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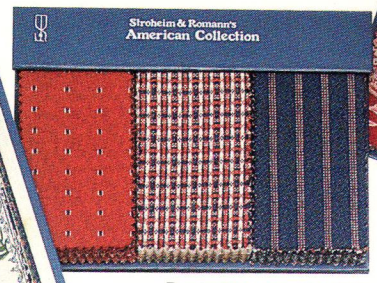

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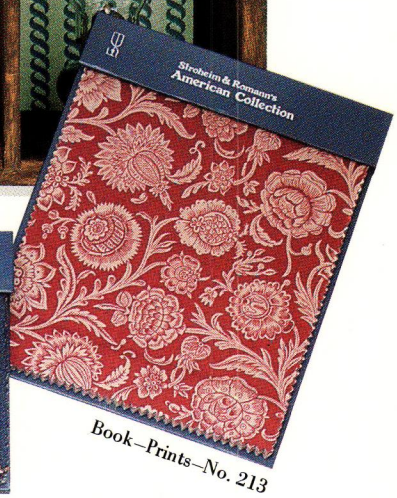

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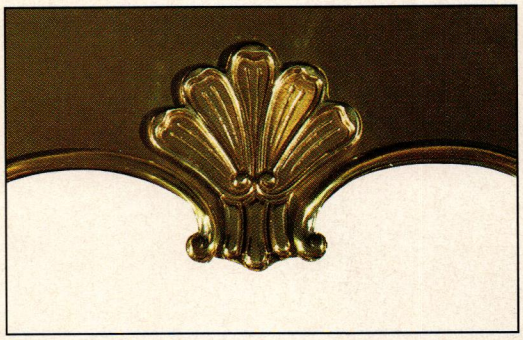

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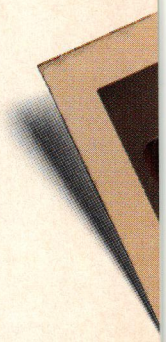

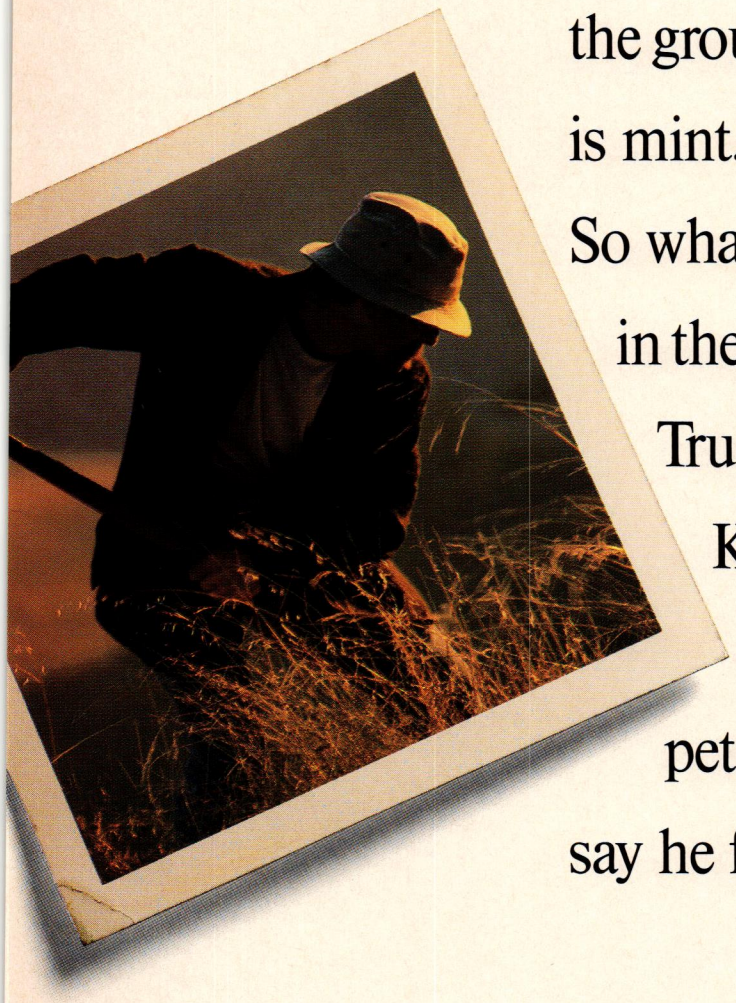

Eighteen years go by. The potting soil is water-logged. Bauman figures the file must be shot, too. Spends a Saturday morning digging it out of the ground, hosing it off. Darn thing is mint. Barely a spot of rust.
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DEPARTMENTS

22 DESIGN AND THE LAW
28 DESIGNTIME
36 AIDS COMMENTARY
38 LEGISLATIVE FORUM
50 UPDATE
79 LIGHTING WORLD PREVIEW
93 STONEMILL FOCUS
101 L.A. MART
117 DESIGN CENTER SOUTH
213 SAN FRANCISCO IMAGES
233 BOOKS
240 FACILITIES MANAGEMENT
258 DESIGNERS DIRECTORY
262 ADVERTISERS INDEX

INTERNATIONAL HOSPITALITY

VISIT TO AUSTRALIA

150 Bicentennial Hospitality: The Hyatt on Collins, Melbourne
Interior design by Hirsch/Bedner & Associates. Architecture by Peddle, Thorp and Learmonth

164 Touring Tasmania: Sheraton Hobart Hotel
Architecture by Devine Erby Mazlin Australia Pty Ltd. Interior design by Inscan Design Pty Ltd. Architectural design consultant, Wimberly Whisenand Allison Tong & Goo Architects, Ltd.

170 Uniquely Australian: Origins of a Style Found in Atypical Nature, Geography and Cultural History. By Tibor Hubay

VISIT FROM ENGLAND

178 Britannia House: An Exhibition of British Interior Design in Miniature

DENMARK REVISITED

182 Copenhagen Charm: The Hotel D'Angleterre
Interior design/renovation by Wilson Gregory Aeberhard

GRAND DEPARTURES

186 High Class: A Successful Take-Off for MGM Grand Air
Interior design of departure lounge by Steve Chase Associates. Aircraft interior by Reese Design. Terminal architecture by Gin Wong Associates

188 Sky Palace: McCarran International Airport Central Terminal
Designed by TRA Consultants, Inc.; Edward P. DeLorenzo, Architect Ltd./BBA of Nevada, Inc.; Horton-Lees Lighting Design Inc.

RAY BRADBURY

43 The Author/Futurist Transports Us with a Wondrous Projection

FACING EAST

192 Hong Kong Connections
Expert Blends of International Styles and Cultural Idioms

198 Ramada Asia Hotel Beijing: In China With Carole Sumner Krechman
Architecture by Arthur Kwok & Associates and the Beijing Design Institute

SYSTEMS FURNITURE STRATEGIES

199 SunarHauserman: Race Transcends Traditional Systems Concept at Lloyds Bank, London. Interior design by DEGW (Duffy Eley Giffone Worthington)

FOREIGN MARKETS

203 Milan Furniture Fair Review
"The New Deja Vu" by Dr. Adriana Rigamonti di Palma

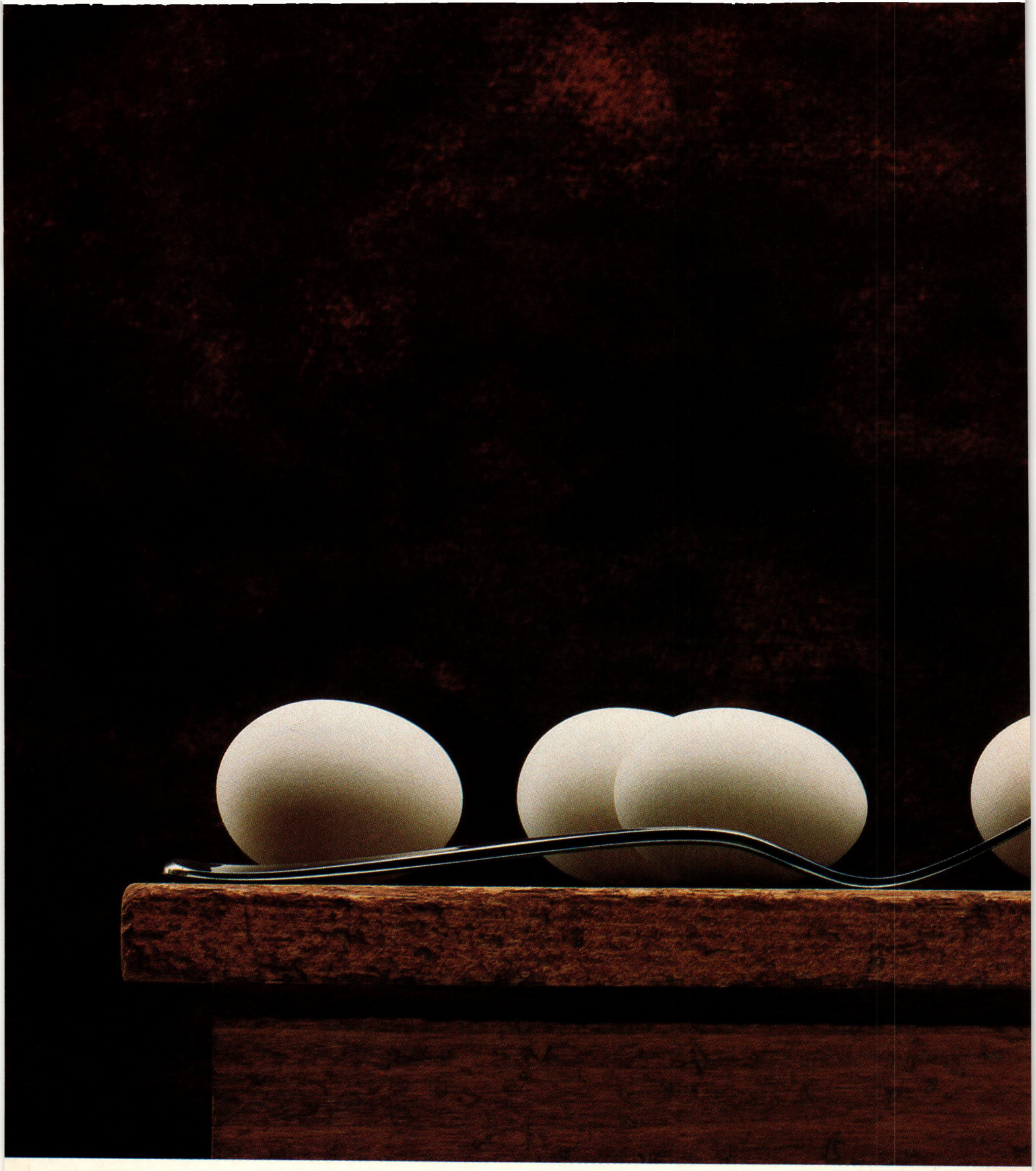
208 New Definitions in Copenhagen
Scandinavian Furniture Fair Report

IMPORT SHOWCASE

210 Delighted by Nature: A discussion with Ireland's Sybil Connolly about her garden-inspired fabrics and porcelains introduces a selection of international products available in the Western United States

COVER

View from the Regency Club at the Hyatt on Collins, Melbourne. Interior design by Hirsch/Bedner & Associates. With Stroheim & Romann drapery fabric, Caro & Upright chair upholstery. Photography by Jaime Ardiles-Arce. Story begins on page 150.



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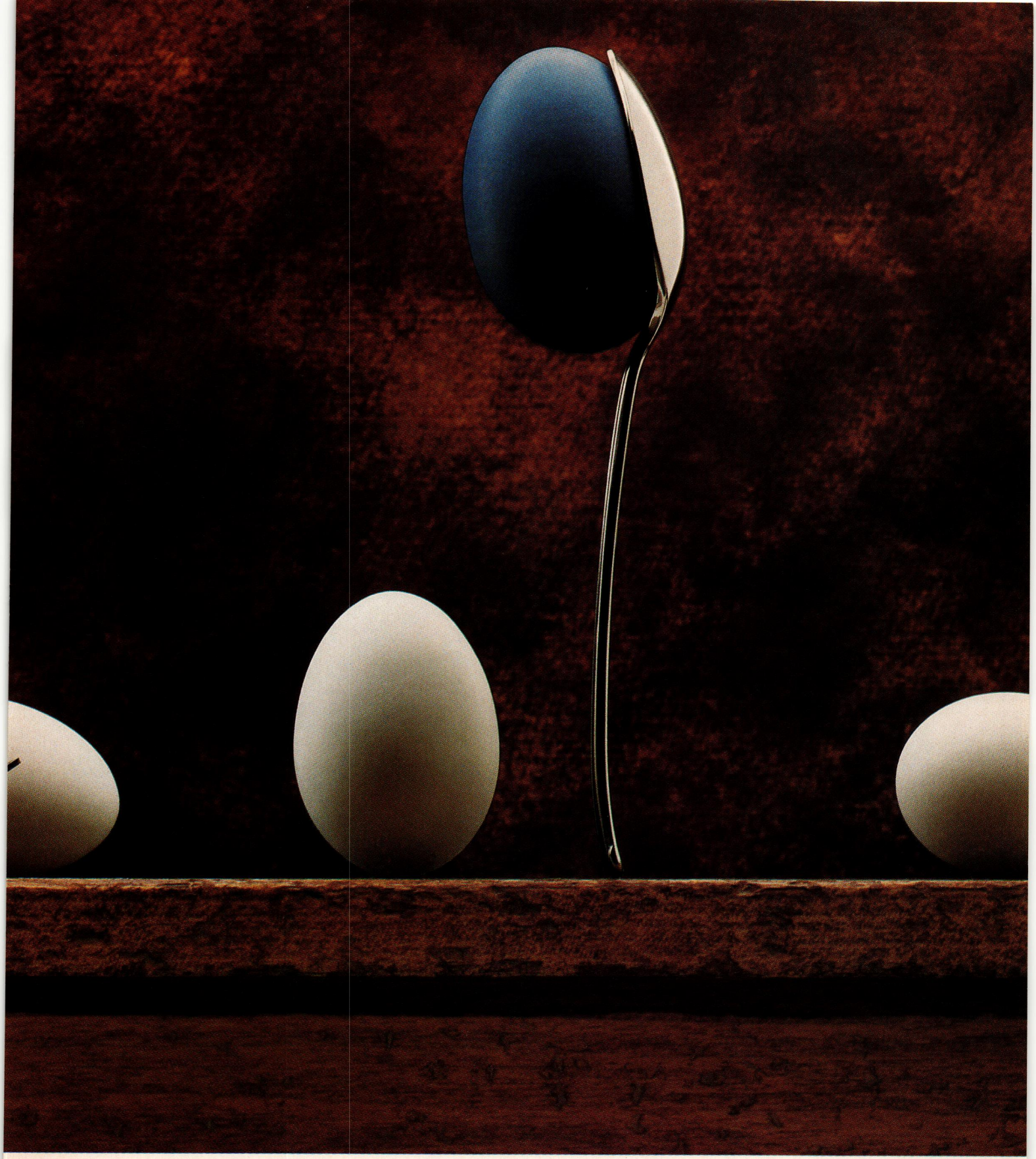

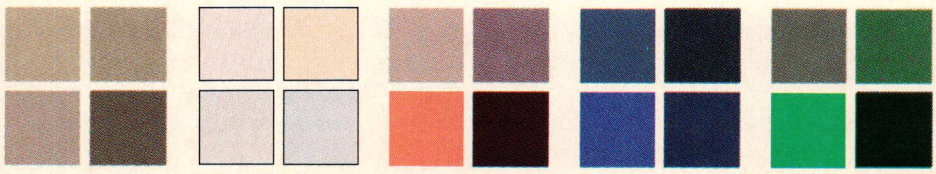

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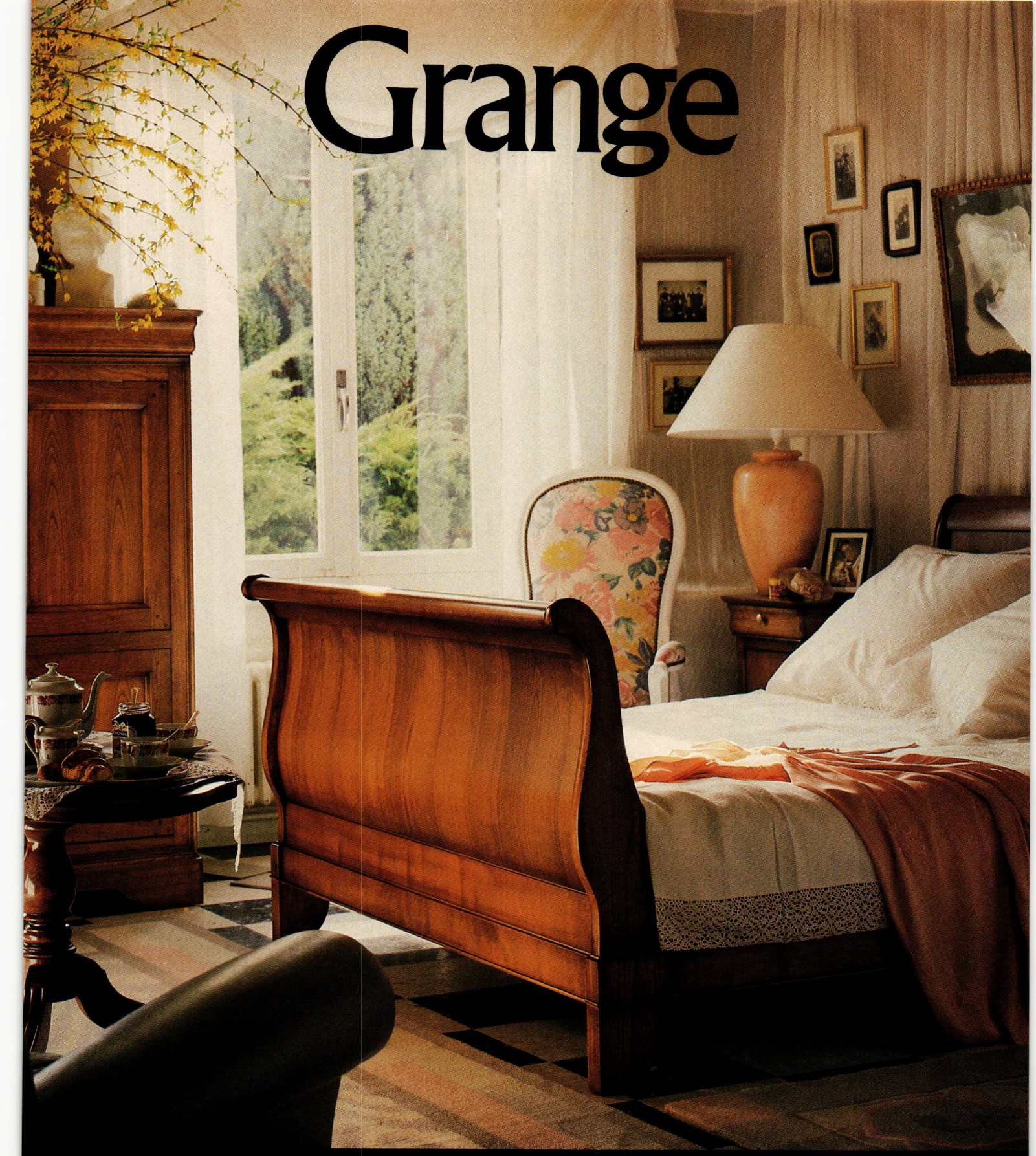

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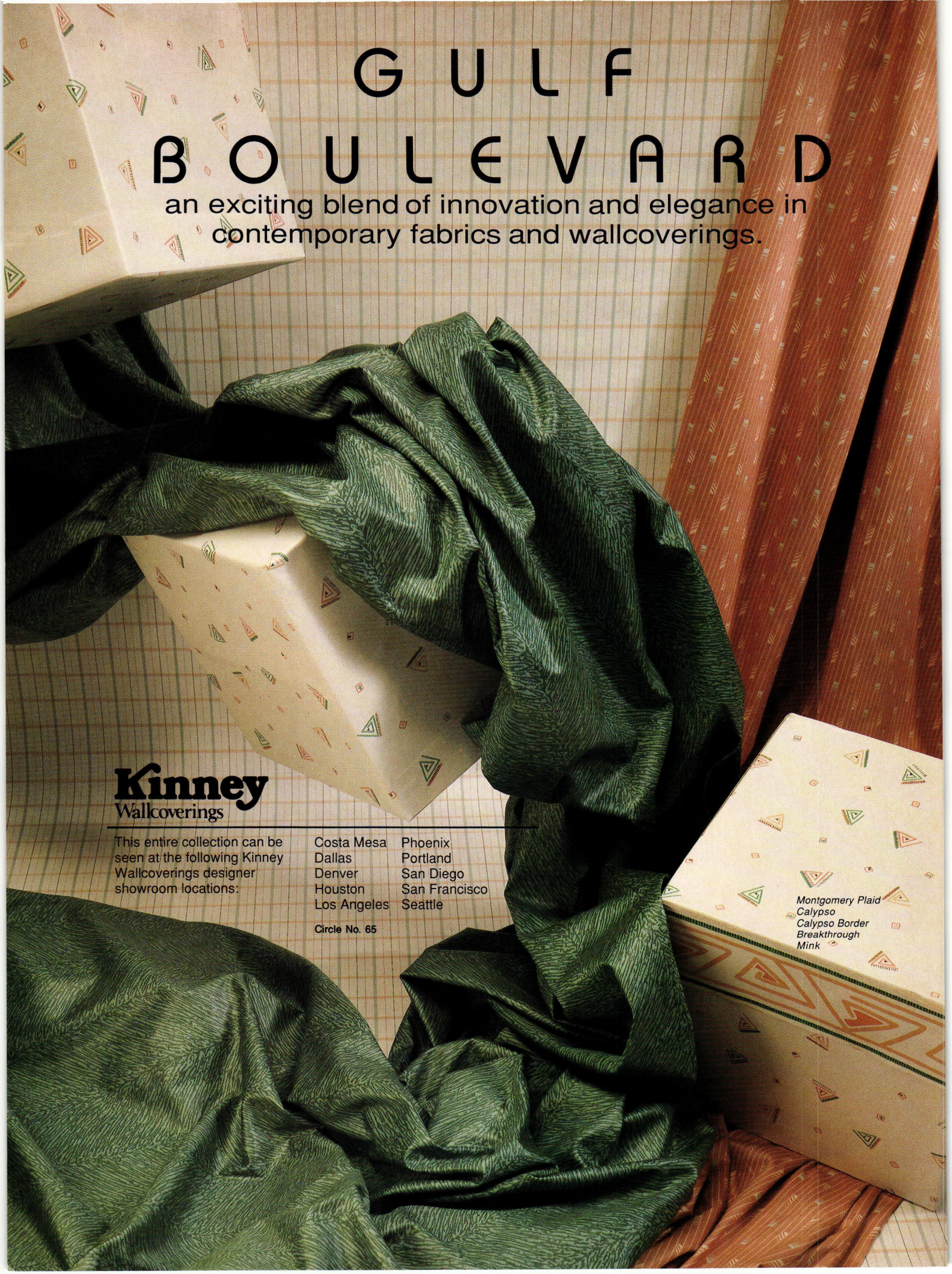
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Is It Real, or Is It Personal?

Defining "Fixtures" in Interiors

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

Are interior furnishings personal property or do they become part of the realty? In other words, are they removable at will or are they "fixtures" belonging to the real property? These questions and the answers are the subject of this article.

There can be found no simple definition of a fixture to serve as a guide in determining which furnishings can be considered personal or real property. For example, the California legislature has attempted to define "fixture" as a thing attached to land by roots, or embedded in it by walls, or permanently resting upon it as in the case of buildings, or permanently attached to what is already permanent by means of cement, plaster, nails, bolts, or screws.[1] If this definition was literally interpreted, a small painting nailed to a wall could become part of the realty. A painting, however, is generally not a fixture, so one must look elsewhere to determine what "fixture" means.

Generally, the courts in most states look at three factors in determining whether or not a furnishing is a fixture—actual physical annexation (attachment) to the realty, adaptation to the use or purpose to which the realty is devoted, and the intention of the person making the annexation as to whether it should be permanent.[2] Of these factors, intention is the most important, but intention is sometimes inferred from the underlying circumstances.[3] To illustrate, a California court found that wall-to-wall carpeting installed by a landlord was a fixture. The court focused on the facts that the landlord would receive a higher rent and would continuously satisfy his or her tenants with the carpeting. The court gave little weight to the fact that the carpet was merely fastened to wood strips which easily could have been taken up with no damage to the underlying floor.[4] It appears that the landlord's motive was controlling as to whether the carpeting was a fixture. On the other hand, a Texas court decided that wall-to-wall carpeting was not a fixture for purposes of a property insurance claim. The court there focused on the fact that the carpet was fastened by nails to a board underneath, and it did not appear to be permanently affixed.[5] That court seemed to infer intention from the procedure in which the carpet was installed. It would be very difficult to create a broad rule out of these two cases, but it is important to realize what courts look at in making their determinations.

Of course, furniture resting on carpet or on a bare floor would generally not be considered a fixture. A problem arises, however, when that furniture is affixed to the structure in some manner. Wall beds, for example, bolted to a wall, may well be considered to be fixtures when the three-factor test is applied.[6] Major appliances, such as ranges and refrigerators, when installed, are usually considered personal property because they are removable and can be disconnected by merely pulling a plug or unscrewing a gas connection, but built-in kitchens can present a similar problem.[7] The difference between fixtures and personal furnishings appears to be one of degree rather than kind in these circumstances.

A different standard is applied to so-called "trade fixtures." Trade fixtures are usually defined as articles attached to realty in order to conduct trade or business on the premises.[8] Trade fixtures are almost always personal property unless removal would result in material injury to the realty (severe wall damage, for example). Examples of trade fixtures have been held to include metal cages, marble railings, office partitions, steel vault doors, mahogany booths and wooden cabinets.[9] In a beauty salon, trade fixtures were held to include attached shampoo bowls, dresserettes, and mirrors attached to walls by lag screws and bolts. Although the space was rented, these furnishings remained the tenant's personal property.[10]

The type of furnishings and the method of installation along with the other circumstances create major legal differences to the owner of such furnishings. These differences, of course, become more important if the owner of the furnishings rents the realty in which they rest. As previously stated, there is no hard and fast rule that can distinguish a fixture from personal property. An awareness of the way the courts view the distinction is, however, a beginning.

1. S 660 Cal Civ. Code (West 1954) 2. **George v. Comm. Credit Corp.,** 440 F.2d 551 (C.A. Wisc. 1971), and **City of Beverly Hills v. Albright,** 184 Cal. App. 2d 706 (1960)
3. **Larkin v. Cowert,** 263 Cal. App. 2d 27 (1968)
4. **Larkin**, supra
5. **Ruby v. Cambridge Mut. Fire Ins. Co.,** 358 SW 2d 943 (C.A. Tex. 1962)
6. **So. Cal. Hardwood and Mfg. Co. v. Borton,** 46 Cal. App. 524 (1920)
7. **Daniger v. Hunter,** 114 Cal. App. 2d 796 (1953)
8. **U.S. v. Certain Parcels of Land,** 250 F. Supp. 225 (DC Pa. 1966)
9. **Bee Bldg. Co. v. Daniel,** 57 F. 2d 59 (8th Cir. 1932)
10. **Goldie v. Bauchet Properties,** 15 Cal. 3d 307 (1975)

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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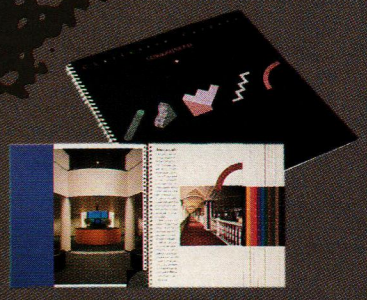

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Designtime

MARCH

Through March 30 "Fritz Scholder: A Survey Exhibition of Unique Works, Twenty Years," paintings by the renowned contemporary artist at Marilyn Butler Fine Art, Scottsdale, Arizona. (602) 994-9550.

March 10 "High-Rise Design," a lunchtime seminar at Decorative Center Houston with speaker Preston Bolton, FAIA. (713) 961-9292.

March 12 "Charles Rennie Mackintosh: A Tale of Two Cities, Glasgow and Vienna," a seminar in Los Angeles with scholar Anthony Jones sponsored by the University of California, Los Angeles Extension. (213) 825-9061.

March 12-15 WorldStore '88, the first international retail trade exhibition for the store environment, Atlanta. (212) 391-9111.

March 18-22 The 16th Annual National Kitchen & Bath Conference and Industry Show, Washington, D.C. (201) 852-0033.

March 19 "The Art Déco Period," a seminar with four guest speakers at the Design Center of Los Angeles sponsored by the Southern California Chapter of the American Society of Appraisers. (213) 474-4246.

March 20-24 Ninth Annual National Computer Graphics Association Conference and Exposition, Anaheim, California. (703) 698-9600.

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 24-27 The 3rd Annual Frank Lloyd Wright Symposium in Ann Arbor Michigan, cosponsored by The University of Michigan and Domino's Pizza, in conjunction with the opening of the Frank Lloyd Wright Museum. (313) 764-5305.

March 25 "New Lighting Products and Improved Color Rendering," a Contract Fridays seminar at the Western Merchandise Mart, San Francisco, with Bill Gregory of General Electric. (415) 552-2311.

March 26-29 The Western Association of Visual Merchandising Market at Showplace Square Concourse, San Francisco. (415) 431-1234.

March 27-30 The San Francisco In Style and Gourmet Products Show at the Moscone Center. (415) 474-2300.

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

APRIL

Through April 24 Retrospective exhibition of works by artist David Hockney at the Los Angeles County Museum of Art in conjunction with "UK/LA '88—A Celebration of British Arts." (213) 857-6111.

April 1—May 13 "Circles and Squares Into Tables and Chairs," a furniture exhibition at the Saint Louis Design Center featuring works by renowned designers and architects. (314) 621-6446.

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

April 8-29 Furniture Invitational Exhibition at Elaine Horwitch Galleries, Palm Springs, featuring 12 prominent artists/furniture designers. (619) 325-3490.

April 9-10 "The Car and the City: The Automobile, the Built Environment and Daily Life in Los Angeles," a symposium sponsored by the University of California, Los Angeles Graduate School of Architecture and Urban Planning. (213) 825-2272.

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

April 13-17 The 1988 San Francisco Landscape Garden Show, Pier 3 at Fort Mason. (415) 221-1310.

April 14 "New Lease on Life for Commercial Real Estate," a lunchtime seminar at Decorative Center Houston with three guest speakers. (713) 961-9292.

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

April 17—May 15 The 24th Annual Pasadena Showcase House of Design, Pasadena, California. (818) 792-4661.

April 20-27 World Light Show '88 in Hanover, West Germany. U.S. contact: (609) 987-1202.

April 23—May 15 The Dallas Symphony Showhouses 1988, featuring a contemporary and a traditional house. (817) 640-7500.

April 27-28 "Art Alive," the 8th annual floral extravaganza at the San Diego Museum of Art featuring lectures and displays by national floral designers. (619) 232-7931.

April 29 "Japanese Construction and In-House Automation," a Contract Fridays seminar at the Western Merchandise Mart, San Francisco, with guest speaker Don Carlson. (415) 552-2311.

April 29—May 1 "Innovative Design Technologies," the First Annual National Symposium for Health Care Interior Design in Carlsbad, California. (415) 370-0345.

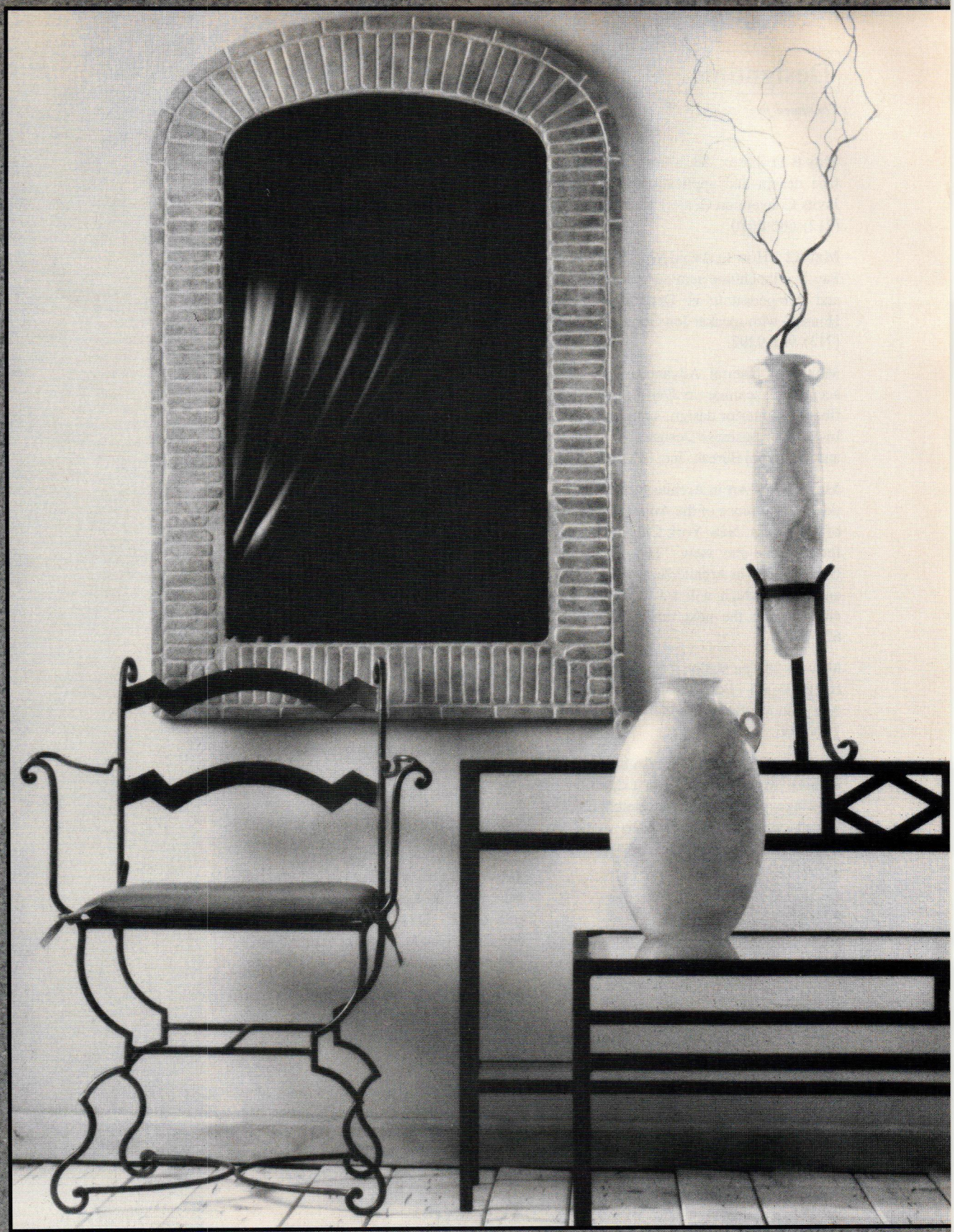
April 30 "Clearly Business," a seminar on management strategies and practices for contract designers, sponsored in Seattle by the Institute of Business Designers. (312) 467-1950.

MAY

May 4-8 The Scandinavian Furniture Fair at the Bella Center, Copenhagen, Denmark. U.S. contact: (212) 807-6860.

May 7 Beaux Arts Ball and Fashion Show at the Design Center South, Laguna Niguel, California. (714) 643-2929.

Continued on page 30



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Designtime

Continued from page 28

May 9-11 Surtex '88, a trade show of surface design and application at the Jacob Javits Convention Center, New York City. (212) 686-6070.

May 12 "How to Avoid Working Without Pay," a lunchtime seminar on negotiation and compensation at Decorative Center Houston with speaker Jon Goodman, Ph.D. (713) 961-9292.

May 14 "Natural Advantage," a CEU-accredited seminar in Denver on natural fibers for interior design, sponsored by the Institute of Business Designers Foundation and The Wool Bureau, Inc. (312) 467-1950.

May 15-18 "Art in Architecture," The National Conference of the American Institute of Architects, New York City. At the conference, one may view "That Exceptional One: Women in Architecture, 1888-1988," an exhibit which will travel to 14 major cities during the next three years. (202) 626-7300.

May 25-28 The National Conference of the International Furnishings and Design Association, Boca Raton, Florida. (214) 747-2406.

May 26—July 31 "The Architecture of Richard Morris Hunt," an exhibition of drawings, photographs and sketchbooks of this important American architect, at the Los Angeles County Museum of Art. (213) 857-6111.

JUNE

June 5-7 DECOTEX, The International Home Furnishings and Textiles Show, at the Jacob Javits Center, New York City. (212) 563-5350.

June 7—July 31 "Santos, Statues and Sculpture: Contemporary Woodcarving from New Mexico," an exhibit at the Craft and Folk Art Museum, Los Angeles. (213) 937-5544.

June 9 "The Use of Water in Design and Landscape," a lunchtime seminar at Decorative Center Houston with speakers Keiji Asakura, ASLA, and David Smith. (713) 961-9292.

June 9-12 Stimulus XI, an educational conference for the design professional in Pacific Grove, California. Sponsored by the California Peninsula Chapter of the American Society of Interior Designers. (415) 363-1004.

June 12-17 The 38th Annual International Design Conference, Aspen, Colorado. (303) 925-2257.

June 14 "Excellence in Design," the 4th annual conference of Institute of Business Designers, Chicago. (312) 467-1950.

June 14-17 NEOCON 20, the World Congress on Environmental Planning and Design, Merchandise Mart, Chicago. (312) 527-4141.

June 24 "Acoustics—The Forgotten Dimension," a Contract Fridays seminar at the Western Merchandise Mart, San Francisco, with architect Edward Wetherill. (415) 552-2311.

June 26-28 The Western Home and Contract Furnishings Show at the Long Beach Convention Center, Long Beach, California. (415) 474-2300.

JULY

July 8—September 4 "Expresiones Hispanas," the 1988 Coors National Art Exhibit and Tour of contemporary art by Hispanic artists at the Southwest Museum, Los Angeles. (213) 221-2164.

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

July 10-15 Dallas Winter Home Furnishings Market at the Dallas Market Center (214) 655-6100; Decorative Center (214) 655-6100; Oak Lawn Plaza (214) 689-4222; and area showrooms.

July 14 "Marketing by Design," a lunchtime seminar at Decorative Center Houston with speaker William Peel, Jr. (713) 961-9292.

July 16-22 San Francisco Summer Home Furnishings Market at the Western Merchandise Mart (415) 552-2311; and "Explorations '88" Design Conference at Showplace Square (415) 864-1500.

AUGUST

August 3-6 The 1988 National Conference and International Exposition of Designer Resources of the American Society of Interior Designers in Washington, D.C. (212) 944-9220

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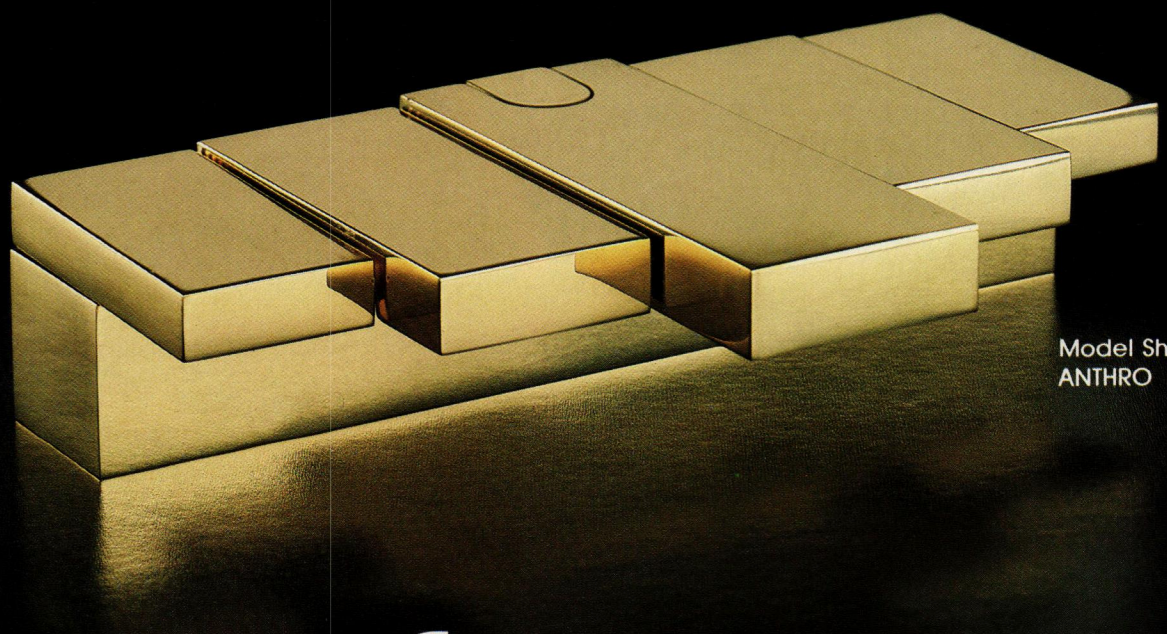

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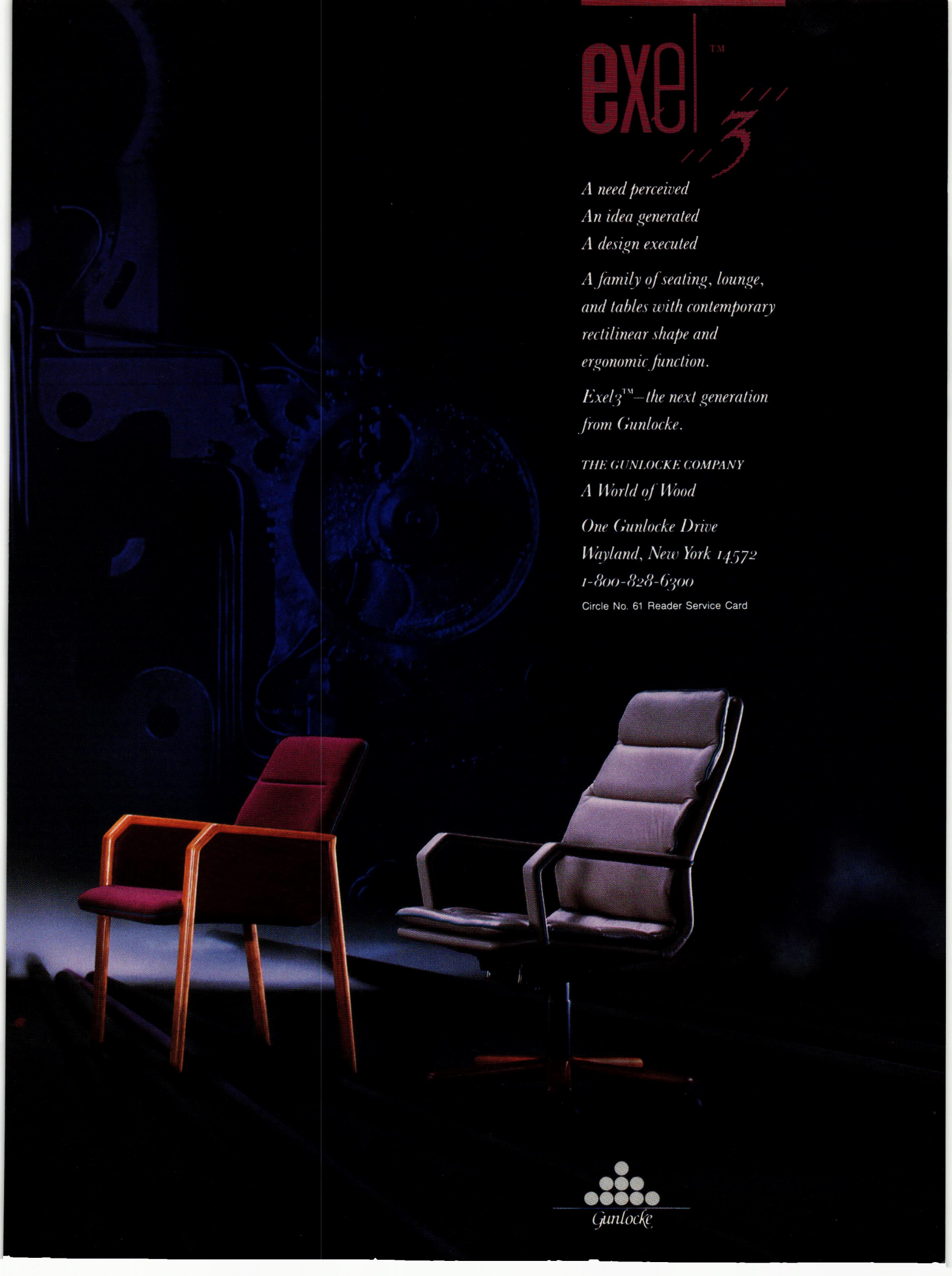
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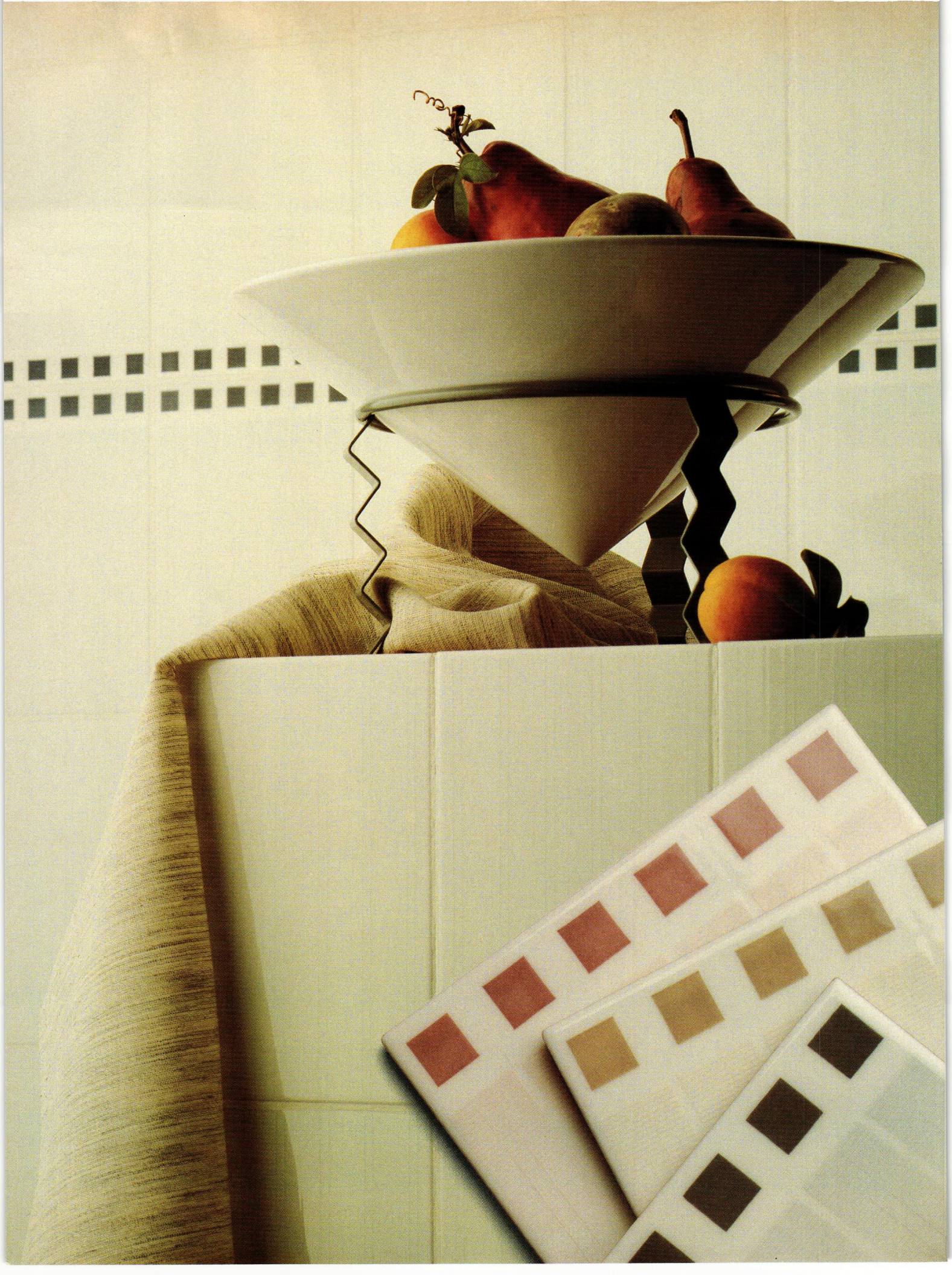

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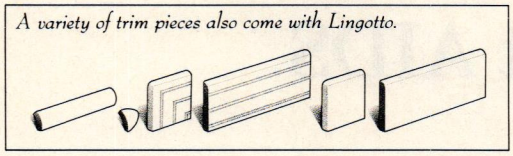

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AIDS Commentary

The Latino Fight Against AIDS

A Woman's Viewpoint

By Zoila Escobar

Before telling you about the effects that AIDS has had in my community, it is important to know who we are. The Latinos are a people whose lives and destinies have been changed, almost destroyed, by other groups and cultures. Before we were even called "Latinos," our lands were taken away, along with our language and religion, and given a new face and culture when the Spaniards arrived in America. As time passed, the United States took more than half of our territory.

In Mexico, families are poverty-stricken and are forced to cross the border to the North in search of a better quality of life for themselves and their children. A new generation of Latino children has emerged; children who no longer see themselves as "Children of the Sun," but simply as the children of Latino peasants who have no way to go "home" and who will never be at "home" in the United States. Latino people are neither dumb nor lazy. We are just different. We process information differently and our daily reality is different. We are the people of "La Conquista" (The Conquest) and we live as conquered people, oppressed and humble.

On the other hand, we are a proud and innovative people with great challenges and internal conflicts: poverty, ignorance, drug abuse, violence, and, like every other group, AIDS. The Latino people in the United States comprise only 6.5 percent of the population, yet we account for 14 percent of all AIDS cases. Twenty-five percent of women with AIDS are Latina and 80 percent of children with AIDS are Latino or Black. AIDS is a devastating reality; one which both the Latino and the dominant culture must face.

Out of 3,677 cases reported in Los Angeles County, my community has been devastated by almost 600 cases. The biggest barriers faced by the Latino community in the fight against AIDS continues to be our cultural sexual taboos, drug abuse, poverty and lack of education. For Latinos, sex and sexuality are still taboos which are not to be discussed by anyone. Machismo plays a major role in controlling the most common sexually transmitted diseases such as syphilis and gonorrhea, yet AIDS takes an entirely different meaning for many Latino men. This disease often questions their manhood. Intravenous (I.V.) drug use is as much of a problem to the Latino community as is poverty. Intravenous drug use is now considered one of the major modes of transmission to the heterosexual community and among women. Eleven percent of people with AIDS in Los Angeles County have a history of I.V. drug abuse.

Because of the economic level of Latino families, most of my people do not enjoy the benefits of health insurance. They have to rely on county facilities which are already overwhelmed with patients. Poor people have no choice when it comes to health care, and dealing with AIDS is no exception.

The only true way to stop the spread of AIDS is through education. The Latino community is at least two years behind the general population in terms of AIDS education, and the general population is similarly behind the gay population. Traditional educational programs do not reach the Latino community for reasons which include lack of money, cultural and language insensitivity, and distrust in white power structures. We have learned through past experience that when an agency or the government comes into our community, it has been insensitive, arrogant and patronizing.

There is, however, light at the end of the tunnel. There are agencies like AIDS Project Los Angeles (APLA) where people are inching their way into the heart of the Latino community by trying things *our* way. APLA is subcontracting with agencies in our community and hiring people who are bicultural and bilingual to work within the Latino communities throughout Los Angeles County.

APLA is developing educational programs which go beyond the band-aid strategy used by many agencies whose idea of a good program is to spend minimal amounts of money to study trends and never implement resolutions. APLA has been working with groups of Latinos and has written a program for Latina women by Latina women called *Plácitas: Entre Nos* (talks between us). In my culture, women are the caretakers, the guides, the teachers—above all, the corazon (heart) of the family. *Plácitas: Entre Nos* is based on the old tradition of Huehuetlatolli (advice of the elders) to teach women how to reclaim their roles in our community and help prevent the spread of AIDS. *Plácitas: Entre Nos* is a multi-level program in which women at all stages of educational levels, socioeconomic status and stages of biculturalization can become part of the preventative force against AIDS. Moreover, Latina women will learn how to incorporate AIDS information and education into every component of their lives. Because this program has integrated a Latino approach, its success is inevitable.

I know that one program will not take care of an entire community, but if other organizations follow the example of and work together with agencies like APLA, our chances for a healthier community will improve tenfold.

Zoila Escobar is a health educator for AIDS Project Los Angeles and has been working in the social services sector since she was 17 years old when she started working as a peer counselor. Ms. Escobar is a 25-year-old Mexican immigrant and is currently studying sociology.

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

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Legislative Forum

California Legislative Conference on Interior Design

An Update

by Betty Cutten

In May 1986, members of chapters of the American Society of Interior Designers (ASID), Institute of Business Designers (IBD),and National Home Fashions League (NHFL) met to reactivate the California Legislative Conference on Interior Design (CLCID). At that time a new Board of Directors was formed and officers were elected to guide the pursuit of licensing in California for members of the interior design profession.

The officers then interviewed lobbyists and association management firms. They selected Governmental Advocates to represent lobbying efforts and MacKenzie & Church to manage the association's affairs. Both firms are located in Sacramento.

In that same time period, identification of legislation affecting the profession of interior design began. SB 790 (1985), and its adverse effect on Sections 5536 through 5538 of the Business and Professions Code, became a priority item for the association. Amendment of this bill is absolutely vital to the design profession because of its limiting effect upon the ability of designers to properly conduct their business.

When Governmental Advocates came on line and researched the laws and codes affecting interior designers, it found approximately 16 items which had either affected interior designers adversely in the past or would affect the practice of interior design when acted upon in the 1987-1988 session of the legislature. Since January 1987, CLCID members have met with legislators, the Board of Architectural Examiners, the California Council American Institute of Architects (CCAIA), and California building officials to find solutions to areas of different interpretations of laws, as well as ways and means to amend adverse legislation. CLCID has tracked 14 current bills which, if signed into law, will affect design professionals.

Working with Governmental Advocates, CLCID was successful in adding an interior designer to the Advisory Committee to the Commission for the Review of State Design and Construction Policy Issues per AB246 (Areias). This legislation marks the first time that the words "interior designer" appear in California statute, rather than the generic term "unlicensed person." CLCID also sponsored SB 969 (1987) (Doolittle) in the current session of the legislature. This bill would restore the historic Governor's Mansion in Sacramento. CLCID will work with CCAIA and the California Department of Parks and Recreation on planning the restoration at no cost to the taxpayer.

In July, CLCID held a luncheon for members of the Business and Professions Committee of the Senate, the Government Efficiency and Consumer Protection Committee of the Assembly and members of their staffs. Fourteen members of the legislature and 15 staff persons attended. Thirty-three interior designers, representing all facets of the interior design profession, were on hand to answer questions and discuss licensing. Problems with specific wording in Sections 5000, 5500.1 and 5538 of the B&P Code were also discussed at great length.

Five major CLCID committees have been formed and are active. They are:

Communications: Authors and disseminates information within the organization as well as to the media and general public on a regular basis.

Documentation: Collects and catalogs the data on specific instances where interior designers can and do contribute to the health, safety and welfare of the general public, to establish proof that licensing of interior designers is necessary.

Government Affairs: Deals directly with the lobbyist who is the legislative liaison.

Membership: Seeks out practicing interior designers who are not members of a professional designers organization, but who qualify as professionals and support licensing requirements.

Ways and Means: To raise necessary funds for the above activities and to raise the funds needed to enact licensing legislation.

In December 1986, CLCID formed the California Interior Designers Political Action Committee (CIDPAC). CIDPAC is the vehicle to which individuals, businesses and corporations can contribute financially toward the achievement of beneficial legislation for the interior design profession and the enactment of licensing legislation.

In August 1987, the first "Principal's Forum" was held at the Pacific Design Center. Principals from several major design firms in Los Angeles were invited to meet and learn about the problems facing interior designers. This is a series that will be continued in order to develop support for the legislative effort throughout the profession.

When CLCID reorganized, it estimated that it would have, at most, 3,600 members. As of July 1987, the roster reached 5,000.

As CLCID approaches the next legislative year, we realize we have just taken the beginning steps. If you are concerned for the safety and welfare of your profession, you *have* to become aware of the obstacles we face. We need your support. Get involved.

Call or write CLCID for more information:

California Legislative Conference
on Interior Design
11140 Fair Oaks Blvd., Suite 7
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Betty Cutten, Associate Member ASID, NHFL, is treasurer for CLCID.

ICONS

ICONS
A NEW ECLECTICISM IN ITALIAN FURNITURE DESIGN

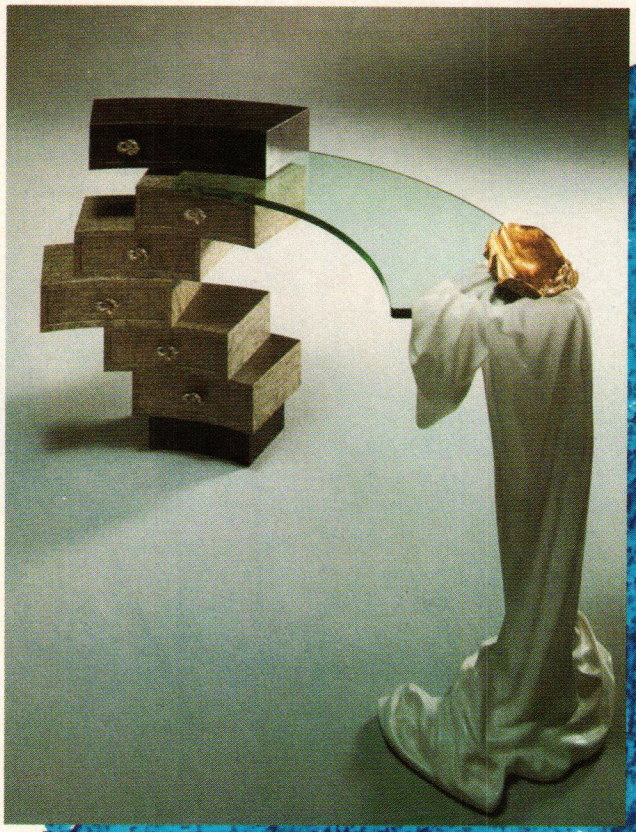
LIGHTS ON ICONS at WESTWEEK

Heralded as a "new eclectism" in design at the Paris International Furniture Exhibition in January of 1987, ICONS will make its U.S. premier at WESTWEEK on March 23, 1988. As a contemporary expression of classical themes in furniture design, the collection has drawn enthusiastic acclaim from European critics and professional opinion both in Paris and London, where it had its showing in October 1987.

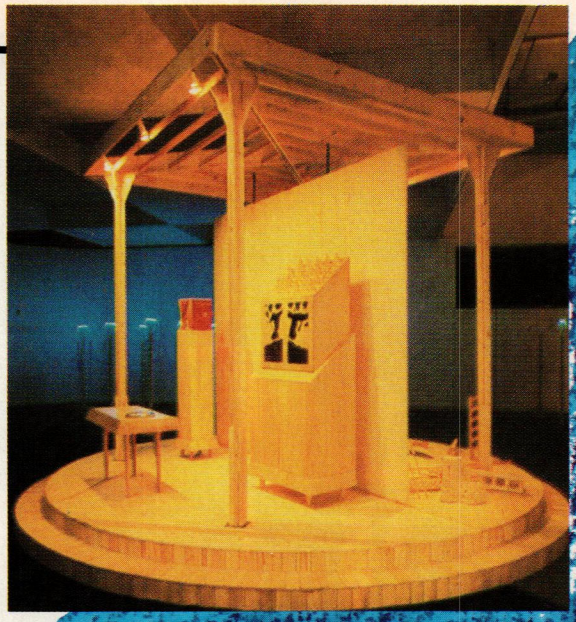
"What we are about to see in this exhibition is intended to be more than a show of objects" writes Alberto Maria Prina in his introduction to the ICONS catalogue. The collection "is intended as an experimental area, where architects, artists and designers can meet with manufacturers of the 'classic' furniture piece, which has been shunted aside by official culture for several decades...". ICONS signals, adds Prina, the emergence of "forms, materials and motifs which have been the collective heritage of the domestic landscape for centuries."

The exhibition will also highlight the continuity of Italian Design into modern era with the presentation of contemporary design pieces.

ICONS will be exhibited at the galleria, on the fifth floor of the Pacific Design Center, from March 23 to April 6, 1988. The Exhibition will then move to Atlanta where it will have its east coast premier in conjunction with "Design ADAC" at the Atlanta Merchandise Mart from May 11-13.

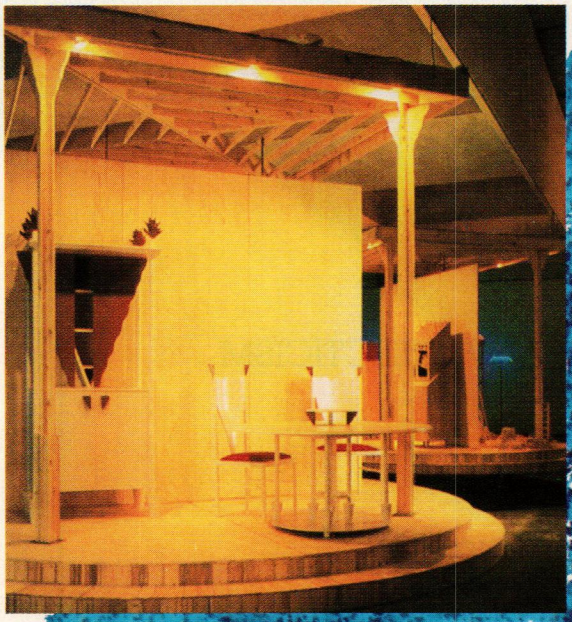


Annibale Oste

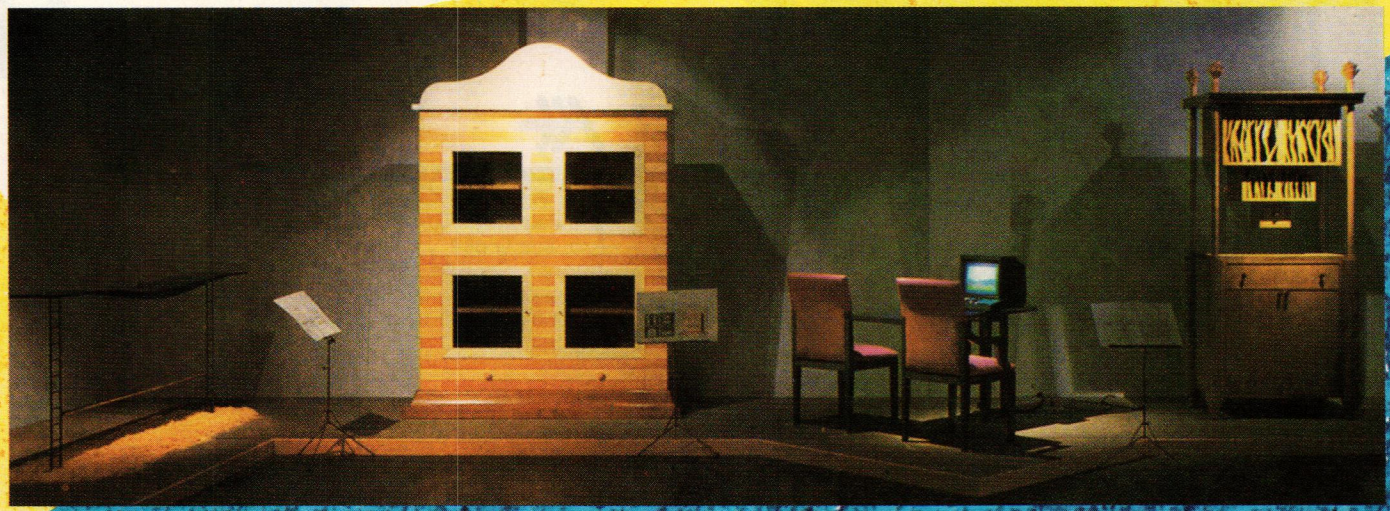


"Eclecticism is therefore a form of liberation from the unitary canon, from the rules. It provides the privilege of inspiration, myth, magic and free creativity."

Alberto Maria Prina



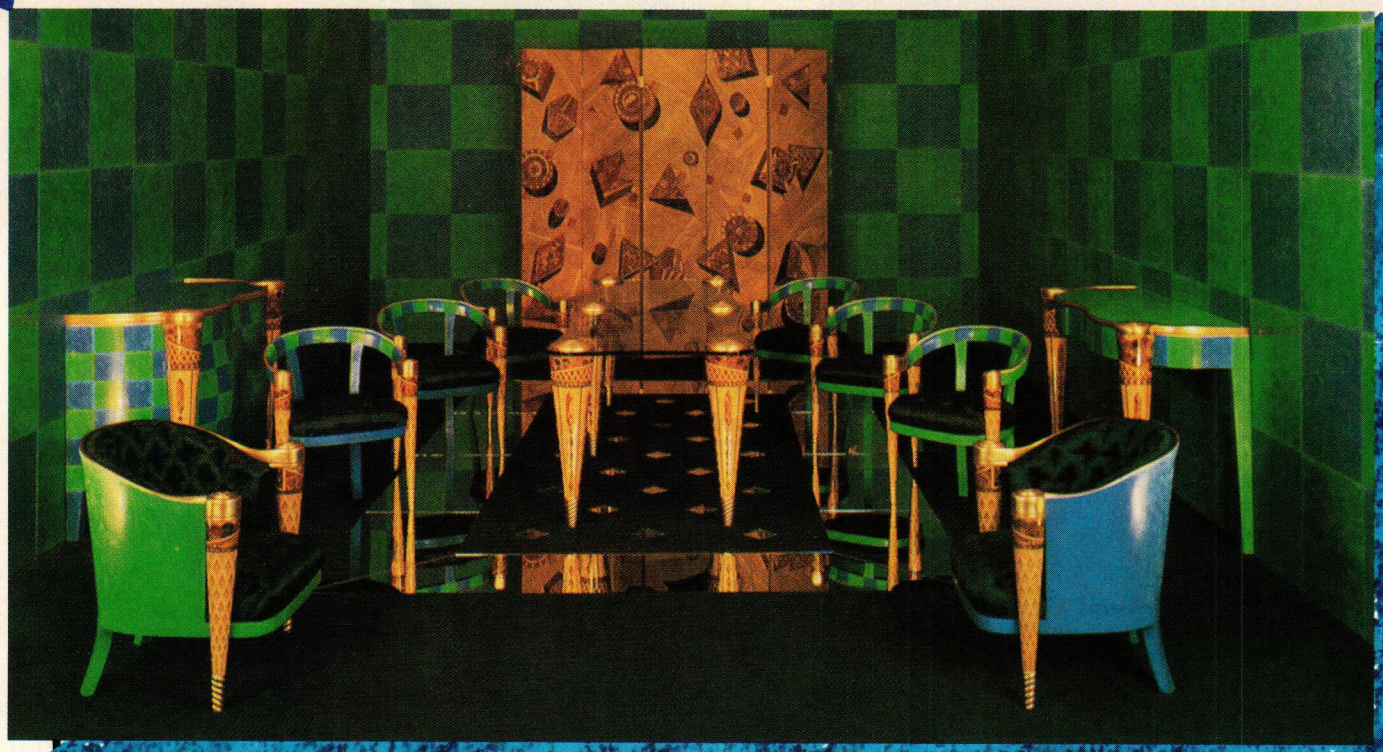
Ugo La Pietra



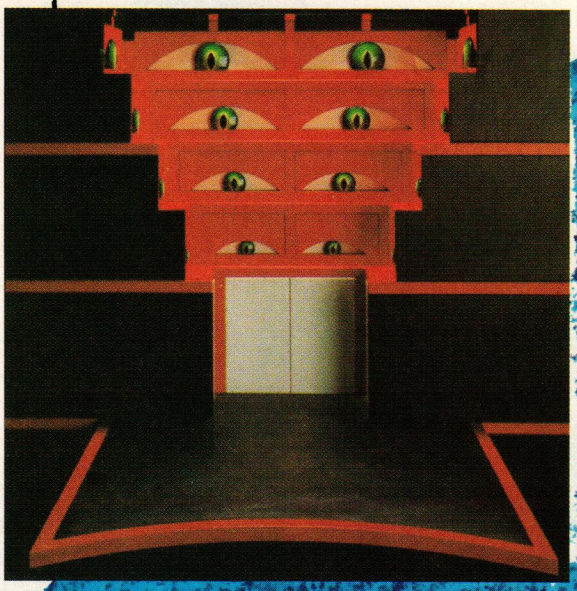
Peppe Di Giuli

Davide Pizzigoni

Ugo La Pietra



Carlo Rampazzi



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Circle No. 35

Ray Bradbury

To Be Transported

To be transported.
To be moved.
To be taken out of this world.

This incredible double metaphor describes what we wish to have done with our imaginations and, soon after, with our bodies.

What if you owned the greatest theater in the world and ran it like a dimestore drive-in with Queen of Outer Space movies? What if you owned the greatest travel agency in the world and the greatest mode of travel yet invented by Einstein's relatives and Galileo's children, and ran it as if it were the Chicago/Miami overnight daycoach or the Las Vegas noontime train? What would you call the theater?

Cape Kennedy

And what the method of transportation?
The Apollo rockets and all that followed, on a downscale into the drywash empty launching pits.
For here in one place we have the most incredible dramatic main and sideshow in theatrical history—
the staging ground for man's eventual immortality.
And here we have the LARGEST **STRONGEST** **LOUDEST** *FASTEST*
way of getting around the world in 80 minutes or less or to the Moon in just a few hours more.
Yet the theater knows not itself.
And the rocket gantries stand waiting, dust-blown, and speaking in no loud voices.
How could we Americans, a declarative people, a moving people, allow this to happen?
By what failure of Imagination and Will have we refused to use this man-made stage to act out our dreams for an incredible time ahead?
With what faint heart have we placed King Kong's toy, the rocket, back in its delivery carton and mailed it to the deadletter office?
It is hard to believe that a quarter of a century has passed without NASA sensing
that they were the owners and operators of

The Greatest Show on Earth.
Ringling Brothers? Runts and pygmies.
Barnum and Bailey? Midgets and dwarves!

Millions upon millions of people have thronged the Florida shores to look at the dark Christmas tree gantries,
waiting for them to be lit to celebrate the birth of mankind into space.

Continued on page 44

Ray Bradbury

Continued from page 43

Why not,
every New Year's,
all
down
the
coast,
string every still-upright gantry with great starfalls of lights and at midnight beam in a fresh year with ten thousand illuminations?
Why not,
at the base of the Space Shuttle gantry at twilight,
nail up a grandstand where two thousand world-traveling visitors could see and hear, with cannon sound and hellfire light,
a history of Space Travel?
With the great gasping explosions of the Apollo rockets ricocheting onto the stands from a hundred sound units, and billows of electric fire and steam ascending the tower, suctioning a few thousand souls along for exhilarations.

A series of grandstands at a *series* of gantries. Part of the year, while the actual Shuttle prepares for leave-taking, the encircling territory is verboten. Move your audience then to the bleachers where the original Apollo ships banged up to crack the skies.

A rock concert, by God, for old folks. No. For the young. No. For *all* of us.

For unless you sit in the open and see the tall architectures and know their true size and see the shadows of an illusion of spacecraft flashing starward, the soul cannot know what our hearts have dearly desired from the mouth of the cave to here to beyond Mars, Jupiter, Saturn and Pluto.

Twenty-five years back I was privileged to stand outdoors in the Santa Susanna Mountains during a test fire of a one-hundred-thousand pound thrust engine. I was no more than 300 yards away when a Niagara of water plunged into the flame pit, oxygen was ejected, ignition occurred. In that instant, God gasped a huge breath and exhaled it forth on us. We were thrust against a tin siding. That fiery proclamation pinned us, shook our blood in our veins, our crazy dreams in our heads, and the doubt in our marrows, which flaked and fell away, gone forever.

I want that experience, that mighty fire-shout, to shake every manchild in our world. It is the shout that says Yes to night, time, and the universe, against some mighty No that frightens our Will and stills our possible hopes..

Along the way to 2001, why not, finally, at Cape Kennedy, on the night before our first manned ship to Mars, a gathering of actors, poets, kings, queens, Arab potentates, choirs from Vienna, London, Paris, Rome, and Salt Lake City, rabbis, priests, and clergy from several dozen denominations, and the Pope seated on an equal throne on a democratic dais with presidents and senators. There to celebrate with word, song, pantomime and symphony, man's independence of gravity and freefall up into a hard-earned immortality?

With all our laws, inhibitions, cross purposes and alarms about Church and State, could NASA do this and not be outgrabbed by the wrath of the ACLU?

Yes. If all the above sat at one big round table or celebrated from one big, nobody-bigger-than-anyone-else stage. And again, *yes*!

Foolish soul. Silly me.

Yet for what it's worth, I provision you with the dream and the tools.

Canaveral/Kennedy. Its theater lies empty, waiting.

Kennedy/Canaveral. Its erector set transportation system lies equally empty and waiting, hungry to transport our flesh, and suffer our dreams to fulfillment.

Why do we linger in the wings?

What are we waiting for?

