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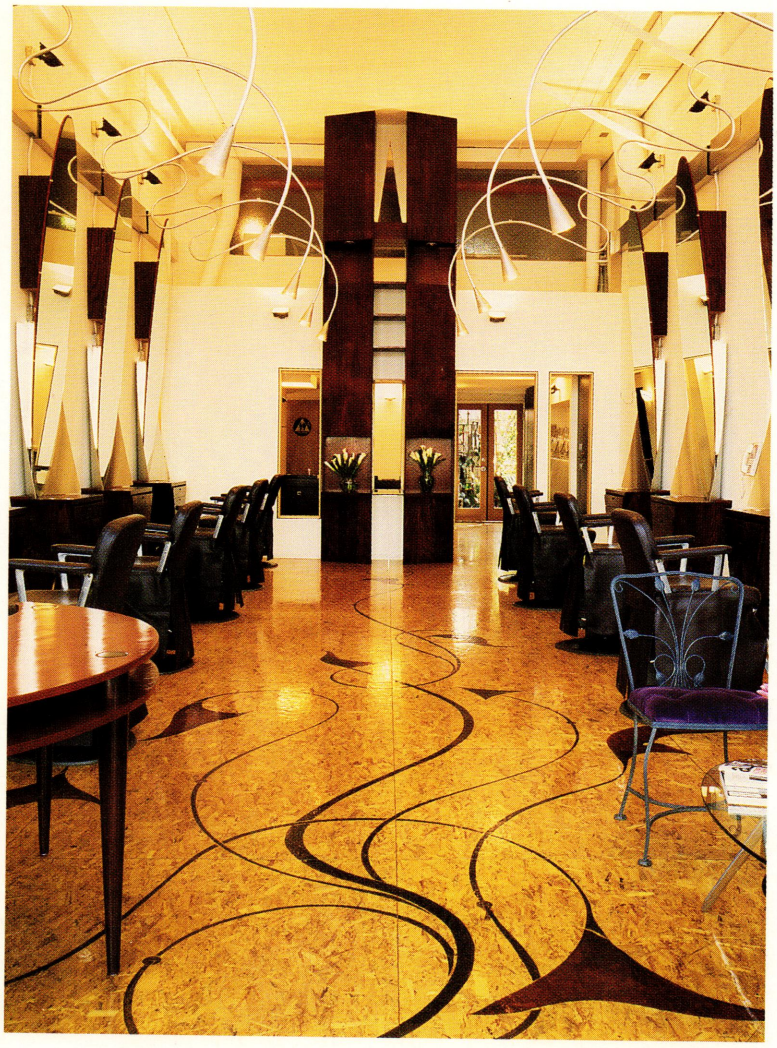

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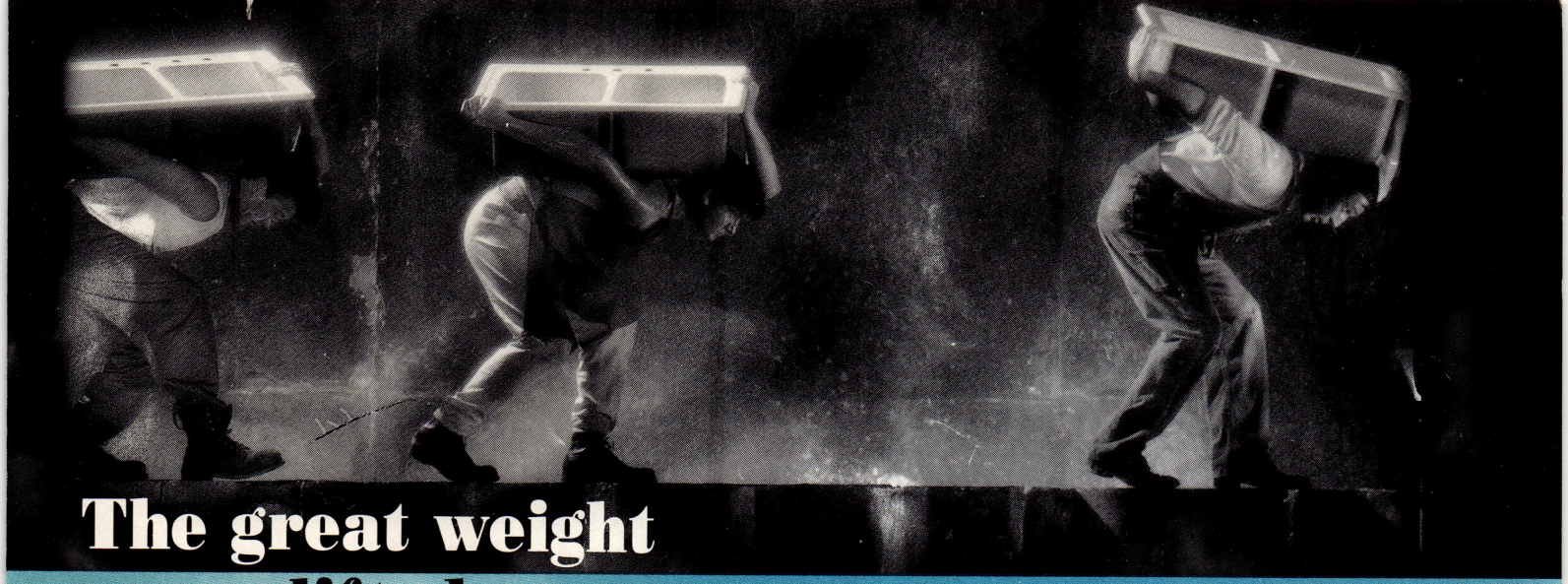

