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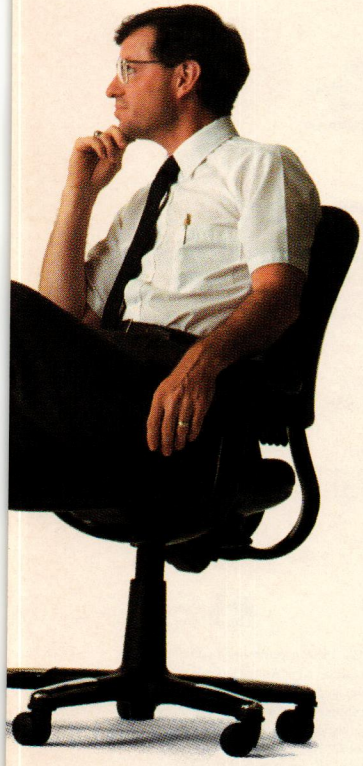

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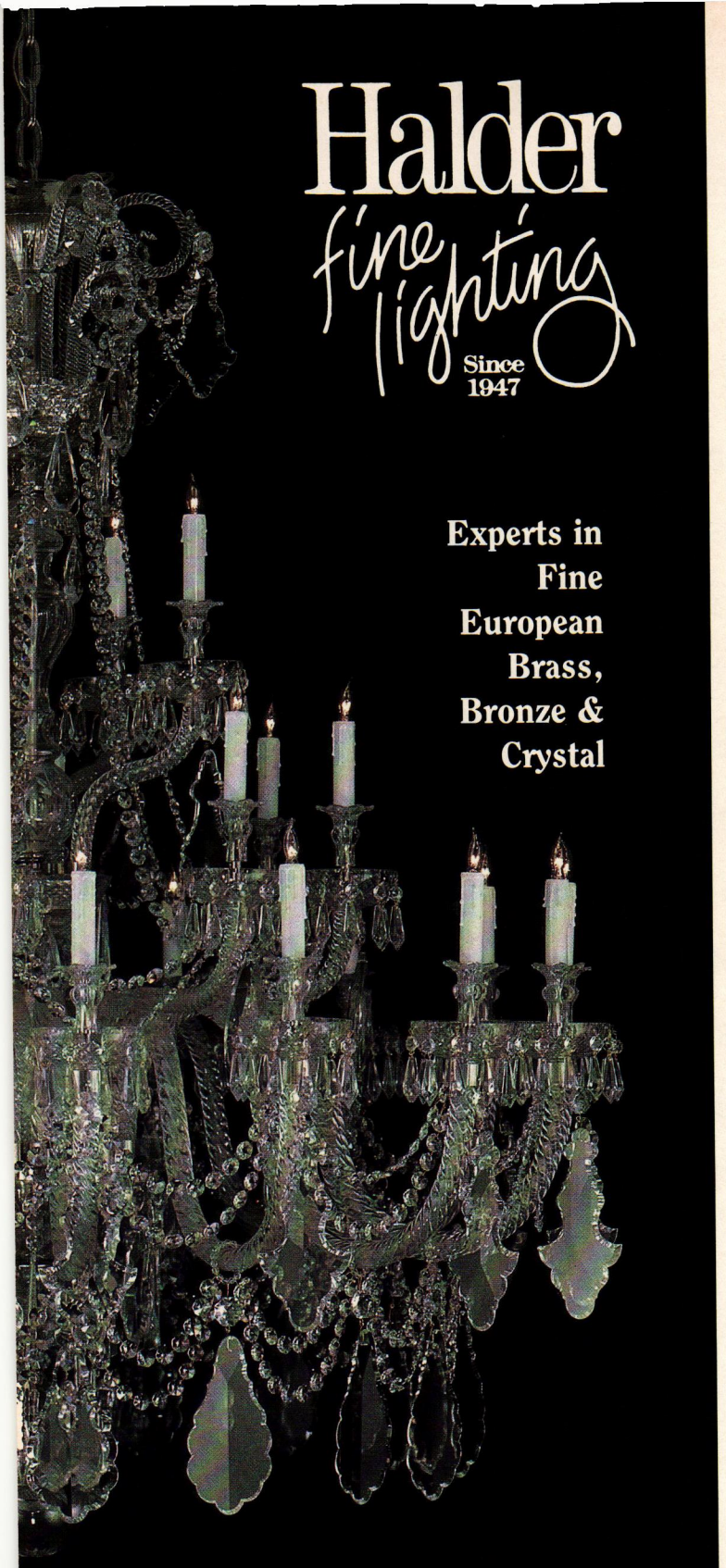

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DESIGNERSWEST

DECEMBER 1989

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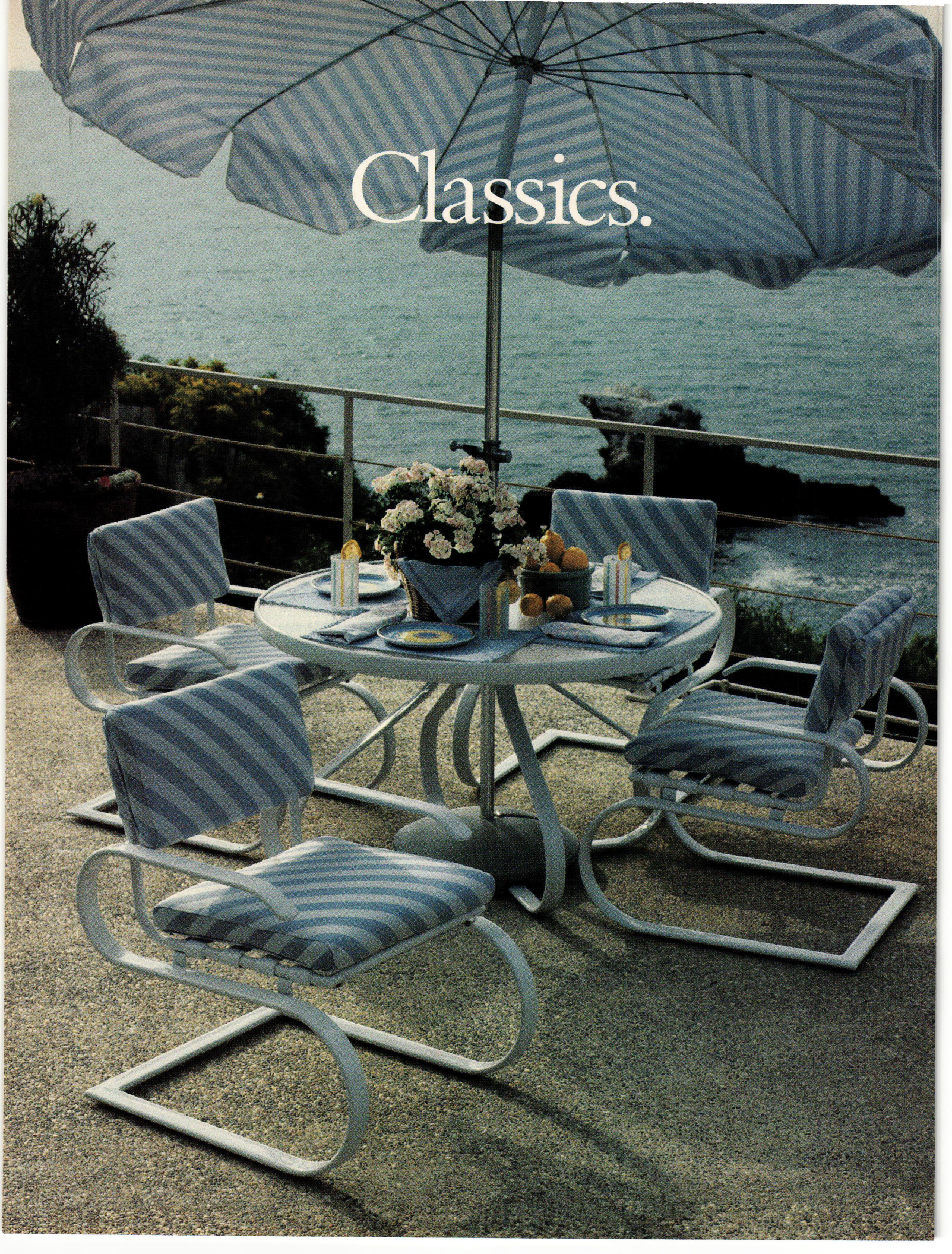
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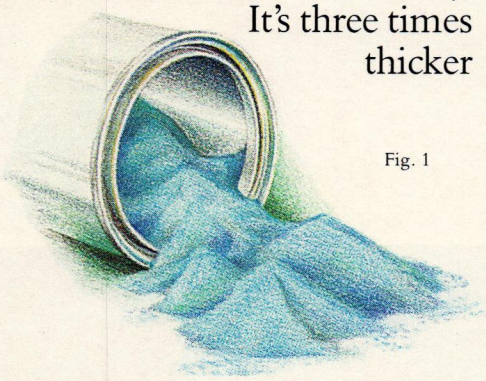

Fig. 1

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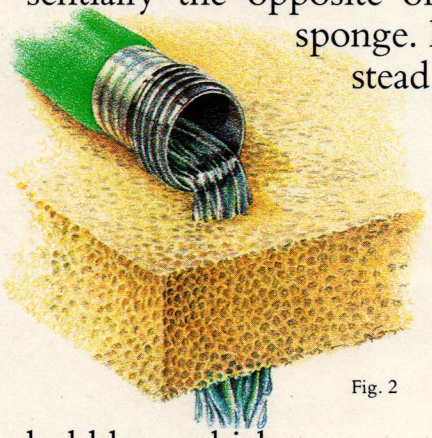

Fig. 2

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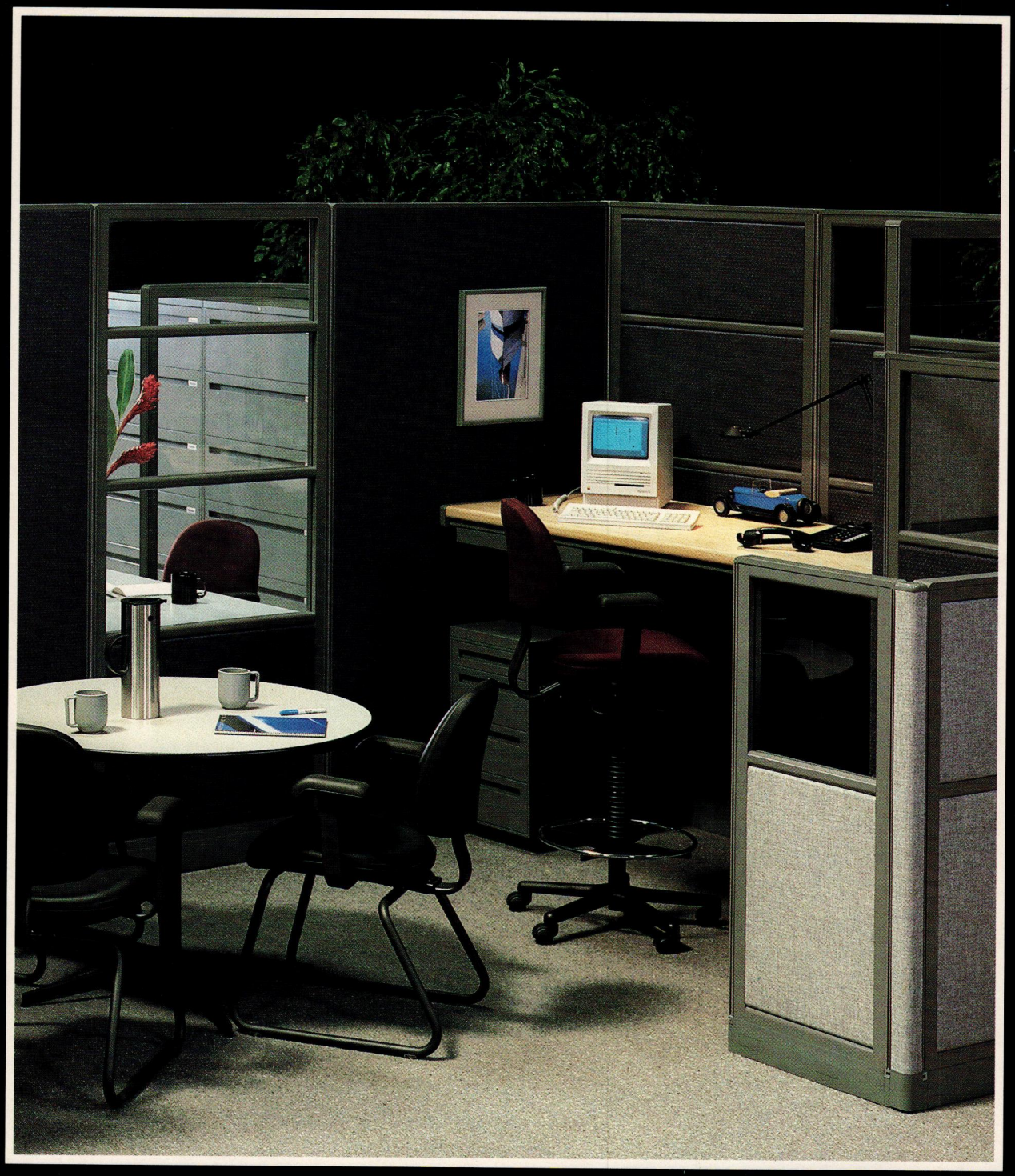

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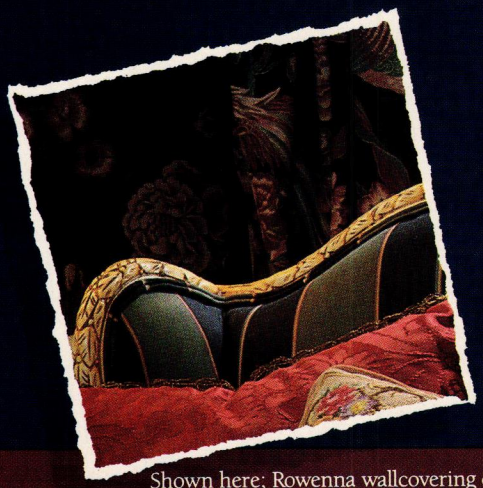

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LETTERS

On Robert Lee Wolf's "Cultural Responsibilty"
Professor Wolf's "Cultural Responsibility" ["Professional Practices," *Designers West*, September 1989] is a very comprehensive article, accurately describing the responsibilities of the architect and the interior designer.

However, I take exception to one portion of his article, "Grandfathering. . . should not exist in today's practice."

I would like his opinion, in this regard, of those who have pursued the profession of interior design, who are 60 years or older and have practiced in this field, as I have, for over 50 years.

They are physically and mentally unable to return to school to obtain the necessary updated knowledge or pass a licensing exam in order to be called "professional," even though they have practiced for decades and still run highly successful interior design firms. Are they to be deprived of their profession and livelihood because they cannot pass an exam?

Even if they, as do I, greatly enjoy their work, and attend various seminars and lectures in order to stay attuned to the contemporary technologies and current demands of the profession, are they to retire?

If I am still around when New York State declares licensing, I hope that I might qualify under a "grandfather" clause.

Leon Barmache, FASID
New York, New York

The Three E's: Education, Experience & Examination
A great number of interior designers across the country are working hard to license the profession. Licensing the interior designer will indicate that he/she is qualified by "education, experience and examination." Unfortunately, colleagues who want licensing want it with the stipulation that a select group of individuals with prior or advanced experience in the field *not* be required to pass a qualifying examination, such as the NCIDQ (National Council for Interior Design Qualification).

Architects believe in their measure of competency, the A.R.E. by NCARB. Interior designers need to believe in their measure of competency, the NCIDQ. Interior designers need to support NCIDQ by taking the exam and proving that interior designers with advanced experience in the field are as competent as the college graduates with two years on the job experience. Strengthen the profession by proving your competency and identifying yourself as a qualified professional. If your alma mater had a Foundation for Interior Design Education Research-approved program, you will be living proof and testament that graduates from FIDER-accredited programs can and do pass the NCIDQ examination.

Since licensing will single out interior designers as special professionals, think how special you will be with your "I passed NCIDQ" button.

Will Ching, IBD/ASID
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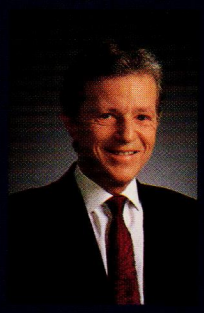

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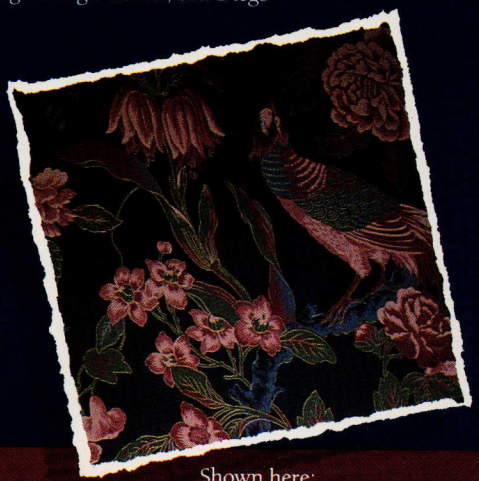

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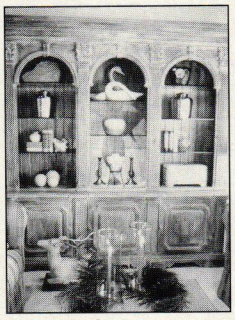
DESIGN CENTER SOUTH WILL BE "HOME FOR THE HOLIDAYS"

Birtcher's Design Center South (DCS) in Laguna Niguel, California, is thinking warm and cozy for December and will emphasize the tried and the traditional in its holiday decor and events. Designers and Fred Wiedenbeck, Jr. and Randall Crim, who have been commissioned to trim the decorative resource building, are promising red and green as the color theme—with gold and glittering accents.



Top: Design West Concepts
Above: Nancy's Showcase

"Don't expect Memphis or a Southwestern look at DCS this Christmas," says Wiedenbeck. "We're going back to basics, with a quirky new twist. For scale, we're placing neoclassical Egyptian obelisks down the middle of the landscaped areas, then decking them out with massive garlands. Decorated topiaries at the entrances should give us a Brighton Pavilion look. . .a nicely mixed metaphor and very festive, we think."

Traditional furnishings, accessories, and gift items are pouring into the Center's 70 showrooms for holiday entertaining and last-minute decorating. Elijah Slocum, a mostly English and American Federal period resource, has stocked up heavily on fine bone china, lead crystal, and hand-crafted ornaments. "We travel to England several times each year to meet with our furniture manufacturers, and I find it irresistible to pick up these tabletop treasures when I'm over there," says showroom owner Marie Rasner. "Nobody makes china like the English, and I love handling these goods. Interior designers like the idea of specifying the dining table, chairs, and the place settings. It gives them more control of the finished look."

House of France, J. Robert Scott, and Nancy's Showcase show diverse examples of a similar theme: an increase in design references to period furniture and decor this holiday season and throughout 1990. The chair on this section's cover, for example (designed by Sally Sirkin Lewis for J. Robert Scott), represents our current fascination with a re-examination of every period in furniture, including Art Déco.

Design West Concepts, from their expanded showroom in the center's East Concourse, recommended we look at their faux-finished bibliothèque by Garcia Imports, part of a richly carved and ornamented grouping which seems perfect for the comfortable rooms that will be the settings for family and friends gathering for a holiday season spent close to home and hearth.

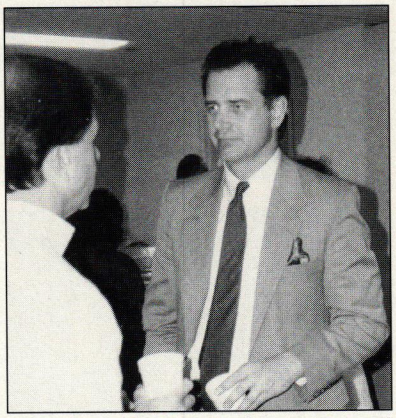
Designer Suzanne Dixon shops the Design Center South "road show" exhibit of furnishings, fabrics and accessories during its stopover in San Diego.

"SALES SATURDAY" SEMINARS: FOR SHOWROOMS ONLY

Another successful "Sales Saturday" seminar of Birtcher's Design Center South, just completed, offered showroom management and personnel the latest in sales and promotional techniques, display ideas and promotional possibilities.

The seminars are a cooperative effort between the design center's management office and the showrooms themselves. Showroom personnel have planned a series of seminar programs. Each featured guest speaker will concentrate on a specific topic of concern to the tenants of the giant Laguna Niguel trade facility.

The most recent all-morning meeting saw talks on outside sales, showroom etiquette, and interior display. Sherry Edwards of Newton-Edwards spoke about her showroom's effort to make visiting designers feel welcome and cared-for, while Jon Jahr, ISID, gave his viewpoint of the same subject from the opposite side of the sales counter. As a busy, Orange County-based design professional, Jon told the 30-plus listeners what interior designers expect in the way of service.



Rus LaRock, Shears & Window road rep and guest speaker at Design Center South's "Sales Saturday" seminar chats with Bob Rasner (back to camera) of Elijah Slocum.

Fred Wiedenbeck, Jr. of Blake House, designer of many major retail installations across the country including a 20,000-square-foot store currently under construction in Honolulu, had tips on point-of-sale display and window highlight arrangements.

Rus LaRock (Shears & Window, San Francisco) and Michael Anthony (Shears & Window, Laguna Niguel) offered advice about the benefits of an outside road sales program to the showroom employees who attended this second in a series of motivational conferences.

These pages specially prepared for *Designers West* magazine, December 1989

NEW SHOWROOMS, NEW LINES ADDED TO ROSTER AT DESIGN CENTER SOUTH FOR FALL 1989

Marty Swenholt, president of Birtcher's Design Center South (DCS), has announced several additions to the already impressive list of showrooms and manufacturers represented in the 220,000-square-foot trade facility, serving the California Riviera from Long Beach to the Mexican border and inland to Palm Springs.

"We call ourselves 'The Center of Endless Choices' with good reason," says Swenholt. "It is our intent to provide the interior designer or architect who uses our building with the most varied selection of goods available in the industry today. Our watchword for the '90s is 'upgrade,' and I think the addition of **Charles Barone, Inc.** is a clear indication of our determination to do just that."

Barone, long a respected to-the-trade purveyor of fine wallpapers and fabrics, has relocated its Orange County operation to Space 142 in Design Center South. According to Bruce Berman, president of Charles Barone, Inc., the larger DCS space will better serve the firm's expansion into upholstered furniture and antique accessories. "At last we can display our complete line of coordinated wallcoverings and fabrics to proper advantage, along with upholstery fabrics and our new wall surfaces," says Berman.

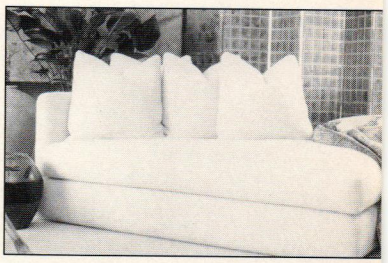
Also making a splash this fall at Design Center South is **Sherle Wagner**, the legendary manufacturer of the world's most luxurious bath fixtures, now ensconced at **Martin Lane, Inc.** (Suite 117). Martin Lane was recently redesigned to present an elegant and comprehensive package of top-quality bath hardware and fixtures.

Greeff Fabrics has located itself comfortably in **Richard Guillen**'s high-end showroom, with all its well-known printed, woven, and textured fabrics and wallcoverings on display (Space 190).

Showroom IV North made the news recently (in the *Los Angeles Times*) with broad coverage of its critically-acclaimed custom carpet line, Icefire, which was added to the multi-line showcase in Suite 156. Handcrafted carpets are treated as works of art, as Showroom IV's Estelle Goldberg hangs the display samples on the walls of her showroom like paintings.

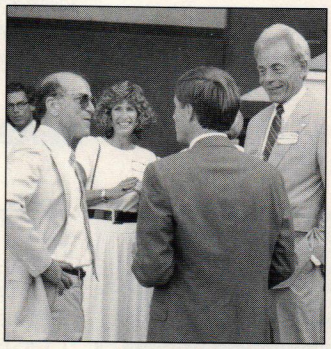
Harsey and Harsey, in Suite 118, has taken on representation of **Duralee Fabrics** in the southern counties and has a fine display of this major distributor of European mills' goods, both woven and printed, in its DCS showroom.

J. Jones & Associates (Suite 155) is on the move again, this time forging ahead with an expanded fabric and wallcovering package. New lines added just this month include **Lindsay-Hogan Designs, Brulé, The Thomas Collection, Bailey and Griffin** and **Melinda Bula Designs**. **Ann Dennis Designs** has also come aboard with her country-French-inspired group of fabrics, wallpapers and trimmings.



Gina B

Elijah Slocum, known for its American Federal and English antique reproductions, has added another fine line from the United Kingdom. **Southwood Reproductions** recently arrived in the showroom after extensive negotiations to represent this premium-quality English factory (Space 176).



Industry leaders mingle at a Design Center South fundraiser for DACA, the Design Alliance to Combat AIDS.

Doris Close's **Design Collections** is brimming with stunning upholstered pieces from her **Le Chateau Collection**, a group of transitional designs that will fill a gap in this much-overlooked niche (Space 113).

Ann Shears of **Shears & Window** (Space 168) is particularly proud of her showroom's acquisition of the **Alexander/Cinefro** line of chairs, all of them unique designs and timeless in their reference to period pieces. "The finishes are extraordinary and every chair is so well priced," beams Shears. "I think we've pulled quite a coup in bringing this line into Shears & Window."

Nancy's Showcase, which has long greeted designers setting foot in the East Concourse of DCS, is busy celebrating its 10th anniversary of service to designers in Orange County, while getting ready for the expected annual Christmas rush. Tables decked with holiday wares from **Fitz and Floyd** are already in evidence and in stock. April Stevens, showroom manager, points out that even busy interior designers entertain and buy Christmas presents, and her showroom makes it a point to cater to these needs every holiday season (Suite 100).

House of France

Nancy Corzine at **Blake House** has seen tremendous growth in recent months, and co-owner Fred Wiedenbeck, Jr. found it necessary to expand the batons for Nancy's luxe line of upholstery silks and wovens in the front of the showroom. Many new samples of Corzine's chair frames and casegoods have also arrived in Blake House's Suite 161 location, all representative of Nancy's famous eye and impeccable taste.

"SEASON OF LIGHT" TO DAZZLE DESIGNERS AT DCS

A program of lighting exhibits and seminars of unprecedented depth has been announced by Birtcher's Design Center South (DCS) for December, 1989. The month-long series will include museum-style installations, classes for continuing education credit, new product demonstrations, charity events, light shows, and sparkling parties.

General Electric, GTE/Sylvania, The Designers' Lighting Forum, Fredrick Ramond Lighting, Greg Christie's Brite Ideas Co., James Benya of Luminae Souter Lighting Design and lighting designer Ernest S. Cowell, IALD, MIES, ASID Affiliate are among the participants.

Additional excitement will be created this year by an exhibit of interior designer-created Christmas trees, a museum-mounted show of "Light as Art" in cooperation with the Gallery of Functional Art in Santa Monica, and Greg Christie's planned light show on December 21.

A calendar of the month's events follows.

"SEASON OF LIGHT" CALENDAR OF EVENTS—1989

FRIDAY
December 1

"LIGHT AS ART" exhibit opens, in conjunction with the Gallery of Functional Art, Santa Monica. Works of art—both whimsical and serious—by thirty artists represented by the gallery. Conference Center Gallery, 5:30 P.M.

TUESDAY
December 5

General Electric Co. presents "THE SHRINKING LIGHTBULB," with General Electric Co.'s Warren Hutchins. New products, specifying light and color, color temperature, chromaticity, and the color rendering index will be discussed. Conference Center, 10:00 A.M.

WEDNESDAY
December 6

Holiday trim for Design Center South, designed by Randall Crim and Fred Wiedenbeck, Jr. is completed.

THURSDAY
December 7

GTE/Sylvania presents "COLOR & LIGHT," a program for the serious design professional, featuring the latest in lighting products. 2:00 P.M.

"Holidays at Home," open house for designers and architects sponsored by Design Center South's 70 showrooms. In the showrooms; all day, from 10:30 A.M.

FRIDAY
December 8

Design Center South Tenant Association's annual Christmas party. Time and location to be announced.

MONDAY
December 11

Fredrick Ramond Lighting presents "TRENDS IN LIGHTING" seminars in their DCS lighting lab. Fredrick Ramond Showroom, Suite 141, 10:00 A.M. and 2:00 P.M.

WEDNESDAY
December 13

Designers' Lighting Forum presents world-renowned lighting expert Ernest S. Cowell with an interior and exterior residental lighting program: "HOWS, WHYS, AND WHEREFORES OF RESIDENTIAL LIGHTING." Highlights: how to make small spaces look larger with lighting technique, importance of low voltage in today's design schemes, and how to correlate color temperatures of various lamps. Conference Center, 10:30 A.M.

THURSDAY
December 14

ASID-sanctioned CEU class by James Benya, PE, IALD, chairman of Luminae Souter Lighting Design and educator. "THE BASICS OF LIGHTING DESIGN." This course provides a comprehensive review of lighting equipment popularized in the last few years, especially low-voltage and halogen lamps, and then demonstrates modern lighting techniques suitable for traditional and contemporary styles in residential, contract, and commercial projects. All-day program in the Conference Center, 10:00 A.M. $50 per person; $55 for CEU credit.

FRIDAY
December 15

Design Alliance to Combat AIDS food baskets are gathered for distribution to local AIDS charities. Terrace Tent, 5:30 P.M.

THURSDAY
December 21

"ALL THAT GLITTERS" light show, orchestrated and designed by Greg Christie of Brite Ideas Co. Artfully-positioned giant searchlights, exterior lighting, and lasers turn Design Center South into a dazzling beacon for a few moments of lighting magic. The entire community is invited to view Christie's pyrotechnics as he creates lighting magic and caps the holiday season at DCS. 7:00 P.M., best viewed from the adjacent property at Doreen Street and Aliso Creek Road.

Come catch the glow of "THE SEASON OF LIGHT" at Birtcher's Design Center South, Laguna Niguel, The Center of Endless Choices.

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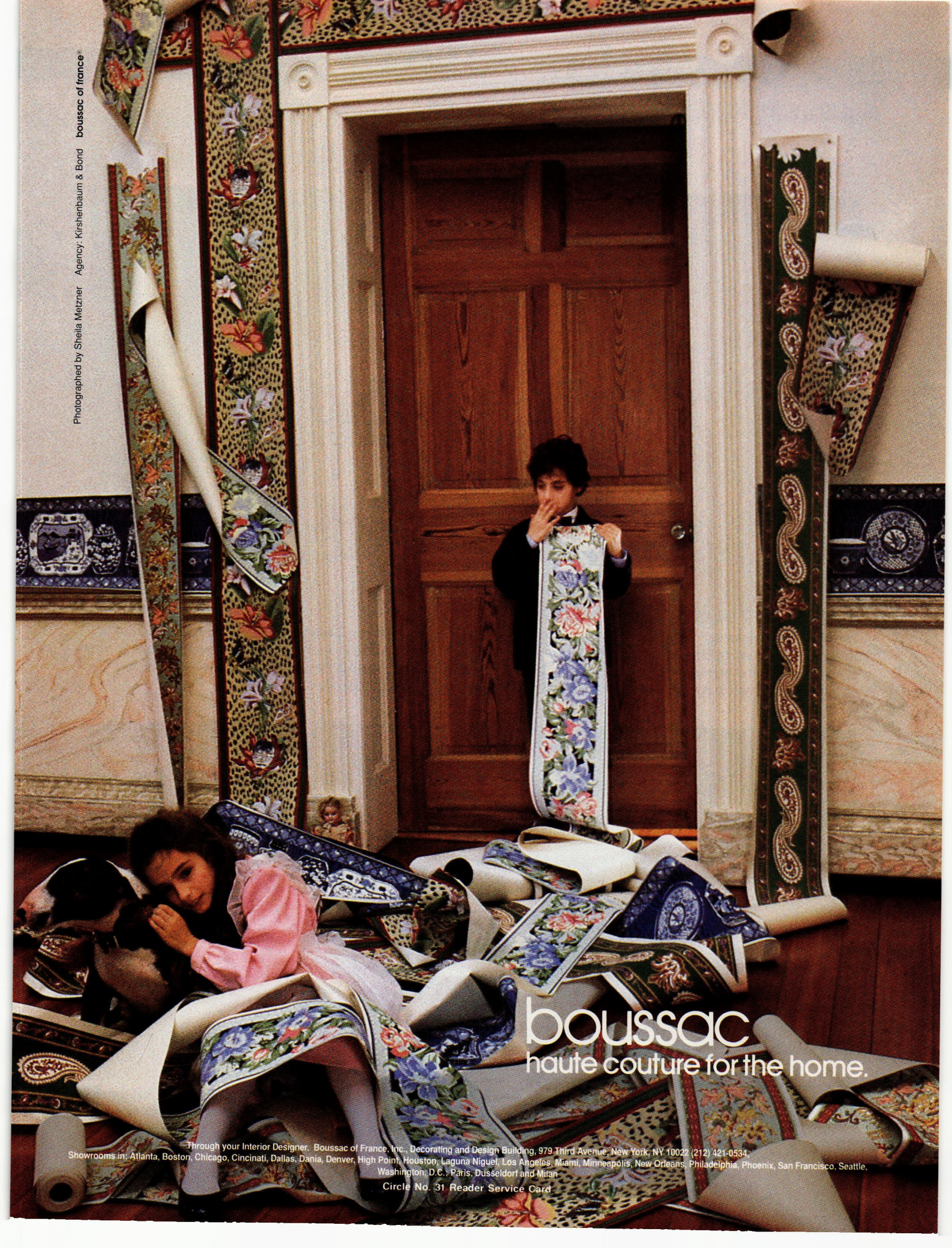
Circle No. 16 Reader Service Card

This handpainted Spanish armoire by S.E.E. Imports is featured at **Montage**. It has three adjustable shelves and is available with solid doors as well as in the model shown here. Circle Number 365.

This bamboo lounge chair, available at **Kento**, is part of La Cor Wicker's new Bamboosa Collection, whose full line includes seating and bedroom pieces. The chair, shown here in natural, comes in all 28 La Cor finishes. Circle Number 366.

This dramatic and spirited neoclassic pendant from the Pantheon II Collection, crafted of solid brass with polished accents, is just one of the many new and exciting lighting designs by **Fredrick Ramond**. Circle Number 367.

Just in time for the holidays, **Nancy's Showcase** offers this delightful Christmas table setting, with a variety of items from Fitz and Floyd. Circle Number 368.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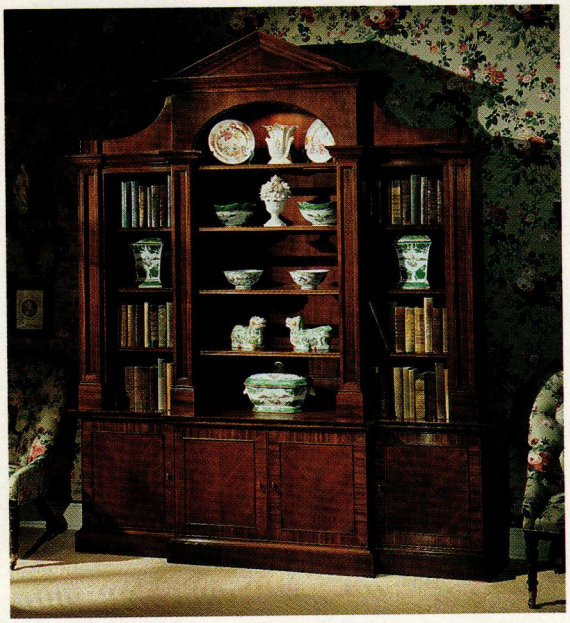
Circle No. 31 Reader Service Card

This French "Comtesse" armoire is part of the large selection at **House of France**, which offers pieces crafted in a variety of woods and premium finishes. The country French chair is part of the Provence line. Circle Number 369.

Red and white poppies are blooming on this porcelain bowl, just one of many hand-painted designs on bowls and accessories from Sherle Wagner available exclusively at **Martin Lane, Inc.** for "baths of luxury and perfection." Circle Number 370.



Haptor/Barrett is a multi-line showroom of furniture and accessories. This Kent library bookcase is part of the Mark Hampton Collection for Hickory Chair Company. Circle Number 371.

This Laguna chaise/day bed from **Gina B** includes four 26″-square down pillows. Custom sizes are available. Circle Number 372.

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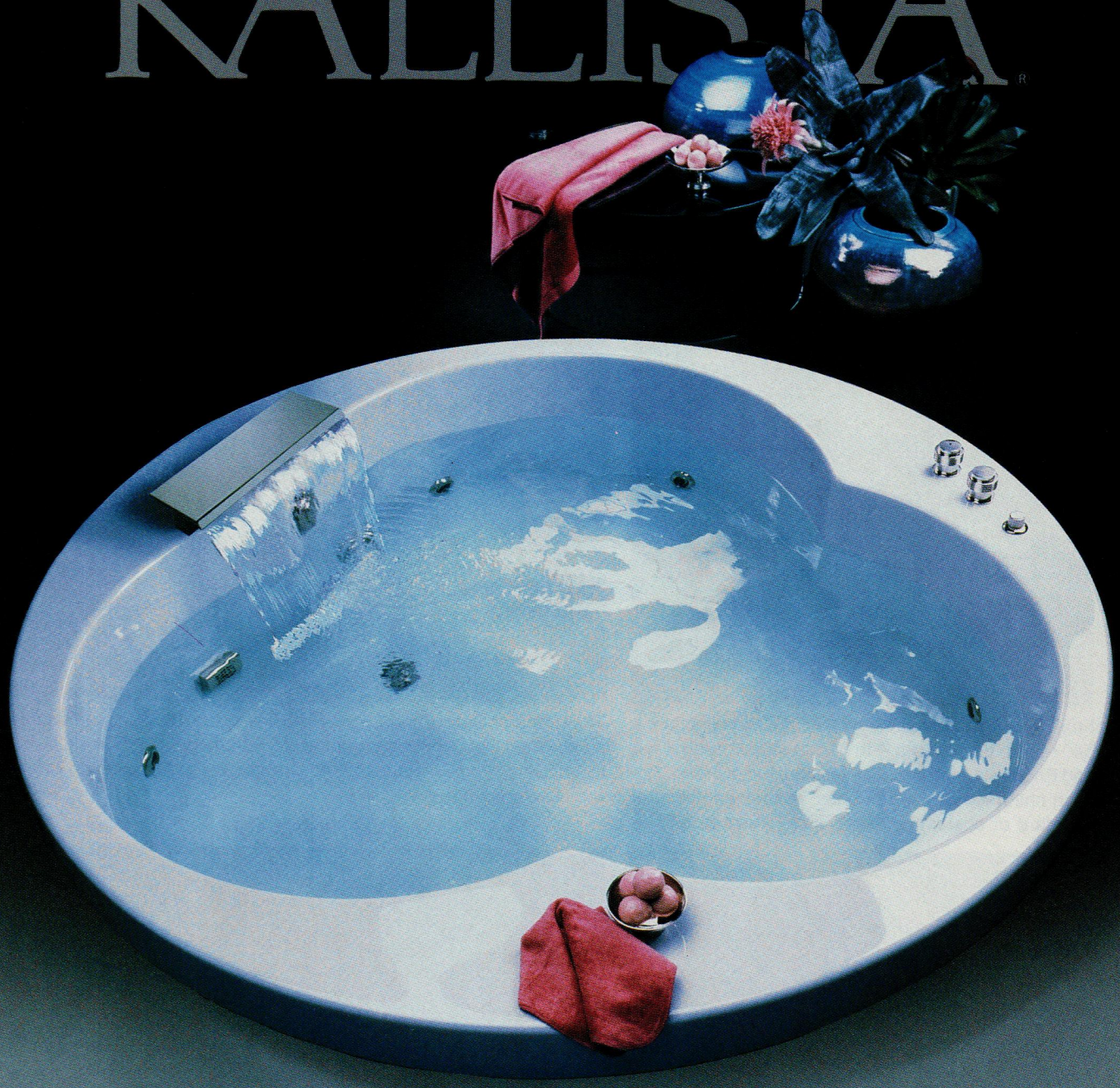

The Kalligamos—In Greek Kalligamos means most excellent, most beautiful marriage. This dramatic 6-foot round bathtub is ideal for two people, and like all Kallista products, the Kalligamos is a perfect marriage of form and function.

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Shown with the Kalligamos is the Niagara bath spout, one of a range of unique bathroom products which include faucetry, accessories, basins, shower fixtures and shower enclosures available from Kallista.

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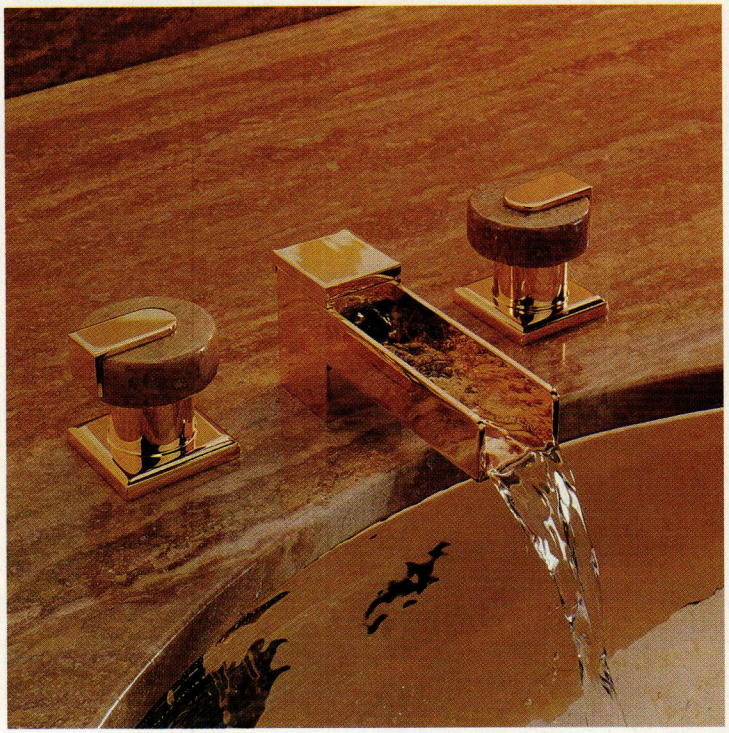
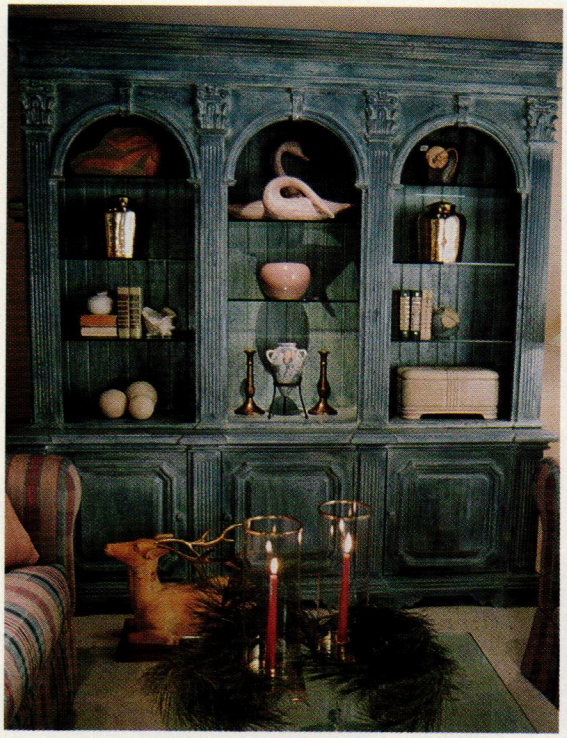
From **Fremarc Design**'s country English collection, a 54″ round dining table with hand-pieced parquet top and English ladderback dining chairs. Also shown: English china top and buffet base. Available in several standard or custom finishes. Circle Number 373.



