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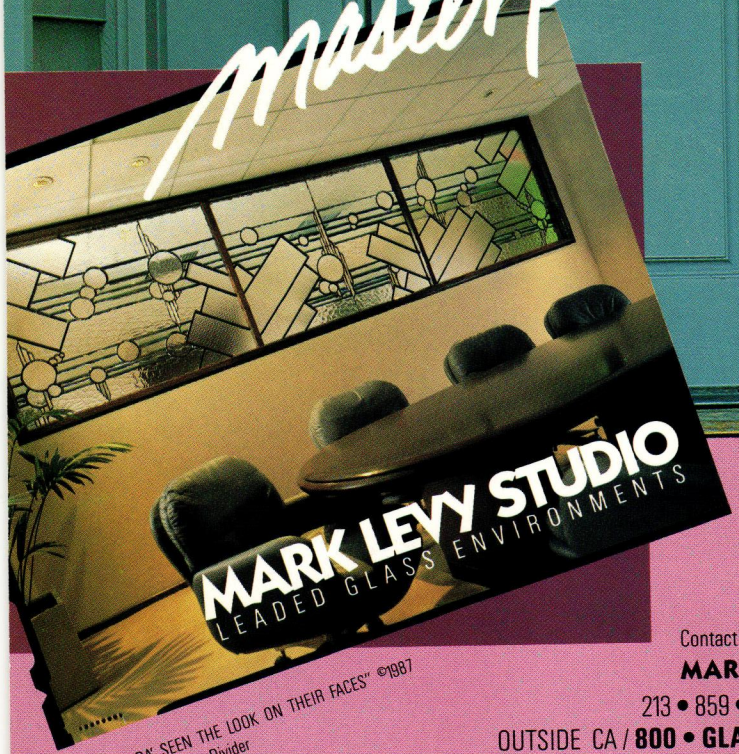

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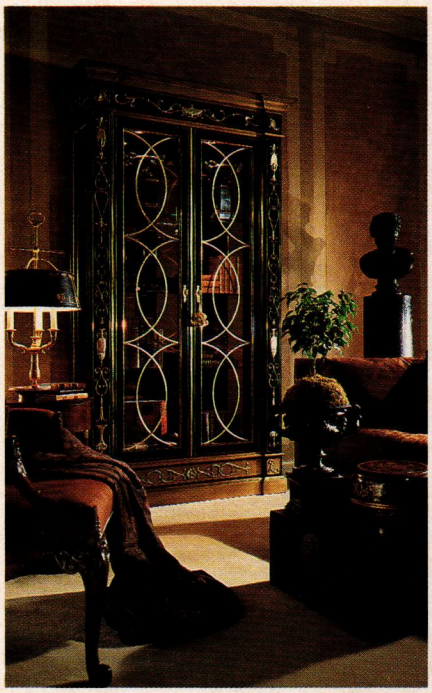

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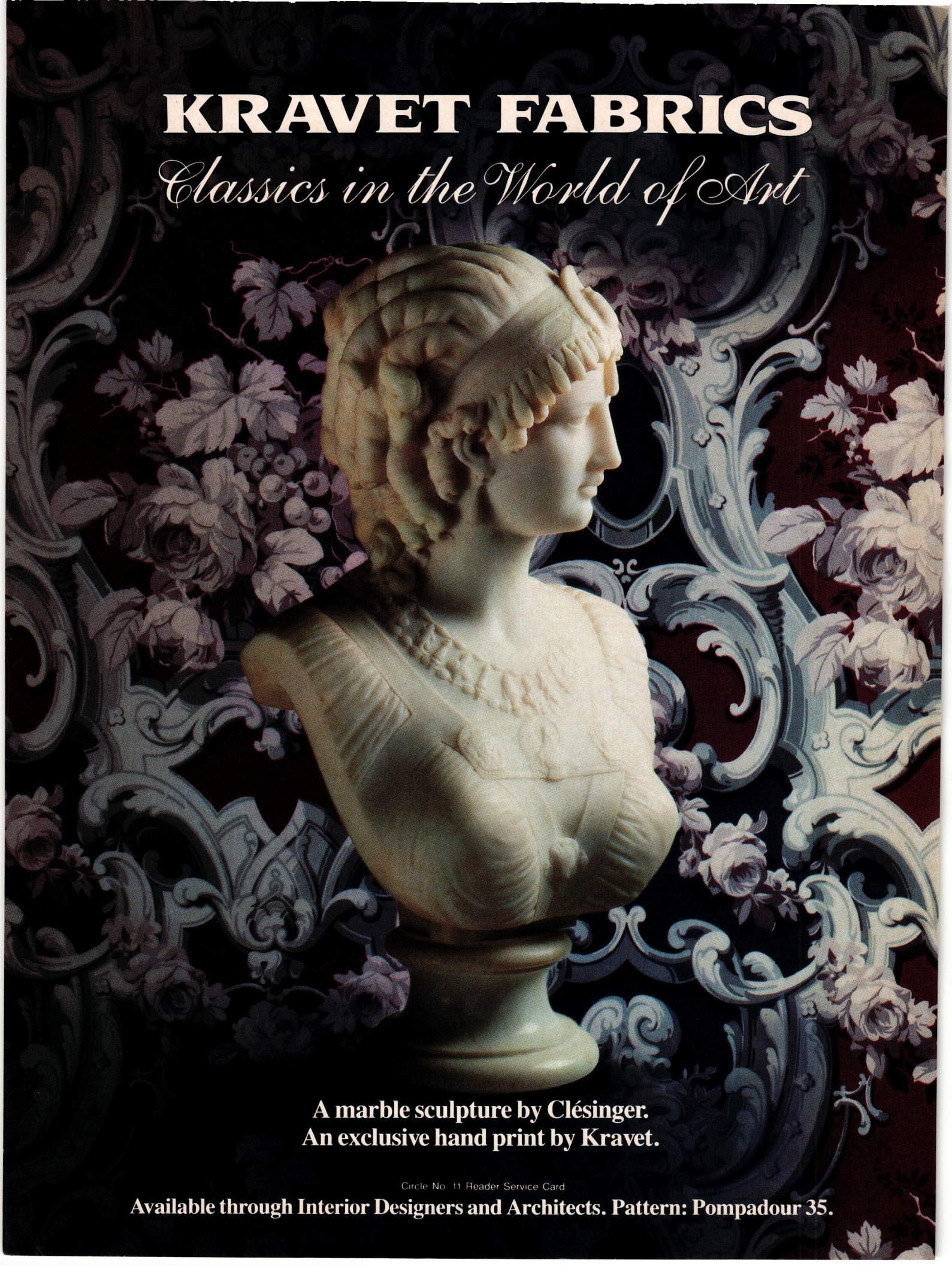
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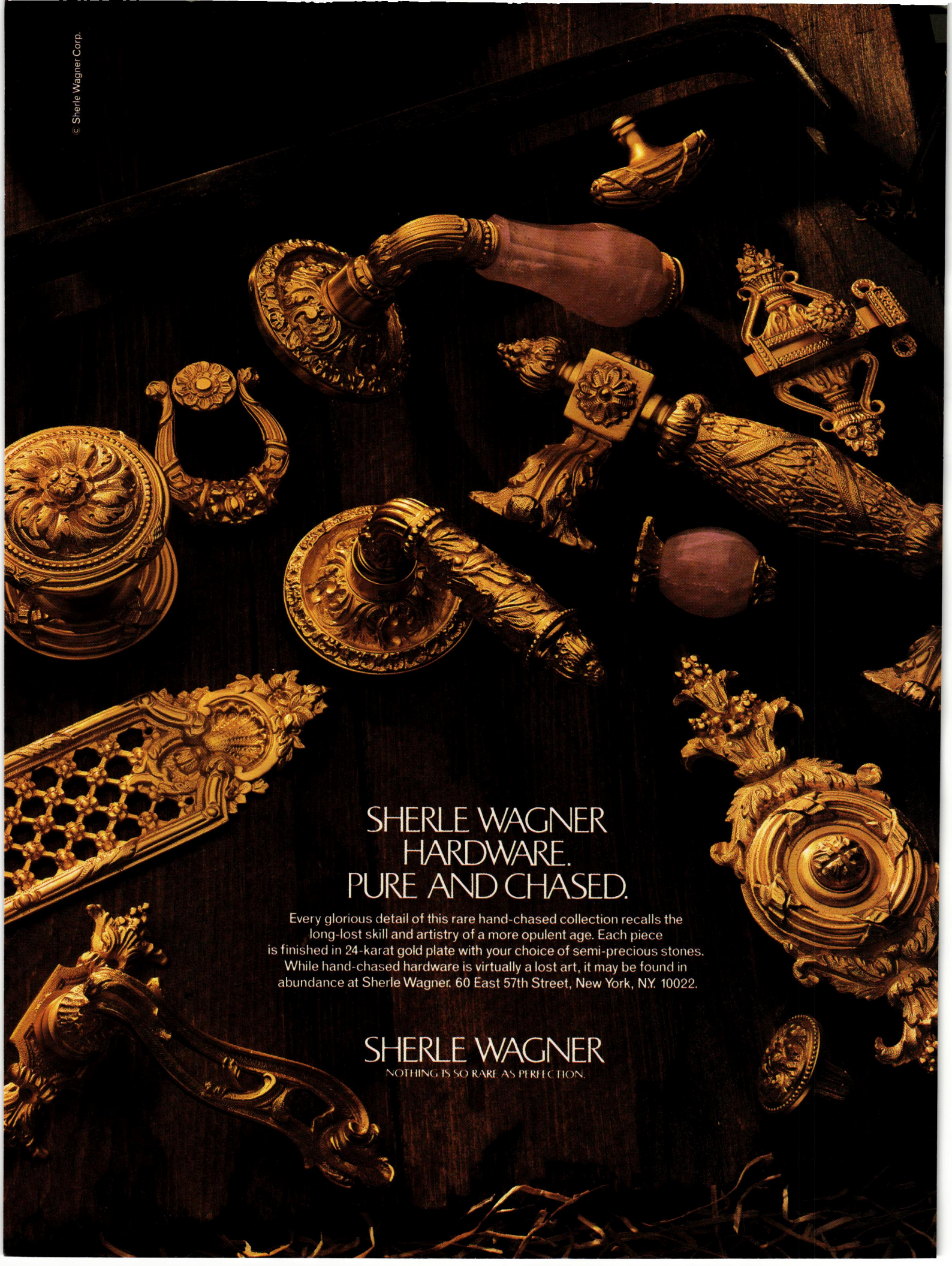

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APRIL 1989

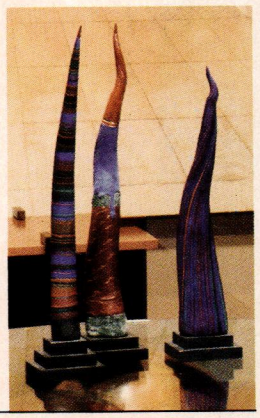
ART AND DECORATION

LIFESTYLE WEST

78 ART ALIVE: Under the Direction of Irwin N. Stroll. The Los Angeles designer knows each work of art he places so well that he could write a script for every one. And, in a way, he has.

84 FINE ART AND GOOD COMPANY: A Residence by Landa-Poet Design Associates. Carol Poet helps film producer Leslie Belzberg emphasize the "great bones" of her new condominium in a Hollywood landmark.

90 PHOENIX ARISING: Historic Adobe Is a Southwest Showcase. The Arizona North Chapter of the American Society of Interior Designers takes on "Sorry House" and discovers plenty of durable charm and regional inspiration.



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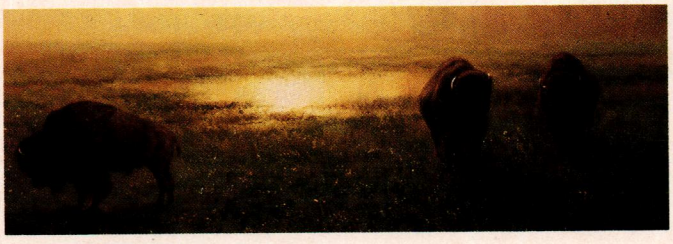

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COVER Interior designer Irwin N. Stroll shopped the world for art and furnishings suitable for this California condominium. Photography by Mary E. Nichols. Story on page 78.

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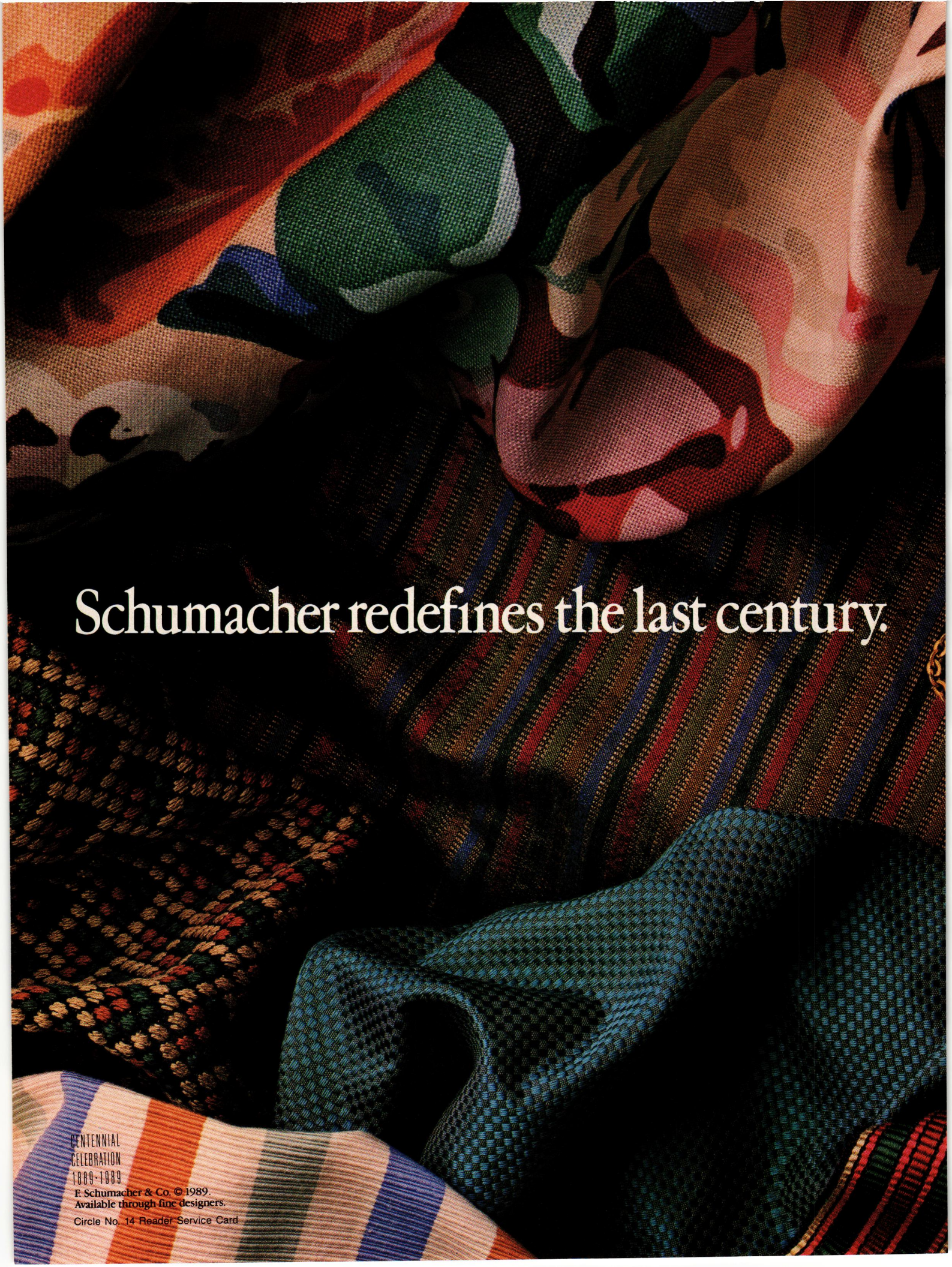
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*WELCOME TO OUR NEW SHOWROOM

DESIGNTIME

NOTE: The first print of *Designers West*'s Editorial Calendar misstated the dates of NEOCON 21. The correct dates are June 13-16, 1989, at the Chicago Merchandise Mart.

April

April 1—May 7 "The Drawings of Richard Diebenkorn," an exhibit at the Los Angeles County of Museum of Art. (213) 857-6000.

April 1 "Marble Masterpieces Guided Walking Tour," in downtown Los Angeles. (213) 286-9963 or (213) 879-0950.

April 3 Third annual *Designers West*/Ray Bradbury Creativity Award, at Ma Maison Sofitel in Los Angeles. (213) 657-8231.

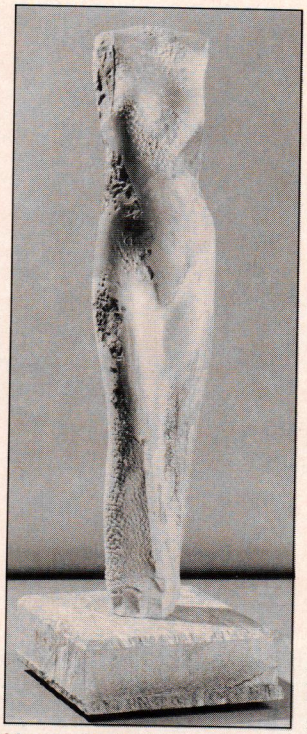
April 4 "Color and Light," a You and the Designer Seminar series at Showplace Square Design Center in San Francisco. (415) 626-2743.

April 4 "Residential Lighting," a Design Dialogue Program, Merchandise Mart, Chicago. (312) 527-7854.

April 4-5 The 1989 Window Fashions Education and Design Conference in Houston. (612) 293-1544.

April 4-6 RHIDEC, the fourth annual Restaurant & Hotel International Design Exposition and Conference at the Los Angeles Convention Center. (212) 391-9111.

April 5-12 World Light Show '89, an international exhibition, Hannover, West Germany. U.S. contact: (609) 987-1202.



Manuel Neri's "Lucca No. 6," 1988, of marble and oil-based enamel, is one of many works featured in "MARMO: The New Italian Stone Age" an exhibit at the California Museum of Science and Industry in Los Angeles. Through April 30. Photo by M. Lee Fatherree

April 5 "The Magic Charm of Porcelain," the fourth annual antique seminar with guest speaker Gwen M. Znerold at the Town & Country Convention Center in San Diego. (619) 944-6962.

April 6 "Enhancing an Environment With Art,"a Designer Thursday seminar at the Western Merchandise Mart in San Francisco. (415) 552-2311.

April 7-9 Auction, "The Southfork Antiques Spectacular," Dallas. (214) 748-0367.

April 7-9 "Images," the 9th annual Monterey Design Conference, sponsored by CCAIA, at the Asilomar Lodge in Monterey, California. (916) 448-9082.

April 8 "MARMO: The New Italian Stone Age," a seminar on the use of stone and a tour of historic sites, at the California Museum of Science and Industry in Los Angeles. (213) 286-9963 or (213) 879-0950.

April 8-10 "Synthesis: Architecture, Craftsmanship and Design," a conference sponsored by the AIA Committee on Design, Washington, D.C. (202) 626-7361.

April 9-11 Spring Showroom Show at the L.A. Mart, Los Angeles. (213) 749-7911.

April 10 "At Night in the Garden," a Designers Lighting Forum, at the Pacific Design Center in Los Angeles. (213) 826-8722.

April 11 The Hospital Gift Show at the L.A. Mart, Los Angeles. (213) 749-7911.

April 11-15 "The Nob Hill Four," an interior design showcase, in Huntington Park, San Francisco. (415) 621-7345.

April 12 MARMO: The New Italian Stone Age, a seminar on varied topics of marble with guest speakers, at the California Museum of Science and Industry, Los Angeles. (213) 286-9963 or (213) 879-0950.

April 13 "Collectibles: From Haute to Homespun," a Decorative Center Houston Sack Lunch seminar. (713) 961-9292.

April 16-17 Spring Market Days at the Dallas Market Center. (214) 655-6148.

April 16-18 "Tile Expo 89," the CTDA/NTCA International Ceramic Tile Exposition, sponsored by the Ceramic Tile Distributors Association (CTDA) and the National Tile Contractors Association (NTCA), at the Dallas Convention Center. (312) 655-3270 or (213) 245-4847.

April 17-20 NCGA '89, a conference and exposition sponsored by the National Computer Graphics Association (NCGA), at the Philadelphia Civic Center. (703) 698-9600.

April 19-23 "The California Garden," the fourth annual San Francisco Landscape Garden Show at Pier 3, Fort Mason. (415) 341-2230.

April 20 "The Private Sector Takes Responsibility: A Triumph for the Public Agenda," at the Contract Design Center in San Francisco. (415) 621-7345.

April 21-22 Buy Design Conference at Moscone Center in San Francisco. (212) 686-6070.

April 23-26 In Style, a showcase of contemporary homewares, at Moscone Center in San Francisco. (212) 685-6598.

April 23-May 21 San Diego's 16th annual Designers Showcase at the Sefton-Clark House, Point Loma. (619) 232-6226.

April 23—May 21 The 25th Pasadena Showcase House of Design with house and garden tour. (213) 480-3232.

April 26-29 The National Wood Flooring Association Convention, at the Fairmont Hotel in Dallas. (800) 422-4556.

April 27-28 "Celebrate the Rockies," Design Exchange market and trade show at the Design Center at the Ice House, in Denver. (303) 298-9191.

April 27-28 "Presentations Northwest '89," a regional market offering seminars, work sessions and showrooms, at the Design Center Northwest in Seattle. (206) 762-2700.

April 29 "Reality and Creative Solutions . . .The Homeless," with guest speaker Antonio F. Torrice, ASID, at the Pacific Design Center, Los Angeles. (714) 996-9929 or (213) 208-6066.

April 30 The 27th annual Art and Architecture Tour by the Art Museum Council of the Los Angeles County of Museum of Art. (213) 857-6500.

May

May 1 The Oranges & Lemons awards ceremony at the Westwood Playhouse in West Los Angeles. (213) 622-4443.

May 2 "Kitchens and Baths," a You and the Designer Seminar, Showplace Design Center, San Francisco. (415) 626-2743.

Continued on page 15

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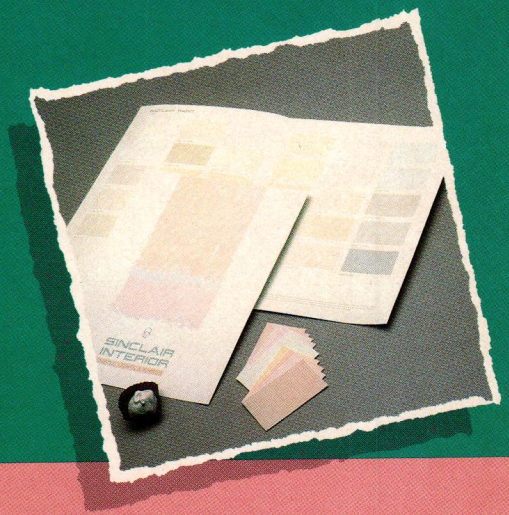

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DESIGNTIME

Continued from page 13

May 3-7 1989 Scandinavian Furniture Fair, with over 500 manufacturers, at the Bella Center in Copenhagen, Denmark. (45) 01 51 80 00.

May 4 "Kitchen & Baths: Seven Steps to Success," a Designer Thursday seminar at the Western Merchandise Mart in San Francisco. (415) 552-2311.

May 4 "May Fete," an annual market day with demonstrations and special exhibits by showrooms of the Dallas Design Center. (214) 747-2411.

May 4-5 The Seattle Spring Market at the Northwest Home Furniture Mart. (404) 278-3176.

May 5-7 Floriade II, a flower show at the Banning Residence Museum in Wilmington, California. (213) 548-7777.

May 5-8 The 121st annual convention of The American Institute of Architects at St. Louis' Cervantes Convention Center in St. Louis, Missouri. (202) 626-7467.

May 6 The Fourth Annual Southwest Interior Design Seminar, a seminar/workshop in Scottsdale, Arizona. (602) 234-0840.

May 6 "Natural Advantage," an education seminar on natural fibers in Houston. (312) 467-1950.

May 7-9 The Color Marketing Group Spring Conference in Atlanta.

May 7-10 The National Bath, Bed & Linen Show, at the Jacob K. Javits Convention Center in New York City.

May 8 "Choosing and Designing Decorative Fixtures," a Designers Lighting Form, at the Pacific Design Center in Los Angeles. (213) 826-8722.

May 8-9 "Construction Project Management," a seminar in Los Angeles. (213) 516-3741.

May 10 The Kitchen & Bath Conference at the Merchandise Mart in Chicago. (312) 527-4141.

May 10-12 "Lighting World International" at the Jacob K. Javits Convention Center in New York City. (212) 391-9111.

May 17-21 The National Conference for the International Furnishings and Design Association (IFDA), at the Loews Anatole Hotel in Dallas. (214) 747-2406.

May 18-19 "Rocky Mountain Design Symposium" at the Denver Design Center. (303) 733-2455.

May 18-20 "French Decorative Arts Symposium" at Hotel Crescent Court and the Mansion on Turtle Creek, in Dallas. (214) 871-9106.

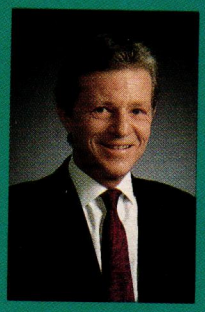
May 20 "West Faces East: Asian Influences on Interior Design," a conference sponsored by California Polytechnic University, University of California at Santa Barbara and the Central Interior Design Assn., at the San Luis Bay Inn in Avila Beach, California. (805) 756-2053.

May 20-21 "Bathroom Product Knowledge Seminar," with speaker Peter Schor, in Los Angeles. (714) 675-1769.

May 20-21 The 15th annual "Wright Plus" housewalk in Oak Park, Illinois. (312) 848-1978.

May 20-21 "From Huntington to Haertling—Contemporary Boulder Homes," a tour in Boulder, Colorado. (303) 442-7666.

May 21-24 The International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York City. (212) 686-6070.



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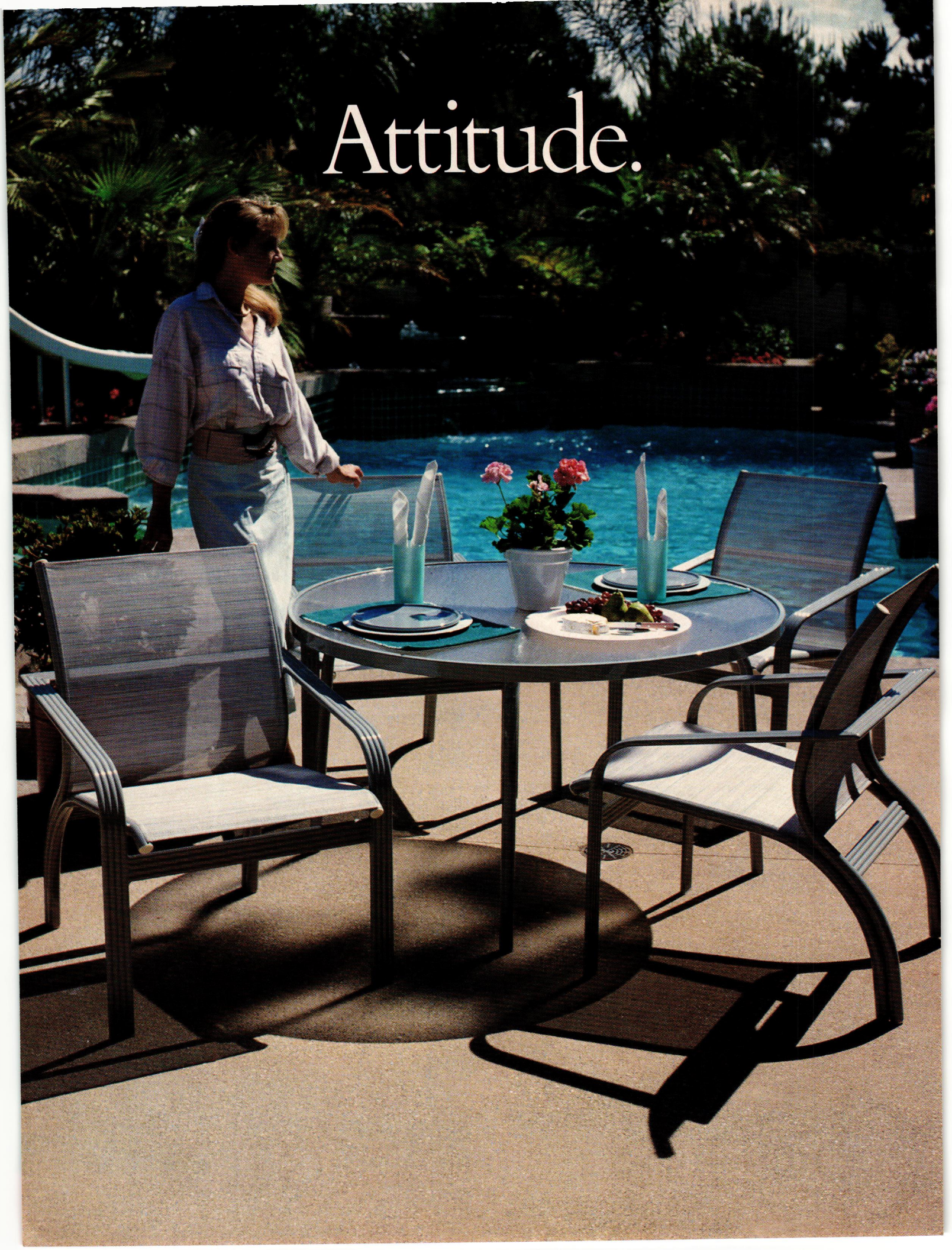
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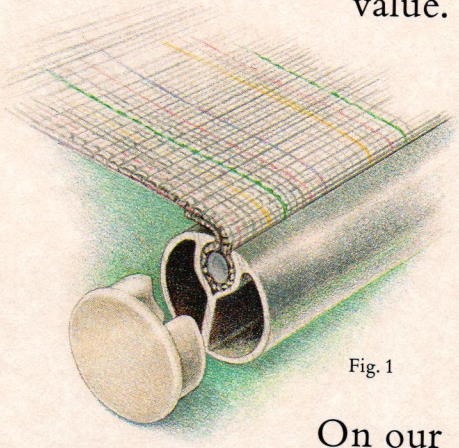

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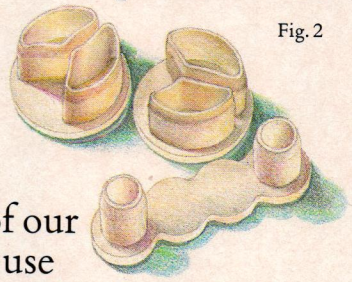

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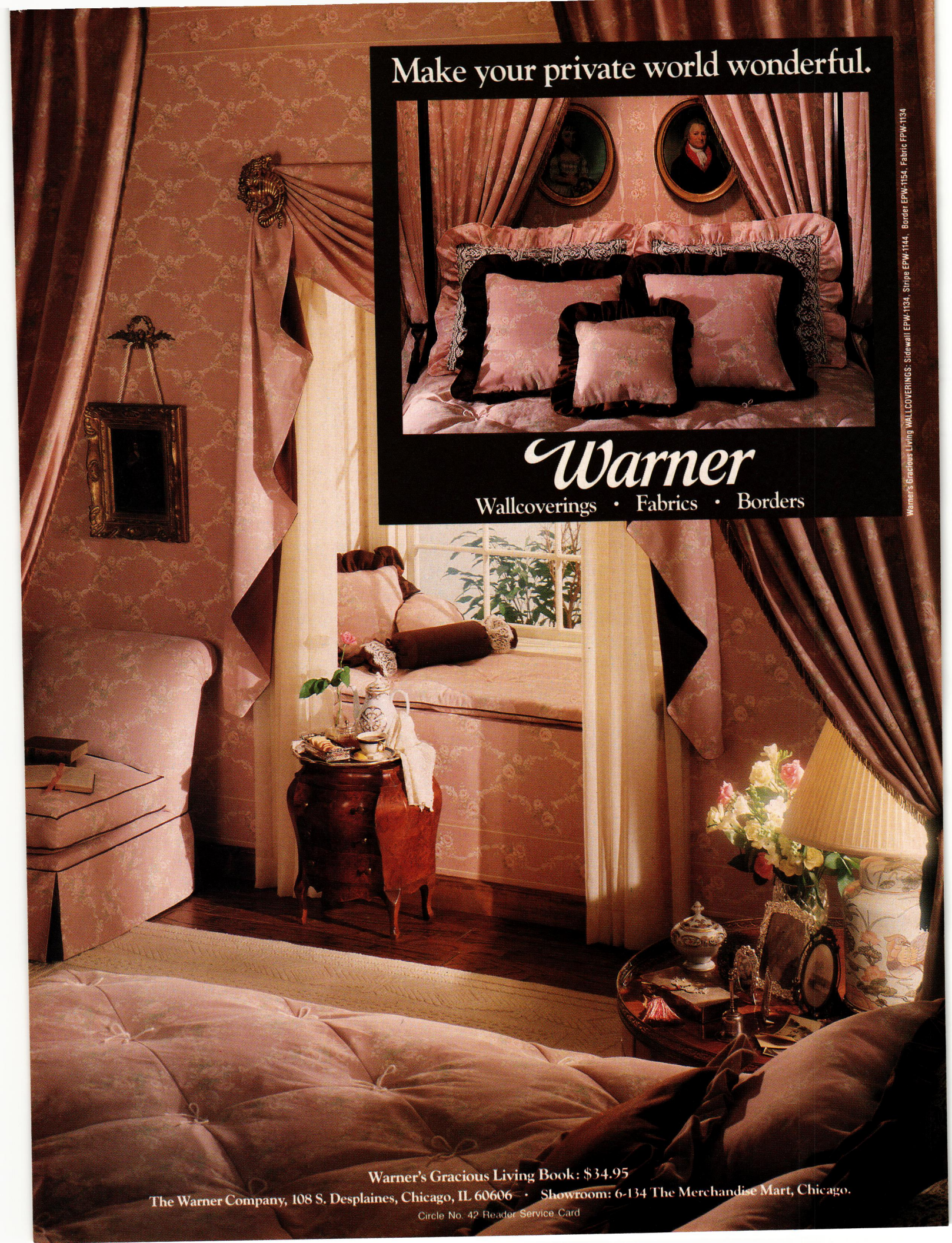
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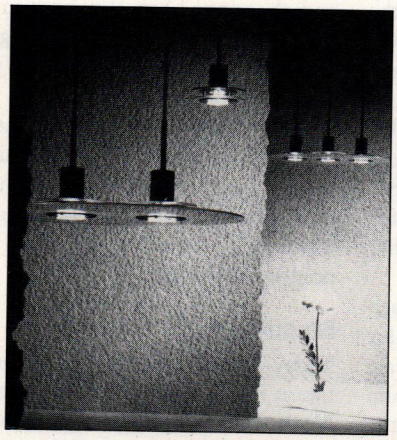
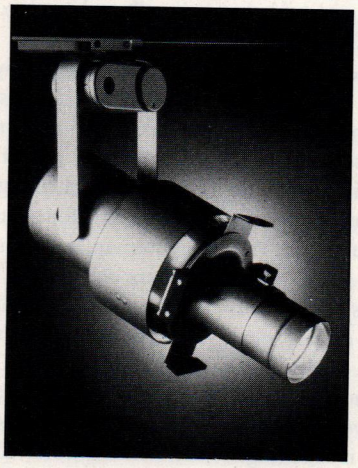
Circle No. 21

Lighting World International

"Spotlight on Innovations"





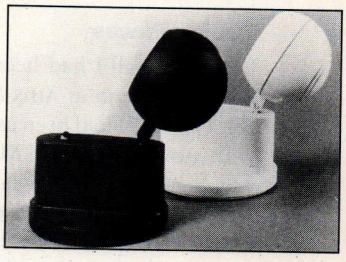
Ranging from traditional to modern silhouettes and forms, the newest products to be featured at Lighting World include Sverige suspended lamps (top) by Nessen Lamps, Circle Number 416; Lighting Services, Inc.'s Q-250 indoor floodlight (right), Circle Number 417; Private Eyes globe shades by George Kovacs Lighting, Inc. (far right), Circle Number 417; Gemma Studios' Wall Torch (below left), Circle Number 418; and the Stasis™ Halogen Lamp by Tekna® Design Group (below right), Circle Number 419. Other manufacturers exhibiting at Lighting World include Atelier International, Artemide Litech, Boyd Lighting, CSL Lighting Inc., Edison Price, Elliptipar, Flos, The Genlyte Group, GTE, Holophane, IPI, Inc., Koch+Lowy, Lightolier, Lutron Electronics Co. Inc., Philips Lighting Corp., 3M Co. and Siemens Lighting Division.

FIFTEEN EDUCATIONAL SESSIONS, PRESENTED BY LEADING ARCHITECTS, interior designers, lighting designers, contractors and engineers, will be conducted during Lighting World International, May 10–12 at the Jacob K. Javits Convention Center, New York City.

The show will feature an opening breakfast on the first day and a social evening at the South Street Seaport. The American Society of Interior Designers (ASID) and the Designers Lighting Forum (DLF) of New York will both present workshops.

Reflecting the theme, "Spotlight on Innovation," the three-day conference program will address the trends and applications shaping lighting design today.

Lighting World International is sponsored by the International Association of Lighting Designers (IALD), the Illuminating Engineering Society (IES) of North America and the New York Section of the Illuminating Engineering Society. The show program includes:

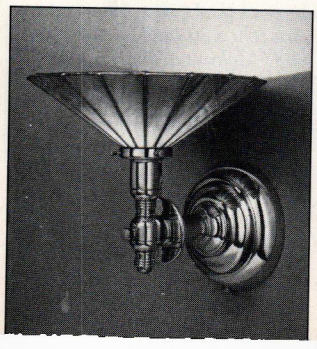


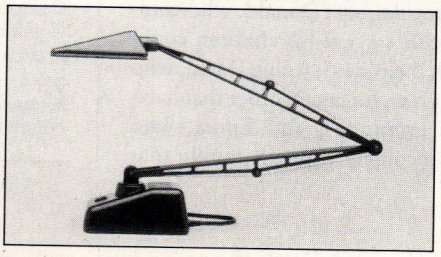
Internationally-known architect Charles Gwathmey, FAIA, partner, Gwathmey Siegel & Associates, will present the keynote address on the relationship of light and lighting to architecture during the opening breakfast, May 10, 9–10:30 A.M.

Preview of Products—The Latest in Lighting, May 10, 1–2:30 P.M., will be presented by Paul Mitchell Kohn, architectural lighting consultant, Chicago, and Andre Tammes, Lighting Design Partnership, London. Lighting World exhibitors will present their latest fixtures, sources and controls.

Lighting the Contemporary Workplace will be presented by Kenneth G. Loach, lighting consultant/specialist, H.H. Angus & Associates, Ltd., Toronto, May 10, 3–4 p.m. This session will discuss office lighting with emphasis on areas that have visual display terminals (VDTs). Topics to be addressed include task ambient, total indirect, and direct/localized general lighting, furniture placement for areas with VDTs, current and proposed VDT legislation, as well as energy conservation and controls.

Putting Together a Lighting Design: A Workshop will be presented by the Designers Lighting Forum of New York, Inc., May 11, 2–5 P.M. Panelists include: Raymond Grenald, FAIA, Grenald Associates, Ltd., Los Angeles; Christopher Hugh Ripman, Ripman Lighting Consultants, Belmont, Massachusetts; Lesley Wheel, Wheel Gersztoff Friedman Shankar Associates, Inc., Los Angeles; Charles E. Pavarini, III, Pavarini-Cole Interiors, Inc., New York; and Moderator Connie Jensen, Lighting Professionals, Inc., Montvale, New Jersey. During this three-hour contract and residential space workshop, participants will work with three leading light consultants to put together lighting designs for a multi-use conference room, a marble sky-lit bath, and a soaring residential interior.





On May 12, ASID will present a five-hour workshop covering the responsibilities of project management: the project manager's role in marketing, how to bring a project in on time and on budget, and how to prepare a project plan. The presentation will take place from 9 A.M.–noon, and will resume from 1:30–3:30 P.M.

A Lot of Love, A Lot of Anger

Visiting Persons with AIDS

By Roger Christensen

IT HAPPENED IN ONE SPLAT. THREE years ago, on a slippery wet floor, I fell, shattered my hip, and an ambulance raced me to the hospital where I was to spend the next two and a half months in traction.

I was frightened and anxious, but deep down I knew I would recover. Because of a fluke in the hospital census procedure, I was placed with persons who faced a different prognosis. I was the only patient in the unit who did not have AIDS.

Trading Places

Before the fall I had been trained in the Buddy Program at AIDS Project Los Angeles (APLA). I had been assigned a person with AIDS (PWA) named Marvin—a quick-witted, tenacious man whose contempt for all pretense endeared me to him. Marvin, nearly blind and usually bedridden, became my Buddy. He called me every day and once even arranged to be carried into my hospital room.

The issues of hospitalization became dramatically real for me. I did not have a disease regarded as "terminal." I was not nauseous or suffering from dementia. But my life and my body were at the mercy of other people.

Initially, I clung to every word uttered by a doctor, nurse or volunteer. The slightest unclear nuance or gesture could plunge me into depression. I was annoyed by platitudes. I needed to hear facts and honest speculation about my condition. I needed to trust. I needed to know my rights as a patient. Mainly, I needed people to listen to me without judgment. The notes from Buddy Training were correct. Feelings are important. Feelings are crucial to recovery.

Marvin was deteriorating rapidly and I was healing slowly. We wondered if we would ever see each other again. I was eventually released from the hospital and hobbled on crutches to his room upstairs to be reunited with my now blind and withered friend. Marvin described our reunion as "unbelievably maudlin." I loved him.

The Name of the Game is Listening

After Marvin's death, rather than be reassigned to another Buddy, I decided to become a hospital visitation volunteer for APLA. I was assigned to the hospital that I had been released from.

Wildly diverse atmospheres exist in each room visited. In one room, a muscular young man is waiting patiently and fearfully for the doctor to come in and tell him whether or not he is diagnosed. On the wall he has placed a photograph of himself as a 10-year-old boy in a baseball uniform. He likes the look of determination in the photo and says that it helps him to remember that he has great inner strength. In another room, a man is seething with anger and tells me he is thinking about changing doctors. He asks me a question I am not able to answer. "You're not very sophisticated, are you?" he says.

In many rooms, patients are heavily medicated and asleep. Some do not speak and stare vacantly. Some are cordial hosts who beg you to be their guest for a few more minutes. It becomes very apparent that the name of the game is listening. I am not a doctor. I am not a counselor. I am not permitted, thankfully, to give advice. At my worst, I'm an intrusion in the room. At my best, a supportive friend.

Unforgettable Encounters

My life has been forever enriched by my friendship with Greg, the radical patient who eloquently challenged hospital procedures and regulations; Donald, who committed suicide so that his children could "go on with their lives"; young David, who planned his own funeral in order that it express "his gratitude"; and Eddie, who sought to reconcile with the family that had abandoned him. I remain in awe of their battle for their own feelings, their own sense of personal dignity, all the way to the end.

I love the people that I have met. I appreciate the support and opportunity given to me by the hospital and APLA. But I hate AIDS. It is vile and insidious. I distrust a universe that would allow such stupid, pointless suffering.

Stepping Back

Today, I am not that good a hospital visitation volunteer. I used to be a great one. Not today. I resist getting as close emotionally as I used to. I gravitate toward patients who are in upbeat, entertaining moods. I edge away from the very angry and the very depressed. I'm not the listener I was. I tend to be more judgmental, less accepting. I find it easier to spend time sharing lunch and gossip with the nurses.

It is time for me to step back, re-group, lighten up, get some balance in my life. I believe in hope and humor. I used to bring that into the hospital with me. But now I carry a heavier, moodier persona. . .

Marvin, Greg, David, Donald, Eddie and all the rest have shown me how wonderful the human spirit can be. AIDS has shown me how vulnerable we all are.

My experience as a hospital visitation volunteer has liberated me from many of my own fears. It has also given me both a lot of love and a lot of anger.

Today, I am grateful. . . and furious.

Roger Christensen has been a hospital visitation volunteer and Buddy for AIDS Project Los Angeles *for several years.*

Contributions to the Design Alliance to Combat AIDS (DACA) *should be directed to* DACA, *8687 Melrose Avenue, Los Angeles, CA 90069. For information, please write to the above address or telephone* DACA, *(213) 652-6601.*

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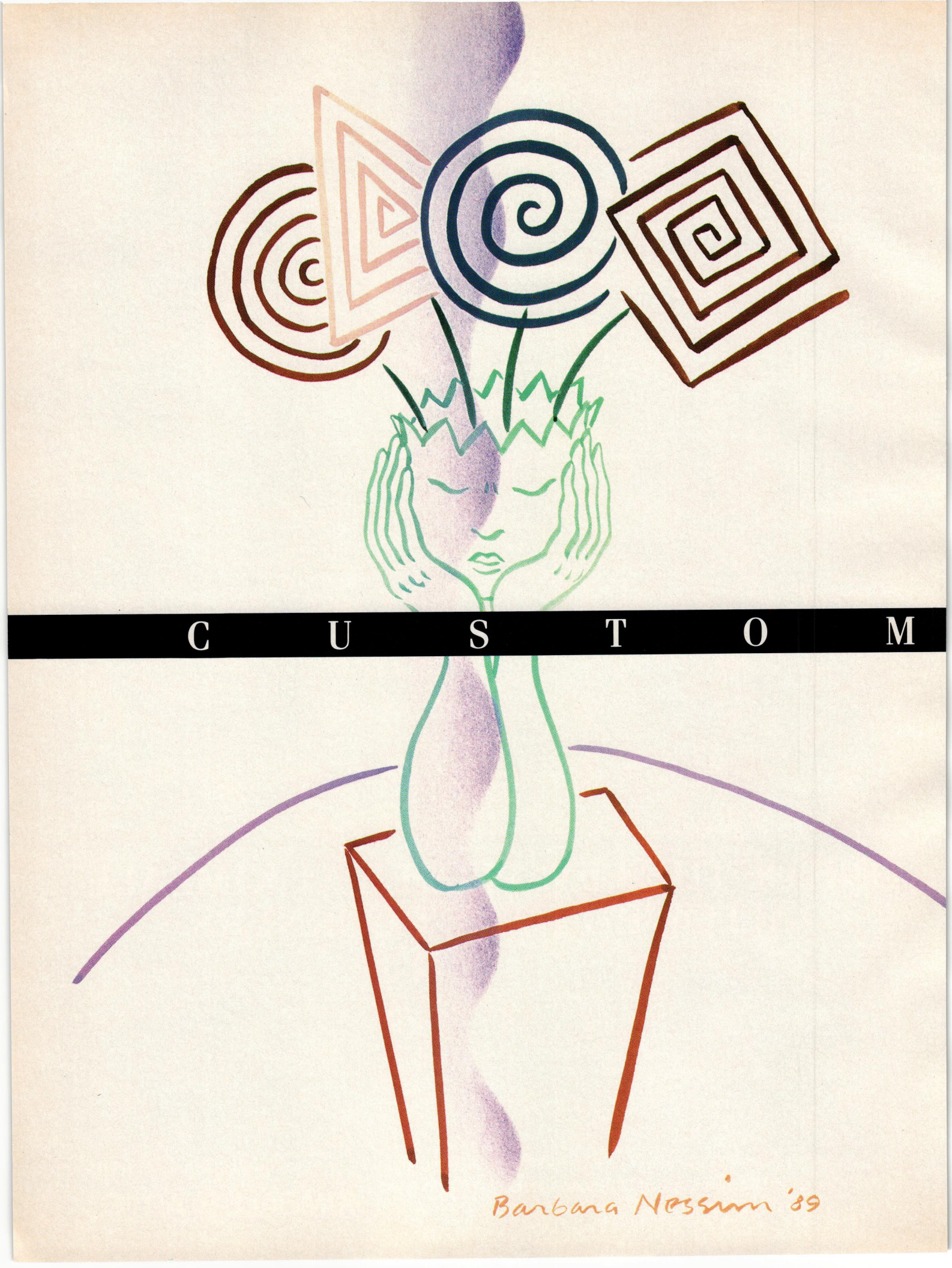
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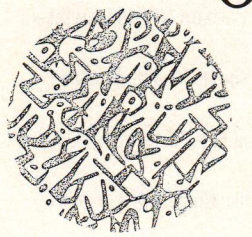
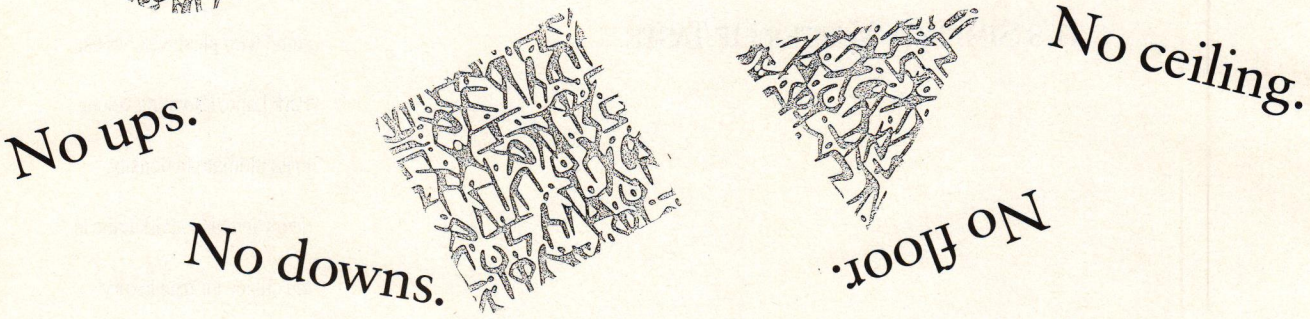


By Antonio F. Torrice, ASID and Ro Logrippo



Just a 14- by 44-foot floating chamber that must function in space for human activity.

