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AUGUST 1989

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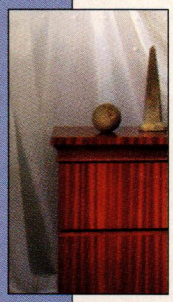

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Pure fantasy: Two Caribbean homes created by architect Robert Moreland with Seattle-based interior designer Rose Capestany. Photography by Dick Busher. Story begins on page 76.

FANTASIES

LIFESTYLE WEST

A PRIVATE ISLAND
Two homes in Antigua's Jumby Bay. Architecture by Robert Moreland, Moreland Christopher Myles Architects. Interior design by Rose Capestany, RCI, Inc., Seattle. PAGE 76

STAYING FRESH
Arthur Klein's creative approach, exemplified in the living room/terrace area he designed for a recent showcase house in Napa Valley, California. Architecture by Robert Keenan & Associates. PAGE 86

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SPLENDOR AFLOAT
The *Star Princess*, the newest addition to a luxury fleet. Architecture and interior design by Ellerbe Becket. PAGE 92

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Celebrating Colonial Australia at the Cairns Parkroyal. Architectural design consultant: Wimberly Allison Tong & Goo. Architect of record: Clarke and Prince Pty Ltd. Interior design: Chhada, Siembieda & Associates (Australia) Pty Ltd. PAGE 102

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ARTEXPO CAL '89
The exposition of moderately priced originals and reproduction art returns to Los Angeles, October 12-15. PAGE 133

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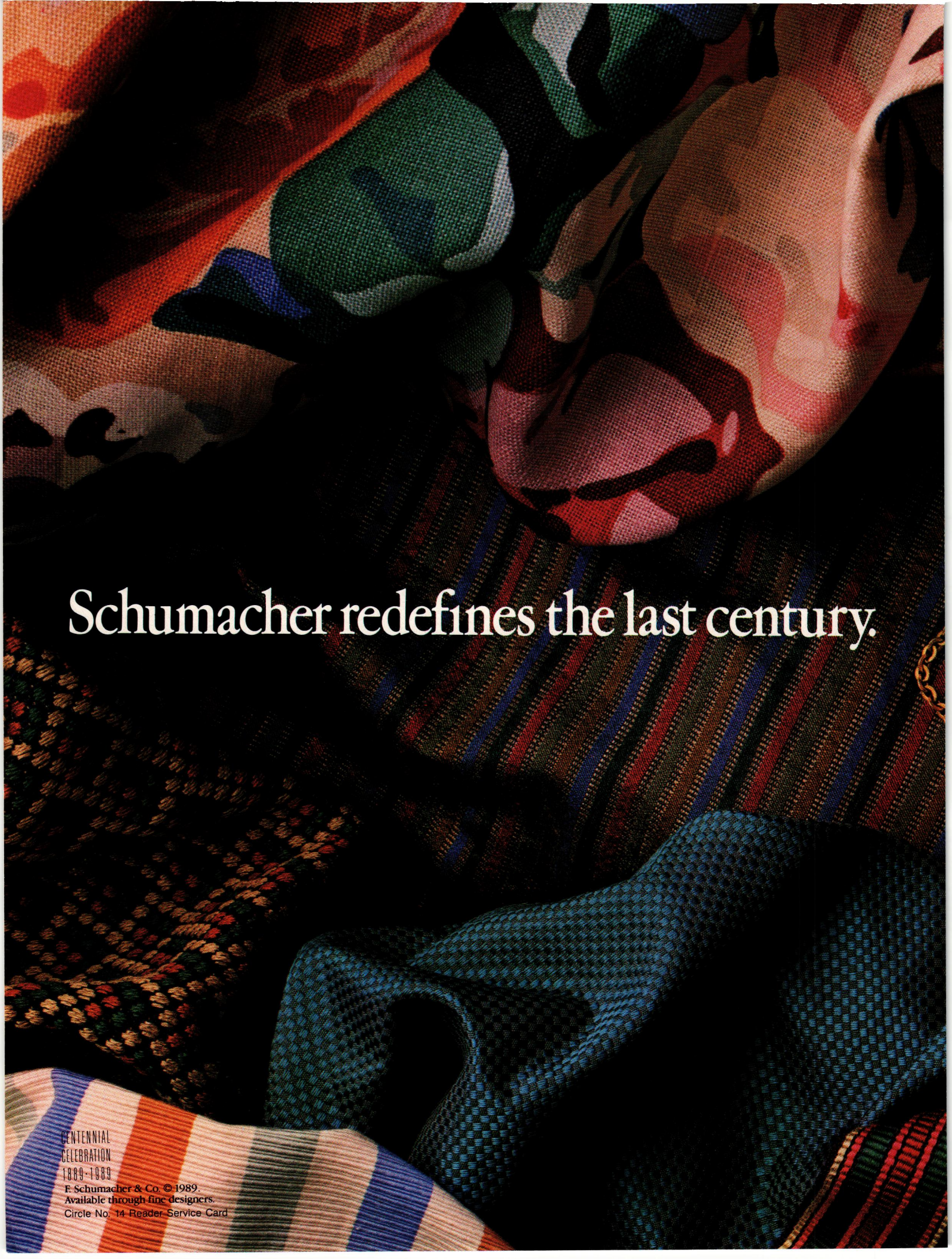
MANIFESTO: AGAINST CEREBRAL DESIGN
Barry Brukoff challenges architects and interior designers to create more humane environments. PAGE 166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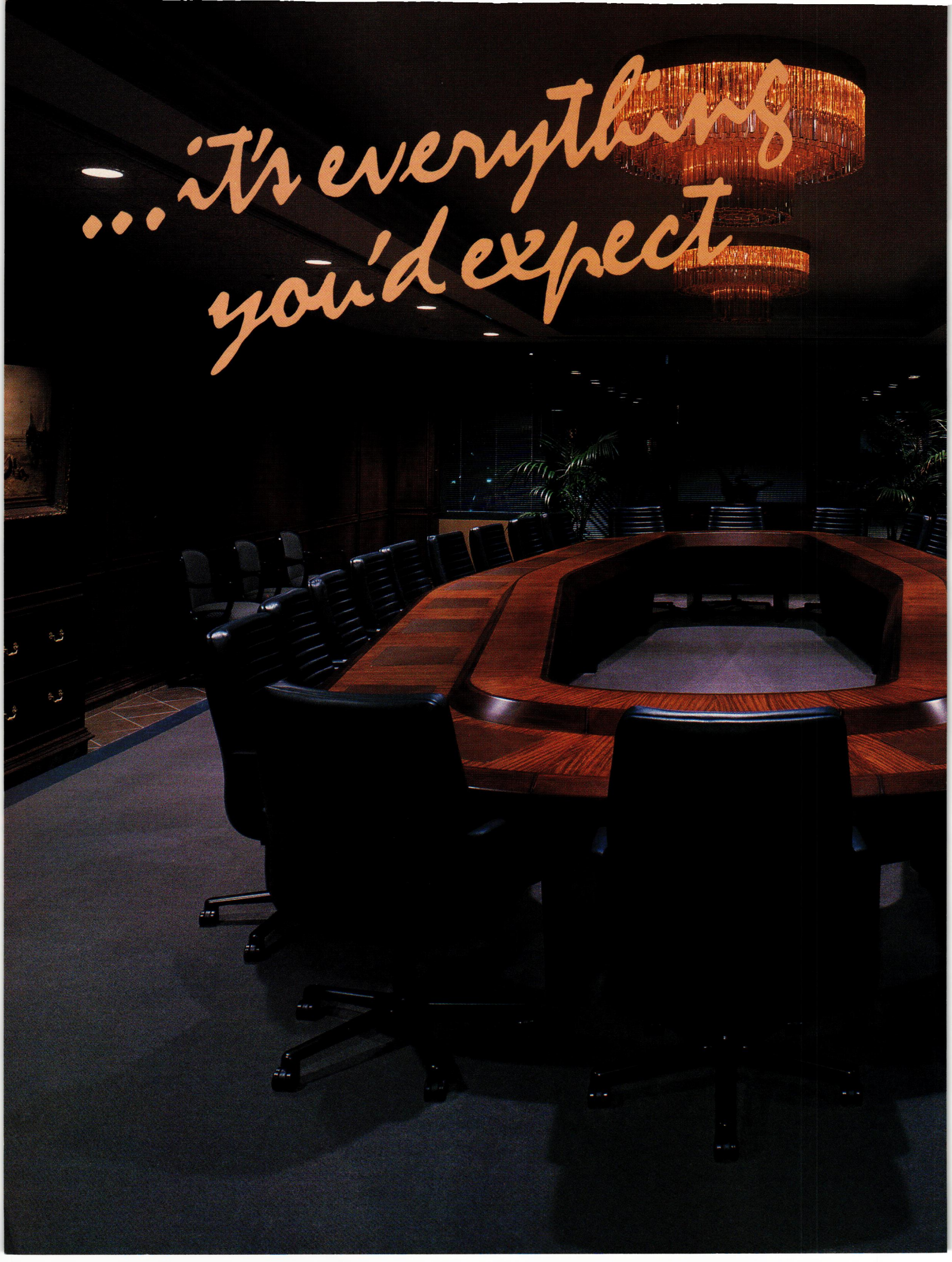
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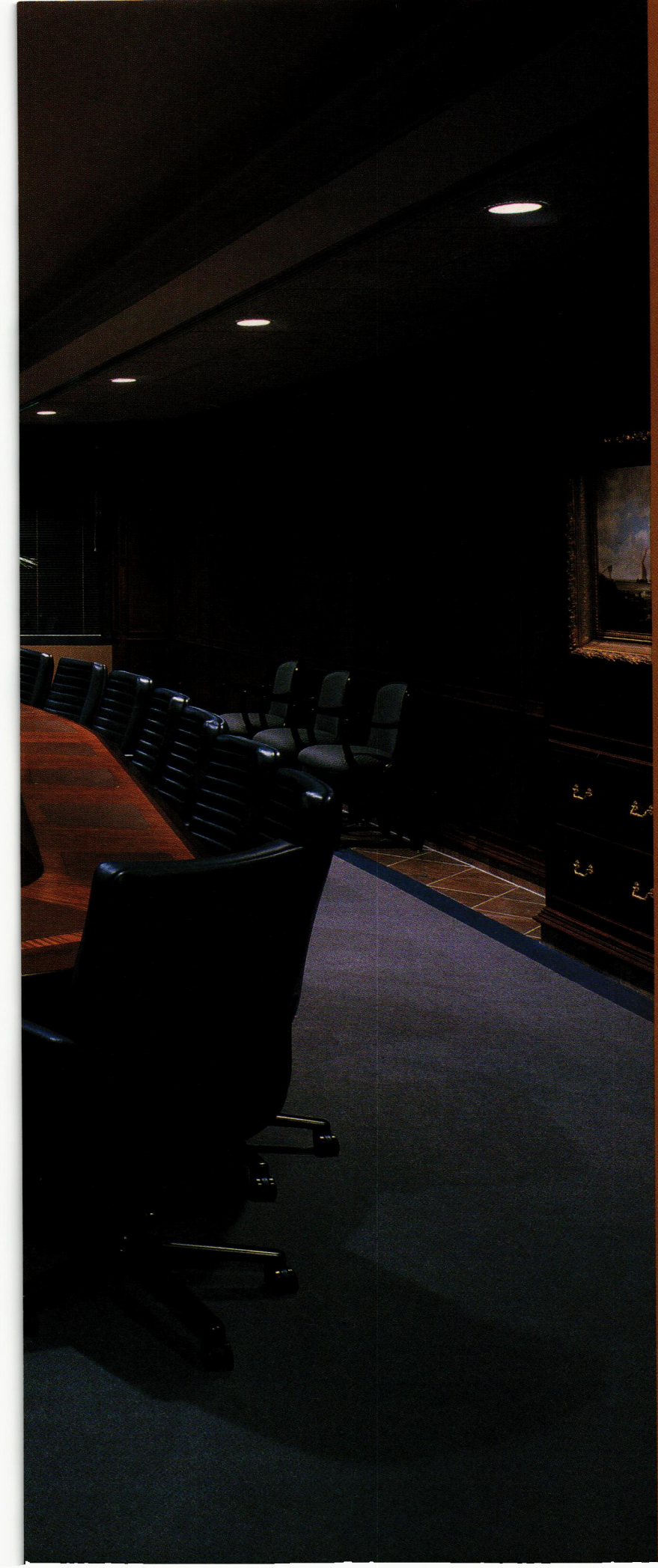

Photo: Bouley/Atlanta

...and more!

The executive boardroom of the Colonial Financial Center in Montgomery, Alabama. A strikingly elegant focal point where appearance is everything, from the classic mahogany and cherry paneling to the rich accents of Italian marble, brass, and inlaid leather. And on the floor, plush "Bristol Pointe" carpeting from Bentley Carpet Mills. Specified by designer Howard Tutwiler, Jr. because it was made exclusively with Ultron® 3D nylon from Monsanto.

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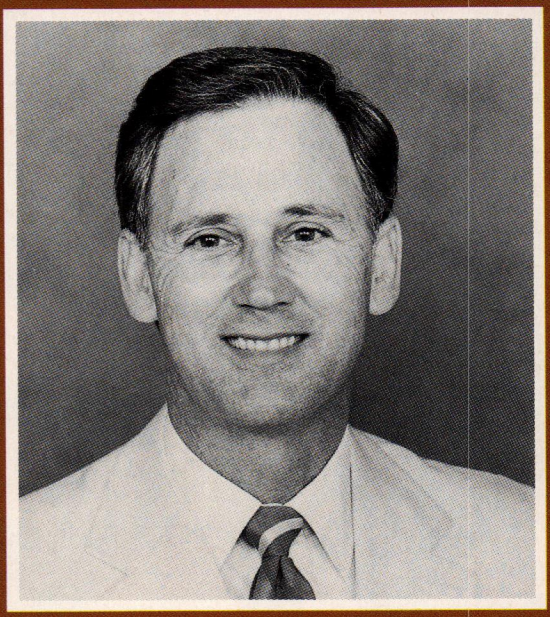

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IBD Design Expo. INFOMART, Dallas. (214) 742-4250. 8/3

Cities 2000: Transportation and Urban Design, a symposium sponsored by the University of California, Los Angeles (UCLA) Extension Program. (213) 825-9414. 8/1-4

Study Tour of Restaurant Design in Los Angeles, sponsored by the University of California, Los Angeles' Extension Interior & Environmental Design Program. (213) 825-9061. 8/5

Lecture on the William & Mary Period. Center for the Study of Decorative Arts in San Juan Capistrano. (714) 496-2132. 8/5-6

The 1989 IESNA Annual Conference in Orlando, Florida. (212) 705-7269. 8/6-10

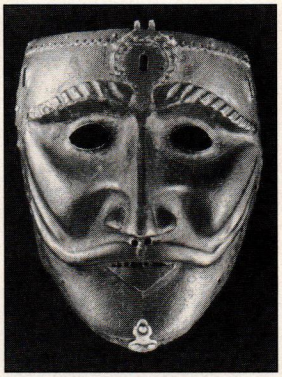
IDSA Conference: Minneapolis 89, the national conference and exhibition of the Industrial Designers Society of America, at the Minneapolis Marriott City Center. (703) 759-01011. 8/9-12

Focus on Health Care Design, Merchandise Mart, Chicago. 8/10

Elements of Illumination, a Decorative Center Houston Sack Lunch Seminar. (713) 961-9292. 8/10

Resplendent Diversity: Textiles of Morocco at the Old Pueblo Museum in Tucson, Arizona. (602) 742-7191. 8/12-10/22

High Noon, a luncheon for designers and architects at Design Center South in Laguna Niguel, California. (714) 643-2929. 8/17



"Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century" an exhibition at the Los Angeles County Museum of Art. Above, steel war mask, Iran, ca. 1450-1500. (213) 657-6000. 8/13-11/5.

September

Conpac 89 at the Concourse Exhibition Center and adjacent Contract Design Center in San Francisco. (415) 864-1500. 9/7-9

Worldstore, World Congress Center, Atlanta. (212) 391-9111. 9/7-10

Heritage of Western Europe sponsored by the National Trust for Historic Preservation. 9/8-22

Sources of William and Mary Design, sponsored by the Center for the Study of Decorative Arts in San Juan Capistrano. (714) 496-2132. 9/9

Showroom Show. The L.A. Mart. (213) 749-7911. 9/9-11

Sunday Snoop Kitchen & Bath Tour of five Westside homes in Los Angeles. (213) 720-5000. 9/10

Beaux Arts Festival, sponsored by the Institute of Business Designers (IBD) and the City of West Hollywood. (213) 733-3376. 9/10

National Computer Graphics Association's Conference and Exposition at the Santa Clara [California] Convention Center. (703) 698-9600. 9/12-15

Continued on page 17

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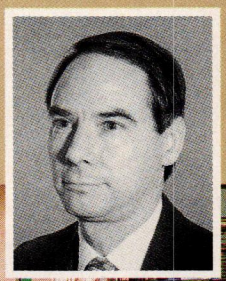

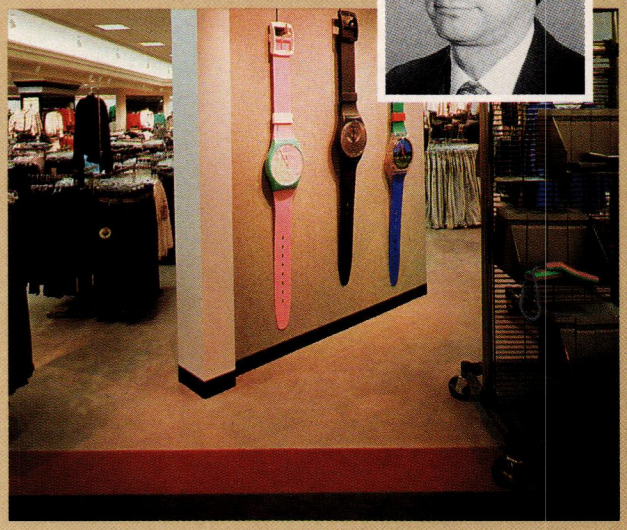

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DESIGNTIME

Continued from page 15

Innovations '89 at Innova in Houston. (713) 963-9955. 9/14-15

Theta Charity Antiques Show of Houston. George R. Brown Convention Center. (713) 961-7911. 9/14-9/18

The Rocky Mountain Design Symposium at the Denver Design Center in Colorado. (303) 733-2455. 9/14-15

The State of the CAD/CAM Revolution, Decorative Center Houston Sack Lunch Seminar. (713) 961-9292. 9/14

Critics and Cranes: Building Downtown Los Angeles. Symposium at the Biltmore Hotel. (213) 380-4595. 9/16

A V.I.P trade-only group trip to MARMOMACCHINE, Italy's largest international exhibit of marble, stone, granite and by-products in Verona. U.S. contact: Lucio Capute. (212) 775-1050. 9/17-24

California Showcase 1989, sponsored by the International Furnishings and Design Association (IFDA) and the National Institute of Children's Environments, Inc. (NICE) and Valley Magazine, in Calabasas, California. (818) 595-7777. 9/17-10/15

The 14th EUROLUCE, International Lighting Exhibition, **SALONE DEL MOBILE** and the 5th EIMU (international biennial office furniture show), Milan. 02/315401-342785. 9/20-25

Consumer Buying and the Use of a Designer, a seminar at the Kitchen and Bath Center, San Francisco Mart. (415) 552-2311. 9/20

National Casual Furniture Market at The Merchandise Mart and Expocenter in Chicago. (312) 527-7854. 9/21-25

Designer sample/closeout sale and design house, sponsored by the ASID, Orange County chapter at the Orange County Fair Grounds, California. (714) 643-1549. 9/21-24

A Dreamhouse to Help End the Nightmare, sponsored by the Design Industries Foundation for AIDS (DIFFA), to benefit Project Open Hand, in San Francisco. (415) 776-3207. 9/21-10/15

The International Antique Dealers Show, at the Seventh Regiment Armory in New York City. (212) 755-8500. 9/23-27

Tour of seven custom-designed kitchens in West Los Angeles homes. Jewish Family Services. (213) 454-1190. 9/24

Color Visions, Marketing Decisions seminar, Color Marketing Group, Scottsdale, Arizona. (703) 528-7666. 9/24-26

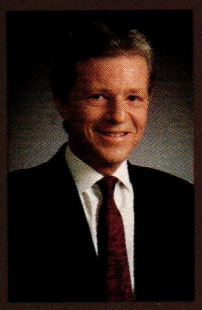
Fall Showroom at The L.A. Mart. (213) 749-7911. 9/24-29

KNPR's Las Vegas Arts Festival and Craftworks Market, at various festival locations. (702) 456-6695. 9/24-10/1

Design Engineering Show at the Los Angeles Convention Center. 9/26-28

Gardens of the William & Mary Period, Center for the Study of Decorative Arts, San Juan Capistrano. (714) 496-2132. 9/30 & 10/1

CON-Quest Show, Louisiana Organizing Chapter, Institute of Business Designers, Marriott Hotel, New Orleans. (601) 863-3325. 9/30



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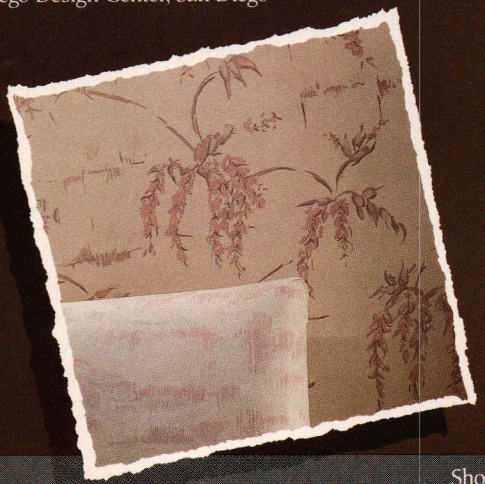

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Circle No. 31

Report from Montreal

The Fifth International AIDS Conference

By Bernard McNamara, MD

MONTREAL PROMISED TO BE THE biggest and most ambitious of the international AIDS conferences so far. I shared my week at the conference with almost 12,000 delegates from the United States alone. All of us also shared the anticipation and enthusiasm of coming away with new information to help fight this devastating epidemic.

AIDS and Global Health Care

Sunday's impressive opening speech was made by Zambian President Kenneth Kaunda, whose own son perished of AIDS. Mr. Kaunda set the tone for the conference, noting the wide discrepancies between Third World and industrialized, Western societies in access to health care and health care technology, and that the AIDS epidemic is increasing these discrepancies. Because of the AIDS epidemic's drain on global health care resources, the World Health Organization's goal of worldwide health equality by the 1990s will be impossible to attain.

In fact, warned Mr. Kaunda, many of the peoples of Africa and South America are destined for extinction, if appropriate resources cannot be mobilized. In Zaire, for example, the health budget allots one dollar per citizen per year, and so the country cannot even afford to test all of its blood supply for the AIDS virus, let alone treat people with AIDS or ARC. A comparison was drawn by many during the conference between the Third World's health care crisis and that of our own inner cities, which have much the same problems of access to health care, education, prevention, and medical technology.

Activists ACT-UP

This AIDS conference was unique for the extensive demonstrations by "ACT-UP"(the AIDS Coalition to Unleash Power) and other activist groups from around the world. They marched around the conference hall chanting slogans, read a Manifesto presenting 10 demands, and emphasized international cooperation and more aggressive research and health care spending. The activists were not afraid to voice their disapproval of some of the speakers, primarily Canadian Prime Minister Brian Mulroney, who was accused of being too slow to respond to the AIDS crisis in Canada. Although the scientific delegates were sometimes annoyed by the disturbances, there was a feeling of general solidarity with the frustration of Persons with AIDS (PWAS) represented by the activists.

Another unique aspect to the conference was the integration of social/political/ethical issues surrounding the AIDS epidemic with scientific issues. There was criticism that the combination made the conference too unwieldy, but most delegates recognized the need to represent the broader aspects of AIDS in its impact on society and the individual, beyond immediate health needs.

Disappointment and Promise

There was a general malaise and disappointment among the delegates because there didn't seem to be any major breakthroughs in AIDS research. Nevertheless, some interesting studies were presented. In terms of treatment, the most promising drug appears to be DDI or dedeoxyinosine, an AZT-like drug which in its Phase I trial showed some evidence of efficacy, but limited toxicity. Also, soluble CDA trials did not reveal any major toxicity, and will go on to further study. Dr. Robert Gallo himself, chief of the lab of tumor cell biology at the National Cancer Institute (NCI), felt the most optimistic about CD4 as the most fruitful path to follow to find a cure.

The art world was well represented: the Montreal arts community, organized by Ken Morrison and Allan Klosacek, coordinated exhibits of art, film, video and theater to complement the AIDS conference and emphasize the important contributions of artists in fighting the epidemic. Particularly noteworthy was the play *Warm Wind in China* by Kent Stetson, which explores the anger of Canadian gay men at the threat AIDS presented to the new-found freedom and self-worth.

The Need for Urgency

The closing remarks on Friday were highlighted by the address of Randy Shilts, author of *And the Band Played On*. He commended all the delegates for their compassion, but criticized the scientific community and political leaders for not putting in place adequate resources and policies fast enough to implement the treatments needed to save lives. His greatest nightmare, he said, was that one day he would attend an international AIDS conference to hear the declaration that a cure for AIDS had been found, only to realize that it was now irrelevant, since all those infected had already died. He asked everyone to leave the conference with one message—the need for urgency, so that the day of a cure will come much sooner, and many more lives be saved.

Dr. Bernard McNamara is the official medical advisor for many non-profit organizations concerned with AIDS and has a busy practice of his own, dealing specifically with AIDS, in Hollywood, California.

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

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Jacobs was beside himself. Absolutely had to do the installation on time. Could see his customer walking their contract right out the door. Just knew he'd end up eating the job.

At 8:01 the next morning, he called Dealer Services in Grand Rapids. Martha O'Connor picked up the call. She winced. "Your order is being manufactured in *five* different plants, some of the parts are already on trucks, *and* it's New Year's Eve. But," she added, "I'll see what I can do."

Martha called back in a couple of hours. Three of the plants had already started the repainting, and the trucks were being off-loaded.

The whole order shipped out in the right color on January 2nd, a day ahead of schedule.

Jacobs thanked his lucky stars he was a Steelcase dealer. Thanked Martha. Wrote her boss...

"The amazing thing is," he recalls, "Martha didn't have any direct authority. But when she called the plants and said, 'We have a dealer who has a problem and that means we have a problem. Our customer needs help,' people said, 'No problem, we'll do it.'"

Was it a Happy New Year? You bet.

For more information, call 1-800-333-9939

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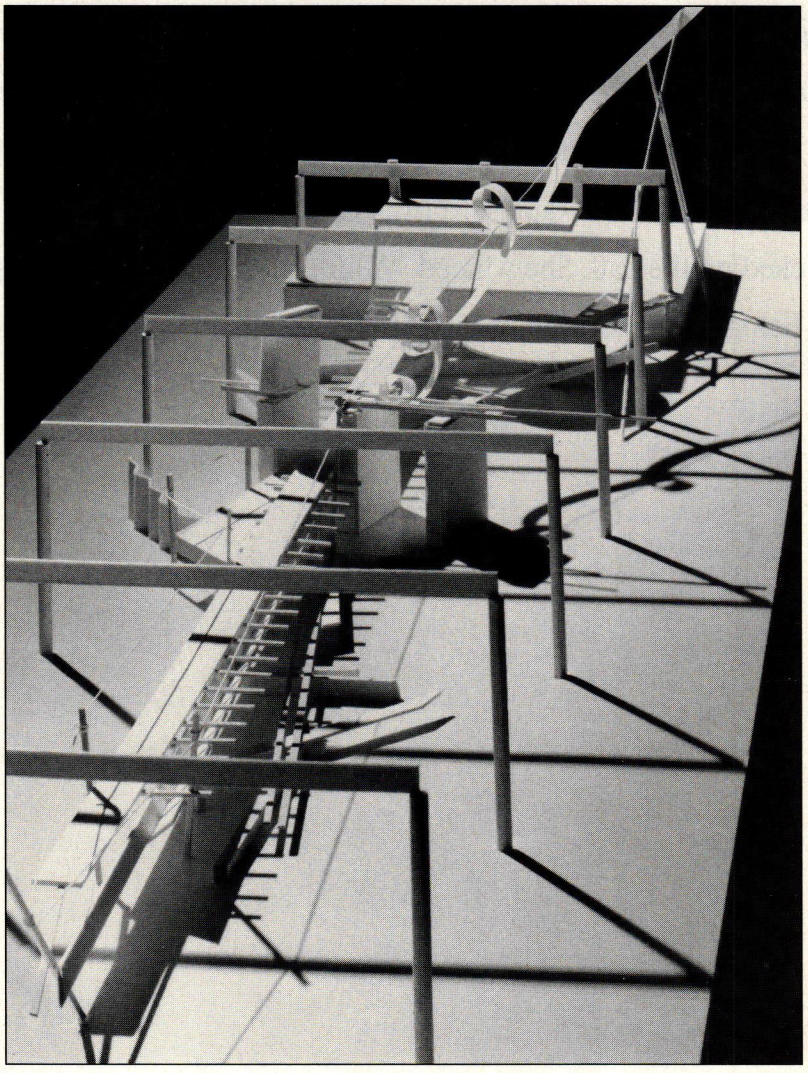
CONPAC 89

Thursday, Friday & Saturday, September 7, 8 & 9

"A fresh new concept radiating a lively vitality and free-wheeling spirit" is what Stanley Tigerman, FAIA, said when he visited CONPAC 88. Now, the 2nd Annual CONPAC, September 7, 8 & 9, has become a major contract and hospitality show and conference.

Office & Hospitality Exhibits & Conference/ Showrooms & Temporary Exhibits Sizzling Creative Zones, Galleries & Magic Moments, Executive Croquet Court (Office of the Future), Formal Opening of Contract Design Center, IBD Gala & CEUs, Industry Night, Corporate Night

The prime focus of CONPAC 89 is on design, architecture and facilities management of the '90s, new directions in hospitality design and refinement of concepts in health and congregate care. Prime features include a stimulating exhibit floor showing many resources that can be seen only during showtime under one roof, as well as many of the most handsome permanent showrooms in the country.



The Fashion Gallery Restaurant is an exciting Creative Zone, a collaboration of designers Darrell de Tienne and Joyce Yokomizo. This official CONPAC restaurant will be built around a dazzling array of overlapping catwalks, ramps, screens, columns and monoliths. Avant-garde men's and women's fashion shows will be held there daily.

D E S I G N ! D E S I G N ! D E S I G N !

John Martini

Award-winning TV Anchor, Author, Humorist Linda Ellerbee Is Keynote Speaker of CONPAC 89

Linda Ellerbee will open CONPAC 89 with a perceptive, humorous look at the national scene, often as it relates to mysteries of the world of design. Her fertile mind may well soar in and out of sophisticated, sometimes archaic American work environments. She'll no doubt probe the $250 a night—and up—hotel room question, wondering if we sleep better under those circumstances. And she'll wonder where we will retire as she considers the graying of America. Being a working mother she'll certainly want to discuss daycare options, curious to know when the kid can move out of the corporate playroom onto the office payroll.

Bright, articulate, one of the most engaging personalities of the time, Linda Ellerbee anchored NBC's *Weekend, Summer Sunday—U.S.A.* news magazine and NBC *News Overnight*. She is also known for anchoring the Emmy-award-winning *Our World* for ABC and her book *And So It Goes*. Ms. Ellerbee will provide an exhilarating opening of CONPAC 89. Northern California readers can experience her wit in the "This World" section of the Sunday *San Francisco Chronicle* and *Examiner*.

CONPAC 89

Conference, Events, Experiences

Thursday, September 7

Programs are $10 each. With purchase of two or more, Linda Ellerbee's keynote speech is complimentary; if taken alone, $20. The Institute of Business Designers' (IBD) Continuing Education Unit (CEU) course is $95. The IBD Party is $25. Please select programs on enclosed registration form and return with check today.

Linda Ellerbee

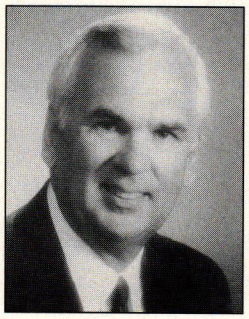
A *9:00 A.M. — Contract Design Center Atrium*

Keynote Speaker
Linda Ellerbee

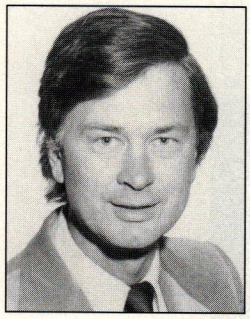
Award-winning television journalist, columnist, author, witty observer of the national scene, the speaker will focus her remarkable mind on the world of interiors in the '90s.

B *11:00 A.M. — Concourse Exhibition Center*

The Negotiable Environment
Sponsored by Herman Miller, Inc.



David Armstrong

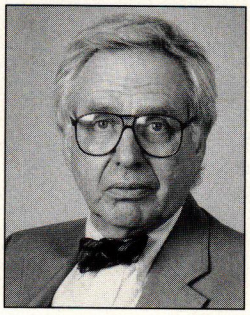


Philip J. Stone

David Armstrong
Senior Vice President of Marketing
Herman Miller, Inc.

Professor Philip J. Stone
Professor of Psychology
Harvard University

The program will explore psychological dynamics where the personality of employees in relationship to their jobs is measured; further, how changes in the work place can increase productivity and harmony. Dr. Armstrong, who is co-author of *The Negotiable Environment*, leads Herman Miller marketing on a global basis. Prior to that, working with Robert Propst, he developed the idea for the Facility Management Institute and became widely recognized as premier spokesperson for the profession of facility management. Professor Stone is on the steering committee for the Doctoral Program in Organizational Behavior at Harvard, has international clients for whom he consults and is noted for his research on business marketing strategies and business image, research on time use, office environments and evaluation research.



Allan Temko

C *4:00 P.M. — Contract Design Center Atrium*

"Contract Interiors I Have Loved or Hated"

Ada Louise Huxtable
Author, Critic

Allan Temko
Critic, *San Francisco Chronicle*

Steelcase
The Office Environment Company

Sponsored by Steelcase Inc. and the San Francisco Chapter of the American Institute of Architects (AIA).

Internationally respected architectural critic Ada Louise Huxtable, formerly of the *New York Times*, is a member of the architectural firm selection committee for the new San Francisco public library. She and Allan Temko, noted local critic, will discuss design in architecture and interiors.

B O Y D

O L Y M P U S

Lyric, curvilinear symmetry in sculptured porcelain, the "Olympus" is a design of timeless elegance. In porcelain, with finishes of Black Satin Glaze, Solar Bronze Glaze or Matte Bone, the Olympus is available in tungsten halogen, PL fluorescent and standard incandescent lamping versions.

Designed by Doyle Crosby.

Overall Height: 5¼″
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Projection: 11⅜″
Outlet Box Mounting Only.
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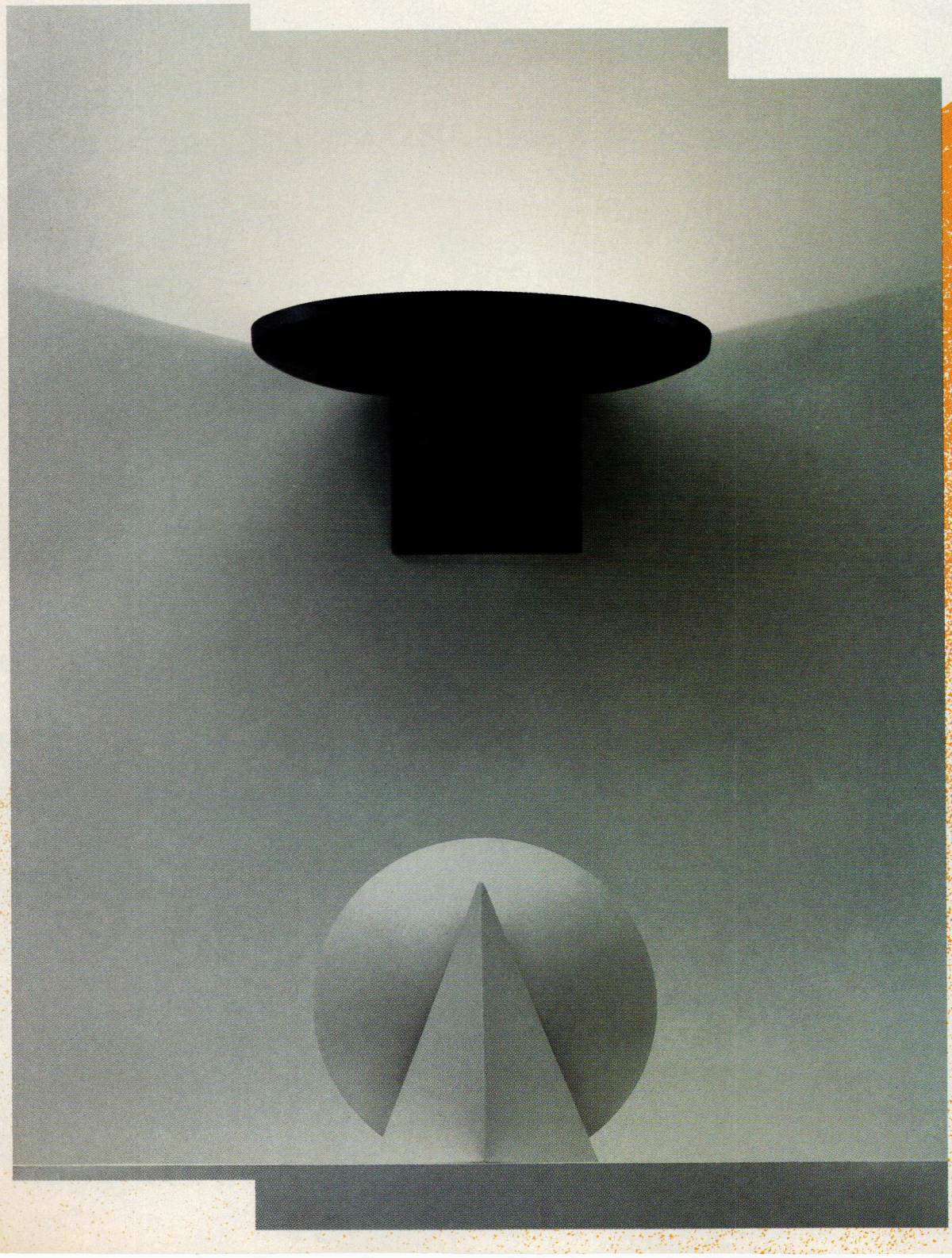

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design

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The spirit of innovation.

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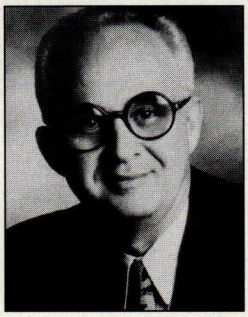
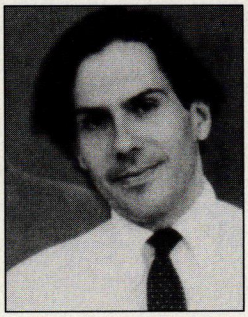
CONPAC 89

CONPAC 89 Industry Night

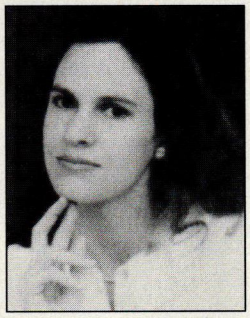


Orlando Diaz-Azcuy

Explore outstanding temporary exhibits at the Concourse and great permanent showrooms at the Contract Design Center. Enjoy brilliantly designed Creative Zones and Moments. Try your luck in the office of the future: an executive croquet court. See the fascinating exhibit of architecture and design from the California wine country. Be dazzled with a fashion show right at the Leading Edge in the Fashion Gallery Restaurant. Visit the Philanthropy by Design exhibit showing effective *pro bono* work by design professionals. Learn how you, too, can get involved.



Bernardo Fort-Brescia



Laurinda Spear

5:30- 7:00 P.M. — Concourse.

Special Bonus Evening
Industry Night Open House Thursday

Local chapters of many design societies will hold their monthly meetings here. Refreshments.

7:30 P.M. — Contract Design Center
Special Industry Night Program

Curse & Glory: Design in San Francisco
Orlando Diaz-Azcuy

One of the leading designers on the American scene, Orlando Diaz-Azcuy will speak on the Contract Design Center expansion, a project in which he was a major design and conceptual force. He is noted for space planning and design projects, landscape architecture as well as furniture and fabric design. His projects include offices, showrooms, clothing boutiques, banks, television studios and the San Francisco International Airport Terminal. In 1988 he was elected to the *Interior Design* magazine Hall of Fame, has been Designer of the Year for *Interiors* magazine and has received *Contract* magazine's Charles S. Gelber Award for both furniture and textile design for HBF. He teaches at the Harvard Graduate School of Design and is a trustee of the board of directors for both the San Francisco Opera Association and the American Conservatory Theater.

Friday, September 8

D *9:00 A.M. — Contract Design Center*

Arquitectonica: Design Mavericks
Bernardo Fort-Brescia, AIA
Laurinda Spear, AIA

Bernardo Fort-Brescia and Laurinda Spear are founding principals of Arquitectonica, a young firm whose meteoric rise to fame changed the face of Miami with houses, offices, apartment buildings, court houses, hotels, retail stores and products. A few years ago *Progressive Architecture* wrote "The principals of Arquitectonica quickly established themselves as a bright, brash young firm, whose mastery of the real estate power structure belies their tender years, and their architecture shows it. So far it isn't perfect, but it is very, very good."

Bernardo Fort-Brescia and Laurinda Spear, who also happen to be married to each other, grew frustrated with available product lines and slow delivery dates, so began custom-designing their own furniture, fabrics and wallpaper. Being "horribly impulsive people," according to them, they decided to go public with a quickly expanding portfolio of products. The next step was to open a retail store, ARQ Products, that would be a showcase for the firm's wares, as well as for the wares of other avant-garde architects, designers and artisans who merited the Arquitectonica seal of stylistic approval. They also designed the store, which got off to a roaring start when half its contents were borrowed for episodes of the television series, *Miami Vice*. (Facts from *Architectural Record*.)

Both hold Master of Architecture degrees, he from Harvard, she from Columbia. Both have earned major honors and awards, have had work widely exhibited and have lectured extensively. Last year, Arquitectonica opened a West Coast office in San Francisco.

Ontos tapestry on Piedmonte banquette, brilliantly successful in the corporate world.

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75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.

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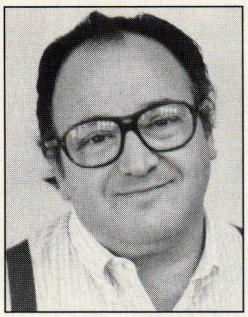
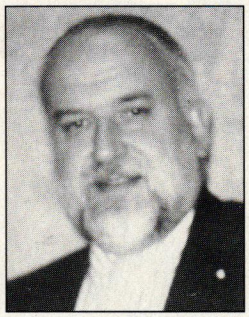
CONPAC 89


Michael Brill


Peter A.D. Mill

E *11:00 A.M. — Concourse Exhibition Center*

"O.K. Wise Guy. Tell Us What You've Learned Lately."
Sponsored by Johnson Controls & Personal Environments

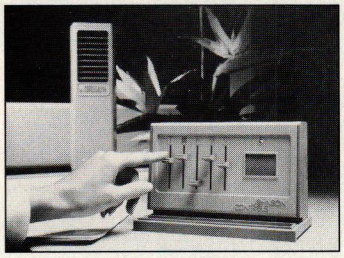
Michael Brill
President, BOSTI

Peter A.D. Mill
Principal, Center of Building Diagnostics (Cantech) Ltd.

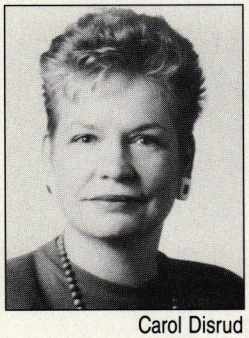
This is BOSTI revisited, "a sort of smorgasbord of ideas and concepts—something tasty for everybody," says Brill, who with architect/scientist Peter Mill will explore new directions in the office. Among these:

- planning and design strategies to support the popular shift to a business-unit or team-approach management structure.
- selling the client on a productivity-oriented approach to design.
- using "urban design" concepts in planning the office floor. . . main streets, neighborhoods, "clear centers and ragged edges."
- private offices vs. open offices vs. "very small" private offices vs. "weird" offices.
- annual monitoring to measure planning and design results so the office doesn't get stale

JOHNSON CONTROLS



Personal Environments
It is appropriate that Johnson Controls sponsors this CONPAC 89 facilities program that re-examines the famous BOSTI study, "Using Office Design to Increase Productivity." This study, created by Michael Brill and his group, influenced the development of Personal Environments by Johnson Controls. Much of the research into increasing productivity in the work place assures facilities managers that Johnson Controls' Personal Environments hit the mark. This system gives each employee controls for his or her own lighting, temperature, air flow and sound-masking in open plan offices. Peter Mill, during his tenure as director of the Center of Building Diagnostics in Ottawa, developed an experimental personal controls system that actually was the forerunner of Personal Environments.


Carol Disrud

Nancy Orme Martini

F *4:00 P.M. — Contract Design Center*

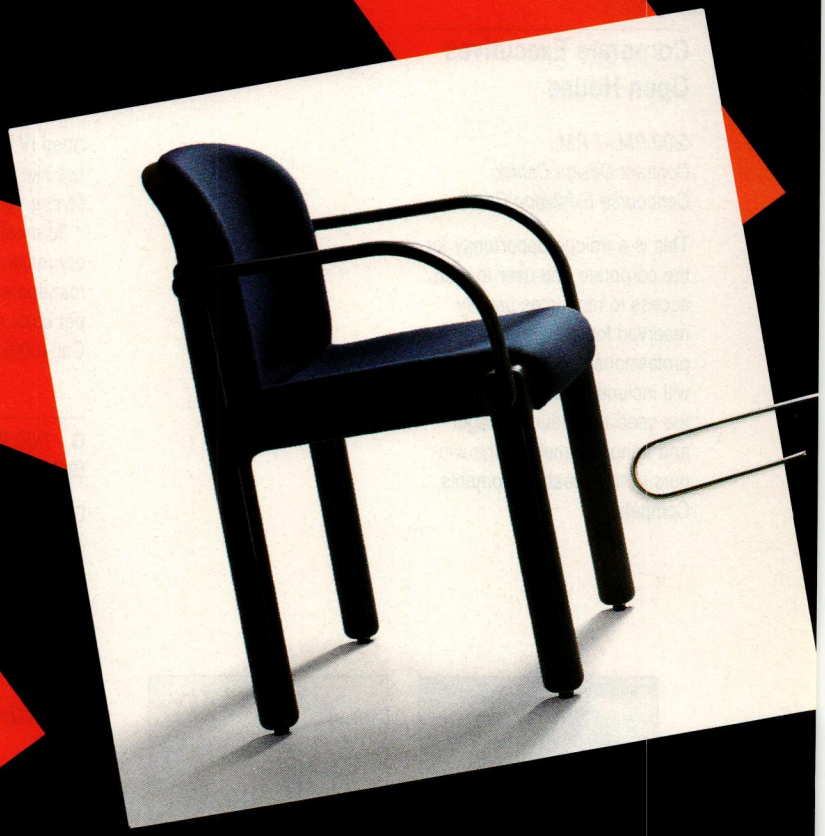
Daycare in the Office of the '90s
Sponsored by Allied Fibers & the Anso Family of High Performance Carpet Fibers

Carol Disrud, FIBD
Vice President, Gensler and Associates Architects
Moderator/Panelist

Linda Fitzpatrick
Director, Compensation, Benefits
& Systems, Genentech, Inc.

Nancy Orme Martini
Newsroom Supervisor and an editor, Business Wire,
an international press relations wire service.

A dramatic trend in the office—both large and small—is the burgeoning number of day-care centers which bring new mothers back into the work force faster, a significant economic plus for employers and employees. Ms. Fitzpatrick is part of a ►



Stance

A unique ganging stack chair that is comfortable and durable in both structure and style. Component system design permits addition or removal of arms in the field. The easy-to-care-for polypropylene frame conceals a steel inner structure. It's technical innovation by design from KI. Call (414) 468-8100 or write P.O. Box 8100, Green Bay, Wisconsin 54308-8100 for more information. Circle No. 56 Reader Service Card

team that developed Genentech's 2nd Generation, probably the largest day-care center in the U.S., with 90 pre-schoolers currently enrolled and a capacity for 258. The program features a modified Montessori curriculum for children over 3 and an innovative Heads up! to Early Learning approach for children from six weeks to three years.

Ms. Martini is one of four women who, with Business Wire's help, set up their own day care center at the office. The four women had babies within six months of each other. This program is on a simpler level than Genentech's, but results are the same: it's win/win for everyone.

Allied Fibers

Allied Fibers Sponsors Day Care in the Office

Allied Fibers has been a leader in pioneering the development of high performance carpet fibers as well as developing the industry's first fiber warranty program more than 20 years ago.

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To meet the needs of commercial specifiers, Allied has specialists covering every major metropolitan area. They service leading architects, designers, facilities managers and end users with information and technical assistance regarding carpet color and styling trends, and latest maintenance and installation procedures. Call (800) 992-9922 for assistance.

Corporate Executives Open House

5:00 P.M.–7 P.M.
Contract Design Center, Concourse Exhibition Center

This is a unique opportunity for the corporate end-user to gain access to resources usually reserved for design industry professionals. Corporate Night will include a fashion show on the special restaurant stage and announcement of the winners of the Creative Moments Competition.

G *7:00 P.M.–12 midnight — Galleria Design Center*
IBD Gala Party!

