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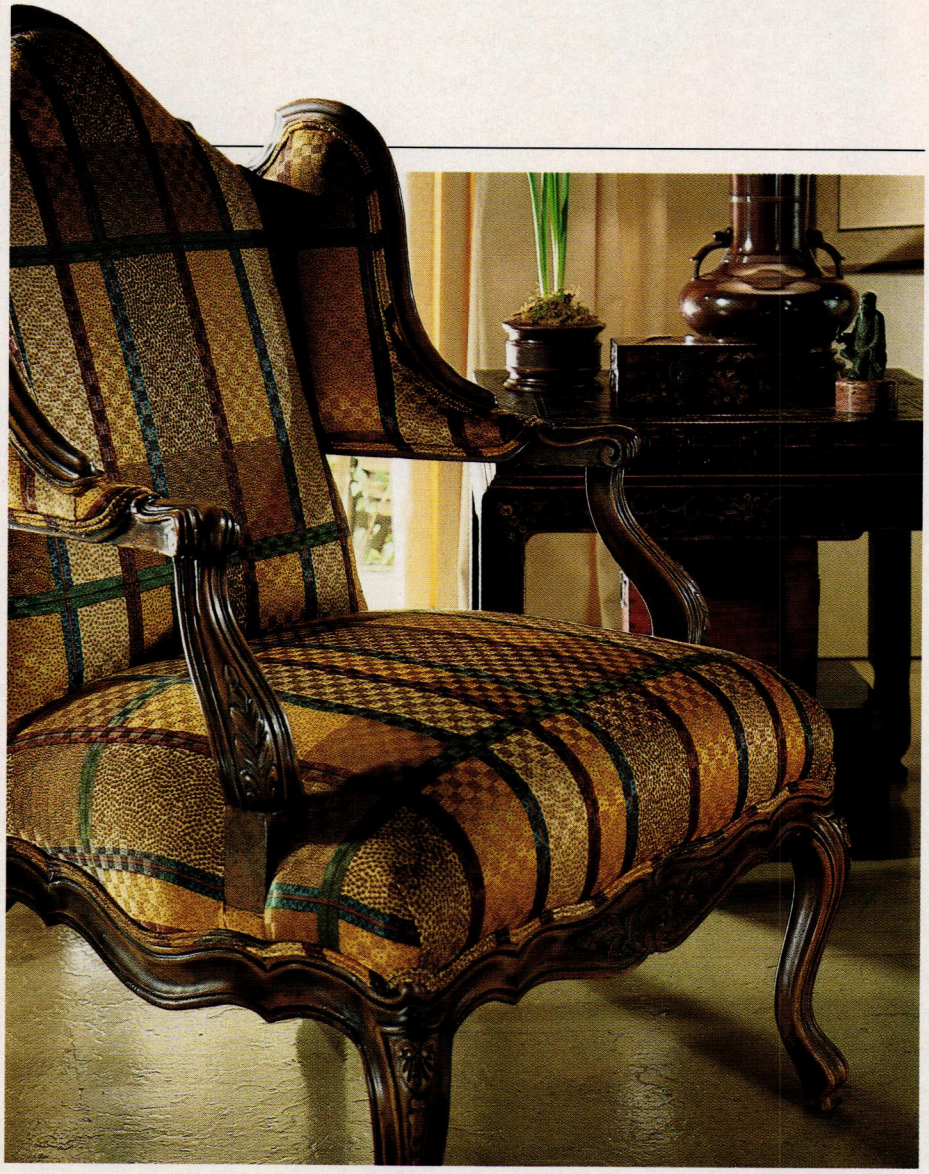

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PUBLISHED/DISTRIBUTED: DESIGNERS WEST (ISSN 0192-1487) is published by Arts Alliance Corporation, 8770 Beverly Boulevard, Los Angeles, California 90048-1804. Second class postage paid at Los Angeles, California. Annual subscription price of monthly magazine and an annual resource directory released midyear is $30.00 in the United States and U.S. Possessions. Foreign (including Canada) yearly subscription $35.00. Processing of new subscription requires six to eight weeks. For address change, please send your old mailing label with your new address and zip code. Allow six to eight weeks for processing. **POSTMASTER:** Send address changes to: DESIGNERS WEST, P.O. BOX 48968, LOS ANGELES, CA 90048-9168. Subscription problem? Call (213) 657-8231. © **ARTS ALLIANCE CORPORATION 1987.**

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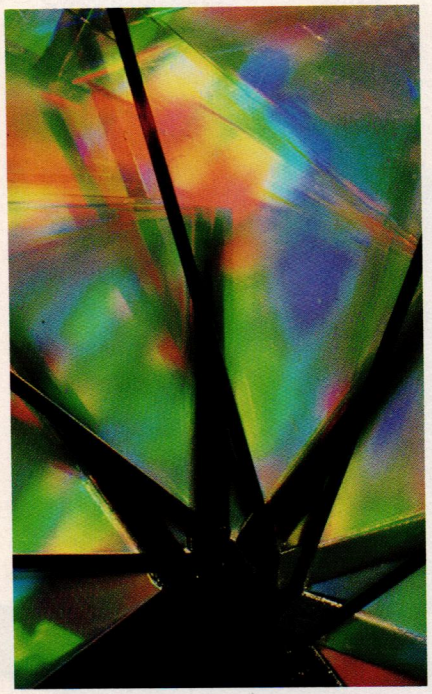

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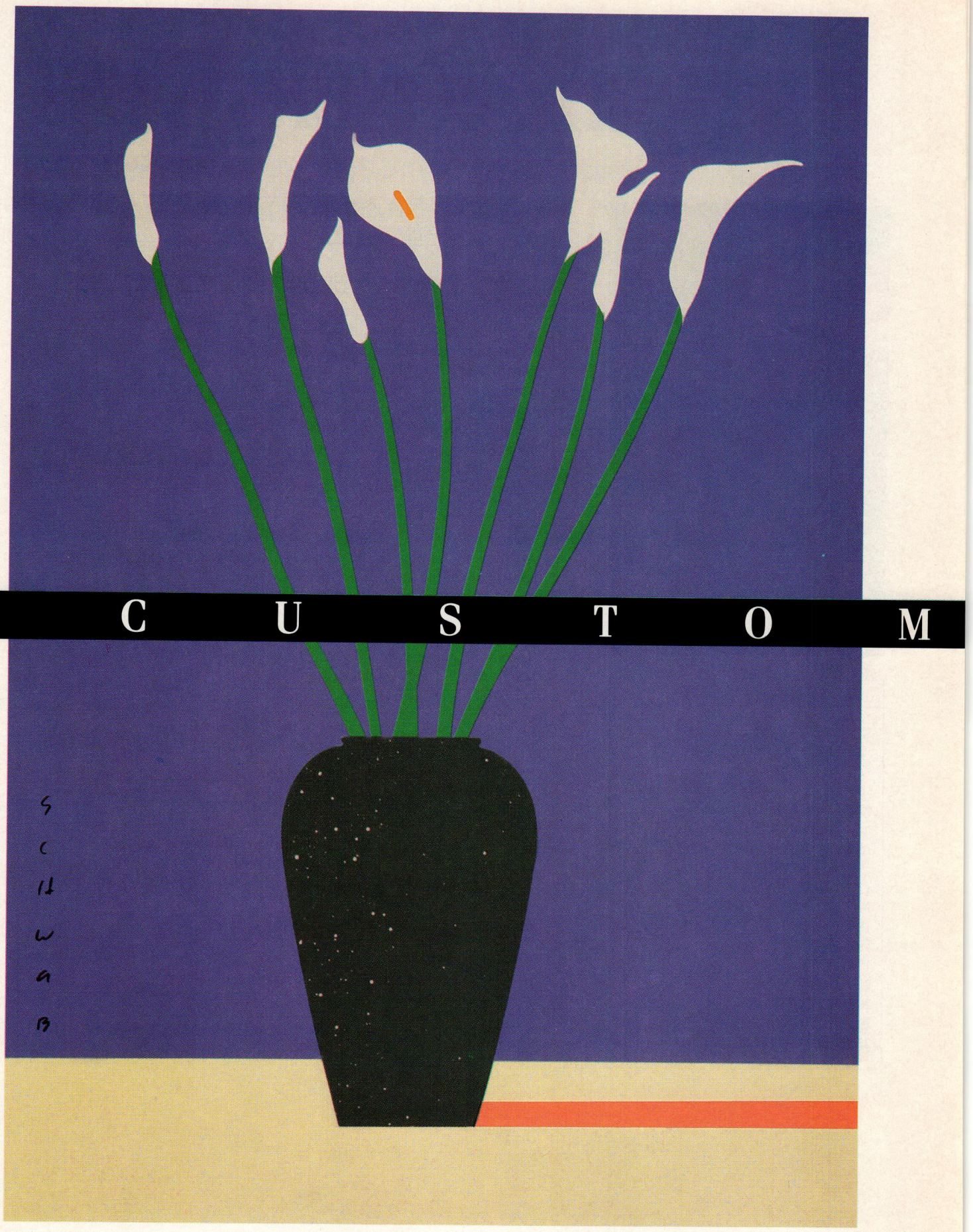
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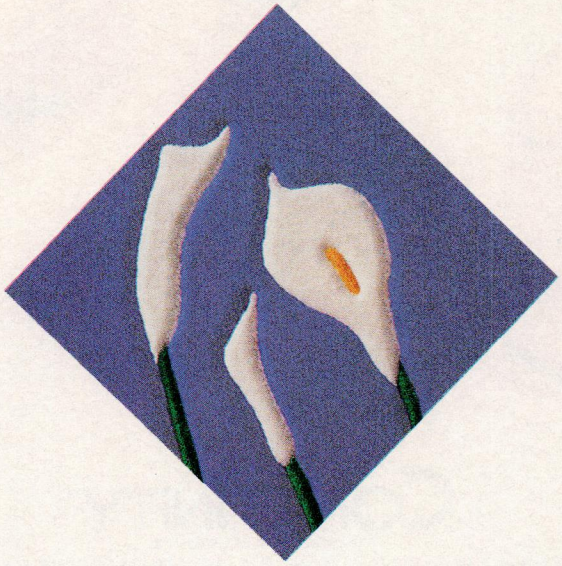

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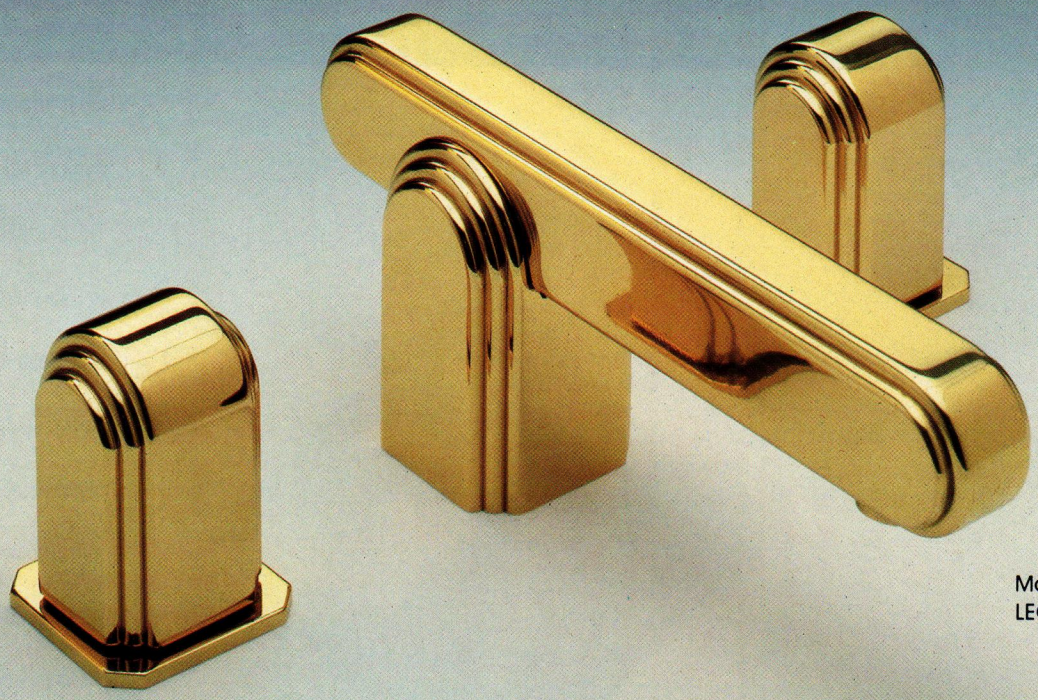

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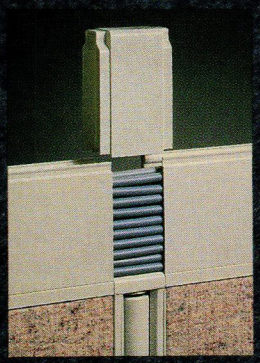

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Legislative Forum

The Interior Designer

Professional in the Industry

by Carl E. Clark, ASID

According to the 1980 statistics of the United States Census Bureau, there were 48,036 people in California who labeled their occupation as "designers." Yet there are only 4,500 interior designers in California who belong to interior design professional organizations such as the American Society of Interior Designers (ASID), the Institute of Business Designers (IBD) and the National Home Fashions League (NHFL). These professional organizations accept for membership only those who are qualified by education, experience and examination, and they provide for an exchange of business needs, ideals and ethics for professionals through such vehicles as continuing education seminars.

Even if one recognizes the fact that all interior designers may not choose to belong to professional organizations, it is still impossible to comprehend that the majority of the 43,500 designers are qualified. Who monitors their qualifications? No one. The only document necessary in order to refer to yourself as an interior designer is the resale tax number.

Look in the Yellow Pages. Under the heading "Interior Decorators and Designers" you will find listed wallcovering installers, painters, cabinet makers, floorcovering dealers, furniture stores and decorators. You will also find drapery workrooms, decorating consultants, color consultants, accessory consultants, antique dealers, upholsterers, fabric shops and office furniture —all purporting to be interior designers.

In actuality, this is the support group of the industry and this misconception can cause confusion for the public. They are left to assume that all these people are qualified design professionals. Hence, we have a need to protect the public by distinguishing those interior designers who are educated, experienced and qualified by examination. They should not be seen in the same light as those listed above, and this can only be achieved through licensing of the qualified designers. In the construction industry, architects, engineers, landscape architects, contractors and all tradesmen are licensed. However, interior designers, who are permitted to direct the work of all the tradesmen and contractors, are not licensed.

If each profession was clearly defined with jurisdictions strictly delineated, a similar hierarchy could be achieved. This would allow the professionals to work together as team members, each doing his job to the best of his ability and limitations. It would not hinder those who have been trained in a specific area from working.

The architect and the practice of architecture are defined in Section 5000 and 5000.1 of the California Business and Professions Code: the architect is defined as being "a person who is *licensed* to practice architecture in this state (California)." The practice of architecture is defined as "offering or performing, and being responsible for, professional services which require the skills of an architect in planning of sites, and the design, in whole or in part, of buildings, or a group of buildings and structures."

The interior designer identifies, researches and creatively solves problems pertaining to the function and quality of the interior environment. In addition, he performs services relative to interior space: programming, design analysis, space planning and aesthetics, application of specialized knowledge of interior construction including building codes, equipment materials and furnishings, and preparation of drawings and documents relative to the design of interior space. All of these enhance and protect the health, safety and welfare of the public.

Decorators, craftsmen, tradesmen and sales personnel do not have the education, experience and qualifications necessary to perform all of the specialized services of the interior designer or architect, but they are qualified to perform certain services within those definitions. A decorator can be qualified to select materials for interior surface enrichment, while a wallcovering installer or painter can be qualified to apply those surface materials in a way to meet code requirements. Likewise, a fabric sales representative or showroom staff member can be qualified to advise on the fabric needed to pass flammability and rub testing. However, it is only the professional interior designer or architect who is qualified to create and specify the *total* interior environment.

The knowledge and responsibilities of these professionals must encompass the services of the industry support group. These services include the preparation of construction drawings to move non-structural interior walls per code and the selection of the color and quality of paint necessary to the surface enrichment as per code. They also include the selection of non-flammable fabric with specified tensile strength, and the critical selection of furniture to facilitate mobility for senior citizens.

It is also due time that the professional interior designer and architect recognize the specializations and expertise of many in the industry. If the professional organizations assist the decorators, craftsmen, tradesmen and sales personnel through educational programs relating to their specific needs, an understanding and support of all in the industry can be achieved. Problems common to the industry can be solved and, most importantly, the public can be educated as to the qualifications of the interior designer and the role of the support group. The time has arrived for the licensing of interior designers.

For further information call or write CLCID:
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Carl E. Clark, ASID, is principal of Carl E. Clark Interior Design in Upland, California, and is presently serving as ASID Southern California regional vice president and an ASID national board member of the California Inland Chapter.

Design and the Law

Know the Legal Entity You Are Operating Under!

by Myron D. Emery, Attorney at Law, Los Angeles

Often times, interior designers will be cited in a legal action as an agent of another person, entity or corporation (hereinafter collectively referred to as "person"). It might also be alleged that the interior designer is responsible for the actions of another "person" who is alleged to be the agent of the interior designer. In either instance, the existence of an agency confers obligations on individuals who would not otherwise be liable. It is important, therefore, to know how agencies are created and to know the scope of an agent's authority.

An agent, legally defined, is one who represents another, called the principal, in dealings with third persons. Any "person" who may enter into a contract may appoint an agent and any "person" may be an agent. If an agent is appointed for a particular purpose only, he is called a special agent. Otherwise, an agent is designated as a general agent and may generally act on behalf of the principal.

An interior designer will do well to know the difference between "actual agency" and "ostensible agency." Of course, an actual agency is where the principal really employed the agent. The law will create an "ostensible agency" where an agent was not really appointed by the principal under two circumstances. First, an ostensible agency will be created if a principal intentionally causes a third person to believe that another is his agent. Secondly, an ostensible agency will be created if a principal, through negligence, causes a third person to believe another to be his agent. By this law, therefore, an interior designer might be held liable for the acts of another "person" if, through the negligent acts of the interior designer, a third person believed him to be the agent of the interior designer.

There is a limit to the authority which a principal may confer on an agent. Where the interior designer is bound by contract or another law to give something his personal attention, he may not delegate his duties to an agent. Of course, neither may the agent act fraudulently or otherwise outside of the scope of the law. An agency may be created by the principal before or after the actions are taken. The principal may first designate a "person" as his agent, or the principal may, after actions have been taken by a "person," ratify the actions and thereby create an agency after the fact.

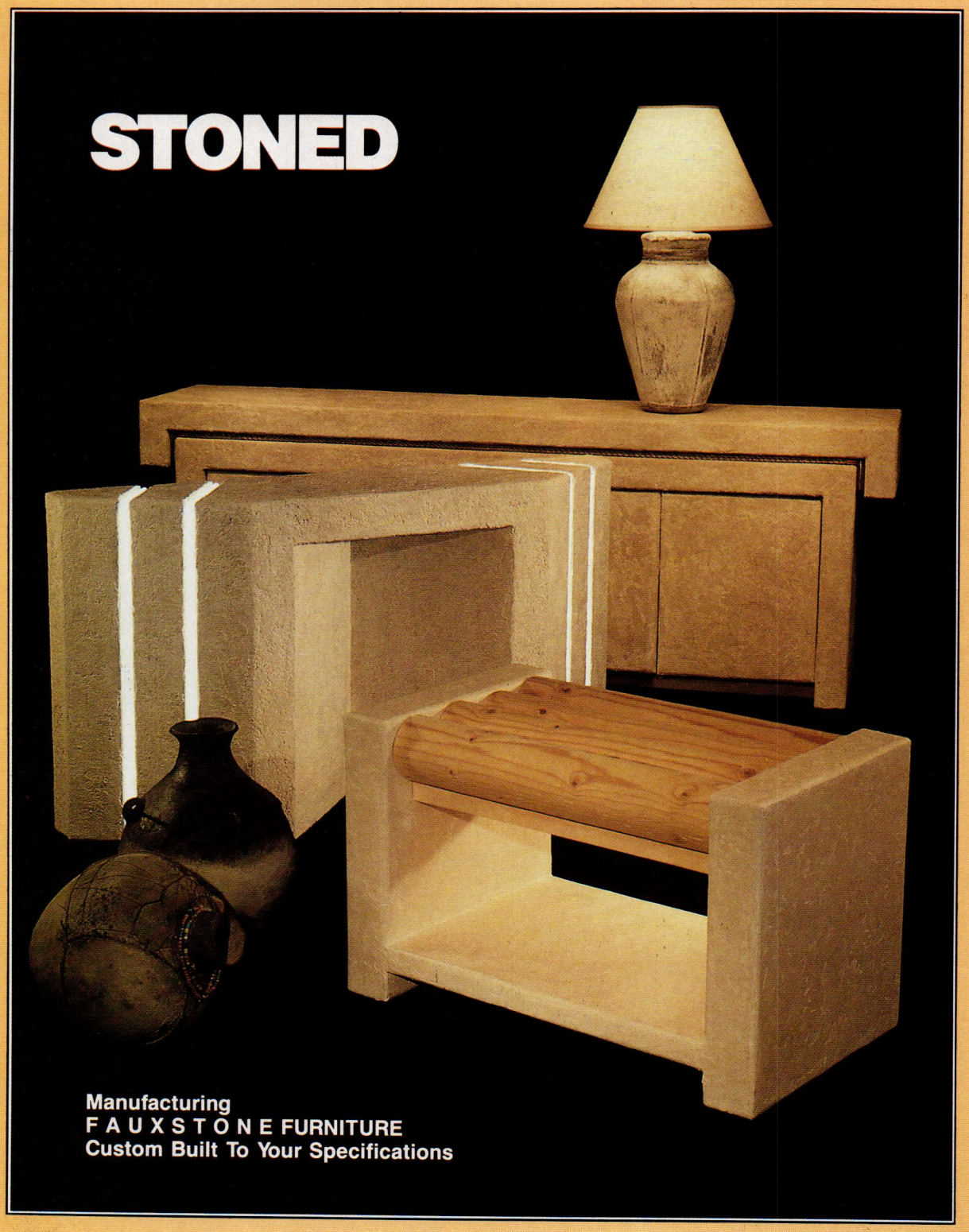
An agency is a specially recognized relationship. Unlike other contracts which require consideration to be binding, an agency may be created and authority conferred where there has been no consideration passed between the principal and the agent. An agency may be created orally. The exception is an agency with authority to enter into contracts which are required by law to be in writing. Such an agency may only be created by an instrument in writing. The laws for creating an agency are the same as those applicable to the ratification of an agent's actions.

The interior designer should be aware that if he or she ratifies a part of an agent's actions, and the law finds those actions to be indivisible from other actions taken by the agent, the law will ratify all of the agent's actions. A ratification may be rescinded, however, where it is made with an imperfect knowledge of the material facts of the transactions ratified. The presumption of the law is to confer the broadest authority to an agent. If a principal desires to restrict the authority of his agent, he must specifically so designate and give notice of such restriction to the affected parties. Unless the agent is otherwise restricted, the law will confer authority on the agent to do everything necessary or proper and usual, in the ordinary course of business, for effecting the purpose of his agency. The law confers authority on the agent to make a representation respecting any matter of fact upon which his right to use his authority depends (not including his terms of his authority). The truth of such representation cannot be determined by the use of reasonable diligence on the part of the person to whom the representation is made. The law even confers upon an agent the power to disobey instructions of the principal, where it is clearly in the interest of the principal that he should do so and there is not time to communicate with the principal.

Once an agency is created, certain rights and liabilities from transactions—which would accrue to the agent if they had been entered into on his own account—accrue to the principal. Even if the agent is incomplete in his execution of authority, the principal is still bound when the partial execution is consistent with the whole purpose and scope of the authority given the agent. The law also assumes that the principal communicates all notices to the agent where, in exercise of ordinary care, such notices would be communicated.

The law does provide protection to the principal under certain instances. When an agent exceeds his authority, the principal is still bound by his authorized acts, but only if authorized acts can be clearly separated from the agent's unauthorized acts. The law further provides protection to principals under an ostensible agency. A principal is bound by the acts of his agents under ostensible authority, but only to those persons who have in good faith and without negligence incurred a liability or parted with value upon thereof. Where the party dealing with the agent gives the agent full credit for his actions, the principal is exonerated by payment. This is made by him to his agent in good faith unless the creditor gives notice to the principal that he intends to hold the principal liable. Nevertheless, the law holds the principal responsible for the negligent actions of the agent.

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



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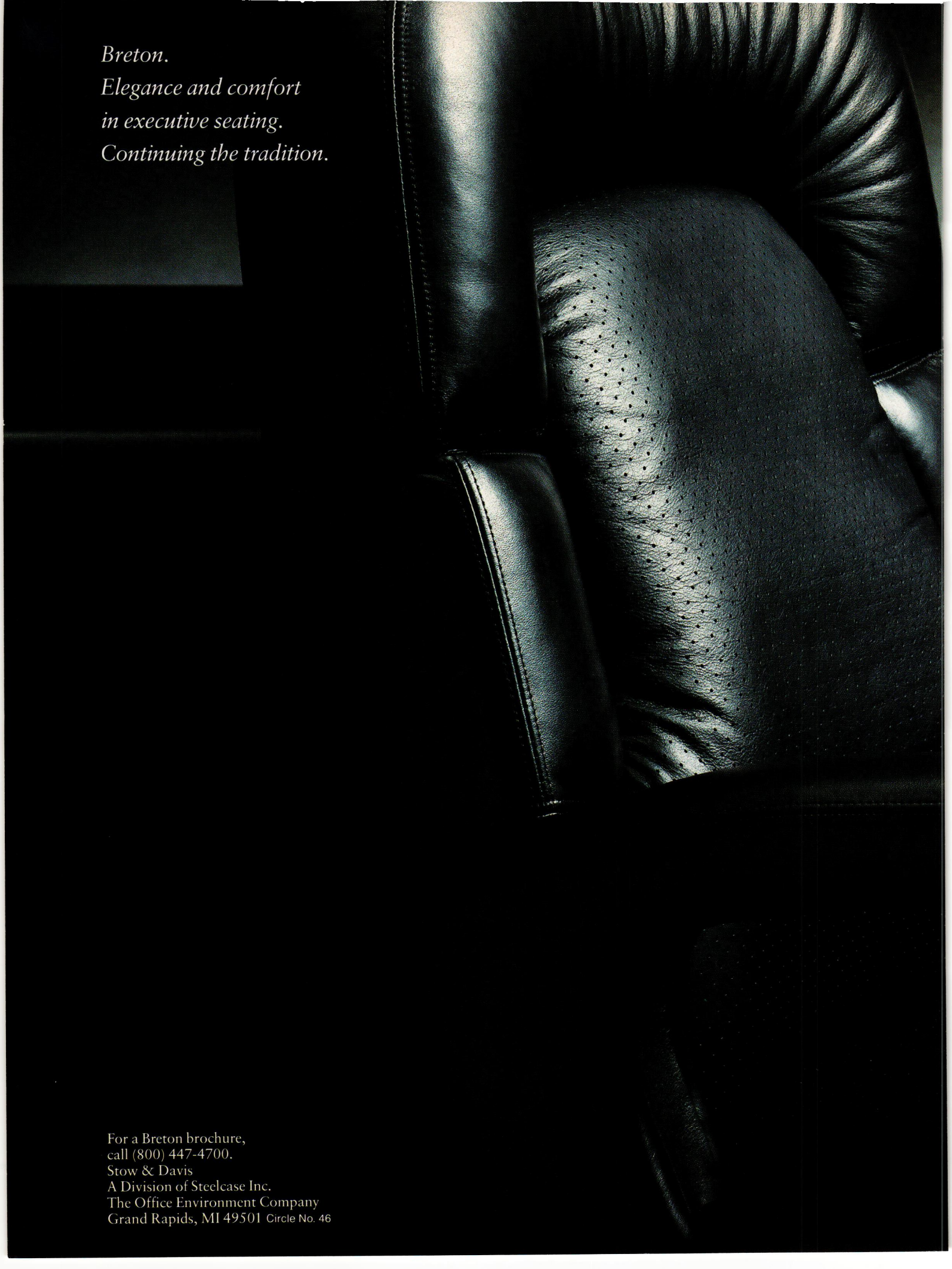

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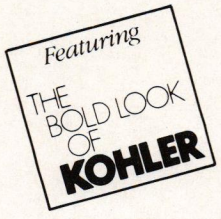

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Letters

Credible Accreditation: FIDER

On behalf of the Foundation for the Interior Design Education Research (FIDER), I want to thank your readership for participating in FIDER's efforts to upgrade the fifth draft of the Standards for Accreditation of First Professional Degree Level Programs in Interior Design. FIDER must regularly examine its standards for accreditation to make sure they demand the best preparation for students studying interior design. The comments and suggestions your readers made will be incorporated into the sixth draft of standards, ensuring that graduates of FIDER-accredited programs will enter the profession with the aesthetic, technical and intellectual knowledge they need. Considering the importance of FIDER's research to the future of the interior design profession, external contributions are very important, and we again heartily thank everyone for his or her participation.

Ronald M. Veitch, FIDC
Chairman, FIDER Standards Committee
New York City

Unfairness Awareness

I have read the Betty Castleman articles on CLCID (California Legislative Conference on Interior Design) and am writing to sincerely thank you for the commitment you have made to support the design profession by making your readership aware of unfair legislation. The success of the CLCID effort relies on the belief systems of the public through the state government. Interior design professionals are responsible for the health, safety and welfare of the public and are educated to meet the minimum levels and to expose clients to higher levels. If we can educate our elected government officials, we can win the battle. With *Designer's West* backing us, I have every hope we will win.

Janice Stevenor Dale, IBD
President, Southern California Chapter
Institute of Business Designers and
Project Manager, Stewart/Romberger & Associates
Los Angeles

For the Record

The Rosecore Carpet Company advertisement on page 74 of the June 1987 issue neglected to credit the designer for this Shearson Lehman installation. Credit should be given Josef Pricci, Ltd.

The "Anthology" feature in the December 1986 issue on the circa 1800s Century Block Building in San Jose, California, should have been referred to as Saratoga Capital, Inc. It was for the offices of that real estate developer that the facility was restored and renovated by Hedley & Stark Inc. Architects, Campbell, California, and Michelle Pheasant Design, Inc., Monterey, California.

Photography of the Austin, Texas, residence featured in "Rethinking Interiors for Good Health," July 1987, should have been credited to R. Greg Hursley of Austin.

Art illumination credit for the Birtcher Residence featured in the August 1987 issue should have been given to Artistic Lighting Design, Palm Desert, California, for design and installation of the firm's Precision Optical Framing Projectors. Artistic Lighting also was the overall lighting designer interior and exterior.

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A Birtcher Development

AIDS Commentary

The Changing Models of Care

by Rebecca Solomon
Staff Member, AIDS Project Los Angeles
Thirteenth in a Series

In its short and terrible history, the growing epidemic of AIDS (Acquired Immune Deficiency Syndrome) has created moral and social ramifications beginning to touch all our lives. Less apparent are the beginnings of change in economic and social service institutions that must now begin to adapt to doing business in the world of what some sociologists have termed the new "AIDS society."

While an intense focus has been placed on medical research and public education, less awareness has been directed to the slow efforts towards change in such institutions as the health insurance industry and federal assistance programs. Also overlooked have been alternatives to traditional models of medical care and service to provide Persons With AIDS (PWAs) the increased and adequate resources to meet their growing needs.

One area in which AIDS organizations and others are focusing their concern is an expansion of the existing models of health care in hospital, home care and hospice. As the number of PWAs increases, along with the average length of care, it is crucial that the groundwork be laid now for new networks of long-term care.

While programs of care for persons with catastrophic and life-threatening illnesses have been developing for many years, the need for tertiary care for AIDS patients will be overwhelming in the near future. Such needs are going to require development of non-acute care facilities that include skilled nursing care (itself an officially-designated level of care), extended day care, home health care, and residential care.

The need, at least, has been stated. Studies in both the public and the private sector have shown that community-based care is not only cost effective, but also offers a more humane and compassionate environment for AIDS patients. Still greater savings and life enhancement could be achieved with adequate home health care, models for which have been demonstrated by AIDS Project Los Angeles and other health organizations.

(It is estimated that treatment for the first 300 AIDS cases in the early '80s cost an average of $60,000. By 1991, given an average length of care comparable to what we know now, each PWA will have an average cost of $140,000. The Omnibus Reconciliation Act 1986, in its Medicare and Medicaid Guide, predicts that, given adequate alternatives to acute care, average cost could be reduced to $46,000.)

The work to be done, if these systems are to be realized, includes modification of existing insurance policies which often do not cover, or adequately cover, home and community care. Right now, in the State of California, 40 percent of PWAs rely on Medi-Cal, and 90 percent of all Medi-Cal payments are for hospitalization. Currently, there is a bill before the California legislature that would make home health care a benefit of Medi-Cal.

Within the realm of community care is the rebirth in the last few years of the hospice movement. The concept of "hospice," an old idea, has come to be perceived as care of the terminally ill. With the spread of AIDS, there is a great deal of individual and private activity going on throughout the country to establish hospices, either "free standing" (independent) or "attached" (i.e., attached to another facility, usually medical). While hospices do exist in this country, many are underutilized and most operate at a financial loss. (Again, not all insurance covers hospice care.) Still, the hospice is one of the most visible options for AIDS patients, both in its traditional form and in new proposals now in the planning stages.

While one popular perception holds "hospice" to be a finite residential facility, hospice also could be broadened to be a coordinated network of in-home services, or a designated system of palliative care within a nursing home or shelter setting. Also extended could be the common perception that a hospice is solely for the terminally ill. (For insurance purposes, as example, the federal government defines "hospice care" as care specifically in the last six months of life.) With an AIDS-affected population that is largely young and vital, yet in need of this care, the formal definition is inappropriate.

Meanwhile, shelter homes are opening or being planned in most major cities, supported by a wide variety of sources. The shelter house which AIDS Project Los Angeles has just opened was furnished by two interior designers, one of whom had lost a brother to AIDS. The designers assembled a committee, raised money, and solicited donations of furniture from across the country—in addition to personally designing the house's interior.

Many cities already have waiting lists. Some PWAs either had no insurance or have exhausted what coverage they had, along with all other resources. Some lost their jobs when they were diagnosed. Others have been rejected by their families or, even if supported, cannot depend on family or friends for help. More PWAs will become apparent as the stigma of AIDS recedes and fewer people will feel compelled to hide their diagnosis under the "cover" of another disease.

The issues of health care models, insurance waivers and long-term cost effectiveness are not the stuff of heady drama. They are dry issues, to many, best left to bureaucrats and legislators. Yet, it is public awareness that will ultimately ensure that changes being advocated are made.

It has been said that AIDS will be the historical measure of our society's attitude toward the ill and the medically indigent. AIDS is a concern of all. The quality of life for those who live daily with the disease is a responsibility for each of us.

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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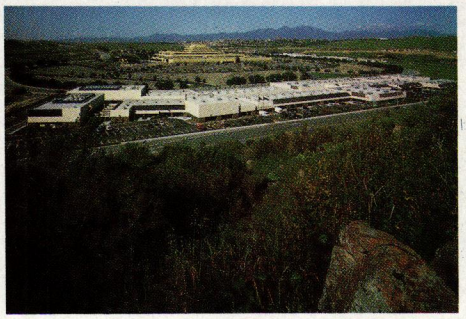
Market Review

Design Center South, Laguna Niguel

Fast approaching its four-year anniversary, Design Center South, Laguna Niguel, California, is quickly filling a formidable 115,000 square feet of additional showroom space with resources largely servicing designers of Orange, San Diego, Riverside and San Bernardino counties.

The doubling of the center's size is complemented by a series of educational programs on a bi-monthly basis, sponsored by Birtcher, the center's developer. Most recently, renowned designers Val Arnold, Anthony Hail and Sally Sirkin Lewis spoke during a luncheon seminar held in the center's Terrace Tent. This month, on Wednesday, October 7, "A Cruise for Designers Only" will offer educational seminars presented in individual showrooms, including lunch service. The event will be held from 9 a.m. to 5 p.m. Tickets are $10 in advance; $15 at the door.

The Design Center South Board of Directors for 1987-88 has been announced. The following members will evaluate promotions and special events for the center: Alan Levine, Mark Levine Windowcoverings; Michael Anthony, Pindler & Pindler; Carol Wilson-Westervelt, Art & Frame Company; Christy Curtis, George V Collection; Estelle Goldberg, Showroom IV North; Joanne Martucci, jaf Floorcoverings; Bruce Crawley, Elsie Farris, Inc.; Susan McCoy, Exquisite Bedding; Ann Storrs, Montage; Linda Kaplan, Cal-Mode; Marty Swenholt, Executive Director, Design Center South; and Kerry S. Lewis, Property Manager, Design Center South.



Top left: "Celestial Marker" by David Sabaroff is a 1.5-ton granite piece commissioned by Design Center South developer Birtcher to be the focal point of the center's $15 million addition. The piece also marks the resting place of a design-oriented capsule encasing design trade forecasts for the year 2000. Top right: A view of Design Center South and Birtcher corporate headquarters, Laguna Niguel. Above: Among the 30 new showrooms which opened in Design Center South's addition this spring was Lee Jofa, designed by architect William Turner of San Francisco to create a graceful flow from front to back windows. In turn, product is arranged to take advantage of the abundant natural light. Fabric wings showcase both Lee Jofa and Groundworks collections.

Continued on page 36

Designer's choice: Brown Jordan Rattan.

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Market

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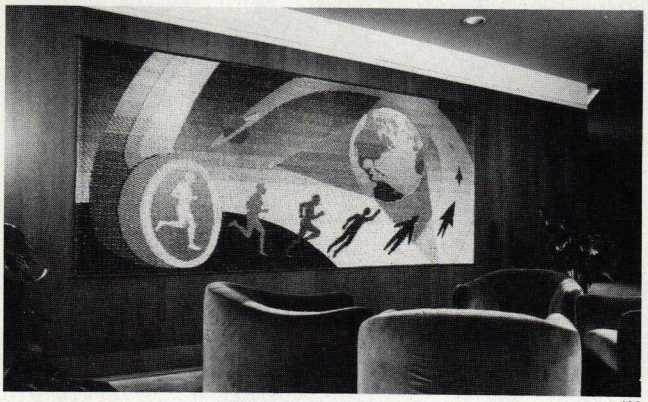

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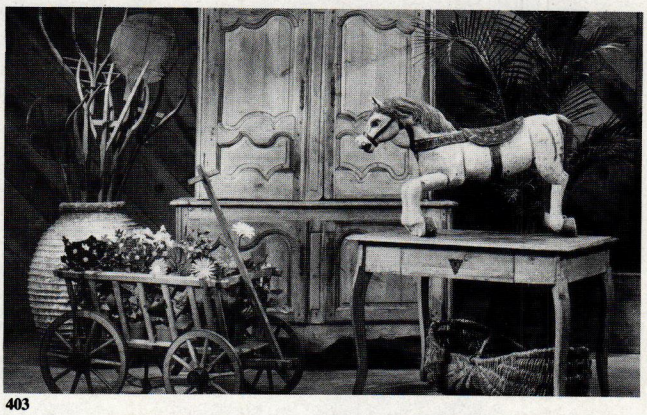

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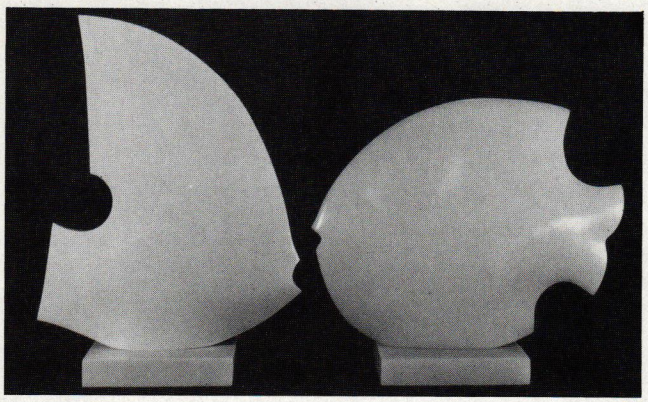

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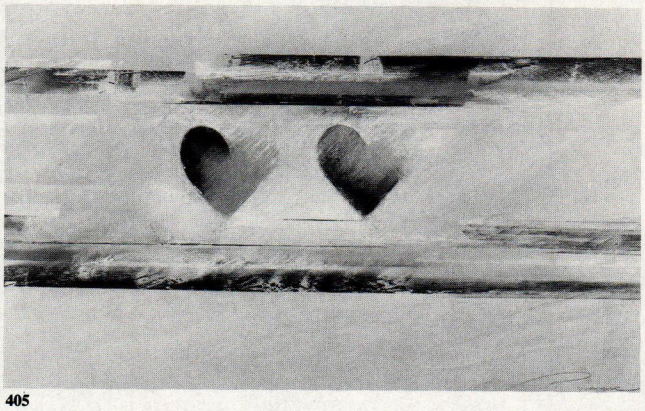

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This leather chair and ottoman from **Hickory Tavern** have back cushions filled with soft dacron and spring-Fortrel seating with top grain leathers offered for upholstery. Presented by **Montage**. Circle Number 400.

From **Kahjul's, Inc.** comes the Visha Collection, a new line of handcarved weathered redwood furniture, designed for indoors or out. Available through **Blake House**. Circle Number 401.

From **The Art Connection** comes this commissioned tapestry, "Telefun," created through computer assisted weaving by Sheila O'Hara of wool for an AT&T installation. Photo by Gary Sinick. Circle Number 402.

The **George V Collection** features Country French antique furniture and primitive accessories, as well as an unusual selection of antique Greek earthenware storage vessels. Circle Number 403.

Nancy's Showcase offers a large representation of Studio K-2 sculptures, hand made, limited edition pieces by Kushi, available in several marble and granite colors. Circle Number 404.

The **Art & Frame Company** presents Phillip Jaeger's new works on canvas and board including "Heartline," shown. The collection includes pastels, acrylics and graphite. Number 405.

Continued on page 38

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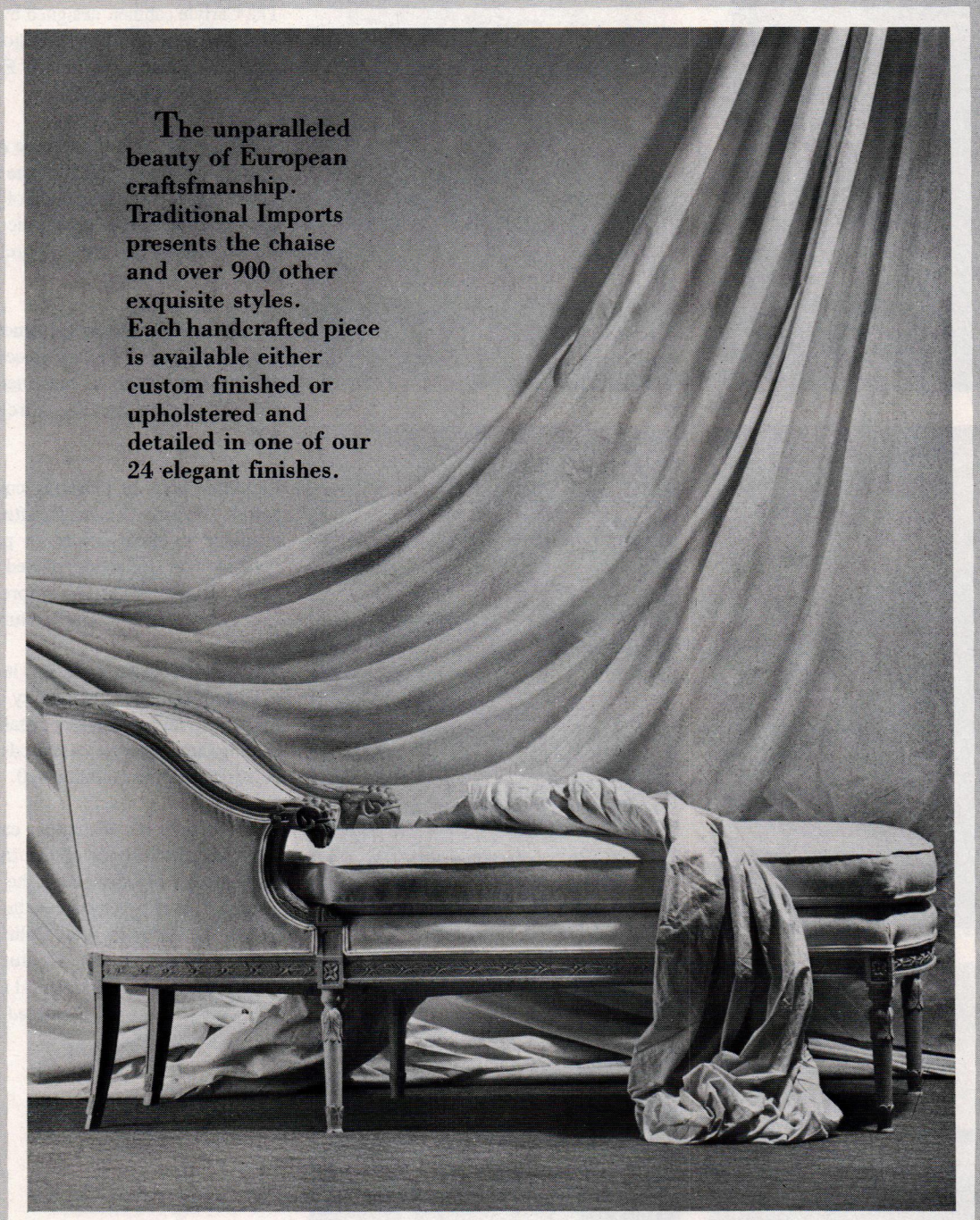

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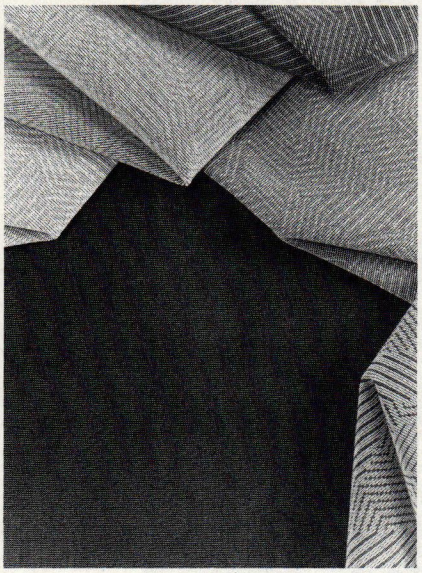

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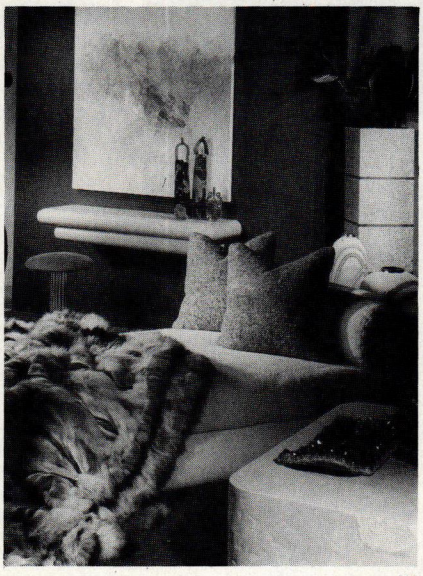

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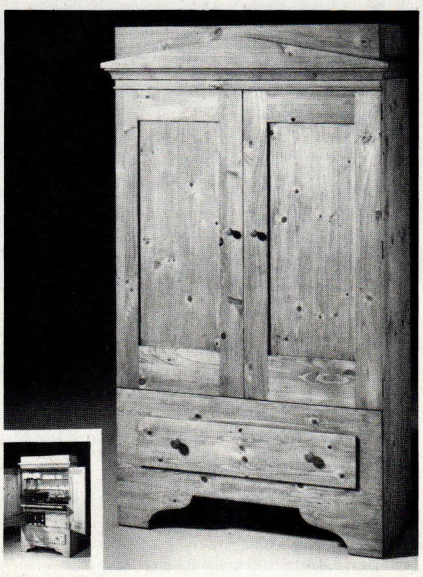

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Market Review

Continued from page 36

The Carlyle cabinet, designed by Ted Sherman, ASFD, is available in custom finishes, sizes and interiors, part of the **Élan** collection. Circle Number 406.

At **Shears and Windows** is the **André Bon** collection which offers "Rejane Damask," capturing the Art Déco mood of the '30s in this cream-colored geometric floral of woven viscose and metal. Circle Number 407.

Stroheim & Romann's geometric, "The Emperor Freize,"—a first-place NEOCON 1987 award winner—is constructed of wool pile with cotton backing. Circle Number 408.

Lightning bolts of pulsating colors streak across "Biharu," a handcrafted silk ikat available in three colors as part of the Jayshree Ikat Collection offered exclusively by **Orient Express**. Represented by Harsey and Harsey. Circle Number 409.

Mandel & Company presents its collection of custom crafted contemporary furnishings for residential and contract installations, including upholstery, casegoods and accessories. Circle Number 410.

This bar armoire adaptation captures the clean geometric lines of the Biedermeier taste popular in Germany in the 1840s and taken to Texas by German cabinetmakers, part of the America West Collection from **Lane**. Presented by **Haptor Barrett Associates**. Circle Number 411.

Continued on page 43

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Market

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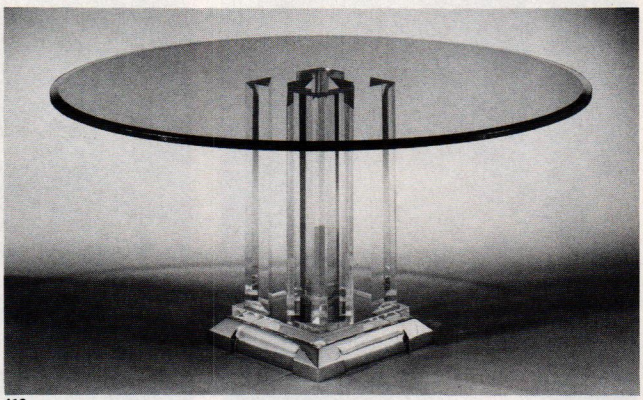

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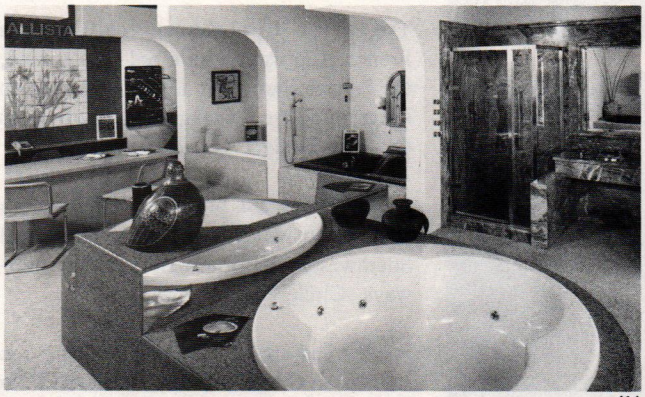

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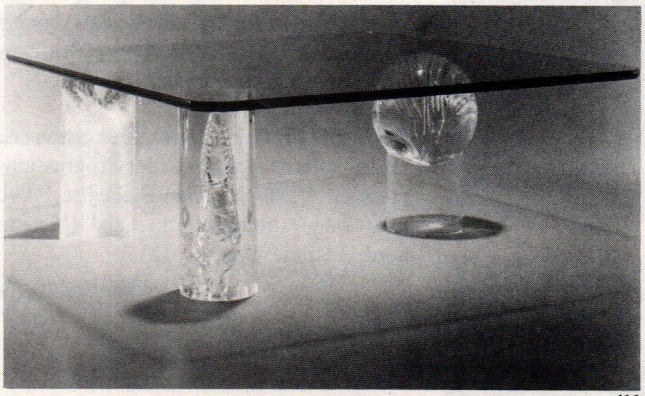

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The Chaparral line from **South by Southwest** is a blending of the Indian Satillo pattern with an Art Déco element. Presented by **JTA South/Jan Trimbur & Associates.** Circle Number 412.

Spectrum Ltd. introduces this new dining table of acrylic and handcasted bronze, part of a collection including tables, pedestals and sculptures, from **Newton-Edwards.** Circle Number 413.

Kallista by Eurobath offers **Kallista**'s luxurious line of baths, showers, basins, faucetry and accessories and **Hastings'** Shower-in-the-Round. Circle Number 414.

The Christmas chess set comprised of chalkware pieces cast from antique chocolate molds and a hand-painted adaptation of a 19th century American game board is from **Elijah Slocum**. Circle Number 415.

Abacus Designs introduces this three-element base composed of cast solid acrylic in sculptural configurations. Presented by **Showroom IV North**. Circle Number 416.

The Super Spider Lounge Chair from **Dux**, a Swedish furniture manufacturer, is offered in Classic-Elmo leathers and various fabrics. Presented by **Forma Inc./Dux**. Circle Number 417.

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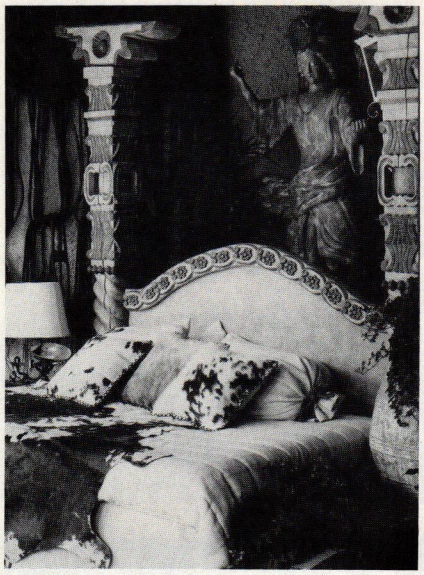

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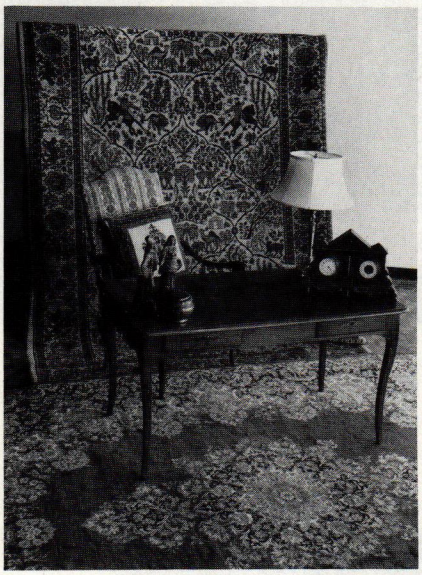

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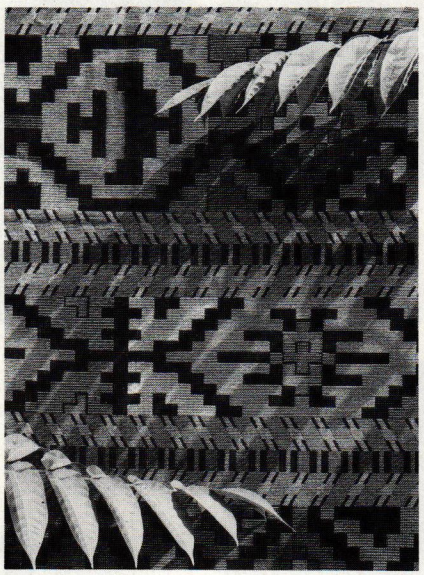

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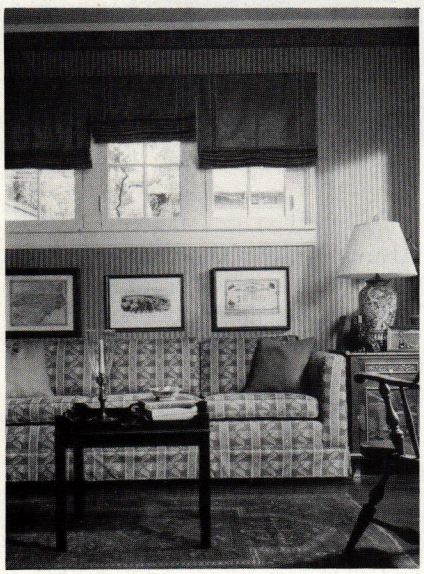

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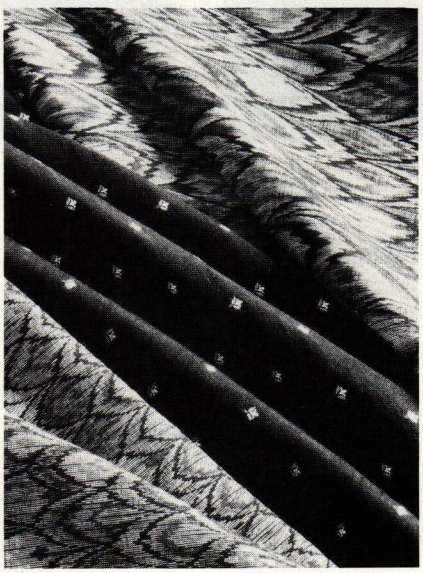

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Market Review

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This Southwestern bed is composed of two posts crafted by the Taraskan Indian Tribe orginally of Mexico. The posts are joined to a hand-carved headboard as presented by **Monica's Collection International**. Circle Number 418.