All systems say

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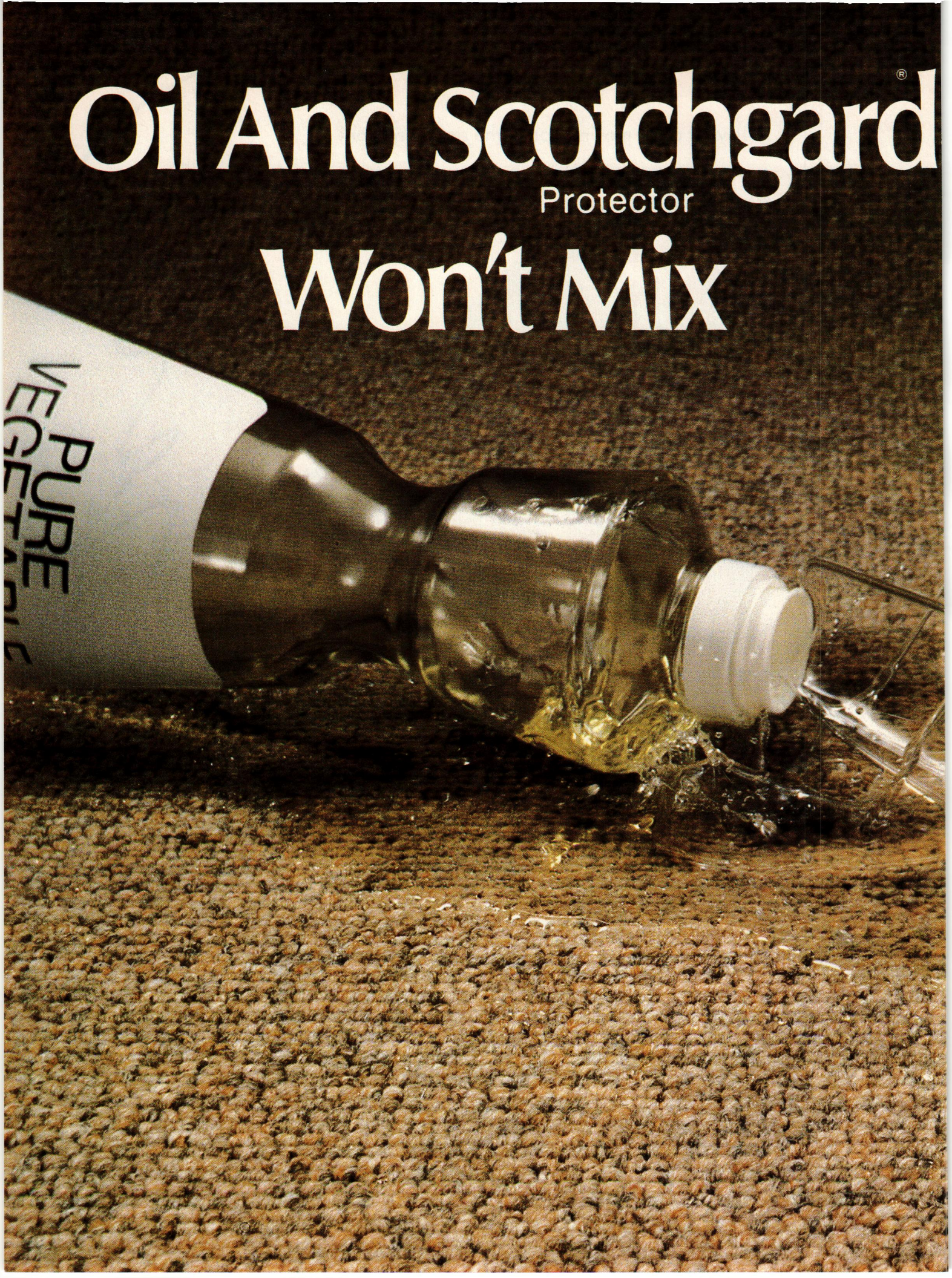
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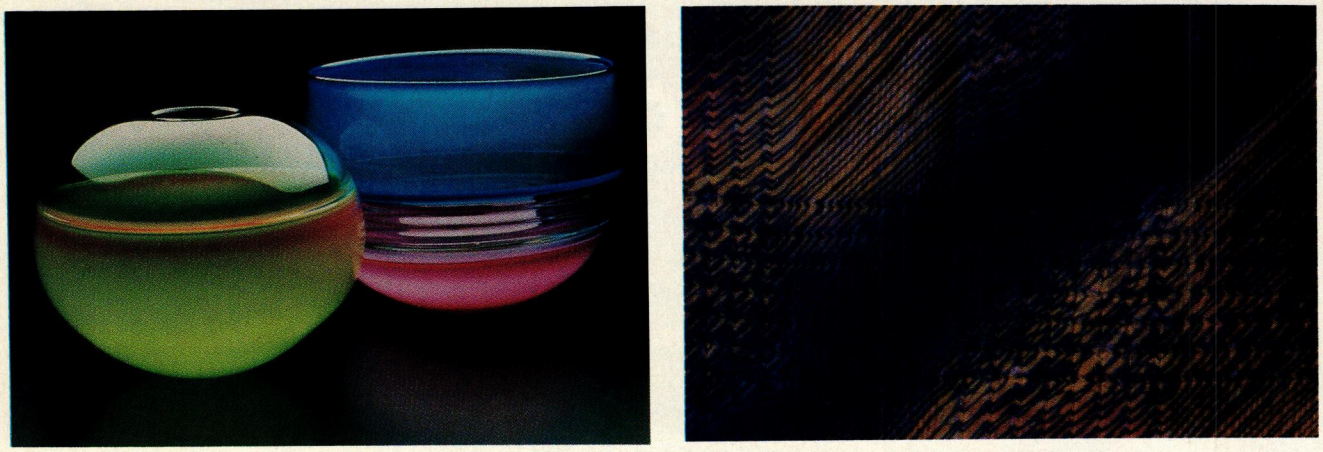
Update

Seattle Artist Trust Awards Fellowships



Winner D'Arcie Beytebiere's designs in glass (left) and Winner Sonja Blomdahl's textiles.

The Seattle-based Artist Trust has awarded its first series of Artist Trust Fellowships to 20 artists who will each receive $5,000 to be used at their discretion to further their creative work.

Competing for 20 fellowships in seven discipline categories were 701 applicants. Each of the seven categories was granted two Fellowship awards and each panel was asked to send a list of ranked finalists to be considered for the remaining six fellowships. The panels, consisting of peer professionals in each discipline, reviewed the applicants' works anonymously. The seven categories included: Design Arts, Media, Music, Dance, Literature, Theater and Visual Arts. The Design Arts winners were D'Arcie Beytebiere and Sonja Blomdahl, both of Seattle.

Ms. Beytebiere is a textile designer and fiber artist who uses an ancient Japanese technique called Arashi Shibori. She received her MFA in Textile Design from the University of Washington in 1985. Ms. Blomdahl is a glass artist whose work has been included in collections and exhibits nationally since the late 1970's. She received a BFA from the Massachusetts College of Art in 1974 and studied at Orrefors in Sweden in 1976.

The Design Arts judges panel included: Carol Soucek King, Ph.D., editor in chief, *Designers West*; Mark Millet, architect, Seattle; Ramona Solberg, jewelry designer, Ellensburg, Washington; and Sara Little Turnbull, design consultant, Tacoma.

A list of all finalists and semifinalists is available upon request. Contact: Artist Trust, 517 Jones Building, 1331 Third Avenue, Seattle WA, 98101, (206) 467-8734.

Bobi Leonard Design Center Opens

After 15 years of business, interior designer Bobi Leonard has opened the new Bobi Leonard Design Center on Santa Monica's Main Street, a rapidly developing area of boutiques, galleries and restaurants, as well as the under-construction Santa Monica Museum of Art designed by Frank Gehry, architect.

The 10,000-square-foot design center was designed by Ms. Leonard with the Santa Monica architecture firm Breidenbach-Cuen. The two-story glass and white stucco facade is punctuated by black Italian granite doorways and aluminum alloy awnings, in striking contrast to its adjacent renovated brick buildings. The showroom is situated on ground level for easy street access, as the design center is open to the public as well as trade. White interiors are the backdrop for post-modern elements of columns, archways and pediments. The building's second floor has been designated for office space.

Showroom interior of the new Bobi Leonard Design Center, Santa Monica. Photo by Chris Covey.

Furnishings include Bobi Leonard's own collection of beds, tables and sofas. Accessories of decorative crystals from Arizona, lamps with antique Chinese urn bases, and silk floral arrangements also are displayed.

The Bobi Leonard Design Center is located at 2727 Main Street, Santa Monica, (213) 392-4592.

Continued on page 52

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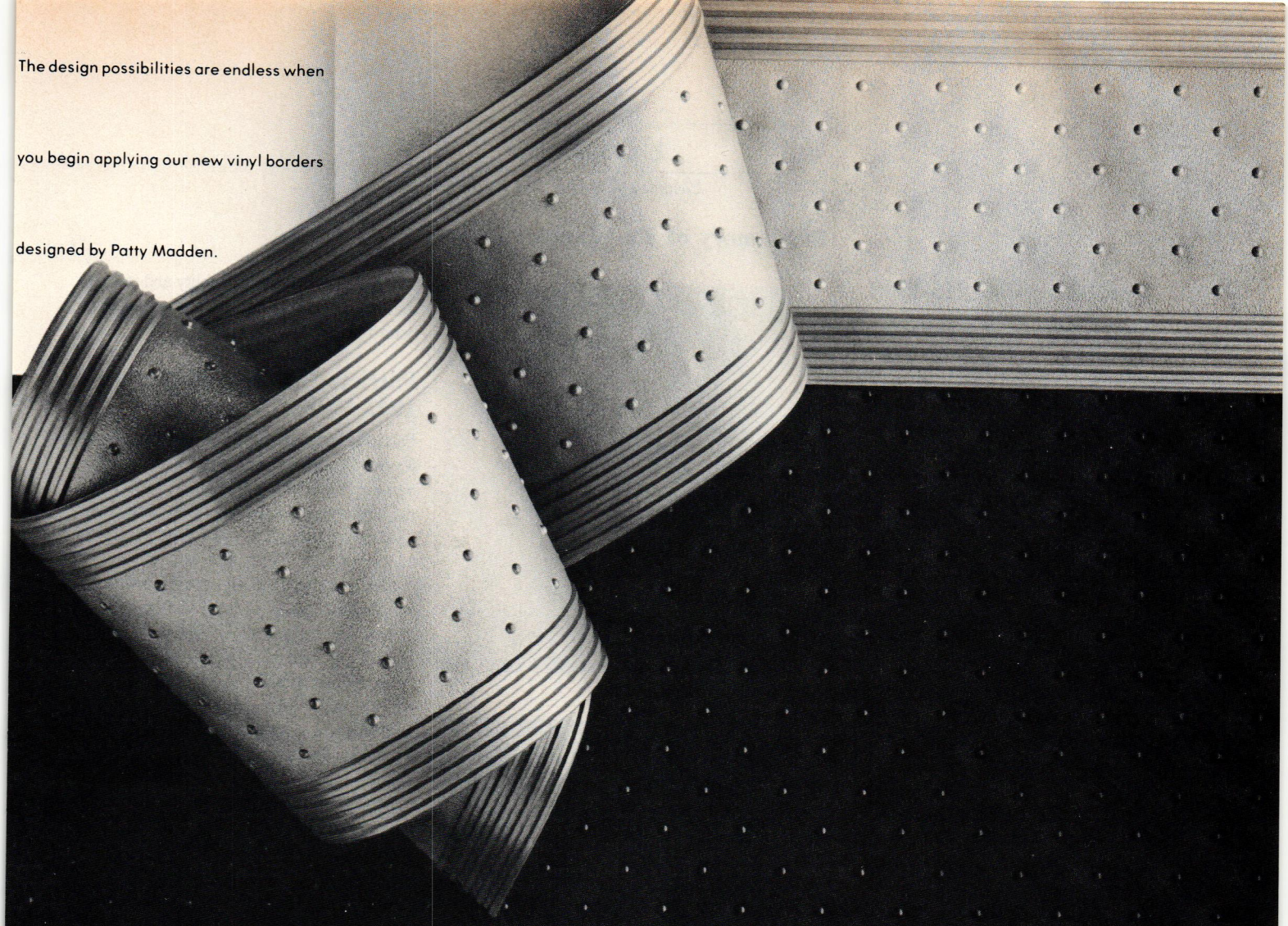
you begin applying our new vinyl borders

designed by Patty Madden.



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Circle No. 67

Update

Continued from page 50

In Memory of Two Industry Leaders

Louis Cataffo 1946-1988

Louis Cataffo, the founder and principal of Intradesign, Inc., died in Los Angeles on February 7. He was 42. A native San Franciscan, Cataffo's designs for luxury hotels brought his firm worldwide acclaim. The Hotel Bel Air, Century Plaza Towers, the Four Seasons/Los Angeles and the Remington in Houston share the sophisticated look recognized as Cataffo's signature.

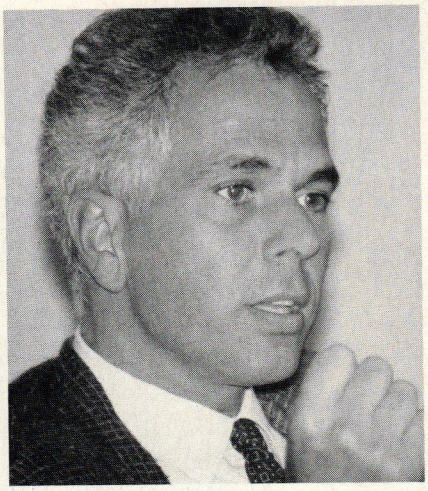
A four-member team will direct Intradesign's continuing operation: Richard Callen, managing director; James Isola, director of design; Darlene de Monfreid, director of operations; and Elaine Proby, controller.

Cataffo received a degree in architecture from San Francisco City College in 1966, while working with the architectural firm of Campbell and Wong. In 1973, he joined the firm of William Pereira Associates, and in 1978, opened his own firm in San Francisco. Intradesign was relocated to Los Angeles in 1979 and has since expanded from a staff of three to 45 persons. In 1986, the firm moved into its 12,000-square-foot office and studio on La Cienega Boulevard.

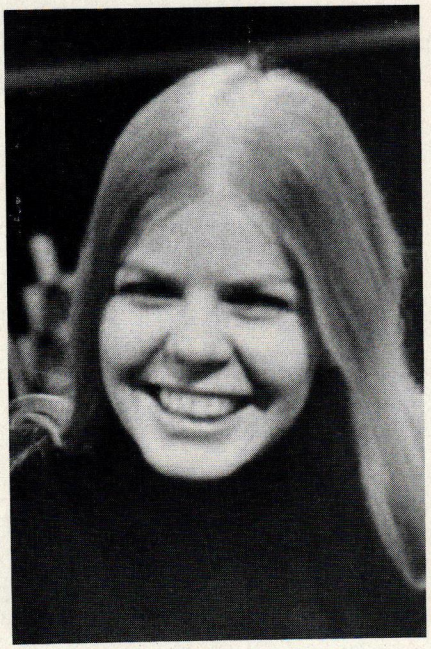
Cataffo encouraged the European concept of the atelier where junior staff members and apprentices learn directly from the experienced, master designers. As a result of this philosophy, Intradesign has evolved into a strong consortium of designers who will perpetuate the design tradition established by Louis Cataffo.

As a member of the American Society of Interior Designers, Cataffo was supportive of the design community and frequently was guest lecturer at the University of California at Los Angeles Department of Design. In 1987, Cataffo was honored for his professional, business and civic contributions by being named as one of California's top 100 executives by *Executive* magazine. His firm, Intradesign, Inc., has been listed in "Giants in Interior Design" since 1983 and is presently shown at number three on the *Interior Design* magazine's 1988 roster of 100 firms represented.

Louis Cataffo is survived by his mother, Lillian Cataffo, Sonoma, California, his sister, Jo Zimmerman, Canoga Park, California, and his life partner, Terry Schwartz, Los Angeles.



Louis Cataffo



Patricia Hoffman Friedman

Donations may be directed to the following charities: Aids Project Los Angeles and CHEER. They may be sent in care of Intradesign, Inc., at 910 No. La Cienega, Los Angeles, California 90069.

Among the many projects currently in progress by Intradesign are: the Princess Resort, Scottsdale, Arizona; the Grand Hyatt, Wailea; the Century Plaza Renovation, Los Angeles; the Vista Marquette, Minneapolis; the Kahala Hilton, Honolulu; and the Fairmont Hotel, Washington, D.C. Corporate operations have been expanded in the Orient and Australia in both hospitality and residential, with several projects having recently been initiated.

Patricia Hoffman Friedman 1943-1988

Patricia Hoffman Friedman, executive vice president and partner with her husband, Samuel Friedman, of ICF, Inc., New York, manufacturers and importers of contract and residential furniture, died January 19 of cancer in New York. She was 44.

Mrs. Friedman's design accomplishments were widely noted. A lamp she designed in 1969 was exhibited at the Whitney Museum, New York, and her furniture and lighting designs have been exhibited at the Museum of Science and Industry, Chicago; Mobelmesse, Cologne, Germany; Salon de Meubles, Paris; and the Saloni di Mobili, Milan.

Mrs. Friedman was guest curator of the Chicago Museum of Contemporary Art's exhibition "The History of the Modern Chair" and also of the Boston Architectural Center exhibition, "The Works of Alvar Aalto." She had lectured at the Smithsonian Institution, Washington D.C., and at The New School's Parsons School of Design. She also served as guest editor on various trade publications and as advisor to a number of design centers.

Born in Detroit on March 7, 1943, Pat Hoffman graduated from the University of Michigan's College of Architecture and Design. She served as director of design for Koch + Lowy, a noted lighting firm headquartered in New York City, from 1965-1970. Subsequently, she moved to Italy where she worked in the Rome architectural firm II Centro "IN" for two years.

Upon her return in 1971, Ms. Hoffman joined ICF, Inc. where she was in charge of design, including corporate identification and graphics programs and advertising. She commissioned Mario Botta, noted Swiss architect, for his first American assignment, the new ICF Showroom at IDCNY, the International Design Center in New York. She is survived by her husband, Samuel Friedman, her parents Mr. and Mrs. John Hoffman of Bloomfield Hills, Michigan, and Tampa, Florida, and by her sister, Jane Knaus of Ann Arbor.

Continued on page 262

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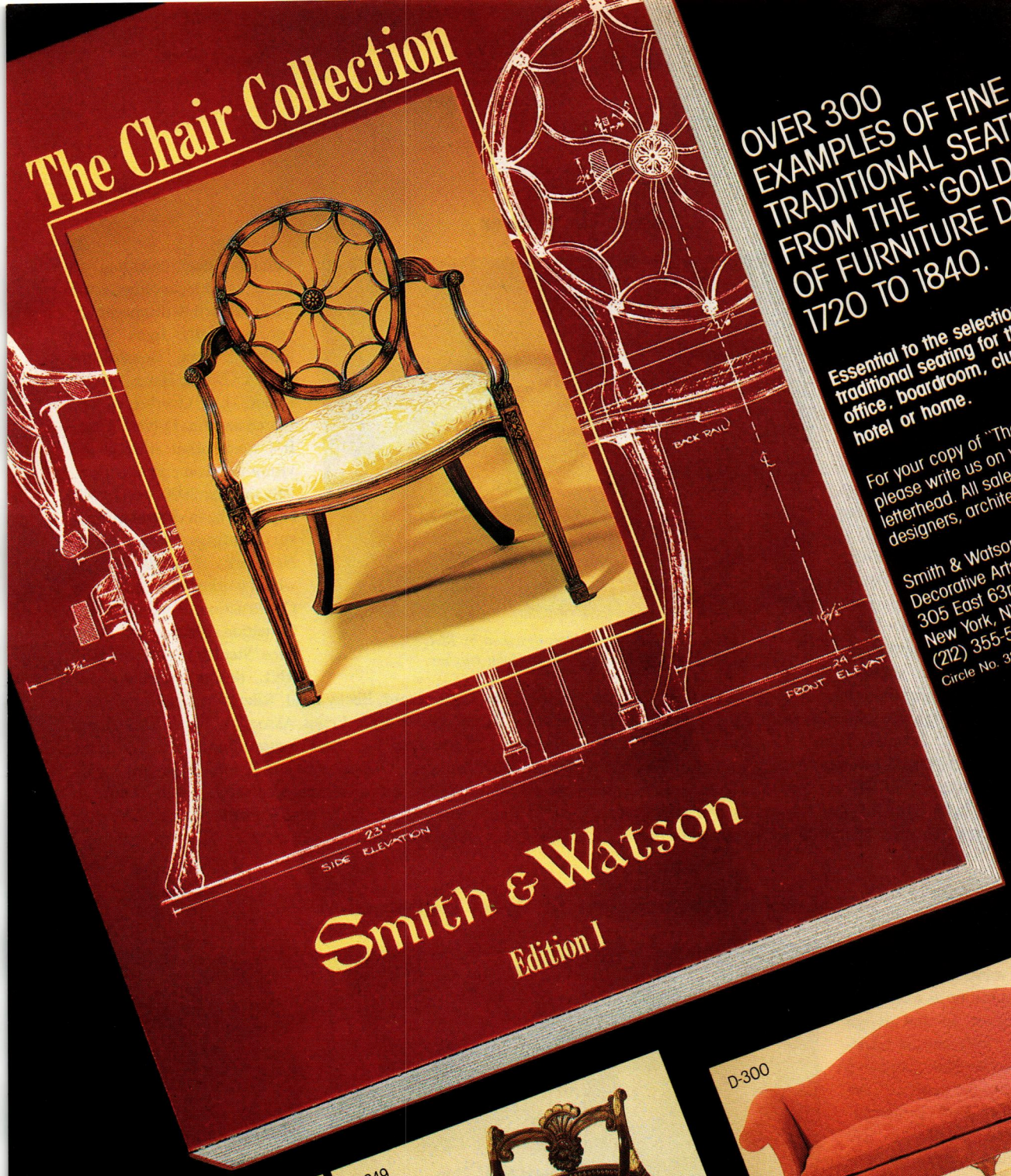

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Circle No. 32

Update

Continued from page 52

Inscape in Denver

This past fall, five Denver design firms created life-size office environments of the future, reflecting changes as they perceived them in technology, design trends, productivity and management. Proceeds from the event, including public tours of the spaces on the 32nd floor of Republic Plaza building, a preview cocktail reception, keynote luncheon and workshops, were donated to the Denver Symphony Orchestra.

Office of the Future Exhibit designed by RNL Design of Denver. Photo by T. John Hughes.

The design teams included: Urban Design Group and M.A. Mortenson Co. which designed the reception area. "We have created a transitional setting intended to cleanse the viewer's senses in preparation for the exhibition," stated Peter Neiderman of Urban Design Group. His associates were: Eroc J. Piper, Munin Choudrey, Janet C. Delaney, Harold V. Massop of the Urban Design Group and Donald Stookey, M.A. Mortenson Co.

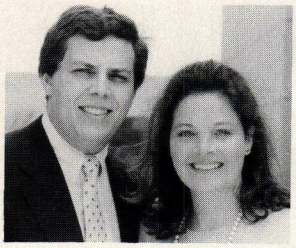
Team I was composed of Gensler and Associates, Turner Construction Co., Digital Equipment Corp. and Corporate Interiors. The team designed a workstation of fabric screen walls made of stainless steel, alluding to holographic technology as the walls seemed to disappear according to the light. Team members from Gensler included: David Baker, Holly Luder, Liz Overbo, Karen Pierce and Jim O'Neil. Team II's workstation allowed the visitor to become a participant. "By the year 2000, people will expect to be in control of their surroundings," said Bob Neyrinck of RNL Design which worked with Al Cohen Construction, PAC-TEL Information Systems and Scott Rice/Steelcase. Individual RNL design members included: Melanie Colcord, Becky Rold, Rike Palese and Neyrinck.

Team III included Neville Lewis Associates Inc., EJCM Inc., Generation 5 Technology Inc., DBS Contract Furniture and Security Systems International. "What we like to surround ourselves with are elements of home and objects that won't change in the future," stated Karen Kirts of Neville Lewis. Pam McGivern of Neville Lewis also joined the team.

Adaline Fagen Designs for West Hollywood

Incorporated four years ago, West Hollywood wanted its City Hall to reflect its reputation as a center of the West Coast art and design community. "We needed something that was aesthetic, attractive and inviting to the public," says City Manager Paul Brotzman. "We wanted people to feel welcomed into an open environment free of the bureaucratic atmosphere of most government offices." The city was also conscious of budget, since it was public money supporting the facility. A design challenge was to get more than 80 employees in just 14,000 square feet of space on the second floor of the post-modern building. The building fronts on Santa Monica Boulevard, the city's main thoroughfare, and views the Pacific Design Center.

West Hollywood city office interior with CenterCore office systems by Espace Design. Photography by Mel Weinstein. Right: West Hollywood Mayor Alan Viterbi with Adaline Fagen.



For designer Adaline C. Fagen, IBD, ASID, AIA Associate, principal of Espace Design in Beverly Hills, the solution began with CenterCore, furniture for open plan offices based on an atypical circular design concept. Mrs. Fagen discovered, by utilizing the circular configurations rather than a conventional rectilinear format, as much as 40 percent more floor space was saved plus employee workspace was boosted by as much as 75 percent.

So far, city employees have reacted favorably to the increase in work space. The general public, too, seems in accordance. "We've been getting very positive comments," stresses Brotzman. "West Hollywood is a unique city and the residents here are proud of it. They enjoy having a City Hall they can be proud of, too."

—Rick Eng

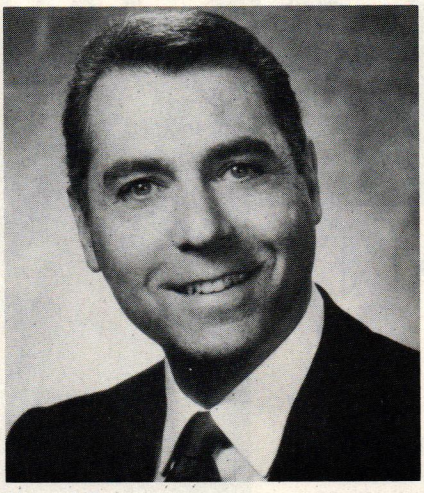
Update

Howard Cooper: 1941-1988

Howard Cooper, 47, senior vice president of marketing and product development at Steelcase, Inc., died suddenly at his home in Cascade, Michigan, on January 10. Autopsy results to determine the cause of death were pending at press time.

"Howard Cooper was a dedicated executive who contributed significantly to the success of Steelcase for nearly a quarter of a century," said Frank H. Merlotti, Steelcase president. "We will all miss him."

Cooper was responsible for the research, development, design, engineering, marketing and commercialization of products for the office furniture manufacturer. He began his career with Steelcase in 1964 as sales representative in New York City and subsequently held a variety of sales management positions on both the East and West coasts. He was also instrumental in developing Steelcase's joint venture in Japan. He was named vice president of marketing and product development in 1985 and senior vice president in 1987. Cooper is survived by his parents and two brothers. The family has requested that donations be made to any charitable organization.

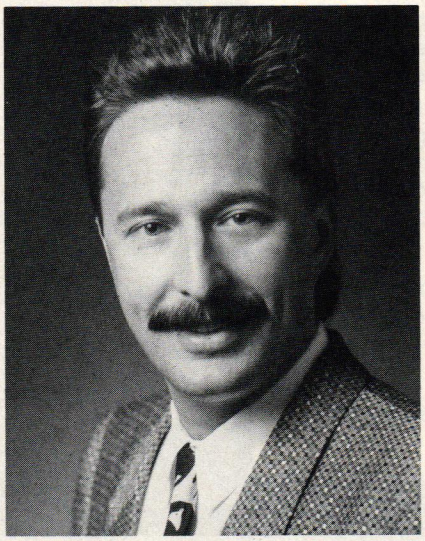


Howard Cooper

Frank Gehry at MOCA

The Museum of Contemporary Art (MOCA) presents "The Architecture of Frank Gehry," a retrospective exhibition organized by the Walker Art Center, Minneapolis, through May 15. Gehry, a major contemporary American architect based in Los Angeles, is renowned for his strikingly original interpretations of the traditional vocabulary of architecture. Gehry's many collaborations with visual and performing artists lend a unique dimension to his body of work. Architect of MOCA's Temporary Contemporary, Gehry also designed the set for "Available Light," the collaborative performance with Lucinda Childs and John Adams which was the first project sponsored by MOCA in Fall 1983.

The exhibition documents Gehry's prolific and unorthodox career by means of approximately 250 drawings, photographs and scale models of projects from 1964 through the present. It also includes Gehry's designs for furniture, lamps and other domestic objects, as well as major sculptural installations created especially for the exhibition.



James E. Budzinski

Paulette Barrett

Professional Notables

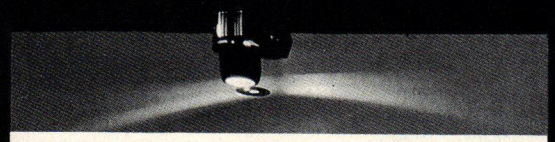
James E. Budzinski, 35, has been named director of design, interior architecture, at Whisler-Patri, San Francisco. Formerly, Budzinski was principal and director of interior design at Robinson, Mills & Williams in San Francisco and principal of his own design firm in Chicago...**Jack Knudtsen** has been named president of FORMA in Seattle, a wholly-owned subsidiary of Westin Hotels & Resorts which provides design, planning and purchasing services. Knudtsen joined the firm in 1984 as vice president. Formerly, he was with The Westin Hotel, Seattle; and The Westin Bonaventure, Los Angeles...the **Los Angeles office of Gensler and Associates/Architects** achieved record revenues for the fiscal year 1986-87, posting $16 million in total billings in the most successful year of its 11-year history. The Los Angeles operation is among the largest of the Gensler offices. The firm has been ranked the nation's largest architectural firm...**Paulette Barrett, ASID**, has been installed president of the Pasadena Chapter of the American Society of Interior Designers (ASID). Her officers include Debra Lowry, vice president; Drue Lawlor, ASID, secretary; and Nancy Tenaglia, ASID, treasurer...The ASID Arizona North Chapter has elected **Pat Bacon, ASID**, Pat Bacon & Associates as president for 1988, replacing Peggy Gustave, ASID. First vice president is Mary Stone, ASID; second vice president is Sherry Shroyer, ASID; secretary is Linda Heinz, ASID; and treasurer is James D. Felter, ASID. Gail Adams, FASID, is the chapter's national board member..."**That Exceptional One: Women in American Architecture, 1888 - 1988**," opens May 15 in New York in conjunction with the American Institute of Architects National Convention.

At Wilsonart

Robert H. Cottle retired December 31 as senior vice president of Wilsonart's Premark International's Decorative Products Group, a post he was named to in 1986. He will continue as a consultant to the company. Cottle joined Ralph Wilson Plastics Company, the flagship company of the decorative products group, in 1973. He served as vice president of marketing from 1978 to 1986. Formerly he was with Parkwood Laminates, Inc. and Formica Corporation.

Continued on page 66

UNIQUE FORMS . . .



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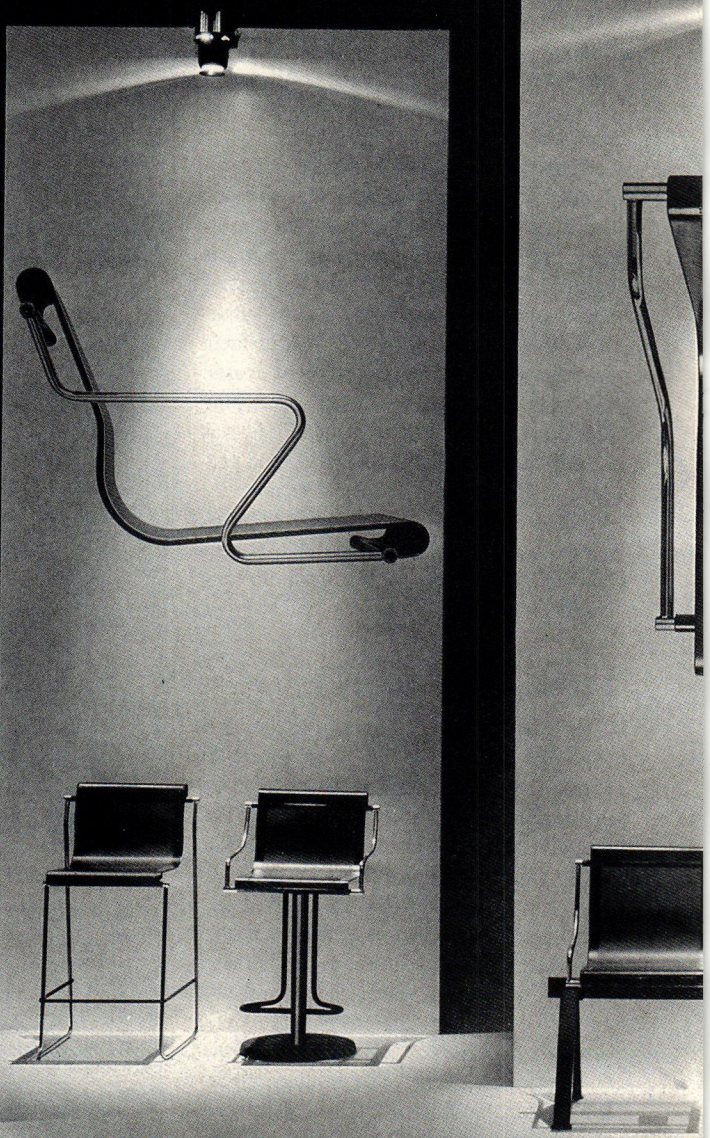

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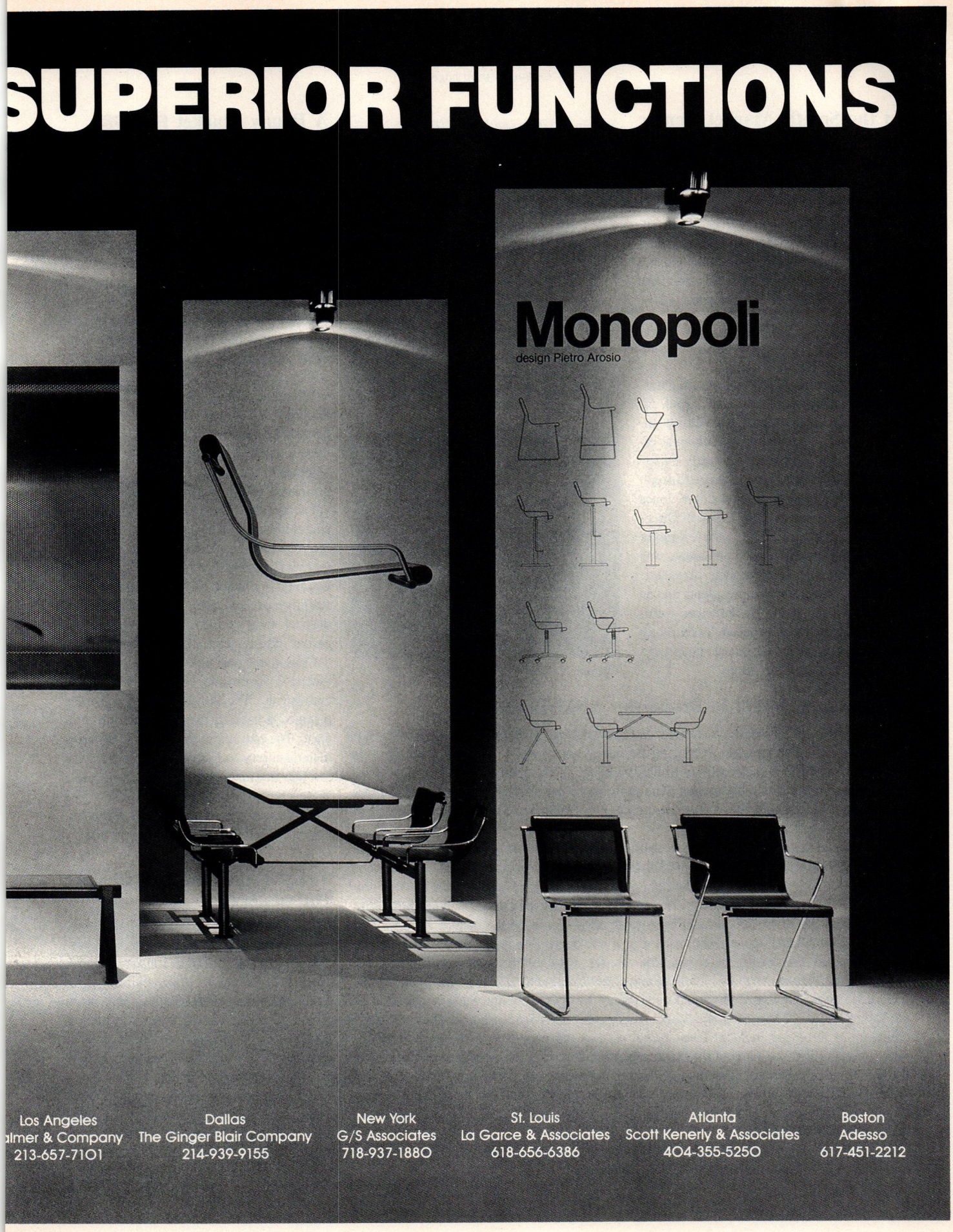
SUPERIOR FUNCTIONS



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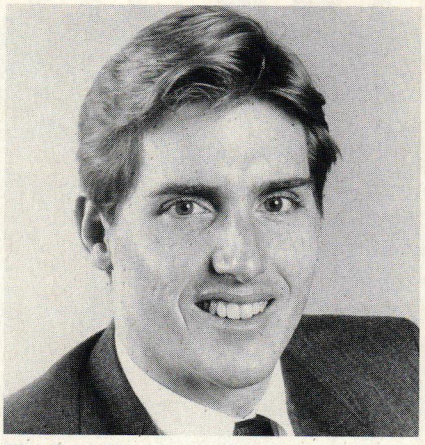
Update

Continued from page 63

At the Seattle Market Center

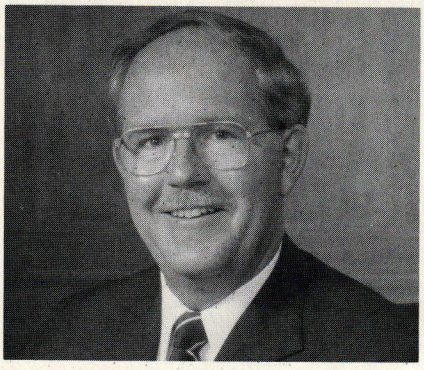
The Trammell Crow Company has announced the appointment of Wes Kennedy to the position of president for its subsidiary, Seattle Market Center Company. Kennedy's responsibilities include overseeing all activities for the two wholesale mart properties of Design Center Northwest and the 6100 Building. Kennedy formerly was with the Design Center of Los Angeles.



Wes Kennedy

At Armstrong World Industries

William W. Adams has been elected chairman of the board, president and chief executive officer of Armstrong World Industries, Inc., Lancaster, Pennsylvania, effective March 1. Adams, currently an executive vice president, will succeed Joseph L. Jones, who will retire on that date. Jones will remain a member of the Board of Directors. Robert H. Caldwell, who currently serves as an executive vice president, was elected senior executive vice president. Elected as executive vice presidents and as members of the Board of Directors were: E. Allen Deaver of Corporate Technology and New Business Development and George A. Lorch, Carpet Operations.



William W. Adams

Hollywood's Salute to Broadway AIDS Benefit

Held WESTWEEK weekend, a star-studded show called "Hollywood's Salute to Broadway," presenting an evening of rousing Broadway music by a range of performers, is expected to raise $1.5 to $3 million to fund in equal proportions AIDS research, education, treatment/hospice and planning. The centerpiece beneficiary will be over $350,000 in seed money for California's first comprehensive Pediatric AIDS Research Center, at Children's Hospital of Los Angeles.

The show is being co-hosted by the California Manufacturers Association, the Health Policy and Research Foundation of California and the Los Angeles-based organization, Mothers of AIDS patients. It will be held Saturday evening, March 26, at the Dorothy Chandler Pavilion in downtown Los Angeles. Noted producer James A. Washburn, who has produced the Academy and Emmy Awards shows, will be the benefit show's chief producer. Bob Alberti, musical director for over one dozen Bob Hope Television specials, will be musical director for the production. At press time, celebrity support had been received by Patti Duke, Whoopi Goldberg and Carol Channing. Honored that evening, for their unprecedented contribution and outstanding work, will be the Surgeon General of the United States, C. Everett Koop, M.D., and Jerrold and Helen Kushnick. The prestigious co-chairs of the event include: Patty Duke, actress and president of the Screen Actors Guild; Tom Ellick, president of the California Manufacturer's Association; the Honorable Robert H. Finch, former Secretary of the U.S. Department of Health, Education and Welfare; Michael Gottlieb, M.D., the founding Co-Chairman of the American Foundation for AIDS research; and Sharon Grimpe, general manager, Service Employee's International Union Local 660.

The interior design industry is invited to participate in this significant event. For more information, contact Lynn LeMay at (213) 278-9355.

A Ready Market for 1988

by Terry Jones, Vice President of Marketing, Amoco Fabrics and Fibers Company, Patchogue Plymouth Division

What we really face in 1988 is a ready market. Contrary to many recent and gloomy forecasts, I believe that 1988 will prove to be the carpet industry's best year in both sales and profits. Every responsible economic projection we have indicates that consumer spending in 1988 will be greater than the previous year. Marriage rates are on an unprecedented rise and households are still growing.

What the carpet industry will really face in 1988 will be a ready market. These households still build on carpet. More than ever, it will be a time to vigorously promote. Tomorrow's consumer will have never experienced better quality, performance and value than that from the products of today's carpet industry. What is essential is that this message must reach the consumer. In 1988, there will be major promotion efforts by the automotive, major appliance, electronics, furniture and apparel, and the travel industries to attract consumer dollars. The carpet industry can afford to do no less.

Consumers will buy what they are convinced is worthwhile. Now is the time to be convincing. The carpet industry must be prepared to intensify the promotion of its products. The consumer will respond if all carpet manufacturers and their suppliers have the foresight and courage to fight for a reasonable share of consumer spending in 1988. The potential is there; it is the total carpet industry's job to make it happen in 1988.

Visual Merchandising Market March 26-29

The Western Association of Visual Merchandising will hold its annual market Saturday, March 26, through Tuesday, March 29, in San Francisco. Past attendance has numbered more than 6,000 designers, store planners, visual merchandisers, retail and shopping mall executives and other creative planners. More than 150 exhibitors of fixtures, decorations, graphics, props, forms and mannequins will display products at the Concourse in Showplace Square. In addition, educational roundtables and seminars are scheduled. For more information contact Gerald Greenwood (415) 431-1234.

Continued on page 71

A New Vision For Inner Space.

Cosmos is a new vision for the universe within. A design that lifts the space it covers onto a new level of style. With Cosmos, Wellco has crossed a threshold of fresh colors. Bringing into view a palette that arrests the eye. And a design backed by the uncompromising quality and unequaled service for which Wellco is known. Cosmos is destined to create styling trends that will demand your attention. Remember the name. Cosmos. A new vision for inner space. Circle No 76

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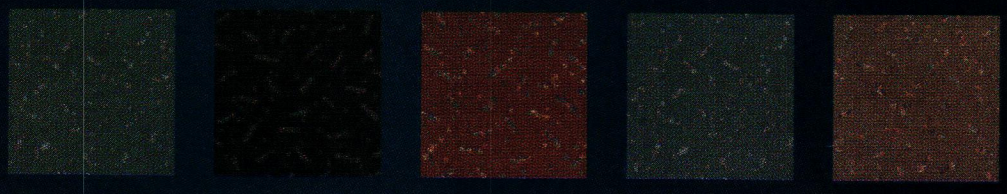

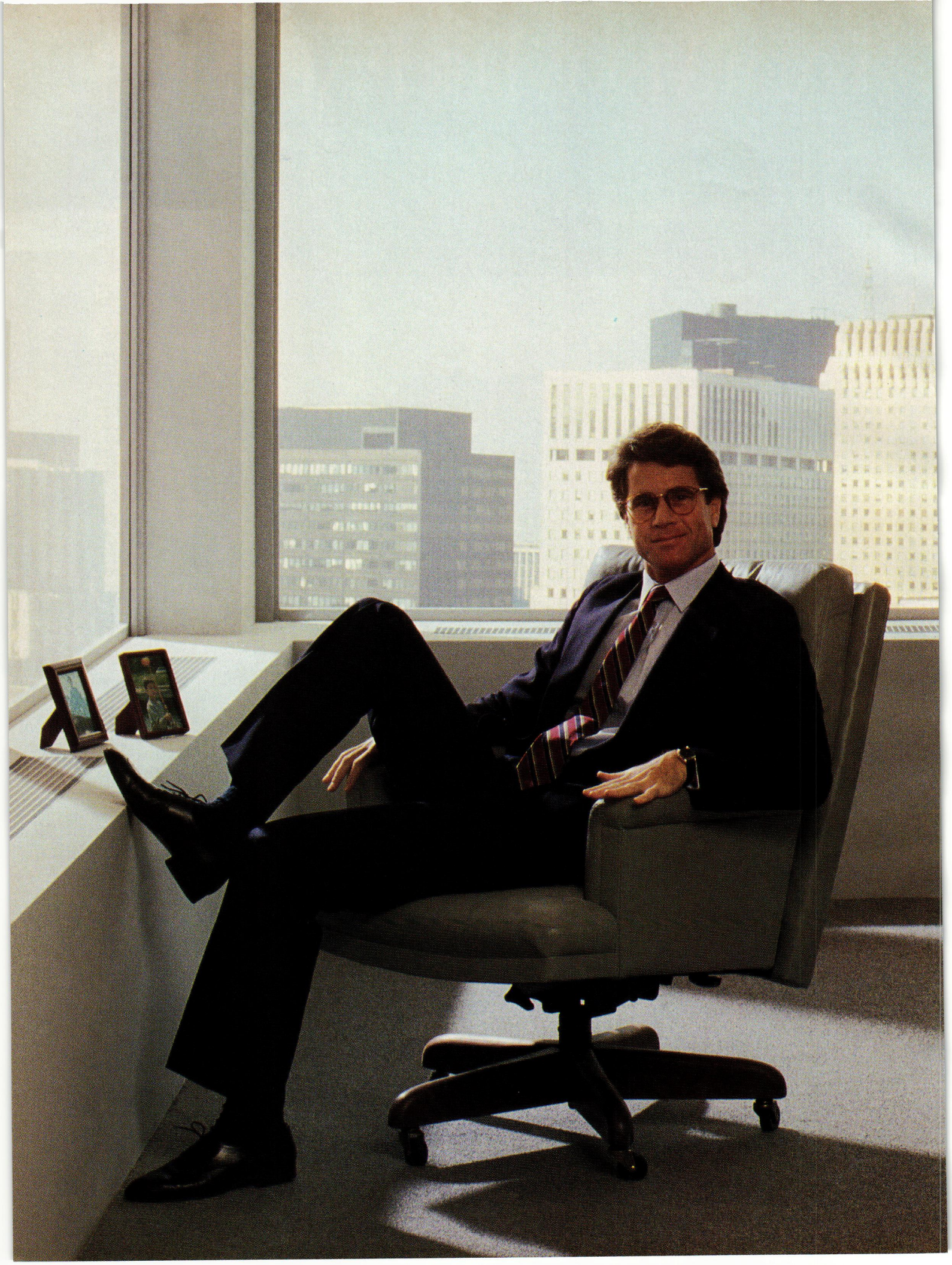

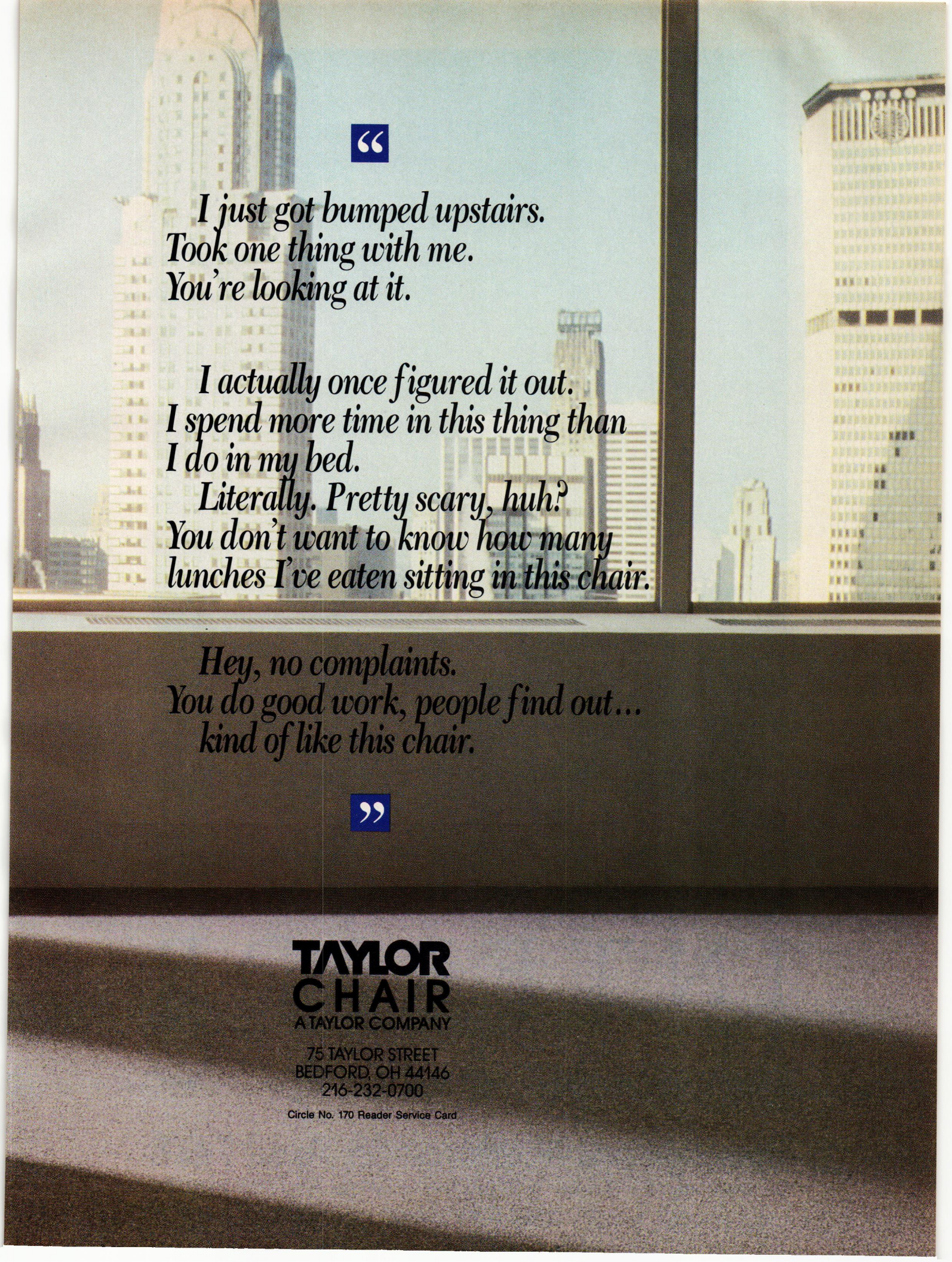
"
I just got bumped upstairs.
Took one thing with me.
You're looking at it.
I actually once figured it out.
I spend more time in this thing than
I do in my bed.
Literally. Pretty scary, huh?
You don't want to know how many
lunches I've eaten sitting in this chair.
Hey, no complaints.
You do good work, people find out...
kind of like this chair.
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Presentations Northwest 88, April 7 &8

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Update

Continued from page 66

"Interior Magic" at Design Center Northwest

Presentations Northwest 88, Design Center Northwest's annual market, will be held Thursday, April 7, and Friday, April 8, with a theme of "Interior Magic." A full slate of seminars and in-showroom Infoworksessions plus social events will enhance showroom product presentations.

Jennifer James, Ph.D., leading columnist and national lecturer, will present the opening market seminar, "Having It All," on Thursday morning, April 7, from 9 to 10:30 a.m. Dr. James' presentation will explore various aspects of success and help to define: What is it all? Who has it all? How does it feel? What gets in the way? How to maintain it? Designers will find out why 80 percent of success is just showing up for life. Randolph Gerner, principal of Kohn Pederson Fox Conway, will explore the current works of this dynamic national firm at the seminar "Where We've Been Is Where We Are," on Thursday afternoon from 4 to 5:30 p.m. The seminar is being co-sponsored by the Pacific Northwest Chapter of the Institute of Business Designers. On Thursday evening, the Design Center Northwest showrooms will hold a progressive dinner from 5:30 to 8 p.m. A wide variety of gourmet treats and lively entertainment will provide design professionals with an evening of viewing new product displays, networking with peers and relaxing after a day at market.

Richard Brayton, partner in charge of Architectural Design at Charles Pfister Associates, will present the seminar "Space, Light and Surface" at Presentations Northwest 88.

On Friday, April 8, from 9 to 10:30 a.m, Dakota Jackson will present "From Proust to Plates," a unique historical perspective on design's quiet revolutionaries and their collective importance to present-day design. Richard Brayton, partner in charge of Architectural Design at Charles Pfister Associates, will explore the interaction of lighting with materials to enhance the visual "magic" of interior space with the presentation, "Space, Light and Surface," on Friday from 4 to 5:30 p.m. Projects illustrated will include the 21 Club, New York, and Duetsche Bank in Frankfurt, West Germany, and other renown installations.

Infoworksessions, individual showroom seminars focusing on technology, productivity and design, will be held both days from 11 to 11:45 a.m. and 2 to 2:45 p.m. The InfoWorksession schedule represents a restructuring from previous markets to allow designers more time to concentrate on new products and resources within the center's showrooms.

Presentations Northwest 88 will conclude with the festive "Interior Magic Gala" on Friday evening, April 8. Held from 5:30 to 8 p.m., the gala will feature live music and dancing and a buffet of various taste sensations. The event will be highlighted by the awarding of the annual Design Center Northwest Designer of the Year Awards in residential and contract categories.

UCLA Professor Awarded for Italian Design

Nathan H. Shapira, University of California at Los Angeles (UCLA) associate professor of design, has been awarded the achievement award for economic development by Italy's Udine Province. The award was presented to Shapira for his efforts to promote Italian design and culture in the U.S., culminating with the exhibition, "The Quest for Continuity: Forms From Friuli."

Shapira conceived of, designed and curated "Forms from Friuli," which was presented at the Craft and Folk Art Museum last year. The show featured a selection of traditional and contemporary objects of daily use from the autonomous region of Friuli, located in northeast Italy on the Adriatic. "Forms from Friuli" also was featured on Italian national television.

Shapira initiated a course on Italian design at UCLA in 1965 and organized several exhibitions for the UCLA Wight Art Gallery, including "The Expression of Gio Ponti" and "Design Process Olivetti, 1908-1978."

NHFL Changes Name

Less than a month after reaching its 40th anniversary, the National Home Fashions League (NHFL) announced a name change. The Dallas-headquartered organization, which represents executives in all segments of the furnishings and design industry, has been renamed International Furnishings and Design Association (IFDA).

"The new name more accurately projects our present-day goals and purposes," said Elena M. Moreland of Duffy & Lee Company, Miami, the 1988 IFDA international president. "It also better reflects the diverse interests and careers of our membership and our plans for future growth."

IFDA members hold leadership positions in product design, manufacturing and retailing, interior design, education and communications. Founded in 1947 for executives engaged in interior furnishings and related fields, IFDA has grown from six members in New York to some 2,000 in 20 chapters countrywide. The association plans to set up new chapters outside the U.S.

On International Trade Opportunities

Opportunities exist for commercial relations in the Far East for the U.S. office furniture industry, according to findings from a study trip to Japan, Korea and Taiwan, taken this past fall by a Trade Research Mission of BIFMA (Business and Institutional Furniture Manufacturer's Association). Grand Rapids-based BIFMA is composed of member companies representing more than 90 percent of sales of U.S. office furniture.

Members attending the association's annual Management Information Conference in November were encouraged that their future does not have to parallel that of the U.S. camera, automobile, electronic or footwear industries. The conclusions were delivered by a team of three industry executives and BIFMA's trade consultant in the Far East. Together with an official of the association, they visited Japan, Korea and Taiwan, meeting with office furniture representatives, bankers and chamber of commerce officials.

Continued on page 72

Update

Continued from page 71

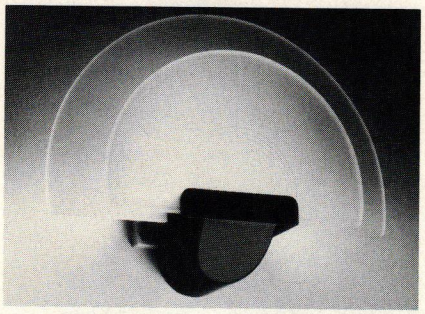
ROSCOE Winners for 1987

The winners in the Seventeenth Annual ROSCOE Awards Competition for excellence and innovation in product design have been announced by Elyse B. Lacher (president, Cy Mann Designs Ltd.), president of Resources Council Inc. The Resources Council's ROSCOE Product Design Awards are presented to interior furnishings manufacturers, distributors and designers for outstanding creative achievement and for their significant contribution to the total environment of both contemporary and traditional design.

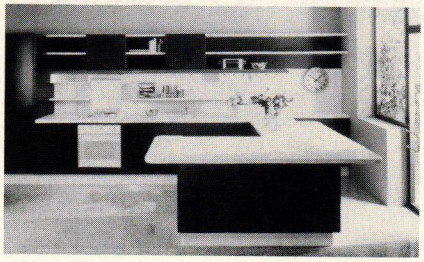
The jury included: Muriel Chess, ASID, editor, *Professional Office Design*; Len Corlin, co-publisher & editor, *Contract*; Gail George, The George Company; Louis Oliver Gropp, executive editor, *House & Garden*; John Mascheroni, Mascheroni Design; and Nicholas Politis, chairman of Interior Design, Fashion Institute of Technology. The jury reviewed 348 entries and selected 119 nominees, from which 44 winners were chosen to receive a ROSCOE, symbolized by a commemorative prism designed by Tiffany & Company.

The winners in furniture/contemporary—casegoods, residential are: (individual) Wintour Table, designed by Alan Buchsbaum, Ecart International, for Stendig International and (collection) Robert Currie Bedroom Collection designed by Robert Currie for Luten Clarey Stern Inc.

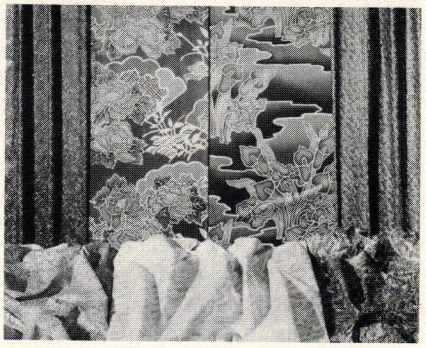
The winners in furniture/contemporary—seating, residential are: (individual) Petal Chaise designed by Hector S. Topacio & Ched Berenguer-Topacio for Luten Clarey Stern Inc. and Bugatti by Franz Romero for deSede of Switzerland for Stendig International, and (collection) Belvedere Seating Group by Brian Kane for Metropolitan.



Diva Wall Sconce by Ezio Dicone for Atelier International.



Gres by Roberto Panmio for Arclinea, for IPI.



Terri Roese III Collection by Terri Roese for Ametex Contract Fabrics.

The winner in furniture/traditional adaptation—casegoods, residential is Pinwheel by Smith-Chororos for Les Prismatiques. The winners of furniture/traditional adaptation—seating, residential are (individual) Friar's Chair by Lee Jofa and (collection) Window Chair Collection by Lee Mindel for Luten Clarey Stern Inc.

The winners in furniture/contract—case goods are (individual) Zipp Conference Table by Rodney Kinsman for Davis Furniture Industries and (collection) Management Plus Series by Thomas Lamb for Nienkamper. The winners in furniture/contract—seating are (individual) Arco by Paul Tuttle for Arconas Corporation and (collections) Span by Burkhard Vogtherr for Brayton International Collection.

The winner in open plan furniture systems is Architectural Elements™ by Jane Jones and Douglas Maat for Haworth, Inc.

The winner in indoor/outdoor casual furniture, (collections) Plexus by Nicola Balderi for Landscape Forms, Inc. The winners in woven fabrics (individual) are "Pelle Cotone" by Cynthia Roque for Contemporary Hides, Inc. and "Hologram Square" by Mark C. Pollack for Jack Lenor Larsen and (collections) Textural Elements by Michael Stewart for Haworth, Inc. The winners in fabrics/contemporary—printed are (individual) "Vienna" by Arc-Com

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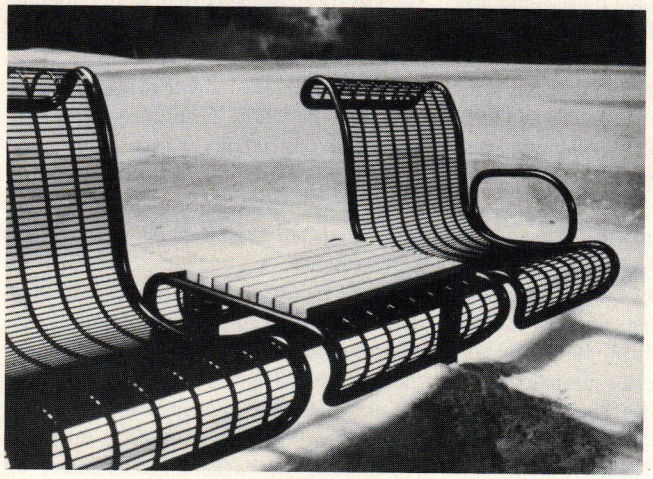
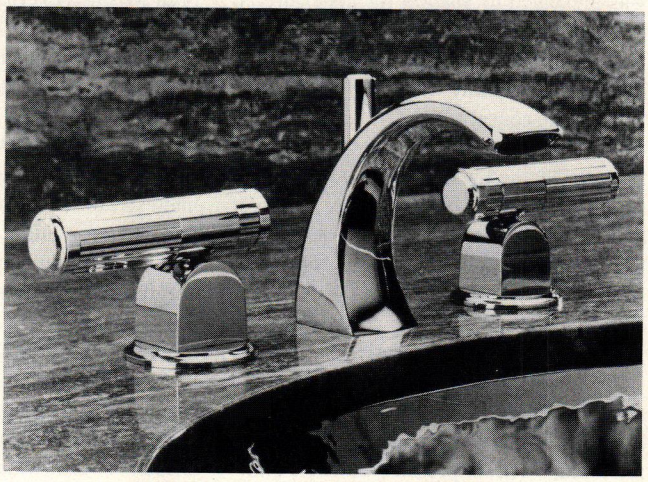


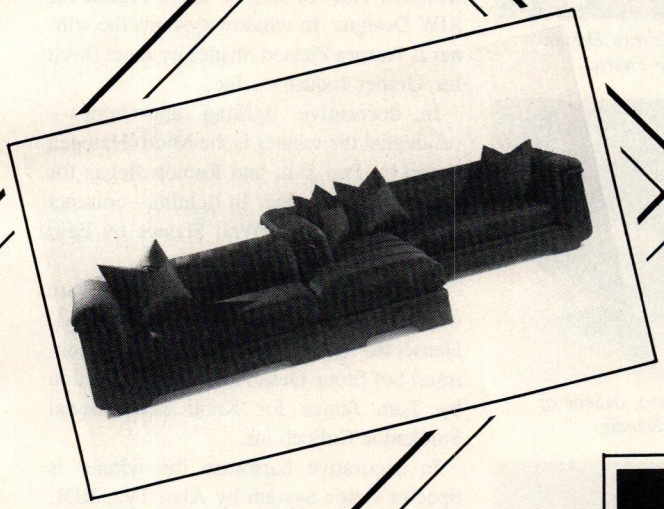
Plexus by Nicola Balderi for Landscape Forms.



Minos Series by Tom Robbins for Kallista.

Royal Custom Designs Inc.

DAWN LEE COLLECTION



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Update

Continued from page 72

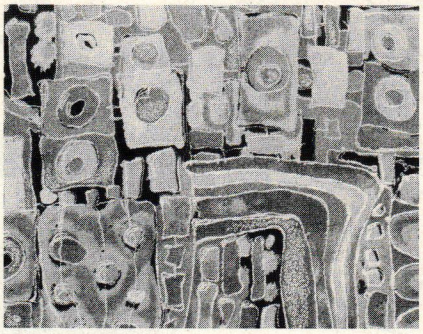
Fabrics Design Studio for Arc-Com Fabrics Inc. and (collections) Terri Roese III Collection by Terri Roese for Ametex Contract Fabrics. The winner in fabrics/traditional adaptation—printed is (collections) Caravans Collection, designed and manufactured by Lee Jofa. The winners in fabrics—handpainted, quilted, etc. are Archaic Group, designed by Dennis DeCrescenzo and Paul Anastakis for Crezana Design Corp. and Ultrasuede® High Performance™ brand fabric, designed and manufactured by Springs Industries.

The winner for rugs/contemporary is Fire in the Lake by Carolyn and Vincent Carleton for Carleton designs. The winner for rugs/traditional adaptation is Petit Point designed by Mark Saley and Tedd Sumner for F. Schumacher & Co.

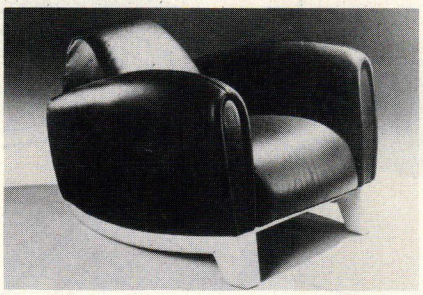
In carpeting/contract the winners are (individual) Rusticana designed by Alan Meiselman for Saxony Carpet Co. and (collections) Merlot by Saxony Design Studio for Saxony Carpet Co. In carpeting/residential the winner is Boxstep designed by Mark C. Pollack for Jack Lenor Larsen.

In interior architectural materials, Rhapsody Color Collection of Structural Glazed Facing Tile by Barbara Schirmeister, ASID, for Stark Ceramics, Inc. and New Sand Inlaid Mikage designed by Tajima Design Group for Tajima/Pinay Flooring Products, Inc. are winners.

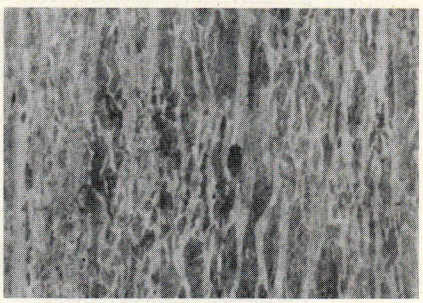
In wallcovering/contemporary—patterns the winners are (individual) The Deja Collection by Gregory Dean and Jason Falls for Silk Dynasty, Inc. and (collections) Semi-Precious Metals Collection by Steve Jensen and Fred Stahl for SJW Designs. In wallcovering/traditional—patterns the winners are (individual) The Vermeil Collection by Eric Swenson and Charles H. Falls for Silk Dynasty, Inc. and (collections) Border I Collections: Malabar and Kebaya by Danny Recoder for China Seas Inc.



Bienna by Arc-Com Fabrics Design Studio for Arc-Com Fabrics.



Bugatti by Franz Romero, deSede of Switzerland, for Stendig.



The Deja Collection by Gregory Dean and Jason Falls for Silk Dynasty.

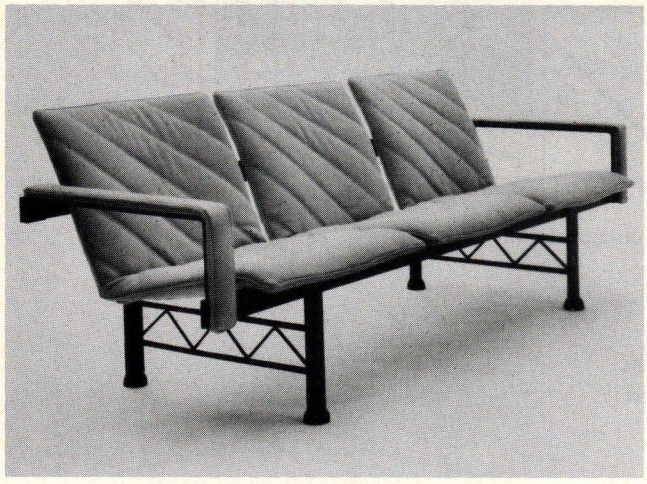
In wallcovering—texture & other, the winners are (individual) Graniti by Donghia Design Studio for Donghia Textiles and (collections) Nori & Kei by Steve Jensen for SJW Designs. In window systems the winner is Aurora Pleated Shades by Janet Birch for Graber Industries Inc.

In decorative lighting and lamps—residential the winner is the Micro Halogen Lamp by Pep Sant and Ramon Begas for Zelco Industries Inc. In lighting—contract the winner is Diva Wall Sconce by Ezio Didone for Atelier International.

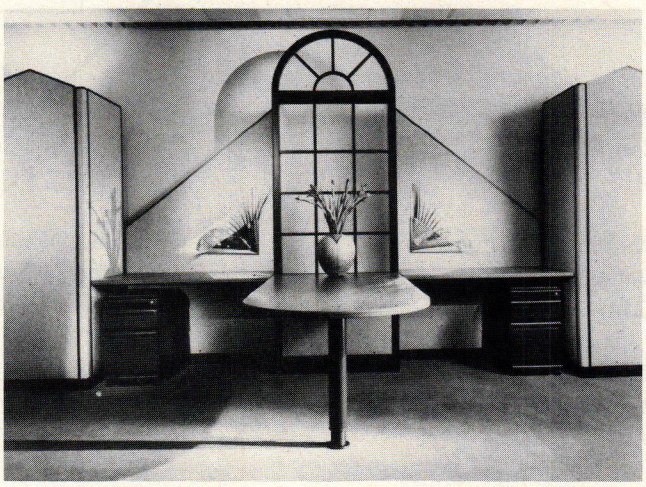
The winners in decorative accessories are (residential) Studio Steel by Steven M. Hensel for Artex Designs Limited and (contract) Sof-Stone Desk Accessory Collection by Tom Janicz for Knoll International Smokador Collections.

In decorative hardware the winner is Spectra Color System by Alan Tye, RDI, for Modric Inc. In kitchen systems the winner is Gres by Roberto Pamio for Arclinea, for IPI. And the winner for bath fixtures is Minos Series by Tom Robbins for Kallista, Inc., San Francisco.

Two special awards made that evening were the Distinguished Service Award given to Jack Lenor Larsen and a posthumous tribute to Roz Burrows, New York interior designer and public relations consultant.



Span by Burkhard Vogtherr for Brayton.



Architectural Elements™ by Jane Jones and Douglas Maat for Haworth.

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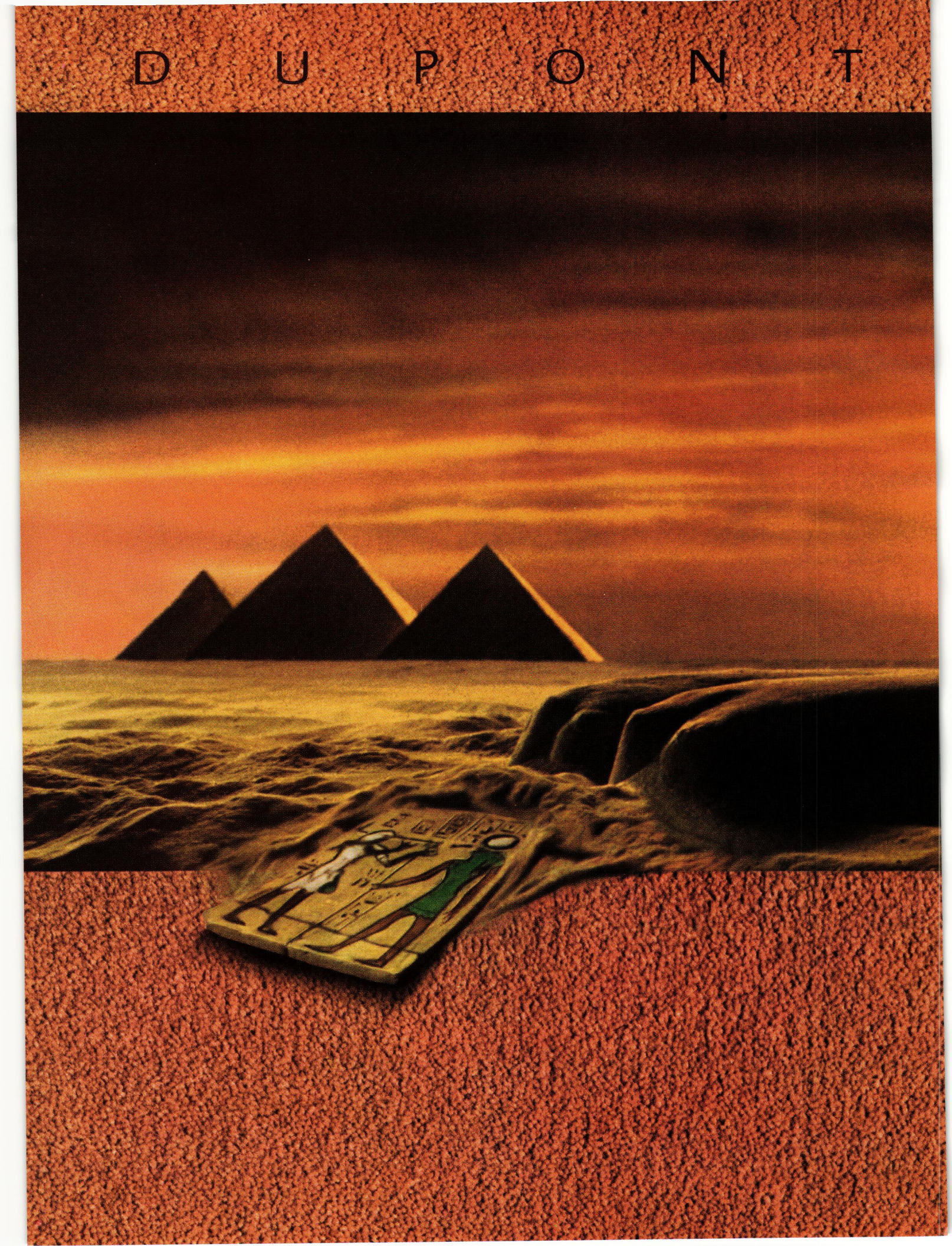
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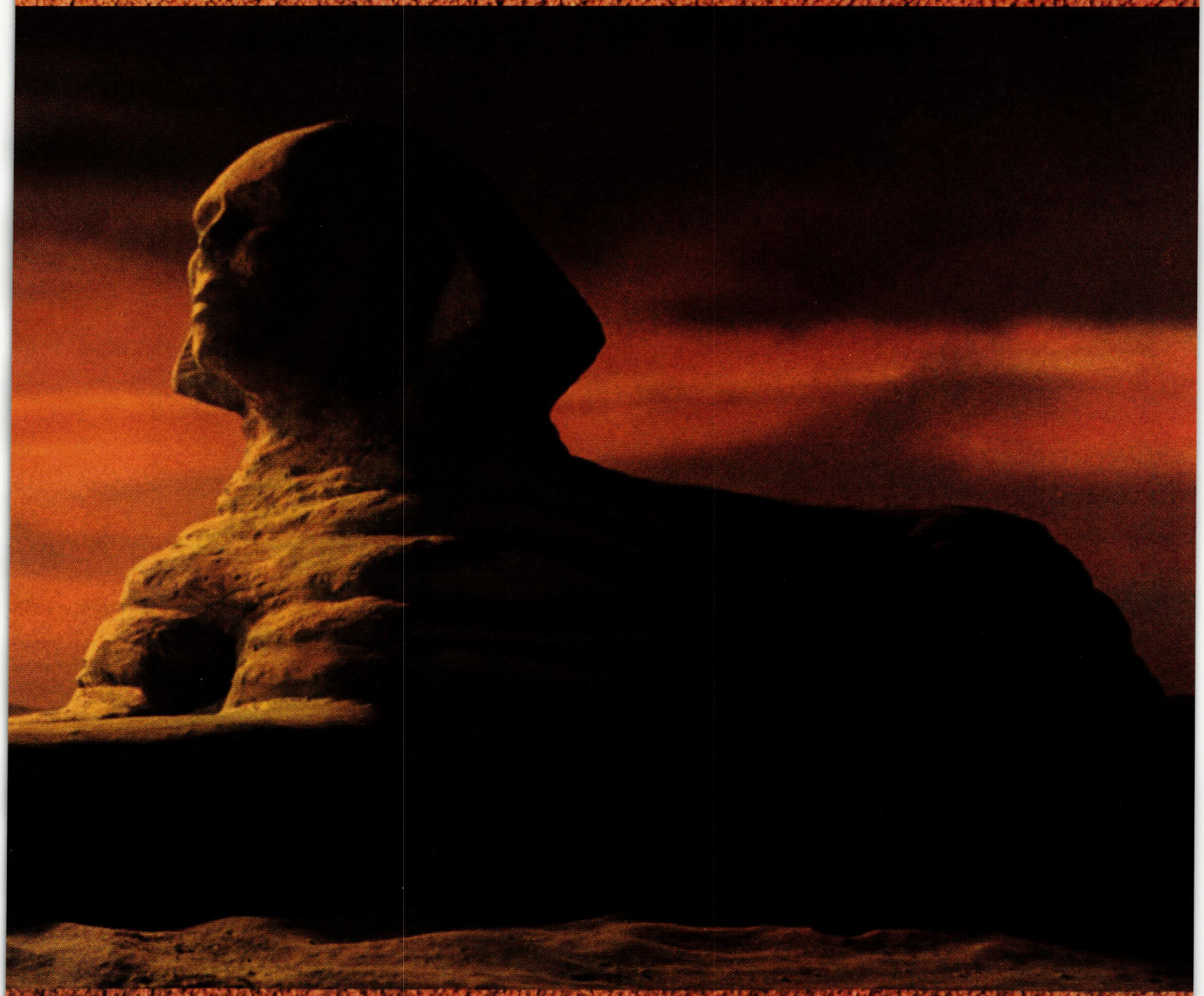

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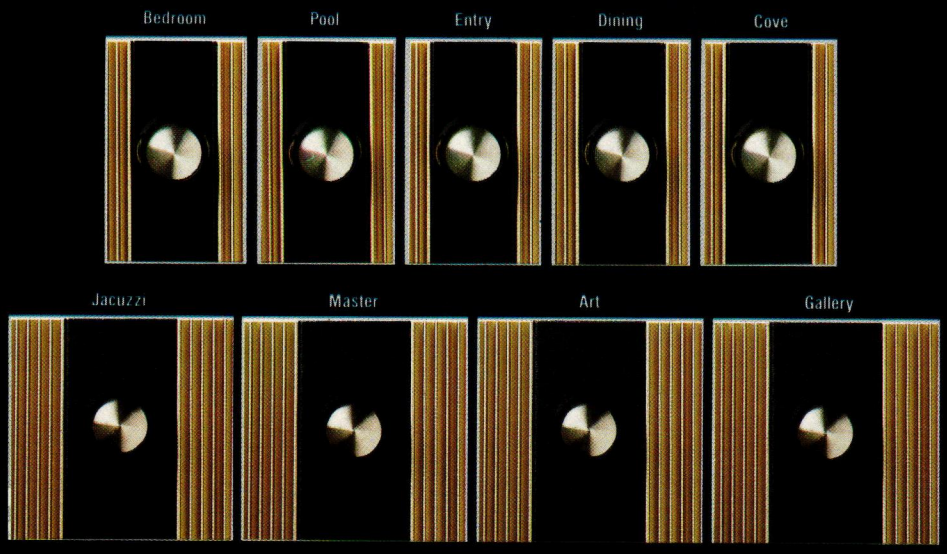
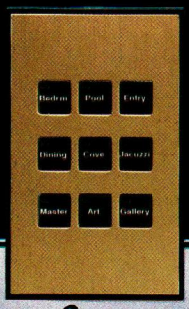


or This?



