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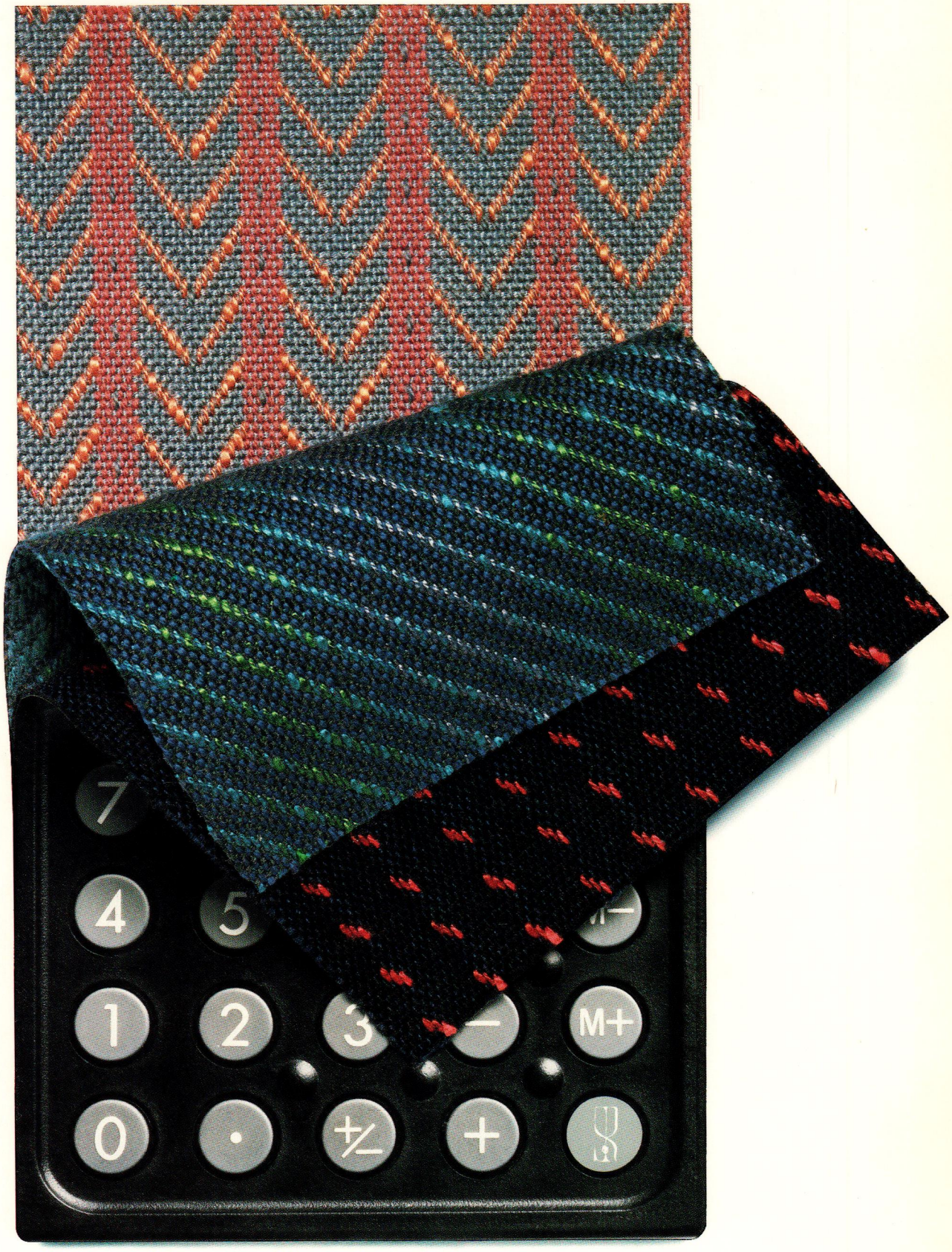

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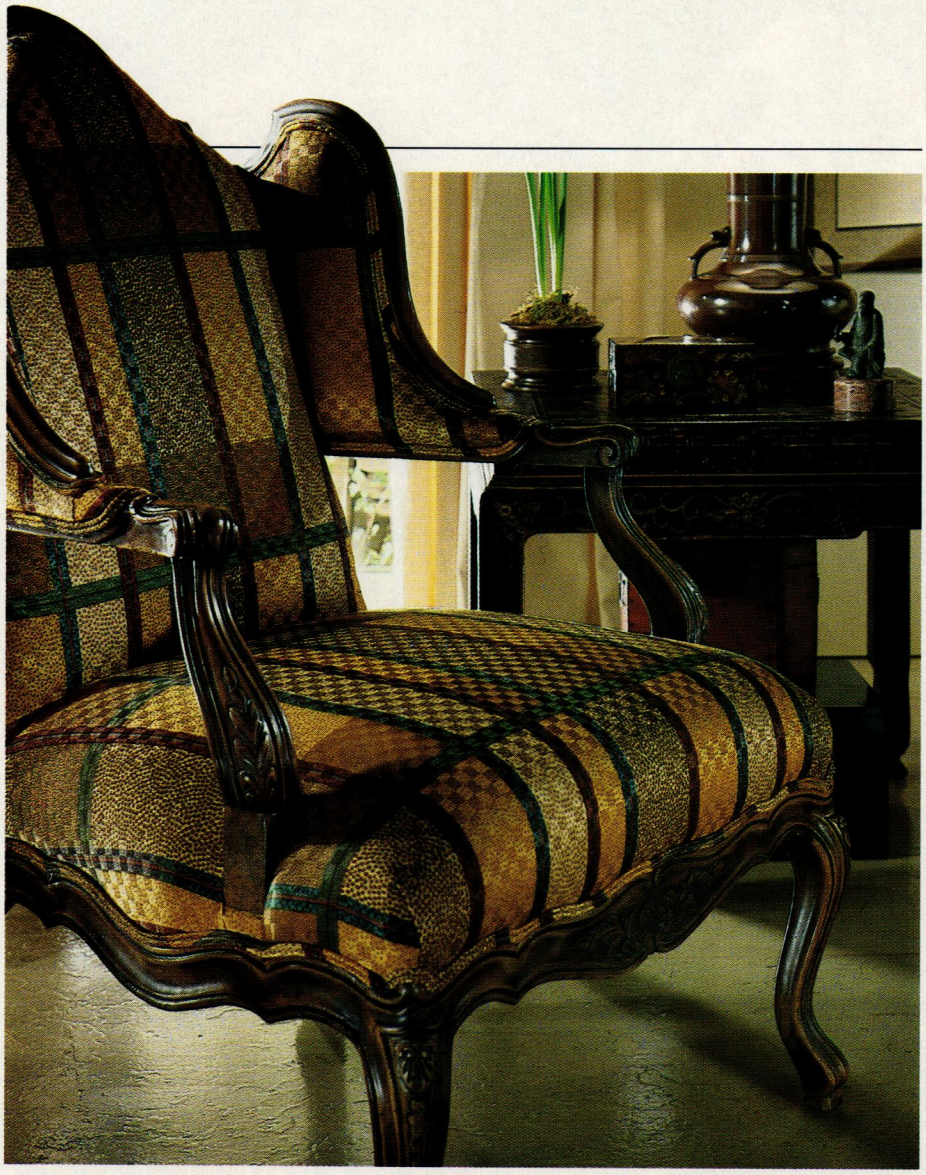

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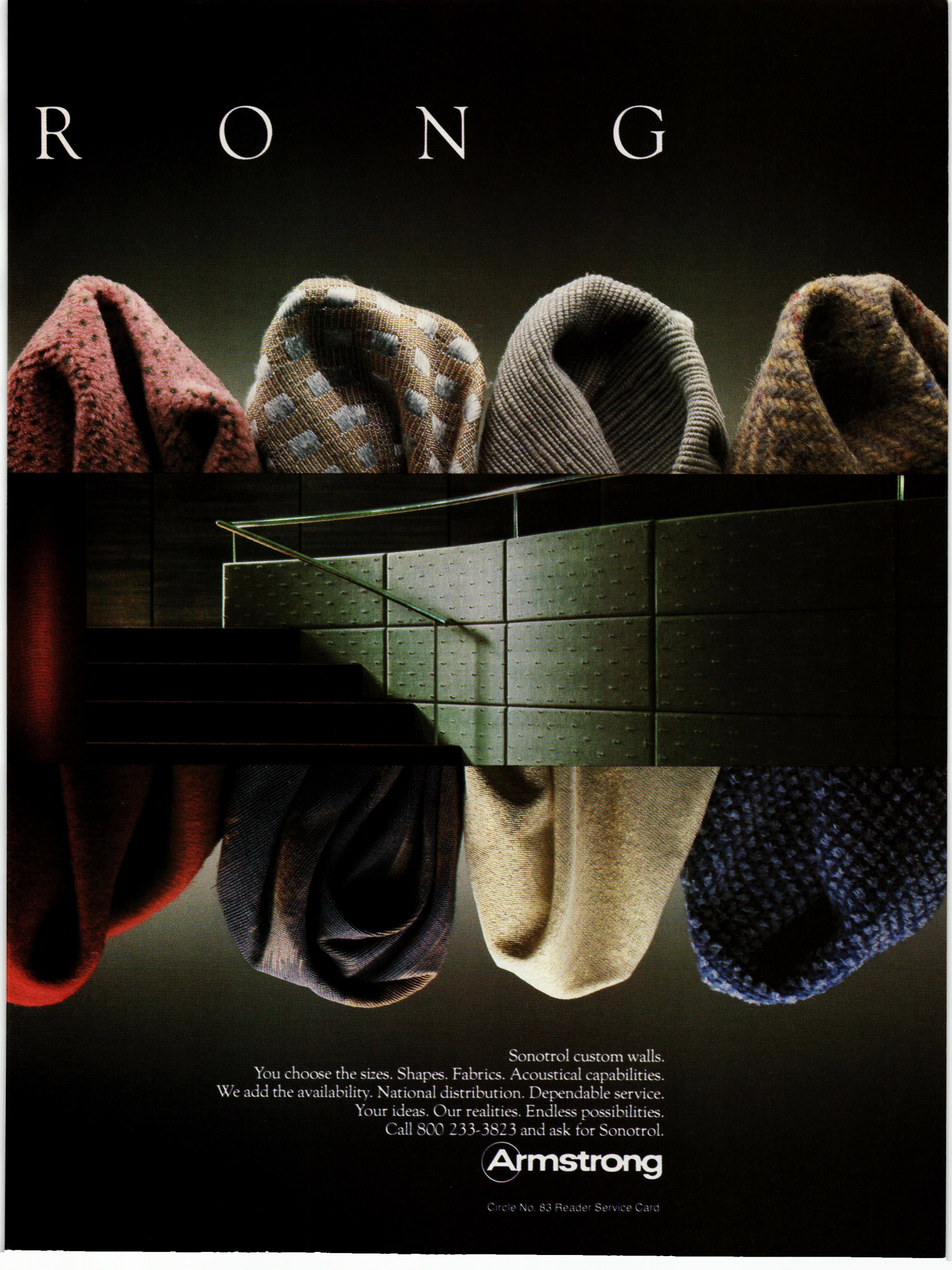

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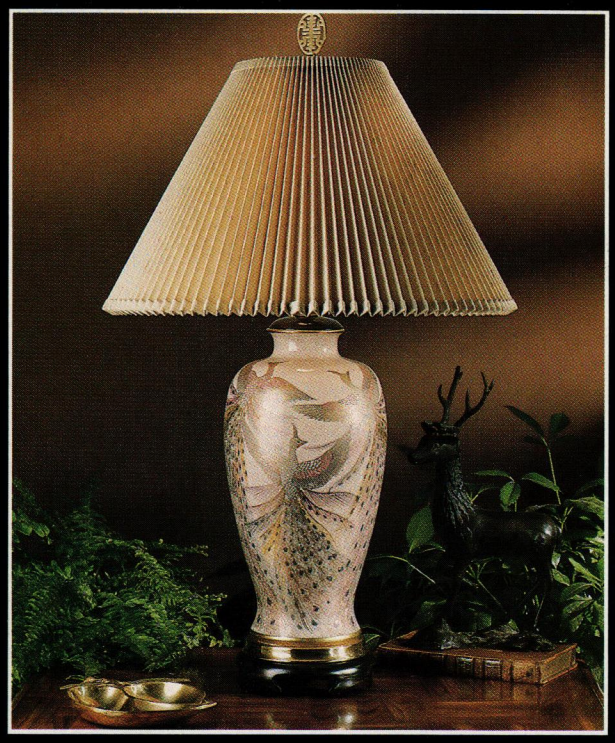

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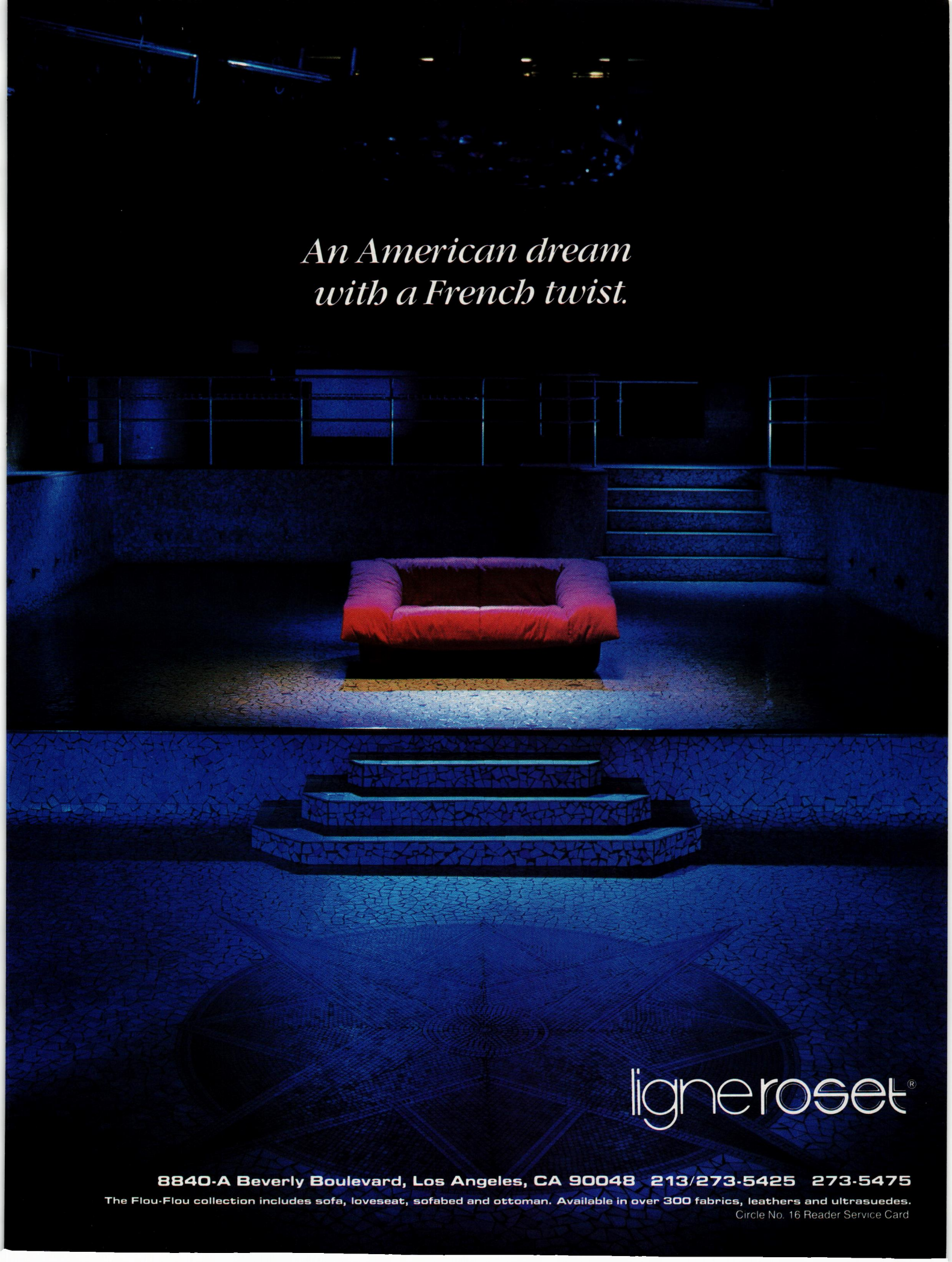
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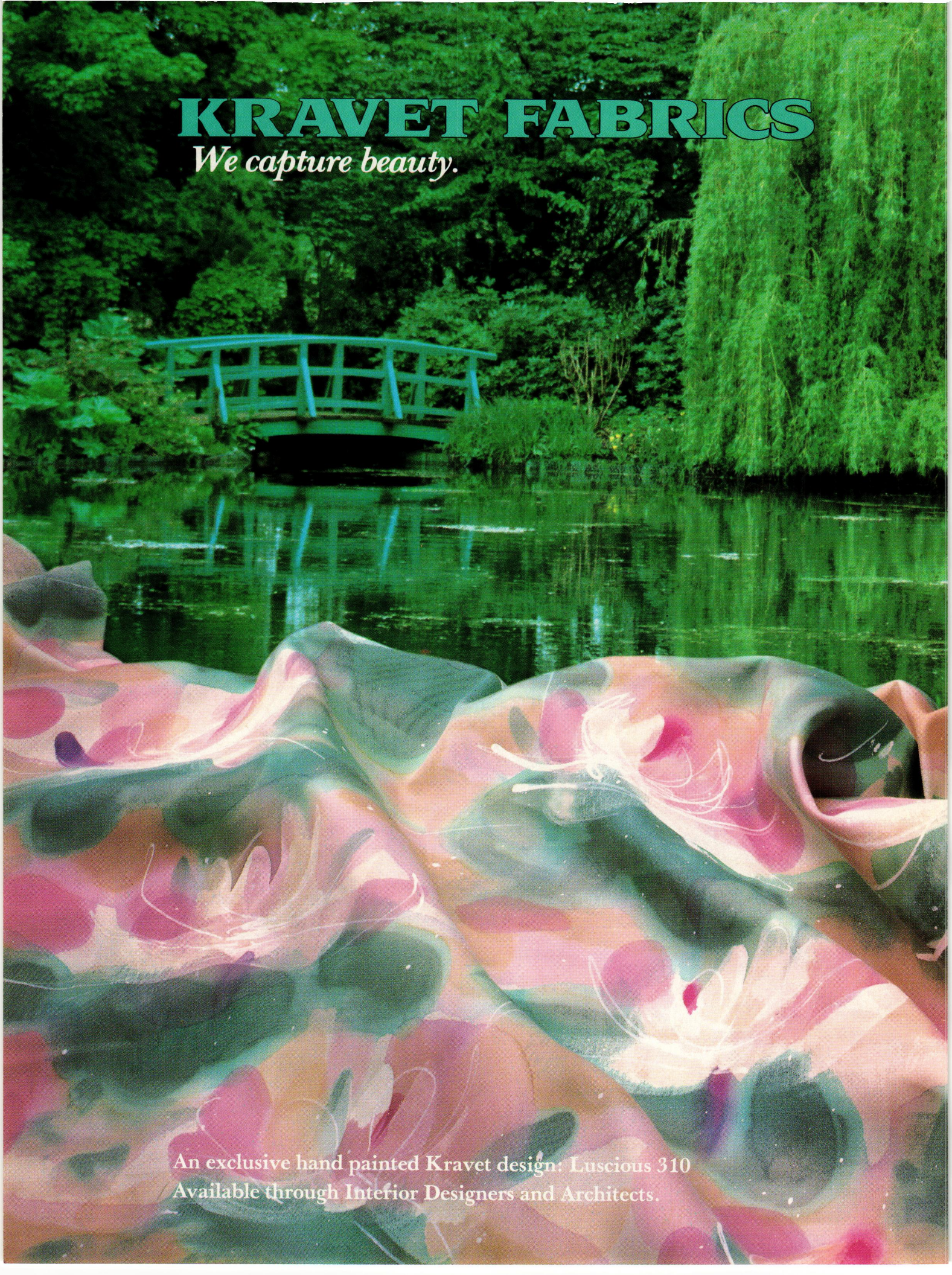
Carpenters Pension Trust Fund Corporate Offices, Qakland, California. Systems furniture by Modern Mode. Master planning, architectural renovation and interior design by Robinson Mills & Williams. Photography by Paul Peck. See page 121.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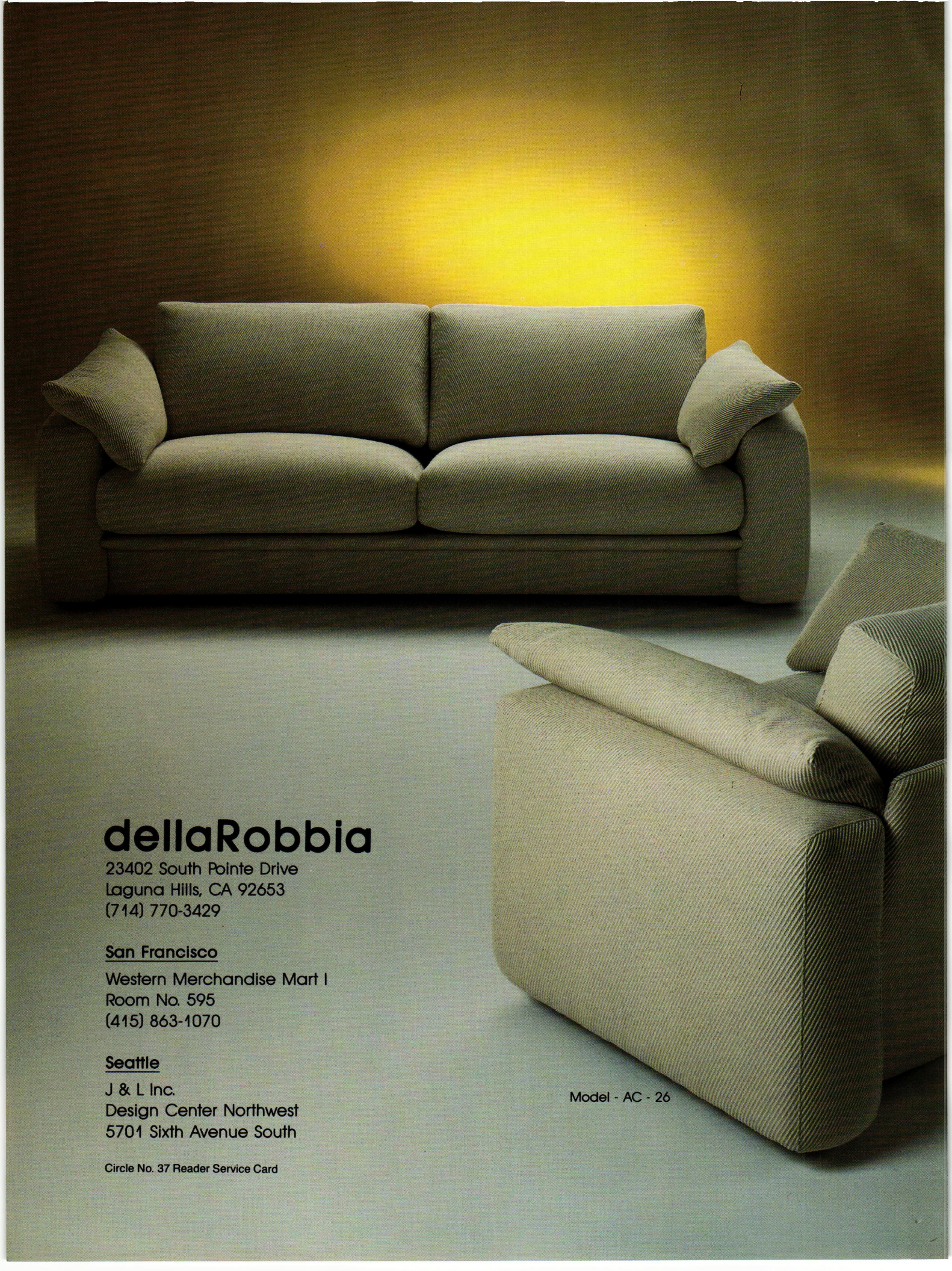

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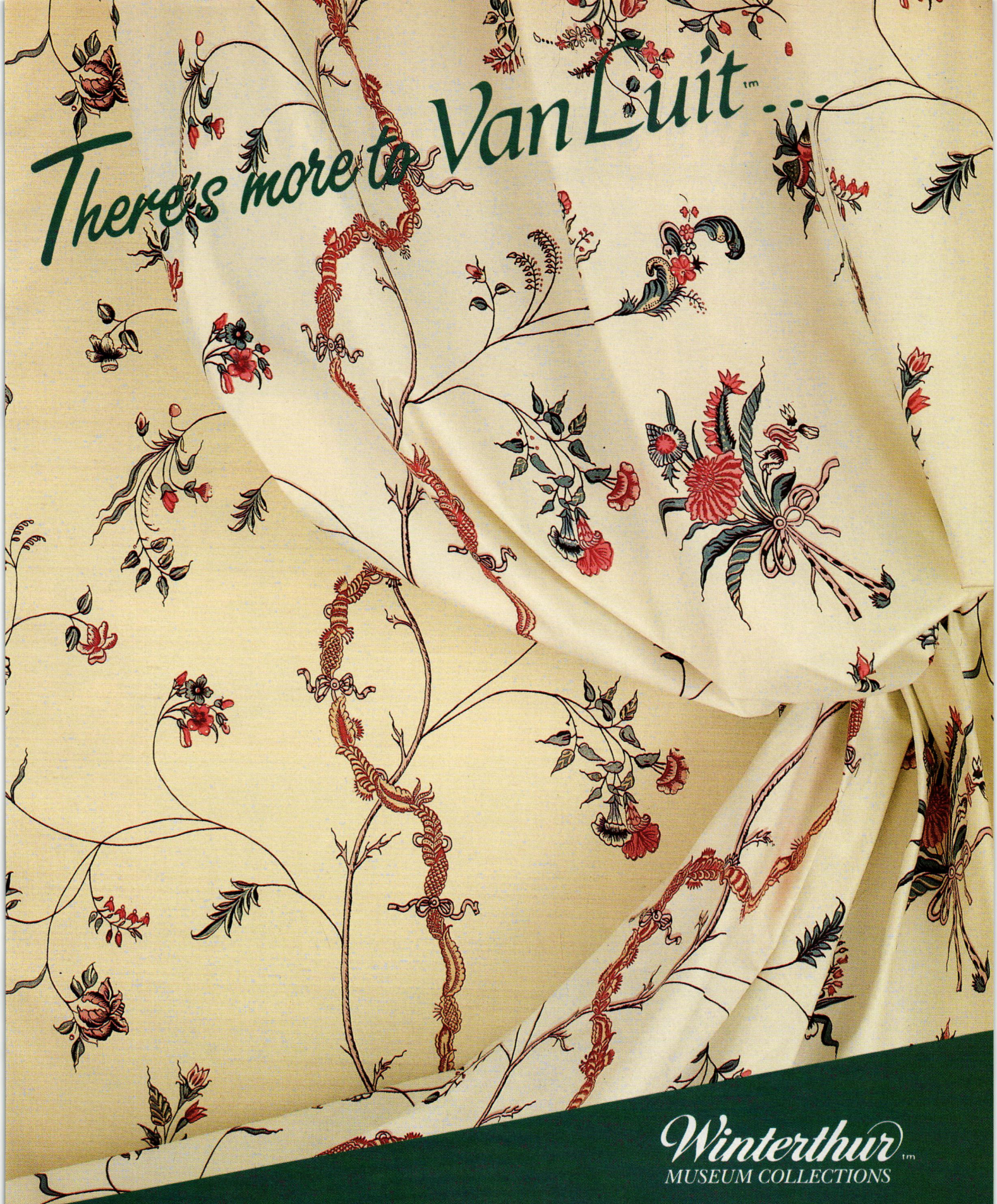

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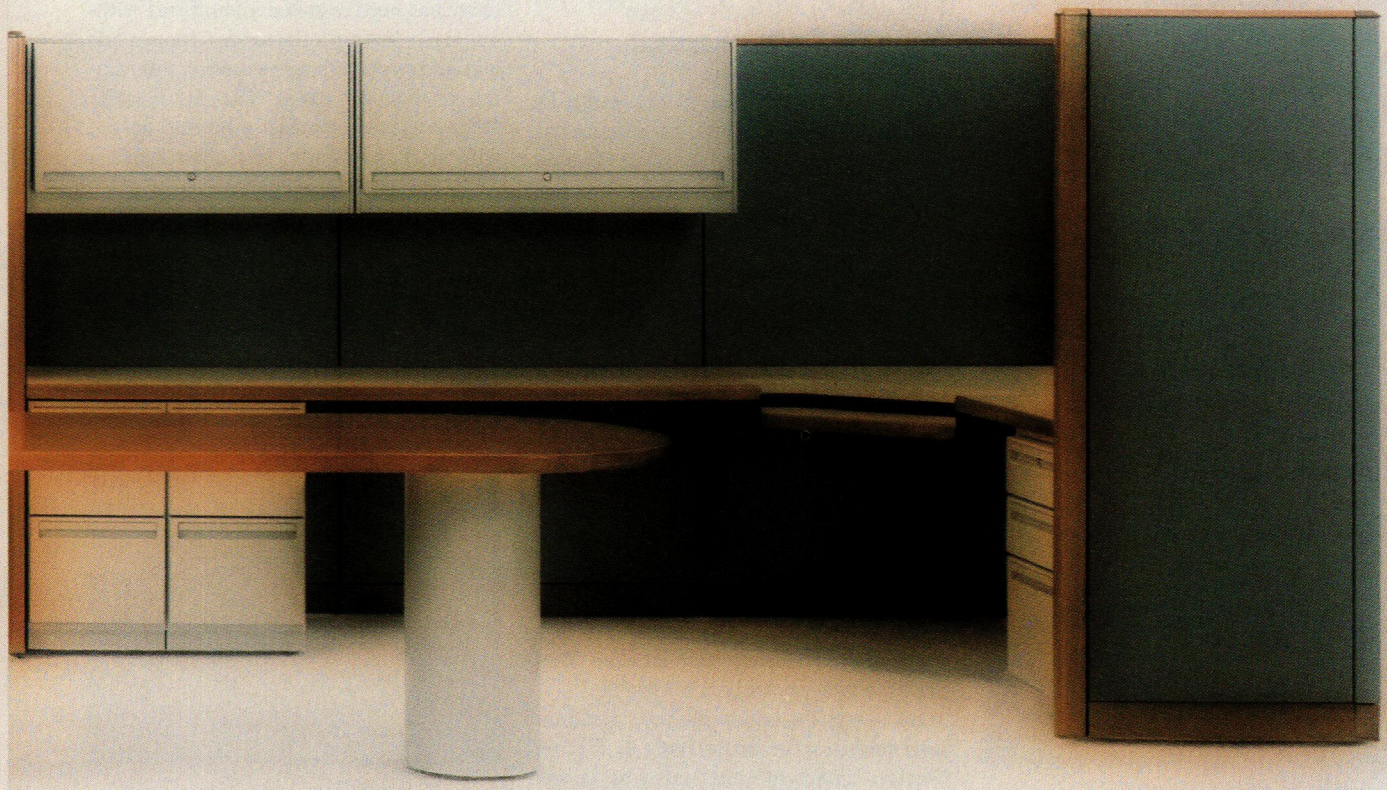

that offer you the most options, call Artec. • And when you need to create an entire office—from executive to reception areas—mixing casegoods and office systems, call Kimball or Artec. Because everything from Kimball works with everything from Artec. • At Kimball International, we may have reorganized Kimball and Artec slightly. But we didn't alienate them from one another. • In fact, they'll both be at Neocon, Space 825, with some great new introductions.

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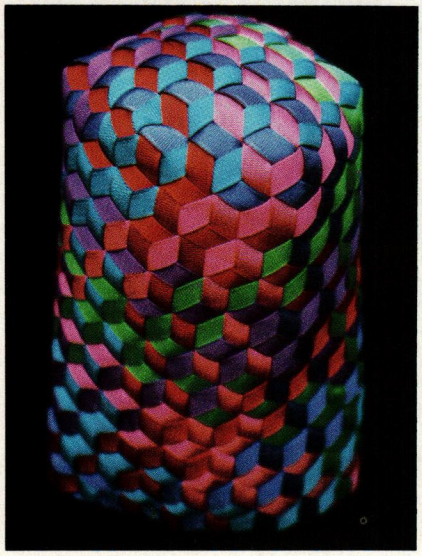
Circle No. 57

Update

Jack Lenor Larsen Curates Exhibit on Interlacing

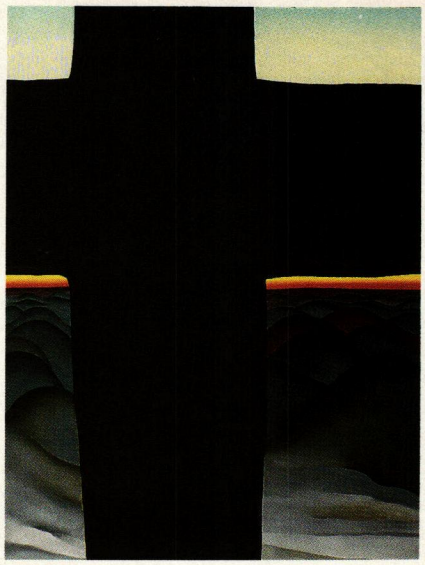
American Craft Museum guest curator Jack Lenor Larsen, an internationally recognized designer and scholar, has assembled more than 150 examples of traditional and contemporary interlaced forms from 40 countries, including vessels, masks, toys, sculpture and jewelry, for the exhibit "Interlacing: The Elemental Fabric." The collection is on view at New York's American Craft Museum through July 17 before it begins a national tour.

Larsen describes interlacing, the simple over/under structure of braiding and plaiting, as man's first system, and, through the counting involved in the process, as the root of basic mathematics. Work by 35 contemporary artists demonstrates current art based on this age-old creative method.



Container by Berkeley, California, artist Susan Jamart, tri-weft plaited ribbon, 1980, from the Interlacing exhibit.

The exhibit is supported by a major book of the same title by Larsen with Betty Freudenheim. The text is one of Larson's seven published studies, now among noted reference sources in the field of textiles. The 278-page book with 55 color plates is available from American Craft Council Publications, 40 West 53rd Street, New York, New York 10019.



O'Keeffe's "Black Cross" Commemorates Festival

For the fifteenth season of the Santa Fe Chamber Music Festival, permission has been secured to use the late artist Georgia O'Keeffe's "Black Cross, New Mexico, 1929" as the festival poster.

The painting, now part of the permanent collection at the Art Institute of Chicago, also will be used in conjunction with the commemoration of the 100th anniversary of Ms. O'Keeffe's birth. Since its inception in 1973, the Festival has annually produced a poster featuring a New Mexico painting by the renowned artist.

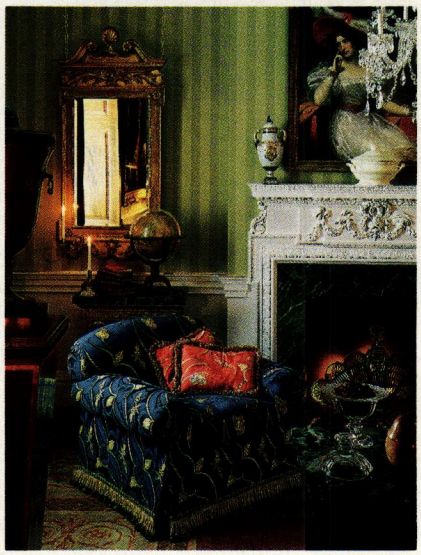
Brunschwig & Fils' Furniture Following Small-Scale Trend

"The days of those huge, over-scaled pieces are numbered. Designers are saying clients are insisting on smaller sized pieces, which are truly comfortable."

So states Michael Bishop, national sales manager for Brunschwig & Fils, on Western trends in upholstered furniture. The firm, which premiered its first furniture collection in Fall 1986, has found its greatest success during the months since, with such smaller proportioned upholstered pieces as the Piedmont and Kensington chairs, the St. Andrew ottoman and the Cavendish sofa.

The custom-made upholstered pieces are offered with Brunschwig's Spring 1987 fabric collection, a return to the resources of the Musée des Arts Decoratifs, now housed in the refurbished upper floors of the Louvre. A collection of eight eighteenth and nineteenth century new documentary prints, eight provincial prints and 14 new trompe l'oeil wallpapers has been introduced.

In the furniture collection, new "signature" pieces are being added. The York chair, a tub shape with high skirt and buttons, is a contemporary design with an Art Déco flavor. The Bedford chair has a tight back with a saddle arm and standard dressmaker skirt. The Caledonian side chair has been rescaled and offered without arms, but with the same Chippendale legs and stretchers, to be used as side, dining or boudoir chair. The St. Charles chair comes in two sizes—his and hers—with its bustle back, this chair lends a 19th-century style elegance.



Brunschwig's Piedmonte Banquette is upholstered with "Tante Rose" glazed chintz, bolster wrapped in "Felicia Silk" plaid, side chair covered in "De Wolfe stripe." The background is "Mousseline Strie" wallpaper.

First Annual Creativity Award Given Alexander H. Girard

Noted international architect Alexander Hayden Girard of Santa Fe, New Mexico, will be named the first recipient of the Annual *Designers West*/Ray Bradbury Creativity Award during a dinner gala Thursday, May 28, at the Beverly Hills Hotel.

Girard's architectural work has spanned the world, from Florence to London and from Detroit to San Francisco. He Formerly was Director of the Fabric Division of Herman Miller, Inc. Girard also founded the Girard wing of the Museum of International Folk Art, Santa Fe. For more information, contact Bonni Dorr, (213) 657-8231.

Continued on page 22

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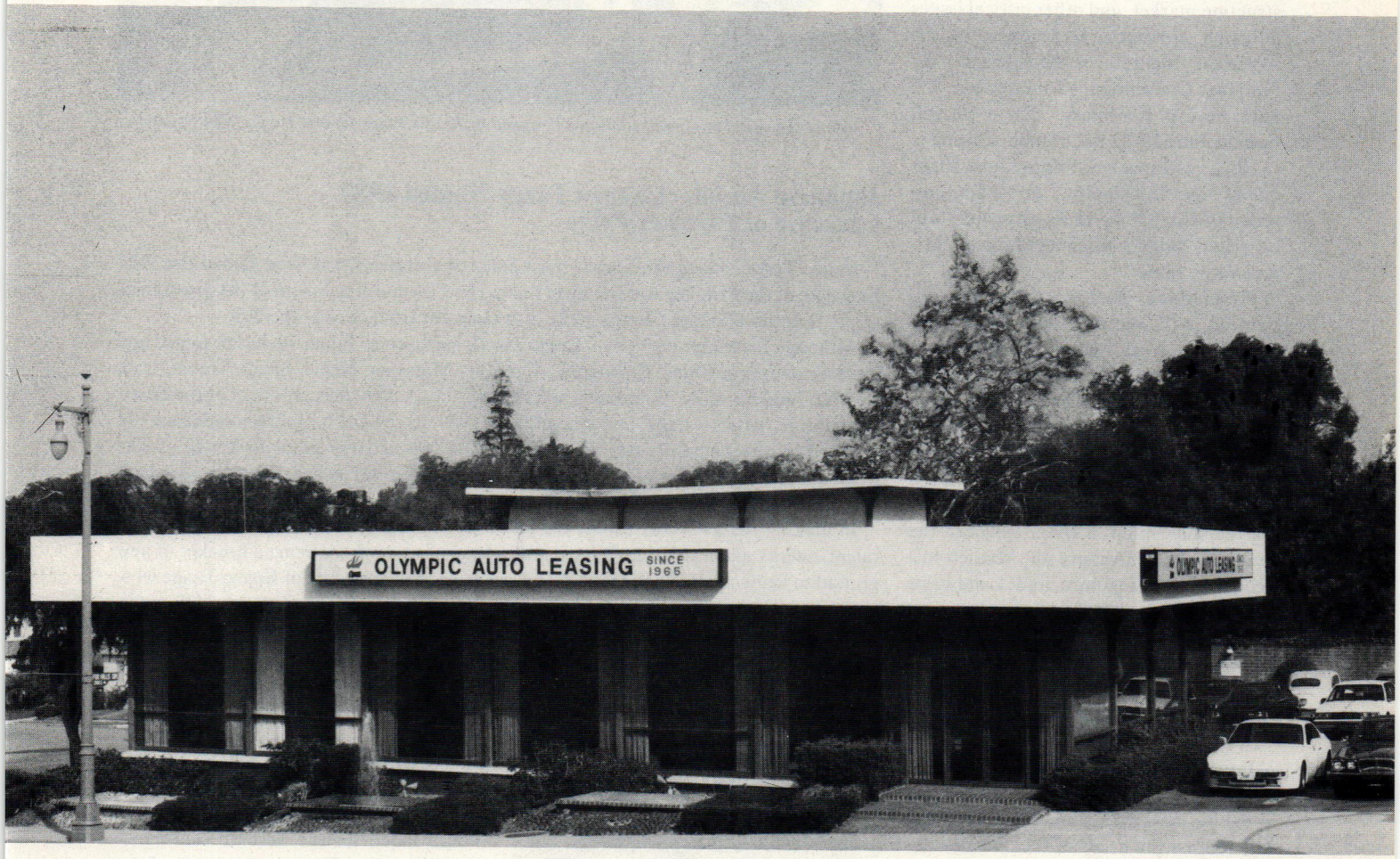

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Update

Continued from page 18

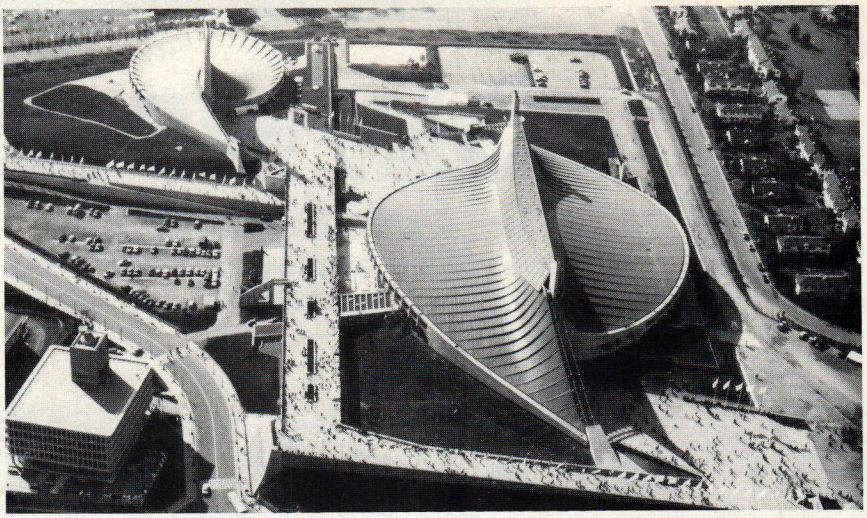
AIA National Convention: "Fact, Future + Fantasy"

Noted economist, educator and adviser to Fortune 500 Corporations, Walter W. Heller, will discuss tax reform, the construction market, and other critical issues affecting architectural practice, at the American Institute of Architect's 1987 National Convention, "Architecture '87: Fact, Future + Fantasy." The event will be held June 19-22 in Orlando, Florida.

Heller will speak Saturday, June 20, as one of four "focalpoint," or theme, presenters. Also among these presenters will be writer/director Michael Mann of "Miami Vice" fame.

Presentations of awards during the convention will include the AIA 1987 Twenty-five Year Award, to the late architect Bruce Goff's Bavinger House in Norman, Oklahoma. The recipient of the AIA/Association of Collegiate Schools of Architecture Topaz Medallion for Excellence in Architectural Education, Ralph Rapson, FAIA, also will be awarded during the convention. Rapson has been the head of the University of Minnesota's School of Architecture and Landscape Architecture for 30 years.

For more convention information, contact Jim Ellison, AIA, (202) 626-7347.



One of the world renowned stadiums designed by Kenzo Tange for the Tokyo 1964 Olympics.

Japanese Architect Kenzo Tange Named 1987 Laureate of Pritzker Prize

Kenzo Tange, one of the world's most honored architects, has been named the 1987 Laureate of the Pritzker Architecture Prize. He is the ninth recipient of the prestigious prize. A native of Japan, Tange is the fifth recipient from outside the U.S.

Although the major portion of Tange's work has been in Japan, he has designed and built structures in China, Singapore, Australia, Malaysia, Nepal, Saudi Arabia, Iran, Kuwait, Nigeria, Italy, Yugoslavia and the U.S. Jay A. Pritzker, president of the Hyatt Foundation, which established the prize in 1979 to reward a creative endeavor not honored by the Nobel Prizes, presented a $100,000 tax-free grant to Tange at The Museum of Modern Art reception in New York. A formal award ceremony is scheduled for May 2 at the Kimbell Art Museum, Fort Worth, Texas.

In making the award to Tange, the jury's citation read, in part, as follows: "Given talent, energy and a sufficiently long career, one may pass from being a breaker of new ground to being revered as a classic. This has been the happy fate of Kenzo Tange who, in his seventh decade, is celebrated as an architect of international stature. His stadiums for the Olympic Games held in Tokyo in 1964 have been described as among the most beautiful buildings of the twentieth century."

ASID National Conference: "Pursuit of Perfection"

Internationally acclaimed design professionals, authors, educators and leaders in the business and communication fields will address the needs of the "whole" designer at the American Society of Interior Designers' 1987 National Conference. The event will be held July 22-25 in Toronto, Ontario, Canada.

More than 150 hours will be devoted specifically to workshops which address three areas regarding the design professionals' ability to achieve success: design skills, business skills, and personal development skills. In addition to the more than 70 workshops offered, the educational format will be complemented by continuing education courses and industry workshops. Spearheading program development is Eleanor Brydone, National Conference Chair, ASID New York Upstate/Canada East Chapter.

Toronto's Metro Convention Centre, site of the 1987 ASID National Conference.

Among the confirmed speakers and topics slated for the Toronto conference is: Keynoter Futurist/Author John Naisbitt, updating his message from *Megatrends*. Complete program information will be included in the July issue of *Designers West*.

For registration information, contact: ASID Conference, c/o Congress Canada, 111 Richmond Street West, Suite 808, Toronto, Canada M5H 2G4, (416) 860-1772. Canadian firms interested in exhibit space should contact the preceding address and phone. American companies should contact: ASID Industry Foundation, 1430 Broadway, New York, New York 10018, (212) 944-9220.

Continued on page 27

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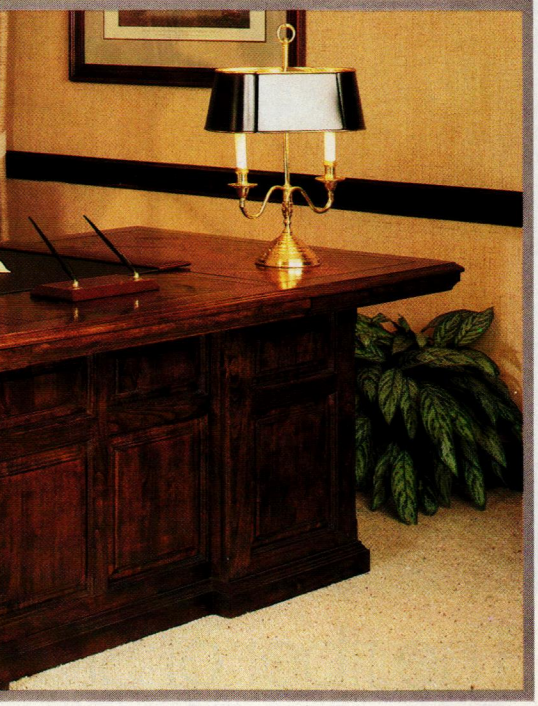

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Update

Continued from page 22

Industry News

VWR Textiles

John Wilkinson, vice president-regional manager of VWR Textiles & Supplies, a division of VWR Corp. has announced the formation of Momentum Textiles, Inc., A VWR Company. The new firm has separated from VWR Textiles & Supplies to offer specialized services to contract customers and an expanded fabric line, according to Wilkinson, the new president of Momentum Textiles.

Jazz

Jazz, West Hollywood-based producer of new original furnishings drawn from classic American Art Déco elements, has opened a New York showroom in SoHo. The firm's range of furniture and accessories, inspired by the innovative '20s and '30s "Machine Age" period, has been shown for nine years on Melrose Avenue by co-owners and designers Marina McDonald and David Lee Meno.

David Lee Meno and Marina McDonald, co-owners and designers of Jazz, an American Art Déco-inspired furnishings collection.

Western Merchandise Mart

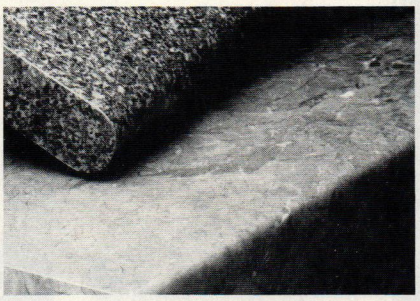
Western Merchandise Mart Managing Director David Shapiro has announced the appointment of David A. Palmer to the position of president of the mart. Palmer began with the mart in Summer 1985 as vice president of leasing and was recently named executive vice president with the resignation of past President Donald M. Preiser. Palmer formerly was with Bruener's, John M. Smyth Company and the Merchandise Mart in Chicago.