The Emperor Series, shown here with an Aqueduct Spout, represents a use of Art Déco influences while still retaining KALLISTA's distinctive classical lines. The complete line can be seen at **Martin Lane, Inc.** Circle Number 374.

Kravet Fabrics offers its exclusive spring bouquet print, pattern Cluster-16, with correlating plain fabric and Ultrasuede. The new "Kravet Gallery," which includes wallpaper collections, is featured at **Harsey and Harsey**. Circle Number 375.

Bau Furniture showroom features their classic pedestal dining table with Queen Anne-styled host chairs. The table comes in various sizes, with or without an extension. Circle Number 376.

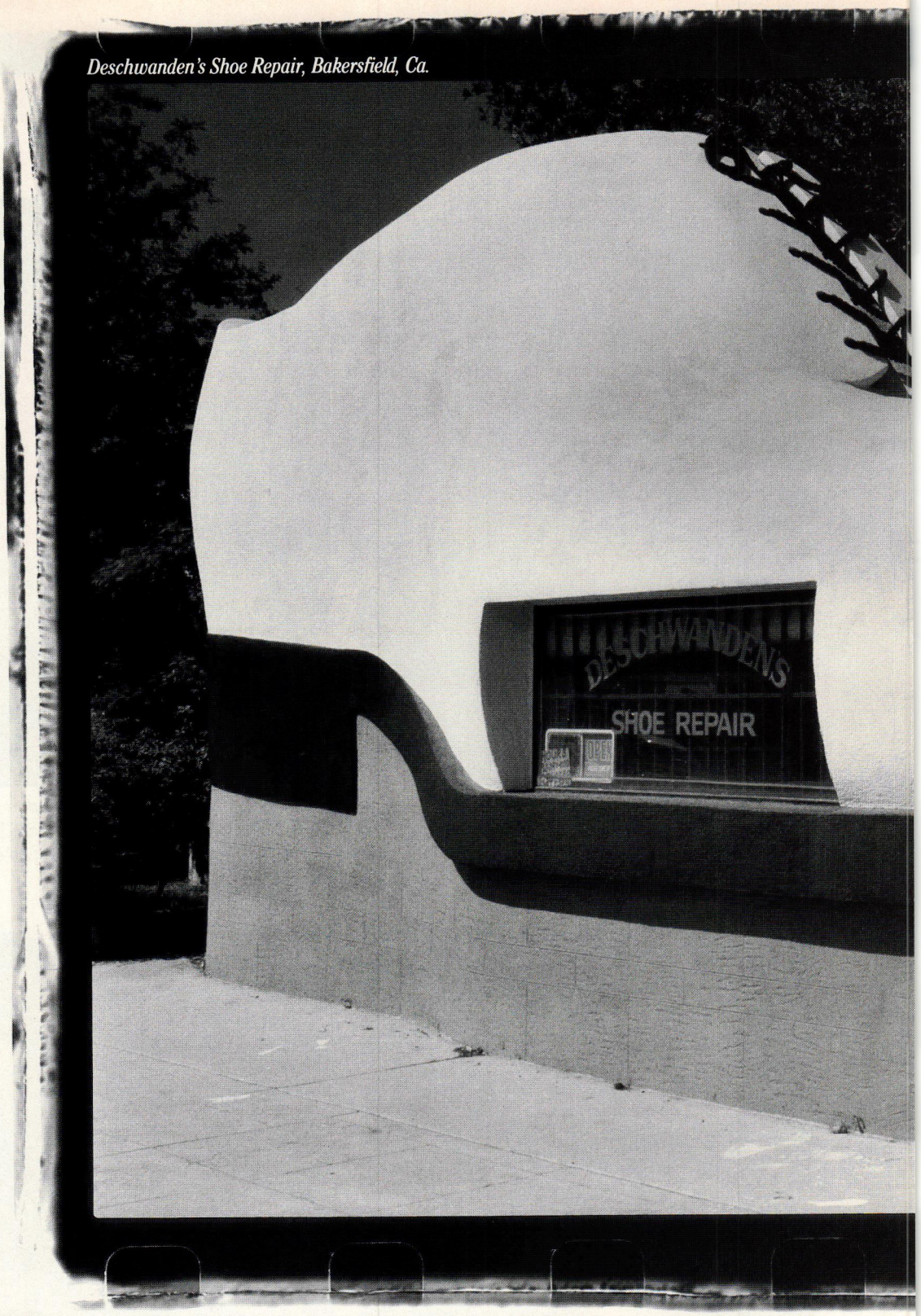


This two-piece breakfront from Garcia Imports, in their special legacy finish, can be found at **Design West Concepts**. Also shown is an acrylic plateau table from Ultama II. Circle Number 377.

J. Robert Scott Textiles introduces "Canon Check" poppy and ebony. The handwoven silk in a rich, bold new color is shown here with "Shimmer Stripe" ebony and two solid coordinating textiles. Circle Number 378.

Showroom IV North showcases a unique collection of classic contemporary-to-traditional styling in furniture, fabrics, and accessories, representing over 50 manufacturers and creating an exciting blend from the best of each line. Circle Number 379.

Elijah Slocum sets the table for the holidays on a hand-made mahogany British dining room set with one-of-a-kind Christmas decorations and the finest in British lead crystal and hand-decorated bone china tableware. Circle Number 380.



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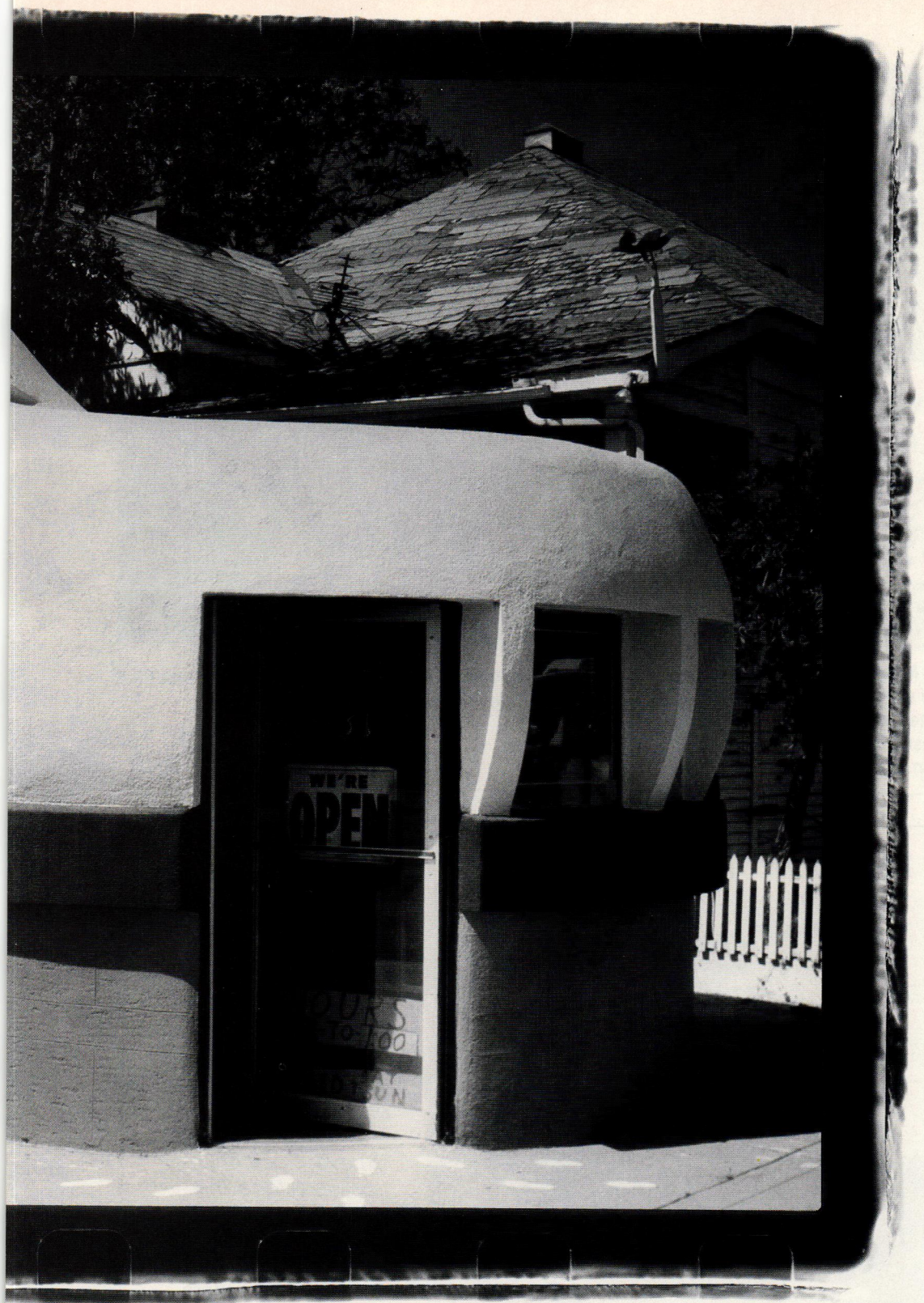

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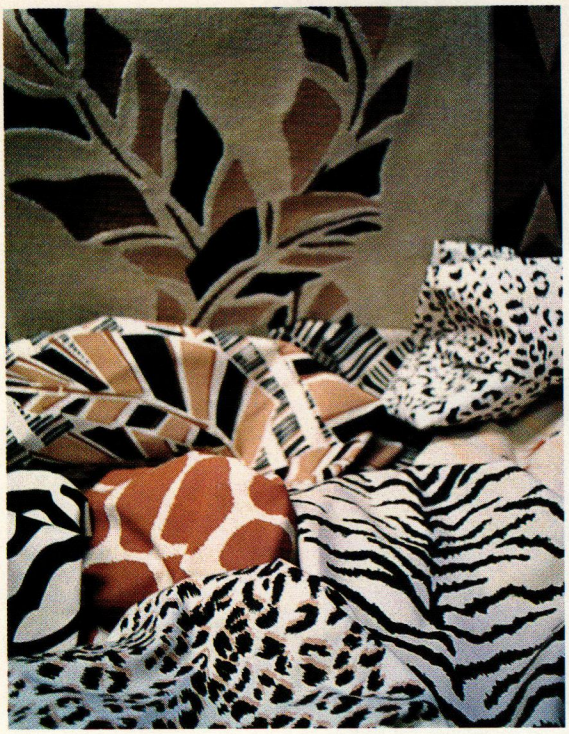
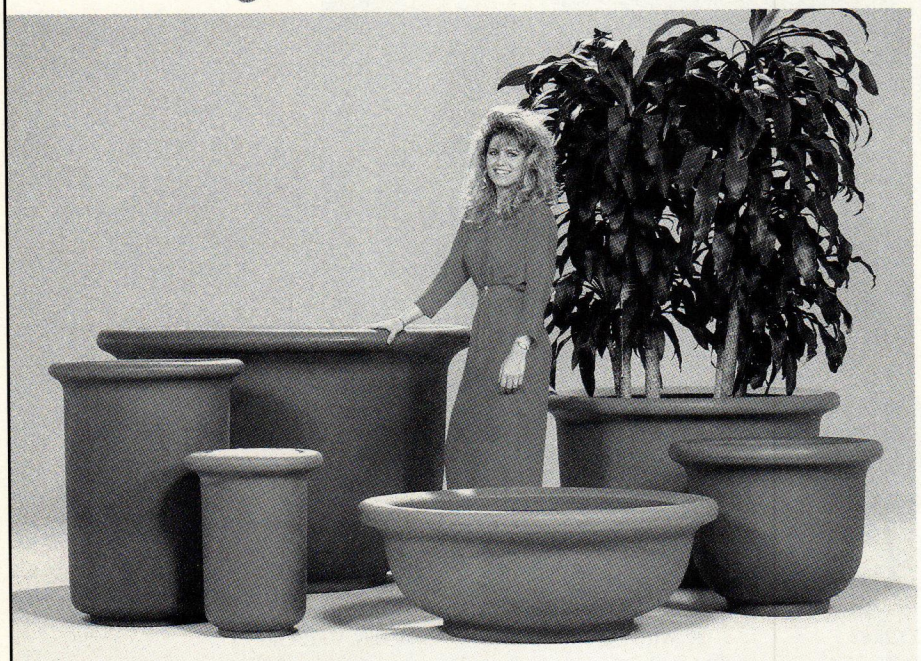


Thomas Decorative Carpets & Fabrics, Inc. presents the "Serengeti Collection" of exclusive hand-painted animal designs with coordinates, in custom colors and various ground cloths. The custom area rug shown enhances this unique collection. Circle Number 381.

This luxurious sofa and chair from Leathercraft, Inc. are featured at **Newton-Edwards**. Circle Number 382.

The design trend of the nineties...



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***Bau Furniture 134**
Blake House Laguna, Inc. 161
Brunschwig & Fils 114
Cal-Mode 103
Caro & Upright 105
Charles Barone, Inc. 142
Chelsea Court Cafe 122
Contemporary Hides 166
Contemporary Innovators 148
Country Life Designs 159
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Design Collections 113
***Design West Concepts 101**
***Elijah Slocum 176**
Elsie Farris 181
Exquisite Bedding 170
***Fredrick Ramond Lighting 141**
***Fremarc Designs 165**
***Gina B 130**
Richard Guillen Showroom 190
***Haptor/Barrett 170**
Harris & Tangalakis 115B
***Harsey & Harsey 118**
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JTA South 144
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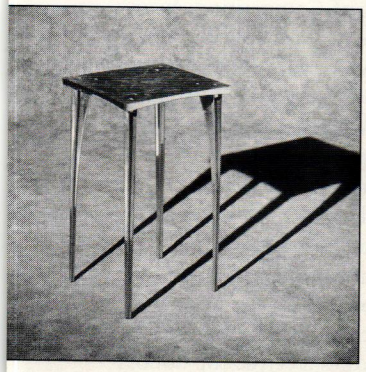
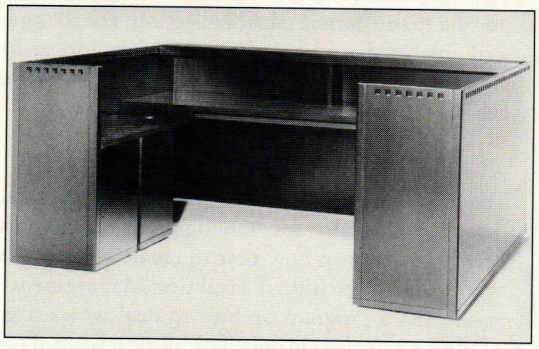
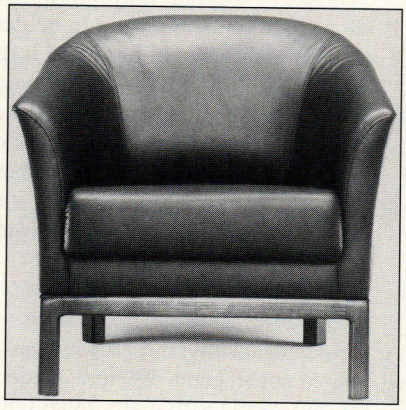
Fall Market in New York

Designers Saturday, Design New York







Top, left: From ICF, the Josten Side Table by Bob Josten. Top, right: The St. James Ottoman and Club Chair by Donghia Furniture Company, Ltd. Above, right: By Brian Kane for Metropolitan Furniture, the Manhattan Gallery Desk. Right: Herren by Christian Heimberger for the Brayton International Collection. Lower, right: Intersections™ Ceiling System by USG Interiors.

◄ Circle No. 30 on Reader Service Card for Bruce Eicher ad on page 38.

CLEAR SKIES AND A BRILLIANT SUN BROUGHT Indian summer to the week of New York's 1989 international fall market. While streets were bustling with early holiday shoppers, design showrooms throughout the city, from uptown to downtown and across the Queensboro bridge to Long Island City, put their best forward for the 22nd annual Designers Saturday and 6th annual Design New York.

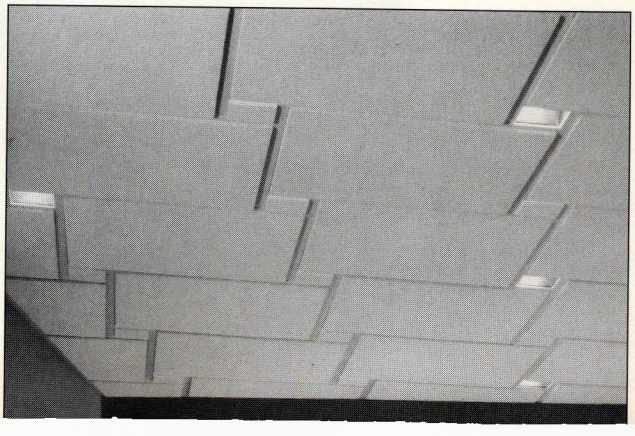
Although following on the heels of NEOCON (held in Chicago in June), both Designers Saturday and Design New York offered surprises from hot new designs and showroom openings to lively seminars and jam-packed parties. One of the week's highlights was the Resources Council's presentation of its first-ever product video, "Design Trends for the '90s." This, the first year in which the International Design Center New York (IDCNY) combined its market with Designers Saturday, made IDCNY the focal point of many of the week's events.

New Products, New Winners

Introduced by **Croyden Furniture Systems**, Axcess represents the next step in office security systems. Watch out, Ollie North! This computer-operated, high-security filing and storage cabinet links files electronically to a PC-driven menu that allows only authorized users entry. From **Atelier International** come inventive and snazzy designs by architects Michael Graves and Mario Bellini. Grave's Finestra and Oculus wood frame pull-up arm chairs represent his first attempt to design moderately-priced, high-volume contract seating, while the Italian-born Bellini seeks to entertain by blending curves, cubes, waves and honeycombs in his Onda Quadra storage system. The Canadian firm **Nienkämper** brought out the Chancery Collection of sofas, armchairs and tables which were originally designed for the Canadian Chancery in Washington, D.C.

Palazzetti pulled off a dazzler with not only the introduction of a Bolidist-inspired rug design called Surf, but also a hip fashion show featuring models with towering hairstyles of mini-sized furniture. Long known for its service and quality, **Maharam** pre-

Continued on page 40



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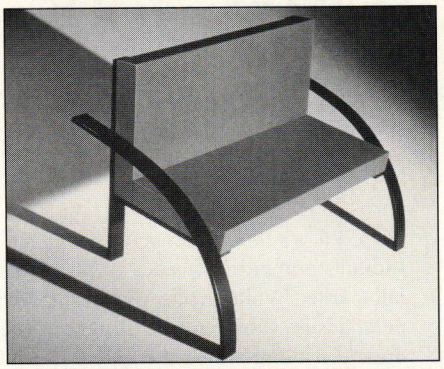

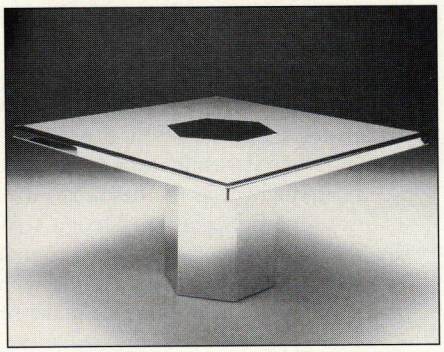

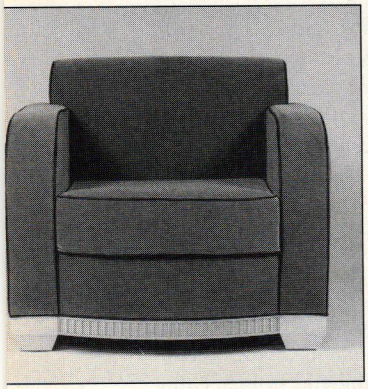

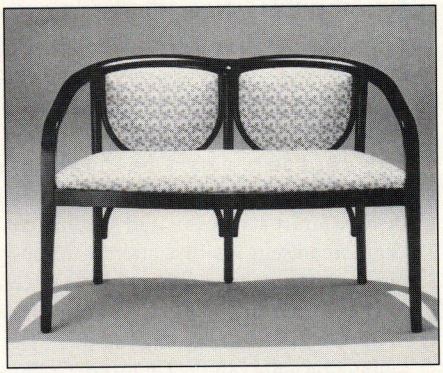

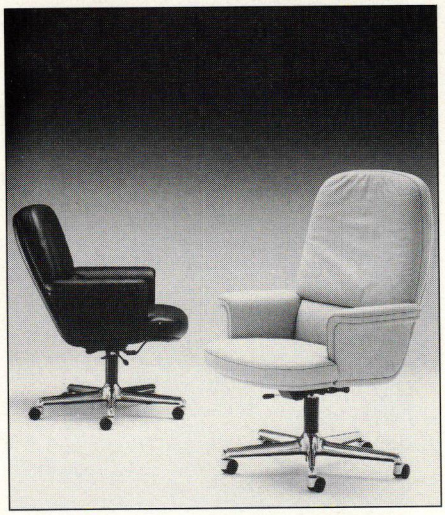

Above: The Parigi Two Seater by Unifor. Top, right: Moderne by R.A.M. Stern for Hickory Business Furniture. Center, right: The Chancery Table by Nienkämper. Lower, right: Bentwood Designs for the '90s by Thonet® Bottom, right: The Zurich Chair by Hardwood House.

sented rich upholstery patterns Tapestry Royale and Arabesque, both available in 14 color patterns. And 1989 newcomer **Pallas Textiles**, a division of **Krueger**, showcased new fabrics by designer Linda Thompson: Papyrus, a mercerized cotton/wool blend and Delaunay, inspired by the seminal works of artists Sonya and Robert Delaunay.

At the Plaza Hotel, the annual product design competition, co-sponsored by the **Institute of Business Designers** (IBD), recognized manufacturers and their product designers for exceptional designs in contract furnishings and related products. The Special Award of Merit went to **Jack Lenor Larsen** for his "Lyre Series" designed by Lorenzo Negrello and Paolo Scagnellato, while **CorryHiebert** received the Best of Competition Award for RizziOffice. **Steelcase** garnered an award for its freestanding furniture system called Context, while **Boyd Lighting** took a silver for Pegasus and **Lighting Services** a gold for its SB-16 Spacebird. For task seating, **Herman Miller**'s Capella and Hollington work chair were honored with bronzes; **Haworth** won a bronze in the Furniture System's Enhancement's category and **Hickory Business Furniture** received the Charles S. Gelber award for Best of Competition for its Silhouette Series.

The textile category was chock-full of tough competition. **Pallas Textiles** and **DesignTex** won bronzes for their upholstery fabrics, and **Lee Jofa** and **Ben Rose** each nabbed a gold for Falling and Studio, respectively. **KnollTextiles** received top honors for the Jhane Barnes fabric collection. For the category of special finishes, **Forms+Surfaces** received a bronze for Paleo, and jumping to innovative product design, L.A.'s own **Ron Rezek** received an award for the Stratos ceiling fan.

Design Talk

Prevalent among design issues this year was the environment. Architects William McDonough and Randolph Croxton exchanged views on how best to create toxin-free workspaces, while the International Facilities Management Association sponsored a program on how to deal with asbestos.

With a new decade only days away, it seemed only appropriate to re-examine the soon-to-be design legacies of the '80s. Opinions were batted back and forth as designers Françoise Bollack, Tibor Kalman, James Hong, Sam Lopata and Kevin Walz determined the good, the bad and the ugly of design in the '80s. Asked about the legacies of Post-Modernism, Ms. Bollack said that a superficiality exists in trying to recapture the past. "Many of these buildings are decent, good average structures. But we can move on from this in the development of urban design."

To the question of what is quality, Kevin Walz called for a redefinition. "If something is made out of solid mahogany, it's considered quality; if it's made from a newer material, it's considered not so good. We need a redefinition of quality because we can't continue to make things out of what we have before." To which Tibor Kalman added, "A lot of our work is about taking new materials and changing the meaning and context of these subjects. It's not so important now to create new shapes."

—Paula Fitzgerald

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New NCIDQ Exam: Technology & Humanism

Examination is Candidate Friendly

WITH A COMBINATION OF LEADING-EDGE COMPUTER technology and a sensitivity to exam candidate needs and concerns, the National Council for Interior Design Qualification (NCIDQ) will launch its newly-revised examination in April.

For the past two years, the NCIDQ office has been automating exam administration. Recently, the examination itself has been stored on NCIDQ's in-house computer system, enabling NCIDQ to produce its examinations through a systematic selection of questions based on individual question characteristics. These characteristics identify question types (by levels of awareness, understanding and competency) and relate them to the knowledge and task areas identified in and validated by the *NCIDQ Report of the Job Analysis of Interior Design*. The time required to answer questions as well as historical usage (frequency) of questions is also recorded.

NCIDQ's executive director, Loren Swick, said "The exciting aspect of all this is that NCIDQ is using a variety of computer applications to produce its exams. This isn't just limited to data base or to word processing functions. We're merging data files with word processing text and enhancing it with graphic images. And we're doing it all at the headquarters office. That, I think, is what really sets us apart."

Candidates will undoubtedly find the exam "easier to take":

- shorter time periods are allotted for each exam section;
- large vellum worksheets are eliminated, thereby making the exam material more manageable;
- graphic presentation in the practicum may either be sketched or drafted; and
- candidates may select their choice of practicum scenarios.

NCIDQ's executive vice president, Michele Guest, FIDC, who coordinated the exam's development, said "The modifications that were made to the examination should not diminish nor undermine the importance and credibility of the old format. Revisions represent a shift from standardized testing, which relies on academic recall, to performance testing, which places a greater emphasis on practical experience. Furthermore, it is important to remember that, while the format and structure are changing, the common body of knowledge being tested is not."

The Job Analysis, conducted in collaboration with Educational Testing Service (ETS), identified knowledge areas required for the interior design practitioner. A panel of 12 professional interior designers and educators, working with ETS percentiles, ranked the knowledge as follows: 9% theory; 16% programming, planning and pre-design; 16% contract documents; 4% furniture, fixtures, equipment, finishes; 21% building and interior systems; 4% communication methods; 13% codes/standards knowledge; 7% business and professional practices; 7% project coordination; 3% history.

Hale Associates, performance testing specialists, further assisted NCIDQ with the categorization of questions into three levels: LEVEL A (RECALL) requires the candidate to name, identify or remember the correct term or concept from a list. LEVEL B (APPLICATION) requires the candidate to apply a principle, concept or skill. LEVEL C (DEVELOPMENTAL) requires the candidate to make a judgment, solve a problem or apply a skill (principle or concept) to a difficult, complex situation.

"Many of the considerations for change," according to NCIDQ's vice president of exam development, Angela Frey, IBD, "were based on whether or not the alteration would be 'candidate friendly,' a term we've come to use frequently. The best example of this is the reduction in the length of time it will take to execute the practicum section. It has been reduced from 10 hours to fewer than five hours. A candidate may also take any one of or all four parts during one administration."

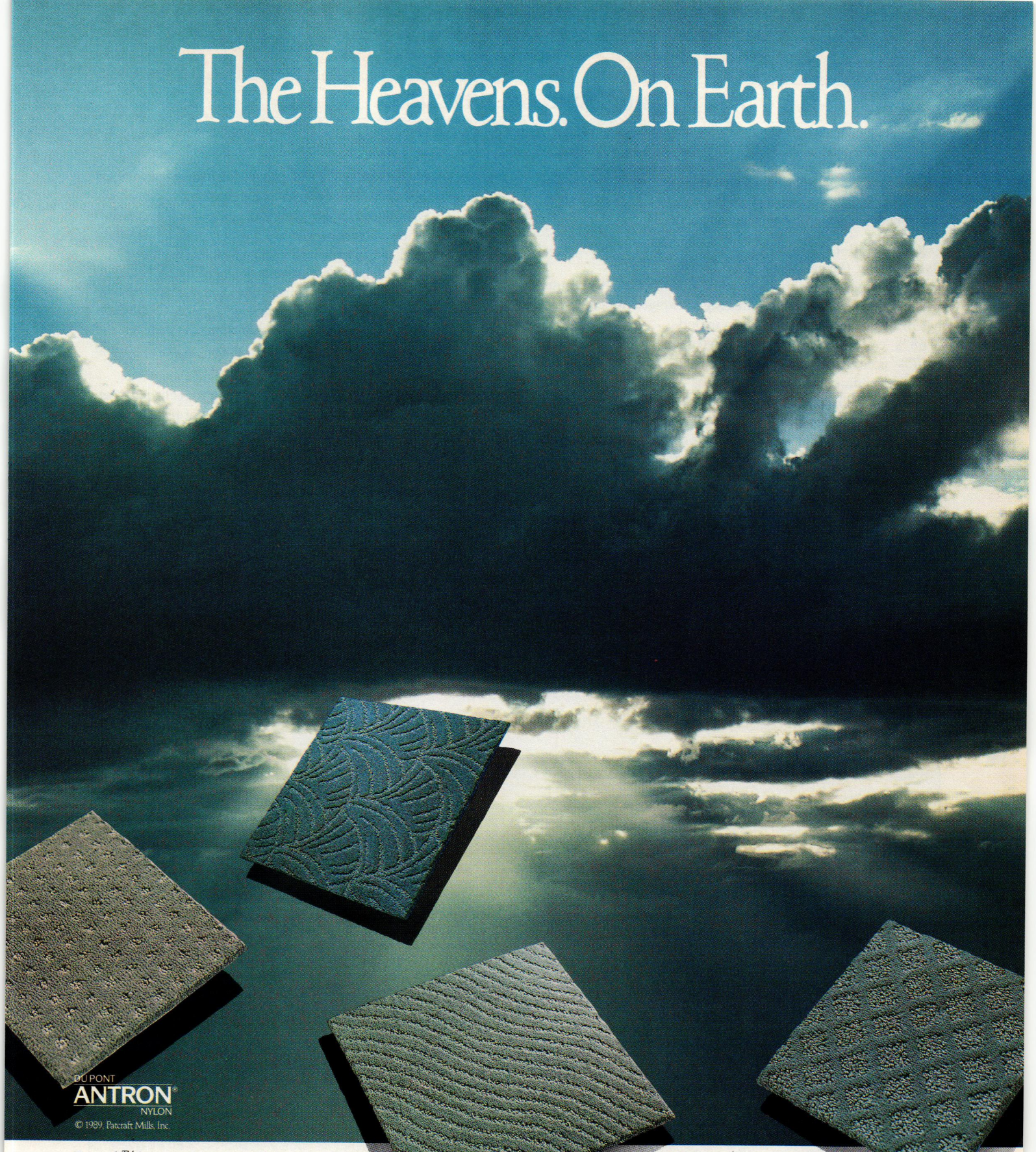
The NCIDQ examination is administered locally at over 55 examination centers throughout the United States and Canada. It will be administered on April 20 and 21 and on October 19 and 20 in 1990. The four-part examination (all four parts of which must be passed within a five-year time frame) are described, administered and priced as follows:

Friday 8:30 A.M. to 1:00 P.M.
Identification and Application Section $150
Multiple-choice questions (up to 70 in each subsection), A and B levels. Computer scored. Two parts lasting two hours each with a half-hour break in between. Content areas (percentages identify number of questions in a given area) include: 3% theory; 8% programming/planning/pre-design; 16% contract documents; 5% furniture/fixtures/equipment/finishes; 22% building and interior systems; 20% communications methods; 10% business and professional practices; 10% project coordination; 6% history.

Friday 3:00–5:00 P.M.
Problem Solving Section $75
Multiple choice questions (24), C level. Computer scored. Two hours. Asks the candidate to review a designer's drawings (four separate scenarios), to understand them, and to answer ques-

Continued on page 44

The Heavens. On Earth.



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Continued from page 42

tions about six hypothetical situations. All the answers may be correct solutions; however, only one will be appropriate to the particular drawing or situation.

Saturday 8:30–10:30 A.M.
Building and Barrier-Free Codes Section $75
Multiple-choice questions (up to 64), A and B levels. Computer scored. Two hours. Content areas (percentages indicate number of questions in a given area) include:

68% codes and standards knowledge
17% contract documents
15% building and interior systems

Generally, the code questions test concepts rather than specifics (which vary from jurisdiction to jurisdiction). An understanding of building and barrier-free codes in current printed editions of codes books is necessary. Candidates will be tested on the application of codes and the results and impact on public health, safety and welfare.

Saturday 12:30–5:30 P.M.
Practicum Section $150
Manual development. Level C. Short, succinct exercises which demonstrate a designer's ability to interpret information and communicate solutions in a graphic form (by either drawing or drafting) and emphasize programming, space planning, lighting and three-dimensional development. The three sections are further identified: *programming* evaluates the candidate's ability to gather, assimilate and interpret programmatic information (45 minutes); *project scenario* evaluates the candidate's ability to analyze and interpret a written program (120 minutes); a *three-dimensional* exercise evaluates the candidate's ability to apply the principles and elements of the theory of interior design within a three-dimensional volume of space. Candidates must understand spatial volume, rather than just surfaces and planes. The integration of a lighting solution is also required (90 minutes). Five hours overall. Jury scored.

With the practicum section, it is important to realize that, although candidates are permitted to select one of five scenarios to work with (office, residential, retail, institutional or hospitality), the knowledge being tested is identical in each. The flexibility of choice simply allows the candidate to work in a familiar area.

In 1990 candidates who wish to do so may take all four parts of the NCIDQ examination at one time for a total cost of $300. All examination fees are in U.S. dollars.

NCIDQ is an independent organization created to establish minimum standards for the qualification of professional interior designers. The Council consists of representatives from its six member organizations, as well as representatives from American states and Canadian provinces which stipulate the NCIDQ exam for license eligibility.

A Changing Profession

NCIDQ Exam Eligibility and Certificate Renewal Policies Reevaluated

A changing professional climate has prompted the National Council for Interior Design Qualification (NCIDQ) to address two important aspects of administration. The policies reflect the increasing influence of legislative activity.

The criteria for examination eligibility, which presently stipulate six years of combined academic and professional experience, have been reevaluated and unanimously endorsed by NCIDQ's constituent member organizations: American Society of Interior Designers (ASID), Institute of Business Designers (IBD), Institute of Store Planners (ISP), Interior Design Educators Council (IDEC), Interior Designers of Canada (IDC) and International Society of Interior Designers (ISID). Under the revised criteria, exam applicants must have achieved one of the following combinations of education and professional experience:

- Four- or five-year degree in interior design or equivalent educational credits, plus two years practical professional experience;
- Three-year certificate in interior design or equivalent educational credits, plus three years practical professional experience; or
- Two-year certificate in interior design or equivalent educational credits, plus four years practical professional experience.

The following criteria have been deleted:

- One year of interior design education or equivalent educational credits, plus five years of professional experience; and
- High school diploma, plus six years practical professional experience.

NCIDQ proposes to establish an educational equivalency evaluation service for candidates not meeting the above criteria. The Council's president, Buie Harwood, IDEC, said: "This 'window' may provide access to the examination for those candidates not meeting the above standards. A special review process, for a set fee, will be provided. Actually, we hope that, in the future, not too many people will have to avail themselves of this option, but it's a necessary component for the time being. The revised criteria may be a means for incorporating graduation from FIDER-accredited programs as part of the overall professional standards. We think it's a positive step."

Another positive factor, according to Ms. Harwood, is the recently-approved certificate renewal requirement. As part of NCIDQ's ongoing effort to provide administrative support to facilitate legal recognition of interior design, NCIDQ will ask its certificate holders to renew their certificates on an annual basis. The charge is $25 per year. The certificate renewal requirement will prepare NCIDQ to meet future needs. For example, legislation for licensing throughout the United States and Canada may require NCIDQ to

1) provide state and provincial regulatory agencies with up-to-date NCIDQ certification status;

2) confirm NCIDQ certification status for initial licensing purposes in states and provinces where grandfathering provisions may apply;

3) act as a clearinghouse for purposes of licensing reciprocity; and

4) monitor continuing education units (CEUs) where applicable.

"It is our hope that NCIDQ certificate holders will recognize this requirement as a further commitment to professionalism," Ms. Harwood stated. "I don't think people are aware of the demands placed on NCIDQ in the legislative process. Regulatory agencies turn to us to provide certain data. The certificate renewal program will go far toward validating, not only the individual interior designer, but the interior design profession as a whole."