The Newport Cherry collection from **Knob Creek** consists of dining, bedroom and living room furniture in addition to the breakfront/buffet and Queen Anne dining table shown. Available through **Design Collections**. Circle Number 419.

The Persian Royal Kerman (on floor) is a French Aubusson with a red background; the Persian Saroq has a hunting design on a cream-colored background, both from **Oriental Design**. Circle Number 420.

Caro & Upright presents "Cochise," a new exclusive woven in a traditional Southwestern motif available in five colorways. Circle Number 421.

Paisley and stripe "Harrietta" fabric (on sofa) from **Greeff Fabrics** is derived from an 1870s man's dressing gown, complemented by stripe wallcovering and border coordinates from the Shelburne Museum Collection. Circle Number 422.

Pindler & Pindler presents three cotton and rayon patterns from its Color Progressions program: "Duvall" and "Francoise," two new flame stitch patterns, and "Chambord." Circle Number 423.

Continued on page 46

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Market Review

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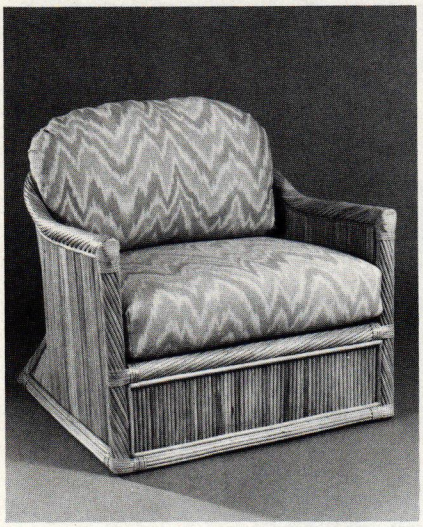
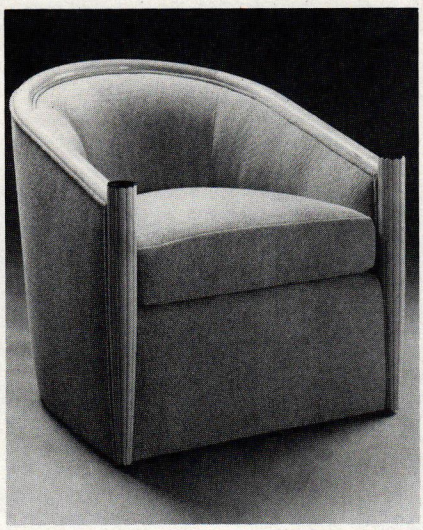


Presented by **Kento** is the Christina Lounge Chair from **La Cor Wicker**, available in cushion only or fully upholstered with a selection of 27 finishes. Circle Number 424.



The Paris lounge chair, designed by Sally Sirkin Lewis for **J. Robert Scott & Associates** is a bold, contemporary chair accented with curved maple back and carved fluted legs. Circle Number 425.

Artefino introduces a complete line of furniture, including this buffet/chest, available in three different sizes and seven different finishes. Accessories shown are from the showroom's collection of hand-made pieces. Circle Number 426.

Showrooms of Design Center South

100 Nancy's Showcase
101B PS Designs
101D Gina B
101G D.S. Brandon Ltd.
101H Charles Minne
101I K-Exim
101J Ruggles
102 Platt Collections
102 Cal-Mode
105 Caro & Upright
106 Aga John Oriental Rugs
109 Wall Pride, Inc.
110 Kreiss Collection
111 Pindler & Pindler
113 Design Collections
114 Brunschwig & Fils, Inc.
115A Thomas Decorative Carpets & Fabrics Inc.
115B Artefino
116 Boris Kroll Fabrics
117 Forma Inc./Dux
118 Harsey and Harsey
120 Art & Frame
121 Westgate
122 Chelsea Court Cafe
123 Modular Space
124A Mark LeVine Windowcoverings
124B ASID Office
125 Park Tile
126 F. Schumacher & Company
127 deBenedictis/Witter Inc.
129 CherChez
130 Design West Concepts
132 Montage
133 Stroheim & Romann, Inc.
134 Ball Furniture
136 Michael Edward Collection
137 Greeff Fabrics
139 Newton/Edwards
140 Élan
141 jaf Custom Floorcoverings
142 George V Collection
144 JTA South-Jan Trimbur Associates
148 Contemporary Innovators
150 Logia Patio USA
151 Management Office
152 Aftabi Oriental Designs
155 Kallista by Eurobath
156 Showroom IV North
157 Country Life Designs
160 Scalamandré
162 Blake House
162 Kento
163 Monica's Collection International
164 Interiors Etc.
165 Affinity Furniture
166 Contemporary Hides
168 Shears & Window
169 Lee Jofa
170 Haptor/Barrett Associates
171 Mandel & Company
174 Traditional Imports
175 Robert Allen
176 Elijah Slocum
177 Baker, Knapp & Tubbs
178 Exquisite Bedding
180 The Art Connection
182 Ionian Collection
186 J. Robert Scott

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Thanks, Irwin Stroll

for making us look so good.

Irwin Stroll won the hands-down approval of three independent judges with this design to become the winner of the first annual Tropitone Outdoor Design Award.

At The Shores of Waikoloa Beach Resort, Mr. Stroll chose Tropitone's Scaramouche for its strong architectural line, which held its own beside his graceful

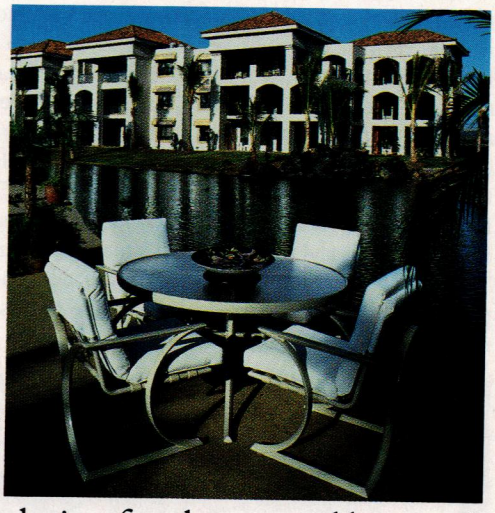


photo: Greg Vaughn

design for the natural lava rock pool. The Kohala Coast setting and its furniture enhances the luxury of resort life on Hawaii's Big Island.

Tropitone was also Mr. Stroll's choice because he knew it would stand up to the caprices of tropical weather- including the intense Kona winds.

Careful design decisions are the hallmark of Mr. Stroll's

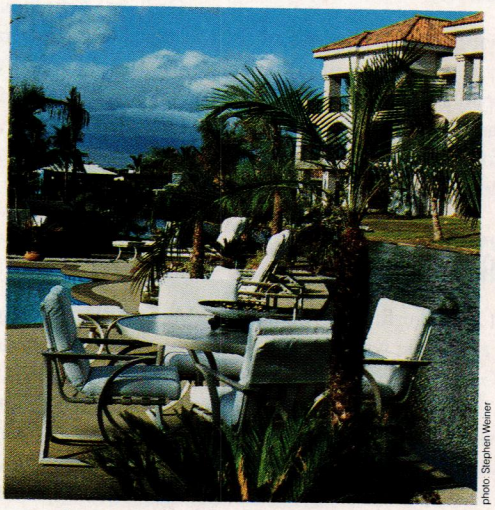
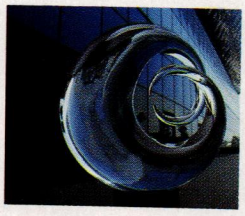


photo: Stephen Werner

work. For this job well done, he's won a $2,500 donation to initiate an Irwin N. Stroll Scholarship Fund at the Art Center College of Design in Pasadena; a crystal award for the offices of Irwin N. Stroll and Associates in Los Angeles; and our thanks for making us look so good.



To learn more about Tropitone products and professional services, please call 714-951-2010 on the West Coast or write 5 Marconi, Irvine, CA 92718. On the East Coast, call 813-355-2715 or write P.O. Box 3197, Sarasota, FL 34230.

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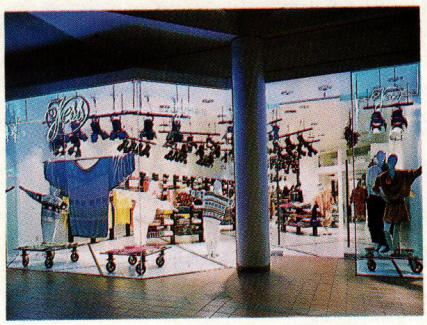
photo: Greg Vaughn

Update

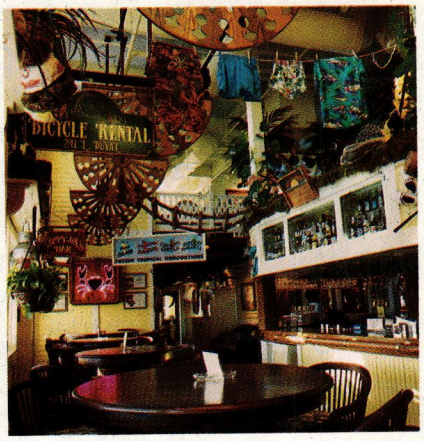
Jess U.S. Named "Store of the Year" in Retail Report



The Retail Reporting Bureau has named Jess U.S., Inc. one of the "Stores of the Year" in its biennial publication which profiles 60 of the best retail spaces in the country. Jess was selected for the trends it represents in architecture, design, lighting and merchandising. Its fashion concept focuses on adaptability of coordinates combined with feminine allure, comfort and value. "Jess is an example of the way retailing is going," states Larry Fuersich, publisher of the 53-year-old company that publishes books for the retail industry. Jess was founded by Max Azria who, along with Paris architect Bachoud, created the design concept for the U.S. stores. Self-proclaimed as different from the competition, the stores offer customers strong lighting and the contrast of white to present the product's true appearance.

"Paradise Found" at Key West Grill

Area residents and visitors will enjoy a taste of paradise with the opening of the Key West Grill in Arlington, Texas. Marking the launch of its first prototype location, the new tropical eatery is a creation of Dallas-based S&A Restaurant Corp., whose in-house New Concepts and Architecture departments were responsible for the interior design and architecture. The lighting design was achieved by Tully Weiss Lighting Design of Dallas. The Key West Grill menu is served to patrons in a relaxed, island paradise setting. The mid-priced restaurant and bar at 919 Six Flags Drive is designed to capture the mystique and charm found in Key West, Florida, America's southernmost city. The restaurant is in a building reminiscent of the "Old Conch House" style of architecture prevalent in that area.

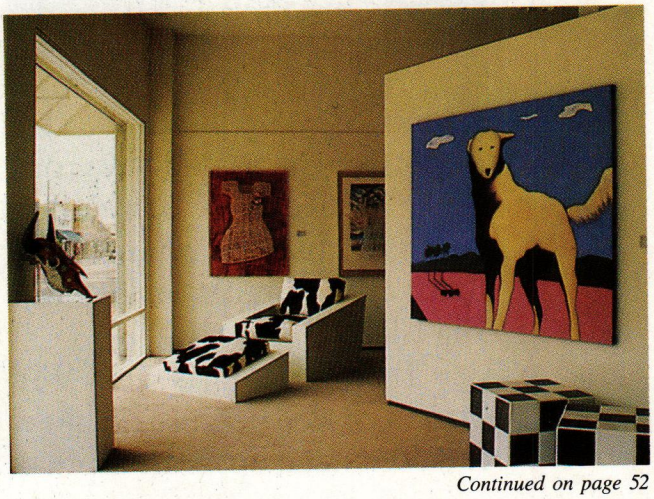


The Disney Store: Merchandising for the Magic Kingdom

The prominent and colorful "citizens" of the Magic Kingdom have become more accessible with the debut of the first Disney Store at the Glendale Galleria in the city of Glendale, located northeast of Los Angeles. The 2,400-square-foot space was a joint design effort between the Disney Consumer Products Division of the Walt Disney Company, Disneyland Decorating and the design firm of S.K. Young Associates of Tustin, California. The design teams created a contemporized version of a 1940s' sound stage with a whimsical amusement park-like atmosphere. The characterized stage set begins as the store front draws customers into the store. Themed characters and display props such as the boom and camera, catwalks, sandbags, ropes and other theatrical accessories make up the components of this stage set environment. A colorful scenic mural is placed strategically on a large curved wall at the rear of the store, forming a backdrop for plush toys of all sizes.

Innovative Concept Behind New Patton/Duval Gallery

It combines an eclectic range of splashy, colorful art by a select group of contemporary painters and sculptors from the West Coast and Southwest. The Patton/Duval Gallery transforms the image of the art gallery as a cold, intimidating space with esoteric paintings isolated on vast walls. Located on 8215 Melrose Avenue, West Hollywood, the gallery was established by art dealer Leo Duval and artist-interior designer John Patton with the intent of providing a warm yet trendy alternative to the stark modern gallery. The owners accomplished this through exhibiting "uplifting, easy-to-live-with artworks" by nearly 20 different artists. They range from Rhett Lynch's riveting dog portraits, Don Lewis' charming takeoffs on kachina dolls and Douglas Atwill's romantic desertscapes to Gina Telcocci's brillantly colored branch constructions, Blaine Mitchell's powerful abstract serigraphs and Stephanie Deer's ghostly desert renderings.



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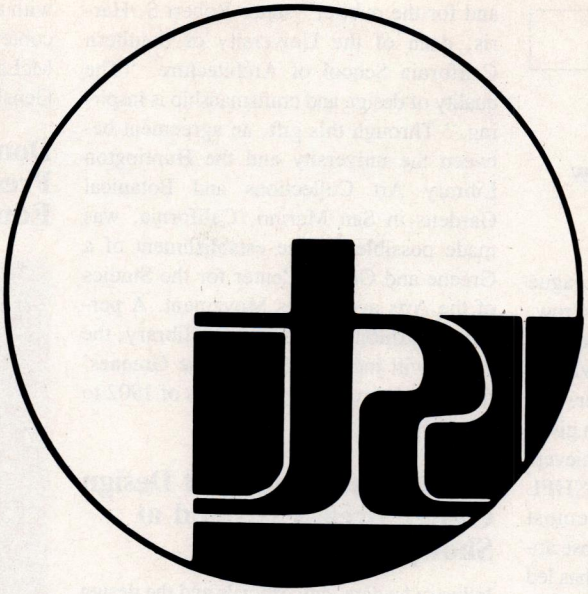

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Hansen Lamps
J. Robert Scott Furniture Collection
Jeffrey Bigelow Acrylic Furniture
V'Soske Rugs & Carpets

Update

Continued from page 50

Developer Trammell Crow Selected as NHFL's 1987 Trailblazer

The National Home Fashions League (NHFL) recently presented Trammell Crow, developer of the Dallas Market Center and other marts in the U.S. and abroad, with its most prestigious award, the Trailblazer. The hand-crafted crystal sculpture has been given annually since 1966 to outstanding achievers in design-related fields. This year NHFL salutes one of America's foremost developers, whose foresight and intense appreciation of a pleasing environment has led to the creation of a totally new concept for marketing interior furnishings. Crow began his career as a real estate developer 30 years ago, leasing warehouse space to carpet manufacturers. He perceived that wholesalers would welcome pleasant, convenient surroundings with atriums, trees and sculptures plus, wide corridors and escalators. Today, Crow's Dallas Market Center represents a 175-acre complex with 7.5 million square feet of showroom space.

National Home Fashions League National President Vicki List presents the 1987 Trailblazer Award to Trammell Crow.

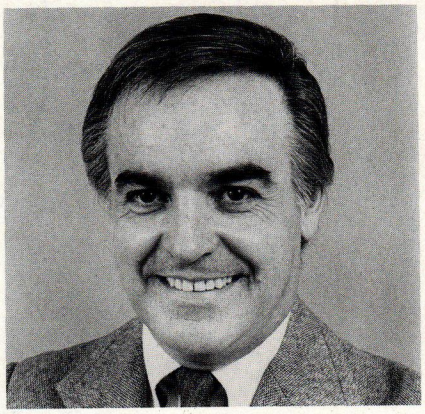
Priceless Furnishings for Greene and Greene Collection

The Gamble House of Pasadena will receive a $2 million gift of furnishings designed by Charles and Henry Greene. The gift, from anonymous donors living in Northern California, nearly doubles the Gamble House's Greene and Greene Collection of furnishings for clients other than the Gambles, making it the largest of its kind in the world —a worth estimated at more than $5 million. "This magnificent gift and the arrangements for its exhibition will provide an extraordinary resource for scholars and for the public," states Robert S. Harris, dean of the University of Southern California School of Architecture. "The quality of design and craftsmanship is inspiring." Through this gift, an agreement between the university and the Huntington Library Art Collections and Botanical Gardens in San Marino, California, was made possible for the establishment of a Greene and Greene Center for the Studies of the Arts and Crafts Movement. A permanent exhibition and research library, the center will include pieces of the Greenes' furniture from their early works of 1902 to the 1930s.

Expansion of Contract Design Center Breaks Ground at Showplace Square

Industry leaders, city officials and the design community of San Francisco joined in a recent groundbreaking ceremony for the 220,000-square-foot expansion of the Contract Design Center at Showplace Square. The expansion is phase one of an $85 million project of Bay West Development Co. that includes a 275 unit, all-suite hotel, the Pan Pacific Market Building, restaurants, retail shops, services and underground parking. The Contract Design Center expansion will be joined to the existing building by a glass atrium, serving both as a lobby and a focal point for industry activities. The buildings will be carefully integrated for design continuity, traffic flow and ease of accessibility. A glass enclosed pedestrian bridge will connect the third floors as well. Highlights of the five-story building include elegant white interiors; a 5,000-square-foot banquet and meeting room that will seat 350 people; an adjacent food prep area; inside parking for 250 cars; and 10 individual business lounges where designers can meet privately with their clients away from the showroom context. The project architect is Kaplan McLaughlin Diaz with interiors designed by Gensler and Associates/Architects.

Don Sherman Elected President of Interior Design Educators Council



Don Sherman, director of interior design at the University of Colorado in Denver, was recently elected president of the prestigious Interior Design Educators Council for a two-year term. The international council promotes advancement of education and research in interior design. Sherman is co-founder and owner of Floorcloths, Inc., a firm which designs and produces floorcloths for restoration projects and museums. Past clients included the Smithsonian Traveling Exhibit and the Whitney Museum of American Art. In recent years Sherman has diversified his research, studying the therapeutic effect of light and color on autistic children in Denver and on brain-damaged children at John Hopkins Medical Center in Baltimore. Previously, Sherman served as department chair of interior design at the Maryland Institute College of Art, in Baltimore.

Restoration of Landmark Beverly Wilshire Hotel Underway

The famed Beverly Wilshire Hotel, opened in 1928, will be restored to its original grandeur as work commences on a $40 million renovation. The design contract has been awarded to Gruen Associates, Los Angeles, architect for the project, and Project Associates, Beverly Hills, which will be responsible for interior design and space planning. Phase I of the construction (currently underway) will include renovation of the nine-story Wilshire wing creating 146 new guest suites, scheduled for completion next spring. Work will then commence on the 223-room, 12-story Beverly wing which opened in 1971 with completion planned for Spring 1989.

Other elements of the program include exterior modification and renovation of meeting rooms and ballroom as well as enlarging the guest rooms and bathrooms. Drawing from their experiences in other pre-eminent restorations, the designers are blending Old World ambience with contemporary charm and comfort. For example, the dining room will feature classic light grain paneling with black ebony trim and French marquetry that will be fashioned in that country and brought here.

Continued on page 210

Special Report

American Society of Interior Designers, *Designers West* and Pacific Design Center Present

TriSynergy

Plus the 1987 ASID Product Design and Product Catalogue Design Awards

The idea was simple—create a day-long program shedding light on the resources and ideas which motivate design excellence. The method was extraordinary—unifying the creative efforts of a leading design center, a well-respected trade magazine, and the largest design association in the world. The result was superb—inspiring, recharging and challenging designers in attendance for a total of six hours, through three seminars, and an exciting display of new products.

The event, "TriSynergy," was designed to evoke such phrases as "the whole is greater than the sum of its parts" and such concepts as "there is strength in numbers." Wednesday, September 16 marked the first time that ASID joined hands with the Pacific Design Center and *Designers West* to bring the future to the PDC Conference Center. Los Angeles, the well-established design capital of Southern California, provided the ideal setting for this day-long event.

Three seminars explored the future of design and leading design professionals served as the guides, charting the course toward growth and technology.

"TriSynergy" celebrated success. In "Tomorrow's Design Giants," noted designers Lou Cataffo and Richard Brayton treated attendees to a sampling of their formulas for success. These design stars have achieved an edge by finding their own specialized niche.

Cataffo, a highly acclaimed hotel designer, first ventured into design as an apprentice with a major design firm and then as a project designer with an architectural and space planning corporation. His firm, Intradesign, designed the Remington Hotel in Houston, Century Plaza Hotel in Century City, the renovation of the Bel-Air Hotel in Los Angeles and the Mayflower Hotel in Washington, D.C. "Designing a hotel is like taking a big piece of marble and chipping away," Cataffo has said. "Most of the real magic happens in the final six months of a project yet it is the refining to each detail that turns that form into a piece of art."

Although Richard Brayton, vice president of architectural design, Charles Pfister Associates, is well-known for his stylish and widely publicized commercial and residential interiors, he has ventured boldly into the area of product design. Aside from the obvious consideration of increased income potential, Brayton embarked on this new course for the tremendous challenge it represents. His training and his approach to interior projects supported this endeavor. His presentation of work accomplished by Charles Pfister Associates was multi-faceted, focusing on product and graphic design as well as on interiors and interior architecture.

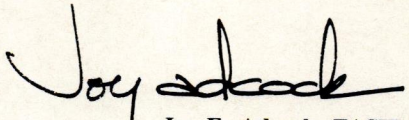
"TriSynergy" celebrated accomplishment. "Designer, Planner, Producer, Achiever" provided those in attendance with the visions, concepts, and projects that vaulted two designers, Jill Cole and Lawrence Lerner, to careers marked by excellence and national prominence. As the principal of Cole Martinez Curtis and Associates, a commercial planning and design firm, Cole's areas of specialization include planning, budgeting, interior design, and fine art and antique acquisition for a broad range of clients. In addition, Cole has designed a line of residential and commercial furniture and has acted as both a color and design consultant. By recognizing the inherent cyclical nature of office design, her firm has achieved success through diversification.

Lawrence Lerner's distinguished career in the office design field spans nearly 40 years. Lerner's visionary approach included the introduction of computer graphics to the architectural field as well as formalized space planning and interior design organizational techniques. He coined the term "environetics" which was defined as "the science of design of the things that people use and of the places in which they use them." As a result of highly specialized knowledge acquired during the planning and design commissioned for NASA's Data Interpretation Center, Lerner conceived the possibility of harnessing the space oriented software and hardware for the purposes of space planning, design, and drafting.

"TriSynergy" celebrated vision. The Space-Age quest to create livable habitats beyond this planet brings bold, new applications of technology to today's proximate environments. A panel from the Institute for Future Studies/Southern California Institute of Architecture (IFS/SCI-ARC) composed of Terrence Glassman, David Nixon, Glen Small and Nader Kahlili associate Deborah Denker discussed the possibilities of human occupation of outerspace. The program at IFS/SCI-ARC encompasses original research and design, carried out in a creative and synergistic framework of resources and ideas. The primary concern is the environment, its social and physical manifestations for tomorrow and the means by which they will be realized.

"TriSynergy" celebrated excellence. Eleven product designs and four product catalogues were saluted as winners of the ASID product awards program. These winning entries represent more than stylish and provocative products. They represent dialogue—the dialogue that develops between a client with a need, a designer with a solution, and a manufacturer with a tool. They reflect a complex system of economics and a simple form of partnership. These winning entries represent more than objects of universal applicability, they reflect design as history—social history and aesthetic history. And as marvels of advanced technology, they represent design as technological history.

Wednesday, September 16. A day of Synergy... a day of success, vision and design excellence. Designers, manufacturers, and the media unleashing the resources and creative potential that shape the future.



Joy E. Adcock, FASID
ASID National President

Special Report

Continued from page 57

ASID Selects 1987 Product Design Award Winners

The American Society of Interior Designers has chosen 11 product designs as winners of its 1987 Product Design Award. This prestigious annual award honors outstanding product designs in the furniture and furnishings industry in the two categories of residential and contract design. Awards will be conferred at a special presentation at the West Hollywood Auditorium on September 16 in Los Angeles. This year's recipients are: Kusch USA Inc., Keilhauer, Brown Jordan Company, Artex Designs Ltd., Boyd Lighting, Armstrong World Industries, Designtex Fabrics, Inc., Kirsch, Formica Corporation and Jack Lenor Larsen, Inc.

The jury of the Product Design Award, which met on August 3 at the ASID national headquarters located in New York City, was composed of jury chair Susan Forbes, ASID, Forbes-Ergas Design Associates Inc., New York City; Carol Soucek King, Ph.D., editor in chief, *Designers West*, Los Angeles; Sandy O'Ferrall, ASID, O'Ferrall Designs, Baltimore; Carolyn Pulsifer, ASID, Alternative Design, Alexandria, Virginia; and Walter Haarsgaard, Baker, Knapp & Tubbs, Chicago.

Kusch USA Inc. won top honors for its submission "Desanta Series," contract ergonomic seating designed by Simon Desanta. The jury applauded its "well-researched development and impressive style." This full range of seating, introduced to the market in June of this year, was constructed to maximize user comfort, provide visual simplicity, and employ technologically advanced engineering systems.

Keilhauer won the jury's approval in the contract category with its "Verb Series," a simple light-scale furniture series designed for use in corporate cafeterias, restaurants and cafes. In making their decision, the panelists praised the Verb Series, debuted in May 1987, for its "versatility, good overall appearance," and "style and spunk."

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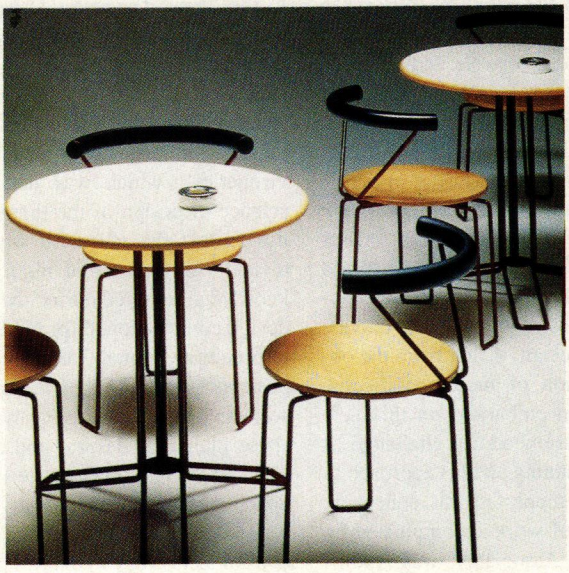

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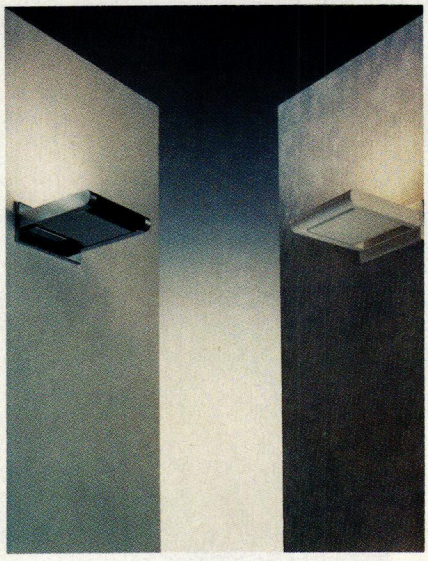
Special Report

Continued from page 58

Brown Jordan Company's chaise lounge, "Legend," designed by Richard Frinier, also won high accolades from the jury in the residential category. Panelists commended its "crisp, high style," and its ability to "accomplish function with the sleekest, most unencumbered style." Inspired in part by the Porsche 911, the legendary automotive design that looks as new today as it did in 1965, Legend was introduced to the market in July of this year.

"The Mercury Crescent Table," from **Artex Designs Ltd.**, also received high marks for "addressing contemporary designs and elegantly using materials." This residential table, designed by Steven Hensel and introduced in March 1987, represents a new approach in combining glass, stone and steel.



The "Brayton Wall Bracket," contract lighting fixture by **Boyd Lighting**, was deemed a winner. Designed by Richard Brayton and introduced this year in September, the wall bracket was praised for its "elegance, its quality of light, and its soft, flattering slim-line feature." Exhibiting a refined architectural profile, the Brayton Wall Bracket both enhances and unifies environments with indirect asymmetrically reflected halogen illumination.

Continued on page 62

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Special Report

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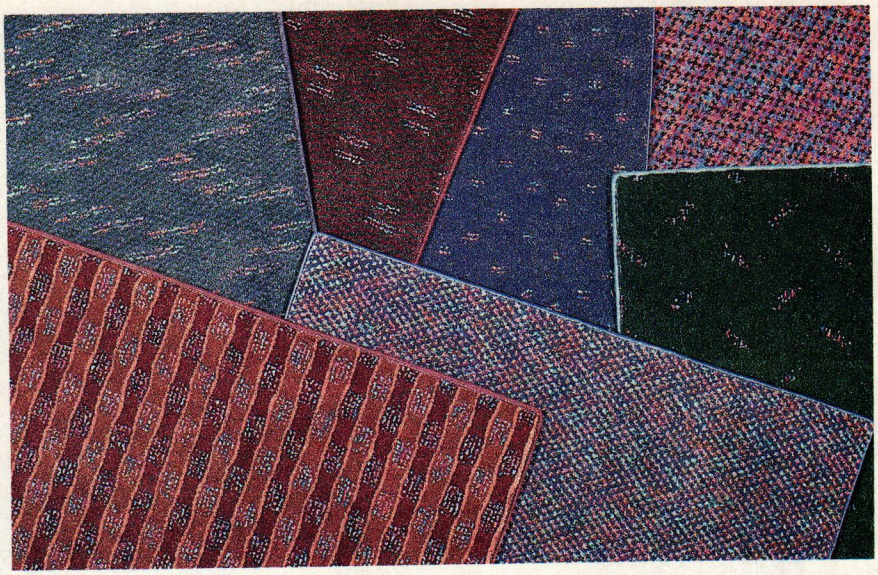
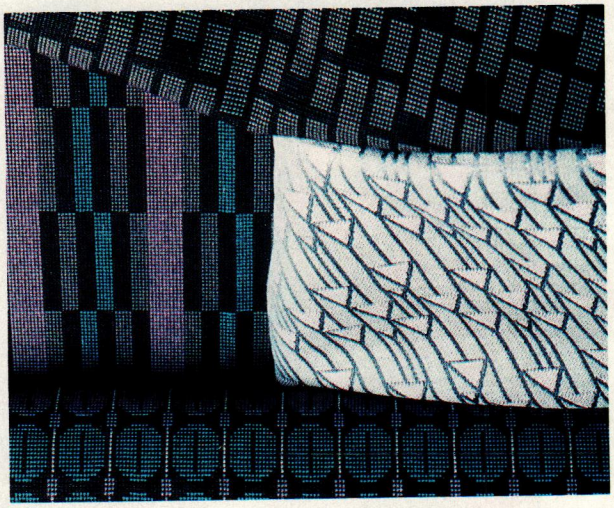


Armstrong World Industries won top honors for its "Artline Collection," contract carpet designed by Julie Landis and introduced to the market in June 1987. The jury was impressed with its "vibrancy and good color pattern." Using texture as an accent, these six new patterns bring unique, sophisticated visuals suited to today's hospitality industry.



DesignTex Fabrics, Inc.'s "Josef Hoffman Collection" and its "M.C. Escher Collection" were both selected as winners. The Josef Hoffman Collection, contract fabric designed by Josef Hoffman, was commended by the jury for its "good classic design" and "its ability to cross over into residential use." Debuted this year in May, its excellent construction creates durable fabrics and colors ranging from subtle to bold. Introduced this year in June, the M.C. Escher Collection, residential fabrics based on the designs of the world famous Dutch graphic artist, won the jury's praise for its "subtle, stained glass look and its three-dimensional quality."

Continued on page 64

TUAREG SEATING GROUP

pace

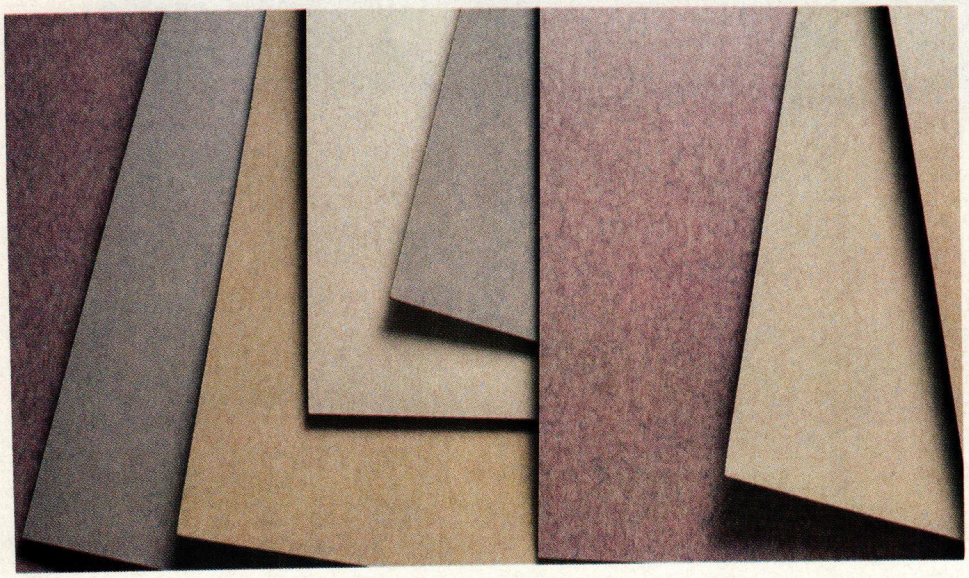
LOS ANGELES NEW YORK CHICAGO DANIA DALLAS HOUSTON ATLANTA WASHINGTON D.C.

Circle No. 51 Reader Service Card

Special Report

Continued from page 62

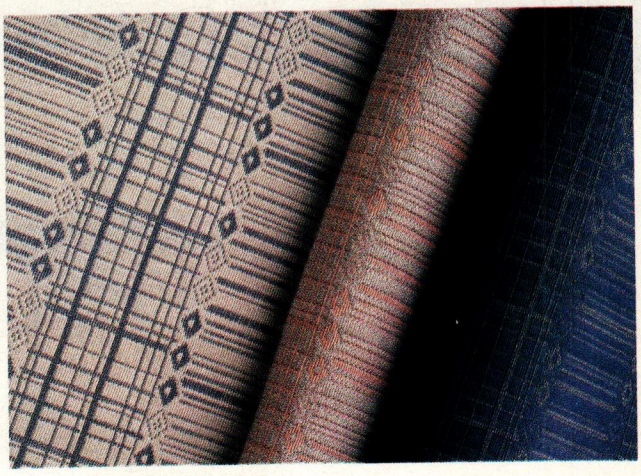
"Cirmosa I and II" by **Kirsch** received an honorable mention in the residential category. This traverse rod, introduced in August 1986, was honored by the jury for "meeting a need in the market that is often lacking" and providing a basic support for draperies with an added advantage of versatility and style.



"Papercraft," **Formica Corporation**'s residential laminate, was also selected by the jury as an honorable mention for its "strong textures, subtle use of coloring and its practical applications." Introduced to the market in March 1987, this product evokes a richness in appearance and lends itself beautifully to heavily-used surfaces in both residential and contract settings where design, quality and durability are required.

The firm of **Jack Lenor Larsen** won an honorable mention for its "Cabaret" and "Monograph" fabrics designed by Lisa Scull with the Larsen design studio for both residential and contract applications. The jury praised its "elegant graphics and strong visual impact." Rendered in sharp contrasting values or muted tone-on-tone shades and extremely durable, these two varied scaled designs make a graphic statement in any interior setting.

Continued on page 66



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Special Report

Continued from page 64

ASID Chooses Five Product Catalogues to Receive Fifth Annual Award

The American Society of Interior Designers has selected five catalogues to receive its fifth annual Product Catalogue Design Award. The award was established to recognize product catalogues of the manufacturers of interior design resources for outstanding graphic design and for superior reference content. Catalogues are judged on their overall ease of use, quality and accuracy in graphics, appropriateness of illustrations and originality of catalogue design.

This year's line-up of winners includes Cumberland Furniture Corporation, Atelier International Ltd., Levolor Lorentzen Inc. and Keller Williams. Meeting in New York City at the ASID National headquarters on August 3, members of the awards jury included chair Walter Waller, ASID, Maurice Weir Designs, New York City; Robert John Dean, FASID, Dean, Redman and Parks Inc., Tampa; Muriel Chess, ASID, editor, *Professional Office Design*; Patricia Gallen, ASID, Jack Lowery & Associates Inc., New York City; and Martha Cathcart, ASID, Cathcart/Bonda Inc., Washington, D.C.

Cumberland Furniture was selected as the first place winner for its graphically handsome catalogue which, according to the jury, "fits every criteria and is a tool for every designer." **Atelier International Ltd.** captured second place for its furniture and lighting catalogues. The panelists commended the catalogues for being "well-designed and easy to use, for incorporating excellent photographs, and for showing a deep respect for the interior designer." **Levolor Lorentzen Inc.**'s catalogue was chosen third place winner for "providing vast amounts of technical information in a clear and concise format." This year's honorable mention went to **Keller Williams** for its "well-organized and handsome catalogue."

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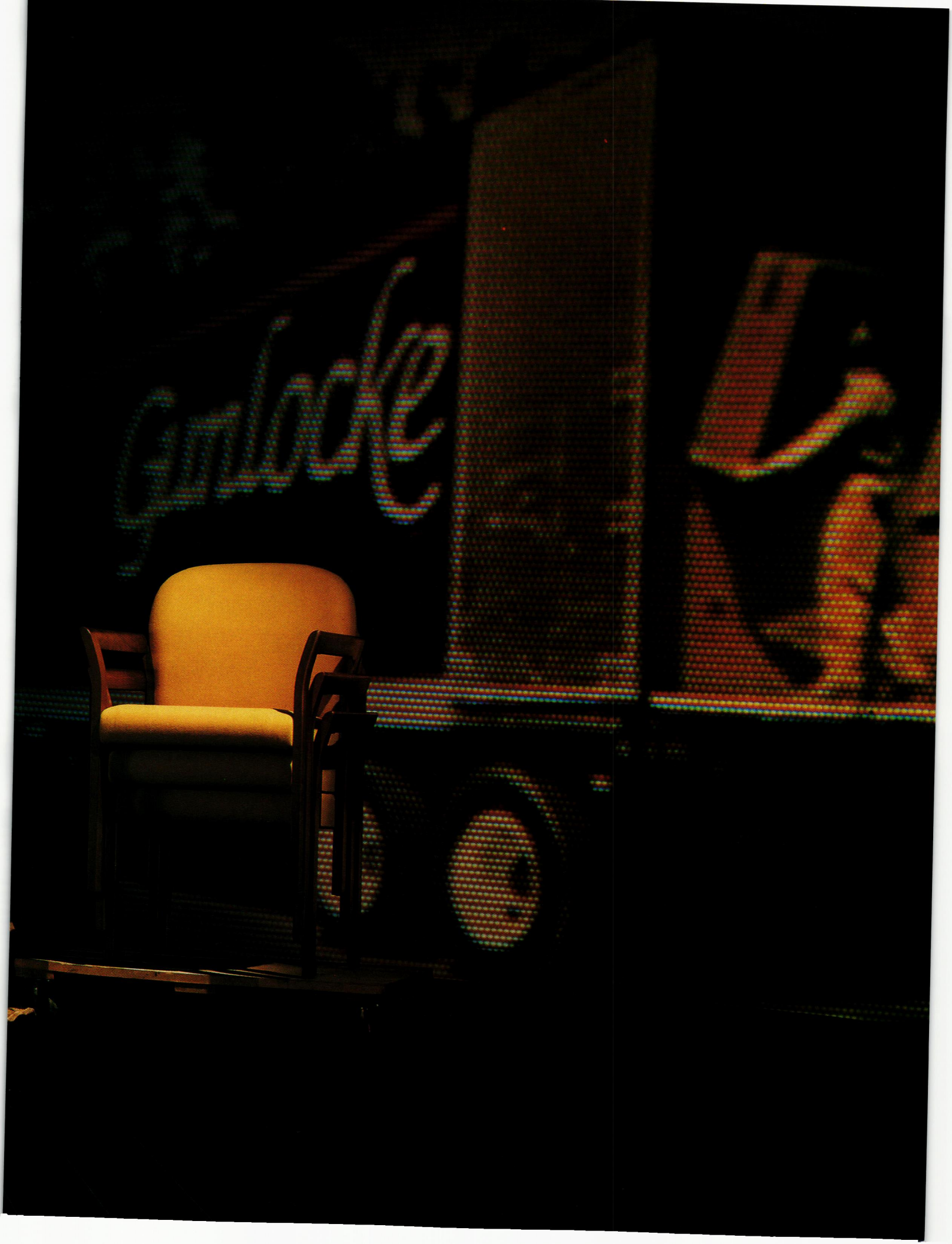

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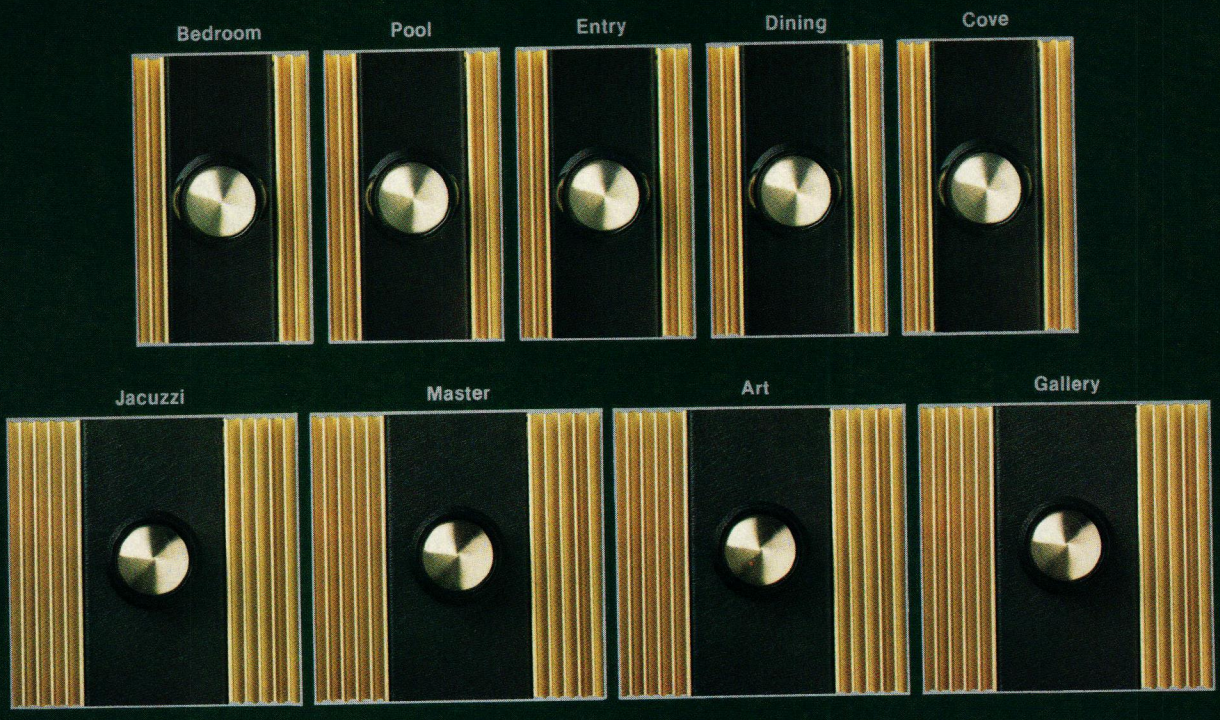

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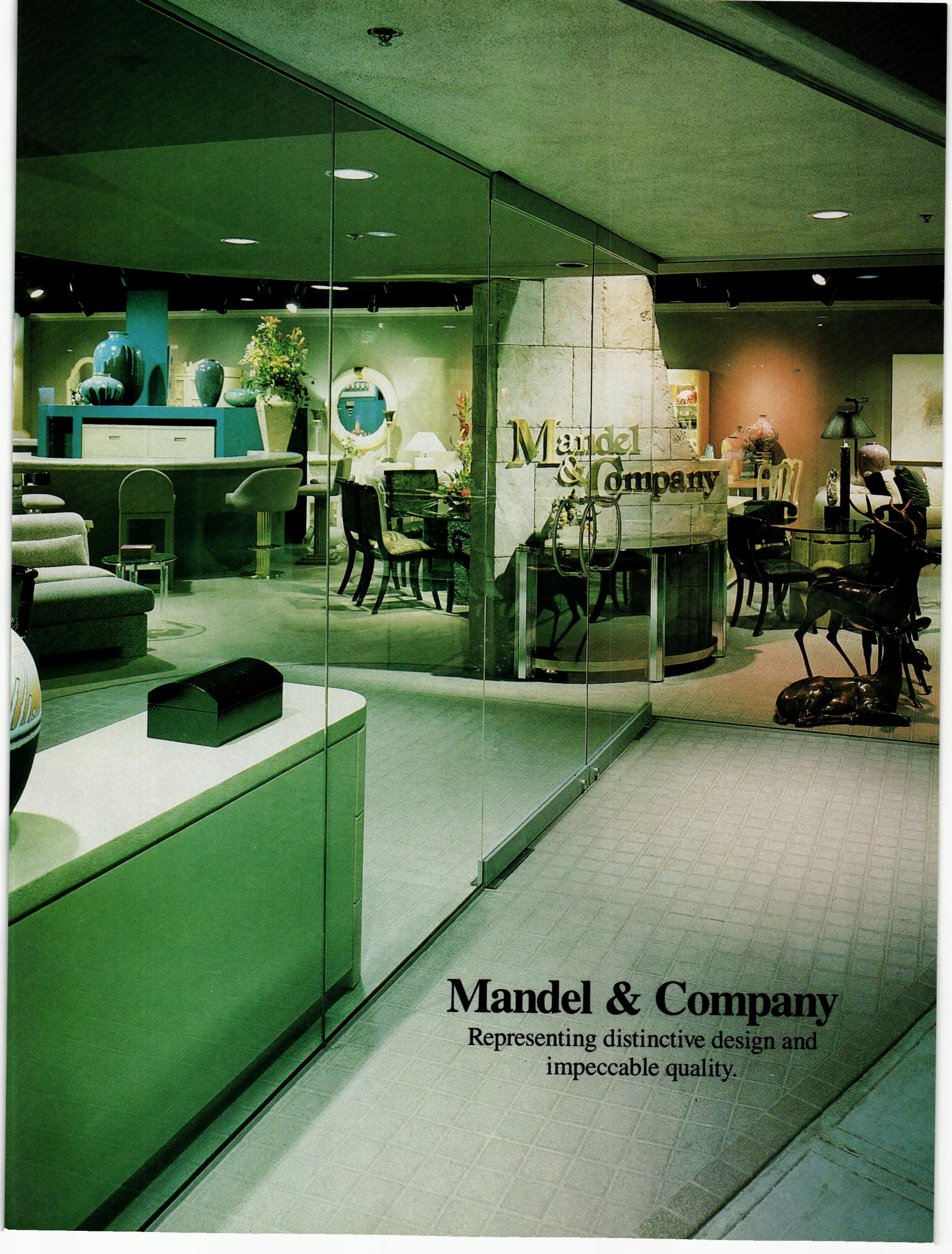

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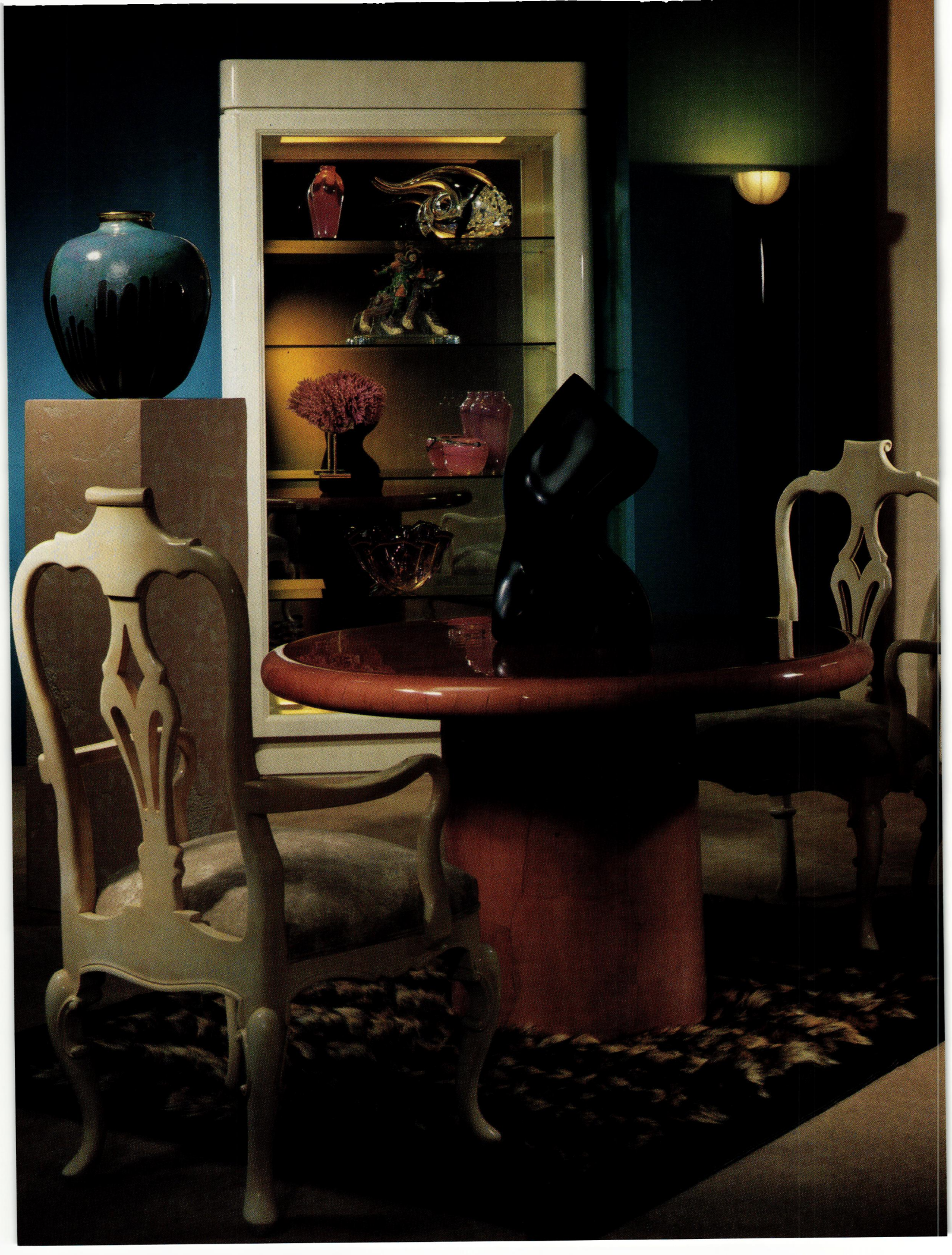
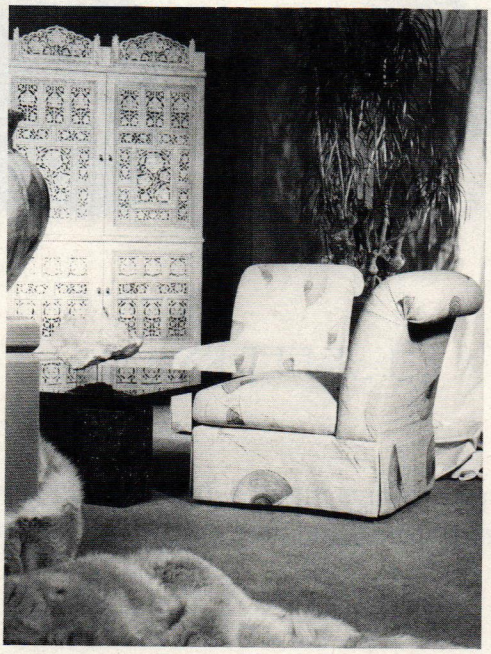


Resource for Discerning Designers

What started as a one-showroom venture in Chicago 18 years ago has become one of the best known furniture resources in the country. Mandel & Company showrooms provide their residential and contract design clientele the ultimate in variety and quality of custom-crafted furnishings. The opening of the third showroom last March in Laguna Niguel was typical of the success enjoyed by the Mandels. "We planned food for 500 and had nearly 3,000 at the opening night Gala," exclaimed Elaine Mandel, head of West Coast operations. Laguna Niguel was a natural choice for expansion because of their large Southern California clientele, and the tremendous growth in Orange and San Diego counties.

The Chicago and Los Angeles showrooms established the unique Mandel & Company style, and all three depict a feeling of distinctive, high-styled, contemporary quality in tune with their individual locales. "We choose to represent lines that have terrific style, but that are also very functional. Furniture has to be inviting and seductive in its look, feel, and finish," comments Phyllis Mandel, originator and head of Chicago operations. "Many of our manufacturers have perfected exotic finishes such as bone, inlays, and faux finishes that look more real than the real thing."



Our staff is extremely sensitive to the needs of our clients, and their clients," says Elaine Mandel. "We have created an environment in each of our showrooms that makes the designers' job easier and more fun. We represent an extraordinary group of accessory artisans as well, and invariably, our clients find many of the finishing touches for a room while they are testing the feel of a sofa or dining chairs."

"Reliability is another key to our success," adds Phyllis Mandel. "Our clients can depend on us to deliver what we promise." An 18-year reputation is based on the superior craftsmanship and service Mandel & Company delivers.

Some of the manufacturers represented in the Mandel & Company showrooms are best described as follows:

Ambience employs exotic materials such as bone, horn, goatskin and embossed leather in its extensive line.

Asia Wicker imports and custom finishes reed and rattan furnishings in tune with contemporary lifestyles.