The most adventurous design challenge imaginable?

Quite possibly. Yet it is met every time man ventures into the solar system.

Could you begin devising a plan that would result in a habitable living environment for mankind in outer space?

The National Space Society (NSS) thinks so. It knows humanity will expand into space and believes you can play a role in this expansion.

Beckoning America at large to help design the future, the society is hosting a Space Habitat Design Competition. Commenting on its criteria, NSS administrator Charles R. Miller says: "We're a little ahead of what the National Aeronautics and Space Administration (NASA) is doing. This is for 30, 40 years down the road."

The most viable entries for accommodating 500 to 1,000 people in "the third generation" of space travel will be singled out next month during the Eighth Annual International Space Development Conference in Chicago.

This open invitation to design clearly indicates an eagerness for Americans to participate in settling another new frontier. Unfortunately, the deadline for entering this year's NSS competition is long gone. But the meaning behind its futuristic message lingers on, inspiring us to look beyond the here and now and earthly projects.

Just last year, a presidential directive on National Space Policy set as its goal the expansion of human presence in the Solar System. The first steps toward accomplishing this will be taken in six years. At that time, astronauts will manually construct a $16 billion Space Station at a vantage point 220 miles away from Earth.

"Like kids with Tinkertoys," one space writer explains, "astronauts will assemble 16-foot carbon-fiber tubes into a 442.9-foot truss to form the basic structure. At each end, power-generating solar panels will swivel to face the sun. A mobile servicing center, a sort of remote control traveling crane, will inch along the truss maneuvering heavy pieces, such as the habitation module and three laboratory pods. . ."

The orbiting outpost will be a research lab for its six- to eight-person international crew, who represent the American, Canadian, European and Japanese partnership

joining forces in its evolution. A permanently-manned facility that will operate for 20 to 30 years, *Freedom* will receive new workers and supplies at 90-day intervals by means of a Space Shuttle providing routine round-trip transportation.

NASA's way station to the stars is only the first of several major relocations man will make in outer space. By the year 2005, the National Commission on Space foresees a habitat on the Moon. Ten years later, the agency projects a manned mission to Mars.

Why should all this outer space activity command our immediate attention?

The reasons are manifold. Because it's easier to mix or separate substances in scientific experiments under outer space conditions, the medical and scientific advances to be derived from micro-gravity research are obvious. But among other benefits that will stem from explorations is one that particularly merits our watchful eye. Prolonged human stays will provide fertile ground for studying environmental influences on man and ways of manipulating them. In other words, it will widen our perception of our own species.

"Don't get into the frame of mind that living in space is mysterious. Human needs are the same in orbit as they are on the ground. Needs don't change a whole lot." Speaking candidly about the experience is retired U.S. astronaut Gerald Carr, who spent 84 days aloft on Skylab 4, setting the record for the longest American space sojourn to date.

"Good design can enhance crew effectiveness... and avoid morale problems related to long-term isolation."

Verbally painting a drab picture of his craft as "dull gray, dull tan and pale green," Carr looks to designers to change the complexion of future space settings. Citing the monotony of Skylab's interior, he strongly recommended to NASA that color be given more consideration in the future.

Nor was he alone in his observation. Loren Acton, whose galactic journey on Challenger 8 took place a dozen years after Skylab 4, likewise laments the "white operating room" look of his spacecraft. Realizing the necessity of using light-reflective colors in outer space, however, he ponders if much can be done about changing the pristine look.

Both astronauts share another concern about heavenly habitats—their lack of private places to retreat. While Carr concedes that spacecraft real estate is at too much of a premium for a bonus room, he underscores the value of a quiet place.

"Bedrooms should be a good place to be," he says suggesting the addition of materials that allow astronauts to personalize their surroundings. For him, crew quarters in future craft ideally would include textures and aromas—two elements he missed because of stringent requirements for a sterile environment.

In light of heavy work schedules which permitted little reprieve and proved stressful, Acton envisions the perfect refuge as "a sort of library" where astronauts would go to get away from operational activities.

Interesting constraints are imposed by micro-gravity settings. Carr reminds space designers that working in the realm of weightlessness allows nearly all internal areas to be put to good use.

"There's no up or down. No floor or ceiling. Everything must be easily accessible. Light fixtures and everything else must be designed differently."

Currently engineers debate the issue of windows for spacecraft, citing the structural weakness that window openings create. But reminiscing about the staggering beauty of the sun's glint from an out-of-this-world perch, Acton revels in the memory of viewing Earth from a lofty perspective. His "great field trip" featured 15 sunrises and sunsets daily, so he knows well the wonderment future space travelers would miss if their crafts were created without visibility.

Absorbing on a regular basis what Carr, Acton and other astronauts say about their travels is Rod Jones, the

Continued on page 30

DESIGNING FOR SPECIAL PEOPLE

Continued from page 29

first architect NASA has hired to work on Space Station interiors. Jones heads a team designing the living quarters, a third of which are comprised of eight crew compartments of 150 cubic feet each. The habitation module mock-ups now constructed also feature a galley, ward room and personal hygiene area as well as an on-board health clinic with exercise facilities.

Sensitive to man's need to color his world, the NASA architect considers using flexible fabric panels that allow astronauts to choose a palette and pattern for personal compartments. But finding feasible fabrics isn't easy, since an oxygen-rich environment requires not only non-flammable but also non-polluting materials. Textured and colored aluminum panels, he speculates, may be an alternative.

"Our designs in some sense seem very conservative. But we don't have the freedom (to do otherwise). Space is a whole different world," admits Jones.

Unlike earthly habitats, domains in that "different world" don't require furnishings, since there's no gravitational pull to keep anyone stationary. Foot and thigh restraining devices enable space travelers to position themselves, and sleep restraints, likened to thin sleeping bags, keep them confined when they require rest. The closest thing to a piece of furniture is a fold-out surface which functions as a table.

Underscoring the incredible challenge of planning human habitats for the special people beyond Earth is an academic article published by the University of Houston's international center for space architecture. It says: "Architecture in space is fundamentally different in many respects from that on Earth. Planners must be aware of unique human adaptation, performance and safety requirements. Changes in body posture, induced by weightlessness, influence the way most physical activities are accomplished.

"Good design can enhance crew effectiveness, productivity, health and safety," the article continues. "Properly planned and designed equipment can prevent errors associated with confusion and fatigue, and avoid morale problems related to long-term isolation and boredom. Benefits will support overall mission success."

As fascinating as all this sounds, you may still wonder: Why should we concern ourselves with exploring the Solar System?

Perhaps Gemini 10 and Apollo 11 astronaut Mike Collins supplies the best rationale in his book *Liftoff: The Story of America's Adventure in Space* (Grove Press, 1988). The voyager who circled the Moon while Neil Armstrong took that first "small step for man" says soberly, "Exploring space isn't an option. It's an imperative."

So, too, is thought about the interior designs that will be there.

Antonio F. Torrice, ASID, and Ro Logrippo, Allied Member ASID, are co-directors of the San Francisco Bay Area firm Living and Learning Environments. Their first book, In My Room, *will be released this fall by Ballantine Books.*

To keep abreast of space-age design, familiarize yourself with these sources:

Sasakawa International Center For Space Architecture (SICSA), University of Houston—SICSA works closely on NASA projects that prepare designers for space challenges. The bi-monthly publication *SICSA Outreach* is provided free to readers requesting copies through Professor Larry Bell, Director, SICSA, University of Houston, 4800 Calhoun, Houston, Texas 77004.

The National Space Society, 922 Pennsylvania Avenue, S.E., Washington, D.C. 20003-2140—Its $30 yearly membership fee includes a subscription to *Ad Astra* magazine, which reports on events affecting space exploration and settlement. Its annual conference, May 26-29 at Chicago's Hyatt Regency O'Hare Hotel, features several workshops. Admission is $90. For details write: Space Development Conference, Box 64397, Chicago, Illinois 60664-0397.

The National Air and Space Museum, Washington, D.C.—Part of the Smithsonian Museum complex, it provides a sense of participation in the evolution of air and space technology with 23 exhibit areas housing spacecraft such as the Apollo 11 Command Module. Located at Sixth Street and Independence Avenue, S.W., it is open without charge from 10:00 A.M.–5:30 P.M. seven days a week.

Space Centers—A dozen centers, mostly associated with NASA, open their doors for public inspection, many offering free programs. They include Ames Research Center at Moffett Field, California; Ames-Dryden Flight Research Facility at Edwards Air Force Base, California; Godard Space Flight Center in Greenbelt, Maryland; Jet Propulsion Laboratory in Pasadena, California; Lyndon B. Johnson Space Center, near Houston, Texas; John F. Kennedy Space Center, east of Orlando, Florida; Langley Research Center in Hampton, Virginia; Lewis Research Center near Cleveland, Ohio; George C. Marshall Space Flight Center and Alabama Space and Rocket Center, both in Huntsville, Alabama; John Stennis Space Center on Mississippi's Gulf Coast; and Wallops Flight Facility in Wallops Island, Virginia.

Space Hotline—Maintained by the National Space Society seven days a week around the clock, it operates from Capitol Hill. The number is (202) 543-1995.

With dozens of books, videos and other material available on the subject, there's much opportunity to learn about the next frontier man will conquer. To whet your appetite, read these:

The Home Planet by Kevin W. Kelley for the Association of Space Explorers (Addison-Wesley, 1988). A photo-essay compiled by astronauts and cosmonauts from 18 countries giving an unparalleled view of Earth from outer space.

The Space Shuttle Operator's Manual by Kerry Mark Joels and Gregory P. Kennedy (Ballantine Books, 1988). A step-by-step guide to flying the Space Shuttle, complete with orbital map.

Welcome to Moonbase by Ben Bova (Ballantine Books, 1987). A visionary account describes what Lunar life and work will be like for humans.

The Mars One Crew Manual by Kerry Mark Joels (Ballantine Books, 1985). A flight reference guide for the journey to Mars with hundreds of diagrams, maps, charts and illustrations.

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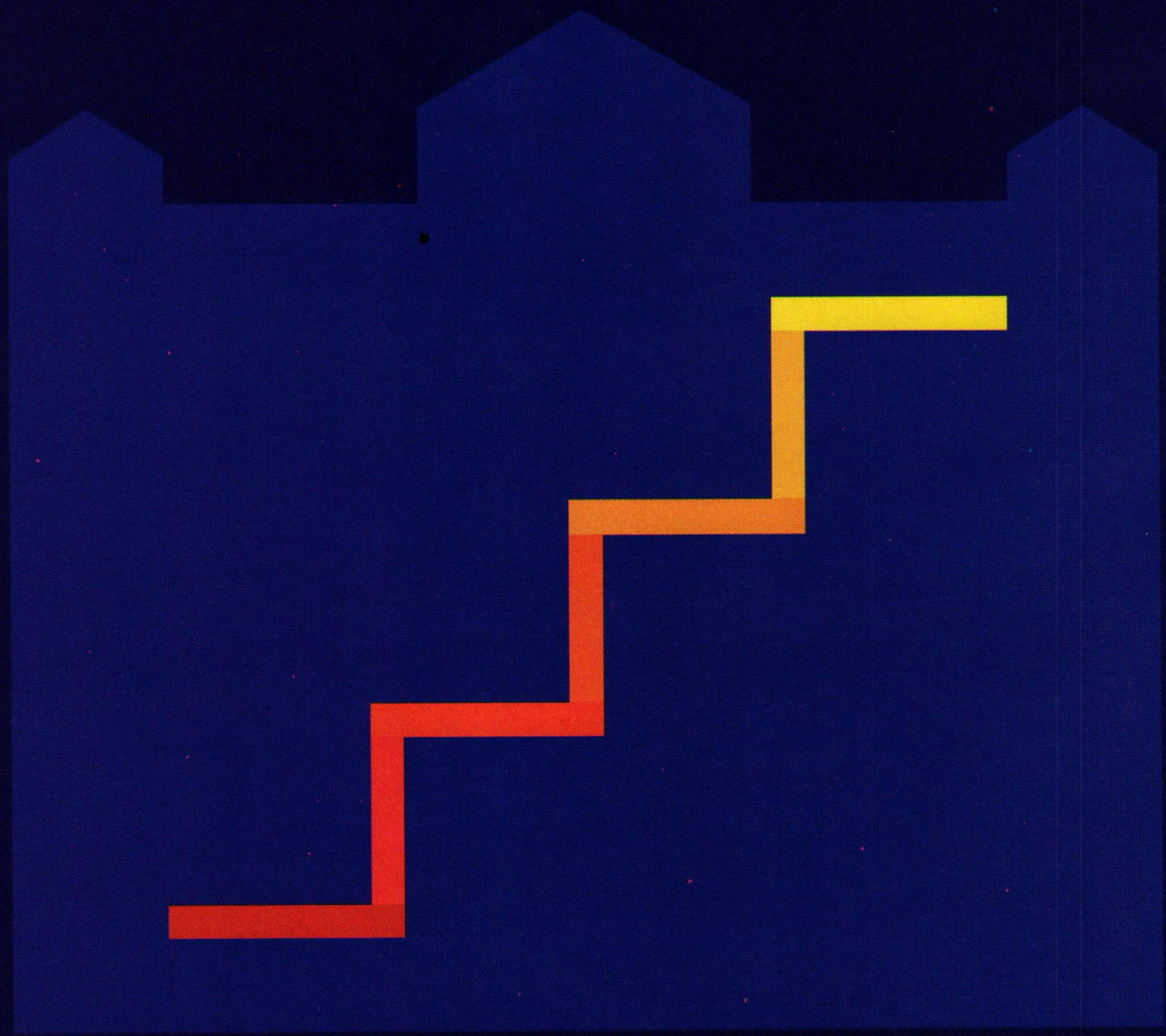

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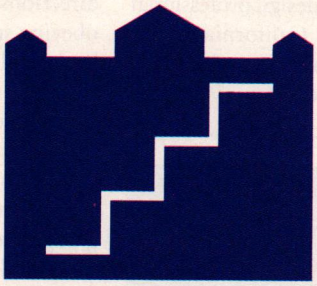

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Damage or Loss

Whose Liability?

By Myron D. Emery, Attorney at Law

WHEN LOSSES AND DAMAGE OCCUR which are relevant to the work being performed by a design professional, the designer may find herself or himself a defendant in a lawsuit. What are the design professional's rights of indemnification from the beginning of the lawsuit to the point where judgment is entered against the defendant?

The rights and remedies afforded the design professional vary with regard to the status he or she holds on the job site. If the designer is an employee, then the law provides that the employer shall indemnify him or her against losses. But even if the design professional is an independent contractor, he or she will have the right to be indemnified if the contract contains an indemnification provision.

An indemnification provision must be negotiated at the outset of the project. Except under unique situations, the general contractor will probably not agree to an indemnity clause to hold the design professional harmless against liability. The best approach to the question of indemnity for the designer is to establish an employer-employee relationship between himself or herself and the general contractor. Then it can be argued that the designer is entitled to indemnification.

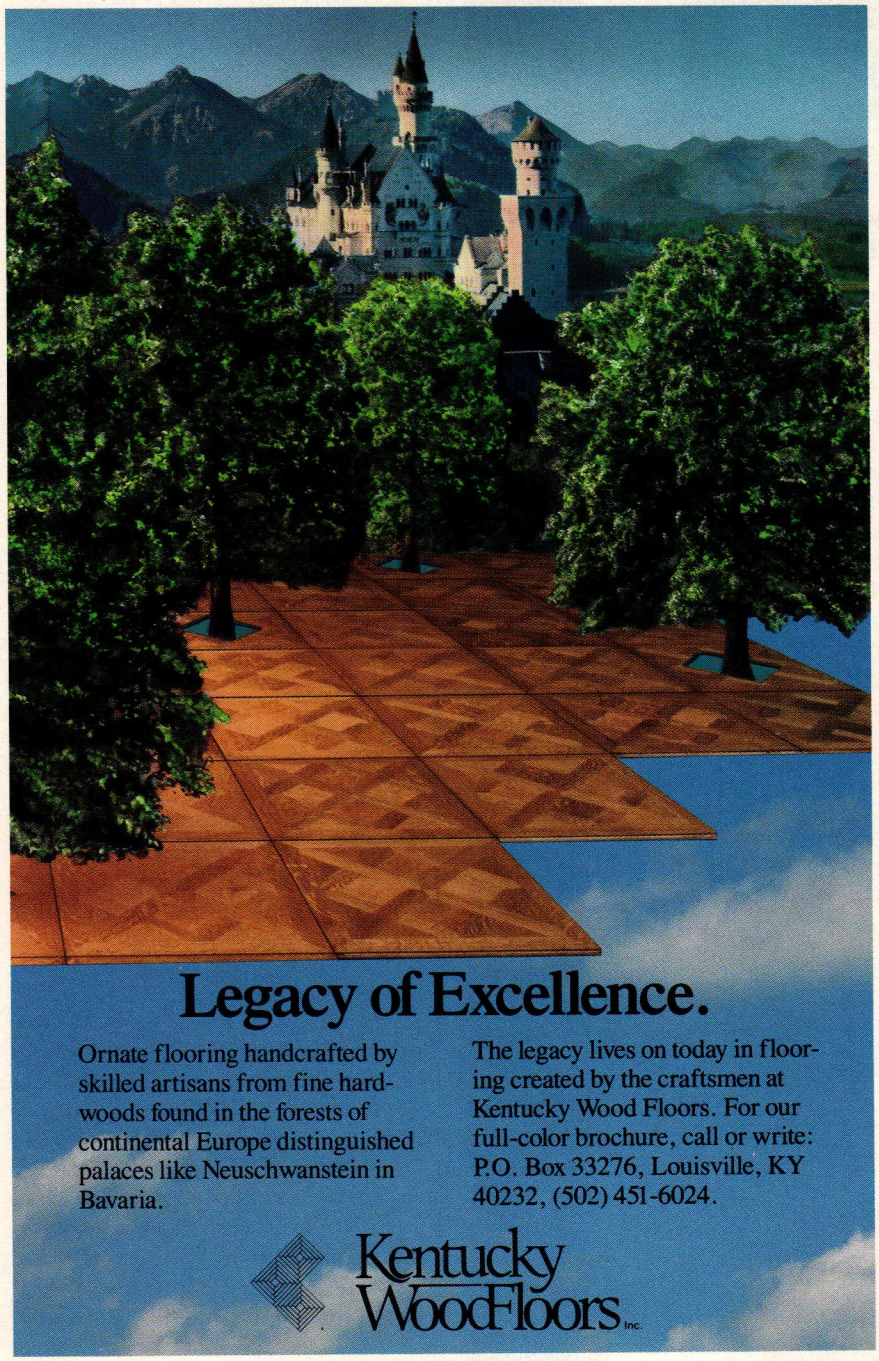
For an employer-employee relationship to exist, there must be a contract. But the contract may be expressed or implied. The California Labor Code states: "Employee means any person who performs services for wages or salary under a contract or employment, expressed or implied, for an employer." To establish an implied employment contract, the design professional should introduce all evidence showing that the general contractor exercises control

Continued on page 34

Continued from page 33

over him or her. The more control the general contractor imposes on the design professional, the more likelihood that the law will imply an employer-employee relationship. In this regard the California Labor Code states: "A Contract of Employment is a contract by which one, who is called the employer, engages another who is called the employee, to do something for the benefit of the employer or a third person."

Once an employer-employee relationship is established, the design professional may make use of the California Labor Code, which sets forth the standards for indemnification: "An employer shall indemnify his employee for all that the employee necessarily expends or loses in direct consequence of the discharge of his duties as such, or of his obedience to the directions of the employer, at the time of obeying such directions believing them to be lawful. In relying on the California Labor Code, the design professional should be aware of the case *Earll vs. McCoy*, 116 Cal.App.2d 44, 254 P.2d 86 (1953). In *Earll*, a group of mechanics left their own hand tools in the employer's garage overnight as was their custom and usage and practice. A fire burned down the garage and destroyed the tools. The court held that the employer owed the employees no indemnification for loss since the loss was not incurred "in direct consequence of the employer's directions," as required by the California Labor Code. The court reasoned, "Plaintiffs were not required to leave their tools at the place of employment."



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The best approach is to establish an employer-employee relationship with the general contractor.

The California Civil Code sets forth the procedures for enforcing an indemnity agreement. The important considerations include the following: (1) the design professional is entitled to recover against another only when the design professional becomes liable; (2) the design professional is not entitled to receive payment of indemnity before paying money out on the liability; (3) the amount the design professional is entitled to receive includes the claim amount, the cost of defense, incurred in good faith and in the exercise of reasonable discretion; (4) if the design professional requests that the employer defend him or her against liability and the employer refuses, a recovery against the design professional suffered by him or her in good faith is conclusive in his or her favor against the employer.

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

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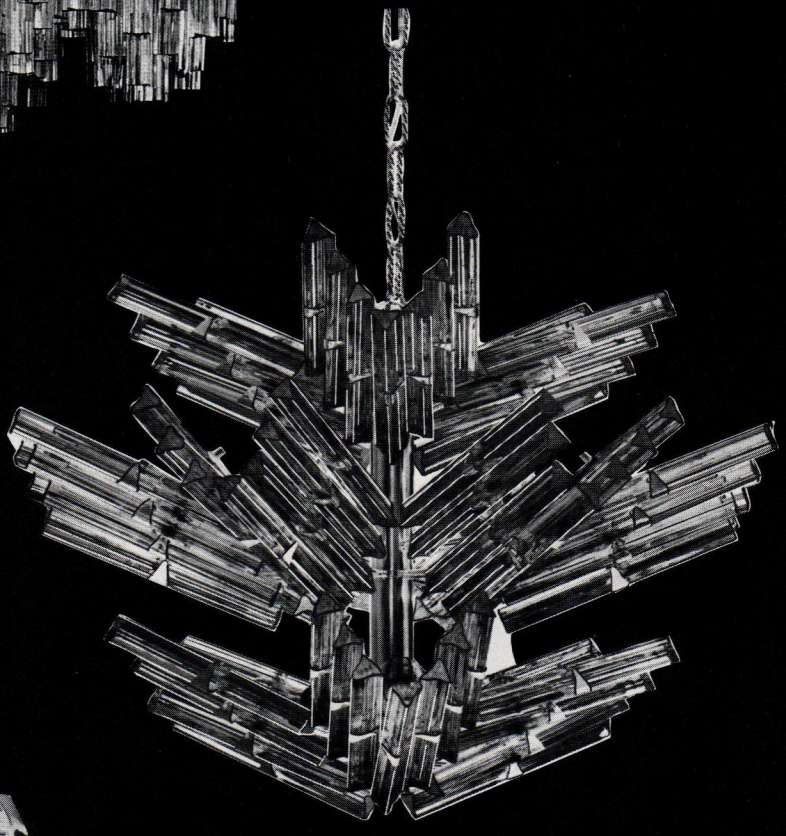

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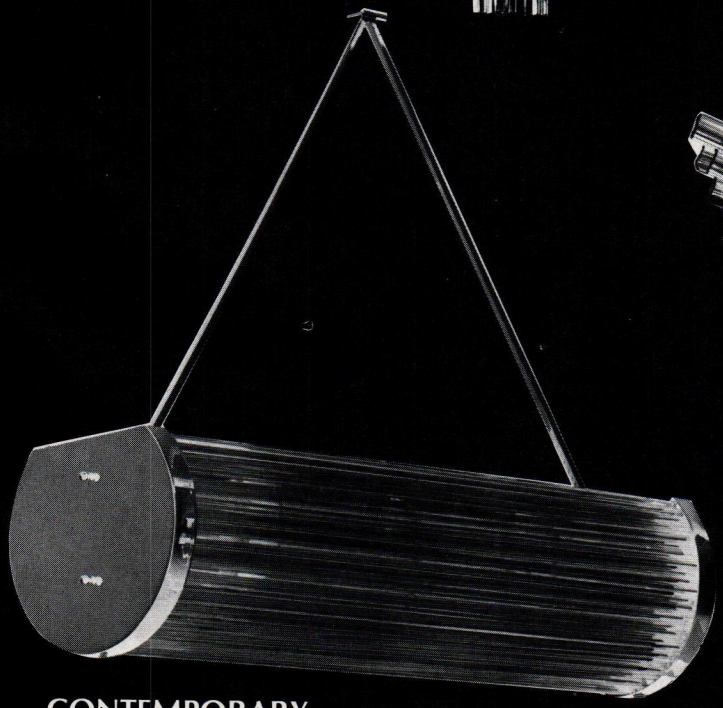

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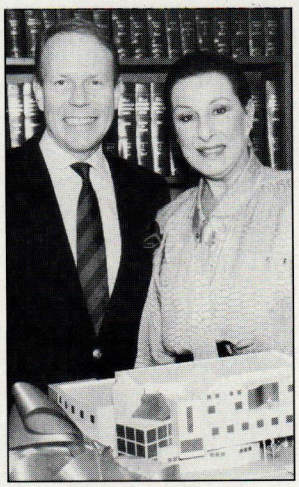
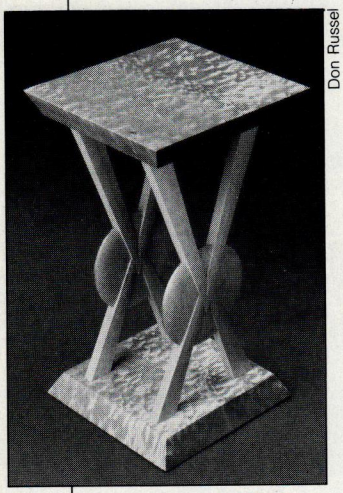
DESIGNERSWORLD

Los Angeles Free Clinic The Los Angeles Chapter of the American Society of Interior Designers (ASID) will design and contribute to the furnishings of the new Los Angeles Free Clinic. Designated an ASID Community Services Project, the clinic is the oldest and largest continually operating free clinic in the United States, aiding the homeless, elderly, working poor and other needy residents unable to pay for medical care. Headed by project director Ivan Beardsley, ASID, the eight-member team began designing and securing furnishings and equipment for the 12,000-square-foot facility in early 1987. Members of the design team include Lil Chain, ASID, Bill McWhorter, ASID, Quentin Rance, ASID, B. J. Peterson, ASID, Susan Gardner, Associate Member ASID, Alex Sullivan, ASID, and Kim Bernard, ASID. The architect of the building is John Silber of the Los Angeles Community Design Center, a non-profit design facility oriented toward public service. The clinic is schedule for completion this August.



ASID Community Services Chairman Lil Chain, ASID, (right) and project director Ivan Beardsley, ASID, pose with a scale model of the new Los Angeles Free Clinic.

DESIGN 89 Review: The Baulines Crafts Guild recently held its fifth in a series of juried exhibitions, entitled DESIGN 89, recognizing the special role of California artists/designers in the revival of American arts and crafts. Held at Gallery 280 in the Showplace Design Center, San Francisco, DESIGN 89 featured the best in modern furniture and the decorative arts by 50 entrants in a setting created by Theodore Cohen, chief exhibit designer for the Oakland Museum. The eclectic range of works selected for exhibition included Philip Agee's bent-birch plywood and steel chair, Kesler/Mutrux's fold-out candlesticks, Art Espenet Carpenter's elegant tables, Beverly Prevost's glass-winged ceramics and Sheila O'Hara's art-humor weavings. All works in the exhibition were for sale. Based in Sausalito, California, the Baulines Crafts Guild is a nonprofit organization dedicated to the advancement of craft excellence and the teaching of craft skills to aspiring artisans and apprentices.



Don Russel

On exhibit at DESIGN 89 was this wood Art Déco-inspired side table with 24K gold leaf by David J. Marks.

ASID Designs for Hollywood Bowl The 1988 community services project undertaken by the Los Angeles Chapter of the American Society of Interior Designers (ASID) was the redesign and refurbishing of the artists' areas in the world-famous Hollywood Bowl. The volunteer design team was headed by Susan S. Gardner, Associate Member ASID, and included Kim Bernard, ASID, Fernando Diaz, ASID Affiliate, Maude MacGillivray, ASID and Stephen Stoner, ASID. Two star dressing rooms at stage right were expanded, including the addition of new bathrooms, one accessible for the handicapped. Also, a green room/conference/reception room was created from a converted group dressing room. Major industry donors to the project included American Olean Tile, Brown Jordan, El Rancho Glass, Inc., Royal Coach Furniture Mfg. Co., Vaughan Benz, Bentley Mills, Inc., Cal-Air, Inc., Steelcase Inc. and Wall-Pride, Inc. The Hollywood Patroness Committee, a volunteer support organization for the Bowl, facilitated the effort by approaching ASID and by funding areas where in-kind donations were not applicable.

The interior of one of the dressing rooms renovated and enlarged by the ASID design team for the Hollywood Bowl.

Designers West Columnist Debuts on ABC-TV Interior designer Antonio F. Torrice, ASID, (third from left), frequent *Designers West* contributor, discussed designing children's rooms on ABC-TV's *Home* show. Interviewing Torrice are (from left) show co-hosts Rob Weller and Christina Ferrare, who were also joined on the set by Torrice's clients, the David Bellings of San Francisco. The segment focused on some of Torrice's innovative ideas, which are featured in his soon-to-be released book *In My Room*.

Continued on page 38

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DESIGNERSWORLD

Continued from page 36

California Licensing to be Discussed Attorney Myron D. Emery's article in *Designers West*'s March 1989 issue fails to point out that *there is no specialty license for interior designers in California.* Under current law, most designers would have to obtain at least 16 different specialty licenses to cover all areas in which they are normally involved! The only alternative, at this time, is to obtain a General Contractors License. Unfortunately, even this may be a problem since providing the required affidavits may prove not only qualifications, but also unlicensed operations which may lead to penalties. (In 1987 there was an amnesty, and many designers applied for their General Contractors License during that year, as I did). *Our only solution is professional licensing for our discipline.* As a board member of the California Legislative Conference on Interior Design (CLCID), representing the International Furnishings and Design Association (IFDA)-Southern California Chapter, I am aware of and appreciate the support that *Designers West* has given our struggle for legal recognition. We would like your readers to know that on April 27, there will be an all-industry CLCID meeting at 5:30 P.M. at the Pacific Design Center in Los Angeles. We will report on the results of the recent study authorized by the California State Legislature last August, and discuss future plans. Our featured speaker will be Hedy Govenar, our lobbyist in Sacramento. For information, contact Jhan Livingston, ASID (213) 541-3724; Ken Dean, ISID (818) 783-5904; or me at (818) 501-0129.

—*Sandy Schiffman, ASID, IFDA*

1988 Showcase House for Little Company of Mary Hospital A magnificent Country French Normandy home on the cliffs overlooking the Pacific Ocean in Palos Verdes Estates was the setting of the 1988 Designer Showcase home, a fundraiser for Little Company of Mary Hospital. Designed by Gerald Colcord, the home boasts more than 6,500 square feet of elegant living space including a spacious living room which features an imported marble fireplace, formal dining room, library, wine cellar and Country French kitchen. Participating interior designers and design firms who contributed to the creation of the showcase house included Murphy-Roth; Carol Eakin; Brian Ingram; Stephen Paul Associates, Inc.; Priscilla Schultz; Carrie Stock; MGA Interiors; J.S. Brown Design; Myrnie Interior Design; Student Chapter, American Society of Interior Designers, Harbor College, Los Angeles; Carol Wharton and Associates; Designed Environments; Design II; Mary Harvey Interiors; Michael Wrusch Designs; Livingston Designs; Rita Barnett; The Design Place; Larry Ramos Designs; and Irene Montgomery.

David Valenzuela

Log Room designed by Carol Wharton, ISID. Fabrics: Westgate, Schumacher; Armoire: Emerson et Cie; Rugs: antique, Afghanistan; Art: Nancy Turner; Accessories: Carol Wharton and Assoc.

Fritz Taggert

Living room and terrace designed by Michael Wrusch Designs. Fabrics: Old World Weavers, Cowtan & Tout and Schumacher; Area rugs: C-M Designers, Inc./Almar Carpets International and Pashgian Rugs; furniture and accessories: Design Center Antiques, Evans and Gerst Antiques, Michael Wrusch, The Gallery, Charles Townsend Antiques, Tresor's and Leiran Upholstery.

Chris Covey

Dining room designed by Gail Johnson, Carol Wharton and Associates. Fabrics and wallcoverings: Schumacher; Chandelier: Marboro; Buffet: Forbes Monselle; Mirrors: Designer Imports; Carpet: Masland; Accessories: Carol Wharton & Associates.

Continued on page 40

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DESIGNERSWORLD

Continued from page 38

CDA Creates Award-winning Residences Nationally-renowned Color Design Art (CDA) of Pacific Palisades, California, has created unique interiors for the model homes of Montage, a collection of exclusive homes above Lake Mission Viejo near San Diego. CDA shared honors with development builders/owners Bramalea California for outstanding interior design in last year's Elan Awards for excellence in the field of home building, sponsored by the Sales and Marketing Council of Los Angeles, Ventura and Santa Barbara counties. Montage, named for its complimentary array of European architectural designs, will feature 105 estates when completed. The two-story, lake view residences, designed by Berkus Group Architects, are marked by unique, one-of-a-kind amenities, offering a sophisticated quality of living in four-bedroom, three-bath plans. Features include formal ceramic tile entrances, three wood-burning fireplaces in every home and elegant staircases with oak and spindle stained railings. Fully-equipped kitchens with island cooktops feature the best of culinary conveniences, set against ceramic tile counters and oak cabinetry.

Glenn Allison

Volume ceilings and rich architectural textures highlight the residences of Montage.

Luxury at Longford Susan Cohen, ASID, of Susan Cohen Associates, Inc., has updated the public areas of the Longford Condominiums, a commanding presence in its location on the Wilshire corridor of Los Angeles. The scope of the project included the redesign of the lobby, reception area, public corridors on the first floor, recreation room and elevators. "The homeowners come from all corners of the world, and the design reflects the international flair and sophistication which they demand," says Ms. Cohen. A quality mix of reproduction antiques and contemporary pieces helped to achieve an atmosphere of refined eclecticism. A color palette of cinnamon, sage green and natural hues enhanced the extensive wood paneling and marble. The lighting design firm of Light Solutions was also employed to revamp the public areas. Carpeting from Decorative Carpets, Inc. was custom-designed, incorporating the Longford crest in the elevator carpeting. Original art by prominent California artists includes an important work by Alice Fellows, which adorns the lobby. Twelve-foot Kentia Palms were used throughout to balance the scale of high ceilings with the furnishings.

Phillip Nilsson

The redesigned lobby and reception area by Susan Cohen, ASID.

Austin ASID Design Excellence Awards The American Society of Interior Designers (ASID), Austin Association named the winners of the fourth annual 1988 Awards Banquet for Design Excellence, held last December at the Quorum, Austin. Five categories honored interior design projects in the Austin areas by the ASID chapter members. Mary Helen Pratte, ASID, of Design Austin, Inc. garnered two awards: the Commercial/Office category for the KLBJ Radio Office and in Retail category for Salon 505. Roy W. Materanek, ASID, was honored for his work on the Richardson residence in the Residential category. The work of Karen Blakeman, ASID, IBD, Blakeman Design Associates, was recognized in the Healthcare category for the interiors of the Prucare Arc Jefferson Building. And in the Historic Preservation category, Leslie Fossler, ASID, IBD, Leslie Fossler Interiors, won for her work in First Franklin Financial. Judges were Dana Collins, formerly of *Designers West* magazine, now head of Dana Collins & Associates of Omaha; Kim Furstenwerth, executive vice president/director of design of PLM Design, Inc., Dallas; and Jeanne J. Barnes, press member of ASID.

Jack Puryear

The interior design of the Richardson Residence by Roy Materanek, ASID, garnered the best residential design award.

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BEVERLY INTERIORS

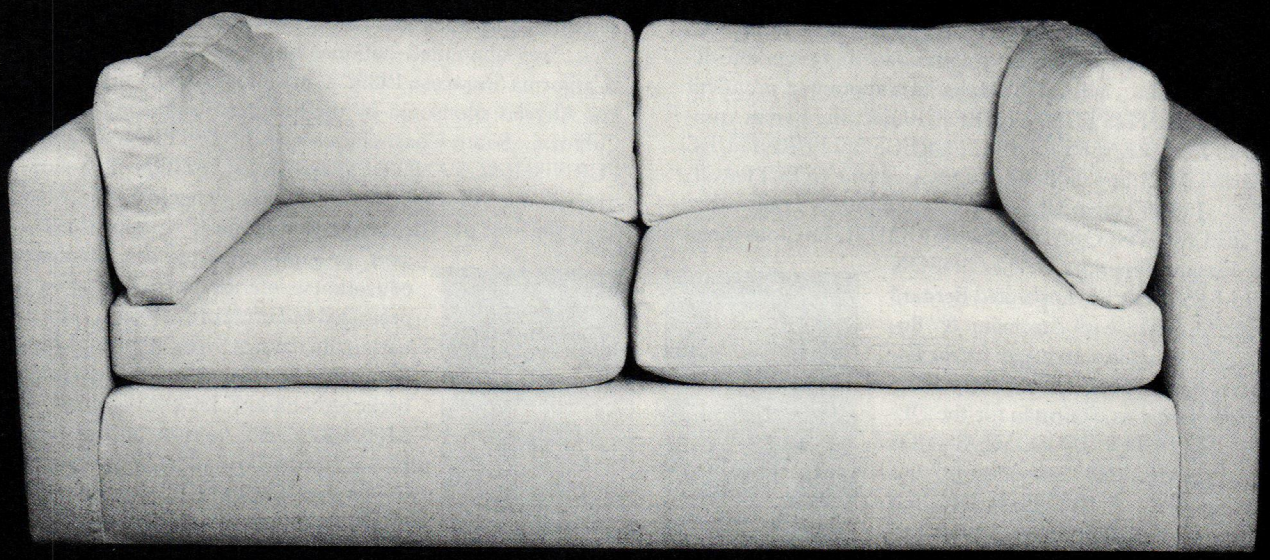

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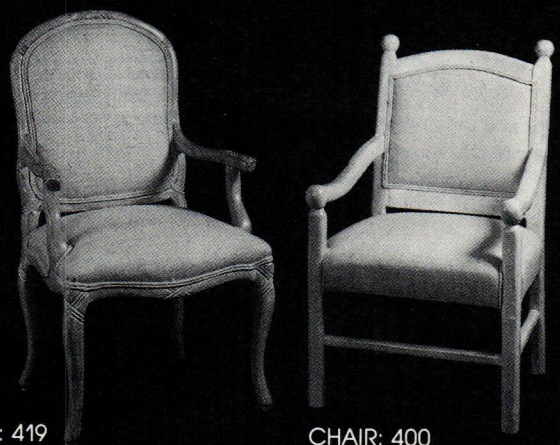
TABLE: 1085

LOVE SEAT: 173



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DESIGNERSWORLD

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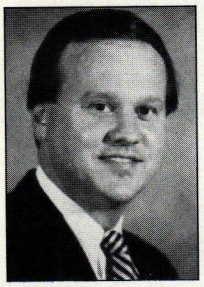
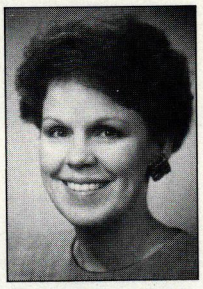
Industry Notables Four-time national AIA Honor Award winner **Harry Wolf** joined the Los Angeles office of ELLERBE BECKET, INC., as its senior vice president and corporate design principal. . . **Michael P. Haley** was appointed president of the ATLANTIS FURNITURE GROUP, the parent company of LOEWENSTEIN, INC., GREGSON FURNITURE INDUSTRIES and EXCEL OFFICE AND CONTRACT, INC. . . **Judith Hawn Urritia** has joined the St. Louis office of HELLMUTH, OBATA & KASSABAUM, INC., as director of design—interiors. . .The GIDEON GALLERY, LTD. has appointed **Bernard Blum**, formerly with Stroheim & Romann, Inc., as gallery manager for the Los Angeles-based antique print gallery. Blum recently served as chairman for the DESIGN ALLIANCE TO COMBAT AIDS (DACA) benefit titled "Masquerade," this past October. . . **LUNSTEAD, INC.** has donated $200,000 of Matrix System furniture for the Seattle offices of the Northwest AIDS Foundation. "It is of paramount importance to everyone at Lunstead to do what we can to eradicate this terrible disease," states Lunstead President **John Kennell**. "Northwest AIDS Foundation had a need that we have great expertise in filling. We are grateful to them for their work in our community. . ." **Janice Stevenor Dale,** IBD, president of the Institute of Business Designers, Southern California Chapter, was appointed senior design manager for the Los Angeles office of ISD INCORPORATED. . .With an extensive background in contract sales and expertise in carpet design and technology, **Michael Arnstein** was named national sales manager—hospitality for BENTLEY MILLS, INC. (see "Cutting Edge," page 118). . . Representing the leading designer showrooms on Robertson and Beverly Boulevards and Melrose Avenue in Los Angeles, AVENUES OF DESIGN has embarked on a major marketing and public relations program to improve the awareness of the many resources found on these major thoroughfares. "We have a special place in the design community, with a heritage of high-end, individually-oriented businesses to serve the needs of affluent customers," declares **Marshall Dobry** who, with **Irwin Jaffe**, is co-chairperson of the Avenues of Design. . .**Thomas J. Ryan** has joined LEASON POMEROY ASSOCIATES as principal and director of corporate marketing. . .**Gregory Firlotte,** former associate editor of *Designers West*, was appointed national media relations director for "California Showcase 1989," a three-home design showcase in Los Angeles sponsored by the Southern California and the California South Coast chapters of the INTERNATIONAL FURNISHINGS AND DESIGN ASSOCIATION. The showcase will open this September. . . Interior designer **Cathey Manley** is the host of "Great American Homes," a national television program focusing on customer education in interior design. The show is produced in Fort Worth, Texas. . . Internationally renown Swiss architect **Mario Botta** was selected to design the new home of the SAN FRANCISCO MUSEUM OF MODERN ART (SFMMA) in the Yerba Buena Gardens complex. With a potential total of 150,000-175,000 square feet of space, the new building will double SFMMA's current exhibition space. The $70-million facility is scheduled for completion in 1993 . . .**Terry Ruiz de Castilla,** vice president and director of design, was named to head the Los Angeles office of LYNN WILSON ASSOCIATES INC., a leading hospitality design firm with offices in New York, Paris and Coral Gables, Florida. . . Dallas-based FOY DESIGN AND ASSOCIATES, INC., a leading interior design firm headed by **Tonny Foy,** has named sons **Craig Foy** and **Kelly Foy** as vice presidents. Both bring an interest in commercial interiors to the firm's commitment to residential design.



Michael P. Haley



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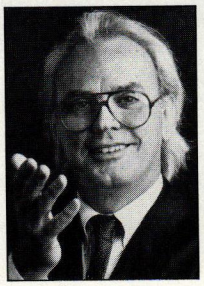
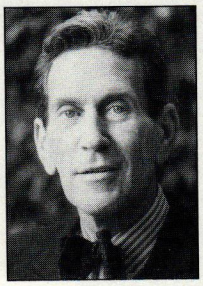
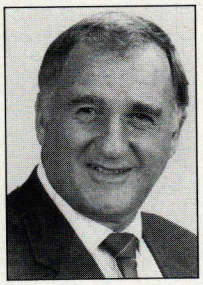


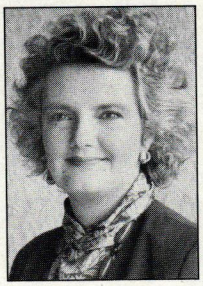
Harry Wolf



Bernard Blum

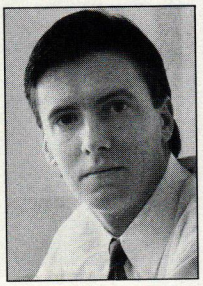


Michael Arnstein



Cathey Manley

Craig Foy



Kelly Foy

For The Record In the January 1989 issue's Product Showcase section, page 132, **Wilsonart**'s Craftwood Laminates feature real wood veneers which are bonded to a postformable phenolic backer to create a decorative product with the workability of high pressure laminate and the beauty of real wood.

