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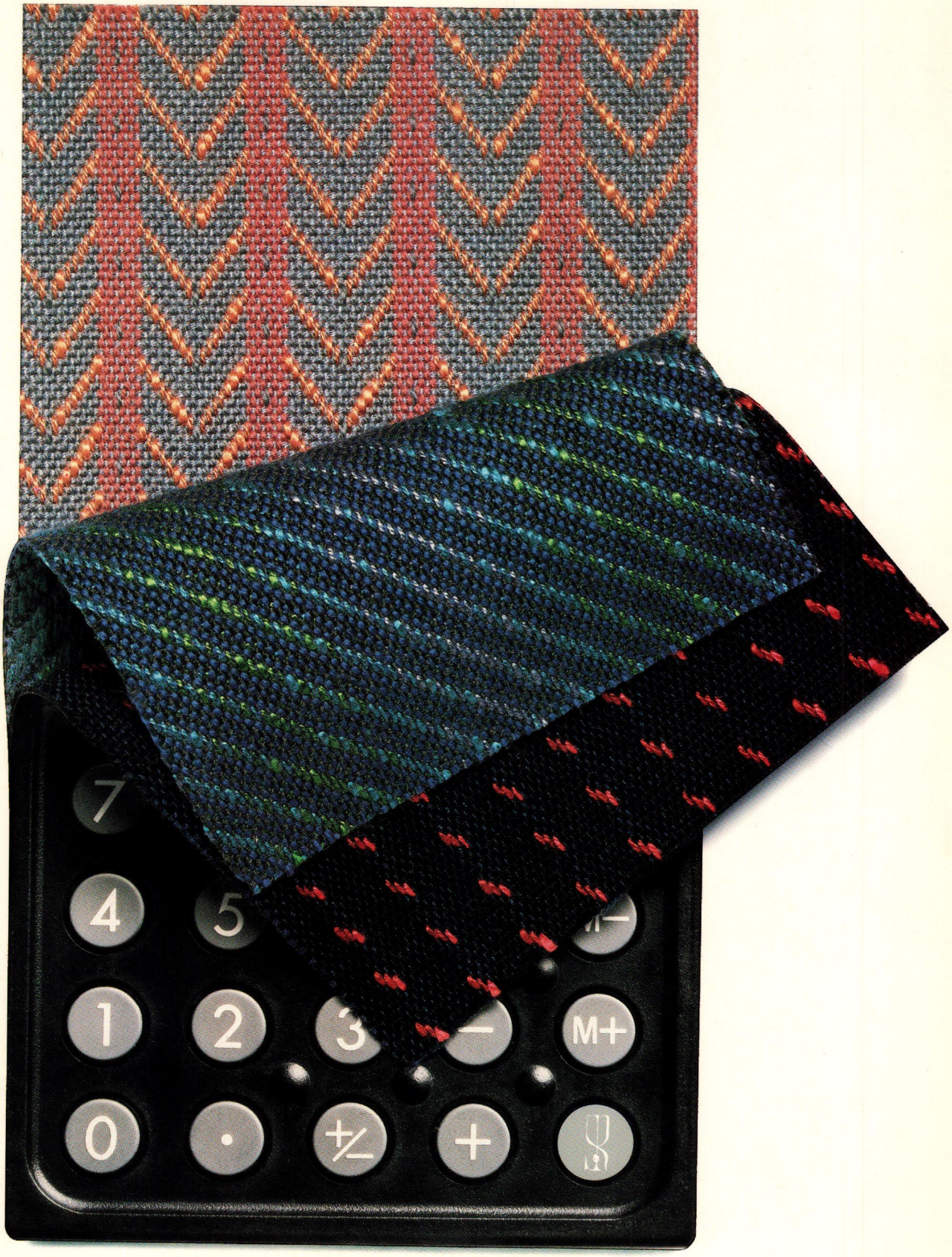

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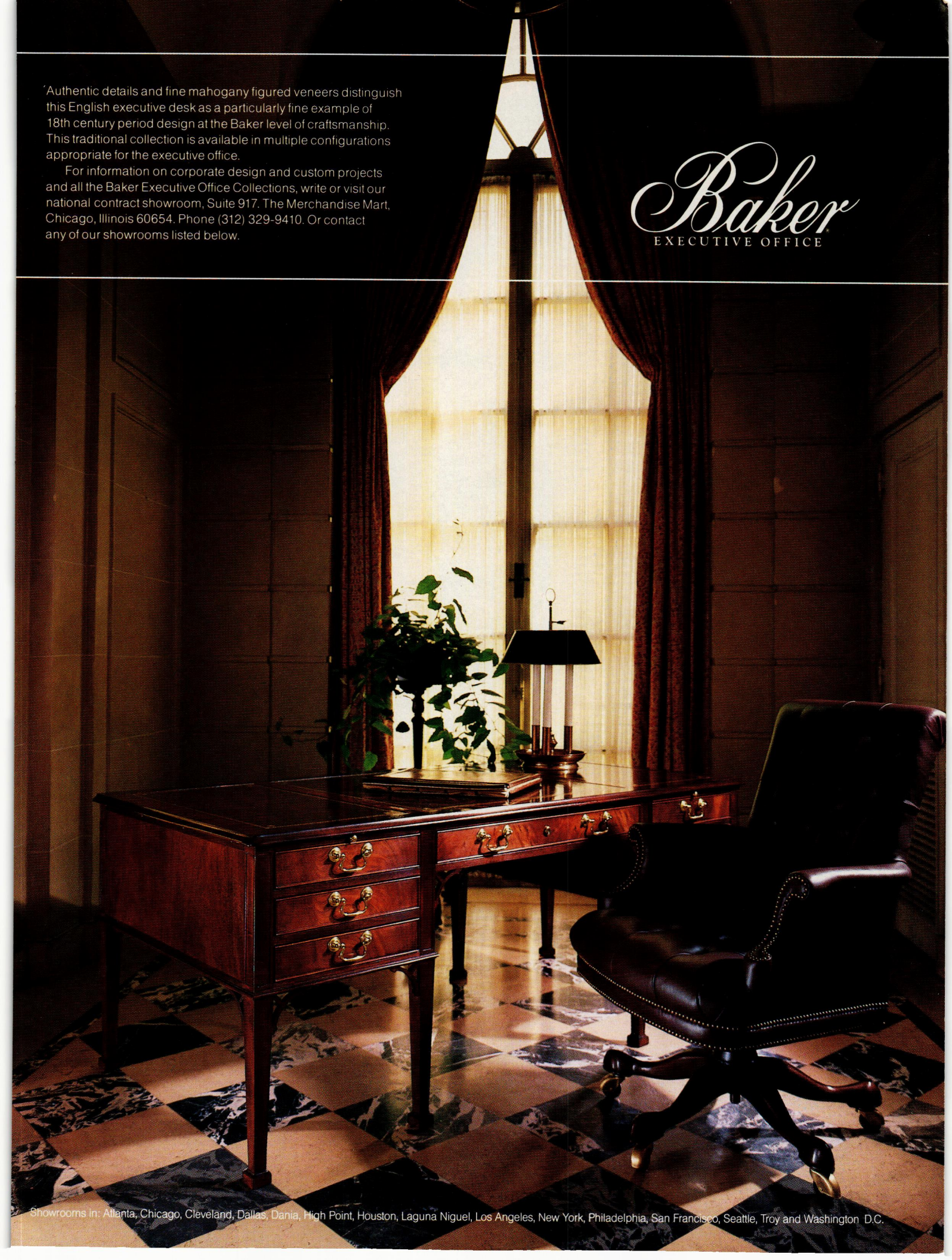
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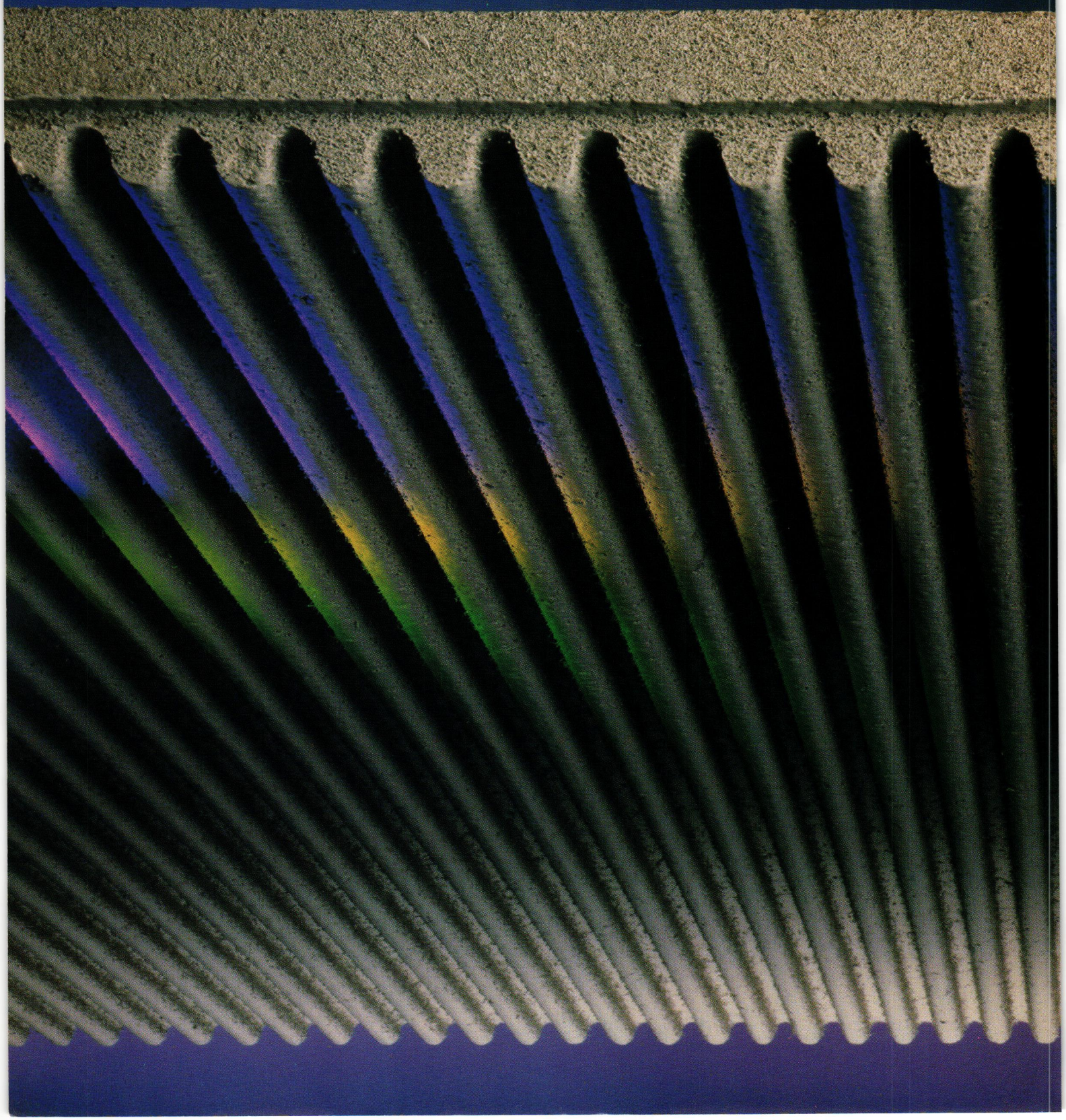

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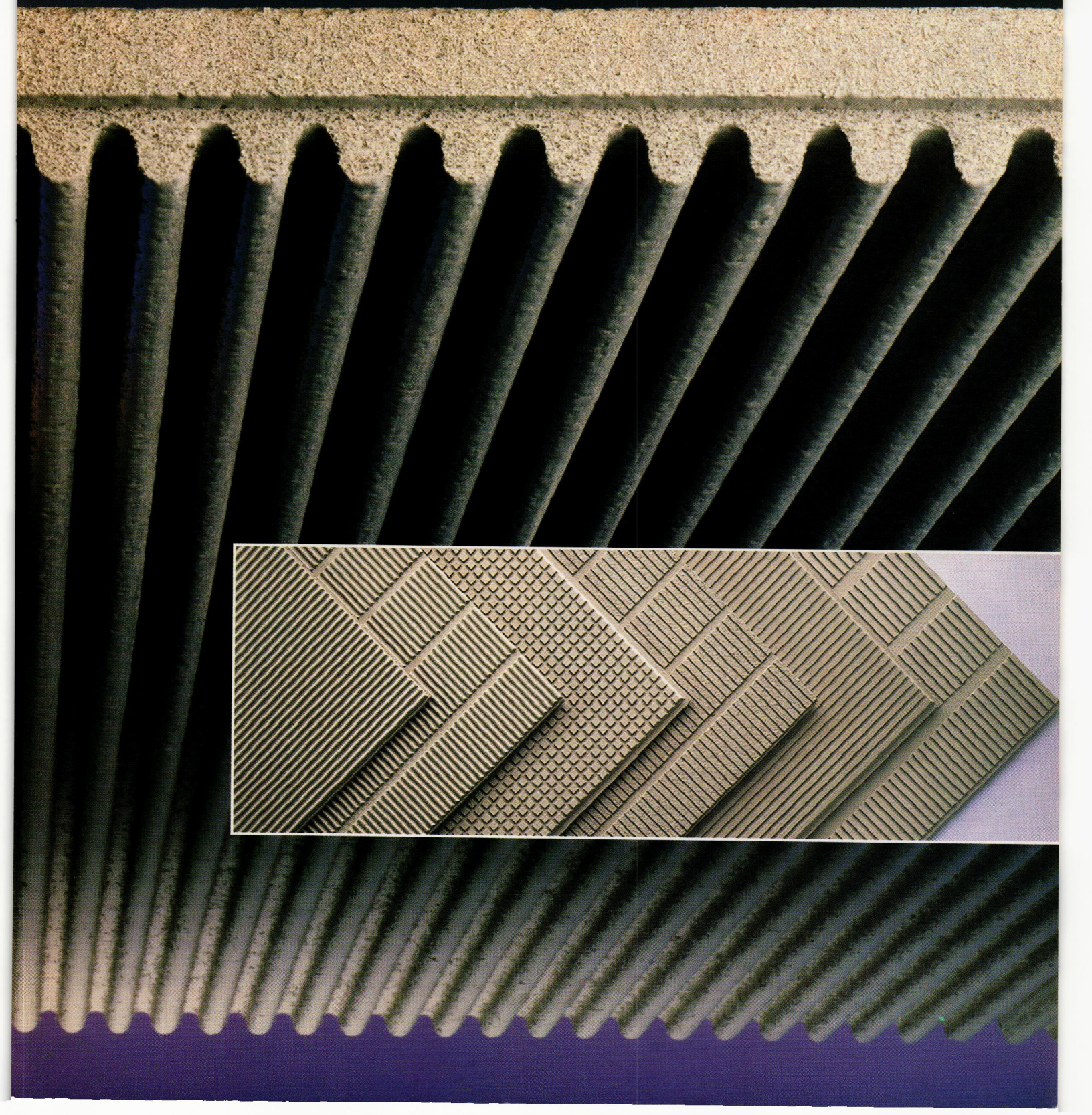

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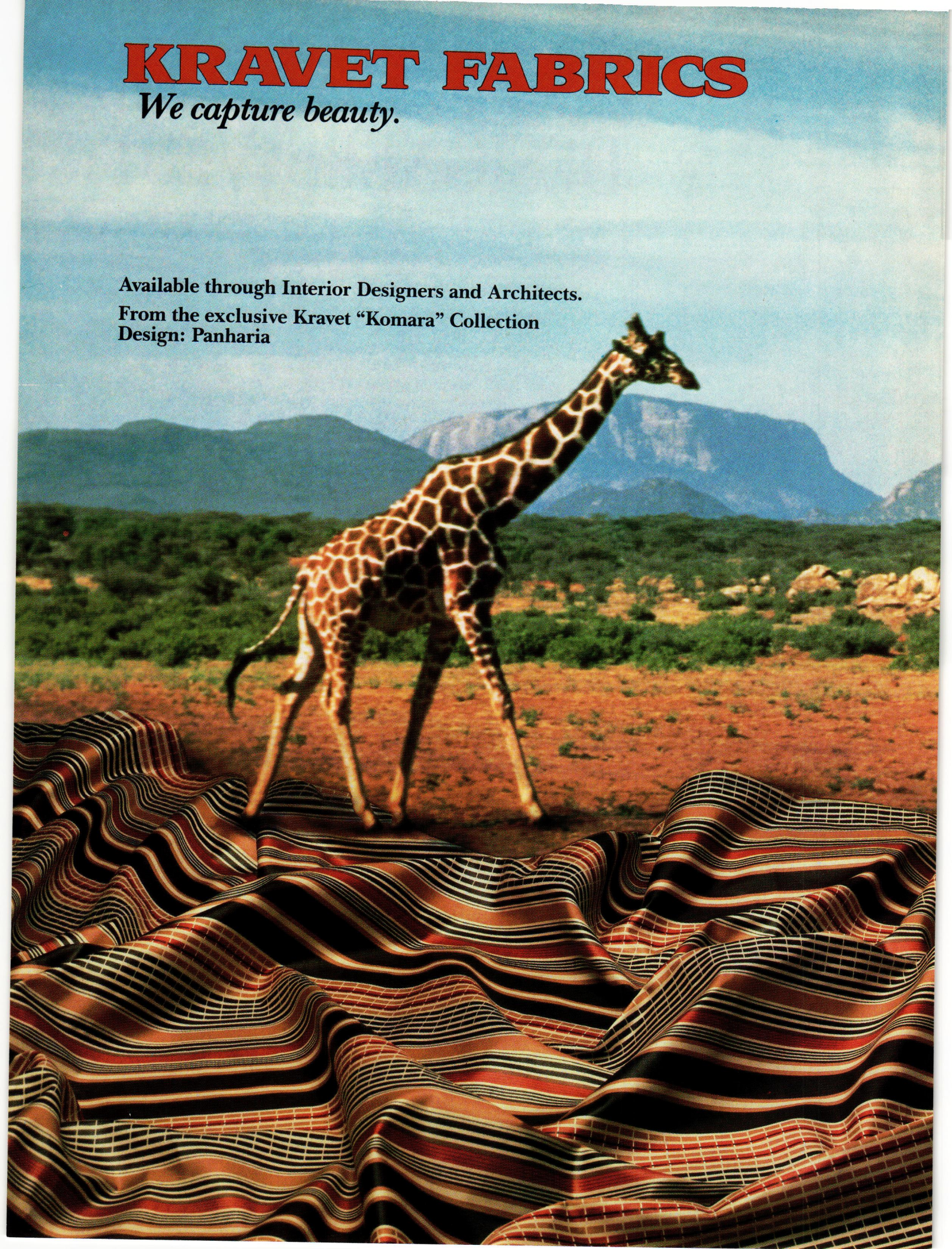
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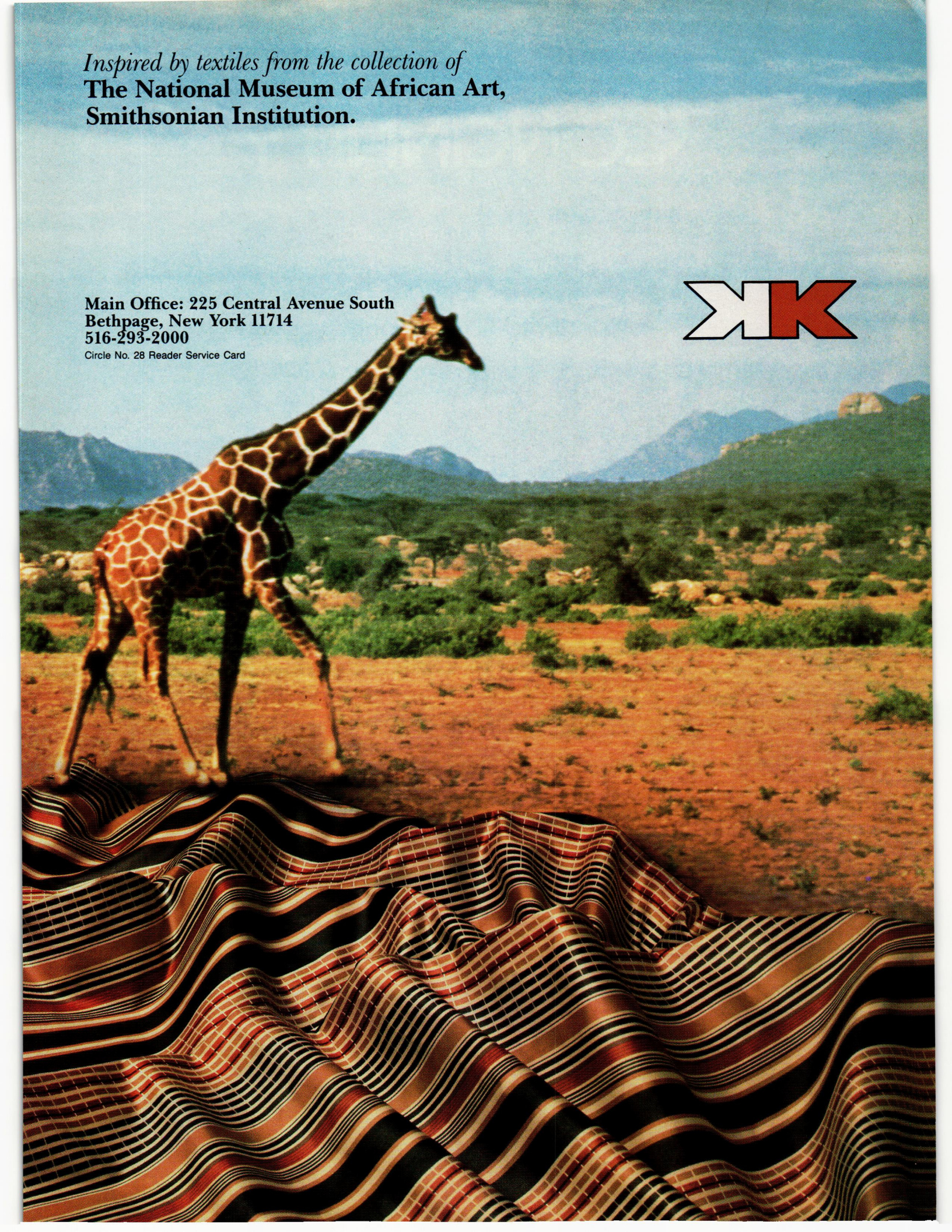

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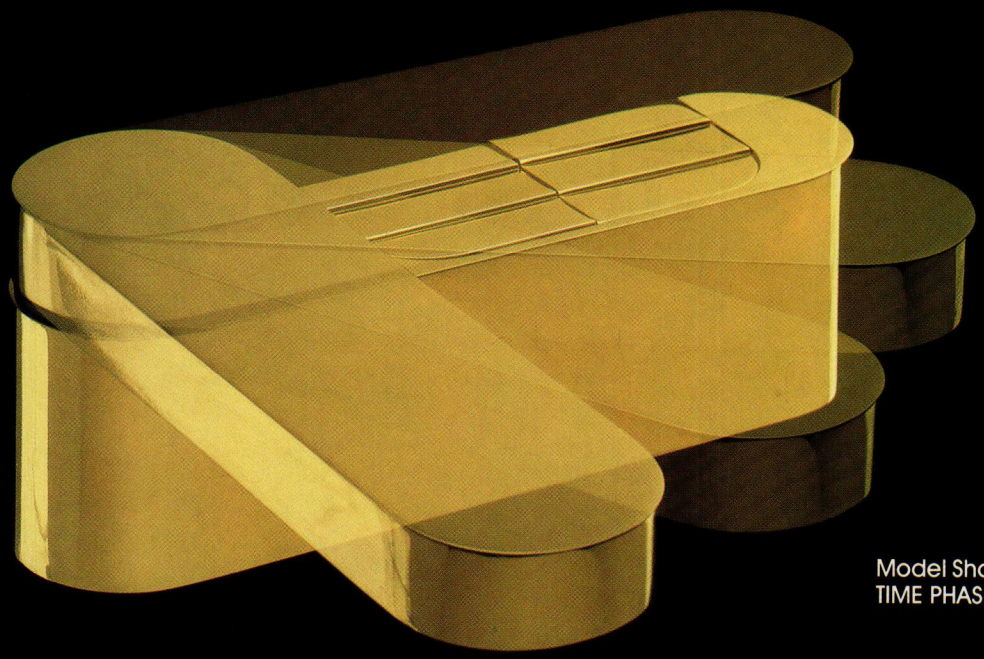

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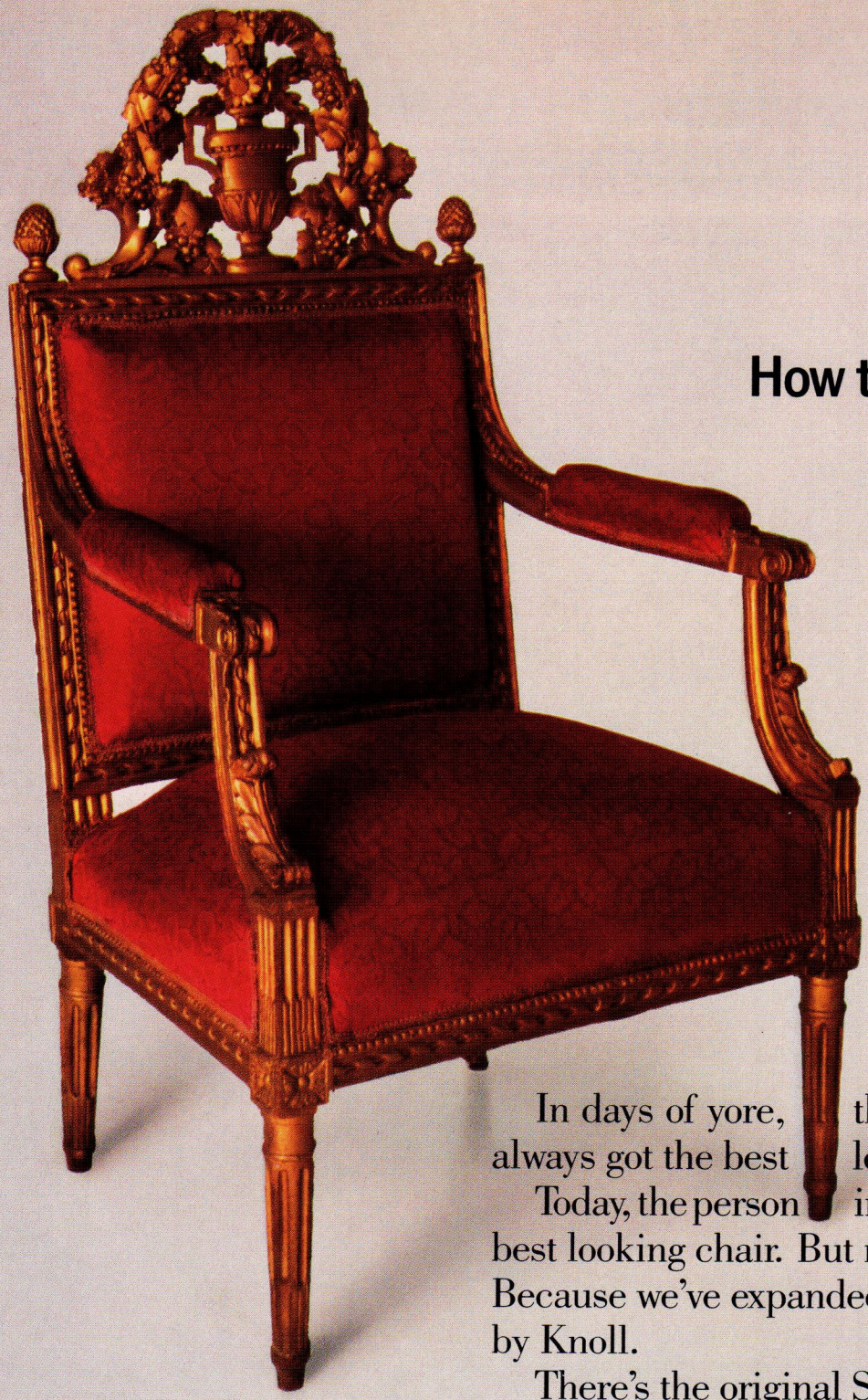

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Design and the Law

Why You Need Contract Documents in Interior Design

by Myron D. Emery

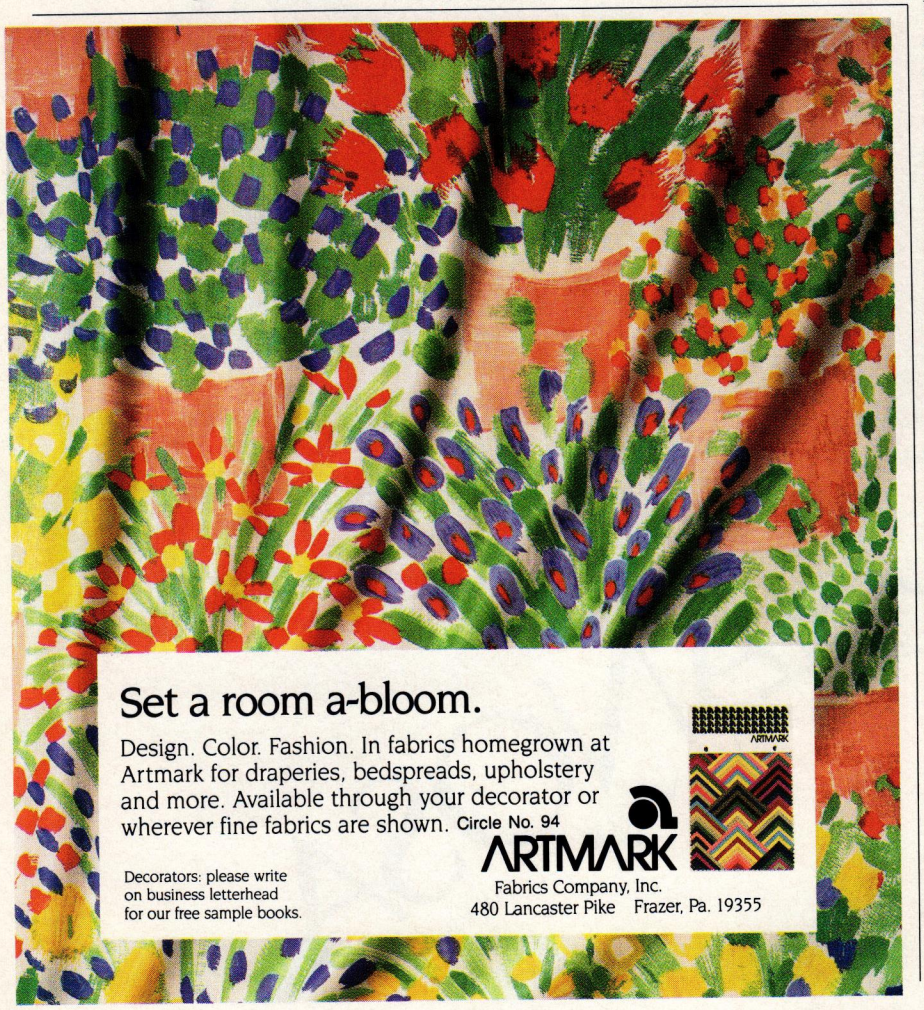
An architect beginning construction drawings on a $10 million building without a very explicit contract drawn up with the owner establishing the project's various legal aspects? Very unusual! Yet, when an interior designer is commissioned for a $5,000 renovation on a kitchen, the need for a contract is often not as obvious. But it doesn't matter how many times a designer has successfully performed work without a contract. The absence of such a legal document between the designer and owner is not only an unnecessary risk for both parties but also lacking in professionalism.

Providing a specific contract stating what is expected of the designer and what is expected of the owner can avoid numerous potential problems. A well-written contract provides for a time schedule for project completion, a description of the design, a statement of the obligations of the designer and client, all necessary insurance coverage, design copyright arrangements, scheduled payments to the designer, and modifications to the plans as well as other legal provisions. In addition, a good contract starts the designer/client relationship off right by providing a clarification of responsibilities and a source of communication between the parties concerned. Lastly, it serves as a protector for the legal rights of the designer and owner should problems develop.

The contract documents for a particular interior design include not only the agreement between designer and client, but also all the drawings and specifications prepared by the designer for the project. Designers are responsible for errors or problems that occur in their work. This can become particularly serious if physical injury is sustained due to a poor or faulty design. In the event of litigation, the plans and specifications for the project concerned become very important in establishing legal liability. For this reason it is very important for interior designers to keep a complete file of all the preliminary work on the design as well as the actual construction drawings.

Several years ago the American Institute of Architects (AIA) and the American Society of Interior Designers (ASID) coordinated their efforts to produce a contractual standard for the interior design profession. The "Task Force on Interior Environment" was created and from its findings both the AIA and the ASID have now prepared a standardized designer/client contract. Whether a designer uses one of these form contracts or has his own contract drafted, an attorney should be consulted. He or she can provide the necessary expertise to make sure all the special requirements and provisions for a particular design are taken into consideration.

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.



AIDS Commentary

Reaching Out Through Activism

Los Angeles Junior League Emphasizes Education via Involvement

by Katy Donohue

I have been a member of the Junior League since 1975. I joined the association in St. Paul, Minnesota and transferred to the Los Angeles chapter when I moved in 1984. As a member, I have worked on many projects that deal with major issues, such as: family planning, free health clinics for inner city families, child abuse, and, currently, AIDS.

AIDS is an issue that I thought was an ideal cause for the Junior League. As a member, I knew that if I could create a project for our membership we could make an important contribution and statement about AIDS. In 1985, I was on the Junior League's project research and development council. I felt very strongly about the Junior League being involved with AIDS education. I also thought that the League could make an enormous impact by supporting the need for education about this disease. The time was right for us to get involved. We put together a two-part proposal for a program called AIDS Education Outreach.

As a project, we needed to utilize the potential of our League members as volunteers. We worked with the staff of AIDS Project Los Angeles in making a viable proposal that would benefit all concerned. AIDS Project Los Angeles became our co-sponsor for this project. We supplied the volunteers and AIDS Project supplied us with the training and education we needed for this project. The project was voted in by the membership in less than eight months from the time I approached the League with the idea. The Los Angeles League is the first to create a project pertaining to AIDS-related issues.

Our goal for this project is education. There is an enormous need for the public to be educated about AIDS and we are an additional avenue to deliver this much-needed information. There is an incredible amount of misinformation which leads to fears and prejudices that would not exist if the correct information was getting to the public.

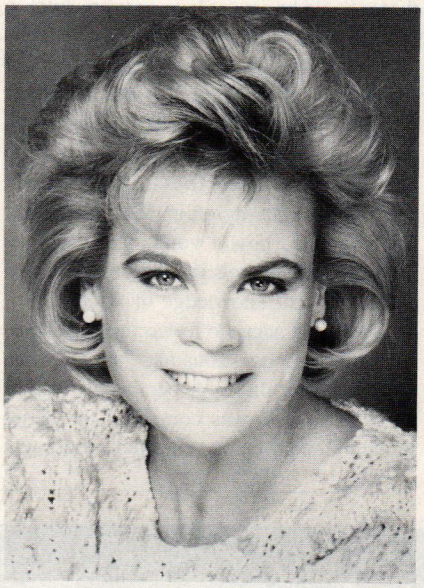
We started our own educational training for work on the Southern California AIDS Information Hotline at AIDS Project Los Angeles. The intensive 40-hour, seven-week training covered medical, statistical, psychological, and emotional aspects of AIDS. One of the most frightening calls to receive and deal with is the suicide call.

Listening to people with no hope of living and so frightened of the way family, friends, and co-workers have treated them that they believe the only solution is suicide can be numbing. On the other hand, getting help to them, letting them know that they are not alone and talking them through their pain and crisis is very rewarding indeed. Talking with people in such situations, one begins to realize the agony that people with AIDS may experience. The hostility, fear and the prejudices some people live with and endure on a day-to-day basis is heartbreaking.

The second part of our training is for the Speakers' Bureau. This is 32 hours of training during four days which helps us to conduct educational presentations about AIDS to various workplaces. Before speaking to a particular group, we meet with management and discuss employee needs. For factory workers, we gear the presentation to first aid, emergency treatment, and safe workplace practices. For management personnel, the thrust is regarding insurance and disability information, legal ramifications, and how to work with co-workers if an employee is diagnosed as having AIDS. The presentations vary with every group. Some groups are very interested, caring and informed and some groups can be very hostile, uninformed and uncommunicative.

Trying to get through to people is a challenge that isn't always successful. These people have heard all the myths surrounding AIDS, and, out of fear, choose to believe them. What is rewarding is taking the time to give the correct information and encouraging them to ask questions. When people start to open up, it is wonderful to watch them begin to understand the reality of the disease, how it is transmitted and how it is *not* transmitted. To witness a very hostile person become a compassionate,

Continued on page 22



Katy Donohue works in marketing and public relations for a California savings and loan association. She also is a working actress. Ms. Donohue researched and developed the AIDS Educational Outreach Project for the Junior League of Los Angeles, serves on the Business Advisory Council of AIDS Project Los Angeles, and is a member of the AIDS fund-raising committee of AIDS Project Los Angeles.

AIDS Commentary

Continued from page 21

caring person after the presentation is a great reward.

While giving a presentation to a group of people, I was confronted with the issue of children with AIDS being allowed in the school system. One person was adamant about children not being allowed in schools. This individual felt it was totally irresponsible of parents to even think about sending a child with AIDS to school and that there should be severe laws to keep children with AIDS out of schools. I calmly addressed the statements and said that I understood the parents' fears and their wishes for guarantees of children's health and safety. Then I addressed how any child with a terminal illness tries to cope with that knowledge. I put myself in the child's place, and explained how a young child with so little time ahead feels in relation to an adult with little real knowledge of AIDS.

The person began to feel as the child does, started asking questions and saw the issue from a totally different perspective. After my presentation was complete, the entire mood of the group had changed. There was a very positive attitude and a desire to know more and to help in the fight against AIDS. Some of these people have since become involved as volunteers in the hotline and speakers' bureau.

Our project has just finished its first year and is beginning its second of three years. This year, there are more people volunteering their time to AIDS Education Outreach within the Junior League membership and there is interest from other Leagues nationwide regarding our project. It is my greatest desire that the Junior League of Los Angeles be an example to other Junior League chapters, and to all people. Education is the greatest weapon that we have in the fight against AIDS. Until there is a cure, we all must arm ourselves with the facts. We cannot live in the dark with myths and fear as our guides. It would be wonderful to see everyone getting together to work in harmony to stamp out the myths and to understand and care for the many people AIDS will touch. We must care, because AIDS is with us and, in some way, it will meet most of us face-to-face. Let us all care for each other.

AIDS Walk Los Angeles
September 27

Come join thousands of Southern Californians, along with Mayor Tom Bradley, local officials and celebrities for AIDS Walk Los Angeles, Sunday, September 27. The event, in its third year, is a 10 kilometer (6.2 miles) fundraising walkathon benefiting AIDS Project Los Angeles (APLA). The walk begins at 9 a.m. at Paramount Studios in Hollywood. There is no fee to participate, but pre-registration is required. To register, call AIDS Walk Los Angeles at (213) 739-2200.

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, CA 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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Legislative Forum

Licensing and Liability

Protection for the Public and the Professional

by Betty Castleman, ASID, CLCID

In states where licensing for interior designers is in place, and especially in states where licensing is still an issue, there is the question still unaddressed as to whether or not there will be increased liability for the interior designer due to such statutes.

According to Jerrold M. Sonnet, legal counsel for the American Society of Interior Designers (ASID) since its formation and senior partner of a private firm which has represented designers and resources since 1951, the answer to this question is NO. The interior designer's liability will not be increased by licensing. Liability already exists.

Anytime you undertake the responsibility to perform a professional service, you create fiduciary responsibilities. We are, even at this time without a license, performing work in which we are considered experts. In this situation, the court will always find the designer responsible because we have been trained and tested, and should know the answers. Licensing will not change this fact one iota.

The only difference will be that in an unlicensed state, if you commit a moral wrong you may be required to pay a fine. However, if licensed, you would be brought before a licensing board and perhaps have your license revoked which would prevent you from continuing to practice.

When you consider that we already are liable for our efforts, it would seem we should have no fear of licensing. Rather, we should welcome licensing so that we would have the legal recognition that goes with our liabilities that we have, whether or not we are licensed. The benefit to the public is enhanced by the enforcement of the licensing laws that would prevent unqualified interior designers from continuing their practices. This avenue is not available to the public now.

Since we are legally liable at this point in time without a license, Errors and Omissions Insurance is available and should be carried by all interior designers. The question arises whether or not insurance premiums will increase with licensing. Barbara Ebstein, FASID, National Legislation Program Chairman for ASID, reports on that subject as it has been experienced in Alabama where title registration has been in effect since 1982. There has been no evidence of a rise in the Errors and Omissions rates by Baltimore-based Schoenfeld Insurance Company, underwriters for national ASID and The Institute of Business Designers (IBD) insurance programs. Also, there has been no evidence in any state that is licensed that any additional coverage has been required. According to Schoenfeld Insurance, no rise in claims has occurred.

Licensing merely determines whether or not a person is qualified as a professional. It has no affect on whether or not someone has done something wrong. However, if licensing does exist, the public will be assured that the interior designer is a professional through education, experience and testing. Through the licensing boards there is the avenue of the revocation of a license to assure that that person cannot practice.

It has been proven over and over again that interior designers do affect the health, safety and welfare of the public. It is time that we take our place with other responsible members of the building team as the professionals we are.

For further information, call or write the California Legislative Conference on Interior Design:
11140 Fair Oaks Boulevard, Suite 7
Fair Oaks, California 95628
(916) 962-0370

Betty Castleman, ASID, CLCID, founder and president of Castleman Interiors, Inc., a La Crescenta, California-based interior design firm, serves as secretary of the California Legislative Conference on Interior Design.

Designtime

October

Through October 2 (September 29-October 2) DECOREX, the International Exhibition of Fabrics and Furniture at the Kensington Exhibition Centre, London. Telephone (London) 8333373.

Through October 4 (September 29-October 4) CERSAIE, the fifth annual international trade fair for ceramic tile and bathware, Bologna, Italy. New York contact: (212) 980-8866.

Through October 4 "American Master Prints, 1920-1950: Selections from the Duffy Collection," an exhibit of 45 major artists at the San Diego Museum of Art. (619) 232-7931.

Through October 31 "Changing Light," an exhibition of contemporary lamps and lighting systems by international designers. juried by Achille Castiglioni at the Art Center College of Design, Pasadena, California. (818) 584-5052

October 1 "Keys to a Successful Marketing Plan" with Beverly Trupp, a Designers Thursday seminar at the Western Merchandise Mart, San Francisco. (415) 552-2311.

October 6—November 10 "Photography for Architects and Interior Designers," a four-session workshop with photographer David Livingston at the California College of Arts and Crafts, San Francisco. (415) 653-8118, extension 143.

October 8 "Selling Yourself and Your Firm," a lunchtime seminar at The Decorative Center of Houston. (713) 961-9292.

October 8-10 Designer's Saturday, New York City, at various showroom locations.

October 9-10 Fall Design Forum at the Denver Design Center. (303) 733-2455.

October 10-14 The 25th annual national meeting of the Color Marketing Group in St. Louis, Missouri. (703) 528-7666.

October 13—December 13 "Architecture and Democracy: The Phoenix Municipal Government Center Design Competition," an exhibition of drawings, plans and models at the Wight Art Gallery, University of California, Los Angeles. (213) 825-9345.

October 14 The ASID/Houston Chronicle Interior Design Awards Ceremony, Houston. (713) 626-1470.

October 15 The 9th Annual Oktoberfest at the South Coast Design Center at Stonemill, Costa Mesa, California. (714) 979-8200.

October 15—January 10, 1988 "Five Centuries of Italian Textiles," an exhibition of 14th-19th century textiles at the Los Angeles County Museum of Art. (213) 857-6111.

October 16-19 3rd Annual ArtExpo CAL at the Los Angeles Convention Center. (212) 935-7607.

October 24—November 22 Designers Showhouse '87, Phoenix, Arizona, cosponsored by The Heard Museum and Arizona North Chapter of American Society of Interior Designers. (602) 252-8840.

October 26 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect David Weingarten. (314) 621-6446.

October 26-30 Fundamentals I course in commercial and industrial lighting, at General Electric Lighting Institute, Cleveland, Ohio. (216) 266-2621.

October 28-November 1 The 6th Annual San Francisco Fall Antiques Show with American and European exhibitions. (415) 921-1411.

October 30 "Future Directions in Commercial Interiors Practice," a Contract Fridays breakfast seminar at the Western Merchandise Mart, San Francisco. (415) 552-2311.

November

Through November 8 "Black Sun: The Eyes of Four," an exhibition of four major Japanese photographers at the San Diego Museum of Art. (619) 232-7931.

Through November 29 "Pattern and Process: Nature and Architecture in the Work of Paul Klee," an exhibit at the San Francisco Museum of Modern Art. (415) 863-8800.

November 1-4 The 8th Annual Conference and Exhibition of International Facility Management Association at INFOMART, Dallas. (713) 623-4362.

November 3-4 "Project Management and Financial Management for Interior Designers," two seminars in Denver sponsored by the American Society of Interior Designers. (212) 965-0055.

November 4-6 "Getting Down to Business," the national conference of the American Institute of Architects in New Orleans. (202) 626-7465.

November 5 "The Importance of Ambient Lighting" with Randall Whitehead, a Designer Thursday seminar at the Western Merchandise Mart, San Francisco. (415) 552-2311.

November 8-11 The International Hotel/Motel & Restaurant Show at the Jacob Javits Convention Center, New York City. (212) 686-6070.

November 12 "Selecting Art With Your Client," a lunchtime seminar at The Decorative Center of Houston. (713) 961-9292.

November 17-18 "Project Management and Financial Management for Interior Designers," two seminars in Los Angeles sponsored by the American Society of Interior Designers. (617) 965-0055.

November 18 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Paul Haigh. (314) 621-6446.

December

December 1 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Randolph Gerner of Kohn Pederson Fox Conway. (314) 621-6446.

December 3 "Show Houses as a Marketing Tool," a Designer Thursday seminar at the Western Merchandise Mart, San Francisco. (415)552-2311.

December 9—March 6, 1988 "What is Native American Art?," a traveling exhibition on current American Indian art at the Heard Museum, Phoenix. (602) 252-8840.

December 10 "What Was Hot and What Was Not in 1987," a lunchtime seminar/panel discussion at The Decorative Center of Houston. (713) 961-9292.

Tour

October 17—November 1 "Japan and Thailand: Design and Decorative Arts, Ancient and Modern," sponsored by Sigma at the Showplace, San Francisco. (415) 863-8966.

ArtExpo
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Los Angeles Convention Center • October 16-19, 1987

The 15th international forum for fine art dealers, interior designers, corporate art buyers, gallery owners and collectors returns to California.

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Phone # ( ) _____

Additional Names _____

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Please send _____ daily tickets at $6, and/or _____ 4-day passes at $20.
(Pass includes official program)

Check enclosed: $_____ (Payable to Artexpo CAL, U.S. funds only)

Credit Card: (check one)
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Expiration Date __/__/__ **Signature** _____

Type of business

☐ Art Gallery	☐ Collector	☐ Interior Designer
☐ Art Dealer	☐ Museum	☐ Print Publisher
☐ Framer	☐ Corporate Art Buyer	☐ Other _____ (describe)

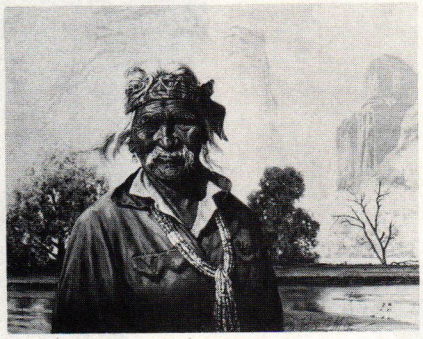
Orders received after Sept. 28th will be held at the door. Orders received after Oct. 7th will not be accepted.

Tickets are not refundable & non-transferable.

Update

22nd Annual Exhibition and Sale: The Cowboy Artists of America

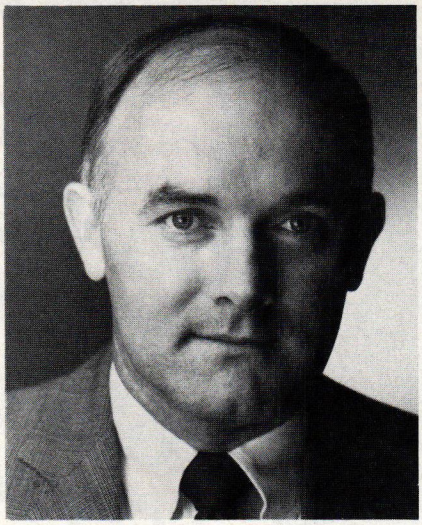
The twenty-second Annual Cowboy Artists of America (CAA) Sale and Exhibition begins Friday, October 30, at the Phoenix Art Museum. This sale and exhibition has become an art world event with the new works of the CAA presented to collectors and the public for the first time. Founded in 1965 in Sedona, Arizona, the CAA is recognized as a leader in the art movement of Western American Realism and is a driving force in the renewed and growing interest in western art. A tradition since 1966, the CAA sale begins with more than 1,000 people entering the Special Exhibition Gallery of the museum and having a first view of more than 150 new CAA works —bronzes, oils, watercolors and sketches. Collectors from around the country submit intent-to-purchase slips on desired pieces. The CAA sale event is opened to ticket holders and will continue through October 31. A public exhibition of the works will be held from October 31 to November 22. Co-sponsored are the Men's Arts Council and Western Art Associates of the Phoenix Art Museum.



R. Brownell McGrew's Man of the Untamed Land *was a featured work in the 1986 Cowboy Artists of America Exhibition.*

San Francisco Fall Antiques Show Scheduled October 28-November 1

The three-day, sixth annual 1987 San Francisco Fall Antiques show will exhibit 65 distinguished American and European antique dealers representing antiques of all styles and periods at Fort Mason Center, Pier 3. The show was established in 1982 as the major fundraising event for the Enterprise of High School Students, Inc., a nonprofit job referral and career development agency for San Francisco high school students. Lecture topics will focus on the Burghley House, antique Oriental decorative art, Beidermeier furniture, Elsie de Wolfe, Musee des Arts Decoratifs and decorating with antiques. For show information, lecture hours and group rates, please call (415) 921-1411.



Richard Norfolk Named Executive V.P. of PDC

Arthur Birtcher, managing partner of Pacific Design Center in West Hollywood, announced the appointment of Richard T. Norfolk to the position of executive vice president of the PDC.

Norfolk comes to the PDC from the International Market Square in Minneapolis where he served as president of the 700,000-square-foot design center and furniture mart. Norfolk has been active in the industry, presently serving as secretary of the World Association of Merchandise Marts and design center representative on the ASID Industry Foundation Steering Committee.

National Kitchen & Bath Conference/West: October 16-18

The Third Annual National Kitchen & Bath Conference/West, held in conjunction with the Cabinet and Design Manufacturing and Components Show (CADMACS), will run from Friday, October 16 through Sunday, October 18. The joint conference will be held at the Anaheim Hilton & Towers and the Anaheim Convention Center, Anaheim, California.

An exposition of new products will be composed of more than 600 booths. Educational seminars will be offered Saturday and Sunday mornings of the show. For registration forms, contact: National Kitchen & Bath Association (201) 852-0033.

National Kitchen & Bath Seminars

Opening Session
Friday, October 16
11:45 a.m.-1 p.m.

"Splish-Splash...Is Motivation Trash?" with speaker Michael Aun

Saturday, October 17
9-10:15 a.m.

"Ideas Guaranteed to Generate Showroom Traffic" with speaker Ralph Palmer, CKD

"Color: A Silent Language" with speaker Rebecca Ewing

"How to Get the Job at Your Price" with speaker Michael Kennedy

"Interior Design for the Kitchen & Bath" with speaker June Towill Brown, ASID

10:30-11:45 a.m.

"Professional Fees: Some Do—Some Don't—Some Should—Some Won't"

Panel: Ellen Cheever, CKD, ASID; James Krengel, CKD, ASID; Mort Block, CKD, ASID; Gay Fly, CKD, ASID

"Perspective Drawings for Professional Presentations" with speaker Judy Longden

"How to Find, Train, Motivate & Retain Employees" with speaker Michael Kennedy

"On the Cutting Edge: Counter Top Edge Treatments"

Sunday, October 18
9-10:15 a.m.

Bringing Tomorrow's Kitchens and Baths to Light" with speaker Fran Kellogg Smith

"How to Find, Train, Motivate & Retain Employees" with speaker Michael Kennedy

"Professional Fees: Some Do—Some Don't—Some Should—Some Won't" (see Saturday, 10:30 a.m.)

"Overcoming Objections and Closing the Sale" by Russell W. Platek, CKD

10:30-11:45 a.m.

"How to Get the Job at Your Price" with speaker Michael Kennedy

"What's Hot—What's Not" with speaker Tony Joseph

"How to Get Your Designs Published in Consumer Magazines" with speakers Martha Kerr, CKD, and Channing Dawson, editor, *Home* magazine

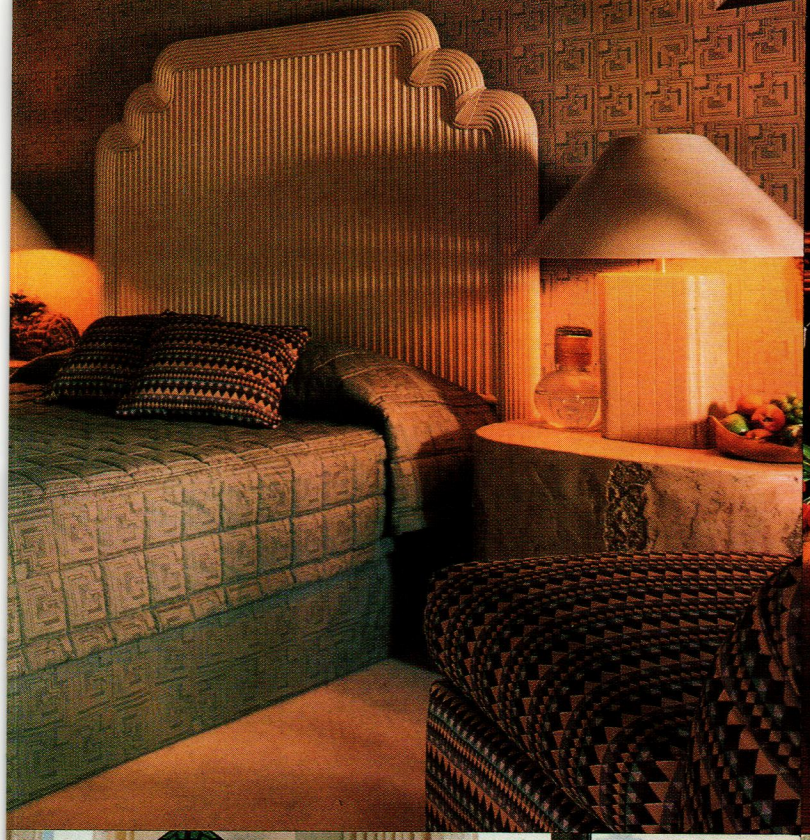
"Ideas Guaranteed to Generate Showroom Traffic" with speaker Ralph Palmer, CKD

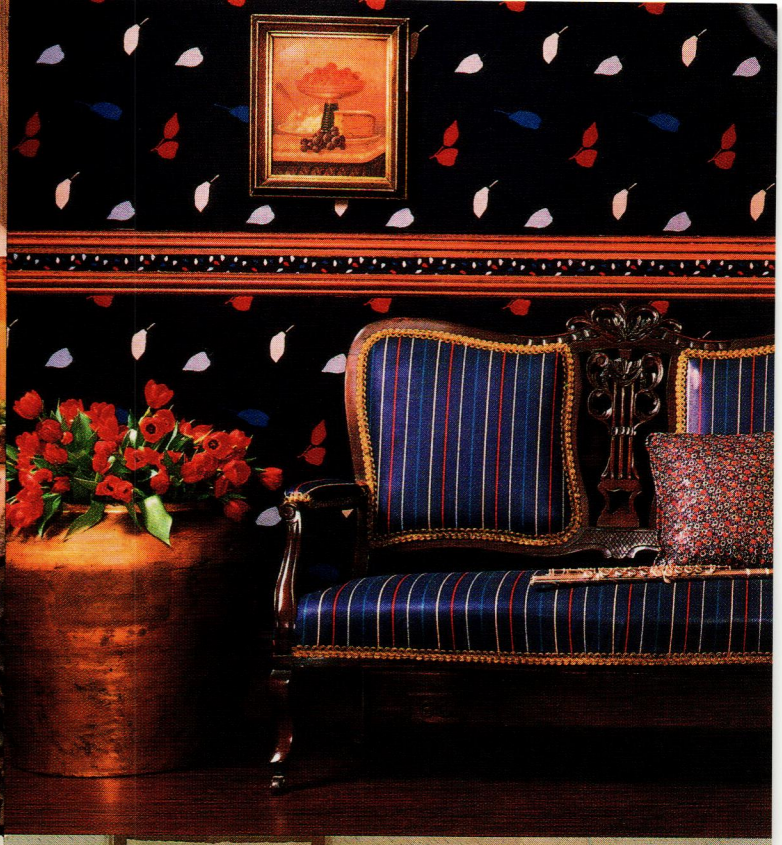
Continued on page 34

When you're famous for something...

the other great things you do often go unnoticed.

F. Schumacher & Co. © 1987. Available through fine designers.





Over the years, the name Schumacher has become practically synonymous with a certain kind of traditional style.

And we're proud of it. Very proud.

But, at the same time, we're a little concerned. Because it seems we're so well known for that particular style, people often lose sight of the fact that we do other things that are quite different. And quite wonderful.

Just look at the fabrics, wallcoverings and floor coverings above, and you'll see what we mean. Not exactly what you think of when you think of Schumacher, are they?

Well, think again.

SCHUMACHER®

We're much, much more than you think.

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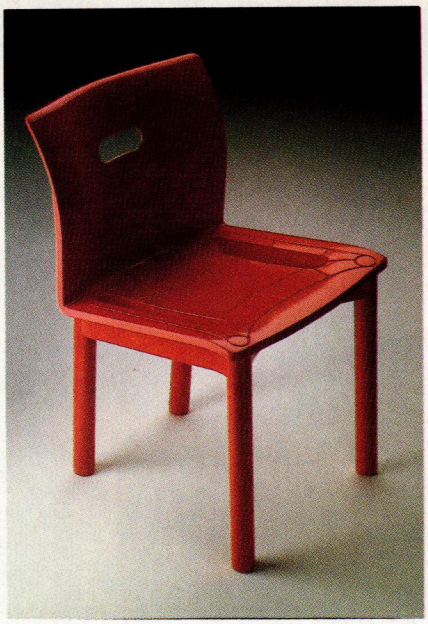
Update

Continued from page 30

Golden Compass Awards Given for Italian Design Excellence

The XIV Premio Compasso d'Oro (Golden Compass) awards have been given for the fourteenth year by the Comune di Milano-ADI in Milan, Italy. The award honors Italian furniture designers and the manufacturers of their work for excellence in design and function.