Asher-Cole's high styled contemporary furniture is available in a wide range of finishes. Its contract division has contributed to VIP suites and public areas of many major hotel groups.

Barbara Beckmann Designs is an extensive collection of hand painted and custom colored distinctive designs.

Custom Glass & Mirror has the unique capabilities to bend mirror and glass, and add unusual colorings to the glass.

Dantomuro's custom case goods are available in a wide variety of exotic woods and distinctive lacquer treatments.

Design Concepts International works in a variety of exotic natural materials to create unique custom furniture.

Designer Imports International's line of Italian import furnishings are hand finished in the United States.

Designs for Leisure manufactures high styled furnishings for leisure activities.

Directional's line of contemporary upholstery includes designs by internationally recognized designer Vladimir Kagan.

Eurobelt's extensive line is crafted from European travertines, marbles and granites.

Fauxstone is a collection of contemporary sculpted furniture constructed of materials that offer a natural stone appearance.

J. Jeffery Hill Interior Furnishings creates a collection of case goods and occasional pieces with highly unusual finishes.

Las Palmas' line combines boldly traditional design with exotic finishes to give a Southwest flavor.

Lehigh Upholstery produces contemporary upholstery in a wide variety of styles for creating any custom look.

Lion in Frost's unique use of crystal clear and frosted acrylics accentuate form and light.

Martin/Brattrud manufactures a full range of upholstered designs from traditional to contemporary, to meet the custom needs of designers and clients.

Steel Works' high quality furniture is made in a wide variety of textured, metal and painted finishes on metal.

Studio K-2 manufactures cast stone furniture and sculpture. Custom design and commission work is available.

Vivid Images shapes acrylic into pleasing forms in a variety of chairs, tables and display pieces.

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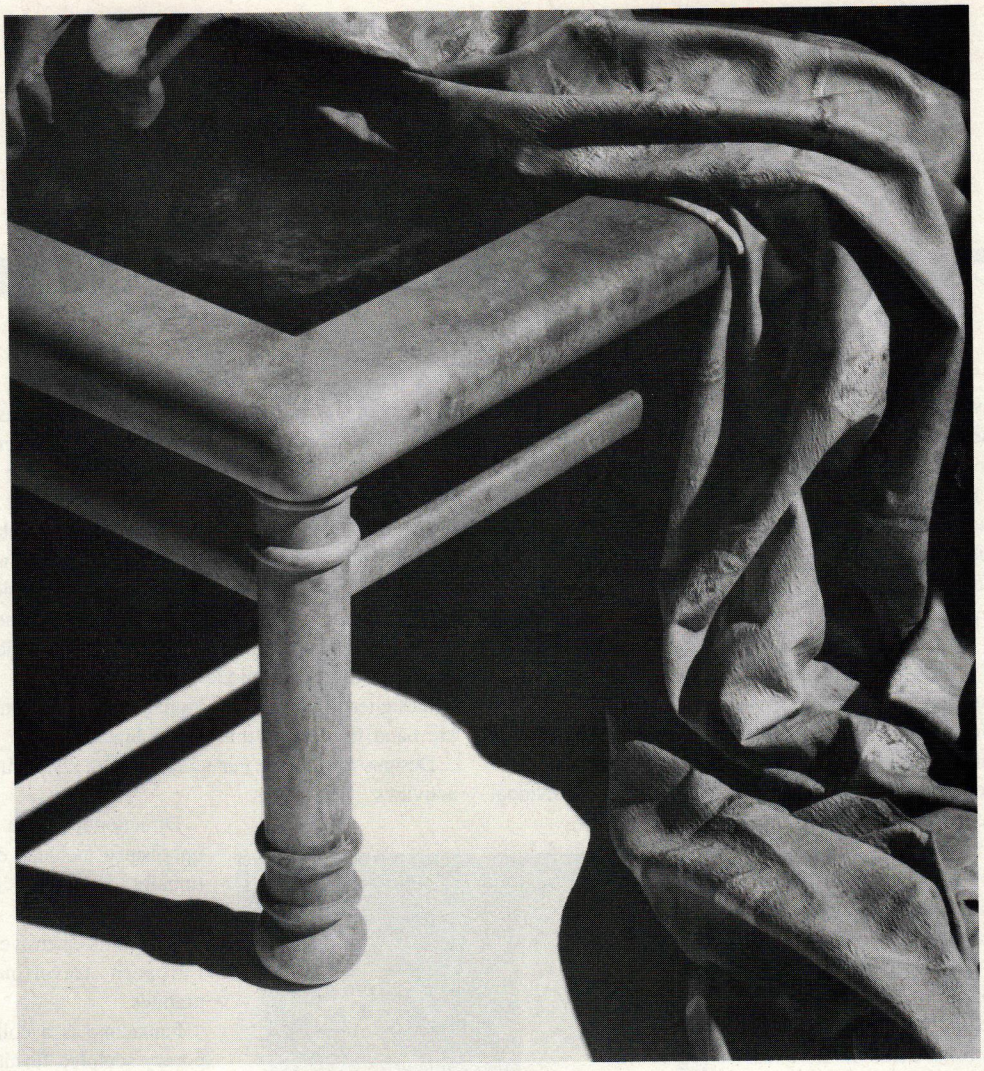

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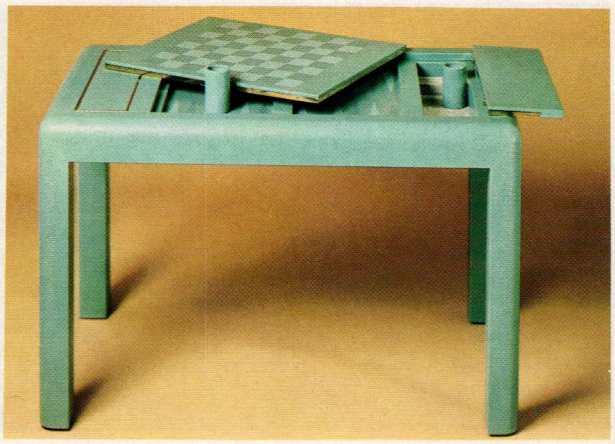
#2001 Dining Table by J. Jeffery Hill is finished with hand-dyed oriental paper and durable polyurethane topcoat. Available in paper, wood and faux painted finishes.

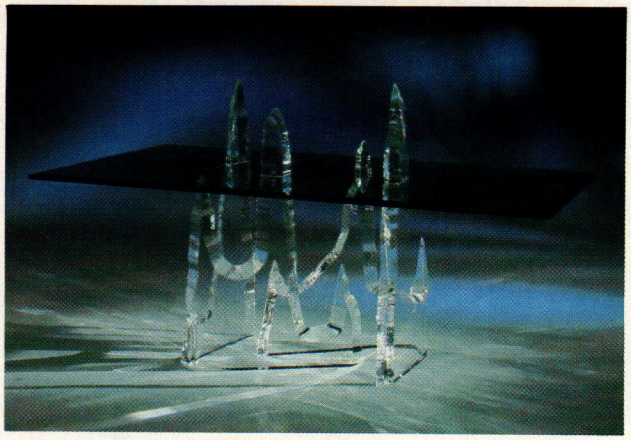


Backgammon/chess table by Ambience does double duty, in two-tone embossed lizard leather. Shown, 44 x 26 x 29″, available in custom color and finishes.

Barbara Beckmann's hand-painted fabric collection includes, from left: Fawn Stripe on leather, Fawn Stripe on dupione, and Fawn Japonica on dupione silk.

The barstool collection by Designs for Leisure includes ''Excalibur'' with and without back, and ''Apollo'' with full back. Metal pedestals with or without foot rests available in stainless steel, brass or copper.

Martin/Brattrud Inc. sofa #608, as shown, 84 x 36″ with 33″ back height and 18″ seat height. Available in custom sizes and sectional configurations.

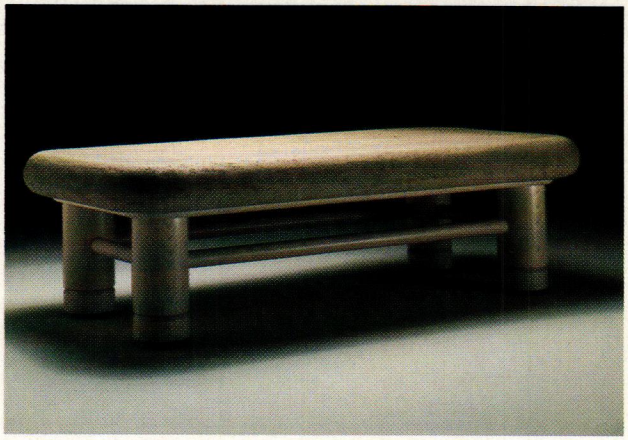


Lion in Frost's #2050 "Aurora" Dining Table from the Signature Collection features base of thermally formed 2" crystal clear acrylic, carved and beveled, with coordinated movable peaks for table top. Base measures 31 x 22 x 28".

Custom bar unit #1076 by Dantomuro is available in any size and a variety of finishes.

Reeded rattan chests and mirror by Asia Wicker is part of the "Toyo" bedroom collection including four-poster beds and night stands.

Directional's #4610 P Chaise features channel stitched back and racetrack arm. As shown, 69 x 36 x 30½". Also available: complementary arm chair.



"Carlyle" cocktail table designed by Jim Caldwell for Asher-Cole. As shown, 60 x 30 x 17½", in white washed ash and natural Faux Quarry Stone top with 4½" bullnose. Available in a variety of finishes.

4110

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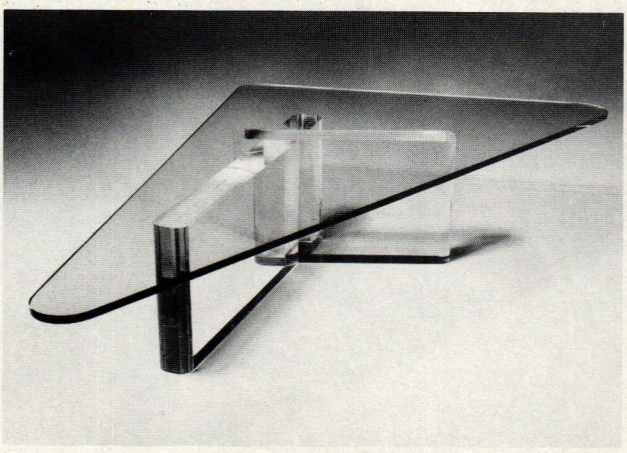
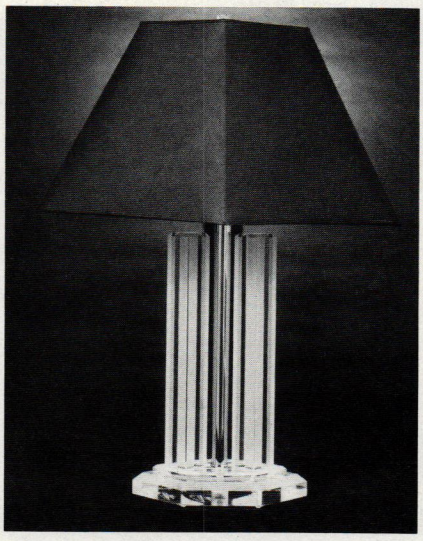


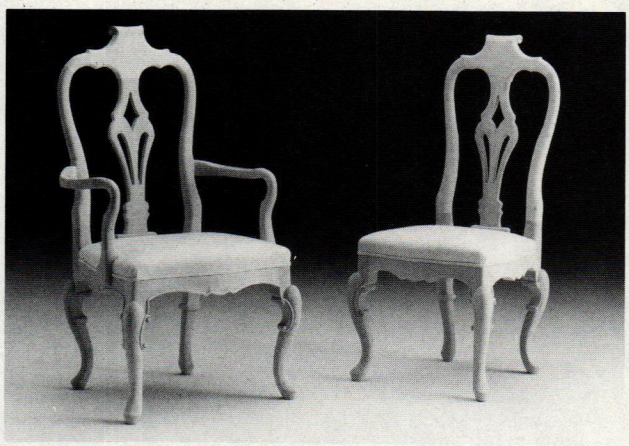
Lion in Frost's ''Genesis'' cocktail table features triangular glass and 4″ thick crystal clear acrylic intersecting at 120 degree angle. From the Signature Collection.

''Deborah'' coffee table by Eurobelt in European marble with hand-shaped edge. Shown 44 x 44 x 16″.

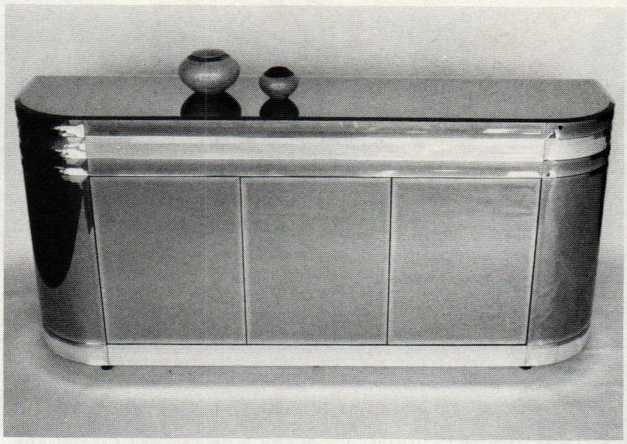
Vivid Images #1702-01 dining chair is fabricated from formed acrylic and measures 20½ x 22 x 31″ with a 25″ arm height.



I-Land Corporation's diamond-shaped acrylic lamp is 30″ high with clear and frosted detailing with black, white or beige hardback linen shade.



Designer Imports International, Inc.'s collection of finished and unfinished furniture features this dining chair (18 ½ x 22 x 43½″) and host chair (25 x 23 x 43½″).



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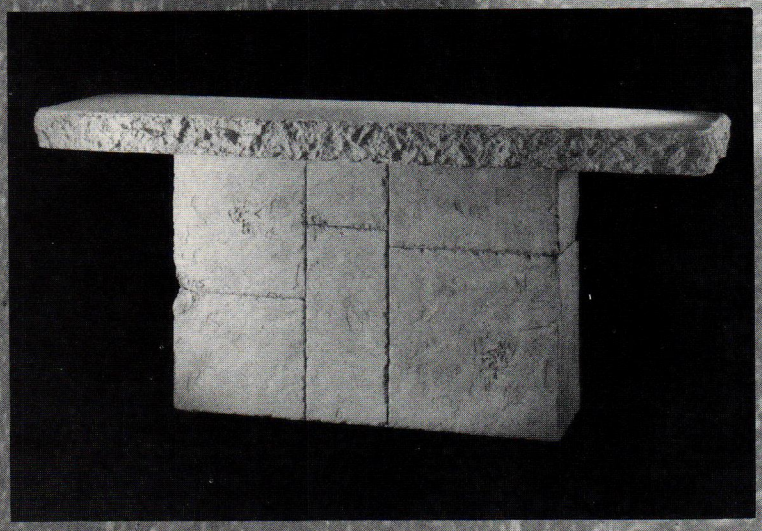

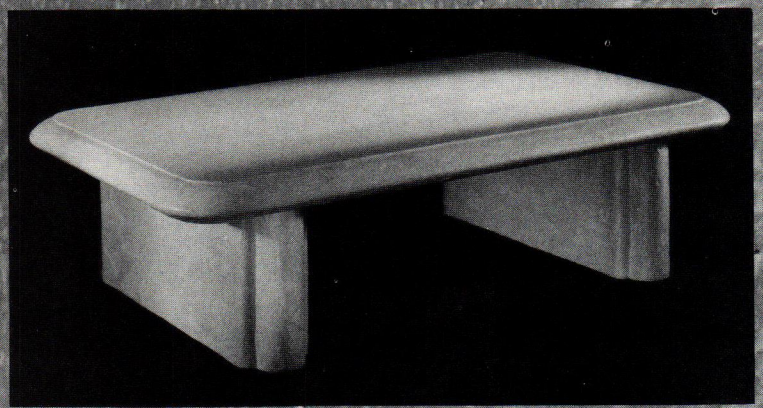

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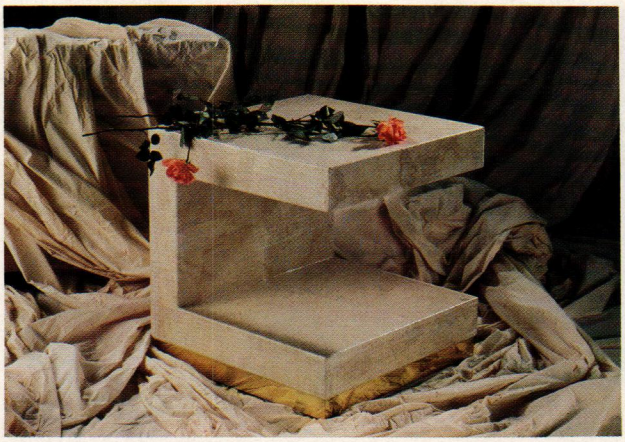
#330 Sofa by Martin/Brattrud features traditional lines, rolled arm and kick pleat skirt. Shown, 84 x 36 x 37½″.



J. Jeffery Hill's side table, #1012R-BB, is shown in caramel lace papered finish with polished brass base and durable polyurethane topcoat. Available in numerous standard and custom finishes.

Art-Effects portfolio of work by American artists includes fine one-of-a-kind ceramic and glass pieces.

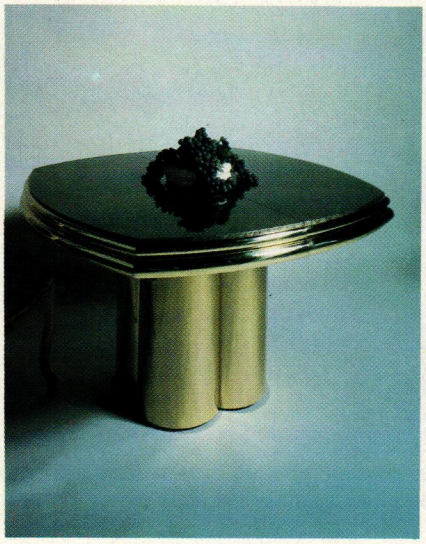
''Flying Bird'' and ''Large Flying Bird'', made of black marble and shown on black granite lit pedestals, are part of Studio K-2's collection of cast stone sculpture and furniture.

The ''Key West'' chair by Asia Wicker measures 39 x 35 x 39″. Shown with seat cushion; back pillows also available.

Dark horn and black lacquer roller cabinet by Ambience features brass accents. Shown 59 x 19 x 32½″, the piece is available in custom sizes and finishes.

This classic design cocktail table is from Fauxstone's series of sculptured stone tables. Available in all colors and custom sizes.

Barbara Beckmann's extensive collection of hand-painted fabrics includes the ''Silver Blossom'' grouping. Featured is Asia Wicker's ''Toyo'' canopy bed.



Dantomuro's #1075 softened square dining table features dyed birdseye maple top and brass cloverleaf base and trim. Available as either an extension or non-extension table.

''Monaco'' Wall System by Asher-Cole comes standard with adjustable glass shelves, mirror back and lighting. Can be equipped in various configurations. Shown is ''Debra'' wrap, 72 x 24 x 84″.

Lehigh Upholstery's #7018 collection is available in a wide variety of sectional pieces for custom configurations. Sofa bed option also available.

BARBARA BECKMANN DESIGNS

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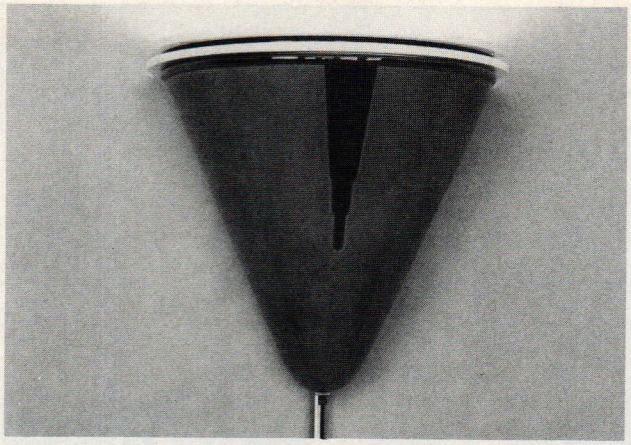
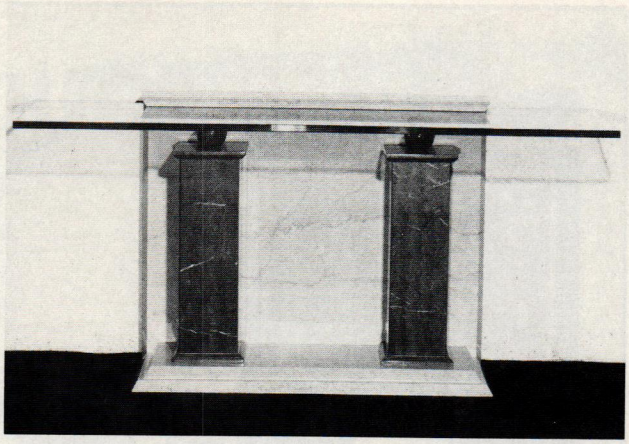
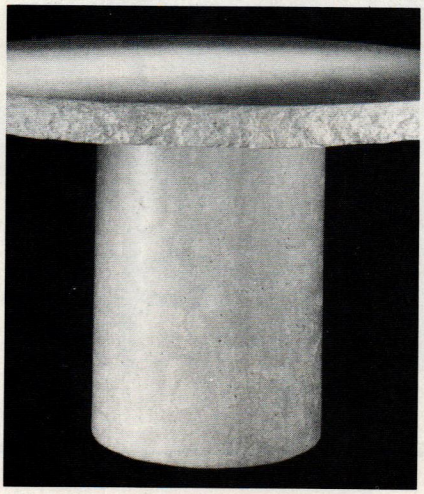


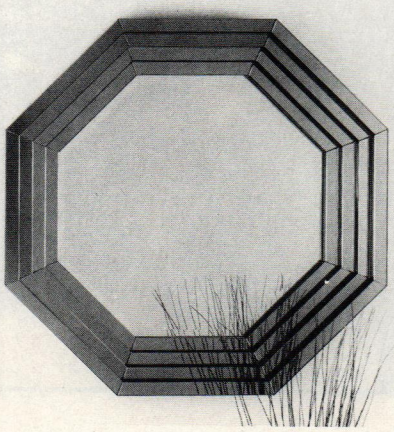
Wall torch from Peterson Ceramics is made of cast ceramic glazed in a faux-stone finish with platinum trim and frosted acrylic.



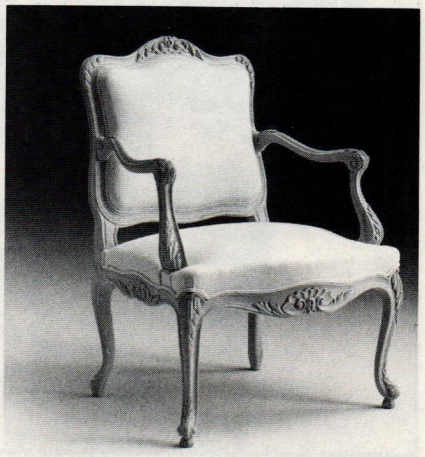
Art Déco inspired ''Cadiz'' console by Eurobelt is made of European marble with glass top. Shown at 48 x 14 x 27″, and is available in contrasting stones.



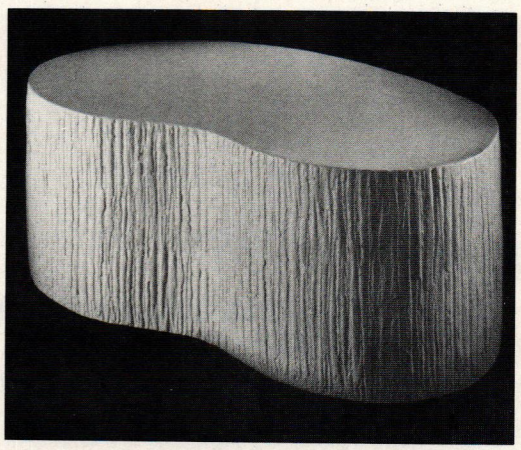
The broken edge dining table by Fauxstone has a 3″ top and is available in custom sizes and all finishes and colors.



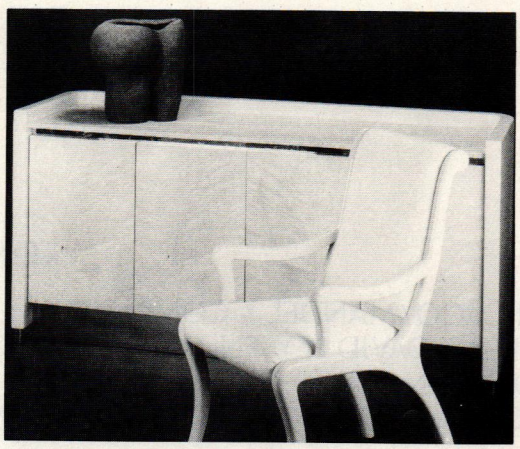
Custom Glass #2191 octagonal mirror is available in any size and a wide variety of colors on the outer steps.



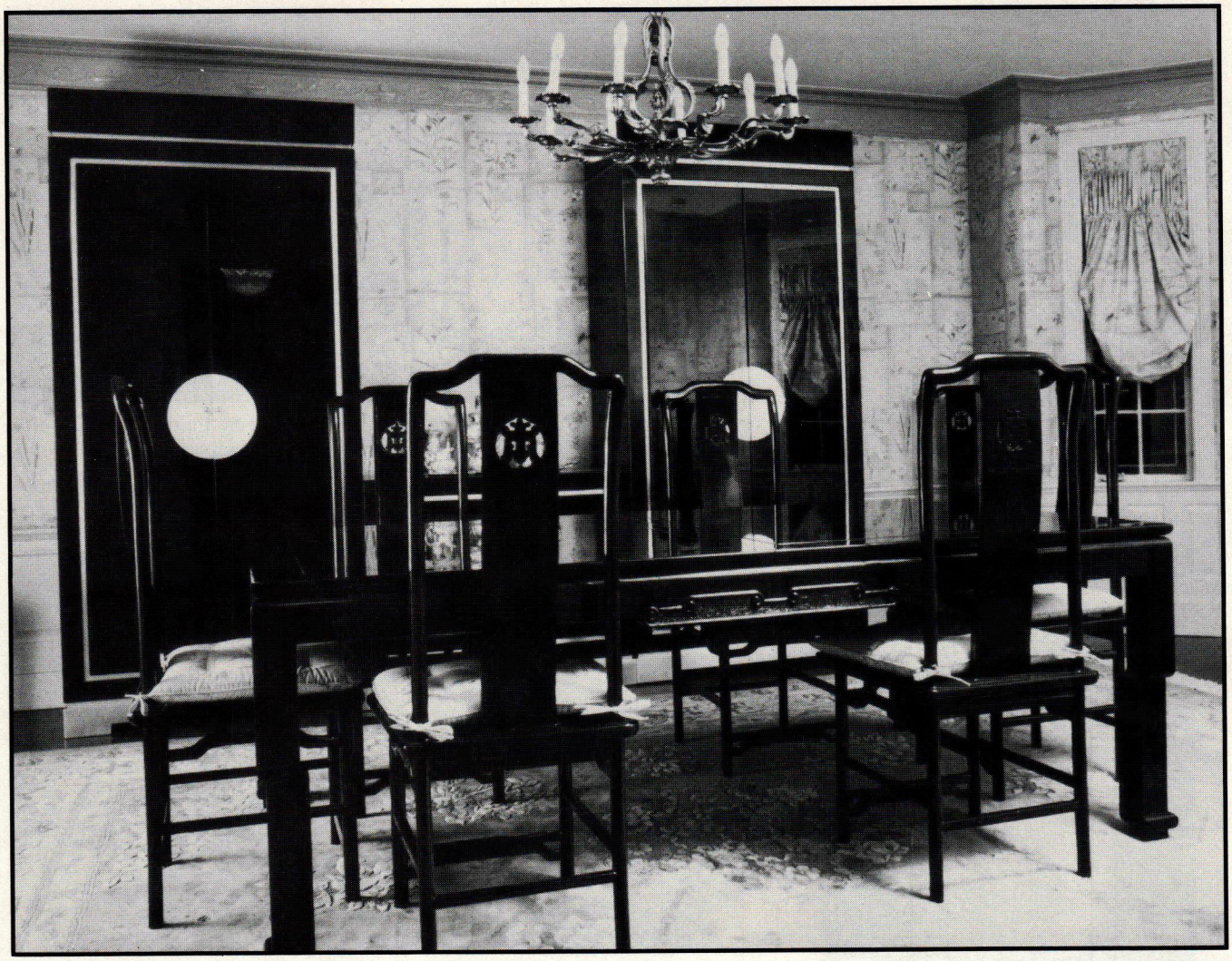
Classically inspired arm chair with carvings from Designer Imports International, Inc. is available in a variety of finishes.



Fauxstone introduces its new kidney shaped cocktail table made from hard sculpted and fabricated stone.



Thomas Fetherston uses bleached birdseye maple doors and travertine top on the custom lacquered buffet/bar unit shown next to its ''Belle Epoque'' arm chair.



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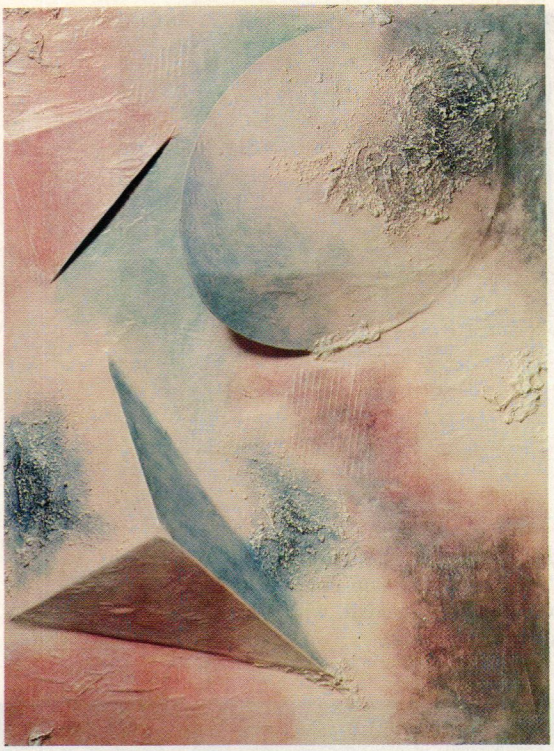
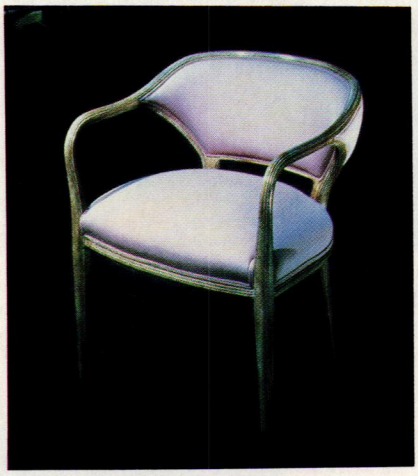


Erwin Gail's textural paper sculptures, accented with soft colors, are skillfully constructed with a variety of unusual design elements that produce a porcelain-like quality.

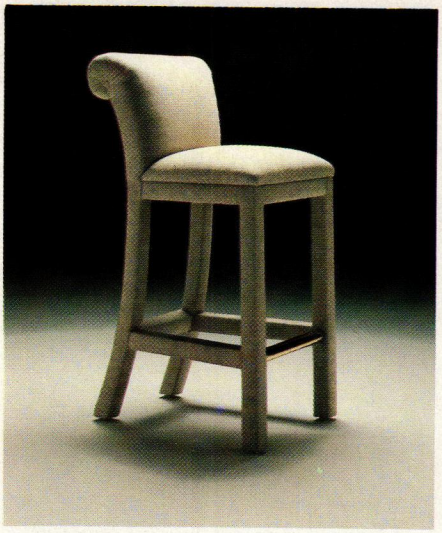
''Petit Fans'' on leather and painted wall hangings are from Barbara Beckmann's hand-painted and custom-colored fabric collection.

Design Concepts International Inc.'s ''Bonaventure'' game table is finished in charcoal Shagreen and Mother of Pearl with stainless steel trim. Shown at 34 x 34 x 28½".



From Designer Imports International, Inc.'s collection, this occasional arm chair is made of selected beechwood.

Ambience's hourglass-shaped, layered bone and brass table, shown 24″ diameter x 24″, is available in custom sizes and finishes.

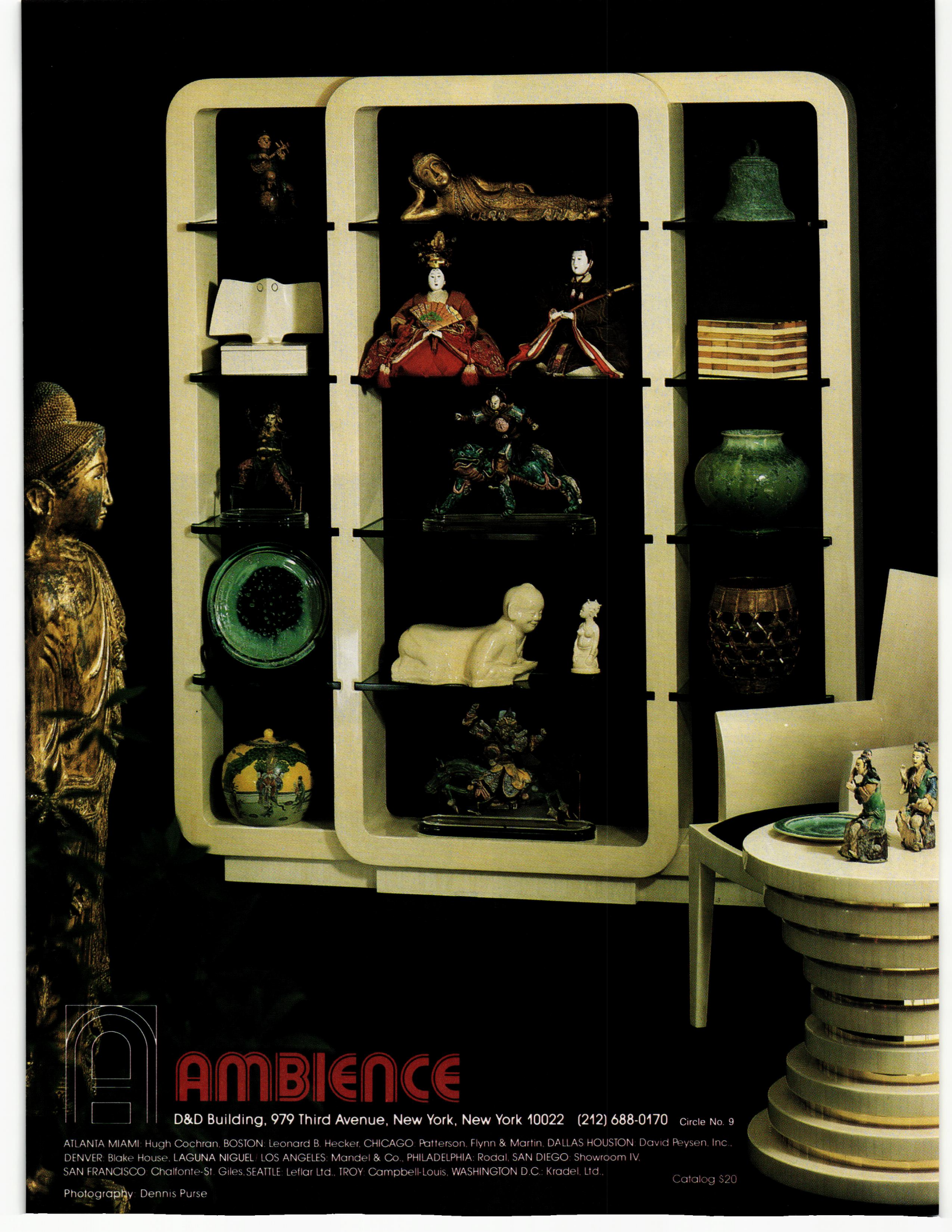


James Lumsden has designed this ''Regency'' bar stool for Asher-Cole, which comes standard with a brass or chrome front rail.

The ''Rainbow'' pool table by Designs for Leisure, Ltd. is a professional playing table shown in brushed aluminum and burl. Available in custom finishes and sizes.

''Acanthus'' cocktail table by Steel Works is made of steel with pewter finish, and is shown at 30 x 42 x 19″ with ½″ glass top.

The #1240 love seat with gathered arm by Martin/Brattrud shown 72 x 42 x 31″ with incandescent lighting is available in custom sizes and sectional configurations with or without lights.



AMBIENCE

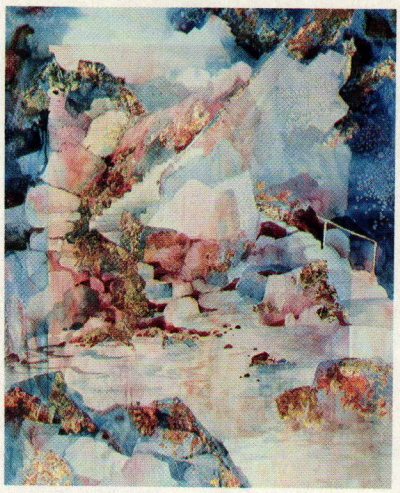
D&D Building, 979 Third Avenue, New York, New York 10022 (212) 688-0170 Circle No. 9

ATLANTA MIAMI: Hugh Cochran. BOSTON: Leonard B. Hecker. CHICAGO: Patterson, Flynn & Martin. DALLAS HOUSTON: David Peysen, Inc., DENVER: Blake House. LAGUNA NIGUEL / LOS ANGELES: Mandel & Co., PHILADELPHIA: Rodal. SAN DIEGO: Showroom IV. SAN FRANCISCO: Chalfonte-St. Giles. SEATTLE: Leflar Ltd., TROY: Campbell-Louis. WASHINGTON D.C.: Kradel, Ltd.

Catalog $20

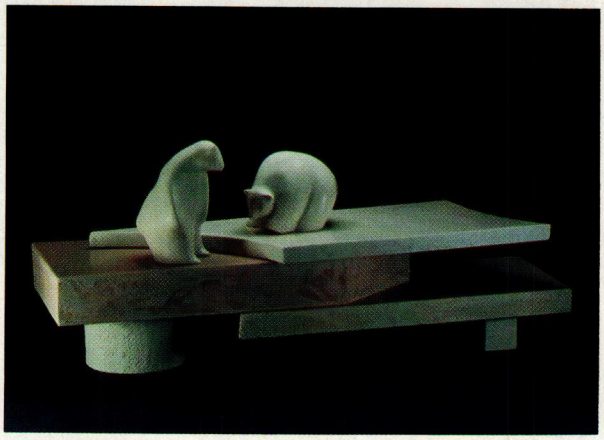
Photography: Dennis Purse

#E1010/60 Console Table by J. Jeffery Hill is shown in Ash Mediterranean colored metallic wood finish. Available in numerous paper, wood and faux painted finishes.



''Escape from Reality'' is a hand-painted watercolor creation by artist Barbara Goldstein. Framed size is 50 x 70″. Commissioned work accepted.

Sleek refectory table by Dantomuro Furniture in white ash trimmed in brass with poly finish. Available in a variety of sizes and finishes.

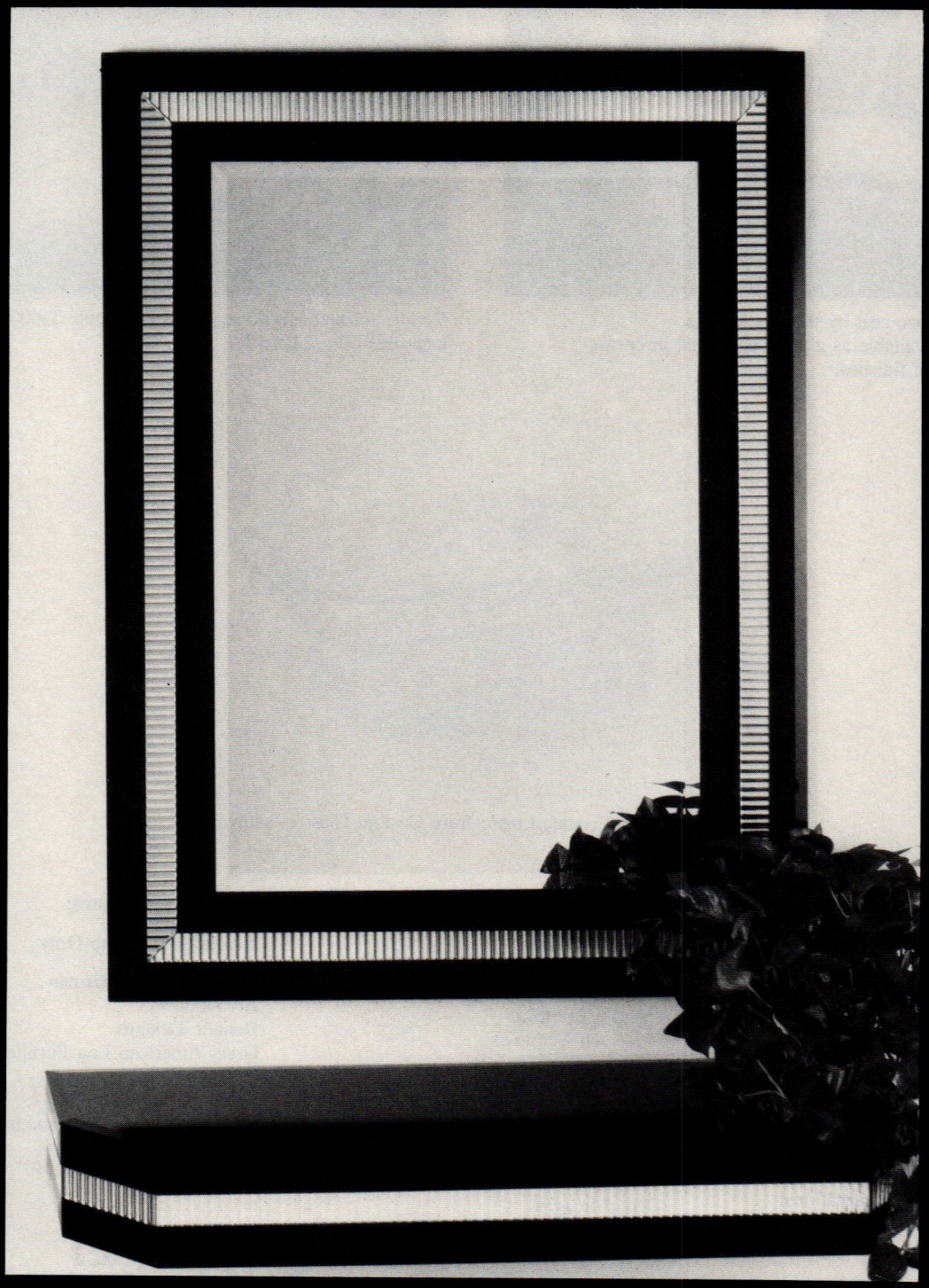


Studio K-2 manufactures cast-stone sculpture and furniture such as these white granite bears and the AK-616 cocktail table, 67 x 22 x 16″, of white, peach and beige granite.

Steel Work's ''Lollipops'' table #129 is shown in rust finish at 30 x 42 x 17″. Also available in pewter finish.

''Opium'' mirror is one of The Art Network, Inc.'s collection of round and vertical sculptured and hand-colored designs.

CUSTOM GLASS & MIRROR CO., INC.



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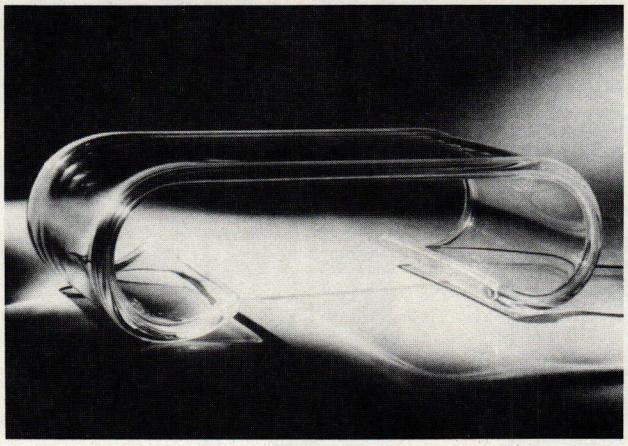
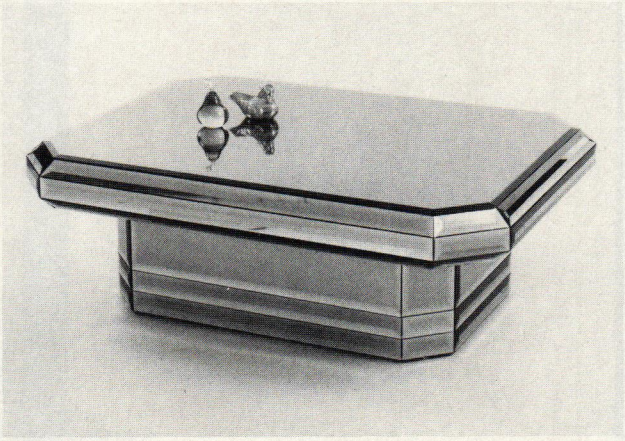
"Monterey" love seat by the Las Palmas Collection is available as a sofa, chair and in custom sizes and exotic finishes.



Vivid's formed acrylic scroll cocktail table T-6001-02 measures 50 x 24 x 15".



Beveled mirrored cocktail table from Custom Glass is shown at 36 x 48 x 16".

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Asia Wicher
Asian Collection
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Collectix
Custom Glass & Mirror
Dantomuro Furniture
Design Concepts International
Designer Imports International
Designs For Leisure
Eurobelt
Fauxstone
Thomas Fetherston
Erwin Gail Studio
Barbara Goldstein
Great Eastern Furniture
J. Jeffery Hill
I-Land Corp
Jessel
Steve Klinsky
Las Palmas
Lion in Frost
Luminessence
Mansfield Manor
Martin/Brattrud
Peterson Ceramics
Gordon Pine
Lyle Lee Renfro
Kathleen Smith Schooley
Steelworks
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Villa de Stefano
Vivid Images
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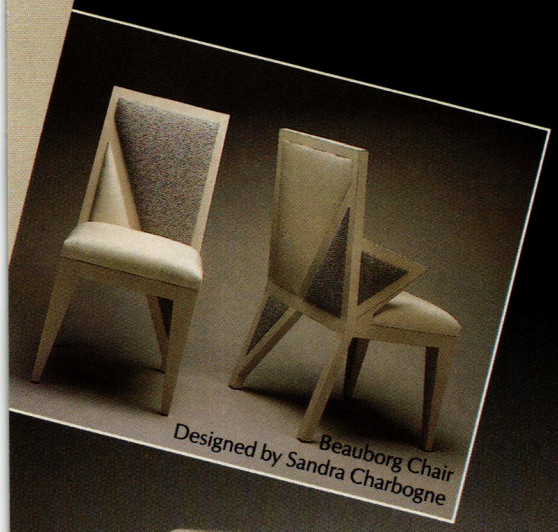

Beauborg Chair
Designed by Sandra Charbogne

Showrooms:

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Detroit, E.J. Enterprises Ltd.
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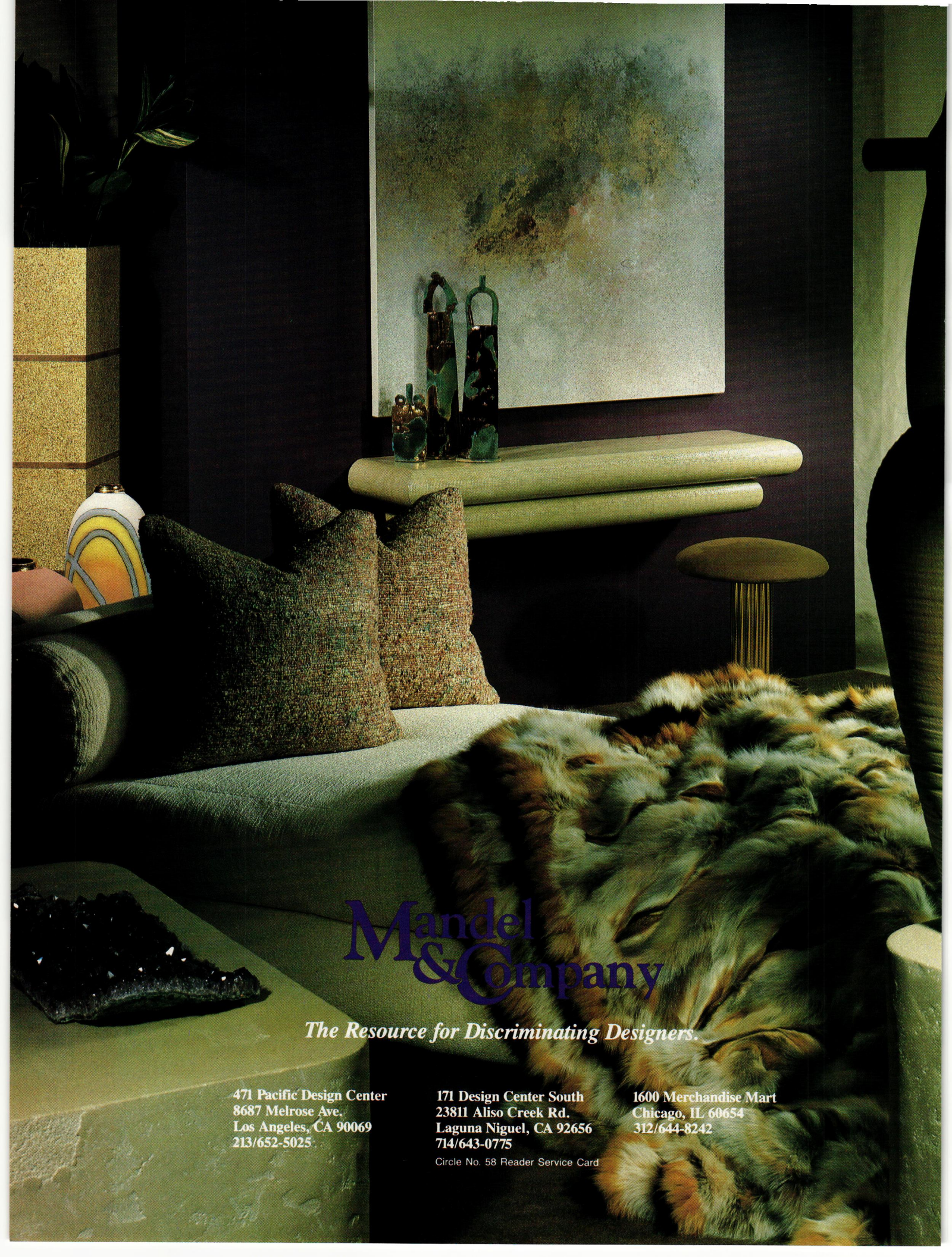

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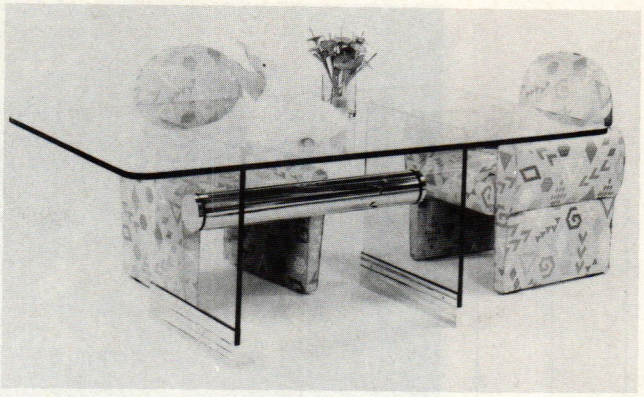

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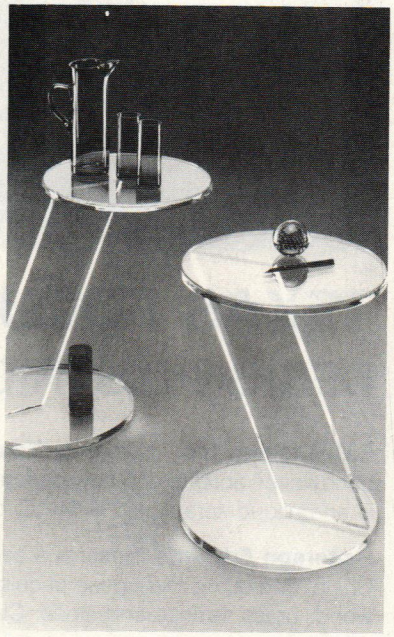


455

458

TEXAS FOCUS

ELEVENTH FLOOR WORLD TRADE CENTER

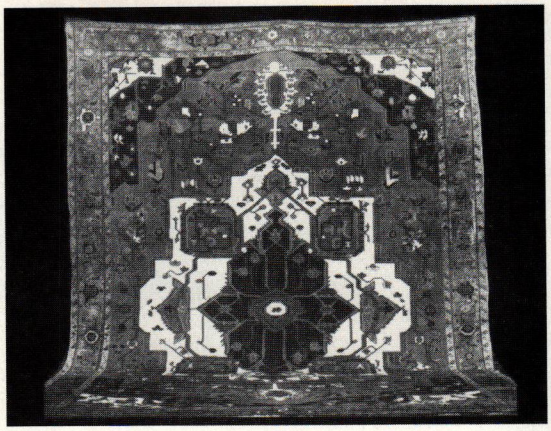
Chippendale style china cabinet from **Georgian Furnishing Company, Inc.** is detailed with interior lighting and three glass adjustable shelves, each grooved to hold collectors' plates. The 81″ x 44″ x 18″ piece is available in solid walnut with selected walnut veneers and a mahogany finish. Circle Number 454.

Akko's cigarette tables are featured with 3/4″-thick clear acrylic supports and 16″ round tops and bases, available in heights of 18″ and 22″. One of the line's more than 200 designs, presented by **Karen Friedman—Resourceful, Inc.** Circle Number 455.

From **Warren Campbell, Inc.** this dining table by **Glass Arts** is available in brass or chrome, with custom size tops, beveled, etched or plain. Also available is a complete collection of dining and occasional tables, screens and desks. Circle Number 456.

Old Hickory Tannery poker table of Italian mahogany has pedestal leather inlay embossed with goldleaf outlined card suits. Shown by **P.A. Turner & Company**. Circle Number 457.

Custom Connection, Inc. offers laminate furnishings for office, retail or residential application, with complete custom capabilities. Presented by **Troy Stanford & Associates**. Circle Number 458.



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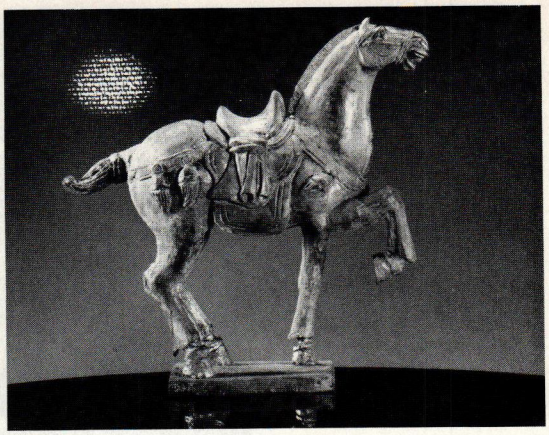

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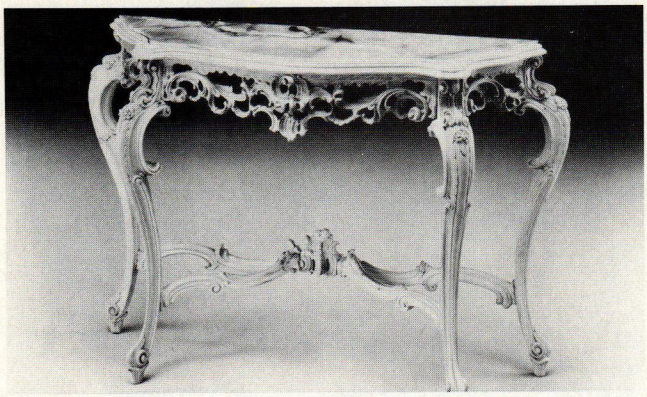

461

462

463

TEXAS FOCUS

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E.C. Dicken, Inc. represents **Kamali Oriental Rugs**, fine handwoven antique and new decorative oriental rugs. Shown is an antique serapi, 10' X 14'. Circle Number 459.