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LIGHTING CONTROL SYSTEMS

Preview

Lighting World 6

April 13-15, Los Angeles

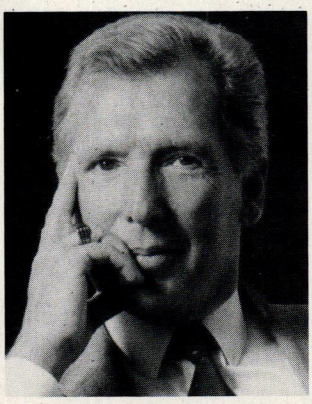
Targeted to interior designers, architects, engineers, lighting designers, facility planners and managers, Lighting World International will be held April 13-15 at the Los Angeles Convention Center. The show, being held for its second time on the West Coast, will offer a full slate of seminars and an exposition of lighting products from more than 500 manufacturers.

Lighting World 6 will open with a keynote address on the role of light and lighting in architecture by the internationally known architect Arthur Erickson. According to Erickson, "The art of lighting goes far beyond the need to illuminate the path or augment our vision—it can reveal a new and arresting presence not previously evident. The potential of lighting lies in the exploration of this alternate architectural landscape."

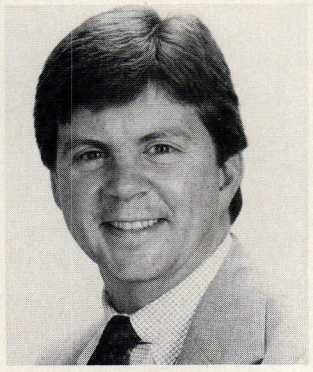
A total of 14 educational sessions will be presented during the three-day show. Outdoor lighting will be approached from two perspectives: that of cityscape and that of the building exterior. In seminars of critical importance to all designers, a method of visualizing lighting during design will be proposed, and a new way to look at light and color will be suggested. An international perspective on lighting will be presented, continuing education opportunities will be outlined, airfield and industrial lighting will be discussed, subjective responses to lighting debated, energy constraints reviewed, and new products previewed. The conference program will close with a look at the world of lighting for television and film.

Social events will include an evening tour of Universal Studios which will allow visitors a look at the sets of favorite films and television programs. An international food reception and private performance of "Conan the Barbarian—A Sword and Sorcery Spectacular" will conclude the evening.

The Lighting World program was organized by a committee of members from the sponsoring organizations: the Illuminating Engineering Society (IES) of North America, the International Association of Lighting Designers, and the Southern California Section of the IES. For more information contact (213) 391-8111.



Keynote Speaker Arthur Erickson.



James R. Benya, PE, MIES, will speak on lighting products.

Program of Events

Wednesday, April 13

Opening Breakfast/
Keynote Address
8:30-10:30 a.m.
Arthur Erickson, internationally renown architect, presenting a thoughtful look at the role of light and lighting in architecture.

Preview of Products
1-2:30 p.m.
The lighting products and control systems from Lighting World exhibitors. Presentation: James R. Benya, senior principal, Luminae, Inc., and Dr. Ian Lewin, president, Lighting Sciences, Inc.

Creating Subjective Responses with Lighting: A Debate
3-4 p.m.
Dr. Mark S. Rea, National Research Council Canada, and Gary Steffy, president, Gary Steffy Lighting Design Inc.

Airfield Lighting:
A Navigational Aid for Pilots
3-4 p.m.
Fred Gronberg, chairman of the board, Flash Technology Corporation of America.

An Evening
at Universal Studios
7-11 p.m.
A tour of one of the world's largest motion picture and television studio complexes, followed by a reception.

Thursday, April 14

Light: The Bridge for All Cultures
8:30-9:30 a.m.
Motoko Ishii, president, Motoko Ishii International.

Street and Cityscape Lighting Using Principles of Visual Communication
10-11 a.m.
William M.C. Lam, president, William Lam Associates, Inc.

Exterior Lighting in a Historical Context
11:30 a.m.-12:30 p.m.
Charles G. Stone II, partner, Jules Fisher & Paul Marantz, Inc.

The Complications, Cautions, and Common Sense of Industrial Lighting
11:30 a.m.-12:30 p.m.
Gordon Rowe, General Electric Lighting Institute

Learning to "See the Lighting" During the Design Phase
1-2 p.m.
Lesley Wheel, president, and Babu Shankur, vice president, Wheel Gersztoff Friedman Associates.

Energy Constraints and Design Integrity: Are They Compatible?
2:30-3:30 p.m.
Hayden M. McKay, partner, Howard Brandston Lighting Design Inc., and Sandra M. Stashik, Design Studio Manager, Grenald Associates Ltd.

Lighting Maintenance: Designing to Minimize an Owner's Post-Occupancy Costs
2:30-3:30 p.m.
Leon Mendelsohn, president, Imperial Lighting Maintenance Company.

Friday, April 15

Lighting Education:
What You Should Know and Where You Can Find It
8:30-10:30 a.m.
Craig A. Bernecker, director of Illumination Studies, Pennsylvania State University, and Rita M. Harrold, manager of Sales Training and Development, Lightolier/ Genlyte.

A New Look at
Light and Color
11 a.m.-12 noon
Mayer Spivack, president, Spivack Associates, and Chris Ripman, president, Ripman Lighting Consultants.

Lighting the
Ben Franklin Bridge
1-2 p.m.
George C. Izenour, Professor Emeritus of Theater Design and Technology, Yale University School of Drama.

Lights, Camera, Action!
2:30-3:30
Kenneth M. Palius, vice president and lighting director, Imero Fiorentino Associates.

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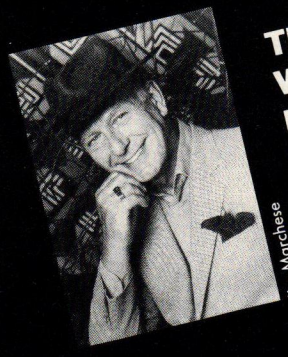
Jack Lenor Larsen is a dominant force in international fabrics and a major influence on environmental design. He is involved with education and design, working closely with schools and universities. Many of his collections derive from a culture or a people.



Jim Marchese

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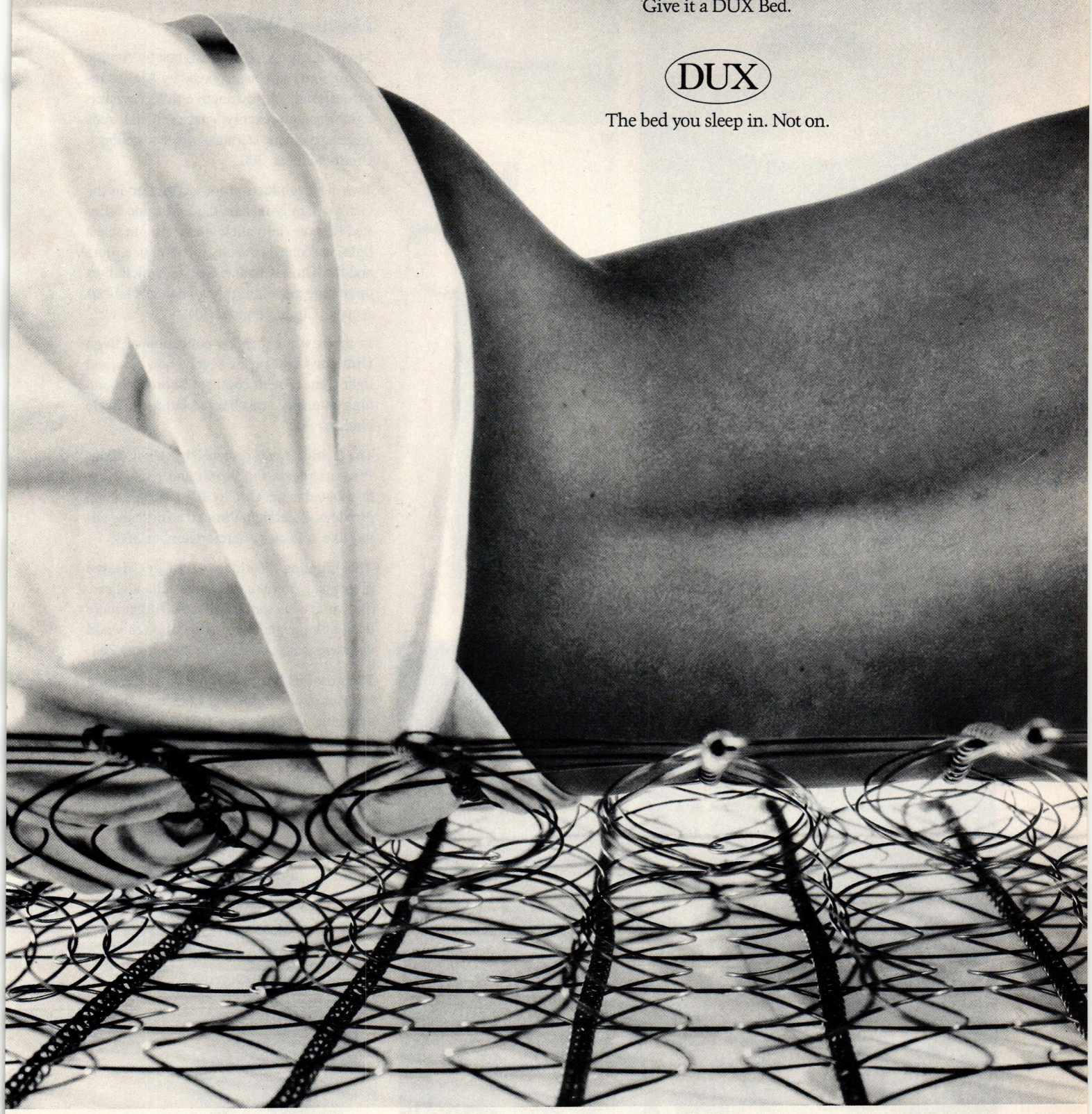

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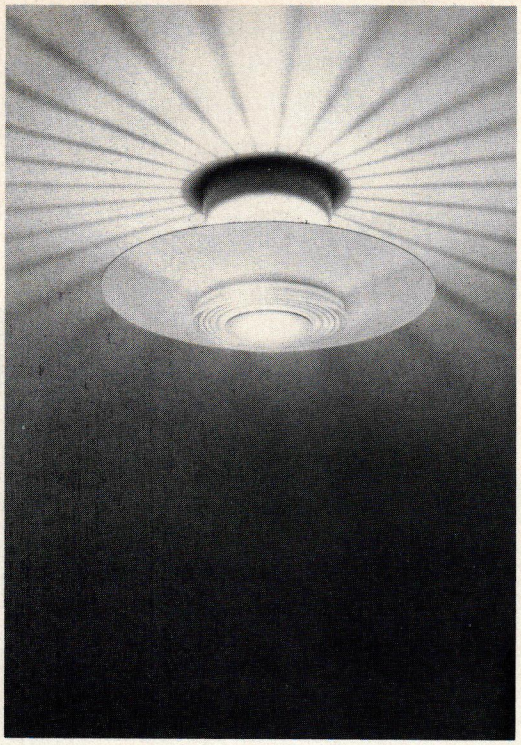

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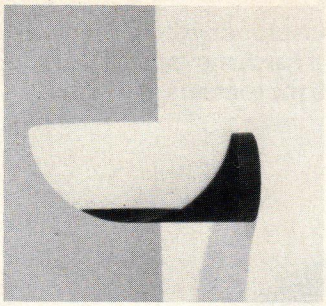

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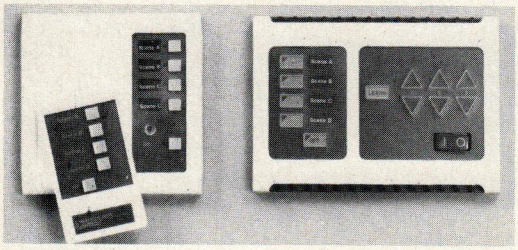

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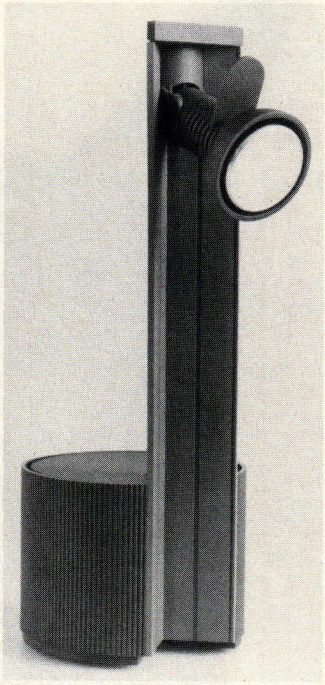

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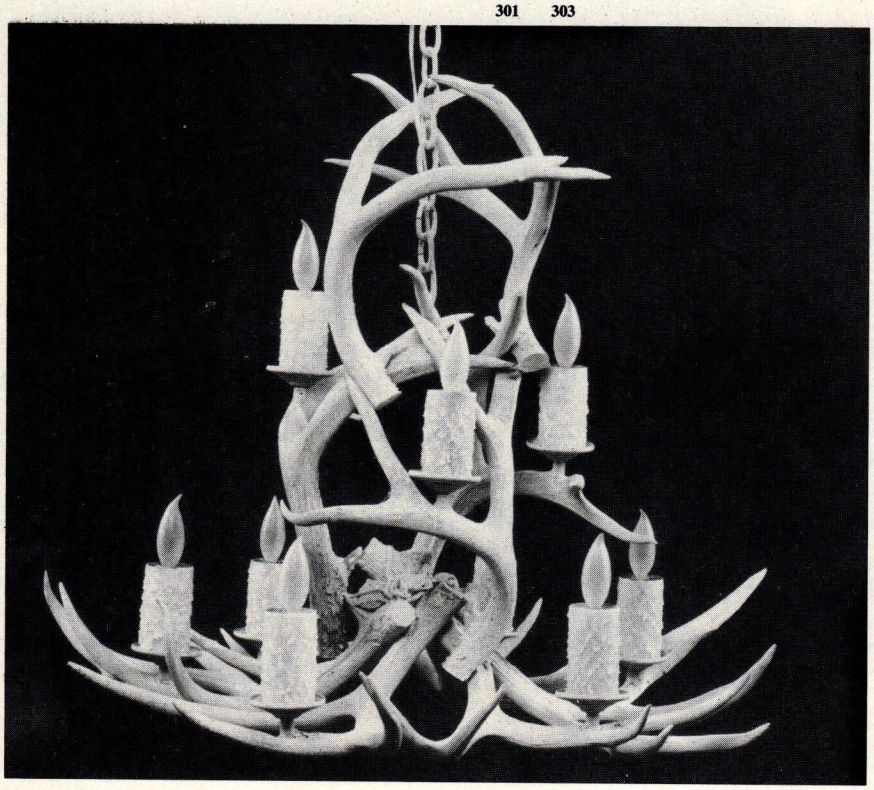


304

Previews

Continued from page 79

Lighting World 6

Moni, a ceiling fixture designed by Achille Castiglioni, will be displayed by **Atelier International**. The distinctive reflector emits light through evenly spaced metal rods creating a unique starburst effect on ceilings. Circle Number 300.

Two new products from **Lightolier** in the Genlyte family include the Lytemode Infra-Red Remote (left) allowing the user to select lighting scenes from any location in a room and the Three-Channel Scenist which dims three independent lighting channels to four scenes. Circle Number 301.

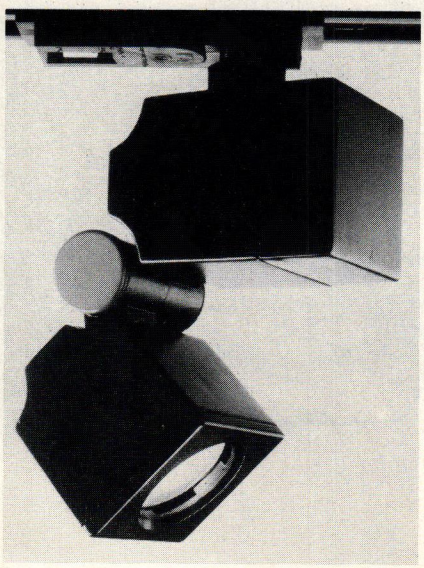
In the newly expanded collection of **Bega Outdoor Lighting** are several new sizes and light sources with compact fluorescent and high-intensity discharge lamps. Circle Number 302.

The Colibri T was designed by Albini-Helg-Piva architects for Sirrah and exclusively distributed in the U.S. by **IPI**. The task lamp provides direct light through a vertically adjustable reflector. Circle Number 303.

The Lighting World of **Arte de Mexico** presents a variety of antler chandeliers. Shown is a custom handmade 9-light mule deer antler chandelier, made of birch wood with wax candle covers. Circle Number 304.

The new MR Series of low-voltage lighting fixtures from **Lighting Services Inc.** is available in track and free-standing configurations. Circle Number 305.

Continued on page 87



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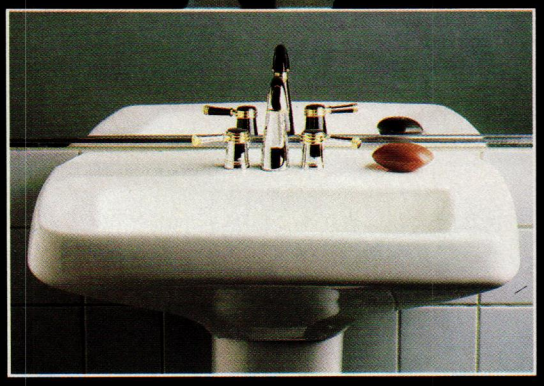

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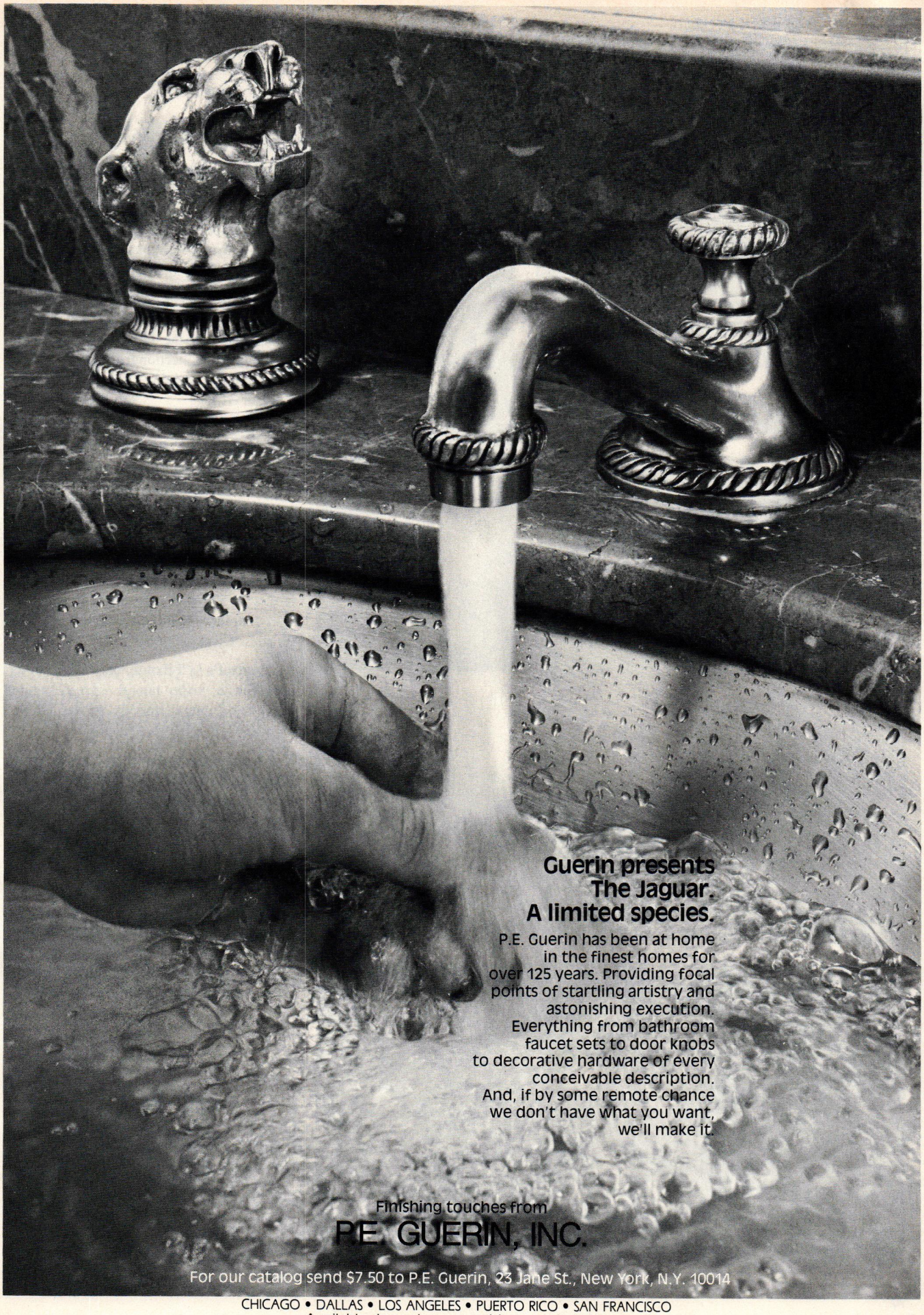

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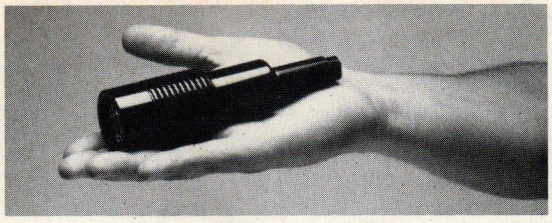

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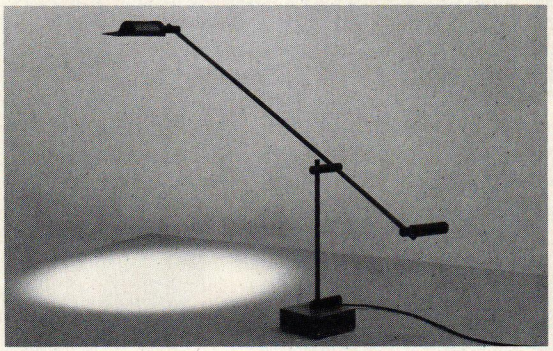

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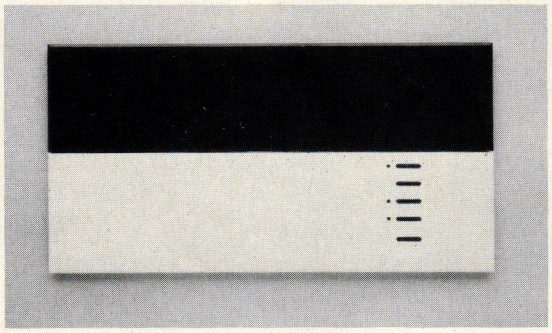

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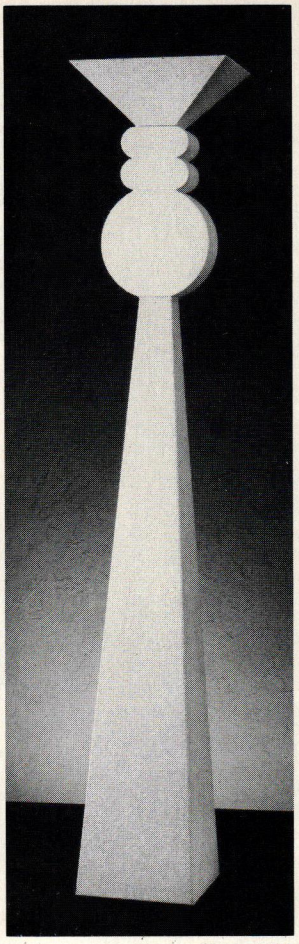

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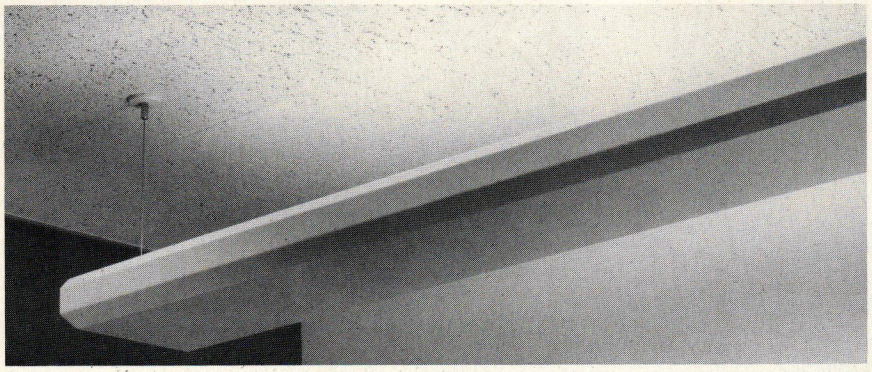

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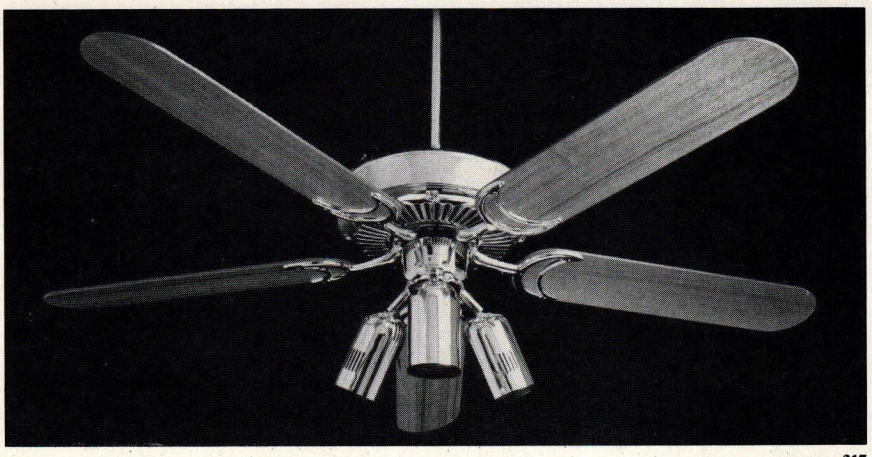


317

Preview

Continued from page 87

Lighting World 6

CSL Lighting has introduced its first in a series of low-voltage halogen fixtures. Shown is Miniatura with a new miniature MR-ll quartz-halogen lamp with dichroic reflector, available in black, white or brass finish. Circle Number 312.

Koch+Lowy and its parent company Chartwell Inc. have completed a joint venture agreement with the Italian lighting firm, PAF, the new collection from which will be seen during Lighting World 6. Circle Number 313.

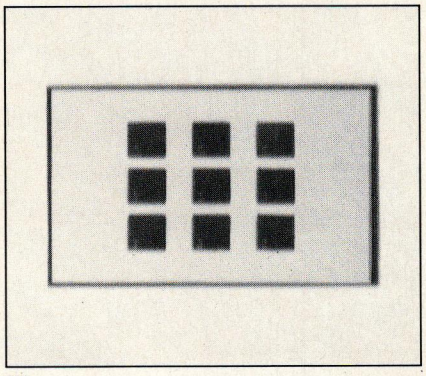
Lutron Electronics introduces the Grafik Eye Preset Dimming Control, featuring a 4-zone, 4-scene capability as well as fitting into a standard 4-gang switchbox with no remote panel required. Circle Number 314.

Talisman from **Fredrick Ramond, Inc.** is a monolithic interpretation of Santa Fe style design, producing a halogen quartz floor fixture with 500-watt tungsten bulb and 600 watt dimmer, enhanced by the use of stone finishes. Circle Number 315.

Litecontrol's LCI fixture, only 2-7/8″ deep provides a wide lateral spread while minimizing output directly above. Circle Number 316.

The Remote Controlled Fan from **Beverly Hills Fan Co.** offers full-function wireless electronics available in a ceiling fan with a remote handset that controls fan speed, forward and reverse, light dimming and security programming. Circle Number 317.

LiteTouch's menu-driven, user-programmable central control unit is for advanced lighting control systems in residential applications. The compact control stations up to nine dimmers on a single gang with a multi-scene preset. Circle Number 318.



318

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The Kallimera, shown above, is designed for the relaxation of two people and has separate whirlpool controls for individual adjustment, a unique feature.

All Kallista baths are available in custom colors and faucetry may be custom positioned. Shown here is Kallista's Niagara waterfall spout.

KALLISTA BY MARTIN LANE, INC.

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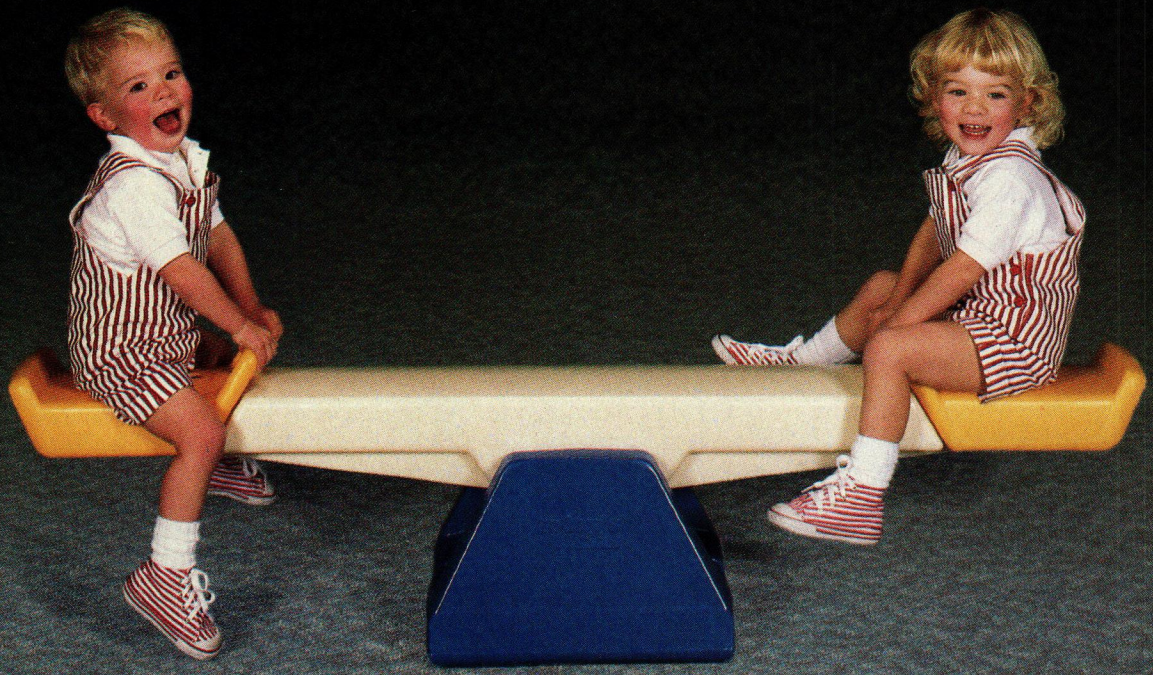
DESIGN FOR *Balance*



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Stonemill Focus

South Coast Design Center at Stonemill

Stonemill Focus

South Coast Design Center at Stonemill — March 1988

Expanding Horizons

The South Coast Design Center is experiencing new growth as it celebrates its tenth anniversary. New showrooms such as **Eurobath + Tile, Italia Bella, Ziba Design, Inc.**, and **Accents . . . and more** have moved into the wholesale-to-the-trade center in Orange County. Ziba Design in B-201 features furniture for the home and office as well as accessories, antiques and original art pieces. Imported fine Italian furniture and accessories are found at Italia Bella in A-201. Eurobath + Tile represents European contemporary and Italian bath lines and offers a variety of ceramic tiles and murals custom-painted by artisans. Along with the new showrooms, other tenants are expanding their space. The **Richard Guillen Showroom** has added an additional 3,500 square feet in space A-103 and represents a dozen fabric and wallpaper lines, including **C.W. Stockwell, Bailey & Griffen, Inc., Hallie Greer** and others. And **Interact** has expanded into three showrooms. The original location, in the Design Mall Building, features furniture and accessories, mainly for residential use. Interact's two new showrooms in the D Building offer contract/office and a complete leather-furniture-outlet showroom. Adjacent to Stonemill on Airway Avenue, **Walker & Zanger** tile is introducing new styles and colors of imported and domestic ceramic tiles and marbles.

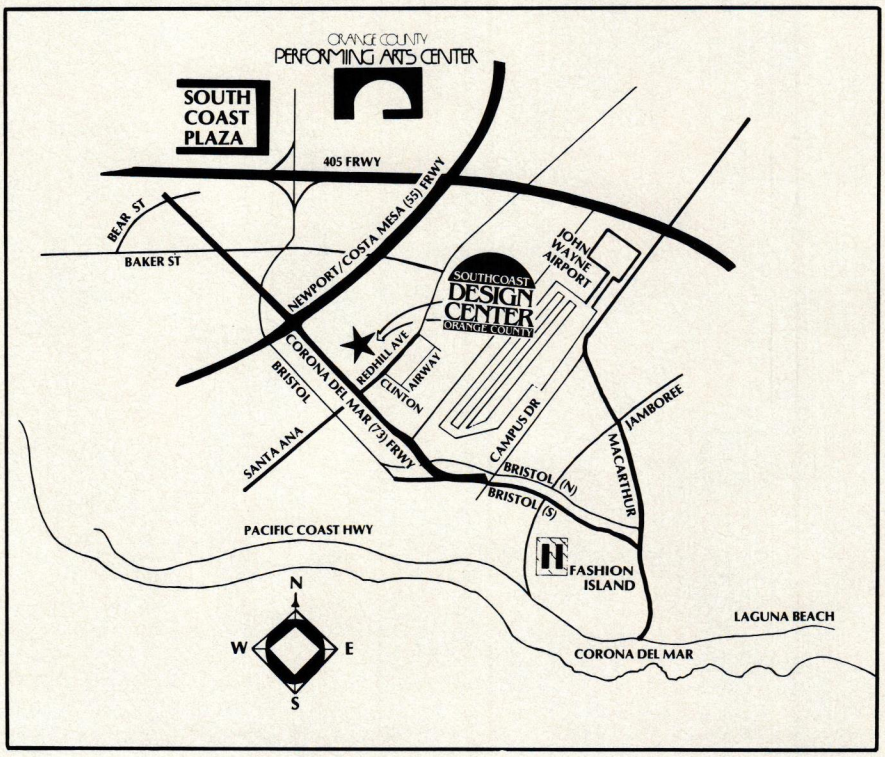
On the Cover:
A placid pool comes to life with the energy of the colorful Koi. At the Koto Restaurant in Costa Mesa. ***Photography by Tom Russo.***

Notables

Cathy Zilko, ISID, an interior designer and co-owner of the California College of Interior Design and President of Ziba Design, Inc. (Paul Benedict is the showroom manager), has yet another title to add to her list. She has been elected the new president of Stonemill's Tenant Association, which organizes the showrooms to plan yearly events and special mailers. "The Tenant Board is actively pursuing other showrooms and lines," says Ms. Zilko. "The center is a very good location for a designer, and it's becoming more exciting and accessible every year."

Roundup

The **Second Annual South Coast Market Day** will be held in April. Invitations with the exact date and time will be sent to area designers. Along with the introduction of new designs, guest speakers and special events will be held in the showrooms. The **California College of Interior Design** has named Barbara Colby, ASID, the Director of Color. Ms. Colby, an author, lecturer and member of the Color Marketing Group of the United States, will be offering a Certificate in Color at the college. Seminars will also be held. For more information call Zora at (714) 540-1210.



Stonemill Focus

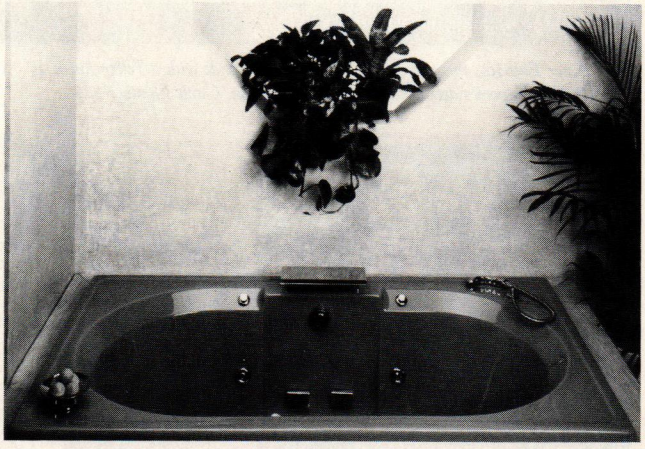
South Coast Design Center at Stonemill

Bobbie Bollinger Designer Showroom *presents this finely appointed bedroom collection of rich cherry wood, offering the highest quality craftsmanship in a choice of finishes from* ***Harden Furniture****. Circle Number 350.*

California College
INTERIOR DESIGN

California College of Interior Design *announces its third-year curriculum to include fine arts and architectural history. Circle Number 352.*

Bobbie Bollinger Designer Showroom *introduces Country French reproductions lending visions from Le Sud de Francais as interpreted by* ***Wellington Hall****. The collection includes sideboard, buffet, dining table and chairs. Circle Number 351.*



Eurobath + Tile *introduces* ***Kallista****'s new luxury bathtub design. Called the Kallikrenos, it is six-feet long, comes equipped with six jet whirlpools and can accommodate one or two bathers. Circle Number 353.*

Stonemill Focus

South Coast Design Center at Stonemill

*From **Finer Fabrics**, this tapestry design, 54 inches wide with a Teflon finish, is part of the showroom's decorative upholstery collection. Circle Number 354.*

*Inlaid with white fossilized stones and blacklip shells, this zebra design accent piece is one of the many unique pieces from the Corazon de Manila Collection. Created exclusively for **Four Aces, Inc.** Circle Number 355.*

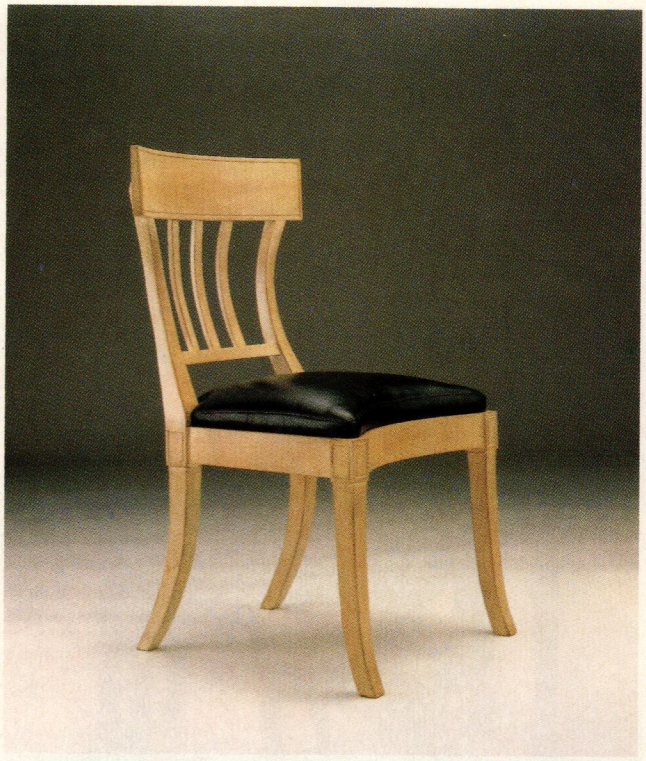
***Fremarc Designs** offers this parquet-topped pedestal table with rush-seat ladderback sidechairs, available in a variety of finishes. Circle Number 356.*

***Goodwin International** presents a vast array of hand-carved stone, marble and Italian terra-cotta planters from Europe. Patio furniture is available in cast iron. Circle Number 357.*

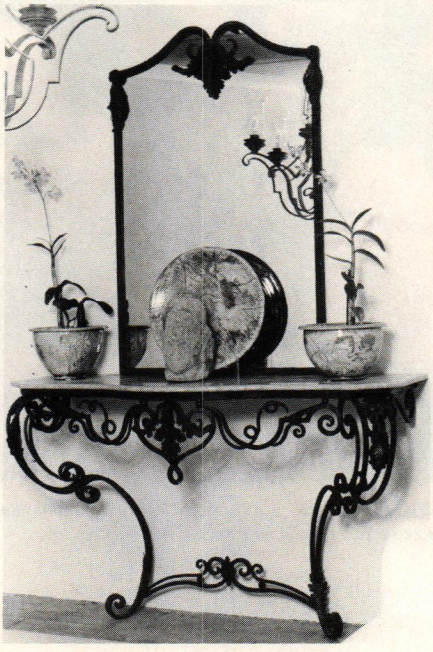
Stonemill Focus

South Coast Design Center at Stonemill

Richard Guillen Showroom *offers an array of fabrics available including this multi-screen cotton print from* ***Samarcand Selections****. Circle Number 358.*



A new design from ***Cinefro Ltd.*** *is the curved Athenee chair, available through the* ***Richard Guillen Showroom****. Circle Number 359.*



From ***Richard Guillen Showroom*** *comes a new hand-forged iron console and mirror in a variety of finishes. Several marble tops are available for the console. Circle Number 360.*

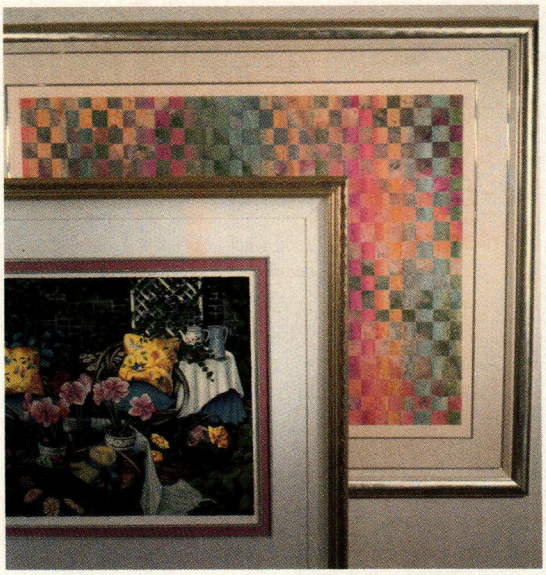
Interact Showroom *is now featuring Vanguard, an upholstery line of contemporary and traditional furnishings with more than 500 fabrics to choose from. Circle Number 361.*

Stonemill Focus

South Coast Design Center at Stonemill

The furniture line Corrine is among the array of Italian commercial and residential furnishings available through ***Italia Bella****. Circle Number 362.*

Among the artwork on display at ***Steffanino's Wholesale Art Gallery*** *are serigraphs of the California coast by Scott Anthony. Circle Number 364.*



The Showplace South *presents* ***The Gallery****, a new concept for the design professional featuring 2,000 framed artworks in stock. The showroom also presents a collection of fine furnishings and accessories. Circle Number 363.*

Ziba Design, Inc. *is a showroom featuring fine furnishings, antiques, original art, accessories, rugs and fur throws. Circle Number 365.*

Stonemill Focus

South Coast Design Center at Stonemill

The South Coast Design Center at Stonemill Association 1988 Members

The South Coast Design Center at Stonemill
2915 Redhill Avenue
Costa Mesa, California 92626-5932

(Above address applies to all showrooms listed except as noted) Leasing Office: 714-540-8600

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

Beau Sejour French Imports
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The Big Sleep
Suite E-103, 714-754-5707

Bobbie Bollinger Designer Showroom
Suite E, 714-250-1450

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

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

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

Essentials
Suite F-103, 714-640-8282

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

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

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

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

The Judith Gibson Collection
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Goodwin International, Inc.
Suite D-101, 714-241-0942

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

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

Interact Contract & Residential Showroom
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South Coast Design Center Association
Suite E-103, 714-979-8200

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

Stonemill Leasing Office
Suite F-200, 714-540-8600

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

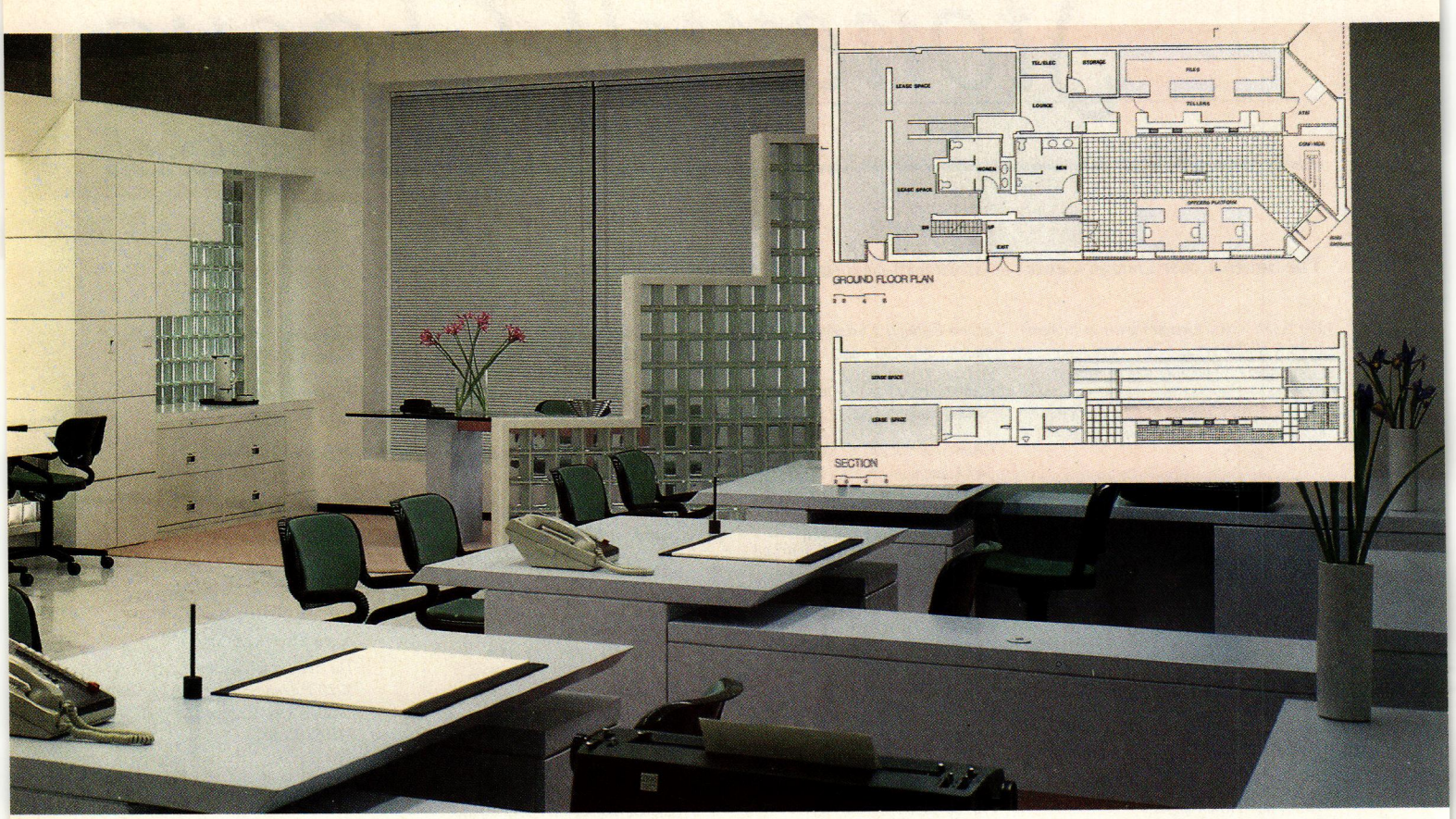
Walker & Zanger
Suite B-104, 714-546-3671

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

Area Showrooms:

The Showplace South
3020 Pullman Street
Costa Mesa, California 92626
714-549-1442

How to Reach the Western Designer



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There are many buyers' guides to interior design resources. But only DESIGNERS WEST RESOURCE DIRECTORY is targeted directly to America's fastest growing interior design market . . . the Western United States.

Last year's edition reached 30,000 DESIGNERS WEST subscribers, who use DESIGNERS WEST RESOURCE DIRECTORY daily to locate and and contact the showrooms and manufacturers offering the products they specify.

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Economic growth in the West is powered by a flood of young, well-educated adults migrating from other regions to the West's affluent metropolitan centers. These free-spending baby boomers make the West a prime market for the interior design profession.

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Powerful Information in a Simple Format

It's easy to use and convenient. Local Western showrooms are listed alphabetically under manufacturer and distributor headings. The Product Locator indexes manufacturers by specific product categories.

PLUS—increased reader use is guaranteed by supplemental information sections on *design centers, professional associations, educational resources, interior photographers, and DESIGNERS WEST's editorial index*, which catalogs the previous year's editorial features by subject, product and designer.

Deadlines: editorial February 15, 1988; advertising close April 11, 1988; publication date June 1988.

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Circle No. 110

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The **LA Mart Furniture Showrooms**, proud to be located in the original furniture mart in Los Angeles, follows through on the legacy of experience. Every **LA Mart Furniture Showroom** is staffed with professional sales consultants and designers who want to fulfill your every design need. From the smallest job to the largest project, the **LA Mart Furniture Showroom** members offer you a world of design experience as well as a refreshingly down-to-earth attitude. Our emphasis is on helping you.
Find out for yourself.

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Another bright spot is the ultra convenient location. Just off the freeway into a wonderful world of design. Add to your convenience plenty of secure parking right on the LA Mart grounds. When you're inside, relax with a fine meal or a refreshing drink at the Chalon Mart restaurant and bar.

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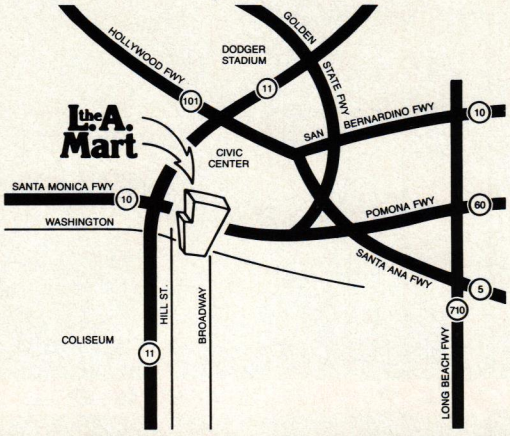
Permanent Passes are available to qualified interior designers and decorators. Interior designers must be members of the American Society of Interior Designers, the International Society of Interior Designers, and/or graduates of accredited design schools and/or have at least five years professional experience in the trade.

Architects and qualified specifiers with proper business indentification are also qualified for Permanent Passes. Permanent pass applications may be obtained at the front desk of the LA Mart.

Temporary passes are issued to clients of qualified interior designers and decorators. They must always be in the company of the pass holder and a maximum of two clients at a time are permitted.

The LA Mart is open to The Trade only.



The LA Mart FURNITURE SHOWROOMS

The Friendly Source

FROM THE PRESIDENT OF THE LA MART

With 100 home furnishings and designer showrooms from which to select, and home decorating accessories available throughout our thirteen floors, the LA Mart provides a diverse shopping environment for today's interior designers.

But more important than the sheer number of products here, the LA Mart is proud to house the top names in the home furnishings industry. Our showroom products are of the finest quality available anywhere today.

I've heard buyers and visitors say many times how professionally and attractively decorated our showrooms are. It is obvious that our tenants take pride in being here.

And, we feel, that sense of pride creates an exciting and pleasant atmosphere for shopping for interior designers. It demonstrates that, indeed, 'people come where they're invited and stay where they're well-treated.' Top quality products and service. It's what we're all about.

— *Henry Brandler*

DESIGNER/CLIENT SATURDAY

Because we are aware that many of your clients are working or otherwise unable to shop during the week, we have set aside 4 Saturdays per year for your mutual convenience. Enjoy hassel-free shopping in a relaxed weekend atmosphere. No traffic, no rush, and the parking's free.

SAMPLE SALE — BI-ANNUAL

Twice a year we remain open until 9:00pm for your convenience. Our Sample Sales offer fabulous buys and immediate availability. The festive atmosphere has made these events an anticipated favorite of many designers.

1988 CALENDAR OF EVENTS

February 27	Designer/Client Saturday
April 23	Designer/Client Saturday
June 21	Summer Sample Sale
August 6	Designer/Client Saturday
September 27	Designer/Client Saturday
November 1	Fall Sample Sale

SOURCE PACKET

To give you a broad overview of some of the fresh ideas and new looks available at the **LA Mart Furniture Showrooms**, we have created an exciting "Source Packet."

The featured items are but a small sampling of the unique and varied merchandise available in over 60 showrooms, to you, the designer.

To receive your copy of this exciting "Source Packet" and to be placed on our mailing list circle number 160 Readers Service Card.

The A. Mart FURNITURE SHOWROOMS

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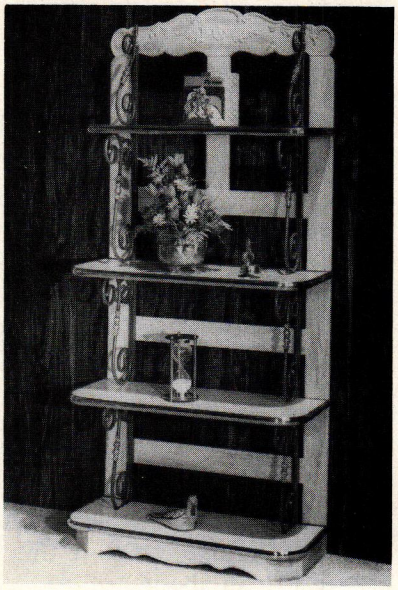
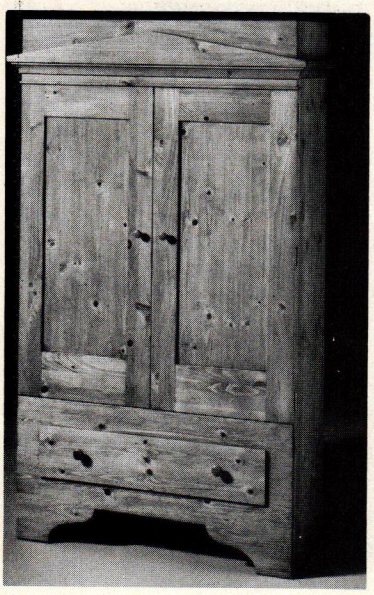
Corsican Furniture, Space 1230. *Antique reproduction baker racks available in many finishes. Also available in custom sizes and special designs.*

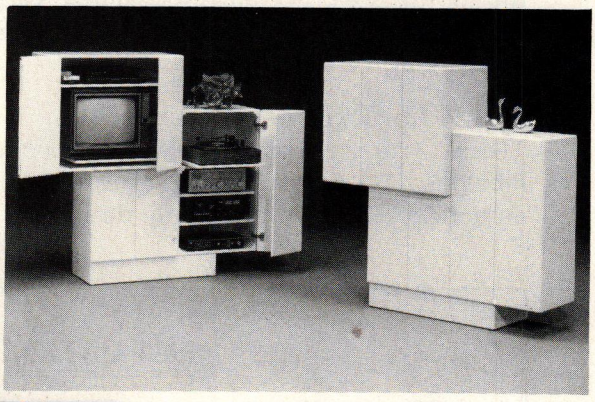
Enhance your lifestyle with **Grosfillex** *Lacquered leisure furniture.* **R.P. Brooks & Son** *in* **Space 1145** *also features outdoor furniture for residential and commercial use in aluminum, steel, wood, resin, wrought iron and terrazzo. Also barbecues, heaters and lighting.*



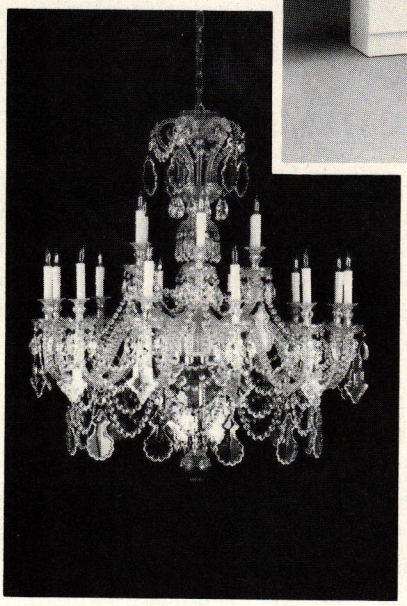
Normandy Baker Racks in 10 hand carved wood finishes. Iron available in 14 colors. One of many French reproductions available at **Irv Klepper & Associates, Showroom 1268.**



Lane *captures the clean geometric lines of the Biedermeier taste in this bar armoire; tumbleweed finish on pine veneers and solids. Authenticated reproduction approved by the Museum of American Folk Art. Represented by* **Haptor/Barret Associates, Space 1104.**



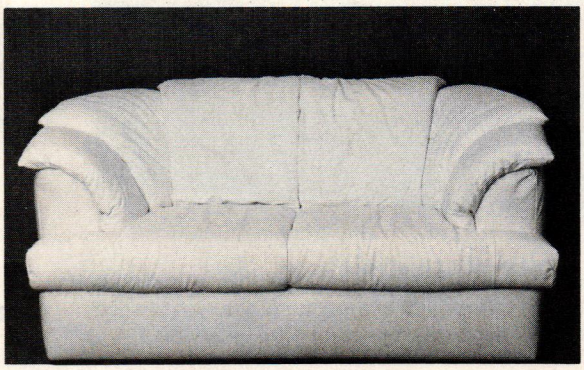
Smashing can best describe this dramatic and unusual entertainment center beautifully crafted in high gloss lacquers or glazed oak finishes. **Janel Co.,** *contemporary furnishings for every room in the home, hotel or restaurant.* **Space 1251.**



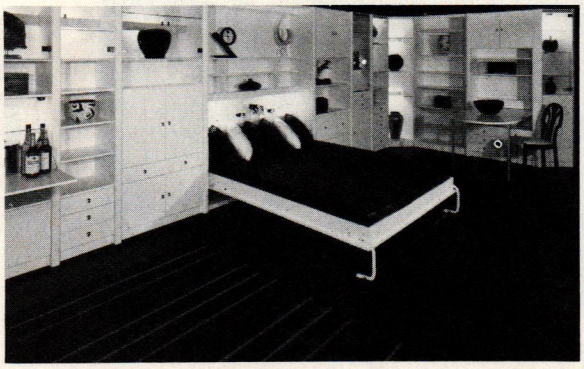
Halder Fine Lighting *offers a dazzling selection of Strass and Brass chandeliers such as this Maria Louise which is a luxurious symphony of crystal and silvery lights.* **Space 1105.**

The A. Mart
FURNITURE SHOWROOMS
The Friendly Source

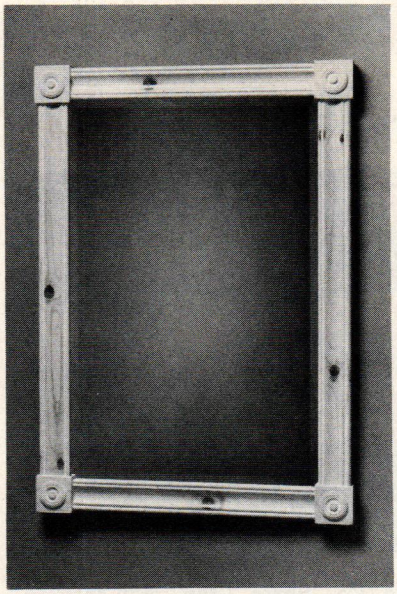
Thomasville's *"Replicas 1800" pine georgian chest-on-chest is available at the newly opened* **Designer's Showplace Thomasville Designer Showroom, Space 742.**



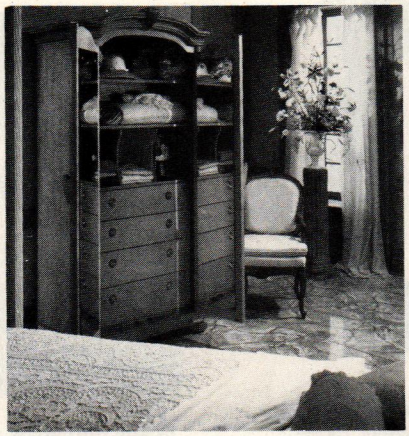
Martin Zink & Associates *in* **Space 1210** *presents Italian Import all leather merchandise. Most designs stocked in local warehouse.*



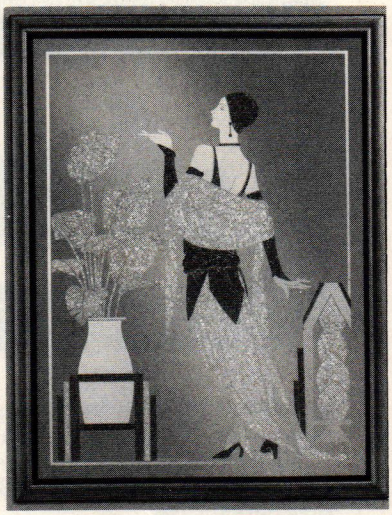
Bed & Den, Space 1267. *Specializing in Bedrooms, Youth Furniture, Sleep and Dual Sleep products. Above is a new group where storage and bed is provided in a compact setting.*



American-made southwest-style contemporary, Shaker reproduction, and rustic willow furnishings are available at **F.E.M. Sales, Space 1156.** *Shown is* **Michaels Co.** *rosette pine beveled mirror.*



Bernhardt *"Classics" for living, dining and bedrooms. "Classics" is an artistic interplay of French cabriole lines, Italian neoclassic reeding and stylized shell motifs, an English symbol of health and happiness. Available at* **MFR Designs, Space 1006.**



Exclusive crackle and etched design mirror titled "Deco Lady" is available at **Windsor Art Products, Space 1009.**

Model #2202. Available as a sleeper or sofa in five sizes with hand-tied springs and marflex cushions. Can be seen at **Al Socola & Associates, Space 1143.**

Triple wall unit with pull-out television swivel and pocket doors, standard with overhead lighting and adjustable wood shelves in a choice of standard or custom finishes for residential or commercial use. Manufactured by **Fremarc Designs, Space 1200.**

This classic, high back ball and claw sofa with hand-set nailheads is just one of many traditional designs available at **Bella Nicci, Space 1130.**

Galleria Unique *now showing our grey patina iron love seat with brass accents.* **Space 1100.**

Sir Richard Sutton hand colored engraving-reproduction. Heavy brass finish corners with cherry poles, dark brown tortoise frame and multi-color matting. Available at **Steven Art Products, Space 1256.**

Image Furniture Mfg. Co., Space 1246, *manufactures custom designed sofas available in 3-4 weeks. The newest additions are sleep sofas featuring quilted 7" innerspring mattresses.*

The A. Mart FURNITURE SHOWROOMS
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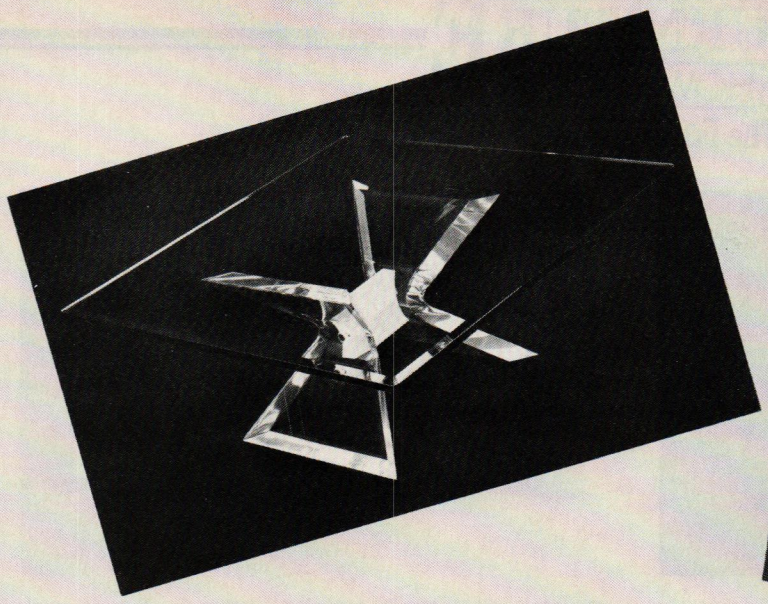

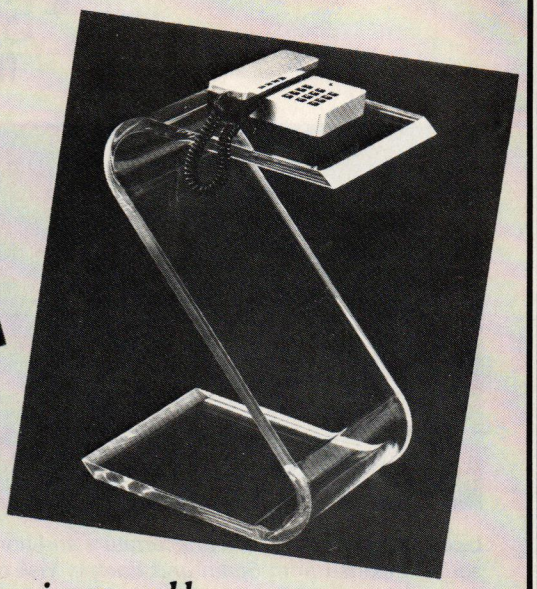

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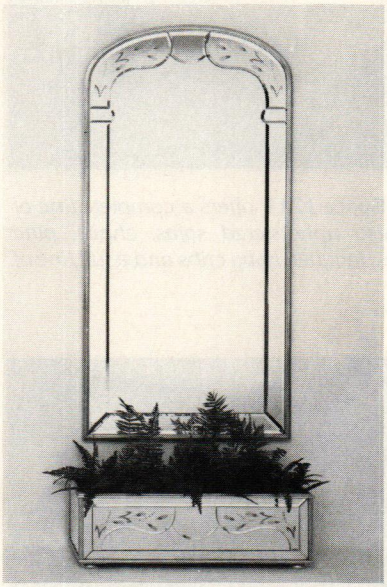
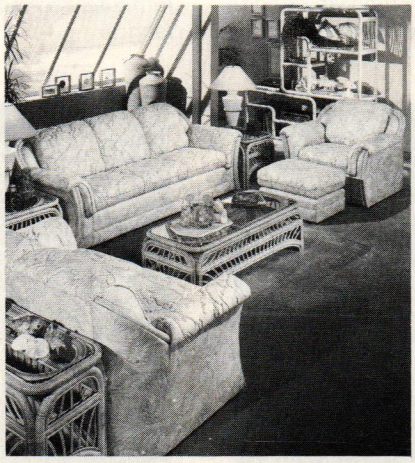
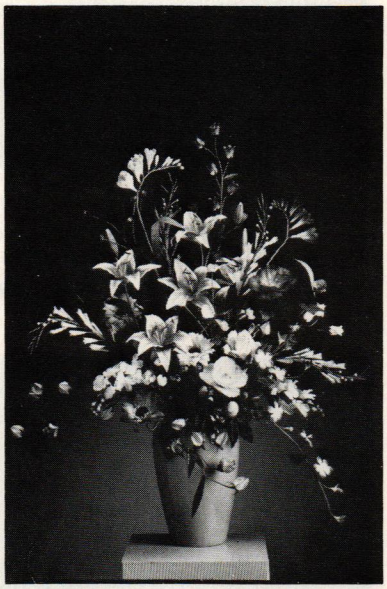


This new beveled mirror with etched glass in silver and goldleaf wood frame and matching planter is only one of many Traditional and Contemporary Italian and Oriental handcrafted designer pieces available at **Decorative Crafts, Inc., Space 566.**

Bogle-Mason Associates, Space 1153 *proudly presents* **Riverside** *office furniture in cherry and oak. Roll top desks, wall units, curios and game sets.* **Gladman** *sofas and sleepers,* **EasyRest** *recliners, as well as adult and youth bedroom groupings.*





Maxton Mfg. Company, Space 1148, *is the first to offer floral arrangements made from a natural material-parchment. These "fresh cut" florals come in a host of colors. You can't discern the artificial from the natural.*

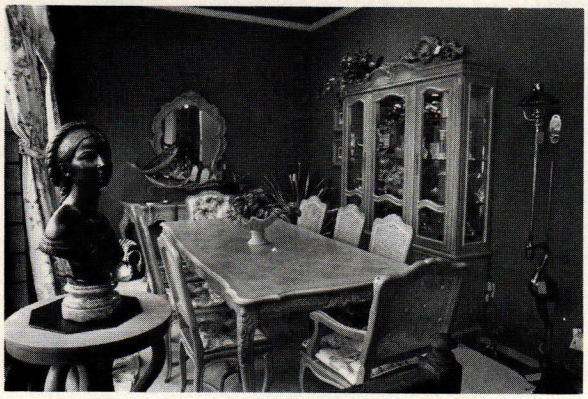
The L.A. Mart

FURNITURE SHOWROOMS

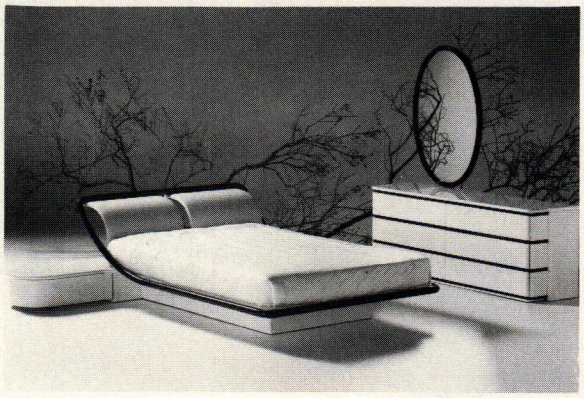
The Friendly Source

The A. Mart FURNITURE SHOWROOMS

The Friendly Source



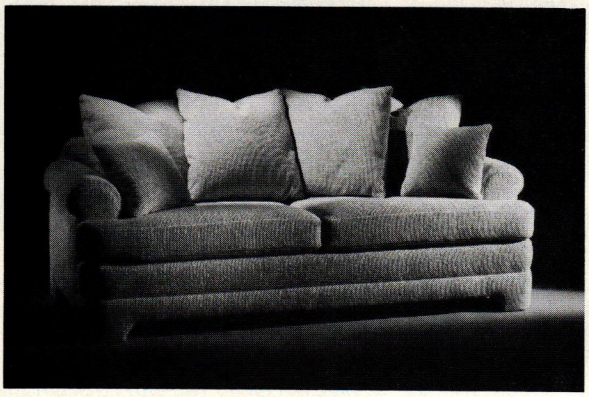
Luxor Galleries *brings you fine furniture and home accessories imported from Spain and Europe. Visit the showroom in* **Space 1107.**



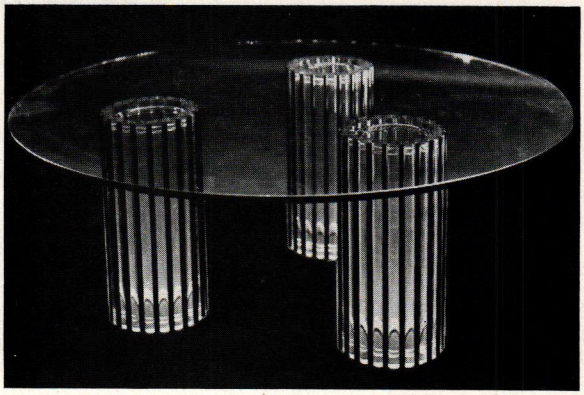
Rouqier's *Chambre Bedroom — a mixture of paint, steel and leather makes this bedroom unique. Exclusive from* **Belle Maison, Lower Level 50.**

"Olde World" is taken from Louis Philippe Era of quality French antiques. Graceful curves and moldings of cherry solids accent the classical simplicity of European design. Available at **Bassett on Broadway, Space 1110.**

Design Connection, Space 1211 *offers a complete line of wicker furniture. Also upholstered sofas, chairs, pine furniture, accessories, lacquer, baby cribs and a full line of fabrics.*



This plush contemporary sofa has extra deep seating and is available in three standard sizes, sleepers and sectionals. Also available with many detail variations. Exclusively from **Regal Furniture, Showroom 1149.**