The following designs were awarded the internationally prestigious honor: the Proust desk by Gianfranco Frattini for Acerbis International, Soffio di Vento cupboard by Acerbis and Stoppino for Acerbis International, the T-Line armchair by Burkhard Vogtherr for Arflex, the Itititi bed by Castiglioni and Pozzi for Interflex.



Also awarded were: the 4810 table/stool, the 4787 coat hanger, the 4581 occasional tables, the 4870 chair, and the 4873 stackable chairs by Anna Castelli Ferrieri for Kartell; the Jack D10 reading lamp by Alberto Medo for Luceplan; the Berenice D12 lamps by Rizzatto and Meda for Luceplan; the Metastrati knife set by Bruno Gecchelin for Rede Guzzini; the San Leonardo armchair by Alessandro Menini for Matteograssi; and the Bingo table by Gaspare Cairoli for Seccose.

Left: Kartell U.S.A.'s Chair 4870, awarded the Golden Compass, is a plastic chair designed for flexibility through a distinctive grid structure in the seat. Created by Anna Castelli Ferrieri, the chair is being produced for application in hospitality and museum facilities.

Kinetics Opens U.S. Factory in Dallas

Kinetics of Toronto, Ontario, Canada, has opened an 80,000-square-foot factory and showroom in Dallas, near the Dallas/Fort Worth Airport. The plant, which became operational in April, is the first outside the company's Canadian headquarters.

Employing 50, the Dallas facility incorporates a 10,000-square-foot showroom. The adjacent land has been secured for further manufacturing expansion to 300,000 square feet. Kinetics plans for the plant to handle an increasing amount of the company's total production capability. The Dallas plant is involved with all aspects of production, duplicating the activities of its Toronto partner.

The Canadian firm researched the Dallas area extensively before selecting it as the site for its U.S. plant. "Dallas is a vibrant and interesting city with an excellent labor pool and a diversified manufacturing base," says Rick Howard, Kinetics president and founder. "From a strategic point of view, the positioning splits the country in half and allows us excellent shipping capabilities east and west."

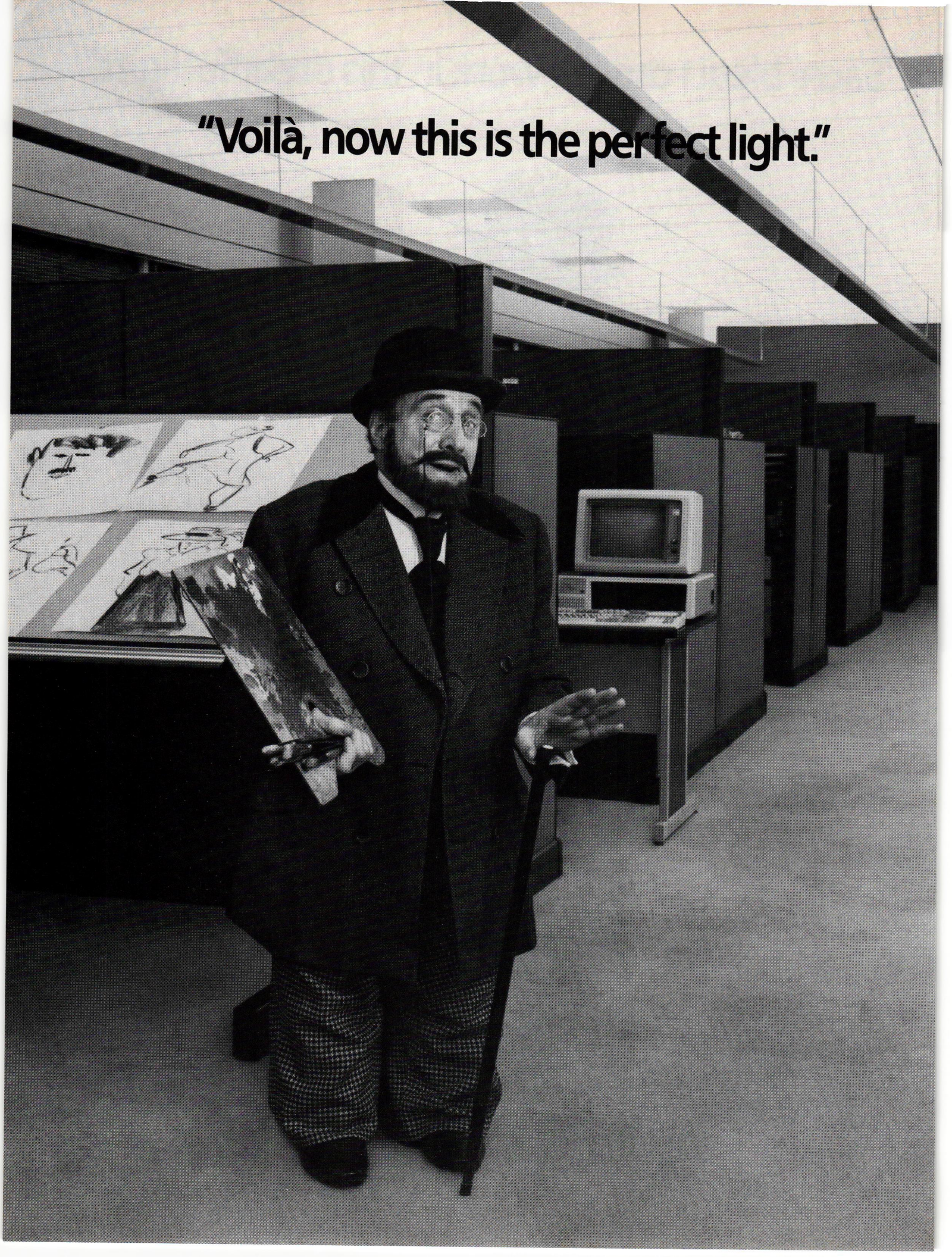
Dallas is located in the Southern Corridor of the United States, which remains among the fastest growing areas, the firm's president notes. With the inauguration of the Dallas plant, many Kinetics customers will now be paying less for shipping, he announces. Orders are expected to be handled more easily with good delivery times due to the increase in production capacity.

"Dallas in many respects has the same feel as Toronto," says Howard. "It's simply a nice place to live. Dallas residents have a hard-working attitude and a real pioneer spirit." Kinetics has showrooms in New York and Houston and is represented in 11 other cities.

The new Dallas showroom of Kinetics, adjacent to the Canadian firm's U.S. plant.

Continued on page 38

"Sacré bleu! I cannot work in this dreadful light."


"Voilà, now this is the perfect light."

LYTESPREAD.

It eliminates the glare, the shadows and the headaches.

Nobody works their best under poor lighting conditions.

This is true whether you're an artist from Montmartre or an accountant from Minneapolis.

It's especially true in today's "electronic office" where high-tech equipment puts greater demand on the eyes. And where harsh light or shadow-filled work stations can cause strain and fatigue.

That's why Lightolier created a new kind of indirect lighting system. Lytespread.

It provides a source of optimum quality light for both the architect who designs the space and the people who work in it.

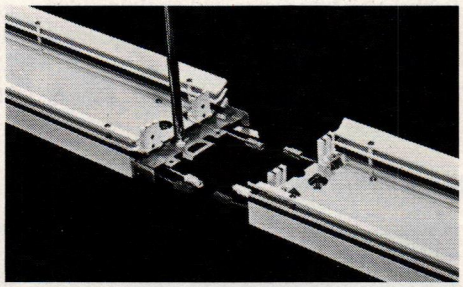
WHAT IS LYTESPREAD, EXACTLY?

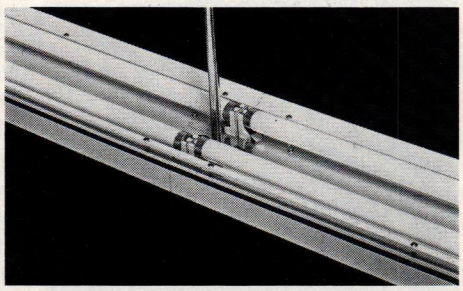
It's three, beautifully designed, precision-machined modular systems. They interlock for long runs or may be used individually.

The Lytespread series has complete flexibility.

Lytespread 6 provides totally indirect, general lighting. Lytespread 7 offers general lighting, plus spill-lighting along its length. And Lytespread 4 is specifically designed for dramatic wall-washing.

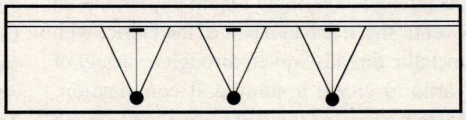
All three are literally a snap to install. An innovative locking mechanism and electrical "quick" connectors speed installation and ensure proper wiring connections.



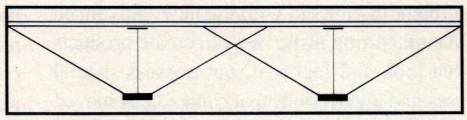


HOW IS IT DIFFERENT?

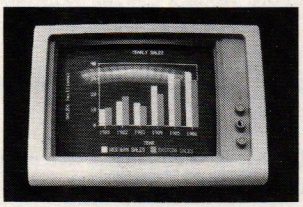
Conventional indirect systems do not distribute light evenly enough to avoid hot spots. Uneven ceiling brightness leads to uneven surface brightness.



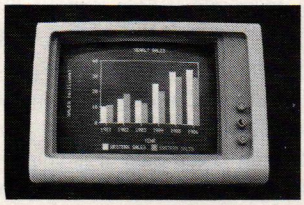
Lytespread, on the other hand, gives off a wide spread of overlapping light that creates a soft, even brightness throughout. With no shadowy areas.



WHAT ABOUT COMPUTER SCREEN GLARE?



Lytespread prevents it by indirectly diffusing the light evenly over the ceiling. As a result, brightness contrast between the light and the surface is reduced—eliminating veiling reflections from both printed material and computer screens.



IS IT EASY TO GET?

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Not so with Lytespread. It looks and acts like a custom job, but it's available from stock, easy to install and easy on the budget.

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Update

Continued from page 34

ASID Crystal Torch to Be Awarded Walton Brown

The Los Angeles Chapter of the American Society of Interior Designers (ASID) will honor Walton E. Brown, publisher and president of *Designers West* magazine, at the Second Annual Crystal Torch Award Dinner and Dance, Thursday, October 1, in the Biltmore Hotel's Crystal Ballroom.

"Brown is recognized for his dedication and outstanding service to the design community," states Stephen Stoner, ASID, president, Los Angeles chapter. "He has nurtured *Designers West* from a small, Los Angeles-oriented magazine to one of the most widely read professional publications serving the Western business community. He has been recognized with over a dozen awards for both magazine and personal excellence and is past president of the Western Publishers Association. It is fitting that Walton Brown be the recipient of the Crystal Torch Award for 1987."

The Testimonial Dinner and Dance, whose honorary chairman is Edna O 'Brien, ASID, will support the goals of the chapter with a percentage of the profits benefitting the Foundation for Interior Design Education and Research (FIDER).

Donations are being requested in the following categories: Patron, $500; Sponsor, $300; Friend, $200; and Donor, $100. Support will be acknowledged in the invitation and the event program. Reservations are $60 per person. Checks should be made payable to Los Angeles ASID and mailed to: ASID/Los Angeles Chapter, 8687 Melrose Avenue, Suite M-52, West Hollywood, California 90069.

Color Marketing Group Forecasts 1988/1989 Color Palette

by Bette J. Lovgren

Color Marketing Group, an international association of professional color decision makers from the field of design and marketing met recently to forecast colors for the consumer and contract furnishings market for 1988/89. Participants in the Color Marketing Group meeting represent a broad spectrum of industries. Through participation in design forums and color workshops, these experts were able to explore the emerging trends from all corners of today's global marketplace.

There are several factors influencing design trends. Work and lifestyle choices have multiplied at a fast clip in recent years because of the capabilities of modern technology. People are beginning to seek the comfort of simpler times and are turning to more traditional surroundings for a feeling of security in a fast-paced world.

A new demand for ornamentation and detail has emerged as one of the major trends for both homes and contract spaces, signaling a rejection of the hard-edge of technology oriented spaces.

Exposure to art and cultural events via the media has led to a population that is more educated about the beauty and sensitivity that was available in past interiors. This has increased the average consumer's perception about what history has to offer that can benefit his or her own 1980's lifestyle. Design trends reflect a demand for quality and character. The addition of classical embellishments such as applied moldings, columns and architectural artifacts is seen in every type of interior. Edwardian and Russian Czarist influences are being felt in design. Fabric such as velvets and taffetas are being used, with tassels and trims.

Metals are moving toward the weathered, aged look for most furnishings, but also are

Bette J. Lovgren, IBD, ASID, is an active member of Color Marketing Group, helping to track and forecast international trends in design and color.

appearing as bright, shiny metalized finishes in electric colors on such items as tabletops and flatware. Metallic looks for fabric are becoming increasingly important, both as an overall sheen and as a part of the fabric, with metallic threads woven through a variety of yarns to create a shiny/dull combination. Even leather and vinyl are being treated with metalized and pearlescent finishes.

Granite, marble and stone will still be part of the "old is new" movement, reflecting qualities of strength, durability and timelessness. The new faux materials resembling stone products represent the best of blending the old with the new. Advanced manufacturing processes can create products that look and feel real, but possess special uses and applications that cannot be achieved with the real thing.

The computer is being used to create new geometric forms and patterns, and to mix colors to create an overall textural appearance on fabrics and finishes. Color trends include a rainbow of whites and neutrals that have a tint of color in them. The tinted whites will be prevalent in the high-end market. Pastels will have a powdery appearance. Brown will be the major new influence, with many shades and tints that are soft and sensuous and reminiscent of materials such as cashmere and alpaca. The dominant brown will be mixed with gray, a taupe color. Jewel tones will come from the traditional furnishings of the past. Blues are being layered, with Prussian blue, teal, indigo and navy used together. Reds show an old, rich Russian influence.

Forecasted residential/consumer colors for 1988 offer consumers a wide range of hues: Pistachio, an off-white with a slight amount of blue-green; Thrush, a deep taupe-gray; Sagebrush, a combination of green, brown and gray; Redwood, a deep red-brown with a hint of purple; Burnished Brandy, a deep red with a touch of yellow; Allspice, a warm, spicy orange-brown color; Peach Butter, a creamy yellow on the red side; Anastasia Emerald, a deep jewel-toned blue green; Russian Sky, a gray-blue tinted with purple; Aristocratic Plum, deep red-violet; and Twilight, dark, clear blue-violet.

Forecasted contract/commercial colors for 1988/89 are to coordinate with the current palette available on the market and were named when the contract workshops convened in Boston: Saddlery, a natural yellowed brown; Boss Tan, an absolute, neutral tan; Blue Coats, a strong, traditional navy; Cranberry Bog, a rose-red mineral color; Vermont Marble, a luxurious green reminiscent of new evergreen growth; Red Sox, a regal, traditional red; and Irish Setter, a red-brown, of course.

Bette J. Lovgren, IBD, ASID, is president of Lovgren Design Associates, Inc., Gig Harbor, Washington.

Continued on page 42

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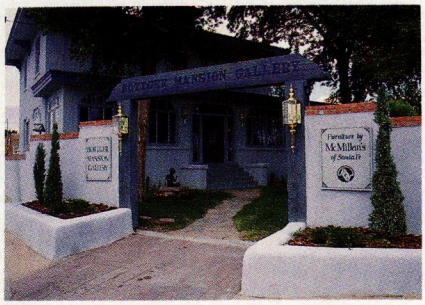
Update

Continued from page 38

Historic Bottger Mansion Converted to House Albuquerque Gallery



The Bottger Mansion, a two-story stucco residential structure built in Albuquerque 75 years ago, has been renovated as the Bottger Mansion Gallery. The new showroom is comprised of two floors of fully furnished and decorated rooms, including living, dining and upstairs bedrooms.

Each room is used as a showcase for fine art, sculpture and pottery created by more than 30 of the Southwest's artists, including: R.C. Gorman, Amado Pena, Peggy Hardin, Betty Sabo, Marilyn Bendell, Manuel Cia, Julian Robles, Jackie Houchin, Cliff Fragues and others. In addition, each room is furnished with the handcrafted Santa Fe Territorial style furniture by McMillan's of Santa Fe. The gallery is located near Albuquerque's Old Town, at 110 San Felipe.

Custom Screens and Furniture: The Martins Open on Melrose

The Martins, a Gallery of Design, has opened at 709 North Gardner Street off Melrose Avenue in West Hollywood. Artist/owner Sam Supree Martin is presenting her work including art, screens, headboards, doors, murals and custom furniture.

After attending New York's Art Students League, Mrs. Martin studied abroad, then returned to live in Greenwich Village and develop her reputation as a muralist. Her work was commissioned for banks, hotels and residences. From her mural work, Mrs. Martin went on to the design of standing and wall screens.

"Déco Nights," a screen designed by Sam Supree Martin, presented at The Martins gallery.

After moving to California, Sam Supree married and associated in business with Bill Martin, creator of the Xcord, a cordless roman shade, and a custom upholsterer. The two combined their energies to present one-of-a-kind or signed limited edition furniture pieces exhibiting a variety of design influences.

Showplace Square West to Hold Textile Study Center Benefit

Showplace Square West, San Francisco, will open its doors to the public on Wednesday, September 30, from 6 to 8 p.m., for a cocktail reception, "Focus on Design."

The evening gala will serve to raise funds for the Textile Study Center of the M.H. de Young Museum, San Francisco. Textile displays from the de Young collection will be on display throughout the event.

The San Francisco Bay Area is especially rich in the number of people who practice and collect the textile arts. At the center of this interest is the Textile Study Center, a support group of the Fine Arts Museum of San Francisco Department of Textiles, which provides study resources. Curators and researchers from Europe, Japan, and all parts of the U.S. have studied some part of the museum's textile collection which exceeds 8,000 items.

Suzani embroidery of silk on cotton, Afghanistan Uzbekistan, 18th century, from the textile collection of the Fine Arts Museum of San Francisco.

Because of the size and diversity of the museum's collection, those interested in tribal rugs, couture fashion or 17th century "stumpwork" embroidery can be accommodated with equal ease. The Study Center provides an environment for seeing and studying real objects, as opposed to pictures in books, lending excitement to the learning experience. College classes in design, fashion illustration and the history of costume use the center's resources regularly. Conferences on surface design, theater arts and fans have utilized the center for special events. The center also regularly sponsors lectures, seminars and field trips.

Because the museum is a membership organization, the study center is self-supporting, paying for printing, catering, equipment, and speakers' honoraria from dues and fees for lectures. For membership information, contact (415) 750-3627. For information on the Showplace Square West benefit, contact (415) 626-8257.

Continued on page 44

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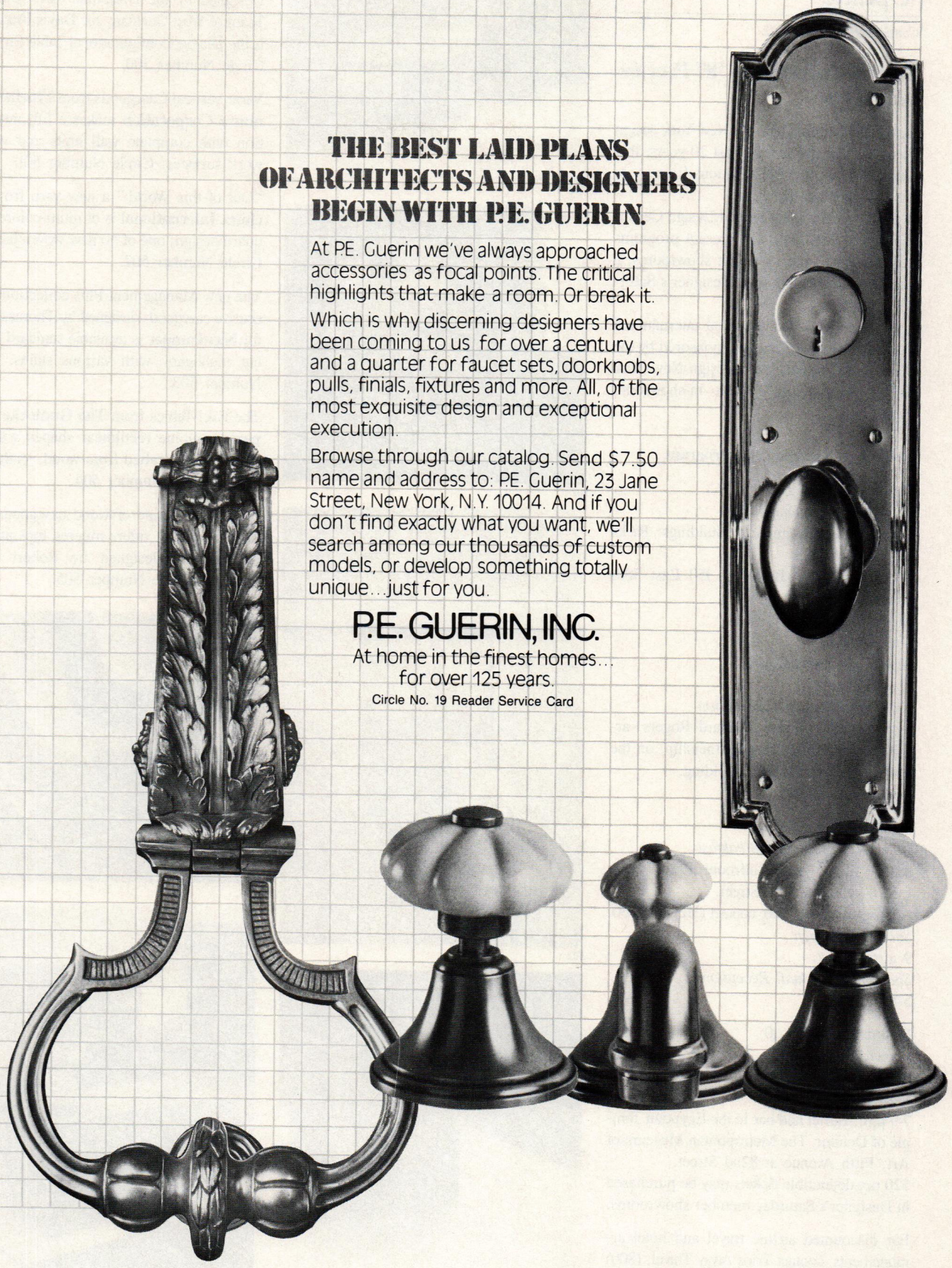

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Update

Continued from page 42

Designer's Saturday '87 Preview
October 8-10

Designer's Saturday, the fall New York design event in existence for the past 20 years, this year offers product presentations from more than 65 member firms.
In addition, The International Design Center, New York (IDCNY) will present programs and offerings from its tenant showrooms, a number of which are also Designer's Saturday members.
From October 7-10 the annual international interior furnishings market sponsored by the Resources Council, Inc., Design New York 1987, will participate with in-showroom events.

Designer's Saturday '87 Program

Thursday, October 8
Facilities Management Day
"Asbestos in Commercial Buildings: Risks and Resolutions"
8-10 a.m., A&D Building, 150 East 58th Street, 2nd Floor
Showrooms Open
9 a.m.-5 p.m.
Showroom Presentations
10 a.m.-4 p.m.
Facilities Manager's Reception
with keynote speaker Richard Rogers, architect, Richard Rogers Partnership, on the new Lloyd's of London Building.
5:30 p.m., IDCNY

Friday, October 9
IBD Product Awards Breakfast
8-10:30 a.m., Grand Ballroom, Plaza Hotel, Fifth Avenue at 58th Street.
Admission tickets, $50, contact (312) 467-1950.
Showrooms open
9 a.m.-5 p.m.
Showroom Cocktail Receptions
5-8 p.m.

Saturday, October 10
Showrooms Open
9 a.m.-5 p.m.
Gala Reception
7-9 p.m. Buffet and bar in the Egyptian Temple of Dendur, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street.
$20 tax-deductible tickets may be purchased in Designer's Saturday member showrooms.

For discounted airline travel and hotel arrangements, contact Trips Away Travel, (800) 428-6677.

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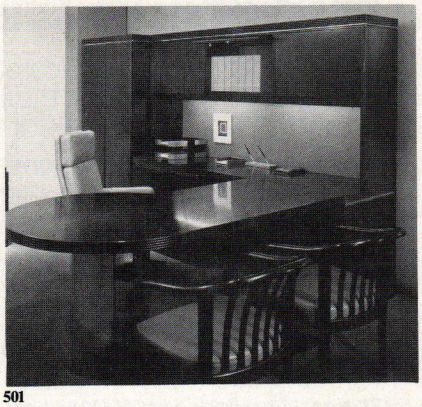

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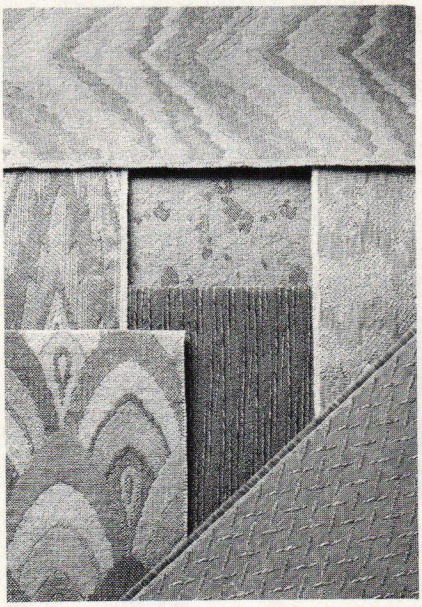

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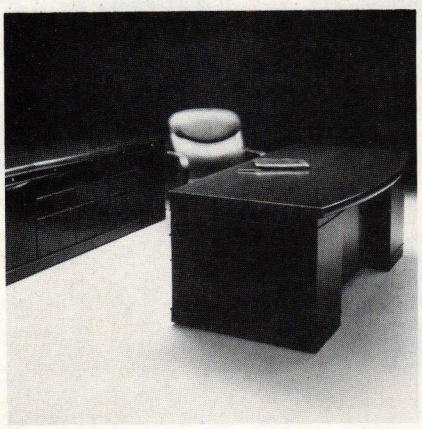

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Designer's Saturday Member Products

Designed by the Dreipunkt Art Collection Team of West Germany for **Davis Furniture** is the Dialog Configurational Table Program. Circle Number 500.

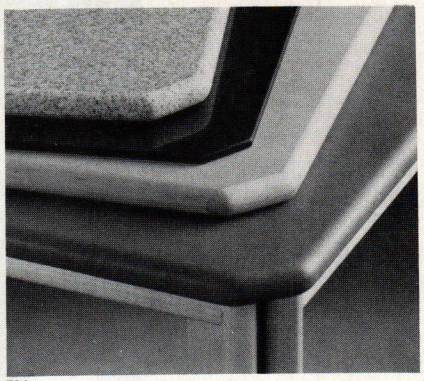
Varia Vertical Casegoods from **Mueller Furniture Corporation** makes a full introduction with complete wall units and various work surfaces. Circle Number 501.

"Out of this World," a new yarn from **Architex International** is of multi-colored Jacquard design, one of 50 new woven patterns. Circle Number 502.

The new Management Plus collection of executive casegoods designed by Thomas Lamb for **Nienkamper** is available standard in rift-cut mahogany with various stains. Circle Number 503.

The Exel Tables from **The Gunlocke Company** combine rectilinear shapes with soft radius edges crafted from wood, leather and stone. Circle Number 504.

Edgewood, a line of wood casegoods from **Stow & Davis**, offers mitered tops and fine detailing as designed by Robert Taylor Whalen. Circle Number 505.



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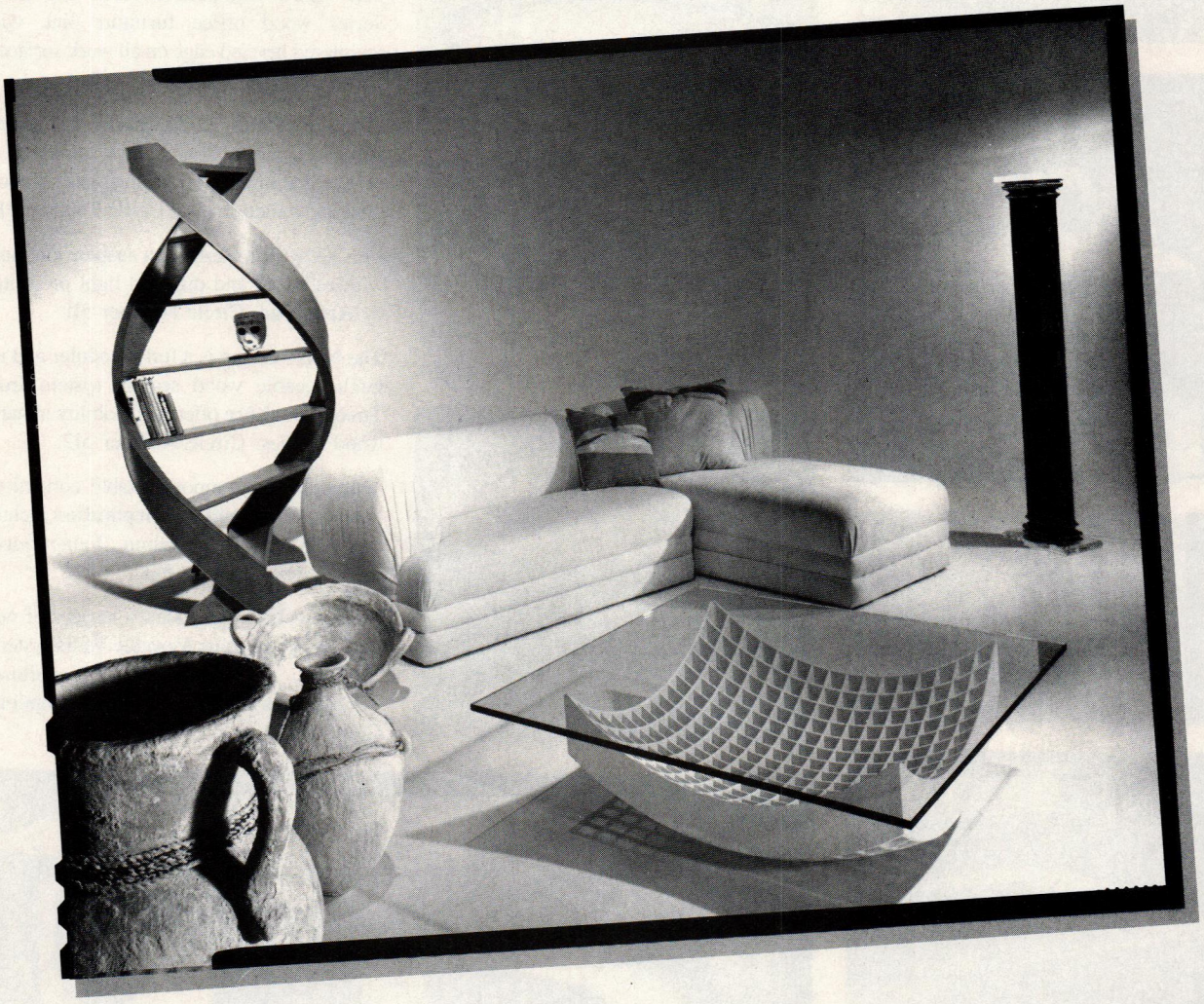
A NEW LOOK

A NEW ATTITUDE

A NEW DIRECTION

A NEW

INNERSPACE



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Update

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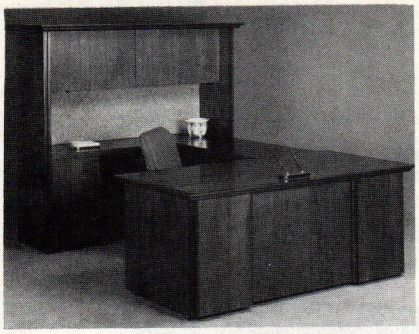

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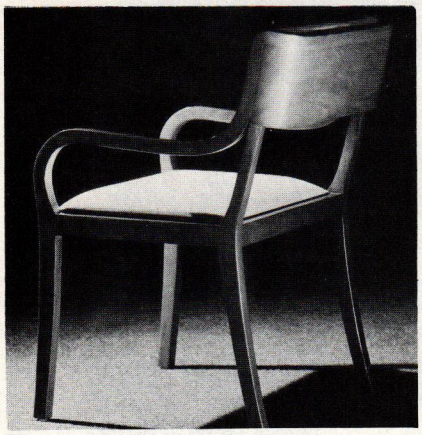

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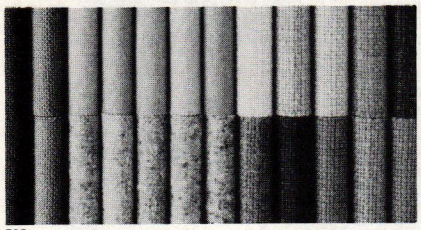

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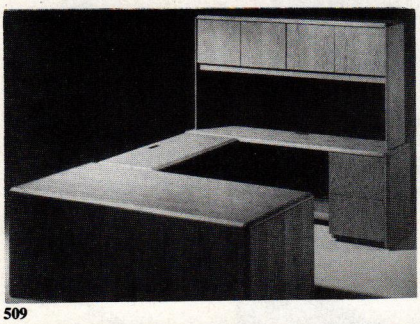

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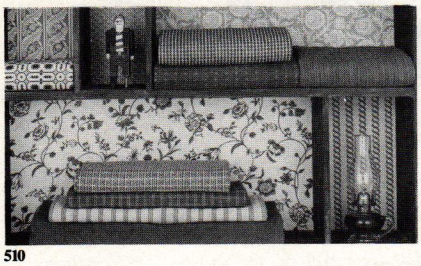

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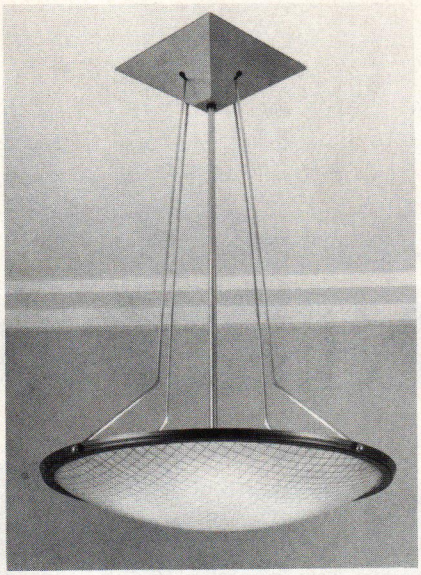

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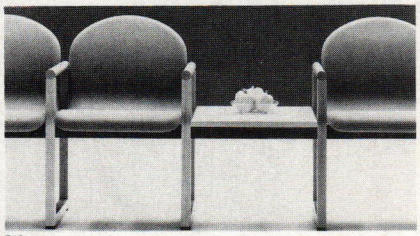

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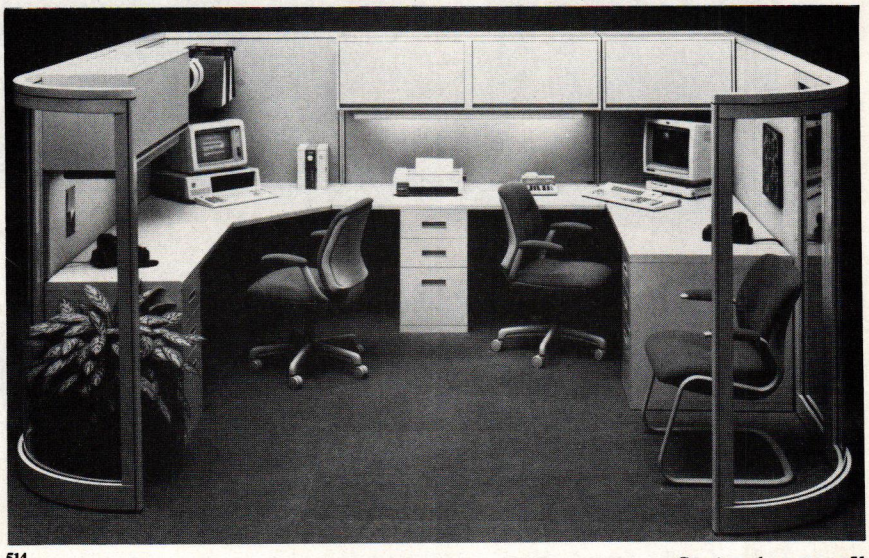

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The Mantel Series, designed by Michael Leidner for **Helikon**, is accented by traditionally detailed mitered hardwood rails with an overhang top. Circle Number 506.

The Nile chair is part of **Cumberland Furniture Corporation**'s conference, dining and visitors chair program, crafted in solid beech with a finish selection. Circle Number 507.

New introductions in a selection of panel fabrics and upholsteries will be offered by **Westinghouse Furniture Systems**, with expansions in color of existing collections. Circle Number 508.

The Alma Companies offers the Folio Series wood office furniture line with sculptured beveled edge on all work surfaces. Circle Number 509.

From **Stroheim & Romann, Inc.**'s new American Collection is this sampling of wovens and prints with complementary coordinating wallcoverings. Circle Number 510.

Celeste by Ron Rezek is a suspension lamp with reflected and diffused light presented by **Artemide**. Circle Number 511.

The Nikko Group is a fully modular and interchangeable wood seating system from **Tuohy Furniture** offering flexibility in hardwood frames. Circle Number 512.

Three new contemporary table collections from **Howe Furniture Corporation** include the Fugue, a four-column, four-pronged base. Circle Number 513.

Steelcase Inc. has added a variety of new design options to its Movable Walls systems furniture, including softened, radiused worksurfaces and increased support options. Circle Number 514.

Continued on page 51

Not since Johann Sebastian Bach has a Fugue this beautiful been created.

From any other company but Howe, a statement like the above might have sent Herr Bach rolling over in his grave.

However, with all due respect, in our case we think he'd have been rather pleased.

After all, what we're really saying is that like the work of the great master, our Fugue is designed to endure.

Its beauty is timeless. Its form perfect. Its presence able to grace any setting.

Howe's Fugue, like Bach's, has a recurring motif.

In our case: it's the handsome leg, designed to support a variety of tabletop shapes and sizes.

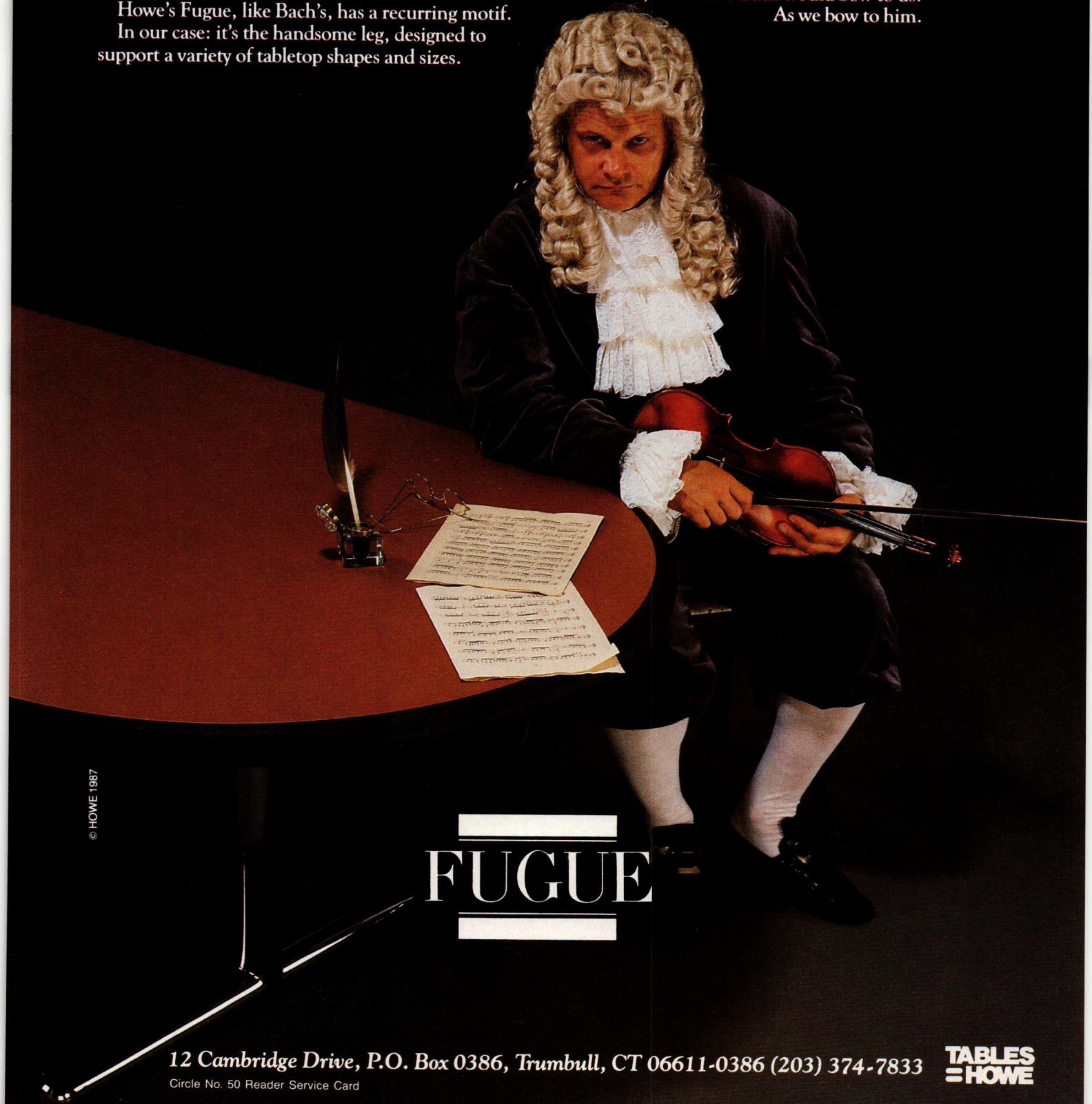
We admit, of course, that advances in technology have given us an edge (our patented Softhane edge resists bumps and bruises).

As well as a remarkable new surface material called Finesse (soft as glove leather, tear- and stain-resistant).

But the real beauty of Fugue lies in the elements of its creation — inspiration, meticulous crafting and a commitment to excellence.

For that, we believe Bach would bow to us.

As we bow to him.



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TABLES BY HOWE

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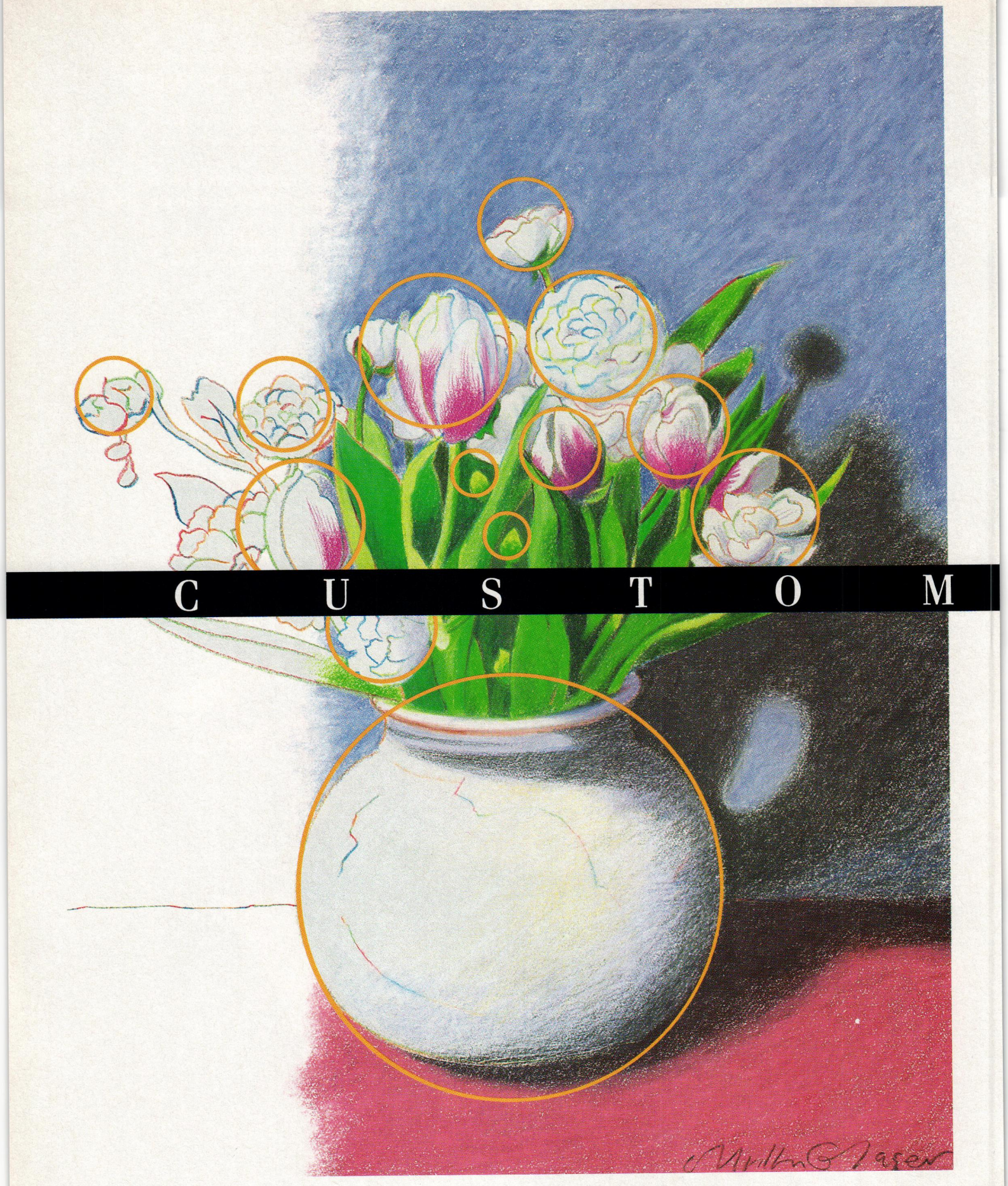
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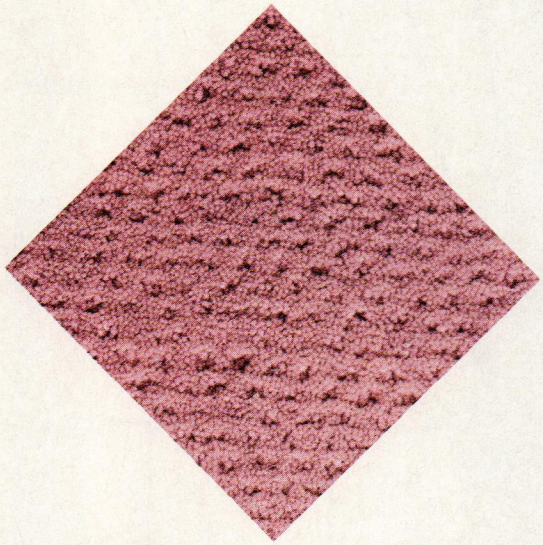

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Update

Continued from page 46

International Design Center, New York Fall Market '87

Marking the first anniversary of the opening of IDCNY, the center's Fall Market will include participation by more than 70 showrooms.

Thursday, October 8

Morning Program

"How to Market Design Services," speakers: Arthur Gensler, Gensler and Associates/Architects; Richard Hayden, Swanke Hayden Connell Architects; and Eugene Kohn, Kohn Pederson Fox Associates.

Evening Program

English Architect Richard Rogers (see Designer's Saturday program listing).

Friday, October 9

"United World of Design"

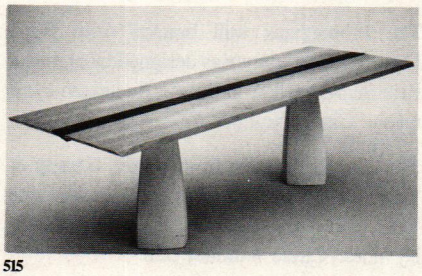
Architectural designers from Canada, Great Britain and Australia speak.

IDCNY Showroom Receptions

From 5 p.m. on.

Additional attractions: Ronald Cecil Sportes: Designs for the Elysee Palace and Other Works, Forma Finlandia Design Exhibition, The Promosedia Chair Competition, Drawings and Models by Edward Suzuki, Drawings and Models from *New York Architects*.

For more information contact (212) 486-5252.



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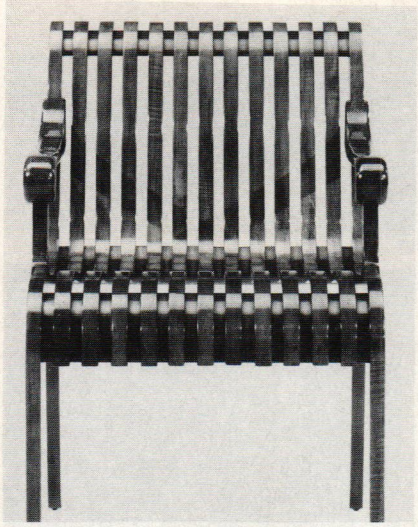

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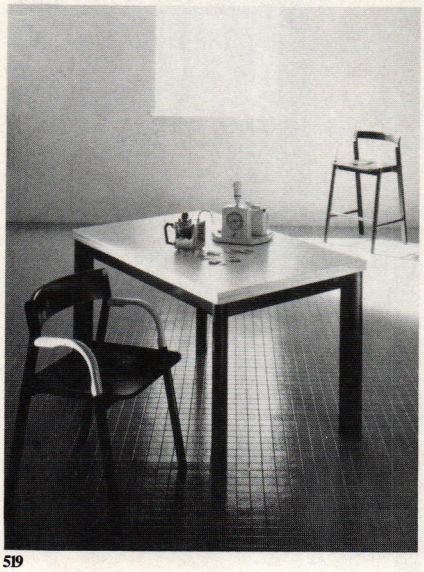

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IDCNY Showroom Products

From **Poltronova International, Inc.** comes the Uffizi Series conference table, designed by Angelo Mangiarotti with walnut finish and integral wiring system. Circle Number 515.

The new Trilax chair from **Girsberger Industries** is constructed with three interconnected joints to allow the chair to conform synchronically to each movement. Circle Number 516.

The Waterfall Chair designed by Andrew Belschner for **Bernhardt** is comprised of repetitive lines of wood in a rhythm symbolic of water flowing over boulders. Circle Number 517.

The style and substance of **Comforto**'s System 25 has been extended to include this new operator/task chair, with or without arms. Circle Number 518.

Designed by Roberto Pamio for Arclinea and exclusively distributed in the U.S. by **IPI** are the Arc armchair and bar stool in beechwood. Circle Number 519.

Spec'built engineers and manufactures custom furniture and cabinetry such as this collection for an executive office by Planned Expansion Group Inc. Circle Number 520.

The original design of "Awakening Damask" from **Scalamandré** was drawn in 1899 by Kolo Moser and is now made in Belgium of wool and cotton. Circle Number 521.

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Update

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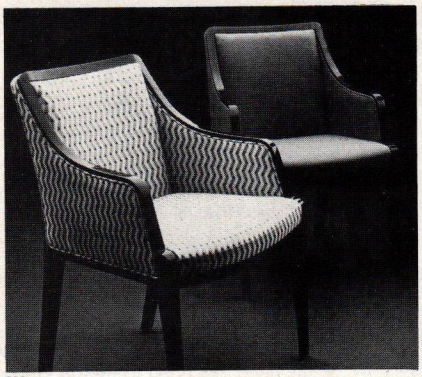

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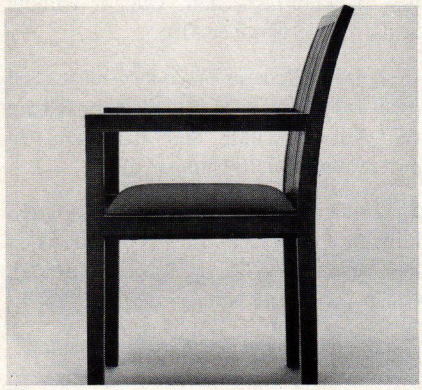

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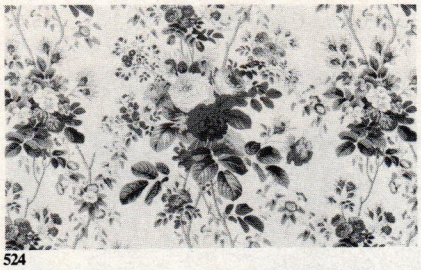

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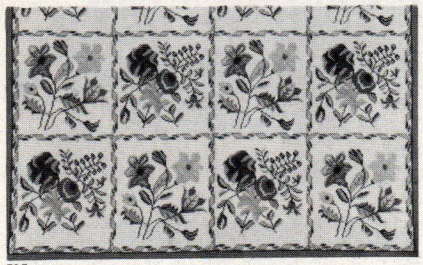

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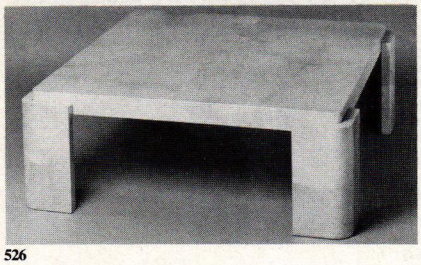

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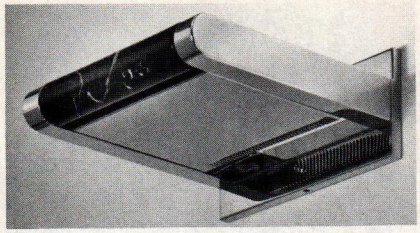

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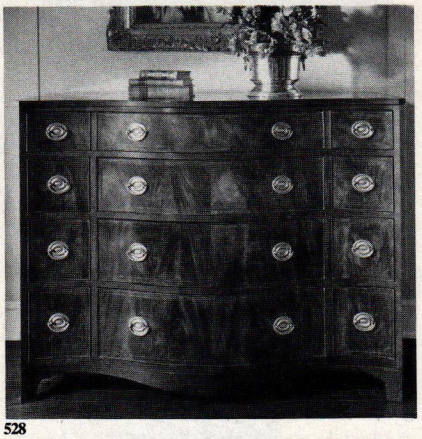

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530

The Monticello chair group, designed by Bob Becker for the **Cleator Corporation**, is the first of several new products to be introduced in the Contract Marketing Associates showroom. Circle Number 522.

The March chair by Massimo and Lella Vignelli with David Law for **Hickory Business Furniture** was influenced by Shaker design and Early American wood craftsmanship. Circle Number 523.

Design New York 1987 Presented by the Resources Council

In addition to product introductions from the more than 50 participants, Design New York 1987 will offer educational programs such as the Seminar-on-Wheels and in-showroom presentations, as headed by Elyse B. Lacher, Cy Mann Designs, Ltd. president, and president of the Resources Council. For further information contact (212) 532-2726.

Cowtan & Tout presents "Townsend Chintz," based on an 18th century English handblocked document, now printed by hand in Switzerland. Circle Number 524.

"Printemps," of 100 percent wool, is in the Portuguese Needlepoint Collection from **Rosecore Carpet Company Inc.**, available in custom sizes. Circle Number 525.

Albino goatskin LeKroll cocktail table is available in custom sizes and finishes from **Ambience, Inc.** Photo by Dennis Purse. Circle Number 526.

The Prometheus wall bracket from **Boyd Lighting Company** was designed by architect Eric Stanton Chan in classic Euclidean symmetry. Circle Number 527.

The Charleston chest from **Baker, Knapp & Tubbs** is reproduced from an original, circa 1790, with swirl mahogany, brass pulls and inlay lines. Circle Number 528.

From **Cy Mann Designs** comes the Dex Chair, a European design with deeply cushioned lumbar back support and thick upholstered seat. Circle Number 529.

The peeling walls of Roman ruins inspired the textural striped wallcovering "Tarquin" from **Katzenbach & Warren**'s Softly Serene Collection. Circle Number 530.

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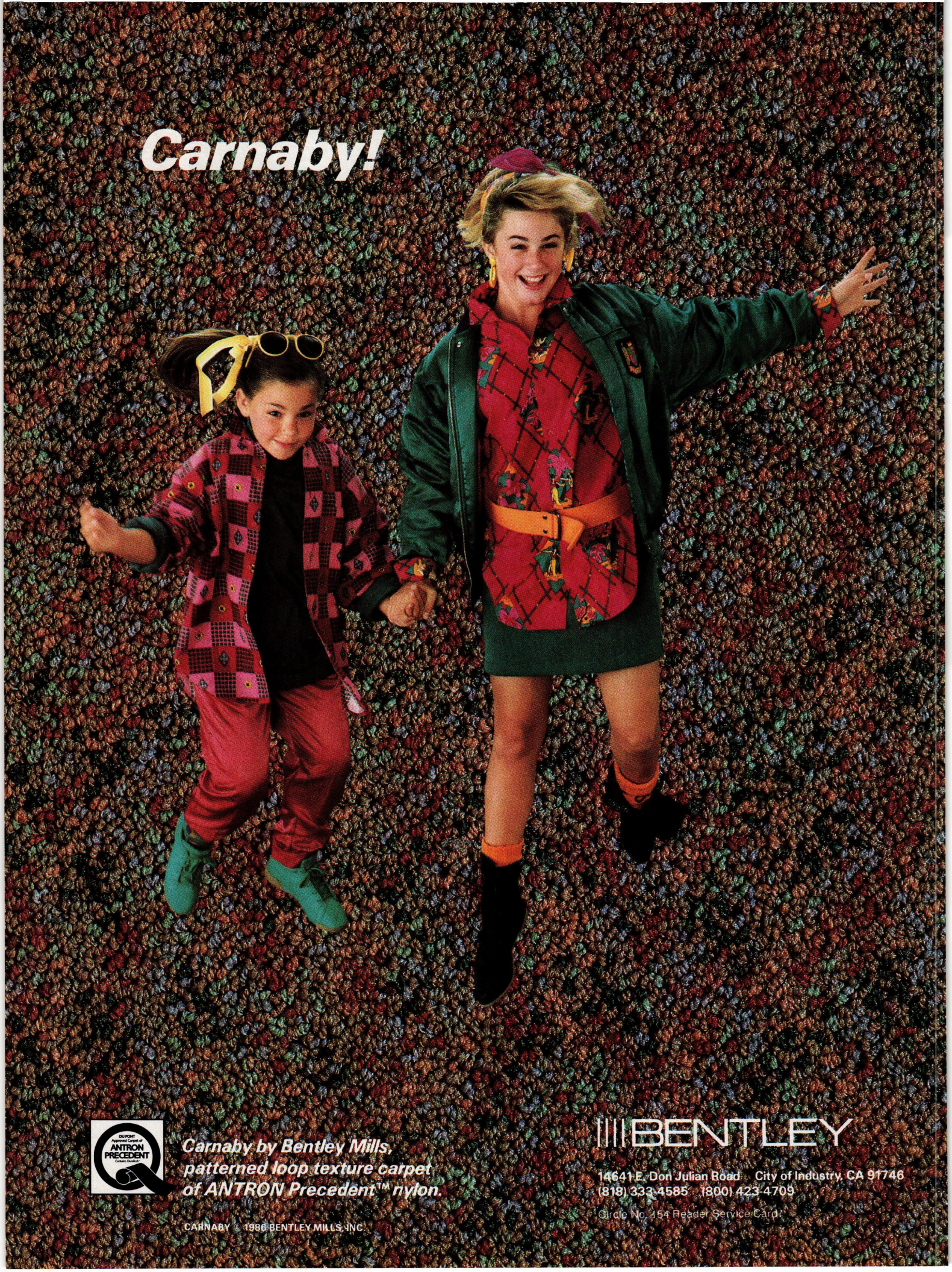

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Faces

1. Patton/Duval Opening
Filled with a colorful group of art by contemporary painters and sculptors from Los Angeles, Santa Fe and Houston, the Patton/Duval Gallery opened its doors on Melrose Avenue in Los Angeles with a festive open house. Standing alongside a Hampton Hall painting are owners **John Patton** and **Leo Duval**.