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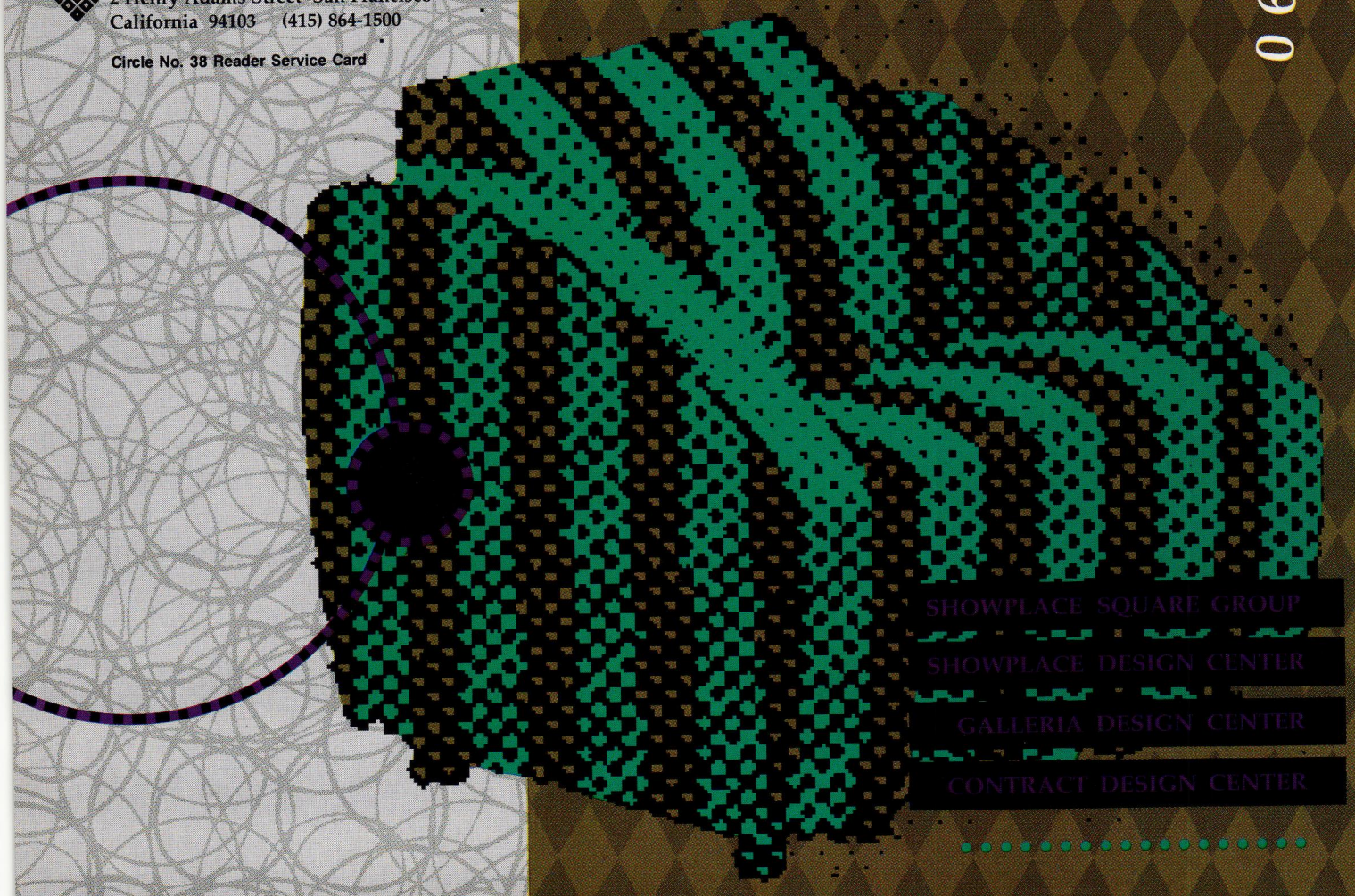


DESIGNTIME

DECEMBER

Frank Gehry Architecture: On-Site Study Tour, sponsored by the Interior and Environmental Design Program, University of California, Los Angeles. 12/1-2

Expressions in Navajo Weavings, a lecture by artist Tony Berlant, at the Native American Art Gallery, Venice, California. (213) 392-8465. 12/2

International Facilities Management Seminar in Houston. (713) 623-IFMA. 12/4-8

Holidays at the Ice House, a benefit for the Denver Art Museum, Design Center at the Ice House, Denver, Colorado. (303) 298-9191. 12/6-8

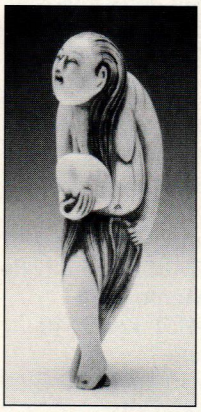
Christmas Tree Decorating Contest and Open House, Dallas Design Center. (214) 747-4767. 12/6

ART/LA 89, Los Angeles Convention Center. (213) 655-1482. 12/7-11

Space-Age Materials for the Home and Office, a Designer Thursday seminar, San Francisco Mart. (415) 552-2311. 12/7

Roscoe Awards Dinner, sponsored by The Resources Council, in New York. (212) 532-2726. 12/11

Laser Media Show Designing with Animated Lasers, a Designers Lighting Forum, Los Angeles Chapter, at Laser Media, Culver City, California. Contact: Linda Holley (213) 682-1566. 12/11



At the 10th annual Antiques Show at the Santa Monica Civic Auditorium, sponsored by the Junior League of Los Angeles: above, an 18th-century Japanese ivory netsuke of an *ama* (diving girl) with clam shell, unsigned. (213) 478-0343. 12/7-10

Portfolios: The Marketing Edge, a DesignTalk seminar with *Designers West* contributing editor Nancy Brown, Showplace Square, San Francisco. (415) 864-1500. 12/12

The Design Tea, an afternoon at the Pacific Design Center, Los Angeles. (213) 657-0800. 12/13

Greening of a Highrise—On-Structure Gardens, a Decorative Center Houston Sack Lunch Seminar. (713) 961-9292. 12/14

Frank Lloyd Wright Exhibit, Decorative Designs from the Domino's Pizza Collection, Seattle Art Museum, Washington. (212) 757-6302. 12/14-3/4, 1990

Network of Executive Women in Hospitality (NEWH) Annual Gala Scholarship Benefit with guest entertainer Phyllis Diller, Beverly Hilton Hotel (Los Angeles). Write to: NEWH, 6614 Melrose Ave., L.A., CA 90038. 12/15

JANUARY 1990

Beyond Incandescent: A Myriad of Light Sources, Designers Lighting Forum, Los Angeles Chapter, Pacific Design Center, Los Angeles. Contact: Linda Holley (213) 682-1566. 1/8

DOMOTEX, international trade fair for carpets and floorcoverings, Hannover, West Germany. (609) 987-1202. 1/8-11

Lighting Lecture with Professor Alexander F. Styne, sponsored by FIDM, Pacific Design Center. (213) 624-1200. 1/9

Continued on page 48

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DESIGNTIME

Continued from page 47

20th HEIMTEXTIL trade show in Frankfurt, West Germany. Contact: Meike de Schmidt (069) 7575-6415. 1/10-13
Winter Homefurnishings Market Day of Education, Dallas Market Center. (214) 655-6148. 1/12
Dallas Winter Homefurnishings Market at the Dallas Design Center, Dallas Market Center, Oak Lawn Plaza and the Design District. (214) 655-6163. 1/13-18
Dallas Winter Floorcovering Market at the Dallas Market Center. (214) 655-6148. 1/13-17
Dallas National Lighting Market at the Dallas Market Center. (214) 655-6148. 1/13-17
Dallas Winter Decorative Accessories Market at the Dallas Market Center. (214) 655-6148. 1/13-18
Beyond the Basic Bath Design Seminar, sponsored by the National Kitchen & Bath Association, in Los Angeles. (201) 852-0033. 1/15-17
Winter Market, Showplace Square, San Francisco. (415) 864-1500. 1/20-23
Winter Market, San Francisco Mart. (415) 522-2311. 1/20-24
Bonsai: Ancient Buddhist Horticultural Art, lectures by John Y. Naka and Ernie Kuo, University of California, Los Angeles' Extension program. (213) 825-1901. 1/14-3/6
L.A. Mart Winter Gift Show in downtown Los Angeles. (213) 749-7911. 1/20-24
Fifth Annual March of Dimes Gala, with local designers and architects designing kitchen environments, Monterey Sheraton, Monterey, California. (408) 649-4234. 1/20
California Gift Show, Los Angeles Convention Center. 1/20-24
Heart Strings: The National Tour, sponsored by the Design Alliance to Combat AIDS (DACA), Wiltern Theatre, Los Angeles. (213) 652-6601. 1/20. In San Diego. (619) 280-1550. 1/23
Annual Convention, Wallcovering Distributors Association, Marriot's Marco Island Resort, Marco Island, Florida. (312) 644-6610. 1/21-25
International Furniture Fair, Cologne, West Germany. 821-33-15 or 821-33-16. 1/23-28
Winter Market for Furniture and Home Accessories, Atlanta Merchandise Mart. (404) 220-2121. 1/27-31
Good Offices: The Arango International Design Exhibit, to honor and recognize office products, at Art Center College of Design in Pasadena, California. (818) 584-5000. 1/27-3/3
Southwest Homefurnishings Manufacturing Fabric Show at the Dallas Market Center. (214) 655-6163. 1/29-2/1

FEBRUARY

HEIMTEXTIL Asia, the Frankfurt Trade Fair in Tokyo, Japan. Contact: Herta Krausmann. (069) 7575 6259. 2/1
Heart Strings: The National Tour, a fund-raiser for AIDS in Houston. (713) 850-1293. 2/3
Art & Crafts Movement in California 1890-1918, an exhibit at the Center for the Study of Decorative Arts, San Juan Capistrano, California. (714) 496-2132. 2/6-5/26
Tile Tour, sponsored by the Tile Heritage Foundation, held in conjunction with the CTI Educational Seminar, in Pasadena, California. (707) 431-TILE. 2/24

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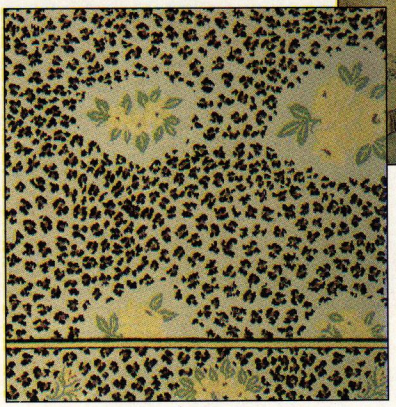

Above: Torchbearers of Arthur Stark's legacy are wife Nadia and sons John (left) and Steve. Right: Celebrity designer Mario Buatta used Stark's "Floral Vine," a 100% wool Wilton carpet, for this residence. Below: "Samoli Yellow Rose" repeats yellow roses on a bone, brown and black panther background.

Celebrating its fiftieth year in business, Stark Carpet has become a leading design source for quality rugs and carpets. The New York City-headquartered company garnered a reputation among interior designers for choice floorcoverings, enhanced by Arthur Stark's long-standing relationship with the design community, developed through collaborations on new designs. The company's support of the emerging design community and cottage industries over the years has earned it national recognition and honors from the American Society of Interior Designers, the Institute of Business Designers and the Resources Council, Inc. This support is one of the many traditions that is continued today by the Stark family. Since Arthur Stark's passing in 1968, the company has been under the direction of Stark's widow Nadia, who serves as president, and their sons John and Steve, both vice presidents.

Interestingly, it was the social climate and aesthetic upheavals in the decade of the '60s that helped reinforce Stark Carpet's commitment to traditional and historic designs. "The 1960s were turbulent times of change, but I discovered a strong fascination with the past among young people," notes Mrs. Stark. "Berbers and natural fibers were popular, reflecting the back-to-nature movement, and velvet enjoyed a popular revival as a fashion item in the late '60s. I think this decade showed a considerable increase in the knowledge of home and apparel fashion throughout history." While upholding its reputation for fine textiles, Stark Carpet also saw the need to expand its definition of floorcovering as designers sought to reinterpret classic designs with new materials. In 1982, it launched Stark Concepts, a division of Stark Carpet exclusively offering marble, hardwoods and tiles.

The Stark design studio's staff of artists and craftsmen are trained to design and execute any conceivable floorcovering from custom contemporary design to authentic reproductions, addressing the most exacting design specifications. One example of a unique solution was a carpet for the Octagon Room of the Renwick Gallery in the Smithsonian Institution. The company created an octagonal carpet that could be rotated to even the wear from controlled visitor foot traffic. Other favorite projects of Mrs. Stark include the Green Room in the White House, installed during the Kennedy Administration, and the oval carpet in the White House, installed this year.

In addition to its Western showrooms (Dallas, Houston, Los Angeles) and representation (through Shears and Window, Dean Warren Ltd. and Designers Showroom), Stark Carpet has recently opened a new showroom in San Francisco, furthering its commitment to the Western market. Says Nadia Stark, "It is the perfect situation for the company because the West Coast is on the threshold of tremendous expansion and is demonstrating a growing appreciation for its historic places."

—Rick Eng

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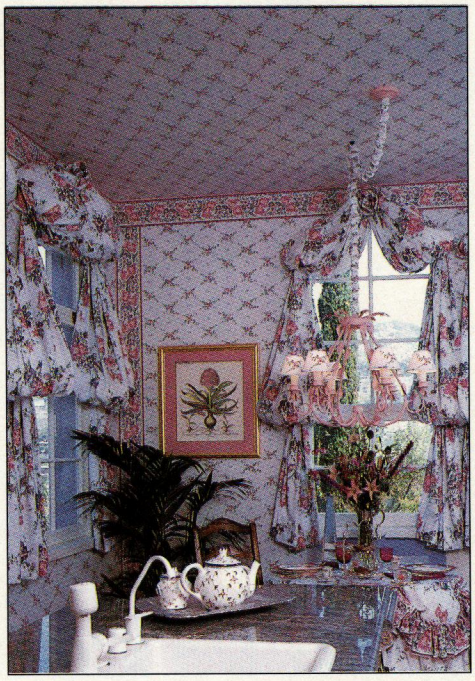
The company has managed to simplify its product offering yet, at the same time, increase its risk in the marketplace. "We only produce one wallcovering and fabric line each year, and the impact of each line's release is that much more acute," says Irv Berman, president of Charles Barone, Inc. But the company has taken some insurance through ongoing contact with its design customers, developing relationships that continue long after the sale.

For example, in some cases interior designers assist in creating visuals for the company's marketing programs. Many Charles Barone, Inc. advertisements help to promote the company's customers by showing photographs of rooms created by professional interior designers for showcase houses using Charles Barone, Inc. products. These efforts are earnestly communicated to the interior designers the company works with. Says Berman, a registered architect himself: "We regard the design professionals that we work with as more than just customers; they are our partners."

A strong identification with the design community has been beneficial to the company's growth. "Charles Barone, Inc. has been in existence for more than two decades," Berman continues, "and in the last several years, I've watched the company expand to where we are now able to handle our own distribution for the entire nation."



For this room in the 1989 ISID Showcase House, Cheryl Casey Ross and Kathryne Dahlman, ISID, used Morning Song companion wallcovering and Morning Song fabric from Charles Barone, Inc.'s "Country Gardens" collection.

Further, the company now has five of its own company showrooms at major design centers: Laguna Niguel in California; Showplace Square in San Francisco; the Merchandise Mart in Chicago; the Atlanta Decorative Arts Center in Atlanta; and the Pacific Design Center in Los Angeles, with plans for many showrooms in the future.

"The advantage of a nationwide network of company-owned showrooms and showroom affiliates," continues Berman, "is the instant product feedback from our customers as well as insight to future trends in both contract and residential markets."

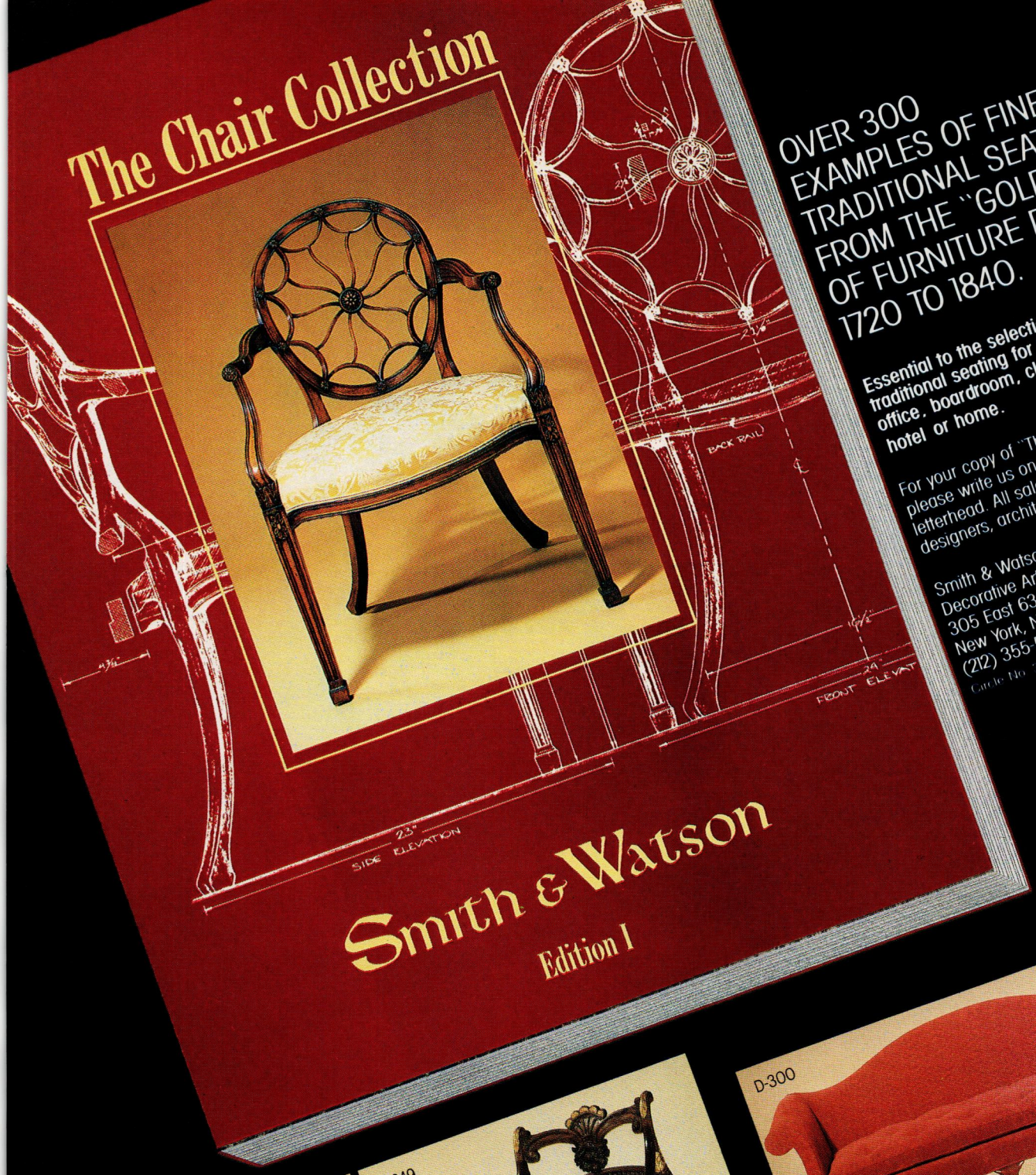
In 1988, the company began manufacturing quality upholstered furniture suitable for executive offices or residences. Competitively priced, the country-style furnishings were created to complement Charles Barone, Inc.'s extensive collection of wallcoverings and fabrics. Also, Charles Barone, Inc. is preparing to make a spectacular splash with its first line for the new decade: a screen-printed collection of wallcoverings and fabrics entitled "Country Gardens."

"The 1980s was an era where so much has happened in and to the interior design industry," notes Berman. "A look at all of the design centers that have been built, and added onto, nationwide in the last 10 years is convincing testimony to the industry's growth. The tremendous increase in real property values, the emphasis on better living standards and the return to more home entertaining have influenced the design and marketing of our products."

With the introduction of every line, according to Berman, the future is always on his mind. "The best is yet to come for the industry and our company," he predicts. "Interior design combines both art and function, and it's not just a passing fancy. Our customers are leading the charge in spreading the virtues of good interior design and demand for quality products . . . like those produced by Charles Barone, Inc."

—Rick Eng

For this charming bedroom designer Robert Miller of Miller/Dupuis used Charles Barone, Inc.'s "Imperial Gardens" wallcovering and fabric and "Imperial Blossoms" fabric on pillows.



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Pande Cameron, the short guy pictured above, has just returned from his travels to Pahwandit, to Sanjabab and to the actual hinterlands of India, to bring them* back alive to the showrooms of George Sugarman's Decorative Carpets.

His catch (some pictured above) arrived alive and unharmed, in fabulous condition, and most importantly, tamed and ready to lie on your floor.

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DALLAS DESIGNS

The majestic interior architecture of the Doubletree Hotel at Park West, Dallas, Texas, was designed by Diedra Vivian and Reggi Nichols of Vivian/Nichols Associates. The marbled floored, soaring loggia is featured on the cover of "Texas Focus." The lobby bar's appealing interior offers a respite from a busy schedule with pull-up chairs from Hickory Business Furniture and lounge chairs from Kisabeth Furniture. Enhancing the overall design concept are wall coverings from SJW Design, represented by Hargett Associates.

Photo by Robert Miller.

Photos by Constance Ashley.

The future of design shines on as we continue to profile some of Dallas' most dynamic, dedicated and delightful designers.

Dallas interior designers are as diverse in their specialties as the Texas landscape. Whether they are installing aircraft interiors, involved in the planning of new construction projects, refurbishing an existing home or designing a third residence for the same client, the common thread to their success is their attention to detail and pride in their work. They work hard for their clients, creating luxurious environments that are as functional as they are comfortable. Clearly, their diligence is rewarded as they enjoy numerous repeat clients and referrals-the key to a successful, thriving business. These professionals demonstrate an expertise, creativity and talent which distinguishes them in the world of design both regionally and nationally. Their motivation stems from such lofty ambitions as "wanting to be on the cover of *Time*," to a desire "to be recognized as one of the top designers in Texas." Actions speak louder than words in Texas, and Dallas designers let their work speak for itself.

Neal Stewart, of Neal Stewart Design Associates, recipient of the 1987 Renovation of the Year Award, enjoys designing for high-end specialty retail stores, hospitality projects, as well as totally automated, computerized homes for the future. According to Stewart, "we really do not have a preference for either

commercial or residential projects. We enjoy the mix, as every client is different, and no two jobs are ever alike." Because of the firm's extensive experience in lighting crystal and china for Waterford/Wedgewood's retail stores, they have an expertise which benefits their residential clients. For one current residential installation, every vanity mirror was sandblasted with the lighting behind the glass surface so there is no visible light source. "It's the best lighting you can have for applying make-up," says Stewart. For the same client Stewart designed heated towel bars in every bathroom, as well as a system for blinds which will either automatically close when hit by the Texas sun or allows for remote control operation. "We get referrals because of our attention to detail," he explains. "Our design is very clean, classic, contemporary and futuristic." Currently, the firm is working on twenty-three different projects in Chicago, Los Angeles, St. Thomas, St. Croix, Manhattan and, of course, Dallas. "You can complete an entire installation here in Dallas and be confident that you have done a good job," comments Stewart.

Harriet Adams could not agree more. Since 1977, Harriet Adams Interiors has been utilizing the services and purchasing the product lines found in the Dallas showrooms for both residential and commercial projects. According to Adams, her most serious design problems have been those clients who know what they want, as well as clients

Continued

The gracious entry way and dining area of Le Cafe restaurant located in The Grand Kempinski Hotel, Dallas, Texas, was designed by David Cadwallader, ASID, of Neal Stewart Design Associates. The buffet, a focal point of the dining room, is from William Switzer, represented by Walter Lee Culp; dining chairs are covered by Manuel Canovas fabric from David Sutherland; wall coverings are Lee Jofa.

Photo by Chas McGrath.

who are unsure of their preferences. "People who know exactly what they want will inevitably change their minds, and that creates problems. Clients who are unsure simply do not know what to call it. My solution? I take them to the Dallas showrooms," exclaims Adams, adding, "Dallas showrooms represent everything you need to buy. It's all here." Ideally, her clients are willing to keep an open mind and are enthusiastic about the process of design. "I'm energized by people who understand that what I do, as a designer, is as serious to me as what they do to make a living. I have built my business on individual attention. My clients know that I care about the project even down to the last candy on the dish," she says. Adams attributes her success in the Dallas market to the fact that she listens closely to her clients' preferences, and then designs her interiors to create the environment they have always wanted. "The ultimate compliment," remarks Adams, "is when I finish a project and the client walks in and says, 'this is us, this is me, this is what I've always wanted.'"

Another Dallas designer who acquires an equal mix of residential and commercial projects is the Grand Dame of Dallas Design, Maxine Tadlock, ASID, of Maxine Tadlock, Inc. A native of Cleburne, Texas, Tadlock has been living and working in Dallas for the majority of her life. She began her career as a fashion designer, but later returned to school for more engineering and math courses. "I have a really good background in building construction and architecture. Next to my interest in architecture, I think colors and fabrics are fascinating, very exciting. They are like a shot of adrenalin to me," says Tadlock, who is careful not to use a fabric twice, as most of her clients entertain in the same social circles. "Besides, she says, "one of the kicks I get out of designing is to work with different fabrics. Everyone in the trade knows I'm extremely fond of beautiful fabrics." Her ideal house would be a "clean modern house, very simple with great architectural lines." She stresses the difference between modern and contemporary furniture stating, "most of the really good modern furniture is in the Museum of Modern Art." A master at juxtaposition, Tadlock likes to combine different periods to add spice to her interiors. "I like a few, cold, modern things mixed in with antiques. It sort of cleans them up," comments Tadlock. "The thing about me is that I'm crazy about everything from pine and willow furniture to antique wicker, or English, or..."

Continued

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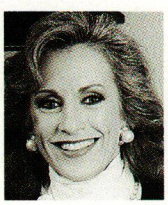
While Maxine Tadlock divides her time between commercial and residential projects, Marguerite Green's efforts are concentrated in the residential design market. "Ten years ago, I had a 50-50 split between residential and commercial, but today, 90% of my practice is residential. Whereas business clients are trying to create an image, I find residential projects are more varied, creative and flexible in regards to taste and selection," observes Green. She is an award winning interior designer recognized by both *Architectural Record* and the Texas AIA, as well as the state of New Mexico for her restoration of a two hundred year old house in Sante Fe. "My most frequent design problem is educating my client on the use of color," says Green, a member of the Texas ASID Board. "People are often restrictive about color. They do not understand that the colors they think they dislike can be used minimally to reinforce the colors they do like," comments Green. "After all," she adds, "there are only six colors, and I like to use a little bit of everything." Although Green emphasizes the importance of a designer staying current, fashionable and stylish, her design is intended to last for the long term. "What I am the most proud of is to see a project that I installed ten years ago and not have it look dated. I want my projects to have enough artistic integrity to last the rest of my client's life," she explains. "One has to understand and employ basic design principles in order to achieve anything significant in interior design."

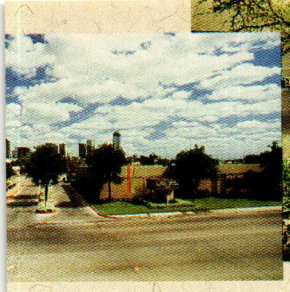
In contrast to Marguerite Green, a fifth-generation Texan, Eddie Garcia is originally from Cuba. He has been in Dallas ever since he was thirteen, and

Continued

Photo by Ira Montgomery.

Harriet Adams Interiors created a Southwestern look for the Dallas office of a petroleum related firm. The oak chairs, in the foreground, are Charles Pollock Reproductions from Walter Lee Culp, while the steel coffee table, from The Corner Shop, is fashioned from an old English sidewalk grate. Distributed by Stendig, International, the bull's neck hide sofa is from deSede of Switzerland. The bronze/glass top table from Karl Springer, Ltd., and the crystal prisms, are both from David Sutherland.





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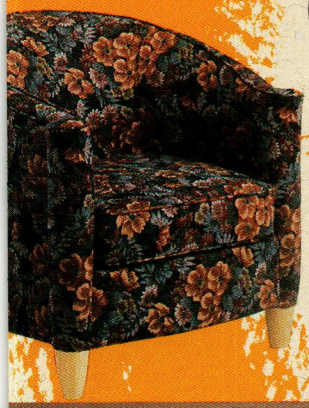

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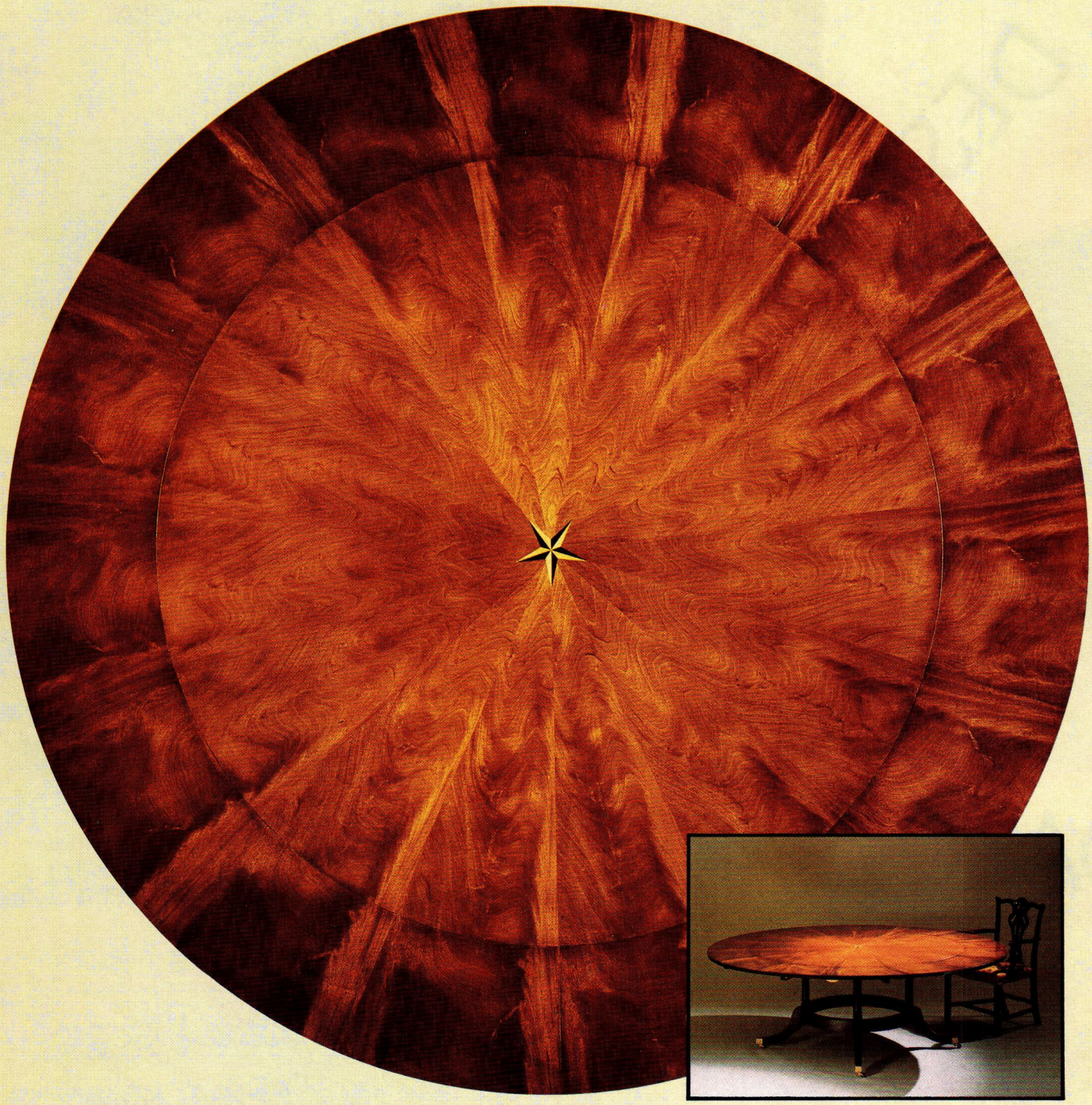

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Sutton Mills custom carpeting provides the nucleus for this dramatic interior designed by Eddie Garcia. Clarence House wall coverings from Walter Lee Culp create the background tone, while National Upholstering fabric, represented by David Sutherland, was utilized on the sofa, armchairs and chaise lounge to complete the monochromatic scheme.

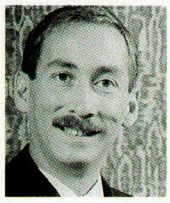

Photo by John Rogers.

his Texas pride would put most natives to shame. As president of Eddie Garcia and Associates, he is "totally committed to the city and to the Dallas showrooms." Garcia even goes so far as to have his New York and New Jersey clients come to Dallas to shop. "Once you get used to buying in Dallas, it is hard to shop elsewhere. The Easterners are amazed at the sophistication of Dallas, Texas," remarks Garcia. In 1975, he realized a childhood ambition when he became the youngest interior designer hired by Sanger Harris. Today, his eight year old firm specializes in high-end residential projects. "Attention to detail is our number one priority," he comments, adding, "I feel very strongly that custom carpeting is the final touch to personalize the room for the client." Currently at work installing a 30,000 square foot residence with 13 bathrooms, Garcia says his most frequent problem is designing master bedrooms with adequate closets and luxurious bathrooms. "Bedrooms should not only be a place you sleep, they should be a retreat. I think they should have space for a refrigerator, microwave, remote control TV and two comfortable chairs or chaise lounges." As for closets, Garcia says, "people use their closets everyday. Why not be surrounded by upholstered walls in hand-painted silk?" Garcia's design philosophy is to give his clients luxury and not starkness. You know he means it when he says, "I love the feeling of giving my clients a wonderful place to live."

According to Garcia, "people will know that your home has been decorated if you use me." For Marian Nichols, of Marian Nichols Interiors, the opposite is true. "I want a home to look like I have not been there, like it is my client's home." Although there is a disparity in their design approach, each designer has found their niche in the Dallas market. Nichols adopts a more traditional look, but does not limit herself there. "I like a lot of things," she says. "I have fun doing contemporary, as well as classical eighteenth century French and English. When I first started twelve years ago, I was advised to always get a fabric cutting for approval before I ordered anything. I continue to follow this advice today and always show my clients the best fabrics first." Nichols' theory is to allow her clients the flexibility of acquiring collectibles "inch by inch." Her design firm enjoys a great deal of repeat business because of her philosophy. Currently, she is completing a third residence for one of her clients. "My ideal client is one who is willing to be led, someone who will trust me." Describing herself as "a conservative eclectic," Nichols says she prefers "melding to matching," or making things flow together. "I love to think of 'vistas' where the room you are seeing through the doorway is as pleasing as the room that you are in. I start each job with a fresh enthusiasm. The size of the budget is not important. As there are attractive things at all prices, I just want my clients to feel comfortable," adds Nichols.

Marian Nichols is not to be confused with Vivian/Nichols Associates, an interior architecture and design firm specializing in hospitality projects. Diedra Vivian, AIA and Reggi Nichols, IBD, (no relation to Marian Nichols), decided in 1985 to strike out on their own and to start at the top. They met in 1978 when both women worked for Trammell Crow and, later, the Criswell Development Company, learning all phases of hotel development. Jokingly, they refer to their employment history as the "boot camp years," adding, "now, potential clients have a good feeling about us because of our developer background." The firm has been recognized with an AIA award for designing the Design District Gateway Pavilion. They have also received the Designers Circle Award for the Hotel Eagandale in Eagan, Minnesota. "Hospitality represents the full spectrum of design: a residential quality in the guest rooms;

Continued

Photo by Jim Qualia.

Beauty, light and music flow together in this elegant North Dallas residence designed by Maxine Tadlock. The Louis XVI grand piano is from the owners private collection, while the 24 carat, jewel inset candelabrums, and the Louis XVI console were purchased in France. Represented by Hargett Associates, the Alaton et Cie striped silk fabric covering the ottoman (pouf), adds an elegant, yet whimsical note.

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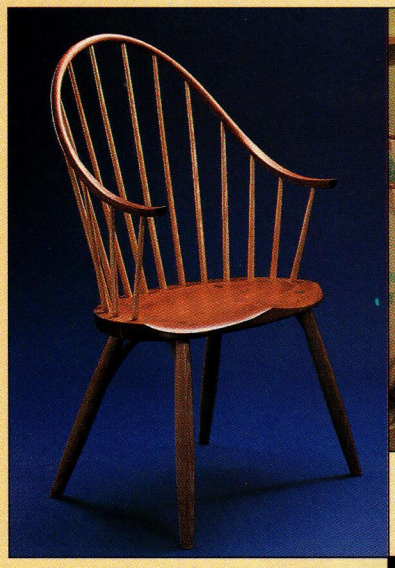

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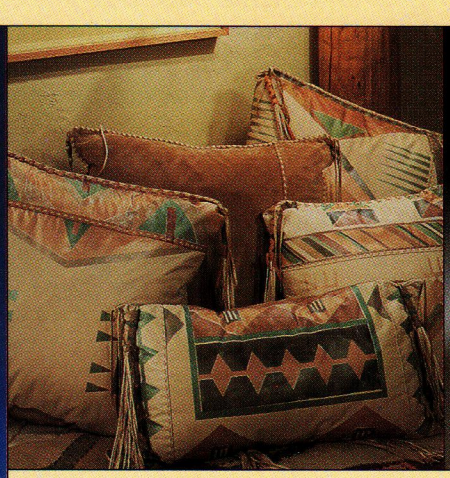

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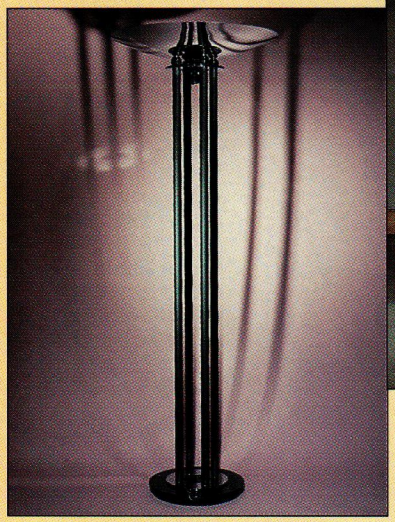

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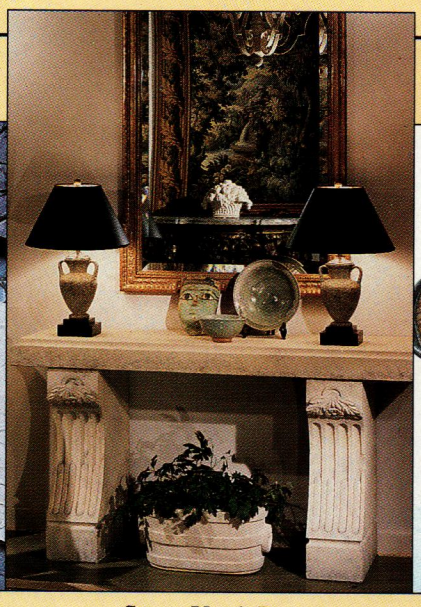

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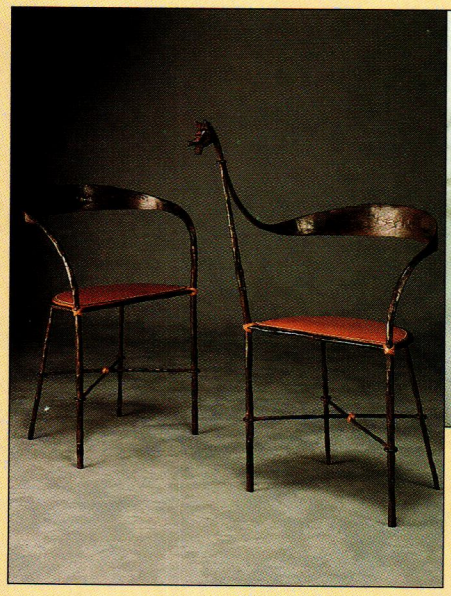

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a corporate look in executive conference rooms; and then the lobby spaces, health clubs, restaurants and bars," says Nichols, who serves on the Board of the North Texas Chapter of IBD. Designing guest rooms to budget is one of the most frequent problems encountered by the firm. "Ideally, the client will let us determine where to cut the budget and not automatically cut guest rooms first," comments Vivian. "We like to use materials indigenous to the city or state in which our projects are located. Regionality dictates our design philosophy more so than a traditional, contemporary or eclectic approach."

While Vivian/Nichols has established a strong foothold in the hospitality field, the sky's the limit for Cindy Halsey of Halsey and Associates Aircraft Design. Since 1978, Halsey has made good use of

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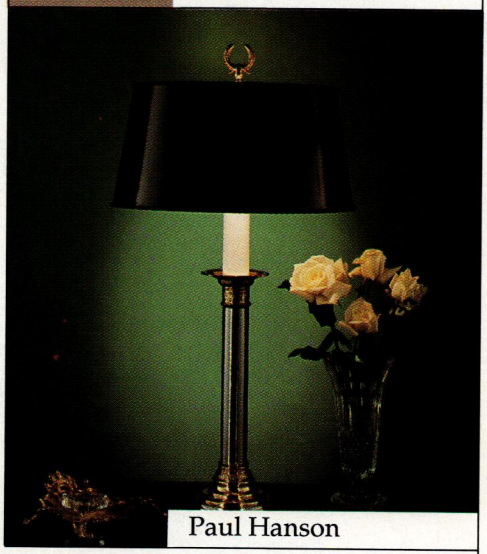

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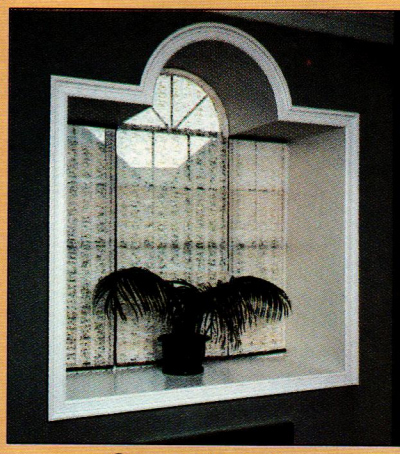

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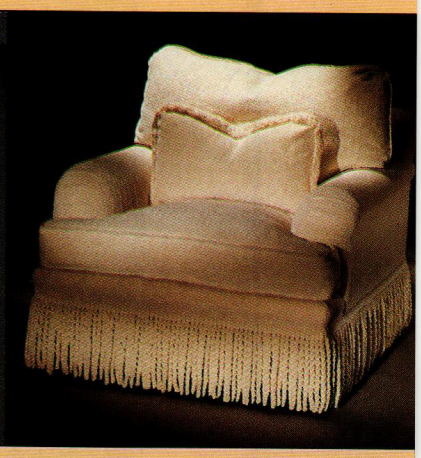

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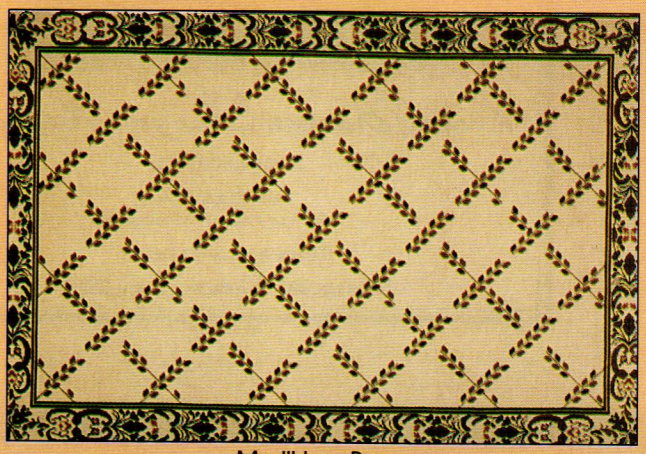

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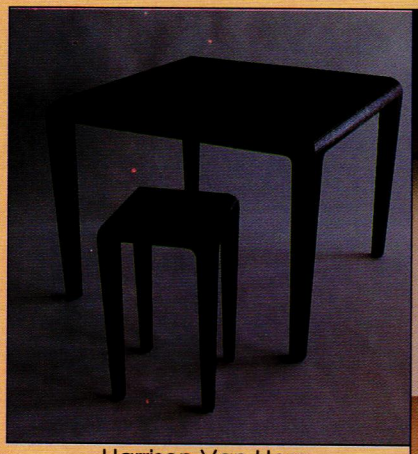

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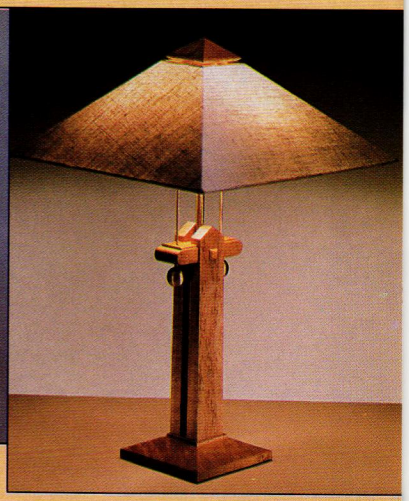

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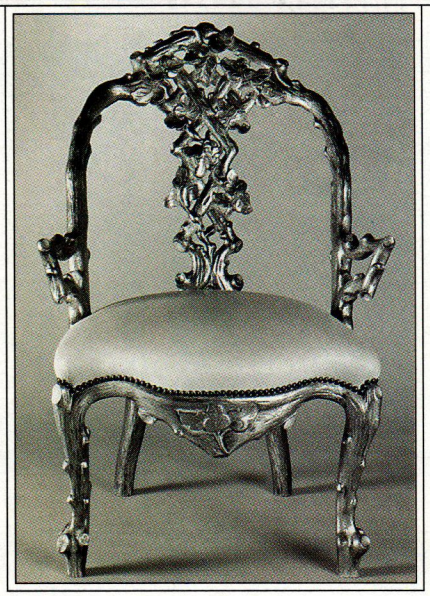

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her architectural training in the highly specialized field of aircraft interiors. "There are about twenty top name designers in the nation who take world-class to mid-size corporate jet interiors through 'birthing,' or the process of taking the plane from conception to completion including space planning, cabinet construction and design for all visual areas inside and outside the aircraft," she explains. As a designer and/or specifier, Halsey works closely with the various modification centers located throughout the United States and Europe who outfit the aircrafts. "We tell them where to buy, how to style it, what it can cost and where to install it, much like a job captain on an architectural project. I prefer to do most of my purchasing in person rather than by phone, and I use the Dallas showrooms for the mainstays, the lines represented in all cities," says Halsey. Typically, she oversees and governs the installation of a twenty-two million dollar aircraft with a three million dollar interior. Her client

Continued

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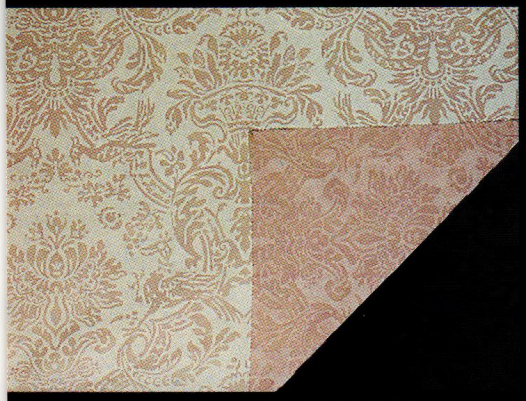

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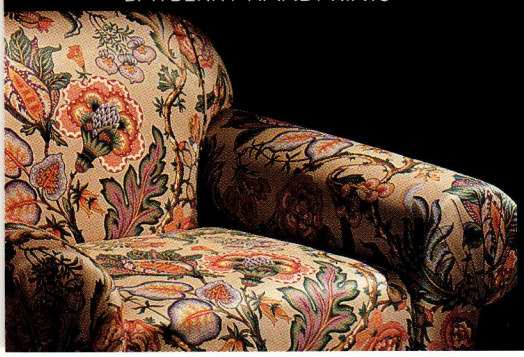

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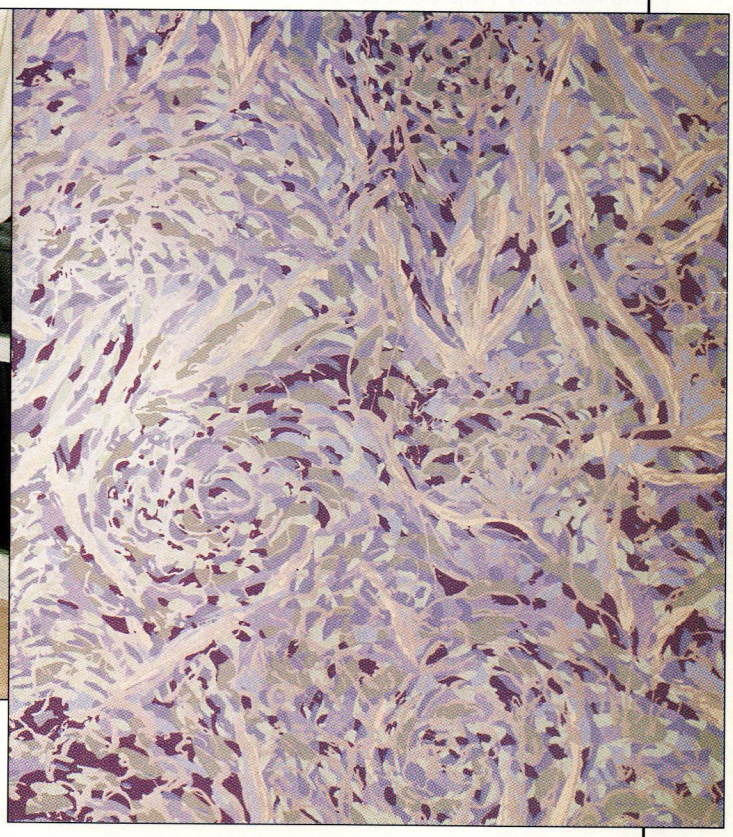

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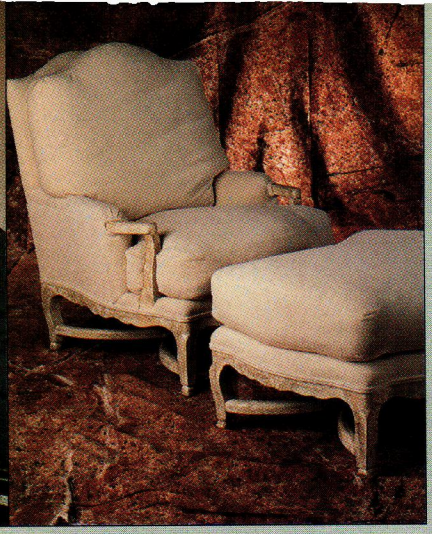

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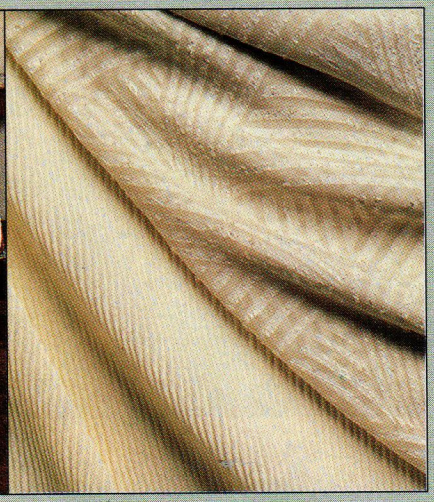

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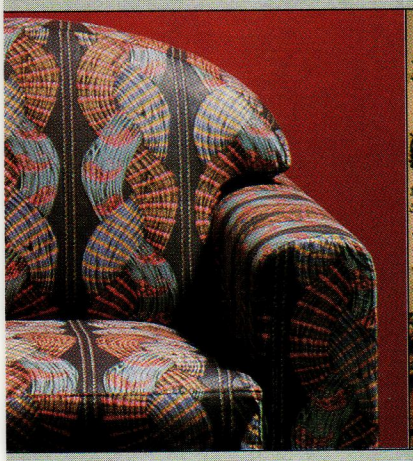

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Marguerite Green's distinctive use of color and fabrics is evidenced by the interiors of this North Dallas residence. The Brunschwig and Fils upholstery add understatement and interest to the living room sofa and Martha Washington chair. Slipper chair fabric and curtains are Cowtan and Tout from John Edward Hughes, while the tapestries on the Louis XVI-styled chairs are from Old World Weavers, represented by Hargett Associates.