Patterson Edwards presents a carved wooden horse from China, one of the menagerie of collectable animals offered in wood, brass, bronze and stone. Circle Number 460.

IPF International has introduced a number of traditional consoles and mirrors, including this Louis XV console with pierced carved apron, elaborately carved stretcher and curved legs. Circle Number 461.

From **Conrad Imports Inc.** comes this natural textured wallcovering, handloomed, with no seams, produced for easy installation and the capability of covering most surfaces. Also available in custom size window shades. Circle Number 462.

This dramatic yet simple table from **Eric Anthony Reproductions**, manufactured by **Spencer & Company**, reflects the tradition of Old World workmanship. Shown is a Queen Anne lamp table with burl top, presented by **Boyd-Levinson and Company**. Circle Number 463.

Product Directory

Julie Diller, Southwest Regional Sales Director
213-657-8231

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214-760-7738

Dawn Lee Collection/Pacific Showrooms West
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Akko/Resourceful, Inc.
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214-744-3200

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Conrad Imports/E.C. Dicken Inc.
1505 Oak Lawn-100
214-742-4801

IPF
415 Decorative Center, 214-741-7113
Suite 9062, World Trade Center, 214-761-9988

Kamali Oriental Rugs/E.C. Dicken Inc.
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Patterson Edwards
1313 Slocum-101
214-651-0833

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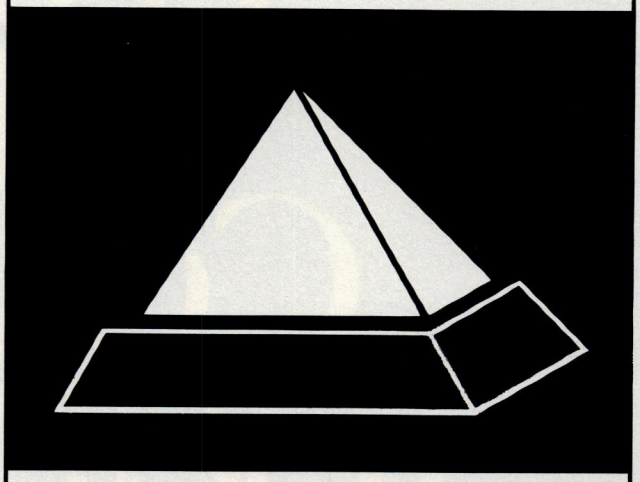
Call for Entries



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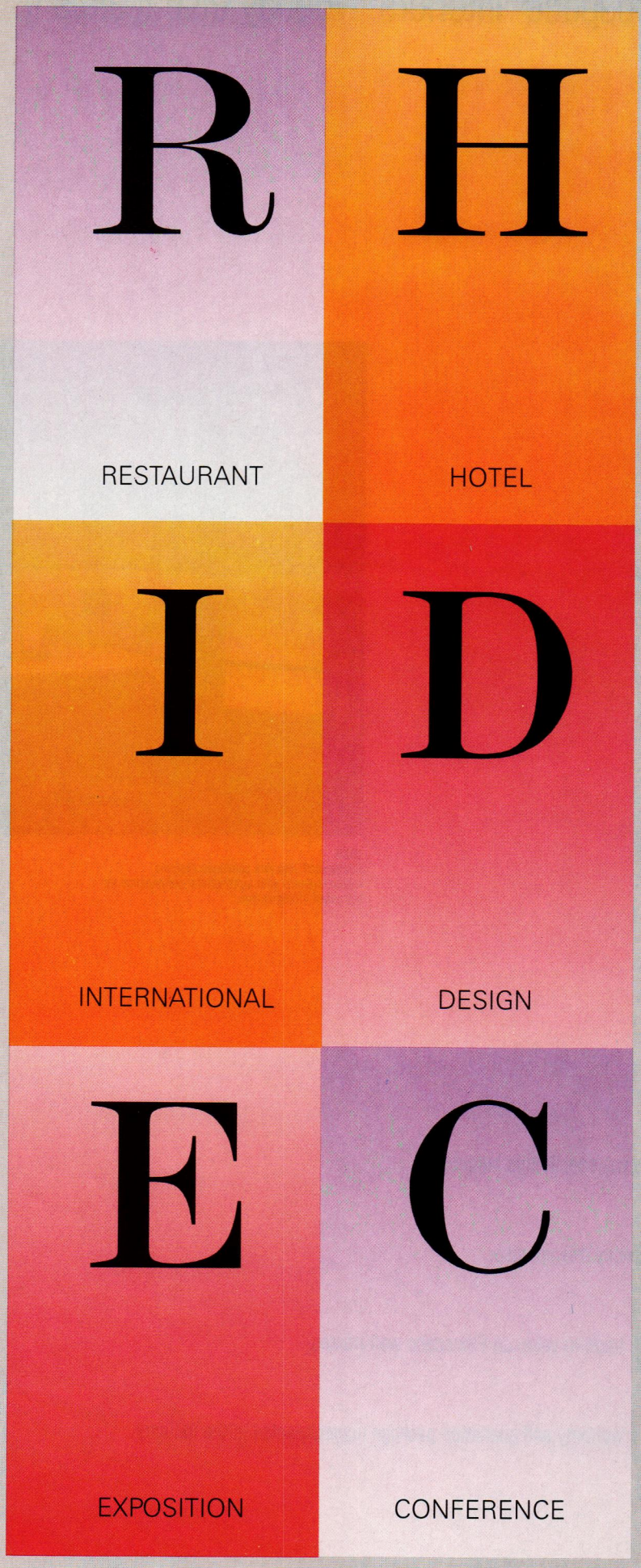

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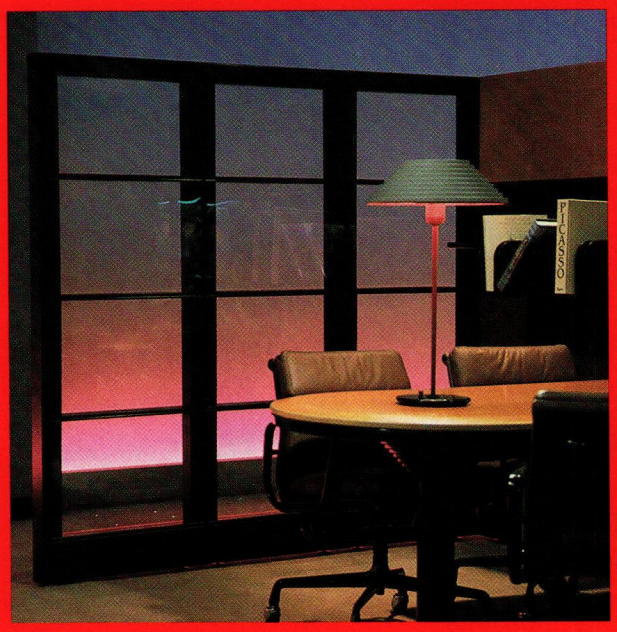

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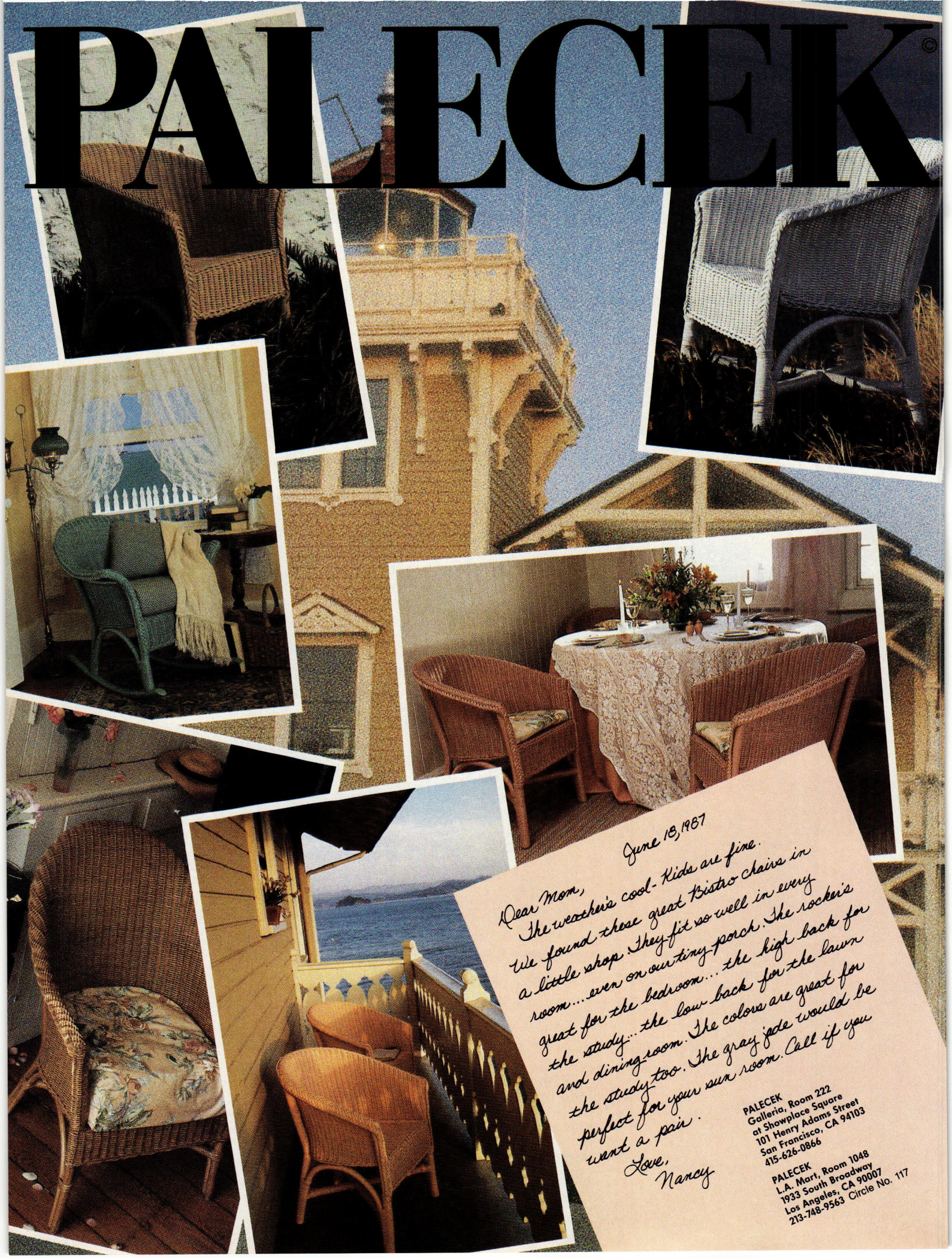

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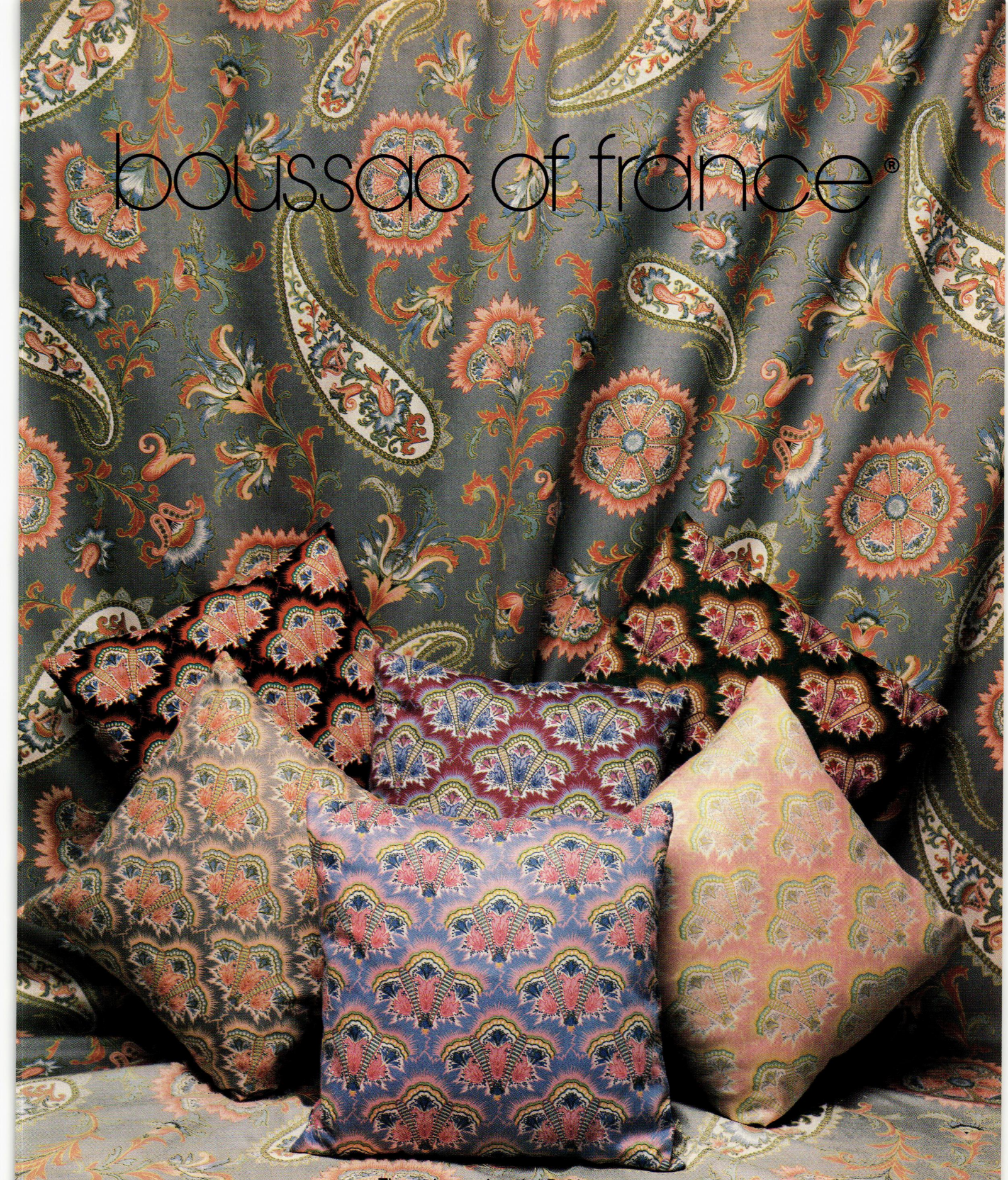

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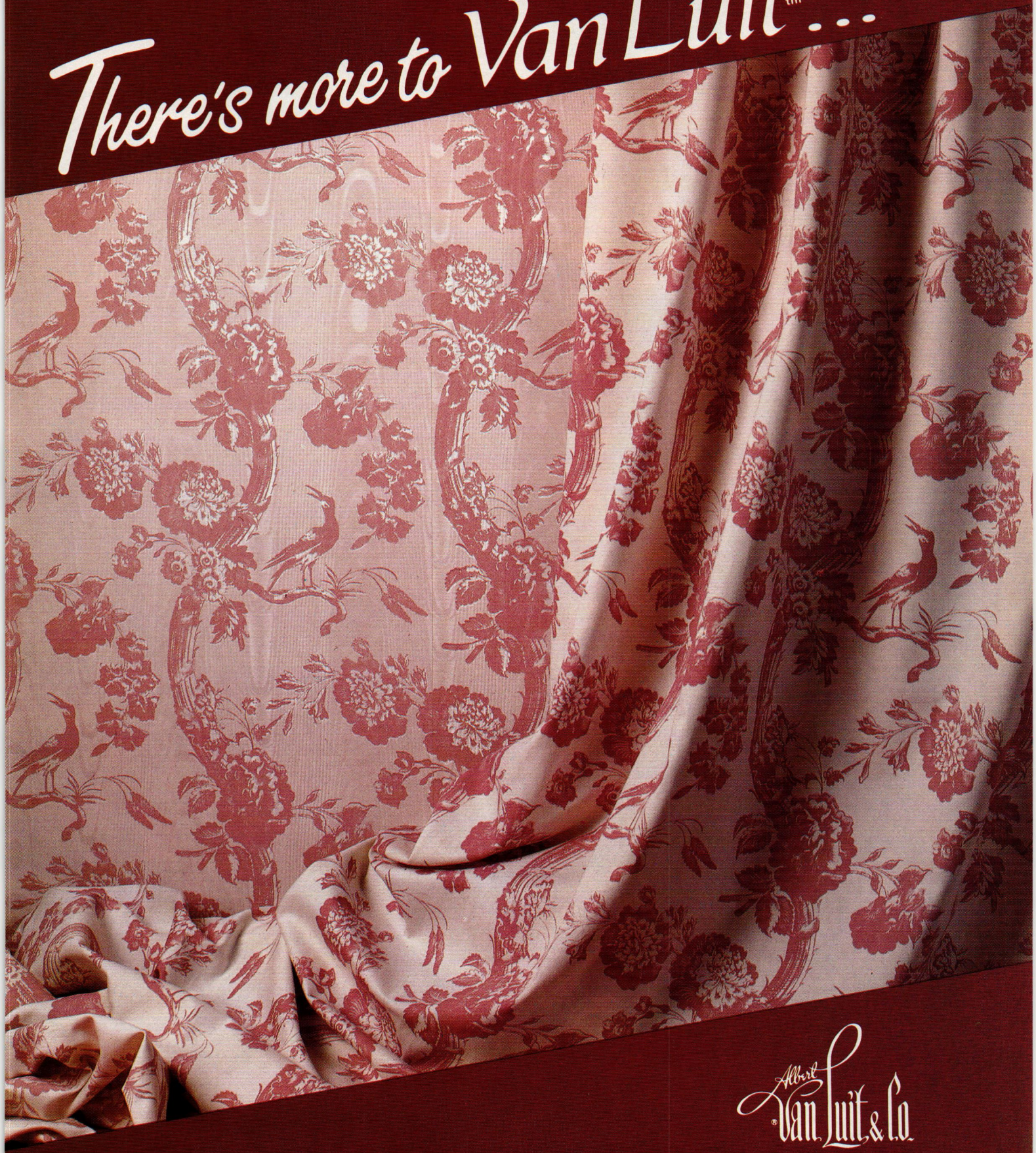

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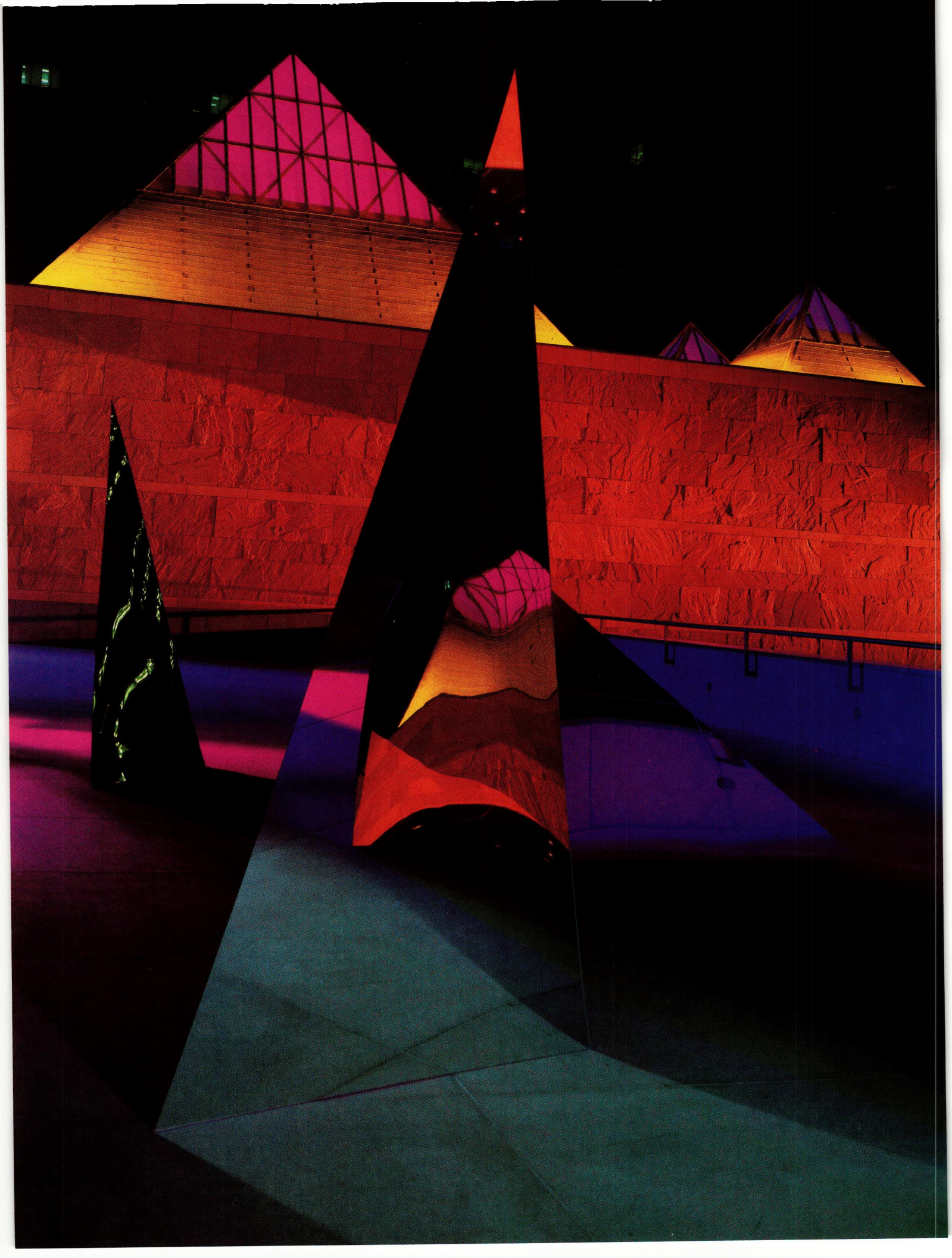
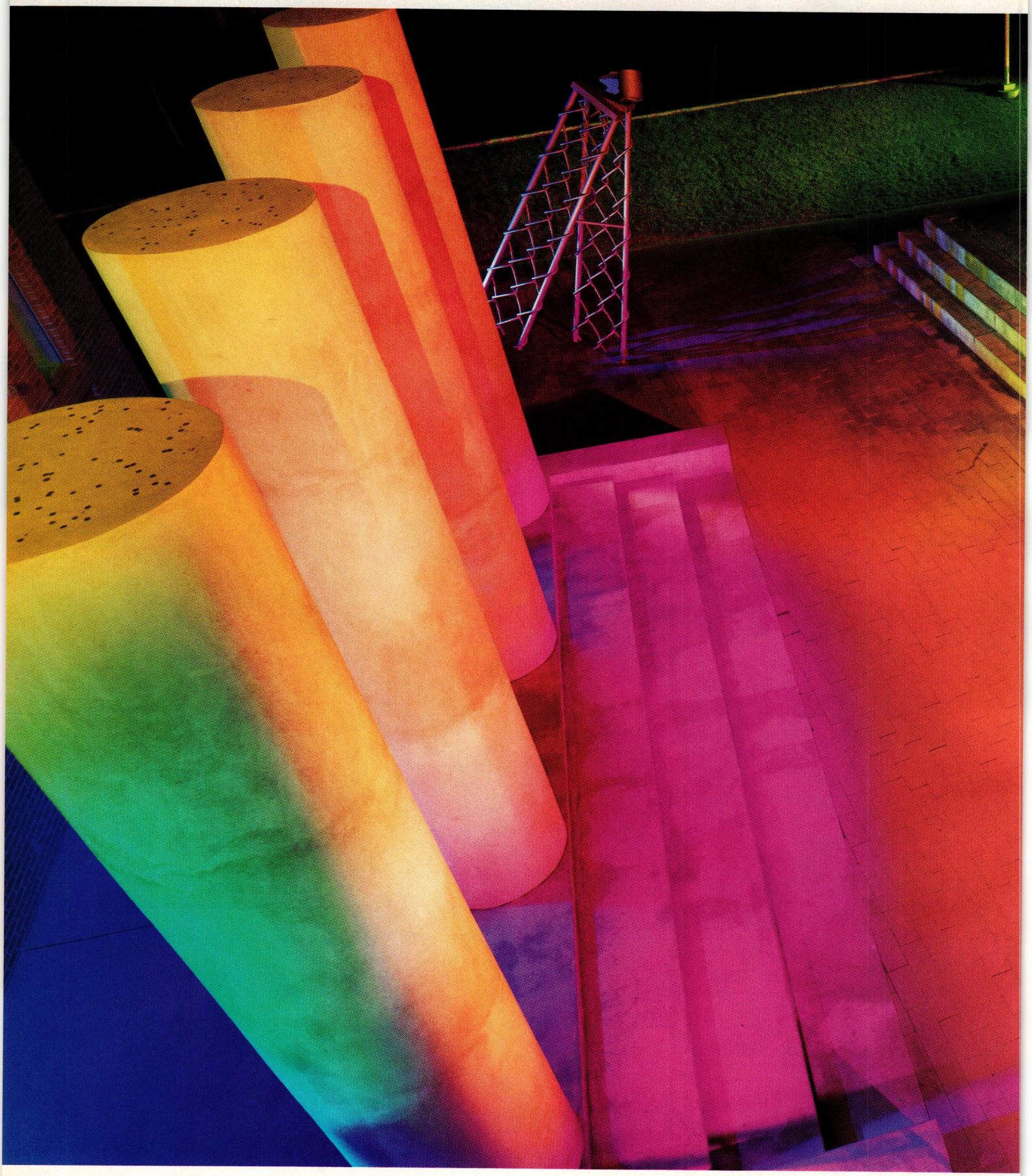
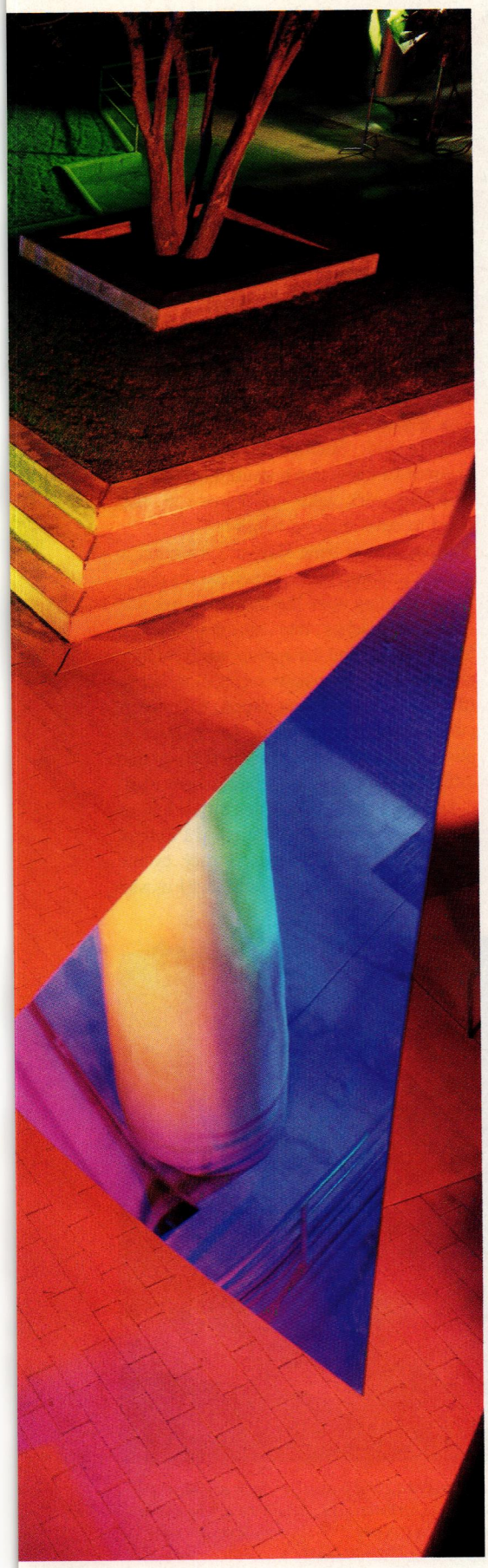


Art & Artisan

Light Adventures × Two

The Art of Barbara Kasten and Michael Hayden





Barbara Kasten's Multicolored World

The search for utopia is the sound of a shutter clicking in the camera of artist Barbara Kasten. Her photography of buildings saturated with colored spotlights and fragmented by interjections of mirrors portrays ideal environments where one can get lost in rainbowed fantasies. "Artist" is the moniker she prefers; "photographer" is only one role among several she fills while executing her scenarios.

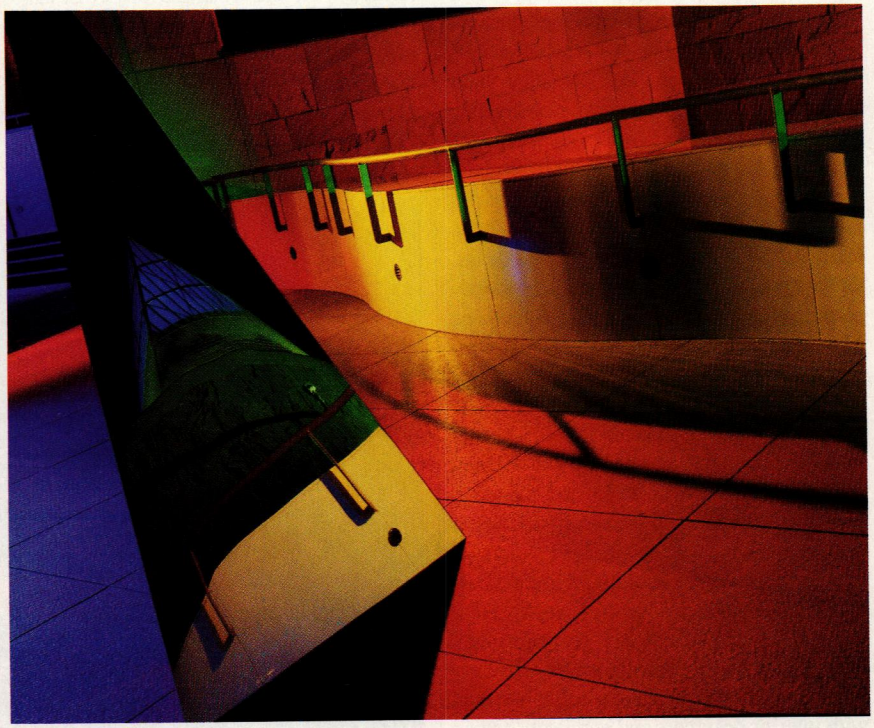
"The success of my work is based on how much I like the architecture of my subject," she points out. Therefore, her eye is always on the lookout for distinctive buildings, settings or forms which would lend themselves to some equally distinctive color enhancement.

This interest in forms and color manifested during the decade of 1972 to 1982 as specially created sculpture to be photographed by the artist while living in Los Angeles. Later in San Francisco, as part of an artist residency program known as the Capp Street Project, she constructed tall public-space works of white-stuccoed wooden pyramids upon which colored lights were fixed. After receiving a Guggenheim Fellowship, Ms. Kasten moved to New York City for what she thought would only be a year's time. "At the end of that first year," she recalls, "I had not achieved all that I wanted, so I stayed and it has become my base."

This is not to say that she has become an "art expatriate" of sorts. Instead, her West Coast bonds have strengthened as evidenced in her recent works shown on these pages.

Says the artist, "While preparing for my January '87 show at New York's John Weber Gallery, I felt that the exhibition was not complete without some exterior-oriented shots. And I knew that the best place to photograph outdoors was back in California." It was at that time the Museum of Contemporary Art (MOCA) in Los Angeles had just opened its doors. After approaching MOCA Director Richard Koshalek, Ms. Kasten flew to L.A. upon receiving enthusiastic response to her idea of photographing the dramatic structure designed by Japanese architect Arata Isozaki.

Once there, the artist donned her organizational and directorial hats, for the task re-



Brilliantly illuminated, Los Angeles' Museum of Contemporary Art (above and preceding page left) and the Law School of Loyola Marymount University (left and preceding page right) take on otherworldly countenances under the photographic artistry of Barbara Kasten. Using mirrors, the artist is able to capture on film even more architectural information about her subjects, and, at the same time, fragment both the architecture and one's perceptions. Ms. Kasten assembles a crew of lighting technicians and an army of spotlights long before sunset in order to prepare the painstaking setups for a full evening's and early morning's work.

quired many hands. First though, she went to the site and took multiple snapshots, which were then translated into drawings. To the drawings were added various color arrangements. A follow-up visit to the museum resulted in more defined preliminary camera angles. Satisfied, the artist proceeded to the next phase: assembling a crew of 12 lighting technicians, under the guidance of Tom Feldman, to man a mini-army of theatrical tungsten spotlights needed to cover the many planes of MOCA.

The hands-on process began on-site at dusk and lasted until eight o'clock the following morning. During the evening, as intensely rich colors began to illuminate the hilltop structure and mirrors began to contort architecture into mysterious forms, curious passersby assembled along the sidewalk. "I was quite thrilled by the crowd," notes the artist. "It became an event, almost festive, and I liked that idea."

After the completion of the MOCA shooting, Ms. Kasten brought her 50 x 60-inch Cibachrome prints to Tokyo to show Isozaki. She recalls, "At first he was prepared to see me for only a few minutes. But after he began to examine the prints, he was quite delighted and soon we were having tea! In one particular photo, Isozaki was unable to recognize from what angle the picture was taken—and it was *his* building!"

Other projects in Los Angeles have become Ms. Kasten's subjects, including the Law School of Loyola Marymount University designed by architect Frank Gehry and the 8981 Sunset building by architect Charles Lagreco. At Loyola, massive cement pillars, textured walls and steps and walkways, Gehry-style, are bathed in colors so rich they seem indelible. One particular vignette (page 123) is pierced with mirrors which completely disorient one's spatial perception.

The boldly contemporary six-story, white and primary-color-splashed 8981 Sunset building was photographed by Ms. Kasten for Entertainment Alia, a film and television production firm, for use in its promotional materials.

Since her recent exhibition of limited edition Cibachrome prints at Los Angeles' Richard Green Gallery, Ms. Kasten is anxious about installing her lighting designs on a more permanent basis—as collaborations with interior designers and architects. Other Los Angeles landmark building photography is in the proposition stages as well.

Says the artist, "I believe my photographs give viewers license to envision spaces in such different ways that they will never see these places in the same 'light' again."

The Light Sculptures of Michael Hayden
Photography by Michael Grosswendt

The sparkle of moonlight on a lake. The reflection of light in a rainbow-colored roadside puddle swirling with automotive oil. We have all experienced and been fascinated by these simple scenes from nature—scenes which delight Los Angeles sculptor Michael Hayden. For the past 23 years, Hayden has been pleasantly obsessed with trying to capture those light-filled moments through his large and small scale sculptures.

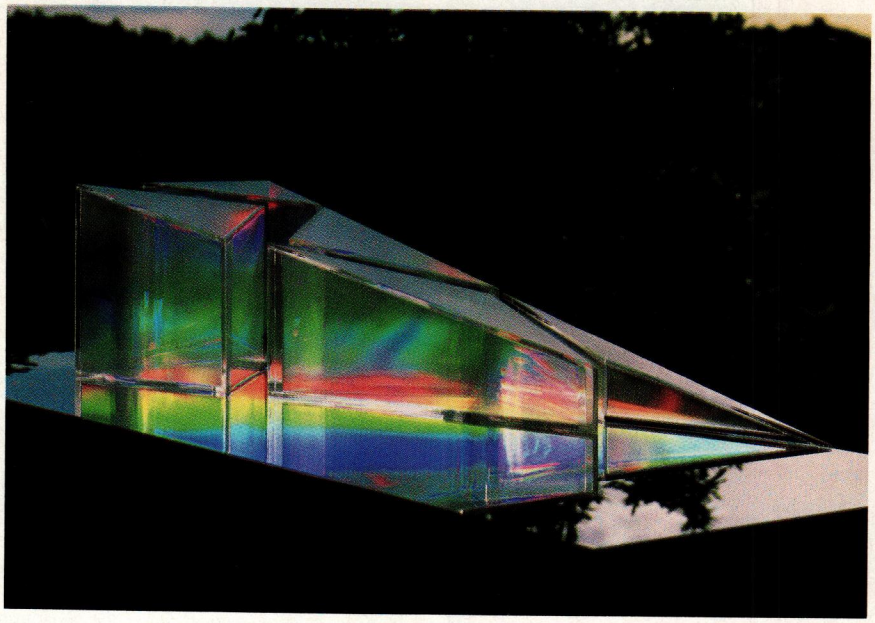
"Light and its movement through space is the starting point in all my pieces, and has been so since the mid-1960s," says the artist. It was during those early times that Hayden travelled to Europe to study paintings of the masters and, thus, became intrigued with their treatment of light. Hayden recalls, "I was greatly influenced by such artists as Rubens, Rembrandt and Titian. The subjects in their work seem to come off the canvas simply through the depiction of light. Later, the Impressionists brought the depiction of light to yet another level.

"As I continued to paint during the '60s, my canvases became larger and took on more three-dimensional characteristics," he remarks. "It was a natural progression for me to start doing sculpture, as light could physically pass through, around and be contained in my work instead of merely being painted on as before."

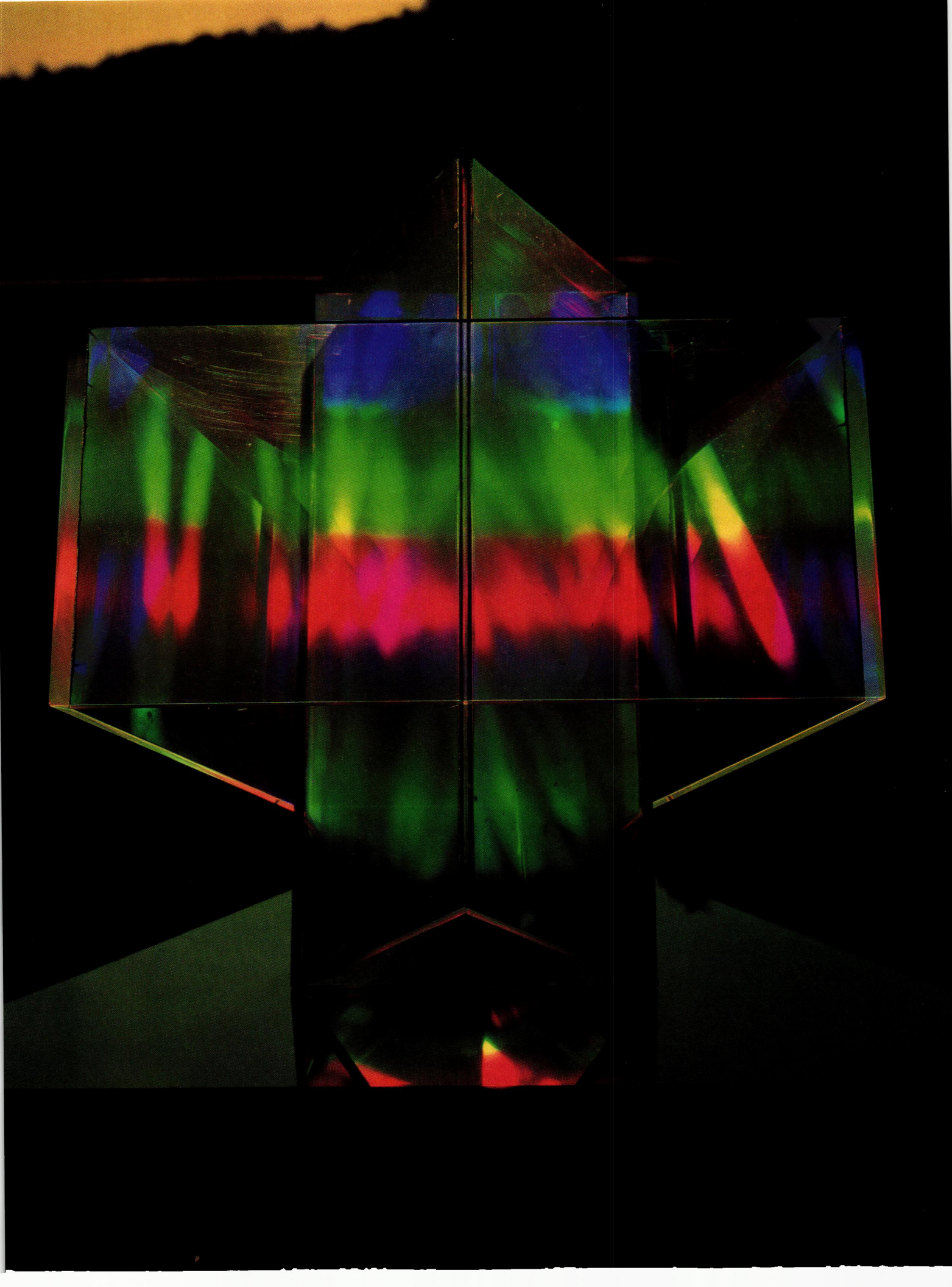
By the late 1960s, Hayden's "light sculptures" began to take on larger proportions, as he found himself creating more works for public spaces—settings which lend themselves to art of greater scale. It was while working on an outdoor sculpture adjacent to The Art Gallery of Ontario, The Henry Moore Center in Toronto, Canada, that the famous sculptor came to watch Hayden put the finishing touch on a transparent piece filled with bars of colored light. "I was running through the sequential programming which would create different light patterns for each day of the year," says Hayden, "and Mr. Moore approached me. He said: 'Young man, you are first a sculptor—I know that because I had no idea that your work lights up!' I was very flattered to have such an admirer."

It has always been Hayden's intention to make a sculptural statement from the onset. After deciding upon the form his work will take, he reaches into his grab bag of technology to find the appropriate resolution to its lighting. His palette seems more scientific than artistic: lasers, argon, neon, mercury vapor, fluorescent, incandescent, phosphorescent, holograms, refraction and diffraction are the tools and techniques used.

Says the artist, "I know that my sculptures would be dynamically different if I did not live in California. I was so struck by the unique quality of natural light that I moved



Synergy *(above) by Michael Hayden features five triangulated components of clear acrylic with holographically originated diffraction grating on its inside surfaces. The simplicity of geometric variation can be seen in* Interpolation *(opposite), a Hayden sculpture of six acrylic strips connected to form two interrelated triangles, one being inserted into the other.*



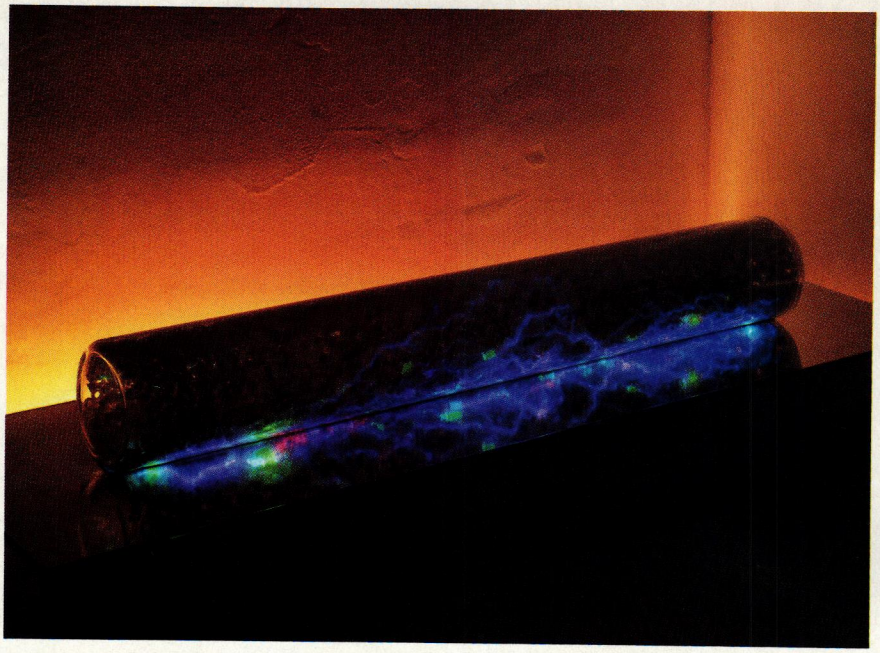
here from Canada after my first visit to Los Angeles many years ago. Not only has the light here provided inspiration for my work, but also the abundance of those researching the field of light, and manufacturers of lighting products located on the West Coast are the most varied and intense anywhere. Because of these factors, I have unlimited resources at my fingertips."

As Hayden's public-space commissions increased in size and the time needed in which to complete them, he found little time to create smaller sculptures for residential and commercial interiors which could be "carried from room to room" by the collector—although the same type of technology and devotion to construction of the larger pieces apply to the smaller ones as well. Approached by the Beverly Hills firm of Lumetrics, Hayden was given the opportunity to develop a series of one-of-a-kind and limited edition sculptures designed for tabletops and walls. Within eight months, Hayden created 18 prototypes—the designs for some of which had been on his mind for 10 years. Twelve models were put into production and are now marketed exclusively by Lumetrics (five are shown here).

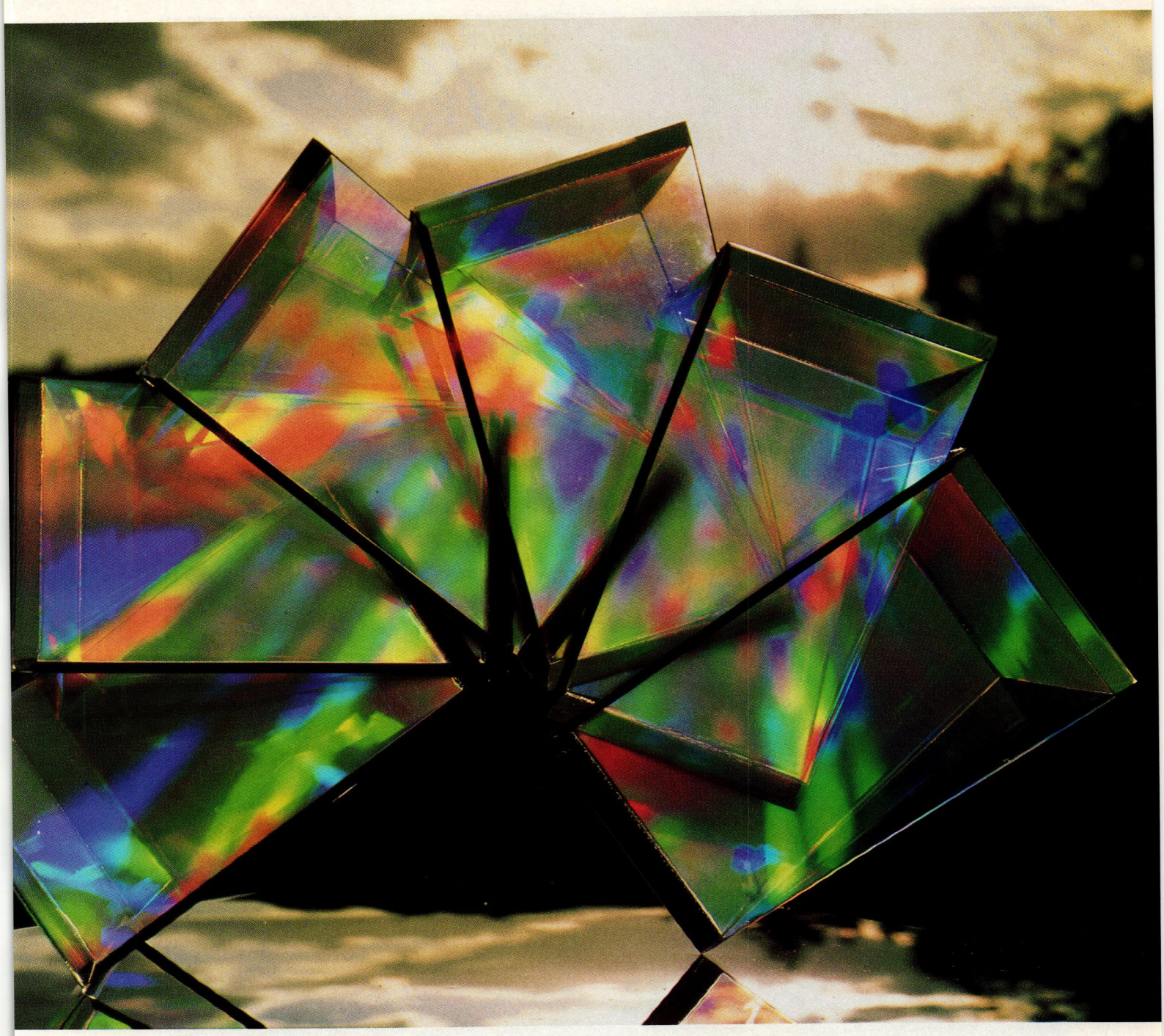
Ranging in a variety of sizes and shapes from six inches in diameter to 144 inches in length, the series also offers a variety of lighting techniques. Because of his love for music, Hayden programs the computer-controlled sculptures as if they were musical compositions, and are best enjoyed—not at a mere quick glance—but over a duration of time. The refraction pieces, as well, change in color, intensity and imagery as sunlight moves across the room or as the viewer changes viewing angles or light sources.

States Hayden, "My works are simple geometric components which I've assembled to capture light. I hope that one is never impressed with all the technology I've used, but, instead, is impressed with the physical beauty of my sculptures of light."

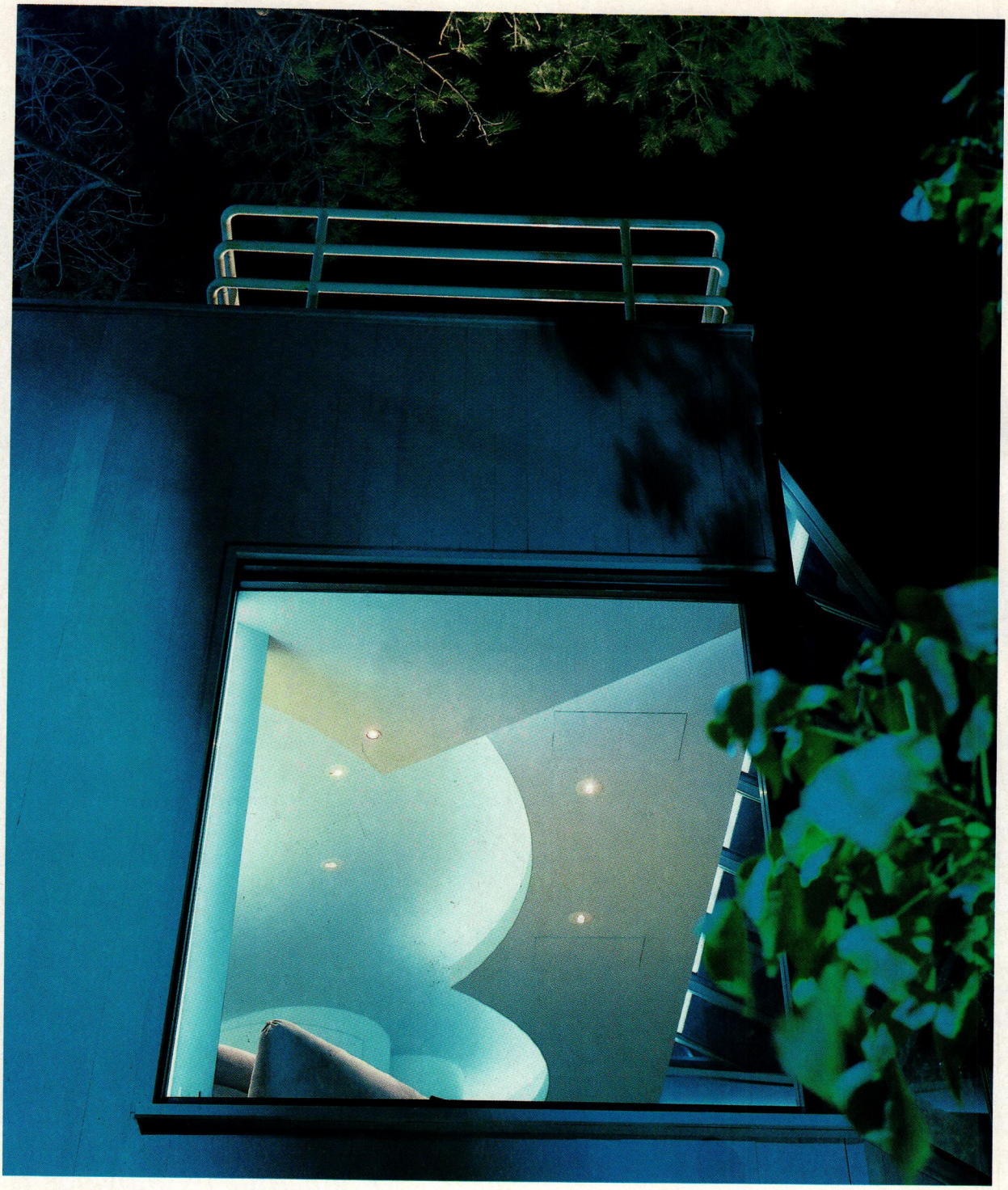
—Gregory Firlotte



Evoking the aurora borealis, Michael Hayden's Aurora Polaris *sculpture (top) also changes in light and color through the ignition and manipulation of argon, an inert gas. When electricity is introduced, the ionized argon repeatedly seeks different routes via hundreds of glass shards, each phosphorized in color and pattern, which fill the hollow walls of a glass cylinder. Shifting transitions of shape, color and light hues in the aptly titled* Transposition *(above) make for a lively projecting and diffracting sculpture. Mounted upon a stainless steel base, argon-filled tubes play to create interrelationships of continually changing luminescent vibrancy. The effect for which* Cascade *(opposite) was named is created through the six connecting units of acrylic plastic, each an equilateral triangle. Each unit is joined at three points to the sequential piece, causing a rise and fall of holographic imagery. The sculpture stands 12 inches.*



"Light and its movement through space is the starting point in all my pieces..."
—Michael Hayden



CURRENT EXPOSURES

Simply Brilliant

Sculpting Inside and Out with Light

Architectural Remodeling, Interiors and Lighting Design by Robert Ross Incorporated

Photography by David Glomb

Master Bedroom

Bed environment: H & G Upholstery
Upholstery fabric: Tomasello
Bedspread and pillow fabrication: Millie Greenberg
Pillow fabric: Terri Roese
Bedspread fabric: Donghia
Cabinetry: Peter Bratina
Marble: Artmarble
Carpet: Decorative Carpets
Acrylic disks: Hudson-Rissman
Paper sculpture (over bed): by Kay Lipton
Sectional lounge: A. Rudin
Lamp: Casella Lighting
Bronze figure: by Edward Glauder
Lithograph: by Robert Natkin

situation, the lighting in this area is a mixture of adjustable low-voltage down lights on both upper and lower portions of the ceiling. Skylights over the fireplace and the recessed art wall are cove lit as well as side lit. All architectural forms at the ceiling and floor are lit with neon to provide ambient, outline and directional light. "Perhaps the most important aspect of the lighting design here is control, in this case by a Lutron dimmer system," says Ross. "Since the architecture now includes many windows to showcase the spectacular views, it was incumbent on us to prevent any unnecessary reflection of interior lighting."