Don't miss this festive social highlight of CONPAC 89, the party of the year. Join in a total visual, audio, sensory, spectacular experience. Dance to great San Francisco music. See a terrific range of entertainment. Enjoy gutsy finger food. Forget exhibits, conferences and business. Balance your life at the IBD Gala Party. Tickets are $25 and can be ordered through the enclosed form.

Saturday, September 9

H *10:00 A.M. — Concourse Exhibition Center*

Upscale Retirement: The Peninsula Regent

M.J. Madigan
Editor in Chief, *Restaurant/Hotel Design International*
Moderator

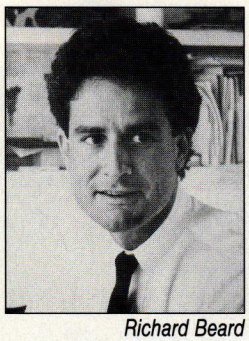
Richard Beard, AIA
Backen Arrigoni & Ross

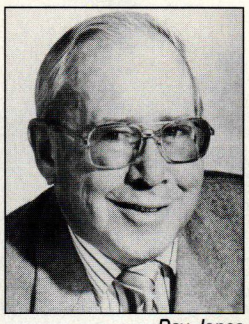
Ray Jones
Resident

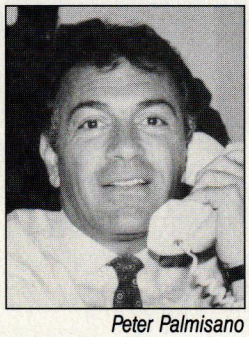
Peter Palmisano
Pacific Union Company

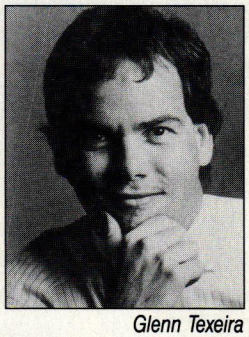
Glenn Texeira
Project Associates

The Peninsula Regent is a 10-story luxury housing development for the elderly consisting of 207 independent living units and 20 personal care suites. An enthusiastic resident, one of the developers, the architect and interior designer discuss this new, club-like complex. Unlike many retirement communities, this one ►


Richard Beard


Ray Jones


Peter Palmisano


Glenn Texeira

The brightest new idea in the classroom.

Howe goes to the head of the class with the most intelligent training table ever conceived:
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Designed by the renowned Niels Diffrient, this exciting new table is innovative in both function and form.
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Behind the flip-down modesty panel, an optional compartment can manage computer cabling. A totally new folding mechanism ensures quick operation and compact storage.

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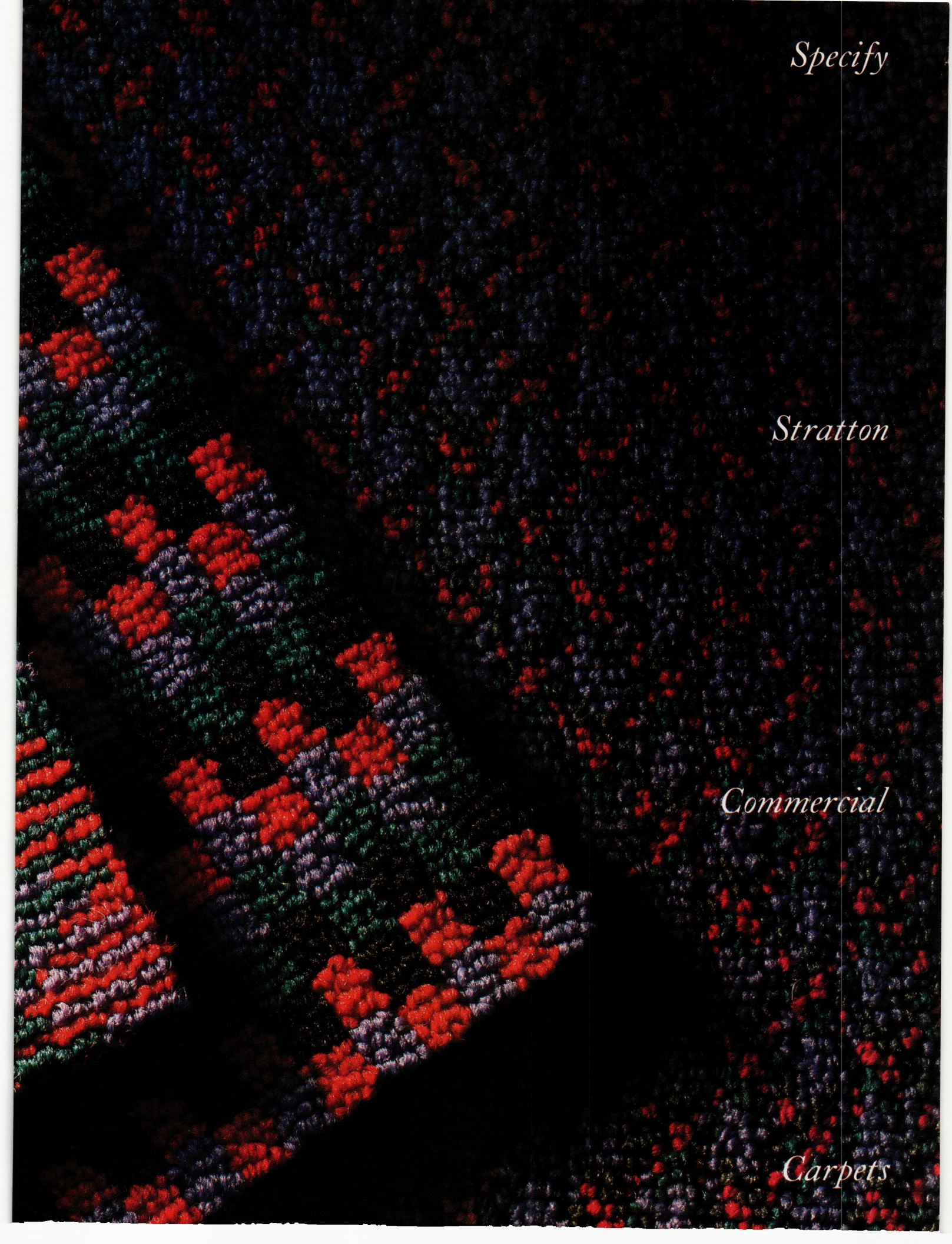
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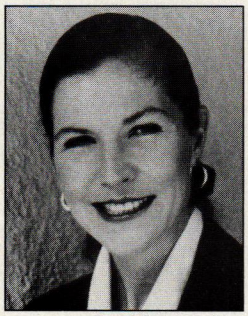
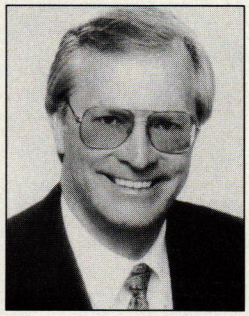
provides the tax benefit of home ownership and the right to transfer and sell the membership and leasehold condominium interest.

In addition to architecture, Richard Beard's special interest is interior architecture and design as well as development of new and appropriate forms of senior housing. Glenn Texeira approaches his projects from an architectural and decorative perspective in such diverse settings as the Mayflower Hotel in Washington, D.C., New York's Bergdorf Goodman store and his current landmark renovation, the Regent Beverly Wilshire in Beverly Hills. Peter Palmisano, representing the development team, became especially concerned about problems and opportunities for the aging through his in-depth research.

Ray Jones, one of the first residents, is semi-retired yet remains active in real estate sales.

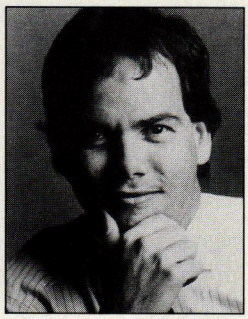


Carol Soucek King

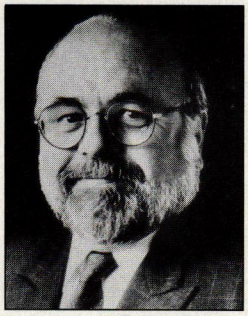


Gerald Allison

Rita St. Clair



Glenn Texeira



Robert Zimmer

11:30 A.M. — Concourse Exhibition Center

Comeback of the Grand Hotel
Sponsored by Glenn of California

Carol Soucek King, PhD
Moderator
Editor in Chief and Vice President, *Designers West*

Gerald Allison, FAIA
Wimberly Allison Tong & Goo

Rita St. Clair, FASID
Rita St. Clair Associates

Glenn Texeira
Project Associates

Robert Zimmer
Robert T. Zimmer Associates

Each speaker has been or is involved currently in new or restored "grand hotels," a return to the sumptuousness, opulence and service of another era. Rita St. Clair, former national president of the American Society of Interior Designers (ASID), is especially noted for the restoration of Cincinnati's Art Déco masterpiece, the Netherland Plaza. Glenn Texeira is finishing work on the Beverly Wilshire, now the Regent Beverly Wilshire. Among Gerald Allison's noted projects are several Ritz-Carlton Hotels as well as the Grand Floridian Beach Resort in Orlando, Florida. Robert Zimmer, noted hospitality consultant, has been closely involved with the Bel-Air Hotel in Los Angeles, the Mansion on Turtle Creek in Dallas and the Hotel Hana-Maui in Hawaii. Program chairman is Charles Gruwell, Gruwell-Pheasant Design.

Glenn Sponsors
Comeback of the Grand Hotel

Glenn of California is a major manufacturer of fine hospitality furniture with no stock lines, no best-selling pieces, no designers on staff, yet who produces more than 700 rooms of furniture a month. "We have no line," said Robert Baron, president of Glenn. "All our tables, dressers, headboards and the like are custom-designed and made to order."

Glenn's list of clients include many "grand hotels" in the country such as the Bel Air and Biltmore in Los Angeles, the Waldorf Astoria in New York as well as other leading firms such as Hyatt, Westin, Sheraton, Hilton and Marriott. There are no "freeway" chains in evidence.

Originally an award-winning manufacturer of top quality residential furniture, Glenn now is dedicated solely to the hospitality industry, producing furniture under contract to four-star hotels nationwide.

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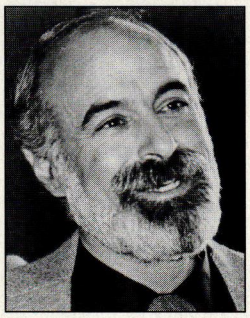
CONPAC 89

J *10:00 A.M.–5:00 P.M. — Contract Design Center*

Indoor Air Quality Control

IBD Continuing Education Seminar
Hal Levin
Hal Levin & Associates



Hal Levin

Unit One: Introduction — 1¼ hours

Background & History: The origins and nature of indoor air pollution. Evolution of the problem. Role of Modern Technology.

Definitions: Indoor pollutants. Sick Building Syndrome (SBS). Indoor air pollution. Building related illness (BRI).

Sources & Occurrence of Contaminants: Outdoors. Indoors. Building Fabric & Equipment. Furnishings. Occupants & their activities. Consumer products.

Types of Contaminants & Levels of Concern: Chemical. Physical. Biological. Psychological.

Health Effects: Sick Building Syndrome. Building related illness. Irritation & discomfort. Chronic effects: respiratory, nervous system, performance. Genotoxic effects: cancer, birth defects.

Case Study: Problem building investigation in San Francisco. Background & design. SBS complaint levels. Occupant survey results. Environmental monitoring results. Conclusions.

Case Study: The Danish Town Hall Study. Study design, Conclusions. Results. Commentary.

Questions & Answers

Unit Two: Prevention Strategies — 1¼ hours.

Prevention of Indoor Air Quality (IAQ) Problems: Building life cycle and IAQ-Planning. Design. Construction. Operation.

Four Basic Methods of IAQ Control: 1. Source control—Outside air. Soil gas. Materials. Activities. 2. Air Cleaning. 3. Ventilation rate. 4. Air distribution.

ASHRAE Standard 62-1981R: Ventilation for acceptable indoor air quality—Salient features. Critical factors. History & status.

ASHRAE Standard 55-1981 Thermal Comfort.

ASHRAE Guidelines for HVAC System commissioning.

Other Design Criteria.

Questions & Answers.

Unit Three: Design Considerations — 1¼ hours.

Site Design: Site evaluation & planning—data collection; analysis & recommendations.

Building Concept & Configuration: Major issues. Pitfalls & solutions.

Building Materials & Furnishings: Selection criteria. Evaluation procedures. Testing. Selection process. Conditioning. Installation. Specifications.

Ventilation Systems: Design. Materials. Operation & scheduling. Maintenance & inspection requirements. Design documentation.

Questions & Answers

Unit Four: Construction & Operation — ¾ hours.

Construction Procedures: Temporary ventilation. Submittals.

Commissioning: Introduction: what it is. Planning. The commissioning authority. Execution. Cost-benefit analysis.

Operational Considerations: Initial move-in. Operation & use of buildings. Maintenance & housekeeping. Load changes. Renovation and adaptive re-use.

Unit Five: General Discussion — ½ hour

Questions & Answers

Discussion

Hal Levin is a research architect in private practice and a noted consultant on environmental quality in design. He is an expert on problem or contaminated buildings. He recently developed indoor air quality guidelines for a new headquarters facility for the Environmental Protection Agency (EPA) in Washington, D.C. Levin is editor of *Indoor Air Quality Update*, a newsletter that provides advice on practical control of indoor air quality problems for designers, builders, building owners and operators. His firm, Hal Levin & Associates, is located in Santa Cruz, California.

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CONPAC 89

Thursday, Friday, Saturday, September 7, 8 & 9

Contract Design Center
Hours: Thursday, 9 A.M.–7 P.M.
Friday, 9 A.M.–7 P.M.
Saturday, 9 A.M.–3 P.M.

Concourse Exhibition Center
Hours: Thursday & Friday, 11 A.M.–7 P.M.
Saturday, 10 A.M.–3 P.M.

For information about exhibiting or attending:
Lydia Crichton, Executive Director
CONPAC 89
The Showplace Group
2 Henry Adams Street, San Francisco, CA 94103
Phone (415) 864-1500

Pre-Registration Form. Return today!

Pick up badges at the Concourse Exhibition Center, 8th & Brannan Streets. Programs are $10 each. Purchase two or more and Keynote Speech is complimentary. (Keynote alone is $20.) IBD/CEUCourse $95. IBD Party $25. Program tickets will be mailed prior to August 1. Following that, tickets may be purchased at conference room entrance.

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Thursday, Sept. 7
- _____ A Linda Ellerbee
- _____ B The Negotiable Environment
- _____ C Ada Louise Huxtable & Allan Temko

Friday, Sept. 8
- _____ D Arquitectonica: Design Mavericks
- _____ E "O.K. Wiseguy. Tell Us What You've Learned Lately."
- _____ F Daycare in the Office of the '90s
- _____ G IBD Gala Party

Saturday, Sept. 9
- _____ H Upscale Retirement: The Peninsula Regent
- _____ I Comeback of the Grand Hotel
- _____ J Indoor Air Quality Control

- _____ Keynote Speech at $20
(Free if two programs purchased per person.)
- _____ Programs at $10 each
- _____ IBD Gala Party at $25
- _____ IBD CEU Seminar at $95

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CONPAC 89

Creative Zones, Magic Moments and Galleries Feature Hands-on Experiences & New Concepts At CONPAC 89

Creative Zones in 1989 include Magic Moments and Creative Galleries:

1. The New Bamboo Room, a hospitality/conference zone where the walls are remarkable glass panels, will be introduced to the U.S. design community by Taliq. Panels, opaque when not lighted, can be switched on to become clear glass as well as wired for light and sound. Designer is Holly Patterson, HIA, of Patterson Design Associates.

2. The Tower, created by the architectural firm Tanner & Van Dine, is a spectacular show focal point. The geometric, almost mechanistic image of the exterior glows softly through its translucent fiberglass skin. Four gangplanks invite entry. Inside, beautiful chairs face each other in a dramatic 30′ high octagonal space. A massive inverted cone of multicolored plastic laminate chips hangs above, fluttering gently with slight air motion. Fantasy and reality are counter pointed in this exciting Creative Zone.

3. Womens' Executive Washroom, perched on the Pacific Rim, is a mind-boggling toilet for the '90s, the Washlette Queen by Japan's famed toilet manufacturer, Toto. The unit offers 12 electronically-controlled features. Designer of the vignette is Janine Peck.

4. The Fashion Gallery Restaurant is a design collaboration by Darrell de Tienne, de Tienne Associates, and Joyce Yokomizo, Yokomizo & Associates. The official CONPAC restaurant will be built around a dazzling array of overlapping cat walks, ramps, screens, columns and monoliths where fashion shows will be held.

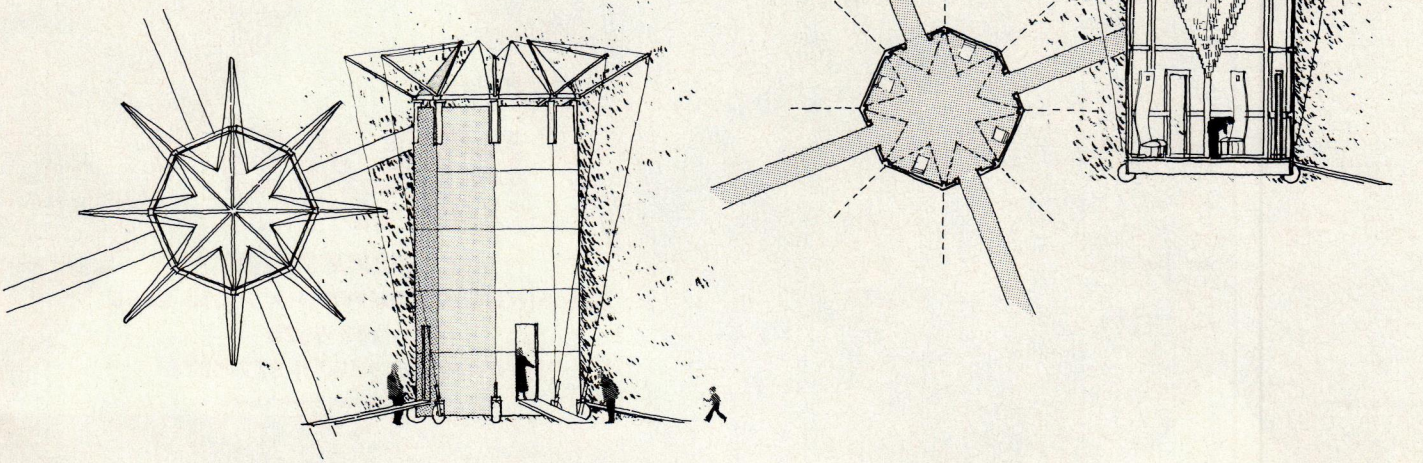
5. The Wine Country Design & Architecture Gallery is being created by Stephanie Allen. The exhibit will showcase design in the prospering Napa, Sonoma and Mendocino areas. A special feature will be the Clos Pegase winery designed by Michael Graves. Outstanding wine labels and related graphics will complement the exhibition.

6. The Philanthropy Gallery will feature important work completed or ongoing from HIA, ASID, IBD, AIA and DIFFA including projects for the homeless, disabled, elderly, and persons with AIDS.

7. The Locker Room is the coat check, complete with lockers available for attendees!

8. The Office of the Future: Croquet Court, created by Drew McAllister of Pacific Crest Mills, will benefit DIFFA and Project Open Hand and will be definitely the pause that refreshes.

The Magic Moments project is chaired by Anthony Garrett, Interior Architects.



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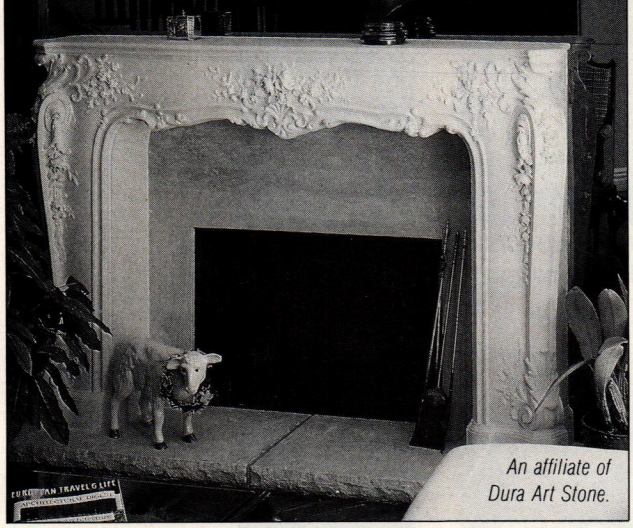

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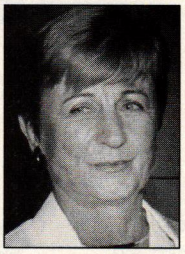
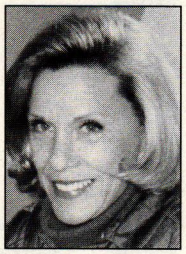
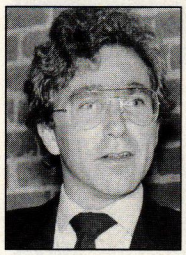


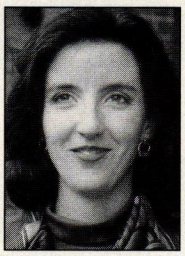
Betty Baugh, IDSA
Betty Baugh Designs



Betty Blomberg, ASID
Design Group 3



Carl Brosius, ASID
Future Planning



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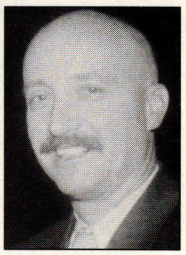
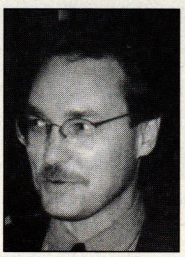
Coordinated Resources



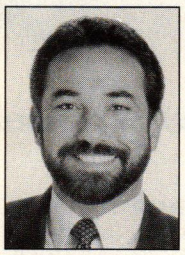
Darrell de Tienne
de Tienne Associates

Carol Disrud, FIBD
Gensler and Associates Architects

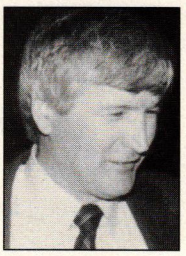
Marlene Farrell
Clock Tower Design Group



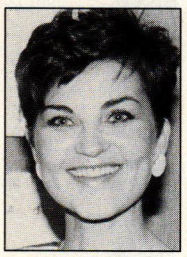
Anthony Garrett
Interior Architects



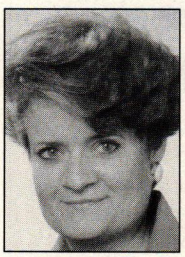
Charles Gruwell
Gruwell-Pheasant Design



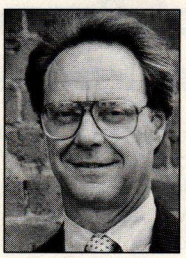
Chuck Horton
C.W. Horton, General Contractor



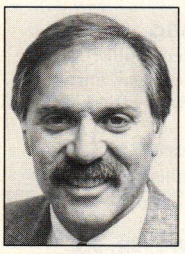
Candace MacKenzie, FIBD
Gensler and Associates Architects



Honey Mannix, IFDA
H. Mannix Interior Design

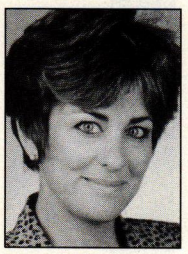


Mike Mathes, IFMA
Blue Shield of California

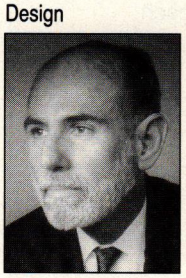


Les Silverman
Snapview Architectural Signage

Maureen Sugarman, IBD, IFMA
Pacific Gas & Electric Company



Margi Sullivan
Rucker Fuller



Joseph Vincent
Andrew Belschner/ Joseph Vincent Design Partnership

Joyce Yokomizo
Yokomizo Associates

Not Pictured

Milton Gaines
Windfield Design Associates

Douglas McDonald
Sloan Miyasato

Kay Riley

David Stein
Decorators Walk

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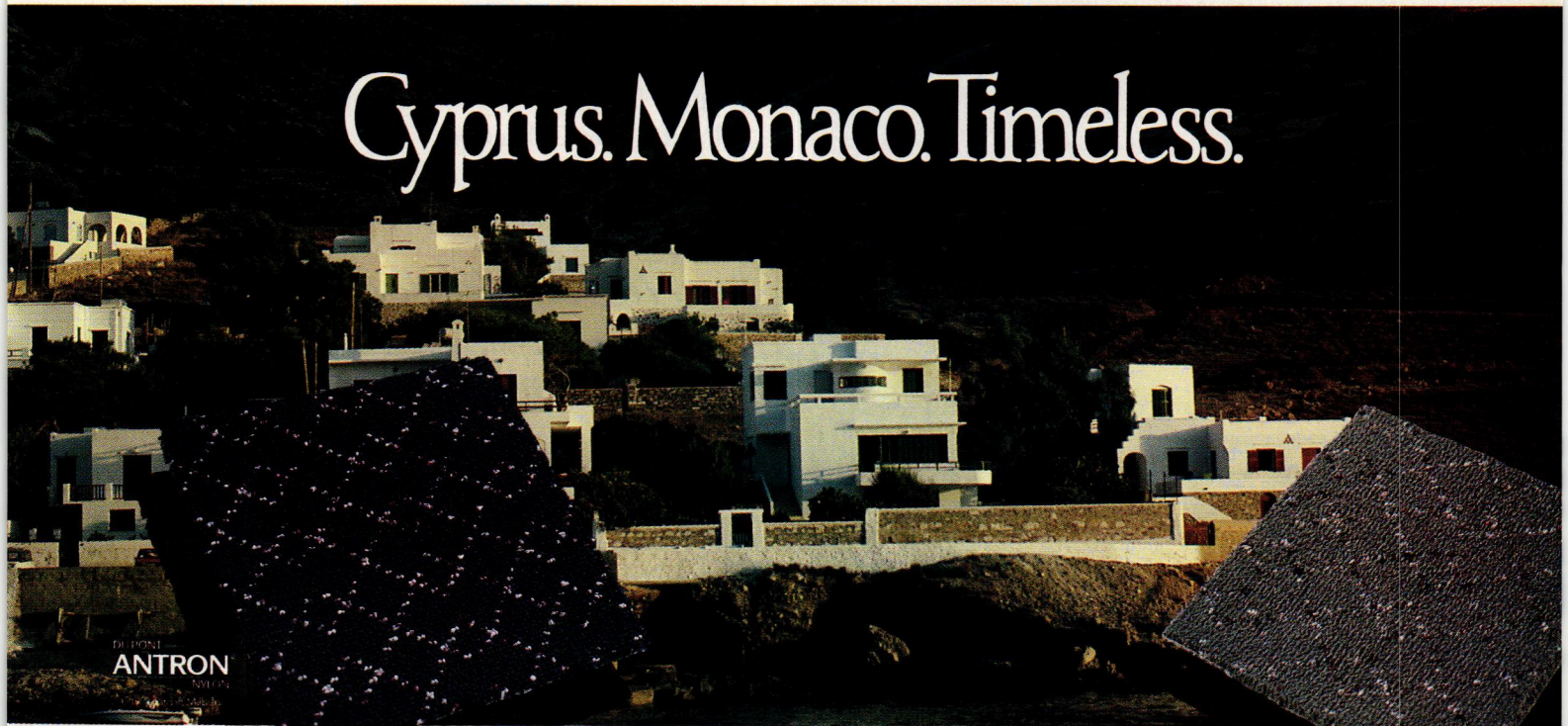

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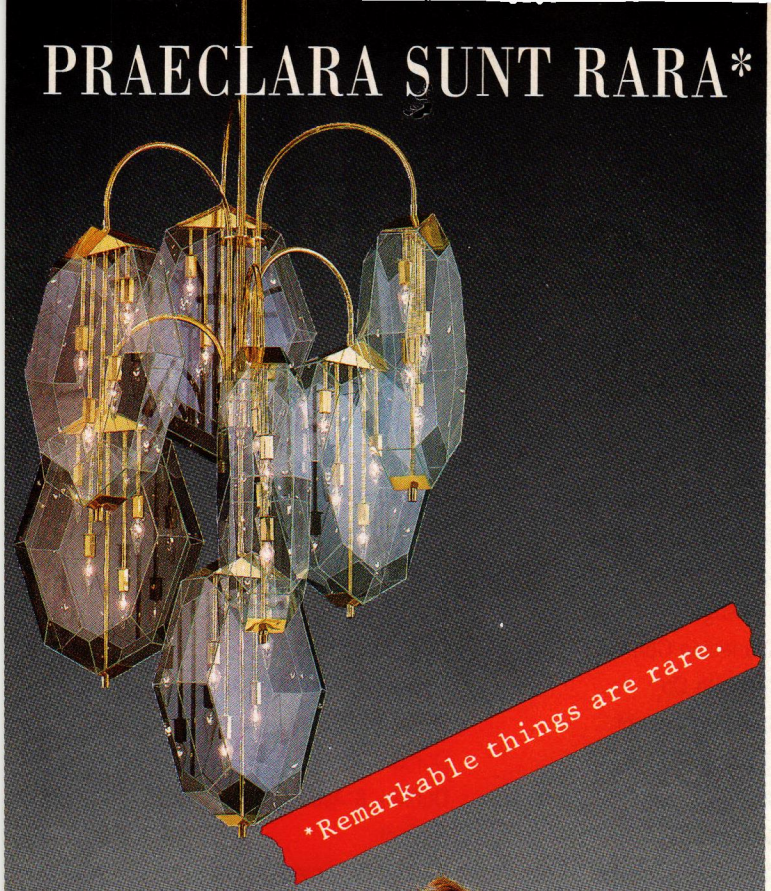
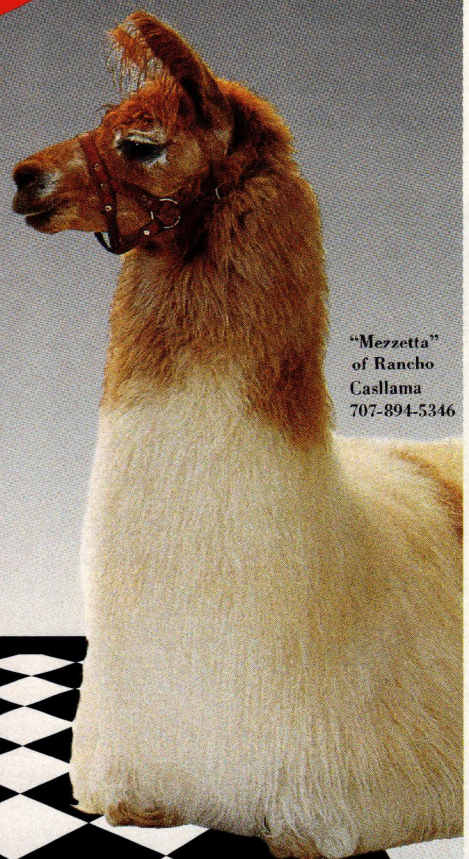


*Remarkable things are rare.



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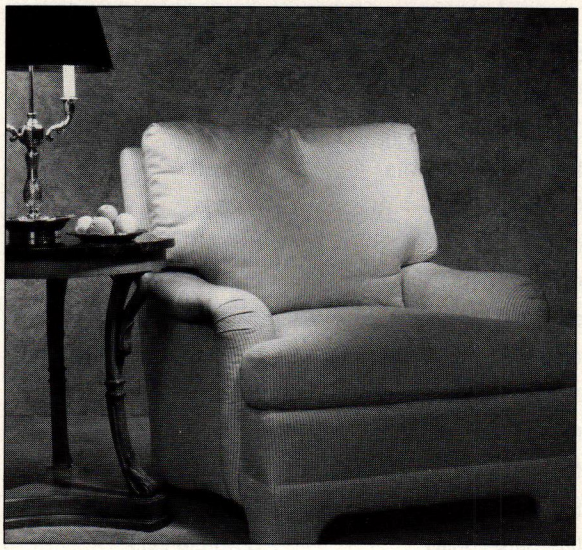

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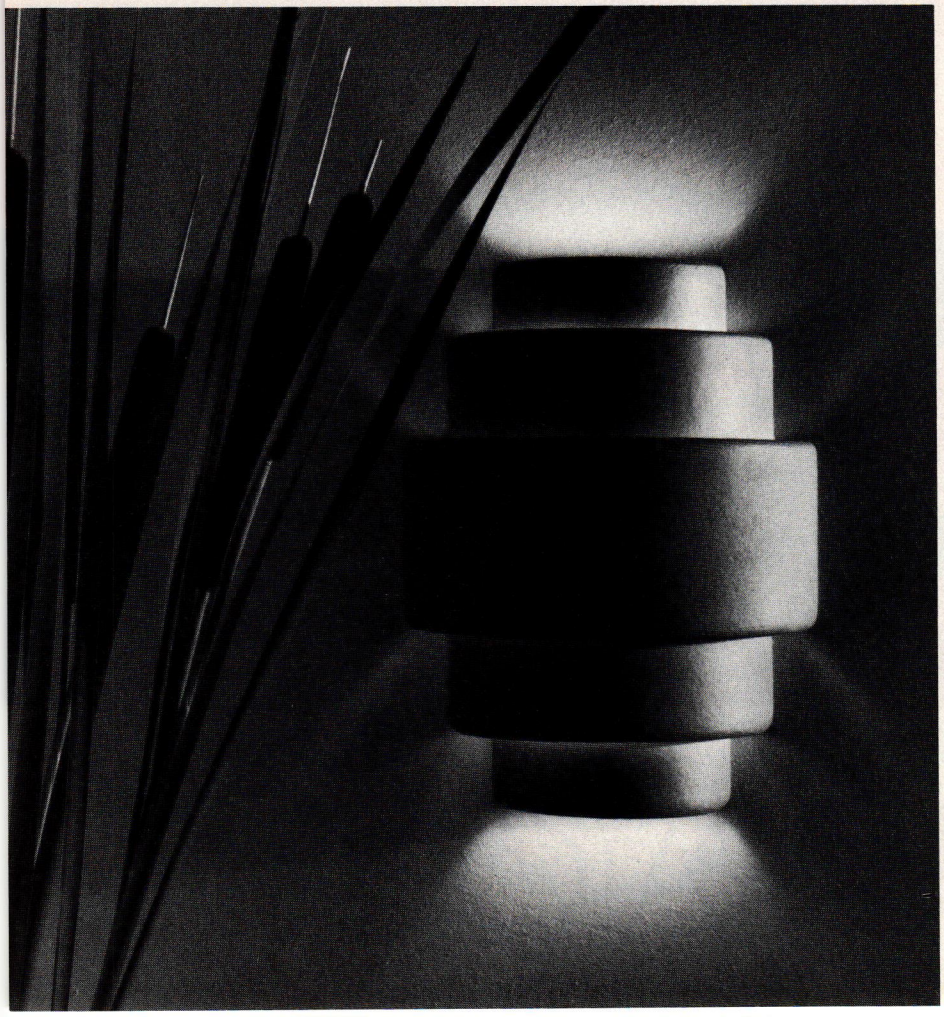

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PCI Tandem
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Professional Malpractice

Interior Designers Face Increased Judicial Coverage

By Myron D. Emery, Attorney at Law

UNTIL RECENTLY, THE ISSSUE OF PROFESSIONAL malpractice has received little attention. In the past few years, it has become the subject of increased judicial coverage. Professional malpractice lawsuits have become an increasingly popular source of litigation, escalating the cost of professional malpractice insurance.

The legal profession has always kept abreast of its own malpractice situation and has devoted a significant amount of time to the malpractice problems of the medical practitioner. Nevertheless, the design professional has received little focus.

What the Designer Should Know

First, a design professional should know the grounds for bringing a malpractice action, and second, the duration of potential liability for a malpractice suit. The courts have consistently held that design professionals must exercise reasonable care in the performance of their duties and may be liable to persons who may foreseeably be injured by the failure to exercise such care. Typically, the court decisions have addressed architects and engineers, but the principles of law which apply to these groups also apply to interior designers.

Standard of Negligence

Interior designers are held to a standard of negligence which is a threshold higher than that of the layperson. An action which may be reasonable for the ordinary person may be unreasonable and negligent for the interior designer. Designers are expected to exercise their skills in such areas as creating a plan, specifying and ordering certain materials, and the placement of such materials near electrical of heating units. Other examples would include the use of non-waterproof materials in areas that are likely to be exposed to water. Any failure by a design professional to so perform establishes a *prima facie* case of negligence and can lead to a malpractice action. There has never been any question that design professionals are liable for their negligent acts. But they are also responsible for the negligent acts of those they supervise.

Theory of Products Liability

Beyond negligence as a theory of liability, some mention has been made of attempts to subject design professionals to a the-

Continued on page 58

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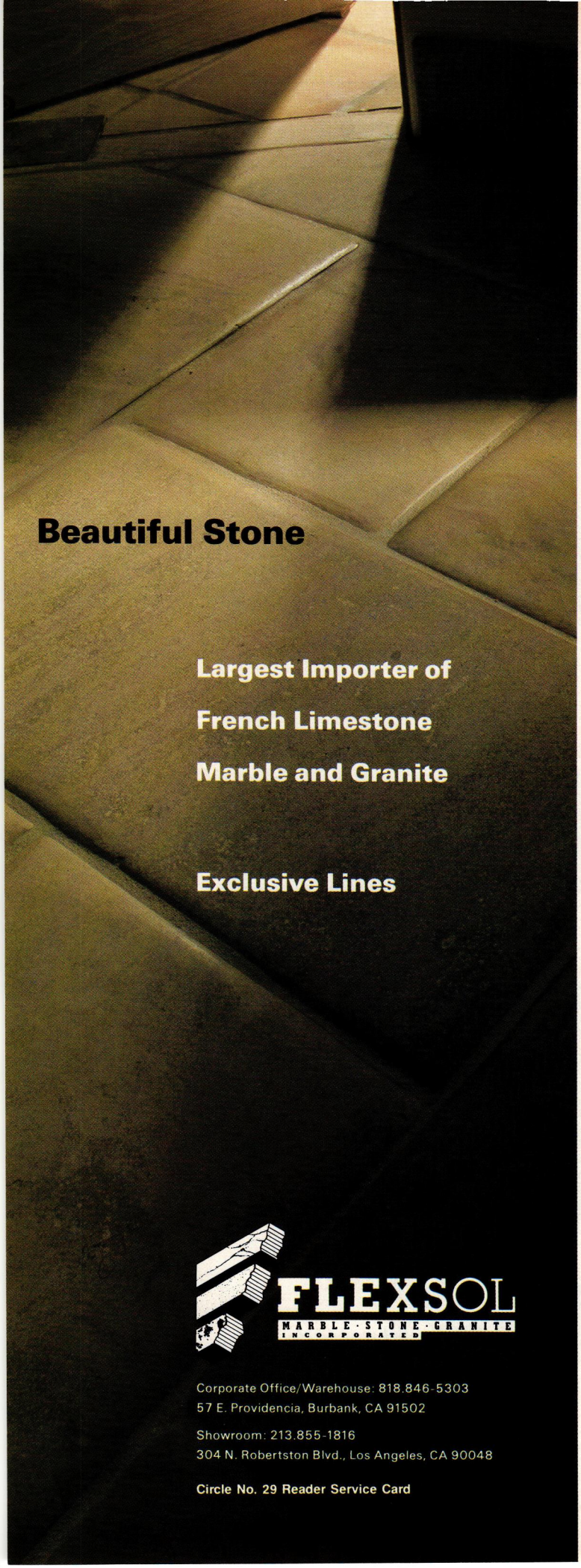


DESIGN AND THE LAW

Continued from page 56

ory of strict products liability, thus abrogating the proof of negligence. [See generally, Note Products Liability- Real Property- Builders-Vendors, 8 Duq U.L. Rev. 407 (1970); Comment, Products and the Professional: Strict Liability in the Sales-Service Hybrid Transaction, 24 Hastings L.J. III (1972); Comment, Liability of Design Professionals- The Necessity of Fault, 58 Iowa L. Rev. 1221 (1973).] Until further legislation is passed or court decisions rendered, however, a prospective plaintiff must prove at least negligence in order to succeed in a malpractice action.

Eliminate Risk

Of course, the most expeditious way for a design professional to eliminate the risk of a malpractice court action is to require indemnification of a hold harmless clause in his contract of employment. In this regard, the party who employed the design professional would be required to bear the risk and cover the loss of any injuries resulting from the designer's operations. Beyond this, the way for a design professional to be released from liability, other than a settlement with the plaintiff, or a court order relieving him from liability, is to wait out the statute of limitations.

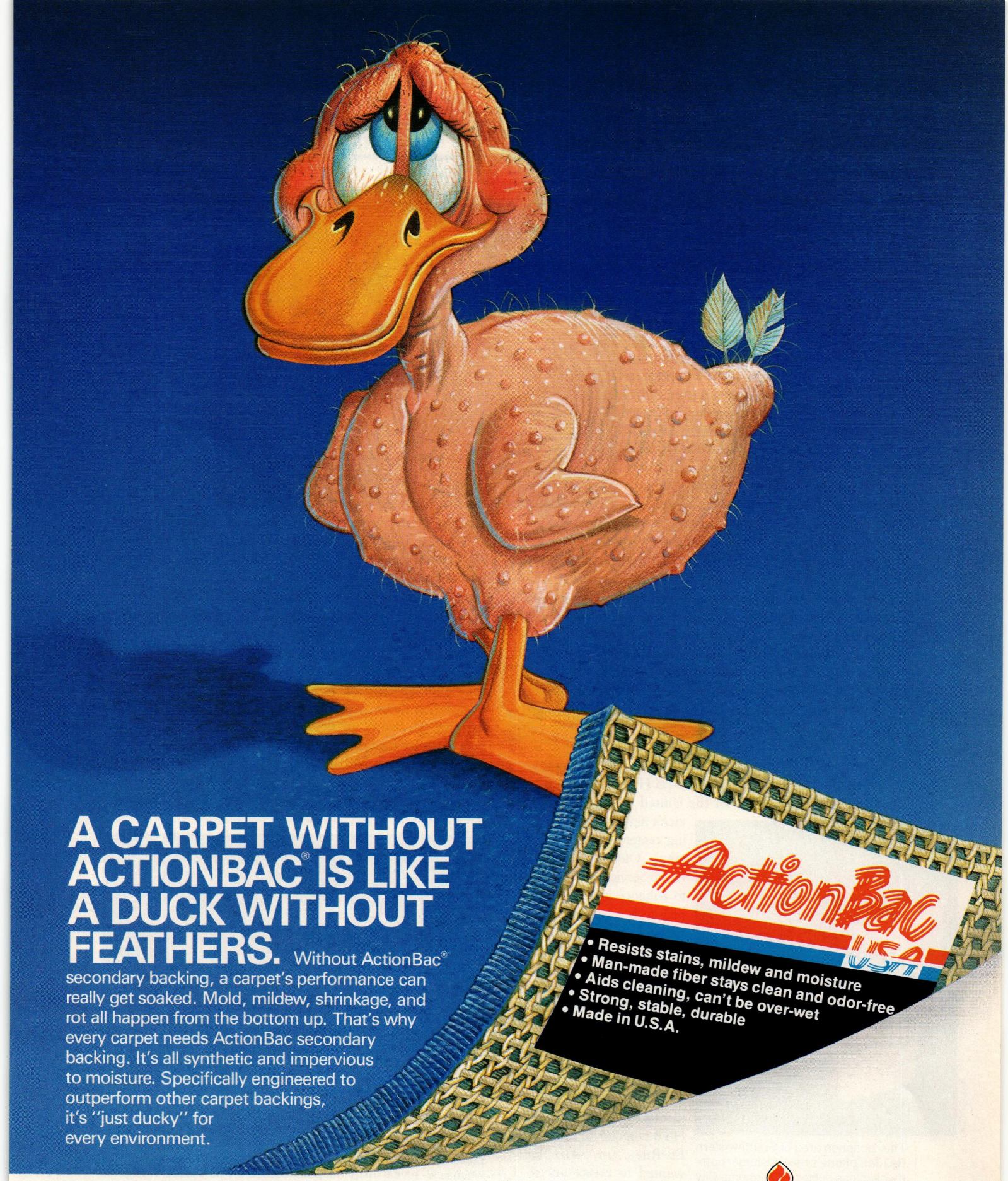
For the purposes of the Statute of Limitations, there are two important events: 1) That point in time when the action giving rise to the liability was completed or realized, and 2) That point in time when the action causing the injury was manifested: the date of the actual injury. Both dates describe when a cause of action has occurred. The former refers to the "occurrence type," and the latter refers to a "discovery type." Both dates have significance in determining the allowable period for the Statute of Limitations.

In California, Section 337.15 of the Code of Civil Procedure limits liability exposure for any latent deficiency or negligent action performed by a designer to a maximum of 10 years:

> "337.15 Ten Years: developer, contractor, architect, etc. of real property; latent deficiency in design, supervision, etc.; injury to property (a) No action may be brought to recover damages from any person, who develops real property or performs or furnishes the design, specifications, surveying, planning, supervision, testing or observation of construction of an improvement to a real property more than 10 years after the substantial completion of such development of improvement for any of the following: (1) Any latent deficiency in the design, specification, supervision, or observation of construction, or construction, of an improvement to, or survey of, real property."

The reference to latent defects abrogates in California the analysis of the "discovery type" classification of when a cause of action is deemed to accrue. The 10-year period starts running at the "occurrence" of the act.

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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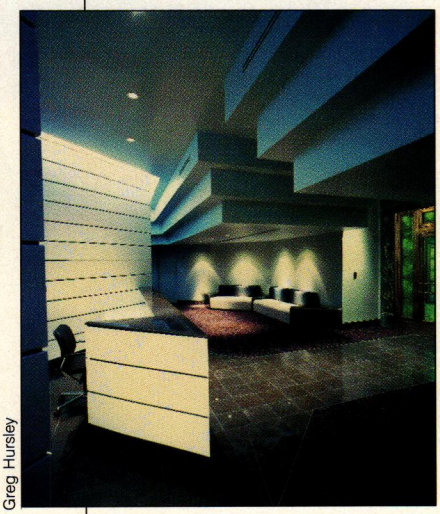
DESIGNERSWORLD

VHA Designs Marriott Colorado Springs Designed by Denver-based VHA Incorporated, the Colorado Springs Marriott complements its mountain landscape and draws visitors into a richly visual and tactile experience. The red rock of the nearby Garden of the Gods, the dominant view of Pike's Peak and the unspoiled terrain immediately west of the five-suite, 310-room hotel offered a unique opportunity to create a property in harmony with a serene natural setting. Central to the design concept was the organization of public spaces—lobby, entertainment lounge, restaurants and concierge level—and suites, which would take advantage of Pikes Peak, on an axis with the lobby. Lobby furnishings emphasize a "cuddled" atmosphere, with intimate areas for conversation. The fireplace is the focal point, and all seating was created to blend with its scale and presence. A full bay of glass located above the firepit frames the mountain, a dramatic view made possible by offsetting the flute and incorporating a series of induction fans. Furniture is upholstered with leather and natural fibers for textural consistency and depth. For budget purposes, vinyl was specified in highly trafficked areas such as the entertainment lounge and the pre-assembly area. Ashlar columns in the lobby were originally specified to be red brick; however the textural movement and richness of stone strengthen the harmony with the natural surrounds.

Karl Francetic

The flute offset on the fireplace allowed for a full bay of glass that frames a mountain vista in the lobby of the Marriott Colorado Springs designed by VHA, Incorporated.

HTB, Inc.: New Projects in Oklahoma The nationally-renowned multidisciplinary design firm HTB, Inc. created a strikingly futuristic design for the United States Postal Service's new national training center outside of Norman, Oklahoma. "The Postal Service was looking to enhance its image as a high-tech governmental agency, yet do so within strict budget limitations," says HTB Director of Design Larry Keller, AIA, of the 291,000-square-foot education center which trains 800 postal employees weekly from across the country. "We looked for elements that made a stimulating environment," adds HTB Director of Interiors Ed Riley, AIA, ASID. "We wanted to create an excitement, a dynamism through the play of light, and contrasts of colors and forms."



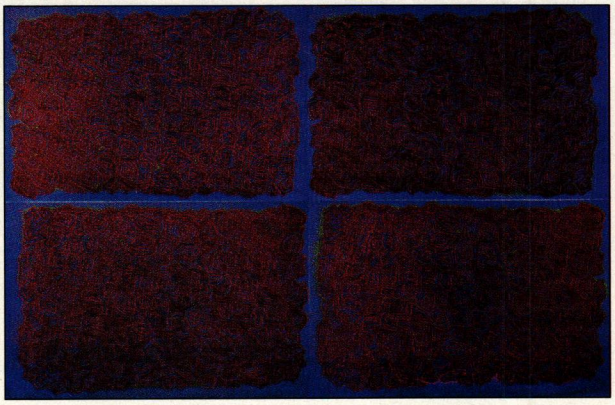
Greg Hursley

The reception area of Southwestern Bell Telephone's new customer communications center in Oklahoma City also designed by HTB, Inc.

Blending Old World architecture with new world technology created a unique combination for the 6,600-square-foot Southwestern Bell Telephone's new customer communications center in Oklahoma City, also designed by HTB.

While respecting the old and highlighting the new, HTB was able to create an enclosed environment which allowed state-of-the-art technology to be showcased through innovative use of light and sound. The former business center for the telephone company now functions as a progressive series of different demonstration rooms encompassing a flexibly-designed electronic workshop. The reception area (shown here) features furniture from Vecta, carpet from Bigelow Design Tech Kinetics, and marble flooring from Tennessee Black.

Founded 47 years ago, HTB is based in Oklahoma City, with offices in Tulsa, Washington, D.C. and San Jose, California.