2. DIFFA Benefit
The opening of the new George Cameron Nash showroom in the Dallas Design Center not only introduced guests to the firm's line of 18th and 19th century French antiques, but also benefitted the Design and Industry Furnishings Foundation for AIDS (DIFFA). At the event: **George Cameron Nash** (right) with **Leslie Wadsworth** of Birtcher Wadsworth AIA/Associates.

3. Barricade Masterpiece
Noted Southern California artist **Billy Al Bengston** is shown here standing in front of a barricade which he and graphic artist Robert Miles Runyan designed for The Tower corporate high-rise in the Los Angeles community of Westwood. The 100-foot-long work will be auctioned in December to benefit the Museum of Contemporary Art, Los Angeles.

4. Licensing in Seattle
Panelists **Clara Smith** (right), IBD, National Vice President of Education for the Institute of Business Designers, and **Jim Mezrano** (left), ASID, Chairman of the American Society of Interior Designers National Title Registration Committee, discuss the latest licensing issues at the seminar "Licensing for Interior Designers" held recently at Design Center Northwest, Seattle.

5. Artistic Exchange
Sixty-two paintings by 19th century Russian artists were exhibited at the Los Angeles County Museum of Art as part of a cultural exchange signed in Geneva in 1985. Celebrating the occasion at the museum, from left: Museum Director **Earl Powell III** and his wife, **Nancy Powell**; USSR Deputy Minister of Culture **V.I. Kazenin**; Mrs. **Francis Hammer** and Dr. **Armand Hammer** who arranged for the Los Angeles visit of the show.

Continued on page 56

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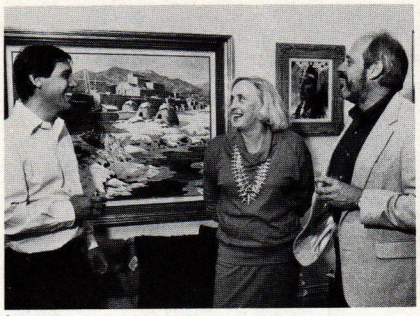
Faces

Continued from page 55



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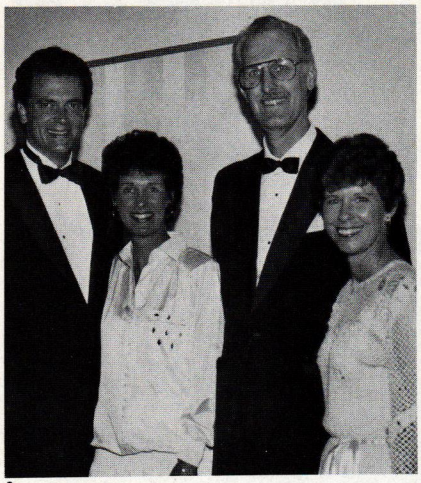
Scott Baird



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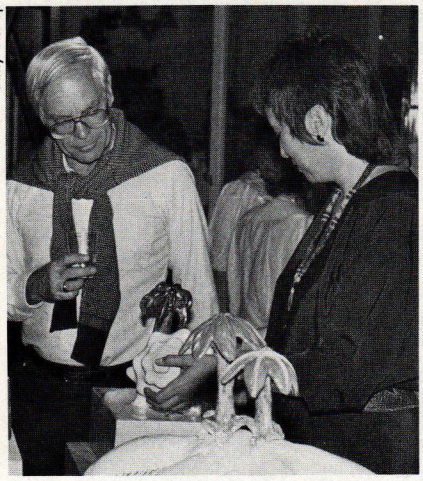
Amy Bishop



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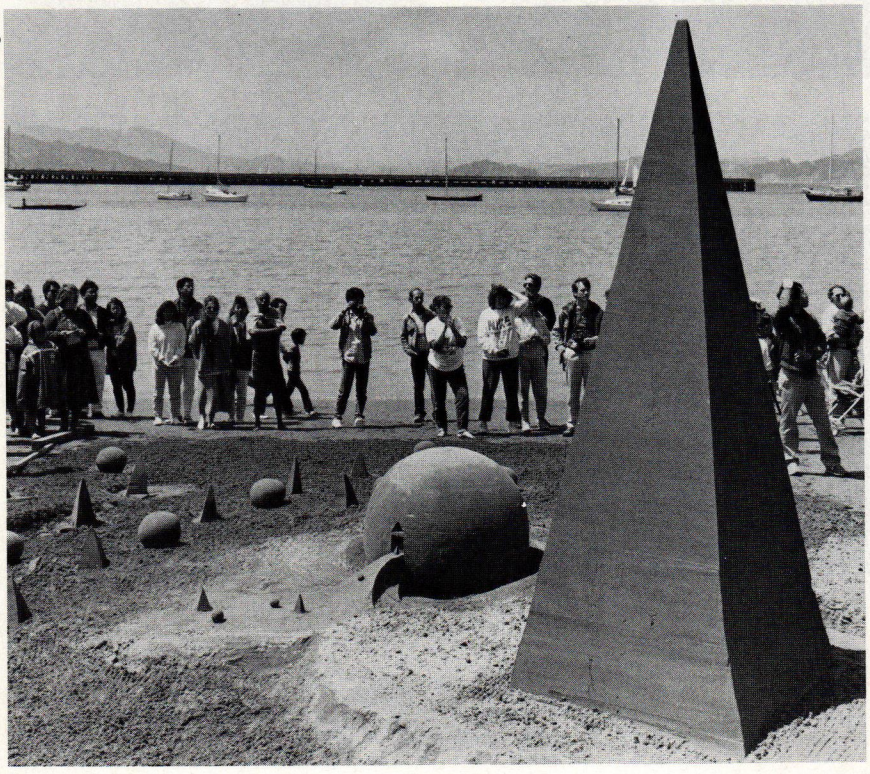
David Livingston



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1. McMillan's Showcase
McMillan's of Santa Fe recently showcased its custom furniture and arts and crafts by leading Southwest artists at the two-story, 75-year-old Bottger Mansion Gallery in Albuquerque, New Mexico. There, guests viewed the many distinctive works in a home-like atmosphere. Standing alongside a painting by Betty Sabo are, from left: co-owner and founder **Dennis McMillan**; artist **Betty Sabo**; and co-owner **Gary Beals**.

2. Space Age Pottery
Jan Sher (left), owner, and **Cindy Spickler**, manager, of El Tecolote, Palm Desert, California, admire reproduction Indian pottery by artist **Rej Jackson** made from space-age materials that are lightweight, unbreakable and impervious to weather. The occasion was a designers preview in the showroom to present these and other Southwestern furnishings offered.

3. Art Center Gala
A campaign gala was held at the Pasadena, California, campus of Art Center College of Design to raise monies toward the 1992 goal of $25 million. Shown here at the black tie event, from left: Art Center College President **David Brown**; campaign gala hostess **Judy Brown**; Senior Vice President and Director of Art Center (Europe) **Joseph Henry**; and **Wanda Gae Henry**, registrar, Art Center (Europe).

4. Toth on Display
The sculptures of renown ceramicist Myra Toth were displayed along with mezzotints by Susan Jameson at the Anca Colbert Gallery in Los Angeles. **Myra Toth** (right) is shown with guest **Pierre de la Riviere** discussing her *Tropical Island* pieces which feature removable sections and colorful inner surfaces.

5. Building Sand Castles
For the third year in a row, the architectural firm of Storek and Storek captured Best of Show in the annual LEAP Sand Castle Contest in San Francisco. Titled "Obelisk and Sphere," the sand masterpiece shown here was joined by other winners such as Haworth and LTDD's Best Fantasy Castle; Kaplan/McLaughlin/Diaz' "The Titantic"; and Skidmore Owings & Merrill's "Best Country Western Bar."

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Special Report

America by Design

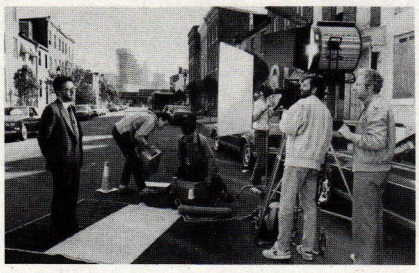
Television Series Examines Architectural and Design Heritage

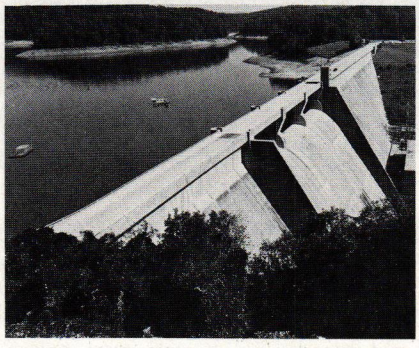
We are all designers of America. We are the ones who fill buildings, roads and the land with life, and so give an identity to the unique experiment that is America. It is how we use what is designed and built, in the demands we make and the changes we bring about on the face of the land, that determines how we fare as a people and a nation. This lively and provocative perspective comes from noted architectural historian and author, Spiro Kostof, host and co-writer of *America by Design*, a five-part public television series that airs successive Mondays, beginning September 28 (check local listings for exact date and time in your area). The program presents the story of the people and events that gave shape to America: houses, workplaces, streets, public spaces and monuments, and the land itself. "How did we mark the land with farms and cities and highways?" says Kostof. "What do these patterns say about us —who we are, where we come from and where we are going?"

America by Design portrays this country as one design, made out of a whole cloth, continuous over time and geography. Says Kostof: "In design, the final measure of success rests not in shapes, but in the rituals designs play host to—which means us."

Three years in the making, the program was filmed throughout the entire United States of America. Producer-director and co-writer Werner Schumann and his crews criss-crossed the country from Saco, Maine, to Santa Fe, from Yosemite National Park to Savannah, Georgia in their quest for the extraordinary and the important ordinary. "When the series is over," says Schumann, "we hope our viewers will perceive their surroundings and their role in shaping America with new eyes."

"The House," first of the five-part program, explores the evolution of the American house as a symbol of the American dream. Its roots are traced back to colonial Williamsburg and, in Kostof's exploration, he finds common elements in today's suburban home and Hearst's Castle in San Simeon, California. Kostof also discusses the significance of the machine-made nail and standardization which revolutionized house construction, making the dream of home ownership within the reach of most Americans.





Top: America by Design *host Spiro Kostof. Middle: Kostof (left) and producer-director and co-writer of the series Werner Schumann (far right) on location in Baltimore. Bottom: Norris Dam, the first Tennessee Valley Authority project, is featured in "The Shape of the Land," the fifth and final episode of* America by Design.

"The Workplace" traces the changes that have taken place in the American workplace in our history. This program focuses on the development of these structures—the mills, factories, office towers, many of which are landmarks on the face of the nation. "The Street" is the third episode in which Kostof tours our backroads and highways to reveal an America designed around our vast network of roads and streets, calling it "our finest national effort." "Public Places and Monuments," a presentation of public spaces shared by all America, offers an insight to American values exemplified through our monuments, churches, libraries, parks and civic centers. Finally, "The Shape of the Land" surveys the geography of America and how we redesigned it on a grand scale—through spanning valleys and lakes, clearing forests and draining marshlands.

America by Design will be made available to schools, colleges, libraries and institutional audiences. The complete series or individual episodes also will be available on videocassettes. Kostof's companion book is being published by Oxford University Press concurrently with the series' debut. *America by Design* is made possible by grants from the National Endowment for the Arts, Haworth, Inc., a leading manufacturer of office furniture, the American Institute of Architects, the Andrew W. Mellon Foundation, the Corporation for Public Broadcasting, and the Public Broadcasting Service.

Designers West talked with Kostof, a resident of Berkeley, California, to discuss his three-year effort. Author of *A History of Architecture* and the *Caves of God*, Kostof is also serving as a professor of architectural history at the School of Architecture, University of California at Berkeley.

Continued on page 63

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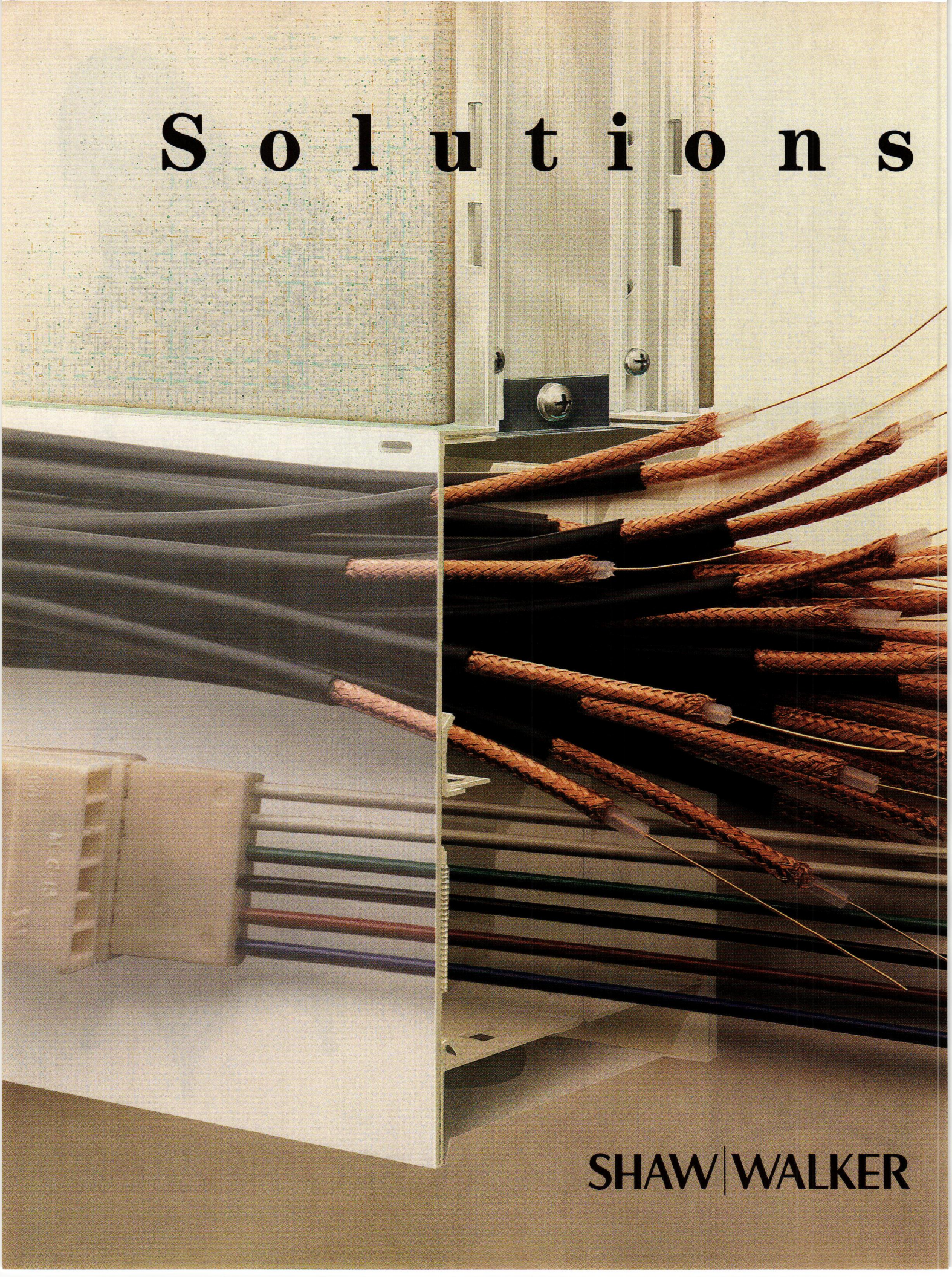
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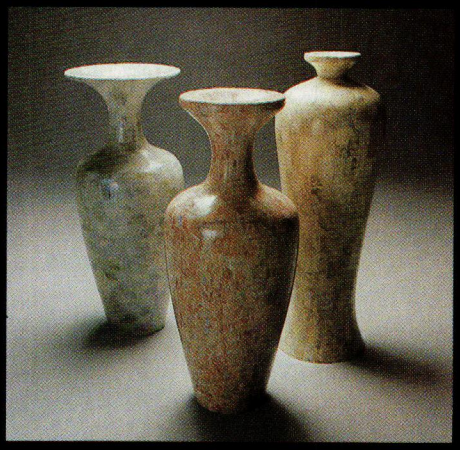

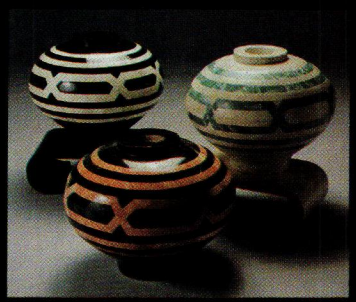

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Special Report

Continued from page 58

Following are excerpts from that interview.

Uniqueness of Program: We have important name architects. But the farmers and builders have a lot to do with the designs on this continent. The act of clearing a few acres of land to create a farmstead was repeated about two and a half million times between 1650 to 1850 and that is also design. In other programs focusing on the subject, obviously the tendency was to focus on architecture with a capital "A." The point I sought to stress was that even in the use we make of what professional designers have given us, we are all designers of America. The series is a cultural and social examination on how we took a continent and gave it shape.

Uniqueness of American Design Heritage: The notion of a detached single family home on a plot of land is certainly not unique to America, but the pervasiveness and continuity of that notion—reflected in the philosophies and works of Thomas Jefferson and landscape designer Andrew Jackson Downing, and even in today's real estate agent—certainly is. We have never truly adapted to or liked communal or apartment living. The idea of Main Street is a uniquely American institution, one that goes beyond physicality to a state of mind. And, there is "Elm Street," the embodiment of the tree-lined residential block. Some of our workplaces are unique, such as the skyscraper and its configuration, the central business district. Reshaping of the cities with tall buildings, for better or worse, is essentially an American invention. The scale of surveying and marking done on our geography contributed to the establishment of continental settlement patterns and modern state borders.

The Series' Goals: *America by Design* essentially means everything from the design of a kitchen to the great national grid imposed on the continent. The aim of the program is to read the continent as a design artifact. How did it come to look this way and who was responsible? In a missionary attempt, we hope the series will encourage people to look around them. Architecture should be a topic of general concern such as politics, sex and food. Everyone should be able to get involved in architecture because it can affect the way one lives.

Working with the Film Medium: You learn to speak less because the camera, if used judiciously and with a script, reveals so much. The camera makes vast numbers of words unnecessary. It is a wonderful medium that reaches a broader audience. In some ways it is also very limiting because so much information has to be condensed, but you become more selective and careful of what to write in a script.

New Discoveries During Filming of the Series: My background in art history and architecture has prepared me with a sensitivity toward finding new things. Ordinary research would not have taken me to some of the places that I visited during the filming. The questions I was asking forced me to look at places I would not normally pay attention to, such as the old farmsteads and single-room schools that dot the countryside. I visited a strip mining operation in central Ohio—the size of three counties—and marvelled at the scale of how the land is restructured. Then, there is that bonus history that comes from personal experiences which, unfortunately, will never be seen on the series. These were the people I have met in small towns: custodians of local history with interesting stories that contribute to the understanding of the American fabric.

—Reported by Rick Eng

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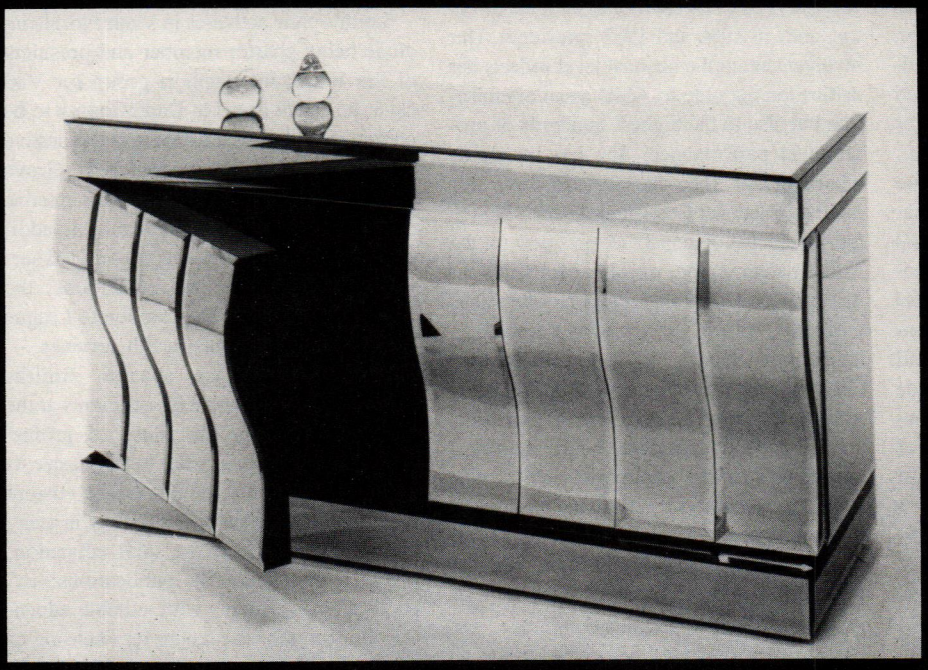

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Pursuing Perfection in Toronto

1987 ASID National Conference Lives Up to Its Name

There had been many doubting Thomases regarding the decision to hold the 1987 National Conference of the American Society of Interior Designers (ASID) in Canada. But, by the time the four-day conference held July 22 to 25 was over, every dubious Thomas seemed converted into a full-fledged supporter.

For the group's national president, Joy E. Adcock, FASID, there were several reasons the event lived up to its theme, "Pursuit of Perfection." "You have to measure the success of a conference in terms of achievement," she said the following week at her East Lansing, Michigan office from which she directs design services at Michigan State University. "An extremely critical issue was solved at this conference—the adoption of the proposal by the Umbrella Task Force for the implementation of the Allied membership category. I can truly say I believe it to be a milestone for ASID." (*Designers West*'s will cover this subject more fully in an upcoming issue.)

The in-depth seminars with their emphasis on the business of design as well as design skills was another key factor, noted Ms. Adcock. Also important was the increased number of CEU opportunities (courses for which continuing education units are given). So was the state-of-the-art Metro Toronto Convention Center and the number of major manufacturers participating, including 60 Canadian firms. "And the hospitality provided by the hosting New York Upstate/Canada East ASID chapter, led by conference chair Eleanor Brydone, ASID, and exuberantly interpreted by Congress Canada and Showmakers, was vital to this year's conference," she commented. "And finally, of course, was the number of attendees—at least 1,500—with all events sold out!"

ASID Bestows Fellowship on Three Outstanding Members

To many, the highlight of those events was the awards ceremony held on the concluding night of the conference. Chris Cordes, FASID, acting chairman of ASID's Council of Fellows, presented Fellows medals and certificates to three prominent members of the society: Connie Johannes, Janet E. Kane, and Marilynn Schall.

Connie Johannes, FASID, (California North Chapter), has made major contributions to the society on both national and local levels. From 1979-1982 she served on the ASID National Board of Directors and was re-elected in 1987. In 1981-1982 she was a member of the National Task Force on "Quality of Life," and in 1982 she worked as co-chairman of the ASID National Conference in San Francisco. Her involvement on the chapter level began in 1973 when she served as a member of her chapter's Board of Governors. Since that time she has served her chapter as its president, membership chairman, public relations chairman, and chapter by-laws chairman.

Janet E. Kane, FASID, (Virginia Chapter), has proved herself to be an outstanding member of ASID by contributing effectively at both national and chapter levels. She has been her chapter's secretary, by-laws chairman, national director, and, in 1986 and 1987, president. Her involvement on the national level reflects her dedication not only to ASID as an organization but also to the highest standards of professional performance. She has served as chairman for the special task force for NCIDQ (National Council on Interior Design Qualifications), regional vice president for the Mid-Atlantic region, member of ASID's Industry Foundation steering committee and, currently, is ASID's education chairman.

Marilyn Schall, FASID, (Wisconsin Chapter), has served her local ASID chapter as historic preservation chairman, treasurer, vice president, president, board member, community affairs chairman, public relations chairman and fund raising chairman. She began her national service as a member of the national board and then became regional vice-president and chairman of ASID's national nominating committee. She has also demonstrated her commitment to professionalism through her involvement in civic activities which have included an emphasis on urban beautification.

James Merrick Smith, FASID, Selected as ASID's 1987 Designer of Distinction

James Merrick Smith, president of the Coconut Grove, Florida design firm of the same name for nearly 40 years, was named this year's recipient of ASID's Designer of Distinction Award. His residential and commercial design projects have earned many previous awards; however, this latest was due largely to his dedication toward elevating professional standards in interior design. As president of American Institute of Decorators (AID), Smith's commitment toward shaping a more professional society through voluntary accreditation of members led to the formation of the National Council on Interior Design Qualifications (NCIDQ) and its examination as a requirement for admission to membership. He also served as a founding father of ASID through his work on the AID/National Society of Interior Designers (NSID) Consolidation Committee from 1972 to 1975.

Smith's civic activities in south Florida include being charter member and president of the Vizcayans, support group for Vizcaya, an estate given to Dade County to be operated as a museum for the decorative arts. Smith also has worked with Grove House, a non-profit marketplace for creative people migrating to south Florida. In addition, he has donated non-compensated services to many religious institutions, the American Cancer Society, the Junior League of Miami, and various health services.

In his acceptance speech, Smith, characteristically, spent his moments at the podium promoting the cause of professionalism. Calling on ASID to emphasize its service to members, he lauded the current direction being taken by the society in many areas. These include, he said: education; research and scholarly publications; expanded study courses with suitable educational institutions to prepare for licensing or professional membership examinations; development of specialized design sections; and a diversified insurance program.

Continued on page 66

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ASID Review

Continued from page 64

Housing Accessibility Advocate Selected as Winner of Prestigious ASID Human Environment Award

Walter Park, executive director of Independent Housing Services (IHS), a nonprofit, San Francisco-based corporation providing increased access to housing for the disabled and the elderly, was named the 1987 ASID Human Environment Award winner. According to the jury, "As a leader in policy making and civil rights championing for the disabled, IHS, under the direction of Park, has become a model for other grass-roots agencies."

As founding director of the IHS, Park has fashioned a unique program which combines direct social services and technical assistance, particularly for those residents with low and moderate incomes. The program's depth and diversity is evident in the major services it provides its clients: 1) counseling and placement for people who need relocation into accessible, affordable housing; 2) technical and architectural services to architects, designers and builders; 3) home accessibility modifications for homeowners and tenants which would enable them to adapt to their environments as they age; and 4) education and training.

The need for these services is especially critical in San Francisco, an area fraught with high housing costs, low vacancy rates, inaccessible housing and a hilly terrain. It has been estimated that over 20 percent of city residents are elderly and over 12 percent have disabilities. IHS, which works closely with most local social service, disability and housing agencies, receives referrals from over 170 agencies and has been credited with serving over 900 clients per year throughout the Bay Area.

Through the educational efforts of IHS, Park has demonstrated his ability to raise the consciousness of city departments and agencies to the problems of accessibility in housing. Training sessions for the Bureau of Building Inspection and technical assistance provided to the Department of City Planning have shed light on issues in barrier-free design which often are obscured.

But Park's IHS has gone far beyond traditional educational channels. IHS has both developed an Adaptable Kitchen Design Competition conceived to stimulate interest in adaptability among design professionals, and informed the public about new ideas in home design and construction. In his role as advocate, Park has served as a valuable resource, providing expert testimony before the Board of Supervisors and its committees, and proposing creative solutions. He also has been vital to the process of developing the housing adaptability regulations promulgated by the Department of Housing and Community Development.

New York State Council on the Arts Wins ASID Thomas Jefferson Award

New York State Council on the Arts (NYSCA) was named the recipient of the 1987 ASID Thomas Jefferson Award at the concluding ceremony. The most prestigious honor conferred by the Society, the award is annually bestowed upon an institution or individual for exhibiting a commitment to the preservation of the American cultural, intellectual or natural heritage.

Jack Lowery, ASID, juror on the Thomas Jefferson Award committee, noted that "NYSCA has set an example for all other states in the union in the scope of its leadership in supporting the arts and in the diversity of its involvement. Although the organizations that receive assistance from NYSCA are headquartered in New York State, they enrich the lives of Americans throughout the country. NYSCA is not the first state council for the arts, but it is surely the most vital and successful one in existence in the United States today. The jury felt that such an outstanding model of enlightened governmental support of the arts truly symbolizes the spirit of the award."

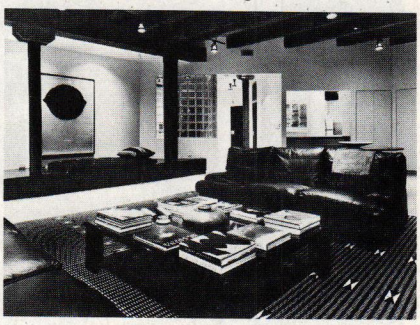
The Council, which was established in 1960 as a temporary commission with a budget of $50,000, has become a permanent agency with an annual budget of nearly $50 million, an amount greater than one quarter of the entire national commitment to the arts. For established groups, the Council's assistance has meant stability—support they could count on which would enable them to be more adventurous and experimental. But NYSCA support has also meant survival for fledgling groups providing instruction regarding such basic areas as how to arrange for tax exemption, acquire bulk mailing privileges, build up board membership, conduct fundraising campaigns and manage publicity.

Winners of 1987 Interior Design Project Award

Six design projects from more than 200 submissions were named recipients of this year's Interior Design Project Award at the conclusion of the ASID Toronto conference.

Residence in Boston

Celeste Cooper, ASID, of the Cooper Group Inc. in Boston, captured the award in the residential (with a budget of $25,000) category for her design of a Boston residence completed in June 1986. Ms. Cooper's goal was to renovate a waterfront condominium located in an old industrial warehouse and retain the space's original look. To

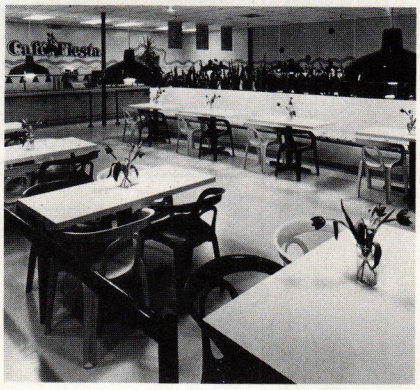


achieve this, she preserved the original brick walls, wooden beams, and exposed piping, creating a Japanese-like quality of simple serenity. She used a platform, originally conceived to camouflage a badly warped floor in the living area, to serve as extra seating and sleeping space for guests.

The jury members commended the project for its "sense of restraint and its proportion and balance." In addition, they cited its excellent lighting and praised the designer for making a "truly unique statement."

Cafe Fiesta

Judy Sussman, Associate Member ASID, of Judy Sussman Designworks Ltd. in Phoenix, Arizona, was deemed a winner in the contract (under 2,000 square feet) category for her work, Cafe Fiesta, which was completed in December 1985. Sussman's main objective was to create a Mexican restaurant which would be decidedly different from the scores of existing Mexican restaurants in the area while keeping within the confines of an extremely limited



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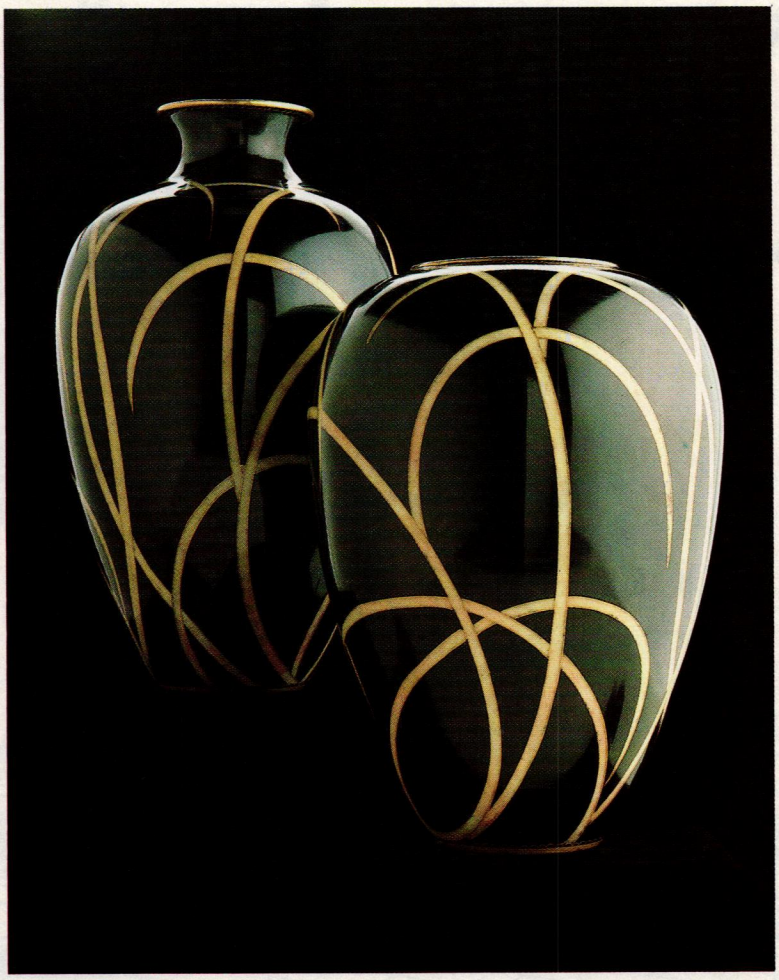

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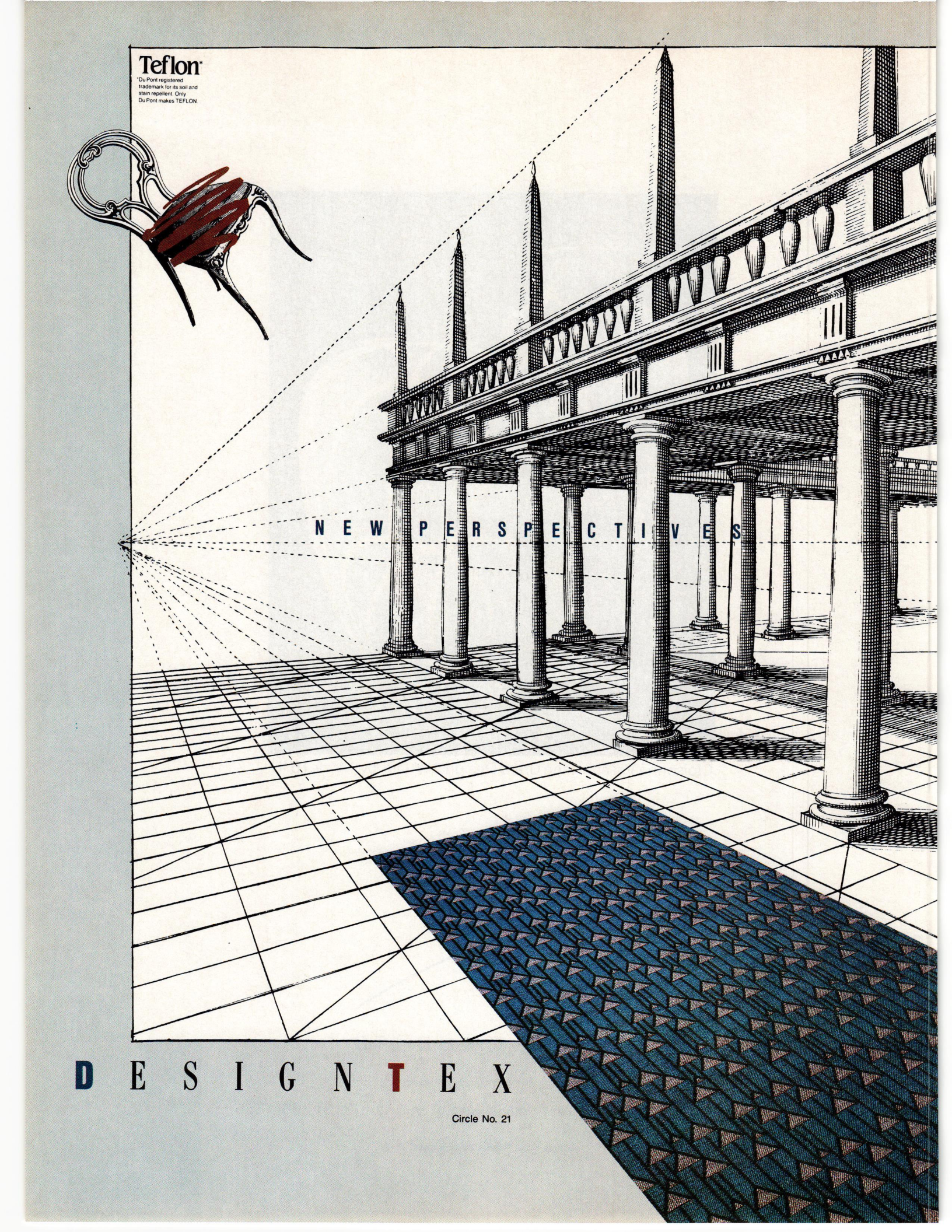
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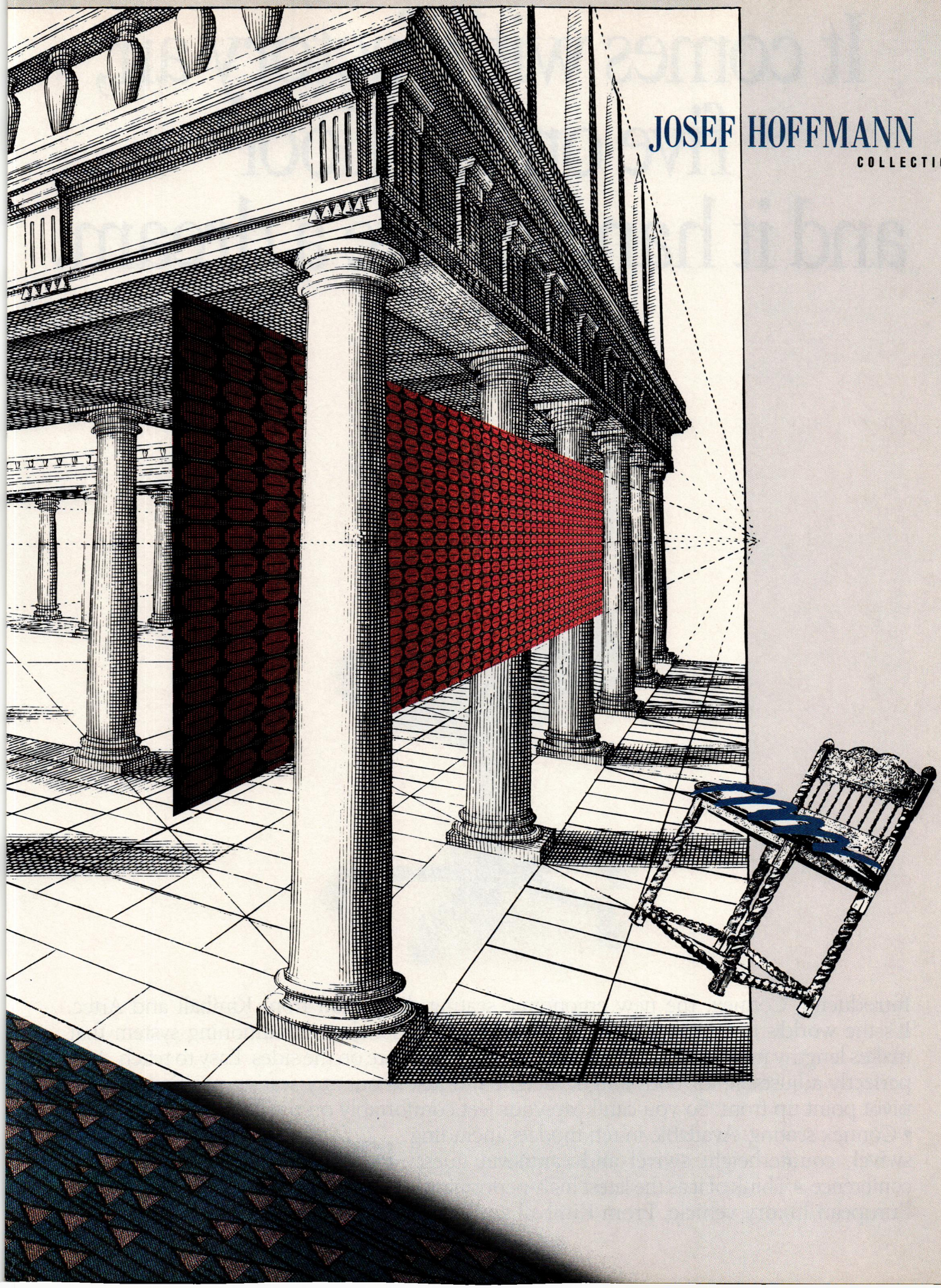

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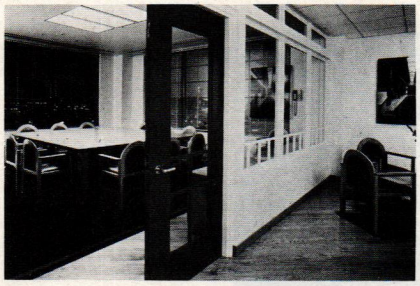
ASID Review

Continued from page 66

budget. Ms. Sussman set a light, airy, and "fiesta-like" mood through the use of hand-painted fabric, murals, banners and brightly colored chairs.

Simon Martin-Vegue Winkelstein Moris Offices

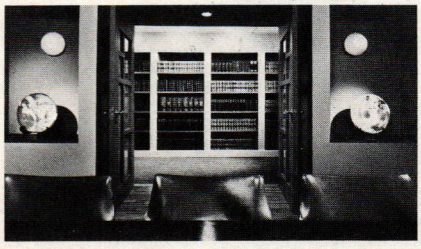
Phyllis Martin-Vegue, ASID, of Simon Martin-Vegue Winkelstein Moris in San Francisco, California, was chosen by the jury as a winner in the contract (under 6,000 square feet) category for the March 1986 design of her firm's offices. To create a



working environment which projects a dynamic, fresh image, and encourages the exchange of ideas among employees, she developed work stations with low walls. Neutral grays were chosen to bring the focus toward the panoramic view of the San Francisco bay; bright red accents in the carpeting, floors and along the walls were added for dramatic flair.

Garland, Nuckolls & Catts Law Offices

Gwen Osgood, ASID, of Stevens & Wilkinson, Inc. in Atlanta, Georgia, was awarded top honors in the contract (over 6,000 square feet) category for her interior design of Garland, Nuckolls & Catts Law Offices, completed in 1985. Ms. Osgood's intention was to develop a design concept which reflected the 1920's "beaux arts" architectural facade of the building. Drawing from the Moderne Movement of the 1920s, a "Mondrian square" theme was incorporated into the design of entrance doors, plastic laminate reception desk, interior corridor windows and silkscreened signage.



Willard Inter-Continental Hotel

Sarah Tomerlin Lee, ASID, of Tom Lee Limited in New York City, was the winner in the historic preservation category for The Willard Inter-Continental Hotel, completed in 1986. Ms. Lee's charge was to capture

the romantic flavor of the great historic hotel to near perfect duplication. In four areas of the hotel—the Lobby, the Peacock Alley, the Willard, and Crystal Rooms—Ms. Lee restored the plaster ceilings, scagliola columns, marble floors, furnishings, and color palettes and exactly followed the original architectural elevations. Ms. Lee's scrupulous attention to detail extended to the 19 suites, guest rooms, and baths.

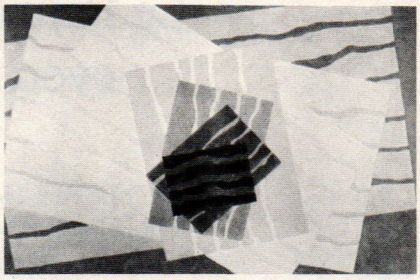
The Anne Gay Pannell Center, Sweet Briar College

Susan B. Smith, ASID, of Marcellus Wright, Cox and Smith Architects in Richmond, Virginia, was judged a winner in the adaptive use category for her April 1984 design, the Anna Gay Pannell Center. The design problem which faced Ms. Smith was to convert a dining hall into a gallery and reception area. She used a classically designed peristyle to divide the room into gallery and reception areas, provide lighting, and complement the 1920's Georgian revival building. Carpeting on the walls was used to hang exhibits and a neutral color was chosen as a good backdrop for the art.

Edward Fields Awards

The winners of the Ninth Annual Edward Fields Wool Rug Design Competition for Professional and Associate Members of the American Society of Interior Designers were announced by Jack Fields, President of Edward Fields Incorporated at the opening of the International Exposition. The winning rugs had been woven at the Edward Fields factory in College Point, New York.

First prize of $1,500 went to Frank Conte, Professional Member ASID, Florham



Park, New Jersey, for his design "Progression." Second prize, a $1,000 cash award, was won by Edward J. Riley, Professional Member ASID, Edmond, Oklahoma, for his design "Extravaganza." Third Prize, a $500 cash award, went to Jan Bernson, Professional Member ASID, Oak Park, Illinois, for her graphic design, "Discotech." Honorable Mentions were awarded to Annaliese Sullivan, Professional Member ASID, Washington, D.C.; Jack Travis, Associate Member ASID, of New York City; and Jane M. Klein, Professional Member ASID, of Milwaukee, Wisconsin.

1987 Mirror Design Competition Winners

Winners in the 1987 Design With Mirrors Competition, sponsored by the National Association of Mirror Manufacturers (NAMM) and ASID, also were announced in Toronto. The honorees were recognized for their imaginative, attractive and functional use of the mirrors in interior installations, according to Richard J. Bauer, NAMM president, who presented awards totaling $14,000.

Four winners each in both residential and commercial contract categories were selected from entries by ASID members. In residential design, winners were: First Place-Arthur Mullen, ASID, Mullen & Kloski Interiors, Inc., Pensacola, Florida, bedroom. Mullen also won fourth place for a hallway design. Second place-Alan G. Lucas, ASID/IBD, and Jeffrey R. Werner, ASID, Alan Lucas & Associates, Inc., Mountain View, California, condominium.

Continued on page 74

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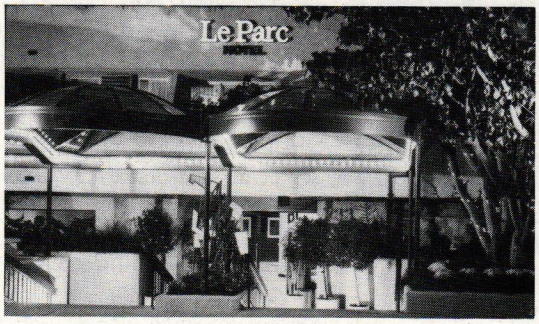

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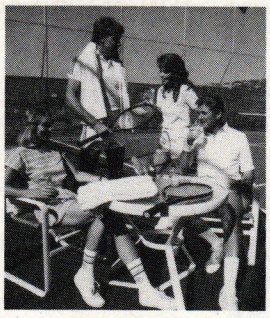

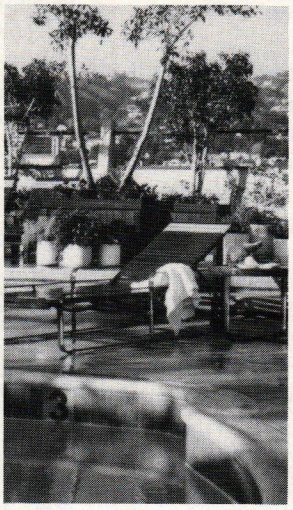

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Continued from page 71

Third place-Charles D. Hartman, ASID, Charles Hartman and Associates, Inc., Cleveland, Ohio, dressing/exercise area.

In commercial design, winners were: First place-Linda Higgins, ASID, One Design Center, Inc., Greensboro, North Carolina, health club. Second place-Gail G. Cole, ASID, One Design Center, Inc., Greensboro, North Carolina, restaurant. Third place-Robert Meiklejohn, ASID, Robert Meiklejohn Design Associates, Toronto, ladies' wear boutique. Fourth place-Mary Jean Thompson, ASID, Thompson Design Associates, Inc., Reno, Nevada, hospital waiting area.

Hardwood Flooring Competition Winners

Kentucky Wood Floors announced the winners of its Second Hardwood Flooring Design Competition which was jointly sponsored by ASID.

In Category I (best application of an existing Kentucky Wood Floors design) First Place was awarded Lawrence R. Wilson, Interior Design Concepts, Jacksonville, Florida; Second Place was awarded Ron Jaffe, Ron Jaffe Associates, Washington, D.C. In Category II (best application of a custom hardwood flooring design) First Place was awarded Donald J. Allen, Allen House, Louisville, Kentucky.

Winners Named in Halo/SPI National Lighting Competition

Originality and technical ability in design using Halo Lighting Power-Trac lighting, downlighting and SPI ambient/task indirect lighting won seven designers first place awards in the Eleventh Annual Halo/SPI National Lighting Competition. Sponsored by Halo Lighting, the competition is held under the auspices of ASID.

The 1987 first place winners, announced at the ASID National Conference, are: Antonio Torrice, ASID, of Living Learning Environments, San Francisco, for his entry of a Power-Trac track lighting installation in a pediatric solarium-playroom. Jillian Fox, Student ASID, of the University of Oregon, was honored with a first place award for her design of a women's dress shop. Fox utilized Power-Trac track lighting to highlight specific model settings.

Dan Mistic, ASID, of Rogers-Mistic P.A., Little Rock, Arkansas, emerged a winner for his design of a residence in which he used recessed downlighting to create drama by accenting architectural features and certain objects of art.

A student at Louisiana State University, Sherry Beauvais, Student ASID, also was named a first place winner. Her lighting plan for a bar decorated in an Indian motif employed recessed downlighting to provide area illumination without distracting from the atmosphere.

Another student, Kristen Heinz, Student ASID, of Syracuse University, has won a first place honor for her design of a home entertainment center. Recessed downlighting was used to create the effect of divisions between open spaces.

Brad Elias, ASID, of Hochheiser-Elias Design Group, Inc., New York City, was named a winner for his entry of a gourmet takeout market. A high level of excitement was achieved through a recessed downlighting design, used to merchandise the prepared foods.

A student of the San Diego Institute, Paula Rothschild, Student ASID, won first place for an arts and crafts house remodeling design. This facility was made both functional and appealing through the use of multiple lighting sources that blended indirect lighting, recessed lighting and track lighting.

Du Pont Announces Scholarship Competition

The Du Pont Company announced a significant cooperative effort between "Corian," its premium-brand of solid surface products, and ASID.

On behalf of Corian, the company will make a $5,000 contribution to the ASID Educational Foundation toward the establishment of a general scholarship fund for interior design undergraduates. This represents a "first," since no general fund of this nature currently exists. Du Pont thus becomes the first company to support a goal of ASID to enhance the Society's efforts in recognizing outstanding interior design students. It is expected that awards will be based on scholarship and need.

In addition, Corian and ASID will cosponsor a 1988 Design Competition open to professional and associate ASID and IBD/ASID members. The three categories of competition are Commercial and Residential installations of Corian, as well as "Works of Art" that would include sculpture, furniture, lighting designs and objets d'art crafted from Corian. Entries for the ASID/Corian Design Competition must be photographs of actual commercial or residential installations of Corian or of objets d'art, furniture, lighting designs or sculpture made primarily from Corian. All designs must have been completed between January, 1986, and April 30, 1988.

First prize in the Commercial and Residential design categories will be $3,500; second prize, $1,500. There will be one prize of $1,500 for first place in the "Works of Art" category.

Corian will provide matching grants to each of the local ASID chapters of the first prize winners.

Awards for Bath Designs

The winners of "A World of Difference," a national bath design competition jointly sponsored by ASID and Kohler Co., also were announced at the National Conference. Twenty-three thousand members of ASID had been invited to submit plans for residential or contract bathrooms or powder rooms that exclusively utilized Kohler plumbing products. Professional and associate members were required to submit plans and photographs of actual bathrooms designed and constructed in 1985 or 1986. Student members were allowed to submit conceptual, yet buildable, designs.

First place in the professional/associate member category was awarded to Luigi Bianco, ASID, Luigi Bianco Design Associates, Inc., Providence, Rhode Island. His $5,000 award recognized a total design concept carried through a small renovated personal bath. The confident use of architectural forms and materials, resulting in an elegant "Young Gentleman's Bath," won high praise.

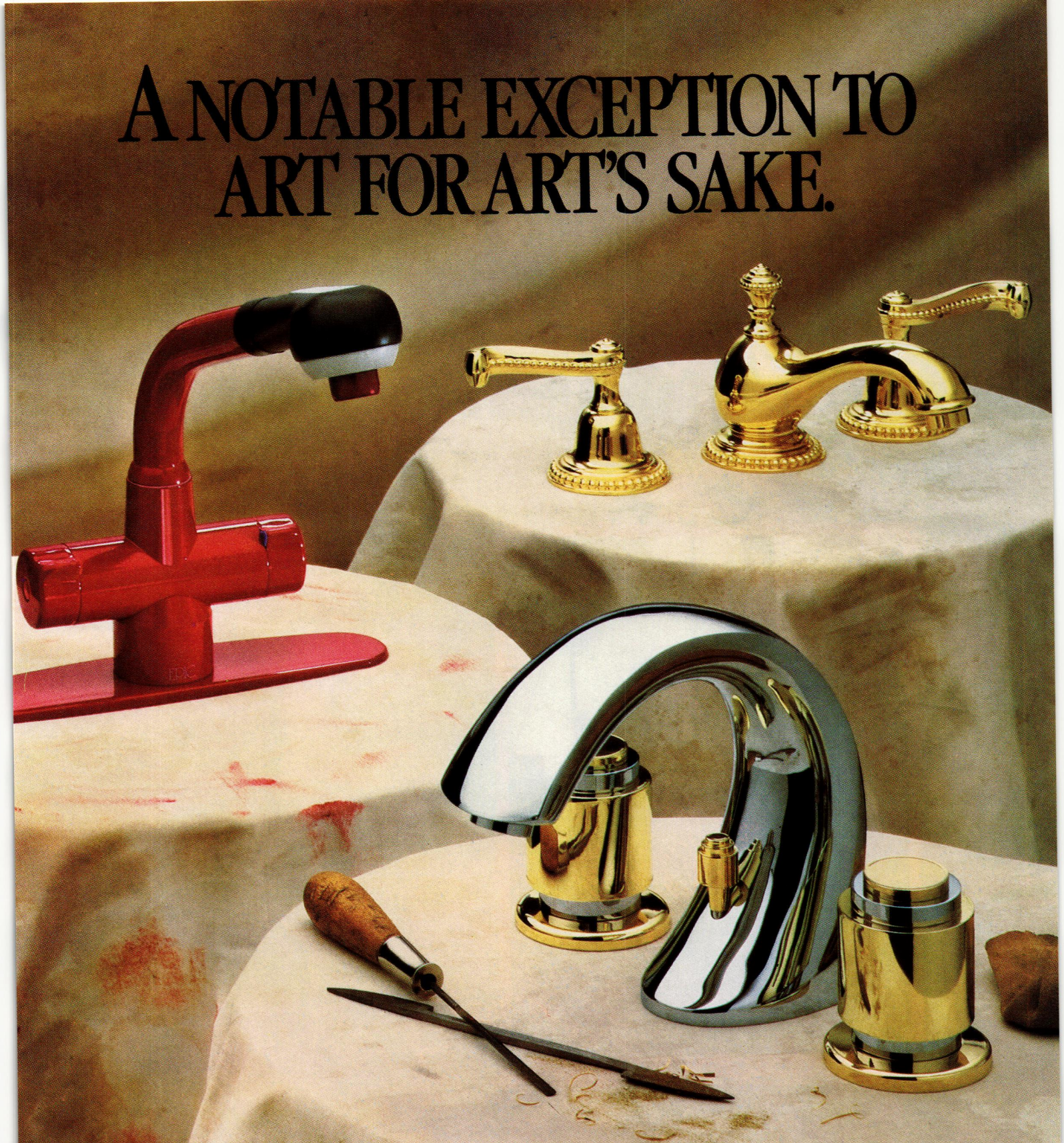
Second place went to Lori Lennon, ASID, Lori Lennon & Associates, Deerfield, Illinois. Her $2,500 award acknowledged her skillful balance between contemporary and traditional.

Paul Petry, ASID, Paul Petry Designs, Seattle, Washington, received the $1,000 merit award for his subtle, responsive master suite/bath design.

Lauren Chisesi of the University of Southwestern Louisiana, and Allison K. Bradshaw of Louisiana State University won first and second place respectively for the student category.

Merit awards were presented to Lisa McNelis, University of Minnesota School of Architecture; Lyle M. Bullock, Canada College; Bobi Cabzon, Louisiana State University; Antonius Moniaga, California State University; and Emily Williams-Wheeler, Iowa State University.

A NOTABLE EXCEPTION TO ART FOR ART'S SAKE.