Ritts Company *introduces "Roma" a complete collection of dining and occasional furniture and lamps on a adaptation of neo-classic for contemporary living. Available at* **Space 1069.**

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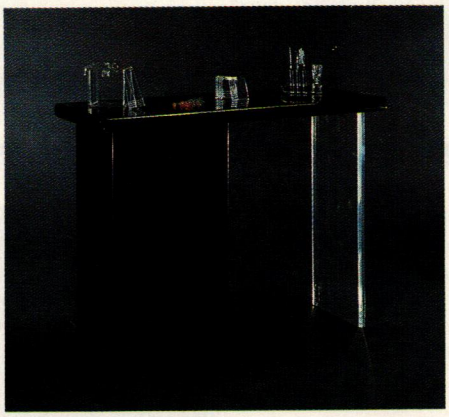
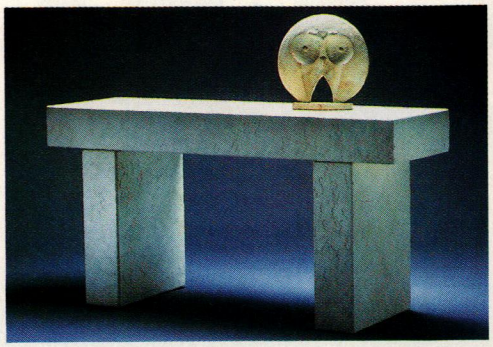
Cal Mode *is presenting a stylistic approach to traditional values and designs which can be seen Monday thru Friday at* **Lippman & Lippman/Cal Mode, Space 1250.**

Domestic and Imported furniture. Decorative accessories. The look of today. Available at **Starbuck, Space 1238.**



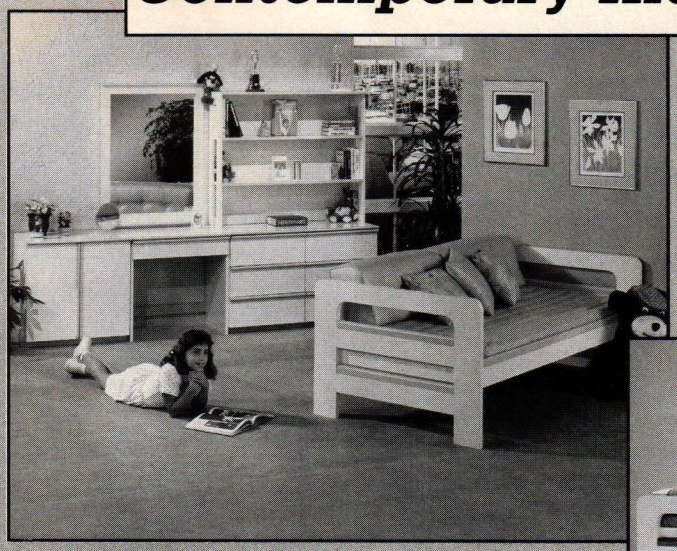
Borroni *presents a blending of acrylic and polyester lacquer in this fully accessorized bar. Experience a full range of innovative, contemporary dining and occasional furniture constructed of acrylic and a unique blend of other materials.* **Space 1138.**

Pacesetter Designs *in* **Space 1120,** *offering beautiful contemporary styling, features* **Pennsburg** *custom lacquer wave table. Pacesetters, always available with fine furniture at comfortable prices.*



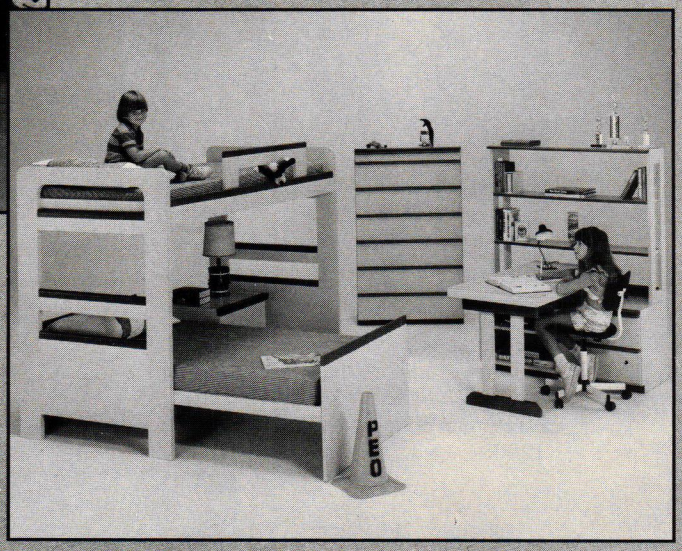
This south west console table made of a resin and clay mix makes the product easy to care for in every day use. The entire collection is available at **Dennis Pelton Design, Space 1140.**

Contemporary Kids



Furniture Collections:

Dania
Entertainment
Media Center
Firenze
Monte Carlo
North Star
Sante Fe
Westwood



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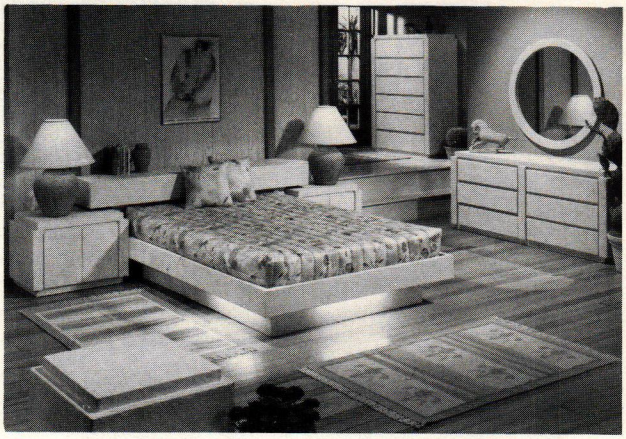
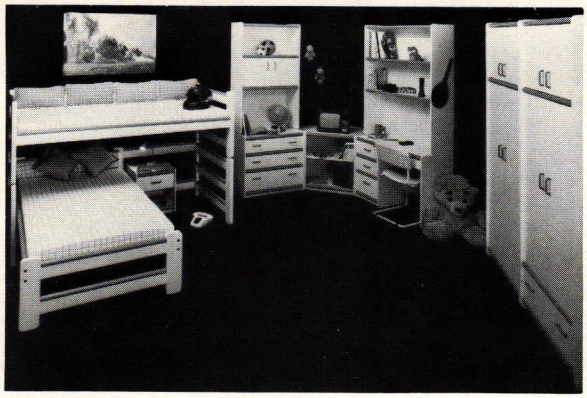
Hawkins & Sarraf, Showroom 1160 *featuring* **Dunhill** *bench made upholstery,* **Furniture Profiles** *modern and youth bedrooms and entertainment centers, Imported Italian and French Furniture, Tables, Lamps, Mirrors, wall art and accessories.*





High quality furniture for a child's bedroom or nursery, featuring European and American configurations that grow with the child. Shown is the "Rainbow Collection" in white with 12 color selections for trim. Available at **Kidshow, Space 1155.**

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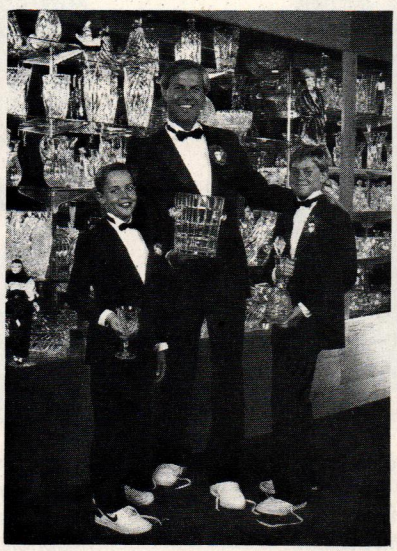
The Friendly Source

Complete line of Oriental furniture and accessories. Deluxe. Exotic. Classical. Artistic accessories of master workmanship to compliment your unique interior design. **Wabon International Inc., Space 1262.**

Browse thru a unique selection of crystal, china, porcelain, dolls and Italian music boxes. All brought to you buy **Imports d'Italia, Space 1011.**



Oriental Imperial Inc., *offering you the highest quality in Teak and Rosewood Oriental furnishings as well as fishbowls and porcelain accessories.* **Space 1111.**

Inca Products, Inc. *table available in 11 different laminate colors with Beveled Glass top features four side and two arm chairs available in an assortment of vinyls, fabrics and velvets.* **Space 1202.**

Kresse Sampson & Associates, Space 1144, *features* **Kimball Furniture** *Reproductions which includes Louis XIV, as well as Victorian styles.*

Caravelle is a long time **Alu-Mont** *favorite. Always the 'in' style, Caravelle features vinyl cross-strap seating that provides the optimum of comfort.* **Space 1141.**

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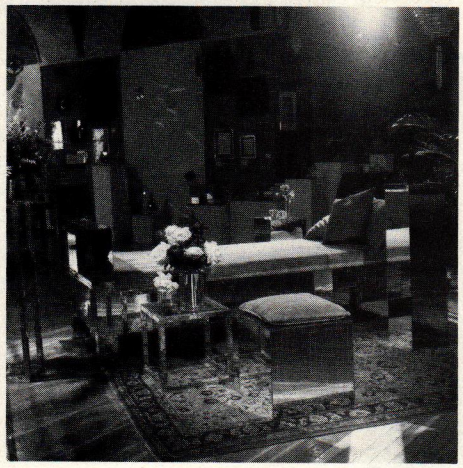
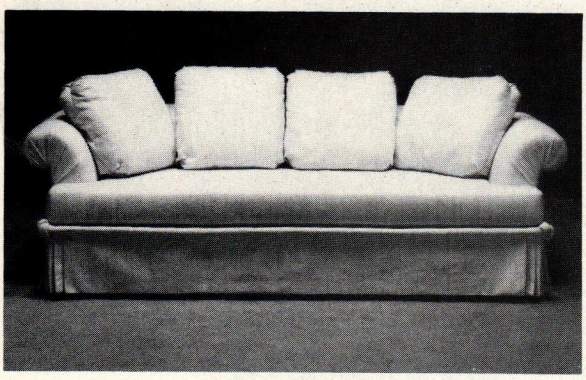
The A. Mart FURNITURE SHOWROOMS

The Friendly Source

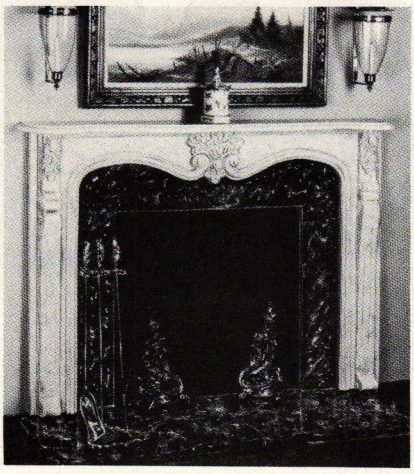


Mishra, Inc. *presents Jud Stoddard modern mirror works, a unique collection of mirror art. Also, cotton, wool and silk rugs from India, assorted multi-stripe pillows and Mid Eastern art.* **Showroom 1067.**

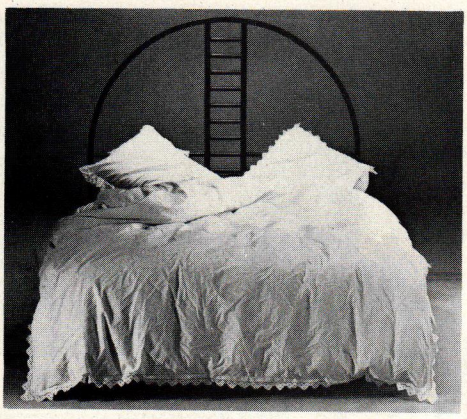
Classic Collections *proudly presents impressive European furniture with carved leaves, delicately spiraling tendrils and graceful cabriolet legs. The collection is finished in distressed pickled pine.* **Space 1209.**



An extensive collection of traditional, transitional, and contemporary furniture. Fine hardwood case goods with hand carvings. Upholstery made of hardwood frames and eight-way hand-tied for soft luxurious seating and comfort. **Buccola Showrooms, Space 744.**



Prestige Imported Accessories *in* **Space 1165** *offers reproductions over paintings by hand on canvas, marble mantels and accessories, bronze sculptures in Remington and French designs and French Provincial living room furniture and accessories.*



This unusual ladderback bed by **Amisco** *in sixteen color choices is a favorite of* **L.E. Dana.** *Along with many other designs by Amisco, other manufacturers are represented with fun contemporary designs. Visit the showroom —***Lower Level 45.**

LIGHTING
FIXTURES
OF
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by Camer Glass

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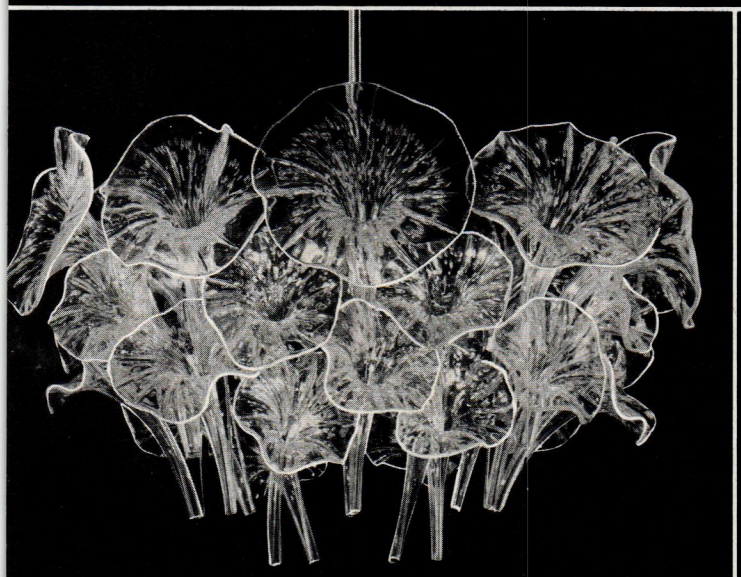

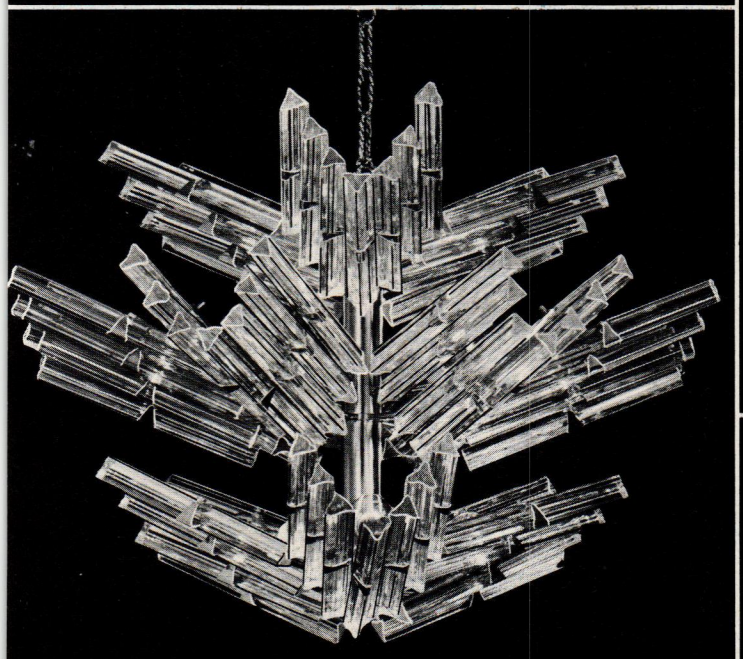

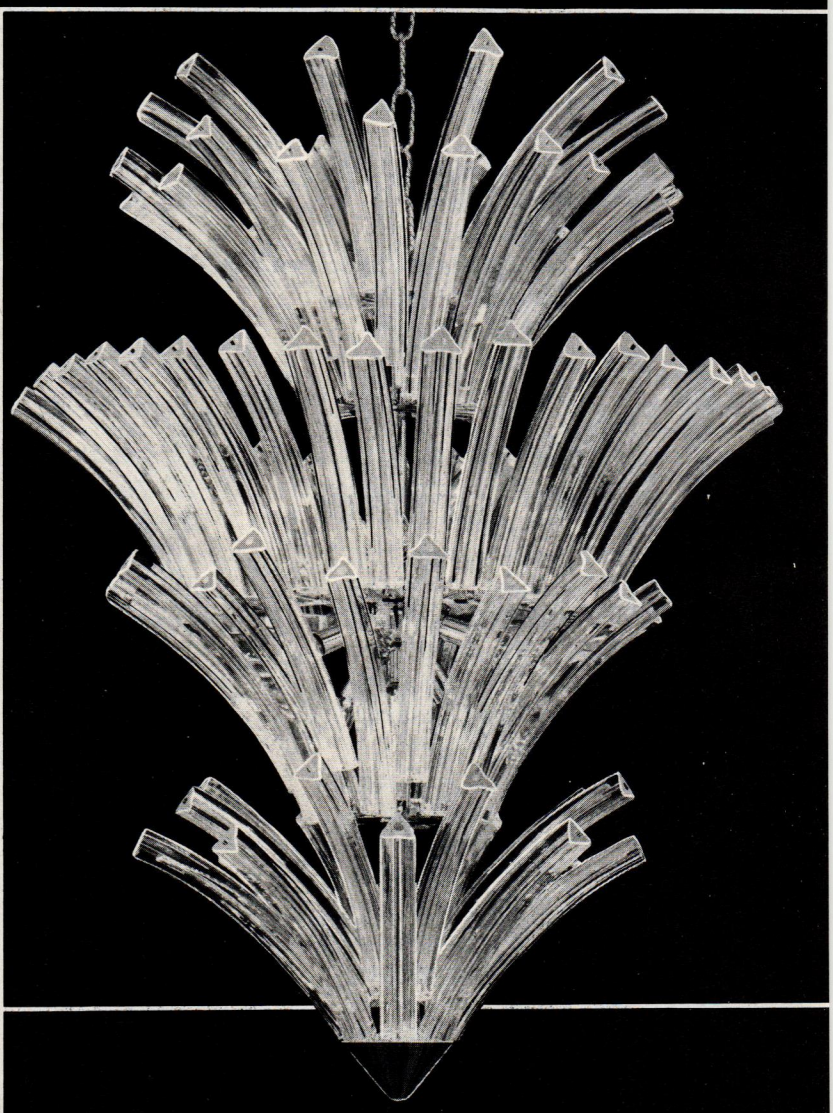

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International Lighting Concepts, Corp.

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SHOWROOM DIRECTORY

Lower Level

LL50	Belle Maison	213-748-6702
LL45	L.E. Dana	213-746-3111

Floor 1

145	Stanley Furniture	213-728-1116

Floor 5

566	Decorative Crafts	213-748-2179

Floor 7

744	Buccola Showrooms	213-746-0335
742	Designers Showplace/Thomasville Showroom	213-748-8291

Floor 10

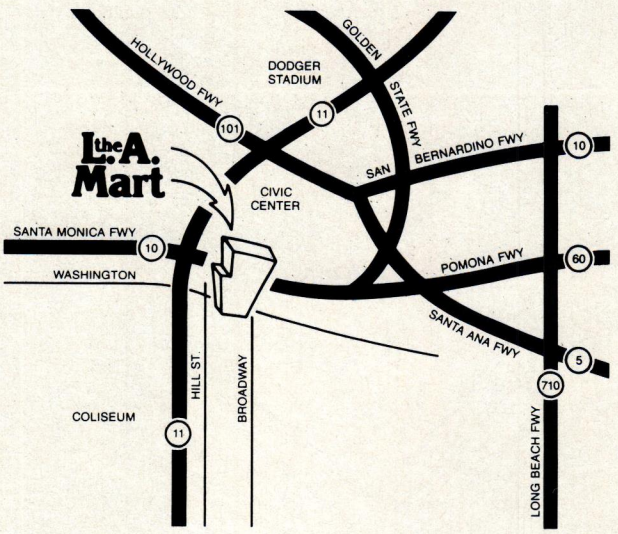
1055	Aumont Designs Ltd	213-746-4163
1004	Designer Distribution Service	213-744-0308
1010	Imports d'Italia	213-749-4804
1006	M.F.R. Corp.	213-745-7750
1067	Mishra Inc.	213-746-4156
1053	Ted Morris & Associates	213-747-0381
1070	Pillows of California	213-747-3824
1069	Ritts Company	213-748-1980
1009	Windsor Art Co.	213-747-8547

Floor 11

1170	Art Wood Desk	213-747-1971
1110	Bassett on Broadway	213-744-1006
1130	Bella Nicci	213-747-2820
1153	Bogle-Mason	213-748-4656
1138	Borroni	213-748-6861
1146	R.P. Brooks & Son	213-749-7374
1156	F.E.M. Sales	213-748-9320
1112	Wm. E. Florentine	213-745-6050
1100	Galleria Unique	213-748-3160
1102	Golden Orient Co.	213-747-2929
1166	Gumpert & Gach	213-748-0666
1105	Fred Halder Co.	213-749-5621
1104	Haptor/Barrett	213-746-4908
1160	Hawkins & Sarraf	213-747-1260
1155	Kidshow	213-746-3622
1144	Kresse Sampson Associates	213-747-4764
1107	Luxor Galleries	213-746-9608
1148	Maxton Mfg.	213-747-5254
1141	Montery/Alumont	213-747-1556
1111	Oriental Imperial	213-747-1980
1120	Pacesetter Designs	213-747-9633
1140	Dennis Pelton Design	213-748-8588
1167	Peter Max Showrooms	213-747-0070
1165	Prestige Imports	213-747-5776
1149	Regal Furniture	213-748-3033
1143	Al Socola & Associates	213-747-8262

Floor 12

1267	Bed & Den	213-748-1155
1209	Classic Collections	213-747-3552
1230	Corsican Furniture	213-749-7851
1212	Design Connection	213-747-5094
1205	Designers Showplace	213-745-6444
1200	Fremarc Designs	213-749-5814
1246	Image Furniture	213-747-4993
1202	Inca Products	213-748-4744
1203	International Lighting Concepts	213-749-1235
1251	Janel Company	213-748-2623
1268	Irv Klepper & Associates	213-747-8943
1245	Lippman & Lippman	213-741-0666
1250	Lippman & Lippman/Cal Mode Gallery	213-741-0666
1238	Starbuck International	213-747-7651
1254	Steven Art Products	213-749-2103
1226	Swan Brass Beds	213-748-5315
1262	Wabon International Inc.	213-749-0965
1210	Martin Zink & Associates	213-749-3612



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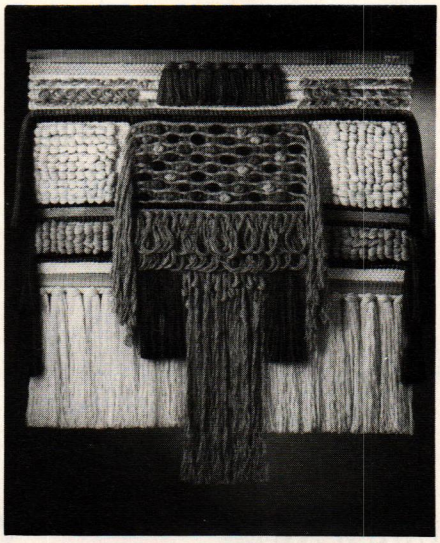
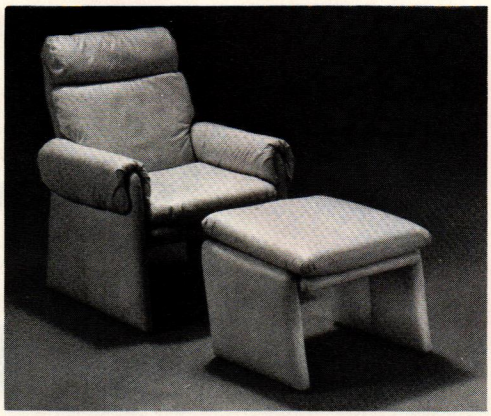
The Friendly Source

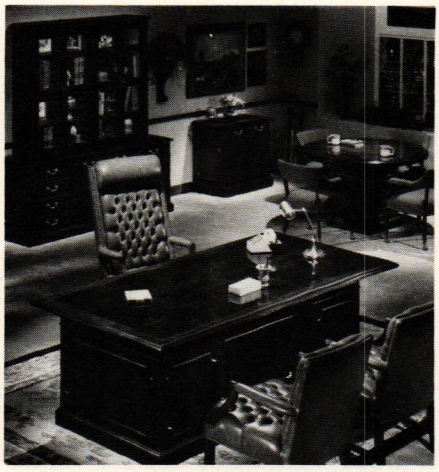


Hand loomed custom wall hanging created by California artisans. May be ordered in your choice of color and size at **Ted Morris & Associates, Inc., Space 1053.**



Carson's of High Point *presents the ultimate in recliners. Available in leather or fabric selections of your choice. One of many high-style furnishings available through* **Peter Max Contemporary, Space 1167.**

Don't cry over spilled water, alcohol, juices or milk! Desk tops are fully protected by baked-on Tech-Age finish. See **Gumpert & Gach, Space 1166.**



Designer Distribution Service, Space 1004 *presents Country French styling with 18th Century Court French Design lineage crafted in solid pecan with select pecan and white ash burl veneers in a warm, clear, medium brown belair fruitwood finish.*

A graceful new model from **Swan Brass Beds** *is the "Arlington" with curved headboard and footboards, supported by posts decorated with brass finials. Solid brass construction with epoxy finish.* **Space 1226.**

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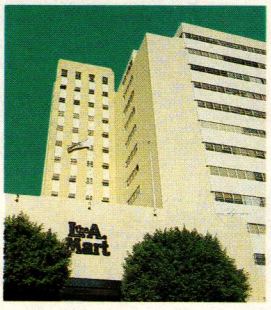

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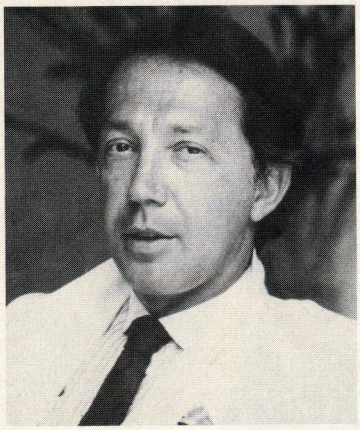
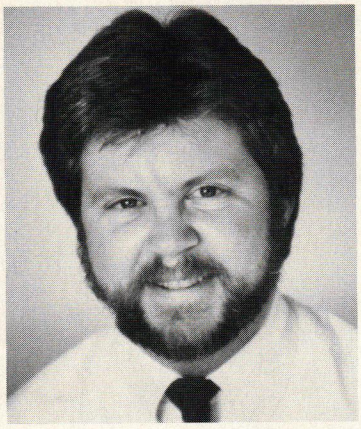


Kalef Alaton

Charles Pfister



James Benya

Design Center South in Laguna Niguel, California, will host "Market '88," on March 21, the Monday prior the opening of WESTWEEK at the Pacific Design Center, in West Hollywood.

An outgrowth of last year's "Celebration South," which marked the opening of the center's second phase, Market '88 is the first full-fledged market event at Design Center South. A full day of events geared toward the professional interior designer and architect will include a luncheon honoring two leading designers, Kalef Alaton and Charles Pfister. In addition, lighting seminars will be conducted by renowned lighting expert James Benya, P.E. Special displays will include a "Works of Genius" art exhibit and a computer CAD display.

The guests of honor Alaton and Pfister, at a noon luncheon under the center's Terrace Tent, are internationally known designers and are among the most published in the trade. At the early age of 16, Alaton turned his aspirations to interior design and began studying with renowned Russian designer Oscar Mourinsky. In the same year, he completed his first project: a house for his father. Although Alaton originally came to the U.S. to work for a large design firm, he started his own company in 1973 with partner Janet Polizzi. Alaton's commitment to design has earned him an international reputation for spontaneous unity with an element of surprise. Alaton comments that he "is able to live in different times, visit all parts of the world, and absorb the influences of an enormous variety of people." The receptiveness to the unlimited possiblities of his profession has kept Alaton in demand by clients all over the world.

Pfister, a native Californian, started his professional career with Skidmore, Owings & Merrill (SOM) in San Francisco. Fifteen years later, after having designed many important projects in the U.S., including the 21 Club in New York and The Grand Hotel in Washington, D.C., Pfister left SOM to found his own firm, Charles Pfister Associates, in March 1981. In the six years since the founding of the firm, it has been singularly successful in maintaining a design excellence and a renowned client roster.

Speaker Benya, who will address his audiences on lighting design, was initiated to the field during high school and college where he worked as a lighting designer and director for a number of small theater, musical and jazz/rock performances. After practicing independently as a lighting designer in Michigan for seven years, Benya joined Smith, Hinchman & Grylls of Detroit. There he was chief electrical engineer and lighting designer for several of the firm's divisions. In 1984, Benya joined Luminae as president and principal and in July 1984 became chairman and CEO. Serving on the Illuminating Engineering Society's (IES) Advisory Committee to the California Energy Commission and as Regional Education Chairman of IES, Benya is best known for combining the use of advanced products and concepts with his technique of layered lighting design.

The "Works of Genius" exhibition, arranged through the Joanne Lyon Galleries in Aspen, Colorado, will feature paintings, drawings and lithographs by some of America's foremost artists, including Lamar Briggs, Philip Michelson, Fritz Scholder and Gary Passaise. A special attraction will be the paintings of Ru-Lang Weng of the People's Republic of China. The various works of this distinguished group of artists are included in the collections of The Smithsonian Institution in Washington D.C., The Brooklyn Museum, The Fine Arts Museum of San Francisco, The Museum of Fine Arts, Houston, and the Chicago Art Institute.

Design Center South
MARKET '88
A Birtcher Development

Design Center South's 70 showrooms, which represent more than 800 major lines, will be open throughout the day featuring their new product lines. Company VIP's will be available, along with showroom personnel, to answer any questions and all showrooms will be serving refreshments through the day. From 4-7 p.m. cocktails, food and music will be offered in the Celebration South Lounge. For more information contact Kerry Lewis, project manager, (714) 643-2929.

1988 Events at Design Center South

April 30
Beaux Arts Ball, benefitting the Orange County Performing Arts Center. Several mini-restaurants will be serving food and cash bars will be available with free champagne served at the beginning of the event for one hour. Also, casino-style gambling and live music for dancing. Black tie or costumes optional.

June
Arty Party, benefitting the Laguna Art Museum. Date to be announced.

September 15
High Noon Seminar with speaker John Saladino, renowned interior and furniture designer.

October
Design Center South Cruise, a repeat performance of last year's successful Fall Cruise Day with a Greek Islands theme at the center. Date to be announced.

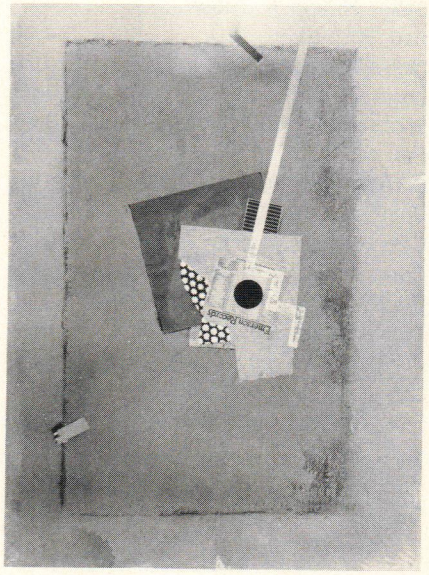
December
Winter Holiday Gala. Date to be announced.

DCS Showroom Accolades

Several of the nation's well-known firms greeted visitors to Design Center South's expansion celebration one year ago. The center now has some 70 showrooms open daily to the designer. Among the new showrooms is Baker Knapp & Tubbs, whose vice president, Jack Warnock, states: "We have far exceeded our projections here."

Steve Gnadt, owner of Country Life Designs, also in the center's second phase, says: "We felt that opening our first exclusive showroom at Design Center South was the best way to market our fabrics, wallcoverings, furniture and accessories to the Orange County and San Diego design community." Showroom manager Ann VannCott reports that "traffic has been excellent and sales have more than met our expectations."

Owner and president of both a San Diego showroom as well as her newer Laguna Niguel space, Estelle Goldberg of Showroom IV North, explains, "We felt we needed to be a part of this Orange County, full-service design center. The reception from Orange County designers has been tremendous."



"Works of Genius," a special exhibit of American artists' works arranged by Joanne Lyon Gallery Inc., will include Navajo Graphic No. 4, *an oil and paper on canvas piece by Armond Lara, a Denver artist of American Indian and Mexican heritage.*

Design Center South
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Design Center South Showrooms

ASID 124B
Affinity 165
Aftabi Oriental Design 152
Aga John Oriental Rugs 106
Art & Frame Company 120
Art Connection 180
Baker Knapp & Tubbs 177
Bau Furniture 134
Blake House Laguna, Inc. 161
Boris Kroll 116
Brunschwig & Fils, Inc. 114
Cal Mode 103
Caro & Upright 105
Chelsea Court Cafe 122
Cher Chez Antiques 129
Contemporary Hides 166
Contemporary Innovators 148
Country Life Designs 159
de Benedictis 127
Design Collections 113
Design West Concepts 130
D.S. Brandon, Ltd. 101G
Michael Edward Collection 136
elan 140
Elijah Slocum 176
Elsie Farris 181
Exquisite Bedding 178
Forma, Inc./Dux 117
George V Collection 142
Gina B 101D
Greeff Fabrics, Inc. 137
Haptor/Barrett Lane 170
Harsey & Harsey 118
Interiors Etc. 123
Ionian Collection 182
JTA South 144
jaf Floor Coverings 141
Kallista By Eurobath 155
Kento 162
Kreiss Collection 110
Lee Jofa, Inc. 169
Loga Patio 150
Mandel & Company 171
Mark Levine Window Coverings . 124A
Monica's Collection Int'l 163
Montage 132
Nancy's Showcase 100
Newton-Edwards 139
Park Tile 125
Pindler & Pindler 111
Platt Collections 102
PS Designs 115B
Robert Allen 175
Scalamandré 160
F. Schumacher & Company 126
J. Robert Scott 186
Shears & Window 168
Showroom IV North 156
Stroheim & Romann, Inc. 133
Thomas Decorative Carpets 115A
Traditional Imports, Inc. 174
Wall Pride, Inc. 109
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Newton-Edwards presents Ello's elegantly simple La Cage vitrine collection, enhanced by additional styles of buffet and enclosed cabinetry with four metal finishes, as well as a washed oak finish. Circle Number 400.

New from **Country Life**, Ribbons & Roses is one of three new area rugs in charming patterns, woven in 100 percent wool and available in 6 X 9 feet. Circle Number 401.

This solid fossil coral cocktail table with gleaming brass reveal is from the Philip Andrew Collection presented by **elan**. Custom sizes and colors are available. Circle Number 402.

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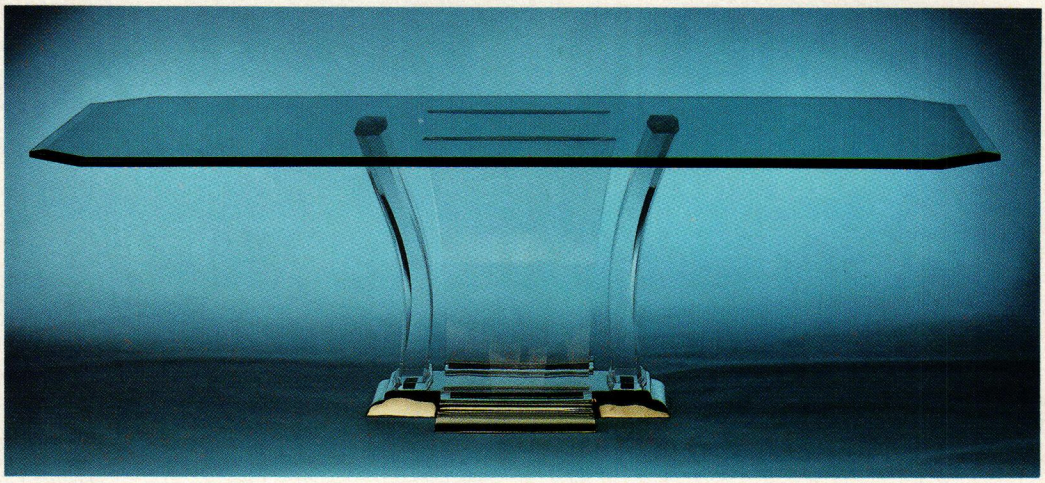
From **Cher Chez Antiques** comes this custom iron bed available in any size or color, shown with Brule & Cie fabric coverlet, Lindsay Hogan Designs pillows, hand-painted porcelain lamps, a 19th-century armoire and a painting from Paris, each from the showroom's antique collection. Circle Number 403.



Newton-Edwards' Spectrum collection transforms acrylic and bronze tables into works of art, featured from which is the 8424 dining table. Circle Number 404.

From **Gina B** comes the Manila table with fossil stone base and beveled glass top, complemented by Brit dining chairs covered in rafia. Credenza is offered in custom colors, shown in reptile lacquer, and Santa Fe lamp also is custom. Circle Number 405.

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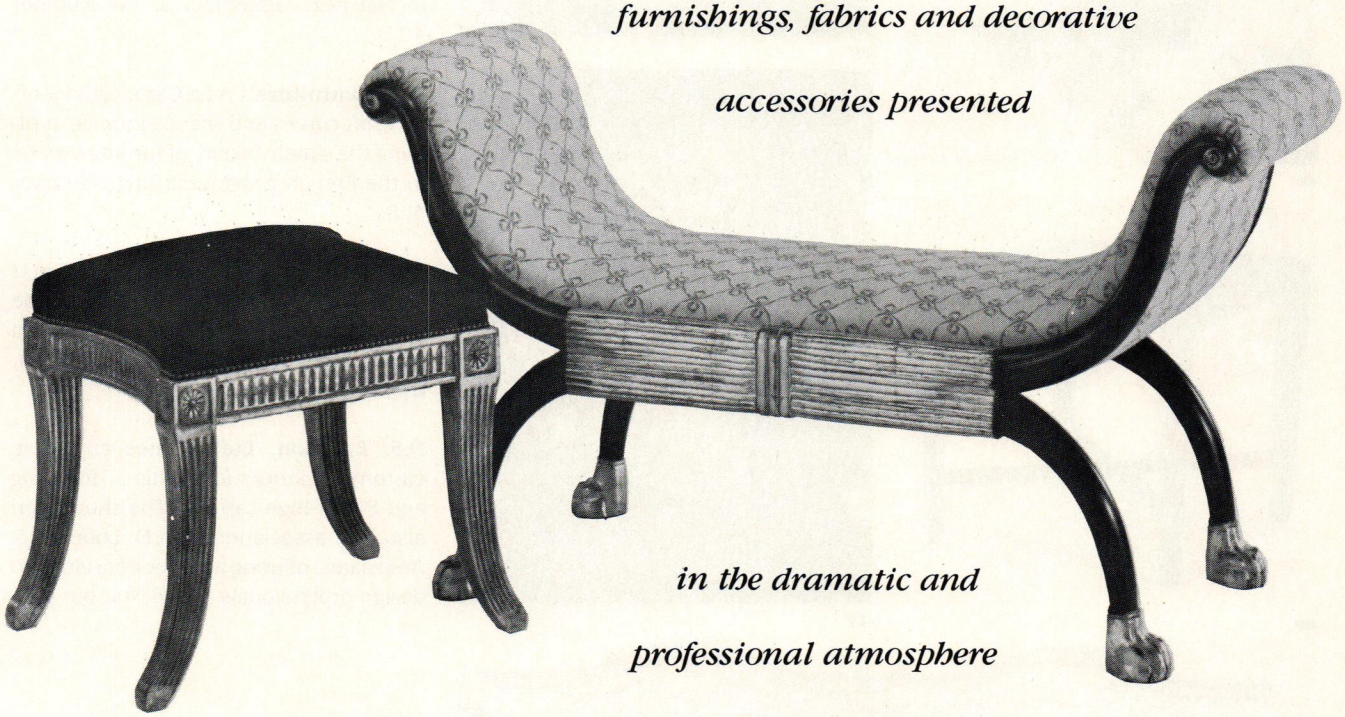

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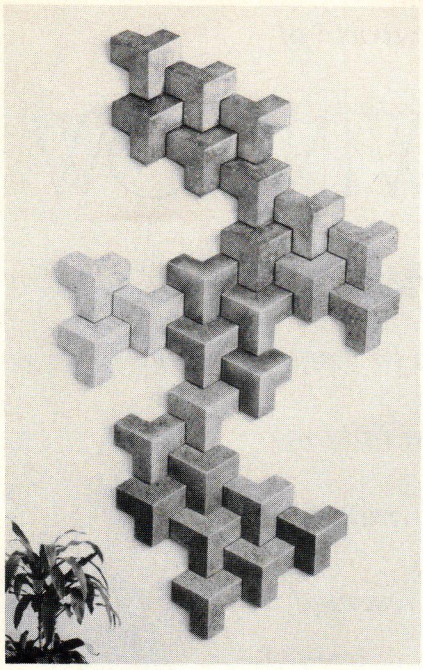


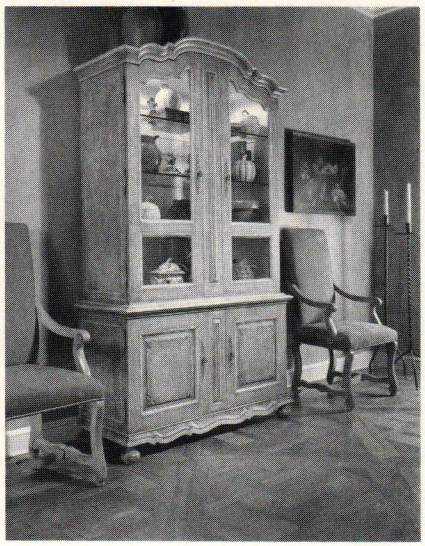
406

407

From **The Art Connection** comes this custom 3D ceramic design on a 25-foot wall using 20-inch size tiles. Circle Number 406.

"Green Leaves Bouquet," part of **Scalamandré**'s recently introduced Southern Hospitality collection, is an adaptation from a 19th-century wallpaper in Natchez, Mississippi. Circle Number 407.

408



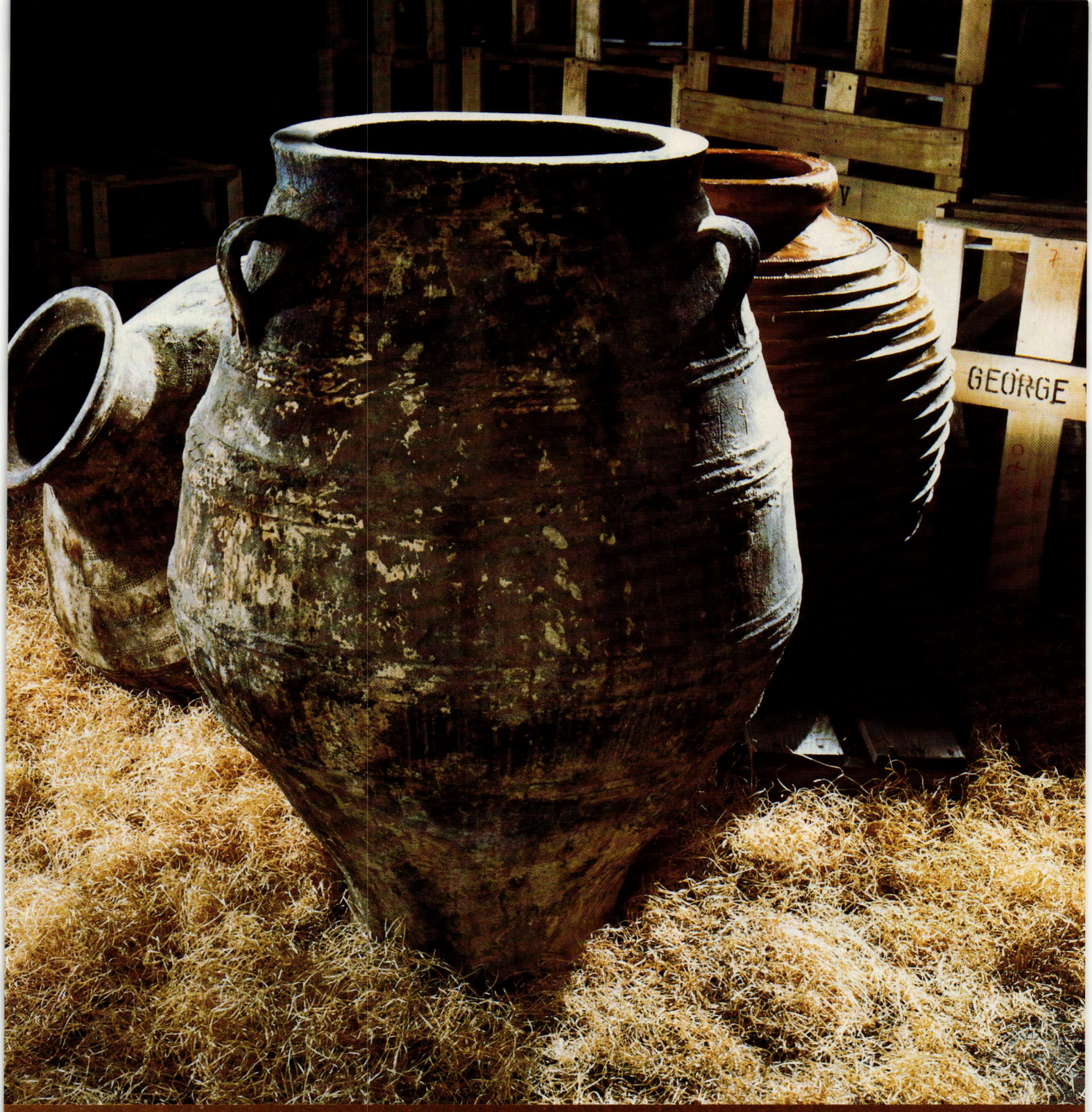
409

Baker Furniture's A La Carte cabinet offers soft curves and shaped cornice, typifying the simple beauty of furniture made in the French provinces. Circle Number 408.

From **C&C Imports** comes the Jarrett table, designed by Jarrett Hedborg to be constructed with wood, glass, marble and granite tops. From **Blake House Laguna, Inc.** Circle Number 409.

D.S. Brandon, Ltd. creates any style custom furniture, such as this 11-foot long and 8-foot high cabinet. The showroom also is in association with D. Lubman & Associates, offering acoustic consulting to design professionals. Circle Number 410.

410



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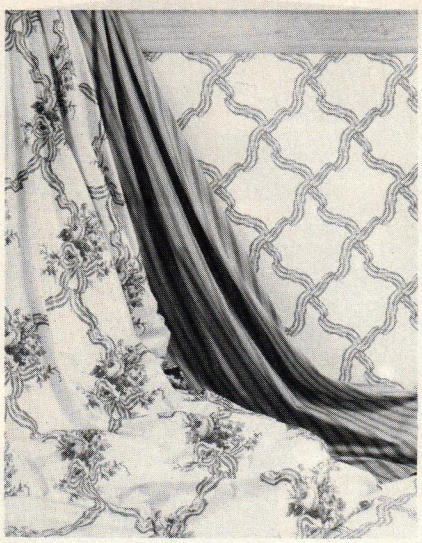
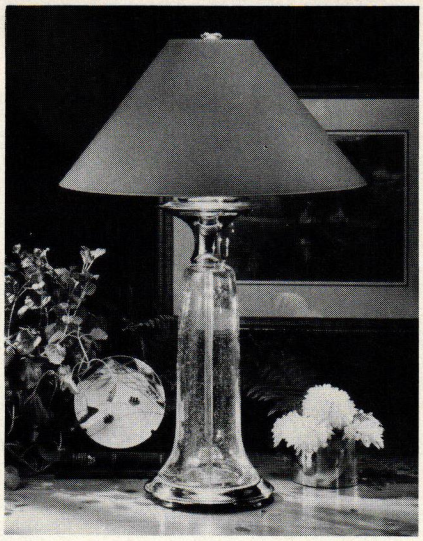


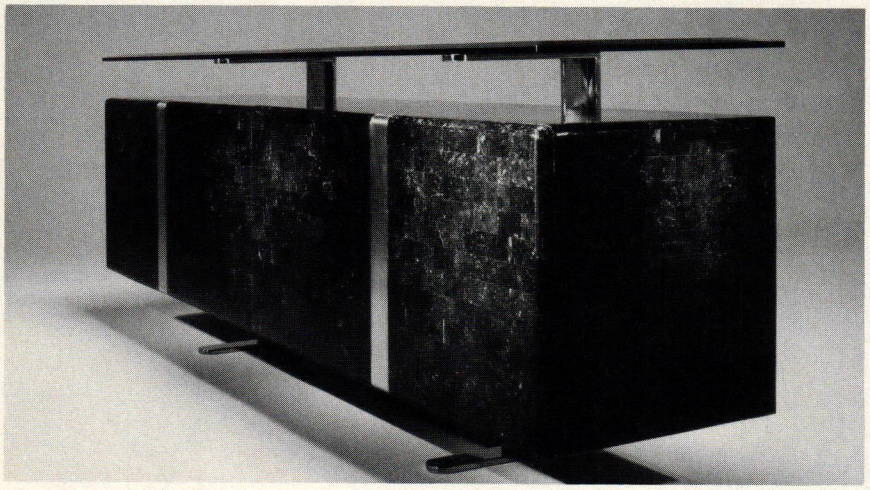
411



412

The ribbon trellis design theme of **Laura Ashley**'s new French Garlands Decorator Collection is presented here in the "Carillon" vinyl wallcovering and "Fantasie" multi-colored floral chintz. Offered by **Cher Chez Antiques.** Circle Number 411.

This seeded glass, flared scent-bottle-shaped lamp base is from **Chapman Manufacturing Co.**'s classic collection of table and floor lamps, chandeliers and wall lighting. Presented by **de Benedictis/Witter, Inc.** Circle Number 412.



413

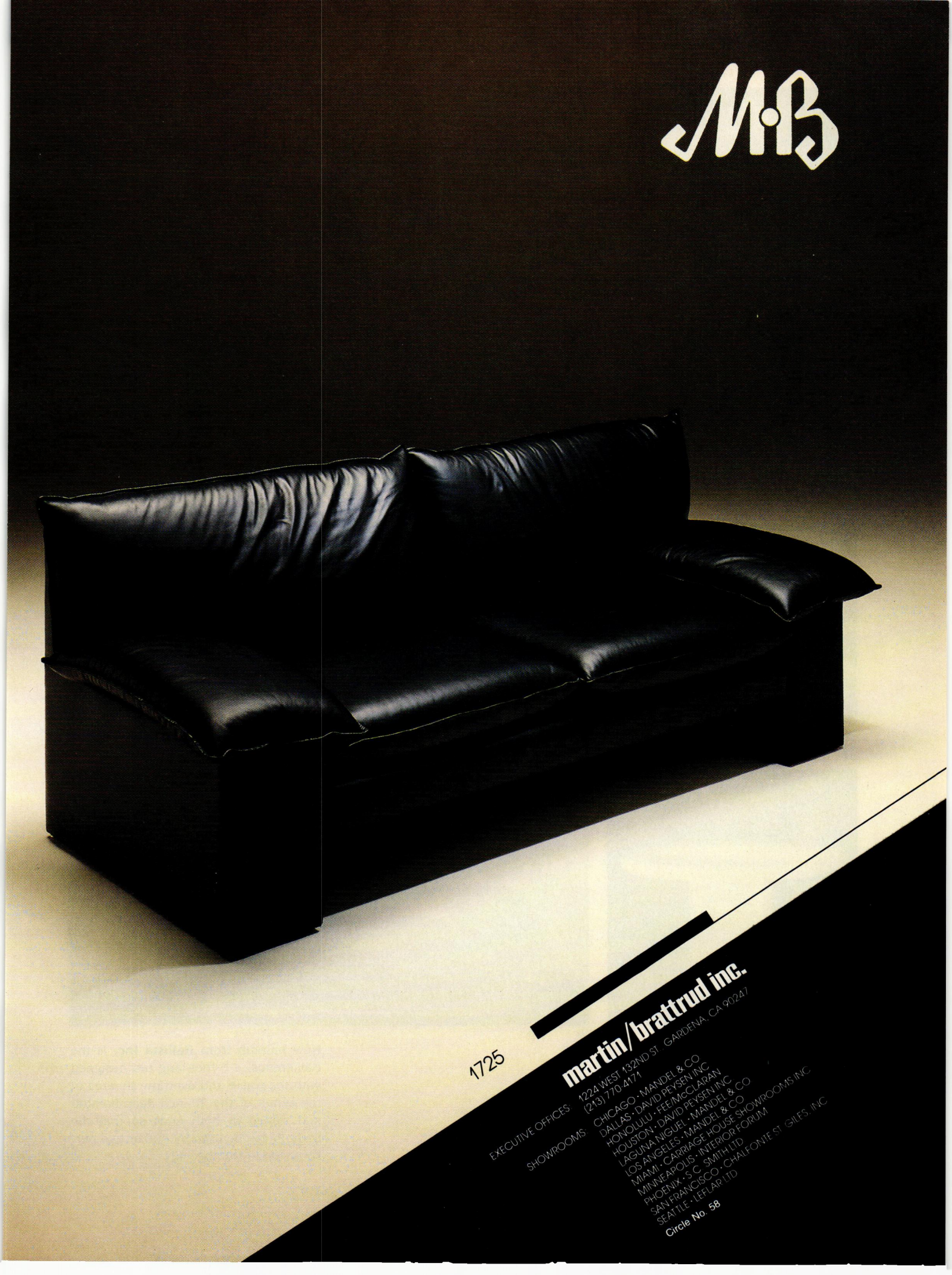
The Voladizo buffet, named in Spanish for cantilevered construction, is suspended on a steel member from the floor, which runs up the back and supports the beveled glass top, as presented by **elan**. Circle Number 413.

Hand-wrought country charm and elegance by **Tom Thumb Lighting** is available in a variety of finishes and custom considerations through **Elsie Farris Inc.** Circle Number 414.

414

415

The Sten Sofa from **Dux**, a Swedish furniture manufacturer, is offered in classic Elmo leather and various fabrics. Presented by **Forma Inc./Dux**. Circle Number 415.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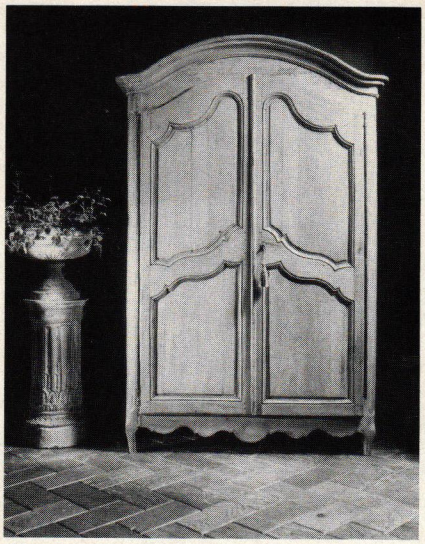
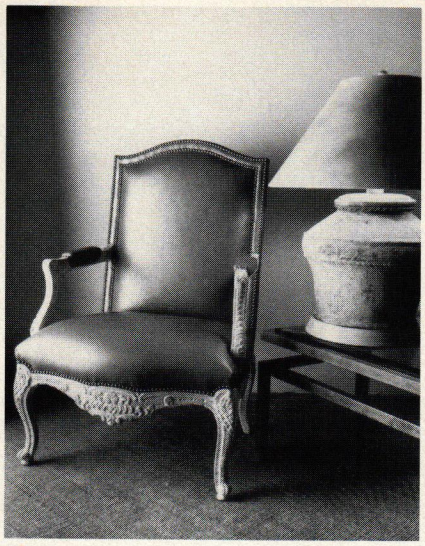
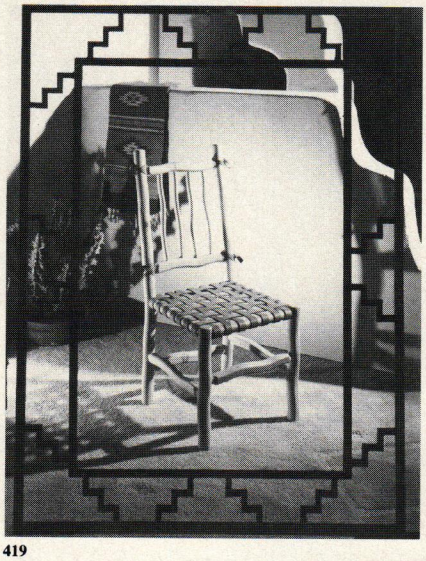

416


417

George V Collection presents a unique selection of antique Country French furniture and primitive accessories. Circle Number 416.

Gina B's full line showroom features such custom furnishings as the traditional 123 European chair upholstered in leather with a bleached, pickled wood frame and pewter nail heads, with Philippine pot lamp and iron Tokyo table. Photo: Jerry Fruchtman. Circle Number 417.

418

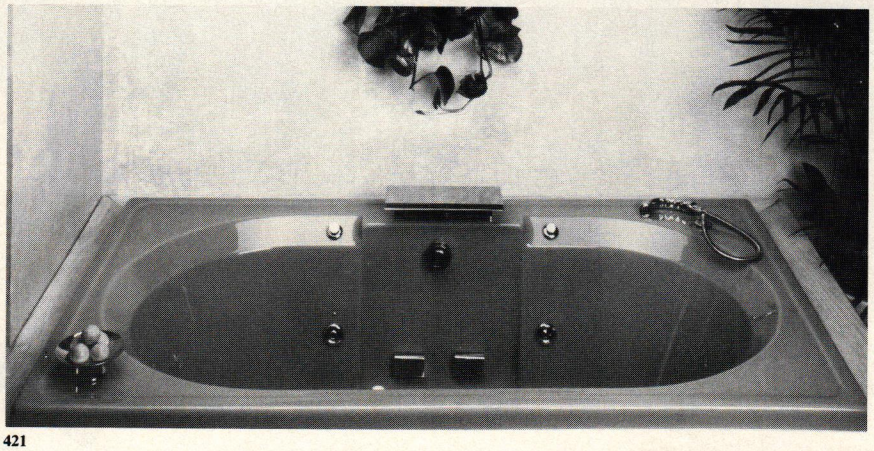

419

This 18th-century French oak armoire from the Bordeaux region is from the **George V Collection** specializing in antique French furniture. Circle Number 418.

Interiors, Etc. introduces the Crooked-back chair and table line, made of whitewashed pine and natural leather with table offered in custom sizes. Circle Number 419.

Fauxstone's broken edge game table produced of hand-sculpted fabricated stone is available in custom sizes from **Mandel & Company.** Circle Number 420.

420


421

New bathtub from **Kallista Inc.** is the Kallikrenos, a 6-foot-long tub designed with the waste and overflow situated in the center of the 20-inch deep bathtub and sloped at both ends so that the bathtub can be used by one or two persons. Circle Number 421.

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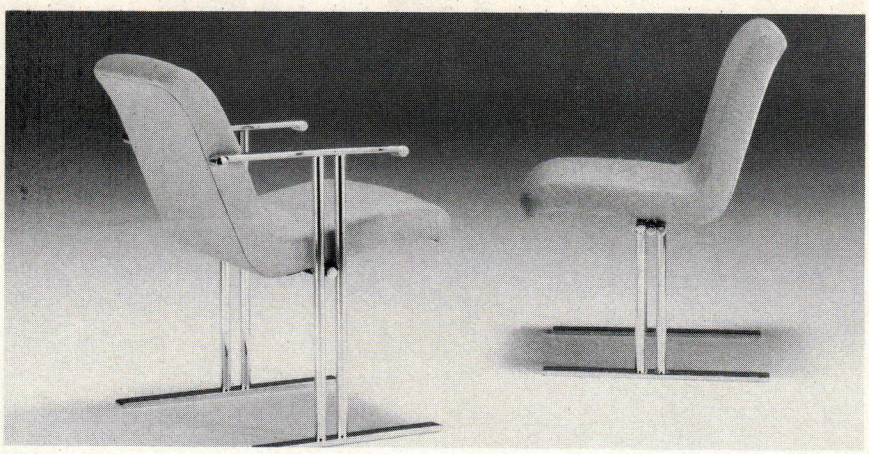


422

Dining chairs by Alexander Forsyth from **Directional, Inc.** mingle architectural detail with modern design as slender steel columns cradle a streamlined shell covered in a taupe diagonal cotton blend. From **Mandel & Company.** Circle Number 422.

423

Monica's Collection International presents this baroque, handcrafted mirror, Juarez, among creations by artist/designer Jose DaSilva available in custom sizes and finishes exclusively through the showroom. Circle Number 423.

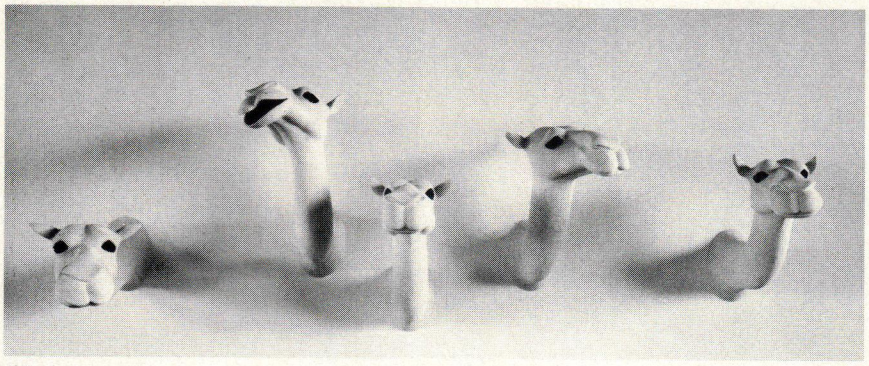
424

Overscale flowers and country house motifs give a fresh look to "Alain," a richly executed cotton/linen toile from **Lee Jofa**'s new McMillen Fabric Collection. Circle Number 424.

Featured in the **Montage** showroom is Hickory Tavern's sectional with loveseats, armless chairs and curved corners. Circle Number 425.

425

Camel sculptures by Anita Synovec are produced with a fiberglass shell with a matte-filed surface in a light beige, natural camel color. Presented at **Nancy's Showcase**. Circle Number 426.



426

CONFIGURATIONS

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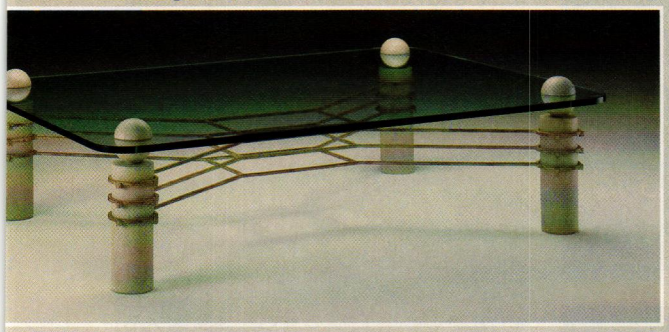

Platt's newest line "Configurations" is an inspired new look at seating, dining, bedroom and accent furniture. Designer Phylliss Mann has blended a palette of iron, wood, and glass to form a timeless statement of elegance and simplicity.

PLATT
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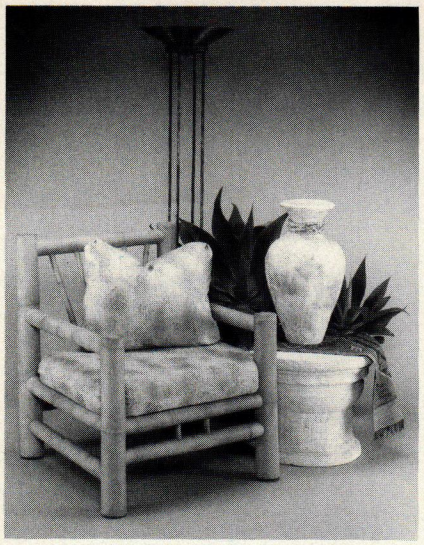
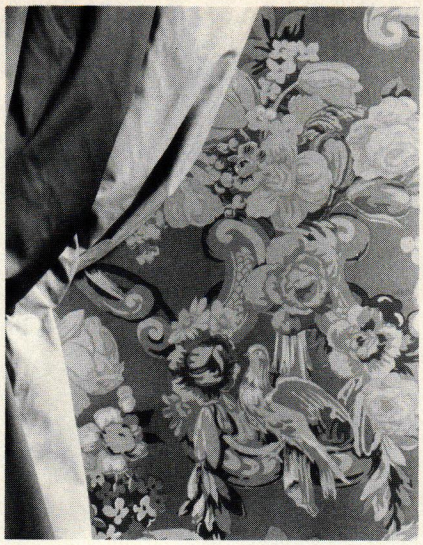


427



428

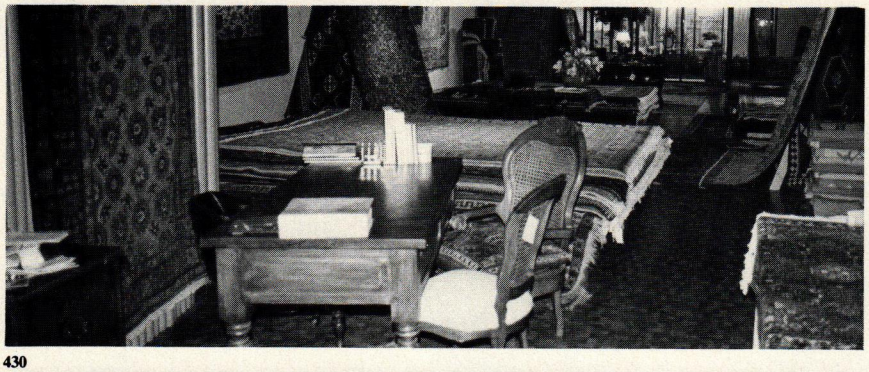
Bamboo lounge chair with custom finish, among an extensive collection, complements a cast-stone end table from **Piage** as presented by **JTA South/Jan Trimbur Associates**. Circle Number 427.

Newton-Edwards brings **Boussac of France** (with its more than 200 years of history) to Design Center South. Shown are two examples, available in wallcoverings and fabric. Accompanying Boussac are the Brochier and Etamine collections. Circle Number 428.

429

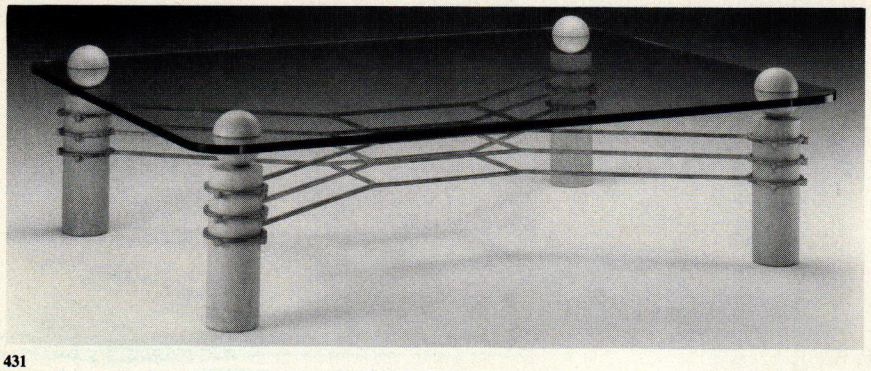
Available in custom sizes, this flared arm, tufted sofa is the newest addition to **Traditional Imports, Inc.**'s upholstered furniture series. Circle Number 429.

Oriental Design presents Aftabi oriental rugs, a collection of fine, investment-quality Persian rugs. Circle Number 430.



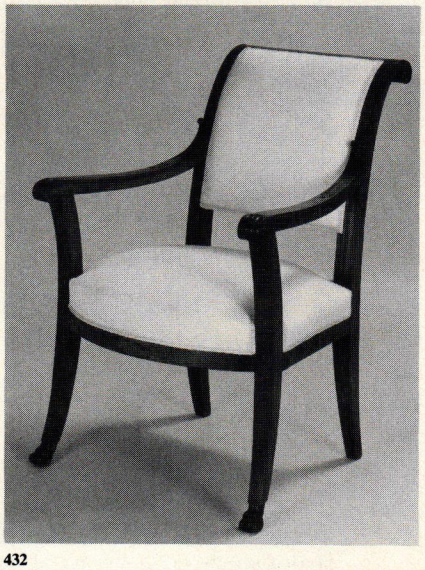
430

The Platt Collections has introduced a new series called Configurations, designed by Phylliss Mann, ASID, to incorporate strong architectural elements crafted from wood and iron. The table is one of 11 pieces. Circle Number 431.



431

Brustlin Workshop presents the Empire scroll back occasional arm chair in standard finish of curly maple, but with custom finishes available. Through **Shears & Window**. Circle Number 432.



432

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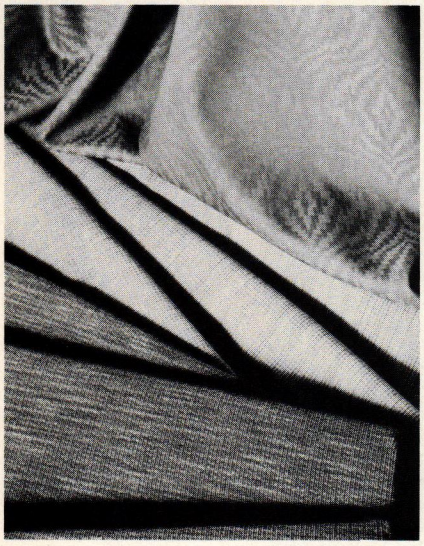
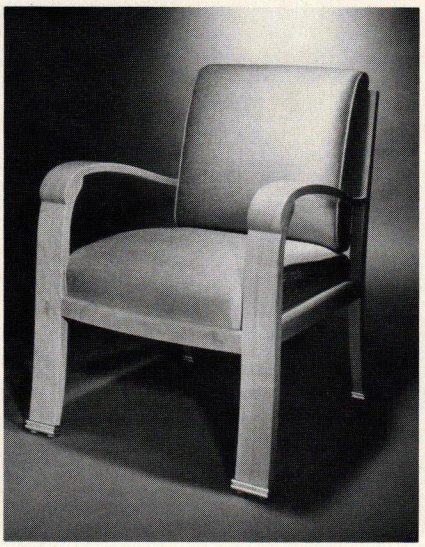
433

The Tahiti chair, of handcarved pickled pine, is a new design from **PS Designs** which offers custom marble furnishings, faux stone, armoires and marble flooring. Circle Number 433.

The Contract Collection from **Schumacher** includes (from top) "Spectral Texture" of 100 percent wool, "Tyler Chenille" wool and cotton, and "Hannover," also a blend. Circle Number 434.



434



435

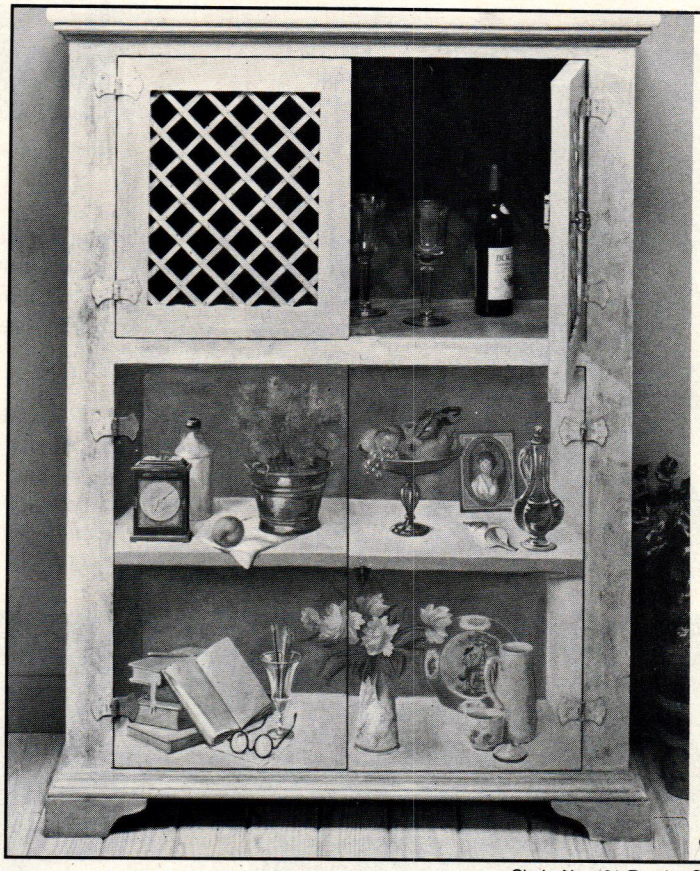
J. Robert Scott & Associates Inc. introduces the Salon Déco dining chair, shown upholstered with single welt detail and silver saborts. Circle Number 435.

Showroom IV North offers to the design trade a dramatic array of furniture and accessory lines, such as the King Henry VIII bed by **Phyllis Morris**. Circle Number 436.

Shown is a fine example of a mid-18th century oak Lancashire dresser with mahogany crossbanded doors and drawers with a rack for four spice drawers, and two side cupboards with shelves for storing small items. From **Elijah Slocum**. Circle Number 437.

436

437



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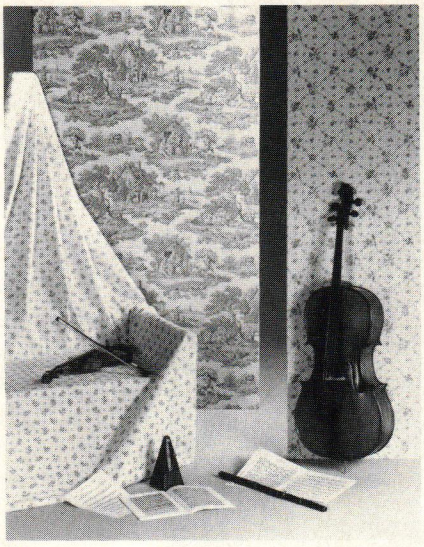
438



439

The new Chintz Collection by Mario Buatta, the "Prince of Chintz," offers subtle color mixtures recognized as the designer's distinctive look. From **Pindler & Pindler.** Circle number 438.

From **Caro & Upright** comes "Toiles de Jouy" from **Prudential Fabrics**, two small designs which have been coordinated with full scale original toiles typical of those printed in France at the end of the 18th century. Circle Number 439.

440

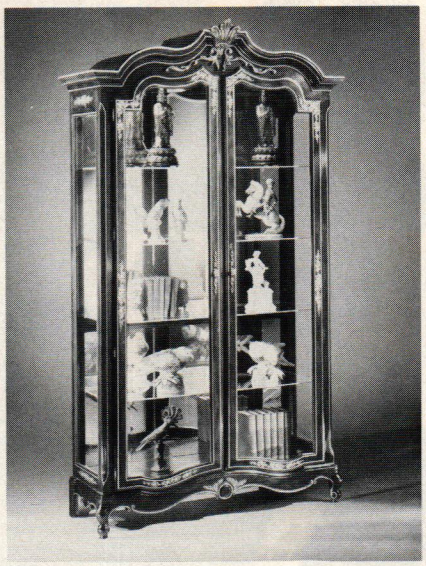
441

An alligator pattern-embossed leather from **Contemporary Hides, Inc.** is available in 10 standard colors, as well as in other patterns such as lizard, snake, ostrich and eel. Circle Number 440.

