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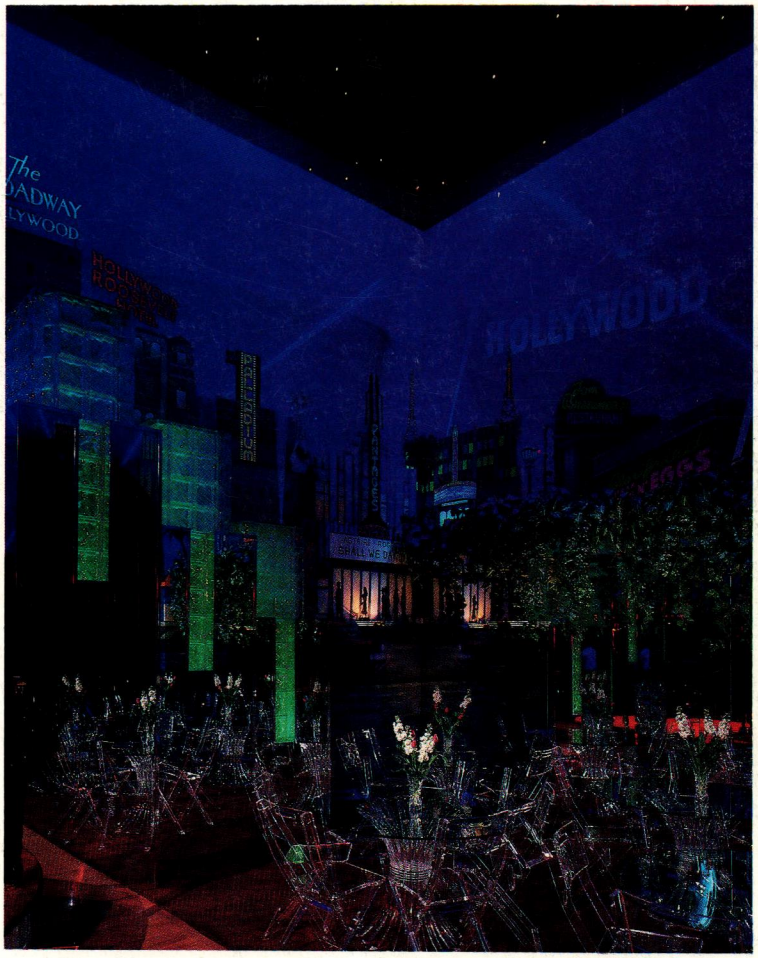

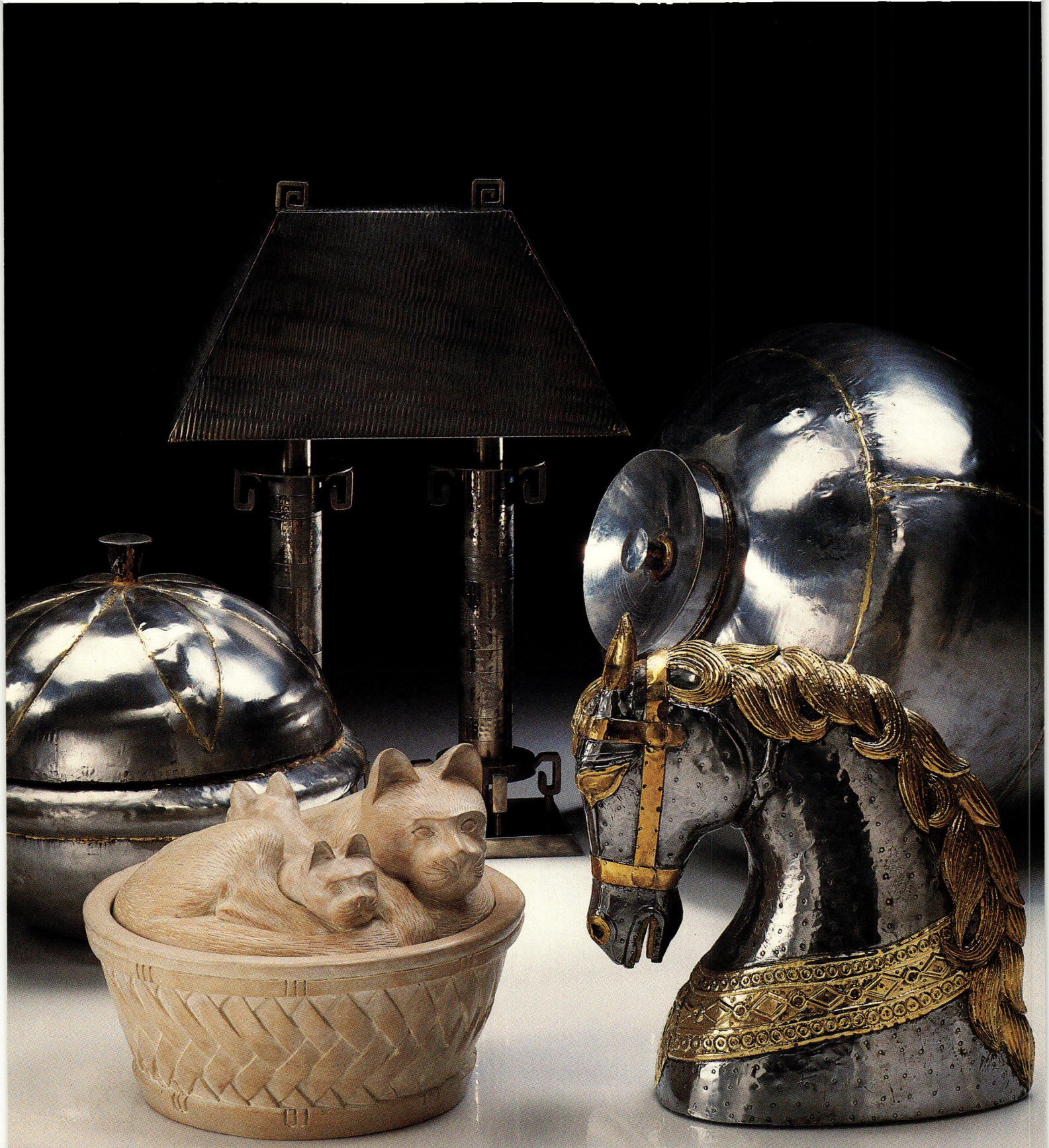

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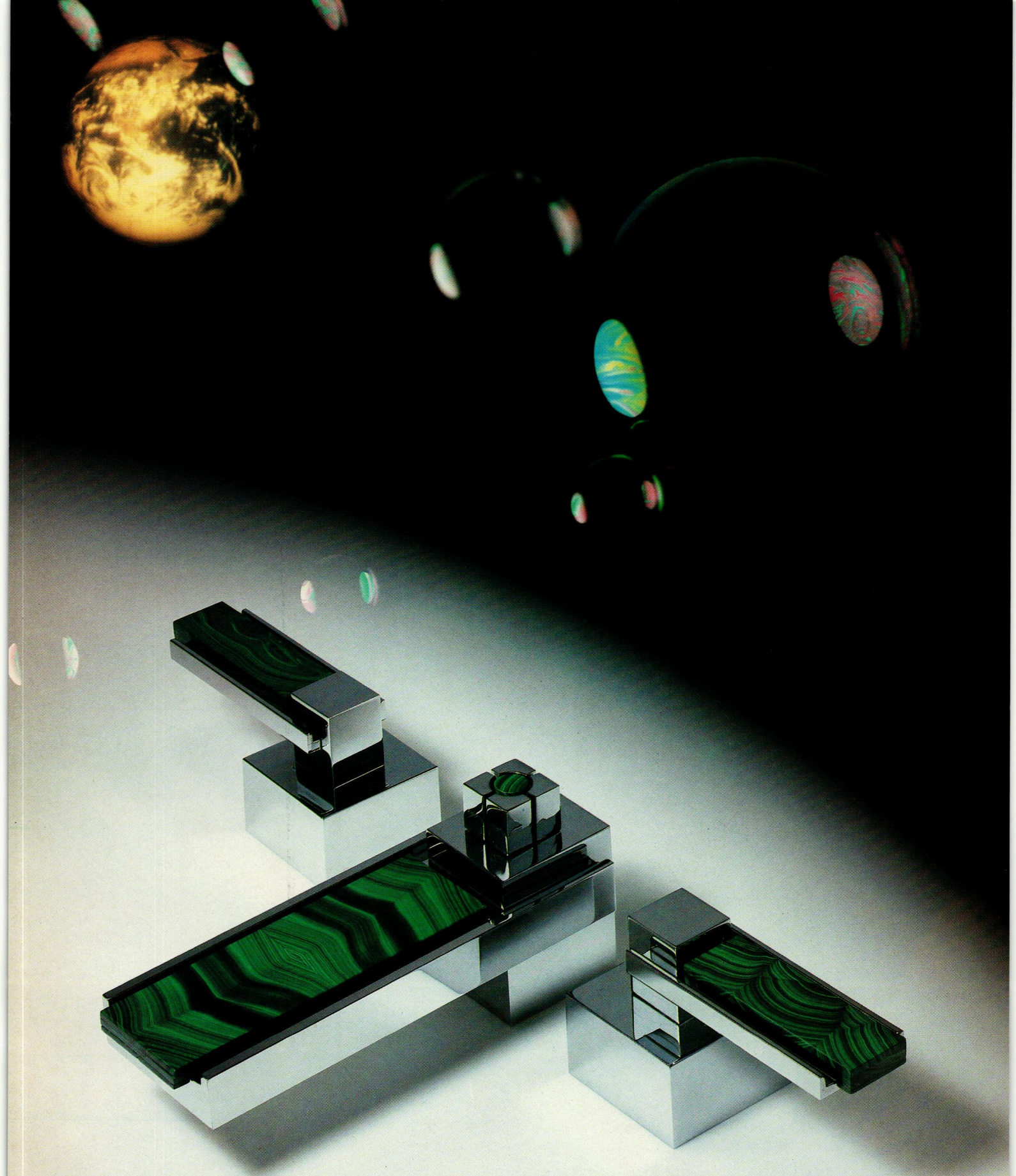

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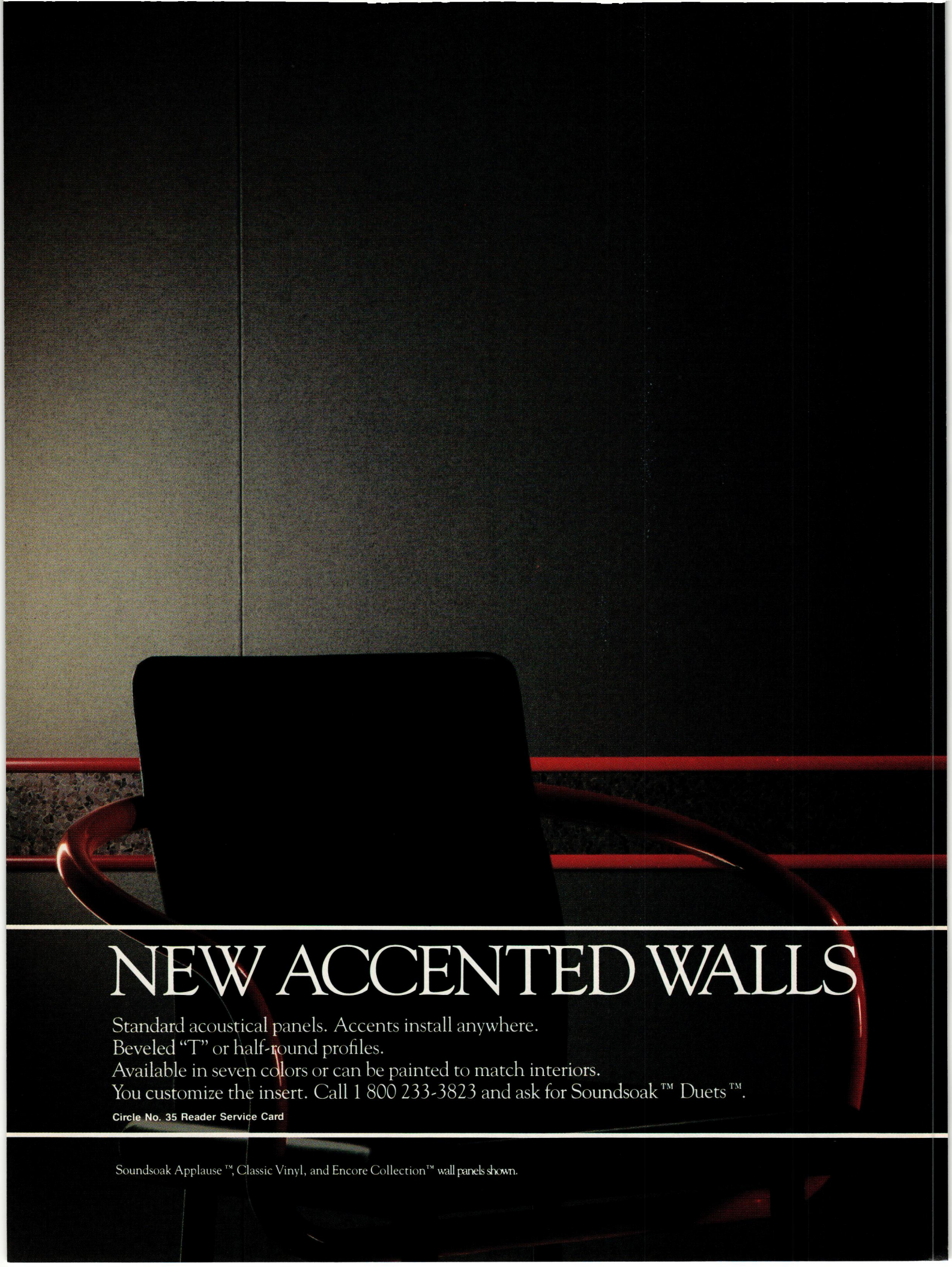

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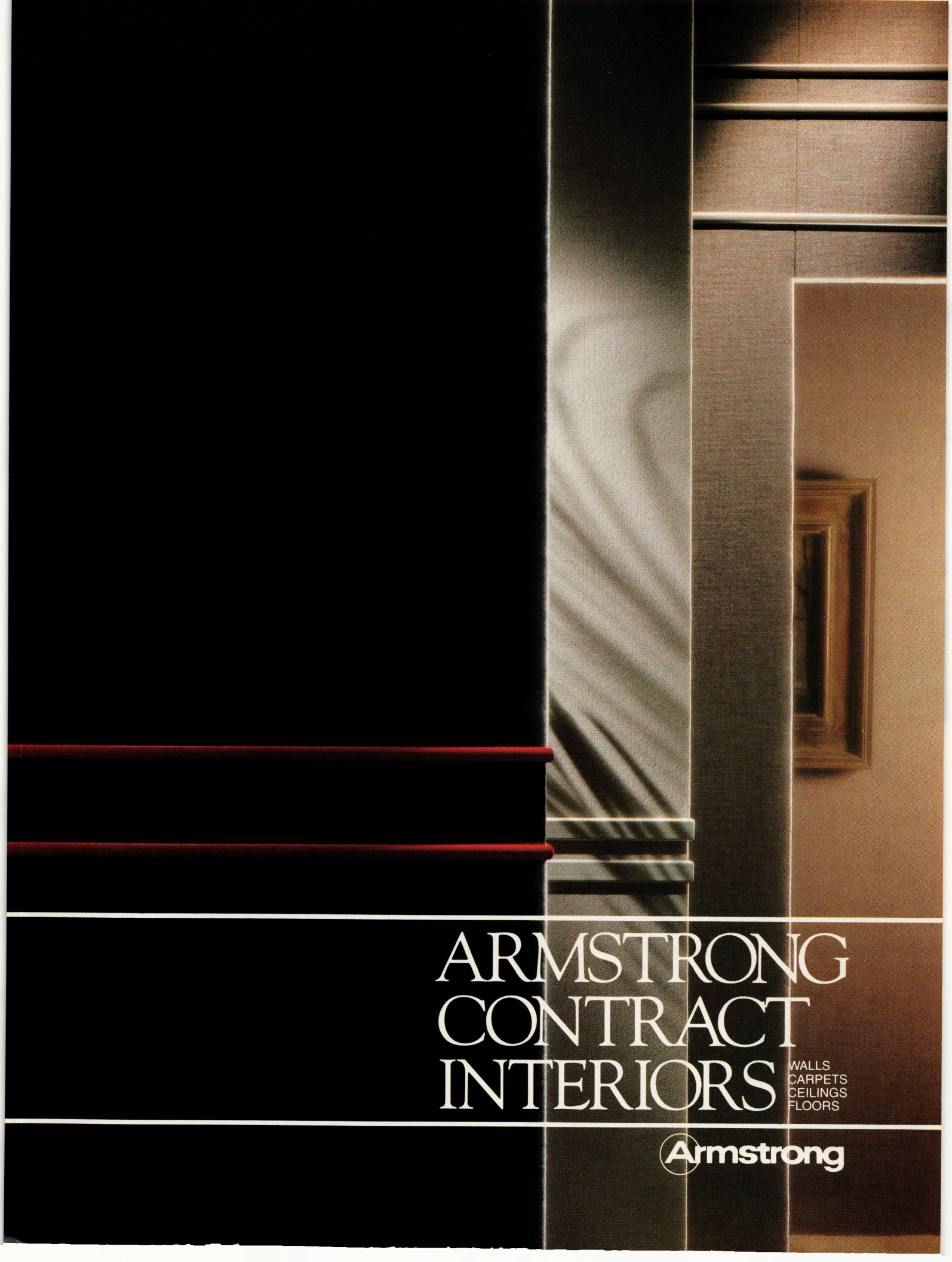

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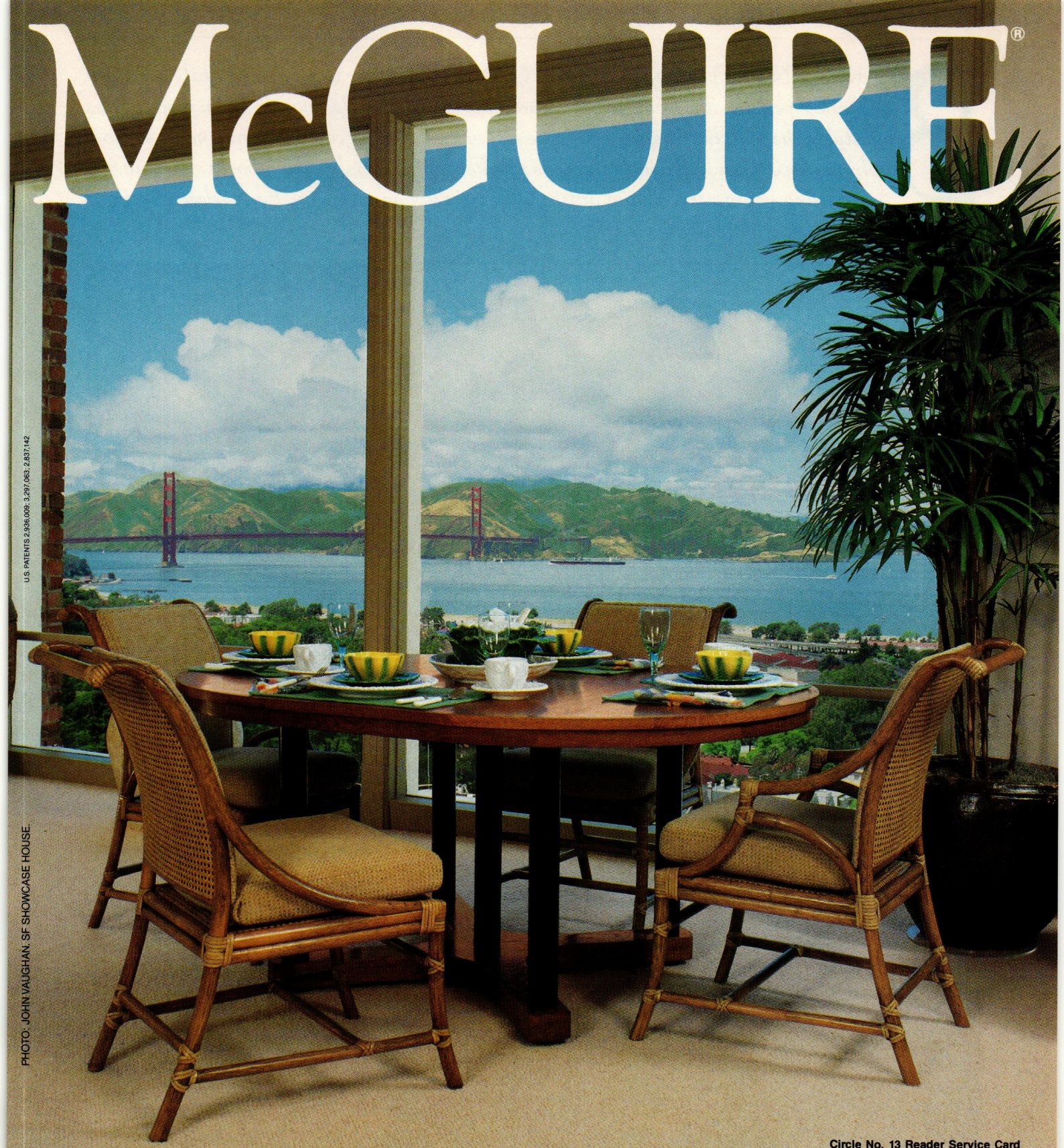

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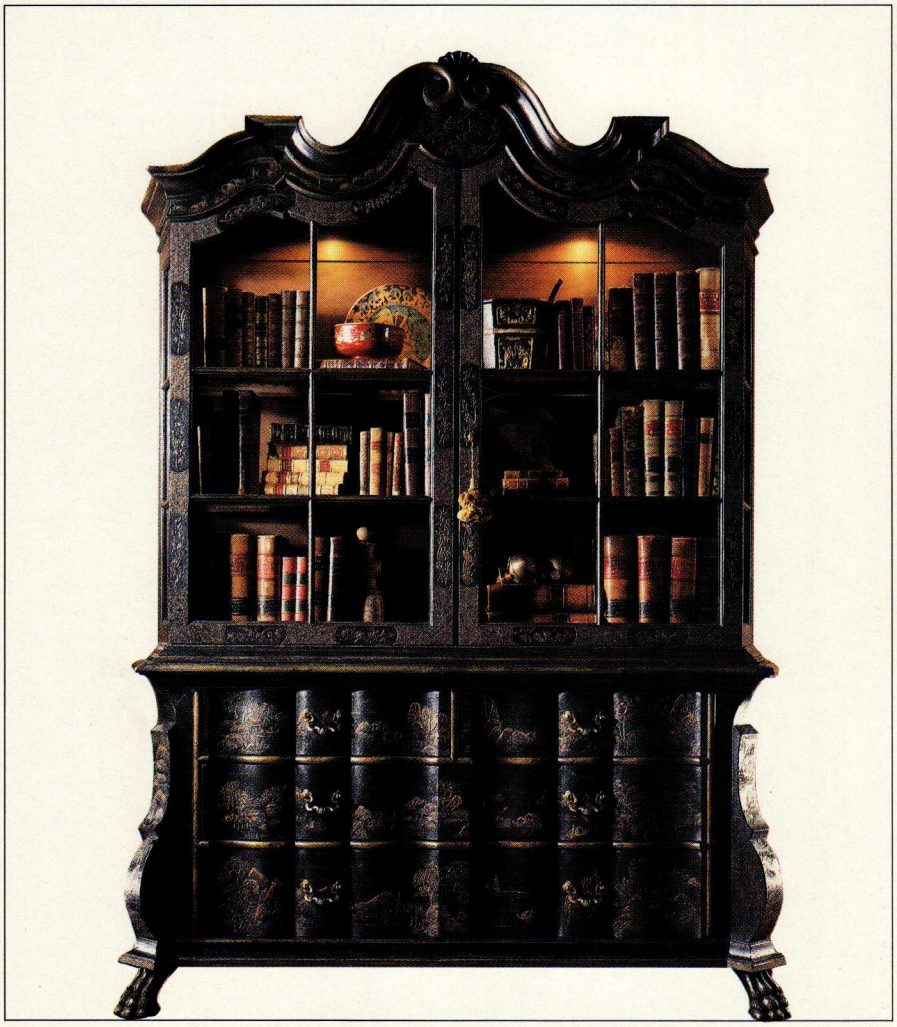

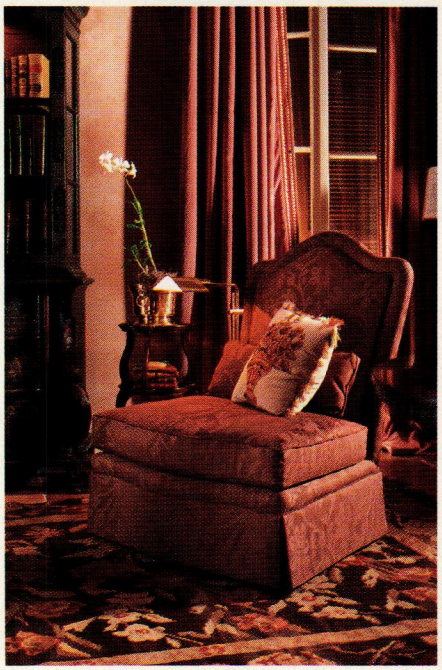

Baker's Northern Italian Collection may be seen in any of the showrooms listed. You are invited to send $8.00 for a color catalogue to Baker Furniture, Dept. 671, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.

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JANUARY 1990

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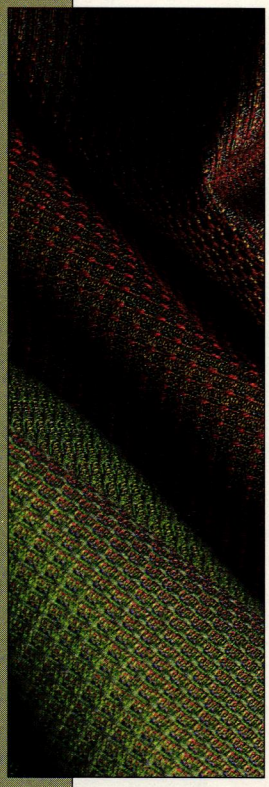
COVER
Designer Roy Sklarin evokes Hollywood's heyday with mural skyscapes for a private ballroom in Beverly Hills. Photography by David Zanzinger. Story on page 78.



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INSTANT STARDOM
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COLOR FORECAST

In "Color Visions—Marketing Decisions" consultant Sue Ross defines trends for the 1990s. PAGE 114

SEARCH

"The Futurist and the Antiquarian": the 1990s begin with a provocative conversation between authors Ray Bradbury and Thomas Hoving. PAGE 134

No small fries.

The McDonald's facility management team (left to right): Bonnie Kos, Dorine Marshall, John Reinert.

At last count, McDonald's was operating nearly 11,000 restaurants around the globe and had sold over 70 billion hamburgers. They open a new restaurant every 15 hours, but their commitment to the company's standards—quality, service, cleanliness, and value—hasn't changed in 35 years. They expect the same kind of commitment from their suppliers—whether they're supplying beef, potatoes, or office furniture.

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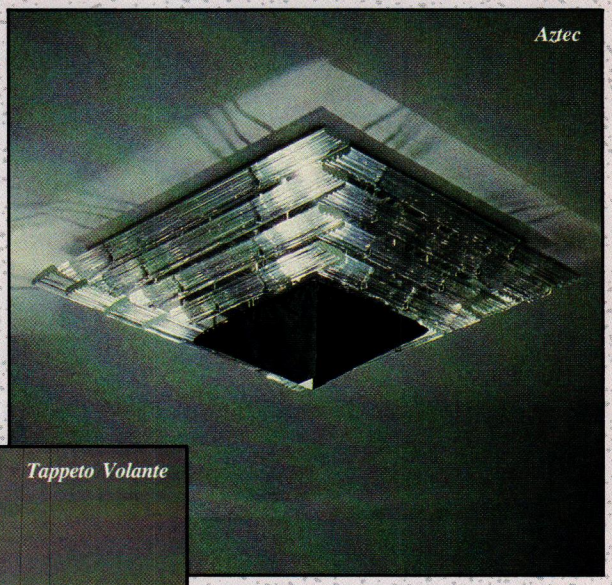

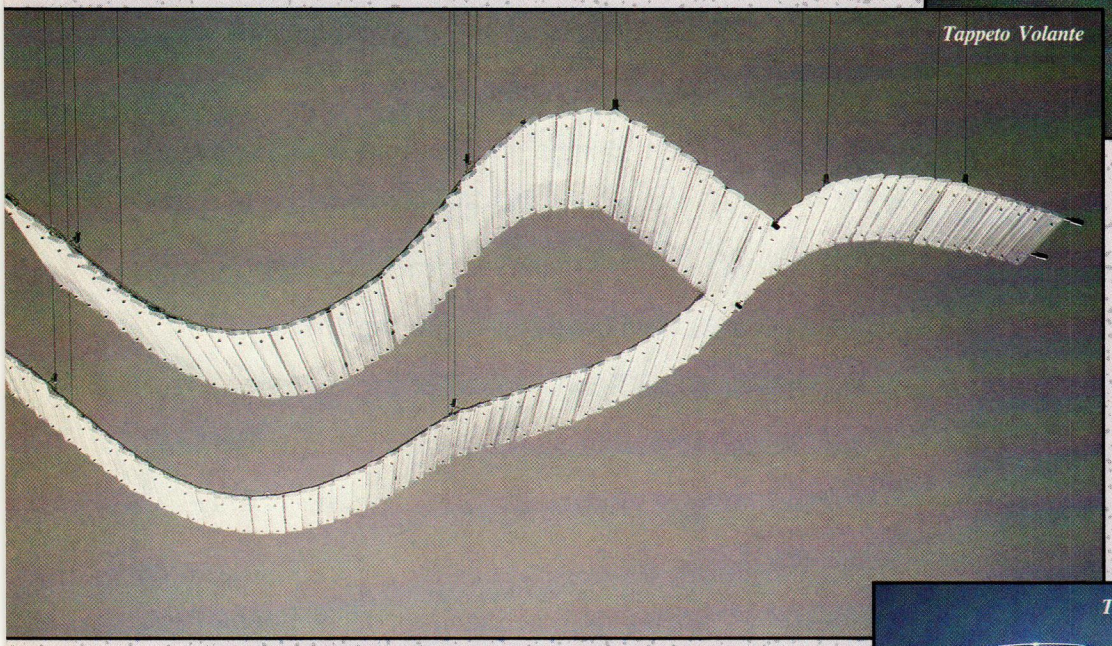

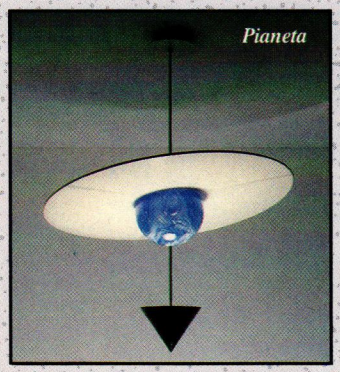

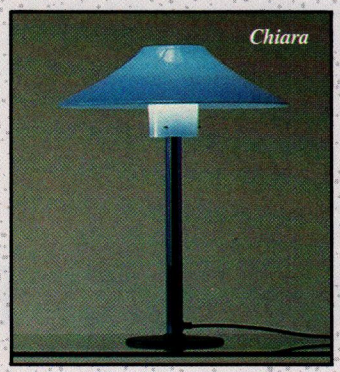

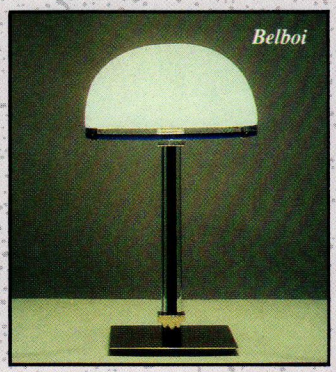

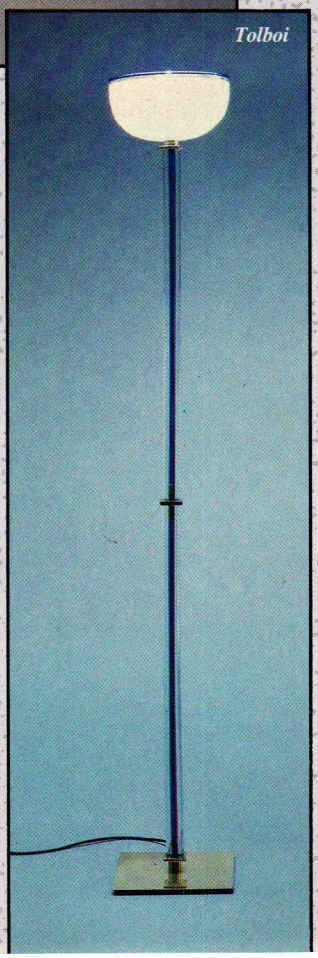

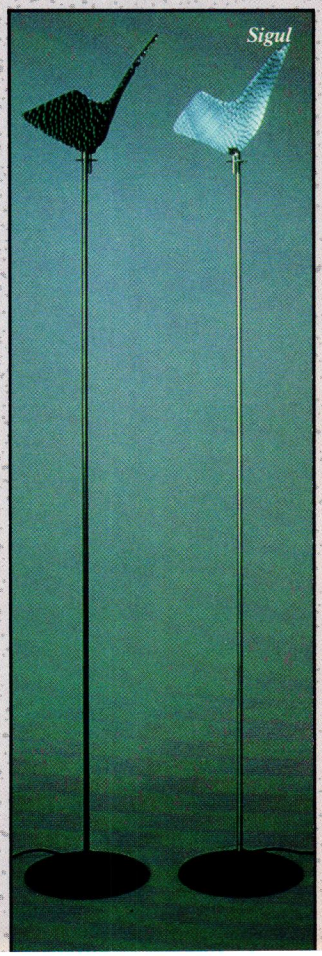

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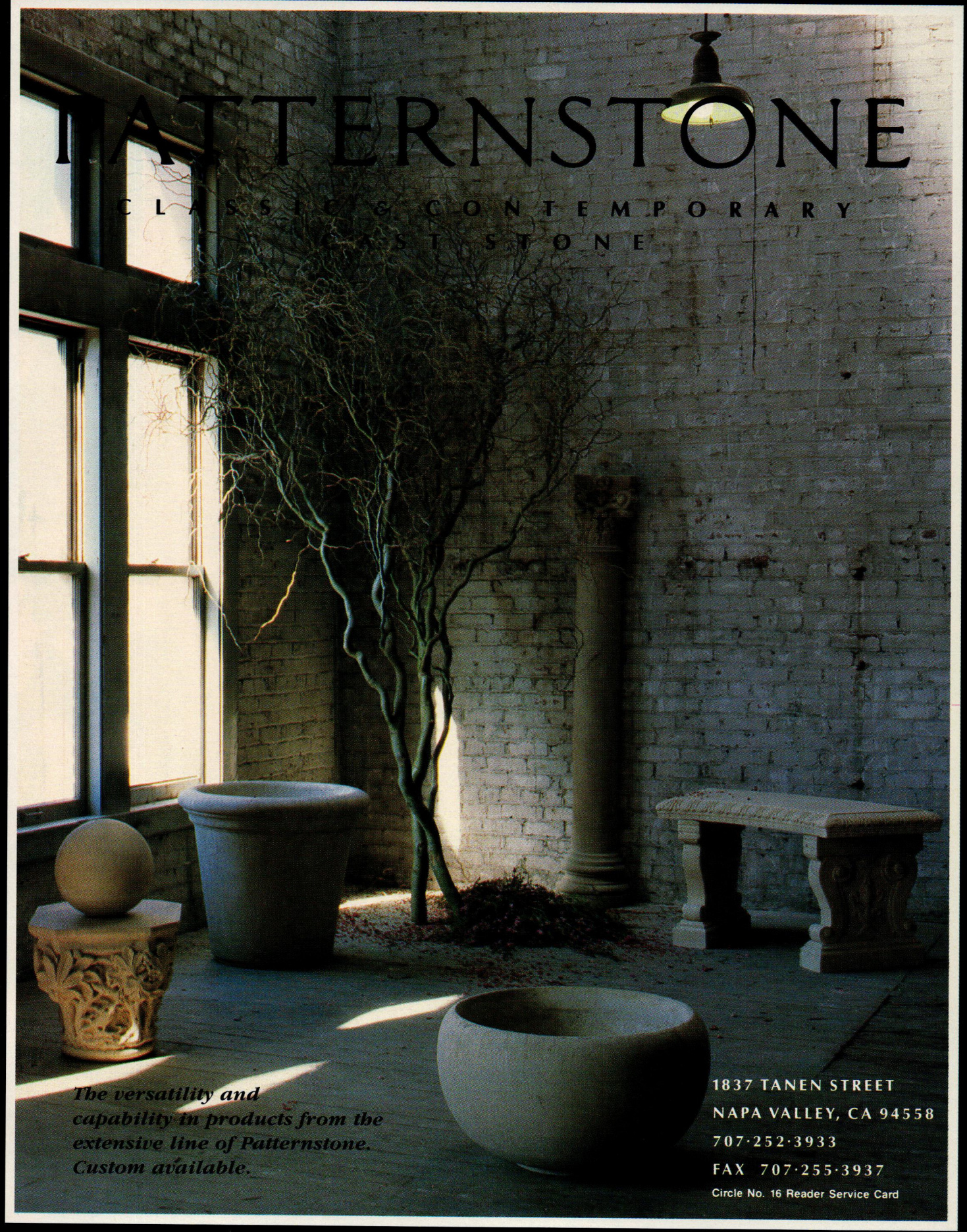
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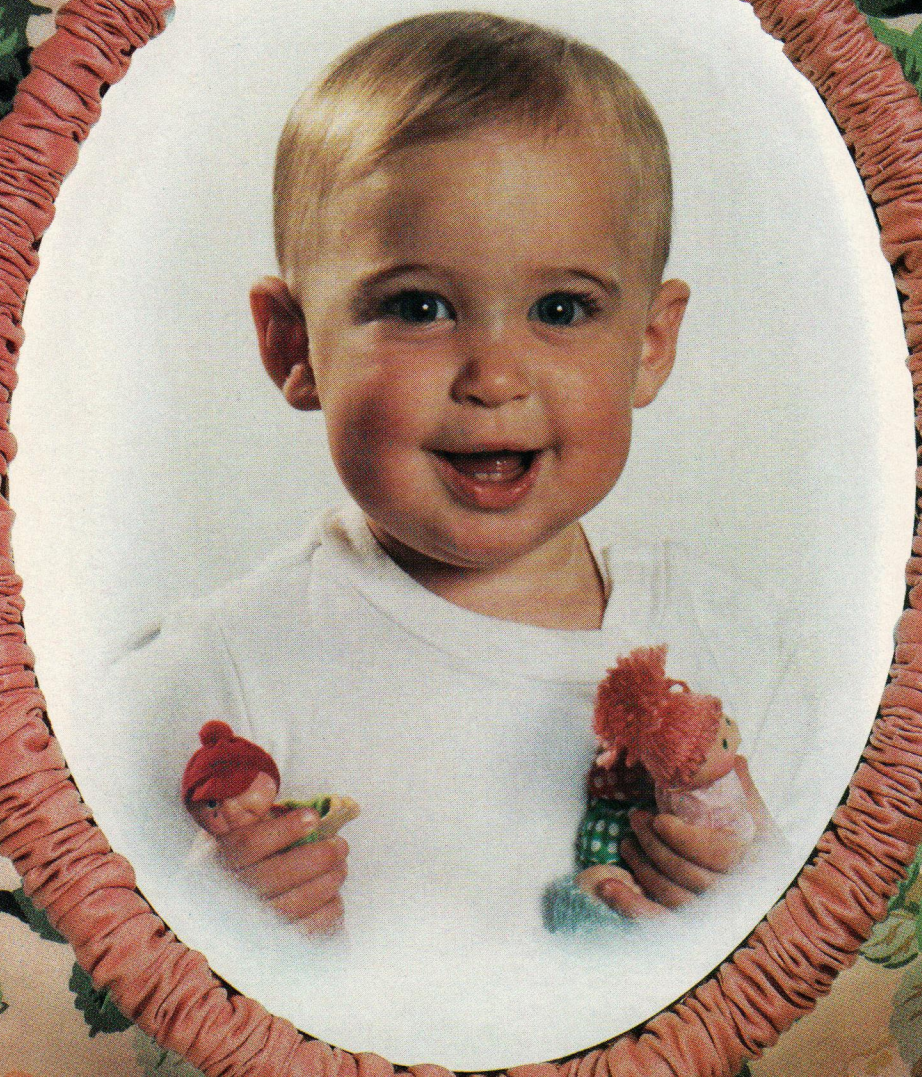

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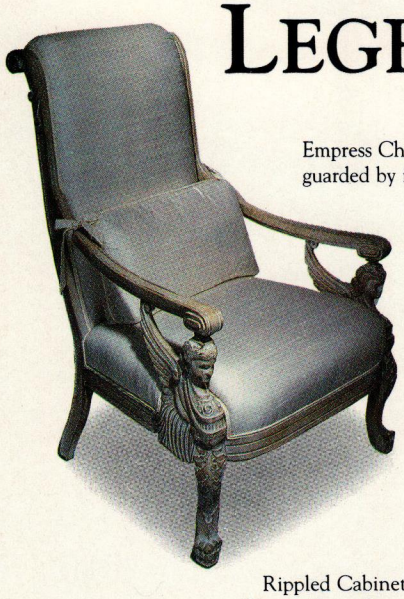

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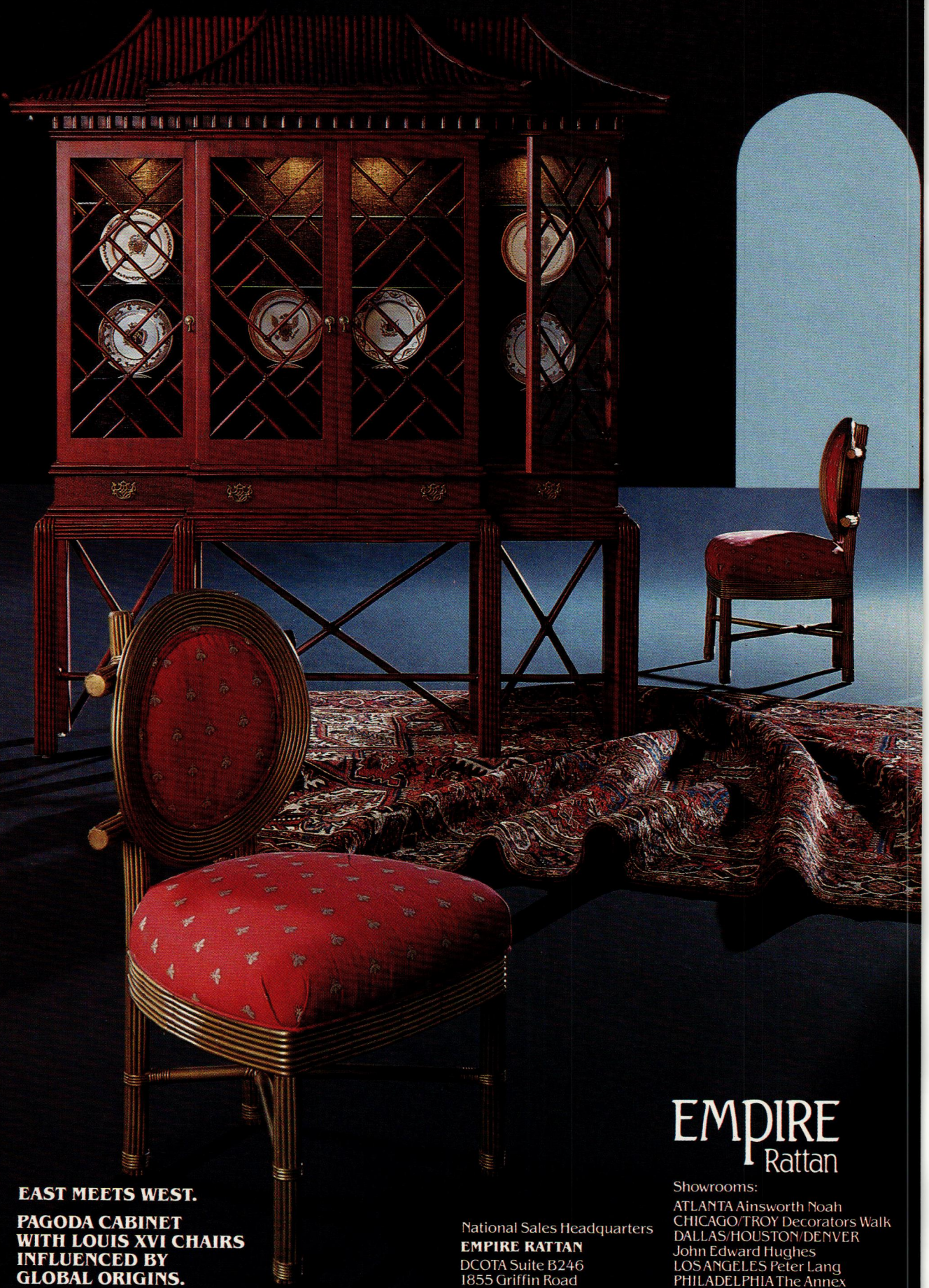

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Showplace Square West

Highlights from Showplace Square West

By Nancy Lee Smith, Executive Director, Showplace Square West

WINTER MARKET 1990

Winter Market at San Francisco's SHOWPLACE SQUARE WEST opens Sunday, January 21, at 10:00 A.M. January Market promises to be very lively with the opening of two new showrooms, Lee Jofa and La France, both of which are exciting architectural achievements in themselves. New products will be shown in every showroom, highlighted by seminars and special events. Splendid buffets in the showrooms await the Market visitor on Market Sunday, beginning at 10:00 A.M.