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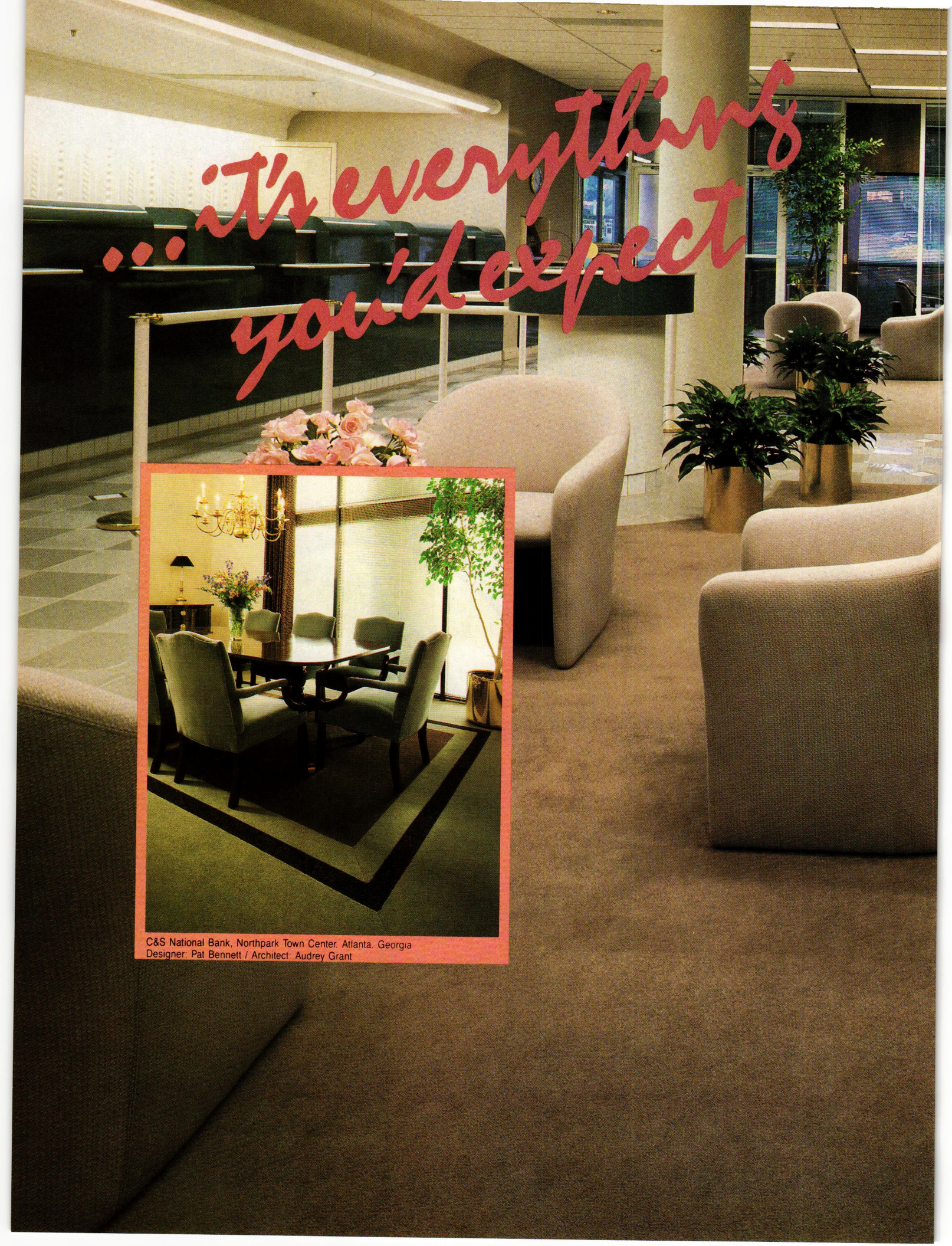
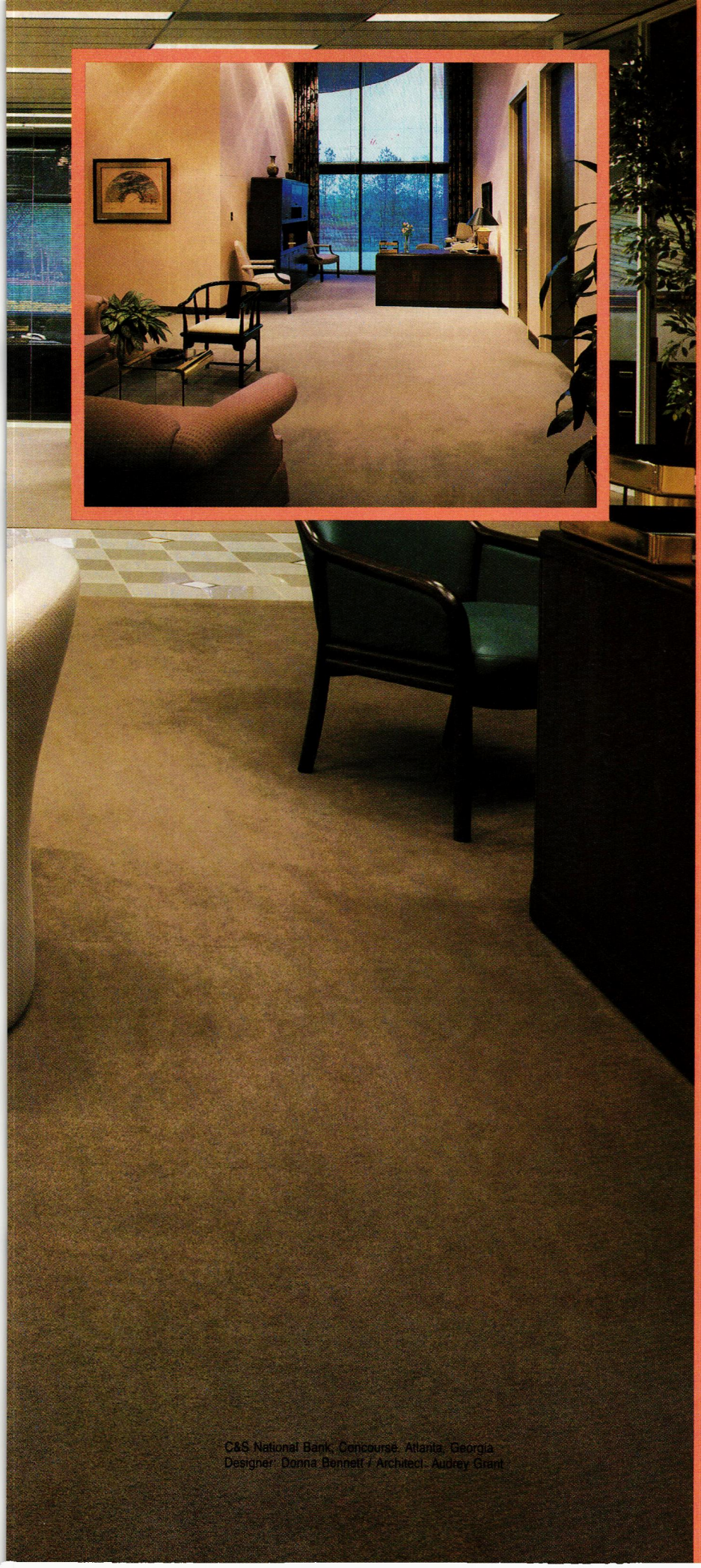


C&S National Bank, Northpark Town Center. Atlanta, Georgia
Designer: Pat Bennett / Architect: Audrey Grant



C&S National Bank, Concourse, Atlanta, Georgia
Designer: Donna Bennett / Architect: Audrey Grant

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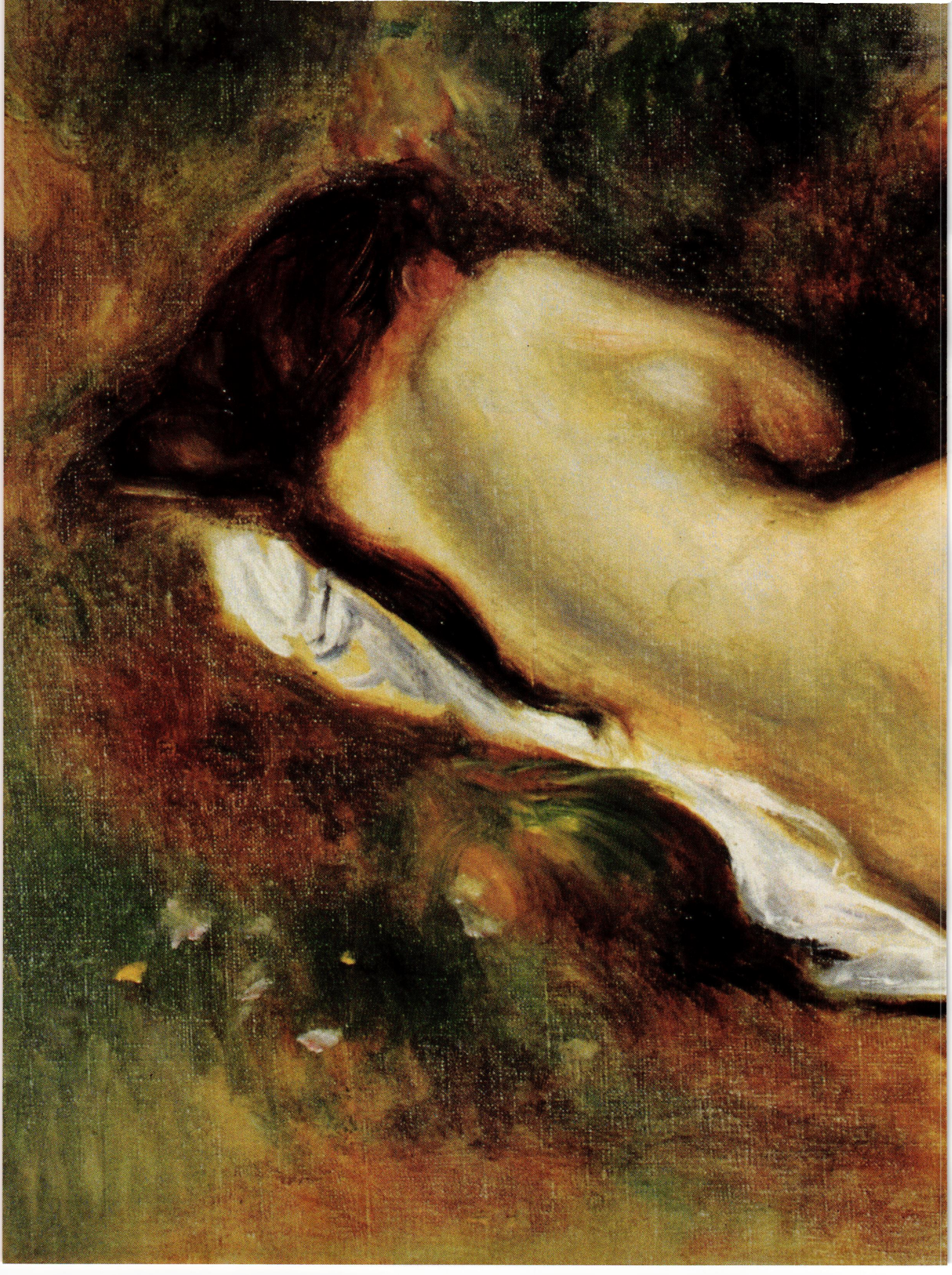

Ray Bradbury

The Aesthetics of Size

A Twilight Museum Blueprint

From the ridiculous to the magnificent to the sublime.

From King Kong to Apollo 11 to Michelangelo.

By what route, under what circumstance?

I have often told friends to go see King Kong, the terrific, the wondrous.

Nonsense! they cry, having seen him. Not so!

Indeed not, I respond. Because you saw Kong *only* on a home television screen. My 50-foot ape was chopped down to your 12-inch high dwarf.

Similarly, space travel from Canaveral to Moon and Mars is starved and withered, the great candle melted, giving up 300 long feet to matinee star in Hop O' My Thumb.

Kong belongs on cinema walls, in his proper dimension.

Apollo 11 should climb the stars in Imax or Omnimax theaters.

And how does this Aesthetic of Size apply to Michelangelo, Titian or Raphael?

Viewed in the galleries where they hang, full-sized in multifold glories, one thing.

Held in the hands, in library books, another.

Somewhat, if not *all*, wrong.

The trouble is you hold art in your hands. But, consider, shouldn't it be that the art within those books should hold you in *its* hands?

May I suggest a solution to the problem?

Let us build the first color-slide projection art gallery in history.

A good-sized gallery, lit only from behind a series of 12 or 14 projection screens. And on these screens, as we wander a room some 40 or 50 feet long by 30 feet wide, let us project the finest landscapes by Monet, the napes of lovely women's necks by Manet, or the summer-ripe peach ladies of Renoir.

And all in their original size.

Actual-sized detail of a "summer-ripe peach lady of Renoir": "Reclining Nude," circa 1890, Pierre Auguste Renoir, (1841-1919), oil on canvas, total size 13 × 16 inches. Courtesy Norton Simon Art Foundation.

Which is what our slide-projection gallery is all about.

And not just a dozen Renoirs or Monets, but *everything* they painted or drew!

Which is the *other* thing our gallery would be about.

Because of the size, shape, weight and number of paintings by the world's greatest artists, packing, shipping and hanging them by the tens of thousands is, if not impossible, incredibly expensive and time-consuming.

But, with a few small cartons of color slides, you can air-mail Picasso anywhere, set him up and have him hung within an hour.

Multiplicity is one thing. Size, to repeat myself, is another.

Your average art lover cannot possibly guess, reading the measurements in a Botticelli or Veronese coffee-table book, just how large the stunning originals are!

But now, for the first time, the non-travellers of the world will be knocked back on their heels when they enter our, you-might-say, camera obscura environment to find Botticelli's *Seasons* towering, and Veronese's *Disciples* looming, over them.

"My God!" the common cry will be, "are the great paintings of the world all *that* immense!?"

Not all, no. Some. Quite a few.

And heretofore unseen, or if seen, melted down to hand-mirror size and trapped in books, beautiful and small, instead of ten times more beautiful and perhaps a hundred times larger than the lives that pass through these galleries to be changed, enroute, forever.

Why bother?

Well, even in this jet-travel time, millions will not fly about the world, millions will still be stay-at-homes in 2001. It will be for them, as it was in the time of Victoria and Albert and their incredible Curators, that we will build our twilight museum. The Queen and her Prince truly cared for the general population, and so shipped home treasures to please the shopkeeper and thrill the barmaid.

Then, too, there will always be the jet-traveller, who will hunger for a memory refreshment, large size. Anyone in need of a proper Monet fix, or a Seurat eye-dazzlement can ramble our just-before-sunrise just-after-dark-shadow gallery, and watch as a dozen and then a hundred and then a thousand bright images come up in waves, like tides on an amazingly endless shore.

Stroll in our twilight gallery and see 12 portraits for half an hour. Or touch a button, stay for three hours, and see every mind-numbing grotesque that Dali ever imagined while driving horizonless highways without his car.

Technical problems?

Plenty.

But we have moved into a high-tech world, where the quality of photography, color slides, projectors and screens should insure us of high-resolution delivery.

Not just another head-on slide show. But a gallery-seeming experience, where you are surrounded on all sides, by the imagination of the artist, a gymnasium where his whole life's work can perform endlessly, for art-critic, field-beast art-lover, or your merest student from first grade to senior high.

Well, there you have it. A garden of ever-changing delights. Or a fountain that runs in colors and changes shapes through noons, mid-afternoons and nights. A gift to all who will never travel. A loving reminder, to those who have, of what they left behind in Florence, in Rome, in Paris, and all across the world.

Can we collect these photographic bouquets and re-arrange them and hand them back as celebrations on no particular day for no particular reason, save beauty itself?

Might as well ask, can Monet make the sun climb the cathedral facades at dawn, dazzle the battlements in the late day, and bronze them with a golden flesh as the sun vanishes?

Monet, borrowing from the history before Time cried: Light! And there was Light.

Why can't we do the same?

Building Standards

Factions Need Unity

by Joan Dent

In these columns we often talk about how designers, architects, facility managers, engineers and corporate bosses all view facility management differently. And how those different views often confuse and complicate various facility projects.

Help is on the way.

Part of the reason for the misunderstanding is that designers, architects, engineers and corporate management all have their own vocabularies, definitions and ways of measuring things. They all have different research, journals and jargon.

Currently, there is no *one standardized* way to measure or communicate about facilities. But that is changing. And it is all part of the transition of buildings from aesthetic or functional environments to assets, productivity centers—operations centers, if you will.

Several significant movements are underway which will affect how we view and talk about buildings. The most ambitious of these projects is being done through ASTM (the American Society of Testing and Materials), the largest voluntary consensus organization for standards in the world. More than 30,000 people participate in developing standards each year. The process whereby materials, products, systems and services are researched and consensus is reached is complex, controlled and rigorous.

Several ASTM subcommittees are turning their attention to buildings. Subcommittee E06.25, chaired by Gerald Davis, AIA, president of the International Center for Facilities in New Canaan, Connecticut, will develop standards on the overall performance of buildings. Task groups will establish such things as a standard measurement for offices and standard terminology. Steven Parshall, AIA, director of research at CRSS in Houston, chairs the measurement and terminology groups. According to Davis, both the subcommittee and the task groups are seeking participation from the design community.

Why is there such interest in building performance now? According to Davis, much of the interest stems from "the pressures to get more effective use and value from buildings, and the growing recognition that the occupants and tenants of buildings and their facility managers must be taken into account if productivity is to be enhanced and economy achieved."

Specifically, the work of ASTM will provide standard ways for measuring and calculating the effectiveness and efficiency of space planning. It will provide a framework for doing cost tradeoffs between first cost investments versus operating costs.

These kinds of calculations and measurements strike fear in the hearts of many architects, space planners and facility managers. But Davis feels in the long run this will not only help corporations, it will also provide a common communication base for all those involved in facility planning, design and management.

According to Davis, "Architects, engineers and space planners have to use their own best judgment to express efficiency and effectiveness, and it is often difficult to convince clients of these views because such judgments rarely tie into the client's accounting system. By using generally accepted standards, designers, space planners and even facility managers will have a powerful tool and a more effective means for communicating with clients." Davis also reports his subcommittee's work to the International Standard Organization.

Another activity affecting standards and vocabulary comes from the International Facility Management Association (IFMA). Recent research by IFMA has developed standard definitions and measurements for certain facility management data. A new "Facilities Benchmark 1987" report establishes reference points for facility management.

The report is available from IFMA in Houston at (713) 623-IFMA.

Joan Dent is president of Directions, a marketing and communications company. She has extensive experience with facility management through work with the International Facility Management Association and Facility Management Institute.

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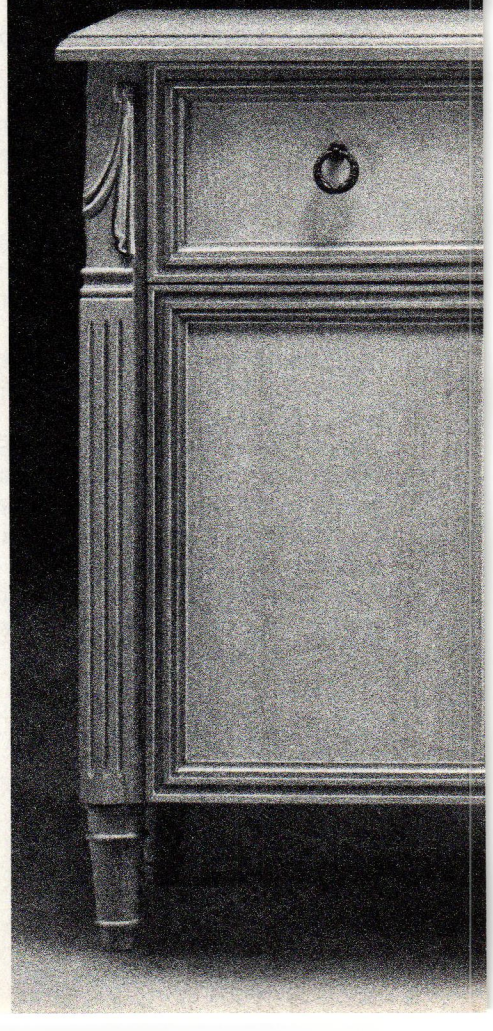

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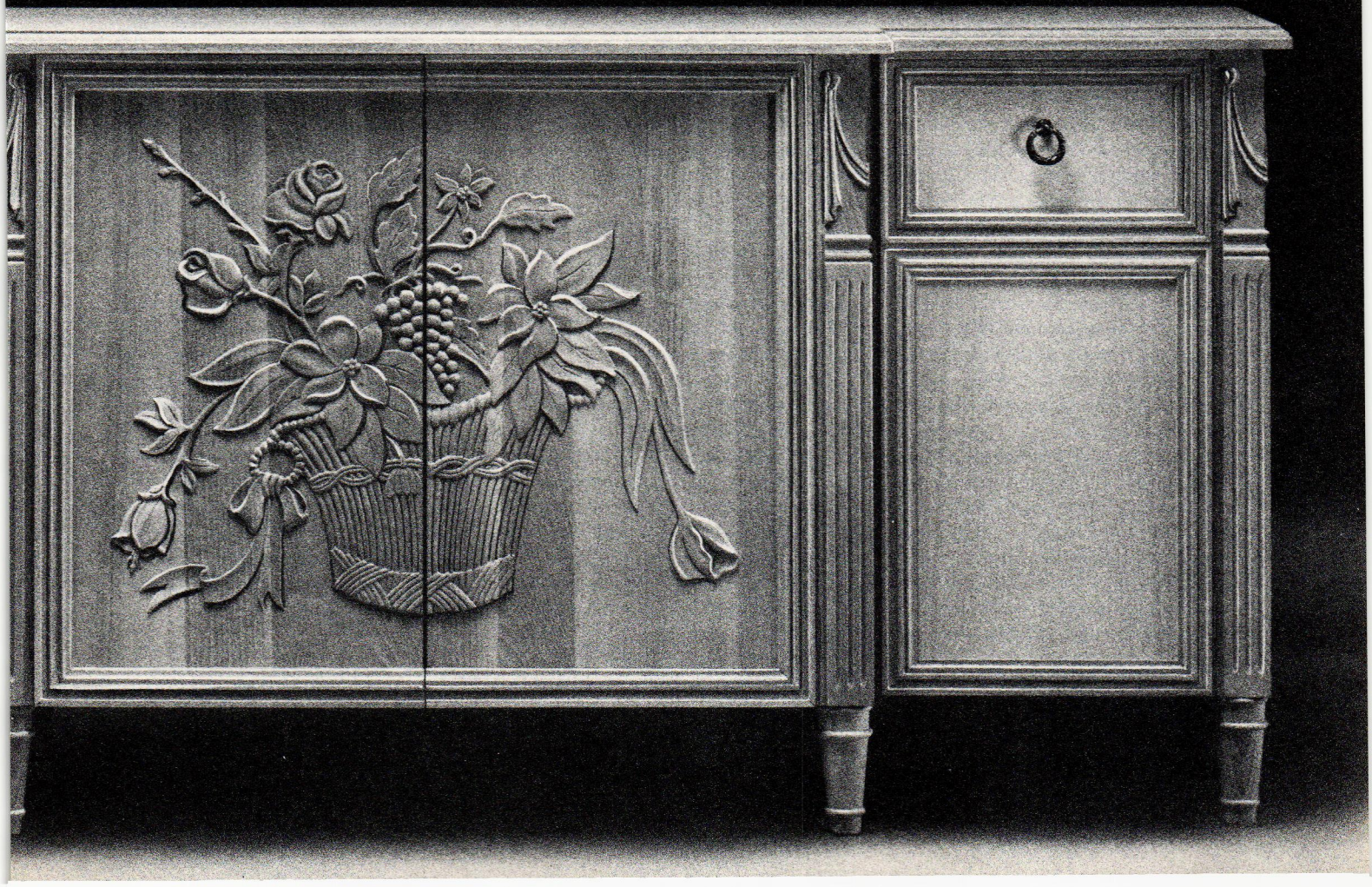

Interface

Aspen Design Conference

Success and Failure

by Kenneth R. Pollard, AIA

This year I was fortunate enough to spend a week in the heart of the Rockies, at the 37th International Design Conference in Aspen, Colorado. The Design Conference is an annual event held in mid-June at the Aspen Institute. The theme for this year's conference was "Success and Failure."

Each year the IDCA Board of Directors chooses a chairman and steering committee. The steering committee assists the chairman with conference planning and arrangements. This year's conference chairman was Michael Crichton, author and filmmaker. The steering committee consisted of Saul Bass, graphic designer/filmmaker; Richard Farson, psychologist/author; Jack Roberts, graphic designer; and Jivan Tabibian, social scientist and marketing management consultant. The committee assembled a range of speakers whose experience and backgrounds provided the basis for what Crichton believed to be the intent of the conference: "It's not about how you see the things around you. It's about how you see yourself."

The premise of the conference was intriguing. How does one cope with success? For that matter, how does one cope with failure? Does success insure success, or does it invite failure? Can failure in some cases, lead to success? The questions were numerous as I read through the program. The theme seemed so open-ended and very subjective. As I read on, many of the topics to be discussed by the distinguished group only appeared to touch the tip of the iceberg. The titles of the talks and presentations were fascinating as well, but, again, open-ended. The speakers, who represented not only the architecture and design industries, but also law, literature, psychology, philosophy, engineering, aeronautics, psychiatry, business, advertising and graphic design, were all experts in their respective fields. I was looking forward to a week of understanding and broadening my knowledge in a setting meant for learning.

Mornings were designated for the main tent. Here, each day, we gathered while main speakers, either individually or in panel discussions addressed the participants. These speakers presented their thoughts and ideas on topics geared to the subject of the day, or sometimes continued the previous day's activities. These beginning sessions would then set the stage for a day-long look at a variety of individual perceptions dealing with "Success and Failure." Each one of us attending found more and more to discuss and think about as the week went on.

Inspired by the beautiful weather, I found myself lying outside the main tent, listening and discussing. This was what the conference was all about—a learning process, outside, on the grass, with the majestic mountains completely surrounding us. Were we speaking of success and failure, or what speaker David Viscott termed "staying in the process"? From the mountain you see the mountain. We animate what we see, and we see only what we animate. It depends on the mood of the man, whether he sees the sunset or the fine poem. There are always sunsets, and there is always intellect; but only a few hours so serene that we can relish nature or criticism. It, more or less, comes down to perception...

As Crichton stated in his opening address: "Designers, of course, are experts at changing the perception of other people. This conference is intended to change the preception of designers... because it's not about information. It's about perspective."

Speakers such as Michael Sorkin, professor of architecture at Cooper Union in New York and architectural critic for the *Village Voice*, presented his view of architectural design in an informative theme "What Goes Up." At the same time, architect Joan Goody professed her beliefs in a lecture titled "Consenting Adults: The Client and *His* Architect" thereby providing an interesting look at women's roles in architecture today. Paul MacCready, creator of the "Gossamer Condor" and the "Gossamer Albatross," discussed his thinking process while at the same time presenting his recently developed, radio-controlled, wing-flapping replica of the largest animal to have ever flown, the existing pterdactyl. Venice, California-based architect Frank Gehry spent a delightful evening presenting his past work and gave glimpses of future work as well.

The two lectures that really touched on the subject of failure directly were architect/writer Peter Blake's "Hancock Revisited" and his panel discussion the following day, and Barbara Rose's "Artistic Crisis and the Fear of Failure." Both lectures were presented from the viewpoint of critics of historians and not by those directly affected by, involved in, or related to the "failures." Blake's presentation on the John Hancock Tower provided a perception of the successes and failures of one of Boston's most prominent landmarks. The panel discussion the following day included Blake; Robert Campbell, architect and critic; William LeMessurier, structural engineer; and Edward Logue, urban designer. Out of the four panel members, only LeMessurier worked on the building directly, coming on board the project after the building was completed. Art historian Barbara Rose's straightforward presentation spoke of the fear of failure as a motivating force behind artistic endeavors.

The conference was well organized and allowed one to participate in the main presentation while providing flexibility and choice with afternoon seminars and workshops. I highly recommend attending the conference. The only down note was in speaker absenteeism. If such a lackadaisical attitude on the part of certain star participants continues in future years, this could be detrimental to one of the design industry's most outstanding events. Many times, too much success invites failure. In the conference we had both.

Kenneth R. Pollard, AIA, is a principal of the architecture and planning firm Kier Pollard John of Salt Lake City.

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Guest Editorial

A Friend Remembers

Excerpts From James Goodwin's Memorial Address for Murray Feldman, Executive Director, Pacific Design Center, Los Angeles

In the little more than two weeks since Murray left us, my mind and heart have been wandering back and forth across 10 years of memories, desperately seeking the elusive essence that was my friend. If only I could capture those things that made him so uniquely Murray. . . because he was Murray and no one else. . . I could magically restore my friend to life. But even the richest storehouse of memories is only a dream compared to the living presence of one we loved.

Murray Feldman was a man of dreams. He had a powerful way of dreaming. He would catch you up in his dream. A special enthusiasm would come into his voice, his eyes. Soon you found yourself sharing your dreams with Murray. And your dreams became part of his dream and his dream became part of your dream, because Murray's dreams attracted and embraced the dreams of others.

But Murray was a very practical dreamer. Thoreau once said:

> Have you built castles in the air? That is where they belong. Now put your foundations under them.

Murray always put foundations under his dreams. He was extraordinary in the pursuit of his goals. He never gave up. If obstacles appeared, he knew there must be another way. Phase II of the Pacific Design Center, with the two Cesar Pelli designed buildings now underway, is witness to the power of his vision and tenacity. He was always able to arrive at a new strategy. He was willing to do everything to achieve his goal, even willing to change his mind.

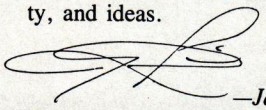
With most people, the boundary between public and private life is clearly marked. With Murray, public life merged with privacy in such a way that it was difficult to tell where one ended and the other began.

Murray was a man of infinite enthusiasms—concerts at the Hollywood Bowl, evenings at the Dorothy Chandler Pavilion, Beethoven piano concertos, saddle shoes and bowler hats, Crystal champagne and Remy Martin cognac, wind up toys and vacuum cleaners, the magical floating city of Venice. And stories — Scotch stories, Italian stories, Yiddish stories, industry stories. Murray was the industry's historian and raconteur.

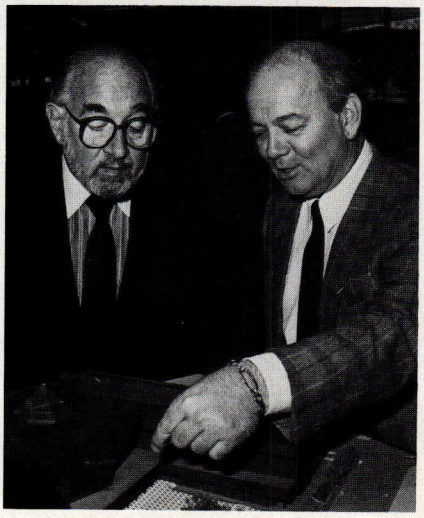
Murray reserved a special enthusiasm for creativity — the architecture of Cesar Pelli and Frank Gehry, Sussman and Prejza graphics, Carlos Diniz renderings, the designs of Marion Sampler, Anders Holmquist banners, Tom Van Sant kites, and Woody Allen movies.

But Murray's greatest enthusiasm was the Pacific Design Center. Murray Feldman loved the Pacific Design Center. And the Pacific Design Center loved him. It was an extraordinary, reciprocal relationship, a relationship that made it possible for the Pacific Design Center to achieve its full stature and made it possible for Murray to give form to the many facets of his multifaceted nature. Krishnamurti once said:

> Man is, because he is related; without relationship, man is not. To understand life you have to understand yourself in action, in relationship to people, property, and ideas.



—James Goodwin
Vice President and Director Marketing Communications, Pacific Design Center



The late Murray Feldman, left, with James Goodwin, examines a model of his dream, the expanded Pacific Design Center.

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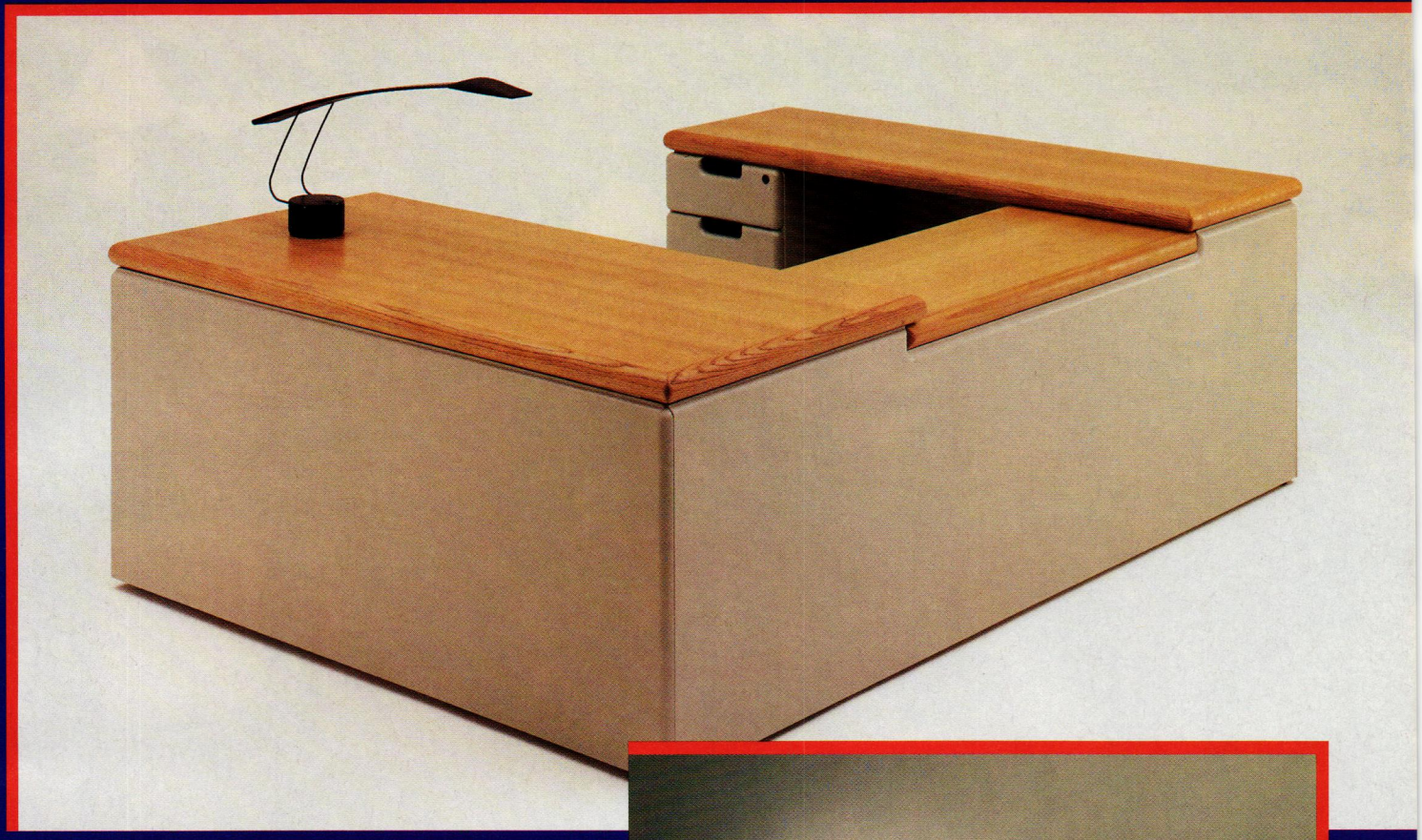

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Those Intoxicating Roses!

A Turn-of-the-Century Potpourri

Interior Design by Steve Chase

Photography by David Zanzinger

Nostalgic memories dried and spicy: It is a fragrant assemblage for the eye, a miscellany of haunting passions by Steve Chase Associates for romance novelist Doris Ladd.

She and her husband, businessman Bert Ladd, wanted a moodier, more European feeling for their Los Angeles condominium than in their desert home, also designed by Steve Chase. "There it's all pastels," says the Rancho Mirage, California, designer. "Here they wanted a change of pace, an almost Victorian, predominantly French, pied-a-terre."

Previously occupied by tenants who had cared about fine molding and cabinetry, and who also preferred a traditional look, the residence required little remodeling. Instead, the assignment's emphasis was on the decorative and the imaginative. "Particularly the imaginative," underscores Chase. "It was the idea of Europe, of France, of things Victorian that these clients were after. They couldn't care less about historical accuracy. To them, symbols of earlier times are just as valid, so long as they are provocatively moody, delightfully romantic."

The Ladds already had some accessories from their East Coast apartment that they wanted to use: Mrs. Ladd's Majolica collection, an occasional chair and chest, the portrait of them by Andrea Tana. But they were eager for Chase to add his own evocative minstrels of color, form and texture with which he is renowned for "painting" his own portraits of clients around the world. And, in conjunction with Mrs. Ladd who lent her own intensely personal interest to every detail regarding the project, he captured the distant charm of her novels in a no longer remote reality.

In the entry, Pindler & Pindler's "Tearose" wallcovering makes a cascading descent toward Stark Carpets' all-wool "Leopard" floorcovering with its spots hungrily surrounding its own languishing rosebuds. Verde green dolphins writhing beneath Minton Spidell's beveled glass-topped table lead the visually inclined to the living room's boldly beckoning "Barbizon" motif from Clarence House. The dining room's berry and claret hues from Kirk Brummel and A. Sommer Textiles continue the pungent scent through to the midnight grounds of the Clarence House night blooms enveloping Mrs. Ladd's own office and its Moroccan table. Continuing on, Keith McCoy's "Madame de Pompadour" hints voluptuously of amorous secrets in the master bedroom beyond.

Comments Chase, "The interiors I design usually have everything in the background. Here, nothing is. The dull, the dark, the patterns—all are in the foreground. We weren't trying to break any rules. We were just looking for the romance."

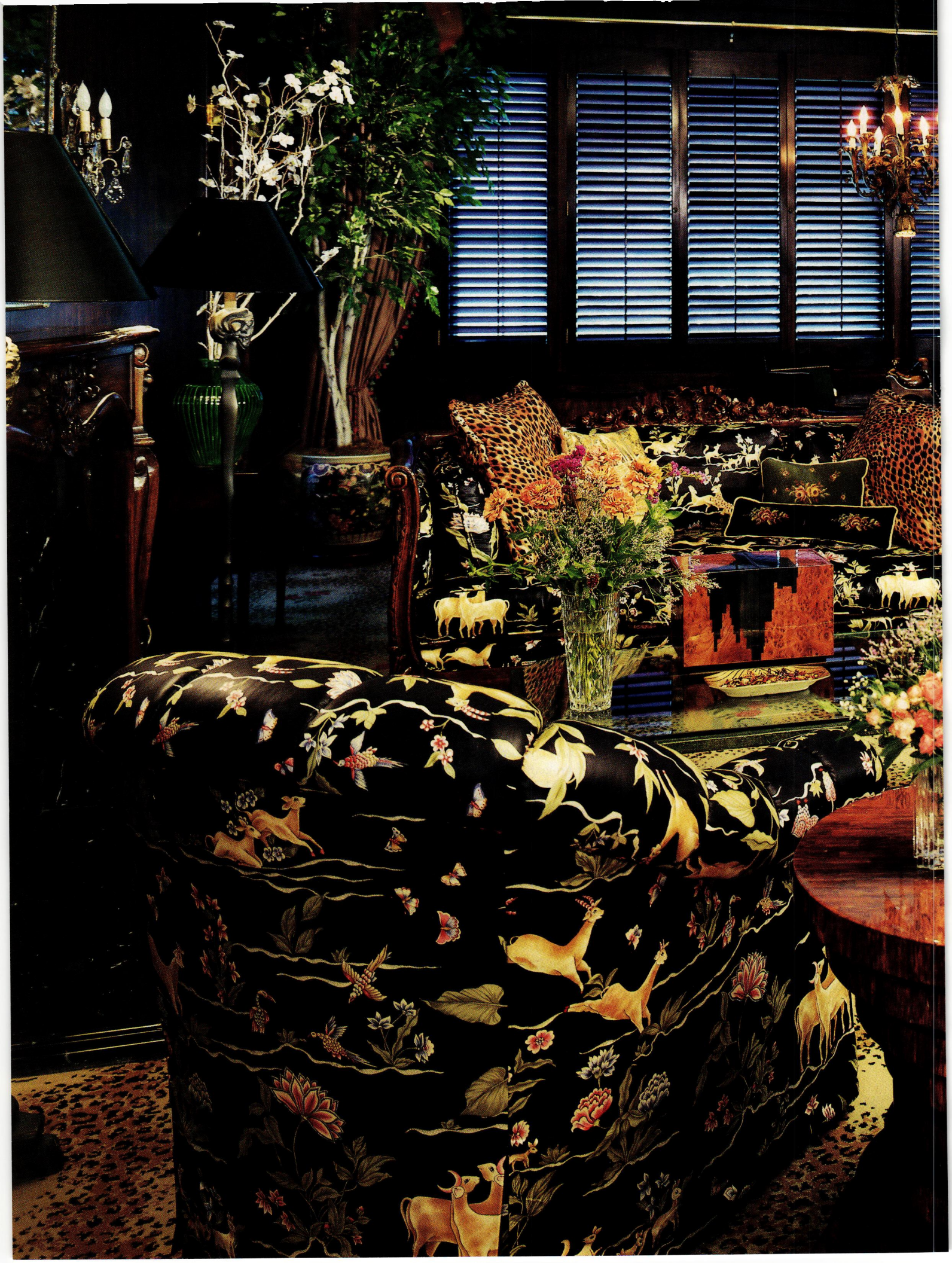
Adds Snuf Adams, associate designer with Steve Chase on this illustrative tale of bygone starry nights, "We were trying to evoke the emotion of these clients. A jumble of feelings, taking risks and having fun with 'period' is what they like."

"It was a pleasure to be asked to create such an unusual look, to be able to mix wild, strong patterns, to come up with an 'eclectic' interior so different from the expected," concludes Chase. "So much you see today doesn't have a strong personality, and this is particularly true of traditional rooms. But, with clients such as the Ladds who know what they like, it is possible to convey the idea of period with passion."

—Carol Soucek King

Entry

Wallcovering: Pindler & Pindler
Trim: Textures and Company
Wall upholstering: Chrysanthou Limited
Floorcovering: Stark Carpets
Table: Minton Spidell
Floral arrangement: Montgomery Flowers
Majolica collection: Mrs. Bert Ladd



Living Room (preceding pages)

Floorcovering: Stark Carpets
Drapery fabric: Pindler & Pindler
Trim: Textures and Company
Drapery fabrication: Antons
Television cabinet: Philip Sicola
Sofa: Mike Hamilton
Sofa fabric: Clarence House
Pillow fabrication: Leopard by Leni's
Floor lamps: Donghia
Lounge chairs: A. Rudin
Lounge chair fabric: Clarence House
Coffee table: Minton Spidell
French chair: Minton Spidell
French chair fabric: Manuel Canovas
Side table: Mike Hamilton
Game table: Caoba Imports
Game chairs: A. Rudin
Suede on game chairs: Contemporary Hides
Interior plants: Montgomery Flowers

Dining Room

Floorcovering: Stark Carpets
Wallcovering: Pindler & Pindler
Trim: Textures and Company
Wall upholstering: Chrysanthou Limited
Dining table bases: Mike Hamilton
Dining tabletop: American Marble
Chandelier: Second Home Rose
Dining chairs: A. Rudin
Dining chair fabric: Kirk Brummel
Dining chair fabric (outside backs): A. Sommer Textiles
Dining buffet: Mike Hamilton
Dinner ware: Fitz and Floyd
Floral arrangement: Montgomery Flowers

Mrs. Ladd's Office/Sitting Area

Wallcovering: Clarence House
Wall upholstering: Chrysanthou Limited
Sofa: Martin Brattrud
Sofa fabric: Clarence House
Moroccan table: Mike Hamilton
Occasional chair: clients' own
Fabric on occasional chair: Clarence House
Painting: "Grey Temple Horse" by Karl Mann
Flower arrangement: Montgomery Flowers

"The interiors I design usually have everything in the background. Here, nothing is."
—Steve Chase

Master Bedroom

Chest: clients' own
Mirror above chest: Licorne Antiques
Accessory items: Paul Ferrante
Fabric throughout: Keith McCoy
Trim throughout: Textures and Company
Bed drapery and window covering fabrication: Antons
Wall upholstering: Chrysanthou Limited
Bed treatment: Avon Quilters
Nightstands: Mike Hamilton
Lamps: Richard Lindley
Occasional chairs: A. Rudin
Moroccan table: Mike Hamilton
Draped table: Custom Works
Portrait of Mr. and Mrs. Bert Ladd: by Andrea Tana
Interior plants: Montgomery Flowers

A narrow courtyard of rough, unpainted concrete opens into rooms displaying lusciously soft, hand-loomed silk. The contrast is deliberate. There is more: Beneath a rack of gray and iced-blue clothes are a pair of peacock bright shoes. There is less: Hanging, the fashions look lifeless; but when worn they drape and caress the human form. The contradiction of such shaped shapelessness is repeatedly echoed. There are precise suggestions. Is that a prehistoric creature leaping across the facade or merely an abstraction from the acid etching? There is the intricate simplicity of sleek curves angling out from the walls as display shelves and up from the floor as lights with cool, glazed surfaces surrounding bumpy, tactile edges and inserts. And there is the perfect imperfection of the entrance of a retail outlet not facing the street, but opening through a side courtyard, luring one into the mystique. This is the Los Angeles boutique of Catherine Marlet.

It was conceptualized by architect Lionel Lebovici, who had designed Ms. Marlet's Paris showroom, and realized by Clive Bridgwater of Snyder-Bridgwater. But its soul was given breath by Catherine Marlet, a former interior architect now designing clothes for both men and women. Impassioned yet concise, she creates refined garments but retreats to a century-old Moroccan fort with no electricity and only hand-carried water. It is such an antithesis which defines her, and the Catherine Marlet boutique, with ethereal, eternal beauty.

—Charles L. Ross

The Romance of Style

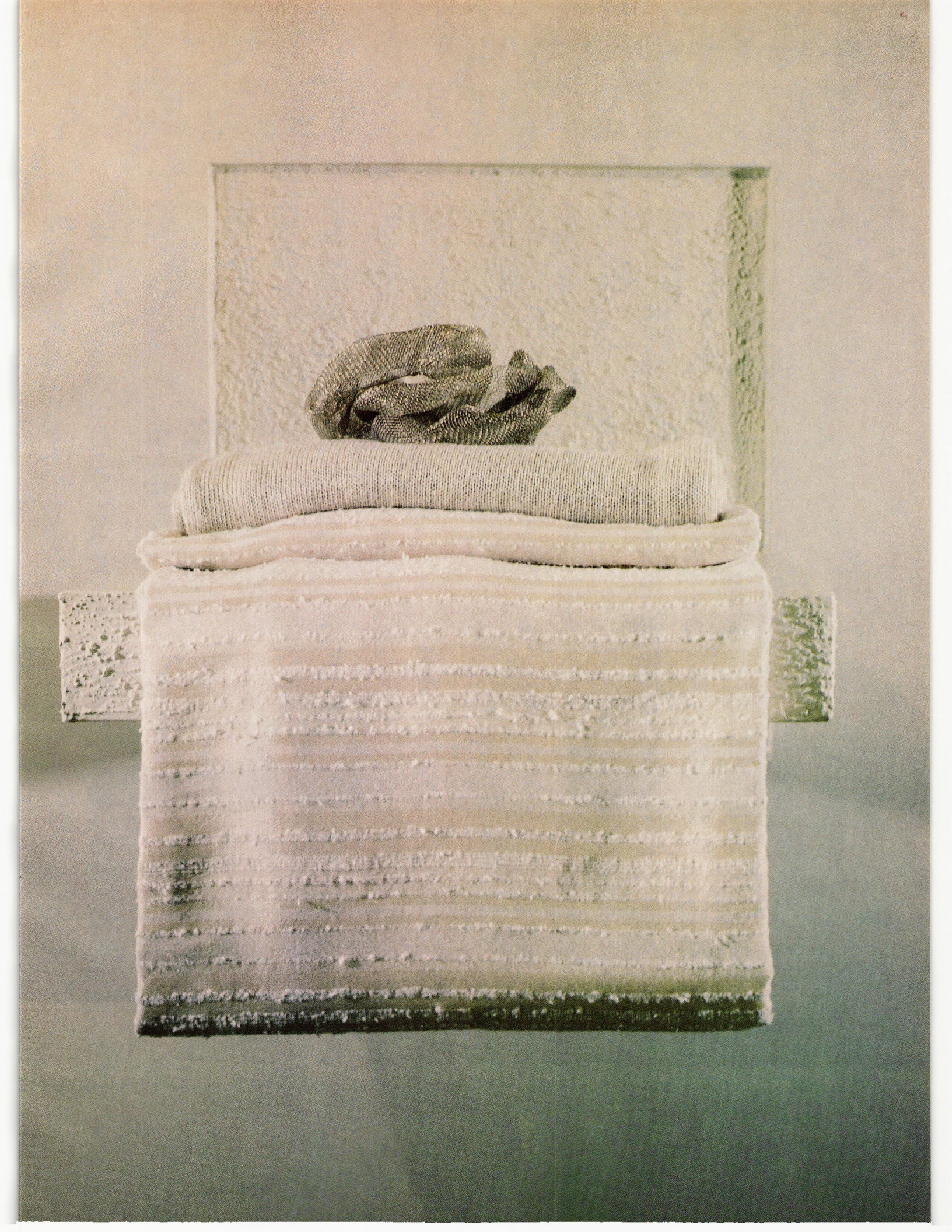
Defining Texture

Catherine Marlet Boutique

Concept by Lionel Lebovici
Architecture and Design by Snyder-Bridgwater
Clive Bridgwater, Principal
Design Team: Art Snyder, Hal Fletcher, Valerie Dahan
Consulting Designer for facade: Michael Tolleson

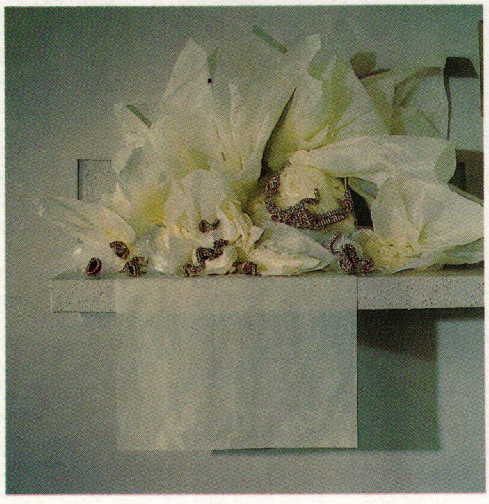
Photography by Monique Fay

Albane Navizet

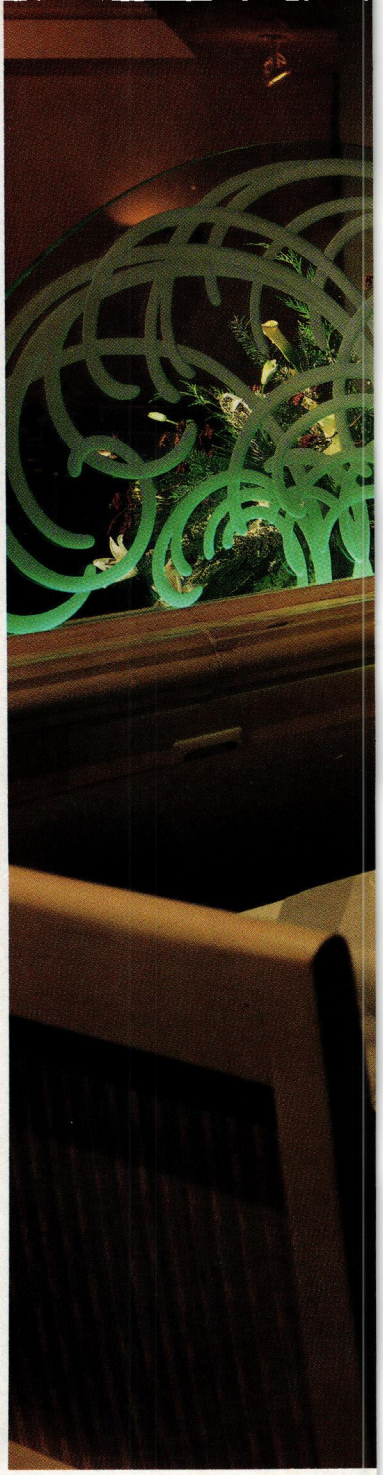


European architect Lionel Lebovici had the concept which metamorphosed a small retail outlet and two offices into the Catherine Marlet boutique. American Clive Bridgwater made the dream a reality. The narrow side courtyard, seen here through wired glass windows, was made into the entrance. This created a sense of anticipation, but also had a practical purpose: The shop could be entered from both the street and the rear parking lot. Michael Tolleson acid etched the concrete, turning the facade into a work of art. The clothing bracket and the custom light fixtures were designed by Snyder-Bridgwater and fabricated by Matel Manufacturing Co.; the glass is from Preferred Glass. Catherine Marlet designed the silver jewelry.

Every detail is important to Catherine Marlet, who has other shops in Paris, St. Barthelemy, St. Thomas and Marbella. All the clothing she designs is made from hand-loomed, custom-dyed fabrics. The boutique displays were created by the Catherine Marlet team; jewelry by Christian Astuguevielle (below left) and Catherine Marlet (below right).



Intimate Dining Moments



The Rose Tattoo
Interior Design by Puccio Designs Inc.
Photography by Mary E. Nichols
Leaded glass window: designed by Puccio; fabricated by All About Windows
Chairs: Chairworks
Chair/wall fabric: Lokala
Place setting: client's collection
Linens: Master Chef

It was time for a change at the Rose Tattoo, a noted West Hollywood dining and cabaret establishment. The late Ed Tourgeman, then owner, thought at the time that Art Déco was the answer for the fashionable warmth he wanted to create in his restaurant. With Bernardo Puccio of Puccio Designs, Inc., the restaurant's new interior was taken several steps further—into the tropics. ''Dark greens, mauve and black were chosen for a romantic tropical mood, with the stylish contrast of Déco,'' states Puccio, a Los Angeles interior designer recognized for his gutsy, dramatic residential interiors. From that point on, there is the sultry appeal of a jungle paradise into which a sarong-wrapped Hedy Lamar look-alike might suddenly step barefoot. A palm leaf-patterned fabric covers the walls, tropical flowers abound from Chinese vases. Above, a glittery sky is created by the refinishing of existing beams, painted mauve and accented with strips of mirror. Table linens repeat the mauve tone, in a paler hue, and low voltage halogen spots are directed on each table in place of candles.

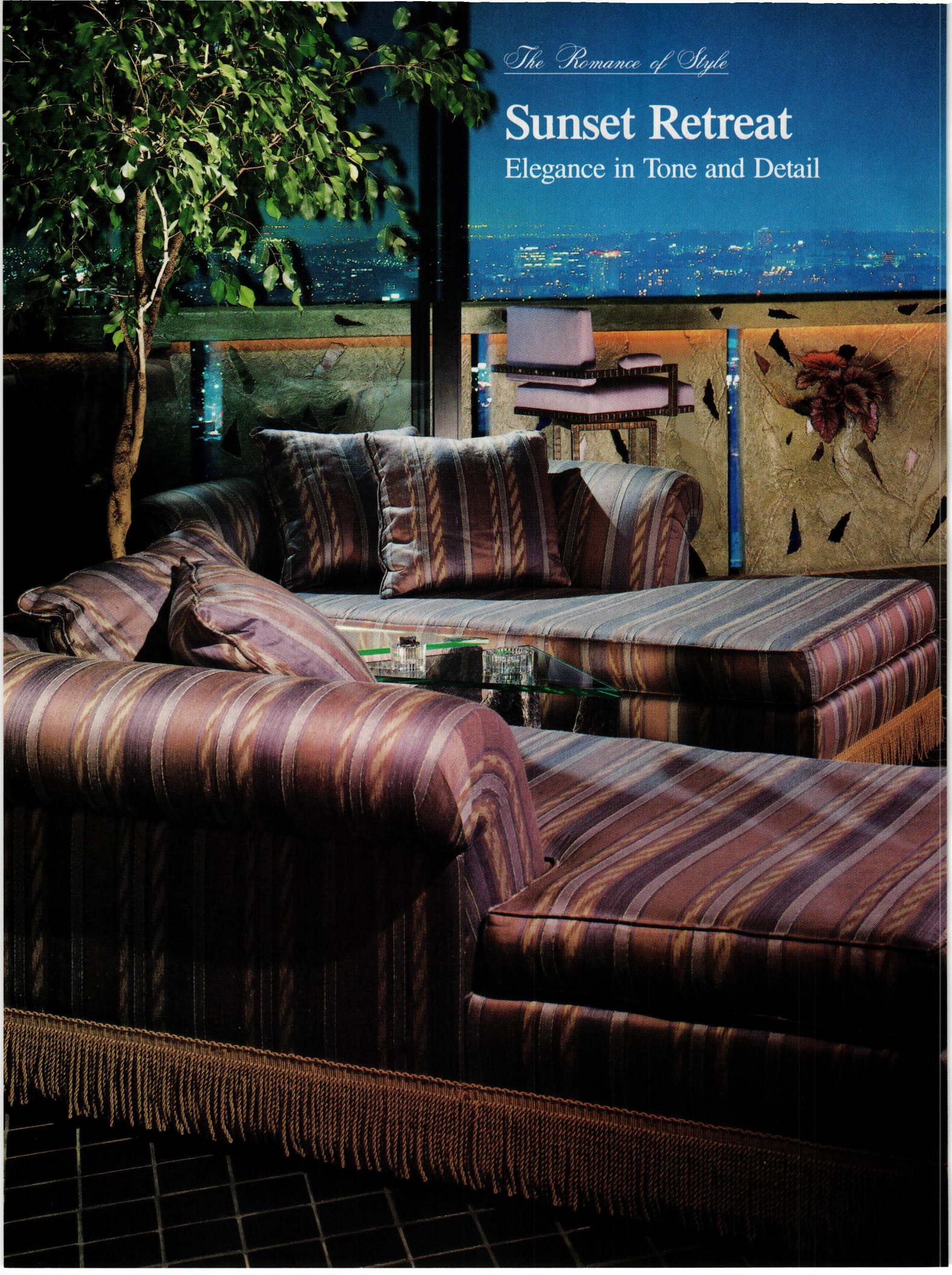
''Mauve is a color that is very flattering to people—it's an ideal shade to be used around food,'' recommends Puccio. In addition to the extensive color and finish changes in the restaurant, the main dining room was expanded by moving the bar into a smaller, more intimate back room. In the main dining room, leaded glass windows give a view of the city lights and illuminated trees in the restaurant's outdoor courtyard.

A soft, neutral design color palette characterizes the gourmet California cuisine restaurant of the 265-room, 10-suite Sheraton Sunrise Hotel, Rancho Cordova, in the Sacramento, California, area. The proximity to the state capital dictated that the interior design firm, Concepts 4, create a sophisticated and upscale design for the firm's client, owner/developer Plone Copper Plone of Manhattan beach for T.M.I., Inc., Newport Beach, California, and Bristol-American Management. Booth alcoves and arching etched glass dividers give a sense of hushed exclusivity to this business-oriented dining space. The hotel's second restaurant, more casual, conjures up a Mediterranean bazaar with skylights and dropped umbrellas.