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CORPORATE HEADQUARTERS
8914 Santa Monica Blvd, Penthouse
Los Angeles, California 90069-0660
(310) 657-8231 ♦ fax (310) 657-3673

NEW YORK OFFICE
50 East 89th Street
New York, New York 10128-1225
(212) 427-2205 ♦ fax (212) 876-7981

MIAMI OFFICE
The Charter Club, Suite 507
600 N.E. 36th Street
Miami, Florida 33137
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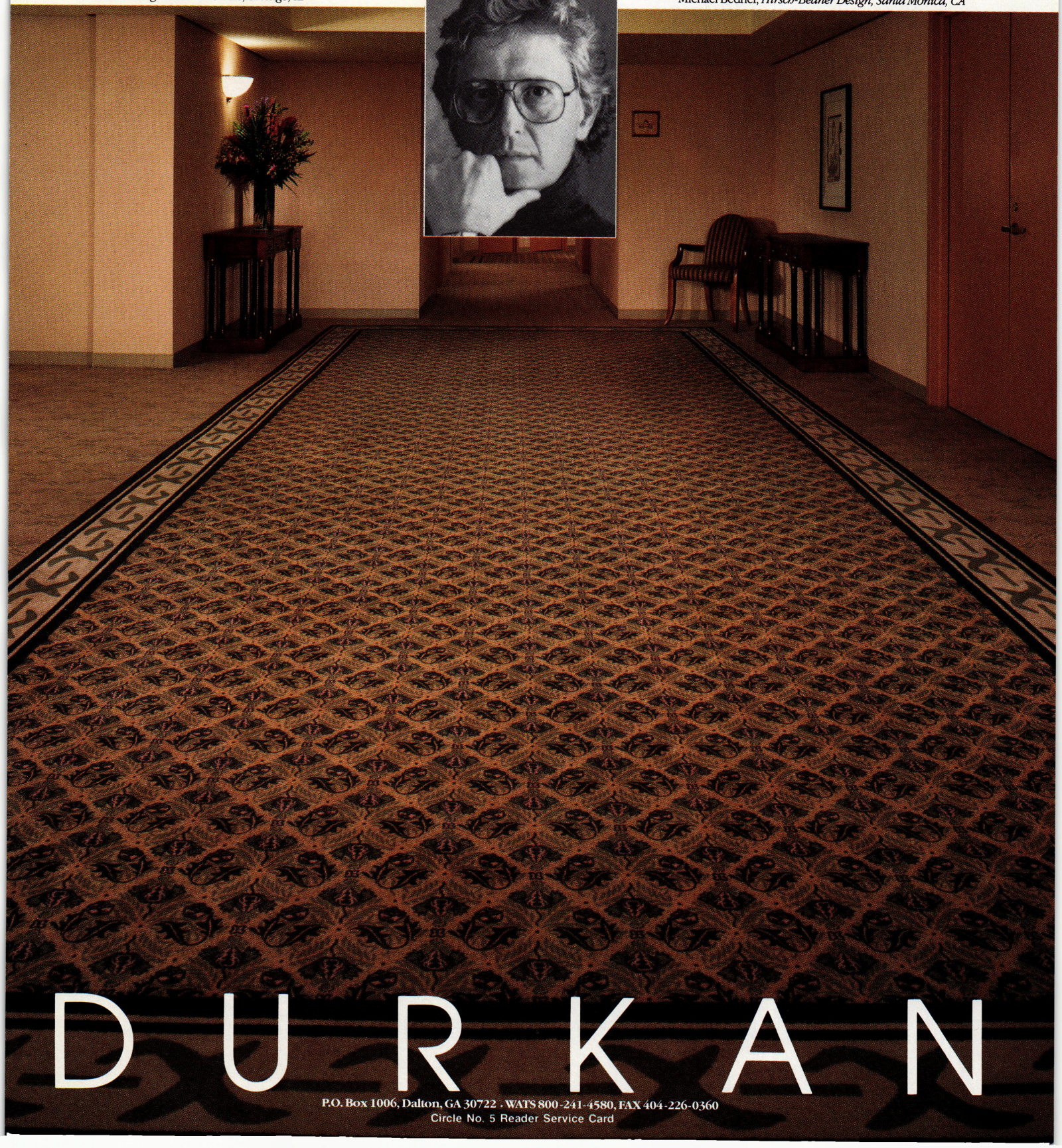