Photo by Jim Qualia.

list is composed of Fortune 500 companies, NFL franchises and private individuals, including a Saudi Arabian sheik. "The people who buy private jets are synonymous with power. A jet is simply a Porsche in the sky," she comments. While corporate jet travel used to be considered a company "perk", private jets now double as offices and meeting areas. "Heads of major corporations want to be surrounded by what makes them look good, feel good and feel powerful," adds Halsey.

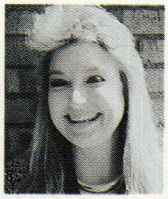
Dallas designers are making inroads into all aspects of interior design. Their work is not limited in quality, quantity or scope. Each designer expressed a strong commitment to their work, their business ethics, and most importantly, their clients. The professional design community in Dallas, although competitive, is still supportive

For a North Dallas family, Marian Nichols incorporated her design around the Serape carpet, a family heirloom. The neoclassical ram's head occasional armchair is from IPF, International, while the Jim Thompson Thai Silk curtains, from Hargett Associates, lend visual interest. In the foreground, the Minton Spidell Queen Ann armchair in "Desert" finish, and the Fench doré bronze candelabrums, circa 1840, from Griffon Antiques, are both from E.C. Dicken.

of one another, which speaks of their professionalism. While their specialties are diverse and far-reaching, they all agree that the convenience and quality of merchandise found in the Dallas showrooms goes a long way in making an interior designer's task a whole lot easier.

Photo by Paul Bowen

The luxurious interior of a Cessna Citation III was designed for comfort, as well as utility by Halsey and Associates Aircraft Design. For the busy executive, the fold-down table doubles as a work space or a dining area. Custom marble-styled carpet is from G. Kalogridis International, a Dallas-based company specializing in aircraft interiors.



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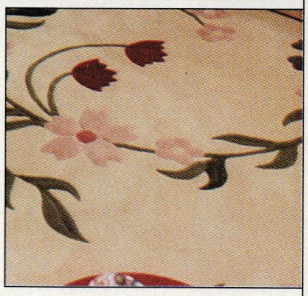

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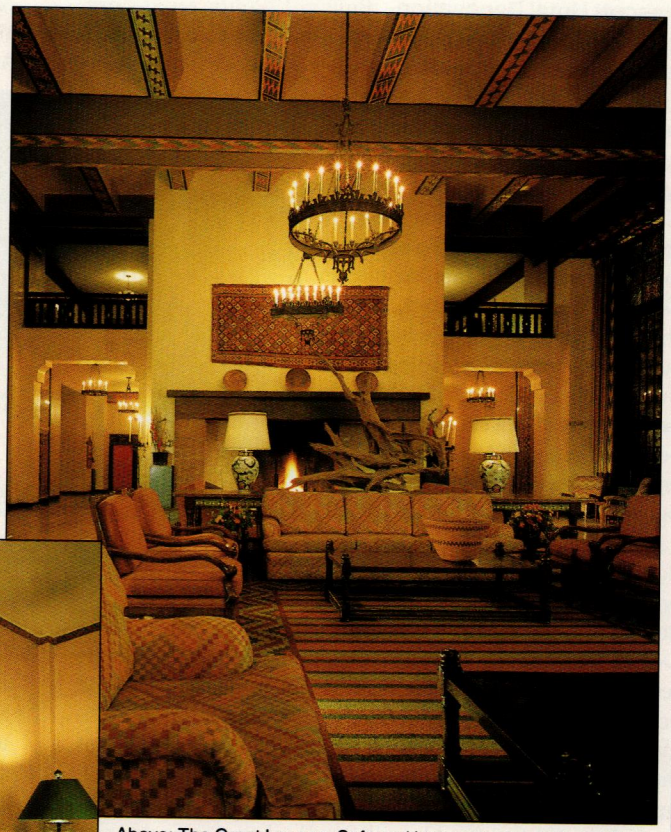
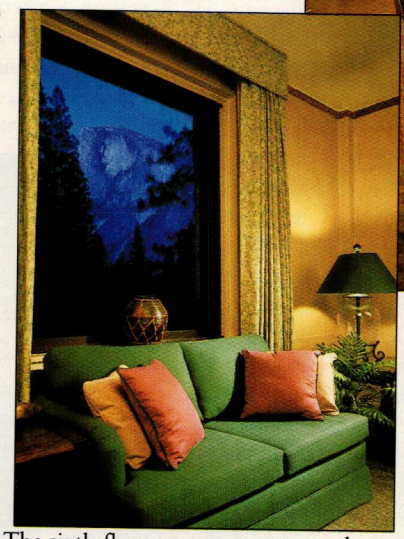
DESIGNERSWORLD

American Indian Design Highlights the Ahwahnee Hotel For many years in California's Yosemite National Park, the Ahwahnee Hotel has provided a comfortable shelter for visitors to the great outdoors. The legendary hotel has been remodeled and revitalized by Marian Vantress of Vantress Design Associates, Inc. to reflect a stronger sense of history and regionalism. Guestrooms were designed on a very specific American Indian theme. Interior motifs, such as stencils, stained glass patterns and hand-wrought iron details throughout the hotel reflect influences from basket patterns created by early inhabitants of the Yosemite Valley. The Santa Cruz, California-based design firm utilized some of these designs in developing the textile patterns for corridors and guestrooms. Deep jade green upholstery with taupe and burgundy throw pillows and fabric in stylized Indian tree patterns highlight the English lounge-style sofabeds and chairs in the guestrooms. Though the remodel emphasizes new Indian designs and motifs, Vantress Design Associates did preserve some aspects of the Ahwahnee Hotel's design tradition. English country cottage furnishings had prevailed throughout the hotel's interiors since its opening in 1927. Over the years, it had been joined by Country French and American furnishings. Vantress selected custom hand-hewn furniture for the guestrooms to enhance the country-style eclecticism. The 1940s lighting in the corridor has been replaced by a simple, indirect, ceiling-mounted fixture that is designed to highlight the ceiling stencils. New wrought-iron chandeliers for the elevator lobbies are to be forged by a craftsman working from the unique original fixtures. The sixth-floor guestrooms, which had been the accommodations for Queen Elizabeth II of Great Britain during her 1983 visit, will project a distinctly English look in a luxurious residential style, incorporating Asian pottery and country English furniture.





Above: The Great Lounge. Sofa and lounge chairs: National Furniture. Fabric: custom design by Vantress Design Associates, Inc. Coffee table: Cal-Mode. Rug: Edward Fields, Inc. Other furnishings: existing. Knuckle armchairs: Guy Chaddock, The Melrose Group. Photography by Steve Whittaker.

Left: A guest room window frames a magnificent view of Half Dome. Sofa: Hallmark. Fabric: DesignTex. Drapery fabric: custom by designer. Table lamp: Originals 22. carpet: Bentley. End table: Bausman. Photography by Steve Whittaker.

Lighting: How Much Longer An Underachiever? Criticism can be difficult to take, especially when it is from someone who knows the subject. This time, the subject was lighting, and the tough words came from Fred Heller, the recently-elected chairman of the Genlyte Group, Inc., who gave the keynote address at the 1989 annual convention of the Illuminating Engineers Society (IES) held in Orlando, Florida. "In the U.S., the lighting industry is a woeful underachiever," declared Heller during his slide presentation. "Compared with where lighting could be in the public's mind, our lighting industry has not done enough to help our lighting technology reach its full potential." He went on to explain the need for better education in the marketplace, especially aimed at building developers who too often view lighting as a commodity rather than a creative architectural resource. He also warned of the efforts to increase regulation on lighting by special interests that view lighting as a possible pollutant and energy-waster. "Lighting is the graphic thread that holds an architectural space together," he stated. "It's lighting that makes a good structure beautiful throughout." Heller also emphasized the need for more and better lighting research, noting that the German lighting industry spends five times as much per dollar of sales on research than the lighting industry in the United States. And research will be necessary to compete in a new market. By the 1992 economic unification of Western Europe, Heller stated, the European lighting industry will be a much more formidable competitor to the U.S. The New Jersey-based Genlyte Group is the parent company of Lightolier, KLP, Wide-Lite, Hadco, Imperial Bronzelite, Timely, Crescent, Stonco, Diamond F, Sarama and Basic Concepts.

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Prescott Hotel Renovation Built in 1917, the seven-story, 109-room Prescott Hotel, formerly the Hotel Cecil, recently completed a renovation. It currently houses one of San Francisco's hottest restaurants. Adjacent to the Prescott (and opened simultaneously with the hotel last April) is Wolfgang Puck's new restaurant, Postrio. Nationally-known interior designer Pat Kuleto created the 150-seat signature restaurant, the first venture in Northern California for Puck, the celebrated chef-restaurateur who gained fame for his innovative California cuisine. Kuleto also designed the lobby of the hotel, creating a smooth transition between the traditional hotel and the restaurant. San Francisco interior designer Nan Rosenblatt brought an elegant neoclassical and Empire-inspired flavor to the decor of the guestrooms with custom-designed fabrics and upholstered furniture in cherry wood. Designed by Michael Moore of Oakland, the penthouse suite reflects a distinct Edwardian theme in furnishings, fabrics and colors. A blend of modern hospitality conveniences and elegant traditional appointments, the one-bedroom suite steps back in time with its rich palette of Empire green, red, teal, purple and gold. The penthouse dining room features a Sheraton-style mahogany table with wood inlay, seating up to 10 people in Chippendale side chairs for private dinners, which can be catered by Postrio. Local real estate merchant banking firm Blackman Flynn & Co. and entrepreneur Robert Baer jointly developed and own the Prescott and Postrio.

The penthouse suite of the Prescott Hotel was designed by Michael Moore. Photography by Roger Paperno.

Review: **Canyon Creek Design Center Fall Market** Hundreds of San Diego area residents participated in Canyon Creek Design Center's Designers Walk and Portfolio Pavilion during its three-day fall market last September. The first two and one-half days of workshops, manufacturer demonstrations and new showroom openings were specifically geared to designers, encompassing the theme of "Design Through the '90s." The market closed with an event open to the public focusing on the value of interior designers as a source of design concepts and access to the finest furnishings and accessory resources. Close to 40 San Diego designers led residents interested in initiating design projects on the Designers Walk through Canyon Creek's 20 showrooms. The Portfolio Pavilion hosted a display of various projects by designers. Entitled "The Design Implications of Future Trends," the keynote address was presented by Michael Durkin of Durkin and Associates and a professor of architecture at the University of Southern California. Betty Williams of Marge Carson, Inc. discussed "New Colors/New Directions—Fabric Design for the '90s" at Don-Janais, Inc. Curt Pindler, president of Pindler & Pindler, spoke on trends in fabric design and color with a focus on the different demands posed by California living. And Zane Corey, attorney and designer, returned to Canyon Creek's market by popular demand to speak on the important legal aspects of the interior design business at Designers Gallery. New showrooms that debuted at the fall market included Art Expressions, Connexion, David Julian Designs, Accessories Now and Bridgepoint Fabric Protection.

St. Louis Zoo's "Living World" Opens "The Living World" is the first educational facility in the world that combines high technology and live animals to present a unified view of the evolution of life. Located in the new $17.9-million Wetterau Pavilion in Missouri's St. Louis Zoo, the 55,000-square-foot structure was designed by Gyo Obata, chairman of the internationally-known architectural design firm Hellmuth, Obata & Kassabaum, Inc. (HOK). The pavilion-like structure encircles a 65-foot-high rotunda, the architectural focal point of the building. Its aqua-green roof covers a structure of brick, terra cotta, stone and glass to complement the zoo's park setting. The principal spaces in the center are two spacious educational exhibition areas, the Hall of Animals and the Hall of Ecology. The Hall of Animals takes visitors on a tour of the animal kingdom, tracing life from one-celled creatures to a parade of vertebrates: fish, reptiles, birds, mammals. The Ecology Hall features exhibits that demonstrate the relationship of animals to their environment. The final exhibit of the evolutionary journey takes the form of a computer game, Homo Nextus, in which visitors make guesses about what species will replace our own. A computer software program creates 3D images based on those guesses and evaluates them based on current ecological trends in the world. Exhibits were developed and designed by Charles P. Reay, senior vice president of HOK. Most prominent is the life-like animatronic robot of Charles Darwin, who will greet visitors to the hall.

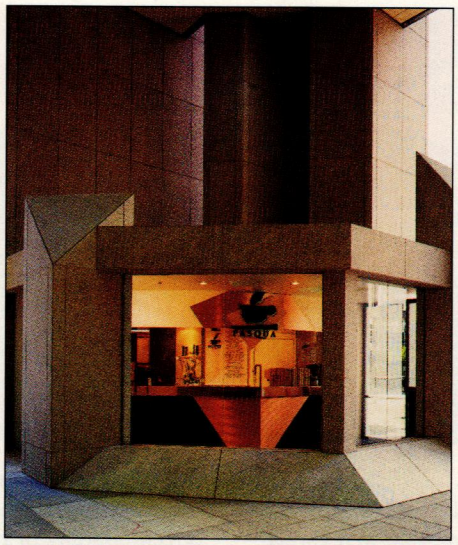
A 65-foot-high rotunda is the architectural focal point of the new Living World educational center located in the St. Louis Zoo. Photography by Bill Stover.

DESIGNERSWORLD

Profile: Pope & Associates "Effective office design must establish the firm's image while providing an energetic framework within which employees can move," insists Robert Pope, president of Pope & Associates, Los Angeles. Two corporate design projects in Century City, an affluent enclave of West Los Angeles, exemplify the firm's approach to creating unique spaces for its clients through the use of custom materials within the scope of the tenant improvement allowance. When the law firm of Poms, Smith, Lande & Rose moved from its tradition-embellished office to a new 22,000-square-foot space, it retained Pope and Associates to provide a design better suited to the dynamic architectural statement of its new home in Fox Plaza Towers. The basic design challenge was to provide an exciting transition into the 21st century for the law firm, yet retain the aura of stability and strength which it wanted to project.

Views of the Pacific Ocean established the theme of the renovated 16,000-square-foot leasing office for the Century Plaza Towers. The design firm replaced dark brown carpets and yellow wallcoverings throughout with ocean, natural shell and sand colors. The tower's graduated, bevel-edged exterior is reflected in the details on all custom marble, plexiglass and wood surfaces. Corporate identity is strongly established in the reception area with a glass window wall containing the etched logo and signage for the towers. Glass detailing is a Pope trademark, and is carried through in the glass lighting soffits throughout the leasing offices.

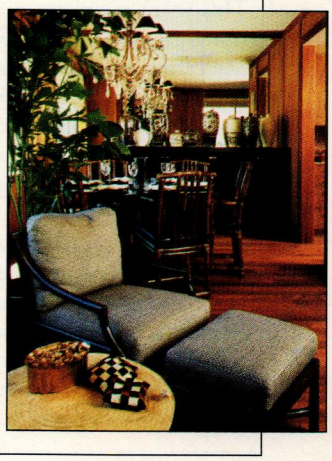
Reception area, Century City Leasing, Century Plaza Towers: Conference table, marble flooring and custom coffee table: Western Marble. Sofa: Regal Upholstery. Fabric: DesignTex. Carpet: Harbinger. Glass etching: ABC Letter Art. Wallcovering: Maharam. Conference room chairs: Contemporary Contract Furniture. Chair fabric: Coral of Chicago. Photography by Toshi Yoshimi.



Pasqua Coffee Bars Pasqua Rosee, a Turkish emigré in 15th-century England, helped establish London's first public coffeehouse. Today, the spirit of the Turkish coffee maker continues in the interior spaces that house the various Pasqua coffee bars on the West Coast. Mark Zuckerman formed Pasqua Inc. in 1983, after observing a lack of affordable and convenient high-quality coffee beverages and companion foods in highly-trafficked business districts. Pasqua operates eight coffee bars located in the San Francisco Bay Area and two in Los Angeles. Many of the coffee bars were designed by Stephen Elbert+Associates of Oakland, California. Pictured above is the latest Pasqua, located in the plaza of the 18-story Pacific Financial Center in downtown Los Angeles. Designed by Reuben Fitzgerald of Gin Wong Associates, the 240-square-foot, kiosk-like coffee bar features imported Argentine and Italian granite which maintains the atmosphere and integrity of the granite and glass-sheered building. The Pasqua coffee bar conforms with the scale of the high-rise, avoiding box or rectangular shapes. Corners of the granite walls come to a point, simulating the larger building. Photography by Martin Zeitman.

Senior Communities Show Promise for Golden Age Living Two senior community projects reflect an increasing sophistication and creativity in the interior design of such habitats. Hailed as a prototype community for active adults over 62, Smith Ranch Homes of San Rafael, California, offers four model homes created by the design team of Eric and Sammye Erickson. The interior design features four profiles ranging from contemporary to a more traditional "Ralph Lauren" environment to decor based on noted California architects Greene and Greene. Residential styling includes travertine fireplaces, master suites with marble baths and easy-to-read kitchen appliance dials. The designs, according to the Ericksons, reflect an elegance and ambience that they would choose for their own living space. Says Eric Erickson: "Our work at Smith Ranch was facilitated by the fact that we share a common fundamental precept in terms of quality of life."

The Gatesworth at One McKnight Place in St. Louis is a residential community for active and independent seniors. Designed by LVK Associates, Inc., the 220-unit facility was honored with the National Homebuilders Association "Pillars of the Industry" Award, citing the exemplary interior design consideration paid to its inhabitants. The designers created a homelike environment, mapping floor plans that broke large spaces down to manageable sizes to encourage social interaction. LVK's project team merged traditional furniture styles with modern artwork and a scheme of brilliant colors for furniture, floor and wallcoverings. "The aging eye endows a yellowing cast to hues," explains LVK Chief Executive Officer Lea von Kaenel. "With that in mind, we opted to develop a vibrant color palette, avoiding a muted or monochromatic appearance." In addition, special attention was paid to furniture ergonomics with regard to seat-back and arm heights for support, and public areas were accented with uniformly placed, incandescent lighting.



One of the prototype interiors for senior living designed by Eric and Sammye Erickson. Photography by John Sutton.

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DESIGNERSWORLD

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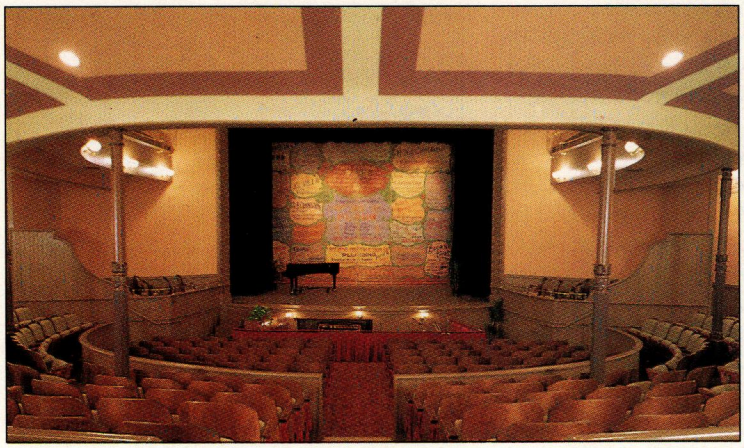
Woodland Opera House Restoration After many decades of decay and neglect, the 544-seat Woodland Opera House was recently restored to its former elegance as the most treasured architectural landmark in the Northern California community of Woodland. The Oakland, California-based architecture firm Brocchini Architects Incorporated renovated the 1885 structure (a first building was destroyed by fire and rebuilt in 1896). The 12-year restoration effort encompassed a range of interior design services in the 17,000-square-foot structure including site investigation and research to authenticate original materials, finishes and colors throughout. New carpeting and aisle runners recreate the original installation. Axminster Persian designs, imported from the original carpet mills in England, were carpet-tacked to the floor, without padding, to replicate the installation of the 19th century. Theater seats by American Seating were upholstered in traditional mohair. Wallpaper borders on the balcony ceiling have been reproduced from fragments salvaged from the crumbling walls of the pre-restoration building. Lighting fixtures from Classic Illumination are antique brass reproductions that match the original gas flame wall sconces and central chandelier. Brocchini Architects transformed a former ladies' "cloak room" into a mini-museum to house artifacts and memorabilia collected from the Opera House since its original opening.



The Woodland Opera House was honored with a 1989 Preservation Design Award from the California Preservation Foundation as well as an award from the League of Historic American Theaters. Photography by Nikki Paul.

ASID Salutes Best Product Designs of 1989 The American Society of Interior Designers (ASID) has selected nine product designs from a pool of 120 submissions as winners in this year's Product Design Award. This prestigious annual award, conceived in 1975, honors outstanding contract and residential product designs in the furniture and furnishings industry. Awards were conferred last October during presentations held at the Waldorf-Astoria Hotel in New York City. This year's recipients are Hastings Tile & Il Bagno Collection for an innovative design of a bathroom vanity; Herman Miller, Inc. for its Momentum—4800 contract fabric designed by Mary Buckley; the Karges Furniture Company for the Regency Dining Table designed by Donald J. Burgess; Kusch USA for the Cello Chair designed by Harmut Lohmeyer and Alexandra Ionescu; Metropolitan Furniture for the Trinity Side Chair designed by Brian Kane; Silk Dynasty, Inc. for Palmier wallcovering; Toli-Matico for High-Tec Design Tile; Wellco Business Carpet for its contract Firenze broadloom carpet; and Krueger International, an honorable mention, for SystemsWall designed by Eberhard von Huene. Members of this year's jury were Carolyn Pulsifer, ASID, Dennis Haworth, FASID, Adriana Scalamandré Bitter, FASID, Miriam Furman of *The Designer* magazine, and Chip Johnston, ASID.

New Damark Industries Showroom at PDC Damark Industries, Incorporated has opened its new showroom in the green building of the Pacific Design Center (PDC), Los Angeles. The company's primary showcase offerings are product lines from Selva International, featuring Italian imported casegoods, marquetry, upholstery and a contract group for the hospitality industry. Daryl de Falla, ASID, of Pasadena, California, designed the space to function as a defined, contemporary backdrop for the traditional profiles of the pieces. "The greatest challenge presented by the project was the long, narrow shape of the space," notes Ms. de Falla. "To visually widen the showroom, we installed linear design elements on the diagonal." Architectural modules, conceived and juxtaposed for a maximum of display space, still hint at classical motifs. The designer arranged the showroom into quadrants, allowing for total flexibility of the display units. Platforms and walls were washed in pastel colors from Ameritone. The carpet from Masland reflects the clear colors of the build-outs against the sharp contrast of charcoal. Halo low-voltage lighting accents the fine furniture pieces within the collection and illuminates the space with a soft, ambient glow.

The new Damark Industries showroom at the PDC showcases Italian imported casegoods and other products from Selva International. Photography by Christopher Dow.

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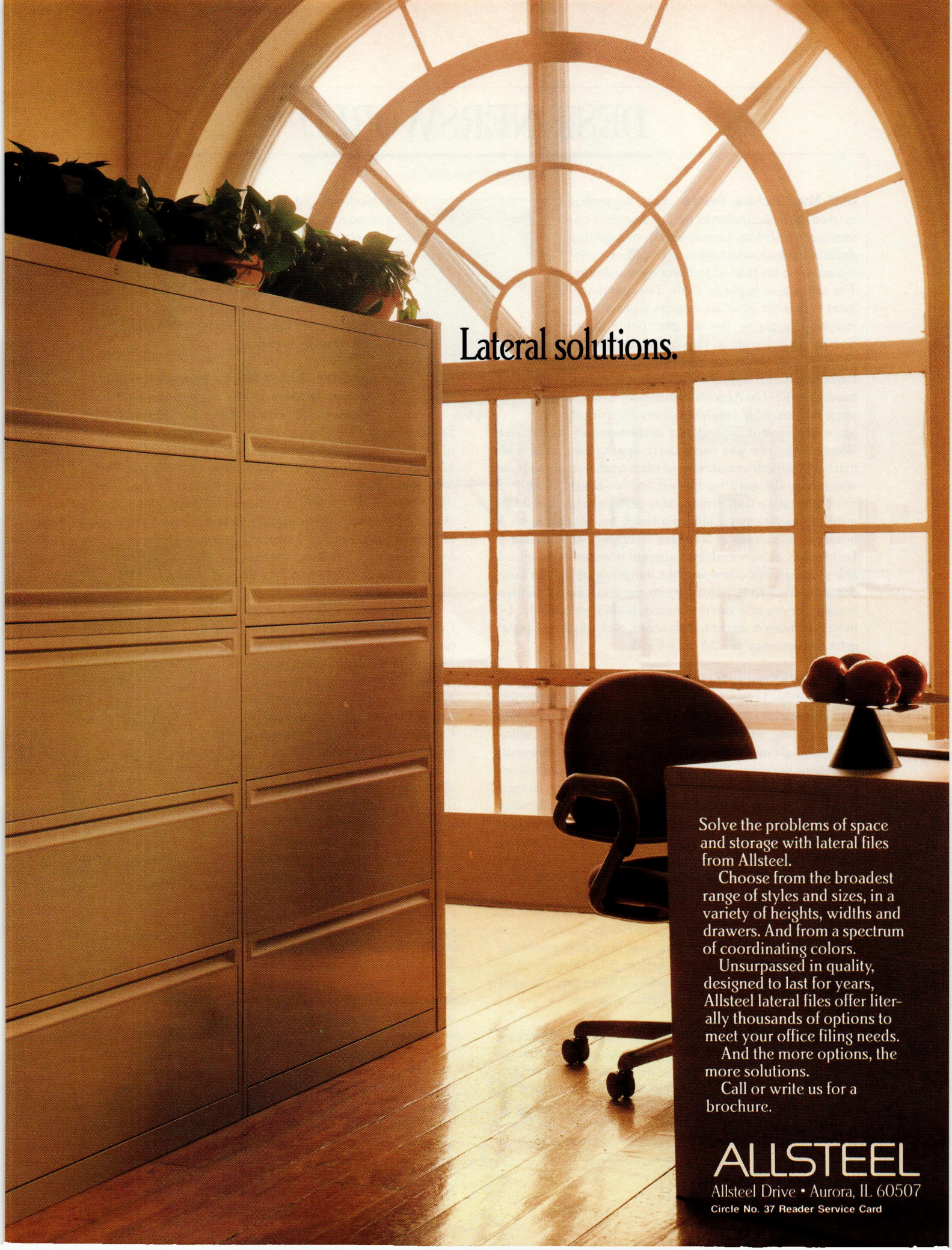
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DESIGNERSWORLD

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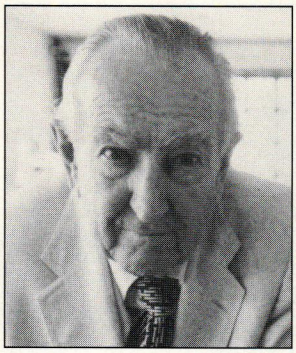
Cliff May Lecture Series Last September marked the inauguration of the Los Angeles Conservancy's Cliff May Lecture Series, spotlighting those individuals who have made significant contributions to the field of architecture and design. The series is to begin in 1990. The announcement was made at a Los Angeles Conservancy reception honoring the designer (who subsequently passed away in October at age 81 [see "Search," page 160]), for his contribution to the California Ranch style of residential architecture. More than 100 Los Angeles Conservancy Cornerstone Patrons, May family members and friends gathered to honor the architect at the home of actor Robert Wagner. The site was particularly appropriate, since 1989 marks the fiftieth anniversary of the completion of the home which May designed for himself and his family in 1939. A sixth-generation Californian, May perfected the graceful yet informal single-story California ranch houses that serve as homes to thousands in Southern California and elsewhere. Fusing the California adobe courtyard home with the affordable materials associated with the bungalow style, May's residences gained wide popularity in the Southland's postwar housing boom and number nearly 20,000 worldwide. For more information on the lecture series, please call the Los Angeles Conservancy at (213) 623-CITY.



Cliff May

Pasadena's Armory for the Arts Last month heralded the opening of the Armory Center for the Arts in Pasadena, California. The new art center is located in the 18,000-square-foot Armory building, which was constructed in 1934 for the California National Guard and is included in the National Registry of Historic Buildings. "The Armory houses a variety of arts and cultural organizations committed to incorporating contemporary visual and performing art into the fabric of Pasadena and the greater San Gabriel Valley," says Executive Director Elisa Greben Crystal. One organization, the 40-year old Pasadena Art Workshops, has merged with the Armory Center, providing children with arts education in the form of painting, drawing, sculpture, ceramics, mime and dance classes. Renovated by architect Donna Vaccarino, the front of the building has been restored to closely resemble its original facade. The facility now features meeting rooms, classrooms and workshop space to accommodate more than 35,000 children from throughout the area. In addition, the Armory houses a 2,800-square-foot gallery to showcase the visual and performing arts.

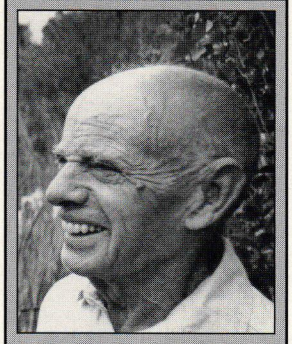
Review: **Houston: INNOVATIONS '89** The fifth annual "open house" held at INNOVA, Houston's contract design center, INNOVATIONS '89 drew more than 3,500 attendees from the design, architectural and business communities of Houston, Austin, San Antonio and New Orleans. Attendees visited each of the 35 showrooms to participate in a "Search for Synergy" contest in which they found and identified strategically-placed photographs showing details of products. Participants with the most correct answers were awarded prizes that included hotel stays. DIFFA/Houston, the Design Industries Foundation for AIDS, sponsored a warehouse sale of products donated to DIFFA from INNOVA tenants and raised more than $4,000 to support AIDS organizations in Houston. INNOVATIONS is held each year in September.

Preview: **Dallas Winter Homefurnishings Market, January 13-18** Showrooms of Dallas Market Center, Dallas Design Center, Oak Lawn Design Plaza and the Design District will welcome hundreds of design professionals to the Dallas Winter Homefurnishings Market, January 13-18. Coinciding with Market Week will be the Dallas National Lighting Market at the Dallas Trade Mart. The Dallas Market Center will kick off this year's Winter Market activities a day early on Friday, January 12, with its "Day of Education," co-sponsored by the Southwest Homefurnishings Association. For information call (214) 760-2821.

Showrooms in the Dallas Design Center will be hosting a number of luncheons on Monday, January 15th, using a "Gay Nineties" theme. Among those taking part will be Brunschwig & Fils, Manheim Galleries of Dallas, and Saporiti Italia/Campaniello Imports. For more information call (214) 871-0714.

At Oak Lawn Design Plaza, an open house for designers attending the Market will be held on Sunday, January 14th, from 5:00–9:00 P.M. The Plaza will also offer a shuttle bus service between nearby hotels and the design district. For more information, call (214) 871-2828.

The Design District plans to repeat its highly successful Sunday Brunch from last year, scheduled for January 14, from 11 A.M.–2 P.M. New showrooms in the District include Mastercraft Floors & Associates (carpet and custom hardwood and stone floors) and J. Michael Callahan & Associates (featuring custom lamps and accessories). And others are expanding: Robert Allen is taking over a second location; David Sutherland, Inc. is renovating and expanding at its present location; and Edward A. Vasquez & Associates has expanded into a second showroom across the hall. For more information call (214) 744-4212.



"The Love of Everyday Places" The unique philosophy of John Brinckerhoff (J.B.) Jackson (above) concerning the ways in which our architectural environment and landscape work together is illustrated in the television special, "J.B. Jackson & The Love Of Everyday Places." The one-hour documentary, produced by KQED, San Francisco, accompanies this well-known writer, cultural geographer and historian on a three-week journey across the American Southwest. Major funding for the program was provided by Gensler and Associates/Architects, the Andrew W. Mellon Foundation and the National Endowment for the Arts. Contact your local public TV station for program date and time.

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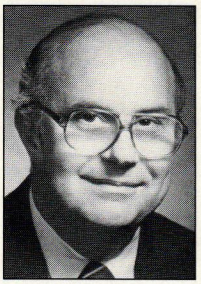
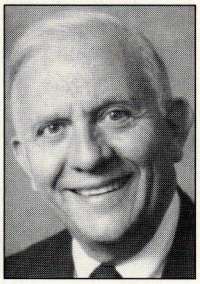
DESIGNERSWORLD

Continued from page 84

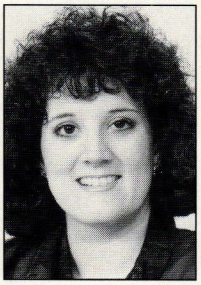
Industry Notables **Robert H. Fernbacher**, president and CEO of BAKER, KNAPP & TUBBS since 1983, has joined Merchandise Mart Properties, Inc. as assistant to the president and executive vice president in charge of expansion and business development. Fernbacher is succeeded by **Roderick G. Kreitzer**, executive vice president of Baker Furniture since 1972, as head of Baker, Knapp & Tubbs, a subsidiary of KOHLER CO. . . HON INDUSTRIES has signed a purchase agreement with Ladd Furniture, Inc. to acquire **The Gunlocke Company**. The terms of agreement called for HON to pay $34 million for all outstanding stock of the Wayland, New York-based wood office furniture manufacturer. According to HON Chairman and President Stanley M. Howe, Gunlocke President Kenneth M. Book and his management team will be asked to remain with the company. . . **Pamela L. Donahoo** was appointed executive director of the INTERNATIONAL FURNISHINGS AND DESIGN ASSOCIATION (IFDA), an international association with 20 chapters and members-at-large representing executives from diverse industries related to residential and commercial furnishings and design . . .KNOLL INTERNATIONAL has appointed **Kwang K. Han** as vice president and managing director, marketing. . . **CorryHiebert** of Irving, Texas has announced an alliance marketing program with San Francisco-based **Deepa Textiles**. The Deepa Textile Collection of 19 lines with more than 177 colorways can be ordered on CorryHiebert systems and seating as standard textiles. . . **Linda W. Nelson** was appointed managing director of the Denver office of GENSLER AND ASSOCIATES/ARCHITECTS . . . Internationally regarded as the father of Post-Modernism, **Charles W. Moore**, FAIA, has donated his time to design a temporary residence for the Craft and Folk Art Museum (CAFAM) at the landmark Fairfax/Wilshire May Company store in Los Angeles. The new museum, to be built on its original site, is scheduled for completion in 1992. . . **Jerrold C. Schwartz** was named president of Pilot Woodworking Company, Inc., a subsidiary of CHARTWELL GROUP LTD. Another Chartwell subsidiary, Paul Hanson Co., Inc. has appointed **Thomas F. Morton** as president. . . **John S. Forbes** was promoted to president and CEO for HOLOPHANE COMPANY, INC., manufacturer of commercial and industrial lighting systems. . . One of the nation's largest interior architectural and facilities planning firm, PHH ENVIRONMENTS has named **Karen L. Thomas** managing principal of its Newport Beach, California office. . . Two Texas lighting designers from the Southwest Region of the ILLUMINATING ENGINEERING SOCIETY OF NORTH AMERICA (IES-NA) were awarded its Edwin F. Guth Memorial Award of Excellence for outstanding design contribution to the art and science of illumination: **Jose Villegas** for the Penguin Exhibit at Sea World, San Antonio, and **Pamela Hull Wilson** for a power station turned private residence in Dallas. . . The first class of 22 design students has graduated from ART CENTER COLLEGE OF DESIGN (EUROPE) located in Switzerland. The students are the first to earn bachelor degrees from the European campus since its opening in October 1986. . . Recipients of the 1989 Pantone Color Award, developed by the PANTONE COLOR INSTITUTE to honor innovative use of color, are **Van Martin-Rowe** for interior design; **John Hornall** and **Jack Anderson** for graphic design; **James Couch** for industrial design; and **Patrick Groenendaal** and **Stanley Steinberg** of Marienbad for fashion. . . **Allied Fibers** will be a grand sponsor of Heart Strings—The National Tour, the latest fund-raising drive of the DESIGN INDUSTRIES FOUNDATION FOR AIDS (DIFFA). A musical evening of hope for the healing of AIDS, Heart Strings is currently traveling the nation on a 30-city tour. . . SAN FRANCISCO DESIGN CENTERS variously report that, despite the devastating October 17 earthquake that struck the Northern California Bay Area, it did not paralyze showroom operations. Winter Market '90 will be held January 20-24, 1990, as scheduled. For a full report on the earthquake's effect on the area's design centers see "Earthquake!" in the November 1989 issue of *Designers West*.



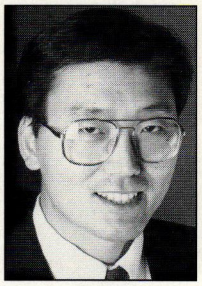
Robert H. Fernbacher



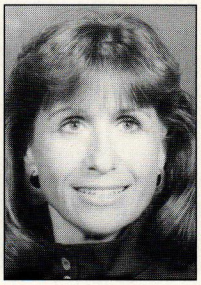
Roderick G. Kreitzer



Pamela L. Donahoo

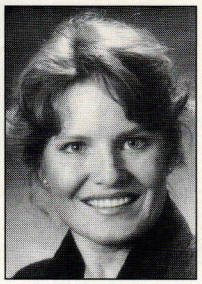


Kwang K. Han



Linda W. Nelson

John S. Forbes



Karen L. Thomas

For the Record In the October 1989 issue, John Vaughn should be credited for photo of the Residences on Spanish Bay (Designers World, page 44). . . In the November 1989 issue, the captions and photo credits of the Belson/San Francisco and the Johnston Group on page 66 should have been switched. Also, Sally Painter of KMD should be credited for the Contract Design Center photo on page 66.