SHOWPLACE SQUARE WEST, the jewel in the crown of showroom buildings, has completed its extraordinary new penthouse, with commanding views of the East Bay and financial district, which will serve as a center for industry meetings and events.

SHOWPLACE SQUARE WEST extends an invitation to the newcomer and to the experienced buyer to see the industry's newest and remarkable products, in San Francisco's finest showrooms.

A "STYLISH" BOOK SIGNING HIGHLIGHTS MARKET SUNDAY

Author Diane Dorrans Saeks and photographer John Vaughan, collaborators on the new book **San Francisco: A Certain Style**, will greet Market guests and sign copies of their book on Sunday, January 21 from 1:00 to 3:00 P.M. **San Francisco: A Certain Style** is a lavish, detailed volume about the remarkable mansions, apartments, and lofts in San Francisco and the architects and interior designers whose work is reflected in these marvelous homes.

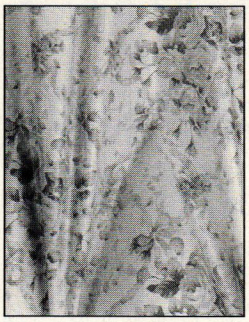
These pages specially prepared for *Designers West* magazine, January 1990

SHOWROOM NEWS

Lee Jofa Moves to Showplace Square West

In 1989, LEE JOFA enters its second century with a commitment to creating a diversity of new offerings in its core fabric collections and expanding the LEE JOFA brand to encompass furniture, wallcoverings, antiques and decorative accessories.

A renewal of the classic prints on which LEE JOFA built its reputation looks to the future in combination with an expanded collection of wovens under the LEE JOFA COM and GROUNDWORKS brands.



"Sherbourne," a delightful union of cabbage roses and delicate ribbons in a cotton fabric by LEE JOFA reflects its romantic English origins.

The newly-released Fall Collection introduces 29 new fabrics, offering a variety of style and application options. Some highlights of the new collection are:

Ethnic Inspiration: Ikat prints grow in popularity each season. LEE JOFA's newest, "Sumba," a linen/cotton/ nylon blend, joins the soft outlines and variegated warp effect of traditional African textiles with a distinctly modern color treatment—soft and impressionistic, not hard and bright.

The Woven Story: The largest segment of the Fall Collection is 18 new weaves. Small patterned COM fabrics are well priced, well colored and well suited to both residential and commercial applications.

"Fairfield," a matte and shiny blend of rayon and cotton, exemplifies the scale and character of the new wovens. It is domestically produced and colored 10 ways to work with numerous prints in the LEE JOFA collection.

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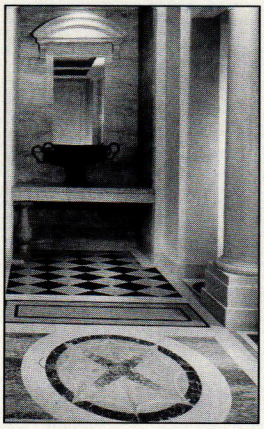
Showplace Square West

La France to Open Two New Showrooms in January 1990

LA FRANCE, INC., established in 1979, has for a decade devoted itself to the enhancement of the French cultural heritage on the North American West Coast, importing quality French natural limestone and traditionally carved stone architectural elements. A privileged client list includes the private residences of such notable personalities as Melvin Belli, Kalef Alaton, Robert Wagner, Jimmy Connors, Ed Edelman, Priscilla Presley and Marilyn Lewis. Myra Matas, the manager of LA FRANCE's new San Francisco showroom, and other staff designers have contributed to the Hana Ranch, Maui; the Hotel Bel Air, Bel Air; Pierre Deux, San Francisco, Carmel and Beverly Hills; and Hermès of Paris and San Francisco.



At LA FRANCE, INC.: French "Pietra Dura" marquetry flooring (foreground); "Combe Brun" and "Petit Granit" diamond floor design; solid carved "Pearl of Burgundy" French limestone mirror frame, cladding, countertop, corbel and thrust; hand-made French ceramic tile (reflection in mirror); and classical urn.

In January LA FRANCE is opening two new showrooms, one in San Francisco in Showplace Square West and one in Los Angeles at 8715 Melrose Avenue. The new San Francisco showroom, designed by Myra Matas, reflects the French 17th-Century "Haute Epoque" style. The overall look is opulent, bold and mature, epitomizing the Louis XIV "Sun King" era. Period architectural elements include a monumental château walk-in fireplace and a hand-carved floating stone staircase.

LA FRANCE's new showrooms include exquisitely carved stone door surrounds, original 18th-century French floor designs, classical solid stone columns, a hand-finished limestone balustrade, hand-carved two-story fireplaces, solid stone Roman style bathing tubs, Pietra Dura marquetry flooring and primitive *face eclatée* (split-faced) stone wine cellars. Many of the architectural elements displayed were carved by French craftspersons to whose credit are contributions to the restoration of le Musée du Louvre, Notre Dame de Paris and le Château of Versailles.

C.L. McRae's New Look for the New Decade

C.L. McRAE, the "country showroom" of San Francisco, opens the new decade with a move to a more sophisticated look, strong European influences, and a flurry of events and presentations at January Market. Rela Gleason, founder of Summerhill, will show her new upholstered chairs, fabrics and wallcoverings and will speak on Monday, January 22 at 1:00 P.M., on how she dealt with the problems which arose in the first years of her new and successful business.

Country Life will preview its fourth collection with a delightful new fruit and flower print named "Jolie." Ann Dennis has added a woven and trim collection to coordinate with her printed florals and wallcoverings. Carleton V will highlight its latest fabrics including a woven fabric named "Homespun." Daphne Tyson is showing its third collection of woven checks and stripes.

A laurel motif is the new design element on Farmhouse's painted bed, to be unveiled at C.L. McRAE at January Market. Ambiance Antique's newest shipment of French furniture reflects a more sophisticated and refined mood.

Rela Gleason, founder of Summerhill, speaks about her experiences with the new and successful furniture, fabric and wallcovering firm, Summerhill, at C.L. McRAE, Monday, January 22, at 1:00 P.M.

One-of-a-Kind Pieces at Trimarco

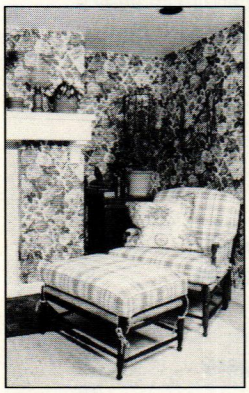
At TRIMARCO this Winter Market, Joel Trimarco is introducing a modern furniture collection by Los Angeles designer Nick Berman, new faux leather casegoods from Michael David Payne, a new lighting collection of metal and glass sconces and chandeliers from Ruine Design Associates, wrought-iron from Doug Murray and luxurious chenilles from Jeffrey Aronoff in electric lollipop colors. San Francisco designer Gary Hutton is adding a new sofa and lamp to his furniture collection. TRIMARCO, known to designers as *the* source for works by California artists, opens 1990 with new one-of-a-kind pieces.

Showplace Square West

A New Wallpaper Collection at Pierre Deux

During the past year PIERRE DEUX has been adding fabrics steadily to its collection, including upholstery-weight Souleiado prints and jacquards as well as the new Hervé Baume fabric collection for outdoor use. The traditional Provencal prints are now available for all types of applications.

PIERRE DEUX is proud to present at Showplace Square West a new wallpaper collection with 48 new prints to complement its existing collection of fabrics. The collection features Souleiado papers and borders, which have been a trademark of PIERRE DEUX, as well as papers from the PIERRE DEUX group, such as the Belvedere and Favernay prints. Market guests will enjoy seeing the new collection of fabrics and wallpapers in the showroom.



A new wallpaper collection at PIERRE DEUX, designed to complement the company's fabrics, features this hand-screened reproduction of an 1850 French print.

Splendor at Scalamandré

SCALAMANDRÉ captures all the splendor and opulence of the court of Versailles. A new cloth, appropriately named "Versailles," is a woven lampas whose pattern displays the highly fashionable motifs of the 18th century: ribbons, tassles, and plumes. The fabric was initially designed by Pernon in 1781 for the bedchamber of King Louis XVI and now can be used to enrich interiors of the 20th century.

Inspired by hand-woven Gobelin tapestries of the 16th century is Scalamandré's "Cerises." The pattern is a rich display of fruits and greens, deep in tone, which are presented in tightly-woven 100% cotton. The fine quality of the cloth makes it appropriate for the contract and hospitality markets as well as residential.

Budji Layug Designs a New Collection

Budji Layug, designer for BUDJI CORPORATION, continues to create the world's most extraordinary furniture collection. His designs are inspired by his travels to remote regions, where he studies form and construction. He combines such materials as bamboo, hide, wood, Mactan stone, fossilized stones and metals into beautiful furniture forms. His designs are shown at BUDJI. Jo Layug, manager of the San Francisco showroom, announces that Budji is designing a collection for O'Asian, which will eventually be available through BUDJI CORPORATION's showrooms.

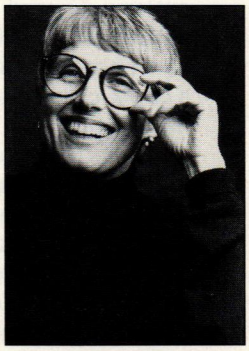
Evelyne Conquaret in Provence

EVELYNE CONQUARET ANTIQUES is well known as a source unequalled for French country pieces. Her travels in France are frequent and her discoveries are always remarkable. Evelyne Conquaret was the recent guest of Hostellerie du Moulin de la Roque in Avignon, an ancient mill in the heart of Provence which has been completely refurbished to suit the most discriminating. Evelyne, a gourmet, reports the cuisine was absolutely superb, and Moulin de la Roque was a perfect base for excursions to countryside villages where she discovered antique pieces for this January Market event.

Evelyne is particularly pleased to announce her discovery of a quality country pottery in Provence which is manufacturing for her a new edition of Provencal glazed table services in greens and yellows. The collection, which includes a variety of serving pieces as well, promises to bring the joyful colors of the warm and friendly countryside of Provence to cosmopolitan San Francisco.

Agnes Bourne, a Bay Area Original

AGNES BOURNE received rave reviews from the International Contemporary Furniture Fair in New York in May for her furniture collection. Her showroom at Showplace Square West exhibits Agnes Bourne's collection of thirty original pieces and the works of talented Bay Area artists and craftspersons. Agnes Bourne's work is shown nationally. Her design work includes retail and residential installations, as well as projects in the hospitality field. Her adventures as a designer will continue in her new role as an instructor of interior design at the California College of Arts and Crafts at its design division in San Francisco.



Agnes Bourne

Ginsberg Expands to L.A.

David Ginsberg has expanded THE GINSBERG COLLECTION at Showplace Square West to Los Angeles. The new showroom at Santa Monica and La Cienega Boulevards includes an outdoor garden shop with planters, stone pieces and iron furniture collected around the world by the Ginsbergs. In January the showrooms will feature an accessory collection from Valencia, Spain and the furniture, antiques, textiles and pottery selected by Hank and Phyllis on their extensive travels in India and Thailand.

Manheim Galleries' Workshop Expands ...Again

MANHEIM GALLERIES, recognized as one of San Francisco's most prestigious showrooms and the producers of the Manheim Galleries Collection of fine antique reproductions, announces the construction of their new 30,000-square-foot custom furniture workshop in northern Dallas. By increasing office space and adding a new warehouse area, Manheim will vastly increase its production capabilities for its line of quality, hand-crafted reproduction furniture, custom reproductions and original designs. This expansion will enable Manheim to increase its

Showplace Square West

support of a national network of thirteen representative showrooms.

"We have the ability to duplicate or create anything in fine wood furniture," explains Edward Weitz, president of MANHEIM GALLERIES. "We operate from an artisan's standpoint, rather than a cookie cutter, assembly line approach," he remarks.

Manheim's standard of quality and attention to detail is almost legendary in the industry. The custom workshop produces hand-crafted furniture from its line of over 200 standard models, as well as custom furniture made to client's specifications. "Every department, including carving, cabinetmaking, finishing and upholstering, takes a great deal of pride in producing a quality piece of furniture," says Weitz. "Our expansion represents a very positive step for MANHEIM GALLERIES and reflects our feelings about the future of Dallas and the design industry as a whole."

Win-Glo—Revolutionary Window Coverings

The WIN-GLO WINDOW COVERINGS showroom offers a full range of alternative window covering treatments. This Market, WIN-GLO features the new Hunter-Douglas pleated shade, "Innovations Vertical," and the "Shirr-Delight" fabric valence. New on the window coverings scene is the revolutionary "Lazertile V3000" vertical track system. The "Nanik Optix" blind is a beautiful way to block glaring sun while preserving a view.

Guy Chaddock & Company Expands

GUY CHADDOCK & COMPANY has expanded again, this time to the new San Diego Design Center, where the new showroom's installation was supervised by Lonnie Hinckley, of the San Francisco showroom at Showplace Square West. GUY CHADDOCK showrooms are emphasizing the "Westbourne Collection," as well as several new iron lighting pieces by Dana Creath Designs. Dana Creath's collection now includes iron furniture which can be used in outdoor settings.

House of France Stocks Up

Bay Area buyers will be pleased to learn that HOUSE OF FRANCE now stocks locally-selected pieces of furniture for their customers' convenience. Known for their faithfully reproduced traditional styles of furniture, HOUSE OF FRANCE has both hardwood and painted pieces with hand-carving and delicate distressing. Featured at San Francisco Winter Market is the Brittany Collection of bedroom, dining room and occasional pieces. The new, elegant Directoire group is crafted in solid cherry.

Designers Signature/Greeff

DESIGNERS SIGNATURE accounces the addition of two important collections to their family of fine fabrics and wallcoverings. The "Fleur de la Chine" line of fabrics from GREEFF offers six fabric designs that evoke the fine detailing of Oriental art. Also available through DESIGNERS SIGNATURE/GREEFF is Louis Bowen's new collection, "Volume XXXIII" and Van Luit's "Garden Pavilion." These collections offer fabrics, wallcoverings and borders that range from traditional Oriental, chinoiserie and architectural designs, through textured brocades and damasks.

Café Liliane at Showplace Square West

Marrakech-born Haim Mimram brings to Café Liliane and Showplace Square West the best salads, sandwiches, coffees and desserts in Showplace Square. Mixing the flavors of America, Europe and North Africa, Café Liliane brings to San Francisco the good food and style perfected at Haim's popular Jerusalem restaurants, Café Clock and Café Kiosk. Noted Bay Area designer Benita McConnell will provide the perfect setting for Haim's international culinary talents.

ICF/Unika Vaev

ICF introduces the sand-cast aluminum furniture designs of California architect Bob Josten. The collection of tables works with many different styles of furniture in varied environments and makes a perfect backdrop for colors and woods. UNIKA VAEV introduces new textures and effects in cotton and linen fabrics with the "Gondolier Stripe Collection," "Lido's," "Venezia," "Rosetti," "Catalina," and "Chrysalis." The weaving of Trevira in two interacting colors has produced Unika Vaev's new "Valhalla" and "Aurora," perfect fabrics for wall and panel coverings and window hangings.

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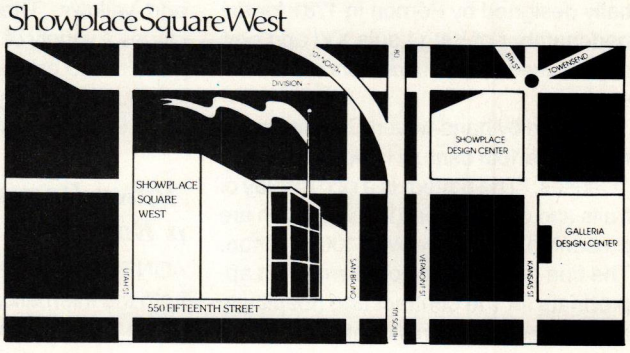

Self-Portrait with Bandaged Ear, 1889

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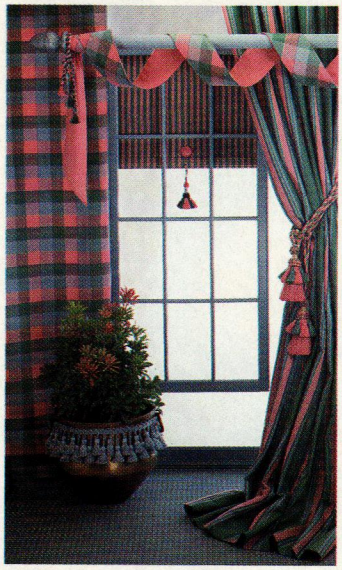
Showplace Square West

C.L. McRae



The Windsor Group is one of nine new color groups from the Daphne Tyson Company. All colorways come with coordinating trims and can be found at C.L. McRae. Circle Number 308.

Lee Jofa

Lee Jofa introduces a new Antiques and Accessories program at their new Showplace Square West showroom. The collection contains 18th- and 19th-century wood furniture, from England and the continent, together with highly individual accessories and decorative accent pieces. Circle Number 309.

La France

La France, Inc., "Purveyor of Fine French Limestone," welcomes you to their new San Francisco and Beverly Hills showrooms. Shown here is a French hand-carved recreation in limestone of a 16th-century doorway pediment. Circle Number 310.

Manheim Galleries

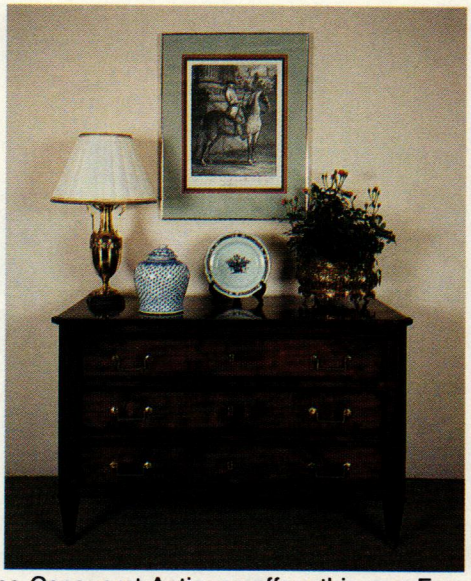
Manheim Galleries presents a new addition to its collection of fine antique reproductions. This intricately hand-carved mahogany Régence *fauteuil*, circa 1840, with an unusually high back, is available through Manheim Galleries' national network of 13 showrooms. Circle Number 311.

Showplace Square West

Evelyne Conquaret Antiques

The 19th-century pine *vaisselier* from Normandy at Evelyne Conquaret Antiques is shown with assorted French folk art, accessories and dishes. Circle Number 312.

Evelyne Conquaret Antiques



Evelyne Conquaret Antiques offers this rare French Directoire walnut chest of drawers and accessories from her collection of French antiques at Showplace Square West. Circle Number 313.

C.L. McRae

The Farmhouse Collection, hand-crafted, hand-painted furniture and architectural elements, is featured at C.L. McRae and welcomes custom inquiries. Pictured is a SuSu II Canopy Bed with a Laurel Motif with bed hangings and duvet in Daphne Tyson's "Hampshire Plaid." Circle Number 314.

Guy Chaddock & Company

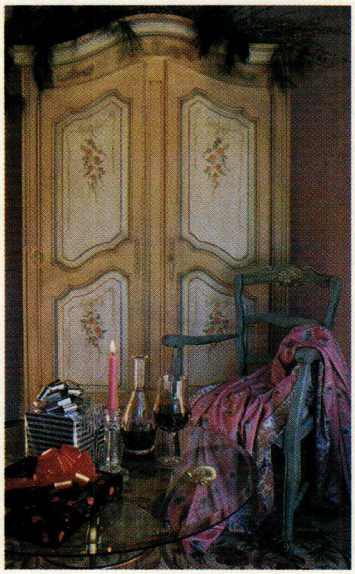
Executive desks and credenzas for the home and office are available from Guy Chaddock & Company in a casual, elegant blend of English and French styles. The Westbourne Collection, shown here, includes a credenza fitted for computer use. Circle Number 315.

Showplace Square West

C.L. McRae

Summerhill's Amesbury Chair is featured in their Bermuda Linen. Accompanying it is the Camomille Table in Midnight. Available at C.L. McRae. Circle Number 300.

House of France



The "Comtesse" armoire by House of France is available in custom-colored finishes or in solid cherry or oak with period hardware. "Comtesse," stocked locally, has conveniently designed interiors for storage or entertainment centers. Circle Number 301.

C.L. McRae

The Normandy Table featured here is one of S&L DESIGNS' most recent designs, based on an old French bistro table. This and other styles are available custom-sized at C.L. McRae. Circle Number 302.

Pierre Deux

Pierre Deux's new wallpaper, "Belvedere," a hand-screened reproduction of a Napoleon III, 1850 print, is part of a new wallpaper collection to complement Pierre Deux's fabrics, and is available at Showplace Square West. Circle Number 303.

Showplace Square West

The Ginsberg Collection

The Ginsberg Collection presents its Santiago Console table. The clear glass top, with beveled edges, rests upon a textured wrought-iron frame with a draped central support. Marble and slate can be used in place of the glass top and the console functions beautifully as a desk. Circle Number 304.

C.L. McRae

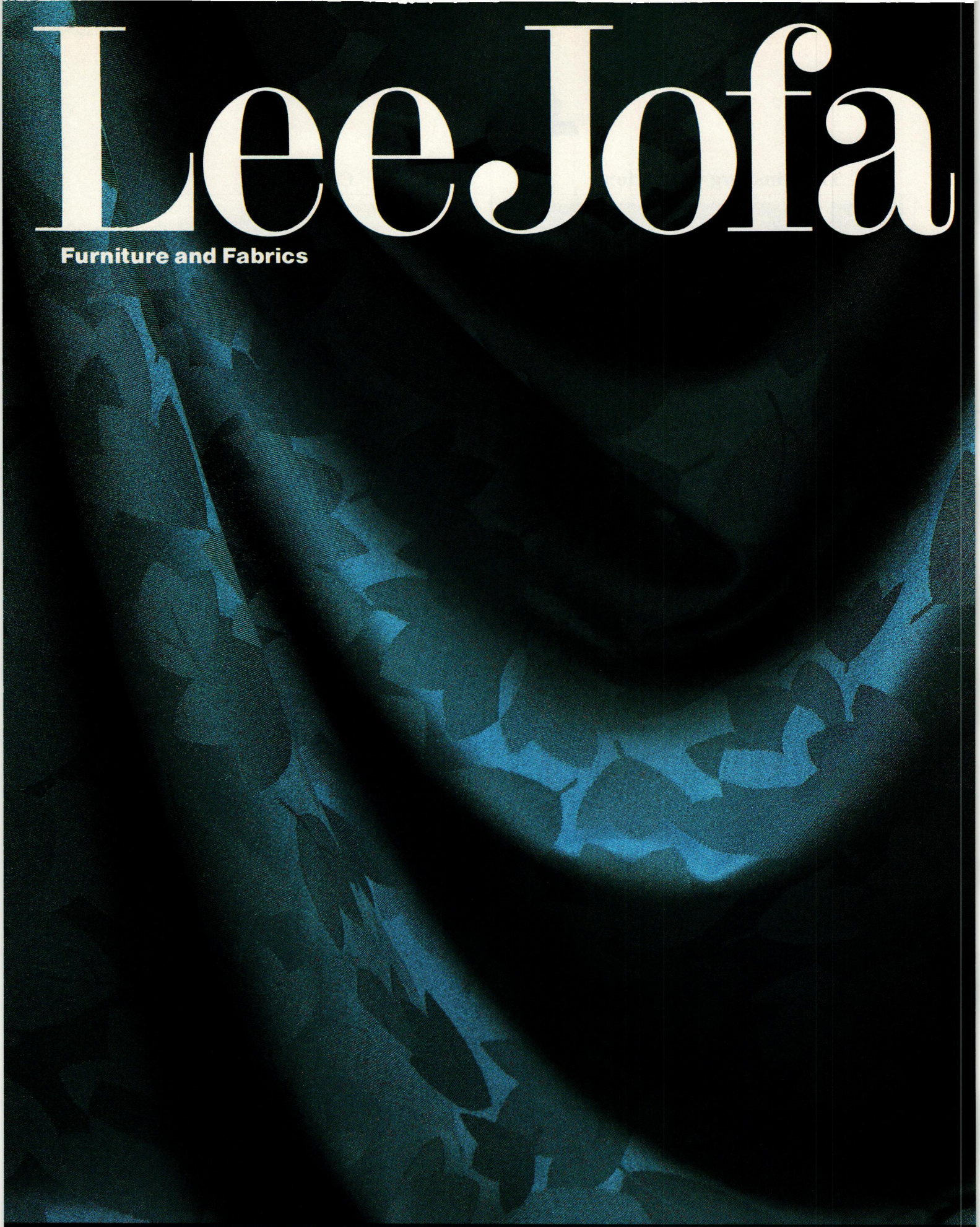
Ambiance Antiques shows this 19th-century French wedding armoire, in addition to many fine French antiques and accessories at C.L. McRae. Circle Number 305.

Agnes Bourne

The versatile Chevy Chair, based on the solid Chevrolets of the 1950s, is a comfortable addition to the contract or residential market. Available in custom sizes with hardwood frame and wood bun feet and shown in leather with saddle stitching, the chair is featured at Agnes Bourne. Circle Number 306.

Budji

The Jo Wicker Armchair, designed by Budji Layug and available at Budji showrooms, has a loose seat and measures 37 inches high, with a seat height of 19½ inches. Circle Number 307.



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Design for the 'Nineties and Beyond

Winter Market in San Francisco

SHAKEN BUT UNDAUNTED BY THE 1989 earthquake, San Francisco ushers in a new decade—and looks ahead to the next millennium—at Winter Market, to be held January 20–24 at the city's design centers.

At **The Showplace Square Group** (The Showplace Design Center, Galleria Design Center, Contract Design Center and Concourse Exhibition Center) plans are shaping up for a series of programs geared to the professional interior designer. The busy schedule at these design centers will include:

Saturday, January 20

10:00 A.M.–4:00 P.M. The Galleria Design Center will host its Fourth Floor Champagne Preview all day.

2:00 P.M. Sid DelMar Leach, ASID, will demonstrate how to produce quick, accurate design drawings in scale with an existing structure, using lines of perspective from project photographs. A book-signing party to follow celebrates the publication of Leach's new book, *Photographic Perspective Drawing Techniques*. Leach has completed high-end residential and commercial projects around the world, independently and in conjunction with such renowned designers as Billy Gaylord, Michael Taylor, Tony Hail and Val Arnold.

5:00–8:00 P.M. Market Week kicks off "officially" with an open-house cocktail reception to be held on all floors of the Showplace Design Center.

Sunday, January 21

6:00 P.M. "Designers on Parade," a glittering multi-media review of six interior designers' significant contribution to the industry, will take place on the Galleria runway, followed by food and festivities.

Tuesday, January 23

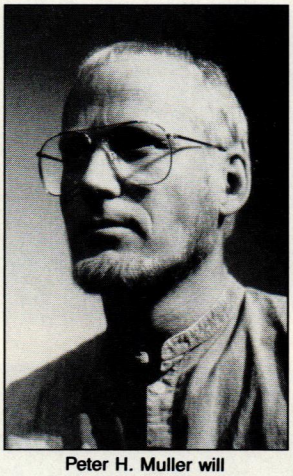
10:00 A.M. The successful monthly Design-Talk series continues with a panel discussion about how to get interior design projects and product designs published. Participants include photographer Russell MacMasters, *Metropolitan Home* San Francisco Editor Diane Dorrans Saeks, photographer John Vaughan and *House Beautiful* West Coast Decorating Editor Jody Thompson Kennedy. Saeks and Vaughan, co-authors of *San Francisco: A Certain Style*, will celebrate the book's publication at a book-signing party afterwards.

Wednesday, January 24

11:00 A.M. The International Furnishings and Design Association (IFDA)'s annual Hats Off! luncheon held in the Galleria will salute an individual's contribution to the design industry. Guests will wear the eye-catching and imaginative hats that are *de rigueur* for this event.

The **San Francisco Mart** (SFM) will present designers with an overview of 1989's best design at its Winter Market '90. Design professionals will have a chance to view new lines in home furnishings, floorcoverings, accessories and kitchen/bath products, and "American Design Excellence," an exhibit surveying new consumer products, furniture and equipment.

Previewing the next millennium, a highlight of the exhibition will be a lecture by world-famous industrial designer Peter H. Muller, co-owner of Interform in Menlo Park, California, a firm providing design and product development for clients such as General Motors, Herman Miller, Samsonite and Whirlpool/Kitchenaid. He brings his 20 years of experience in Europe, Asia and the U.S. to bear on his topic, "Designing the 21st Century." Muller believes that, although in the field of product design the United States still lags behind other developed nations, the economic pressure to compete in the international design market combined with our diverse mix of cultures will soon produce an exciting and unique American style.



Peter H. Muller will speak on "Designing the 21st Century" at the San Francisco Mart.

The exhibition is brought to San Francisco by the Design Council of the San Francisco Bay Area, a non-profit organization created to promote the value and benefit of design and increase national and international awareness of the San Francisco area as a center of design and creative resources.

An opening gala reception promoting the design professions of the San Francisco Bay Area will be hosted by SFM on **Tuesday, January 23.**

"American Design Excellence" will be open weekdays 9:00 A.M.–7:00 P.M. at SFM, 1355 Market Street, from January 18 through February 20.

Fairchild of California will showcase new, contemporary furnishings during Winter Market at the San Francisco Mart.

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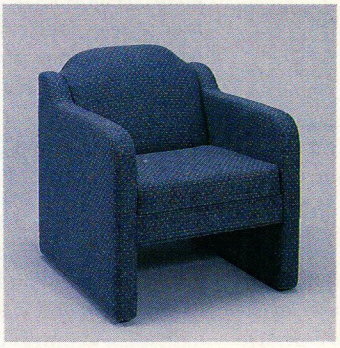

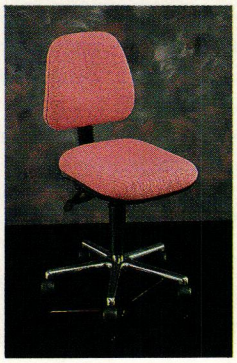

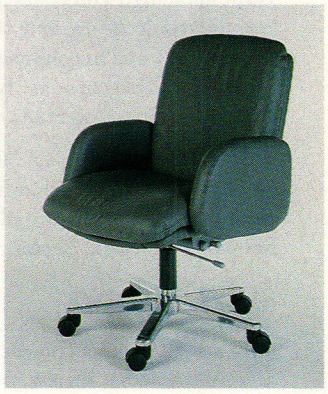

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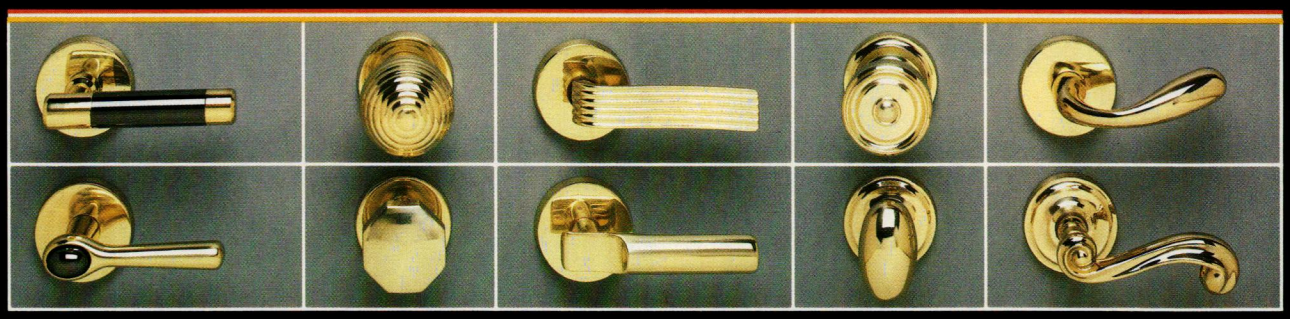

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Shown here; Silk Ikat wallcovering, Ikat borders; Ballade & Silk Ikat fabric from Hampton Court by Ashford House.

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LETTERS

On Barry Brukoff's "Manifesto"

I just read Barry Brukoff's "Manifesto: Against Cerebral Design" ("Search," *Designers West*, August 1989). It was excellent! Unfortunately, our resources are greatly influenced by fad, but we must keep up the right-brain fight for humanism.

Raymond M. Kennedy, Jr., FASID
San Francisco, California

I thoroughly enjoyed "Manifesto: Against Cerebral Design." As a manufacturer, not only do I agree with you, but cater to your need to "create spaces which are nurturing and inviting."

Jamie Magiera
El Cajon, California

Aloha! I am a textile designer in Hawaii and also a subscriber to *Designers West*. I enjoyed every word of your article. It was a breath of fresh air and common sense! How about a whole issue on Humane Environments? Keep churning out your "straight talk" — the world needs your inspiration!

Stella Olsen Rivers
Maui, Hawaii

It is true: lighting is crucial to the integrity of the design of any interior. Although designers should be generalists, not specialists, we must educate our future interior designers by including strong basics of the other disciplines.

Barry Brukoff suggested that we entertain more interdisciplinary dialogue. Such a forum could include interfacing with interior designers and those in allied fields for an exchange of ideas.

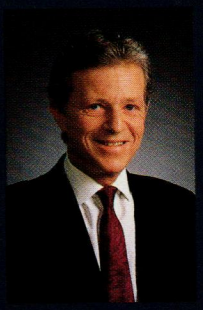
Gail Ingis, ASID
Chairman, Interior Design Department
The Berkeley School, Waldwick, New Jersey

Interns

I want to commend you on the "Professional Practice" article (September, 1989). Considering the extent of marketing knowledge of which a professional interior designer must be aware, apprenticeship programs are the only way for students to learn the factual workings of design. If one could add an actual two-week stint with a plumber, electrician, carpenter, painter, upholsterer or flooring contractor, it would be an invaluable aid towards knowing how things are really constructed.

This was part of my interior design education in Paris, in the late '20s at the Ecole Nationale Supérieure des Arts Décoratifs. By working in the field with subcontractors I was made aware of how things are put together. When I opened my own design firm and began to deal with the trades that service interior designers I was informed enough to avoid the many expensive mistakes that beginning designers often make. The school gave us credit for working in the field. It was an important and pleasant part of my education. I would like to see a similar plan incorporated into today's apprenticeship programs.

Leon Barmache, FASID
New York, New York



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Art in California

Do Duties Outweigh the Joys of Ownership?

By Jessica L. Darraby

DO YOU EVER ASK THE FRAMER of artworks purchased by you on behalf of your client to shave a little off here and there in order to make the artwork "fit" on the wall?

If the answer is yes, you may have violated a little-known California law involving original works of art, the California Art Preservation Act, which became operative in 1980.

The California Art Preservation Act

Intentional alterations, mutilations, physical defacements or destructions of fine art, as defined by the statute, by anyone other than the artist-owner, are actionable at law; the artist seeking remedies may be entitled to damages, punitive damages, attorneys fees, expert witness fees, injunctive relief and any other relief that the court deems proper. Fine art is defined in the statute as original paintings, sculptures, drawings and glass. Testimony from experts is required to determine if the work is fine art of "recognized quality."

If you had prints, for example, trimmed to frame, the letter of the law would not be broken, although its spirit might be. Alterations to art raise the spectre of violating the intention of the artist and may be an impairment to the creation, whether or not actionable.

The right of the artist to sue succeeds him, as in copyright law, for 50 years after his death, and is not waivable except by specific writing signed by the artist.

Wall Art Is Protected by Law

The statute has specific provisions for art attached to buildings in such a manner that the art cannot be removed without substantial alteration or defacement. In such cases, the rights and duties created under the preservation act are deemed waived, unless reserved in writing and signed and recorded by the owner of the building. The law states that, if such writings were properly executed and recorded, the reservation of rights in favor of the artist and his heirs would apply even against subsequent owners.

It is questionable as to whether or not a court would uphold such restraints on property, but to date there has not been a judicial testing of the provision. Interestingly, there is no mention in the statute about damage to or alteration of the building. In other words, if the art could be removed without substantial alteration, but the building would be altered, the statute seems to favor the artist's right over that of the building owner.

If you are planning to recommend a mural or other wall art such as stained glass, which becomes attached to the edifice, you might consider what transpires when, for reasons of design, construction or any other event, a decision is made to remove the art.

An Owner's Right Can Be Superseded

If the owner provides actual notice to the artist or his heirs and neither makes provision within 90 days to remove the art or pay for the removal of the art, the owner's rights and duties terminate. If the work of art is removed at the expense of the artist or his heirs, title passes to the artist or the heirs.

If the owner removes the art, and intends after removal to allow the art to suffer defacement or alteration, then the owner's rights and duties under the statute apply. The artist would be able to seek his remedies.

And owners should not just be concerned about artists. A separate provision of the Civil Code entitled Preservation of Cultural and Artistic Creations empowers non-profit entities whose major purpose is to promote the interests of art or artists or to exhibit art to bring an action for injunctive relief to preserve or restore the integrity of art works.

The technicalities cannot all be spelled out, but the legislative message is clear: the state's interest in preserving art is going to supersede the rights of private owners under the Preservation Act statutory scheme.

Designers Should Commission Only Removable Art

If you find that a wall treatment would be most effective in a wall-to-wall display of art, consider finding an artist who will create the art on canvas, masonite or other materials that can be installed, panel by panel, and similarily removed with ease when the building is sold or renovated, or the owner wishes a change.

Finally, you would be well advised to request from the artist or the gallery from whom you are buying the art for your client to provide a manual explaining care for and conditions under which the art should be maintained and exhibited. Artists have a responsibility to disclose to their collectors the "hows," "whats," and "whys" of preserving their creations. It will be difficult for an artist or his heir to prove the requisite "intention" to alter if the artist refused to supply proper maintenance provisions at sale.

As in virtually every other business decision, information and disclosure at the decision-making stage can prevent dissatisfaction and possible litigation later on. Inform your client of the duties and responsibilities that attend works of art in the state of California. Seek out solutions and alternatives that will fulfill the vision of your design plan and protect the interests of your client in the future so that he or she may enjoy for many years the art you advised them to select.

Jessica L. Darraby is a Professor of Art Law at Pepperdine University School of Law.
Myron Emery has taken a four-month hiatus. His column will resume in March.

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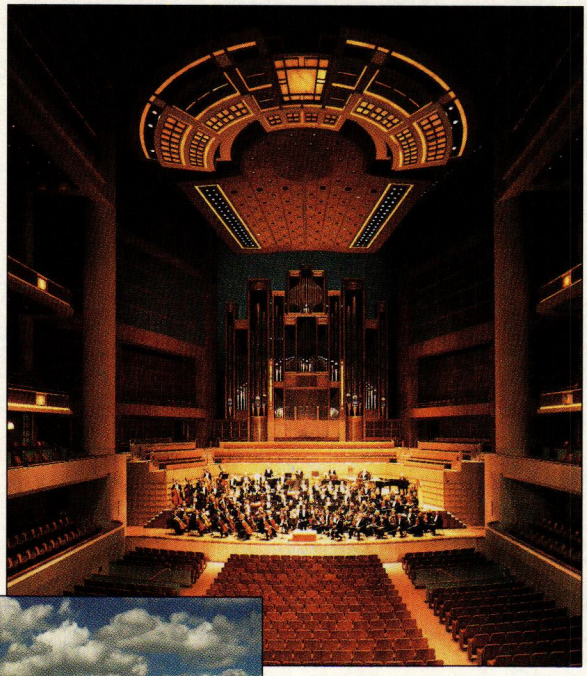
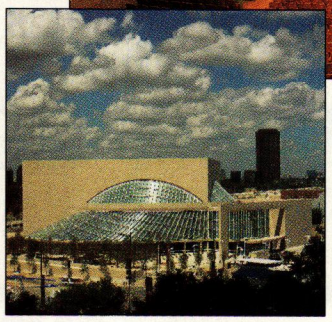
DESIGNERSWORLD

The Morton H. Meyerson Symphony Center Opens in Dallas Having made his mark already with his design of the Dallas City Hall, architect I.M. Pei has further imprinted his presence on this major Texas metropolis with the newly-completed, 485,000-square-foot Morton H. Meyerson Symphony Center, the home of the Dallas Symphony.

Pei's first and only concert hall, the Meyerson Symphony Center is being hailed as an architectural exemplar of how engineering and aesthetics work together. The design foundation for the symphony center is a combination of overlapping geometric forms: a rectangular form tilted at an angle within a larger rectangle. The central configuration houses the four-level performance hall, while the enveloping rectangle houses layers of public space, including an expansive skylit lobby, a garden court restaurant and sculpture garden. "The total structure is tilted toward the skyline to establish visual connection with the city's emerging Arts District and with Dallas' urban center," explains the 72-year-old, New York City-based architect.



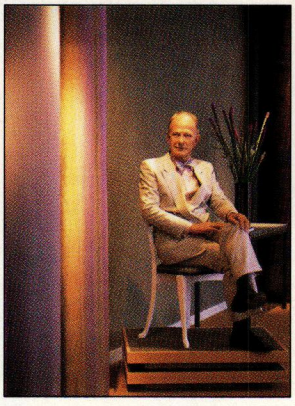


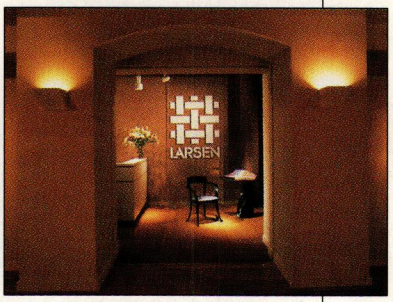
A striking architectural feature of the 485,000-square-foot Morton H. Meyerson Symphony Center (above) is a sweeping glass canopy that billows like a great circus tent, almost wrapping the building. Inside (top), the 2,062-seat performance hall features a back-lit acoustical canopy, which, along with three smaller flanking canopies, can be raised or lowered for perfected symphonic sound. Photography by Nathaniel Lieberman.

A striking architectural feature is a sweeping glass canopy that billows like a great circus tent, almost wrapping the building. The glass conoid provides a cohesive architectural element uniting the skewed rectangles. Inside, the design of the 2,062-seat performance hall, with the acoustic layout planned by Russell Johnson of Artec Consultants, Inc., achieves a quality of ambience pleasurable for both making and listening to music. A back-lit acoustical canopy, along with three smaller flanking canopies, can be raised or lowered for perfected symphonic sound. Hanging in the east lobby are four monumental printed aluminum panels by artist Ellsworth Kelly, each measuring 34 feet high and 50 feet wide.

In contrast to the necessarily closed character of the performance hall, the surrounding public areas are transparent by day and night, offering a pleasant point of congregation before or in between performances. Intricately glazed spaces have been designed to offer visual excitement through the manipulation of light, movement and changing perspective. "In this way," notes the architect, "the Dallas Symphony Center reaches out to a larger public than those attending performances; it helps to anchor and enliven the Arts District while enriching the city as a whole."

Jack Lenor Larsen Opens in San Francisco Internationally-recognized designer Jack Lenor Larsen was on hand last fall for the formal opening of the new Jack Lenor Larsen San Francisco showroom in the Showplace Design Center, Space 280. Joining Larsen at the premiere were Stephen Reichert, national vice president of sales and marketing and Bob Morton, western regional sales director, as well as interior design notables of the San Francisco Bay Area. Featuring all-new displays of Larsen's elegant fabrics, furniture and carpet collections, the 2,700-square-foot space was designed by Bob Carr in conjunction with San Francisco-based Robert Idol & Associates, and it gives the New York City-headquartered company a much stronger presence in the Western design community. Larsen describes his textile designs for 1990 as richer and more colorful than ever, inspired by a recent trip to the Soviet Union. In a recent interview, Larsen noted that his Russian collection is characterized by strong patterns and an abundance of colors. It possesses a kind of splendor that is more provincial than courtly, he says. Other lines featured in the new showroom are Rancocas Fabrics and ZR Fabrics (formerly Pontus).