Below the living room is a lower half-moon of space closer to the view of woods and beach, its glass walls and ceiling allowing inside and outside to dissolve one into another. Clearly, this is an area for visually drinking in the ocean's serenity from early morning to twilight. The ability to dim the lighting, concealed cove and downlight as well as floor lamps for task reading and accents, is perhaps most important in this curvilinear haven.

In the master bedroom, with its sweeping ocean view, the existing roof and ceiling were left intact and soffits were added to establish a more intimate scale. The soffits, which intersect with the fireplace, provide a sheltering cove over the bed which then becomes almost an island midst real and mirrored ocean views. Illumination here is provided by uplights placed at the lower ceiling coves and under the bed, as well as low-voltage accent downlights. Also in the master bedroom is an irresistably comfortable lounge area with fireplace, television and modular furniture that practically commands a relaxed attitude. Completed by a landscape beyond, lit by mercury vapor lights and colored filters, this area is yet one more sculptured invitation to come hither and enjoy the view's serenity long after twilight.

—Carol Soucek King

1

CURRENT EXPOSURES

Lighting Design in the California Style

An Overview

by James R. Benya and Ross De Alessi, Principals, Luminae, Inc.

2

1. Saratoga residence entry, lighting design: Luminae, Inc. Photographer: Michael Stokinger. Concealed low-voltage lighting creates the illusion of uplighting from traditional lanterns. 2. Saxe Glass Collection, Oakland Museum, lighting design: Luminae, Inc. Low-voltage display light was used for drama. 3. Gumps 1983 Christmas windows, lighting design: Luminae, Inc. Display director: Robert Mahoney. Scenic designer: James Stearns. Photography: Charles Davis and Joe Schopplein. Miniature settings require a variety of compact incandescent and fluorescent lamps. 4. Shorebreeze lobby, lighting design: Luminae, Inc. Interior architect: Ehrlich-Rominger. Photographer: Douglas Salin. All major lighting technologies—quartz, fluorescent, neon and HID—are used in a single, energy-efficient composition.

Once considered a minor detail and often taken for granted, architectural lighting is now recognized as a design form and specialty needed for the finest interior design and architectural projects. As a design discipline, it is enjoying its first mature period in history. This is partly because of changes in attitude towards lighting due to the energy crises in the 1970s, resulting in a revolution of new products as well as energy codes and conservation practices.

In addition, lighting's current strong position is due to the considerable skill and expertise accumulated by lighting designers and consultants who have developed and demonstrated the sophisticated design techniques in vogue today.

Lighting design in California is uniquely stylized for the life and architecture of the state and its culture. Most of California's climates are moderate, making interior spaces relate more directly to the outdoors, both day and night. The drama and crispness of bright sunshine encourage brighter, whiter night lighting. But most of all, the freedom of interior and architectural design in California demands equally free, creative lighting.

History

Although it would seem natural that California architectural lighting would evolve from the film or television industry, instead the first lighting design pioneers were interior designers. By far the best known is Fran Kellogg Smith, who with Bobbie Railley founded Luminae in Beverly Hills, California, in 1972. Fran recognized what lighting could do and had both the genius and foresight to create the first independent Western practice. The firm grew, opened an office in San Francisco, and began a series of projects specializing in low-voltage lighting, a virtually unheard-of design approach. Fran's friendship with David Winfield Willson and her marriage to the late Fred Bertolone brought these men into the field, and they became the recognized pioneers and Western lighting designers of the 1970s. Many current lighting design specialists owe their interest to a speech or article by Fran or David.

The interest in lighting design became apparent as students in design colleges began to hear of Fran, Fred and David's work. Luminae became a training ground for apprentices and interns, since there were no design degree programs in lighting design. The especially skilled and talented went on to become the second generation of designers, particularly Jan Lennox Moyer and

3

4

5

6

5. Franco Ferrini Shoes, lighting design: Luminae, Inc. Architect: Foothill Design Group. Interior designer: Karen Kitowski, ASID. Color layers, using blue fill and white quartz key light, illuminate this window dramatically with only 200 watts. The project was a 1985 Edison Award winner. 6. Pasadena Showcase House, lighting design: Luminae, Inc. Lighting fixtures: Wendelighting. The natural environment is used as an ambient, indirect light reflector. 7. Oracle Corporation executive suite, lighting design: Luminae, Inc. Interior architect: Ehrlich-Rominger. Photographer: Steve Whittaker Photography. Subtle changes in color temperature create the illusion of two-dimensionality from three-dimensional objects. 8. Tower Records headquarters, lighting design: Luminae, Inc. Architect: Robert Tanaka. Interior Designer: Patty Glickbarg. Photographer: Peter Marcus. Colored cold cathode and PAR-36 pinspots are used to create a sense of playful organization.

Nancy McCoy Burns. The growing acceptance of lighting design was being met with a few more designers, mostly those who studied with one of the pioneers.

(About the same time, one of the Eastern lighting design firms, Grenald Associates, became the first to open a major West Coast office. Grenald has been followed by a number of other firms, such as Horton-Lees and Wheel-Gerztoff, which are still primarily practicing an East Coast look, but also providing a more complete range of design services available in the West.)

The work of the first two generations of California lighting designers strongly established the style, and also solidified lighting design as a practice. The second generation of lighting designers succeeded in moving into retail and commercial office projects. And again, new interns and apprentices became interested and pursued careers as lighting consultants.

The latest generation of California lighting design firms shows the maturity of the field. Of four Edison Awards to date, two have been won by California designers (Michael Souter and Jan Moyer), and Awards of Distinction to several others, including Jan Moyer, Ross De Alessi, and Bruce Kalkowski. David Winfield Willson and Alan Lucas are almost annual award-winners in the Halo Lighting Design Competition. And now, with California's advanced energy code, Title 24, firms having a commercial practice are pioneering high-quality office and retail lighting using advanced technologies and relatively low energy consumption.

What Is the California Style?

The California Style is distinctive in its use of certain major lighting approaches and ingredients:

Low-Voltage Lighting

As an architectural light source, low-voltage lighting has been available for years and has been used by many East Coast, as well as Western, designers. But the California design community demanded the superior drama and contrast of low-voltage, and all new fixtures using standard low-voltage lamps and the newer quartz MR-16 lamp were developed by pioneering manufacturers like Capri, Alesco and Nightscaping.

The superior control of low-voltage lighting allows for many different approaches. One of the most common, as in Figure 2, is the extreme contrast and drama used for display purposes. The Saxe Glass Collection, publicly shown for the first time, was an incredible diversity of art which re-

quired a piece-by-piece lighting design. Only low-voltage could afford the designer both the flexibility and the ability to light glass, a material which uses light in many unforgiving ways.

But low-voltage is also the fine paintbrush of the subtle designer. In the entrance to a home in Saratoga (Figure 1), standard voltage lanterns are augmented by low-voltage uplights into the trees. The illusion of the lanterns actually lighting the trees is created in part by the sharp cutoff and easy concealment of PAR-36 low-voltage lamps.

Technology

The California designers use the latest technologies in lighting, taking advantage of new lamps and materials almost immediately. Many of the clever new halogen and compact fluorescent fixtures are designed to solve common design problems in a less expensive, creative way. Solid and aesthetic uses of high intensity discharge (HID) lamps are also employed in commercial work to maintain energy code compliance.

The San Francisco Gumps' Christmas windows, a nationally renowned attraction, are shown in Figure 3. This design done in 1983 used a combination of PAR-46, PAR-36, MR-16, R-30, twin tube compact fluorescent and standard voltage framing projectors. Fixtures and lampholders often had to be invented to hold the source and its associated color medium or lens.

Technology also is often aimed at conserving energy and easing maintenance. The atrium lobby of Shorebreeze, an office building in Belmont, California (Figure 4), is lighted with decorative Italian pendants, surrounded by a complementary coffer of blue cold cathode. MR-16 wallwashers and downlights are combined with the quartz downlight component of the pendants to provide warmer, people-space light. The large tapestry is framed using four mini-ellipse theatrical projectors. At night, metal halide lamps are used for security and energy efficiency. The building, including the atrium, operates at less than 1.5 watts/square foot.

Layering

Layered lighting design is also known as "key-fill" or "task-ambient." It is based on the philosophy of several lighting sources, each contributing an important portion of an entire composition. It is this compositional approach, without reliance upon the sparkle or glow of an ornamental fixture, that is especially indicative of the California style.

A display window of Franco Ferrini (Figure 5), a shoe store in Sacramento, is lighted

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with only four low-voltage heads. Two are flood lamps, providing the fill light with a blue filter. The remaining track fixtures are spots, focused onto the key displays, and the window is effectively lighted with only 200 watts.

In the Pasadena Showcase House garden (Figure 6), Wendelights have been used in an unusual outdoor version of task-ambient lighting. The fill light is caused by up-light in the lower plantings and up into the live oak tree, which becomes an indirect light source. Key light is focused on the water feature from above, making it the center of attention without the "cheap" look of a single spotlight.

Color

Colored light has a liveliness and vibrancy unobtainable with pigment. Designs appear fresher, deeper and often more dramatic. Another distinctive California notion is to use sophisticated, purposeful coloration in the lighting.

In the Tower Records Corporate Headquarters, Sacramento, cold cathode lighting step coffers (Figure 8) are a playful relief from the clean, white architecture. Low-voltage halogen fill and accent lights keep the "people space" in a natural white balance. The space is ultimately usable both as business and pleasure, primarily due to the lighting system design.

More subtle use of color is used at the Oracle Corporation Headquarters in Belmont (Figure 7). Art niches housing invaluable artifacts from the Far East use the principles of color temperature to create the illusion of two-dimensionality. Ordinarily, cooler (higher color temperature) light recedes, and is used as horizon or back light to increase depth. Here, the situation is reversed: a combination of 2600 Kelvin horizon light, 3100 Kelvin fill light, and 4200 Kelvin key light, from a combination of quartz strips inside and recessed MR-16 fixtures outside of the niches, makes the pieces appear to flatten. The color effects are worked in closely with the overall interior design and lighting to prevent looking contrived or strange.

Boldness

The design community in California expects lighting to be as bold and, occasionally, as wild or magnificent as the architecture that is being lighted. Whereas many of the designs are subtle, the need for impact in certain circumstances is tantamount.

The Tab Products showroom in Chicago (Figure 10) epitomizes California interior boldness, fully dramatized by lighting. A mixture of line voltage and low-voltage fixtures is used in this renovation. The lighting, though, is not in itself bold, but rather plays along with the architecture and the point it is trying to make.

For the exterior of this residence in Tiburon, California (Figure 12), the client intended to have the home luminously defined on special occasions. A powerful, layered combination was used to show the home, its landscaping, and its interior to the approaching eye. A slight amount of color also was introduced, adding to the impact. Note that the decorative, ornamental fixtures are lamped-down and used as fill lights.

Freedom

At the leading edge of American youth and spirit, California designers expect more freedom of their work than anything else. Avoiding the ruts of repetition, rules, and accepted norms, the lighting designs which follow often are clever and effective. Broken rules, in fact, often lead to the best designs.

In the 1987 San Francisco Showcase House, a 12-volt grid was stretched near the ceiling of the teenage girl's room (Figure 11). From it hung orbs (focused metal reflector quartz lamps), "moons" (converted G-lamps from 120 to 12 volt), and "stars" (grain-of-wheat bulbs). Strong blue upwash from an MR-16 painted on excellent color-wheel backdrop for the planets hangs from the grid.

The *Ant and the Grasshopper*, a children's play, premiered at Flint Center in Cupertino, California. Bold, saturated color washes were used to distinguish different acts of the play (which were seasons of the year). Here (Figure 9), a salmon-pink wash signified spring. Traditionally discouraged in theater because of many side effects, these color washes were ideal in establishing the living significance of seasons and their moods for children.

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9: The Ant and the Grasshopper, *lighting Design: Luminae, Inc. Directed by C. James Quittner. Saturated color wash with limited key light creates an overwhelming spring-like feeling in this children's play.*

The Future of California Lighting Style

By now, most designers have seen and studied the approaches of the California Style and have begun to adapt their own work to include useful notions from it. Recent award-winners have often used the color, boldness or freedom, instead of the more ornamental, full and understated East Coast style to achieve the design purpose.

Whether the style will survive, or become part of a homogenous American style, is hard to say. The strong popular trend in decorative and ornamental fixtures is more traditionally East Coast or European, and often antithetical to the California approach. But, as seen in many fields of art and design, it is probable that the principles which make up the California approach will continue to provide real creative leadership in this important aspect of environmental design.

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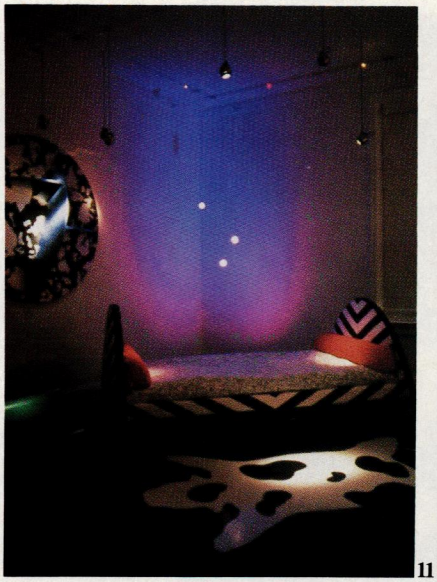

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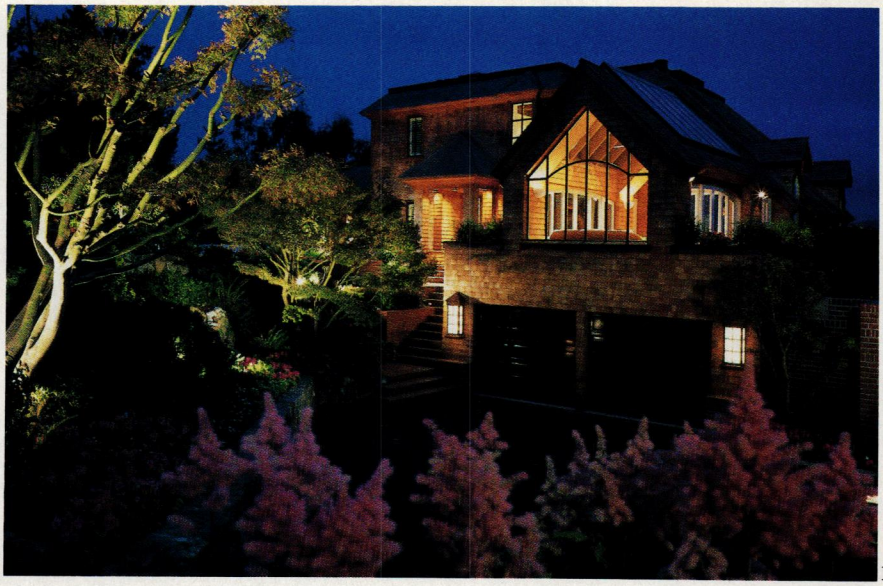

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10. Tab Products showroom, Chicago Merchandise Mart, lighting design: Luminae, Inc. Architectural and interior design: Wessell Associates. Photographer: Barbara Karant and Associates. Extreme contrast of interior design is further emphasized by focal line—and low-voltage lighting. 11. San Francisco Showcase House, lighting design: Luminae, Inc. Interior designer: Connie Buckner Interiors. Planets of light are suspended from a low-voltage grid against a colored backdrop. 12. Tiburon residence, exterior, lighting design: Luminae, Inc. Photographer: Douglas Salin. Bold, colored landscape lighting works harmoniously with strong traditional architectural lighting to create a special sense of arrival.

THE SPORTS CONNECTION

A Light Workout

The Sports Connection Spectrum

Interior Design/Architecture and Lighting Design by Miller-Truax
Jay Truax, Project Principal, Roger Charles, Project Director/Design
Greg Shubin, Affiliate Member IBD, Project Designer
Interior Design by Design I Interiors, Kim Vrungos, Senior Project Designer
RWR Associates, Electrical Consultants

Photography by David Glomb

Sinewy and sensual can describe many of the fitness devotees that patronize the Sports Connection Spectrum of Manhattan Beach, California. These words also aptly fit the interior of the popular health and fitness center located in this affluent seaside community. "The owner wanted a space where one can see and be seen in," says interior and lighting designer Greg Shubin. "They wanted the space to reflect a feeling of resort comfort with the sophistication found in a business executive club."

"Our approach was to create a warm atmosphere where connecting and intersecting geometric forms were articulated with ambient illumination," adds Roger Charles, project director of design. "We viewed this space as something we could sculpt—asymmetrical but with direction."

Their objective for interior illumination strove to achieve true color rendition and lighting most complementary to club members. Natural light flooded the space through skylights, while incandescent lighting continued the ambience in a nighttime environment. Fluorescent 3000k fixtures were selected for this task, chosen with the collaboration of Gregory Smith from RWR Associates. The interior architects also sought to humanize the former 65,000-square-foot warehouse with its huge, almost overbearing structural parts. Neon tubes, tucked in pockets formed by layered soffits, flow throughout, not only downplaying the 16-foot high ceiling but also creating visual interest. "Neon makes a strong presence in the design both night and day," notes Charles. "Neon is ideal ambient lighting because it doesn't give off heat and the filaments have a life expectancy of 15 years."

Striking, too, is the sculptural screen, created from mitered laboratory tubing injected with neon gas. Serving as both an art object and divider between the salad bar and deli, this cascading light panel is supported by stainless steel rods suspended from the ceiling to the rear of the bar. Much like a workspace, the lighting was key to creating an interior environment that facilitates another kind of productivity: health and fitness. The success of that endeavor is measured by a few more muscles for members and a prestigious 1987 citation for the best use of neon from the Illuminating Engineering Society.

—Rick Eng

Entry (previous pages)

Reception desk and glass screen: Northwestern
Graphics: designed by Greg Shubin
Interior plantscape throughout: Touch of Green
Flase columns: Alesco
Downlights throughout: Capri
Sconce: Lightolier
Pole light (at left): Northwestern/C.W. Cole
Soffit design and construction: designed by Miller-Truax, fabricated by Capito Interiors

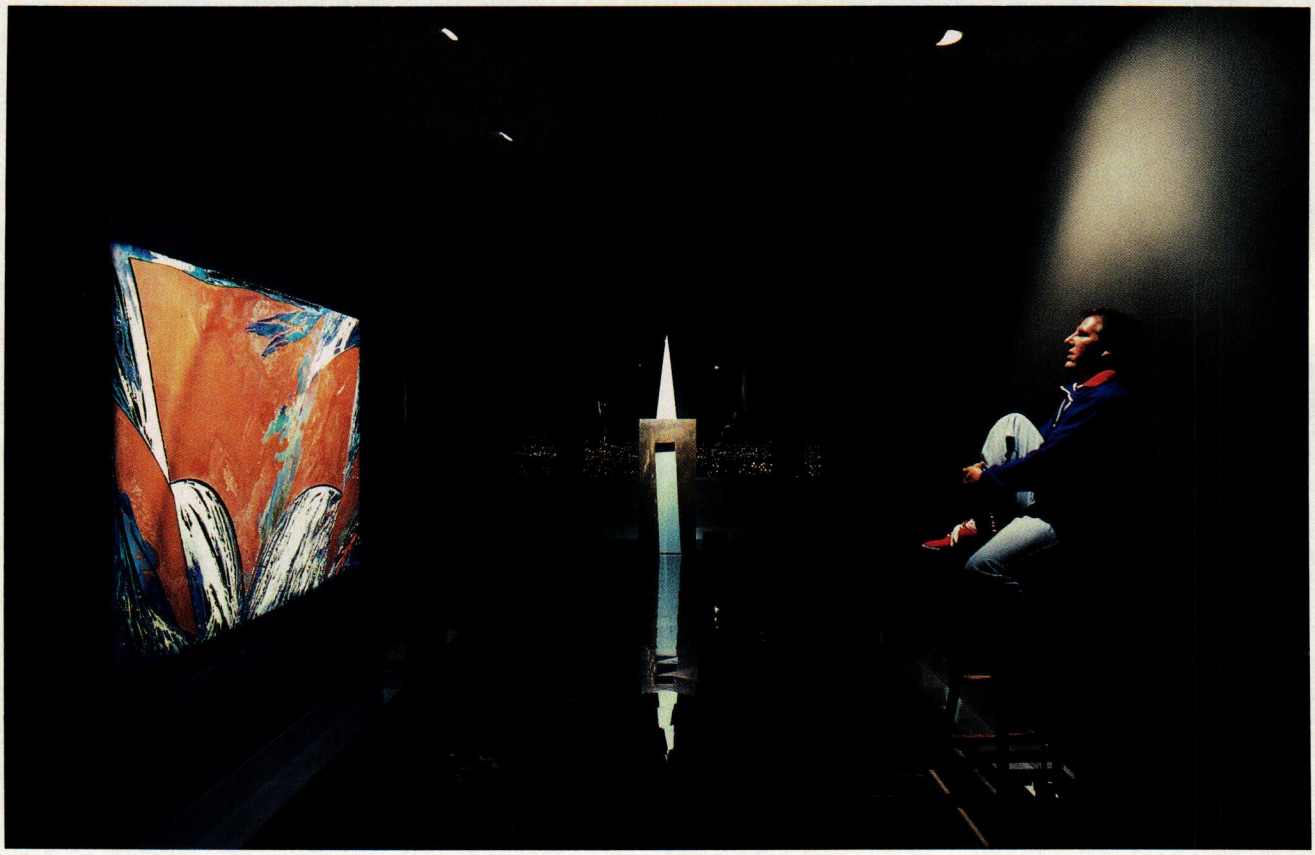
Salad Bar

Chairs: Loewenstein
Tables, high tables and stools: Gary Kaplan & Assoc.
Carpet: Durkan Patterned Carpet
Tile pavers: Emser
Salad bar and counter: Northwestern
Neon bar lights and signage: Clear Lights
Sconces: Lightolier

Sensed But Not Seen

Lighting as Drama in Southern California

Lighting Design by John Case **Photography by David Kramer**



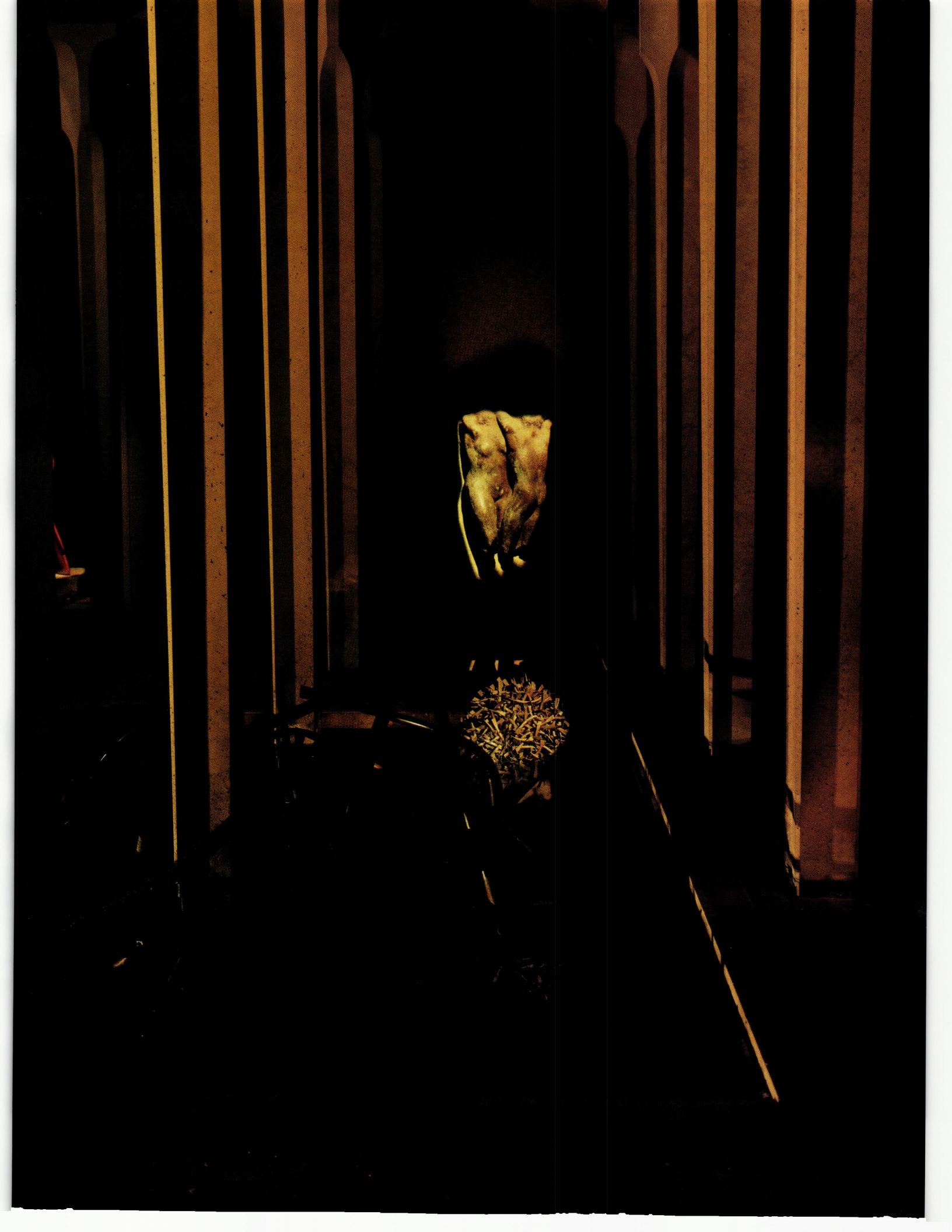
Above: Corporate drama is created by lighting designer John Case, shown here in the executive floor lobby of the Transamerica Headquarters, Los Angeles. In a reflective mood, Case gazes at Mitchell's Falls, *a cement polymer construction by Laddie John Dill. Brother Guy Dill's untitled steel and glass sculpture stands solemnly against the Los Angeles skyline. Interior design by United Business Interiors. Opposite: Like visual poetry, John Case lights a portion of the sculpture garden at the San Diego Museum of Art. Saul Baizerman's* Sonata Primitive *torso and, in the foreground, Claire Falkenstein's* Accelerated Point *bask serenely under quartz halogen light via custom optical projectors.*

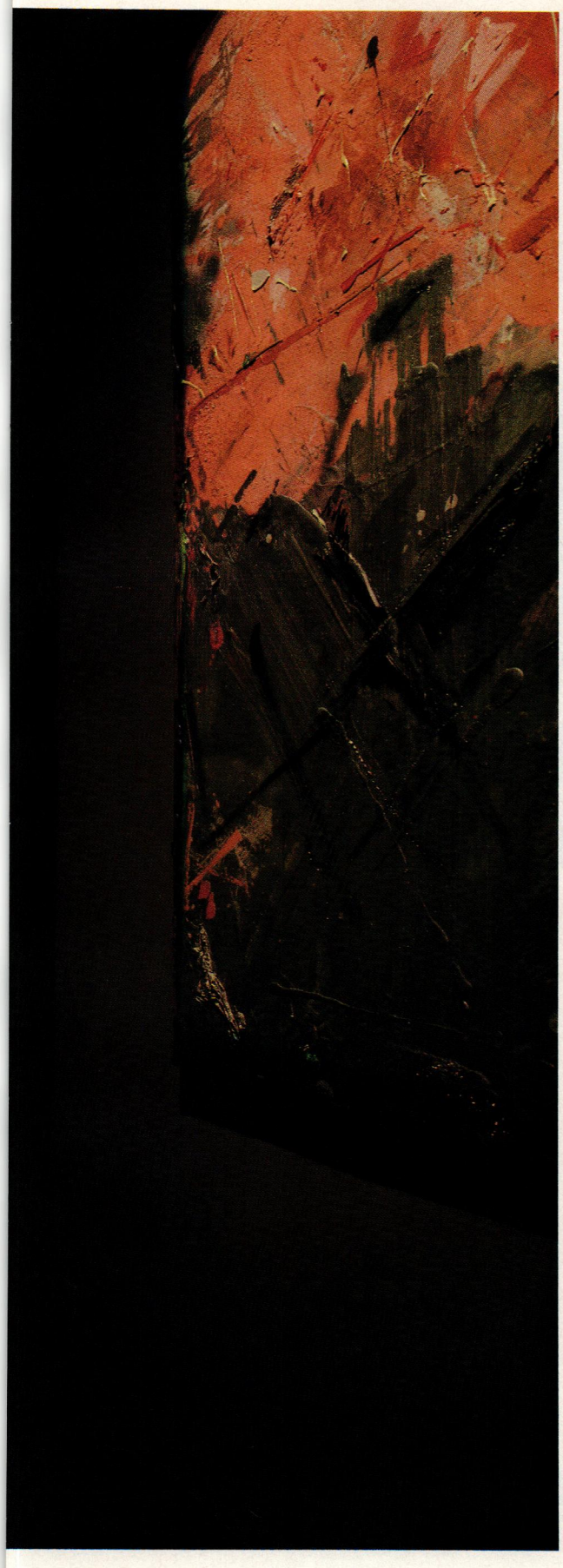
A helicopter lands in the middle of night on the grounds of a sizable private estate in Southern California. The owner, a well-to-do businessman, is rather tired from his round of East Coast business meetings. Minutes before the chopper touches down, he reaches for a remote control device and—presto!—his manse is instantly illuminated at the press of a button. Thanks to San Diego-based lighting consultant and designer, John Case, the businessman no longer has to fumble for a myriad of light switches in each room of the house.

"Why should anyone have to spend 15 minutes searching for and turning on light switches?" asks Case. "With one button, a variety of tasks can be performed." For nearly 20 years, he has sought practical solutions to lighting problems for residential and commercial installations across the nation. And he is not content to consider merely the aesthetic side of lighting, either. From the beginning of his career, Case has designed switching systems and light fixtures as well.

"So many times," he notes, "lighting designers are called in after projects are well underway. Usually by then, many problems need to be solved. That is why I stress to interior designers and architects that lighting designers be consulted from the onset so that proper switching elements and light distribution can be achieved and future needs anticipated."

It has always been Case's philosophy that lighting should be sensed and not





seen. To achieve this, Case conceals certain lighting fixtures as much as possible so that the objects illuminated are not surrounded with dangling or mounted fixtures and wires. Quartz halogen is the light source Case prefers most, and the optical projector is the style of fixture most chosen for illuminating objects. With optical projectors, a template is made in the shape of the object to be lit and placed over the lamp, thus eliminating excess light spillage. Elsewhere in Case's projects, appropriate table lamps, wall sconces, torchieres and other fixtures are used with discretion.

Says Case, "One common error is that too often a lot of lighting is used in a few places, when just a *little* amount of lighting in a *lot* of places would be more suitable. In other words, people have a tendency to use a 150-watt spotlight where only 20 watts is actually needed. This goes hand in hand with wrong fixture selection and, again, improper planning. The goal is to bring out the work done by the interior designer or architect. A beautiful project by day can be a disaster by night if the lighting is not correct.

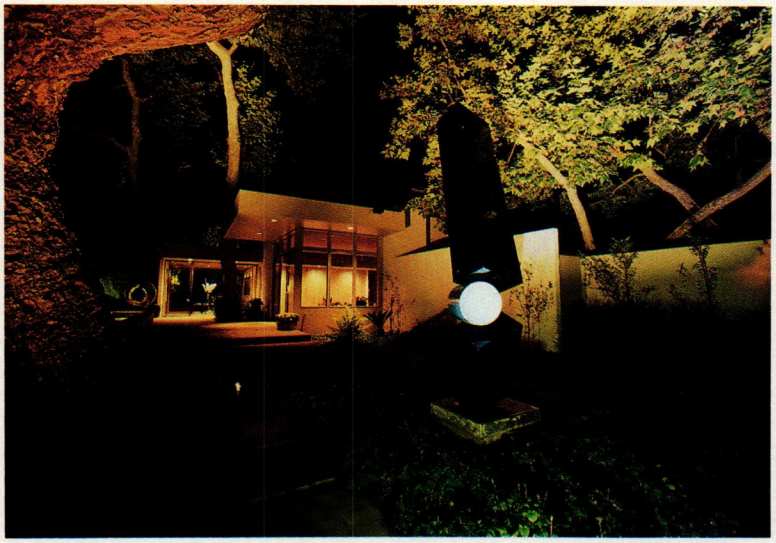
"Switching systems," he continues, "do not have to be ugly or awkwardly placed, either. For example, we engrave buttons with their functions, and make the switch housing part of the decor. Also, audio systems can be tied in with the lighting for the sake of convenience."

Case's view on residential lighting is that a home should be softly lit upon entering—inviting without the necessity of bright lights. For the Charles Mitchell residence, shown on these pages, Case created a hallway that becomes a passage of visual delights by evening. Two enormous artworks by Sheila Elias and Steve Grossman seem to float in an undefined space—the lighting source as much a mystery as the room itself. Without prodding, the eye is drawn outward to a Guy Dill sculpture beyond the pool where trees literally glow in the night.

When it comes to corporate, hospitality or public space interiors, Case provides an aura of lighting—not to mention a touch of drama—that equals the prestige and authority of his high profile clientele.

As technology advances and projects become more demanding, Case admits it becomes more apparent that managing light —indoors and out, day or night—is an art in itself.

—Gregory Firlotte



Left: Transformed into a mysterious passageway at evening, this hall in the Charles Mitchell residence, Brentwood, California, features Sheila Elias' Golden Star *(right), mixed media on canvas; Steve Grossman's untitled painted wood construction (left); and beyond the pool, Guy Dill's cement polymer sculpture (center)—all lit by John Case to evoke a mood of serenity. Above: At the Mitchell residence, designed by architect Michael O'Sullivan, a Jim Mitchell painted steel sculpture and surrounding trees are illuminated by concealed sources.*

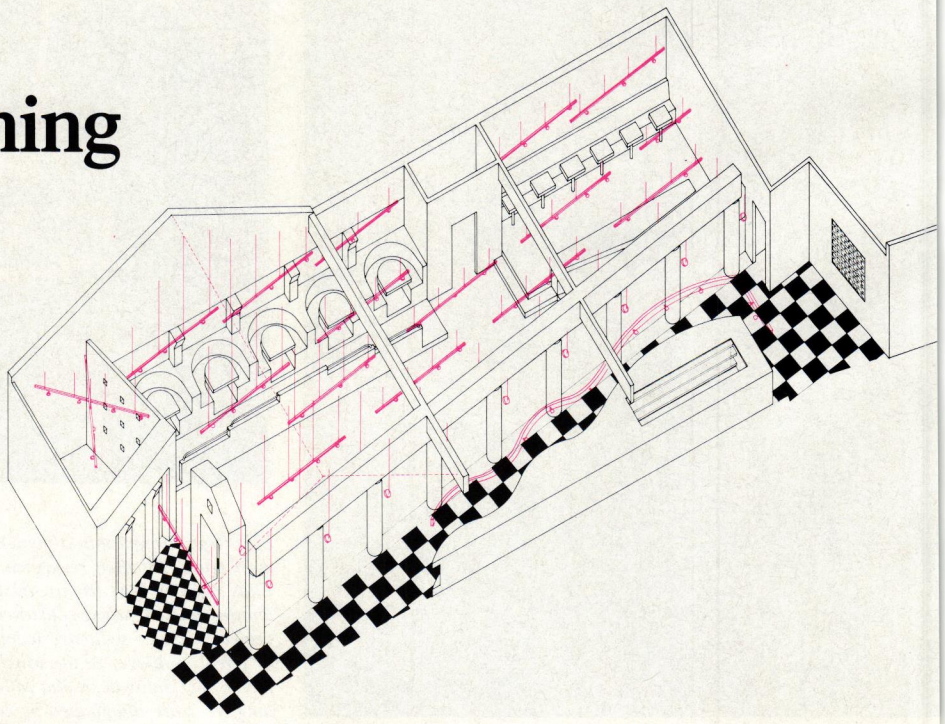
CURRENT EXPOSURES

Theater for Dining

The Spotlight Is on Guests at Harlands

Architecture by Matthew W. Kennedy, AIA, Kennedy Lutz Architecture
Interior Design by Charles J. Grebmeier, ASID, Grebmeier Burklund Interior Design Group
Lighting Design by Donald L. Maxcy, IBD, ASID, Design Associates

Photography by Russell Abraham



"Art is long—Life is short." Under these words, inscribed in Latin, guests pass nightly into the private dining space of Harlands Restaurant in Fresno, California.

The statement is an ideal credo for this new establishment. The 3,500-square-foot space is a showplace for the illumination of people as art. And it is a sparkly, zesty place where the seriousness of life and its brevity can be disregarded easily.

The design team on the Harlands project was committed to the belief that a restaurant should be an experience where people go out to be seen and feel good. "An interior must be a backdrop or stage for its occupants," states Charles J. Grebmeier, ASID, Grebmeier Burklund, Monterey, California, the project's interior designer and a former television producer and set designer. The cast's other stars included: Matthew W. Kennedy, AIA, of Kennedy Lutz Architecture in Fresno; Donald L. Maxcy, IBD, ASID, lighting designer, Monterey; and Grebmeier's associate, Gunnar Burklund. Harland's co-owners are developer Gary Meyer and chef Roy Harland.

"We aimed to achieve a theatrical experience, where the form is strong and the lighting is art," explains Maxcy, who worked closely with Grebmeier in developing the highlighting of detailed architectural interior forms. (The restaurant earned an Honorable Mention in this year's Halo/SPI Lighting Competition.) Architect Kennedy designed several primitive architectural forms for the space: the diagonal colonnade, a split-portal entry, a dramatic curving bar, the formal facade for the private dining room. Designer Grebmeier's colors—in his selections of fabrics, paint, lighting gels and furnishings—intensify the restaurant's glamour and appeal. Chef Roy Harland, renowned in the region for his California cuisine, also contributed to the design development—the result, in fact, was the polishing and merging of the team's several talents. After many years of working for fine restaurants, Harland opened his own establishment in 1982 in an elegant location, seating but

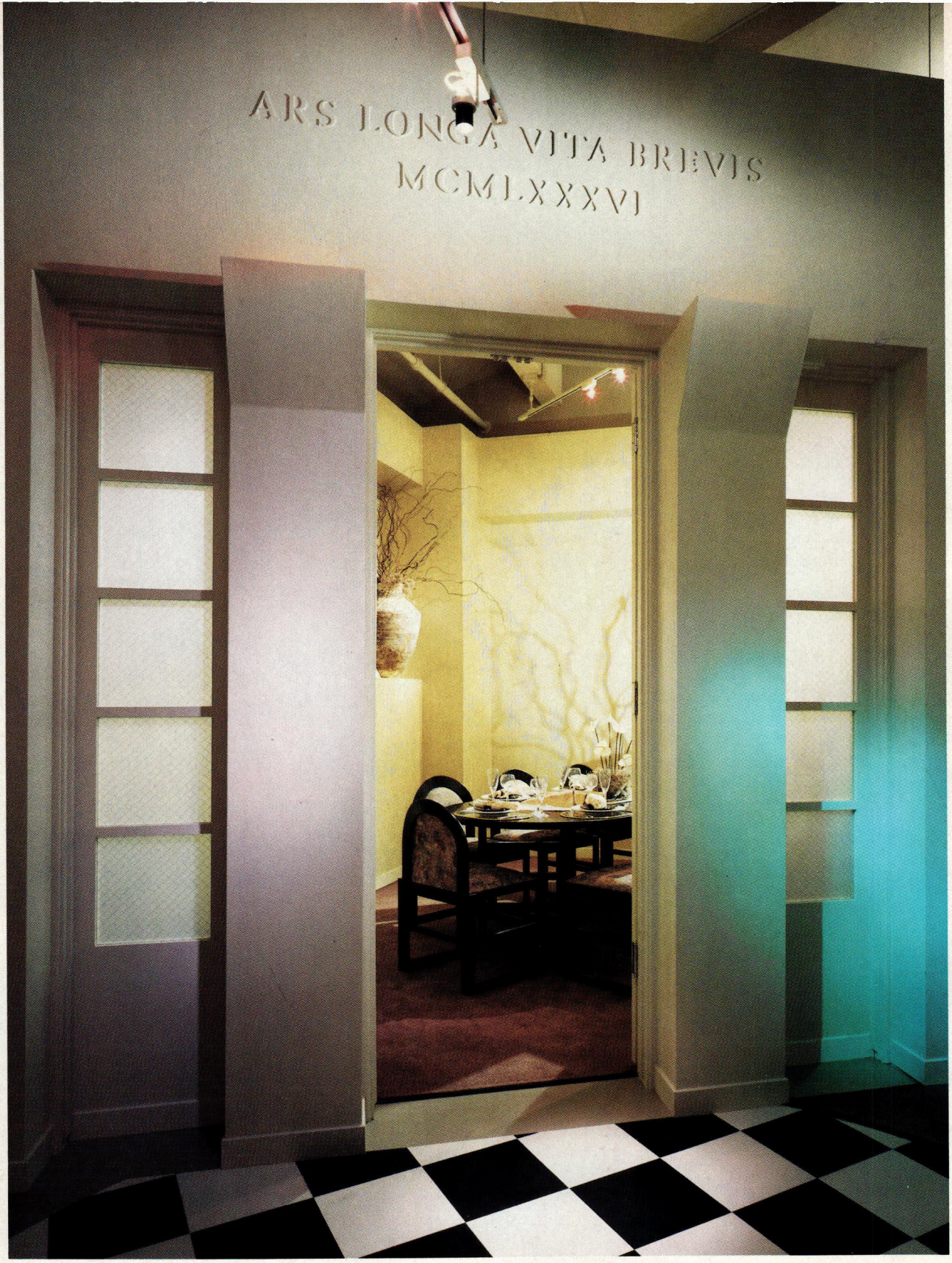
Continued on page 194

Bar

Chairs: Conde House
Chair fabric: Ian Wall Limited
Tiles: Azrock
Bar counter: Wilsonart
Electrified tulips: Garmann Riviera Design
Lighting: Halo; Capri

Dining Area (following pages)

Chairs: Conde House
Chair fabric: Ian Wall Limited
Sidechairs: Conde House
Carpet: Stratton



Private Dining Room

Tile: Azrock
Carpet: Stratton
Chairs: Conde House
Chair fabric: Silk Dynasty

Designing for a Luminous View

The Imperial Garden Restaurant

In Mill Creek, Washington, 30 minutes from Seattle, the quixotic goal of one Chinese academician stands realized, at last.

It is a garden of earthly delights: This man's restaurant, encircled by a lush, watery mosaic of botany, is a structure of strategic function and stunning simplicity, in the tradition of modern architecture.

The Imperial Garden Restaurant is 7,000 square feet of dining and kitchen areas in cedar and red oak as designed by Rob R. Henry, AIA, of Matthews and Henry Architects in Seattle. Henry worked closely with his client, Steven Cheung—Chairman of the Department of Economics at the University of Hong Kong—to accomplish a restaurant that would be a statement of internationalism—with a focus on the Far East. "My client's goal was to create a restaurant which would blend the Eastern world cuisine and garden environment with Western contemporary architecture," states Henry. "He wanted to move away from the stereotypical Chinese restaurant atmosphere and establish a new type of restaurant—giving the elegance of European dining to Chinese food."

The site of the restaurant, which is the anchor business of a 26,000-square-foot interior mall of retail and office space, made viable Cheung's dream. "The land was a low bog area," Henry says. "It was very easily converted into a pond, with a surrounding forested area that would give privacy to guests walking in the garden."

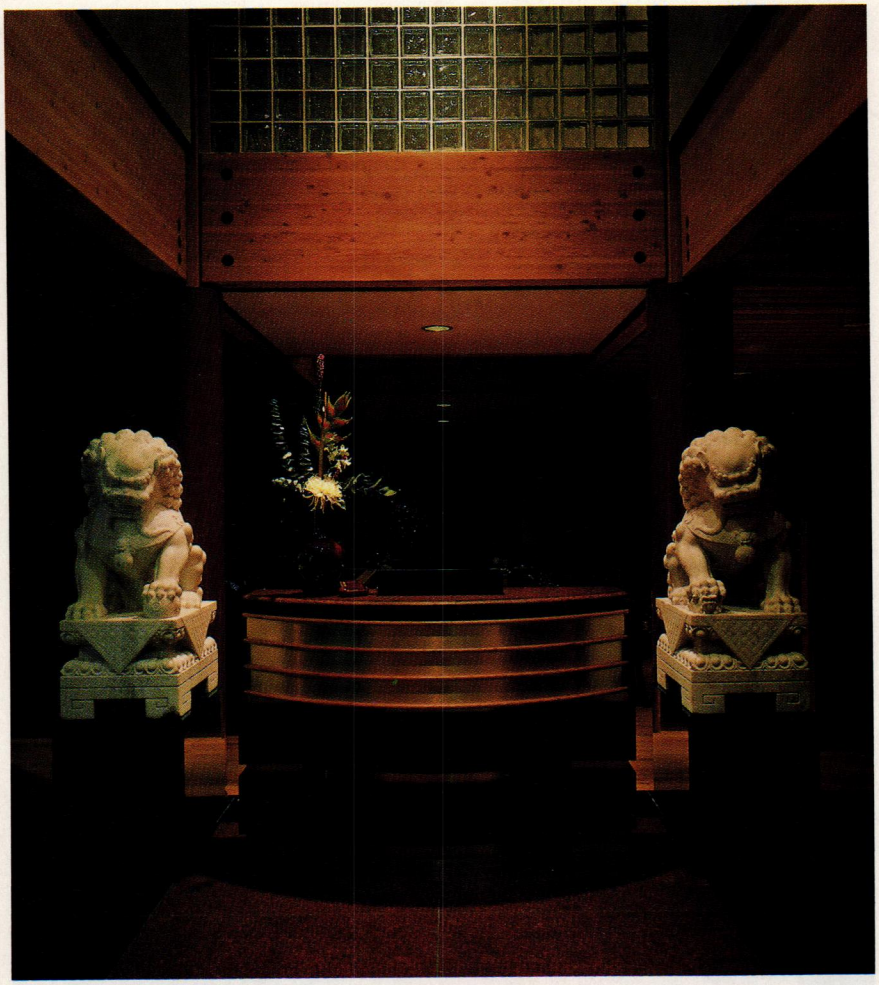
The restaurant's interrelationship with its idyllic surrounds led to a multi-level treatment of the dining areas, allowing all guests a view of the illuminated grounds. The client's design responsibility for the garden surroundings extended to night illumination, as well. "His idea was to illuminate the exterior so that no light sources would be seen—conventional indirect lighting but particularly well handled," the architect explains. The terraces gradually descend to the pond surface, giving an immediate sense of the out-of-doors. Interior lighting of the restaurant is controlled with respect to the luminous view, which at night must be free of reflections to be fully appreciated.

"We did not have a large budget for lighting, so we selected a simple downlight, adjustable by rheostat, for every table," Henry explains. "In a Chinese restaurant, it is always difficult to use table candles because of the large numbers of food dishes which are served in the middle of the table." The result is distinctively contemporary, unexpected in the traditional Chinese restaurant.

Fixture location was conceived in the architectural design phase, with ceiling panels

Interior Design/Architecture/Lighting Design
by Rob R. Henry, AIA, Matthews and Henry Architects
Landscape/Kitchen Design by Steven Cheung

Photography by Mark Ricketts



Entry (above right)

Peking lions, circa 18th century: client's collection
Reception treatment: custom by architect
Flooring: Hong Kong granite
Lighting: Lightolier

Sushi Bar/Lounge

Carpet: Harbinger
Bar chairs: Shelby Williams
Bar: Hong Kong granite
Lighting: Lightolier

Interior lighting of the restaurant is controlled with respect to the luminous view.

Dining Areas

Dining chairs: imported, Hong Kong
Carpet: Harbinger
Lighting: Lightolier
Glass block: Pittsburgh Corning

broken into four sections. Tables were arranged under the panels and additional fixtures were added for the larger tables.

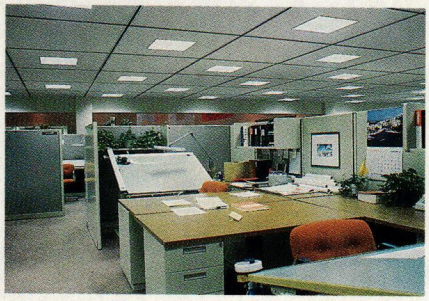
The restaurant's kitchen is supported by a preparation area on the basement level, a necessary addition for the complexity of Chinese cooking. Overhead, fluorescent lighting illuminates all, including Peking duck roasters and hooded woks. Henry assisted in executing his client's concept for the kitchen.

The Imperial Garden's color treatment symbolizes well the restaurant's integration of East and West: the peach, black, maroon and sand colors are accented by a shimmering of glass block between levels, echoing the waterfalls in the view beyond.

—Dana Collins

Lighting the Office Environment of the 1990s and Beyond

by Randy Burkett, IES, Vice President, Director, Lighting Design Group, Hellmuth, Obata & Kassabaum, Inc.



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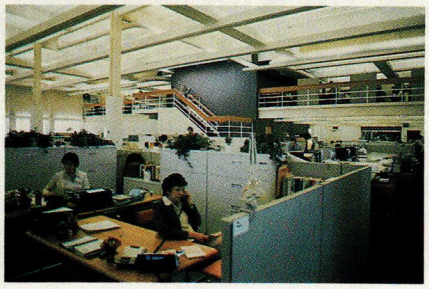

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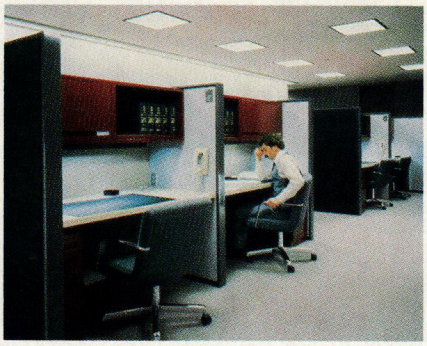

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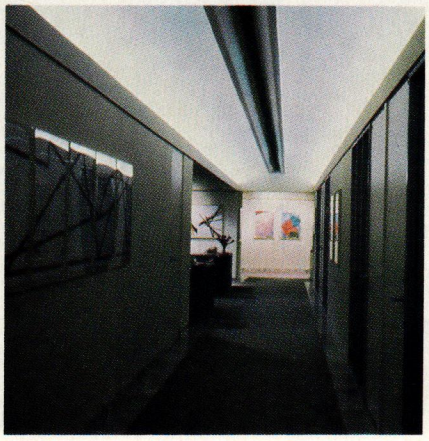

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Over the past 10 years the office has been swept up into a technological revolution that has forever altered the fabric of American business. The modern office is in full stride toward a 21st century that was only recently imaginable.

There is no turning back.

The built environment that houses modern office activity is changing along with the structure of business. Lighting, as an integral part of that environment, is being presented with a myriad of challenges, some of which go far beyond present day concepts about the role of lighting in the office. This redefining of office lighting, although subtle, has already begun.

What to Expect from the 1990s' Office

The nature of tasks performed in the office will continue to evolve well into the next decade as both national and global economies complete the metamorphosis from an industry to an information base. Video display terminal (VDT) designs, now mostly environmentally subordinate, will become more insensitive to poorly designed building systems. Plasma display—flat plate technology—will reduce desktop space requirements for VDT's to a minimum, as screens are trimmed down to the thickness of a three-ring binder. Paper-based tasks, although not likely to become extinct during this century, will continue to decline as teleconferencing, computer networked mail systems and computer-based information exchange are inherited by a generation weaned on personal computers.

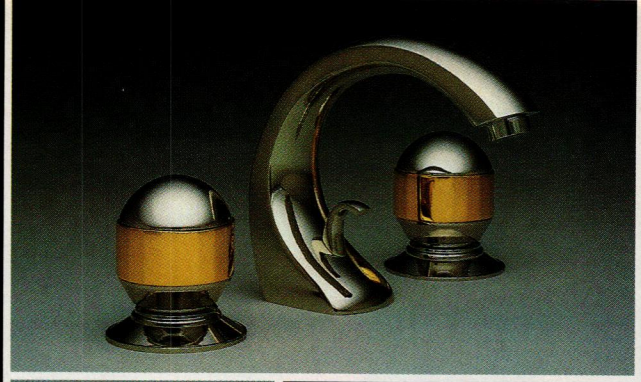
The office as a working "environment" will continue to mature. The rapid growth of the technology-based office has spawned an equally intense, in part reactionary, awareness of the surrounding environment. Examples of this swelling interest can be seen in demands for non-smoking areas. Employers will continue to be forced (sometimes through legal action) into responding constructively to worker complaints and demands concerning the environ-

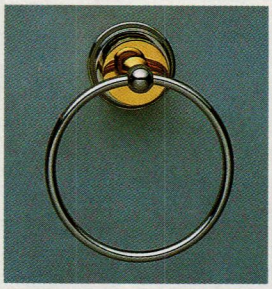
Continued on page 190

1. The deep cell fluorescent parabolic continues to be widely used for its control of angle brightness and contrast as indicated in this design office of Fru-Con Corporate Center, a St. Louis engineering firm. Photo by Bill Mathis. 2. Placement of luminaires in indirect/direct systems will persist as a priority to avoid excessive ceiling brightness. Shown in example is the St. Louis corporate headquarters of Hellmuth, Obata & Kassabaum, Inc. Photo by Barbara Martin. 3. The psychological well-being of the office worker will grow in importance to the corporate client. In this Peat, Marwick, Mitchell St. Louis office, uniform, peripheral wall brightness reinforces feelings of spaciousness and perceptual clarity. Photo by Bill Mathis. 4. Lighting for non-working support areas will increasingly be designed to offer impressions of relaxation and privacy. In a common corridor of the Continental Group corporate headquarters, non-uniform lighting emphasizes peripheral vertical surfaces. Lower illumination levels help to provide appropriate visual direction. Photo by Bill Mathis.