Wall-Pride Inc. features **Ralph Lauren** fabrics and wall coverings, with furniture presented by **Bau** furniture and accessories from **Elijah Slocum**, **Wilshire Fireplace**, **Cal Mode** and **deBenedictis**. Circle Number 441.

442

Thomas Decorative Carpets & Fabrics, Inc. specializes in a variety of fine fabrics, custom fabric designs and colors, and design and fabrication of custom area rugs. Shown is a custom hand-sculptured area rug. Circle Number 442.



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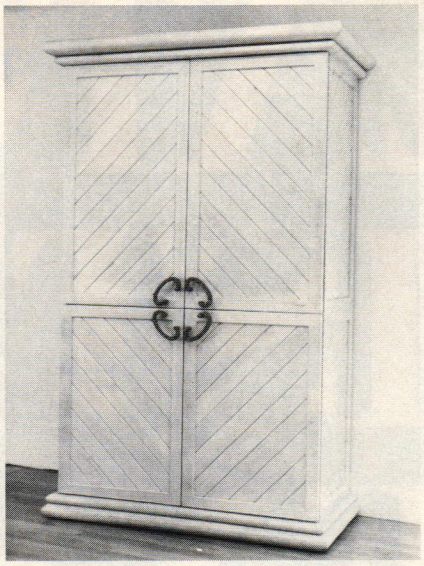
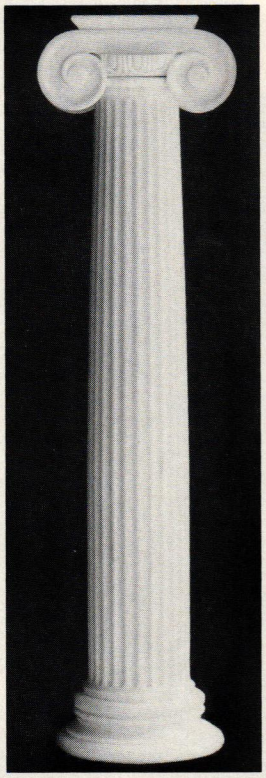


444

This vitrine from **Union National** is shown with wood finish, gold metal leaf striping and chinoiserie floral decorations, mirrored back and fluorescent lighting. From **Design Collections.** Circle Number 443.

Kento presents a multi-use armoire from California Collections, the lower half of which features five drawers. A full entertainment interior also is available as are six finishes and iron handles in five colors. Circle Number 444.

The **Ionian Collection** presents handcrafted decorator columns carved from Pentelikon marble to custom specifications. Many other handcrafted contemporary and antique decorative and architectural pieces are available. Circle Number 445.

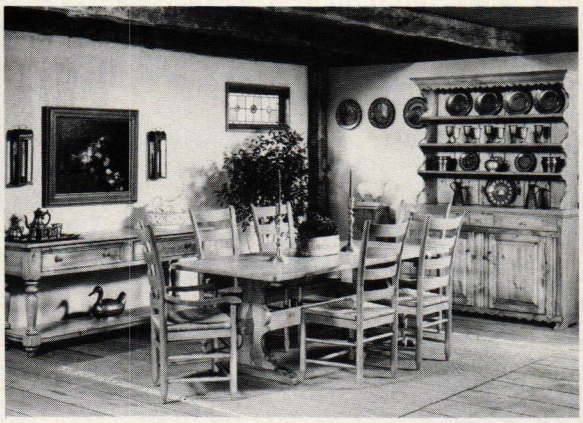


445

Sligh Desk's executive solid cherry desk with mahogany veneers sports a Centennial Brown bonded leather top with 22 karat gold tooling, presented by **Design Collections.** Circle Number 446.

446

From the America Collection by **Lane** comes these museum authenticated reproductions and adaptations of country antiques, from Shaker to Scandinavian, presented by **Haptor Barrett.** Circle Number 447.



447

448

From **Westgate** comes "Faultline" and "Earthquake" both from the Mexican Memphis Collection, featuring big vertical zig-zag stripes and small ones as companion, available in a multitude of colors on cotton canvas. Circle Number 448.

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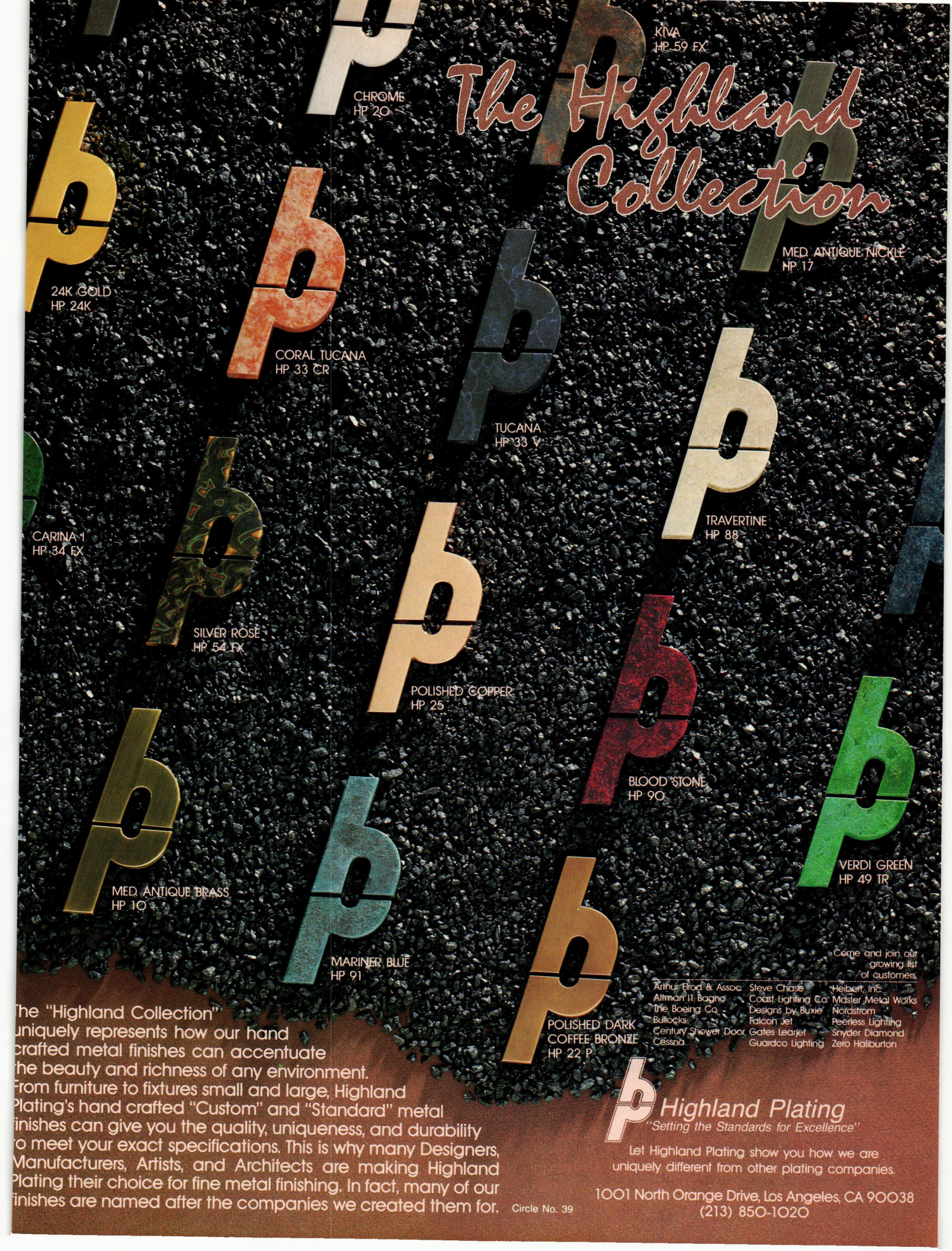

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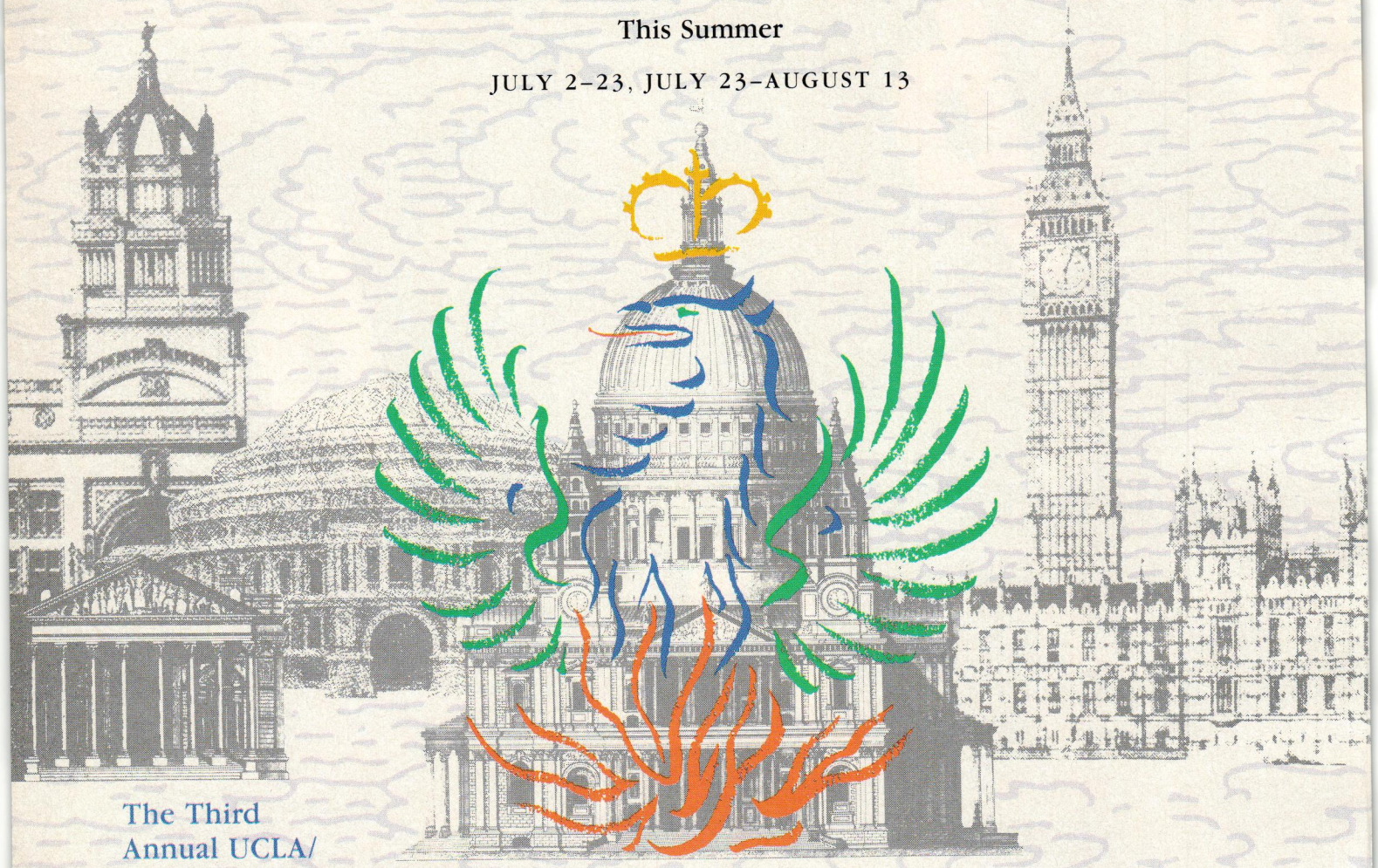

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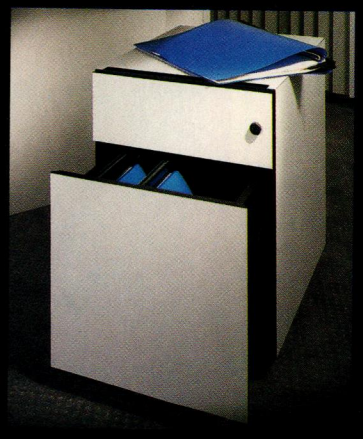

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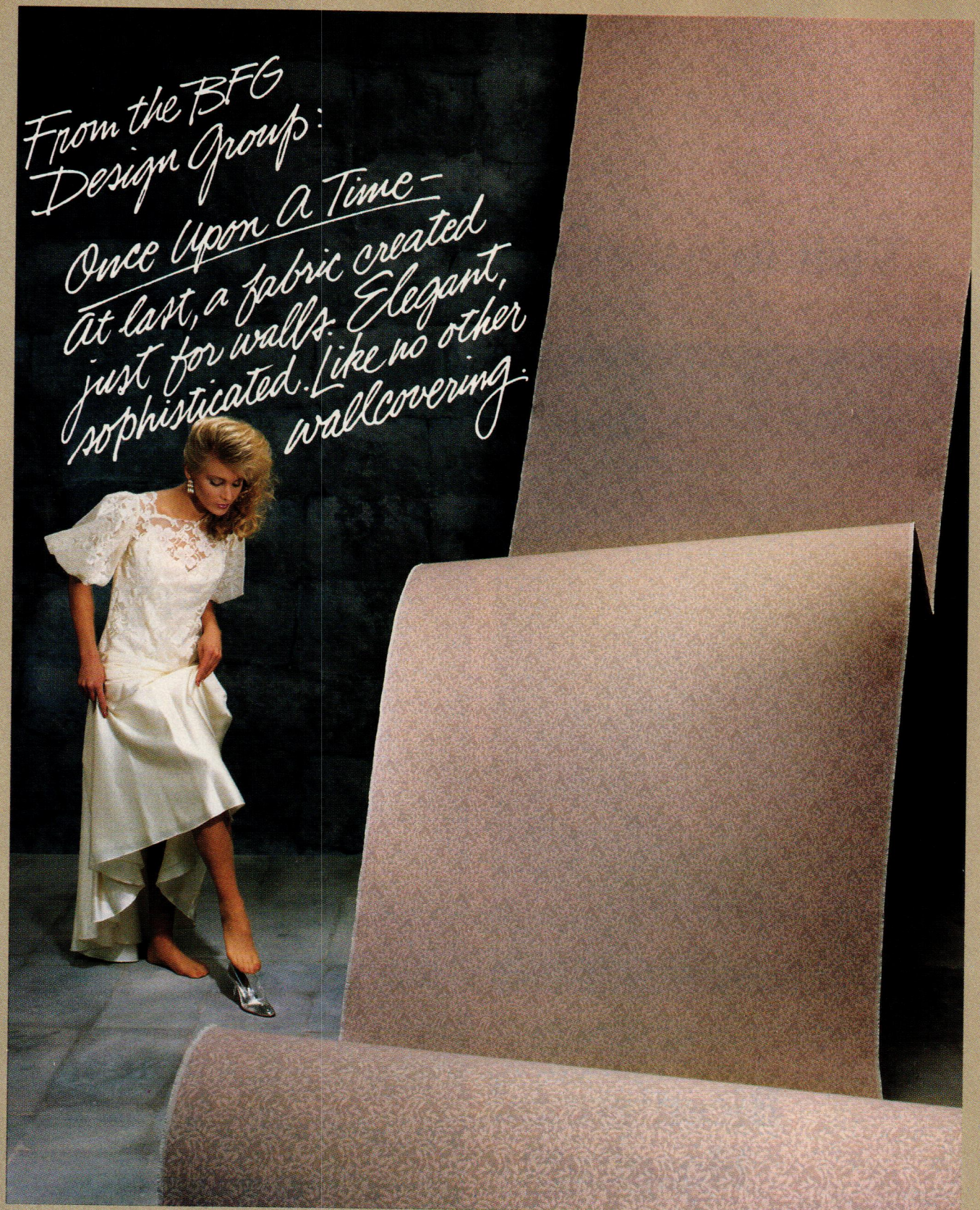

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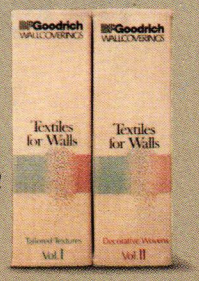

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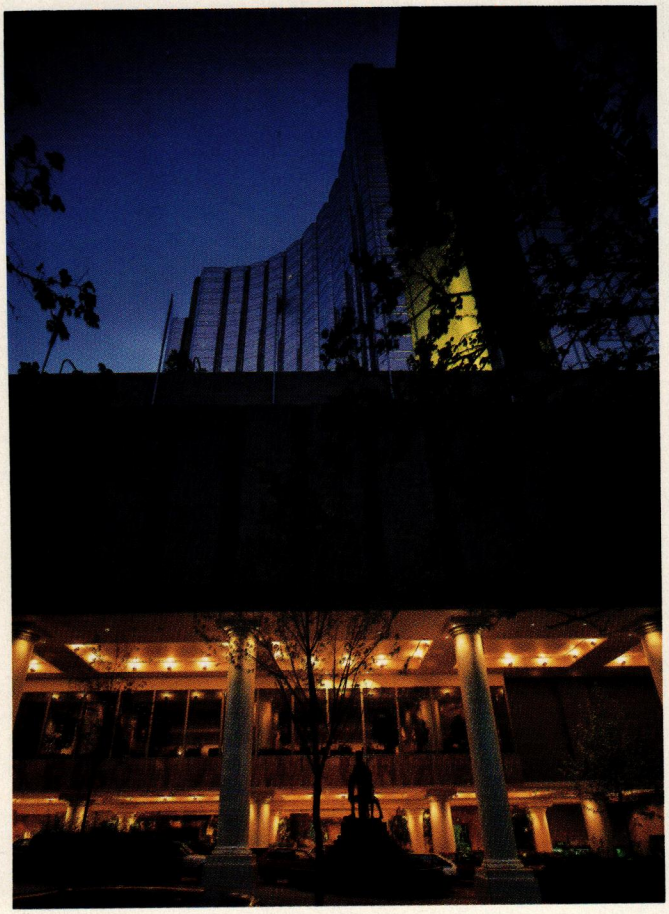
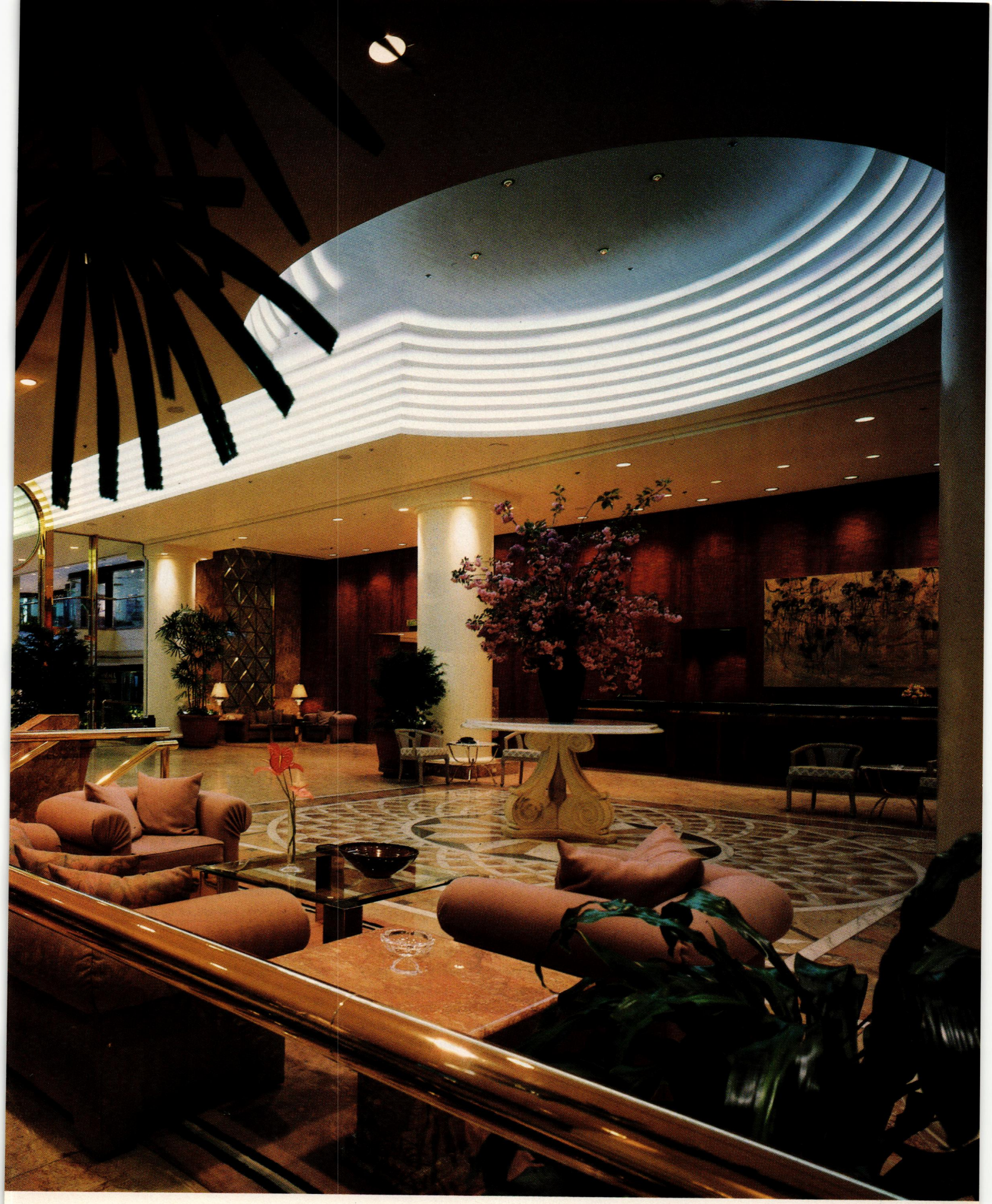


Bicentennial Hospitality

The Hyatt on Collins, Melbourne

Interior Design by Hirsch/Bedner & Associates
Architecture by Peddle, Thorp and Learmonth
Photography by Jaime Ardiles-Arce



This year, as Australia celebrates its bicentennial, the two hundredth anniversary of European settlement there, it also celebrates its unique national identity. And perhaps no site more aptly expresses those two centuries of a cultural history that has culminated in a cosmopolitan sophistication which is uniquely hospitable than in the new Hyatt on Collins in Melbourne.

That urbane spirit is gloriously reflected in this first of five new hotels to be managed Down Under by Hyatt International. Its luxurious accommodations within a multifaceted gold-glazed tower, based on a podium of massive columns and 25,000 square meters of Italian marble, refer predominantly to an international design aesthetic. Nevertheless, this aesthetic, popular worldwide in the hospitality industry, has been softened in deference to Melbourne's Victorian reserve and refined by regional sensibilities. One soon learns that even the most sleekly contemporary and fashionably Art Déco of its spaces has been infused with a feeling for the geography, natural resources and climate of Australia and the traditions and character of its people.

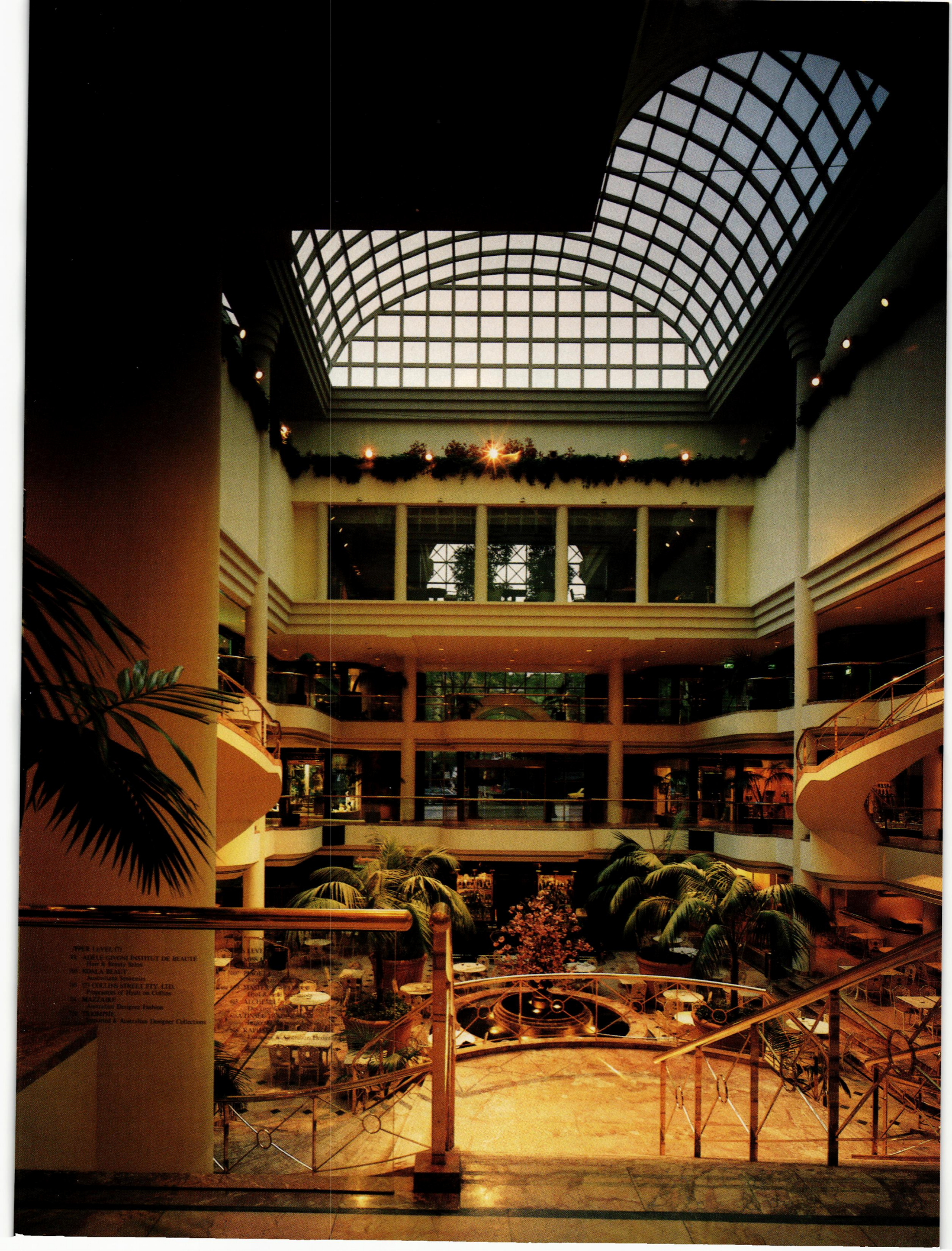
This more lasting impression is due largely to the devotion of the hotel's developers and interior designers in making the Hyatt on Collins one of the country's first extensive public showcases for its own artists. One-and-a-half million Australian dollars have been expended on commissioned and purchased art, and 75 percent of the numerous art works now installed are Australian. Other than at museums, similar situations can be found only at a number of Australian financial institutions, where public viewing is far more limited, and in the collection of the new

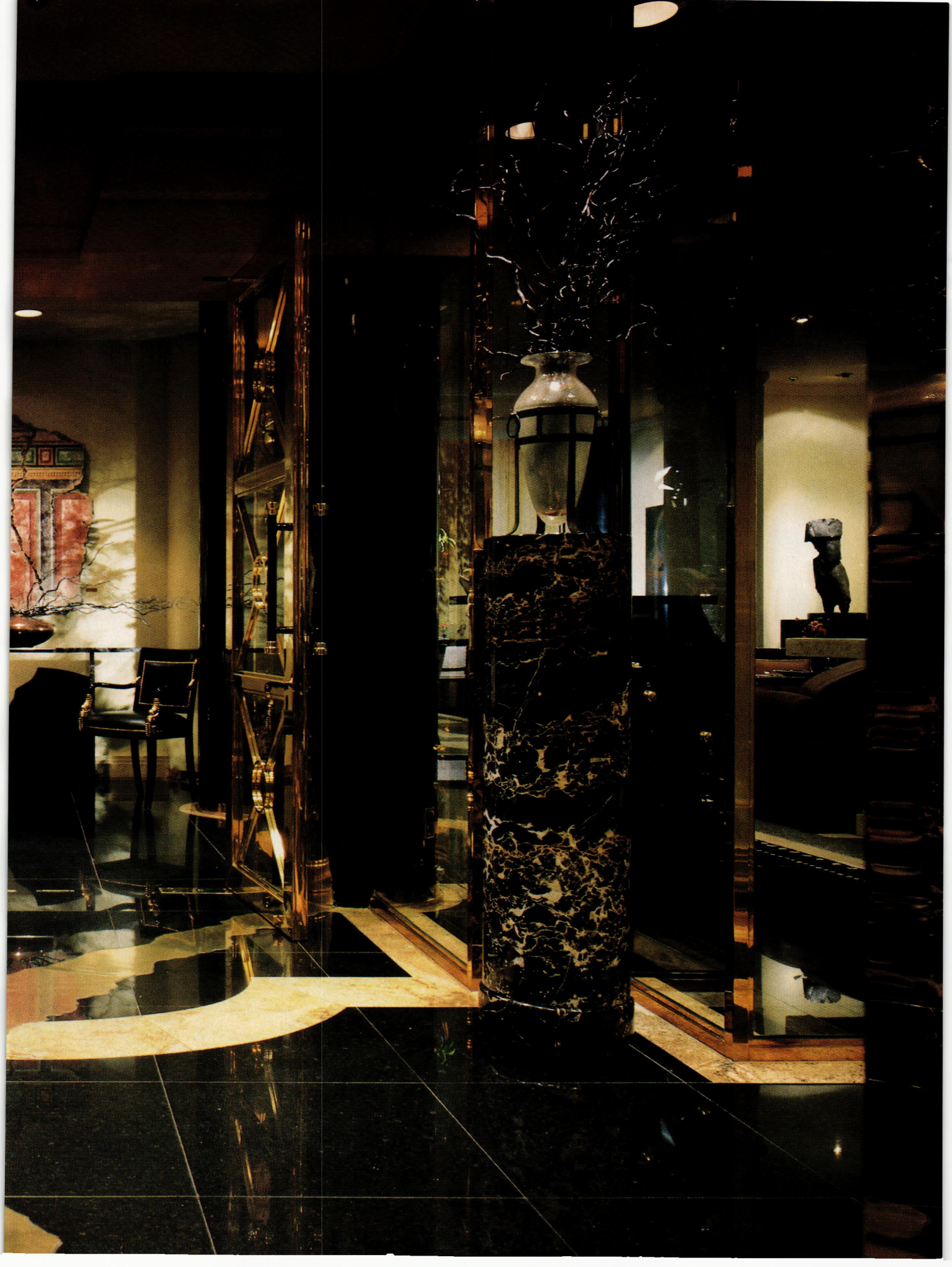
Porte Cochere, Russell Street Entrance

Marble: Marmi Formigari, Italy
Lighting: Lightsource, Seattle, Washington
Sculpture: bronze, by Mimmo Paladino, Italy

Reception (above and preceding pages)

Sofa and lounge chairs: French Furniture, Brisbane, Australia
Sofa fabric: Lee Jofa
Sofa pillow fabric: Jack Lenor Larsen
Lounge chair pillow fabric: SunarHauserman
Wood paneling: Simpson Bell, Hong Kong
Marble wall tiles, floor mosaic and center table: Marmi Formigari, Italy
Side chairs and wood chair near reception: Dyball Furniture, Melbourne
Side table lamps: Chapman Lighting
Gold ceramic bowl: Steve Freedman, Los Angeles
Lighting: Lightsource, Seattle
Console: Mastercraft
Painting above console: acrylic on canvas, by Paul Partos, Australia





Collins Chase Food Court (page 153)

Marble flooring and tables: Marmi Formigari, Italy
Chairs: Rambler, Melbourne

Max's Seafood Restaurant
(opposite and preceding pages)

Granite/brass flooring: Marmi Formigari, Italy
Chairs: Dyball Furniture, Melbourne
Chair fabric: Stroheim & Romann, Inc.
Lighting: Lightsource, Seattle
Fresco painting: Peter Saari
Painting: by Kathy Nicholson, Los Angeles
Sculpture: from "Torso" series, clay, by Maria Kuczynska, Australia
Banquette upholstery: SunarHauserman
Carpet: Tai Ping, Hong Kong

Private Dining Room

Dining chairs: Dyball Furniture, Melbourne
Leather chair upholstery and wall tiles: Elmo Leather, Australia
Dining table: Simpson Bell, Hong Kong
Lighting: Lightsource, Seattle
Painting: "Exit," oil on linen, by John Firth-Smith, Australia

Parliament House in Canberra.

When one realizes that merely six years ago the tourist market in Melbourne was non-existent, the foresight of its planners in striving for a world-class hotel including such a collection of original fine art is all the more impressive. Located in the central business district of the city's prestigious Collins Street, the $200+ million (AUS) Hyatt on Collins was developed and is owned by 123 Collins Pty. Ltd., of which major shareholders are Lustig & Moar Group. Its architecture was designed by the Sydney firm of Peddle, Thorp and Learmonth which undertook extensive consultations with the National Trust to ensure that the 34-story hotel met with the Trust's requirements for this historic site on Melbourne's golden mile. Hirsch/Bedner & Associates, based in Los Angeles, was responsible for the interior design. Personally overseeing it, in addition to the firm's founder Howard Hirsch himself, was Robert Bilkey, then managing director of the Hirsch/Bedner Hong Kong office, along with that office's former associate/manager of design, Oscar Llinas. (Both have since relocated to the firm's new London offices where they have assumed the same positions, respectively.)

According to Bilkey, the demand for quality of both art and materials on this project was remarkable. "The owner Max Moar took an approach that was difficult on one hand but very rewarding on the other," he says. "Max would say, 'I want to build the very best hotel that can be within reason,' and that is not typical of projects in Asia, particularly in Australia, a country with limited resources and with so much usually

having to be imported. But Max Moar wanted everyone to put in every possible effort, with no budgetary limitations, to design something marvelous and sophisticated. So, the only problem was that, no matter what I did or what materials I selected, he would still want it more wonderful, the absolute best.''

In addition, Moar wanted the absolute best to reflect one of the most distinctive attributes of Australia, its extraordinary quality of light. Homage is paid its brilliant, sparkling intensity through the sunny but pale hues used for opulent expanses of silks, leathers and marbles. Indeed, space after space, due to the interior furnishings as well as the architecture, seems to be described by light as well as by walls.

Moar also wanted the scale of the hotel's various areas to be appropriate to Melbourne's proud heritage of Victorian hospitality. In the nineteenth century, that tradition was translated architecturally through a tendency to emphasize the individual by avoiding awesomely spacious volumes. Even in the hotel's three-level Collins Chase boutique and food court, the ceiling soars at a much lower level than in the awesomely-high atria in many other Hyatts.

Australians are trying to let the country's bicentennial inspire them to further define the uniqueness as well as the cosmopolitanism that is theirs. To do that, Australia's environmental design, particularly in the hospitality industry, must play host to imagery that is regional as well as international, traditional as well as contemporary, human as well as monumental. The Hyatt on Collins has responded to the call.

—Carol Soucek King

Deco Bar (above)

Bar stools: Rula Furniture
Silk upholstery, bar stools: Trish O'Neil, Sydney
Lounge chairs: Dyball Furniture, Melbourne
Lounge chair upholstery: Caro and Upright
Wallcovering: Cetec Fabrics, Hong Kong
Floorcovering: Tai Ping Carpet, Hong Kong
Lighting: Lightsource, Seattle

Plane Tree Cafe (opposite)

Dining chairs: Dyball Furniture, Melbourne
Blue dining chair upholstery: SunarHauserman
Beige dining chair upholstery: Stroheim & Romann, Inc.
Marble: Marmi Formigari, Italy
Carpet: Feltex, Melbourne
Sculpture: by Herb Elsky, Los Angeles

Presidential Suite

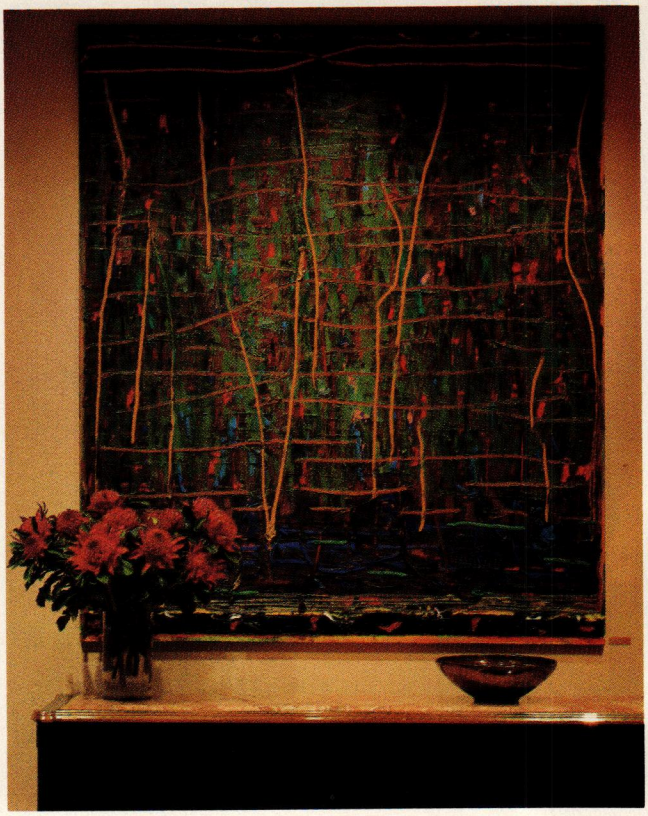
Dining and lounge chairs: Dyball Furniture
Dining chair fabric: Trish O'Neil
Lounge chair fabric: Cetec Fabrics
Sofas: French Furniture, Brisbane
Sofa upholstery: Keith McCoy
Pillow fabrics: Jack Lenor Larsen
Wallcovering: S. Harris
Marble floor and table: Marmi Formigari, Italy
Carpet: Tai Ping, Hong Kong
Table lamps: Chapman Lighting
Chandelier: Lightmakers, Sydney
Wall art: by Hrol, Australia

Presidential Suite Bath

Granite floor and countertop and marble floor inlay: Marmi Formigari
Lighting: Lightmakers, Sydney
Faucetry and basins: Sherle Wagner
Tub: Kallista

Concierge Lounge/Regency Club
(shown on cover)

Chairs: Dyball Furniture, Melbourne
Chair upholstery: Caro & Upright
Drapery fabric: Stroheim & Romann, Inc.
Floor lamp: 50 Steps, Hong Kong



Upscale Art Down Under at the Hyatt on Collins, Melbourne

By Susan Kay, Art Group International

There was so much of Australia to know. My first impression was its large sense of space—much like the feeling I have living in California. The intensity of color and the strong light also reminded me of Los Angeles. And then as we started to assemble a collection of contemporary art for the Hyatt on Collins, I knew that I would have a close affinity to Australia's young emerging artists. What is happening in Australia today reflects much of what happened in Los Angeles a decade ago and that has since startled the art community all over the world.

Melbourne, where the Hyatt on Collins is located, is one of the most beautiful cities in Australia and also reflects much of its Victorian ancestry, as well as its status as a burgeoning business center. Fortunately for us, the hotel was luxurious by any standards and its owner Max Moar was ready to reach to the stars to make it Hyatt's world-class flagship.

Max is an Israeli by birth, but his pride is Australian and that pride dictated much of our initial effort in searching out the best in local contemporary art. We agreed that the collection should be adventurous and also support living artists who were defining the direction of Australian art today.

The first step in assembling any collection is to meet with the designers; in this case, Robert Bilkey and Oscar Llinas from Hirsch/Bedner's Hong Kong office. Together, we studied blueprints, the architecture and interior design concepts as well

Mimmo Paladino's bronze (above) brings a touch of Italy's contemporary best to the Hyatt on Collins' Russell Street entry, while inside Australian art predominates. Shown here, at top from left, are: a cement freize by Richard Goodwin; a painting by Michael Johnson; a Papunya Tula painting/Warlpri, acryilic on canvas, by Don Tjungurrayi; and a plexiglass-encassed wooden sculpture by Purantatameri.

as the lighting to determine what art was needed and where it could best be displayed.

Assembling art for a hotel space is quite different from a private collection. Private collectors have the advantage of purchasing whatever pleases their eye or purse. Hotel collections have budget requirements and oftentimes grand scale public areas requiring specially commissioned pieces.

Whenever we commission art, we always invite the artist to review the space and supply blueprints and construction information. Although we don't "match" colors, at the Hyatt on Collins, for example, there were large expanses of bold terra cotta marble to take into consideration.

The next step is what I enjoy the most: visiting museums, private collections and art galleries. This is a joy in any city, but was especially rewarding in Australia. With the friendliness and professional attitude of the art community, it did not take long to focus on a group of local artists whom I felt had enough strength and maturity to sustain and further develop already strong artistic roots.

Once the possibilities were narrowed down, Max, Bob and Oscar accompanied me to the galleries and artists' studios to finalize the selections.

Although much of the collection reflects young artists, we selected a sculpture by Robert Klippel, considered one of Australia's master sculptors. Klippel, who is in his 60s and still actively working, seemed a perfect bridge between where Australian art had come from and where it is going. In contrast to Klippel, we also created some interesting wall texture with the bas-relief work of a young Sydney sculptor, Richard Goodwin.

A foyer adjacent to the lobby is devoted to two wonderful Aboriginal art works: a Papunya Tula painting by Don Tjungurrayi and a wooden sculpture by Purantatameri. The pointillist style painting reflects an ancient method of story telling kept alive by contemporary Aboriginal artists.

A major commission outside of Australia is the work of Mimmo Paladino, an Italian sculptor. His work, which is the focal point of the hotel's entrance, is the artist's concept of Australia as envisioned by a man sitting amidst animals typical of Australian outback country.

Especially noteworthy among the Australian artists were works by: Michael Johnson whose sensuous painting transforms the pre-function space into a grand area; Paul Partos whose commissioned canvas is the focal point of the lobby; ceramist Steve Freedman whose pieces are found throughout the hotel; and Melbourne resident John Walker whose work welcomes guests at the Russell Street entrance. (Walker has been exhibited at the Tate in London and most recently at sold-out one-man shows in Los Angeles and New York.)

We were pleased to learn that, because so many visitors were interested in the art, the hotel prepared a book of reference on the artists and areas where more of their work could be viewed.

It is an exciting collection that reflects an investment of over one million U.S. dollars and is a tribute to Australia's emerging importance in the international art community.

Art Group International, headed by Susan Kay, is a Santa Monica based art consultancy service specializing in art collections for hotels worldwide. It is the firm responsible for the outstanding collection of fine art displayed at the Hyatt on Collins, Melbourne.

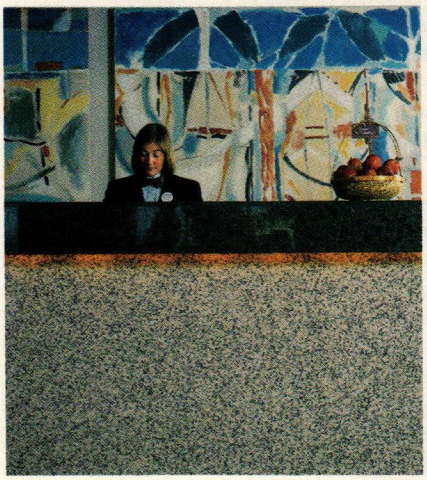
Ms. Kay, a California native, holds an arts administration degree from the University of California at Berkeley. She recently has acquired art for the Chicago Hilton & Towers in Chicago, the Grand Hyatt in Washington, D.C. and currently for Spanish Bay in Monterey, all Hirsch/Bedner projects.

Touring Tasmania

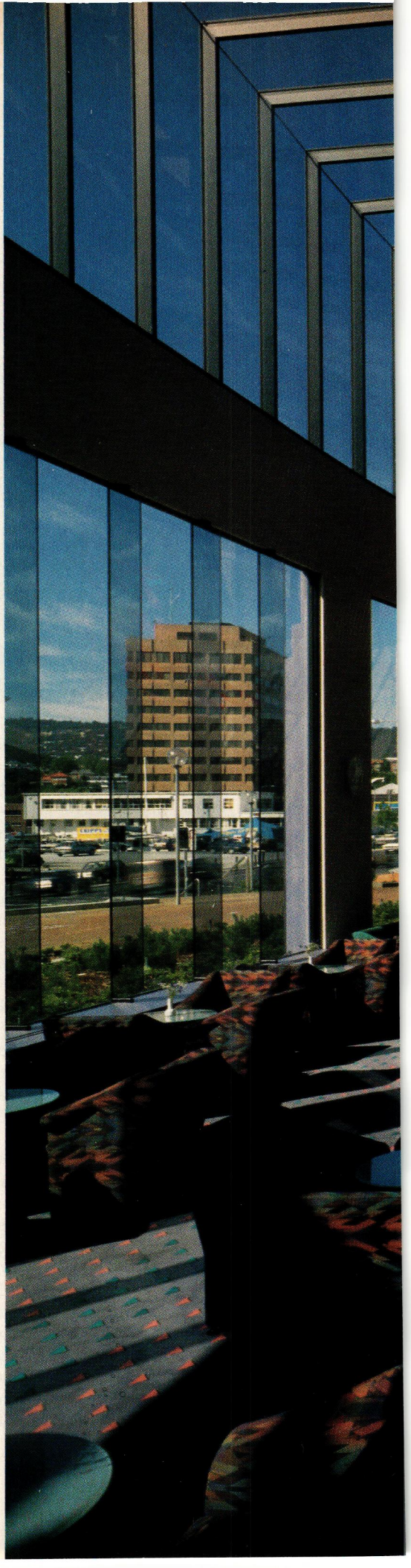
Sheraton Hobart Hotel

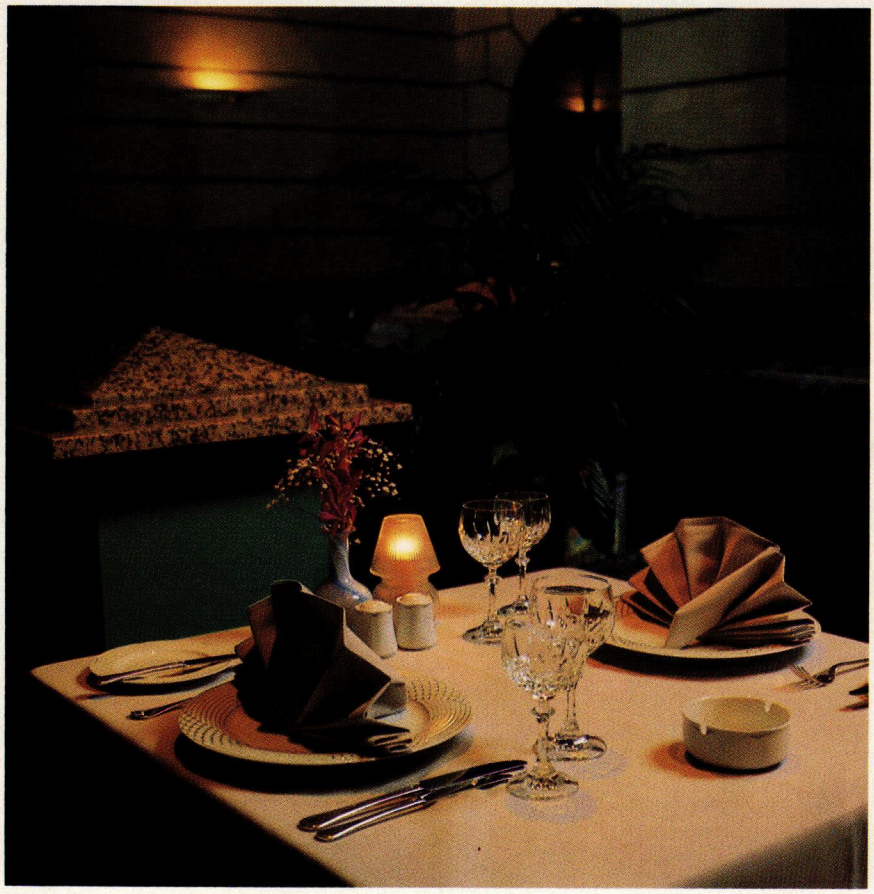
Architecture by Devine Erby Mazlin Australia Pty Ltd
Graham Murray, Principal in Charge
Richard Turner, Design Architect
Interior Design by Inscan Design Pty Ltd. Interior Architects
Architectural Design Consultant,
Wimberly Whisenand Allison Tong & Goo Architects, Ltd.
Gregory M.B. Tong, Chairman, Principal in Charge
George S. Berean, Vice President, Design Principal
Landscape Architecture by Landscan Pty Ltd

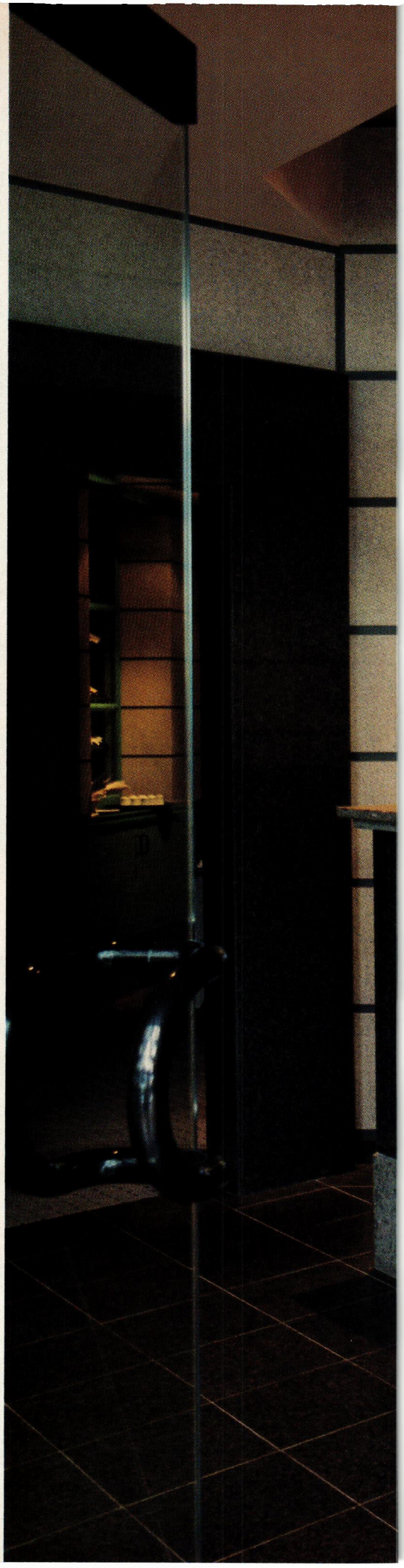
Photography by Andrew Payne



Above: The Sheraton Hobart Hotel, Hobart, Tasmania, is situated in an historic district connecting the town's central business district and the waterfront. Extensive use of brick, curved arches, corbelled brick and subtle changes of brick color reflect the historic detailing of surrounding buildings. Right: Black satin paint-finished countertop at registration contrasts with the bold strokes of Ultramarine, *a painting by noted Hobart artist David Nash. Opposite: The atrium lounge focuses on* Sails, *a kite sculpture by artist Peter Travis of Sydney. Seating fabric is "Mozart," supplied by I. Redelman & Sons Pty Ltd, Sydney. Tables are custom by Inscan Pty Ltd, manufactured, as are barstools, by Tiffany Nu-Street Furniture Pty Ltd, Tasmania. Carpet is from Feltex, custom by Inscan.*

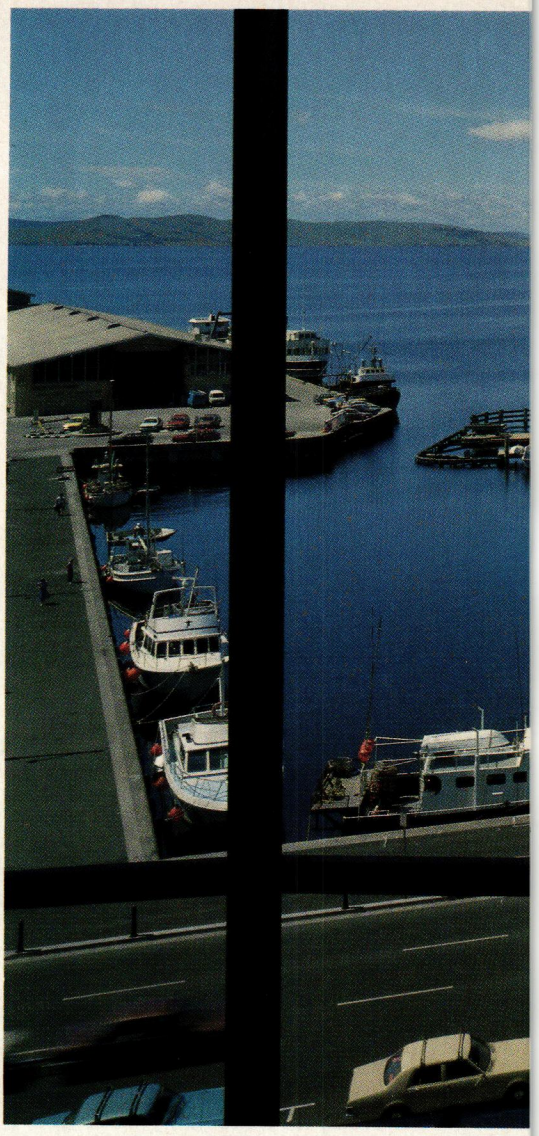






Top: The Gazebo coffee shop reinforces the historic theme with fanlights and stained glass treatments. Dining in Sullivans (bottom and opposite) is given, through design, a more contemporary, formal approach. Flooring is Rosa Porino Italian granite, supplied by Montes Marble, Sydney.

Sullivans



Above: The enclosed pool area lends the classic aura of the Crystal Palace with its barrel vault ceiling of Luxalon Linea 84B, manufactured by Hunter Douglas. Floor tiles, 6 X 6 inches each, are manufactured by Florgres Boston. Right: The Sheraton Hobart's popular waterfront was the site of a Tall Ships' festival this year.

This year a Tall Ships' visit was greeted by a festival of activity on the historic Constitution and Victoria Docks on the waterfront of Hobart. A town in Tasmania, Australia's southerly island, Hobart has become a popular tourist destination and convention site.

Focal to the revelry was the new Sheraton Hobart Hotel, a $50 million waterfront project designed to complement its surroundings of historic harbor structures and fishing and sailing boats. The hotel was designed in a joint venture between Devine Erby Mazlin Australia Pty Ltd of Sydney and Wimberly Whisenand Allison Tong & Goo Architects Ltd. (WWAT&G) of Honolulu and Newport Beach, California. Interiors were designed by the Sydney firm's interior architecture division, Inscan Design Pty Ltd.

With its 234 guest rooms, including 12 suites, a ballroom for a 500-person banquet or 825 theater-style seating and two restaurants, the hotel is geared for the conference market, primarily from Australia and Japan. The accommodation is an important addition to Hobart, Australia's second oldest state capital city, founded in 1842, 16 years after the founding of Sydney. From its hinterland location, Hobart has remained a conservative center, with an economic base of agriculture, sheep, fishing and tourism. So when the two architectural firms were first awarded the project in a government-sponsored competition, it was a surprise to many that their winning submission was of a contemporary nature. "Our submission was highly controversial because the people of Hobart are very proud of their government, their heritage and the waterfront," explains George S. Berean, vice president, design principal, WWAT&G. "The government had wanted something very modern with strong marketing appeal but the public wasn't quite in step with that. The final result was radically different, but we ended up with a building that is more sensitive to the historic nature of the site."

The result is suitable, too, for the area's growing tourist trade, which is attracted to Tasmania for its natural sights—the Cataract Gorge, the Gordon and Tamar Rivers, the unexplored South West Wilderness—and its history—from stately homes to old inns. "As tourism continues to increase in Tasmania, the hotel will fit the profile of the visitor," Berean states.

Says Gregory M.B. Tong, chairman, principal in charge, WWAT&G: "The hotel's patrons will be traveling businesspersons mostly—Sheraton has been the forerunner in

providing excellent accommodations for that market. The number of rooms is probably large for Tasmania, but for Australia it is just about right. So the hotel is probably five years ahead for the area.''

To accomplish the hotel's design, the two firms did much of their work in Sydney, in Devine's offices, with principal architect Graham Murray and Richard Turner, design architect.

''At the conceptual stage we were very flexible and open minded,'' says Berean. ''We welcomed all sorts of input. In fact, the best kind of brainstorming is to have the client present also.'' His associate Tong agrees enthusiastically, saying: ''We must not have our minds set—inspiration can flow from extremely strange places.''

In conceptualizing, there was as strong a concern for the extreme environment as there was for its conservative attitude. Solar tinted, non-reflective glass was used for the public area, in consideration of a climate that parallels that of Maine in the U.S. In addition, the Tasmanian government was understandably interested in the architects specifying as much domestic product as possible, including brick, granite, textiles and furnishings. ''In projects like this, when the government is involved, the project is given the additional goal of improving the employment situation,'' says Tong. ''This is not only for the workers building the structure, but for the hotel staff hired from local people. This becomes a part of the design process in that the selection of materials has great bearing not only on aesthetics but also on maintenance.'' A color scheme of violets and grays is more somber and tempered than is popular in more northerly—and warmer—areas of Australia.

To counter-balance these sedate aspects of the hotel's interior, several vivid art pieces were selected. A kite sculpture of brilliant tones was designed and built by Sydney artist Peter Travis, for the atrium bar space, overlooking the harbor. ''We felt it would provide interest, introduce color and reflect the sailing vessels as a design element,'' says Murray. In the guest rooms, a subdued, slightly Art Déco interiors approach highlights the striking waterfront views.

''There was a tendency to the traditional in the interiors,'' Murrary continues, ''consistent with the whole approach of the building to contexturally fit into the historic area, to be elegant, to be conventional.''

Murray says further: ''What the public wanted was a Hobart building.''

—Dana Collins

Today many Americans and Europeans still think of Australia as the continent "down under," the land where you expect kangaroos and sheep to roam the main streets; the land of Crocodile Dundee; the koala; Foster's Lager Beer; the Sydney Opera House; the Melbourne Cup and, briefly, the America's Cup; and the great Aussie expression "G'day."

But, as Melbourne interior designer Tibor Hubay points out, more and more visitors are realizing that Australia is a very comfortable place to live, with free open space and a clarity of light like nowhere else on earth. The rigid parochialism of the chauvinistic Dinkum Aussie is now submerged in a wider appreciation of other values.

Australia is a land of extremes and contrasts. To pass across its land mass is to feel oneself overwhelmed by a sense of the vastness and age of the place.

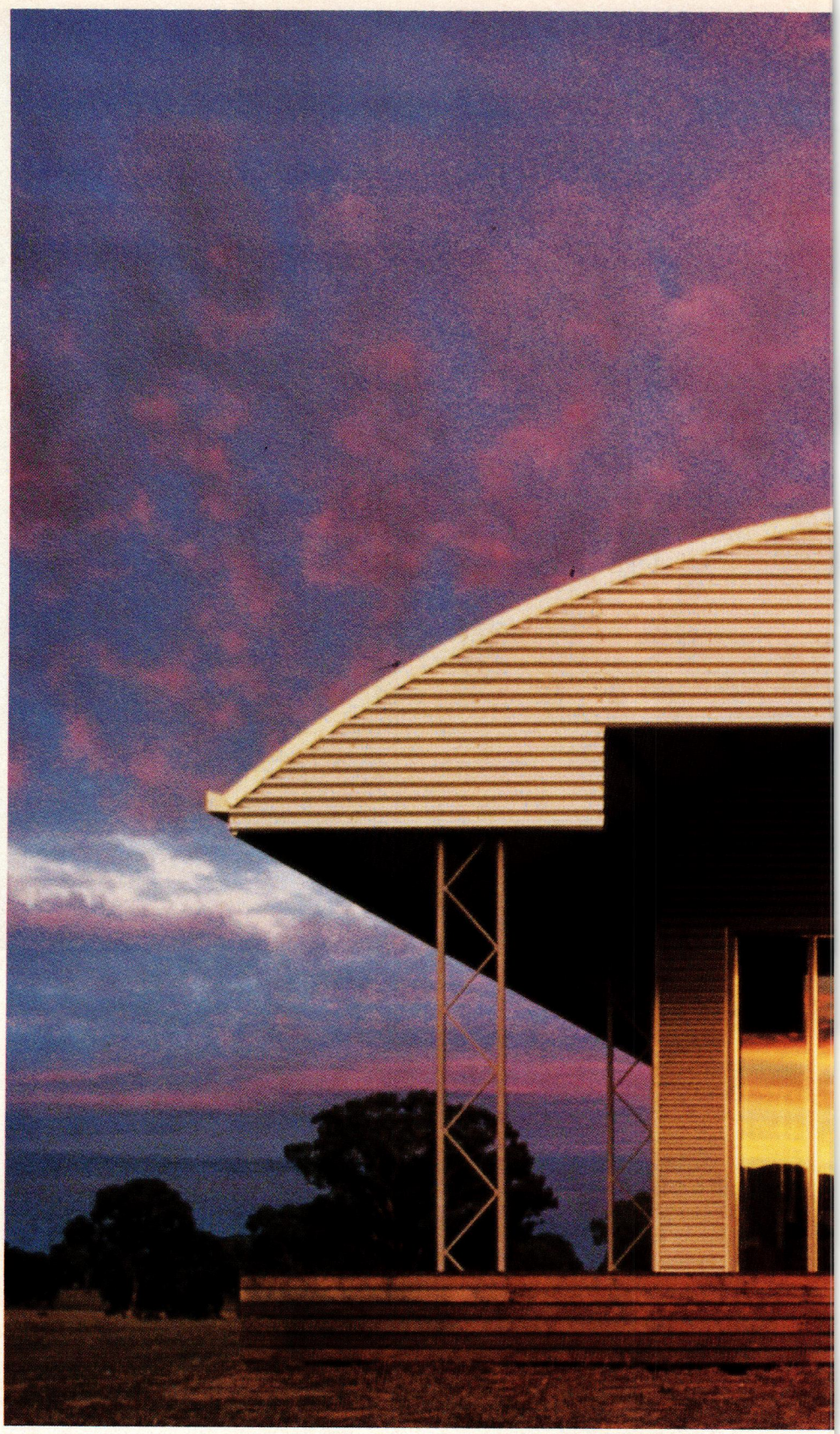
It is a land of huge empty spaces, with a harsh clear sunlight that imparts an intensity of color. It is one of the most isolated land masses surrounded on three sides by thousands of miles of sea.

It is an ancient, timeless place whose earliest custodians, the Aboriginal people, had a special relationship with the earth. According to legend, Aboriginal "Dreaming" created the land and Dreaming spirits formed the rocks and mountains, laid out the lakes and rivers, brought forth the trees and other plants and made the animals. Through tens of thousands of years the Aboriginal people learned to "touch the land lightly," to belong to it rather than to possess it.

In the 200 years since the first Europeans settled here, non-Aboriginal Australians have established a rather uneasy and ambiguous relationship with the land. According to architect and historian Philip Cox: "From the earliest times there have been two reactions: one of complete hostility towards the landscape and the other an affection unparalleled in other cultures."

Once predominantly Anglo-Celtic, the Australian population is now ethnically very diverse, due mainly to very large scale immigration since the Second World War, first from Western and Eastern Europe, later from Southern Europe and the Middle East, and later still from Asia and the Pacific. That most post-war immigrants have settled in the major industrial cities of the coastal fringe, along with the decline in the rural population, has tended to weaken the links with the old way of life and myths associated with it, and accentuated the differences between urban and rural Australians.

Australia's status as an immigrant country and its geographical isolation from Europe have made it a nation of travelers. Most Australians will have traveled abroad and many do so regularly. Travel and



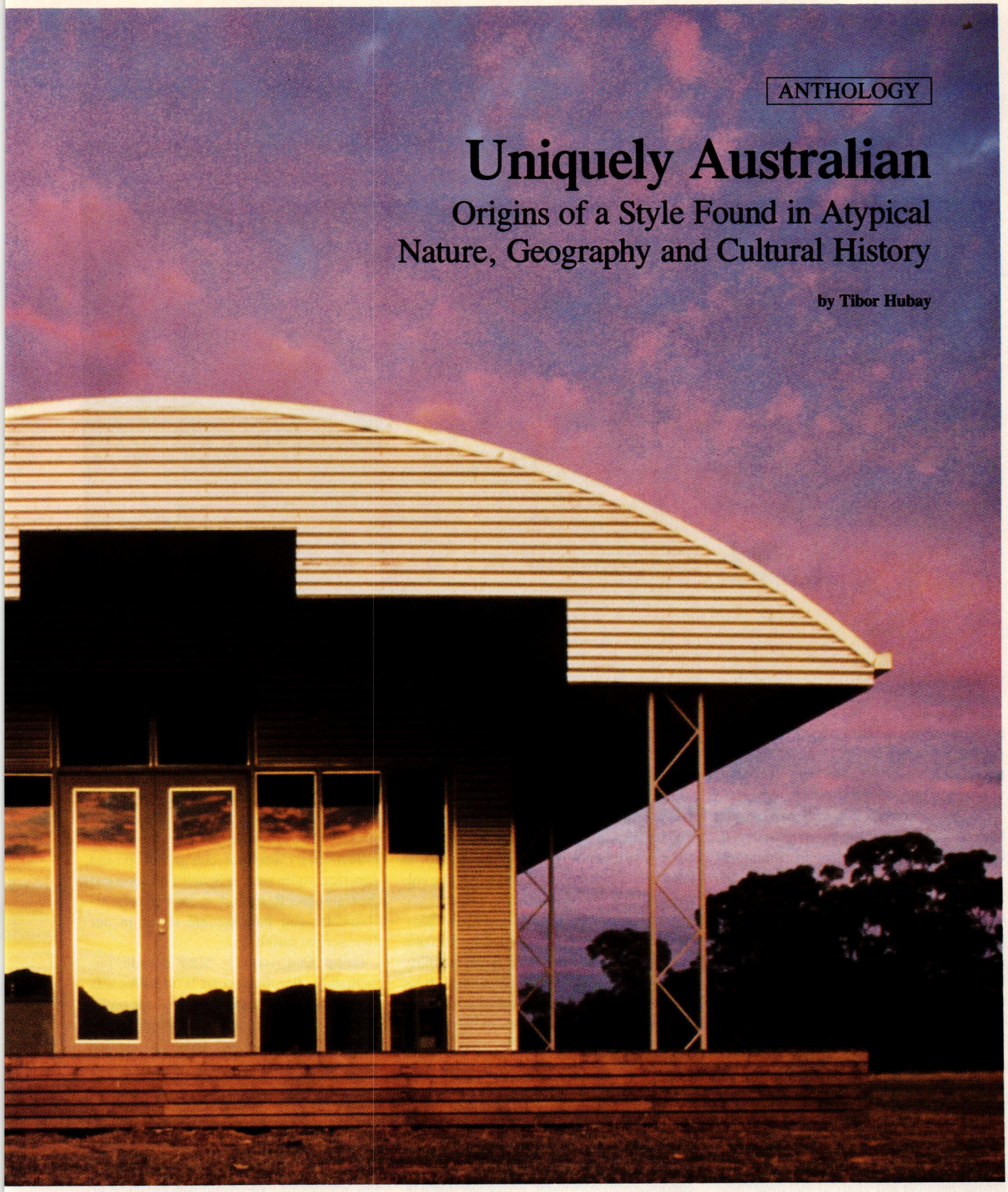
Using a commonplace farm shed construction system, Melbourne architect Peter Elliott has reworked the light-weight farm house of rural Australia into this country home. A linear collection of rooms gathered under a broad, shady roof of corrugated iron, the house is taut, economical and transportable—evoking much of rural Australia.

ANTHOLOGY

Uniquely Australian

Origins of a Style Found in Atypical Nature, Geography and Cultural History

by Tibor Hubay



Courtesy of *The Australian Interior Design Manual*

John Bollings

and modern communications allow Australians to stay in touch with international trends, and most Australians see themselves very much part of the Western World.

Yet the emotional ties to Australia—the land and its cities and towns—remain strong. Pinpointing exactly what is "uniquely Australian," what it is that draws us, is difficult. Perhaps it is the landscape—the colors, the vast spaces and clear open skies, the light, the vegetation, the beaches—or the physical isolation. Perhaps it is the way of life—relaxed and comfortable, egalitarian, with plenty of freedom and opportunity for the talented and energetic.

Or perhaps it is that, as the memories of Australia's colonial status recede and Australians make their mark in the world in many different fields of endeavor, our traditional sense of cultural inferiority is giving way to a new sense of separate identity.

This year's Bicentenary has stimulated greater national self-analysis and awareness and a reappraisal of the relationship between Aboriginal and other Australians. It has also brought a burgeoning of national pride and focused attention on the surge of creativity that has occurred in the past 10 years—in the arts, crafts, architecture and design.

Aboriginal art expresses the relationship between the people and the land, its myths and legends. Some of the earliest known artistic expressions of man are found in Aboriginal cave and rock paintings, the colors and designs of which are unique.

White settlers introduced essentially European building styles, modified by climatic and economic necessity and the availability of materials. Distinctive architectural styles reflected geographic differences throughout the country and the lifestyles of the people.

The heat and damp of the tropical north produced an architecture built on poles, with awnings, blinds and lattice screens for shade from the fierce sun. The dry inland plains produced weatherboard bungalows with hipped roofs and wide surrounding verandas, open for ventilation. This style of house epitomizes an Australian vernacular form of architecture. In the temperate climates of the south, houses were of brick, sandstone and bluestone, their verandas often trimmed with iron lacework reminiscent of New Orleans. In the famous opal mining regions of Coober Pedy, houses went underground—also primarily for climatic reasons.

Yet, for all that, a varied vernacular Australian style developed. We were heavily influenced by developments in Europe and America, styles such as Spanish Mission and the California Bungalow in our domestic architecture and international styles in our commercial buildings.

Philip Cox writes: "The decade immediately after the Second World War was one of austerity generated by post-war society and a leveling of social conditions. The years of shortages had their toll on the building industry at large and this was reflected generally in a minimal attitude towards design. The suburban house of this period is one of the ugliest yet to be created and represents the paring and the compression that took place in the name of economy and practicality. The result was the triple or double-fronted bungalow, stripped of any vestige of veranda or pergola. Tiny windows and mean porches prevailed and the whole

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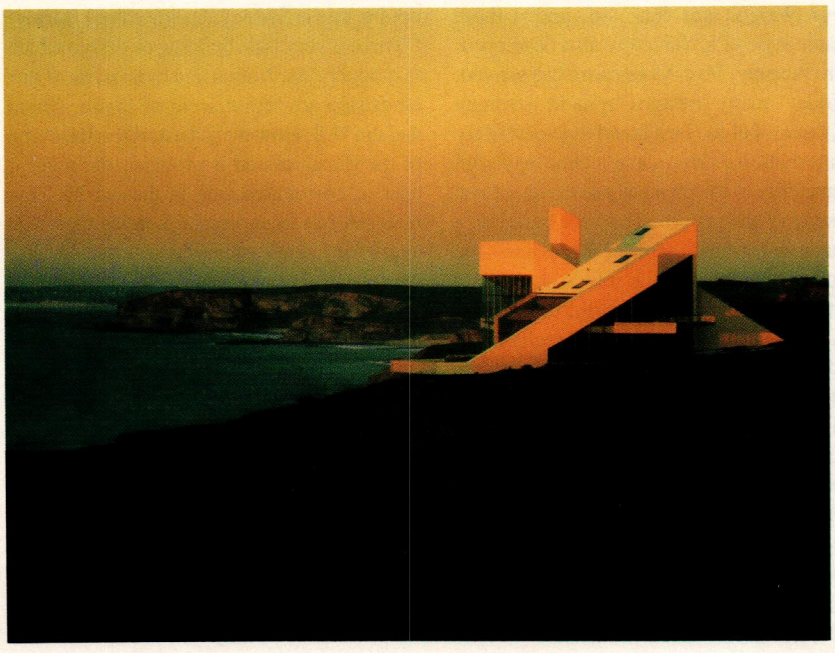
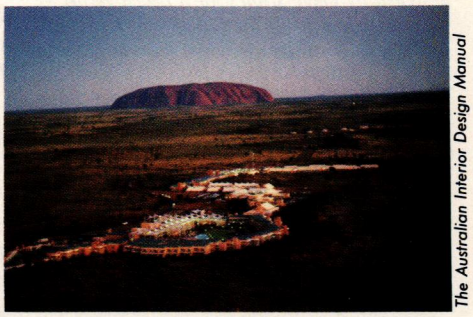
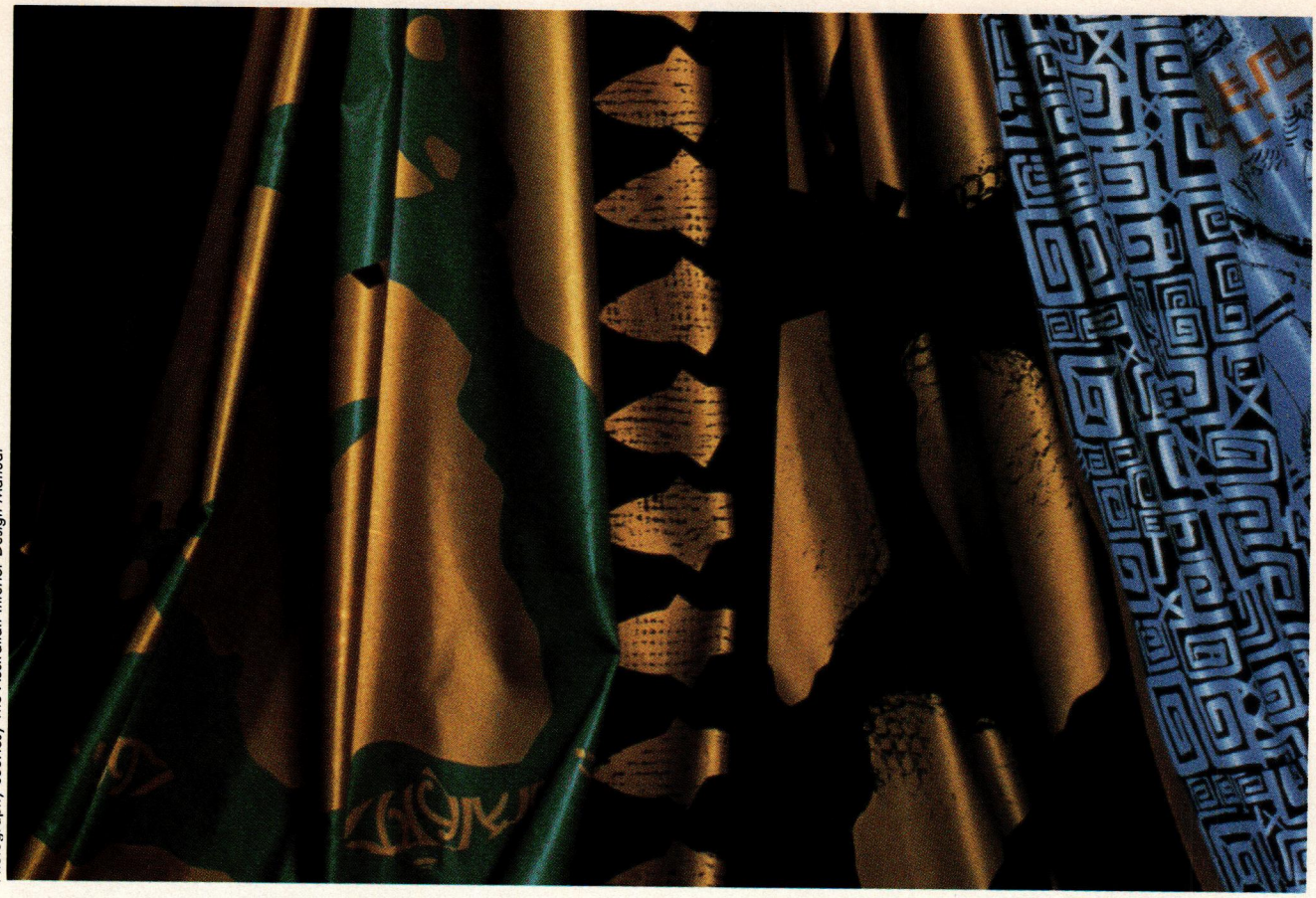


Earl Carter



The Australian Interior Design Manual

Opposite: Rear of a contemporary Melbourne "infill" house set among factories. The use of corrugated iron for walls is characteristic of early Australian homes. Top: Jeffrey Doring's mural in main dining area of the Yulara Tourist Resort near Uluru or Ayers Rock. Aboriginal themes are used throughout. Above: Nexus Designs of Melbourne worked with Sydney architect Philip Cox on the Yulara resort. Left: In a home on the southern coast, Melbourne architect Ermin Smrekar created a profile responsive to the shape of the hills and the prevailing southwesterly winds.