Internationally-recognized designer Jack Lenor Larsen (left) was on hand last fall for the formal opening of the new Larsen San Francisco showroom in the Showplace Design Center (above). Photography by David Livingston.

Continued on page 48

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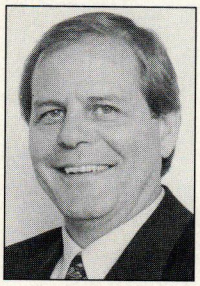
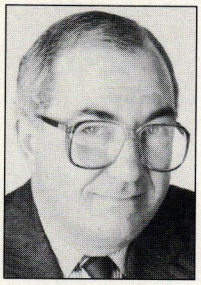
DESIGNERSWORLD

Continued from page 44

Industry Notables **Kurt Hanson** was appointed president of NIENKÄMPER, INC. (USA), a wholly-owned subsidiary of Toronto-based Nienkämper Furniture, Inc. Hanson, with the company for 15 years, has retained his position as vice president of the parent company. . . JACK LENOR LARSEN INCORPORATED has appointed its long-time secretary-treasurer and chief financial officer **Patrick Lembo** as president. Larsen will continue as design director, chairman and CEO of the New York-headquartered company. . . **Richard Wagner** has joined GUILFORD OF MAINE as vice president, general manager of Guilford Upholstery, a newly formed division. . . Smithfield, North Carolina-based GIRSBERGER INDUSTRIES, INC. Office Seating has promoted **Christopher (Chris) Fonville** to the newly created position of general manager and executive vice president. . . Reflecting the company's growth in its operations as well as the need to position itself for future opportunities, F. SCHUMACHER & CO. has undergone major corporate reorganization. **Philip P. Puschel**, co-owner, president and CEO was promoted to chairman of the board and CEO. **Gerald W. Puschel**, co-owner and executive vice president, and president of Waverly Fabrics Division was named president and chief operating officer. Other major appointments were **Michael R. Landau** to president of the FSC Wallcovering Division; **Meri Stevens** to president and manager, Waverly Fabrics; and **Joseph Lovecchio** to vice president and manager, Schumacher Fabrics. . . SEATTLE MARKET CENTER COMPANY, a subsidiary of Trammell Crow Company, has appointed **Barry Jaquess** as president, responsible for property management, leasing and marketing for **Design Center Northwest**. In addition, **Kelly Groudle** was named director of public relations. . . BENTLEY MILLS, INC. has named **L. Bovard Mayne** to the newly-created position of vice president for the City of Industry, California-based manufacturer of quality broadloom and carpet squares for the contract market. . . **American Foundation for AIDS Research** (AmFAR) raised a total of $1.5 million in its campaign effort ART AGAINST AIDS/LOS ANGELES. This included live and silent auctions at **Butterfield and Butterfield** last September which alone raised $240,000. One-half of the proceeds from the Los Angeles campaign was donated to **AIDS Project Los Angeles**. . . Premark, International, Inc., parent company of RALPH WILSON PLASTICS COMANY, has named **Bobby Dillon** president of the Decorative Products Group, manufacturer and distributor of Wilsonart® Decorative Laminates. Dillon assumed the duties of founder Dr. **Ralph Wilson** who recently retired. . . **Scott Holcomb** was appointed president of HUNTINGTON/PACIFIC CERAMICS, INC. and the company has moved its corporate headquarters from Los Angeles to Fort Worth, Texas. . .GENSLER AND ASSOCIATES/ ARCHITECTS has appointed five new members to the firm's management committee, which also includes company founder and President **Arthur M. Gensler, Jr.**, FAIA and managing principals of the firm's six regional U.S. offices. They are **Bruce E. Campbell, Peter S. Gordon**, AIA, **Gerry Tracz, Anthony P. Schirripa**, AIA, and **Linda Nelson**, who serves as managing director of the Denver office. . .New officers and board members of the COLOR MARKETING GROUP (CMG) for 1990 were elected at CMG's fall national meeting held in Scottsdale, Arizona last September. They are **Sydney Sykes**, C V Home Furnishings, vice president; **Jean Niederberger**, DECCO, secretary; and **Judy Wolgast**, Nevamar, treasurer (incumbent). **Merritt Whitman Seymour**, USG Interiors, will continue as president. Five new board members elected for a three-year term are **Pauline Ashworth, Beverly Damko, James DeGroff, Ann Price** and **Pamela Mitchell**. . . **John R. DallePezze** was named president, CEO and Director of HOLOPHANE COMPANY, INC., the Newmark, Ohio-based manufacturer of light control products. . . **Kim Gilpin** was named director of sales and marketing for STOW & DAVIS, a leading designer and manufacturer of fine wood systems and executive furniture, Kentwood, Michigan. . . The College of Fellows of the INTERNATIONAL SOCIETY OF INTERIOR DESIGNERS (ISID) has established a scholarship fund in honor of **Jimmy A. Saip**, FISID, one of the nine founding members of ISID in 1979, who passed away in late September. Saip served the design organization as international president, chairman of the board and dean of the College of Fellows.


Kurt Hanson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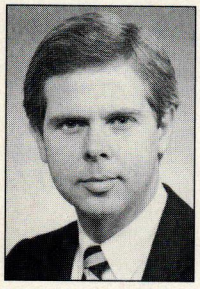
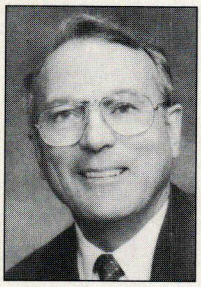
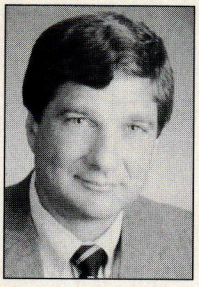
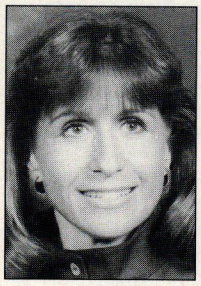
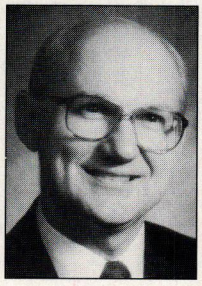

Chris Fonville

Barry Jaquess


Bobby Dillon


John R. DallePezze


Linda Nelson


Kim Gilpin

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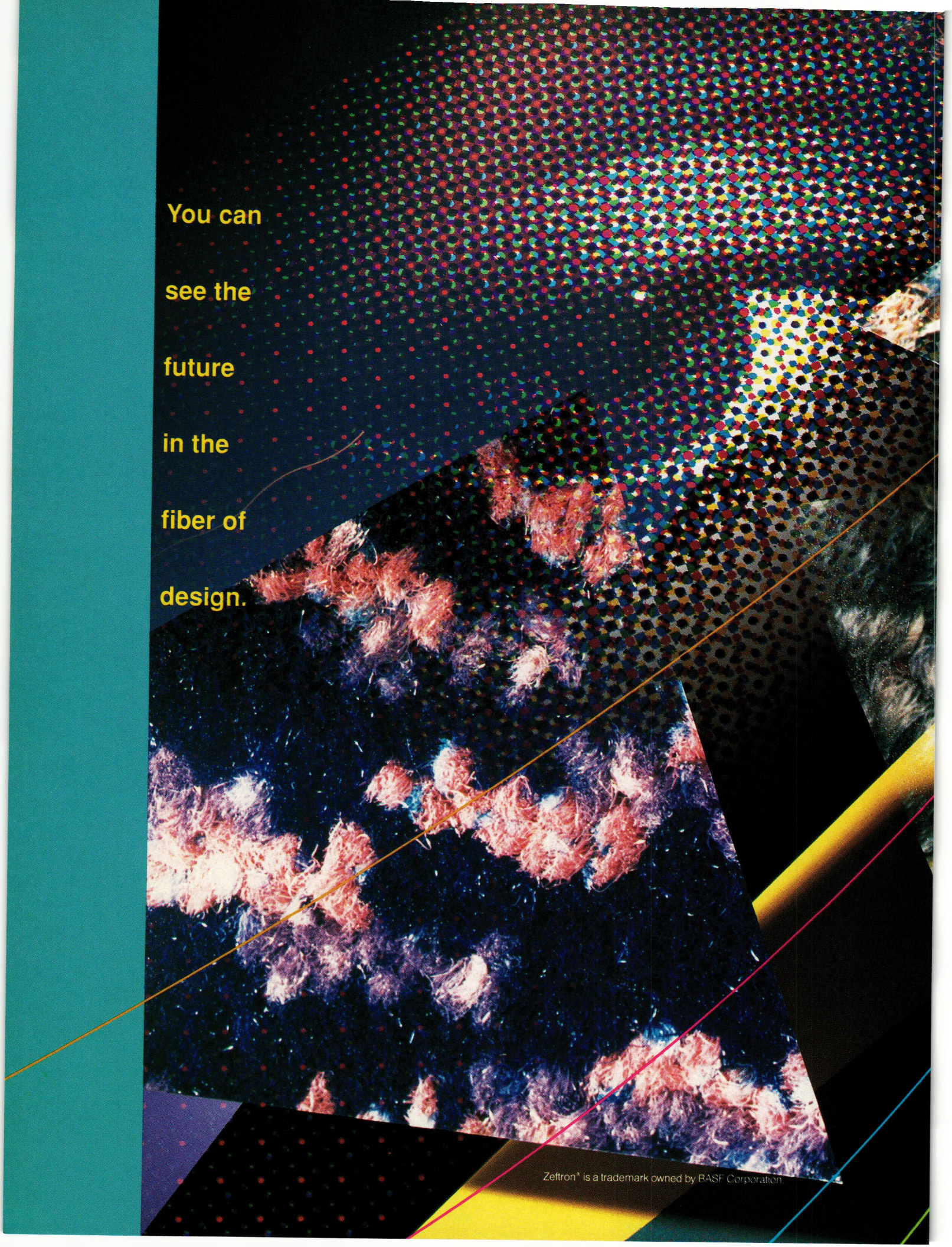
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DESIGNERSWORLD

Continued from page 48

Soviet Architects in Los Angeles A wave of Soviet professionals from every field is sweeping over the West, made up of visitors freed by *glasnost* to travel and eager to exchange updates and opinions on 20 years of professional developments. In California recently were two distinguished Muscovites, Professor Elena Z. Chouchmariovna, vice president of the USSR's Union of Architects, and Alexsandr Mikhailovich Georgievsky, secretary of the department of architecture and monumental art of the USSR Academy of Arts. At a meeting sponsored by the Associates of the Los Angeles chapter of the American Institute of Architects (AIA/LA Associates), the focus was on the need for education and programs in architecture and design for schoolchildren and students. The AIA/LA Associates sponsor "Student Visions for Architecture," a program that educates children aged 9–14 about the built environment and circulates an exhibit of work by children in the program. The exhibit is due to travel to the Soviet Union in 1990. Prof. Chouchmariovna presented to the AIA/LA group a successful Soviet program that introduces school children to architecture and encourages them to develop their design creativity. She showed some of the impressive drawings and models produced by the youthful designers. "There are similarities and differences between youth programs we have observed in the United States and programs we are implementing in the Soviet Union," said Chouchmariovna through an interpreter, "and I am convinced that we have much to learn from each other through our exchange. Our children deserve to be given attention in this field." The Soviet educators would like to see a three-tiered program of design education, beginning in high school and including a component of continuing education for architects at the graduate level. At the AIA/LA Associates meeting Chouchmariovna and Georgievsky exchanged gifts of books with their American colleagues and were given certificates commemorating their precedent-setting visit.

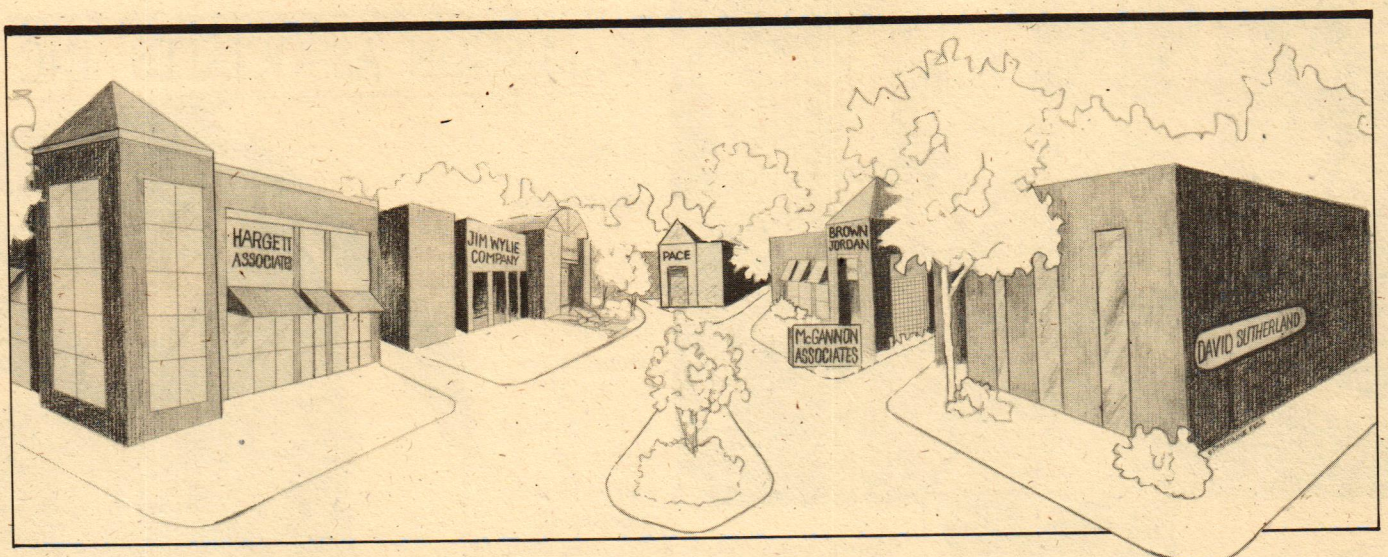
East Meets West: From left, visiting Soviet architects Elena Chouchmariovna and Alexsandr Georgievsky accept a commemorative award from Fernando Juarez, president of AIA/LA.

***Designers West* Presents "Fellowship of Excellence" Awards** The first annual celebration of the Interior Designers Fellowship of Excellence, sponsored by *Designers West* Magazine, will be held Friday, March 23, at the Beverly Hills Hotel. The all-industry dinner and dance will celebrate honorees selected for their collective design accomplishment on the American interior design professional community from 1900 to 1980. Awardees will be selected by a Board of Governors including Steve Chase, Steve Chase Associates; Charles D. Gandy, FAIA, Gandy/Peace, Inc.; Arthur M. Gensler, Jr., FAIA, FIBD, Gensler and Associates/Architects; Frank Judson, Honorary FASID; and Katherine McCoy, co-chair, Department of Design, Cranbrook Academy of Art. The dinner/dance will be co-sponsored by the Los Angeles chapters of the American Society of Interior Designers (ASID), Institute of Business Designers (IBD), International Furnishings and Design Association (IFDA) and International Society of Interior Designers (ISID). Profits from the event will be contributed to the Foundation for Interior Design Education Research (FIDER). Tickets for the event will be $160 with tables of 10 available for $1,500. Seating is limited and will be available on a first-come basis. For reservations and additional information, please call Bonni Dorr, *Designers West* magazine, at (213) 657-8231.

Du Pont Antron Design Award Competition Du Pont Flooring Systems has announced the call for entries for the 1990 Antron Design Award. In its eighth year, the competition is open to all professional interior designers and architects in the United States. By February 23, entrants must submit photography and a design rationale for any permanent commercial interior that has been completed since June 1987, incorporating carpet of 100 percent Antron, Antron XL, Antron Solution Dyed or Antron Precedent nylon as a major design element. Entries will be judged in five categories: offices, hospitality, health care, public spaces and store planning. The grand prize is a two-week, all-expense-paid trip for two to the Milan Furniture Fair. Category winners will receive $1,000 cash, and all winners get a specifically-crafted engraved award. Winners will receive recognition from their peers through coverage in industry publications, national trade advertising and at a special awards luncheon held in New York City and at NEOCON 22 in Chicago. For more information and entry forms, contact Du Pont Antron Design Award c/o Burson-Marstellar, 230 Park Avenue South, New York, New York 10003, (212) 614-4305.

"Accent on Architecture" This year, the American Institute of Architects (AIA) begins a new tradition of encouraging public dialogue about architecture through a national celebration of design excellence called "Accent on Architecture." To be held February 18-25 in Washington, D.C., this public forum will bring together top decision-makers in business and government with some of the most influential architects in the profession today. Accent on Architecture will feature a gala awards dinner and audio-visual presentation; symposia with winners of AIA honors held in conjunction with the Smithsonian Institution; and events on Capitol Hill to focus public attention on historic preservation issues. Recipients of this year's AIA Gold Medal (if awarded), the Twenty-Five year Award and the Honor Awards will be announced at the February event. All other awards and honors will be conferred at the AIA National Convention in Houston, May 19-22. For more information on Accent on Architecture, please call the AIA national headquarters at (202) 626-7310.

Continued on page 123



the gateway

TO THE DALLAS DESIGN DISTRICT

Texas Design Looks to the '90s.

We've seen it all in the '80s. The oil boom, the oil crash. Skyrocketing home prices, massive foreclosures. Now as we enter the '90s, affordable housing, plentiful quality office space a maturing culture now are being recognized as investment opportunities for the rest of the nation.

Texas is Back

In its October 23 issue Fortune ranked Dallas as the Number One city for business, "Today's dream location for business, largely because of surplus office and factory space in the wake of the oil bust." Besides that, there's been a population growth of 30 percent in the '80s.

Four days later, Exxon Corp., the nation's third-largest corporation, announced relocation of its world headquarters. From New York...to Las Colinas. With the company will come 300 employees.

Dallas hasn't been the only Texas city with such recent good fortune. In November 1988, after a long evaluation procedure, the U.S. Department of Energy selected Waxahachie as the site for its Superconducting Super Collider. In other cities, the 1989 third quarter also has brought corporate growth. For example, in Amarillo Conagra is moving a beef processing plant that will employ 250. In Houston, McDonnell Douglas Space Systems Co. will open a plant also employing 250. In Beaumont, Trinity Industries will open a plant for 200.

Designers Look to the Future

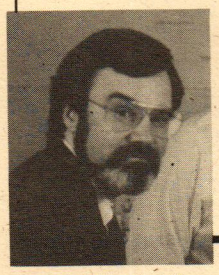
Positive repercussions in the design industry overall from these economic impacters lie in the future. And for some, there already is actual upward movement.

"After several years of working mostly on out of town projects, we're very happy to be working on

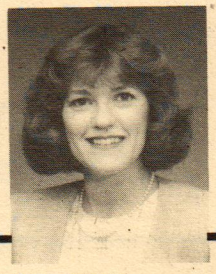
Continued on back cover page.

Designers West presents The Gateway

Long a proponent of the multi-talented Texas professional interior design community, *Designers West* takes great pleasure in presenting this advertorial salute to the Gateway Showroom Association of the Dallas Design District. Appropriately, we are equally pleased to announce that with this issue, *Designers West*'s circulation now exceeds 10,000 copies per month within the Texas and Greater Southwest market area.

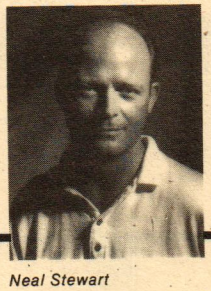


Richard F. Merrill, AIA, AICP



Deborah Lloyd Forrest, ASID, IBD

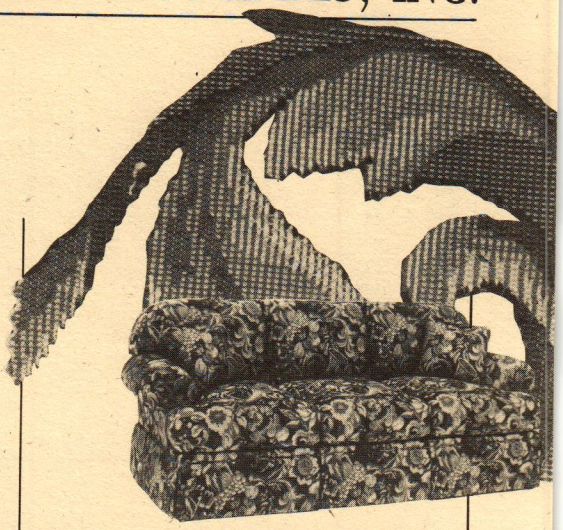
Jo Heinz, IBD and Andre Staffelback, IBD



Neal Stewart

McGANNON ASSOCIATES, INC.

Southwood Reproductions



McGannon Associates welcomes the new decade...the 90's! And they will be celebrating their first year at their new, larger and improved showroom in The Gateway of Trammel Crow's Design District. Dallas will be an exciting place to be or to visit in the 90's. It is with pride we look to our responsive city, it's new concert hall and the many corporations choosing Dallas for their home.

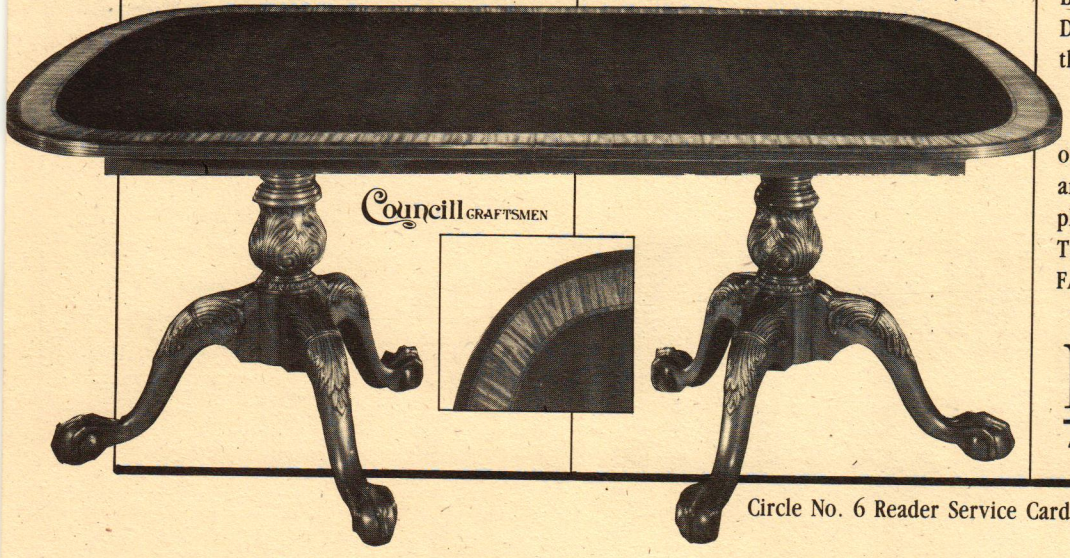
In the same spirit when SOUTHWOOD REPRODUCTIONS began in 1973 as a specialty company, the furniture industry witnessed a new generation of design excellence. Now developed to meet the 90's, a second generation of Southwood design excellence is demonstrating a new level of design sophistication and details. The Southwood designs of traditional fully upholstered, skirted seating (above left) are properly scaled and proportioned to enhance the dignity and elegance of fine 18th Century furniture. This exceptionally graceful sofa has comfort that only Southwood knows how to accomplish. ☐ SOUTHMARK LEATHER, a Southwood company, offers luxurious leather furniture for that distinctive look in any business, hospitality or residential environment. Southwood's Fairington Company styling brings new spirit and vitality to traditional seating with dressmaker skirts, over scaled arms and cushions, sumptuous down comfort with many styles upholstered in old world taspestry designs (above). ☐ COUNCILL CRAFTSMEN fine 18th Century reproductions reflect a quiet elegance that are affordable and considered the "Antiques of Tomorrow".

The dining table (seen below) features a reeded edge top with a triple inlay rosewood border and swirl-border and swirl mahogany centerfield with solid mahogany carved ball and claw pedestals.

The executive desk (above center) from COUNCILL BUSINESS FURNITURE, one of over 300 items, provides the functional requirements of today's executive.

We warmly welcome Linda and Tom Bau, Bau Furniture Manufacturing to Dallas. We will introduce and feature their extensive furniture collection during January Market.

McGannon Associates continues to offer unusual accessories with new items arriving weekly. For more information, please visit our showroom at 1525-C Turtle Creek or call (214) 748-1828, FAX (214) 748-1091.



McGANNON
ASSOCIATES

Circle No. 6 Reader Service Card

DAVID SUTHERLAND, INC.

Superbly crafted, handmade flooring by Yost and Company of Houston enhance settings in the David Sutherland showrooms as well as prestigious residences and corporate offices throughout the United States.

Custom designed to suit the requirements of each installation, Randy Yost, president, proudly announces his policy of never duplicating a floor. This policy required them to develop skills that permit fashioning floors of unusual and varied materials on a level unattained by others. Yost incorporates marble, slate, metals, leather, semi-precious stones along with domestic and exotic woods to create these masterful designs and patterns.

To insure that the finished product is truly a Yost floor, Randy Yost will only accept projects that include installation by his own craftsmen. The cutting and fit is so precise that grout is never used between the varied materials.

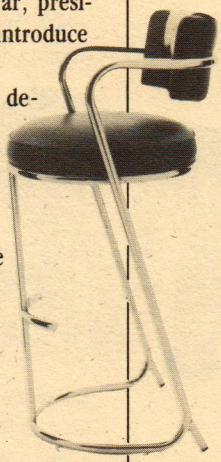
The furniture designs of Robert Luzzi are being distributed through his company, Luzzi Unlimited, now at David Sutherland. Elegantly simplistic styling with appeal to both residential and office environments, these quality items are represented by the Evangeline Lounge Chair.

Demonstrating the versatility of the design talents of Robert Luzzi is the Georgio desk, also shown here, which features ebonized ash frame with a natural ashwood insert top.

From Jazz in Los Angeles comes the barstool shown here, which Marina McDonald has named Modernism. Available with both a 24'' and 30'' seat height, the beautiful handcrafted metalwork is expertly executed in 1'' tubular steel, with upholstered seat and back.

As part of this series, Jazz includes tables and chairs which reflect the same art deco flair.

From his travel throughout the world, his friendship with International designers, Abu Soudavar, president of Mirak, continues to introduce magnificent designs.

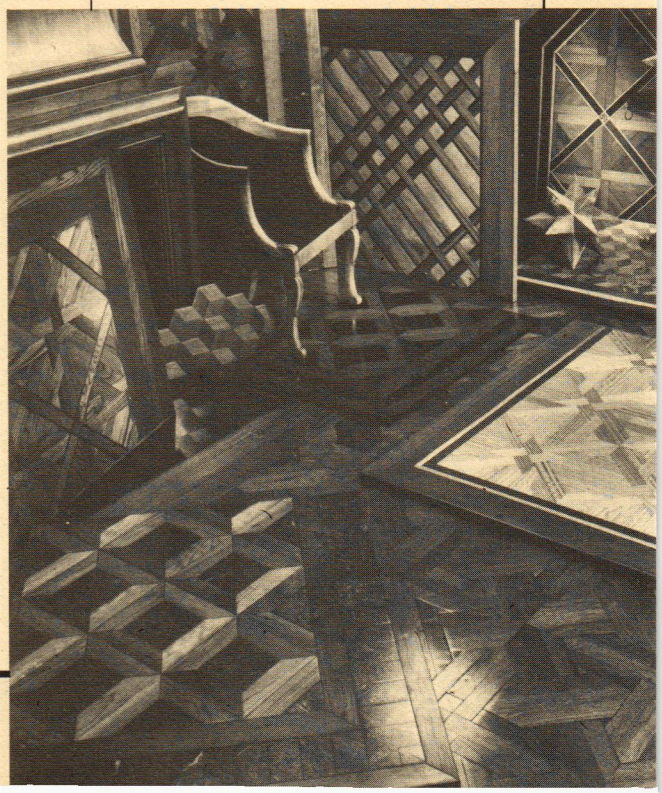


Attila armchair, (top left), demonstrates the Classicism of Jean-Michel Wilmotté, who is responsible for the series of seating, tables, daybeds and cabinets which comprise the Wilmotte Collection.

Crafted of fine wood in combination with architecturally pleasing steel members, this group typifies the statement in design that has elevated Mirak to its position of prominence for residential, office and hospitality interiors of quality.

For details, call Jordan Thomas at (214) 742-6501 or toll free 800-752-9775.

DAVID SUTHERLAND, INC.

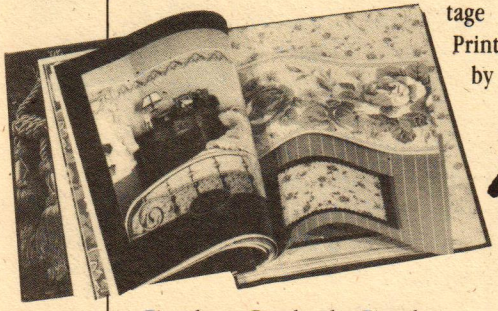


Circle No. 7 Reader Service Card

JIM WYLIE & COMPANY

Our New Wallcovering Department Will Floor You!

Expanding with Ralph Lauren, Eisenhart and More.



From the oldest showroom for wallcovering in Dallas' Oaklawn Plaza, we will now be featuring famous lines by Ralph Lauren, Vintage Prints by Eisenhart, Barclay by Eisenhart, Rose Dale and more at our newest showroom. With the addition of these fine lines, our effort to give the designer and architect an one-stop center for complete selections is even more enhanced.

Ralph Lauren by Motif exhibits fine paisleys, jacquards and tapestries in the richness of tradition, with unfaltering spirit and style. Ralph Lauren brings us a legacy of eclectic opulence and eccentric style, an expression of romantic, distinctive splendor captured in his timeless floral patterns.

Vintage Prints by Eisenhart...sumptuous jacquard patterns and intricate florals abound in rich jewel tones that are enriched by tints of deep antique gold.

With Barclay by Eisenhart, you'll see a dazzling array of classic designs with just a touch of Oriental in luxurious colors like Aegean Blue, Rose Quartz, Pale Jade, Classic Ivory plus many more.

Discover a treasure of rich traditional designs in Current Events by Rose Dale. From the deepest shades of blue and green to the softest pastels, designing is made fascinating. Watch for the new Mikada designs coming late fall.

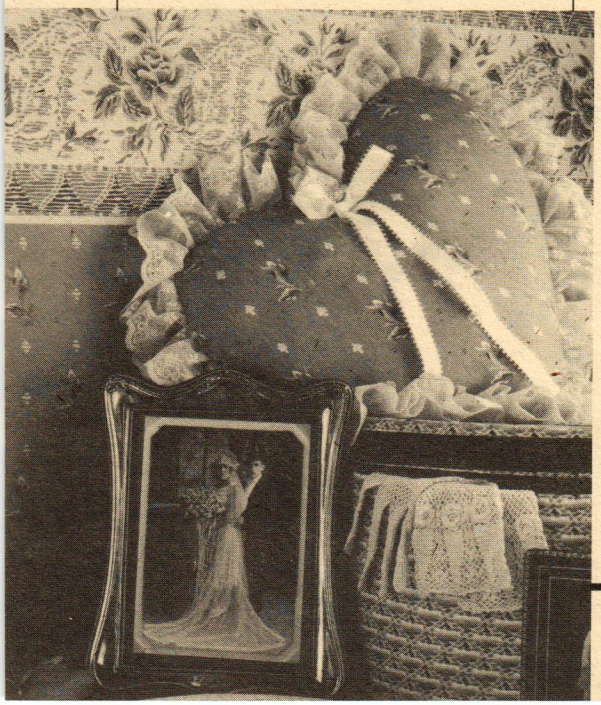
Inspired by the wonder of the Southwest earth, American Sunsets by Sashon is a collection of papers and borders rich in terra cotta, navy, jade and peach colors to reflect the painted desert.

"We are very excited about making this addition to our many existing lines of carpets and rugs." said Jim Wylie. "Now, not only do we have the extensive wallcovering products, we are most pleased that Lisa Catalano and Marsha Wilson have also joined our firm to work with this department." Both Lisa and Marsha are long-time veterans of the wallcovering and fabric having spent 20 years between them in the business.They're top professionals in their field.

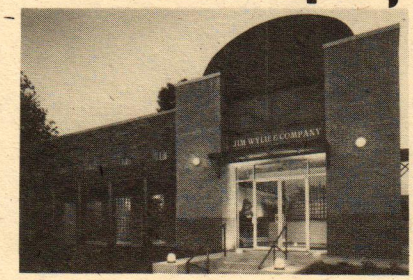
Lisa Catalano and Marsha Wilson

To celebrate this expansion, Jim Wylie & Company will have a special OPEN HOUSE on January 10, Monday from 4-7 p.m. during the Winter 1990 Homefurnishings Market (Jan.8th - Jan.13). Refreshments will be served and an opportunity to enter into the drawing for the Gateway's SPRING SUCCESS GETAWAY.

Come to see the finest carpets, fabrics, wallcoverings and antique and semi-antique Oriental rugs at 1620 Oaklawn, (214) 748-7550; 9015 World Trade Center, (214) 744-1660 or Texas Wats (800) 442-7550.



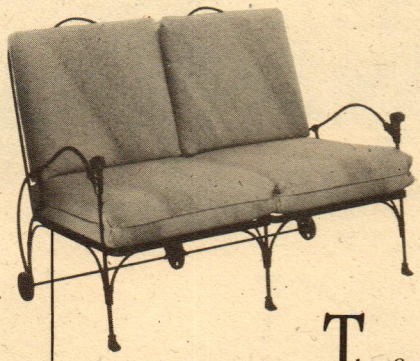
Jim Wylie and Company



Our newest showroom and general offices located in The Gateway to the Design District.

Circle No. 8 Reader Service Card

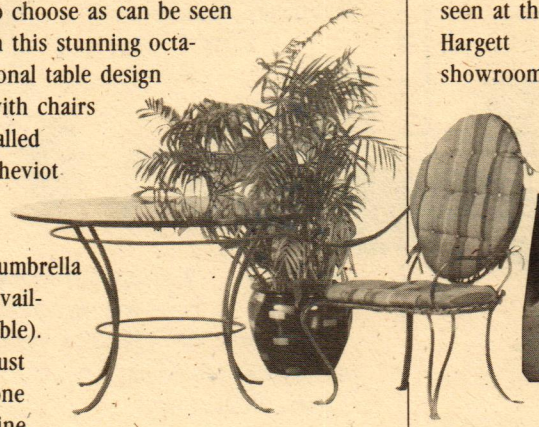
HARGETT ASSOCIATES



The Garden Furnishings collection at Hargett Associates is the largest concentration of decorative items and furniture for the garden and terraces in the Southwest.

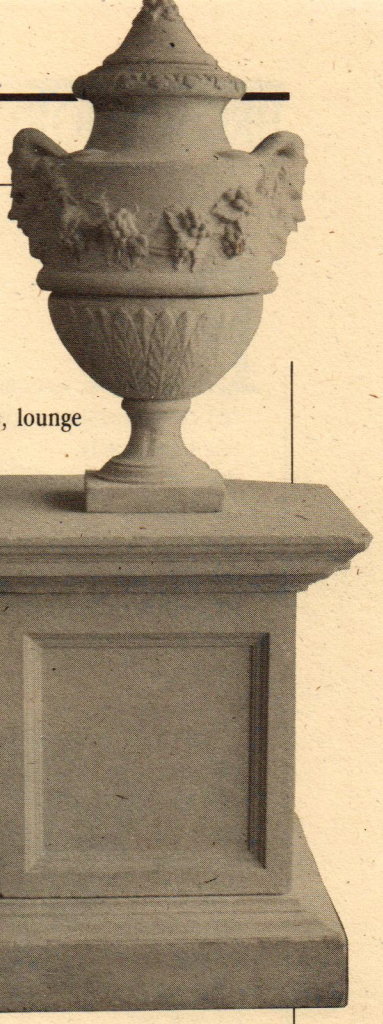
For centuries, stone ornamentation has been used, not only for practical purposes, but to enhance and transform an outdoor setting. Collections made of reconstituted stone by the renowned British company, Haddenstone, emulate the classical designs and proportions of the greatest sculptors including Michelangelo: faithfully, reproducing every intricacy of detail, scale and perspective.

Another great company from England is the Lister, teak outdoor furniture. This company is over 100 years old and produced the very first teak furniture in England. They have many varieties and styles from which to choose as can be seen in this stunning octagonal table design with chairs called Cheviot (umbrella available). Just one fine example of the endless Hargett stock.

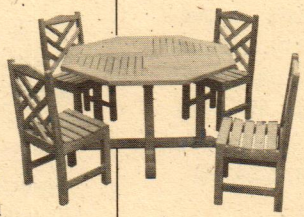


Robinson Iron, almost a half century old company, cast in iron furniture, fences, lighting, and a large selection of planter and urns. Dating to the late 1800s, these designs are from authentic pre-Civil War patterns. Through the Hargett showrooms, Robinson reproductions and custom work are available.

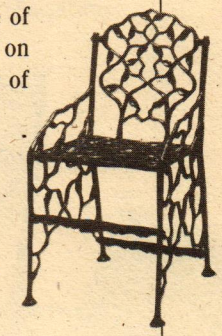
The Syllian Collection is a new addition for Hargett featuring contemporary and classic garden furniture of exquisite design such as sleeks lines seen in the chair pictured on the left.



Steel planters, lounge chairs and a myriad of items can be seen at the Hargett showroom.



The settee with cushion (top left) is one of the great sculptured garden furniture designs by J. Art Iron, owner and designer Micheal Putnum. French inspired iron outdoor furniture with the California crusty iron look (table and chair pictured center page): an exclusive of Rose Tarlow, best known on the west coast and owner of Melrose House. These and more can be seen at the Hargett showroom: impeccable standards for garden or landscaping decor. (214) 747-0600 or toll free (800) 950-8228.



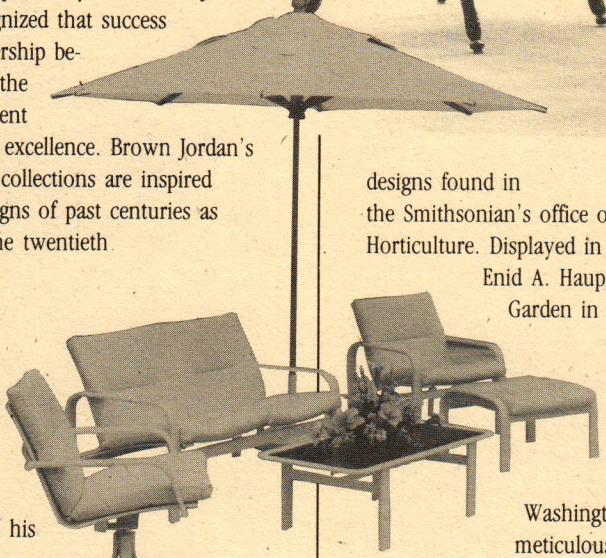
Catalog Available.

HARGETT ASSOCIATES

Circle No. 9 Reader Service Card

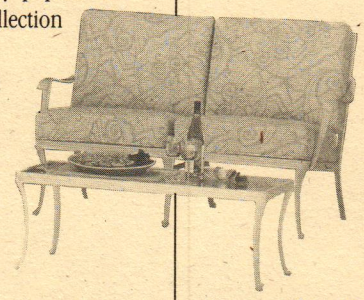
BROWN JORDAN

For the past 45 years Brown Jordan has recognized that success and leadership begin with the commitment to design excellence. Brown Jordan's furniture collections are inspired from designs of past centuries as well as the twentieth century.



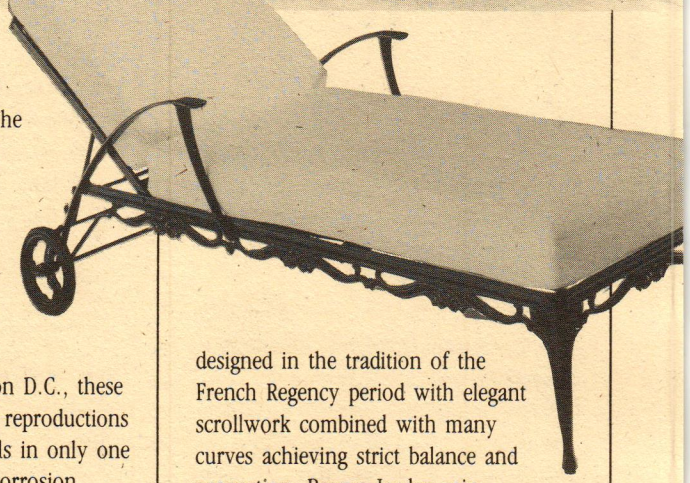
Jay Spectre personifies twentieth century design. In his premier collection of outdoor furniture, Jay Spectre makes a statement of opulence by creating pieces of grand scale and supreme comfort. The supple channel quilted cushions are made of durable outdoor materials. This twentieth century classic by Brown Jordan will be making its debut, patio and poolside, in the spring.

The Smithsonian Victorian Garden Collection was reproduced by Brown Jordan from fabulous nineteenth century ornamental cast iron garden furniture designs found in the Smithsonian's office of Horticulture. Displayed in the Enid A. Haupt Garden in Washington D.C., these meticulous reproductions differ from the originals in only one way; ours are made from corrosion resistant cast aluminum.



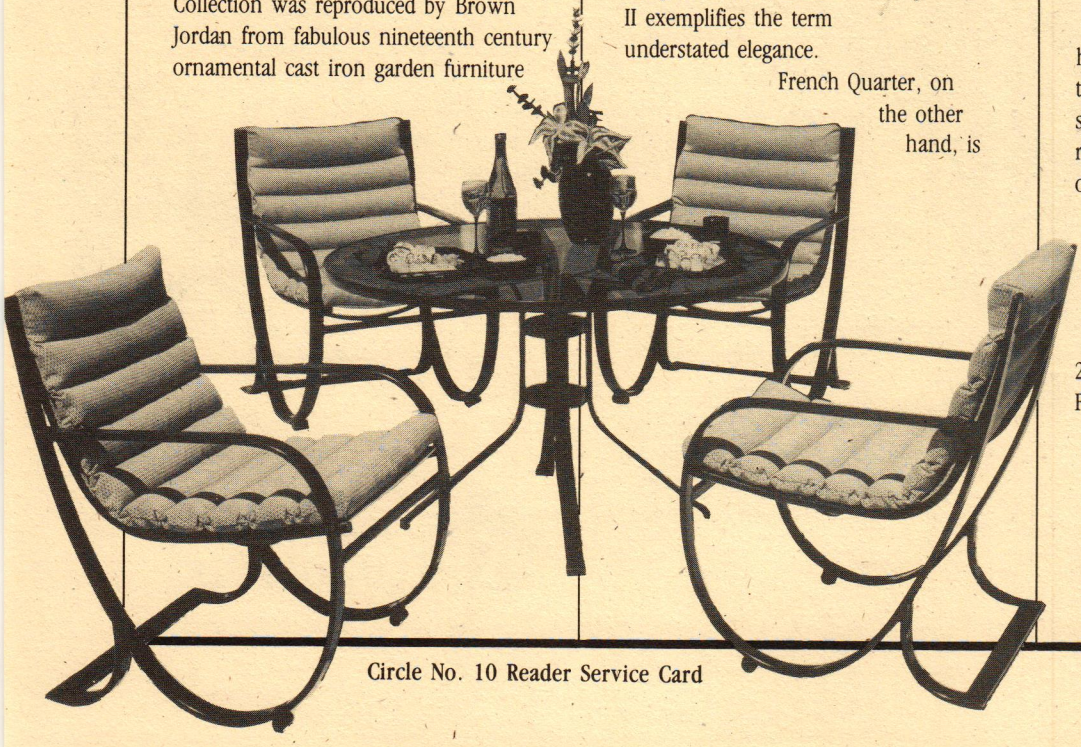
Available once again, by popular demand, is the complete collection of Classic II, a solid cast aluminum design inspired by the English Regency period of the early nineteenth century. Characterized by clean sculptured lines, Classic II exemplifies the term understated elegance.

French Quarter, on the other hand, is designed in the tradition of the French Regency period with elegant scrollwork combined with many curves achieving strict balance and proportion. Brown Jordan reintroduces this distinguished design with a proud past.