RHIDEC Attracts Growing Number

The continued growth of the hospitality design industry was seen March 3 through 5 at the second annual Restaurant/Hotel International Design Exposition and Conference (RHIDEC) held in the Chicago ExpoCenter at the Merchandise Mart. More than 3,500 influential interior designers, architects, contractors, as well as in-house designers and architects, purchasing agents and key executives attended RHIDEC.

Each day of the show was opened with a keynote address, such as that of Stephen Birnbaum, travel editor and commentator, who discussed what the public is looking for in today's travel experiences. Salvatore Guarina, senior vice president of development for Hilton Hotel Corp., spoke on hotel industry trends as they relate to hospitality designers. Martin Sklar and Chris Carradine of Walt Disney Imagineering discussed the Disney organization's team approach to nurturing creativity through group sessions.

RHIDEC '88 will be held March 1-3 at the Merchandise Mart's ExpoCenter. For more information, contact Bailey Beeken, show manager, National Expositions Company, Inc., 49 West 39th Street, Suite 12A, New York, New York 10018, (212) 391-9111.

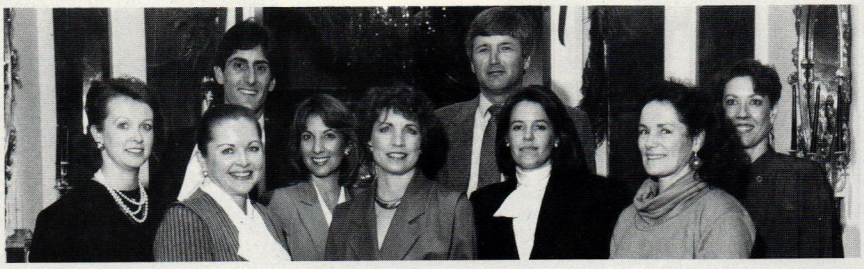


Wilsonart introduced at RHIDEC six new faux patterns to its Design Group 1 line.

The Smart Chair for cafes and terraces was introduced by EMU/USA, Inc. at RHIDEC.

Hospitality Industry Association Formed

A new organization for professionals involved in all phases of the hospitality industry, Hospitality Industry Association, (H.I.A.), has been formed to bring together interior designers, architects, purchasing groups, manufacturer's representatives, contractors and craftsmen. The association's goal is to more effectively promote the entire industry to owners and developers of hotels, restaurants and congregate care facilities. H.I.A. also sponsors a "Scavenger Hotline" as a service providing used furniture for abuse centers. For information, contact Jean Anderson Covarelli, (415) 692-7370.



Newly elected officers of the Hospitality Industry Association include (front row, from left): Jeanne Anderson Covarelli, vice president-membership, Peachtree Purchasing International; Jeanne Adams, president, Glenn of California; Jacalyn June, treasurer, Kimball-Small Properties; and Joanne McDowell, vice president-philanthropy, interior designer, Franklin Designs. (Back row, from left): Suzanne Lloyd Simmons, corresponding secretary, interior designer, Whisler-Patri; Mark Giansiracusa, vice president-hospitality, Couristan; Jennifer Ramsey, first vice president, senior project manager, Carver & Associates; Chuck Horton, vice president-programs, C.W. Horton General Contractor; and C.B. Wright-Summers, recording secretary, Wright & Associates.

Continued on page 30

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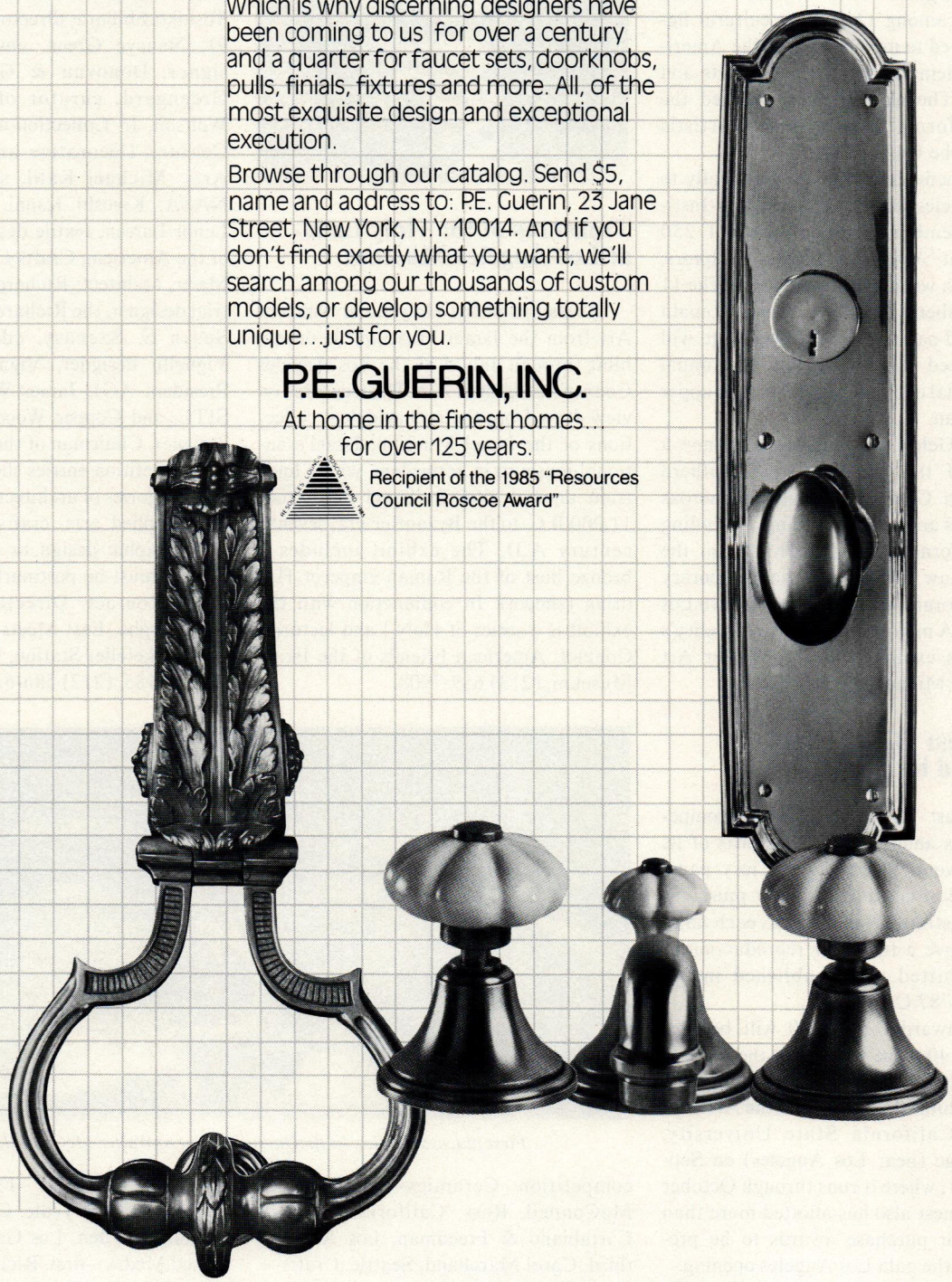

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Update

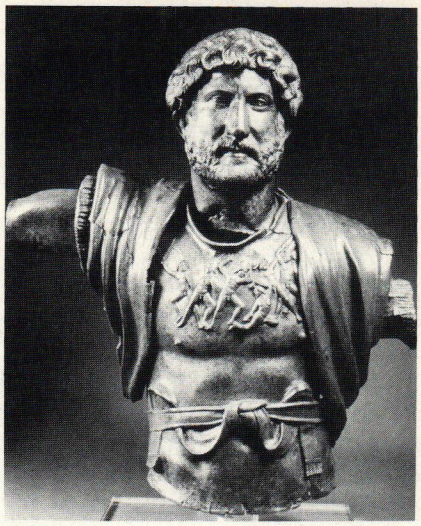
Continued from page 27

Frank Gehry Elected to American Academy and Institute of Arts and Letters

Los Angeles-based architect Frank Gehry is among 11 leading cultural figures elected to membership in the American Academy and Institute of Arts and Letters. The election is considered the highest formal recognition of artistic merit in the United States.

New members are elected annually to fill vacancies left in the Academy-Institute's membership, composed of 250 prominent American artists, sculptors, architects, writers and composers. The 11 new members, including novelist Renata Adler and painter James Rosenquist, will be inducted May 20 during the Annual Ceremonial on Audubon Terrace in upper Manhattan.

Frank Gehry, born in Toronto, is now a citizen of the U.S., living in southern California. Gehry has designed numerous residences and public buildings, including the California Aerospace Museum, the Loyola Law School and the Temporary Contemporary Museum in downtown Los Angeles. A major retrospective of Gehry's work was exhibited at the Walker Art Center in Minneapolis in 1986.



Treasures of the Holy Land at Los Angeles Museum

"Treasures of the Holy Land: Ancient Art from the Israel Museum" is on exhibit through July 5 at the Los Angeles County Museum of Art. The treasures on view draw from the archaelogical collections of the Israel Museum, Israel's national museum in Jerusalem, where finds from ancient sites in Israel date from 11,000 B.C. to the Byzantine era, seventh century A.D. The exhibit includes a bronze bust of the Roman emperor Hadrian (shown). In conjunction with the exhibit is a series of Holy Land lectures. Contact: American Friends of the Israel Museum, (213) 659-7908.

East Meets West Design Panel Announced for Competition

A panel of world-renowned designers has been named to judge the East Meets West in Design competition, sponsored by a Brussels, Belgium-based nonprofit organization.

The judges include: Emilio Ambasz, architect, Emilio Ambasz & Associates; Ralph Caplan, writer, design consultant; Yoshiko Ebihara, director design Gallery 91; Nancye Green, environmental designer, Donovan & Green; Stephen Greengard, curator of the Mitchell Wolfson, Jr. Collection of the Twentieth Century Decorative and Propaganda Arts; Michael Kalil, space engineer, NASA; Kiyoshi Kanai, designer; Jack Lenor Larsen, textile designer, President of the American Crafts Council; Richard Meier, architect; Richard Penney, industrial designer, the Richard Penney Group; Susan S. Szenasy, editor; Massimo Vignelli, designer, Vignelli Associates, President AGI; James Wines, architect, SITE; and Cooper Woodring, industrial designer, Chairman of the Board IDSA.

Competition entries should be made in the categories of architecture, interior design, applied arts, crafts, industrial design, graphic design or design concept. Entries must be postmarked by June 15, 1987. Contact: Director Anneke van Waesberghe, East Meets West, P.O. Box 974 Rockefeller Station, New York, New York 10185, (212) 586-6314.

ArtQuest '87 Finalists Selected by Curators

ArtQuest '87, a national art competition, has announced 172 finalists of its annual event. Selected by a jury panel composed of curators of major museums and art institutions in the U.S., each finalist will have a full color reproduction of the submitted work published in the ArtQuest '87 Catalog.

Cash awards of $5,400 will be presented to 40 place winners at the inaugural exhibition opening in Boston on May 6. The exhibit then travels to the Art Gallery of California State University, Northridge (near Los Angeles) on September 21, where it runs through October 23. ArtQuest also has allotted more than $1,000 for purchase awards to be presented at the gala Los Angeles opening.

The following Western artists were among place winners in the ArtQuest competition: Ceramics—first, Walter McConnell, Ross, California; second, Cartabiano & Freedman, Los Angeles; third, Carol Marchand, Seattle. Crafts—second, Malcolm Suttles, Seattle. Drawing—third, Anne Flaten Pixley, Claremont, California. Fiber—Barbara Shawcroft, Emeryville, California; third, Marian Clayden, Los Gatos, California. Mixed Media—first, Richard K. Randell, Palo Alto, California; second, Akemi Uchiyama, Los Angeles.

First place, ceramics, in ArtQuest '87 went to Walter McConnell, Ross, California.

Continued to page 175

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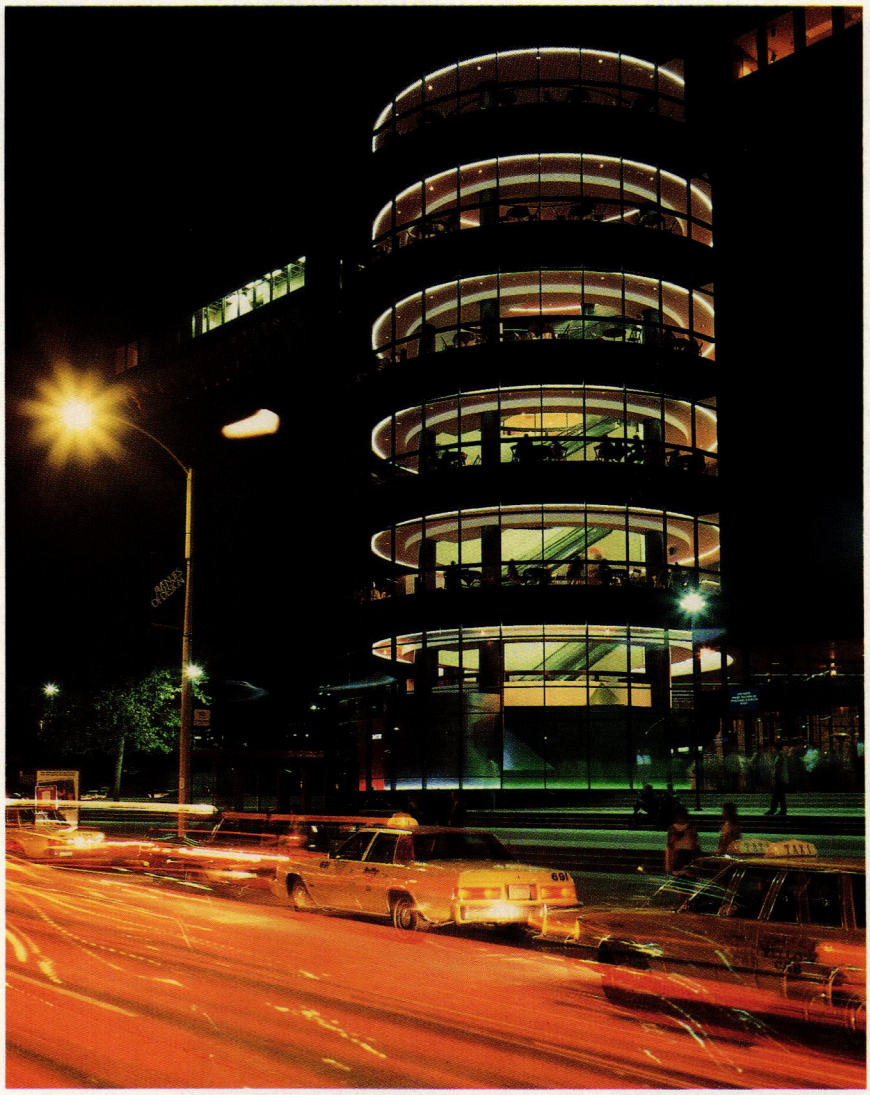
Review

WESTWEEK 1987

Structures: Style & Substance

Photography by Adrian Velicescu

Above: The great fifth floor Galleria of the Pacific Design Center provided the setting for architect Paolo Soleri's exhibit, "Structures for Space." Here, four 40-foot-long scrolls revealed Soleri's master plans for urban centers in space, accompanied by two giant habitat models. Exhibit design by James Goodwin. Opposite top: The Pacific Design Center aglow during WESTWEEK. Opposite below: The Charles and Ray Eames furniture exhibit during the three-day market drew much attention. Sponsored by the Los Angeles County Museum of Art, the exhibit showed the pieces being as design relevant today as when they were created around the middle of this century.



WESTWEEK 1987 was a phenomenal feast for the minds and eyes of the more than 28,000 architects, designers and manufacturers who attended the three-day event. Never before in the city of Los Angeles have so many important minds been assembled in one place for one event to talk about art, architecture, design, economics and consciousness.

Themed "Structures: Style & Substance," the conference explored the minds and achievements of some of the world's leading practitioners of architecture and design. Participants included architects Norman Foster, Emilio Ambasz, John Lautner, Mario Botta, Evaristo Nicolao, Randolph Gerner, Michael Rotondi and a galaxy of designers ranging from Andrée Putman, Philippe Starck and Richard Sapper, to Judy Swanson, Kathy and Michael McCoy, Stanley Felderman, Piotr Sierakowski, Ernesto Gismondi and Paul Haigh. Paolo Soleri's exhibit of space structures, which stretch the mind beyond the confines of the earth and the 20th century, conspired with talks by scientist Paul B. MacCready, Ph.D.,

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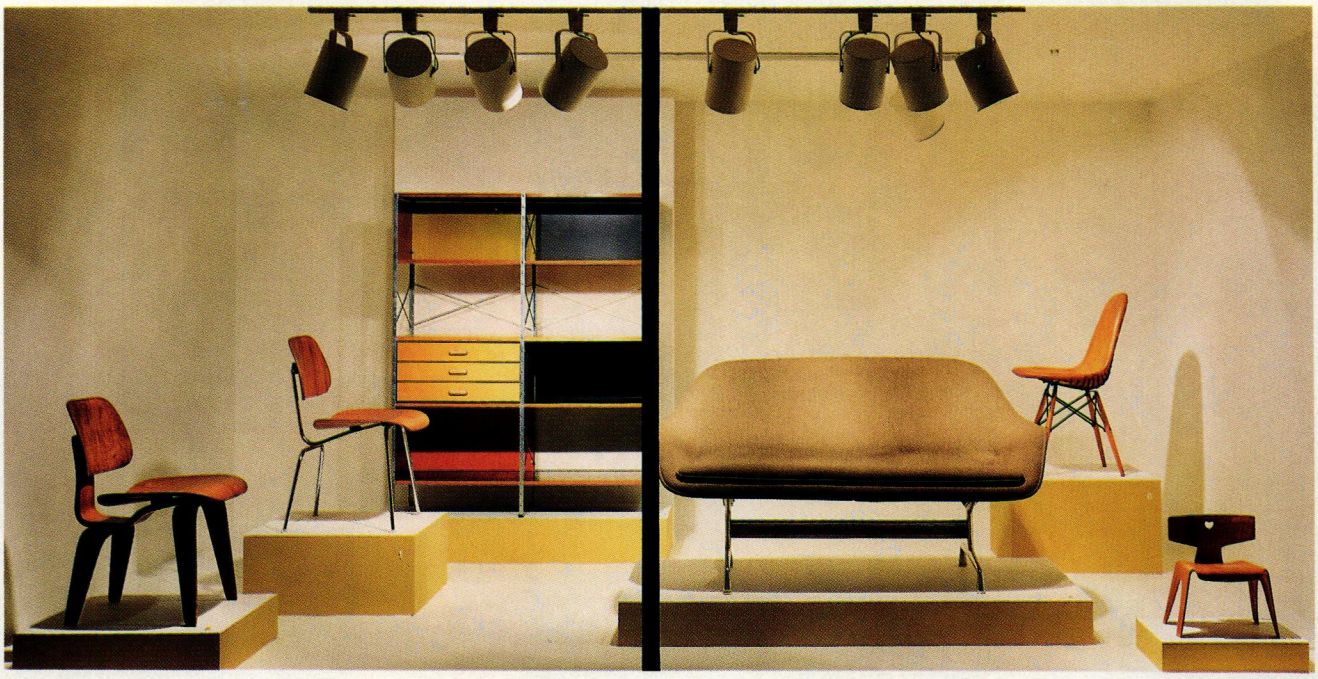

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Review

Continued from page 33

the inventor of the first human-powered aircraft, economist Malcolm S. Forbes, Jr., editor in chief of *Forbes Magazine*, and the artist Christo, whose work deals with the restructuring of perception, to make the worlds of architecture and design more visible to its practitioners. This was accomplished by setting these activities in a larger context of human exploration and achievement.

To understand the structures man creates and the ability of architects and designers to further or hinder human progress, James Goodwin, Pacific Design Center's marketing communications director and the force behind WESTWEEK, felt it vital to explore the structure from which mankind's created structures come, the human brain. To that end, he invited Robert Ornstein, professor of human biology at Stanford University, president of the Institute for the Study of Human Knowledge, author of *The Psychology of Consciousness* and co-author of *The Amazing Brain,* to be the keynote speaker.

Using the device of an imaginary museum of the brain, Dr. Ornstein quickly shattered the illusion of the brain as a coherent, whole organism. He revealed evolution as a complex, disorderly, unplanned process. "Nobody ever really did anything except put new pieces on top of old things," he said. In speaking of the problems confronting the "designers and builders" of the brain, he observed that "the developers were always making budget cutbacks—they never had enough money to do it right." He emphasized the fact that all structural work had really come to an end tens of thousands of years ago. "Human beings are making judgments about the nature of the world and

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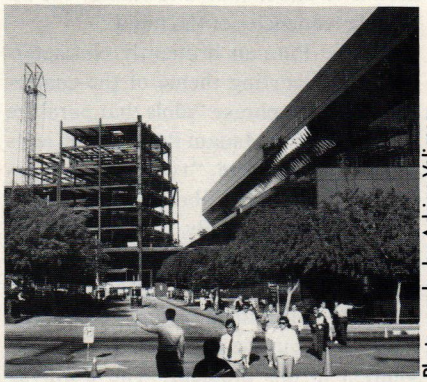

1 Photography by Adrian Velicescu

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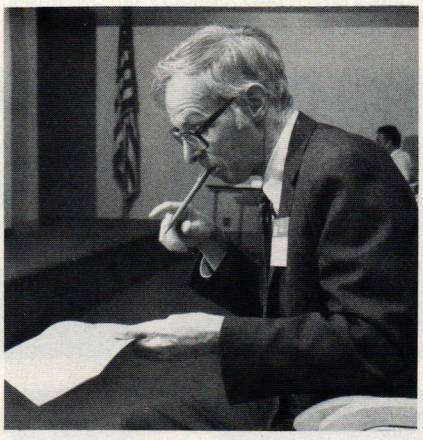

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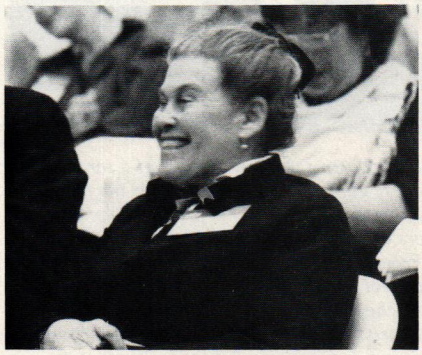

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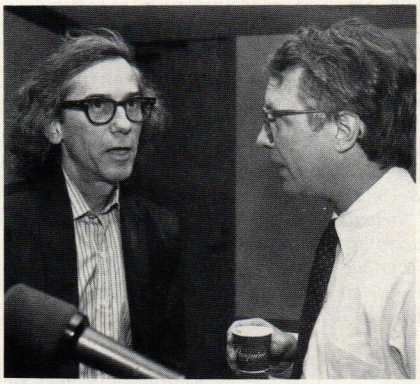

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1. Pacific Design Center still growing: Phase II under construction. 2. Audience at Tony Buzan's think session, "Using Both Sides of Your Brain." 3. Author and corporate consultant Tony Buzan in action. 4. Ray Eames, wife of noted furniture designer, the late Charles Eames, enjoying Buzan. 5. Internationally known French designer Andrée Putman and James Goodwin, director, marketing communications for Pacific Design Center, laugh it up at Buzan's program. 6. Thoughts of flight: Dr. Paul MacCready, creator of the human-powered Gossamer aircraft and speaker at "Structures for Flight." 7. Artist Christo and Richard Koshalek, director of Los Angeles' Museum of Contemporary Art talk at Christo's program, "Structuring Perception." 8. Lofty conversations, from left: balloon artist Doron Gazit; Christo; and flag and kite artist Anders Holmquist.

Continued on page 36

Review

Continued from page 35

reality using the mental system that was designed to operate 20,000 to 40,000 years ago. And human beings like us have so changed the world that it has made the basic pre-set tendencies of the mind, and the desire in the face of everything to keep things stable, simple and neat, quite obsolete." In Ornstein's view, mankind's great need is to understand and change the inflexible tendencies of the mind.

Andrée Putman brilliantly characterized this recurring theme of the conference with the phrase "idols that paralyze the mind." For Madam Putman, the idols were French—the "tyranny of Versailles" and that "abomination—good taste." For MacCready, it was "the arrogance of knowledge," the blinders put on human vision by a faulty education. He also condemned the blinding power of the word *the,* as in the question: What is *the* solution to this problem? The word *the* immediately puts blinders on the mind, making it believe there is only one solution, when, as MacCready pointed out, there are infinite ways of solving problems once the mind has been set free from the paralyzing power of *the.*

Analyzing the success of his efforts to achieve human-powered flight, MacCready, in his program sponsored by the Institute of Business Designers and Steelcase, frequently spoke of the creative power of that bane of educators—daydreaming. Daydreaming sets the mind free from limitations, and allows it to make connections where none existed before, he said. MacCready sees his work as a catalyst, broadening people's minds, much in the same way that Lindberg's flight changed the world "because it got people thinking differently."

Nowhere is the collective inflexibility of the human mental process more dramatically demonstrated than in the so called "Bulls" and "Bears" of the stock market. Malcolm S. Forbes, Jr. certainly got his audience "thinking differently" by revealing the fallacies of the conventional wisdom surrounding investment, interest rates, foreign exchange and international trade. Surprisingly optimistic in his forecast, Forbes struck down a number of economic idols in his talk, calling on the audience to do the same.

Part of the 5th annual PDC 2 Business Conference for corporate executives and facility managers, Forbes' lecture was fol-

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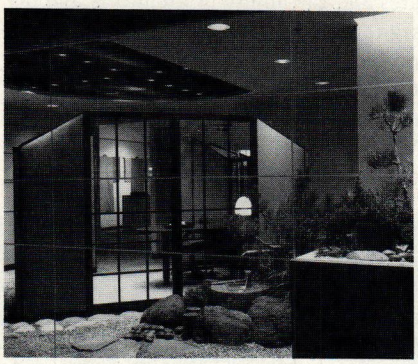

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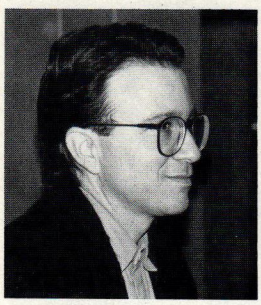

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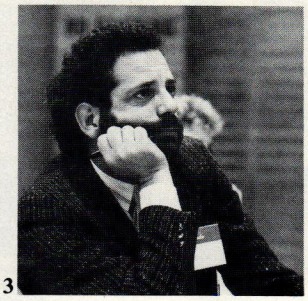

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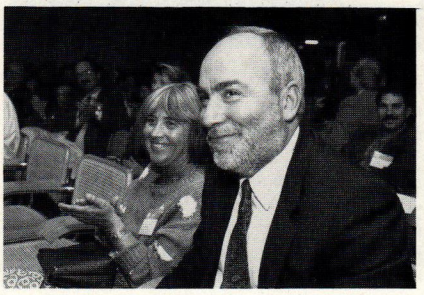

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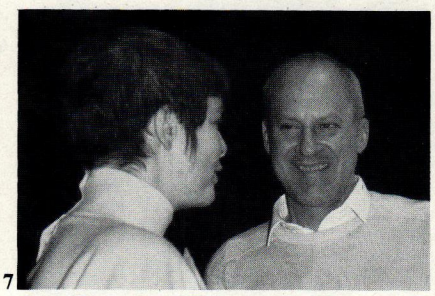

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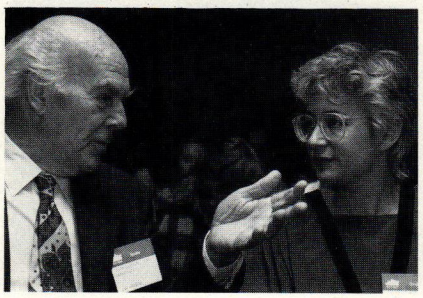

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1. Haworth's window display of a serene Japanese garden is a perfect foil for the firm's Architectural Elements product line. Speakers at "Structuring Hospitality: The Design Process," 2) architect Michael Rotundi; 3) architect Stanley Felderman; 4) restaurateur Michael McCarty (left) speaking to architect Evaristo Nicolao; and 5) designer Barbara La zaroff. 6. Giovanna Paulis Zamboni (left), cultural events coordinator for the Italian Heritage Foundation, and Evaristo Nicolao. 7. Engaged in conversation, renowned architect Norman Foster, designer of the Hongkong Bank in Hong Kong. Foster spoke on the bank at the program, "Expressed Structure." 8. Architects Rick Meghiddo (left) and Paolo Soleri. Meghiddo moderated "The Cube and Beyond," and Soleri presented the exhibit, "Structures for Space." 9. A lyrical gesture: architect John Lautner, FAIA, speaker on "Lyrical Technology," talks with Barbara Goldstein, project director, L.A. Task Force On The Arts.

Continued on page 43

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Review

Continued from page 36

lowed by the case history of The Procter & Gamble Company's new headquarters in Cincinnati, Ohio. Dan Streyle, P & G's facility engineer, joined architect Randolph Gerner and designer Judy Swanson in an exploration of the communication process that enabled P & G to achieve its remarkable new headquarters.

In his masterful presentation on the HongkongBank, Norman Foster revealed the deliberate way in which every architectural assumption was re-examined. Each problem was looked at anew, including: structural systems, glazing, construction methods, and climate control. The fulfillment of his vision involved 90 subcontractors working in nine different countries and a team of more than 100 designers. Mario Botta, in "The Cube and Beyond," redirected his audience's thinking toward the ancient conceptual roots of the house and the city, while Emilio Ambasz focused attention on the generative power of fantasy in "Arcadian Structures," his fusions of water, earth, plants and structure. John Lautner examined the lyrical technology of his basic "made from scratch architecture" that turns its back on "fad, fashion and facade," while Evaristo Nicolao shared the rich cultural vision that made possible Transit Design's remarkable contemporary, but temporary, intersection with that ancient monument, the Roman Colosseum.

Characterizing herself as the Olympic champion of bad timing, Andrée Putman distilled a lifetime of thinking, living, designing and critical observation of the French and contemporary Western consumerism into an amazing 50 minute poem that was all the more remarkable for the rich texture of her voice and her unerring sense of theater. Philippe Starck, the *enfant terrible* of French design, revealed himself as a passionate critic of design pretentions, a "masochist" who can laugh at the absurdity of his profession and his need to "communicate himself," and "be of service" through design, while never abandoning the seriousness of his purpose.

"Structures for Hospitality" set up revealing confrontations between designers and restaurateurs. "Structuring Visual Language" opened minds to the generative potential of linguistics. And "Structures for Light" inspired a heated discus-

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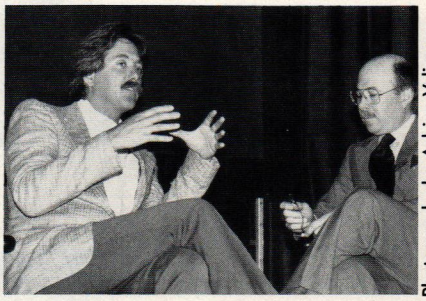

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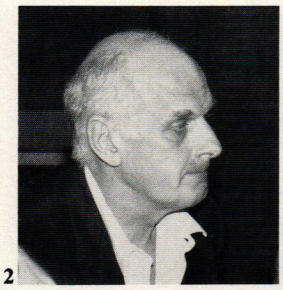

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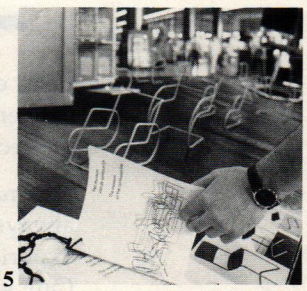

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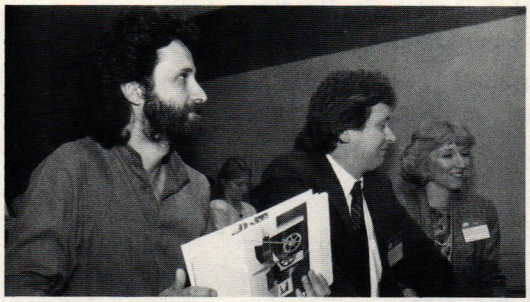

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At the program, "Structures for Light: The Design Process:" 1) lighting designer Ron Rezek (left) and Stephen Kiviat, president of Atelier International; 2) German lighting designer Richard Sapper; 3) lighting designer Piotr Sierakowsky; and 4) from left, Guido Buratto, vice president of Artemide; photographer John Nash; and Ernesto Gismondi, co-founder of Artemide. 5. Market attendee reviews literature on the exhibit "Museum of the Continuous Line: Tubular Steel Chairs 1925-1940." 6. Visual language is no problem for these three, from left: Carl Toth, photography department chair, Cranbrook Academy of Art; Michael and Kathy McCoy, co-chairs of Cranbrook's department of design. 7. Architect Emilio Ambasz, co-founder of Institute of Architecture, Urban Studies, New York, smiles prior to his program on "Arcadian Structures." 8. An enfant terrible *of French design, Philippe Stark presents his portion of "French Style and Substance." 9. Swiss architect Mario Botta ponders questions about his variation on a theme program, "The Cube and Beyond."*

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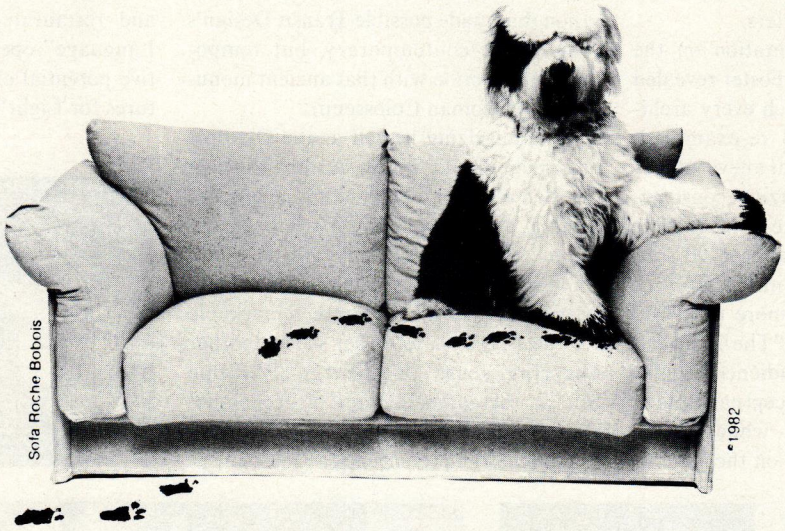
Spot isn't always man's best friend.



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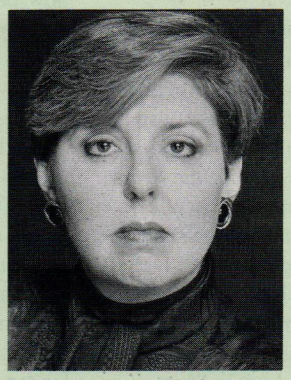
S.M. Hexter
29th Annual "Interiors of the Year" Awards

First Award Residential

Celeste B. Cooper, ASID
The Cooper Group, Inc.
Boston, MA

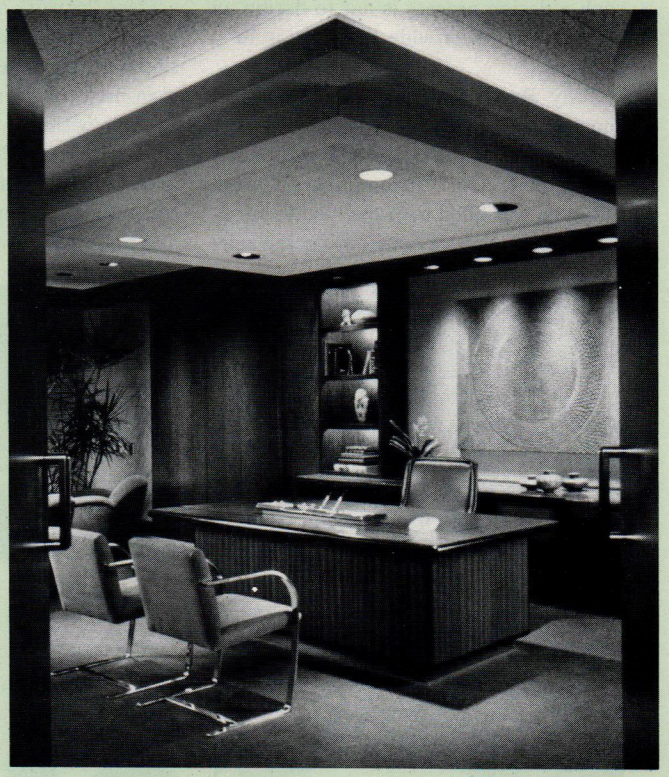
The Living Room of a late 19th-century Townhouse, selected by the Jury for the designer's integrity in updating a traditional background to create a comfortable, contemporary environment suitable to the client's tastes.



First Award Contract

C. Scherer Byrd, ASID
Tokerud & Byrd Interior Design, Inc.
Houston, TX

The Reception Area and Chief Executive Office of General Affiliates, a Houston corporation, selected by the Jury for the designer's expertise in developing a warm and intimate space through layout and choice of furnishings and lighting.



Honorable Mention Contract
Robert J. DiLeonardo, ASID
DiLeonardo International, Inc., Warwick, RI

Honorable Mention Contract
Sperantza A. Sobol, ASID
S.A.S. Interior Design, Rochester, NY

The Judges

Joy E. Adcock, FASID National President of the American Society of Interior Designers, and Director of Design, Michigan State University, East Lansing, MI
Helen C. Griffith, Editor, Southern Accents Magazine, Atlanta, GA
Jennie Pugh, IBD, National Vice President of the Institute of Business Designers and associate of Corry Hiebert, Irving, TX
Jay Spectre, ASID, Jay Spectre, Inc., New York, NY
Bebe Winkler, ASID, Bebe Winkler Interior Design, New York, NY

Showrooms:
New York, D&D Building, 979 Third Ave. (212) 355-5587; Cleveland, 2800 Superior Ave. (216) 696-0146; Chicago, Space 6-136, Merchandise Mart; Los Angeles, Pacific Design Center; Atlanta, Boston, Cincinnati, Dallas, Denver, Detroit, Hawaii, Miami, Minneapolis, Philadelphia, Phoenix, San Francisco, Seattle, St. Louis, Toronto, Vancouver, Washington D.C.

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Review

Continued from page 43

sion of the myopia of group marketing decisions and brought forth a brilliant dissertation on the design process by Richard Sapper.

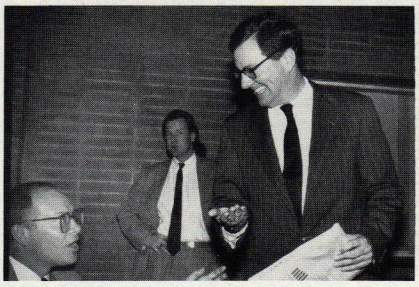
Disdaining to see a difference in the design process of "designing a lamp or a mousetrap or anything else," Sapper stated that "the motor of anything that I design is to solve a problem that I see." But what extraordinary seeing! He proceeded to unfold the Chinese box of problems that he "saw" as he pursued the solutions which culminated in the design of the work lamp that became the Tizio. Summing up, he said: "The real scope of such a design process is not to design an object, but to provide a solution to a problem."

Tony Buzan's Friday morning workshop, sponsored by the American Society of Interior Designers and E.I. duPont de Nemours & Co. Antron Fibers Carpet Division, was filled with spellbound architects and designers confronting the miracles of negative thinking and learning powerful new ways to organize thought and utilize memory.

But, in the end, it was Christo who connected all the themes of the conference in a passionate lecture on his art, an ephemeral art that transforms consciousness. Concluding his lecture with the Maysles' moving documentary, *Running Fence,* Christo's art was revealed as a collective achievement that encounters the same social, legal, political, logistical and technical problems as does the work of a Norman Foster or an Emilio Ambasz and confronts the same resistance to new ideas as does the work of an Andrée Putman or a Paul MacCready. Christo's confrontation with the inflexible nature of the human mind really symbolizes our own encounter with our inflexible selves. As he gradually wins the support of the local landowners and moves his project through the public hearings for conditional use and building permits, we become his passionate partisans. As the contractor Ted Dougherty said, "The amazing thing is how one man, with his idea, can get so many people involved."

But that is the point. For Christo, "all the power and force of art come from real life."

As the film showed section by section of the 24.5 mile long fence completed, a shimmering curtain of light, set in motion by the wind, ran over the hills of Northern California's Sonoma and Marin counties to plunge into the sea, a drawing made of light, moving through time and space, revealing the contours and colors of the landscape. But the real drawing is in consciousness. The space of this work of art, as Christo pointed out, is not physical. It is mental. Everyone who participated was transformed by the event. We who see it now are transformed. Christo's transcendence of the inflexibilities of the individual and collective minds is a victory that becomes the promise of our own.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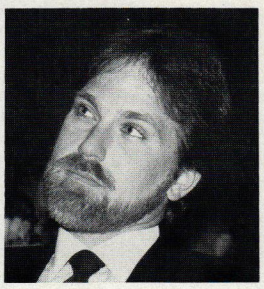
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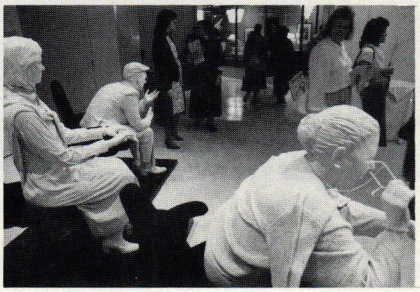
Photography by Adrian Velicescu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1. A successful event: Malcolm S. Forbes, Jr. (right), feature speaker for "Structuring Success: A Conference for the Corporate Executive," talks with Michael Redman, president of PDC 2, who welcomed the capacity crowd. 2. Speaker Timothy Walker listens to Forbes' presentation. Randolph Gerner (3) and Judy Swanson (4), both of Kohn Pedersen Fox Conway interior architectural firm, discussed their roles in creating the new Procter & Gamble World Headquarters. 5. These lifelike plaster figures could be seen at the Steelcase showroom. 6. "The Amazing Brain" was the topic for speaker Robert Ornstein, Ph.D. (left), shown here with speaker Tony Buzan. 7. Randall Weidner (second from right) an architect with Pierce Goodwin Alexander of Austin, Texas, is the grand prize winner of a trip to Paris courtesy of The Avenues of Design, an association of local showrooms. With Weidner are, from left: Jamie Goller of Phyllis Morris; Catherine Monaghan of Pace Collection; Elliot Fields of Edward Fields Carpet; Heather Ivey of Gideon Gallery; and Murray Feldman (far right), executive director of Pacific Design Center.

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Review

Continued from page 46

Avenues of Design

The 25,000-plus attendees at WESTWEEK were able to explore the surrounding design neighborhood thanks to Avenues of Design, an association of 70 showrooms on Melrose Avenue, Beverly and Robertson boulevards. During the three-day event, shuttle buses parked outside the Pacific Design Center brought the market-goers to the showrooms ranging from major manufacturers to specialty boutiques. Riders were given tickets for the grand prize drawing of a trip to Paris. To qualify, each ticket had to be stamped with specially-designed seals from at least 20 showrooms. Other prizes were given away as well. This year's winner was Randall Weidner, an architect with Pierce Goodwin Alexander of Austin, Texas. On Wednesday evening, a gala party on Robertson Boulevard drew a crowd of 3,000 which was treated to cocktails, pizza and live entertainment. The association will continue to sponsor events throughout the year.

1 Photography Richard Settle

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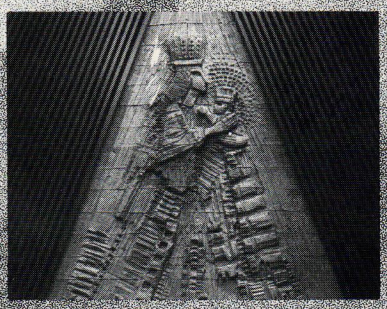
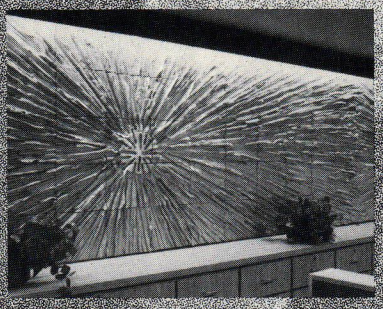
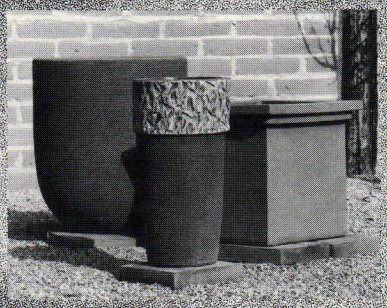
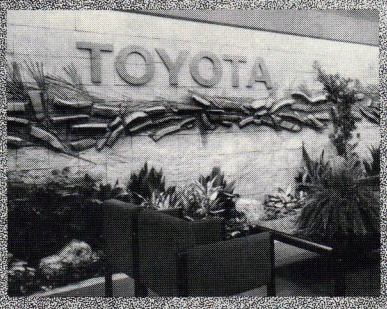
1. Flyin' high: the Avenues of Design banner (in smart white on black) were seen on Melrose Avenue and Robertson and Beverly boulevards surrounding the Pacific Design Center during WESTWEEK. The banners will remain up to signify the association's continuing work to promote this special design district of West Hollywood. 2. Enjoying Wednesday evening's party, from left: Ron Kates, of Ronald Kates Realty and the West Hollywood Marketing Corporation; Rick Cole, West Hollywood Marketing Corporation; and Jamie Goller of Phyllis Morris and coordinator of Avenues of Design. The West Hollywood Marketing Corporation co-funded the Avenues of Design venture, and will continue to work with the organization for the promotion of its member businesses. 3. More party people, from left: interior designer Jerry Shimer, ASID; Avenues of Design chairman Elliot Fields of Edward Fields Carpets; and Avenues of Design party coordinator Arnulf Dickmann of Square One LA. 4. Fresh gourmet pizza was cooked up for the party. 5. All aboard the shuttle buses! 6. Hot stuff: this fire eater/juggler was among the unique entertainment provided those attending the Avenues of Design gala party.

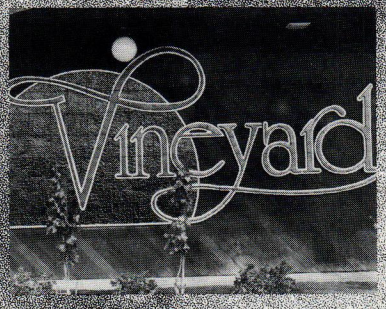
Continued on page 54

A lot of architects can't wait to get our hands on their work.







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Review

Continued from page 51

IPF International Awards Ceremony

Amid the upbeat flurry of WESTWEEK events, *the* hot spot to be on Wednesday evening was at the new IPF International showroom on Melrose Avenue, across from the Pacific Design Center. It was here in all the freshly appointed interior displays that the firm held a gala awards ceremony to recognize 17 outstanding friends of the Western design community. Presiding over the ceremonies were Walton E. Brown, publisher of *Designers West,* and Carol Soucek King, the magazine's editor in chief. Recipients were: Harold Grieve, FASID; Buelah Spiers, ASID; Michael Bedner; Lou Cataffo; Irwin N. Stroll; Pamela Gideon-Hawke, NHFL; Edna O'Brien, ASID; Murray Feldman, executive director of Pacific Design Center; West Hollywood Mayor Stephen Schulte; A. Alan Dizik, FASID; George Hall, ASID; photographer Mary E. Nichols; James Northcutt; Charles H. Falls, ASID; Carlos de Falla, ASID, IBD; and Jody Greenwald, ASID, IDEC. Carol King and Walton Brown also received awards.