Photography courtesy The Australian Interior Design Manual

Above: Textile designer Alexandra Vintila's studio produces limited edition fabrics for interiors. Shown is her Sea Foam collection on cotton chintz. Opposite top: Jumbana Designs blends art by Aboriginal designer John Moriarty with contemporary graphics and colorations by Ros Moriarty. Opposite left: Bed linen using Aboriginal motifs was specially designed by Peter Stripes for a beach resort by architects Taylor Ratcliffe in Far North Queensland. Opposite right: Glenda Morgan of Reptilia draws inspiration from the vastness, bright colors and shapes of the Australian landscape.

was built of unsympathetic materials of red brick and red tile roofs.''

But, as Cox points out, just as the American architecture scene was rejuvenated by European emigres, so was Australia's with the principles of the Bauhaus taking root. The influence of Frank Lloyd Wright was felt, too, and a more organic style of architecture also developed. More recently, Post-Modernism has arrived.

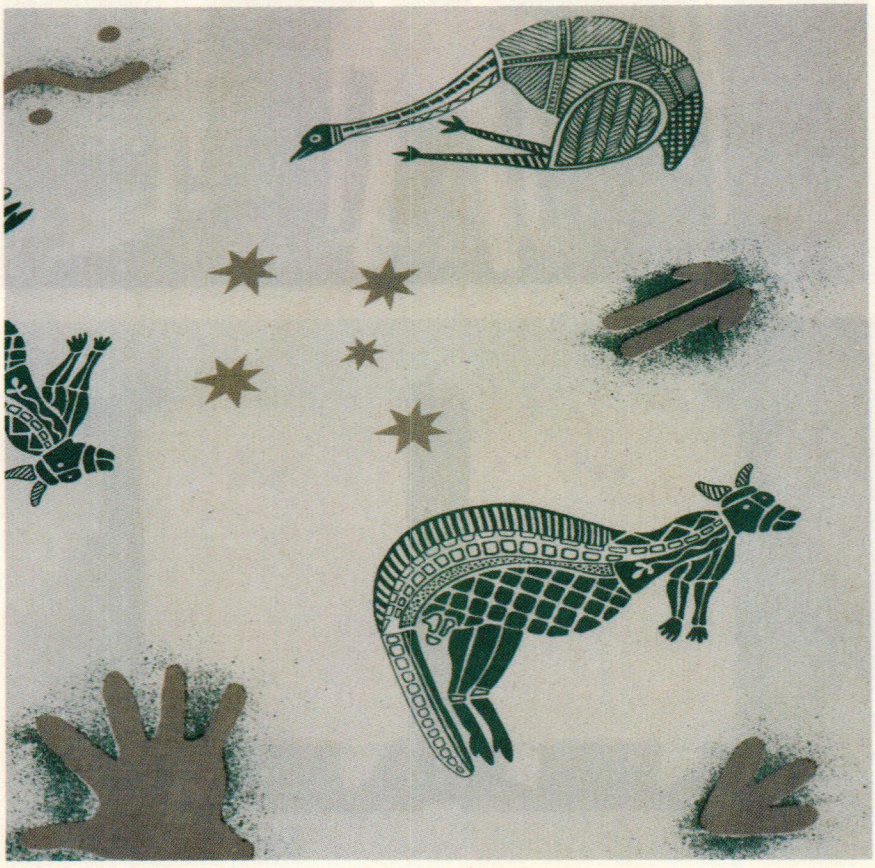
Today many designs remain strongly derivative, but the best blend the vocabulary of international design and technology with a sensitivity to the physical environment and lifestyle of the people. They are based on a greater understanding of the landscape—the dominance of the sun, the colors, shapes and textures of the rocks and earth, the vegetation, the sea and the sky; an appreciation of much of our built heritage and a rediscovery of the environmental honesty of much early design; an enhanced awareness and acceptance of Aboriginal art and culture; and a growing mastery of design techniques.

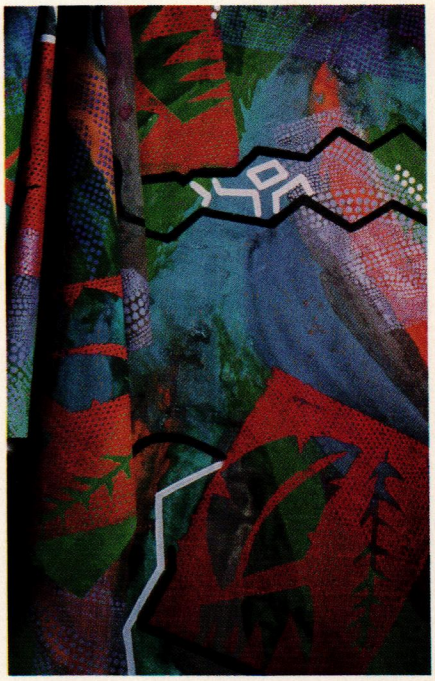
Modern architectural style is simple and direct, often using materials such as corrugated iron and natural timbers, with generous use of glass to allow the occupants to enjoy rather than withdraw from the natural environment. Many Australian houses have a strong indoor/outdoor feeling, reflecting the Australian climate, our emphasis on relaxed outdoor living and the importance of the house as a social center.

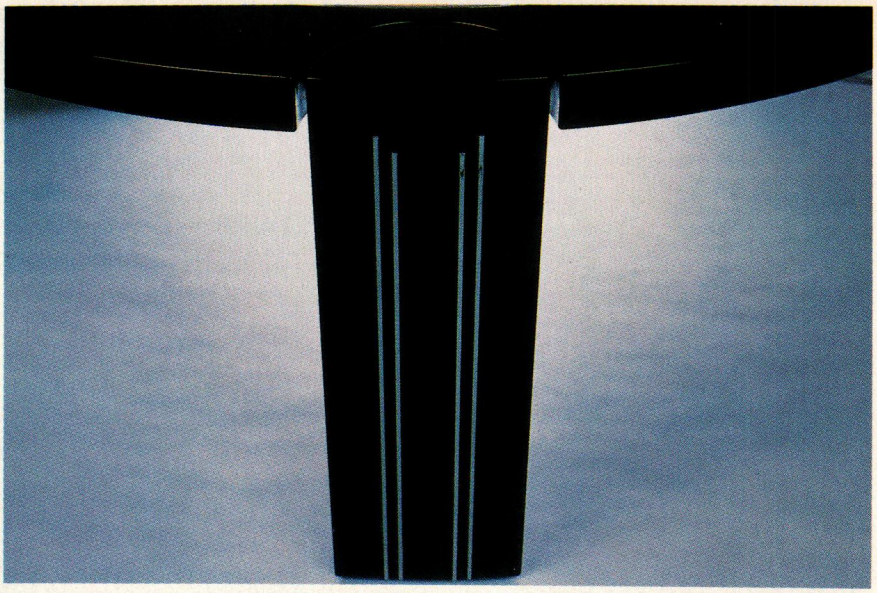
There is some debate as to whether there is a uniquely Australian style. One who doubts this is Sydney designer Neil Burley: ''There is very little building or design which is uniquely Australian and even parts of our landscape are reminiscent of Spain, China and the U.S. However, Australia is the home of the Eucalypt and is probably the biggest user of corrugated iron in the world. This material has been used for more than 100 years for just about anything: roofs, walls, permanent concrete formwork, ceilings and even aircraft cladding. Its light weight, durability and huge sheet lengths should ensure its use for a long time to come.

''The Australian architect Glen Murcutt has worked lovingly with this material for the past 15 years, gradually refining his detail, always maintaining his simplicity of planning and construction. To me, he is this century's most important Australian architect; certainly no one else comes to mind as 'uniquely Australian.'''

Few would disagree with Murcutt's







Photography courtesy *The Australian Interior Design Manual*

Clockwise from above: Teraph Dressing Table in mahogany, jellutong, crafted and catalyzed enamels, and Teraph Stool in mahogany and jellutong. Helmut Lueckenhausen, designer. Detail of occasional table in bird's-eye maple, lacquered medium density fiberboard and chrome by David Emery of Contemporary Furniture. Limited edition Huon pine desk and chair by John Kunert of The Woodwrights. Sphinx Cabinets in ebonized mahogany and silver ash. Helmut Lueckenhausen, designer. Opposite: Shoreline Deck Chairs in laminated blonde Tasmanian Huon pine with brass and copper fittings. Designed by Leslie John Wright for James Bradleys Pty Ltd. of Launceston, Tasmania.

Some of these products will be available through the Uniquely Australian Showroom, opening June 1988 in the Pacific Design Center, Los Angeles. For advance information contact Uniquely Australian Corporation, Level 1, Neutral Bay Plaza, 199-207 Military Road, New South Wales 2089. (Phone 61-2-9084600)

unique place in Australian architecture.

The work of Burley's own practice is very modern in style, with few references to the Australian idiom.

Others, like Peter Corrigan, draw inspiration from Australia's urban and suburban environment while others still refer back to the vernacular style of the nineteenth century—whether a country homestead or city terrace or row house.

If there is a distinctively Australian architecture it is one that is horizontal and democratic, rather than monumental, reflecting the nature of the country and its people. Even the greatest national monument to date, Canberra's new Federal Parliament House, is set into, not on top of, Capital Hill.

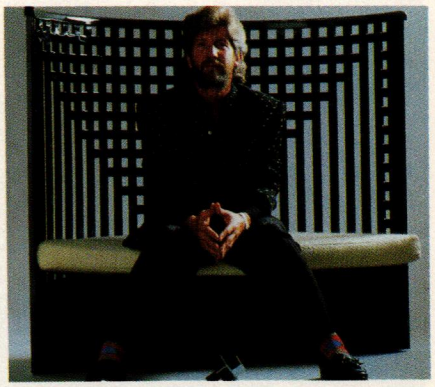
In the field of fabric design, Australians are returning to Aboriginal art works, to our distinctive vegetation, rocks and gemstones to bring forth a totally new image, which is fascinating to the world.

When asked what color the Australian landscape is, most people will answer "red." This is the color of the wide stretches of dry inland that make up most of the continent. It is not surprising, therefore, that to the Aboriginal this was a critical color, which also had its beginnings in the Dreaming. The other three colors of Aboriginal ceremonies also stem from ancestral times—the sacred white pipe clay, which is used to depict the giant kangaroo *Wirroowaa* of the Lachlan River country; yellow, the sacred color of the *Yirritja* clan of northeast Arnhem Land; and black, from the thousands of campfires of the Dreaming spirits. These colors are now appearing in Australian fabric designs, along with the strong clear colors of our opals and corals.

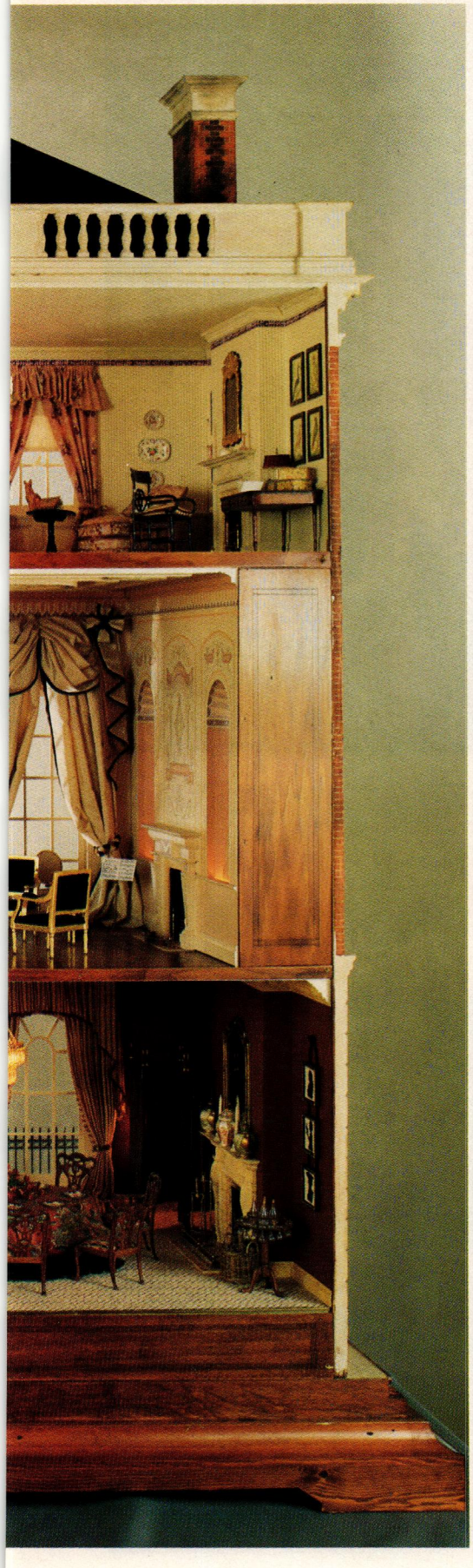
Australian furniture designers are taking native timbers—Huon pine, cedar, jarrah, ash, silky oak and blackwood—and producing fine pieces of furniture. Our jewelers are fashioning exquisite pieces from our unique gemstones—opals, sapphires and diamonds.

The truth is that Australian design has reached a maturity that is reflected in many varied styles and creative expressions. It is based on a self-confidence and assurance, a sense of being at home in one's environment, whether in Australia or abroad. And out of that is emerging an Australian style.

Whereas the last great celebration of the nation—to mark the federation of the Australian States in 1901—produced a rash of applied ornamental emblems such as kangaroos and emus, the 1988 Bicentenary gives us cause to celebrate talent that is truly "uniquely Australian."



Tibor Hubay, above, is an interior designer headquartered in Australia. He has worked in the United Kingdom, Europe and the United States. His company Palazzo (established in Australia in 1972) offers a total interior design service which includes furniture design and manufacturing. By combining a contemporary Australian style with classic international elegance and simplicity, Palazzo has introduced an original and distinctive look to Australian interiors. Hubay's experience encompasses art direction, photography, painting and sculpture, in addition to interior design. He is presently writing The Australian Interior Design Manual *on the best creative interiors and architecture in Australia.*

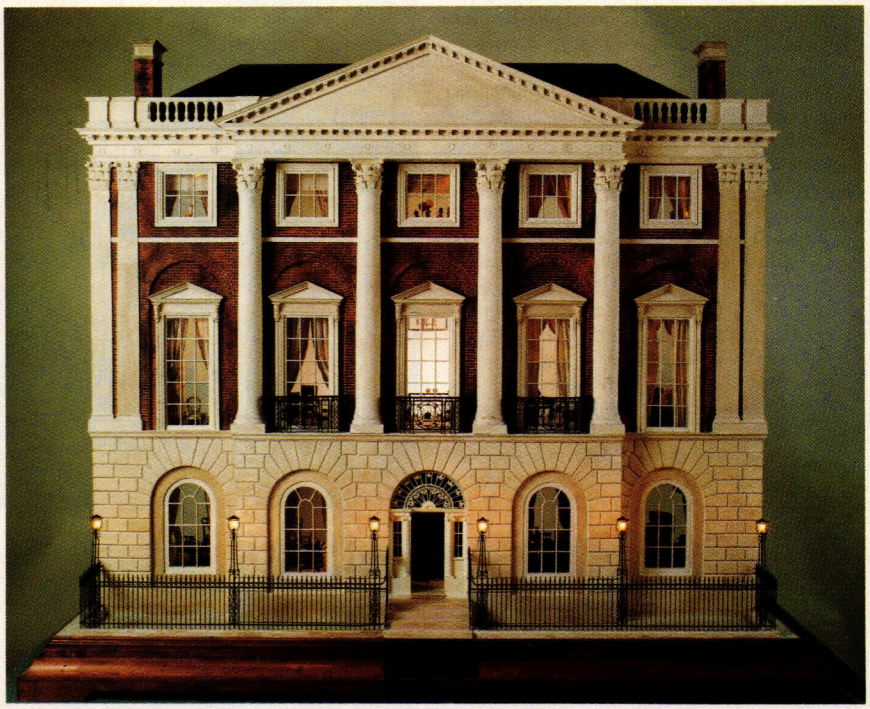


VISIT FROM ENGLAND

Britannia House

An Exhibition of British Interior Design in Miniature, Sponsored by Fiber-Seal (UK) Ltd. in Aid of the African Medical and Research Foundation

Photography by Andrew Kolesnikow



For hundreds of thousands of Africans, who would otherwise be without medical supplies and attention, the Flying Doctors provide a lifeline. They are part of AMREF, the African Medical and Research Foundation, founded in 1956 as an independent non-profit organization dedicated to improving health conditions for the people of Eastern Africa. And it is to benefit those Flying Doctors that Britannia House came into being.

Britannia House is a dolls' house, scaled and accurate to the last detail, which brought together some of Great Britain's finest interior designers and craftsmen to create an exhibition of British interior design in miniature. Last year the finished house was put on display around the world and introduced in the Western U.S. at a high tea reception hosted by Kneedler Fauchere, Los Angeles, the multi-line showroom that represents Clarence House, which helped underwrite the tour. The exhibit also was seen in Houston, Dallas/Ft. Worth and San Francisco—and finally auctioned at Sotheby's in London last month to raise much needed funds for AMREF. From start to finish, Fiber-Seal (UK) Ltd. was the project's primary sponsor.

Interior designer John Byrom, coordinator, brought together eight English designers with different styles and ideas, and created a house that displays elegance and unity at one-twelfth of the normal scale.

Designed along the lines of a Robert Adam building, Britannia House bears more than a passing resemblance to the work of the great architect. Builder Kevin Mulvany constructed Britannia House in wood to stand 5′6″ wide and 4′6″ high and weigh 340 pounds. All is accurately and precisely done—a roof transformer, the stonework, plastering, painting, even the ''aging'' of certain materials. A brick facade was chosen to give a traditional British feeling and the house boasts many intricate handmade parquet floors and mahogany veneers.

Right: The Music Room designed by Bill Bennette of Bill Bennette Design Ltd., London. Bennette worked closely with muralist Richard Shirley-Smith to create a period Music Room for Britannia House with certain adaptations to facilitate the modern lifestyle of 1987. Shirley-Smith treated the superb mural as he would a major commission, carrying out detailed research and scale drawings, while the wooden floor, made to order by Kevin Mulvany, was thought of as a floor for a "real music room." An elegant dancing surface was created with intricate cutting and coloring for authenticity. Every detail of the room has been conscientiously scaled down, from the curtains, made in soft fabric to hang correctly and finished with minute stitches, to the music on the music stand, which is faithful to the last note. Below: The Drawing Room designed by Fiona Merritt for Colefax and Fowler, London. All the walls, furniture and pictures, with the exception of the landscape, were painted by Jessica Ridley, who runs the Colefax and Fowler painting studio. The landscape is by George Oakes, who stretched fine sheeting for a "canvas" effect; the dried flower arrangement was created by Ken Turner. The work of the rich and elegant curtains occupied an entire studio (such was the need to ensure the perfection of every detail) and includes miniature brass rails and working tracks. Even the upholstery was reduced from full-scale designs, with the cushions offering miniature "inhabitants" the comfort of feather and down.

Left: The Library designed by Caroline Racher for Nina Campbell Ltd., London. Nina Campbell is admired throughout the world for the new and fresh approach she brings to traditional English interiors. To carry out the library decoration for Britannia House, she chose 25-year-old Caroline Racher who also has a love of the traditional Style Anglais *and an interest in fine furniture and antiques. Perhaps one of the most interesting aspects of the commission was finding just the right accessories to complete the room. Many hours were spent browsing in antique shops before finding such interesting pieces as the dog, lamps and tiny binoculars. Finding the right fabric to create the desired effect was also a challenge, especially for the red chairs, which required a very narrow stripe, yet needed to retain an upholstery effect. Below: The Dining Room designed by Lavinia Dargie of Dargie Lewis Designs Ltd., London. Lavinia Dargie was born in Penang, off the Malay Peninsula, and most of her childhood was spent in the Far East. Her designs show the influence of the Orient, reflecting an exotic and very individual quality. The chairs were hand carved, while the beautiful silk screen is a miniature of one of her favorite designs. Other rooms included The Nursery designed by Diana Hanbury; The Pink Bedroom designed by Jo Robinson; and The Hall and Landing designed by Mary Fox Linton and Peter Hunter. Needlepoint carpets throughout by Patricia Borwick and Cynthia Jacobs, who recreated designs by David Douglas.*

DENMARK REVISITED

Copenhagen Charm

The Hotel D'Angleterre

Interior Design/Renovation by Wilson Gregory Aeberhard

Photography by Robert Miller

On the east end of the Stroge, the world's longest pedestrian-only walkway past romantic eateries, galleries and shops of every kind, one finds Copenhagen's most legendary of lodging institutions—the Hotel D'Angleterre.

Built in the 1700s, the hotel is among Scandinavia's premier establishments. So when the Swedish company Royal Classic Hotels acquired the property, it became an essential priority to revitalize the sagging beauty. Today, the Hotel D'Angleterre graciously reflects its bygone years and sets a stage befitting the picturesque ambience for which the Danes are renowned.

It was to Gregory Aeberhard Design of London that the refurbishing plum was commissioned by Royal Classic, which is now developing two more hotels in Copenhagen and one in Germany. The firm of Harry Gregory, a British-born designer with a background of association with Dale Keller Associates and Graham-Solano, and Werner Aeberhard, a Swiss national who was formerly a vice president of architecture for the Marriott Corporation, that same year joined Wilson & Associates of Dallas and New York to form Wilson Gregory Aeberhard. The firm became the London office for Trisha Wilson, who opened her first office in Dallas in the late '70s.

The renovation of the D'Angleterre was a classic, quality treatment that the newly merged firms are delighted to market as representative of their work as a single entity. Through the conversion of 130 small guest rooms into 72 large suite-style rooms and the rejuvenation of a dining room, bar and terrace, the hotel has been reinstated to the luxury status in which it once reveled.

"The Hotel D'Angleterre is to Copenhagen what the Claridge is to London," states Gregory. "It is one of the oldest hotels in the world—it had been through many fires and had been rebuilt several times. It was still in operation, but it was a very run-down glory."

With the Hotel D'Angleterre and subsequent Royal Classic hotels the firm is working on, Ms. Wilson offers her involvement—and her extensive hospitality design experience—through monthly one-week trips to London. In addition, designers and architects commute from the Dallas office as required.

"We wanted to grow from the combined marketing skills which would be offered," says Gregory. "Also, we wanted to expand our American contacts and stay in touch with style and developments in the U.S."

—Dana Collins

Dining Room (preceding pages)

Chairs: Contract Interiors, London
Chair fabric: Robert Allen
Etched glass: Sally Scott, Teddington, England
Wine cases: custom by designer;
fabricated by Richards and Philips, London

Bathroom

Marble: Filrosa, through Danish supplier
Fixtures: Pipe Dreams, London

Guestroom

Carpet: Dansk Wilton
Bedspread fabric: GP&J Baker, U.K.
Headboard: Studio A&A, Leicester, U.K.
Art: supplied by Projects Art, London
Drapery: GP&J Baker, U.K.
Writing table: existing
Mirror: Drexel
Desk lamp: R&S Robertson, Edinburgh, England
Bedside lamp: Clive Rowland Lighting, London
Armchairs: Pierre Laval, Lissol Le Grand, France
Armchair fabric: Robert Allen
Sofa: Alan Gould Upholstery Ltd., Billericay, Essex, England
Sofa fabric: Robert Allen
Coffee table: R.J. Chelsom, Blackpool, England

MGM Grand Air Terminal Lounge

Carpet: Bentley Mills, Inc.
Window treatment: LouverDrape Inc.
Upholstered furniture: designed by Steve Chase Associates; fabricated by Martin/Brattrud, Inc.
Fabrics: Arc-Com Fabrics, Inc.; Maharam
Laminate tables: designed by Steve Chase Associates; fabricated by Customworks
Laminate: LaminArt; Formica
Granite tables: designed by Steve Chase Associates; Blue Pearl Granite fabricated by Baluchi Marble Ltd.
Lamps: Richard Lindley
Trees and plants: Naturemakers, Inc.
Accessories: Steve Chase Associates; Fuller Contract; Nevin Worldwide, Inc.

MGM Grand Air 727 Cabin

Carpet: custom woven by Edward Fields, Inc.
All passenger seating: Custom Products
Lounge leather: Spinneybeck
Etched glass screen: Felix Artistic Crystal
Pedestal table: Hayman-Chaffey Designs Inc.
Drapery: Jack Lenor Larsen

Brian Leng

Caviar appetizers. Choice wines poured in Stuart leaded crystal. And gourmet cuisine served on English Royal Worcester bone china. These are but a few of the features on a typical Los Angeles-New York flight—a flight via MGM Grand Air, an all first-class, transcontinental airline positioned for the executive business travel market.

"We want commuters to know that there truly is a 'first class' air service in the domestic flight market," states Kathy Libonati, vice president of customer service at MGM Grand Air based in El Segundo, California. The airline services peripatetic VIPs in the corporate world who can ill-afford time wasted in flight delays which is common in the mass commuter system. Also, its premier in-flight service has attracted celebrities in the entertainment industry seeking low-profile travel.

Currently three Boeing 727-100 commercial jets make up the MGM Grand Air's fleet. With interiors designed by Reese Design of Austin, each aircraft was reconfigured from 110 seats to 33 seats and outfitted with amenities aimed for comfort during the transcontinental journey. Passengers sit in individual swivel seats and have access to in-flight telephones, movie selections and compartments for private meetings. The strength and safety of finishes underline every consideration given to comfort.

"Since this is basically public transportation, durable interior materials were used to reduce wear from repetitive seating and damage from soiling and spillage," explains Michael Reese, IDSA, president of Reese Design, which specializes in custom aircraft interiors. "To insure a high standard of quality, most of the furnishings were custom, except for fabrics and the leathers which were only custom dyed. Also, all furnishings had to withstand 9-G loads and stringent Federal Aviation Administration flammability tests."

Supreme service and space amenities actually begin in the MGM Grand Air terminal located at the Imperial Terminal outside the busy commuter circle of Los Angeles International Airport. Airline personnel greet passengers concierge style, personally overseeing ticketing and boarding passes as well as the proper handling of luggage.

Pre-flight activity is centered in the departure lounge with its interiors created by Steve Chase Associates, whose signature is interior design for executive tastes. Here, the emphasis was on providing residential comfort.

"The airline's service was geared to individual needs rather than the mass. We addressed this by creating various small 'living room' seating groupings and enclosed offices for private meetings," says Chase.

Though it is a space of temporary stay, Chase custom designed many of the pieces to insure that time passes with comfort. From the ground up, MGM Grand Air has made air travel a truly first class experience.

—Rick Eng

GRAND DEPARTURES

High Class

A Successful Take-Off for MGM Grand Air

Interior Design of Departure Lounge by Steve Chase; Assisted by Gill Saben
Interior Design of Aircraft by Reese Design
Terminal Architecture by Gin Wong Associates

Marshall Safron

Courtesy of MGM Grand Air

Las Vegas is a metropolis of light and sound—the dazzle of its casino-lined cityscape and the rings, chimes and clacks of gaming machines. The sensation is one that can be felt on approach and in departure from the Nevadan oasis via McCarran International Airport's new Central Terminal. And like most successful airports, McCarran International previews the city's landmark attractions—and its serious side.

"There are many activities in Las Vegas that really have nothing to do with the gambling and entertainment business. The city is also a growing corporate and technology center in the West," notes James Sanders, AIA, project designer of TRA, Seattle, architects and designers, along with associate architects Edward P. DeLorenzo, Architect Ltd./BBA of Nevada, Inc., of the new central terminal. The new terminal architecture and interior, he says, expresses both these personalities: tourist destination and residence to millions. The building exterior is dressed in a calm rose, slightly tan concrete color, reflecting the area's natural surrounds rather than the "Strip."

The Central Terminal offers 1.3 million square feet of terminal and parking space, nearly three and one-half times larger than the former main terminal. The existing facility was replanned as a ticketing area while the baggage claim area was consolidated into a newly built, centrally located structure addressing demands of expected growth. Here 12 baggage claim devices flank a central circulation pathway. Outside, there are roadways on each side of the street-level baggage claim area permitting more curb frontage to expedite loading onto passenger vehicles.

Above left: The drama of the Las Vegas skyline provides an arresting backdrop for McCarran International Airport's new Central Terminal and parking structure. Left: Exterior detail of the helial ramp in the parking structure. Note that the structural columns are wrapped by neon filaments.

GRAND DEPARTURES

Sky Palace

McCarran International Airport Central Terminal

Design Team: TRA Consultants, Inc., Prime Architects and Engineers; TRA Architecture Engineering Planning Interiors, Planning and Design, associated with Edward P. DeLorenzo, Architect Ltd./BBA of Nevada, Inc., Contract Documents and Administration; Lighting Design by Horton•Lees Lighting Design Inc.

Photography by Timothy Hursley, The Arkansas Office

Lighting serves as an important factor in establishing the intended ambience as well as providing identification and direction. "The 'Las Vegas' flavor relates to a strong use of light as a dramatic element and the use of color lights in the neon genre," explains Stephen Lees, IALD, Horton•Lees Lighting Design Inc., lighting designers. "Neon is indicative of Las Vegas." This decorative element figures prominently in the exterior, defining structural and architectural details through "tracing edges of the structure and tops of exposed columns that are distinguishable at night," he continues. "In daytime, neon helps to provide spatial definitions in shaded areas."

"All fixtures have distinct quality colors," adds Sanders. "The baggage claim which is an at-rest area has a clear, white light. Circulating and traffic areas are lit with incandescent or fluorescent illumination and neon marks various location points." The lighting accents the distinctive shapes and forms in the esplanade, the principal connecting level to all parts of the airport.

Metallic palm sculptures, among the live foliage, stand prominently in the esplanade landscape. Inspired by stylistic elements of Las Vegas, "the palm sculptures add a certain fantasy and, functionally, they weigh and cost much less to maintain," says Sanders. Glass elevators offer exciting views to the esplanade and baggage claim while providing visual style and circulation.

"The more visibility passengers have in the terminal, the faster they can locate their destinations, thus avoiding unnecessary delays," says Sanders.

Already, the new terminal is making an impact with commuters and designers. It won TRA Consultants, Inc. an American Institute of Architects 1986 Award of Excellence in Architecture and Stephen Lees a 1987 Award of Excellence in lighting design from the International Association of Lighting Designers. And, perhaps, the design of McCarran International is what all airports should be. . . a positive and viable interpretation of the city it serves.

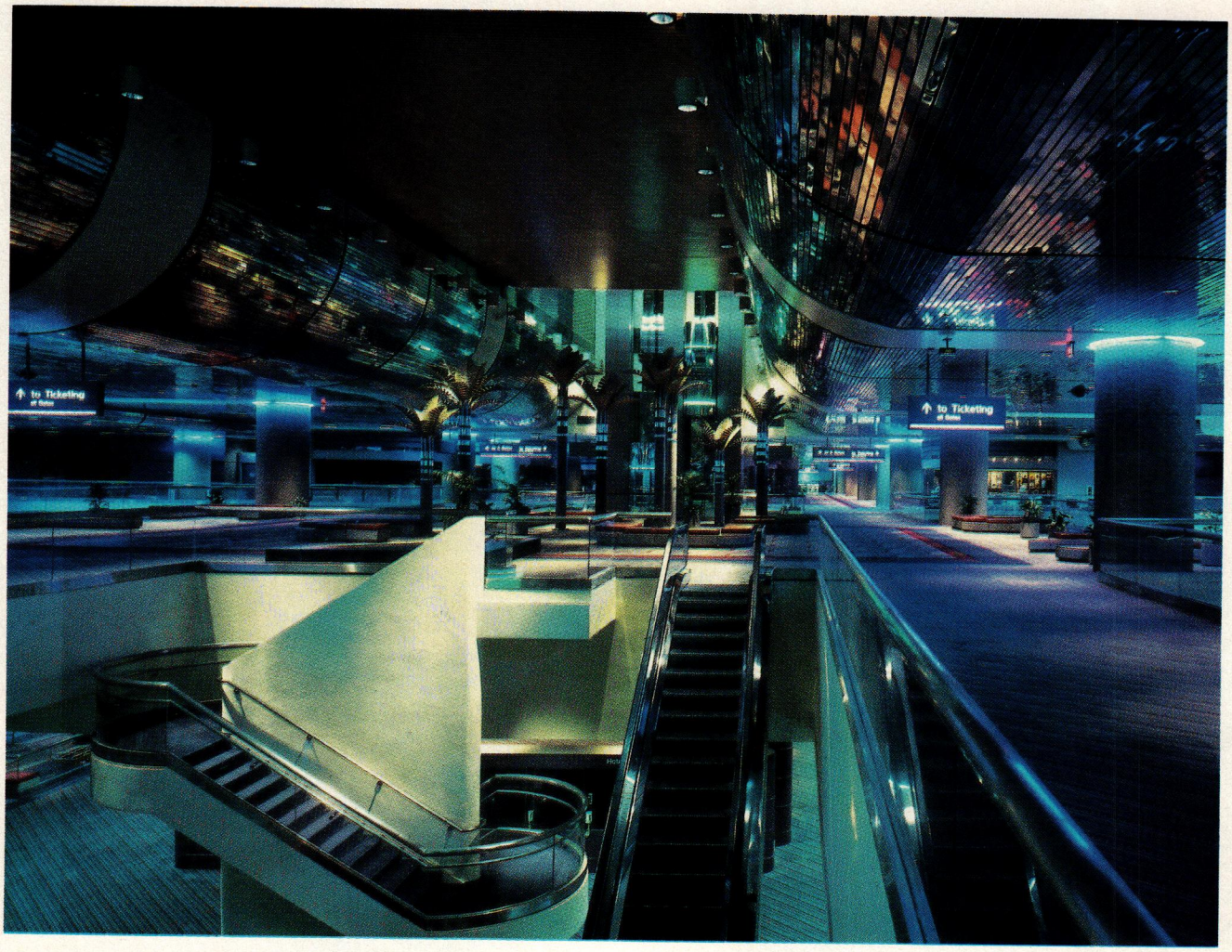
—Rick Eng

Esplanade (below)

Carpet tile and stairwell carpeting: custom by TRA; fabricated by Milliken
Seating cushion vinyl: U.S. Naugahyde
Seating base: Architectural Fiberglass
Downlights: Kurt Versen Company
Palm trees: custom by TRA; fabricated by Aluminum and Bronze Fabricators, Seattle
Graphic signage: designed by TRA

Esplanade Seating Area

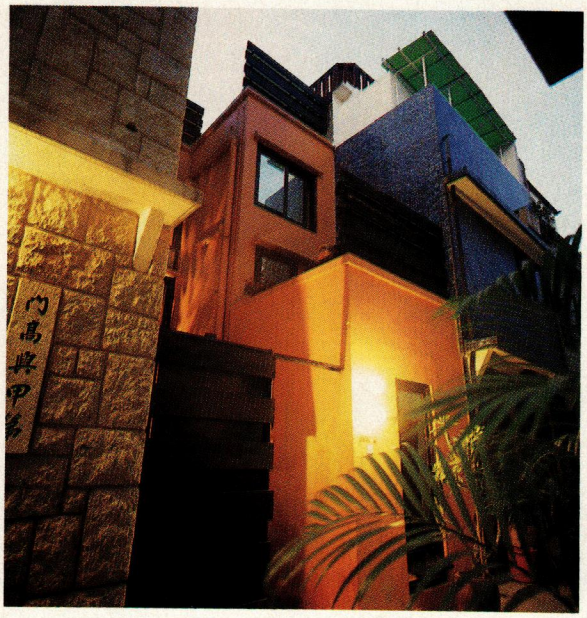
Carpet: custom by TRA; fabricated by Milliken
Seating cushion vinyl: U.S. Naugahyde
Seating base: Architectural Fiberglass
Downlights: Kurt Versen Company
Palm trees: custom by TRA; fabricated by Aluminum and Bronze Fabricators, Seattle
Planters: Architectural Supplements



EXIT

Hong Kong Connections

Expert Blends of International Styles and Cultural Idioms



Above and opposite: An example of the Kenneth Ko blend is this small fisherman's house which he remodeled for himself a decade ago. Tucked away in the labyrinth of Shek O village, it retains the humble warmth of the home's original rough tiled floors and red brick walls while including Ko's modernizations of one-way glass windows, enlarged living areas and outdoor bath. Photography by Robert Lam.

Transportation, communications and financial center of East Asia, Hong Kong is **booming**. According to the Hong Kong Trade Development Council, its rapid economic and population growth is especially reflected in the soaring home and hospitality markets—making them attractive targets for interior designers sensitive to Hong Kong's unique blend of international styles and cultural idioms.

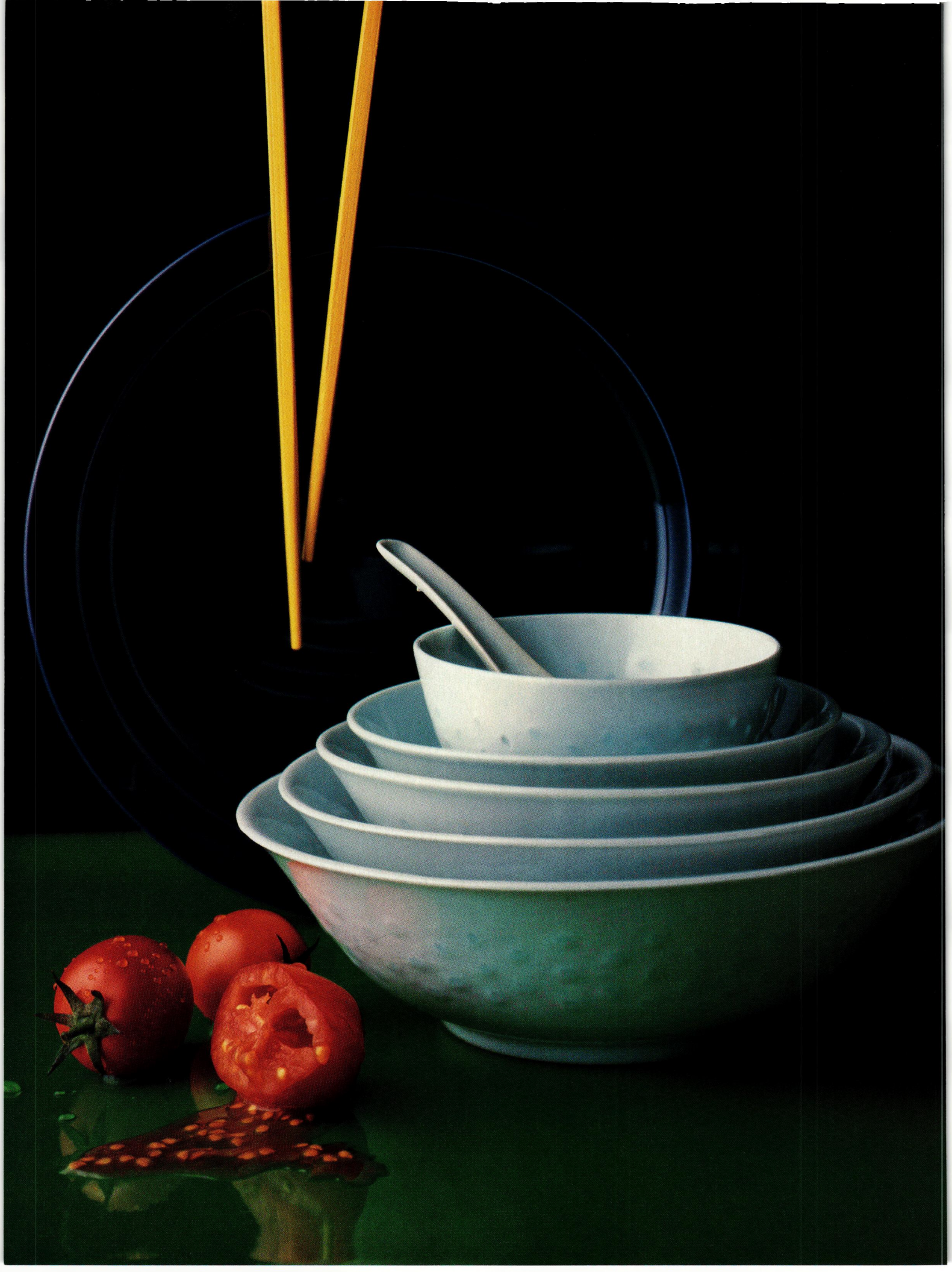
KENNETH KO, one of Hong Kong's most active interior designers, has long been an advocate of leaving clients with "cornerstones of their cultural history and their own personal memories" in his otherwise architecturally "clean" spaces. "Living, office and retail space in Hong Kong is necessarily quite limited," he says, "so keeping areas open and free of clutter is particularly important. But it is also very important to maintain character, a feeling of tradition."

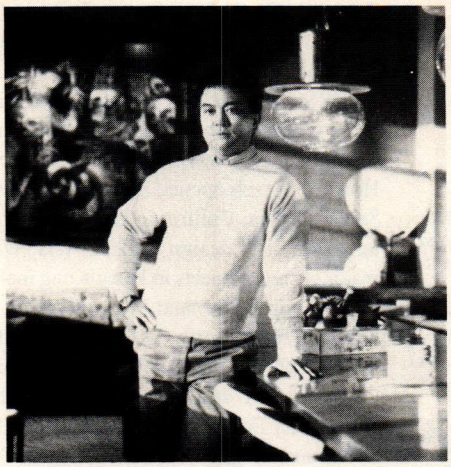
It is not surprising in a Kenneth Ko interior to find a red-and-gold opium bed, a huge coromandel screen or an antique crystal lamp combined with the latest contemporary furnishings of his own design. Even these often combine something historical, or culturally unique, gleaned from his endless journeys abroad.

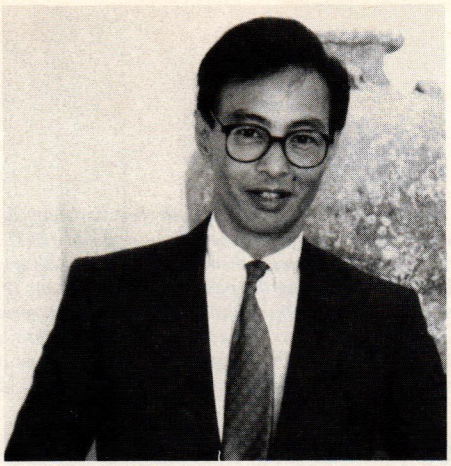
An example of the Kenneth Ko blend is the small fisherman's house shown here which he remodeled for himself a decade ago. Tucked away in the labyrinth of Shek O village and near a picturesque waterfront, it retains the humble warmth of the original home's rough tiled floors and red brick walls. They remain undisturbed despite much remodeling, including enlarged living areas, a wide expanse of one-way glass windows and the addition of an all-new kitchen and even an outdoor bathing area. Each is carefully blended so as not to disrupt the peaceful charm that had first attracted its designer.

Not always so rural or even stemming from Chinese culture are Ko's other projects that can be seen throughout Hong Kong. But always the inspiration for his design seems securely tied to a deep understanding of the culture represented as well as of the people to be served. Even his version of traditional blue-and-white chinaware, from which he has eliminated the age-old border and the blue as well, seems, with its sole-remaining motif of the rice pattern, an ode to an individual society.

ALFRED W.P. MOK, is a confirmed classicist, and his interiors do not pay obvious homage to the region in which they are situated. Yet they are always appropriate, for Mok is as appreciative of cultural idiosyncracies as he is of highly condensed and pure design statements. Mok credits his success to the international breadth of his experience. Having received his diploma from the renowned Rudolph Schaeffer in San Francisco, he was launched immediately into residential and hospitality design in various countries including

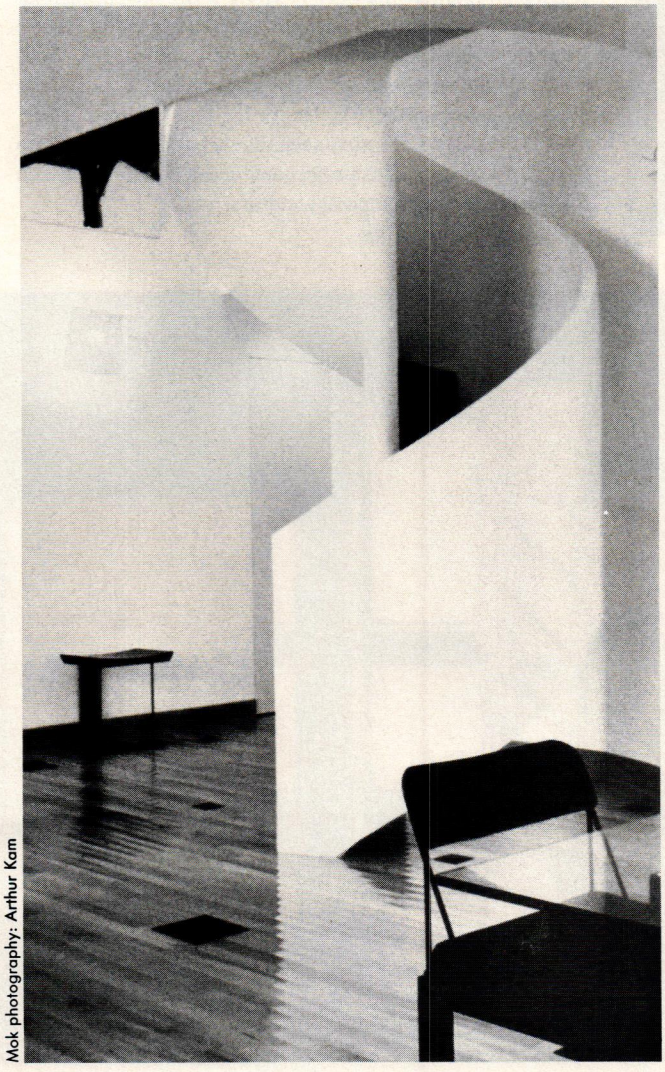


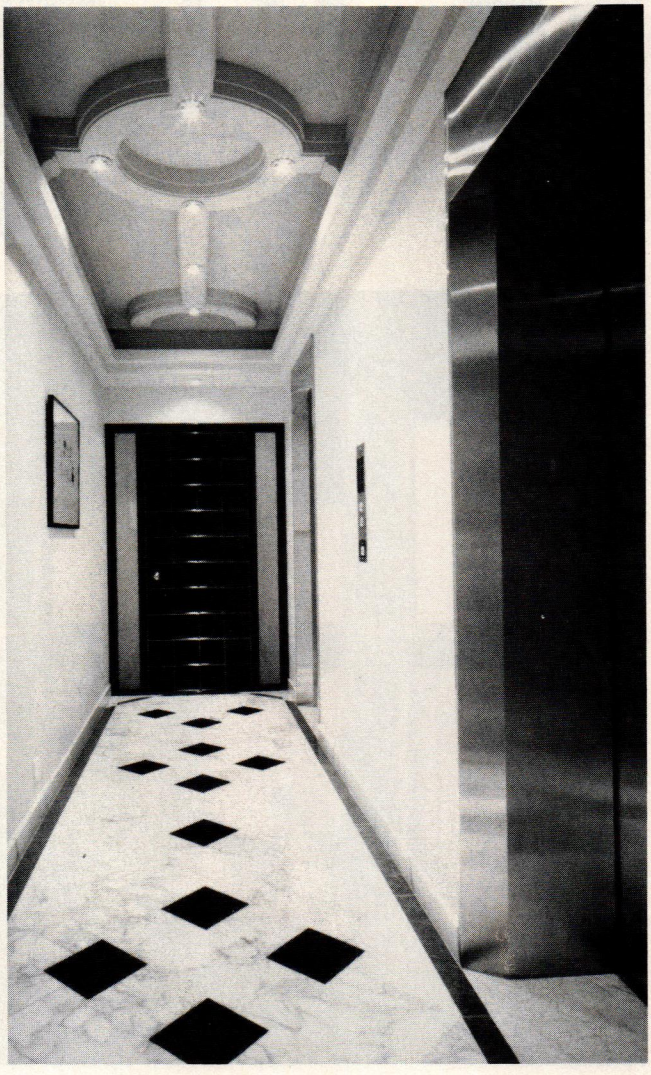




KENNETH KO, above, always takes inspiration for his design from some traditional aspect of a culture. He says he is concerned with leaving clients with "cornerstones of their cultural history and their own personal memories." Even when the result is quite contemporary in feel, it seems securely tied to a deep understanding of its social and historical context. His version of traditional blue-and-white porcelain, left, from which he has eliminated the age-old border and the blue as well, seems an ode to the China of centuries past.

ALFRED W.P. MOK, above, is best noted for a classical, condensed style. Below left, the 3,000-square-foot residence he designed for singer Leslie Cheng, Hong Kong's leading film and recording star, combines a super-contemporary look with a few pieces of Art Déco furniture in a space created from two apartments connected by Mok via a sleekly spiraling staircase. Below right, the entry to a 5,000-square-foot Hong Kong apartment Mok designed for a garment manufacturer and his wife features classical moldings, marble flooring inlaid with leather, and a stainless steel and leather door.





Mok photography: Arthur Kam

Dale and Patricia Keller, shown here with their associate Richard-John-Anthony Elliott (right), were the first of a number of U.S. and European interior designers to locate themselves in the bullish and well-positioned Hong Kong during the past 20 years. From the first, the wisest of these designers have recognized the need to reinterpret those styles for the host cultures' tastes. Says Dale Keller: "Modern technology has no form. It is up to each designer in each project and in each region to search for the correct contemporary cultural idiom."

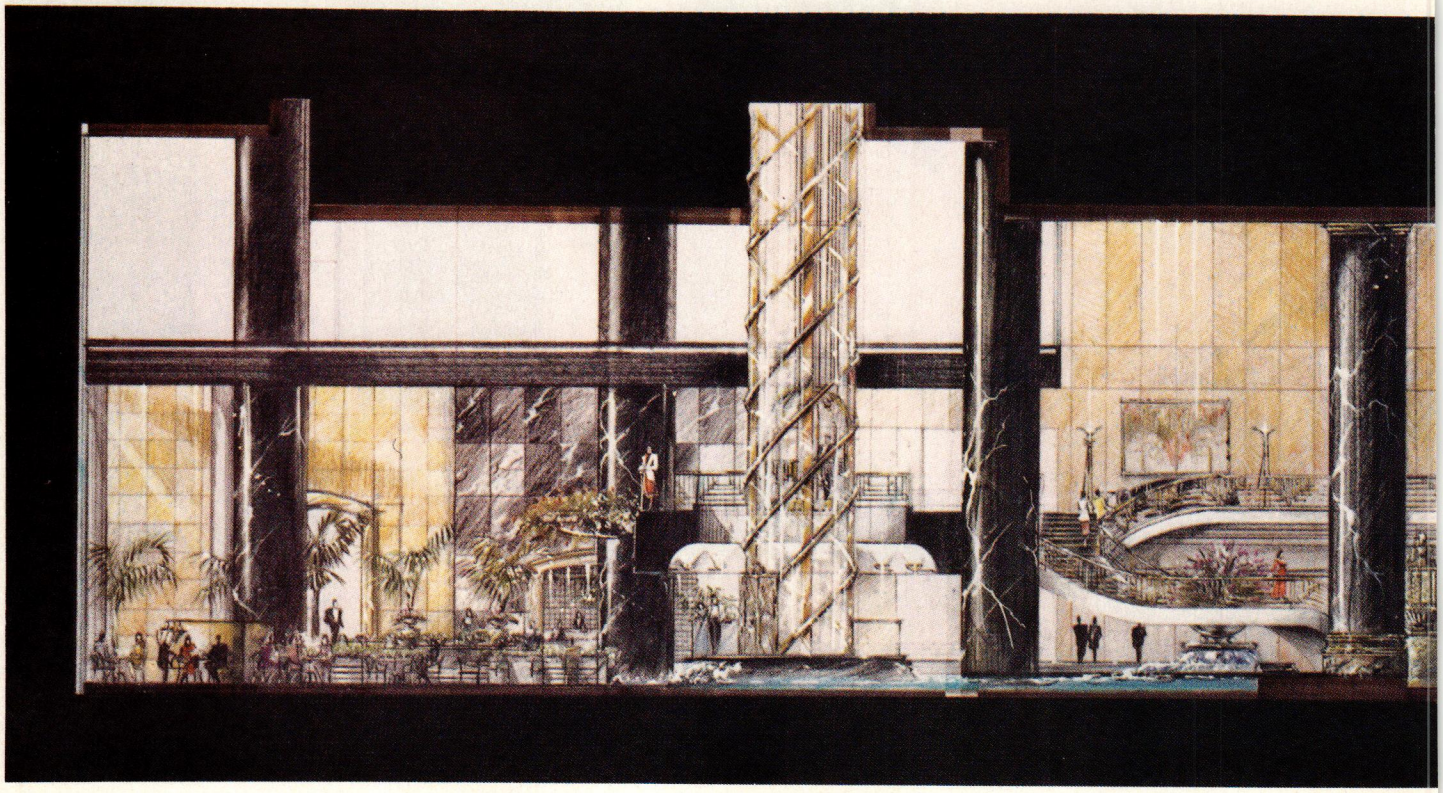
Courtesy of Dale Keller & Associates

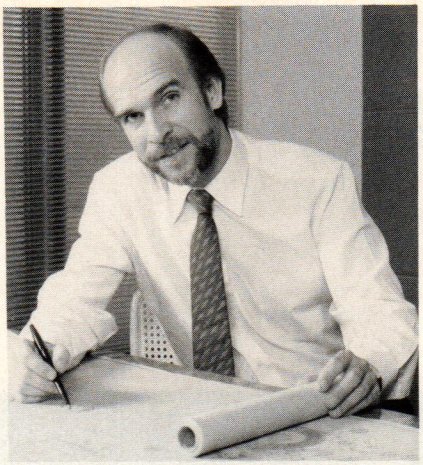
England, the United States, France, China, and Taiwan. "There is no substitute for travel to continually educate your eye, and refine your sensibilities," he says.

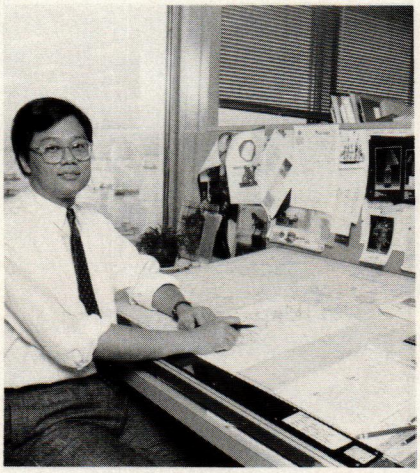
HIRSCH/BEDNER & ASSOCIATES's office in Hong Kong is also committed to an international approach to design, but one usually warmed by art specific to its region. Since Howard Hirsch opened it eight years ago, this branch of his Santa Monica, California-based firm has become one of the largest interior design firms in Asia. With its staff of 43, its major current projects in Hong Kong include: the Grand Hyatt Hong Kong (1989) and Marriott's first venture in Asia, the Marriott Hong Kong (1988). In both of them, according to Alan Stephens and John Chan, the office's managing director and senior design associate respectively, the style will blend local flavors with what Chen call's "the *Western* international touch."

For it really is from the West that the international style as it now reigns in Hong Kong came into being in this major world center. When the State of Washington's Dale and Patricia Keller opened a Hong Kong office for Dale Keller Associates more than 20 years ago, they were just the first of a number of U.S. and European interior design firms to locate themselves in the bullish and well-positioned Asian city. And, as they did, they found entry into the hospitality and residential markets not only in Hong Kong but throughout much of that entire hemisphere, emphasizing further the West's reigning contemporary styles. From the first, however, the wisest of these designers have recognized the need to reinterpret those styles for the host cultures' tastes. Says Dale Keller: "Modern technology has no form. It is up to each designer in each project and in each region to search for the correct contemporary cultural idiom."

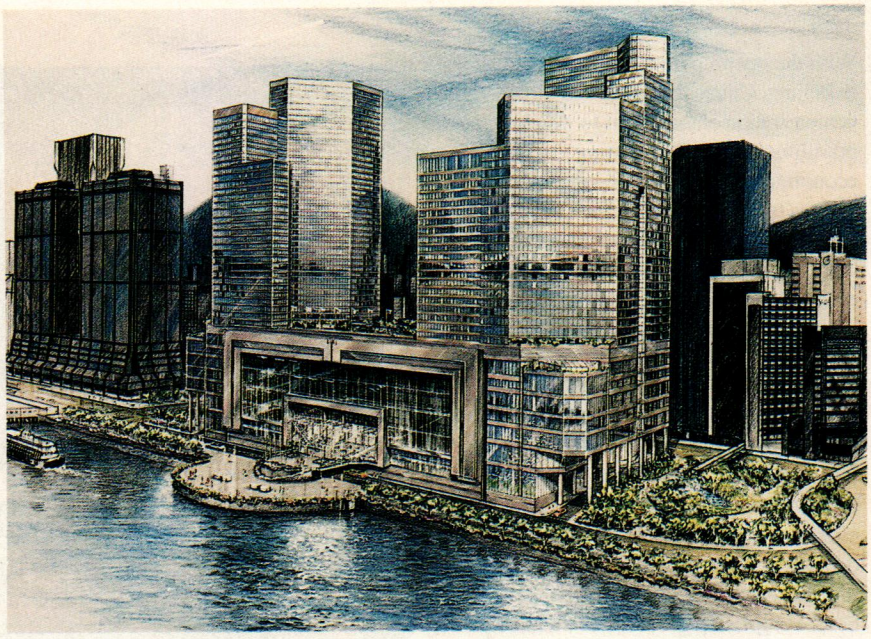
—Carol Soucek King

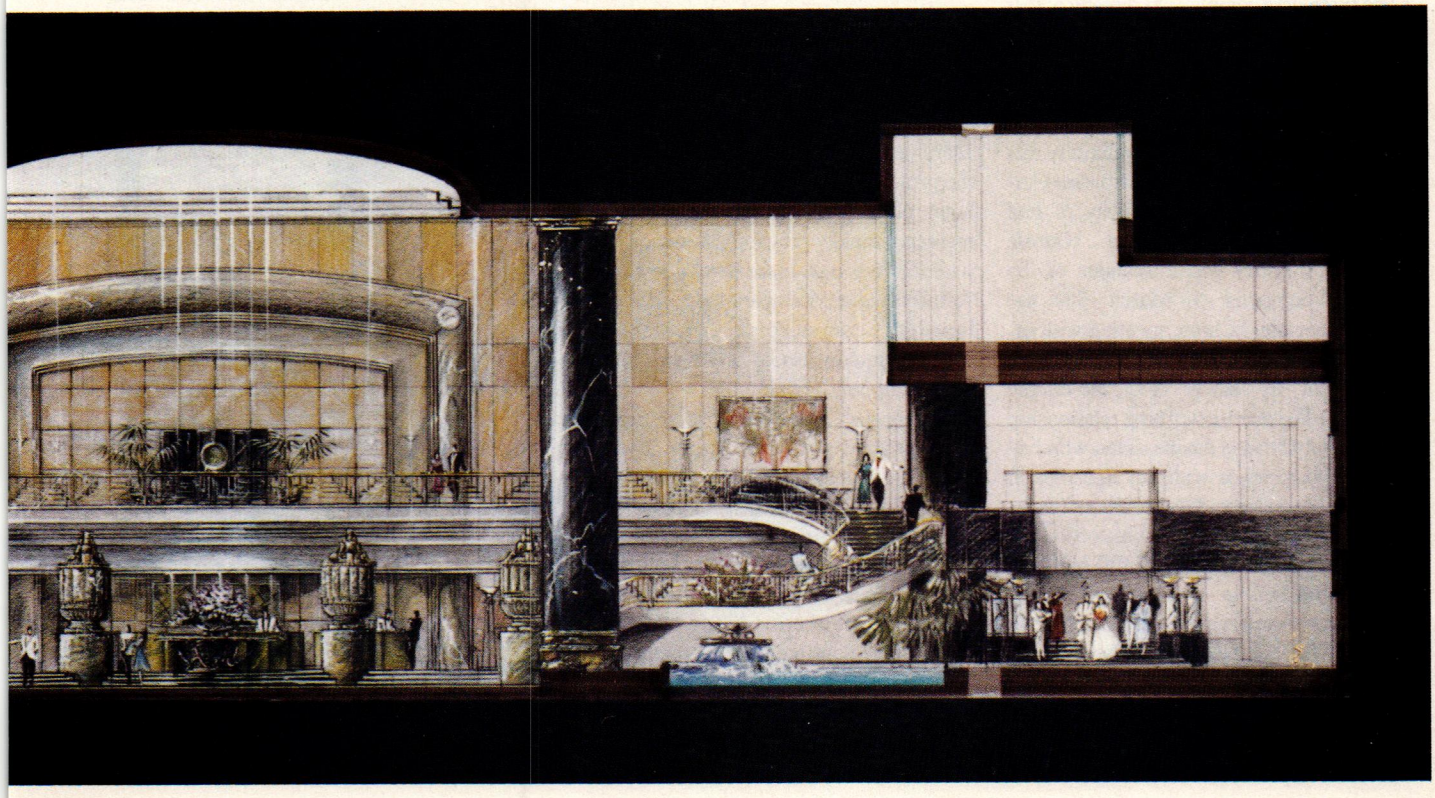






For the Grand Hyatt Hong Kong, to be completed next year, HIRSCH/BEDNER & ASSOCIATES is planning another version of the firm's international-classical touch that is recognized for always carefully incorporating a blend of local flavors. Shown here in rendering, the hotel sits on the island's waterfront with spectacular harbor views from its rooms and restaurants, and with direct access to the Hong Kong Convention & Exhibition Centre. With sweeping staircases, magnificent marble pillars, a glass elevator and lush greenery, it will be in the style of the 1920s' spacious "grand" hotels. Overseeing the project are Alan Stephens (top left) and John Chan (below left), managing director and senior design associate respectively of the Hirsch/Bedner Hong Kong office.





Ramada Asia Hotel Beijing

In China with Carole Sumner Krechman

Architecture by Arthur Kwok & Associates and the Beijing Design Institute
Interior Design by Arthur Kwok & Associates

With the opening of the 1990 Asian Games in Beijing, China, the world will view a vivid demonstration of the efforts to which its most populous nation is going to achieve economic reform and international appeal.

The tourism industry of the People's Republic of China now accounts for more than 65 percent of all foreign exchange earned by the nation's economy. Tourist arrivals are projected to increase to three million by 1990.

The city of Beijing, among the country's most accessible, will be at the heart of this growth. Today, only 11 luxury hotels service the international business and tourist trade to Beijing. But by the end of this year, nine new high quality hotels will celebrate openings. Among these new additions is the Ramada Asia Hotel Beijing, a 19-story hotel block comprising guest rooms, rental apartments, office space and retail shops.

The three-acre complex sits directly across from the site of the upcoming Asian Games. The ambitious project is the fruit of labor since 1983 by designer/architect Carole Krechman and her husband Sheldon Krechman of Los Angeles who initially met with principals of Occidental Petroleum Corporation to discuss the feasibility of real estate development in China. (Carole Krechman's father was a founder of the goliath oil company.) In March 1984, the Krechmans visited China, meeting with officials of various agencies of the Chinese Government. By July of 1985, the couple had established a close working relationship with several Chinese businessmen who had extensive experience with key agencies in China. Subsequently, World China Trade, Inc. (WCT) was founded—with offices in Beverly Hills and Encino, California and Beijing—and within a month arose the development opportunity of building the Asia Hotel Beijing. Negotiations between the Beijing Light Industry and Projects Union (BLIPU), a municipal government agency, and WCT led to a joint venture between the two parties. The Ramada International Hotel corporation was engaged as the operator of the luxury hotel complex.

Rendering of Ramada Asia Hotel Beijing, a 19-story hotel, residential, office, retail complex, Beijing's first major mixed-use project, to open late this year.

Currently in the process of supervising the construction of the hotel, which began in March 1987, WCT projects a completion of the project by the last quarter of 1988. The hotel block will provide Beijing's eager market of rapidly growing international trade with 330 business class hotel guest rooms, 75 furnished service apartments, a four-story low-rise commercial complex with 100,000-square-feet of office space, and a retail shopping arcade.

The project's architectural design is a joint venture between Arthur Kwok & Associates of Hong Kong and the Beijing Design Institute. Noted throughout China, the Institute is also responsible for designing all of the structures being built for the Asian Games. Arthur Kwok & Associates is in charge of interior design planning for the project. Serving as the primary liaison between WCT and the design teams is Mrs. Krechman, executive vice president of WCT, who is the development team's ongoing creative force.

Bong C. Layug, president of Budji Corporation, works with Carole Sumner Krechman, executive vice president of World China Trade, Inc., on the specifications of Wara, Budji's contract furniture division, for the Ramada Asia Hotel Beijing.

SunarHauserman

Race Concept at Lloyds Bank, London

Photography by Bill Kontzias

The word *race* emphasizes sharp, energetic, progressive. To a British design firm faced with a difficult space planning challenge, it also means "solution." Race, manifested in a product by SunarHauserman, provided the answer for London-based international architectural design firm DEGW (Duffy Eley Giffone Worthington) in their search for the perfect office system that conformed to the spatial irregularities of Lloyds Bank's new London headquarters. The U-shaped configuration of Hay's Galleria, a 17th-century construction along the River Thames, made circulation and planning a demanding effort. This venerable financial institution was consolidating its operations in 160,000 square feet on seven floors.

Architecturally, the solution materialized in the form of shallow curves throughout, providing an organizational device as well as a recurring motif that emphasized the building's arched windows and new arc-shaped glass courtyard roof. And the strength of curves would be balanced by the streamline, planar design of the Race system whose foundation was a horizontal raceway rather than vertical-stacking panel components.

For DEGW, the base for an appropriate space planning and work station design lay in the proliferation of electronic technology at Lloyds Bank. According to DEGW partner Colin Cave, a product development arm of the design firm developed a furniture system based on mountable screens for height variations. In addition, worksurfaces were butted up to a service wall where risers addressed cabling requirements. "It was simple technology. We didn't let it get complicated. We are tired of systems that have too many components," states Cave. DEGW worked on a mock-up using plywood and foam core and then presented it to at least 10 manufacturers. When SunarHauserman in London made a bid for the project, the designers were first attracted to the system's competitive price. But DEGW soon discovered the appropriateness of the Race concept to its design goals.

SunarHauserman's Design Option Wall delineate private offices for Lloyds Bank London headquarters designed by DEGW. Following pages: "We are tired of systems that have too many components," states DEGW design partner Colin Cave, rescued by the horizontal simplicity and design flexibility of the Race system for employee workstations.

"The main thrust of Race was that panel systems were not as flexible in terms of height," explains Race designer Douglas Ball. "Panel systems also had a tendency in some cases to create a wrong set of office conditions; instead of offering privacy, they created isolated workspaces. What SunarHauserman accomplished with Race was a system that established a sense of enclosure in an open work environment: the presence of other individuals is felt without necessarily making eye contact."

Ten Race workstation standards, with every station based on a six-foot beam, were developed by the designers for the total 800 systems mandated for the Lloyds facility. Componentry was kept to a minimum: sixteen basic items were selected including panel dividers and storage units. Special flat-

ended worksurfaces of White American Oak were specified so that they could be butted together. Electrically, 32 amp cables running through beams provided power for the stations. "There are more than 1,000 people employed at Lloyds Bank. They wanted a system that could handle wiring demands as well as flexibility requirements. And an uncluttered workplace was vital to the image of Lloyds Bank. They didn't want wires or cables below grade or dangling from the ceiling," explains SunarHauserman's Marketing Manager Carlos Dominguez.

With 800 Race stations, was it a futuristic workplace from some Orwellian fantasy? DEGW tempered any excessive uniformity by the application of other SunarHauserman office products, including Cameron, an independent wood office system also designed by Ball and compatible with Race. Also, SunarHauserman's full-height walls defined private offices and Uniwall provided convenient, accessible storage. Textiles on padded dividers in subtle colors of Midori and Sage were randomly combined throughout, giving surface variety.

All this from the progeny of E.F. Hauserman, Inc., of Cleveland, Ohio, a manufacturer and pioneer of movable steel walls, and furniture manufacturer, the Sunshine Company of Waterloo, Ontario, later renamed Sunar. In 1978, Hauserman acquired Sunar and both companies then merged in 1983 creating a single entity and new force in the office furnishings industry. The duality in manufacturing traditions created an entirely new product philosophy: "Integratable" interiors—workspaces fully furnished in functionally and aesthetically compatible products. Reinforces Dominguez: "Race is design that is intended to serve. It addresses precisely what needs to be accomplished in today's workplace and it has the potential to explore unresolved questions.

"The Europeans' romance with systems is more recent than that of the Americans," he adds. "They have held onto the belief in the open office, open desk concept. However, the crunch of new office technology came upon them quickly and they're responding ably to these challenges."

"No company is ever certain to what future needs will be," states Ball. "But SunarHauserman strongly believes that the very nature of Race's horizontality will better address future demands: it is more of an open-ended solution. And, there are other critical issues to address than the need for more varied forms of enclosure in the office environment."

—Rick Eng

Above and below: Workstation design lay in the proliferation of electronic technology in Lloyds Bank. Ten Race workstation standards, with every station based on a six-foot beam, were developed by DEGW for the total 800 systems mandated for the 160,000-square-foot facility. Componentry was simplified to include sixteen items including panel dividers and storage units.

FOREIGN MARKETS

The New Déjà Vu

Milan Furniture Fair Review

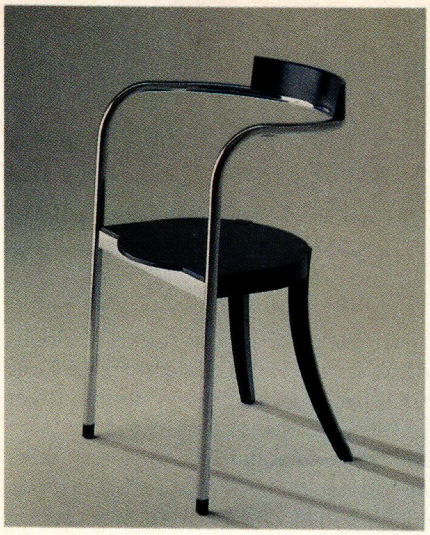
by Dr. Adriana Rigamonti di Palma

''Dejavu'' is the trademark of a new collection by Mondo Cappelini, but it may well be used as the slogan for the entire 27th edition of the Milan Furniture Fair.

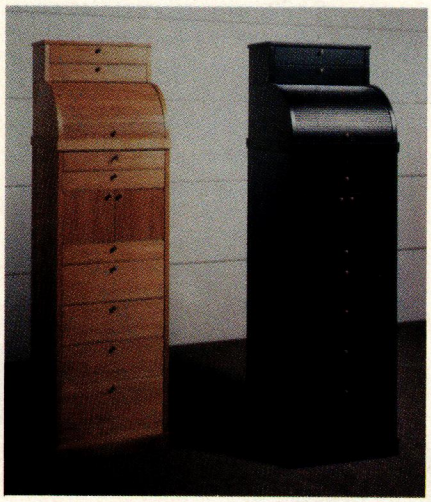
The collection has embodied the wicker chair, the wooden garden bench, the iron coffee table of the Victorian tradition and, similarly, most new Italian designs introduced last September looked like homages to the past. Throughout more than 3.1 million square feet of show space, seating of various configurations, chests of drawers, tables, and beds conjured up forms from the near or more distant past, from the '50s and '40s, Art Déco, the end-of-century eclecticism and Neoclassic Empire.

Let us first refer to the majors in furniture manufacturing, those who have made the history and reputation of Italian design and who have in their hands the largest share of the market, both national and international export. Zanotta's Fauno comes straight from the 18th century. Flexform, which has been in the forefront of upholstery for 30 years, presents Canape, a sacrosanct great-grandchild of the Chesterfield sofa. Molteni presents Aldo Rossi's Milano and Carteggio, beautiful examples of a revisitation of 19th-century models. Morphos,

Privé by Paolo Nava for Arflex.

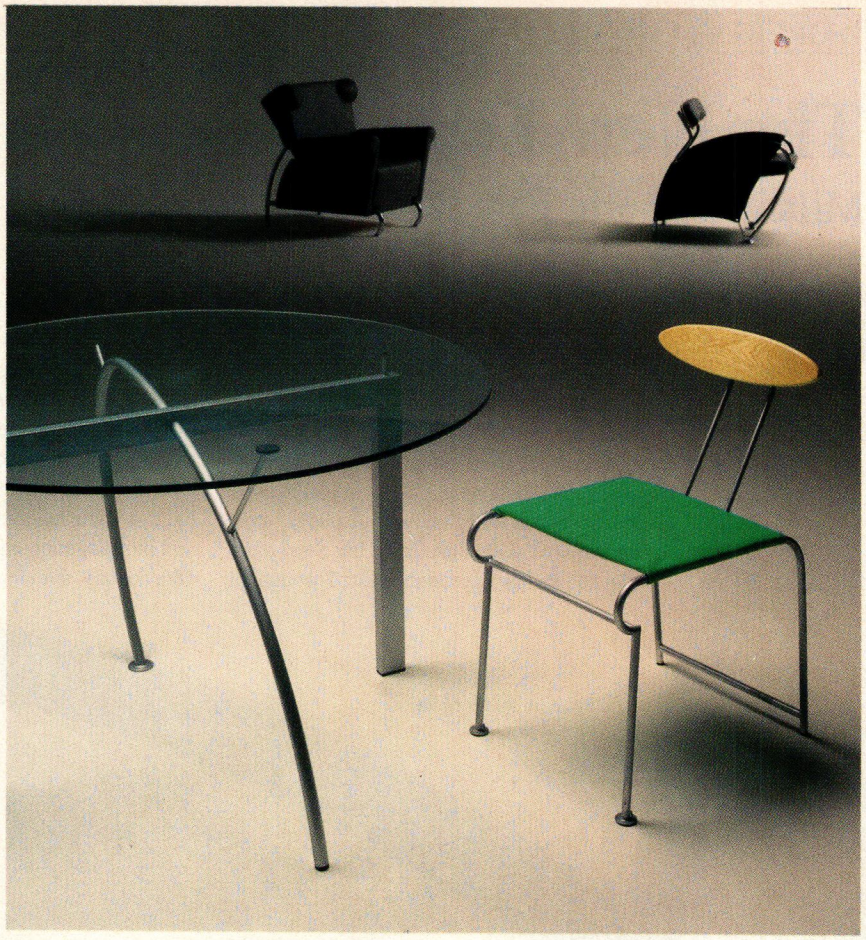


Fauno, designed by David Palterer for Zanotta.