A TOTAL CONCEPT

OF LUXURY AND ELEGANCE





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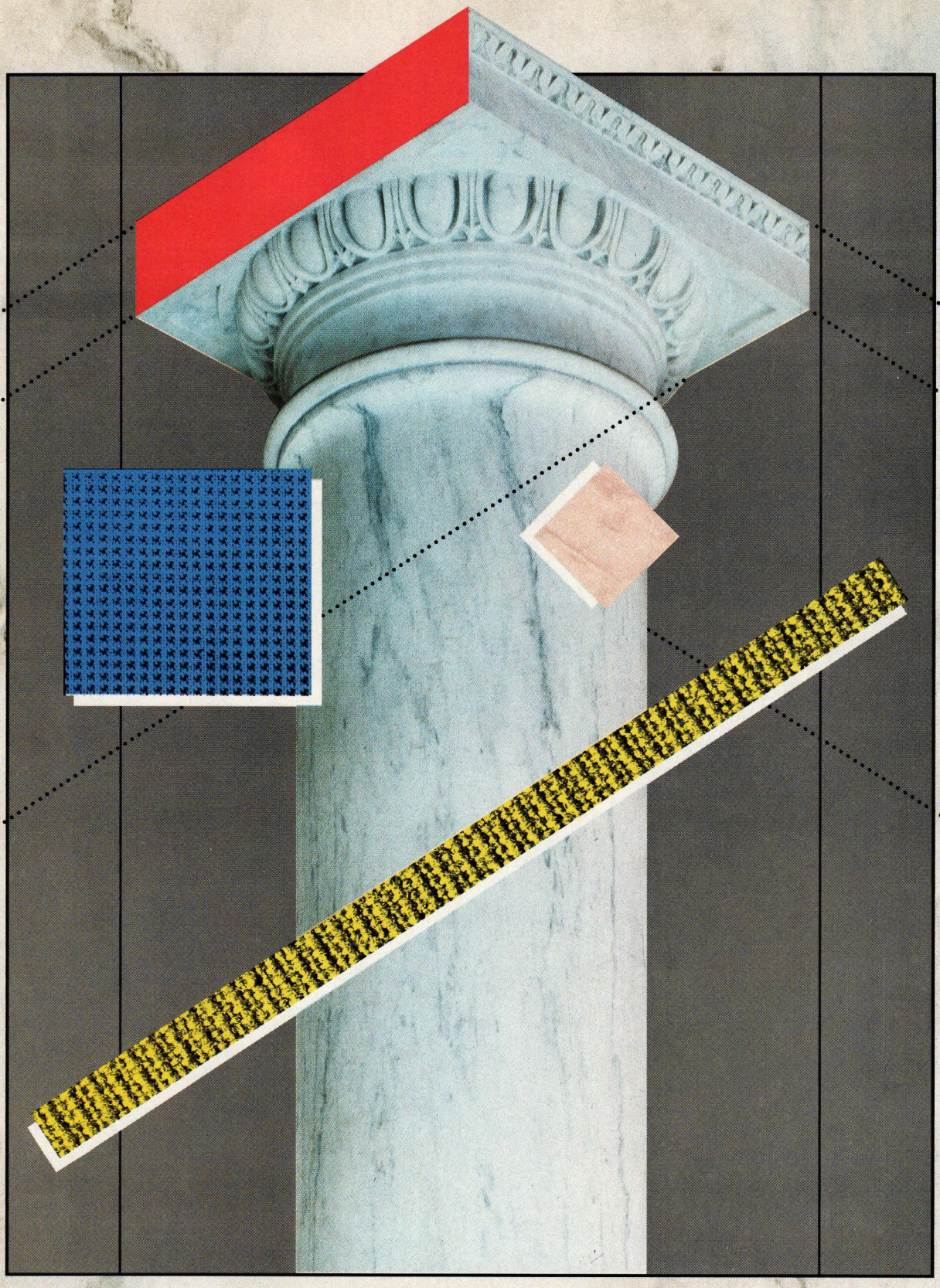

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SYSTEM FURNITURE STRATEGIES

Allsteel

De-emphasizing an ''Industrial'' Look with a New ''Designer'' Image

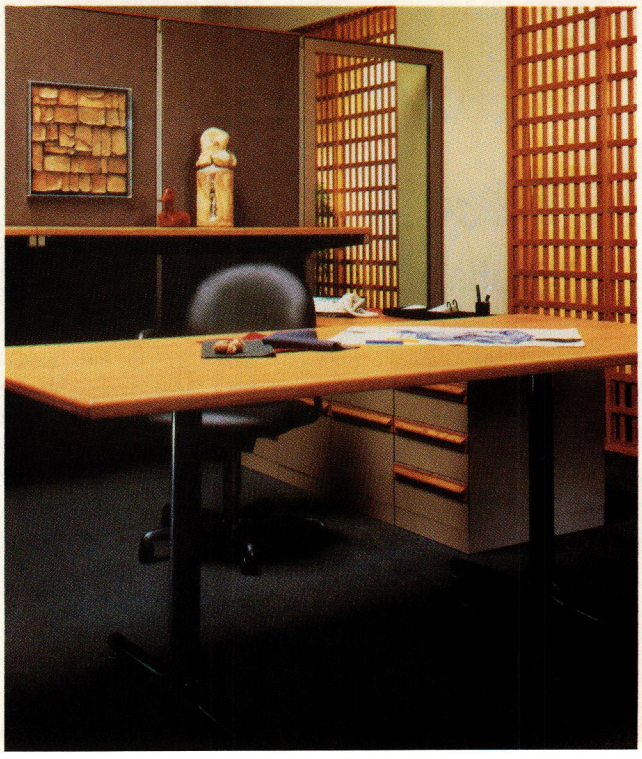
For Allsteel, the symbolic removal of a punctuation mark was the first step in the metamorphosis that has seen an engineering-based company evolve into a marketing-driven corporation.

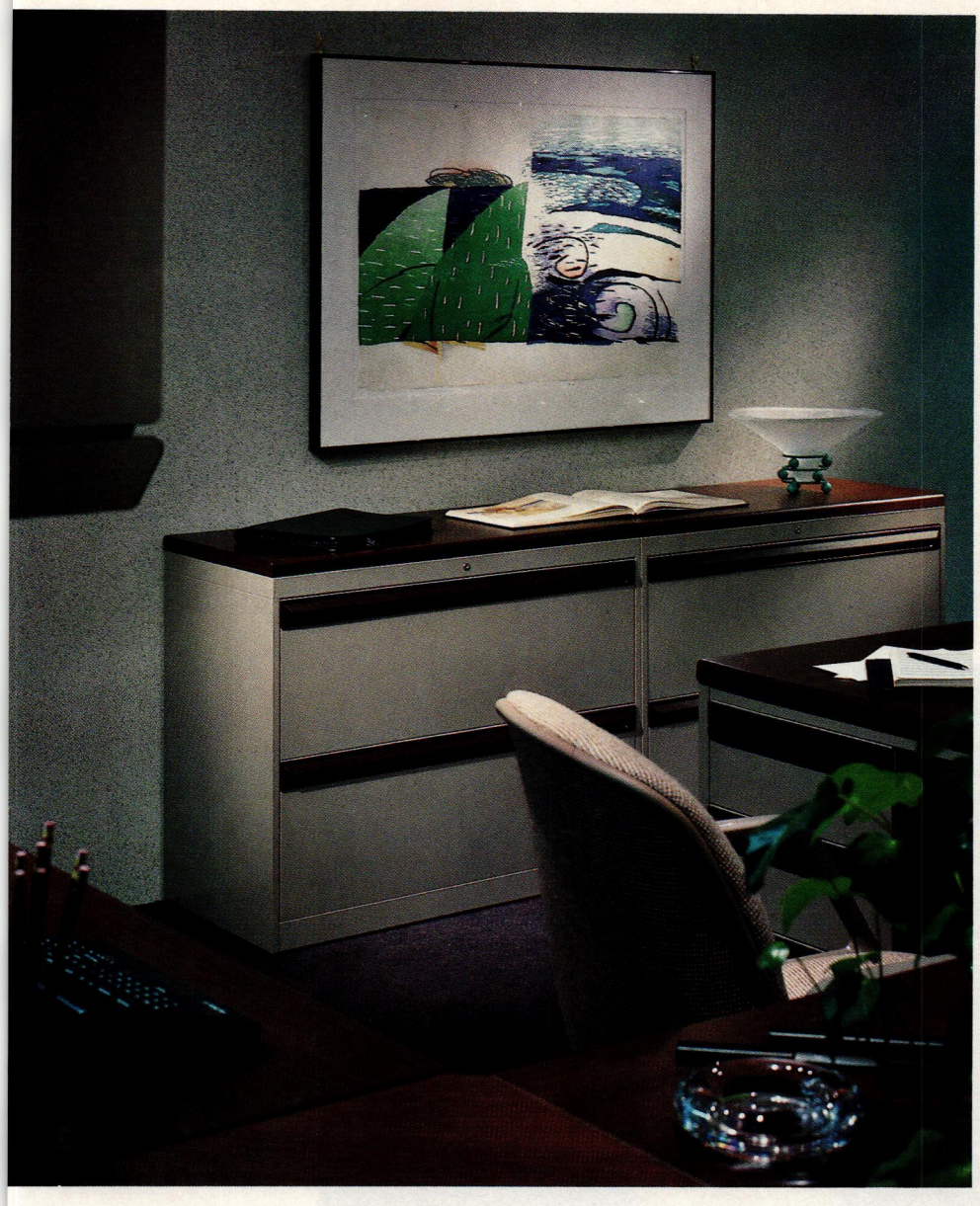
''All-Steel'' became ''Allsteel,'' de-emphasizing steel by deleting the hyphen. The new name reflects the company's growth into materials other than steel. Moreover, it represents a company attitude that design as well as quality materials and engineering will be a great emphasis in the future. ''The new corporate identity reflects the internal changes in the company while satisfying the aesthetic values of the design community,'' says Christopher Glasson,

Testament of a survivor: The ''Allsteel Archaeology'' sculpture created by SITE Projects, Inc. of New York, is a monument to the contract manufacturer's 75 years in business. Debuted at Designer's Saturday 1986 in New York, the piece is now permanently housed in Allsteel's corporate headquarters in Aurora, Illinois.

Photography courtesy of Allsteel, Inc.

The Syntrax ™ System of electronic support furniture created by Robert Worrell and the Allsteel design team has won praise from designers, specifiers and end-users for its ergonomics and versatility. Its origin came from the European design philosophy of incorporating all electrical and data-support requirements within the desk rather than the panel, thus allowing flexibility as a free-standing or panel component. Features include vertical and horizontal CPU brackets that mount under the work surface and a wire management trough for two, three, or four-circuit wiring. The trough neatly houses electrical wiring and cabling while bringing electricity conveniently to the work surface. Consoles accommodate storage accessories such as a telephone/calculator tray, task lights and vertical organizer providing the user with storage above the work surface, within easy reach.





Allsteel's new president.

The company's new direction was decided just a few years ago. Thomas Trybus, vice president, marketing, says, "We saw a need for several changes and made those relating to the product lines first by creating 'synergistic solutions' for the total office.

"Within every office there exists a variety of worker needs. These consist of electronics, communications, storage and lighting—everything a person needs to be productive," states Trybus. "The combination of mixing and matching Allsteel product lines increases the overall effectiveness of the products for the office environment. This is how Allsteel creates synergism."

Trybus notes that changes in the product lines were made where they would impact the worker the most. Thus, wood accents were introduced on work surfaces and on file and drawer pulls. Squared desk and work surface edges were beveled to enhance user comfort and were coated in vinyl.

Keeping in mind the needs of the user, new products such as Bühk 100 Seating, Syntrax™ System and the Integral Pull Lateral File were added to enhance Allsteel's existing product line. To develop products that maintain quality engineering and manufacturing while addressing design concerns, Allsteel has worked closely with outside designers.

Designed by Robert Worrell in collaboration with the Allsteel design team, the Syntrax System of electronic support furnishings makes the work surface, rather than the panel, the focus of design flexibility.

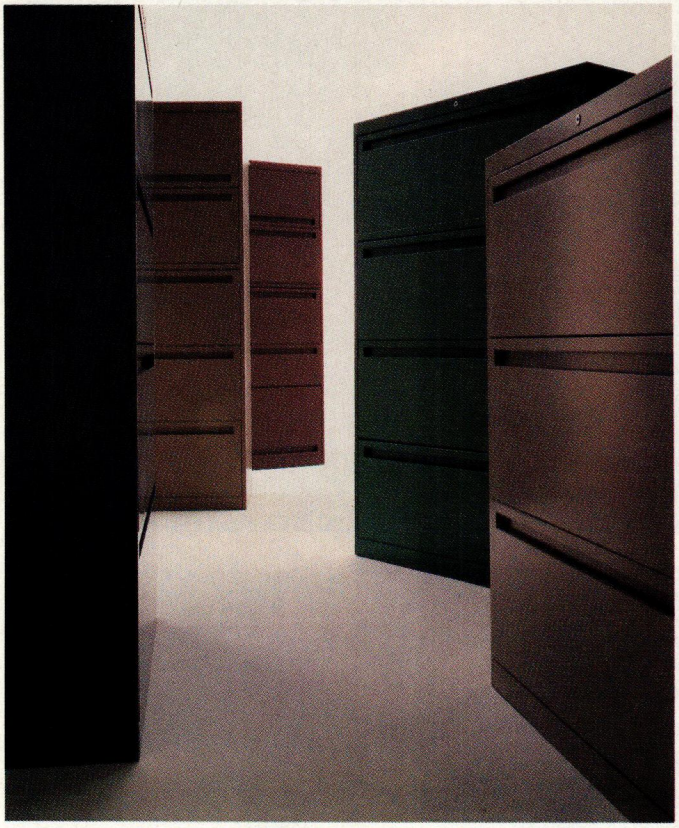
"The concept for Syntrax came from the Europeans," explains John Gietzen, Allsteel's systems products manager. The European desk philosophy calls for the incorporation of data and electronic cabling management into the desk rather than the panel. Adding versatility to the European concept, Syntrax is designed to be used either free-standing or in conjunction with Allsteel panel systems. The Syntrax System has a wire management trough for electrical wiring and cabling, a CRT carriage, and a variety of accessory consoles which conveniently house desk necessities, providing end-users additional work space. The system's efficient space utilization was certainly noted when Syntrax received a 1986 Certificate of Recognition from the Industrial Designers Society of America.

The next move forward in the company's new direction was to enhance communications with the marketplace. States Pamela Shields, director of marketing communications: "We needed to communicate the

changes made internally to the people who specify and use our products. We improved dealer/sales training programs, placed more emphasis on public relations, advertising and sales promotion programs and updated our sales collateral. All these recent efforts have helped Allsteel become a more marketing-driven company.''

Recent boosts forward for the company have been the appointment of President Christopher Glasson, who comes from London where he served as CEO for Comforto Vickers, and the acquisition of Allsteel by Feltex International Limited. This New Zealand-based industrial giant manufactures a range of products including carpet yarns and textile products. Feltex is also the parent company of CoDesign, the foremost commercial and systems manufacturer in Australia and New Zealand. Feltex will support Allsteel in the areas of product development and marketing. Now celebrating its 75th year, Allsteel has grown to be one of the top six full-line contract furnishings manufacturers.

Awareness of design excellence has encouraged Allsteel to solicit the talents of Orlando Diaz-Azcuy of Bensler and Associates/Architects and SITE Projects, Inc. to create major showrooms in the Pacific Design Center, West Hollywood, and International Design Center New York. And where one punctuation mark removed was a departure from the past, Allsteel's new showrooms—plus a concentration on marketing efforts and continued product enhancement and development—represent exclamation points for the dramatic changes occurring at Allsteel.



Top: The IBD-award winning Bühk 100 seating line features a full line of chairs appropriately scaled to accommodate most applications in the office environment. ''We surveyed the market to determine where the best place was to target a new chair line,'' says Kenneth Malik, director of marketing strategy and planning. ''We saw a need for ergonomics at an affordable price, since seating is a critical element in the work environment.'' Below: Lateral files have always been a successful mainstay of the Allsteel product line. With the Spectra-One color palette, developed by colorist Julie Christensen, 41 standard colors for lateral files are made available to the designer/specifier.

Herman Miller

Where Innovation Is the Watchword

Photography courtesy of Herman Miller, Inc.

In an industry where innovation is more a buzzword than a reality, Herman Miller has long stood apart. And while none of its designs has had the effect of, say, the microchip, Herman Miller's reputation as a research and design leader of the office furniture industry has earned it plenty of admirers—and customers.

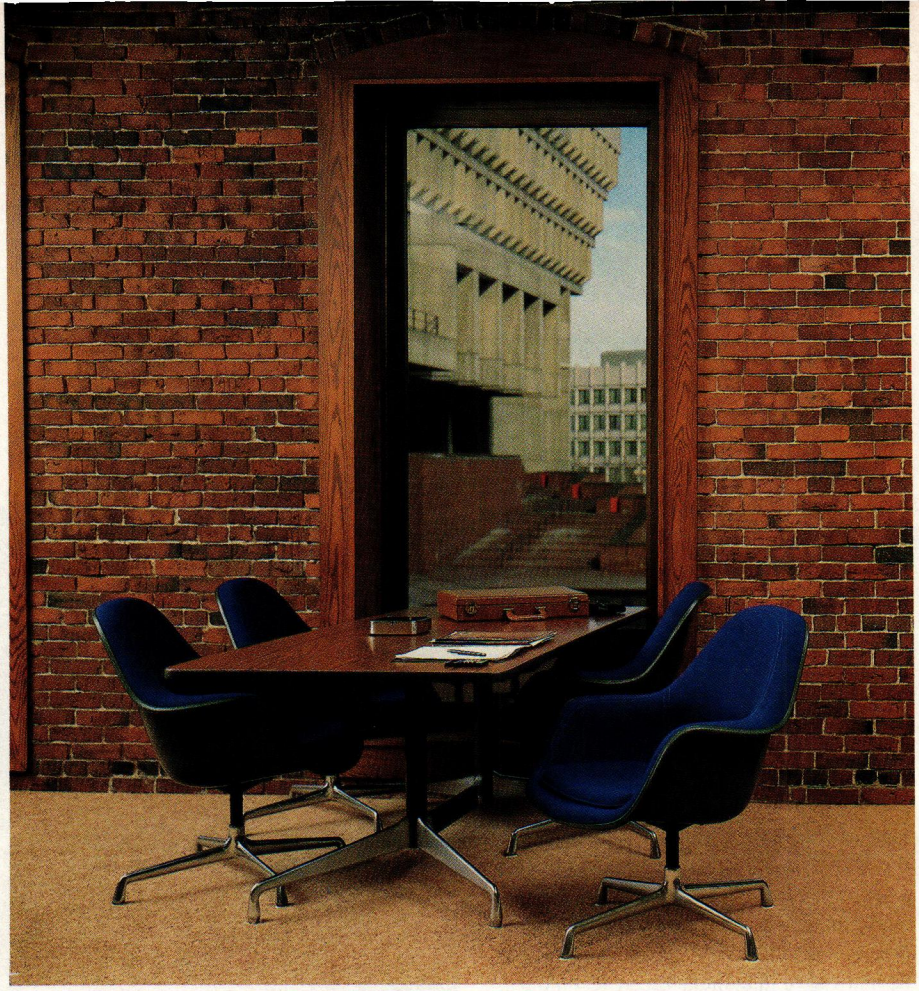
But the days when a reputation for design innovation was enough—if they ever existed—are over. Listen to Ed Simon, Herman Miller's president: "We're proud of that reputation. It sets us apart and gives us a sense of our own history. But in today's marketplace, you have to have more than design innovation. It's just as important to be innovative in manufacturing techniques, and the same goes for distribution. Only the companies that can do all three effectively will survive. It's as simple as that."

It may be as simple as "that," but in the increasing complexities of the industry, actually achieving such a balance can be quite another matter.

"Are we there?" Simon asks. "Well, you're never really *there*. But design-wise, we've never been stronger. And now we've developed manufacturing and distribution strategies that meet needs no one could have foreseen just a few years ago."

Marketing Vice President David Armstrong sees in the marketplace an increasing appreciation for this balance. "I think more and more people are realizing that their perception of Herman Miller as just a research and design company is a false one.

The Pavilion, located in Grandville, Michigan, blends products, history, and corporate culture in an exciting, ever-changing setting.



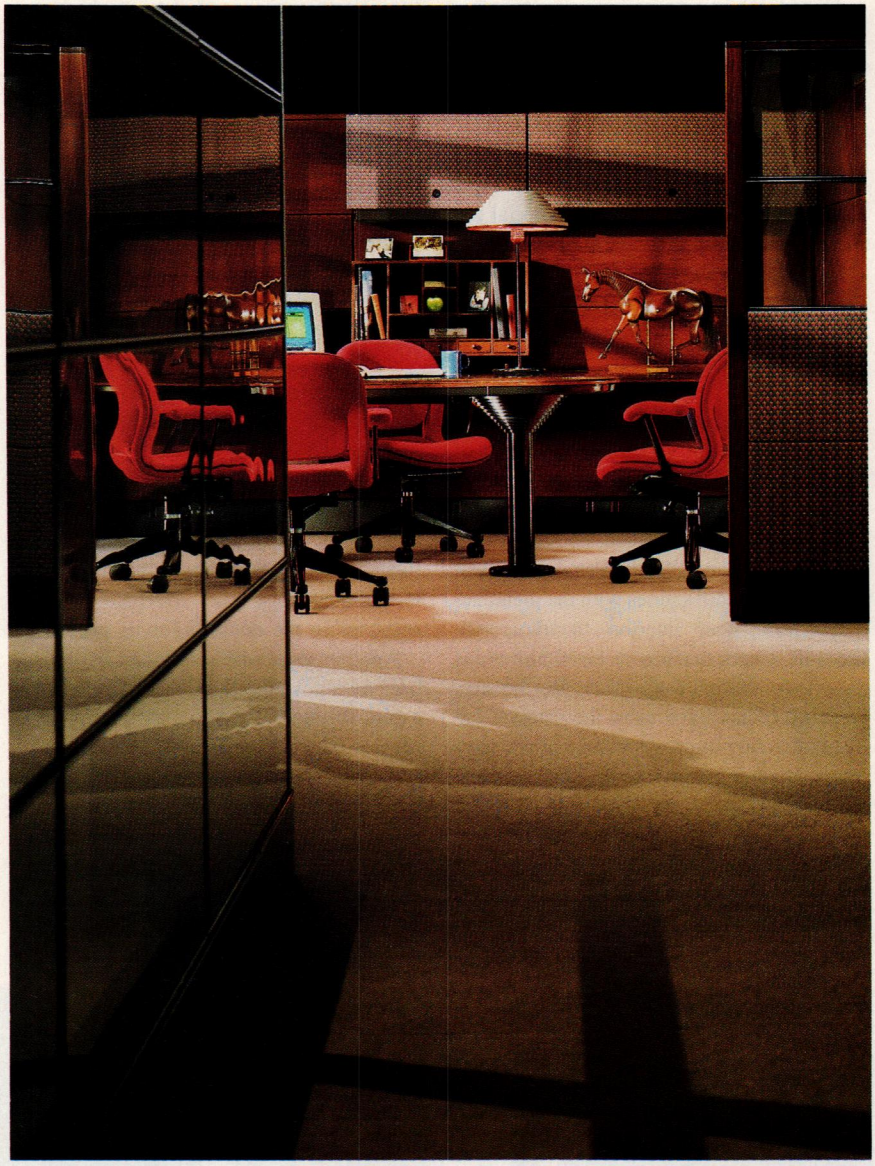
The Eames® shell chair (top) was one of the first consumer products to make use of fiberglass. In 1985, the WORLDESIGN Congress selected Charles Eames as "the most influential designer of this century." The most recent addition to the Herman Miller product line is Newhouse Group™ furniture (bottom) which includes pedestal desks, table desks with electronic support features, VDT tables, lateral files, credenzas, and executive furniture.

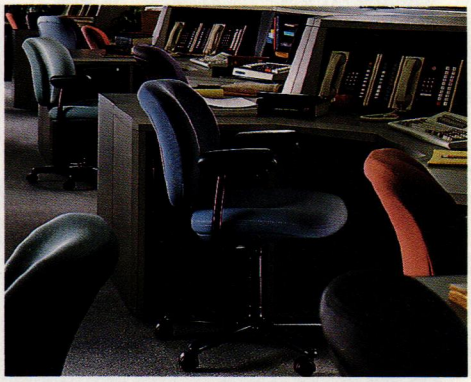
Look at our history," he suggests, "and you wonder why such a perception has been so prevalent anyway."

Indeed, many Herman Miller designs have been accompanied by concomitant advances in manufacturing technology. This is clearly illustrated by the innovations involved with two Herman Miller chairs: the Eames® shell chair, one of the company's first modern chair designs, and the Equa® chair, one of the most recent.

The 1950 shell chair was the first commercial application of fiberglass, used primarily until that time in aircraft production. In the Museum of Modern Art's 1948 low-cost furniture competition, Charles Eames and his wife and design partner, Ray, won second place with a one-piece armchair manufactured using a metal-stamping technique, but that method was too expensive for commercial production. So Herman Miller asked Mr. and Mrs. Eames to find another way, and they turned to the fledging technology involving glass-reinforced polyester, popularly called "fiberglass." With none of the molding constraints of wood, and with the structural durability of metal, fiberglass had added benefits of flexibility and the acceptance of pigment. The Eames shell chair was immediately successful, a simple, practical design made feasible by manufacturing innovation.

More than three decades later, in 1984, Herman Miller introduced the Equa chair, and it, too, followed the tortuous road of manufacturing innovation. Like Charles and Ray Eames, designers Bill Stumpf and Don Chadwick sought a one-piece molded shell, but this time with an H-shaped cut-out that would allow the seat and back to flex





The frame-and-tile construction of Ethospace® walls (top), designed by Bill Stumpf and Jack Kelley, means that color, light, texture, acoustics, and even view have a unique modularity that can meet changing needs and preferences. More than 10 years of research and study went into the design of the Ergon® chair (bottom) designed by Bill Stumpf.

independently, automatically supporting changes in sitting postures. For more than two years, Herman Miller engineers tested different thermoset plastics from the same family of glass-reinforced thermoplastic polyesters mainly used in the electronics and automotive industries. Today, the Equa chair is one of the largest commercial applications of thermoplastic polyester.

Manufacturing innovations, of course, involve more than the successful implementation of new technologies. The growth of the office furniture industry, largely due to the demand for systems furniture, has placed extraordinary demands on manufacturing.

Herman Miller's Vice President of Manufacturing Engineering Robert Miller, who describes himself as "born and raised in the briar patch of manufacturing," admits that Herman Miller's thorniest problem has been some difficulties with the manufacture of Ethospace® interiors, the frame-and-tile wall system that has received numerous awards for design innovation. But he says these problems have been the catalyst for manufacturing improvements that are having positive effects across the board at Herman Miller.

"We've actively sought the involvement of our people at all levels of the organization," he says. "We're using a participative, back-to-basics business strategy to determine how best to increase our productivity throughout, while maintaining our high standards for quality."

Miller also says the company has made a "major financial commitment to the automation of many key processes," including finishing, wood processing and Ethospace tile production. However, he notes that automation alone is never a panacea. "You just can't throw automation at a problem. You first have to make sure that all of your processes are under control and that you understand the basics. Then, and only then, should you begin to automate on an incremental basis. It boils down to this: simplify and *then* automate where appropriate."

And, Miller adds, the new "cellular" manufacturing structure, which he describes as a "collection of people and machines that focus on families of parts and products," is another aspect of Herman Miller's response to the demand for its products.

Another area where Herman Miller has been an innovative force is distribution, and again, the suggestion to "look at history" reveals why.

In the late 1930s, Herman Miller pioneered the use of showrooms as a controlled setting for modern furniture —a sharp break from the tradition of selling through department stores. The concept of using independent showrooms at major retail centers around the country continued to grow in the 1940s, and later became the status quo for much of the industry. According to Herman Miller founder D.J. DePree, in an annual report from those days: "Showrooms are the ideal way of presenting a complete design program. We eliminate a lot of disadvantages of the orthodox furniture selling, which depends upon the success at the semi-annual furniture markets and upon the whims of buyers and merchandise men."

Closer to the present, Herman Miller was the first furniture manufacturer to initiate a quick-ship program, the Rapid Response® program begun in 1976, with shipment of high volume products in 96 hours. Since then, most other major manufacturers have followed suit with similar programs.

And, as was profiled in the June 1987 issue of *Designers West*, Herman Miller is at it again, this time with Office Pavilions, independently owned dealerships that specialize in Herman Miller products and specially selected complementary lines. With Herman Miller's decentralized distribution network, which allows it to remain closer to customers and provides on-the-spot accountability, the company seems set to face the challenges of the future.

But that's really business as usual at Herman Miller, where innovation continues to be the watchword. And it also continues to be the main reason to watch this unique, trend-setting company.

In 1968, Herman Miller introduced the first open plan office system in the United States—the Action Office® system (left). In 1987, the company introduced Action Office Encore™, a new system with superior energy distribution and wire management capabilities. The popular Equa® chair (right) has an innovative single-piece shell, which allows the seat and back to flex independently. As the top of the backrest flexes out, the bottom flexes in, providing continuous back support.

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Product Showcase

Lighting

This unusual lamp design from **Flute** gets its silhouette by mixing Art Déco with Oriental, and through its corrugated paper shade and base. It is from a collection of lamps, vases and decorative accessories offered by the firm. Circle Number 315.

These urn lamps by **Sunset-Richards** are distinguished by their brass appointments and faceted sides of softly colored ceramics. Pleated shades are of ivory linen. Circle Number 316.

Two hurricane shades with scalloped tops and diamond and rosette cuts highlight this **Waterford** crystal desk lamp. It is from a group of 40 table and desk lamps recently introduced. Circle Number 317.

From the new **Millie Hampshire** Terra line comes this table lamp with hand-inlaid stone, shell and brass, with designs for both residential and contract settings. Circle Number 318.

Rectangular insets accentuate this column table lamp from **The Stiffel Company**. Made of solid brass, it stands 30 inches high and has a vanilla box-pleated shade. Circle Number 319.

Elegantly designed lamps from **d young & associates** are offered in antique or new bronze and brass, with custom shades and faux or real marble bases. Circle Number 320.

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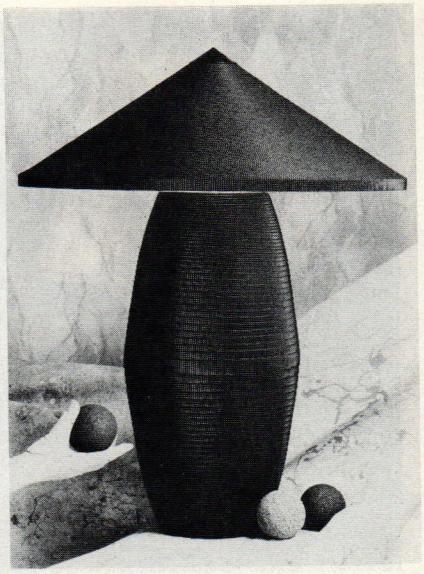

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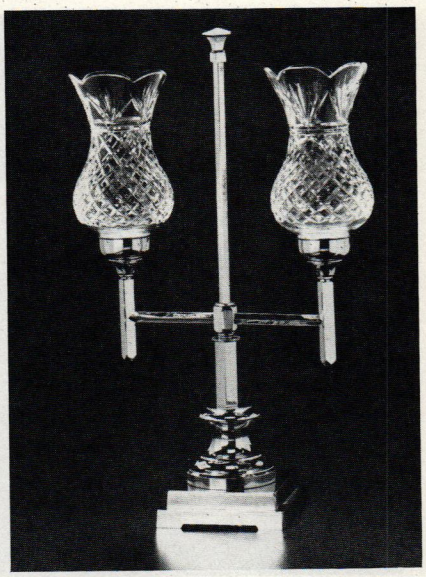

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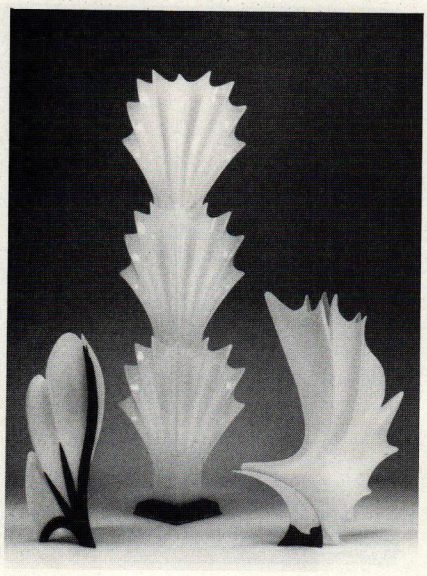

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Product Showcase

Continued from page 173

The **Karl Springer Ltd.** Candlestick Lamp is made of clear lucite with brass detailing, capped with a shade of handkerchief linen. The firm offers lighting designs for both contract and residential interiors. Circle Number 321.

Toyo Trading Company introduces the China Isles lamp collection of 12 hand-painted blue and white porcelain lamps with exotic base, cap and finial finishing touches. Circle Number 322.

Ron Rezek's Zink table lamp combines geometric shapes with unique metal finishes. It is also available in suspension and wall mounted models. Circle Number 323.

Strong cuts and curvatures distinguish this hand-cut lead crystal lamp from the Architectural Contemporary Collection by **Crystal Clear Galleries**. The glass lamp sits upon a polished brass base. Circle Number 324.

Available through **Belle Maison**, the Luminaire lamp collection by **Rougier** features milk-white sculpted shapes with accent trim. The center lamp rests on a solid brass base. Circle Number 325.

Les Petites Lampes by **Brooks Noah Design** are among the exclusive line of lamps, chandeliers and furniture offered by the firm in a variety of sizes and finishes. Circle Number 326.

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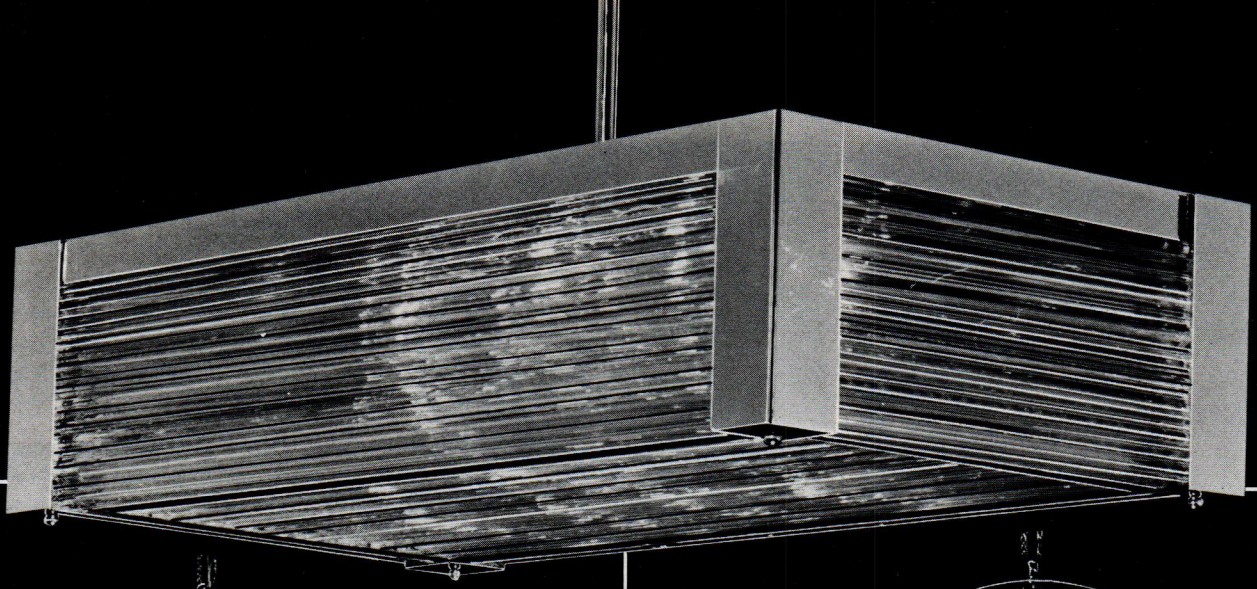

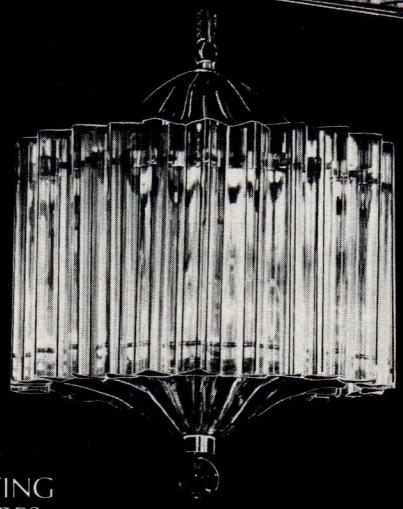

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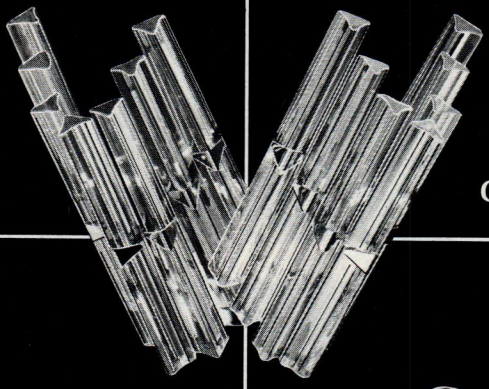

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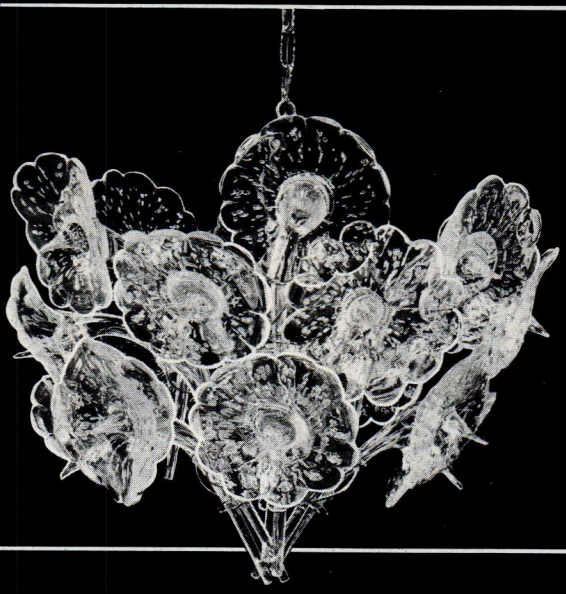

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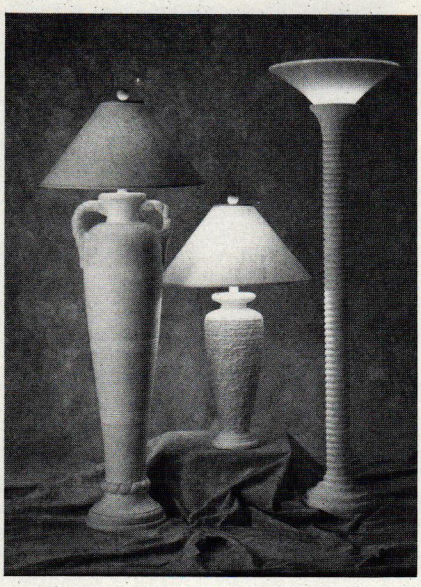

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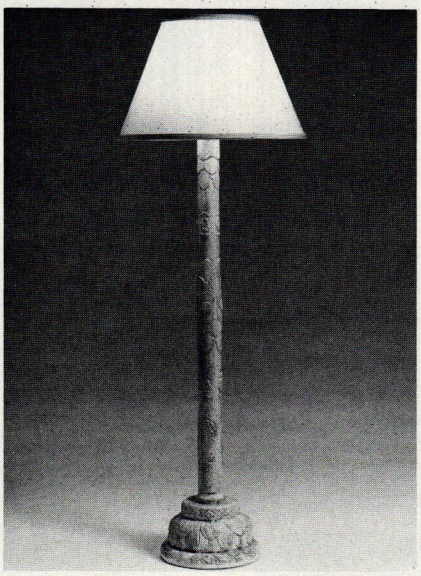

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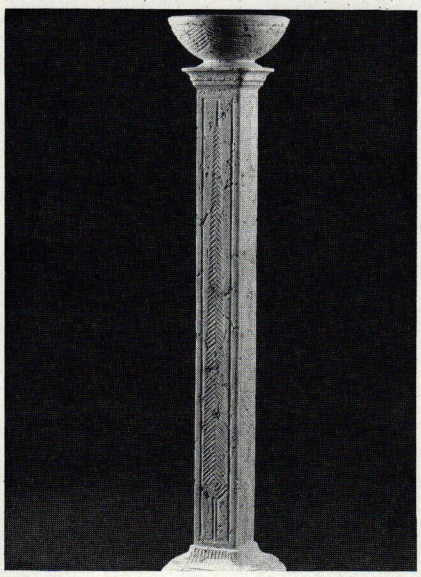

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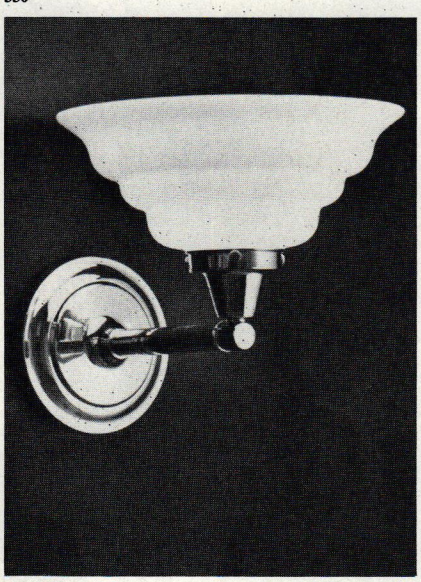

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Product Showcase

Continued from page 174

Several new torchiere designs in subtle hand-painted finishes comprise the Palm Desert Collection of lamps by **Lamps Plus** with Southwestern styling. Circle Number 327.

Adapted from its Colonnade and Lodgepole series, these standing lamps from **Menage** can be fun or serious in almost any room decor. Custom colors and shades are available. Circle Number 328.

Cast stone construction and an aged glaze finish highlight this 62-inch-tall floor lamp from **Therien & Co.** that is topped with a silk shade. Circle Number 329.

This standing lamp by **Piage** is part of an entire collection of stone furniture and lamps which are hand-painted in custom colors. Circle Number 330.

The Post Modern Collection from **Fredrick Ramond** offers a variety of sconces, pendants and flush mounts that reveal clean geometric lines in black or white or soft pink, gray and green colorations. Circle Number 331.

This Art Déco inspired solid brass sconce by **Classic Illumination Inc.** features a French opal shade which steps gracefully up to its nine-inch diameter. Circle Number 332.

Continued on page 178

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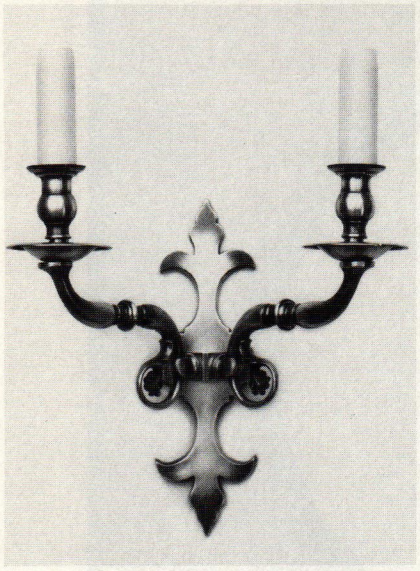

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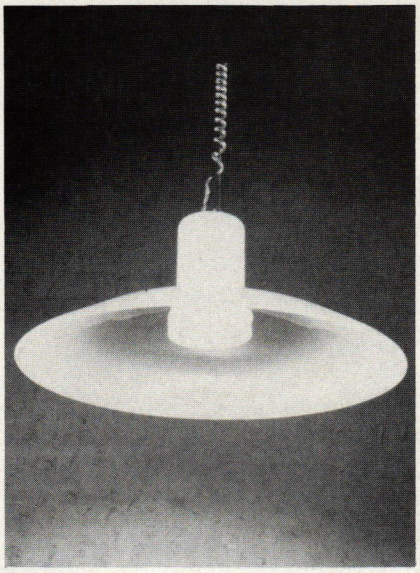

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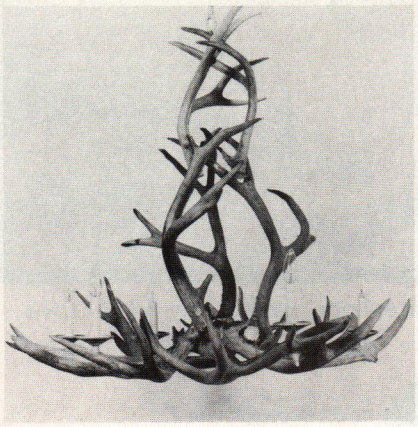

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Product Showcase

Continued from page 176

This solid bronze sconce with antique finish by **Academy Lamps** is from the firm's extensive collection of sconces in several finishes. Circle Number 333.

From **IPI** comes Fantasia, an incandescent pendant fixture designed by Roberto Pamio for **Leucos**, which provides downward and diffused light through hand-blown Murano glass. Circle Number 334.

Hand-cut crystal takes center stage for the new Antoinette chandelier designed by Jay Lewis for **Originals 22**, shown here with linen shades. It may be specified in custom sizes and finishes. Circle Number 335.

A porcelain pineapple, flowers and 24-karat gold-plated arms decorate the Capodimonte chandelier by **Metropolitan Lighting** which embodies the essence of Italian classicism. Circle Number 336.

Ostrich eggs and brass are combined in this uniquely designed 12-light chandelier from **Ambience** which is also offered in pewter or as a single tier. Circle Number 337.

This antler chandelier is one of many traditional and rustic lighting fixtures from **Arte De Mexico** which are crafted in the style of Old World artisans. Circle Number 338.

Continued on page 181

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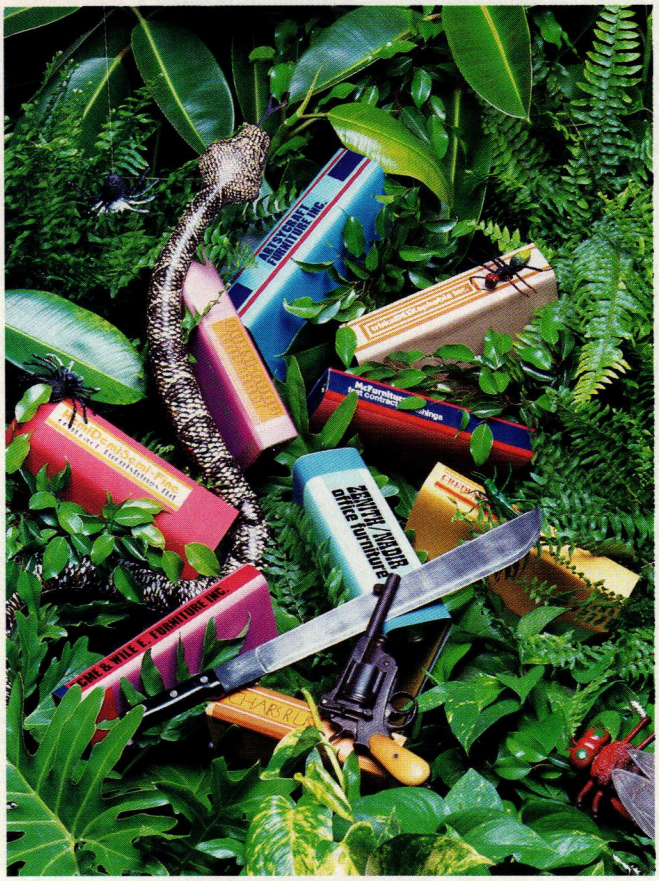
HOW TO FIND YOUR WAY OUT OF
THE CONTRACT JUNGLE



The overgrown underbrush

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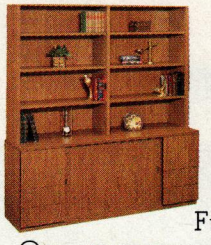
The dark, dangerous jungle can have you treading hip-deep in a quicksand of product that doesn't rise to the top. You'll be facing the gaping jaws of inflated prices, and hacking at the impenetrable underbrush of confusing product lines. Are you doomed to slither around on the jungle floor? Is there no hope? Is there no way out?



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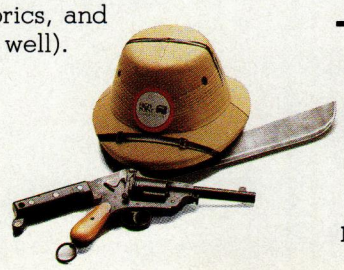

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Product Showcase

Continued from page 178

Made in Italy exclusively for **PD West Lighting**, this chandelier from the Milano series features contemporary Art Déco styling and solid brass construction finished in 24-karat gold and chrome. Circle Number 339.

Trama is the title of this dramatic suspension lamp designed by Luciano Balestrini and Paola Longhi for **Luce Plan**. Wire mesh and elastic fabric are melded to both reflect and diffuse light. Circle Number 340.

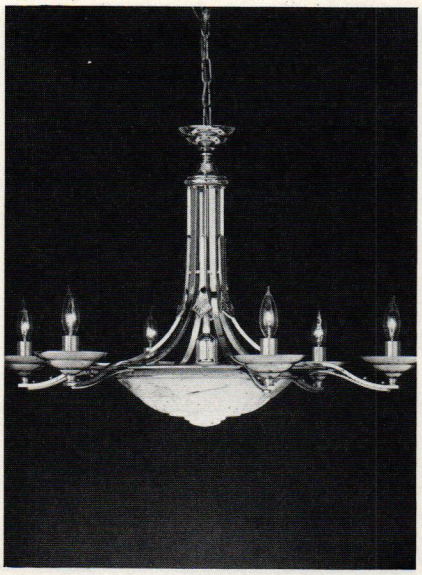
Lightolier's new solid brass Williamsburg chandeliers are offered in three elegant designs, complemented by three wall sconce models. Circle Number 341.

The Barnegat series of outdoor lighting from **Thomas Industries** adds a nautical flair to the home. Fashioned after a ship's lantern, the light fixture shown here can be post, chain or wall mounted. Circle Number 342.

The newly expanded collection of Bega outdoor lighting from **Forms + Surfaces** includes location and directional luminaires, bollards, wall and ceiling luminaires and pole top lights. Custom colors are offered in addition to standard black and white. Circle Number 343.

The Aurora Arts & Crafts Sconce by **Rejuvenation Lamp & Fixture Co.** is a Mission style lamp for interior or porch use with a choice of four art glass colors and seven metal selections. Circle Number 344.

Continued on page 182



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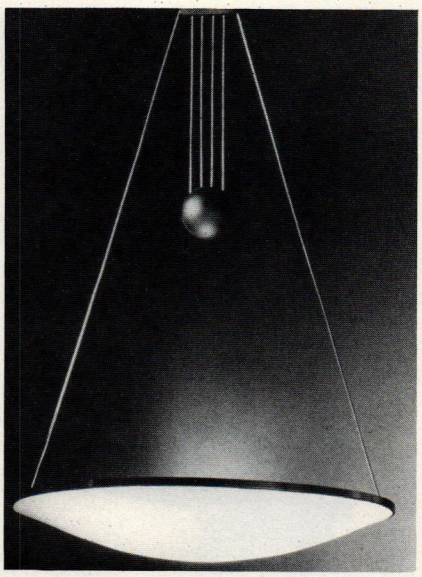

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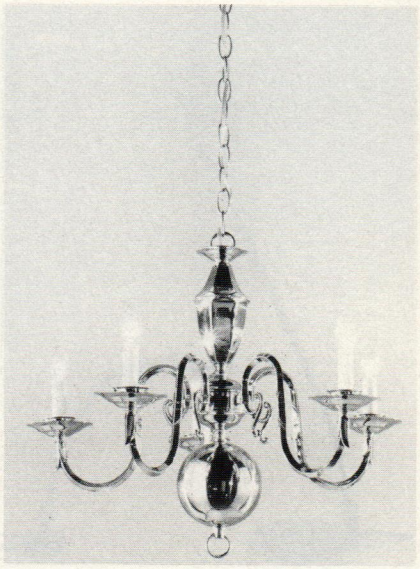

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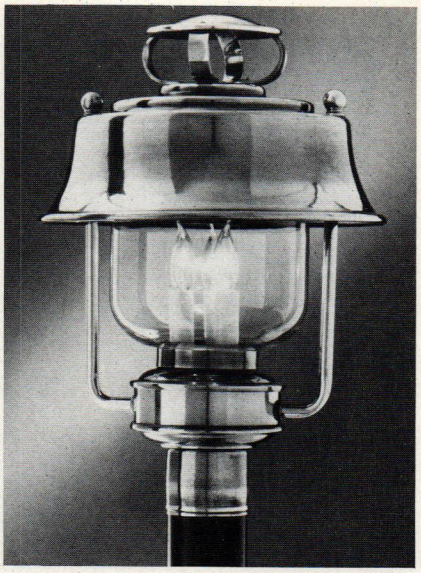

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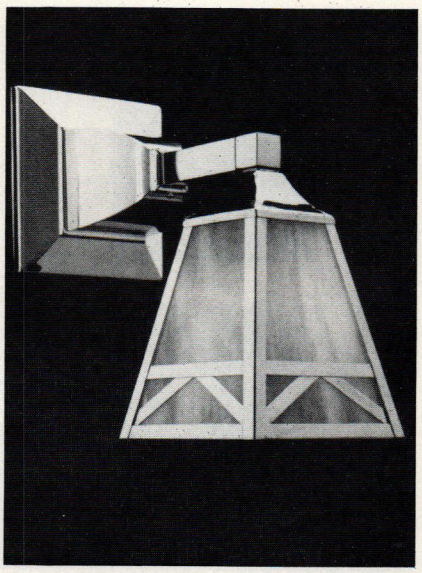

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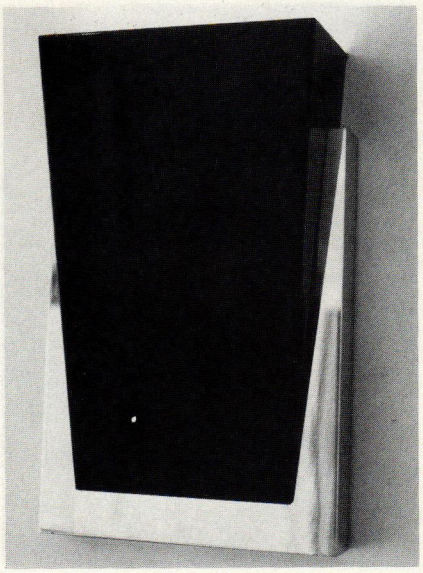

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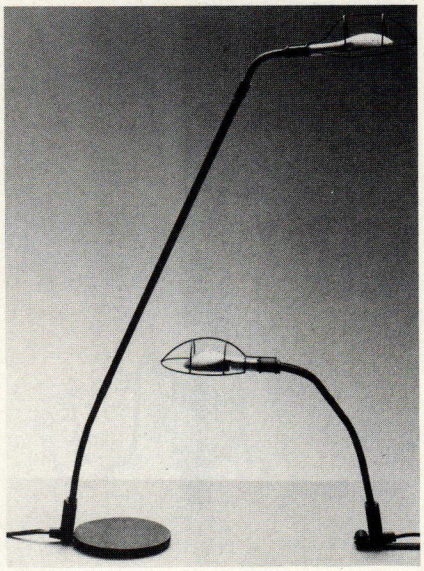

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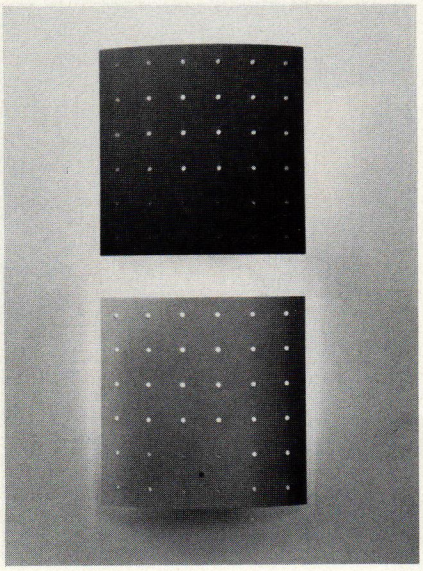

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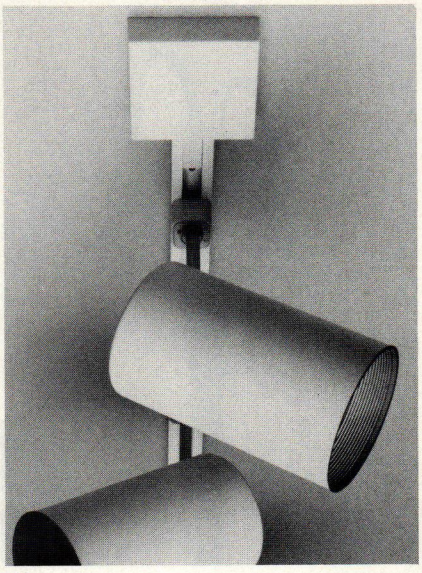

350

Product Showcase

Continued from page 181

Classic Lighting's Gatehouse Lamp is available with a hanging or post mount in a choice of custom or three stock finishes to make any entrance distinctive. Circle Number 345.