Explorations of People and Design A retrospective of recent works by California artist Margaret Ehrlich will be exhibited at Rachlin & Rachlin Architects, AIA, in Los Angeles from July 26 through September 6. Working in acrylics, watercolors, oils, graphics and prints, Ms. Ehrlich's contemporary, semi-abstract canvases, vivid and whimsical, reveal insightful perspectives on life. Above, *Design 1*, print, 1986, by Margaret Ehrlich.

Continued on page 62

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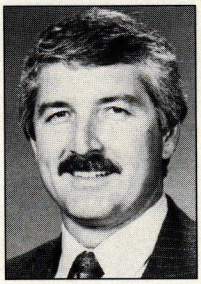
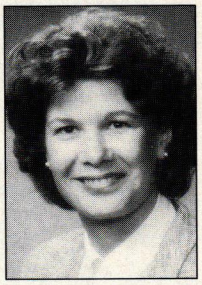
DESIGNERSWORLD

Continued from page 60

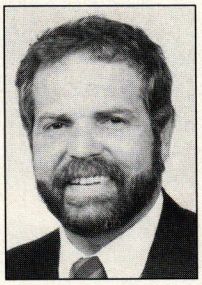
Industry Notables **Clark Williams** was named vice president of the LA-Z-BOY Contract Division, responsible for sales and marketing of all LA-Z-BOY's office, hospitality and health care products. . . **Jeanne M. Szymczak** was appointed director of corporate communications for office furniture manufacturer HAWORTH, INC. . . The Los Angeles-based JERDE PARTNERSHIP has announced that **Norma Sklarek**, FAIA, has joined the firm as a principal. . . **John Nichols** was named director of sales and marketing for WEYERHAEUSER COMPANY's Specialty Plants Business in Tacoma, Washington. . . THE GUNLOCKE COMPANY has promoted **Douglas Demmert** to manager of the company's Western Division based in Gunlocke's Los Angeles showroom. . . **Cynthia White** has joined THE WOOL BUREAU, INC. as manager of styling services in New York City. . . **Russ Fabiani** has joined LENDRUM ASSOCIATES INTERIOR ARCHITECTURE of Phoenix as vice president and director of interior architecture. . . **John Franzese** was named vice president of sales at CONDI, a division of Pacific Furniture. . . **Antonio F. Torrice**, ASID, was selected as one of five winners of the Golden Rule Awards given by the JCPenney Co., Inc. for outstanding volunteer service. Torrice was cited for his involvement in housing for the homeless. . . GREGSON FURNITURE INDUSTRIES has appointed **Bill Echols** as president; he will also continue his duties as vice president of sales. . . **Craig Hodgetts** of Hodgetts & Fung was selected to create the interior spaces of the 45,000-square-foot American Cinematheque, an international arts complex in a $300-million, mixed-use project featuring retail, hotel, office and entertainment spaces in Hollywood. **Jon Jerde**, AIA, was chosen to design the Cinematheque building, and **Frank O. Gehry**, FAIA, is the overall consulting architect to the Cinematheque board of directors.



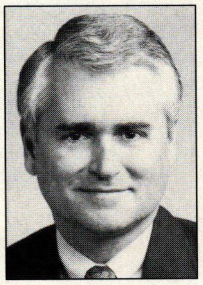
Clark Williams



Jeanne M. Szymczak



Douglas Demmert

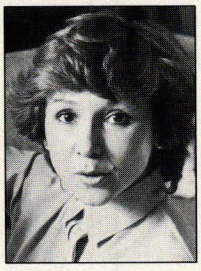


Bill Echols

Review: World Tile Expo in Chicago The World Exposition of Ceramic Tile & Bathroom Furnishings closed out a smash three-day run with major players from the international tile industry in unanimous agreement that the three-year-old show is now firmly established as the premiere showcase for the tile industry in the North American marketplace. Held from May 11-13, the show covered more than 130,000 square feet of high-tech exhibition space in Chicago's McCormick Place. Visitors found a wealth of interesting new products and applications for ceramic tile, stone and bath products by exhibitors from more than 20 foreign countries and the United States. Preliminary attendance figures for the show indicated 6,924 professional/trade attendees and 1,997 tile exhibitors. Floor tiles were the stars of the show, reflecting a rising interest in ceramic tile as a material of choice for flooring in residential and commercial interiors. Spanish and Italian tile also proved to be as popular as ever. Italian manufacturers displayed their design and marketing finesse with a vibrant selection of new patterns, colors, shapes and sizes. And Spain once again chose to create the beautiful "Pavilion of Spain" to showcase the products of over 30 manufacturers. Close to 1,000 exhibitors, trade press and guests attended an evening of exhibit awards presented by principals of the Italian and Spanish trade associations. The award for "Best Technical Display" went to Schluter Systems and "Best Presentation of Color" award was given to Ceramografia Artigiana Spa. With such a high record of exhibitors and attendees in Chicago, one can only predict an even bigger show for 1990, when World Tile Expo premieres on the West Coast in Anaheim, California, June 7-9.

—Edited by Paula Fitzgerald

Renzo Piano, Ellerbe Becket, and H. Chambers Company Go To Sea Princess Cruises' newest and largest luxury cruise vessel, currently being built at the Fincantieri shipyard in Monfalcone, Italy, will be named *Crown Princess*. The ship's unique, streamlined exterior profile was created by noted Italian architect Renzo Piano, best known for his design, with Richard Rodgers, of the Pompidou Center in Paris. Piano, whose work combines the latest in technology with a concern for the relationship with nature, created the lines of the ship to resemble a dolphin moving through the water. The rounded, aerodynamic "head" of the dolphin, or "crown" of the ship, contains a spacious room which will offer passengers entertainment spaces, including the casino, a dance floor, bar and observation lounge, under one roof.

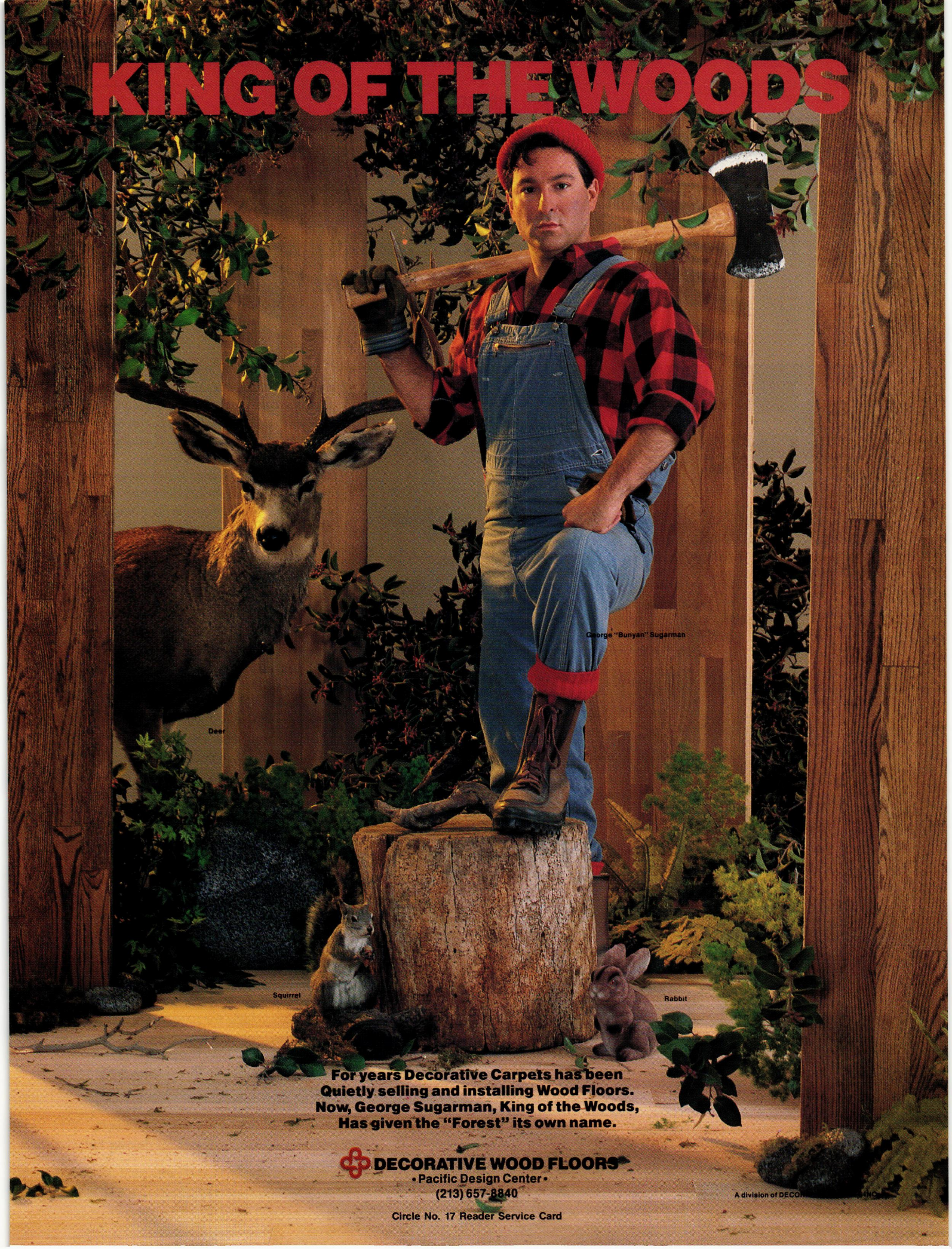


On the Crown Princess interior design team: Teresa Anderson, of H. Chambers Company.

Interiors of the *Crown Princess* are designed by Ellerbe Becket (see story on the firm's design for the new Star Princess, page 92) and the H. Chambers Company. The interiors will reflect the warm, soft, understated interior decor characteristic of the Princess Fleet. Muted coral, blue and aqua tones, light woods and polished metals will all add to the fresh look of the vessel. Three pools, a cinema, a discotheque and six lounges, ranging from intimate to large in scale, will give passengers a variety of entertainment and socializing options.

Continued on page 157

KING OF THE WOODS



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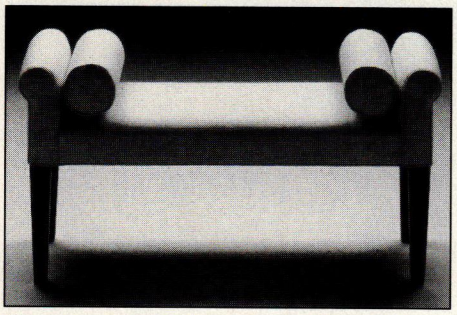
NEOCON 21

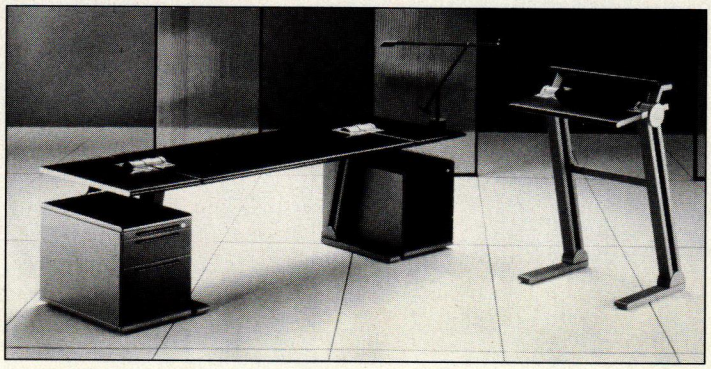
The Design Industry Focuses on the Work Environment of the 1990s...and the Role of Its Biggest Show

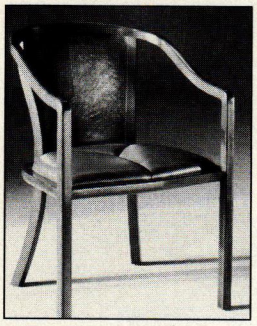


"Primary Elements" by **Unika Vaev USA**. Circle Number 480.

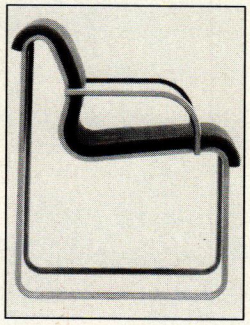
The Capella™ Chair designed by Tom Edwards for **Herman Miller, Inc.** Circle Number 481.

Zeta Desk System by **Neo-Concepts**. Circle Number 482.

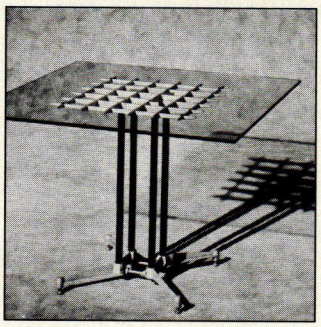




Pfister Chair by **Baker Executive Office**. Circle Number 483.



The D/3 Guest Chair by **Vecta**. Circle Number 484.



Grid Coffee Table designed by Bob Josten for **ICF**. Circle Number 485.

TALK OF NEW PRODUCTS AND industry perspectives reigned throughout the showroom floors of the Merchandise Mart during NEOCON 21, the World Congress on Environmental Planning and Design, June 13-16, in Chicago.

NEOCON 21 opened with a major ribbon-cutting ceremony in celebration of the redesigned Tenth Floor by Eva Maddox Associates of Chicago. The Tenth Floor redesign is a major part of the Merchandise Mart's $100-million restoration, and Mart President Philip E. Kelley announced that Margo Grant of Gensler and Associates Architects in New York will redesign the Eighth Floor, scheduled for opening at NEOCON 22 next June.

For the first time, temporary exhibition space was devoted exclusively to products and services other than furnishings that are essential in completing the contract interior environment. The strong presence of microchip-based technology exhibited at the Environmental Products & Services Exhibition in the Expocenter/Chicago exemplified its growing impact on furniture design. Many products shown at NEOCON reflected "the continuing accommodation within the workspace of the ever-increasing flow of new computer/communications devices resulting from advancing electronic technology," notes H.V. Jacobsen, president of **Panel Concepts, L.P.** and president designate of the Business and Institutional Furniture Manufacturer's Association (BIFMA).

Some manufacturers cited NEOCON as the best vehicle for new companies to launch their national marketing and sales efforts. Says **Trendway Corporation** President Don Heeringa: "By visiting NEOCON, designers will find sources from smaller companies that have not yet made their way to the West Coast. Small com-

Continued on page 66

Lasting Impressions

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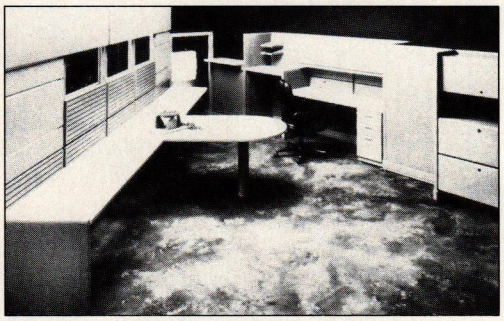
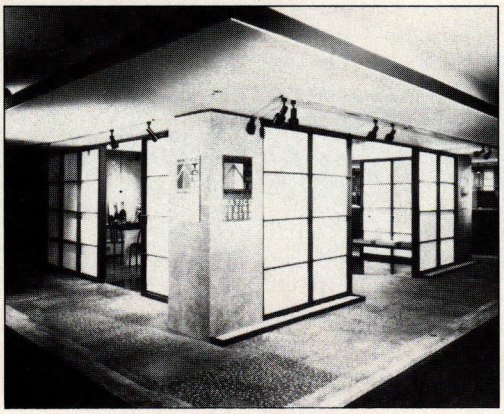
Veduta della Grande Galleria del Louvre, Hubert Robert. Coquillot, Claude Monet. Scala/Art Resource.

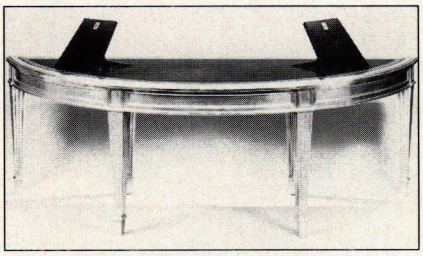
Continued from page 64



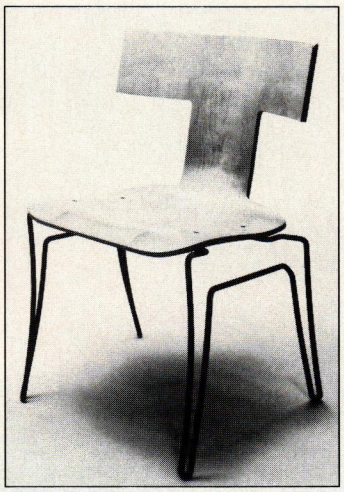
Equation™ by **Westinghouse Furniture Systems**. Circle Number 486.



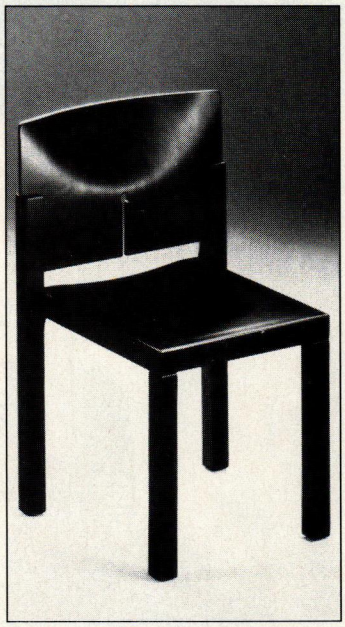
The new **Matico Design Center** features luxury resilient floorcovering.



Console Table by **Richard Himmel**. Circle Number 488.



The Academy Chair by **Donghia Furniture**. Circle Number 487.



Eclipse by **Brayton International**. Circle Number 489.

panies who may not have showrooms across the U.S. most likely will start in the Merchandise Mart."

"WestWeek in Los Angeles and Designers' Saturday in New York continue to grow and gain recognition; however NEOCON is historically important and still possesses the sheer capacity to introduce a wide breadth of new products," notes John Barry, director of corporate communications for **Herman Miller, Inc.** "NEOCON has certainly reached a high level of sophistication. I was impressed by the interest in our products and questions asked by attendees."

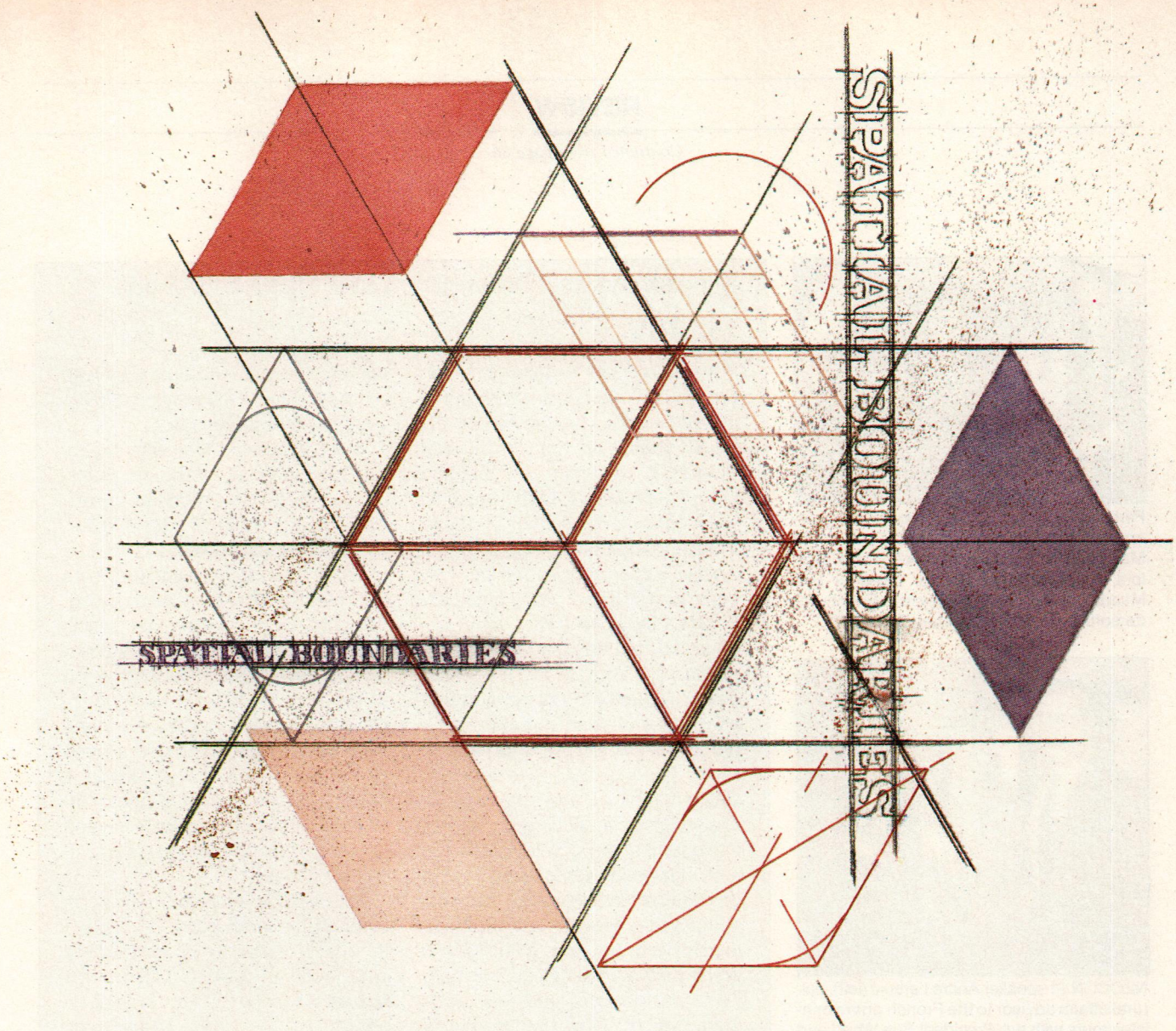
Present, too, were the high-level decision makers who oversee product design, manufacturing and distribution that facilitate fruitful encounters. "NEOCON offers a unique networking opportunity with major corporations, as CEOs, marketing executives and representatives, product development staffs and stylists come to man their showrooms," says Peggy Jonas, vice president marketing, interior textiles for **The Wool Bureau, Inc.** "Attending design professionals also can avail themselves of these meetings and exhange ideas."

Aesthetics and functional issues affecting the contract interior environment in the next decade were raised in many of the educational seminars and also found formidable expression in new products. Other than the products shown in this section, major introductions included SystemWall, an advanced concept in full-height, demountable, movable wall design introduced by **KI** featuring panels which range from 12″ to 60″ widths... **Allsteel Inc.** enhances its Syntrax System with new componentry, including accessory consoles to accommodate hang-on storage components... The Shepherd Collection™ furniture group, a major introduction for **Helikon Furniture Company**, consists of freestanding components for modern work processes and tools in the warmth and status of wood... Inspired by natural found objects such as pebbles, pods and field flowers, the Andrew Belschner Color Plan from **Lackawanna Leather** is a prismatic series of 54 top grain leather colors which focuses use in the contract market.

Inspired by Japanese architecture and joinery, the Mara Triple Pedestal Table by Stanley Jay Friedman for **Brueton** features steel side panels and pedestals available in an acid-wash finish... The new Jhane Barnes Collection for **KnollTextiles** introduces patterned knits for the upholstery fabric market with textural surfaces such as architectural ribbed patterns.

New to **American Seating**'s Invitation and "System R" office furniture systems is a comprehensive task-and-ambient lighting program, providing higher output, more accurate color rendition and variable intensity... A wide variety of solution-dyed, polypropylene products for the contract market introduced by **Amoco Fabrics and Fibers Company** include Saqqara™ wallcoverings and upholstery fabrics in 13 designer patterns and 280 colors... From **Charlotte**, the Glenn Gee-designed Elissa Seating is a comprehensive lounge and reception series proportioned and detailed for a timeless appearance... **Steelcase Inc.**

Continued on page 68



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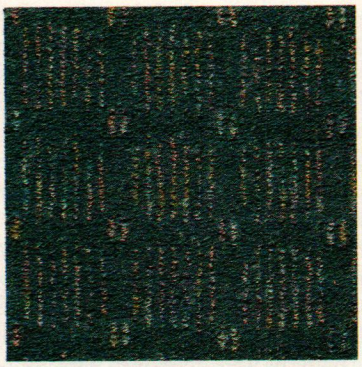

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Continued from page 66

Participating in the official ribbon-cutting ceremony of the redesigned Tenth Floor in the Merchandise Mart are (from left) Frank Merlotti, Steelcase Inc., interior designer Eva Maddox and Philip E. Kelley and Enoch Anderson, both of the Merchandise Mart.

NEOCON 21 speaker Andre Larquie (left), cultural affairs advisor to the French prime minister, tours with IBD President Sue Wood and Jim Bidwill, senior vice president of the Merchandise Mart.

Michael Tatum, Roslyn Brant and Michael Brill on:

GOING '90

Future directions for interior designers, facility managers and furniture manufacturers were the subject of a panel discussion held in the ICF/Spec'Built showroom on the third morning of NEOCON 21. Speakers were consultant Michael D. Tatum, Dallas; Roslyn Brant, founding principal of Barnes and Brandt, Inc., New York; and Michael Brill, president, BOSTI, Buffalo, New York. Tatum emphasized that three major developments will greatly impact the interior design industry in the coming decade: the growth in number and in productivity of the Third World work force; data base phone access, facsimile machines, and other aspects of electronic communication; and the movement in the U.S. from being an individual achievement/self-control-directed society towards an "all of us" attitude that he expects us to begin to achieve by the year 2000. "Our attitude will be more holistic," he said, "with our concern generally being more one of 'Why else are we on earth if not to serve each other?' This will affect the work environment with a holistic view of the relationship between business and life."

Brill commented that, whereas today's furniture manufacturers as evidenced at NEOCON address primarily the needs of only the top five percent of American workers, in the future the community of the entire work force will need to receive more attention. "This means a change in aesthetics, with fewer designer-nightmare buildings," he said. "Office buildings need to be more like villages serving individual people's needs. We need more design research into who these people really are and what they do. A building needs to be a village of individuals, with each space designed to emphasize the individual's use of the work space."

Brill called for more frequent monitoring of the workspace "so it stays fit"; better breaking up of the floor plate; better circulation patterns and spaces. Likening the floor plan of an office to a neighborhood, he said each

Continued on page 70

debuts Context, its freestanding desk-based office system and first major systems introduction in 15 years (see "Cutting Edge," *Designers West*, May 1989).

The Millennium Desk Collection from **Davis Furniture Industries** offers clean, unmistakably contemporary lines crowned with a flourish that epitomizes the classics (see profile on page 106)... **Numetal Surfaces, Inc.** introduces a new line of flexible metal wallcoverings, created by a process that actually fuses precious metals to the surface... Featuring an ergonomically-perfect lumbar support, eurochair 9500 designed by Dieter Stierli, is a new side chair available from **Girsberger.**

Designers Bruce Hannah and Tom Baer bring to **Shaw-Walker** the Paragon Chair, utilizing advanced passive ergonomic design including a two-piece chair shell of Rynite™ developed with **Du Pont**... From **Collins & Aikman** Floor Coverings Division, Powerbond® Release Systems for carpet installation features a micro-encapsulated tackifier that reduces mess, cuts installation costs and eliminates odor... Cadence Modular Casegoods by **Alma Desk Company** was designed with rectilinear detailing for application ranging from private office to open plan workstations.

New intricate commercial carpet patterns from **Bentley Mills, Inc.** range from Piazza, featuring diagonals of loop-pile, to Napoli, bold window blocks of cut-pile. The patterns were developed with Velv-A-Weve® technology... The **HON Company** now offers three design solutions to open office planning with its CONCEN SYS™ workstation: systems, modular and cluster... **Culp Contract Fabrics** presents two new collections of contract upholstery, featuring heat-transfer prints and piece-dyed fabrics that are made of **Du Pont** "Cordura" nylon fiber.

BASF Fibers' presentation of damage preventation of electrostatic discharge (ESD) with conductive fibers made NEOCON attendees aware of the need to protect expensive computer equipment from static build-up. Seeking to limit ESD damage to workplace electronics, which is estimated in billions of dollars annually, BASF has developed conductive, carbon-suffused nylon fibers for application in a wide range of commercial and industrial uses... Japanese floorcovering manufacturer **Matico** has opened a permanent design center in the Merchandise Mart. The showroom showcases complete selections

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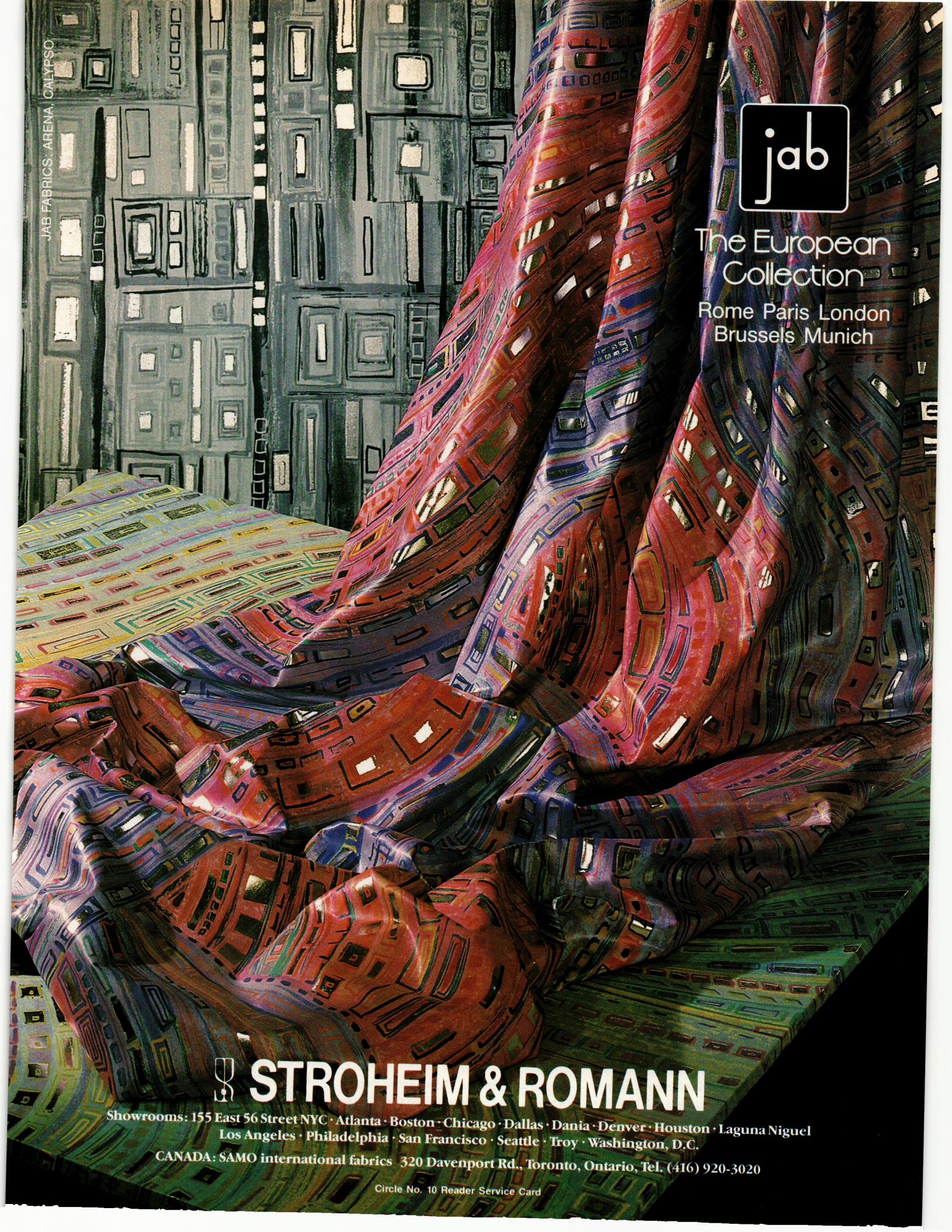
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Continued from page 68

Honored during NEOCON 21, recipients of the 1989 Chicago Architecture Award included (from left) architect Jean Nouvel, architect Richard Meier, urban planner Edmund Bacon and landscape architect Alfred Caldwell.

Involving the leaders of Northern American design associations and societies in a discussion of future challenges and opportunities for professional interaction, participants in "Design Forum: Synergy for the 1990s" featured, from top left, David Winters, Interior Designers of Canada, Carole Price Shanis, International Society of Interior Designers, Erik Lund, International Facility Management Association, Elizabeth Howard, American Society of Interior Designers and Michael Bourque, Institute of Business Designers.

Going '90

Continued from page 68

area should be differentiated by edge, center, paths, "boulevards," "side streets"; there should be spaces for meetings; manufacturers as well as employers should provide more options, more user control of the individual work space.

Roslyn Brant shared her perspective that corporations will do business differently in that they will be decentralizing their organizations and increasing their dependency on facility management. Facility management will move into being a separate specialty, with even graduate degrees offered in this area, she said. Whereas in the past facility management was most concerned with matters of saving time and money, we are now moving into a period where it is more concerned with environmental support for business missions. Where before facility managers tended to come from diverse backgrounds with little training, today they come into their jobs better trained and with more leadership skills. Where before their emphasis was on upholding corporate standards, now that is being combined with greater interest in individualizing each employee's personal choices. Facility managers will increasingly demonstrate a greater understanding of the value of networking with employees, of employees' freedom of choice, she said.

In conclusion, Tatum focused on changes he perceives will be made in the products provided for the work place, in smaller manufacturers' survival techniques, and in the way interior designers themselves will have to change the way they practice. Manufacturers will be more market sensitive than designer driven, he said. There will be more niche products, a greater degree of quality and/or price orientation—more basic, low cost products of sound design. For smaller manufacturers "who just can't carry 10 showrooms on their own," he foresees manufacturing and marketing confederations. And interior designers will have to focus more on service, with more empathy for their clients' mission. We will see more "niche specialization" as they fine-tune the way they can serve those clients, he said. And, finally, we will see more fee consciousness toward basic services.

The panelists expressed belief that the interior design market is moving toward a period of greater dynamics and more global involvement. The individual practicing professional and each manufacturer will have to enter it with the most appropriate and creative response in order to survive.

—Carol Soucek King

from Matico's eight product lines of luxury resilient floorcovering. Its latest introduction, Hi-Tech Design Tile, emulates the natural textures of wood and stone. . . **Haworth, Inc.** offered a glimpse of the future with its "Imagine the Future Work Station," developed by the Haworth Venture Group. Haworth's prototypical workstation was designed to address the needs of the paperless office with such features as a 3′×4′ transparent glass panel screen for face-to-face teleconversations and spreadsheet and document displays. . . **The Foundation for Interior Design Education Research** (FIDER) received a $75,000 grant from **Kimball International,** funding a training session for more than 100 interior design professionals held last July. "We see the professional growth of the interior designer as a reflection of the professionalism and future direction of the entire contract furniture industry," says John Thyen, senior executive vice president for marketing for Kimball International. "The changing needs of an increasingly service-oriented economy, combined with the expectations of more sophisticated employees, demand more and more from the design professional."

At BIFMA's Annual Membership Breakfast Meeting it was announced that the industry achieved a seven percent growth rate in 1988, $7.8 billion in shipments, according to BIFMA statistician Glenn Goodwin of BDO Seidman. However, he notes, "price increases—inflation as measured by the Producer Price Index—accounted for more than five percent of the growth." Goodwin continued, "The outlook for 1989 is another year of stability —that is a nice way of saying no growth or at best only nominal growth." Goodwin concluded with a humorous though apt analogy, comparing the state of the industry and its challenges in the next several years with that of a swimming duck: on the surface, calm, unfettered; beneath, "paddling like hell."

—Rick Eng

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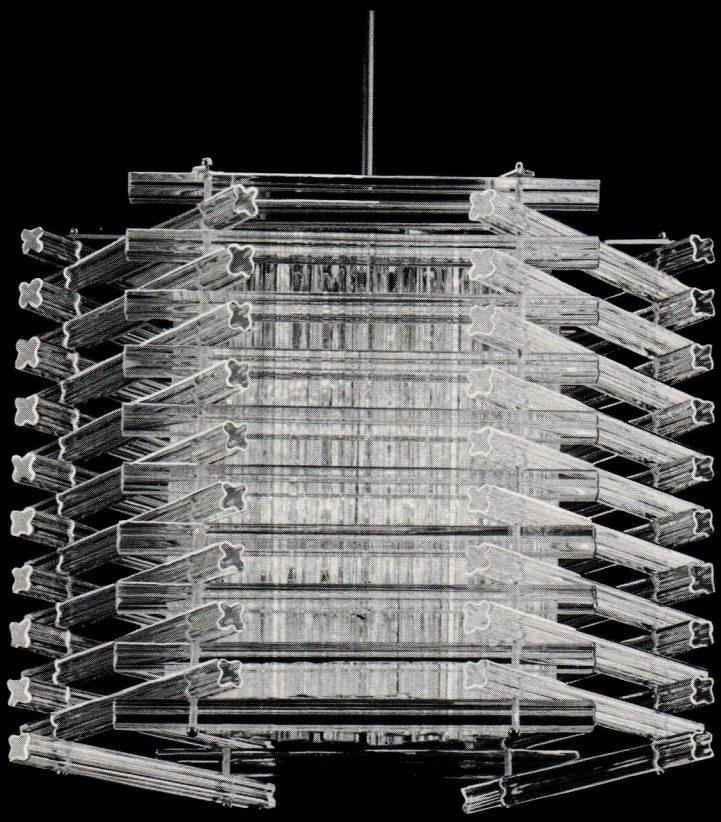

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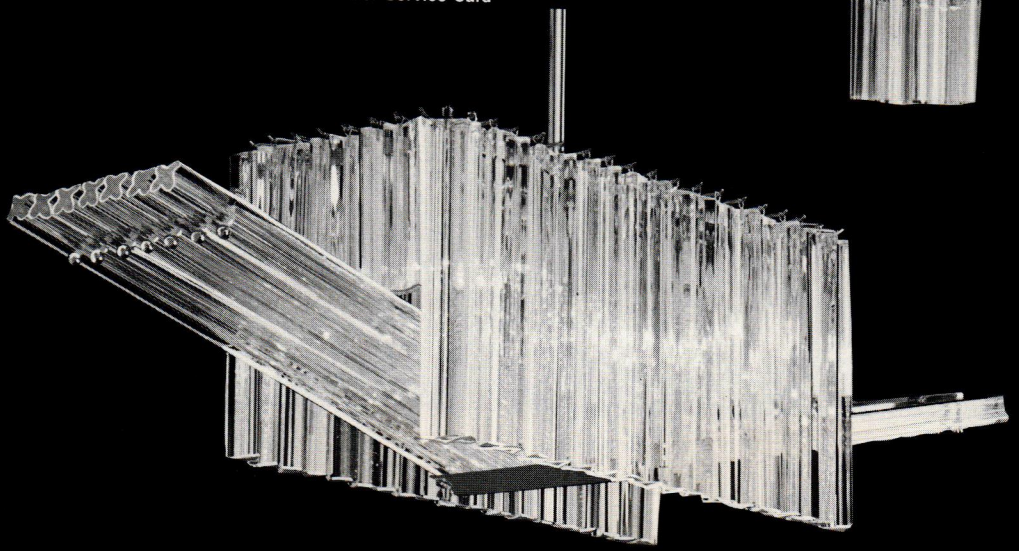

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New Era for a Leader

STENDIG

Two months ago Janey and Louis Klein took charge as the new principals of Stendig. In that brief time, confronted by NEOCON's fixed deadline, they have pulled together a team of talented professionals including consultants Jeffrey Osborne and Lewis Singer, and, to have responsibility for Stendig's NEOCON presentation, Lee Stout. Future plans for the company that industry pioneer Charles Stendig founded 35 years ago center on the Stendig collection of fine furniture and maintaining Stendig's standard of quality design and construction.

To their positions as senior officers of Stendig, the Kleins bring a knowledge of design and product marketing expertise as well as financial expertise. Louis Klein has been CEO of several operating companies and Janey Klein is founder/owner of Creative Resources, a corporate gift service.

For NEOCON, Stendig's Chicago showroom presented many facets of its wide-ranging line, including Andree Putman's new fabrics for Stendig textiles, and those Stendig signatures —the Marilyn lips and Joe baseball glove sofas. The effect was creative and versatile. Yet, when "stagnation" is used again and again to describe current business activity in interior furnishings, one cannot help but wonder why, at this particular time, the Kleins have made such a commitment to this industry. To find out, *Designers West*'s publisher Walton E. Brown met with the Kleins in a private interview following Stendig's press breakfast during NEOCON.

WALTON E. BROWN It would appear you see a brighter side to the industry during this period than some.

LOUIS KLEIN You have to view every opportunity on its own, in terms of the specific elements which comprise the company as well as the characteristics of the industry as a whole. We did not buy the industry, but only one small part of it. Stendig has a marvelous reputation, based on a 35-year history of success and a collection of special products reflecting the Stendig design philosophy.

JANEY KLEIN The industry has, to a great degree, plateaued, and for several reasons many are finding it difficult to move beyond that plateau. For example, the overhead required to run a business like this is substantial, requiring increasing sales while maintain the commitment to a niche rather than the mass market. You simply have to look for answers which for us down the line may be to add other related product lines and even businesses and perhaps use the same sales force and showroom for each.

W. BROWN As I see it, the increasingly high cost of leasing showroom space requires increased sales to absorb occupancy costs.

L. KLEIN These are fixed costs which must be paid regardless of the sales level, which puts a real premium on a company's sales and marketing capability.

J. KLEIN To meet the challenges of ever-increasing operating costs, we're going to start by taking a step backwards in the right direction. We're going to examine the product we have and eliminate what doesn't sell in volume and what doesn't have a strong reason to remain in our collection. And we'll add to our product lines and/or companies to achieve critical mass. These are the things that can be achieved even in a stagnant period.

J. KLEIN Already, for NEOCON, we've eliminated certain pieces from the showroom, particularly those that were not so well oriented for contract. And we have also arranged the pieces in this space to celebrate their individual designers more than has been done in the past.

L. KLEIN Although we are starting off in a soft market, we have the advantage of starting from a low base. In addition, we can make real progress internally despite the market environment. For example, we can restructure, in terms of systems and procedures and marketing. We're putting our investment in people, sales support, and marketing programs. Also, we're in a business where we don't have to invest in machinery, because we buy designed and manufactured pieces.

J. KLEIN When we invest in a line such as Andree Putman's newly introduced textiles, it is because we feel it is so special that it will prosper regardless of what is going on in the industry as a whole. Fabrics, of course, are an excellent choice for us because they can be shown on our upholstered pieces, which in turn enhance the salability of the fabrics themselves.

W. BROWN Yet what do you think has happened to the other fine, small companies in our business that, one after another, have been purchased by larger companies? Why haven't they wanted to survive on their own?

L. KLEIN The fact that others have been acquired and absorbed is, in one way, a measurement of these companies' value.

W. BROWN I think they acquire value in the eyes of the buyer because they represent an opportunity to capture exclusivity of the larger firm's dealership. Its product itself is viewed mainly for its boutique appeal.

L. KLEIN So the question is—can we compete? I believe we will be better off than most of these others, because we will retain our entrepreneurial spirit that often gets lost when a giant buys a smaller company. We view ourselves as a marketing and sales driven organization that is seriously committed to the smaller, more creative, more flexible part of the design business. And we have benefitted from involving knowledgeable design and marketing specialists such as Jeffrey Osborne, who was head of marketing at Knoll for 10 years, and Merle Lindby-Young, who has worked so well with Andree Putnam in executing the new lines of fabric designs. Working with talented staff and consultants, as well as designers creating the product we see, gives us the best opportunity to compete.

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FANTASIES

Everyone has a fantasy, or maybe two or three. And often the one most star-born is that perfect Olympus where he or she can flee the cares, the toxicity, the mind-numbing abundance of communications that have come to make our daily urban world so stressful. To escape its tethers without losing its privileges —that is imagination at its best! But how to give this dream reality? No matter with how much imagination one is blessed or what great monetary wealth one has accrued, fantasies, for the most part, remain as ephemeral as Tinkerbell. ■ Not so, however, for the clients of interior designer Rose Capestany and architect Robert Moreland. The homes designed by them in Antigua's Jumby Bay are the dreamers' dreams incarnate (PAGE 76). Not so for the buyer of the Napa Valley showcase house with awesome vistas abounding from its hilltop and echoed within through the creative artistry of architect Robert Keenan & Associates and interior designer Arthur Klein (PAGE 86). Not so for those now cruising aboard the streamlined, classically grand *Star Princess*, designed above deck and below by Ellerbe Becket to reflect

Realized fantasy at "MARMO: The New Italian Stone Age," a recent exhibit at the California Museum of Science and Industry, Los Angeles. Sponsored by the Italian Trade Commission and co-sponsored by the Federation of Italian Stone Producers, the exhibit was conceptualized and designed by the Italian architect/designer Angelo Mangiarotti and presented several exceptional examples of new technology that revolutionizes the contemporary use of stone. Included were: *Bianco-P* (left), 1989, by Guy Dill, of *bianco pentellico* marble and black steel, 120″×76″×32″; and *Hollowed Marble*, which pushes the technology of the professional marble craftsman to new limits. Without this new fabrication process, the weight of this piece would be approximately 210 pounds. Due to a sophisticated machine process which hollows the material from the inside, the weight has been reduced to about 23 pounds, with an average thickness of 7-8 mm. Photography by Adrian Velicescu.

the quality of luxurious romance associated with the transatlantic liners of the '30s and '40s (PAGE 92). And not so for those destined to visit Australia's new five-star Cairns Parkroyal, its hospitable Colonial Australian environment designed by the combined talents of Wimberly Allison Tong & Goo, Clarke and Prince, and Chhada, Siembieda & Associates (PAGE 102). Though such fantasies could have remained but glimmering illusions forever, these dreamers harnessed the technology and expertise available through today's professional designers. Through their guidance, the splendors of the mind's enchantment have become gleaming realities for the eye's entrancement. Realized fantasies, they are often beyond imagination itself.

—Carol Soucek King, Ph.D.,
Editor in Chief

A PRIVATE ISLAND

Two Homes in Antigua's Jumby Bay

Architecture by Robert Moreland, Moreland Christopher Myles Architects
Interior Design by Rose Capestany, RCI, Inc.

Photography by Dick Busher

PASTURE POINT

Exterior view / Pasture Point

Pool furniture and fabric: Summit. **Landscaping and flowers, throughout feature:** Paul Richnow. **Accessories, throughout feature:** Waldo.

Living room / Pasture Point

Walls: custom glaze by R. Wagner Studios; Leewind Paint Co. **Floor (throughout):** Italian terra cotta. **Rug:** hand-painted by Rose Capestany. **Columns:** Elux Putting. **Glass table in foreground:** client's. **Tan wicker chairs at glass table:** client's Orkney Island chairs. **Jar at right:** antique Italian wine jar. **Wicker armchair:** Ginsberg Bros. **Sofa:** custom by Carolyn Guttilla. **Fabric:** Peter Fasano. **Sofa pillows:** custom by RCI, Inc., fabricated by Chiyo Co. **Stone coffee tables:** client's. **Wicker chairs and coffee table, background:** client's. **Armoire:** client's. **Lighting (sconces):** Luminarios. **Ceiling fans (throughout):** Hunter.

Dining room / Pasture Point

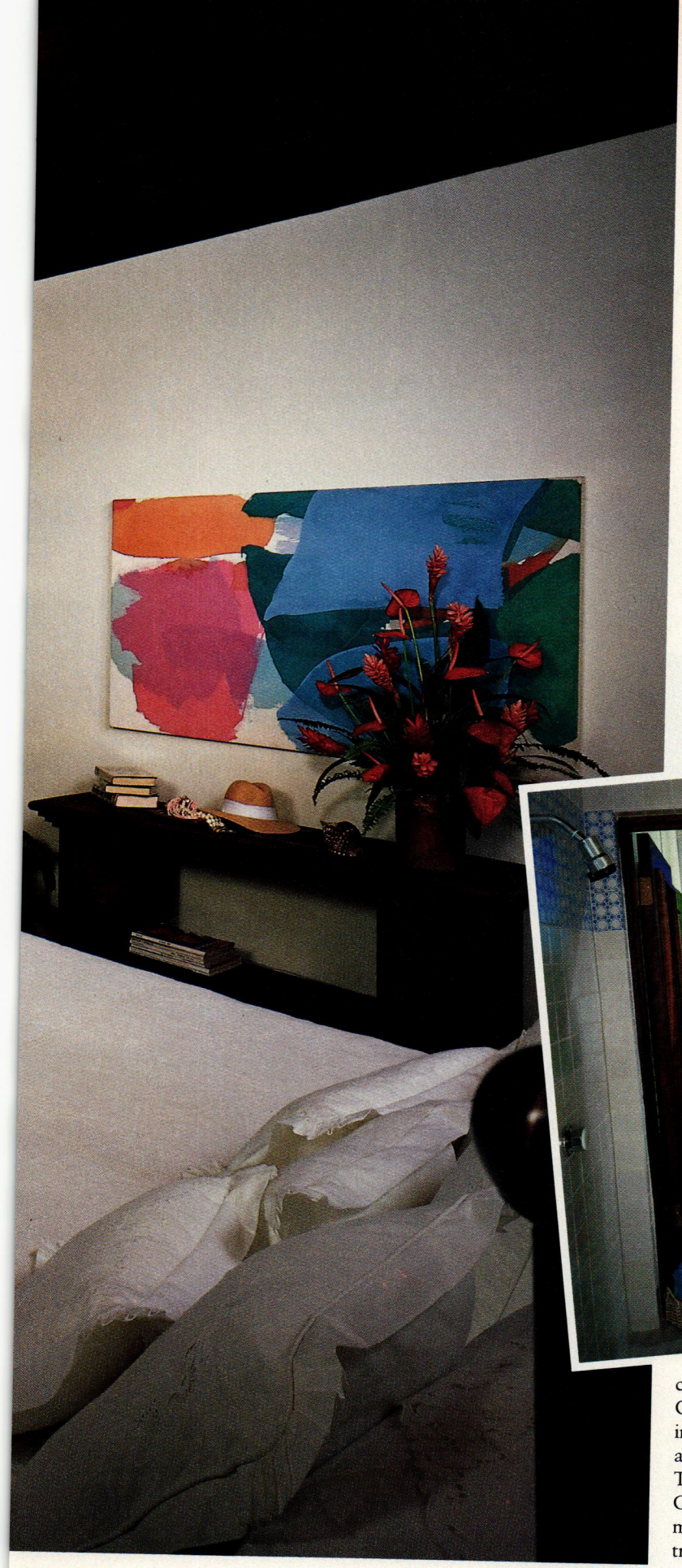
Woodwork: imbuya wood, custom by Moreland Christopher Myles Architects. **Table:** client's. **Chairs:** McGuire. **China:** Lindt-Stymeist Design. **Crystal:** Schott Zweissel. **Chandelier:** client's.