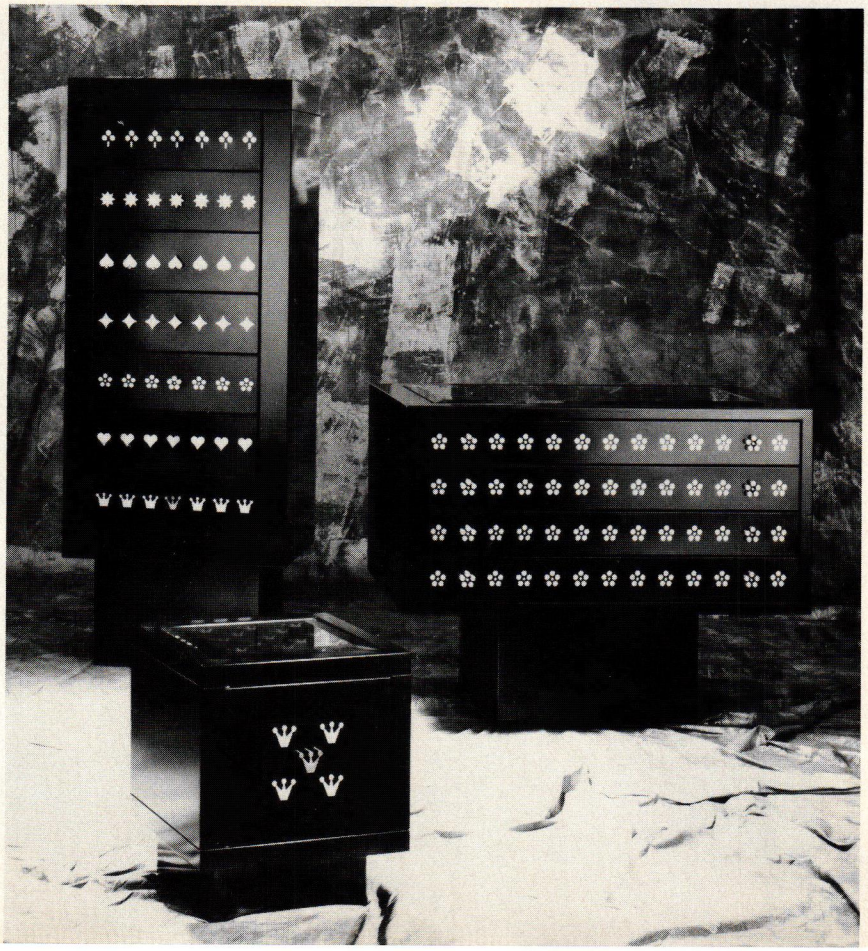
For filing, Carteggio was designed by Aldo Rossi for Molteni.

The Milano chair by Aldo Rossi for Molteni.



From Moroso is the Dinamic collection by Massimo Josa Ghini.

Bedside table and chest of drawers designed by Matteo Thun for Bieffeplast.



famous for its wisdom in woodworking, offers the bookcase Proust, defined as "reminiscent of the Arts and Crafts Movement."

Driade's sofa SNI recalls the Hellenistic or Roman triclinium couch. And even with Moroso, a firm proud of having secured up-and-coming young designer Massimo Josa Ghini's collection Dinamic, the new forms originated tastefully from the Italian '30s and from Futurism.

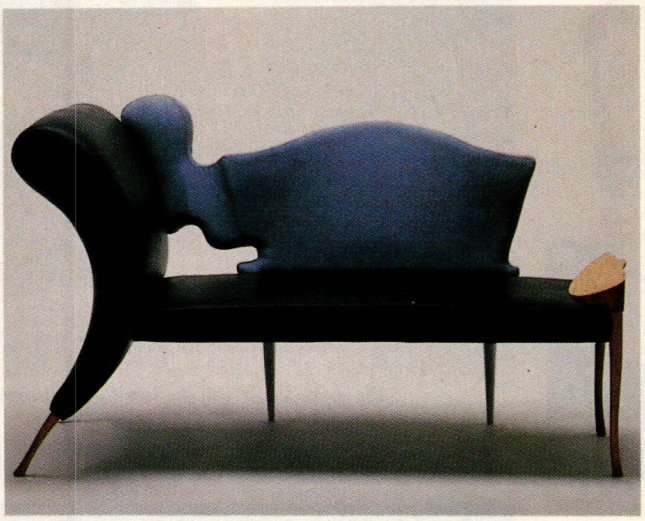
So there was little surprise in seeing the special show of 40 pieces made in the second half of the 18th century by cabinetmaker and inlayer Giuseppe Maggiolini, the most famous and prolific furniture maker of his time. It may have been by chance that, after having admired the scholarly marquetry of Maggiolini, the Neoclassic ebonist, we spied the small limited-number collection edited by Bieffeplast to celebrate the firm's 35 years of avant-garde production. The collection is composed of small pieces, adorned with inlay, as designed by ex-Memphis-boy Matteo Thun.

The trend expressed by the 1987 Fair is indeed interpretation of traditional forms. It was a performance that was somehow expected and, occasionally, a little insipid. Even the events in town, in the evening, did not go to those peaks seen in past fairs. In the old Milan, the Milan of the Renaissance, we discovered a place, rarely published, that is full of character. It was the San Simpliciano cloisters where Matteograssi presented the Equity chairs by the young Frenchman Jacques Harold Pollard. The white futuristic structure is made with the Zero system by the trio De Pas/D'Urbino/Lomazzi.

Adjoining the central San Babila square, in the worldly heart of town, the opening of the Alessi showroom, the firm's first, was connected with the presentation of the architectural watch Momento by architect Aldo Rossi. The showroom is signed by Sottsass Associates. In the nearby showroom of Arflex, which is being renovated in a grand way, we have seen Privé by Paolo Nava. This collection is being considered unanimously as one of the most innovative and intriguing and added much to our fair tour.

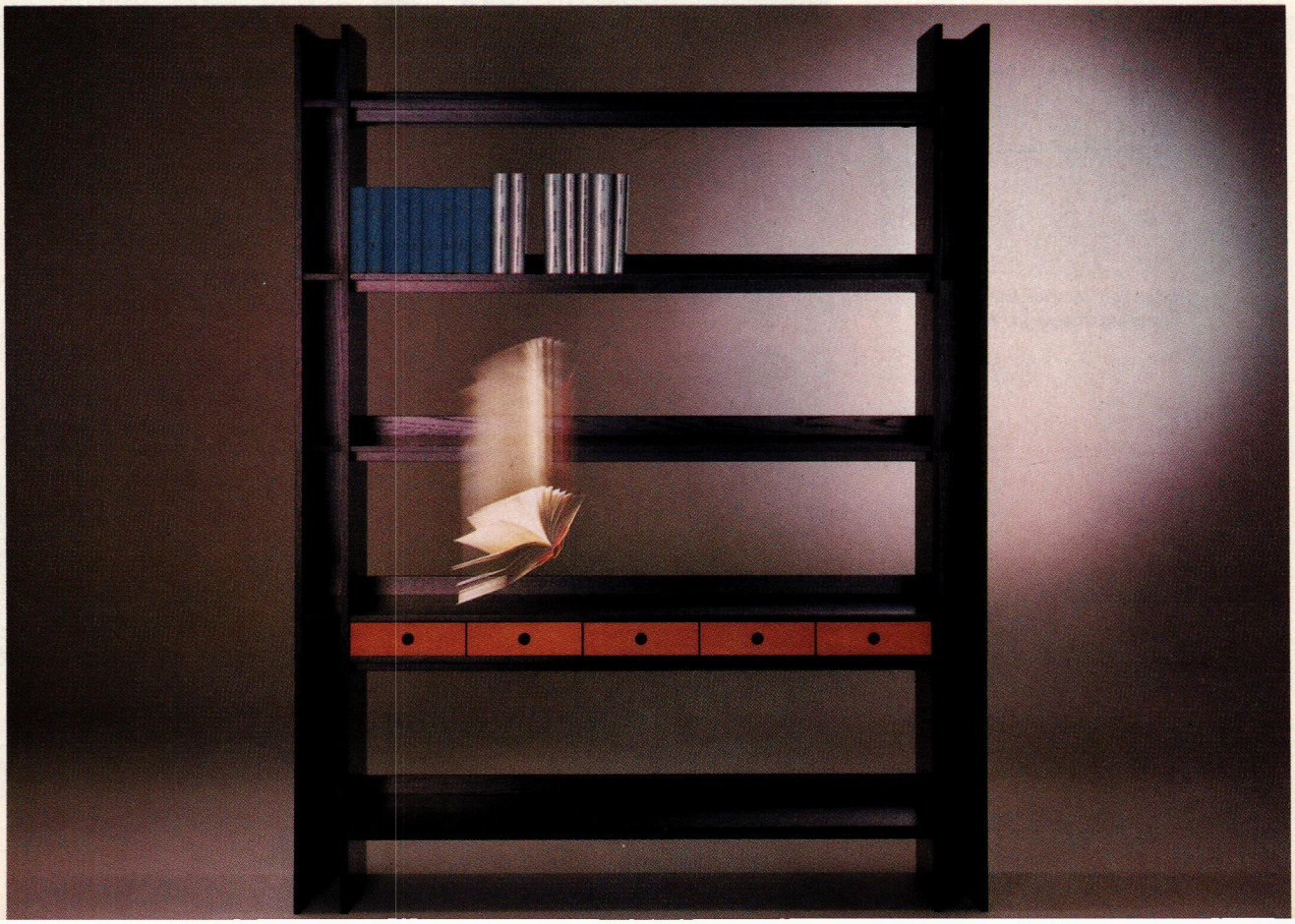
If Nava has tamed a steel structure with a carbon fiber net, architects Cini Boeri and Tomukata Yanagi have fashioned, from a single slab of glass, a fascinating and comfortable chair for Fiam. Alessandro Mendini has bent, for Elam, a large diameter tube and chairs with round heads like the cartoon character, Charlie Brown. Mendini named the chairs Stelline.

And lastly, Paolo Pallucco and his wife Mireille Rivier have conceived a sitting room table which looks and acts exactly like a tank. Written on the specifications is: "Addressed to a market segment of consumers seeking to depart from the more traditional lines." Invented by a renowned duo, Tankette will have more than one afficionado. Certainly, the Milan Fair left many slightly hungry for more than rehashed traditional.

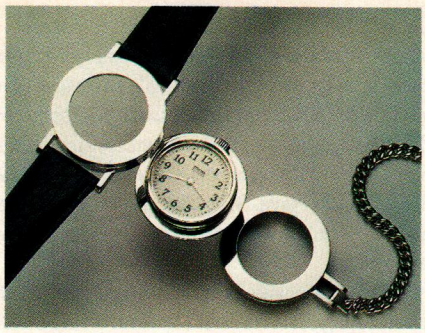


Driade presents the SNI sofa designed by Borek Sipek.

The Proust bookcase from Morphos.

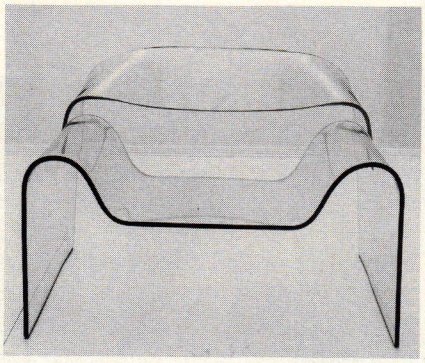


Dr. Adriana Rigamonti di Palma, a free-lance journalist and a founder of Abitare, *is a principal in the di Palma public relations firm, Milan.*



The Momento watch by Aldo Rossi for Alessi.

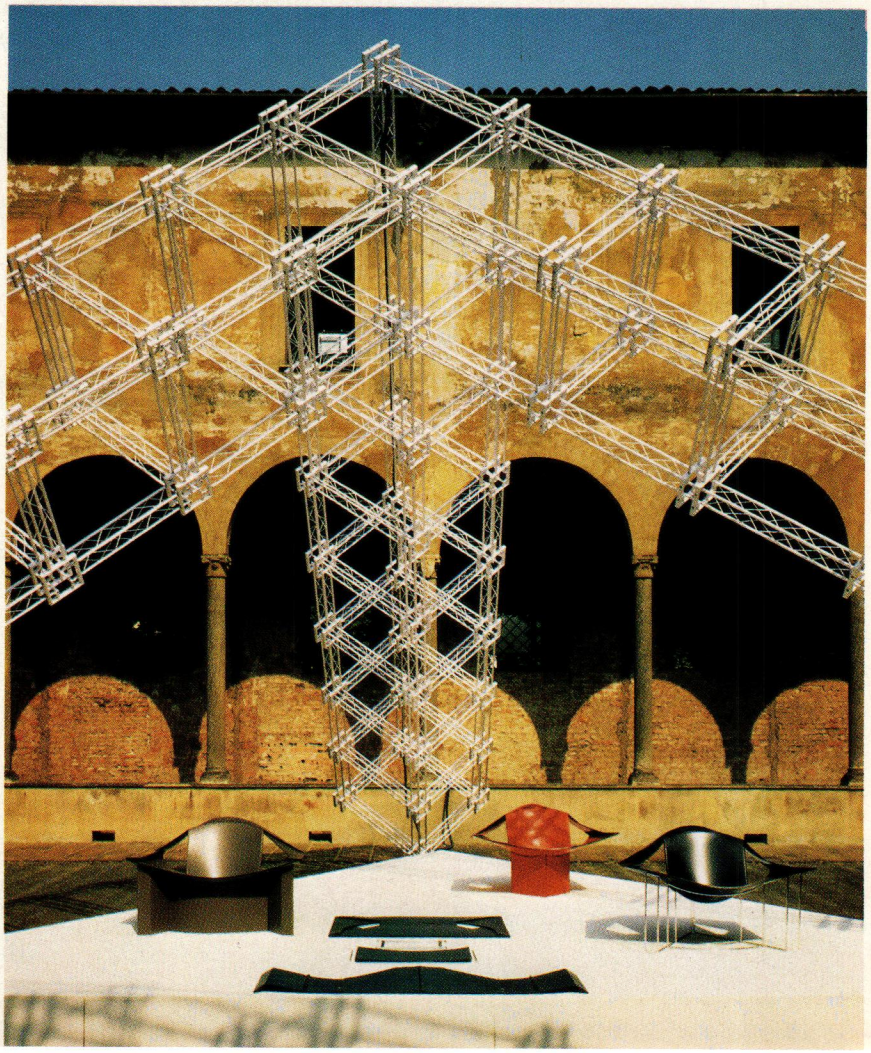
Architect Aldo Rossi.

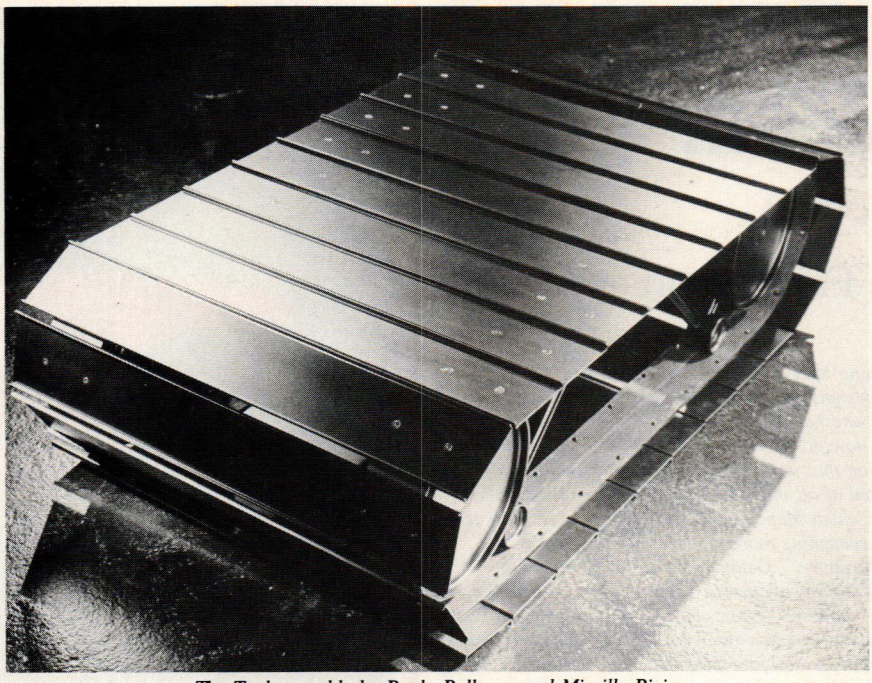


Glass chair by Cini Boeri and Tomukata Yanagi for Fiam.

The Alessi showroom, the firm's first, designed by Sottsass Associates.

The Equity chairs by Jacques Harold Pollard for Matteograssi and the Zero structural system by De Pas/D'Urbino/Lomazzi.





The Tankette table by Paolo Pallucco and Mireille Rivier.

Guiseppe Maggiolini's bedside table from the 18th century.

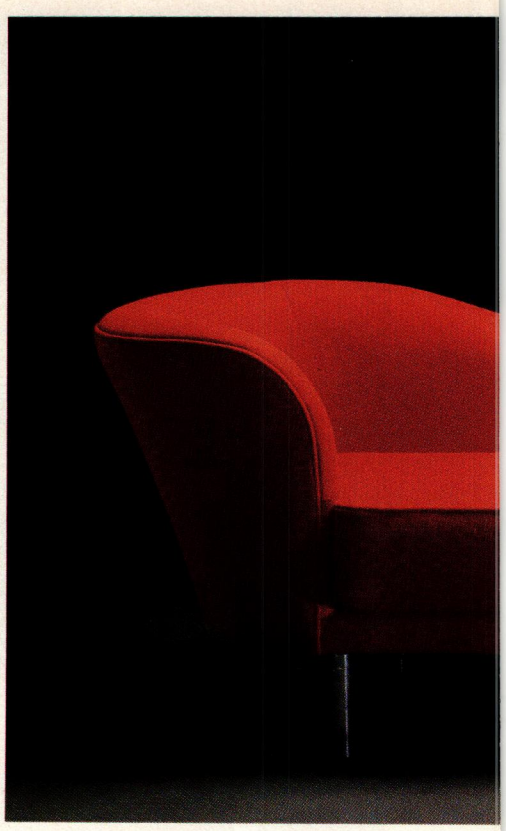
The Stelline chair by Alessandro Mendini for Elam.

FOREIGN MARKETS

New Definitions in Copenhagen

Scandinavian Furniture Fair Report

With the next Scandinavian Furniture Fair upcoming May 4-8 at the Bella Center in Copenhagen, we are reminded of the many new designs offered at the 1987 fair. The classic designs of Hans J. Wegner, the Danish architect who has delivered since 1950 the craftsmanship which defined Danish furniture to the world, are now giving way to the work from a new legion of young designers. There is a pervasive realization that the quality of Scandinavian furniture must be upheld, but that a full awareness is needed of all international design directions. One manufacturer with such an attitude is Getama, of which Managing Director Mogens D. Christenson stated: "Young people today are looking for something more modern than Wegner's style, which has become known as a product of heavy furniture." Getama has turned to the young design team of Okamura & Marquardsen, formed in Copenhagen in 1973, to give the firm the lighter scale it was looking for. The result is the "modern Wegner chair," with its crafted brush strokes and gentle simplicity. The humanistic needs met by Scandinavian designers in such chairs as the Balans, were seen in a new chair from Stokke by designer Terje Ekstrom who said, "We design seating that makes it easy for older and disabled people to get up." Iceland made its first major presentation at the 1987 market and may be expected to display even more for the booming children's market. Bunk bed/playgrounds designed by Petur Luthersson of Reykjavik are complemented by sleek, modular versions for the parents. Pirkko Stevros, designer for the 25-year-old Muura Me of Finland, also is seeking a new, lighter direction. "A thin line gives air around furniture and the user can enjoy more space—and space is such a luxury today." —Dana Collins



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1. Pin-Age Tables by XCOL aps of Denmark. 2. The sculptural Cardinal sofa/chair by Gubi Design of Denmark. 3. A floral dream of summer by architect/designer Ole Kortzau in "Blossom" from Kvadrat, Denmark. 4. A truly international style, by Denmark's premier young furniture design team Takashi Okamura and Erik Marquardsen, is offered in this dining group by Getama A/S. 5. From Iceland is a contemporary bedroom collection designed by Petur Luthersson for Axis.

Import Showcase

Delighted by Nature

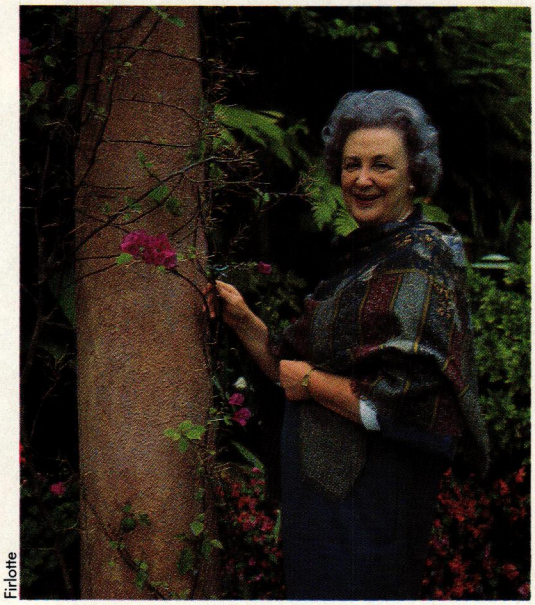
Sybil Connolly Brings Her Irish Garden To the World

Sitting in her penthouse suite recently at the Westwood Marquis Hotel in Los Angeles, Sybil Connolly was thousands of miles from her 18th-century home and gardens in Dublin, Ireland. Yet in her conversation and behavior, one could almost believe that her beloved gardens were mere steps from her Los Angeles suite—so vivid are her descriptions of the plants and flowers which abound on her Merrion Square grounds. Known for her fashion (with such clients as Jacqueline Onassis, the Rockefellers and the Mellons), fabric, product and interior designs since the early 1950s, Ms. Connolly was visiting the West Coast as guest lecturer for The Friends of French Art, a conservation group based in Los Angeles. The topic for her talk was the gardens from her recent book, *In an Irish Garden*. (It will be followed in September 1988 by *In an Irish House*; and to be released later is *The Decorative Arts of Ireland*.)

Ms. Connolly's deeply creative hours are spent in the lovely surrounds of a Georgian mansion at 71 Merrion Square, which houses her business as well as her private apartment on the top two floors. The transformation of her garden mews house into a tiny gem of Irish Georgian architecture has received widespread attention.

"I never knew, when I began planting my garden years ago, that it would inspire me on to many wonderful things," she recalls. Those "things" have taken the form of ongoing fabric collections for both Brunschwig & Fils and Ametex, a line of sheets for Martex, dessert plates and enamel boxes for Tiffany, and an array of shawls, dresses and other clothing items exclusively for her Dublin boutique. The common thread found in all these designs is the abundant yet never overpowering use of floral motifs first realized in the designer's botanical paintings.

Says Ms. Connolly, "When I bring guests through my garden, I hear them say 'what a lovely rose, or look at that pansy.' At the same time, I am thinking 'how marvelous that rose and pansy would look on a plate!'"



Firlotte

Above: Sybil Connolly in the gardens of the Westwood Marquis Hotel, Los Angeles. Below: "Dianthus" is a delicately playful design on cotton by Ms. Connolly for Ametex Fabrics.

Her friendship with Murray Bartlett Douglas, senior vice president of Brunschwig & Fils, eventually led to the Sybil Connolly Collection (the first line of fabrics was inspired entirely by the Dublin garden). Notes Mrs. Douglas of the designer, "She is a special design force who can bring the past up to date with a great sense of style, color and enthusiasm, and also create contemporary designs which have a lasting quality."

And Ms. Connolly will be the first one to agree on the latter point: "*Style* endures. *Beauty*, on the other hand, can fade or change with age. You see, sometimes pure beauty can be rather cold. So what I aim for, instead, is style with *charm*. I believe that charm is more comfortable to live with than beauty. For example, when I design a room, I want people to feel easy in it, to have their spirits uplifted. This may be difficult to achieve if the room is too perfect. The room should look as though someone has just written a letter or read books there."

For the Ametex Sybil Connolly Garden Collection, the results satisfied both designer and fabric firm. Says Ms. Connolly, "We are extremely delighted with such designs as 'Celeste' with its motif of camelias, primroses and honeysuckle. As with my other designs, I have kept in mind the qualities of proportion and color and the market to which they are addressed.

"The most important thing which I have learned in my career as a designer, whether it has been for the design of a cup, a dress or a room, is that one must concentrate on *line*—the look and form of your design—and that there must be harmony to that design. A home or fabric should not shock or startle—there is already too much of this in the world. I believe designers should counterbalance the unpleasantries in life with great design. As long as I can continue, I will paint harmonious designs from nature in hopes that people will never tire of enjoying them. Creative people never can, you see, *really* retire."

—Gregory Firlotte

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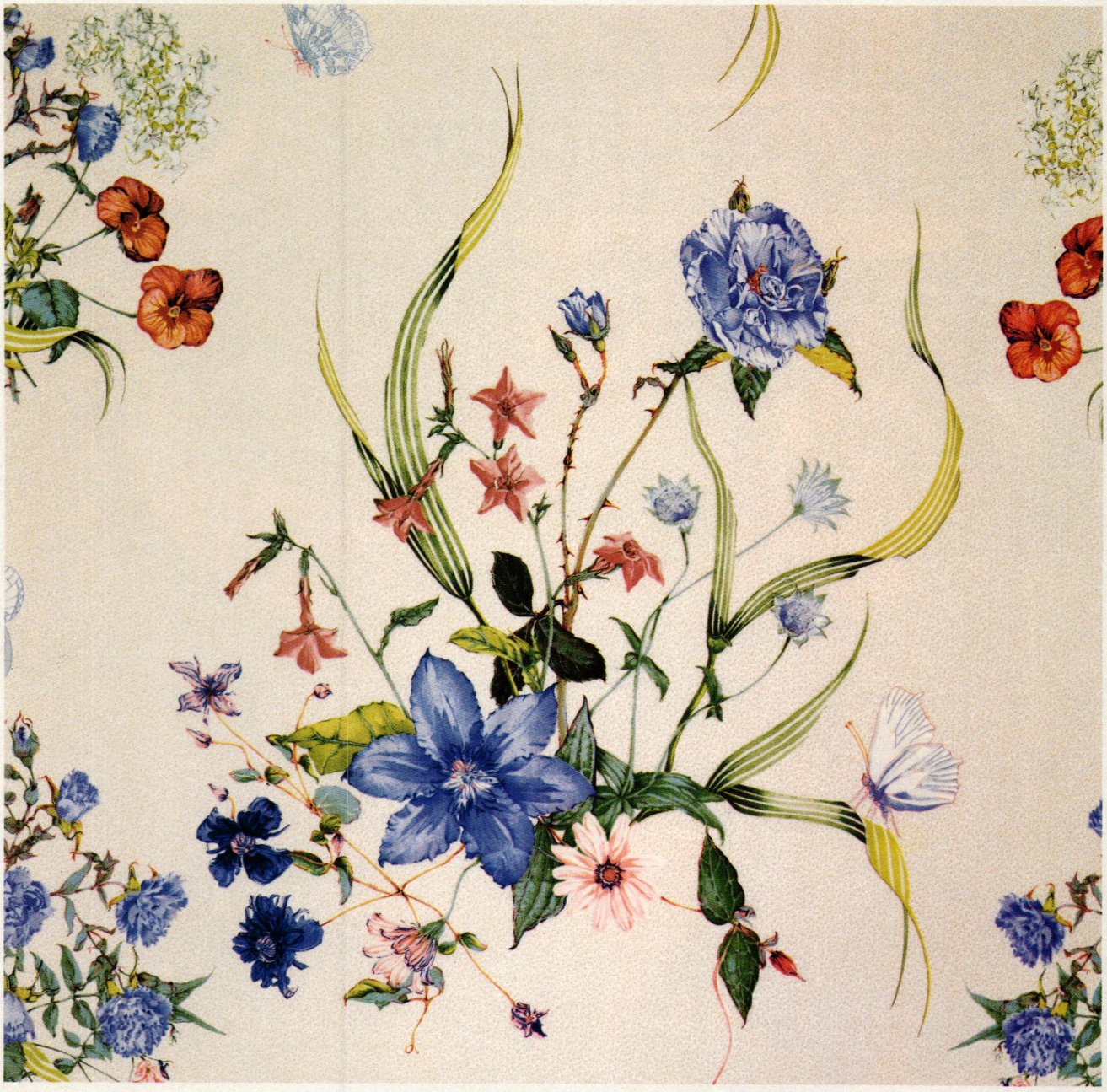
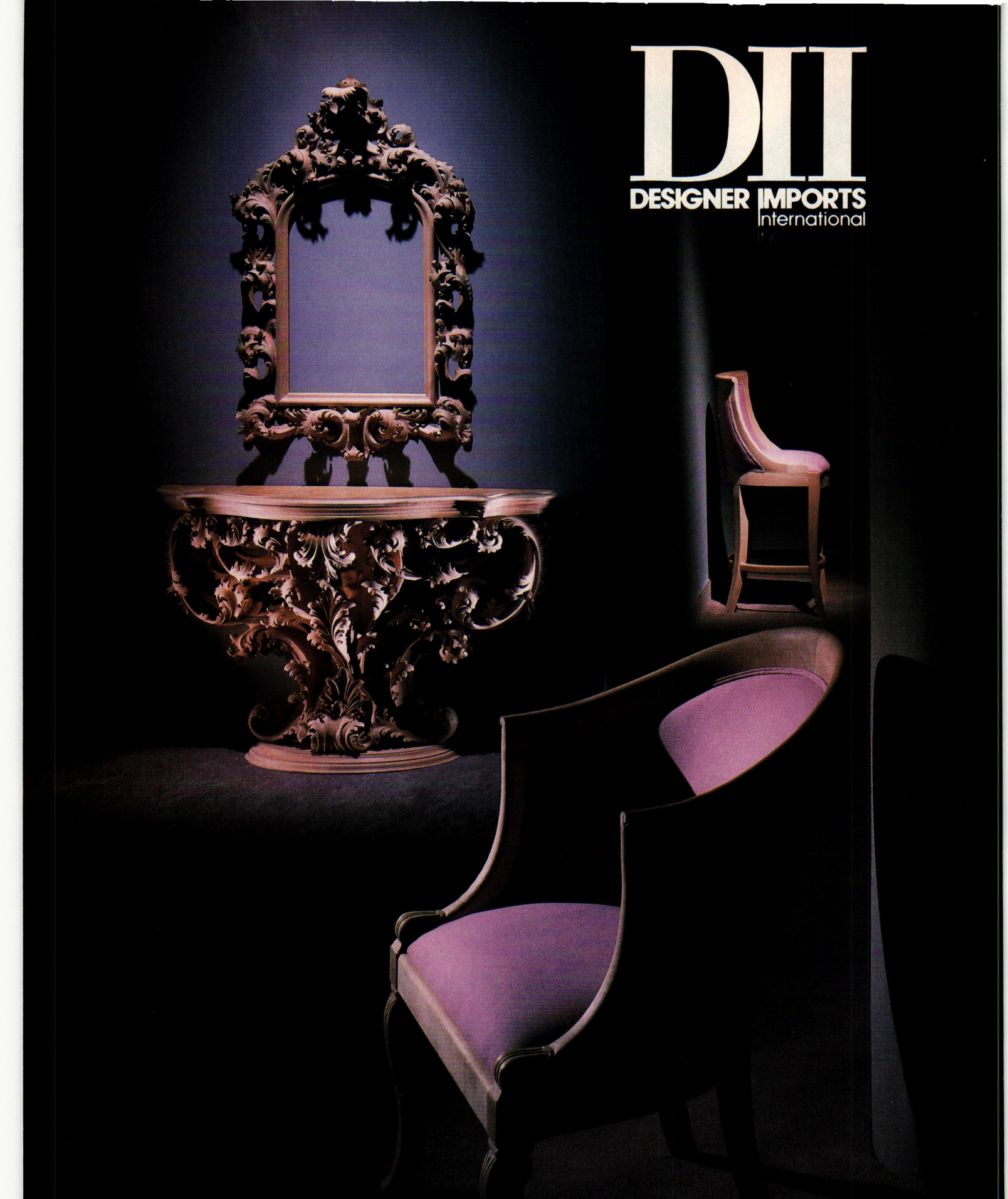


Top: These tasteful dessert plates for Tiffany were designed by Sybil Connolly after cut-paper flower patterns by the 18th-century Irish woman of the arts, Mary Delany. Above: By Ms. Connolly for Brunschwig & Fils, "Irish Molly," is an ambitious rendering of bouquets and butterflies from the designer's Dublin garden. The title comes from the rare variety of pansy (upper right and left in photo) which is noted for its delicate scent.



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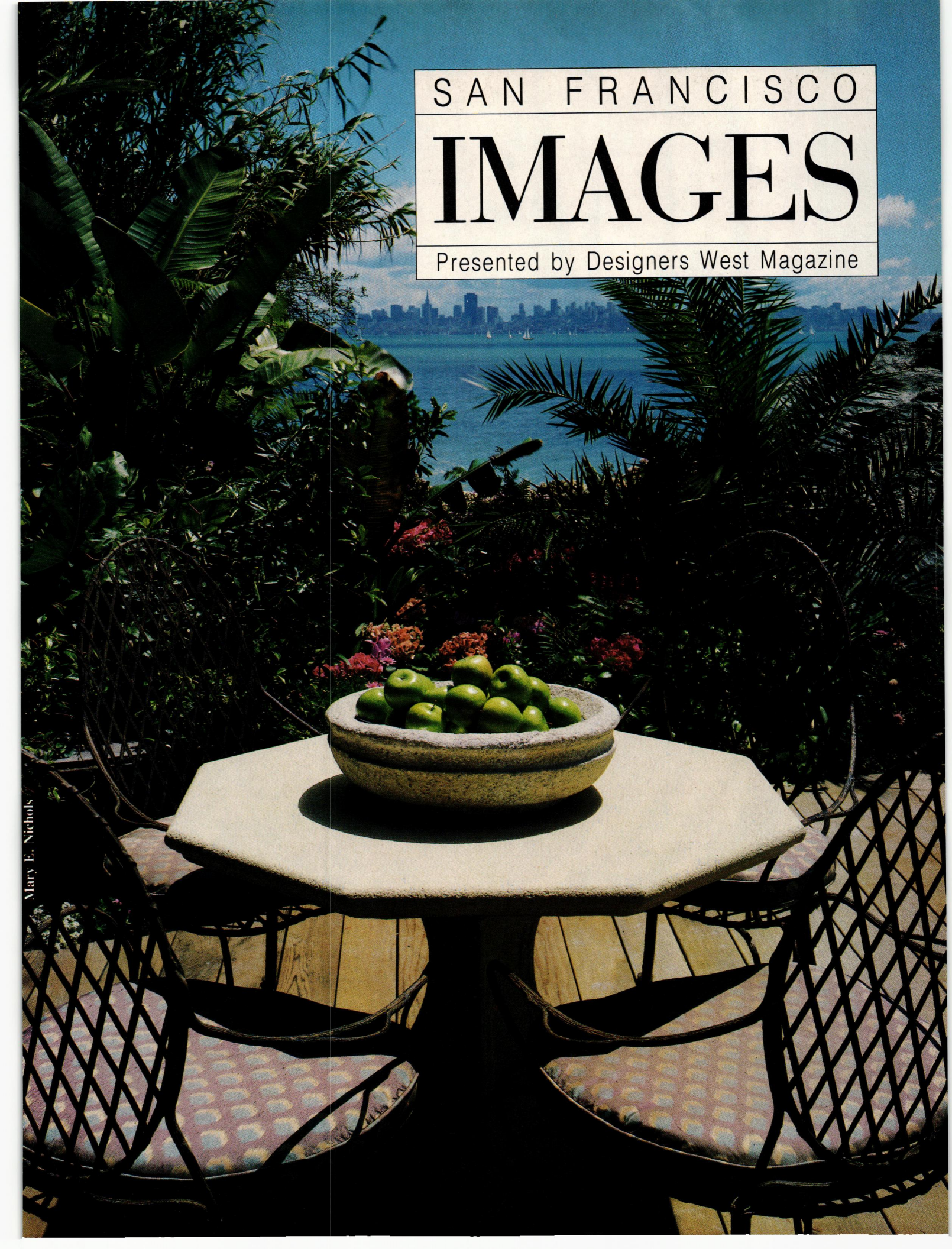
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for the beauty of it. . . Bowen

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Winter Market in San Francisco

Luxurious Wonderland, Lustrous Wunderkinds

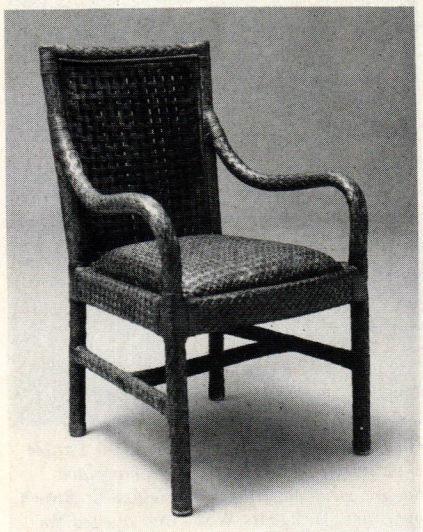
Peacocks couldn't have done it better. Many of the light shades, period colors, jewel tones and garden fresh accents predicted for 1989-90 by the Color Association of the United States were already strutting their stuff at Winter Market '88.

The bustling San Francisco showing (the stock market crash didn't diminish attendance one iota from market a year ago) revealed an emphasis on svelte affluence with regal overtures galore. Color palettes, stylistic references and skilled craftsmen's wizardry swaggered their noble origins.

"Old World elegance reinterpreted," **Judith Kindler** described the look. It was interpreted in her own tapestry-laden **Showplace Square West** showroom with very Frenchy, very dusty greens, terra cottas and roses with sumptuous doses of golds as Venetian as they come. Kindler's meticulously composed and *au courant* vignettes provide an ideal backdrop for many of her own fabric introductions as well as several by other firms, such as the **Laura Ashley** decorative collection.

At the **Galleria Design Center**, gilded reproduction chairs by **Erica Bronson** dazzled at **Randolph & Hein**. At the same showroom, the gold/amethyst/bronze of **Montero's** "Ballet Russe" damask (represented by **Trilogy** in the U.S.) fairly danced off the wings with the very old, very weathered and *très très* elegant metallics from **Andrea Henry Designs**.

At **Shears & Window**, also in the **Galleria**, the Parisian trimmings of **Houlès** made their San Francisco debut, as did **Gracie & Sons Inc.**'s scrupulously hand-painted 18th-century papers and silks.



*From **Tropi-Cal**'s Yee Fong Collection represented by **Kneedler-Fauchere** in the Galleria, rattan and wood covered in woven braided leather.*

***Formations'** antiqued, 22 karat gold bowls, plates and urns, framed urn engravings, stone balustrade console, reproduction Regency chair and a pair of Thomas W. Morgan Lighting candlestick table lamps. Represented by **Shears & Window** in the Galleria.*

*William Beson's Saki Table, Negoro Nuri finish, 30"W x 48"L x 18"H. At **Kneedler-Fauchere**, Galleria Design Center at Showplace Square.*

Formations, the new furniture and accessories line headquartered in Los Angeles, also made its Bay City premiere here with its classic reproductions and mesmerizing glazes of 22-karat gold, platinum and crackled celadon.

"The look of luxury," **William C. Lyons**, general manager of **Chalfonte St. Giles** at the **Showplace Design Center**, succinctly dubbed the aura emanating from this market's ethereal Midas-touched colorations. Perhaps no other backdrop could have served quite so aptly for the design industry's regalia as it was paraded, saluted and finally toasted throughout this market's festivities. Those at **Showplace Square** included the Designers on Parade Gala honoring 20 Bay Area designers that proved beyond a doubt the industry need never go outside its own for spirit-rousing entertainment. On stage that night were **Michael Anthony**, **Thomas Bartlett**, **Carol Disrud**, **Charles Falls**, **Dennis Hayworth**, **Joe Horan**, **Gary Hutton**, **Barbara Jacobs**, **Alan Lucas**, **Candace Mackenzie**, **Phyllis**

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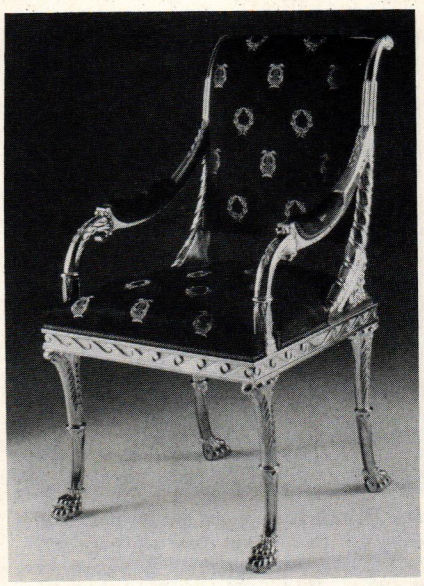


***IPF International**'s carved, 24 karat gilt Empire armchair with silver leaf accents and animal foot legs. From the period reproductions newly introduced for Winter Market at Showplace Square. IPF is represented through **Sidney Goldberg & Associates** at **The Umphred Gallery** in the Galleria.*

IMAGES

Continued from page 215

Martin-Vegue, **Donald Maxcy**, **Sherman Nobleman**, **Rhoda Parks**, **Justine Ringlien**, **Sarah Lee Roberts**, **Nan Rosenblatt**, **Priscilla Sanchez**, **Jean Siegfried**, **Leon Sugarman**. Co-anchors were interior designer **Tony Torrice** and **NBC**'s **Jeannine Yeomans**. Also on parade at the **Galleria** was **Clarellen Adams**, honored at the "Hats Off" luncheon co-sponsored by **Bay West/Showplace** and the **International Furnishings and Design Association** (formerly NHFL). Pioneer with her husband, the late **Henry Adams**, of the **Showplace Square** complex and today continuing as manager/industry relations for **Bay West/Showplace**, Clarellen Adams attracted a standing-room-only crowd of admirers and not a bare head in sight.

At the **Western Merchandise Mart**, glitter continued with the near-completion of the Mart's $10 million Center for Design, a tour de force designed by the San Francisco-based **Charles Pfister & Associates**. Located on the first two floors of Mart 1, the Center features more than 100,000 square feet of new contract showroom space around an escalator atrium that combines masses of marble, gold and Déco lighting fixtures delightfully offset by the exposed mechanical system of the escalator.

The Center, to open with a grand celebration this spring, seemed symbolic of the Mart's innovative market programming. Organized under the general theme "Predictions," it focused on forecasts for future construction and design of the work space and home environment in the United States, the Pacific Rim — even outer space. These events were launched by a highly creative benefit for DIFFA (Design and Interior Furnishings Foundation for AIDS) that garnered $22,000, the largest single donation ever for DIFFA's Northern California Chapter. Conceived by the Mart's Director of Communications **Bonnie Metzger**, the sparkling champagne evening feted six outrageous window displays that united the Mart with manufacturers and leading designers from various disciplines. Participants included: **Andrew Batey**, dean of the School of Architectural Studies, California College of Arts & Crafts; **Randall Whitehead**, principal, Light Source; **Andrew Belschner**, Andrew Belschner/Joseph Vincent; **Bill George** and **Michael Owens**, art director and visual effects designer, Industrial Light & Magic; **Linda Hinrichs**, Pentagram; **Gary Hutton**, designer; and **Richard Seger**, scenic designer, American Conservatory Theater. Manufacturers taking part were: **American Seating**, **Charlton West**, **DuPont Antron Commercial Carpet Fibers**, **M.E.R. Corporation**, **Pande Cameron**, **Traditions**, and **The Wool Bureau**.

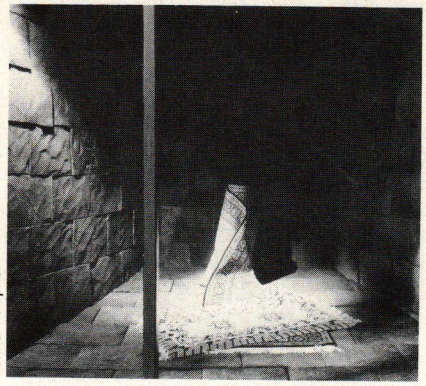
By the way, when each window was unveiled, there were those colors again—pale pastels, elegant golds and historical patinas. And they were cast against mad dashes of the dayglow orange and chartreuse forecast for even later in the '90s. All seemed proud as peacocks and predicting lustrous things to come.

—Carol Soucek King

***Bay West/Showplace** and the **International Design & Furnishings Association** (formerly NHFL) made hats and gloves de rigueur for the Winter Market "Hats Off" luncheon honoring **Clarellen Adams**. Joined here by her long-time friend and design industry associate **Ruben Diaz**, Clarellen Adams is recognized with her husband, the late Henry Adams, in pioneering the Showplace Square complex. Today she manages industry relations for Bay West/Showplace.*

Donna Kempner

*Bright lights for contract: "Cars as traffic" was the theme of **Richard Seger's** window which cleverly featured office chairs from **American Seating**. Seger is a scenic designer for the American Conservatory Theater in San Francisco. The window was one of six created for the DIFFA fundraising effort at the Western Merchandise Mart.*



Donna Kempner

*Outrageous homage to tradition: **Andrew Batey**, dean of the School of Architectural Studies at the California College of Arts & Crafts, placed Oriental carpets from **Pande Cameron** and **M.E.R. Corporation** in a monastery cell, created for the DIFFA fundraiser at the Western Merchandise Mart.*

*Guests of honor at the **Designers On Parade Gala** during Winter Market at Showplace Square included, from left: **Walton E. Brown**, publisher, Designers West, who opened the show; **Charles Gandy**, national president of the American Society of Interior Designers, who was keynote design speaker for Winter Market at Showplace Square; and designer **Tony Torrice**, ASID, producer/commentator.*

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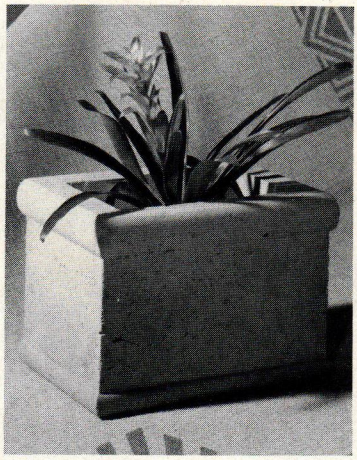
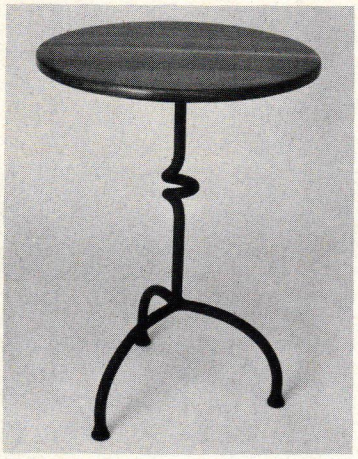
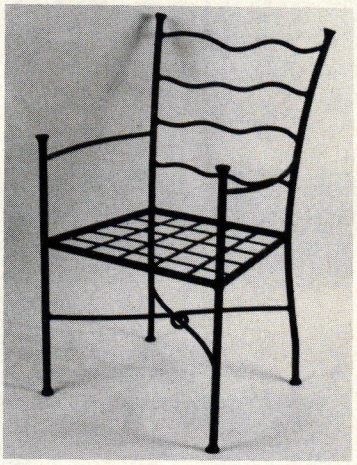
*From **S&L Designs,** comes this cast iron Ravenna Griffin coffee table available in a wide range of finishes. Through **C.L. McRae**, Showplace Square West. Circle Number 500.*



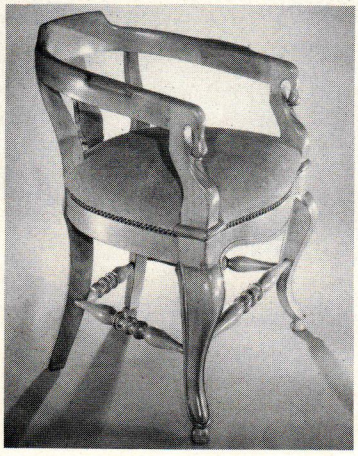
*The Concrete Collection is the newest addition to the fine selection of European and domestic floorcoverings available from **Moquette**, Showplace Square West. Circle Number 501.*



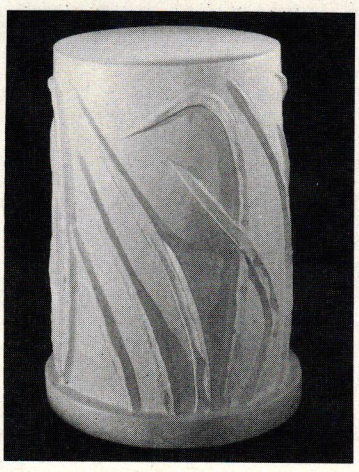
*The Shaker Tripod twist table designed by Douglas Murray features a koa wood top on a solid iron base. Custom tops are also available. Through **Trimarco**, Showplace Square West. Circle Number 502.*



***Trimarco**, Showplace Square West, offers the Douglas Murray-designed Running Fence chair, constructed of solid iron and available in sofa or loveseat models. Circle Number 503.*



*This Swan Bar Chair (EA 984) from **Eric Anthony Reproductions** and manufactured by Spencer & Company shows a fondness for novelty in its hand-carved swan arm supports. Through **Chalfonte St. Giles**, Showplace Design Center. Circle Number 504.*



*Available through **Chalfonte St. Giles**, Showplace Design Center, **Fauxstone** offers this hand-detailed cylinder dining base in a variety of textures and custom sizes. Circle Number 505.*

This "Ogiku" wallcovering and fabric is from Van Luit's Quintessence, Volume Two Collection.
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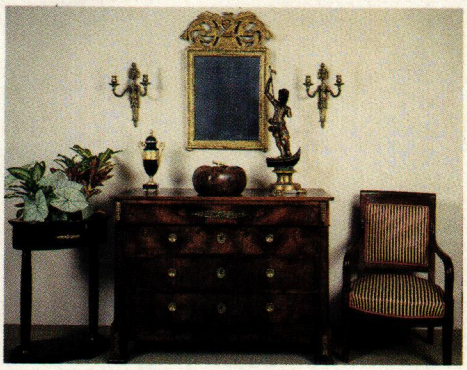
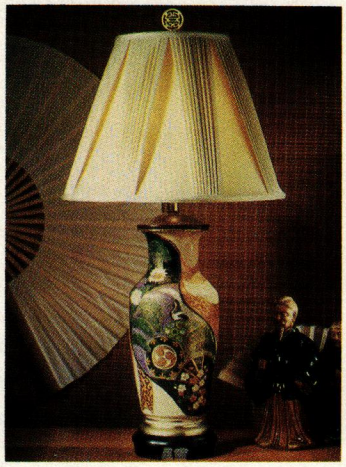
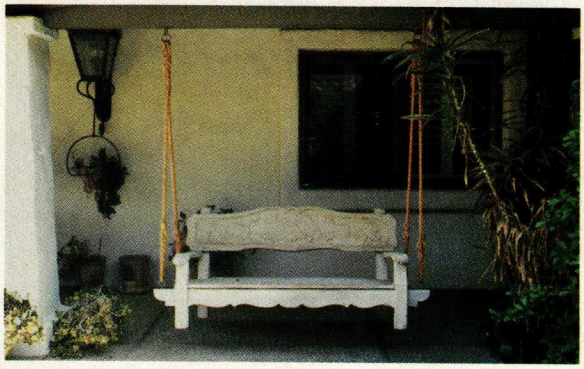


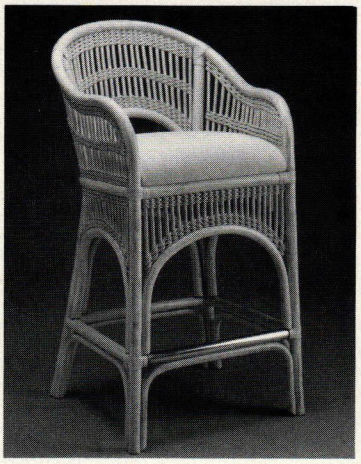
From left, the oblong walnut jardiniere, Empire, flamed walnut chest-of-drawers and Empire armchair plus assorted accessories shown here are available from ***Evelyne Conquaret Antiques****, Showplace Square West, Circle Number 506.*



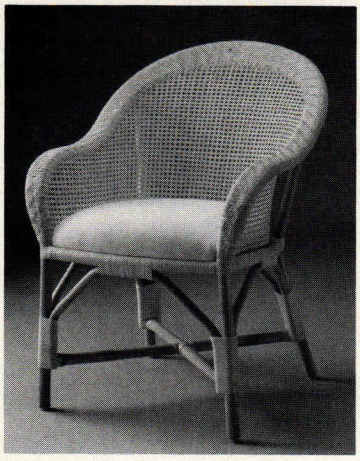
Lavender, jade and earth tones on a beige crackle background are highlighted in gold and white in this ***Frederick Cooper*** *lamp available through* ***Robert Clark Enterprises, Inc.****, Western Merchandise Mart-2. Circle Number 507.*



The perfect seating for the lazy summer days ahead, the redwood Carmel Swing enhances the outdoor furnishing lines created by ***Reed Bros.****, Galleria Design Center. Circle Number 508.*



This Victoria barstool from ***Budji Corporation****, Showplace Square West, features a fixed seat and brass foot rest. Circle Number 509.*



Located at Showplace Square West, ***Budji Corporation*** *offers the Jo open-weave leather chair with fixed seat. Circle Number 510.*

Evelyne Conquaret Antiques*, Showplace Square West, presents this early 19th-century French walnut bookcase from the Ile-de-France, carved in the spirit of the Renaissance. Circle Number 511.*

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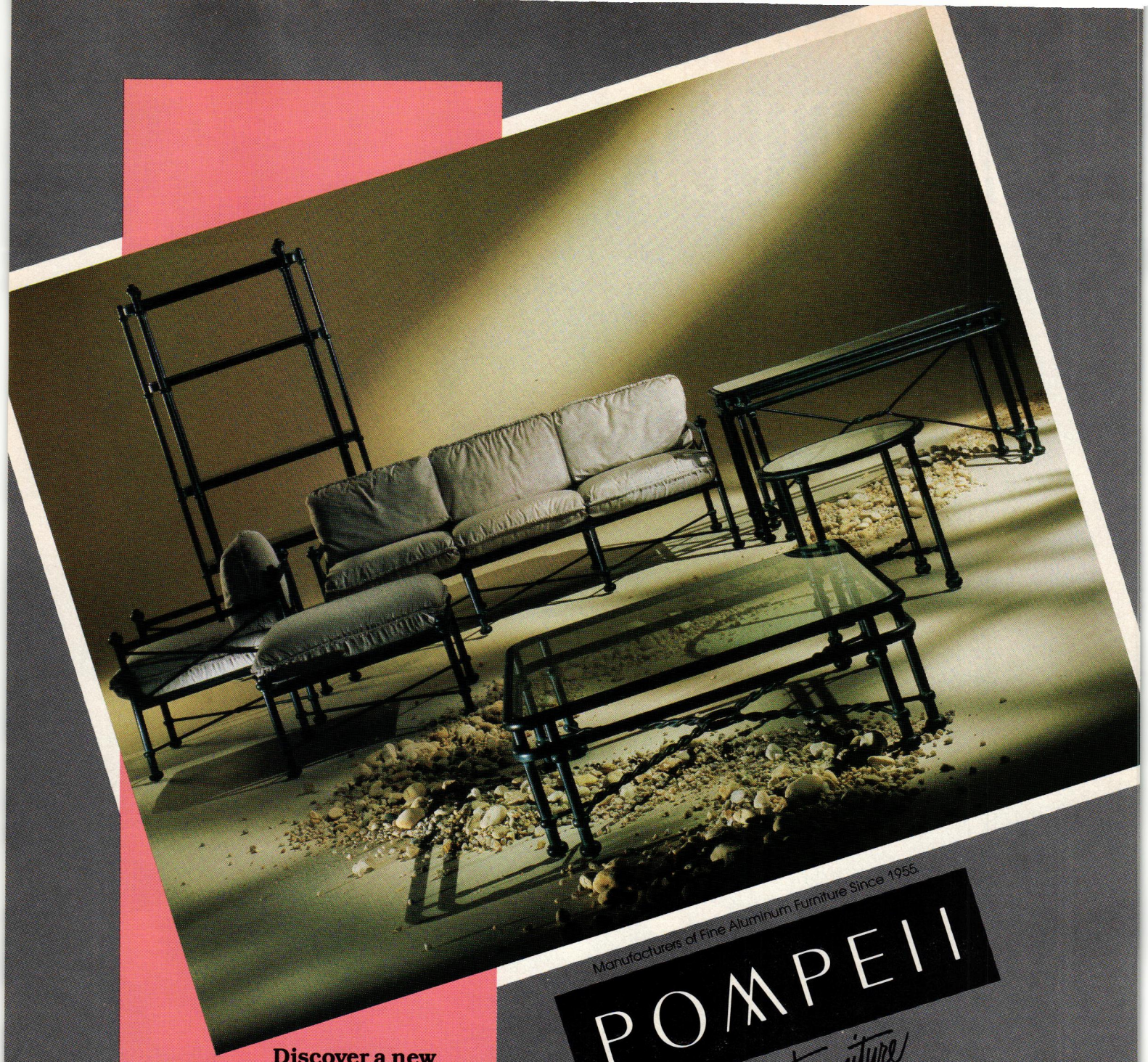

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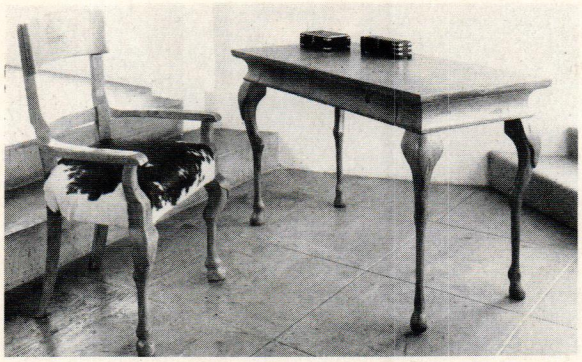
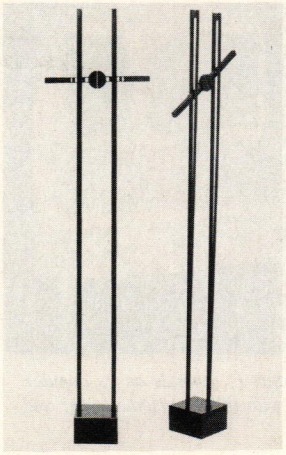
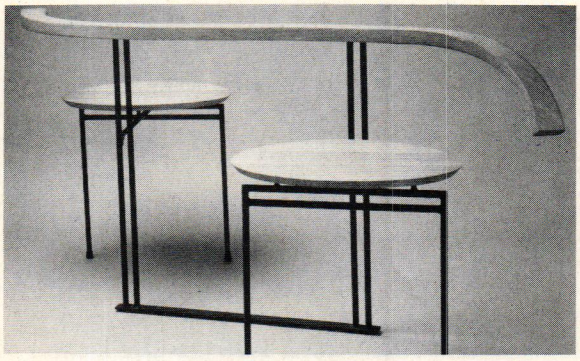


*From **Kreiss Enterprises, Inc.**, Showplace Design Center, this desk and armchair belong to the new Doeley line which features dining table, console and end table, all available in 12 finishes. Circle Number 512.*

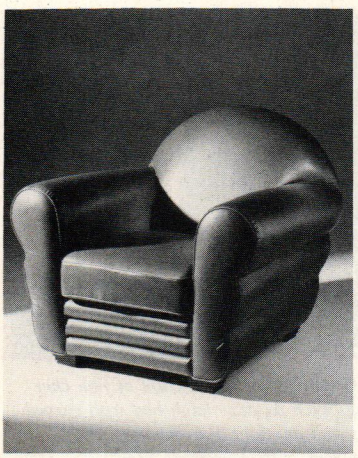


*Designed by Jérôme Lemaire, the Lampe Magnet is a 20-watt low-voltage light fixture with wireless power capabilities. Available at **Sloan Miyasato**, Showplace Design Center. Circle Number 513.*

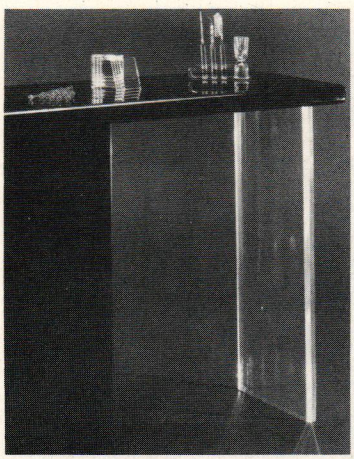


***Sloan Miyasato**, Showplace Design Center, introduces this dual-seated chair designed by Jérôme Lemaire and imported by Intemporel. The bench is fabricated of oak and steel. Circle Number 514.*

*Inspired by the exquisite gardens of Filoli, **Brunschwig & Fils**, 151 Vermont Center, creates "Californie," a dazzling floral pattern on a crisp cotton chintz in soft buff or vibrant blue. Circle Number 515.*



*Designed by Sylvain Joly and Veronique Vailhe, the Valentin chair is a part of the Passerelle Collection introduced by **Grange** and available through **Lenoir Associates**, Western Merchandise Mart-2. Circle Number 516.*



*This contemporary style bar from **Borroni Company**, Western Merchandise Mart-1, houses an acrylic wine and glass rack and a lacquered finish available in black, white or gray. Circle Number 517.*

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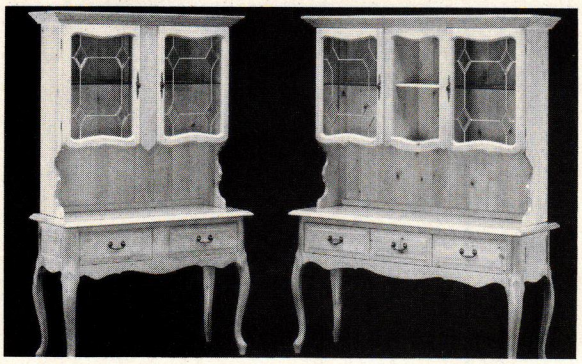
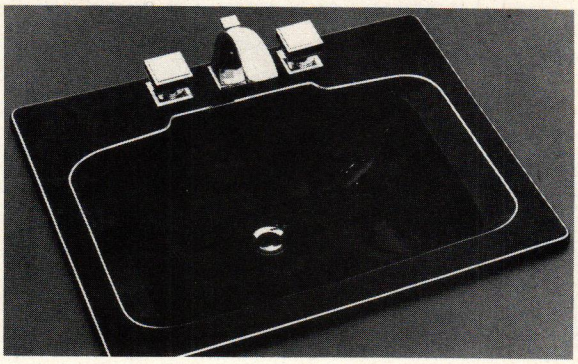
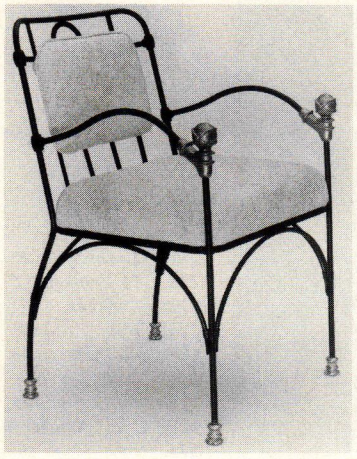


***Studio K**, Western Merchandise Mart-1, expands on its popular Golden Knotty Pine dining group with this handsome buffet and hutch. Circle Number 518.*



***Kallista**, 200 Kansas, offers ceramic basins made of vitreous china in three self rimming shapes: rectangular (as shown), octagonal and oval. Circle Number 519.*



***J-Art Iron Co.** introduces the "Sphere," a new specially created bronze arm and foot detail that distinguishes the lines of its Beryllia Collection of seating. Available through **Shears & Window**, Garden Court. Circle Number 520.*

*Through **Brooks/Haworth, Inc.**, Galleria Design Center, the Santa Fe collection from **Terra Furniture** offers a variety of residential furniture, including these dining room pieces designed by Charles Gibilterra. Circle Number 521.*

*Available from **California Bear**, Galleria Design Center, this equipales barstool is contructed of sturdy Mexican Rosewood and covered with a top-grain boarskin. Circle Number 522.*

***Grange**, Galleria Design Center, offers a selection of fine cherrywood bedroom furnishings such as this sleigh bed with curved foot and headboard details and an eight-drawer chest, both available in a choice of finishes. Circle Number 523.*

SAN FRANCISCO

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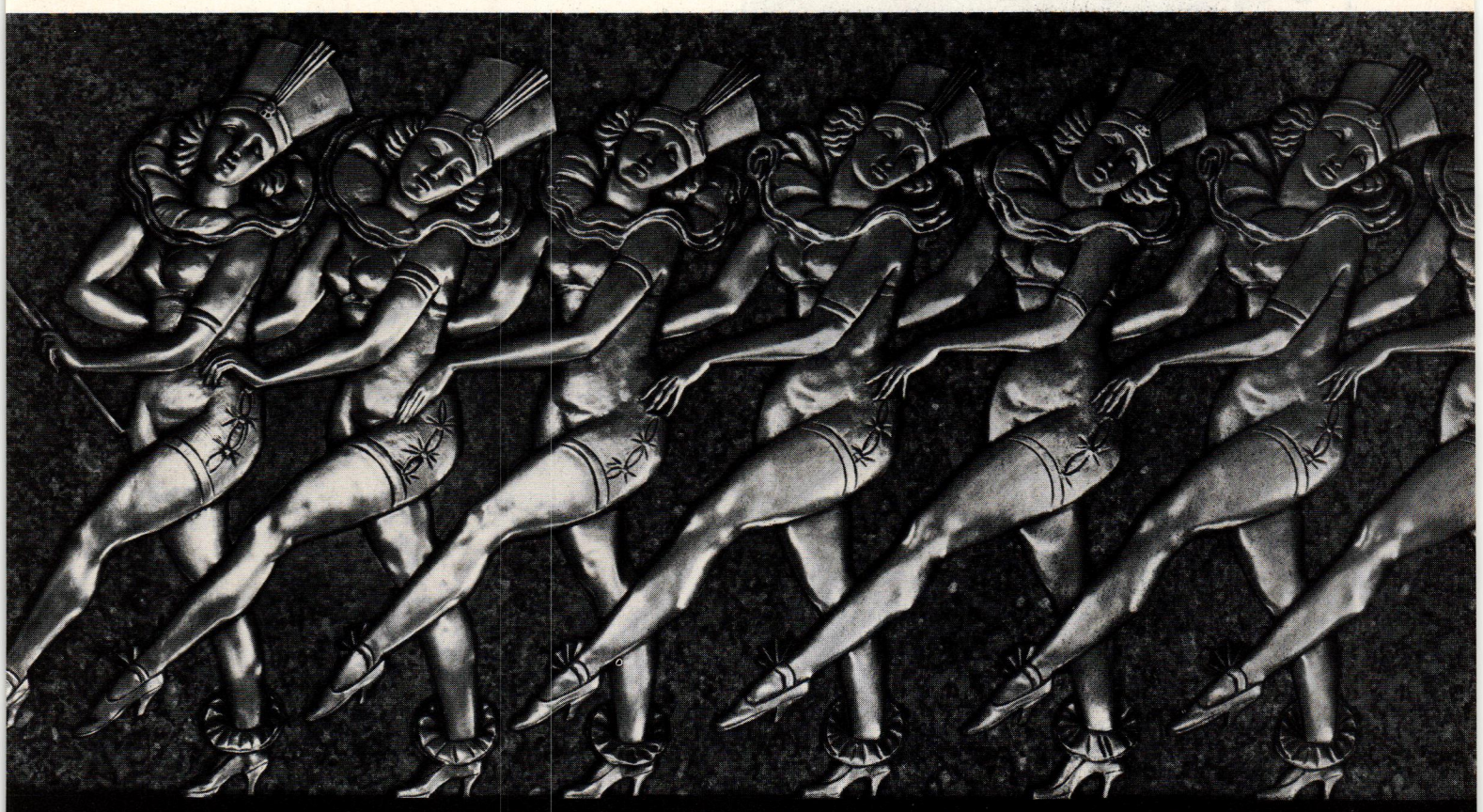
***Fremarc** offers the Ball and Claw Bergere chair and ottoman in a variety of standard or custom finishes for residential or commercial use. Available through **Wroolie & LoPresti**, Galleria Design Center. Circle Number 525.*

*Available in custom sizes, the Channel Sofa is the latest addition to the Upholstered Series from **Traditional Imports, Inc.**, Sobel Building. Circle Number 526.*



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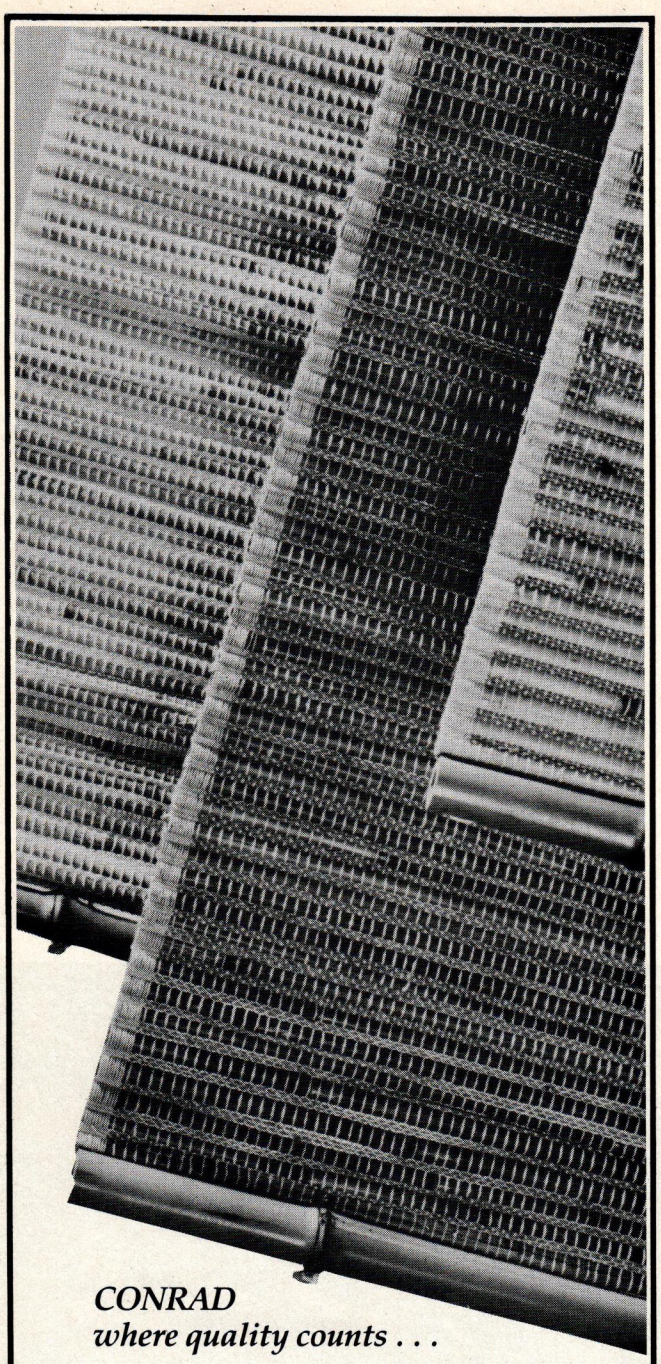

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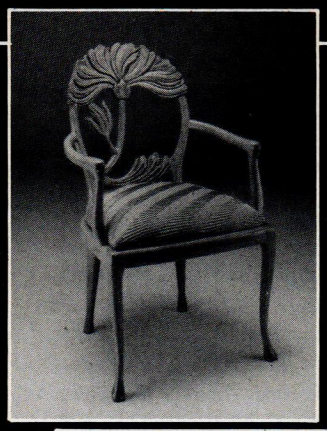
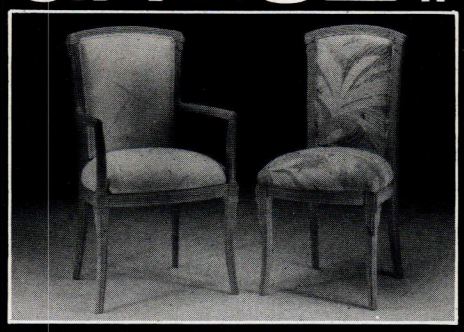
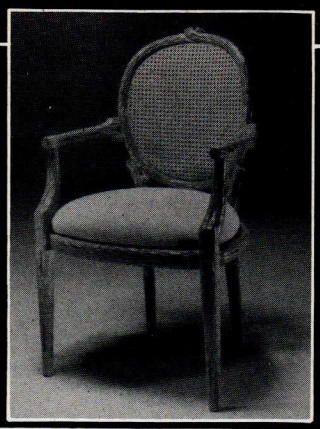
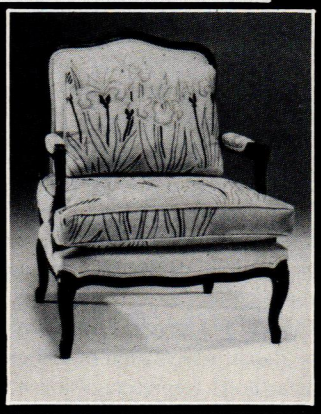
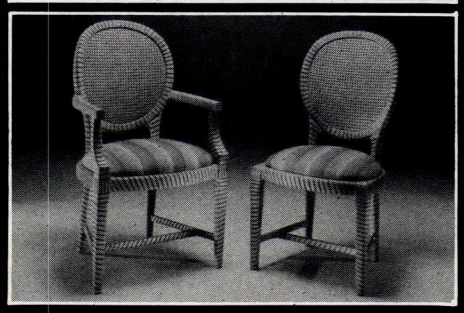
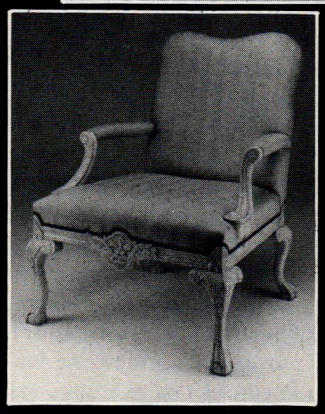

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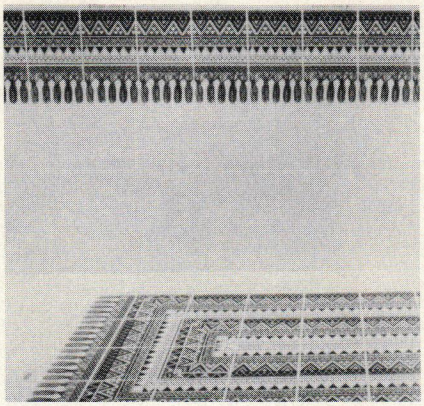
Update

Continued from page 74

CERSAIE 1987 Review

Held for its fifth year in Bologna, Italy, last September's CERSAIE '87 maintained its standing as the top ceramic tile, sanitary ware, bathroom furnishings and fittings exposition in the world.