Pflasters/Illuminations presents the Grosvenor Lantern, crafted from copper in Great Britain by the same manufacturer for the past 130 years. This model can be found on the streets of London. Circle Number 346.

The Egyptian Déco sconce, designed by Aaron Smith for **Phoenix Day Company**, accommodates a number of light sources from incandescent to tungsten halogen, and can be used indoors or out, commercial or residential. Circle Number 347.

The Micro™ halogen lamp from **Zelco Industries** can be used for reading, working, accent or area lighting, depending upon how one assembles components. Micro uses only 20 watts, but light produced seems like 75 watts. Circle Number 348.

The China Seas lamp, designed by Piotr Sierakowski for **Koch + Lowy Inc.**, is comprised of two 12 x 12-inch gently curving aluminum squares which are covered with minute colored acrylic spheres. Circle Number 349.

Smart Start by **Capri Lighting** is a new concept that permits dual switching of track lights without alteration to existing building wiring. Mounted to an outlet box and attached to a two-circuit track (shown here), Smart Start can vary lighting patterns to create different lighting effects. Circle Number 350.

Continued on page 184

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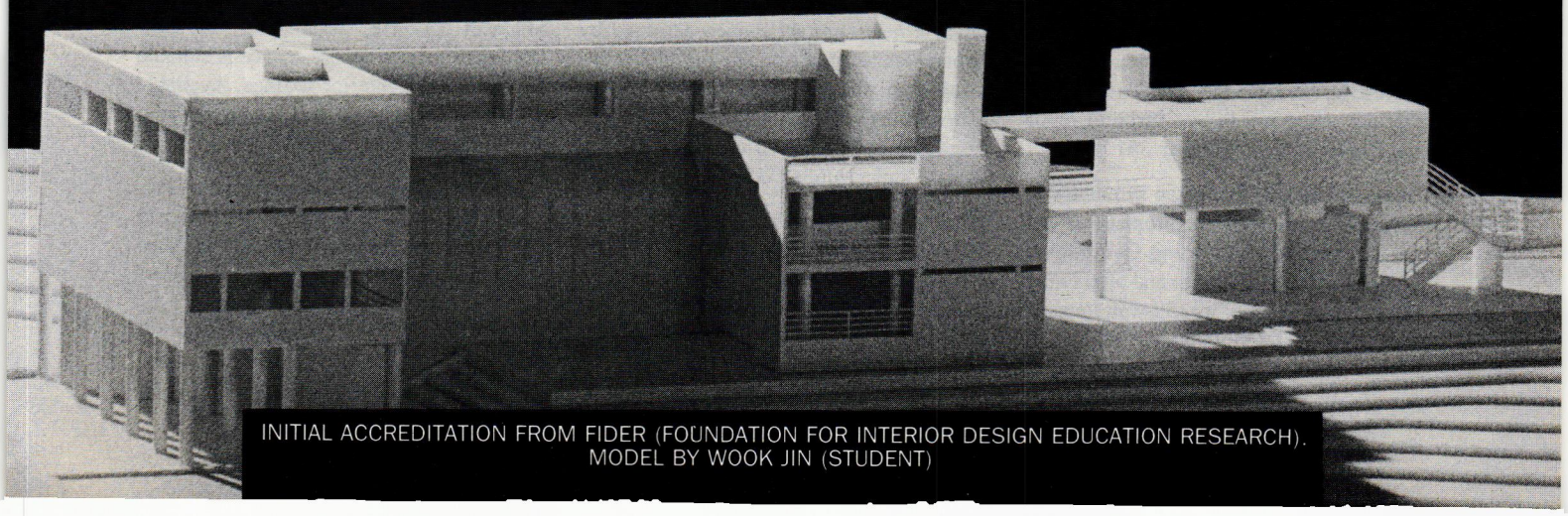

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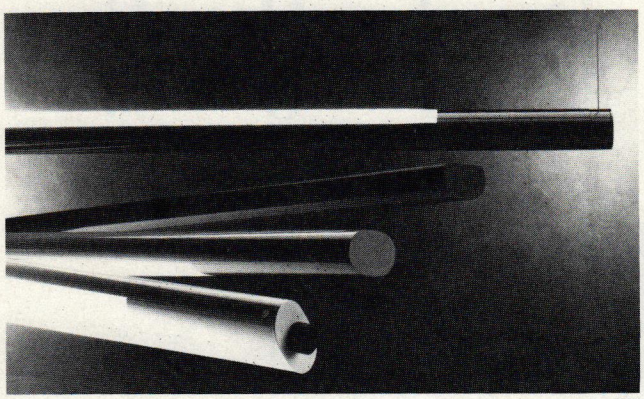
Product Showcase

Continued from page 182



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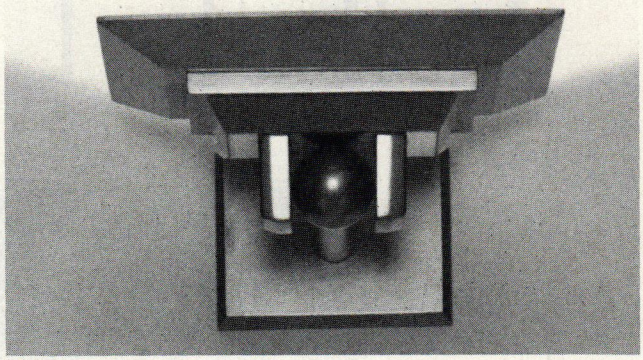

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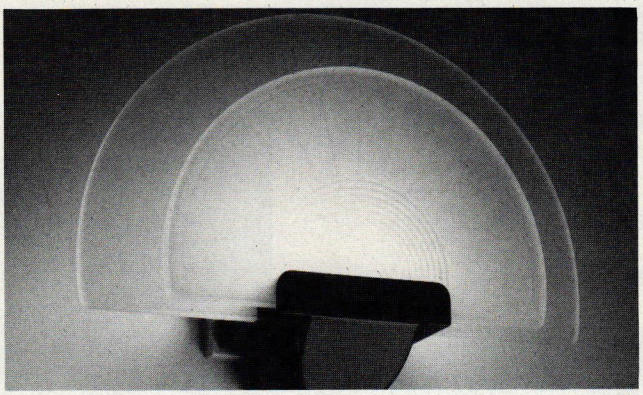

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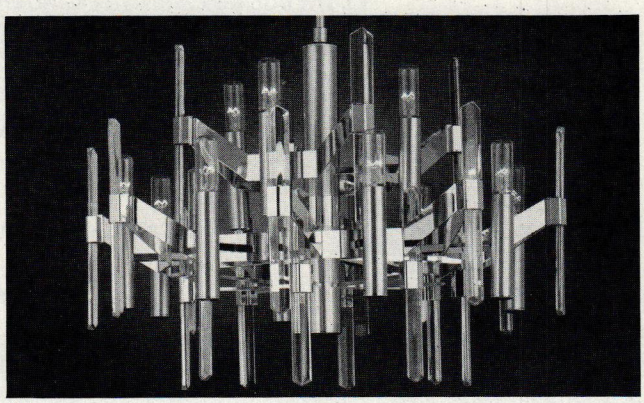

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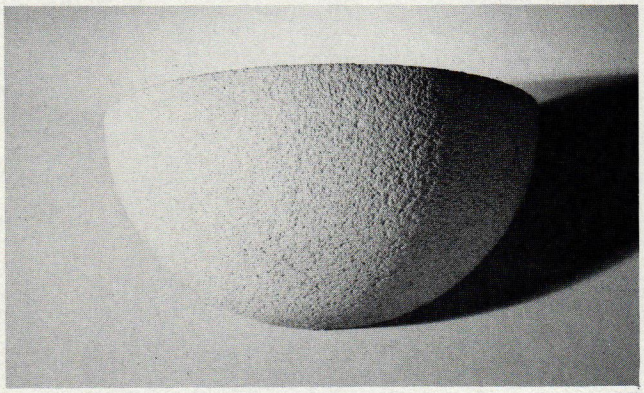

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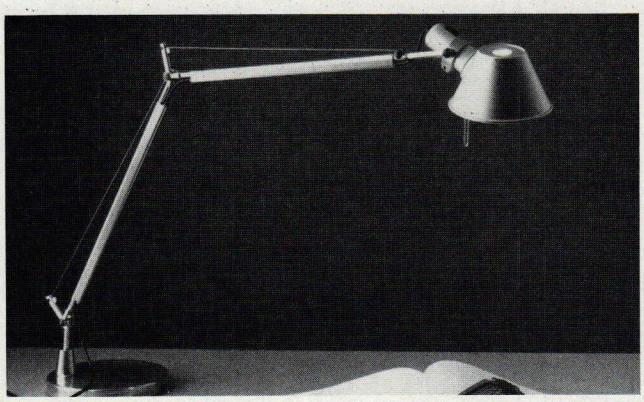


356

LAM Lighting System's new Elan systems are oval-shaped extruded aluminum linear fluorescent accent and ambient lighting elements which are lit by Octron or rapid-start lamps. Circle Number 351.

Created in classic Euclidean symmetry by designer Eric Stanton, the Prometheus wall bracket from **Boyd Lighting Company** is sand-cast in brass or bronze and offers maximum transmission of its 150-watt tungsten halogen lamp. Circle Number 352.

Diva, a new contract sconce designed by Italian architect Ezio Didone for **Atelier International**, features two semi-circular glass plates which produce dual reflected and diffused effects from a 100-watt incandescent lamp. Circle Number 353.

Polished crystal spears mix with polished and satin brass in the Harmony chandelier from **Illuminating Experiences**, a contemporary lighting fixture crafted in Italy. Circle Number 354.

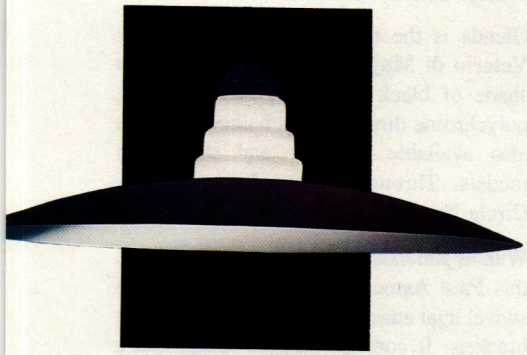
Made of concrete "laserstone," the new **D'Lights** quarter-sphere sconce is suitable for a variety of interior settings. Available in four soft colors, it can also be custom tinted. Circle Number 355.

Designed by Michele De Lucci and Giancarlo Fassina, the fully adjustable Tolomeo task lamp from **Artemide** features polished aluminum elements. Circle Number 356.

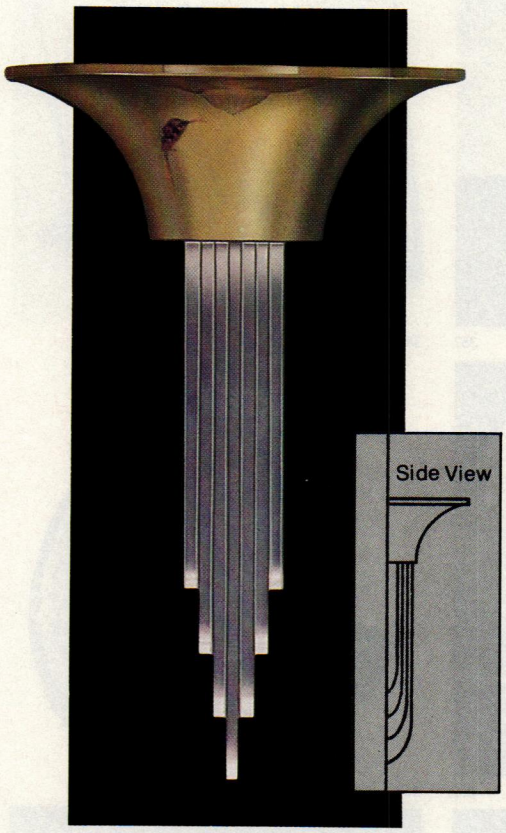
Continued on page 186

As seen in Architectural Lighting May 1987

Visa Lighting Introduces New Lighting Ideas



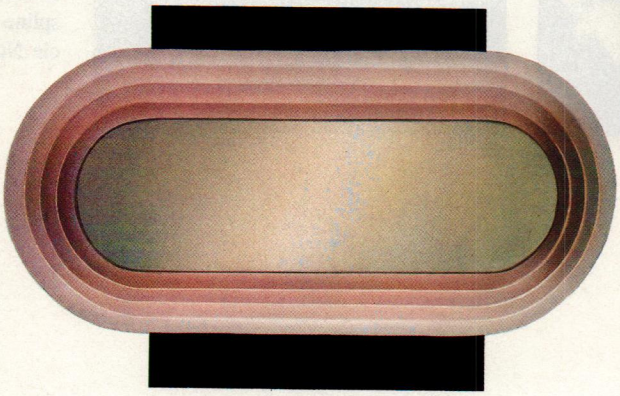
CP1150: A suspended pendant fixture providing downward, and diffused light through a stepped glass diffuser. This fixture is 22″ in diameter and is available in polished brass, polished chrome, or painted finishes. Lamping provision for one 100 watt A-lamp.



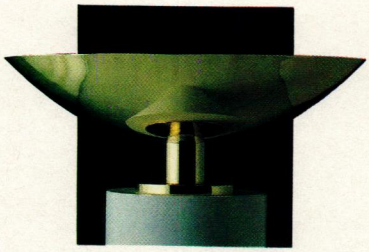
CB2131: Wall sconce providing uplight while transmitting light through a clear acrylic cascade. Fixture width is 16″. Available in polished brass, polished chrome or painted finishes. Lamping provision for one 150 watt A-21 lamp or two 9-watt fluorescent lamps.

CP1161: A pendant fixture providing downward, and diffused light through a stepped glass diffuser. This fixture is 18″ in diameter and is available in polished brass, as shown and chrome, or painted finishes. Lamping provision for one 100 watt A-lamp.

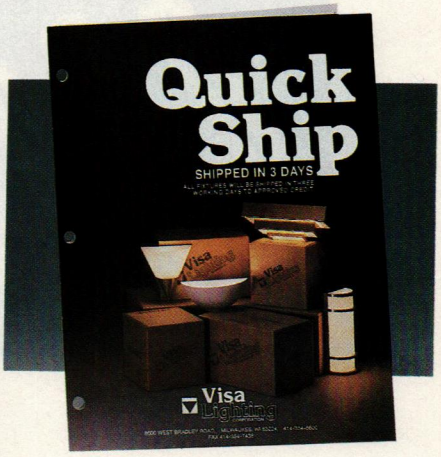
CP1101: A suspended pendant fixture providing predominantly upward light with diffused light through a 13½″ diameter white glass diffuser. This fixture is available with polished brass, chrome or painted trim. Lamping provision for 3-100 watt A-lamps.



CB2081: Wall sconce providing wall-wash light while transmitting through acrylic ovals. Fixture is 18″ wide x 8½″ high and is available in bronze or clear acrylic ovals with polished brass or painted face plate. Lamping provision for two 40-watt T-10 frosted lamps.



DC121: 22″ diameter pedestal mount fixture providing indirect light. Available with polished brass, chrome or painted finish. Lamping provision for 3-100 watt A-lamps.



Quick-Ship Products: Visa Lighting is currently offering a selection of fixtures and finishes from their extensive product line. Fixtures listed in the Quick-Ship brochure will be shipped in three days from receipt of qualified order.

Visa Lighting CORPORATION

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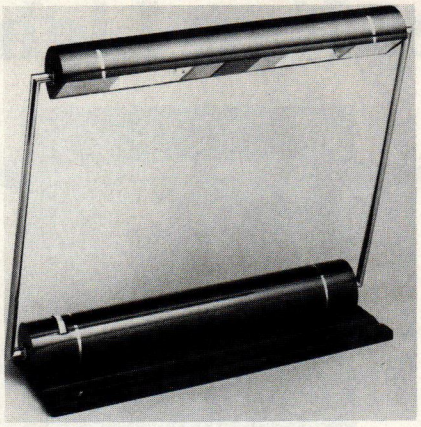
357



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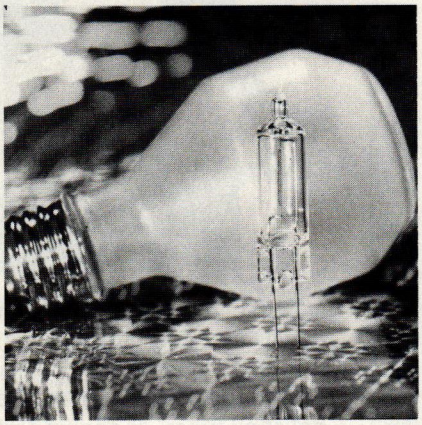

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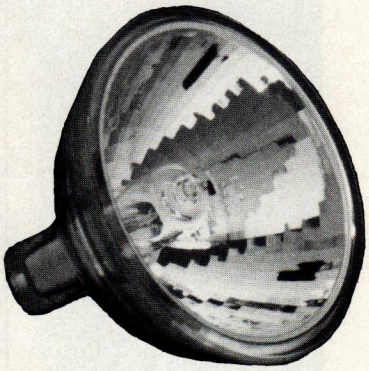

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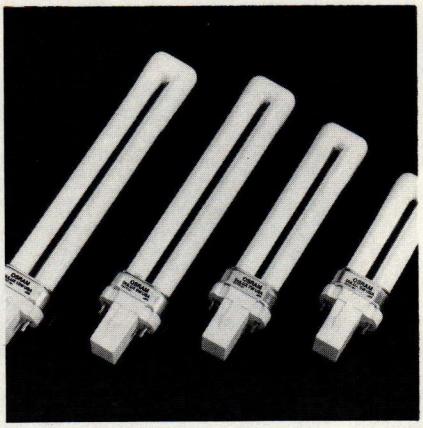

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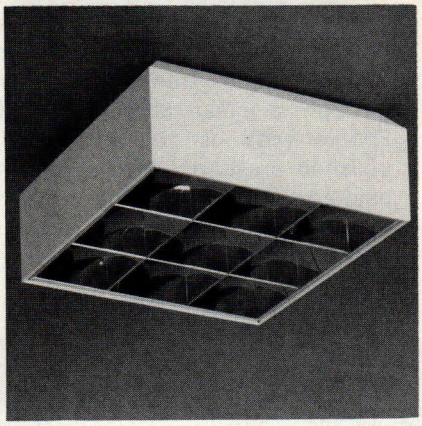

362

Product Showcase

Continued from page 184

Glenda is the title of this desk lamp by **Veterio di Majo (RES)** which features a shade of black Murano glass containing polychrome threads. This halogen lamp is also available in floor and suspension models. Through **Domus International**. Circle Number 357.

With its gun metal gray finish and clean lines, this **Paul Associates** desk lamp features a swivel light attached to the base via pivoting brackets. It contains halogen lamps and a dimmer switch. Circle Number 358.

General Electric's distinctly-shaped 90-watt halogen Performance Plus™ general service lamp provides the same light output of a conventional 100-watt incandescent lamp, but is more energy efficient and lasts twice as long. Circle Number 359.

C.E.W. Lighting, Inc. presents this 12-volt MR16 halogen lamp which features a neodymium tint to enhance all the natural colors of the spectrum. The lamp is ideal for fabric, furniture and produce displays. Circle Number 360.

Osram's Dulux S compact fluorescent lamps for dramatic high-color rendering are designed to give the warm glow of incandescent, yet uses only one-quarter the energy. Also available in red, blue or green. Circle Number 361.

The RAK 3/13 by **Zumtobel** is a surface-mounted luminaire which makes use of the new compact fluorescent lamps. The RAK is also available in models for concealed spline ceilings and lay-in applications. Circle Number 362.

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Circle No. 140 Reader Service Card

Facilities Management

Facilities Benchmarks 1987

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Based on research by the International Facility Management Association, *Facilities Benchmarks 1987* establishes the first benchmark data for facility management. Thirteen key findings provide standardized reference points on such information as occupancy expenses for buildings, area standards and facility locations.

"It's the first time that comprehensive occupancy expense data and other statistics have been collected from the facility management point of view," says Steven Parshall, Research Chairman for IFMA.

Findings are reported by industry groupings to allow readers to make easy comparisons between their facility data and the benchmarks reported. In some categories of information, data differ quite a lot from industry to industry. In others, there seems to be little difference among industries. For example, for various staff levels and functions, space standards differed little among the industry groupings.

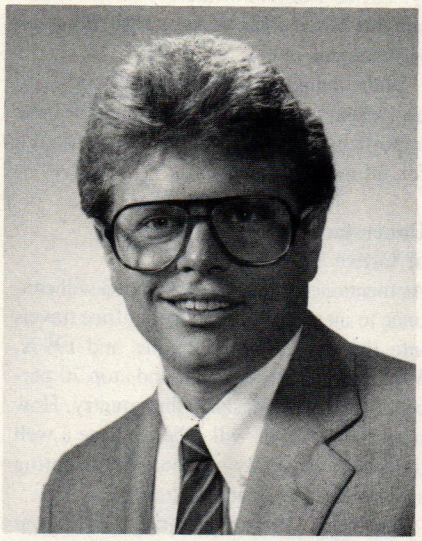
The study reveals that average office occupancy expenses for owned facilities range from $7 to $10 per square foot; for leased, $15 to $20 including rent. Other findings include the fact that conglomerates experience the highest rate of staff moves, 63% per year; and the chemical, pharmaceutical and food industry report the lowest, 29% per year.

One of the major accomplishments of the research is to establish standard ways of defining and measuring facility management data. By standardizing the definitions of various types of facility management information, IFMA takes facility management one more step toward becoming recognized as a profession.

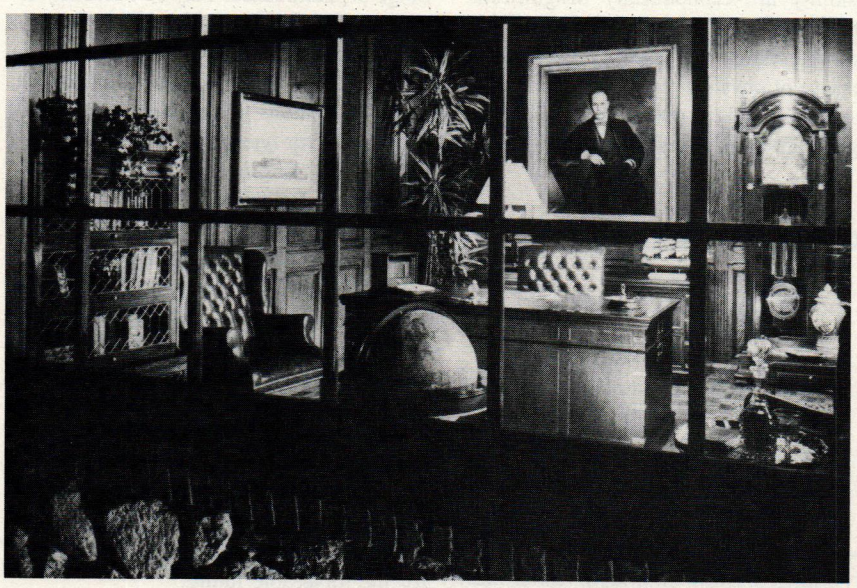
Standard definitions and measurements also allow for easy comparisons by practitioners in the field in their facility business planning.

Facilities Benchmarks 1987 is based on a year-long research project developed by IFMA and conducted by the International Center for Facilities, a non-profit research group in New Canaan, Connecticut. The report is 30 pages in length and contains summaries of the findings and 18 large, easy-to-read tables.

IFMA is the only international professional association dedicated to supporting those involved in the field of facility management. IFMA not only promotes the profession, but also provides research, education, publications, conferences, and local and national networking activities for facility management practitioners.



Steven Parshall, Research Chairman for IFMA



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Continued from page 160

ment. Initially seen as necessary evils, some foresightful employers are realizing that reacting swiftly and positively on office environmental issues can raise worker satisfaction, morale and, consequently, productivity. Office workers of the 1990s will maintain this raised consciousness concerning environmental issues.

Both changing task characteristics and user expectations of the environment have important implications in the lighting design for future office space.

Understanding the Problems of Office Task Lighting

As mentioned, the VDT population will continue to increase as the modern office travels into the next decade. By the mid-1990s, VDT equipment will be found atop 70 percent of the office desks in this country. How important is it, or will it be, to have a well designed, visually responsive lighting system for the electronic task?

An office worker operating a VDT encounters bright, somewhat fuzzy reflected images on his screen surface, apparently caused by ceiling mounted luminaires to the rear. Unable to alter the VDT position enough to affect the glare images, he squints, tilts his head and slouches to successfully decipher the screen display. This physical "accommodation" takes place hundreds of times over the course of the day, becoming a reflexive response. Does this situation lead to visual processing errors that affect the performance or correctness of his task? Does the additional time spent in deciphering the screen displays reduce his overall production? Although these are interesting questions—and perhaps the ones likely to be asked by an employer when he is considering a more costly, glare reducing lighting system—are they the most important? Perhaps not.

The most common complaints from VDT operators are headaches, eye strain, neck pains, shoulder pains and back pains. These complaints inevitably lead to increased occurrences of sick days, doctor visits, break periods and even extended absences, all of which can be a severe drain on office productivity. Although few documented studies have attempted to link poor lighting to these worker complaints, it would be difficult to argue that the illumination system has no impact. Rather, it is more reasonable to suggest that the few task errors that occur due solely to the reduction in screen display visibility are economically insignificant. This is in comparison with the productivity loss potential in increased worker absence because of physical problems that may be, in part, caused by poor lighting. Another significant by-product of this situation can be depression of worker morale and initiative, a contributor to overall office productivity.

The problem of reflected glare in the VDT screen is just one of many lighting related problems that can contribute to less than desirable operating conditions. Excessive contrast between the screen display and the immediate visual surrounds (desk, partition, tack surface, window or wall) can result in adaptation problems for the eye. High levels of vertical illumination on the screen, even if diffused, can cause a reduction in contrast between the displayed characters and the screen background. VDT screen viewing may be made more difficult if a secondary resource document, normally paper-based, is required adjacent for reference. This task normally differs from the screen in both contrast characteristics and in distance from the eye, requiring refocusing and readaptation each time the view is changed.

Confounding the problem of lighting design for an office heavily saturated with VDT equipment is the requirement for coexistence with paper-based tasks. A wide range of illuminances may be necessary to support different paper-based tasks occurring along with VDT tasks in a common office area. It is not unusual for illuminance recommendations to vary from 25 to 150 footcandles for typical office tasks. The Illuminating Engineering Society's Illuminance Selection Procedure[1] uses weighting factors to raise and lower illuminance level targets. Factors which account for inherent task contrast, worker age and the importance of speed or accuracy permit more insightful selection of values. Often the desired horizontal illuminance for an office paper-based task is contrary to one for a VDT-based task which is being performed at an adjacent workstation.

The dilemma of illuminating office tasks that exhibit such a wide disparity in visual needs will continue to face lighting designers for the forseeable future.

Addressing the Problems

To avoid reflected glare images in a VDT screen, a designer must be keenly aware of the luminous environment being created. The same attitude must be held to successfully minimize problems of transient adaptation and accommodation while fulfilling a variety of paper-based task requirements.

Continued on page 192

LIGHTING REINFORCEMENT OF SUBJECTIVE EFFECTS

Subjective Impression	Reinforcing Lighting Modes
Impression of Visual Clarity	• Bright, uniform lighting mode • Some peripheral emphasis, such as high reflectance walls or wall lighting
Impression of Spaciousness	• Uniform, peripheral (wall) lighting • Brightness is a reinforcing factor, but not a decisive one
Impression of Relaxation	• Non-uniform lighting mode • Peripheral (wall) emphasis, rather than overhead lighting
Impressions of Privacy or Intimacy	• Non-uniform lighting mode • Tendency toward low light intensities in the immediate locale of the user, with higher brightnesses remote from the user • Peripheral (wall) emphasis is a reinforcing factor, but not a decisive one
Impressions of Pleasantness and Preference	• Non-uniform lighting mode • Peripheral (wall) emphasis

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Continued from page 190

What surfaces of the space are likely to be "seen" by the VDT display screen and therefore are potential sources of acute contrast? The most obvious are the luminaires—ceiling, pendant, partition or wall mounted—throughout the office space. With direct systems, the deep cell fluorescent parabolic will continue to be most widely used, since its control of offending higher angle brightness is exemplary, softening the contrast between itself and the surrounding ceiling surface. Indirect and indirect/direct lighting systems can be successful if extreme care in placement of luminaires to avoid excessive ceiling brightness or luminaire/ceiling brightness ratios is taken.

Although the lighting designer may have limited input to the workstation finish selection process, the importance of the space's vertical surfaces cannot be overlooked. An almost limitless choice of partition finishes will be available for future office spaces. Color, texture and reflectance varies widely and must be closely considered, since the workstation enclosure performs interactively with the lighting system. Once again, excessive contrast ratios are the major concern within the workstation enclosure. Luminaires supplying the general office space with ambient illumination should not be placed so that they produce extreme shadows, and therefore high contrast, within workstations. It is important to understand what the lighting system is producing within the individual workstation setting, since that enclosure has the greatest influence on both VDT and paper-based tasks. Simple empty room assumptions are no longer reliable.

Technology only now becoming available (and soon to be economically justifiable) permits individual workstation occupants to control the ambient lighting within their particular visual zone. Dimming of ceiling-mounted and task-oriented fluorescent luminaires will allow workers to fine tune their luminous environments to better suit personal preferences and visual task needs. When used in conjunction with a deep cell parabolic fluorescent system, changes in luminaire brightness are barely perceived by adjacent workers, since few contributions in higher angle zones are produced in the first place. This "personalization" not only allows for variability in illumination levels in a most discreet fashion, but it also introduces a psychological benefit of the office worker better in control of his environment.

Further advancement in luminaire, lamp, ballast and control technology in the coming decade will foster the trend toward increased user personalization of the luminous environment similar to the explosion in workstation design of the '80s. Insightful designers will use these innovations for more responsive luminous environments.

The Office's Psychological Environment

"The decisions we make in design have a profound, if often subtle, influence on human lives. These decisions affect the way the user thinks about himself and the things around him. And in a more comprehensive sense these decisions may even affect human mental health."[2]

These words were written by John Flynn in 1973 and should be the credo for anyone seriously practicing lighting design. Lighting can be a valuable tool in reinforcing environmental setting and activity. This attention to psychological well-being for the office worker will be a sensitive issue in the 1990s, especially for larger corporate clients where employee environmental awareness is already astute. Research into the effect of light on user impression and satisfaction suggests that the patterns, contrasts, color and locations of light within a space may reinforce, either positively or negatively, subjective response.[3/4]

Uniform, peripheral wall brightness may reinforce feelings of spaciousness and perceptual clarity. Within a small partitioned workstation, any environmental factor that would help strengthen impressions of spaciousness is worth considering. Reinforcing visual clarity can be important in an area where difficult paper-based tasks are being performed. Within the office environment, reinforcement of the sense of brightness, clarity and color may contribute to higher worker satisfaction and morale. Office lighting can produce both negative and positive reinforcement.

Lighting for non-working support areas such as break rooms, lobbies and circulation can play a significant role in the success of the complete office environment. Impressions of relaxation and privacy can provide reinforcement to activity areas where the workers are trying to escape the stress of the office routine.

Non-uniform lighting emphasizing peripheral vertical surfaces and lower illumination levels may help to provide non-working support spaces with appropriate visual cues and information. Light sources that appear warm also may reinforce feelings of relaxation and pleasantness. The table on page 190 is a condensed summary of some of the user impressions that may be influenced by light. Reinforcement of key support spaces can make the office workers daily experience a more positive one.

Although it is not possible to evaluate economically a lighting system which successfully reinforces spatial activity and fulfills user expectations, it can certainly be argued that there is a humanistic benefit.

In summary, lighting for the office will be changing over the next two decades. The continuing refinement of present day light sources and luminaires, along with new developments in electronic controls, will provide the technological catalyst. However, it is the transformation of society itself, brought on by technology, that will govern design trends for many years. Lighting, like all interior environmental systems, must meet the needs and expectations of this new business generation. The definition of lighting function must be expanded to include more humanism or its design will fall short of its potential.

Randy Burkett, IES, Vice President, Director, Lighting Design Group, Hellmuth, Obata & Kassabaum, Inc., has been associated with the St. Louis-headquartered firm for eight years. Formerly, he was an in-house designer of lighting applications for the Holophane Division of Manville Corp. Burkett currently is a member of the Office Lighting Committee for the Illuminating Engineers Society (IES). He was recently awarded a 1987 International Illumination Design Award for his lighting design application in Edison Brothers' corporate headquarters, St. Louis.

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Theater for Dining

Continued from page 151

52 patrons. Within a short time, the restaurant had established a wide-spread reputation for serving fine California cuisine in a quietly understated atmosphere.

In his effort to relocate to larger quarters, Harland joined business partner Meyer in 1984. By July 1986, the new Harlands Restaurant opened, to continue the chef's tradition of combining eclectic contemporary cuisine with an equally sophisticated ambience. The fare ranges from spicy entrees to delectable desserts by pastry chef Joanne Harland.

Drama is won for this restaurant through an array of intriguing treatments, all under a vaulted ceiling that peaks to a 19-foot ridge over the front half of the space. The ceiling at the rear of the space is a flat nine feet. To unify these disparate volumes, five distinct dining areas (private dining room, main dining room, lounge, cocktail bar and patio) were positioned along a lateral colonnade. Circulation is directed to the bar area located at the restaurant's rear. Off-axis columns focus attention on the custom serpentine bar. Guests are greeted at the entry with a triumphal arch.

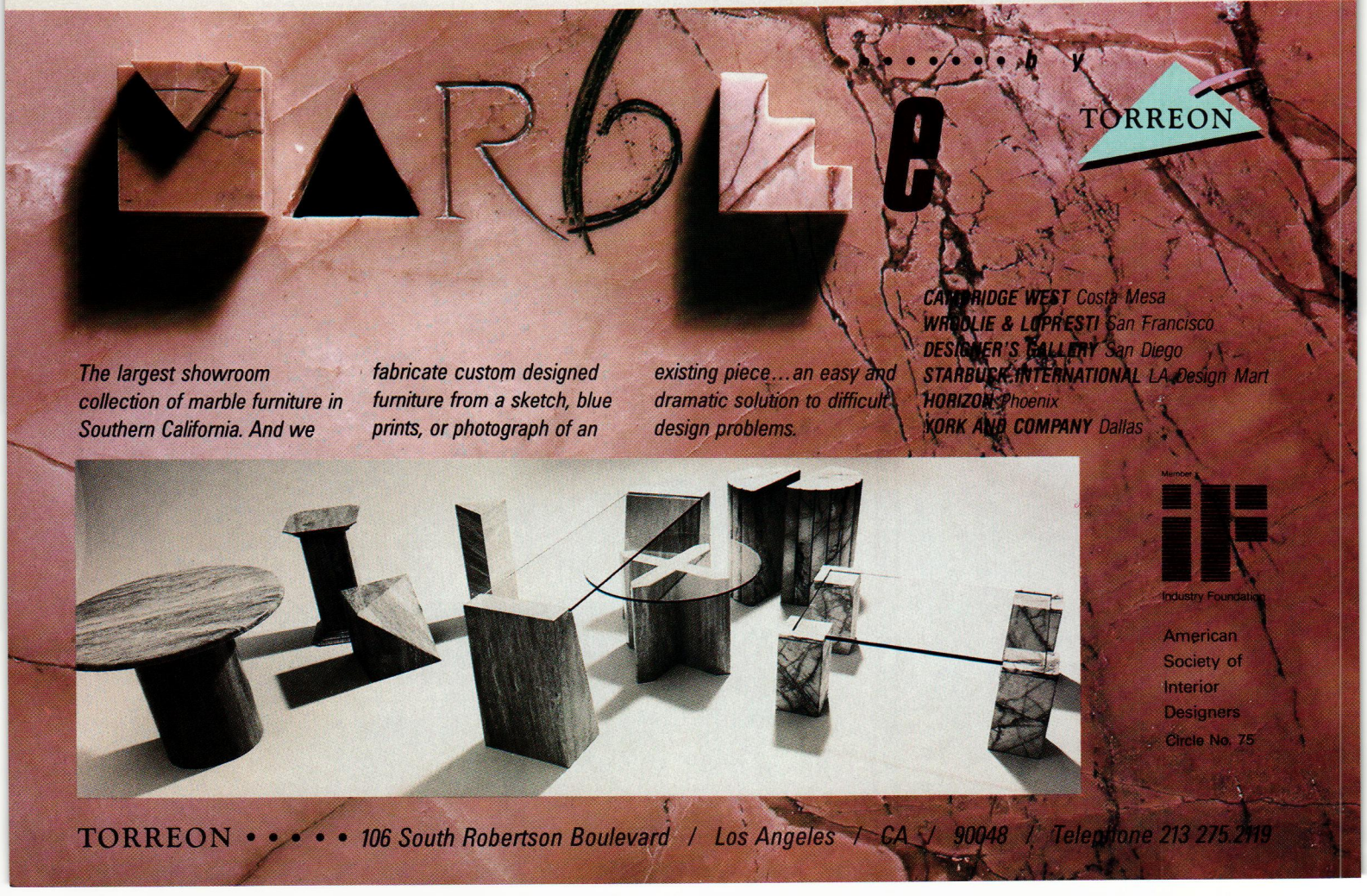
"People look at this restaurant and say—this could be in San Francisco or New York," says Grebmeier. "But, we say, this belongs to Fresno. The place—with its high ceilings, comfortable and cool feeling, its sense of openness—depicts the area."

Donald Maxcy's expert lighting treatment works to accomplish this and other subtle enhancements of the visually powerful space. "We dropped the lighting down nine feet over the floor level and aligned it with the diagonal colonnade going through the space—breaking all the rules," Maxcy states. To achieve this, he designed a custom suspension system for the Halo track. "The track lighting is suspended on a quarter-inch welding rod, so that the eye picks up the lighting as a floating element," he says. From the track is emitted blush pink illumination, created through custom European lenses. The restaurant's gray walls are washed in this rose; the white linen table cloths are crisped by the effect. Gem colors—aquamarine, topaz, garnet—also wash different walls throughout the restaurant. Illuminating the columns of the colonnade are PAR 38 lamps with a vertical spread lense, so that both sides are cast in a well-defined shadow.

For the serpentine-shaped bar, clear display lights line the footrests: a cavity was created in the glass block and on either side, two colored gels cast pink and amethyst tones. Atop the main bar counter, a permanent arrangement of synthetic tulips illuminated by small lights was developed by Burklund and Jodi Garmann.

Since its opening, Harlands has received such prestigious visitors as Charles Redman, U.S. Assistant Secretary-Designate for Public Affairs, and Edward Heath, former British Prime Minister. The response to the atmospheric and epicurean appeal of the Fresno restaurant is inspiring its owners to expand their gourmet showcase to other locations: Santa Rosa, California, perhaps, and even, Palm Desert—where going out to be seen and feeling good is a way of life.

—Dana Collins



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Faces

1. Hot Times in Houston
Amid swaying palms and pink flamingos, more than 4,000 guests danced and ate the night away at the annual "Tropical Evening" at Houston's Interior Design Centre. And showrooms offered everything from roast pig to voodoo warriors. Pausing to talk at the event: **Tim Fisher** (left), marketing director of Interior Resource Centre, and **David Peysen** (right), owner of David Peysen Showroom, Inc.

1

2

2. From Yugoslavia with Love
"Magnifiseven" was the title of a recent art exhibition at the Seventh Street Design Center Art Gallery, Los Angeles. Organized by international art consultant Marisa Marchi, the show featured works by seven artists of the Equerna Gallery in Ljubljana, Yugoslavia. Standing alongside an Ina Conradi tapestry are, from left: **Taja Vidman Brejec**, director, Equerna Gallery; **Ljubomir Djukic**, Consul General of Yugoslavia; and artist **Tugomir Susnik**.

3

4

3. Barter is Best
According to Celia Blum of Los Angeles' Celia Inc. custom carpet showroom, barter is best. To prove it, Ms. Blum hosted a meeting of the Los Angeles Chapter of the National Home Fashions League at her showroom where other guest speakers also spoke on the hows and whys of the barter system. **Celia Blum** is shown here showing a new carpet design to the attendees.

4. All Dressed Up
The Phyllis Morris showroom in Los Angeles provided the setting for an intimate luncheon for Hong Kong dress designer Diane Freis where guests dined on sumptous treats to the sounds of harp music. At the afternoon affair, from left: **Carol Soucek King,** Ph.D., editor in chief of *Designers West* (wearing her own Freis dress); **Diane Freis**; **Phyllis Morris**; and strolling musician **Jerry Robinson**.

5

5. Stockholm on Sutter Street
A bit of Sweden came to the Sutter Street galleries of Therien & Co. in San Francisco. There, an exhibition of Stockholm furniture of the 18th century featured unique examples of baroque and rococo furniture and decorations. On hand for the exhibition, from left: designers **Anthony Hail** and **Kalef Alaton**; and guest **Glenn Hutchison**.

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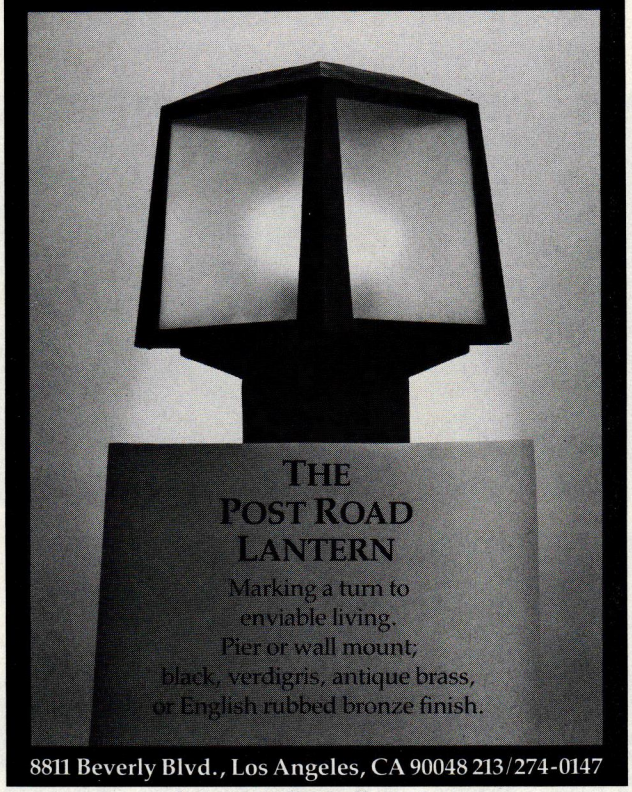

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Sunlighting is the positive control and utilization of the direct sunlight that is available in most parts of the world. This book of design concepts and guidelines provides both theoretical and practical coverage of the physics of light and its control, the characteristics of sunlight, and the many ways in which it can be modified by both natural and man-made elements.

Lighting expert William M.C. Lam offers specific strategies, techniques, devices, and design processes for the implementation of sunlight accompanied by a wealth of detailed illustrations. Presented are 25 outstanding case studies from the author's own practice, representing a range of building types—offices, libraries, schools, museums, hotels and industrial buildings located throughout the world. I find this the only book currently available that clearly describes all the concepts, processes and even pitfalls involved in creating building systems that work with nature by using sunlight to advantage.

Lam describes how sunlight plays its part not only in physics and biology but in the pleasures and excitement it brings to everyday life. In this book, the author demonstrates how building design based on sunlighting offers designers the potential of creating luminous environments that maximize energy conservation. It is relatively invulnerable to failures of electric power, and, most important, helps create more livable architectural environments.

Interesting book, for it tells of designing with, instead of defending against, the sun's light.

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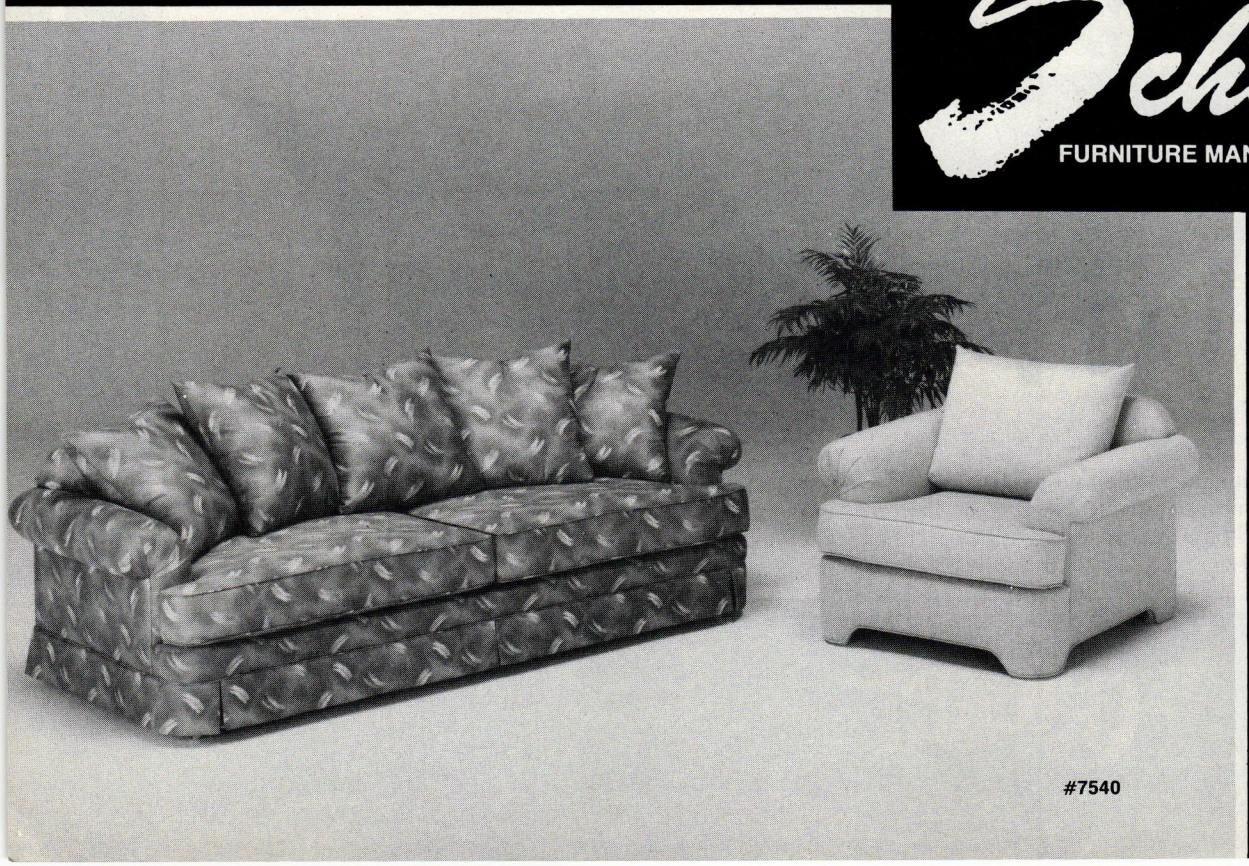

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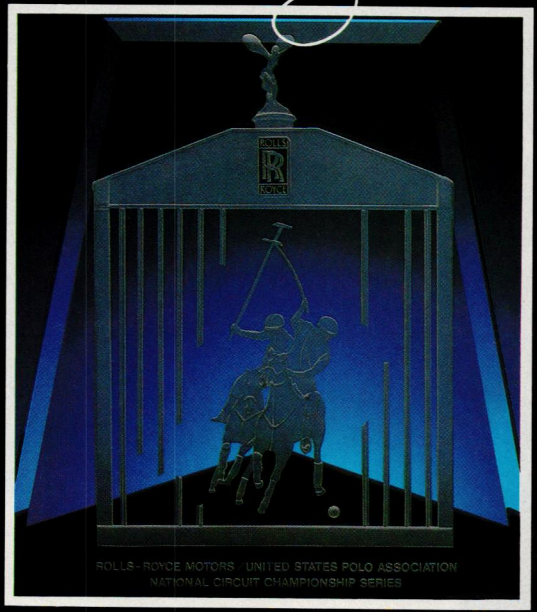

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October 16-18 The Multi-Housing West and Kitchen/Bath Industry Show West at the Anaheim Convention Center, Anaheim, California. (212) 869-1300.

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.

Through October 28 "Modern Redux: Critical Alternatives for Architecture in the Next Decade," models, drawings and photographs of buildings by 24 internationally known architects. Otis/Parsons Exhibition Center, Los Angeles. (213) 251-0555.

October 31 "Hospitality as Fantasy: Restaurant and Hotel Design Symposium," featuring author Ray Bradbury and other noted speakers. Beverly Hilton Hotel, Los Angeles. (213) 825-9061.

November

Through November 8 Designer Showcase '87 in Palos Verdes, California, sponsored by Little Company of Mary Hospital. (213) 316-1530.

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.

November 9 "Ask a Decorator: Who? What? Where? When? How? Why?," a seminar at 7:30 p.m. benefitting Aid for AIDS with speakers Carl Parsons, Leslie Harris and Van-Martin Rowe. At the Pacific Design Center, West Hollywood. Admission $25, seating is limited. (213) 659-8854.

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 5-29 "Furniture by Architects." exhibit, including Arthur Erickson, Steven Holl and six other internationally noted architects. Linda Farris Gallery, Seattle. (206) 623-1110.

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

November 9-10 Construction Project Management seminar series sponsored by University of Southern California Continuing Engineering Education. (213) 743-6078.

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.

November 21 "Communications Strategies for Architects," a workshop in San Francisco cosponsored by AIA Women in Architecture/San Francisco Chapter and the Organization of Women in Architecture. (202) 626-7346.

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.

December 20—March 6, 1988 "Hollywood and History: Costume Design in Film," an exhibition of the art and craft of film costume design and the Los Angeles County Museum of Art. (213) 857-6111.

January 1988

Through January 5 "The Nelson A. Rockefeller Collection of Mexican Folk Art," an exhibit of textiles, glassware, ceramic and lacquerware, masks and toys at the Southwest Museum, Los Angeles. (213) 221-2164.

January 10-12 DALLUX National Lighting Show at the Dallas Market Center. (214) 655-6100.

January 10-15 Dallas Winter Home Furnishings Market at the Dallas Market Center (214) 655-6100; Decorative Center and the Design District (214) 655-6100; Oak Lawn Plaza (214) 631-0600; and Dallas Design Center (214) 747-2411.

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Designtime

Continued from page 206

January

January 12 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Diane Legge Lohan of Skidmore, Owings & Merrill. (314) 621-6446.

January 23—29 San Francisco Winter Home Furnishings Market at the Western Merchandise Mart (415) 552-2311; Showplace Square (415) 864-1500.

February

February 5-7 Designers Weekend, the Western Canada interior design show and seminars in Vancouver, British Columbia. (604) 681-5226.

February 10-12 Designers' Market Southwest, the annual resource exhibition and seminar in Phoenix, sponsored by the Arizona North Chapter of American Society of Interior Designers. (602) 955-1679.

February 23 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Walter Chatham. (314) 621-6446.

February 23—April 3 "Paris in Japan: The Japanese Encounter with European Painting," an exhibition of late 19th and early 20th century Japanese artists at the Wight Gallery, University of California, Los Angeles. (213) 825-9345.

March

March 1-3 RHIDEC '88, the Restaurant/Hotel International Design Exposition and Conference, at the Expo Center, Chicago. (212) 391-9111.

March 12-15 WorldStore '88, the first international retail trade exhibition for the store environment, Atlanta. (212) 868-2727.

March 21 Celebration South '88, the annual market at Design Center South, Laguna Niguel, California. (714) 643-2929.

March 23-25 WESTWEEK: "Overview: Expansion & Insight," the annual design market at the Pacific Design Center, Los Angeles. (213) 657-0800.

March 23-25 The World Exposition of Ceramic Tile and Bathroom Furnishings for the Building/Decorating Industry, Miami Beach, Florida. (305) 747-9400.

March 31 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Billie Tsien. (314) 621-6446.

April

April 7-8 Presentations Northwest '88, the annual design market at Design Center Northwest, Seattle. (206) 762-2700.

April 13-15 Lighting World 6, the International Advanced Illumination Exposition & Conference, at the Los Angeles Convention Center. (212) 391-9111.

April 14-22 The Southern Furniture Market in High Point, North Carolina. (919) 889-0203.

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Update

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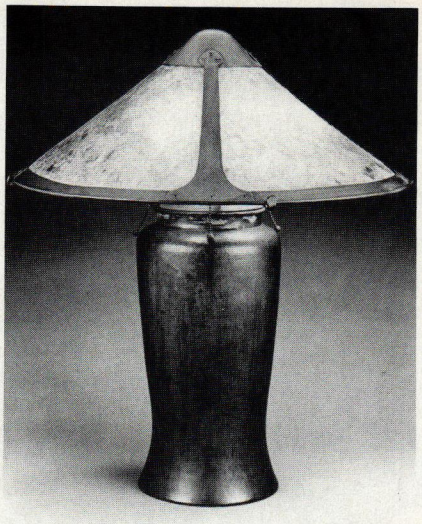
Arts and Crafts and Machine Age Exhibits Concurrent in Los Angeles

Approximately 200 examples of decorative arts, from architectural drawings to a rare Tiffany glass screen, have been assembled for the exhibit, "The Art That Is Life: The Arts and Crafts Movement in America, 1875-1920," on display through November 1 at the Los Angeles County Museum of Art. The movement began in America when reformers returned to handcraftsmanship as a reaction against the advance of industrialization in the late 19th century. To celebrate California's special contributions to the Arts and Crafts movement, the museum has augmented the exhibition with 45 exceptional works of art from its own and local collections, including ceramic vases, hand-wrought bowls and glass lamps.

Considered the first comprehensive study of decorative arts and architecture from this movement, the exhibition includes Gustave Stickley furniture, desks by Greene & Greene, textiles, books, ceramics and silver. The Los Angeles presentation is the second stop of a four-city tour; the show will also travel to the Detroit Institute of Art (December 9-February 28) and the Cooper-Hewitt Museum (April 5-June 26).



This copper and mica table lamp by Dirk Van Erp, circa 1915, is part of the exhibit "The Art That Is Life: The Arts and Crafts Movement in America" at the Los Angeles County Museum of Art through November 1.

Concurrent with the Arts and Crafts exhibit is "The Machine Age in America, 1918-1941," a presentation of nearly 300 works of art, architecture and industrial design, assembled in the first definitive examination of the forces constituting American culture between the two World Wars. A broad cross- section of works on display include: architectural works and designs by Frank Lloyd Wright, Richard Neutra and Rudolph Schindler; Packard automobiles; Ruth Reeves' "Manhattan" print fabric; and the photographs of Julius Schulman.

Ellerbe and Becket to Merge, Forming Major U.S. Design Force

Two major national architectural design firms are planning to merge, a move that will place the combined company among the five largest design firms in the U.S.

Ellerbe Associates, Inc., Minneapolis-based firm, and Welton Becket Associates of Santa Monica, California, have signed a letter-of-intent to merge their companies by late 1987. Ellerbe, founded in 1909 in St. Paul, Minnesota, is a multi-disciplinary organization best known for its health care, corporate, research laboratory and arena and convention center projects. Becket was established in Los Angeles in 1933. It specializes in corporate facility, high-rise office and hotel designs. The two firms reported $34 million and $24 million, respectively, in 1986 revenues. The combined firm will have offices in Los Angeles, Minneapolis, Washington D.C., New York City, Chicago, Detroit, Tampa and Houston.

Review: Philip Johnson, Panel Analyze State of Architecture at 1987 AIA National Convention

"To us, the art of architecture is a matter of greater importance than any activity known to mankind. Our art includes all others. Our art expresses in the sharpest way the essence of our culture," stated Philip Johnson, FAIA, "Dean of American architects," at the American Institute of Architects' 119th national convention in Orlando, Florida, held in early June. Johnson joined longtime partner John Burgee, FAIA, and three influential architecture and design critics—Kurt Andersen of *Time* magazine, Paul Gapp of the *Chicago Tribune* and Paul Goldberger of the *New York Times*—in a panel discussion that addressed the state of architecture today.