Bedroom / Pasture Point

Walls: custom glaze by R. Wagner Studios; Leewind Paint Co. **Rug:** client's. **Bed:** custom by Carolyn Guttilla, fabricated by Metal by Design, Manhassett, New York. **Bedcover:** antique French. **Pillows:** Peking Handicrafts. **Table:** custom by RCI, Inc., fabricated by R. Wagner Studios. **Painting:** Andrea Hahn. **Wicker chair:** Ginsberg. **Round table:** Kreiss.

Bathroom / Pasture Point

White tile: Korzilius Chamonix. **Blue and white tile:** Semigres. **Fixtures:** American Standard. **Trompe-l'oeil mural:** R. Wagner Studios. **Linens:** Lady Pepperell.



NAMED FOR THE "JUMBY," THE PLAYFUL SPIRIT of Caribbean legend, Jumby Bay Resort is that dream of dreams—a private island Eden, off the island of Antigua, well insulated from the madding crowd. Affluent vacationers stay at a small, exclusive, resort hotel. A few privileged families purchased lots when the 350-acre island was subdivided and built homes at Jumby Bay. Among these are the Mariani and Franklin residences, gracious shelters from the brilliant sun and relentless trade winds of the Caribbean, both designed by architect Robert Moreland with interiors by Rose Capestany of the Seattle-based design firm RCI, Inc.

"Pasture Point," the Mediterranean-style home of Ann and Harry Mariani, is built of four master suites opening onto a central trellised cloister and fountain. Small, wood-shuttered windows on the exterior walls protect the windward side from brisk trade winds, hurricanes and gales. A lookout tower, the highest point at Jumby Bay, surveys the entire island. On the leeward side a swimming pool at the edge of a rockery is designed to look as if it overflows into the blue of the sea.

The architectural details of the Mariani residence's interiors were planned by Mrs. Mariani with New York interior designer Carolyn Guttilla, who selected the Indian stonework, antique European armoires, and much of the eclectic mix of furniture, rugs and fabrics in the living areas. When the furniture arrived in Jumby Bay, interior designer Rose Capestany, principal of her firm, stepped in to put the house together and add fabrics, furniture, tiles, linens and accessories. "The house was a concerted effort of the three of us, Carolyn and Rose and myself," notes Ann Mariani. "But working in the Caribbean is very different from working in New York, and Rose Capestany had experience working in Jumby Bay." Through her work on resorts and residences in the islands, the Cuban-born Capestany has developed an expertise in selecting materials and finishes that will perform in the deceptively benign tropical climate.

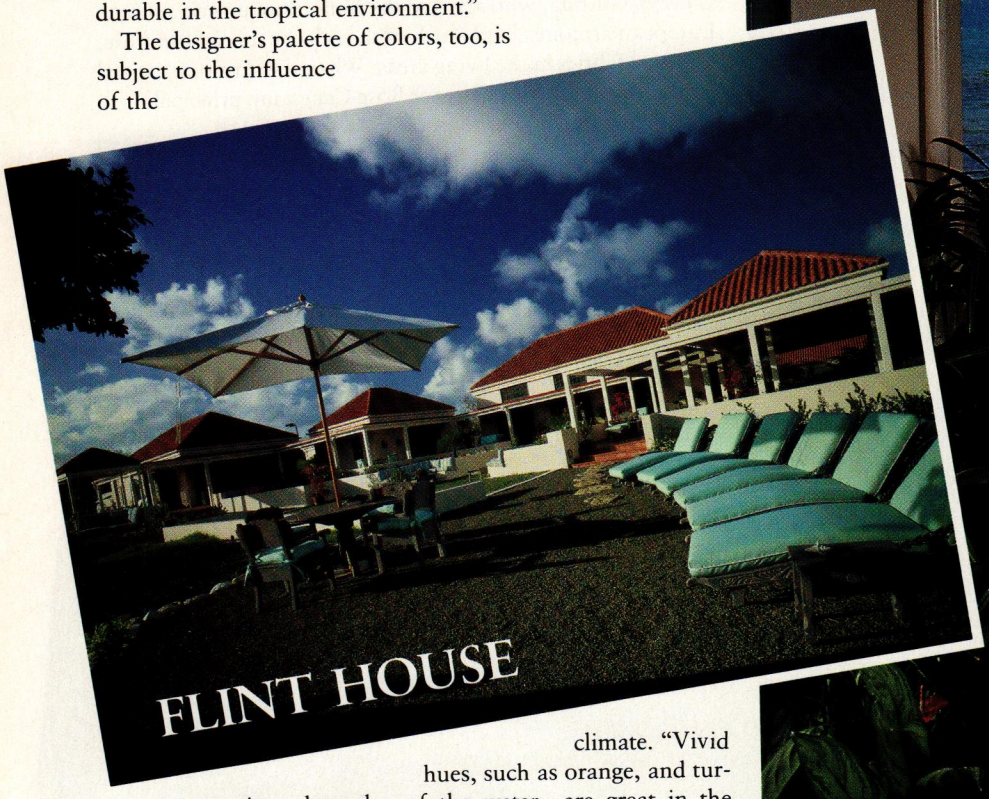
"The Caribbean is remorseless," says Rose Capestany. "It has so much power, such intensity. Design must adapt to the environment. At Jumby Bay, trade winds blow on an average of 25 miles per hour. There is a lot of salt in the air, humidity and brilliant light."

"On any tropical island, you need to be very aware of materials," continues the designer. "For example, you can't use plastic laminates—they delaminate. Metal should not be used unless it has a coating guaranteed to prevent rust. And particle board will disintegrate.

"The wood used in the Mariani residence is *imbuya*, a Brazilian walnut. This tropical wood has the same characteristics as teak or redwood; if it is oiled, it retains its beautiful dark lustre, and unoiled it will weather and become gray, like teak. But it needs absolutely no care. Pine, for example, can't be used unless it has been treated, because the termites will attack anything that is edible.

"I use a lot of 100 percent cotton canvas; bugs generally don't eat it! And I like to emphasize that the reason designers use a lot of wicker and rattan in the tropics is not that they lack imagination; both materials are very hard, flexible woods, ideally durable in the tropical environment."

The designer's palette of colors, too, is subject to the influence of the climate. "Vivid hues, such as orange, and turquoise—the color of the water—are great in the Caribbean," explains Ms. Capestany. "Natural clay colors work well. I like to use terra cotta; it's natural, porous, non-slip and warm to the feet. Intense purples work well with it. The bright colors work; the light ones don't."



FLINT HOUSE

"Flint House," the Jumby Bay compound of Nina and Roland Franklin, includes a U-shaped main house built around a courtyard and pool, a tennis court, and five guest cottages for the five Franklin children and their offspring. Rose Capestany explains that the British Franklins wanted a more formal feeling for their home. "Even in the Caribbean, they do a lot of entertaining, and Mr. Franklin conducts his international business," she notes. "Mrs. Franklin's taste is traditional, and she wanted

no reproduction furnishings. Everything in the house is authentic and made to order."

The simple, sprawling homestead is bordered with terraces. An orchard grows in the courtyard, and imported blooms flourish in an orchid house. A central living room is at the heart of the house flanked by outdoor sitting and dining rooms to one side and Mr. Franklin's library to the other.

"The sitting room walls were all hand-glazed and the cement floor custom-painted to look like marble, by a talented artist, Ron Wagner," says the designer. "Mrs. Franklin's grand piano gives a formal air to the room. But directly adjacent, the outdoor dining area has a more casual feel. The table, custom-made to seat the whole family of 12, has chairs with canvas cushions, so that people can sit in them in wet bathing suits."

Both the Mariani and Franklin homes provide shelter from the extremes of the tropical climate, yet segue smoothly from inside to the paradise out of doors. Picture windows invite the inhabitants outdoors to a luxurious gold, green and turquoise world of courtyard, pool and sea.

—Julie Goodman

Exterior / Flint House

Chaises longues: Reed Bros. **Fabric:** Santa Barbara Designs. **Table and chairs:** Reed Bros. **Umbrella:** Santa Barbara Designs.

Outdoor sitting and dining rooms / Flint House

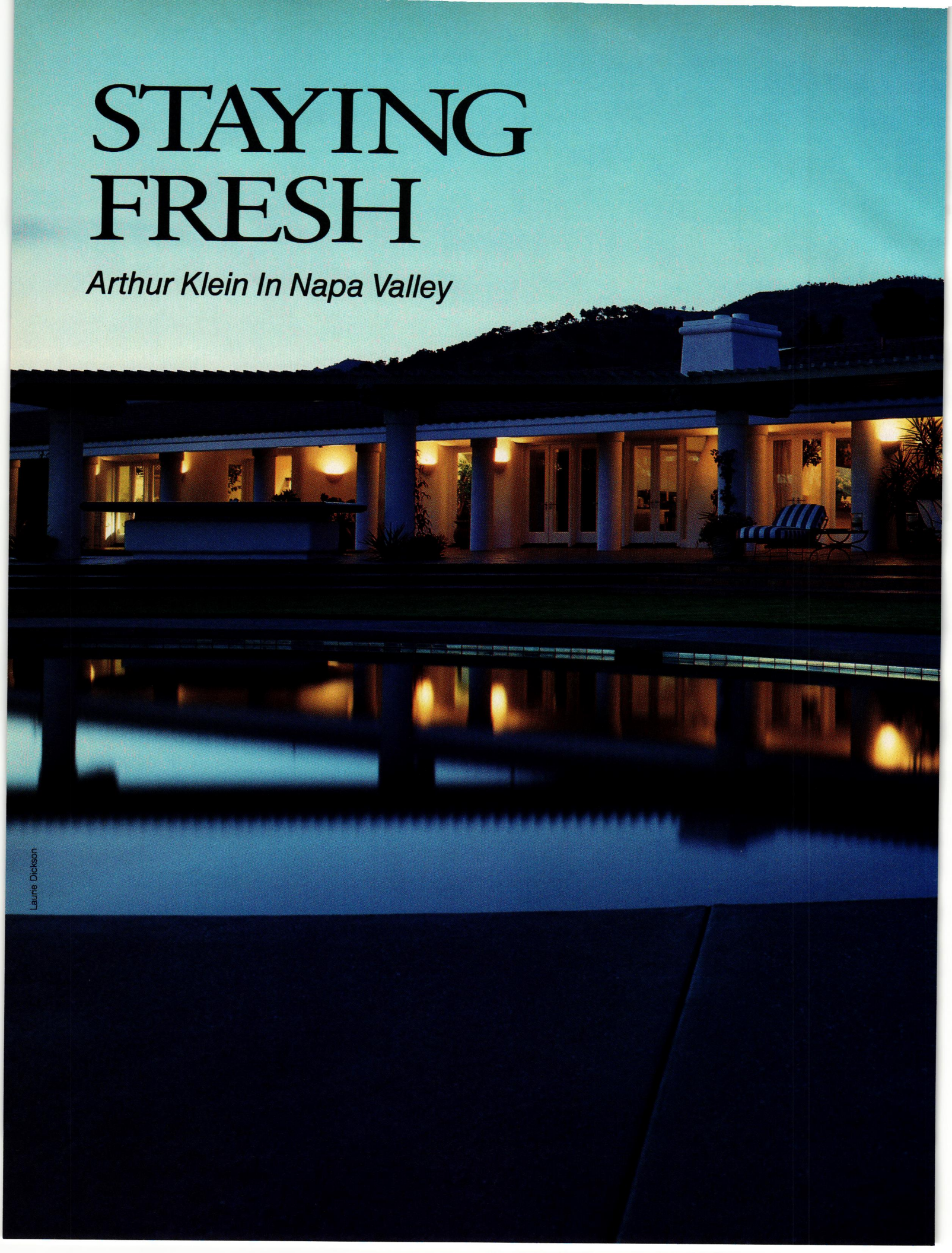
Floor: Catalan Paver. **Walls:** Leewind Paint Co. **Furniture:** Reed Bros. **Fabric:** Santa Barbara Designs. **Pillows:** Chiyo Co. **Fabric:** Peter Schneider's Sons. **Ceiling fans:** Hunter. **Lighting:** custom by RCI, Inc., fabricated by Luminarios.

Sitting room / Flint House

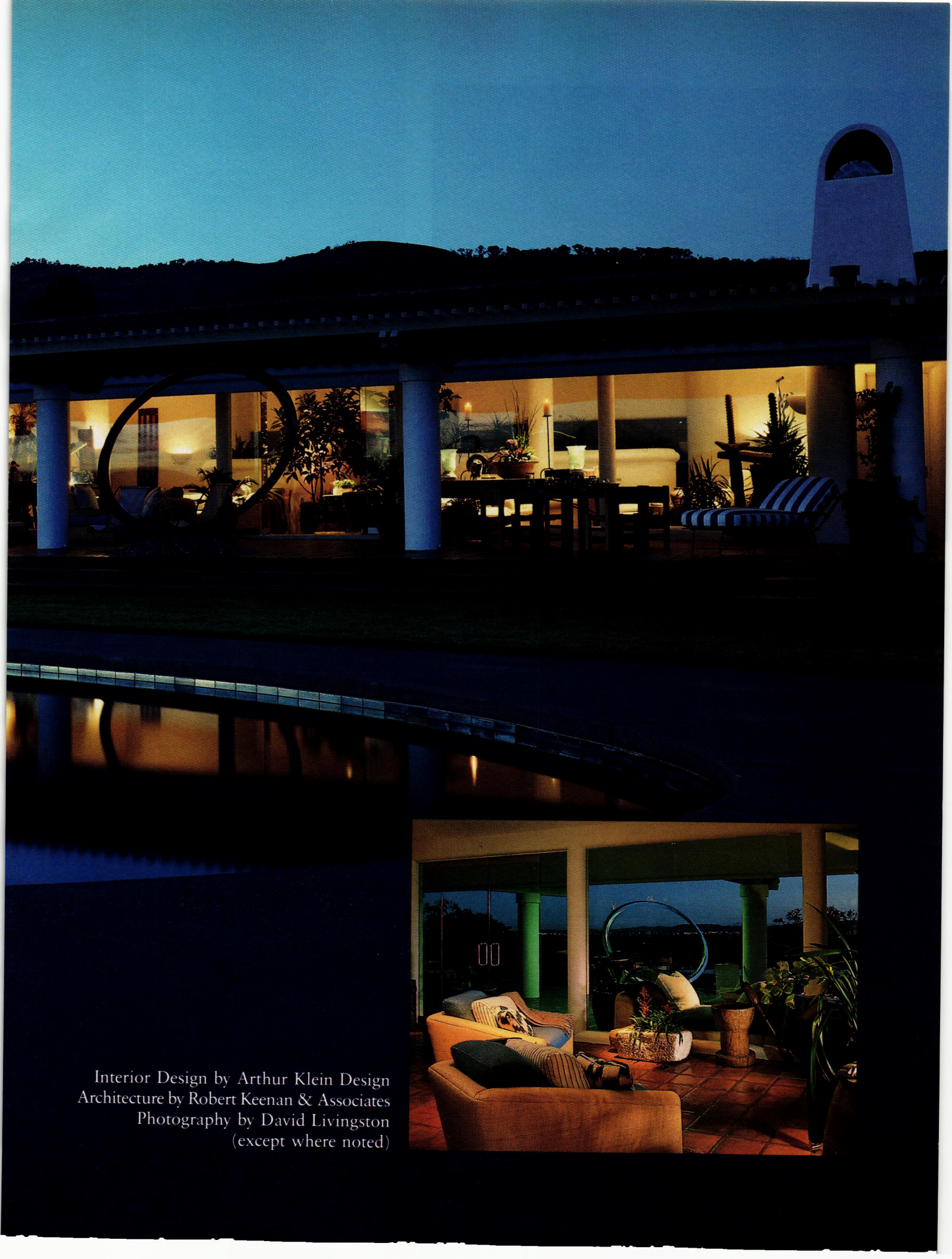
Floor: faux marble by R. Wagner Studios. **Rug:** custom by Lacey Champion. **Walls:** custom glaze by R. Wagner Studios. **Outdoor furniture:** Murray's Iron. **Fabric:** Santa Barbara Designs. **Sofas and armchairs:** custom by RCI, Inc., fabricated by Dore. **Fabric:** Glant. **Painting:** Beverly Gleeson. **Pillows:** Chiyo Co. **Fabric:** Osborne & Little, Hines Co. **Coffee table:** Steelworks. **Mirrors:** Traditional Imports. **Console tables:** Traditional Imports. **Floor lamps:** Kreiss. **Table lamp:** Bruce Eicher. **Piano:** Yamaha. **Wicker furniture:** Bielecky Bros. **Fabric:** Hines Co. **Coffee table:** authentic Thai rain drum. **Lounge chairs:** McGuire. **Fabric:** Facets. **Table between lounge chairs:** Machado. **Art above lounge chairs:** Bergstrom. **Sconces:** Luminarios.

STAYING FRESH

Arthur Klein In Napa Valley



Laurie Dickson



Interior Design by Arthur Klein Design
Architecture by Robert Keenan & Associates
Photography by David Livingston
(except where noted)

Central Terrace and Adjacent Seating Area (preceding pages)

Steel sculpture: Roger Berry
Wrought-iron furniture: La Maison Francaise
Chairs & daybed: Arthur Klein Design
Fabrics: Donghia (raffia); Myung-Jin (ikat on throw pillow); Ole-Oaxaca (handwoven cotton twill on cushions)
Coffee grinder: Santa Fe, San Francisco
Stone planter: George V Collection
Fiber protection throughout: Fiber•Seal International

Game Area (above)

Table: The Ginsberg Collection
Chairs: Traditional Imports
Planter: Shears & Window
Plants: Greens Our Thing

Conversation Area (right)

Sofa, chair and coffee table: Arthur Klein Design
Lounge chair: Judith Kindler
Iron table and floor lamp: Sloan Miyasato
Japanese seaman's chest: Virginia Breier Gallery
Bronze plate: Peter Voulkos/Braunstein Quay Gallery
Table lamp: DeBenedictis
Cor-ten steel sculpture on coffee table: Roger Berry
Hurricane lamps: Shears & Window

Vignette (page 91)

Painting: by John McCormick/Interart Gallery
Chair and ottoman: Arthur Klein Design
Fabric: Sloan Miyasato
Table and jar: The Ginsberg Collection
Bronze sculpture: Yoshitomo Saito/Fuller-Gross Gallery
Chenille throw: Victoria Mournean

"FURNITURE, ART AND ACCESsories. Landscape, architecture, interior space. They're all one. They're all art. A work of art that is livable. I don't separate them into different categories." Arthur Klein's conversation is as fresh as his approach to design, an approach in which absolutely everything, be it ever so humble, is treated as a unique work of art.

There is a painterly quality in Klein's design, as if a room is a canvas on which he, brushstroke-by-brushstroke, sets out to compose a masterpiece. And he usually succeeds, as in the 2,500-square-foot living room and terrace area he designed for the 1988 Napa Valley Showcase.

Built by investor-developer J. B. House, the home's contemporary blend of Californian architectural traditions is further delineated by Klein's deft hand. Through the designer's sensitive techniques of contrast, emphasis and organization, the living area's thick adobe walls, hand-hewn tile floor and shaded terrace are accented by a series of hospitable vignettes.

Scale and lighting play important roles in Klein's handling of the unusually large space here and provide special insight into the almost sculptural sense he brings to an interior. In this room upholstered pieces, although designed to look cozily inviting, are oversized in order to seem appropriate within the room's overall volume. Lighting, a mixture of low-voltage and standard-voltage incandescent, is used to define each particular seating area, as well as individual pieces within each of those areas. The lighting fixtures were chosen for their glare-reduction qualities and beam adjustability, offering the owner a flexible lighting system. And, of course, candles, in generous number and generously proportioned, add a grace note to the sense of traditional Western hospitality established here alongside the predominantly contemporary tone.

Such accessories as these candles, as well as all the art and artifacts here, were chosen by Klein for their texture, color and spatial relationships as well as their own visual interest. No particular period or style was the quest. Instead, Klein's direction was to add a level of intrigue and ambiguity, mixing some surprising elements that would not be considered typical in a Southwestern home.

"I look for a piece that is the right shape and color and that has a certain visual appeal," he says. "So, whether Southwestern or European or contemporary, whether art or accessories or furniture, they can all work together. And I, in fact, find it more interesting to see these styles come together in new and different ways than to see them all lined up according to their traditionally accepted associations."

One concrete example, says the designer, who moved his home and office from Los Angeles to the San Francisco Bay area two years ago, is the Japanese seaman's chest, used here as an end table. "Because of its simple lines and its dark wood color, it echoes the simplicity of the mesquite bench from Santa Fe, used as a console behind the sofa."

Another example is Klein's placement of the bronze sculpture by Yoshitomo Saito. "Resting it against the fireplace makes people wonder what it is, what it's doing there," he says. "They think perhaps it is some rustic Southwestern musical instrument, which of course it's not. But its placement suggests this, and therefore achieves the type of provocation and mystery I like."

In Klein's eye, forms become abstractions. "I look at everything as part of a composition, keeping my mind open. When I shop, I look not for a specific style but for something that catches my eye, that might just work in a specific place. But I still don't know for sure, so I wind up bringing to the job site more pieces than I could possibly place. I like to see them in the space. . . I like to see how they relate."

Such time-consuming shopping and on-site selection is not for all furnishings but only for "those accessories and works of art whose balance can't be seen on paper or in the mind but must be experienced," he explains. One of Klein's major goals here was to accentuate the indoor-outdoor connectedness of the space, and for this he had to experiment, he says. Finally, the nine-foot round sculpture by Roger Berry, echoed by his smaller, elliptical piece on the coffee table, seemed ideal. "They allow the viewer to look through and into the inside from outside and vice versa. They serve as frames. I also liked the change of materials. Berry's smaller sculpture is made of Cor-ten steel, the larger one of stainless steel—thus providing an interesting change of color."

But beyond and even more important than such on-site inspections, his main strategy for staying fresh, says Klein, is first looking at the setting, the architecture and the interior space involved. Seeing these as one canvas allows him to achieve unity in composition even while striving to find a singularly aesthetic solution.

—Carol Soucek King

SPLENDOR AFLOAT

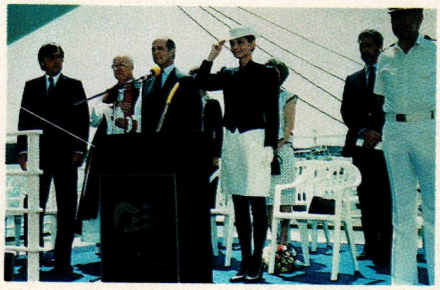
Star Princess *Recalls the Crossings of Yesteryear*

Architecture and Interior Design by Ellerbe Becket Design Team: Robert J. Nasraway, AIA, Ken Chandler, AIA, Sumin Choenchavalit, Timothy Clement, AIA, Edison Crayne, Nora Gausman, Fred Javier, Robert Kaminski, Kelly McBride, Sudhir Pathare, Annie Laurie Pritchard

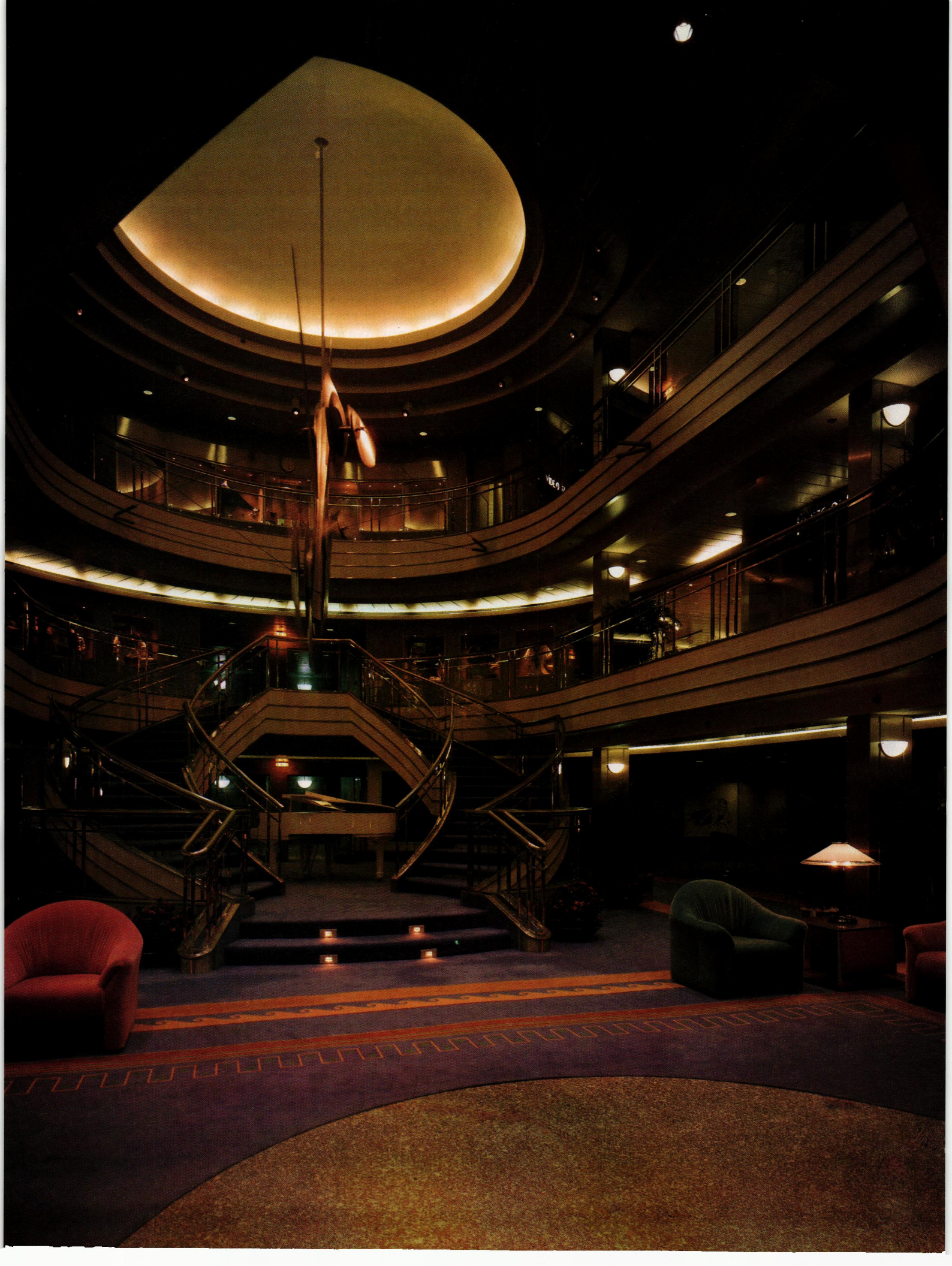
Consultants: Patrick Quigley & Associates, Lighting Design; George Thomas Howard & Associates, Theatrical Audio Design

Shipbuilder: Chantiers de l'Atlantique of the Alsthom Group

Ship Photography by Greg Murphey



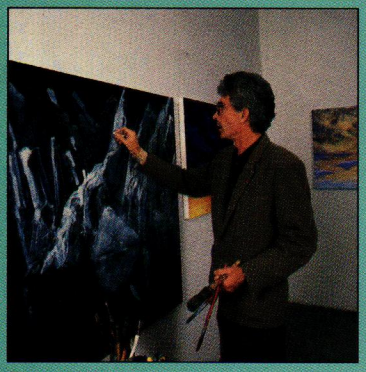
LEISURE CRUISING AS AN END IN itself may have been invented in 1844, when British essayist W.M. Thackeray traveled to Malta, Greece, Constantinople, the Holy Land and Egypt and wrote an account of his "delightful Mediterranean cruise" in a book entitled *From Cornhill to Grand Cairo.* He travelled on ships of the P&O line, still operating under Royal Charter and today the parent company of the Princess Cruises line. ■ Princess Cruises inherited the "big, white ship" image of P&O's luxury ocean liners. In 1975, when producer Douglas S. Cramer was looking for a location for his "Love Boat" television series, he chose the real thing—a Princess Cruises ship. The TV show's worldwide success helped to whet the public's appetite for romantic, seagoing holidays and increase the demand for luxury cruise ships. ■ In 1989 the *Star Princess*, the newest addition to the Princess fleet, was christened by movie star Audrey Hepburn in a champagne ceremony in Fort Lauderdale, Florida. Sitmar Cruises, later acquired by Princess Cruises, had commissioned the Los Angeles-based architectural and engineering firm of Ellerbe Becket to design a new ship that would combine the romance of yesterday's luxury liners with the casual fun of the "Love Boat." ■ The *Star Princess* presented a design challenge of almost unimaginable complexity. Its varied facilities, from galley and dining room to movie theater and passenger quarters, all had different requirements. The ship was designed in Los Angeles; the naval architects were British; the owner lived in Monte Carlo and Nassau. The shipyard was French: Chantiers de l'Atlantique in Saint-Nazaire, France, which built such renowned liners as the *Normandie* and the *Ile de France.* "We were selected to design



A Floating Museum

Billy Al Bengston

Ann Thornycroft



Peter Alexander

Eric Orr

More than 200 works of original contemporary art—worth more than $1 million and appreciating daily—sail the seas on the Star Princess, *the world's first "floating museum." The paintings, sculptures and prints by California artists were selected by art consultant Charles Mitchell, president of Creative Galleries in Los Angeles and curator of the* Star Princess *collection.*

The collection is unique in that it focuses chiefly on Southern California artists, whose fresh, innovative work reflects a particularly American culture. David Hockney, Sam Francis, Ellsworth Kelly, Billy Al Bengston, Ann Thornycroft, Astrid Preston, Martha Alf, Eric Orr, Peter Alexander, Charles Arnoldi and Dan Flavin are among the internationally-known artists whose works are featured in public areas of the ship. Suites and mini-suites are enhanced by original works and prints chosen by curator Carol Spiegel; standard cabin artwork includes four images by artists David Garcia and Linda Vista, which were published as a special edition by Princess Cruises.

"The purpose behind Princess' seagoing art collection is to bring an entirely new dimension to luxury cruising," explains Mitchell. Princess is developing programs such as self-guided and docent-led tours to familiarize passengers with the collection. "We wanted to showcase interesting—even challenging—art in a very relaxed and personal environment," continues the curator, "to give passengers a chance to live with and truly experience works by contemporary artists who are making significant contributions to 20th-century art and culture."

the Princess because of our experience with hotel and shopping center design, and also our international experience," explains Bob Nasraway, AIA, senior vice president and office director of Ellerbe Becket Los Angeles. Ellerbe Becket assembled several teams to cope with the varied aspects of what Nasraway calls "a luxury hotel that floats."

"We began by looking at existing ships, and found that they lacked the quality of grandeur that we associated with the ocean liners of the '30s and '40s. We resolved that the ship should communicate that classic grandeur," recalls Nasraway.

"Another design priority," he continues, "was to give the *Star Princess* her own identity, through one overriding theme. In the past, shipyards were responsible for commissioning the interiors of ships, and the practice was to hire different designers for the various areas. As a result, the ships didn't develop any core image or identity." The *Star Princess* represents the first time that a single firm has developed the total design package for a cruise ship.

"Since the interiors of ships tend to be claustrophobic and disorienting, we were very clear about the kind of circulation pattern we wanted to introduce," says Nasraway. "We opened the ship up volumetrically to create interior drama." The spacious interior volume of the ship permitted the designers to

Sublated Aquarium 2, one of the aquatically-themed murals by Walter Lab in The Plaza of the *Star Princess*.

place a three-story atrium at its heart. Social areas, grouped chiefly on the main, public "Promenade Deck," follow each other in a horizontal sequence that gives passengers a clear sense of where they are in the ship at all times. "The romantic idea of promenading along the decks, as in the old ocean liners, played a major role in the development of the circulation," says Ken Chandler, project manager for Ellerbe Becket.

To endow the *Star Princess* with the sense of magic and luxury of the liners of yesteryear, Ellerbe Becket used streamlined, Art Déco horizontal design, appropriate to a "hotel that moves." The ship is appointed with acres of fine, imported teak decking, mahogany furnishings, highly-polished, jewel-like light bronze fittings, marble and granite accents, custom-milled carpets and custom-designed wallcoverings, enhanced with museum-quality works of art throughout.

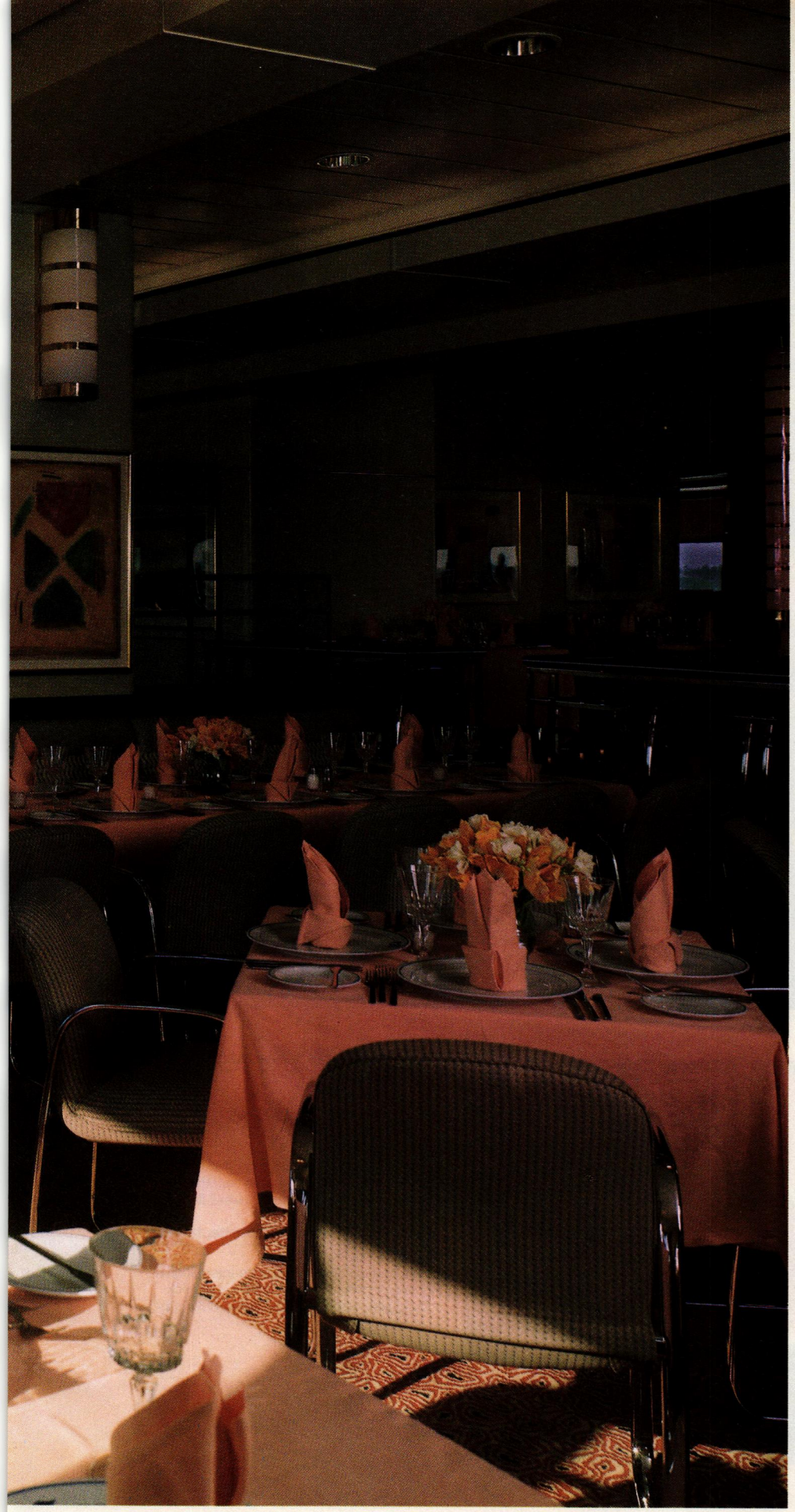
The center of the ship's Promenade Deck is accentuated by the three-story atrium, which serves as a point of reference for passenger orientation. This lobby, called "The Plaza," features a graceful, sweeping staircase. *Suspended Forms,* a dramatic, 20-foot sculpture by artist George Baker, dominates the center of The Plaza, which includes reception areas as well as "The Galleria," a shopping arcade of boutiques, "La Patisserie," a European demitasse bar and a wine bar, "The Vineyard."

"The Plaza" Atrium
(page 93 and left)

Carpet: Desso, Inc.
Armchairs: Stendig International
Upholstery on chairs: Testori
Lighting: custom by Ellerbe
Becket / Patrick Quigley & Assoc.

"Windows on the World" Lounge
(below)

Carpet: Desso, Inc.
Wallcovering: J.M. Lynne Co.
Chairs: Ligne Roset
Tables: J.K.M.T.



The deck is anchored by the ship's main dining room, "The Fountain Court," at the stern, and "The Starlight Showlounge," its main showroom, at the bow. The layout is symmetrically designed and is color-coded to enable passenger orientation. "The location and disposition of facilities on the main deck parallel that of a retail center," notes Nasraway. "The circulation takes people on a journey during which they are exposed to the casino and the shopping arcade."

A waterfall cascading down a granite wall adorns the entrance to The Fountain Court, which is carved out of two decks. In the tradition of the grand ocean cruisers, The Fountain Court is the world's largest dining room, seating up to 800 people at each of two dinner seatings. While grand in its scope, the space is divided with columns, multi-level terracing and booths to bring a sense of intimacy to the passengers' dining experience. The dining room is subdivided by a one-story pantry, which houses four service escalators from the galley below.

The Starlight Showlounge is designed in the manner of a classic theater, complete with balcony seating. The 708-seat, two-level, horseshoe-shaped showroom features a retractable stage with advanced lighting and sound systems.

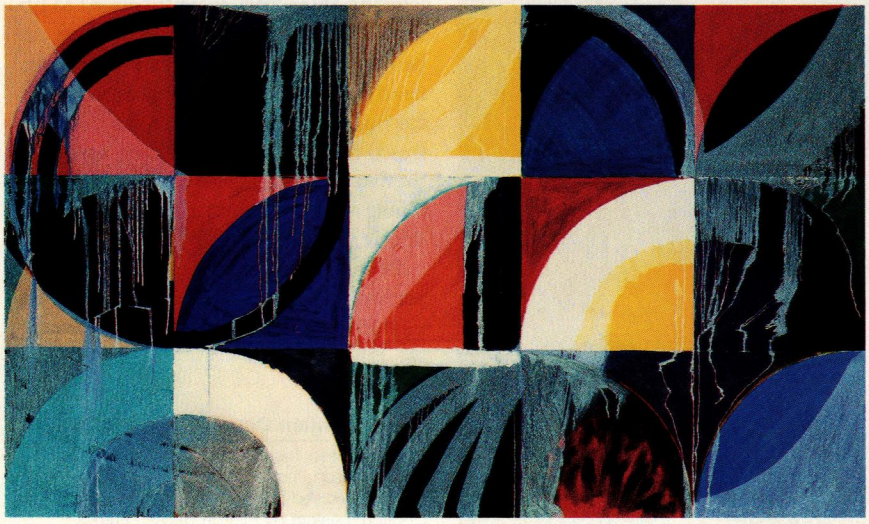
The particularly Art Déco flavor of the ship is illustrated in "Windows on the World," a domed, forward observation lounge offering a 270-degree panorama of the seascape. The observation lounge is used for activities such as private parties, fashion shows, the Captain's party, afternoon teas and late evening dancing.

When Ellerbe Becket's team surveyed existing ships, they were surprised to observe that the recreation decks were underused as social gathering areas, and were nearly deserted, even during warm, tropical nights. They introduced informal, alfresco bar and dining facilities, unique to the *Star Princess*, as alternatives to the main dining room to maximize the use of the outdoor environment.

Dominating the top, outdoor Lido Deck are two pool areas, one featuring a pool surrounded by four whirlpool spas and a water-

"The Fountain Court" Dining Room

Carpet: Desso, Inc.
Chairs: Kusch, Inc.
Tables: specified by client
Lighting: custom by Ellerbe Becket / Patrick Quigley & Assoc.
Banquettes: Testori; fabric: J.M. Lynne Co.



"Visions" Discotheque (above)

Carpet: Dansk Wilton
Wallcovering: Baumann
Upholstery on banquettes: Cuir
Chairs: Signature
Tables: specified by client
Barstools: Société Phocéene de Travaux
Lighting: custom by Ellerbe Becket / Patrick Quigley & Assoc. / George Howard & Assoc.

"Princess Theater" (opposite, below)

Carpet: Desso, Inc.
Chairs and upholstery: Quinette International
Lighting: custom by Ellerbe Becket / Patrick Quigley & Assoc. / George Howard & Assoc.

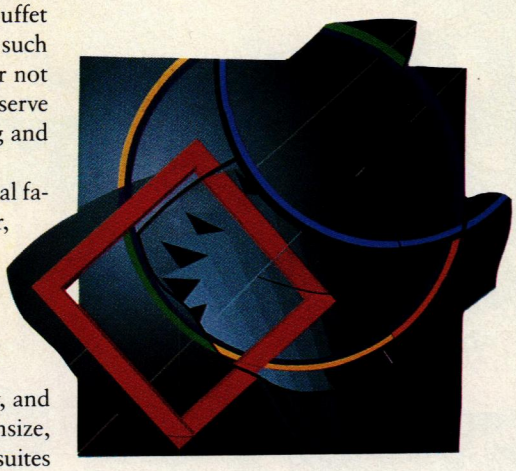
fall, and the second featuring an in-pool bar called "Splash." Opening onto the deck and pool area are "Pronto," a pizzeria offering a specialty menu in the style of an Italian trattoria, "Cafe Cornucopia," an indoor/outdoor, cafeteria style buffet restaurant, and "Characters," a poolside theme bar. With such festive and various options, the *Star Princess*' decks offer not only a place to read and suntan, but in the evening also serve as romantic walkways and a festive site for casual dining and outdoor parties under the stars.

Flexibility was designed into the ship's lavish recreational facilities. "Visions," a disco and cabaret nightclub and bar, is located next to the health club, massage and sauna area, and transforms during the day to a glamorous jazzercise and aerobics studio. A state-of-the-art, 205-seat movie theater can double as a conference center.

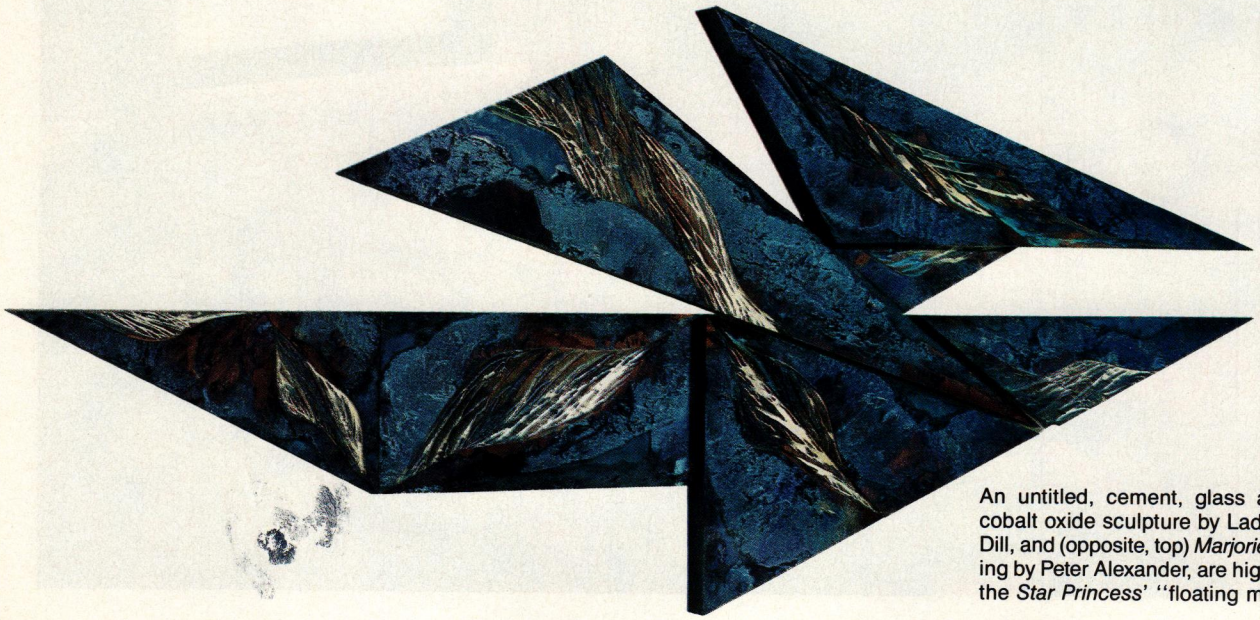
Standard cabins aboard the vessel, each measuring 180 square feet, are among the most spacious in the industry, and feature twin beds which can be converted into one queensize, sitting areas, large picture windows. The suites and mini-suites have private, outdoor terraces.

Resembling a small city, this $200 million, 63,524-ton grand hotel afloat was a design project of almost overwhelming magnitude. Highlights of her specifications include two miles of corridors—23 miles of teak decking—14,000 tons of steel and 100,000 gallons of paint. Propelled by two 16,000 horsepower engines, the ship will cruise the Caribbean in winter and Alaska in summer, able to carry more than 1,500 passengers on dreamy cruises to exotic ports of call.

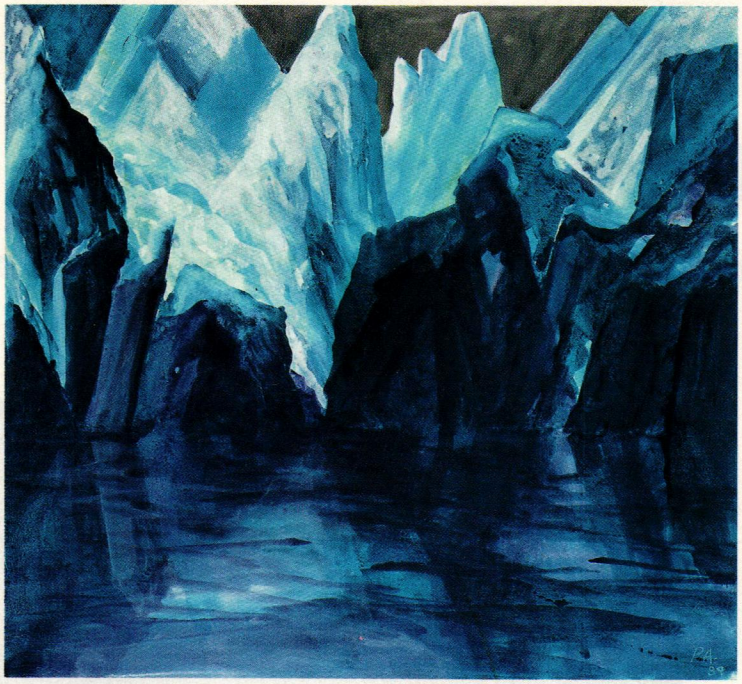
—Edited by Julie Goodman



In the *Star Princess* collection of contemporary art by California artists are (opposite page) *Tazetta* by Ann Thornycroft and (above) Nancy Kay's *Black Box with Red Square*.



An untitled, cement, glass and blue cobalt oxide sculpture by Laddie John Dill, and (opposite, top) *Marjorie*, a painting by Peter Alexander, are highlights in the *Star Princess*' "floating museum."



Lido Deck

Furniture: Grosfillex
Ceramic tile: American Olean

"Cafe Cornucopia" Casual Dining (opposite, above)

Upholstery on banquettes: J.M. Lynne Co.
Tables: specified by client
Lighting: custom by Ellerbe Becket / Patrick Quigley & Assoc.