1 Photography by David Dubuque

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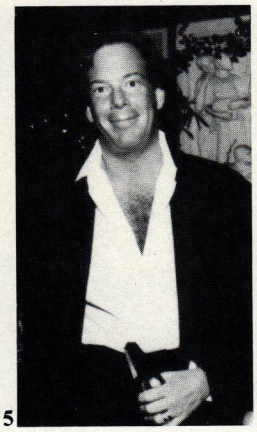

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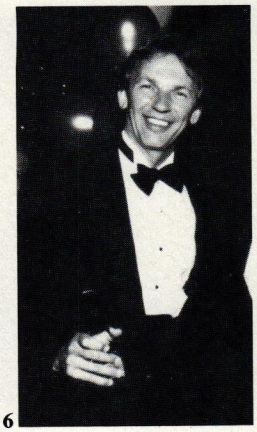

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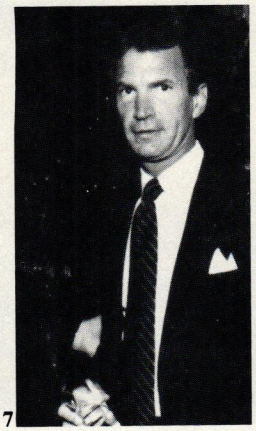

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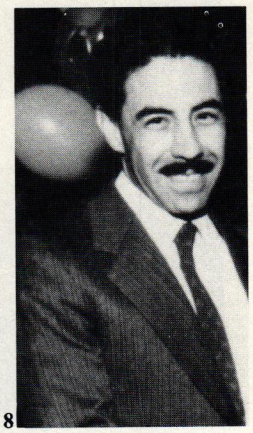

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1. Designer/author A.Alan Dizik, FASID, and his wife, Lee, who recently celebrated their 50th wedding anniversary. 2. August gathering, from left: Larry Chalfin, executive vice president, IPF; Tony Allen, vice president of design and development, IPF; Edna O'Brien, ASID; Sam Chalfin, president, IPF; and Robert Angle, national executive director of ASID. Allen designed the new 48,000-square-foot IPF Los Angeles showroom which features the complete line of IPF casual, transitional and traditional furnishings. 3. Pamela Gideon-Hawke (left), NHFL, receives her award from Carol Soucek King (center) and Walton Brown (right). 4. Design community member of long-standing, Harold Grieve, FASID. 5. Designer Irwin N. Stroll. 6. Charles H. Falls, ASID, president of Silk Dynasty and Charles H. Falls and Associates. 7. Pioneer designer of intimately-scaled luxury hotels, James Northcutt. 8. Carlos de Falla, ASID, who specializes in financial institutions and retail design. 9. Designer/writer George Hall, ASID, founder of Designers West, *and author of the magazine's long-running column.*

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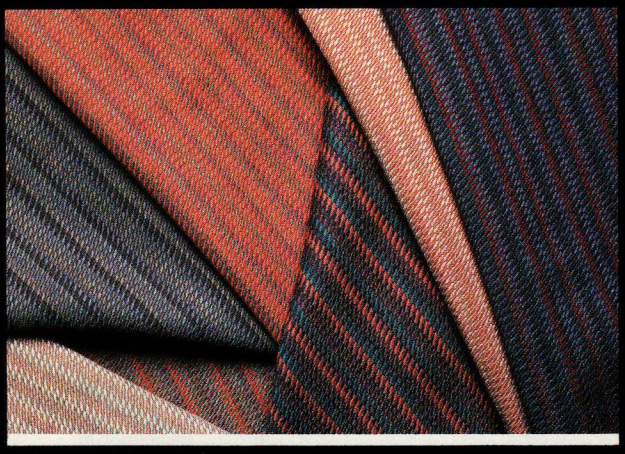

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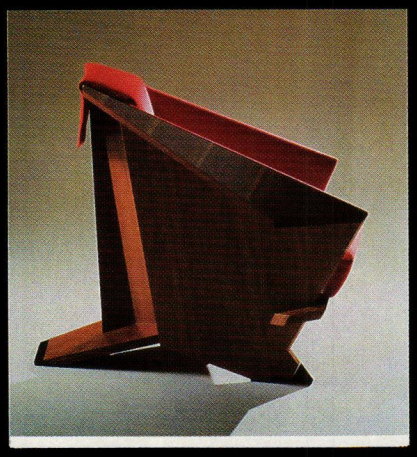
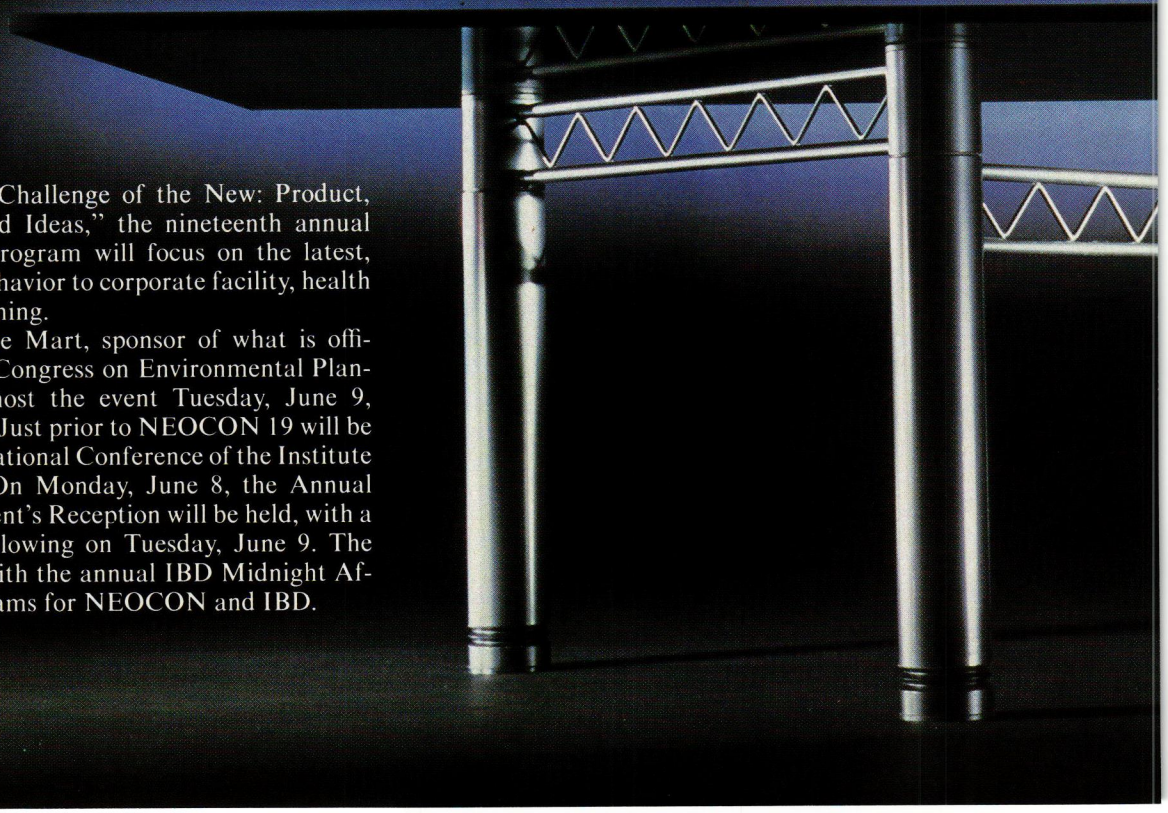


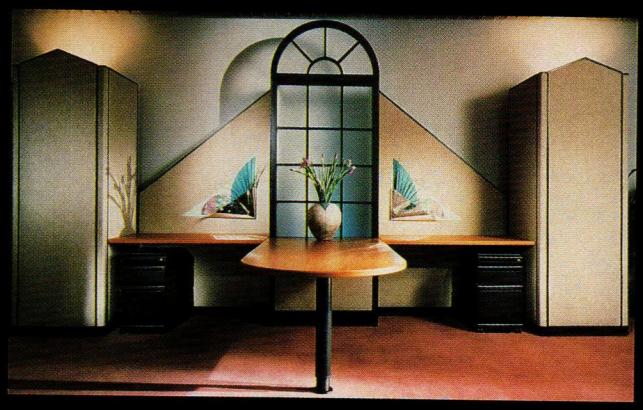
NEOCON 19 Preview



With a theme of "The Challenge of the New: Product, Design, Technologies and Ideas," the nineteenth annual NEOCON conference program will focus on the latest, from color and human behavior to corporate facility, health care and hospitality planning.

Chicago's Merchandise Mart, sponsor of what is officially tagged the World Congress on Environmental Planning and Design, will host the event Tuesday, June 9, through Friday, June 12. Just prior to NEOCON 19 will be held the Third Annual National Conference of the Institute of Business Designers. On Monday, June 8, the Annual IBD Meeting and President's Reception will be held, with a full day of programs following on Tuesday, June 9. The session officially closes with the annual IBD Midnight Affair. Following are programs for NEOCON and IBD.

402



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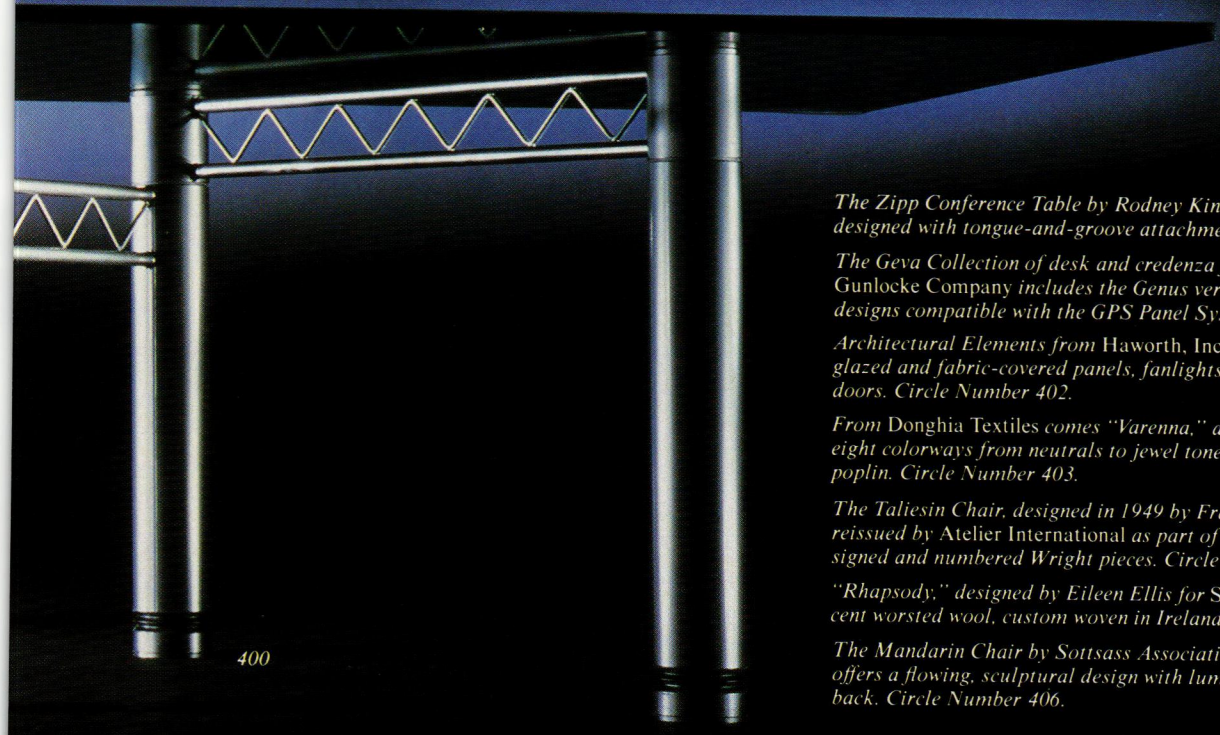
The Challenge of the New



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The Zipp Conference Table by Rodney Kinsman for Davis Furniture *is designed with tongue-and-groove attachments. Circle Number 400.*

The Geva Collection of desk and credenza furniture modules from Gunlocke Company *includes the Genus version of simple planar office designs compatible with the GPS Panel System. Circle Number 401.*

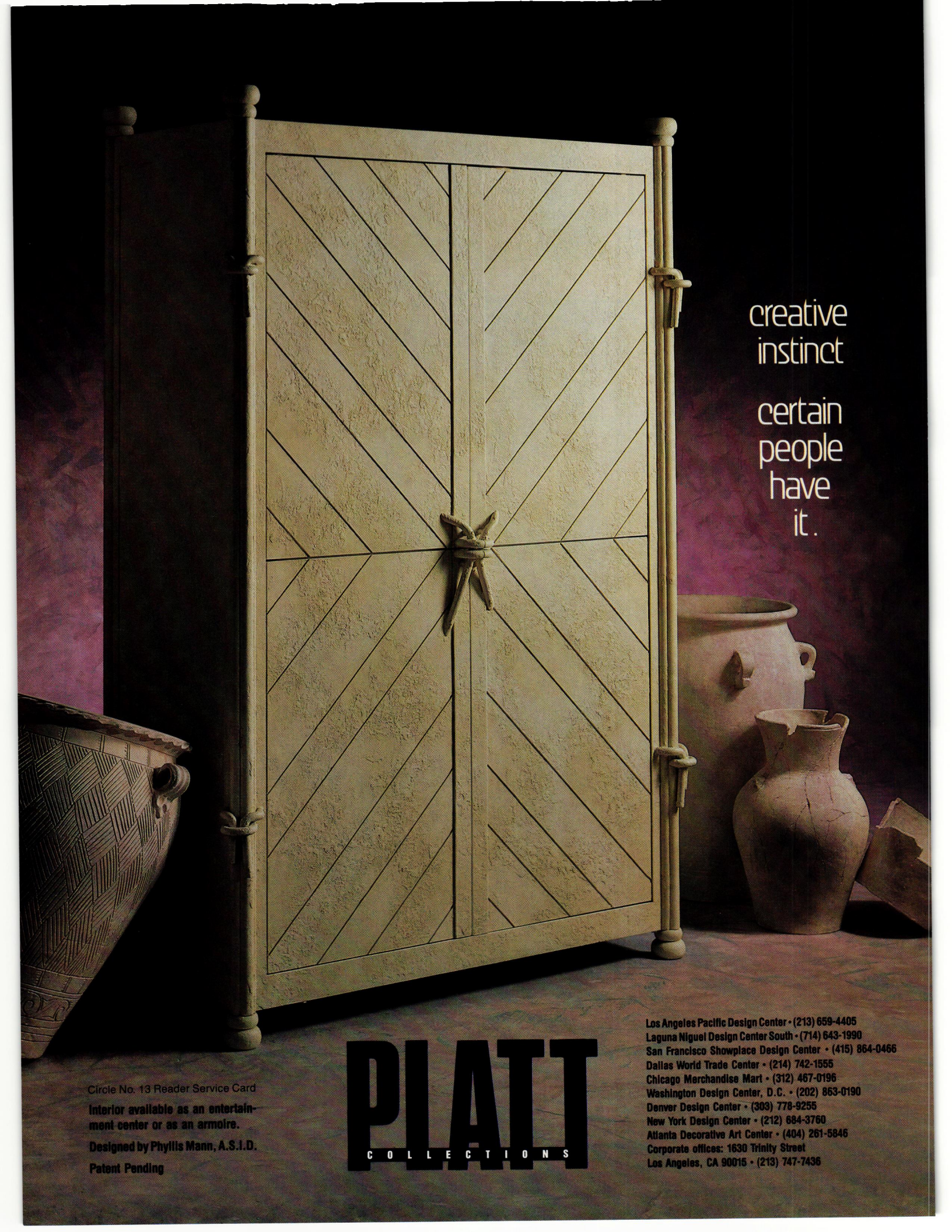
Architectural Elements from Haworth, Inc. *is a system of geometric glazed and fabric-covered panels, fanlights and single and French doors. Circle Number 402.*

From Donghia Textiles *comes "Varenna," a striped design in eight colorways from neutrals to jewel tones in 54-inch wide cotton poplin. Circle Number 403.*

The Taliesin Chair, designed in 1949 by Frank Lloyd Wright, is being reissued by Atelier International *as part of a collection of licensed, signed and numbered Wright pieces. Circle Number 404.*

"Rhapsody," designed by Eileen Ellis for Stratford Hall, *is a 100 percent worsted wool, custom woven in Ireland. Circle Number 405.*

The Mandarin Chair by Sottsass Associati for Knoll International *offers a flowing, sculptural design with lumbar supported curved back. Circle Number 406.*



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NEOCON 19 Preview

NEOCON 19 Program

Monday, June 8
8:30 a.m.
Illinois Chapter/ASID Program

1:00 p.m.
Contract Furnishings Forum (CFF) Program
Holiday Inn Mart Plaza until 5:00 p.m.

5:30 p.m.
CFF Reception
M&M Club, Merchandise Mart

6:30 p.m.
IBD Annual Meeting
The Drake Hotel

6:30 p.m.
IBD President's Reception
The Drake Hotel until 8:00 p.m.

Tuesday, June 9

8:30 a.m.
Workshop A, Floor Covering Trends: Contract Installations as Design Statements

10:30 a.m.
Workshop B, Survival of the Fittest: How Dealers Expand Services for New Profitability

10:30 a.m.
Workshop C, Color and Human Behavior: Directing Its Power for Positive Results

12:00 Noon
Contract Furnishings Council Luncheon
Workshop D, Dealer Focus

4:00 p.m.
Seminar 1, Leading-Edge Technology: Processes and Materials That Will Shape the Future

Seminar 2, Emerging Voices: The Young, the Bright and the Talented Minds in American Design

6:00 p.m.
Du Pont Open Reception
Holiday Inn Mart Plaza

Wednesday, June 10

8:30 a.m.
Seminar 3, Keynote/ The High-Flex Society: Meeting Economic Challenge. Author Pat Choate, director of the Office of Policy and Analysis, TRW, Inc.

Workshop E, The Design and Productivity Link: Design Considerations for the Electronic Office

2:30 p.m.
Workshop F, Fee Negotiation for Designers: The Fine Art of Operating Profitably

Workshop G, American Express Corporate Headquarters at Battery Park: A Case Study in Design and Facility Management

4:30 p.m.
Seminar 4, New Design Directions: Trendsetting Corporate and Commercial Interiors

Seminar 5, Architecture Utopia: Visions for the Post-Industrial Society

6:00 p.m.
Illinois Chapter ASID Reception
At the Chicago Theatre

Thursday, June 11

8:30 a.m.
Seminar 6, The Continuing Revolution in Lighting: Compact Illumination

8:30 a.m.
Seminar 7, Corporate Facility Planning: How Economic Issues Affect the Process

10:30 a.m.
Workshop I, Computer-Aided Design for Space Planning: The 3-D's: Drawing, Design and Data Management

Workshop J, How Dealers Meet the Marketing Challenge: Setting Your Firm Apart from the Crowd

12:00 Noon
Luncheon, A New Agenda at the GSA: Good Design and the Bottom Line in Federal Facilities

2:30 p.m.
Workshop K, Illuminating Behavior: Use of Lighting to Shape Response

4:30 p.m.
Seminar 8, Post-Occupancy Evaluation: Its Vital Role in Facilities and Design

Seminar 9, The Dream of a City: International Directions in Urban Architecture

6:00 p.m.
Facility Management Profession Reception
Sponsored by BASF Corporation

Friday, June 12

8:30 a.m.
Seminar 10, The Workplace as Human Habitat: Facilities Design, Morale and Productivity on the Job

Seminar 11, The Design-Made Object: An International Expression

10:30 a.m.
Workshop L, Drama and Ambience: Retail and Restaurant as the New Entertainment

Workshop M, British Design Comes of Age: New Marketing, Design and Business Strategies

12:00 Noon
Chicago Architecture Awards Luncheon
"A Critique of Today's Design Directions"

2:00 p.m.
Seminar 12, The Symposium on Modern Architecture IV: The Search for Definition

For more information, contact:
Gloria Zylowski (312) 527-4141

IBD National Conference Program "Positive Changes"

Monday, June 8

6:00-7:30 p.m.
Annual Meeting
Drake Hotel

7:30-9:00 p.m.
President's Reception
Drake Hotel

Tuesday, June 9
(All events at the Holiday Inn Mart Plaza)

8:30-9:20 a.m.
Keynote Speaker
Theodore Gill, Ph.D., Professor of Philosophy
John Jay College, City University of New York
"Astonish Me"

9:30-10:50 a.m.
Workshop Series I

"Harmony and Productivity at Work"
Robin Pratt, Ph.D., president, E'quipe Performance, Oakland, California

"You Can Be More Creative"
Part 1, Jerry McNellis, principal, The McNellis Company and director of The Creative Planning Center, New Brighton, Pennsylvania

"The Designer's Mind"
William Hammond, partner, Natural Context, Fort Myers, Florida

"Forecasting Design Trends"
Sivon Reznikoff, M.A., Professor of Interior Architecture at Arizona State
University, Tempe, Arizona

11:00-12:20 p.m.
Workshop Series II
"Successful Team Building"
Robin Pratt, Ph.D., president, E'quipe Performance, Oakland, California

"You Can Be More Creative"
Part 2, Jerry McNellis, principal, The McNellis Company and director of The Creative Planning Center, New Brighton, Pennsylvania

"The Designer's Mind"
William Hammond, partner, Natural Context, Fort Myers, Florida

"Presentations to Shape Your Career"
Ronne Jacobs, president, Ronne Jacobs & Associates, Richmond, Virginia

12:30-2:30 p.m.
Luncheon
Speaker: Buck Rodgers, former vice president of marketing for IBM, on "Managing Change--the Marketing Challenge"

2:40-4:00 p.m.
Workshop Series III
"Presentations to Shape Your Career"
Ronne Jacobs, president, Ronne Jacobs & Associates, Richmond, Virginia

"Forecasting Design Trends"
Sivon Reznikoff, M.A., professor of Interior Architecture at Arizona State University, Tempe, Arizona

"Career Tracks"
Prominent designers discuss the way other interior designers can advance their careers as educators, facility managers, furniture designers and managers

9:00-1:00 a.m.
Midnight Affair/Awards Presentation
Navy Pier, Grand Avenue at Lake Michigan

For more information, contact:
Jill Gross (312) 467-1950

Neocon 19 Preview

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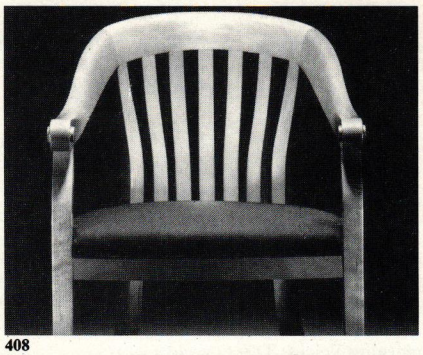
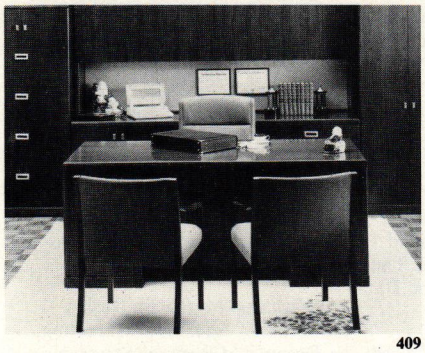
407



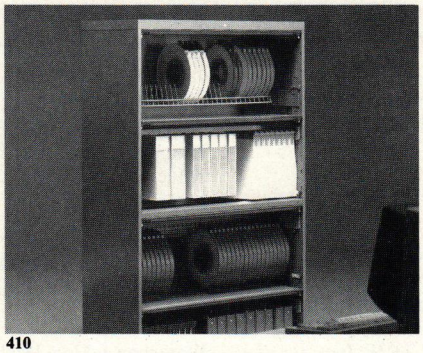
408

Bruce Burdick designed **Herman Miller Inc.**'s new Spring table by uniting materials and technology through a chrome and glass desk system built around a horizontal beam. Circle Number 407.

The new side chair version of **Hickory Business Furniture**'s Asner Series is a recent introduction, featuring a solid cherry slat back with upholstered seat. Circle Number 408.



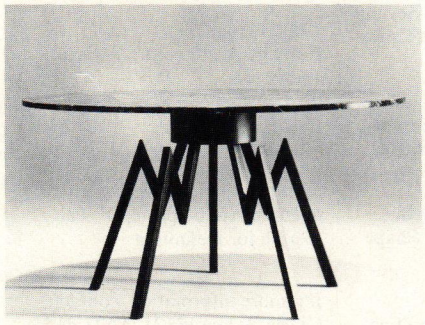
409



410

Stow & Davis introduces Chancellor, a wood furniture collection in a formal style for both fixed wall and open offices with accommodations for electronic equipment. Circle Number 409.

Allsteel's lateral Computer Media File provides a secure, convenient method of storage for magnetic tapes, data cassettes and floppy disks. Circle Number 410.

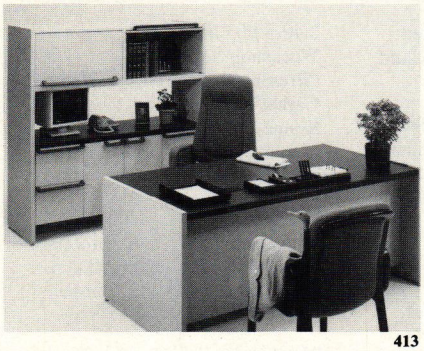


411

412

The Black Widow table, designed by Stanley Jay Friedman for **Brueton Industries**, is a multipurposed piece intended for management worksurface or conference use. Circle Number 411.

"Veronica,"named for a matador's ritualistic dance movement, was designed by Afra and Tobia Scarpa for **ICF** with the fully leather-covered armchair in the form of a bull. Circle Number 412.

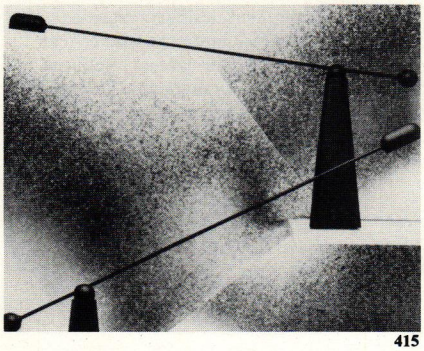


413

414

The Stratum executive desk and console by **GF Furniture Systems** introduces to contemporary steel office furniture layers of color options for the desk, cabinets and shelves. Circle Number 413.

The presentation will continue of Sensor, the high-performance ergonomic chair designed by **Steelcase Inc.** in collaboration with West German industrial designer Wolfgang Muller-Deisig. Circle Number 414.



415

416

The Orbis lighting fixture by Ron Rezek, offering the function of a dual intensity task lamp with a rotating ball joint, is presented by **Artemide**. Circle Number 415.

The Sportes Collection, French designs created for a private living room at the Elysée Palace in Paris, is being manufactured in the U.S. under exclusive license by **JG Furniture Systems, Inc.** Circle Number 416.

Dine and Dance with the Professionals!

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Thursday, May 28, 1987
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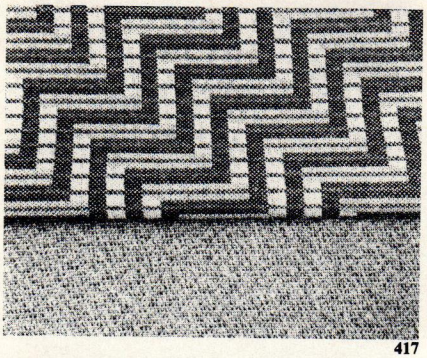
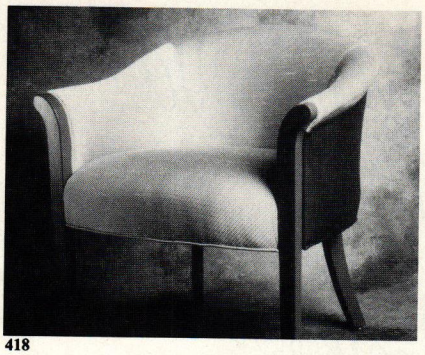
Neocon 19 Preview

Continued from page 60



417



418

The **Schumacher** Contract Collection includes "Alpha Step" (top), a 100 percent wool textured fabric, and "Ridgely Texture," a wool blend. Circle Number 417.

The **Alma Companies'** Chancellor side arm chair is available in solid walnut and oak as well as several recently introduced high gloss finishes. Circle Number 418.

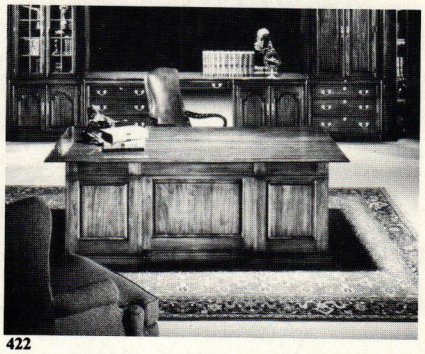
419

420

Lee Jofa Furniture's Hampstead sofa for executive suite seating is available in five through seven foot lengths with matching armchair. Circle Number 419.

Figura from **Vitra Seating, Inc.**, a series of chairs, includes the wood cantilevered armchair which in black leather is part of the Quick-ship program. Circle Number 420.

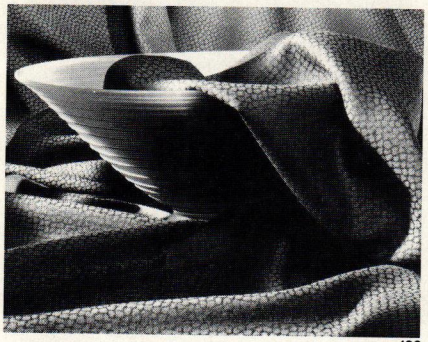
421



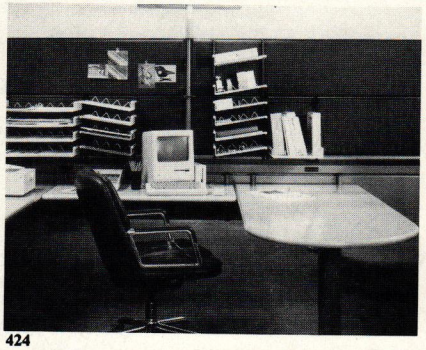
422

From DeSede of Switzerland, a leading leather furniture manufacturer, comes Mirabile, a two-seat sofa with seat cushions which can be raised as armrests, presented in the U.S. by **Stendig**. Circle Number 421.

Solid cherry wood office furnishings from **Harden Furniture** include a selection of executive desks, mid-management desks, custom credenzas, tables. Circle Number 422.



423

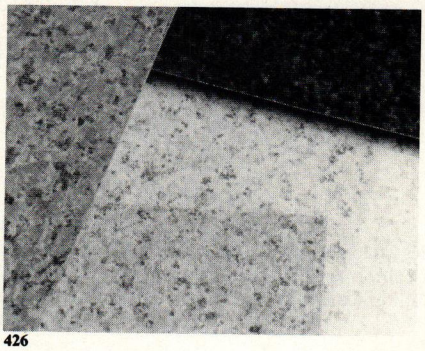


424

Brayton International's newest introduction is "Flagstone," an English cloth woven to create a dimensional texturized impression. Circle Number 423.

Race paper management accessories, designed by Douglas Ball for use with **Sunar Hauserman's** Race System, include diagonal, EDP, and standard paper trays. Circle Number 424.

425



426

"Deco" by **DesignTex** is based on an original document constructed in a durable tapestry weave, intended for hotel and restaurant design. Circle Number 425.

Formica Corporation has introduced a collection of patterns and woodgrains in multiple colorways and finishes, including American Granite. Circle Number 426.

Continued on page 67

Howe to form an Alliance.

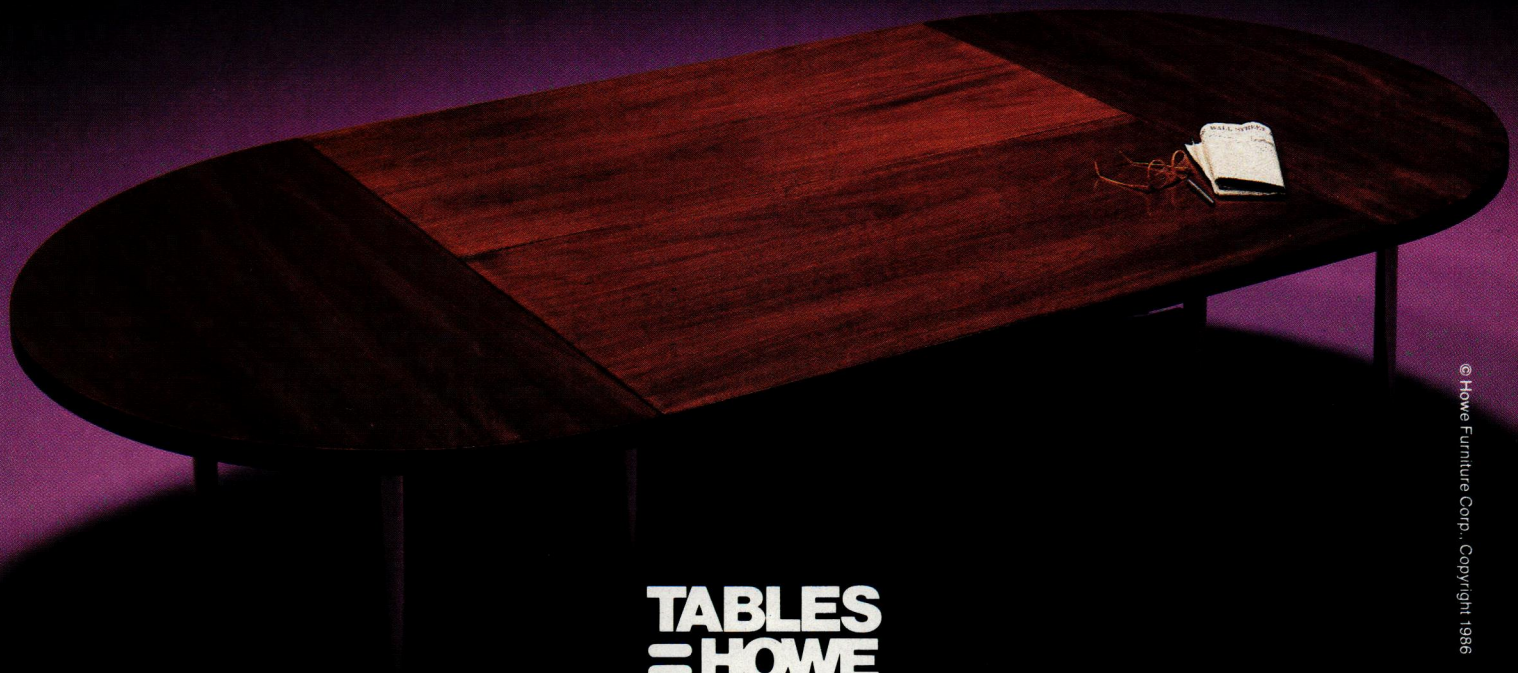
What makes a meeting harmonious? And causes sparks to fly? Who sits at the head of the conference table? And who takes offense at the end?

It's a puzzle the Alliance system solves, diplomatically, every time. With interchangeable, connecting tables that can be arranged in innumerable configurations to promote good meetings. And goodwill.

Every Alliance table is as confident on its own as it is rubbing elbows with the next. The unique RPO (Retractable Pull-Out) mechanism, which assures secure connections, flips out of sight when not in use.

So, next time you're planning to bring people together, form an Alliance right from the start. In a variety of shapes and sizes, colors and materials. From Howe.

If you'd like a copy of our Alliance brochure, call or write.



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There is a new generation of seating for the office of today. Sensor—the chair that accommodates every job and supports everybody's work.

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Sensor also has the lowest cost of ownership of any high-performance chair.

Sensor. It's an evolution in comfort for everybody in the office.

For more information, contact your Steelcase representative or regional office. Or, dial toll-free 1-800-447-4700. Steelcase Inc., Grand Rapids, MI 49501. Circle No. 29

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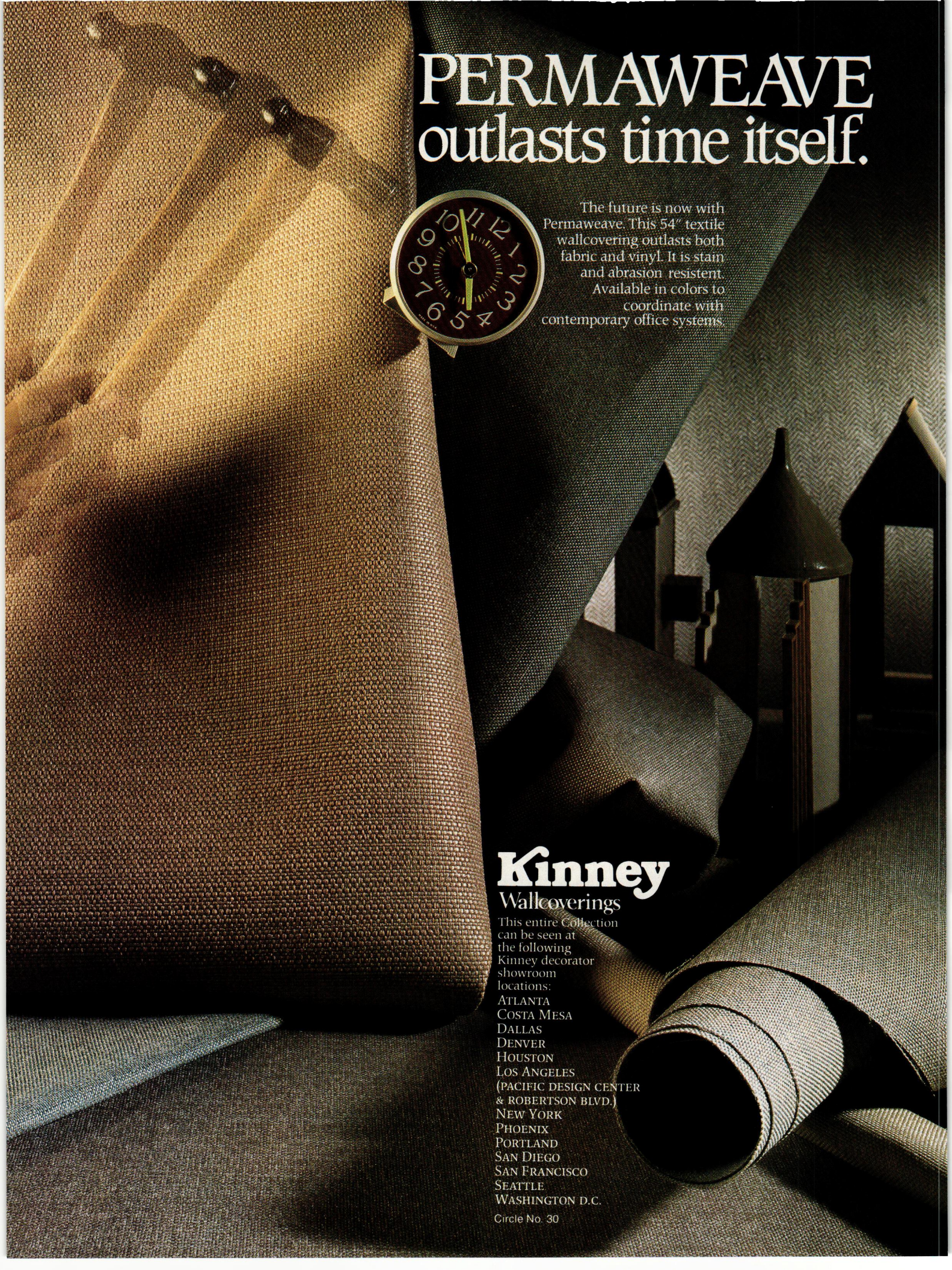
Steelcase

The Office Environment Company


PERMAWEAVE
outlasts time itself.
The future is now with Permaweave. This 54" textile wallcovering outlasts both fabric and vinyl. It is stain and abrasion resistent. Available in colors to coordinate with contemporary office systems.
Kinney
Wallcoverings
This entire Collection can be seen at the following Kinney decorator showroom locations:
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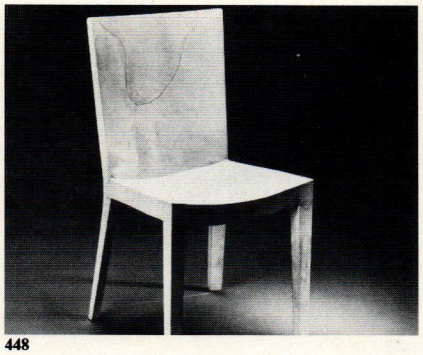
PHOENIX
PORTLAND
SAN DIEGO
SAN FRANCISCO
SEATTLE
WASHINGTON D.C.
Circle No. 30

Neocon 19 Preview

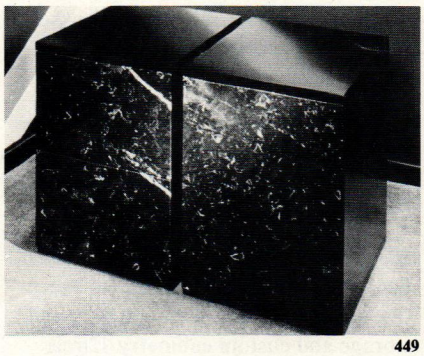
447



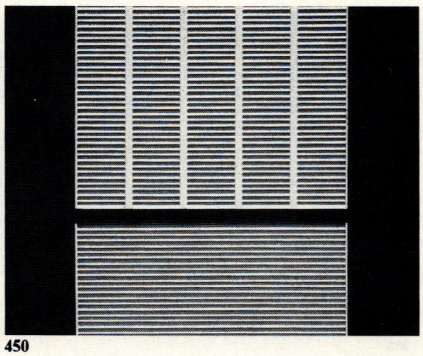
448

From **Stroheim & Romann, Inc.** comes "Garrison," a collection of woven textured weaves, 54-inch-wide 100 percent Trevira polyester with anti-static, flame retardant finish. Circle Number 447.

The J.M.F. side chair, shown in natural goatskin parchment finish, was inspired by a 1920s design by Jean Michel Frank, now presented by **Karl Springer Ltd.** Circle Number 448.



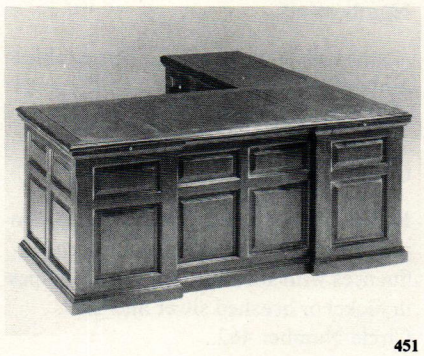
449



450

Storwal International, manufacturer of storage and filing systems, is introducing a new color palette and finishes of imported marble, exotic wood and laminates. Circle Number 449.

Corrugated Crossgate is a new acoustical ceiling series from **Armstrong World Industries** which offers interplay of light and shadow through ribbed surface pattern. Circle Number 450.

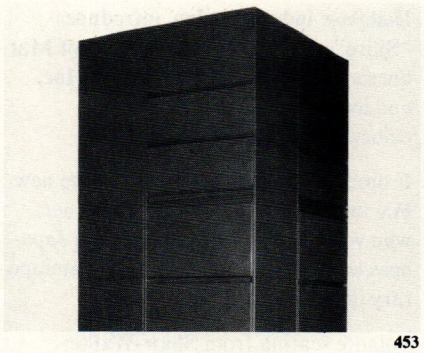


451

452

Fremarc Designs introduces the executive return desk with raised wood panels and optional leather top, available in a variety of finishes. Circle Number 451.

"Cocoon Cloth," a new collection of wallcoverings and upholsteries from **J.M. Lynne Company** is comprised of two wool, silk, nylon blend weaves in 15 colorways. Circle Number 452.



453

454

The Cube file from **Meridian Inc.** is a storage module to be used in vertical cube formation with a range of interchangeable internal lateral file and storage components. Circle Number 453.

From **Krug Furniture** comes the new Sommers Series with soft sculpted arms and tailored loose cushion seat. The series includes an armchair, two-seater and sofa. Circle Number 454.

455

456

CorryHiebert, the new merged division of Hon Industries, has expanded its seating collection to include the Altair Series, with shoulder and lumbar support. Circle Number 455.

"Chimera," a new multicolor rayon yarn and twisted wool fabric by **Brayton Textile**, includes a rayon content giving a reflective quality. Circle Number 456.

Neoon 19 Preview

Continued from page 69

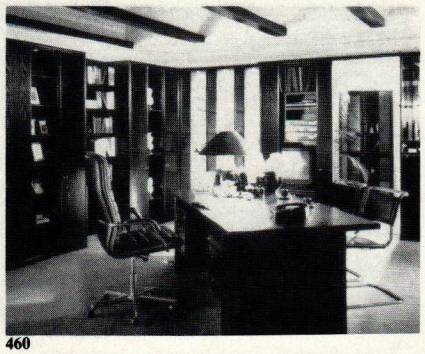
457

458

An old Viennese design was the inspiration for Villach, a new chair by **Loewenstein/Oggo** constructed of solid steam bent beech wood for heavy commercial use. Circle Number 457.

Designed by John Follis and Dave Hammer, the Solo chair from **Fortress Inc.**, available in a wide selection of leathers, will be seen at Tab Products. Circle Number 458.

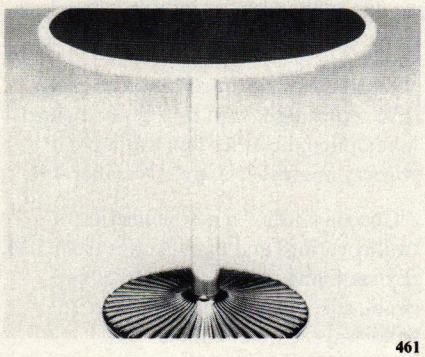
459



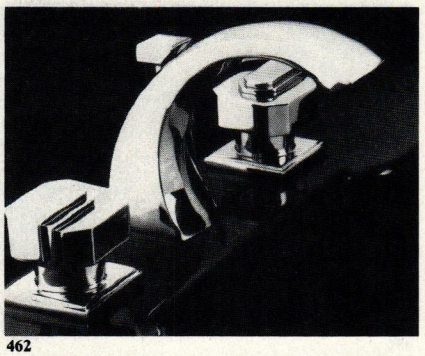
460

From **Howe Furniture Corp.** comes the Cherner Collection of tables, available as flip-top or with folding or stationary legs. Circle Number 459.

Planum, Inc. introduces the Custom Office series, a system designed for executive and home office with wrap-around storage and custom cabinetry. Circle Number 460.



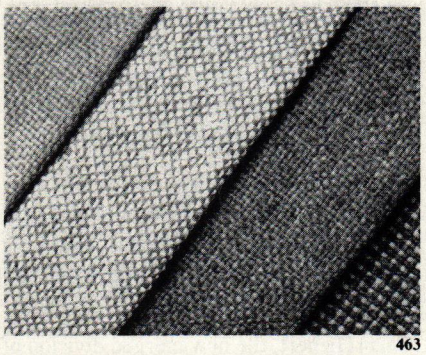
461



462

A new collection of pedestal base tables for conference, restaurants, work rooms and cafeterias from **Krueger, Inc.** are available in wood or steel. Circle Number 461.

Kallista, Inc.'s latest faucetry series, Emperor, represents the use of Art Déco influences with six alternative head shapes in nickel or brushed silver and gold. Circle Number 462.

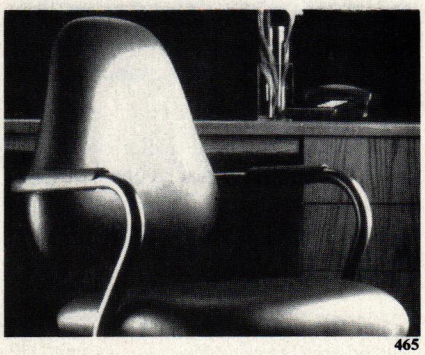


463

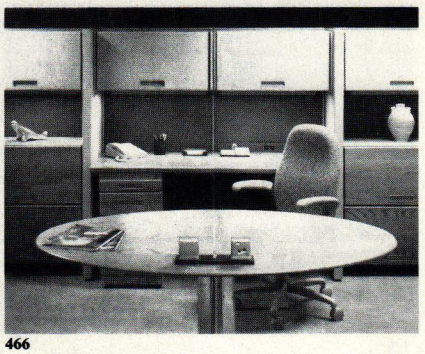
464

Douglass Industries, Inc. introduces "Shire" and "Sherpa" composed of Marquesa Lana from **Amoco Fabrics, Inc.** and available in more than 100 colorways. Circle Number 463.

From **Modern Mode Inc.** comes the new Wynwood chair by Norman Cherner, who was inspired by the Bauhaus, Japanese and Mission styles for his contemporary design. Circle Number 464.



465



466

Volante seating from **Shaw-Walker** offers a wide selection of ergonomic support seating in management, task, professional and secretarial styles. Circle Number 465.

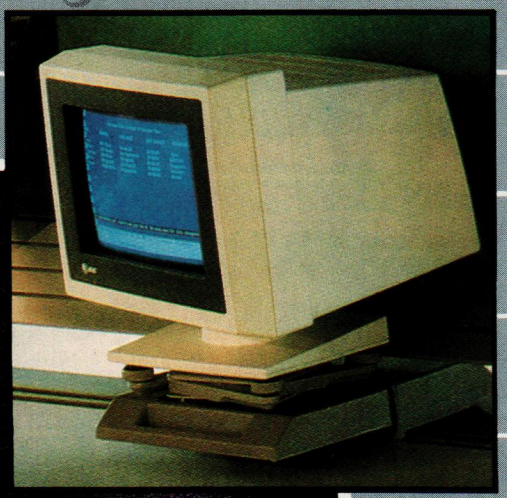
Expanded fabric and finish offerings are introduced by **American Seating** for its System R open office furniture system. Circle Number 466.