Johnson outlined four approaches to the practice of architecture: "One, the profit motive of the business; two, the sociological, functional aims of building a better social environment; three, the technological struggle for better and less expensive ways of building; the fourth approach, however, subsuming the other three, is surely the overriding passion of all of us: architecture as pure art—the equivalent to sculpture and painting." The 81-year-old architect also argued that the skyscraper, often maligned by critics as "gigantism," offers a great opportunity for decorative expression and for identifying our cities. "Tall buildings are the images for civilization to be remembered by—not mere technological striving for functional satisfaction."

Colleague Burgee stated: "With a lack of strong dogmatic direction, some have declared this a period of confusion and chaos. I feel that this diversity is the very enrichment that is needed. Some buildings are getting to be like designer jeans: the quality is on the label. But that's changing. We're moving back to basic principles. There are good buildings coming from everywhere. I think we're going to see no more superstars, just super buildings."

In other activities, a market forum addressed the danger of the possibility of American architecture losing one-third of its practitioners and half of its firms in the next three to five years as a result of major dislocations in the construction industry economy brought on by tax reform and the necessity of balancing the federal budget. In a panel discussion, financial analyst J. Chandler Peterson warned that the effect of eliminating the investment tax credit on commercial development, the stretch-out of depreciation, and modification in the historic preservation tax credit—all features of the recent tax reform bill—will cause such a contraction in the construction industry that within three to five years the architectural profession could experience such consequences. Panelist George A. Christie of McGraw-Hill Information Systems disagreed, stating that tax reform was essential to correct the binge of building that investment tax credits created artificially over the half decade.

Other events included the election of Houston architect Benjamin E. Brewer, Jr., FAIA, as first vice president/president elect of the AIA. Brewer will assume office in December and will become AIA's president one year later. Also this December, Ted P. Pappas, FAIA of Jacksonville, Florida, will succeed Donald J. Hackl, FAIA, as president of the 50,000-member national society.

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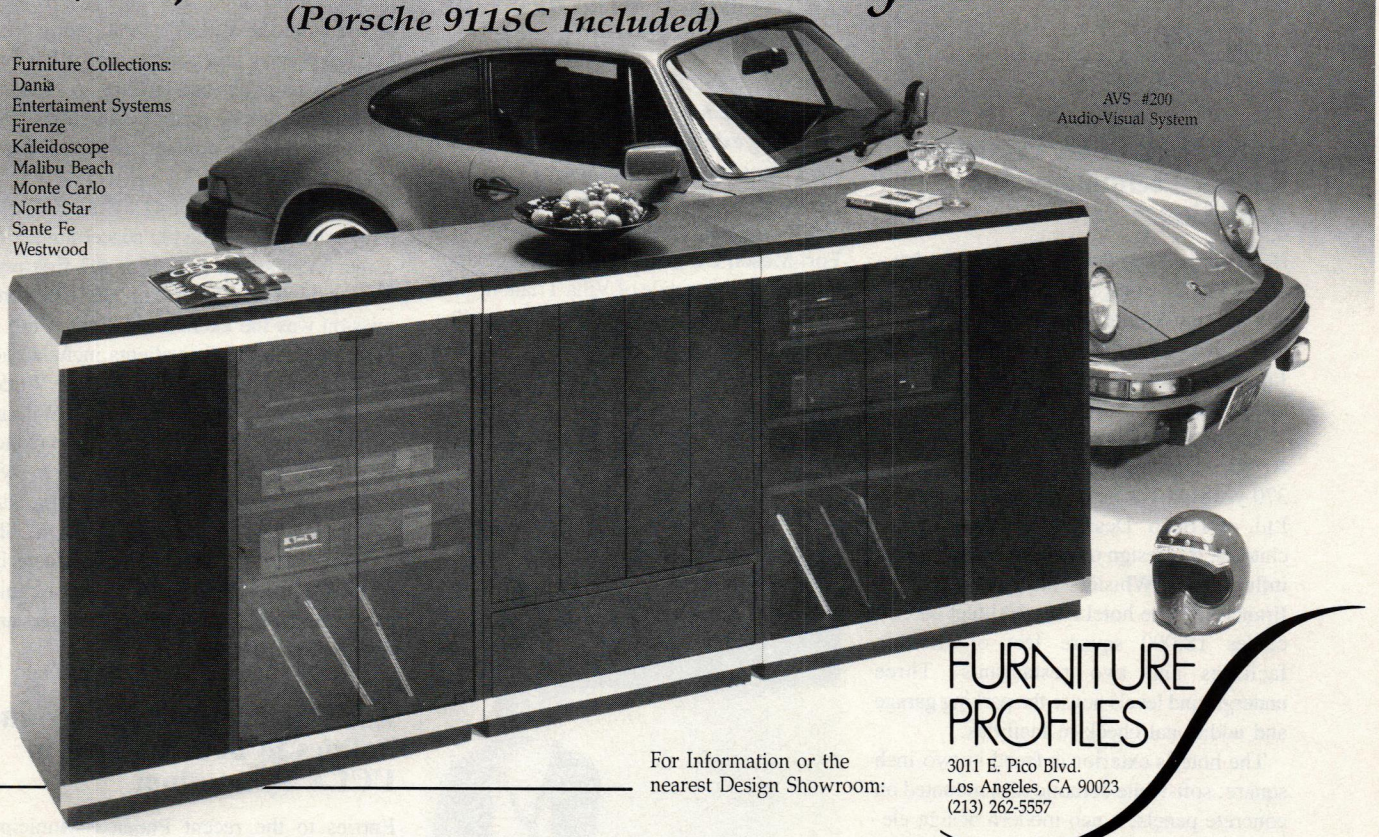

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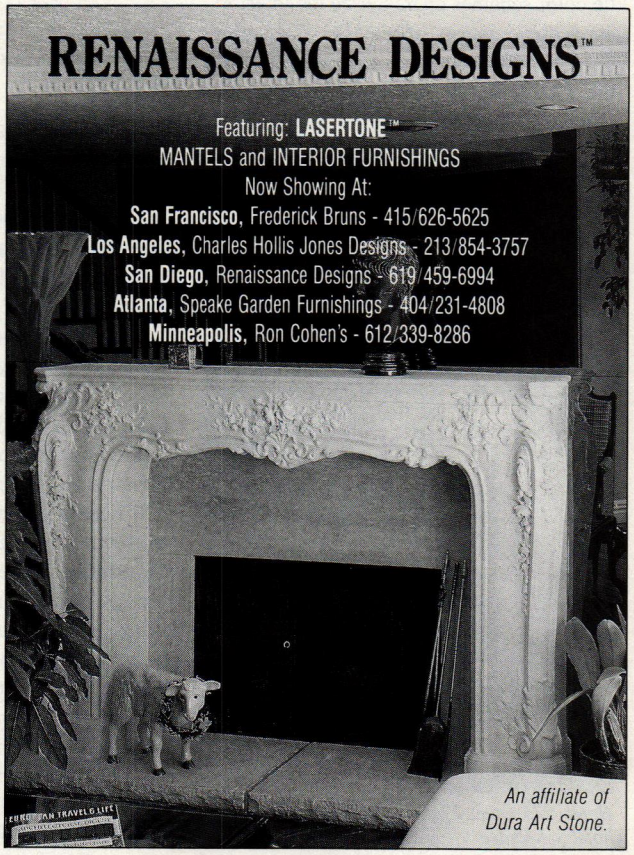

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Update

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Hotel Nikko San Francisco Blends Technology and Tradition

Hotel Nikko San Francisco, a 25-story structure with 525 guest rooms and suites in the city's Union Square West area, opens in October. It is a product of the integration of Japanese design and state-of-the art technology.

The new hotel is a joint venture of Japan Airlines Development Company, Ltd. and 370-year-old Takenaka Komuten Company, Ltd. of Tokyo. Designed by Takenaka architects, the design of Hotel Nikko was also influenced by Whisler-Patri Architects, San Francisco. The hotel rises 300 feet and includes 18,000 square feet of meeting facilities and two restaurants. Three underground levels house the parking garage and additional check-in facilities.

The hotel's exterior is faced in two-inch square, soft-white ceramic tiles mounted on concrete panels, a neo-modern design element rarely seen in the U.S. Lower levels are faced with large blocks of imported, white Italian granite. Soft lighting and subtle color schemes characterize the interiors. To achieve energy efficiency, a Japanese-designed energy conservation system called the TACNES-HR will provide continuous climate control. The compact, space-saving system continuously monitors energy consumption while providing a continuous flow of fresh air. Highly Protective Risks, a computerized fire protection system, and Mitsubishi elevators, carrying guests at 500 feet per minute, are other amenities.

Hotel Nikko San Francisco, a new luxury hotel scheduled to open in October.

The World of Elsie de Wolfe: Two Major Exhibitions

Two tributes to Elsie de Wolfe, the "First Lady of Interior Design," will be made in upcoming exhibits in San Francisco and San Juan Capistrano, California.

The 1987 San Francisco Fall Antiques Show, October 28 through November 1, at Fort Mason Center, will present an exhibit in the distinctive style of Villa Trianon, Miss de Wolfe's famous home in Versailles. Designed by her protege Anthony Duquette, director of the Elsie de Wolfe Foundation,

Elsie de Wolfe, "First Lady of Interior Design," poses with a renowned portrait of herself.

the exhibit will include rarely seen paintings and furniture from her former home. A lecture will be held Saturday, October 31, at 10:30 a.m., entitled "Elsie de Wolfe—The Legend," with Duquette and Hutton Wilkinson, also of the Elsie de Wolfe Foundation. Contact (415) 921-1411.

In the San Juan Capistrano Library, "The World of Elsie de Wolfe: A Revolution in Style" exhibition will be presented by Libros Y Artes, the cultural support group of the library, from November 16 through January 16. Proceeds from the exhibition will benefit the proposed Decorative Arts Museum and Study Center in San Juan Capistrano. The exhibition will feature two rooms, one decorated in the style popular in the late 19th century with dark colors, heavy rich textiles and ornate furniture, and the other room in the style of Miss de Wolfe, using furniture from her own collection as well as pieces she ordered from Paris in 1924 for clients in St. Paul, Minnesota.

The exhibition, constructed in the sala of the library, will feature paintings from her personal collection, including some pictures of rooms in the Villa Trianon, pages from her scrapbooks and inventories of her furnishings, paintings and jewelry. A personal appearance will be made by Duquette. For more information contact: Joyce McCrae, (213) 205-7631.

In 1904 at the age of 41, Miss de Wolfe left an unconventional but successful acting career to establish herself as the first professional interior decorator. Her first commission was the exclusive Colony Club in New York. Later, her clients included actress Sarah Bernhardt, author Oscar Wilde, San Francisco railroad magnate William Crocker and magazine publisher Condé Naste. Miss de Wolfe's decorating style liberated drawing rooms from the dark, cluttered heaviness of the Victorian era. She gave her rooms a lighter style characterized by less formal elements: reflecting mirrors, chintz prints, interior treillage and scaled-down furniture.

Architecture, Democracy and Politics to be Examined in UCLA Symposium

Entries to the recent Phoenix Municipal Government Center Design Competition will be presented as part of the University of California at Los Angeles (UCLA) Extension's special one-day symposium, "Architecture, Democracy and Politics," Sunday, October 11, at the Wadsworth Theatre, West Los Angeles. The event, co-sponsored by the Extension's Interior and Environmental Design Program and UCLA's Graduate School of Architecture and Urban Planning, will focus on the design of public buildings, with an emphasis on the appropriate architectural expression of democratic principles. Following the seminar, the opening of the competition entries exhibit will be held in the UCLA Frederick S. Wight Gallery.

The architects who will present lectures on their entries include: Barton Myers, Barton Myers Associates, Los Angeles; Arata Isozaki, Tokyo-based architect; Michael Graves, the Schirmer Professor of Architecture at Princeton University; and Robert A.M. Stern, Robert A.M. Stern Architects, New York. A summary discussion will be led by Richard S. Weinstein, Dean, Graduate School of Architecture and Urban Planning, UCLA. A panel discussion, including the guest speakers and Phoenix Mayor Terry Goddard, will be led by architect/author Charles Jencks. For more information contact: (213) 825-9061.

Continued on page 214

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Update

Continued from page 212

Defining a New Modern Alternative to Post-Modern Architecture

"Modern Redux: Critical Alternatives for Architecture in the Next Decade," the first in-depth exhibition analyzing the current effort to define a "New Modern" alternative to "Post-Modern" architectural revivalism continues through October 28 at the Otis/Parsons Exhibition Center, Los Angeles. The exhibit's diverse nature is reflected in more than 100 works by 34 internationally known architects represented in the exhibit. Among the architects are Emilio Ambasz, Architectonica, Venturi, Rauch & Scott Brown, Mario Botta and Mark Mack. For more information contact (213) 251-0555.

Changing Light Exhibit Shows Future Design Impact

The impact of light on the future of design will be demonstrated in an exhibit of contemporary lighting entitled "Changing Light,"continuing through October 31 at Art Center College of Design, Pasadena, California. The exhibit consists of more than 100 lamps, lighting fixtures and systems created during the 1980s by designers from Italy, France, Spain, West Germany, The Netherlands, England, New York, Los Angeles, Australia, Hong Kong and Japan. A 25-year retrospective of some 30 lights designed by Achille Castiglioni and Pier Giacomo will be exhibited. For more information contact (818) 584-5052.

"Mimizuku," 1986, by Makoto Komatsu, Japan, from the "Changing Light" exhibit.

March of Dimes Gourmet Gala Slated for November 12

Celebrity chefs from stage, television, film, sports, business and community fame will display their culinary talents in the March of Dimes Gourmet Gala, a cooking competition to be held November 12 at the Registry Hotel, Universal City, California. The cooks will perform in kitchens designed by these interior designers shown (from left) standing: Larry Totah, Andre LaRocca, Logan Brown, Lennart Richter, Mark Paul, Douglas Pierce Hiatt, Luis Ortega and Marshall Pierce. Seated: Francis Gibbons, Sharon Sistine, Maxine Smith, Harry Michael Fox and J.J. Fox. Designers not shown include: Celia Cleary, Brindell Roberts and Suzanne Turman. Photography by Alan Berliner. The event will begin with cocktails at 7 p.m., then dinner, judging and dancing from 8:30 p.m. For more information, contact Beth Cavanaugh at (818) 956-8565.

New Officers Elected to IBD; Bourque is National President

Michael H. Bourque, IBD, of Milton, Massachusetts, has been elected national president of the Institute of Business Designers (IBD). Bourque is a principal and vice president for Earl R. Flansburgh & Associates, Inc., Boston.

The national IBD Executive Committee 1987-89 also includes: Sonja J. Roberts, IBD, Des Moines, Iowa, vice president professional development; Lana Lawrence, IBD, Dallas, vice president research & development; Michael D. Kroelinger, IBD, Tempe, Arizona, treasurer; Jan Johnson, IBD, Indianapolis, vice president membership; Susan L. Wood, IBD, Sacramento, California, vice president public relations; Sarah Nelson, IBD, Atlanta, secretary; and Sandra L. Ragan, IBD, Washington D.C., past president.

In Western IBD chapters, the following members have been named to the Board of Directors, Southern California Chapter: Janice Stevenor Dale, IBD, president; Kathy Elash Pray, IBD, national director; Tori McCullough, IBD, vice president public relations; Paula Holtkamp Krake, IBD, vice president programs; Claire Thompson, IBD, trustee; Carole Graham, IBD, vice president membership; Lisa Davis-Perry, IBD Affiliate, treasurer; Jackie Ruiz, IBD Affiliate, secretary; Deborah L. Deming, IBD, trustee; Deni J. Mosser, IBD, trustee; Lori Tierney, Haworth, trustee; Francine Ellman, Art Source L.A., advisor; Jerry Brown, Commercial Flooring Associates, advisor; Mary O'Connor, Steelcase, advisor; German C. Sonntag, FIDM, advisor; Stephanie Tarr, Harper's, advisor; Rick Eng, *Designers West*, advisor; and Carlos de Falla, IBD, past president.

In the North Texas Chapter IBD new officers include: Carolyn Donovan, IBD, president; Al Schumann, IBD, past president; Debby Weber, IBD, national director; Jamie Kleinerman, IBD, secretary; Sharon Wooldridge, IBD, treasurer; Dennis Kluge, IBD, vice president, education; Lynn Warnock, IBD, vice president, membership; Keith Werner, IBD, vice president Programs; and Kathy Kornegay, IBD, vice president public relations. Trustees are: Sara Dement, Roxanne Hall, Larry Younger, Kismet Lowry, Twylia Parr. Advisors to the North Texas Chapter IBD Board are: Rodger Frederick and Merry Schenck.

Continued on page 216

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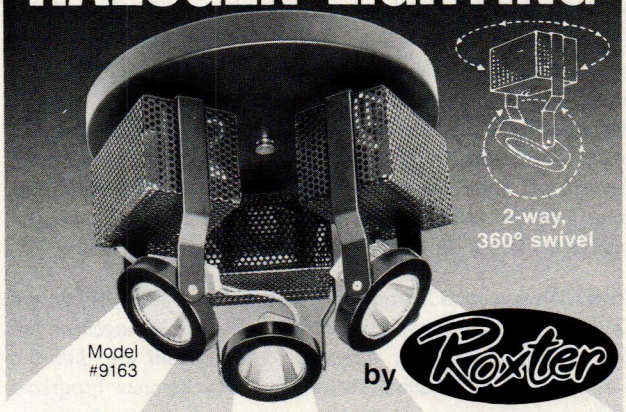

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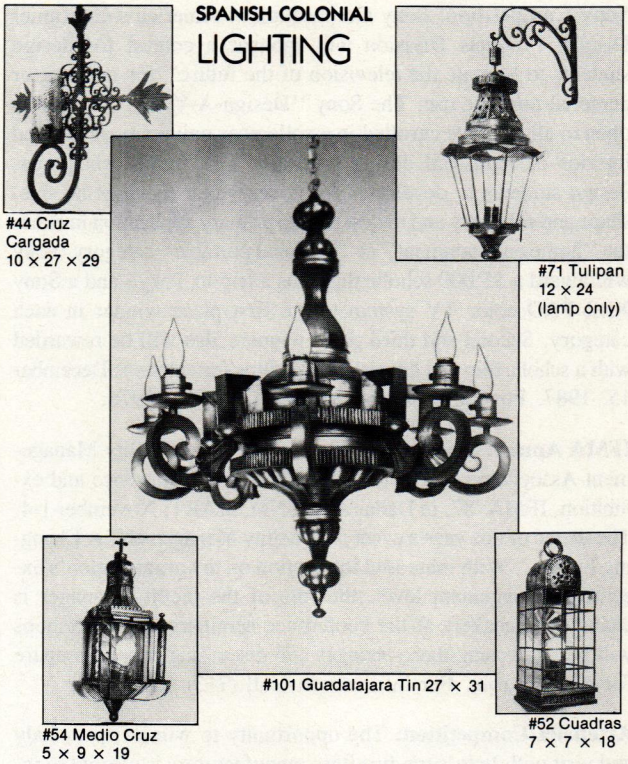

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Update

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General News

Phoenix Showhouse: The second annual Heard Museum Guild Designers Showhouse will be open for touring from October 24 to November 22. Located in the exclusive Phoenix Country Club area, this year's house is a two-story residence of Mission Monterey styling. Selected local members of the American Society of Interior Designers have designed various rooms in the nearly 60-year-old home. Exhibiting hours will be 10 a.m. until 4:30 p.m. Tuesday through Sunday. Admission is $8 and proceeds benefit the Heard Museum. For information call (602) 242-8840.

ASID Management Seminars: The American Society of Interior Designers has added two new seminars, *Project Management for Interior Designers* and *Financial Management for Interior Designers*, to its National Professional Development Program. "These seminars aim to help designers not only survive but prosper in an increasingly competitive marketplace," says Janet Kane, ASID, education program chair. "Bottom-line results for design practices ultimately depend on mastery of time and money." Participants in the full-day seminars will earn 0.6 Continuing Education Units (CEU). Respective dates and cities in the West are Denver, November 3-4, and Los Angeles, November 17-18. Advanced registration fees (one month prior to seminar date) for each one-day seminar are $195 for ASID members, $245 for nonmembers and $125 for students. For more information contact Pam Jensen at (617) 965-0055.

Sony Competition: Sony Corporation of America's Consumer Display Products Division will sponsor a contest for design students to "create the television of the future" for in-home or personal portable use. The Sony "Design-A-Vision" contest is open to all students enrolled in a college or university accredited interior or industrial design program. The contest challenges design students to develop a TV concept that includes its size, shape and cabinetry and to describe its primary application in either the "home entertainment" or "personal portable" category. Sony will award a $5,000 scholarship plus a trip to Tokyo and a Sony XBR PRO color TV system to the first place winner in each category. Second and third place winners also will be rewarded with a scholarship and television. Deadline for entries is December 15, 1987. For more information call (212) 575-1976.

IFMA Annual Conference: The International Facility Management Association will hold its eighth annual conference and exhibition, IFMA '87, in Dallas at the INFOMART, November 1-4. The theme of this year's event is "Facility Management: A Changing Image." With increased interaction on the organization's executive management level, the role of the facility manager is changing. Speakers at the conference seminars and workshops will be addressing these changes and discussing how to prepare for the new role. For information, call (713) 623-4362.

Artebella Competition: The opportunity to win a trip to Italy and visit with Italy's top furniture manufacturers is offered to interior design students statewide through a design competition sponsored by Artebella, an Italian furniture boutique in Los Angeles. Participating students will design a complete bedroom suite that will be judged on originality, use of materials, color, texture and design. The best two submissions from each school will be evaluated in February 1988 by a committee of judges that include Dr. Alberto Boniver, Italian Consul General, Dr. Carol Soucek King, editor in chief, *Designers West*, and Alberto Smania, a leading furniture manufacturer in Milan. For information, contact Carrie Winston at (213) 444-5200.

Hotel/Motel & Restaurant Show: A vast range of contract furniture will be showcased at the 1987 International Hotel/Motel & Restaurant Show, November 8-11, at the Jacob K. Javits Convention Center in New York. Besides exhibiting products and services from more than 1,000 companies catering to the hospitality industry, the annual show, in its 72nd year, is a forum for topical educational seminar programs. The agenda includes 21 seminars on current issues of interest to all hospitality-related areas, including "Health Fitness Facilities and Your Hotel/Resort," "Designing the Hospitality Environment," and "The Spirit of Hospitality." For more information, call (212) 686-6070.

Women in Design: Women in Design, a Los Angeles-based nonprofit organization for female design professionals, presents "Designing Your Own Future," a one-day multi-disciplinary conference open to all designers and artists, November 21 from 8 a.m. to 5 p.m. at the Pacific Design Center in West Hollywood. The program includes presentations from Peggy Van Pelt of Walt Disney Imagineering, artist and marriage and family therapist Judy Leventhal, artists representative Jill Youmans, photographer and psychologist Barbara Biggs, Ph.D. and writer and marketing specialist Barbara Ardinger, Ph.D. Registration is $60 before and $70 after November 7. Fee includes speakers, hands-on workshops, and catered lunch. For additional information contact Judy Leventhal at (213) 392-2975.

Designer Showcase '87: A former sea captain's home in Palos Verdes Peninsula in Southern California will be the site of "Designer Showcase '87," a fundraiser to be held from October 17 through November 8, benefitting the Little Company of Mary Hospital Foundation in Torrance, California. The 1929 6,000-square-foot home will be redecorated by South Bay/Peninsula interior designers featuring Carol Wharton, ISID, and Associates; Bunny Brow, ASID, and Associates; Gail Johnson, Kitchen Collection; Sylvia Laxineta; Jhan Livingston, ASID; Gregory Pierce; Larry Ramos, ASID; Priscilla Shultz; Susan Seamans; Fery Sedghi, ISID; Joanna Trafford; Nan Werley; Rita Willens, ASID; Michael Wrush, ASID; and design students from Harbor College. Also a Design Clinic, where the public can get free consultations from professional designers, will be available daily from 1-4 p.m. at the showcase house. Advanced tickets are $8, $10 at the door. For viewing hours, tickets and further information, call (213) 316-1530.

ArtQuest: The fourth annual ArtQuest, a major national art competition, is open to all media and is juried by curators and directors from the finest art institutions in the country. With three

Continued on page 218

IFMA'87

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International Facility
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For Information contact:
IFMA, 11 Greenway Plaza
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713-623-IFMA

Update

Continued from page 216

prestigious exhibitions in New York, Philadelphia and Los Angeles and an expanded 24-page catalog featuring full color reproductions of 200 artists' work, ArtQuest also bestows $10,000 in cash and purchase awards. This year's jurors include curators and directors from San Francisco Museum of Modern Art; Art Institute of Chicago; National Museum of American Art, Smithsonian Institute; Museum of Contemporary Art, Los Angeles; UCI Fine Arts Gallery, University of California, Irvine; Hillwood Art Gallery, Long Island University, New York; Metropolitan Museum of Art, New York; and Guggenheim Museum. Deadline for entries is November 20. For entry forms and information call (213) 399-9305.

Murray Feldman Gallery: The Pacific Design Center has announced the creation of the Murray Feldman Gallery, a 6,000-square-foot gallery to be erected in the new plaza of the Phase II expansion. The gallery is named in honor of the well-known, former executive director of the center who passed away July 26. The owners of the Pacific Design Center have chosen this means to memorialize Feldman's long commitment to extend the influence of the center beyond its blue glass walls into the heart of the community.

Awards/Honors

1987 IES Design Awards: Recipients of the Awards of Excellence in the International Illuminating Design Awards, sponsored by the Illuminating Engineering Society, were announced at the IES conference in Scottsdale, Arizona in August. The Western U.S. winners included Mike DeMello and Bao Le, Costa Mesa, California for the Holiday Spa Health Club in Riverside; Patricia Glasow and S. Leonard Auerbach, San Francisco, for the British Columbia Pavilion at Vancouver's Expo '86; Cliff Ishii and Larry Frapwell, Long Beach, California, for Bubble's Restaurant; David Pfund, Dallas, for the floodlighting of Southwestern Bell; and J. Todd Stoutenborough, Newport Beach, California and Tom Ruzika, Irvine, for Crystal Court Mall, Costa Mesa. Special Citations were awarded to Randy Burkett, Hellmuth, Obata & Kassabaum, Inc., for wall lighting in the Edison Brothers Stores Corporate Headquarters Atrium, St. Louis, and Gregory Smith, RWR Associates, and Roger Charles for use of neon in Sports Connection Spectrum Club, Manhattan Beach, California (see story on page 142).

Los Angeles Conservancy: The Los Angeles Conservancy presented six Preservation Awards and one Certificate of Merit to local landmarks. Recipients were selected for having demonstrated exceptional achievement in the preservation of historically significant buildings and sites, or for an innovative contribution to historic preservation. Receiving awards this year were: Engine House No.18, an abandoned firehouse transformed into a community arts center; El Greco Apartments, relocation and restoration of apartments for senior housing; Stillwell Hotel, renovation of a residential downtown hotel; Kaufman/Edlund House, restoration of a Richard Neutra-designed residence; 56 South Marengo, adaptive reuse of historic residence made into fices; and *The Bungalow Reader*, the Urban Conservation Office of Pasadena. The Certificate of Merit was bestowed upon the Victorian style Janes House for preservation of the oldest residence on Hollywood Boulevard.

The Union of International Architects' highest honor that can be bestowed upon a living architect, the UIA Gold Medal, sponsored by the Merchandise Mart of Chicago, was awarded to renowned Finnish architect **Reima Pietila**.

Frank A. Florentine, lighting designer for the National Air and Space Museum in Washington, D.C., is the 1986 winner of the General Electric Company Edison Award for lighting excellence for his lighting design of the museum's "Looking at Earth" exhibition gallery.

Piero Patri, FAIA, co-founder and president of the multidisciplinary design firm Whisler-Patri of San Francisco, was named to the prestigious College of Fellows of the American Institute of Architects.

Appointments

COLLINS & AIKMAN appointed **Charles R. Eitel**, formerly president and COO of Carriage Industries, Inc., president of its Floor Covering Division. Also, **Lee H. Schilling** was promoted to vice president of sales and marketing for the division.

John Rankin, was appointed executive vice president and legal counsel of SUMMIT FURNITURE, INC. based in Carmel-by-the-Sea, California.

The HON COMPANY, largest division of Hon Industries, named **Thomas K. Miller** vice president of marketing.

Bradford W. Morgan was named vice president and director of marketing and sales of GAF BUILDING MATERIALS CORPORATION, a subsidiary of GAF Corporation.

Michael Murphy assumed the post of director of the ST. LOUIS DESIGN CENTER succeeding Stephanie Savic who has relocated to Lexington, Kentucky.

Debra Joan Curtin joined The Architecture Group of CRSS as business development director for its Western region.

The KARASTAN/BIGELOW Residential Division named **George Kim** regional vice president, West Coast, overseeing the division's sales force in California, Idaho, Washington, Oregon, Nevada and Arizona. **Dennis Thiets** and **Philip Jewett** were made regional vice presidents of Midwest and Southwest respectively. Promoted to regional vice presidents in its commercial division in the Western area were **Edward J. Fossett**, Midwest; **Richard J. Bierie**, Southwest; and **Jeffrey Davis**, West Coast.

Peter DeCaro, **Dianne Minn** and **Jan Valvo** have been named vice presidents of the interior design and space planning firm COLE MARTINEZ CURTIS AND ASSOCIATES.

Chris Braden was appointed director of marketing for Los Angeles-based commercial interior design and planning firm STEWART/ROMBERGER & ASSOCIATES.

Update

THE GUNLOCKE COMPANY announced recent Western sales appointments: **Robert Childress**, Houston, was named vice president for all Southwestern division sales territories; **Jim Deely** was appointed western division manager; **Roger Moses** and **Anne Wertz**, both of Los Angeles, have been promoted to district managers; and **Lisa Donley Green** joined as the San Francisco showroom manager.

Openings/Expansions/Mergers

The Pacific Design Center, West Hollywood, announces new showroom openings: **Levolor Lorentzen, Inc.**, Suite 143, (213) 652-1771 and **C. W. Stockwell**, representing Kravet Fabrics and Terri Roese, Suite 624, (213) 659-9500.

Colorcopia Carpet Mills moves to new headquarters at 3135 E. Ana Street, Rancho Dominguez, California.

Manufacturer of fine custom-designed home accessories, **JARU** opens new showrooms at the Western Merchandise Mart, 217 Mart 2, San Francisco, and 12021 World Trade Center, Dallas.

David Rhodes, AIA, and Stevie Bannister, ISP, have formed **Architects Consortium** located at 45 Mercantile Place, Pasadena, (818) 792-5833.

ITALICE, Italian Tile and Design, opens at Showplace Square West, Suite 22, 550 Fifteenth Street, San Francisco, (415) 431-8811.

Ziba Design, Inc. opens in the South Coast Design Center at Stonemill, Space B-201, in Coast Mesa, California.

Interior designer Roy Sklarin opens **Aesthetic Creations** at 8500 Melrose Avenue, Suite 204, in Los Angeles, (213) 854-3848.

Elsie Farris, Inc. opens a Southern California showroom at Design Center South in Laguna Niguel, Space 181. New lines will include Ambience Antiques, Paul Hanson and Horizons.

St. Thomas Creations, Inc., manufacturer of high-end plumbing fixtures, is a new corporation located at 7925 Dunbrook Road, Suite D, San Diego, (619) 530-1940.

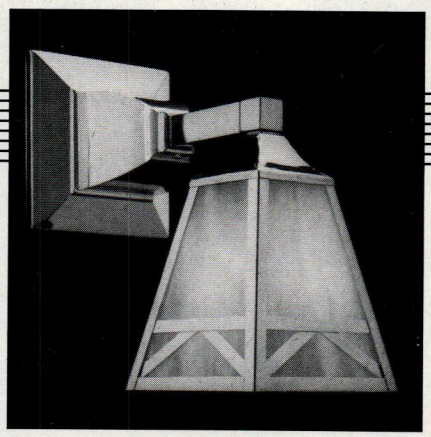
Art Center College of Design in Pasadena, California, expands into an historic building at 54 West Colorado Boulevard in downtown Pasadena which houses a gallery, seven classrooms, 15 individual artist's studios and the school's design office. The facility was renovated by architect Peter de Bretteville prior to additional remodeling for the school's requirements.

PHOENIX ART PRESS, fine art printmaking, moves into the **Ken McGaw Showroom**, 9010 World Trade Center, Dallas, (214) 651-1551.

Allen Jones Interiors moves into expanded design offices, featuring an artists' gallery, located at 267 N. El Camino Real, Suite K, Encinitas, California, (619) 944-5770.

Kimball International opens an 8,500-square-foot showroom in the Denver Design Center, featuring product displays for Kimball Office Furniture Co. and Artec. The facility was designed by Gensler and Associates/Architects.

Continued on page 220



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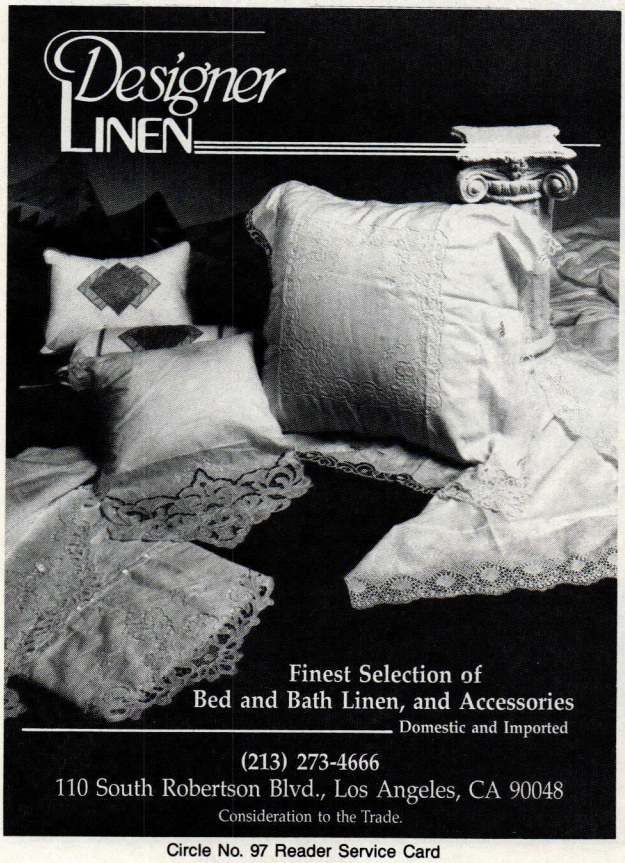

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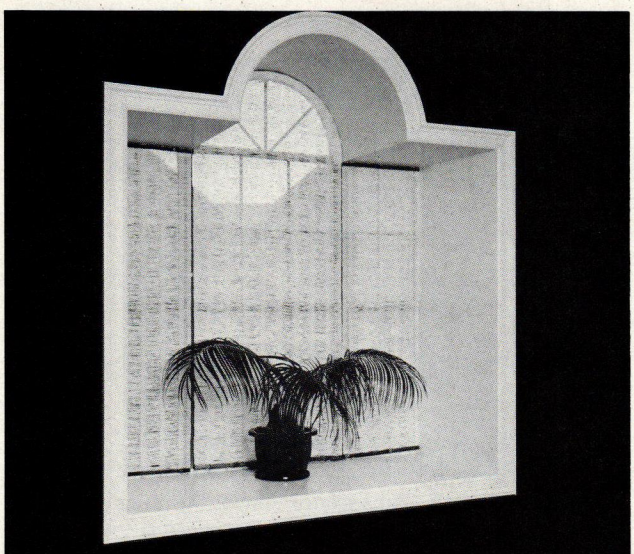

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Update

Continued from page 219

Facilitec, a Tempe, Arizona-based contract interiors firm, relocates to larger headquarters at 1860 University Drive.

Pacer Furniture Mfg., Inc. moves to expanded facilities at 2035 East 37th Street, Los Angeles, (213) 235-3900.

S. Sharon Schell opens a new studio/showroom, featuring a new division which manufactures faux stone, furniture, handpainted pots, pillows and accesssories, located at 664 Heliotrope Drive, Los Angeles, (213) 665-4400.

Nash and Brittingham, Farinati, Llano, Associates is a new showroom in the Dallas Design Center, 1025 North Stemmons Freeway, featuring a collection of fine art, furniture, fabric, antiques and decorative accessories.

Westline Designs Inc. changes its name to **Primare Incorporated**, located at 14806 Beach Boulevard, La Mirada, California, (714) 522-6370.

New Representations

Wall Associates, located at the World Trade Center in Dallas, is new exclusive sales representative for STORWAL INTERNATIONAL INC. in North Texas, Arkansas and Oklahoma.

ZOLATONE MULTICOLOR COATING, manufacturer of faux granite splatter paint, has appointed **Randal Contract**, Dallas, as its representative in the Southwest.

TUOHY FURNITURE CORPORATION has named two new sales representatives in its Western Division: **Raskis Associates**, Englewood, Colorado, for Colorado, Wyoming, Arizona and New Mexico, and **Collins-Draheim**, Seattle, for Washington and Alaska.

Susan K. Stacey, Ogden, Utah, is sales representative for SEABROOK WALLCOVERINGS, INC. for Idaho, Utah and Montana.

KARL SPRINGER LTD., designer and manufacturer of custom contemporary furnishings and accessories, will be represented in Southern California by **Shears and Window**, Design Center South, Suite 168, Laguna Niguel.

ST. THOMAS CREATIONS, San Diego, has appointed new Western sales representatives: **Bobier Sales** for Arizona; **Johnson & Associates** for Texas, Oklahoma, Louisiana and Arkansas; **LM and Associates** for Kern, Los Angeles, Santa Barbara and Ventura counties, California; and **Roger Lane Sales** for the Imperial, Orange, Riverside, San Bernardino and San Diego counties, California.

Product News

The specialized "Echo Etch" techniques developed by **Echo Etching, Inc.** of Grand Rapids, Michigan give designers the ability to express their creativity in a unique form. Using anything from bold graphic designs to the extraordinary detail of photography, ideas are permanently etched into glass, mirrored glass, stone, stainless steel and other materials. For more information call (616) 363-6622.

Update

JAX International introduces an executive-size PC workstation/desk, Model 5051, measuring 72-inches wide by 30-inches deep. This versatile desk is designed to work alone or as a component of its existing "Synergy" modular furniture line. Available with a slide-out articulating keyboard arm, flip-down disk drive access shelf, pull-out printer drawer and paper refold system, the Model 5051 comes in light gray or medium oak.

"Hermosa," an exclusive fabric by **Pindler & Pindler**, is woven in 100 percent cotton in six colorways. The chenille texture accentuates the bold geometric pattern in rich and pure colors. Hermosa is **Du Pont Teflon** treated for soil and stain resistance.

Two new insulated ceiling (IC) downlighting housings from **Lightolier** offer a broader range of styles due to an increased reflector selection. The Lytecaster IC system's new housing —1000IC and 1100IC— accept a total of 41 reflector trims, including 32 of the current non-IC styles.

Paraline® ceilings have been added to the expanding line of specialty ceiling products offered to the designer/specifier by **Integrated Ceilings, Inc.**, a subsidiary of USG Corporation. Paraline is a linear metal, fire-rated ceiling system available in two widths and a choice of more than 100 colors. It can be installed in either simple, straight-line configurations, or curved and shaped to fit rounded areas. A range of accessories, including air diffusers and light fixtures, add to the utility of the system.

Mohawk Carpet, a Mohasco Company, introduces four new products to its residential line: Textured Charm and Textured Elegance, step-up qualities in the solid color casual saxony category which are stain resistant with a broad 30 color line that includes many new fashion hues; Party Perfect, a multi-color carved textured grade of 100 percent continuous filament, Worry-Free Anso V nylon in 14 new crisp colorways; and Velvet Image, a mid-weight edition to Mohawk's Velvet Supreme/Velvet Forever solid color plush carpets with a fine velvet finish available in a broad 35 color line.

An exclusive licensing arrangement has been established between the National Museum of African Art, Smithsonian Institution, Washington, D.C., and **Kravet Fabrics, Inc.** for a line of fabrics inspired by West African textiles. The line, called "The Komara Collection," is named after a mythical village in an African folktale. With curatorial guidance from the museum, Kravet researched West African narrow strip weavings from a collection originally formed by Venice and Alastair Lamb, between 1968 to 1972. The Lamb collection was recently acquired by the Smithsonian Institution. This project commemorates the opening of the National Museum of African Art held on September 26.

The Lighting Business Group of **General Electric** introduces the GE Type 214 Lightmeter, a convenient, lightweight instrument for making field illumination measurements. A special filter is used to match the sensitivity of the meter closely to that of the human eye, with respect to different wavelengths of light. Therefore, no correction factors are necessary for different col-

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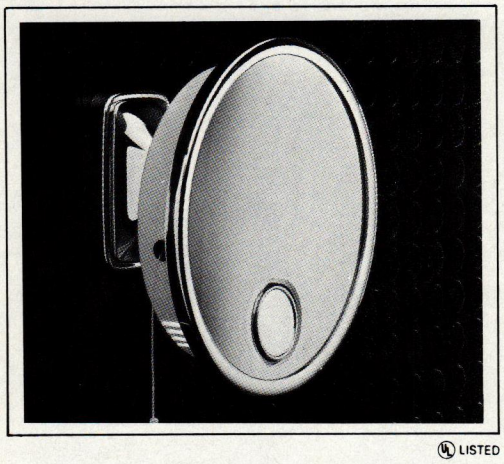

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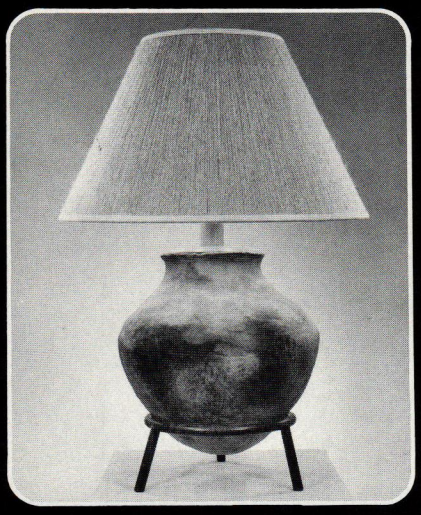

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Update

Continued from page 221

ors of light and the meter can be read directly in footcandles. A slide switch permits selection of one of three linear scales: 10-50 footcandles; 50-250 fc; and 200-1000 fc. A ten-to-one multiplier attachment also is included, allowing the user to make readings up to 10,000 fc, permitting measurements in most daylight conditions.

Charvoz-Carsen Corp. introduces the Elke Series of versatile side, hospitality, reception and conference seating designed by Elke Daupin. The beauty of the Elke Series is that the fluid lines which give the chair its distinctive good looks also provide ergonomic support. A series of base style options meets the design requirements of a wide range of applications. Additionally, the side chair styles are stackable. The series is available in a wide range of fabric options.

Westinghouse Furniture Systems' "Soma seating was designed for performance and quality," says James N. Stein, vice president of marketing. "Millions of us work sitting down, yet no one works sitting still. Our restless nature and work habits must be accommodated in comfort for us to be able to work at our greatest potential." Soma, taking its name from the Greek word for body, was designed in collaboration with Charles W. Pelly's Designworks Inc., on the principle that good seating is an extension of the body. With Soma, fabric and foam are integrally molded for totally controlled and sculptured curves. The seat's cushion and shell accommodate a continuous shift in body weight. The waterfall design of the cushion front promotes good circulation and eliminates pinching, while the sculpted contours of the lumbar and backrest support both the lower back and shoulder. "There are two parts to comfort —short terms, or the first feeling of comfort, and long-term comfort," says Pelly. "Competitive chairs are often designed for the quick, soft feel. Fifteen minutes in Soma, and you can feel the difference."

The new Wire Light™ ceiling fixture jack from the **Wiremold Company** saves time and money during installation of ceiling fixtures. The two-piece system consists of a mounting plate that is wired, then attached to the ceiling box. A jack that is wired is then attached to the fixture. The jack is simply inserted, pushed up and the pieces turned together. This creates the electrical connection, assuring proper polarization. The device then easily disconnects for removal, allowing for fixture maintenance, cleaning, relamping or redecorating. Since the fixture is wired at the work surface, awkward overhead wiring is eliminated, saving the contractor time and money.

Helikon's new MGC chairs, designed in collaboration with ISD Incorporated, adapt a lighter scale look in Helikon seating. The Vienna chair has a hardwood frame, composed of curved arms and is back supported from the seat by individually hand-rubbed slats. The design originating in the look of the "captain's chair" brings this style into a contemporary look. The Tao chair, a bold look in a wood chair, is available with upholstered or wood back. The chair has finely tapered legs and radial arms accented by square edges of the back frame, giving this design a sculpted look.

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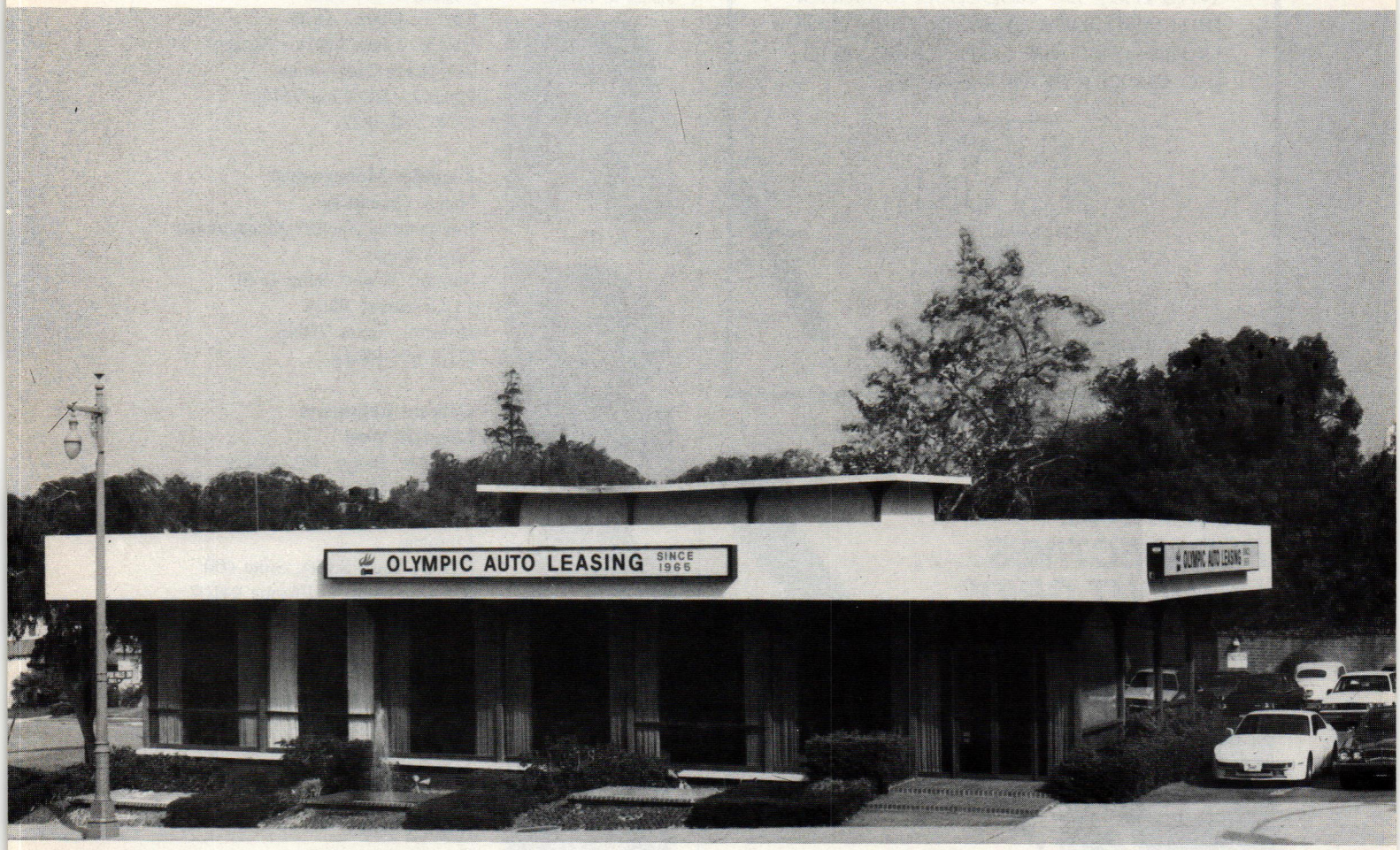

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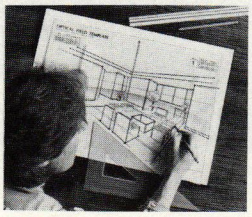

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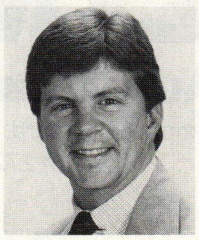
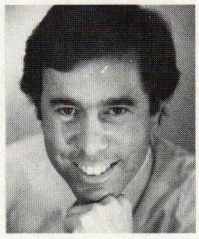
Designers Directory

A listing of the interior designers, architects, artists and other industry professionals whose work appears in this issue.



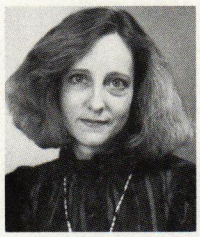
James R. Benya

Design and the Law
Myron D. Emery
Emery and Stambul
2049 Century Park East
Suite 2400
Los Angeles, California 90067
(213) 557-1333



Ross De Alessi

Legislative Forum
Carl E. Clark, ASID
Carl E. Clark Interior Design
218 North 2nd Avenue
Upland, California 91768
(714) 985-3822



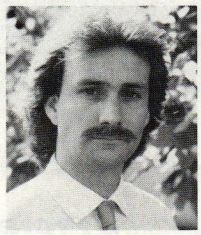
Naomi Johnson Miller

Facilities Management
Nancy Greenberg
International Facility Management Association
Summit Tower, Suite 1410
11 Greenway Plaza
Houston, Texas 77046
(713) 623-IFMA

Current Exposures
Lifestyle West
James R. Benya, PE, MIES
Ross De Alessi, IALD
Naomi Johnson Miller
Luminae
555 De Haro Street, Suite 400
San Francisco, California 94107
(415) 861-1422

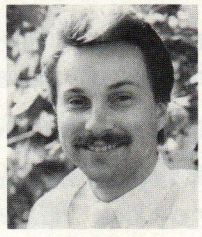
Robert Ross

Robert Ross
Robert Ross Incorporated
5813 W. Washington Boulevard
Culver City, California 90232
(213) 937-4170



Roger Charles

Roger Charles
Genesis Associates
10082 Kamuela Drive
Huntington Beach, California 92646
(714) 962-8004



Gregory Shubin

Gregory Shubin
Raygal, Inc.
2719 White Road
Irvine, California 92714
(714) 474-1000

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

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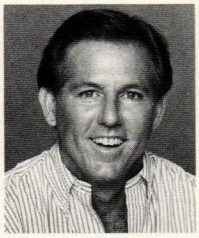
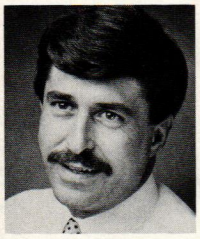


John Case

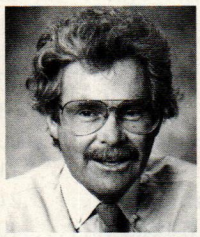
John Case
Case Lighting Resources
969 Buenos Avenue
San Diego, California 92138
(619) 276-8480

Hospitality
Matthew W. Kennedy, AIA
Kennedy Lutz Architecture
764 P Street, Suite B
Fresno, California 93721
(209) 442-3000



Charles Grebmeier

Charles J. Grebmeier, ASID
Gunnar Burklund
Grebmeier Burklund
P.O. Box 2255
Monterey, California 93942-2255
(408) 373-4499



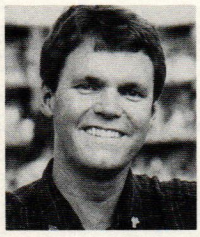
Donald L. Maxcy

Donald L. Maxcy, IBD, ASID
Design Associates
439 Webster Street
Monterey, California 93940
(408) 649-6582

Rob R. Henry, AIA
Matthew and Henry Architects
411 First Avenue South
Suite 320N
Seattle, Washington 98104
(206) 622-9384

Barbara Kasten

Art & Artisan
Barbara Kasten
251 West 19th Street, Suite 2B
New York, New York 10011
(212) 627-5229



Michael Hayden

Michael Hayden
Lumetrics
155-B South Canon Drive
Beverly Hills, California 90212
(213) 274-0438

Workstyle West
Randy Burkett, IES
Hellmuth, Obata and Kassabaum, Inc.
100 North Broadway
St. Louis, Missouri 63102
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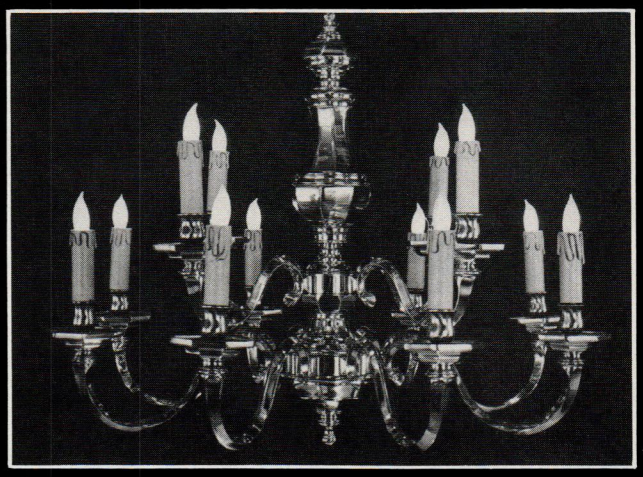

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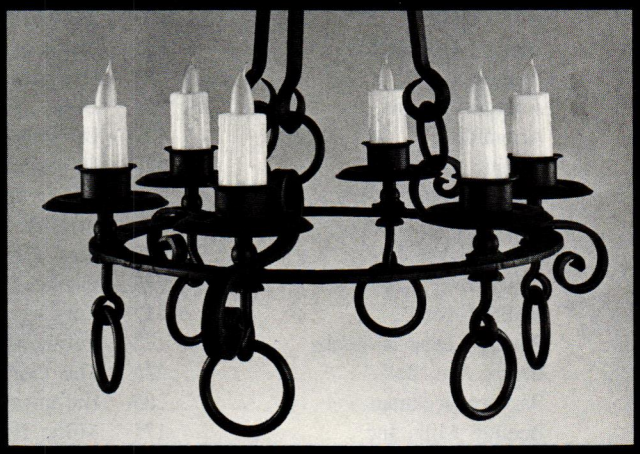

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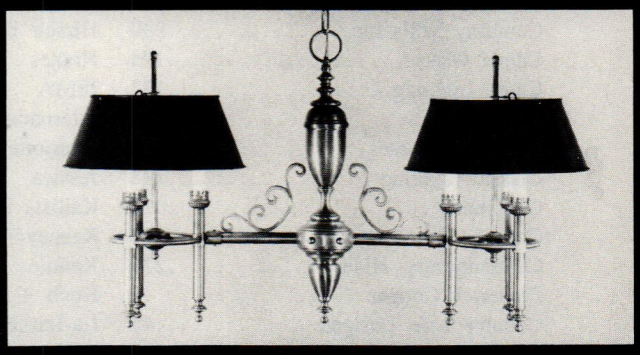

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