Cairns Parkroyal

Putting Colonial Australia on the International Circuit

Architectural Design Consultant: Wimberly Allison Tong & Goo
Gregory M. B. Tong, AIA, Principal in Charge
Kevin N. P. Chun, Designer
Architect of Record: Clarke and Prince Pty Ltd.
Keith Prince, Principal
Interior Design: Chhada, Siembieda & Associates (Australia) Pty Ltd.
Richard Whalley, Partner in Charge

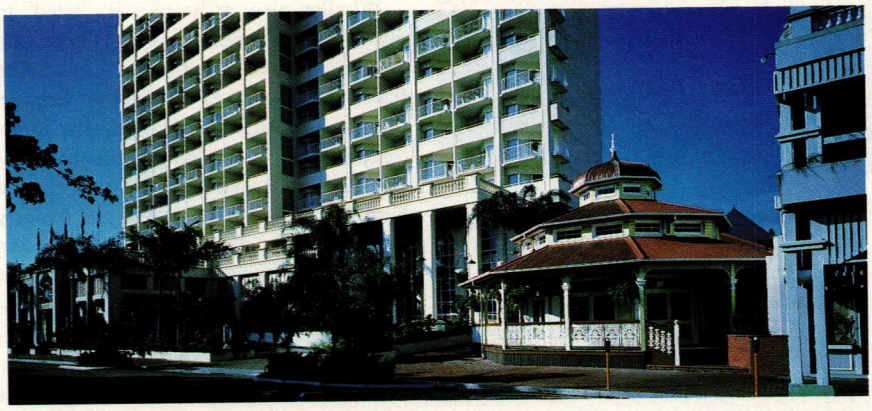
Photography by Willem Rethmeier

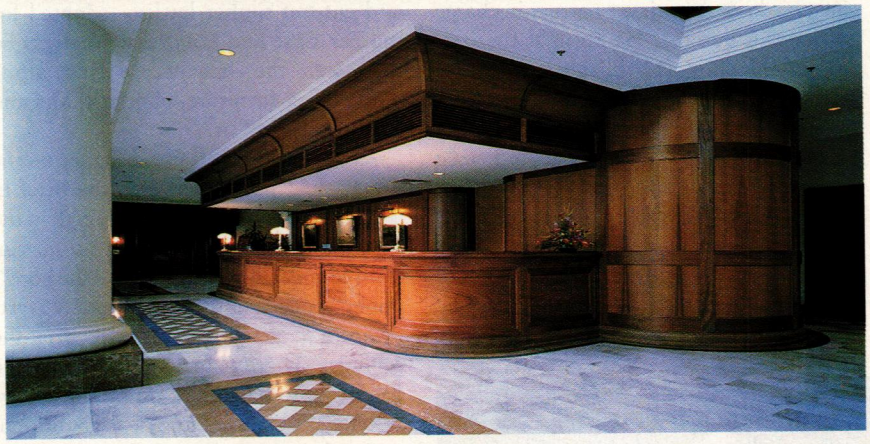
Lobby Lounge

Both the height and light contribute to the strong feeling of informal elegance. The lobby was an immediate hit, quickly helping to establish the Cairns Parkroyal as an "in" gathering place for townsfolk, as well as visitors.

Flooring: Chillago marble
Handwoven area carpet: custom, Robyn Cosgrove Rugs, Sydney
Chandelier: custom, Ratcliffe Simson Pty. Ltd., Wodonga
Wicker furniture: custom, Tropic Image, Brisbane
Forged metal coffee table: custom, Interart, Sydney
Chair fabric: custom, Materialised, Sydney

FROM ITS STATELY COLUMNS AND WHITE LATTICEWORK TO ITS windows reaching three stories high, the latest in Southern Pacific Hotel Corporation's five-star Parkroyal Collection salutes a return to the grace of Colonial Australia. In so doing, the Cairns Parkroyal, which opened in June 1988, makes evident the sensitivity of the architecture of Wimberly Allison Tong & Goo (WAT&G) and interiors by Chhada, Siembieda & Associates. In both the high-rise hotel and its adjacent Parkroyal Colonial Village with 54 specialty boutiques, the Honolulu-based architectural firm and Sydney-based interior designers have understood a people, a region, and a culture. They have deciphered which aspects of their past that people remember with reverence today. And they have interpreted what most it is that international visitors hope to find when they arrive in Northern Queensland.





This 321-room hotel with its three restaurants, four bars, two lagoon pools, three spas and large, flexible convention facilities caters to the business market as well as "soft" adventurers. Yet its ambience throughout seems a throwback to Singapore's Raffles Hotel in its heyday. Within this Parkroyal's spacious coolness, there are soaring ceilings, sweeping balconies, an eloquently grand staircase. The female lobby staff wear wide-brimmed, natural-colored straw hats as they stroll across the magnificent Chillago marble from a quarry west of Cairns. So, even though some visitors' purpose is business, Colonial hospitality is as omnipresent for them as for those who have made it—as well as the Great Barrier Reef, Atherton Tablelands and Daintree rain forest—their primary quest.

The distinction of this project derived from the architects and client having made a thorough study of the history, economics, politics, religion, culture and art, as well as the climate, geography and architecture of Cairns. "After spending time there and looking at the rest of the hotels that were coming up, we got the impression that all the others could be anywhere

Hotel & Shopping Village Main Entrance (top). **Lobby/Reception Desk** (second from top)—flooring: custom design in Chillago marble; reception desk: polished Kelantis, fabricated by Maartens Interiors, Brisbane; desk lamps: Déco pressed glass shades. **Coffee Table** (above, left)—custom designed verdigre forged metal coffee table: Interart, Sydney; bronze statuette: *Gold Panning* by Anna Holan, Holan Foundaries, Cairns. **Grand Staircase** (above, center)—mahogany staircase: custom, Southside Stairs, Brisbane; hanging pots: hammered brass from Bombay, India. **Cast Brass Door Pull** (above, right)—custom, Holan Foundaries, Cairns.

Right: Lowrise buildings for the Shopping Village are rich with elaborate, turned timberwork typical of Far North Queensland's own version of the Victorian style.

Opposite: Shopping Village structural details illustrating authentic, colorful ornaments with workmanship seldom seen in contemporary architecture.

in the world," says Kevin Chun, WAT&G's project designer. "And we asked ourselves 'what could we do that was special? What do people want to see when they come to Cairns?' "

The answer, they decided, was to do something that was part of Cairns' heritage, Colonial Victorian-Northern Queensland style architecture, a style rapidly disappearing. Such a task was not difficult to accomplish in the one-story retail village, but it was more of a challenge to carry that flavor through into the tower. "Normally Queensland architecture is relegated to one- or two-story buildings," explains Chun. "To translate this style into a highrise, more contemporary building is no easy trick."

However, by carefully looking at the details and the proportions of the style they wanted to exemplify, the two separate areas, retail village and hotel tower, were tied together admirably. For this, Gregory Tong, AIA, chairman of WAT&G and principal in charge of the project, credits in particular Richard Whalley, Chhada, Siembieda & Associates' partner in charge of interior design. "He brought the feeling of the shopping village into the interiors of the hotel's public areas—a great accomplishment when that meant taking an essentially residential style and scale into voluminous and soaring spaces."

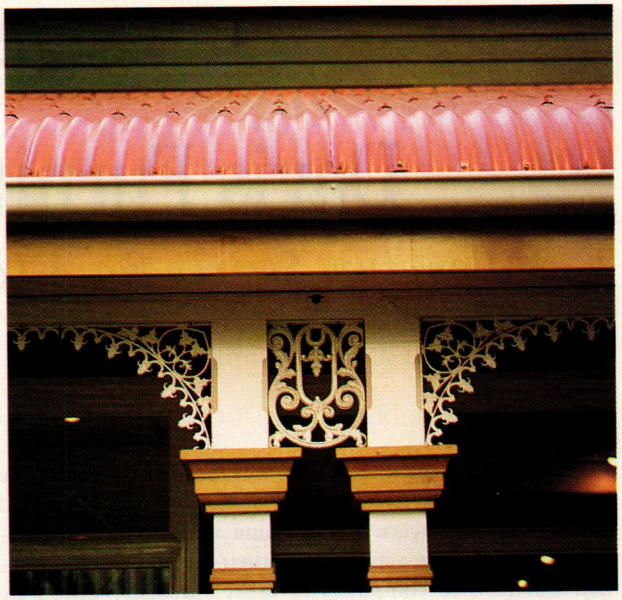
According to Whalley, the style of Far East Colonial architecture of the hotel's exterior was already evoked by WAT&G's interior architectural elements, in place by the time he was commissioned as project interior designer. This was just six months prior to opening, due to the late dismissal of the firm originally assigned. "Because of the strength of the Colonial architecture theme, all I had to do was pick up the key from Raffles Singapore and the Manila Hotel, Philippines, for the style of furnishings throughout," he says. "Due to Cairns' similarly hot climate, this design also needed to avoid being overly-embellished and heavily colored. The look is more washed out, with white-washed timber shuttering to let the breezes through, aided by an abundance of greenery."

Whalley also, as he puts it, "tried" to give it the flavor of Australia. "There is no Australian flavor by definition—Australian flavor developed off the back of English design. And Australian Colonial architecture, as such, was an adaptation of the English Colonial style that was transported here from British colonies, particularly those in Asia. You see it in Australian country homesteads, and in the Outback. In such places you can see many transported Victorian features—like wrought-iron work and timber latticework, fenestraton of balconies using timber spindles and cut-out timber lattice—adapted for the Far East and Southeast weather. So these were the elements we used, along with wicker furniture, planter chairs and bentwood furniture."

As the original interior designer on the project had not understood the brief in terms of the Colonial style required, in the six months prior to opening the design team completely restructured all the hotel's public spaces. This meant literally starting from scratch, including tearing out the ceilings. "There were no moldings for the columns, no balconies, no railings," says Whalley, who went to local traditional stairmakers to produce the hotel's present balustrades, spindles and stair moldings. Because the loose elements such as the furniture had not yet been selected, he had the opportunity of designing these from scratch as well.

The color key to the entire building was already a soft white running throughout the interior walls, columns and ceiling. As this provides an enormous amount of play with the clear, bright Southern light filtering through the lattice, Whalley found other color on the fixed part of the interior unnecessary. The only colors ultimately chosen were the three colors of marble creating the Victorian pattern of the lobby floor. In addition, the client selected antique furniture of various styles which

Right: The Shopping Village is defined by this entry building with its distinctive features typifying turn-of-the-century Cairns. Both building and landscaping invite pedestrians to stroll among meandering paths, seek the shade of canopied and latticed verandas, and explore the informal charm of old-style Queensland in shops, galleries, and restaurants, some of which offer Aboriginal art and entertainment.



were in vogue in the Victorian period. Mostly English in origin and of polished mahogany, walnut and cedar, these pieces are 50 to 150 years old. Sideboards, buffets, large breakfront wall units—they instead of color serve as focal points in the interior space.

How, in these designers' opinion, is it possible to be Victorian without overdoing it and becoming overly sentimental? The answer, says Tong, is by being selective. "Instead of recreating the period, you must use certain characterizing elements of the period selectively—and, of course, in conjunction with whatever modern elements are deemed to work well for the particular circumstance. You might call it 'heightened realism.' Art is never realism; and modern hotel architecture that might be called 'period' is not an imitation of, but rather, the essence of a specific period. In the case of Victorian, even Colonial or tropical Victorian, if you get too close to a recreation of the period the project would be so dark, heavy and overcrowded that the effect would be oppressive."

With such fine, intimate, residential-style appointments in the context of a conference/destination resort hotel, the Cairns Parkroyal seems to satisfy two usually separate trends in today's hospitality field: the destination resort hotel and the smaller, boutique hotel. "Cairns is a small country town, with a population of less than one million, including those in the surrounding countryside, that is growing fast," explains Whalley. "The Colonial style picked up by WAT&G existed still in the old post office, bank and a few other buildings. But since the turn of the century no other structures have been built here which have a historical key to which people can relate and feel comfortable with. In this hotel, younger people, whether in their own city and country or foreigners traveling from afar, find that 'something different' that they look for. And the older established people of Cairns can find something of their generation."

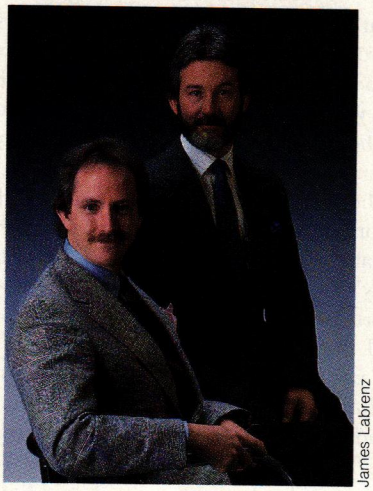
Indeed they do. Perhaps the ultimate compliment to these designers came near completion of the project with its newly built Victorian-style shopping village. An elder gentleman of Cairns strolled by and exclaimed, "Isn't it wonderful that they're saving all the old buildings around here!"

—Carol Soucek King

Davis Furniture Industries

Millennium Strives For A Lasting Impression In The Office

SOMEWHERE DOWN THE WISH LIST OF CORPORATE America, following *stability*, *growth* and *profitability* would most likely be a concern for maximum asset utilization. Companies hope to fully capitalize on their investment, from human resources to computers to office furniture. Corporate leaders not only demand furnishings that are supportive of the physical changes in the workplace but can also weather the perennial, often persuasive winds of office design aesthetics.



James Labrenz

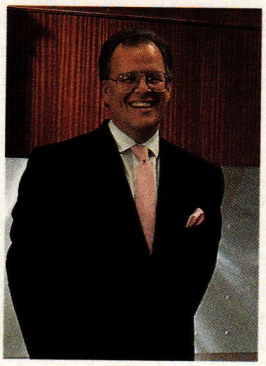
Introduced at NEOCON 21 last June in Chicago, the Millennium Desk Collection from Davis Furniture Industries extends across executive, managerial and clerical applications. Designed by Berry & Clark Design Associates, Millennium evokes the environmental preference for simplicity and elegance that has returned to favor.

Constructed from select sapele veneers and mahogany solids that are hallmarked by a distinctive, vertical natural grain, the Millennium family encompasses executive desks, credenzas, returns, conference table tops, bookcases, vertical storage units and lateral files. "The look is very architectural," notes co-designer Dave Berry on his design partnership's first venture into contract furnishings. "Millennium's exaggerated cove molding is predominantly an architectural molding, and, as the varying depths of the wall units move forward and back, they create an effect very much like columns."

The Berry & Clark collaboration with Davis Furniture that produced Millennium resulted from a commission to redesign the High Point, North Carolina-based company's Georgetown desk series. Upon receiving the new Georgetown proposals plus four other initial ideas for transitional desks, Davis Executive Vice President Randall ("Randy") Kent Davis was impressed with one of the designs which eventually became Millennium.

In addition with the new product introduction, Davis Furniture unveiled at NEOCON 21 its revamped corporate image to support the marketing of Millennium and other product lines. New logo, photography, literature, graphics and advertising materials—all were created by marketing and design consultant Thom Dawson.

"Unless a company has completely repositioned itself with new tools of visual communication, its position in the 1990s will diminish," states Randy Davis. "Marketing is becoming as important as the furniture itself to our young design community. In the past, we based our decisions regarding new products on aesthetics and personal taste. This is no longer effective. Of course a design has to be chosen from engineering, construction, material technology and cost effectiveness. But what most manufacturers do not take into consideration in developing new product is advertising, marketing and graphics."



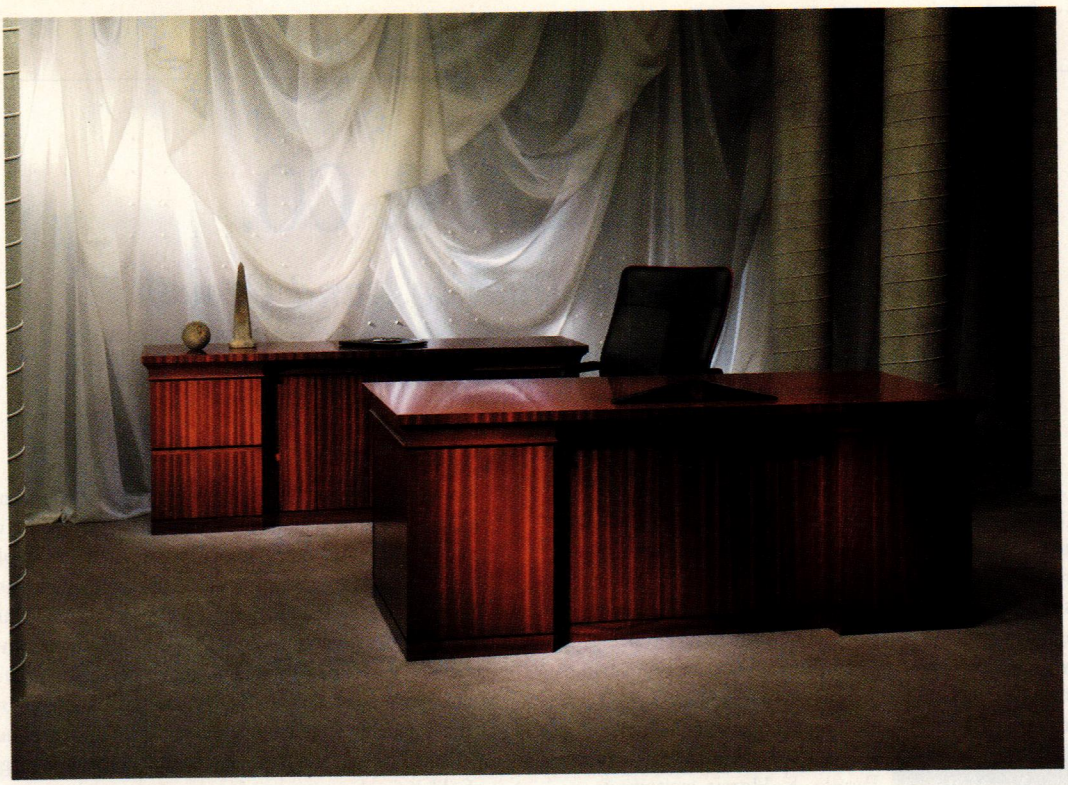
Craig Vanderlende

Left: designers Dave Clark (left) and Rick Berry. Above: Randy Davis and the Millennium Desk Collection.

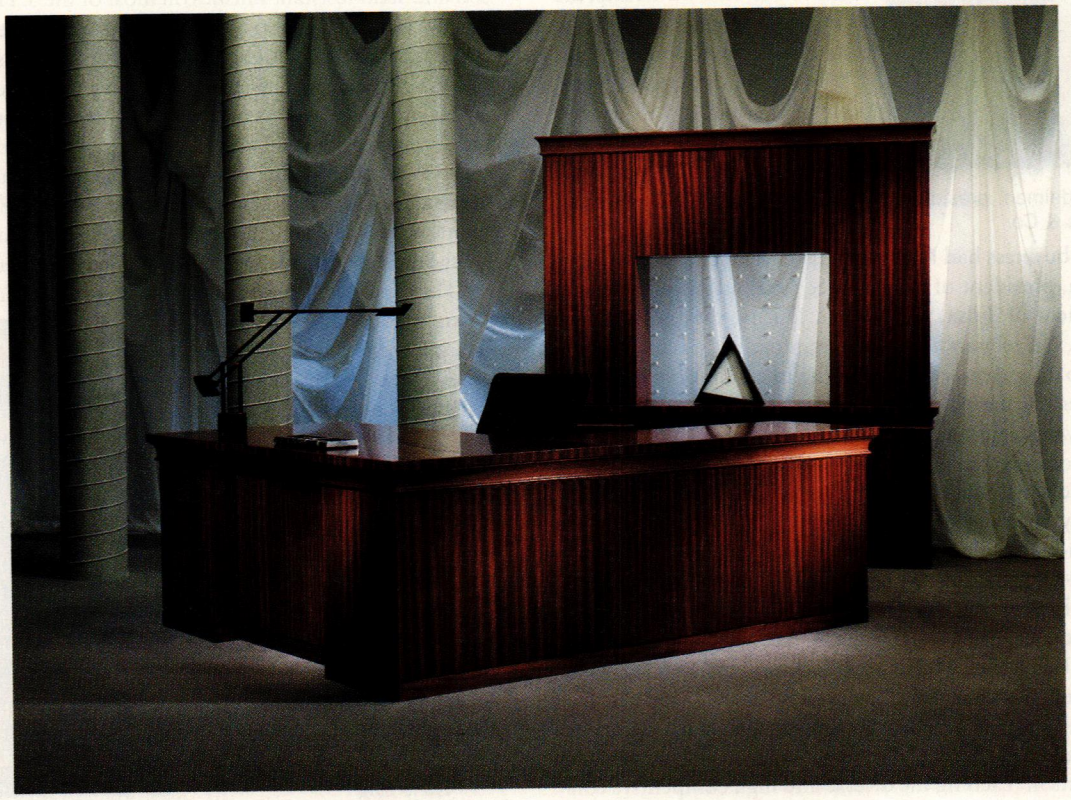
The Motion Chair reinforces Davis' tenet of a well-designed product whose value was manifold through effective marketing. Designed by West German designer Burkhard Vogtherr and engineered by Manfred Elzenbeck, Motion was based on the principle of passive ergonomic technology. Addressing the marketplace's frustration with the slews of buttons and levers to adjust seating height, tension and locking positions, Motion is designed to move with the user's body naturally, aided by a spring mechanism which accommodates to the movement. Thus "Motion adjusts the user to the task, not merely to his chair," says Davis. Davis Furniture holds exclusive rights to the Motion Chair and, since its successful debut at NEOCON 19, three companies overseas have negotiated with Davis to manufacture Motion.

The next decade, observes Davis, will see greater involvement from other industrial nations in the manufacturing of office furniture. With the direction moving away from open plan solutions, the demand for more private office furniture will increase and Davis Furniture is an effective competitor in this market, backed by a tradition of craftsmanship since the company was founded in 1944. Though Davis says that design and aesthetics will continue to be emphasized, the next decade will bring price-conscious products more into the foreground. And with Millennium, Randy Davis hopes to prove that "we do not want to be the biggest," he says, "we just want to be the best."

—Rick Eng



Above and below: The Millennium Desk Collection is distinguished by its strong architectural construction and design and the use of sapale veneers and mahogany solids. This versatile desk collection includes a variety of units which adapt to clerical, managerial and executive needs. Photography by Craig Vanderlende.



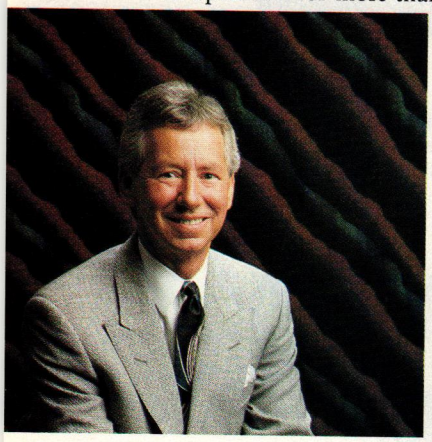
S. HARRIS & CO.

The Name Means Quality...and Growth

Photography by Christopher Weeks

IN THE STRUGGLE AGAINST INCREASINGLY diminshed attention spans and reliance on cheap gimmickry, the corporate name and symbol may be the sole marketing tool that captures the essence of the company and may often be regarded as the cynosure of its industry. In interior design textiles, S. Harris is readily identifiable: a name that represents consistently high-end upholstery fabrics and wallcoverings offered to the contract and residential markets.

In operation for more than 80 years, S. Harris also established a reputation for its service. People, S. Harris customers, as well as its internal and outside sales force, always came first. Thus the company's personalizing ethic created a legion of devoted users and representatives, particularly in the Western United States. Under new ownership, the company is striving to bring that reputation nationwide in strength.



Harvey Nudelman, president of S. Harris & Co.

"After more than four generations in the industry, S. Harris had a fantastic stronghold on the West Coast. We felt we could build on that base, plus have tremendous growth in the East, where our business had not been fully developed," says Harvey Nudelman, president of S. Harris & Co. and its parent company Fabricut of Tulsa, Oklahoma. During the transition of ownership, Nudelman focused on reinforcing S. Harris' commitment to its patrons by maintaining its reputation as a reliable supplier of quality fabrics at reasonable prices. Nevertheless, the owners wanted a statement that expressed the presence and goals of new leadership.

"We faced the challenge of introducing new and fresh fabrics in a timely manner," explains Nudelman. "The S. Harris product line needed bolstering. From prints to wovens, to fire retardant (FR) casements, we needed to get new fabrics into the customer's hands." "Our organization is very careful in developing product lines for S. Harris," notes Vice President in Charge of Product David Finer. "Our goal is to continue offering products of excellent value and of new possibilities —unique and exclusive fabrics such as silks and state-of-the-art upholsteries."

The broadening of the S. Harris line reflects its parent company's efforts in reaching the diverse and high competitive contract field. Hospitality and health care, office and residential markets have been expanded by new materials, new weaving technologies and a spirit of daring in color explorations.

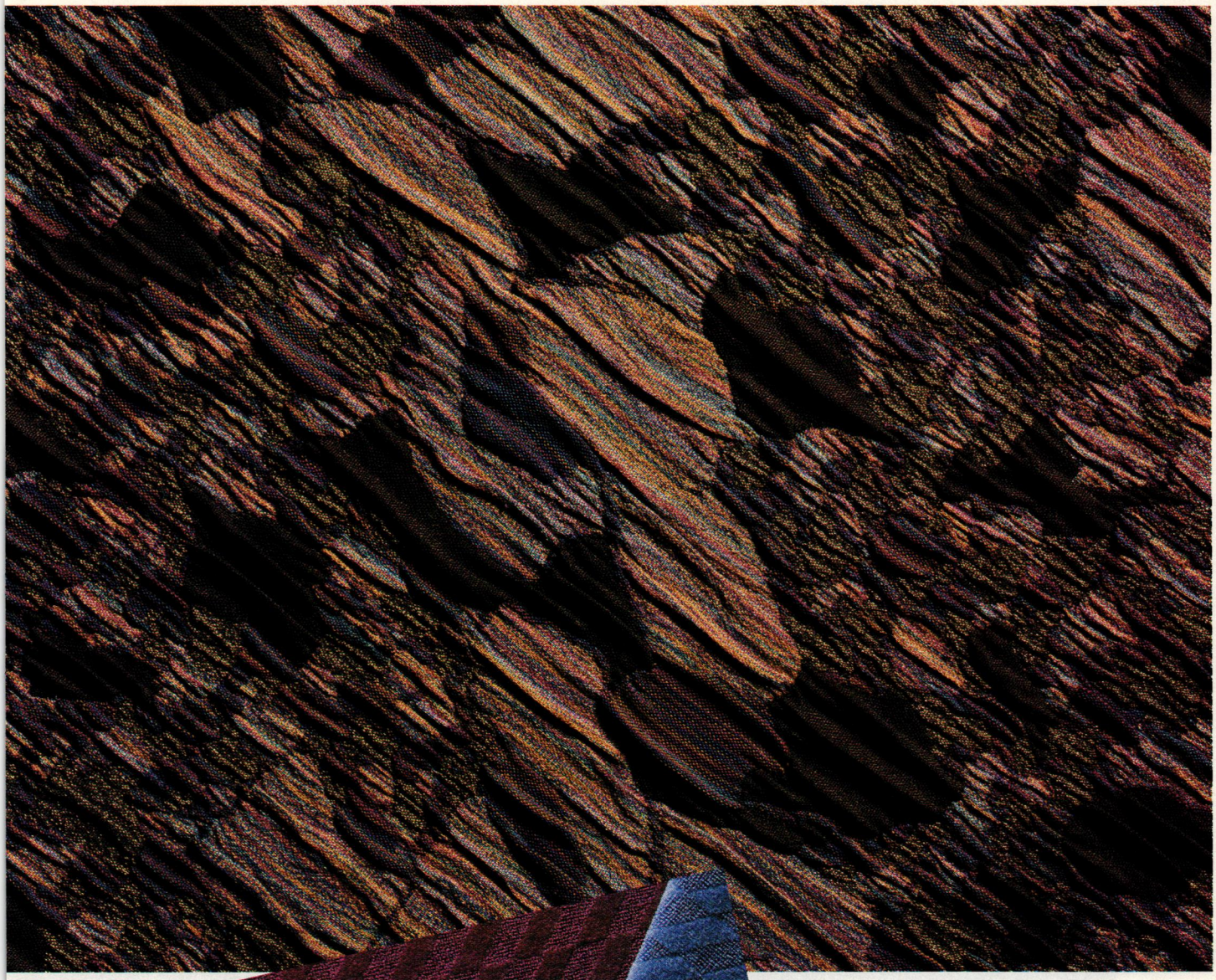
S. Harris continues to develop specialized cloths for contract and health care, introducing highly decorative flame-retardant multipurpose fabrics, VISA FR drapery fabrics and a variety of new upholstery and print fabrics. "We look to the fashion ready-to-wear market, as well as European trade expositions for trends in pattern and color," states Finer. "With continuous fabric introductions, we aim to keep S. Harris in the leading edge of fashion."

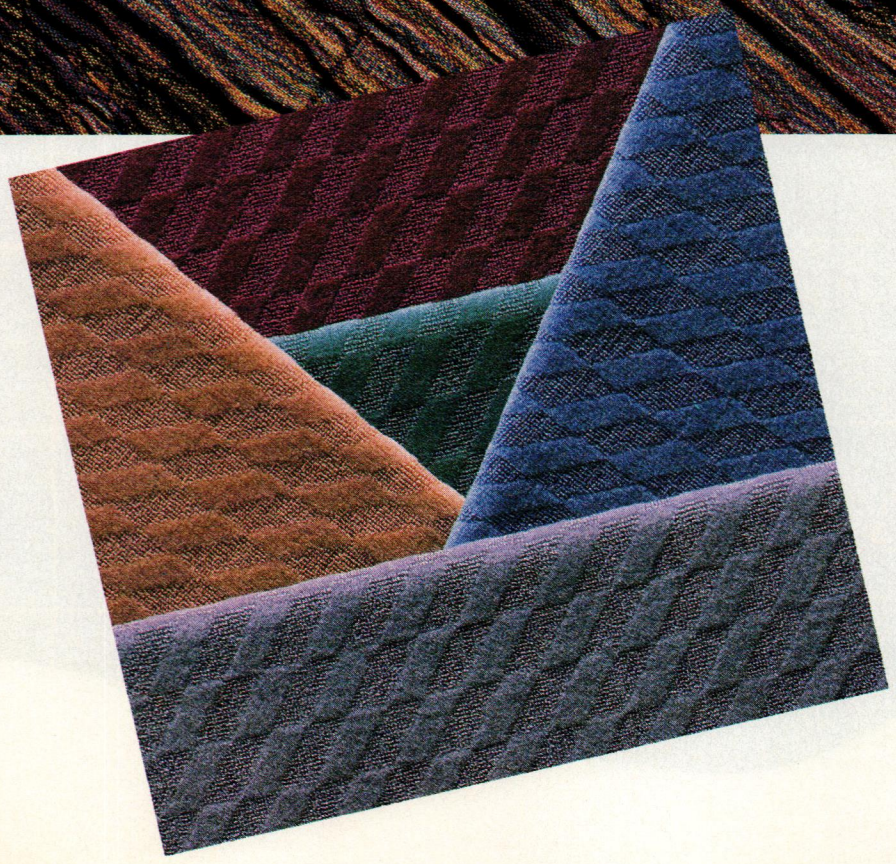
S. Harris also meets safety issues regarding the demands for infection-free environments in health care facilities and the universal concern of flame retardancy. "Even as a high-end decorative fabric house, we work with FR polyesters," says Nudelman. "These fabrics are resistant to staph infections and can be machine washed without causing damage to the finished product." An added protection is provided by applying Du Pont Teflon soil and stain resistant finishes on most of the S. Harris textiles.

The company has also addressed the project presentation needs of contract interior designers by providing double-stripped sample book swatches. This allows a sample cut to be used for design boards while preserving another for future reference. Adding to the service is the expanding presence of S. Harris representation, which Nudelman observes, will "increase visibility and the demand for our products in the marketplace." In 1988, new showrooms were opened or remodeled throughout the country including the flagship showroom in the Pacific Design Center, Los Angeles.

"The major challenge in developing an identifiable 'product stamp' for S. Harris lay in the creation of the company's image," notes Finer. "At the time of the transfer in ownership, S. Harris had areas of product excellence but not a specific, definable style reputation. The creation of a traditional product demands perspective and a sense of tradition, while the creation of contemporary product dictates nerve and a vision of the future. As we add product to the line and continue to enlarge our distribution, we will readily see in which style impulse S. Harris is strongest."

—Rick Eng

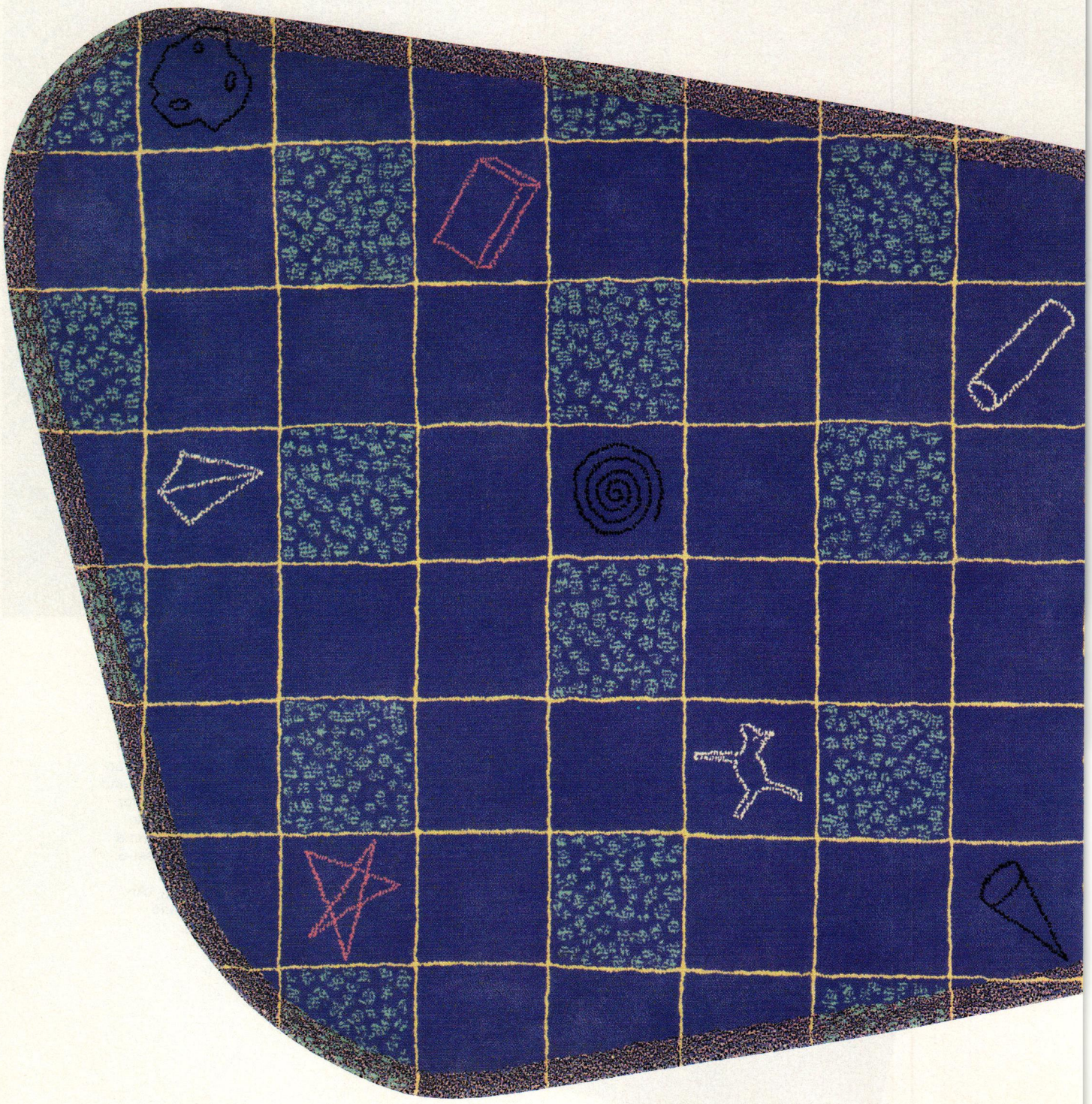


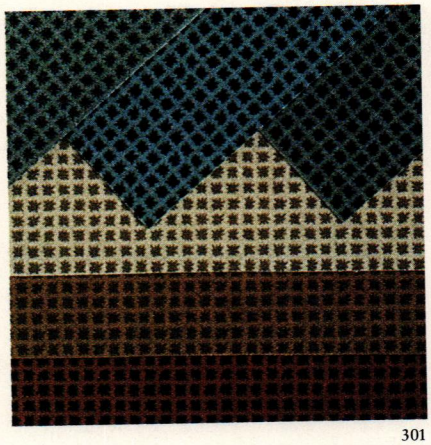


S. Harris offers specialized cloths for the contract and health care markets: highly decorative flame-retardent multipurpose fabrics, VISA FR drapery fabrics and a variety of new upholstery and print fabrics targeted for guest room and public area applications. Prime examples of the latest S. Harris fabrics are "Meteor" (above), "Artifacs" (far left) and "Penske" (left).

Innovative Floorscapes

Unique Options, Different Shapes





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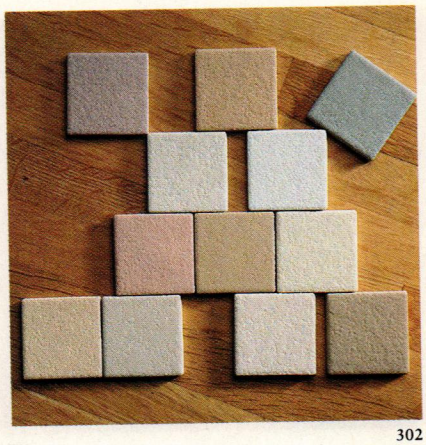

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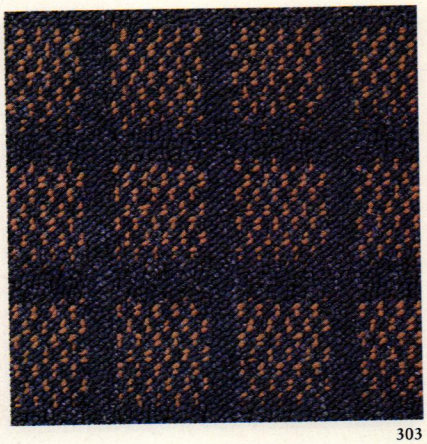

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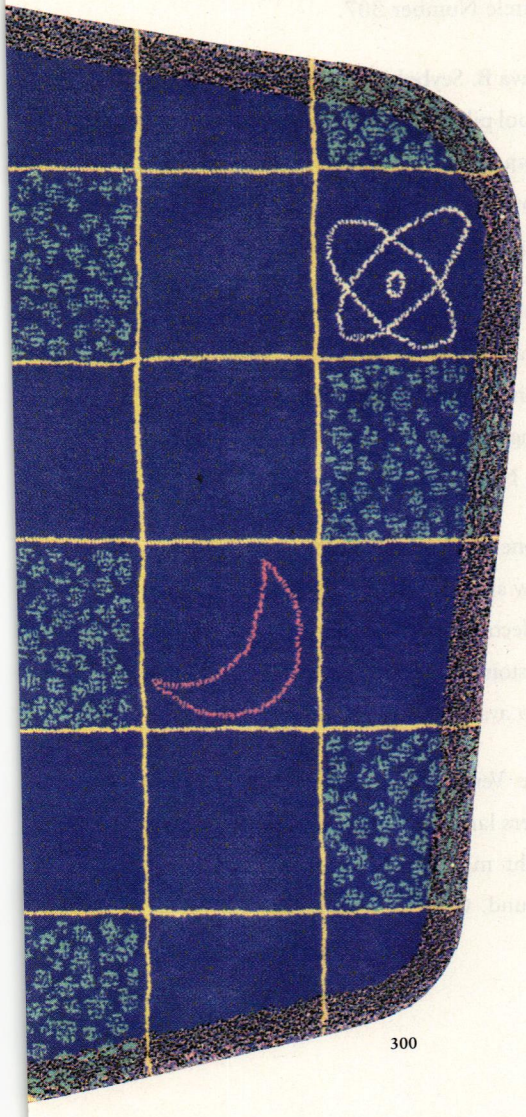

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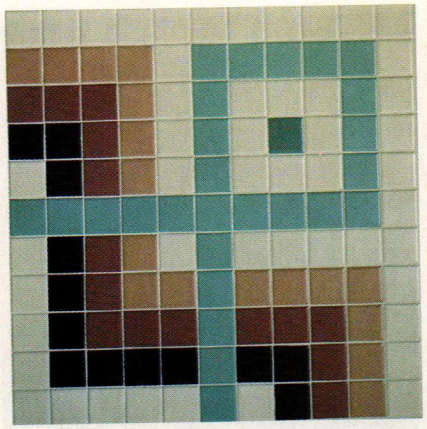

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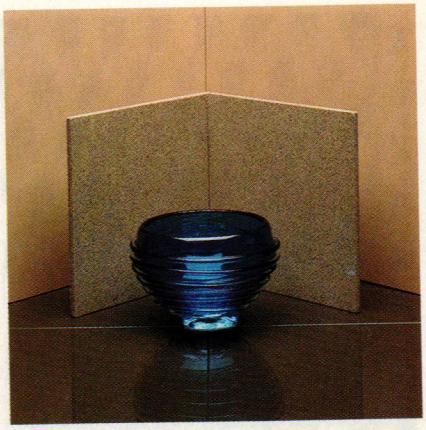

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"Arquitectonica: Cosmos" by the award-winning **V'SOSKE** company is an innovative design. Its shape is predicated on grid and overlaying border with cosmic figures emerging from the background. Circle Number 300.

One of three patterns from the Corporate Collection is "Cobblestone" by **Bonar & Flotex**. A tightly woven dual color grid pattern, it is available in seven dashing colors. Circle Number 301.

Latco Products introduces a new range of colors to its Nuance Floor tile series. These 2″×2″ tiles have a skid-resistant textured surface, and an abrasion-resistant matte glaze. Circle Number 302.

Richmond Carpet Mills introduces "Times Square," a dense loop pile tufted broadloom with a distinctive woven appearance. Constructed of 100% solution-dyed camalon nylon, it is Scotchguarded for stain resistance. Circle Number 303.

"Satinglo®" by **American Olean** is a glazed, ceramic mosaic floor tile. Frostproof and applicable for exterior use, it is available in a wide variety of colors. Circle Number 304.

Formerly available in a 12″×12″ size, **Crossville Ceramics** introduces a smaller tile as the company expands their "Reflections™" line of polished porcelain. Available in 22 colors. Circle Number 305.

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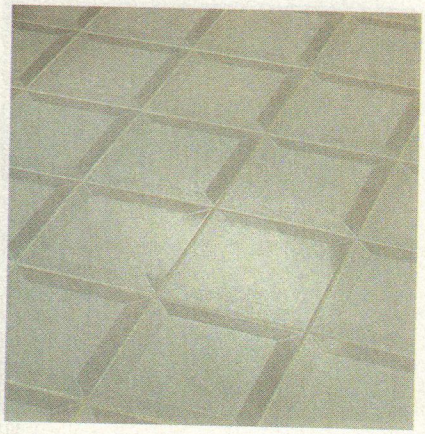

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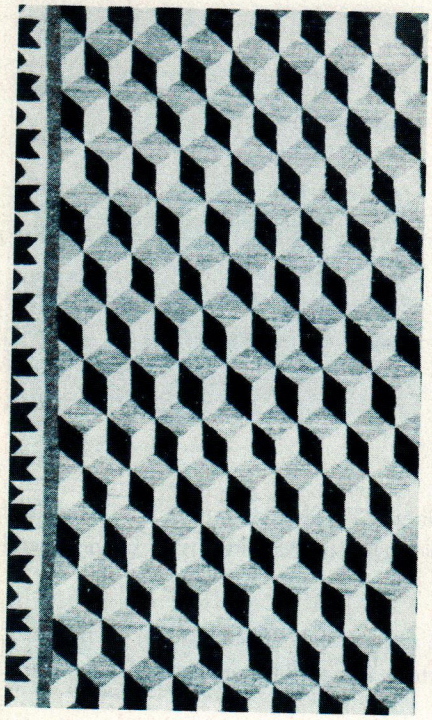
307

Mannington Ceramic Tile introduces "La Jolla" to its line of high fashion floors. Available in three soft colors, the unique two-tone framed edges allow for creative patterns. Circle Number 306.

Le Perle is a new line imported from Italy and available through **Del Piso.** From the top, "Regina Bianco" and "Regina Madreperla," both with textured surfaces, and "Nadir Bianco" with a diamond pattern. Circle Number 307.



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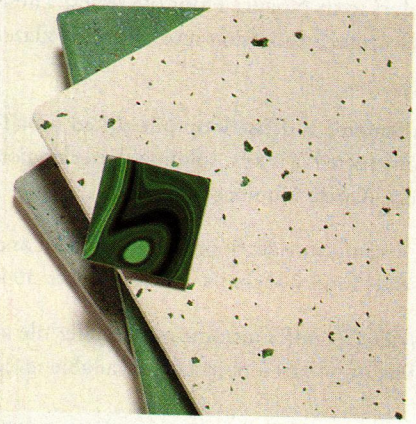
309

Reva B. Seybolt introduces a new line of wool pile rugs in Southwest American Indian designs. Called the Thunder Collection, they are made of pure Himalayan wool. Circle Number 308.

Italian Tile Center offers new designs in a variety of styles and sizes. The introductions are durable yet stylish and choices range from high gloss to faux finishes. Circle Number 309.

Stone tiles embedded with natural gems are now available from **Ramstone®.** The new collection offers 48 color-coordinated tiles. Custom colors, with or without gems, are also available. Circle Number 310.



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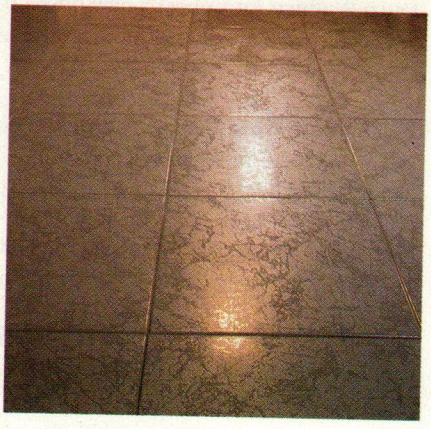

311

The Venecia Collection by **Porcelanosa** offers large, 18″ ceramic tiles that have a slight matted relief with a pearl background. Circle Number 311.

Continued on page 114

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FLOORSCAPES

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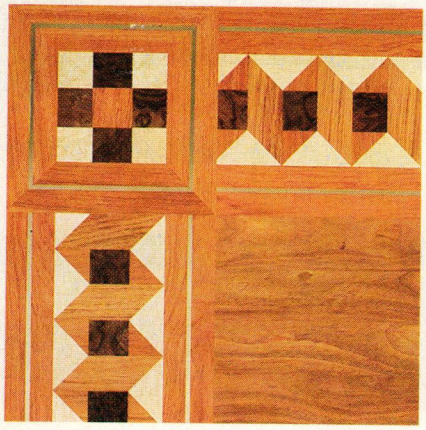

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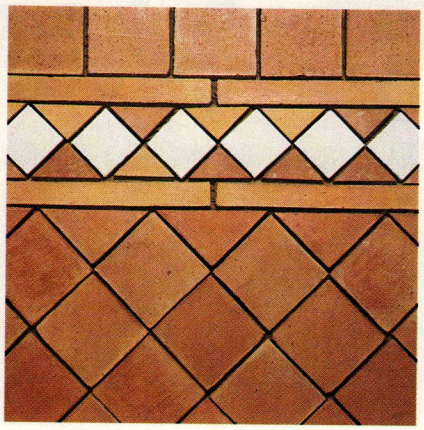


313

Kentucky Wood Floors presents "Florentine" a new custom border treatment from its Custom Borders line. Shown in Brazilian Cherry, Bird's-Eye Maple and Burl Walnut. Circle Number 312.

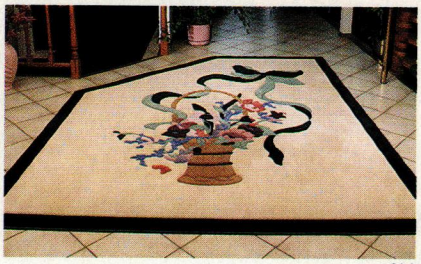
Country Floors introduces Spanish terra cotta tiles with a glazed white accent. Available in a variety of shapes, sizes and colors. Circle Number 313.

This Ash pattern is part of the Dura Park® collection by **Tarkett, Hardwood Division.** The solid hardwood panels, easily installable, are available in five shades. Circle Number 314.

314

315

Made from a combination of French natural limestone and antique terra cotta, "Partheon" is a custom floor design by **La France.**" Circle Number 315.