Continued on page 151

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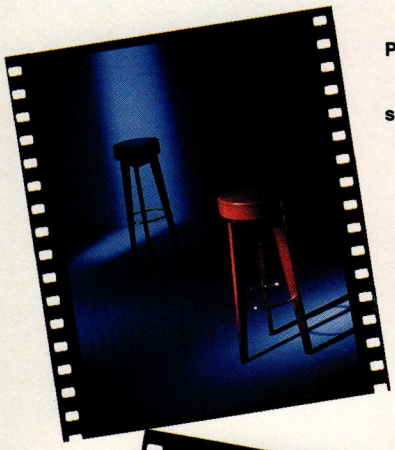
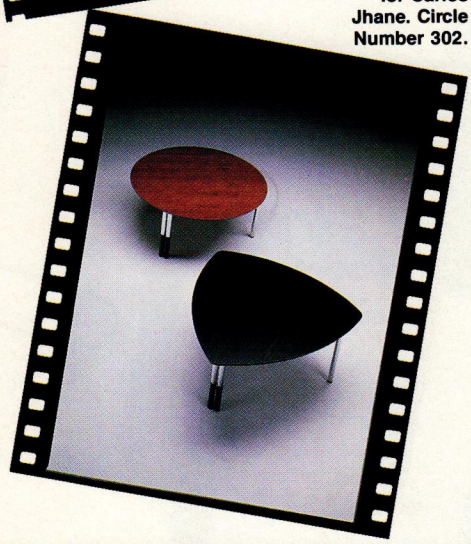




Left: from Indartu, the Piano bar stool by Alberto Lievore & Associates. Circle Number 300. Below: the Poligonal Tables by Massana-Tremoleda for Punt Mobles. Circle Number 301. Bottom: by Oscar Tusquet, the handmade Vortice table for Carlos Jhane. Circle Number 302.

Design Dramático

A New Reign in Spain

LIKE THE SKILLED TOREADOR WHO DEFTLY OUTWITS THE FIERCE BULL, contemporary Spanish design is outmaneuvering the limitations of its country's dictatorial past. Triumphant signs of the times: the 1992 Olympics will be held in Barcelona, and the 1992 World's Fair is slated for Seville.

As Spain re-emerges, the spirited creations of its design community are fast gaining recognition worldwide. This year the 26th annual International Furniture Fair in Valencia was further testimony to the energy of Spanish design and its new-found role in the international market.

At the Valencia fair, 200,000 square meters of exhibition space showcased products from lighting and accessories to classical and modern furniture. Shining among contemporary innovations this year is the presence of a strong Spanish style. No longer emulating Italian design, contemporary Spanish designers have come up with a spicy, creative mix of products that blend their native tradition of hand-crafted woods with the savvy, high-tech vocabulary of Modernism. Pine, walnut, elm and oak finishes are matched with lightweight, streamlined metals. And humor, too, plays a feisty role. While the underlying design rationale remains as pervasive as ever, Spanish design is proving to be witty, clever and even downright playful.

Take, for example, the engaging Sumuro cabinet by Jaime Tresserra. As confounding as a Rubik's cube, this Korean-inspired piece prompts the user into an enticing game of hide-and-seek. Open a drawer and it leads to another; move around to the back and discover a slick row of angular drawers that extend in odd directions.

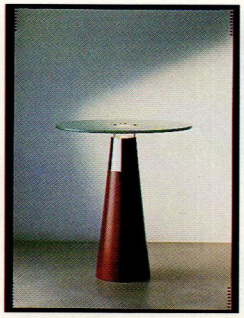
While Spanish designers may not yet have the capital to pour into research and development, they more than compensate in the realm of ingenuity. For this reason, explained one designer, "We have to use our minds a little bit more." And that they do. Often the most unlikely resources are assembled into maverick compositions.

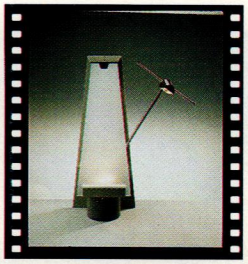
Such are the designs of Vapor, a lighting company founded by architect Lluis Porqueras Doménech. Designed as a homage to Italian architect Luigi Carlo Nervi is the Nervi *lamparita*. (Note: "nervi" also means "nervous" in Catalan.) Made of aluminum, the base and shade are joined by a spring. A standard light bulb within emits a soft glow.

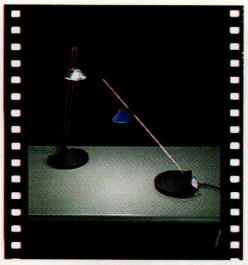
A name to watch for down the '90s track is José Ripoll. His first design for Vapor, *Cana de Pesce* is the fisherman's answer to lighting. Designed with a removable fishing pole that slips into an iron base, it has a plastic shade that conceals an incandescent, 100-watt lamp. Never lacking ideas, Vicent Martinez adopted the mechanics of a roll-top desk for his expandable "Anaconda" table,

Continued on page 90

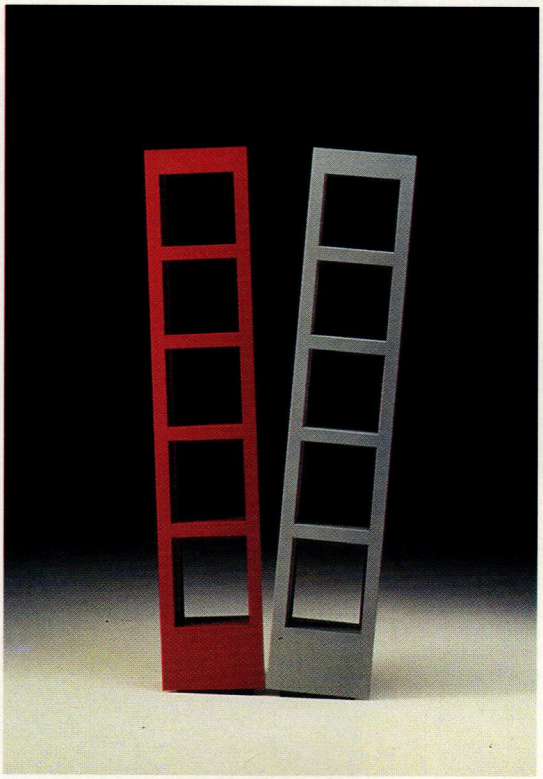
Left: the Franky sofa with a flexible back by Leroa. Circle Number 303. Below: Cana de Pesce by José Ripoll for Vapor. Circle Number 304. Bottom: from Acaba, Dry Martini. Through Stendig. Circle Number 305.







Above, left: by American designer Nancy Robbins for Vapor, the Faro lamp table with glass top and oak base. Circle Number 306. Above, middle: by Garcia Garay, the Metronom light. Circle Number 307. Above, right: Zim-Zam by Montserrat Cuberta and Jordi Vilardell for Gargot. Circle Number 308. Right: The Tower, metal shelves on a moveable base for tilted or straight-up positions. By Vicent Martinez for Grupo T. Through Kartell. Circle Number 309.



Continued from page 88

while Oscar Tusquet's Vortice table offers a collapsible structure for easy transport.

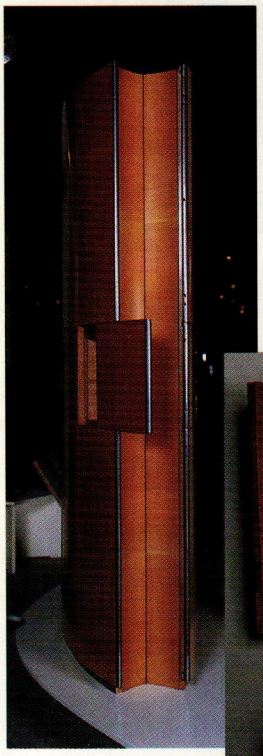
Be it ever so clever, contemporary Spanish design is also ultra-functional. Nothing is too rigid and no form too fixed. The Metronom light by Garcia Garay can be made into a reading lamp by swaying the arm to the left or right, or a general purpose light by positioning it up straight. Says the designer: "I have lots of mechanisms at play in my mind, and try to make something different out of them. Form and function are of utmost importance. Every detail has a purpose. And it should tell a story. After all, you have to have something more than just the technology."

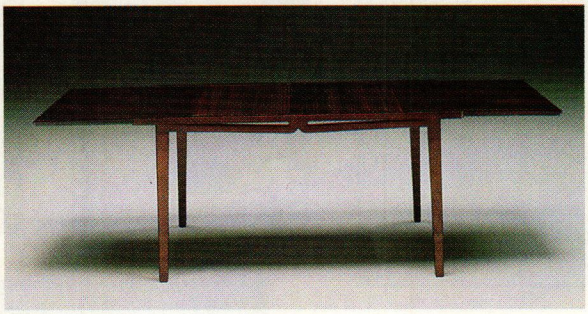
Although contemporary design is a novelty in Spain, much of its success is the result of an organization called SIDI—the *Salon Internacional de Diseno del Equipamiento para el Habitat*. Now in its sixth year, SIDI helps design firms, distributors and manufacturers market and promote their products both in Spain and worldwide. One of its co-founders, Carmen Llopis, says SIDI has played an active role in educating a younger Spanish market that is eager to snap up contemporary designs.

And SIDI's efforts are paying off. Its members' exports have risen substantially over the past six years. Even big industry names such as Steelcase, Stendig and Knoll were in Valencia to eye the recent innovations. One thing appears certain: as contemporary Spanish design continues to enjoy a tremendous cultural awakening, the world is taking notice.

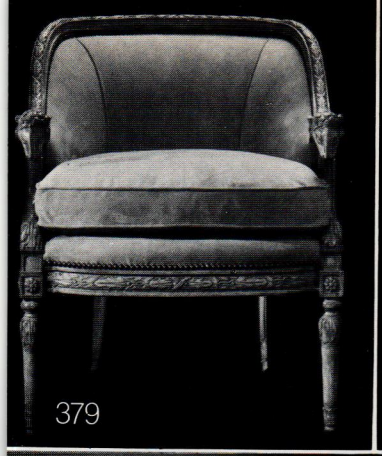
—*Paula Fitzgerald*

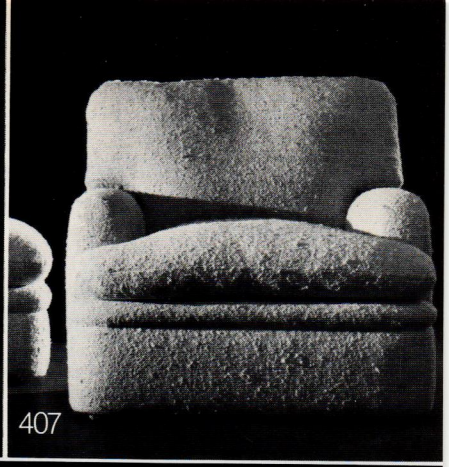
Below, left: the masculine Aranda Collection by Jorge Pensi for Kron. Circle Number 310. Left: Mesita Asia for Santa & Cole by Reventos y Mirabell has a folding iron-tube frame with conical feet. Circle Number 311. Below, right: by Vicent Martinez for Punt Mobles, the expandable Anaconda table of ashwood. Circle Number 312.

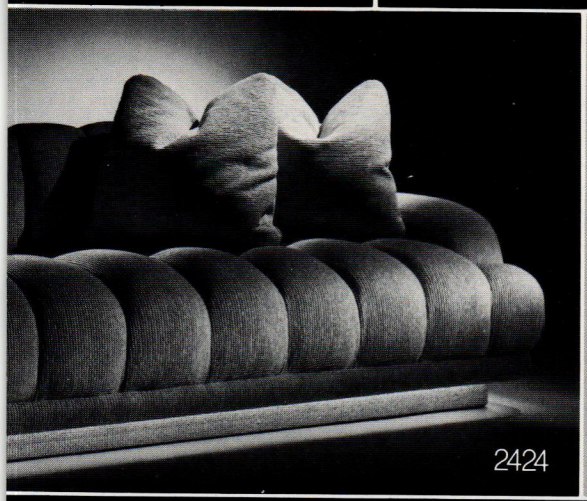




Above and right: Sumuro by Jaime Tresserra for J. Tresserra is detailed with the eight symbols of Taoist philosophy. Circle Number 313.







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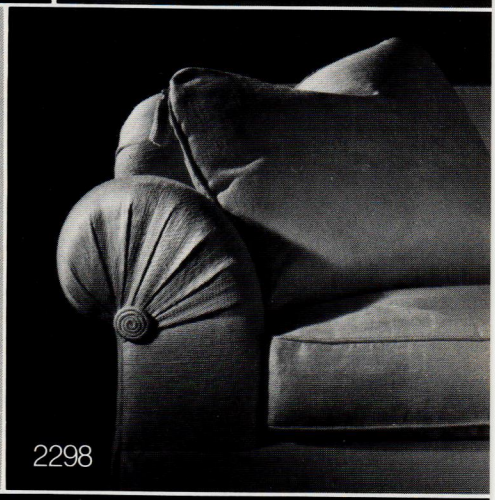

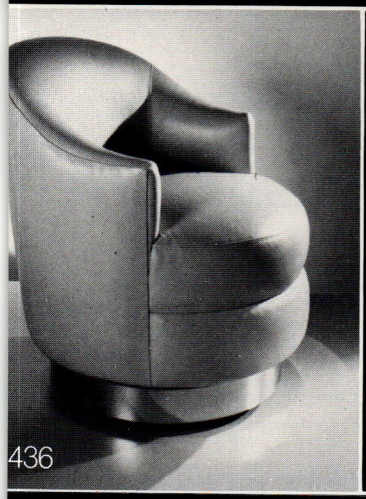

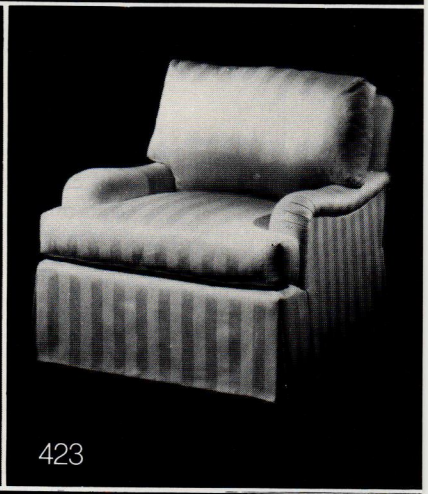

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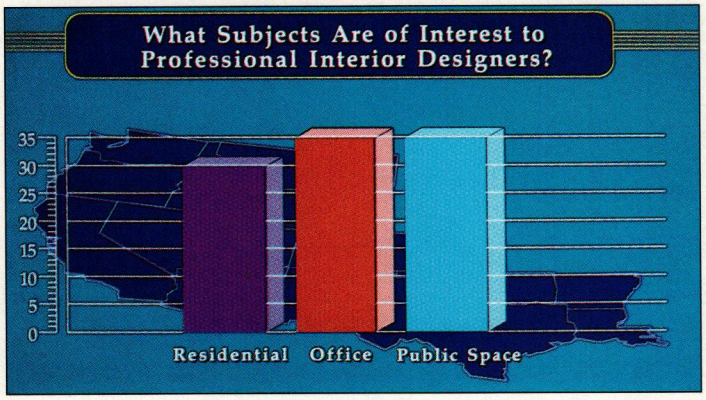
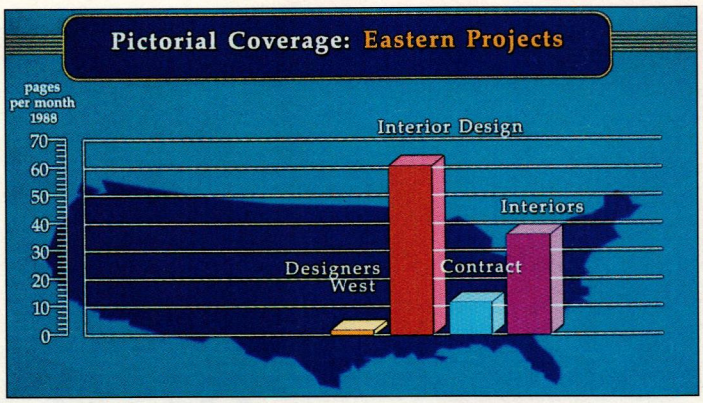
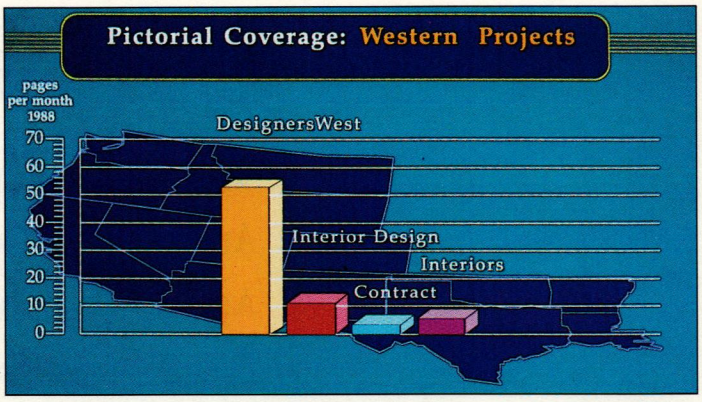
Publisher's Note: No. 2 in a series

AS THE *Western marketplace grows, so too does* Designers West *Magazine. This publication, alone, enjoys several competitive advantages. Our editors, together with our other 20 full-time publishing professionals, live, work and travel the West. They participate in seminars, markets, industry events and association activities throughout the West. They have daily contact with Western designers, marketers, educators and manufacturers. Most importantly, they are a part of the Western interior design community.* ☐ Designers West *perceives the Western interior designer as a true professional, whose education and interests encompass the entire scope of interior design innovation and application. Thus, the magazine's pictorial coverage of design projects is a consistently well-balanced presentation of work by respected members of the Western design community who today range the entire world in the practice of their chosen profession.*

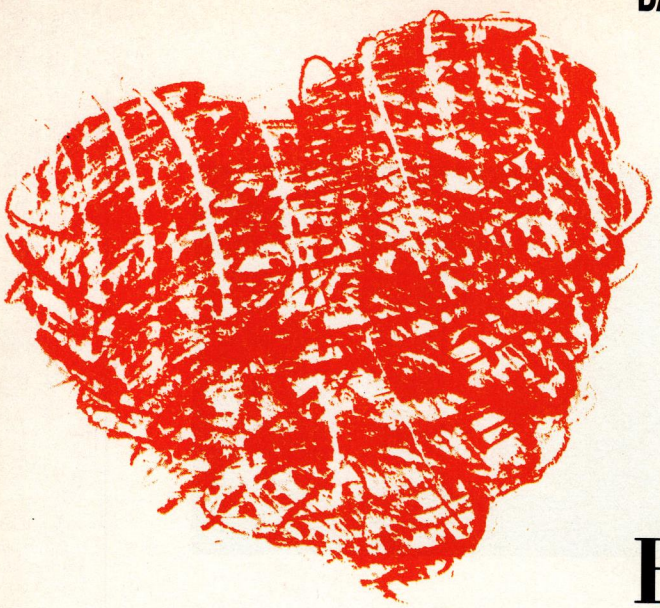






Being the last publisher-owned magazine within its field is another major advantage benefitting Designers West. *Substantial reinvestment of revenues enables* Designers West *to outdistance other professional magazines by providing the reader many benefits. One is a far higher editorial-to-advertising ratio. At the present time,* Designers West *typically devotes more than 55% of its entire issue to editorial presentations, while competitors average from a low of 30% to a high of 45%.* ☐ *Too,* Designers West's *focus on the West provides many more illustrations of residences, offices, hospitality and public spaces located in the West and/or done by Westerners. On average,* Designers West *offers three times the volume of this lively coverage than do the combined efforts of* Interior Design, Contract *and* Interiors. ☐ *With an appropriate balance of editorial subjects, plus a unique concentration on Western America,* Designers West *publishes an unrivaled abundance of editorial content of primary interest to the Western design professional.*

DACA and DIFFA Present



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EDITORIAL

HISTORIC PROPERTIES

Without knowing history, the artist cannot be truly creative. Only folk art is allowed to spring directly from the heart and hands, untutored by formal learning. All other art is held accountable to what has gone before. But there are various degrees of accountability, and none is higher than that to which interior designers and architects are held when charged with the responsibility of restoring or altering historic environments. ■ They must be fastidious archaeologists, uncovering layers of the past, understanding their essence and determining which among them are most essential. In addition, their creative artistry must be at its zenith—required as they are, while sifting through the sands of time, to make an environment work for today's needs. ■ The best such designers know their subjects intimately, but they are also willing to trust their own instincts. They gather as much information as they can—living and breathing their projects' archival mists, spiriting themselves into the colors, styles, attitudes, habits and very being of the period. They now know the rules—but then they put them away, so as to sort through, in an almost subconscious way, all that they have studied. It is at this point—after listening, really listening with mind and soul, to the past—that they allow themselves to prescribe a direction for a particular property. ■ Extraordinary perfectionists regarding historical detail, yet never allowing the weight of their research to smother their intuition, these artists find that history, far from restraining creativity, helps unleash it.

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

The bedroom of a 19th-century Paris apartment was transformed by Paul Mathieu and Michael Ray of *Décorateurs* into a neoclassical oasis. Photography by Deidi von Schaewen.

THE EMPRESS OF VICTORIA

Ode to a Canadian Dowager, With Much Affection

Interior Refurbishment/Redesign by
Deborah Lloyd Forrest, ASID, IBD
Deborah Lloyd Forrest Associates, Inc.
Original Architecture by Francis Mawson Rattenbury
Renovation Architecture by Poon Carruthers Architects

Photography by Mary E. Nichols

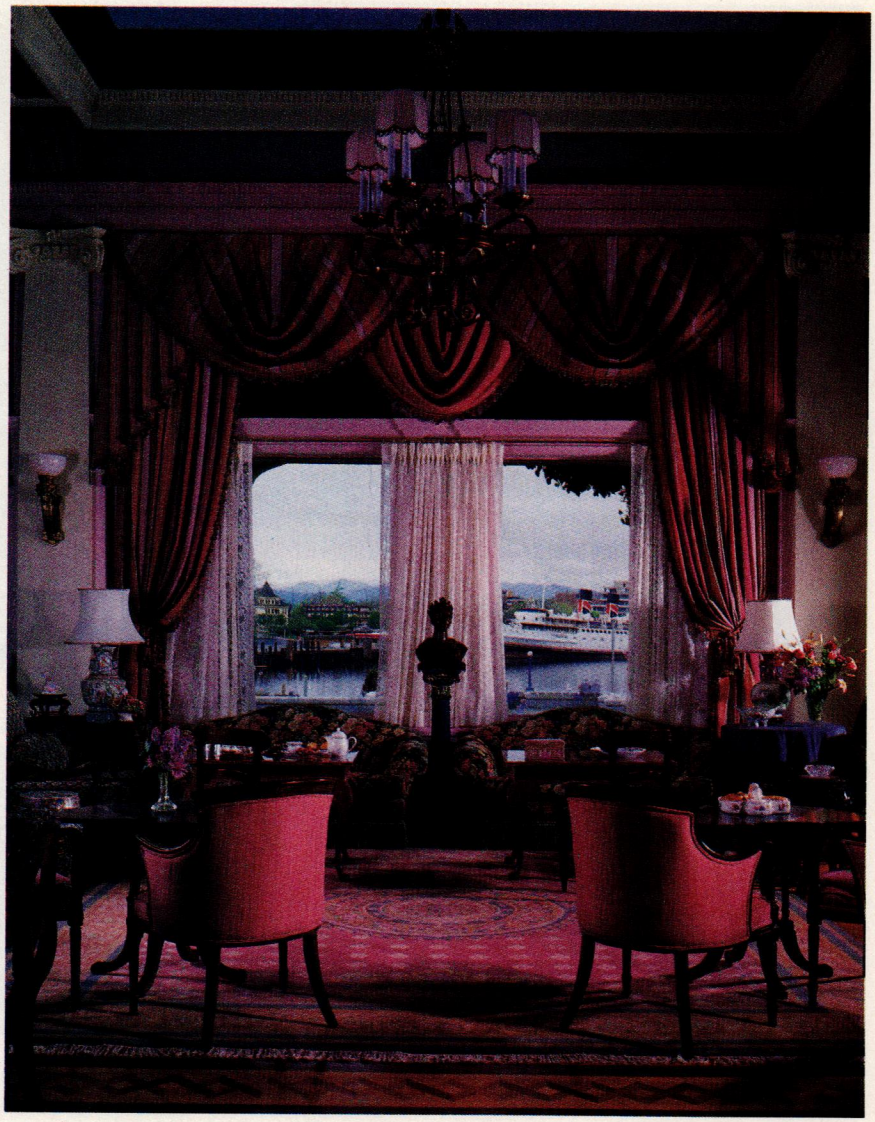
PALM COURT

"People poke fun at The Empress. They chuckle over the potted palms. They shake their heads at the conservatory. They laugh uproariously at the mammoth halls and corridors.

"But they do so with affection."

Godfrey Holloway's impressions of The Empress of Victoria, written in 1969 after one of several refurbishments of the 1908 hotel in British Columbia, might be the same today. The handling of the first redesign since then of her public spaces and guest rooms by Deborah Lloyd Forrest Associates of Dallas has been conducted with great affection. "I went back to all the old photographs I could find at the Montreal headquarters of Canadian Pacific, Ltd., the hotel's owner," reports Ms. Forrest. "We even went through the old telegrams sent to the construction manager at the time The Empress was built. It was so interesting to gain insights about why they chose hardwood over marble flooring (to save $6,000!), about everyone's dress on opening night. Of course, a primary purpose of all this was to ascertain the colors originally used in the hotel, but, since all the photographs were, naturally, black and white, this wasn't easy. And even when we tried to dig down through the layers of paper and paint, there had been so many renovations that this didn't always help."

Yet, in the end, there were enough hints to serve this decidedly original designer whose specialty, restoring historic hospitality properties, has never prevented her from incorporating her own creativity into



Lobby (above and pages 98-99)

Hardwood floors: original, restored
Chandeliers: original, restored by Water Glass Studio, Victoria, British Columbia
Lamp shades and fabrication of custom lamps: custom, Deborah Lloyd Forrest Associates, Inc., Design; Victoria Lamp Shade Shop, fabrication
Chinese fish bowl planters: Chongs & Eastern Arts Trading, Vancouver; China Sea Trader, Atlanta; Eastern Arts Trading Co., Vancouver
Drapery: fabric, Lee Jofa; trimming, Clarence House; lace curtains, Ametex; fabrication, Westport Manufacturing, Vancouver
Lamp bases: Aczel Antiques, Toronto; China Sea Trader, Atlanta; Chong's Oriental Furniture, Vancouver
Ram's head wall sconces: original, restored by Water Glass Studio
Hand-knotted Indian wool rugs, Blackstone Carpets, Dallas
Pink chairs: Shelby-Williams through Zest, Canada; fabric, Ametex
Drop-leaf tea tables: custom, Deborah Lloyd Forrest Associates, Inc. Design; fabricated by Creative Custom Furniture, Toronto
Love seats and sofas: custom design, fabricated by Delta Furniture, Montreal; woven tapestry floral fabric, Ametex; fringe, Lee Jofa
Chairs at card tables: William Switzer, Vancouver; strapwork tapestry fabric, Lee Jofa
Lamp tables: William Switzer, Vancouver
Oriental tea tables and card tables: custom design, fabricated by Creative Custom Furniture, Toronto
Chinese lacquer tea tables with draw leaves: custom, Deborah Lloyd Forrest Associates, Inc. Design; fabricated by Creative Custom Furniture
Armless pull-up chairs at tea tables: original; strapwork tapestry, Lee Jofa
Portrait of Queen Alexandra: original, artist unknown
Large landscape painting: Canadian artist, John Charles Collins, through Uno Langman Gallery, Vancouver
Tufted lounge chairs: Delta Furniture, Montreal; green wool frisé fabric, Lee Jofa
Tapestry drape: fabric, Ralph Lauren; fringe, Brunschwig & Fils; fabrication, Westport
Accessories: Sydney Reynolds, Victoria; China Sea Trader, Atlanta; Mottahedda
Carved mahogany bust of Queen Victoria, circa 1850: Anthony Outred Antiques, London
Majolica pedestal: Vincent Freeman, London
China: custom, Deborah Lloyd Forrest Associates, Inc. Design; fabricated by Syracuse China

Palm Court (opposite)

Antique walnut and gilt mirror: Orion
Pair of antique chairs: original; striped moire, Scalamandré
Oriental fish bowl planters: China Sea Trader, Atlanta
Ram's head chairs: Traditional Imports; linen cut velvet tapestry fabric, Old World Weavers
Carpet: Scott International
Stained glass: Kitsilano Stained Glass, Vancouver
Mosaic tile, approximating the original: Dal-tile

the period projects under her care. "I took what clues I could from the old photographs. I researched Edwardian interiors and colors and intensities of colors that would have been used at the time—because the hotel is really so English, with Victoria being, as they say, 'more British than the British.' But then, finally, I had to trust my own instincts."

Ms. Forrest's innate design sense led her to emphasize the lushness and boldness of the later years of the Victorian period: "I felt the hotel cried out for that bolder interior palette, those overscale designs, that feeling of offering more of everything, and then more and more."

The designer almost laughs at herself as she says this, for she long believed 18th-century English, with its neoclassical detail, much more to her liking. "I was really not at all enamored of the Victorian period until I began research on this project," she says. "Because until that time I had only experienced Southern American Victorian, which is much more rococo than English Victorian, and more related to French furnishings than to the kind of Adam, Chippendale, Hepplewhite and Sheraton furniture I prefer. But I found that Victorian is really closely related to the classical or neoclassical. The scale is different and there's a tendency to put everything in. It's overstated rather than understated, which may seem to be a contradiction in terms after saying it's related to classical. But it is, and I now can truly say I love it."

And it shows. For example, the principle features in the lobby include 17-foot ceilings, graceful columns, two working fireplaces, 16 original bronze ram's head sconces and 12 original chandeliers. Now, in addition, the original rift-cut white oak, walnut and Brazilian red bean wood floor, which, the designer discovered, had been hidden under carpet for 30 years, underscores the lobby's grandeur. Glorying in this wealth of turn-of-the-century decor, the designer, far from eliminating, added to its abundance with a period, carved bust of Queen Victoria at age 23, along with two magnificent mirror-topped cabinets.

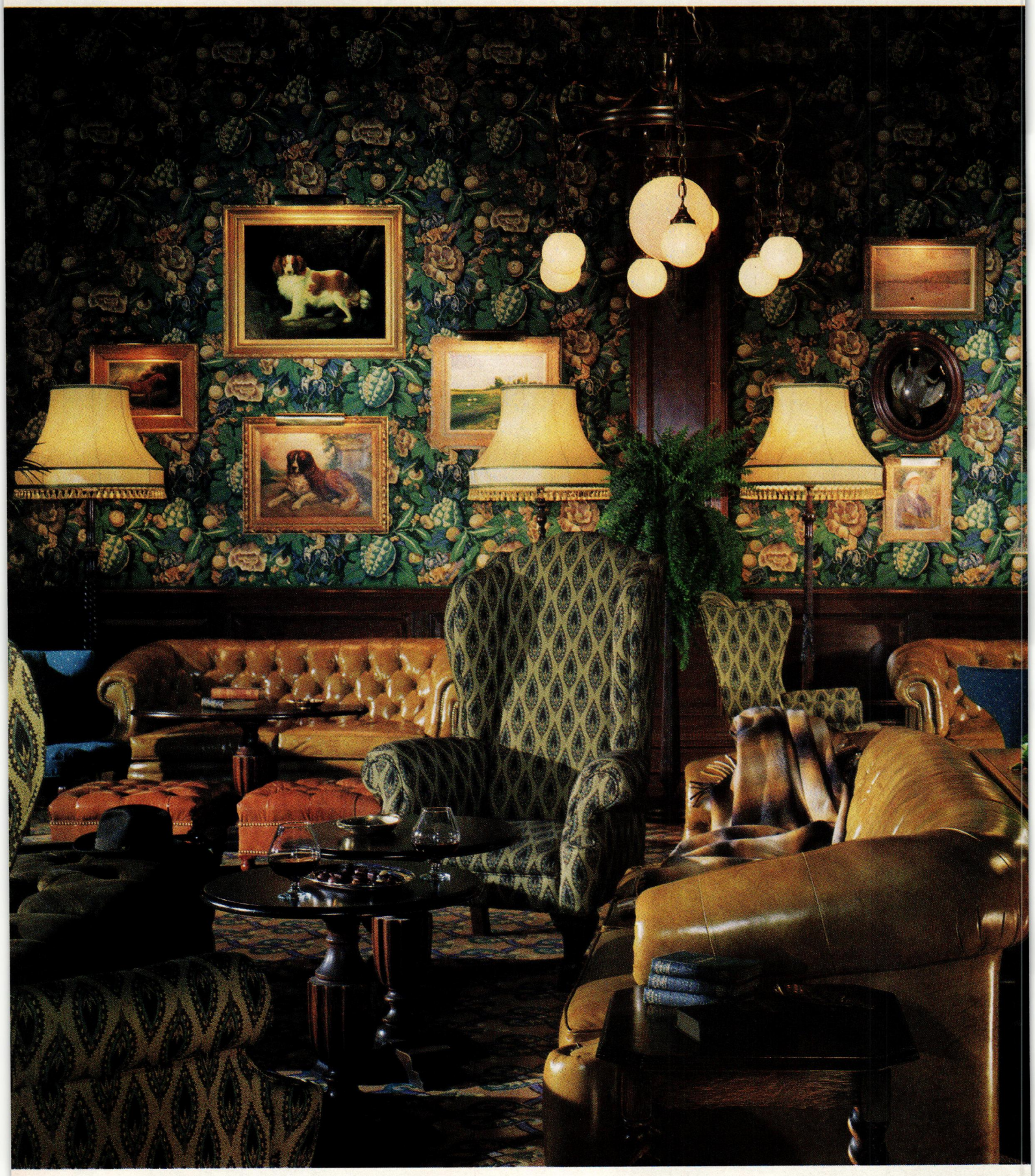
The exuberance of such areas in the completed project belies its initial design challenges. Chief among these was the restoration of the Palm Court, formerly

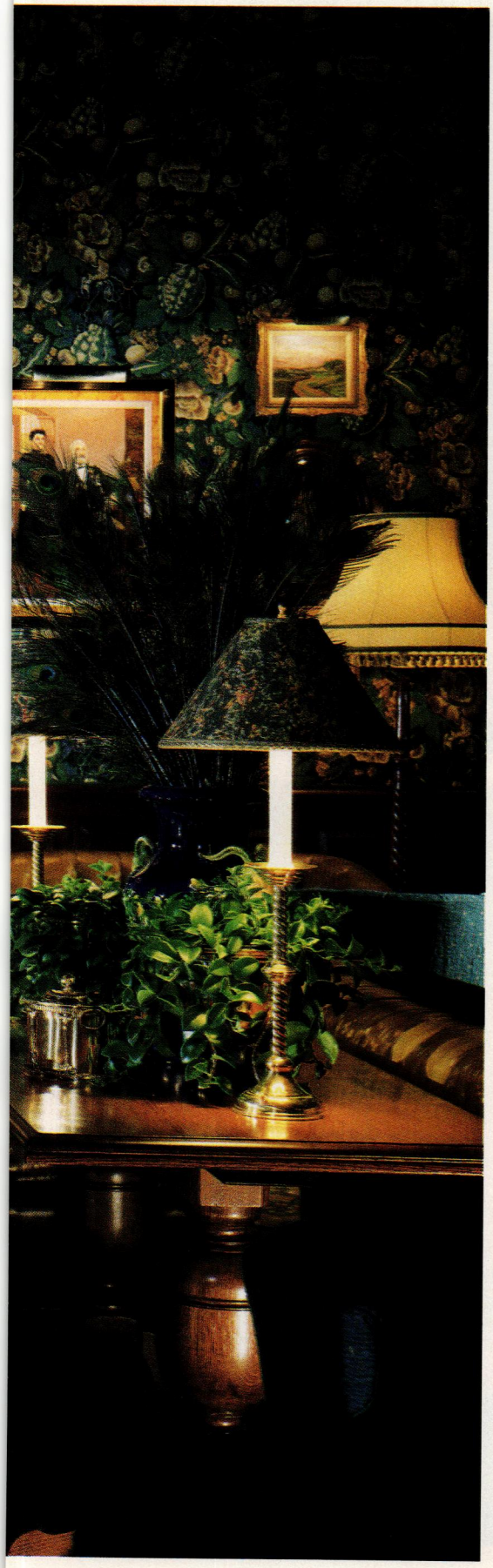
Empress Dining Room (above)

Carpet: custom, Deborah Lloyd Forrest Associates, Inc. Design; fabricated by Scott International
Paintings: acquired by designer in London and Dallas
Chandeliers and wall sconces: Lighting, Inc., Houston
Wall fabric: Bassett-McNab Tables and chairs: from the hotel's original antiques collection; restoration: Aladdin, Victoria
Mural: Zuber

Bengal Lounge (opposite)

Chairs: Shelby-Williams
Chandelier: custom, fabricated by Water Glass Studio, Vancouver
Upholstery fabric: Osborne & Little
Sofa: custom, fabricated by Delta, Montreal
Lamp shades: custom, Deborah Lloyd Forrest Associates, Inc, Design; fabricated by Victoria Lamp Shade Shop





the most prominent area of the hotel. "This involved rescuing the room from its most recent use as an anteroom to the ballroom," reports Ms. Forrest. "The original 28-foot-wide, 22-foot-high, stained glass dome had been concealed by lay-in acoustical ceiling and 2-foot by 2-foot fluorescent fixtures." The way toward rescuing the room from such disgrace involved working with a Vancouver stained glass firm to design a new, but historically appropriate, glass pattern to fit the original dome structure, which was still intact although hidden for more than 20 years.

Other design accomplishments here included partitioning what was originally all one large dining room into the Empress dining room, lounge, and walkway; incorporating, in the Bengal Lounge, previously exposed ductwork and piping into the ceiling without eliminating existing beam work; duplicating or restoring a seemingly endless number of removed or concealed elements such as French doors on three sides of the ballroom; and dealing with the fact that, of the 207 guestrooms she and project manager Andrew Howell renovated in this phase of the project, there were 96 different floor plans.

Ms. Forrest says she found little difficulty as an American working in Canada —"save for working in metric measurements in all drawings and conversations!" In fact, many aspects of the project's location proved much to her benefit. "For example, there are many extremely fine craftsmen there. And there's an excellent work ethic. Since we had to restore all the original light fixtures, with this being no easy trick since some had been drastically altered during various renovations, it was a boon to find an outstanding company right in Victoria. We also found nearby an excellent company to restore all the antiques, both the ones we found in England and brought over and those original to the hotel. The painting contractor also was

Empress Lounge (opposite and above)

Plaster ceiling and millwork: original
Carpet: custom, Deborah Lloyd Forrest Associates, Inc., Design; fabricated by Scott International
Four large wing chairs with heavy ball and claw feet: original to the hotel; cotton tapestry fabric: Osborne & Little
Sofas: custom, Delta Furniture, Montreal; leather, Lackawanna
Reproduction English gaming chairs: Hickory Chair Co.; fabric, Ametex
Tables: original, restored and refinished by Aladdin, Victoria
Leather chairs and stools: Hickory Chair Co.
New wing chairs: Delta, Montreal
Lamp shades: custom, Deborah Lloyd Forrest Associates, Inc., Design; fabricated by Victoria Lamp Shade Shop
Chandeliers and wall sconces: original, restored by Water Glass Studio Antique lamps: bases acquired by designer in England; wired by Victoria Lamp Shade Shop
Paintings: acquired by designer in London and Dallas
Antique Majolica urns on stands: Butchoff Antiques, London
Drapery: fabric, Osborne & Little; trimming, Brunschwig & Fils; fabrication, Westport, Vancouver
Wall fabric: Bassett-McNab
Wall upholstering: Textiles 260, Vancouver

wonderful, as were the plaster workers. And since this all had to come together in a very short period—with construction being compressed into a five-and-a-half-month period—we would have been quite disappointed had they not been."

Two buying trips to England were deemed necessary during the course of this project. "My associate, Judy P. Winger, ASID, and I found that, since Victorian furnishings are just now 'coming of age' in terms of being considered antique, we could buy some large, high-quality pieces for relatively little money. And that was such a treat. We were able to buy many more appropriate pieces for the budget than is usually possible in other period assignments. We have actual paintings rather than prints, and all are originals rather than reproductions."

Notable is the fact that Ms. Forrest personally did the shopping. "I always do," she says. "It's not that I don't know some great art consultants. But, quite frankly, art and antiques selection is one of the most exciting as well as important aspects of the interiors of the hotels with which we are involved. I wouldn't want to give it up even if I could. But I really don't think I could or I should, because when you eat and sleep with a project every day for months on end, no one knows what's needed better than you." And no one's instincts, she might have added, could have been better than hers.