Sheraton Sunrise Restaurant

Interior Design by Concepts 4
Architecture by WPA and Associates
Photography by Mary E. Nichols

Etched glass: through James Metz
Chairs: Contract and Commercial
Banquette fabric: J. Robert Scott; Maharam
Sconce: Buvak-Ruse



The Romance of Style

Sunset Retreat

Elegance in Tone and Detail

Architectural/Interior Design
by Allen Dormaier & Associates
Allen Dormaier, Principal
Patricia Tuttle, Assistant Designer
Lighting Consultant, Fire Limited
Finish Detail, Mario Cataldo and Fabio Gabrieli

Photography by David Glomb

"The purples, the blues, the blacks...twilight colors were selected for a sense of warmth, yet in a cool, elegant range," says the designer of this 500-square-foot condominium, which has defied the theory that light colors must be used to give a sense of expanse to a tiny interior. Allen Dormaier restructured and carefully detailed the space from a choppy three-room studio apartment into a precious jewel of a spot. He took his client's idea of an Art Déco, black and white evening retreat and enhanced it through the use of richer tones and the integration of artisans' work. The condo's balcony was seemingly molded into an intricately textured paper and plaster wall, with built-in champagne bucket and glass bar. Handmade ceramic floor tiles are glazed with lead metal, baseboards are stainless steel, cabinets and countertops are custom designed. In the exotic alcove of a bedroom, corrugated cardboard treated with a heavenly spray of pastel paint tones covers the walls. And throughout, a lively selection of silks is complemented by braids and fringe. Illumination, geared specifically for a romantic, glittery evening, extends from the entry, where incandescent make-up lights are installed, to softer lighting just under the balcony's edge. Dormaier's clients, Tom and Ellen Curtis, are heads of a psychiatric practice in Irvine, California, from which they must drive on many days 30 miles to their primary residence in the San Fernando Valley. So it was for both pleasure—and their nerves—that they chose to convert their urban condo into a luxurious overnight retreat. Exactly right it is. It's just a short walk down the hill for dinner at Spago's.

—Dana Collins

Living Room

Chaise longues: Jonas Manufacturing
Chaise longue fabric: Rodolph
Entry wall art: Lori McKay
Floor hide: Contemporary Hides
Tiles: Altmans

Balcony Terrace

Balcony treatment: Ellen Greenbaum
Chairs: clients' collection
Chair fabric: Brickel Associates Inc.

Dining/Kitchen

Dining chairs: Jonas Manufacturing
Dining chair fabric: S. Harris & Co.
Table, top and base: Torreon
Candlesticks: clients' collection
Kitchen system: Santee Designs
Clock: Adels
Sculpture: antique Burmese
Wall art: Christopher Welsh
Wallcovering: Wall-Pride Inc.

Bedroom (opposite)

Wallcovering: Craig Fabrics
Bedspread & pillows: Creative Window Fashions
Fabric: H.G.H.
Storage system: Santee Designs
Art: "Caribbean Clouds, 123" by Susan Singleton
Lighting: Atelier International

Tropical Heat

A Passion for the Bold and Natural

Interior Design by Robert Shapazian
Photography by F.L. Ronsky

Primary colors and tropical symbols create sultry rhythms in this Palm Springs residence. Designed as a young family's second home, it expresses Robert Shapazian's devotion to Modernist art in a canvas of full-blown, sensual passion.

"This is meant to be a moody and romantic house," says the Los Angeles designer when asked about the deep blue and scarlet red palette. "I wanted it to be severe yet voluptuous."

In addition to his interior design practice, Shapazian, who has earned a doctorate of philosophy in Renaissance literature and fine arts from Harvard University, works as a curator for private and public art collections of early European Modernism. Closely related to this is his interest in experimental European photography from 1912 to the early 1920s. The Constructivist methods and attitudes of these combined earlier works undeniably inform his own design today.

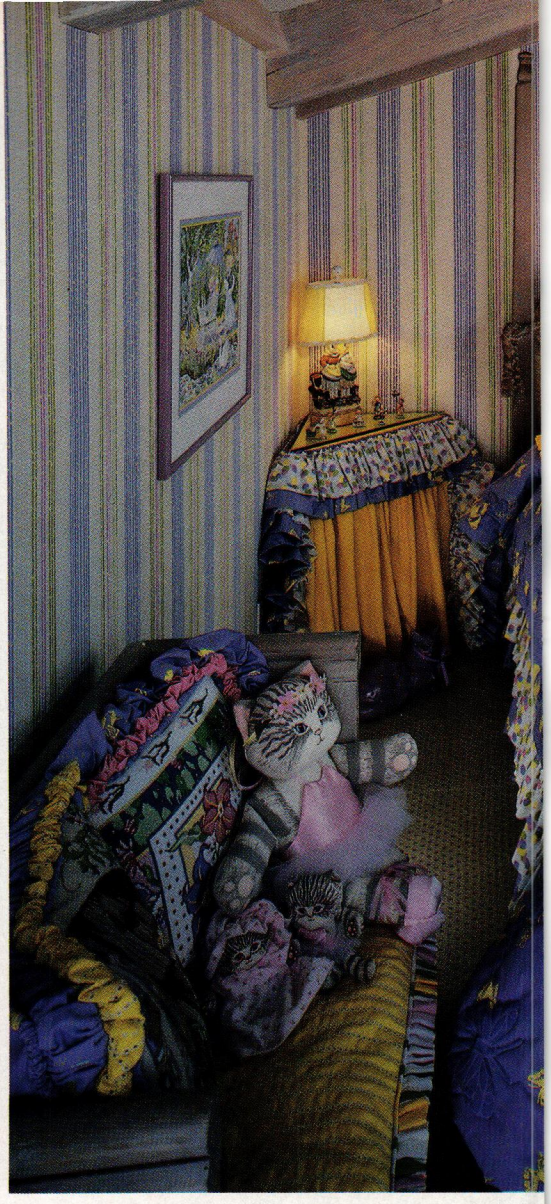
For this particular residence, he has pared down his use of color and form to an earthy minimum. Even his use of stylishly new manufactured items is restrained, as he prefers the "found" item whenever possible. Shapazian would much rather refurbish some neglected object and even suggest for it some heretofore unheard-of use than purchase a new piece ready for installation. The silvered and blue mirror used variously throughout the house is from the 1940s; he discovered it in sheet stock in the storage room of an old glass company. All the window treatments are made of old-fashioned wood slat blinds; they were custom made by a manufacturer, tracked down by Shapazian, who still had the appropriate hand tools for such an assignment. These were then lacquered the color of the tile which, again reflective of Shapazian's preference for "working with the basics," was selected from standard colors. Even the fish container, inspired by Shapazian's appreciation of paintings of such subjects by Henri Matisse, is simply a large glass beaker.

The sofa base, the adjoining tables, and the large display cabinet were constructed as stationary units, then faced with the same kind of tile as that which covers the floor and the wainscoting. This unitizing effect is carried over into the symmetry of all other design elements. Throughout, all lighting fixtures were designed and handmade as an ensemble, one always boldly equatorial, and climaxed by the handmade and handpainted wooden screen by Sydney Cobb. From its lacquered surface, one can almost hear the toucan's wildly primal call.

—Carol Soucek King

Palm Springs Ensemble

Tile: Stonelight Tile, installation: Indio Tile
Upholstery fabric: Knoll International
Upholstering: Ken-Wil
Screen: fabricated and painted by Sydney Cobb
Lighting fixtures: Bruce Eicher
Mirror work: Palm Springs Mirror & Glass



The Romance of Style

Fairy Tale Condo Come True

Magical Getaway in Vail

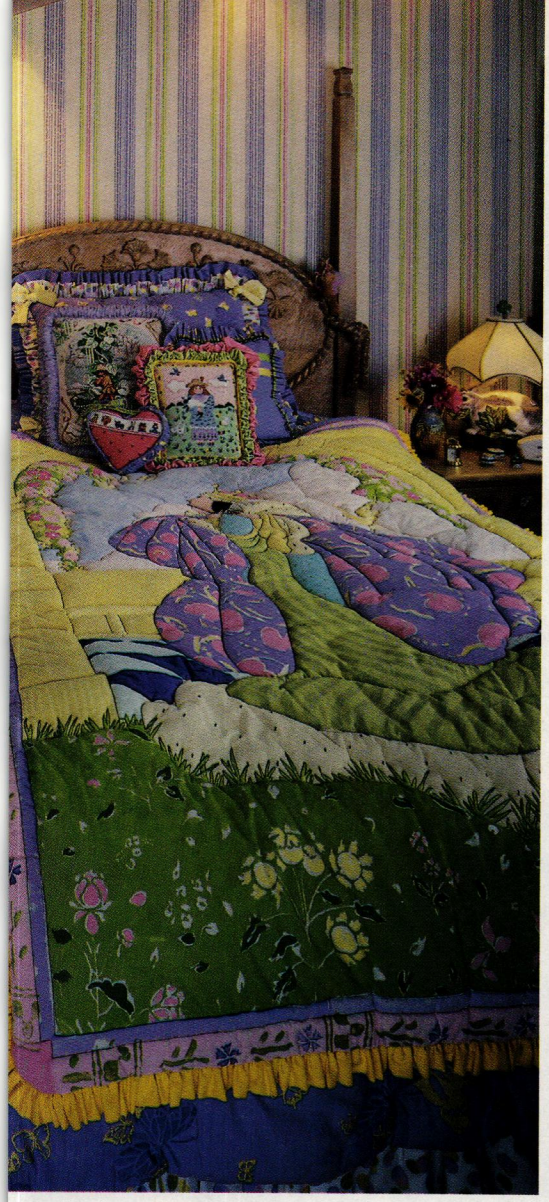
Interior Design by Juliet Genitempo
Photography by John W. Logan

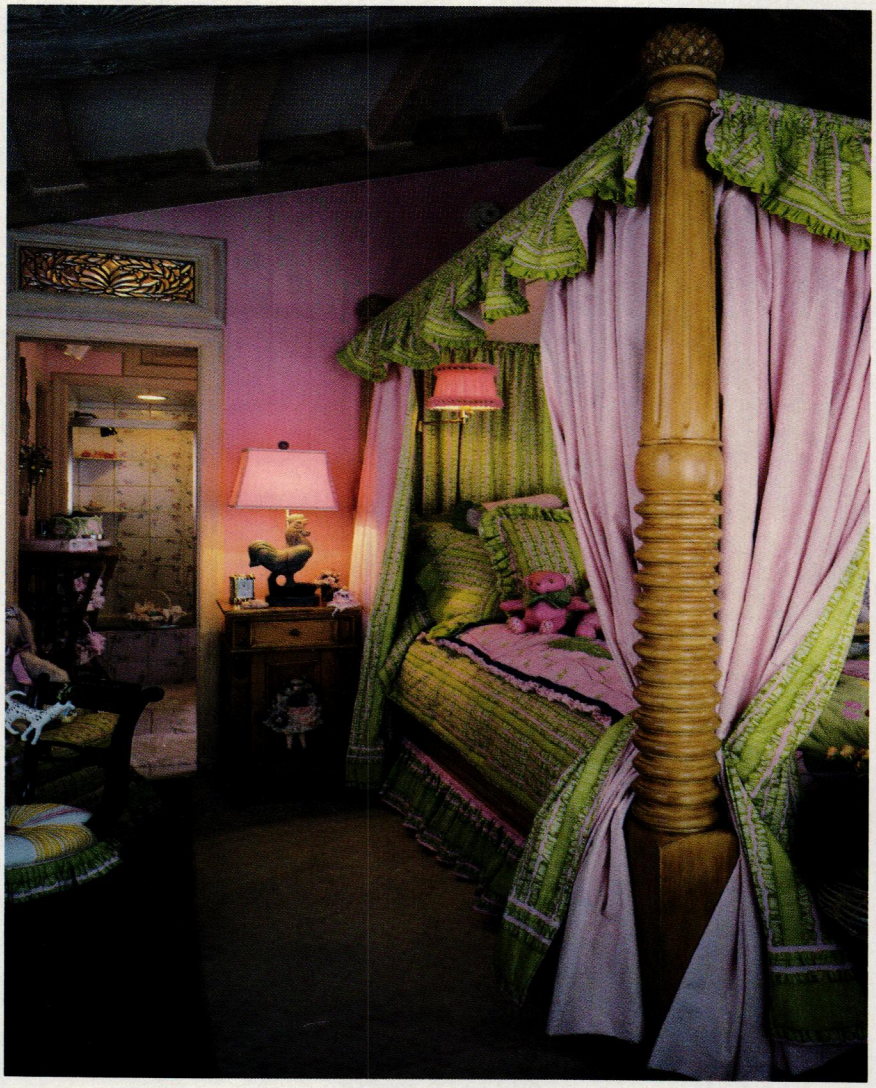
Once upon a time there was a client looking for an interior designer who would give her a fantasy world—a truly magical getaway retreat deep in the mountains of Colorado. Her search throughout the land ended in Houston with Juliet Genitempo of Juliet & Company, who showed her drawings and plans of a vacation home more fantastic than any she had seen before.

From the colorful magic castle mural to be hung above the living room fireplace to the fairy princess pillows and bedspreads that would grace the bedrooms, the cozy spot was to be a cheery gaggle of puffery, fluffery, ruffles and bows.

The client commanded Juliet Genitempo that the bewitching condominium be hers.

But Juliet Genitempo's transformation would require more than a sweep of the wand for fabric here and another sweep for wallpaper there. The job would require the





gutting of the downstairs, leaving only two original structural walls in the entire unit. The stairway would need to be relocated 15 feet from the entry so that it could lead up directly to the hall approaching the bedrooms. The master bath and a closet would be built in the original stairway space.

And the client longed for a better view of the town square, a beautiful kingdom in every season. So the entryway would be redesigned to be more open. Glass display cabinets would need to be built, separating the entry from the kitchen, allowing the cook to share the view.

Still another matter—the client's cherished collection of Staffordshire, Majolica and clever antique doorstops would not only need to be integrated into the interior design, but also would need storage space. So each piece of furniture would be custom designed with hidden storage compartments.

As each bathroom was an interior room, leaded glass windows would be designed to compensate for the lack of light. Other details would need to enhance the home still further: 17th century French chateau oak and tile flooring in the living room and an 18th century French provincial antique armoire and coffee table.

And one more thing, the client said, don't forget about my dear bird.

Juliet Genitempo went to her task with flourish and daring, sparing none of her knowledge of design, art and antiques. The job complete, each detail in order: the client whirled about the place.

But what about my dear bird?

Juliet Genitempo pointed up. The client looked up. Atop the armoire, a 19th century bird cage gleamed, lavishly fitted with tassels, drapes and valances. The End.

—Dana Collins

Living Room (left)

Sofa/chair/ottoman: Randolph & Hein, Inc.
Sofa fabric/wallcovering: Deck Tillet
Lamp table: Susan Seaberry of California
Shutters: Dale Rocco; mural: by Jean Collins
Floorcovering: Denton Jones
All accessories: Majolica, Fitz & Floyd, Staffordshire, Haldon

Guest Bedroom (center)

Headboards: Reed Brothers
Bedspread: Deck Tillet
Comforter: handpainted by Susan Seaberry
Pillows: custom needlepoint, Needle Accents
Table fabric: Deck Tillet
Corner lamp: Staffordshire; bed lamp: Haldon
Watercolor: by Annie Gibbons
Floorcovering: Denton Jones

Master Bedroom (above)

Poster bed: Louis Maslow; bed fabric: Zajac
Side chair fabric: Zajac
Bed lamp: Chapman; shade custom by designer
Bears: John Edward Hughes
Leaded glass: Art Glass by Wells of Houston
Bath tiles: Sheryl Wagner
Bath mirror frame: hand carved, Dale Rocco

Gracious Living Every Day

A Comfortable Setting for Antique Finery in Oklahoma

Interior Design by Lyn Combs Sherer, Combs & Combs Studio of Design
Photography by Gene Johnson for Bob Hawks, Inc.

Romance needn't be saved just for special occasions—and Mr. and Mrs. John Hefner of Oklahoma City wanted to use their thoroughly romantic antique furniture and accessories on a daily basis. Yet, with their informal lifestyle, the silks, satins and darkly period palettes suggested by such a collection would never do. It was an ideal assignment for Lyn Combs Sherer.

An expert at manipulating materials and colors to suit clients' functional and aesthetic needs, she decided to work totally with cotton—and a bounty of clear, fresh color. In any one room can be found as many as 10 distinct hues.

"The environment demanded elegance," she notes of the Hefners' 1920s' Victorian home. Its Mediterranean overtones, verde marble and hardwood floors, and six-foot thick walls combine with the Hefners' abundance of family treasures to reflect a more aristocratic age. "Yet they wanted it to exude comfort, not ostentation," she adds. "Particularly with two young children, their emphasis was on relaxed, family living."

To Ms. Sherer, who has always believed "a room must be inviting—never stiff or cold," this was not an unusual project. Since she established Combs & Combs Studio of Design in Santa Monica, California, in 1965 with her mother, Evelyn Combs, she has consistently expressed her penchant for infusing a touch of country into otherwise more formal salons. To her, "such a mix is the perfect answer for clients with possessions derived from an age when there was a butler behind every chair.

"Although I love the beauty of totally Adam or Empire rooms," she says, "a room should never feel like a museum. Today, the freedom to mix periods and color seems the best way to assure a room's conveying lightness and joy."

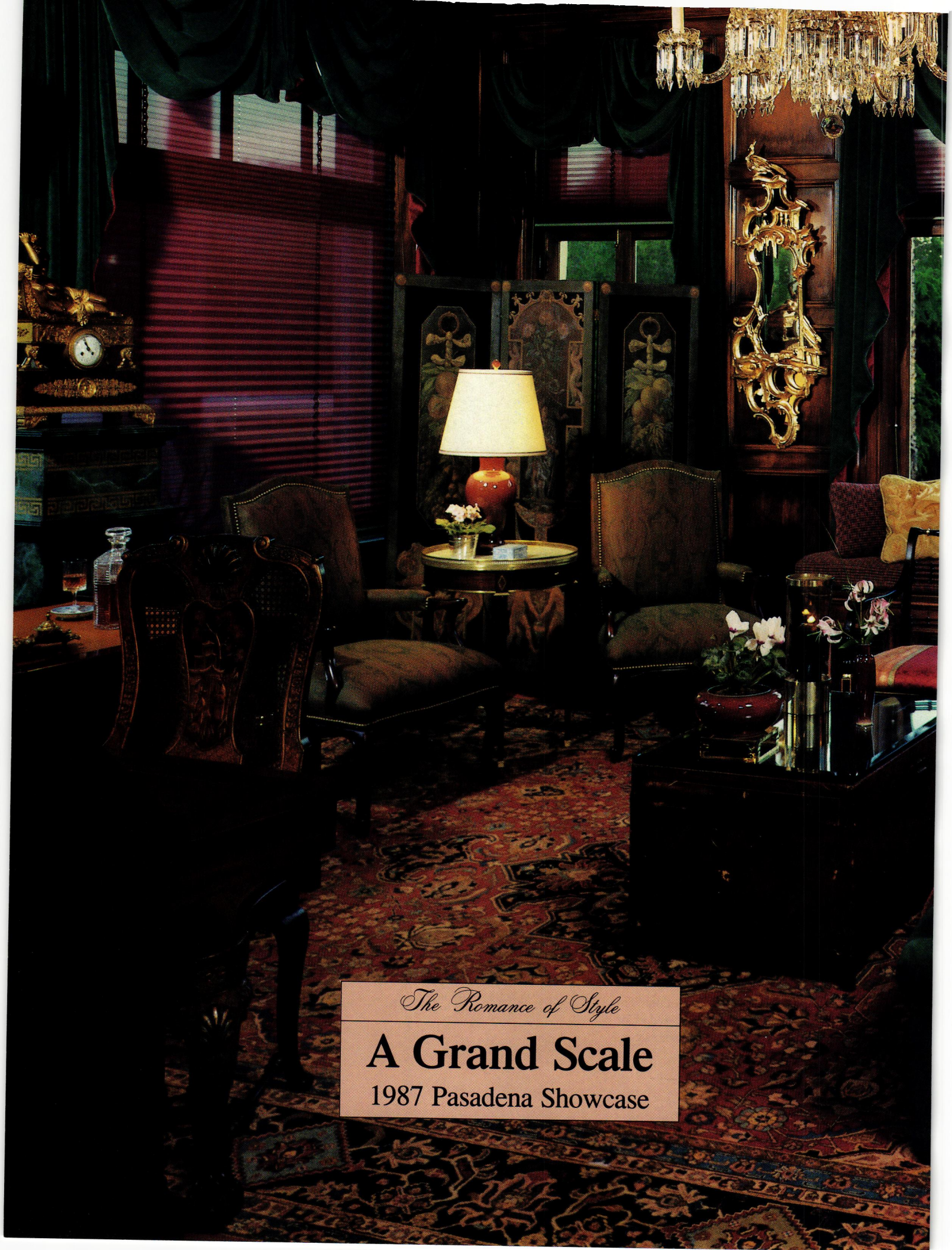
—Carol Soucek King

Sitting Area

Wallcovering: Brunschwig & Fils
Chairs: Hickory
Fabric on chairs: Clarence House
Commode: George III, mahogany
Coffee table: 19th century, black lacquer, with Chinoiserie decoration and Imari panel insert
Decanters: Waterford and Baccarat
Mirror: English, 18th century, Chinese Chippendale, pagoda top, partially gilt
Candlesticks: Old Sheffield, silver, c.1820

Dining Room

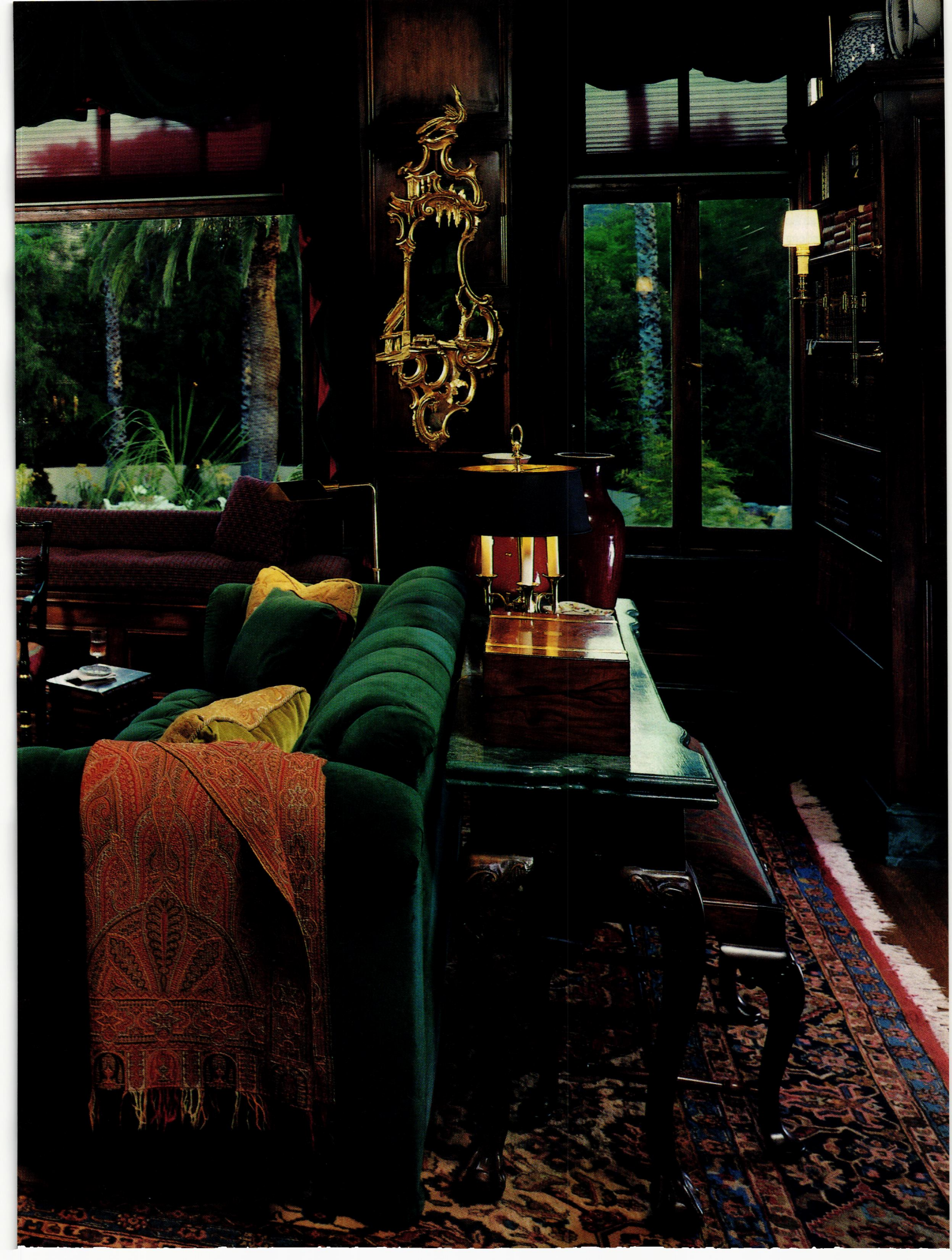
Drapery and wallcovering: Clarence House
Sheers: Henry Cassen
Drapery fabrication and wallcovering installation: Hal Dotson
Table and sideboard: Baker, Knapp & Tubbs
Flatware: Francis I
Tea set: Louis XV style, made in Portugal, this century
Chandelier: Regency, crystal and bronze dore
Cachepot on sideboard: Herend
China: Royal Dalton, 19th century
Epergne: Old Sheffield, c.1825
Candelabrum: Old Sheffield, c.1835
Stemware: two crystal glasses with round bases by Webb; small glass with square base by Hawkes
Open salts: Victorian, c.1875
Four candlesticks: Old Sheffield, c.1830
Wine coaster: by Mathew Boulton, c.1810
Flowers (in epergne): Bricktown Flower Co.



The Romance of Style

A Grand Scale

1987 Pasadena Showcase



It was obvious: The 1916 late Mission Revival house of more than 20 spacious rooms, 10,000 square feet of living space, and two well-planted acres was grand from the word "go." And having it for the 23rd Annual Pasadena Showcase House of Design was another feather in the caps of its sponsors, the Pasadena Chapter of the American Society of Interior Designers and the Pasadena Junior Philharmonic Committee. Three rooms, shown here, proclaim grandeur to be alive in the late 1980s.

Says Michael Wrusch, ASID, of the library, "I chose a deep, rich spruce green and burgundy to create a room reminiscent of a Venetian palazzo. Because there is a lot of natural light available, these darker colors appear lighter and the room more open."

Light also streams generously into the breakfast room designed by Angie May-Lin Sheldon, ASID. The grand life is celebrated here with all the charm of a country setting that is "not too rustic," says the designer.

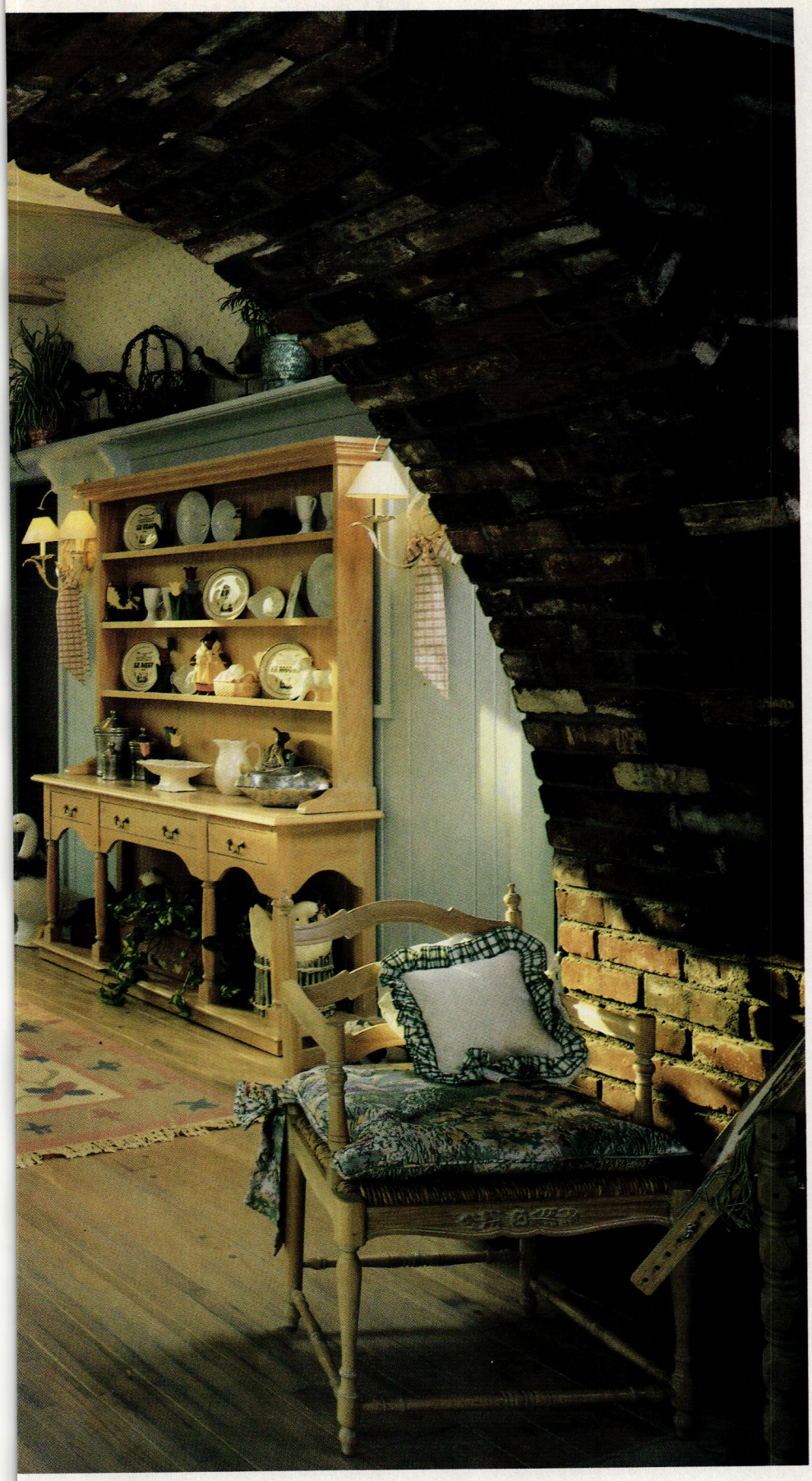
The master bedroom suite is dominated by an antique walnut canopy bed: June Towill Brown, ASID, who designed the suite says, "I used a wonderful shade of pink on the walls and ceiling. The wood tones and painted white trim offer a soft contrast. One can escape to the adjoining sitting room or else plump upon the down comforter."

—Gregory Firlotte

The Library (preceding pages)

Interior design by Michael Wrusch, ASID
Assisted by Thomas McDonough
Photography by Fritz Taggert

Sofa: Pullman; custom-dyed fabric
Bench seat (along window): Leirans Upholstery; Italian cut velvet
Antique needlework armchairs: Leirans
Other armchair: designer's collection
Heriz rug circa 1910: designer's collection
Chinese Chippendale girandoles, Japanned chair: designer's collection
Louis XVI style table, Empire clock, library books: owner's collection
Draperies: custom-dyed fabric; fabricated by Grace Drapery
Sang de boeuf vases: The Gallery of Oriental Antiques, Palos Verdes
Window blinds: Custom-Built Products, Inc.
Chandelier: original to house
Throw pillows: 18th century needlepoint, designer's collection
Sofa back table: custom by designer
Bench (beneath sofa back table): fabric by Clarence House; Charles Townsend Antiques
Candlestick lamp: Charles Townsend Antiques
Vase lamp, Italian screen: designer's collection
Accessories: designer's collection and Charles Townsend Antiques
Throw: 19th century Kashmir paisley shawl
Faux marble finishes: Cynthia Willoughby
Wall paint: Dunn-Edwards Paint Corporation
Floor refinishing: Jim Byrne
Fabric care: Fiber-Seal of Los Angeles
Wallcovering installation: Ernie Chavez & Cynde Wilson
Hepplewhite-style secretary: The Cricket Antiques



The Breakfast Room (left)

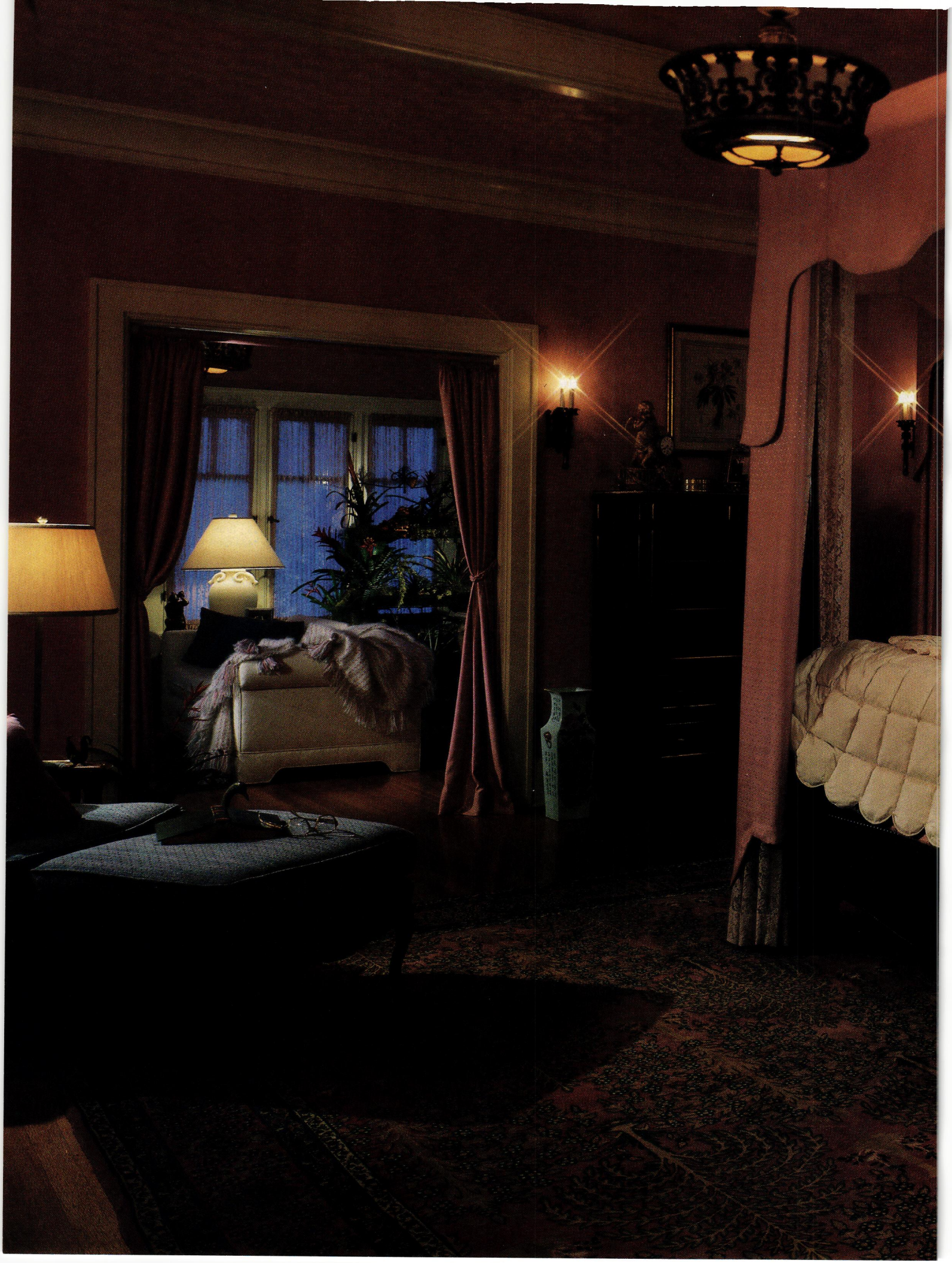
Interior Design by Angie May-Lin Sheldon, ASID
Photography by Joey Terrill

Chairs, table, hutch: Fremarc
Chair cushion fabric: Brule et Cie
Chair pillow fabrics: Country Life Designs; Westgate
Corner hutch: Country Classics
Area rug: Pashgian Brothers
Mouse chair, cheese table: Timothy Oates
Accessories: Country Classics; Holly House; The Kitchen Corner; Brian Jeffreys Greenhouse; Andree Yvonne Smith
Chandelier, lamps: Originals 22
Wall paint: Dunn-Edwards Paint Corporation
Wallcovering: Mitchell Designs
Wallcovering contractors: removal-Terry Dennison; installation-Vickie Bracamonte
Floors: The New Floor Company
Beams: Patrick Shehee
Flowers, plants: Broadway Florists; Brian Jeffreys Greenhouse
Fabric care: Fiber-Seal of Los Angeles
Painting contractor: George and Steve Vujnovich
General contractor: SMH Kitchen Specialties

The Master Bedroom Suite (overleaf)

Interior Design by June Towill Brown, ASID
Assisted by Robert Haller and Janet Parker Peo
Photography by Leland Lee

Antique German walnut bed: original to the house
Bed drapery, all curtains: fabric by Commins; fabricated by Jennett's Drapery
Bed linen: Pratesi
Oriental rug: Pashgian Brothers
Lamps: De Baun Lighting
Chair, ottoman, sofa: Fremarc
Upholstery fabric: Thomas Fabrics
Antique print: Gideon Gallery
Wool throw (on sofa): Andree Yvonne Smith
Chinese vase and antique clock: Van Hurst Antiques
Nightstand, footstool and chest of drawers: original to house
Plants: Bent Willow
Paint: Dunn-Edwards Paint Corporation
Painting contractor: Squire Painting Company
Textured ceiling treatment: Textures International
Fabric care: Fiber-Seal of San Fernando



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RoseJohnson

Progressions Toward Growth

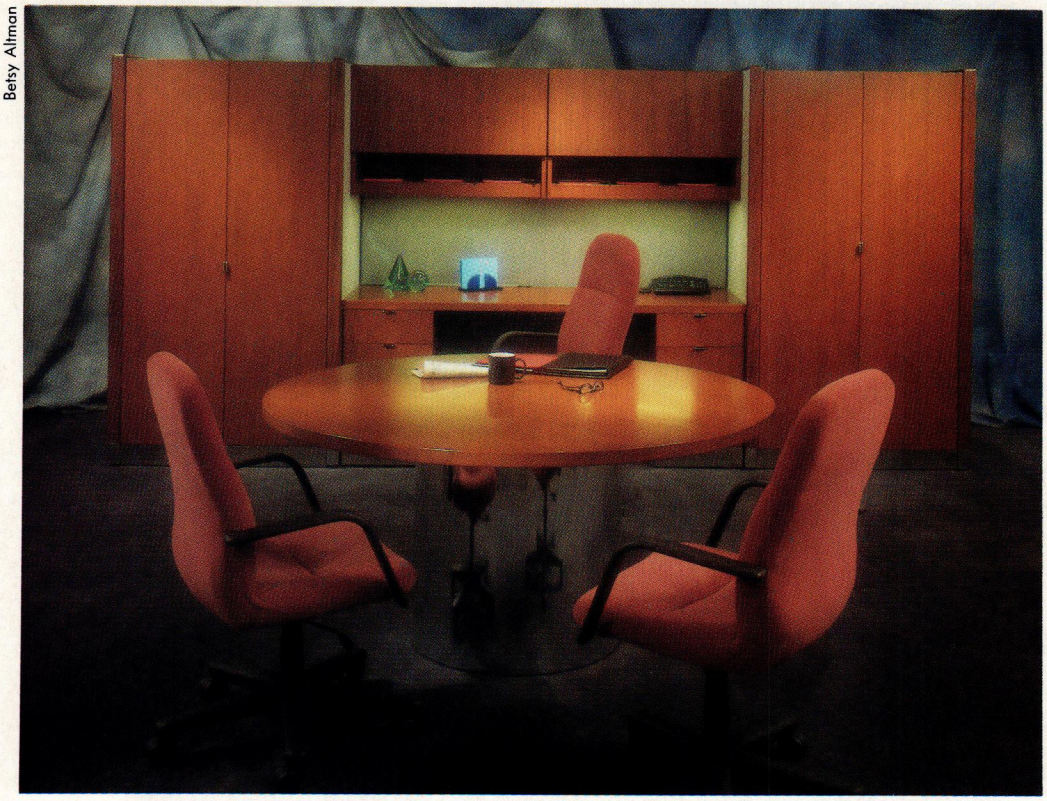
William Sharpe

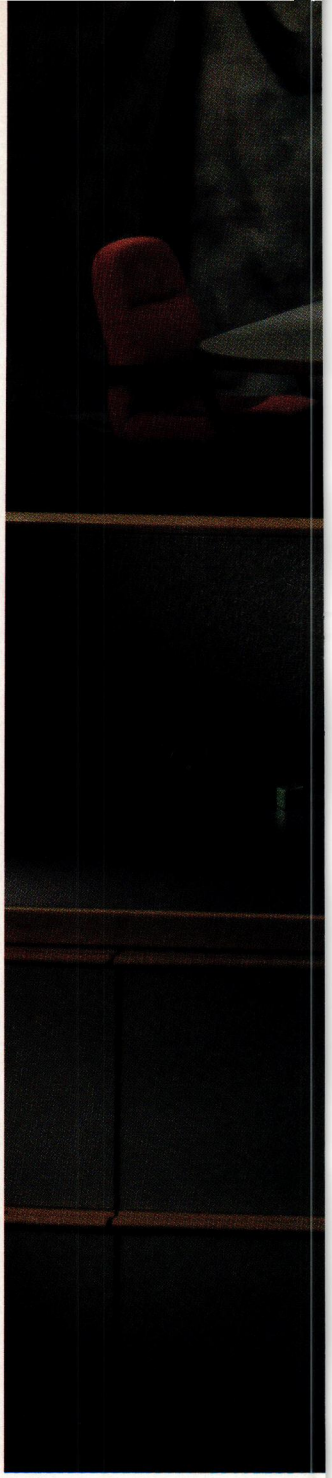
The spirit of duality permeates RoseJohnson. The four-year-old office furniture manufacturer is the offspring of two old and respected companies that have stamped their presence on the Grand Rapids landscape: Rose Manufacturing Company and Johnson Furniture Company. Rose Manufacturing Company began as Rose Carving in 1917, producing carved legs for local fine furniture manufacturers. Founded in 1903 by three Swedish brothers, Johnson Furniture Company acquired a reputation for fine reproductions of 18th century antiques such as Hepplewhite, Sheraton and Empire furniture.

In 1980, the parent companies of RoseJohnson formed a sales entity for the distribution and marketing of office system products called RoseJohnson Systems Inc. ''As Johnson Furniture, we were primarily involved in the hospitality market. But as RoseJohnson we saw the opportunities for growth in the office furniture industry, especially with the success of the RJ system,'' says company President James G.

Preceding page, below and right: Progressions+, created by Nick Balderi, was inspired by the idea of standardizing dimensions and the number of parts that could be mixed and matched for any function—from executive to managerial to clerical. A variety of specialized components for computer support are available including corner VDT surfaces with articulating keyboard trays as shown at right bottom.

Betsy Altman





Van Oosten, who headed the investment group which acquired Johnson Furniture in 1963. "We realized we had a product line that was mechanically good and was about 90 percent acceptable to the design community. But if we were going to meet our objective, which is doubling the size of the company by 1990, we knew we had to bring in outside designers and consultants."

A major challenge for the young company was establishing clear identities and purposes for its two systems, RJ and Progressions. "There was definitely a conflict between image and product," states Frank R. Jeffreys, vice president of sales and marketing. "What was the market for the RJ System and Progressions? The solution was uniting the two products, incorporating the best features of both into one design that would answer 'who is RoseJohnson?' We looked to Nick Balderi for guidance regarding our taking two product lines and blending them into one."

Nick Balderi personifies another aspect of the company's duality: the fusion of two good ideas into one product. An established furniture and interior designer who had worked in the Denver group of Hellmuth, Obata & Kassabaum, Balderi created Progressions+, an open plan system featuring an extensive product vocabulary of panels, components and finish options. It was designed to provide architects, designers and corporate space planners with the flexibility of one product that would address all types of offices and tasks. After conducting a series of product analyses, it was discovered that "RJ and Progressions —sharing the same manufacturing facility—

Betsy Altman

were running different sizes in core materials which affected pedestal and casework sizes,'' notes Balderi, president of Englewood, Colorado-based NB Associates and a member of the Industrial Designers Society of America. ''Though each former system offered the advantages of modularity within themselves and ease of assembly, the idea behind Progressions+ grew out of standardizing dimensions and the number of parts that could be mixed and matched for any function.''

Balderi's inspiration for the enhanced system came from the demands of the electronic office such as addressing VDT space and maximizing corner surfaces. Though Progressions+ is primarily a laminate system, Balderi emphasizes that understated yet refined details, such as the touch of wood trim on laminate components, elevates the product above all laminate and steel systems. ''End users get the quality and feeling of wood with Progressions+ but the difference is the pricing,'' he says. In addition, a variety of laminates, veneers and textiles enhances the product's flexibility with a multi-finish offering for design-tailored environments.

The value of a single product line has economic advantages for both specifiers and corporate space planners. ''Working with Nick was another way of maximizing the state-of-the-art, computerized manufacturing we've invested in for growth,'' says Van Oosten. He adds that streamlined manufacturing as a result of this system standardization led to an increase in efficiency, accuracy and quality. ''With one system, there is continuity in the office environment,'' states

Christopher Dow

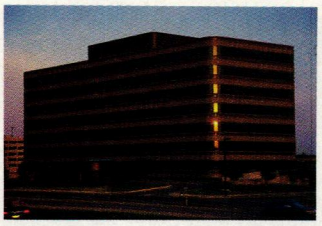
Marketing Manager Steven B. Bohatch. "Progressions+ offers components and casegoods for function from task and operational workstations to executive offices." And according to Balderi, a system offering interchangable componentry and accessories is appealing for its one-line flexibility in ever-changing work conditions.

RoseJohnson's expansion focuses on increasing product offerings such as modular casegoods for the private office and an office seating line. In January 1986, the company became a subsidiary of LA-Z-Boy Chair Company. The new relationship reinforces RoseJohnson with the nutrients for growth. "Though each market is different, there is a respect for each others' capabilities," says Jeffreys. "Being a part of LA-Z-Boy strengthens RoseJohnson with access to engineering, product development and research support—the technology which will help RoseJohnson establish itself in the office market." And less than three years away from its objective, RoseJohnson's dual heritage has brought the essentials for its success into a singular path.

—Rick Eng

Phil Schaffsma

Progressions+'s combination of square and radius detailing offsets severe modular geometry in the office environment. RoseJohnson's top management team prize their state-of-the-art manufacturing technology: from left, Vice President of Sales and Marketing Frank R. Jeffreys, Vice President of Manufacturing Albert Smith, President James G. Van Oosten, Vice President of Administration and Finance Philip Benson, and retired Chairman of the Board Robert M. Lindblom, who now works with the company as a consultant.



SYSTEMS FURNITURE STRATEGIES

CorryHiebert

A Spirited Approach in a Serious Business

Top: The home of CorryHiebert is its corporate headquarters located in Irving, Texas, near Dallas, designed by the architectural firm HKS. Above: A canvas of shapes and colors expresses the blend of the natural and crafted materials that make up CorryHiebert's systems, seating and fabric offerings.

Photography courtesy of CorryHiebert

"Fun" isn't usually found in the vocabulary of CEOs, especially if concerning its applicability in a corporation's charter, goals or environment. However, CorryHiebert has managed to instill the concept clearly as a way of thinking among its personnel. And don't let the context of the word be misleading. It is not the fun of flippancy nor wrecklessness, but rather one of spirit, optimism and entrepreneurship. Fun is an integral element of success for company president Nigel M. Ferrey, the business professional who doesn't take himself seriously—but views the job responsibility entrusted to him very seriously. "Having fun is in the process of achieving what you set out to do," Ferrey says. "And my job at CorryHiebert is getting as many people to put their name on as many products that are consistent with our overall direction."

That direction emphasizes—and originates from—melding the qualities of wood and steel, initially accomplished through the formation of a single entity. The company is a product of the 1986 merger between Corry Jamestown, a manufacturer of steel contract furniture, and Hiebert, Inc., a maker of wood office products. Not an uncommon phenomenon in the industry, but it was a natural marriage since both manufacture like products. Also, they are subsidiaries of Hon Industries, a Fortune 500 company.

CorryHiebert is less than a year old but it possesses a heritage that traces back to

Above and right: Composed of desks, overhead storage units, pedestals and lateral files, the Spectrum Component Group combined with Hiebert's Prism System create Prism Spectrum. Matched with Corry Jamestown's steel 1000 System, the laminate and steel components form the 1000 Spectrum line. Opposite: CorryHiebert systems and chairs accommodate the demands for function, aesthetics and comfort in the the 115,000-square-foot United Missouri Bank of Kansas city designed by Sverdrup Interiors of St. Louis.

Spectrum photography courtesy of CorryHiebert Bank photography by Barbara Martin

early this century. "Hiebert had a reputation in the design community for the ability to adapt its basic product line to different demands of designers. Corry Jamestown had a strong management structure plus extensive manufacturing knowledge," cites Ferrey who headed Corry Jamestown before the merger. Ferrey and his management team are not only striving for quality products, but also are working to fashion a unique company. And through its personnel, corporate distinction is built: people at CorryHiebert are as important as the products.

"We march to our own beat," states Virgil A. Rambo, director of marketing services. "The company doesn't become preoccupied with its market position in relation with the competition. We set our own standards to be the best in attention to detail and service." A flat management structure, adds Rambo, allows for efficiency and expediency in the decision-making flow as well as facilitating accessibility between all levels in the company. "You reach a point where you become so large that you can no longer be personal," he notes. "We would rather concentrate on being motivated to achieve quality rather than size." Ferrey, who makes himself available to all employees, agrees: The people of CorryHiebert are encouraged to experiment and challenge themselves. "We created a working environment where people aren't afraid to make mistakes," he says. "Here, people are not afraid to try new things for fear of failure because they know it's a natural process of creativity."

Their combined efforts have yielded the Spectrum Component Group, representing CorryHiebert's emphasis on the compatibility of wood and steel. The new line features coordinated pieces that expand the flexibility and aesthetics of Hiebert's wood-based Prism System and Corry Jamestown's steel-based 1000 System. "We brought together two systems, taking an upper-end product as the Prism System and creating a direction-oriented system, cost-effective yet maintaining the same styling and detail," acknowledges Richard E. Heriford, AIA, director of design. Heriford believes that the new variety of componentry builds a design vocabulary rather than just another product. "Spectrum achieves maximum design integration," he says. "We feel our strong product differentiation in the market is the ability to build up or down and allow the designer to form a hierarchy."

"We're not certain what the industry will be like in the future," Ferrey observes, "but we know that CorryHiebert will be a major

Above: From left, Director of Design Richard E. Heriford, AIA, Vice President of Sales Paul Munyon, company president Nigel M. Ferrey, Virgil A. Rambo, director of marketing services, and Vice President of Operations Eklain England formulate and guide CorryHiebert's market direction. Top: The CorryHiebert showroom in the Pacific Design Center in West Hollywood displays popular lines of chairs and systems from the pre-merger era as well as new products exemplifying a perfect union of contrasting ideas and materials.

Photography courtesy of CorryHiebert

player. People—internal and external — will continue to be a focus of company strength and growth.'' Fighting inertia and maintaining the entrepreneurial spirit at CorryHiebert is Ferrey's most consuming challenge. He outlines frank yet sensible approaches: ''Do not repress creativity, fight company politics and acknowledge the daily accomplishments of the company and workers.'' Dealers in general, Ferrey observes, will have to place more emphasis on their service capabilities rather than product offering, but he affirms a strong alliance with CorryHiebert dealers as ''partners because we both benefit from each others' contributions and gains.''

''Interior designers continue to grow in importance as a new generation of business leaders and workers understand the advantages of a well-designed environment,'' notes Rambo. ''Today's work force is demanding furnishings that not only perform well but aesthetically reflect rank and function within the corporate hierarchy.'' And while maneuvering through the complexities of the corporate world: ''CorryHiebert strives to make business easy and even fun because, simply, in the long run,'' Rambo states, ''that will induce people to work with you.''

—Rick Eng

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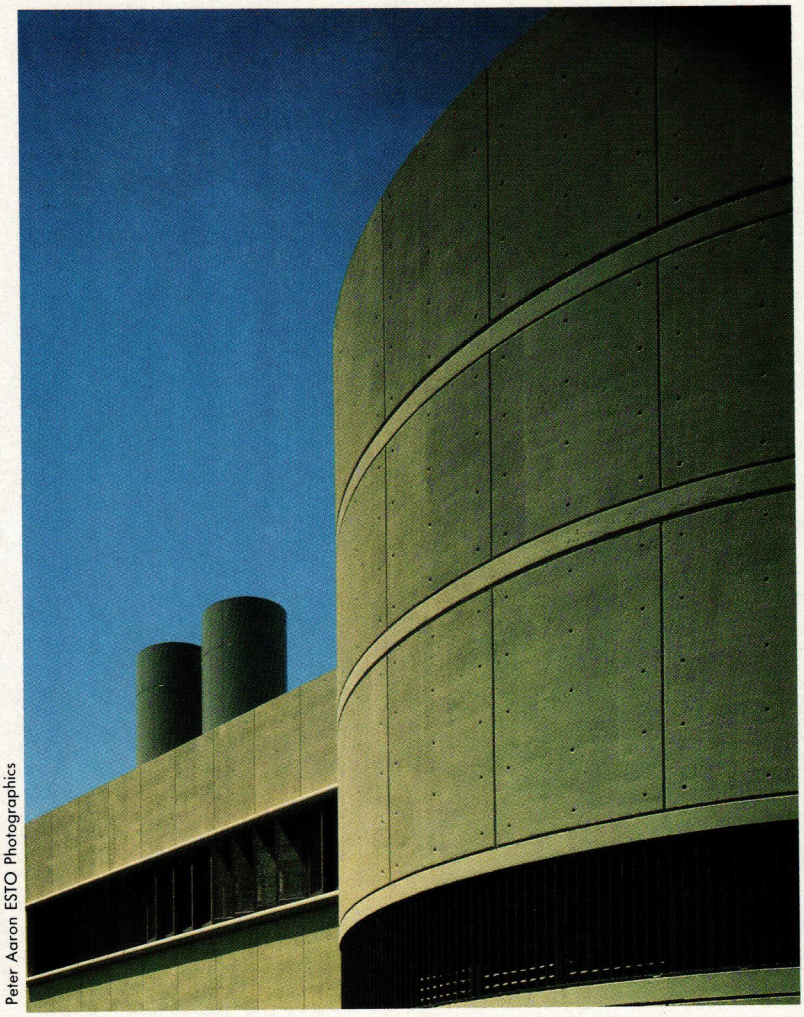

Peter Aaron ESTO Photographics

The tower on the east facade of the Stanford Cardiovascular Research Building (CVRB) contains the electrical and fire protection systems control room on the ground floor and the mechanical room on the second; on the third floor, the semi-circular space is used for a conference room.

Though he was the ultimate tinkerer, Thomas Edison would be as out of place in a modern research laboratory as his crude phonograph would be in today's laser-tracked compact disc stereo.

Edison pointed America, and the world, from the age of machines toward the age of electronics. But gone is the time persons like Edison, following their own curiosity, plotted technology's course from facilities that were little more than backyard laboratories.

And just as research proved that gravity can bend light, scientists learned also that the illuminations of scientific inquiry are susceptible to the pull of commerce. Companies in the high-technology arena, often in partnership with universities, compete fiercely to turn knowledge gained in the lab into products in the marketplace.

According to a recent issue of *Industry Week*, the United States spends more on non-defense research than any other nation—about $80 billion a year. It is a leader in several key markets, including computers, artificial intelligence, biotechnology and pharmaceuticals. In many markets, however, the U.S. is being overtaken. If it is to *remain* a technological leader, it must continue to discover new techniques and bring new products to an increasingly competitive global market.

Few people realize how many facets of contemporary life, from widely used quality control methods to Teflon-coated frying pans, are spin-offs of the moon race of the 1960s. Now the technological "reservoir" that this competition created is running out and the U.S. may need to embark on other research projects of the same scale.

Many of these projects lie in the area of defense and aerospace; other promising areas include telecommunications and electronics. Medicine and food production also receive great attention, as researchers combat some of mankind's most ancient and persistent foes: hunger, disease, and even old age.

Some of the most promising fields cross the traditional boundaries of biology, chemistry, electronics, and physics. Arti-

Peter Aaron ESTO Photographics

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The atrium serves as a unifying feature for the CVRB; all labs, offices and computer rooms open onto this central space, naturally lit through a north-facing clerestory. The east facade of CVRB shows the custom-designed movable shutters which allow for both light and climate control. Two pairs of exhaust stacks provide for venting fume hoods throughout the building. A typical wet lab shows the detailed casework, assembled from modular components. Earl Walls Associates of La Jolla, California, provided lab programming and design services as consultants to HOK. Lab casework: Hamilton; Lab sinks: Elkay; Taps: American Standard.

ficial intelligence and biogenetics are two such fields bringing together specialists who have never worked together before.

If corporations and universities are to bring forth scientific marvels that better our lives, they must provide environments conducive to both creativity and the use of high technology. Designers of research and development labs must respond not only to today's needs, but to future developments at which we can only guess. Research itself may point out directions for change, new areas to be pursued. Corporate research programs must also respond to the changing needs of the marketplace. A research lab is always evolving; it is never complete. The challenge is to design lab facilities to accommodate changing staff, research, and organizational needs quickly, with a minimum of disruption.

Added to the need for flexibility is the need for convenient routing of utilities. Special accommodations for the safe handling of hazardous materials and the support of heavy equipment is often necessary, as is extremely precise control over air purity, ventilation, temperature, and humidity. Basic utilities and special equipment must therefore be located so that they remain accessible despite changes within the facility.