In the February 1989 issue on page 127, the exterior photo of the Spanish Bay Resort ("On The Dunes") should be credited to Jane Lidz. Also on page 199 in the WESTWEEK 89 product showcase, the correct representative for the President's High Back Chair from Charvoz (Circle Number 336) is **Stendig International/Vitra Seating.**

Continued on page 44

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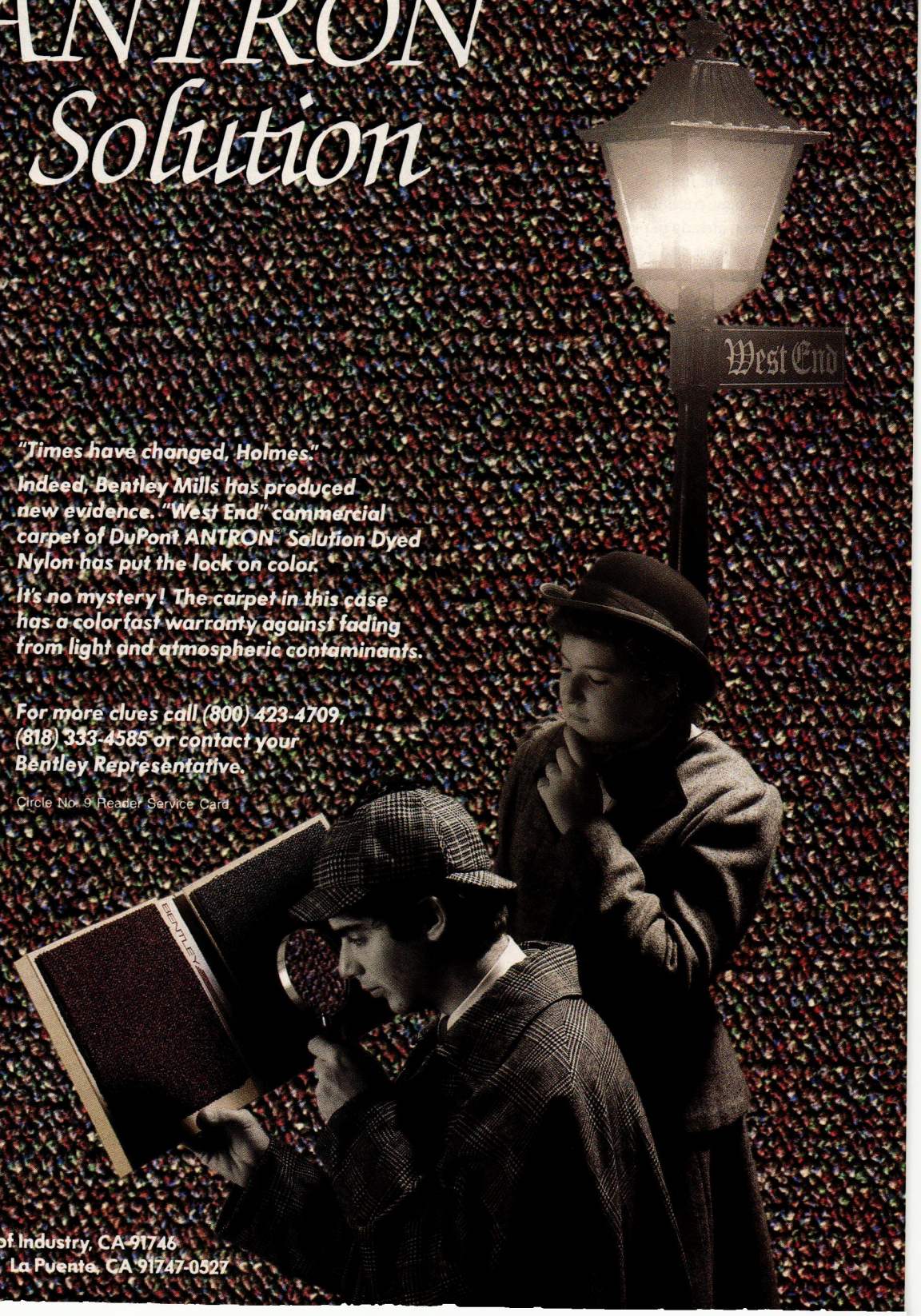

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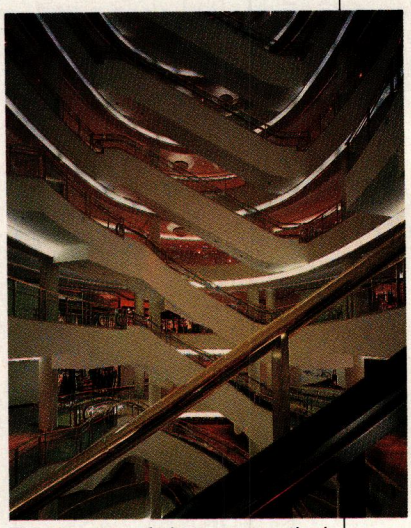
Continued from page 42

Curving Escalators: A First in the West Architect Piero Patri, FAIA, president of Whisler-Patri, promised San Francisco "a vertical Versailles" to bring new life to a deteriorated area of Market Street, once the city's main retail thoroughfare. The Whisler-Patri-designed San Francisco Centre is a vertical shopping mall dominated by a dramatic, eight-story atrium with a retractable skylight. It marks the first U.S. installation of the new, curving Mitsubishi escalators, already in place at sites in South Korea and Japan.

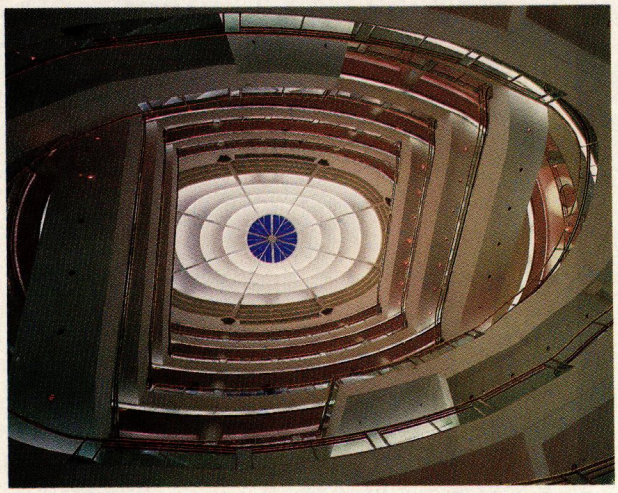
Mitsubishi's curving entry escalator at the new San Francisco Centre, designed by Whisler-Patri. All photography by Bill Hedrich, Hedrich-Blessing.



The interior of the new, vertical shopping mall seen from the curving escalator.

"We needed to create a building that would fit into Market Street contextually and yet provide incredible excitement inside," said Patri. "The atrium draws people up through the mall. In this soaring space form and function truly come together, while the beauty of the curving escalator creates a mode of transport that allows the shopper to see the stores of the Centre as they move up through it." Patri continues, "The exotic marbles from Italy, granite from North Africa, the bronze detailing and the custom chandeliers keep the design level consistently high throughout the mall."

Developed by the Los Angeles-based Gordon Company, the $140 million vertical mall depends on the drawing power of its anchor tenant, a Nordstrom department store, which occupies 336,000 square feet on the top five floors of the mall. The remaining space is occupied by 90 smaller quality retail outlets, among them Ann Taylor, Benetton, Brentano's, Cavalli and Sacha. They beckon to customers across the sweeping brass rails of the innovative, spiraling escalators. On opening day, tens of thousands of curious shoppers thronged the mall, and spent a record $1.5 million at Nordstrom. Patri's optimistic forecasts seem justified; he has stated his conviction that "San Francisco Centre will make Market Street *the* place to shop again." The multi-story shopping mall with its vertical flow of shoppers is a variation on a time-honored theme—the multi-story department store. With or without curving escalators, the vertical malls will undoubtedly be seen with increasing frequency at urban sites all over the U.S.



The retractable skylight of the San Francisco Centre at dusk.

Pasadena Showcase House of Design From April 23 through May 21, the 1989 Pasadena Showcase House of Design will be open to the public. Proceeds will benefit the Los Angeles Philharmonic Orchestra and youth music education in the San Gabriel Valley. The 25th showcase house will be an elegant 9,200-square-foot Mediterranean villa in the scenic foothills of La Canada-Flintridge. The showcase house will feature rooms created by the following designers/design firms: Stephen-Paul Associates, Fashion Institute of Design and Merchandising; J.S. Brown Design; Inside-Out; John Fremdling, Inc.; Ann Fletcher; Michael Wrusch; The Alternative; Dina & Partners; Diana Clark; S.H. Bell Interiors; Robbins Interiors; Country Clave; Bonnie Brown Designs; Harte Brownlee & Associates; Cattano/McCormick Design; J.F. Interiors & Interior Visions; Smith & Booth; Dylan de Guzman; The Designing Women; and Theodore Kurkchieva. For information, call (818) 792-4661.

Continued on page 165

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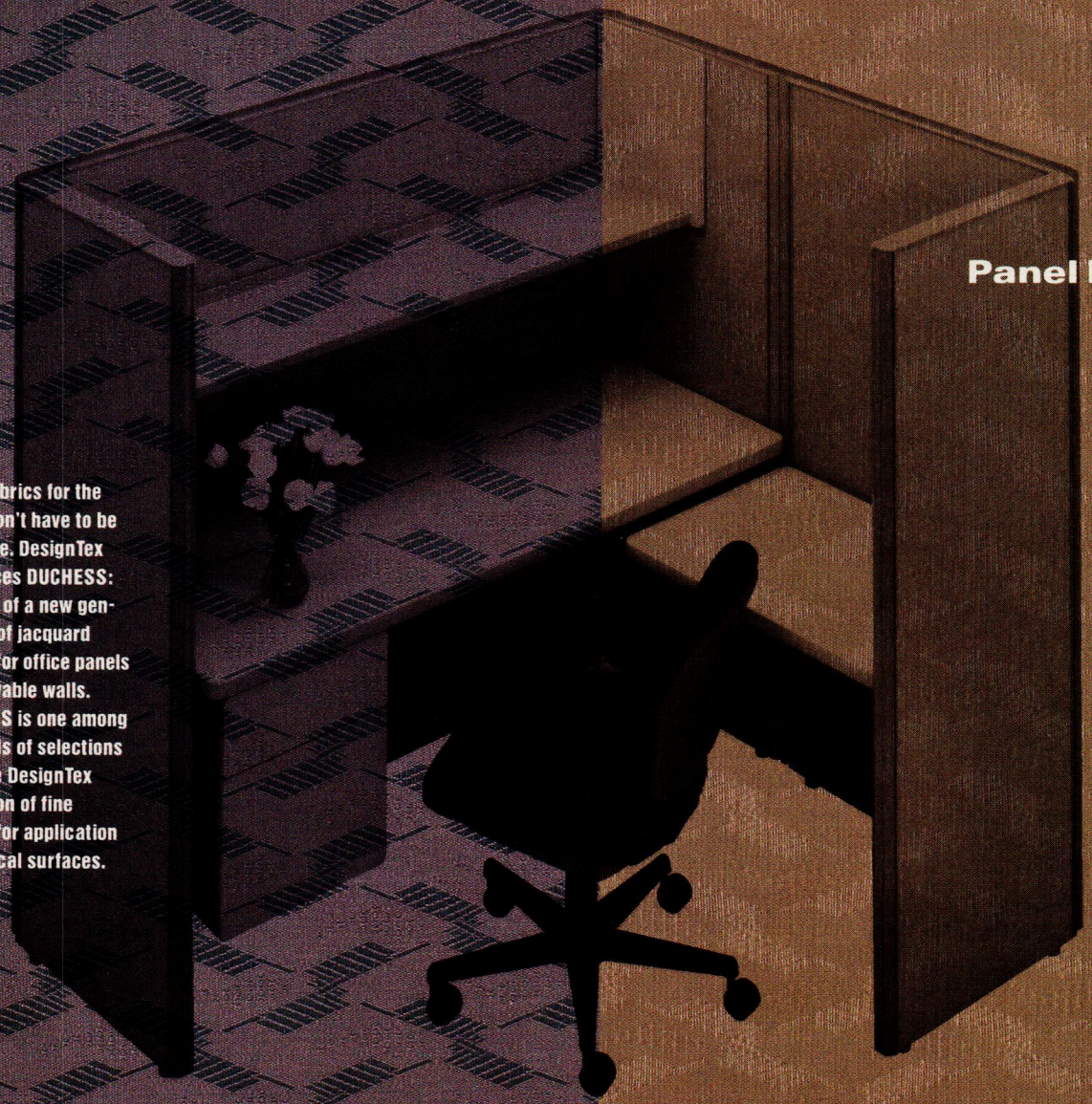

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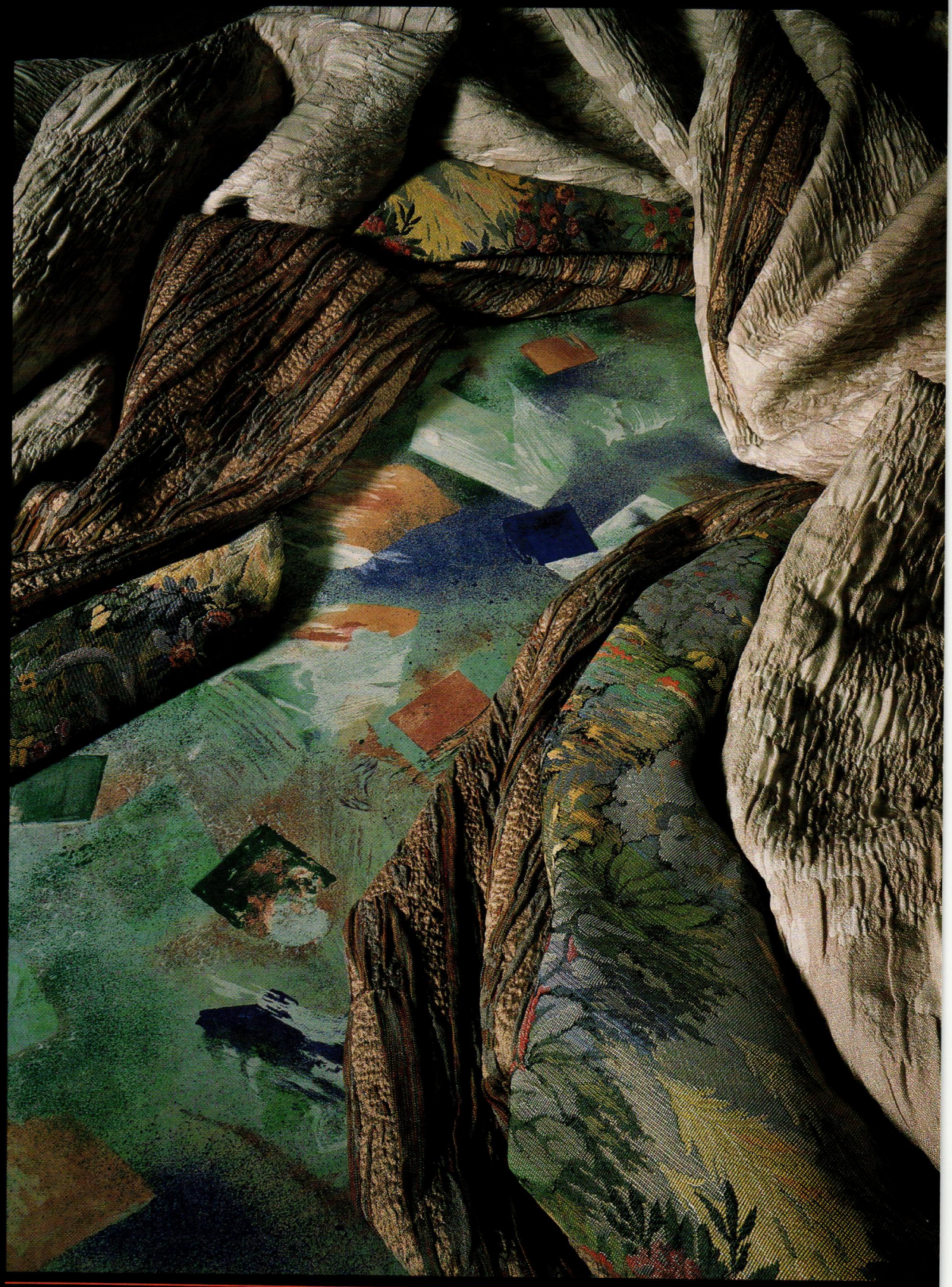

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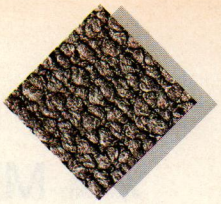

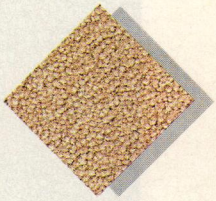

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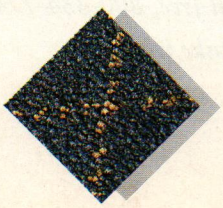

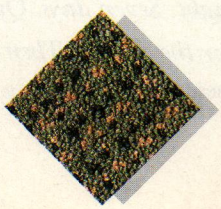

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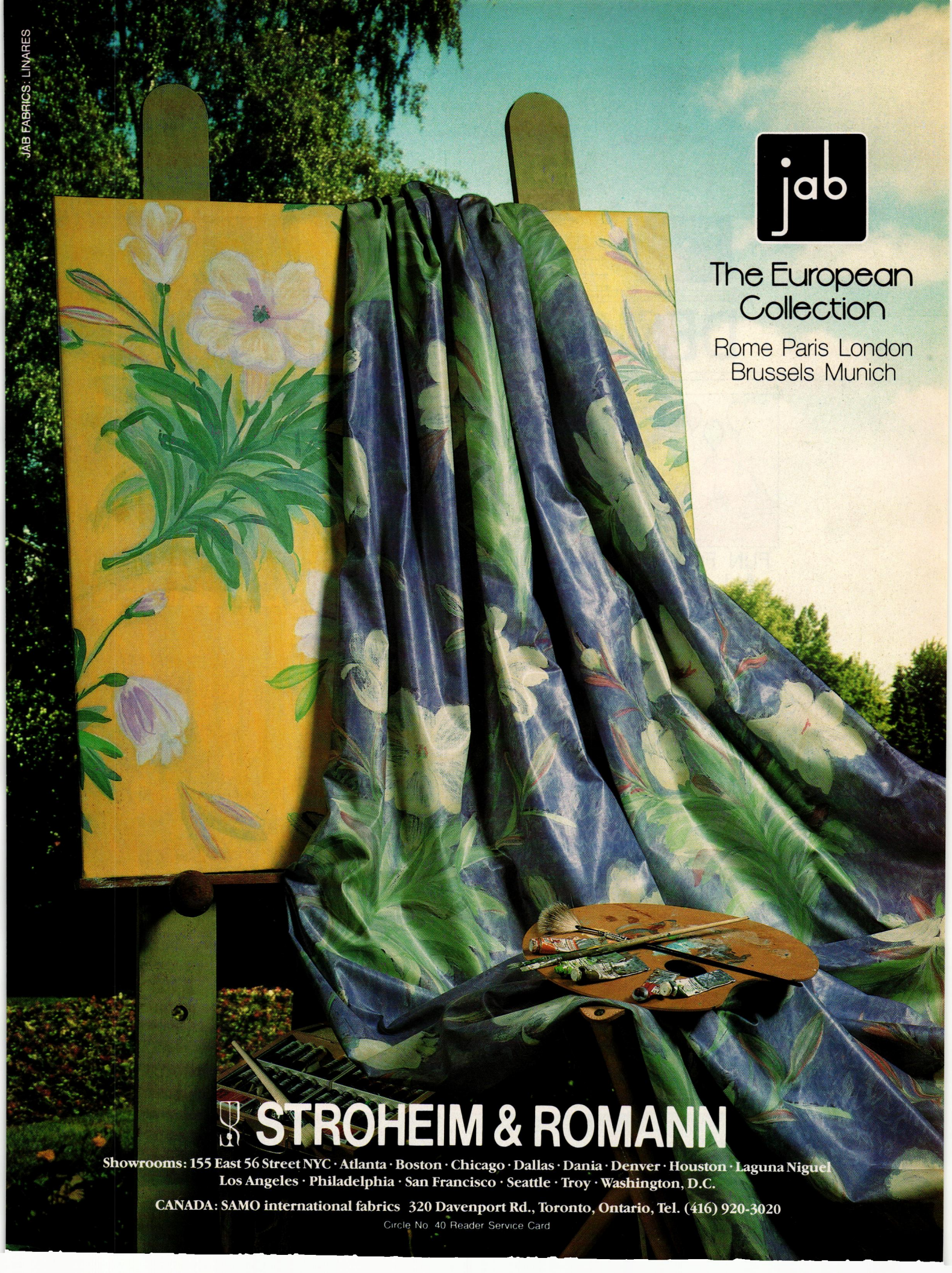
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1989 CTI Awards

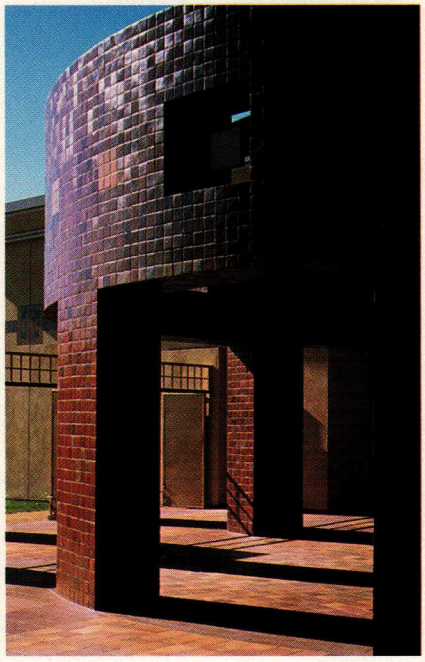
An Outstanding Year for Tile

EACH YEAR, THE HIGHLIGHT OF the Ceramic Tile Institute's (CTI) annual convention is an awards ceremony honoring extraordinary achievements in craftsmanship and application. One award this year went to Herman Schock of Schock Tile Company. In his 50-year career Schock has won more than 41 Masters and Judges Awards, and this year Schock Tile Company was awarded its ninth Perpetual Trophy, an unprecedented honor in CTI history, for the remarkable tile work on the Weinreb residence in Chatsworth, California.

The custom-built hilltop home of Mr. and Mrs. Lawrence Weinreb commands a view of the San Fernando Valley, and the superb craftsmanship of the Schock Tile Company makes the inside view equally spectacular. The 12 bathrooms in the home are clad wall-to-wall with tile. There are two luxurious Roman tubs, one set in a blue-and-gold cloverleaf design. Tiles array the two outdoor Jacuzzis, the swimming pool, fireplace, kitchen countertops, splashes, and most floors. There is even tile on steps leading from the dining room, and on one of the garage floors. To give some idea of the colossal scope of this project, almost 2,000 pounds of Custom's Polyblend grout was used . . . in more than 15 colors! The Weinreb residence was extraordinary enough to merit two awards, as the Schock Tile Company also earned a Masters award.

▲1989 CTI Masters Award Winner
Project: Ramos Residence
Tile Contractor: McIntosh Tile Co.

The exquisite detailing on a Jacuzzi at the home of Mr. & Mrs. Bob Ramos in Yorba Linda, California has won another Masters Award for Ralph McIntosh and McIntosh Tile Co. This huge Jacuzzi comfortably seats 12 people at one time, and called for special cutting of thousands of tiles to make the proper angles for the tiles, which were set from bottom to top. Latco's 3" ×3" Europa tiles were used for the sides. For the bottom of the Jacuzzi, ¾" ×¾" Europa Coinage was used, and Latco's Nuance "Rail" was used for the lattice.

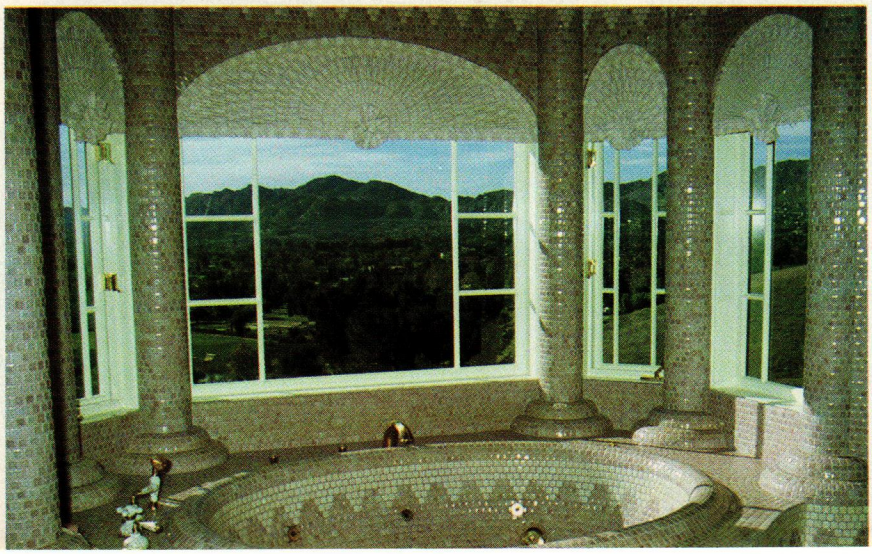


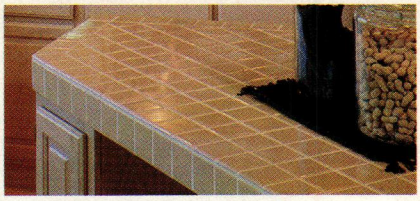
Russell Abraham

▲1989 CTI Masters Award Winner
Project: Gene Autry Museum
Tile Contractor: Venetian Tile Company

The excellent work on the new Gene Autry Western Heritage Museum in Griffith Park near the Los Angeles Zoo has won a Masters Award for Venetian Tile Company of Alhambra. The colors of tile used on the arches, rotunda and plaza pavers helped contribute to the Western ambience of the building. For example, the combination of light and dark brown custom glazed 4" ×4" tile by Barbara Beale Studios used in the rotunda, theater entry and arches area achieved a leather-like look. All told, 50,000 square feet of Buchtal 8" ×8" pavers was used on the museum project.

▼1989 CTI Judges Award Winner
Project: Weinreb Residence
Tile Contractor: Schock Tile Company





▲1989 CTI Masters Award Winner
Project: Peters Development Model Homes
Tile Contractor: Selectile of California, Inc.

Extensive and skillful use of tile in the model homes of East Hill in Newport Beach has won another Masters Award for Selectile of California, Inc., in El Monte. East Hill, designed by architects Bassenian/Lagoni, is a development by J.M. Peters Company. The homes have ceramic tile kitchen countertops, and tub surrounds in the baths. Showers have ceramic tile wainscot pullman tops in the master and second baths. A total of 1,748 square feet of tile was used in the models, which featured Dallas Ceramics Elite 100 white and Gail #404.

Continued on page 58

TOMORROW'S TREASURES.

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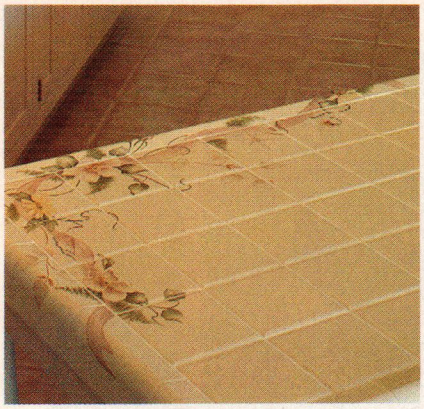
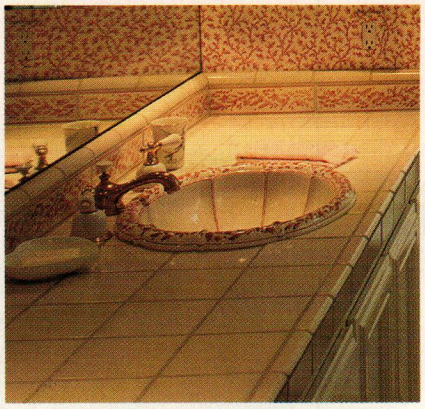


▲1989 Judges Award Winner
Project: Glass Residence
Tile Contractor: Charles McCandless Tile Co., Inc.

The Riverside, California custom home of Mr. & Mrs. John Glass is the setting for the Judges Award-winning tile work of Charles McCandless Tile Co., Inc. of Santa Ana. A wide variety of colors, sizes and shapes of tile was used in the house, built by the Bakel Construction Co. Both the exterior and interior of the house were designed to resemble an old-fashioned, turn-of-the-century house, and many special tiles and features were used to reinforce this theme. For instance, one of the bathrooms utilized Walker & Zanger's pink & white long picket tile, along with a pull-chain toilet and a free-standing washbasin with no counter. The tile used in the home was from Walker & Zanger, Latco, H & R Johnson, Park Tile and American Olean. Hydromet grout was used, and the mortar was Custom Thin-Set.

▲1989 CTI Masters Award Winner
Project: Seacliff on the Greens Condominiums
Tile Contractor: Hawthorne Tile Company, Inc.

Hawthorne Tile Company, Inc. of Redondo Beach has won a Masters Award for outstanding craftsmanship installing tile in the B-Models of the Seacliff on the Greens condominium development in Huntington Beach. Seacliff is located less than a mile from the ocean and was developed and built by Cayman Development of Irvine. Architects were Robert L. Earl & Associates of Los Angeles and Johannes Van Tilburg and Partners of Santa Monica. Over 1,300 square feet of ceramic tile was installed in the kitchen and bath areas of the four model units. Both the kitchen and laundry featured large tile splashes. In addition, 1,500 square feet of marble and tile was used for the floors and fireplaces. All tile was mortar set, and floors were thin set.



▲1989 CTI Judges Award Winner
Project: Bramalea Custom-built Residence
Tile Contractor: Selectile of California, Inc.

Special effects such as oversized moldings, wainscots and moldings in each of the four bathrooms contributed to Selectile's winning the Judges Award for this private Newport Beach residence. Walker & Zanger tile was used throughout the home's interior, which was designed by the Berkus Architectural Group. About 200 square feet of tile was used in the master bathroom alone, with an additional 500 square feet in the other three baths and the kitchen. Custom Building Products Polyblend grout was used exclusively, and everything was mud set.

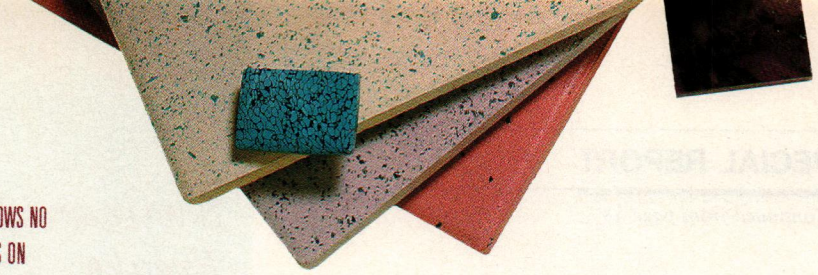
▼1989 CTI Judges Award Winner
Project: Sorkin Residence
Tile Contractor: John Padilla Ceramic Tile Installation

John Padilla Ceramic Tile Installation of Torrance received a Judges Award for its work on the Palos Verdes residence of Mr. & Mrs. Jerry Sorkin. The house, which was built by Mr. Sorkin from designs by architect Marshall Lewis of Santa Monica, featured extensive use of tile in the master and guest baths, the powder room and the kitchen. Unusual tiles and special decorative effects were featured throughout, including polished marble on the master bedroom fireplace and two 10-foot islands in the kitchen which were tiled from floor to countertop.

▲1989 CTI Judges Award Winner
Project: Seacliff on the Greens Condominiums
Tile Contractor: Hawthorne Tile Company, Inc.

In addition to its Masters Award for other models in the Seacliff on the Greens development, Hawthorne Tile Company, Inc. has won a Judges Award for its tile work on the Club Series Condominium models. Approximately 1,400 square feet of tile was used in the kitchen and bath area of the models, with an additional 1,700 square feet used on the floors and fireplaces. Model features included tile with full splash in the kitchens, wet bars, and two or three wall-tiled showers. All tile was mud set.

Continued on page 60



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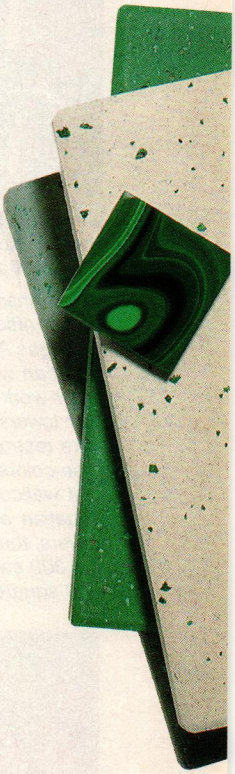

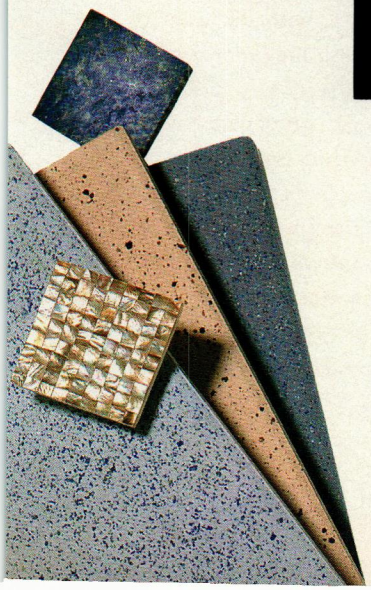

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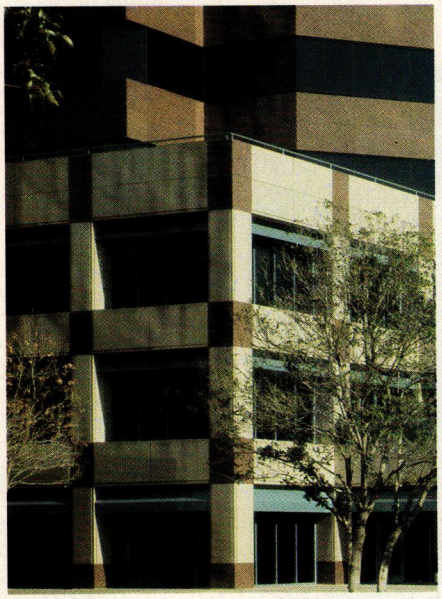
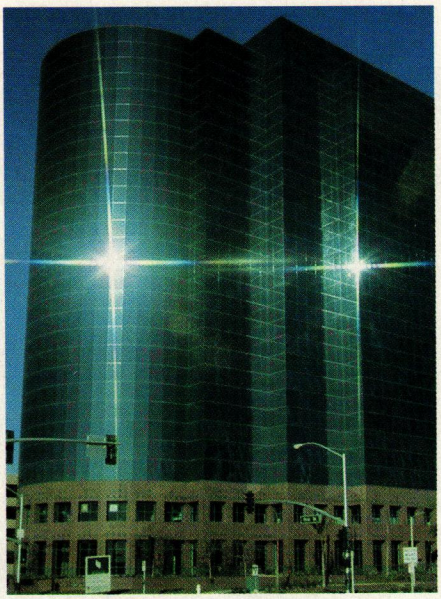
Continued from page 58



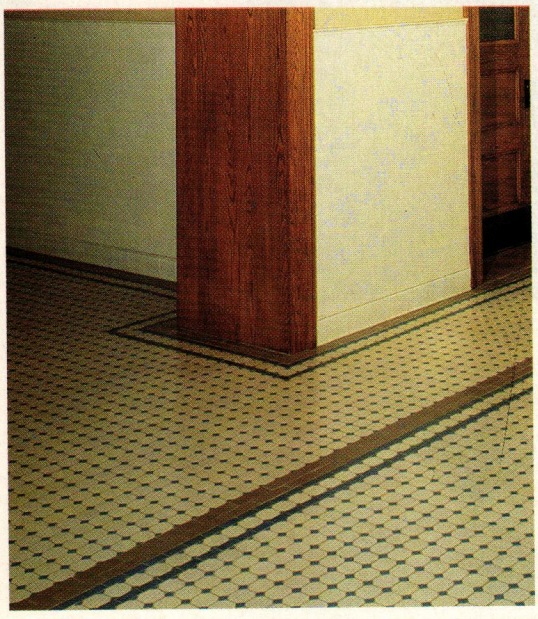
▲1989 CTI Judges Award Winner
Project: Koll Center
Tile Contractor: Venetian Tile Company

An extensive amount of tile work at the Koll Center office building complex in Irvine merits a Judges Award for Venetian Tile of Alhambra. Venetian was involved in both interior and exterior work on Buildings No. 2 and 3, 12-story twin towers of steel and girder construction. The core restrooms for the two buildings featured rose-colored granite floors and lavatories, special wallcoverings and imported ceramic tile. Venetian also worked on floor leveling, patio pavers, the Center's reflecting pool and installing 300 square feet of crystalline floor tile and 500 square feet of gloss wall tile.



▲1989 CTI Masters Award Winner
Project: Xerox Centre
Tile Contractor: Heuler Tile Company

For its work on the new 15-story Xerox Centre in Santa Ana, which features a majestic veneer of granite tile imported from Italy by Dal-Tile, Heuler Tile Company of Montclair has won a CTI Masters Award. More than 40,000 square feet of 12" ×12" polished Balmoral red granite tile was applied to the exterior skin of the bottom three stories of the building. Accent pieces in the exterior skin were 12" ×12" squares of green Verde Fontaine. Glass accents were also used within the granite base of the building. All the granite was pre-cut in Italy, which permitted a minimum amount of cutting at the job site itself.



◄1989 CTI Judges Award Winner
Project: Orange County Courthouse
Tile Contractor: C.O. Tile

One of the major hurdles in the renovation of the century-old county courthouse in Santa Ana was that the odd-sized old floor tiles, wainscots and wall tiles made and originally installed in 1901 were no longer manufactured and couldn't be duplicated. Under the supervision of Evan Krewson, architect and senior project manager for Orange County's General Services Agency, C.O. Tile's Charles Ognibene was able to overcome many of these ostacles, and has won a Judges Award for his painstaking work on the project. Attention was paid to every detail of the extensive tile work—including setting 35,000 blue dots between octagonal tiles to conform with the building's original design!—and when the restored Courthouse was dedicated of last year, it looked exactly as it had at its first dedication, 86 years earlier.

Seminar '89 Breaks Attendance Records

CTI's Seminar '89, held in Los Angeles on February 2-4, gave members from around the country the opportunity to escape the freezing cold that had gripped the nation . . . and they turned out in record numbers. There was standing room only at Thursday's 6th Annual Specification Symposium. Almost 600 architects, specification writers and designers listened to a panel discussion on how to avoid common pitfalls in commercial job installation. Friday followed with a number of workshops, including a Designers Panel Discussion. A lively talk focused on future forecasts in tile design. Believing that the economy is moving in a more budget-conscious direction, designers felt that a desire for long-range product durability will favor ceramic tile. The panel also stated that designers were always looking for new ideas, products and colors, and that tile manufacturers and distributors could help by keeping them updated on the latest. The current design trend is toward larger sizes and different shapes.

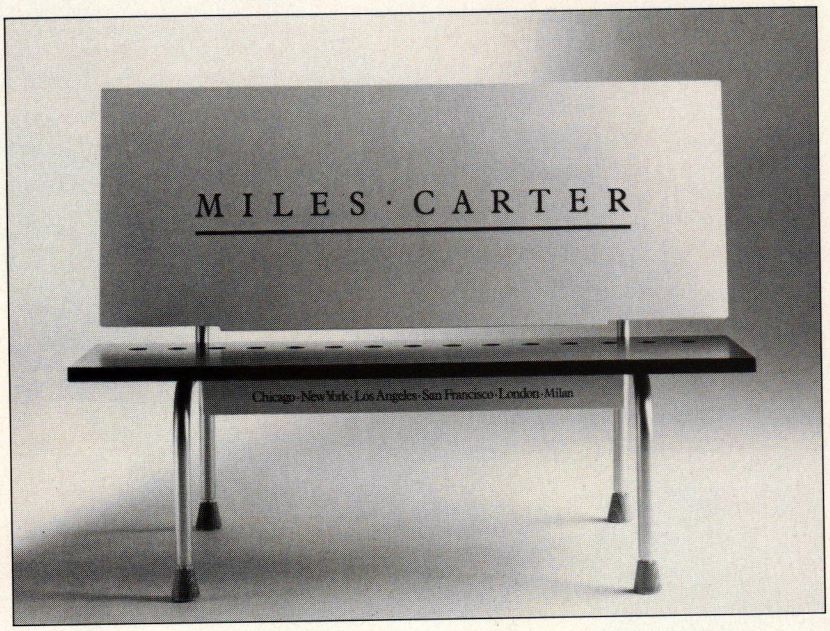
The final workshop of Seminar '89, held on Saturday, was a live demonstration, with the team of Ralph McIntosh and Jimmy Feruzzi showing the secrets to installing mosaic murals. Lots of patience and attention to detail is necessary, but the results can be extraordinary and well worth the time and effort.

For more information on CTI, tile products or installation, contact Ceramic Tile Institute, 700 North Virgil Avenue, Los Angeles, California 90029, (213) 660-1911.

There's a symphonic elegance flowing from many ceramic tile surfaces. Something like a visual symphony by Bach, Beethoven or Mozart. And like a classical symphony, that beauty is forever. With tile's myriad of colors, shapes and textures, you can compose a masterpiece in allegro, andante, fortissimo! **Ceramic Tile Institute, Los Angeles.** Circle No. 48

Should Your Bus Stop Here?

Interior Design International 1989



The Chicago Bench. Designed by Ron Carter. Manufactured by Miles Carter, Derbyshire, England. Available in London at the London Interior Design Center. Represented in the United States by Interna Designs USA, Ltd.

ALMOST 40,000 VISITORS ATTENDED INTERIOR Design International, the exhibition of residential, contract and retail furnishings at London's Earl Court last year. With IDI '89 coming up Sunday, May 14–Thursday, May 18, it is time to ask if U.S. interior designers, buyers, and specifiers should join the throng.

Following are the comments of four industry professionals who did attend last year and one who will be attending for the first time this year. Their comments vary as to the significance of attending IDI for each individually, but all concur that IDI is a part of an increasingly necessary attempt to stay abreast of world markets whether one is buying, specifying or designing. Particularly in view of the changing value of the U.S. dollar and the unification of the European Economic Community in 1992, England's position in the world market and the U.S. relationship with her as part of that world market are changing.

—Carol Soucek King

DORRIT ST. JOHN, President, PSL, Purchase Service Ltd., Santa Monica, California, and London: "I would definitely recommend for designers, or purchasing agents such as myself, to attend IDI. This is because I saw good things last year and because the British are now definitely adjusting their prices, as they have to now compete with the American market, which they didn't have to do previously. Also, for firms such as ours that are involved with the increasing rehabilitation and restoration of existing hotel properties in Europe, buying through the European market is becoming preferable to buying from the U.S. and worrying about shipping and freight and consolidation and import duties. Of course, this depends on our being able to find merchandise of equal quality and price to that available for the hospitality industry in the U.S. And the news is bright. British casegoods manufacturers are now coming to be com-

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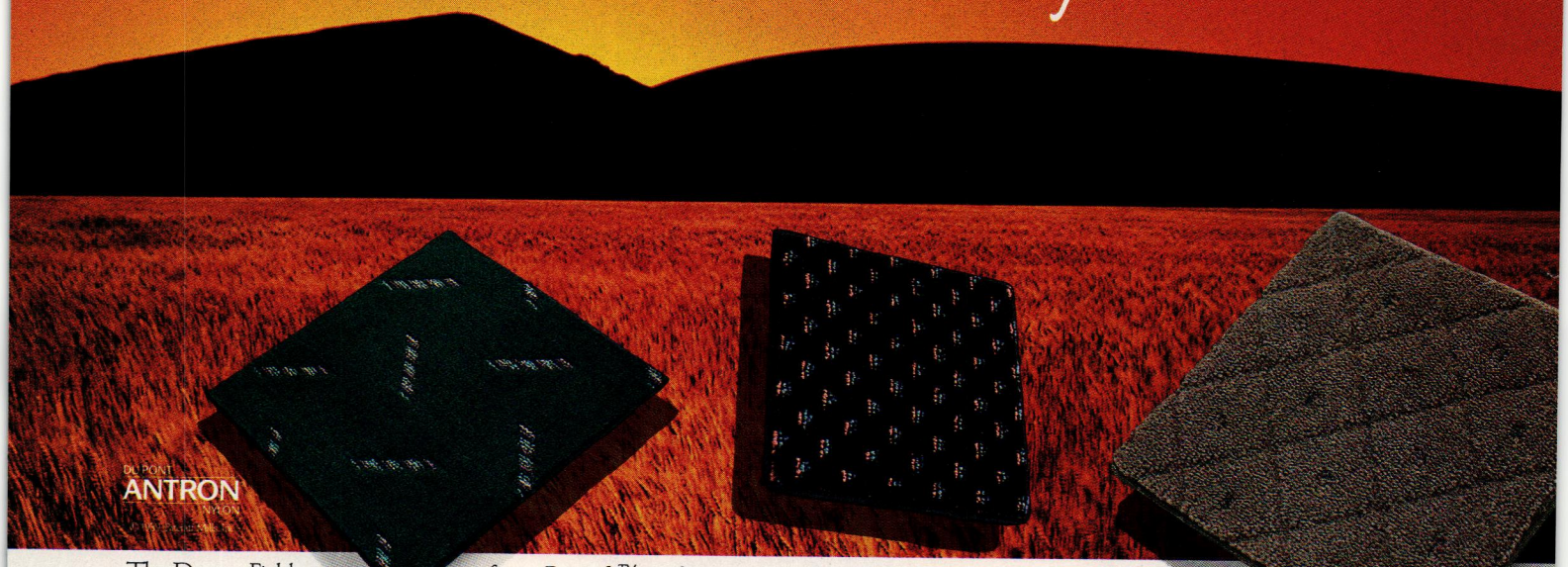

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ASSIGNMENT INTERNATIONAL

Continued from page 65

to broaden the list of U.K. vendors that specialize in contract accounts to avoid unneccessary delays. Proper sourcing will be the key in successfully working in the U.K.

MICHAEL POSNER, President of the Refinement showroom at the Pacific Design Center and a native of London himself: I would recommend the IDI to anyone interested in the reborn British economy. The new dynamism in England since the recent reduction in taxes has reverberated throughout the interior design world. House prices have soared, thus creating a boom in interior furnishings. The effect of this has at last got my fellow Brits off their collective chesterfields and into their studios to turn out some exciting new products, expecially in textiles. At IDI, there is a very large section devoted only to fabrics by the British Designers Group, and it is very important, because they have so many old designs that they are reproducing bit by bit. I found several last year that we now represent at Refinement.

HOWARD HEIN, President, Randolph & Hein showrooms in San Francisco and Los Angeles: The IDI would be particularly beneficial to those interested in the furniture side of our industry, whereas Randolph & Hein's current concentration is on expanding our textile program. The textiles were outstanding at IDI, and I looked at them in terms of distribution in the United States. But many of the fine British fabric lines are distributed in the U.S. by the larger firms already. I often have to go to shows that are devoted entirely to textiles to find what I want that doesn't yet have distribution in the States.

BETTE GROSSMAN, President, Interna Designs USA, Ltd., with showrooms in Chicago and Los Angeles: My decision regarding travel to international markets is based on Interna's interests and needs as a business. We began as furniture importers, but now a major part of our business, in addition to importing, is exploring and developing a manufacturing division in the United States.

We are pursuing this latter activity in a two-fold way. We are having new designs manufactured for Interna in the United States. And we are developing license arrangements with European manufacturers—having their designs manufactured in the United States.

The reason we have done this is due to the dramatic drop in the value of the U.S. dollar, especially during the last two years, and our impression that the level of the dollar will be maintained at this current lower rate. This has made it necessary for us to explore manufacturing in our country in order to remain competitive with our pricing. Another realization is

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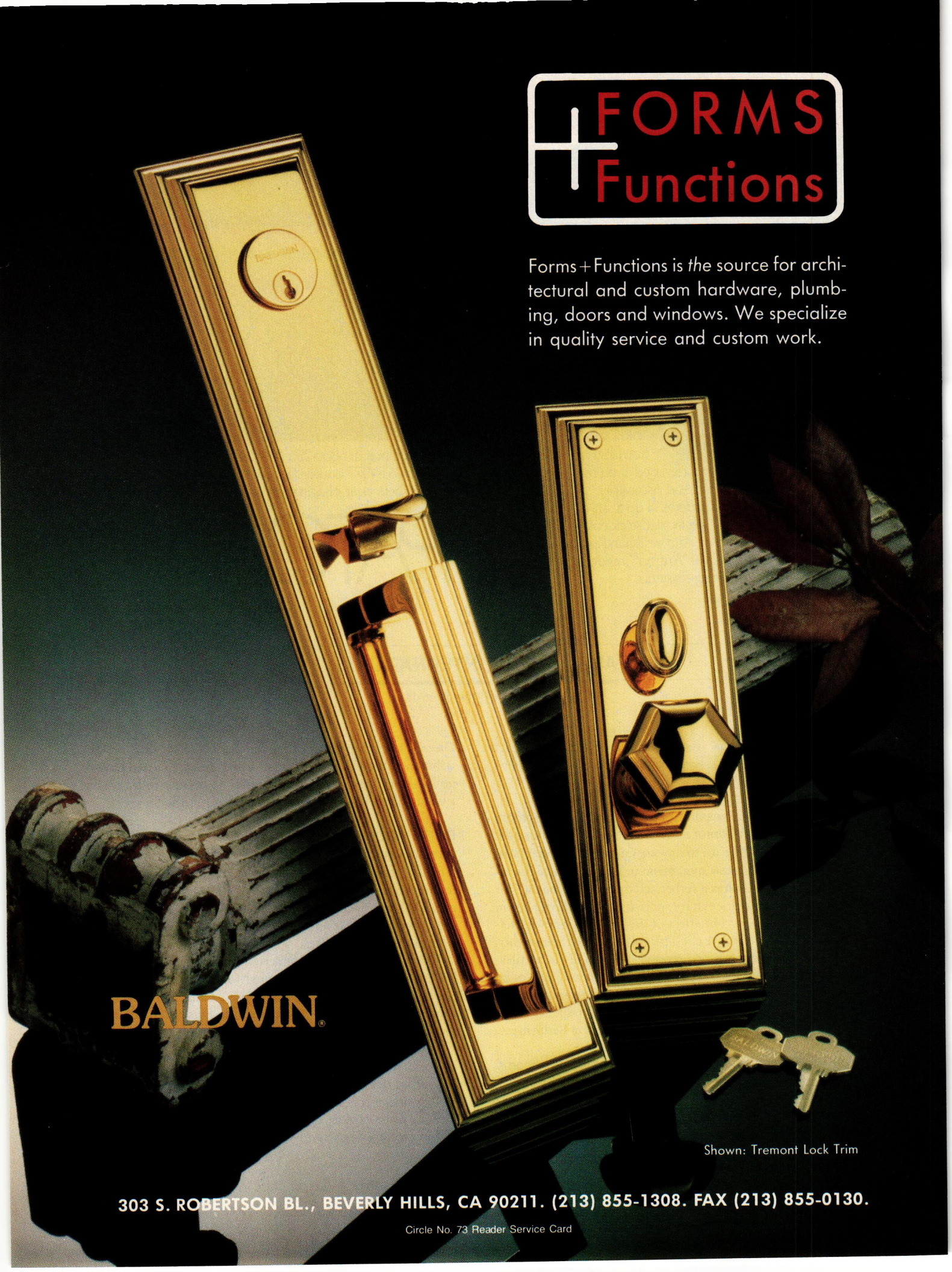
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ASSIGNMENT INTERNATIONAL

Continued from page 67

that there are excellent contemporary designs and manufacturing resources for these designs in the U.S., so it does not seem so necessary to be exclusively an importer. Indeed, when we chose the name Interna Designs we were indicating that we are international, including U.S. production.