—Carol Soucek King

Deluxe Bedroom/Guest Suite (above)

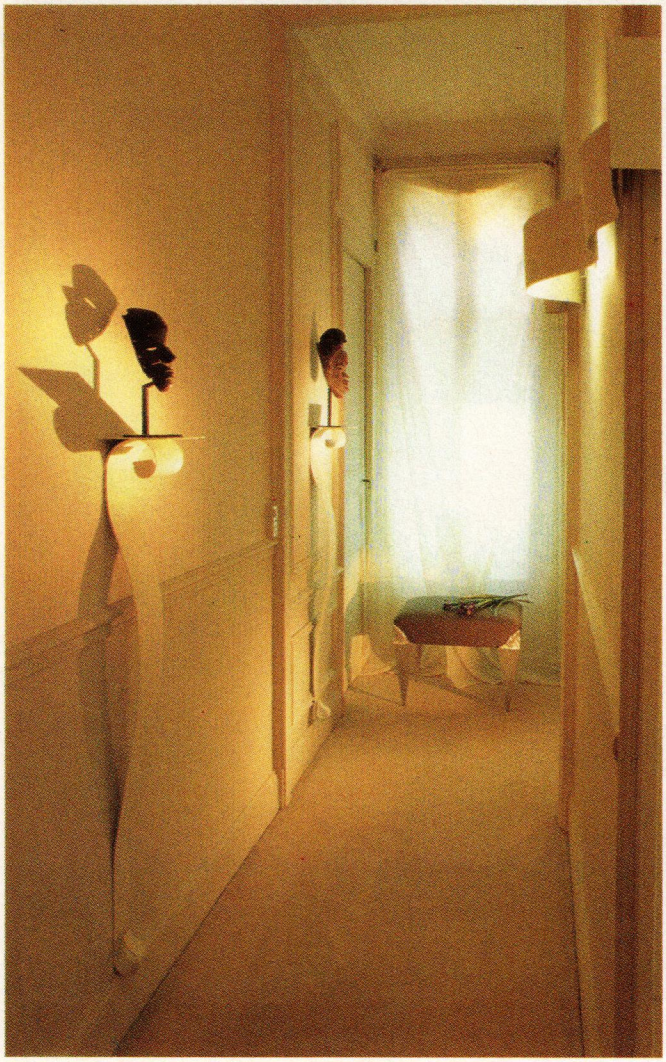
Casegoods: custom, Deborah Lloyd Forrest Associates, Inc., Design; fabrication, Centrac, Toronto
Chairs: Centrac, Toronto
Floral linen print: P. Kaufman
Artwork: Soicher-Marin
Plates above fireplace: China Sea Trader, Atlanta
Rabbits: Mottahedda
Carpet: Coronet, Toronto
Drapery: fabric, P. Kaufman; fabrication, Westport
Bedspread fabrication: Southwest Quilted Products
Lamps: Englelight, Toronto

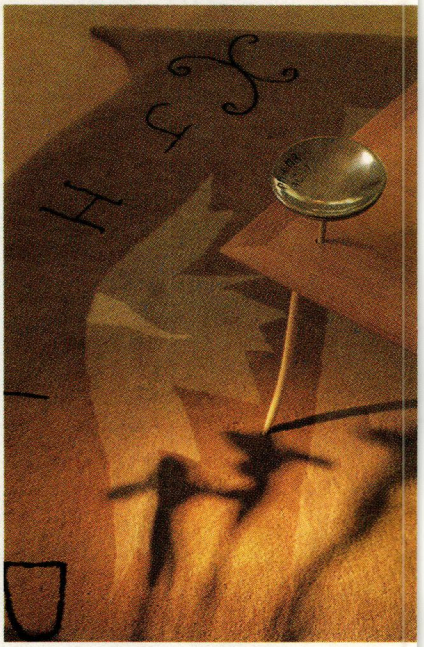
Crystal Ballroom (opposite, top)

Chandeliers: original, restored by Water Glass Studio, Victoria
Wall sconces: Lighting Incorporated, Houston
Carpet: custom, Scott International
Drapery: overdrapery damask, Valley Forge; festoon blind taffeta: Lee Jofa; fabrication, Westport, Vancouver
Wall upholstery: fabrication, Textiles 260, Vancouver

Guest Corridors (opposite, bottom)

Carpet: custom, Scott International
Furniture: original to the hotel, reupholstered, refinished and restored by Aladdin, Victoria; flame stitch tapestry, Ametex; rose velvet, La France
Lamp bases and accessories: China Sea Trader, Atlanta
Lamp shades: Victoria Lamp Shade Shop
Portrait: one of a collection of portraits of the wives of the Governors General of Canada, original to the hotel
Chandeliers and sconces: custom, Deborah Lloyd Forrest Associates, Inc., Design; fabricated by Scott Lighting, California
Wallcovering: custom, Metro Wallcovering, Toronto





Interior Design by Paul Mathieu and Michael Ray, *Décorateurs*

Photography by Deidi von Schaewen

NEO-NEOCLASSICAL

French-Californian Décorateurs *Transform a 19th-Century Apartment in Paris*

WITH THE ADDITION OF his famous glass pyramid to the Louvre in Paris, American architect I.M. Pei gracefully bypassed the contrived significations of much recent architecture. Yet the pyramid's transparent simplicity is replete with symbolism. This is design for the '90s—returning to the lineage of Modernism but acknowledging the human need for meaning that Post-Modernism surfeited but did not satisfy. And in its vanguard is the work of innovative young designers such as Paul Mathieu and Michael Ray.

Mathieu (French) and Ray (American), partners in their Paris and Beverly Hills-based firm *Décorateurs*, consciously infused meaning into their recent interior redesign of an apartment in Paris's 17th arrondissement. At first glance, the space feels light, stripped-down and simple. But soon the eye perceives that it is full of refined and witty details.

The high-ceilinged apartment of Jacques Hintzy and Laurence Perroy was built in the mid-19th century. Wishing to transform its rather stuffy interior into a more primitive, simple expression of themselves, the two advertising executives called on Mathieu and Ray, who had previously art-directed a television commercial for Perroy's agency.

For this literate, sophisticated couple the interior designers created an environment seeded with allusions to the personal mythologies of its inhabitants. They began by banishing the apartment's heavy, French antiques, retaining only their collections of African sculpture and masks and Byzantine ceramics. While Hintzy and Perroy had not articulated precisely what they wanted, "they knew our

Opposite: Mathieu and Ray threaded white enameled-steel ribbons of lighting from the gallery-like hall to the living room to establish continuity in the apartment. "Torch," their *tabouret* with brushed-aluminum feet, is available through J. Robert Scott; upholstery here by Manuel Canovas. Left: The custom furnishings designed by *Décorateurs* for this Paris residence will form their JHLP line, to be manufactured in France and available in Los Angeles and New York this spring. The sofa, "Moss," is here upholstered in painter's linen of the natural, greenish color of raw flax, with a silk velvet by Manuel Canovas on its down mattress. The *cerusé*-finished oak "Coffee Table"—a novelty in France, where small side tables are the norm—features four aluminum bowls which can serve as ashtrays, candy bowls . . . or ritual vessels. The wool area rug is emblazoned with the clients' initials.

Joining living and dining rooms is Mathieu's and Ray's "Full Moon," a round ottoman. In the dining room "Vanity," a wispy chair of black cashmere on a wrought-iron frame, accompanies "September," a telephone desk of shimmering aluminum with legs cast from actual forest branches. Its surface is engraved with enigmatic lines from a 19th-century French poem (translation: *"The hunting dog sat quietly in the snow, staring at the trees before him. . ."*).

style—clean, not much color," recalls Michael Ray. "We knew that they travel a lot to the desert, Egypt, the Middle East. We decided to make the Parisian light look like the desert sun."

They covered the windows with two layers of sheer *voile de coton*, in cream and white, suspended by corner rings from aluminum dog heads. The resulting golden light bathes Mathieu's and Ray's off-beat concept of primitivism. Their original furnishings of metal and wood are covered with raw, natural fabrics in neutral colors. Each piece was intended to look unique, as if the collection had been assembled piece-by-piece.

"Usually people have many objects they keep without knowing why," says Paul Mathieu. "We try to find the essential idea behind their 'what' and 'why,' and we create something special—we make a new memory for later.

"People can't live without meaning," he continues. "If you design furniture that is *only* functional, people will bring in something else to put on top of it."

The designers play with signs and charms, words and letters. They asked Hintzy and Perroy for their personal talismans, then incorporated them—the triangle, the number 7—into the interior. Two Louis XVI chairs owned by the clients were covered in an African straw fabric from J. Robert Scott and embroidered with triangles. Seven steel pyramids hang from the back of the sofa. The clients' own initials are cryptically inscribed on the living-room rug, while the designers' signature is etched on metal bowls that rise from the coffee table.

Symbolic animals and refer-

Opposite, above: Mathieu and Ray opened up the passage from dining to living rooms by removing doors to unify the space, then flanked it with their fanciful oil paintings, one of a man, the other a woman. Left: In the dining and living rooms, "Compass," a lacquered wrought-iron *lampadaire*, is ornamented with letters signifying the cardinal points of the compass, cut from aluminum. Black ceramic pieces are by Luc Rolland.

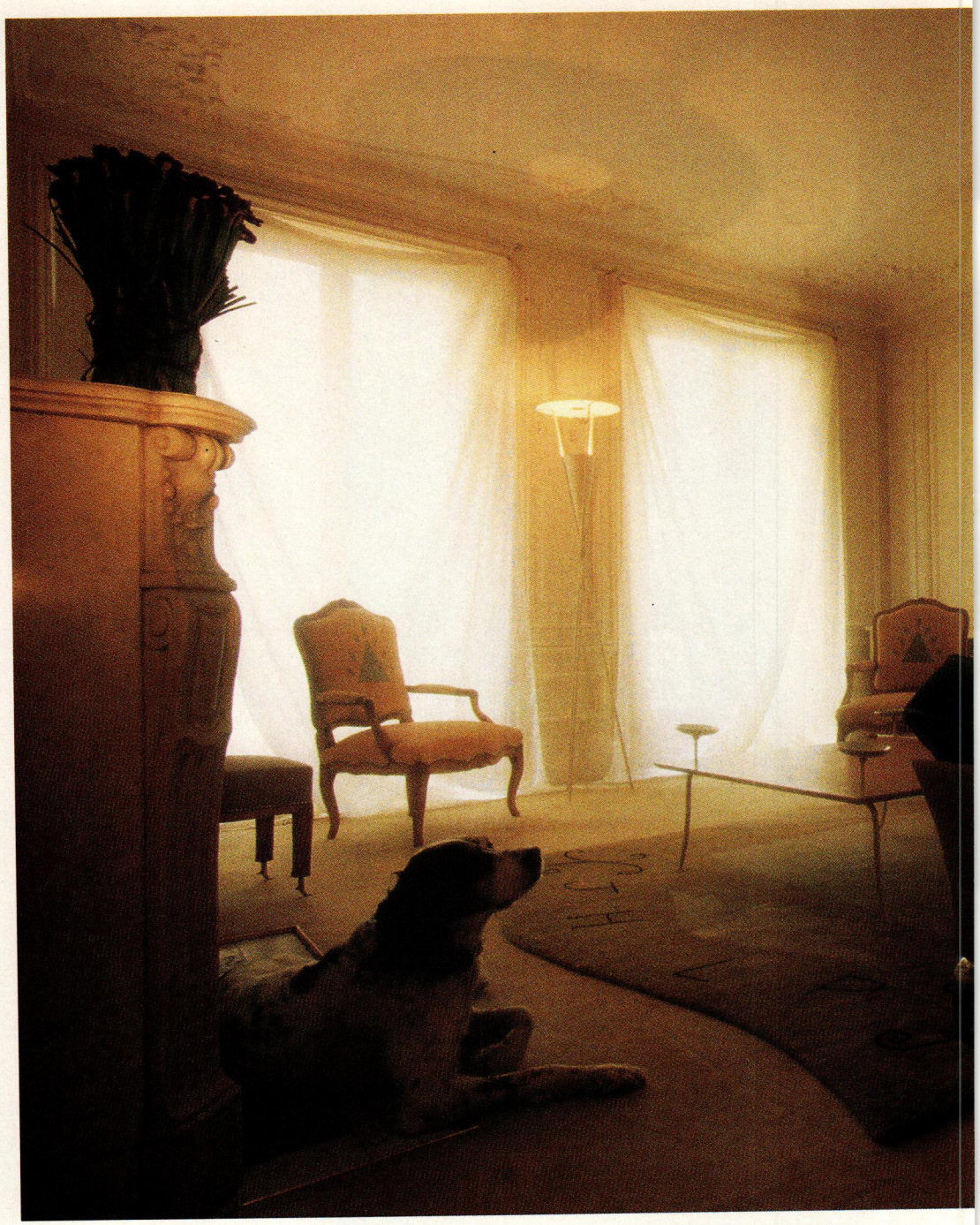
ences to ancient mythology also enrich Mathieu's and Ray's designs. "For us, the dog's head symbolizes the home," explains Mathieu. "In antiquity it was common to have a representation of a dog guarding the house." Their dining chairs ornamented with silver dog heads are named "Acre" after one of the dogs of the hunter Actaeon, who, having seen the goddess Artemis bathing, was changed by her into a stag and torn apart by his own hounds.

The clients use the apartment while they are in Paris (they spend weekends at their country home), and its casual spaciousness works well for entertaining. But they wanted their bedroom to have a different feeling—richer, more intimate and secluded.

"The bedroom is the room that you keep for yourself," says Mathieu. "You can take the design farther." He and Ray transformed the bedchamber into a mysterious, starry oasis. To imitate a classic wallpaper by Zuber, they painted the walls a deep green-black and studded them with stamped, silver bees. The bees symbolize industry (both clients are hard-working executives) and fertility (a child is on the way). The rug, decorated with moon and stars and a thorned vine motif, is "Ronce" from the designers' Normandie collection, woven by Robert Four (illustrated on "Editorial" page). A black, mahogany armoire was the clients'.

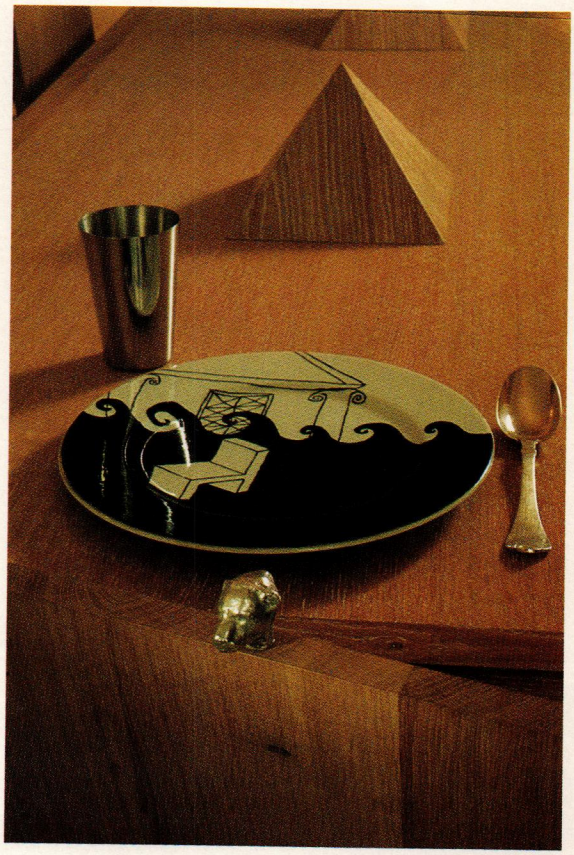
The distinctive talent and taste of *Décorateurs* has already earned for the firm international recognition. Mathieu and Ray have recently opened their Beverly Hills office, and are launching their new JHLP line—comprising the furniture designed for the Hintzy-Perroy residence—next spring.

—*Julie Goodman*



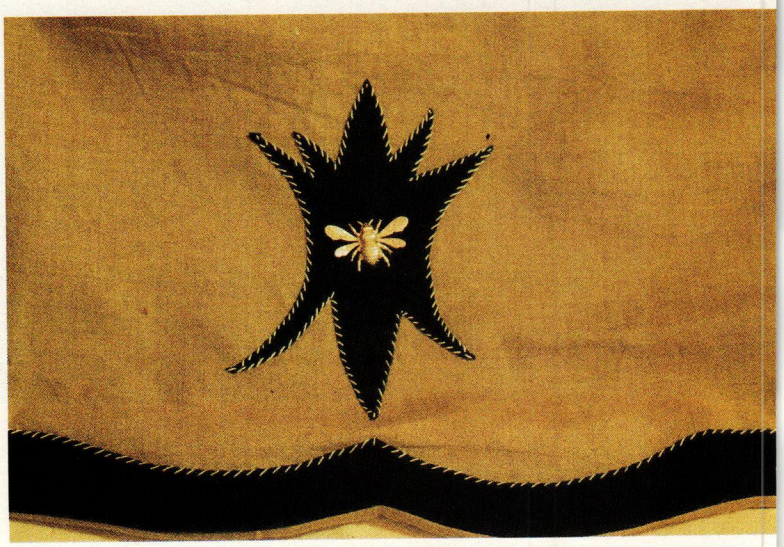
Above: The designers painted the living and dining rooms, with their original, "pseudo-Louis XV" plaster decoration, a soft white. Golden light filters through two layers of sheer cotton voile on the living and dining room windows, augmented by *Décorateurs*' custom lamps and enameled sconces of cut-out steel and sand-blasted glass, which they call "Shield."

A raw linen blanket thrown over the back of the living room sofa is weighted with dangling steel pyramids. The sofa's feet are of brushed aluminum in front and enameled wrought iron behind, on a frame reminiscent of the '50s. Louis XVI chairs from the client's collection were reupholstered with African straw cloth and embroidered with a mystical pattern of seven pyramids.



Right, above: In a dining-room alcove Mathieu's and Ray's hand-painted plates, from the collection they call *Les Géorgiques*, are displayed. On the console before them stands an 18th-century marble baptismal font. Right, below: Detail of a table setting: a tiny, sterling-silver dog head ornaments each dining chair.

"We create something special. We make a new memory for later."



Top: The dining room with its original marble mantel is furnished with Mathieu's and Ray's "Classic" dining table from their first collection and dog-headed "Acre" chairs.

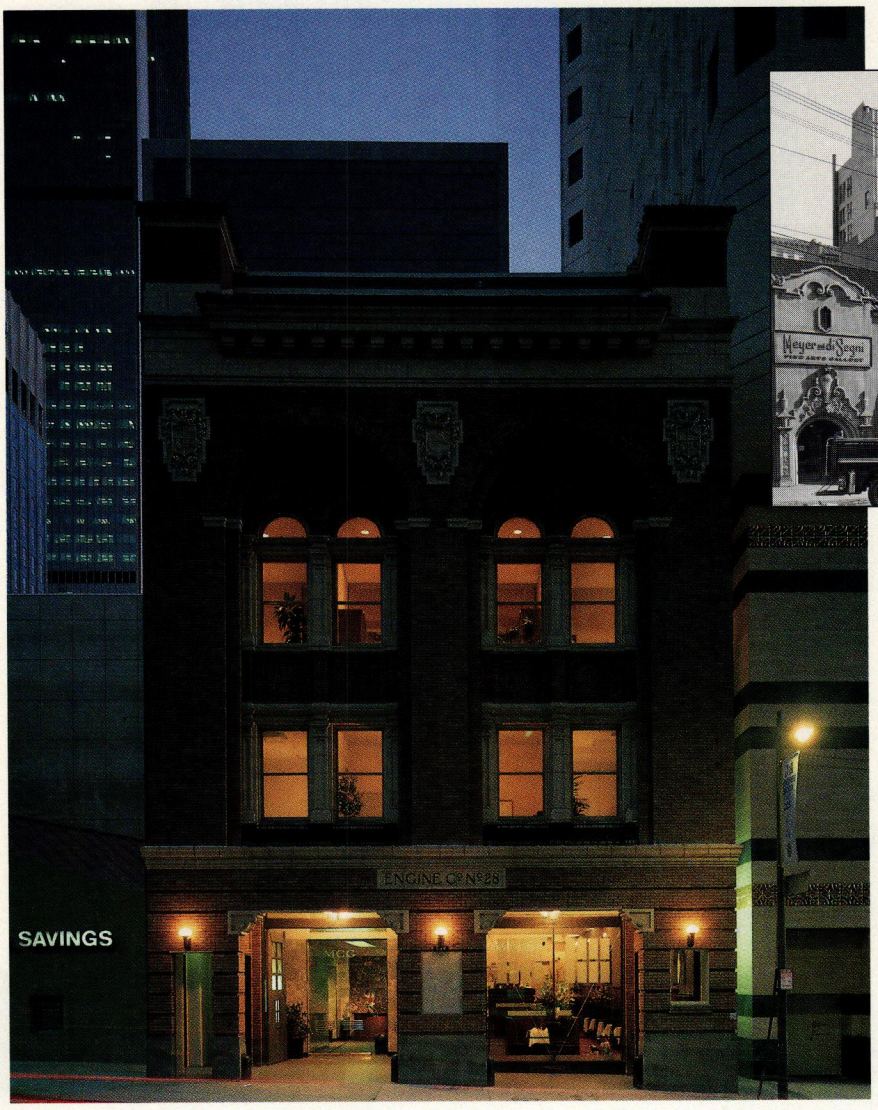
Above and opposite, far right: Silver bees alight on the hand-stitched and hand-embroidered bedcover of raw, green painter's linen and Manuel Canovas wool.

Layers of matte, black and green paint impart depth and richness to the bedroom walls, set with stamped silver bees, symbolic of diligent labor and fertility.

ENGINE CO. NO. 28

A Model Renovation Project in Los Angeles

Renovation Architect: Altoon & Porter Architects;
James F. Porter, AIA, principal in charge; Gary K. Dempster, AIA, project architect
Space Planners: Walker Associates, Inc.
Interior Design: Carol Dudman, Country Life Interiors
Art Consultants: Janet Jager, Ginger Kruger, Contemporary Art Consultants



General Contractor/shell building: Lusk Construction Company;
Harry Smith, project manager
General Contractor/interiors: Structural Builders;
Bill Mayer, president
General Contractor/restaurant: CAL PAC, Inc.
Structural Engineers: Englekirk & Hart

AT 6:00 P.M. ON JULY 13, 1912 the most expensive fire station ever built in Los Angeles—at a cost of $60,000—answered its first call to serve the residential area bordering Figueroa Street, then the fashionable downtown shopping avenue. One of the first reinforced-concrete fire stations in the area, the state-of-the-art Engine Company No. 28 was designed by Kremple & Erekes in the Renaissance Revival style. It boasted twin parapet towers and a facade ornamented with two two-story, arched, Renaissance window bays and three terra-cotta cartouches depicting a fireman's helmet and tools and the seal of the City of Los Angeles.

Engine Co. No. 28 served Los Angeles long and well, in its later years as fireman's credit union offices, until in 1970 it was finally abandoned. Slated for the auction block and certain demolition, the firehouse became a *cause célèbre* for civic leaders and preservationists who took up the battle to save it. In 1979 it was registered as an historic landmark, but it remained vacant until 1986, when a group of partner/developers led by Peter Mullin, president of Management Compensation

Group, and Linda Griego undertook its restoration for adaptive reuse.

Mullin and Griego assembled a talented team for the high-profile project that included James Porter and Gary Dempster of Altoon & Porter Architects, architect Frederick Fisher, space planners Walker Associates, Inc., interior designer Carol Dudman of Country Life Interiors, and contractors Lusk Construction Company and Structural Builders. For two and a half years the restoration team skillfully and patiently navigated the shoals of regulations and restrictions to which the historic landmark was subject. A multitude of federal, state and local agencies had to approve any and all work on the building—among them the U. S. Department of the Interior, the California State Office of Historic Preservation, the Los Angeles Community Redevelopment Agency, and the Los Angeles Department of Building and Safety, as well as the Fire Department.

"In order for the adaptive reuse to be commercially viable, we needed to add

square footage to the existing building," recalls Mullin. "Yet the Department of the Interior does not allow an expansion to simply imitate the original; it needs to be visually clear that any new work is distinguishable from the original construction. Moreover, no visible changes could be made to the building's facade." Says James Porter, principal of Altoon & Porter, "the Department of the Interior issues guidelines which are interpreted as you proceed, and it is up to the architect to modify a building in a sensitive way so that you don't destroy its historic fabric." Final approval and historic certification do not

come until construction is complete.

To retain the spirit of the firehouse design while establishing a distinction between the original building and its expansion, Altoon & Porter's graceful solution was to expand the building at its back on all three existing floors. In addition, an entire new fourth level was constructed on the roof, aligned with the height of the front parapet and thus invisible from the street front. The new, rear facade facing Lebanon Street was designed to be an abstracted, stylized version of the front facade, rendered in contemporary materials but based on the proportions, shapes and inherent formal language of the historic building.

With the additions, the building now totals 35,000 square feet. The basement and street level are currently occupied by a restaurant, Engine Co. No. 28, owned by Mullin, Griego and Jerry Magnin plus a group of investors. On the second floor is the headquarters of the non-profit Los Angeles Area Theatre Alliance. Peter Mullin's Management Compensation Group (MCG)'s

corporate headquarters occupies the second, third and fourth floors, and has an employee gym in the basement.

Original skylights of the firehouse were moved and reused, and a new skylight constructed in the roof of the fourth floor, creating a lighted garden atrium between the top two floors. The architects added an interior staircase designed to make it clear that, although harmonious with the firehouse interior, it is a new element.

Original details were preserved throughout the building. An original Victorian pressed-tin ceiling and wainscoting are blended into the design of the MCG offices. The original fire pole remains, as well as the ornate iron stove and some of the engine company's memorabilia. The original, massive firehouse doors are displayed in a permanent open position at the entrance of the lobby.

The old "apparatus room" of the fire station has been converted to the restaurant space, with a 16-foot high decorative metal ceiling and brick floor restored to their 1912 condition. The restaurant offers an appropriately clubby, San Francisco grill-like atmosphere. Interior designer Carol Dudman explains that her reason for upholstering the walls was to reduce sound reverberation. "We used the same fabric for drapery treatment on the original windows, which had to be retained as historic elements," says Dudman. "The green tile walls also were required to remain intact; the solution was to preserve them behind removable paneling to which the booths are attached." The restaurant is further decorated with antique fire-fighting paraphernalia collected by the designer.

Dudman collaborated with Altoon & Porter, space planners Walker Associates and Pam Mullin on the design of the MCG offices. The approach was to create a very comfortable, contemporary interior, with overtones of a luxury home. Eclectic furnishings, a lavish use of dark green marble, sponged walls, faux marble columns and polished brass railings combine for an elegant, neoclassic look. Great care was taken to refine details such as the expertly executed coving, reflecting that of the original building, and custom gold leaf and wood moldings shaped to echo the exterior covings. "Employees fall in love with the building and offices, and they are an asset in recruiting high-calibre people," says Peter Mullin.

With a portfolio full of award-winning restoration and adaptive reuse projects, Altoon & Porter Architects has developed a special expertise and feeling for historic preservation. The firm's own studios are in a renovated historic building (see story following). "There is a body of built work that is valuable and ought to be retained for succeeding generations," says principal Ronald A. Altoon, AIA. "Even if a building is not the quintessential expression of a period or an architect's style, it may fill a position in the cityscape, maintain a sense of scale, or represent fond memories.

"In the case of Engine Co. No. 28, our attitude was to be respectful of its position in the community. And with the new, rear facade we wanted to give something back to Lebanon Street and acknowledge that there was something fun about that street in the past, when it was a small, speakeasy alley."

Still, it is the sensitivity of the developer that ultimately determines the course of such a restoration project. A number of developers had tried to acquire the building and make it economically viable, but it needed a Peter Mullin to appreciate the value of investing the time, effort and funds necessary to re-imagine and recreate the fire station. Mullin sees the project as a natural outlet for his life-long interest in "old, beautiful, well-designed, quality things." He also collects and restores antique cars. To make and to preserve such quality things "takes care and a team of creative people," he comments. And it took Mullin's strong, personal feeling of civic responsibility to restore to Los Angeles one of the city's best-loved buildings—once again glowing, alive, and an integral part of a revitalized downtown.

—Julie Goodman

Spanish Colonial/Contemporary

The Los Angeles Offices of Altoon & Porter Architects

Photography by Fred Licht

THE LOS ANGELES-BASED FIRM OF Altoon & Porter Architects (APA) has acquired a reputation for excellence for its imaginative adaptive reuse projects. APA's own offices bear witness to its principals' love for L.A.'s architectural heritage. The five-year-old firm is housed in a charming 1920s Spanish colonial revival building on Wilshire Boulevard.

As APA grew and space became available in the building, three major expansions brought the offices to a total of 10,000 square feet—soon to be augmented by another 5,000 square feet. The flexible, light, contemporary interiors designed by APA form a counterpoint to the iron grilles and tiled courtyard of the original building.

"The building had been remodeled in the past, and therefore it is not authentically historic, not registered," says prin-

cipal Jim Porter. "There were two arches in the space already, and as we acquired more space we continued the theme, developing a circulation spine through the offices.

"Our commitment was to have a very open environment to maximize communication among all the professionals and support staff, and flexibility that enables us to assemble different project teams."

The three principals' offices are the only private offices in the building, and they are largely of glass. Senior associates who manage projects are in semi-private spaces with close, supervisory access to professional staff nearby. Everyone else is in open space in a series of parallel workstations. The airy, open feeling is enhanced by glass walls in the library and an opening in the screen wall between the reception area and the rest of the office.

Principal Ronald Altoon believes the building, with its exceptionally high (16-foot) ceilings, was originally designed as studio space. It or its companion building across the street housed John Entenza's *Arts and Architecture* magazine; renowned architects Sumner Spalding and Edward Durrell Stone also had studios here.

To acknowledge the original building, says Altoon, APA signalled the distinction between old and new elements with color. "Where the original building existed, we painted walls dove gray; where we added walls, we painted them white," he explains. "We became a little sentimental, saving railings and elements that we might have sacrificed today. We have realized that we don't need that level of detail to convince us of what the building had been."

"Anywhere we go, we are very respectful of the context in which we work," emphasizes Altoon. "We try to extract from regional issues of color, pattern and material the lessons that will be reflected in the project." APA's portfolio of community-responsive restoration projects includes the 1912 Brockman Building and Engine Co. No. 28 in Los Angeles and the historic Carew Tower in Cincinnati, the country's first mixed-use development.

—Julie Goodman

Engine Co. No. 28 Restaurant (page 117)

Exterior and restaurant photography by Berger/Conser Architectural Photography
Custom woodwork: Standard Cabinets
Carpet: Couristan Inc.
Walls: upholstered by Gamin Inc.; fabric: J. Robert Scott
Tin ceiling: original
Bar stools: Cy Mann
Fabric on booths and banquettes: Ralph Lauren
Lamps: Chapman
Art: photographs from California Historical Society, enlarged by Bob Olson Blowup
Chairs: Chairs Unlimited
Etched glass: California Glass & Metal
Dalmatian sculpture: antique; through Country Life Interiors

Professionally associated since 1973, (from left) Harvey R. Niskala, AIA, James F. Porter, AIA, and Ronald A. Altoon, AIA, are principals of their five-year-old firm, Altoon & Porter Architects.

Executive Offices—Atrium (page 118)

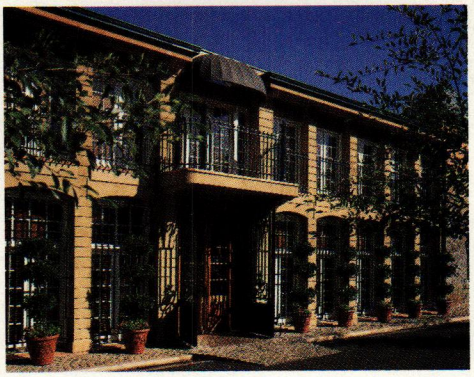
Photography by Randall Michelson; photography of staircase by Glenn Allison
Carpet: Designweave
Walls: custom marbleized by Local Color
Tin on walls, iron stove: original
Reception desk: Ipekjian Custom Woodwork
Wood finishing: Cesar A. Medina
Art: (visible at far left, opposite) Ben Abril; (at foot of stairs) Dennis Leon, "Woodside"

Conference Room (page 119, top)

Photography by Randall Michelson
Wallcovering: DesignTex
Blinds: Gamin Inc.
Chandelier: Chapman
Table: Douglas Bickle Inc.
Chairs: Schaefer; fabric: DesignTex
Armoire: Victor Coin
Carpet: Designweave
Art: Theodore Waddell, "Buffalo No. 1"

Offices of Altoon & Porter Architects (pages 120-123)

Carpet: Patrick Carpet Mills
Workstations, partitions, oak desks and credenzas, and conference table: custom by Altoon & Porter Architects, fabricated by McMahan Corporate
Conference room chairs: Herman Miller
Wall paint: Dunn Edwards
Lighting: Lightolier, Lite Control Corp.
Fabric on wall, conference room: Coventry



STONEHOUSE, SANTA ROSA

Facelift for City Landmark With a Colorful Past

Architectural Restoration by
Kemp & Kemp Architects
Interior design by
Camille McGuire Fanucci, ISID, IFDA
Interior Design Concepts

Photography by Russell Abraham

BUILT CIRCA 1912, STONEHOUSE HAS BEEN MANY things to many people in the Northern California community of Santa Rosa. In its illustrious career, Stonehouse served as a blockmakers' boarding house, a hotel, a tavern, a topless bar and, most recently, the offices for a savings and loans institution. In addition to its colorful history, the building is an excellent example of the architectural stone work done by local stonemasons in the quarries of Santa Rosa around the turn of the century. A trend in local redevelopment and architectural rehabilitation brought attention to the empty shell that sits on Highway 12.

"The building had been abandoned for more than 10 years and amounted to no more than a dilapidated shell devoid of any interior fixtures or finishes," recalls architect James D. Kemp, a principal of Kemp & Kemp Architects, who executed the Stonehouse renovation. The firm was commissioned to transform the tired structure into executive offices and a corporate showplace.

For its most recent transformation, the client program required two executive office suites, each with separate conference room and full bath. In addition, eight executive offices with a secretarial support pool, a board of directors conference room, a full commercial kitchen and dining area with bar were also mandated.

"In addition to the executive office areas, the client wanted public spaces for community use," notes project interior designer Camille McGuire Fanucci, ISID, IFDA. "Thus an important criterion in the selection of furnishings, finishes and accessories was durability against wear from constant use, as well as aesthetical conformity to the historical integrity of the building." According to Kemp, a warehouse full of antique European ironwork, lighting fixtures and architectural detailing was integrated into the project. This included a mantelpiece, bar and back bar made from European, hand-carved, linenfold oak paneling reportedly salvaged from a French monastery.

Stonehouse also had to meet extensive building codes in order to function as a working office. Along with a seismic structural upgrade, the building was modernized with new underground utilities and new HVAC systems in accordance with California Title 24 energy compliance standards.

Stonehouse's makeover also required some physical changes. The architect turned an attached concrete water cistern, that was fed by wells on the property, into a mechanical room and designed a 2,000-square-foot addition in the French provincial style to the rear of the stone structure. The set of twin arches in the center of the main wall's front and rear originally served as a drive-through for horses and buggies. The streetfront arch was enclosed with wood sash doors with glass, and the rear arch was enclosed with antique wrought-iron gates.

"Interior restoration is a personally rewarding experience as a design professional," says Ms. McGuire, "because you are giving something of value back to the community by preserving a part of its history." Santa Rosa has expressed its gratitiude by honoring Stonehouse with three design awards, including the Certificate of Outstanding Design from the City of Santa Rosa Design Review Board and a Certificate of Award from the Sonoma County Historical Society.

—Rick Eng

Executive Office (opposite)

Desk and credenza: Smith & Watson; Executive chair: Cal-Mode
Chair suede: Contemporary Hides
Guest seating and black leather: Trouvailles
Desk lamp: Wildwood Lamps; Desk accessories: through Cal-Mode
Lamps on credenza: antique reproduction
Safe: client's collection
Painting (at right on wall): client's collection

Conference Room (top)

Conference table and chairs: custom by the designer; fabricated by Eric Anthony Reproduction; Chair fabric: Contemporary Hides
General millwork: Artisan Woodworkers, Sonoma
Wood blinds: Judkins
Recessed panel lights: custom by the architect; fabricated by Todd Lee
Spotlights: Prescolite

CEO Office (above)

Executive desk, wing chairs and guest chairs: custom by designer; fabricated by Eric Anthony Reproductions
Executive chair: Leather Craft; fabric: Contemporary Hides
Guest seating fabric: Pindler & Pindler
Area rug: Jalili, Inc.; Floor tile: La France
Ceiling fan: Casablanca; Wood blinds: Judkins
Antique painting: client's collection

Stairway to Board Room (above)

Floor tile: La France
Downlights and track uplights: Prescolite
Chair: Cal-Mode
Seat fabric: Brunschwig & Fils

BAKER & McKENZIE

A Global Law Firm Adopts "Texas Traditional" for Its Dallas Office

Interior Design by
Hellmuth, Obata & Kassabaum, Inc.

Photography by Robert Miller

BAKER & MCKENZIE HAS AN UNPARALLELED reputation among the legal community for its international law practice, but it was new to Texas. The firm wanted its Texas office to depict a conservative image without appearing, like many traditional interiors, to be stuffy, unfriendly or unimaginative.

"As designers for business," says Mike Tatum, who headed the design team for Hellmuth, Obata & Kassabaum's (HOK) Dallas office on the Baker & McKenzie project, "our role is to support *all* of our clients' functional business needs. And one of those needs is to project clearly both an accurate and favorable depiction of their particular business culture.

"In many ways," Tatum continues, "office design is to the practice of law as set design is to a theater performance. Our challenge was to design a supportive environment for Baker & McKenzie, while also meeting their function and cost requirements."

HOK drew from the traditional central Texas architecture, with its ashlar limestone structures, standing seam metal roofs, simple oak millwork and eclectic mix of furnishings. "It was conservative and traditional," notes Tatum. "It supported the use of eclectic collections of oak furnishings and antiques which offered high value per dollar, and its materials and details were simpler and less expensive than European traditionalism. 'Texan traditional' is very warm, friendly, inviting and comfortable, especially to folks hereabouts."

An executive secretary at the law firm worked with the HOK design team to develop an effective, functional and flexible layout for the secretarial stations. The firm's associate attorneys also took an active role in developing the prototype layout for their offices, which uses oak modular furniture systems by Reff that match the finish of the architectural millwork.

Stave-back oak chairs, similar to those found in many early Texas courthouses, serve as guest and conference room seating. "They've been in continuous production for more than a 100 years," says Tatum. "They're probably one of the more popular chairs since business and institutional seating began." To express the international character of the firm, the 20,000-square-foot Dallas office is decorated with antique maps and globes. The maps represent all the areas of the world where Baker & McKenzie is active, so they have a very direct relationship to the business.

The four corners of the office's corridors were designed as mini-galleries, each with a cluster of maps and other artifacts representing a different part of the world. The four conference rooms are identified by the nature of their map collections: the Asian/Pacific room; the European room; the Latin America Caucus room; and the Republic of Texas room. It perhaps comes as no surprise that the Texas room, with its collection of early Texas and city of Dallas maps, is the largest of the four conference areas.

"In my previous experience using antique maps and documents in art programs, " says Tatum, "I was pleasantly surprised by both their beauty and their reasonable cost relative to other forms of fine art. But for maximum effect, they must be used in proper context. At Baker & McKenzie, their contextual appropriateness could hardly have been stronger."

—Edited by Rick Eng

Elevator Lobby/Entrance (opposite)

Architectural millwork throughout: Faubion & Associates, Inc.
Masonry throughout: Austin Stone Company
Floorcovering: American Olean
Recessed lighting: Omega; Alesco

Reception (above)

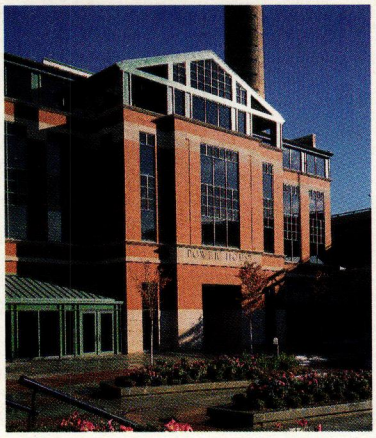
Sofa and wing chair: Hickory Business Furniture
Wing chair fabric: Boris Kroll
Sofa fabric: DesignTex
Coffee table (with legs): Forney Antique Village
Coffee table (with base): Jot 'em Down Store
End tables and table lamps: Yesterday's News Antiques
Area rug: Feizy Oriental Rugs
Maps: David L. Gibson Rare Prints & Maps, Dallas
Recessed lighting: Omega

Conference Room (top)

Table: custom by HOK; fabricated by Texas Commerce Interiors
Chairs: Jasper Seating
Lighting: American Glass Light Co.
Carpet: Bentley Mills, Inc.; Wall fabric: Boris Kroll

Entrance, Attorney's Offices (above)

Secretarial stations: Reff
Frosted glass windows: AFG Hammered through Dal Tex Glass Co.
Carpet: Bentley Mills, Inc.
Molded paper frieze: Crown Decorative Products, England



POWER HOUSE PLACE

Designers Workplace In a St. Louis Landmark

Architectural Renovation and Interior Design by Mackey Associates, P.C.

Architecture and Interior Photography by William E. Mathis

Mural Photography by Sam Fentress

THE OLD SAYING THAT "COBBLER'S CHILDREN HAVE no shoes" is far too often applicable to designers' own work spaces. It's not often that a firm gets to practice what it preaches, and design a place which speaks to a design philosophy developed over time. The firm of Mackey Associates, however, occupies the entire second floor of the Power House at Power House Place in St. Louis, a building it designed for developer Garrett A. Balke, Inc. and one which now serves as a new home for the 30-person architectural, planning and interior design firm.

Described as 19th-century "Industrial Romanesque," the original Power House was designed by the firm of Holabird & Roach in 1902 to supply electricity for illumination and steam heating of the Union Station complex. After a rebuilding of the structure on the original footprint, Power House Place now houses office space, a restaurant, a night club and a 10-screen theater as well as the design offices.

The design offices incorporate architectural elements that not only support function but also direct focus on the historical integrity of the structure. The elevator lobby features rubbed bronze elevator doors set within oak frames with splayed walls to create a forced perspective. The reception lobby houses a custom-designed desk of cherry wood, banded with white oak, and capped with Hullihan jade marble quarried in Taiwan. A large window behind the reception desk created a backdrop of a metal-braced brick smokestack, which is the only remnant from Union Station's original 1904 coal-burning power plant. To reinforce the image of the Power House, the X-bracing of the steel structure frame was left exposed in the reception area.

Visitor waiting is accommodated in one of four conference rooms near the reception area, allowing control of public access. A main presentation/conference room features a curved wall, a custom-designed cherry-wood table, and a variety of light sources to custom fit every presentation. Slide projection equipment is hidden behind sliding marble panels to keep noise and heat distraction to a minimum.

A central resource area houses the architectural and product library, material samples, flat files, copy area, and a critique area with nearby coffee bar. According to project designer John Guenther, it tends to be the natural gathering point, or "town square" for the office. Again, the image of the Power House is expressed through the open display of the building's structural skeleton and systems.

"Another design premise was one of 'double function,' " says Guenther. "The outside walls of each individual cubicle serve as bookshelves, and as a ledge for an eye-level display of architectural models, which visitors respond to favorably."

One of Mackey Associates' design priorities was to allow as much natural light as possible into interior spaces. Outside views are another major consideration. At Power House Place, cubicle heights were dropped so that all workers are afforded maximum views of their closely related neighbor—the historic St. Louis Station.

—Edited by Rick Eng

Above, left: The Power House features a mural by Douglas Fraser which combines the strong Midwestern mural tradition of Thomas Hart Benton with more contemporary aspects of mural design.

Mackey Associates / Conference Room (top)

Custom oak conference table: Wood Byrne Cabinetry, Inc.
Chairs: Hickory Business Furniture
Chair fabric: KnollTextiles; Carpet throughout: Stratton Industries
Millwork: Architectural Woodwork, St. Louis
Lighting: Lightolier; Zumtobel

Mackey Associates / Reception (above)

Reception desk: custom by design firm; fabricated by Weiss & Weiss
Chair: Knoll International

Mackey Associates / Central Resource Area (right)

Tables: Wood Byrne Cabinetry, Inc.; Chairs: Krueger International
Partitions: Guarantee Interiors; Bookcases: Korte Construction
Lighting: Lightolier

REMAKING NATURE

Byōbu West Continues the Quality Tradition of the Japanese Screen

THE JAPANESE AESTHETIC HAS TAKEN ROOT IN THE AMERICAN DESIGN TRADITION. The architecture and interiors of Frank Lloyd Wright and Greene & Greene exemplify its pervasive influence on 20th-century Western designers. Occidental art and design are imbued with a Japanese emphasis on natural materials, the power of geometric simplicity, the clarity of function and the subtlety of structure. These attributes are perhaps best captured in the design of the Japanese folding screen. A tradition that began in 16th-century Japan, the art of screen-making is continued today by the American firm Byōbu West.