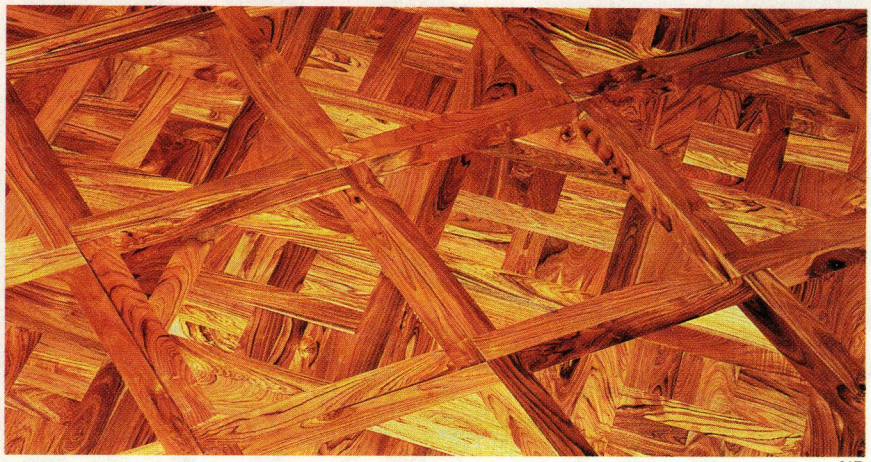


316

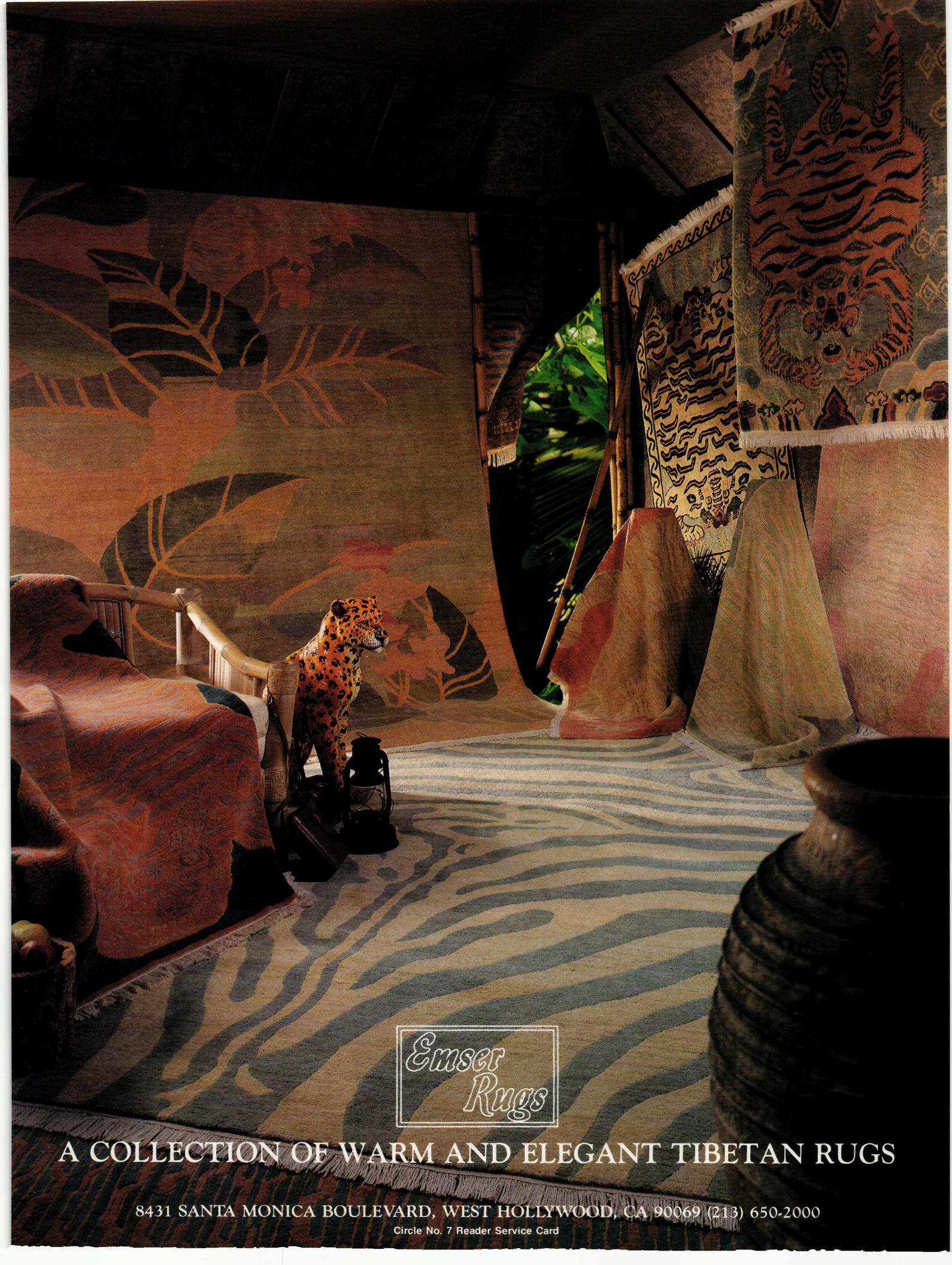
Designed to accommodate angled entry walls, this custom rug was designed by Amy Hanggie of **Thomas Decorative Carpets and Fabrics, Inc.** Circle Number 316.

Made of genuine teak and rosewood is "Versailles" from the Taj Mahal collection by **Hoboken Wood Floors.** Imported from India and Thailand, it is part of three new collections. Circle Number 317.

Continued on page 116



317



A COLLECTION OF WARM AND ELEGANT TIBETAN RUGS

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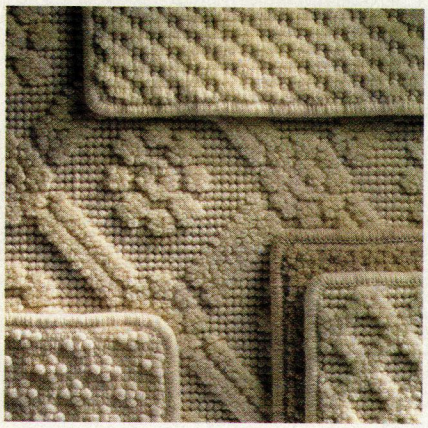
Circle No. 7 Reader Service Card

Continued from page 114



318

319

From **Tintawn Carpets** comes the Irish Collection of seven woven wool patterns. From left to right, are "Corrib," "Donegal," "Shannon Sheer," "Blarney Castle" and "Kilarney." Available in Ivory, Sand or custom. Circle Number 318.

Galaxy Carpet Mills, Inc. presents "Kadan," a textured loop pile fabric with a soft Berber fleck. Made with a pre-dyed Stainmaster yarn system, it comes in nine colors. Circle Number 319.

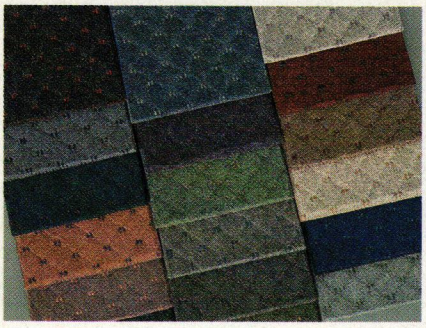
320

321

This heavily textured frieze called "Tigre" is tufted with "Tactesse," a nylon manufactured by **ICI Fibres**. It is one of a series from **Fabrica International's** latest collection. Circle Number 320.

A tufted wool loop-pile called "Designer's Choice" by **Wool Merchants International** comes in nine colors. Distributed by **Invicta**, the carpet is available in custom colors. Circle Number 321.

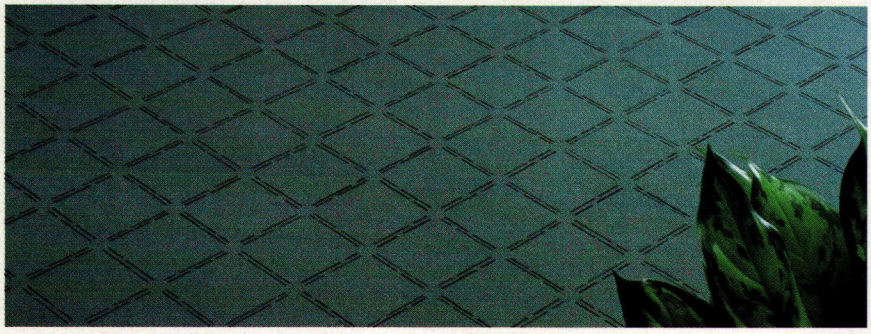
322



323

These five woven wilton patterns are part of **Patterson, Flynn & Martin's** elegant Deux Grill Collection. The designs are 12′ wide and come in an all wool pile. Circle Number 322.

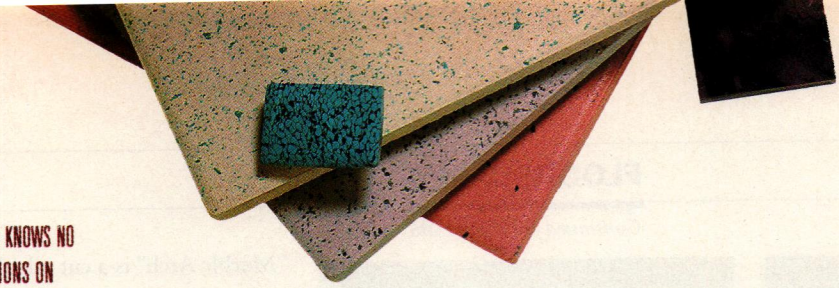
A diamond grid pattern characterizes new designs "Pallazzo" and "Novella" by **Designweave**. Made of nylon, each pattern is available in standard colorways and custom colors. Circle Number 323.



324

With **Lee's Commercial Carpet Company**'s modular system, custom design capability is virtually without limit. Designers can choose from different textures and three backing systems. Circle Number 324.

Continued on page 118



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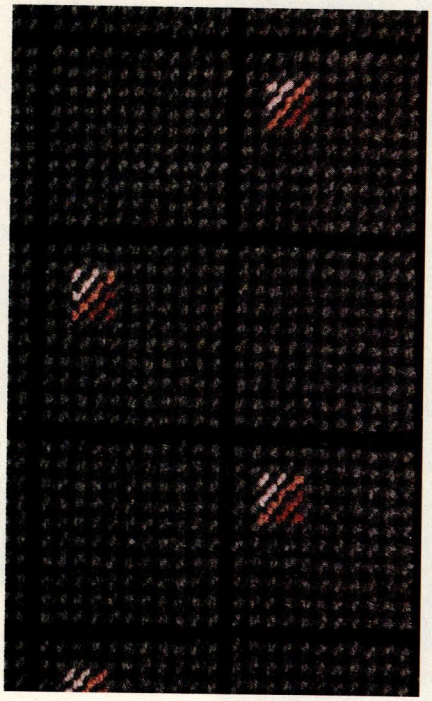
Continued from page 116

325

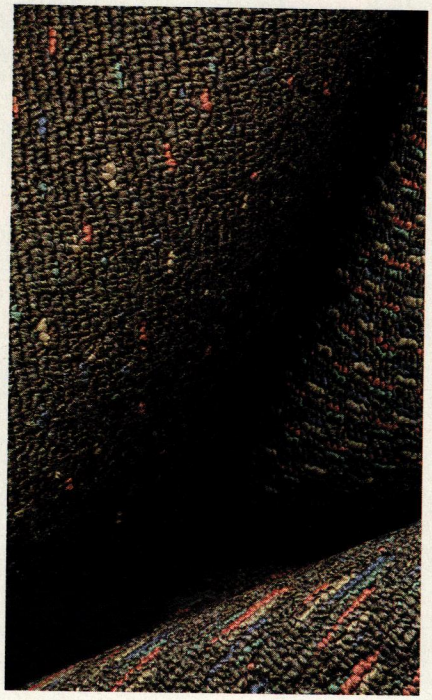
326

"Marble Arch" is a cut pile design available in 26 colorways. Introduced by **Bentley Mills, Inc.**, the carpet is made of nylon with fibers that inhibit soiling. Circle Number 325.

Engineered of **Dupont Antron®** continuous filament nylon, "Madrigal" is a finger-block parquet pattern by **Pacific Crest Mills**. This loop pile carpet features soil-hiding and anti-static properties. Circle Number 326.



327

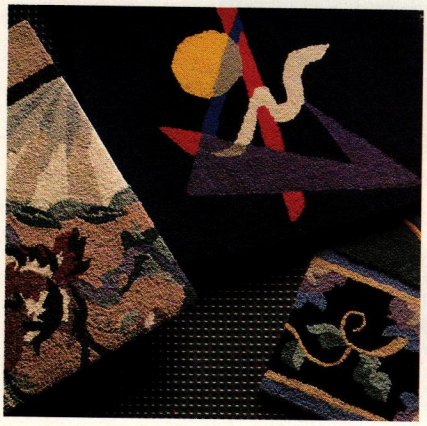


328

Couristan adds "Simplicity" to its Royalax Collection. Consisting of a wool blend with added nylon for durability, the geometric patterns are offered in nine colors and are 12′ wide. Circle Number 327.

Using new Sculptron equipment, **Armstrong World Industries** announces the Topographics Collection. Shown are "Escalope," "Cameograph" and "Inscription." Circle Number 328.

Available in 93 hues, **Masland Carpets** introduces the Expressions Collection. Consisting of 100% dyed wool, current and custom design patterns are available in various colors. Circle Number 329.



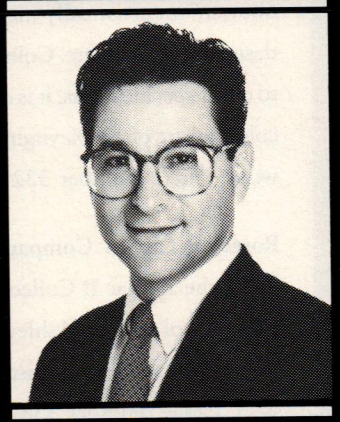
329

330

"Lennox," a new level loop from **Cumberland Mills**, utilizes a synergistic blend of Zeftron® continuous filament nylon by **BASF Fibers** and Cumberland's own ColorTec yarn dyeing system. Available in 12 hues. Circle Number 330.

Continued on page 120

33 YEARS



George Sugarman has been
At Decorative for 33 years
(He was hired at the age of 2).

He loves Decorative, but work
(And golf) leaves little time
For his obsessive hobbies
Collecting rare wood samples
And Aubusson rugs.

George just completed
A 5K marathon in the Top 100.
Lunch on Tuesdays finds him
At Tommy Tang's Sushi Bar.

His wife Susan and his children,
Sara and Little Sam, take up
The rest of his fabulous life;
But you can meet George in person
At Tea on Fridays,
Only at George Sugarman's

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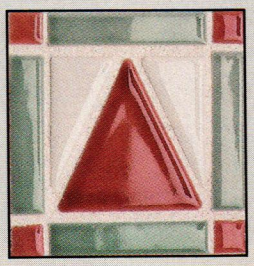

Circle No. 69

Latco ceramic tile is distributed nationwide. Tile shown above: Europa colors E-1, 11, 20, & 21 in 3"x3" tiles, Antique Molding, Quarter Round, Candy Sticks, Candy Drops, Harlequins and Harlequin Halves. For a free Europa brochure, plus the name and address of the Latco distributor near you, circle the reader service number on this ad. For a copy of Latco's residential *Design Ideas* booklet, send $5.50 to:
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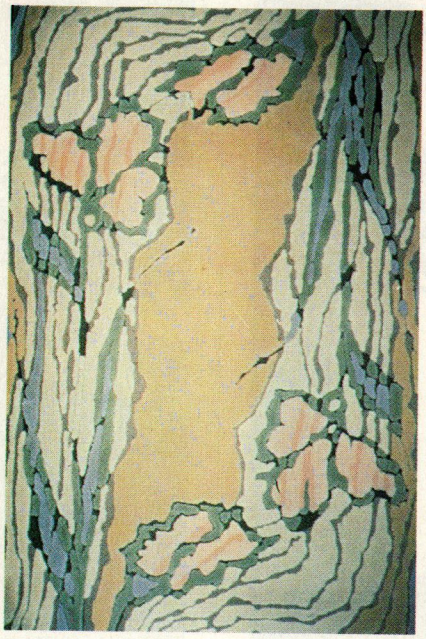
Continued from page 118

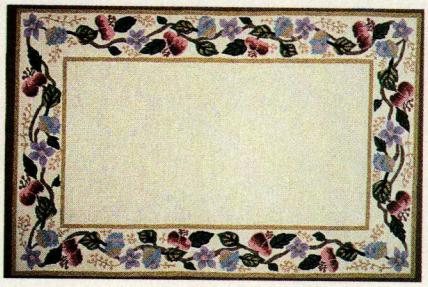
331



332

"Empire Floral" from the exclusive Lynn Hollyn Collection for **Saxony Carpets** is a 100% wool handwoven needlepoint rug crafted in Portugal. Custom colors and sizes are available. Circle Number 331.

From **Edward Fields Inc.** comes "Spring Shower," an artistically muted pattern by designer Frank Conte. Colored and woven to client specifications, it is available in any color palette of 100% virgin New Zealand wool. Circle Number 332.

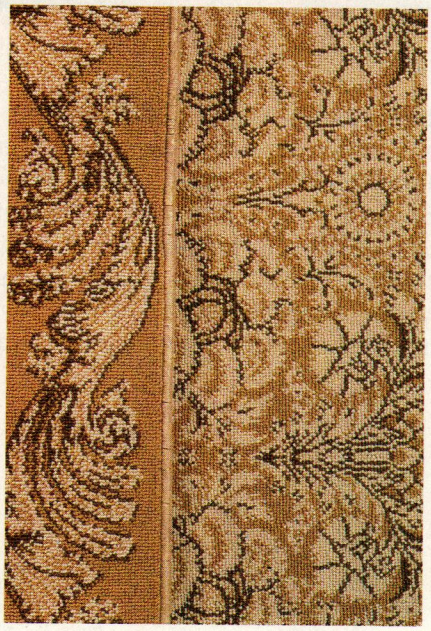


333

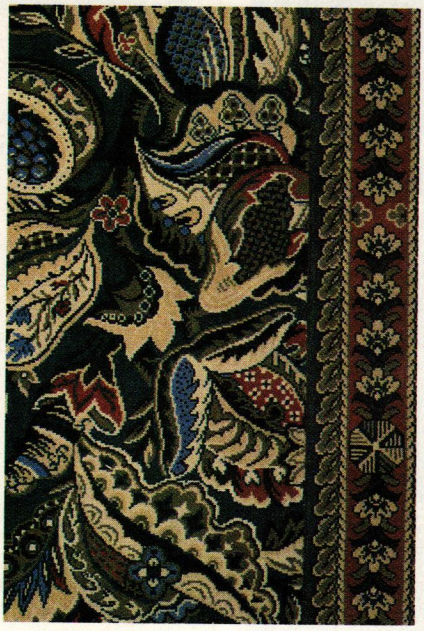
334

Rosecore Carpet Company, Inc. introduces the Zodiac II Collection. Made of 100% wool with an Ashley Border, these carpets are available in custom colors and sizes. Circle Number 333.

Royal Thai Carpets/ Sewelson's Carpets International offers custom area rugs made of 100% wool with a velvet finish. Circle Number 334.



335



336

Shown is "Centennial Thistle," a new design from **F. Schumacher and Company's** Centennial Archive Collection. It is made of 100% Brussels Wilton wool. Circle Number 335.

"French Design" by **Stark Carpet Corporation** is made of wool and is available in a Brussels loop or cut pile construction. Offered in a variety of custom sizes and colors. Circle Number 336.

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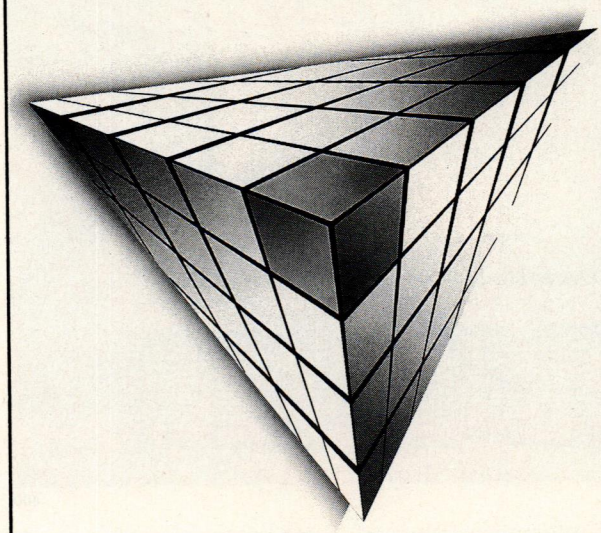

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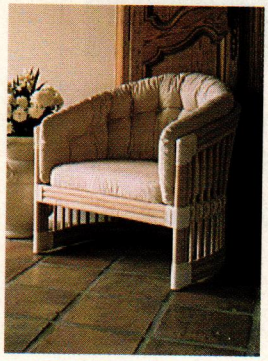

401

402

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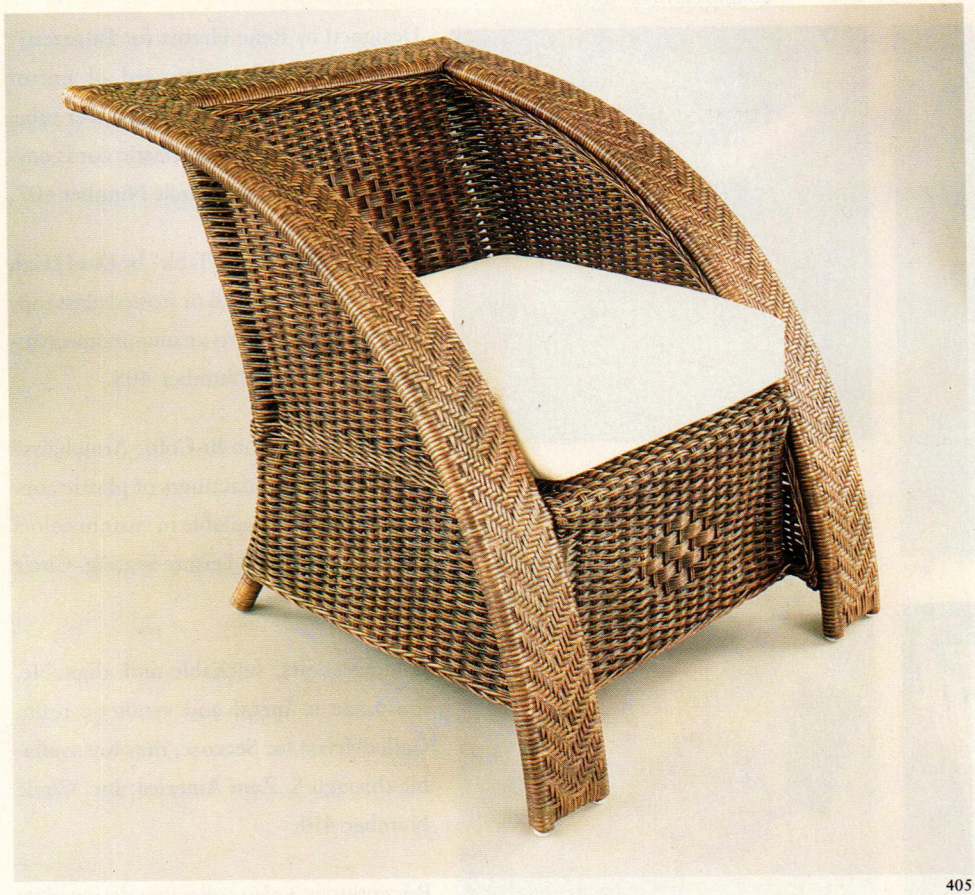
404



405

Walter's Wicker presents the Flaired Arm Braided Collection. Shown is the sofa, made of heavy-weave wicker over a solid rattan frame with tufted back and loose seat. Circle Number 400.

New from **Summit Furniture, Inc.** is this dining armchair designed by Kipp Stewart. Called the Sources Collection, they are available in teak, brass or rattan. Circle Number 401.

From **Kulshan** comes the San Juan chair and table ensemble of folding pieces designed from a combination of Douglas fir and cedar wood. Circle Number 402.

Handcrafted in Santa Fe, this hallway bench from the New Southwest collection by **de Madera** is available in custom designs and colors. Circle Number 403.

406

The "Corsican Chair" from the Sagada Collection by **Asia Wicker** features hand-forged green patina iron with a woven seat of rattan and leather. Circle Number 404.

Chanco introduces "Quadro," a new design shown in rattan and part of a new collection of high-style casual furniture. Also offered in wicker and bamboo. Circle Number 405.

Kirk-Brummel Associates presents the "Country Rush Ottoman" from Charles Pollack Reproductions. Both the chair and the pillow are covered in Pantajali fabric, a 100% cotton weave. Circle Number 406.

Continued on page 124

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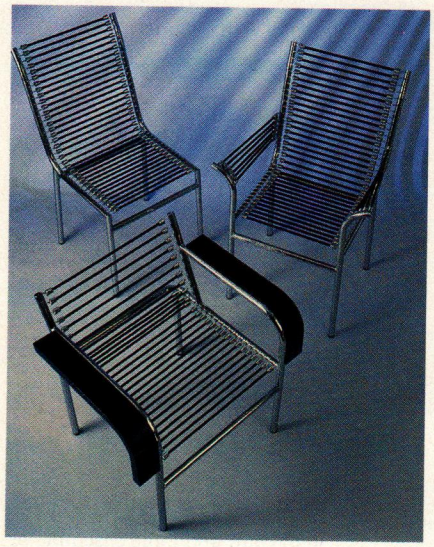
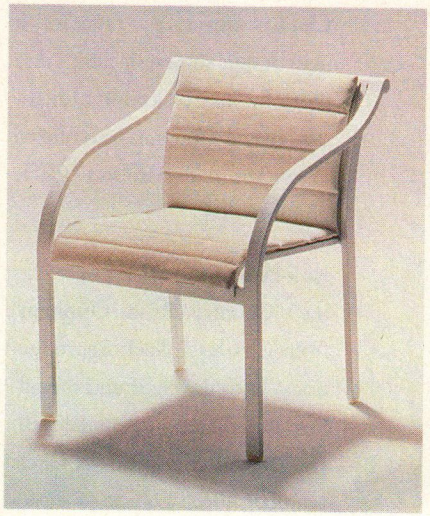


407

409



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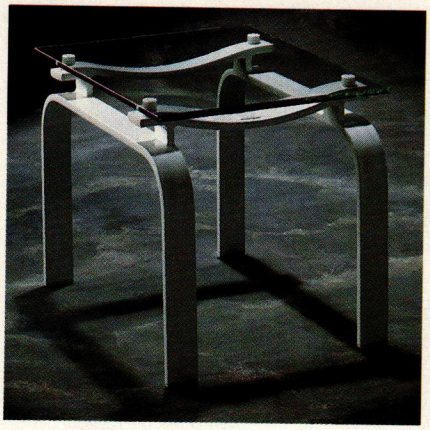
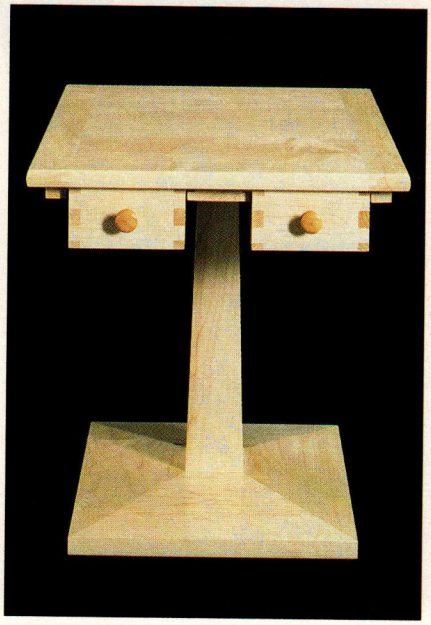


408

410



412

Designed by Rene Herbst for **Palazzetti™** are three chairs constructed of mirror polished and chrome-pleated steel tube. The seats and arms are elastic cords covered in cotton cloth. Circle Number 407.

This Adelanté® "Side Table" by **Dani Leigh** features clear, smoked or frosted glass tops which are fastened to an aluminum extrusion base. Circle Number 408.

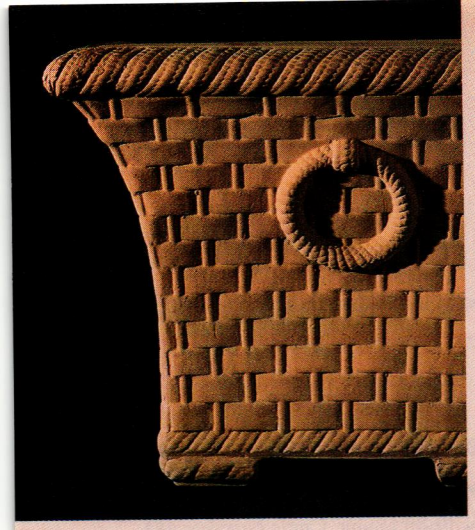
Shown are "Boston Bi-Color Armchairs" by **STAMP**, manufacturers of plastic contract furniture. Available in custom colors from **Contract and Leisure Seating**. Circle Number 409.

Folding chairs, stackable and alignable, are made in metal and synthetic resin. Called Terna for **Seccose**, they are available through **S. Zani America, Inc.** Circle Number 410.

Perception is a new collection designed by Warren Snodgrass for **Tropitone Furniture Company**. Consisting of all aluminum, the powder-coated pieces are stackable. Circle Number 411.

Origin presents a small end table with a cakeboard top on a truncated pedestal base. Available in maple, cherry or ash woods in a variety of pigmented stain finishes. Circle Number 412.

Continued on page 126



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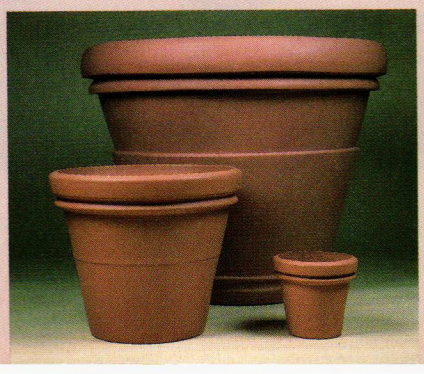
Circle No. 5 Reader Service Card



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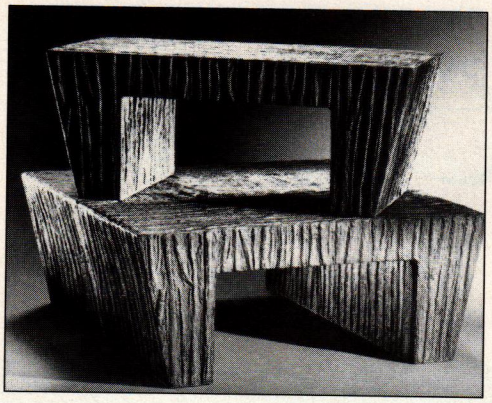
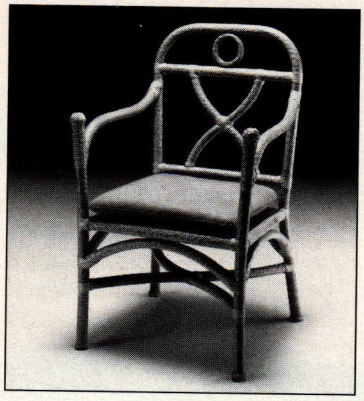


413

This "Underwood Coffee Table" by **Sirmos, Inc.** is hand-casted of a reinforced resin fiber composition from impressions of natural bark. Circle Number 413.

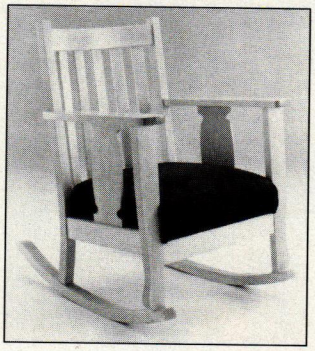


414

Part of **Budji's** Hammered Rattan Furniture Collection, this "Poalo Armchair" was designed by Budji Layug. Circle Number 414.

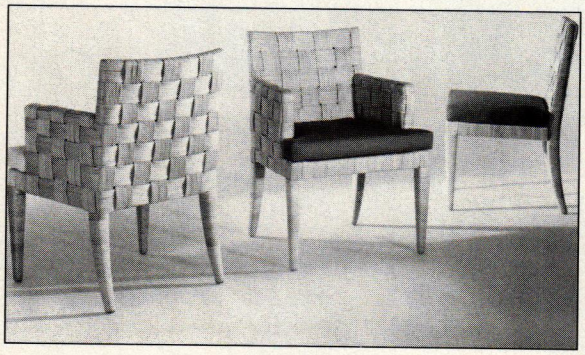
415

The award-winning "Be Bop Relax Chair" by **Allibert, Inc.** is part of the new Lifestyle Collection. The one-piece, two-tone chairs are available in a range of color variations. Circle Number 415.



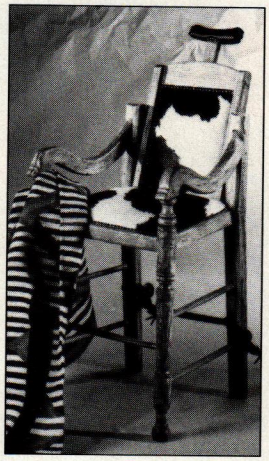
416

Alexander/Cinefro introduces "Off Ya Rocker." The thick seat cushion is upholstered in steerhide and the chair, available in 16 finishes, is made of hard maple. Circle Number 416.



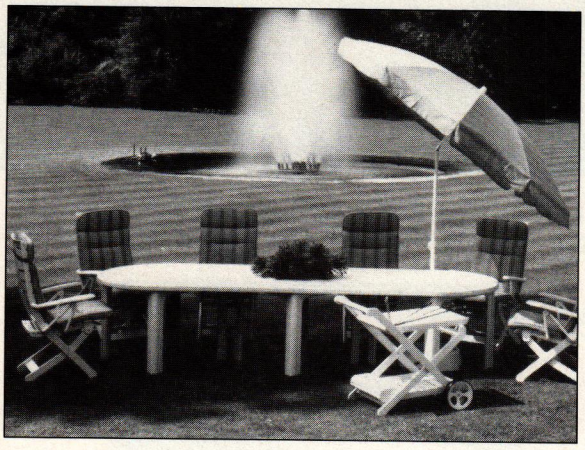
417

The Block Island Collection of textured wicker and a natural finish was recently introduced by **Donghia Furniture**. Shown is the handwoven "Arm Chair Side Chair." Circle Number 417.



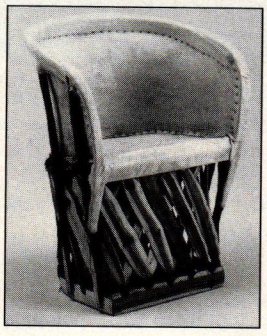
418

Foreign Traders offers a collection of one-of-a-kind pieces, such as the "Old West Barber's Chair" in antique turquoise with cowhide seat and spurs. Circle Number 418.



419

Shown is "The Toce," an extending table system offered by **Rovergarden U.S.A.** Also shown is the "Ascona Chair," with 20 adjustable positions. Circle Number 419.



420

From **California Bear Imports** comes the "Tub Chair." Constructed of Mexican Rosewood, the frame is covered with top-grain boarskin. Circle Number 420.

Continued on page 128

Look What's New Under Pompeii's Umbrella!

AT LAST! Pompeii's new umbrella tables need no cumbersome separate base! Beautifully-crafted smooth or reeded aluminum in custom designer colors and finishes—with acrylic or new ULTRASTONE® tabletops.

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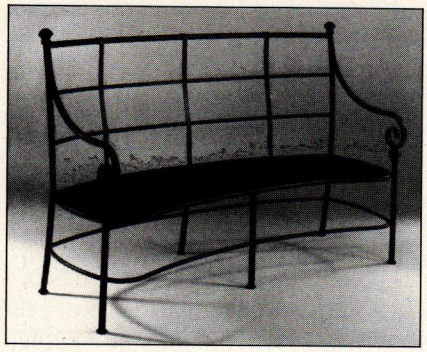
CASUAL FURNITURE SHOWCASE

Continued from page 126



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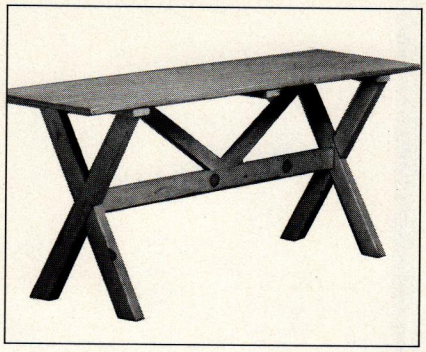
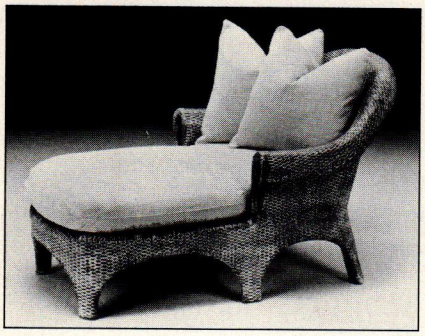


422

Originals 22 presents the "Banquette Bench," constructed of hand-forged iron and finished in bronze. Available in custom sizes and finishes. Circle Number 421.

This "Cross-Leg Dining or Side Table" from **Antique Designs** is available in custom sizes. Circle Number 422.



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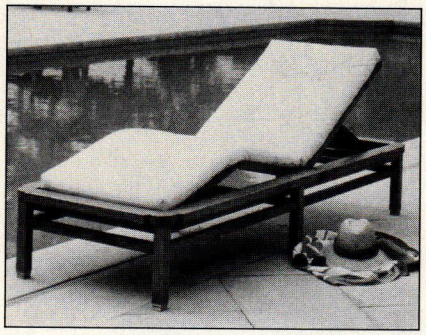
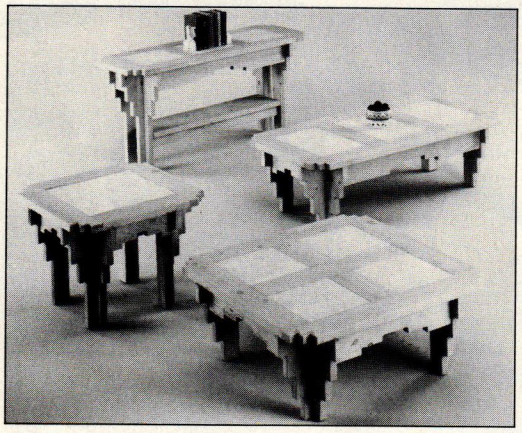


424

Characterized by hand-crafted grain leather with loose cushions and upholstered platform, **IPF International** presents the "Woven Leather Bijou Chaise" in oil stain colors. Circle Number 423.

Santa Barbara Designs offers its award-winning solid teak "Chaise Lounge," designed by Mark Singer. Available in three finishes. Circle Number 424.

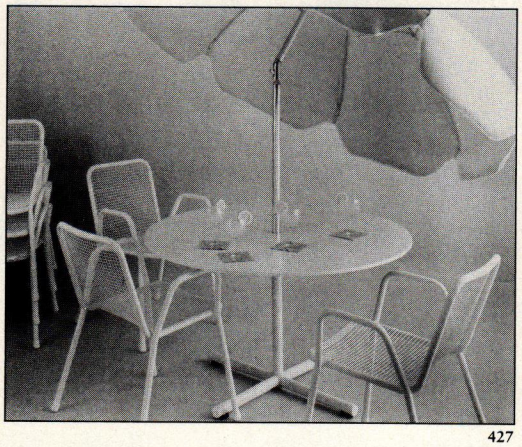


425

426

Terra Furniture Inc. presents "Azteca." Designed by Charles Gilbilterra, the tables are made of pine with faux stone inset tops and is available in different finishes. Circle Number 425.

The "Host Chair," designed by Elinor McGuire for **The McGuire Company,** features rawhide bindings wrapped around rattan poles. Available in over 40 hand-applied finishes. Circle Number 426.



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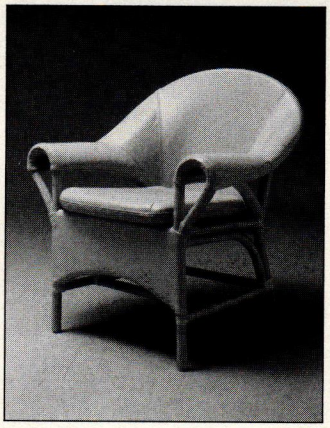

428

Shown are the "Sail 2 Umbrella Table," the "Offenburg Arm Chair" and the "Sail 2 Umbrella" by **Kroin.** The tables are manufactured with fixed or tilting tops in square, rectangular and round models. Circle Number 427.

From **Tropi Cal** comes the sheet leather armchair replete with rattan frame and leather arms. Available at the **Karl Mann Showroom.** Circle Number 428.

Continued on page 130

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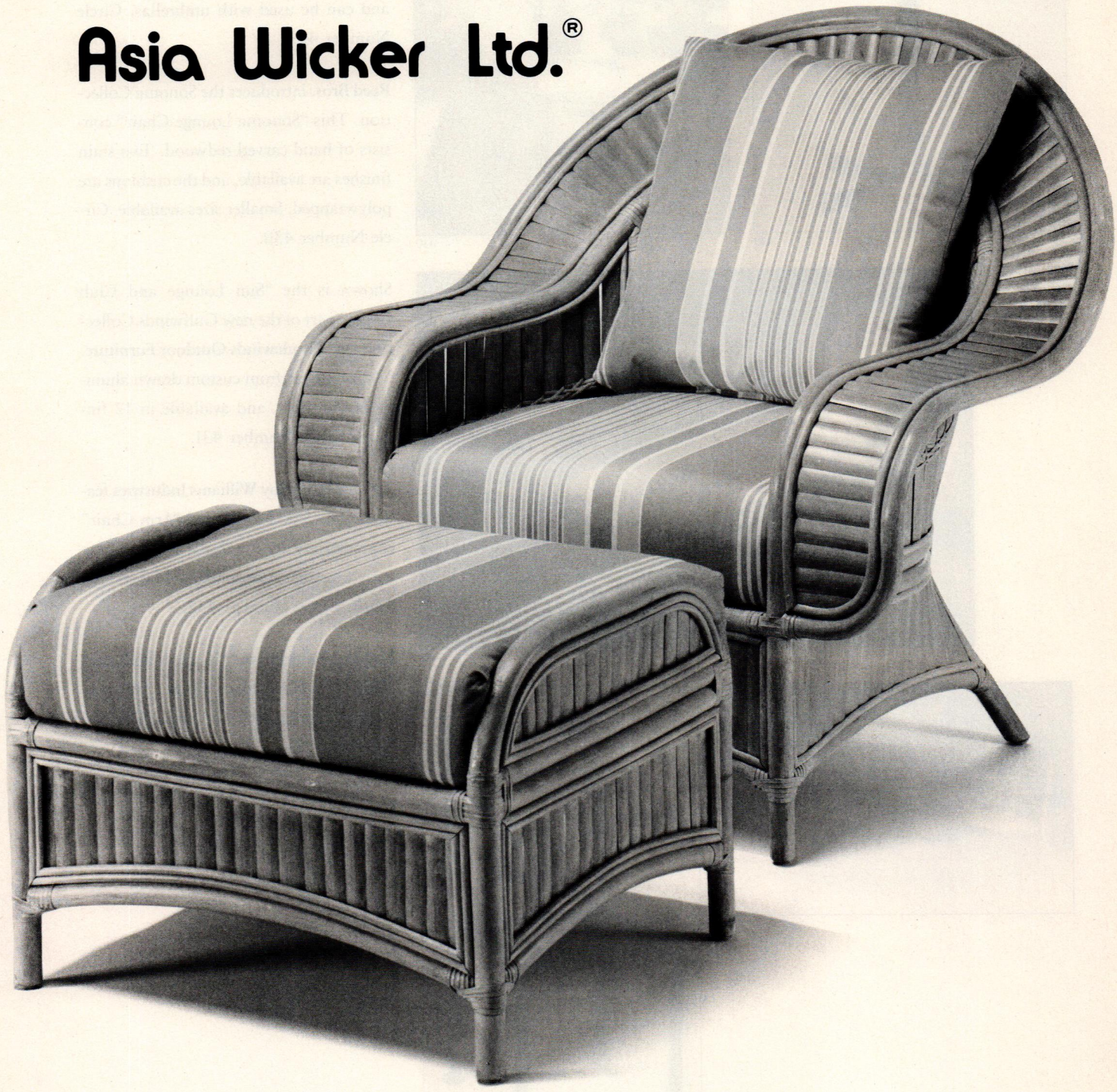

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Circle No. 32 Reader Service Card

CASUAL FURNITURE SHOWCASE

Continued from page 128

429

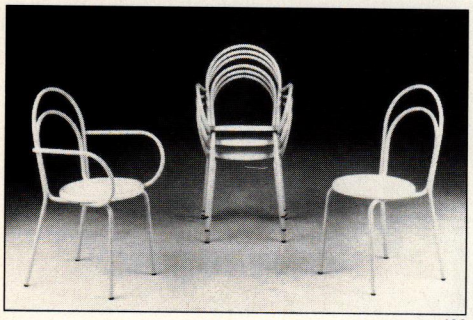
430

Pompei adds dining tables to its Babylon Collection. Tables are available as bases only with plate or tempered acrylic glass and can be used with umbrellas. Circle Number 429.

Reed Bros. introduces the Sonoma Collection. This "Sonoma Lounge Chair" consists of hand carved redwood. Two stain finishes are available, and the cushions are polywrapped. Smaller sizes available. Circle Number 430.

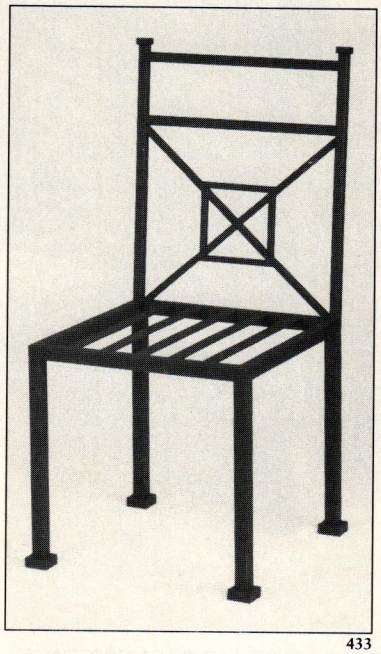
431

Shown is the "Sun Lounge and Club Chair," part of the new Gulfwinds Collection from **Tradewinds Outdoor Furniture.** Manufactured from custom drawn aluminum and vinyl, and available in 12 finishes. Circle Number 431.



432

Designs by **Shelby Williams Industries** features the "Side Chair" and "Arm Chair" characterized by a tubular metal frame with a weather-resistant baked-on enamel finish. Circle Number 432.



433

Kolkka introduces the "X" chair with steel tubing in a black matte finish. Available in custom sizes and nine finishes. Circle Number 433.