Umbrellas play an important role in outdoor living because in addition to providing protection from the sun, they perform an effective decorative function. Brown Jordan's hand-crafted wood pole umbrellas are the perfect solution. You can select from square or octagonal shapes in sizes ranging from 7 foot square to 12½ foot octagon. With a selection of 90 outdoor fabrics, a truly custom look can be achieved. Shaded by the umbrella, is Equinox, our newest Euro-style collection of dining and lounging pieces.

Call J. McCollum & Associates, 214-651-9509, FAX 651-9501.

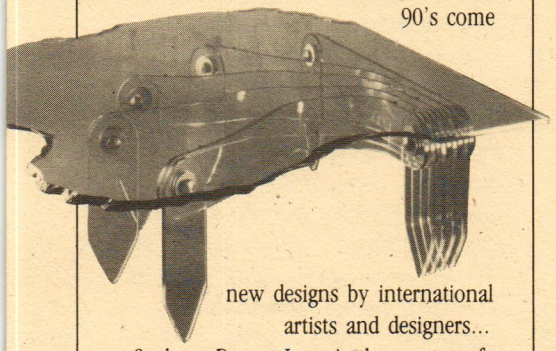


BROWN JORDAN

Circle No. 10 Reader Service Card

PACE

Perhaps when you last visited the Pace showroom, you felt as though Fiam's Italian bent glass collection had reached it's peak with the design of the innovative ghost chair. On the contrary! It appears that Vittorio Livi, owner and founder of Fiam Italia, has only scratched the surface with his dynamic and technologically advanced bent glass collection. With the 90's come new designs by international artists and designers...



Sculptor Danny Lane is the creator of both the Atlas and Shell coffee tables. His efforts in designing these two pieces for Fiam Italia have centered around using Fiam's experience in glass bending expressively, with a trace of humor.

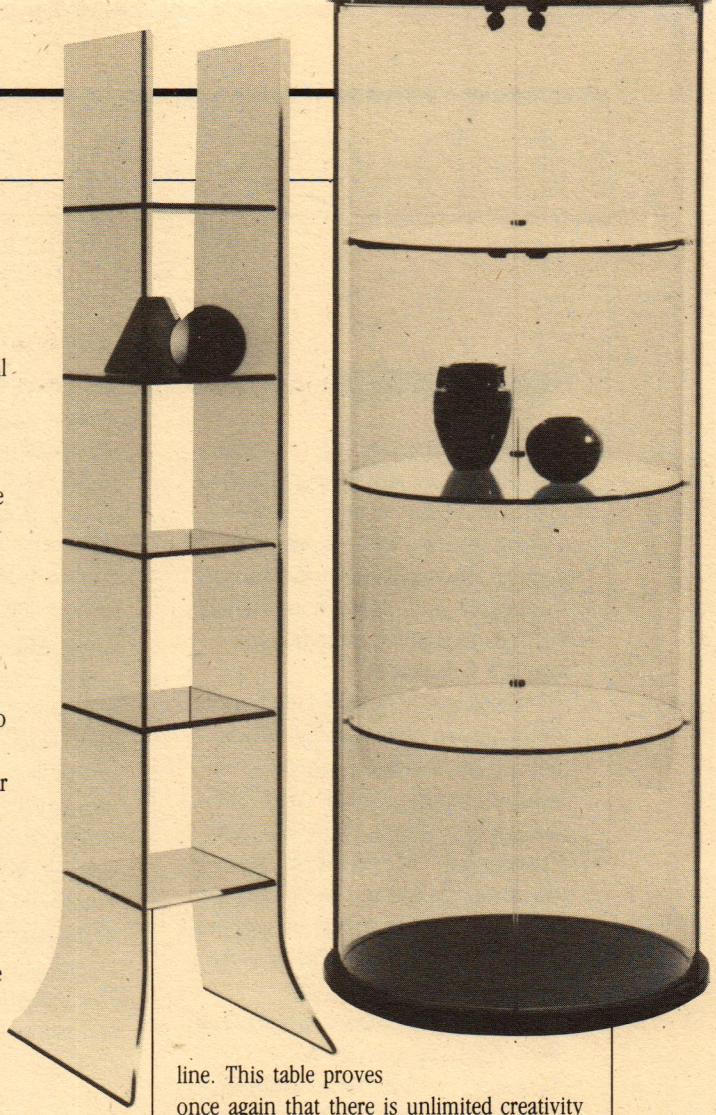
Atlas is a table with an inclined surface and legs composed of crystal sheets laid one upon the other and "broken" one by one with the help of a hammer; this guarantees the uniqueness of each piece. A round pencil on this table will roll to the center yet a glass of wine will not spill.

The Shell table consists of a glass top resting on fanlike spines resembling a shell. The top is like the surface of the sea beneath which the leg forms drift. They emanate, squidlike, from a bolted geometric anchor.

The Babele bookcase was designed for Fiam by Massimo Morozzi. It consists of clear bent glass with five fixed clear beveled glass shelves...the shelves appear to float within the bent glass walls.

Vittorio Livi designed his own Rotonda Vetrina. This clear glass unit supports three glass shelves and is available, as with all the bent glass vetrines, with or without lighting kits.

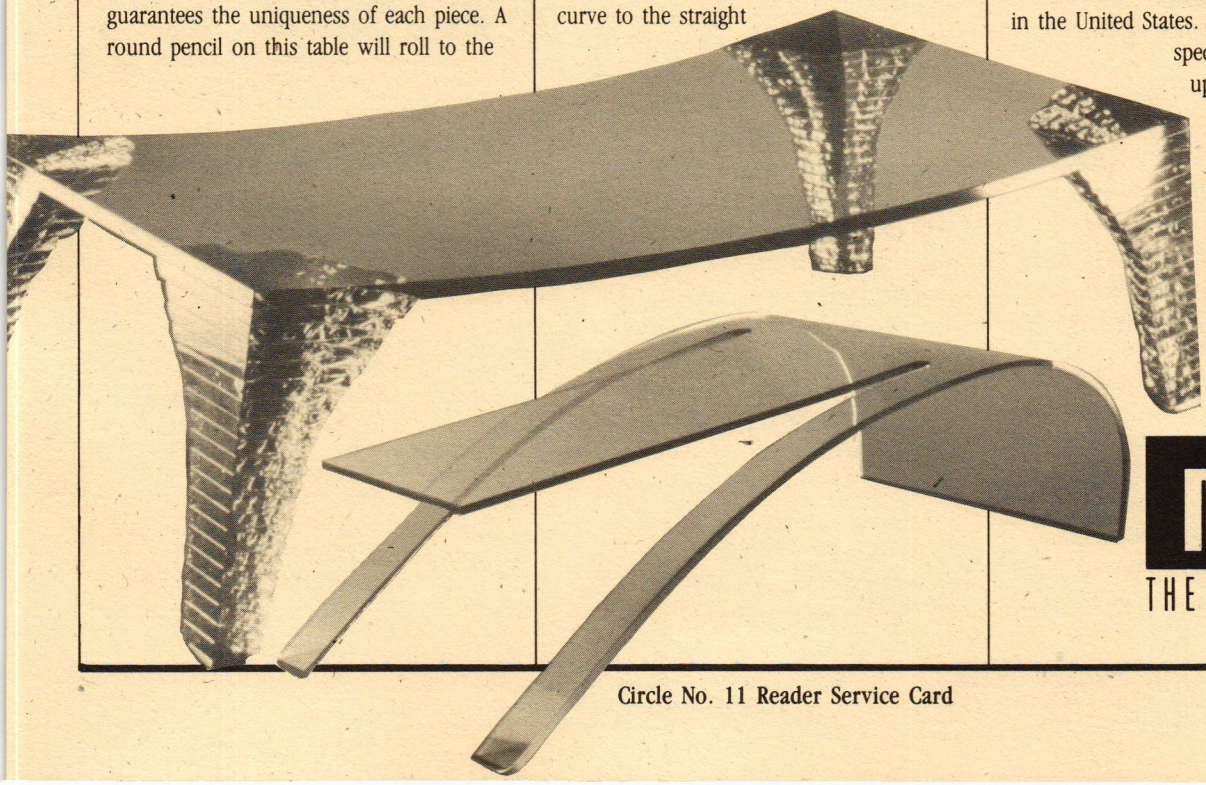
Maurizio Castelvetro challenges the law of gravity with his New Ton coffee table. It's jutting surface creates a floating effect and it's graceful lines suggest this designer prefers dynamics to statics, lightness to weight, the curve to the straight line. This table proves once again that there is unlimited creativity and technology in this bent glass collection by Fiam.



Small wonder that Pace clients are slightly apprehensive when invited to lounge on a glass chair, end table or bench.

Pace is the sole distributor for Fiam Italia in the United States. Brochures and specifications are available upon request.

1621-A Oaklawn Ave.
Dallas, TX 75207,
214-748-6999
5120 Woodway
Space 10015
Decorative Center
Houston, TX 77056
713-621-3114.



pace
THE PACE COLLECTION

Circle No. 11 Reader Service Card

the gateway

TO THE DALLAS DESIGN DISTRICT

Texas Design *Continued...*

more Dallas jobs than ever,'' states Neal Stewart of Neal Stewart Design Associates. ''The new businesses moving here are helping people's morale. The media coverage had been so negative. Now the city as a whole has a more positive attitude. New jobs will be coming.''

''There is a very strong undercurrent of expectation that the turning point in the Dallas economy is here,'' insists Richard F. Merrill, AIA, AICP, Sullivan Key Merrill, Architects and Planners Inc. ''We feel it in client conversations and we are finding an increasing number of real project prospects being discussed. The near-term development future is bright.''

''There is tremendous business out there if we can just position ourselves,'' said Jo Heinz, FIBD, of Staffelbach Designs and Associates Inc. at the November North Texas Chapter IBD celebration of the organization's 20-year history. ''We must explore how to do things differently...drawing, designing, re-establishing our patterns. Today, ideas are more important than service and delivery.''

At the same event, Andre Staffelbach, FIBD, ASID stated: ''As we go into the '90s let's don't forget the damage we have done to ourselves over the last two to three years by cutting our fees during hard times. Let's learn from this time and in the future be proud of the business we're in and be good to each other.''

''The Texas economy is coming back in a very strong way,'' says Deborah Lloyd Forrest, ASID, IBD, president of Deborah Lloyd Forrest Associates, Inc. ''I am especially encouraged about Exxon's recent announcement to move its headquarters to Dallas. That decision sends a positive message about Dallas being a great place to live and work to companies all over the world. Since much of my work is out of the country, I have noticed a stronger interest in Dallas and Texas over the past six months from business people in Canada and Europe.''

First Market of the '90s

Texas' first design market of the decade will be held Saturday, January 13 - Friday, January 18, the dates of the 1990 Dallas Winter Homefurnishings Market.

The Gateway showrooms, along with all the residential showrooms of Trammell Crow's Design District, will host the annual Sunday Brunch on January 14 from 11 a.m. to 2 p.m. The Design District invites designers and guests to showroom-hop, while enjoying a festive winter brunch.

In celebration of their own market theme—''Gateway to Success in the '90s''—The Gateway showrooms will kick off three days of open receptions Sunday through Tuesday for designers and guests. Each Gateway showroom also will sponsor drawings for the SPRING SUCCESS GETAWAY, a luxury weekend including air travel, hotel accommodations and a personal tour of the six Gateway showrooms.

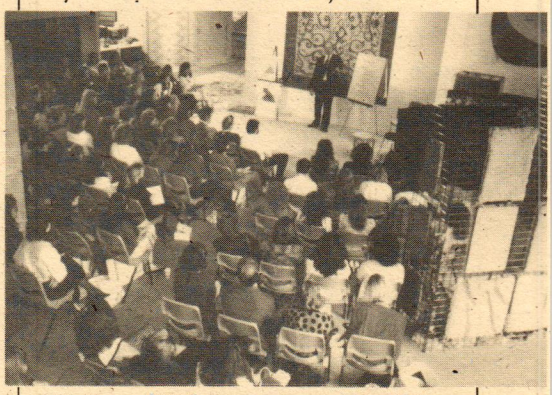
Tuesday night, January 16, David Sutherland will host his traditionally elegant market reception. For the first time this year other members of The Gateway Association will also be opening their showrooms that night for evening cocktails and viewing. All designers and their clients and guests are warmly welcomed to attend.

For more information please contact any of The Gateway showrooms listed on the inside pages. □

Written by Dana Collins, owner of Design Communications and former executive editor for Designers West magazine.

PHH Associate Addresses IBD Students

Keith Warner, Senior Associate of PHH Environments, Dallas, addressed more than 100 design students at the annual North Texas Chapter IBD Student Luncheon, hosted by Jim Wylie & Company in the Gateway Design District Showroom. Warner told the students: ''The Dallas economy has bottomed out and now we can be cautiously optimistic for future designers. Students must be creative in their employment opportunities — internships, contract positions. A majority of these lead to full-time jobs.''

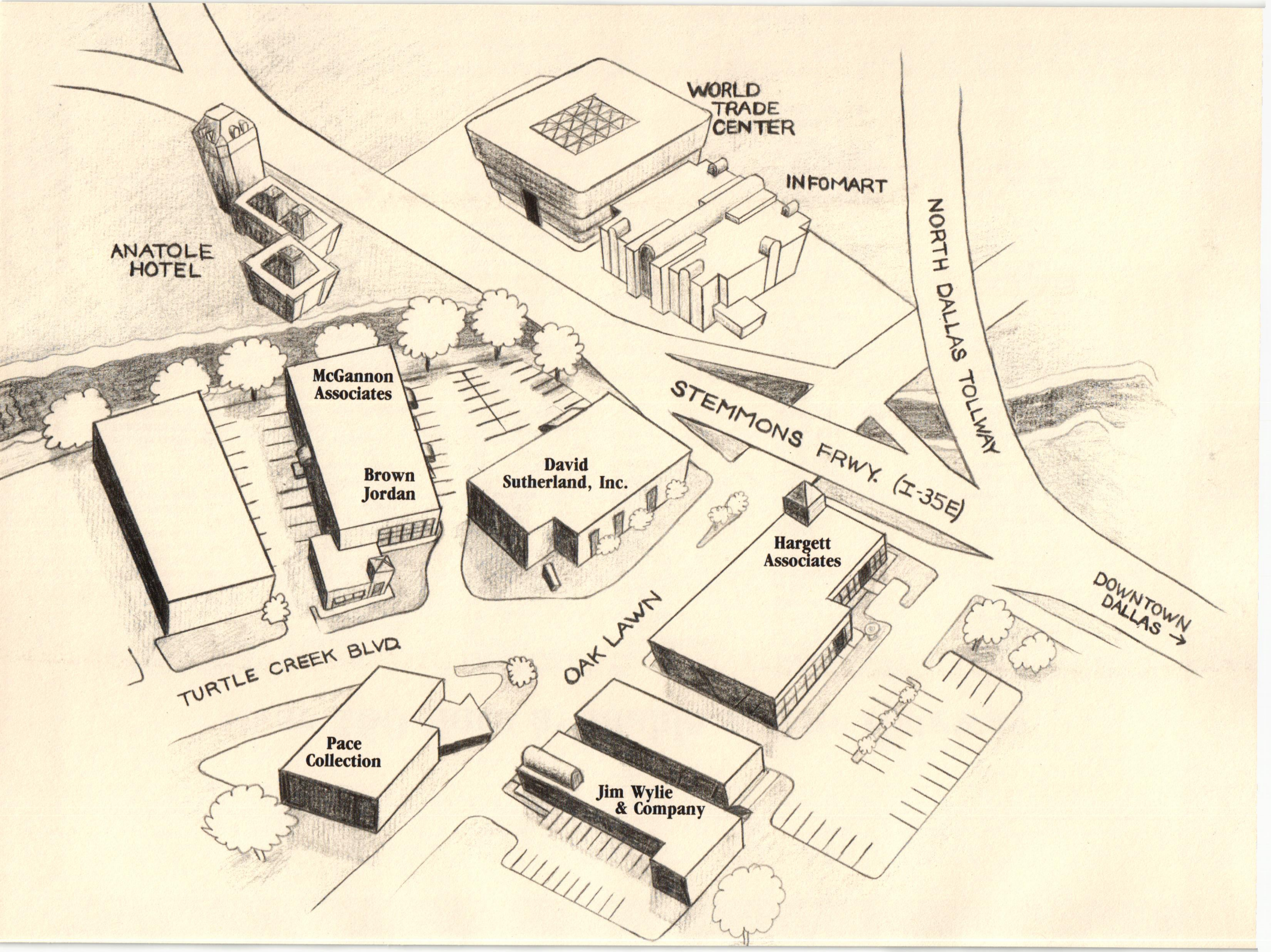


Keith Warner, PHH Environments, speaks to IBD Student Luncheon at Jim Wylie & Company.

Schedule of Events

Jan. 9	**IBD** — 5:30 p.m. Monthly chapter meeting discussing the future of design.
Jan. 11	**IFMA** — 5:30 p.m. Monthly chapter meeting.
Jan 13-18	**DALLAS WINTER HOMEFURNISHINGS MARKET**
Jan. 14	**DESIGN DISTRICT SUNDAY BRUNCH**
Jan. 16	ASID — 5:30 p.m. Program by Fiber-Seal Int'l., location TBA.
Jan. 26	**IFDA** — 6 p.m. ''Hard Facts About Soft Surfaces'', F. Schumacher & Co., 220 Decorative Center, co-host, Fiber-Seal Int'l.

This special supplement was designed and produced by Charmaine L. Ross, Ross Advertising & Design, (214) 271-4333 and is not affiliated with the Dallas Market Center or produced by the Design District. The Gateway is authorized by The Gateway Association, Dallas, Texas. For inquiries or submissions please write: GATEWAY/SPECIAL EVENTS, P.O. Box 567645, Dallas, Texas 75356-7645.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David Sutherland, Inc.
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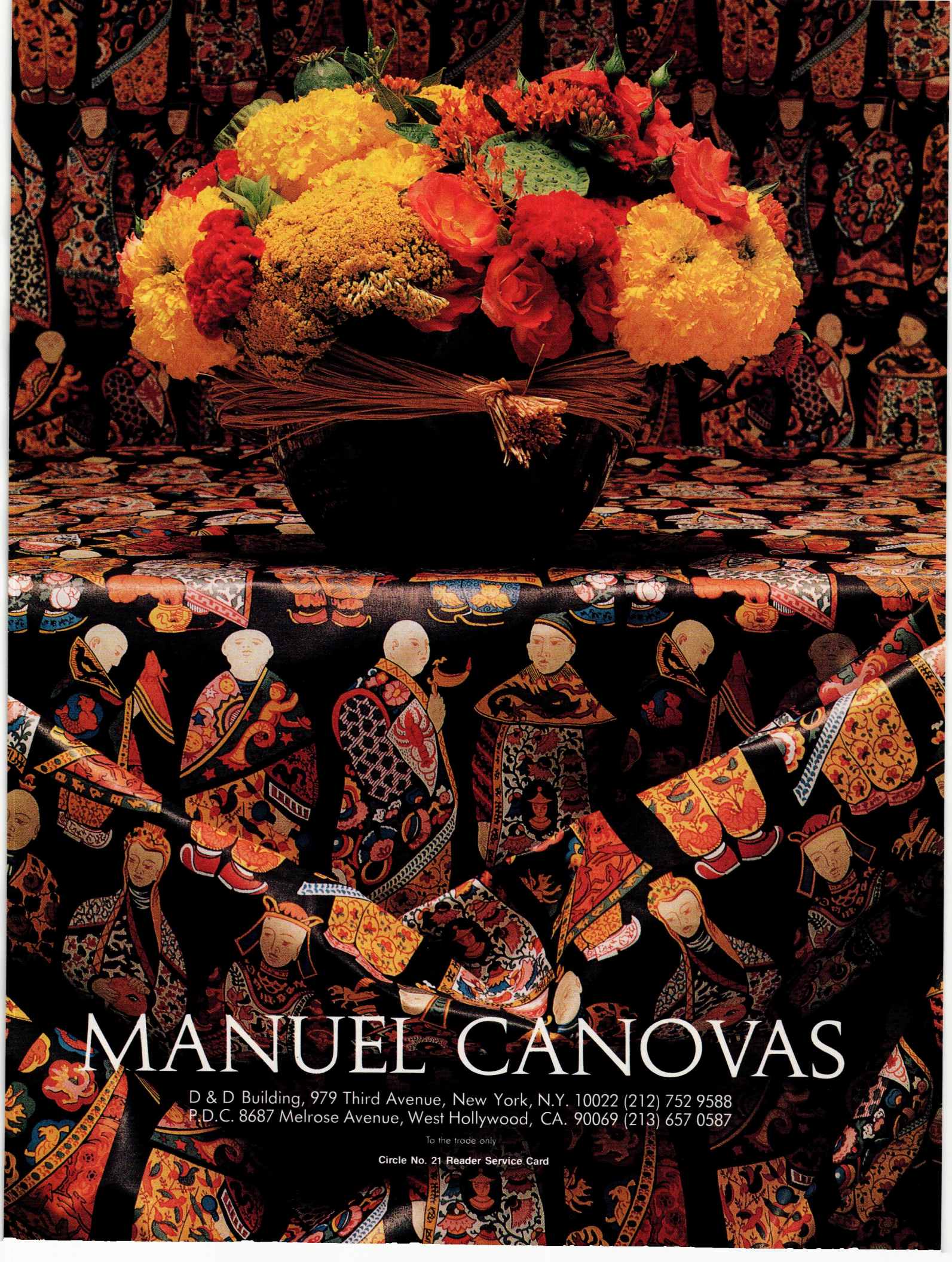

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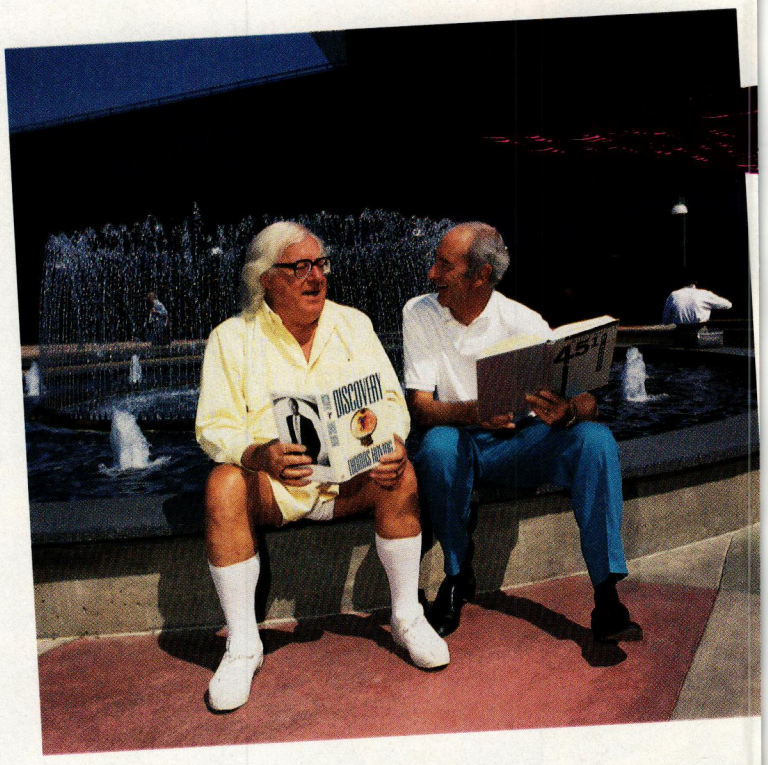


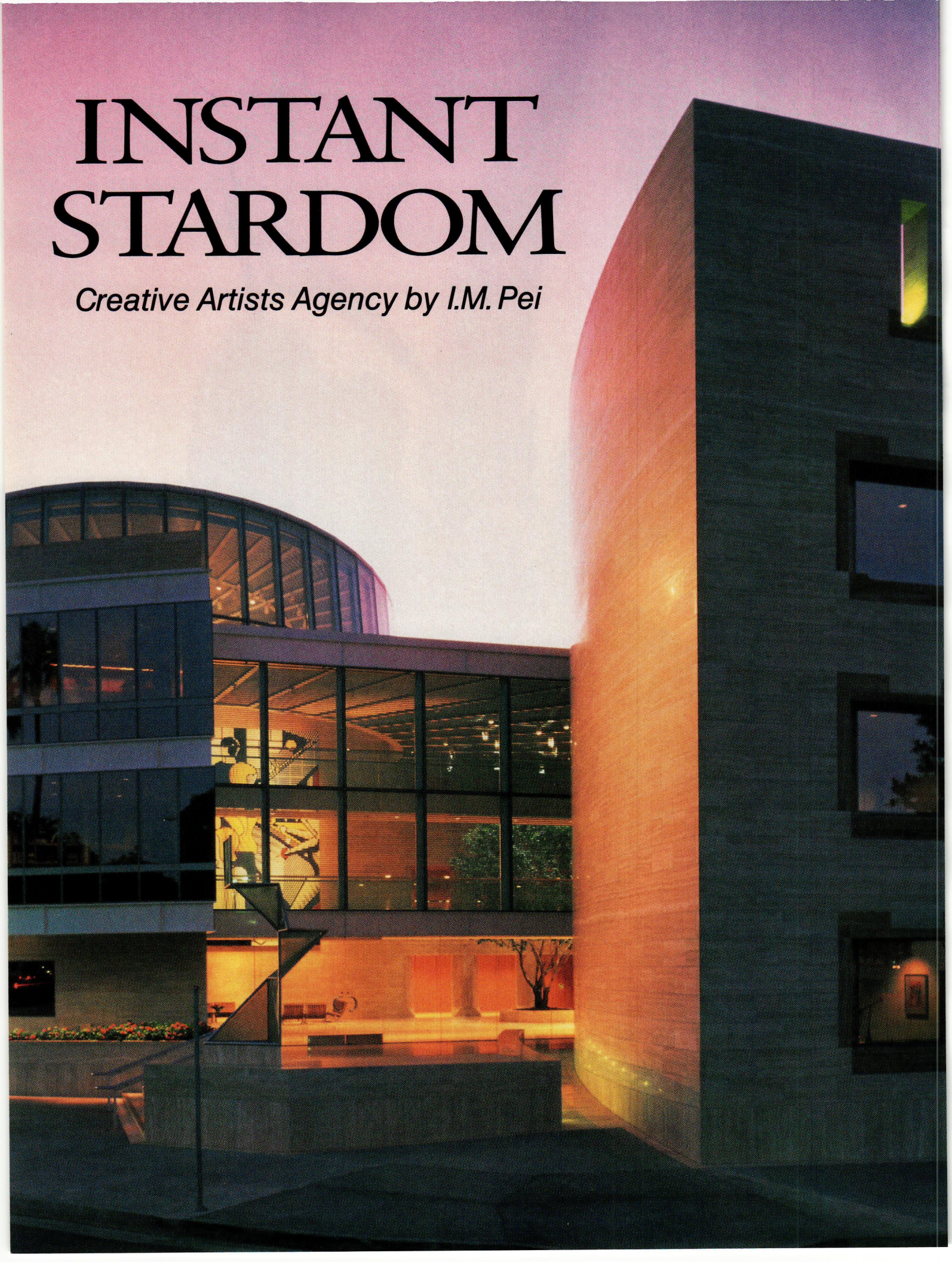
As we enter the last decade in this millennium, as each of us prepares to take off like individual spaceships into our own tomorrows, what is it really that we collectively want? What from the past do we want to take with us on our future journeys, and what do we want to leave behind like so much—hopefully biodegradable—garbage? We often bring non-regional internationalism into our most prized villages, changing them from hospitable, memory-filled neighborhoods to megalopolises that seem to forget everything that went before. Conversely, we try to re-create the most idiosyncratic of past eras: it is as if decades of massive uniformity rooted in contemporary waves of industrial and international fervor have enslaved us, making us now more appreciative than ever of former times' character, charm and romance. To consider some of these and other conundrums regarding design 1990, *Designers West* has selected five projects, among them I.M. Pei's intergalactic architecture for Creative Artists Agency in Beverly Hills (PAGE 56). And we have invited author/futurist and *Designers West* columnist Ray Bradbury to discuss with antiquarian Thomas Hoving, editor of *Connoisseur*, their own perspectives on where we are in terms of design and where we might be in the future ("Search," PAGE 134). In their totality, these features represent our feeling that to understand where we are and where we want to go requires knowledge of the past, knowledge of the present, and a huge dose of how each relates to the other.

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

Opposite: Author/futurist Ray Bradbury (left) and antiquarian/editor Thomas Hoving peruse each other's books (Hoving's recent *Discovery* and Bradbury's *Fahrenheit 451*) as they share notes on past and present accomplishments in the worlds of art, architecture and design (see "Seach," page 134). This page: Detail from *The Dawning of the New Year*, a drawing by Jules Taverner, published in *Harper's Weekly*, January 6, 1872. Courtesy of Gideon Gallery, Ltd., Los Angeles.

INSTANT STARDOM

Creative Artists Agency by I.M. Pei



Architecture by I.M. Pei & Partners
Design Team: I.M. Pei, Partner in Charge
L. C. Pei, Architect in Charge/Design
Michael Flynn, Partner/Curtain Wall
Michael Vissichelli, Architect in Charge/Production
Vincent Polsinelli, Project Manager/Administration
Perry Chin, Architect/Curtain Wall
Gerald Szeto, Architect/Project Supervision
Rossana Gutierrez and Kazuaki Iwamoto, Architects
Abby Suckle, Interiors

Executive Architect: Langdon Wilson Architects Planners
General Contractor: Peck/Jones Construction
Managing Developer: The McGregor Company

Photography by Paul Warchol

How does Hollywood's most powerful talent agency make a design statement to the entertainment community? First, it acquires one of the most visible and desirable sites in Beverly Hills, the corner of Wilshire and Santa Monica Boulevards. Second, it hires the world's best-known and most frequently honored architect, I.M. Pei.

The client, President Michael Ovitz of Creative Artists Agency (CAA), wanted a timeless, classic building in the tradition of Bauhaus Modernism and felt that Pei is the architect who best interprets that style today. The newly-opened headquarters that Pei designed for CAA is so refined, so elegant, that it sets a standard for its neighborhood—indeed, for new buildings in Los Angeles.

The smoothly Modernist building is based on a geometry of segmented circles. Two curved wings, one glass, the other masonry, wrap around a skylit atrium. In the north wing, cantilevered second- and third-floor offices look out on the city through window walls, while on the exterior these glass ribbons reflect the movement of this busy part of town.

The south wing, more restrained, has a straight masonry facade with windows articulated by darker, incised frames. Surrounding its roof is a pierced gallery that overlooks the surrounding neighborhood through a series of vertical slits. Its rich, veiny travertine cladding animates the surface as it weaves around the corner and across a monumental curved wall into the heart of the building.

The agency's pivotal location is the gateway to Beverly Hills, a focus of expectation and arrival traversed by half a million people a day. From a distance, CAA's entrance is seen as a monumental, transparent gateway with a conical, skylit crown, which has been sliced at an angle so that it peaks toward the west. At night, it is transformed into a glowing urban lantern that can be seen from all around. The three-story, glazed entrance allows a large painting by Roy Lichtenstein to be enjoyed from the street, and internal activities to spill out visually into the forecourt.

The atrium lobby was designed as the agency's functional center of gravity and ceremonial core. CAA's agents and clients arrive mostly by car, but elevators from the underground parking only rise to the lobby level. Thus, everyone passes through the atrium to reach the upper-level offices and conference rooms. In practice, most vertical circulation travels the two sweeping staircases that corkscrew through the building's wings. The effect is to encourage communication on all levels.

An arced information/reception desk bows out from the curved wall of the lobby, dramatizing the agency's spirited pace by the tireless activity of its telephone operators. The atrium, in effect, puts CAA's activities on display. Multi-layered views encourage personal contact, establishing a visual rapport among the users whose very activity is integral to the design. A radiating skylight crowns the atrium and bathes its movement in the constantly changing moods and patterns of light passing through a sunscreen of polished aluminum rods.

The atrium functions also as a reception hall for the agency's evening events. Equipped with a gourmet kitchen and a 100-seat screening room, the hall projects a formal elegance enhanced by specially-commissioned works of art: an animated bronze sculpture by Joel Shapiro and the 26-foot-high Lichtenstein, which depicts moviegoers ascending into a theatre.

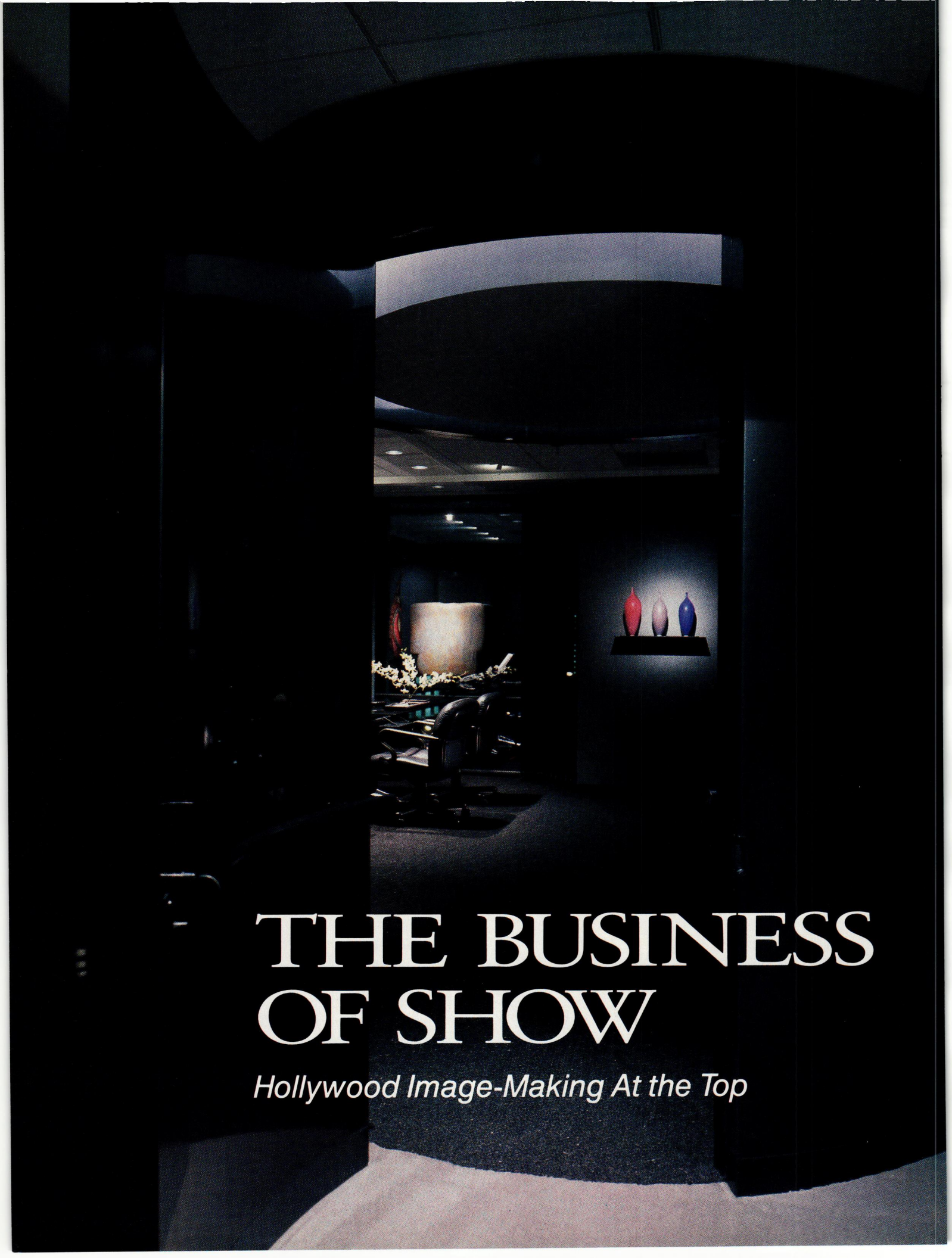
From the building's exterior, spandrel bands thread inside and become cantilevered bridges that span the glazed entrance. The bridges continue as open walkways along glass-fronted offices, completing their circuit behind a honeycombed travertine wall. The wall is pierced on one side by doorways and open elevator lobbies that double as vistas, and on the other by open passages and a series of windows punched into the corridors behind. The various apertures play off each other with inflections of geometry and scale, framing movement like so many vignettes.

Recently awarded the Praemium Imperiale, Japan's new international prize for lifetime achievement in the arts, I.M. Pei at 72 has changed the name of his firm to Pei Cobb Freed & Partners. His partners handle many of the prestigious firm's commissions, but Pei's signature appears on his most prominent new works—the Grand Louvre in Paris, the Meyerson Symphony Center in Dallas (see story on page 44) and the Bank of China Tower in Hong Kong. The CAA building is the first such project, personally designed by Pei, to be built on the West Coast. It radiates the cool perfection of line, craftsmanship, finish and detail that is the mark of this contemporary Modernist master.

—Edited by Julie Goodman

Creative Artists Agency, Beverly Hills

Structural consultants: Leslie E. Robertson Associates; John A. Martin Associates
Mechanical consultant: John Altieri
Lighting consultant: Horton•Lees Lighting Design
Stonework: Hatch Masonry, Inc.
Curtain wall: Corona Aluminum Co.
Millwork: Architectural Woodworking
Furniture: Knoll International
Carpet: Harbinger; Edward Fields Inc.
Art: painting by Roy Lichtenstein; sculpture by Joel Shapiro



THE BUSINESS OF SHOW

Hollywood Image-Making At the Top

THE HOLLYWOOD producer's executive suite epitomizes fame and fortune, power and glamour. A handful of privileged individuals cross its threshold—and once they do, they demand to occupy an environment befitting the pinnacle of success. In this visually-oriented business, multi-million dollar deals can be affected by the impression an office makes on visiting bankers, agents, movie stars, attorneys and foreign investors.

Two Los Angeles film companies whose offices exemplify the best in refined image-making are the independent Indieprod and its parent company CAROLCO. Interior designer Michael L. Beckson, principal of Beckson Design Associates, Inc. (BDA), worked closely with the companies' top executives to create distinctive spaces for each in a building on Sunset Boulevard.

Indieprod

Indieprod is led by Daniel Melnick, the former president and head of production of Columbia Pictures. One of Hollywood's most successful and respected producers—his films include *Roxanne*, *Punchline*, *Footloose*, and *All That Jazz*—Daniel Melnick is also a connoisseur of ancient and contemporary art. He wanted offices for Indieprod that would serve as a gallery showcase for his spectacular art collection, as well as provide functional space for the company. To that end, Michael Beckson and his team created a clean environment in black, gray and white, incorporating niches, anterooms and alcoves to create display areas.

"The client is a man of vision," says Beckson, "and his offices have always been very forward and very beautifully done." A cool, contemporary grandeur breathes from rich materials such as granite, ebonized wood, onyx and leather. Particular emphasis was placed on an architectural sense of entry; the space radiates from an ellipse at the entrance to the suite. The custom, elliptical reception desk is capped with hand-wrapped leather and granite; back-lit onyx frames the entryway into the area of the president's suite.

The design of the offices responds to Melnick's fondness for eccentric spaces and his interest in exploring new and different materials. A strong focal point is the cylindrical vestibule to the president's suite, which is clad in a new, custom finish, developed by BDA, of black-painted, hand-rubbed aluminum. In Melnick's office, lighting orchestrated to highlight the works of art plays on the quiet, black Berber carpet, elegant Le Corbusier seating and Burdick desk. A rare, aniline-dyed gray, bird's-eye maple from Italy was used for the custom cabinetry, which conceals audio/visual equipment and specially-designed drawers that keep current film scripts

Interior Design by Beckson Design Associates, Inc.
Michael L. Beckson, Principal in Charge
Marc-Alan Zelinger, Associate/Design Director
Edward Gabor, Project Designer
Laurie Meier, Project Designer
Audi Ambrozaitis, Color and Material Consultant/CAROLCO
Michael Salazar, AIA, Job Captain/Indieprod
Rick Sonnenleiter, Job Captain/CAROLCO
General Contractor: Krismar Construction

Photography by Marshal Safron

Executive Office Vestibule (page 000) and CEO's Suite, Indieprod (left)

Carpet: Paul Singer
Metalwork: custom by Beckson Design Associates, Inc.(BDA); fabricated by Cochran-Izant
Millwork: custom by BDA; fabricated by Sinicrope and Sons; granite top by Ventura Marble
Wall fabric: Hendrick Textiles
Lighting: Lightolier, Capri, CSL
Table desk: Herman Miller
Chairs/leather: Knoll International
Lounge seating: Atelier International
Coffee table: custom by BDA; fabricated by Cochran-Izant; granite by Ventura Marble
Art: collection of Daniel Melnick: Peter Shelton, "Softshoulder" (window sculpture); Elsa Rady, "Still Life #4" (sculpture); stone torso of Buddha, circa 16th century; African mask; Herb Rabbin, "Untitled"

Reception Area, Indieprod (page 000)

Carpet: Bentley Carpet Mills
Granite: Ventura Marble
Desk: custom by BDA; fabricated by Sinicrope and Sons; top cap fabricated by Kress; leather: Spinneybeck
Onyx panels: custom by BDA; fabricated by Cochran-Izant; onyx by Baluchi Marble
Lighting: Lightolier
Chair: ICF
Art: Roy Lichtenstein, "Modern Head #3"; James Ford, "Two Basins"; Ellsworth Kelly, "Yellow/Black"

Executive Lavatory, Indieprod (above)

Tile: United Architectural Ceramics
Millwork: custom by BDA; fabricated by Sinicrope and Sons
Wall Fabric: Hendrick Textiles
Wallcovering: Sincol
Chaise longue: Atelier International
Accessories: Kroin

Executive Offices, CAROLCO

Executive Floor Reception, CAROLCO (above)

Carpet: custom by BDA; fabricated by Cimarron
Wallcovering: DesignTex
Lighting: Lightolier
Reception desk, occasional tables: custom by BDA; fabricated by Architectural Woodworking; glass caps: Dee's Glass; granite: Marble Works
Seating: Harter; fabric: Maharam
Lounge seating: custom by BDA; fabricated by Martin Brattrud; fabric: DesignTex

Executive Floor Offices, CAROLCO (right)

Carpet: Bentley Carpet Mills
Vertical blinds (throughout): Sheward & Sons
Zolatone: Procos Group
Glass caps: custom by BDA; fabricated by Dee's Glass
Desk and credenza: custom by BDA; fabricated by Architectural Woodworking
Desk chair: Keilhauer; fabric: Maharam
Pull-up chair: Danafex; fabric: DesignTex
Desk lamp: Artemide
Accessories: Eldon Office Products

within easy reach. The private lavatory incorporates a small, luxurious area furnished with a Le Corbusier lounge.

CAROLCO

The fast-rising film production company CAROLCO was founded by producers Mario F. Kassar and Andrew G. Vajna. Their brainchild Rambo, the character made world-famous by actor Sylvester Stallone, transformed them into major players in "the industry." With Rambo's millions and the earnings of its other blockbuster films, such as *Red Heat* starring Arnold Schwartzenegger, CAROLCO has acquired other companies, among them Indieprod and home video, television, music and licensing subsidiaries.

When the expanding CAROLCO acquired its building on Sunset Boulevard, Kassar and Vajna asked Michael Beckson and the BDA team to work with company president Peter Hoffman, executive vice president and chief financial officer Warren Braverman, and developer/consultant Ira Yellin to come up with the right look.

Executive Reception Area, CAROLCO (above)

Carpet: Bentley Carpet Mills
Wallcovering: Carnegie
Millwork: custom by BDA; fabricated by Architectural Woodworking
Desk chairs: Harter; fabric: Maharam
Pull-up chairs: Danafex; fabric: DesignTex
Lounge seating: Kasparians; fabric: KnollTextiles
Occasional tables: custom by BDA; fabricated by Marble Works
Accessories: Eldon Office Products

Administrative Floor, Open Offices, CAROLCO (right)

Carpet: Bentley Carpet Mills
Wallcovering: Maharam
Workstations: Herman Miller
Seating: Harter; fabric: Maharam

Executive Conference Room, CAROLCO (opposite)

Carpet: Bentley Carpet Mills
Wallcovering: Carnegie
Lighting: Lightolier, CSL
Millwork, tables: custom by BDA; fabricated by Architectural Woodworking; granite: Marble Works; Audio/visual: Daugherty Audio Visual
Seating: Keilhauer; fabric: Hendrick Textiles

For these executives, image was of the utmost importance. CAROLCO was to project to the film community its identity as a strong, established, business-minded company. Four 10,000-square-foot floors of the building are occupied by CAROLCO and share a common design theme; the executive floor is set off from the administrative floors by extensive custom detailing and luxurious materials.