Formed in 1979, Byōbu West is the collaborative partnership of Wayne E. Smyth and George Lazoraitis, who create elegant, decorative screens for custom interior applications. With their studio located in Glendale, California, Smyth and Lazoraitis uphold the unparalleled standards of artistic craftsmanship practiced by the screen painter and the *hyogushi*, or maker of screens, during the Edo Period of Japan.

Jay Venezia

"Two periods in Japanese history helped shape the development of decorative screens," explains Wayne E. Smyth. "The Momoyama Period (1573-1615) was an era of great prosperity, highlighted by the building of magnificent castles by the samurai nobles. They commissioned the *hyogushi* to create screens in the court assembly areas to brighten up the dark palace interiors. Finished in gold and silver leaf, the screens were also symbols of wealth and power."

The Edo Period (1615-1868), says Smyth, began with the unification of the island nation after a series of civil wars and established Japan's self-imposed isolation from the outside world that was to last for 250 years. It was also a golden age of culture in Japan, which saw the development of classic art forms such as the bonsai (cultivation of miniature trees), ikebana (art of flower arranging), Kabuki theater, the tea ceremony and the painted *byōbu*. The *byōbu*, or screen, symbolized the Japanese desire to re-make

natural forms that delight the eye. Through artistry they are made more beautiful than true to nature.

Lazoraitis' meticulous craftsmanship in building the screens and painter Smyth's perceptual insight into natural forms come from a shared appreciation of the Orient. Lazoraitis was first exposed to the cultures of Japan and China during his service in the U.S. Navy, while Smyth, an enthusiastic naturalist, was influenced by Japanese painting. "I was always fascinated by the Japanese need for close harmony with nature, and I admired their ability to reconstruct and even to improve upon it," says Smyth. Both men were brought together on a project by Los Angeles interior designer Barbara Polhman, who later suggested they collaborate on designing and constructing screens.

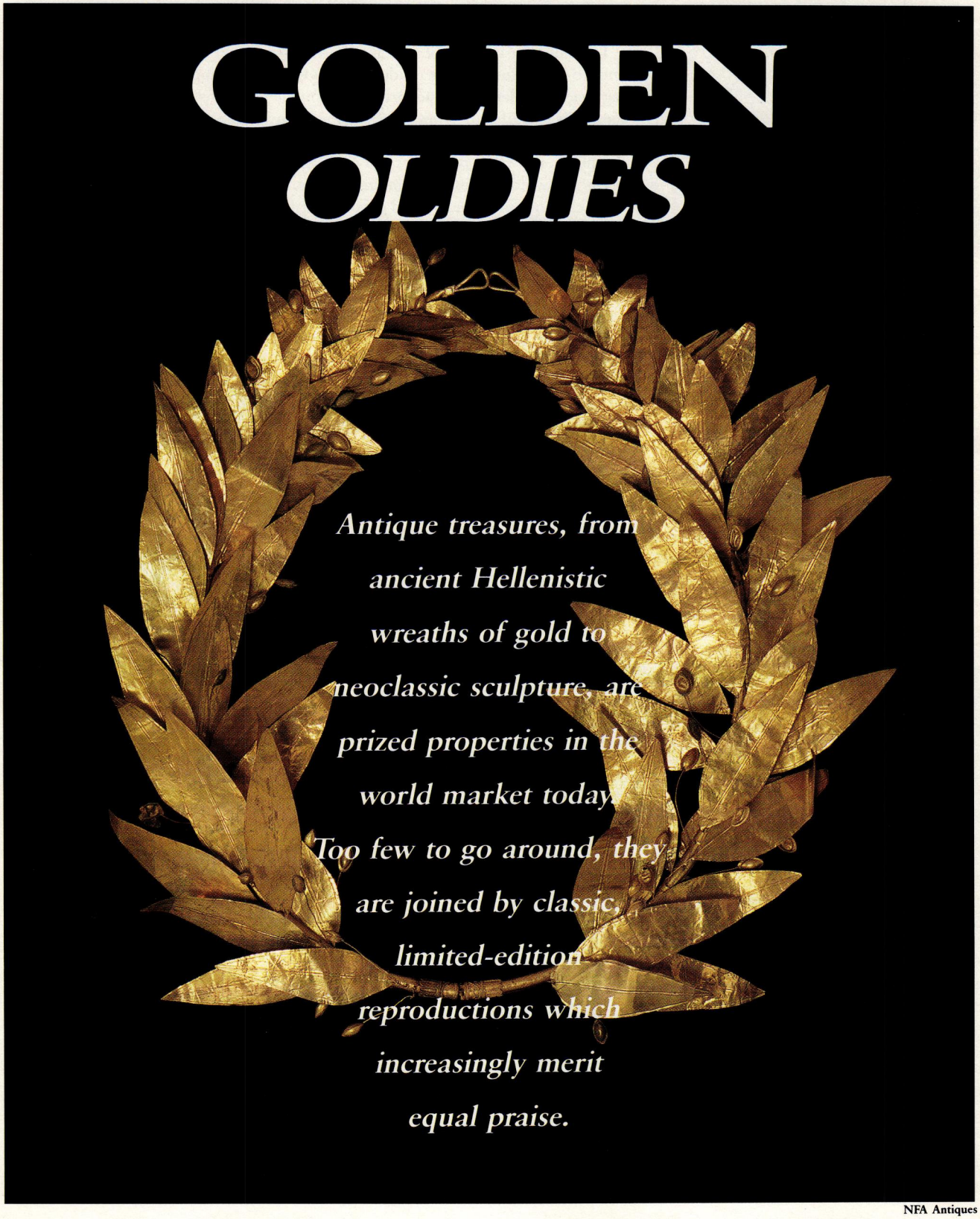
Literally translated, *byōbu* means "barrier against the wind," a reference to its use in Japanese residences as a way of defining and shielding space in order to conduct private and public functions and ceremonies. It is one of four types of screens used in Japanese architecture. (The others include *fusuma*, painted sliding doors typically found in the noble and royal palaces; *shoji* screens, translucent sliding paper doors and windows; and the *tsuitate*, a single, freestanding panel placed at an entrance in order to ward off evil spirits. According to Japanese folklore, *tsuitate* are positioned perpendicularly to block these spirits, who travel a straight path.)

Byōbu West's screens are exquisitely finished with borders of antique Japanese brocades and moldings of lacquered and hand-rubbed rare woods. "For each client, Wayne executes a comprehensive maquette," explains Lazoraitis. "Then we select brocades, the material used as the kimono sash, which are imported from Kyoto and may date back to the early 19th century." The traditional methods of screen construction involved the use of cedar latticework, and seven layers of rice paper which were bonded by rice glue. To protect the screens against warpage and punctures which plagued the ancient *byōbu*, Lazoraitis fabricates the frames out of kiln-dried alder wood, which is covered in tempered masonite and then gessoed before being covered with silk or gold leaf.

For Smyth, who paints the screen panels, *byōbu* achieve the real and illusory effect of three-dimensional art. "The freestanding screen is deliberately designed as a series of advancing and retiring planes," he notes. "Working with the screens provides me with the opportunity to exploit the projection, for example, by manipulating the flow of a mountain stream according to the panel folds for greater aesthetic impact. It is a truly magical experience to see what are essentially stationary images visually unfold, bend and move on a screen." Able to custom design screens in any size, Byōbu West has created works for prestigious residential and corporate projects, including interiors designed by the late Kalef Alaton and Valerian Rybar. The firm's screens grace the residences of such celebrities as Linda Ronstadt, Elizabeth Taylor, and Goldie Hawn.

Represented by Randolph & Hein in Los Angeles and by Cy Mann in New York City, the principals of Byōbu West credit the resurgence of interest in the Japanese screen to the opening of the Japanese Pavilion at the Los Angeles County Museum of Art (LACMA), which houses the finest collections of Japanese decorative arts ever amassed outside of Japan. Yet Smyth raises some concern that many people have not grasped the understanding of the screen's traditional purpose, nor has the *byōbu* yet fulfilled its potential in American interiors. "In the United States, you see the application of screens hung on walls, which undermines their function," he notes. "The screens are three-dimensional objects, freestanding barriers that are a strong architectural element as well as an object of art." But whether their screens are freestanding or hung, Smyth and Lazoraitis have earned a reputation for creating pieces that would make the old masters of the Edo Period proud.

—Rick Eng



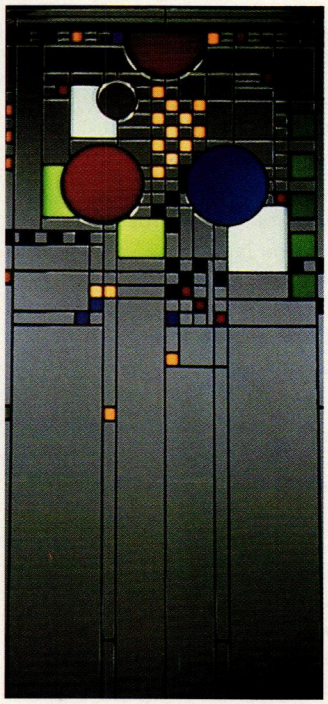
NFA Antiques

Designer Imports International, Inc.

Gary Laskin

NFA Antiquities *offers this ancient Hellenistic gold wreath, circa 300* B.C. *The wreath is made of nearly pure gold, and would have been worn at festivals and in processions. Circle Number 325. . .* ***Designer Imports International*** *presents this reproduction of a 19th-century, Regency-inspired armchair. Handcrafted of beechwood with gold-leafed dolphins, the chair is available in custom finishes. 32"H× 23½"W. Circle Number 326. . .* ***Gary Laskin****'s sculptures create the illusion of carvings in stone, but are actually handmade paper reliefs. "Ancient Stone" (shown, 28"×43") is molded and shaped to give the appearance of a stone slab exposed to the elements for thousands of years. Circle Number 327. . .* ***Oakbrook•Esser Studios*** *offers licensed reproductions of art glass windows by Frank Lloyd Wright. This triptych is from the Coonley Playhouse, built in 1911. Three panels, each 81½"H×24¼"W. Circle Number 328.*

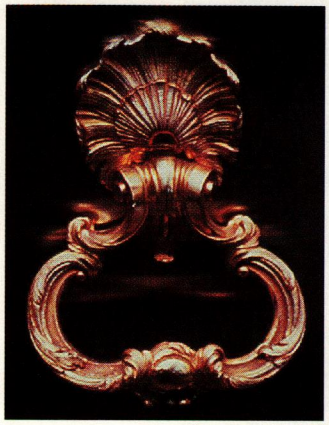
Continued on page 134



Oakbrook•Esser Studios

Continued from page 133

L'Artisan D'Art

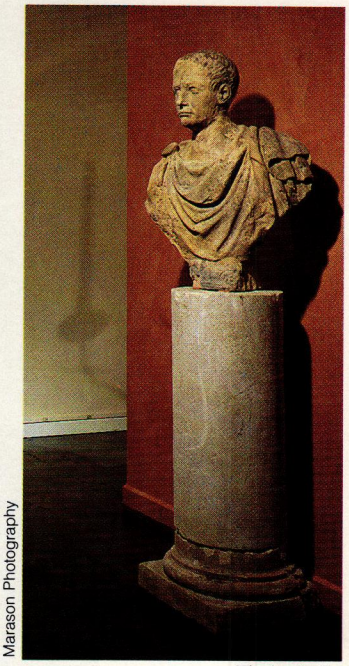


Konceptual Design®

Stained glass design from ***L'Artisan D'Art****, shown here in a reproduction of a 13th-century French Gothic work at the cathedral at Chartres, is crafted by the identical method used in creating the original. Circle Number 329. . . From* ***Casa Stradivari*** *comes a reproduction of a Louis XVI occasional chair, with a fully upholstered back and an antique gold-leaf finish. The chair is available in a selection of custom antique and stone finishes. 40"H× 28"W×23½"D. Circle Number 330. . .* ***Therien & Co.*** *offers this Italian neoclassic carved stone bust, depicting a male form with draped robes. The 18th-century sculpture*

Casa Stradivari

Manheim Galleries



Marason Photography

Therien & Co.

stands on an earlier Roman stone column; overall height is approximately 79". Circle Number 331. . . The custom-handcrafted hardware from ***Konceptual Design®*** *is especially useful in restoration and antiques. Its Belgian foundry, which can produce more than 45,000 different styles, provided the hardware used to restore Versailles and other historic structures. Shown here is a 24K gold door-knocker. Circle Number 332. . . This continental wing chair from* ***Manheim Galleries*** *is a reproduction of a late-19th-century chair in hand-carved mahogany. 44"H×31"W×34"D. Circle Number 333.*

Continued on page 136

S | F | M

SAN FRANCISCO MART

Western Merchandise Mart is now the San Francisco Mart.

Everything for the professional designer can be found in the newly renamed San Francisco Mart, the single source solution featuring a full floor of accessories, 10 other floors of home furnishings and floor coverings, and coming soon a new Kitchen and Bath Center. Products, educational events and free parking five days a week—all under one roof at the the San Francisco Mart.

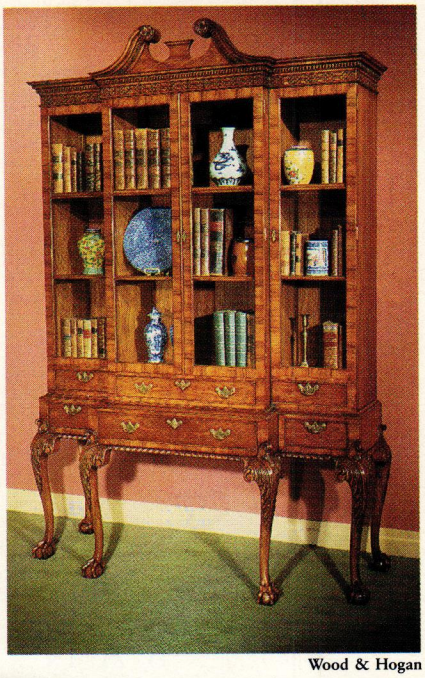
1355 Market Street, San Francisco, CA 94103. For leasing information call 415-552-2311.

Circle No. 39 Reader Service Card

Continued from page 134

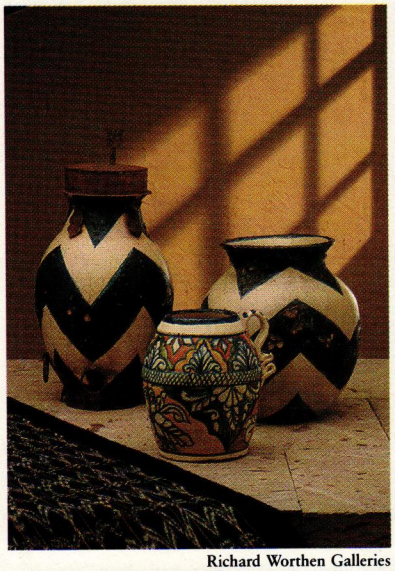
Raymond Enkeboll

Mary Corley Antiques



Wood & Hogan

Created during the French Revolution in 1789, this oak armoire is ornamented with a pair of cannons and the "bonnet phrygien" *of the young Republique. Available at* **Raymond Enkeboll**, *it has been restored with beveled glass in the doors for use as a* vitrine. *Circle Number 334... This ornately-carved, early-19th-century* panetière *from the south of France was used to store bread. The late-18th-century walnut buffet is also from the same region, and both are available at* **Mary Corley Antiques**. *Circle Number 335... This reproduction of an early 18th-century breakfront bookcase from* **Wood and Hogan** *is made from selected walnut and has six drawers. The top has glazed doors, carved cornice and swan neck pediment. 92"H×62"W×24"D. Circle Number 336... The antique*



Richard Worthen Galleries

Village Green

Artifacs

Talavera pottery available at **Richard Worthen Galleries** *includes: a late-19th-century, 8" high* jarra *(terra-cotta pot) with handle, an 11¾" high, 18th-century* tibor *(large pot), and an 18th-century* jarra *with original locking lid. Circle Number 337... This four-foot, 400-pound, jade carving was made in China from Canadian jasper jade. Available at* **Village Green**, *the carved Kuan Lin, also known as the Chinese Goddess of Mercy, is one of the largest pieces of jasper jade in the world. Circle Number 338... The Greco-Roman series, new from* **Artifacs**, *is inspired by bas-relief art styles from ancient Rome, Greece, Pompeii and the Italian Renaissance. "Fighting Giants and Lions" is available in 10 stone finishes. 48"H×69"W×3"D. Circle Number 339.*

Continued on page 138

DANA CREATH DESIGNS

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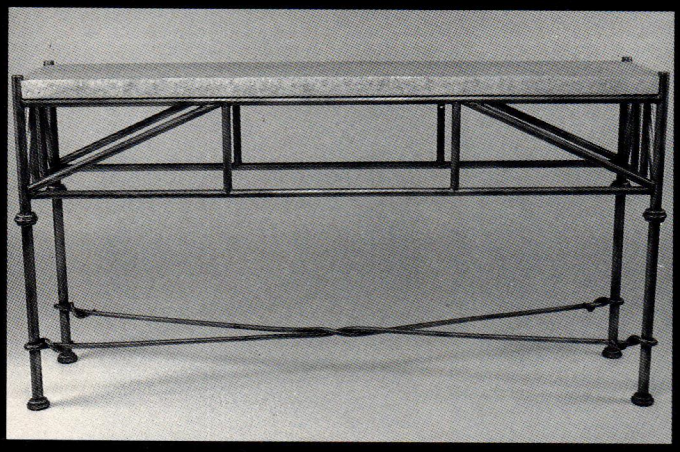

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American Design Excellence. The San Francisco Mart hosts this exhibit of 1989's best product design. Chosen by ID Magazine, displays of over 100 exciting products for the home, office, and industry are featured. Sponsored by the Design Council of the San Francisco Bay Area, the exhibit runs from January 18 through February 20, 1990. San Francisco Mart, 1355 Market Street, San Francisco, CA 94103. For more information call 415/552-2311.

S F M

SAN FRANCISCO MART

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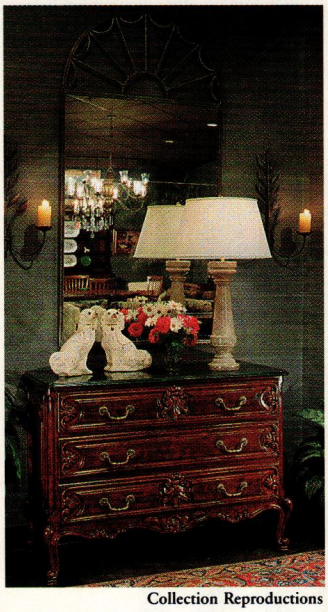
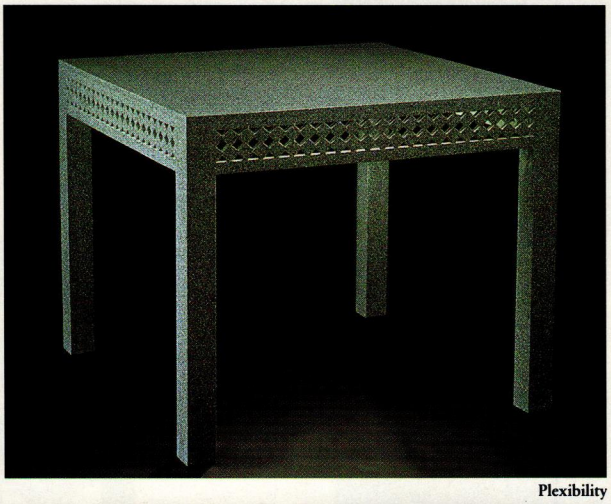


Collection Reproductions

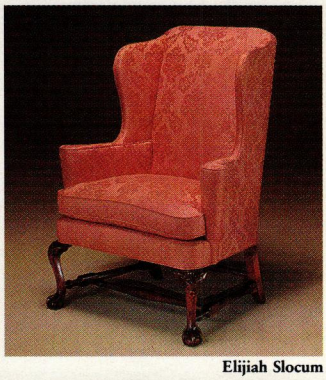
Among ***Collection Reproductions****' new country-style designs is this 18th-century Normandy chest with faux verde marble top, newell post lamp, fan mirror and iron sconces. Circle Number 340. . .* ***Plexability****'s new Avonite® table combines the clean, modern lines of the Parsons table with the age-old tradition of fretwork.* Arabesque, *designed by Michael Zevy Berkowicz, can be custom-sized; shown here is a 35" square, 29" H model. Circle Number 341. . .* ***Elijah Slocum*** *offers this reproduction of a claw-and-ball easy chair which duplicates a mahogany example from the 1760s. Carved shells and bellflowers ornament the graceful cabriole legs, and bold, lathe-turned stretchers enhance the base. Circle Number 342. . .* ***Atelier International*** *introduces its second collection*



Plexibility

Atelier International

Ambiance Antiques



Elijiah Slocum

Danny Alessandro, Ltd.

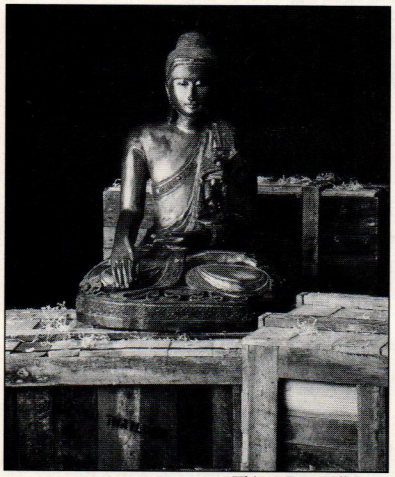
of licensed, authorized reproductions of furniture designed by Frank Lloyd Wright. The new models include the Taliesin 2 Table, a rectangular dining table designed in 1925, and the Coonley Chair of 1908. Circle Number 343. . . ***Danny Alessandro, Ltd.*** *features this 18th-century white marble mantel, designed and carved by Pietro Bossi circa 1780, accompanied by an antique English etched brass coal grate and fire tools. Circle Number 344. . . This late-18th-century French oak buffet à deux corps is available from* ***Ambiance Antiques****. Circle Number 345.*

PRODUCT SHOWCASE

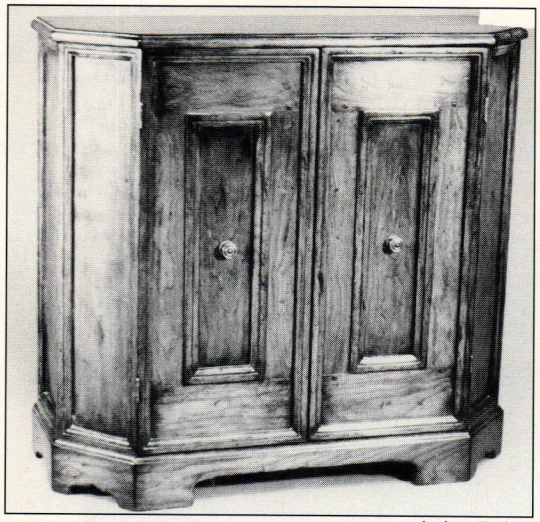
The Blue House

Blue and white porcelain enhances this 18th-century French pearwood server from ***The Blue House****, which specializes in continental antiques, 17th-century botanicals, and accessories from around the world. Circle Number 346. . . This three-foot-high antique Burmese Buddha with glass detail is originally from Thailand. The 17th-century piece is from the Ayudhia Period and is available only through* ***Things From all Over****. Circle Number 347. . .* ***Antique Designs*** *features this reproduction of an 18th-century English clipped corner commode, made of cherrywood. Circle Number 348.*

Continued on page 141

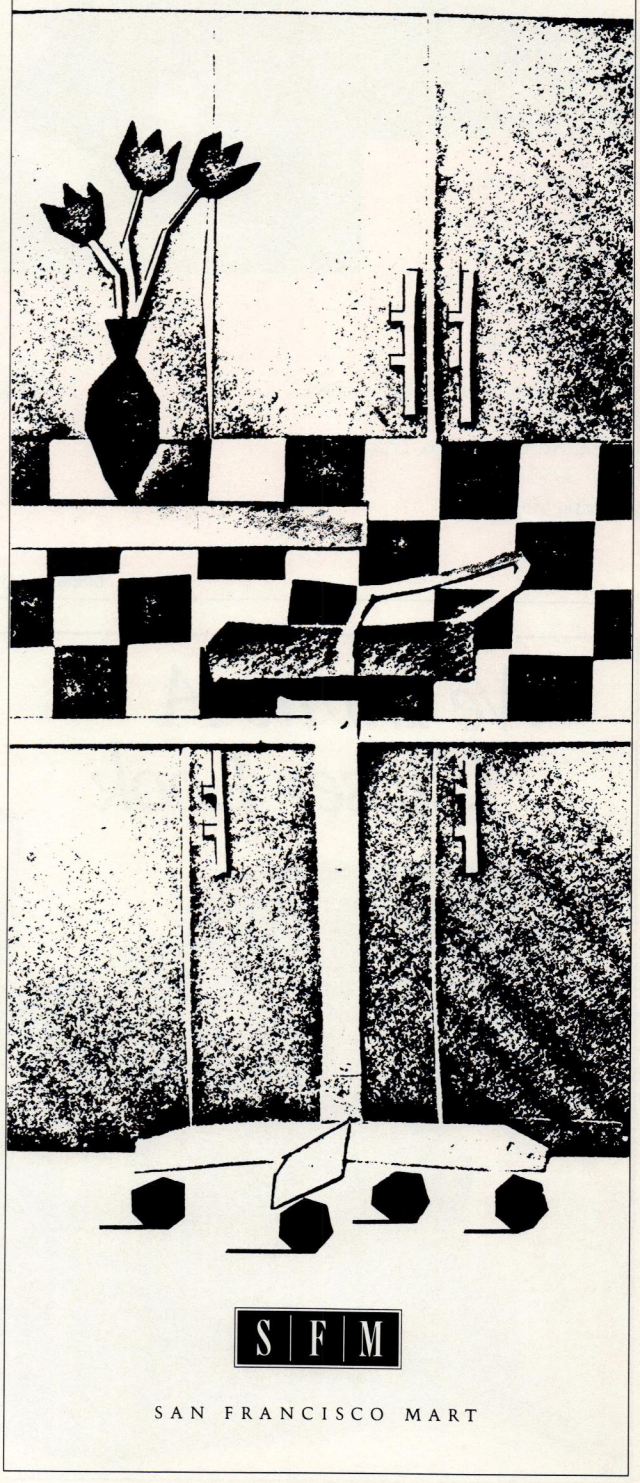


Things From All Over



Antique Designs

allmilmo is here. The San Francisco Mart welcomes the *allmilmo corporation*, manufacturers of high-end German cabinetry, to our new Kitchen and Bath Center. Allmilmo will open their San Francisco corporate showroom in November. Showrooms are open five days a week with free parking. San Francisco Mart, 1355 Market Street, San Francisco, CA 94103. For more information call 415-391-5545.



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Umphred Upholstery can also be seen in showrooms throughout the West.

Circle No. 92 Reader Service Card

PRODUCT SHOWCASE

Continued from page 139

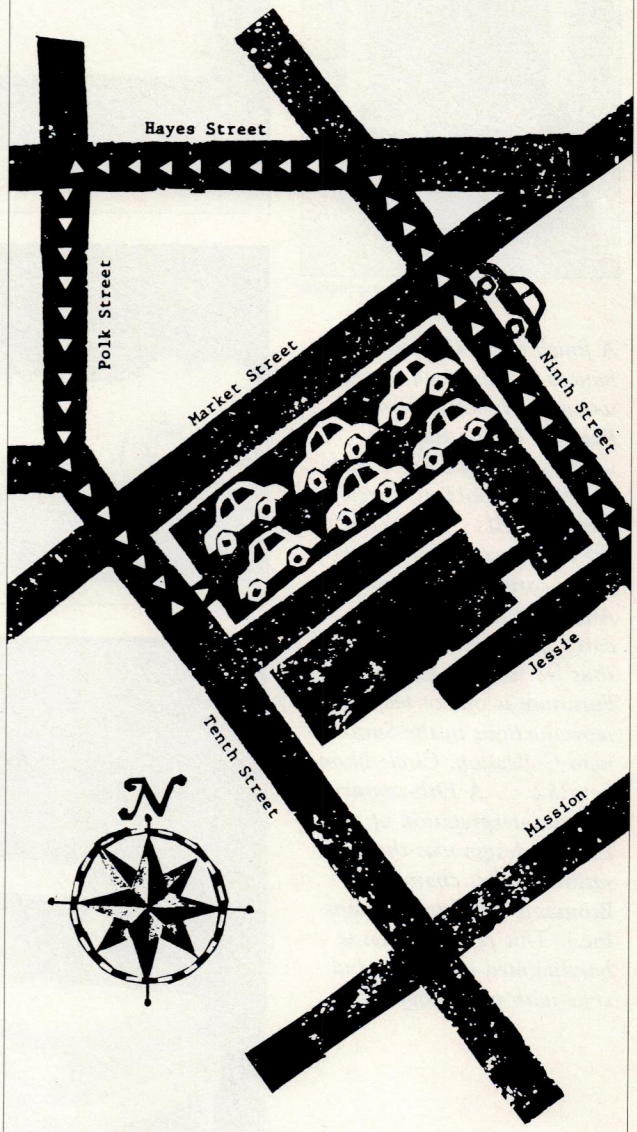
Damark Industries

Royal Antiques West

Michelangelo Buonarroti was the designer of this splendid 16th-century Tuscan trousseau wardrobe, reproduced at the SELVA workshops in Italy in accordance with the original plans. ***Damark Industries*** *exclusively represents this line in the United States. Circle Number 349. . . This 18th-century French fruitwood buffet à deux corps from* ***Royal Antiques West*** *has a French faience, accompanied by a terracotta urn from the South of France and a large black tole tray. Circle Number 350.*

Continued on page 142

And take the freeway. Along with education, events, and products, the San Francisco Mart also offers free parking. Enter the underground garage on 10th Street, just south of Market. Open to designers everyday. San Francisco Mart. 1355 Market Street, San Francisco, CA 94103. For leasing information call 415-552-2311.



S F M

SAN FRANCISCO MART

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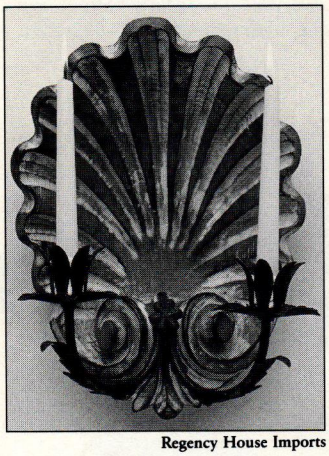
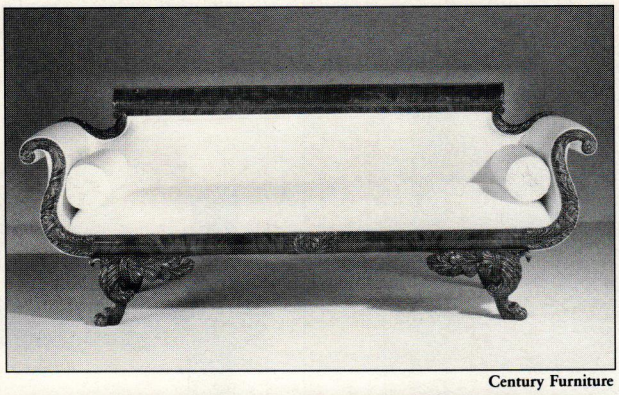
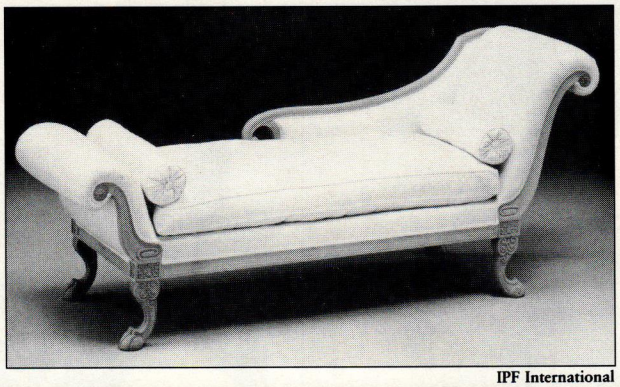


Regency House Imports

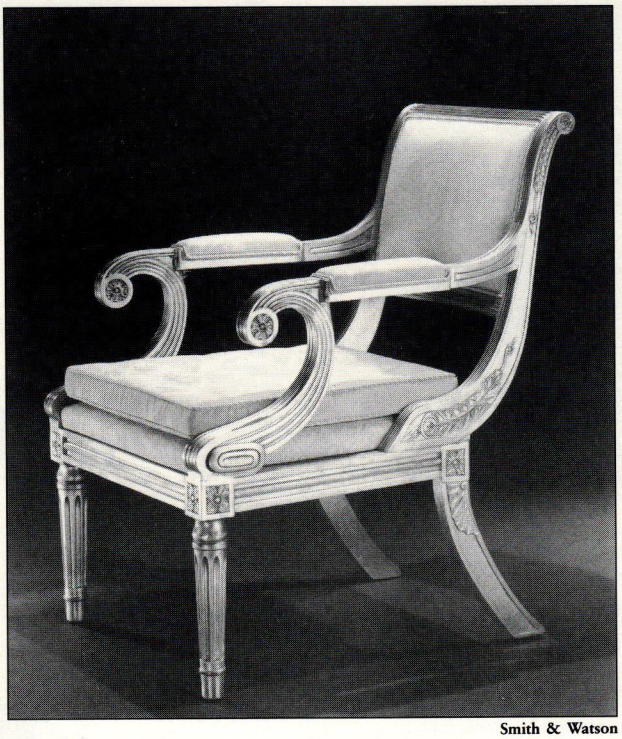
A finish of pickle pine enhances this unwired, carved wood shell sconce from **Regency House Imports,** *which also offers these rusty iron candle holders. Circle Number 351. . . Reflective of the bolder contours and more richly-carved decoration of American furniture of the early 19th century, the Acanthus leaf sofa by* **Century Furniture** *is one of ten new reproductions in the Smithsonian Collection. Circle Number 352. . . A 19th-century Italian interpretation of an English design was the inspiration for this chair by* **Bromante Furniture (Sirmos Inc.).** *This reproduction is handpainted in a free-hand style with mythological*



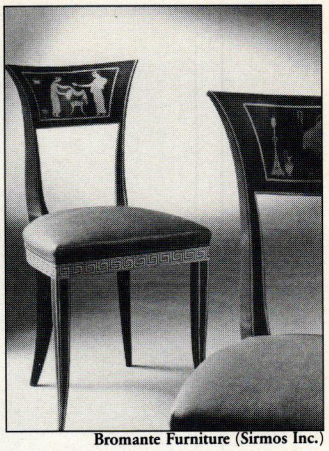
Century Furniture



IPF International



Smith & Watson



Bromante Furniture (Sirmos Inc.)

figures and a Greek key motif. 33"H×19"W×20"D. Circle Number 353. . . This hand-carved beechwood récamier, *reproduced from the Chippendale period, is featured exclusively at* **IPF International,** *and is available in raw frame or finished and upholstered. 36½"H×86"W× 27"D. Circle Number 354. . . This Henry Holland armchair is an authorized reproduction from the Royal Pavilion, Brighton, England. Available from* **Smith & Watson,** *the hand-carved and gilded chair is modeled after a late-18th-century original. 35½"H× 24½"W×30½"D. Circle Number 355.*

California Style—Origins and Antecedents

Stanley Barrows Visits the Center for the Study of Decorative Arts

LIKE THE SWALLOWS THAT FLOCK every year to its precincts, students, professionals and aficionados of the decorative arts now swarm to San Juan Capistrano, home of the recently-inaugurated Center for the Study of Decorative Arts. To herald its opening exhibition earlier this year, Dr. Stanley Barrows, Dean Emeritus, Parsons School of Design, New York and former chairman of the department of interior design at the Fashion Institute of Technology, appeared as guest speaker. Dr. Barrows delivered an erudite and witty overview of "California Style—Origins and Antecedents." In discussing the influences on California style—and how it in turn has influenced the rest of the country and the world—Dr. Barrows reflected on a number of renowned California designers. Of architect Julia Morgan, he said, "she considered herself a student all of her life, instructing the people in her office to travel and keep up with books. There was always more to be learned. This came in part from her having seen the never-ending acquisitions of William Randolph Hearst, and her ability to incorporate much of his vast collection into her designs for San Simeon."

Hearst's fondness for the motion picture industry led many set designers and art directors to reflect the opulence of San Simeon-style living in their film designs. According to Dr. Barrow, these design trends in the 1930s had an impact on the architecture of the period. "The relationship between architecture and set design is rather complicated; in some instances, particularly in Hollywood in that era, set designers have led architects in the field of new designs. The effects of those designs were felt around the world."

The lecture series featuring Dr. Barrows was the first one organized by the Center, which operates with Director G.R. Durenberger at the helm. The non-profit center, the only one of its kind on the West Coast, evolved after five years of cultural activities in San Juan Capistrano sponsored by its parent organization, *Libros Y Artes* (Books and Art). The 4,000-square-foot exhibition space, located adjacent to the San Juan Capistrano public library designed by Michael Graves, originally housed Durenberger's own antique shop. He deeded the property to the city for the Center, then relocated his shop down the street. The Center for the Study of Decorative Arts, at 31431 Camino Capistrano, is open Tuesday–Saturday, from 10:00 A.M.–3:00 P.M., or by special arrangement.

Featured in the inaugural show at the Center for the Study of Decorative Arts in San Juan Capistrano, "California Style: Collectors and Collections," were a number of period rooms, including this Gothic Revival drawing room (above) and French boudoir (right). Photography by Lance Gordon.

The Center will celebrate its first anniversary in February 1990 with a new exhibition and lecture series. Entitled "California Collectors & Collections II: The Arts and Crafts Movement in California (1890-1918)—Traditions and Antecedents," the exhibition will feature items on loan from California collectors representing the hand-crafted decorative arts of the Craftsman movement. The lectures, to be held at 10:00 A.M. in La Sala, San Juan Capistrano Library, will feature the following speakers:

Saturday, February 3: Leslie Bowman, Curator of Decorative Arts, Los Angeles County Museum of Art (LACMA), "An Introduction to the Arts and Crafts Movement" (Members Opening Reception)

Saturday, February 24: Ann and Alan Gore, British social and architectural historians, "William Morris and the Arts and Crafts Period in England"

Thursday, March 5: Leslie Bowman, Curator of Decorative Arts, LACMA, "American Arts and Crafts: Stickley to Maybeck"

Saturday, March 24: Professor Eric T. Haskell, Scripps College, Claremont, "*Japonisme* in the Arts and Crafts Movement"

Thursday, April 5: Professor Elaine Levin, California State University, Northridge, "Ceramics of the Arts and Crafts Period"

Saturday, April 21: Professor Robert Winter, Occidental College, "Hand, Head, Heart: The Arts and Crafts Movement in Southern California"

Thursday, May 3: Professor Beverly Brandt, University of Arizona, "Rooms to Live By."

—*Ellen Baskin*

Perspective on the 1990s

An Interview with Neville Lewis, President of PHH Environments

THIS PAST SUMMER, NEVILLE LEWIS was named president of PHH Environments, a national interior design and facilities planning firm that was the first company to wrap an all-inclusive package of corporate facilities management services and offer it nationwide. The four design firms that make up this group—Neville Lewis, Walker Associates, Interspace and Avenue—are part of the *Fortune* 100-ranked, diversified service company PHH, Inc.

A native of Sheffield, England, Lewis arrived in America to earn a Bachelors of Fine Arts degree at Syracuse University. He continued his studies at Pratt Institute in New York, receiving a Certificate of Industrial Design. Lewis' design experience grew through his years with leading design firms, among them Becker & Becker, Raymond Loewy Associates, JFN Associates and Morganelli-Heumann & Associates.

In 1976, Lewis formed his own design firm and spent 10 years building it into one of the nation's most successful and prestigious. By 1986, Neville Lewis was operating offices in New York, Dallas, Denver and Los Angeles. In March 1987, Lewis joined with three other firms to create what became known as PHH Environments. The resulting organization is staffed with more than 300 professionals in eight offices nationwide.

Recently *Designers West*'s Editor of Contract Design Rick Eng spoke with Lewis on the impact of facilities management on the built environment and his agenda for PHH Environments in the 1990s. The following are excerpts from that interview.

Designers West It seems that facilities management is increasing its attention to human resources, rather than to the management of technology and office furniture.

Neville Lewis The cost of hiring personnel is the most expensive investment in a company. So to keep employees happy and productive, the role of the facilities manager has evolved to one of understanding the physical and psychological conditions in the workplace rather than just knowing how the work tools function.

DW We've seen the rise of importance of facilities managers in the overall scheme of the building process. Is their role well-defined at present, or do you see a continual increase in their responsibilities?

Lewis Where the issue of productivity is concerned, I think the average office worker has as much right as the upper-level executive to a decent work space. The designer has to sell that idea to users in the manner which they can understand. This is where I think the role of the facilities manager will become most meaningful and vital—to be the individual in the building process that communicates the necessity for quality design and planning to the corporate decision-makers.

DW Concern for the environment has become a major international issue. How will this affect design and function in the workplace?

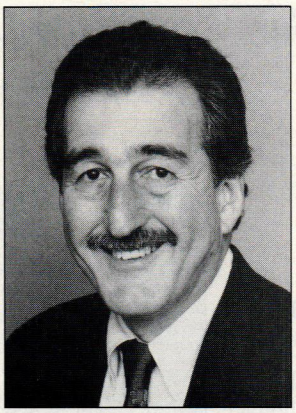
Lewis Environmental concerns will force us to focus on real issues such as lighting, air quality, workplace design and human engineering considerations. Certainly people are more sophisticated and will demand more of our final product.

DW Is the facilities manager forcing designers and architects to re-evaluate their roles in the building process?

Lewis There needs to be more interface and respect between the practitioners of architecture/planning and interior design. The built environment is no longer one discipline's domain, but a highly interactive set of requirements which need attention. PHH Environments is trying to create a climate where disciplines come together because of the evolution of the design process. With more interaction between the different specialists, the final product would be better served.