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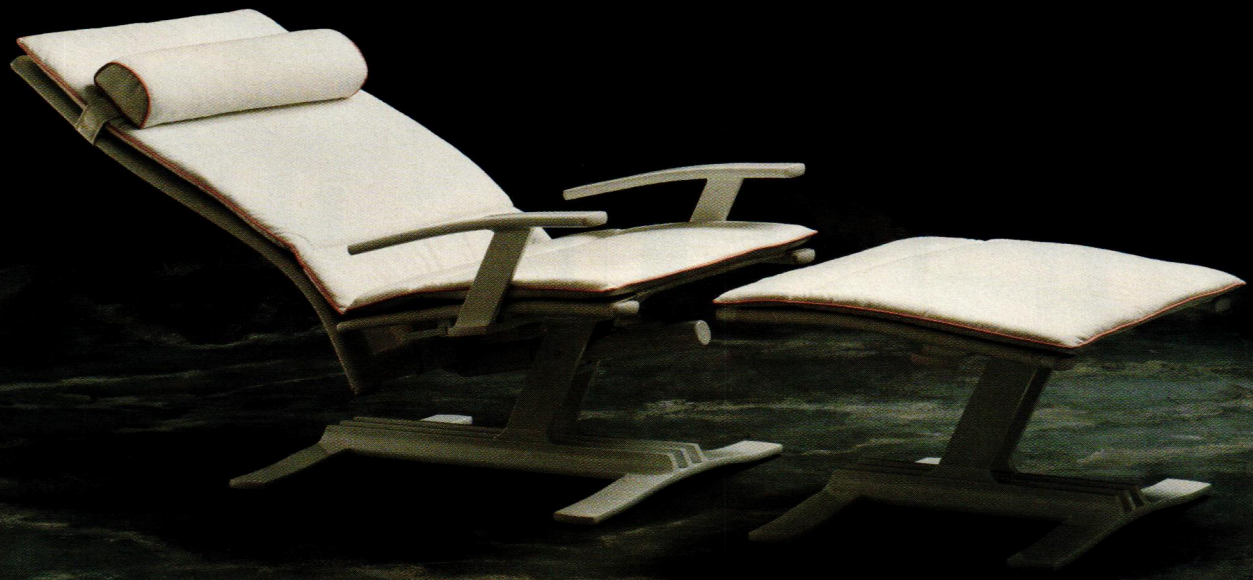

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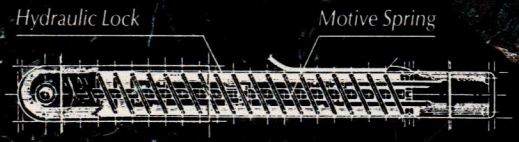

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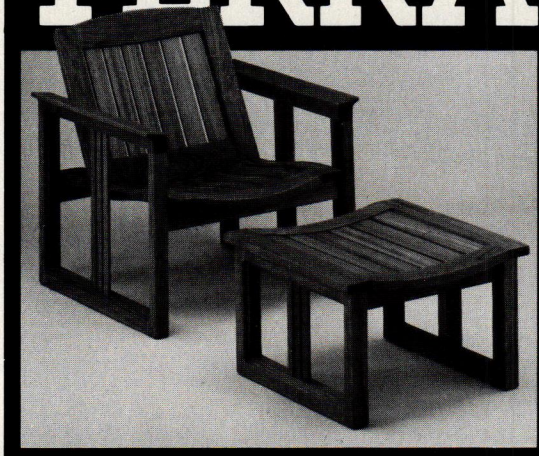

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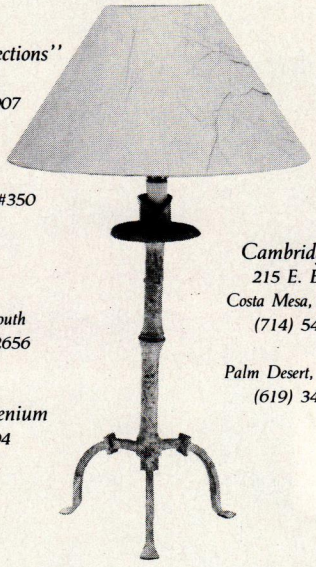

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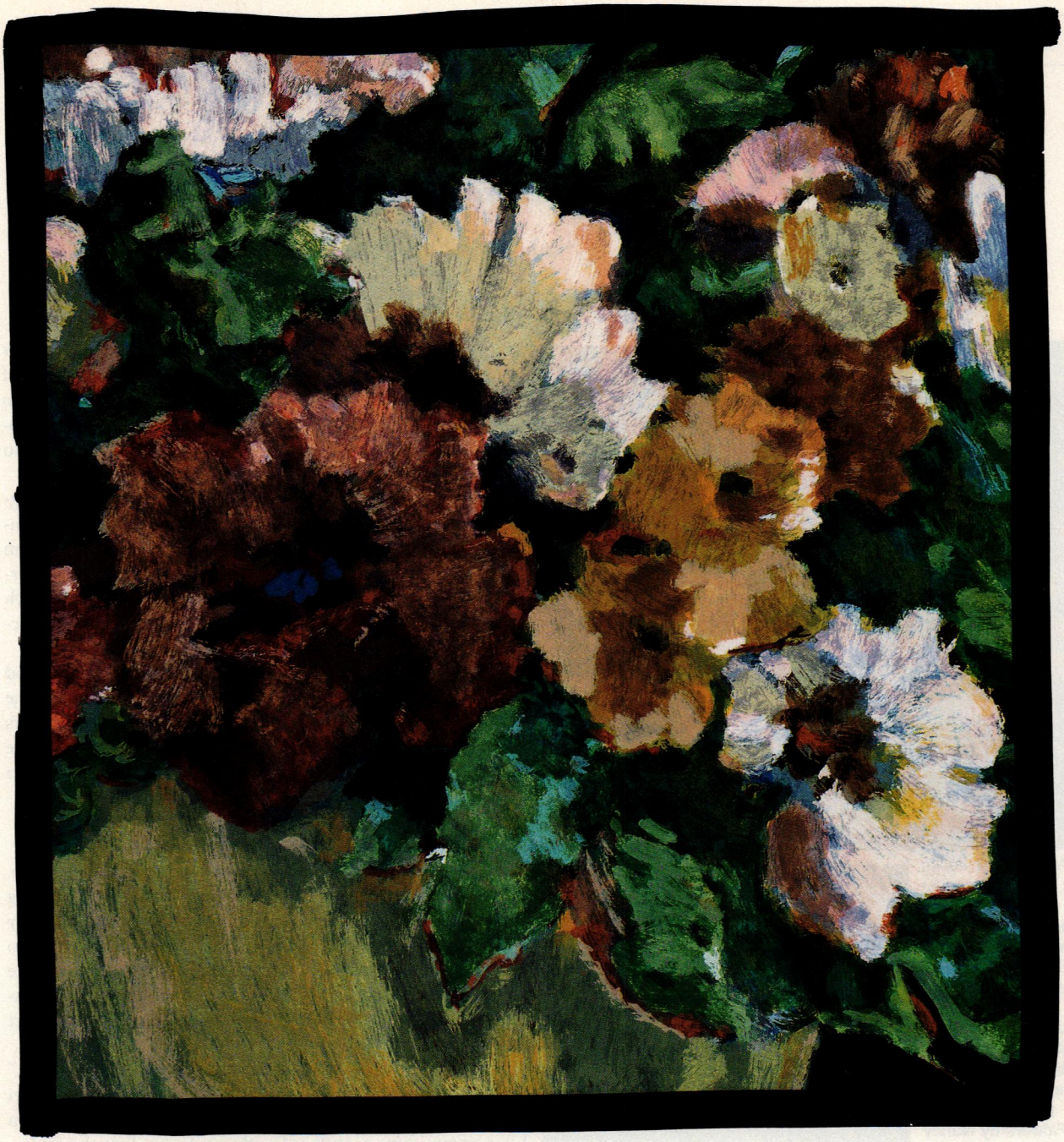
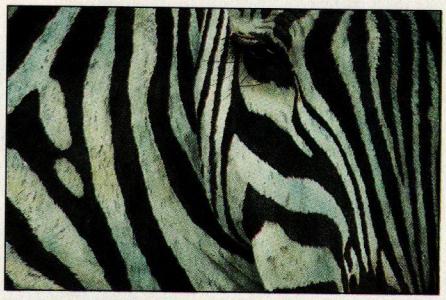


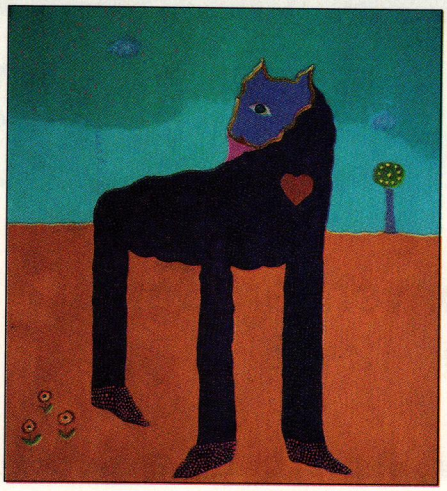
Artexpo CAL '89

Los Angeles Convention Center
October 12–15

A *Designers West* Magazine Show Preview

International Pavilion of Art





Available at Leslie Levy Fine Art, (above) *Tequila Town* by Stephen Morath, oil on canvas, and (at right) *Stripes* by Patricia Hunter, watercolor. Below, *While in the Garden: Their Dog* by exhibiting artist Shelley Miller Glass, oil on canvas. Preceding page, a detail of *Flowers* by Nancy Lund for ArtBeats, see page 138.

WHILE ART IS FAST GAINING POPULARITY in America, Los Angeles stands in the vanguard of pop culture and fine art. With the city's proliferation of galleries and its own creative bastion of claim-to-fame talent, L.A. is emerging as a cultural capital to be reckoned with.

And it makes for big business, too. According to figures published by the Los Angeles Chamber of Commerce, an annual two billion dollars is generated from the business of art alone in Los Angeles. It is no surprise that the fifth annual Artexpo CAL '89, which returns to the Los Angeles Convention Center on October 12-15, has helped to fuel the surge.

The exposition, which originated in New York and first opened in Los Angeles in 1985, offers one of the largest concentrations of art. Galleries and art dealers from as far as Israel and as near as Melrose Avenue will offer a wide spectrum of art, from originals to reproductions, mixed-media and posters.

Serving a Vibrant Middle Market

Not to be confused with ART/LA, the high-end gallery show, Artexpo serves the middle segment of the market, offering moderately-priced originals to reproduction art. Produced by Edgell Communications in New York, the show is geared to appeal to interior designers, art dealers, volume buyers and the public. With a portion of ticket sales earmarked for the Muscular Dystrophy Association, show organizers hope to attract 50,000 visitors.

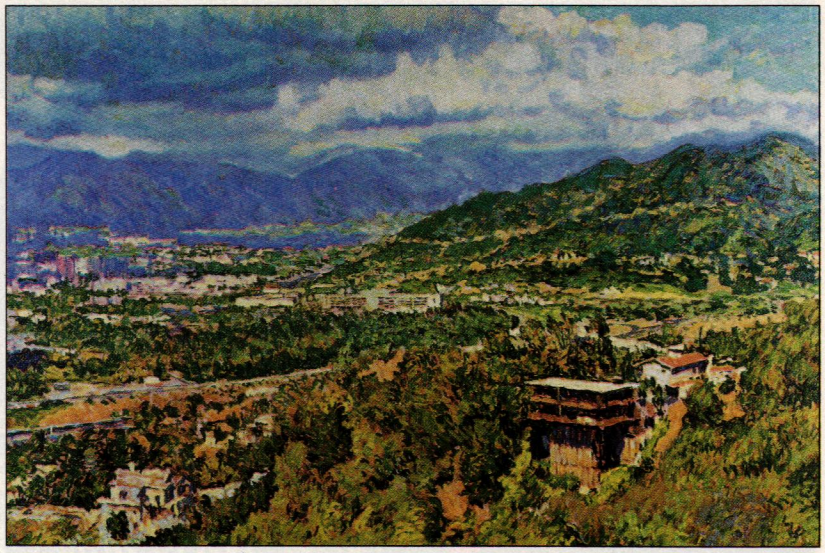
Integral to the show since its inception have been "Pavilions," or special exhibits. This year marks the debut of the Pacific Rim Pavilion, featuring art from the Far East and the American Asian community, as well as Southwest Spirit, French and Latin Pavilions. The inaugural "Performing Artexpo" will allow visitors to witness the creation of art from the first brushstroke of painting through the artist's signing of the work. And for theatrical flair, live shows by performance artists will add a new dimension of theatricality to the show.

The exposition will also offer a series of educational seminars on art-related topics, such as "Caring for Unusual Pieces," by Jared Bark of Bark Frameworks in New York and "Conservation of Paper Art" taught by Mariane Dirda, conservator, U.S. Library of Congress.

With a record attendance of 103,000 at Artexpo NY '89 in February, show organizers are confident that the L.A. show will be just as successful. "There is a vibrancy in the art market now which I base on the success of our New York show," says Artexpo Director Bob Birkfeld. "Many exhibitors were sold out

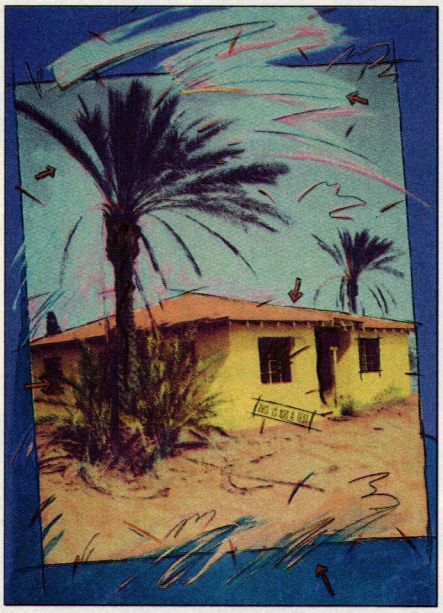
after the first trade day. Americans are appreciating the qualitative parts of life, and this includes art and the role it plays in our lives."

Whatever the economic or social reasons, the art world's audience is broadening beyond the domain of the cognoscenti. People are paying attention to the market that commands $40 million for a Van Gogh and a staggering $50 million for a Picasso. "Although the multi-million dollar buying is going on in an elite area of the market, it trickles down to the other sectors. For example, I was at the supermarket, and on the front cover of a consumer magazine was a headline about having art in the home. Even at this level, it reflects a growing interest in art," says Artexpo Marketing Director Debbie Hagan.



Good for Designers, Clients, Art Consultants

For interior designers, the show provides a quick survey of the middle market. Says Los Angeles designer/artist Ivan Beardsley, "I go for the same reason as others in the art field: to broaden my horizons and to see what's available. I wouldn't typically make a purchase on the spot because I haven't connected the appropriateness of the art to the space, which is a key element for a designer."



Above, *The San Fernando Valley* by Eugene Kaspin, oil on canvas, 1988. Available at Gallery 1912. Left, *This is not a Test* by W. Spencer, serigraph, published by San-Ygnacio. Below, *Moonlight Abiquiu* by James Harrill, oil on canvas, available in limited edition print, Leslie Levy Fine Art.

Los Angeles designer Ray Jost finds Artexpo not only helpful in gaining a quick overview of the market, but in educating his clients. "I think the designer can guide clients about purchasing art, but the client has to fit into that process and be part of it because art is so subjective," he says. "What I like about the show is that you can meet people on a one-to-one basis and then later follow up on a personal basis."

"This type of show is a necessity because the more exposure the general public has to art, the more sophisticated they'll become, " says Beardsley. "There are still a lot of clients that can afford art, yet because they're unexposed, they're still chasing the deer with the tear in its eye. But in this regard, I'm seeing a big change in this city."

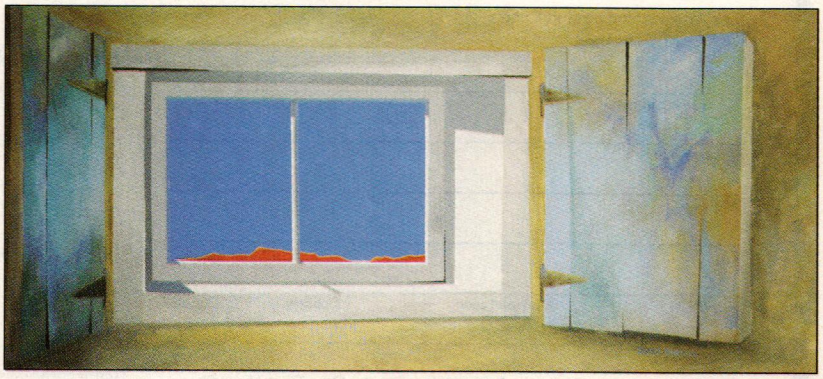
A long-time attendee of Artexpo, art consultant Audrey Brown considers the show "part of an ongoing education in the same way as an accountant would attend CPA seminars: you talk to people, reaquaint yourself and listen to what they have to say. I go to find out what the galleries are presenting and what new work the artists are doing. It's like going out to buy a dress; when you least expect it you find it."

If the return rate of exhibitors is any gauge of a show's success, then Artexpo has made some formidable gains. This year, according to Hagan, 90 percent of the exhibitors were part of last year's show and of that number, 50 percent are from California. The show has more than doubled in size over the past five years, initially opening with only 200 exhibitors and this year surpassing the 900 mark.

For this special section, *Designers West* has culled a selection from the many talented artists who will be exhibiting at the show. On the following pages are examples of works by such artists as Phoebe Palmer, Pat Lea, Ting Shao Kuang and James Harrill.

Artexpo '89 expands its trade days to October 12th and 13th: 10:00 A.M.–7:00 P.M. on Thursday, 11:00 A.M.–7:00 P.M. on Friday. Public exhibition hours for October 14 and 15: 11:00 A.M.–7:00 P.M. on Saturday and 10:00 A.M.–5:00 P.M. on Sunday.

—Edited by Paula Fitzgerald



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Orders received after October 4 will not be accepted.

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More than just a trade show

Seminars

Thursday, October 12

10:00 a.m. - 11:30 a.m. — Southwest Art & Its Influence on Interior Design
Walton Brown, publisher of *Designers West*

11:45 a.m. - 12:45 p.m. — The Enormous Selling Power of Catalogs
How to use direct mail catalogs to sell art

1:00 p.m. - 2:00 p.m. — Selling Your Art — Art Galleries
Zella Jackson, author of *The Art of Selling Art*

2:15 p.m. - 3:15 p.m. — Color Trends for the '90s
Vivian Kistler, art business consultant and member of the Color Marketing Group

Friday, October 13

9:00 a.m. - 10:00 a.m. — What's New in Printmaking Today
Lisa Zola, owner of Zola Fine Art, Los Angeles

10:15 a.m. - 11:15 a.m. — Color Trends for the '90s
Vivian Kistler, art business consultant and member of the Color Marketing Group

11:30 a.m. - 12:30 p.m. — Art of the Southwest — Trends to Watch
Stephen Parks, editor of *Southwest Profile* magazine

12:45 p.m. - 1:45 p.m. — Selling Your Art — Art Galleries
Zella Jackson, author of *The Art of Selling Art*

2:00 p.m. - 3:00 p.m. — Bringing Art In and Out of the U.S.
Customs laws and shipping problems that affect international sales of artwork

Saturday, October 14
PPFA Seminars

8:30 a.m. - 10:00 a.m. — Special Problems in Conservation
Jared Bark, owner of Bark Frameworks in New York City

11:00 a.m. - 12:30 p.m. — Selecting Conservation Materials
Marian Dirda, conservator at the U.S. Library of Congress

2:00 p.m. - 4:00 p.m. — Conservation Matting/Hinging
Jared Bark and Marian Dirda

Sunday, October 15

9:00 a.m. - 10:00 a.m. — Art of the Southwest — Trends to Watch
Stephen Parks, editor of *Southwest Profile* magazine

10:15 a.m. - 11:15 a.m. — Color Trends for the '90s
Vivian Kistler, art business consultant and member of the Color Marketing Group

11:30 a.m. - 12:30 p.m. — Art of Latin America
An overview of the important artists from Mexico, Central and South America and the inspiration for their works

12:45 p.m. - 1:45 p.m. — Selling Your Art — Artists
Zella Jackson, author of *The Art of Selling Art*

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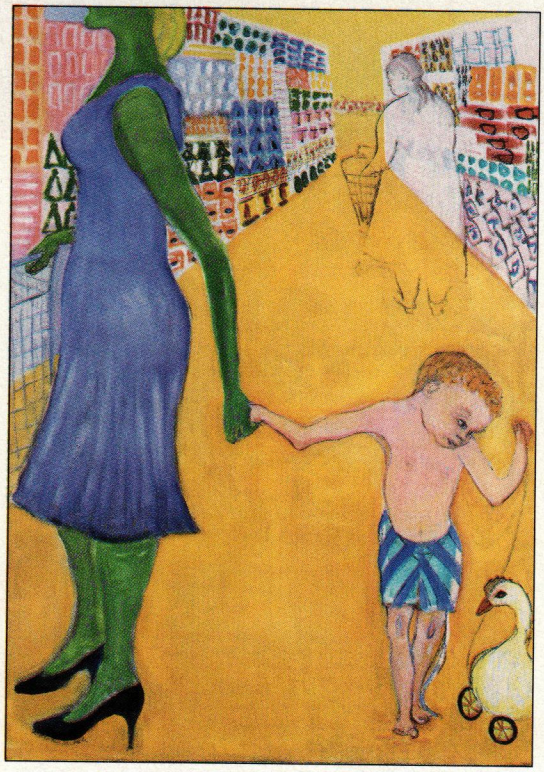


Phoebe Palmer

Realist painter Phoebe Palmer captures natural body language within a loose, bold style. Characterized by a down-home, earthy quality, she takes an aged couple, replete with double chins and folds of skin, and places them in a tender embrace, or a couple clad in neon-colored bathing suits sprawl on the beach with their young ones. Her work encapsulates distilled images of reality, both touching and provocative.

"Forget the idealized image. Our pretensions only make us uncomfortable with ourselves," says Ms. Palmer. "We are creatures of the earth, ridiculous and joyful, saturated in contradiction and hopefully with a core of dignity and heart."

After attending the University of Chicago and the Rhode Island School of Design, the artist took her craft abroad, taking in the cultural vitality of Greece and Italy. Later, a two year stint as a pullman porter for Amtrak's Zephre train that runs from San Francisco to Chicago proved equally inspirational.

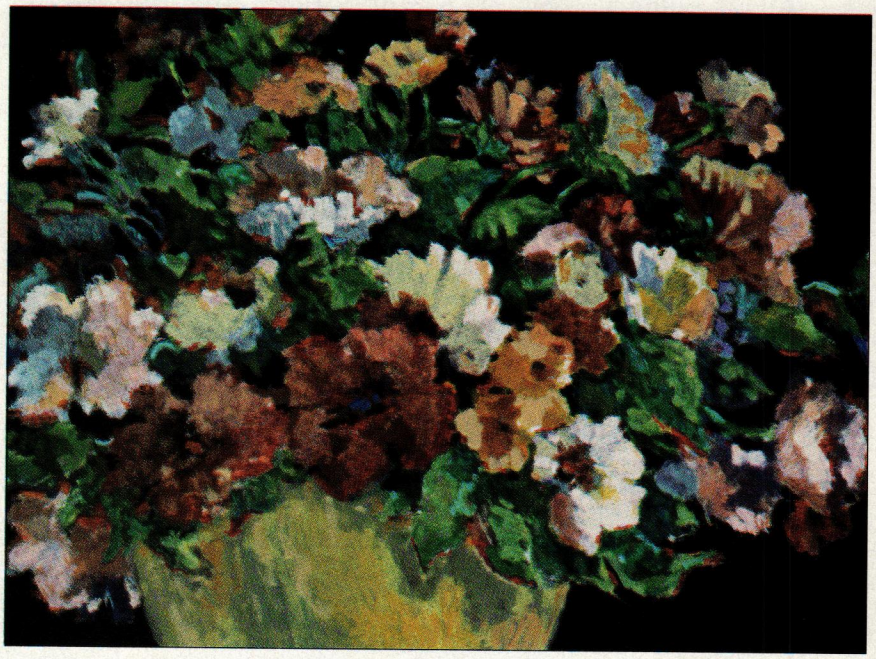
"Because I seek both to question and to affirm our everyday life, I find my inspiration close to home—the supermarket, the marriage, the parking lot. Color and shape intensify a narrative moment until it illuminates our human predicaments," she says.

Phoebe Palmer currently lives in Cambria, California with her husband, metal sculptor Peter Fel. Her work is available through Gallery 1912 in Los Angeles.

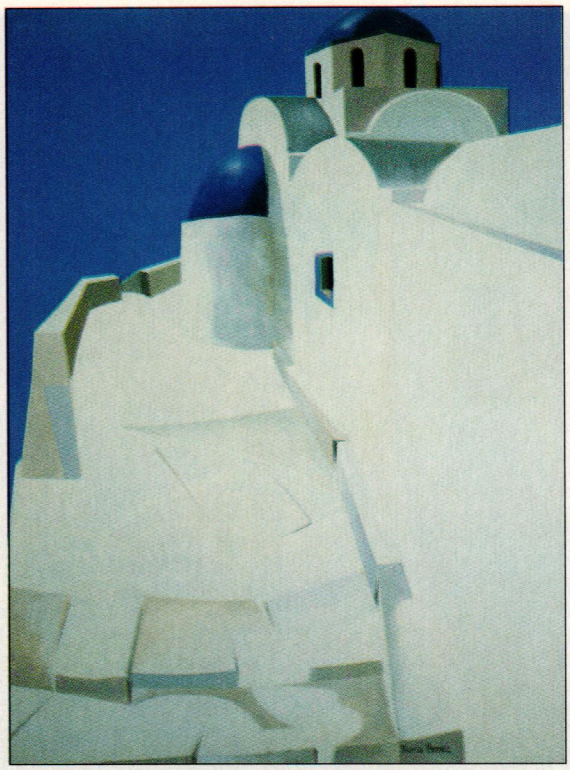
Green Goddess of the Aisles **by Phoebe Palmer, oil, 1986, 4′×5′.**

Nancy Lund

Nancy Lund's delicate florals are alive with enthusiasm and beauty. Born and raised in Salt Lake City, she graduated from the University of Utah and later taught at Brigham Young University. Coaxed into painting 17 years ago after being challenged by her husband, her career flourished, winning numerous honors and accolades, including an award from the Utah Watercolor Society. "I live by the motto, 'If you think you can, you can.' After all, we're a product of our thoughts," she affirms. Painting in watercolors, oils and mixed media, her floral paintings are exhibited in 11 galleries across the United States and in Europe. "I paint flowers because they're alive and beautiful and they can become anything to anyone. There is a softness about them that I think a lot of us need to acquire about life," she says. ArtBeats of Utah publishes Nancy Lund's serigraphs and Mélange publishes her posters.



Paper Poppies **by Nancy Lund, serigraph, 1989, 36″×27″.**



James Harrill

James Harrill has won worldwide recognition for his paintings of sun-drenched Greek buildings or Southwestern adobes contrasted against cool blue skies. Both Greece and New Mexico have been long-time sources of inspiration for him.

A native of North Carolina, he studied at the Ogunquit School of Painting and Sculpture in Maine and later at New York University and Parsons School of Design. Struck with the desire to explore new vistas and cultures, he opted for a teaching position in Greece during the early Sixties. His annual sojourns to Crete renew his enchantment with the austerity of the land.

Harrill's canvases reveal a fascination not only with the effect of bright sunlight on stucco buildings, but also with the play of geometric patterns created by shadows. The artist prefers leaving the long expanses of neutrality on his canvases to his viewer's imagination. His work will be on view at his Southwest publisher's booth, Leslie Levy Fine Art, Inc. of Scottsdale, Arizona.

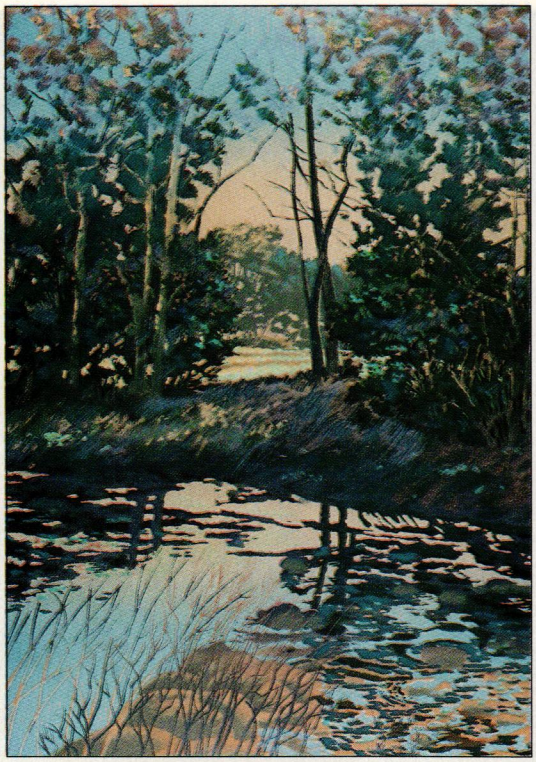
***Monastery Near Salonika* by James Harrill, acrylic on canvas, 1986, 35″×26″. (Currently available in serigraph.)**

Don Munz

Don Munz was born in 1931 in San Francisco and spent his childhood in the San Joaquin Valley in California. He attended the Art Center College of Design, then located in Los Angeles. After graduation, the artist went on to complete an M.F.A. at California State University. Today, he works out of his own studio in Southern California where he enjoys the versatility within the silkscreen medium.

Serigraphy is the beginning of the processes used in the making of his limited editions. The screen press is used in much the same way as an etching press is used in monoprinting. After each pass of the squeegee, Munz works the fresh ink with brushes, sponges and cloths to create the textures he designs into the print. Once the layered textures are completed on the edition, Munz adds pastel over each piece. When finished, each print is subtly different from the next, making it an original with serigraphy, brush work, scumbling and pastels incorporated into its production. Munz' work has sold successfully for the past 10 years and can be found in many private and corporate collections. At Artexpo, his work will be part of the Winn Corporation.

***Creekside* by Don Munz, original serigraph with hand coloring, 29″×41″.**



Ting Shao Kuang

Ting Shao Kuang, a prominent contemporary Chinese painter in America, has produced works characterized by a combination of traditional Chinese painting techniques and expressive Western art forms. Born in 1939 in Yun-Cheng during the outbreak of the Sino-Japanese War, Ting found painting to be one of the few consolations in his life. During the 1950s, he attended the influential Central College of Art in Peking and the Central Academy of Fine Arts. Ting was instrumental in launching the Yunnan School, a modern art movement founded in opposition to the ultra-conservative traditional Chinese painting style. In 1980 he came to the United States and three years later was granted residence status. Ting, who has always dreamed of painting exotic lands and cultures, travels somewhere new each year to paint for three months. He believes that to be a painter one must possess two qualities: the surrealistic ability to depict whatever is presented and observed and to use abstractionism to reveal the hidden powers in the artist's emotions. Ting's paintings have been exhibited in Hong Kong, Japan, Sweden and Germany. In the United States, Europe and Asia, his serigraphs and paintings are published by Segal Fine Art.

***Purple Dreams* by Ting Shao Kuang, original Chinese stone painting, 1989, 40½"×40½".**

Lu Hong

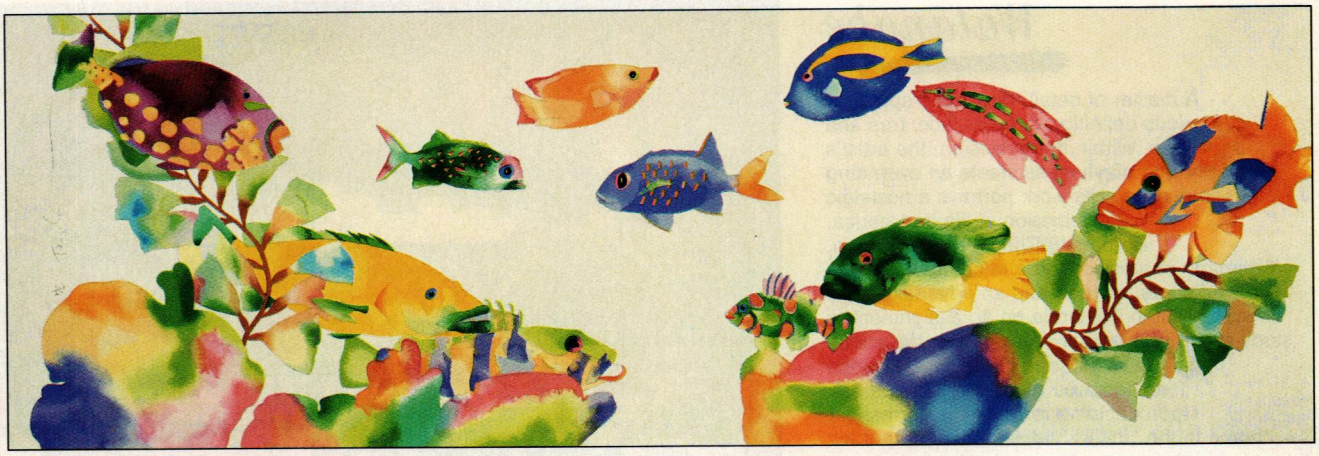
When distinguished Chinese painter Ting Shao Kuang (above) discovered the works of student Lu Hong, he immediately recognized an innate skill that predicted future greatness for the young artist. Born in the coastal city of Qin-Huang-Dao in 1959, Hong had begun painting at an early age.

After graduating from High School, he apprenticed under Ting, learning the techniques of the newly established Yunnan School. When Ting left China, Lu Hong entered the Central Academy of Fine Arts in Beijing. Not allowed to deviate from the traditional Chinese style of painting, Hong left the academy.

"All my life I was forced to think and act a certain way, but after I left the academy, I began to develop my own style of thinking and painting," says Hong. Once on his own, the artist began to develop his own style by drawing inspiration from the works of Paul Klee, Modigliani and Picasso. Seeking intellectual and artistic freedom, he moved to the United States in 1986 where he was reunited with his mentor, Ting Shao Kuang.

Lu Hong's work is shown in galleries throughout the United States, Canada, Europe and Asia and is published by Segal Fine Art.

***Spirit of the Tropics* by Lu Hong, original Chinese stone painting, 1989.**



Tracy Taylor

Flowers, fruitbaskets, teapots, fish and oriental lanterns are some of the typically playful themes California artist Tracy Taylor uses to depict her diverse works of art. Her technique of melding vivid colors and mundane elements into surrealistic images makes her limited edition prints ideal for just about any setting.

"I'm a domestic painter in that I paint things that are a part of everyday life. I don't go out of my own bounds when I paint. I call my style advanced colorbook," she says.

Born and raised in Orange County, California, Ms. Taylor works in a converted greenhouse in Orange, California. A self-taught artist and the mother of three, her work was awarded the "Waterford Crystal" in Ireland. She recently completed the official poster for the annual "Taste of Orange County," a food and wine festival.

Her limited editions and posters can be seen during Artexpo at ArtBeats Inc., a publisher of fine art poster prints and Mélange Galleries, a publisher of originals and limited editions.

***Fishcakes* by Tracy Taylor, limited edition watercolor, 1989, 20″×60″.**

Jacqueline Balliu

Born in Belgium, Jacqueline Balliu grew up in Ghent, a town famous for its long line of distinguished Flemish artists. An accomplished artist in many mediums, she attended the Belgium Textile Institute where she was trained as a fabric and textile designer. Subsequent studies followed at the prestigious Royal Academy of Fine Arts, where the artist earned a master's degree in applied arts. Blending her love of exotic birds and raw silk, Ms. Balliu creates an elegant three-dimensional art form with subtle hints of a Japanese influence.

The artist begins her creation by applying free-hand designs on layered silk with a transparent glue which acts as a blocking agent. Using a soft, rounded brush, she applies paint quickly and uniformly over the silk design so as to prevent lines or rings of color from forming after the drying and fixing process is completed. Placed in a wood frame, her designs can be viewed from the front or back.

She moved to California in 1984, where her work has since been exhibited in the United States and Europe and has sold to major collectors. Her raw silk sculptures are available through Cocoon at Artexpo.

***Duo* by Jacqueline Balliu, dyed silk, 1989, 24″×33″.**

Watanabe

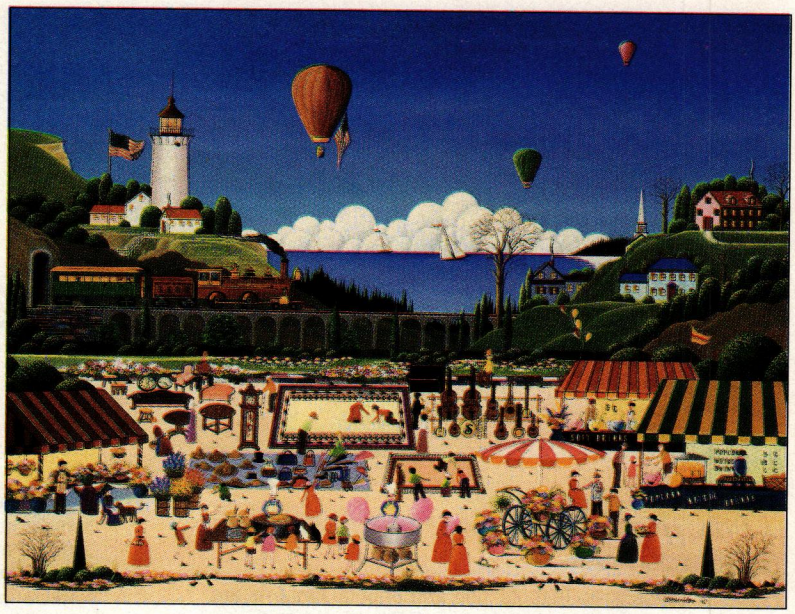
A master of detail, Watanabe applies a meticulous definition to every face, tree and snowflake. Within this precision, the artist's humor and playfulness create an overriding sense of joy. His work portrays a nostalgic celebration of life in America.

Born in 1937 in Okayama, Japan, Watanabe earned a degree in communications and worked as an actor and an advertising film director. Sent to California on an assignment to study and report on color techniques, Watanabe gained valuable training in color which foreshadowed his career as an artist.

Upon deciding to make his permanent home in the United States, Watanabe put his training in graphics and color techniques to use by painting in his spare time. "I had acquired such a steady hand and using acrylics made the job so easy," he says.

Greatly influenced by trips to New England, the artist recalls trains and bridges, churches and silos of the pictoresque towns of "Americana" that fascinate him. Within this, he creates a delightful adjunct to his style with the subtle influence of his Japanese boyhood.

Gregory Editions of Woodland Hills is the exclusive publisher and distributor of his works.



***Flea Market* by Watanabe, acrylic, 1989, 8″×2″.**

Pat Lea

Mixed-media artist Pat Lea was born in Missouri, and moved to California in 1969. Her attention turned to fine art and the translation of the essential qualities of her life into fluid works that range from watercolors and collages to lithographic monoprints.

Her ability to portray nature is an outgrowth of a childhood spent in the Midwest. Rich, sensual colors and the application of various textures and patterns have become important, recognizable signatures in her work.

"Layers are very important in my work. In both two and three dimensional pieces, I employ all the elements of design: color, line and shape as well as my love of papers and textures," she says.

Organic shapes and their inter-relationships are recurring themes. Ms. Lea extracts an essence that allows her pieces to flow and take shape naturally. Currently a member of the National Watercolor Society and Watercolor West, her work was part of the prestigious American Watercolor Society Annual show in New York. This year marks her inaugural debut at Artexpo.

From *Earth Series* by Pat Lea, monoprint, 22″×30″.

Anca Ionescu

Anca Ionescu's vibrant pastel drawings have been compared to the paintings of Paul Gauguin. Her semi-abstract women radiate a primitive quality as they toil, cavort or contemplate. But the figures themselves are, to the artist, not as important as the riots of intense color which animate them.

"It always starts as a pure abstract piece in which I'm using colors to express my emotions," she explains. "At some point, the colors become figures, the figures become women and these women convey the emotion."

In 1975 while visiting Paris, the artist defected from her native Romania. After living in Paris for four years, she moved to England, where she currently resides.

While experimenting with color monotypes she was attracted to the use of pastel but was frustrated by the lack of commercially available strong colors. In response, she spent a year at the British Museum Library researching old methods and "recipes" for preparing pastels from pigments. After years of experimention, she has produced a unique range of over 60 colors. To give the pastel true impact, she uses black French paper which does not dilute the strength of the color. Her work is currently available through Robert Bane Editions.

***All the Flowers in the Land* by Anca Ionescu, serigraph, 44″×32″.**

Mel Ramos

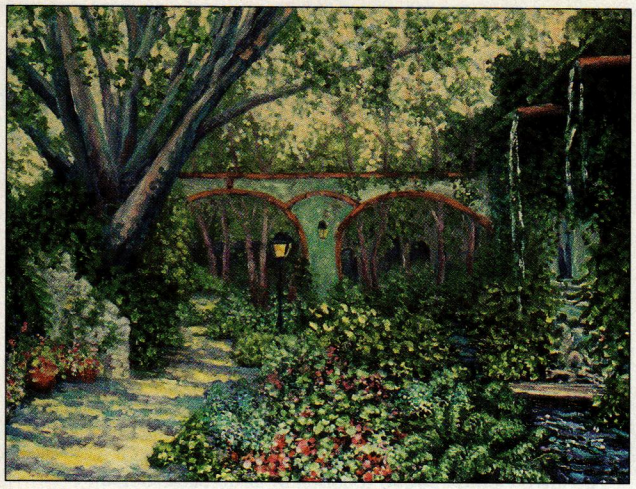
Mel Ramos is something of an icon in the world of Pop Art. Universally known for his dramatic depictions of comic book heroes, he headlined the 1960's Pop Movement which was aimed at opening the doors to fine art and letting in as many people as possible. For the first time, museum art was allowed to be fun. A full-scale creative revolution was underway and the work of Mel Ramos is acknowledged to have been at its cutting edge.

Ramos grew up, studied art and began his career in Northern California. After experiments with abstract and figurative expressionism, he decided to stop painting people he knew in favor of people he grew up admiring.

In 1961, Ramos began a series of large-scale depictions of his favorite comic book characters. While depicting his first super heroine, Wonder Woman, he noted that the picture evoked two strong, albeit contradictory, messages: sensuality and authority. This double-edged "symbol packaging" propelled Ramos toward the images that would make him famous.

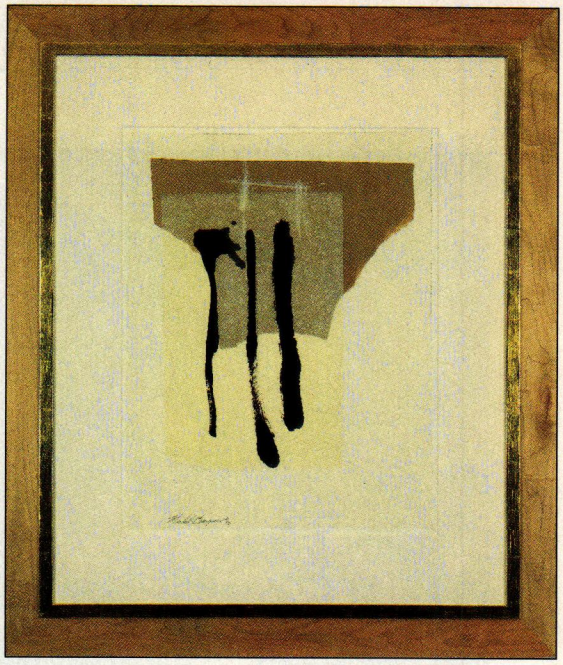
The artist's bright, provocative and accessible images stand at the core of Pop Art and are now displayed in many museums world-wide. Mel Ramos lives and works in Oakland, California. His new limited editions are published by Robert Bane Editions of Los Angeles.

***Batmobile* by Mel Ramos, oil on canvas, 1962, 52″×44″. (Reprinted from the collection of Peter Ludwig.)**



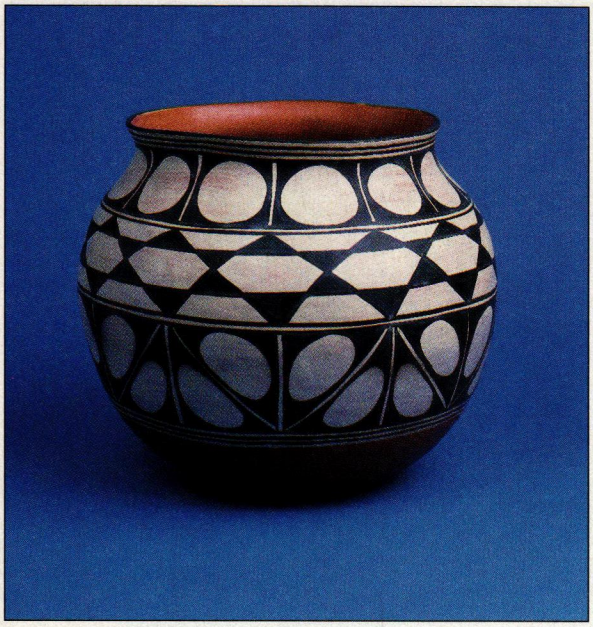
South Coast Fine Art Editions, Ltd.

Cocoyoc by Nancy Bowen, original serigraph, 1989, 24″×32″. Available exclusively through South Coast Fine Art Editions, Ltd., 190-10 N. Singingwood St., Orange, California 92669, (714) 997-8049 or outside California (800) 347-8787. Circle Number 460.



Aesthetic Frame Design

This collage by Michael Brangoccio is framed in a moulding design constructed of northern maple with a clear lacquer finish and a lip of 22K gold over red clay. Available through Aesthetic Frame Design, 1275 East 6th St., Los Angeles, CA 90021, (213) 622-3331. Circle Number 461.

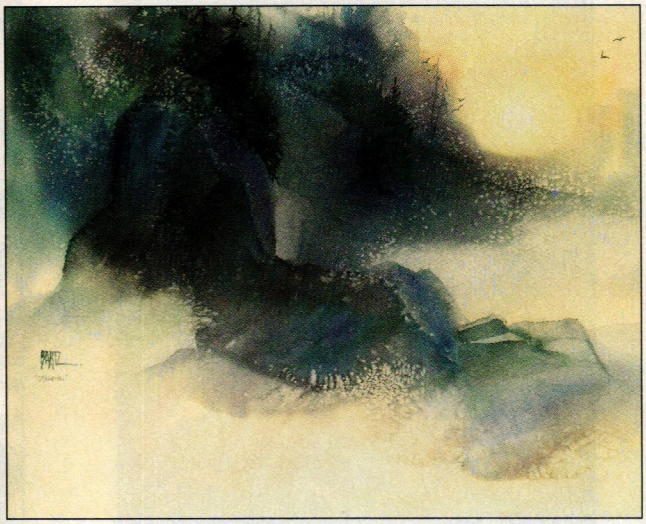


Potcarrier American Indian Arts

A large selection of Pueblo Pottery accents the Southwest Native American crafts available at Potcarrier American Indian Arts. Shown is a traditional olla by Robert Tenorio, 14″ in diameter. Potcarrier locations are: 347 Primrose Rd., Burlingame, California 94010, (415) 348-0178 or P.O. Box 727, Vashon, Washington 98070, (206) 463-5998. Circle Number 462.

Atlantic Fine Editions

Swaying in the Breeze by Zvonimir Mihanovic, lithograph over serigraph, 19½″×19½″. Available through Atlantic Fine Editions, 770 S. Post Oak Ln., Suite 360, Houston, Texas 77056, (713) 993-0663. Circle Number 463.

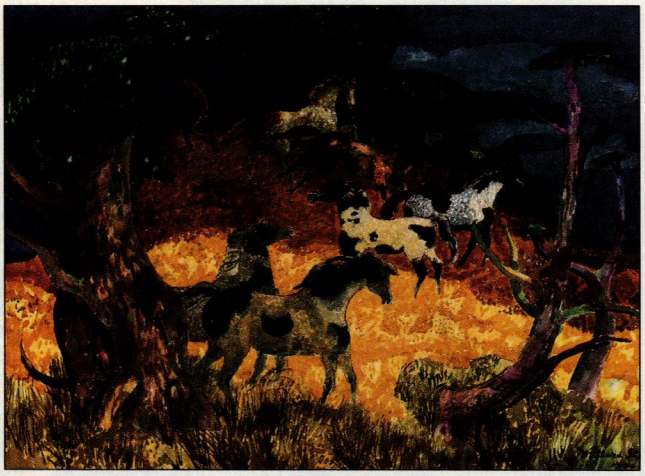


Bartz Studios

Dreamin', watercolor, 1988, represents one of the many limited-edition lithographs available at Bartz Studios, 27301 Sunnyridge Rd., Palos Verdes Peninsula, California 90274, (213) 541-4453/8944. Circle Number 464.

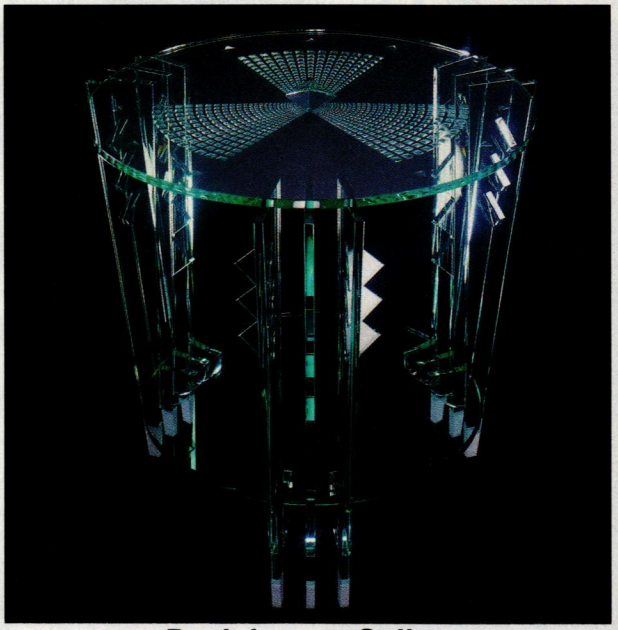
Charles Hollis Jones

The Magic Flute Player, acrylic, 4′×6′, is available through Charles Hollis Jones, specialist in custom paintings and subjects in limited editions of 35. The style and execution are exclusive to Charles Hollis Jones, 458 No. Robertson Blvd., Los Angeles, California 90048, (213) 854-3757. Circle Number 465.



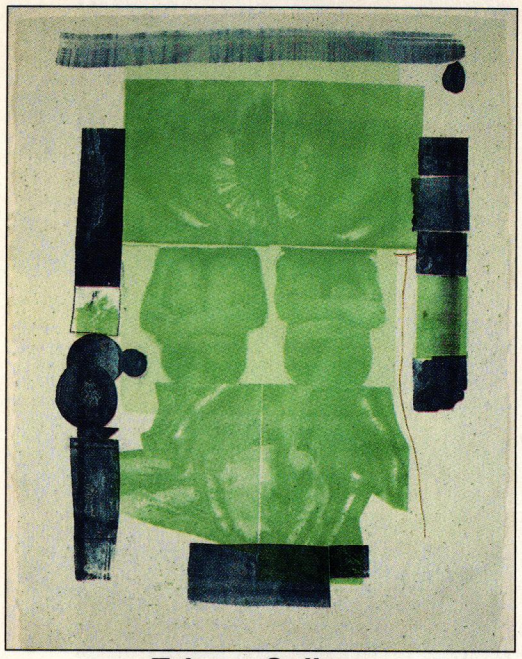
Stary-Sheets Art Gallery

California Pintos by Millard Sheets, watercolor on paper, 1986, 29″×41″ is available at Stary-Sheets Art Gallery, which serves private and corporate collections, featuring quality contemporary, representational paintings and sculpture. Located at 38550 Highway One, P.O. Box 343, Gualala, California 95445, (707) 884-3070 or (800) 262-7779. Circle Number 466.



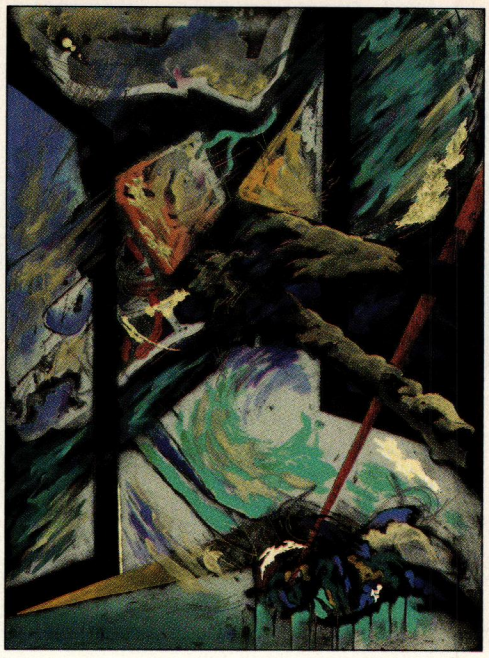
Paul•Luster Gallery

Paul•Luster Gallery offers a unique collection of contemporary crafts in glass, clay, fiber, wood and metal, as well as furniture, wall pieces, vessels, floor coverings and sculpture. Above, *Zany Table* by Jerry Cebe, etched glass and glass enamel, 1987, 24″ high × 26″ diameter. Available at Paul•Luster Gallery, 336 Hayes St., San Francisco, California 94102, (415) 431-8511. Circle Number 467.



Tokoro Gallery

Tokoro Gallery presents works on paper by Alexander Calder, Jasper Johns, Robert Rauschenberg and Tom Wesselmann and in September, Katie Upton-Benner's first Los Angeles show. Above, *Castle* by Robert Rauschenberg, color lithograph, 1977, 40¼″×30½″. Available at Tokoro Gallery, 320 No. Robertson Blvd., Los Angeles, California 90048 (213) 657-3806. Circle Number 468.