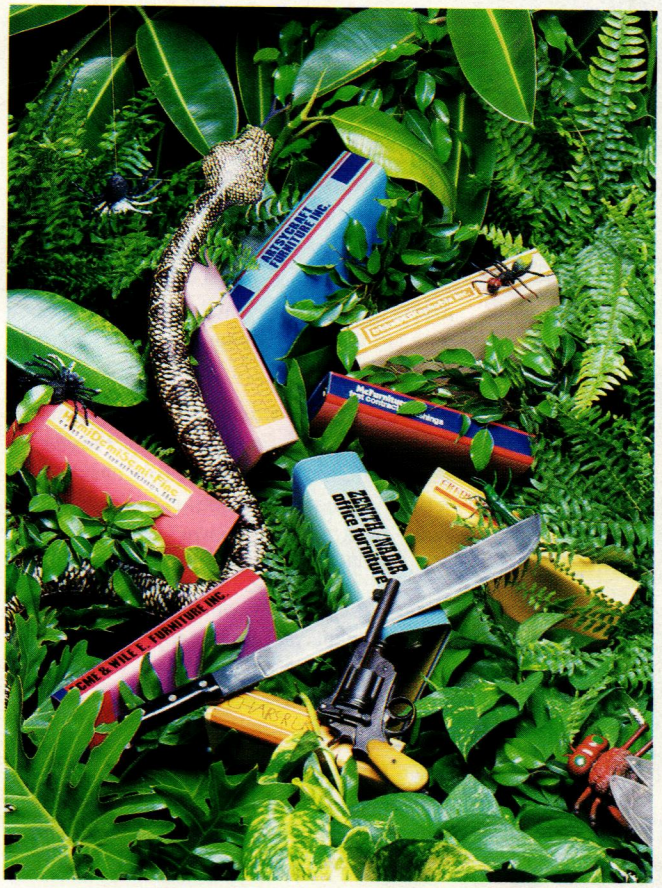
Designers of lab spaces must also consider ergonomics—the science of designing and arranging things so that people can interact with them efficiently and safely. Considerations include placement of workbenches, storage and utilities; adequate lighting; and safe handling of hazardous materials. In addition, the structure of a lab usually must be designed to minimize vibration that might disturb sensitive experiments. In many cases, the building is constructed so that its sheer mass keeps it rock-steady.

Labs put a premium on function, but this should not keep them from being attractive and comfortable environments for the people who work in them. They must include amenities for drawing and keeping the best and most brilliant minds—a growing concern among high-powered corporate and university recruiters. Researchers need both private areas and areas for informal interaction between staff—the latter allowing "cross-pollination" of ideas between scientists pursuing different lines of research.

In the past ten years, Hellmuth, Obata & Kassabaum has designed more than 3.6 million square feet of laboratory space for universities and corporations. Three HOK projects—the Stanford University Cardiovascular Research Building, the Univer-

Continued on page 191

HOW TO FIND YOUR WAY OUT OF THE CONTRACT JUNGLE



The overgrown underbrush

Civilization

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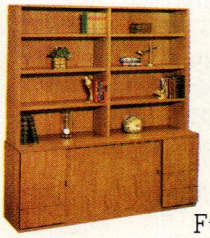

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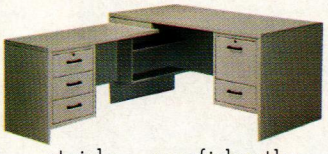

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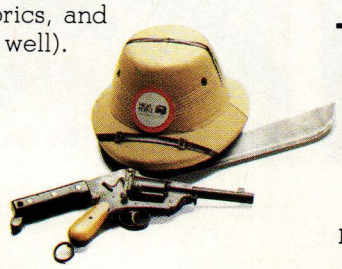

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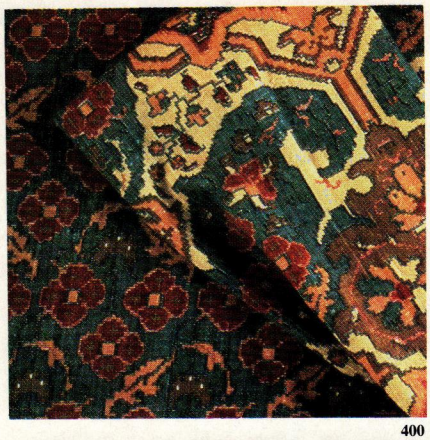

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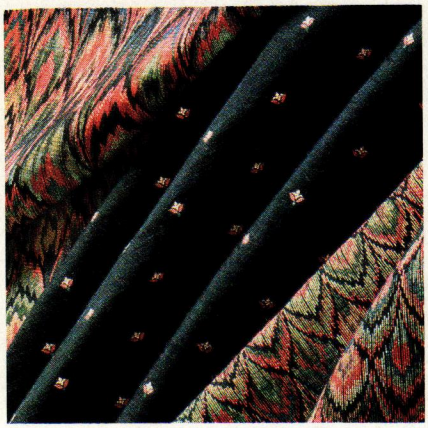

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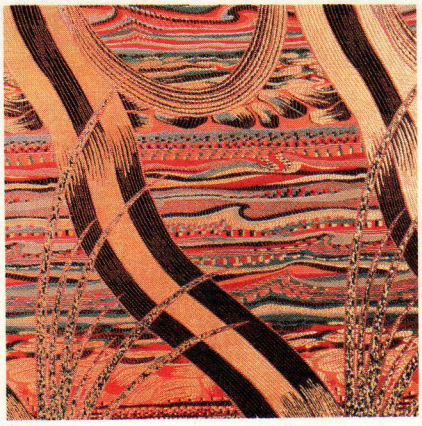

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Product Showcase

Fabrics and Wallcoverings

"Cosimo" and "Renaissance" are two Oriental-inspired designs by **Arteriors/ Zumsteg** woven of silk and offered in three colorways. Circle Number 400.

Designed in London and woven in France, the **Osborne & Little** Petit Point Collection features the heavy textured wovens "Villandry," "Malmaison" and "Rambouillet" with cut velvet and epingle weaves. Circle Number 401.

Six new color-coordinated fabrics expand the Color Progression program of **Pindler & Pindler, Inc.** The cotton/rayon blend offerings include the flamestitch and small scale print fabrics shown here. Circle Number 402.

Scalamandré's "Caspian Flower" is blooming with color. Imported from France, this cotton chintz fabric in four colorways is hand-printed and is ideal for all residential applications. Circle Number 403.

From **Libas Ltd.** comes "Blue Flame," a yarn tie-dyed, handwoven silk dupioni from the firm's Flame Collection of silks. Circle Number 404.

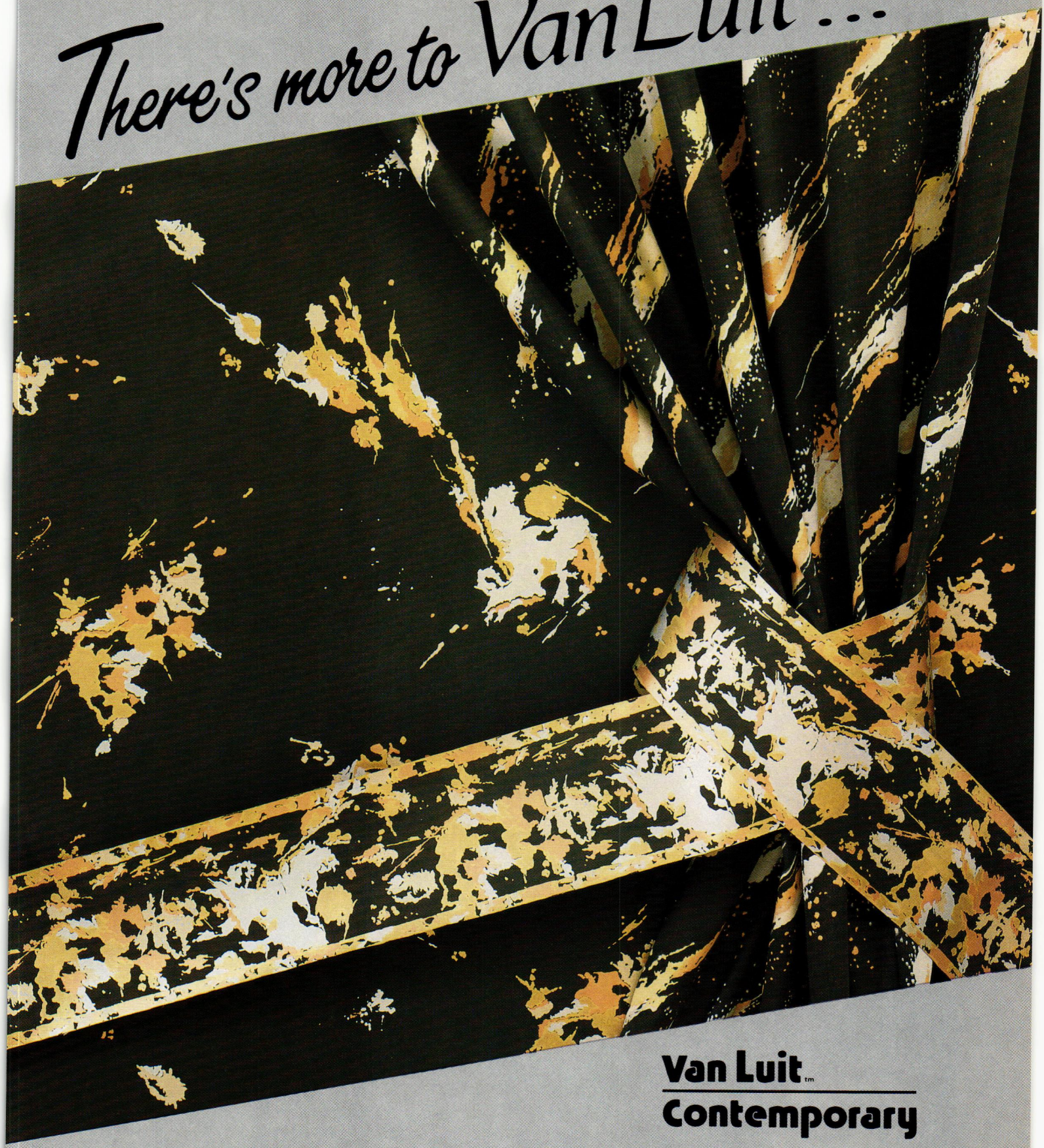
East meets West with "Kimono Woven Texture" from **Brunschwig & Fils**. This heavily textured cotton/viscose brocade is inspired by an elaborate Japanese obi with its fan-like motifs. Circle Number 405.

The jewel-toned colors of "Kairy" by **Stroheim & Romann, Inc.** are woven together imaginatively in intricate stitches to distinguish this tapestry fabric of cotton and rayon. Circle Number 406.

"Gobelin" is a mock tapestry on linen from the **Westgate** Gentleman's Agreement IV Collection. The hunting motif is rich in detail and color and ideal for any masculine setting. Circle Number 407.

Continued on page 142

There's more to Van Luit™...



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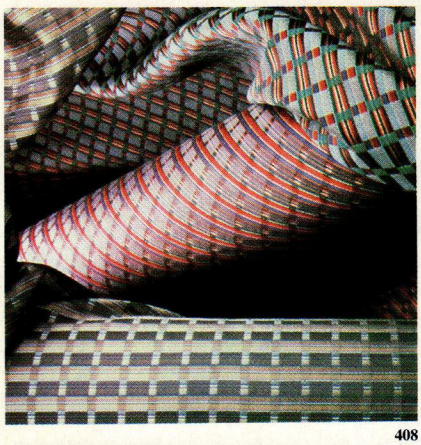

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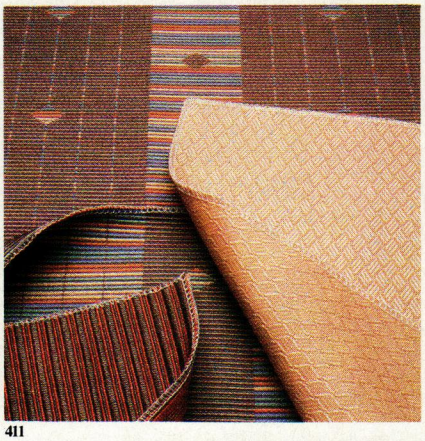

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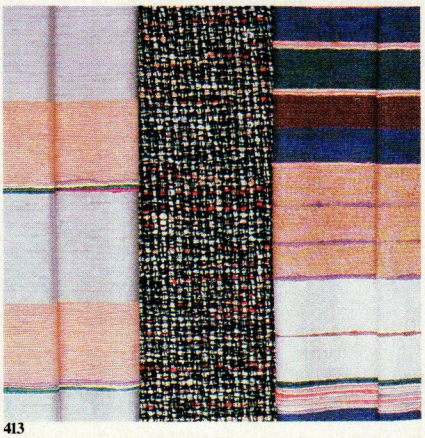

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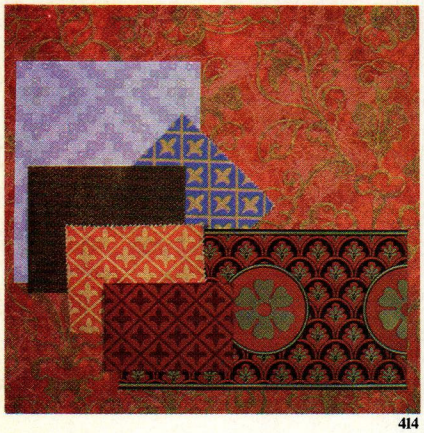

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Product Showcase

Continued from page 138

Fabrics and Wallcoverings

Evoking the excitement of luxury train travel, the **Groundworks** Railpass Collection of fabrics designed by Patricia Green features "Cologne," a cotton/viscose blend print. Circle Number 408.

Illusions of a desert mirage are evoked with "Bankura" from **Orient Express**, one of seven exclusive handcrafted silk ikats comprising the Jayshree Ikat Collection. Circle Number 409.

The award-winning Sahco Hesslein Collection from **Bergamo Fabrics** includes "Limoges" (top), a classical matelesse in seven colorways, and "Lipari," a geometric matelesse. Circle Number 410.

African in mood, these cotton and viscose fabrics from **André Bon** are reversible and sturdy enough for contract and attractive enough for residential use. Shown are "Soliman Jacquard" (top), "Quadillage" (basketweave) and "Murad Jacquard." Circle Number 411.

China Seas' first wallpaper borders, "Kebaya" and "Malabar," are richly colored in four versatile colorways which are compatible with the firm's entire collection of wallcoverings. Circle Number 412.

New for autumn are three of 65 silks added to the **Ross Lawrence Silver, Inc.** fabric and leather line. From left to right: "Carnivale," "Firenze" and "Rio." Circle Number 413.

The Italian love of color, texture and pattern is recreated in **Laura Ashley's** Venetian collection of fabrics and wallcoverings inspired by paintings of Renaissance artist Veronese. Circle Number 414.

The playful "Nouveau" border by **Woodson** is one of 16 new border designs from the Border Collection, Volume 19, with many having matching wallcoverings and/or fabrics. Circle Number 415.

Continued on page 146

"Fantasy"– A Traditional Collection of Correlated Fabrics, Wallcoverings and Borders

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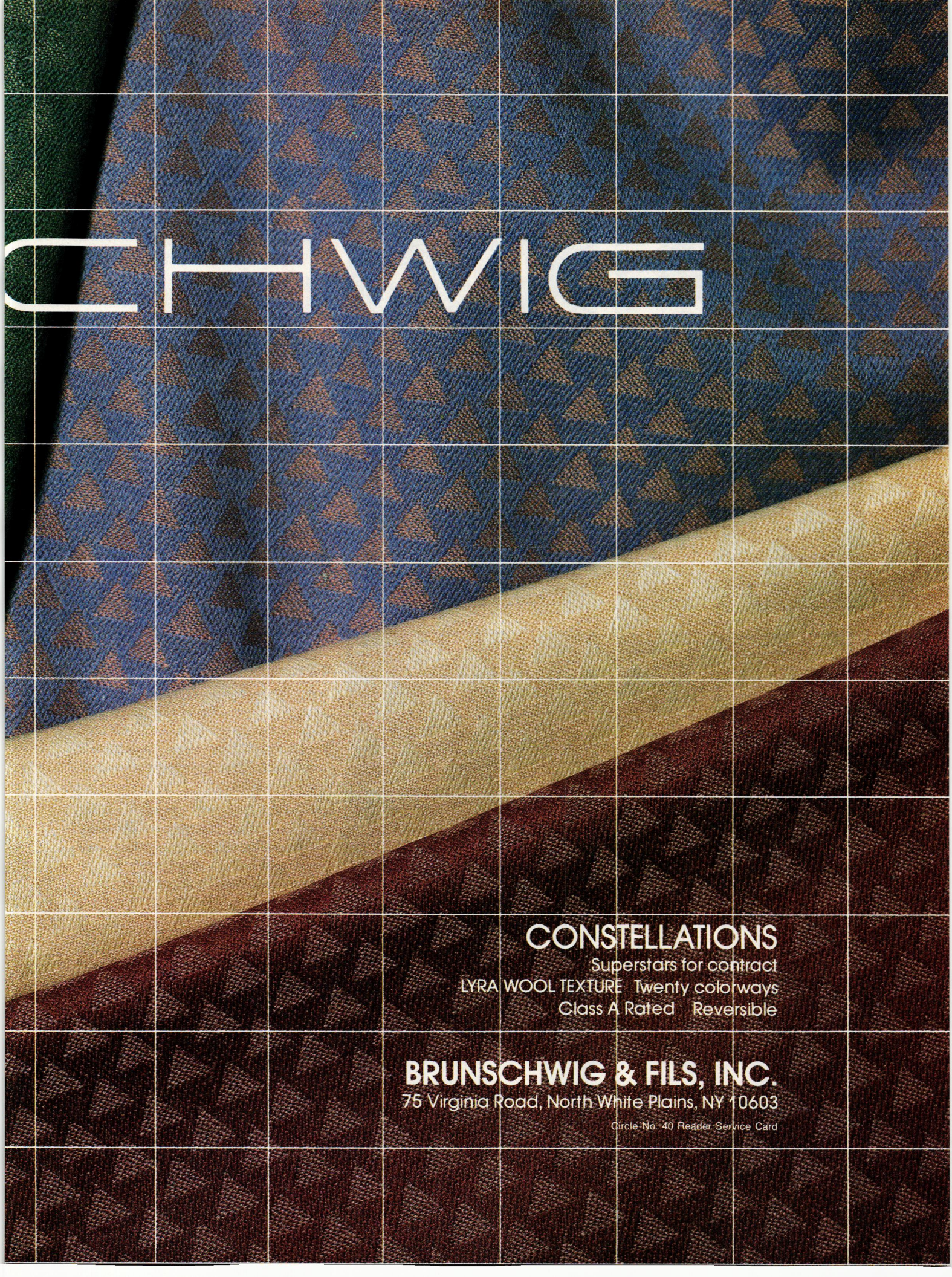
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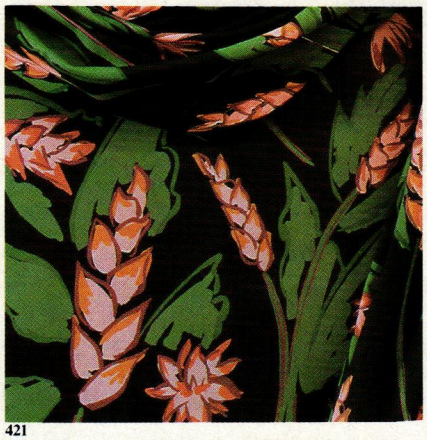

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Product Showcase

Continued from page 142

Fabrics and Wallcoverings

Shown here in the Arles green colorway, the ''Minuet des Fleurs'' is a new fabric from **Refinement** which is handprinted in France on cretonne. Circle Number 416.

''Mandarin Flowers'' is a gracious rendering of a classic Chinoiserie design from **Louis W. Bowen's** Volume XVIII collection of wallcovering and fabrics. Circle Number 417.

''Diamond Knots'' (background) and ''Tulip Knots'' (drapery) are just two of the many pure silk fabrics by **Barbara Beckmann** which can be custom colored for distinctive applications. Circle Number 418.

A matching fabric and wallcovering, ''Fantasy Floral'' by **Charles Barone** is part of the Chinoiserie Collection of florals, stripes and checks inspired by the timeless art of China and the French countryside. Circle Number 419.

''Audley Square'' from **Carleton V** is an open morning glory trellis design on cotton fabric and wallpaper which is reminiscent of a Victorian summer. In white and pale yellow or blue. Circle Number 420.

Exotic ginger plants and flowers intertwine in ''Ginger'' from **Albert Van Luit & Co.**. This large-scale design is part of the Contemporary, Volume Three, Collection of coordinating fabrics and wallcoverings. Circle Number 421.

Named for Lyndon B. Johnson's mother, ''Rebekah'' from **The Hinson Collections'** Wildflowers of America series of fabrics and wallcoverings with floral motifs was inspired by the wildflower research of Lady Bird Johnson. Circle Number 422.

The Tropical Paradise Collection designed by Jay Spectre for **Ametex/Robert Allen** consists of four coordinated designs on pure cotton which feature a Teflon finish. Circle Number 423.

Continued on page 148

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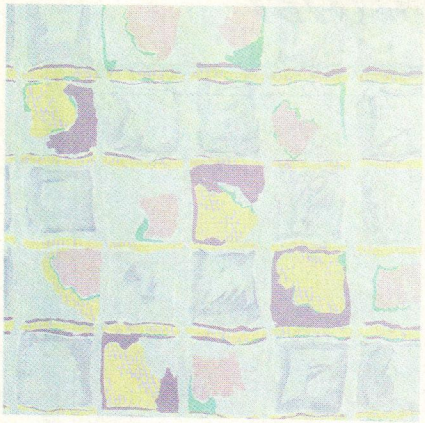

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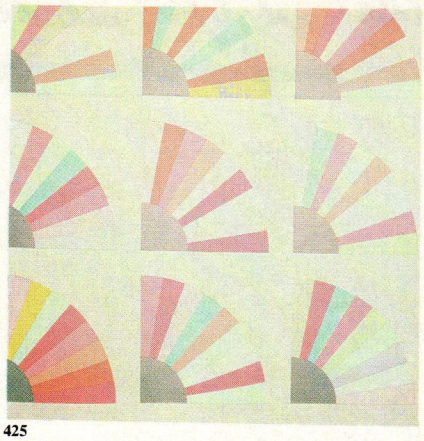

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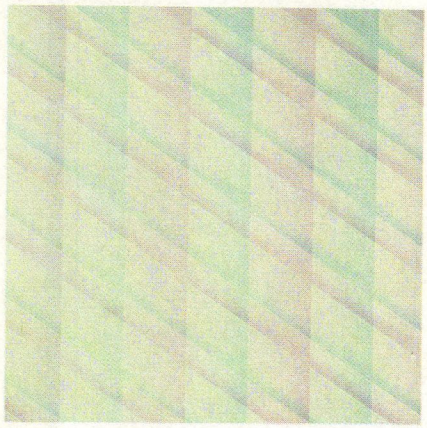

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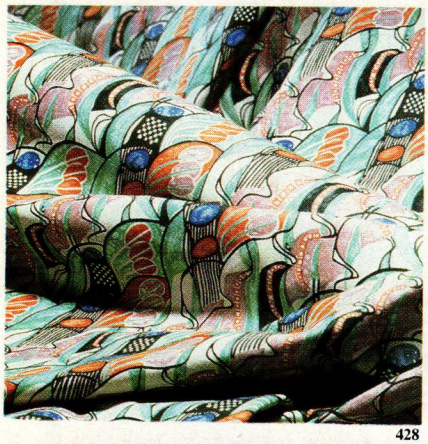

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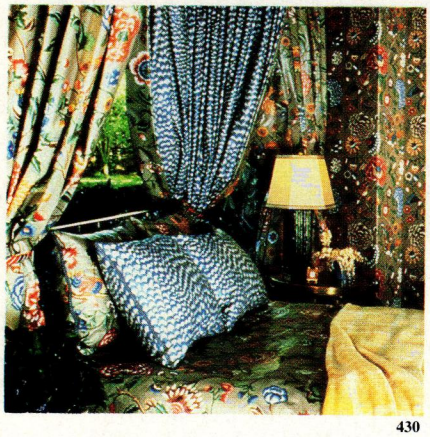

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Product Showcase

Continued from page 146

Fabrics and Wallcoverings

Available as vinylized wallpaper and coordinated fabric, "Gerald" is a new design from **Marco & Micio** that is printed in four colorways. Circle Number 424.

The "Geisha" heavyweight cotton print from **Manuel Canovas** combines stylized fans with an Amish quilt inspired pattern. Colorations are faithfully 19th century American. Circle Number 425.

"Symmetrics" is one of several Moderne designs for cotton fabrics and vinyl wallcoverings by **Carousel Designs, Inc.** from its Lido collection inspired by the '20s and '30s. Circle Number 426.

Katzenbach & Warren presents the "Humpty Dumpty" border from the More Katzenbach Kids Collection of wallcoverings and fabrics in nursery rhyme themes with upscale colors and motifs. "King's Horses" and "King's Plaid" are also shown here. Circle Number 427.

Ian Wall Limited presents a collection of textiles designed by Charles Rennie Mackintosh between 1915 and 1923. "Tulips and Checks" shown here is expertly reproduced by one of Britain's master textile printers. Circle Number 428.

The glorious colors of the tropics are captured in "Marge" from **Kravet Fabrics, Inc.**, a frond leaf and parrot motif design emanating from France in three tropical colorways. Circle Number 429.

Unabashedly opulent, the exotic "Enchanted Gardens" and "Les Plumes" wallcoverings and fabrics are part of **Imperial Wallcovering's** new Clarence House: Silver Jubilee Edition, a collection of floral, bargello and other designs. Circle Number 430.

Metallic accents reflect state-of-the-art technology in these new fabric offerings from **Artmark Fabrics Company, Inc.** Suitable for draperies, bedspreads and upholstery, they are available in a wide range of design and more than 40 colorways. Circle Number 431.

Continued on page 150

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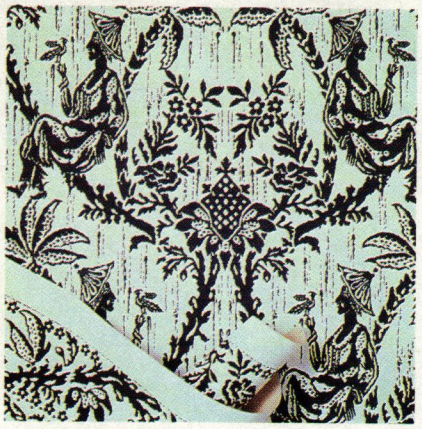

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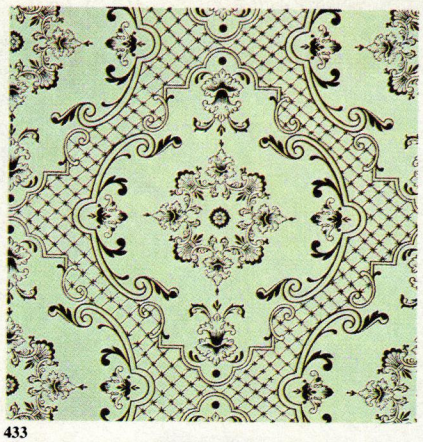

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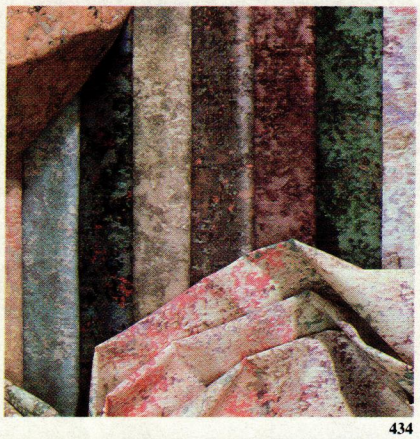

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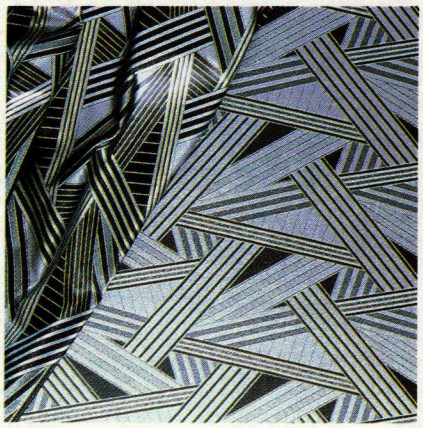

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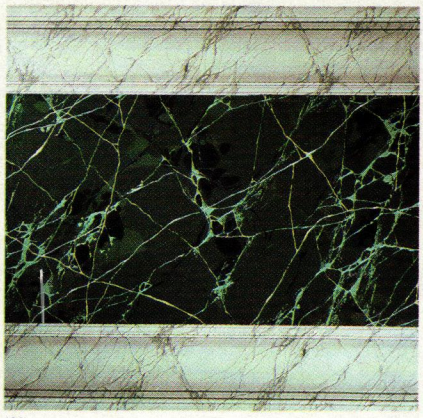

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Product Showcase

Continued from page 148

Fabrics and Wallcoverings

The newly introduced "Cathay" from **Lee Jofa** is one of five new wallcovering and border designs by the team of Cody and Wolff. Printed on vinyl, these designs are from old documents. Circle Number 432.

Sherle Wagner's classic blue and white "Delft" design is doubly handsome: it is available in washable vinyl wallcovering (shown here) or as handpainted tiles. They may be used together or separately to complement the firm's line of coordinated porcelain bowls and accessories. Circle Number 433.

Natural mineral elements are referred to with the "Magic Mountains" textural pattern from **Marc/Raymond**. It is offered on six cotton and cotton/silk blend grounds. Circle Number 434.

Boussac of France combines the nubby texture of natural linen with the look of delicate metalwork in these two fabrics "Pactole" of cotton satin (right); and the cotton Jacquard "Pise." Circle Number 435.

Inspired by the 1986 Antique Exhibition at the Grand Palais in Paris, the Verdigris Collection by **Judith Kindler Textiles** reflects the patinas found on aged stone and bronze artifacts. They have multi-use and are 100% cotton. Circle Number 436.

"Montparnasse D'Argent" is **Yves Gonnet's** latest design in Lurex with a strong Art Déco feeling of linear design and silver coloration. Circle Number 437.

The Santa Monica Series of fabrics and wallcoverings by **Sam Black Smidt and Sondra Alexander** features "Squigglescape," a contract/residential fabric whose design is available on cotton linen, canvas and sateen. Circle Number 438.

Winfield Design Associates, Inc. introduces "Donatello" and "Savoy Border" from the new Showcase Collection of wallcoverings with panel, damask and grand scale designs to choose from. Circle Number 439.

Continued on page 152

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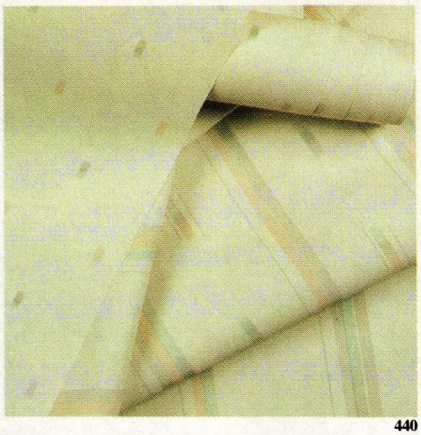

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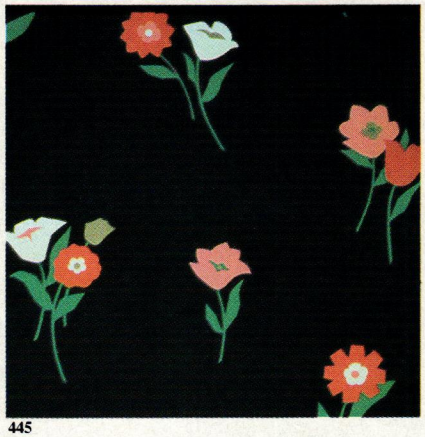

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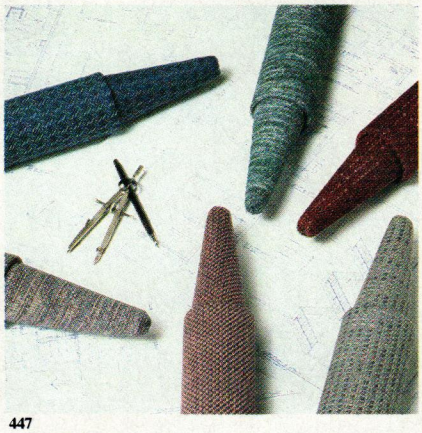

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Product Showcase

Continued from page 150

Fabrics and Wallcoverings

Kinney Wallcoverings presents the Fashions Collection of fabric-backed vinyl wallcoverings suitable for residential or commercial applications. Shown here are "Variations Field" and "Variations Strip." Circle Number 440.

Hand-screened on cotton sateen in custom colors, "Cheverex" (geometric) and "Hampton Court" fabric and border are from the new **Kenneth McDonald Designs** collection of fabrics and wallcoverings. Circle Number 441.

Custom handwoven window coverings of natural flax by **Conrad Imports** enhance this garden view of this dining area while softly filtering strong sunlight. Circle Number 442.

Shown here are some of the diverse braid, tassles, tiebacks and fringe available from **Houlès USA** which can coordinate with a variety of interior decor elements. Circle Number 443.

Gracie, Inc. offers a collection of hand-painted Chinese scenic panels, such as this village scene, from its Oriental wallcoverings portfolio. Circle Number 444.

The Earthsong Collection by Helen Webber for **Sterling Prints** features "Tossed Floral" from a selection of 78 wallcoverings, 21 borders and 30 correlating fabrics. Circle Number 445.

Designed for commercial interiors, "Once Upon A Time" is part of the Textiles for Walls collection by **BFGoodrich**. The floral tapestry pattern provides for a most elegant backdrop. Circle Number 446.

Color your special interior with exclusive upholstery fabrics from **Douglass Industries, Inc.** which are of soil/stain resistant Anso IV nylon. Circle Number 447.

Continued on page 154

Meadow Song

Shown here: Stripe No. WBD 8021; Border No. WBD 8001; Dado No. WBD 8031; Fabric No. FBD 8011.

A sunny tribute to the joys of country home and hearth expressed in a new collection of wallcoverings and fabrics. They're bright, warm and wonderful designs that work in a variety of settings; because they're also scrubbable, strippable, pre-pasted and pre-trimmed, they're very practical!

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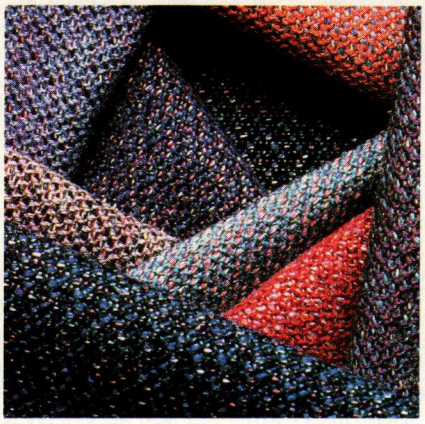

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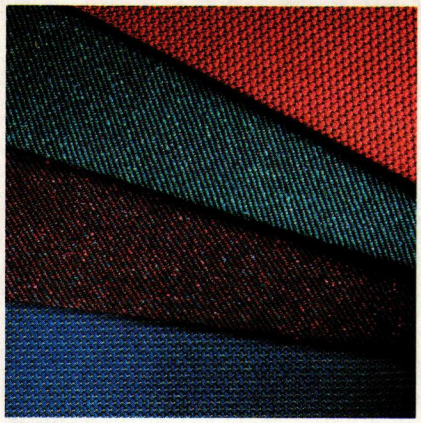

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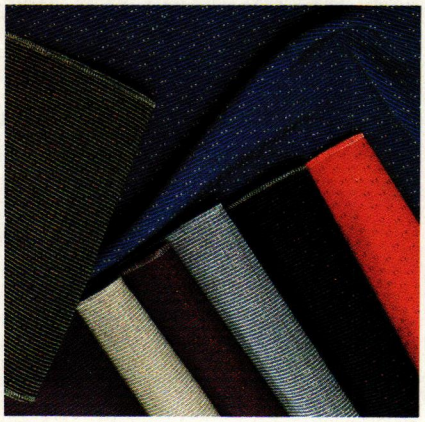

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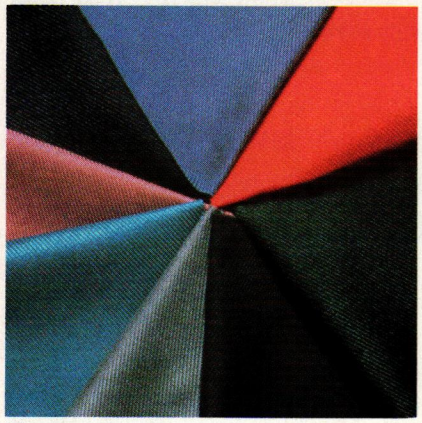

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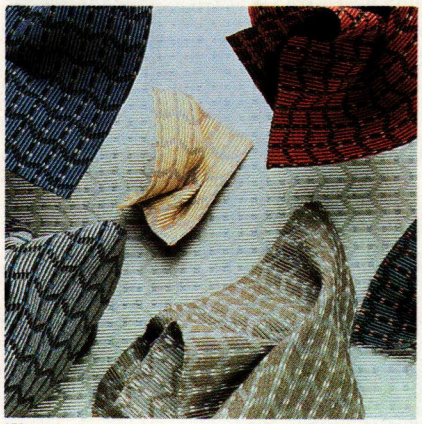

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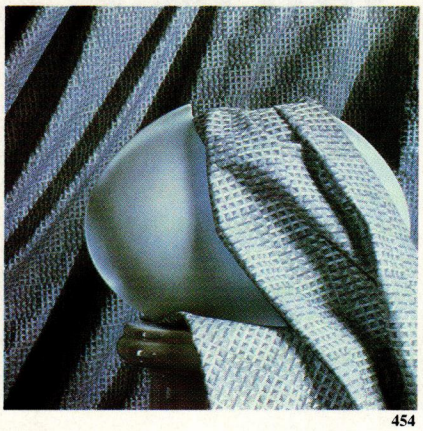

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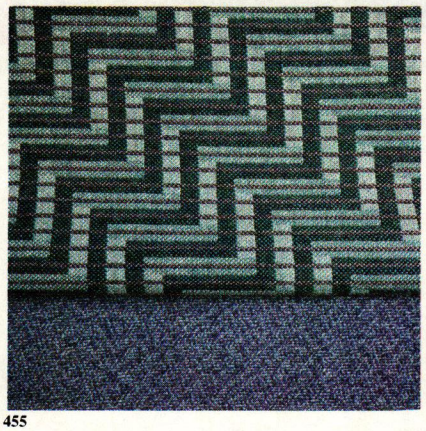

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Product Showcase

Continued from page 152

Fabrics and Wallcoverings

The influence of technology and nature are revealed in "Constellation," a new 91% wool/9% cotton contract fabric by **Stratford Hall, Inc.** whose surface is both textural and "electronic." Circle Number 448.

Knoll International has presented its first American Craftsmen Collection of textiles, designed by Robin Whitten, including "Cat's Eyes" of wool and nylon and "Silk Twill" of wool, silk and polyester. Circle Number 449.

An IBD product award winner, "Limelight" from **Ben Rose, Inc.** is a wool/nylon/Metlon blend for upholstery and wallcovering in 14 subtle-to-bright colorways. Circle Number 450.

Made of 100% **Du Pont** Cordura nylon, "Endurance" is among the Group II contract upholstery fabrics introduced by **Rudd International Corporation** as an alternative to vinyls. It is available in 18 colors. Circle Number 451.

Suitable for upholstery and wallcovering, "Japonica" from **Harrington Textiles, Inc.** is a durable pure wool fabric in seven colors that is finished to feel like fine silk. Circle Number 452.

Donghia's "Lille" is a hard-wearing fabric with a raised surface design that can work easily either at the office or home. Nine colorways range from pale neutrals to deep, rich jewel tones. Circle Number 453.

For the contract/hospitality market, **Brayton Textile Collection** offers "Matrix-Plus," a cotton/wool/nylon damask with a lustrous architectural grid-like pattern for wallcovering or upholstery. Circle Number 454.

"Alpha Step," from **Schumacher's** Contract Collection, is a pure wool textured fabric available in seven colorways. Circle Number 455.

Continued on page 156

LeeJofa

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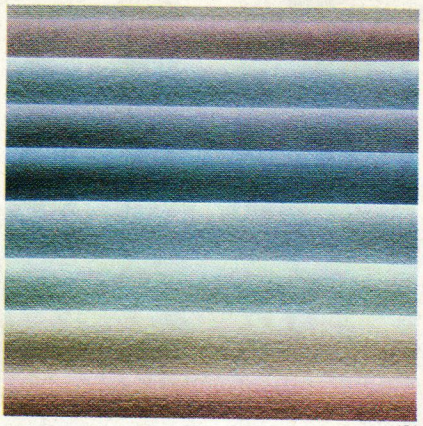

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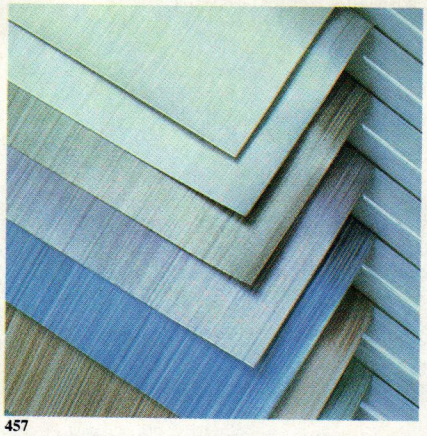

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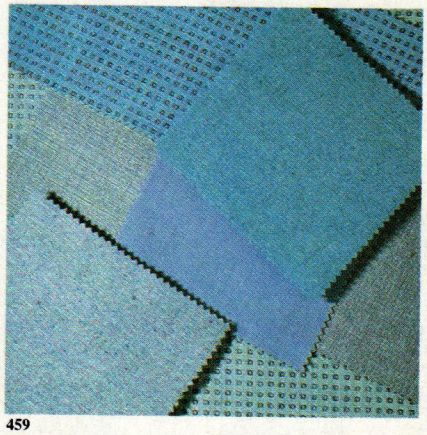

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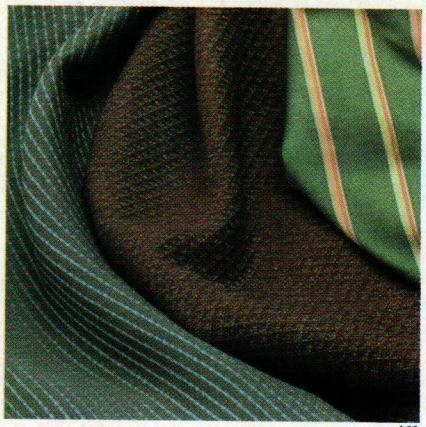

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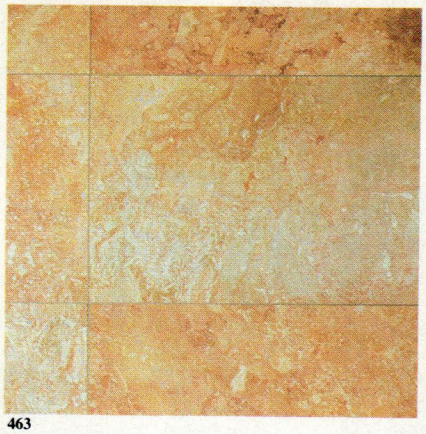

463

Product Showcase

Continued from page 154

Fabrics and Wallcoverings

Steelcase has added 14 solid colors to its Regatta vertical surface fabric line. The plain weave of 100% polyester is also available in 11 heathered colors for specification on the firm's Series 9000 and Movable Walls. Circle Number 456.

The "dragged brush" texture seen in the newest collection of vinyl-based wallcoverings from **Art People** is in response to walls needing texture without busy patterns. Circle Number 457.

Haworth's Textural Elements textile program adds personality to the workplace by offering 379 options to enrich the fabric of corporate life with 12 patterns and 34 colorways to choose from. Circle Number 458.

New from **Maharam** is the Woven Surfaces/Panel Systems Fabrics collection of 11 designs in 12 colorways which can be used on office furniture and panel systems. Fabrics are blends of silk, wool, linen and viscose. Circle Number 459.

Baker Executive Textiles expands its textile line with new wools, silks, leathers and chenilles in an array of jewel tones and pastels. Shown are, from left, "Waterford" and "Wexford" wools and "Charleston" vertical silk. Circle Number 460.

To solve the problem of electric static discharge at electronic workstations, **Momentum** offers "Nylostat," a BASF Zeftron nylon fabric for office seating which contains carbon fibers to absorb static. Circle Number 461.

Designed by Creation Baumann exclusively for **Carnegie**, "Concorde" is suitable for draperies and wallcovering use with 50 lustrous yarn-dyed colors to choose from. Circle Number 462.

Centuries-old elegance is combined with modern technology in the Breccia Pernice marble tiles from **Marble Technics Ltd.**. Fiberglass reinforcement on the thin sheet of stone offers light weight without heavy bulk. Circle Number 463.

Continued on page 158

Charles Barone, Inc.

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Product Showcase

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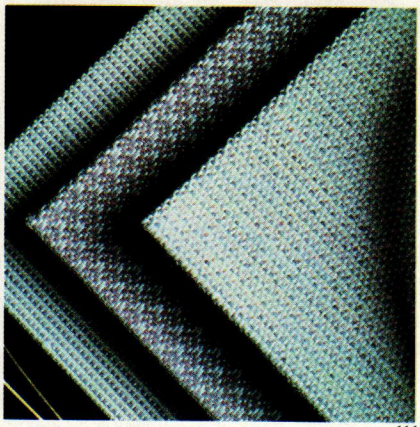

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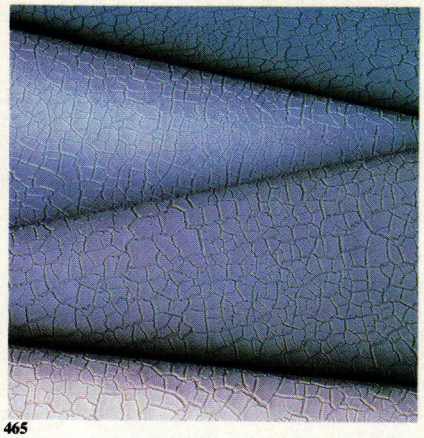

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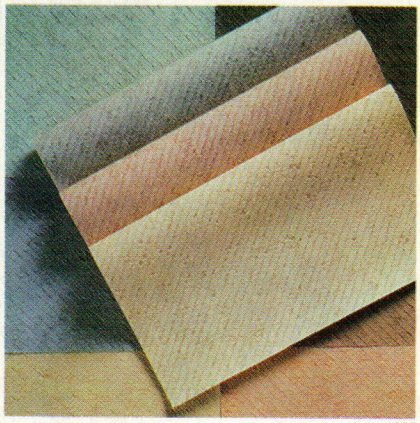

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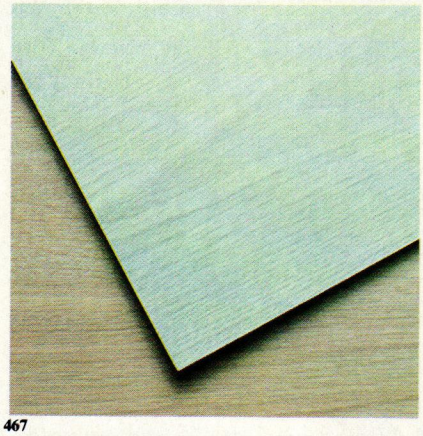

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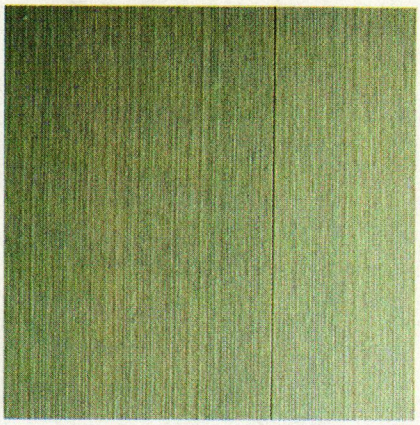

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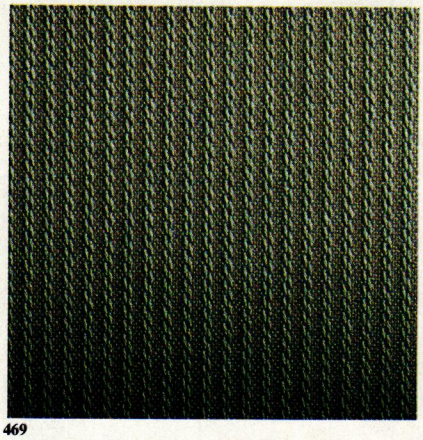

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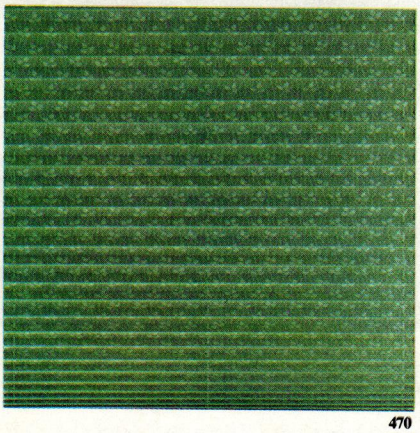

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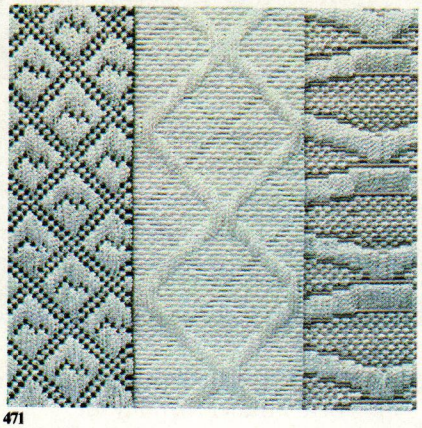


471

Fabrics and Wallcoverings

The look and feel of natural woven linen is captured with 100% polyolefin fiber in **J.M. Lynne Company's** Lynnescape Collection which is virtually stain, mildew and rot resistant for health, hospitality and high-traffic environments. Circle Number 464.

"Fissures Vinyl" is the newest addition to the **Innovations** collection of wallcoverings. Designed by Scot Simon, "Fissures" combines natural surfacing with advanced embossing technology with 12 colors to choose from. Circle Number 465.

"Gilbraltar" is a new masonry-texture troweled-effect vinyl wallcovering from the Guard contract collection from **Columbus Coated Fabrics**. Both strong and elegant, it may be reverse hung and double cut without time-consuming matching. Circle Number 466.

"Graceful Oak" is one of two new wood grains added to the Formica brand line of decorative laminates from **Formica Corporation**. It is presented in two soft tones, Seagull or Doeskin. Circle Number 467.

The Soundsoak Ovation acoustical wall panels by **Armstrong** offer up-scale style and luxury for contract interiors with the rich look of European wool yarns enhanced with flecks of color in wheat, quartz and cool gray tones. Circle Number 468.

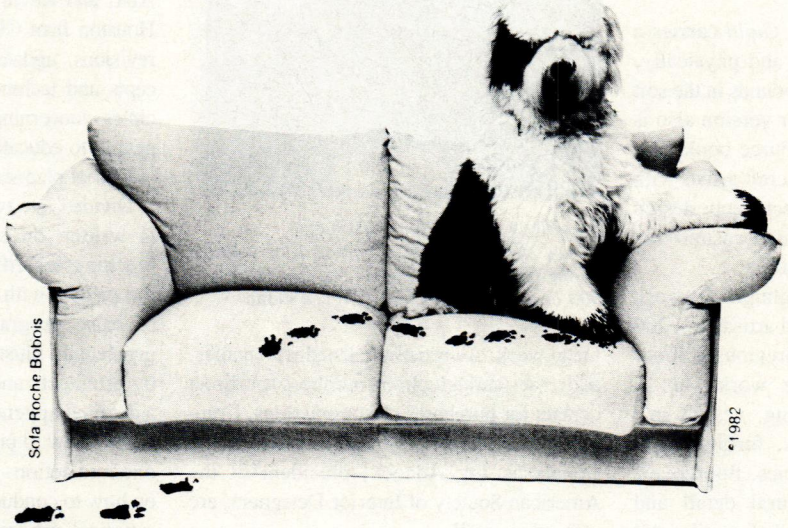
Manufactured by the **Polaris Textile Wallcovering** division of **Amoco Fabrics and Fibers**, "Charter" wallcovering is made from Marquesa® Lana yarns which are durable, colorfast, impervious to water-based stains, and will stand up to tough cleansers. Circle Number 469.

With Ensemble, **Verosol's** new collection of decorative fabrics, finished over-treatments and accessories, the possibilities for creative pleated window shade designs are virtually endless. Circle Number 470.

Natural-colored silky yarns are combined with sticks in three-dimensional patterns for the new Silkwood Collection of vertical blinds from **Window Modes/Modern Window**. Circle Number 471.

Continued on page 160

Spot isn't always man's best friend.



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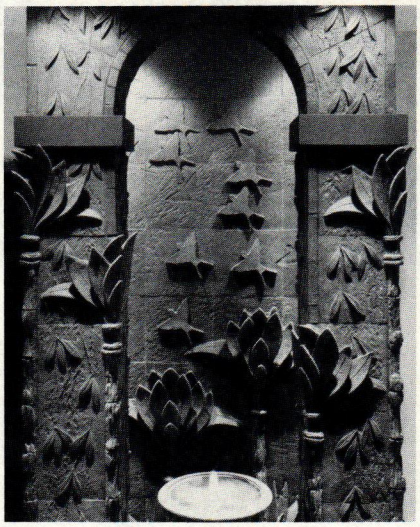
Books

The Guild: A Sourcebook of American Craft Artists

Kraus Sikes Inc.
150 West 25th Street
New York, New York 10001
$60.00

The second edition of *The Guild* carries a lot of weight—designwise and physically. Weighing in at almost four pounds in the soft cover version (a hard cover version also is available), this unique resource book connects the country's leading craft artists with interior designers, architects and design community members who seek custom furniture for the home and office.

The book's 384 pages highlight the work of more than 300 artists and artisans — 200 of whom were not in the previous edition. Shown in full color are works in 15 categories including lighting, vessels and baskets, sculptural objects, furniture and cabinetry, textiles and fabrics, floorcoverings, tapestries, architectural detail and painted finishes, architectural glass, tiles and metal work. All artists are listed with names, addresses and telephone numbers for direct contact for purchases or commissions. Commentaries on crafts by such design professionals as Joy Adcock, president of the American Society of Interior Designers, are offered as well.



Riverflight *is the title of this hand-carved stoneware fountain created for a lobby by the Spring Street Studio, one of more than 300 crafts resources found in* The Guild.

Problem Seeking: An Architectural Programming Primer

by Pena, Parshall and Kelly
AIA Press
1735 New York Avenue, N.W.
Washington, D.C. 20006
$19.95

For the third edition of *Problem Seeking*, authors William Pena, FAIA, Steven Parshall, AIA, and Kevin Kelly, AIA, leaders in the Houston firm CRSS Inc., have made major revisions, updated costs and expanded concepts and techniques in programming principles concerning the design process. It is geared to educators, students, corporate and industrial planners, and practicing architects.

Divided into two parts, the 202-page book is written on two levels of complexity, reaching for different readers. Part one is the primer with a brief, clear presentation of basic programming principles, and is graphically illustrated and easily understood by architects and clients alike. Part two is a detailed appendix, written to show the architect how to put the basic concepts of part one into action. It covers useful techniques on how to conduct interviews and introduces a typical programming schedule.

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OCTOBER 14—18, 1987

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Tour tickets may be purchased through the following national showrooms: Brunschwig & Fils, Donghia, Jack Lenor Larsen, F. Schumacher & Co., Stendig, Stroheim & Romann.

Tickets available in other major cities. Call 212.580.3311 for locations. DIFFA Chapter Cities: Atlanta 404.233.8110, Chicago 312.222.1452, Dallas 214. 522.4656, New York 212.580.3311, San Francisco 415.552.2311

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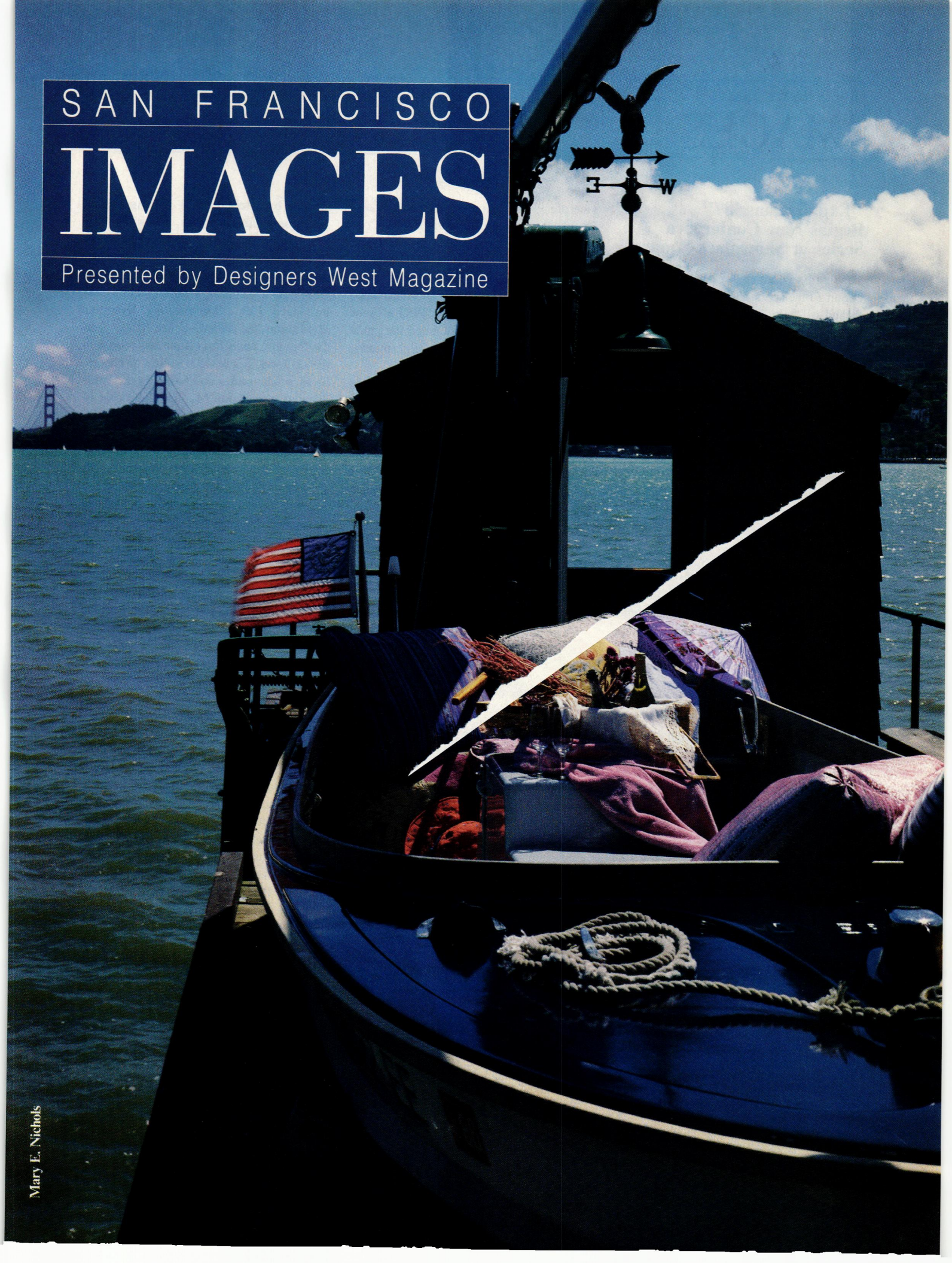


Mary E. Nichols

IMAGES

"Explorations '87" Begins New Conference Series at Showplace Square

The first Explorations '87 design conference at San Francisco's Showplace Square was kicked off July 20 as part of a five-year series which will examine the many facets of design. The first Monday morning program featured a lively multi-media presentation followed by a discussion of San Francisco design with panelists Howard Friedman, FAIA, noted architect of such buildings as the Levi Strauss plaza; fashion designer Jessica McClintock; and Neiman-Marcus visual display designer Tim Keller. The emphasis of the discussion was upon the commitment to design by the firms of Levi Strauss and Jessica McClintock Designs.