What's interesting is that the European manufacturers we have worked with, many for four or five years, have realized the same thing. They have also been aware of what's happening on the currency market, so they have wanted to follow our direction in doing what is appropriate now.

Part of my last trip to Europe was to arrange to export some of our U.S.-manufactured product. Because of the currency situation, this now makes sense, and also there is a tremendous interest now in Europe regarding U.S. design. I think, at first, that interest was in U.S. fashion designers, such as Ralph Lauren, who have been so hot in European fashion. But now we are also seeing a respect for U.S. furniture design. Our own first production of a U.S. design is the Next chair by Richard Penney, a very noteworthy interior designer and industrial designer. Initially we are manufacturing and distributing the Next chair in the U.S., but we will be distributing it to Europe also. We are in negotiations with both French and Italian distributors regarding that. To add to this activity, we soon will be making a barstool, bench and settee to go with the series.

At present, Miles/Carter is the only line we import from England. We are exploring with them various ways to respond to the economic situation. After all, there has been a 20 percent drop in the value of our dollar, and all U.S. importers, in order to remain competitive, have to respond.

For Interna, it is important to know what's going on in the European furniture market, and we will continue to attend markets in Europe that show upper-end furniture and to look for new product. Recently I attended the international furniture shows in Paris and Cologne, and from both we have the beginnings of new relationships. At the IDI show, I did not see a great deal of contemporary furniture, which is my main interest. The CDA, Contract Design Association, seemed to be a primary resource for contemporary commecial designs with fine quality.

The problem is that, if the product is not particularly unique, then pricing becomes an issue. If the product is similar to what's available in the United States and is of the same quality, then there's no reason to buy it from a foreign country.

Those interested in attending or exhibiting at Interior Design International in London, Sunday May 14 to Thursday May 18, should contact AGB Exhibitions Ltd., Audit House, Field End Road, Eastcote Ruislip, Middlesex HA4 9 BR, England. Tel: 01-868-4499 FAX: 01-429-3117. ■

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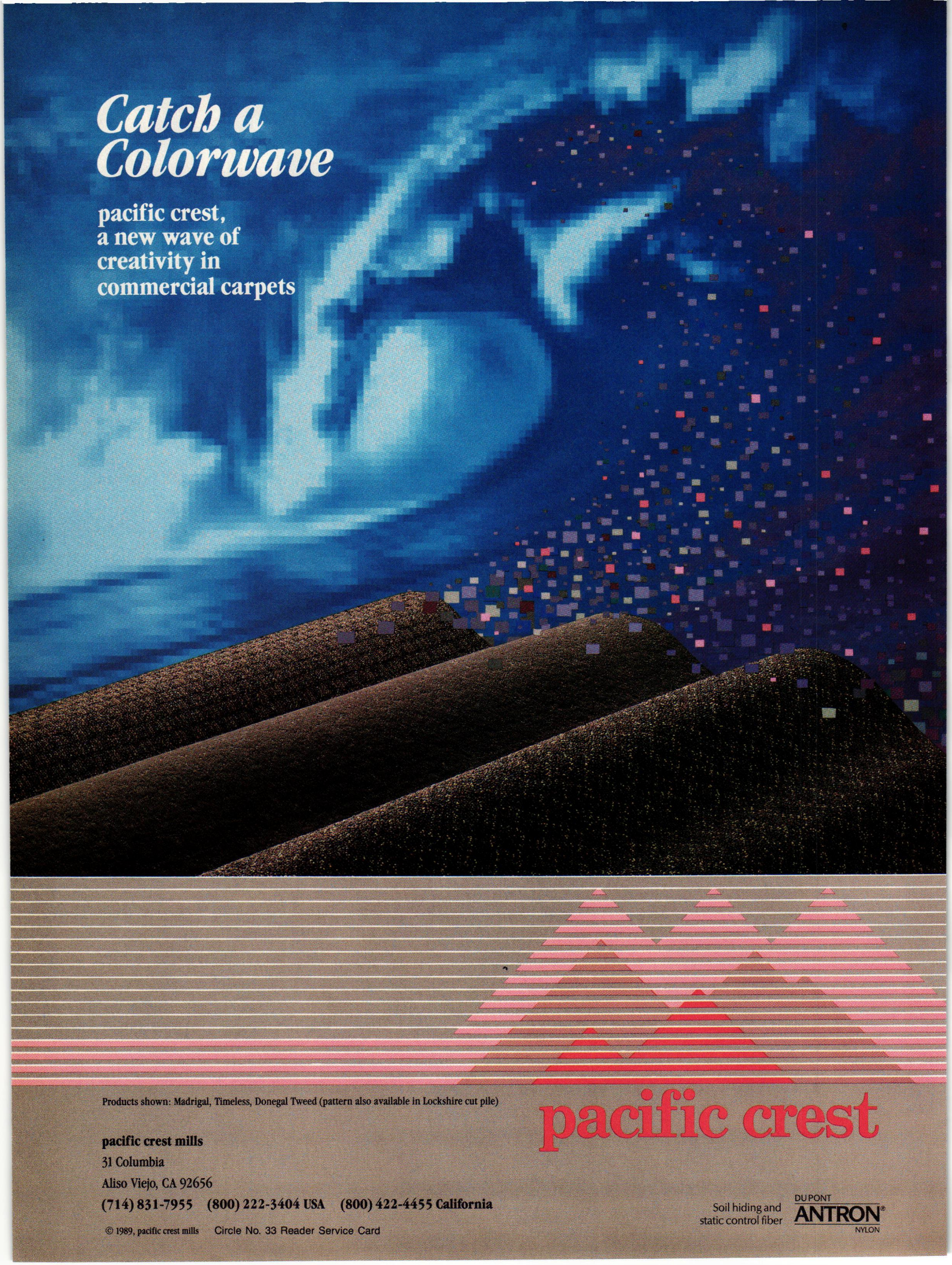

Products shown: Madrigal, Timeless, Donegal Tweed (pattern also available in Lockshire cut pile)

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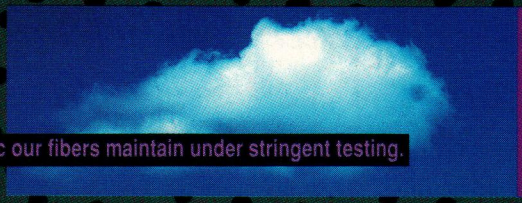

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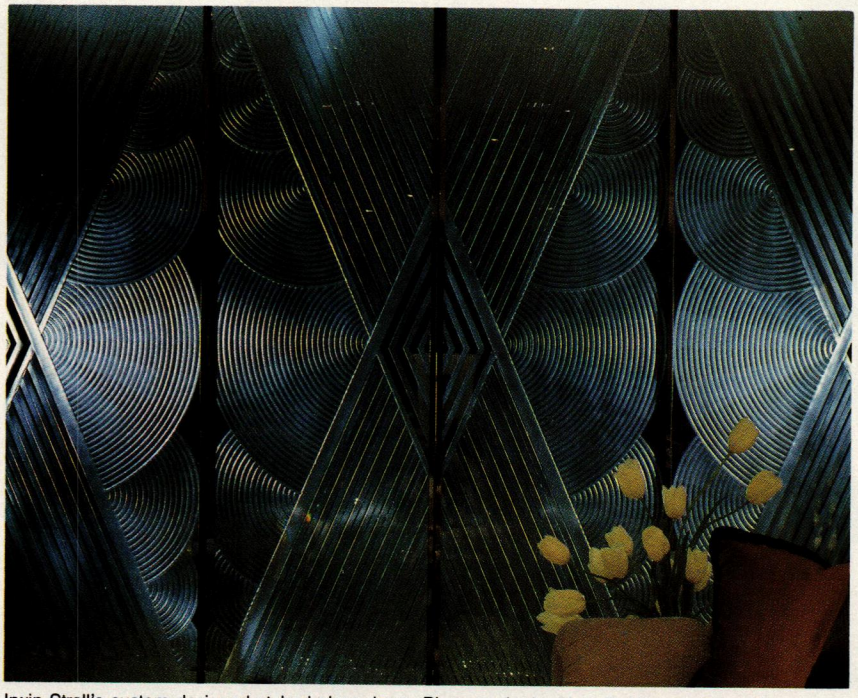
EDITORIAL

ART & DECORATION

One of our industry's major concerns during recent decades has been the de-emphasis of art and decoration in favor of function. Function is important—but NOT the be-all and end-all of truly humanizing interiors. ■ When Antonio Torrice and Ro Logrippo submitted this month's "Designing for Special People" column, Ro included a letter that underscored the importance of this issue's theme. "Even in outer space, man realizes the importance of being surrounded by details that have meaning in his life and help imprint the area he occupies as distinctively 'his,'" she wrote. PAGE 28 ■

As UCLA's Jody Greenwald writes in her inspirational contribution to this month's "Search" column, she is addressing this need when she discusses designers mining history for ideas. She points out in "The Presence of the Past: An Argument for Educated Eclecticism" that the multifarious styles and techniques of the past can richly support creativity when in the hands of



Irwin Stroll's custom designed etched glass doors. Photography by Mary E. Nichols. Page 78.

educated and talented practitioners. PAGE 174 ■ It is with such thoughts in mind that we at *Designers West* once again dedicate our entire April issue to Art and Decoration. As Ro Logrippo pointed out in her letter's closing: "From the caveman to the sky man, the need to define our space exists in us all!" It is only with the appropriate balance of function and art that an environment can address the total range of man's psychological and physiological needs and the fully humane interior can become reality. —*Carol Soucek King, Ph.D., Editor in Chief*

ART ALIVE

Under the Direction of Irwin N. Stroll

Photography by Mary E. Nichols

Entry (shown on cover)

Granite/travertine floor: custom by designer, fabricated by Ziolla Marble
Console: from Traditional Imports, finished by Mike Hamilton
Etruscan bust: J. Robert Scott & Associates, Inc.
Wallcovering: Old World Weavers

Elevator Foyer

Console: J. Robert Scott & Associates, Inc.
Antique Chinese temple god: Minton Spidell
Opera chairs and inlaid screen: designer's purchase in China
Sconces: Karl Springer
Mirrors: Custom Glass and Mirror

View Into Dining Room

Etched glass doors: custom by designer, fabricated by Custom Glass and Mirror
Sofa: custom by designer, fabricated by A. Rudin
Chenille: Silk Dynasty
Oak flooring: Superior Floor Company
Dining chairs: J. Robert Scott & Associates, Inc.
Chair fabric: Jeffrey Aronoff, custom color
Table base: custom by designer, fabricated by Jeffrey Bigelow
Glass top: Custom Glass and Mirror
Chinese warriors: purchased by designer while in China
Frosted Art Déco-style urn: Karl Springer
Protective treatment throughout: Fiber•Seal International

So intimately does interior designer Irwin Stroll know each work of art he placed for these clients that he could write a script for every one. And, in a way, he has.

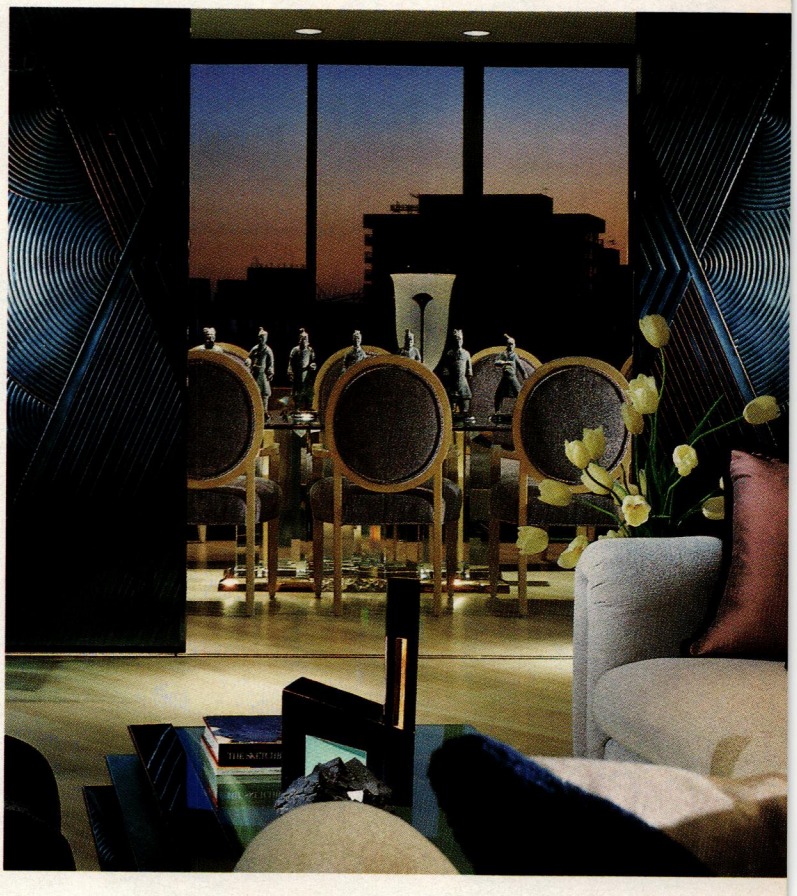
The terra-cotta warriors are as alive as the anthropologists in Xian who, spoonful by spoonful, have unearthed the original after-life guardians. . .The Etruscan bust is as commanding as his sculptor's first-century subject. . .The temple roof tiles from Beijing still usher in good spirits.

But, then, Stroll has been buying and placing art with great sensitivity for the past 17 years. Based in Los Angeles, with offices in Hawaii where he is currently designing interiors for the Royal Waikoloan, he brings a high level of experiential appreciation to all art and accessories, whether purchased for residential or contract use. As he says: "I can't expect these things to have meaning for my clients if they have no meaning for me."

For this particular Los Angeles residence, a penthouse condominium, he was given free rein to create not only the background for a collection but also the collection itself. "It was an opportunity for me to start from scratch, to create an entirely new *mise-en-scène* for this particular period in their lives," he explains. "I felt like the art director of a stage production and like the playwright as well. The page was empty, my freedom was complete, and I had a marvelous time filling it."

Primary to his inspiration as well as source of many of his acquisitions was China, with which he had become acquainted on earlier trips but never with greater anticipation. "This trip was pure joy," he comments. "I headquartered in Hong Kong, and would make trips to those areas in China for which I had special affinity."

Particularly rewarding were those times when he, not the shop



Vignettes

Ming vase: clients' collection
Antique Chinese temple figures: Minton Spidell
Piano: Buzendorf
Piano bench: Pace Collection
Chairs: J. Robert Scott & Associates
Fabric: Randolph & Hein
Floorcovering: Superior Floor Company
Accessory table: Hudson-Rissman
Etched glass doors: custom by designer, fabricated by Ziolla Marble
Screen (opposite): purchased by designer in China

keeper or antiques dealer, would uncover the treasure. Such an occasion occurred when he found the red-and-gold inlaid screen now at home in this condominium's foyer. "I have nothing that would interest you here," the Chinese gentleman had said just moments before Stroll spotted the gilded crimson wood peering out from behind a mountain of less worthy baskets.

"An item need not be monetarily valuable if it works," says Stroll. "Of course, some of these items would be considered precious, but the main consideration is what they mean. The copies of the terra-cotta figures in Xian are actually tourist art. Yet, beyond being extremely decorative, they represent the centuries upon centuries of Chinese history that the Chinese themselves are uncovering. Bit by bit they dig up these faces of yesteryear, and they could be their own faces today. 'What has changed?' they seem to be asking. 'Maybe nothing. Maybe everything!' Now, I ask you, what could be more meaningful than that?"

Stroll is passionate about relating such observations to his clients. "Homes need to be filled not with things but with memories," he remarks. "Providing some background regarding their possessions enables clients to better appreciate what they have."

Amazingly, Stroll never takes any measurements with him, even on journeys so distant as China. "I *feel* the dimensions, and they're always right," he explains.

He never takes color swatches, either, since the design palette of Irwin N. Stroll & Associates is almost without exception black, white, beige and gray. Here, a floor of black granite and travertine underscores a symphony of silk weaves, chenille and woods shot through with accents of gold leaf and black lacquer.

But what he never leaves behind is his enthusiastic regard for art as a symbol of life. "What do I really think?" he muses. "Acquiring art has less to do with amassing a collection than with constantly expanding one's experience. As I grow, so does my collection, and as my collection grows, so do I. My emotional bond is not only with the art, but also with various periods of my life."

—*Carol Soucek King*

"Acquiring art has less to do with amassing a collection than with constantly expanding one's experience."

Living Room (above)

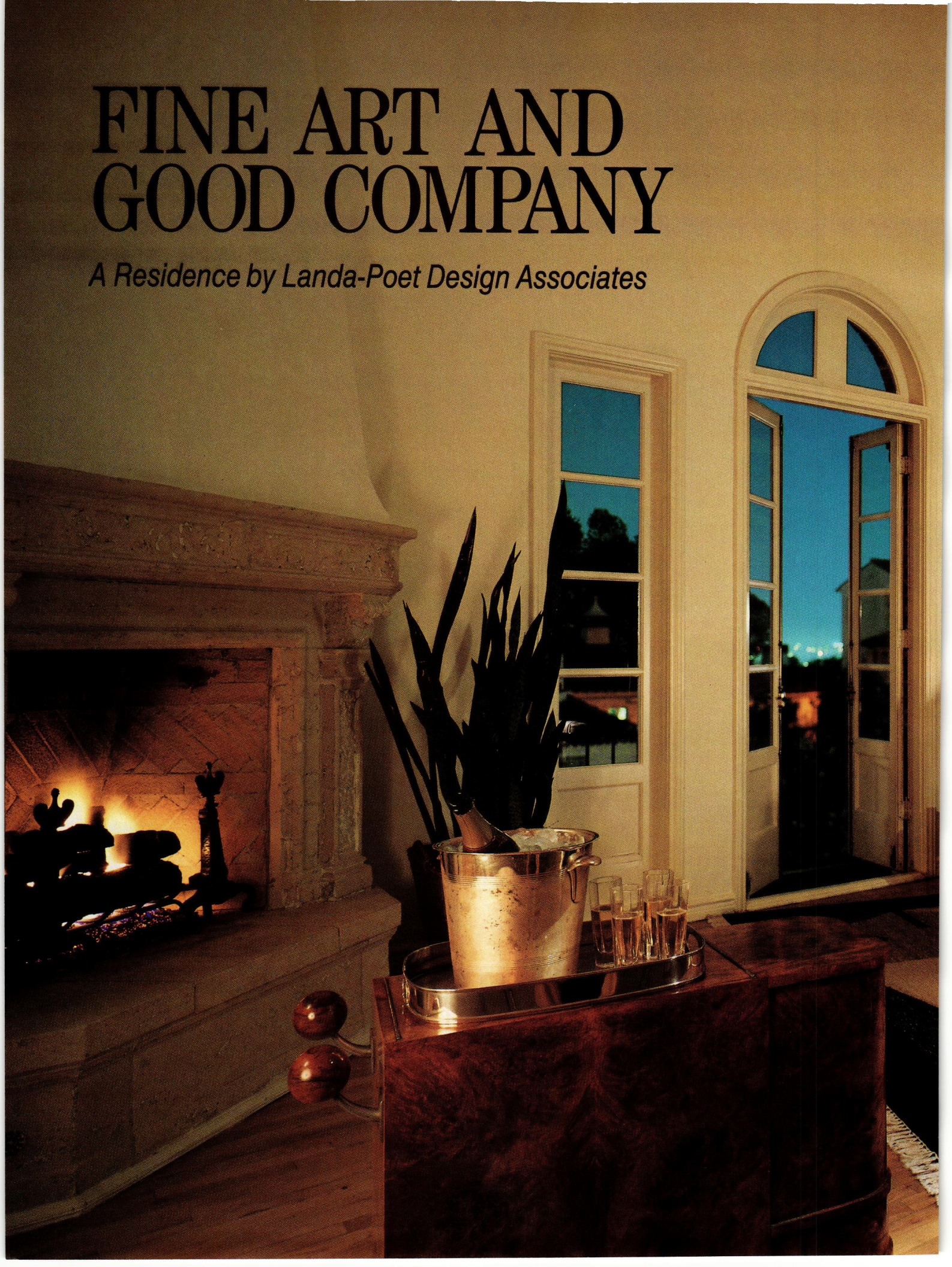
Artwork: by Ed Moses, through L.A.Louver Galleries
Wallcovering: Old World Weavers
Sofa: custom by designer, fabricated by A. Rudin
Chenille on sofa: Silk Dynasty
Coffee table: Brueton
Wall hung cabinet: Pace Collection
Candlesticks: Karl Springer
Pillows: fabricated by Linen Trees with Silk Dynasty silk
Two contemporary statues: by Fred Stoddard through Gallery West
Antique santos: purchased by designer in Santa Fe

Bedroom (opposite)

Throw, custom colored: fabrication by Jeffrey Aronoff
Chaise: custom by designer, fabrication by A. Rudin
Chenille: Jeffrey Arnoff
Game table: Brueton
Wall cabinet: custom by designer, fabrication by Devin
Silk wallcovering: Silk Dynasty
Drapery fabric: Marc Raymond, fabrication by Creative Draperies
Limestone statue: selected by designer while in China
Floorcovering: Decorative Carpets
Pillows: fabricated by Linen Trees of obi purchased by designer

FINE ART AND GOOD COMPANY

A Residence by Landa-Poet Design Associates



Living Room (preceding pages)

Walls: Dunn Edwards paint
Rug: Decorative Carpet
Bar: antique Art Déco bird's-eye burl maple from Caché
Sofa: A. Rudin; fabric: Lee Jofa
Pillow fabric: Myung Jin
Coffee table: custom by Carol Poet
End table: Tom Thumb
Table lamp: Walter Prosper; Floor lamps: Lumina Italia
Torchiere: antique Art Déco; designer's collection
Loveseat: Cartwright; fabric: Myung Jin through J. Robert Scott
Armchair: J. Robert Scott; lambskin: J. Robert Scott
Painting over sofa: Susan Scott
Sculpture over armchair: Ann Page

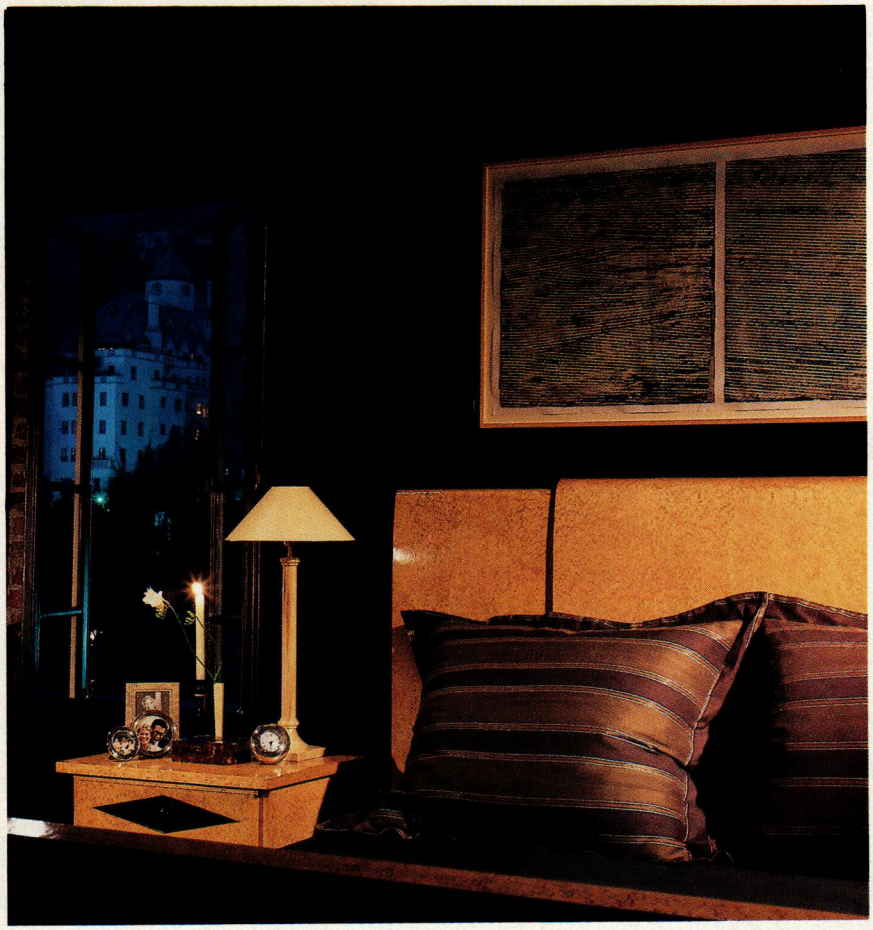
Dining Room (above)

Walls: sponged, three colors of terra cotta by Dunn Edwards
Sculpture in alcove: Roni Horn
Dining table: Pace Collection
Chairs: Marco
Dishes: "Meris" by Taitu; antique serving pieces and vase, client's collection

Living Room, Detail (opposite)

Carpet on stairs: Decorative Carpets
Chair: antique Art Déco barber chair, black and gray leather, client's collection
Table: antique Art Déco chrome and black lacquer, designer's collection
Sculpture on table: antique Art Déco, artist unknown, from Caché
Painting over table: Jay DeFeo

Carol Poet, ISID, Project Designer
Photography by David Glomb



Bedroom

Walls: upholstered by Bob Walters in black Italian poplin from J. Robert Scott
Bed: custom by Carol Poet, fabricated by Jonathan Plaskett; striped silk fabric: J. Robert Scott
Nightstand: Charles Pollack Reproductions
Lamp: "Daphine" by Lumina Italia
Painting over bed: Lita Albuquerque

FILM PRODUCER LESLIE BELZBERG had lived in New York and London and fallen in love with the gracious, high-ceilinged apartments in those cities. When she began to look for a condominium in Hollywood, she asked acquaintance Carol Poet, a principal of Landa-Poet Design Associates, to help her give that same character to her first home.

She found an apartment in a landmark building of the 1930s, once occupied by movie stars and still redolent of that era's glamour. They looked at it together. It offered what Poet calls "great bones": beamed ceilings, a two-story living room with a second-floor balcony overlooking it, and spectacular views of Los Angeles and the Hollywood Hills.

Belzberg decided to devote the fine, high spaces of her home to displaying original works of art. Perhaps because of her own hard-won professional role as a woman producer in the male-dominated film industry, she has a particular interest in feminism and in fostering women's talents and successes. "Because I am interested in the fact that very few galleries and museums show works by women artists, and because I wanted a focus for my collection, I decided that that would be mine," she explains. As she and Poet evolved the design of the home and the placement of the collection, they also created a space that recognizes and honors the achievements of women artists. The result is an assemblage of interesting works that reflect Belzberg's personal taste as well as her appreciation for their creators.

The focus on providing a setting for art dictated a minimalist approach to furnishing the apartment, says Poet, but at the same time, her client wanted a warmth and informality for her frequent entertaining. "She specifically asked that it be accepting of casual guests, people dropping in," recalls the designer. "Despite its severe elegance, it had to be warm enough so that people would feel comfortable putting their feet up on the furniture."

For Carol Poet, the challenge was to do what she and partner Sharon Landa have done for an impressive list of celebrity clients in their almost 20 years of practice—to meld her own taste with her client's. In this way, the firm has built its diverse portfolio of residential and commercial projects. "Whether a Landa-Poet project is contemporary, Art Déco or Post-Modern, I spend a lot of time developing an understanding of what my client wants. Leslie was away on location for months at a

time, and she left a lot to my discretion. She's a model client!"

The client had always wanted a dramatic, all-black bedroom, and the charcoal ceiling and carpet of this intimate retreat are accented with an antique fireplace and a black painting by Lita Albuquerque over the bed. The ability to block out all light makes this room the best location in the home for the audio-visual center where the producer can view films.

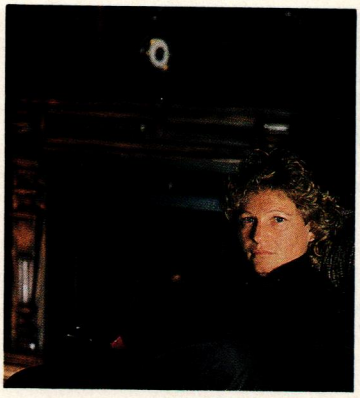
The two-story living room provides the spaciousness required as a setting for often oversized contemporary art. Its neutral scheme is dominated by the yellow splash of Canadian artist Susan Scott's mysterious, Kafka-esque "Forgotten Histories," hanging over the sofa. A kite-like paper and fiber sculpture by Los Angeles artist Ann Page hangs on a wall that is 22 feet in height. Belzberg commissioned the piece especially for her living room, meeting with the artist several times and trying different maquettes in the space. "At night, it throws wonderful shadows on the wall, and moves with the wind," says the collector.

A few selected antique *objets*—an English pocket-watch/inkwell, a bronze owl inkwell, an old Dunhill lighter—are the only accessories on an original coffee table designed by Carol Poet using weathered steel I-beams, glass and bowling balls. A rare Art Déco bronze and marble head is placed on a table at the foot of the stairs to the den, under San Francisco Bay Area artist Jay DeFeo's vibrant painting "Pearl I."

The dining room was designed for entertaining. A cushioned window seat was added to its bay window, so that dinner guests can move from the table to soft seating to enjoy coffee with a view. The designer cut a niche between dining and living room. With characteristic attention to detail, she placed in it one of Belzberg's favorite finds: an untitled lead sculpture by East Coast artist Roni Horne. "The piece's weight, geometry, depth of color and high-polish glossiness establishes a natural transition between the two rooms," Poet points out. "At gatherings, guests can lean on it safely when they talk to one another through the niche."

"It just fell into place," says Belzberg of the art in her home environment. Her remark is a measure of the success of Poet's subtle interior design. Like a mellowed, years-old and lived-in city residence, the setting for this discriminating collector seems to have naturally occurred.

—*Julie Goodman*



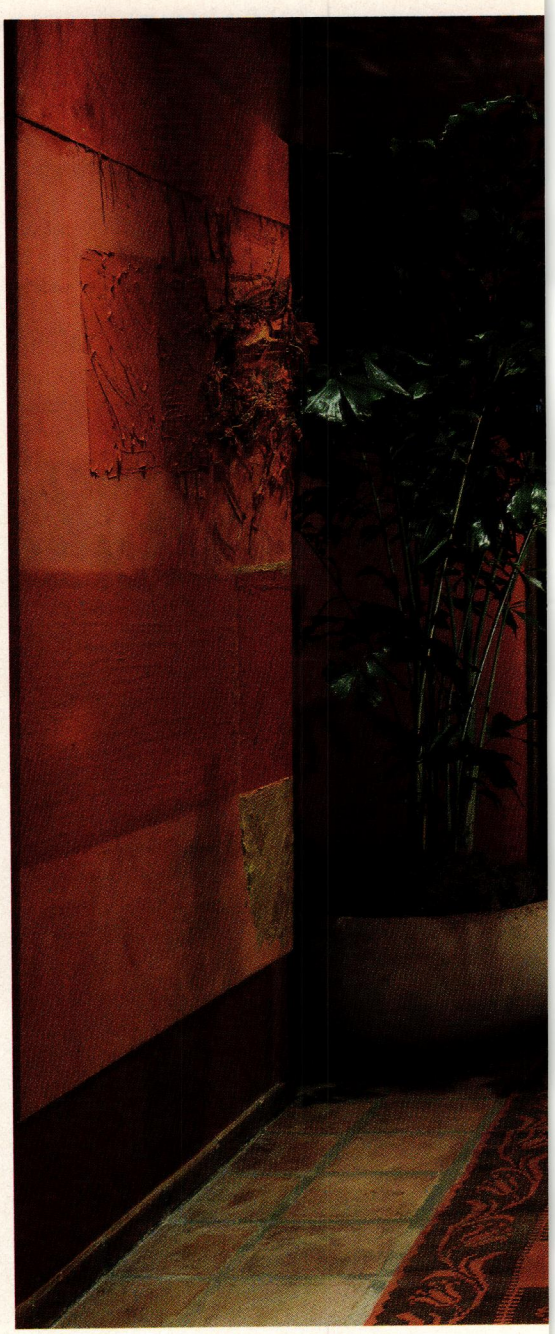
Leslie Belzberg: "Very few galleries and museums show works by women artists...I decided that would be the focus of my collection."

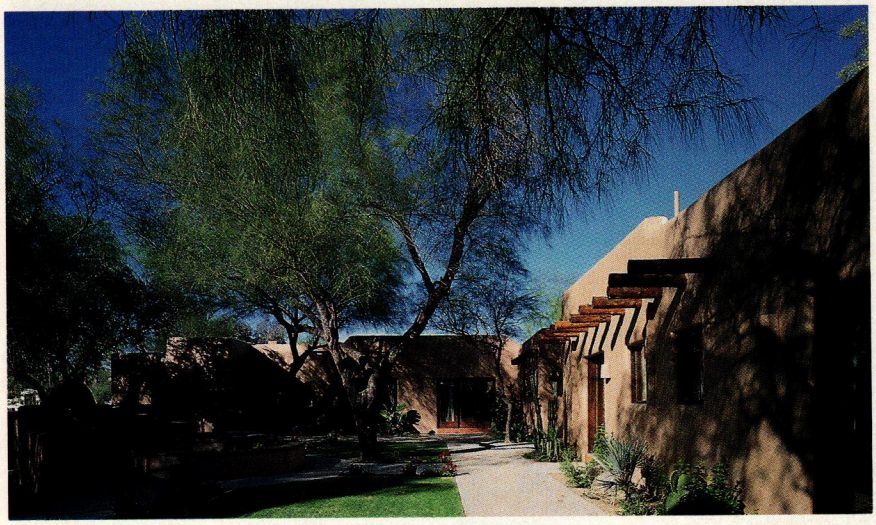
Bedroom, sitting area

Carpet: Decorative Carpet
Armchair: A. Rudin; fabric: Mimi London
Mantel and clock: turn of the century eclectic carved wood fireplace surround
Fitness equipment: Paramount Fitness Trainer, Pecor Bike

PHOENIX ARISING

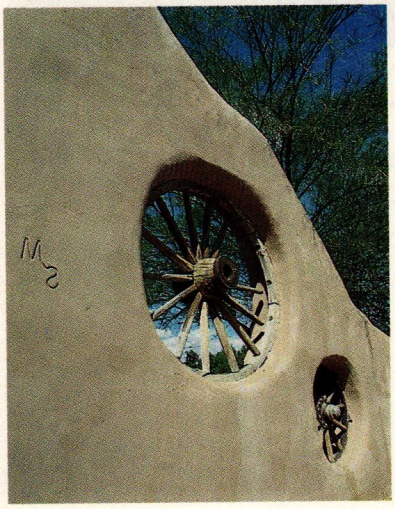
Historic Adobe Is a Southwest Showcase





Designed by American Society of Interior Designers, Arizona North Chapter

Photography by Mark Boisclair



THE ADOBE RANCHO IN PHOENIX'S PARADISE VALLEY had, over the years, changed ownership repeatedly. Run-down from time, neglect and disrepair, the house, nestled on two acres in an otherwise upscale neighborhood, had become an eyesore, earning it the local nickname of the "Sorry House." It was purchased in late 1987 by DiAnn Boice and Craig Eckhardt, specifically for the purpose of renovating and reselling the property. (Boice, an area resident, specializes in renovation and resale; Eckhardt is a general contractor.) The job ahead of them loomed as a laborious task, but it quickly became a labor of love. Both Eckhardt and Boice were taken in by the durable charm of the adobe, which was apparent to them despite the years of wear and tear.

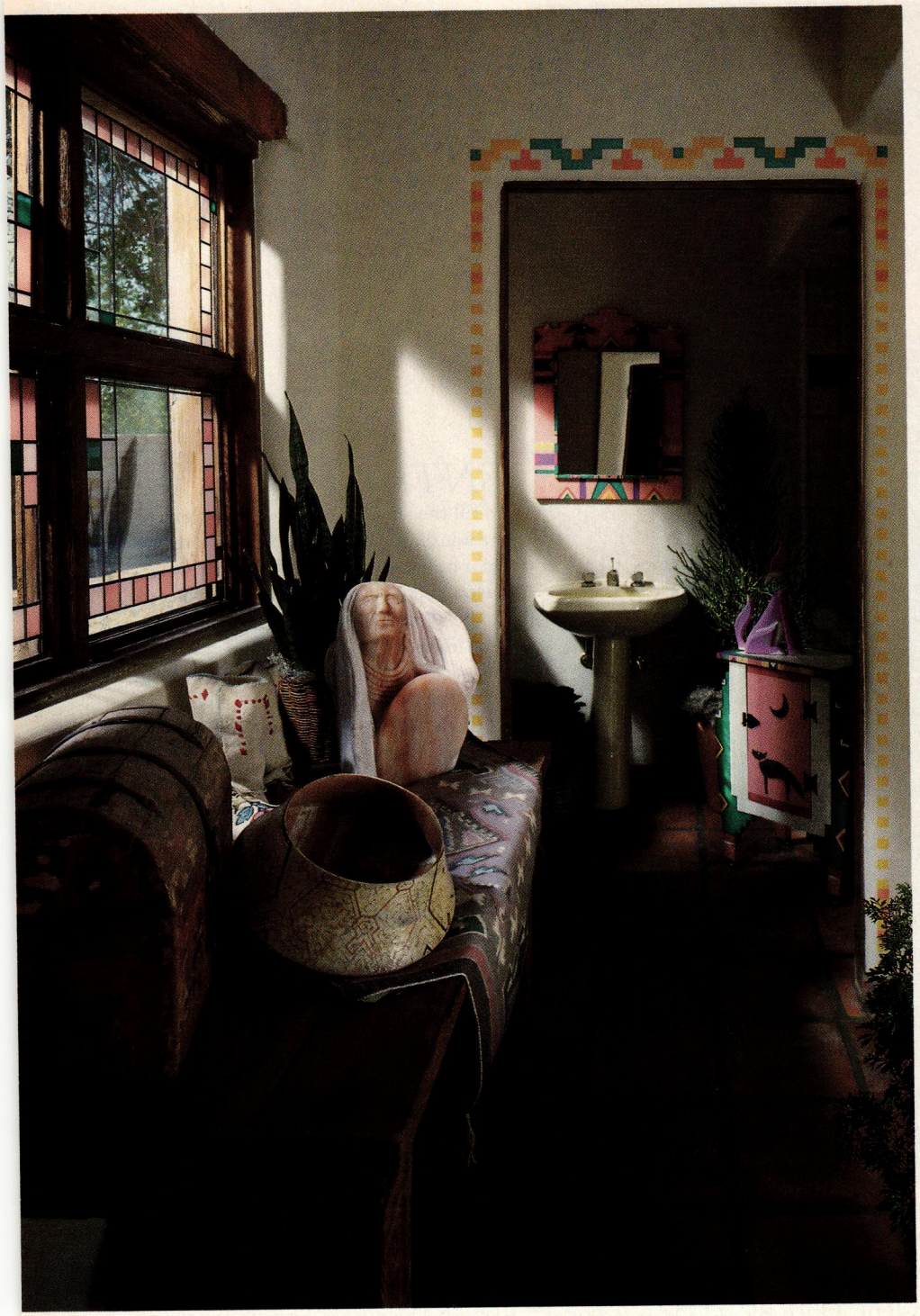
ENTRY FOYER

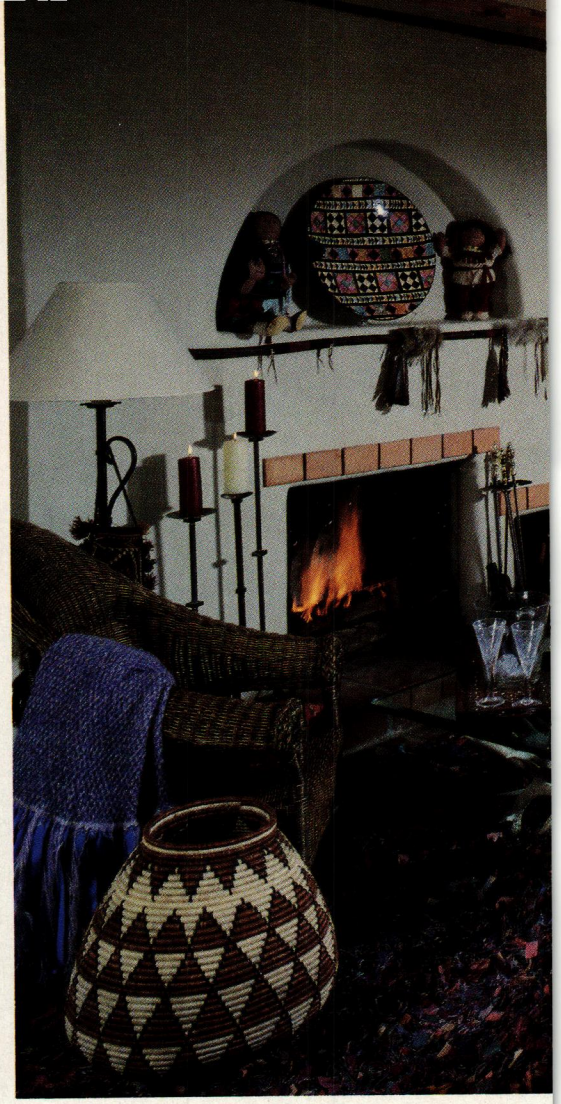
To fill the small entryway at the front of the house, Joyce Crawford chose just one color from the overall palette—deep watermelon pink. This bold statement is muted by the softness of the overall setting, the repeated use of the color blending smoothly and quietly throughout the area. Four doors open into the foyer, creating breaks, so Crawford went for "tone on tone on tone" to create a sense of unity. The low-voltage lighting fixture offsets the low ceiling, and the narrow cactus stump in the center creates a sense of height with its towering ginger blossoms. An oversize painting ("Red Construction" by Ranoci) blends with the wall and is another space saver; it hangs so close to the ground there is no need for another piece of furniture. Crawford's dramatic entryway will certainly be remembered long after one passes through its doors.

Designer: Joyce Crawford, ASID
Stump, mirror and painting: S.C. Smith, Phoenix
Decorative trim: Kay Coze Studio, Phoenix
Custom acrylic table: Richman Designs
Accessories and rug: Joyce Crawford

When Boice and Eckhardt took over the property, it was overgrown with weeds and littered with debris inside and out. The house had been worked on by several owners over the years; plumbing parts didn't match, and room plans were nonexistent. Once the adobe was chosen to be a Designers Showhouse—a joint venture sponsored by the ASID Arizona North Chapter, *Phoenix Home & Garden* magazine, and The Heard Museum Guild—18 teams of designers went to work, toiling alongside contractors, construction workers, and cleanup crews who hauled away what eventually amounted to 200 tons of debris.

The owners discovered that the adobe's foundation was sturdy and well built, and they respected its strength with additions and renovations that would reflect its history. A four-color palette—yellow, turquoise, purple, and watermelon pink—was the design order of the project. Six months of hard work later, in November of last year, the Phoenix showcase house opened to the public. All who walked through its doors agreed that a Southwestern star had arisen from the ashes of the "Sorry House." —*Ellen Baskin*





BATH/LAUNDRY ROOM

Projecting the house's Southwestern theme and palette even in this small utility/half-bathroom, the design team used a thoughtful mix of colors from the stained-glass windows to the patterned doorway, continuing into the bathroom itself, with its brightly-painted mirror above the sink. The striking combination of colors and styles, using both antique pieces and bold contemporary designs, adds light to the area and makes a purely utilitarian space more interesting and attractive.

Designers: Mary Jane Hillmer, ASID, Louise Buchanan, ASID, Robin White, assistant, Interior Design Services, Ltd.
Mirrors, chest, coyote and coyote wall sculpture: Sante Fe Express, Phoenix
Cabinet: Zia, Taos, New Mexico
Windows: Stained Glass Overlay, Scottsdale
Towels, antique coverlet: Levine Linens, Phoenix
Plumbing fixtures: Eljer from Westburne Supply, Tempe
Tile: Arizona Tile
Handpainted design around doorway: Kay Coze Studio, Phoenix
Custom-colored tile: The Cassidy Studio, Phoenix

FAMILY ROOM

When designers Updegraff & Harper set out to create a friendly, livable family room, their goal, says Iris Updegraff, was "to make it look, when you walked in, as if this were someone's real stuff." To this end, they filled the 15′× 18′ space with a warmly colored, eclectic variety of furniture and artifacts from around the world, reflecting what could be the collected gatherings of a lifetime. The inviting feel is enhanced by the fact that many of the furnishings are from Updegraff & Harper's own collections, so the room is, indeed, brimming over with genuine personality.

Designers: Ellen Beth Harper, ASID, Iris M. Updegraff, Associate Member ASID, Updegraff & Harper, Ltd.
Master hunter staff and Native American figures: Indian Land, Scottsdale
All other furnishings: Updegraff & Harper Ltd.
Plants (throughout showcase): Green Goddess Interior Foliage Co., Paradise Valley

DINING ROOM

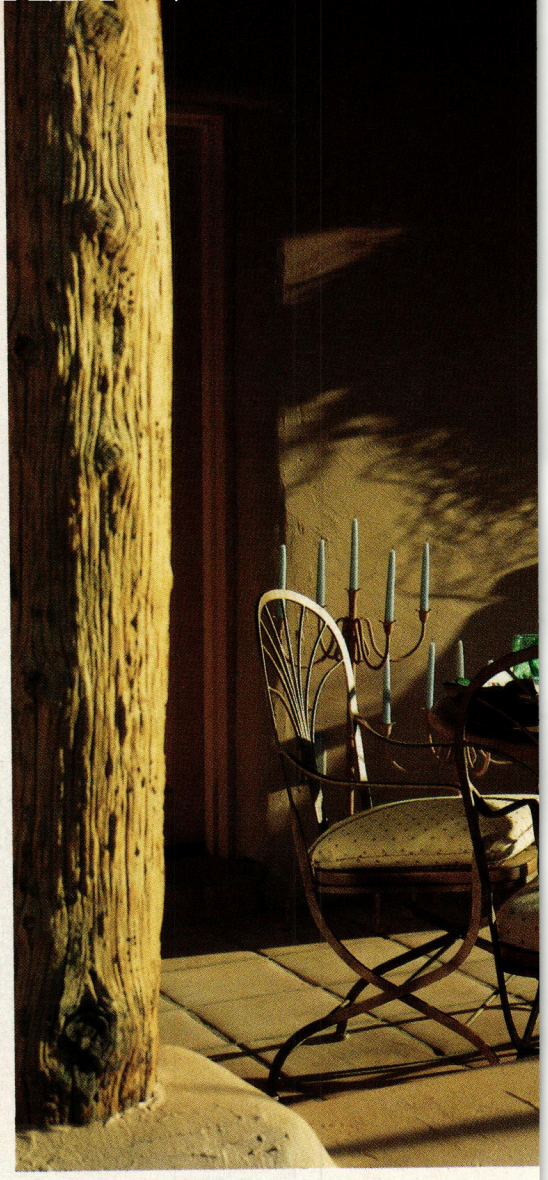
The dining area is designed for entertaining, and it shines. The uncovered windows afford beautiful views of the courtyard and patio areas, while a well-planned wet bar and unusual, stepped fireplace add further interest to the room. The natural simplicity of the home's architecture allows for a casual elegance in dining. Drawing from the area's Spanish heritage, deep jewel tones, earthy textures, and dark woods were selected to set off the natural, sandblasted *vigas* and create a rich, warm feeling. Specially selected Spanish Colonial artifacts from the Heard Museum complete the room, making it a wonderful place to gather friends for an evening.