An attendance totaling 87,260 visitors with 12,309 from foreign countries viewed new product and information on trends, technological advances and marketing facilities for the ceramic tile and bathroom furnishings industry. The fair was held in Bologna's vast trade fairgrounds, covering 870,000 square feet of exhibition space. More than 900 exhibitors were represented with producers from Italy and 18 other countries including Germany, France, Spain, Great Britain, Switzerland and the U.S. The fair proved to be a showcase for ceramic tiles in a broader range of sizes and shapes, featuring more varied design, visual and actual three-dimensional surfaces, colorful glass inserts and creative patterns, including paisleys, soft, fabric-like swirls and sophisticated geometrics.



A new modular tapestry design from Panaria, introduced at CERSAIE '87.

The latest in pattern and style trends focused on complex modular designs, executed as murals, with parts of a whole design on each tile, then forming a structured or abstract design. Another approach to the use of intricate modular designs can be seen in Panaria's latest introductions, by noted fashion designer Gianfranco Ferre, which fit together to look like a rug or tapestry, including a border tile with fringe. Color focused on fresh, clear pastels—aqua, pink, blue and seafoam green—as well as last year's vivid hues. The most popular trend from the 1986 fair was the importance of faux marble and granite looks. The 1987 fair displayed these treatments in more varied colorations.

CERSAIE '87 is organized by Assopiastrelle, the Italian Association of Ceramic Tile Manufacturers (representing over 90 percent of Italy's tile producers) in conjunction with the Bologna Trade Fair Board.

Design Tour to Europe

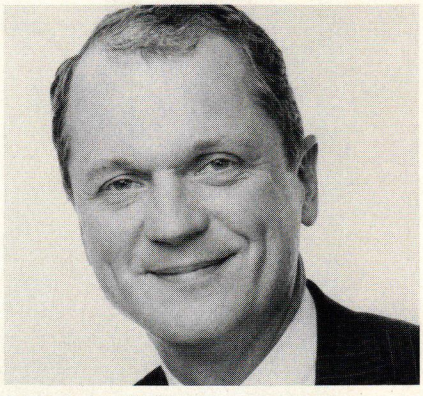
Starting with a visit to Milan and Lake Como, the Spring Designer Tour will visit leading design studios and factories in Europe, departing on April 25 and returning May 7.

The tour, sponsored by Jarretts Travel Service of Phoenix, proceeds by private motor coach along the Riviera to Monte Carlo and Nice. Special museum visits and lectures by leading design and art experts are being planned. After a day on the beach in Nice, the tour will continue on to Barcelona, the city of architect Antonio Gaudi. Special visits to private homes and furniture factories are planned, as well as optional visits to the beach resort of Sitges and other regions of Catalonia.

The tour will proceed from there by SAS jet to Copenhagen for the opening of the renowned Scandinavian Furniture Fair (see "Update," August 1987, *Designers West*). Insights will be into design and manufacturing processes with an emphasis on historical significance. Continuing Education Unit credits have been applied for. The cost for the tour is around $2,200, with East or West Coast departures available. For further information contact: David P. Conley, Designer Tour, Jarretts Travel Service, 5833 N. 7th Street, Phoenix, Arizona 85014, (602) 264-3961.

Swick Joins NCIDQ

Loren Swick, with more than 15 years experience with non-profit organizations, has joined the National Council for Interior Design Qualification as executive administrator. In his new position, Swick will be responsible for overseeing the administration of the NCIDQ examination and the daily operations of the organization. He will also be involved in communicating NCIDQ policies and practices to various external audiences and promoting awareness of the council. From 1982 to 1987, Swick was with the American Society of Interior Designers (ASID), where he began as an executive assistant and was later promoted to director chapter/public service. In other news from NCIDQ, the organization has amended its bylaws to invite to its board one director from each U.S. state and Canadian province with licensing, certification or registration statutes for interior designers. This is due to the increasing number of states and provinces with such licensing legislation. The present NCIDQ Board includes representatives from five member professional organizations.



Loren Swick, NCIDQ Executive Administrator.

Whisler-Patri and Wong & Tung

A recently established professional association that teams Whisler-Patri with Wong & Tung International Inc. will enable the two firms to jointly offer expanded architectural, interior design, planning and facilities management services in Hong Kong, Southeast Asia, Canada and the western U.S. The move was jointly announced by Piero Patri, FAIA, president of Whisler-Patri, and William Wong, Jr., managing director, Wong & Tung International Inc.

Founded 34 years ago, Whisler-Patri is a 100-person, full-service architectural firm with offices in San Francisco and Sacramento. Wong & Tung International Inc. is the international extension of Wong & Tung, a 200-person, full-service architectural firm with offices in Hong Kong and Dallas.

Continued on page 234

Books

By A. Allen Dizik, FASID

The English Garden Room

Edited by Elizabeth Dickson
Little, Brown and Company Publishers
205 Lexington Avenue
New York, New York 10016
$24.95

Historically, a British garden room is a walled garden adjoining the house. A place for plants and people, it takes many forms. **The English Garden Room** features sumptuous color photographs by Fritz von der Schulenberg and a collection of essays by British landowners writing about their own garden rooms. From a 17th-century gazebo in the garden of a manor house to a crystal penthouse in the city of London, from statues and painted glass in a converted London pub to a vintner's glass cafe...each garden room is a coordination of architecture, design and environment. The contributors have individual opinions of the garden room and how it should be designed, and their essays reflect the care that goes into making it the personal space it is. The book is a delight to read.

A Manual of Historic Ornament

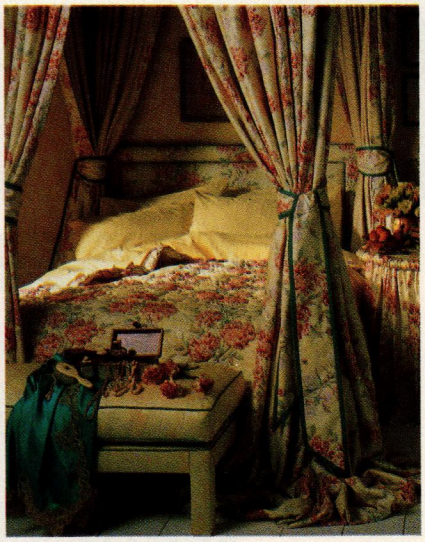
By Richard Glazier
Van Nostrand Reinhold Co.
115 Fifth Avenue
New York, New York 10003
$8.25

First published in 1899 and long out of print, here is a classic reference on the evolution of architectural and applied ornamentation. It is a splendid, illustrated display of the industrial arts of the past—tracing their history and development from Egyptian to Classical Greek, Roman, Byzantine, Gothic, Renaissance, Persian, Indian, and early Chinese and Japanese periods. The applied arts discussions include mosaics, ceramics, glass, enamels, metals, wood carving, textiles and ivories. The 200 illustrations of this fourth edition are typical examples of each period or style from around the world. **A Manual of Historic Ornament** will awaken a responsive feeling for the many beautiful and interesting remains of ancient and medieval civilizations.

Japanese Style

by Suzanne Slesin, Stafford Cliff and Daniel Rozensztroch
Photographs by Gilles de Chabaneix
Clarkson N. Potter, Inc.
Distributed by Crown Publishers, Inc.
225 Park Avenue South
New York, New York 10003
$35.00

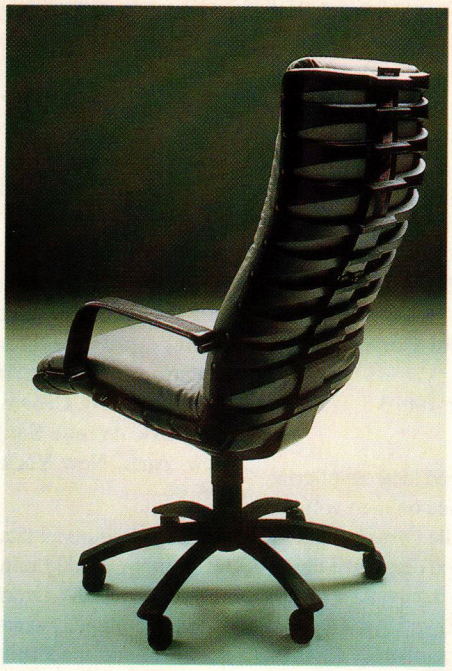
From the traditional tatami mat-covered interior to the sleekly minimal contemporary environment, the interior design style of Japan is a uniquely arresting blend of traditionalism and modernism, East and West, past and present. Focusing on the architecture, design and furnishings of Japan, the authors present 75 houses in a range of locations from contemporary houses and apartments of Tokyo to thatched roof farmhouses near Kyoto. Included are residences by Arata Isozaki, a fashion designer's luxurious Tokyo duplex, a geisha house in Kyoto, the home of Japan's foremost flower arranger, and the studio of Japan's pre-eminent calligrapher. In 300 pages; 450 color photos.



Left and above: Two of the 200 color photos used by Lorraine Johnson and Gabrielle Townsend in their forthcoming book **Osborne & Little's The Decorated Room.** *The book contains sample decorating schemes for each room of the house—along with design secrets from one of England's leading designers and manufacturers of quality fabrics, wallpaper and soft furnishings. (The Over-look Press, 12 West 21st Street, New York, New York 10010.)*

Import Showcase

Continued from page 210



560

Available in the Southwest through **Domus International**, the Antropovarius office series by **Poltrona Frau** of Italy is highlighted with the President armchair whose articulated back movement assures maximum comfort in various positions. Circle Number 560.

These ribbed and ovoid vases from **Robert Kuo Ltd.** are made exclusively in Taiwan for the firm in hand-formed copper with a distinctive antique finish. Circle Number 561.

From the Italian firm of **Coriandoli** comes this colorful washbasin set designed by the team of Barbieri & Marianelli and available exclusively in the U.S. through **Watercolors, Inc.** It is part of a series which features a number of color and fixture options to enhance any bath space. Circle Number 562.

Designed in Italy by **Giorgetti** and imported by **Designer Imports International, Inc.**, the Progetti seating collection features bold lines, wholly removable fabric covering and is constructed of beechwood with polished and lacquered frames. Circle Number 563.

Houlés USA offers the Tiphaine Collection from its wide array of gimp, braid, tie-backs and fringe from France. These designs are simple and classic for today's interiors. Circle Number 564.

Continued on page 237

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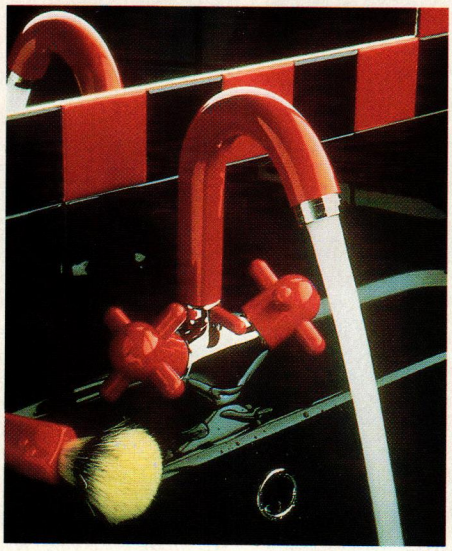

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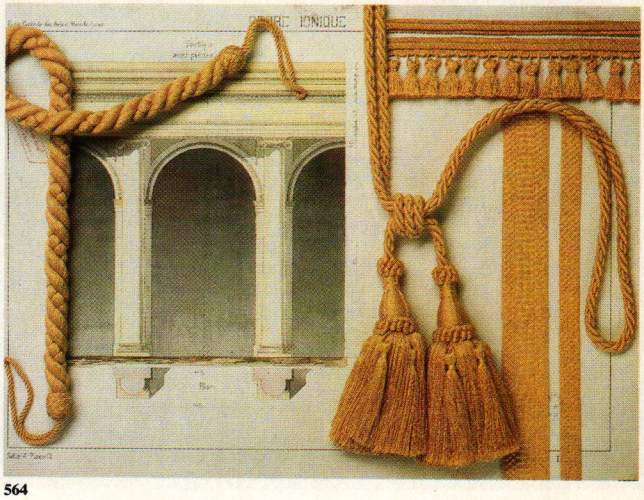

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Elsie Farris, Galleria Design Center #350, San Francisco, CA (415) 621-6525
Jan Trimbur, 433 So. Spring Street, #4F, Los Angeles, CA (213) 687-0793

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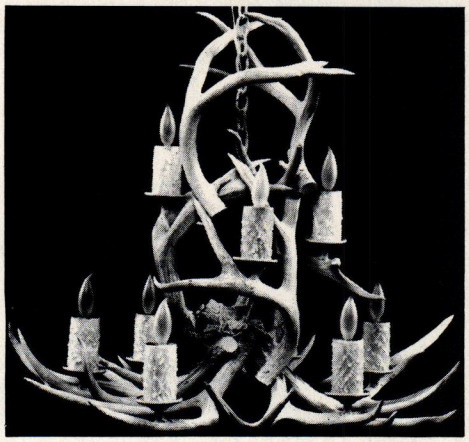

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Import Showcase

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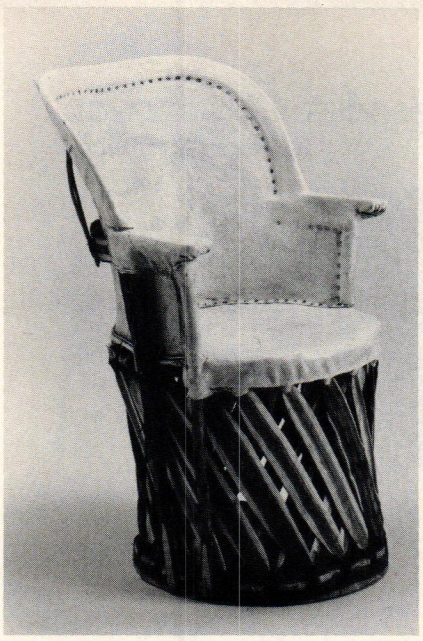

565

This sturdy equipales armchair from **California Bear Imports** is handcrafted in Mexico of rosewood with a top-grain boarskin covering. Circle Number 565.

Asia Wicker Ltd. introduces its Sagada Collection of wood sculptures, bronze and teak furniture. Two highly carved rustic horses from the collection are shown here. Circle Number 566.

566

Polardesign's Funkis lounge chair from Finland recalls the now fashionable '50s with its laminated birch bentwood frame. Complementary soft leather upholstery and wedge headrest complete the look. Circle Number 567.

567

From Greece comes these antique urns offered by **Rituals** with weathered finishes. With more than 75 to choose from, no two pieces are alike. Circle Number 568.

The Super Spider, designed by Kenneth Bergenblad for **Dux Interiors, Inc.**, shows smart Scandinavian styling with a frame of tubular steel, chrome-plated base, and removable covers over comfortable cushions. It can be specified in a choice of leathers and fabrics. Circle Number 569.

Continued on page 239

568

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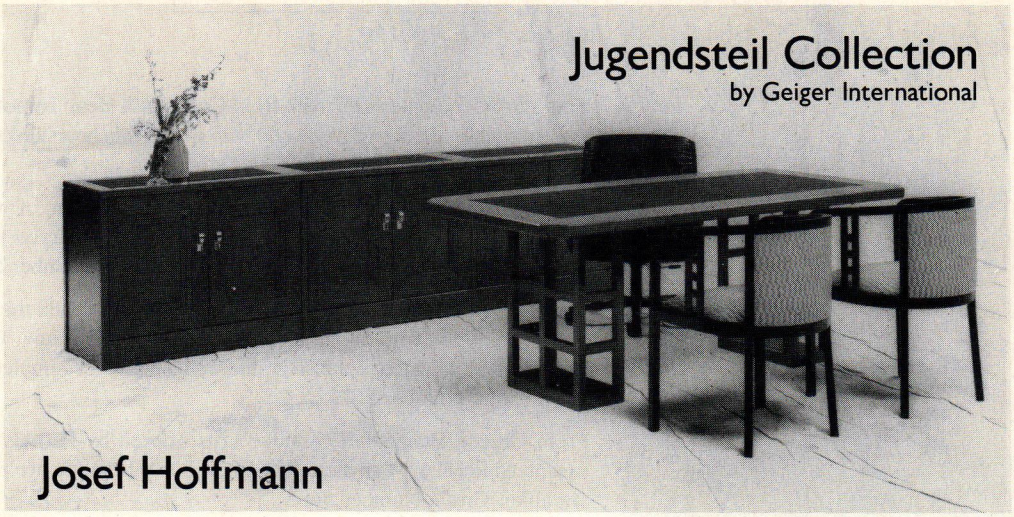

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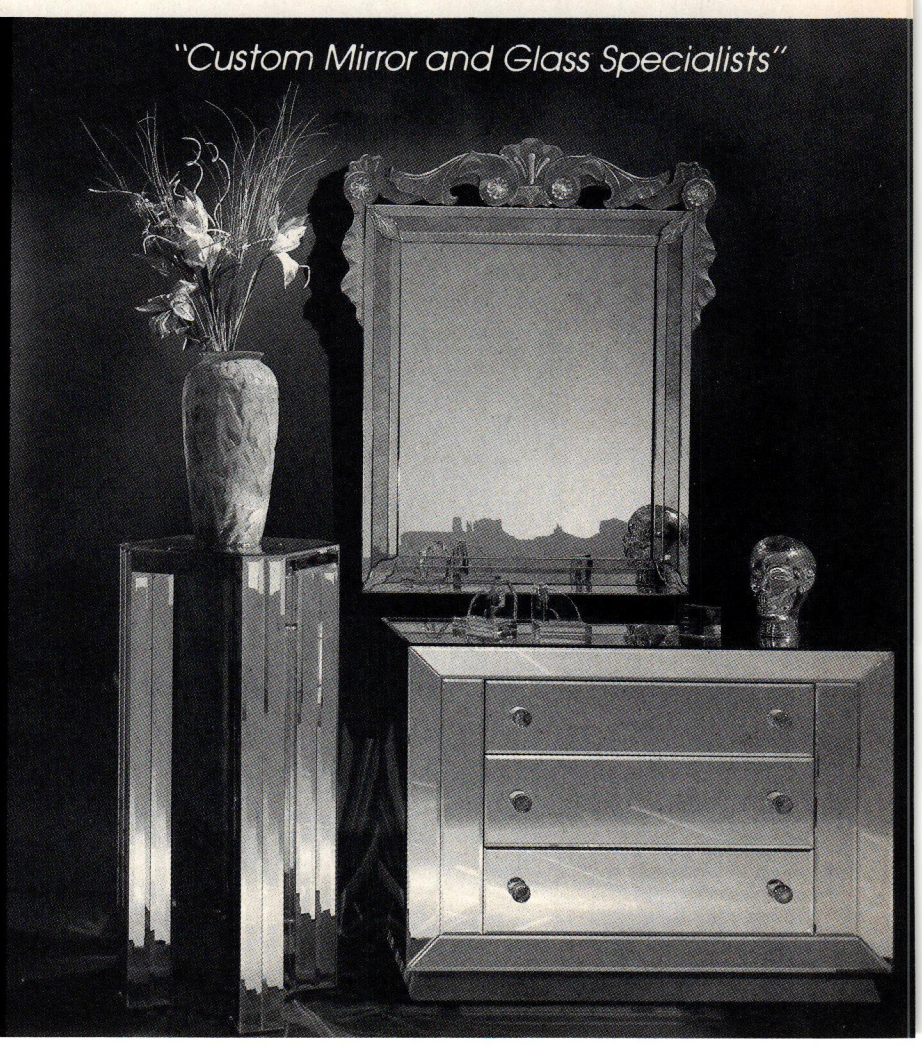

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Import Showcase

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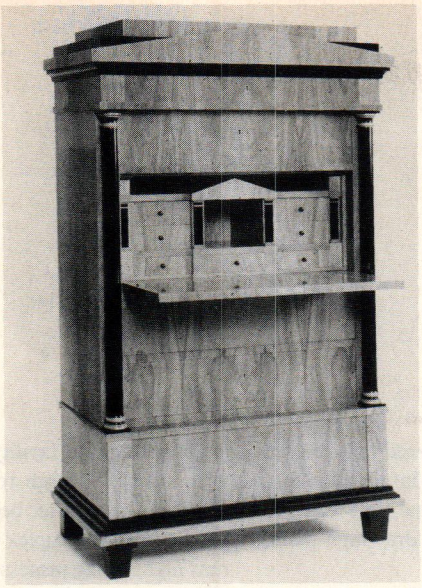

570

Garnelo of Spain offers neo-classic and antique reproduction furniture and high-end accessories, with each product overseen by Carlos Gil Gonzalez, a well-known Spanish furniture designer. A richly grained writing desk/chest is shown here. Circle Number 570.

From **Gostin of Liverpool** of England through **The Cricket**, this Georgian console table is not only handsome with its cabriole legs and claw and ball feet, it also opens to become a green felt gaming table complete with drink rests and concealed card and chip storage slide. Circle Number 571.

The Studio desk chair by **Kinnarps** of Sweden features the Vipmatic ergonomic system which prevents the forward section of the chair seat from lifting when the sitter is tilting backwards. A choice of leather or fabric upholstery is available. Circle Number 572.

These 18th-century wood boat prows from the backwaters of Kerela, India, are some of the many unique design elements from exotic places offered by **MaliMali**, a firm whose partners travel the globe to find "just the right" stone, wood, metal or woven pieces. Circle Number 573.

Inlaid yellow travertine and black marble combine to create the Leopardo coffee table by designer Gianni Proios for **Golcondo**. It is from a wide selection of exclusive furniture made for the firm in Florence, Italy. Circle Number 574.

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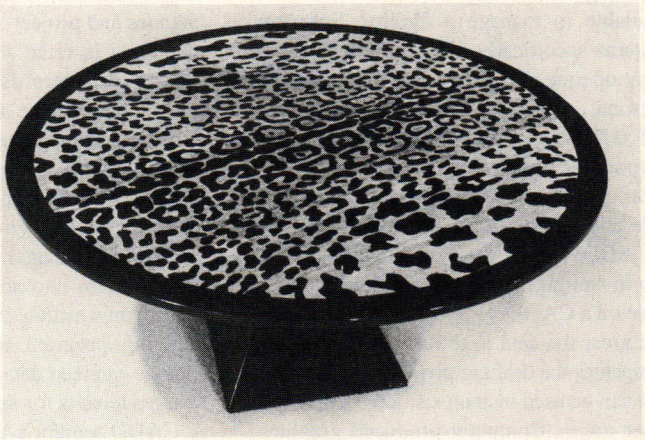

574

CADD Is the Future

The Tool for Productivity

by Ray Dill, Supervisor—Dealer Support, Haworth, Inc.

The facility management team needs high-power electronic tools to do the best job possible: tools like computer-aided design and drafting (CADD) systems that perform increasingly complex tasks. But many facility managers are reluctant to use this new technology.

CADD can be used to enhance a variety of both complex and simple facility operations. The system puts many labor-saving and cost-effective options in the hands of users. Computers can automate and control many facets of building operations. Yet many questions must be answered first.

Should a facility manager wait for development of a CADD system that is integrated with his building's preventive maintenance system, heating, ventilation and air conditioning controller or security system? That wait could be long, fruitless and cost money in lost productivity. Some managers ask why should investments be made in CADD today when in two years there may be faster, lower-cost alternatives? Such questions typify many reservations about computers, but there are answers.

The Growth of Software Power

CADD is a recent application of computer technology with high-end systems aimed at industries such as aerospace and electronics. That degree of CADD sophistication is not available to manage a facility. Software systems specifically for facilities management operate on hardware as simple as the personal computer and cost as little as $15,000. These CADD systems are well-supported by software options that run on a variety of CADD hardware and can provide any degree of facility management.

CADD use in facility planning offers significant productivity gains. The drafting done on a CADD system is more than lines and arcs; the data in the computer that accompanies the drafting provides information that can be used in analysis, job costing and other areas. Computer-produced graphics can be manipulated, analyzed and re-used to provide better and faster information than manual methods. Additional time is saved when modifying existing drawings maintained in the system.

Space planning software, for example, can analyze space requirements and provide projections fast. Pricing information can be developed by workstation, department or project. CADD versus manual planning is like comparing a trip on the space shuttle to riding a moped. Even the simplest CADD system can plan an entire office, rotate a desk or extend a wall.

An effective CADD system should be able to accomplish these tasks:

- Provide a complete library of commonly used symbols with supporting information. Users can view a variety of elevation and plan view images of a building, and develop furniture layouts by department or by work station. Look for the capability to develop a personal database within a software package as well.
- Tailor reports for specific job needs. The system should have a report writer that allows a facilities manager to tailor reports to his or her requirements by pulling information from the data base.
- Develop cost estimates. Discounts, extensions and totals are easy to capture. Price changes and project-specific information are easily inserted and modified.
- Store project records, reports and drawings. This feature assists in on-going facilities management functions like tabulation of reusable inventory and new product requirements.
- Share data with other computer programs. The facility manager can pull detail from one program into another to accurately capture information. For example, a space planning program that defines square footage can feed data into a program that charges tenants for square feet occupied.

A CADD vendor's most difficult challenge is bringing facility managers on-line with today's high-tech tools. Many managers have never been exposed to computers. Fear of complex electronic hardware runs high among professionals dependent on pencil and drafting board.

Software companies strive to produce programs that are "user friendly," flexible and forgiving. Most CADD software now offers a "menu," allowing the user to touch a function instruction and then direct where the action should take place. The need to memorize complex commands is eliminated. Most drafting input is done with a hand-held mouse, digitizer or stylus. These devices let the user move the cursor around the computer screen easily and speed data entry.

Hardware Shuffle

Current computer tools are built around the stand-alone work station. A $15,000 system includes most of the features once associated with more expensive machines. There is a stunning array of hardware to choose from, but system-to-system compatibility is almost impossible. And software is developed with little concern for standardization, compatibility or portability. An entry-level system is often composed of a standard personal computer with 512K of random access memory (RAM) and a 20-megabyte hard disk drive. The system is completed with a 640 × 480 pixel color monitor with four to 16 colors, a letter-quality printer, an 11 × 17-inch plotter and a mouse. A CADD system of this capacity will sell for about $9,000.

Be Ready

Spending money on computer hardware, software, and consulting fees will not solve every problem facility managers face each day. But you can expect positive and productive results from CADD. A good system will work faster, more cheaply and better than any manual system. CADD is the future and there is no turning back.

ASID ANNOUNCES THE 1988 PRODUCT DESIGN AWARD

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Manufacturers or designers of new products introduced no earlier than January 1, 1986 are eligible.

Innovative design and craftsmanship will be the primary criteria for the jury's decisions.

Entry application form with registration fee of $125 per product for ASID Industry Foundation members and $175 for other firms must be received by ASID National Headquarters no later than **May 20, 1988.**

Submission binders must be received by ASID no later than **June 20, 1988.**

Award presentations held September 15 during Trisynergy II, a special event co-sponsored by ASID, Pacific Design Center, and *Designers West* Magazine, in Los Angeles.

For complete information and entry forms contact ASID National Headquarters, 1430 Broadway, New York, NY 10018; 212-944-9220.

ASID
American Society of Interior Designers

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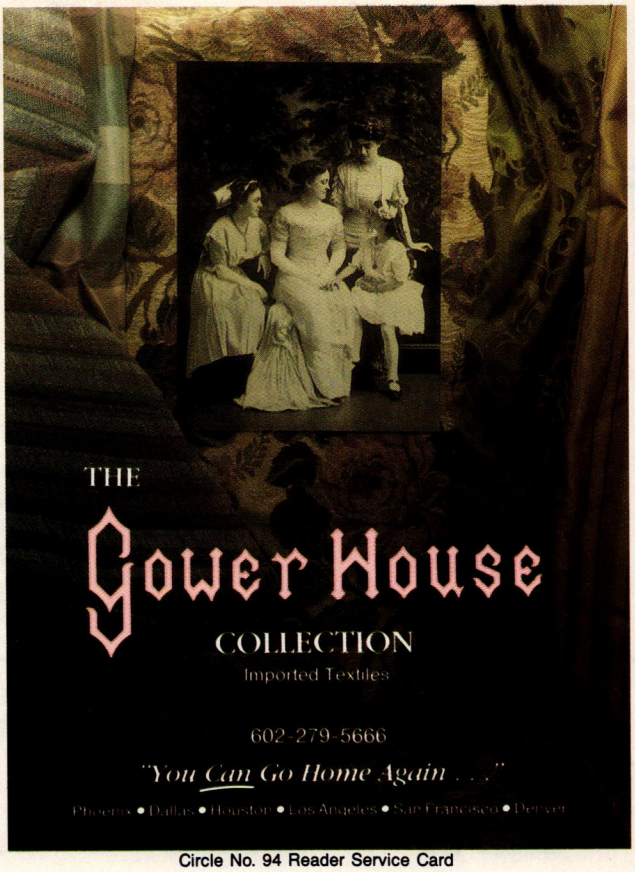

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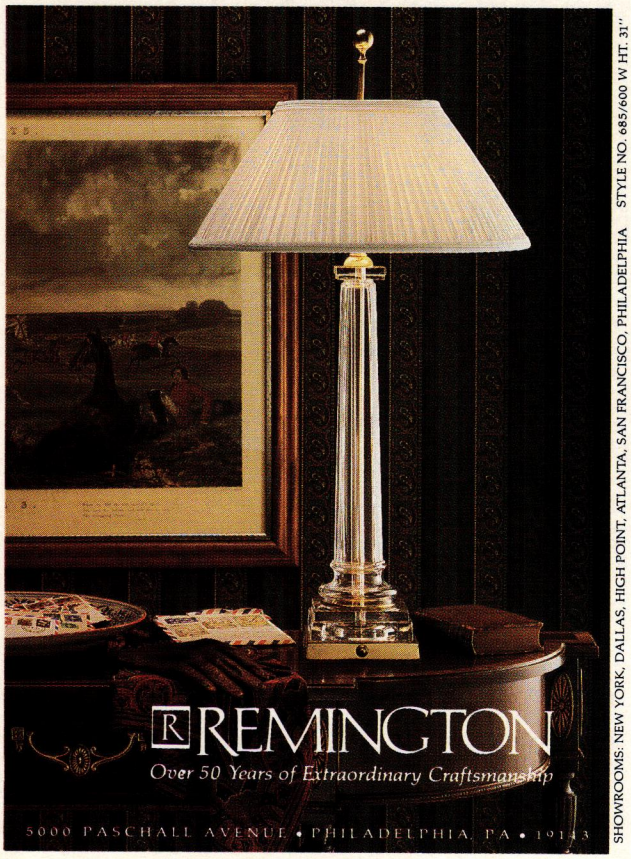

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Update

Continued from page 232

General News

Formica Design Competition: "From Table to Tablescape" is Formica Corporation's design competition open to architects, designers and students. The company is seeking the best design of imaginative furniture and conceptual objects in Formica® brand 2000X® building products. Designs, no larger than 2′×2′×2′ or the equivalent volume, are expected to reflect innovation and outstanding design demonstration of Formica building products' properties of texture, mass and coloration. Entry deadline is Wednesday, April 27, 1988. In addition to international promotion of the winning designs, cash prizes will be awarded. For information, please call (800) 524-0159.

"IDEA88" Competition: The Industrial Designers Society of America (IDSA) is seeking the best U.S. industrial designs of the past two years to enter its 1988 Industrial Design Excellence Award program (IDEA). Designers may submit in 13 categories including Environments; Exhibits; Furniture & Fixtures; Products; Design Explorations and Signage Systems. The ninth annual competition is open to all U.S. design groups, U.S. citizens or permanent residents. Any product placed on the market after May 1, 1986 and before May 1, 1988 qualifies for entry. This year's jury chair will be Charles Pelly, IDSA, president of Charles Pelly Designworks, a firm recognized for its transportation and instrument design and most recently for Soma Seating manufactured by Westinghouse Furniture Systems. Deadline for entries is May 6. For information, please contact IDSA at (703) 759-0100.

Residential/Contract Carpet Forecast: Muted, lean, cool and translucent are all key terms in Allied Fibers' forecast of the 1988-89 carpet colors. The move toward softer, less intense colors that took hold last year with the marketing of new super stain resistant fifth generation nylon carpet systems continues to gain momentum. "The advent of stain resistant products, such as Allied's Anso V Worry-Free carpet, have freed the consumer to select lighter, livelier hues in floorcovering," says Janice Hall, Allied Fibers' senior home furnishings stylist. "As a result we are seeing more movement away from 'safe beige' to soft, breezy colors that open up a space." Hall classifies these new colors in four groups: Porcelain Pales, Caribbean Cools, Desert Dunes and Winter Shadows. The forecast indicates that green will be influential with an anodized metal and weathered look, blue will be strong in both residential and contract palettes, and earth tones are most colorful with shades of red sparking tried and true browns. For a copy of the forecast, please call (800) 992-9922, request brochure CF-1.

Pittsburgh Corning Competition: Pittsburgh Corning Corporation is calling all architects, designers and architectural/interior design students in the U.S. and Canada to participate in the company's unique PC GlassBlock® Products Design Competition. Entries are invited in three project categories: existing/completed; planned/pending/in-works; and conceptual. Participants may enter all three categories but only one entry per category will be permitted. No entry fee is required and the contest deadline is Thursday, March 31. For entry information, please call (412) 327-6100.

Dallas Symphony Showhouse: The 1988 Dallas Symphony

Continued on page 244

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Update

Continued from page 243

Showhouse will be open to the public, April 23 to May 15. The showhouse is being presented by The Downs of Hillcrest in two homes overlooking a lake on the 63-acre private residential development on Churchill Way and Hillcrest Road in North Dallas. The homes are a 6,250-square-foot traditional built by Darnell & Sons and designed by Graphic+Design+Group, and a 7,723-square-foot contemporary built by Bob Thompson & Associates with design by Peterson Design. More than 40 rooms will be finished and decorated by 30 of the area's leading interior designers. For additional information, please call (214) 288-2700.

IBD Resource Directory: The Institute of Business Designers has compiled an important new resource directory, *IBD Network Profile*, for firms and individuals responsible for hiring professional contract interior design services. This directory provides corporate clients, facility managers, architects, end-users and manufacturers with a single resource for identifying qualified contract interior designers. Listing all IBD members, the 150-page book also features profiles of 450 design firms. Forty color pages of the work of leading design firms are highlighted as well. The cost of the directory is $75 ($45 for IBD members and students), plus $7.50 shipping and handling. Contact the national IBD office at 1155 Merchandise Mart, Chicago, 60654, (312) 467-1950.

Contract Fridays: The Western Merchandise Mart of San Francisco announces its upcoming series of Contract Fridays, held at the Mart Exchange on the ninth floor of Mart 1 from 8-9:30 a.m. Contract Fridays feature notable experts on a wide range of topics of current concern to the interior design profession and trade. On March 25, "New Lighting and Improved Color Rendering," sponsored by the Don Rex Company, will feature Bill Gregory, lighting specialist for GE's Lighting Business Group. On April 29, "Japanese Construction and In-House Automation" will be presented by Don Carlson, editor of *Automation in Housing* and *Manufactured Home Dealer*. And, "Acoustics —The Forgotten Dimension" is the topic of the June 24 presentation, featuring Edward Wetherill, AIA, MRAIC, principal of Wilson, Ihrig & Associates. For further information, please call (415) 552-2311, ext. 3303.

DCLA: The downtown Design Center of Los Angeles (DCLA) will continue its popular First Tuesday Evening Monthly Market throughout 1988. This enables designers to bring clients after working hours. All showrooms will remain open until 8 p.m., with food service in the lobby level Express Cafe until that hour to accommodate evening shoppers. DCLA is located at 433 South Spring Street.

Landscape Garden Show: The splendor of the most exotic, beautiful and imaginative garden designs known today will be on display at the San Francisco Landscape Garden Show, Wednesday, April 13, through Sunday, April 17, at Fort Mason, Pier 3. The show is sponsored by Friends of Recreation and Parks. For ticket information and exhibition hours, call (415) 221-1310.

ASID Inland Chapter: Members of the Southern California Inland Chapter of American Society of Interior Designers recently

Continued on page 246

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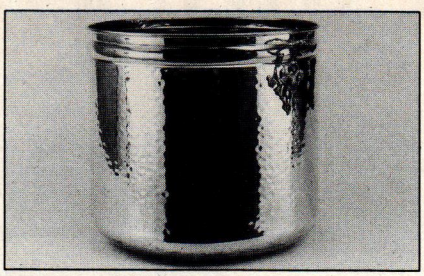

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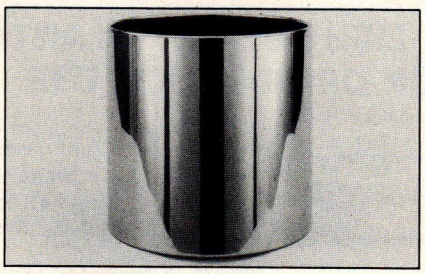

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Update

Continued from page 244

completed the design plan for the renovation of the House of Ruth, a center for battered women and their children in the Inland Empire area. This public service was chaired by Sandy Friend, ASID. Other ASID member contributors included Sandra Whitehurst, Wendy Justus, Phyllis Sullivan, Connie Overton, Associate Member ASID, and Diane Paul of the Industry Foundation of ASID. Members logged over 150 hours in design services including preparation of color and material boards, furniture selection, pricing and specific guidelines for the project through completion. Currently, Sue Crumpton, director of the House of Ruth, is soliciting funding for the project from local service groups, corporations and individuals.

Appointments

B.L. Dawson was named senior vice president of the DALLAS MARKET CENTER, overseeing property management for the World Trade Center, Trade Mart and Homefurnishings Mart.

Seating and wood systems manufacturer PCI/TANDEM appointed **David E. Jacobson** vice president of sales and marketing.

The Board of Directors of the contract wallcoverings manufacturer J.M. LYNNE CO., INC. named **Gil Landsberg** —who founded the concern 26 years ago— chairman of the board. The board has also announced that **Jonathan Landsberg** succeeded his father as president, and **Michael Landsberg** was appointed executive vice president. **Rick Mullen** was appointed vice president of sales and **Tom Job** was named national sales manager for the ADAM JAMES TEXTILES, INC., a J.M. Lynne subsidiary.

KEENE LIGHTING PRODUCTS, a Genlyte Company, named **Thomas O. Hunter, Jr.**, IES, vice president of sales.

The WESTERN MERCHANDISE MART, San Francisco, appointed **Robert W. Thompson** director of contract leasing, and named **Victoria Traina** director of marketing.

Ann Konen was named director of marketing and communications for SEATTLE MARKET CENTER COMPANY, overseeing all promotional activities for both Design Center Northwest and the 6100 Building.

Teresa Burke joined the Los Angeles-based architectural and planning firm DWORSKY ASSOCIATES as director of marketing.

Stephen Leech was named national contract sales director for CONTEMPORARY HIDES, San Diego.

A specialist in healthcare and retirement facilities, **J. Page Rutledge** joined the interior design firm of JAIN MALKIN INC. as senior project manager.

Spaceframe ceilings and displays manufacturer MERO CORPORATION promoted **Jeff Broitman** to the position of national manager of sales and marketing.

Randall Weider, AIA, joined the design team of Costa Mesa, California-based INTERIOR DESIGN DEVELOPMENT, INC. (IDD) as project design, commercial division.

Continued on page 248

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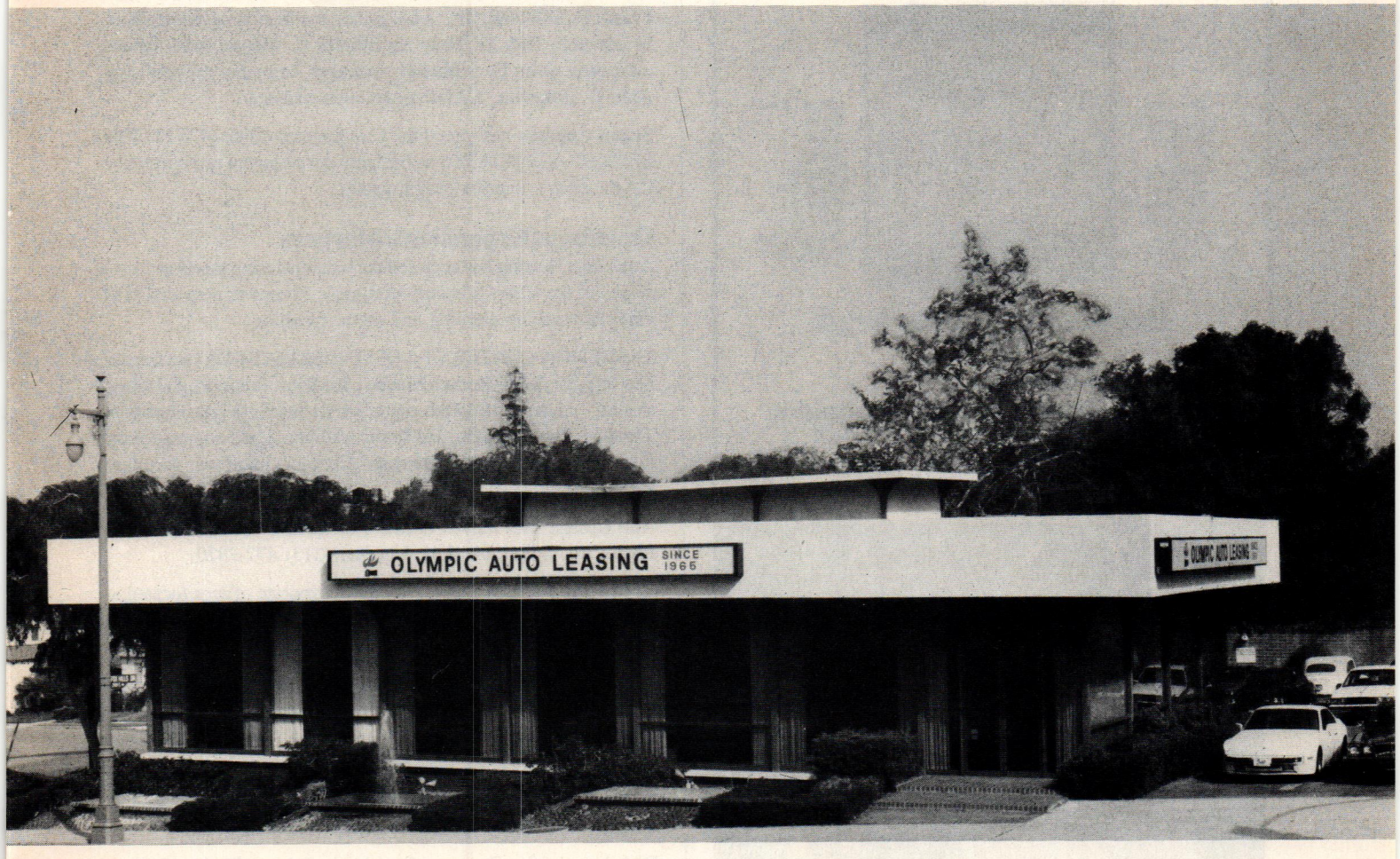

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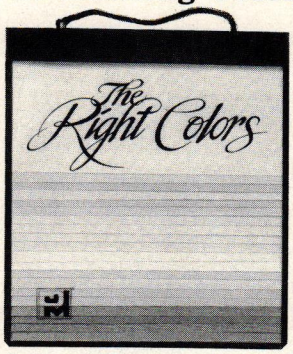

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Update

Continued from page 246

Claire Cuthrell Slaymaker, ASID, has joined INTERIOR DESIGN SERVICE LIMITED based in Hong Kong.

Seattle-based multidisciplinary design firm FORMA promoted **Robert Clark** to senior interior designer.

The Dallas office of PHH NEVILLE LEWIS announced that **Frank E. Whitson, Jr.**, AIA, joined the firm as vice president. In addition, **Rita D. Pear** and **Sheila C. Hagan** were named associates; **John E. Schlueter**, manager, computer services; and **Alan C. Janecka**, CADD/production manager.

Suzan Capasso has joined the Los Angeles office of WELTON BECKET ASSOCIATES as business development representative for the firm's interior design group.

Openings/Expansions/Mergers

American Seating has acquired the manufacturing assets and processes of the O.M. Edwards Company, known as a specialist in vinyl and acrylic painting and metal finishing.

The DESIGN CENTER OF LOS ANGELES (DCLA) announces new tenants: **G&G Roman Shades**, 3rd floor, draperies and fabric shades, custom carved 18th century-style furniture reproductions; **Timeless Traditionals**, 3rd floor, traditional and contemporary furniture; and **United Furniture Center**, 5th floor, furniture manufactured in Mexico.

Alie Design Inc. moves to new headquarters at 2130 Sawtelle Boulevard, Suite 302, Los Angeles, (213) 477-2820.

Architects Pacifica Ltd. opens new corporate offices located at 1061 Camelback Street, Newport Beach, California, (714) 640-0772.

Featuring custom design wall furniture, **Planum Inc.** opens a new 2,500-square-foot Denver showroom located in the Blake Street Design Center.

Manufacturer of medium-priced wood occasional and upholstered furniture, **Hammary Furniture Company** relocates its Dallas showroom to the World Trade Center, Space 14080.

Distributor of fine European furnishings, **Interna Designs U.S.A.** opens a new showroom in Building One of the Pacific Design Center in West Hollywood.

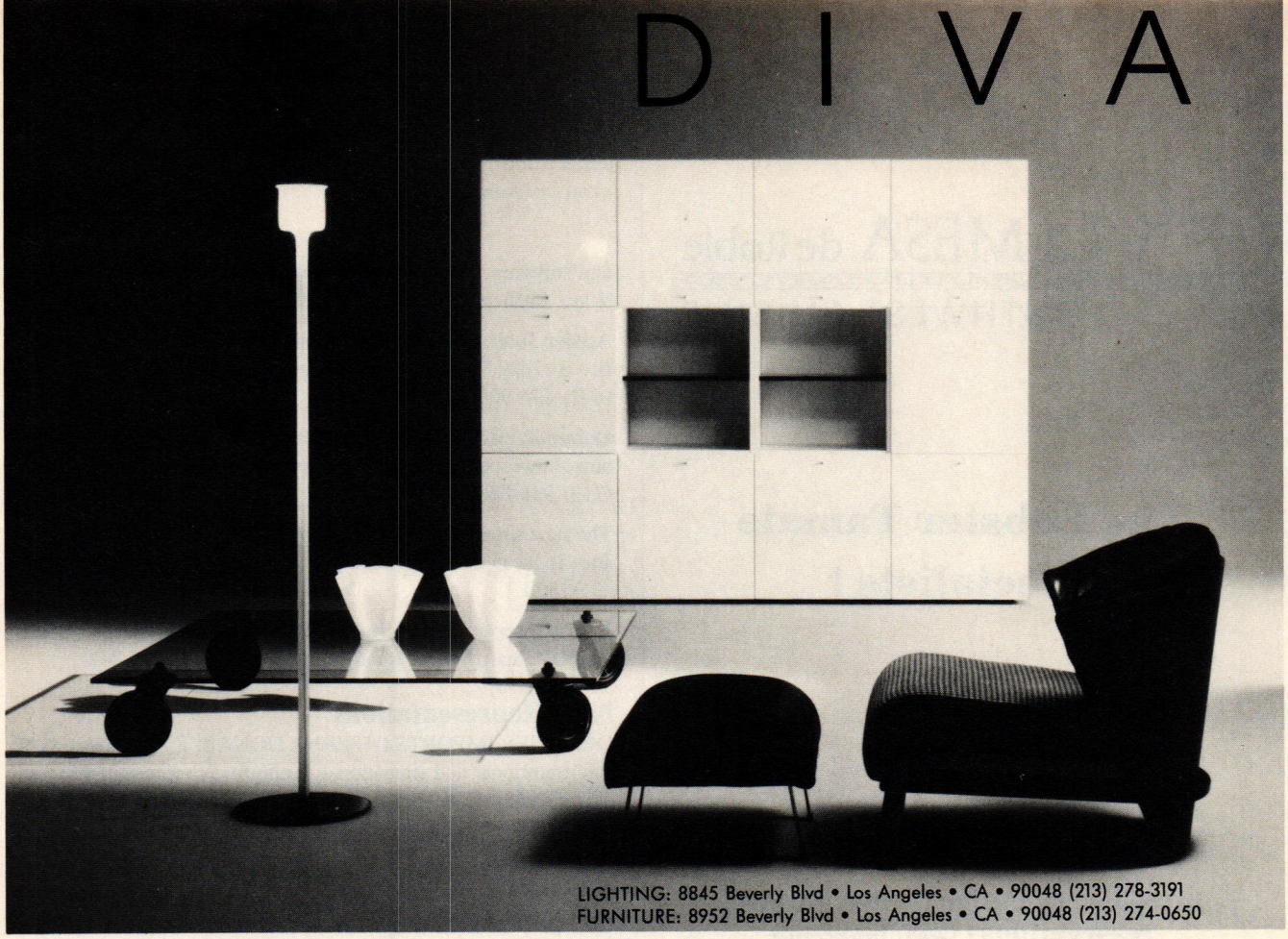
J. Stavi Architects moves to new expanded offices at 222 Sutter Street, 5th Floor, San Francisco, (415) 982-6892.

Specializing in architectural design for both residential and commercial markets, **Chereskin and Kim** announces the opening of the firm, located at 1189 Strawberry Lane, Glendora, California, (818) 335-7158 with a branch office in Encinitas, (619) 944-0872.

Galacar & Co., opened by Frederic and Kathleen Galacar, is a new textile design firm located at 444 Natoma Street, San Francisco, (415) 546-3933.

ISICAD, Inc. manufacturer of computer-aided design systems

Continued on page 250



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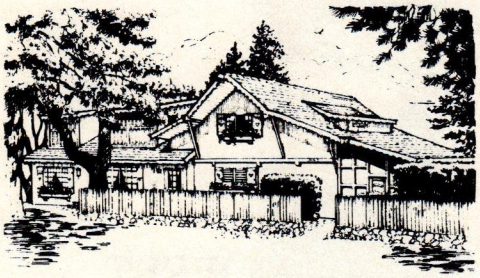

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Update

Continued from page 248

and software, opens new headquarters at 1920 West Corporate Way, Anaheim, California, (714) 533-8910.

Atelier International, Ltd. opens a new Southwest region office at 12629 North Tatum Boulevard, Suite 213, Phoenix, Arizona (602) 494-9056.

Domestic Furniture Co., sophisticated home furnishings, debuts new showroom located at 7385 Beverly Boulevard, Los Angeles, (213) 936-8206.

The new showroom/warehouse of **Fidelity Arts of California, Inc.** is located at 2037 Granville Avenue, Los Angeles, (213) 477-1500.

In Site Interior Design Studio, founded by Emily Beebee, opens at 5803 Kearny Villa Road, San Diego, (619) 292-7422.

New Representations

DESIGNER IMPORTS INTERNATIONAL, INC., importers of fine traditional and transitional furniture, is represented in San Francisco by **Carr & Associates**, Showplace Square, 2 Henry Adams Street, Suite 333, (415) 861-1021.

Sloan Miyasato, at 2 Henry Adams Street Suite 207, was selected as San Francisco and Northern California representatives of GILBERT INTERNATIONAL, a Fort Worth-based contract furniture manufacturer.

The CARLETON V collection is represented by **John Edward Hughes, Inc.**, Suite 200, at the Dallas Design Center.

The following organizations are new representatives of IPI (INNOVATIVE PRODUCTS FOR INTERIORS, INC.) in the Western United States: **Bradford & Associates** (Minnesota, North and South Dakota, Nebraska); **Hetherwick & Associates** (Southern Texas and Louisiana); **Morr Sharp** (Illinois); **NRG Associates** (Iowa); **R.C. Lurie** (Arizona); and **Susan McKee Associates** (Colorado).

The Los Angeles and Laguna Niguel, California, showrooms of **Boris Kroll Fabrics** offer the new and exclusive Brickel Residential Furniture Collection created by BRICKEL ASSOCIATES, featuring a new collection of handcrafted Ward Bennett and Brickel pieces.

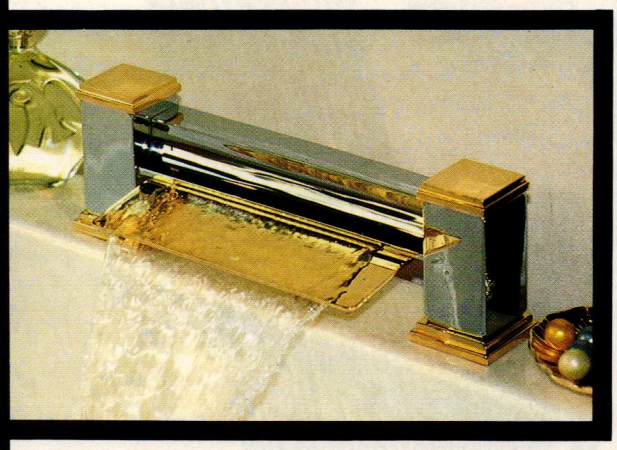
IPF INTERNATIONAL adds three new West Coast sales representatives for its full line of fine, handcrafted traditional and transitional furniture: **Umphred Gallery**, 101 Henry Adams Street, Suite 346, San Francisco; **Decorators Place**, 6661 Elvas Avenue, Sacramento; and **R.G.S. Associates**, 5701 6th Avenue South, Suite 245, Seattle.

Product News

Schumacher introduces an Art Déco collection of woven and print fabrics, wallcoverings and floorcoverings inspired by New York's celebrated landmark, Radio City Music Hall. The Radio City Music Hall Art Déco Collection will incorporate artifacts and interior features of the music hall, one of the world's finest examples of the Art Déco style. "Art Déco represents not only a triumphant

Continued on page 253

ULTI BATH



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IBD

Update

Continued from page 250

period for interior design but the spontaneity of an entire generation,'' states John Quiler, Schumacher's vice president for print fabrics and wallcoverings. ''This collection is a design statement on the period as well as tribute to the epitome of that era.''

Kirsch has introduced two exclusive new additions to the Touch-of-Glass vertical vane collection. Called Trellis and Signature, both are knitted of twice-coated fiberglass. Trellis is a sweater knit available in either two-tone or monotone with a cable knit pattern while Signature features a vertical rib design that gives the illusion of two-tone. Available in 20 colors, all vertical vanes are Scotchgard protected and fire resistant, making them suitable for commercial usage.

The new textile and leather program introduced by **Mueller Furniture Corporation** features a collection of nine textile designs and weaves in sophisticated new colorways that blend with the supple, premium quality EuroLeather and the new technology nylon matrix material LeatherLook. Highlights in the collection are ''Limo,'' a luxurious yet durable wool blend in 10 colorways; ''Pointille,'' a subtle pattern of a solid field with points of coordinated accent colors in 12 colorways; and ''Trellis,'' jewel-like Renaissance colorations with the sophisticated look of European damask in 11 colorways. LeatherLook has the appearance and hand of fine glove leather yet its 100 percent nylon content makes LeatherLook a high performer in wearability, fire retardancy and stain resistance.

Bielecky Brothers, Inc. revives the tradition of yesterday with its new ensemble of elegant wicker furniture: The Vintage Collection. The 26 pieces in this collection include faithful reproductions of Bielecky's original designs from the 1920s to the 1940s. Lounge chairs, occasional chairs dining chairs, sofas, a chaise longue, ottomans, a console table, oval and round tables, a desk and the customary cabana and hood chairs —each piece is made from reed and rattan, personally selected by the artisan, hand-woven and bound with cane, then meticulously lacquered. Finishes are available in a variety of colors including: snow white, sandlewood, English chestnut, red mahogany, woodside gray, black pearl, and natural and custom-matched finishes.

Lutron Electronics introduces the RanaX™ Wireless Dimming Control System. The RanaX system provides wireless, continuous linear slide dimming of incandescent, tungsten halogen (quartz iodine), and incandescent low voltage lighting sources. A Nova® hand™ wireless remote control gives the user freedom to move anywhere within 50 feet of the Intensity Control Receiver, while keeping lighting control in the palm of his or her hand.

Formica Corporation has added two solid colors in popular design tones to its line of Formica® brand 2000X® building products. Desert Beige and Folkstone provide neutral coordinating colors for both contract and residential interiors. New Desert Beige complements warm beige tones, and coordinates with popular cherry, mahagony and teak woods. Folkstone is medium-gray. These and other 2000X building products resist high temperatures, impact, staining and cigarette burns.

Continued on page 256

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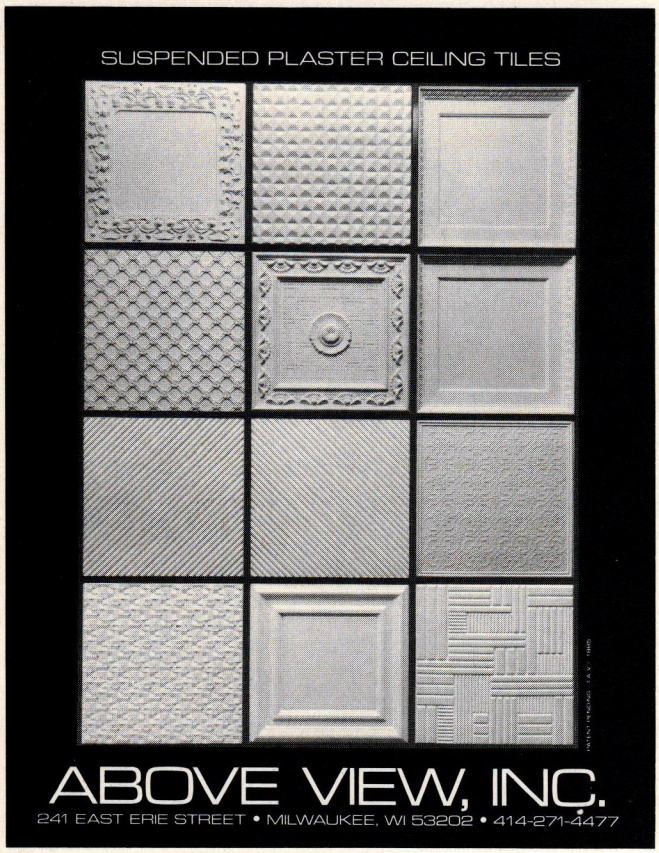

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Update

Continued from page 253

Computer News

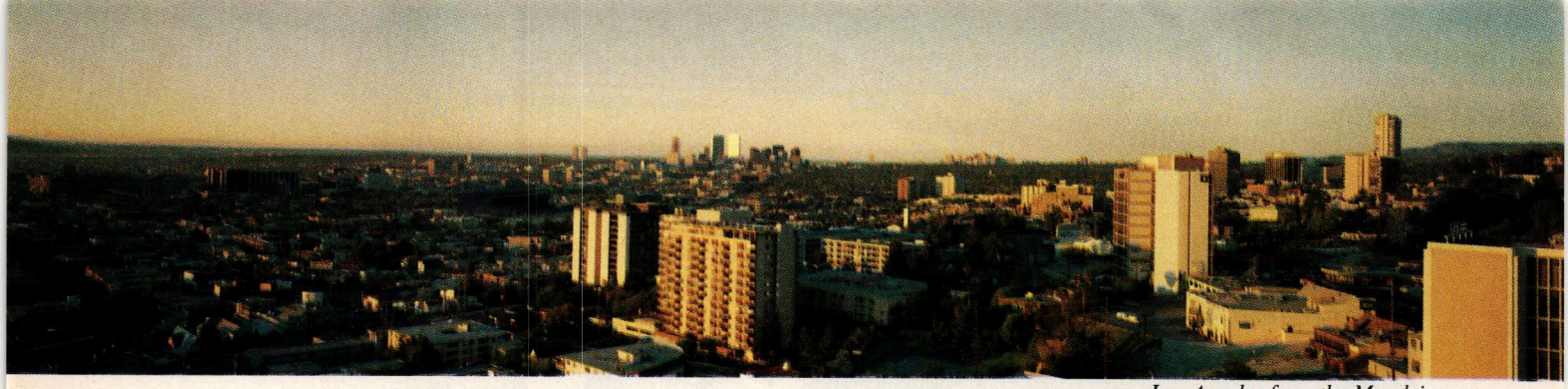
Weyerhaeuser Information Systems (WIS) introduces CADScanning service which converts manually created engineering drawings into an electronic format for use in computer-aided design computer systems. The service was designed for companies that needed to enter their inventories of physical drawings into their CAD systems for future use and modification. The service, using an Optigraphics 3000 Scanning System, can translate a document directly into the file format of most CAD systems on the market, including Autodesk's AutoCad, Hewlett Packard's ME-10 and Lockheed's CADAM systems. For other vendors' CAD systems, WIS turns the drawings into the industry-standard IGES (Initial Graphics Exchange Specifications) file format. For further information call (800) 654-9347.

Dreams™, a new generation of computer-aided design software for the Apple® Macintosh™ family of computers is made available by **Innovative Data Design, Inc. (IDD)**. The basic Dreams program can be customized with different optional modules in the form of tool palettes, symbol libraries, utilities and an integrated database. This translates into a comprehensive, all-in-one graphics environment for any type of design work — from drawing to drafting, illustration to desktop publishing/presentations and eventually, three-dimensional perspectives. Dreams offers many advanced features, including full Macintosh II color support, layers limited only by memory, keyboard entry for absolute precision, a high performance zoom (up to 32X), advanced text handling and PostScript® compatibility. For additional information, call (415) 680-6818.

Any business with a commercial interest in tile will be more than interested in **Tile Network**, a new concept which allows buyers and sellers to readily exchange information on the availability of tile, marble and related products, and even negotiate and close deals. The subscription service utilizes Telemail, the Telenet Communication Corporation computer network and may be accessed 24 hours through any IBM PC, XT, AT and most compatibles. For information, call (800) 356-7211.

Versacad Corporation has released its first version of VersaCAD/Macintosh edition called Version 1.0. This powerful two-dimensional CAD system fo the full line of Apple Macintosh computers features complete editing and group capabilities, as well as pan and zoom, grid and snap, cut and paste, up to 250 drawing levels and 10 units of measurement. For further information, call (714) 960-7720.

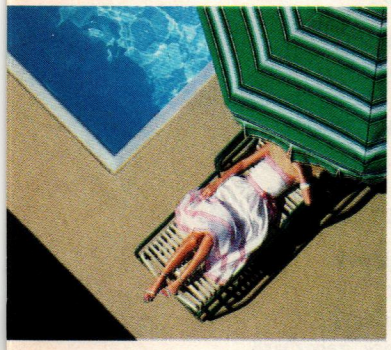
A unique engineering/design-oriented software program that analyzes all aspects of luminaire performance and, in the process, provides licensed users with a precise graphic lighting layout, has been introduced by **Metalux Lighting of America**. A two-part program, "Icon/Econ" contains a database of over 500 luminaires as well as a lamp and ballast library of the most popular components available today. Also, the program provides a full description of costs including the initial cost of fixtures, lamps, ballasts, installation, wiring and A/C equipment. For further information, contact the Metalux Application Engineering Department, P.O. Box 1207, Americus, Georgia 31709.



Los Angeles from the Mondrian

Why would anyone build five luxury all-suite hotels within a ten block radius?

Because it is the most prestigious ten blocks in Los Angeles. Our Beverly Hills-West Hollywood area of Los Angeles is home to the television, movie and recording industries. Rodeo Drive, Wilshire Boulevard, and Melrose Avenue make local shopping world class. Museums, galleries and boutiques of all descriptions surround us. The beaches, downtown and the international airport are 20 minutes away. And some of the finest restaurants in the city are reached through our lobbies.



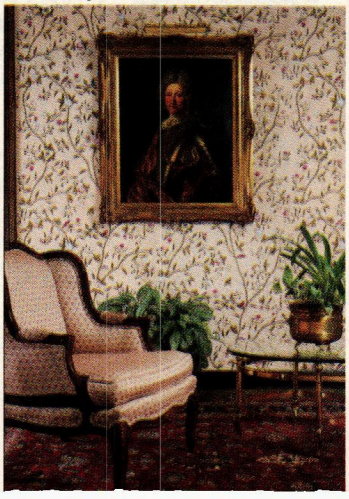
But why five hotels? Because five intimate hotels, equal in size to one large hotel, can provide the variety of mood, style and attention to guests impossible to find in a large hotel. At L'Ermitage Hotels, fine art and sculpture, an excellent concierge, multi-lined phone systems with conference capabilities, limousine service, and gourmet in-suite food service are complemented by fine soaps, shoeshines and welcome fruit baskets. And, as a guest at any one hotel, you are welcome to use the facilities at other L'Ermitage Hotels; from gourmet restaurants, to state-of-the-art gyms, to tennis courts, to a reserved table at one of the hottest jazz clubs in Los Angeles.

L'Ermitage has created its hotels to be not only extraordinarily different from other hotels, but to be very different from each other. Each hotel is a jewel, perfect in its setting. At **L'Ermitage,** our five star, five diamond flagship hotel, warm dark woods and old master canvases lend an air of gentility in a private club setting. **Mondrian's** extraordinary exterior painted by Agam sets the tone for exquisite contemporary suites with spectacular city views. At **Le Dufy,** the dreamlike softness of an artistic retreat pays homage to the artist for whom it was named. Period furniture and museum quality original oil paintings give **Bel Age** the ambiance of a French country manor. California casual is the feeling at **Le Parc,** with its swimming pool, spa, rooftop tennis court, and 360° view of the city.

Mondrian Hotel

Each L'Ermitage hotel is an original. Their link is their excellence. At L'Ermitage Hotels, we take our business, and your business, seriously. Let us make Los Angeles your home. Contact your travel agent or call us directly.

Brasserie, Bel Age Hotel



Lobby, L'Ermitage Hotel

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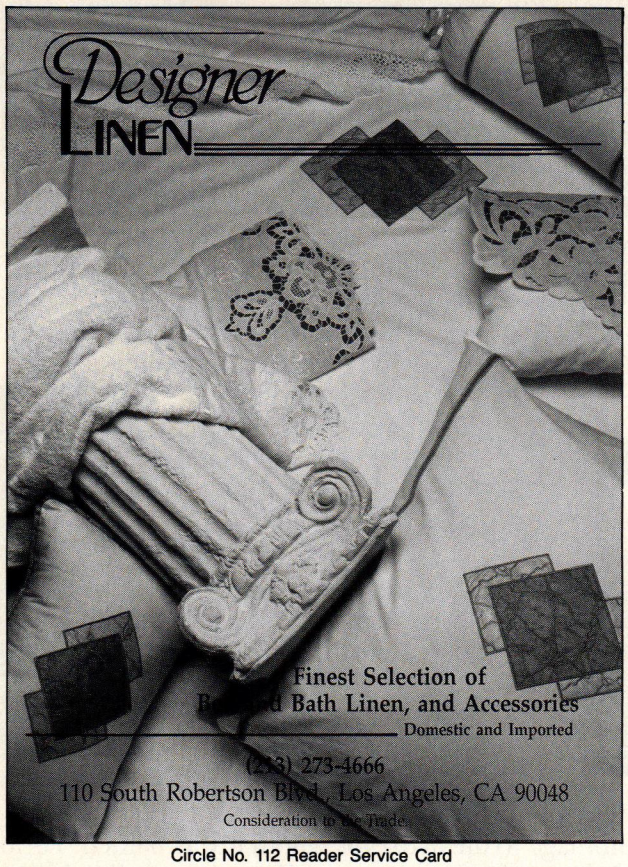

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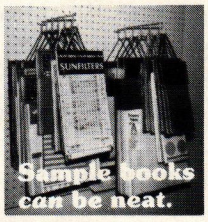

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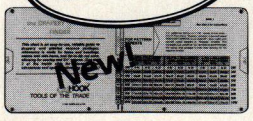

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Designers Directory

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

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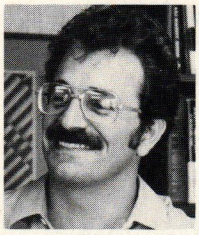

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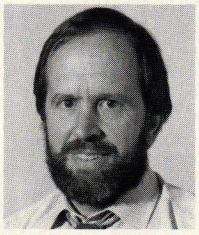

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Continued on page 261

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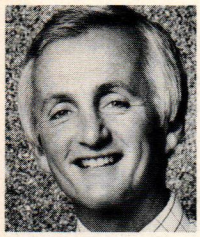

Steve Chase

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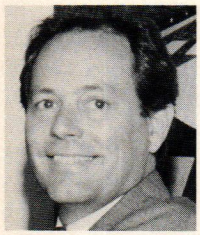

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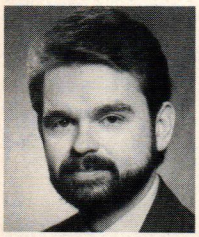

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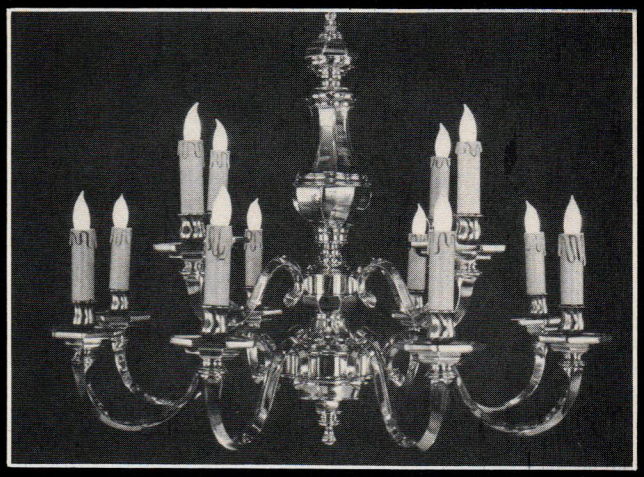

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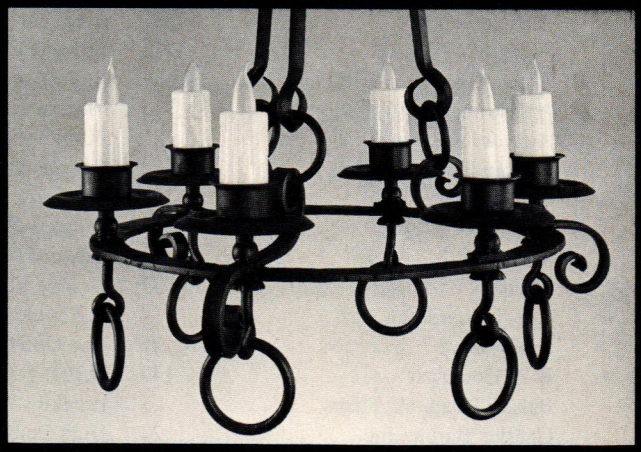

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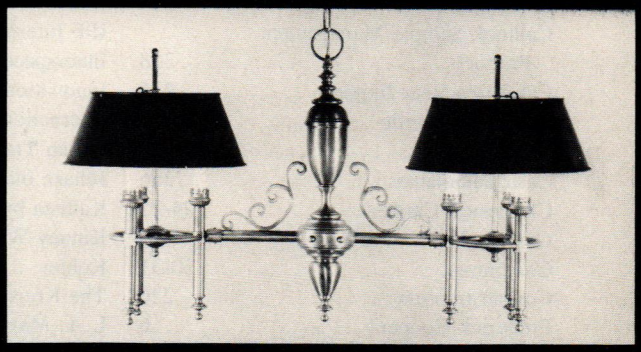

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ASID 241
Abet-Laminati 57
Above View Inc. 256
Academy Lamps 261
Alan Desk 21
Danny Alessandro 143
Altfield Gallery 236
Allmilmo 18
Amoco Fabrics and Fibers Co. 48-49
Armstrong World Industries 4-5
Arte de Mexico 236
Artisan Brass Products 242
Artistic Brass 85
Asia Wicker Ltd. 235
Asiaphile 241
Avenues of Design 37
Avery Boardman 17
BASF Corp. 26
B.F. Goodrich 149
Baker, Knapp & Tubbs 3
Charles Barone Inc. 23
Ben Rose 54
Bentley Mills Inc. 92
Beverly Interiors 217
Borroni 107
Louis Bowen 214
Calhook Sample Management Products 258
California Bear Imports 236
California Pacific 59
Campbell Glass 238
Casa Talamantes 256
Charleston Carpets 24-25
Conpac 88 46
Concinnity 30-31
Conrad Imports 226
Frederick Cooper 6
Country Life Designs 121
Customcraft 263
DIFFA 253
Davis Furniture Ind. Inc. 47
Decorative Carpets 60
Del Piso Brick 244
Design Center Northwest 70
Design Center South 140
Designer Imports International 212
Designer Linen 258
Designers West Directory 100
Diva 249
Du Pont Antron 76-77
Duxiana 81
Emerling & Company/Calhook 258
Elsie Farris 137
Edward Fields 221
Finlandia Furniture, Inc. 245
Flexsol 141
Furniture Profiles 110
George V Antiques 127
Ghariany Executive 64-65
Giuseppe 142
Gower House 241
Grange Furniture 15
P.E. Guerin 89
The Gunlocke Company 32-33
H.P.R.F.C. 260
Hawkins & Sarraf 110
High Point Furniture 56
Highland Plating 145
Houles 243
Howe Furniture 53
IBD 252
IDCA 259
IPF International 44-45
Innerspace 88
Innovations in Wallcovering 51
International Lighting Concepts 113
Italian Trade Commission 39-42
Juhasz Inc. 231
Kallista by Martin Lane 91
Kinney Wallcoverings 16
Kohler 14
The Kreiss Collection 55
L.A. Mart 116
L.A. Mart Furniture Showrooms 101-116
LUI 147
L'Ermitage Hotels 257
Litetouch 78
Mandel & Company 123
Manheim Galleries 7
Martin/Brattrud 129
Maycare Fabric Protection 137
McGuire 228
John R. McSparin 251
Melrose Shade Company 242
Patrick Mitchell Corporation 248
Neocon 58
Nevamar 12-13
Olympic Auto Leasing Company 247
Peel N Plan Templates 148
Platt Collections 133
Polardesign California, Inc. 86
Pompeii 222
Primavera Ball 80
Remington Lamp Mfg. 242
Royal Custom Designs, Inc. 73
SM Products 248
Santa Fe Collection 34-35
Sarreid, Ltd. 29
Schumacher 225
J. Robert Scott 120, 254-255
Jules Seltzer Associates 238
Shears & Window 125
Paul Singer 144
Elijah Slocum 137
Smallbone 83
Smith & Watson 61
Stark Carpet 264
Steelcase Inc. 8-9
Storybook Inn 250
Stroheim & Romann 2
Strouds Linen Warehouse 253
Sunshine Products 246
Taylor Chair 68-69
Terracast 245
Tom Thumb Lighting 231
Traditional Imports 131
Trident Foods, Inc. 250
UCLA 146
Ulti Bath 251
Sherle Wagner 10
Wall Pride 27
Warner Wallcoverings 75
Wellco Business Carpets 67
West Hollywood Cabinet Shop, Inc. 249
Westgate 135
Winfield Design Associates, Inc. 227
Van Luit 219
Vaughan Benz 84