The conference continued with "Corporate Culture Expressed Through Product," in which panelists representing retail, education and fabric manufacturing examined image, growth and design diversification. Panelists included Toni Hohberg, president of the Fashion Institute of Design & Merchandising; Wallace Jonason, FASID, of the California College of Arts & Crafts; and Jessica McClintock.

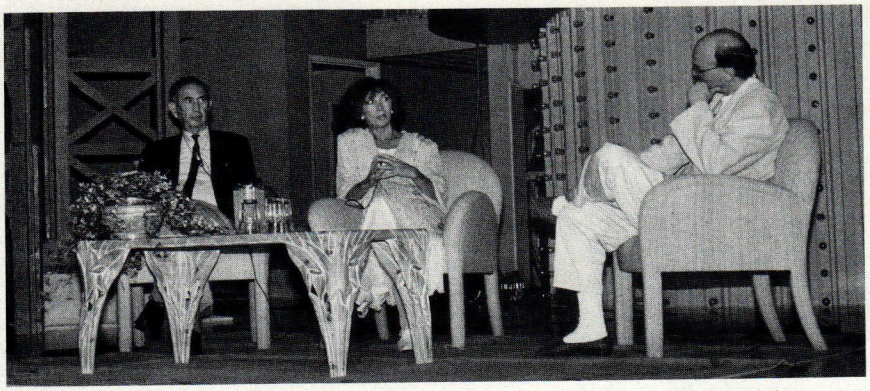
Tuesday's programs included: "Corporate Culture Expressed Through Architecture, Interiors, Landscape," with Orlando Diaz-Azcuy, Gensler and Associates/Architects; Howard Friedman; and Norman Gilroy of the California College of Arts & Crafts; and "Corporate Culture Expressed Through Presentation," with Jerry Gibbons, vice president of Foote, Cone & Belding; Claude Jacques, art director, Foote, Cone & Belding; and designer Edward Martinez.

Fabric designer Michael McCowan of Silk Routes, Ltd. spoke Sunday on "The History of Silk and Its Application to Interior Design." Recipient of the 1983 Roscoe Award, McCowan has travelled the globe to learn about silk weaving, embroidery, crewelwork, batik and dyes.

The social event of Explorations '87 was Tuesday evening's "San Francisco Style IV" fashion show which was coordinated by Clarellen Adams, vice president of Industry Relations for Showplace Square, and Marc Miyasato of Sloan Miyasato. More than 80 garments by Bay Area fashion designers were created with fabrics sponsored by Showplace Square showrooms. Three showstoppers were: the Mark Rex dress and wrap of gold Silk Dynasty fabric; the incredible five-piece men's ensemble of DesignTex fabric which was designed by Joe Elmore; and the return-to-romance black gown of Randolph & Hein fabric with a gold sash designed by the team of Bob Boyd and Diana Stone. Elmore's ensemble garnered the top bid of the evening and all the proceeds went to the Foundation for Interior Design Education Research (FIDER) and the Fashion Institute of Design & Merchandising (FIDM).

Market News

Among the new showrooms at Showplace Square: The handsome **Kravet Fabrics** showroom at the Galleria-Space 114 designed by Robert Idol & Associates . . . **Robert Allen Fabrics**, Showplace Design Center-Space 10 . . . **Diagonals**, Sobel Building-Space 168 . . . **Alan Cousins/Antiques and Oriental Art** and **Rudolf Geissman Oriental Carpets**, Sobel Building-Space 152 . . . **Thomasville Designer Showroom**, the Galleria-Space 303 . . . . and the **Royal Coach Furniture** showroom in the Galleria, Space 410 . . . New products: **Sondra Alexander** and **Sam Black Smidt** debuted their Santa Monica Collection of fabrics at **Pacific Showrooms West**, 200 Kansas Street. Also at Pacific Showrooms West, new painted furniture by **Ruth Livingston** and free-form sculptures of aluminum/fiberglass by **Marcia Penn** . . . Among the many wonderful things to see at **Kneedler-Fauchere**, Space 170-the Galleria, is Judy Weinert's **Facets** fabrics and floorcoverings made from COM materials, especially the "Summer/Winter" reversible rug . . . **Albert Van Luit's** new Contemporary, Volume III collection on view at Space 133-the Galleria . . . Over at Showplace Square West, **Judith Kindler** debuted a line of lush **Laura Ashley** fabrics, as well as Ms. Kindler's own smashing "Verdigris" collection of bronze patina handpainted fabrics, plus silk organza and metallic scrolls by **Susan Putnam**, and luxurious throws of cashmere, silk and wool by **Sara McJunkin** . . . The Sobel Building provided lots to see: **Dean Trimble** lamps and chandeliers and **Arena** fabrics on Belgian linen with bold graphics by Rusty Arena at **Neville Nowell**, Space 155; striking bronze sculptures by **Itzik Benshalom** at **Creative Group Gallery**, Space 166; **Norman Perry** lamps, **DIA** stylish étagerès, armoires and tables, and a custom upholstery program-all at **Diagonals**, Space 168; furniture and accessories for the little ones at **Juvenile Lifestyles**, Space 255; new gesso finishes on **AKA Stone**, plus distinctive **J. Williams** furniture at **Design West** (formerly Reps West), Space 169; and a line of new finishes for the wonderful reproduction furniture at **Traditional Imports**, Space 154, to name but a few of the items on view at the Sobel . . . **Sokee**, 200 Kansas Street, served up great goodies during a cooking demonstration on the Japanese firm's line of uniquely crafted kitchen systems.



Discussing San Francisco design and corporate identities at Explorations '87, from left: Howard Friedman, FAIA, chairman of the department of architecture, University of California at Berkeley; fashion designer Jessica McClintock; and Tim Keller, assistant visual presentation manager for Neiman-Marcus.

SUMMER MARKET REVIEW

Magic in the Air at the Western Merchandise Mart

The refreshing sea breezes and rolling fog weren't the only things in the air during the summer market, July 19-22, at San Francisco's Western Merchandise Mart. "Magic" was in the air, too, as attendees availed themselves to more than 30 programs, events and receptions which highlighted new products and exchanges of ideas and industry information.

The market highlight was "Design Magic," with SRO audiences filling the ninth floor Mart Exchange to hear speakers Michael Graves, Anthony Machado, Michael Owens, and Dolph Gotelli.

Before his presentation on "The Design Process," Graves discussed his disenchantment with the critics: A number of his projects seem to continually receive negative criticism. He was quick to point out that his only desire was to please his clients — those who commission him to create his unique brand of architecture. Critics (including the press *and* fellow architects) are, according to Graves, bent on hindering him from practicing his craft when it comes to such projects as his addition to the Whitney Museum in New York City. (The Portland Building seems to have been a piece of cake compared to this one.)

Graves' presentation of his work at the Western Merchandise Mart clearly demonstrated his respect for Marcel Breuer's original architecture of the renowned Whitney art museum. The slides of the addition, superimposed on the Whitney, showed more reticence than flash on Graves' part. What do you suppose the brouhaha is really about, then? Luckily, there are some new Graves projects happening in Burbank (Walt Disney Studios) and La Jolla (a 400-room hotel) which can only add to the architectural diversity and quality of life in the West. Besides, Graves is certain that time will vindicate his work. The enthusiastic crowd at his Mart program did just that with their wild applause.

In another program, interior designer Anthony Machado—the man with the delightful bowling ball indulgence—was introduced by local magician Robert Pritikin. It was quite appropriate as Machado addressed "The Need for Magic in Today's Restaurant Design." To get a taste of Machado's restaurant designs in California, be sure to stop at California Fats and Frank Fats (Sacramento), and Fat City (San Diego).

If there was any doubt about "Special Effects Design and How It Relates to Product and Space Design," it was quickly dispelled by Michael Owens, the visual effects supervisor at George Lucas' Industrial Light and Magic. And last but not least in the "Design Magic" series, Dolph Gotelli, professor of design at the University of California at Davis, discussed "Fantasy as a Problem Solving Tool" during a lunchtime program. One can now look for even more fantasy in design solutions to appear throughout Northern California.

Dolph Gotelli, professor of design at the University of California at Davis, builds a strong case for the importance of fantasy as a way to solve difficult design problems during his talk on "Fantasy as a Problem Solving Tool" at the Design Magic symposium.

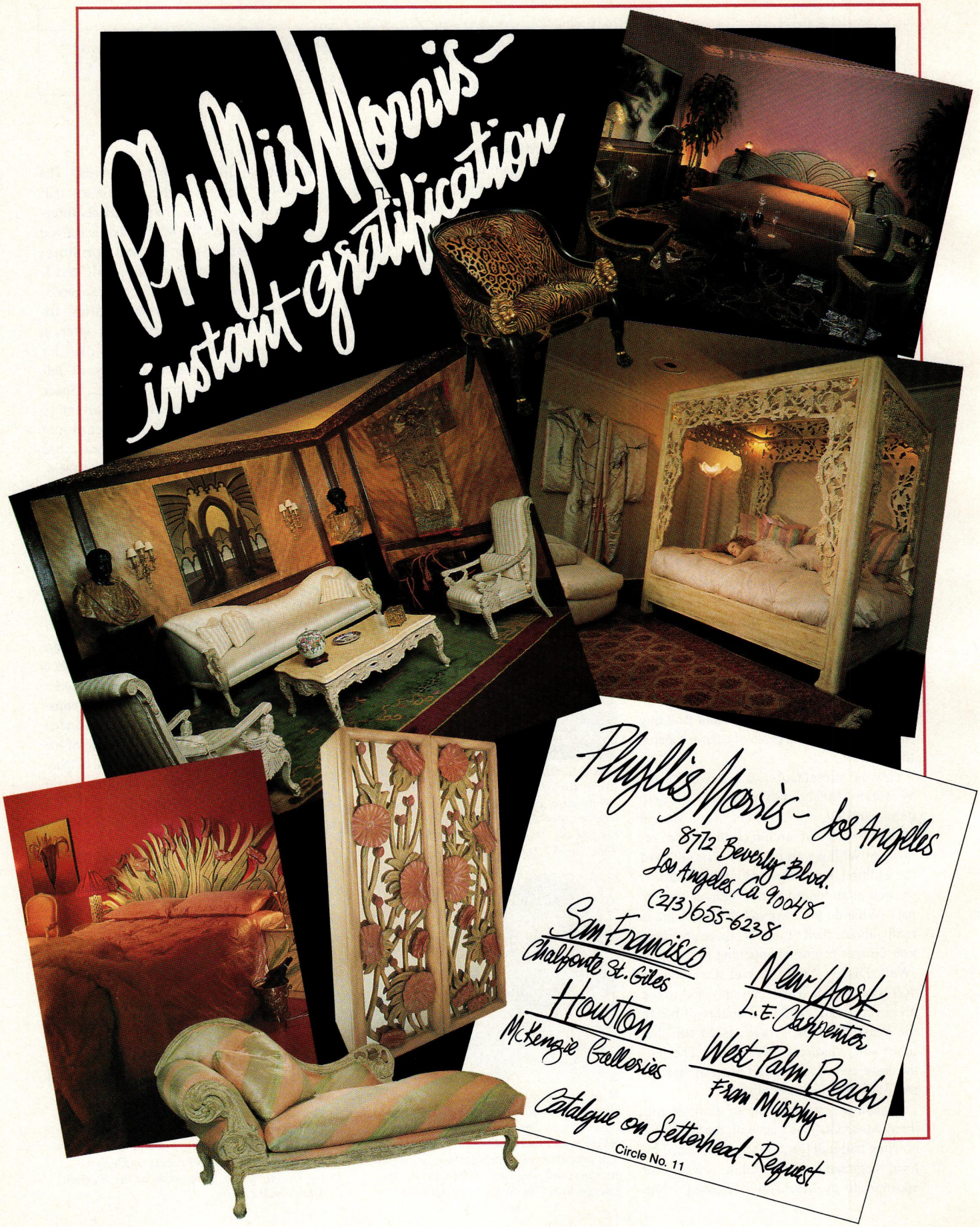
Magic is his business: Michael Owens, special effects wizard for Industrial Light and Magic, captivates an SRO crowd during his Design Magic presentation. Owens discussed the design process: conceptualization, movie magic, interiors and products. Attendees viewed footage from The Witches of Eastwick.

Market News

What looks like sisal but isn't sisal? The answer: "Sierra" — the sisal-finish, flat-woven wool carpeting from **Concepts International**, Space 470- Mart I, that is offered in eight pastel colors. . . . **Terra Furniture, Inc.** has a new home at Space 604-Mart I. Be sure to see the firm's line of casegoods, upholstery and accessories. . . **Tuftex Industries**, Space 476-Mart I, now offers a wide array of carpets and area rugs for residential and commercial interiors. . . . **Jefferson Desk and Furniture Co.**, Space 636-Mart I, has expanded its showroom to show even more roll-top and contemporary desks. . . . Classical and contemporary bed lines have been added by **Lenoir Associates**, Space 130-Mart 2. . . . **Danken Furniture**, manufacturers of bedroom furnishings and tables, has moved to Space 788-Mart I. . . . Other new and expanded showrooms and lines include: **Dico Corporation**, Space 728-Mart I, with its European bedding. . . . The colorful **Amoco Fabrics & Fibers Co.** showroom in Space 366-Mart I. . . . **Raymond Oak** in Space 776-Mart I. . . . sofas from **Smart Craft**, Space 1183-Mart I. . . . area rugs by **Asmara**, Space 363-Mart I. . . . carpets from **Crown Transport**, Space 359-Mart I. . . . an expanded lighting selection from **Casual Lamps**, Space 216-Mart 2. . . . and new quarters to display area rugs and carpeting at **Whitman and Associates**, Space 308-Mart I.

—Gregory Firlotte

Internationally acclaimed architect Michael Graves (right), FAIA, confers with Graham Beal (left), curator of the San Francisco Museum of Modern Art, prior to Graves' presentation on "The Process of Design," the Design Magic symposium at the Western Merchandise Mart.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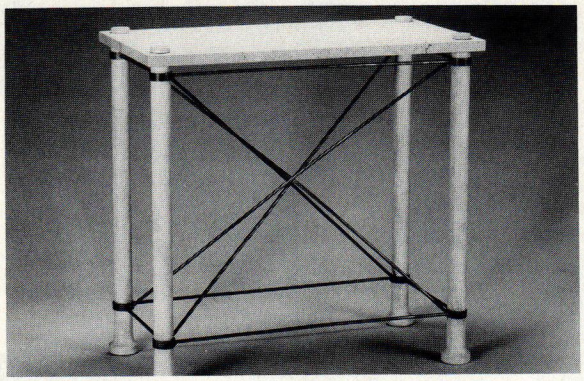
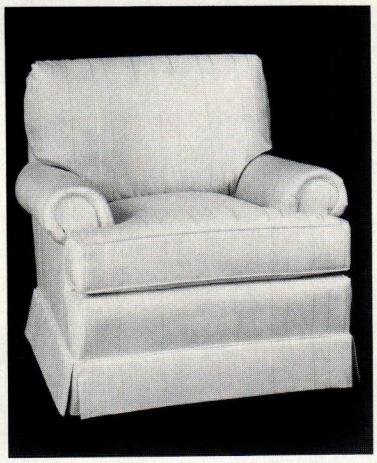


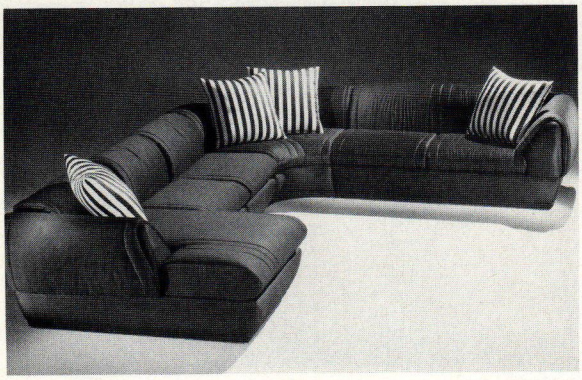
The Crossed Stretcher console table by ***Therian & Co.*** *on Vermont Street is offered in gilt iron or bronze verdigris finish, with legs in crackled ivory tone. Circle Number 401.*

Passerelle's *contemporary French dining table and chairs, which are both decorative and functional, can be seen at* ***Lenoir & Associates*** *at the Western Merchandise Mart. Circle Number 402.*



Style and comfort are evident in this inviting lounge chair by ***Key City****, at the Western Merchandise Mart. This and other new seating models were presented during the recent "Design Magic" summer market. Circle Number 403.*

This faux stone 20-inch-high pot and ram's head stand are two sculptural pieces at the ***Charlton West*** *showroom, Western Merchandise Mart, which accent the many distinctive furnishings found in the showroom. Circle Number 404.*



Stitched panels add detail interest to this sectional grouping from ***Thayer Coggin, Inc.*** *designed by Randy Culler. The grouping has cushioned, roll-over arms. Through* ***James Gay Associates****, Western Merchandise Mart. Circle Number 405.*

Wrapped with leather for strength and good looks, the Hainan Group rattan sofa and chair by ***J. Williams*** *is accompanied by an* ***AKA Stone*** *coffee table in this vignette at the* ***Design West*** *showroom, the Sobel Building. Circle Number 406.*

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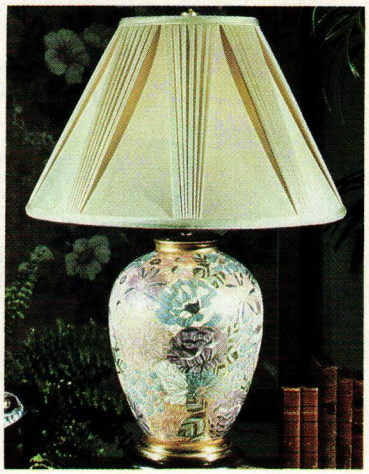
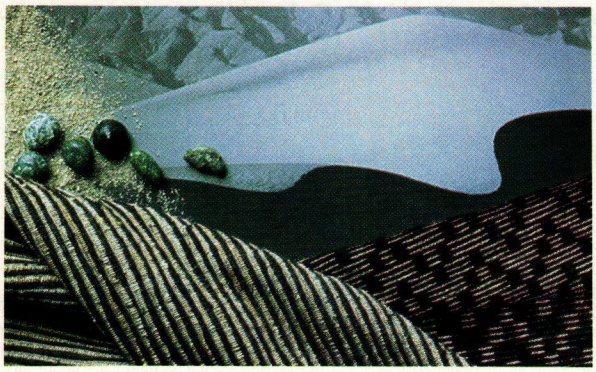
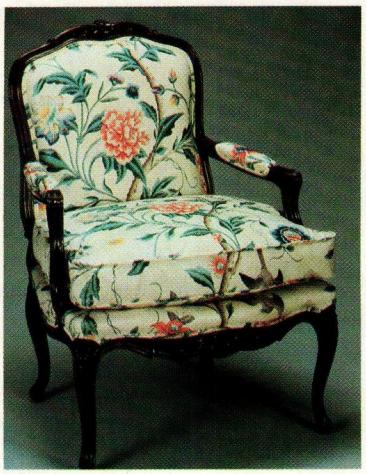
This Oriental lamp table from ***Eric Anthony Reproductions*** *with its lacquer finish and scroll legs is one of many reproduction pieces offered in a collection manufactured by Spencer & Company. Through* ***Chalfonte St. Giles****, Showplace Design Center. Circle Number 407.*



Hand-painted on crackle finish porcelain, the "Artist's Garden" decorates this ***Frederick Cooper*** *lamp on a carved wood mount, with an inverted panel shade. Through* ***Robert Clark Enterprises Inc.****, Western Merchandise Mart. Circle Number 408*



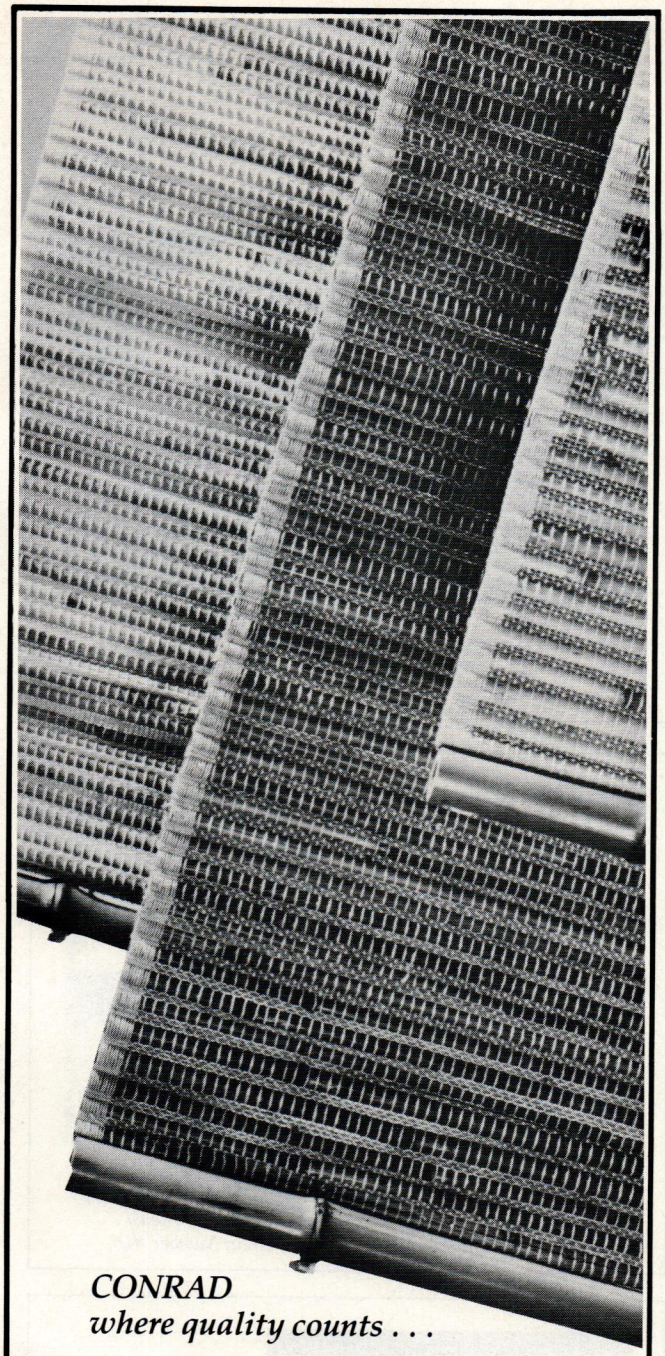
Natural Wonders from ***Colorado*** *is a fabric collection evoking the mysteries of nature with colors and textures reminiscent of the great American West. Through* ***Trimarco****, Showplace Square West. Circle Number 409.*



From ***Twigs, Inc.****, at the Vermont Center, comes "Villa D'Este," a handsome floral print derived from an early 19th century Chinese silk panel, and printed on pure cotton. Circle Number 410.*

The ***Rocky Mountain Woods*** *collection of pine furniture, shown here in a cozy bedroom grouping, is among the many traditional and country furnishings available from* ***C.L. McRae****, Showplace Square West. Circle Number 411.*

Brazilian cherry louvre wood is accented with walnut buttons in this custom wood floor by ***Kentucky Wood Floors****. Brazilian cherry is twice as hard as oak. Through* ***Floor Service Supply****, Showplace Design Center. Circle Number 412.*



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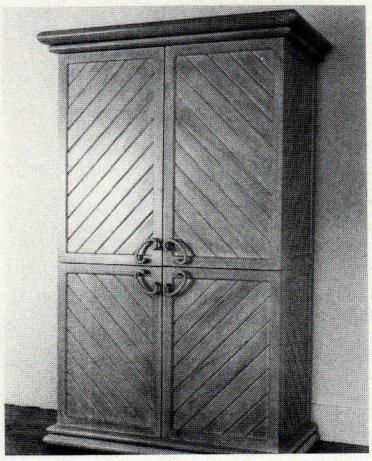
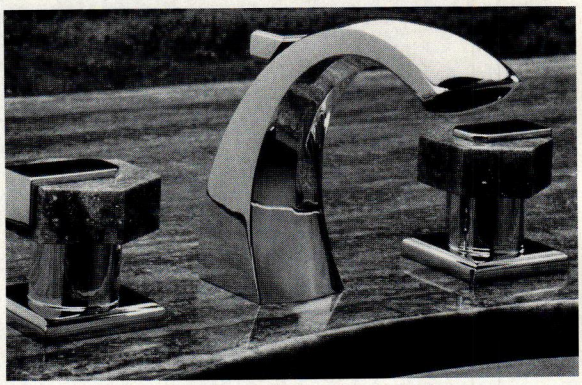
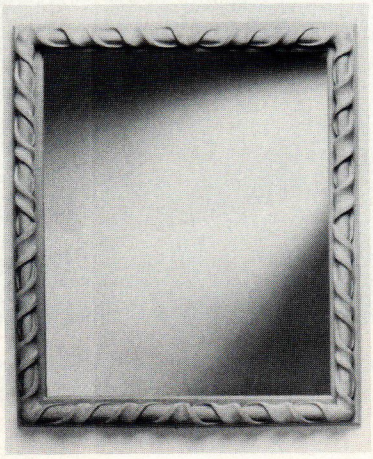


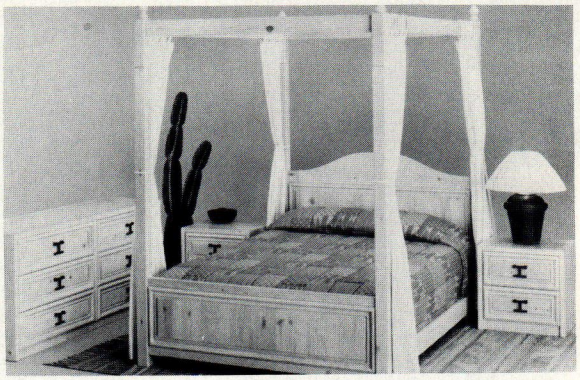
Bullnose molding and a diagonal motif facade highlight this armoire from ***California Collections*** *which is available in a variety of finishes and interior options, as well as matching dresser, nightstand and headboard. Through* ***JM Associates****, the Sobel Building. Circle Number 413.*



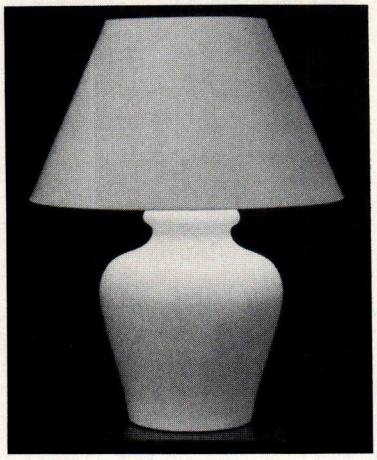
The Emperor basin set by ***Kallista, Inc.****, 200 Kansas Street, features marble handles and is one of four new series. Granite or other natural stones may be specified as well. Circle Number 414.*



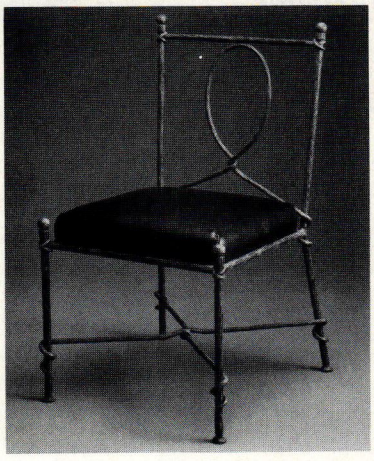
Stone Art International *presents this limestone-colored stone mirror whose rope design twists around the frame. It is offered in custom or 10 standard colors. Through* ***Judith Kindler****, Showplace Square West. Circle Number 415.*



From the Santa Fe Collection designed by Charles Gibilterra for ***Terra Furniture, Inc.*** *comes this nightstand, dresser and canopy bed ensemble for a most distinctive look. Through* ***Brooks/ Haworth, Inc.,*** *Galleria Design Center. Circle Number 416.*

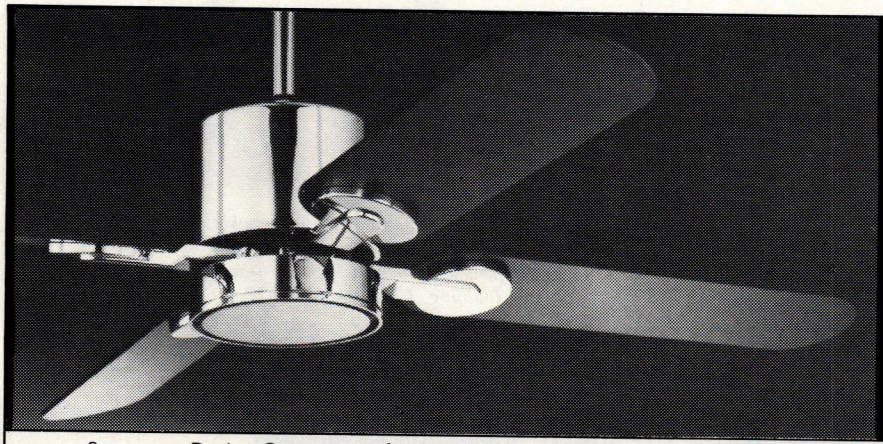


Frederic Bruns*, at the Showplace Design Center, offers the Bean Jar lamp which is available in four heights and a matte or shiny white finish, as shown, or custom coloration. An opaque paper or linen shade is available. Circle Number 417.*



Budji Corporation*, at Showplace Square West, introduces wrought iron to its extensive line of exclusive furniture designs which also includes bamboo, rattan, leather, wood and stone inlay. Circle Number 418.*

Circle No. 90 Reader Service Card



CATCH THE WIND!

Sonneman Design Group, one of America's premier design firms has joined forces with Homestead Products to create a contemporary ceiling fan system: Wind.

Sonneman has refreshed an old idea, transforming a turn-of-the-century concept into a clear, sleek fan system whose design is both contemporary and elegant.

Wind's updated styling features graceful light fixturing that does not detract from Wind's simple, modern lines.

For maximum flexibility, Wind offers two, interchangeable lighting options: A soft, non-glaring general light source and a PAR downlight—a first in ceiling fan technology.

Wind's Silent Sweep air system features a highly efficient three-speed motor control that eliminates noise and flutter.

Form follows function for maximum visual appeal in Wind 1, a streamlined cylindrical shell with a flat top, and Wind 2, a streamlined cylindrical shell topped by a curvilinear dome.

Choose from black, white, chrome and brass finishes, then step into Wind's smooth, silent sweep of cool.

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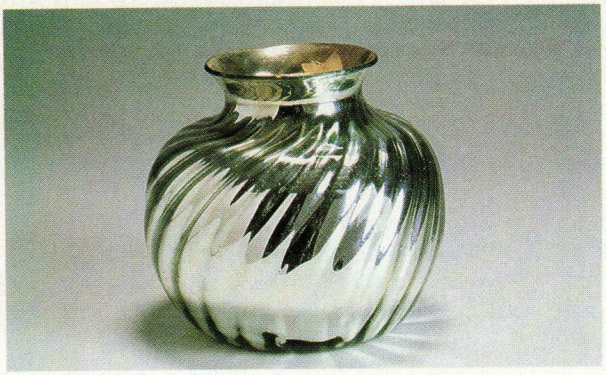
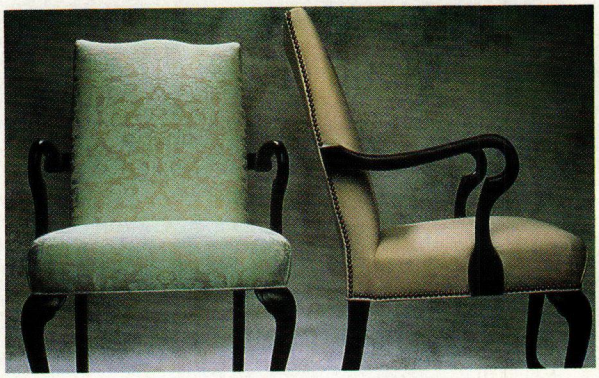
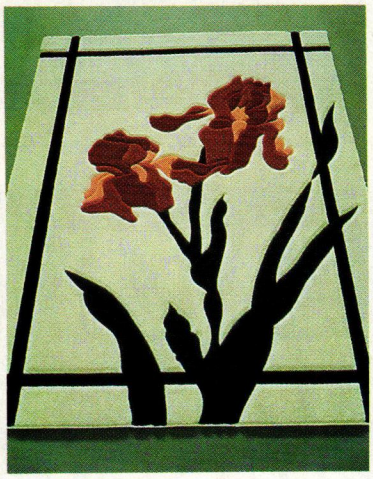
IMAGES



Part of the Silver Glass Collection from ***The Ginsberg Collection****, Showplace Square West, this delicate swirled vase of silver glass complements the most discriminating environment. Circle Number 419.*



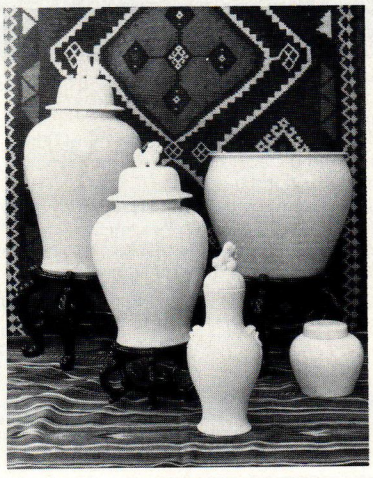
This Queen Anne style side chair by ***The Alma Companies****, at the Contract Center, is from a collection of side chairs and executive seating that is framed with nail heads and offered with tufted backs and seats. Circle Number 420.*



"Iris" is the title of this area rug by ***Customweave Carpets****, Western Merchandise Mart, which is from the firm's line of decorative carpets to suit a variety of interior settings. Circle Number 421.*

Designed by Jerry Carniglia, this fashionable credenza from ***Carniglia/LeGrand*** *is one of many distinctive tables and consoles by the firm which can be custom ordered through* ***Policelli*** *at the Sobel Building. Circle Number 422.*

At the ***Moquette*** *showroom, Showplace Square West, one can view such items as the concrete table and console as well as carpeting, area rugs, flooring of marble, ceramic, hardwood or cork, and many other interior furnishings. Circle Number 423.*



From ***Alan Cousins/ Oriental Arts*** *and* ***Rudolph Geissman/ Oriental Carpets*** *at the Sobel Building comes a vast selection of reproduction and contemporary porcelain, antique porcelain and antique accessories, tribal kilims and carpets. Circle Number 424.*

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TOMORROW'S DESIGN GIANTS
Emerging design stars share their strategies for achieving an edge in an increasingly competitive marketplace.

1:30–2:45pm

PLANNER, PRODUCER, MILLIONAIRE
America's foremost designers reflect on the projects, forces and personalities that vaulted them to fame and fortune.

3:00–4:15pm

IMAGES OF TOMORROW
Panelists from the Institute of Future Studies explore design concepts emerging from NASA and other advanced technologies.

4:30–6:00pm

ASID PRODUCT DESIGN AND PRODUCT CATALOG AWARD PRESENTATIONS AND COCKTAIL RECEPTION
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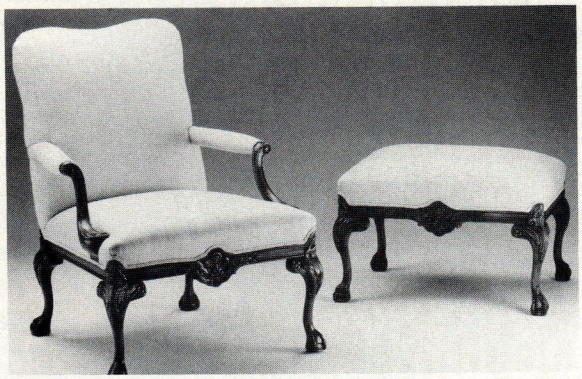
Standing upon wooden bases with marbelized finishes, these mid-19th century blackamoors are from an array of fine antiques from ***Evelyne Conquaret Antiques****, Showplace Square West. Circle Number 425.*

Sligh *desks for the home or executive suite are among the many home and office furnishings by Sligh, Mt. Airy and John Widdicomb which may be seen at* ***Decorators Walk****, Galleria Design Center. Circle Number 426.*



This bergere and ottoman by ***Fremarc Designs*** *feature traditional ball and claw feet, just part of a wide selection of distinctive furniture by the firm which can be seen at* ***Wroolie & LoPresti****, Galleria Design Center. Circle Number 427.*

Building	Space	Phone

Showplace Square

SHOWPLACE DESIGN CENTER 2 Henry Adams Street		
Eric Anthony Reproductions	100	415-621-6901
Frederic Bruns	214	415-626-5625
Kentucky Wood Floors	356	415-621-2862
SOBEL BUILDING 680 8th Street		
Alan Cousins/Oriental Arts	152	415-864-4015
Design West	169	415-864-2810
Rudolf Geissmann/Oriental Carpets	152	415-626-2087
JM Associates	161	415-621-4474
GALLERIA DESIGN CENTER 101 Henry Adams Street		
Brooks/Haworth, Inc.	376	415-864-5556
Decorators Walk	144	415-626-9400
Wroolie & LoPresti	215	415-863-8815
VERMONT CENTER 151 Vermont		
Twigs, Inc.	9	415-552-6760
200 KANSAS STREET		
Kallista, Inc.	14	415-552-2500
CONTRACT CENTER 650 7th Street		
The Alma Companies	370	415-552-7502
SHOWPLACE SQUARE WEST 550 15th Street		
Budji Corporation	37	415-861-8383
Evelyne Conquaret Antiques	6	415-552-6100
The Ginsberg Collection	1	415-621-6060
Judith Kindler	4	415-621-3666
C.L. McRae	25	415-626-2726
Moquette	3	415-621-5600
Trimarco	20	415-552-7270
411 VERMONT STREET		
Therien & Co.		415-956-8850

Western Merchandise Mart

MART I, 1355 Market Street		
Charlton West	500	415-861-6794
MART II, 1355 Market Street		
Casual Lamps of California	216	415-552-2311
Robert Clark Enterprises, Inc.	210	415-552-2311
Customweave Carpets	401	415-864-4427
Key City	314	415-863-0246
Lenoir & Associates	130	415-861-6590
Thayer Coggin, Inc.	207	415-552-2446

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Culver City	5777 W. Washington Blvd.	90230
Daly City	2201 Junipero Serra Blvd.	94015
El Cajon	1560 North Magnolia	92020
Escondido	506 W. Washington Ave.	92025
Glendale	501 East Broadway	91205
Hollywood	960 North Highland Ave.	90038
Huntington Beach	16672 Beach Blvd.	92647
Laguna Hills	23002 Moulton Parkway	92653
Long Beach	805 West Willow Street	90806
Los Angeles	1838 South Flower Street	90015
Los Angeles	4633 South Vermont Ave.	90037
Maywood	4869 East Slauson Ave.	90270
Mission Hills	15335 Chatsworth Street	91345
Modesto	2000 W. Orangeburg Ave.	95350
Pasadena	3897 E. Colorado Blvd.	91107
Sacramento	600 Q Street	95814
San Diego	4580 University Avenue	92105
San Jose	690 No. Winchester Blvd.	95128
Van Nuys	5529 Van Nuys Boulevard	91401
Ventura	3991 East Main Street	93003
West Covina	2824 E. Garvey Ave. South	91791

ARIZONA BRANCHES

Phoenix	3410 W. Bell Road	85023
Phoenix	233 East Camelback Road	85012
Tempe	1872 East Broadway Road	85282
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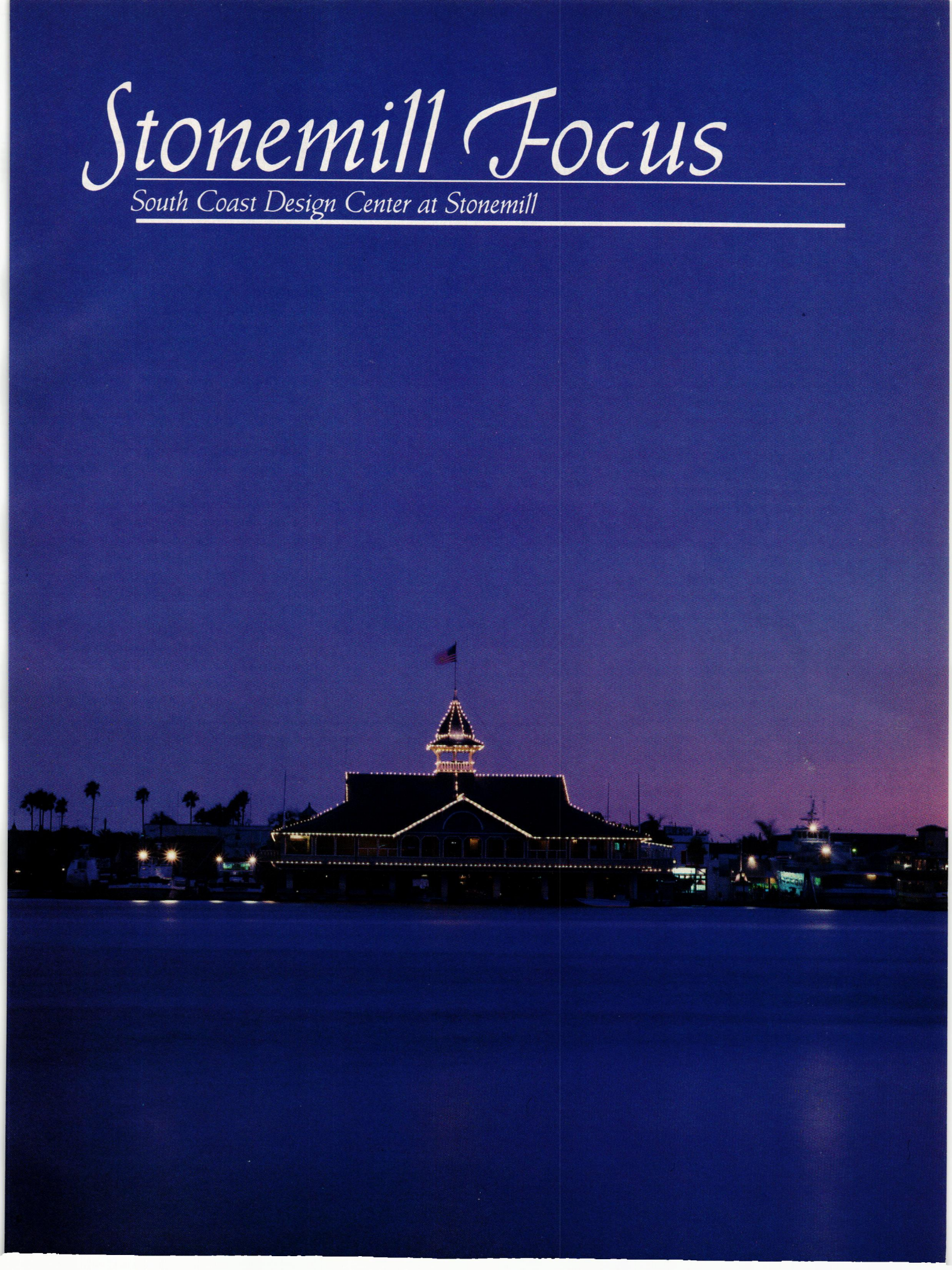
Stonemill Focus

South Coast Design Center at Stonemill



Stonemill Focus

South Coast Design Center at Stonemill

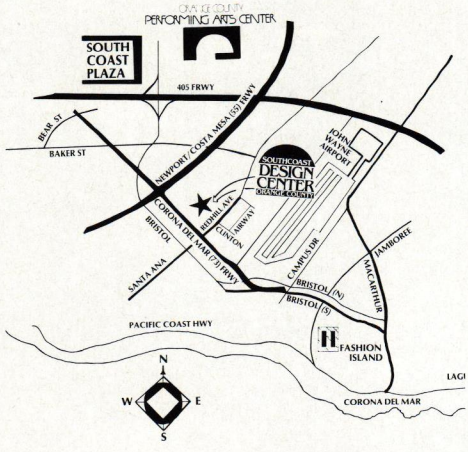
Grand Opening: California College of Interior Design and Ziba Design

Ron Baron, ISID, NHFL, and Cathy Ziko, ISID, co-owners of the California College of Interior Design (CCID) and Ziba Design, Incorporated, celebrated the grand opening of their new 6,000-square-foot facility on June 25. The showroom is located in the heart of the South Coast Design Center at Stonemill, Costa Mesa, California.

The unique combination of a school of interior design and a wholesale showroom offers the design students a complete design environment all in one building.

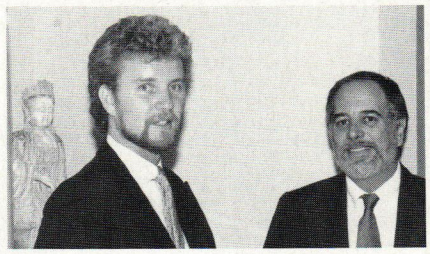
Six instructors from the CCID spoke to both designers and prospective designers on subjects in their respective fields at the seminars held throughout the day. In the evening, Dr. Craig Nattkemper spoke to the group about client and designer personalities. He discussed ways designers may improve their client relationships.

Award-wining model home designer Janet Carisch presented "Model Home Merchandising and Design," Joan Messenger, MFA, and Fine Arts Chairman for the college discussed "Art and Accessories for Designers," and Barbara Colby, ASID, a member of the Color Marketing Group of the United States and director of color for the college, addressed the group on new color trends.



On the cover: Enchantment at sunset on Balboa Island, California, at the Balboa Pavilion. Photography by Tom Russo.

Gathered for the joint grand opening of California College of Interior Design and Ziba Design were the college's instructors (from left): Les Braunstein, IDS, ISID, Senior National Vice President of the Interior Design Society; Cathy Zilko, ISID, co-owner of California College and Ziba Design; and Joan Messenger, MFA, Fine Arts Chairman for the college.



During the grand opening reception, Paul Benedict (left), showroom manager for Ziba Design, Inc., visits with Richard Guillen, owner of Richard Guillen Showroom.

Stonemill Roundup

The South Coast Design Center at Stonemill is finalizing plans now for the **9th Annual Oktoberfest** to be held on Thursday, October 15. All showrooms will offer hors d'oeuvres and a dance band will perform.

Welcome is extended to a new 2,000-square-foot showroom in the Designmall called **Accents . . . and More!**, displaying hundreds of accessories, as well as art and sculpture. Warren and Renae Klein are the owners.

New showroom directories are available from all showrooms, or by mail by calling 714-979-8200.

The Stonemill Park has been purchased by **Pinecreek Investment Company** and plans include adding new showrooms to the 110,000 square feet of exsiting occupied space now in South Coast Design Center. For leasing information contact Susie Lonsway at 714-752-1155.

The South Coast Design Center Association also is working on plans for its **10th Anniversary of the Design Center** during 1988. South Coast Design Center is the oldest design center in Orange County.

The South Coast Design Center at Stonemill Association 1987 Members

The South Coast Design Center at Stonemill, 2915 Redhill Avenue, Costa Mesa, California 92626-5932 (Above address applies to all showrooms listed except as noted) Leasing Office: 714-752-1155

Accents...and More! Suite E-101, 714-662-1485

Art for Designers Suite E-101, 714-557-9571

Art Group Partners Suite A-202, 714-546-8012

Auerbach's Custom Collections Suite A-107, 714-850-0888

Charles Barone, Inc. Suite E-101, 714-241-9363

eau Sejour French Imports Suite B-102, 714-957-0905

The Big Sleep Suite E-103, 714-754-5707

Bobbie Bollinger's Designer Showroom 17801 E. Main Street, Suite E Irvine, California, 714-250-1450

California College of Interior Design Suite B-201, 714-540-1210

Charles & Charles Costa Mesa 365 Clinton Avenue A, 714-557-1412

Eurobath + Tile, Inc. Suite F-102, 714-545-2284

Finer Fabrics Suite E-103, 714-241-7044

Four Aces Imports, Inc. Suite C-108, 714-556-0984

Fremarc Design Furniture Mfg. Suite B-103, 714-979-0226

Gerridy's Ltd. Suite B-105, 714-540-7273

The Judith Gibson Collection Suite C-101A, 714-850-9244

Goodwin International, Inc. Suite D-101, 714-241-0942

Richard Guillen Showroom Suite B-101, 714-549-3380

S. Harris & Company, Inc. Suite E-101, 714-549-8201

Interact Contract & Residential Showroom Suite E-103, 714-556-0890

Kinney Wallcoverings Suite E-103, 714-979-8091

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Martin of London Suite F-106, 714-241-7278

Momentum Textiles Suite E-101, 714-641-8797

Sinclair Wallcoverings & Fabric Suite F-105, 714-751-0185

South Coast Design Center Association Suite E-103, 714-979-8200

Steffanino's Wholesale Art Gallery Suite A-101, 714-751-5151

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Walker & Zanger 2960 Airway Avenue, Suite B-104, Costa Mesa, California, 714-546-3671

Ziba Design, Inc. Suite B-201, 714-540-3422

Other Stonemill Showrooms Featured:

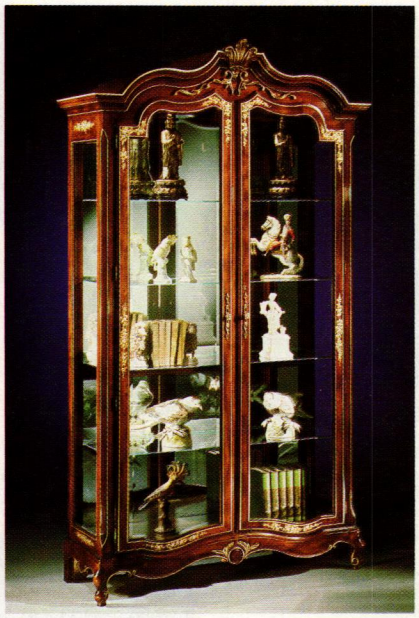
Marion's Custom Floorcovering Suite A-202, 714-540-6383

The Showplace South 3020 Pullman Street Costa Mesa, California 714-549-1442

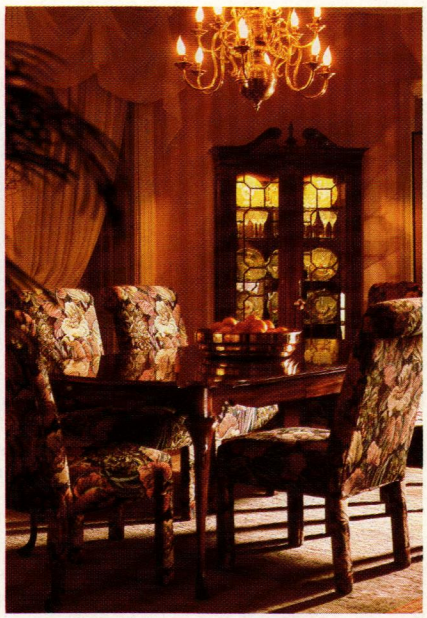
Stonemill Focus

South Coast Design Center at Stonemill

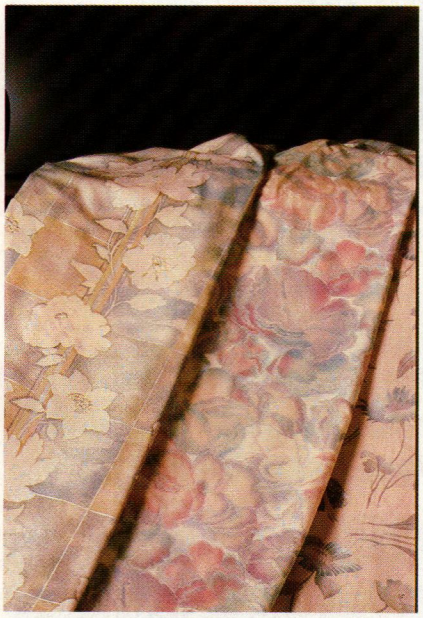
***Daphne Tyson**'s collection of trimmings, with 3 and 5" tassels flanged or unflanged, are shown with two handlooms—Westminster White and Royal Red. Presented by **Auerbach's, Ltd.** Circle Number 550.*



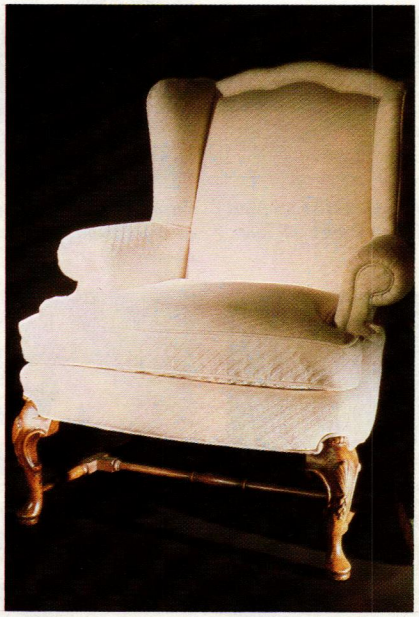
***Bobbie Bollinger's Designer Showroom** presents **Union National**'s vitrine with PAE lights, dimmer switch, gold-tone metal leaf accentry and mirrored back panel. Available in many finishes. Circle Number 551.*



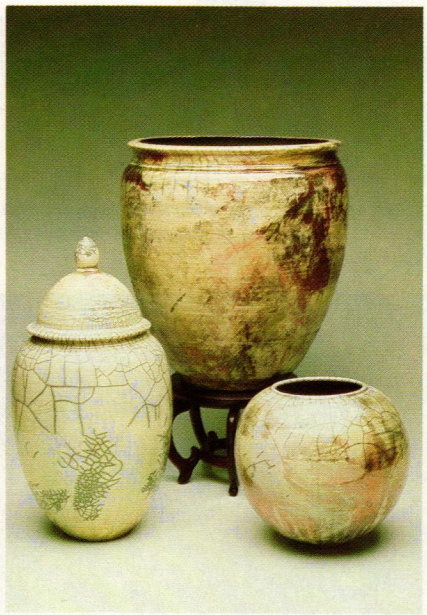
***Harden**'s dining room furnishings are crafted with elegance and fine detail in select cherry wood. Shown by **Bobbie Bollinger's Designer Showroom**. Circle Number 552.*



*These exclusive patterns from **Finer Fabrics** combine a unique acrylic print process which adds dimensional luster to the fabric, yet is extremely durable with its pure cotton construction. The moire pattern is on a cotton/rayon ground. Circle Number 553.*



*This new finely detailed, small scale wing style chair has been added to the collection of custom upholstery by **Richard Guillen Showroom**. Circle Number 554.*



*An important collection of copper luster raku by **Ferguson Ceramic Designs** available in Ivory Crackle, Celadon and Cobalt Luster glazes are on display in **Richard Guillen Showroom**. Circle Number 555.*

Stonemill Focus

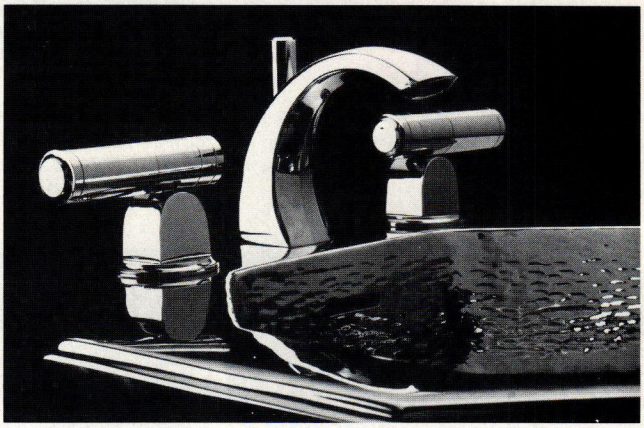
South Coast Design Center at Stonemill

Accents...and More! *offers a large selection of accessories, which all are available from the floor. Designers are welcome to take items on memo. Circle Number 556.*

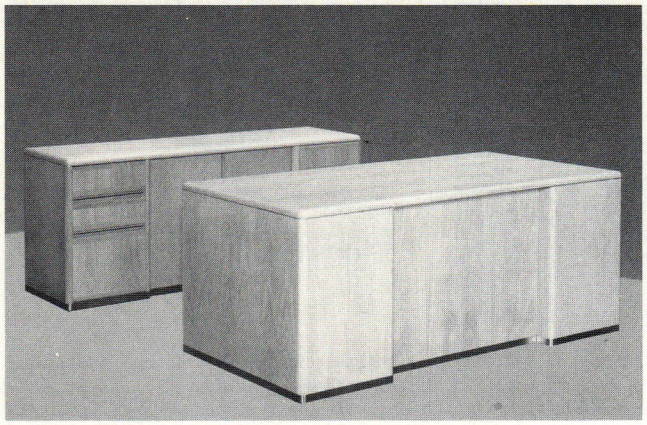
This handsome writing desk from ***Hekman*** *is of mahogany solids and veneers with detailing of fluted chamfered corners and carved cabriole leg. Presented by* ***Bobbie Bollinger's Designer Showroom****. Circle Number 557.*

California College
INTERIOR DESIGN

The California College of Interior Design *announces the addition of a Faux Marble workshop taught by set designer and pictorial artist William Patrick McGuire. Circle Number 558.*



Eurobath + Tile *presents* ***Kallista****'s Minos, an innovative new lever faucetry and accessory series designed, as are all Kallista products, with complete custom options. Circle Number 559.*

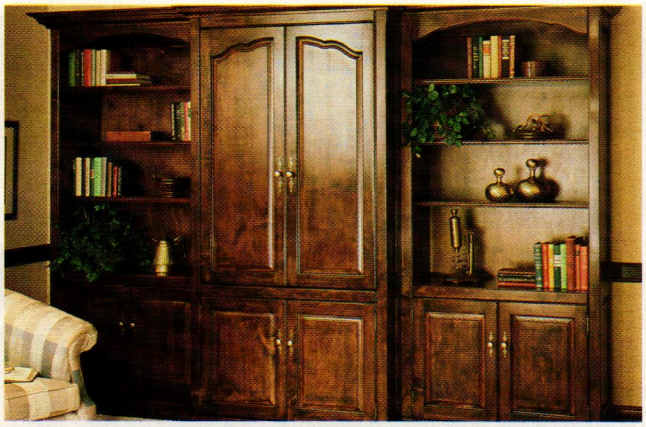


In ***Artisans'*** *Transitional Collection, the finest veneers and solids are hand rubbed to a smooth finish, accentuated with classic brushed brass inlay and kickplate. Custom sizes are available through* ***Interact Showroom****. Circle Number 560.*