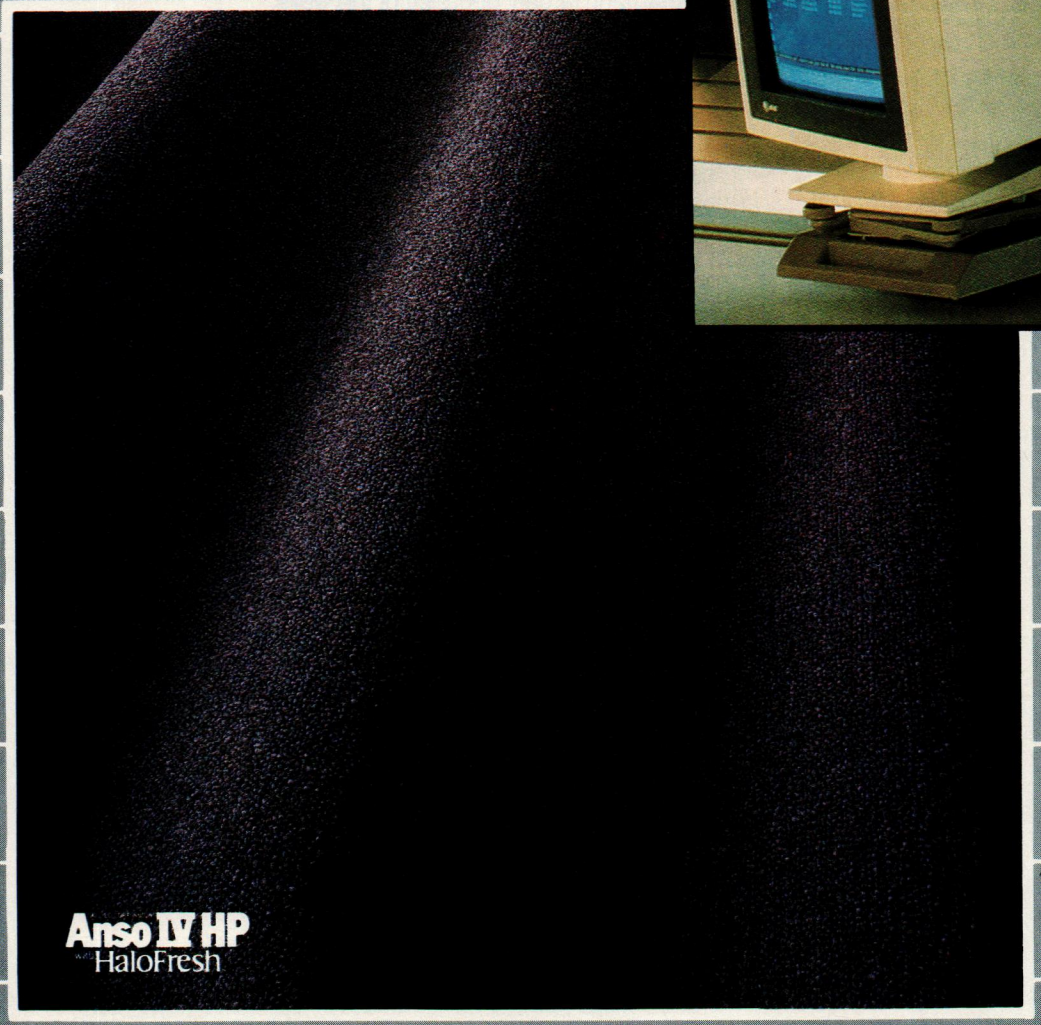
Continued on page 75

CAMBRAY MILLS

Cambray Carpets 14066 Borate Street Santa Fe Springs, CA 90670 (213) 921-5929

Total Electronic Compatibility carpet





This Total Electronic Compatibility carpet manufactured by Cambray Mills has been engineered for use with electronic equipment.

Specify TEC™ ADVANTAGE for every environment.

...compatible with video equipment, business equipment, computer equipment, security systems, research centers, medical equipment, metal trim and doorknobs.

TEC TOTAL ELECTRONIC COMPATIBILITY CARPET

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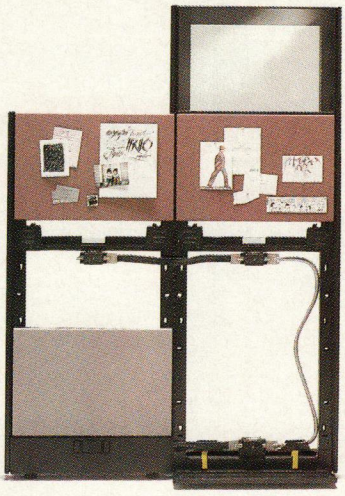
The Beauty of Ethospace

What You Get is More Than What You See.



BEAUTY SECRET

At the heart of the Ethospace investment are the walls. At the heart of the walls are these sturdy, versatile frames. They hold an already wide, and widening, range of handsome and functional surface tiles; and they accept hanging components for paper handling, display, storage and machine support. Because offices increasingly use and depend on a growing variety of electronic devices, every Ethospace frame is equipped to handle the power you need. Frames can be ordered with or without baseline power, which can be added at any time. Hinged side covers provide easy access to wire management channels accommodating 16 25-pair cables. Beltline wire management tiles provide the same easy access to power at work-surface height on both sides of a wall. The Ethospace frame. It has the power to protect your investment.

People seeing an Ethospace installation for the first time are struck by its physical beauty – the architectural presence, the varied and variable finishes, the sensitive detailing. But people who specify and use Ethospace interiors know that what you get is far more than what you see. The real beauty of Ethospace is its value.

Buying an office system is an investment. Buying Ethospace is a superb investment, largely because of the walls. Ethospace has walls, *real* walls, made of welded steel structural frames and interchangeable modular surface tiles. With full and/or partial-height walls you can create the precise work environment you need – open, semi-private or private spaces. When an office no longer fits your needs precisely, you can change it by small degrees until it does. And if the time comes when the wall height itself no longer meets your needs, you simply trade in your Ethospace frames at full value.

No one else in the industry makes a promise like that. But no one else in the industry makes a product like this.

Ethospace is nice. People like it for that. Ethospace is lovely. People love it for that. But the real beauty of Ethospace is what it lets you do and what it lets us do for you. People specify it for that. **To learn more, call 1-800-851-1196.** Circle No. 39

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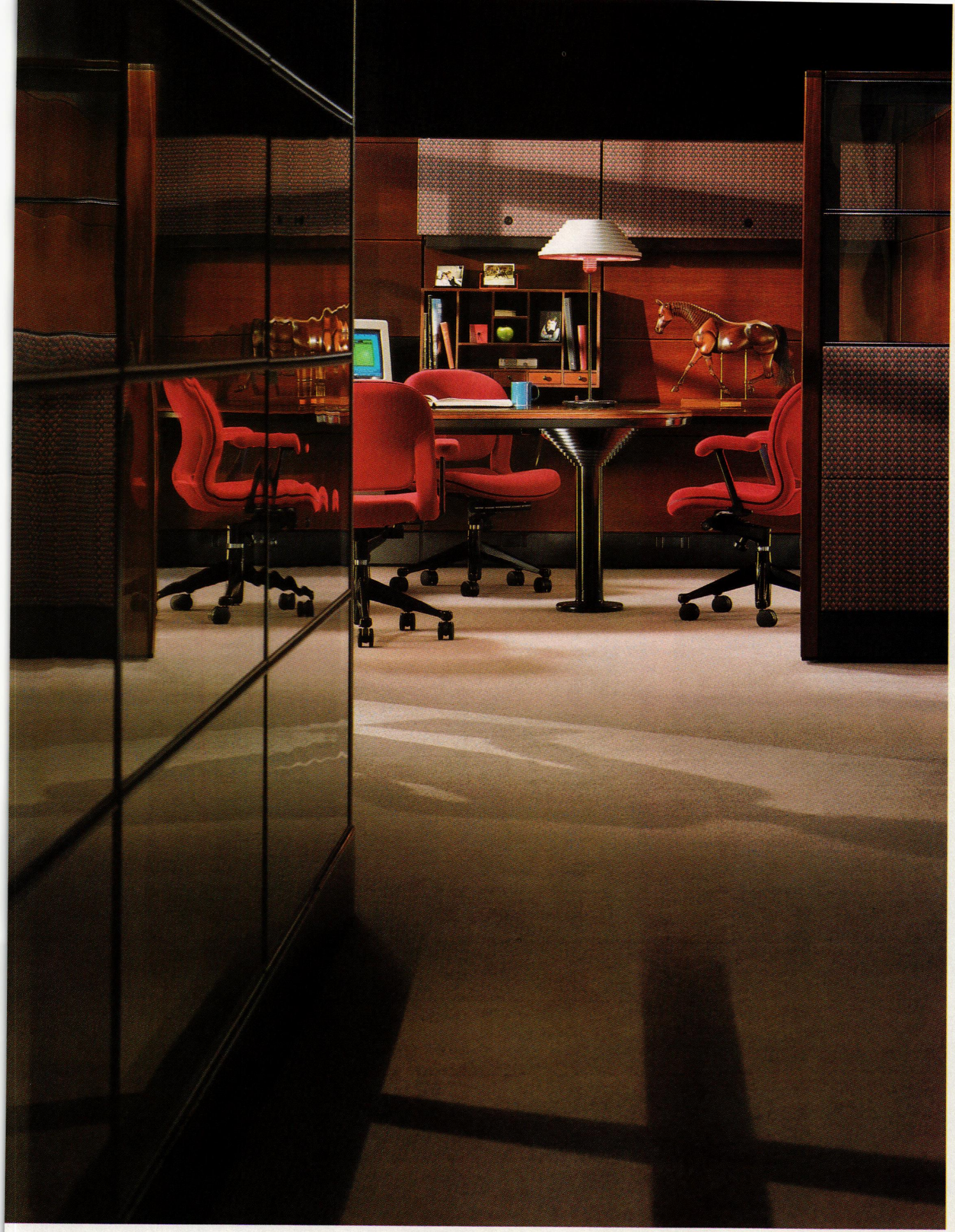

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Circle No. 14

Neocon 19 Preview

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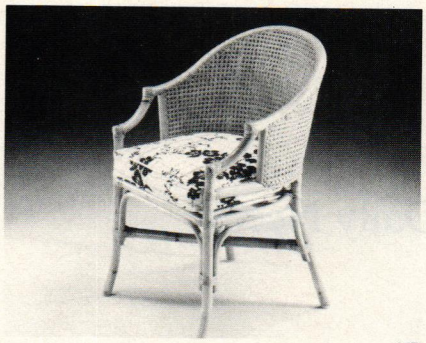

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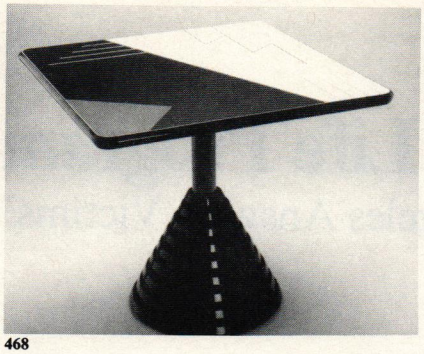

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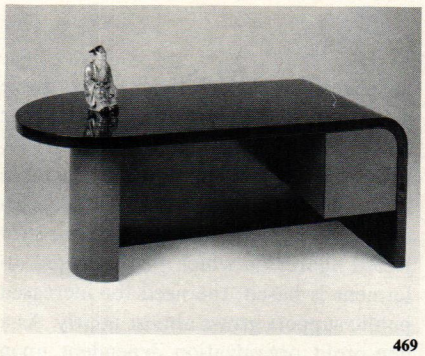

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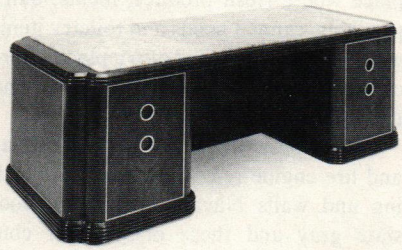

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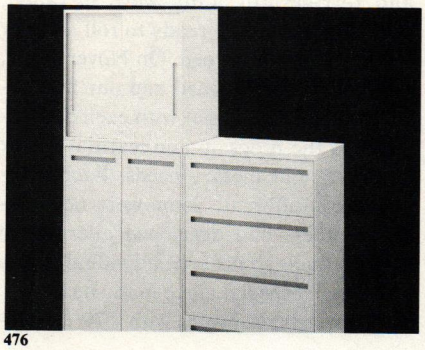

476

MORE OFFICE PRODUCTS
The following products are not exhibited at NEOCON 19, but may be seen in area showrooms:

From **Deutsch Inc.** comes the rattan and double handwoven cane chair with leather wrap, available in natural or custom finish. Circle Number 467.

Laminate tables in a range of bold colors and shapes are the resource offered by **Peterson Design**. Circle Number 468.

The Duo Curve Desk by **JMDA Custom Furniture, Inc.** is shown in two-tone finish, with lacquered goatskin top and lacquer base. Circle Number 469.

Menage offers contemporary upholstery such as the 3000 Series, with wood framing, eight-way hand tied support and custom capabilities. Circle Number 470.

The Libro guest chair of natural beech laminate is in the rapid ship program by **DS Brown Co.** Circle Number 471.

The Storia desk, shown in crotch mahogany with anigre inlay and oriental rose marble, is presented by **Abbelare Furniture**. Circle Number 472.

The Matrix contract line by **Terra** has been expanded to include a conference table available in nine polyurethane colors. Circle Number 473.

Modular desk and side return from **Monteverdi-Young, Inc.** is offered in walnut or oak with bonded leather top. Circle Number 474.

CF & A presents a computer table with adjustable keyboard pad and construction of steel support frame and high pressure laminate. Circle Number 475.

Harpers has added a lateral file series with recessed full pull in two thru five drawer heights and three widths. Circle Number 476.

AIDS Commentary

Necessities of Life Program

AIDS Project Los Angeles Answers Victims' Daily Needs

by Jamie Henderson, AIDS Project Los Angeles
Ninth in a Series

On October 1, 1986, I was hired by AIDS Project Los Angeles (APLA) as program manager for the Necessities of Life Program. A food distribution program, it gives clients of APLA, diagnosed with AIDS or AIDS-Related Complex (ARC), groceries and personal care products free of charge.

I was excited and thrilled at the thought of this program, the first of its kind in the nation, and a very vital one. Most clients from point of diagnosis are on a small fixed income with Social Security or disability payments totaling between $280 and $640 a month.

APLA had leased a 4,500-square-foot facility on Sunset Boulevard, and now I was going to view it. I walked through a creaking door into a darkened space and met cobwebs—yes, cobwebs. They floated eerily from the ceiling, the walls and the massive air conditioning ducts. In the dim illumination permitted by the skylights, abandoned machinery the previous tenants could not sell stood in eery silence. "Congratulations, Jamie, this is the site! Where should we place those shelves and other fixtures?" said Frank Paradise, associate director of client services for APLA. My eyes searched the area trying to focus. There was no electricity. Paint was peeling from the walls. Debris scattered the floor. A giant water heater from the 1940s sat in the middle of our space. Broken stairs led to a storage loft. A tiny office had exposed studs and no doors. Outdated electrical wiring hung limply across the rafters. One thought raced through my brain ... potential! This site was at least filled with possibilities.

I answered Frank with a question, "When is our target opening date?" He replied, "November first." Less than 30 days to paint, rewire, purchase stock, build shelves, locate refrigeration, develop program criteria, install phones, finish the office and locate volunteers to staff the facility. A nightmare? No, a retailer's dream! The ultimate challenge, an opportunity to let one's creative juices flow—to serve the needs of many with loving support.

Our goal was to provide a welcoming and comfortable environment where clients would want to come without having their pride stripped away. This was to be a place where fresh produce, meats, dairy products, canned goods and toiletry items would be provided, and also a place where clients could network with each other and the volunteers.

I chose basic theme colors of slate gray and fire engine red. We painted the ceiling and walls Navaho white, the floor slate gray and those massive air conditioning ducts fire engine red. High-tech? Well, squint your eyes a little and, yes, high-tech! We built a service counter 36 feet long by 4 feet wide covered in a fire-engine red laminate. We carpeted a lounge area and, with donations of couches, a stereo, a television and refrigerator, we had a homey atmosphere. We built shelves for donated books in our lending library, and even more shelves to house our grocery items.

Miraculously, as the day to opening approached, everything came together. Vendors donated products, our freezer and refrigerator units were installed, shopping carts were ready to roll and our volunteers were trained. On November 1, 1986, our doors opened and our first clients were served. I met with each one, explaining the program and learning his or her particular dietary needs. Each diagnosis was different. Some were now diabetic, others had developed allergies to certain foods, but each individual had a smile and a special place in my heart.

This program began with 179 individual client visit. At that time, and we drove more than 700 miles in order to reach our house-bound clients. In February 1987, we served 784 individuals and drove more than 2,000 miles. Since this represents almost a 49 percent increase over our projected figures on which the budgeted allotment is based, the need for increased public support grows almost hourly. As a non-profit organization dependent upon community support and donations, we have been blessed. Our shelves are usually full. Yet we must continue to fight for support through the lean months. We must tap sources on a grassroots level with community support such as neighborhood food drives, supplier contributions and church-sponsored fairs.

I am very grateful to the many businesses who allow us to have food-drop off sites on their premises, especially the Pacific Design Center which is the largest. It is the kind of encouragement that gives me the freedom to purchase at wholesale prices the special items that someone with AIDS or ARC requires. I remain ever hopeful that the day will come when we are not needed to support people with this disease, for it will be curable. But until that time arrives, our doors will be open along with our hearts and our minds.

Jamie Henderson is the Necessities of Life Program Manager for AIDS Project Los Angeles.

The need is urgent. The Design Alliance to Combat AIDS has been organized to facilitate your direct help to the service agencies of this community. Financial contributions should be directed to DACA, 8687 Melrose Avenue, Los Angeles, 90069. For additional information regarding contributions of time or the establishment of employee contribution programs, please write to the above or telephone DACA, (213) 657-0900.

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Circle No. 54 Reader Service Card

Design and the Law

State License Requirements

by Myron D. Emery
Attorney-at-Law
Emery and Stambul, Los Angeles

The law in the State of California defines an interior designer as being under the category of a "specialty contractor." This means that a designer cannot legally conduct business without a contractor's license and may well be precluded from collecting any money legitimately due from a client even after the job is satisfactorily completed.

In the California Appellate case of *Johnson vs. Silver* (161 C.A. Supp. 853; 327 P. 2d 245) the court upheld two mechanics liens placed against an unlicensed contractor by employees of the contractor. The two major questions the court had to decide were:

1. Whether or not the plaintiffs were independent contractors or employees of the respondent; and

2. Whether the plaintiffs were barred from recovery due to the fact that the respondent was an unlicensed contractor.

In the first question, the plaintiffs were held to be employees for several reasons. The first of these was that their sole source of income was an hourly wage. The Business and Professions Code, Section 7053, states that the state requirement for a contractor's license "...does not apply to any person who engaged in the activities herein regulated, as an employee with wages as his sole compensation." The second reason why the plaintiffs were considered employees was because their employer (the unlicensed contractor) had the capacity to terminate the use of the plaintiffs at any time and had control over aspects of their work. Although one of the plaintiffs took care of unemployment, social security and payroll deductions, this still did not affect his status as an employee of the contractor. In the case of *Malvich vs. Rockwell* (91 C.A. 2d 463; 205 P. 2d 389) even though the plaintiff, in building a wharf for the defendant, purchased all of his own materials and hired his own laborers, he was still considered to be an employee. The California statutes do not prevent enforcement of a mechanics lien by one "...whose sole participation in the project was the rental of his men and equipment to the lienee" (*Andrew vs. Conner*, 101 C.A. 2d 261; 225 P. 2d 943).

In the second question for the *Johnson vs. Silver* case, the court held that barring an employee from recovery because his employer was an unlicensed contractor would be defeating the purpose of the law requiring the licensing of contractors. "That law was enacted for the safety and protection of the public against imposition by persons inexperienced in contracting work, and for the prevention of fraudulent acts by contractors resulting in loss to sub-contractors, materialmen, employees and owners of structures." The plaintiffs were thus placed in a position of those for whose protection the requirement for licensing of contractors was enacted, and, therefore, able to recover the payment that was justly theirs.

Consequently, the fact that employees of unlicensed contractors have legal recourse for recovery through mechanics liens may lead some designers to erroneously conclude that they can get around the law. A designer who has no license yet hires and pays contractors (general and/or subs) on a particular job may be legally barred from collecting fees and may be subject to criminal prosecution.

Myron D. Emery, Esq., is a principal of the internationally and nationally known Emery and Stambul, a Los Angeles-based law firm specializing in communications and business law, including the field of interior design.

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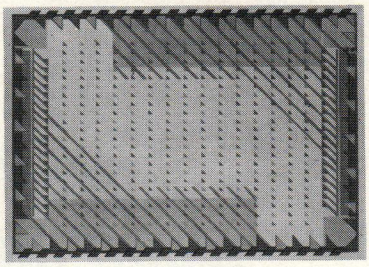

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Milton Glaser

Designtime

June

June 4 "Money Management: How to Keep the Cash Flowing," breakfast seminar with speaker Richard Newton at the Western Merchandise Mart, San Francisco. (415) 552-2311.

June 9 The Institute of Business Designers National Conference, Chicago. (312) 467-1950.

June 9-12 NEOCON 19, the World Congress on Environmental Planning and Design at the Merchandise Mart, Chicago. (312) 527-4141.

June 10-14 International Conference of the International Society of Interior Designers in Phoenix, Arizona. (213) 680-4240.

June 11 "Financial Management" for design businesses, a lunchtime seminar at The Decorative Center of Houston. (713) 961-9292.

June 14-19 "Success & Failure," the 37th Annual International Design Conference, Aspen, Colorado. (303) 925-2257.

June 19-20 "Liability Prevention for Interior Design Professionals," a workshop featuring Keith Granet of Gensler and Associates sponsored by University of California, Berkeley Extension. (415) 642-4111.

June 19-22 The American Institute of Architects National Conference, Orlando, Florida. (202) 626-7300.

June 23-26 'Facilities '87,' the International Facility Management Association's Regional Conference, Washington, D.C. (713) 623-4362.

June 26-28 "Interior Drawing Workshop with Norman Diekman," a workshop for design professionals sponsored by University of California, Berkeley Extension. (415) 642-4111.

June 27-30 The American Institute of Architects Committee on Historic Resources meeting on Washington Park Authority "Parkitecture," Mt. Hood, Oregon. (202) 626-7452.

June 30 - July 2 "CADD Management for Architects and Interior Designers," a workshop sponsored by University of California, Berkeley Extension. (415) 642-4111.

June 30 - July 2 "Belschner, Kurokawa, Pfister: A Product Design Workshop," sponsored by University of California, Berkeley Extension. (415) 642-4111.

July

Through July 12 "Avant-Garde in the Eighties," an exhibition of works by 112 American and European artists at the Los Angeles County Museum of Art. (213) 857-6111.

Through July 17 "Interlacing: The Elemental Fabric," a major exhibit of traditional and contemporary craft objects, curated by Jack Lenor Larsen, at the American Craft Museum, New York City (to tour nationally later). (212) 956-6047.

Through July 26 "American Art Déco," an exhibit of 180 works at the Renwick Gallery, Smithsonian Institution, Washington, D.C. (202) 357-2627.

July 9 "How To Get Published," a lunchtime seminar with guest speaker Walton Brown, publisher of *Designers West*, at The Decorative Center of Houston. (713) 961-9292.

July 12-17 Dallas Summer Home Furnishings Market at the Dallas Market Center (214) 655-6100; Decorative Center District (214) 655-6100; Oak Lawn Design Plaza (214) 631-0600; and area showrooms.

July 19-24 San Francisco Summer Home Furnishings Market at the Western Merchandise Mart (415) 552-2311; Showplace Square (415) 864-1500; and area showrooms.

July 20-21 Interdis: San Francisco Design Conference, at the Contract Center at Showplace Square. (415) 621-7345.

July 22-25 "Pursuit of Perfection," the 1987 National Conference and International Exposition of Designer Resources of the American Society of Interior Designers in Toronto, Canada. (212) 944-9220.

July 23-25 The Stanford University Conference on Design, Stanford, California, open to design professionals in every discipline. (415) 723-2027.

August

August 2-6 The annual conference of the Illuminating Engineering Society of North America, Scottsdale, Arizona. (212) 705-7926.

August 13 "User Analysis & Imagining in the Hotel/Restaurant Industry," a lunchtime seminar on design psychology at The Decorative Center of Houston. (713) 961-9292.

August 16-21 Design 87 Amsterdam, the international designers' congress in Amsterdam, The Netherlands. For more information, write: Stichting Design 87, Keizersgracht 792, 1017 EC Amsterdam, The Netherlands.

August 16 - November 1 "The Arts and Crafts Movement: Design Reform in America, 1875-1920," an exhibition of furniture, textiles, wallpaper and other objects at the Los Angeles County Museum of Art. (213) 857-6111.

August 28-31 Stimulus X, an educational conference for the design professional, Pacific Grove, California. Sponsored by the California Peninsula Chapter of the American Society of Interior Designers. (415) 363-1004.

September

September 1-2 "Conflict, Survival & Opportunity in a Changing Marketplace," the fifth annual Workspace exhibition and conference for the office environment, San Francisco. (415) 776-2111.

September 2-3 ConPac, Post-NEOCON exhibits and professional programs, at the Contract Center at Showplace Square, San Francisco. (415) 621-7345.

September 10 "Multi-faceted Holiday Planning," a seminar at The Decorative Center of Houston. (713) 961-9292.

TOURS

June 6-7 Home tour in Pasadena, California, of five homes designed by Buff & Hensman Architects, FAIA, winners of the 1987 Gamble House/University of Southern California Master Craftsman Award. (818) 793-6721.

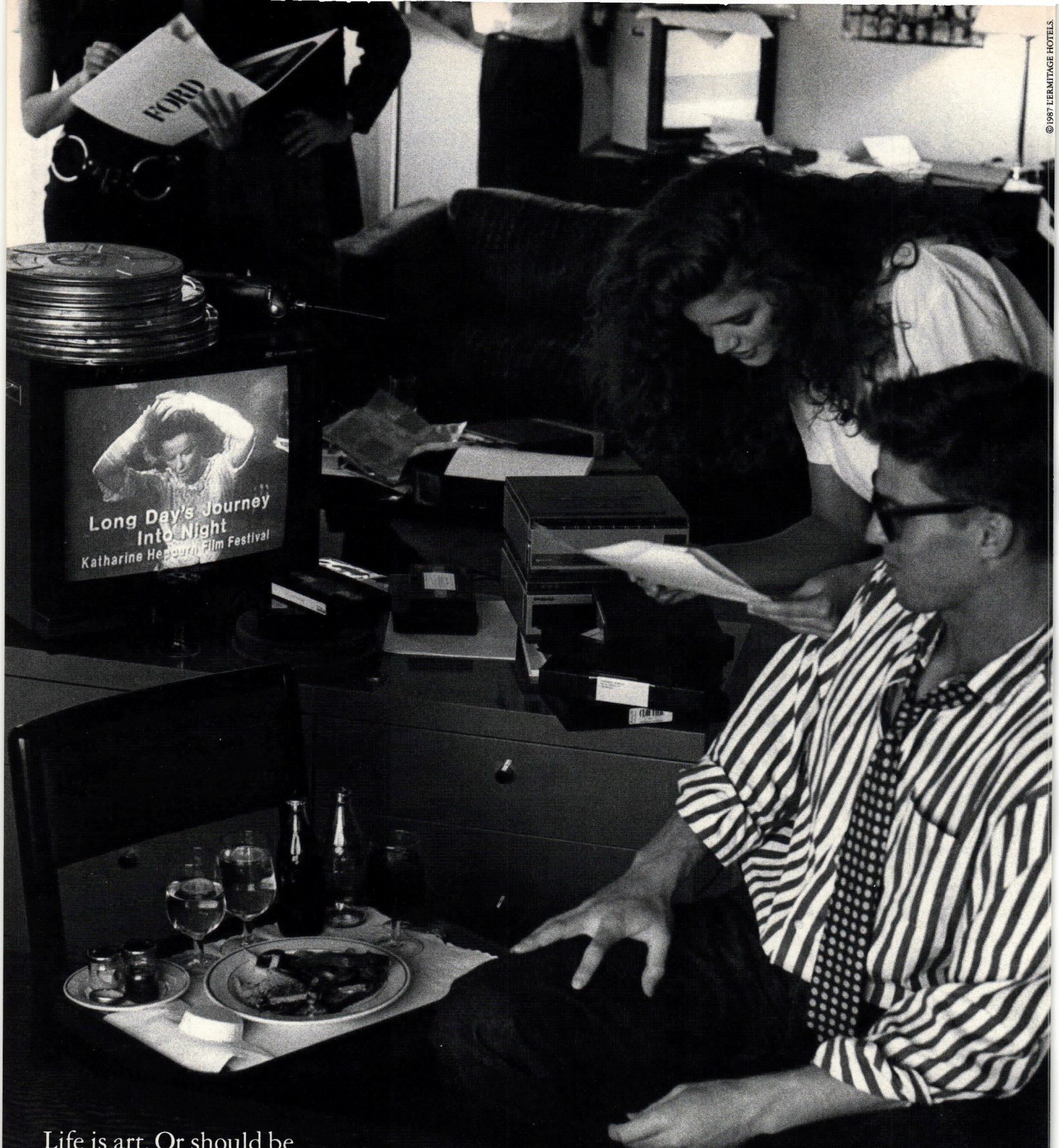
Of interest to design professionals are tours sponsored by Sigma at the Showplace, San Francisco, (415) 863-8966:

May 7-17 The Scandinavian Furniture Fair and Finland;

August 14-30 The Amsterdam Design Congress and More;

September 17-27 The Milan Furniture Fair, Florence and Rome;

October 17 - November 1 Japan and Thailand: Design and Decorative Arts, Ancient and Modern.



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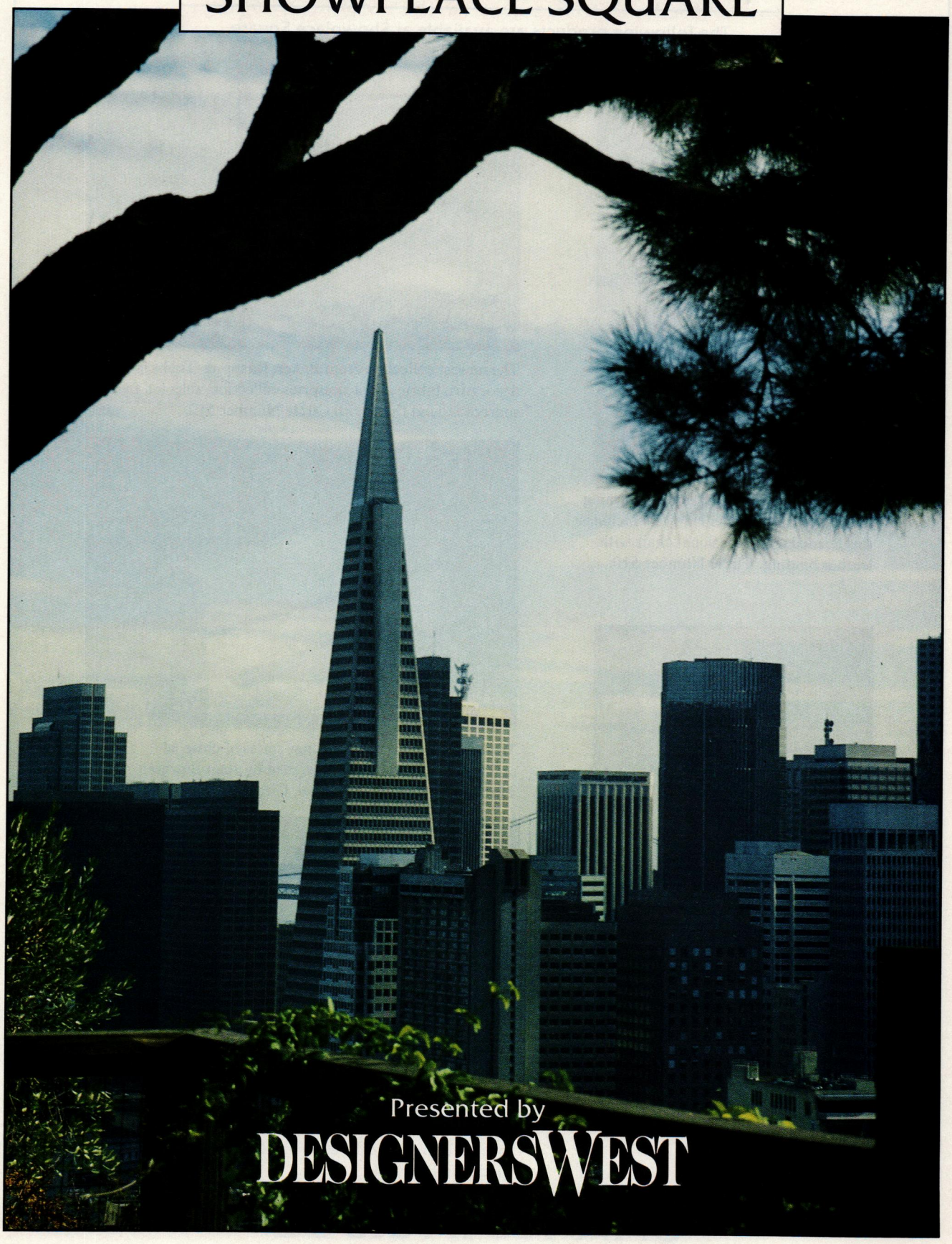
SHOWPLACE SQUARE

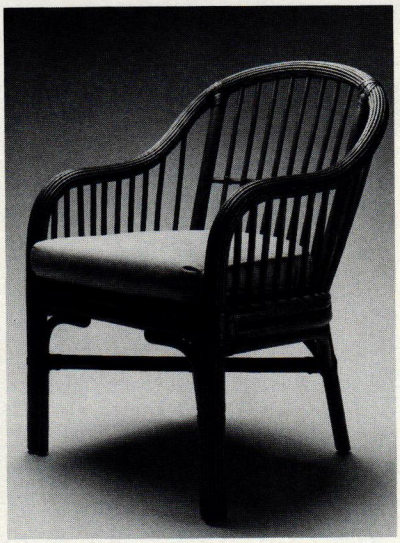


Mary E. Nichols

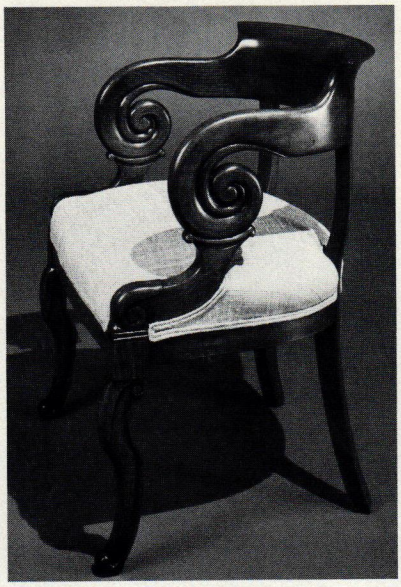
SAN FRANCISCO

SHOWPLACE SQUARE

The following products are available at Showplace Square

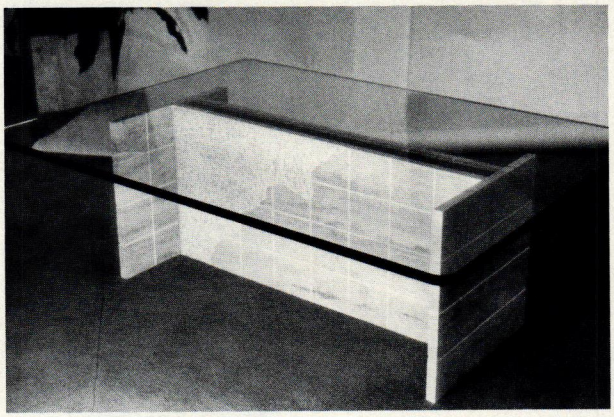


The Nomad Collection from **K Downing Imports Inc.** at **Brooks Haworth** includes this beaded core occasional chair with leather binding. Circle Number 510.

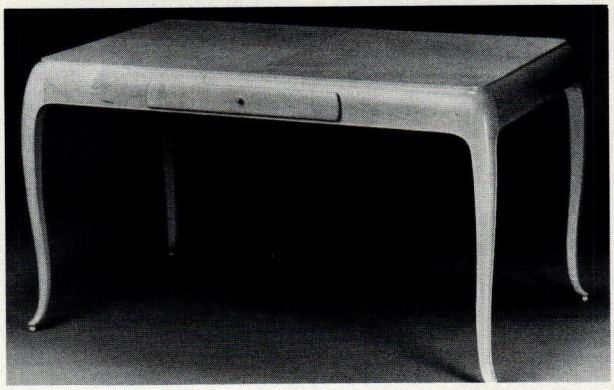


The Paris chair, an ornately carved wood armchair standing 32 inches high, is from **Frederic Bruns**.
Circle Number 511.

The newest collection from **Baker, Knapp & Tubbs** is the decorative fabric and accessories collection, selected from sources around the world. Circle Number 512.



Torreon presents one of the new series of chiseled and grid travertine tables designed by Joan Bowman. Through **Wroolie & Lo Presti.** Circle Number 513.



Presented by **Judith Kindler,** custom designed furniture from **Ed Clay** of Sonoma, California, includes this bureau plat constructed of bleached curly maple with pear wood drawer. Circle Number 514.

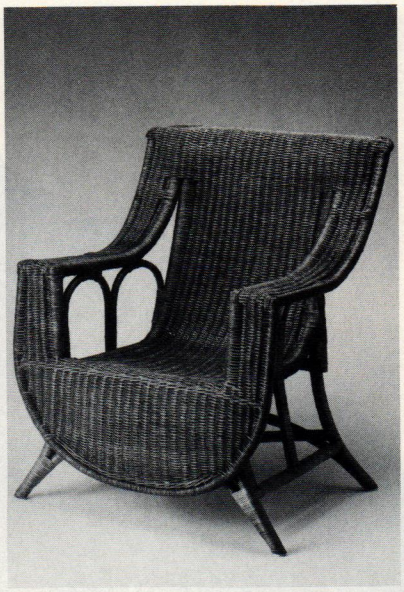
SAN FRANCISCO

SHOWPLACE SQUARE

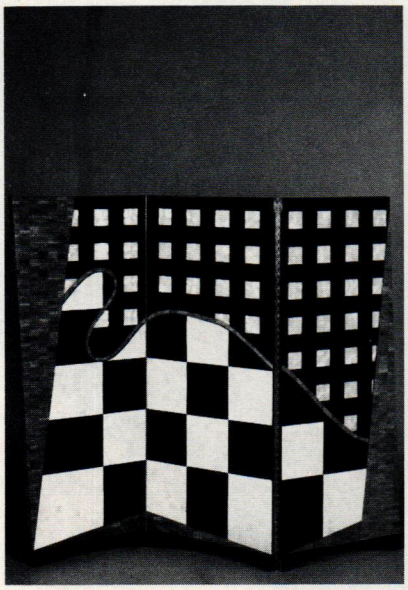
The following products are available at Showplace Square

"Wildlife," a natural colored collage printed on either cotton/linen or cotton velour is from **Patterson Piazza** at **Decorators Walk**. Circle Number 515.

Fremarc Designs introduces the 10601 upholstered host chair, available through **Wroolie & Lo Presti**, in a variety of hand-rubbed finishes and COM fabric. Circle Number 516.

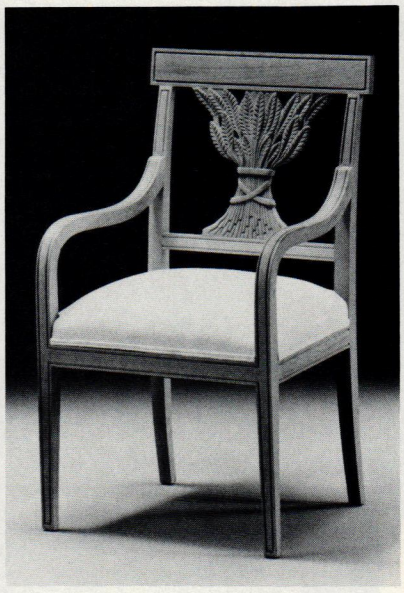


A new country wicker series available in sofa, ottoman and lounge chair, as shown, is in lacquered antique finish from **The Ginsberg Collection**. Circle Number 517.



Screen inlaid with Philippine sea shells and coral was designed by Roland Bishop and Denise Ward exclusively for **Golden Shell Showcase**. Circle Number 518.

"Berkley Plantation" from **Greeff Fabrics, Inc.**'s English Classics collection is one of 10 patterns from traditional 19th-century chintzes to original contemporary designs. Circle Number 519.



IPF International's new transitional dining arm and sidechairs feature a delicately carved, tied sheaf of wheat design in the back splat. Through **William Louis Ltd.** Circle Number 520.

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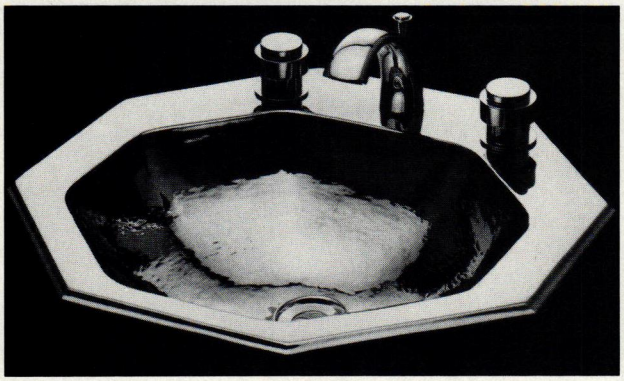
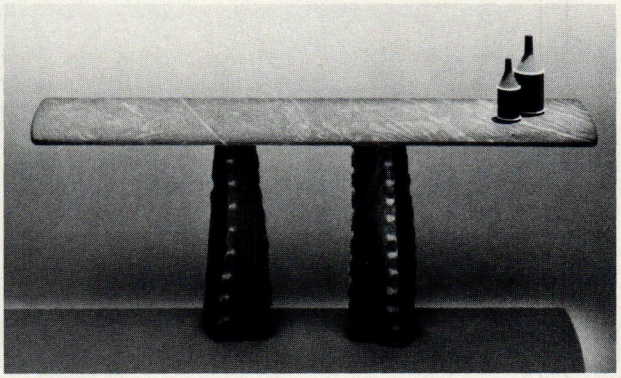
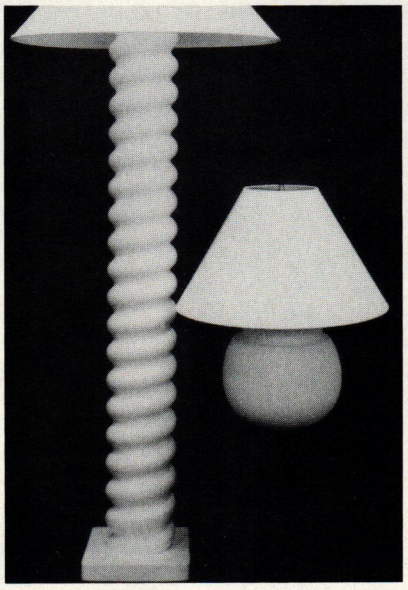


A new look for the Monte Carlo line of hand-hammered metal basins in octagonal, oval and round-shaped versions is from **Kallista, Inc.** Circle Number 521.

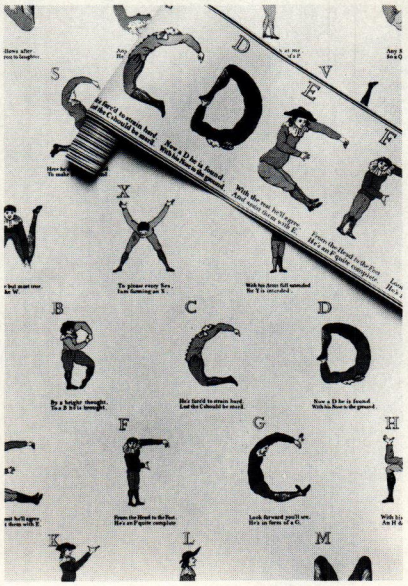


Koch + Lowy introduces Mageia, a series of Italian tables designed by Giulio Lazzotti who created tops of grooved stone, black slate and marble. Circle Number 522.

New plaids from **Lee Jofa, Inc.** emphasize a color and texture play through a bright palette and surfaces from wovens to taffeta. Circle Number 523



From **C.L. McRae** come cast fiberglass table and floor lamps from Michael Tompkins Designs which offers a full collection including accessories, all in custom colors. Circle Number 524.



"Comical Alphabet," a whimsical wallcovering from **Katzenbach & Warren, Inc.**'s Golden Age of Williamsburg collection is derived from a 1792 print. Circle Number 525.

SAN FRANCISCO

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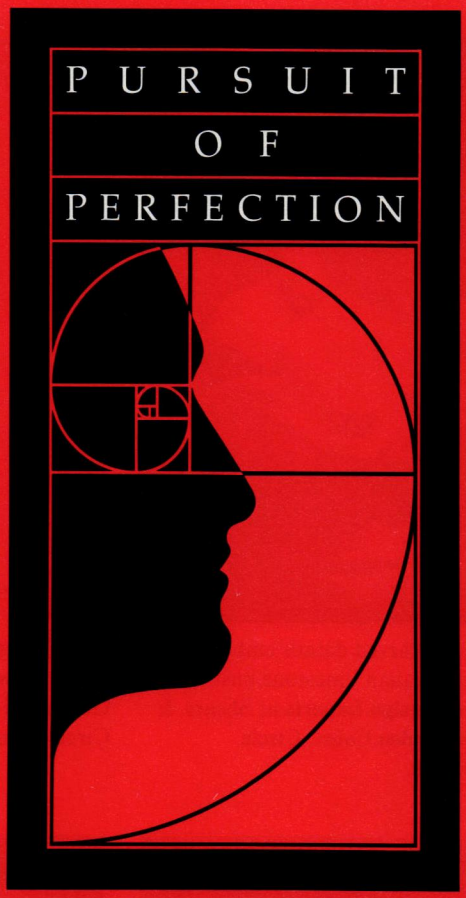

Circle No. 18 Reader Service Card

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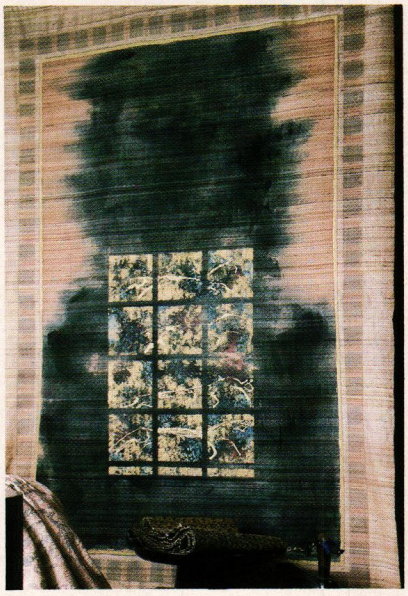
SHOWPLACE SQUARE

The following products are available at Showplace Square

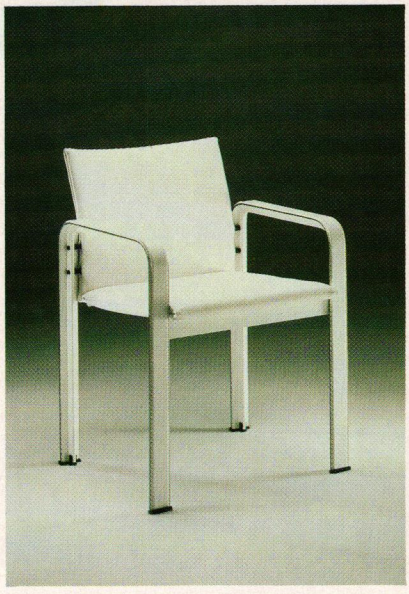
Beautifully carved details embellish this handsome Italian limestone bust from **Sculpture Design Imports** at **Shears & Window Garden Court**. Circle Number 499.

From **Twigs** comes "Rose and Butterflies," a Swiss print designed by Ted Graber printed on a cotton poplin. Circle Number 500.

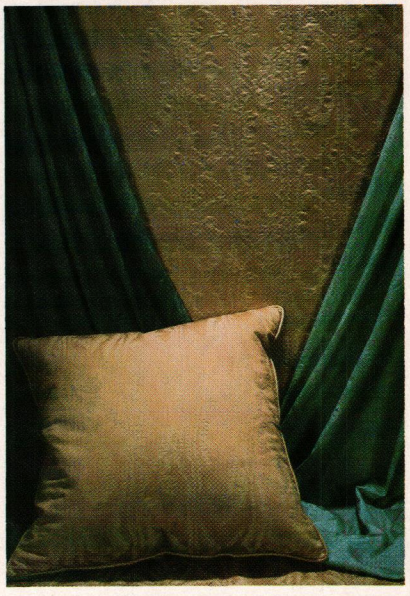


Handpainted wall hanging by **Janette Lowe-Tombleson** is entitled "Equus" with dimensions of 4 x 7 feet presented by **Judith Kindler**. Circle Number 501.