DW How did the concept of PHH Environments evolve?

Lewis PHH Environments evolved as the needs in the corporate facility changed. We have eased into the management services aspect in the design industry, recognizing that some clients don't necessarily want to do certain tasks themselves —because they may lack the expertise or because the tasks are too cost-prohibitive to be executed internally. Also, clients are increasingly turning away from the "farming out" of building services to different parties, preferring to deal with full-service, multidisciplinary design organizations.



Neville Lewis

DW How will PHH Environments address clients' needs more efficiently and effectively?

Lewis In order to serve the ongoing function of managing the facilities after design and construction, you have to be well-prepared and responsive. PHH Environments has talent resources plus networking capabilities that only major companies can provide. We can serve client's facilities needs all within one company with a depth of talent, expertise and data. I think the whole concept of facilities management is response.

DW Then is it the service rather than the design aspect which is attracting clients?

Lewis The assumption is that design firms are hired because of their reputations for good design. But service becomes a critical factor in the hiring decision when design firms market project management services. Although I feel somewhat uncomfortable in saying this, I think to many clients service comes first—before design.

A suite at the Valadon Hotel as interpreted by Deborah Roundtree, Los Angeles.

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Circle No. 118 Reader Service Card

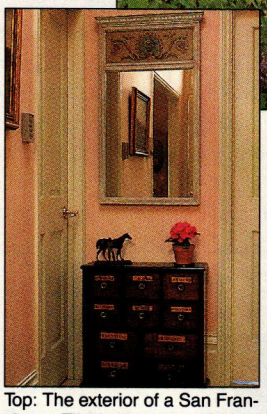
From San Francisco Cottages to the Marquetry of Paris

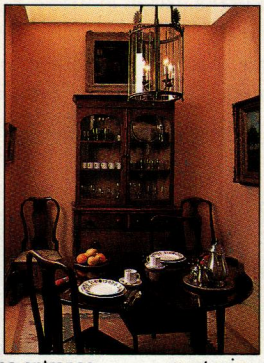
By A. Allen Dizik, FASID

The Cottage Book

By Richard Sexton
Chronicle Books
275 Fifth Street
San Francisco, CA 94103
Hardbound $28.95; Paper $16.95

From primitive refugee shacks built in the wake of the 1906 earthquake to the sophisticated cottages of Bernard Maybeck, this elegant photo-essay is a definitive survey of the Bohemian tradition of cottage living in the San Francisco Bay Area.





Top: The exterior of a San Francisco Elizabethan townhouse renovated by the San Francisco firm Peters, Clayberg & Caulfield. Above: The hallway just inside the entrance. Right: A skylight added in renovation makes this tiny dining room seem more airy and spacious. Photography by Richard Sexton.

The Cottage Book contains over 200 color photographs of Bay Area cottages and their interiors, surrounding gardens, patios and pathways, each an oasis of pastoral life hidden within the dense urban fabric. The photography focuses on the details of living in a minimal space, and the collections and eccentricities of cottage dwellers.

The introduction by noted Bay Area historian and architectural critic Sally Woodbridge traces the history of this tradition with vintage photographs and illustrations. Internationally-recognized architect Donald MacDonald contributes an essay on the future role of cottage design.

A valuable source of ideas for interior design, renovation and landscaping, The Cottage Book will inspire anyone who wants to make the most out of a small space. It is the first survey exclusively devoted to this important element of San Francisco Bay Area architectural history.

Recording Historic Structures

Edited by John A. Burns & the staff of
HABS/HAER, U.S. Department of Interior
AIA Press, 1735 New York Avenue
Washington D.C. 20006
$19.95

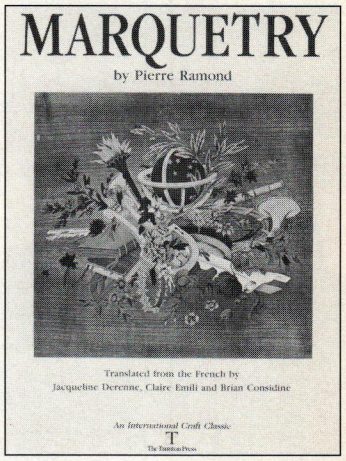
This book is a compilation of both graphic and written records that explain and illustrate the significant characteristics of historic buildings. Research covers the engineering and construction technologies of late-19th- and 20th-century American architecture. There is complete documentation of historic industrial sites and landscape projects. The work is replete with fine measured drawings, with attention paid to details of work in brick and wood. This study of historic structures provides insight into the ways in which earlier generations lived and worked. The text surveys a wide range of notable and curious examples of buildings and is a treasury of floor plans, elevations, perspective drawings and photographs of facades. It is a compelling study, an engrossing and highly informative book which relates and illustrates social, cultural and scientific developments of the time.

Marquetry

By Pierre Ramond
Taunton Publications
63 South Main Street
Newtown, Connecticut 06470
$59.95

Marquetry is the first English translation of *La Marqueterie*, a book by the world's only professor of marquetry, Pierre Pamon of L'Ecole Boulle in Paris. There exists no other such work on this important topic.

The ancient craft of marquetry involves pictures and designs "painted" in thin pieces of intricately sawn wood and other precious materials. Nowhere is the heritage of the art and technique of marquetry richer than in Paris, where the secrets of the trade haven't gone beyond the workshops of master craftsmen—until now.



Marquetry is the most in-depth and authoritative book on European marquetry ever published. Now, as the first in a line of International Craft Classics from The Taunton Press, Ramond's full explanation of the craft of marquetry and his decisive analysis of period examples is available in English. *Marquetry* is filled with hundreds of color photos of the finest work from the world's most prestigious museums.

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FACES

Breaking Ground In Napa A decade after the original partnership was formed, two of the wine industry's most notable figures—**Robert Mondavi** of Robert Mondavi Winery in California and **Baroness Philippine de Rothschild** of Mouton-Rothschild in Pauillac, France—finally broke ground at the site of their Opus One Winery in Napa Valley, California. Architect **R. Scott Johnson** of Johnson Fain and Pereira Associates in Los Angeles designed a scheme for the winery wherein a landscaped earth berm conceals the wine-making operations and barrel storage. Scheduled for completion in 1991, the 60,000-square-foot winery will produce Opus One, California's most expensive ($50 a pop) and no doubt one of its most delectable reds ■ **Designers Showcase Homes** The Missouri West/Kansas Chapter of the American Society of Interior Designers (ASID) carried out a successful tour of designer's homes in Kansas City. Those who showcased their savvy interiors were ASID members **Danie Dunn** and **R. David Griffith** and newcomers **B.J. Eichorn, Robert G. Endress** and **Georgina Newman**. The tour attracted a healthy crowd which included guest **Sue Peterson** and President **Jan Cooper**, Missouri West/Kansas Chapter ■ **Great Designs Endure** More than 500 contract interior designers and architects poured into the Biltmore Hotel's Crystal Ballroom in Los Angeles for a multi-media presentation by Bentley Mills, Inc. and Du Pont Flooring Systems. The crowd enjoyed a lavish gala reception and a sneak preview of the new Bentley patterned carpets of Du Pont nylon fiber. Guests included Bentley's **Jack Mishkin, Rick Cotter, Jim Robertson** and **Christine Goethel** and **Susan Caruso** of Design Interpretation, Inc., and **Mary Lou Bakker** of Reel Grobman ■ The 1989 Dallas Symposium on French Decorative Arts and Architecture ended in classique style at the home of **Mr. and Mrs. Richard Heath**. Wonderfully adapted from an 18th-century French châteaux by designer **Sherry Hayslip** of Hayslip Design Associates and architect **Cole Smith**, the home offered an authentic French atmosphere for party guests **Maria Conceli** and **Anne Marie Quette**, and others . . . A big bash kicked off the inaugural celebration of the Institute of Business Designer (IBD)'s Orange Coast Chapter at Pacific Crest Carpet Mills' showroom in the Pacific Design Center, Los Angeles. Tunes by the Don Miller Big Band kept everyone in high spirits, including IBD trade friends: **Jill Jordan**, REFF; **Jim Franklin**, Office Interior Solutions; **Karen Johnson**, JOFCO; **Jeff Ortman**, Monterey Carpet; **Cheryl Thiele**, Creative Art Services; **Michelle Bartolini**, The Harter Group; **Dan Sheehy**, Pacific Crest Mills; **Dan Collins**, IBD Trustee; and guest **Julie Gutman**. Event sponsors were Metro Floor Covering, Dupont Flooring Systems and Pacific Crest Mills.

Continued on page 150

Right: (from left) R. Scott Johnson, Baroness Philippine de Rothschild, and Robert Mondavi

Above: Dan Collins and Julie Gutman

Right: Jack Mishkin and Mary Lou Bakker

Below: (from left) Sherry Hayslip, Maria Conceli, Mrs. Richard Heath, Anne Marie Quette and Cole Smith

Above: (from left) Jill Jordan, Jim Franklin, Karen Johnson, Jeff Ortman, Cheryl Thiele, Michelle Bartolini and Dan Sheehy

Below: (from left) Jan Cooper, Sue Peterson and Danie Dunn

FACES

Continued from page 149

Au Revoir A design era ended with the retirement of **Byron Rockwell**, who served over 20 years at the helm of the Rockwell West showroom in Los Angeles. A farewell cocktail party was held for Byron on September 15 at the Pacific Design Center's snazzy Melrose Bar & Grill, which designed a special cake for Byron, festooned with golfing figures. 100 friends and admirers gathered to celebrate, pay tribute. . . and express their envy over Byron's smooth segue from the harried demands of running a successful showroom to the leisure world of golfing and fishing. The party was organized by **Patty Towne** and **Lee Veselak**, both of Baker, Knapp & Tubbs ■ Among the many well-wishers who turned out to congratulate Byron were **Dick Norfolk**, president of the Pacific Design Center, **Bob Carson**, president of Marge Carson, Inc., **Flo Goldberg**, retiree of the Rockwell West showroom, **Judy Berger** of Lee Jofa, **Marilyn Tuck** of Peter Lang, **Patrick Carroll** of Cavalier Upholstery, **Chuck Cooper** and **Lisa Wyatt-Bagnell** of Harbor Benedetti EPL, representative **Max Kanter** of The L.A. Mart's P.M.C. showroom, **Rocky LaFleur** of the Pacific Design Center, Vice President of Baker, Knapp & Tubbs **Frank van Steenberg, Eleanor Burnett**, sales representative, Baker, Knapp & Tubbs in Laguna Niguel, **Wallace Edwards**, formerly of the Pacific Design Center, and Publisher **Walton E. Brown** of *Designers West*. **Mr.** and **Mrs. Al Rockwell**, Byron's brother and sister-in-law, came all the way down from Sonora, California to join in the festivities along with long-time friends **Stan Buelhai, Edward Otero, Nancy Bannon** and Melrose Bar & Grill owner **Joel Safriet** and wife **Ann** ■ We caught up with Byron a few weeks after the party, and he said that he "still has not come down from the high. I was quite moved and really humbled by the party"—a delightful way to start this new chapter in his life. He's confident that Rockwell West's new owner, **Jay Kanter**, will uphold the fine tradition of the showroom and the lines it represents. As for Byron's plans. . . well, he and wife **Bebe** were off for a long fishing weekend on Catalina Island, and all he's concentrating on right now is enjoying his "vacation." Rockwell says he'll continue to be involved in design in some capacity, but right now is having too much fun to make any specific plans.

From left: Walton E. Brown, Byron and Bebe Rockwell, and Dick Norfolk

From left: Lee Veselak, Patti Towne, Bebe and Byron Rockwell

From Left: Eleanor Burnett, Flo Goldberg, Patti Towne, Marilyn Tucker, Patrick Carroll, Lisa Wyatt-Bagnell. Center: Byron and Bebe Rockwell

Continued from page 86

GENERAL NEWS

Westinghouse Acquires Shaw-Walker: Westinghouse Electric Corporation, a $13-billion diversified corporation based in Pittsburgh, has agreed in principle to purchase the Shaw-Walker Company to complement its existing Grand Rapids, Michigan-based office furniture division. Headquartered in Muskegon, Michigan, Shaw-Walker manufactures metal file cabinets and desks, seating and systems furniture. The acquisition includes all of Shaw-Walker's manufacturing operations as well as its sales and field offices throughout the United States. According to Russell A. Nagel, president and general manager of Westinghouse Furniture Systems, "Shaw-Walker is a company with a proud 90-year heritage. This acquisition combines two organizations which share common philosophies of unyielding dedication to quality and an uncompromising commitment to their customers. Our stated strategy at Westinghouse is to become a global leader in the contract furniture industry," Nagel added. "All of our efforts over the past several years have been focused in that direction. This acquisition is one more significant step in the process of achieving our long-term goal."

Du Pont Antron Design Competition for Students: Entries are now being accepted for the fifth annual Du Pont "Antron" Student Design Competition. Students at U.S. accredited schools of interior design and architecture nationwide are eligible. The competition offers students a chance to gain important recognition from the professional design community, as well as a grand prize of $1,000 and category awards of $500 each, all with matching funds to winners' schools. The design must incorporate carpet of 100 percent Du Pont Antron, Antron XL or Antron Precedent nylon as an important design element. Entries will be judged in the categories of offices, hospitality facilities, health care facilities, public spaces and store planning spaces. Entry deadline is February 15, 1990. For further information, please call (212) 614-4921.

CTDA Extends Deadline on Competition: Due to the change in the Ceramic Tile Distributors Association (CTDA) convention dates for 1990, the deadline for SPECTRUM 90 design competition has been extended to January 12, 1990. Architects, designers, contractors and distributors have additional time to prepare their official entry portfolios for this year's international competition. SPECTRUM provides an opportunity to recognize outstanding projects utilizing ceramic tile and to honor those professionals who took part in the specification, design and installation of the tile in those projects. For more information, please call (312) 655-3270.

Amoco Installation Awards Competition: Amoco Fabrics and Fibers Company is now accepting entries for its 1989 prestigious Installation Awards competition. All entries must contain Permacolor™ warranted carpets made from Amoco's Marquesa® Lana or Marquesa® Lana/st yarns. Award winners will be chosen in six categories: office, retail, hospitality, healthcare, educational/public areas and residential. The competi-

Continued on page 152

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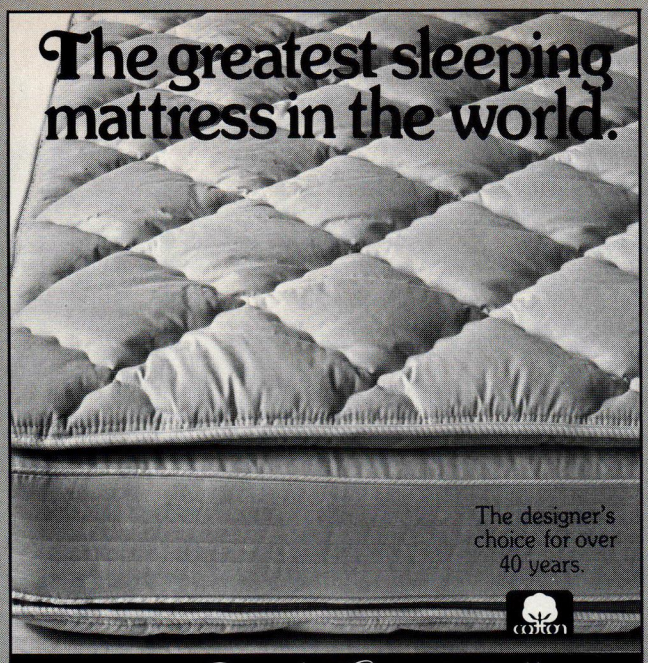

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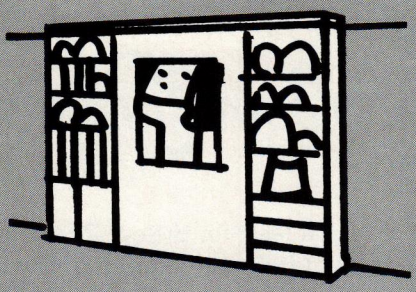
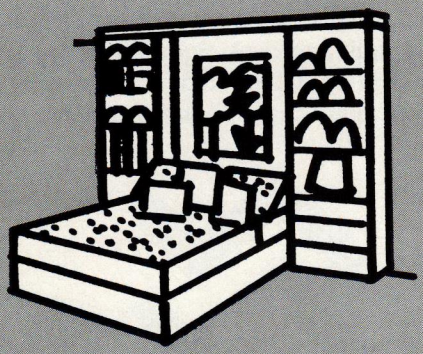


A BEAUTIFUL CABINET BY DAY



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Continued from page 151

tion is open to designers, specifiers and architects as well as sales persons for carpet manufacturers, distributors and carpet dealers. Winners will receive $3,000 and an engraved crystal trophy. All entries must be postmarked by March 1, 1990. For more information, please call (404) 956-9025.

IFDA Student Design Competition: The 1990 International Furnishings and Design Association (IFDA) Student Design Competition, co-sponsored by IFDA and home products manufacturer Masco Corporation, invites design students to create innovative furnishings to meet the needs of a bedroom and adjoining dressing/grooming center and bath. The winner will receive a $3,500 National Award and an all-expense paid trip to the IFDA National Conference in High Point/Winston-Salem, North Carolina, May 13–June 3, 1990. A $2,000 grant will be made to the winner's school. All entry materials must be received by March 1, 1990. For further information, contact IFDA at (214) 747-2406.

AIAS Computer Design Competition: CADKEY, the producers of DataCAD computer-aided design software, and the American Institute of Architecture Students (AIAS) are co-sponsoring a national student design competition, "Opening New Doors," to promote better design through the use of computers. The basic requirements are that student entrants use DataCAD to develop an overall site plan, floor plan, building section and interior and exterior perspectives which must be submitted in slide format. Only individual submissions will be accepted from registered full-time or part-time students of architecture, engineering or building sciences. The deadline is March 28, 1990. For more information, contact the AIAS national office at (202) 626-7472.

SILVER CIRCLE '90: Contributors of $1,000 or more to the Venice [California] Family Clinic will be invited to SILVER CIRCLE '90, a gala "thank you" party to be held on January 27, 1990. Featuring tours of notable art collections and a dinner/dance at the Loews Santa Monica Hotel, SILVER CIRCLE '90 will raise operating funds for the clinic, the only facility on the Los Angeles Westside which offers free health care for the growing number of working poor and homeless. Circle members will receive two tickets to the Venice Art Walk, another major fundraiser for the clinic to be held May 19-20, 1990. For information, please call Ellen Robinson or Andrea Tuch at (213) 392-8630.

Fabergé Eggs at the San Diego Museum of Art: Through January 7, 1990, The San Diego Museum of Art is presenting the largest collection of Fabergé imperial eggs ever assembled for public viewing. The exhibit opened in October in conjunction with the San Diego Arts Festival: Treasures of the Soviet Union. Fabergé: The Imperial Eggs combines Fabergé eggs from the collections of Moscow's Armory Museum, the State Museums of the Moscow Kremlin, *Forbes* Magazine, Queen Elizabeth II of Great Britain, several American museums and private collectors in the United States and Europe. The eggs from the Armory Museum have never been exhibited in the United States. For additional information, please call (619) 232-7931.

AWARDS/HONORS

The National Trust for Historic Preservation, Washington, D.C., has selected **Steelcase, Inc.** as a recipient of a National Preservation Honor Award in recognition for the restoration of the Meyer May House, designed by Frank Lloyd Wright in 1908, in Grand Rapids, Michigan. Steelcase also captured a top award in the annual industrial design competition conducted by the **Industrial Designers Society of America** (IDSA) for Context,™ its new office furniture system. Context received the IDEA (Industrial Design Excellence Award) in the furniture & fixtures category. . . **Tropitone Furniture Company** received a Gold Oscar, the highest award given at the annual Sisel Vert furniture competition in France, for Perception, a casual furniture collection designed by Warren Snodgrass. . . **Muriel Lindner,** FIFDA, founder of the Arizona Chapter of the INTERNATIONAL FURNISHINGS & DESIGN ASSOCIATION (IFDA) was honored with the highly esteemed National Chapter Honorary Recognition Award last September for outstanding service to the design industry. . . Awards for outstanding service to the profession and the public have been presented to seven people involved with the architectural profession by the California Council, THE AMERICAN INSTITUTE OF ARCHITECTS (CCAIA). The recipients are **Richard Paul Buss,** AIA, San Diego; **Orlando T. Maione,** AIA, Palo Alto; **Donald W. MacDonald,** FAIA, San Francisco; **Gilbert A. Sanchez,** FAIA, Santa Cruz; and **Danny Ordiz,** AIA, Bakersfield. **Lawrence Halprin** of San Francisco received CCAIA's Special Award for Excellence in Allied Professions for his accomplishments in landscape architecture, and educator **Marietta Larson** of Pacific Grove received the BEEP Outstanding Service Award. . . **Martin J. Ploy,** account executive for Kanowsky Furniture, was named by the Home Furnishings Industry for the City of Hope as the recipient of its 1989 Humanitarian of the Year award, in Los Angeles. . . A historic Art Déco landmark in Los Angeles celebrating its 60th year in 1989, the Eastern Columbia Building was honored with an award from the 19th Annual Los Angeles Urban Beautification Awards. Guiding the interior renovation of the building was **John Ash and Associates** of Los Angeles.

ASSIGNMENTS

Arthur Erickson Architects has been commissioned to design the Donald Bruce Kaufman Branch Library in Brentwood, California, and Western Washington University's three-phase science complex in Bellingham, Washington. . . The Seattle-based multidisciplinary design and purchasing firm **FORMA** announces new commissions: a 250-room resort hotel in Victoria, British Columbia, a 33,672-square-foot birthing center for Overlake Hospital Medical Center, Seattle and a seven-story Marriott Residence Inn, Seattle. FORMA also recently completed the interior design of the 27-story/700-room Tai Ping Yang Hotel in Shanghai, the People's Republic of China. . . **Hastings Lunstrom Architects** is designing the three-story, 70,581-square-foot Community Life Building for the South Coast Community Church (SCCC) in Irvine, California and. . .

Continued on page 154

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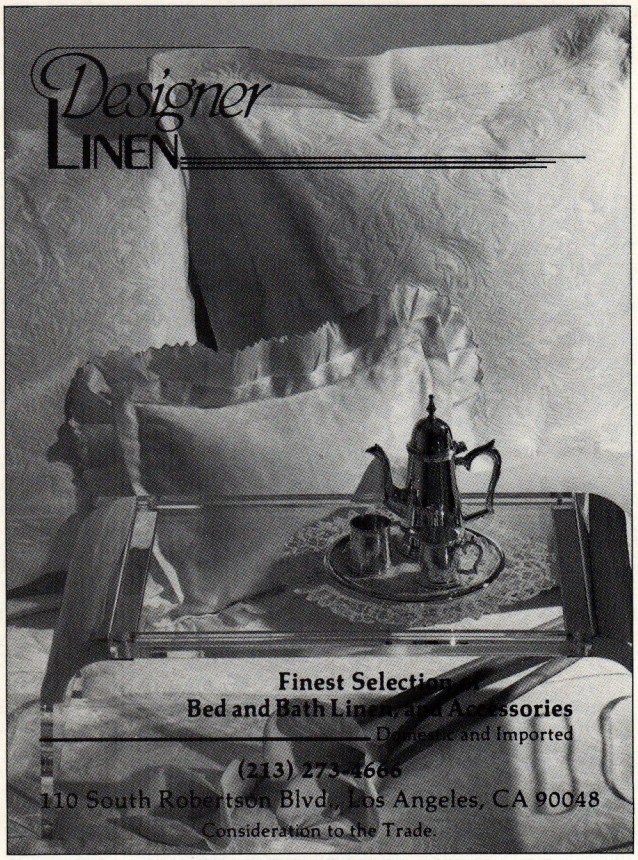

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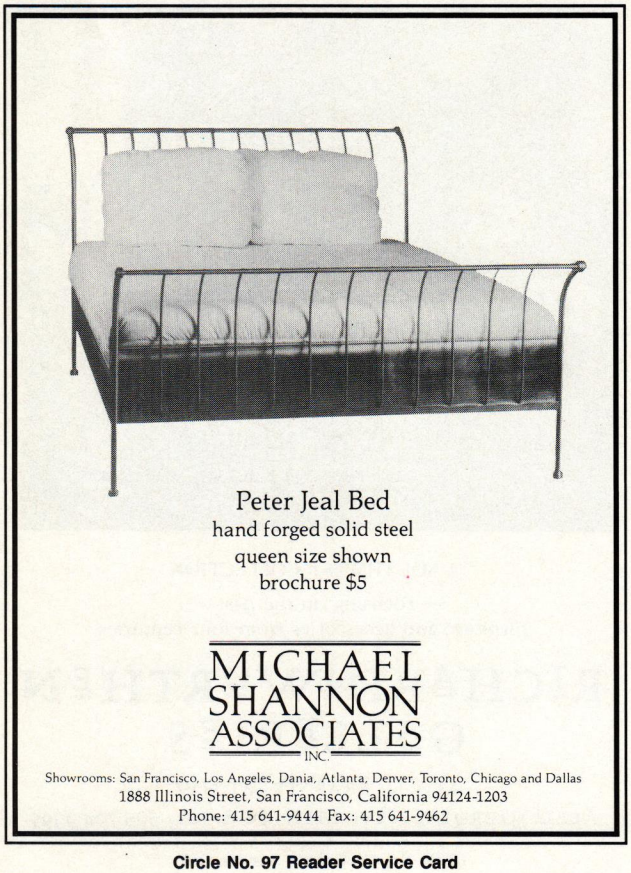

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Continued from page 153

The Marriott Corporation has commissioned **Sandy & Babcock, Inc.** of San Francisco and Miami, as the architect of its 349-unit lifecare project in Rancho Palos Verdes, California. . . **Janice Benton Interior Design** of Tempe, Arizona, recently completed four model homes for Lewis Homes of Las Vegas and was commissioned by A-M Homes to merchandise two model homes at Country Estates, a single family housing development in Chandler, Arizona. . . **Design Matrix** of Houston was commissioned to renovate the interiors of the Neches Unit at Richmond State School for Mental Health and Mental Retardation in Houston. The firm has recently completed the interior design of the Ronald McDonald House in Galveston, Texas. . . **Widom Wein Cohen** of Santa Monica, California was commissioned to design the $30-million, 150,000-square-foot Corporate Center at Malibu Canyon Business Park. . . Interior designer **Barbara Treiman**, ASID, and **Laurie Levitt** of Space Innovations Inc. will be overseeing the interior architectural detailing and interior design of a 17,000-square-foot mansion in Malibu, California for Count Alberto Burrini.

PERSONNEL NOTES

Kenneth Schwarz, AIA, has joined ANSHEN+ALLEN, ARCHITECTS as managing principal of the San Francisco-based firm. Promoted to senior associates were **Diana C. Goldstein**, AIA, **Bill Weber**, AIA and **David Brindle**, AIA,RIBA. . . One of the nation's leading interior design firms, COLE MARTINEZ CURTIS AND ASSOCIATES of Marina del Rey, California, has promoted **Stephen Catterall** to vice president and **Malcolm Higbee-Glace** to associate. . . ROSEMOUNT OFFICE SYSTEMS has appointed **Thomas Munson** to vice president of sales and marketing, Lakeville, Minnesota. . . **Bill Caskey** has joined CRSS IRVINE [California], the Architecture Division of CRSS, Inc., as principal/senior project director. . . Healthcare interior architecture and design firm JAIN MALKIN INC. of La Jolla, California, has named **Julia Cuneo** senior project manager and **Lori Fazio** project manager. . . MASLAND CARPETS, INC. has appointed the following as new territory managers for the Western states: **Brian E. Welch**, Missouri; **Jeff Hallman**, Orange County, California; and **David B. Adams**, central Louisiana. . . **William Miller**, Ph.D., has been named director of research and development at STEELCASE INC. . . **Dave Herdy** has been named director of marketing for CUSTOMWEAVE CARPETS, and a director of national accounts for WORLD CARPETS, the parent company of Customweave, in Dalton, Georgia. . . a California-based manufacturer representative firm, CONNEXION announced five new appointments: **Cathy Tyler**, corporate operations manager; **John Spalding**, corporate sales manager; **Steve Elliston**, regional residential sales manager, Los Angeles; **Jan Graf**, regional contract sales manager, Los Angeles; and **Pauline Bosque**, regional residential sales manager, San Diego. . . **J. Charles Balber** was named an associate and director of design and **Chuck Kunze** was promoted to associate at STEWART/ROMBERGER & ASSOCIATES, Los Angeles. . . **Pam Mitchell**, product manager of BENTLEY MILLS, INC., was elected to the Board of Direc-

tors of the COLOR MARKETING GROUP (CMG), an international association of professionals involved in the use of color as it applies to the marketing of goods and services... Interior designer **Anny Rouillard** has joined MEDIA FIVE LIMITED, Honolulu, as project manager and supervisor... ALLSTEEL, INC., the Aurora, Illinois-based contract furniture manufacturer announced major appointments: **Mike Assell**, director of contract sales; **Duane D. Fishel**, vice president, engineering; and **Peggy L. Kupper**, manager of applications services and designs.

OPENINGS/EXPANSIONS/MERGERS

THE DESIGN DISTRICT, Dallas, announces major tenant activity, preluding the upcoming Winter Market in January 1990. **Mastercraft Floors & Associates**, 1909 Hi Line Drive, is a new showroom featuring carpets and custom hardwood and stone floors. **Robert Allen** is expanding into a second Decorative Center location, space 310, which will include Henredon casegoods and upholstery. The company will retain its present location at 590 Decorative Center. **J. Michael Callahan & Associates**, 610 Decorative Center, is moving its Denver operations to Dallas. **Edward A. Vasquez & Associates** has expanded into a second showroom which features such product lines as Hammer of California, Flex-Y-Plan and La-Z-Boy Hospitality ... Susan L. Wood, IBD, the 1989-90 national president of the Institute of Business Designers (IBD), has sold her 10-year old firm, **Space Planning Associates** (**SPA**) of Sacramento to San Francisco-based architectural, planning and interior design firm **Robinson Mills+Williams** (**RMW**). Ms. Wood has been made a principal of RMW... The PACIFIC DESIGN CENTER, Los Angeles, has announced new showrooms and expansions in Centers Blue and Green for a debut at WestWeek 90 in March. In the green building are **Frederic Bruns**, 7th floor, scheduled to open next month and **Waterford Wedgwood USA**, 8th floor, scheduled to open in mid-February. New to the blue building are **Inner Concepts**, 1st floor; **Enterprise Wallcoverings, Inc.**, 4th floor; and **Global Collections**, 6th floor. Expanding showroom space are **Euroconcepts, Inc.** and **Panageas Shannen**, both located on the Mezzanine level of the blue building... **USG Interiors, Inc.** will construct a new 285,000-square-foot mineral fiber ceiling tile plant in Aubange, Belgium, which is expected to be completed late 1990... **Lee Jofa** has moved its San Francisco showroom into a new 3,000-square-foot space at the Showplace Square West complex, 550 Fifteenth Street... **PHH Environments** has relocated its Dallas operations from Southland Center to Plaza of the Americas at 600 North Pearl Street, Suite 940: LB115... A leading San Francisco Bay Area office furniture and floorcoverings dealer established in 1876, **Rucker Fuller** has relocated its corporate headquarters to 731 Sansome Street. In the aftermath of the October 17 earthquake, Rucker Fuller established special hotlines to assist businesses that suffered damage to their office furnishings... **Bruce Eicher Inc.** is now exclusively represented by Ainsworth-Noah, Atlanta; Kneedler-Fauchere, Denver; Lawrence Green, Galleria Design Center, San Francisco; Shears & Window, Laguna Niguel; and Vivian Watson Associates, Dallas.

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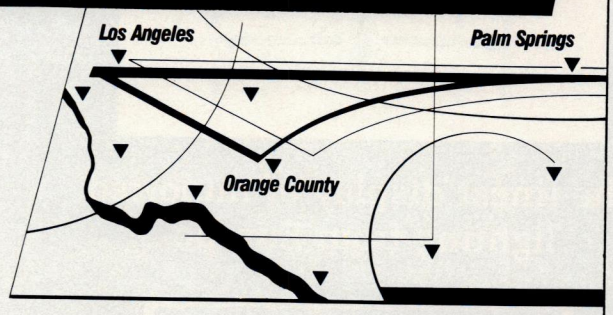

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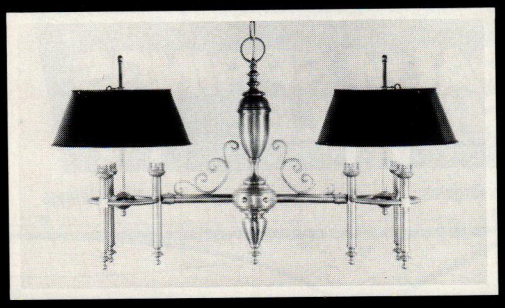

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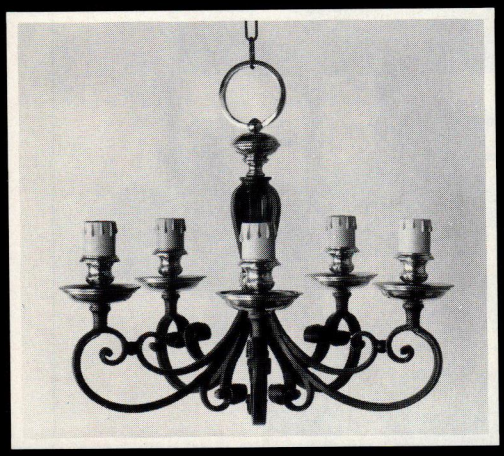

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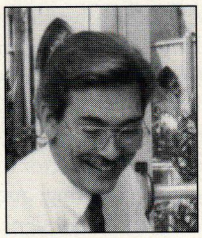
DESIGNERS DIRECTORY

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



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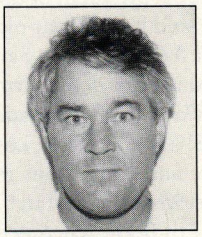

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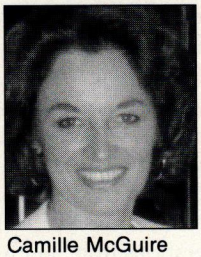

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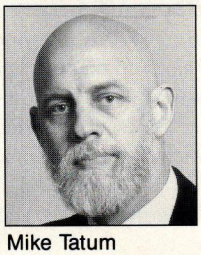

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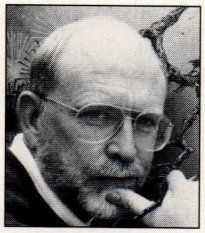
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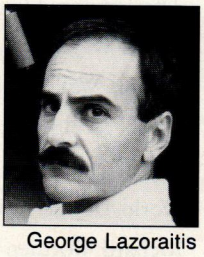
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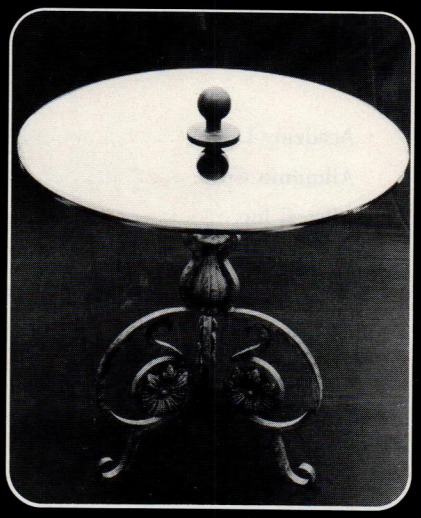

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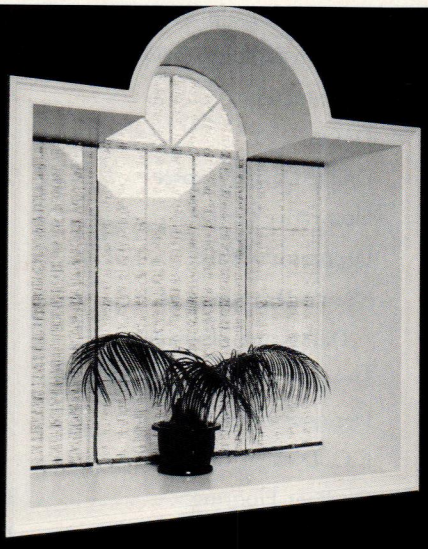

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and free as the American spirit, with skylights that pierce the roofs, admitting sunlight by day and moonlight by night, with great slabs of glass that erase the barrier between interior and exterior space. In Cliff's houses, there are always places for lively gatherings, and there are also places for solitary dreaming. There is always provision for the sounds of music and the sounds of water bubbling in fountains, and the birds and animals.

Cliff loved to remind us of our past, our roots, and gathered antiques everywhere. He was proud of his heritage, descending from the Estudillo and de Pedrorena families, and proud of his Yankee father. He gathered things from his trips worldwide which provided a lovely sense of historic continuity to his building: ancient wrought-iron gates, intricately carved doors, pre-Columbian sculpture. He called these things "the jewelry of the house."

There were leading-edge things, too. The most up-to-date ideas were immediately put to use in inventive and imaginative ways, like garden lighting. From the beginning, in his first houses in the 1930s, Cliff illuminated his gardens so that after dark, the windows became frames for well-lit outdoor rooms instead of a black void. As he integrated more and more technology into his lighting plans, he was able to computerize his magic. His grasp of advanced technology enabled him to control light completely, particularly at Mandalay. There, every phase of the fading light of sunset sets off a series of lights that adjust to the changing light level, slowly increasing the man-made illumination until the garden is transformed into a fairyland of newly revealed shapes and shadows. Cliff's grasp of new technology and the requirements for good living resulted in many innovations: radiant heat; under-sink and behind the bed storage; sliding glass doors; airplane lights hidden in the beams of ceiling; and kitchen faucets that turn off and on by electric eyes.

Cliff cared about materials. He liked stone and wood and plaster to wrap around corners so that no wall would look like a false front. He gave lessons to all who would listen about how stone should be used. His choices of materials inside and out were natural with interesting textures and the ability to wear well. The good life, as he saw it, was expressed in materials that would outlast "peanut-butter-eating children."

Cliff's work was Cliff. It was never forced. It was simple, yet complex. Serene, yet passionate. Romantic, yet totally functional. Serious, yet fun. Elegant, yet earthy. Every building was infused with his special vision, conceived from his deeply felt philosophy. Yet, each one is so generous in spirit as to allow its owner to create a highly individualistic environment.

There are tens of thousands, maybe hundreds of thousands of people in America and even overseas, who live better because Cliff May was here. And all of this will be a source of inspiration and research for the years ahead.

Cliff did not want us to mourn. He wanted us to celebrate his life. ■

Circle No. 87 Reader Service Card

Simplicity and Genius

Architect Cliff May Made Poetry Out of the Ordinary

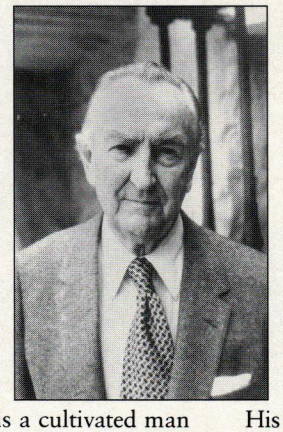
By Jody Greenwald, ASID, IDEC, Program Head of Interior and Environmental Design, University of California at Los Angeles / Extension

The passing of Cliff May (see "Designers World," page 84) signals the closing of an important chapter in American residential architecture. The creator of the California Ranch-style house, May left an indelible impression on our landscape. His signature homes were the embodiment of the American dream to a postwar generation in its search for affordable shelter. His passing also makes us mindful of our current national housing crisis and the need for well-designed, affordable housing for the next decade and beyond. A long-time admirer, friend and researcher of Cliff May, Jody Greenwald, ASID, IDEC, was asked by his family to give the eulogy at a private memorial service at Mandalay, the architect's home for 30 years.

—Rick Eng

ONCE IN A WHILE SOMEONE appears on this planet touched with genius. Complex, often full of contradictions, radiating purpose and energy, productive and influential, this individual opens up new patterns of thought, makes new connections and is a catalyst in the creative process. Cliff May was one of these people. Yet he never thought of himself as a genius. If you asked him what he did, he would say, "I'm a builder. I build good buildings so that people can live better and work better, and I try to teach them about good buildings. They will only get what they know. If they've never lived in a good building, or have never experienced one, they'll never get a good building."

Cliff's favorite expression was "simple is best." He said things in simple ways, and he built straightforward and honest buildings. He tried to capture the majesty and beauty, simplicity and honesty of the buildings he liked best... barns. They were built for function, not display, and their simplicity moved him deeply.



But he was not a simple man. Geniuses are not simple. Cliff was enormously complex. He liked champagne parties, but he also liked the rough-and-tumble camaraderie of the long horseback rides of the *rancheros*, descendants of the original Spanish land grant families. He was a cultivated man of the world who could tell an earthy story with gusto. He had the quicksilver mind of a man who deals easily with sophisticated ideas and the open and frank curiosity of a child seeing new things for the first time.

He was a public figure: tall, rugged, charming and personable. He strode onto a job site or onto a speaking platform with accomplished ease. Yet he loved best, I think, the private moments with family and friends or creative colleagues, especially when they could engage in a dialogue that centered on his passion for excellence and his restless and never-ending search for ways to achieve his goals.

Cliff never thought of himself as an intellectual. A sixth-generation Californian, Cliff didn't finish college in San Diego where he grew up. But he was brilliant. Well-read and well-traveled, he possessed an encyclopedic memory for names and places, sights and sounds. And his quest for excellence extended to the many people he included in his life. He sought out the brightest and the best as friends and as colleagues. He worked with the finest architects and landscape architects, photographers, writers, historians, artists, contractors and craftspeople. And he learned from them as they learned from him. His searching mind combined with a deeply sensuous nature. His extraordinary sensitivity to light and color, textures, sounds, tastes, fragrances and shapes informed his life and enriched his work.

Cliff was capable of grand conceptual plans. Yet he never forgot that the ultimate success of the projects lay in the quality of the details. He was a visionary, but he was practical, too. He made poetry from ordinary materials, not because he sought the role of stylist or taste-maker, but because his personal vision was so compelling, he couldn't imagine any other answers. He wasn't an egotistical man, yet he couldn't imagine why other architects didn't build closer to his ideals, or why people would want to live in any kind of building other than those he designed and built.

His architecture combined the romantic imagery drawn from the missions and ranch houses he knew as a child, which were the shelters of his Hispanic ancestors, and the Yankee ingenuity drawn from his father's side. The buildings are snug shelters, with deep overhanging roofs, low and close to the ground, and they hug the earth as they wrap around gardens. Yet they are as open

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