Inlaid with bone and blacklip shell, this geometric jar stands on a base, also of blacklip shell, one of many outstanding stone and shell art pieces from the ***Corazon de Manila Collection****. Created exclusively for* ***Four Aces, Inc.*** *Circle Number 561.*

Stonemill Focus

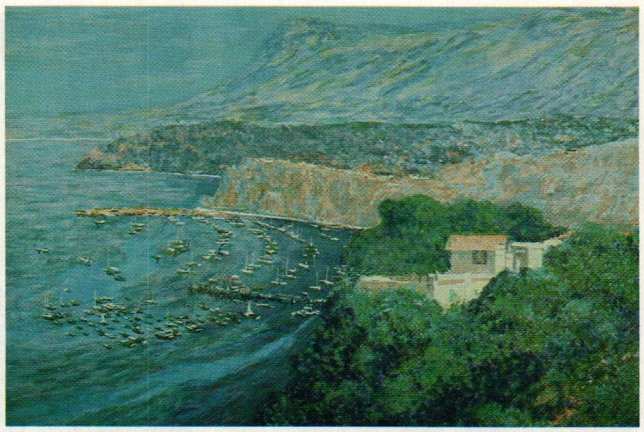
South Coast Design Center at Stonemill



*From **Fremarc Designs** comes this triple wall unit with pocket doors and adjustable wood shelves and center armoire unit available with pull-out TV swivel or custom interior. Circle Number 562.*

***Goodwin International** is proud to introduce **Barlow Tyrie**'s genuine teak garden furniture manufactured in England, featuring a complete line of benches, chairs, tables and lounges. The Commodore deck lounge is shown. Circle Number 563.*

***Union National's** faux white marble with ash gray veining breakfront and mirrored back panel may be ordered in a choice of many finishes, presented by **Bobbie Bollinger's Designer Showroom**. Circle Number 564*



*"Bay View," a serigraph by Caldwell from **Fidelity Arts**, may be seen with 40,000 other images at **Steffanino's Wholesale Art Gallery** whose newly expanded showroom features the complete Fidelity Fine Arts collection. Circle Number 565.*

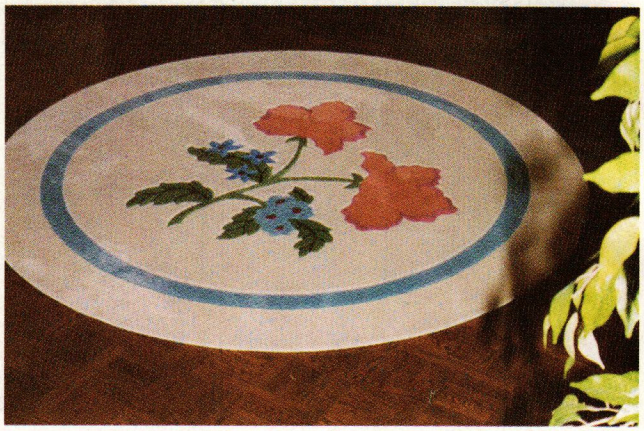
***Ziba Design, Inc.**, a new showroom featuring **Hammer of California** furniture, presents the Visions Collection shown here. Also in the showroom: Jaru, marble tables, original wall art, pottery and rugs. Circle Number 566.*

***Bobbie Bollinger's Designer Showroom** introduces Country French reproductions lending visions from Le Sud de Francais as interpreted by **Wellington Hall**. Collection includes sideboard, buffet, hutch, dining table and chairs. Circle Number 567.*

Stonemill Focus

South Coast Design Center at Stonemill

Interact Showroom *presents* ***McCann & Company's*** *award-winning leather for commercial or residential applications with a 10-year guarantee. Circle Number 568.*

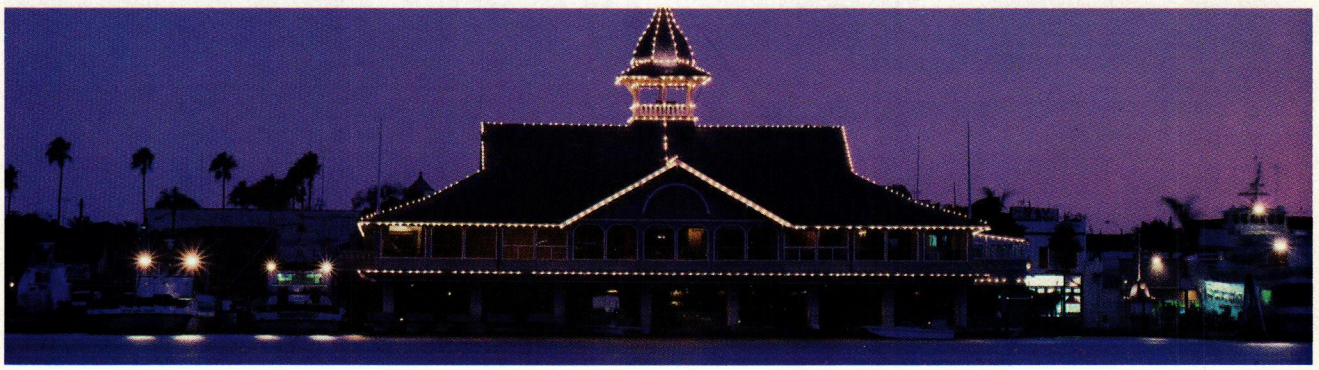


Marion's Custom Floorcovering *offers a complete selection of broadloom carpets, custom area rugs, ceramic tile, marble, vinyl and wood flooring for residential and commercial interiors. Circle Number 569.*

Eclectic is the term for the fine accessories, furniture and lamps at ***Accents. . . and More!*** *Whether your client wants traditional or contemporary, our showroom offers what you need. Circle Number 570.*

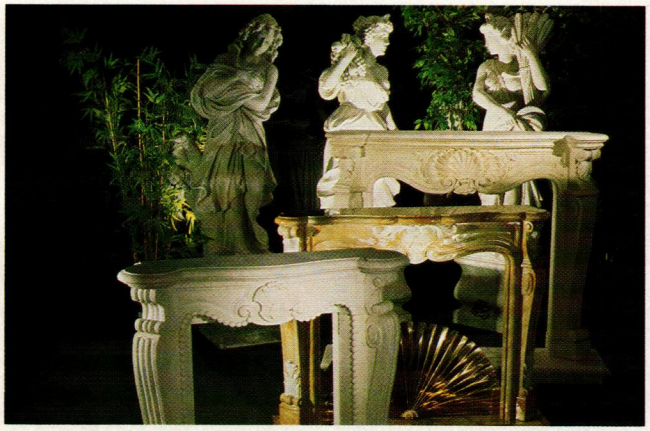
Legendary handcut Irish crystal from ***Waterford*** *composes this classic vase-based lamp with brass accents and flared linen shade. One of a collection at* ***Bobbie Bollinger's Designer Showroom****. Circle Number 571.*

This knuckle lounge may be bordered with rustic nail heads or a double welt, either way creating a taste of the old Southwest. From ***Martin of London****. Circle Number 572.*



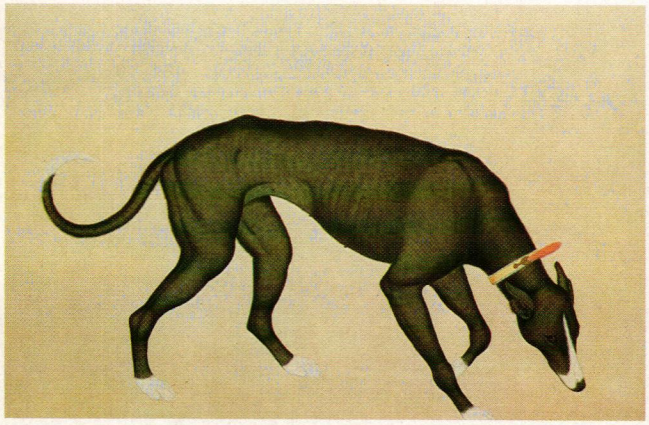
Stonemill Focus

South Coast Design Center at Stonemill



Custom carved stone and hand-carved marble fireplace facings with many designs in stock are available from ***Goodwin International****. Circle Number 573.*

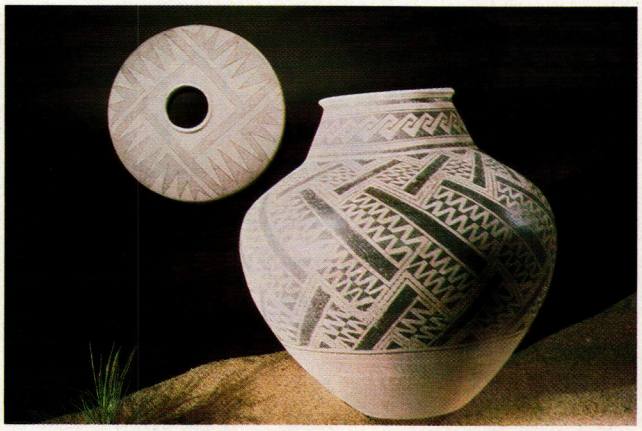
The Showplace South *offers to the trade many unique and exclusive furniture and accessory lines represented in the Orange County area. Residential and commercial displays totaling 30,000 square feet offer ideas for special design needs. Circle Number 574.*



Richard Guillen Showroom *introduces a collection of fine paintings on silk from* **WKW Imports**. *A bold statement is created through attention to detail and the simplicity of the subject. Circle Number 575.*

Walker & Zanger*'s extensive collection of ceramic tiles offers the designer a potpourri of choices. Whether building or remodeling—residential or commercial—be sure to visit the firm's Costa Mesa showroom. Circle Number 576.*

The serene beauty of the exact reproductions of 16th century French Gobelin/Verdure Tapestries are available in many sizes from ***Richard Guillen Showroom****. Circle Number 577.*



Richard Guillen Showroom *presents a new collection of handpainted stoneware pots by* ***Bill Greer*** *inspired by antique* ***Anasazi*** *treasures of the 13th century. Circle Number 578.*

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Circle No. 25 Reader Service Card

Research and Development

Continued from page 136

sity of California at Davis Food and Agricultural Sciences Building, and the University of California at Berkeley Genetics and Plant Biology Building—illustrate some of the design features common to many research labs, plus some special considerations of their own.

Stanford University Cardiovascular Research Building

The Stanford University Cardiovascular Research Building in Stanford, California, has been in operation for about two years. Located at the northeastern end of the Stanford University Medical Center, it contains medical research facilities for the consolidation and expansion of the university's programs in cardiology (non-surgical study of the heart) and cardiovascular surgery (involving both the heart and blood vessels).

It is one of the few highly sophisticated facilities in the United States dedicated to research. Its staff includes renowned cardiovascular surgeon Norman Shumway and other distinguished researchers.

The building is essentially rectangular, with the long axis running north to south. Its three floors contain seven major animal surgeries, animal research and drug labs, and faculty and administrative offices.

These three very different functions had to be combined in one building so that they are in logical proximity to each other, yet insulated from each other. For this reason, Stanford University faculty and administrative offices are located on the top level, labs are on the middle level (which is also the entry level), and animal quarters and surgeries are on the lowest level, which is partly below grade on the sloping site.

The building is designed to reflect an interdisciplinary philosophy, encouraging interaction between staff in the fields of cardiology and cardiovascular surgery. The departments share labs, and an atrium at the center of the two upper floors provides a pleasant meeting place for people in distinct but related areas of research. The atrium also contributes a feeling of openness and allows extensive use of natural light—important in a building that must contain many relatively small enclosures.

In addition to the requirements of a research lab, this building must also accommodate members of the public. Visitors may include, for example, human patients whose treatment requires the use of the Cardiovascular Research Building's sophisticated X-ray equipment. Moreover, by demonstrating that Stanford University is progressive and a medical pioneer, the building is a showpiece that helps attract contributions for funding research.

In the comfort of the atrium, representatives of the university and visitors can meet, talk, and make presentations. The computer room on the lab/entry floor has a glass wall, so that it serves not only as a research tool, but also as a display of the high technology used by the university. The building's main entrance leads into an atrium reception area, where a marble wall serves as a backdrop for a bronze bust of the late Dr. Ralph Falk, a major contributor to the research center.

Also in the atrium is the main staircase leading to the offices on the top level. Doctors have glass-walled offices ringing the perimeter of the building, with corner offices for department heads. Clerical staff and research assistants occupy open offices in the interior, between the doctors' offices and the atrium.

In a north-facing clerestory a row of windows runs along the roof of the building, bringing indirect natural light into the atrium and the top floor. Louvers on windows facing east, west, and south can be adjusted to provide visibility while blocking out the direct rays of the sun. The abundant use of natural light for the upper level significantly reduces the need for artificial light.

The lab/entry level below is organized around two corridors, running parallel along the long axis of the building, each with labs and support spaces on either side. The corridor arrangement allows for a future 50 percent expansion of the building by extending it to the north.

The most heavily used labs, along the outside wall, offer views of the surrounding landscape. Spaces not as heavily used are located in the core between the two main corridors.

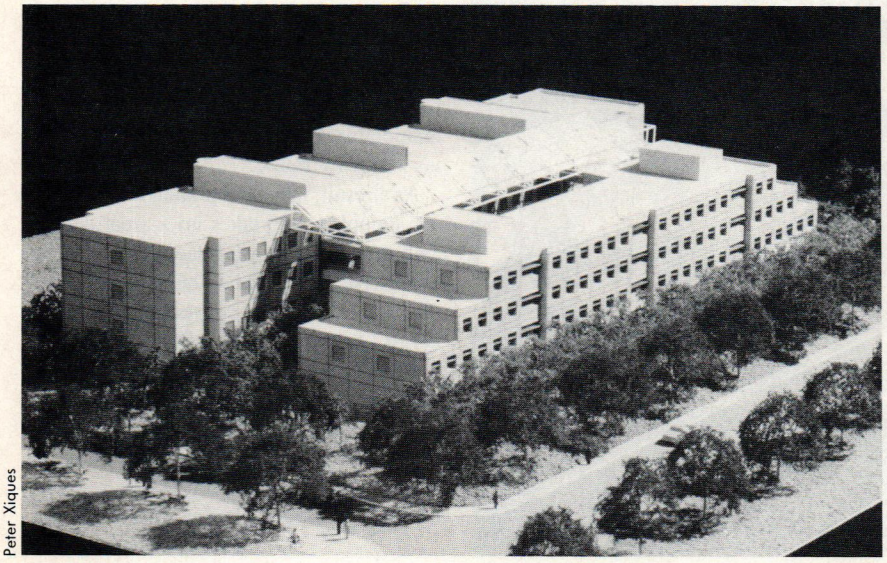
Both wet and dry labs are located on the middle level and are modular for flexibility and expandability. If needed, some dry labs can be converted to wet labs, and vice versa. This not only provides flexibility but also contributes to the cost-effectiveness of the design. Utilities are distributed along the corridors and can be rerouted when lab functions must change.

Utility lines run to the labs and are routed down to the benches from distribution strips in the ceiling. Because the addition or rearrangement of benches is anticipated, some lines do not service existing benches but emerge as stub-outs. These will allow additional service connections as needed without having to install additional utility lines. (Variations on this modular theme now provide flexibility for most state-of-the-art research laboratories.)

Cable trays are installed just below the ceiling in the corridors. These give access to computer and communication cables without the need to remove ceiling panels or run wires along the floors. These cable

Continued on page 192

The design of the Food and Agricultural Sciences Building places labs in a building separate from the classroom and office spaces. These two buildings are closely linked by bridges on three levels and related to each other by means of a covered courtyard. This arrangement offers both proximity and isolation to maximize the effectiveness of the two basic building functions.



Peter Xiques

Research and Development

Continued from page 191

trays connect all work stations and laboratories. They make it easier to reach connections and change them to provide a flexible internal computer network—and instead of being concealed, the cable trays become an interesting visual feature.

Gases are routed to the labs from a tankage area at the exterior of the building, so no gas tanks are present in the actual working areas.

For easy access to loading areas and to the medical center's adjacent hospital, animal surgeries and holding rooms are located on the lowest level. The Stanford University Cardiovascular Research Building is one of relatively few labs capable of supporting the larger animals, such as calves and sheep, used in some experiments.

It is important to maintain the health of the laboratory animals, both to preserve their value as research subjects and to be sure they are treated as humanely as possible—an issue receiving increasing attention.

For the sake of security, the animal facilities on the lower floor of the Stanford Cardiovascular Research Building are windowless and not accessible by the main staircase. They can be reached only by an elevator or a stairway, each at opposite ends of the building. This makes it unlikely that a casual visitor would ever gain access to these sensitive areas.

The two lower levels of the research facility have seamless rubber floors, which are durable and easily cleaned. Counters are lab-grade laminated plastic to resist spills of acids and other strong chemicals. The two lower levels also use hospital railings and corner guards to keep the walls from being damaged up by carts that are used to transport supplies and equipment.

Lay-in ceiling tiles are used in the lab rooms; these can be removed when utilities must be rerouted. Extremely durable panels of perforated stainless steel are used in the corridor ceilings, because they must be rearranged most frequently.

Projecting from the center of the building's east side is a semi-circular three-story tower. Mechanical and electrical equipment is housed in the lower levels of this structure so services can be efficiently routed to the lab corridors. A conference room occupies the top floor.

University of California at Davis Food and Agricultural Sciences Building

The University of California at Davis has made significant contributions to California agriculture and to veterinary medicine. Its Food and Agricultural Sciences Building, which is nearing completion and should be in operation in the fall of 1987, will contribute to the campus' continuing leadership in the field of agricultural science.

The facility will help alleviate overcrowding on the Davis campus, allowing other departments to use space that exists elsewhere.

The project consists of two connected buildings. One will contain offices for research staff, as well as a library and teaching and administrative areas for the Departments of Nutrition, Avian Science, Environmental Toxicology, and Animal Science (the second largest academic course major of the university's College of Agricultural and Environmental Sciences). A computer room on the ground floor will be linked to the campus computer center; there will be computer terminal outlets throughout the building.

The four upper levels of the other building, including its ground floor, are primarily occupied by research labs. The ground floor contains some teaching labs as well. A fifth level, below grade, holds animal facilities. (The building is near the University's H.H. Cole Facility for Animal Biology, which contains animal holding space to support the Department of Animal Science.)

Proximity between lab areas and office areas is a basic consideration of R&D facility design. In most cases, putting the labs and offices in entirely different buildings is not desirable because the two areas are then too isolated from each other. In this instance, however, the users agreed to separate these functions to allow savings on construction costs.

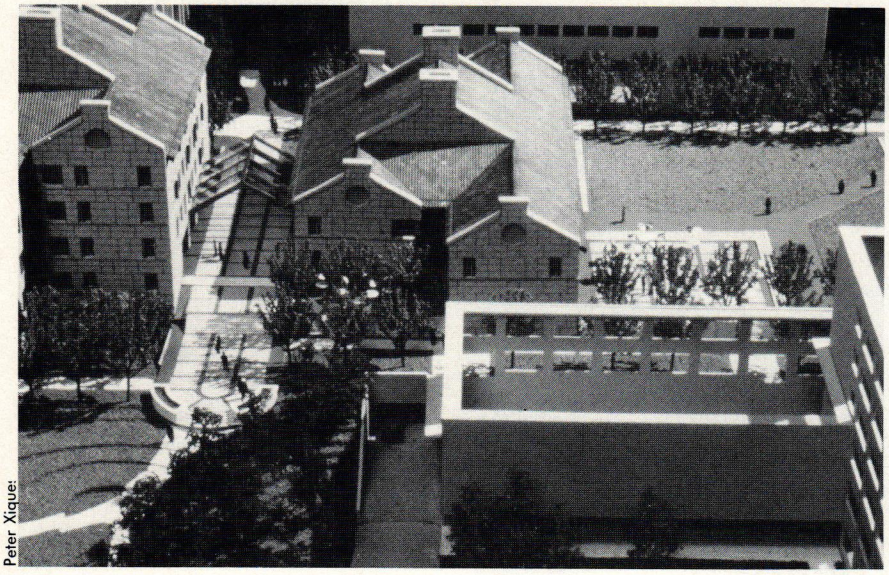
The design team achieved this through the division of appropriate building services. Labs put much heavier demands on heating, ventilation, and air conditioning systems than do offices. While office HVAC systems usually recirculate some ventilation air, for example, labs usually require non-recirculating air to maintain the required levels of air purity. Lab equipment also generates an enormous amount of heat which must be dissipated; this is especially important in an environment where temperatures must be controlled within a very narrow range.

As a result, lab ductwork tends to be large and complex, and takes up a great deal of ceiling space. Locating the labs and main office spaces in separate buildings allowed the use of more conventionally-scaled HVAC systems for the office component, reducing the total cost of the project.

The buildings are connected by a covered courtyard at ground level, and by a pair of bridges at each of the three upper floors, so any inconvenience caused by the separate location of labs and offices is minimized.

Continued on page 194

Looking east at the Genetics and Plant Biology Building, the covered walkway joining the building components forms a pedestrian connection with the adjacent campus. The two-story teaching-commons building contains teaching labs, classrooms, an auditorium and the food service facility. To the left, the five-story research building contains department offices as well as 38 research labs; to the right, a plaza offers outdoor seating for a 100-seat snack bar.



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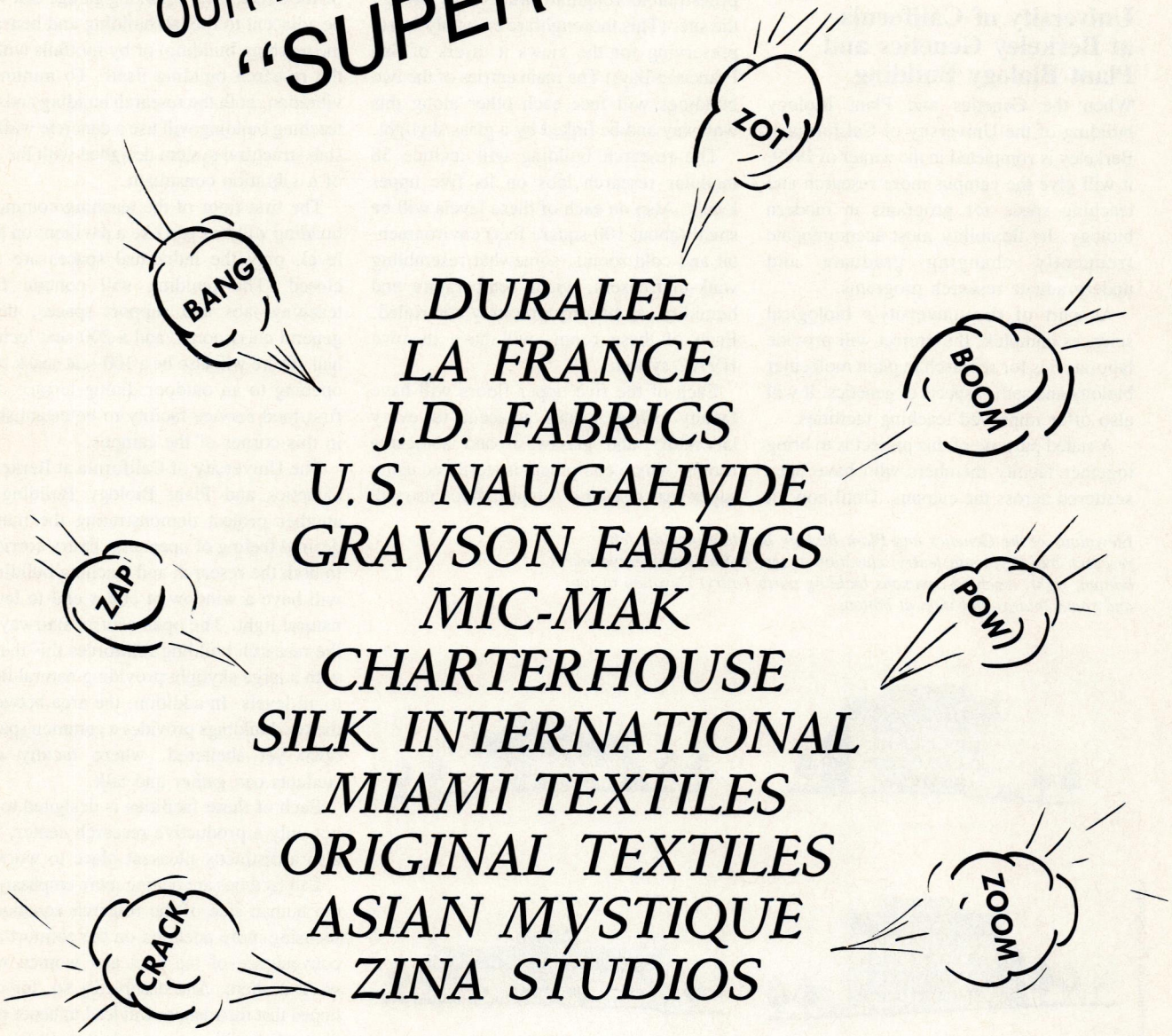

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Recearch and Development

Continued from page 192

At the same time, this separation provides some increased office privacy. The result is a workable compromise between proximity and isolation. Both the labs and offices are modular for flexibility and structural economy.

A special effort was made to make this project energy-efficient while making extensive use of natural light. A sunshade covers the courtyard between the two buildings, decreasing interior heat build-up and reducing air conditioning requirements. It also creates a shaded outdoor space that can be very pleasant, whatever the weather conditions.

University of California at Berkeley Genetics and Plant Biology Building

When the Genetics and Plant Biology building of the University of California at Berkeley is completed in the winter of 1989, it will give the campus more research and teaching space for programs in modern biology. Its flexibility must accommodate frequently changing graduate and undergraduate research programs.

As part of the university's biological sciences complex, the project will provide laboratories for research in plant molecular biology and some aspects of genetics. It will also offer improved teaching facilities.

A stated purpose of this project is to bring together faculty members who have been scattered across the campus. Until now, it has been difficult for them to share expensive equipment and collaborate on research. By replacing "antiquated and inadequate" facilities, the new research center is expected to contribute to faculty morale, and to help recruit and retain high-quality staff members and graduate students.

Like the University of California at Davis Food and Agricultural Sciences Building, the Genetics and Plant Biology Building at Berkeley is divided into two structures, and for similar reasons: The users wish to separate their research areas from the teaching and common facilities (which are a much smaller component of the project).

In addition, two separate buildings are more in scale with the rest of the campus than a single larger building would be. This arrangement also preserves a major pedestrian thoroughfare which runs through the site. (This thoroughfare is doubly worth preserving for the views it offers of San Francisco Bay.) The main entries of the two buildings will face each other along this walkway and be linked by a glass skylight.

The research building will include 38 modular research labs on its five upper levels. Also on each of these levels will be small (about 100 square feet) environmental and cold rooms, somewhat resembling walk-in freezers, where temperature and humidity can be very precisely controlled. Each of these rooms will have its own HVAC system.

Each of the five upper floors will have faculty office spaces adjacent to every laboratory and glasswash and autoclave rooms (where equipment is sterilized using super-heated steam). A typical floor also will have a conference room, secretarial space, photographic dark room, and chemical storage areas.

The building also will hold departmental office space and a tissue culture laboratory. The basement level will house mechanical rooms; plant growth chambers; fermentation space; storage space; and machine, welding, wood and electrical research support shops.

The building will be connected to the adjacent Biochemistry Building to the west by a tunnel, which will also contain the central supply area and receiving and loading dock for both buildings.

The users of this project were particularly concerned that their experiments and sensitive equipment might be disturbed by the rumble of vehicular traffic (either passing on the street, or in a parking garage that will be adjacent to the lab building and beneath the teaching building) or by footfalls within the research building itself. To minimize vibration, both the research building and the teaching building will use a concrete waffle-slab structural system designed with the aid of a vibration consultant.

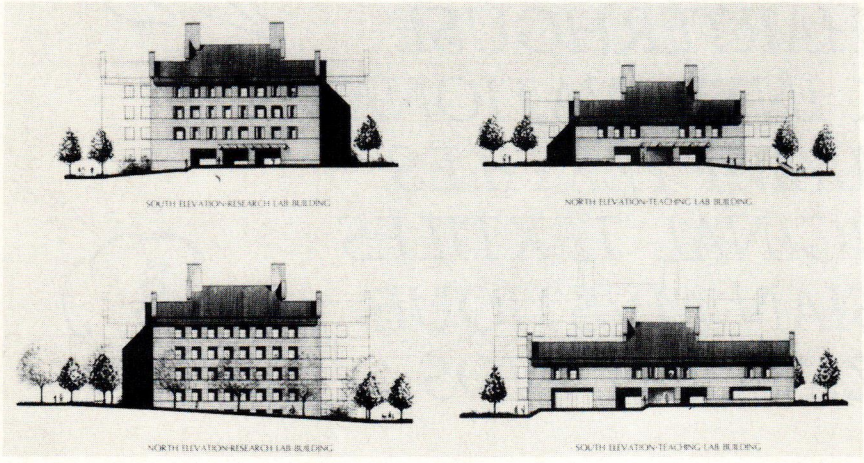
The first floor of the teaching/commons building will be open like a pavilion; on that level, only the individual spaces are enclosed. The building will contain five teaching labs and support spaces, three general classrooms, and a 200-seat lecture hall. There will also be a 100-seat snack bar, opening to an outdoor dining terrace, the first food service facility to be established in this corner of the campus.

The University of California at Berkeley Genetics and Plant Biology Building is another project demonstrating the much-desired feeling of openness. Every corridor in both the research and teaching buildings will have a window at either end to let in natural light. The open central stairway of the research building reinforces this theme with a large skylight providing natural light to all levels. In addition, the area between the two buildings provides a common space, open yet sheltered, where faculty and students can gather and talk.

Each of these facilities is designed to be not only a productive research center, but also a distinctly pleasant place to work.

Lab facilities are putting more emphasis on the human side of the research equation—focusing more attention on the comfort and convenience of the men and women who work in them. And deservedly so, for it is hoped that their labors will lead to better products, better lives, and a better world.

Elevations of the Genetics and Plant Biology Building include: left, research building south (entry) elevation at top; north (street) elevation at bottom; right, teaching-commons building north (entry) elevation at top; and south (plaza) elevation at bottom.



Peter Henricks Photogrophy

Crafts and the Machine:

Myths and Realities of Twentieth-Century Decorative Arts

A Symposium and Architectural Tour organized by the Decorative Arts Council of the Los Angeles County Museum of Art and the Los Angeles Conservancy

Symposium Program
Saturday, September 19, 1987
Leo S. Bing Theater
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

9:15 a.m.
Registration and Coffee

10:00 a.m.
Lecture: "Arts and Crafts: Myths and Realities" by Leslie Greene Bowman

11:00 a.m.
Break

11:15 a.m.
Lecture: "The Machine Age: Myths and Realities" by Christopher Wilk

12:15 p.m.
Lunch and viewing of "The Art that Is Life: The Arts and Crafts Movement in America, 1875-1920" and "The Machine Age in America, 1918-1941"

2:15 p.m.
Lecture: "Modernizing the Home: the Craft of Homemaking, 1890's-1940's" by Cheryl Robertson

3:15 p.m.
Break

3:30 p.m.
Panel: "Art, Craft and the Machine: Decorative Arts Today"
Moderator: Dr. Robert Winter
Panelists: Sam Maloof, Craftsman; Peter Shire, Designer; James Goodwin, Director Marketing Communications, Pacific Design Center

Parking and entrance
Parking will be available in the lot on the southwest corner of Wilshire Boulevard and Spaulding Avenue ($3 fee). Please enter the Museum through the Wilshire Boulevard entrance.

Symposium Speakers
Leslie Greene Bowman
Associate Curator, Decorative Arts Department, Los Angeles County Museum of Art

James Goodwin
Director Marketing Communications, Pacific Design Center

Sam Maloof
Wood Craftsman, internationally renowned for his beautifully designed and hand-crafted furniture

Cheryl Robertson
Associate Curator of Education, Henry Francis du Pont Winterthur Museum and Gardens

Peter Shire
Designer and one of the original members of the Memphis/Milano design group

Christopher Wilk
Associate Curator, the Brooklyn Museum

Dr. Robert Winter
Professor of the History of Ideas, Occidental College, Los Angeles

Tour
Sunday, September 20, 1987
Architectural Tour organized by
The Los Angeles Conservancy
849 S. Broadway, Suite M-22,
Los Angeles, CA 90014

A special house tour exemplifying the principles of design and architecture discussed in the September 19 Symposium. Selected examples of the work of key architects, from Greene and Greene to Richard Neutra, consisting primarily of private homes not normally open to the public. The tour, led by architectural historians, includes lunch at Bullocks-Wilshire, one of Los Angeles' most notable examples of Machine Age architecture.

Symposium
Saturday, September 19, 1987
Decorative Arts Council
Los Angeles County Museum of Art

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$60 general admission
$50 Decorative Arts Council and Conservancy Members
$30 students (enclosing photocopy of student identification)

Lunch is optional and is available for $15
I wish to reserve_____tickets for lunch.

Fee for the symposium $_____
Fee for lunch $_____
Total Enclosed $_____

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Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

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Sunday, September 20, 1987

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Circle No. 71 Reader Service Card

Literature

The Futura family of 8x8 inch floor tiles for residential and light commercial applications by **Huntington/Pacific International** is highlighted in a new brochure. Circle Number 300.

Seabrook Wallcoverings, Inc. introduces information on its Asian Expressions collection of wallcoverings featuring various yarn and paper weave designs in soft colorations. Circle Number 301.

Literature describing five new realistic-looking Dracaena plants added to the Botanix Permanent Plant Collection is from **Magicsilk, Inc.** Circle Number 302.

Information is offered on the Trackstar Window Shading System by **Castec Inc.** which is designed for greenhouses and skylights. Circle Number 303.

Leaded stained glass windows which can add beauty and light to any home are described in literature from **Monarch Mirror Door Co.** Circle Number 304.

PermaGrain Products, Inc. presents brochures on its Pennwood hardwood flooring and the Heritage Group of oak parquet. Circle Number 305.

A commercial contract installation album from **Kentile** features various vinyl composition tile samples, comprehensive data and more. Circle Number 306.

Linen Today is a quarterly bulletin published by the **International Linen Promotion Commission** which reports on current trends in interior furnishings, fashion and household linens for the design professional. Circle Number 307.

Thonet revitalizes the classics in its new catalogue describing furniture issued by the firm designed by such notables as Le Corbusier and Mies van der Rohe. Circle Number 308.

Ralph Wilson Plastics Company, manufacturer of **Wilsonart** brand decorative laminates, offers a comprehensive manual and video on working with Solicor, the company's color-through laminate. Circle Number 309.

Literature on the Duette Images collection of stripe and mini-check patterned window shades from **Hunter Douglas** shows the unique honeycomb structure of the multi-use shades. Circle Number 310.

HessCo Industries presents information on the Eldorado indoor whirlpool tub which is designed to hold two bathers in custom-designed comfort. Circle Number 311.

Make any waiting room a play room with the **Playscapes** Children's Environments play centers and accessories, all described in the firm's catalog. Circle Number 312.

A new catalog from **Sundrella Casual Furniture** shows how you can have fun in the sun with the company's line of chairs, tables, umbrellas and lounges for outdoor use. Circle Number 313.

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Update

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General News

EMU Competition: EMU, a leading manufacturer of garden and casual furniture has announced a competition for the EMU International Design Award. Opened to professionals and students, participants will be required to submit designs for a collection of garden and casual furniture applicable for residential or commercial use. A committee of Italy's leading designers will judge the competition which closes September 30. Request for an application should be addressed to Jacques Palmieri, EMU/CONTRACT, 2318 Fraver Drive, Reading, PA 19605, (215) 376-3386.

Photography Workshops: San Francisco photographer David Livingston will lead two workshops offered through the California College of Arts and Crafts. "Shooting Pegase: An Architectural Photography Workshop" will demonstrate view camera techniques at the Michael Graves-designed Clos Pegase winery in Napa Valley, October 17. Clos Pegase will provide a tour and wine tasting. "Photography for Architects and Interior Designers" will begin October 6 at CCAC's San Francisco campus. This workshop will demystify how professional photographers create their images. For registration or further information call (415) 415-653-8118 ext. 143.

Tarkett Competition: Expressions at Work: Functional Objectives, Creative Solutions is an architectural design competition sponsored by Tarkett Inc., a leading manufacturer of sheet vinyl and floor tile products. The competition is opened to architects, interior designers and specifiers in the U. S. and Canada who specified and installed Tarkett's Expressions vinyl floor tile and/or Optima Expressions sheet vinyl in a commercial installation in 1986 or 1987. Request for entry kits must be received by September 30. Entry kits must be mailed by midnight March 1, 1988. For information, contact competition coordinator at Tarkett Inc., 800 Lanidex Plaza, Parisippany, NJ 07054.

Tools of the Trade: The 1987 Tools of the Trade show will be held at the Pasadena Center in Pasadena, California, October 9-11. Headlining the three-day event will be a presentation by Syd Mead, a leading innovator in the design of the future. His concepts and designs have been seen in major motion pictures such as *Blade Runner, Tron, Star Trek: the Motion Picture, Short Circuit* and *Aliens*. Also featured will be the Electronic Studio, a combination of traditional and electronic tools used together to create a finished product. For information, call (714) 676-5566.

Southwestern Hospitality Industry Show: The Furnishing Showcase is the newest addition and a highlight of the 1987 Southwestern Hospitality Industry Show, sponsored by the Arizona Hotel and Motel Association, September 29-30, at the Phoenix Civic Plaza. Interior designers and a wide variety of furnishing suppliers will be exhibiting authentic turnkey displays of guest rooms, public areas, lounges and restaurant concepts. For more information call Carol Watkins at (602) 248-9181.

Contract Fridays: Western Merchandise Mart, San Francisco, presents "Future Directions in Commercial Interiors Practice,"

Update

a breakfast educational seminar featuring David Mourning, AIA, and Robbie Cook, principals of Interior Architects, Inc. Sponsored by Joe Jaycox and Associates, the seminar, a part of the Mart's series of professional seminars called Contract Fridays, will be held on October 30 at 8 a.m. The guest speakers will present a look at the current and future status of the California contract interiors industry and offer their views on ways to implement a results-oriented action plan designed to address the industry's changes. For information call (415) 552-2311.

Tosh Yamashita: Los Angeles-based retail store planner and designer Tosh Yamashita, president of Tosh Yamashita Inc., died on June 8. Among his achievements were Western-based stores for Gump's and Neiman-Marcus; Joesph Magnin in Tokyo; and most recently, the remodel of the Neiman-Marcus in Beverly Hills. Formerly with Welton Becket, Charles Luckman and Morganelli-Heumann, Yamashita founded his own design firm in 1977.

Assignments

Chartwell Group Ltd. has selected **Salsano Associates** to design its new 29,000-square-foot interior furnishings exhibition floor at the Commerce and Design building in High Point, North Carolina. The floor will include showrooms for five Chartwell companies: Paul Hanson, Koch + Lowy, Norman Perry, Sarreid Ltd. and Southampton.

Stewart/Romberger & Associates (SRA) of Los Angeles has been retained to design 20,000 square feet in Security Pacific Plaza for the law firm Orrick, Herrington & Sutcliffe, and 50,000 square feet in the top two penthouse floors of the IBM Tower at Crocker Center for Hufstedler, Miller, Carlson & Beardsley.

gb Designs, Inc., a leading Kansas City, Missouri-based design firm, has undertaken seven major projects for American Multi-Cinema, Inc., the nation's third largest film exhibitor. This includes new theaters located in Hermosa Beach and Victorville, California, and a theater remodel in Kansas City, Kansas.

Hirsch/Bedner & Associates is creating the interior atmosphere of the Inn at Spanish Bay, a $125 million, 270-room luxury resort located in Pebble Beach, California. The resort will include four restaurants and lounges, an 18-hole links style golf course, eight tennis courts and a health spa.

Hellmuth, Obata & Kassabaum, Inc. (HOK) has been commissioned by Japan Airlines Development (USA) Inc., and Tishman Realty & Construction Company, Inc. as the architect for the new Hotel Nikko in Chicago.

Gensler and Associates/Architects, in association with **Daniel Mann Johnson & Mendenhall (DMJM)**, has signed the contract to design the $131 million addition to Moscone Convention Center, San Francisco. Among the interior projects currently undertaken by Gensler's Los Angeles office include Columbia Pictures, Delta Airlines at Los Angeles International Airport, Wells Fargo History Museum and Manufacturers Hanover Trust.

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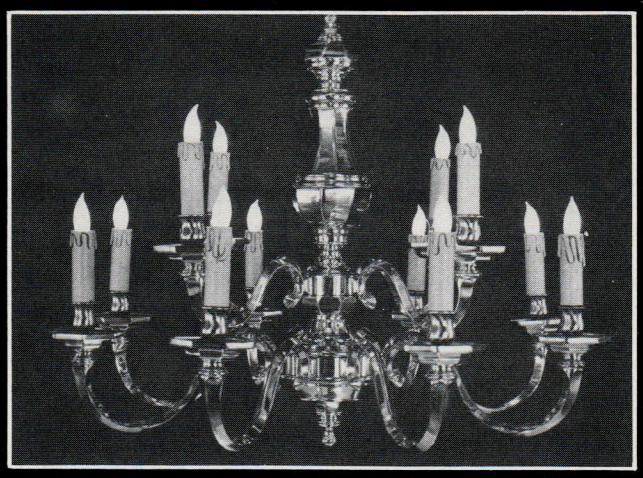
TRADITIONAL LIGHTING AT ITS FINEST



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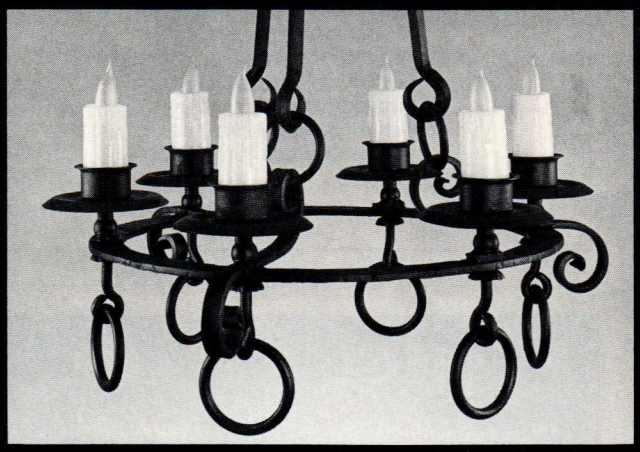

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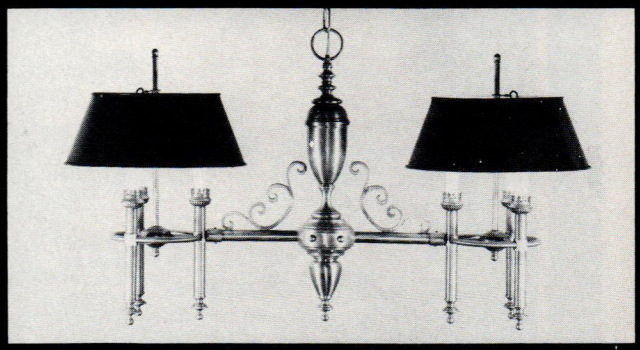

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Update

Continued from page 199

CRSS of Houston has been selected to provide interior architectural services for new IBM facilities located in Westlake, northwest of the Dallas/Fort Worth International Airport.

Interior and architectural design firm **Wilson & Associates** has been chosen for the renovation of the Breakers Hotel, the world-renowned, four-star, beachfront resort in Palm Beach, Florida built in 1927.

Neville Lewis Associates, Dallas, a subsidiary of the PHH Group, announces design projects: Recognition Equipment Inc.'s demonstration/conference center in Irving, Texas, and new offices for Donaldson, Lufkin & Jenrette, a leading investment banking and brokerage firm in Dallas.

Bally's Hotel & Casinos has retained the San Francisco Bay Area interior design firm **Henry Conversano & Associates** as creative design consultants for its casino properties.

J. Howard & Associates has been selected to provide space planning and tenant improvement services for the office building component of the $143.5 million Symphony Towers, a 1.1 million-square-foot, two-tower, mixed-use development located in downtown San Diego.

Santa Monica, California-based **Solo Productions**, in collaboration with **Full Moon Studios**, has created K's Galaxy, a beauty salon in Los Angeles.

New Representations

F. Schumacher & Co. will represent SAXONY CARPET CO. on an exclusive basis, offering the Saxony Collection in its Los Angeles, San Francisco, Denver, Minneapolis and Laguna Niguel, California, showrooms.

FAUXSTONE, manufacturer of contemporary stone furniture, is now being represented in San Diego by the **Don-Janais** showroom at the Canyon Creek Market place.

Judith Kindler Showroom, Showplace Square West, San Francisco announces Northern California representation for the LAURA ASHLEY DECORATOR COLLECTION and STONE ART INTERNATIONAL.

KNEEDLER-FAUCHERE has transferred its Pacific Northwest sales territory to **Wayne Martin, Inc.**, Portland, including its multi-line showroom in Design Center Northwest, Seattle.

DESIGNERS EYE's line of handpainted textiles is represented in Denver by **Hang It Up** located on 1981 Blake Street, #203.

California Architectural Lighting has been named Northern California representative for ARCHIGRAPHICS, a Los Angeles-based manufacturer of custom architectural lighting.

SPENCER & COMPANY, manufacturers of fine handcrafted custom furniture, is represented in San Francisco by **Chalfonte St. Giles**, 2 Henry Adams Street, #100, (415) 621-6901.

Entouch Business Interiors is appointed sole authorized dealer

for KNOLL INTERNATIONAL's office furnishings in the Inland Empire of Southern California. The firm can be reached at (714) 945-1557.

BROWN JORDAN, high end producers of casual furnishings, is showing its residential and contract lines in the **Collins-Draheim, Inc.** showroom in Seattle's Design Center Northwest, Space #356, Bldg. 2, (206) 763-4100.

Rockwell • West will represent all fabric and wallcovering lines formally represented by Jay Clark at the Pacific Design Center, Space #528, West Hollywood, (213) 659-9522. Featured lines include Asian Mystique, Charterhouse Designs, Duralee Fabrics and U.S. Naugahyde.

Openings/Expansions/Mergers

The Design District, Dallas, announces new showrooms: **Jerry D. Oden Interiors, Inc.** a contract furnishings showroom at 1626 Edison, and **Dal-Lite, Inc.** lighting showroom, 1401 Turtle Creek.

Two showrooms debut at the DESIGN ESSENTIALS gallery in the Design Center at the Ice House, Denver: **Denver Brand Hardwood Flooring** and **Galen-Grant Associates.**

Desia is a new showroom located at 513 North Robertson Boulevard, Los Angeles, (213) 271-2495, featuring a remarkable breadth of product line ranging from classic furniture peices to elegant decorative items handcrafted from ancient fossel stones.

Los Angeles-based furniture designer/manufacturer Gina Berschneider, also known as **Gina B,** opens her newest full-line showroom in the Design Center South, Laguna Niguel, California.

F. Raymond Lighting Showcase opens at 8775 Beverly Boulevard, Los Angeles, (213) 657-3572.

Design Center Northwest announces the expansion and relocation of the **Leflar Limited** showroom, Suite 210 of Building 1.

Harpers opened its renovated and expanded showroom, designed by Andrew Belschner, in San Francisco in One Jackson Place, 633 Battery Street.

Lighting manufacturers **Koch + Lowy** opens a new Dallas showroom located at the World Trade Center, Space #9038.

The interior design firm of **Jean Coblentz and Associates** moves to 1620 Montgomery Street, San francisco, (415) 362-6150.

Silas Hathaway Designs, a showroom featuring custom furniture and fine art, relocates to 526 Commercial Street, Glendale, California, (818) 956-5611.

A new contemporary art resource, **J. Sanders Gallery, Inc.** opens at 108 South Robertson Boulevard, Los Angeles, (213) 859-8282.

Agio Designs, a product marketing and design firm, opens at 1400 NW Compton Drive, Beaverton, Oregon, (503) 690-1400.

Artisan House, Los Angeles-based designers and manufacturers of metal art and accessories, opens a new showroom in the World Trade Center, Dallas, Space 12039.

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Collection Reproductions

E. C. Dicken, Inc.: Dallas/Houston
The Accessory Source at Kittinger:
New York, Washington D.C.
Decorators Walk:
Atlanta, Denver, Miami, San Francisco
Karl Mann Chicago, Inc.
A. Rudin Designs: Los Angeles

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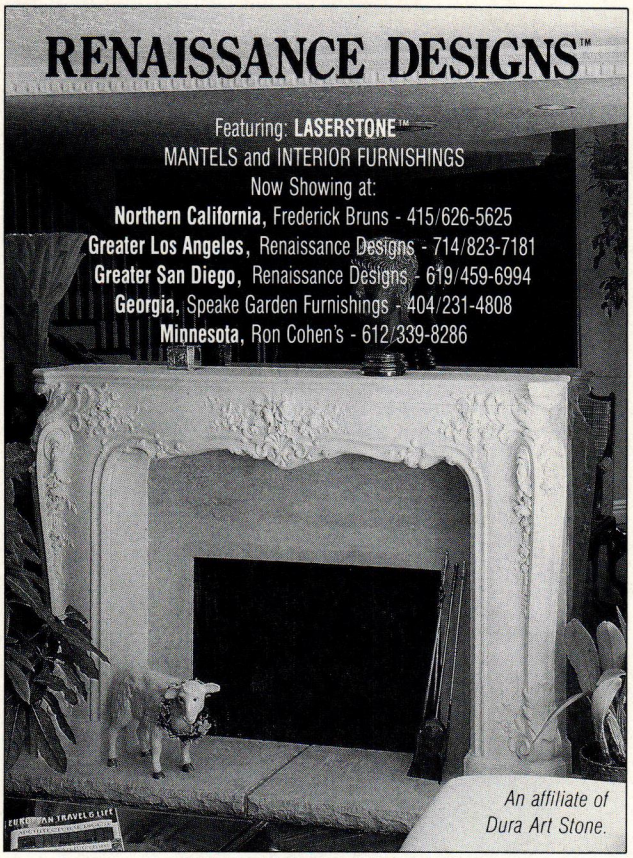

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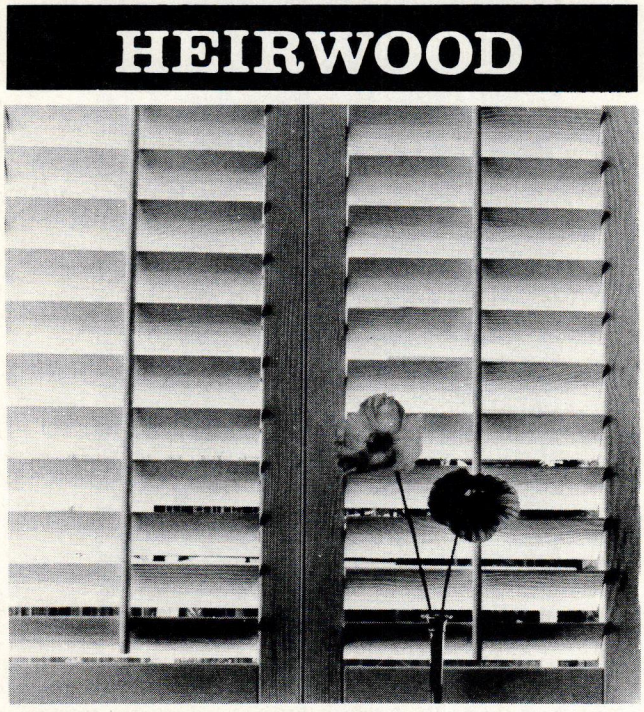

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Traditional Imports opens a new showroom at Design Center South, Laguna Niguel, Space 174, offering a gallery of hand-crafted furniture reproductions.

Sokee Corp., a manufacturer of modular Japanese cabinetry and kitchens, opens a new showroom at 200 Kansas, Suite 208, San Francisco, (415) 558-8980.

Marty Frenkel Collection, featuring Southwestern and ethnic furniture and primitive accessories, is expanding to a new showroom under the name of **Rituals**, located at 756 North La Cienega Boulevard, Los Angeles, (213) 854-0848.

Appointments

William J. Adams has been named president of flooring products manufacturer HARRIS-TARKETT, replacing Dag Harsing who will be returning to Sweden to pursue other business interests.

C. Hollis Black has been named executive vice president of BRAYTON INTERNATIONAL.

HOK Senior Vice President **David D. Suttle** has been appointed director of design for the St. Louis office of HELLMUTH, OBATA & KASSABAUM, INC.

Neil Leahey was promoted to vice president of sales for THE GUNLOCKE COMPANY.

Terri Slancik was appointed general manager of the DESIGN CENTER AT THE ICE HOUSE, Denver.

MODERN MODE, INC. appointed **George H. Runckel**, formerly vice president of marketing/operations, as vice president of sales.

Winston Newell Russell was named vice president of manufacturing for COLLINS & AIKMAN's Floor Coverings Division.

STEELCASE INC. announced management appointments: **Roger L. Martin**, vice president, community relations; **Karen L. VanGorder**, vice president, sales services and physical distribution; **Alvin P. Lehnerd**, vice president, product development; and **Debra R. Bryant**, director, architect and designer relations. In sales, **Lawrence F. Lette** was promoted to vice president of national accounts; **Dave H. Donnelly** was named vice president and general manager, Western sales area; and **Gerald A. Donnelly** was named vice president and general manager, central sales area.

Commercial interior design firm DONNA VAUGHN AND ASSOCIATES of Dallas named **Joseph A. de Silva Pereira** and **Larry D. Golden** senior vice presidents.

Michael F. Montgomery was appointed director of marketing at FORMA, an interior design and contract purchasing firm, Seattle.

John Gallucci was named manager of DONGHIA's Los Angeles showroom at 8715 Melrose Avenue.

SAN DIEGO DESIGN CENTER (SDDC) has named Susan K. Turbin Director of marketing and communications.

Continued on page 204

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Update

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Product News

Summitville Tiles, Inc. has developed Summitmates, a straight-edge, glazed, red body, natural clay tile that is versatile to suit any room or decor —beyond traditional kitchen and bath applications. Summitmates is available in 24 design colors. Three surface glazes are available: matte and crystal, suitable on walls, countertops, residential floors and light duty commercial floors; and bright glaze, suitable for walls only. The company has also introduced Decorative Signage to its Decorative Tile collection. These custom made plaques can convey a variety of messages such as house numbers, titles and directions.

Thonet Industries has reintroduced some of the classic chair designs that have contributed to the architectural evolution in furniture. The revival collection features the first Vienna Cafe chair designed by Michael Thonet in 1849. The Marcel Breuer cantilevered chair is reborn as a stacking chair, both with and without arm rests. A cantilevered chair designed by Ludwig Mies van der Rohe, the 1951 Walter Gropius student chair and the cube-shaped stool designed by Otto Wagner in 1900 for the Austrian Postal Savings Bank also are featured in th Thonet collection.

Zimports his developed its own faux finishes available as console tops that recreate the look of marble, malachite, lapis and travertine. Each surface is meticulously hand painted using an old European technique and then is lacquered with eight coats to enhance the depth as well as protect the surface.

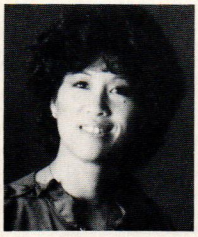
Kohler Co. introduces Console Tables, furniture that marries the bedroom and bath. The Console Tables are one step beyond pedestal lavatories, offering the consumer both a lavatory and a countertop without the bulkiness of a cabinet below. Available in a variety of styles, they can be designed to fit any decor. Just mix and match options. Tops are available in marble, vitreous china and Minralite™, a new synthetic material with a granite like appearance. Legs are offered in four styles as well as eight colors and finishes. All together there are over 30,000 possible Console combinations from which to choose.

''Smart Start'' by **Capri Lighting** is a new concept in switching that expands the uses of track lighting. A new end connector for track employs state-of-the-art electronic circuitry to permit dual switching of track lights without alteration to existing building wiring. A standard wall switch can be used to control two separate groups of track lights, making it possible to have some or all of the lights on, as activities in a room change. The use of Smart Start adds greater flexibility to existing track installation and can produce substantial energy savings.

Westgate offers the design trade an affordable selection of detailed architectural moldings constructed of lightweight, high density polyurethane foam. More cost efficient than pine moldings, Architectural Accents can be installed quickly with finishing nails or construction mastic and will not warp or pull away from the surface. This collection includes crown moldings, wall niches, ceiling rosettes, panel molding and corbels. All pieces have factory-leafing for faux wood, stone and metal finishes.

Designers Directory

A listing of the interior designers, architects, artists and other industry professionals whose work appears in this issue.



Angie Sheldon

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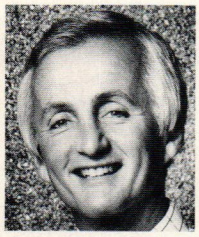


Steve Chase

Puccio Designs
935 North Westbourne Drive #302
West Hollywood, California 90069
(213) 657-1194

Jerry Howard, Concepts 4
1247 Sixth Street
Santa Monica, California 90401
(213) 393-6533

Snuf Adams

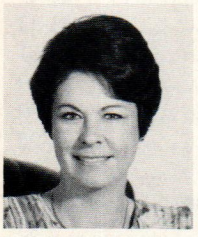
Allen Dormaier & Associates
9903 Santa Monica Boulevard Suite 366
Beverly Hills, California 90212
(213) 205-3905

Robert Shapazian,Ph.D.
386 South Burnside
Los Angeles, California 90036
(213) 939-1827

Allen Dormaier

Juliet & Co.
4050 Westheimer
Houston, Texas 77027
(713) 850-8508

Combs & Combs Studio of Design
606 Wilshire Boulevard Suite 105
Santa Monica, California 90401
(213) 272-5323

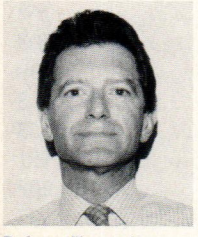


Lyn Combs Sherer

Michael Wrusch Designs
2433 Via Campesina
Palos Verdes, California 90274
(213) 378-8567

Angie May-Lin Sheldon,ASID
Imagination! Design Concepts
8530 Wilshire Boulevard Suite 404
Beverly Hills, California 90211
(213) 854-5037

June Towill Brown Interiors
11684 Ventura Boulevard Suite 109
Studio City, California 91604
(213) 656-1192



Robert Shapazian

State of the Art

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Cambridge West, South Coast Design Center at Stonemill #A201, (714) 545-3887
Elsie Farris, Galleria Design Center #350, San Francisco, CA (415) 621-6525
Jan Trimbur, 433 So. Spring Street, #4F, Los Angeles, CA (213) 687-0793

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