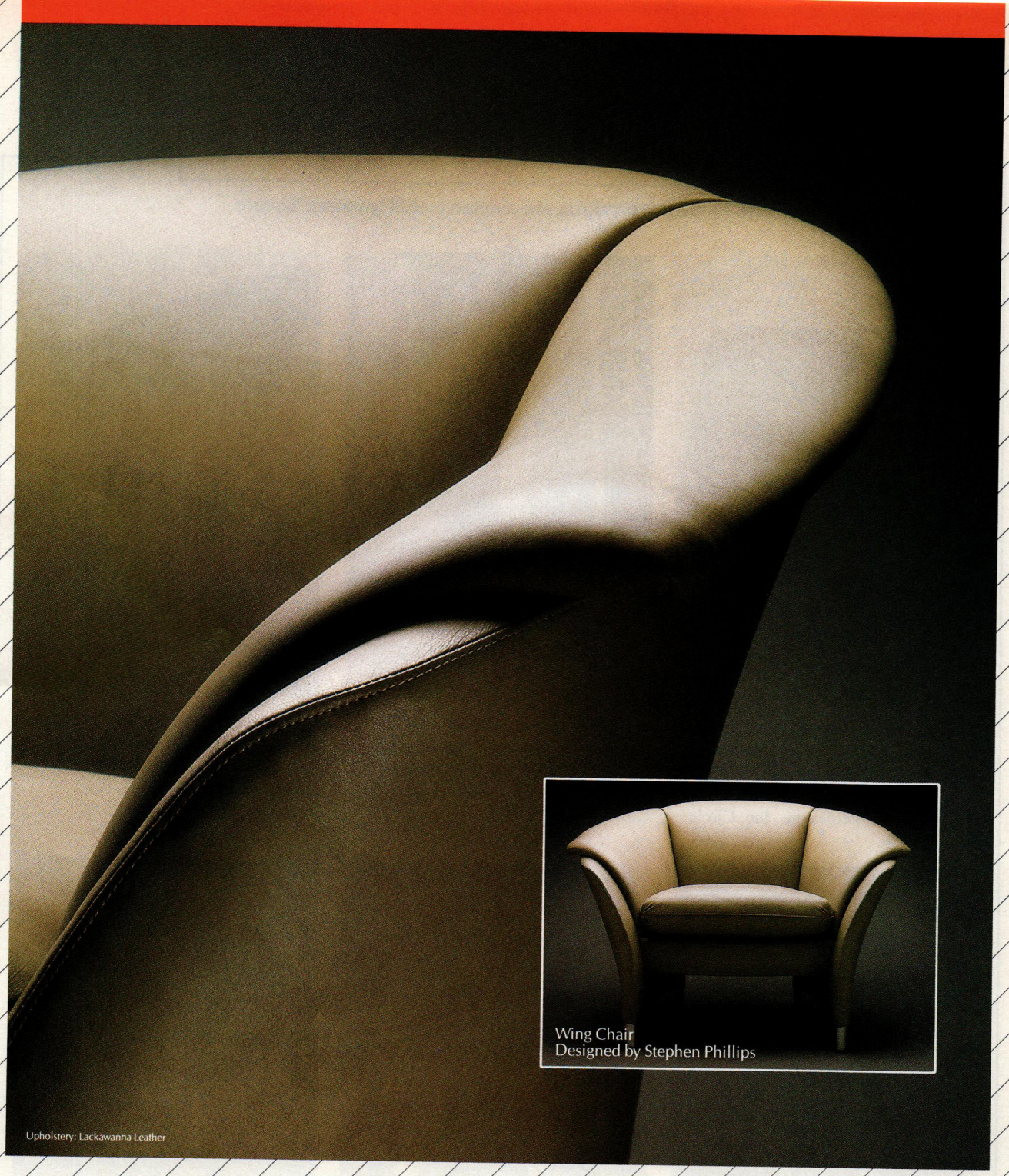
"Vedure," from **Scalamandré**'s newly introduced Gobelin Collection, is made of 100 percent cotton cloth and woven in France in the manner of 15th century tapestries. Circle Number 502.



Small-scaled Italian armchair with T-shaped arms in anodized aluminum or covered in coach hide and seat available slightly padded is from **Matteo Grassi S.p.A.** presented at **Gerton Koehler.** Circle Number 503.



From the **Barbara Beckmann** cotton moire collection are (from left): "Cornwall," a steel gray moire; "York," a camel moire; and "Kent," a teal moire. Through **Chalfonte St. Giles.** Circle Number 504.



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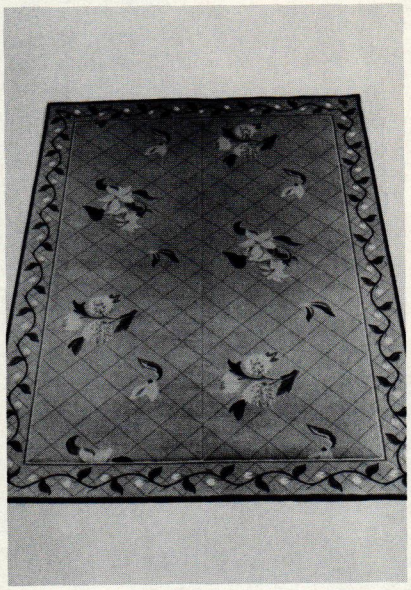
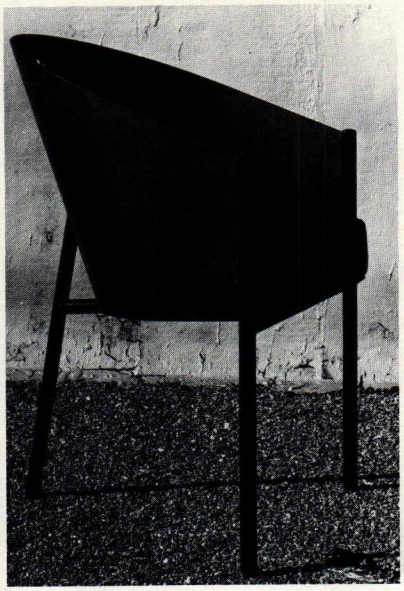
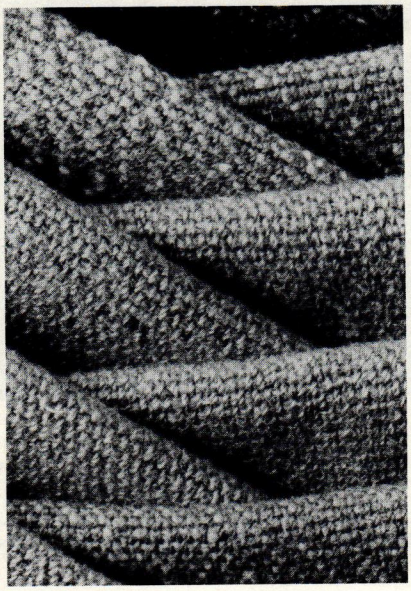


Saxony's new "Of the Fields" collection features design clusters of blossoms against a trellis background on 100 percent wool in a loop pile Wilton weave. From **Floordesigns, Inc.** Circle Number 526.

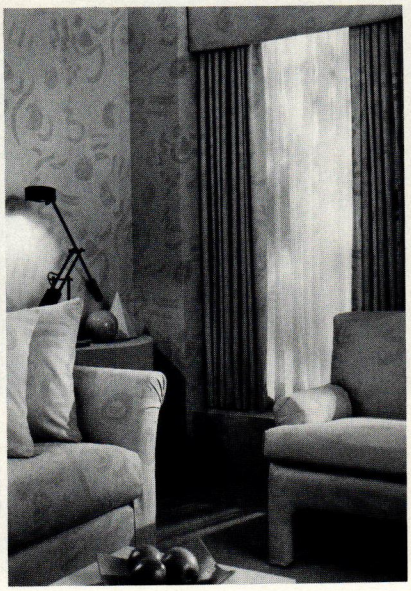
From **Stroheim & Romann**'s spring collection is "Penley," a pattern of ribboned bouquets on Wedgwood stripes in a glazed cotton chintz. Circle Number 527.



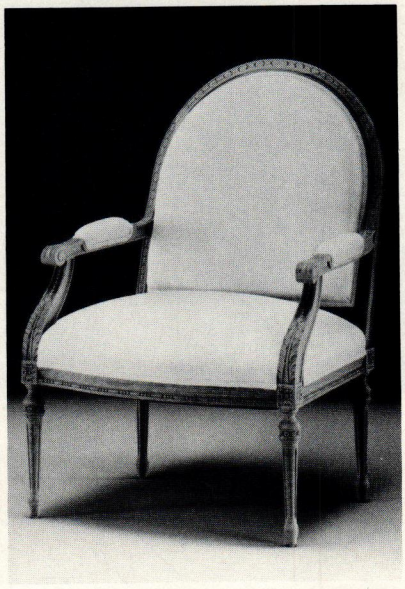
The noted Costes chair by French designer Philippe Starck is structured of iron tubing and bent plywood with black leather cushioned seating, from **Trimarco**. Circle Number 528.



At **R.D. Hayden, Inc.,** "Hobson's Choice," a contemporary tweed wool upholstery and wallcovering, is styled by **Joyce Vagasy** in 10 colorations. Photo by Keith Morton. Circle Number 529.



From **Van Luit**'s Contemporary Volume Two collection is "Jazz," a wallcovering inspired in its swirling shapes and pastel shades by Matisse. Circle Number 530.



At **William Louis Ltd.** a new Louis XVI style open armchair with classic arch back and delicate ribbon/leaf carving of beechwood. In COM finishes from **IPF International**. Circle Number 531.

CALL FOR ENTRIES

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ANNOUNCES THE 1987 PRODUCT DESIGN & PRODUCT CATALOGUE AWARDS

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The Product Design Award honors outstanding new product designs in the interiors field which include, but are not limited to, furniture, textiles, floor coverings, lighting, surface coverings, and accessories ■ Innovative design and craftsmanship will be the primary criteria ■ Entry fees ($125 per entry for Industry Foundation members and $175 per entry for non-Industry Foundation members) and application forms must be forwarded to ASID National Headquarters by June 30 ■ The deadline for submissions is July 31 ■

The Product Catalogue Award recognizes catalogues of the manufacturers of interior design resources for outstanding graphic design and for superior reference content ■ Entry fees ($50 per entry for Industry Foundation members and $75 for non-Industry Foundation members) and submissions must be sent to ASID National Headquarters no later than July 31 ■

Circle No. 45

Presentation of awards will be held on September 16 at a special ceremony at the Pacific Design Center.

For complete information and entry forms contact:

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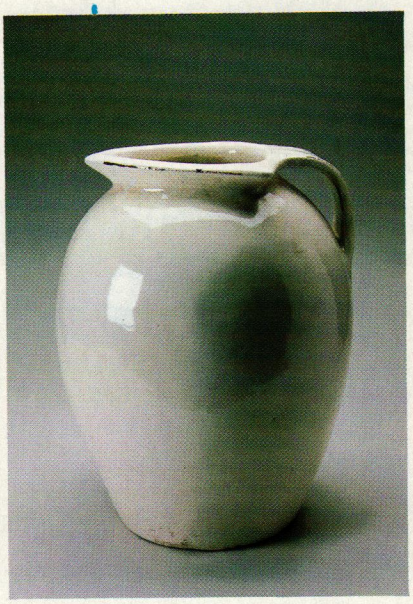
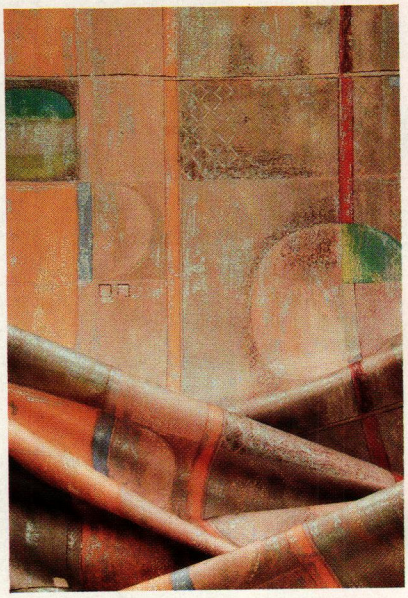
SHOWPLACE SQUARE

The following products are available at Showplace Square

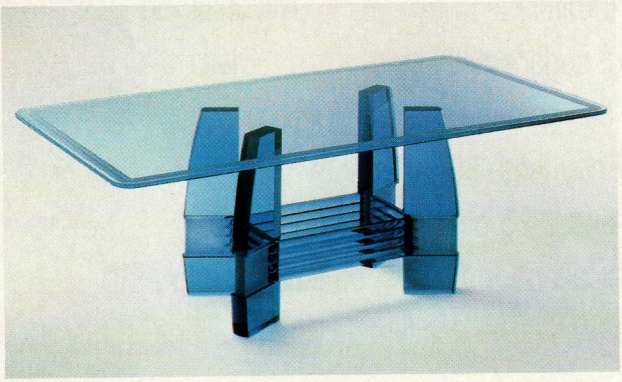
In the style of Marie Antoinette's era, **Houlès** presents the Bagatelle collection of scalloped tassel fringe, braid, tiebacks, gimp and key tassles, all handmade in France. Through **Wroolie & Lo Presti.** Circle Number 505.



The Ginsberg Collection introduces an ivory glazed ceramic jug, measuring 21 inches high and one of many Italian ceramic designs. Circle Number 506.



"Eclipse," a 54-inch wide lustrous surface print fabric imported from Holland and available in four colorways, is a new exclusive fabric at **Pindler & Pindler**. Circle Number 507.



The Lugano dining table from **Les Prismatiques** at **Judith Kindler** employs flat, curved and frosted surfaces in its base for a variety of lighting effects. Circle Number 508.

The Allante series of solid wood parquet floors is one of 30 new patterns, available in single or mixed woods, from **Better Flooring & Designs**. Circle Number 509.

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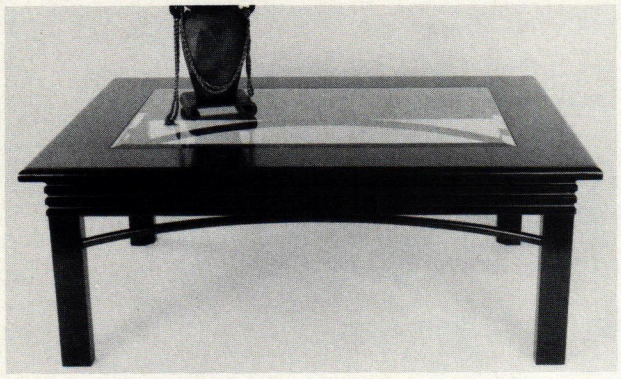
SHOWPLACE SQUARE

The following products are available at Showplace Square

From **Wroolie & Lo Presti** comes **Woodard**'s Firenze Group of contemporary aluminum pieces with sleek frames and draped cushions. Circle Number 532.

Cocktail table with inlaid wood top standing 23-inches high is from **Councill Craftsmen, Inc.** at **Odyssey International Furnishings**. Circle Number 533.



Cocktail table by **Rare Assets** is available with natural, distressed and pickled wood finishes and granite or marble insets at **Wroolie & Lo Presti**. Circle Number 534.

PRODUCT DIRECTORY

Building	Space	Phone
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Better Flooring & Design	317	415-621-6442
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Odyssey International Furnishings	400	415-626-3336
GALLERIA DESIGN CENTER 101 Henry Adams Street		
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Koch + Lowy	380	415-863-2233
Pindler & Pindler	200	415-431-5224
Stroheim & Romann Inc.	120	415-864-1212
Torreon	215	415-863-8815
Woodard	215	415-863-8815
Wroolie & LoPresti	215	415-863-8815
200 KANSAS STREET		
Kallista, Inc.	14	415-552-2500
Lee Jofa	209	415-626-6921
Matteo Grassi S.p.A.	219	415-621-3400
Pacific Showrooms West	1	415-621-7638
Joyce Vagasy	214	415-861-0228
VERMONT CENTER 151 Vermont		
Twigs	9	415-552-6260
SHOWPLACE SQUARE WEST 550 15th Street		
Ed Clay	4	415-621-3666
The Ginsberg Collection	1	415-621-6060
Greeff	24	415-431-6750
Les Prismatiques	4	415-621-3666
C.L. McRae	25	415-626-2726
Scalamandré	39	415-861-2366
Janette Lowe-Tombleson	4	415-621-3666
Trimarco	20	415-552-7270
25 RHODE ISLAND STREET		
Saxony		415-626-1005
251 RHODE ISLAND STREET		
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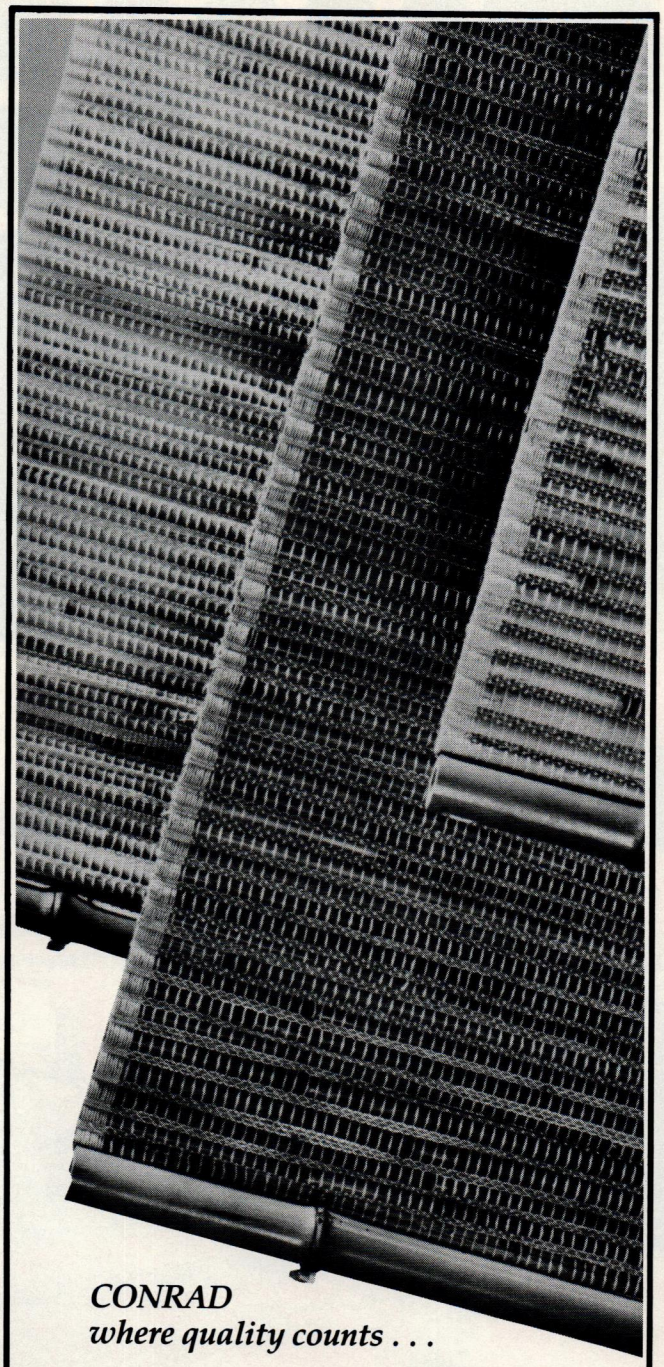

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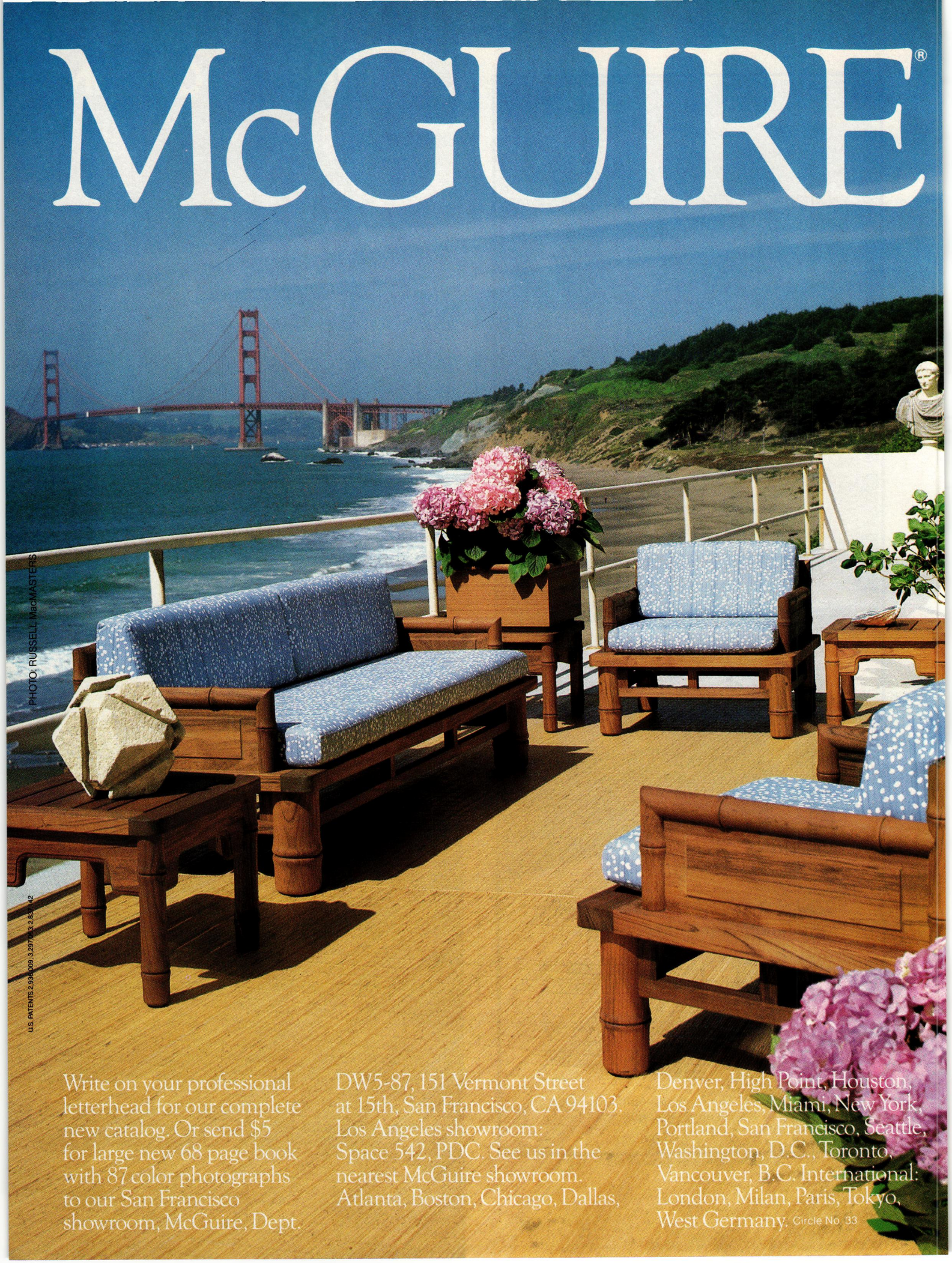

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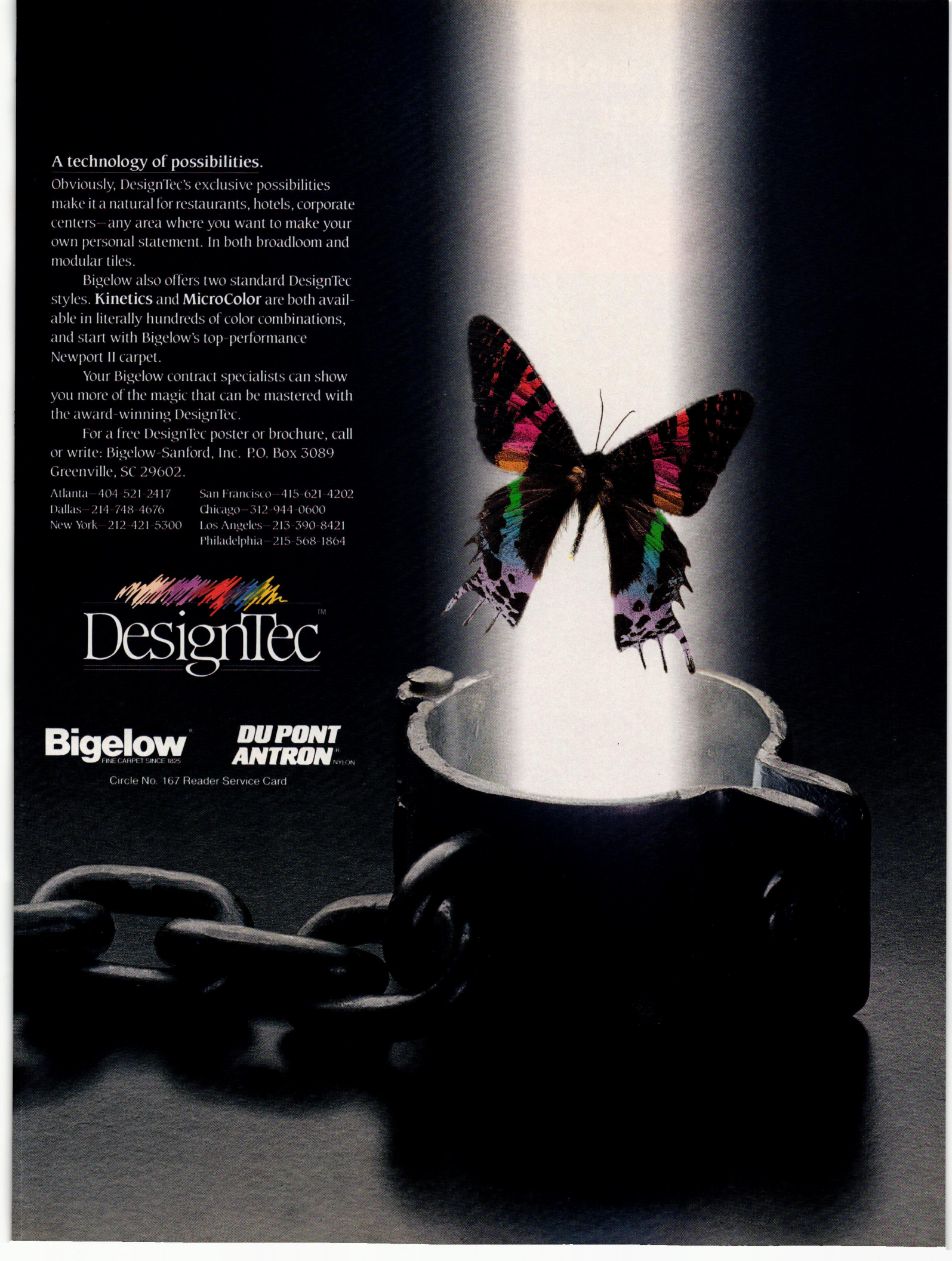

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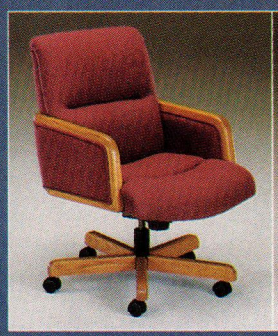

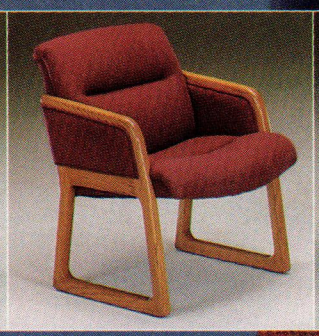

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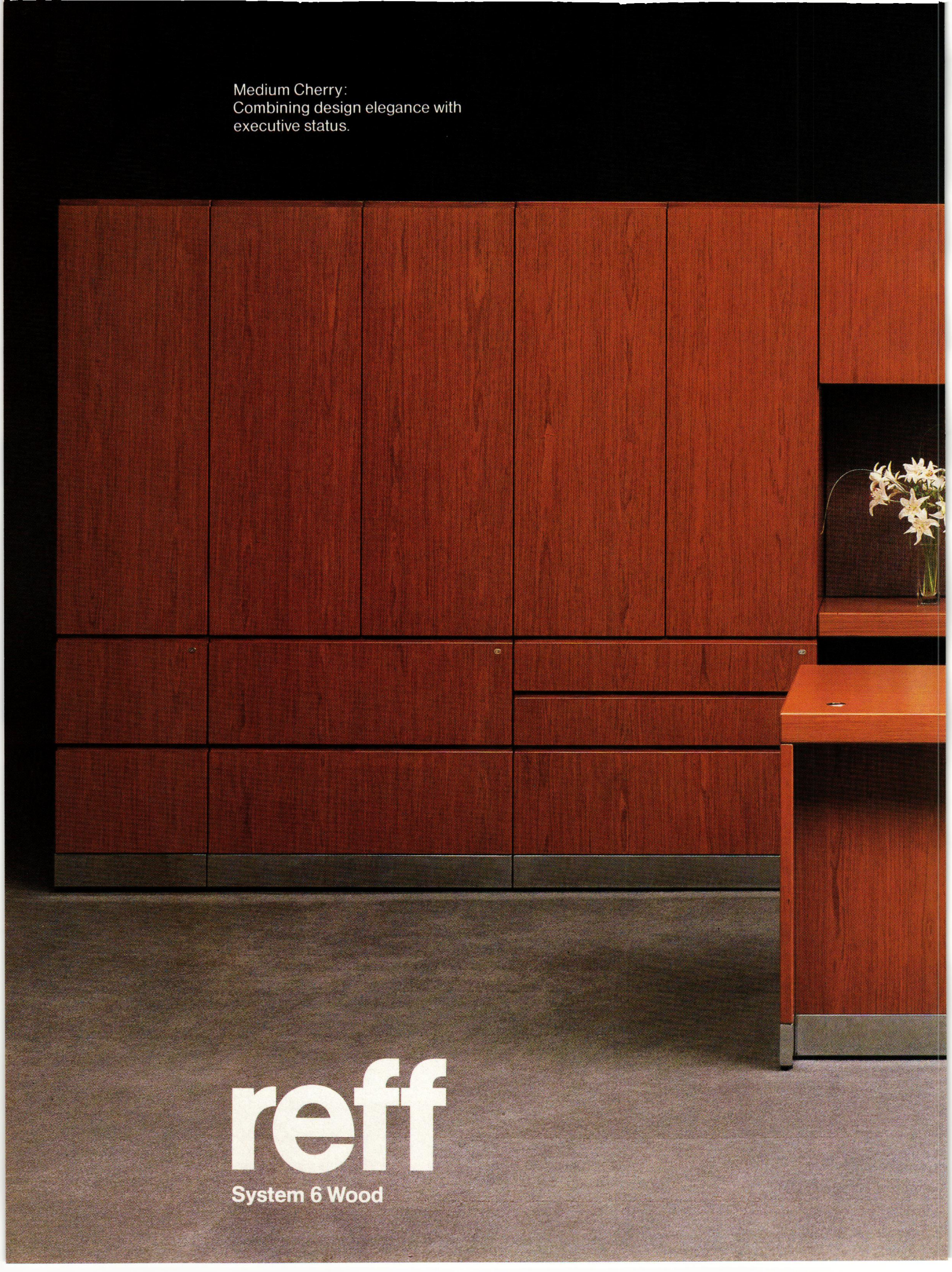

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Publisher's Note

Office Systems Manufacturers

Insightful Perspectives of a Dynamic Industry

Walton E. Brown, President/Publisher

Phenomenal growth. Inability of manufacturers to meet demand . . . Disregard for refinements . . . "Just get it to me on schedule and at an affordable price." These were the very comfortable dictates of the office systems industry during the early 1960s.

Since then we have seen the dawning of a new reality. As America continues its transformation from a nation of manufacturers to a nation of problem solvers, the office interior industry remains a consistent winner . . . in dollar volume . . . unit sales . . . and overall national significance. As we grow as a society of information processors, the productivity and well-being of the office worker become the cutting edge of this country's economic expansion.

In the '60s, our space planners, specifiers, and end users became impressed with the Quickborner Team's imports from Europe. Concurrently, American business was shaking away from the century-old concept of hierarchical management. The Roman Legion's pyramid of command was no longer operative. Matrix management was in vogue. Small profit centers and employee participation in managerial decisions were fast becoming a way of corporate life. So was growth. So was change.

During the decades since, we have seen a continuing maturation of the office systems industry.

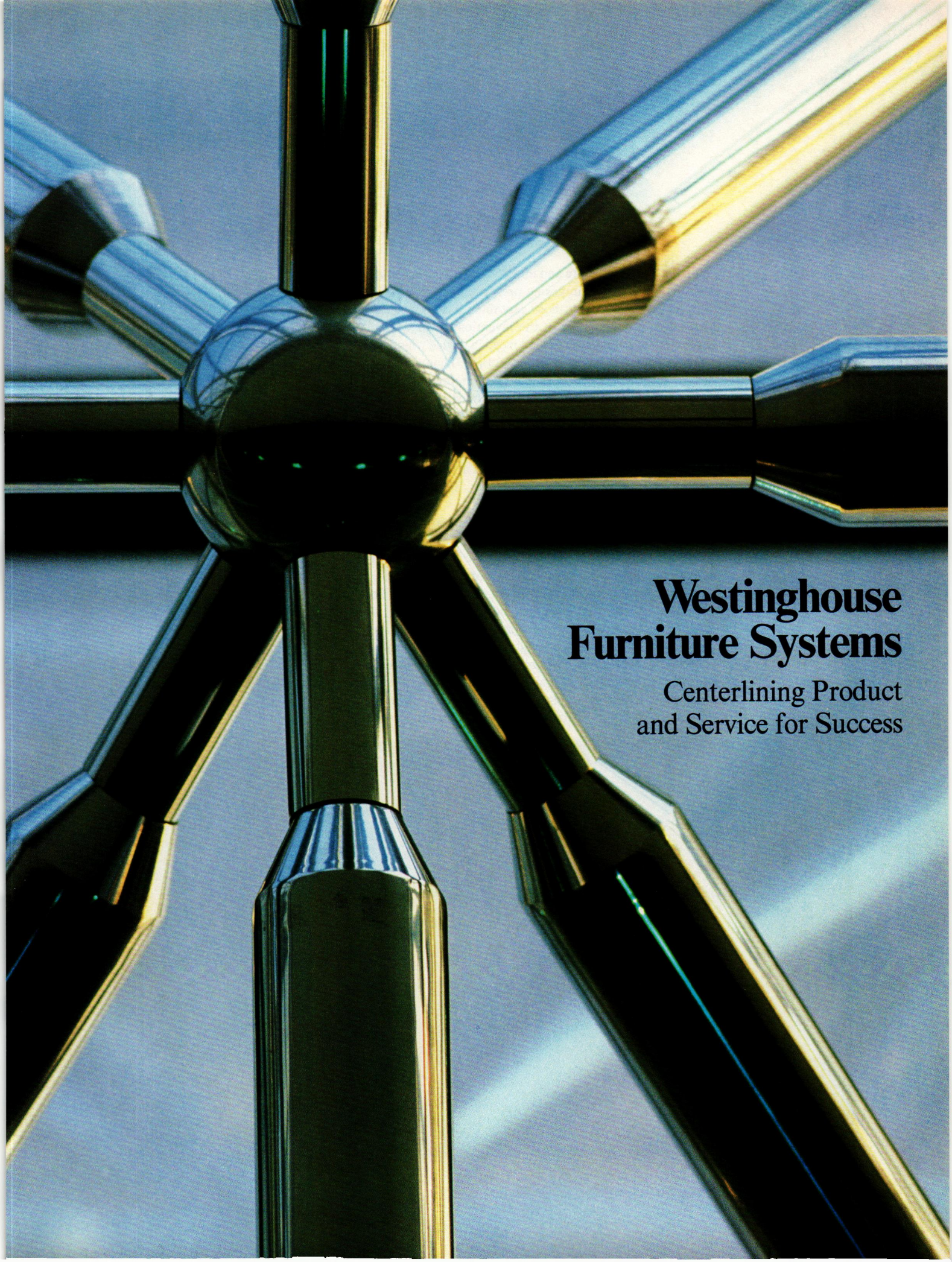
All this created a demand for new products. Modular furniture. Movable walls. Free flowing communication. White noise. Wire management. Dozens of new buzz words and scores of new products rapidly became a part of the office designer's palette.

In the '70s, growth continued for the open space furniture manufacturers . . . often at more than 20 percent per year. Manufacturing capacity kept pace and eventually more than equaled demand. As we now approach the end of the '80s, systems furniture manufacturers, specifiers, and clients are reaching a point of maturity and possible oversupply.

Most clients today are highly sophisticated in their evaluations. Most realize the advantages of life-cycle costing. Most realize investment in the office environment is a critical aspect of their own company's competitive advantage and eventual survival. Importantly, they also realize the selection of an office systems furniture supplier may well be the beginning of a long-term marriage.

Thus, *Designers West* is immensely pleased to commence, on the facing page, our ongoing series presenting profiles of many of the world's leading systems furniture manufacturers.

Each month, May 1987 through May 1988, *Designers West* will feature two or more in-depth overviews of each company's distinctive business philosophy, products, current installations, customer relations and support programs. It will be our purpose to give our readers an authoritative perspective of the leaders of this dynamic sector of the interior design profession.

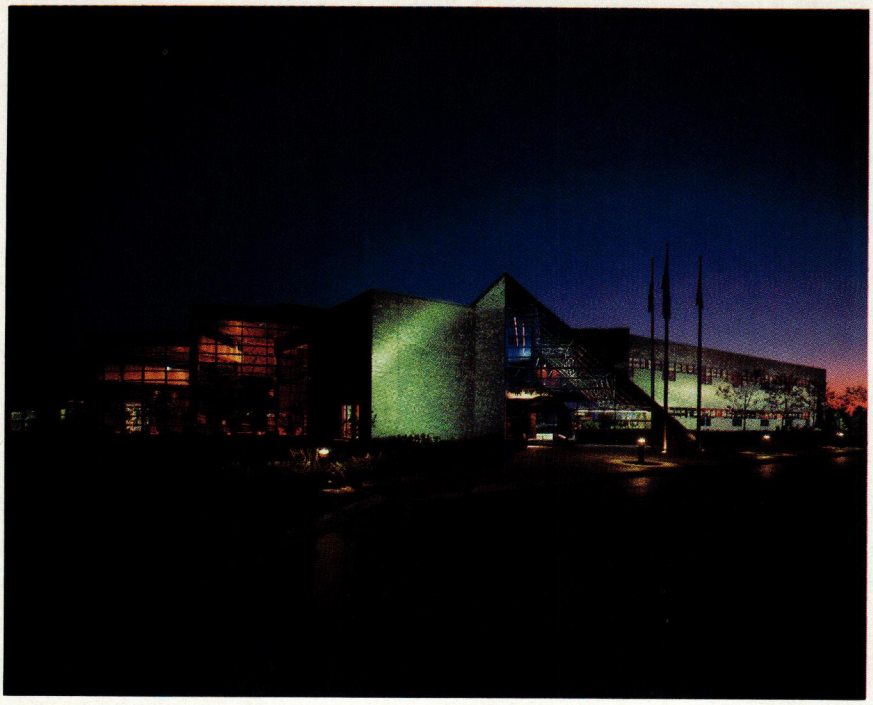


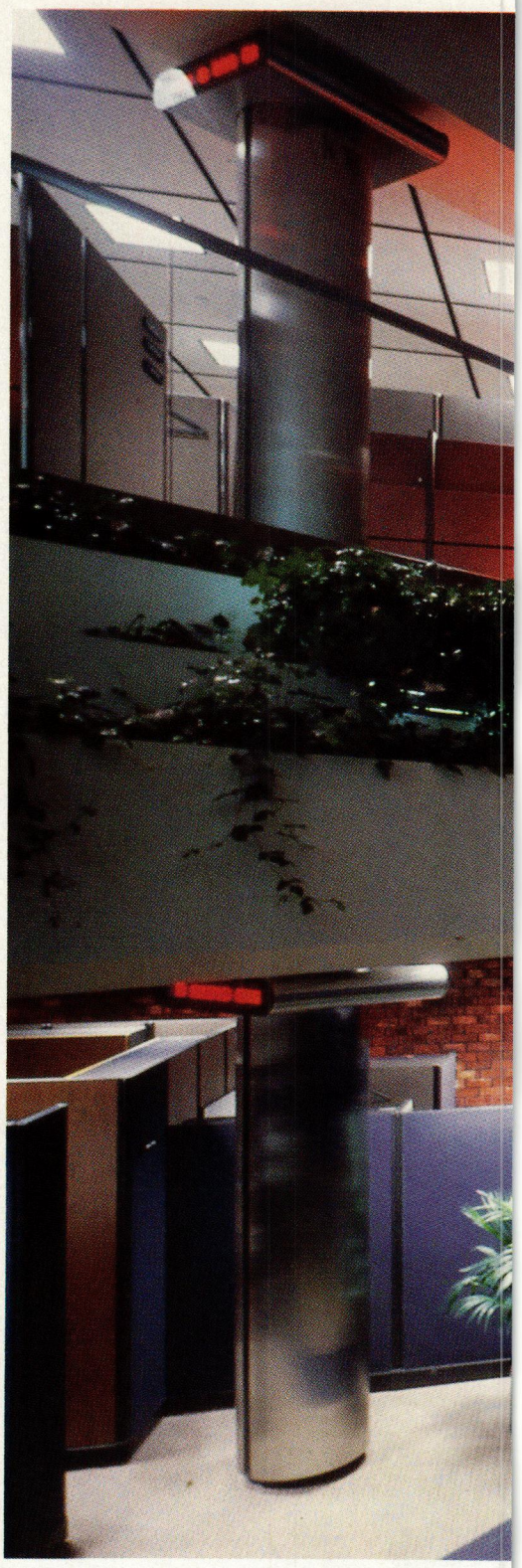
Westinghouse Furniture Systems

Centerlining Product and Service for Success

With his burly silhouette and lordly walruslike whiskers, George Westinghouse cut an imposing presence in turn-of-the-century America. The New York-born captain of industry made his impact on transportation with the invention of the air brake for railroad trains and the "railroad frog," a device which allowed a train to pass from one track to another. Thomas Edison may have invented the light bulb, but Westinghouse electrified the country by introducing alternating current for electric power transmission. The master inventor also developed a safe system to conduct natural gas into homes. By the time of his death in 1914 at 68, Westinghouse had patented hundreds of inventions and founded over 50 companies. He was also the president of 30 corporations, including Westinghouse Electric Corporation which he founded in 1886.

George Westinghouse's enterprising gait through life earned him recognition and success equal to that of the Morgans, the Carnegies and, even, the Rockefellers. Yet, Westinghouse's achievement was more lasting. His historic legacy was the mechanization of America. Westinghouse was an inventor first. The pecuniary success that accompanied most of his creations was founded on his propensity to do good business. The parent company of over 22 businesses, Westinghouse Electric Corporation is one of the world's largest producers of power machinery and equipment. The mega-corporation manufactures a mind-boggling range of products from Micarta, a hard suface laminate, to light bulbs that illuminate homes, to atomic reactors that drive





Above: The Westinghouse Workplace showcases an active relationship between products and employees. A polished aluminum space frame supports a slope-glazed skylight extending 300 feet across the galleria. Left: The exterior at night.

Photography courtesy of Westinghouse Furniture Systems

"We're trying to get everyone here, from the people on the assembly floor to the management team, to focus on the customer."

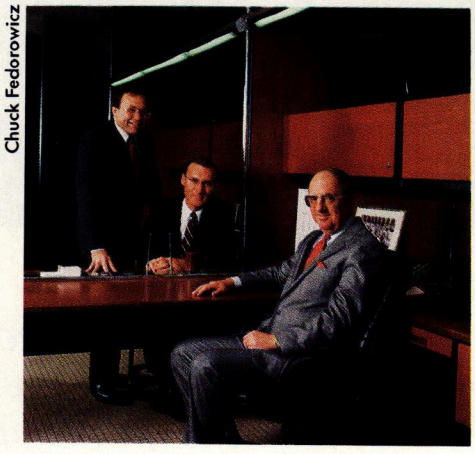
the United States Navy's *Nautilius* and *Polaris* submarines.

To George Westinghouse, power meant productivity: if there was a way to improve efficiency, it would be through technological innovation. Westinghouse Furniture Systems (WFS) continues this pursuit of product excellence. Today, the 25-year-old Westinghouse division is considered by office systems industry observers as one of the four leading producers in the U.S. In this highly competitive market of office systems and casegoods, each competitor's strengths lie not only in the benefits of the product but, more importantly, in the demonstration of faith by the manufacturer in the product.

The firm's centerpiece of such corporate commitment is the renovated office and manufacturing facility called "The Westinghouse Workplace." Located in Grand Rapids, Michigan, the mecca of the office systems industry, the headquarters is a living laboratory showcasing Westinghouse's complete office product line. However, products are not isolated in display areas; they are used daily by the employees. "We're trying to get everyone here, from the people on the assembly floor to the management team, to focus on the customer," says Russell A. Nagel, the mild-mannered, professorial president of Westinghouse Furniture Systems. "It isn't an easy thing to do and you can't emphasize it enough, but by interfacing the product with the employees, you create empathy for and a better understanding of the product/end-user relationship."

In the 85,000-square-foot "office of the future" and the 500,000-square-foot "factory of the future," employees encounter a myriad of Westinghouse products such as the Wes-Group® furniture system and its interdependent subsystems of lighting, electrical componentry and seating. Nagel himself presides in an open-planned environment using a high-end Westinghouse panel system. Groups of architects, interior designers, facilities managers, dealers and end-users flow daily through the facility. Their factory guide is the computer-controlled, magnetically-directed CTV (Customer Transportation Vehicle). The tour exposes visitors to advanced manufacturing technology exemplified by the factory's robotic-enhanced metal and woodworking machinery.

"The living laboratory is the best thing we have going for us," Nagel observes. "Visitors and potential customers know that there is substance behind the words. Everyone is involved in the experiment." The building heralded a new dimension in total workplace productivity, prompting President Ronald Reagan and former President Gerald Ford to personally preside over the dedication ceremonies in September 1984.



Chuck Fedorowicz

Left: The triumvirs of Westinghouse's customer commitment: "Ombudsman" Charles Lieb, Vice President of Marketing James Stein and President Russell Nagel. Right: Teleconferencing and advanced audiovisual technology envelop the main presentation room used for training Westinghouse sales staff and distributors.

Courtesy of Westinghouse Furniture Systems

In that same year, the creation of a Customer Assurance program completed the scope of Westinghouse commitment. It was not only a declaration of the importance of customer satisfaction, but a reinforcement of the idea that such customer response is an integral part of product identity. Customer conscience is personified by an ombudsman, a modern day tribune, who not only advocates the customer position but also did so at a seat among the company's decision-making management. "There is more to this thing we call quality," voices ombudsman Charles Lieb, vice president of Customer Assurance. "It deals with the whole interaction a customer has with Westinghouse. Customer Assurance stems from management being completely dedicated to the customer, which means that, if Russ Nagel, Vice President of Marketing Jim Stein or I are not committed to quality from product to service, we may as well hang it up."

Lieb is empowered with the mandate to act decisively on all product queries and problems. All departments that deal with a customer's order report to him. His choice as ombudsman stemmed from unquestionable company credentials, having served as the manager of purchases, warehouse operations and customer service. "It is my responsibility to act very quickly for the customer. I know where to resolve the problem and who to make responsible for the corrections," Lieb explains.

Armed with a legion of field service representatives, Lieb also can expect immediate on-site documentation of successes and mishaps in every Westinghouse product installation via video. "It's easier and faster to create an accurate action plan with an audiovisual report rather than with a multi-page written report," he says. "Written reports aren't so clear or complete, and they don't always get read by the right person soon enough to satisfy a customer's needs."

And, who needs to know about Customer Assurance? It is for everyone who specifies or uses a Westinghouse product, according to Lieb, particularly the facility manager. "The facility man-

Photography by Jon Miller, Hedrich-Blessing

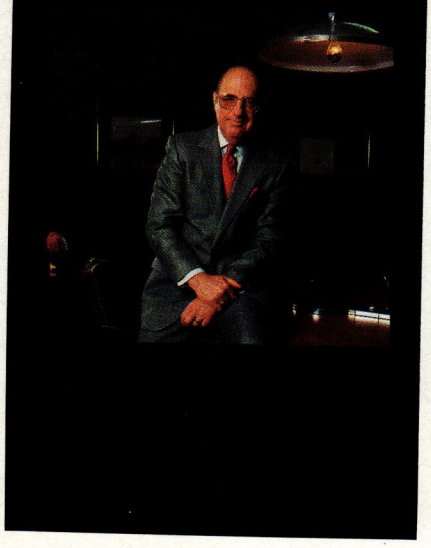
Left and above: RBM Design, Los Angeles, selected the Wes-Group office systems for the open plan work areas of Pacificare's 75,000-square-foot, five-story headquarters. The system's centerline modularity was able to accommodate the office flexibility demanded by this dynamic health maintenance organization in Cypress, California. Chairs: Vecta Contract; Carpet: Milliken and Company.

WFS Russ Nagel: "The Customer Pays Our Bills."

The customer is constantly on the mind of Russ Nagel, president of Westinghouse Furniture Systems (WFS). "The issue in American industry today is how to interface effectively with the customer," says the Ohio native. "It's an important challenge, especially when it affects the survival of a company.

"Total satisfaction, from the design of the product to installation at the job site, is represented by our Customer Assurance program," he voices. "We recognize that it is the customer who is paying our bills."

Nagel began his career with Westinghouse Electric Corporation by teaching industrial engineering. He joined the furniture systems division in 1981 as deputy general manager. In early 1984, Nagel was named president, replacing Mauri Sardi, who was appointed vice president of corporate relations for the parent company. Nationally recognized as a pioneer of successful management techniques, Nagel received the 1985 Industrialist of the Year award from the Michigan Manufacturers Association and was recently elected to Board of Directors.



ager is the person on the firing line," Lieb expresses. "He's the guy that is told to make room for new employees within hours. He is supposed to make everything function normally in the facility, and I want to make him a hero rather than the villain. I want him to know that we're here to support him. If there is a problem during installation or with design errors, he can expect immediate response because there is someone here speaking for him. Customer Assurance isn't just a slogan . . . it's a commitment."