Designers: Pat Bacon, ASID, Carolyn Blanchette, Associate Member ASID, Kelley Crawford-Yegan, Allied Member ASID, Pat Bacon and Associates
Table, chairs and buffet: Pat Bacon and Associates
Table runner: Estelle Gracer, Phoenix
Table settings: Levine Linens, Phoenix
Upholstery fabric: Stroheim & Romann, Inc.
Seatcovers: Ultrasuede,™ Decorators Walk
Copper bar sink and faucets: Clyde Hardware, Phoenix
Handpainted tile: Joan Baron Custom Tile, Scottsdale
Art and Spanish Colonial antiques: The Heard Museum

MASTER BEDROOM & BATH–SOUTH WING

This spacious master suite was added to the house when the new owners took possession. The designers wanted the room to blend with the expansive desert scenery on view through the French windows and doors. To enhance the room's sense of light and quietude—the aim, according to David Miller, was "to create a place for tranquility"—they abandoned the formal Showcase color palette and instead chose subdued neutral tones. This color scheme is carried through from the bedroom to the accompanying bath, where accent colors were introduced in the oxidized copper cabinetry and mirror. Natural textures—leather, wood, iron—also enhance the connection with the outside environment.

Designers: Gail Adams, FASID, David M. Miller, ASID, Gail Adams Interiors, Ltd.
Built-in bed unit: Jordan+Jordan, Phoenix
Free-standing furniture and lamps: S.C. Smith, Phoenix
Bed fabric: Glant, at Kneedler-Fauchere
Lithograph: Fritz Scholder, through Marilyn Butler Fine Art, Scottsdale
Bath and dressing room cabinetry/mirrors: Jordan+Jordan, Phoenix
Bathroom tile: Arizona Tile
Decorative tile: Joan Baron Custom Tile, Scottsdale
Kilims: Oriental Rug Gallery, Scottsdale
Pottery and basketry: The Heard Museum



POOLSIDE DINING

Dining *al fresco* under the poolside gazebo can be a yearlong pleasure in this delightful setting. The natural textures of the table and chairs mingle with the fresh outside air, reminding one of the kinship between man, animals, and the environment. Around the pool, the white patio furniture is accented with hand-painted pillows, which complement the house's overall color palette. The addition of colorful streamers from the gazebo and a mobile sculpture by Fred Prescott adds a festive air to the patio area, particularly when the desert wind is blowing.

Designer: Gloria Hauser, ASID, Hauser Designs
Handpainted chairs and table: Holly Hass, Fantasy Eye
Native American art and artifacts: The Heard Museum
Dinnerware: C. Steele & Co.
Pool/patio furniture: Pompeii
Handpainted fabrics: T. Rae

GUEST HOUSE PATIO

Since the small size of the guest house did not permit a formal dining area, the designers took advantage of the patio's nearly-enclosed space and furnished it in almost the same manner as one would an inside area. The colors and materials are a natural extension of the interior's themes. The dried flowers, which seem to be growing out of the wall, add an outdoorsy, rustic feeling to the patio, while the low wall which runs around its perimeter makes this a private, peaceful retreat.

Designers: Charlaine Smyser, Allied Member ASID, Barbara Rudolph, ASID, Charlaine Smyser Interiors
Table and chairs: Drexel, Mehagian's
Bench: Santa Fe, Mehagian's
Table setting and accessories: Luis Corona, Casa del Encanto, Phoenix
Dried flower arrangement: Ann Warner, Weedworks, Phoenix

Members of the 18 teams of design professionals who participated in the Phoenix Designers Showhouse were:

Joyce Crawford, ASID; Pat Bacon, ASID, Carolyn Blanchette, Associate Member ASID, Kelley Crawford-Yegan, Allied Member ASID, Pat Bacon & Associates; Frank McGee, ASID, Louis Knaak, ASID, Barbara Shoptaugh, Associate Member ASID, Lou Regester; Faye Chandler, ASID, Sherry Hauser, Associate Member ASID, Faye Chandler Interiors; Gail Adams, FASID, David M. Miller, ASID, Gail Adams Interiors, Ltd.; Elizabeth Kidwell, ASID, Miki Harding, assistant, Elizabeth Kidwell Design; Ellen Beth Harper, ASID, Iris M. Updegraff, Associate Member ASID, Updegraff & Harper, Ltd.; Gloria C. Hauser, ASID, Jeanne Pogwizd, ASID, Sharon Alber, ASID, Hauser Designs; Sue Cain, ASID, Cain Design Studio, Inc.; Linda Heinz, ASID, Linda Heinz Interiors; Melinda Foote, ASID, Anne Gale, ASID, Woody Schurz, FASID, Cissie Postero, ASID, Ester Laartz, FASID, Sue Calvin, Allied Member ASID, Mimi Lane, ASID, Carol Marsh, Allied Member ASID, Wiseman & Gale; Mary Jane Hillmer, ASID, Louise Buchanan, ASID, Teri Krawitz, Allied Member ASID, Robin White, assistant, Interior Design Services, Ltd.; Charlaine Smyser, Allied Member ASID, Charlaine Smyser Interiors; Barbara M. Rudolph, ASID, Vonice Veltkamp, Allied Member ASID, Kristine Miller, Allied Member ASID, Marsha Burau, Allied Member ASID, Mehagian's Interiors; Carol Buto, ASID, Carol Buto Designs; Peggy Bayless Gustave, ASID, Kim E. Gwozdz, Associate Member ASID, Provenance, Inc.; LouAnn Harrison, ASID, Lawrence Lake, Associate Member ASID, Diana Van Hecke, ASID, Interplan Design Group, Nancy W. Gerczynski, Nancy W. Gerczynski Landscape & Design, Margaret Kudron, ASID, Margaret Kudron Interiors.

SPATIAL POLITICS

Law Offices by The Campbell Group

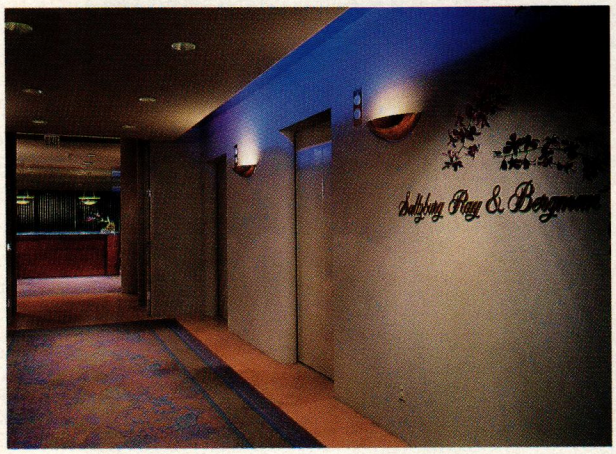
Estelle Ebinger and Tom Moffat, Project Designers
Allen Golden, Project Director

Photography by Nakashima Tschoegl+Associates, Inc.

ONE: TAKE A 150-PERSON law firm with three senior partners running four separate divisions occupying 35,000 square feet on three different floors of a Los Angeles office building.

Two: Move and consolidate all of the above onto one 25,000-square-foot floor of the same building.

Three: Make the space an efficient workplace for everyone in it, but give it the look of a non-institutional environment.



"We dealt with a lot of 'spatial politics,'" recalls Project Designer Estelle Ebinger of the Pasadena, California design firm, The Campbell Group. "Partners, associates, the accounting department, the secretarial areas—the position of each was a matter of concern."

"The challenge was that each of the three partners in Salzburg, Ray and Bergman has extraordinarily different tastes and preferences from the others," says Project Director Allen Golden. "One feels comfortable in a traditional environment, another likes a more contemporary but still conservative look, and the third favors offbeat, avant-garde surroundings." The partners agreed that their own offices would be designed to reflect their personal tastes, but that every aspect of the more public areas would have to be approved by all three before implementation.

The Campbell Group designers handled the complex requirements smoothly, delivering a high-end, fresh and contemporary environment in the public areas. While acknowledging the importance of image and aesthetic appeal, Estelle Ebinger notes that The Campbell Group's expertise in solving problems connected with space planning, relocation and tenant improvement was an asset on the project: "More and more tenants need help with keeping up with changes in building codes, fire safety requirements, handicapped accessibility rules and the asbestos issue in negotiating their move. Or they need help with projecting future electrical, mechanical and communication needs. The failure to factor in such issues can be a very costly mistake."

"Mid-sized firms typically do not have in-house facility managers to handle the complexities of a move," she explains. "Our job includes much more than aesthetics; we frequently become coordinators of the entire relocation."

"A significant consideration in this project was the very high density of personnel to floor space," adds Allen Golden. "The complex space planning involved four separate administrative clusters, each centered near its executive partners. But central services, such as the law library and copying equipment, had to be easily accessible to all workers. And everyone wants more space than is available!"

With diplomacy and flair, the designers came up with original solutions for the lobby and reception area that won unanimous approval from the diverse design committee. In the elevator lobby and foyer, a floor of leather tiles and lapis-blue neon lighting by artist Bennett Singleton create a visually exciting environment warmed by jewel tones and soft materials. A rounded enclosure with niches for works of art was built in the reception area to camouflage the automated, accordion-fold firewall required by stringent fire regulations.

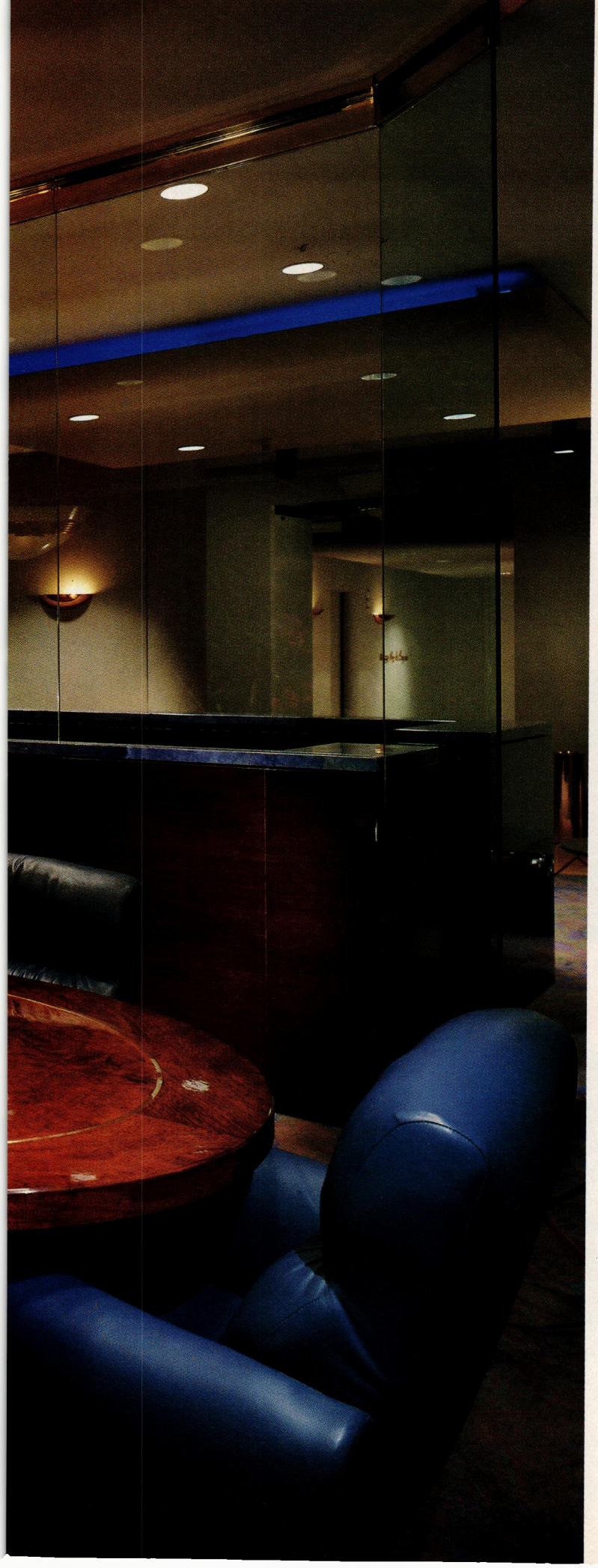
To create the illusion of greater space, a glass wall divides the main conference room from the reception area and exposes the conference room's panoramic view. The relatively small space comfortably accommodates guest seating and two receptionists.

A small conference room is opened up with a trompe l'oeil mural by artist Gail Timmons of a view reminiscent of the nearby UCLA campus. Intimate lighting is focused on the conference table.

In their own offices the partners had free rein to create work environments suited to their individual tastes. For example, says Project Designer Tom Moffat, "You can't just go to a showroom and find furnishings to go with partner David Ray's red Frank Lloyd Wright chairs. So we designed Mr. Ray's office furnishings and had them built. The custom furnishings add significantly to the impression of quality and attention to detail that the partners wanted to convey visually to their clients." Ray's office is filled with unusual art and artifacts collected during travels with his wife, Arlene, a dealer in art and accessories.

Ray says that the new offices have been a hit. "There's no reason why people can't have pleasant surroundings, no matter what field of law they're in. And the clients love it."

—Julie Goodman



Reception Area (preceding pages and top)

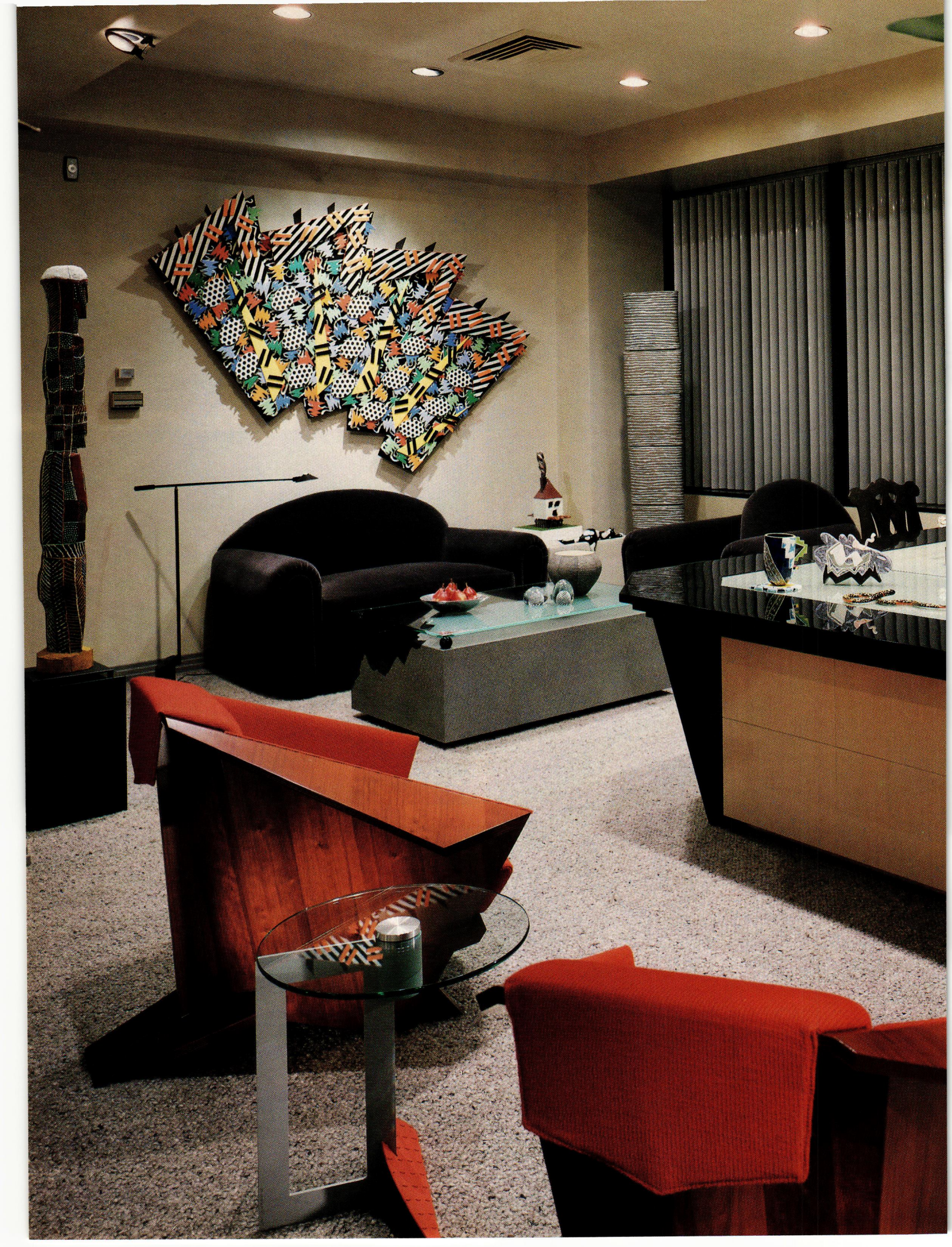
Carpet: Jack Lenor Larsen; Wallcovering: J.M. Lynne Co.
Lighting: Modern Art Neon; Rick Buxie (sconces); Capri (recessed)
Chairs: Harter (reception), fabric, Stratford Hall; Stewart Furniture (lounge)
Sofa: custom, fabricated by Eli Raphael & Son; leather: Spinneybeck
Table on spheres: custom by designers, fabricated by Rudy's Millworks
Reception desk, credenza, tables: custom, fabricated by Raphael, Inc.
Art: trompe l'oeil mural by Gail Timmons; painting by Victor Zayas; table sculpture by Todd Rich through Things From All Over, Inc.

Main Conference Room & Caucus Room (left)

Carpet: Jack Lenor Larsen; Mirrored wall: Custom Glass & Mirror, Inc.
Lighting: Lightolier (recessed); Farallon Studios (chandeliers)
Conference table: custom by designers, fabricated in Thailand
Conference chairs: custom by designers, fabricated by Eli Raphael & Son
Sofa: Stewart Manufacturing; Eileen Gray table: Stendig, Inc.; Art, caucus room: series by Mim Spertus, through Corporate Art Consultants
Sculpture (reception): by Alan Harrison, through Corporate Art Consultants
Flowers: My Son The Florist

Small Conference Room (above)

Carpet: Monterey Carpets; Trompe l'oeil mural: Gail Timmons
Pedestal table: base, Kreiss, Inc.; top, Custom Glass & Mirror, Inc.
Lighting: George Kovacs, Inc.; Chairs: Stewart Manufacturing



Partners' Office (left)

Carpet: Decorative Carpets
Lighting: Capri Lighting
Wall finish: custom by Tom McCorkle
Blinds: Gene Krivis
Desk and credenza: custom by The Campbell Group, fabricated by Raphael, Inc.
Executive chair: Knoll International
Client chair: Atelier International
"Chippendale" chair: Knoll International
Sofa and lounge chair: Eli Raphael & Son; fabric, Roger Arlington, Inc.
Coffee table: Interior Elements
Corner table: DuRovan, Inc.
Desk lamp: Diva
Floor lamp: George Kovacs, Inc.
Vases: Hudson-Rissman
Ceramic "snake house": by Dodie Hamilton, through Corporate Art Consultants
Art and accessories: antique Burmese knife case, Northern Australian aboriginal sculpture, and works by Fran Hoffman, Amy Danger, John Rose, and Kazuko Mathewes, all through Things From All Over, Inc.

Executive Bathroom (above)

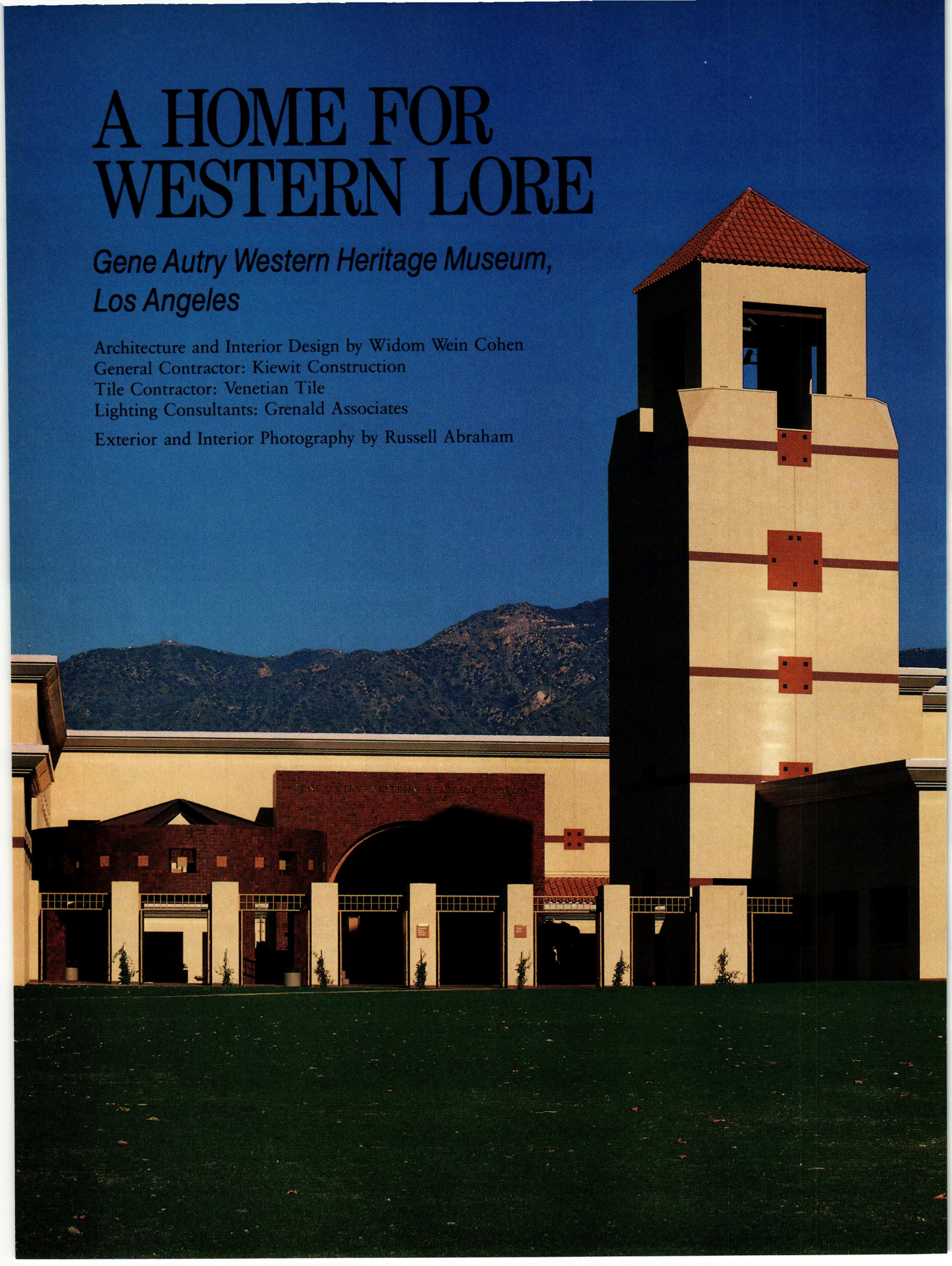
Carpet: Monterey Carpets
Wallcovering: A. Sommers Textiles
Fixtures and sink: Sherle Wagner
Accessories: Hudson-Rissman
Art: series by Mim Spertus, through Corporate Art Consultants

A HOME FOR WESTERN LORE

Gene Autry Western Heritage Museum, Los Angeles

Architecture and Interior Design by Widom Wein Cohen
General Contractor: Kiewit Construction
Tile Contractor: Venetian Tile
Lighting Consultants: Grenald Associates

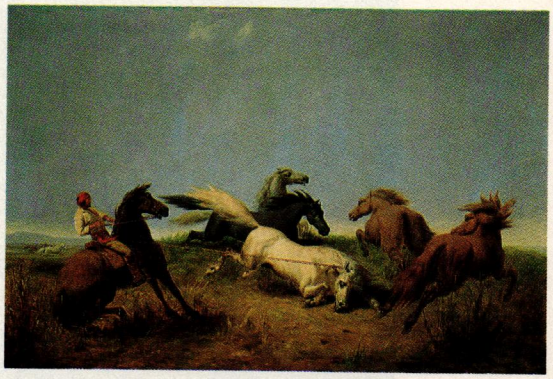
Exterior and Interior Photography by Russell Abraham



AT NO TIME IN AMERICAN HISTORY was there a period more mythic and epical than that of the taming of the Wild West. It is an epoch memorialized and romanticized in popular literature, music and cinema. Now the most colorful records of Western lore, art and historic artifacts have found a sanctuary in the Gene Autry Western Heritage Museum of Los Angeles, designed by Widom Wein Cohen of Santa Monica, California.

Carrying the name of the legendary "Singing Cowboy" of movies and television, the museum houses an ever-expanding collection of art and artifacts that tell the history of the West from the 16th Century to the present. These highlights include gold scales from the California Gold Rush, Buffalo Bill's own saddle, and bronze sculptures by Frederic Remington.

Located in a 13-acre parcel of the Pine Meadows section of Griffith Park, directly opposite the Los Angeles Zoo, the Gene Autry Western Heritage Museum expresses in form its presence and purpose through the use of architecture indigenous to the period and to Southern California. "Two symbols of the Old West inspired the development of the design for the museum: Western-style towns and Spanish Mission-style architecture," says Chester A. Widom, AIA, partner of Widom Wein Cohen. "We borrowed traditional building elements from these times and crystallized them in contemporary, abstract forms." He cites the museum's campanile, or belltower, and the courtyard rotunda used as an outdoor eating area, as was common in the old Spanish plazas.

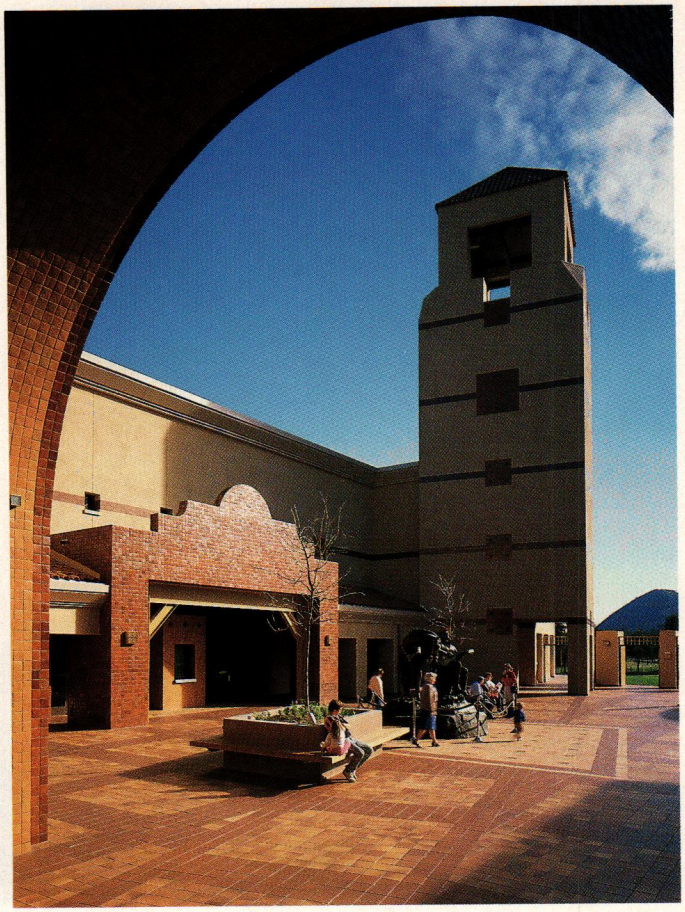


Opposite: Traditional architectural elements of the Spanish plaza inspired the architecture of the Gene Autry Western Heritage Museum. Western treasures featured in the museum include "Sunset on the Plains" by Albert Bierstadt, oil on canvas, circa 1870, (top) and "Hunting Wild Horses" by William Tylee Ranney, oil on canvas, 1846 (above).

The 140,000-square-foot museum encompasses permanent and changing gallery exhibit space, curatorial areas, a theater, a research library, an education center, a gift shop, a small cafe and administrative offices. "Again, the concept of the Spanish plaza inspired the organization of the different areas," notes Associate Michael Heinrich of Widom Wein Cohen. "The old plazas that were developed in the West were multi-use areas. And their strong geometric configurations, inspired by Spanish guidelines in city and town planning, helped to organize the major spaces."

The basic plan of the museum emerges

The outdoor plaza orients visitors to Spanish architectural elements common to the West, such as the belltower and courtyard rotunda. Below: a museum exterior courtyard is landscaped with rock work and plantings indigenous to Western environments.



from two plazas that serve as points of orientation. The exterior plaza features examples of architectural elements found in the West. The internal court establishes the museum's theme with a 130-foot long panoramic mural depicting the people and cultures of the West.

Exhibits are also designed to be viewed in a chronological sequence, beginning with the exploration and leading to the development of the West. Authorized visitors are encouraged to utilize the museum's wealth of archival documents, film and books.

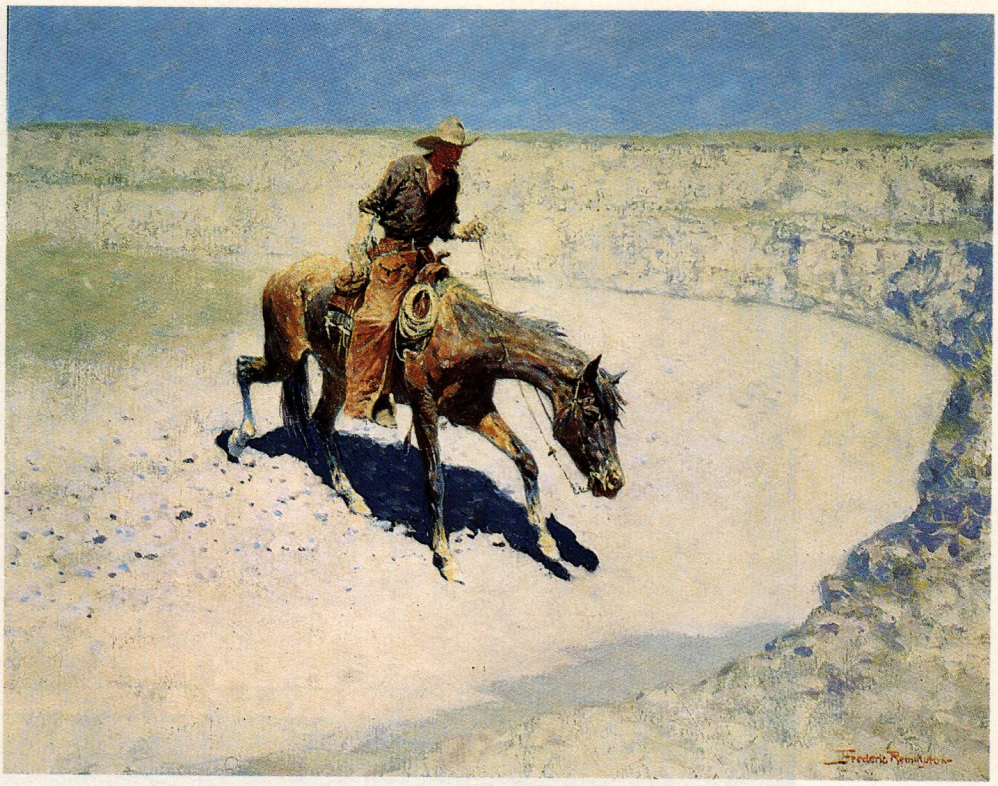
Notable permanent collections in the museum include the Colt, a 174-piece collection of historic firearms located in the Spirit of Community Gallery, and the Spirit of the Cowboy Gallery, exhibiting articles of clothing, rodeo materials and saddles. One of the museum's most prized acquisitions is a collection of significant artifacts used by President Theodore Roosevelt during his life in the West.

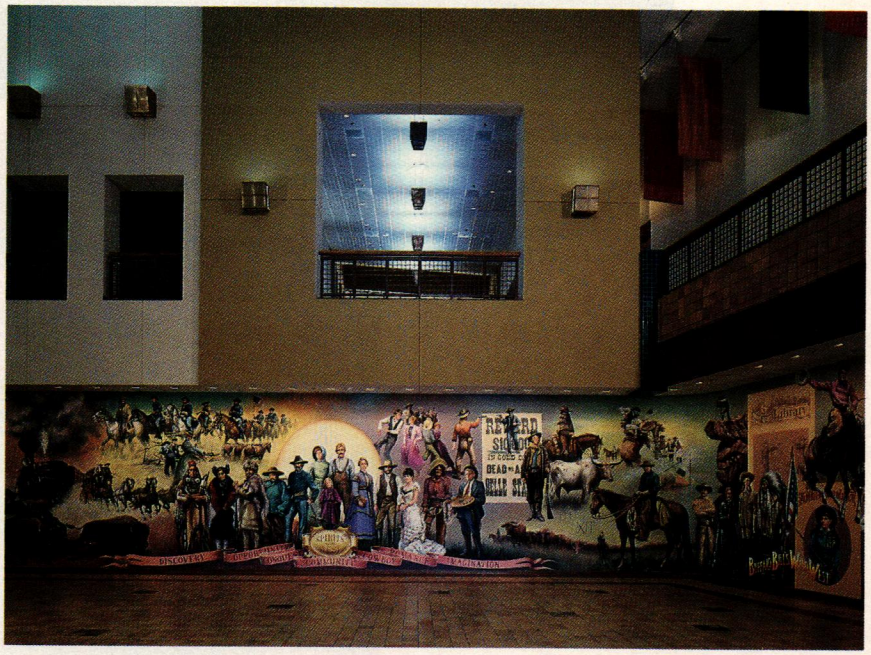
Originally the architecture was designed to bring in sunlight, but the museum curator and collections management director cited the destructiveness of natural light on museum objects. "Though there is a large collection of art, this is still an artifact museum, and the artifacts are primarily constructed of paper, leather and wood that deteriorate rather rapidly when exposed to ultraviolet light," explains Heinrich.

Specific lights were used to highlight artifacts and artwork and to help alleviate eye fatigue. "The lighting scheme was balanced to create stimulation. The central court was lit differently from the gallery spaces, allowing eyes to refocus before entering other exhibition spaces," notes Widom. Installed, too, were a tightly-monitored temperature and humidity control unit and an advanced security system.

Widom notes that unfilled gallery spaces await the arrival of additions to the collection. It may be a symbolic sign that the story of the American West has yet to reach its final chapter. When and if the Western saga concludes, its treasures and testaments will find a welcome home in the Gene Autry Western Heritage Museum.

—Rick Eng



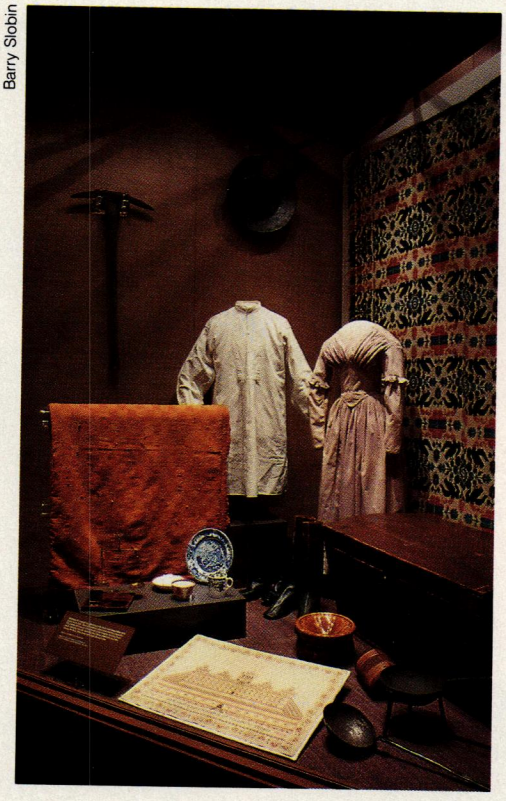


Above: The interior court establishes the museum's theme with a 130-foot long panoramic mural "Spirits of the West" by artist Guy Deel, depicting the people and cultures of the West. Top: Frederic Remington's "The Waterhole" represents just one of many famous pieces by the great American painter, sculptor and illustrator housed in the museum's collection.

Top: The theater is central to the museum's emphasis as an education center. Seven permanent galleries reflect the powerful influence of the West on the American conscience, among them the Spirit of the Cowboy Gallery (right).

Barry Slobin

Barry Slobin



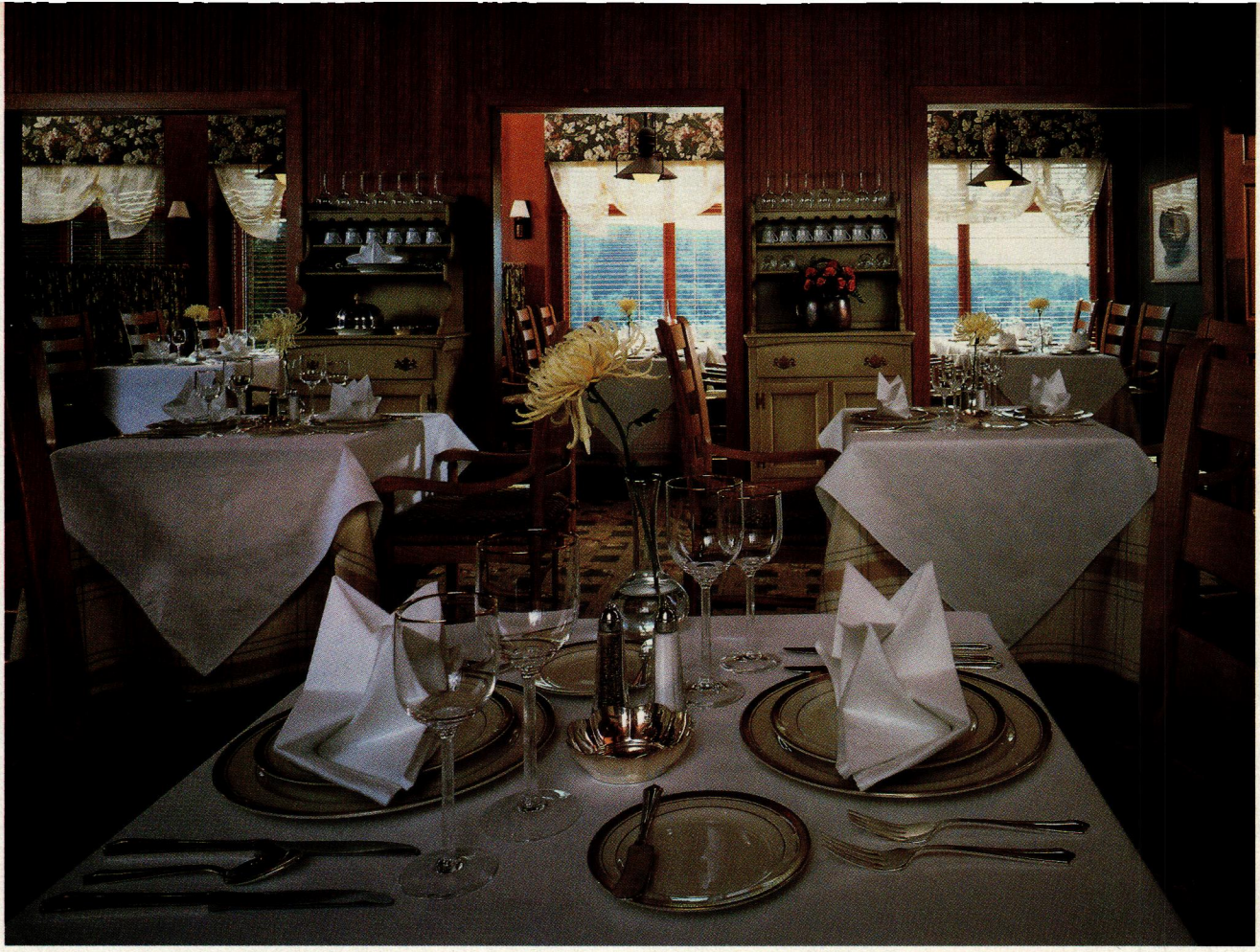
Barry Slobin

The seven permanent galleries of the Gene Autry Western Heritage Museum allow visitors to focus on the art and artifacts that shaped the West. Shown here are exhibits of the Spirit of Conquest (above and top) and the Spirit of Opportunity Galleries (left).

George White, Jr.

YOURS 'TIL SNOQUALMIE FALLS

The Salish Lodge in Washington



Registration Lobby (page 113)

Custom Designs by Marcia Johnson Interior Design
Carpet: fabricated by Sewelson's
Chandelier: fabricated by Charles Loomis Design
Fireplace: Oregon Slate
Lounge chair: refurbished antique; fabric: Edelman Leather
Pillow: Rag woven by Janet Thomas
Side table: Steelworks
Floor lamp: Richard Lindley
Concierge desk & chair: Jean Williams Antiques

Library Lounge (pages 114-115)

Custom Designs by Marcia Johnson Interior Designs
Carpet: fabricated by Sewelson's
Lighting/Chandelier: fabricated by Charles Loomis Design
Fireplace: Oregon Slate
Sofa: refurbished antique; fabric: Clarence House
Lounge chair: Minton Spidell; fabric: Duralee & Roger Arlington
Wing chair: William Switzer; fabric: Edelman Leather
Wicker chair: Tropi-cal; fabric: Duralee
Tables: Charles Pollack, Steelworks
Floor lamp: Richard Lindley
Candlesticks: Milton Corley
Artwork: Russell Chatham prints

Guest Room Suites (pages 116-117)

Custom Designs by Marcia Johnson Interior Design
Carpet: fabricated by G.A.M. Carpets
Wallcovering: fabricated by Bayberry
Lighting: fabricated by Charles Loomis Design
Built-in window seat: fabricated by Ray Creager & Kaasco, Inc. with Jim Thompson Silks & Boussac of France fabrics
Window Treatment: fabricated by Seattle Curtain; fabric: P. Kaufman
Lounge chair: Charles Pollack; fabric: Bergamo, Inc.; finish: Hickory
Dining chair: refurbished antique; fabric: Boussac of France
Dining table: Shaker Workshops
Artwork: Russell Chatham

Dining Room (above)

Custom Designs by Marcia Johnson Interior Design
Carpet: fabricated by Weavercraft
Wall sconces: fabricated by Charles Loomis Design
Window Covering: fabricated by Seattle Curtain; fabric: Clarence House & E.C. Carter
Chair: Lane Furniture; fabric: Clarence House
Tablecloth skirt: J. Robert Scott

Guest Room (opposite, left)

Custom Designs by Marcia Johnson Interior Design
Casework, Headboard, Gateleg Table: fabricated by Stewart
Carpet: fabricated by G.A.M. Carpets
Wallcovering: fabricated by Kinney Brothers
Lighting: fabricated by Charles Loomis Design
Built-in Seating: fabricated by Ray Craeger & Kaasco, Inc.; fabric: Duralee Fabrics; pillow fabric: Boussac of France
Fireplace: Oregon Slate
Window Treatment: Seattle Curtain; fabric: P. Kaufman
Bed fabrics: S. Harris, Osborne & Little
Wicker chair: Kawayan Imports; fabric: Westgate Fabrics
Side chair: refurbished antique; fabric: Jim Thompson Silks
Footstool: Lane Furniture

Attic Lounge (opposite, right)

Custom Designs by Marcia Johnson Interior Designs
Carpet: fabricated by Weavercraft
Banquette: fabricated by Kaasco, Inc.; fabric: S.M. Hexter & Contemporary Hides Leather
Sofa: fabricated by Dore Upholstery; fabric: Edelman Leather
Table lamp: fabricated by Charles Loomis Design
Window Treatment: fabrics, Fonthill, Jack Lenor Larsen
Pillows: fabric, Kirk Brummel & Grey Watkins; trim: Brunschwig & Fils
Chairs: Tropi-cal; fabric: Rogel Edelman & Clarence House
Cricket table: Charles Pollack
Floor lamp: Richard Lindley

Interior Design by Marcia Johnson Interior Design, Marcia Johnson, Principal
Design Team: Heidi Epstein, Cheri Penttila, Sadie Rosholt, Mary Wolfe
Architecture by Mithun Partners: J. Donald Bowman, AIA, Principal in Charge;
Don A.R. Doman, Project Architect

Photography by Dick Busher

SNOQUALMIE FALLS, LOCATED IN THE FOOTHILLS OF the Cascade Mountains, has long been one of Washington's leading tourist attractions, drawing over one million visitors each year. The Snoqualmie Falls Lodge was built in 1927. Its restaurant was a favorite with both tourists and locals in the days when the Lodge had only three guest rooms.

When Salishan Lodge, Inc. took over the property and decided to redevelop it into a larger resort, a top priority was to maintain the shingle-style architecture and the warm, inviting ambience of the original lodge. The project was completed in little more than a year. The renovated Salish Lodge, with interiors by Marcia Johnson Interior Design, opened in June 1988, and now offers 91 guest rooms, in addition to its famous restaurant and a breathtaking vista overlooking the majestic 285-foot falls.

In keeping with the desire to retain the original tone of the Lodge, Interior Designer Marcia Johnson and her design team researched early American textile patterns. "Inspired by those motifs," Johnson says, "we sought to enhance the architecture with a combination of rich textures and natural elements." A striking example is the use of custom-designed, hand-hooked carpets, which recall handicrafts of an earlier era, in the Lodge's public spaces. Johnson also points to the use of artwork by local artists and photographers as another way she carefully incorporated a sense of locale into the project.

The Registration Lobby illustrates this expert blending of indigenous color and materials. There, the exposed architectural structure and millwork are crafted of premium grade Douglas fir. The central stairway, of fir and oak, is crowned by a custom-designed, forged iron-and-copper chandelier, which, according to Johnson, "is a modern variation on Early American Shaker-style tin candlestick lights." Copper is also used on the Lobby fireplace (one of 96 in the hotel) and the registration desk area. The richly-colored, hand-hooked wool carpets are set into flagstone flooring ranging in hues of copper, ochre and spruce.

The Asahel Curtis Library, adjacent to the lobby, is named for the famous Northwest photographer who was the first to capture the Snoqualmie Falls on film. A copper chandelier is suspended from the cathedral ceiling. The luxurious, overstuffed furniture, colored in a rich, textured palette, offers a warm invitation to hotel guests. It is the ideal place for relaxing conversation or an afternoon's quiet reading. To that end, the library features assorted geography, adventure and nature volumes. A collection of Curtis' hand-tinted photographs is on view, along with Montana artist Russell Chatham's landscape lithographs.

The Lodge's dining room was completely restored, but the essentials of the room's intimate charm remain the same: fabric-enclosed dining niches, bead board walls and multi-paned windows. Custom-designed light fixtures incorporate iron, copper and linen. A custom carpet design, in shades of evergreen, khaki, cream, rose and gold, weaves vine, berry and leaf motifs through a basket-weave ground.

The Attic Lounge, situated above the Dining Room, offers one of the most spectacular views of the falls. Here, inviting alcoves within dormers feature custom-designed banquettes. Buffalo-leather sofas with rawhide fringe and lacing mingle with warm wools and antique cricket tables. The custom-designed carpet is inspired by an Early American crosshatch motif and provides the base for the deep vine-maple red walls.

Natural materials—stone, woods, variously-patterned and textured fabrics—combine in the Guest Rooms to create intimate, parlor-like settings. Each room has a stone-faced, wood-burning fireplace and whirlpool tub with French doors which open onto the room and the outside view. Most of the rooms and each of the Lodge's four suites have walk-on balconies or patios overlooking the Snoqualmie River.

Marcia Johnson set out to create "a reminder of an earlier time." A visit to The Salish Lodge is an easy way to get away from modern-day cares, as its secluded splendor is just 30 miles from downtown Seattle.

—*Ellen Baskin*

Bentley Mills, Inc.