To develop a timeless look, understated and elegant, the designers turned for inspiration to 1930s Moderne, the style of the grand film studios of Hollywood's heyday. CAROLCO's contemporary environment subtly refers to the design values of the '30s, expressing that era's preference for fine materials, exquisite detailing, and the extensive use of glass.

"The clients wanted an open, airy, spacious environment, with as little fluorescent lighting as possible," says Beckson. "We made the corridor feel larger by layering the walls with architectural elements. We selected Flutex glass to evoke the '30s and bring in natural light and shadows without sacrificing visual privacy." The custom doors are framed in pickled oak. BDA designed the laminated glass caps that sparkle on low partitions; the same glass treatment on the reception desk is softly neon-lit.

The designers built workstations into the building's bay windows, specifying Herman Miller's Encore for its clean lines and light wood finishes. The neutral palette throughout is based on warm, light grays and relies on the honey tones of pickled oak and the pale greens of natural glass to bring touches of muted color into the space.

The co-chairmen's offices are separated from a small, private conference room by a concealed, lacquered pocket door that can close off two areas for private conferencing. Lacquered cabinetry hides state-of-the-art audio-visual equipment and a wet bar. In the imposing boardroom, fully-equipped for audio-visual presentations, a stepped ceiling creates a theater-like feeling. Microphones are built into the raised center piece of the custom, 35-foot conference table.

Mario Kassar's office was designed to match the light, homey, California feeling of his Malibu beach house. The light, monochromatic office's bleached ash floors and pale travertine marble are highlighted with works from the producer's private collection of art. Built into his custom desk is an extraordinary, futuristic panel that electronically controls all of the office's communications and lighting, the audio-visual equipment, the security system, the Quotron financial reporting system—even a playful noisemaker.

While each suite reflects the individual tastes of the strong-minded producer within, the designer of Hollywood's inner sanctums must, for such clients, conjure lavish luxury, and an aura of glorious dreams fulfilled.

—*Julie Goodman* ►

Above: Mario F. Kassar, Chairman of the Board of Directors of CAROLCO, with designer Michael L. Beckson (standing) in the chairman's office; (right) detail of chairman's desk.

Chairman's Office, CAROLCO (above)

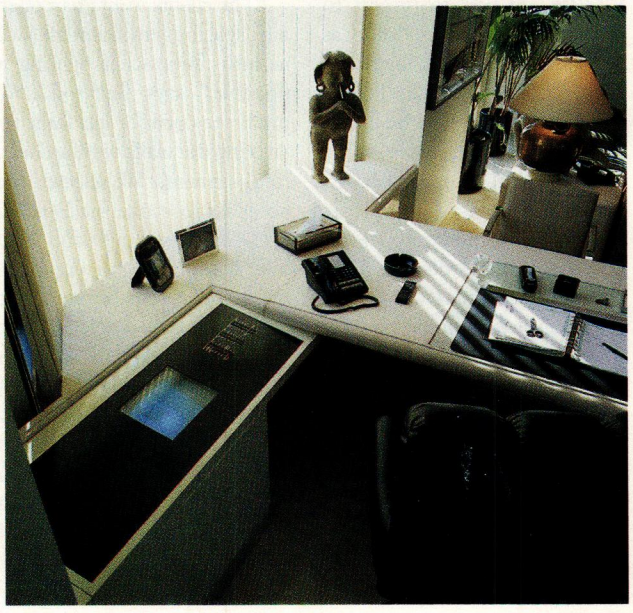
Flooring and carpet: Paul Singer
Desk chair: client's
Pull-up chairs: Knoll International; fabric: Jack Lenor Larsen
Lounge seating: custom by BDA; fabricated by Martin Brattrud; seating and pillow fabric: Jack Lenor Larsen
Desk, millwork, occasional tables: custom by BDA; fabricated by Architectural Woodworking
Chairman's desk, audio/visual: CIBOLA

Boardroom, CAROLCO (opposite, above)

Carpet: Bentley Carpet Mills
Wallcovering: DesignTex
Upholstered walls: Greg Larimer; fabric: Jack Lenor Larsen
Lighting: Lightolier
Millwork, tables: custom by BDA; fabricated by Architectural Woodworking; granite by Marble Works; Audio/visual: Daugherty Audio Visual
Chairs: Keilhauer; fabric: Hendrick Textiles
Lounge seating: Modern Mode; fabric: Maharam

Lunchroom, CAROLCO (opposite, below)

Flooring: VPI
Wallcovering: Wolf Gordon
Millwork: custom by BDA; fabricated by Universal Laminates
Seating and tables: Metro



The designers turned for inspiration to 1930s Moderne, the style of Hollywood's grand film studios.

A FEAST FOR ALL SENSES

The Napa Wine Train

THE "ALL ABOARD" IS CALLED as the vintage train inches away from the platform to begin one of the most unique journeys in the world. While the train rolls along at the leisurely pace of five miles an hour through more than 30 miles of prime California vineyards, passengers enjoy gourmet food and award-winning wine.

Rivaling the famed Orient Express in service and decor, the Napa Valley Wine Train sold its first tickets last September after more than two years of restoration of roadbeds, track, classic engines and parlor cars. In 1987 Vincent DeDomenico, founder of San Francisco's Golden Grain Macaroni Company (of Rice-a-Roni fame), purchased the line from Southern Pacific and restored service begun in 1864 by the Napa Valley Railroad Company. The original train was built to transport visitors from San Francisco, via the Vallejo ferry, to the mineral baths at Calistoga. Today, passengers make a round-trip run from Napa to visit St. Helena with the option of stopping along the route to visit some of the Valley's internationally renowned wineries.

The Napa Valley Wine Train is really two trains consisting of a total of 23 cars. The Pullman lounge cars have been in continuous service since 1915, first for Northwest Pacific then for the Denver Rio Grande, where they were part of a ski train to Vail. Each car was completely gutted and restored by local craftsmen to its original '20s grandeur at a cost of more than $275,000. Norman J. Roth, ASID, of San Francisco, was commissioned to design the interiors of all of the cars. For the wall panelling he chose Honduras mahogany, and the original brass fixtures have been reproduced to illuminate the domed ceilings. The dining cars are enhanced

Interior Design by Norman J. Roth, ASID

by an oval glass panel etched in a grapevine motif by a Napa artist. The furniture was custom designed to provide luxurious seating in a very limited space. Befitting the period, Roth chose velvet, wool plush and heavy fringe for the upholstery and draperies. As a foil against the Valley's natural coloration, he used a scheme of honey gold, bottle green and burgundy red for both the interior and exterior of the train.

Passengers are seated first in a lounge car, where thay are offered cocktails or wine from a selection of 50 Napa Valley varietals along with hors d'oeuvres that are a part of the fixed price meal. Next, they are ushered through the kitchen car where they can see the staff at work through specially designed observation windows. In the dining cars, a gourmet lunch or dinner is served on the finest commercial bone china, silver-plated flatware and lead crystal stemware.

To provide the ambience of the world-class trains of yesteryear, great care has been taken in the staffing of the Wine Train, from the courteous waiters to the engineers and conductors, most of whom are former Southern Pacific employees who have moved to the Valley to work on the train. Vincent DeDomenico, a veteran of more than 50 years in the food business, chose a graduate of San Francisco's Culinary Academy for his head chef and an experienced hotelier as director of customer relations.

To glide through the lush Napa Valley vineyards enveloped in the opulent interior of a slow moving train is a feast for all of the senses. This is surely a thoughtful restoration of an era that will either recall fond memories or establish new ones.

—*Nancy Brown,* ASID

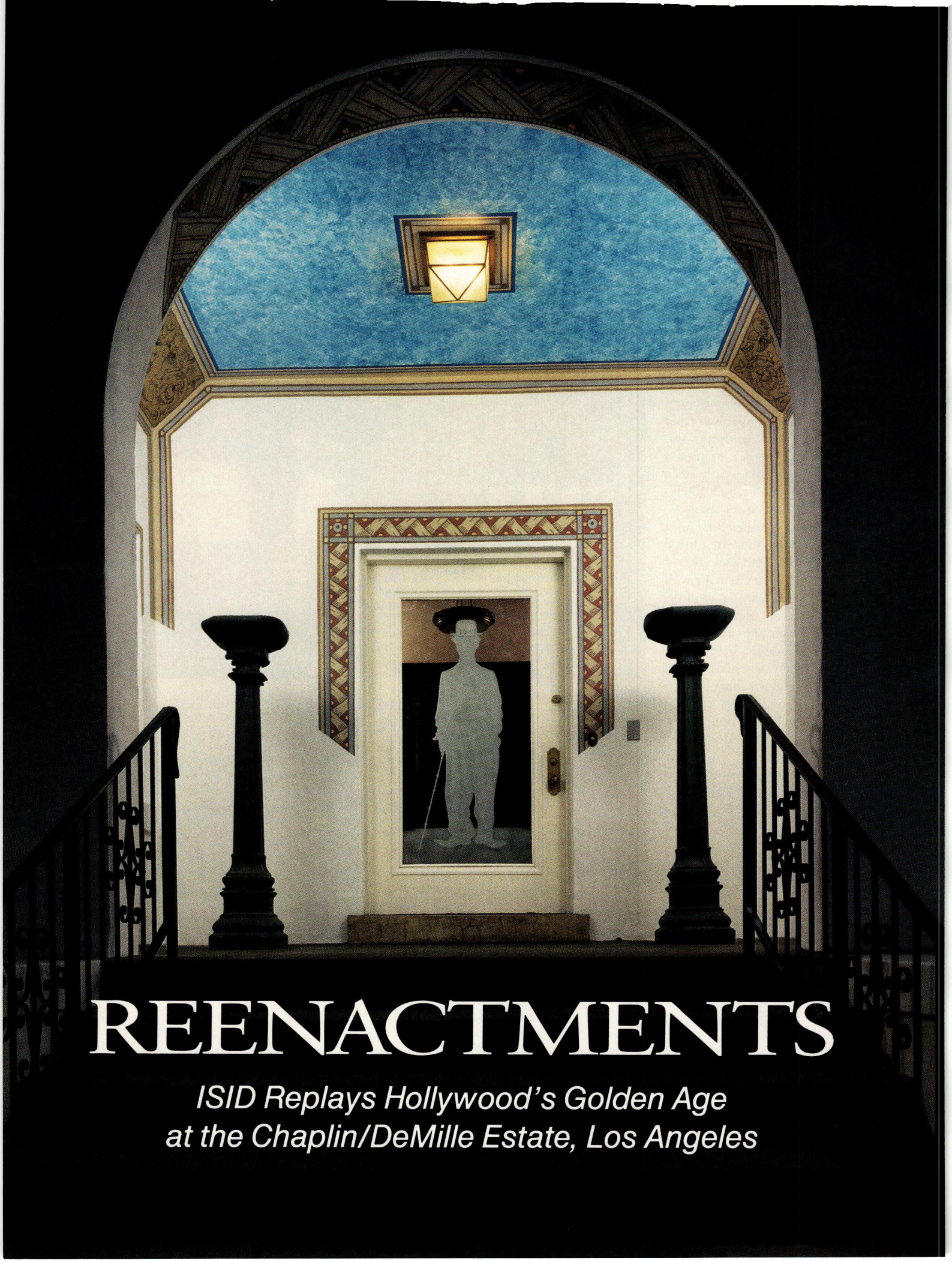
Dining Car (opposite)

Photography by Tom Savio
Etched glass panel: Tom Bogashan
Chairs: Contract Furnishings upholstered in velvet flamestitch from J.H. Thorp (Decorators Walk)
Draperies: Patterson-Piazza (Decorators Walk)
Ceiling fixtures: Ross Lighting
Wall fixtures: Chapman Mfg. Company

Parlor Car (above)

Photography by Tom Savio
Carpet: custom design by designer; executed by Regency Carpet
Chairs: Contact Furnishings; upholstered in wool plush from J.H. Thorp (Decorators Walk)
Draperies: Patterson-Piazza
Ceiling fixtures: Ross Lighting
Wall fixtures: Chapman Mfg. Company

Top: The Napa Valley Wine Train. Photography by Tom Savio. Left: Vincent DeDomenico (left), chairman of Napa Valley Wine Train, and Norman J. Roth, ASID, project designer. Photography by Richard Steinheimer.



REENACTMENTS

ISID Replays Hollywood's Golden Age
at the Chaplin/DeMille Estate, Los Angeles

Enter the wide, gleaming doors of the Chaplin/DeMille estate, and you have stepped back into the Golden Age of Hollywood. It is 1918, and newlyweds Charlie Chaplin and Mildred Harris have just moved into the mansion. Or maybe it is the early 'twenties, when an up-and-coming film director named Cecil B. DeMille shuttles between this hilltop estate and the fledgling Paramount Pictures lot. □ The rich history of the Chaplin/DeMille estate can be traced back to the early days of Los Angeles. Built about 1913 by architect B. Cooper Corbette, the estate started as a single residence in the Laughlin Park section of Los Feliz. This was the house that Cecil Blount DeMille bought in 1916, which was the same year a second house was built by William Dodd on the western part of the plot. In 1921 DeMille purchased the western house, gaining ownership of the entire 2.5-acre estate. Five years later he commissioned Julia Morgan, the renowned architect of Hearst Castle, to design a glass-enclosed loggia to connect the two homes. As the residence of Hollywood's most famous director, the Chaplin/DeMille estate—like C.B. himself—played a significant role in the development of the young film industry. Living in the house for more than 45 years, until his death in 1959, DeMille used the grounds as film sets and turned the Chaplin house into an at-home business wing for movie productions such as *Samson and Delilah*, *The Greatest Show on Earth* and *The Ten Commandments*. □ This past year, the Chaplin House was selected as the site of Design House '89 of the Los Angeles and San Fernando Valley chapters of the International Society of Interior Designers (ISID), in cooperation with the San Fernando Valley Unit of the American Cancer Society. Open for public tours for the first time since its construction, and enhanced with memorabilia made available by the DeMille Dynasty Exhibition, it provided a historic and thoroughly dramatic backdrop. Ready when you are, C.B.!

Entry (page 72)

Raising the curtain on this elegant replay of Hollywood's Golden Age, Kenneth Dean, ISID, who also designed the entry hall, landing and upstairs main hall, put the etched figure of Charlie Chaplin himself front stage center. "Many architects and designers are bringing back the significance of the grand entrances of older homes, knowing that this is the way to really establish a theme," says the designer.

DESIGNER: KENNETH DEAN, ISID, DEAN INTERNATIONAL DESIGN
PHOTOGRAPHY: DIANE GENCHI

Etched front door: custom designed by Kenneth Dean, ISID; fabricated and installed by All About Windows

Living Room (page 73)

Cecil B. DeMille created theatrical magic here, and the room's vaulted ceilings seem still to ring with lyrical notes from the grand piano. Yet yesteryear seems quite in order for today, says Marsha Broderick, ISID: "The importance of 'cocooning,' coming home to the serenity, security and solace of a warm and friendly environment, has never been in more demand. Fortunately, tradition-minded yesterdays may be recreated through economically sound investments in art and antiques."

DESIGNER: MARSHA BRODERICK, ISID, PINK LADIES DESIGN, INC.
PHOTOGRAPHY: CHRIS COVEY

Upholstery: David Julian Designs
Fabric: F. Schumacher & Co.
Paint: Pratt & Lambert Paint Co.
Antique piano: Pianos Wholesale
Oriental carpet: Armand Christopher Oriental Rugs
Antiques and accessories: Design Center Antiques
Floral arrangement: Michael Aaron

Hedy Lamarr Lounge (left)

To capture the glamour of Hollywood past, the designers used luxurious finishes and fabrics available today. The colors in the peacock robe worn by Hedy Lamarr in her movie *Samson and Delilah* were repeated in the jewel tones of the fabrics imported from France and in the circa 1920 Chinese area rug. The carved beveled mirrors, large palms and flowering plants completed the aura of extraordinary excitement.

DESIGNERS: JOHN R. McSPARIN, ISID, DIANE STROM, ISID
PHOTOGRAPHY: CHRIS COVEY

Paint: Ameritone
Painting: Greg Gimarelli
Wallcovering: Boussac of France
Wall upholstering: Greg Gimarelli
Drapery and upholstery fabrics: Boussac of France
Drapery fabrication: Debra Isenberg
Fabric protection: Protectall
Récamier and ottoman: David Julian Designs
Table: John McSparin Showroom
Chandelier, mirror, torchiere and ceramic box: Decorators Walk
Ceramic plant containers and area rug: John McSparin Showroom
Silver frame: Cristofle
Peacock Robe: The DeMille Dynasty Exhibition

Grand Salon (above)

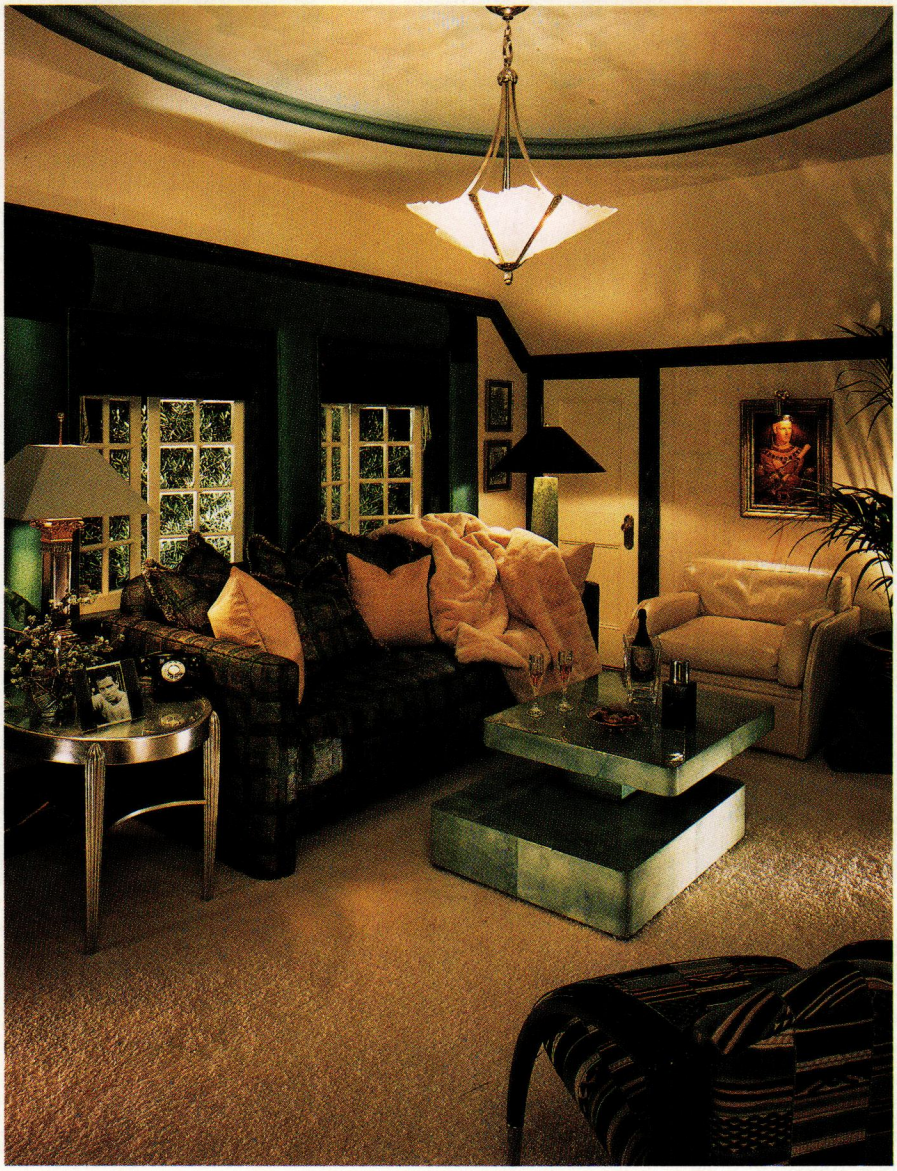
Soft yellows and shades of pink in a collection of French, English and Oriental antiques create a formal yet comfortable seating area for conversations before or after dinner. Or, on a lazy afternoon, for reading the latest script . . .

INTERIOR DESIGN: RON HUDSON, ISID, RONALLEN ENTERPRISES
PHOTOGRAPHY: CHRIS COVEY

Paint: Pratt & Lambert
Painting: Jim Squire
Trompe l'oeil: Michael Hickey
Furniture: Harris & Hutt; Charles Hollis Jones
Wallcovering: Jerald
Lamps: Mirak; Halder Fine Lighting
Chandelier: Van Hurst Antiques
Fabrics: Boussac of France; Payne Fabrics
Fiber protection: Protectall
Flowers: Country Flowers & Antiques
Upholstery: Roman Upholstery
Rug: Exclusive Oriental Rugs
Art and accessories: Paiino Collection; Richard Gould Antiques; Antiques by Claude Herbert
Large wall painting: John J. Nelson Antiques
Smaller painting: La Maison Francaise Antiques Inc.

(In the Loggia Garden Terrace, beyond, ALBERT

Continued on page 76



Continued from page 75

JANZ, ISID, included furnishings from John Good Imports and Sheba, fabric from Stroheim & Romann, and accessories from Foster-Ingersoll, to provide an all-weather fresh air retreat.)

Charlton Heston Suite

A vibrant palette and rich use of leather, stone, hand-painted straw fabric and fur convey the luxurious yet masculine feeling wanted for this room honoring the star of Cecil B. DeMille's *Ten Commandments*. Though the ceiling at first seemed too low for its towering namesake, the designers' installation of Steven Lavaggi's trompe-l'oeil sky made its height appear to soar.

INTERIOR DESIGN: BERNI GREENE, ISID, BRIAN CRAIG INTERIORS, BEVERLY COFFEY, ISID, BEVERLY COFFEY INTERIOR & EXTERIOR DESIGN
PHOTOGRAPHY: DAVID VALENZUELA

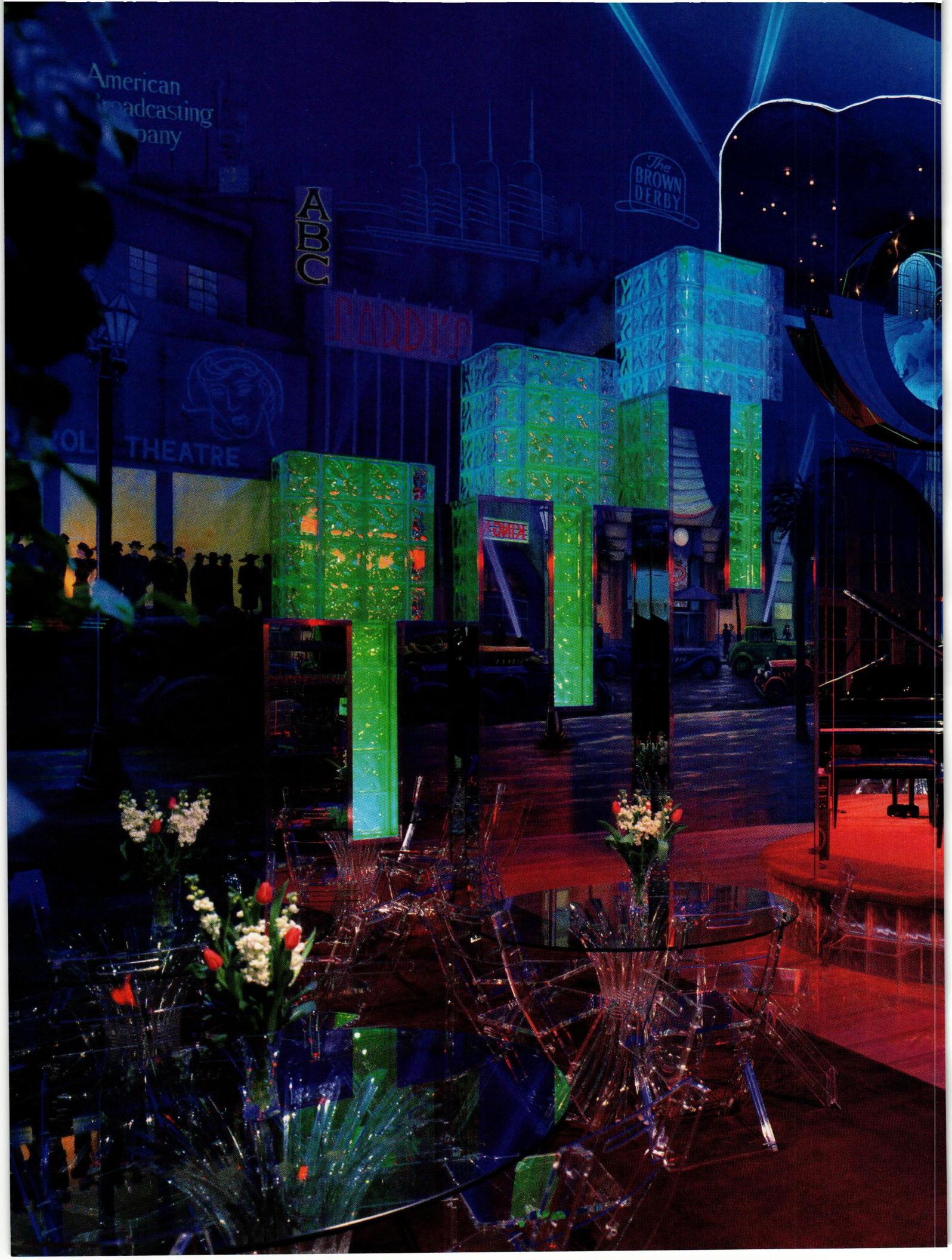
Silver leaf end table: Baker, Knapp & Tubbs
Floral arrangement: The Arrangement
Heston photos: The DeMille Dynasty Collection
Deco telephone: Harvey's Sun Rattan
Table lamp: DeBaun Lighting
Window treatment fabrication: Ilona Drapery
Window treatment fabric: Steven Harsey/Orient Express
Daybed/pillows fabrication: Lords Design Center
Fabric on daybed: Crezana Designs
Pillow trim: Houlès
Leather, creme colored pillows: Steven Harsey/Orient Express
Beaver throw: Randolph & Hein
Floor lamp: Hamilton House West
Portrait of Charlton Heston: The DeMille Dynasty Collection
Leather chair: Soleil, Inc. Interiors
Potted palm: Flowers for a Lady
Ceramic planter: Karl Springer
Lion: Randolph & Hein
Cocktail table: Soleil, Inc. Interiors Accessories on cocktail table: Soleil, Inc., Interiors
Art Déco side chair: Kneedler-Fauchere
Carpet: Woodcrest Carpet Mills
Marble tile border: Altmans Il Bagno
Wallcovering: Carolyn Ray
Faux finish: D.S. "Thunder" Ross
Trompe l'oeil: Steven Lavaggi
Ceiling fixture: Valley Lighting

Kitchen

Magnificent windows frame the spectacular view of Griffith Park Observatory beyond, while morning-glories and hydrangeas exude the peacefulness of a country cottage within.

INTERIOR DESIGN: CHERYL CASEY ROSS, ISID, ASSOCIATE ASID, CROSS INTERIORS; KATHRYNE A. DAHLMAN, ISID, IFDA, KATHRYNE DESIGNS
PHOTOGRAPHY: DIANE GENCHI

Window treatment: Jennetts
Wallcovering and fabric: Charles Barone
Tableware: Foster-Ingersol
Trompe l'oeil: Luciano Angel


American
Broadcasting
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ABC
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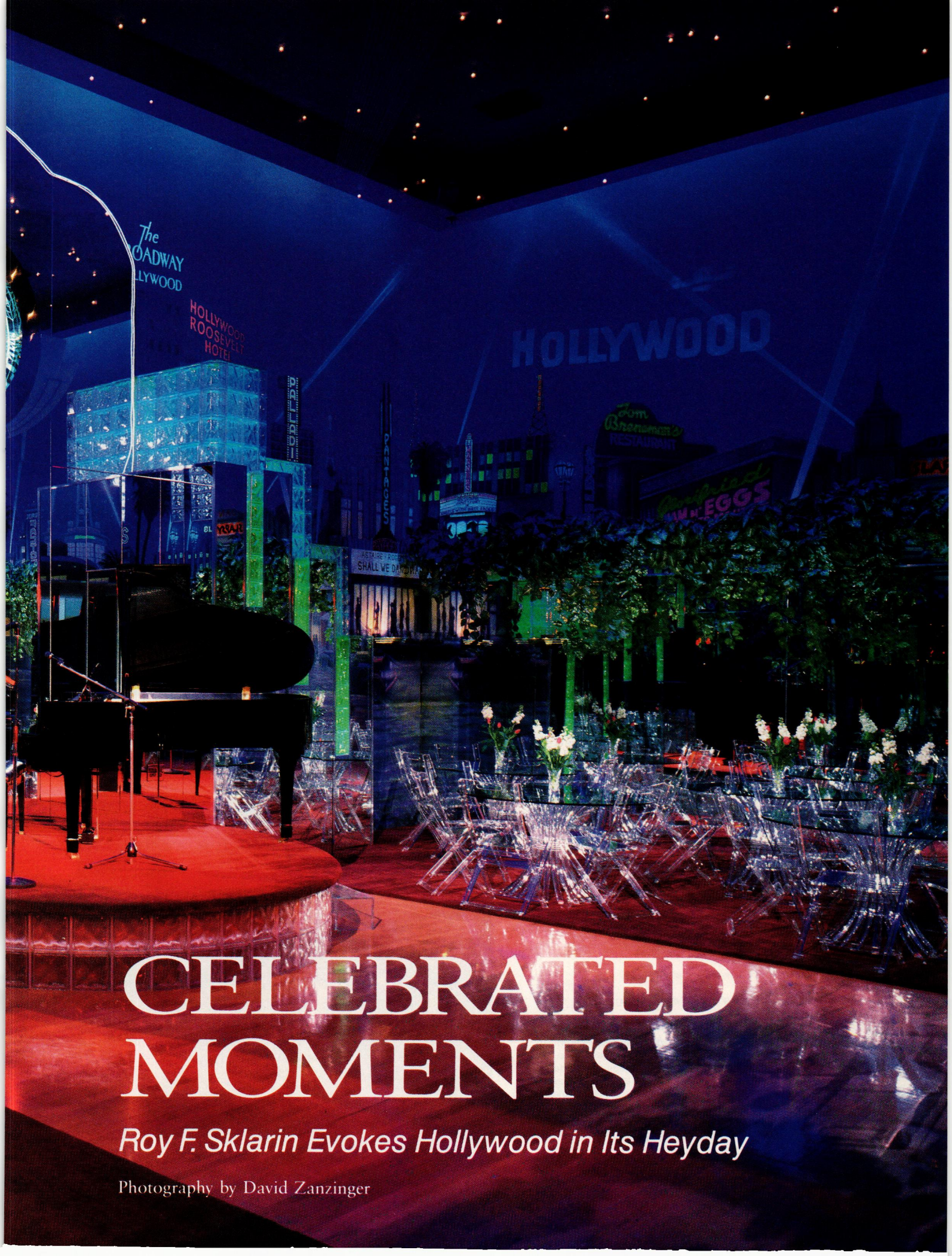
THEATRE



CELEBRATED MOMENTS

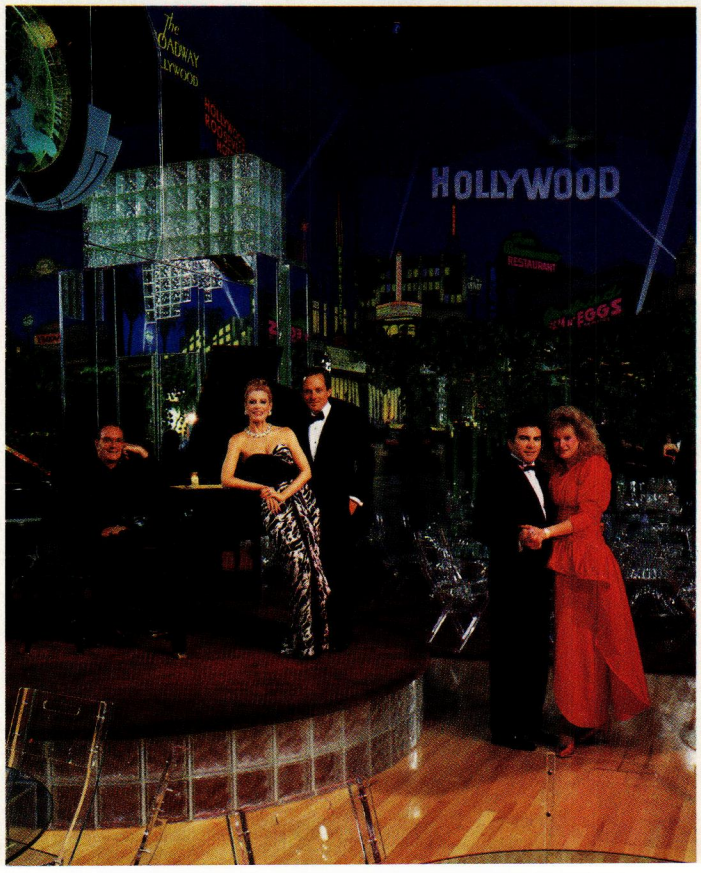
Roy F. Sklarin Evokes Hollywood in Its Heyday

Photography by David Zanzinger

Dauer Residence Ballroom

Interior design: Roy Sklarin for International Interiors Inc.
Project supervisor: Rod Sellard
Contractor: Zigman Construction
Electrician: Ron Mogab

Mural: implemented by Shaw/Wulff Studios; hung by Richard Edlin
Glass block: Hollywood Glass Block
Mirror and glass work: Tony's Glass and Mirror
Etched glass: Class Glass
Acrylic tables: Signatures in Acrivue
Acrylic chairs: Rockwell West
Wood floor staining: BK Flooring
Carpet: Charisma Carpets
Piano: Yamaha
Fiber optics: Fiber Stars/Illumilite
Bar top: Avonite; fabricated by Jayar Manufacturers
Bar base: Woodman cabinets
Silk Plants: Make Be Leaves
Soda Fountain: Tavern Service Company
Sconces: Kenro
Electronic stereo system: Electronic Systems Design



Yesterday today: interior designer Roy Sklarin amid the magic of Hollywood in its heyday he has recreated for Roger and Gail Dauer, right. Sharing the moment are Dr. Toni Grant and her husband, industrialist Dr. John Bell, center. Dr. Grant, the popular media psychologist who also is a client of Sklarin, discusses what she sees as a trend toward more romantic styles and lifestyles on the following pages.

"Discotheques are about people trying to forget. This room is more about people trying to remember."

DREAMS CAN COME TRUE—AT least in Beverly Hills. There, dreamers don't hesitate to dream of homes like châteaux and rooms like ballrooms. For Roger and Gail Dauer's home truly *is* a copy of a French castle, and what was formerly their indoor racquetball court *is* now a ballroom.

Says its designer, Roy F. Sklarin of International Interiors in Los Angeles: "I had carte blanche. The only requirements were that it be something totally original.

"A designer can be a great designer, but if he can't persuade the client that he knows exactly what's happening at every moment, he'll never succeed on a project," says Sklarin. "You also have to be able to relate your confidence to your associates. For example, I had 100 tradespeople on this job until the last day. I could see the whole thing in my head . . . but they had to trust me. So that's why the designer has to have the ability to instill trust."

The configuration of the raquetball court made it an interesting space, with measurements of 42 × 22 feet. The area lacked windows, but high above was (and still is) a screening room, featuring windows overlooking the court.

"I wanted to take a different approach," says Sklarin, who is known on both coasts for his flair and originality. "We had one main objective: to make the space seem as large as possible."

To achieve this important goal, Sklarin drew upon his rich resources and seemingly limitless creativity to design a space that would echo spaciousness—and also have a distinctive, unique look that would capture the "out-of-the-ordinary" aspect the owners wanted. Recalls the designer, "that theme was to recreate the ambience of Hollywood in its heyday—a Hollywood that was revered for its glamour, ritziness and a certain *je ne sais quoi*—a Hollywood where one's neighbors could easily be named Clark Gable, Bette Davis or Cary Grant."

With this concept in mind, Sklarin went to work. He patterned the design after a luxurious garden penthouse overlooking the city lights of Hollywood. "Hollywood was created during the '20s," he says, "when the movie industry was looking for Fantasyland. And this was to a be a Fantasyland that the Dauers could enjoy in their own home. Like a private discotheque—except that discotheques are about people trying to *forget*, while this room is more about people trying to *remember*."

He used mirrored walls to give the illusion of space and topped them with tiered planters filled with cascading stems, vines and leaves. All around the room, above the planters, Sklarin had a fascinating Hollywood skyscape painted, featuring famous landmarks such as the legendary Hollywood sign, the Sears Building and others. Fluorescent paint heightens the effect. When highlighted with the recessed black lighting, the scene becomes three-dimensional. "Windows light up, buildings take on dimension and the whole effect is really quite unusual," says Sklarin. To complete the effect, Sklarin had the 22-foot ceiling painted a rich, deep cobalt blue and inserted over 300 tiny, twinkling lights to produce a very real starlit "sky."

"The hardest part was painting in a room with only black light. Shaw/Wulff Studios created the mural for us, and they had to do so in a rented room with a 22-foot-high ceiling, then finally put it all together with staples."

For special occasions, the owners can use cords painted in iridescent acrylic paint, fan them out and bathe them in black light to produce the "searchlights" which, in past Hollywood gala events, used to accompany many opening nights. Against the fourth wall, Sklarin designed a glowing stage of glass block accented by multileveled lit glass-block columns, behind which lamps can be changed to produce any desired color.

Sklarin decided against the traditional ballroom accessories—one will definitely not find delicate tables and Louis XVI chairs here. Instead, Sklarin chose clear acrylic dining tables and chairs that appear to float. "Using heavy fabrics or busy textures would have detracted from the whole effect of the room. The acrylic tables and chairs almost disappear."

Able to seat approximately 80 guests, the ballroom also features a spectacular service bar in rich burgundy granite and mirrored glass.

"Today people need privacy, so much privacy that they want their private clubs to be in their own homes. So that's what this is," says Sklarin.

Since the screening room overlooks the ballroom, Sklarin redesigned the windows with glass block, lengthening the windows and forming balconies. "This way, guests in the screening room can look down onto the ballroom—it will be like looking down over Hollywood!" says Sklarin.

To further enhance the spaciousness and expansiveness of the ballroom, Sklarin decided to open up one wall. He created 14× 12 foot bevelled glass French doors that open onto a lovely interior courtyard. "This way, the number of guests is never limited," says Sklarin. "The French doors can be opened up, and people can spill out into the delightful courtyard."

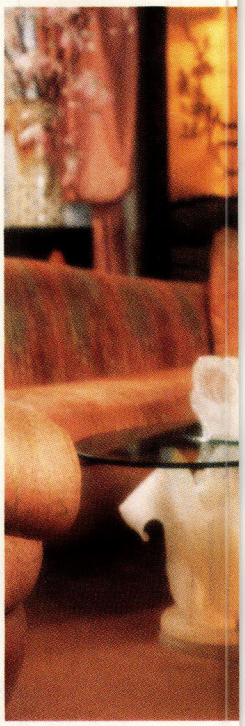
With his typical, unmistakable style, Sklarin has created a remarkable backdrop for the glitter and sparkle of the Hollywood dream—a ballroom fit for modern-day kings and queens.

"We did a lot of research on the look of the period, at UCLA and at Disney," Sklarin comments. "But the main thing was making sure we really understood the period's spirit."

—Edited by Carol Soucek King

ON ROMANCE

Psychologist Dr. Toni Grant Talks About Savoring the Best of the Past in the '90s



WHEN IT COMES TO THE labyrinthine psychology of romance, few are better versed than Dr. Toni Grant. A clinical psychologist, Dr. Grant pioneered the first radio show with a call-in format. From love-struck teens to career women to octogenarians, she has counseled millions on how to relate to the opposite sex.

Seated in the plush surroundings of the Dauer residence in Beverly Hills, California, Dr. Grant chatted with *Designers West* about the new reign of romance and its bearing on interior design; changing lifestyles as well as the recent changes in her own life: her newly-designed home by Roy Sklarin; and her best-selling book, *Being A Woman* (Random House). Since her retirement from radio in September, 1989, Dr. Grant has made her home in Lake Tahoe, Nevada with her husband, industrialist Dr. John Bell.

Designers West Is romance in the air?
Toni Grant Yes. We're emerging from a period of androgyny in our society. The '60s and '70s were characterized by the feminist movement. While feminism achieved a lot for us in the realm of the professional, it proved to be disappointing in the realm of the personal. Feminism argued that men and women were more alike than dissimilar and preached a gospel of androgyny, emphasizing the maleness within women and femaleness within men. Through these two decades men and women became increasingly alike. This didn't inspire chivalry within men, and romance slowly died. Men grew nervous about what their role might be, and eventually the traditionally romantic behaviors withdrew completely. The bottom line is that women missed romance.

I think fashion reflects the recent change in our culture because we're seeing the emergence of more feminine styles. Even business suits are fashioned with less severe tailoring. There has even been a tremendous resurgence in the florist industry —more flowers are now being sent, and you can see it in homes such as the one we're in, where the colors are soft and pretty.

DW So a backlash, away from the feminist movement, is largely responsible for this resurgence in romance?
TG Yes. All revolutions are by definition excessive. A revolution means a complete change, and after every one there is some kind of coming back. When we talk about a feminist backlash, we're not talking about returning to the place from whence we started. Women, for example, are not going to go back to the '50s. We've come too far for that. We want to go back to some middle ground that includes courtship and romance. We want to look pretty and we want to be viewed as women again.

DW How does this reflect on interior design?
TG Women still run the homes.

DW Do you think women *should* run the home?
TG That's an interesting question. Whose domain is it anyway with over 50 percent of women in the workforce? With so many women working outside of the home, it could be argued that the home should be the domain of both the man and the woman. But realistically, this doesn't happen. Women still do most of the housework and still make the major decisions in the home. Equality is a myth. It will never happen on the personal level. You can have equality in the marketplace. We still have perhaps a long way to go in that arena, but you don't have equality between the sexes because the sexes are different. Men haven't shown the slightest interest in being like women. . . not the slightest! They don't want to take over the feminine roles, they're not joining up in large numbers to be househusbands, they don't seem to want to stay home and raise babies and they certainly don't want to do the vacuuming at night.

The physical running of a home, no matter what the woman does, whether she's running General Motors or whether she's doing part-time work, is still the domain of a woman. While you could say that it's no longer true, that a woman's place is in the home, it still seems to be her responsibility to run that home and if she is, I'd say it's probably her role to decide a large percentage of the decor in the home.

DW What do you think has fueled the new trend toward home entertaining?
TG Part of this is a new focus on the family and nesting, settling down, getting married, conserving and saving.

For the more affluent, there's a different psychology that's operating, and once again, I think it derives from the simple pleasure of wanting to receive people at home and wanting to create a warmer family atmosphere.

DW If romance is so important and one can't afford extravagances, how else can a designer help achieve romance in the home?

TG I don't think a designer can. I think a person has to achieve it. Even a gorgeous ballroom won't be romantic if you don't put interesting people in it and you don't create a warm ambience. Romance can be created by putting a candle on the table; it really doesn't require a ballroom. I think romance is created by thinking about it. If you think romantically then you are romantic. It means you dim the lights at dinner. My husband and I dine by candlelight even if we eat in the kitchen, and I always put on classical music. My daughter Courtney and I usually change clothes into something elegant and comfortable. A designer can set a stage for you, but you have to create the mood.

DW What do you think celebrity clients desire most from their designers?

TG I often think what they want most is for him or her to execute as much as possible without involving them. Illustrious people are busy people. They have many things on their minds and they want a designer literally to read their mind, intuit what their needs are both in form and in function, and execute the design as much as possible without bothering them.

DW How can a designer reflect in the home the values a client cherishes?

TG You have to communicate your tastes and your interests. If, for example, entertaining large groups of people is important to you, then you had better make that clear so you don't end up with a flow that won't accommodate those large groups. If you never have more than six for dinner, your home has to reflect that.

I also think that a good designer has to take into consideration the personal objects that a client has collected—the designer, of course, may loathe them. Things people collect may be low in monetary value but still have sentimental appeal. My husband's swimming medals, for example, take up half a wall in our home, and he's been acquiring them since he's been about five years old. He wanted to narrow them down to about five of the most important. I, however, insisted that our designer display all of them in a prominent place in our exercise room. We have an inordinate amount of heavy-duty Nautilus equipment that needed to be aesthetically arranged in our home, and again, this reflected our interest in health and fitness. My husband has completed both the Iron Man and Double Iron Man triathalons, and I have worked out for several years.