Product and service confidence appealed to interior designer Bruce McReynolds and Marsha Harris when they chose to use the Westinghouse Wes-Group system. A 10-man firm, RBM Design, Los Angeles, designed the headquarters for PacifiCare, a young but growing health maintenance organization (HMO) located in Cypress, California. Having grown beyond its former quarters, this HMO currently occupies four floors totaling over 75,000 square feet in a new office complex. "Because a majority of the employees came from enclosed offices, we had to acclimate them to the open plan idea," says McReynolds. During the planning process, mock workstations were set up to familiarize the employees with the new office environment. The space had to fulfill the requirements made by personnel involved in administration, sales and claims. And Wes-Group addressed both the functional and aesthetic demands of those groups well."

"Wes-Group features a post and panel system which allows post-to-post connection we call centerline modularity. The payback is more space," states James Stein, Wes-Group's principal marketing chief. "Hinge-based systems which 'creep' one panel thickness at every three-way or four-way connection can undermine productivity and profit."

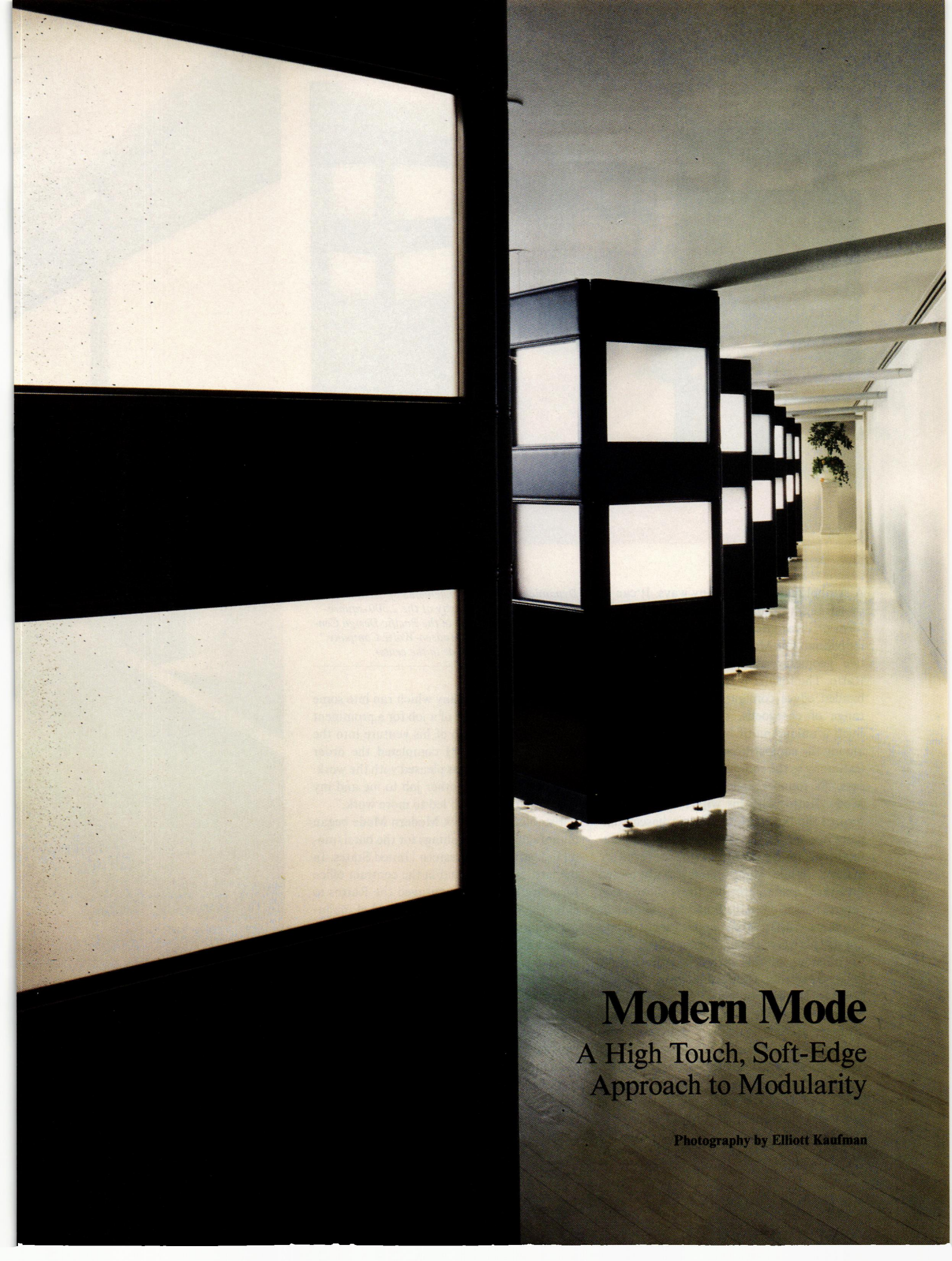
"PacifiCare is a fast-growing organization where the demand for space is constant," expresses Terry Gebnard, director, "we needed the flexibility in a system that would enable the firm to easily modify and rearrange work areas to accommodate additional personnel." The centerline modularity of Wes-Group makes it much easier to maintain planning in-house," says McReynolds, "because you don't have to worry about creep. Many people don't realize that, when planning a system-based office, the panel thicknesses at cluster intersections can amount to significant loss in usable space."

McReynolds adds that, because of the panel height variety offered by Wes-Group, they were able to design interesting stair-stepped configurations which create an openness that permits fuller communication between departments.

"Using our kind of product requires a customer to make a significant investment in a facility, and—more importantly—a commitment to a way of thinking about that facility," says Nagel. "We're a lot more valuable to customers if we can demonstrate that we've made that commitment and can go down the road with them."

Stein observes that Wes-Group represents an integrated solution arrived at by Westinghouse through traditional technological strengths and modern day awareness of consumer demands. Westinghouse, he declares, has evolved from a product-driven to a market-driven company. "George Westinghouse was a genius and a visionary," concludes Stein. "And, if he were alive today I think he would be very proud. He was always concerned with the improvement of the work environment which his inventions demonstrated. Our strengths backed by his legacy will carry the workplace into the next dimension."

—Rick Eng



Modern Mode

A High Touch, Soft-Edge Approach to Modularity

Photography by Elliott Kaufman

Dynamic diagonal arrangements of Stratus systems offset the modularity of the 2,500-square-foot showroom located in the Pacific Design Center, West Hollywood. Madsen-Wolfe Company represents Modern Mode in the center.

A symbol manifests in many ways. It can be the strength of an idea invested in physical form or incarnated through the spirit of an individual. For Modern Mode, it is a distinctive geometry and Anthony ("Tony") P. Ratto. The former is materialized in radius-banded edges configured in the company's range of casegoods, seating and systems. Such a unique motif highlights the product among the competition. The latter is a living testimony to the company's viability and success. As founder and president of Modern Mode, Ratto, with his wife Frances, transformed the Northern California-based company into one of the leading national manufacturers in the contract office furniture market. While other major family-owned furniture manufacturing firms have seen control passed on to the founders' children or corporate CEOs, Tony and Frances Ratto are still actively leading the company.

The stout, affable president, whose roots lie in Alameda, California, grew up in a farming family but chose for himself the business of woodworking. By profession and inclination, Tony Ratto is a craftsman who for a good part of his life fabricated fine custom residential furniture. Underlying his penchant for woodworking is the essence of a sharp and tough businessman whose diligence and vision paid off through an unforeseen but fateful opportunity. "I was working for a furniture company which ran into some trouble in the middle of a job for a prominent client," recalls Ratto of his venture into the furniture business. "I completed the order for this client who was pleased with the work. He then referred another job to me and my former partner which led to more work."

Established in 1949, Modern Mode began manufacturing furnishings for the hotel/motel industry in the Western United States. In the late '50s, a demand in the contract office furniture industry encouraged the Rattos to enter the potentially lucrative field of manufacturing desks, credenzas, files, conference tables and occasional pieces. However, Modern Mode preferred woodworking to others' prevalent use of glass and steel which established a reputation for the company's fine veneers and solid hardwoods.

As the company expanded, the Rattos' personal style of management was never abandoned, resulting in an interesting contrast. Though the products themselves create the high-end image, few expect the reality unmasked. "We have a reputation for high quality furniture and people imagined we

A loft-like environment in a raw space was Haigh's approach to the design of the 3,000-square-foot Stratus installation in the Robert Benjamin-Modern Mode showroom, in the International Design Center, New York.

must be this huge company possessing thousands of employees," explains Frances Ratto. "Then potential clients would visit our facilities and react with amazement at our personal operations style and plant size."

"The workmanship was in the product but we felt it needed better exposure," expresses Tony Ratto. In 1982, the company expanded its operations by moving its production facility into a 280,000-square-foot warehouse which includes five acres for lumber yard and materials storage. Progress facilitated an investment into the most sophisticated woodworking machinery and finishing equipment. Product capacity was increased to over $60 million annually. By 1984, the general offices were relocated from the previous Oakland facility to the new site.

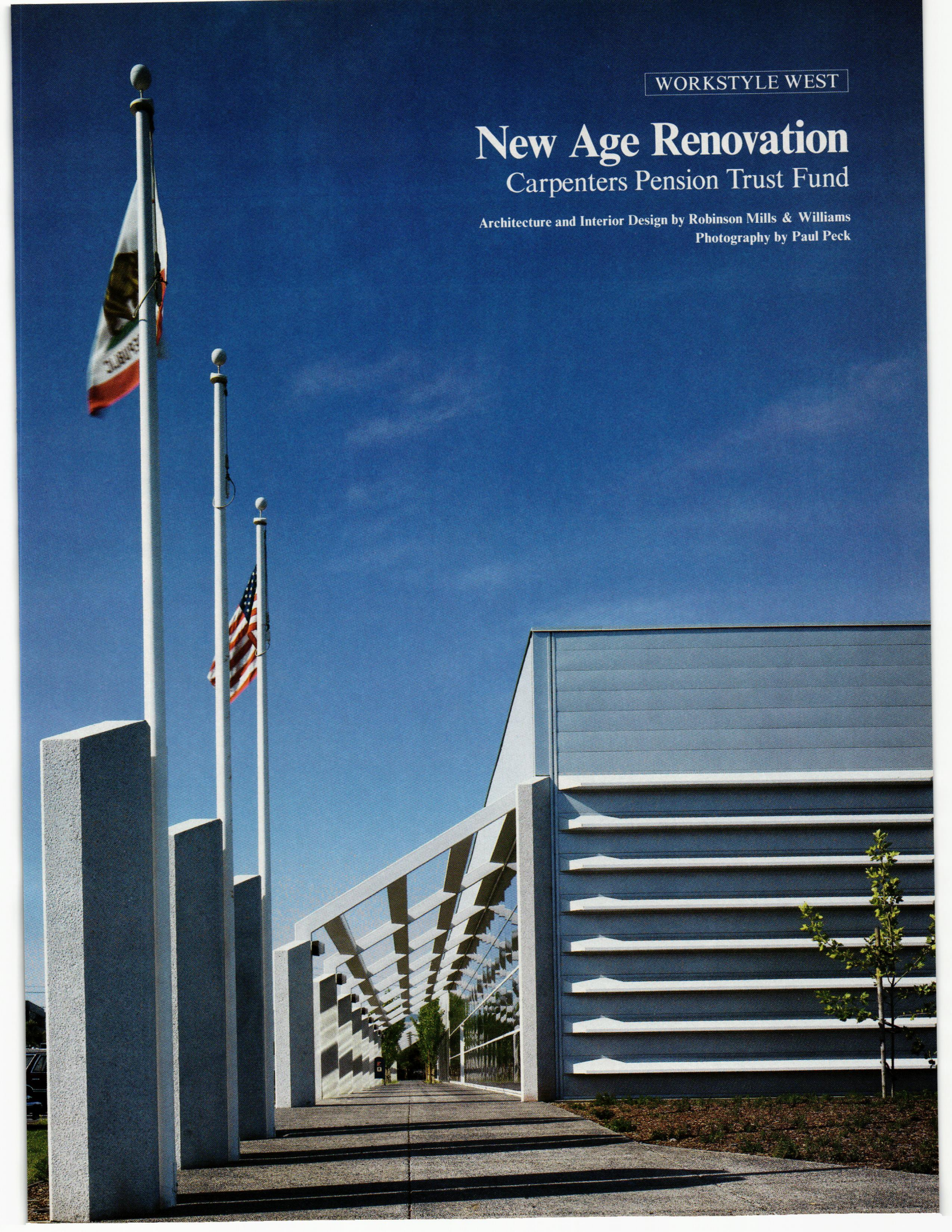
The need for greater national recognition was reflected in a reorganization of Modern Mode's sales strategy. Regional sales divisions were established to cover Western, Midwestern and Eastern markets respectively. Another step involved showcasing Modern Mode products in their most viable markets. Major showrooms designed by Haigh Space in the Pacific Design Center, Los Angeles, and the International Design Center in New York exhibit Modern Mode's creative and functional potentials.

From Modern Mode's duality of image sprung a dynamic by-product called "creative tension" which is described as a synthesis that keeps company executives constantly thinking about their product and image. Here is a company with a down-to-earth, open management style manufacturing products that, alone, project a high-end quality. The appeal of Modern Mode is linked to its long-standing association to wood. "Wood represents tradition, style and richness," says Tony Ratto. "The demand for wood furniture is there. Certainly, the natural material has strong appeal especially in casegoods for private offices. However, with systems the real challenge is to create a product that appeals to the specifier and end user in terms of price and flexibility."

Modern Mode has been manufacturing systems furniture since 1977 beginning with the Plenum Series. In 1982, Tony Ratto asked industrial designer/architect Norman Cherner to develop a system that would incorporate multi-height variety and soft curves—the trademarks of Modern Mode products. The emphasis on presenting design detail into engineered quality was a factor recognized early on.

With its cityscape-like silhouette, "Stratus is a reaction to the typical vertical post and panel system," says Ratto, "and it establishes a distinctive identity from the rest of the competition in the systems market. Stratus maintains the quality craftsmanship I expect of all our products."

—Rick Eng

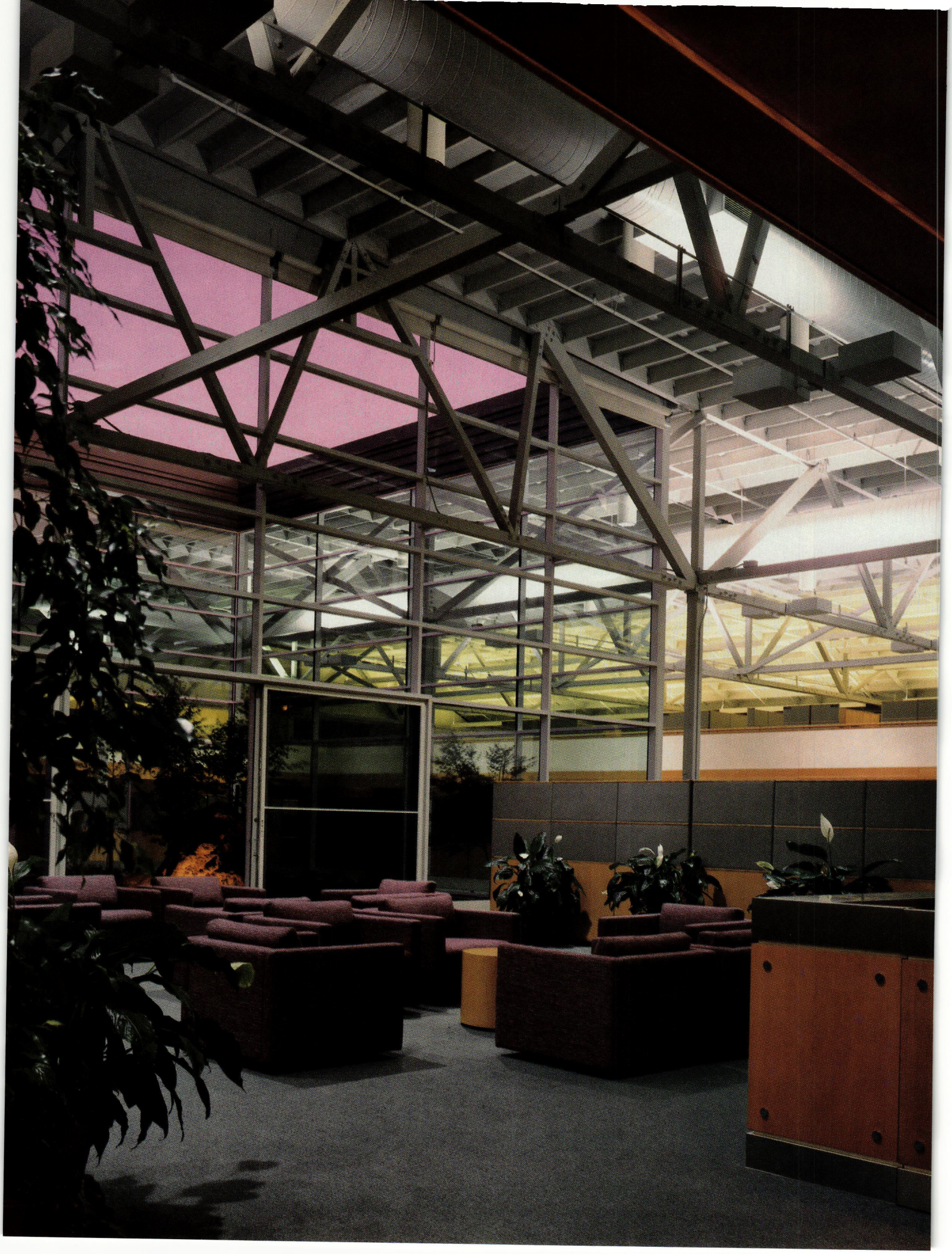


WORKSTYLE WEST

New Age Renovation

Carpenters Pension Trust Fund

Architecture and Interior Design by Robinson Mills & Williams
Photography by Paul Peck



The craft of carpentry can be defined as the construction and the repair of structures. This interpretation is perhaps too sterile, for there is an aspect of carpentry that imitates the life-giving process. One only needs to observe the pride and perfection hewn in a Hepplewhite chair or the crown molding of a Queen Anne Victorian. Like a parent, the carpenter is categorically the shaper, the framer and the finisher of his "children." His is a studied skill seasoned by apprenticeship, enlivened by intuition and verified by the callus on his palm.

Robinson Mills & Williams' appreciation and respect for the craft manifested in the opportunity to create a new home for the Carpenters Pension Trust Fund headquarters servicing the Northern California region. For many years, the union's offices had been inefficiently served by cramped quarters in downtown San Francisco. An opportunity arose to develop a union-owned, eight-acre site located across the bay in Oakland. With the current glut in the tenant market, the original idea of building a new structure was scrapped. The client queried on the possibilities of the existing building: a 60,000-square-foot moribund warehouse. "We were asked to take a look at the existing building, examine its condition and evaluate its potential. The warehouse had no windows but the interior space possessed elaborate trusswork and high ceilings," recalls Matthew Mills. One of the firm's principals of the Bay Area architecture and design firm, he led the team in redesigning the building.

Much in the same way a carpenter restores tired furniture, the architects reinvigorated the exterior with a new finish. The drab warehouse was reclad with a metal curtain wall, lifting it out of its former state and presenting the union with a modern corporate image. In addition, metal trellises and decorative extensions on the panels provided details to an otherwise ordinary shape. "We created a building that establishes presence as well as purpose. The cladding draws a crisper sil-

West Entrance (opening page)
Metal wall panels: Inryco
Precast concrete: Western Art Stone
Exposed aggregate paving: Devalle & Son
Metal trellises: Bostrom-Bergen

Reception
Chairs: Knoll International
Chair upholstery: Knoll Textiles
Workstations and tables: Modern Mode
Panel Fabric: Guilford
Carpet: Sun West
Ambient lighting: Sterner

Work Area
Workstations: Modern Mode
Carpet: Color Copia
Panel fabric: Guilford

"We wanted to express the way things are assembled through the complexity of construction . . ."
— Matthew Mills

houette conveying a strong identity and the opaque glass projects security," says Mills referring to the building's location in a predominantly warehouse district.

Though he notes that the carpenter's traditional material, wood, is absent from the exterior, Mills emphasizes architectural rather than textural symbology. "The clean metallic look signifies the use of hardware, attention to details and the idea of componentry inherent in the carpenter trade."

Transition into the interior involved less of an abstract interpretation. With the heavy timber support trusses, the presence of wood could not be ignored. David C. Link, ASID, project interior designer for the firm, says that the design challenge was to establish an integration of thought and action from exterior to interior without the breakdown of architectural continuity. He explains: "The interior reflects a lot of parts and pieces in the building details found in the trusswork. We wanted to express the way things are assembled through the complexity of construction as exemplified in staircases, railings and wood and metal panel joints."

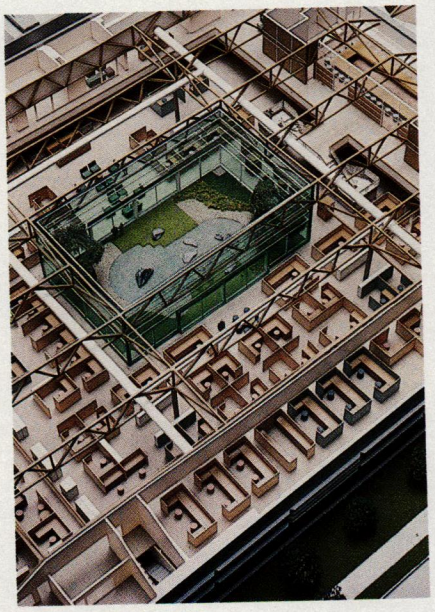
Order is immediately defined by a single main entrance where a well-secured reception station monitors the influx of traffic. Establishing focus and circulation are two large atriums carved out of the warehouse. They form extensively landscaped courtyards, creating a controlled and pleasing alternative to an industrial exterior situation. "By internalizing views, we created a dynamic and productive workspace," states Mills. Also, the glass atrium walls afforded maximum daylight providing ambient illumination which can be regulated by mechanized sun shades depending upon the intensity of sunlight.

One atrium showcases a serene Japanese garden with indigenous specimen trees and water gurgling from naturally cleft stones into a pebbled pond. Sliding glass doors into the garden invite sensual interaction. The other atrium adjacent to the lunch room offers seating where employees could gather for lunch or breaks in natural surrounds. Enclosed private offices form the perimeter around the floor space. The 30-foot floor to ceiling expanse also allowed for a mezzanine which yielded space for second-story offices, open work areas and a boardroom with the capacity to seat 100 people. Mills cites the mezzanine, staircases and transitions as architectural elements creating multi-dimensional interest in an otherwise shoebox interior.

Work Area

Workstation, task lighting and conference table: Modern Mode
Desk and conference chairs: Steelcase, Inc.
Panel fabric: Guilford
Carpet: Color Copia

A scaled model of the interior shows the elaborate trusswork and new atrium.



Completing the office landscape are workstation clusters of the Stratus system designed by Norman Cherner for Modern Mode. "Stratus interfaces very well within the space both functionally and contextually," Link observes. "This variable stacking panel system allowed adjustments for space privacy. And, the horizontal lines and banding and the wood finish provided an aesthetic reference to the carpenter trade, as well as the new architectural expression of the building."

The close proximity of Modern Mode, in nearby San Leandro, was an added advantage, permitting the designers to specify customized panel fabrics and finishes on the worksurfaces. "The Stratus system with its radial banding also took the hard edge off the corporate look," says Mills. In addition, custom designed display cases featuring carpenter tools reflect the museum-like openness of the interior.

"Even with the advantages brought about with computers, the Carpenters Pension Trust Fund remains an organization that involves massive paper processing and filing," Matthew Mills says, "but, the bureaucratic process need not be reflected in the work environment." Function achieved by creativity deserves recognition, as witnessed by the Award of Merit for Design Excellence from the East Bay Chapter of the American Institute of Architects to Robinson Mills & Williams for this project.

Traditionally, carpenters worked exclusively with wood. Today plastics and other synthetics, glass and metals have expanded the craftsmen's vocation and choice of resources. These are also similarities shared by architectural and interior designers. But the lore that these thinkers and builders share lies in the origins of their innate tools: the heart, the hands and the mind.

Robinson Mills & Williams are such craftsmen.

—Rick Eng

Previous pages and above: Two atriums carved on the warehouse create garden courtyards, oases of serenity for an active office environment. Their central location creates a focus for circulation and an internalized view shared by employees in the open space and mezzanine.

INTERFACE

The Tenant's Best Team

The Interior Architect and the Office Real Estate Broker

by William D. Feldman and Sam M. Mori, AIA

People are leasing "smart" buildings for "dumb" reasons.

In today's seductively soft office real estate market, a glut of office space has bred sloppiness and overindulgence. To a certain extent, tenants also have benefited from the intense competition to lease office space during the glut. Some developers have survived because of eagerness of tenants to capitalize on their market advantage.

But in the rush to lease, many tenants end up with badly configured space because the building is—on the surface—beautiful and inexpensive. Or tenants have discovered too late that they have leased more space than they need.

Tenants have lost attractive rentals as well as good expansion and contraction opportunities in their eagerness to secure equity. Often, negotiating the lowest rental also is short-sighted because, again, such factors as renewals, cancellations, expansion, flexibility issues, quality of the project and stability of the owner have a greater long-term cost impact.

The soft office real estate market is really a dangerous, yet alluring, trap for tenants who do not secure professional and individualized representation from brokers and interior architects who are sensitive to the pitfalls.

The office real estate broker and the interior architect must work as a team from the inception of any property search, to clearly delineate the tenant's needs and to ensure that the client does not become entangled in costly mistakes.

Tenants, too, must be aware of their needs in leasing new office space and communicate these needs to the broker-interior architect team. Costly errors would be significantly reduced if more brokers developed a step-by-step methodology for tenant representation and showed property late in the process.

During this early stage, there must be a free submission of ideas between the broker-architect team and the client to develop a range of alternative solutions to a client's office space needs. This prerequisite for effective tenant-broker relationships tempers preconceptions about the size, character and location of new space.

A well developed tenant representation program, which should be submitted as a detailed document to every client, begins with an accurate existing floor plan and a list of employees, employee functions and their interrelationship. Special requirements such as computer rooms, cafeterias and other special-function spaces also should be provided, along with inventories of equipment, furniture and telecommunications apparatus.

During this preliminary period, the interior architect identifies departments within a client's business that are likely candidates for expansion and contraction. In a soft market, negotiation of expansion and contraction into the basic lease terms often precludes the need to build these factors into the initial space plan, except for the location of impacted departments.

The tenant's physical office needs, however, are only half of the complement of information necessary to begin a search for new office space. Just as important is an understanding of the client's image, corporate philosophy and business character. Confidentiality during the early stages of a potential move is important to avoid undermining employee morale while myriad alternatives are reviewed and frequently rejected.

However, strict confidentiality is difficult to maintain, and in most instances, is actually undesirable if a truly competitive environment for bidders is to be established. When a tenant's name is known in the marketplace, one of the greatest advantages of retaining an exclusive tenant representative is the channeling of inquiries through a single party, independent of officers, board members, friends of board members and friends of friends—all of whom will actively advocate the "best deal in town."

The interior architect should provide the tenant with cost benefit ideas and alternate solutions before the actual size requirement is determined. Once these preparatory steps are completed the search for new office space begins.

The team approach to tenant representation continues in the next phase as the broker and interior architect view all potential buildings and evaluate them to determine if the floor size and configuration adapt to the tenant's needs. The broker-interior architect team often makes the "first cut" prior to exposing any property to the client. Proposals from potential owners/lessors are solicited by the broker while the interior architect evaluates each building.

There are few real guidelines in determining "market" rental because it varies more than most tenants realize. It is determined by creating a competitive environment among the building owners at the time the tenant knows exactly what he or she wants.

Once the choices are narrowed down to two or three, all the fine points of the potential transactions are negotiated in the same competitive environment. At this point the broker could meet with the owner of the tenant's present building to determine whether the current office space is also a viable alternative.

Continued on page 186

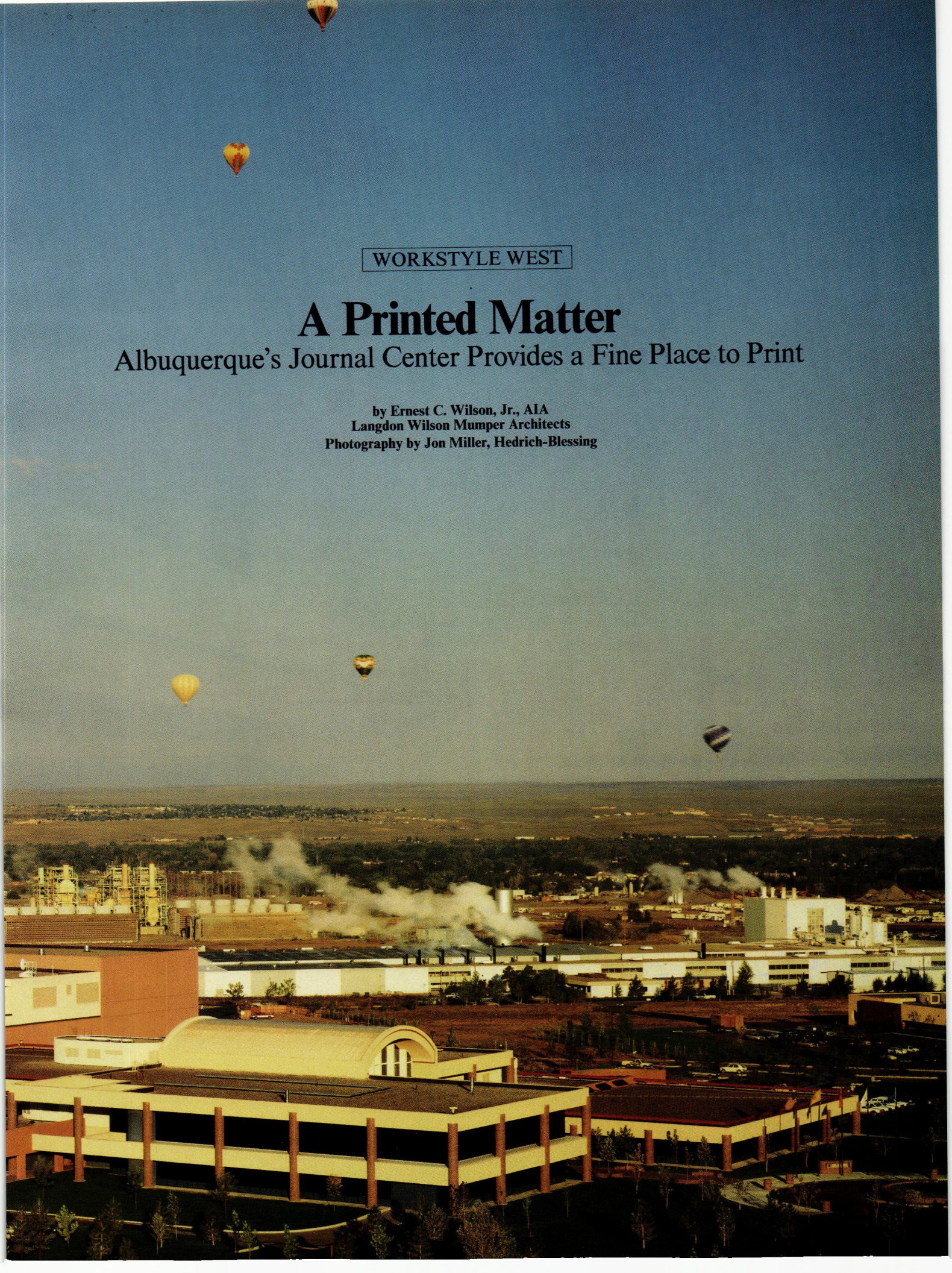
William D. Feldman is founder of the William D. Feldman Associates corporate real estate services firm, Culver City, California. Sam M. Mori, AIA, is principal in PAL International, a downtown Los Angeles architectural firm.

WORKSTYLE WEST

A Printed Matter

Albuquerque's Journal Center Provides a Fine Place to Print

by Ernest C. Wilson, Jr., AIA
Langdon Wilson Mumper Architects
Photography by Jon Miller, Hedrich-Blessing



Opening pages: Hot air balloons fly over Journal Center, home of the Albuquerque Publishing Company.

Reception Area

Seating: Pacific Condi
Seating fabric: Classic Leather
Side and coffee tables: Glass Art
Floorcovering: Edward Fields, Inc.
Security and reception desks: custom by the architects
Recessed lighting: Incandescent
Plant resource: Leeco, Inc.

Advertising Department

Office systems and chairs: Steelcase, Inc.
Carpet: Collins & Aikman
Tile pavers: Endicott Pavers
Interior plants: Leeco, Inc.

Staffs of newspapers gather and disseminate information at a remarkable speed. A newspaper's credibility is based upon clarity, accuracy and timeliness of the information provided. Yet, just as important as the people responsible for these tasks is the facility itself. The same degree of precision and attention to detail given to the paper's content must be given to the design of the structure.

To provide contingencies and make application of the latest advancements in printing technology, the Albuquerque Publishing Company required a new facility. The organization had not only been split into four buildings, it also had to transport the rolls of newsprint from the rail service to the pressroom. With an expanding, vital organization, the newspapers needed more room, new equipment and a convenient location near the railroad.

The Albuquerque Journal and Tribune chose to relocate all facilities to Journal Center, a 320-acre masterplanned, multi-use site. The Albuquerque Publishing Company would be the focal point in a business park environment surrounded by other progressive companies. The company viewed this positioning as an opportunity to represent itself in an active and responsive role to the community it serves.

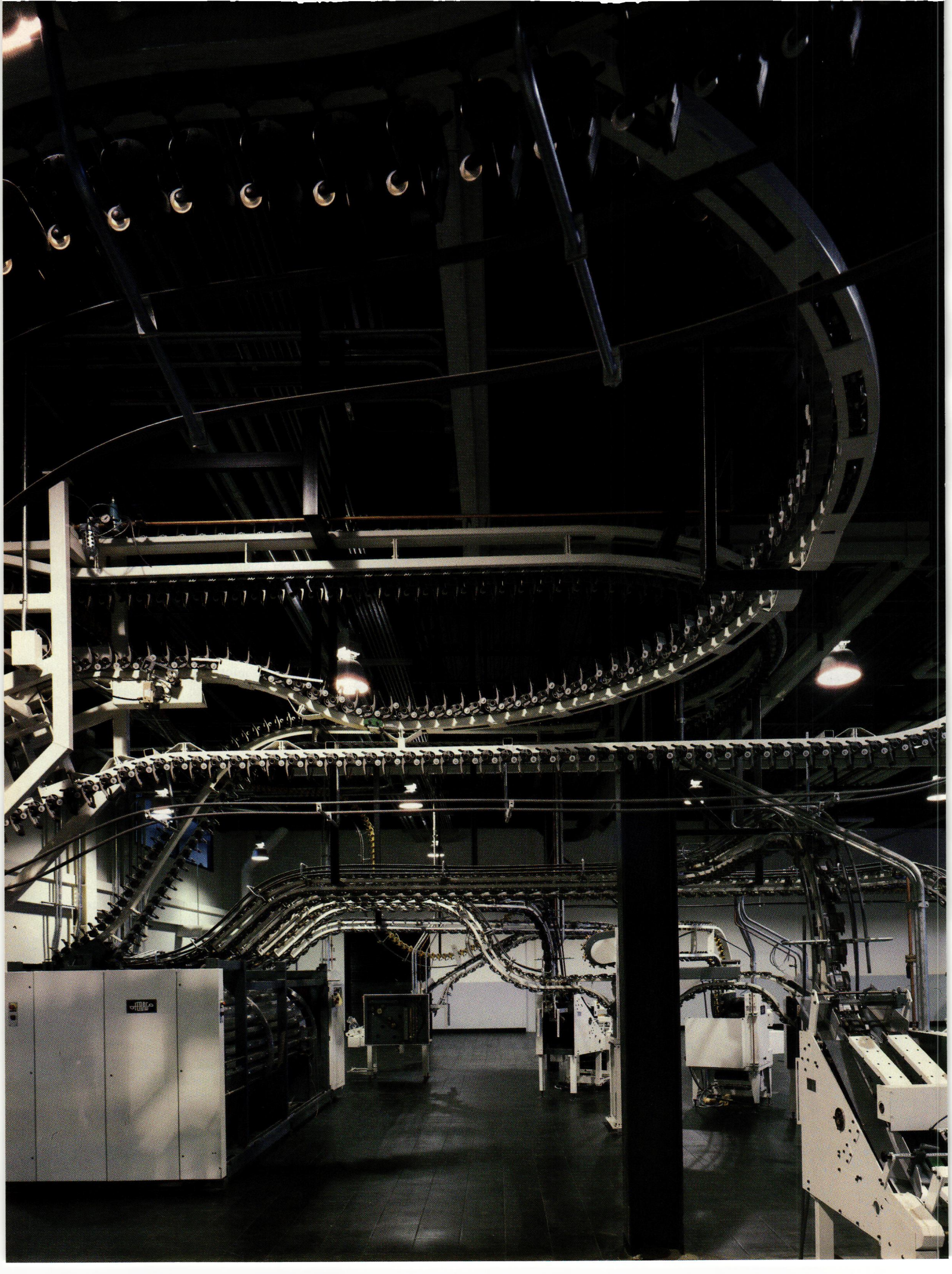
The operators of the Albuquerque Publishing Company had specific ideas for the design of their facility and they wanted the flexibility to implement these ideas. They sought an architectural firm that would create a state-of-the-art design that was unique to the newspaper industry, and for that reason pursued one that did not specialize in newspaper facilities, one that would bring fresh ideas to the design. So it was that Langdon Wilson Mumper Architects was selected to masterplan Journal Center and design the newspaper complex.

The architects had no preconceived design concepts for the Albuquerque Publishing Company project. Planning began with analyses of the newspaper functions and the interrelationships of these functions: outside information was collected, brought to the office to be processed in administration and transferred to production to be printed and distributed.

Based on the analyses of users' needs and the evaluation of the client's expectations, a program for the facility was developed. The goals of the program were to create a functional workspace, allow for future expansion and meet client's expectations by creating the most technologically-advanced production facility in the newspaper publishing industry.

As the planning progressed, guidelines became defined. The primary design objective was to create a space to maximize the flow of information and interaction between people. Creating an efficient workspace that could be expanded required separating the diverse functions of production and administration. Incoming information would be accommodated in an administrative wing, exchanged at the structure's core and disseminated in the production wing. Conceptually, the Albuquerque Publishing Company would be a funnel for information.

The resulting design is the integration



Opposite: The mail room houses the inserter, a drum type machine used to insert advertising supplements into the folded newspapers which travel on the conveyer to the bundlers (foreground).
Above: The printing presses dominate the center of the pressroom. Circular forms at right are exhaust fans to collect dust created by paper travel. The pit in the foreground now contains additional presses.

The building's design represents a simple yet elegant response to complex needs.

of different functions and systems that comprise the newspaper publishing company. The production and distribution functions are housed in a 143,095-square-foot production wing accommodating 200 employees and two rows of printing presses. Circulation, advertising, editorial and administrative functions are located in a separate office wing with 129,985 square feet for 450 employees, an equal amount of computer terminals and a full-service cafeteria. A 24,565-square-foot central energy plant, 7,045-square-foot vehicle-maintenance garage and parking spaces for 765 cars comprise the remainder of the project's systems and space requirement. Total cost of the project and its associated equipment and furnishings was more than $50 million.

Throughout the intense programming, the organizing element of the project was the design concept. This design strategy expresses the infrastructure, movement and interrelationship of people and machines and is, by function, a linear organization.

The entrance to this "informational funnel" is accented by a large vaulted lobby connecting the two administration wings and the fully landscaped greenbelt which lies beyond it. Administration flows into production from this point. Each function is expressed in many different yet interrelated parts.

In the production wing, the relationship between people and machines is expressed in the building's form through a variation in heights: a two-level press operation, a two-story volume operating room, a visitor viewing corridor located above and an exposed paper storage structure.

Areas of movement are identified in exterior structural features of the administrative wing: pedestrian bridges, vaulted lobby and walkway which resembles a wall arcade. The arcade runs perpendicular to the main orientation of the building, penetrating to the exterior to identify the four main employee entrances.

The production wing is the most complicated area. Extreme precision was required in planning functions to get raw newsprint printed and distributed in the most efficient manner.

A dock was required so that raw newsprint could be brought to the facility by direct rail service. Adjacent to the dock is a storage area for the raw newsprint.

From the storage, paper is brought to an area where the rolls are automatically stripped of the outer wrapper, put on a lay-down platform and then placed on a motorized conveyor system. The conveyor system circles the reel room area of the printing press for the insertion of paper.

In the reel room, rolls of paper are loaded onto the presses and then fed up to the operating room level for printing. The presses are controlled by computers located in the quiet room above, where a glass-enclosed visitor viewing corridor runs the length of the press room. From this high vantage point, visitors are able to oversee the press operations without interrupting the printing process.

The printed paper is carried by conveyor to the mailroom, located on the reel room level of the production wing, for automated advertisement insertion, bundling and stacking. The mailroom is a large, open space allowing employees to move about freely to operate conveyors, inserters, bundlers and other machinery. The bundled newspapers are carried by conveyor for loading onto company trucks and are distributed. Conveyors are controlled from an unobstructive glass-enclosed booth. Company vehicles are serviced at a fully-equipped motor pool.

Pedestrian circulation throughout the facility was another aspect involving extensive planning. Employee work areas maximize the exchange of ideas and the interaction between people in production and administration. Internal pedestrian corridors in production allow employees to move from one area to another without interrupting the production functions.

Pedestrian circulation between the production and administration wings is facilitated by two bridges. A third bridge joins the two structures that constitute the administration wing. A walkway also runs parallel to the greenbelt on the perimeter of the administrative wing.

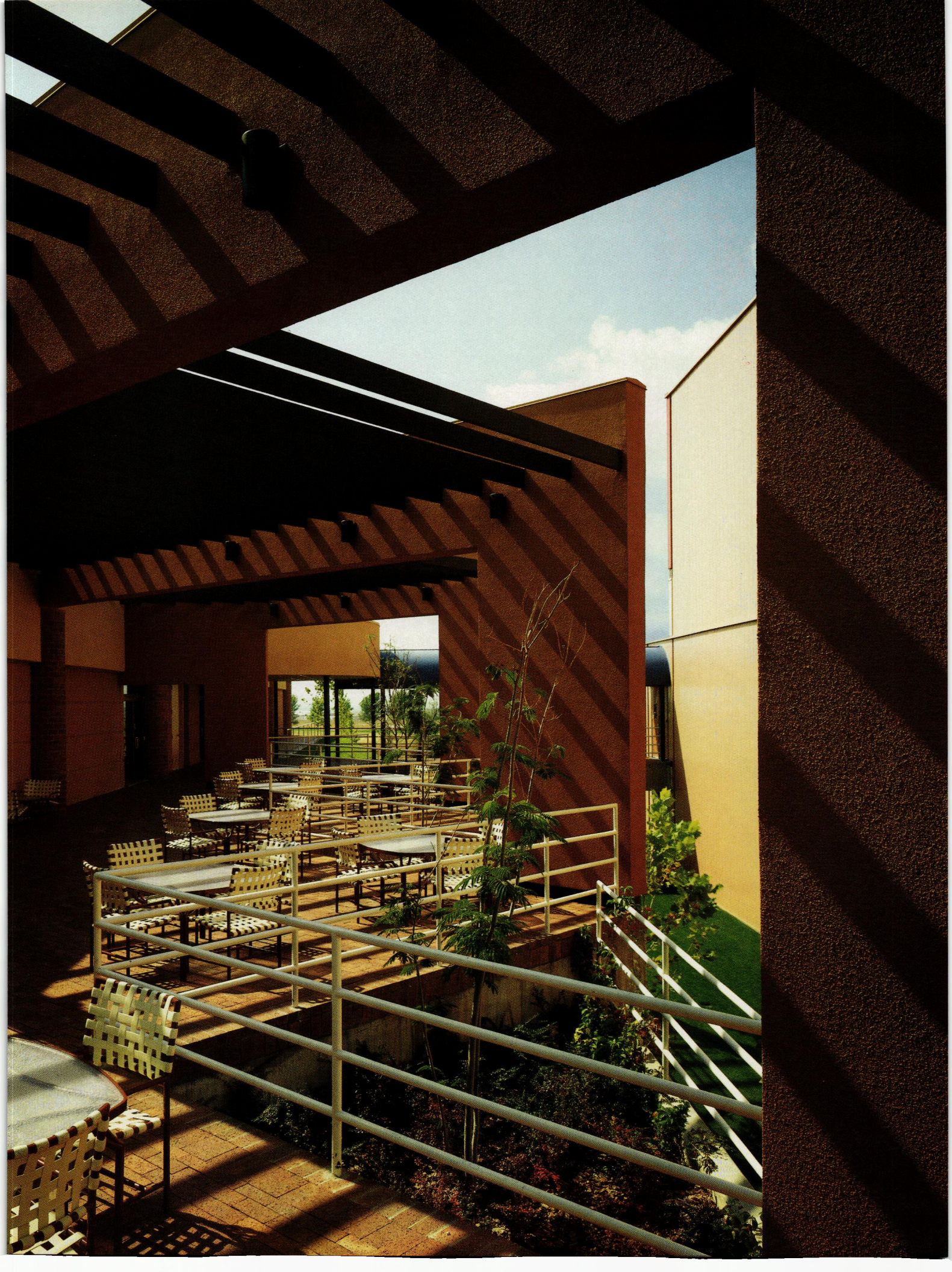
In the production building, complex mechanical printing equipment required that attention be given to air circulation, energy needs and fire protection systems.

To minimize the settling of ink mist and paper dust on the room surfaces, a laminar flow air filtering system was used. This system pushes cool air down and out large vents and filters for recirculation.

Continued on page 184

Outside Employee Cafeteria

Chairs and tables: Brown Jordan
Landscape design: Emmett Wimple & Associates
Plant resource: Lee Landscaping



6700
MOTION
PICTURE
DIVISION
EASTMAN
KODAK
COMPANY
GEORGE EASTMAN

Where History and Glamour Meld

Updating Eastman Kodak Company in Hollywood

Interior Design by Fong & Miyagawa Design Associates, Inc.
Architecture by Hawkins and Lindsey, Architects

Photography by Milroy/McAleer

Appropriately theatrical, the entrance to Eastman Kodak bespeaks its Hollywood setting. George Eastman's star—a replica of one found on nearby Hollywood Boulevard—welcomes visitors. Tile pavers by Fiandre; awning by Van Nuys Awning Co., Inc.

Lobby

Seating: Kasparians, Inc.; fabric Design Tex
Cylinder table: custom by designers, fabricated by JMDA Custom Furniture
Area rug: Pacific Crest Carpets; design by Fong & Miyagawa, fabricated by L&L Carpets
Tile: Fiandre
Wallcovering: Kinney Wallcoverings
Ceiling panels: Armstrong
Reception desk: custom by designers, fabricated by JMDA Custom Furniture; marble top by Van Nuys Marble and Granite
Art: Photograph of George Eastman; custom frame by designers, fabricated by Grey Goose
Floral arrangements: Silver Birches
Millwork (throughout): Wheatland Construction Co.

Kodak and Hollywood. Two words known worldwide regardless of language. The growth of the Eastman Kodak Company somewhat parallels that of Hollywood, and, for those in the film industry, the two are pretty much inseparable. That is why during the early 1980s many were alarmed to hear that Kodak was considering demolishing its landmark Hollywood Regional Marketing Center built in 1927 and erecting a new one in its place. But the real cause for concern lay in the fact that an alternate plan called for relocating to the San Fernando Valley beyond the Hollywood hills.

"Our marketing and technology center facilities were outdated," recalls John McDonough, Kodak's Western Regional Marketing Manager. "So, we were faced with several choices—renovate, rebuild or move—with each choice having its merits and drawbacks."

The original buildings had been built at different times and were mismatched in many ways. Floor levels often were not of the same height; awkward passageways served as connectors; and the sizes of the rooms were inadequate to say the least. In the center's favor was the firm's warehouse and distribution center across the street, and the major motion picture studios in the neighborhood.

McDonough worked closely with Kodak's Corporate Real Estate Project Manager, William Galligan, in fleshing out the various options. At the same time,

the local Chamber of Commerce and landmark preservation groups approached the firm in the hope of avoiding either demolition or relocation. So many optional plans were developed by McDonough and Galligan that, by the time the two reached "Plan G," as McDonough puts it, only one solution seemed the most obvious: save the original Spanish Art Déco reception building and construct the rest anew.