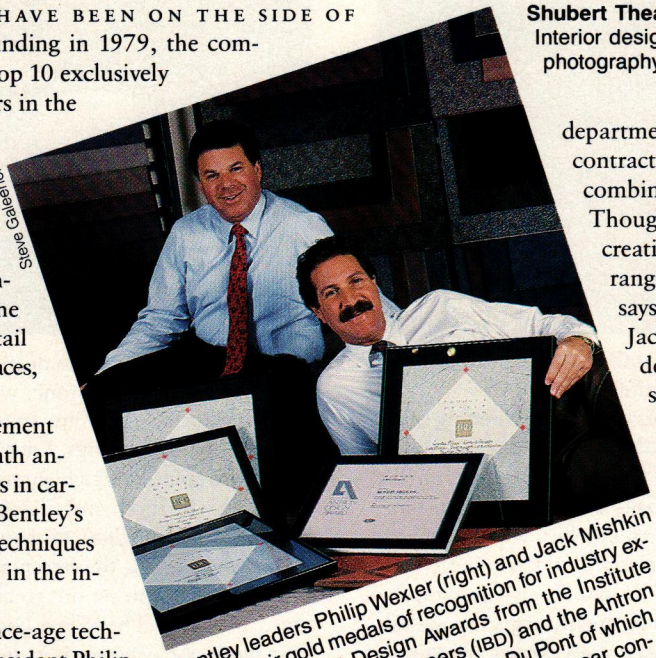
The Art and Science of Carpeting

Shubert Theatre, Los Angeles
Interior design by Design Encounter, photography by David Zanzinger

TIME AND TECHNOLOGY HAVE BEEN ON THE SIDE OF Bentley Mills, Inc. Since its founding in 1979, the company has risen to the list of the top 10 exclusively commercial carpet manufacturers in the United States. Bentley has also garnered a reputation for providing decorative covers to some of the most prestigious floors in the country. Its fine quality, high-style broadloom carpet and matching carpet squares have graced the floors of a myriad of hotels, retail spaces, corporate offices, public spaces, hospitals and restaurants.

This is a considerable achievement for a company celebrating its tenth anniversary this year. But innovations in carpet production technology and Bentley's readiness to explore new, untried techniques are reasons for its high standing in the industry today.

"Part of our strength is the space-age technology we use," states Bentley President Philip Wexler. "Add this to our commitment to personal and fast service, a forward-looking design department and a strong position in the contract market, and you have a winning combination."



Steve Galeener

Bentley leaders Philip Wexler (right) and Jack Mishkin exhibit their gold medals of recognition for industry excellence: Product Design Awards from the Institute of Business Designers (IBD) and the Antron Design award from Du Pont of which Bentley was a five-year consecutive winner.

Though technology has given Bentley's creative team new tools to extend the range of design possibilities, it is not, says Bentley Executive Vice President Jack Mishkin, head of the design department, a substitute for inspiration. "The entire broad spectrum of product possibilities is always going to be a mixture of machine capabilities, yarn systems and computer-aided design systems," he explains. "But the creativity of the designer to interpret marketing's need and the wants of the design and architecture community is essential to the success of a product."

Mishkin says inspiration for carpet design abounds in many forms and hues. In Bentley's distinct color palette can be discerned influences of great paintings such as the works of the French Impressionists, colors and shades from the cosmetic industry and the infinite variations of nature's pigments. Natural and man-made architecture serve as templates for Bentley patterns. "Sometimes the shape of leaves, trees and mountains can give us great ideas for free-flowing designs that are so popular today in all segments of the contract industry," notes Mishkin. "And the shapes of great buildings give us the basis for some very handsome geometric designs."

Translating these concepts into product is made possible by state-of-the-art equipment housed in Bentley's 400,000-square-foot headquarters and manufacturing facility in the City of Industry, east of Los Angeles. The Bentley VelvaWeave™ pattern machine and video design equipment create virtually infinite color combinations and refined, carved textures. The system of computerized tufting permits multi-level, geometric patterns by varying the cut pile and loop heights. Says Wexler: "Without this machine, we would not be able to offer the diversity of hand-carved-look patterns at reasonable prices."

The Bentley ChromaTech™ system utilizes computer/video-assisted design capability with precision color placement technology. The system can reproduce any pattern, from florals to intricate geometrics, with depth of color and precision. Once designed, any pattern can be transformed into cut pile or loop texture, tufted carpet.

Bentley has also expanded the possibilities of carpet dyeing with Chromojet technology. A continuous coloration process, Chromojet permits the application of up to 10 different color solutions to predetermined areas of the carpet. The process uses a computer-controlled jet application for precision color placement. The advantage with Chromojet is superb color penetration and quick custom designs. Also, patterns and designs are stored on floppy disks, not on large, cumbersome screens.

"Bentley has always been on the leading edge with the newest in capital equipment to produce more efficient and better-looking carpet," says Mishkin. "I believe the American carpet industry is by far the most efficient and best-run in the world. We are more inventive and more responsive. And I feel that Bentley has influenced the industry in that regard."

—Rick Eng

American Airlines Admirals Club, Nashville
Interior design by Gresham Smith & Partners, photography by Jonathan Hillyer

Cincinnati Bell Information Systems, Inc.
Interior design by KZF Incorporated, photography by Hickey-Robertson

Gibraltar MoneyCenter, San Diego
Interior design by Designtech, photography by ©Schneider/Walton

Brunschwig & Fils

New Museum Collection Celebrates Greek Design

Product photography by Susan Wides

THE SPIRITED AND DIRECT SIMPLICITY of Greek design comes alive with Brunschwig & Fils' Benaki Museum Collection of 30 vibrantly original fabrics, wallcoverings and borders. The result of a three-year collaboration between Brunschwig & Fils, the 100-year-old French fabric house, and the well-known Benaki Museum of Athens, the collection is the first group of fabrics and wallcoverings ever to be authorized by a Greek museum.

"For us, working at the Benaki was like discovering King Tut's tomb. It was a treasure trove filled with all sorts of new design possibilities—new motifs, new themes, a new sense of color and light—never before seen by the American public," states Murray Bartlett Douglas, senior vice president of Brunschwig & Fils.

In its long and colorful history, Brunschwig & Fils has established a reputation for its strict interpretation of historical designs, working closely with curators from the Musée des Arts Decoratifs of Paris, the Brighton Museum in the United Kingdom, and the Winterthur Museum in the United States, to establish impeccable reproductions of the highest quality. Now, with the Benaki Museum Collection, Brunschwig & Fils has initiated a further step.

Given carte blanche to freely interpret the Greek motifs and themes found amongst the museum's 50,000 holdings, the fabric house created a line of 30 new designs whose freshness and originality distinguish it from all previous Brunschwig & Fils collections. "Though I had studied Greek and Roman art and architecture, I didn't know quite what to expect at the Benaki," says Mrs. Douglas. "What we found were designs that had evolved from an entirely different historical perspective than Western European design, but that had been nonetheless created in a unified spirit and a tradition that was followed by generation after generation."

Discovered were stark, architectonic classical forms, vivid Byzantine floral em-

The spirit and simplicity of Greek design is naturally suited to the American interior.

Highlighting Brunschwig & Fils' Benaki Museum Collection is this dramatic set of coordinating papers based on the *Justinian Panel* (far left), which simulates a recessed niche. The classic technique of warp—or ikat—printing is reflected in the *Electra Warp Print* linen/cotton blend (left). A grape design found on a 14th-century plate became the motif for the *Dionysos* fabric (above). *Chrysso Damask* (right) is luxurious fabric inspired by an 18th-century Greek wedding dress.

broideries and dowry rugs, intricate arabesque and marbleized patterns on Ottoman tiles, and clear and minimal designs drawn on bowls and utensils used in contemporary Greek life. "Designs decorate the useful objects that the Greeks live with and use every day," comments Mrs. Douglas. "Theirs is a utilitarian approach to design, which links it directly to life and which made it possible for us to see how Greek design could easily be transported into the American interior."

Just as the Benaki Museum represents a cohesive collection of art selected from the 3,000-year-old Hellenistic tradition, the Brunschwig & Fils collection of Greek designs comprises a unified whole. Virtually every wallpaper is accompanied by a number of coordinating borders and fabrics. The centerpiece of the collection, the Justinian Panel, is part of a large ensemble including a dado, border, three wallpapers and two fabrics, all of which were correlated by Assistant Design Director Marianthi Raptis. The eight fabrics in the collection are inspired by Mediterranean costume and textile designs, ranging from a majestic Ottoman medallion print to Byzantine floral and figurative motifs and traditional ikats and plaids.

The architectural tile work found in the Benaki Museum led to 18 new wallpapers and borders, many of which actually replicate in their repeat the appearance of inlaid tiles. Other Greek motifs, including the grape, carnation, fish and mermaid, found their way into the collection. "The tremendous ease with which the Greeks translated three-dimensional shapes into two-dimensional designs inspired the Brunschwig & Fils design team to work in the same spirit as these ancient artists," reflects Mrs. Douglas. Indeed, it is the Hellenistic legacy of art and design that has given life to the wellspring of classic styles, richly interpreted and reinterpreted by Brunschwig & Fils.

—Edited by Rick Eng

SOUTHWESTERN VISION

Artist Woody Gwyn in New Mexico

Photography courtesy of the Gerald Peters Gallery, Santa Fe

LEAN STRETCHES OF HIGHWAY SLICE THROUGH ARID mountain passes and rise into an expansive space of sky; an asphalt parking lot, mundane and gritty, is juxtaposed to a vivid blue Pacific. The pavement's white, geometric lines thrust outward to the wide rim of sand and water.

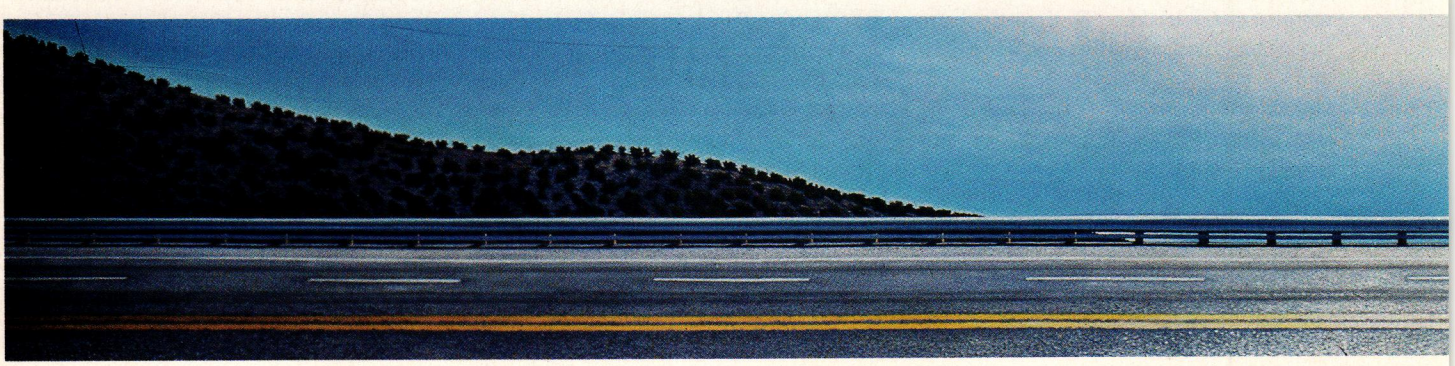
Landscapes painted *en plein air* are the basis of major works by realist painter Woody Gwyn. Contemporary scenes that range from the panoramic landscape of New Mexico to the vast ocean shoreline of the Pacific, Gwyn's canvases take on a photographic, super-real quality, executed with the precision of a technician. But to imply that this body of work is merely a skillful rendering of what "is" would be misleading. For Gwyn captures a visual excitement, a touch of magic, in his ability to translate common Southwestern scenes into provocative works of art.

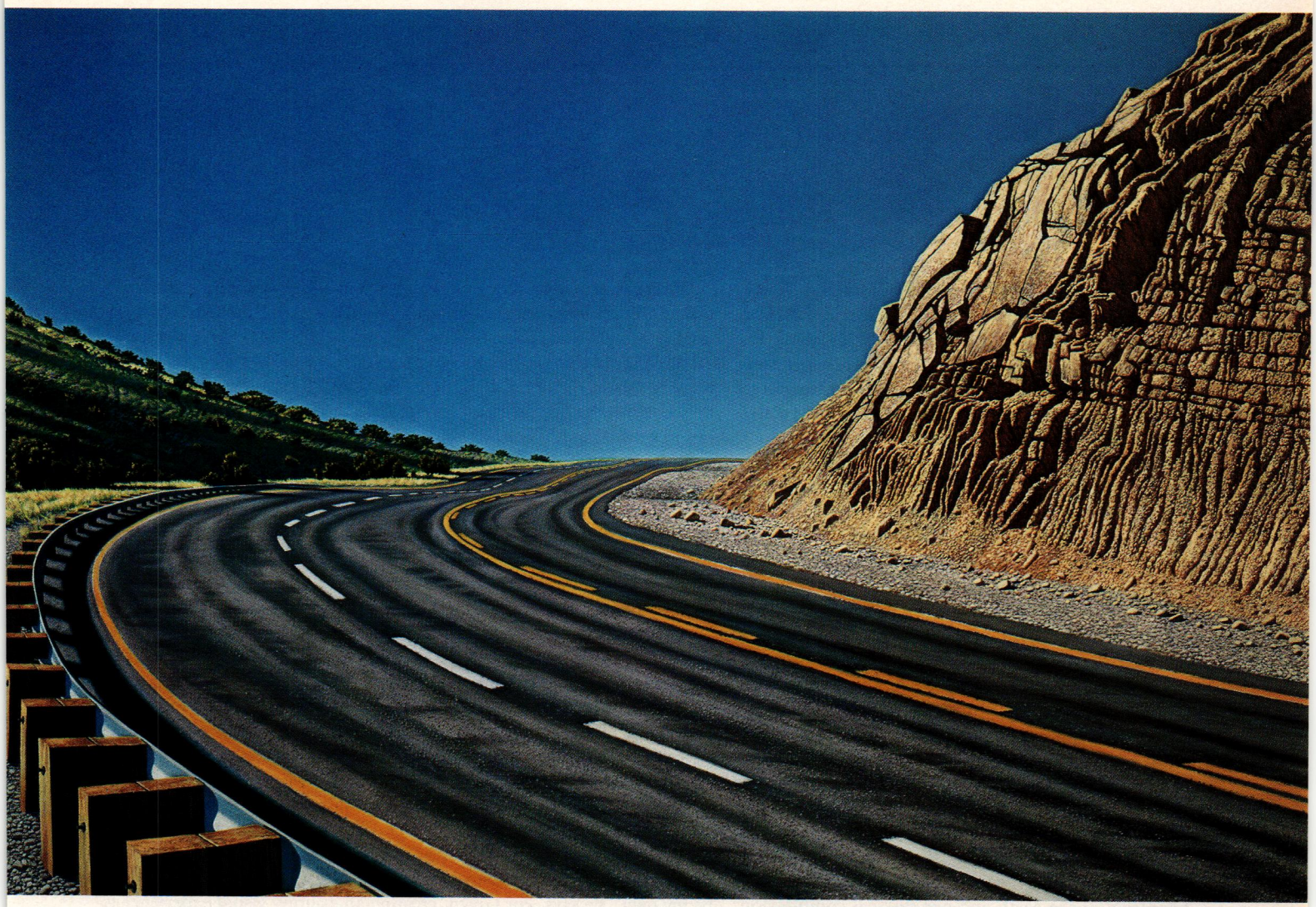
Reef Point, 1988, oil on canvas, 5′×8′.

Horizontal, band-shaped paintings of man-made objects strapped against nature's terrain have become the trademarks of this Texan-born artist. "I keep thinking I'm doing my last highway and then I get inspired to do another. I suppose Monet did his lily pads because they gave him an excuse to express the things he was interested in. They became a metaphor for life; I feel the same way about my highways as he did about his lily pads," muses Gwyn.

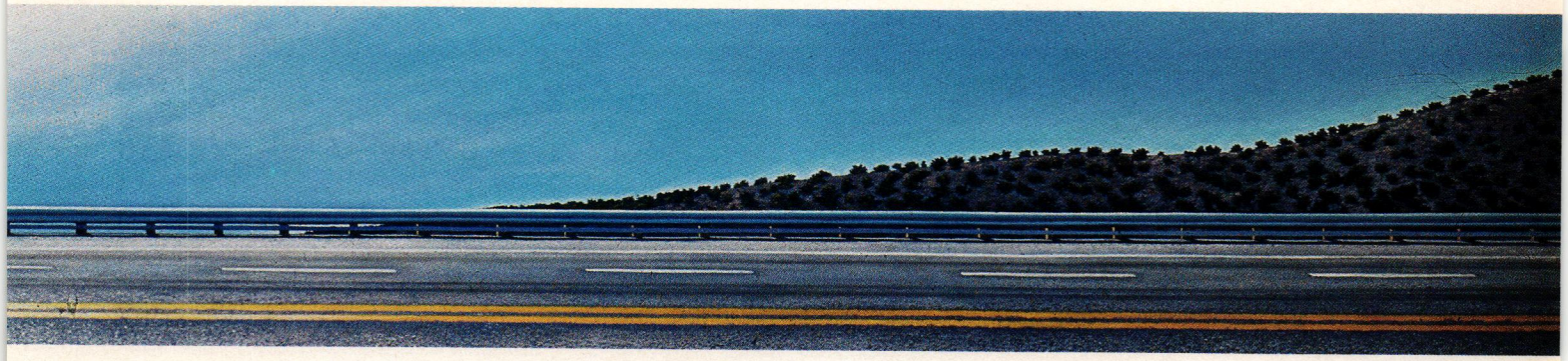
Interests are a key to unraveling Gwyn's artistic philosophy. His process involves a "boiling down," as he explains, "to the bare essentials in order to express exactly what it is that interests me." The sparse simplicity of *Foothills* exemplifies this point. A straight strip of highway divides hills and sky—no additional elements encumber the composition. "Style," says the artist, "is when you know exactly what it is that interests you to the exclusion of everything else. My art is about light and space—which is the reason I live in New Mexico." ►

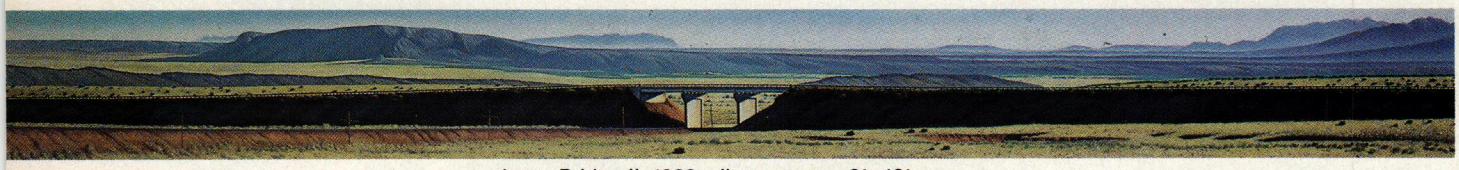
Below: Foothills, 1988, oil on canvas, 12″×14′.
Opposite, top: *Rock Embankment*, 1987, oil on canvas, 6′×9′.





"When I said that Cézanne was the father of modern art, my friend said wisely, 'Woody, life is the father of modern art.'"





Lamy Bridge II, 1988, oil on canvas, 2′×16′.

Born in San Antonio and reared in Midland, Texas, Gwyn moved to New Mexico during the mid-'70s, first settling in Galisto and later relocating to Santa Fe. Growing up in Midland during the '50s—where neighbors George and Barbara Bush lived three doors down—Gwyn profited early on from the town's active artistic community. Always the class artist, he was a student in a special arts program which brought artists from all over the country to teach children about art. "I remember seeing a reproduction of a painting by Eakins and being mesmerized by the quality of the light and the feeling of space—things which to this day, I'm still pursuing in my own art," says Gwyn.

Later, after two years at the Pennsylvania Academy of the Fine Arts—America's oldest art academy, famous for its Realists—Gwyn was advised to leave school and gain experience as a working artist. Returning home, he began painting landscapes of the Texan flatlands.

"There is a horizontality about West Texas. It's a powerful landscape and there is no way to live there and not have it make an impression on you," says Gwyn.

Indeed, beyond the swirl of paint, Gwyn's works are imprinted with the seal of his native roots. In *Lamy Bridge II*, a pint-size overpass is seen through the haze of a distant horizon. The expansiveness of the lean configuration of the earth and paradoxical compression of the landscape convey not only a Southwestern image, but a Southwestern perspective. It is interesting to imagine how such a painting would behave in an interior—its pristine colors and stark landscape offering a cool, subtle intensity.

A scene of the California coast, *Reef Point* again points to Gwyn's captivation with wide, open spaces and the winsome play of light. From ordinary elements, two yellow trash barrels poised against a foreground of asphalt and a background of ocean water, evolves an arresting image.

Naturally articulate, Gwyn hesitates when asked about New Mexico's geographical allurements. So many have talked about the extraordinary quality of light and space, he says. "Living in New Mexico is like living on the spine of the continent: you can go one way or the other. Of course, there is a great quality of light here, but it also has to do with what can be seen with the light. Because of the clear atmosphere and the configuration of the land, there are objects to look at 100 miles away."

Today, as in years past, much of Gwyn's subject matter is a mere 15-minute drive from his studio. With oil paints on hand, his drives along the interstate offer a wealth of inspiration: to the east, New Mexico's luminous Sangre De Cristo Mountains; to the south, sprawling plains. Back at the studio, Gwyn is careful not to rely solely on memory. He always sketches first on location, careful to note whatever nuances make a scene special.

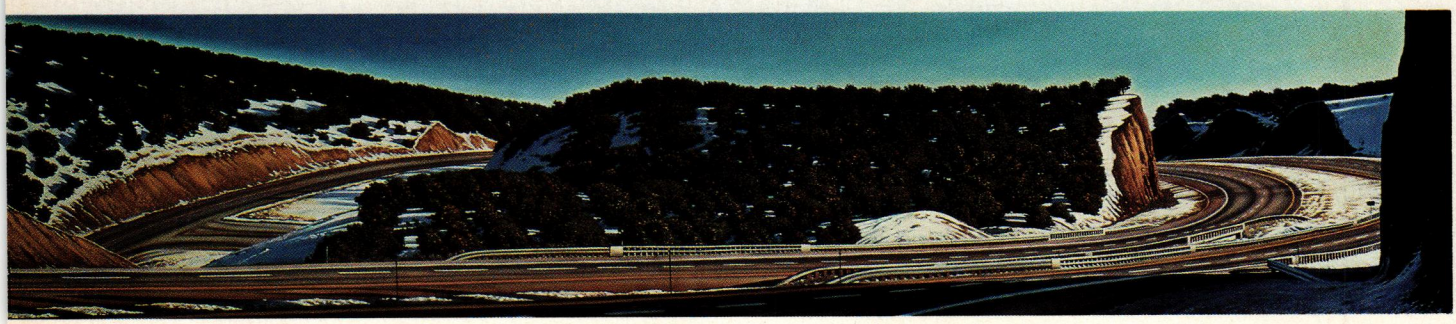
"One of the challenges of realist art is the fact that there are several hundred years of precedence. When your work is connected with the look of the world, the possibilities are endless. But often, if an artist gets into a concept, you can exhaust it," says Gwyn. He cites, as an example, artist Jackson Pollock, famous for his drip paintings, who attempted unsuccessfully at the end of his career to incorporate human imagery into his concept. "He was a great American painter and his paintings represented a significant break with tradition, but when his concept ran out, so did he."

Only recently has Gwyn discovered a new direction in his own concept: people. "It is the first time in years that I've found a subject that is really me. Until recently, I hadn't experienced anything that I wanted to say about the human image because only now have I seen a way to paint it that would be my own," he says. For Gwyn, creating an exciting visual experience is far more crucial than the philosophical overtones—which he insists be left up to the viewer.

"I painted the barrel with the ocean (*Reef Point*) because it was an exciting visual. As soon as I saw it, the hair on the back of my neck stood up and that was the signal! That is life telling you to go in that direction," he says. A firm believer in the powers of intuition, Gwyn reveals the source of his own inspiration. "What I hope is influencing me the most is life. I remember having a discussion with a friend because I said that Cézanne was the father of modern art, and my friend said wisely, 'Woody, life is the father of modern art.'"

—*Paula Fitzgerald*

Interstate Snow, 1986-87, oil on canvas, 2′×10½′.



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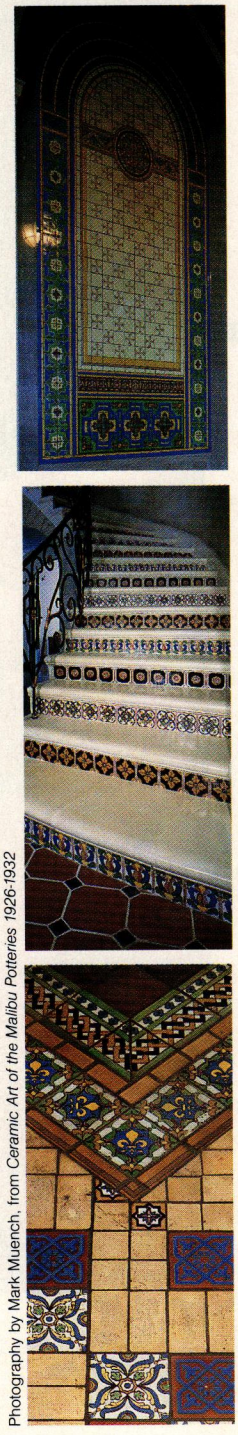
A most enticing and edifying book on Chinese gardens. The author tells us that the traditional Chinese garden is held in high esteem in the Chinese history of culture, art and architecture. Frances Ya-Sing Tsu hopes that through this book people will "see" and understand traditional Chinese art, for it intimately relates to literature, poetry, music, drama and gardens. She demonstrates and explains the underlying design principles, which she supports by plans, a number of photographs, and diagrams of gardens. Examined are the unique characteristics of the Chinese garden in comparison with the Western garden tradition, with a special emphasis on design. There are wonderful examples from famous gardens, illustrated with numerous photographs of scenic details explaining the designs from an architect's viewpoint. Three appendices give plans of various gardens, a chronological table of Chinese dynasties, and garden names translated into English. Interesting is the fact that, according to ancient Chinese tradition, the human character can be judged by one's response to nature. It was believed that a person who loved mountains and water more than worldly goods was to be accepted as a person of deep spiritual sensitivity. This is a highly informative and beautifully presented treatise on a unique culture. I consider it a major contribution to the understanding of the history of landscape design in Chinese gardens.

Successful Restaurant Design

By Regina S. Baraban & Joseph F. Durocher, Ph.D.
Van Nostrand Reinhold
115 Fifth Avenue
New York, New York 10003
$37.95

Case studies of successful designs illustrate how to combine efforts of architects, facilities planners and interior designers to achieve more effective, attractive, overall restaurant design. This is a book of philosophy and ideas as well as practical applications. By looking at the restaurant as a whole, from the point of view of customer, chef, manager, owner and designer, we find a new perspective. The authors believe that good restaurant design will integrate architecture, graphics, furniture and food to form a functional whole, which, from the lobby to the butter plate, will be part of the design scheme.



Photography by Mark Muench, from *Ceramic Art of the Malibu Potteries 1926-1932*

Ceramic Art of the Malibu Potteries 1926-1932

By Ronald L. Rindge and Thomas W. Doyle, Toni Doyle, Charlotte H. Laubach, Frederick C. May, Judge John J. Merrick, John F. Rindge. Marcia Page, ed.
The Malibu Lagoon Museum
P.O. Box 291
Malibu, California 90265
$57.00 (inside California)
$53.75 (outside California)

The Malibu Potteries flourished briefly in the late 1920s, producing a wealth of dazzling tile and ceramics which can still be appreciated in countless homes and buildings throughout Southern California. This book lavishly illustrates and documents the production of a most unique company. Photographs reveal a rich variety of patterns, color and ingenious use of decorative tilework in both public buildings , such as the Los Angeles City Hall, and private homes such as the Adamson House in Malibu. Background material includes early history of the fabulous Rancho Malibu, and its owner, the Rindge family. In addition, the authors include firsthand accounts from former employees of Malibu Potteries, detailing the factory's establishment and its production processes from design to finished installation. Their recollections also provide a fascinating glimpse of earlier times in Southern California.

With more than 200 exhibits, illustrations and photographs, most in full color, this hard-cover volume of 130 pages includes a complete bibliography, notes, a stock number index and subject index. A dust jacket printed in full color protects a blue, lined cloth binding on which the title is printed in silver. Only 2000 books were printed. Orders for this first edition will be taken on a first come/first serve basis.

—Publisher's release

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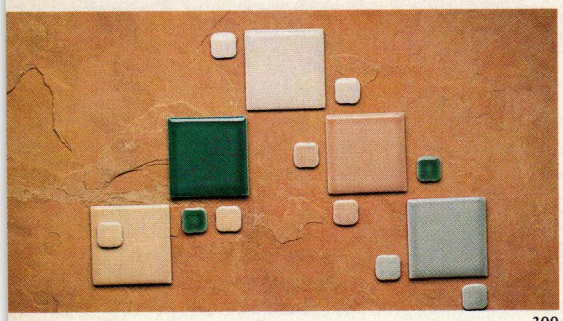

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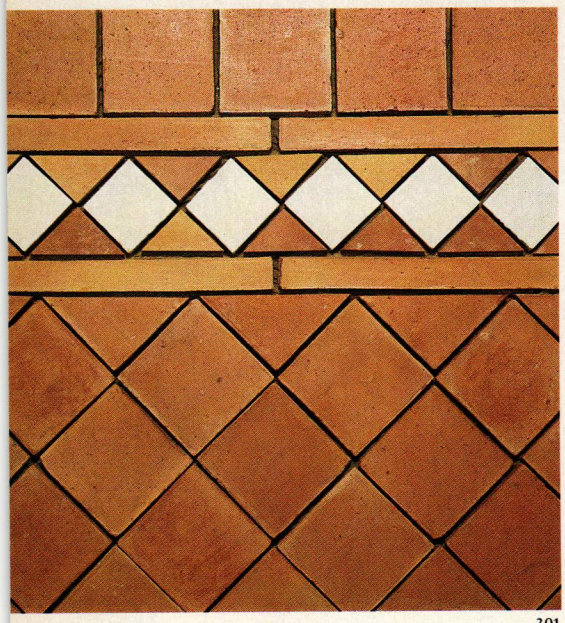

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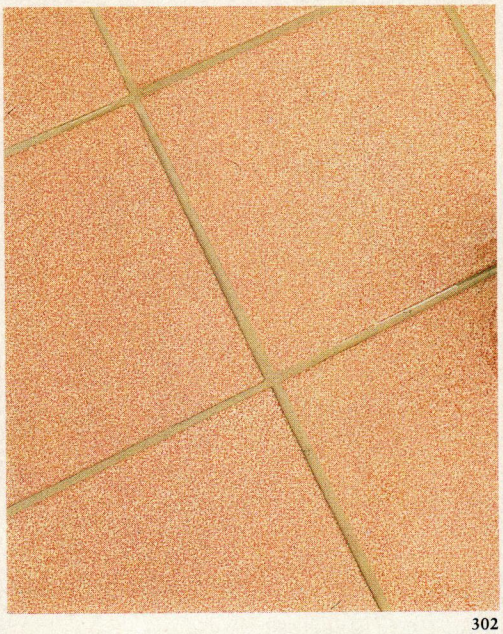

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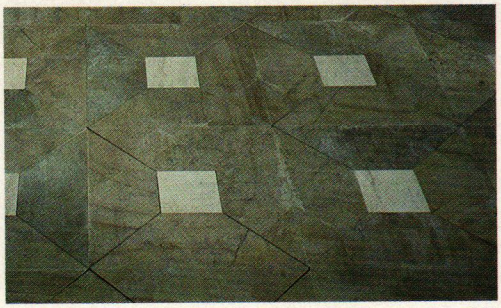

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Latco Products adds "Township" to their Cachet Collection of decorative ceramic tiles. The series consists of nine 4″×4″ hand-molded tiles and is available in three natural color shades. Circle Number 300 . . .Terracotta (MH) tiles from **Country Floors** are handmade in Spain and offered in different shapes and sizes. Insert tiles, shown in white, are also available in beige. Circle Number 301. . .Imported from Italy as part of **American Olean's** World Collection,™ "Terra Pavers" porcelain tiles are suited to interior and exterior applications and are available in 10 colors and a variety of surfaces. Circle Number 302 . . .Sigma decorative limestone is made of natural quarried stone from the Burgundy district in France. The floorstones come in a variety of thicknesses and colors from **Walker Zanger**. Circle Number 303. . . **Atelier d'Tapis Classique** has designed a new line of Tibetan carpet—Plateau, consisting of 10 designs in multiple colorways. Designs are both traditional and contemporary, such as the Post-Modern "Square Tilt." Circle Number 304. . .**Del Piso Brick & Tile** presents "Corindo" by Fiandre, a new line of fine, fully vitrified porcelain stoneware for residential or commercial use, which is offered in two sizes and nine up-to-date colors. Circle Number 305. . .An attractive floral pattern provides the charm of the Spring Flower

From creatively designed carpets by artist David Hockney and designers Charles Pfister and Pamela Babey, to classic, earth-tone tiles, floorcoverings for 1989 offer an eclectic blend of styles coupled with top quality.

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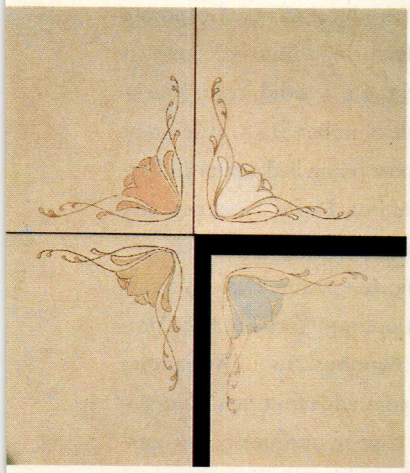

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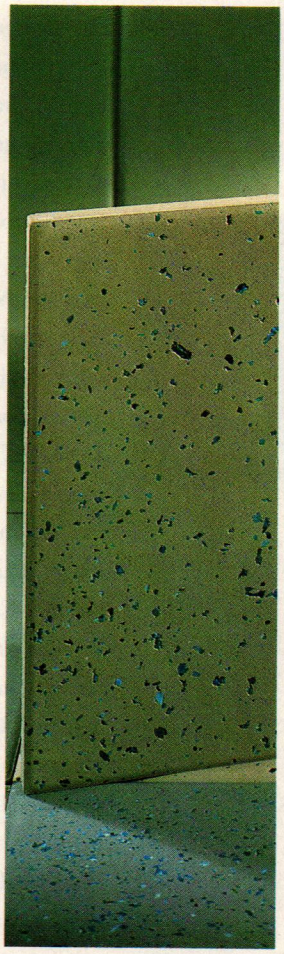

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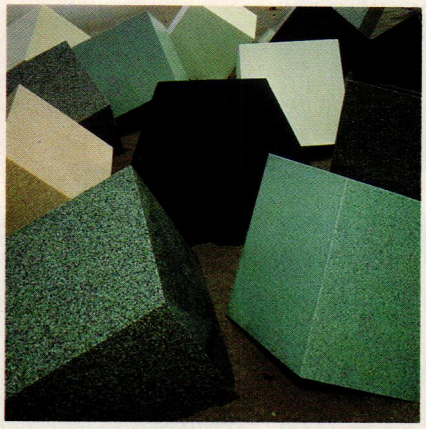

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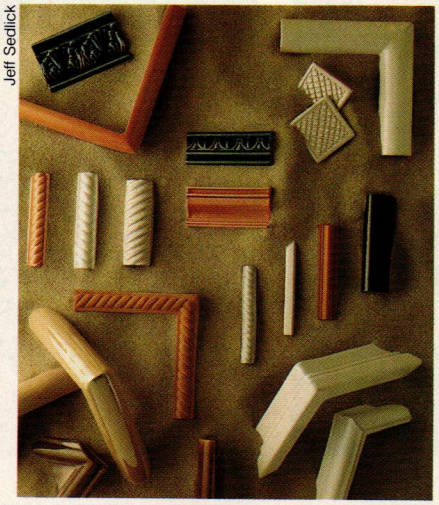
Jeff Sedlick



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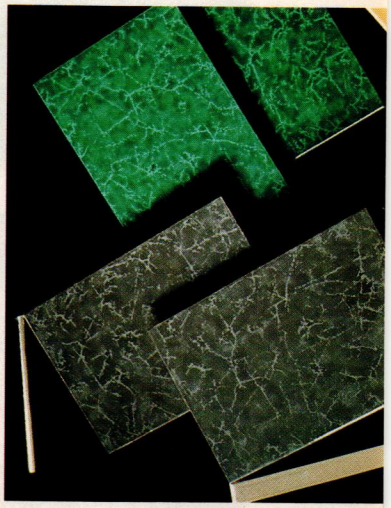

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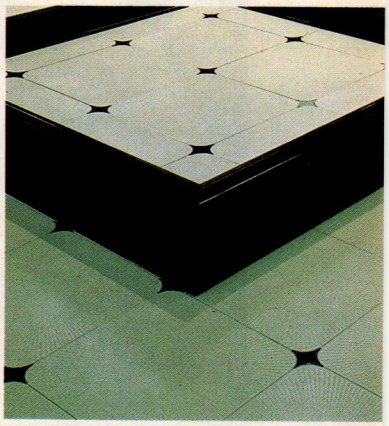

311

Collection,™ a new imported Italian floor tile line from **Huntington/Pacific Ceramics**. Circle Number 306. . . **Ramstone®** introduces its "Desertstone" series, which features semi-precious and precious stones or plain surfaces, and can be specified in any color and gemstone combination needed to complete a total look. Circle Number 307. . . Residential applications will benefit from the durability of **Avonite's** Class I Flame Spread Material. With the addition of architectural white, the product is now available in 13 colors. Circle Number 308. . .Carreler Joyau elegant ceramic tile trims and moldings from **La France Imports** are handmade and hand-glazed in France. They are available in 300 custom colors and include classic shapes and resilient surfaces. Circle Number 309 . . ."Rondo Veneziano," by **Hastings Tiles & Il Bagno Collection** features this neo-classic series of Italian ceramic tiles with an intriguing mottled-and-textured effect that is based on an old Venetian painting technique. The 8″×12″ tiles, suitable for walls and bathroom floors, come in six colors. Circle Number 310. . .**Tile by Porcelanosa** has been updating its ceramic tile line by adding new styles and designs. Rectangles, octagons and oversized tiles as large as 18″×18″ are becoming more and more popular. Circle Number 311.

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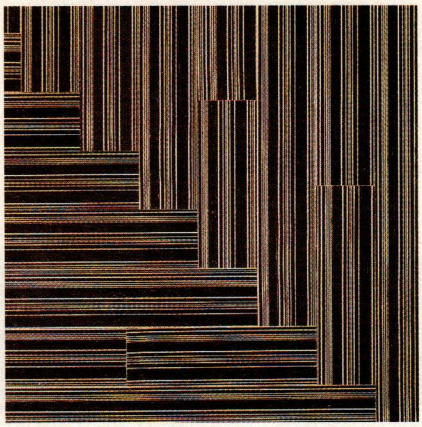

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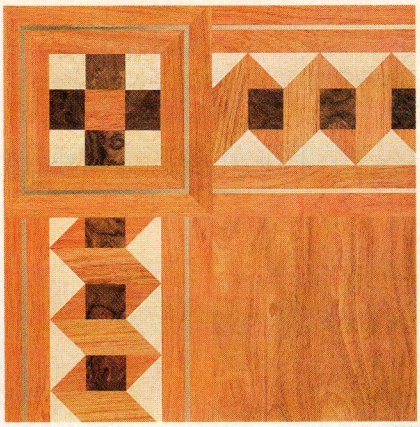

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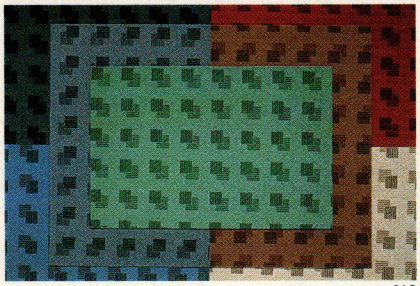

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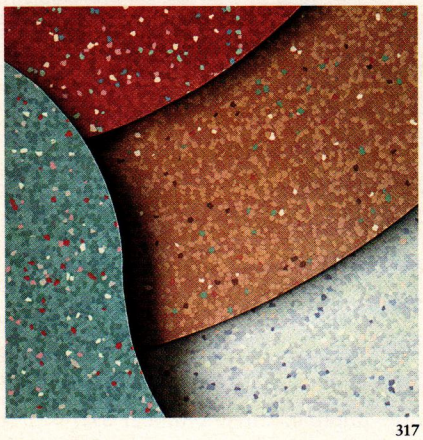

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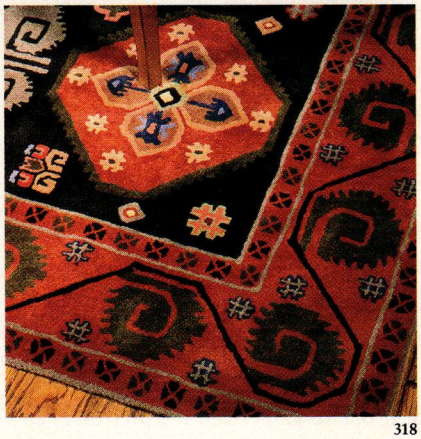

318

Hoboken Wood Floors presents "Capo Nero," part of the Legnotex Collection of wood flooring from Italy. Many color and pattern combinations are possible, from graceful blues and warm browns to iridescent shades. Circle Number 312. . . From **Kentucky Wood Floors** come three new custom borders, "St. Croix," "Chelsea" and "Florentine" (shown). The designs are available in a variety of wood species and come preassembled for quick installation. Circle Number 313. . . Custom Accents, a new line of inlaid borders and coordinating corner motifs from **Tarkett Hardwood Division-North America**, can be used to delineate the borders of a room or highlight other architectural features. Circle Number 314. . . **Bonar & Flotex**, manufacturer of LOBOFLOR® hardwearing carpet and carpet tiles, introduces its new Corporate Collection, featuring "Matrix," coupled linear squares on a solid color background. Circle Number 315. . . Eleven of the world's most renowned artists and architects, including David Hockney and Michael Graves, have created contemporary graphic designs for "Dialog," a carpeting collection from **Vorwerk and Company.** Circle Number 316. . . **Armstrong World Industries** adds four new colors—blue topaz, copper, turquoise and garnet—to its Suffield line of commercial vinyl sheet flooring, bringing the line's total number of colors to 14. Circle Number 317. . . Bold, colorful patterns against a broad, rich plane of deep blue make this 100% wool, custom-designed rug from **Royal Thai Carpets/Sewelson's Carpets International** a real adventure with color. Circle Number 318.

Continued on page 130

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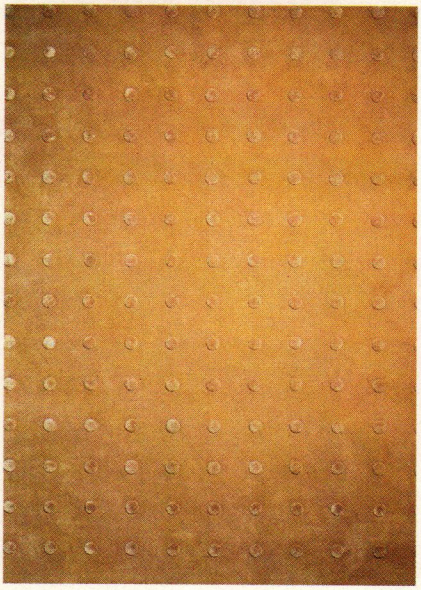

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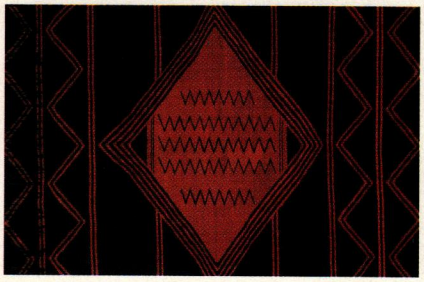

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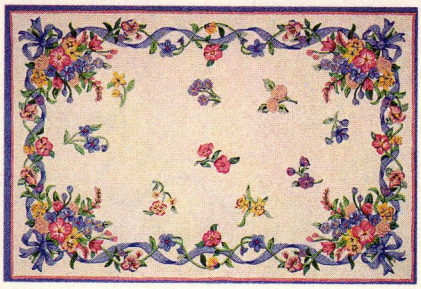

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Created for **V'Soske** by designers Charles Pfister and Pamela Babey is "Inflight Day," a silk and wool rug available in the light color palette shown, or in darker, "Night" shades. Circle Number 319. . . **Patterson, Flynn & Martin, Inc.** presents a special collection of sisal and cotton rugs handwoven in Guatemala. The combination of the two fibers creates a special texture and allows for creative color placement. Circle Number 320. . . **Santa Fe Interiors** designs rugs using contemporary and traditional motifs. Their own adaptations and reproductions of classic 19th-century Navajo Rugs are also featured. Circle Number 321. . . New from **Country Life,** "Ribbons & Roses" is one of three new area rugs in charming patterns, woven in 100% wool and available in 6′×9′. Circle Number 322. . . **Exclusive Oriental Rugs** presents "Bijar," from early 20th-century Persia. This one-of-a-kind design is 100% wool pile with a 100% cotton warp. The rug shown is 6′2″×4′3″. Circle Number 323. . . This 4′×6′ Pakistani Oriental rug is available from **Behgooy.** The unusual Persian design and fine quality makes this one of a kind. Circle Number 324. . . "Wildflowers,™" the latest addition to the Garden of Eden™ Collection from **Karastan,** features a meadow of daisies, poppies and natural ferns in a deep, rich field. The pattern is woven of 100% wool. Circle Number 325.

Continued on page 134

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These pieces assembled are examples of the decorative art available to you.

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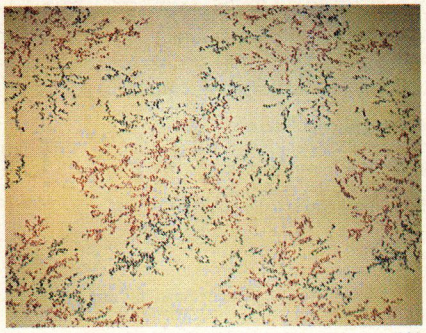

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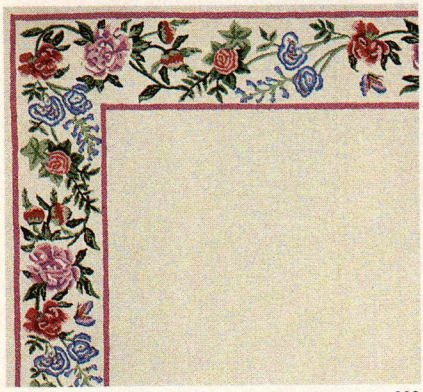

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"Desert Fire" and "Desert Lights," designed by **Invicta Carpets** of Australia for **Wool Merchants International**, are 100% wool companion loop and cut pile carpets. Both are offered in 16 coordinating pastels and neutrals. Circle Number 326. . .."Natchez Oak Leaf," a 100% wool Brussels Wilton carpet from **F. Schumacher & Co.**, is available as an area rug or as wall-to-wall, with or without border. The coordinating border is offered in a 6¾" width. Circle Number 327. . . **Almar Carpets International** introduces three patterns in the Celebes Collection of woven wool carpets designed for corporate interiors. The collection consists of seven patterns in 30 colorways. Circle Number 328. . ."Visions," a new Anso V Worry-Free™ carpet from **Galaxy Carpet Mills**, won Allied Fibers' first "Excellence in Carpet Styling" Award. "Visions" is a group of three patterns on a solid-color fine denier velvet base. Circle Number 329. . .These Merit Wilton bouclé and jacquard woven Wilton wools can be found at **Jim Wylie and Company**, and are available with borders for use as rugs as well as in wider widths for wall-to-wall installation. Circle Number 330. . . A hand-sculptured custom area rug designed and fabricated by **Thomas Decorative Carpets and Fabrics, Inc.** enhances a traditional family room setting. Circle Number 331. . ."Caroline" is one of the designs in **Rosecore Carpet**'s Zodiac II Collection. These 100% wool area rugs are available in custom colors and sizes. Circle Number 332. . ."Expressions™" by Selex, a division of **Galaxy Carpet Mills**, allows free-form and other custom patterns to be styled over a background of dense, cut-pile carpet through a computerized placement system. Circle Number 333.