Phoenix Art Press

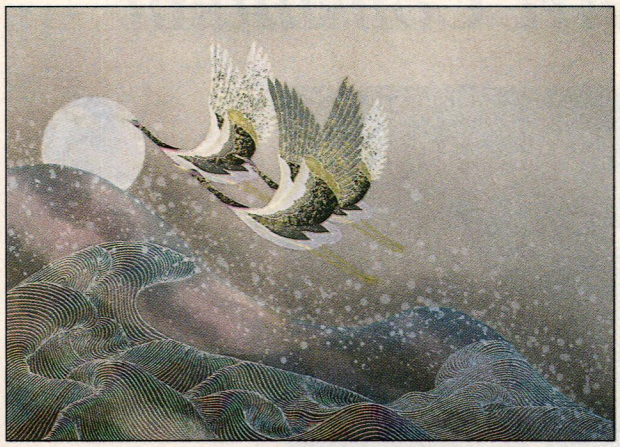
Storm Signals by Kostuck, hand-colored etching, 48″×36″, available exclusively through Phoenix Art Press, 424 No. Central Avenue, Phoenix, Arizona 85004, (800) 842-5487 or (602) 253-5801. Circle Number 469.

Turkana Primitive Fine Arts

Vigango is a commemorative sculpture by the Chonyi subgroup of the Mijikenda people of Southeastern Kenya, circa 1925. From left to right, height on stand measures 61″ and 56½″. Available through Turkana Primitive Fine Arts, 1655 Sawtelle Blvd., Los Angeles, California 90025, (213) 478-2960. Circle Number 470.

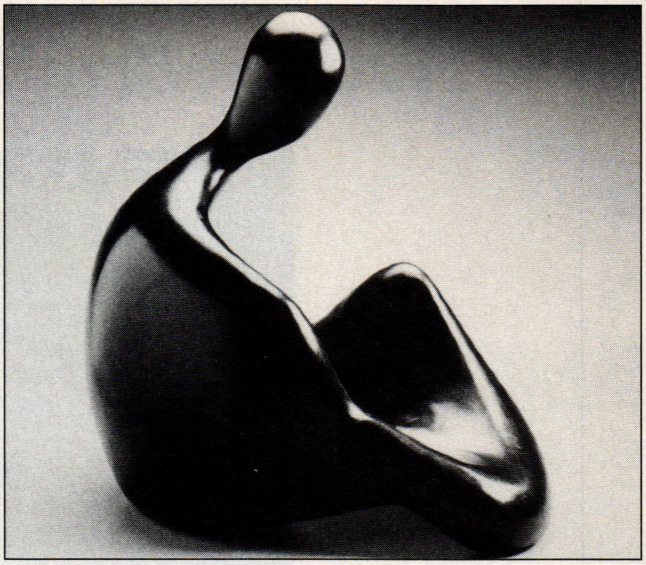
Pacific Circle Arts

Australian aboriginal dream time paintings and primitive sculpture of Papua New Guinea, available through Pacific Circle Arts, 6272 Crown Avenue, Oakland, California 94611, (415) 547-8831. Circle Number 471.



Haddad's Fine Art, Inc.

Cranes Over Waves by Keiichi Nishimura, 22″×30″, is available through Haddad's Fine Art, Inc., P.O. Box 3016 C, Anaheim, California 92803, (714) 996-2100. Circle Number 472.



Sylvia Chait Sculpture

La Femme by sculptor Sylvia Chait, bronze patina, 16″×12″×15″. Ms. Chait's sculptures can be seen in private collections and in galleries worldwide. Available through Sylvia Chait Sculpture, 819 19th St., Santa Monica, CA 90403, (213) 453-0687. Circle Number 473.

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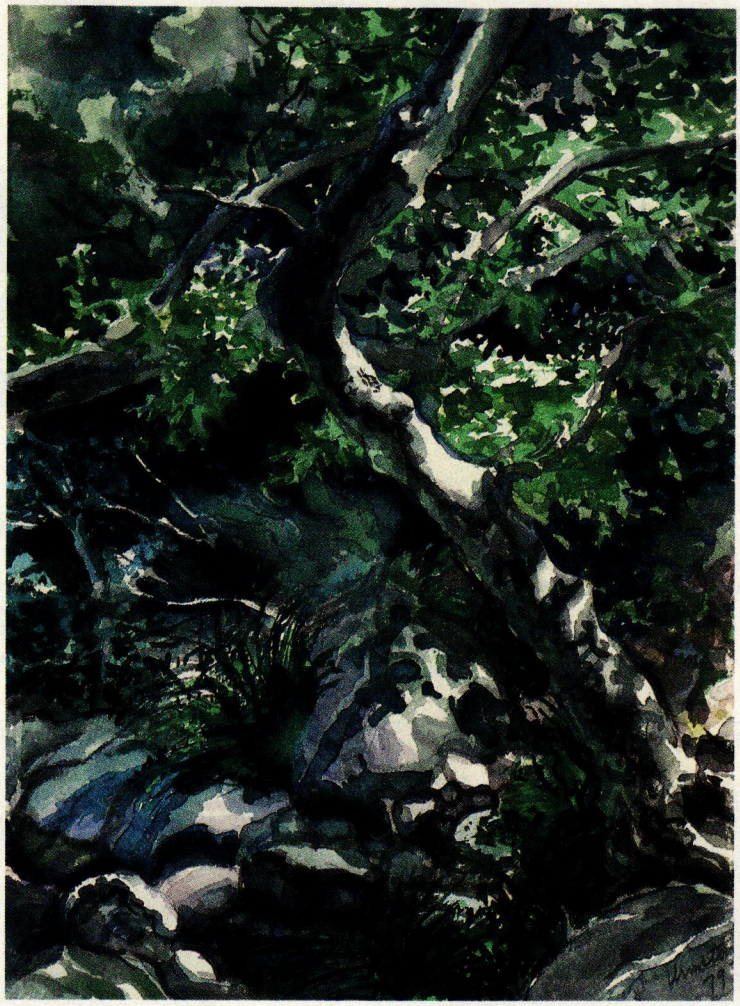
Audrey Brown, Art Consultant



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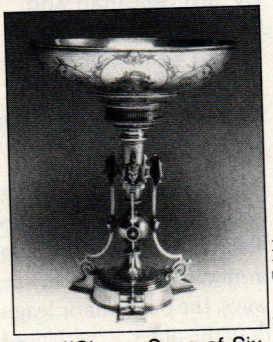
Fantasies in All Shapes and Sizes

By A. Allen Dizik, FASID

Treasures for the Table: Silver from the Chrysler Museum

By Mark A. Clark and David Revere McFadden
Hudson Hills Press, Inc.
distributed by Rizzoli International Publications, Inc.
230 Fifth Avenue, Suite 1308
New York, New York 10001-7704
$35.00

Karen Twiddy



Karen Twiddy

Top: "Sing a Song of Sixpence" Bowl from a Child's Four-Piece Table Service, c. 1903. Tiffany and Company, New York. Above: Egyptian Revival Centerpiece or Fruit Dish, c. 1865-70. Ball, Black and Company, New York.

Silver has enjoyed a privileged place in Western society for over 5,000 years. Its rarity, even when raw and unformed, long ago secured its status as a precious and economically valuable metal—highly malleable, strong when properly alloyed, lustrous, and resistant to corrosion and decay. In the continuous evolution of its forms and designs, silver has figured prominently in the long socializing and civilizing process of dining. Despite the advent of fast foods, microwave ovens and disposable plastics, our dining habits are still influenced by the etiquette, dining codes and vessels developed centuries ago. Many of the tablewares in common use today are direct descendants of those used in ancient times, and we still project social and economic status by the silver we own and display.

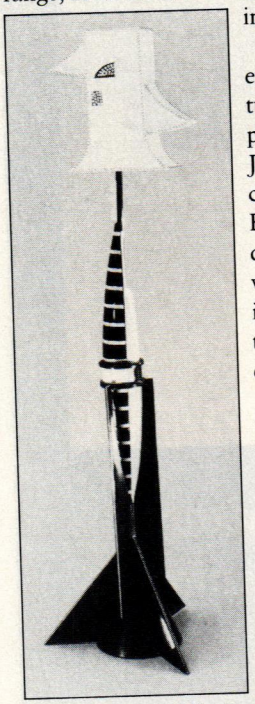
The Chrysler Museum in Norfolk, Virginia, possesses a rich and comprehensive collection of silver, particularly strong in the work of British and American silversmiths of the 18th and 19th centuries. This was a period when improving metalworking technologies joined changing socioeconomic forces to produce an immense quantity of silver designed specifically for the table and dining room. The museum's holdings include several particularly notable pieces made by Norfolk's own silversmiths, their great rarity due to the destruction wrought on the city by both the Revolutionary and Civil wars. *Treasures for the Table* gathers a total of 79 masterworks of silver dating from 1572 to 1956 and originating not only in England and America, but also in Ireland, France, Germany, Denmark and Russia. Each of these objects was created to be used at the tea table or dinner table, becoming integral to the daily ceremonies of life. They truly join practicality with beauty, thus heightening existence through elegant shapes and glittering surfaces.

—Rizzoli International Publications

Art Déco 1900-1940

By Jean-Paul Bouillon
Rizzoli International Publications, Inc.
597 Fifth Avenue, New York, New York 10017
$75.00

Art Déco owes its name and popularity to the great International Exhibition of Decorative Arts held in Paris in 1925. Yet this modern decorative art movement is a much larger phenomenon, international in scope and reaching back to the early years of the 20th century. Lavishly illustrated, this book demonstrates its true range, as an art movement overlapping Art Nouveau and carrying on where it left off.



Floor lamp, 1923, by Eileen Gray (1879-1976). Lacquered wood and painted parchment.

The distinction of Art Déco is that it extended to all the arts, from architecture (Mallet-Stevens, Henri Sauvage), painting (Leger, Matisse, Kandinsky, Jawlensky) and sculpture (Laurens, Lipchitz) to crafts and decoration (Dunand, Erté, Lalique, Lepape, Ruhlmann, Sandoz). This book represents each of these various fields, showing Art Déco in all its beauty and extravagance in furniture, textiles, painting, posters, interiors and ornamental design.

Jean-Paul Bouillon, professor of the History of Modern and Contemporary Art at the University of Clermont-Ferrand in central France, was Forcillon Fellow at Yale University in 1977 and a visiting member of the Institute for Advanced Study at Princeton in 1982. He has published over 60 articles in French and foreign magazines, helped to organize many exhibitions in both the United States and France, and published critical editions of the art writings of Goncourt, Zola and Kandinsky.

—Rizzoli International Publications

Fantasy Furniture

By Bruce Newman
Rizzoli International Publications, Inc.
597 Fifth Avenue, New York, New York 10017
$50.00

Fantasy Furniture is a groundbreaking look at the unusual and exotic furnishings produced throughout the world during the 19th and 20th centuries. Chairs, tables, sofas, lamps, and bric-a-brac became whimsical, fantastical creations, transformed far beyond mere practicality and decorated to please the often wildly

Continued on page 152

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BOOKS

Continued from page 151

eccentric tastes of their designers and commissioners. New York antiques dealer Bruce Newman has amassed hundreds of this fascinating genre of design.

What is fantasy furniture? It is mysterious Grotto furniture, made in Venice, characterized by its oceanic imagery and seashell colorations. It is Horn and Antler furniture, celebrating the ritual of the hunt. It is the ornately carved Grotesque and Mythological furnishings, with their symbolic and often shocking forms. It is sinuous and sensual furniture from the Belle Epoque era. And it is charming "Black Forest" furniture, actually made in Switzerland, which presents a world of lively bears and other creatures of the forest in a rustic and sometimes humorous fashion.

The book will be published in conjunction with an exhibition at New York City's National Academy of Design in September 1989.

—Rizzoli International Publications

Decorating Rich

By Teri Seidman and Sherry Suib Cohen
Villard Books/Random House
201 East 50th Street
New York, New York 10022
$19.95

This book makes a useful guide for design conscious consumers or those with simply a shortened budget but grandiose ideas. Treat yourself to more than 1,000 pages of great entertainment from two of the "let them eat cake" interior designers. In many ways, the bold minor leagues are intrinsically more interesting than the older, experienced major leaguers. The result is a well organized, ambitious offering.

On balance, the authors have combined experience and painstaking research in order to make their contribution to the public knowledge of interior design. Their premise and theory is that rich, slick decorating can be learned by following a number of tricks and rules, one of which is "think rich and decorate rich." According to them, "professional decorating tips and little known tricks of the trade make it easy to give a home that special air of affluence and graciousness while staying within a budget."

What are some of the sure-fire status symbols? Teri Seidman answers: "Fat tassels, a collection of obelisks, a Chinese garden stool, an Oriental rug (authentic, of course), a collection of silver frames and an orchid plant."

The authors do a good job but, though jam-packed with decorating ideas, this volume falls far short of demonstrating the full extent of interior design's capabilities. However, the text does make entertaining reading, and this even includes glimpses into the lives of low budget housewives who muddle through decorating their own homes, drawing on European opulence, the classics, contemporary, Oriental and Americana. And, of course, let us not forget—objects found in thrift shops and flea markets.

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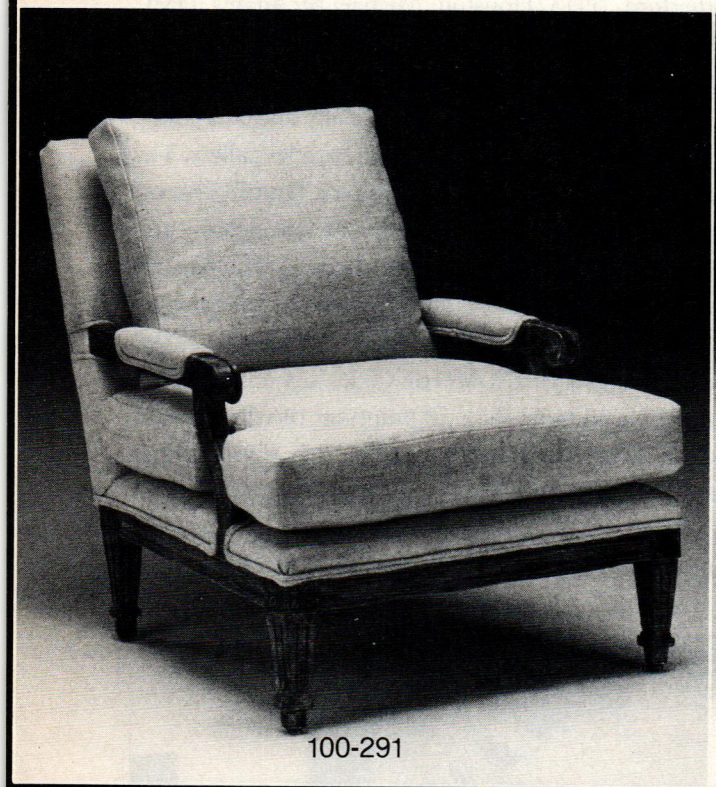

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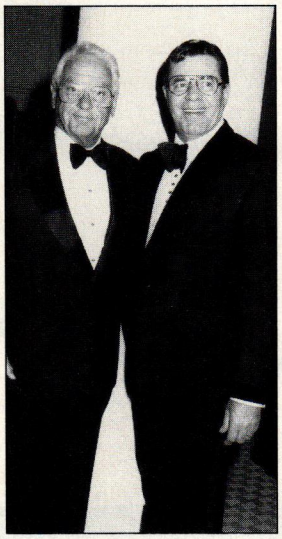
FACES



Chris Hunter Photography

At left, Robert Edgell and Jerry Lewis.

A Night Under the Stars Champagne flowed as movie stars and celebrities filed into the Beverly Hilton Hotel's International Ballroom in Los Angeles for a black-tie, sequined evening in honor of beloved comedian **Jerry Lewis** for his long-time dedication to the **Muscular Dystrophy Association** (MDA). Serving as honorary chairman was **Robert Edgell** of Edgell Communications, producer of Artexpo '89. The gala, which raised a generous $250,000 for MDA and its research programs, featured live entertainment by entertainers **Tony Orlando, Norm Crosby** and **Mel Torme** and by the evening's emcee, **Ed McMahon** ■ **Hurray for DIFFA** More than 500 socialites and design industry notables flocked to the Decorative Center of Houston to support DIFFA, the Design Industries Foundation for AIDS, and to celebrate the opening of JAGS, an elegant new restaurant in the Decorative Center. The gala, sponsored by JAGS owner **Jackson Hicks**, offered swingin' tunes by the Montgomery, Plant and Stritch band, as well as performances by **The Texas Mime Theatre** and pianist **Dave Catney**. Celebrators at the event, which raised $50,000, included **Harry Holcomb,** DIFFA/Houston; **Betsie Weatherford,** DIFFA/Houston; **Michael McAdams,** DMC Design Centers; **Lynn Billings,** DIFFA/Houston; **Kay Overton,** Decorative Center Houston; and **Michael Dale,** DIFFA/Houston ■ **Circles in Hope** Commissioned by **C.G. Rein Galleries,** a painting by five orthopedically disabled young adults was recently unveiled at the Los Angeles gallery. The artists, **Michael DeLazari, Gary Meyers, Darrell Owens, JoAnne Paul** and **Robert Soto** used their wheelchairs and walking canes as paint brushes to chronicle the frustrations and desires of those handicapped by spinal-cord injury or disease ■ **An Emerging California Artist** Young Los Angeles artist **Merrie Okie,** just a year out of college, has sold more than 50 paintings of which a new collection will be exhibited, once again at L.A.'s hip eatery **Tribeca** in Beverly Hills. Designed by **Thomas Gilmore** of Pound Ridge, New York, Tribeca was named after the lower Manhattan district to which artists retreated when high prices forced them out of New York's SoHo. *Continued on page 156*

From left, Harry Holcomb, Betsie Weatherford, Michael McAdams, Lynn Billings, Kay Overton, Jackson Hicks and Michael Dale.

Artists Michael DeLazari, Gary Meyers, Darrell Owens, JoAnne Paul and Robert Soto.

Tom Jamison

From left, Thomas Gilmore, Merrie Okie and Tribeca owners, Michael Bower and Jack Denicola.

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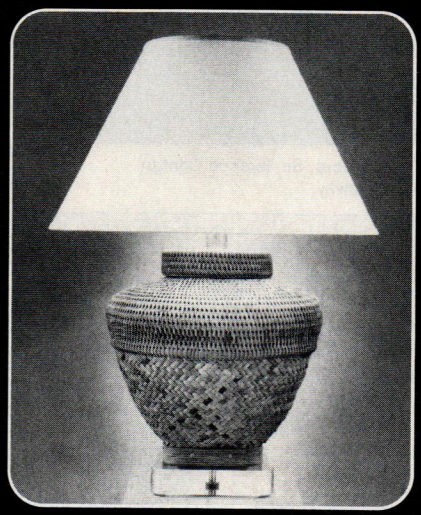

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FACES

Continued from page 154

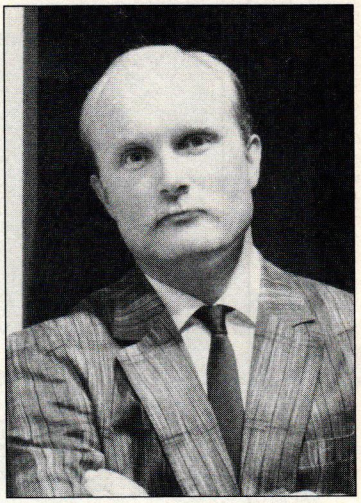
IFDA Calls for Global Cooperation Top design executives from around the world joined the 30th annual **International Furnishings and Design Association Conference** (IFDA) in Dallas. The four-day event trumpeted an international viewpoint under the theme "International Forum: Design Passport." Among the speakers and attendees who enjoyed a cocktail reception at Undici, were **Rose Gerace**, national president, IFDA; **Doris Scoggins**, president, Southwest chapter, IFDA; **Debby Brown**, national vice president of marketing, IFDA; and **Arlene Voelker**, Dallas Market Center ■ **Habitual Success for Conran's Habitat** Along with the new British Consul General **Reginald Holloway**, well-wishers turned out for the grand opening of **Sir Terence Conran's** flagship store on the West Coast. The Chairman and founder of Conran's Habitat opened the doors to the 50,000-square-foot space in Los Angeles with a traditional ribbon-cutting ceremony with company President **Pauline Dora** ■ **A Successful Year it was!** The Interior Design Program at **Chapman College's Academic Center** in Palm Desert, California celebrated a year of success with an awards ceremony and dinner at The Ritz-Carlton in Rancho Mirage, California. The evening began with introductions by Program Director **Theresa Kane-Heitz**, ASID, IDEC, who awarded **Deborah Hill** the Community Service Award. Among the attendees and presenters were **Edna O'Brian**, regional vice-president, ASID, **Vee Nisley**, ASID and Professor **Richard Turna**, MFA ■ Congratulations to student designer **Per Westland**, who received the 1989 **American Society of Interior Designer's** (ASID) Student Competition award. Recognized at ASID's annual meeting at The Fashion Institute of Design and Merchandising in San Francisco, Westland was honored for his innovative and easily executed design of a trade show structure ■ And speaking of other presitgious honorees, Design Center Northwest awarded **Carl Williams** and **The Callison Partnership** the fourth annual 1989 Designer of the Year Awards for the categories of Residential and Contract design. Accepting awards for The Callison Partnership were its designers **Gary Henderson, Kevin Nauss** and **Arthur Marcus** from **Barry Jaquess**, vice president, Seattle Market Center Company.

—Paula Fitzgerald

From left, Rose Gerace, Doris Scoggins and Debby Brown at a cocktail reception at Undici in the Dallas Market Center.

From left, Pauline Dora, Sir Terence Conran and Reginald Holloway.

From left, Edna O'Brien, ASID, Deborah Hill and Terry Kane-Heitz, ASID, IDEC.



Per Westland

From left, Gary Henderson, Kevin Nauss, Arthur Marcus and Barry Jaquess.

Continued from page 62

General News

IBD "CON-Quest" Show: The Louisiana Organizing Chapter of the Institute of Business Designers (IBD) will sponsor a trade show of contract furnishings and finishes, "CON-Quest," September 30, at the Marriott Hotel in New Orleans. Design professionals from the five-state area (Louisiana, Mississippi, Arkansas, Texas and Alabama) are invited to view products of over 75 exhibitors. For registration information, call (601) 863-3325.

SFMOMA Diebenkorn Exhibition: Through August 27, a rich and intimate view of the works of one of America's foremost contemporary artist is revealed in the exhibition "The Drawings of Richard Diebenkorn" on view at the San Francisco Museum of Modern Art (SFMOMA). The retrospective features 175 drawings in the traditional media of ink, pencil and charcoal as well as more complex colored works from the course of the artist's 40-year career.

IALD Design Awards: The International Association of Lighting Designers (IALD) has announced that submissions for its seventh annual lighting design awards program are due on September 15. Submission of an entry is not restricted to IALD members. Projects must be permanent interior or exterior architectural lighting design solutions with construction completed since June 1, 1987. For additional information, call (212) 206-1281.

ROSCOE '89: The Resources Council Inc. announces its 19th annual product design awards, ROSCOE, presented to interior furnishings manufacturers, distributors and designers for outstanding creative achievement and for significant contributions to the total environment of both traditional and contemporary design. Winners will receive a handsome Tiffany-designed crystal prism and will be honored at a Gala Awards Presentation Dinner Dance on December 11 at the Pierre Hotel in New York City. Deadline for submissions is September 22. For additional information, call (212) 532-2726.

Monsanto's 1989 Challenge: All members of design firms actively engaged in commercial construction and renovation projects in which carpet made of Monsanto's Ultron® 3D fiber system is specified are invited to enter the Monsanto's 1989 Challenge competition. The awards will recognize eight winners who exhibit originality of design, composition, use of color and integration of interior furnishings. Deadline for entries is August 31. For guidelines and entry form, call (404) 951-7683.

DIFFA Decorator Showcase House: The Design Industries Foundations for AIDS (DIFFA) Northern California Chapter will present a San Francisco decorator showhouse, September 21-October 15, to benefit Project Open Hand and several other local programs that assist people with AIDS. To be held in a 22-room residence on top of Russian Hill, "A Dreamhouse to Help End The Nightmare" is the theme of the benefit, which

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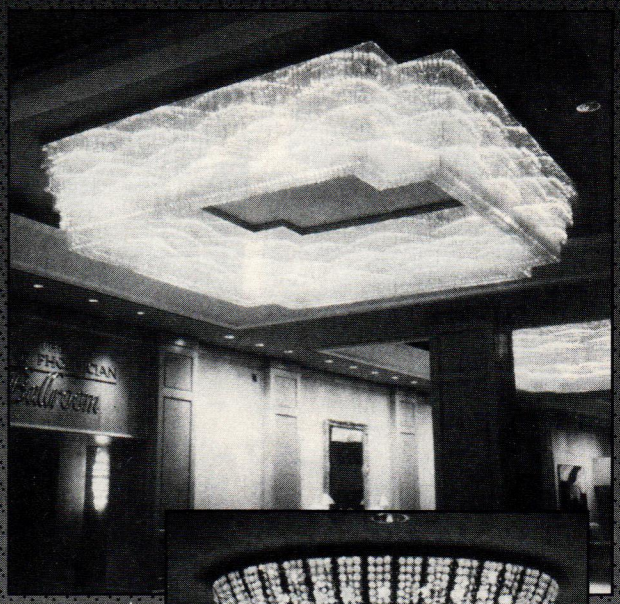

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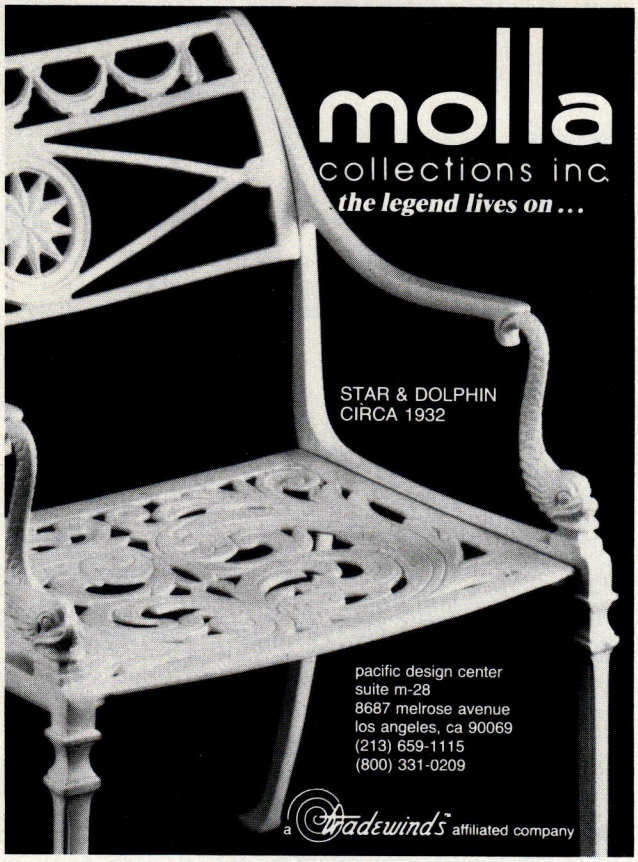

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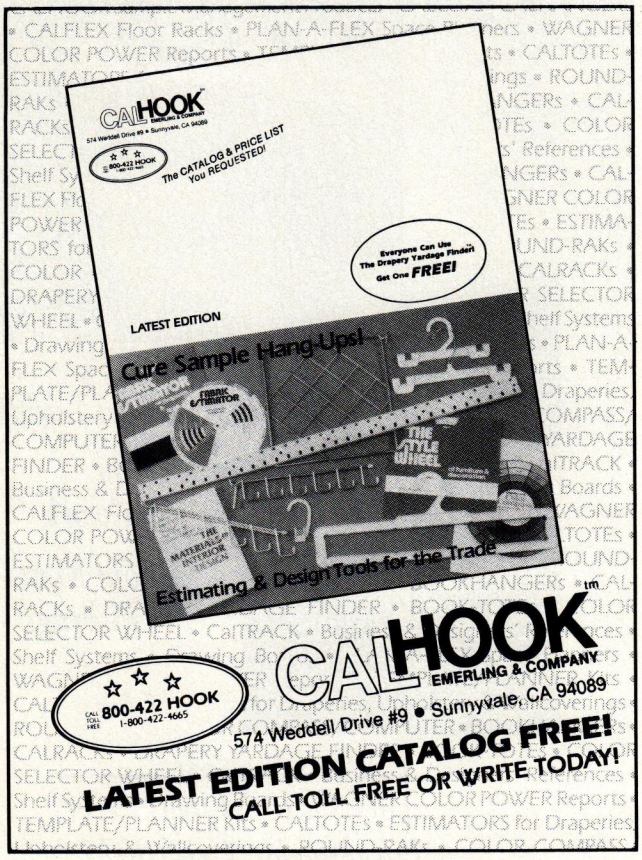

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Continued from page 157

unites leading interior, fashion, graphics, lighting and landscape designers with corporate sponsors donating funds and materials to the project. For ticket information, call (415) 451-4000.

Worldstore '89: "Change—The Only Constant In Retailing," will be the theme of the second annual Worldstore Conference and Exhibition, September 7-10, at the Georgia World Congress Center in Atlanta. Facets of the industry to be examined during the four-day event include: marketing strategies, internationalization issues, specialty retailing and mass merchandising. Programs are aimed at store planners, designers and architects and have received endorsement from the Institute of Store Planners (ISP). For conference information, call (212) 391-9111.

The International Antique Dealers Show: A major new show, the International Antique Dealers Show opens September 23-27 at the Seventh Regiment Armory in New York City. The show will feature over 70 of the finest antique dealers from the United States and Europe who will present outstanding examples of furniture, carpet, porcelain, painting and sculpture. An opening night preview party will benefit the Memorial Sloan Kettering Cancer Center.

National Casual Furniture Market: The Merchandise Mart and ExpoCenter/Chicago will host the National Casual Furniture Market, September 21-25. Endorsed by the Summer and Casual Furniture Manufacturers Association and the National Association of Casual Furniture Retailers, the event will include the 30th annual Apollo Awards Banquet for casual furniture design excellence. For complete market events information and registration, call (800) 342-MART.

Design Engineering Show: Duncan MacLane, the designer of "Stars and Stripes," the controversial catamaran that won the America's Cup race last year, will be the featured keynote speaker at the Design Engineering Show and Conference/West, September 26-28, at the Los Angeles Convention Center. Programs will also address project management, industrial design and quality engineering. For more information, call (203) 352-8372.

NKBA Design Contest: The National Kitchen & Bath Association (NKBA) is accepting entries in seven categories for its 1990 National Design Contest. Categories include complete residential kitchen, showroom design and bath design. Preliminary entries, which consist of a completed entry form, $10 entry fee and a copy of a design installed or scheduled to be installed between October 1, 1988 and August 31, 1989, must be received at NKBA headquarters no later than September 1. For information, call (201) 852-0033.

Assignments

Miami-based masterplanning firm **Andres Duany Elizabeth Plater-Zyberk** and the Santa Monica, California-based firm of **Moore, Ruble, Yudell** are the leaders of the interdisciplinary

design team selected by developer Maguire Thomas Partners to begin the planning process for Playa Vista, the 887-acre property directly south of Marina del Rey, California... The multi-disciplinary design firm **Mackey Associates, P.C.** has restored the nine-story, 96-room Hotel Majestic in downtown St. Louis, Missouri, billed as the city's only European concierge hotel... **Associates III** of Denver has been selected to design the interiors for the 311-room, 300,000-square-foot Hyatt Regency Beaver Creek in Colorado, designed by **Hornberger, Worstell & Associates**, San Francisco. **Weber Design**, a Denver graphic design firm, has been selected to create the custom interior and exterior signage for the hotel, scheduled to open in November... One of San Diego's largest commercial office design and space planning firm **J. Howard & Associates** will design the interiors of the 30,000-square-foot offices of the law firm of Schall, Boudreau & Gore, Inc... **Struble-Chambers Design Associates** has contracted with Sacramento Radiology Medical Group, Inc. to design the interiors of the new Advanced Imaging Center in Sacramento, California... The Los Angeles-based, multi-disciplinary design firm **The Jerde Partnership** has been commissioned to design the Princes Wharf mixed-use project in Aukland, New Zealand, which will include 80,000 square feet of office space and a 300-room, eight-story, five-star hotel... Renowned architect **Michael Graves** was retained by Parkhill Partners to create its major downtown Los Angeles development, Metropolis, a 6.3-acre, mixed-use "city within the city." Graves was selected to design the $500-million complex as a result of an international design competition which will include three 30-story office towers, a hotel and retail center... La Jolla, California-based **James Alcorn & Associates** has announced two major design commissions: The $1.3-million Physical Plant/Corporation Yard of California State University at San Marcos near San Diego, and the $2.6-million, two-story Tri-City Medical Office Building in Oceanside... The Denver-based architecture and interior design firm **VHA Incorporated** has announced national hotel commissions in conjunction with major architectural design firms: the 400-room Society Center Marriott in Cleveland with **Cesar Pelli & Associates Architects**; the 264-room Symphony Towers Hotel in San Diego with the San Francisco office of **Skidmore, Ownings & Merrill**; and 320-room Tallahassee Center Hotel with **I.M.Pei Architects**... World renowned architect **Arthur Erickson** has designed a "people friendly" gathering place and outdoor performance center within the $326-million California Plaza, Phase Two, Los Angeles. Known as the Central Performance Plaza, the 1.5-acre plaza will feature a waterfall curtain cascading in front of a proscenium... Heavily damaged in early 1988 from the results of a winter storm, the 24-year old Portofino Inn in Redondo Beach, California was repaired and renovated by **Feola/Dennihan**. The $13-million renovation project included the addition of 32 guestrooms with interior design by Diane Colee of **Frame Interiors**, Los Angeles. The design firm **Ericco Davis** had designed The Marina Grill, the inn's new oceanfront restaurant and bar facility.

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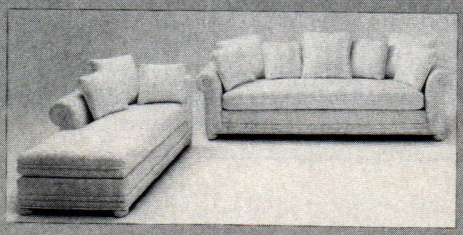

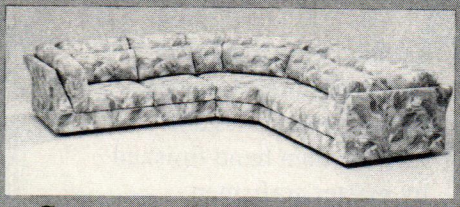

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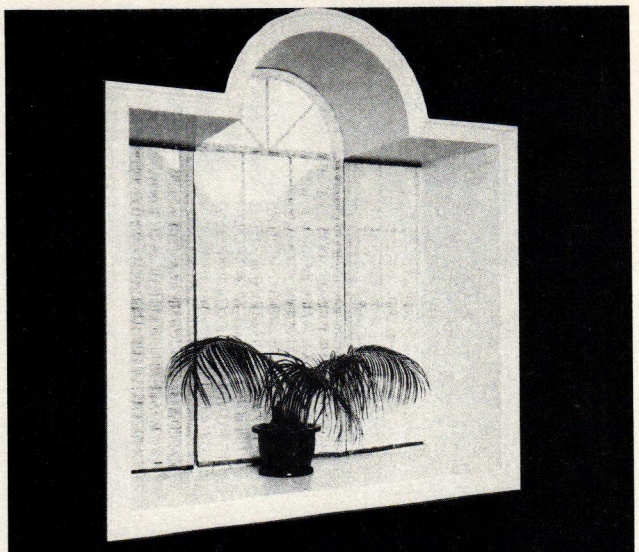

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Continued from page 159

Openings/Expansions/Mergers

The 342,000-square-foot SAN DIEGO DESIGN CENTER has announced the addition of major interior design resources to its growing list of tenants: **Kravet Fabrics, F. Schumacher & Co., Brunschwig & Fils, Kneedler-Fauchere, Randolph & Hein, Richard Bernard Fabrics, Cal Pacific Furniture, Creative Designs, Brustlin, Inc., Treasures, Guy Chaddock & Co.** and **Arcadia**... The **Milton Homer Design Showroom** has opened a HARDEN GALLERY at 4040 South Industrial Boulevard, Las Vegas, featuring the Signature Sofa and Chatsworth collections... Specializing in fine office furniture, **The Office Show** establishes its showroom at the L.A. MART, Space 1268, in Los Angeles... Founder of the philanthropic Scavenger Hotline project, the **Hospitality Industry Association (HIA)** has opened new offices at the SAN FRANCISCO MART (formerly the Western Merchandise Mart). Also **Dahl Design,** a full-line distributor of bathroom, kitchen and tile products, opens a showroom in the Mart... Santa Ana, California-based manufacturer of open office systems and ergonomic seating, **Panel Concepts, L.P.** has expanded its corporate headquarters and manufacturing facility with the addition of a 16,500-square-foot, two-story office and showroom complex... The design firm of **Abend Singleton Associates Incorporated** opens new offices at 1200 Grand Avenue, Kansas City, Missouri... **Magni Design Inc.,** a design firm specializing in residential and commercial properties, has relocated its executive offices to 6826 Iris Circle in Los Angeles... **SSC Architects** has opened offices in Telluride and Crested Butte to serve Colorado's central mountain and western slope region... **Fineman Upholstery Company Inc.** establishes a new location at 6912 Santa Monica Boulevard, Los Angeles... Specializing in hotel and restaurant planning and design, **Merchant/Associates** expands its offices to 4465 Wilshire Boulevard in Los Angeles... Offering a fine line of contract and hospitality furnishings, **Collier & Company** opens a 1,600-square-foot showroom at the CONTRACT DESIGN CENTER... **Interior Sources, Inc.** is a full service interior design firm located at 149 Palos Verdes Boulevard, Suite B, Redondo Beach, California... **Irvine Associates Architects Inc.** has moved to Three Riverway, Suite 1110 in Houston... A new firm, **Interior Design Connection Inc.** establishes its office at 4060 Morena Boulevard, Suite A, in San Diego... The new offices for the Santa Clara Valley Chapter of the **American Institute of Architects (AIA)** is located at 36 South First Street, San Jose, California... Offering one-of-a-kind lamps and lighting fixtures by a collaboration of artists, **See the Light** opens at 1337 West Washington Boulevard in Venice, California... **Deutsch, Inc.,** manufacturer/importer of rattan and wicker furniture, has moved to larger quarters with showroom and warehouse facilities at 8611 Hayden Place in Culver City, California... Representing a fine line of antiques and furnishings, **R&G Limited/Gary Elam & Associates** has signed a lease for 25,615 square feet in the DALLAS DESIGN CENTER, Suite 350... The **World Trade Center** on the DALLAS MARKET CENTER complex has been selected as the site for the Dallas/

Fort Worth International Trade Resource Center. Designed as a one-stop shopping information center for both the exporter and importer, the new facility is a joint effort of various government, educational and economic development agencies.

Product News

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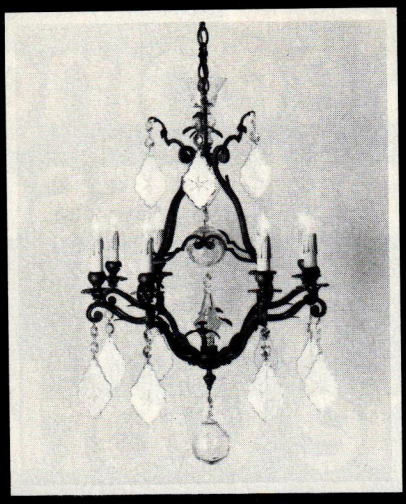

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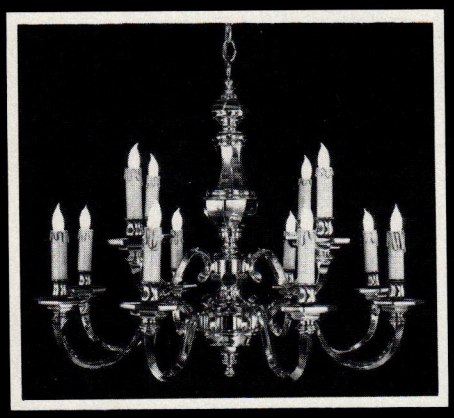

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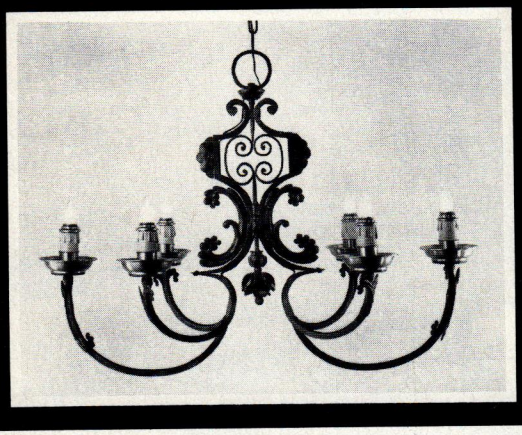

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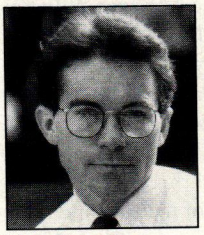

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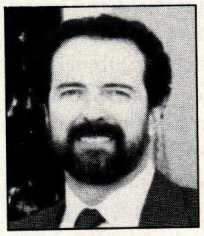

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The dynamiting of the Pruitt-Igoe housing project in St. Louis was not the "failure of Modernism," but the failure of humanism. The solution for creating environments which will be more well-accepted is not "witty" Post-Modernism. Although some of Robert A.M. Stern's architecture, in making reference to traditional forms, is responding to the humanism inherent in those traditions, the facile architecture of Michael Graves is not. Many occupants of the Graves' Portland Civic Center have been quite vocal in expressing their dissatisfaction with this building as an environment in which to spend their working lives. It is clearly unacceptable to stuff people in an all-but-windowless box when many appropriate alternatives exist.

Satisfying the Emotions

An example of such alternatives is the new Pacific Bell headquarters in San Ramon, California, designed by Skidmore, Owings & Merrill. The architects were careful to provide the client with a thoughtful approach to creating a pleasant workspace. Much time, effort and money was invested in providing daylighting and sweeping vistas for this building, so as to create an egalitarian, view-filled environment for all employees. Humans are phototropic, naturally drawn to light on a very primitive level. We must consider these needs.

More thought and study time must be spent in design schools (and afterwards) in demonstrating to students what the differences are between typical solutions and those which provide a more emotionally satsifying environment. Designers must be trained to recognize the experience of walking into a room and knowing on a visceral level that this is a place that just plain feels good. I would urge every practicing architect and designer to read and digest Christopher Alexander's books *A Timeless Way of Building* and *A Pattern Language*. There is more concise information on what is required to create satisfying spaces contained in these two volumes than in any others I can recall.

Recently, I have been in a number of restaurants which utilize no sound-absorptive materials. Designers have specified hard surface tile floors instead of carpeting, plaster ceilings instead of acoustic materials. It is unclear to me whether this has been done unconsciously, to create a noisy environment in which the hubbub is meant to imply that "something is happening," or merely to follow a visual trend with no regard for the fact that this makes conversation next to impossible.

> ...minimal content and novel, attention-grabbing form seem to have wrested control in the design professions and the arts.

A Limited Attention Span

Television, with its jump-cuts, rapid-fire sequences and shorthand editing, seems to have created a generation of people with a very limited attention span. Consequently, when a film such as *Pelle the Conqueror* or *The Unbearable Lightness of Being* comes along, many people are bored, complaining that these films are too slow-moving. These films are simply operating at a pre-television aesthetic, when subtler plot and character development were deemed appropriate. It is as if many of us have been inured to T.V.'s cacaphony of sound and feel discomfited by stillness. This is reflected in our environments. A restaurant in which one cannot hear and the art of conversation is hopelessly out-shouted does little to fill the human need to communicate. The values (or lack thereof) which are rampant on T.V.—minimal content and novel, attention-grabbing form—seem to have wrested control in the design professions and the arts.

The following excerpts (italics mine), from a recent art review, are a perfect example: "Eight years ago, [name withheld] first began a series of extraordinary basket forms. *At the time*, they were seen as exquisite, unique constructions. Now, nearly a decade later, [name withheld] continues to produce objects in much the same mode as her earlier works. What began as a fresh, unique statement has *over time become the artist's signature*—and now risks becoming simply "repetitious." Can you imagine a reviewer saying of El Greco, Michaelangelo, Rodin or any other artist with a distinctive style something similar to the above? The same absurd pressures are felt by architects and designers. In the name of novelty, we are given buildings which have "referential and symbological meaning" and a whole generation (or two) of Memphis-inspired, inutile furniture.

Interdisciplinary Dialogue

I would like to see the various members of the design community, architects, interior designers, graphic designers and industrial designers, engaged in a much more active interdisciplinary dialogue. I feel that the lack of such dialogue is a major factor in the battle between architect and interior designer currently being waged over territorial rights. The problem is that the complaints voiced by both architects and designers are valid in many cases. There are architects designing spaces that have no "people-comprehension." Their criteria center around abstract, linear, left-brain, rational issues leaving the right-brain, intuitive, feeling response to fend for itself. And there are many interior designers/decorators with little or no comprehension of the architectural process of what "holds things up." They operate in the realm of set decorators rather than actual designers. Perhaps this attitude is even more prevalent in trend-setting Southern California with its strong history of environment as stage set.

In an ideal work situation, architect and designer would participate as a member of a design team which, depending on the scope of the project and the expertise of the individuals involved, might well also include lighting consultant, environmental psychologist and art consultant. To an extent that

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such a team brings a true level of professionalism to the project, letting go of their egocentric needs to have the "right" solution, and allowing free and equal exchange of ideas, the design will be enhanced. The ability to bring to the project a variety of perspectives based on all the participants' past experiences can't help but enhance the result. A successful design is seamless, one in which there is no perceived demarcation between architecture and interior.

I have on many occasions, in conversations with other designers, mentioned the names of such brilliant architects as Arthur Erickson, Carlo Scarpa, Luis Barragan and Gunnar Birkerts, innovators all, and been met with a blank stare of non-comprehension. I have spoken of such painters as Mark Rothko, Robert Motherwell or Helen Frankenthaler and not seen a spark of recognition. How is it possible to practice the profession of interior design in a vacuum? Interior design is not the space between the building and the artwork; it is all of it. I acknowledge that my background as painter, sculptor and photographer may have given me a broader perspective in the arts, but how can any designer communicate with an art consultant to indicate what is desired without a working knowledge of the art world? How can he or she communicate with the architect without being familiar with people whose work is greatly influencing the work of other architects?

We Must Be Well-Versed

After I began practicing as an interior designer, it became clear to me that, unless one had a thorough knowledge of lighting design, it was next to impossible to conceive and realize a complete interior. Consequently, I resumed my studies to receive certification as a lighting consultant. How many designers are truly conversant with the selection of lighting design solutions available today? All too few, I am afraid. Light informs architecture; it literally informs us about the nature of the architectural space. We, the designers, must be well-versed in lighting theory to direct the electrical engineers in creating spaces which are emotionally and psychologically satisfying or, better yet become accredited as lighting consultants.

Designers should be generalists, not specialists. It is inconceivable to me to design an interior in which all elements are not conceived in tandem, with all team members having a say in areas of decision and, ideally, being conversant with the basics of the other disciplines.

As I emphasized earlier, we need more inter-disciplinary dialogue. As part of that exchange, I hope that a conversation in the form of responses to this article might begin, a forum which would allow a free interchange of ideas and opinions.

Interior designer Barry Brukoff, an advocate of multi-disciplinary design, developed his own design firm, Brukoff Design Associates, Inc., in Chicago in 1964 and is now located in Sausalito near San Francisco.

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Manifesto: Against Cerebral Design

Some Thoughts On Creating More Humane Environments As Architects And Interior Designers

By Barry Brukoff

OVER THE YEARS, I HAVE EVOLVED a method of designing which is based on an experiential rather than intellectual approach to design. It arose from my desire to create spaces which are nurturing, inviting and comfortable, physically and psychologically. Typically, designers and architects appear to give very little thought to the sensate response of the user. It is important to me to design from the standpoint of what would feel good to be in, rather than the all-too-common intellectualized fascination with current trends.

There are now, more than ever, clever, "with-it" interiors which will look anything but clever and with-it in five years. Are interior design and architecture becoming simply additional aspects of an increasingly disposable consumerism? It strikes me as a terrible disservice to clients, who often spend large sums of money designing and furnishing projects, to provide them with environments which will look as outdated as last year's haute couture fashion even before they begin to show signs of physical wear. In such cases, real consideration of the needs and wants of the occupants is given short shrift.

Is it not part of our roles as professionals to educate our clients to an appreciation of something with more value than the latest, hottest, hippest trend? Perhaps, if many of the design and architecture publications were not so apt to jump on each and every latest bandwagon, creating "Designer Stars," the professionals would feel less pressure to be so "au courant."

"How Will It Look for Publication?"

I had a conversation last year with an architect friend, a very capable talent in mid-career, who lamented that, even as he was designing things, he would imagine how well they would photograph, what kind of impact the photographs would have and whether they would convey that he "knew what was happening on the design scene." All of this precludes the process of looking within oneself to determine the appropriateness of the solution, to imagine the experience of moving through a space, feeling what it would be like to walk through here, see how the light filters down over there. Instead of this heartfelt inner dialogue, all too often the designer or architect creates an environment out of an intellectualized, emotionally distanced abstraction—one which is created by externalized, other-directed criteria such as "How will it look for publication?"

A significant problem is that most architectural and interior photography radically distorts the experience. Photographs objectify space. The experience one has of "reading" a photo is very different than the experience of reading a space which one is occupying.

I am reminded of the work of E. Fay Jones whose recent Thorncrown Chapel in Arkansas is the work of no trend, no style, other than the total appropriateness of the solution for the problem. Highly-individual, strongly conceived and designed and far from any Post-Modernist or other didactic, this brings to mind the Zen philosophy of right livelihood. It applies to the creation of environments which somehow touch the human spirit of their occupants, no matter what the purpose of the space may be. The designs which achieve this are timeless. They are far removed from the architectural pyrotechnics of witty inside jokes, referential statements enjoyed by a cliquish group of architects and designers foisting off their work on an unsuspecting public like the tailor in the "Emperor's New Clothes."

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