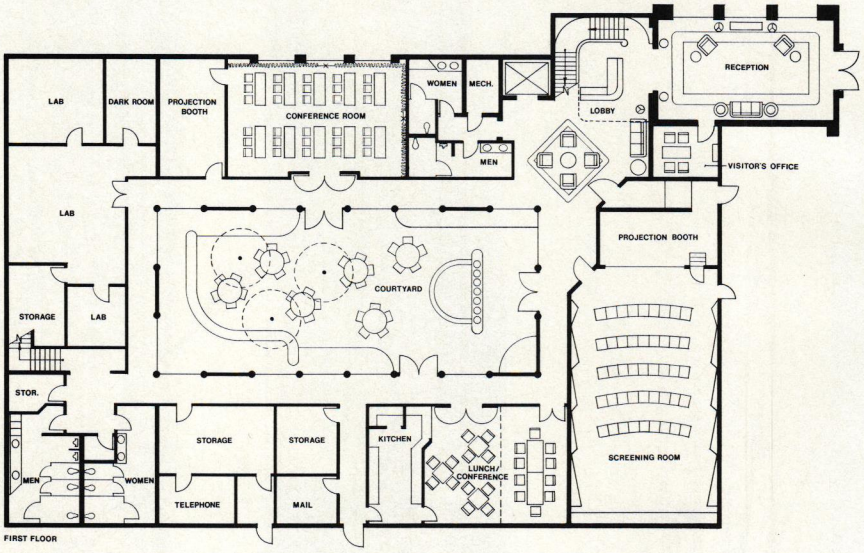
Notes Galligan, "The estimates for renovation began to match those for building from the ground up. We thought, 'why put a lot of money into a structure that would end up looking fixed-up at best?' Also, moving into a leased building in the Valley would eventually cost more than that. The decision was to keep the original entry building—the most ornate and sound of the lot—and to add a complex of new office, screening and laboratory spaces. Thus, we could satisfy all the concerns involved."

Architects Hawkins and Lindsey of Pasadena were given the assignment, and it seemed as though the eyes of the Hollywood community were upon them. Would the new building be in keeping with the remaining landmark's architectural aesthetics? Would the interiors be flamboyant, overly "corporate," or adequate still? What Kodak wanted was a building that would work for its occupants in every respect.

Says firm principal Tom Lindsey, "Our goal was to provide Kodak with a two-story building surrounding a courtyard open to the outdoors. We wanted to maintain as much of a sense of history as possible. One criterion was to create a circulation pattern governed by function. For example, all general use areas are on the first floor—reception, screening room, lunch and conference rooms, and laboratories. The library and offices are on the second floor."

The 16,000-square-feet of original and new space provided an area in which the Los Angeles interior design firm of Fong & Miyagawa Design Associates could work with ease. To maintain a feeling of continuity from the old entrance space to the new building, the combined effects of color, texture and materials were utilized. "We wanted to implement the original Déco theme throughout," points out Alice Fong, principal. A soft gray with hints of green is found on the walls, whether they are covered with stucco, fabric or vinyl.

Continued on page 187



Reception Area (preceding pages)

Seating: Kasparians, Inc.
Seating fabric: Design Tex
Cylinder tables: custom by designers, fabricated by JMDA Custom Furniture
Torchieres: Charles Hollis Jones
Lamps: Rick Buxie Designs
Rug: Pacific Crest Carpets; design by Fong & Miyagawa, fabricated by L&L Carpets
Tile: Fiandre
Drapery fabric: Jack Lenor Larsen, Inc.
Drapery fabrication: Mann Drapery Manufacturing, Inc.
Console: custom by designers, fabricated by JMDA Custom Furniture; marble top by Van Nuys Marble and Granite
Ceiling ornamentation: A.T. Heinsbergen & Company
Floral arrangements: Silver Birches
Vases, urns: Sy Allen Designs
Art: Photograph of Kodak demolition; custom frame by designers, fabricated by Grey Goose

Screening Room

Wall sconces: Boyd Lighting
Wallcovering: Donghia, Inc.
Carpeting: Pacific Crest Carpets
Seating: Massey Seating Co.
Seating fabric: Design Tex
Railings: Wheatland Construction Co.

Library

Mahogany shelves: custom, fabricated by Wheatland Construction Co.
Mahogany table pedestals: custom by designers, fabricated byJMDA Custom Furniture
Glass tabletop: Peskin & Gerson
Pull-up chairs: Gunlocke
Carpeting: Pacific Crest Carpets

General Construction by Wheatland Construction Co.
Purchasing and Installation by FF & E, Inc.

PHOTO-LAB-INDEX
PHOTO-LAB-INDEX

WORKSTYLE WEST

When Playful Means Productive

Rejuvenating Mattel Inc.

Interior Design by ISD Incorporated Jan Belson, Principal in Charge Stanley Neff, Project Designer Dan Earls, Technical Director Kevan Lynd, Project Architect Mary Gutbrod, Susan Khim, Designers

The fascination with Barbie, the voluptuous Amazon doll with size three feet, is that she has looked like that for 27 years.

Not so for the sprawling facility lodged on the San Diego Freeway, Barbie's birthplace. The corporate headquarters of Mattel, Inc. in Hawthorne, California, needed a facelift. In a design competition, ISD Incorporated was awarded the job of rejuvenating the 500,000-square-foot complex over a five-year span.

"In the competition, we had to present solutions to problems that were real," says Jan Belson, vice president, ISD Incorporated. "Our solutions dealt with the corporate identity that would emerge from the new facility. We wanted to develop an image that would play off Mattel's existing image, but make it stronger."

The hefty square corporate logo, colored fire-engine red, is recalled in floor cutouts, seating and office system accents. Throughout the design firm's submitted plan was a strong sense of visual cohesiveness, from the six 28,000-square-foot office floors to the employee cafeteria. "What won the project for us was that the solutions to the various design problems were all unified by a single design concept which provided Mattel with a stronger corporate identity," states Ms. Belson.

Once the competition was won, ISD was given the task of designing a vibrant swing space, designed to function as a three-month temporary facility for employees displaced during renovation. During a period free of employee transition, the facility is used for a department in need of additional space. Placed in a warehouse on the office campus, the swing space had previously been occupied by Northrop Aviation. As Mattel's need for expansion grew, the lease was renegotiated and the building reacquired.

"Our concept was to make the space fun and playful," the designer explains. "When someone is relocated for a short time, he experiences a lot of dissatisfaction. He can become apprehensive, upset and, eventually, unproductive. We wanted the swing space to give a sense of a vacation to counteract negativism, so that the employees would be productive."

Office Entry (opposite)

Seating: custom by designer
Seating leather: Spinneybeck
Artwork: Ann Thornycroft, watercolor

Cafeteria

Tables: West Coast Industries
Chairs: Loewenstein/Oggo
Chair vinyl: Knoll International
Water system: Wet Enterprises
Carpet: Bentley

Photography by Toshi Yoshimi

"The cafeteria should be a gathering space for all employees, a warm environment, and the central focus of the entire Mattel campus."
— Jan Belson

With construction costs held to a minimum, the 30,000-square-foot office was developed on an urban grid pattern structurally independent of the envelope's tilt-up construction. This concept of urban flexibility is defined by groupings of four private offices into a single pod within the space creating a "city block." Each office within the pod has demountable partitions which allow the office to increase from 12 by 12 feet to 15 by 15 feet. Clear Lexan paneled roofs above workspaces provide acoustical control while allowing natural daylight in through skylights. Crayon colors are used to define space elements.

Employee clusters were important, too, in the renovation of the fourth floor of Mattel's six-story office tower, the first of the floors in the long-range project. The designers focused on the problem of planning a relatively dense space to accommodate 190 square feet per employee. Re-evaluation of the circulation factors, space standards, adjacencies and behavioral work patterns allowed the design to be arranged on the floor into small, intimate clusters. At the same time, the managers' private offices were transferred from the window wall into interior space, retaining privacy with full height partition walls and frosted glass windows. The specification of varied panel heights and the introduction of soffits at regulated intervals visually break up the space while maintaining the desired level of acoustical privacy. Ceiling heights between varying zones are alternated for clear visual perception.

"The renovated office floor was given a whole new look for the '80s," Ms. Belson states. "The entire space was gutted, including the ceiling structure and the duct system under the floor. The entire fourth floor was taken back to core and shell for the new version."

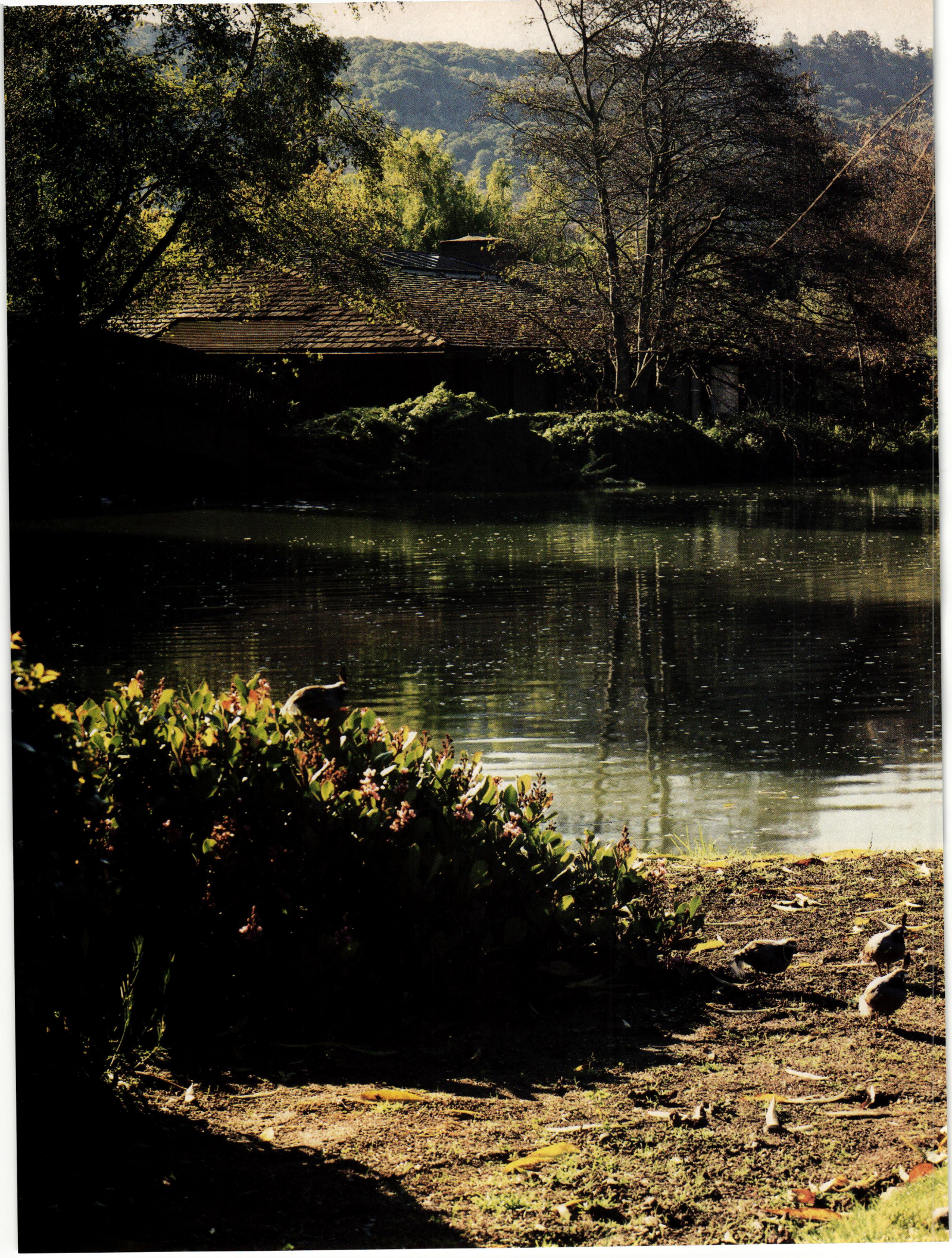
Spatial organization in the new employee cafeteria, housed in another campus warehouse, was based on four quadrants with large skylights in the center of each. "The cafeteria was a special project, conceived by Mattel's president, the late Glenn Hastings," Ms. Belson says. "It was his thought and direction that the cafeteria be a gathering space for all employees to share—a warm environment and the focus of the entire Mattel campus."

To further enhance employee interaction and festivities, an exterior courtyard was created adjacent to the cafeteria, linking it to one of the many office buildings. The garden courtyard includes a spirited water feature which is visual and acoustically blocks the freeway."

— Dana Collins

Office

Systems: Harpers
Lighting, task: Park Sherman
Conference table: Harpers
Desk chairs: Herman Miller, Inc.
Guest chairs: Loewenstein/Oggo
Chair fabric: Knoll Textiles
Floorcovering: Patrick Carpet Mills



HOSPITALITY

Executive Retreat

Renewal of Quail Lodge in Carmel Valley

Interior Design by Jan Gardner, Principal, Jan Gardner Interior Design
Renovation Architecture by Charles Rose
Photography by Russell Abraham

Left: Quail dot the serene landscape of Quail Lodge, a Five-Star resort on 600 acres nestled in the meadows of Carmel Valley, California. Above: The library off the main lobby is an inviting, cozy nook where quests gather at all hours of the day.

Sitting Room

Carpeting: Royalweve
Armoire: William Switzer and Associates
Sofa: Jensen Custom Furniture
Sofa fabric: Fonthill Ltd.
Louis XIII-style armchairs: Woodland Chair Company
Chair fabric: Jack Lenor Larsen
Coffee table: Collection Reproductions
Table lamp: Richard Ray
Pedestal and end tables: York Collection
Antique cartwheels: Oriental, from Luciano Antiques
Lighting design (throughout): Linda Ferry/Architectural Illumination
Floral arrangement: Tutto Bella

"I was able to capture a homelike feeling through comfort and quality. . ."
— Jan Gardner

Dining Room and Bar (left, above and overleaf)

Carpeting: Couristan
Dining chairs: Woodland Chair Company
Chair fabric: Boris Kroll
Banquette fabric: Textures & Company
Pedestal: York Collection
Floral arrangements: Tutto Bella
Audubon prints: Prints Etc.
Picture frames: Sandpiper Framing Company
Light fixtures: Capri
Table linen: Bariteau Linens
Crystal: "Super Noblesse," by J.G. Durand
China: custom by Shenango China
Silver: International Silver Co.
Pewter plates: through World Tableware
Pewter vases: Towle
Ashtrays, candle holders: Ledyard Company
Bar stools: Woodland Chair Company
Stool fabric: Fonthill Ltd.
Bar cabinetry: Walter Newman, general contractor
Mill stones (on fireplace): The Ginsberg Collection
Basket: Tancredi and Morgan
Wooden grape basket (on balcony): George V Antiques
Awls (side walls in bar): Royal Chelsea Antiques
Bar lamps: S.E.E. Imports

One may well be hard pressed to sit through even a single conference program knowing that a world class golf course lies outside the door. After all, this is Quail Lodge in Carmel Valley, California, where the luxe amenities and sunny days are apt to make one forget the business world. But once the programs are concluded at this combined resort, conference site and executive retreat, one is free as a quail to roam the 600-acre facility.

Nestled in scenic meadowlands, Quail Lodge, located at the Carmel Valley Golf & Country Club, has been drawing a select clientele for 20 years under the direction of founder and President Ed Haber. Many have discovered it while visiting Carmel—a five-minute drive to the west—or Monterey, 15 minutes north. Those in the know when it comes to golf are familiar with the annual California State Amateur Championships held there. This year, Quail Lodge was host to the prestigious Spalding Pro-Am Tournament. If golf is not your cup of tea, you can still enjoy the swimming, croquet, Ping-Pong, jogging, tennis, bicycling, hiking or trout fishing opportunities.

The lodge holds the distinction (for 10 of the past 12 years) of being the only Mobil Travel Guide Five-Star lodging establishment between San Francisco and Los Angeles—quite a feat considering that in the entire nation only 22 among 21,000 have received the honor. Keeping Quail Lodge a Five-Star winner means that no detail can be overlooked in the areas of dining, service and ambience. Two years ago, Haber set out to give the restaurant, guest rooms and library a "facelift" to bring the look of the lodge into the '80s. To help him with this task, he brought together two local residents, interior designer Jan Gardner and architect Charles Rose. (Ms. Gardner designed interiors for the Beach Club in Pebble Beach, among other projects; and Rose has been involved with the design concepts of the lodge since its inception.)

"My philosophy for commercial projects is to make them as residential as possible," remarks Ms. Gardner. "And this is the feeling I wanted to bring to the restaurant and library. I was able to capture a homelike feeling through comfort and quality in these spaces."

Located off the main lobby, the library is used for tea, cocktails and as a rendezvous spot for guests. Ms. Gardner has created this flexible space filled with upholstered seating groups underlined by thick carpeting. A hand-carved armoire and antique farm implements add even more visual texture to the setting.

Because the restaurant overlooks one of the 10 lakes found on the grounds, those tables at the too few windows were always the ones most sought after. To remedy the situation, Haber asked Rose to expand the room and create additional window walls, thus offering more diners a view. A new bar was designed by both Rose and Ms. Gardner and placed in a new location beneath a loft, where cocktails and conversation may be shared intimately.

Enhancing this new dining setting, Ms. Gardner added elegant armchairs upholstered in a woven wool. (The menu's cover design now echoes the fabric's triangle motifs.) Wool carpeting, flattering lighting, antique farm tools grouped on walls, table settings of crystal, silver, pewter and china, an abundance of fresh flowers and Audubon prints finish the scene.

The job of refreshing the 100 guest rooms is being accomplished in steps by Ms. Gardner, with assistance from lodge in-house staff Terry Jones and Brenda Handy. At first, 50 of the 100 rooms were renovated; the remainder will be done over the course of the next two years. "The guest rooms were rather dark," notes the designer. "So I made them light and airy with new furnishings and a contemporary color palette. For example, dark-stained wood ceilings were painted in a creamy white. Loud-patterned wallpaper was removed and paint was applied there, too. Natural fabrics on beds, draperies and upholstered chairs, plus a generous use of mirrors, extend the feeling of openness. Original artwork and fresh flowers are in keeping with the lodge's standing with Preferred Hotels Worldwide."

Haber has succeeded with his goal of converting a dairy farm to a quiet retreat where one can escape the pressures of the outside world. The guests who come to Quail Lodge from all parts of the globe can be very glad he did.

— Gregory Firlotte

Guest Room

Carpeting: Royalweve
Lounge chairs: Cavalier
Chair fabric: Kravet
Faux stone cube: Stonetech
Shell fossil: Shell Fantasy
Bed: custom by designer; fabricated by Marty Newman
Bedspread: Brunschwig & Fils; fabricated by Customades Drapery Company
Bed drapery: Chris Stone & Associates; fabricated by Customades Drapery Company
Cane side chairs: Juhasz Inc.
Faux stone game table: York Collection
Bench (foot of bed): Jensen Custom Furniture
Bench fabric: A. Sommer Textiles
Wall lamp: Lawrin Contract Lighting
Mirror: Del Monte Glass Shop
Watercolor paintings: Ami Magill
Orchids: Flowers by Myrl Suite

Reminiscent of the simple seduction of a string of colored lights. CARNIVAL . . . a welcome jolt of electrical excitement for the interior environment.

HARBINGER

The Evolution of an Art Form

Circle No. 40

The Romance of Antique Prints

by Pamela L. Gideon-Hawke, NHFL

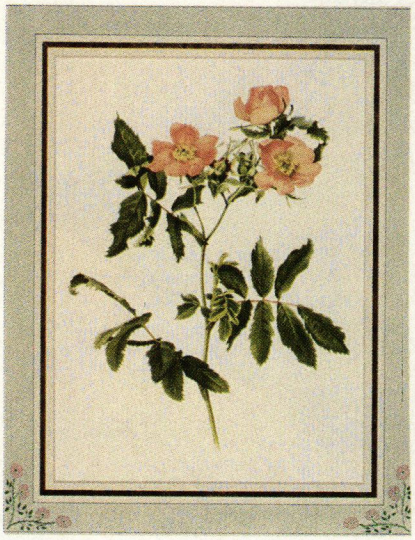
Photography courtesy of Gideon Gallery, Ltd.

When we arrived at Heathrow and started out immediately for the countryside of England, I felt that familiar warmth all around me. During our journey, we were staying at a magnificent 16th century stone manor house with paneled rooms and a vast selection of botanical prints in our guest rooms. Towards the end of the day, the only color touched by the fading light was that of a bouquet of 18th century flowers, etched and hand-colored on paper.

How we enjoyed the tiny pubs with their scattering of scenes of cock fights and the hunt. Restaurants in which we dined were older than in our country, alive with fashion prints of their day, coaching scenes, baronial estates. Walking into the public rooms of small hotels I found, much to my comfort and delight, row after row of *Vanity Fair* "Spy" prints. Cartoons of the moment depicting political folly, pastoral scenes and many mezzotint portraits kept guard over the guests.

There is a stability in these scenes of another time, so comforting in their genteel way, showing people and lands one can only read or dream about. These prints have not changed in all these many years; tradition is a strong element in their design. Whether they were purposefully acquired, or hung because they had been traded for a night's lodging and a tankard of bitters, these fine old prints evoke pleasure. It is a familiarity seldom experienced when one enters an establishment for the first time.

On one of our travels to a small town just outside of London in the spring, we stood in the library of a great and old publishing house. There was a massive tree in full bloom just outside the two-story windows. When we returned in winter, the tree was barren, and behind it, much to my amazement, was a 12th century castle. Going through old copies of the *London Illustrated News* and *Harpers Newspaper* later, I came across a print of that very castle! It had been executed in 1870, and nothing had changed; it had not deteriorated in any way.



Above: Framed and French matted chromolithograph, c. 1900. Opposite: Framed original hand-colored mezzotint, c. 1900.

The *London Illustrated News* and *Harpers Newspaper* are being used, not only for their historical importance, but as a source of prints as well. In their pages are works of art by Thomas Nast, who illustrated the most popular images of Santa Claus, Winslow Homer, Remington, and others.

We had been collecting antique prints for our own home for years when we decided to open the Gideon Gallery and try to give to Los Angeles a little of what we found in England. We took a house with a very contemporary exterior and turned it into exactly what we had found and loved abroad. Each room in our home has a theme. The den holds French hand-colored mezzotints of romantic, 19th century women. The master bedroom contains 18th century stipple engravings of the court of Henry VIII by Holbein/Bartolozzi. Our living room now houses a collection of English coaching scenes; the garden room, 18th and 19th century hand-colored botanicals. I wanted the same feeling and comfort I had found in our many travels.

Antique prints offer a wealth of applications to the interior designer. The *Vanity Fair* "Spy" prints have long been used in the offices of attorneys and in legal conference rooms. Again, they offer a feeling of stability, of tradition, a feeling which legal counsel would like to project to its clients. The prints present scenes of courtrooms and trials; 16th through 19th century indentures on vellum which can be ideally framed between two sheets of glass so as not to lose a pen stroke of in-

formation; and county and cities maps.

Many theme restaurants are utilizing old prints today. For example, seafood restaurants may use individual prints and panels of brightly colored fish, with shells and sea birds and scenes of harvesting the nets and fishing to rou?out the decor.

Contemporary monotone and stark interiors are complemented by prints of old Italian ruins from the 18th century in black and white. Architectural renderings from England, Germany and France are also interesting in modern rooms.

The Southwestern interior, although completely contemporary, can use to great advantage botanical studies of cacti, railroad surveys from the middle of the last century, or Remingtons and Russells.

The alternatives available in designing an English office are unlimited. Everything from the classic English hunt to the races, coaching, pastorals, maps and nautical scenes may be chosen to complete the design.

The comfort of the client, whether dining, shopping or making a business call, should be the first priority. Antique prints

Top: Black and white copper plate engraving by Rossini, c. 1829. Above: Original stipple engraving by Holbein/Bartolozzi, c. 1797.

in an environment can convey a relaxing sense of permanence, of a time when everyone stopped for a moment for the small courtesies of life.

Television interiors have relied for a long time on the use of old prints, whether for a period theme or to depict the interiors of today's homes and offices. Department stores are using some of these fine old pieces in their advertisements as background for their products. Many magazines use them in layouts to illustrate articles.

Because there has always been a great love of the theater and of the performers who have spanned the centuries, there has grown a great appreciation for theatrical images etched into a plate, sketched onto an old theater cover or photographed on tintype. These are used and collected not only by those enamored of the theater, but also by those wanting interesting backdrops for living and entertaining spaces.

The birds and mammals of John James Audubon have become great collectors' pieces in the original, and are ideal for decorative purposes in the editions re-

Through your Interior Designer

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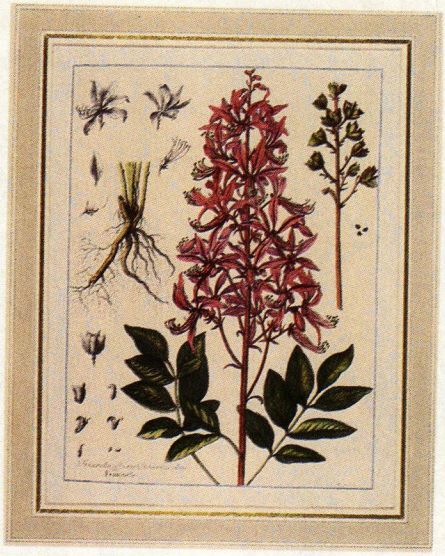
Circle No. 19

leased since. Originally executed as studies, they have become the standard by which all other natural history prints are judged. The use of these magnificent pieces conveys a feeling of permanence, not only in their decorative value, but because they have withstood the test of time. Before there were cameras, the prints published in Britain's Proceedings of the Zoological Society (still in existence today as the London Society) were done as studies of nature and made available to the Society's membership as collections. As with the works of Gould and Elliott, natural history prints have found their place in today's office and living spaces.

Closer to home, the many country atlases done of the vast United States help us find a sense of our origins. Every hamlet and town has been drawn, with scenes from the farm to the blacksmith, from the tiniest hotel to the start of factory life as we know it today. We find tiny sketches of homes and their owners, almost microscopic farm animals, and landscapes from every state. Hanging a collection of these imparts a sense of our past, no matter how

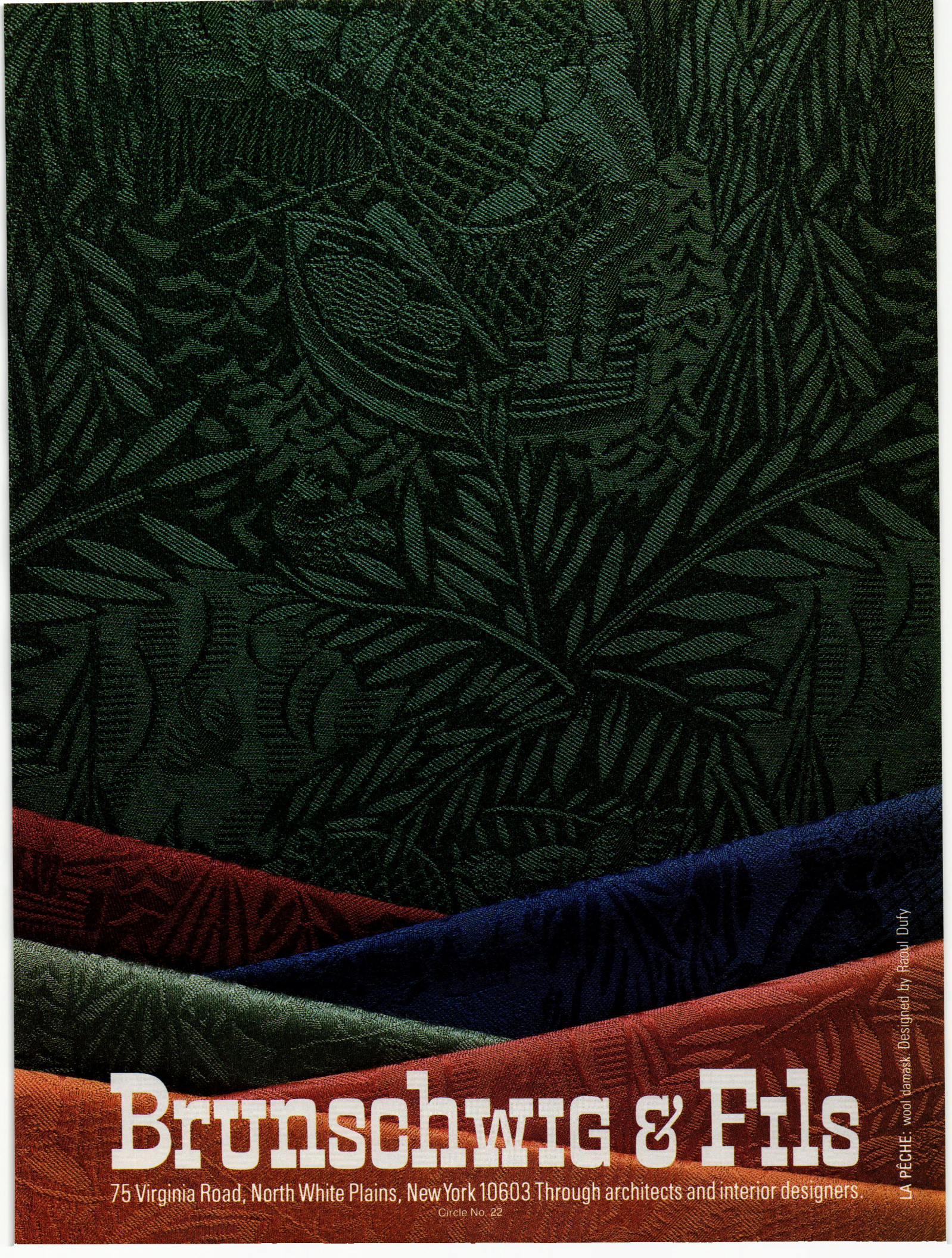


Top: Hand-colored English "restrike." Above: Hand-colored reproduction, reprinted with permission of the British Museum.

recent it may seem in comparison to the rest of the world. These American prints can be hung in a kitchen, a realtor's office or a century-old winery, accompanying chrome or wood furniture, over a computer or a fireplace.

It seems that the more we distance ourselves from our neighbors, and separate ourselves from our past, the more we try to retain. When the times have forced us to protect ourselves in homes made of concrete, wired for alarms and fortified with "armed response" guards, we can bring a gentle presence into our lives with the softness of florals that have survived centuries. We can use beautifully hand-colored botanical studies and bouquets; flowers done as studies to educate and entertain; small scenes of flowers shown as little people; illustrated nursery rhymes, and sketches of dogs, made for amusement, that seem to have more personality than many people we know today. These charming works can lessen the stresses of living that we continually impose on ourselves.

Antique prints are a small sample of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what used to be, showing us the painstaking way things once were done—not photographically produced and reproduced, but cut into the stone or into the plate by an artist. The skilled craftsman then carefully hand-colored the print after the living specimen, a bird or a flower.

Some of these original plates have survived and can be used again today, although sparingly. A copper plate that is over 100 years old cannot be used for long before its fine lines begin to dim and disappear. These massive plates have the ink applied by rubbing with the hand; they are lifted, usually by two men, and placed on the centuries-old press. When the new print has dried, it is hand-colored just as the original had been. These prints are called "restrikes," not reproductions as the plate is being struck again, not photographically reproduced.

When the right print for an environment has been chosen, it must be carefully framed to hold the aesthetic value. There is certainly no crime in framing a severe black and white architectural piece in chrome or lacquer. It has to fit into the design of the interior. But if time, design

Top: Framed and French matted hand-colored reproduction entitled Tea at Wimbledon. *Above: French matted, black and white original* London Illustrated News, *c. 1886*

and budget permit, there is a wide selection of fine French matting and hand made frames, for example, that can be used to enhance the selection and pull everything together—to make the print "feel comfortable."

Feeling comfortable is for me a large part of enjoying old prints and wanting to use them. I love being able to relax, sit back and enter their world. I can wonder about the conversations of a coachman to his hitching team; or imagine what the gardens of Versailles must have been like lit by oil lamps; or think how heavy all those petticoats must have been; or wonder how many logs it took to heat the cottage in the pasture by the pond.

Old prints have found a way back into our lives. Perhaps they never left. They are able to soften the sharpness of today's angular environments. And it is always a rewarding challenge to find new uses for an old, but not forgotten, art form.

Pamela Gideon-Hawke is owner of Gideon Gallery, Ltd., located in West Hollywood. She also is currently serving as president of the Southern California Chapter of the National Home Fashions League.

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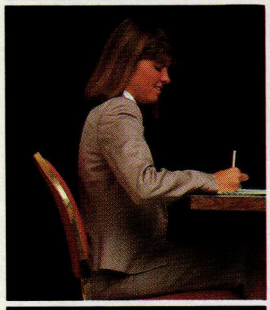

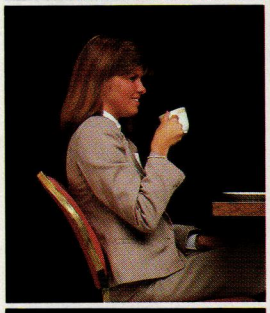

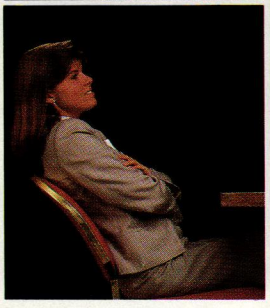

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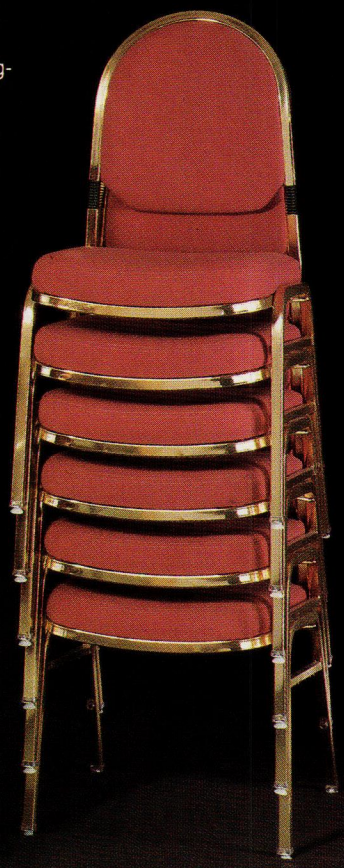

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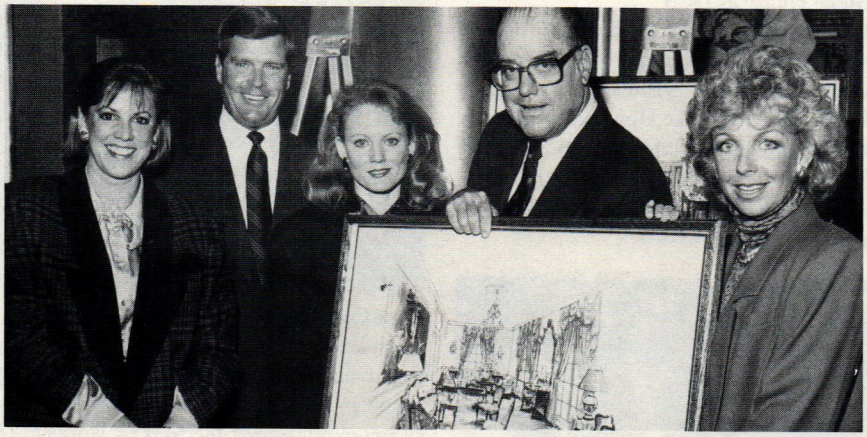
FACES

Chair of Excellence
Dr. Billy Graham was recently presented the Brayton International Chair of Excellence Award, given each year to an outstanding American in his or her field of endeavor. The recipient receives a custom-tailored Brayton leather executive chair with a gold plaque. At the ceremony, from left: **Hollis Black**, director, Brayton International; **Fred Alexander**, past president of High Point Bank and Trust; Dr. **Billy Graham**; and **L. Paul Brayton**, director, Brayton International.

Texas Hospitality
The Dallas Design Center showroom of Manheim Galleries provided the setting for the first board meeting of 1987 of the Texas Chapter of American Society of Interior Designers (ASID). Officers and directors of the organization were in good company: rooms of 17-19th century antiques and Manheim's antique reproductions. At the event, from left: **Loyce Weitz**, executive secretary to president, Manheim Galleries; designer **Marti Olden**, ASID; and guest Dr. **Fred Olden**.

Gourmets in Monterey
"Gourmet Gala" is the celebrity cooking competition sponsored by the Monterey Vineyard in Monterey, California, benefiting the March of Dimes. Co-masters of ceremony for the event were Walton Brown, publisher of *Designers West*, and **Clint Eastwood** (left), mayor of nearby Carmel. Eastwood and actress **Sondra Locke** (right) spend a moment with 1987 March of Dimes poster child, **Junior Hernandez** (center).



Riviera of the Rockies
For its Phase I, five-year renovation plan of the 1918 Broadmoor Hotel in Colorado Springs, Wilson & Associates of Dallas has been selected to redesign corridors and suites. Firm president, **Trisha Wilson** (right), shows room renderings to, from left: **Martha Macley**, project designer, Wilson & Associates; **Douglass Cogswell**, Broadmoor Hotel general manager; **Brenda Stephenson**, project manager, Wilson & Associates; and **Karl Eitel**, president of Broadmoor Hotel.

On the House
The U.S. housing industry was the focus of a recent tour by 30 members of the trade group T.I.S. Society of Japan. While in Los Angeles, a forum to discuss housing issues was coordinated by Patti Richards, FISID, president of the International Society of Interior Designers. At the forum, from left: interior designer **Roen Viscovich**, ISID; **Joseph Gallagher**, Leisure Technology; **Ms. Richards**; **Yoshiko Reitz**, translator; and **Dennis Ritz**, Ritz & Associates Advertising.

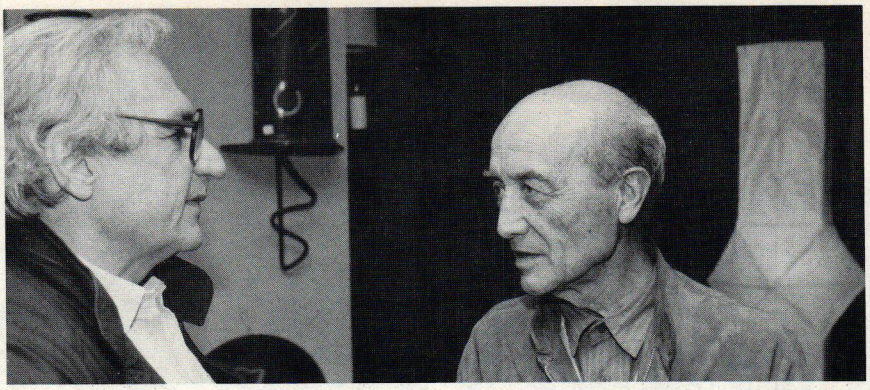
Continued on page 170

Faces

Continued from page 169

Blake House at DCS
Discussing final arrangements for the new Blake House showroom at Design Center South (DCS) in Laguna Niguel, California, are Blake House co-owner **Arthur Rohr** (seated right); **Marty Swenholt** (seated left), executive director of DCS; and **Sharon Burnell** (standing), marketing representative for DCS.

Arizona Design Institute
The Arizona North Chapter of the American Society of Interior Designers (ASID) became the first charter corporate sponsor of the Arizona Design Institute, a program formed by the Arizona State University (ASU), Department of Design, to advance the education of students and professionals in the interior and industrial design fields. **Diane Worth** (left), ASID, president of the chapter, presents a donation check on behalf of ASID to **Tom Heideman** (center), AIA, ASID, IBD, president of the Institute, and **Robert Lee Wolf** (right), chair of the department of design at ASU.



Noguchi Lights Up PDC
The Mimi London showroom at Los Angeles' Pacific Design Center provided the setting for a showing of light "sculptures" by renowned artist Isamu Noguchi. The lighting collection, Akari, consists of large and tall pieces which are freestanding or suspended, fashioned from opaque paper. Shown here in discussion at the event are **Noguchi** (right) and noted architect **Frank Gehry**.

First Family of Art
Recipients of gold medals from seven nations, the Makk family of Hawaii are known worldwide for each member's individual style of painting. Works by the Makks may be found in palaces, official buildings, homes and galleries worldwide. Shown here at a recent exhibition of the Makks' works at Maui's Lahaina Galleries are, from left: **A.B. Makk** (son); Honolulu architect **Nicholas Ybl**; and **Eva** and **Americo Makk**. The family recently signed with Artcorp for the publication of their serigraphs in the U.S.

Forging Own Identity
The world's most successful art forger, **Jacques Harvey** (left), unveiled another side of his talents when the IAC Fine Art gallery in Los Angeles recently presented an exhibit of Harvey's original paintings. Wishing the artist well at the opening are fellow Los Angeles artists **Hajilee** (center), who stands beside one of his sculptures, and **Christina De Musee** (right).

Richard Carr

Park Avenue West
Friends, well-wishers and the local design community turned out for a festive celebration at the Park Avenue West showroom in San Clemente, California, representatives of high-end kitchen, bath and tile furnishings. Raising glasses in a champagne toast are, from left: **Kathleen Vanesian**, corporate president; **Gregory Firlotte**, associate editor, *Designers West*; **Melinda Wax**, secretary/treasurer; and **Pat Conboy**, chief designer.

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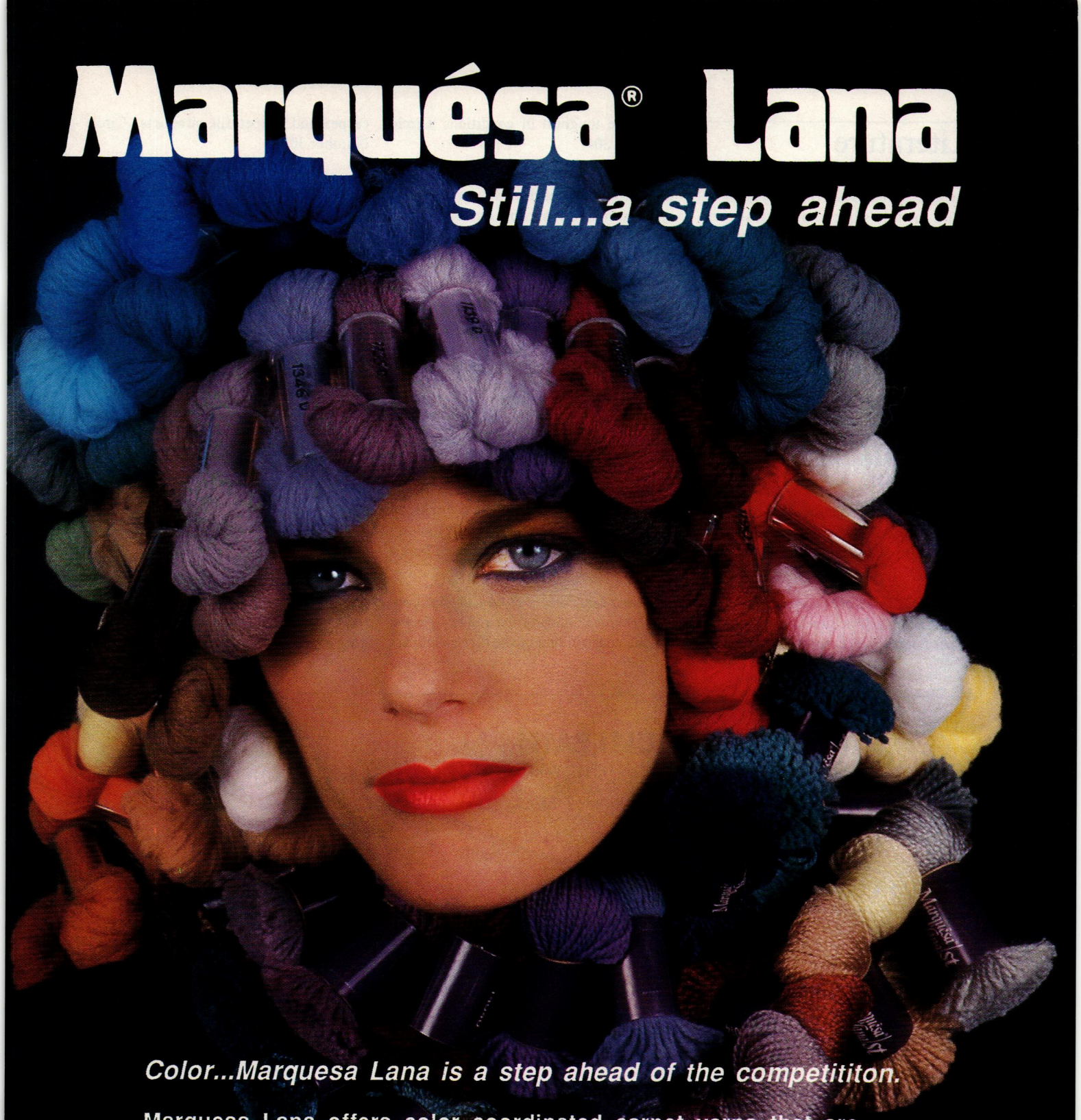

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Literature

A brochure from **Open Office Systems** describes the firm's line of acoustical partitions and components for traditional or contemporary settings. Circle Number 300.

The check stand and bank accessory catalog from **Metcor** illustrates the wide variety of styles and finishes available from the company. Circle Number 301.

Multiflor homogeneous sheet vinyl flooring for health care facilities, schools and other commercial buildings is highlighted in a new brochure from **Tarkett Inc.** Circle Number 302.

Winn Publishing releases its latest catalogue of original prints and artworks from the Signature Collection III. Circle Number 303.

Innovations in Rubber Flooring is the title of **Endura's** brochure of public space rubber floor products formulated to withstand the toughest of conditions. Circle Number 304.

Literature describes Solicor ®, a new laminate from **Wilsonart**, with a core of solid color which allows for unseen seams. Solicor can be routed, beveled, sandblasted or decoratively engraved. Circle Number 305.

A colorful brochure from **Korzilius** highlights the firm's line of ceramic bathroom tile and accessories in traditional and contemporary motifs. Circle Number 306.

Folding furniture, bar and counter stools, and a wide variety of patio furniture are featured in catalogues from **Samsonite Furniture**. Circle Number 307.

Rugland offers brochures on its exclusive collection of Oriental rugs, plus guides on rug care and cleaning, rug history and rug investment and purchasing. Circle Number 308.

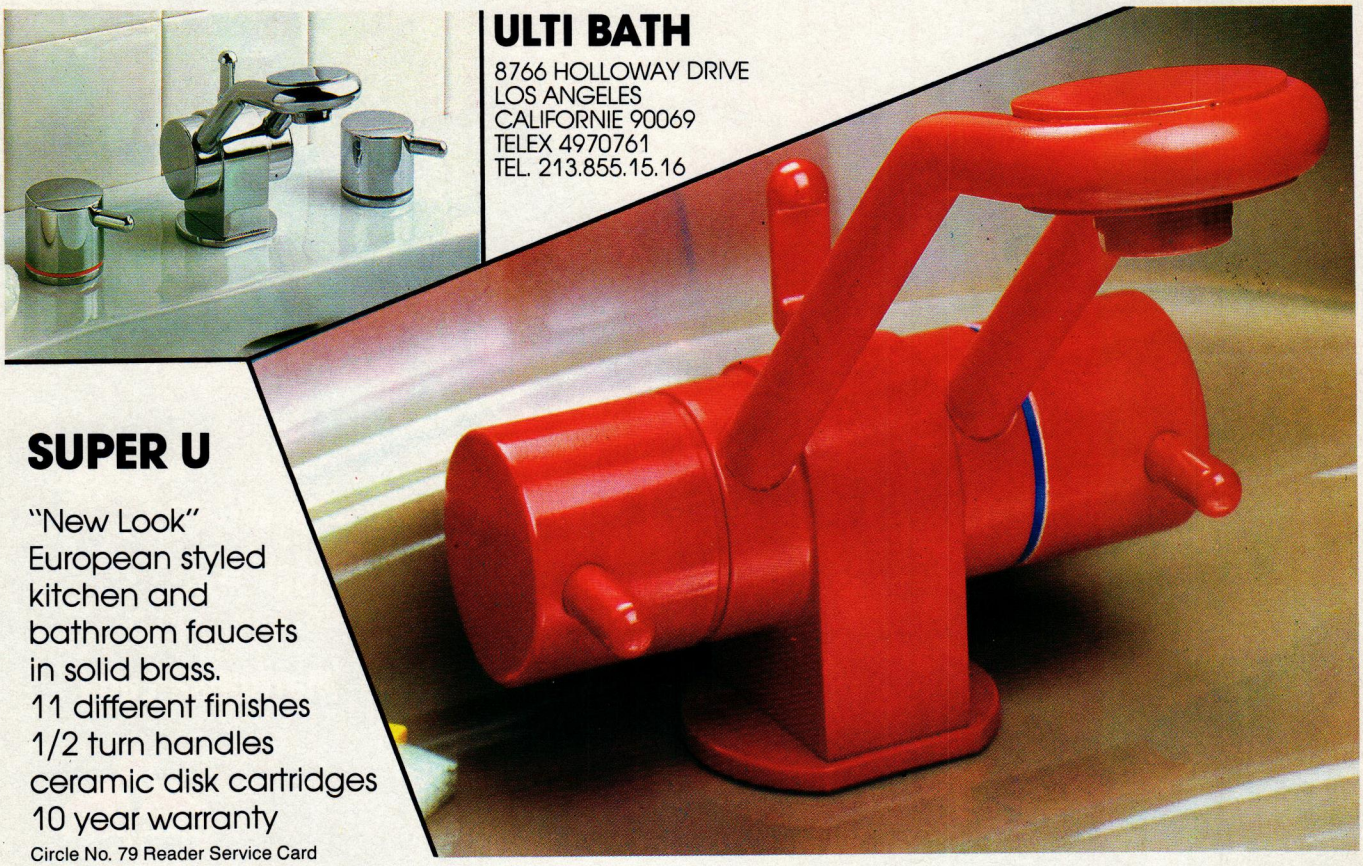
Architectural folders from **Loboflor** contain technical information and explain the unique construction of the firm's contract carpet and carpet tile products. Circle Number 309.