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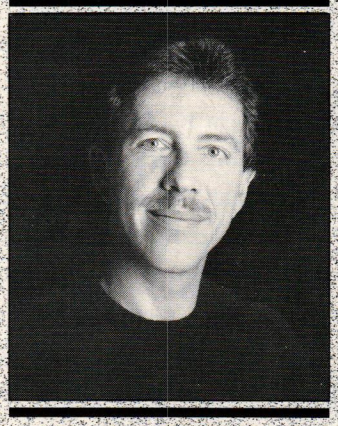
12 YEARS



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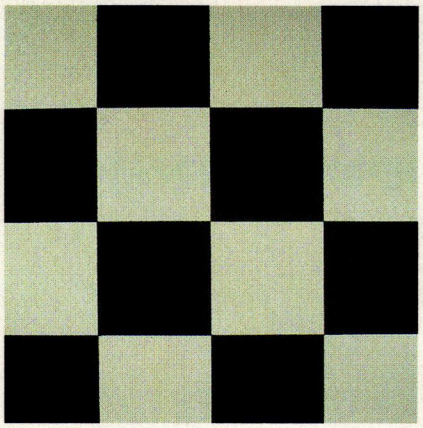

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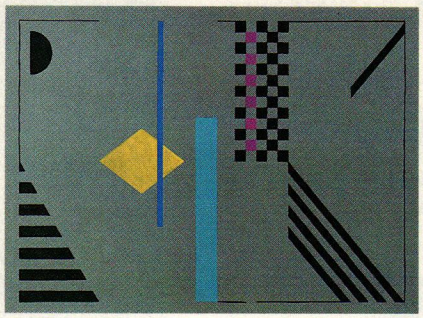

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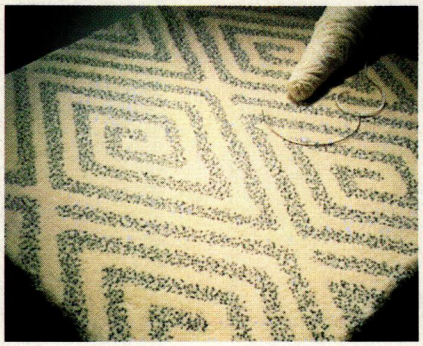

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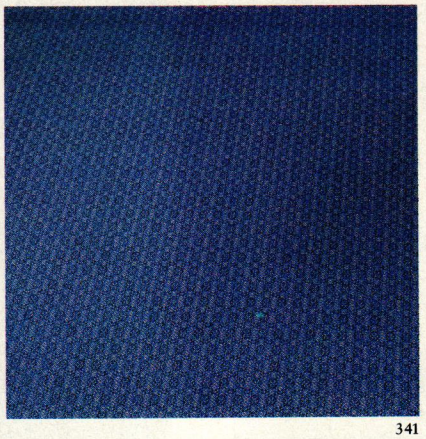

341

Saxony Carpet Company's "Rusticana," from its collection of sisal and coir-blended carpet tiles, can be combined to create a variety of unique designs. Circle Number 334. . ."Trek VII" is one of the designs in the Enterprise Collection by Sherri Futter, available through **Decorative Carpets**. Circle Number 335. . ."Chateau Imperial™" new from **Bigelow**, is a thick, heavy velvet Saxony. The carpet is available in 36 colors and features an ultra-fine yarn. Circle Number 336. . . **Edward Fields Inc.** adds the Constellation Collection to its custom carpeting galaxy. Geometric patterns are woven in yarns of two colors—the resulting design emerging in clusters of tiny dots, like stars in the skies. Circle Number 337. . ."Crystal Palace," a multi-color patterned cut-pile carpet from **Bentley Mills**, was engineered with a combination of space and yarn-dyed DuPont Antron® continuous filament nylon to enhance product wearability. Circle Number 338. . . **Harbinger Carpets** introduces the Strategy Group, available in 13 color combinations and made up of three coordinating products with muted yarn colors. Circle Number 339. . ."Gran Cru," a commercial cut pile carpet by **Pacific Crest Mills**, features a small-scale diamond pattern. Its softly-toned background shades include taupe, azure blue, and blush. Circle Number 340. . .The new, patterned carpet collection from **Lees Commercial Carpet Co.** features a series of small-scale graphic designs. Advanced generation nylon yarns create a durable commercial floorcovering. Circle Number 341.

Continued on page 138

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Continued from page 136

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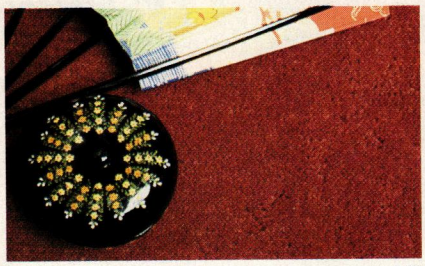

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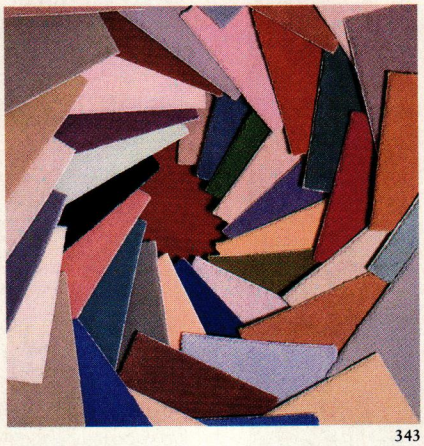

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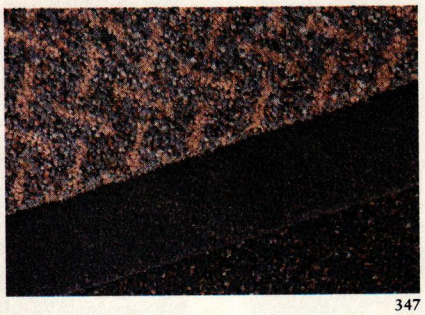

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"Healthtech," a tri-styled package from **Charleston Carpet,** is marketed for the health care field. All three products coordinate in color and are solution-dyed, with anti-static control and anti-microbial features. Circle Number 342. . .."Contessa" by **Collins and Aikman** is a cut-pile carpet designed with the soft feel of a natural yarn. Its 48 colors range from pale tones to deep hues. Circle Number 343. . ."Utopia," a new residential carpet from **Customweave Carpets,** consists of 100% continuous heatset filament Anso V Worry-Free™ nylon and is available in 40 colors. Circle Number 344. . .**Whitecrest Carpet Mills** uses **BASF**'s Zeftron 500® ZX solution-dyed nylon yarn in "Wellington," which is comprised of new contract scope colorations. Circle Number 345. . .The Traditional Classics Collection by **Couristan** presents "Ribbon Bouquet," available in black, green and burgundy. Circle Number 346. . .**Atlas Carpet Mills, Inc.**'s new products, "Lexington" and "Carlisle," are available in 20 colorways. "Brenton II," also new, is available in 20 colorations that accent Lexington and Carlisle. Circle Number 347. . .Classic English designs are recreated in **Stark Carpet**'s Historical Collection. "Laycock", a replica of a 19th-century design, is 100% wool and was woven in England. Circle Number 348. . . **J&J Industries**' collection of hospitality designs with coordinating solids is manufactured of 100% Commercialon® Soil Hiding Nylon. Colors can be selected from 120 shades. Circle Number 349. . . "Ideal" is a new saxony from **World Carpets.** This Allied Fiber product is an Anso V Worry-Free™ carpet and is featured in 24 solid colors. Circle Number 350.

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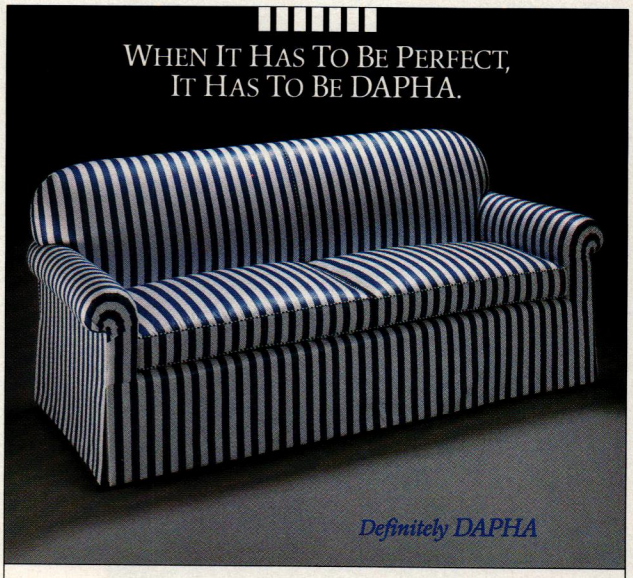

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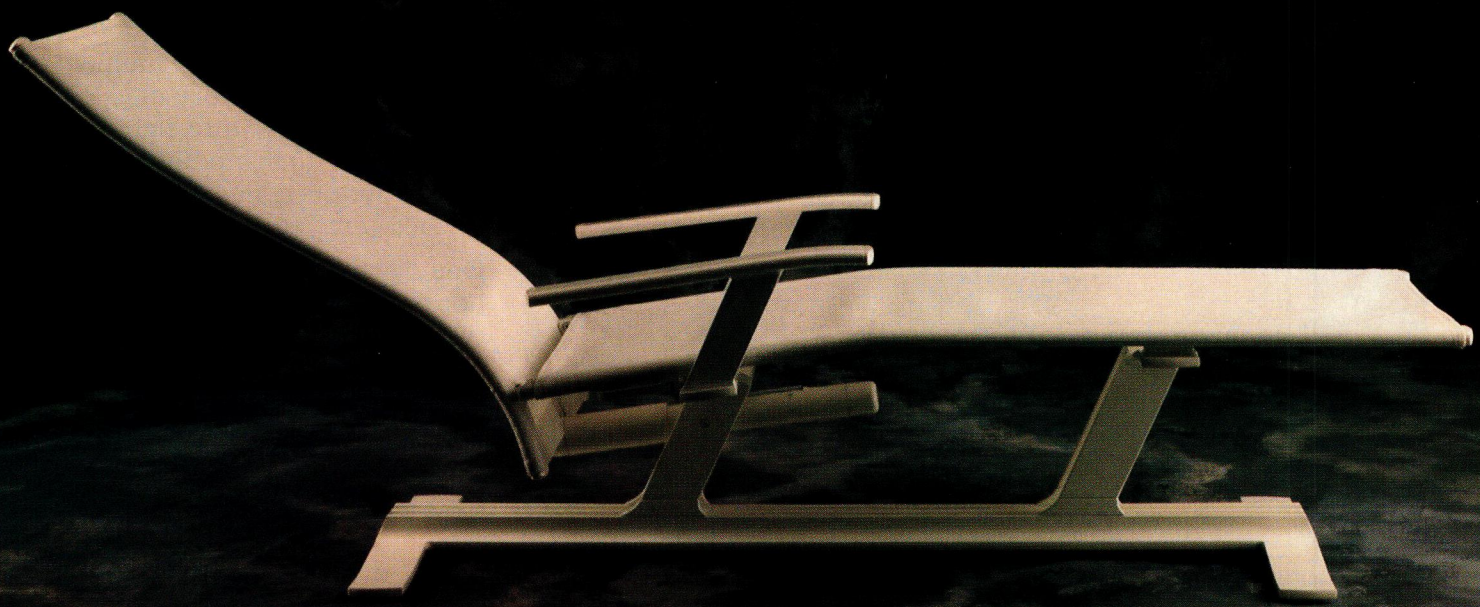

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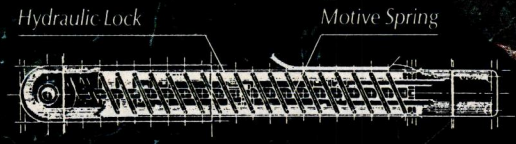

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TILES OF ITALY

Style, quality and value are the common elements which unite Italian producers of ceramic tile. The results of this leadership may be seen at "The World Exposition of Ceramic Tile and Bathroom Furnishings" on May 11-13, 1989 at McCormick Place North, Chicago, Illinois. For information, please contact:

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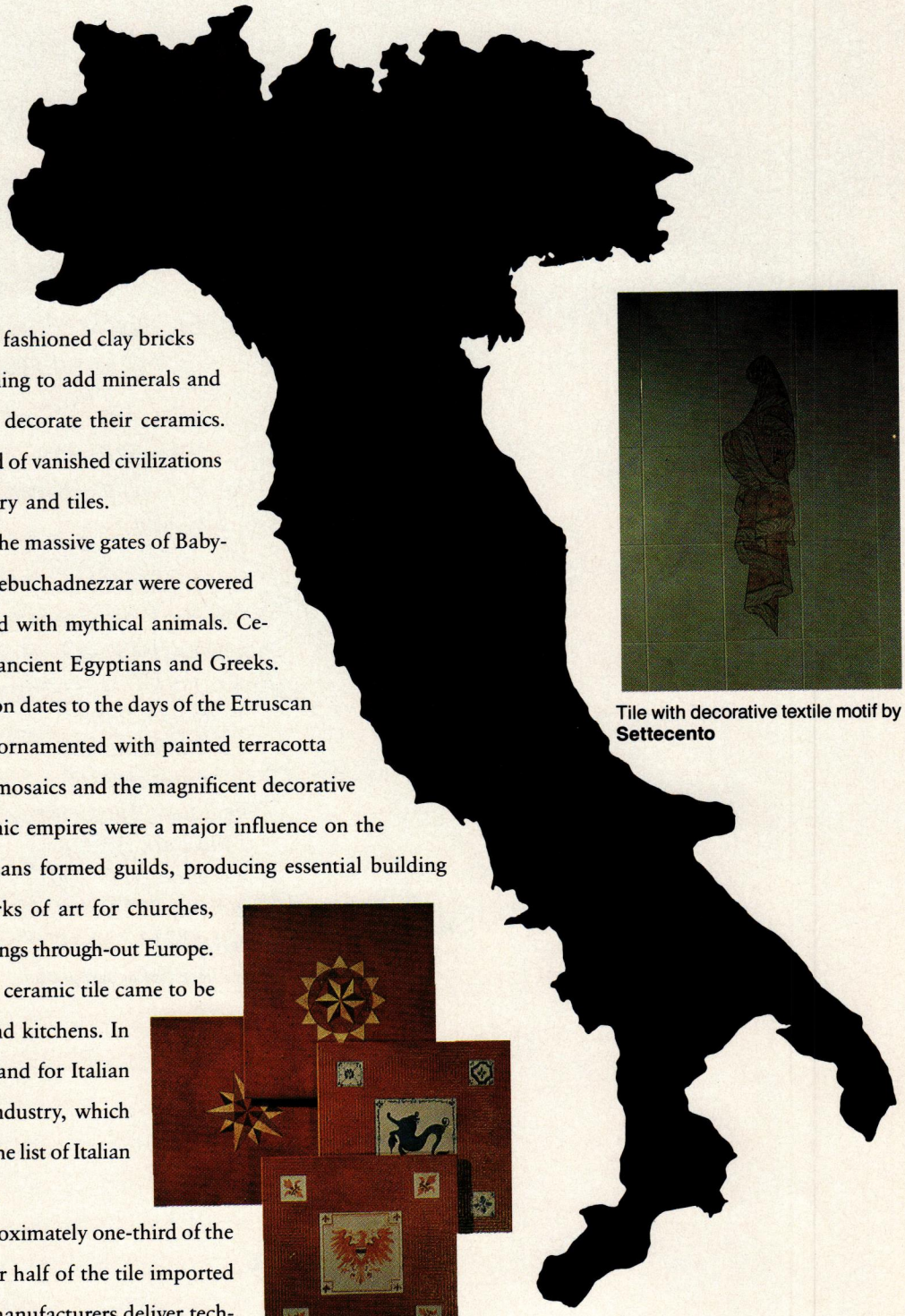
An Ancient Craft Flowers in Italy



A mysterious phenomenon was one of humankind's earliest technological discoveries: clay earth will vitrify when exposed to fire. Since prehistoric times, people have fashioned clay bricks and pots and tiles, soon learning to add minerals and pigments to color, glaze and decorate their ceramics. Today, scholars read the record of vanished civilizations in fragments of ancient pottery and tiles.

Archaeologists tell us that the massive gates of Babylon under the reign of King Nebuchadnezzar were covered in brilliant blue tile decorated with mythical animals. Ceramic tiles were used by the ancient Egyptians and Greeks.

Italy's centuries-old tradition dates to the days of the Etruscan people, whose temples were ornamented with painted terracotta roof tiles. Elaborate Roman mosaics and the magnificent decorative tiles of the Persian and Islamic empires were a major influence on the craft. In Italy, medieval artisans formed guilds, producing essential building materials and exquisite works of art for churches, shrines, and aristocratic dwellings through-out Europe.

Tile with decorative textile motif by **Settecento**

In the 20th-century home, ceramic tile came to be used widely in bathrooms and kitchens. In the 1950s and '60s, the demand for Italian tile created a boom in the industry, which soon earned itself a place on the list of Italian post-war economic miracles.

Today, Italy produces approximately one-third of the world's ceramic tiles and over half of the tile imported by the U.S. More than 325 manufacturers deliver technological advances and aesthetic splendor to the international market with seemingly inexhaustible creativity.

Terra cotta tiles with colored glaze by **LaFaenza**

Versatility: Specifying Tile for Every Use

Ceramic tile is one of the few materials that will bear up to moisture, steam, sunlight, harsh cleaning products and heat, all without fading, peeling or staining. Tile is a non-absorptive, sanitary surface that will not retain fumes, chemicals or moisture, and is easily maintained with a quick wipe of a cloth. Its well-known durability (tiles have been known to last for centuries) makes tile a way to add lasting value to a room, and added resale value to a home.

Italian ceramic tiles—large and small squares, rectangles, triangles and even ovals—add style and dimension to walls, counters and backsplashes. Here, a selection of tiles by **Grazia**, **Faetano**, **I Veneto**, **Gabbianelli**, **Cotto Nef**, **Appiani**, **Cotto Mediterraneo**, **St. Agostino**, **Cotto Veneto**, **Bardelli** and **Acit**. Photography courtesy of Italian Tile Center.

New technologies are contributing to the practical advantages of tile. New materials and methods speed installation, and make installations more resistant to moisture. New silicone and epoxy grouts are available in a range of colors, and can head off potential grout problems of staining or mildew.

All ceramic tiles are extremely durable, flame-proof, colorfast and virtually maintenance-free. For designers, the key to a successful tile installation is proper tile selection. Some tiles possess characteristics suitable for particular applications, while others do not—for example, tiles to be used out of doors in colder climates must be frost-proof, while this is not a requirement for inside the home. Resistance to abrasion is an important factor in choosing tile for a shopping mall or lobby, but not for a residential bedroom or bath.

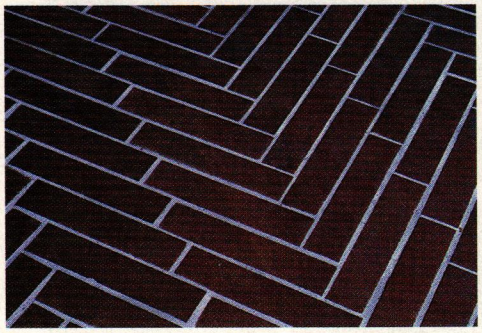
A working knowledge of a tile's characteristics is a fundamental requirement for specifying tile for any application.

Expanding Design Options

Ceramic tile is the only surface material equally adaptable to floors, walls, tubs, showers and countertops. Many designers are taking advantage of that flexibility in highly individual ways. For example, tiles of one color can sweep across all the surfaces of a small room, such as a guest bath, playing the visual trick of enlarging the space. Conversely, in large spaces such as a family room, blocks of differently colored tiles can divide the space into areas for separate functions.

Nondescript entryways can come alive with ceramic tile, adding much-needed pizzazz to this long-neglected area of the house. The new, cut-out shapes in terra cotta may be combined with contrasting inserts for a distinctive, easily maintained look. Patios and terraces become glamorous settings for entertaining when tile is used in interesting, new ways. For example, a tile-covered banquette softened with plump cushions, a tiled table with colorful pull-up chairs and a tile-clad console or bar can transform an ordinary outdoor space into an oasis for elegant, alfresco dining.

(Above) New designs in Italian ceramic tiles this year include an exciting range of stylish, textured looks, including high-gloss and faux finishes. Shown here are tiles by **Imola**, **Montreal**, **St. Agostino**, **Ceramiche Prime**, **Cerim**, **Rex Ceramiche**, **Omega**, **Cerdisa**,**Fiandre**, **Iris** and **Cer-Domus**. Photography courtesy of Italian Tile Center.



"We really believe that the U.S. market has the potential to increase greatly its need for and consumption of ceramic tile. With the greatly successful introduction of our Trussardi collection, we engage ourselves to obtain a market share in keeping with our production capacity of 15,000 square meters daily."

—Marco Mingarelli
PRESIDENT
Rex Ceramiche

(Above) A classic, durable floor of terra cotta tile laid in a handsome herringbone pattern. (Left) Ceramic tiles in muted earth tones by **Sichenia** combine beautifully with plantings to maximize space in the skylit walkways of Houston's Crown Regency building. Photography courtesy of Italian Center.

White and light-reflecting, high-gloss tiles brighten dull spaces and create an airy, open feeling, while matte and irregular surfaces tone down brightly-lit spaces. New, porcelain-finish tiles have polished surfaces that function almost as mirrors, visually enlarging a room and creating an interplay of light and shadow on their reflective surfaces.

Tiles also combine well with softer surfaces, framing carpeted areas or underscoring area rugs. The contrast of hard and soft flooring in matching colors, creates textural interest and a luxurious mood.

Tiles of different sizes and shapes can be combined. Donato Grosser, U.S. representative for Assopiastrelle, the Association of Italian Tile Manufacturers, notes that "the new, smaller sizes of Italian tile in rectangles, hexagons and triangles as well as ½" squares are all popular this year," pointing out that "the new shapes and sizes permit flexibility when working around columns and other odd shapes, and create interesting geometric treatments when combined with larger-sized tiles."

Ceramic tile is not one product—it is many design options in one material, offering structural as well as decorative possibilities.

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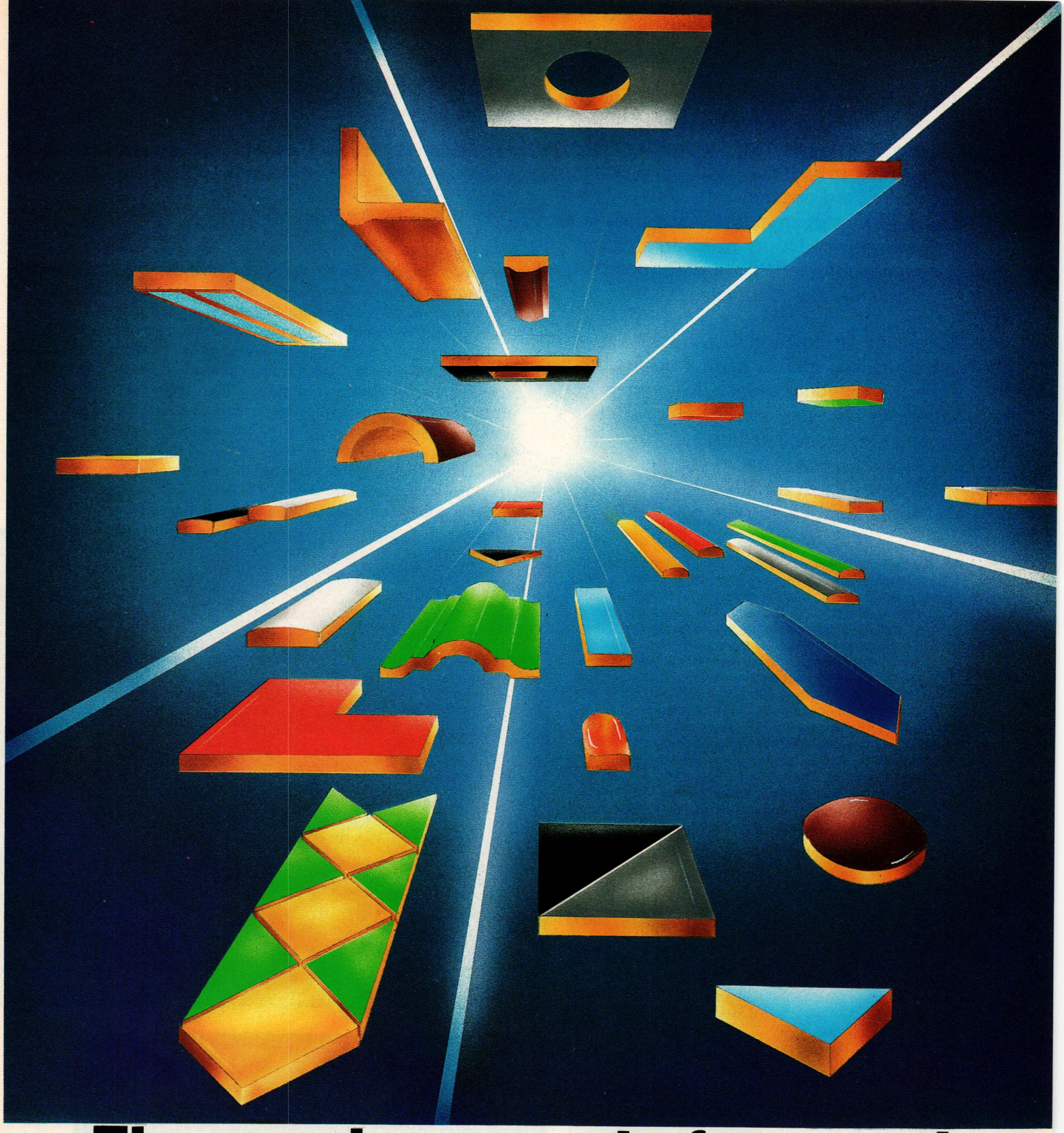
Design Directions: Italian Tile Today

Ceramic tiles have long revealed the nature of the times and culture in which they were made. Today's new, sophisticated presentations from Italy offer evidence of the current American fascination with home design.

Influenced by eclectic design trends in the commercial market and inspired by a renaissance of the decorative arts, American homeowners are dressing their walls and floors in dazzling ceramic tile. And more than 50% of the ceramic tile entering the United States is manufactured in Italy. Internationally famous fashion designers, among them Valentino, Trussardi, Gianni Versace, Gianfranco Ferre, Laura Biagiotti and Enrico Coveri, have turned their talents to creating tiles for the home, as have world-renowned architects such as Ettore Sottsass and Ugo La Pietra.

(Above) The Piquet collection by **Rex Ceramiche** exemplifies the high style and technological level of that company's product. An 8″×10″ tridimensional tile displays an enlarged, stylized *pied de poule* motif, which can bring to a room the soft feeling of textile. Piquet was designed for Rex by Nicola Trussardi, and is offered in white, black, gray, gray/sand, gray/gray and black/platinum. (Right) Italian ceramic tiles enliven a bathroom designed by Ivan Dolin and Debbie Habicht. Photography courtesy of Italian Tile Center.



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—*Giampaolo della Casa,* PRESIDENT
Ceramografia Artigiana

"Designers are enamored with tile's easy-care properties and its natural beauty. Its uses are expanding to include countertop, bathroom, flooring, and the latest development—outdoor detailing."

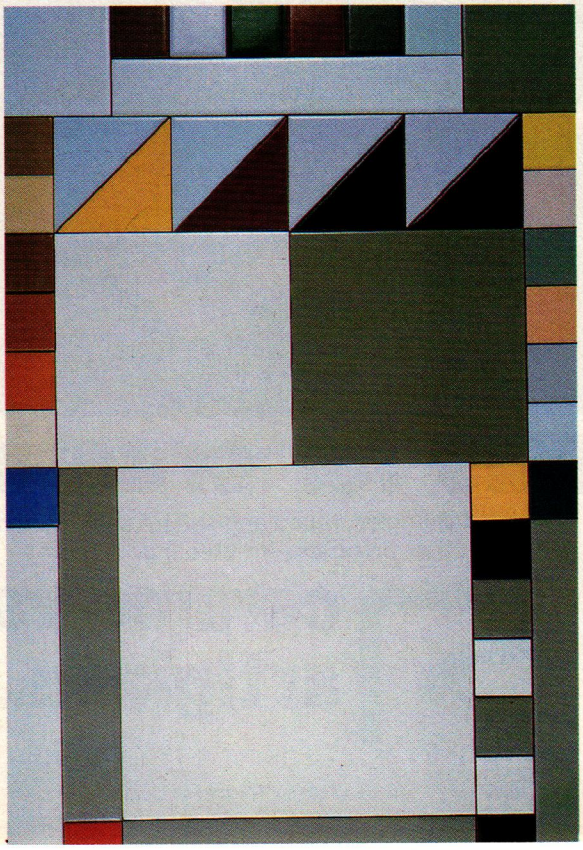
—*Carol Eichen,* ASID
Carol Eichen Interiors
Santa Ana, California

A Kaleidoscope of Choice

Properly chosen and installed, ceramic tile is a material of lasting beauty that can satisfy the design requirements of virtually any setting, from country kitchens and contemporary baths to busy walkways and sunny patios. An infinite variety of colors, patterns and textures is available, and hundreds of shapes are displayed in tile showrooms across the country, including basic 4″×4″ and 8″×8″ sizes, extra-large 24″×24″ squares, pencil-thin trim pieces, corner-cut hexagonals and octagonals, even curved-corner pieces that fit together like jigsaw puzzles. In the past year or two, innovations such as tiles with glass inserts, paisley prints and other fabric-like designs, geometric patterns, mosaic looks and hand-painted motifs have appeared.

The splendor of ornament and decoration has emerged as a trend, and many Italian manufacturers have added inserts and trim pieces to complement their product lines. Borders are ubiquitous; nearly every company offers its variation on the theme, with most designs shown either with a companion border or with a border incorporated into the design of the field tile. The most unusual border this year? Undoubtedly the scallop-edged, oblong, paisley-patterned tile seen at CERSAIE, the huge, international ceramic tile fair held annually in Bologna, Italy.

(Below) The colors and shapes of the Interni collection by **Ceramica Vogue** invite the designer to create custom designs without custom expense by discovering the possibilities inherent in the completely modular collection of fully vitrified, white-body monocottura (single-fired) tiles. The Interni collection offers 30 expressive colors and eight basic sizes that can be woven into intricate patterns. (Right) Black is the most popular color in Italian ceramic tile today. Here, black is combined with vivid red in this dramatic bath designed by Ann Marie Baldine. Tile by **Gubbio**. (Below, right) In this neo-classical living room designed by Gerard Benatar, shades of gray and beige contrast with splashes of pure white. Balancing the massive staircase which frames the perimeter of the room is a diamond shape of 4″×8″ Italian tile set into the gray 8″×8″ floor tiles. Italian ceramic tile by **Marazzi** is Desert Stone; the color is "Havana."



"From the hospitality point of view, what we like about tile is its durability, and the fact that it can be used in a number of different designs, from contemporary to traditional, and on a number of different surfaces."

—*Jill Cole,* PRINCIPAL
Cole Martinez Curtis
and Associates
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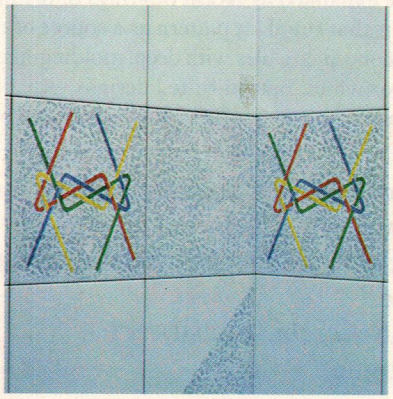

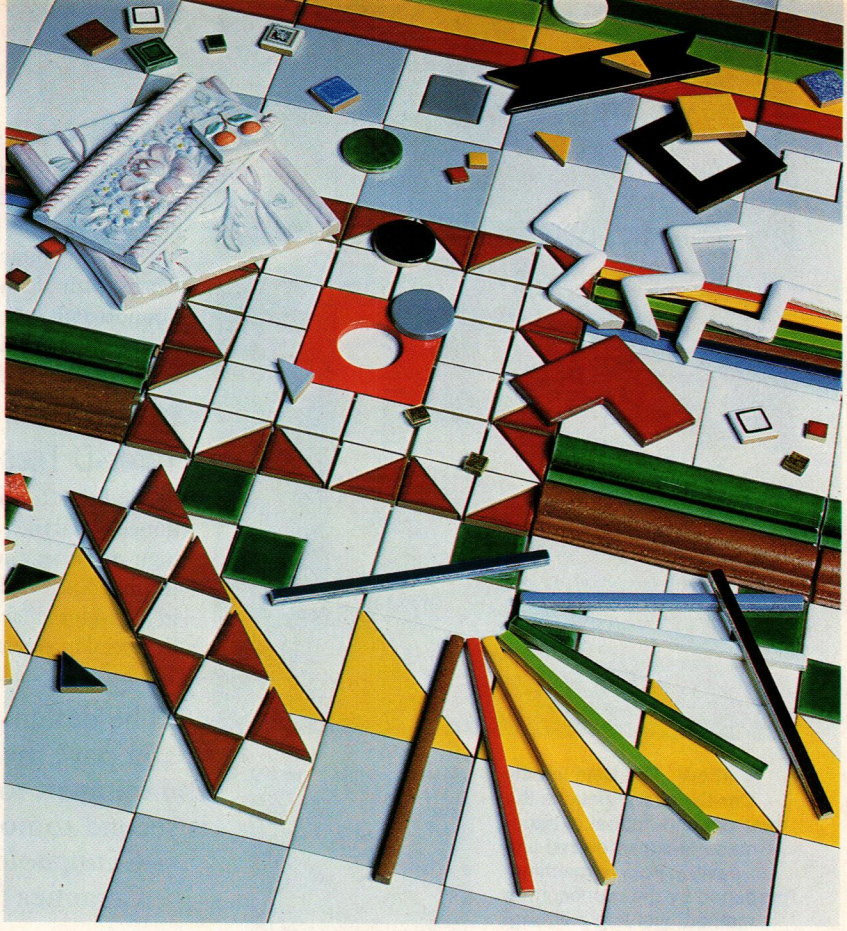

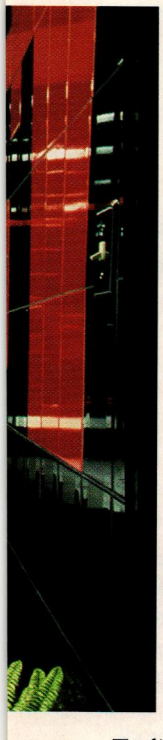

(Above, left) Italian ceramic tile by **Gubbio**. (Above) Strips, dots, edgings, pencils, windows in all sizes and colors produced by **Ceramografia Artigiana** become instruments for creation in the hands of designers. (Left) For **Tagina**, world-famous fashion designer Laura Biagiotti created the line of ceramic tile used in this elegant bath.

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—*Luigi Bedeschi,* PRESIDENT
Cer-Domus

Paisleys and Florals—A Return to Romance

Traditional paisley prints were everywhere at CERSAIE '88, signaling the return to classic design motifs. Other techniques, such as swirls, brushstrokes and airbrushed effects, lent a traditional feeling to decorated tiles. The romantic look at its most extreme appeared in a new tile featuring white paisley lace and pink ribbon—a refreshing counterpoint to the strong geometrics that have been dominant in recent years.

Mini-floral patterns and borders are blooming in profusion. One new pattern features a whimsical garden of tulips, impressionist in mood. Another tile depicts a scene of orderly groves of tiny olive trees and plowed fields on a pastel background.

Fashionable Faux—Modular Mosaics

Most popular this year, reports the Italian Tile Center, a division of the Italian Trade Commission, are faux looks, mimicking everything from antique marble—offered in a modular design that suggests a stone or marble column—to granite to wood parquet. The ancient art of mosaic is also being adapted for modern use. This past fall several exhibitors at CERSAIE showed actual mosaics, divided into modular sections for easy installation. Colorful glass inserts were combined with ceramic tiles, and antique designs reproduced, several drawn from actual ancient documents. One of the most unusual tiles at the fair displayed a highly-polished granite look with a faux mosaic border. The smallest mosaic design had an unusual, overall crackled effect.

Light Metal and Haute Couture

Metallic finishes, seen previously only as accents, now appear in interesting new ways. Gold and silver shading, thin, metallic

outlines and occasional soft accents are used to enhance the design rather than to create overwhelming or flashy glitter effects. At times, gold and silver are combined on one tile, as are copper and bronze.

Many manufacturers are taking their cues from the fashion world, with distinctive "haberdashery" motifs. Herringbone and houndstooth fabrics are translated into ceramic tile, and several moiré and flamestitch designs for both walls and floors are available. Another noteworthy couture look is a fabric-like swag and garland design.

Three-D Tiles and New Terra Cottas

Possibilities for the broader and more varied use of three-dimensional tiles are expanded by recent offerings of distinctive, high-relief treatments that supplant pattern as a source of design interest. Exciting in concept are tiles with deep, molding-like folds in high-gloss black or white. Button-tufted designs were offered by several manufacturers, one with a distinctive rope design border.

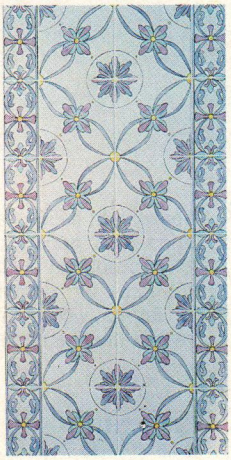
"The design possibilities become endless . . . and pave the way for a new era in design. Our commitment to the U.S. specifying community is second to none."

—*Giampaolo Bedeschi,* PRESIDENT
Ceramica Vogue

"Although tile offers great flexibility, it is primarily its stability, maintainability and reliability that makes tile so very easy to use. As a health club designer, I see tile as the one surface that manages water while allowing the design application to have a life of its own."

—*Donald De Mars,* CHAIRMAN AND CEO
Donald De Mars, The Company
Encino, California

Above: The Baja line by **Cer-Domus** maintains the warmth and appeal of handmade Mexican glazed line pavers. Baja is machine-produced by the monocottura method, yielding a strong, unchippable, frost-proof tile. The line is available in 4″, 9″ and 12″ squares, with trim for countertops. Right: Decorative Italian ceramic tile by **Tiles Club**. Below: A cool, off-white Italian ceramic tile with a refined medallion pattern is the ideal floor for a California-style courtyard. Photography courtesy of Italian Tile Center.



Terra cotta, always considered a basic flooring tile, is emerging as a strong design statement. New shapes and unusual border designs are now being offered as unusual variations for the usually staid floor treatment. Unique, cut-out shapes in terra cotta have been introduced, and create distinctive patterns for the floor when combined with contrasting inserts of marble or glossy ceramic.

For the commercial market, the new generation of super-durable floor tiles uses advanced technology to create a glazed surface with pores, obtaining a product that is virtually as durable as polished granite. These improved tiles are available in sizes including an extra-large 24″×24″ for commercial applications.

Color: Refined and Subtle

The direction of color in Italian ceramic tiles this year is toward more refined, subtle hues. Soft, pretty colors complement the more traditional design motifs, as do the new wine or burgundy hues. A notable new color is a rich, deep green, until now a rarity in ceramic tile, and a shade that will appeal especially to the U.S. market. But black is by far the most popular color, surpassing even white. Tone-on-tone looks have grown in popularity, primarily in sophisticated, shiny-with-matte finish combinations. At times, dimensional effects and textures enhance the contrast; in these cases, black-on-black and white-on-white combinations are the most popular.

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Dates Set for CERSAIE '89 Tile and Bath Fair

CERSAIE 1989, the seventh annual international trade fair for ceramic tile and bathware, will take place at the Bologna Fairgrounds in Bologna, Italy, **October 3-8, 1989**. More than 1,000 exhibitors are expected to participate in this showcase, which has become the largest event of its kind in the world. This international event is organized by EDI.CER under the aegis of Assopiastrelle, the Italian Association of Ceramic Tile Manufacturers. Last year's fair drew nearly 98,000 visitors.

For additional information contact the Italian Tile Center, 499 Park Avenue, New York, New York 10022. (212) 980-8866.

PREVIEW OF CHICAGO SHOW: Italian Tile to Star at World Tile Expo '89

Peter Paige

Designer John Saladino with Project Designer Benjamin Noriega-Ortiz of John F. Saladino, Inc., created a romantic environment called "A Lighter Shade of Pale" for the Italian Tile Center. The setting, on exhibit at the International Design Center, New York, is covered inside and out with Italian tiles in shades of cool blue, pale pink, soft gray and rich mother-of-pearl. Chairs and lamp by Saladino Furniture Inc.; fabric by Lee Jofa/Groundworks; Tile installation by Europa Nova with grout by Mapei Corporation.

The largest concentration of Italian ceramic tile ever seen outside Italy will be presented at a major show in Chicago this spring, when the *Third Annual World Exposition of Ceramic Tile and Bathroom Furnishings* is held at McCormack Place North on May 11-13.

The giant, international trade fair moves to America's dynamic Midwest for the first time in 1989, in keeping with show organizers' intentions to locate in major metropolitan areas that are important to the international ceramic tile and stone industry. Two highly successful previous shows took place in Los Angeles and Miami; World Tile Expo will return to Los Angeles in 1990 and will open in New York for the first time in 1991.

Approximately 100 Italian manufacturers will be exhibiting at the show, giving American importers, distributors, contractors, architects and designers the opportunity to view the newest ceramic tile designs, first introduced at Italy's renowned CERSAIE fair. Tile companies of every size, from the largest producers to the smallest, custom-design sources, will be presenting their most creative and innovative introductions for residential and commercial installations, floors and walls, interiors and exteriors.

Three days of Master Seminars will highlight the exposition, with each day devoted to a different segment of the industry. Opening-day seminar sessions will be oriented towards the needs and interests of professional designers, architects, space planners and builder/developers. Second-day sessions will focus on the business issues of marketing, merchandising and distributing tile and stone in North America. Sessions on the final day will be directed towards solutions for installation problems facing tile contractors. Saturday's closing session will cover the latest techniques and technology of a rapidly changing profession.

A highlight of World Tile Expo will be an unusual project: "Casa Aperta," a striking, abstract sculpture-display created by noted designers Michael and Katherine McCoy, principals of McCoy & McCoy and co-chairs of the Design Department at Cranbrook Academy of Art in Bloomfield, Michigan.

Constructed over a plywood substructure during the course of the show, this unusual 30' x 30' environmental piece will include various elements suggesting interior and exterior spaces. Each section will be covered with a different type and treatment of tile—in all, thousands of Italian ceramic tiles, in a variety of shapes, colors and designs, will be installed by several teams of skilled tile craftspeople, all contributing their services to the project.

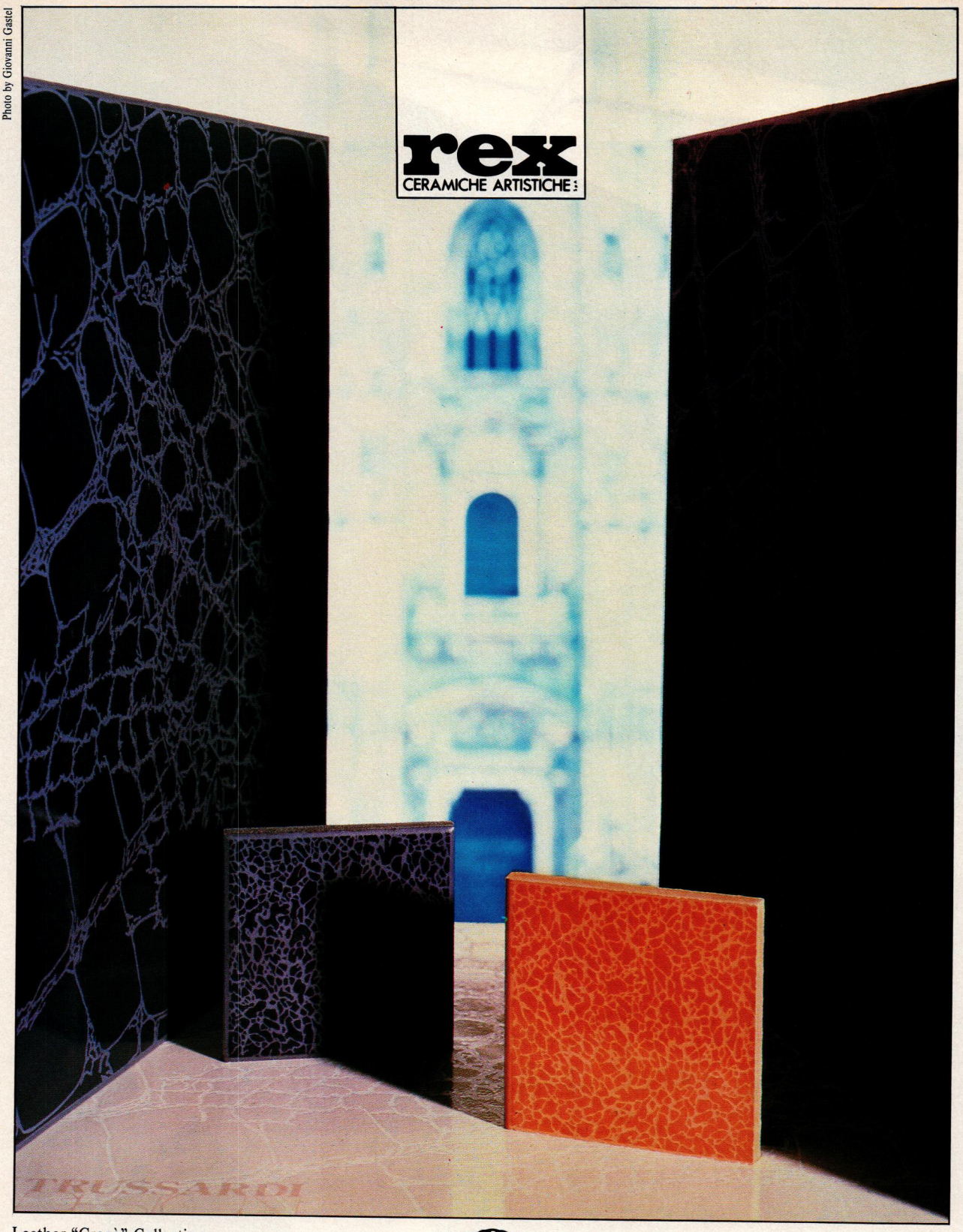
Visitors will be able to watch this exciting work-in-progress. "Casa Aperta" will be presented by the Italian Tile Center and sponsored jointly by Assopiastrelle (the Italian Association of Ceramic Tile Manufacturers) and the Mapei Corporation.

In addition, there will be a special Friday morning Italian tile seminar with guest experts offering technical information on different types of tile and guidelines for selecting the appropriate tile for specific interior and exterior applications.

World Tile Expo '89 in Chicago will feature more than 130,000 square feet of high-tech exhibition space, crammed with a wealth of new products and applications for ceramic tile, stone and bath products. More than 20 countries will be represented.

Among the Italian manufacturers exhibiting at the Expo are many of that country's leading producers of ceramic tile.

Photo by Giovanni Gastel



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CERAMIC TILES OF ITALY

Bar-Coding

A New Frontier in Systems Furniture Management

By Steve Ulstad, Dealer Consultant, Haworth, Inc.

ONE OF THE GREAT PROMISES OF systems furniture is flexibility. It has great capacity for rearrangement—interchangeable parts can be moved to accommodate company reorganization, business growth and short-term project teams.

However, as with many great promises, a gap exists between the intent and the reality. This gap results from two critical factors: 1) the unrelenting (and usually underestimated) demand for furniture changes, and 2) facility systems that cannot accommodate the frequency and abbreviated planning cycles of systems furniture movement. Despite the great contributions of personal computers, computer-aided design and database management systems, facility managers have no efficient means of tracking and managing the movement of systems furniture.

The search for ways to maintain accurate furniture inventory data has led many facility managers to explore bar coding. They have discovered a bar coding system's ability to permanently identify products and provide accurate inventory information that enhances existing facilities management systems and simplifies the supervision of furniture changes.