I think you can learn a lot by how a man and woman relate by looking at their home. You can see if there's been space made for him or not. You can see if her needs or tastes have dominated the entire home or not. Men don't demand or require quite as much space in the home as women do. Every now and then you go into a home and there will be a very strong male dominance in it and you really wonder about what I call the "feminine power" of the woman. If a woman can't exert her power at home you rather wonder where she can or does exert it.

DW What do you think the 21st century holds in store for the way we live?

TG If you're having babies you've got to raise babies, so designers are going to have to design for growing families. We're going to see some of the "Father Knows Best" era re-emerge with more family-oriented activities.

DW You have just retired from the air after 15 years of success. Why?

TG I started media psychology in 1975 when nobody was doing it. It has been a fulfilling career but it's time to move on to another phase. I called my book *Being A Woman* because that's what the contemporary woman has difficulty doing. Our mothers and grandmothers didn't have what we have in terms of liberation and opportunities, but they had the opportunity to just "be." They could do what they wanted at their own pace. They had the time to run their homes and run their personal lives. Today, if a career woman gives a party, it's in between the spaces. I still remember when my friend Kelly Lange held a dinner party that occurred between her first shift at NBC and her second shift on the 11:00 P.M. news. She came home at 7:00 P.M., gave a two-and-a-half-hour dinner party, and raced back to work. That's great, I've done it, too. But I now want the pleasure of planning a dinner party weeks before and attending to all the details myself. Now that I'm madly in love and have found my hero, I want to be able to enjoy him.

DW Are you implying that a woman who works full-time is less of a woman?

TG No, often she is more of a woman. But career women often have to squeeze the personal aspects of their lives into the small spaces. Time is a real problem today. There are just so many hours in a day and if you have a full-time career and a family, where do you find the hours to live a truly gracious life? I'm not suggesting that women shouldn't have careers. I had one all my life but I'm looking forward to the opportunity to enjoy another career—the career of being a woman. And that *is* another career.

—*Paula Fitzgerald*

"Right now, we're in a period of history where we're correcting the excesses of feminism."

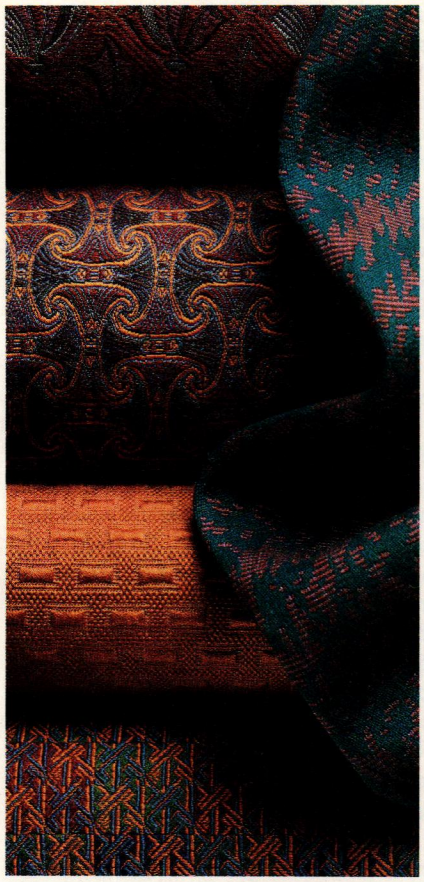
Dauer Residence—Living Room

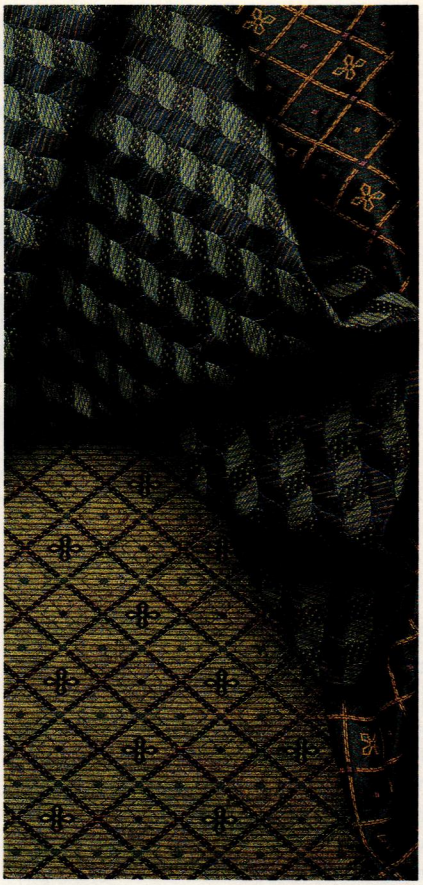
Design: Roy Sklarin, International Interiors Inc.
Project Supervisor: Rod Sellard
Sofa, chair and table: Phyllis Morris
Coffee table: Phyllis Morris
Sculpture: Lalique
Drapery Treatment: Lema Company
Marble: Marble Techniques
Marble installer: Tilex Marble Co.
Carpet design: International Interiors Inc.
Carpet fabrication: Celia Inc.
Silk flowers: Lloyd Glascow

The Touch of the Future

Warmer Tones, Finer Detailing and Inspiration from Eras Past Point the Way to the '90s

A C T
MEMBERS





DESIGNERS WEST
PRESENTS

ASSOCIATION FOR CONTRACT TEXTILES, INC.

DESIGN INSPIRATION: LOS ANGELES

Los Angeles is a strong claimant to the title of "international metropolis of the 1990s." WestWeek 90, March 21-23, will explore the city's aesthetic and functional impact on the process and the marketing of design. Now 40 members strong, the Association for Contract Textiles (ACT) follows up its successful debut last year with a seminar on design issues in the increasingly important Western market. Here, *Designers West* showcases the newest fabrics from ACT member companies to be highlighted at WestWeek 90.

THE ASSOCIATION FOR CONTRACT TEXTILES, INC.

ACT Seminar Explores L.A.'s Impact on Fabric Design and Marketing

THE YEAR 1989 WAS CRUCIAL FOR the Association for Contract Textiles, Inc. (ACT), founded in 1985. ACT embarked on a nationwide program aimed at educating the interior design community about the activities and goals of the organization made up of 40 leading American textile wholesalers (see page 96 for list of ACT members). One of ACT's most memorable highlights was the ACT/*Designers West* magazine-sponsored seminar, "Designing Textiles: Intuition or Reason," its official debut in the West during WestWeek 89 at the Pacific Design Center (PDC) in Los Angeles. In an engaging, well-attended discussion, the audience was treated to valuable insights into the critical and sensory influences on design—from Adriana Scalamandré Bitter's insistence that demand influences design to Orlando Diaz-Azcuy's protestations against fashion colors. Afterward, attendees adjourned to the PDC green building rotunda, where an exhibition of panels bearing statements and visuals explained each of the member companies' unique design philosophies.

The host city itself will encompass the principal design issues to be addressed at WestWeek 90, themed "LA 20/21: Design. Business. The Next Century," from March 21-23. Design spokespersons for ACT member companies will discuss the impact of Los Angeles on textile design in a program again co-sponsored by *Designers West* magazine. On the ACT panel will be representatives of KnollTextiles, Jack Lenor Larsen, Brickel Associates, Boris Kroll, Lee Jofa/Groundworks and DesignTex. Moderating this distinguished panel will be David C. Martin, AIA, partner-in-charge of design, Albert C. Martin and Associates, Los Angeles, and Jane Stoll, vice president of Yates-Silverman, Los Angeles, and a former president of the Network of Executive Women in Hospitality (NEWH).

The focus on Los Angeles as the theme of WestWeek recognizes the immense vitality of its art, design and culture. Beyond its physical borders, Los Angeles has acquired a symbolic meaning for the rest of the world. The Hollywood and fantasy image has been translated into an attractive lifestyle of enduring sunshine, accessible nature, eclectic architecture and vibrant color palettes that are both clashing and complementary. ACT comes to Los Angeles and the Southern California region this year with its mind on how the city has been and will continue to be a source of both inspiration and profit.

The Western landscape and its geographical characteristics provide a wellspring of ideas for fabric colors. For example, Donghia Textiles' "Sierra," with its antiqued metallic look, is a new cotton damask that echoes the burnished light of spectacular sunsets over silvery mountains in the American Southwest. And the mix of bright hues against a cool background in "Fleur et Flambe" 100 percent cotton design from Schumacher Contract, a division of F. Schumacher & Co., creates a color vibrancy and weight well suited to the Southern California weather.

Warmer climates can influence the texture and weight of fabrics used, but, surprisingly, wool remains a popular choice of material. "A contract fabric's appropriateness for specification in Los Angeles and other southern climates relates mostly to its finish and color," says Merle Lindby-Young, director of Stendig Textiles. "Although our apparel mind-sets would indicate that cotton or silk would have the right comfort factors, we feel that wool is the undisputed performer for contract applications." She further notes that fine worsted wool is never fibrous, but possesses a cool and comfortable hand when finished with a subtle lustre through a high pressure decating process.

The eclecticism of Los Angeles design makes fiber blends an appropriate choice. "Although certain criteria are universal, there seems also to be special needs and interests unique to those textile markets in the southern climates," notes Candace Key, design director of Deepa Textiles. "Pure wool as a fiber seems too hot, while subtle colors appear muddy or dull in the bright sun." Many products created with the warmer climates in mind are blends of cotton and wool, cotton and viscose, cotton and polyester, and wool and Trevira. The results lead to lighter fabrics which also meet performance criteria in contract and hospitality applications.

Probably the most important determinant in marketing and designing textiles is feedback from the specifiers of contract fabrics. ACT's WestWeek seminar will be an informative and stimulating exchange of ideas between supplier and specifier which can further the availability of quality textiles for Southern California and the Western market. For additional information on programs and events of the Association for Contract Textiles, write to ACT, P.O. Box 8293, FDR Station, New York City, New York 10150-1918.

—*Rick Eng*

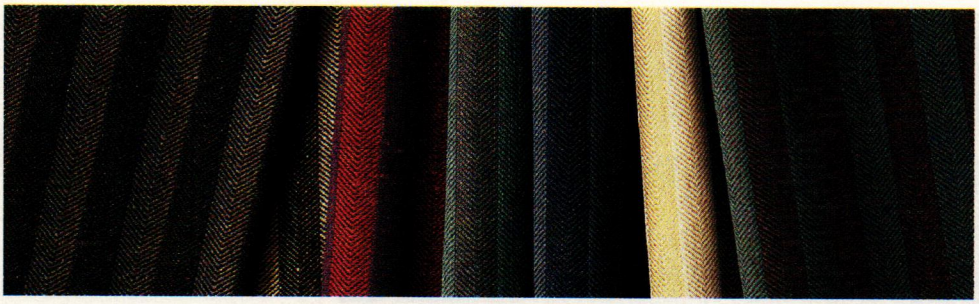
PREVIOUS PAGE, LEFT: The Regal Brocade Collection designed by Hazel Siegel for **KnollTextiles** features five fabrics: Nouveau Foliage, Byzantium, Etruscan, Perugia and Ravenna. Circle Number 421.

PREVIOUS PAGE, MIDDLE: Nepenthe from **Pallas Textiles** is a finely textured dobby weave using thick and thin yarns to create the texture and contracting colors for a subtle vibrancy. Circle Number 422.

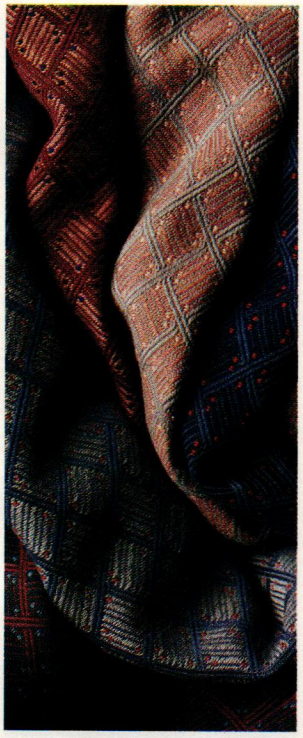
PREVIOUS PAGE, RIGHT: Nothing equals the elegance of a lustrous silk. Available in eight colorways each, Bernini (top) and Florentine from **DesignTex** display the highest essence of opulence, inspired by the visual riches of the Venetian Renaissance. Circle Number 423.

FABRICS, WALLCOVERINGS AND WINDOW TREATMENTS

◄ **Rudd Textiles** introduces Safari, a non-structured, dramatic and sensual pattern reminiscent of animal hides and constructed of 100 percent worsted wool yarn in a jacquard satin weave. Circle Number 424.



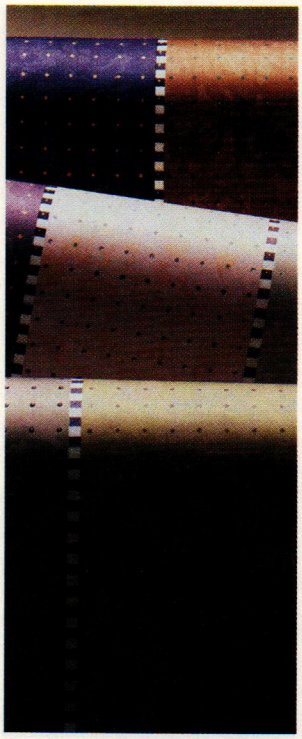
◄ Oxford Stripe from **Arc-Com Fabrics** is a versatile transitional cotton/rayon stripe whose lustrous texture gives it the appearance of silk at a moderate price. Circle Number 425.



Adapted from a wallpaper in **Brunschwig & Fils**' archives, "Kenyon Woven" is a sturdy twill weave available in a dozen colorways, suggesting the look of a basket weave or a Gothic-inspired trellis. Circle Number 426.

Designed by Suzanne Tick for **Brickel Associates**, "Letter Box" features a unique rectangular shape, bringing to mind old-fashioned mail boxes and slots; available in 13 colorways. Circle Number 427.

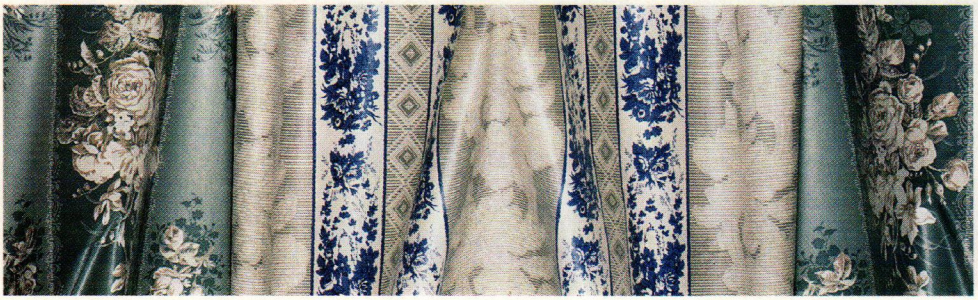
Coral of Chicago offers the High Voltage Collection of three high-energy, wool-blend upholstery jacquards ideally suited for executive, lobby or hospitality seating. Circle Number 428.



Donghia Textiles introduces "Savoy Stripe," an opulent print with subtle depths and striking textural effects. It is available in a palette that ranges from pale neutrals to rich Byzantine darks. Circle Number 429.

FABRICS, WALLCOVERINGS AND WINDOW TREATMENTS

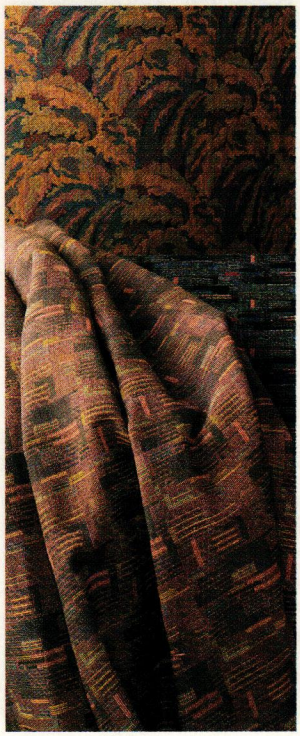
◄ **Ametex**, a division of **Robert Allen Fabrics**, presents the Fire Tech III Print Collection, which is made of Trevira F/R and is inherently flame-resistant and washable. Circle Number 430.



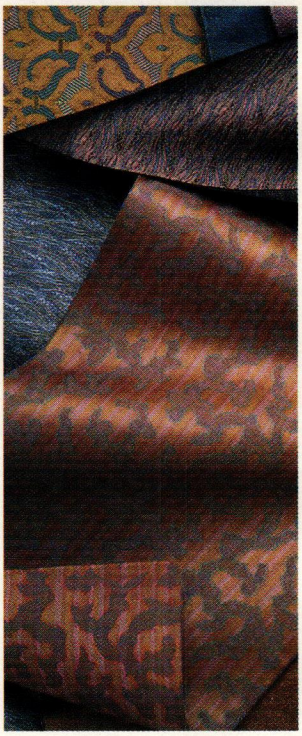
◄ "Bernard," a combination of feathery foliage and floral stripes, and "Bernadette," featuring clusters of roses, are two gracious patterns drawn from classic French documents from **Lee Jofa/Groundworks**. Circle Number 431.

Unika Vaev USA's new collection of cotton and linen fabrics for contract and residential use ranges from refined geometrics to classic motifs to Renaissance and pre-Raphaelite inspirations. Circle Number 432.

Inspired by Gustav Klimt's Art Nouveau mural in the Josef Hoffman-designed Palais Stoclet in Brussels, Gustav is an intricate cotton and polyester weave created by **Architex International**. Circle Number 433.



Two new jacquard woven tapestry designs from **Ben Rose** are Acanthus (top), bringing new life to the Victorian flavor, and Rennie, a fresh face inspired by the famous Mackintosh chair. Circle Number 434.



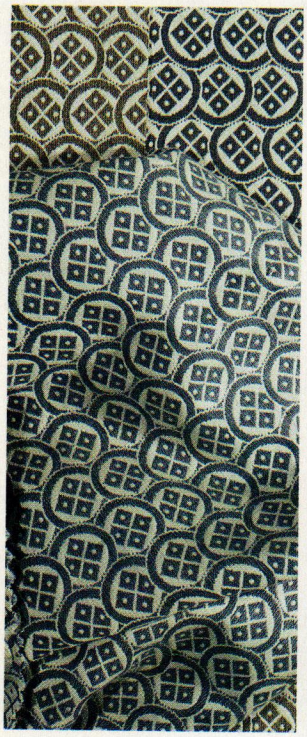
The Simple Pleasures Collection from **Pollack & Associates** features five designs in 19 colorways, from an iridescent silk noil to a jacquard brocade, to an all-worsted wool satin damask. Circle Number 435.

Kenyon woven texture
turns heads on a
Regina Executive Chair
with swivel base.
Brunschwig & Fils
75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.
Circle No. 41 Reader Service Card

FABRICS, WALLCOVERINGS AND WINDOW TREATMENTS

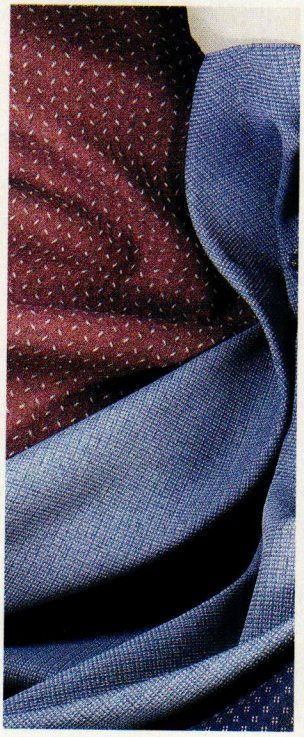
◄ An abstract, non-directional pattern of woven, 100 percent worsted wool, Raku from **HBF** is named for the Japanese form of cracked glaze pottery. Circle Number 436.

◄ **Greeff Fabrics** introduces "Bamboo Garden," an enchanting floral and bird print of 100 percent cotton fabric for the hospitality market. Circle Number 437.

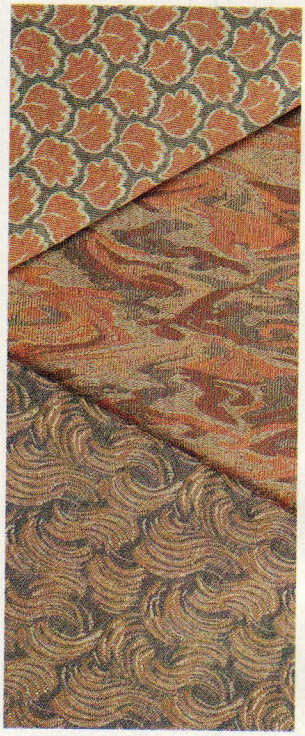


Available in bronze, azure and plum, Oculus is a 100 percent cotton reversible jacquard from **Yoma Textiles** whose design was inspired by a Japanese obi. Circle Number 438.

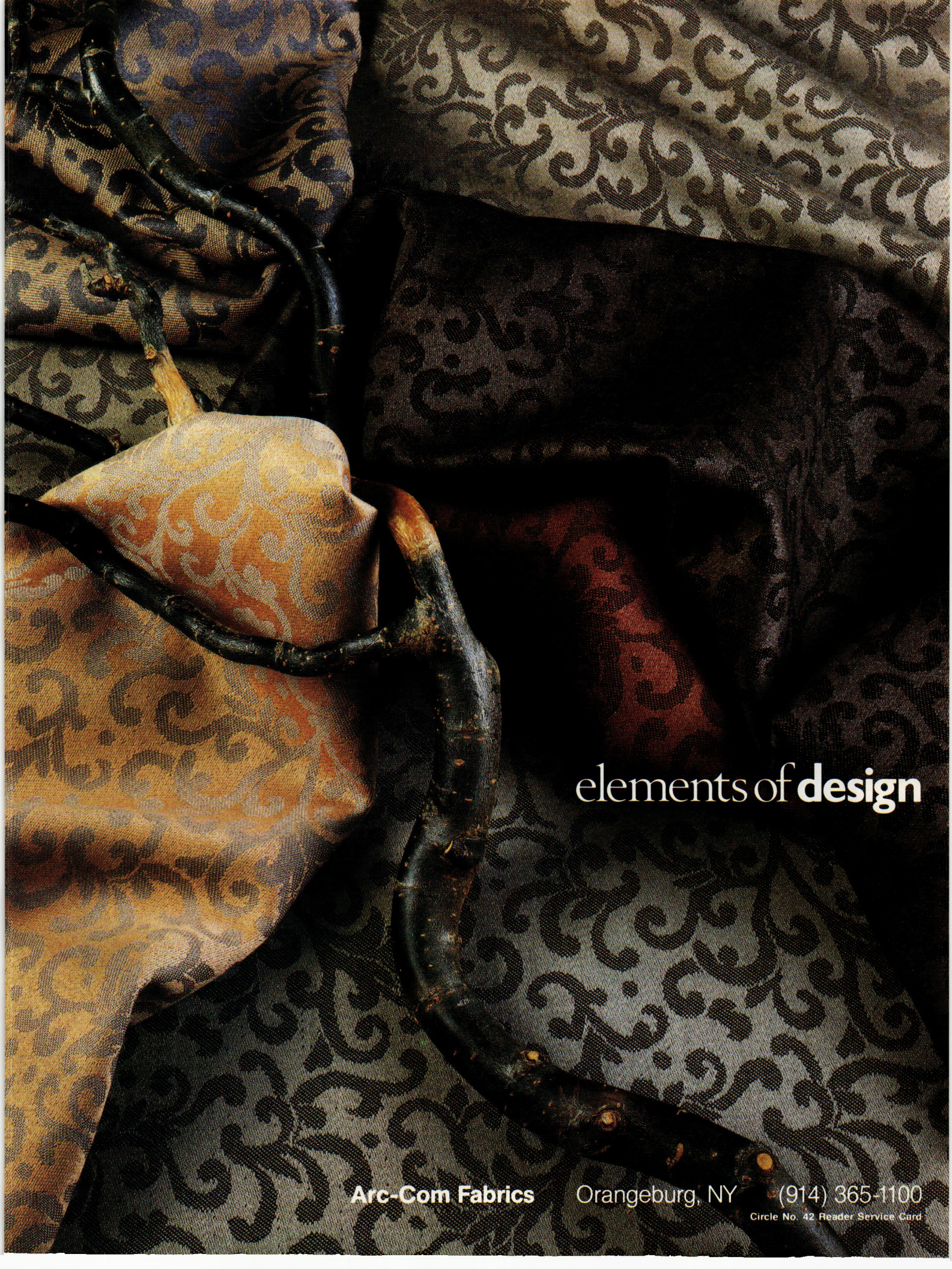
Part of the "Expressions in Wool" from **Maharam/ Vertical Surfaces**, "Indulgence" (bottom) features broken pairs of jewel-like colored squares, and "Sovereign" was inspired by motifs found in medieval, heraldic insignia. Circle Number 439.



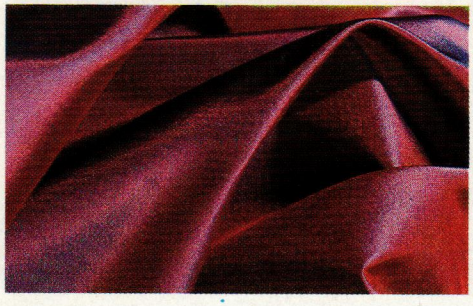
Accent, Lotus and Quatro are three of seven new designs available from **Douglass'** "The Next Generation" collection, appropriate for interior environments where exceptional durability and cleanability are paramount. Circle Number 440.



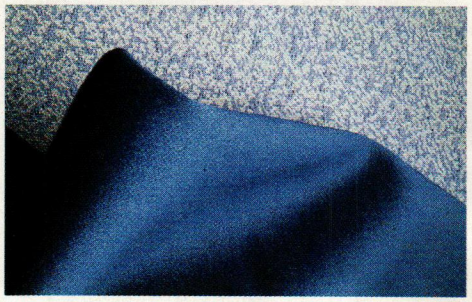
Designed by Kristie Strasen, fabrics in the End Papers Collection by **Hendrick Textiles Ltd.** consist of high-quality, mercerized cotton fill yarn packed in a polyester warp for strength against heavy duty abrasion. Circle Number 441.


elements of **design**
Arc-Com Fabrics Orangeburg, NY (914) 365-1100
Circle No. 42 Reader Service Card

FABRICS, WALLCOVERINGS AND WINDOW TREATMENTS



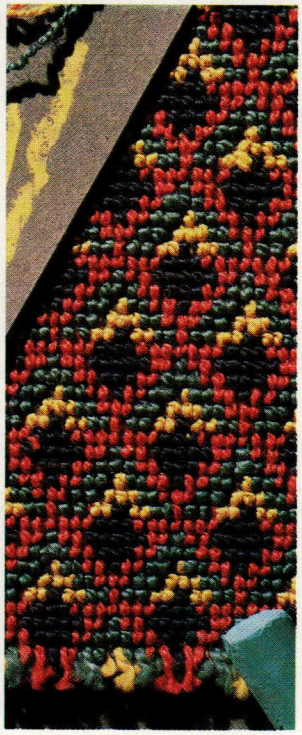
◄ Now represented by Kneedler-Fauchere at the Pacific Design Center, **Grey Watkins Ltd.** introduces Iridescence which is constructed of 100 percent silk taffeta. Circle Number 442.



◄ The collection of Indulgence from **Deepa Textiles** brings a new richness of texture, form and color for hospitality and a variety of contract applications. Circle Number 443.

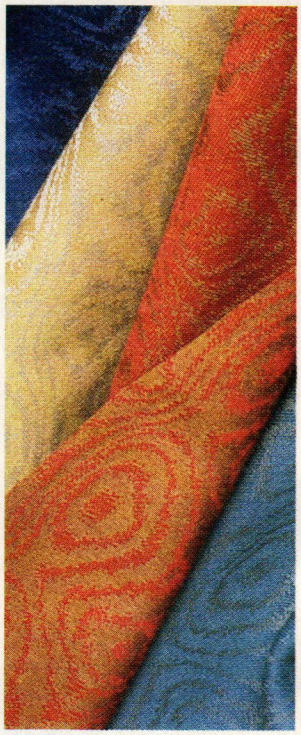
▲ **Adams James Textiles** has added Calypso (bottom), a 100 percent worsted, solid-color yarn, and Montage, omni-directional jacquard weave suggesting the look for exotic stonework, to its Provence Collection. Circle Number 444.

A durable contract upholstery fabric of wool and nylon in 15 colors, Cadenza is one of five new fabrics by Joanne DeMedio for **Rancocas Fabrics**. Circle Number 445.

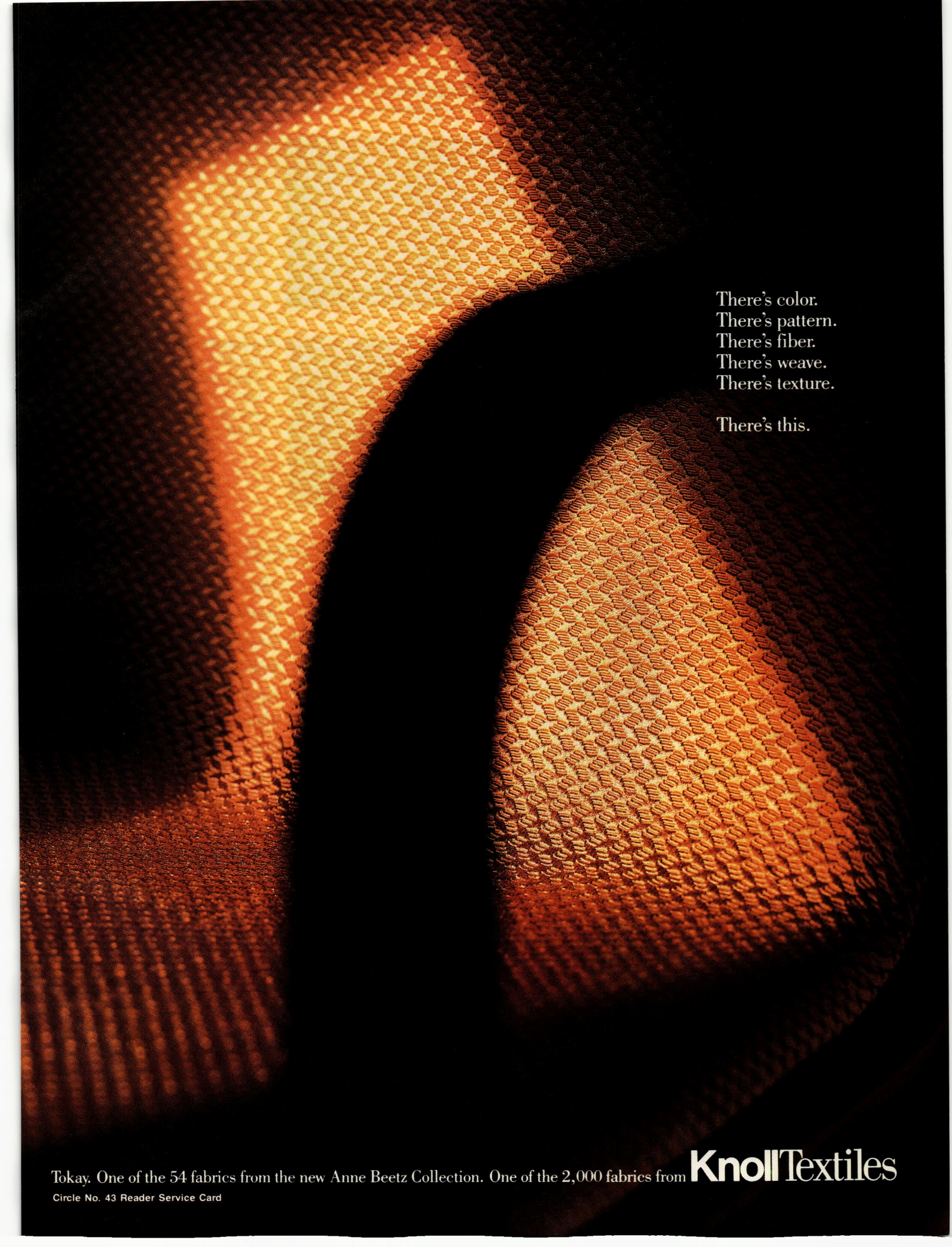


The Mission Collection, which includes three patterns in three colorways each, was developed by **Scalamandré** specifically as a heavy-duty upholstery for the contract and hospitality markets. Circle Number 446.

Designed by Beverly Thome for **Bernhardt** and available in nine colorways, Tassel's coiled lines that give one the impression of swirling bits of ribbon as it falls. Circle Number 447.



A reversible jacquard wool/nylon construction from **Stendig**, Moire's watered-silk design evokes the subtly shifting patterns etched in the sand by the out-going tide. Circle Number 448.



Tokay. One of the 54 fabrics from the new Anne Beetz Collection. One of the 2,000 fabrics from **KnollTextiles**

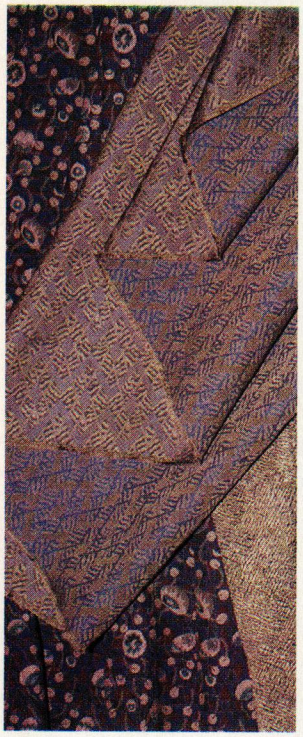
Circle No. 43 Reader Service Card

FABRICS, WALLCOVERINGS AND WINDOW TREATMENTS

◄ One of four screenprints of romantic plantings of Asia, Rhodos, from **Jack Lenor Larsen**, deftly captures the shadowy panorama of Himalayan rhododendrons on a heavy cotton satin. Circle Number 449.

◄ **A.Sommer Textiles** presents its new Tapestry Collection which contains 30 new patterns with both traditional and contemporary styling. Circle Number 450.

"Flower Power" from **F. Schumacher & Co.** is part of the Zephyr Collection of decorative fabrics, wallpapers and borders designed by Ken Cornet. Circle Number 451.



Motifs on a mosaic background and diamond-lined and wave designs highlight the new jacquard weaves from **Tsona**, designed by Donna Holloway and available in a variety of colors. Circle Number 452.

ACT MEMBERS

Adam James Textiles
Arc-Com Fabrics
Architex International
A. Sommer Textiles
Ben Rose Fabrics
Bernhardt
Boris Kroll Fabrics
Brickel Associates
Brunschwig & Fils
Carnegie Fabrics
Cohama Specifier
Coral of Chicago
Deepa Textiles
DesignTex
Donghia Textiles
Douglass Industries
Frankel Associates
Greeff Fabrics
Grey Watkins Ltd.
HBF Textiles
Hendrick Textiles Ltd.
International Fabrics
KnollTextiles
Jack Lenor Larsen
Lee Jofa/Groundworks
Maharam/Vertical Surfaces
Pallas Textiles
Pollack & Associates
Rancocas Fabrics
Robert Allen Fabrics
Rudd Textiles
Scalamandré
F. Schumacher & Co.
Souveran Fabrics
Stendig
Stratford Hall
SunarHauserman
Tsona
Unika Vaev USA
Yoma Textiles

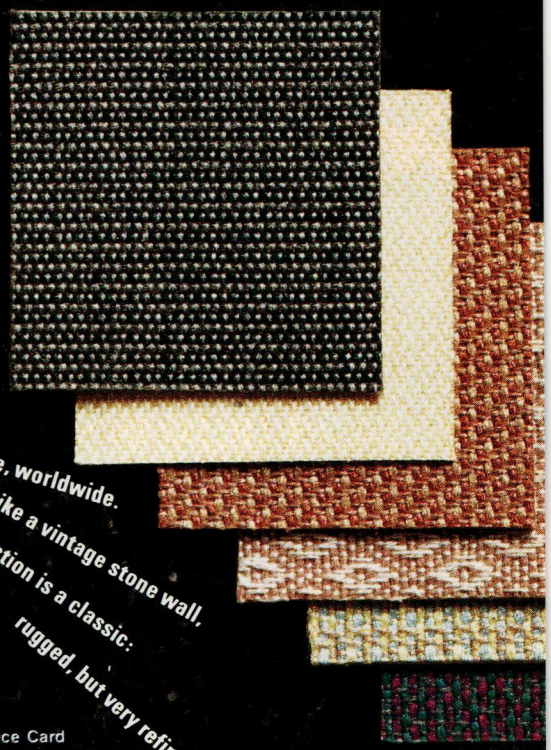
DESIGNTEX

DesignTex presents StoneWall:
an important new synthetic wallcovering collection of exceptional breadth and quality.

The collection's one hundred eighty five colors include clear bright hues and subtle delustered tones in eight different patterns. Woven of finely spun yarns, StoneWall has excellent durability, high tensile strength and a smooth, handsome finish.

The Olefin fibres of this remarkable fabric are solution-dyed, so it won't fade; non-absorbent, so it can be scrubbed with soap and water; and bacteria-free, so it can be used in sensitive environments.

StoneWall's supple acrylic backing allows it to be wrapped and gives it unusual flexibility on curves for application to a wide range of wall formations.



StoneWall is a DesignTex exclusive, worldwide. Like a vintage stone wall, this collection is a classic: rugged, but very refined.

Circle No. 44 Reader Service Card

STONEWALL

"There is something noble in a classic design."

It was 1934 when Pierre Pozier, nephew and partner of Frederick Schumacher, spoke those words. And that belief remains true today in underscoring the firm's dedication to design excellence.
The fabrics, wallcoverings and floorcoverings seen above, in a room designed by George Constant, are an expression of timeless elegance inherent in a classic design.

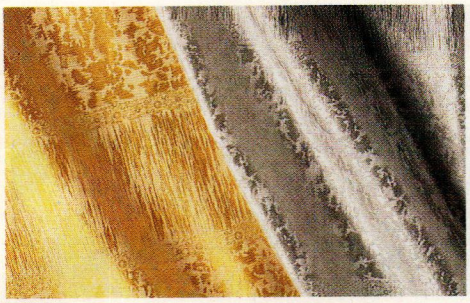
SCHUMACHER®

CENTENNIAL CELEBRATION 1889-1989

Books courtesy of VLE, Inc., NY.

F. Schumacher & Co. © 1989 Available through fine designers.

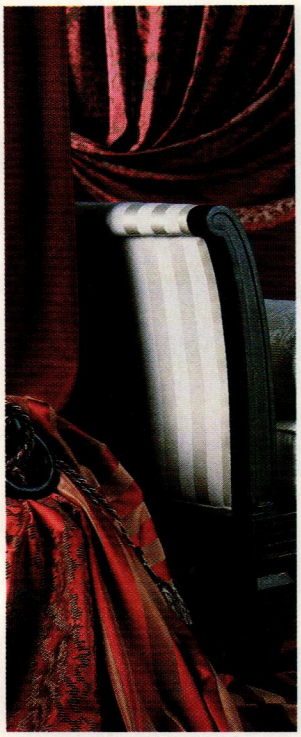
Circle No. 45 Reader Service Card



◄ "Stripe on Marble" is manufactured by Italy's Mantero s.p.a. and is distributed exclusively through **Trilogy.** These durable silk cottons are designed to coordinate with the Trilogy Collection and are available in 12 colorways. Circle Number 329.

◄ **Groves Brothers Fabrics and Wallcoverings** introduces a new collection of fabrics that contain 35 reversible prints on 100% cotton. Circle Number 331.

▲ Frankfurt designer and artist Ellen Eis designs one-of-a-kind handpainted silk fabrics for **Silkscapes,** suitable as wearable art or wall hangings. Circle Number 330.



Mirak adds to its collection of furniture and lighting with new textiles designed by French architect Jean Michel Wilmotte. Available in seven coordinating patterns and eight colorways. Circle Number 332.

"Dauphine" is a line of trimmings from **Houlès'** Les Intemporelles Collection. Its contemporary color combinations harmonize or contrast in lacquer reds, plum, beiges, salmons and greens. Circle Number 333.

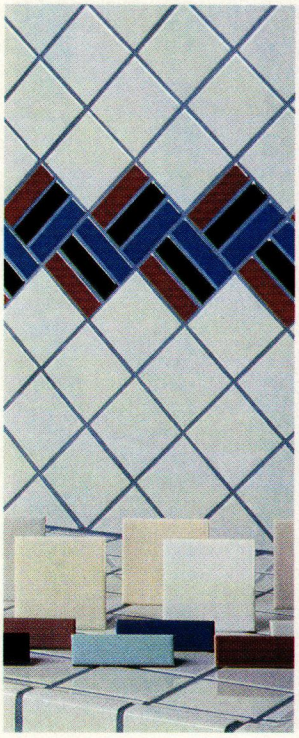
The Color Gallery is **Stroheim & Romann's** new reference library of wovens arranged by color. Shown, from left, "Lauren Damask," "Fleur de Lis Brocade," "Juliet Tapestry," and "Tilney Lattice." Circle Number 334.

Ross Lawrence Silver Inc. presents (from top left) "Brocade," "Lamé Check," and "Thai Extra-Heavyweight." From center to lower right: "Thai Robin's Egg Stripe," "Thai 2Ply," "Thai Heavyweight" and "Olive Lamé." Circle Number 335.

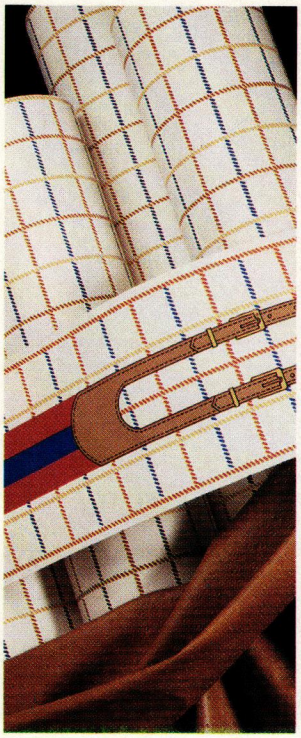
◄ **Shyam Ahuja** introduces its Tartan Collection of hand-loomed cotton fabrics from India. Shown are "Glen Plaid Rose," "Glen Plaid Sand" and "Glen Plaid Bright," available in five color combinations. Circle Number 336.

◄ **Lackawanna Leather**'s Andrew Belschner Color Plan includes a prismatic series of 54 top grain leather colors for the contract market. Each hue is complex in composition with the capacity to change in relation to other colors. Circle Number 338.

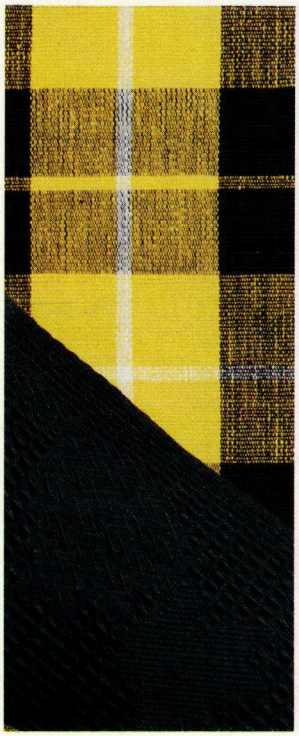
▲ Of 98 colors in top grain semi-aniline leather, the Rainbow Collection by William Sklaroff for **American Leather** is offered in 25 custom designer color palettes. Circle Number 337.



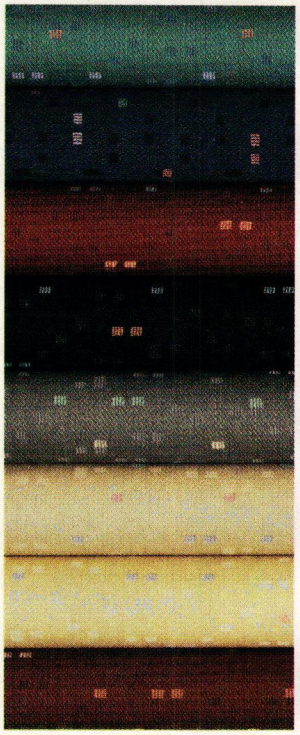
"New Tahoe,™" a 3″×3″ glazed porcelain tile from **American Olean**, coordinates with colorful accent strips to create an easy-to-use modular system. Available in six colors. Circle Number 339.



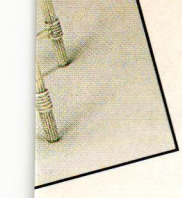
The Paolo Gucci Collection of wallcoverings and borders for **Grammercy** is handprinted. The companion printed fabrics are 100% cotton. Available through **F. Schumacher**. Circle Number 340.