A wide array of heavy-gauge aluminum outdoor furniture is presented in literature from **Desert Craft**. Circle Number 310.

Custom office, display and residential furniture in traditional or innovative materials is described in a colorful catalogue from **Parnian Design & Mfg. Inc.** Circle Number 311.

The **Weihmann Collection of Europe** publishes a newsletter highlighting the firm's offerings of furniture, tapestries and objets d'art garnered on European buying trips. Circle Number 312.

Information from **Time Arts** describes how one can create an entire custom room on a computer screen using special software and an IBM XT or AT compatible computer and related hardware. For presentations, images can be output directly to video tapes, slides or photographs. Circle Number 313.



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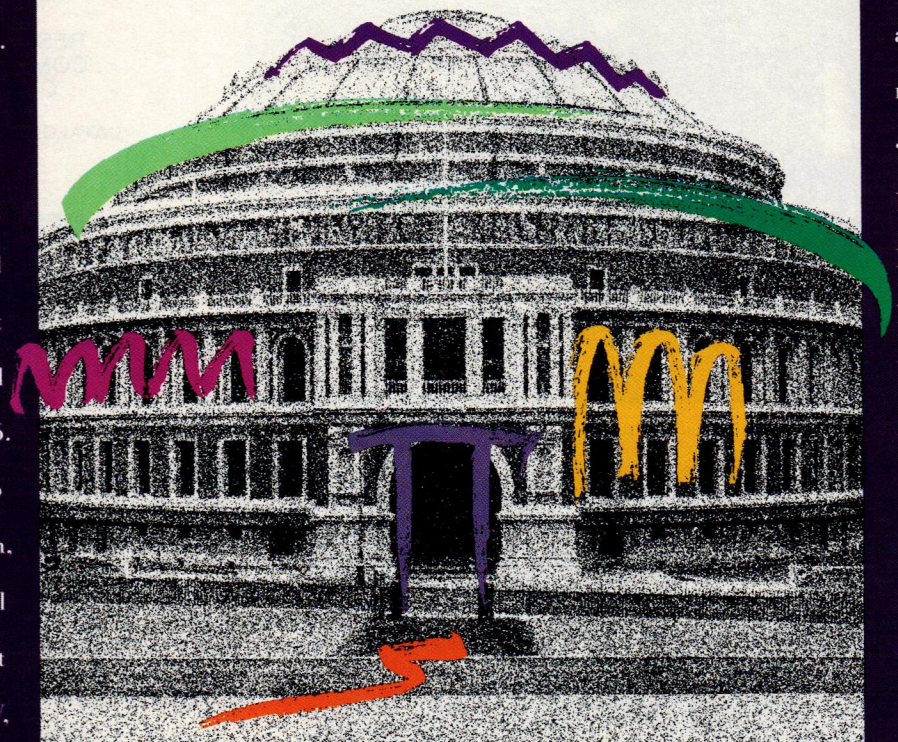

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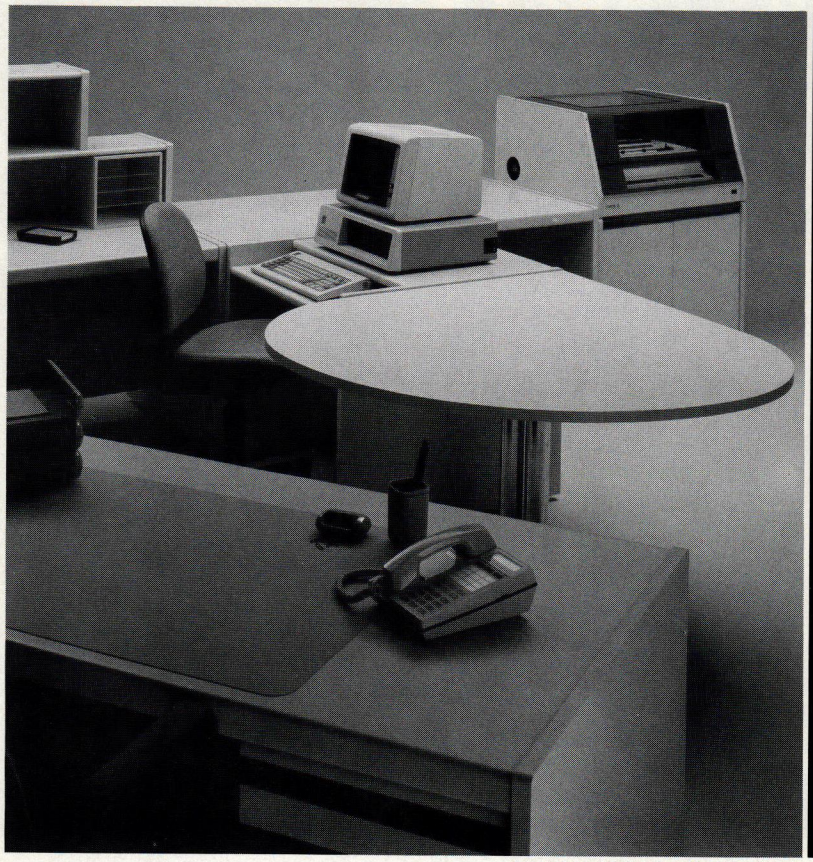

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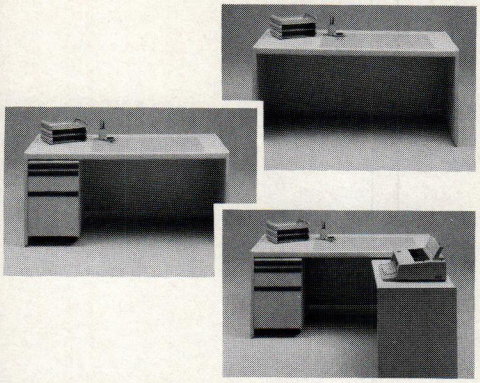

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Update

Continued from page 30

Naugahyde's Creative Visions Offers New Design Competition

The new "Creative Visions" design competition, sponsored by Naugahyde brand fabrics, is now accepting applications with a filing deadline of October 5.

Applications will be available during NEOCON 19 in June for the competition which aims to offer new challenges. Participants will be asked to submit conceptual and/or actual designs, using any media which best expresses their own creativity—color renderings, color drawings, sketches, photographs. Entries may represent any type of contract environment and may be a new installation or renovation. Naugahyde products must be specified in the submitted projects.

In addition to national coverage, the winner will receive a Baccarat crystal design courtesy of Tiffany & Company. The competition is co-sponsored by *Contract* magazine. For more information, contact: Michele Zelman, (212) 481-4488.

Gold Key Awards for Excellence Calls for Hotel/Motel Entries

Applications are now available for the 1987 Gold Key Awards for Excellence in Interior Design, with a submittal deadline of July 1.

The competition is held in conjunction with the International Hotel/Motel & Restaurant Show, November 8-11, and is co-sponsored by the American Hotel & Motel Association and *The Designer* magazine. Contestants may enter in one or all three of the entry categories—guest room, dining area and lobby/reception area—both new and renovated properties will be considered.

Five finalists will be selected from each category, and their entries will be displayed in the "Designs of the '80s" Gallery during the IH/M&RS show at the Jacob K. Javits Convention Center of New York. Awards will be presented at the show's opening luncheon November 9. For more information, contact: Brian Muys, (212) 481-4488.

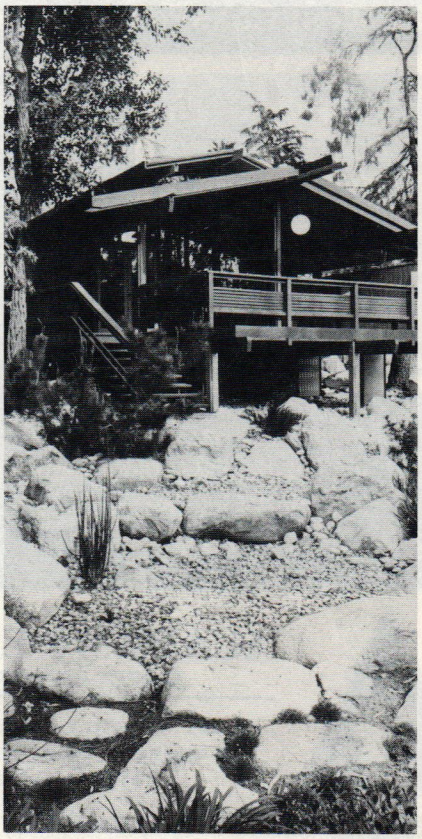
On the tour, the King residence, 1960, Pasadena, by Buff and Hensman Architects.

Pasadena Tour Sponsored For Craftsman Awardees

The first annual Gamble House Master Craftsman Award for excellence in the arts of design and craftsmanship was presented May 1 to architects Conrad Buff III, FAIA and Donald C.Hensman, FAIA of Pasadena, California.

In conjunction with this award, "Gamble House Interiors '87" will present for public viewing six Pasadena residences designed by Buff and Hensman on Saturday, June 6, and Sunday, June 7. The selection of homes represent the architects' varying architectural palette, spanning more than three decades of their architecture, landscape, interiors, furniture and accessory designs.

The new program has been developed by the Gamble House with the aim of broadening the legacy of American architects Greene and Greene within the contemporary scene. The Master Craftsman Award will be given each year to contemporary artisans whose body of work represents the basic principles of the Arts and Crafts Movement—the union of client design, materials and craft. For tour information contact, Jetty Fong, Home Tour Chairman, (213) 583-6481.



The Moseley residence, 1979, San Marino, California, on the Gamble House Master Craftsman Tour.

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Update

Continued from page 175

General News

Facilities '87: The International Facility Management Association (IFMA) announces a 1987 regional conference, Facilities '87, June 25-27, in Washington, D.C. Facilities '87 will be held in conjunction with DesCon '87, the International High Technology and Construction Fair, at the Washington Convention Center. This will be a practical facility management exposition providing leading-edge solutions for planning, designing and operating today's complex corporate facilities. Program topics will include: "New Concepts in Officing" by Duncan Sutherland, vice president and director of officing for CRSS, Inc., "Developing Long-Range Facilities Forecast," by William T. Adams, AIA, director of Program Management in Dallas, and "Select for Success: How to Find and Work with a Professional Design Firm," sponsored by the Society for Marketing Professional Services. For additional program and travel information, call (713) 623-IFMA.

South Park Project: The Board of Commissioners of the Community Redevelopment Agency of Los Angeles (CRA) has awarded exclusive negotiation rights to a development consortium for a $300 million mixed-used project with housing, commercial and retail spanning a three-block area in the South Park area of downtown Los Angeles. Initial plans call for the development of 1,923 rental housing units; 280,000 square feet of neighborhood retail and commercial space; a museum; a health club; and 775,000 square feet of office space. South Park Consortium is a joint venture of several locally based and nationally recognized developers who will advance an estimated $58 million for the project which, in conjunction with $14 million pledged by the CRA, will pay for the acquisition of the properties on the three-block site bounded by Olympic, Eleventh, Flower and Olive streets. The architectural team involved in the project will include Charles Kober Associates, Los Angeles; Cesar Pelli and Associates, New Haven; Murphy/Jahn, Chicago; and James Stirling, Michael Wilford and Associates, London.

AIDS Task Force: Bay West/Showplace announced the formation of an industry task force, dedicated to year-long fund raising for AIDS research and specific local AIDS projects. Headed by Bay West partner Trudy Drypolcher, the new group will sponsor a major fund raiser this year. For more information contact Carla Simi (415) 864-1500.

IBD Fellowship Grants: The Institute of Business Designers Foundation is searching for qualified candidates to award $10,000 in fellowship grants. The Foundation will sponsor three fellowships in 1987. They are the $5,000 Wilsonart Graduate Fellowship sponsored by the Ralph Wilson Company; the $3,000 Lackawanna graduate Fellowship sponsored by the Lackawanna Leather Company; and the $2,000 Brayton International Graduate Fellowship funded by Brayton International. Applicants must have completed undergraduate studies in interior design. Applications may be obtained from the IBD Foundation at 1155 Merchandise Mart, Chicago, 60654, (312) 467-1950.

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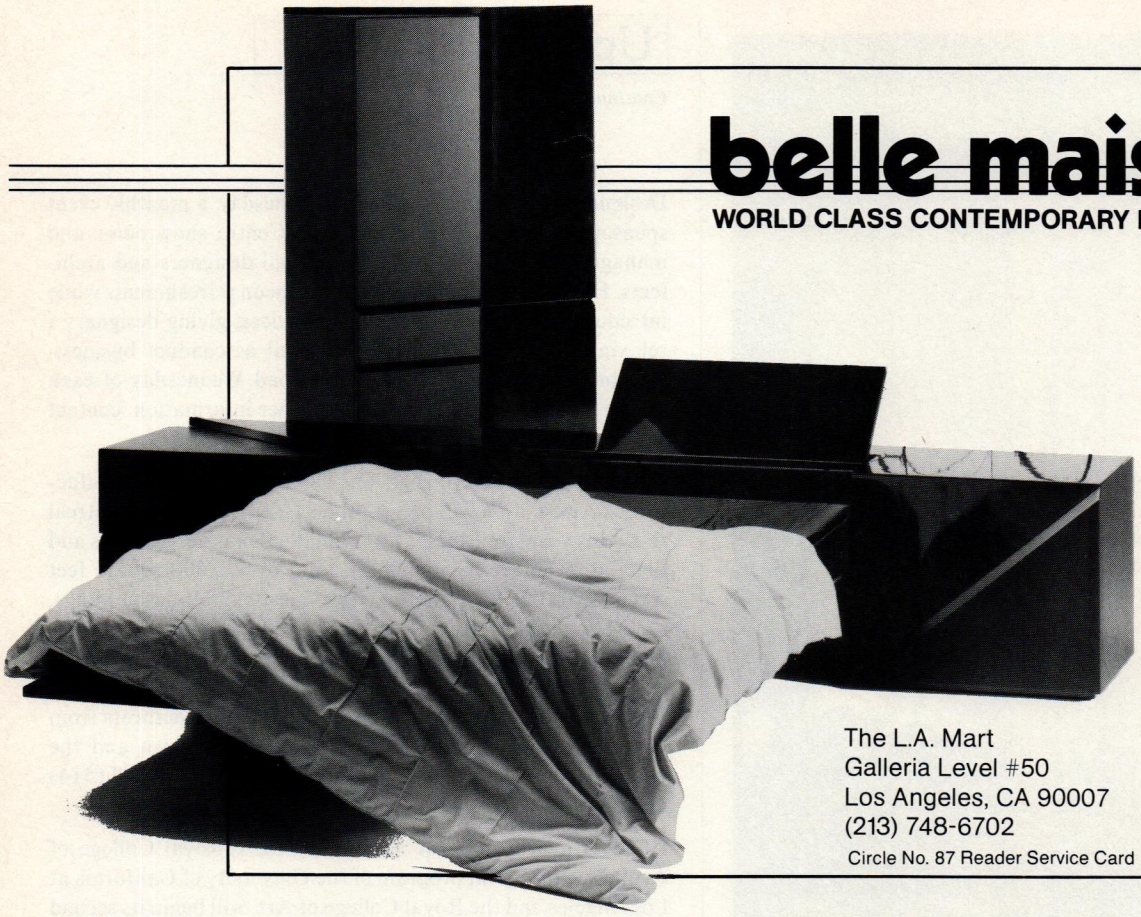

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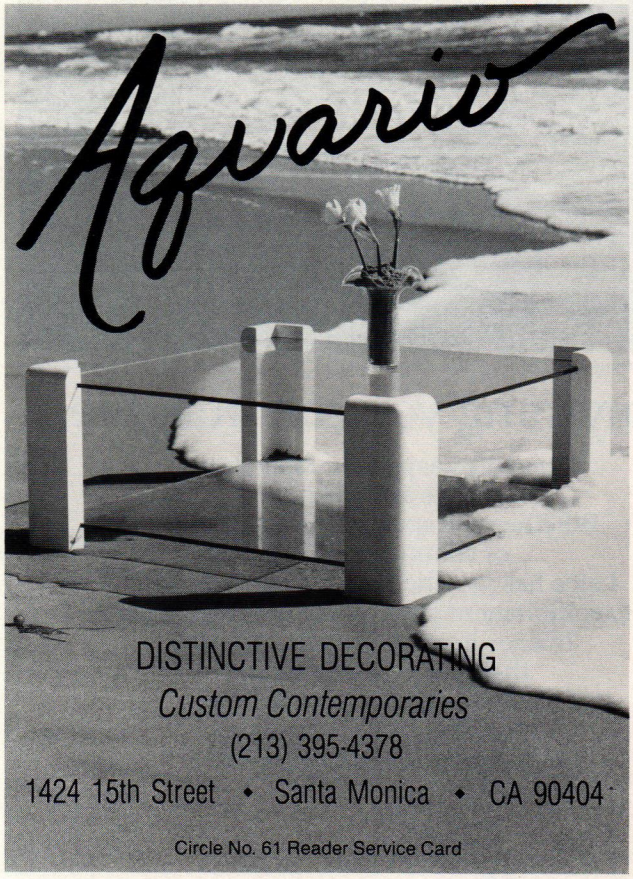

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Update

Continued from page 176

Designers Wednesday: Designers Wednesday, a monthly event sponsored by the Interior Resource Centre showrooms and management, is open to all professional designers and architects. Hosting showrooms provide luncheon refreshments while introducing their newest lines and services, giving designers a relaxing opportunity to browse as well as conduct business. Designers Wednesday is held the second Wednesday of each month from 11 a.m. to 2 p.m. For further information, contact the Interior Resource Centre office (713) 861-2114.

Montreal Furniture Market: The Quebec Furniture Manufacturers' Association will present the 41st edition of its Montreal show this year from June 14 to 17 in the Palais des Congrès and Place Bonventure. Occupying a total of 425,000 square feet spread over five floors in the city's finest exhibition buildings, the Montreal Furniture Market is unquestionably the Canadian industry's biggest and most comprehensive, in all categories. This year's show will bring together almost 250 exhibitors from across Canada, along with about 70 manufacturers from some 20 countries such as Italy, Holland, Taiwan and the United States. For program and travel information, call (514) 866-3631.

UCLA/Royal College of Art: The UCLA/Royal College of Art Program, a joint program of the University of California at Los Angeles and the Royal College of Art, will begin its second year on July 25 with courses in London in art, design and architectural history, along with studio-based classes such as painting, drawing, watercolor and photography. The classes will be divided into two three-week sessions, July 25—August 15 and August 15—September 5. The studio classes will be designed so that students may continue their studies from one session to the next, although none of the second session courses require enrollment in the first session. Classes will be limited to 15 students. Courses offered include: "London Architecture and Interiors," "English Country Houses," "Architecture of London" and "English Churches and Cathedrals." Enrollment fee will be $2,195 for one session or $4,280 for two. For additional information, call (213) 825-9676.

"New Ways with Paper and Wood": Contemporary Images, a Southern California art and fine craft gallery, presents "New Ways with Paper and Wood" through June 27. The exhibit will feature recent works of Southern California artists bringing an individual approach, fresh ideas and energy to their work. The range represented in their work reflects the new and exciting possibilities currently happening in paper and wood. The featured artists are Neda Alhilali, Ken de Bie, Belle Osipow, Detra Prete, Ruth Selwitz, Klaus Brill, Will Connell, Kenneth Goldman and Po Shun Leong. The gallery is located at 14027 Ventura Boulevard in Sherman Oaks, (818) 783-2007.

Buy Design Competition: A competition for the most successful products in the gift and housewares industries, illustrating the use of effective design, will be held in conjunction with the 2nd Buy Design Conference, January 22-23, 1988. The competition is opened to designers, manufacturers, retailers and dis-

Update

tributors. For applications, details and entry forms, contact Maureen Milmore, George Little Management, Inc., at (212) 686-6070.

Appointments

David A. Palmer has been named president of the WESTERN MERCHANDISE MART, San Francisco. Formerly executive vice president and the vice president of leasing, Palmer succeeded past president Donald M. Preiser.

Doanld J. Hackl, FAIA, president of the Chicago-based architecture firm Loebl Schlossman & Hackl, Inc., is named 1987 president of the AMERICAN INSTITUTE OF ARCHITECTS.

The NATIONAL COUNCIL FOR INTERIOR DESIGN QUALIFICATION (NCIDQ) has elected **Will Ching**, IBD, president of Will Ching Planning and Design, as the organization's president for 1987.

Vicki L. List, business manager of Jo List Interiors in Houston, has been elected the 1987 National President of the NATIONAL HOME FASHIONS LEAGUE.

O.B Kelley has been named president of VEROSOL USA., INC., a major window coverings manufacturer based in Pittsburgh.

Arizona North Chapter of the AMERICAN SOCIETY OF INTERIOR DESIGNERS (ASID) has elected **Peggy Gustave**, ASID, of Scottsdale, as the association's president for 1987.

ASID elects national officers: **Charles D. Gandy**, ASID, first vice president/president elect; **Martha G. Gayle,** ASID, secretary; and **William F. Andrews**, ASID, treasurer. They will serve under 1987 National President **Joy E. Adcock,** FASID.

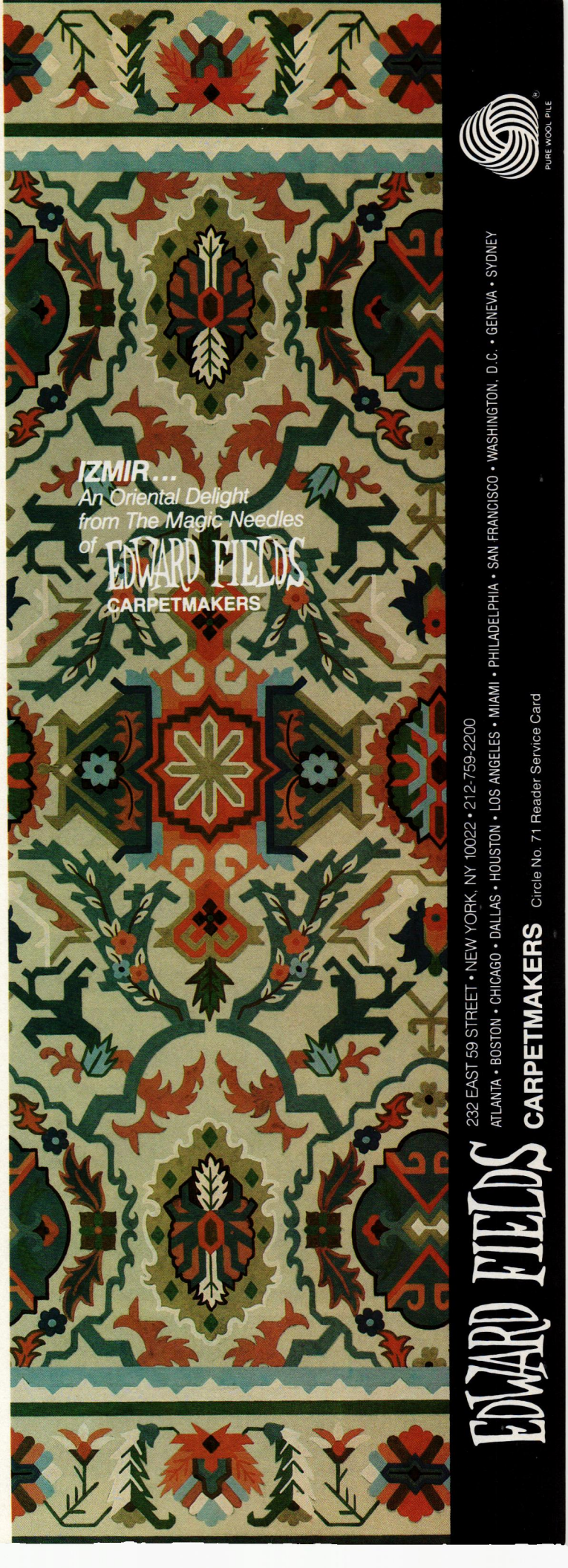
Premark Inc., and its decorative products segment, RALPH WILSON PLASTICS COMPANY, announce major management promotions: **Dr. Ralph Wilson, Jr.**, president of Ralph Wilson Plastics Company, has been named president of Premark's Decorative Products Group; **Bobby Dillon** succeeds Dr. Wilson as president of Ralph Wilson Plastics; and **Robert H. Cottle** has been named senior vice president of marketing for the Premark Group.

Lenore Barton is appointed director of development for the FOUNDATION FOR INTERIOR DESIGN EDUCATION RESEARCH (FIDER).

Ed Schnoll has been appointed vice president, engineering/product development for the COOPER LIGHTING GROUP which includes Halo Lighting and SPI Lighting.

Leo G. Walter has been named product manager for KRUEGER's new International Division which includes fine European lines such as the Castelli and Artifort collections.

Continued on page 180



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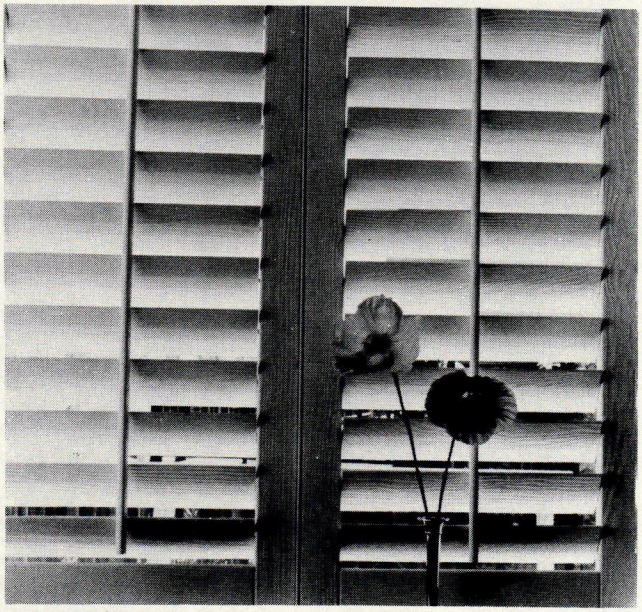

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Update

Continued from page 179

Paula Lechman has been promoted to associate designer for SHERIDAN ZIMMERMAN MACGILLIVRAY, a Los Angeles-based residential and commercial interior design firm.

JACK LENOR LARSEN appoints two regional sales directors: **Ellie Karanauskas** for the Midwest territory and **Sylvan Klaus** for the Northwest territory.

SEABROOK WALLCOVERINGS, INC. announces appointments in its Western sales force: **Pat Sprinkel**, sales representative, Southern California; **Jeffrey Loeb**, sales representative, Arizona and Las Vegas; and **Perry M. Annett**, assistant sales manager, Gulf Coast and South Texas areas.

Openings/Expansions/Mergers

Design Center South, in Laguna Niguel, California, announces major showroom openings: **Scalamandré,** fabrics, Space 160; **Loga Patio**, wood garden patio furniture, Space 150; **Lee Jofa**, fabrics, trimmings and upholstered furniture, Space 169; and **Kallista by Eurobath**, imported and domestic bath accessories, Space 155.

Kinney Wallcoverings' Western Division opens a showroom in the Design Center at the Ice House, 1801 Wynkoop Street, Denver. In addition, the Design Center at the Ice House announces the opening of **Designer's Source, Inc.**, a showroom representing the design services of over 68 Denver area craftsman.

David Peysen opens a showroom in the Interior Resource Centre, Houston. Among furniture lines featured are Ambience, Asher-Cole, Cal Mode, Martin/Battrud and Michael Hamilton.

SMDG, the Space Management and Design Group, moves to 121 Second Street, San Francisco, (415) 546-1166.

Lon Copelin, ASID, and R. Gary Wolper, Associate Member ASID, have formed **Copelin Wolper & Associates**, 8451 Clinton Avenue, West Hollywood, (213) 651-1416.

Jim McDonald Inc., with manufacturing and retail store clientele in the home furnishings industry, relocates to a new and larger corporate base at 151 Kalmus Drive, Suite L3, Costa Mesa, California 92626.

Royce Allen Wall, Inc., offering an extensive selection of residential and contract furnishings, fabrics and wallcoverings, opens a showroom at the Decorative Center in Houston, Suites 1060 and 3029, (713) 622-6893.

Louis D. Beil & Associates, a diversified showroom representing furniture, lighting and accessory lines, has moved to 301 Oak Lawn Design Plaza, Dallas.

Southern California Kitchens opens their remodeled show-

Continued on page 183

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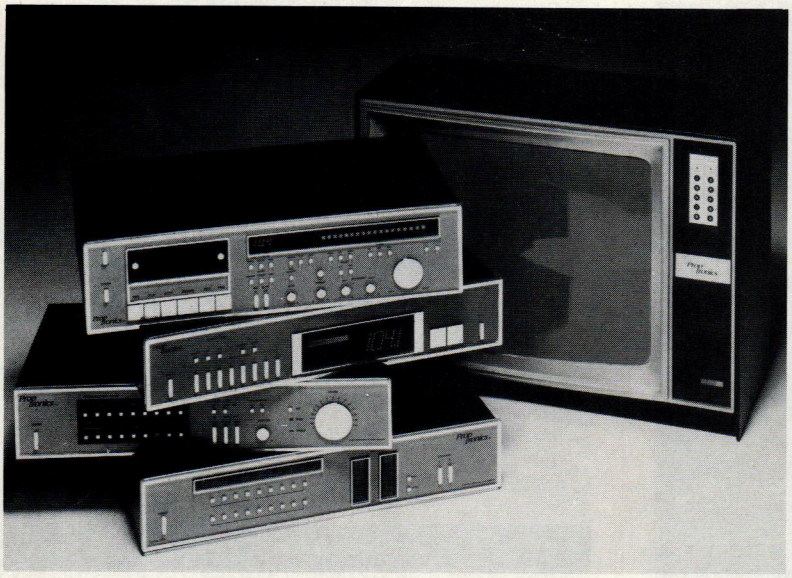

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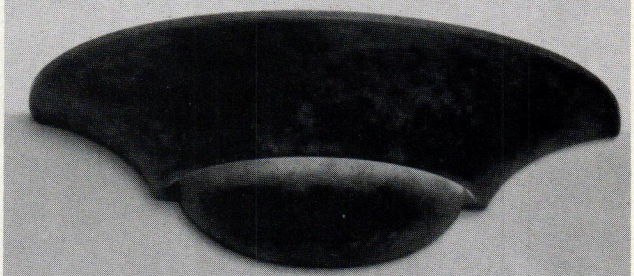

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Update

Continued from page 180

room at 10590 Magnolia Avenue, Riverside, California. The showroom is designed to show the most complete line of kitchen cabinets and appliances in the Inland Empire. Designers also may select ceramic tile from the Tile Showroom located next door.

Product News

PCI/Tadem, Buena Park, California, has expanded its Traditional collection with the addition of the all new Philadelphia Series of desks, credenzas, secretarial desks and lateral files. The new series is available in seven multi-step finishes which are applied in PCI/Tadem's finishing system. These finishes have been specially developed for PCI/Tadem to insure consistent quality, clarity and long term durability to their clients. The Philadelphia Series incorporates numerous design amenities such as standard features which include picture molding trim, fan-shaped desk tops and inlaid wood tops. Inlaid leather and brass also may be specified to create a truly unique design application.

Odor-neutralizing and anti-static wallcoverings are among the unusual special-properties products of a new vinyl and fabric collection from **Sincol of America.** The comprehensive collection features a balanced selection of vinyl, expanded vinyl and fabric wallcoverings for a broad range of commercial and residential applications. The wallcoverings are made from reprocessed natural raw materials that are mixed with a vinyl, and they are said to be ideal for restrooms, pet shops and other stores, schools, conference rooms and other areas where clean-smelling air is of the essence. The collection's four anti-static styles prevent dust and other undesirable element in computer rooms from adhering to the material, thus causing very little static electricity according to the firm.

Stow & Davis introduces Breton, executive seating that offers fine craftsmanship and personalized seating comfort. Breton is upholstered in European glove leathers and incorporates the most sophisticated ergonomic features. Interlocking backrest and seat cushions are synchronized to cradle every move. An inflatable lumbar support cushion adjusts to lower back contours for an individual, "customized" fit. Both high- and mid-back models are hand-upholstered and offer a palette of 28 quality leathers.

A varied palette of new colors, designs and textures, "Beachstone," "Sand Springs," and "Santana" are making their debut in the **Columbus Coated Fabrics'** Guard® 54″ line of vinyl wallcoverings for the contract market. Each provides a soft, textural background in colorations that create a range of moods, subtle to dramatic. "Beachstone" is pebbled textured with a vast color offering; "Sand Springs" is a design reminiscent of granite or pointillism; and "Santana" has the look of a monk's cloth fabric weave that gives a tailored, upholstered accent. Each is offered in a vast selection of colorways.

From the Gracie Design Portfolio...Handpainted Wall Coverings.

For your copy of the Gracie Portfolio, send $10 to Gracie, Inc., D&D Building, 979 Third Ave., N.Y., N.Y. 10022. Available through John Edward Hughes–Dallas & Houston; Ernest Gaspard–Atlanta; J. Robert Scott–Los Angeles.

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A Printed Matter

Continued from page 136

Energy needs are met by a central plant that contains four 150,000-gallon water storage tanks to chill or heat water during off-peak hours.

For protection of the printing equipment, a Halon fire extinguishing system was installed. The Halon system, along with pre-action and wet sprinkling systems, allows the design of open areas by reducing the need for numerous fire walls.

The materials used for the interior of the production wing were carefully selected to highlight the high-tech qualities inherent in the press equipment. In the large open mailroom, black flooring and a gray wainscot are a dramatic contrast to the white walls and equipment. This asphalt-impregnated paved flooring was used for its durability, and the four-foot wainscot coating serves as protection for areas most often requiring manitenance. In the press area, natural brushed aluminum covers the arched ceiling and draws the eye down the wall that is finished in four-foot by eight-foot natural brushed aluminum panels. Geometric contrasts of large round cut-outs identify the return air filters in the lower panels.

Highlighting the exterior of the administration wing are synthetic plaster, brick columns and a glass window wall that are an extension of the production wing's style, yet possess warmer qualities to encourage communication. Additionally, the synthetic plaster offers excellent insulation and can be used in a long expanse without numerous expansion joints.

Areas of movement in the interior of the administration wing are defined by the free-standing, skylit arcades of cinnamon color against white walls. Complementary finishes in glass, brick and carpeting provide a warm atmosphere conducive to a pleasant working environment.

A varied color scheme reflects the many different building functions. Seven colors, ranging from the soft pinks and tans to accents of blue and red, integrate the building's distinct elements and complement the building's desert environment.

In addition to the building's coloration, landscaping was also used to continue the sense of warmth. Landscaping begins at the front entry and is visible from the main roadway that passes the facility and gently curves around the entire site. The central landscape greenbelt is visible from the main lobby.

The building's design represents a simple yet elegant response to complex needs. It was derived from the client's many innovative ideas and our own in-depth analyses of the integration of paper flow, mechanical and structural systems and pedestrian and vehicular flow.

Langdon Wilson Mumper Architects believes the aesthetics of the facility lie in the accurate representation of its functions and integrated design of its elements. As a result, the elements of the building accurately express its functions and the client's expectations through the integration of subtle forms, scale, warm colors, high-tech materials and rich landscaping. Like the newspapers that originate here, it is designed to represent the Albuquerque Publishing Company as a physical expression of clarity in thought.

Ernest C. Wilson, Jr., AIA, a founding partner of Langdon Wilson Mumper Architects, is based in the firm's Newport Beach, California, office. He served as partner-in-charge for the design and masterplanning of the Albuquerque Publishing Company facility.

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BOOKS

by A. Allen Dizik, FASID

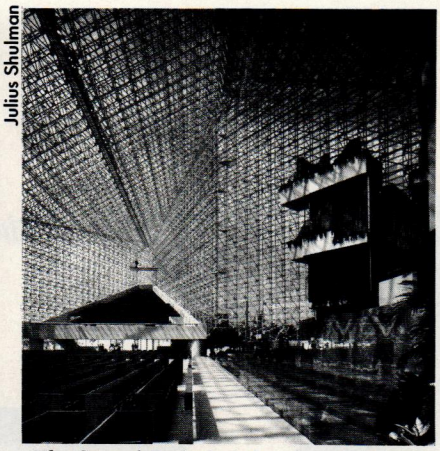
Architectural and Interior Models (Second Edition)

by Sanford Hohauser
Revised by Helen Demchyshyn
Van Nostrand Reinhold Co, New York
$26.95

This latest edition of a widely used reference book on models contains a vast body of new materials and techniques. It will inspire designers, as it is probably the best technical manual on architectural modeling to date. The altogether new master reference offers instant access to the most needed information for all types of models. Solutions are presented in detail. The writers provide numerous illustrations of the conventional model, from schematic to highly rendered stages and in degrees of cost ranging from five dollars for those constructed of scraps of materials to models costing over a quarter of a million dollars. The models presented are constructed of steel, brass, oak, or plastic; some are completely outfitted with interior lights, continuous tape recordings, air conditioning, smoke machines, television monitors, gears, machinery, moving figures and whatever the imagination can come up with—today's "state of the art." The advantages of models over two-dimensional plans are obvious. Structural details can be concretely realized in a model. And clients who cannot readily read or understand a blueprint can easily comprehend a model.

Designers will appreciate the comprehensive technical guidance on workspace and the varieties of tools and materials available, as well as the thorough instructions for making models of various types. There is also a chapter on photographing the model. The book will undoubtedly become the standard reference work.

The Cliff May residence, Los Angeles.



The Crystal Cathedral, Southern California.

LA Lost and Found: An Architectural History of Los Angeles

by Sam Hall Kaplan; Crown Publishers, New York

"Cute Queen Annes, florid Victorians, modest bungalows, sprawling Spanish haciendas, rambling ranch houses, contentious French chateaus, curious Georgians, massive Modernes, sleek Moderns, haughty High Techs, and all sorts of eclectic and neo eclectic experiments, outrages and vernacular visions" are the subject of Sam Hall Kaplan's new book, *LA Lost and Found: An Architectural History of Los Angeles.* The design critic for *The Los Angeles Times*, Kaplan takes readers on a personal and pictorial survey of the force that shaped and styled the unique character of Los Angeles, focusing on the architecture and life styles, sense of time, place and paradox, of the most American of cities. The book traces the colorful history of the city, from its arcadian founding to its compelling present. Featuring more than 200 black and white photos and 16 pages of color photographs, the book is written in a breezy and biting style.

Guide to Quality Control for Design Professionals

By David Kent Ballast, AIA
Published by Practice Management Associates, Ltd.
Ten Midland Avenue
Newton, Massachusetts 02158
$125.00, plus $3 for shipping

How often have you found yourself searching for information on quality control, project checklists, proposals, contracts, construction checklists, bidding procedures and even client follow-up? These and hundreds of other questions are answered in David Kent Ballast's *Guide to Quality Control*, thus eliminating such problems once and for all.

This is the only work of its kind in print of which I am aware. The comprehensive text refers to innovative means of controlling the quality of work leaving the designer's boards. This guide is based on the experience of over 200 of the nation's quality-conscious firms. These are over 50 detailed checklists, cost eliminating and cost control methods for reviewing problems. It also shows how to reduce the probability of errors and omissions. The author wisely took care to make the contents commendably wide in scope. Of course, there have been many separate studies made of various individual subjects included here, but nowhere, to this reviewer's knowledge, have they been collectively treated in one volume.

Written in a clear, straightforward and to-the-point format, this book offers, among many new ideas such as "peer review," a fresh aspect of quality control. The technique is designed to improve the quality of practice of a design firm by having its policies and procedures examined by a group of professional colleagues. It can provide the individual with feedback so that she or he can change, clarify, or modify work. The fact that the designer has completed work does not mean that the total creative process is at an end. The final plan needs to be presented and accepted by the client as tenable and satisfying.

INTERFACE

Continued from page 129

In a recent interview, *Designers West* asked real estate broker Feldman and architect Mori the following questions:

Q: What is the origin of the tenant representation program and how is it presented to a potential client?

Feldman: The tenant representation program is becoming a more common term for brokers. Historically, brokers often have represented both sides of a transaction. Tenant representation is the contractual relationship with a tenant which allows representation of only the tenant's interests. The state of California is now enforcing very strict standards for brokers who enter into dual representation. Both the state and professional associations are supporting that it is not best for a broker to be representing both landlord and tenant.

Q: Do you maintain broker-architect relationships with more than one broker?

Mori: Having this kind of relationship with more than one broker is not a problem. However, it would be if I were working on the same property with two different brokers.

Q: How does the broker-architect relationship function?

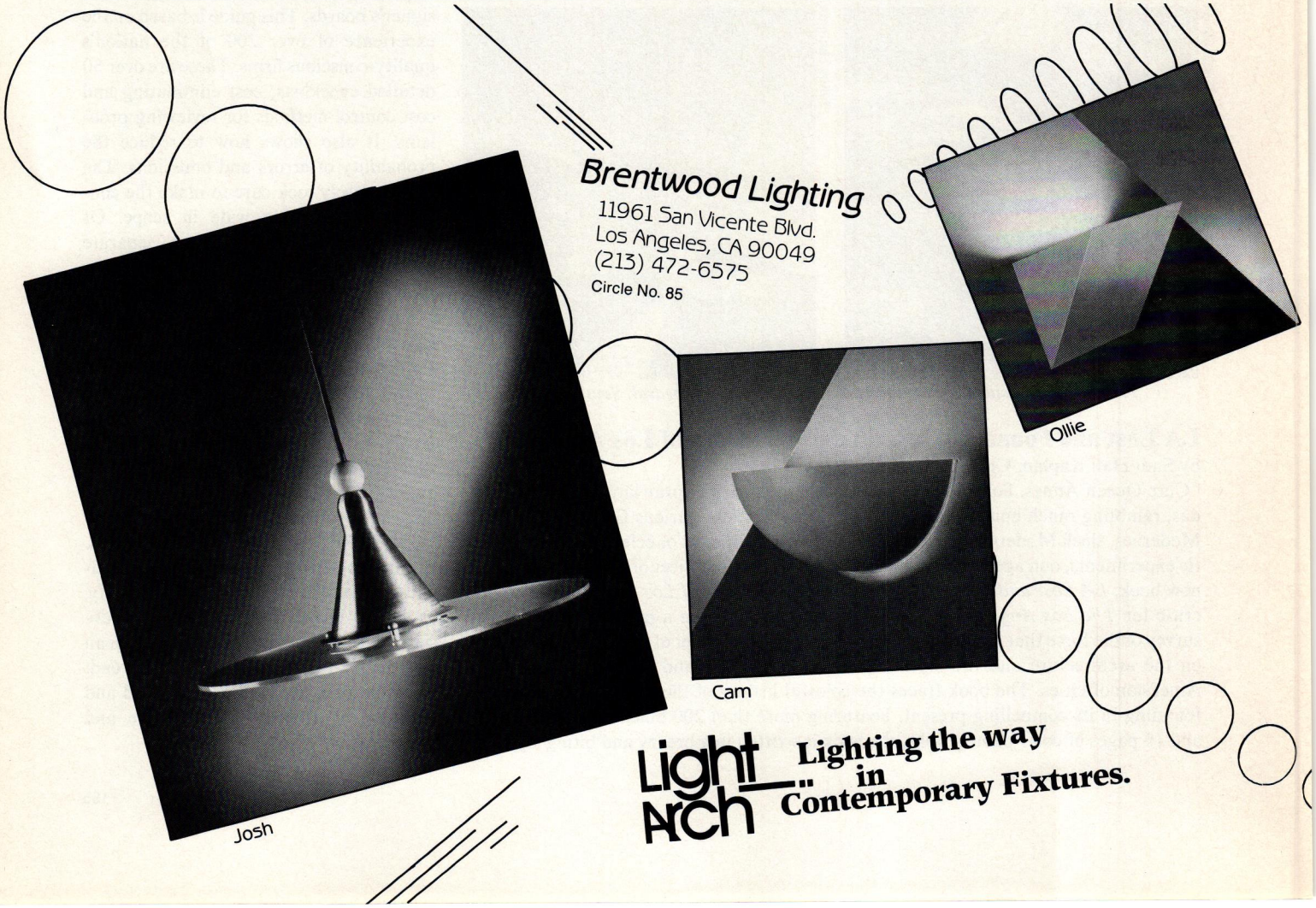
Feldman: The relationship begins before a property is ever found. Sometimes the broker element may not even be necessary. The interior architect/designer may determine that the client's existing property is appropriate for the firm's needs and the broker may advise the company not to move. This is why it is important that the interior designer and the broker be brought in when company management first starts thinking about the possibility of a move. Maybe the existing space needs to be expanded or contracted. A good broker can better negotiate these needs with the landlord than the client can.

Q: What are the advantages for an interior architect/designer in this type of work?

Mori: The obvious advantage is that it is constant and repetitive work. This kind of relationship also offers more of a benefit to the potential lessor of the space. Calling a designer in early allows for a determination of whether a space being considered is too large or too small. However, if a client is in a rush to complete an office, this relationship may not be advantageous. The job of anticipating growth or contraction of a company requires a great deal of time. It is also time-consuming for the broker, and some don't want to deal with this situation. But it is most advantageous to the end user because it gives him more options and aids in his decision making capabilities. This relationship particularly augments our firm in that it is Japanese and we have the philosophy that the client is all-important.

Q: What is your criteria for architect/designer selection?

Feldman: The designer must to be able to sense the client's needs and personality. Some clients are more utilitarian. Normally, I look for a designer who, in the early stages of involvement, has the ability to think of alternative solutions and to present them logically in a cost-benefit way. The designer needs to have a good thought process, keep the client aware of all alternatives, give him informed choices, and start with a clean sheet of paper, so to speak. If a designer has no preconceived ideas about a particular project, his ability is much greater to give the client informed alternatives and cost benefits that result in knowledgeable decisions, design, payoffs and real estate transactions.



Where History and Glamour Meld

Continued from page 142

Sumptuous, oversized seating in the reception and lobby areas could easily be at home on a stately ocean liner. Painted coffered ceilings in the Spanish style loom with their colored motifs over visitors' heads once inside the entry.

"Two design elements of note," she continues, "are the extended use of mahogany and brass. Mahogany conveys the corporate image with its rich look while brass lamps, torchieres and sconces add sleek accents." It seems that, wherever one turns, mahogany and brass are to be seen: moldings, railings, chair and sofa arms, the reception desk, table pedestals and library shelves are crafted from the tropical wood; brass strips are discreetly and meticulously set into the reception desk and along the stair railings. Detail and quality are two constants.

The center's screening room contains state-of-the-art projection facilities that allow one to view 16-mm and 35-mm films side by side, in addition to slide and video projection equipment. Mahogany trim, plush seating for forty, and walls upholstered with Donghia fabric continue the feeling of corporate luxury. Panels of graduated gray color on the walls become darker the nearer they are to the screen, an example of how the building's interiors work for the occupants. Explains McDonough, "Because we are constantly analyzing the quality and color properties of film, it is imperative that our eyes not be distracted by other elements in the room. The darker wall and curtain colors nearest the screen become pitch black once the lights are out, while the lighter wall colors near the viewers thwart a feeling of being in a small, confining room."

Laboratory spaces break away from the greater design scheme. "I wanted to make these rooms more lively," says Ms. Fong, "since the work done here is very demanding. So lighter colors are found here such as seafoam green and periwinkle."

Along the corridors are hung sepia-tone photographs showing scenes of Hollywood during the 1920s. The originals were taken from various historical archives and enlarged to make a graphic statement. (Appropriately, photographs are the only artwork specified for the building.) Founder George Eastman's photo portrait hangs in the lobby encased in a custom circular frame composed from clear and black acrylic—a unique idea of the interior designers. However, the most dramatic photograph is found in the reception area. Again, circular, but this time huge and divided in segments, it shows a wrecking ball demolishing the old headquarters to make way for the new.

For Kodak's Hollywood Regional Marketing Center the old has served to inspire the new. The glamour has been reborn, and it is certainly not of tinsel. "All our goals have been met and even exceeded," remarks Galligan. "After seeing the architects' and interior designers' initial drawings and plans, we knew that this was going to be a special project—something worthwhile for Kodak and Hollywood."

Though Galligan works out of Kodak's home base in Rochester, New York, his sentiments are shared by those in Hollywood. It would be hard for employees or visitors not to feel a slight touch of nostalgia or pride in the new facilities. Even looking through a massive second-story skylight, one can plainly see the white-painted "Hollywood" sign perched on the nearby hills. No backdrop could be more perfect.

— Gregory Firlotte

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Designers Directory

A listing of the interior designers, architects, artists and other design professionals whose work is featured in this issue.

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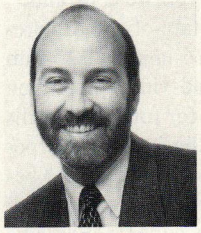

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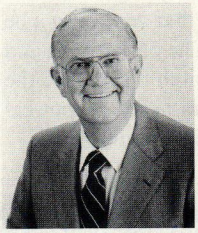

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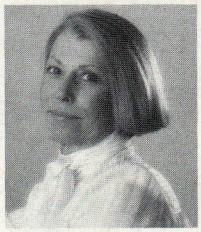

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The disease that kills our friends is no friend of ours

Missing from this photograph are the scores of design professionals who are losing — or have lost their lives to AIDS.

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