Bar Code Technology

Keeping track of the movement of system furniture components helps to manage frequent changes, keep track of the relative value of the products and coordinate the movement of interconnecting furniture parts. Advances in technology have greatly refined bar coding systems, and a number of development firms now provide systems that specifically meet the needs of furniture and facility management.

A bar code is a series of dark stripes on a light background. The arrangement of narrow and wide stripes is called a *symbology*. Bar code readers scan the stripes and process the information received. A scanner detects variations in reflection from a bar code and converts them to an electronic signal. This signal is then analyzed by a microprocessor to determine the values represented by the bar code.

The information gathered by the scanner is transmitted or "ported" to the computer bit by bit. It is important to understand that the bar code is simply a key that corresponds between the item—a chair for example—and a database of information about it, such as its color, vendor, condition, purchase price or description.

Implementing bar code identification requires three distinct and labor-intensive tasks: 1) developing the bar code label and defining the information contained in its symbology, 2) attaching the labels, and 3) developing a database of additional information about the bar-coded product.

Asset vs. Inventory Management

The first step in executing any management system is defining your needs. What kind of information is critical to the successful management of your furniture assets and inventory? There are two management applications. Asset management assigns a code number to every asset, every piece of furniture. In inventory management, a class or group of objects are represented by the bar code. Inventory management is most effective where furniture standards are used and individualized item control is not a critical issue.

The difference between asset and inventory management is the degree of detail. In asset management, two identical products are uniquely identified; with inventory management, the two are grouped as members of a particular division of products. Again, the application you choose will depend on your objectives. Achieving a comprehensive audit requires asset management. Accurate information on the quality and types of furniture in a given facility can be obtained with inventory management. In many cases, the combination of asset and inventory management systems may be the best solution.

Careful Planning Is Imperative

Choosing database software and effectively tying the database to the bar codes can be a difficult and confusing process. Careful planning is imperative. The method by which labels are attached to furniture and read into the computer must be extremely well-coordinated. Where can the label be placed to minimize obtrusiveness? The size of labels should facilitate convenient scanning without seriously affecting the beauty of the furniture.

Another problem is location. If the label is placed on detachable accessories of the furniture, you will end up keeping track of accessories, rather than the main pieces. For example, placing the label on the top rail of most systems furniture panels defeats the purpose, because after dismantling, rearrangement and reassembling, the tops rails could end up on any number of different panels. The solution is to develop standard label locations and stick to them. Consistency assures that the integrity of the inventory is maintained even when the furniture is moved.

Apart from its organizational uses, bar coding enhances the ability to reuse existing inventory and provides a method for employees who may not be familiar with the furniture products or other equipment to compile an accurate periodic inventory. The facility and its assets represent an important strategic investment. Asset management through bar coding provides an exciting opportunity for facility managers to lead the way in managing systems furniture and other valuable corporate resources.

FACES

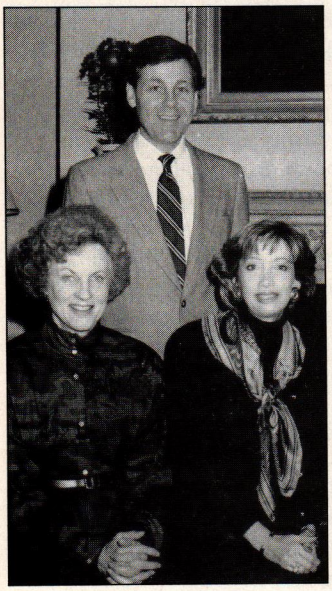
(L-R) Roger Dauer, Mrs. Maxwell Dauer, Joan Collins and Gail Dauer.

Puttin' On The Ritz. . . Hollywood Recaptured! Take one Beverly Hills mansion with a raquetball court. Now convert it into a ballroom with a dramatic flair that echoes the ambience of old Hollywood. But first, call designer **Roy Sklarin.** And when it is complete, throw an outrageously glitzy party and invite Everybody Who Is Anybody. That's exactly what **Roger and Gail Dauer** did, and what a success! **Joan Collins** and pals showed up for the sequined soirée, staged in the ballroom, which was patterned after a luxurious garden penthouse with a classic Hollywood skyscape ■ **Domus Opens With Art Furniture '89** An exhibition of eyecatching art furniture designs launched the opening of **Saundra Parker**'s new **Domus International Showroom** in Houston. Representing nine artisans from Texas and one from New Mexico, the show attracted more than six hundred viewers and scores of rave reviews ■ Inspite of a Texan "Blue Northern," which translates into bitter winds and sleet, several hundred people attended the premiere of the **Dallas Design District**'s "Sunday Brunch" during the Winter Homefurnishings Market. Attendees included **Joe Burke, Joe Burke Design Center; Carolyn Mayer,** manager, **Brueton Showroom; David Schwalb, E.C. Dicken, Inc.; Jane Rejebian** and **Chris Redden, The Lion and the Bird; Joseph Connaughton,** president and CEO, **Brown Jordan Company** ■ **House of France**'s showroom opening celebration at **Showplace Square West** in San Francisco treated guests to a drawing for a reproduction French armoire. The winner was **Jacqueline Fonarow** of **Riviera Designs,** and the merry losers were Showplace Square West neighbors **Susan Flery** of **Win-Glo; Glenn Kline** of **Budji; Christine Roberts** of **Pierre Deux; Dave Hinckley** of **Guy Chaddock & Co.; Christie McRae** of **C.L. McRae; Lois Geisler** and **Gil Geisler,** both of **House of France;** and **Roger Reid** of **Le Petit Trianon** ■ **Kreiss Enterprises, Inc.** opened their 22nd showroom with a dash of panache. A black-tie opening, held in the new 9000-square-foot showroom at the **Design Center of the Americas** (DCOTA) in Dania, Florida, featured a presentation of Kreiss' latest fabric line. Sharing in the festivities were **Norman and Eileen Kreiss,** co-chairs of the Board, Kreiss Enterprises, Inc.; Kreiss Representatives **Vincent Motzel** and **Ariel Sands;** and designer **Orlando Diaz-Ascuy.**

Continued on page 162

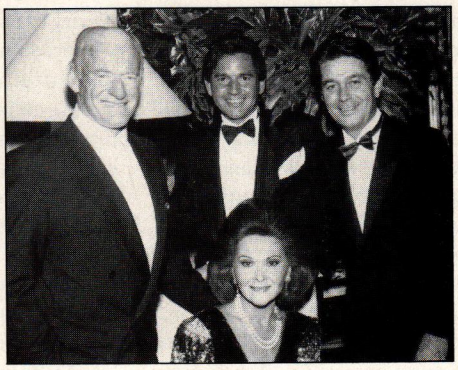
Puttin' on the Ritz with Ray Sklarin (center) were singers Marilyn McCoo and Billy Davis, Jr.

Artist Elizabeth Rose and Dr. Alfred Goodman.



(L-R) Jane Rejebian, David Schwalb and Chris Redden.

(L-R) Gil Geisler, Susan Flery, Glenn Kline, Christine Roberts, Dave Hinckley, Jacqueline Fonarow, Christie McRae, Roger Reid and Lois Geisler.



(L-R) Norman Kreiss, Ariel Sands, Vincent Motzel and seated, Eileen Kreiss.

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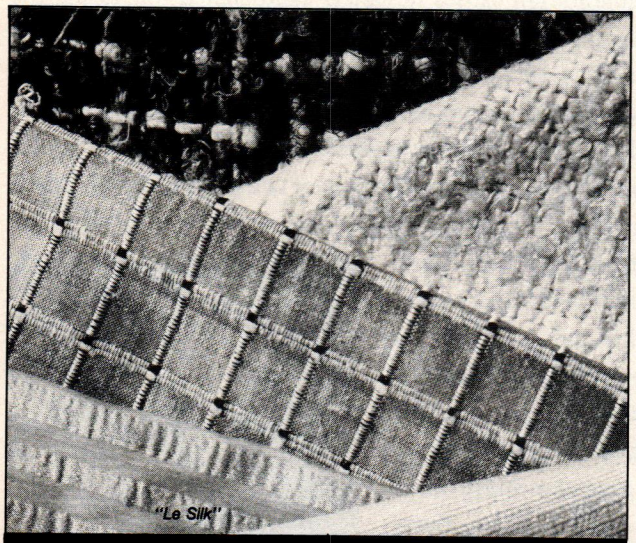

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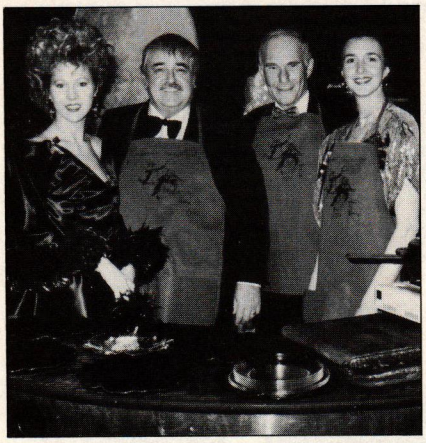
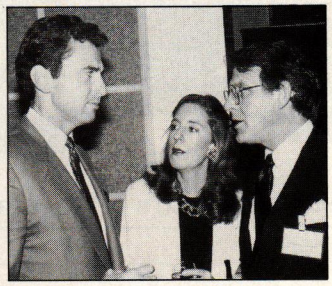


(L-R) Linda Lamb, James Doohan, Harve Bennett and chef Wendy Brodie.

Stellar Benefit by Gourmet Galactica A futuristic cast of celebrities and designers donned aprons and mitts for **The March of Dimes'** fourth annual Gourmet Gala in Monterey, California. Themed Gourmet Galactica, the black-tie event featured cosmic cooking environments created by 12 interior designers and architects, plus a 12-course meal prepared by celebrity chefs. Designers **Linda Lamb, L.S. Lamb Design Group; T. Scott Moore, T. Scott Moore Company; Jan Gardner, Jan Gardner Interior Design; Nancy McInnich, Nancy McInnich Interiors; Sue Blondell** and **Ginna Landes, Landell Arts**; and **Rudy Reate, R.I. Design Associates**, pooled their talents to devise a constellation of spaceship-like kitchens. T.V. astronaut **James Doohan**, who played "Scotty," in the original "Star Trek," producer **Harve Bennett** and real astronaut **Dick Gordon** took part in the festivities. The event raised $60,000 for research and services for healthy babies ■ **A Glittery Opening for Galacar & Co.** **Galacar & Co.** kicked off the opening of its new design studio during San Francisco's Winter Market with a designer-studded bash in its historic San Francisco building, once a forge. Celebrators included designers **Michael Vincent, Gary Hutton** and **Paul Vincent Wiseman** ■ Although Spring is in the air, we are still learning about the humanitarian causes designers campaigned for during the holiday season. In Los Angeles, 600 baskets of food were collected by designers for children with AIDS. Sponsored by the **Design Alliance to Combat AIDS** (DACA), an organization involved in industry-supported gift-giving, the program was championed by many, including President of DACA **Dianne Stolkers** of **Baker, Knapp & Tubbs, Sally Sirkin Lewis** of **J. Robert Scott Textiles** and Vice President of DACA **Irwin Stroll** of **Irwin Stroll & Associates** ■ In Seattle, **Design Center Northwest** celebrated the spirit of giving by hosting 'Celebrations of the Heart,' an annual fund-raiser to benefit **Variety Club**, an organization that aids charities for children. Co-sponsored by **Seattle Market Center Company**, the gala presented vignettes created by local designers. Attendees included **Susan Durner,** Neonatal Program; **Peggy West**, acting director, University Hospital; **Jeanette Mallary**, Variety Club; **Anne Konen**, director of marketing & communications, Design Center Northwest; **Wes Kennedy**, president of Seattle Market Center Company; and **Penny Wilbourne**, designer.

—Paula Fitzgerald



(L-R) Paul Vincent Wiseman with Kathleen and Frederic Galacar.

(L-R) T. Scott Moore and Jerry Welling.

(L-R) Susan Durner, Peggy West, Jeanette Mallary, Wes Kennedy and Anne Konen.

David Dubuque

(L-R) Sally Sirkin Lewis, Irwin Stroll and Dianne Stolkers.

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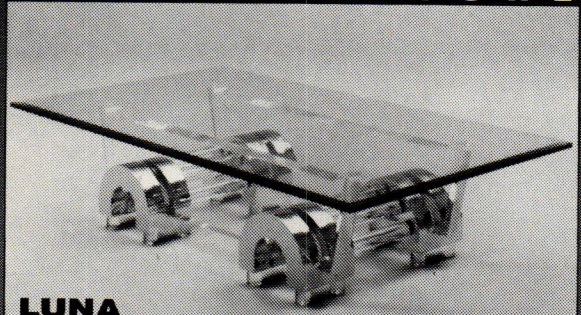

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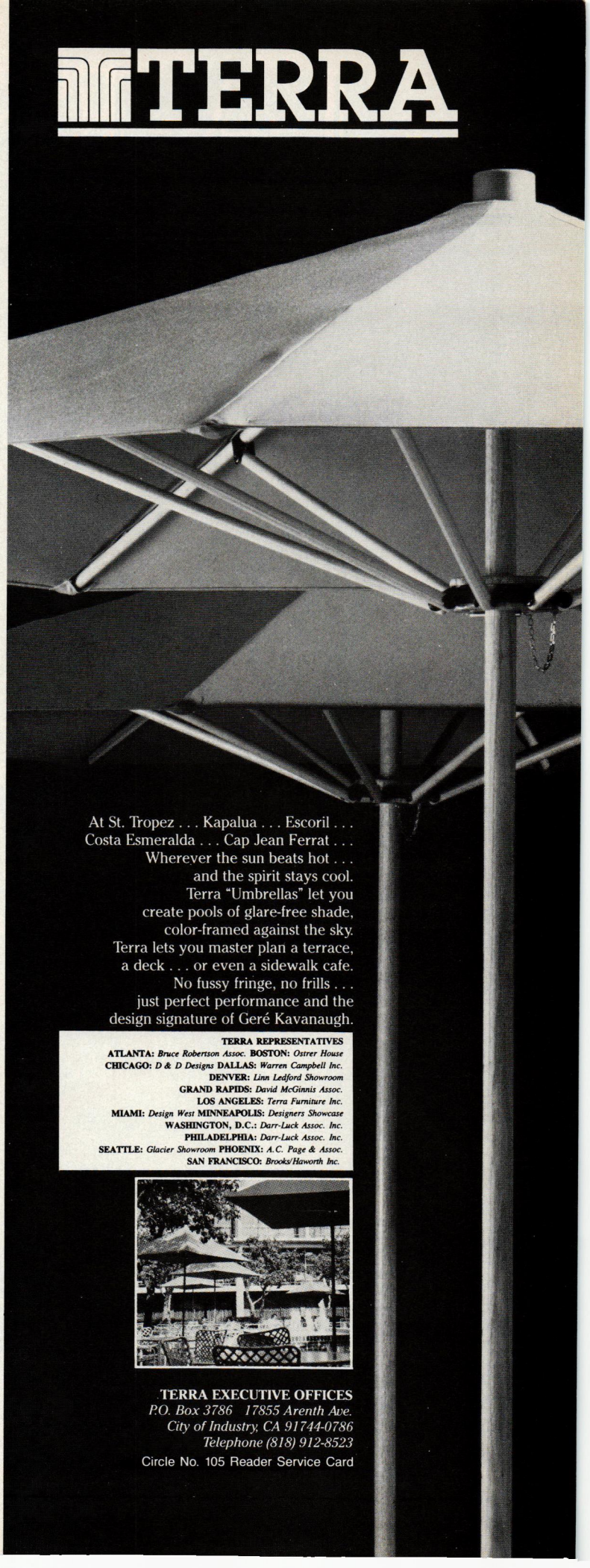

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GENERAL NEWS

AIA Annual Convention: The city of St. Louis will host the 121st annual convention of The American Institute of Architects (AIA), May 5-8. "The 'Gateway to the West' will provide our gateway to the 21st century as we focus on the changing profession of architecture in the year 2000 and beyond," states AIA President Benjamin E. Brewer, Jr., who also serves as chairman of the 1989 convention committee. The convention will be held at St. Louis' Cervantes Convention Center. As is traditional, the convention will provide a variety of professional sessions, high-quality continuing education programs and an exhibition of the latest products and services available to architects. "Along with our focus on architecture," adds Brewer, "the convention will examine ways to prepare young architects to meet the challenges facing the profession in the 21st century." For more information, call (202) 626-7300.

Dallas' May Fete: Showrooms in the Dallas Design Center will celebrate May Fete, an annual market day featuring a luncheon, demonstrations, special exhibits and visits from suppliers in a festive setting, on Wednesday, May 4. Designers are invited to visit each of the showrooms for lunch and a preview of special products and services available during the summer months. For more information, call (214) 747-2411.

Industrial Design Competition: Designers from the United States are encouraged to enter their best work in the 1989 Industrial Design Excellence Awards (IDEA) program, a design competition in its 10th year sponsored by the Industrial Designers Society of America (IDSA). Entrants may submit designs in the following 13 categories: environments, equipment, exhibits, machinery, 3D packaging, products, toys & games, signage systems, instruments, transportation, design explorations and student design projects. Entry deadline is May 5. Any new product placed on the market after May 1, 1987 and before May 1, 1989 is eligible for entry. For information, call (703) 759-0100.

IFDA Conference: Internationalism of the interior furnishings industry will be a major focus of the 1989 conference of the International Furnishings and Design Association, May 17-21, in Dallas. The 1989 conference, headquartered at the Loews Anatole Hotel, is expected to attract a record number of persons interested in the worldwide future of interior furnishings. For more conference information, call (214) 747-2406.

Bathroom Product Knowledge Seminars: Owners of bathroom fixture and hardware showrooms throughout the U.S. can gain practical, current information of fixtures and hardware and their relationship to architectural plans and interior design through a series of two-day seminars sponsored by the Institute of Bathroom Product Knowledge. On May 20-21, a seminar will take place in Los Angeles conducted by Peter Schor, president of the institute and owner of the Bath Mart of Corona del Mar, California. Other seminar dates include July 8-9, Dallas; October 14-15, Seattle; November 11-12, Denver; and

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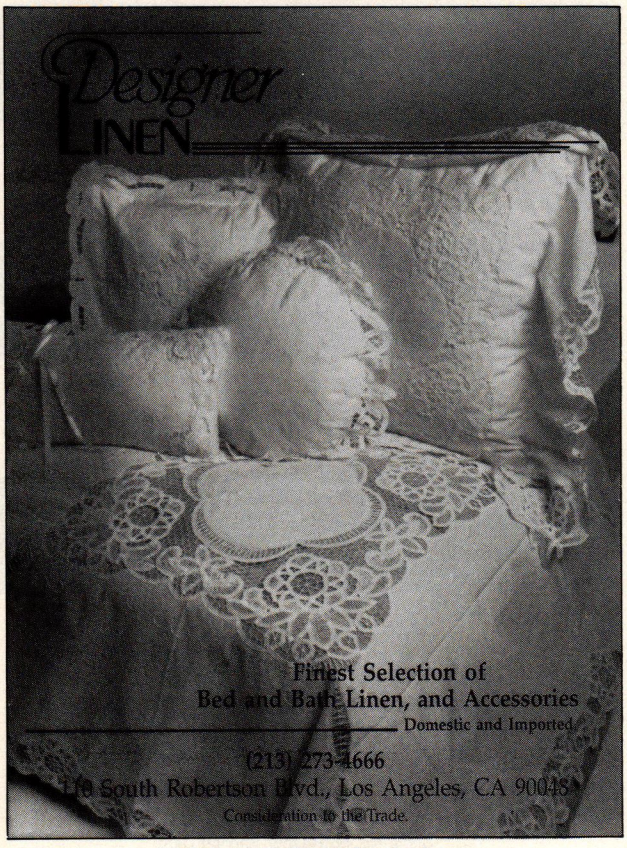

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DESIGNERSWORLD

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December 9-10, Kansas City. For additional information, call (714) 675-1769.

IBD Seminar: The South Texas Chapter of the Institute of Business Designers (IBD) will host "Natural Advantage," a continuing education seminar in Houston, May 6. Made possible by funding from the IBD Foundation through a grant from The Wool Bureau, Inc., the seminar will focus on performance qualities of natural fibers in upholstery, drapery panel and wall covers. The seminar will feature a leader in the textile industry who will offer insight into the design process and applications of natural fibers. For information, call (312) 467-1950.

Minds of History Forum: As an unprecedented series of dialogues among individuals considered outstanding in their fields of endeavor, the first Minds of History conference will take place on May 13-20 at Paolo Soleri's famed Acrosanti in Mayer, Arizona. The "minds" consist of several of the leading social and physical scientists, artists, architects, authors, theologians philosophers and politicians of our time. These include Nobel Prize Laureates Czeslaw Milosz, poet; Murray Gell-Mann, physicist; and Robert Jay Lifton, psychiatrist/psychohistorian. The setting, Arcosanti, is a prototypical, energy-efficient community that has been under construction in the high desert mesa since 1970. A second conference is scheduled for October 14-21. For additional information, contact Shannon Wilkinson or Caroline Goldsmith at (212) 593-6313.

"Oranges & Lemons" Awards: The Second Annual Oranges & Lemons Award Ceremony recognizing the best and less than best designs in Los Angeles County, will be held May 1, 7-10 P.M., at the Westwood Playhouse in West Los Angeles. Sponsored by the Los Angeles Chapters of the American Planning Association, American Institute of Architects, American Society of Interior Designers, American Society of Landscape Architects, Architectural Foundation of Los Angeles and Association of Environmental Professionals, the awards will recognize designs in the following categories: planning and urban design, landscape architecture, interior design, public art/graphics, environmental solutions, architecture and historic preservation. For information, call Steve Gerhardt at (213) 622-4443.

West Faces East Conference: On Saturday, May 20, designers will have the opportunity to learn more about how design concepts and products from the Far East are influencing the design of residential and commercial interiors in California and the rest of the country. Entitled "West Faces East: Asian Influences on Interior Design," the conference is sponsored by California Polytechnic State University San Luis Obispo, University of California at Santa Barbara and the Central Coast Interior Design Association. Held at the San Luis Bay Inn in Avila Beach, California, the conference will feature design industry notables and educators including G. Day Ding, dean of Cal Poly School of Architecture and Environmental Design, Bong Layug, president of Budji Corporation and Julie Goodman, executive editor of *Designers West*. For information, call (805) 756-2053.

Uniform Building Code Seminar: The Center for Design Technologies is presenting "Introduction to the Uniform Building Code," a comprehensive seminar geared to the construction industry and design professionals who need a basic understanding of building codes. The seminar will be held April 26-27 at the Radisson Hotel in Denver. For additional information, call (612) 544-7117.

Floriade II: Friends of Banning Park will present Floriade II, a three-day flower show featuring award-winning florists and landscapists, May 5-7. Including a competitive flower show, landscape displays, floral demonstrations and lectures, the event's activities will be held in and around the Banning Residence Museum, a national and state historical landmark in Wilmington, California. For information, call (213) 548-7777.

Tile Heritage Foundation Established: A non-profit, member-supported organization for research and preservation of ceramic surfaces in America, the Tile Heritage Foundation has been established with its headquarters in Healdsburg, California. "We are a resource for information about tile, both past and present, and we involve ourselves by assisting in restoration and preservation projects," states Foundation President Joseph A. Taylor, CTC. Other programs facilitated by the foundation are dedicated to increase public attention and appreciation for our national ceramic treasures. For information on membership, please call (707) 431-TILE.

ASSIGNMENTS

Edward Carson Beall and Associates has completed the architectural and interior design of the $2.5 million Las Flores dining facility located on the Camp Pendleton Marine Base in California. . . Marina del Rey, California-based **Cole Martinez Curtis and Associates** has been retained to provide interior programming, planning and design services for First Interstate Bancorp's new world headquarters to be located in the First Interstate World Center (formerly Library Tower) under construction in downtown Los Angeles. . . The 180-room Ramada West Hollywood, built on the site of the famous Hollywood Tropicana Motel on Santa Monica Boulevard, was designed by **Oved/Zimmerman, AIA, Architects**. . . **Kaneko Ford Design,** in conjunction with Jerrold E. Lomax, FAIA, of **Lomax/Rock Associates-Architects,** has been selected to design the new HARPERS showroom located in the PACIFIC DESIGN CENTER green building, Los Angeles. Also, Kaneko Ford has been awarded the interior design contract for the conversion of Kaiser Permanente's former corporate headquarters building in Los Angeles into an $18 million outpatient medical office building. . . **Theodore Brown & Partners Inc.,** San Francisco, has been selected as architects for the new Leland Stanford Junior University Information Sciences Complex. . . **Cox, James+Associates** announces several major design projects for the Phoenix-based architectural design firm: remodel of the Paradise Valley Country Club, corporate executive offices for Arizona Public Service Company and Phoenix headquarters for the Northern Trust Bank

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Continued from page 167

of Arizona. . . A national facilities management and interior architectural firm, **PHH Walker** has been awarded a programming and pre-leasing services contract for the 60,000-square-foot Los Angeles office of the national law firm Mayer, Brown & Platt. . . **Kaplan/McLaughlin/Diaz Architects (KMD)** has completed two major projects in San Francisco's financial district. KMD worked on the $25-million renovation of the Old Federal Reserve Building in association with John Portman Associates. The newly-completed, three-story 640 Sacramento office building was altered by KMD as an annex to 505 Montgomery for developer Mitsui Fudosan. . . CONCIERGE, a division of **Designweave Carpet Mills** of Santa Fe Springs, California, was selected to participate in an exhibit entitled "Highways and Hotels: On the Road in New Hampshire" opened by the New Hampshire Historical Society. Concierge provided carpet for an exhibit called "Room of Today. . ." **Jim McDonald, Inc.** recently completed the design of the 7,000-square-foot Stirling Galleries, a fashionable, high-end furniture store located in Oakville, Ontario, Canada.

OPENINGS / EXPANSIONS / MERGERS

Brayton International Collection has opened a new showroom in the PACIFIC DESIGN CENTER, Space #B309, Los Angeles. The space was designed by Beckson Design Associates. . . **Geiger International** has announced formation of a subsidiary corporate entity and profit center, named the **Geiger Service Group**. The new company, headed by Ti Schulze, provides a full range of expert project installation and maintenance services for Geiger International furniture contracts nationwide . . . A leading designer and manufacturer of contemporary upholstery fabric, **Chris Stone & Associates** expands with a 25,000-square-foot addition to its corporate headquarters located in Los Angeles. . . The internationally-known architecture, planning and design firm **Leo A. Daly** has acquired the Phoenix office of **Charles Kober Associates**. . . **Shelby Williams Industries** has opened a 2,600-square-foot showroom in Honolulu to serve the growing Pacific Basin design business. The showroom carries a complete line of Shelby Williams and Thonet/Madison products as well as floorcovering and upholstery. . . **Architectural Alliance Inc.**, a new firm established by Christopher Carr, Simon Brudenell and Christopher Johnson, is located at 850 West Washington Boulevard, Suite 200, Los Angeles. . . Don Bennett and H.C. Hayes have become the new owners of the Tropitone Furniture showroom, Suite 210, at OAK LAWN DESIGN PLAZA, Dallas. With the change in ownership, the showroom has been renamed **Bennett-Haynes Associates**. . . A new turn-key operations offering architecture and interior design services, **Summit Integrated Resources** opens at 3102 Oak Lawn in The Centrum, Dallas. . . A Southwest regional contemporary art resource, **Stetter Gallery** opens at 2501 East Camelback Road, Suite 10, Phoenix. . . A new art resource in Northern California, **Simon James Gallery** opens at 1805 Fourth Street, Berkeley, (415) 841-7831. . . **Vilai Collections**, Designers Furniture Accessories, opens a showroom at 638½ North Robertson Boulevard, Los Angeles, (213) 659-8637

. . .The SAN DIEGO DESIGN CENTER announces four additional charter tenants of the $45 million facility for interior design furnishings: **Contemporary Hides, Inc.**, fine leather and suede, **Randolph & Hein, Inc.**, antique-inspired furniture, **Magica Alitalia**, importer of Italian vanities and **R.A. Myers Interior Resources**, contemporary and traditional furnishings . . .Offering interior design services, the Orange County, California office of **PHH Walker** relocates to 4695 MacArthur Court, Suite 400, Newport Beach, (714) 955-1911. . .The new offices of **Solnhofen Natural Stone Inc.** is 425 Brannon, #210, San Francisco, (415) 546-3822.

NEW REPRESENTATIONS

INTREX FURNITURE appoints **Janus et Cie** as sales representative for Southern California and Reno, Nevada. Circle Number 400. . .One of Italy's foremost producers of quality period reproductions, SELVA AG-S.p.A. has appointed **Damark Industries** as its U.S. agent. Camarillo, California-based Damark recently opened its Selva showroom in the green building of the PACIFIC DESIGN CENTER, Los Angeles. Circle Number 401. . .OAKBROOK•ESSER STUDIOS, the only authorized source licensed by the Frank Lloyd Wright Memorial Foundation for reproducing art glass windows designed by the master architect, has named **Gallery Ten Inc.** of Scottsdale, Arizona a dealer for the windows. Circle Number 402. . .BRAYTON INTERNATIONAL COLLECTION and BRAYTON TEXTILE COLLECTION name **T.J. Horan & Associates** as their sales representatives in Colorado, Utah and Wyoming. Also, the Brayton companies expand into the Canadian market by naming **Officeways** as their sales representatives in the provinces of Manitoba and Saskatchewan. Circle Number 403. . .**Design & Tile** of San Diego is a new distributor for RICCHETTI CERAMIC TILES BY TARKETT INC. Circle Number 404. . .The **J.M. Lynne Company** was appointed the exclusive distribution source for all ESSEX brand contract vinyl wallcoverings in the states of Arizona, California, Nevada, Oregon and Washington. Essex is a division of Gencorp, a major American contract vinyl wallcoverings manufacturer. Circle Number 405. . .**Kneedler-Fauchere** of San Francisco was named sales representative for SILK DYNASTY, INC., manufacturer of innovative, hand-painted wallcoverings and hand-woven fabrics. Circle Number 406. . .EUROSIT INC., the independent United States subsidiary of France's largest manufacturer of executive seating, has appointed **William Stafford, Jr.** of Longmont, Colorado, as its sales representative in the Rocky Mountain States. Circle Number 407. . .Manufacturer of original, award-winning architectural lighting designs, FLOS INCORPORATED has appointed three new Western dealers: **Brentwood Lighting Company**, Los Angeles, **Diva**, Los Angeles, and **Bay Commercial Lighting Supply**, San Francisco. Circle Number 408. . .EMPIRE LIGHTING & GIFT COMPANY, INC. has appointed **Aslan and Company** of Los Angeles and Seattle as its sales representative in California, Arizona, New Mexico, Nevada, Oregon, Idaho, Alaska, Montana and Washington. Circle Number 409.

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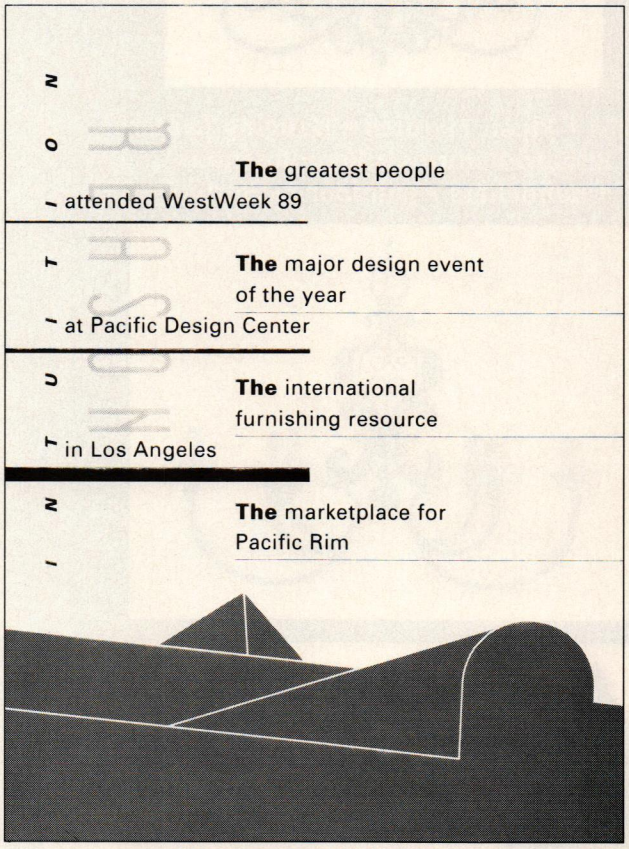

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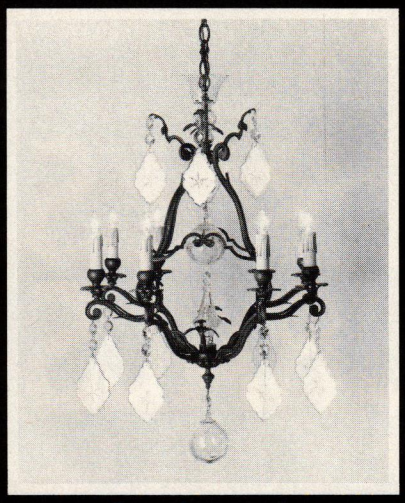

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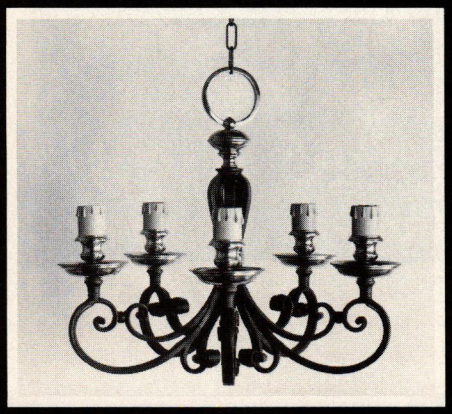

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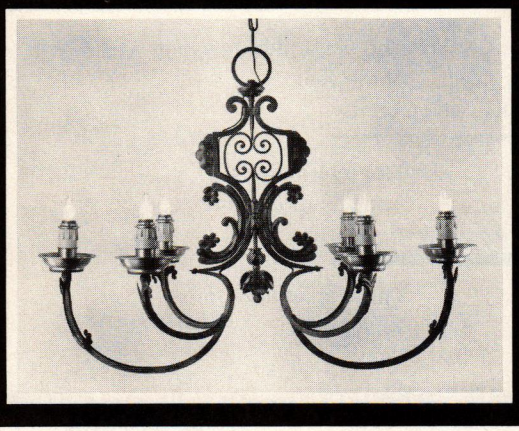

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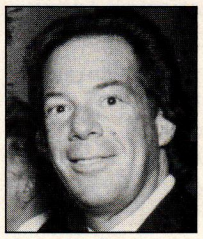
A listing of the interior designers, architects, artists and other industry professionals whose work is featured in this issue.



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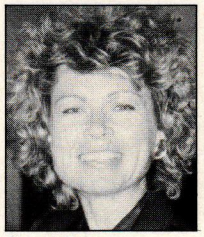

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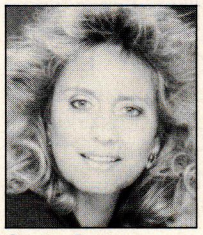

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Charlaine Smyser, Allied Member ASID
Barbara Rudolph, ASID
Charlaine Smyser Interiors
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Joyce Crawford, ASID
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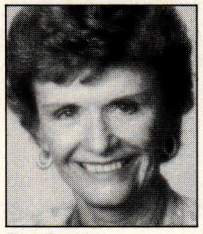

Pat Bacon

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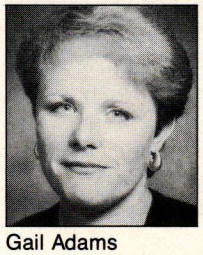

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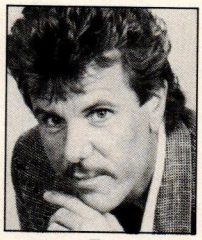
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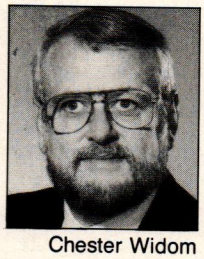
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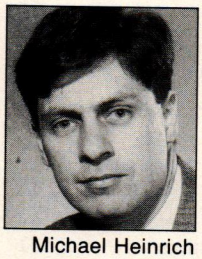
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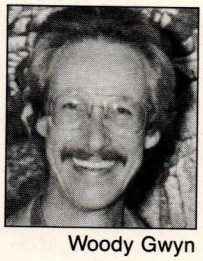
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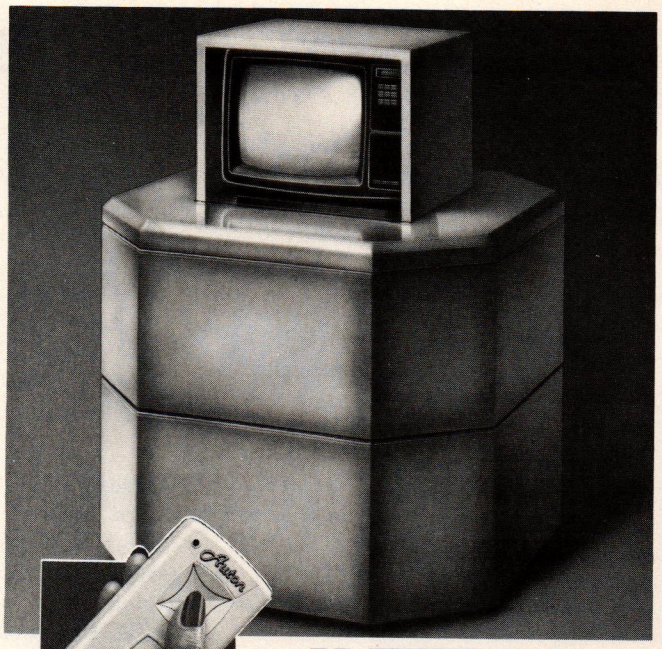

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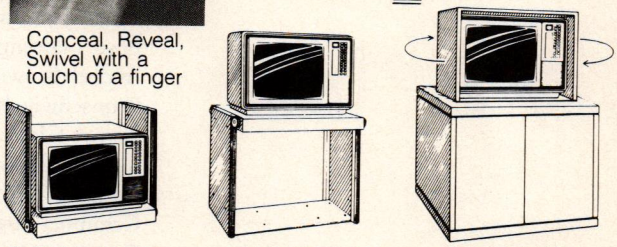

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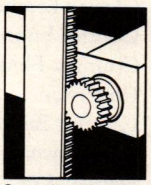
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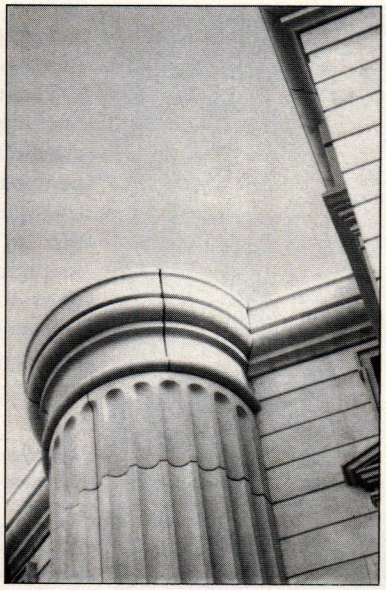
into theater, rococo designers used it for playful purposes, Chinoiserie was added, and new functional requirements pushed it to limits never dreamed of by its original inventors.

In the 20th century, an intense interest in the classical past and its many phases inspired, at least in part, the first flowering of Post-Modernism in the early 'Eighties. The leaders of the movement clearly expressed an interest in the revival of classicism, eclecticism and a new vitality in design. Contemporary designers and architects were given a new freedom by the Post-Modern movement to incorporate a vast repertoire of historic references into their work.

Charles Moore, self-acknowledged Post-Modernist, endowed with a soaring intellect, a professor's love of sharing knowledge, an eye-twinkling wit, and an extraordinary design ability, gleefully incorporates his vast study and travel experiences into current projects. Users of his spaces do not need to recognize all of his visual cues or historic references to enjoy his work. But those who do can carry on an intellectual dialogue with the work and enjoy a heightened emotional experience.

In his own Los Angeles home, Moore uses the staircase, symbol of ceremonial movement from one level to the next, as the theme. In a small, tight space, he expands the visual and actual size of the staircase until it dominates the space, delegating all the other elements of the small home to a subordinate role. The staircase imposes its winding, climbing, massive bulk on the consciousness of the occupants, yet it is a benign presence. For it is at once a stage, seating for parties, and a library with shelves for books and collections, all the while serving its primary function as a link between the various levels of the condominium and the rooms beyond. It invites the visitor to pay attention to it, while it evokes memories of other staircases that Moore has visited and loved.



Even today, architects and designers make pilgrimages to the Roman Forum to learn its lessons of balance, scale, emphasis, rhythm and unity. Photography of the Forum (a fragment) and Ricardo Bofill's Antigone project by Jody Greenwald.

Images come to mind of the Mannerist staircase that Michelangelo created for the entrance to the Laurentian Library in Florence. That exhilarating staircase impresses the visitor with the fact that a man-made design has power to manipulate emotions and physical reactions.

Moore's staircase also recalls memories of the John Soane House and Museum in London. The Soane House has a vigorous staircase which coils its way through several levels of the building, winding, climbing, beckoning the visitor as vistas open up revealing collections of fragments of antique sculpture and architecture, and rooms purposely designed to be spatially ambiguous.

Moore's staircase further evokes images of the Spanish Steps in Rome. The Spanish Steps are a means for moving people from one level to another, but, like all memorable designs, the steps are much more. The staircase moves, weaves, and voluptuously turns on itself. It is theater, gathering place, street market, artists' retreat. . . a place of movement and a place to dream. Moore's evocation of these complex functions is no accident. His recall of this and other favorite places and his ability to reinterpret these ideas is not lost on today's architects and designers. Now many of them create new forms of historical designs. These are not imitative, but are based on a profound understanding of the concepts of the masterworks, recalling the essence and not just the appearance.

The study of history is enriching the world of many contemporary designers and architects. Their work is inclusive rather than exclusive and is rich with metaphors, symbols, and historic reference. Ricardo Bofill, a Catalan architect whose projects are helping to redefine the urban fabric of Paris, integrates the columns and facades of the Roman Empire into contemporary apartment blocks in the hopes that everyone who lives in his buildings will feel part of an heroic experience. Italian architect Mario Bellini creates furniture which recalls the temples of Greece. Having studied the measurements and proportions of the Parthenon, Bellini designs tables with gently bulging leg supports, realizing as did the ancient Greeks that the slight curve or entasis is a reminder of our relationship to nature.

Design throughout the ages has always reflected the society for which it was created. Design in our time reflects the need to integrate our past into our present, and also draw on the diverse cultures which are part of our global village. Travel to exotic, faraway places is available on a daily basis. Communication is instant. The urge to create unity from this diversity is powerful.

In the hands of superb creators, the new eclecticism is informed, inventive, rich with meaning. Its many threads are as tightly woven as fine tapestry. On the other hand, the new eclecticism has given less educated and talented practitioners an excuse to copy the look without understanding the essence; too often the powerful statement deteriorates into a cliché. If this generation is to reflect its own diversity, celebrate its individuality, acknowledge its values and enhance the quality of its life, its design must draw on diverse sources. To unify this diversity, designers face greater challenges than ever, even as they rejoice that the possibilities are endless. ■

The Presence of the Past

An Argument for Educated Eclecticism

By Jody Greenwald, ASID, IDEC, Program Head, Interior & Environmental Design, UCLA Extension

STARTLINGLY INNOVATIVE, MARVELOUSLY IMAGINATIVE, delightfully individualistic environments are being designed in our contemporary world in unprecedented quantity and variety. The decade of the 'Eighties has produced a 20th-century renaissance, in full swing as we rush into the 'Nineties.

"Renaissance" means "re-birth," implying that much of this design has roots in the past. It recalls the Italian Renaissance of the 16th century with its re-interpretation of the classical Greco-Roman heritage. If the purist phase of the Modernist movement, led by Mies van der Rohe and company, cut the umbilical cord to the past, then the burst of current creative activity has helped to reconnect it. Contemporary designers, many of whom had felt emotionally starved by the cool, intellectual, rational International Style, have learned that the past represents an inexhaustible treasure trove of ideas, a bank of inspiration that never threatens bankruptcy.

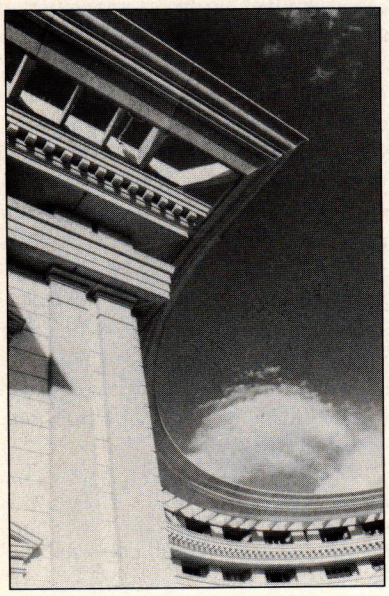
Sources of ideas are everywhere. They are in nature. They can be found in cultures other than our own. They spring from the history of architecture, art and design. And perhaps the most important aspect of our newly-enriched design expression acknowledges our emotions and our fantasies, as we seek pragmatic and intellectual design solutions.

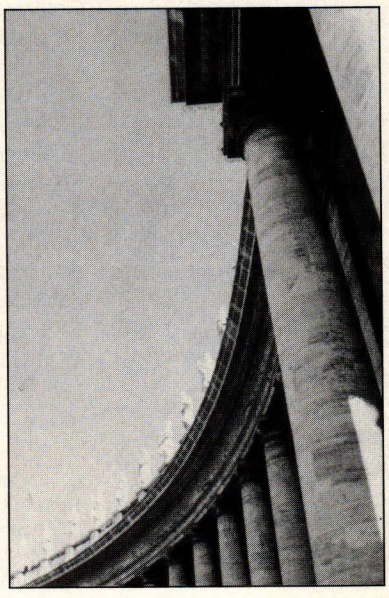
This weaving together of past and present, using both reason and passion, results in "eclectic" design. It can be blandly boring, wildly ugly, or unforgivably "kitsch-y." It can also be beautiful and inspiring, as it seeks to create a unity from many disparate elements. "Educated eclecticism" at its best reflects an attempt to be at one with our times—a time unlike any other, because we recognize the infinite variety of cultures in our world, and through the marvel of space technology can see it whole. . . a unified blue marble whirling in space.

Ancient artists were inspired by trees and flowers, leaves and vines, animals, and the bodies of human beings. As soon as their lives were safe from hunger, thirst and the elements, they sought to embellish their buildings, particularly their places of worship. The Greeks developed a highly sensitive relationship between nature and building forms based on mathematics. These aesthetics were so refined that, even today, architects and designers make pilgrimages to the Parthenon in Athens to learn its lessons of balance, scale, emphasis, rhythm and unity.

The Romans admired the Greeks, borrowed their architectural vocabulary, and expanded it to fulfill their own needs. To the intellectual idealism and elegant proportions of the Greeks, the Romans added engineering daring, and created new building types using methods that were current until the 19th century.

The Italian Renaissance, to which our current renaissance is connected, was itself a period of educated eclecticism. The Church wanted new ideas of humanism to be expressed in architecture that combined "clarity, commodity and truth," rather than to build in the more mystical Gothic or Byzantine styles. These buildings were to express unity of mind and body, heaven and earth, spirit and intellect, past and present, and to reconcile the pagan past and the Christian present. Renaissance artists and architects combined the idealized human forms and building proportions of the Greeks with the engineering skills of the Romans and put both to new uses, integrating the disparate sources so well that their creations seemed boldly innovative even though they were based on historic sources.





A weaving together of past and present: when juxtaposed with Gianlorenzo Bernini's 1657 colonnade at St. Peter's, Rome (left), architect Ricardo Bofill's multi-unit Antigone housing project (far left) exemplifies contemporary design's traditional roots. Photography by Jody Greenwald.

The language of classicism spread all over the Western world during the 17th and 18th centuries, reinterpreted freely by artists and designers from Bernini and Borromini to Robert Adam and Thomas Jefferson. Baroque architects turned classicism

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