China Seas, Inc. introduces Treasures of the Raj: Tartans, Rajasthan and Bahoon Royale. Shown are tartans "Macduff" and bright and bold "Bahoon Royale." Circle Number 341.



"Pawn" and "Domino" are wool blends from the Games Collection by **Bogesunds**. Both are flame-retardant and are available in eight coordinating colorways. Circle Number 342.



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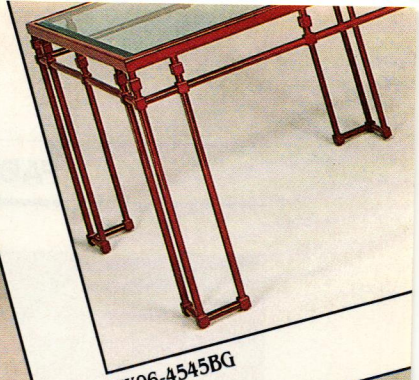

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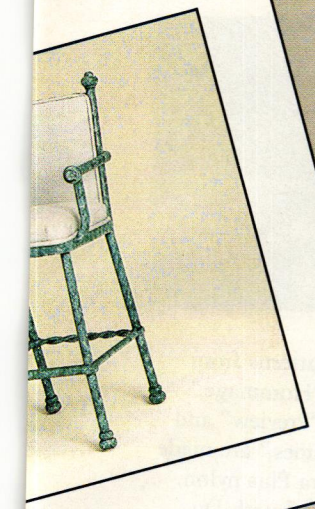

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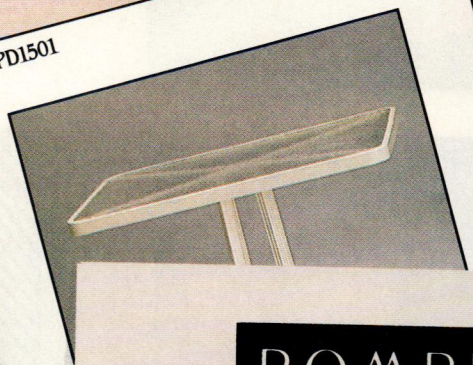

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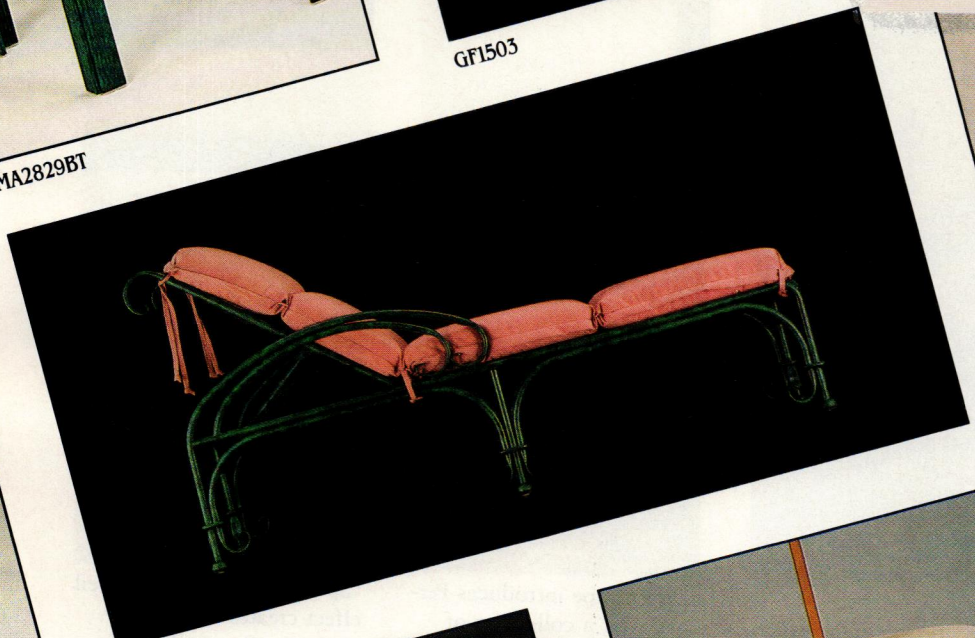

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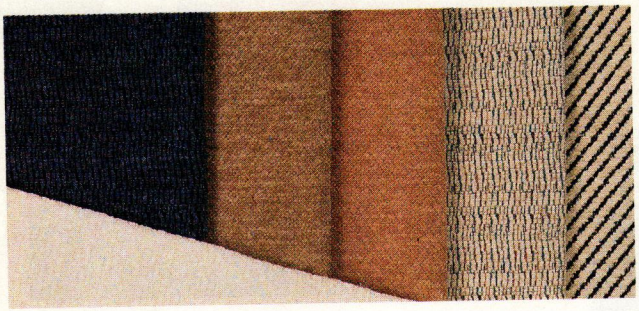
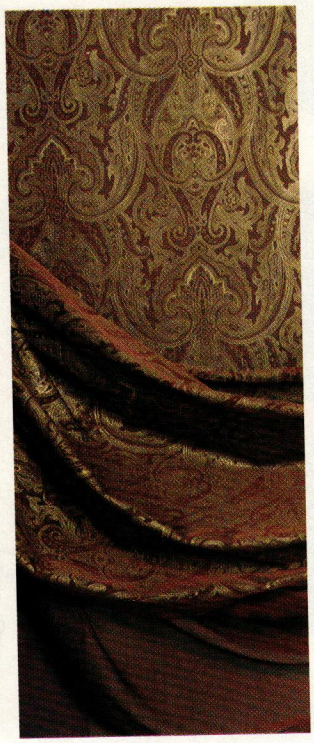
◄ **The Kipp Collection** presents a new collection of 70 silks for upholstery or wallcovering. Shown are "Silk Chenille" and "El Gordo Tweed." Circle Number 343.



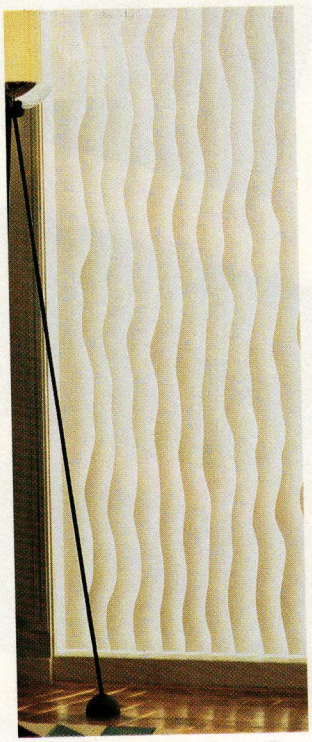
◄ **Henry Calvin Fabrics** offers new additions to its collection of cotton and cotton-blend chenilles in a variety of colors and weaves. Circle Number 345.

▲ The latest patterns from **Culp, Inc.**, "Hommage," "Top Hat," "Preview" and "Modern Times," are made with Cordura Plus nylon. Each is treated with Du Pont "Teflon" stain repellent. Circle Number 344.

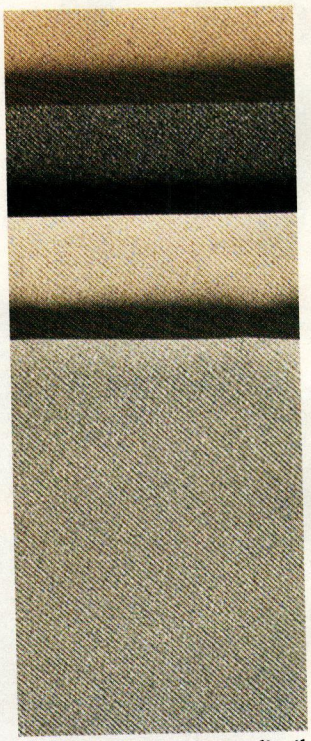
"Marina," from the Encore Collection of wallcoverings, is a coordinated fabric by Triumph Designs. Printed on a cotton rayon blend, it comes in five colorways. Available through **Sinclair**. Circle Number 346.



"Nuage" by Olivier Nourry for the French firm **Metaphores**, is a shimmering silk mousseline, available in 11 colorways. Circle Number 347.



Louverdrape introduces Perspectives, a collection of sculptured, solid-vinyl vertical blinds that combine the subtle play of light and shadow. Available in six designs that include "Mystique," as shown. Circle Number 348.

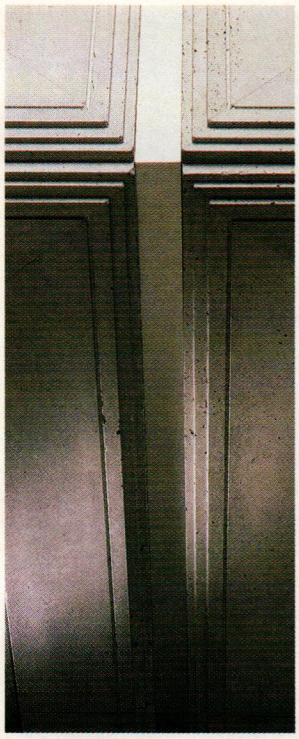


"Spellbound's" trompe-l'oeil effect creates the appearance of a fine twill fabric, yet it is a durable textured vinyl wallcovering. Produced by **Koroseal®** it is available in 35 colorways. Circle Number 349.

◄ **Stow & Davis** introduces Nottingham seating upholstery, a wool/nylon blend created through a weave of tweed and solid yarns. Circle Number 350.

◄ **Momentum Textiles** offers a collection of wool and wool-blend seating fabrics in a rich array of textures, tweeds and mini-patterns. Shown are "Perth," "Erin," "Welby" and "Rexford." Circle Number 352.

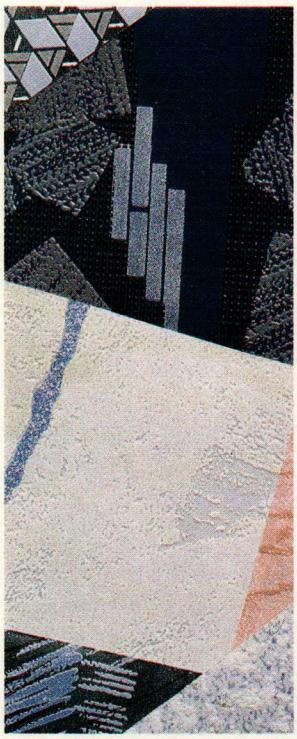
▲ "Matrix-Plus" is a damask weave with an intricate architectural pattern by **Brayton Textiles**. A cotton, wool and nylon blend, it is suitable for wallcovering or upholstery. Circle Number 351.



A 1989 Institute of Business Designers (IBD) award winner, "Paleo" by **Forms+Surfaces** is a lightweight, easily-installable, modular wall panel system. Available in five colors and two textures. Circle Number 353.

"Flicker," from **Van Luit's** Contemporary Four Collection, is a dramatic design of colored spears on a solid background. It is available in four colorways with a pearlescent quality added to the contrast colors. Circle Number 354.

A hand-textured adaptation of a frond design, "Palmier" wallcovering by **Silk Dynasty** has a graceful panel flow due to an innovative three-panel repeat pattern. Available in custom and standard colorways. Circle Number 355.



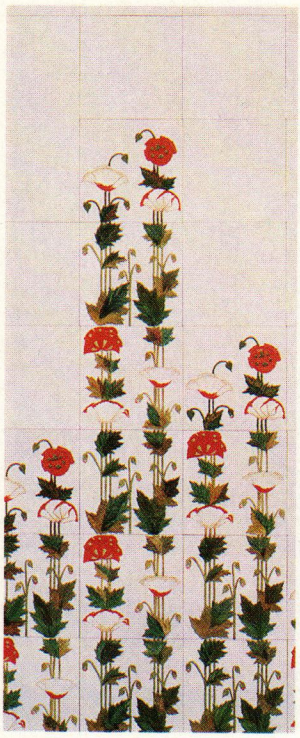
The Debonair Collection is a grouping of 21″ vinyls from **MDC Wallcoverings**. Its colors range from pastels to deep tones in contemporary patterns. Circle Number 356.

◄ Part of **Westgate's** Palais Royale collection, "Anastasia"'s whimsical putti and flora design is taken directly from an original document. Circle Number 357.

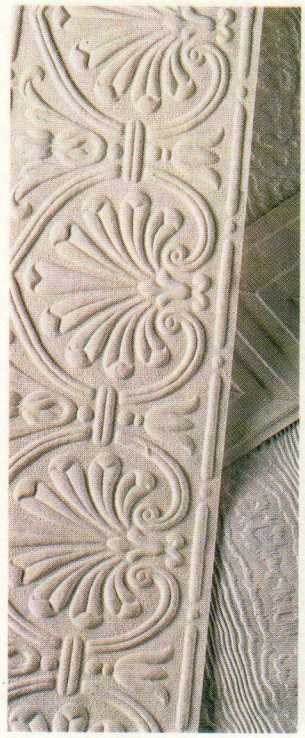
◄ **B. Berger Company** celebrates English style of the Edwardian Age with the Hampton Court collection of borders and glazed chintz fabrics, inspired by designer William Morris. Circle Number 359.

▲ Opulent and grandly scaled, "Devonshire Gardens" by **Bob Mitchell Designs** includes 15 wallcoverings in 79 colorways and two border designs in seven colorways. Circle Number 358.

Silk-screened wallcoverings and chintz fabrics by **Clifford Stephens** includes "Venetia" wallcovering, "Petit Venetia" tablecloth/ drapery fabric, and "Ginny's Plaid" for the cushions. Circle Number 360.



Sherle Wagner presents "Poppies," an 8″×8″ hand-crafted, hand-painted tile that coordinates with bowls, basins, tub and shower fittings. Suitable for murals, back splashes, baseboards, borders and more. Circle Number 361.



"Pelmets" are delicately sculptured embossed borders for ceiling lines or baseboards by **Crown Relief Decorations**. Available in a Victorian style, geometric design or a raised moire embossed style called Anaglypta. Circle Number 362.

Part of Collection XXXIII is "Germaine," a graceful floral stripe with an Indian influence by **Louis W. Bowen**. The wallcovering is available in six colorways with a coordinating fabric. Circle Number 363.

A Portrait in Nostalgia

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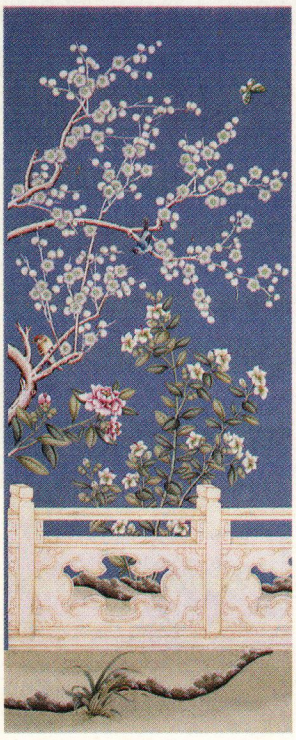
◄ **Boussac of France** introduces "Sabine," a 100% cotton chintz that brings a contemporary look to large sprays of tulips and old roses. Available in peach and green on an ivory, pale yellow or black background. Circle Number 364.

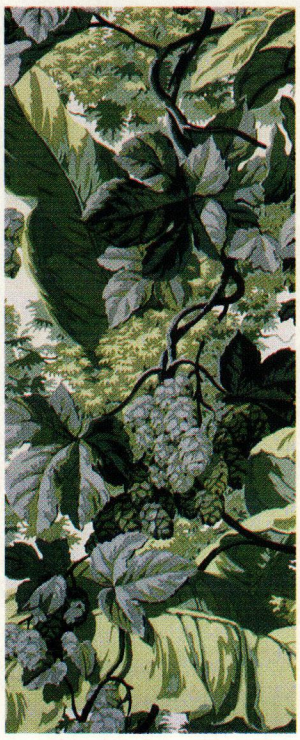
◄ A new chintz print by **Yves Gonnet** is "Poppy Fields," a lively floral shown in a red/black colorway and available also in pink/blue and gold/grape. Circle Number 366.

▲ "Roseabella," from the Country Gardens collection by **Charles Barone, Inc.**, includes matching fabric and wallcoverings. The fabric is a cotton sateen, and the wallcovering a hand-screened vinyl. Circle Number 365.



New from **Gracie** is SY124 scenic hand-painted wallcovering based upon an 18th-century Chinese design. Available in panels 36″W×10′H. Circle Number 367.

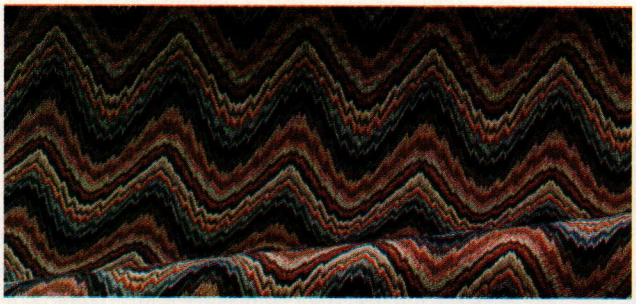
The California Collection by **Verosol USA Inc.** includes prints in shades and drapery coordinates: "O'Keeffe" (shown), a floral; "Beachcomber," a plaid; "Taos," an Indian Stripe; and "Sonora," a watercolor stripe. Circle Number 368.



Designed by Desfosse & Karth in Paris in 1869, "Passerelle" by **Galacar & Co.** is a vertical repeat printed on 100% cotton glazed chintz. A matching wallpaper will be introduced this year. Circle Number 369.

Country Life Designs presents "Jolie," a new fabric from the Devon's Garden collection. Of cotton chintz or union cloth, it is available in seven colors. Circle Number 370.

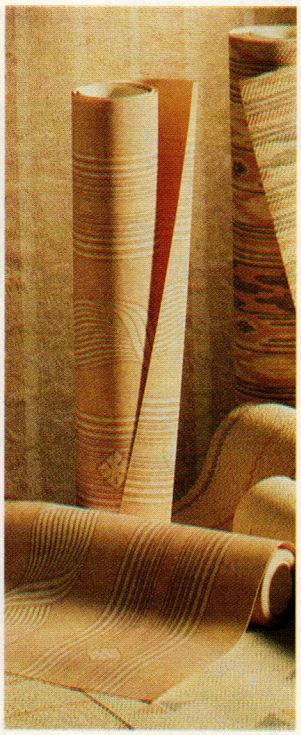
◄ **J D Fabrics Ltd.** introduces the Elegant Home Collection that includes "Champagne," a damask; "Slate," a stripe; "Conch," available in a range of colors; and "Multi," offered in confetti and teal. Circle Number 371.



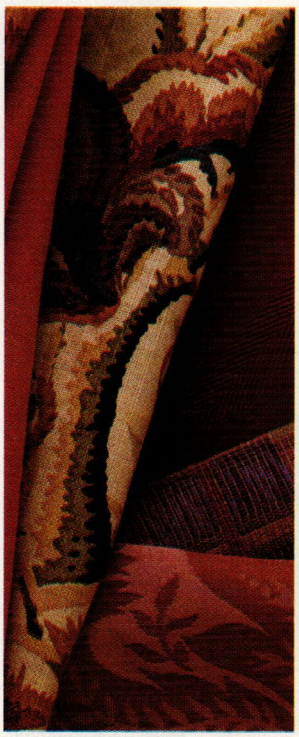
◄ "Monashee" by **Pindler & Pindler Inc.** is a finely constructed tapestry fabric that layers a range of colors. Colorways include Azure, Claret, Fiesta, Jade, Meadow and Spray. Circle Number 373.

▲ Addressing the liability concerns of the design community, **JOEM International** presents "Chromafabric," a non-combustible, flame-resistant fabric. Of dyed glass fiber yarn, it is antibacterial and mildew resistant. Circle Number 372.

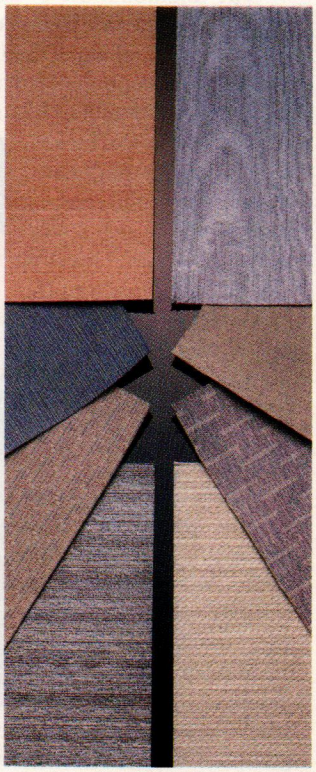
Bergamo Fabrics, Inc. introduces new patterns to its Sahco-Hesslein Collection. Top: "Romance" and "Angelique" in cotton/rayon; "Mikado" in silk; "Cornea"; and "Couplet" in silk. Circle Number 374.



Traditional, ethnic and impressionistic motifs become a tapestry of color in the new "Satinesque® " tenth edition wallcoverings collection by **Columbus Coated Fabrics.** Available in four color groups. Circle Number 375.



Carleton V features the Razzle Dazzle Raspberry collection of six coordinated but individual fabrics of 100% linen. Circle Number 376.



The finest blends of Belgian linen yarns give **Crofter-craft**'s 6 collection of 64 new textures and colorations of wallcoverings a distinctive and elegant look. Circle Number 377.

Brayton Textiles

A Rich Design Palette for Leather

Photography by Gary Warnimont

LEATHER HAS COME A LONG WAY IN ITS USE IN contract interior environments. With the explosion of color possibilities and bold applications of contrasting palettes in the 1980s, leather was liberated from its traditional, increasingly-restrictive tan and natural hide finishes. Brayton Textiles of High Point, North Carolina, is steering in the direction of expanding the color palette for leathers in the 1990s, served by its already established reputation for quality, attractive contract fabrics.

"The traditional use of leather remains popular, yet new treatments and the refreshing aesthetic thinking of the 1980s have expanded the definition of leather in contract interiors," says Joan E. Hilliard, director of textiles for Brayton Textiles. Combining a sophisticated leather dyeing and coloring process with a rich collection of fabrics, Brayton Textiles' uniqueness in the marketplace and its position of strength for the new decade is its ability to offer a diversity of matching and color-coordinated leathers and fabrics.

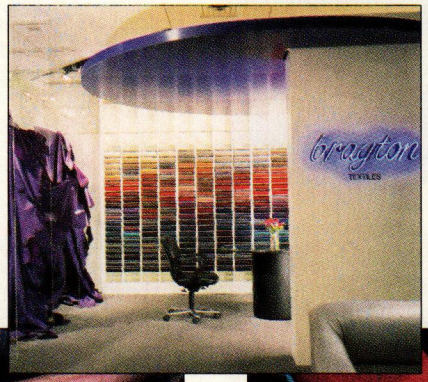
Ms. Hilliard emphasizes that the selection of leather for upholstery application merits the same close attention given to furniture selection. To insure a consistent standard of quality, Brayton Textiles develops leathers from sources worldwide. Brayton's full-grain leathers are offered in a wide range of textures and rich color selections, made possible through an aniline dyeing process which achieves greater color penetration throughout the hide. To insure color uniformity, the hides are treated with an additional pigment or aniline dye finish.

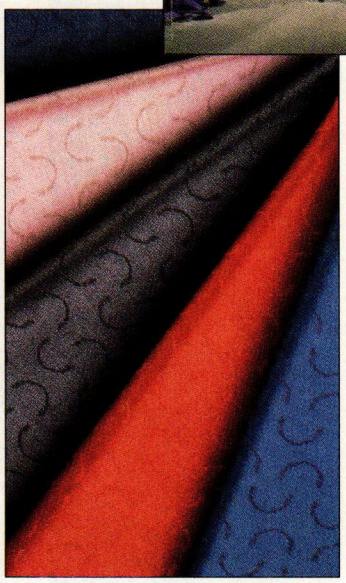
The leather tanneries selected by Brayton Textiles have developed methods of enhancing leather resiliency without the loss of its natural colors. These processes ensure a supple "hand" or feel, but also help to retain "breathability," which is leather's ability to absorb moisture from the body and then regulate its surface temperature accordingly. Currently, Brayton Textiles offers five styles of leather in a variety of colorways: "Calftan," "Dakota," "Rodeo," "Tucson" and a Special Color Match Program.

Brayton leathers are designed to coordinate with the company's line of fabric designs and colors, providing a rich design palette of comfortable, color-compatible leather-fabric combinations. "There is a general warming of the earth and the color palette for the '90s, and people are drawn to landscape colors and natural metals," says Ms. Hilliard. "Our new fabric collection for 1990 includes warm, rich geological colors of gold, copper and khaki as well as clear jewel tones, and our weave constructions offer a range from satin finish, worsted wool jacquards to textured overall patterns."

Brayton Textiles has married fabric's cost/performance appeal and the attractiveness of a leather finish in an innovative leather lookalike called ALMOST® for upholstery and wallcovering applications. The nylon fibers of ALMOST are laid down in a three-dimensional axis which is similar to the natural structure of collagen found in leather. Virtually tear-proof and puncture-resistant, the nylon fabric, available in 31 colorways, offers performance results similar to those of leather, including breathability. Though ALMOST can never replace the genuineness of real leather, it has broadened a company goal Brayton Textiles considers to be just as important as the quality of its product line: choice.

—Rick Eng





Top: The violet-dyed, un-cut leather drapes at left, highlighted the Brayton Textiles display during NEOCON 21 last year, located in the Brayton International showroom in the Chicago Merchandise Mart and designed by Eva Maddox Associates, Chicago. Brayton Textiles' uniqueness in the marketplace and its position of strength for the new decade is its ability to offer a diversity of matching and color-coordinated leathers and fabrics. The latest fabric introductions include "Eclipse," (above, left) a 100 percent worsted wool and "French Crepe" (above, right), a 100 percent worsted nylon with a light latex backing available in 21 colors.

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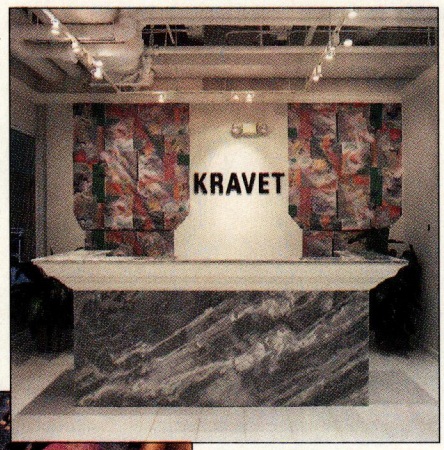
Kravet Fabrics

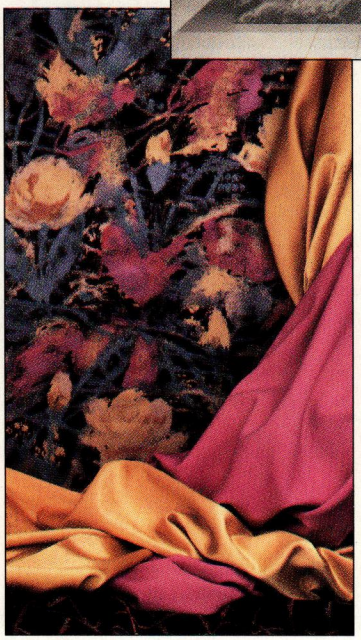
Quality Design Is a Family Tradition

MANY COMPANIES IN THE INTERIOR FURNISHINGS industry can trace their origins through several generations of a single founding family. Success in such companies often results in larger production facilities, more employees, a wider national presence and a corporate infrastructure. However, in many cases the company leadership still remains firmly in the hands of the descendents of the founders.

The story of Kravet Fabrics centers on a design commitment passed down through four generations of the Kravet family. The story began 70 years ago, shortly after the First World War, with a struggling immigrant tailor, Samuel Kravet, determined to succeed in his new venture. The place was New York City, America's garment and textile capital. A foundation was built by the first Kravet and his four sons, setting the stage for a period of national expansion that would place their company as a leading resource for upholstery, drapery and wallcovering applications.



Above: One of the latest additions to Kravet Fabrics' national network of showrooms is located in Dania, Florida.

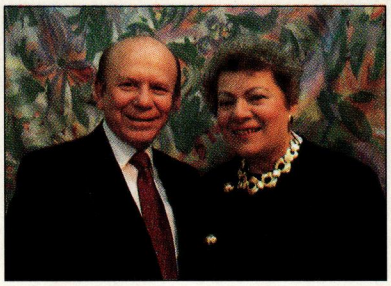


"In this business, my elders taught me the value of a respected name and the importance of a promise kept," says company President Larry Kravet, a third-generation family member, grandson of the company founder, who entered the business in 1948. "I have tried to use these precepts as the cornerstone of our business." The return to normalcy after the years of the Second World War brought opportunities for Kravet. The emergence nationally and internationally of design-oriented trends in interior furnishings influenced Kravet's fabric lines in the 1950s and 1960s.

The years following the war were a period of tremendous growth. For Larry Kravet, the world was made smaller and more accessible through his travels in search for new colors and design. "The greatest challenge in this industry," he notes, "is anticipating the future needs of the market. I am constantly searching for new sources." In 1985, a new showroom was opened to exhibit the expanded Kravet collection in the Design & Decorator (D&D) Building in New York City. In addition to its New York flagship showroom, Kravet makes its designs available in more than 30 showrooms across the United States and Canada. Within the past several years, Kravet has added showroom presences in San Francisco, Los Angeles, San Diego, Toronto and in Dania, Florida.

Today, the fourth generation of Kravets —the children of Larry Kravet and his wife Utta, who serves as national advertising director—has assumed important corporate functions, preparing to take the company into the 21st century. Cary Kravet has the overall responsibility of administration and serves as director of sales. His wife, Lisa, serves as the internal expeditor and operational manager for all of the showrooms. Scott Kravet's domain is with the design, selection and marketing of the product. Growing up in the business, Ellen Kravet-Burke uses the insight she has gained into the industry by serving as a major seller for the company.

As the country enters a new decade, Kravet Fabrics remains a significant leader in the interior design field. Their expansive contemporary, traditional and transitional lines continue to serve the needs of all design professionals. States Larry Kravet, "the home and work environment will be more important in the last decade of this century as people seek to surround themselves with beauty, functionalism and comfort." With a precise marketing consciousness tuned into the designer and a product line that encompasses an ever-broadening sprectrum of tastes and lifestyles, Kravet Fabrics will be in the forefront of the design field in the 1990s.



Above: Third generation Kravets include company President Larry Kravet and his wife Utta, the company's national advertising director. Left: New to the Kravet line is Biscayne-713, an exclusive fabric imported from Europe.

—Edited by Rick Eng

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Color Visions – Marketing Decisions

Color Marketing Group's National Conference Forecasts Trends

By Sue Ross, IBD, ASID

"COLOR VISIONS—MARKETING DECISIONS"... DOES this sound like the theme line for marketing a seminar? The package promised four days of fun and sun at The Phoenician, Scottsdale's newest luxury resort—along with a tightly-packed program of lectures and presentations. Speakers included Wayne Ruga, AIA, ISID, on "Health Care Design: Color in the Healing Environment"; "Color Dynamics and Personality" were discussed by Dr. Charles Duan Roth; Raymond Grenald, FAIA, IALD, gave a glimpse of "Color Through the Eyes of the Lighting Designer"; there was a segment on the "Technology of Special Effect Colors," covered by Charles Yuster, of the Mearl Corporation, who spoke about pearlescence; Richard Thorton, of Day-Glo Color Corporation spoke on "Fluorescence and Metallics"; a talk on "The Pigment of Imagination" was presented by David Volkens of Silberline Manufacturing Co.; and Ken Charbonneau wrapped it all up with his presentation of "Color Trends—History, Past, Present & Future." All this and more was offered at the seminar to participating members of Color Marketing Group (CMG), whose membership includes architects, designers, product developers, salespeople and manufacturers.

Color Marketing Group is an organization that encompasses all industries and all products, including automotive, fashion, cosmetics, giftwares, furnishings and finishes. Meetings are held twice a year in different locations, giving members an opportunity to explore the many regions while networking about marketing trends and influences.

In addition to the always interesting and timely programs that highlight well-known authorities as keynote speakers, the organization produces color forecast palettes that project two to three years of sales direction. At the Spring meeting (to be held this year in Toronto) members concentrate on both the Consumer palette and Colors Current workshops. At the Fall meeting held last year in Scottsdale, workshops were focused on the 1992/93 Contract palette and the Design Trends and Influences Statement that has become increasingly important to the commitment of manufacturers' dollars.

As the cost of product development continues to soar and the global marketing of products expands rapidly, those of us who make color decisions seek out the most current and constant means of observing all industries, nations and cultures. A weekend of networking with five

hundred friends and members who come from as far as Canada, England and Japan is always an exciting and enjoyable opportunity to learn a great deal and "charge" your creative batteries.

With so many different areas and opinions represented, it is always interesting to see how closely aligned we all are in our observations, making our decisions on future directions much clearer and easy to formulate.

We talked about changing global economics, new political powers, China's repression of the freedom movement, Glasnost, the dismantling of the Iron Curtain, open borders and the new trade frontiers of EEC 92, which promise to lead us to a new era of competitiveness in product marketing. A united Europe with multi-ethnic/cross-cultural styling will create an international marketplace that will support better quality, with more affordable and easier-to-obtain products. A barter system replacing currency with raw material trades between countries was also considered, along with the image of a Euro-Man as "he who combines all Global Traditions."

The planet Earth, ecology and our responsibility to mankind was the most pressing subject at hand, as all agreed our planet is in grave jeopardy. Safety issues of fire and toxicity and terms like low-waste management and recycling were recurring themes in conversations. Oil and gasoline spills, world food supplies, drugs, increasing street crime, the devastation of AIDS and hope of what we may now learn from the planet Neptune led us to speculation on future technological advancements that will enable us as designers to create products that will support a better living environment for everyone.

We exchanged many ideas on creating healthy homes and offices, with honest materials and natural forms. Natural dyes and herbal colors are an immediate part of our quest for this better future we must create. The "greening" of America as a forecast of consumer interest created the phrase "windowscaping". . . bringing the outdoors in!

By now, you may be wondering how this exchange of observation and words affects our product design decisions. Think further into these statements and it is easy to see how all of life around us does indeed "create" our creative intentions.

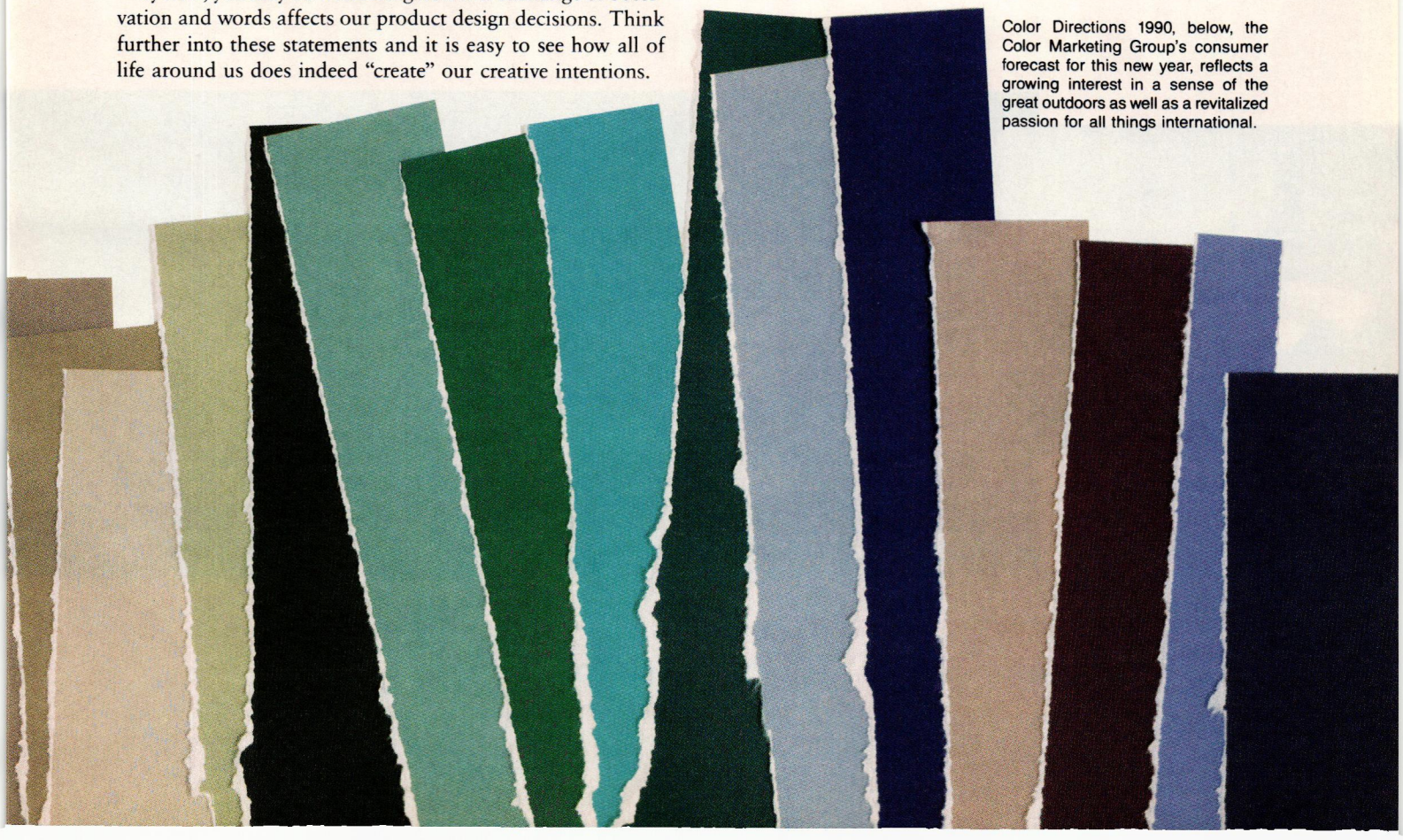
As interest in gardening grows, we see that this love of nature leads to the use of organic shapes and materials in design. Floral patterns, both contemporary and traditional, now demand attention in many market products. An endangered species list that grows on and on has fueled and generated faux patterns and prints that, again, bridge many markets, including fashion, furnishings and accessories. Influences of art and architecture tend to dictate color trends, as has been obvious in the traveling shows on Georgia O'Keeffe and Gauguin, which left lasting impressions on many new products.

Our Fall meeting brought together influence references that include Van Gogh, 100 years of inspiration, Ettore Sottsass, Goya, Picasso, Braque, Velazquez, the 10 Plus 10 (10 American and 10 Russian artists) exhibit currently in San Francisco, Edward Hopper on American life and values, The Decorative Arts Celebration in France and, of course, the upcoming Olympics in Barcelona that we all agreed will focus a great deal of attention on Spain.

We explored different periods, ranging from 15th-century Italian to 19th-century English, examining such influences on contemporary style as Edwardian, Victorian, Egyptian, Byzantine, Aztec, Thai, Moroccan and Ancient Indian. In conclusion, we labelled our own time The Eclectic Era, where overlapping periods and styles generate new interests in multi-cultured, ethnic references seen in crafts, fashion, furniture, textiles and art.

Observing current lifestyles, we see more non-traditional households, more working wives, older first-time mothers, on-site child care and more shared responsibilities in the home. There is growing interest in well-equipped kitchens and multipurpose rooms, more talk on "cocooning" and a new focus on master bedroom retreats. Armchair shopping, cardboard cuisine, home delivery services, the quest for better quality and increased sophistication of consumer demands were also discussed.

Continued on page 116



Color Directions 1990, below, the Color Marketing Group's consumer forecast for this new year, reflects a growing interest in a sense of the great outdoors as well as a revitalized passion for all things international.

COLOR FORECAST

Continued from page 115

Voicing concern about young people, the homeless and the aging, we shared thoughts on poverty moving into the middle class, and how this affects major purchases. Lack of access to medical and professional help is all the more aggravated as the homeless population continues to grow. We reflected on the '80s as the Age of Materialism and project that the '90s will bring the Age of Accountability, a more caring and thoughtful time.

In tracking the marketplace, we've watched our baby boomers age and change their styles and needs. The single male is a new consumer group that has attracted growing media attention, as have the needs of our "graying" population that is living longer and more productively.

The information and intentions shared in our Design Workshops support our Color Palette forecast, available exclusively to CMG members for use in developing new products. Our commitment is to improved quality, styling and expanded market visibility, the common ground we eagerly share.

In addition to our reportbacks on Fashion, Color and Design Workshops, three keynote presentations added to the excitement of our Scottsdale meeting. We shared Deborah Sussman's observations on the "Use of Color Influences from Cultures and the Environment." Her unique use of color and graphics to create a special sense of space and identification and move masses is truly an inspiration of functional creativity that has earned her international acclaim. A most impressive slide presentation by Dr. Carol Soucek King, *Designers West*'s editor in chief, on "Color as a Major Design Influence," gave visual reference and support to the many shared thoughts of our members, as we were treated to her carefully selected, wonderful representation of design examples being readied for publication. Last, but by no means least, was a delightful, detailed presentation by James Wines, author of *De Architecture*, who shared his special sense of humor and thought-provoking ideas on design as a statement, all well represented in his well-known and often published projects.

An incredible four days flew by. It was a chance to share good times and thoughts of our responsibility to the design process; to ponder our awareness of the impact our design decisions have on our environment and well-being; to support our commitment to continue to make all things good, different and better as new technology allows us to accomplish our goals; and to network with friends from varied regions, industries and disciplines. This ongoing, growing experience of high energy and creative ideas can be yours, too. If you are interested in participating in a truly unique sharing experience, join us next in Toronto, April 29 through May 1. Contact: Color Marketing Group, 4001 N. Ninth Street, Arlington, Virginia, 22203, (703) 538-7666.

Sue Ross, IBD, ASID, is the principal at Sue Ross Designs, a Los Angeles-based design consulting firm.

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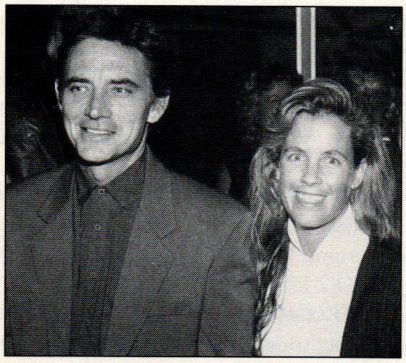
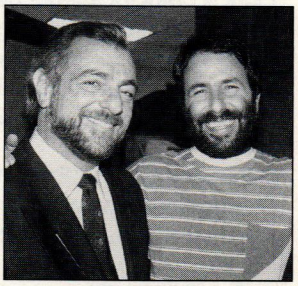
FACES

An Artfelt Cause for AIDS When art and business agree to merge forces, the result can be one of unprecedented success. Such was the case for the national "Art Against AIDS" fundraiser in Los Angeles, spearheaded by the American Foundation for AIDS Research (AmFAR). A benefit auction of contemporary art at Butterfield and Butterfield, the evening's audience was a virtual "Who's Who" of the rich and famous. Art works by **Andy Warhol, David Hockney, Peter Shire** and **DeWain Valentine** were auctioned off to the well-known faces of **Michael Keaton, Dennis Hopper, Gregory Peck** and **The Pointer Sisters.** Other active supporters included **Harold Huttas** of AIDS Project Los Angeles (APLA), **Barry Krost,** board member of AmFAR, comedienne **Sandra Bernhardt** and artist **Ian Falconer.** The evening raised $200,000, which will benefit AIDS Project Los Angeles and AmFAR ■ Meanwhile, across town at the Los Angeles County Museum of Modern Art (LACMA), more than 1500 curious artists and fans whooped it up at a provocative exhibit of recent works by contemporary artist **Robert Longo.** Outside the Museum was bathed in red light, while inside guests dined on an elaborate buffet and enjoyed the upbeat rock 'n roll music of **Billy Vera and the Beaters.** Among those spotted in the crowd were Museum Director **Rusty Powell** and artists **Gretchen Bender and Charles Arnoldi** and his wife **Katie** ■ **Beaming Faces on Oprah** Nothing like having 45 million viewers as midwives—such was the case for **Ro Logrippo** and **Anthony Torrice,** ASID, whose book *In My Room—Designing For and With Children* was launched on the Oprah Winfrey Show in Chicago. Torrice and Ms. Logrippo are principals of the San Francisco-based firm Living & Learning Environments ■ **Fashion Meets Design** Models clad in 1930s attire with furniture poised atop their heads swirled among guests at the ultra-hip Palazzetti showroom during Designers Saturday in New York City. The fashion show was orchestrated by **Christian Farrow** while two of L.A.'s most colorful fashion designers, **Pepito Albert** and **Richard Tyler** of Tyler Trafficante, created the Art Déco clothing. The towering hair sculptures were by **David Cordova.**

—Paula Fitzgerald

James Lee





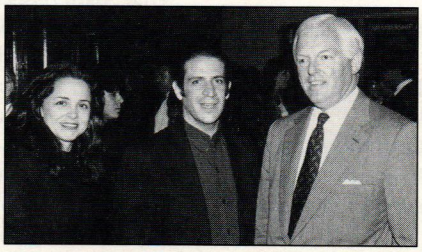
James Lee

Top: (from left) Barry Krost, Ian Falconer and David Hockney

Above: Harold Huttas (left) and Peter Shire

Above: Charles and Katie Arnoldi

Right: (from left) Gretchen Bender, Robert Longo and Rusty Powell



Above: Surrounded by models are Priscilla Palazzetti, top left; Christian Farrow, top row, center, and Sergio Palazzetti, bottom row, center.

Alex Berliner

Above: (from left) Ro Logrippo, Oprah Winfrey and Tony Torrice

DESIGNTIME

JANUARY 1990

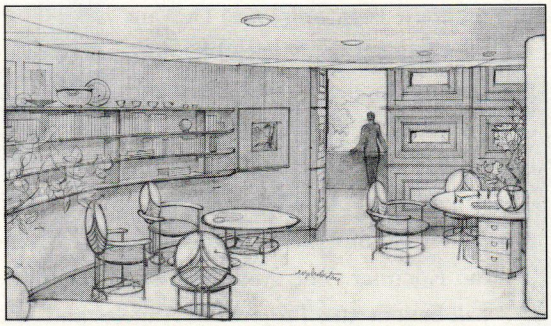
Frank Lloyd Wright exhibit, Seattle Art Museum, Washington. (212) 757-6302. Through 2/25

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

Light & Color for Interior Designers, a lecture with Professor Alexander F. Styne, sponsored by the Fashion Institute of Design and Merchandising, Pacific Design Center. (213) 624-1200. 1/9

Window Fashions Education and Design Conference, Arizona Design Centre in Phoenix. (612) 293-1544. 1/9-10



Arizona Celebrates Frank Lloyd Wright: 1990-1991 with an exhibit of 300 rarely-seen drawings and sketches at the Phoenix Art Museum. Shown is an interior of the Lenkurt Electric Co. Administration Building Project in San Carlos, California, 1915. Pencil on tracing paper. Courtesy of The Frank Lloyd Wright Archives. 1/13-4/8

20th HEIMTEXTIL trade show in Frankfurt, West Germany. Contact: Meike de Schmidt (069) 7575-6415. 1/10-13

Annual Portfolio Exchange and Network Night, sponsored by Visual Artists Association of Los Angeles, Pacific Design Center. (213) 933-7199. 1/10

Salon International du Meuble, trade show in Paris, France. (212) 869-1720. 1/11-16

Dallas Winter Market at the Design District, Dallas Market Center (214) 655-6100. 1/13-18 and Market Day of Education 1/12; Floorcovering Market 1/13-17 and Accessories Market 1/13-18; Dallas Design Center (214) 747-2411; and Oak Lawn Design Plaza (214) 689-4222. 1/13-18. National Lighting Market at the Dallas Trade Mart and World Trade Center. (214) 655-6148. 1/13-17

Beyond the Basic Bath Design Seminar, sponsored by the National Kitchen & Bath Association, in Los Angeles. (201) 852-0033. 1/15-17

San Francisco Winter Market at Showplace Square (415) 864-1500. 1/20-23; Showplace Square West (415) 626-8264. 1/21-23; Contract Center (415) 621-7345. 1/22-25; 200 Kansas St. (415) 552-2290. 1/21-25; San Francisco Mart (415) 522-2311. 1/20-24; and at showrooms in other design areas: Vermont Center and Sobel Building (415) 861-4443. 1/22-26

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 designing kitchen environments, Monterey Sheraton, 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. 1/21

Annual Convention, Wallcovering Distributors Association, Marriott'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

Good Offices: The Seventh Arango International Design Exhibition, 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. 2/1-4

Heart Strings: The National Tour, a fund-raiser sponsored by DIFFA/HOUSTON, the Design Industries Foundation for AIDS and the Bering Community Service Foundation, in Houston, Texas. (713) 850-1293. 2/3

London International Furniture Show (LIFS). U.S.contact: Linda Harragin (01-734 6030). 2/4-7

Arts & Crafts Movement in California exhibit, Center for the Study of Decorative Arts, San Juan Capistrano, California. (714) 496-2132. 2/6-5/26

Making It Alone, a seminar for the American Society of Interior Designers (ASID), Holiday Inn, Pasadena, California. (617) 965-0055. 2/7

Designer's Weekend 1990, at the Vancouver Trade and Convention Center, Vancouver, Canada. (604) 682-5647. 2/9-11

Lighting for Mood: Theatrical Techniques, a Designers Lighting Forum. Contact: Linda Holley: (213) 682-1566. 2/12

Kitchen Specialist Training Seminar, sponsored by the National Kitchen & Bath Association (NKBA), in Los Angeles. (201) 852-0033. 2/19-21

Tile tour, sponsored by the Tile Heritage Foundation, held in conjunction with the CTI Educational Seminar, in Pasadena, California. (707) 431-TILE. 2/24

USArt, show & sale, the Concourse Exhibition Center at Showplace Square, San Francisco. (213) 455-2886. 2/23-2/25

National Design Engineering & Maintenance Show/Conference, at Jacob K. Javits Convention Center in New York. (203) 964-8287. 2/26-3/1

MARCH

Water Plus Light: Engineering for Magical Effects, a Designers Lighting Forum, Los Angeles Chapter, at Pacific Design Center, Los Angeles. Contact: Linda Holley (213) 682-1566. 3/12

WestWeek 90, themed "L.A. 20/21: Design. Business. The Next Century." Pacific Design Center, Los Angeles. (213) 657-0800. 3/21-23

Kitchen Specialist Training School, sponsored by the National Kitchen & Bath Association, in Denver, Colorado. (201) 852-0033. 3/19-21

***Designers West* Fellowship of Excellence Gala Dinner Dance**, Beverly Hills Hotel, Los Angeles. Contact Bonni Dorr: (213) 657-8231. 3/23

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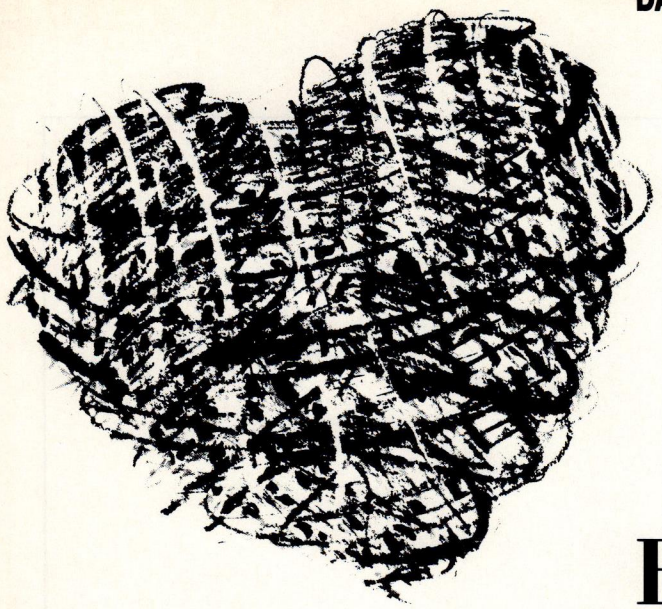

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For more information, 404 / 876-HOPE

Continued from page 52

General News

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. For further information, please call (212) 614-4921.

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 competition 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. 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. A $2,000 grant will be made to the winner's school. All entry materials must be received by March 1. For further information, contact the IFDA national office 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 science. The deadline is March 28. For more information, contact the AIAS national office at (202) 626-7472.

American Olean Design Contest: The "Brightest Choice in Ce-

Continued on page 124

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Continued from page 123

ramic Style" is the theme of this year's American Olean second annual design contest, opened to architects and designers who use the company's products in their projects. Categories include New Residential, Remodeled Residential, New Commercial and Remodeled Commercial. Any projects completed between January 1, 1988 and March 31, 1990 are eligible for consideration. The grand prize is $1,000 and each first-place winner will receive an $800 scholarship. For additional information, please call (215) 855-111, FAX (215) 855-2252.

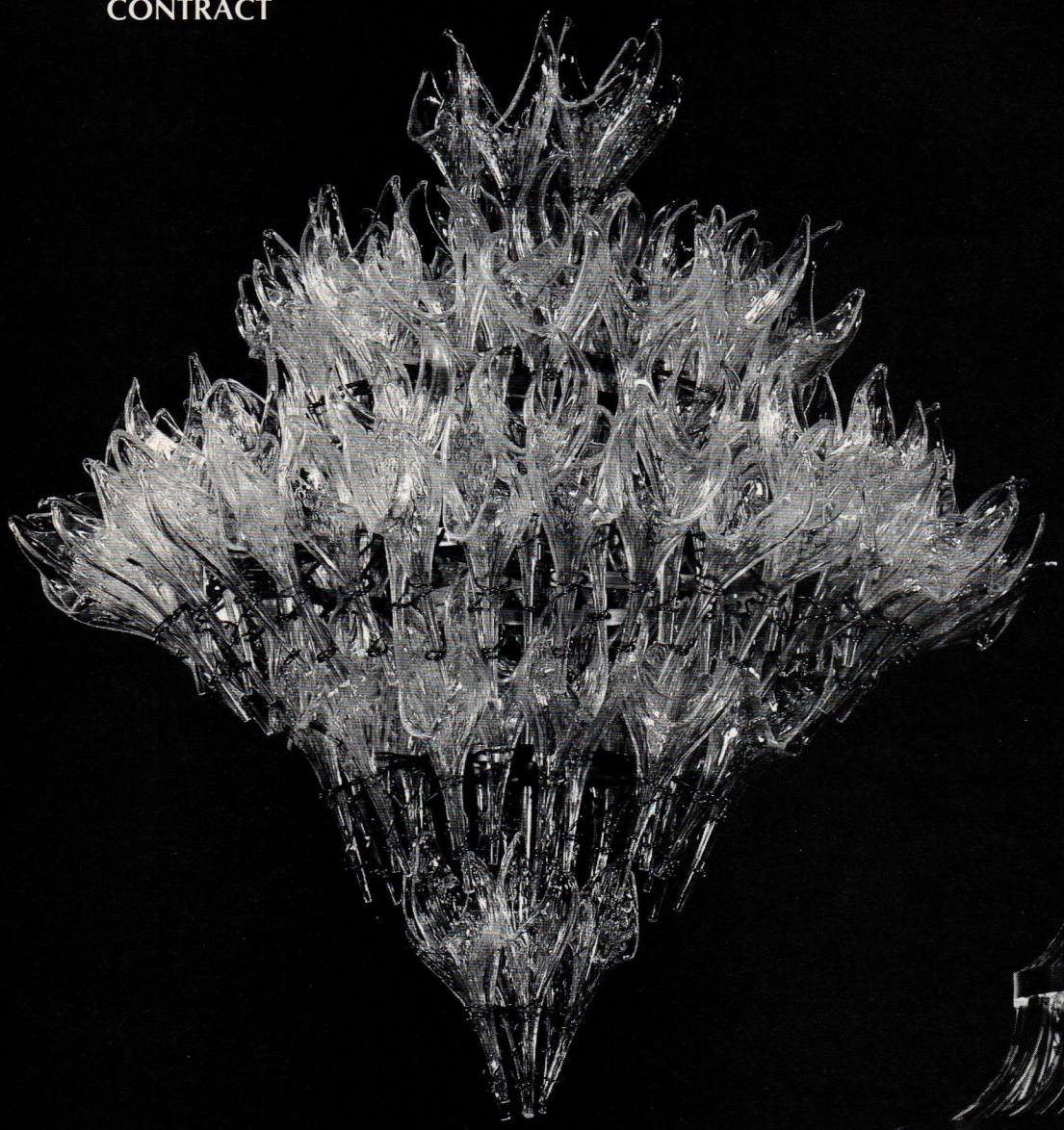
"Good Offices" Exhibition at Art Center: Through March 3, the Art Center College of Design in Pasadena, California, will host "Good Offices: The Seventh Arango International Design Exhibition" to honor and recognize office products produced for the first time after 1978 that are both beautiful and functional. The exhibition will feature office furniture, desk accessories, desktop machines and pens and pencils from the world's leading designers. For information, call (818) 584-5000.

Frank Lloyd Wright Archives: For the first time in 27 years, the Frank Lloyd Wright Foundation in Scottsdale, Arizona, will loan more than 300 of the master American architect's most important drawings to be exhibited at the Phoenix Art Museum, through April 8. "Frank Lloyd Wright Drawings: Masterworks from the Frank Lloyd Wright Archives" contains the highlights of his seven-decade career, including the 100-year-old drawings which so impressed Louis Sullivan, that he gave Wright his first job. The last major exhibition of this magnitude held on Wright was at the Museum of Modern Art, New York, in 1962. For exhibition hours, please call (602) 257-1880.

Assignments

Wilson/Duty Associates has been hired to provide interior design, furniture procurement, space planning and construction drawing services for Pan Pacific Trading Company's newly acquired 32,703-square-foot building. The San Diego-based commercial office design firm also has provided space planning services for the new 11,000-square-foot offices of computer software developer Ahntech, Inc. . . **Index The Design Firm**, headquartered in Houston, has been selected to perform interior architectural design services for the Radisson Inn & Justus Aquatic Center in Orlando, Florida, and Le Flamboyant Hotel on the island of St. Martin, the French West Indies. . . **Bobbie Stearn**, ASID, of El Toro, California, was awarded a 10-project contract by the William Lyon Company for apartment models, leasing offices and club houses for Lyon residential developments. The designer has also completed seven model home interiors for two high-end residential projects for Barratt American Incorporated of Irvine, California. . . **Irvine Associates Architects**, a Houston-based architectural firm, is providing design services to renovate office space for Exxon Company USA and the 48,000-square-foot offices of U.S. Pollution Control, Inc. (USPCI). . . **The Sherman Design Group, Inc.** of Long Beach, California, has completed the Huntington Medical Group's 4,000-square-foot clinic in Glendora. The clinic is a part of the South Pasadena-based multi-speciality health maintenance organization (HMO).

CONTRACT



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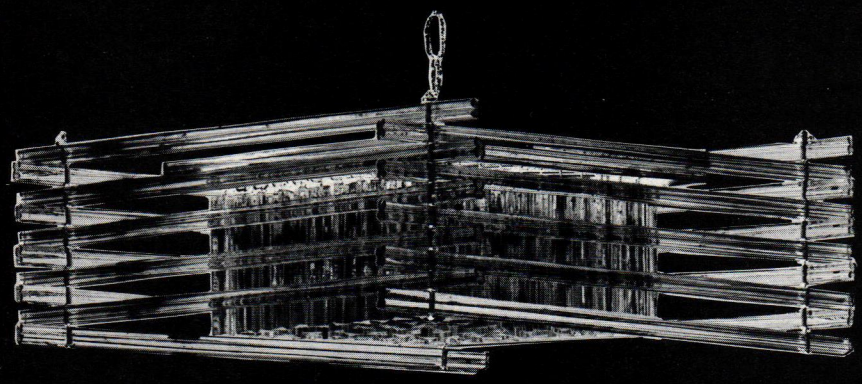

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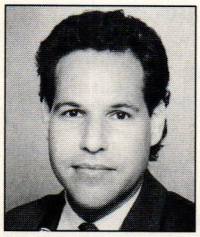
DESIGNERS DIRECTORY

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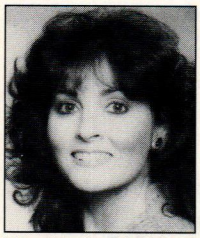
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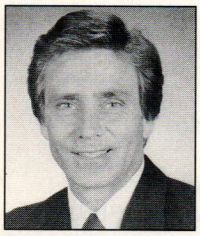
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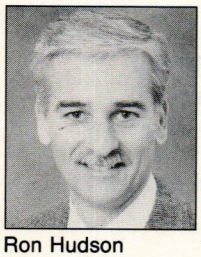
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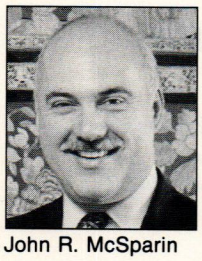
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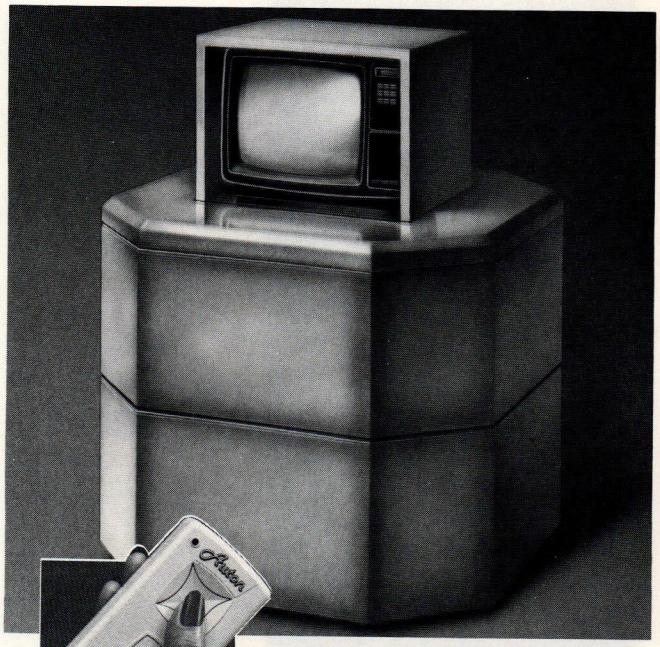

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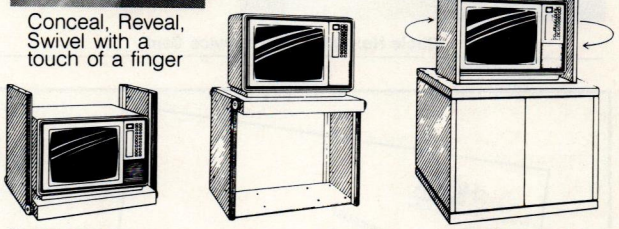

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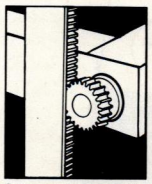
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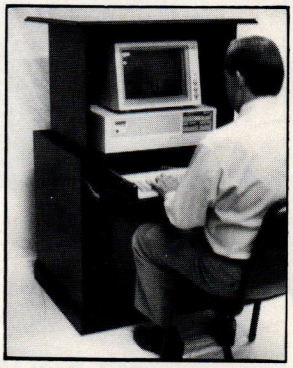

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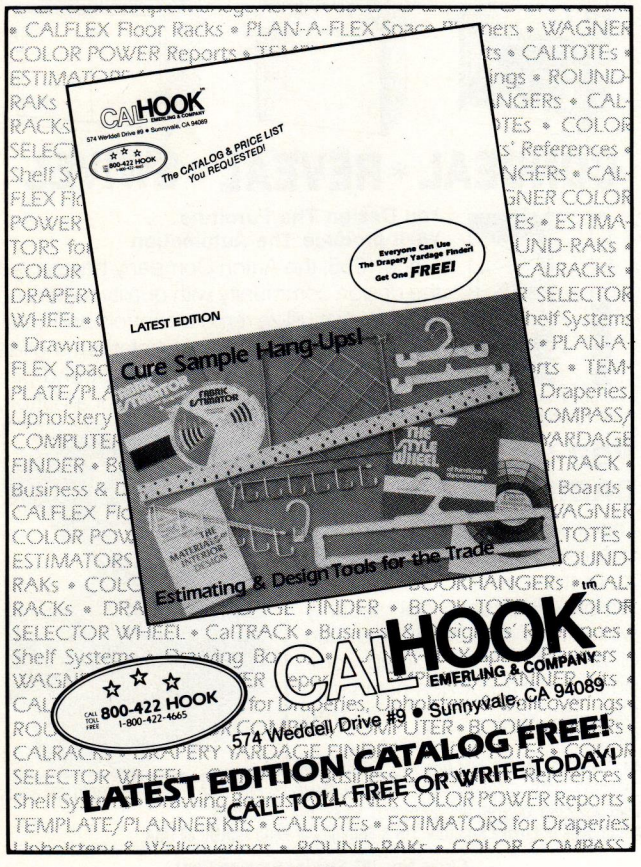

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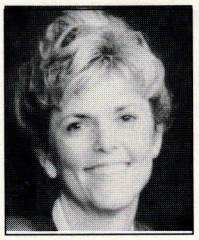

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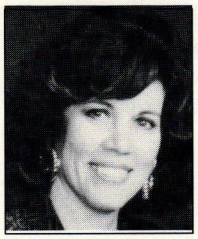

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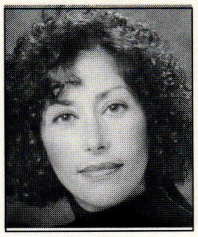

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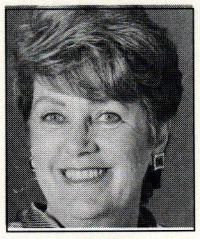

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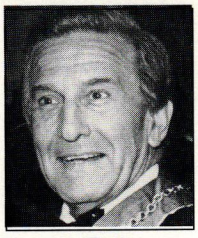

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Hoving Let me tell you a Palladio story. It's about the incredible subtlety of architecture and design when it's done well. A friend of mine bought a small Palladian villa on the road near Vicenza. When he got in there it was impossible to live. It was insufferably hot, no matter how many windows they opened. He began to study a little more, and found out that somebody 30, 50, 100 years before him had cemented over a host of invisible ducts which ran throughout the entire building. Palladio had built the most efficient, cheap, no-energy air conditioning! The real Palladian villas are cool on the hottest of summer days. So when the owner broke the ducts open, then the villa became cool.

Designers West It sounds strange to hear you, Ray Bradbury, speak with such adulation of the past when we always think of you building cities in space.

Bradbury I think you can only do a good job about the future if you know everything there is to know about the past, especially in architecture and in cities. I fell in love with all sorts of cities at a very young age. I looked at the covers of the science fiction magazines in 1928 that were painted by Frank R. Paul, who was *the* artist for those publications; he created two or three hundred covers, most of them showing future worlds with fabulous skyscrapers. In some year up ahead I want to hang a museum of science fiction art and fill the walls with the cities that he dreamed. I combined what he painted with my falling in love with Greek and Roman architecture and the street life I saw when I travelled in Italy and France. It's a wonderful mulch, isn't it? To want to build cities, to want to be a part of them? I started making blueprints of malls when I was 13 years old. I saw the Chicago World's Fair, which was only 30 miles south of where I lived in Waukegan, Illinois. I'd go down there and walk around and visit the deep past—they had dinosaurs—and then look at the architectures of the future. And then I'd go home on the train at night with my mother and my aunt, and I'd cry all the way home, because I was leaving the future behind.

I wanted some way to make sure that some of those buildings came out of the Fair and visited cities and stayed there. And only one person has done a perfect job of it, and that's Walt Disney. I had a conversation with him 25 years ago in which we both said, "Isn't it terrible that World's Fairs are put up one year and torn down the next, except for a few buildings here and there?" Paris is very good at preserving many buildings from her expositions at the turn of the century and 100 years ago. London has a few. Chicago has one or two unimportant ones. The New York World's Fair of 1964-65 has a half-dozen left. But the best ones are gone. Walt thought it was criminal to put up something and not use it forever. And I felt the same—that is, every 10 or 20 years you would go inside the building and tear off the wallpaper and put up new conceptual wallpaper—it's the concepts that count.

"You can only do a good job about the future if you know everything there is to know about the past, especially in architecture."

So that's how Disney's Epcot Center got built, and how I got to be part of creating the interior of Spaceship Earth there. It's all a wonderful mixture!

Designers West What good can that wonderful mulch really do if we're getting into a future that we may not even have?

Hoving Everyone has always said that every 10 years, and it's nonsense. The Club of Rome said 25 years ago that the last "splurch" you will hear is the last drop of oil. That goaded everyone to find oil reserves beyond anybody's understanding in the world. Every time anybody says it's all over, that's when humanity, thank goodness, shakes all of the dust out of its clothes and says, "Let's get going."

Bradbury Let me give you an example of how I have used the mulch in my head, my long-ago past shaping my up-ahead future. When the King Tut exhibit came to the Los Angeles County Museum of Art 11 years ago, at the same moment 10 blocks away I was putting on my stage play *The Martian Chronicles* at the El Rey theater. When I left the King Tut exhibit and walked back to my theater, then walked back to the King Tut, it was such a thrill. I realized my novel and my play had started when I was 3 years old. King Tut came out of the tomb that year. I remember the newspapers—I've got that sort of memory—I remember seeing the pictures on the front pages, the rotogravures, and a few of them in color, and these fabulous shapes, and asking my parents, "What is this?" The influence on me of King Tut when I was 3, and then all the other archaeological diggings and then Roman and Greek history that I devoured as I grew up have gone into my Mars. I've been writing tomorrow's mythology based on what I know of Egypt and Rome and Greece. If I hadn't had these roots in the past, I couldn't have grown into the future.

"Architecture today has gotten to be a kind of quavering, little nervous thing, where nobody is willing to take any chances or risks."

Hoving Everything that has ever been created in the past appears somewhere in our immediate surroundings. Take the objects in this room, for example. The curvature of the desk, the way it's done, comes right out of the cavetto cornice of ancient Egypt, which then translated into a certain cornice in Greece and then in Rome. It's just varied a bit. The two Egyptian cat reproduction statues on the desk come directly out of ancient Egypt. It's the goddess Bastet, she's very good luck, and she's wearing a necklace not unlike the one you're wearing. And even look up at the modern ceiling, and you'll see a soundboard to keep voices from reverberating. It's a coffered ceiling, very similar to what was underneath every arch and even many aqueducts in Rome, a utilitarian thing. Even the typeface on your magazine is a type of uncial invented in the second century A.D. We carry everything with us, thank goodness, and then we'll shoot out and transmit everything to generations as yet in nobody's eyes. It's a precious handing-down. Really very few things are new.

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Now, that's one of the problems of today. It's not that we have too much modern architecture; we don't have enough of it. Architecture today, it seems to me, has gotten to be a kind of quavering, little nervous thing, where nobody is willing to take any chances or risks. There are certain people who do. The best ones do. Gehry does; he's incredible. I think that Pelli, who did the "Blue Whale" and the green addition to it—the Pacific Design Center—down the street, is extraordinary. But even he's getting a little bit safe. But I think the rest of international architecture, with its tendency to be kind of neo-conservative and to steal everything too vulgarly from the past and call it "Post-Modern," is copping out.

"Think of what Christopher Wren could do with Formica!"

And the corporations are demanding corporate-image architecture, which is balderdash and cheap-looking junk; and I think the construction people are building stuff which is falling apart, and architects are selling out. Think of what Christopher Wren could do with Formica! Think of the new materials available to us now—titanium, kevlar™! They're making airplanes out of kevlar,™ which is indestructible, extraordinarily cheap, doesn't bend, never wavers, never warps, and cannot catch on fire. It's a very cheap material, and it's not an oil by-product, so you don't have to suck dinosaurs out of wells in the earth—you simply have to make it. That exceptional plane that went around the world on one tank of gas was made by Dick Rutan and Jenny Yeagar out of kevlar.™ Two people built an airplane that did something that no other plane had ever done and nobody believed would ever happen—of course, *that* is the future. It's always the individual, the maverick, that brings it.

Now if the two of them could fly a plane which weighed about 1,100 pounds around the world on one tank of gas and be perfectly all right, think of a building, think of houses out of kevlar™! No longer do we have to let our forests go down the tubes, no longer do we have to pump oil. So, where are the great architects? Let's go to the 21st century! We've got the technology; now let's *go.*

Bradbury I've had it with negative people. Every time I hear someone say that the end of the world is coming, I get furious. This was illustrated for me vividly when I was 13 years old. My brother and I opened the newspaper, and the headline read, "*End of World Coming, May 24, 1933.*" Well, my brother and I could hardly wait! We got up early on the morning of the 24th. We packed a picnic lunch and lots of Coca-Cola and Orange Crush and went and sat out on a hill, debating how the world was going to end. A comet would hit the earth, the earth would explode, we'd fall into the sun, a flood. . . . And we ate the sandwiches and drank the Coke, and at four in the afternoon threw up and went home. And I've never believed in the end of the world since.

Hoving All of history is, in a sense, both accepted and unaccepted, because it gets down to the tale of Rashomon. Seven people view a thing, and there are seven interpretations of it. Which is why I think the history of human beings is so exciting—because it's so inaccurate.

Designers West Does it mean we don't even know who we are yet?

Hoving I hope we never do.

Bradbury The mystery is everything. When people give me a novel to read and I finish it, I say, "Yeah, but where are *you*? The author has done a reportage: "He came into a room, he sat down, he picked up the cup, he looked out the window. . . ." I say, "Wait a minute! Don't tell me he picked up the cup. What does he *think* of ceramics?" This guy [Hoving] is a pomegranate—he's full of seeds.

I'm a pomegranate person, too, because I never went to college. I went down to the main library and wandered through all the rooms. A library is a big pomegranate, and if you wander through all the rooms you pick up a little philosophy here, a little psychology there, all the poetry in the world, all the plays, some of the novels, the best essays of the world, the history of architecture. But that only happens when you're in there by yourself and with no teachers around. If you are immensely curious, you'll sponge up tons of material. And then later on you'll dish it out in the right proportions as part of your narrative.

The Martian Chronicles came about in the same way. Creativity must have a root system of wishing. When we were kids, and someone asked, "Where would you like to have been born?", some would say Rome, others Greece, or the Egypt of 2,500 years ago. That was always part of my makeup. When I began to write *The Martian Chronicles*, my Egyptian love-root system poured out there—the Martians with their golden masks and animal-based religions. When we finally put my Mars on film, the scenes that worked best were those that were the most Egyptian. An Earthman has a conversation with a Martian late at night, and the Martian has a golden mask like some of the tomb masks of Egypt, and they speak to each other. They look at an ancient city in the distance. The Earthman looks at it, and says "It's dead"; the Martian looks at it and says, "No, it's alive with people. There's a carnival tonight, and I must leave you and go to be with them." And the Earthman goes back to his ordinary Earth town, and the Martian goes off to a city that's living even though it's dead. All these things arose in my intuition and surprised me on the written page, which is the best way, for me anyway, to write.

"The headline read, "*End of World Coming, May 24, 1933.*" Well, my brother and I could hardly wait!"

Most of the science fiction filmmakers are my children. When I went to see Steven Spielberg the morning after the preview of *Close Encounters of the Third Kind*, he said, "How do you like your film?" I said, "What do you mean?" and he said, "Well, if you hadn't written *It Came From Outer Space* I would never have made my film." I said, "I'm very proud; it seems you're one of my sons, then." It's great to have an unexpected family in the world.

Designers West How can more people devote their time to architecture and not get stifled in their creativity? To come up with ideas like building things out of materials that don't ruin the forest—how can people be more creative?

Hoving They have to first have a very high disrespect for organized, existing political structures, the bureaucracies, and have a great deal of disrespect for the making of large amounts of money. I have nothing against money, but a creator must be very careful to keep at arm's length from the seduction of great wealth. With great wealth you get trapped, and the creativity disappears. Creativity is like Tinkerbell. Creativity likes to be with people who are really unassuming and really driven, and once they start to believe what's written about them—she goes away.

"A library is a big pomegranate. . .".

Bradbury You must never really know who you are. The trouble with Norman Mailer is that he goes around thinking "I'm Norman Mailer." That's a big mistake. You can't do that. I don't go around thinking "I'm Ray Bradbury." If I did, I'd be in the trouble you're talking about. I go around excited with new ideas. I lecture to various corporate groups all the time, and the one thing they're interested in is creativity. What is creativity? Well, I can give part of the definition. I say, at lunchtime stay away from everyone. Don't go out to corporate lunches. Don't go out with your friends at the advertising agency. Go to the library. Then go to a park. Run through the library, grab books off shelves without looking at the titles. Just grab any book and take it to the park. Do this five days a week. A lot of the books you're not going to like. You put them back. But then all of a sudden, in one book there *you* are. What you've been looking for is a mirror image of some part of your psyche there on the page. Maybe it's Aldous Huxley. Maybe it's Alexander Pope. And boom—he's yours, and you're his. If you do that at lunchtime you go back refreshed to your companions, who are *not* doing what you're doing, and finally all the brand-new mulch in your head ricochets and explodes—that's where your metaphors come from. A metaphor from art history, a metaphor from a poem, plus your own metaphor. *Voilà*—creation.

"Creativity is like Tinkerbell. Creativity likes to be with people who are really unassuming and really driven"

I was on a jet coming back from Sacramento the other day, and two businessmen got on, and one sat next to me. They were babbling to each other. Finally, one asked if I'd mind trading seats with his friend across the aisle. I said "No, he's got a window seat, and I don't like sitting by the window—and besides, it's good for you to be away from him for an hour. Do something on your own." He didn't know how to take this for a moment. I said I meant it very friendly. And when we got off the plane, he said, "You know, I think you're right." Stay away from people, try to find out just what in hell you're feeling.

I was lecturing at Cal Tech a couple of years ago, and I said "The great thing about the computer is that when we go to Mars and Alpha Centauri, we will be able to take everything with us on the computers—all the great films and so on." A professor got up and said, "All that trivia!" And I said, "Sir, the great whales of the sea, God's greatest creatures, feed on nothing *but* trivia." I believe in trivia. I believe in junk. I believe in reading bad novels and mediocre novels. Then when you read Shakespeare, you know where you are and what you've been.

Designers West How do you apply your perspective to education? We must do something for our educational system, or else our children aren't going to have a future. In addition to no art and music, no design or architecture is introduced into children's minds.

Hoving At the age of 5 or 6, children are told, "No more crayons. No more marvelous pictures to be pinned up on refrigerator doors for your parents anymore. No more art. No more fingerpainting, no more gooping around. You're adults now, you're entering the real world, which means mathematics, balance sheets, spread sheets, computers." We cut off the very thing in our children that may save the environment and bring creativity to interiors, when they are just at the point where they are roaring with ideas. Because they really see in colors and shapes and forms, but the pipe gets very narrow. They come out the other end completely brainwashed, and only the strongest, the visual artists, the real cranks make it through.

The kids are laughing at our system of education. You know where they're being very highly educated? They're getting it from television, which has now really come of age. The FCC has thrown out all those gray-beard commissioners who used to tell us what we could watch. Now we can see trash, which is terribly important. How else are you going to know what's not trash? And we have the incredible video games. If you see 4-, 5-, and 6-year-olds handling those things, you can see that they're learning a lot.

Bradbury I would add to this one important factor. I grew up in a generation where we all learned to read and write. Today, every other country in the world teaches you to read and write in the first and second grade. We've got be sure that by the time every boy and girl gets out of the second grade each one knows how to read and write. Then the rest of education means something. But our whole civilization is going to crumble if we don't keep reading and writing. And that means immediately we test every first-grade teacher in the country and fire half of them, because they're not doing their work. It's money we need, it's testing to make sure they're teaching reading and writing.

Then you say to children, "Look at all the fun!" You've got the Roman and Greek myths to start with, which are a wonderful way of handling the world and teaching about love and sex and everything. And then—a boy who gets hooked on science fiction is a reader forever. I've had more young boys, young men, men say to me, "Thank God for you and Isaac Asimov and Arthur Clarke and Robert Heinlein!" And I say, "Why?" They say, "Because I didn't want to read!" Who wants to read *The Mill on the Floss* when you can be reading *Things to Come*? We need to excite children to the world around them. Eleven years ago, the videocassette machine didn't exist. Nobody foresaw the incredible revolution that is now democratizing the process of selection. This is a great age for teachers to take advantage of the videocassette. Films on architecture, films on horse breeding, films

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on Versailles, films on Japan—are tools that can be taken into the classroom. People who say films are bad for kids are completely wrong. *Some* films are bad for kids. But I saw a film recently of Versailles taken from a helicopter. It flew over Versailles, and looked in through the windows like a big bumblebee, and then flew over to the Petit Trianon. Run that film for 6th-graders, shut it off, and then say, "Who built that? Who was Louis?" Then you've got them hooked with a visual, and then they'll want to read about Versailles. The videocassette is one of the greatest revolutions in history. I can think of very little bad about it. It takes you out of the theaters and the loud people there who you don't want to be seen with! It lets you pop your own corn, which is fresh, fry your own hotdogs, and save yourself $50 a night for sitters, tickets and parking fees.

Designers West Do you mean that we won't have to carry books any more?

Bradbury No, you must carry books, too, because films are only prefaces to books. I'll give you a good example: when *Patton* appears on television networks every year, the next day there's a run on Patton books at the bookstore. Film is a beginning. It's a taste. It's salad. The main course must always be books.

Hoving The danger for young creators today, particularly in design, is that they're being made into stars. It's happening in the fashion business, where they're making celebrities out of people who make bad celebrities, but very good designers. And it's now filtering into architecture—"Come meet Frank Gehry!" And that's wrong. Designers should be whatever they are, it doesn't matter. But not celebrities. There's one thing we should not be celebritizing in America, and that is the creative people in architecture and engineering and design.

Designers West Can you predict what's next, then?

Hoving I can. You can always see the future if you look hard enough at what happened yesterday. You will never have "the house of the future," because as soon as it's built, the house of the future is always the one that looks older than everything else. Something is happening in architecture that will filter down into interior decoration. I see a return to Modernism in the classic, purist sense. Mies van der Rohe is no longer a hated figure to be vilified. People are beginning to say, "Wait a minute, you know, he did do a few decent things." I think there is going to be a move out of the welter of hypercreativity which is Post-Modernism. I think we have begun to realize that the ironies didn't work, and we're going to get back to some serious, purer design overlaid with the desire of making it work.

"You can always see the future if you look hard enough at what happened yesterday."

Bradbury I interviewed Edith Head 14 years ago about fashions of the future, and she said,"It can't be done. Predicting is one thing, and actual trends are another. Once a trend gets started and catches on, then it follows itself. And as soon as I predict something, it's today. If I do a film on the future, and I put the fashions in, then the future never happens because people start wearing those clothes immediately!" I think it's also true for predicting future cities and architecture, because as soon as you predict them, if your prediction is any good, they are built the next day or the next year.

Hoving The megatrend is for everything to be going in the direction of design for better health and longevity. The extraordinary, accelerating progress of the past 200 years has been in medical science. I think the fitness boom and all the rest will begin to translate into, "What is the design—of what you wear, how you live—is it good for you?"

Designers West With the rate of global communications, do you believe it will soon be difficult to distinguish between American and European architecture and design?.

Bradbury I hope not. I would love to see people protect their heritage while at the same time growing with it.

Hoving Probably one of the most earth-shattering things to our generation will be the huge friendliness between the United States and the Soviet Union that's always been there. Now that we've chucked aside the leaders who cheated us for so long into thinking that they were about to come over our border and we theirs, I think we're going to see a staggering rebalance of the civilized world. But there will never be any international sameness, no matter what you do. If you pass international laws saying everything must look the same, still it will never be. The bloodpoints of local veins will always be strong enough to resist.

Designers West If we had to leave Spaceship Earth for another planet, and you could take one work of art, architecture and design, what would you save, along with yourself and your family?

"We have begun to realize that the ironies didn't work, and we're going to get back to some serious, purer design overlaid with the desire of making it work."

Bradbury For art, I would take Leonardo da Vinci's cartoon of the *Virgin of the Rocks* that's in the National Gallery in London. I like it more than the finished product, because the cartoon is mainly pale white and sepias and tans, and it is absolutely stunning. I look at that and I say, that is the Virgin—she is serene without being sweet. For architecture, it would be Vaux-le-Vicomte.

Hoving For art I'd take the Ghent altarpiece by Jan and Hubert van Eyck, which is all of religion, every religion. For architecture I'd take the Pantheon. And for furniture, I would take much of the interior of Charles and Ray Eames' house built out of industrial materials. These would show you can have the majesty of the Pantheon, the uniqueness of the altarpiece, and you can also go to industrial sources and build a beautiful home.

Bradbury Finally, we must remember in trying to predict that the future is a crayfish. If you approach it too quickly, it jumps backward and explodes a cloud of silt in your face, making it harder than ever to know which way it has gone! It's good to be aggressive, but on occasion you must let the future come to you. ■

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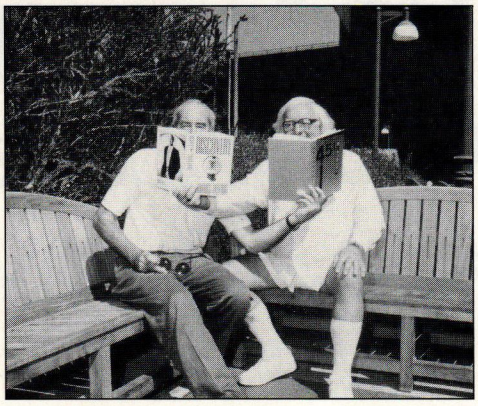
The Futurist and the Antiquarian

A Conversation With Ray Bradbury and Thomas Hoving

On a sunny Los Angeles day at the close of the 1980s, Designers West *magazine asked authors Ray Bradbury and Thomas Hoving to contemplate the roots of creativity and the future of design. What are the influences from the past that have shaped our contemporary environment? And what can we expect to see in the future? The following is excerpted from their wide-ranging discussion.*



Former director of New York's Metropolitan Museum of Art, Thomas Hoving (left) is the editor-in-chief of Connoisseur *magazine and lives in New York City. He is the author of two best-selling novels,* Masterpiece *and the recent* Discovery.

Ray Bradbury, author of The Martian Chronicles *and* Fahrenheit 451, *is one of the world's most respected and best-loved writers of science fiction novels, stories and screenplays. He lives in Los Angeles and is a contributing editor to* Designers West *magazine.*

Designers West Have the two of you met before?

Thomas Hoving I am an intense admirer of this literary genius' work.

Ray Bradbury About four years ago I wanted to stay overnight at Vaux-le-Vicomte outside of Paris—and I thought, "Who would be the one man in the world who would know its owner, Count de Voguey? It's got to be Thomas Hoving." So I telephoned Tom, and he said, "Oh, that's easy; I'll call him today." Twenty-four hours later he called back and said, "Go ahead, the Baron will expect you, and if you want to sleep overnight, fine." I went out and saw the Baron and had a wonderful day.

Hoving Vaux-le-Vicomte is the prime achievement of Le Vau, the French architect of the 17th century. It is very traditional, and futuristic at the same time, in the following way: the "young Turks" of 17th-century design had not been discovered by Louis XIV yet, but had been discovered by his finance minister Nicolas Fouquet, the man who built Vaux-le-Vicomte. Fouquet assembled a group of architects and garden designers and interior designers and painters to produce for him what is essentially a Greek classical structure in modern, exciting costume. He allowed these people their first real commissions. They were Louis Le Vau, the architect, and Andre Le Nôtre, who did the gardens, and Charles Le Brun, a marvelous painter who later became the head of all the arts under Louis XIV, and they built an absolutely staggering combination of a Greek temple and the Pantheon in Rome, dripping with classical antiquity and stuccos in the interior. Louis XIV, who was very young and kind of nervous, got so mad that he dumped poor Fouquet, who was a tax collector (which meant that he made about $1 million a minute!), on some trumped-up charges, and took all these talented people and made Versailles.

So really, when you talk about Vaux-le-Vicomte, it's from the antiquarian point of view. You wouldn't know it—of course it looks 17th-century. But all of the motifs—and the way they're put together, subtly and with a great sense of humor—are slightly off, but all are rooted in Greece and Rome, particularly Rome. It's a time machine!

Bradbury While it's large, it seems small. There's something about the warmth of the rooms, the stucco figures on the ceilings—there's a sense of a more comfortable place to live, whereas Versailles is so immense. Vaux-le-Vicomte remains, for me anyway, the most beautiful château in France. There are others that compete, but Vaux seems to me a perfection. I visit twice every year. It remains superior. I think that Louis' ghost is still revolving in the grave, hating Fouquet all these centuries because Vaux is better than most of Versailles.

Hoving It's wonderful that you bring this up, because it's a point in history where the past overlaps with a possible future.

Bradbury Let me overlap some more. Most people have never seen Palladio's theater in Vicenza. It's a super-theatrical study in perspective. I would like to duplicate his theater as a double-image architecture under one roof, with Palladio's structure on one side and opposite it a theater of the future which is a mirror image of Palladio's, but isn't. Challenge various people—maybe the 12 greatest architects in the world—to design this perspective theater for us. Each of these architects would create their own 21st-century city, and you could compare what Palladio did with what they would like to do in similar perspective.

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