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DW editorial

FORM AND FUNCTION

Form and function. Two things inextricably interwoven . . . the first gaining meaning from the second, the second gaining definition from the first. Good designers understand that this coupling is the crux of good design, but they also understand the challenge they face in keeping both in focus as they concentrate on one or the other. It is all too easy to become so involved with the beauty of the form that the function is served badly or not at all. And, similarly, it is easy to become so involved with function that the result would seem to work like the ideal robot, save that, aesthetically, it is totally uninspired. As you might expect, the projects in this issue *are* an inspiration: on the one hand, they address mental, emotional and spiritual needs; on the other hand, they address needs of physiology, economics, technology and culture. And, as they do so , their most impressive contribution is their demonstration . . . their affirmation . . . that these two areas of need are so inextricably interwoven that they are virtually indistinguishable.

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

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Traditional charms of the Charlotte Country Club in North Carolina are revived by Ferry-Hayes Designers.

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APRIL

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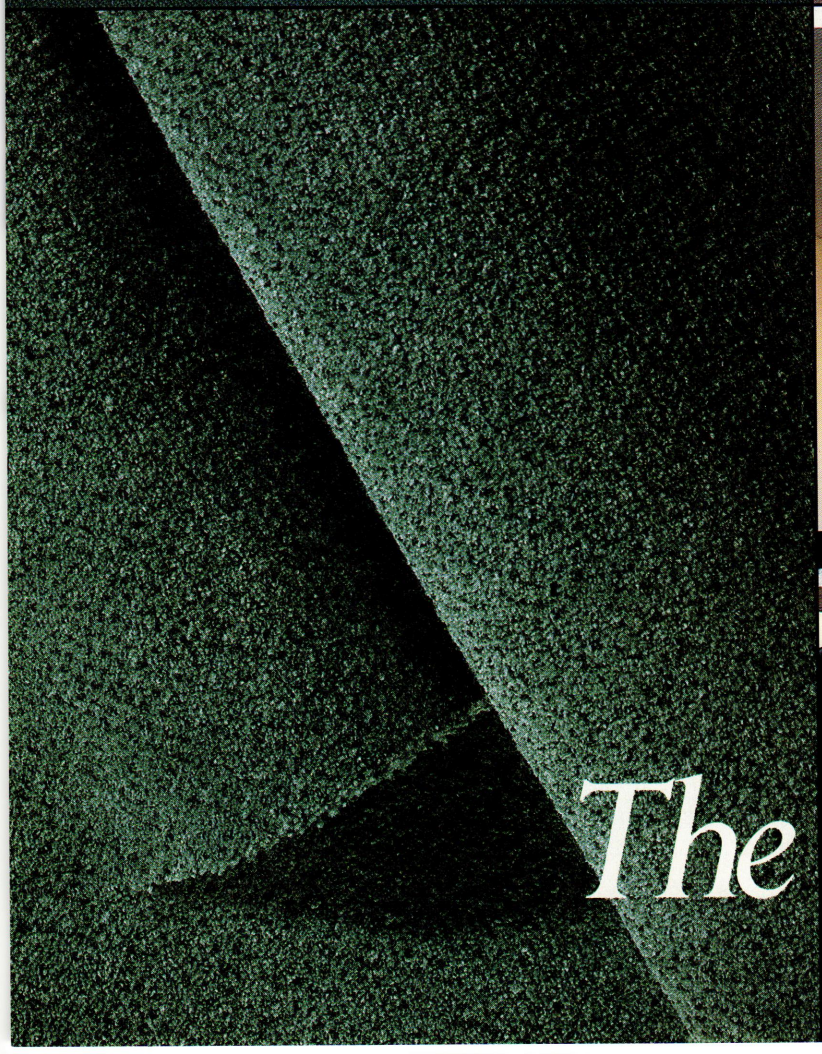
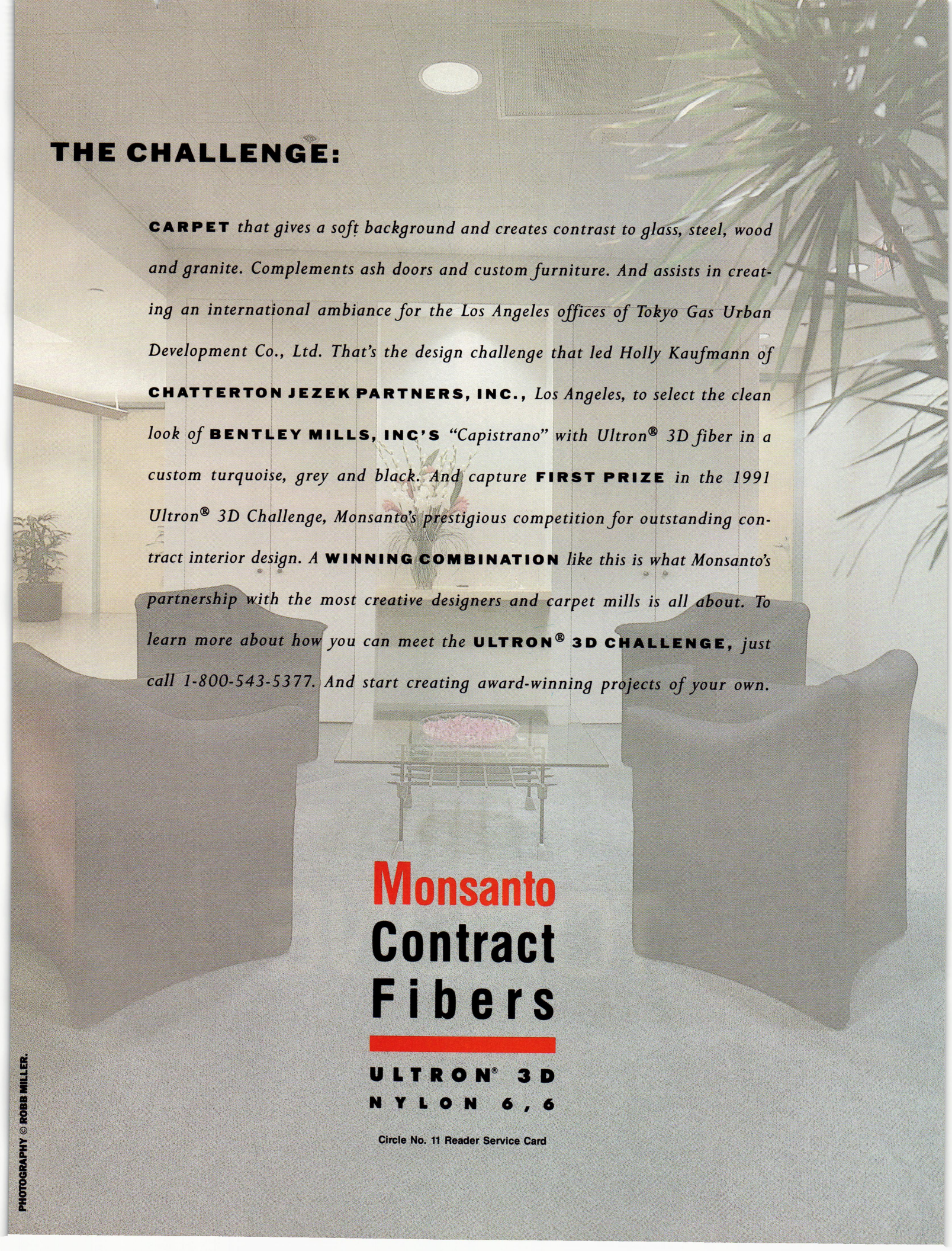
Nancy Brown cites new trends . . . and resurfacing old ones . . . throughout San Francisco's design centers.

P30 **DESIGN NEWS**

COVER: Form that functions at Estilo hair salon, Los Angeles. Designed by Artecnica. Photography by Michael Arden. Story on page 60.



The Winner!



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DW letters

Light Fantastic

I so enjoyed your article in the January '92 issue on the new Triton Hotel in San Francisco. For once we've employed our own local talents on an exciting new project. I believe you neglected to mention, though, the designer that created the lighting fixtures such as the one on page 74—Terry Ohm.

CAROLINE ATHERTON, PALO ALTO, CALIFORNIA

Can Designers Market Themselves?

I read with great interest [Walton E. Brown's "Publisher's Note"] in the December issue concerning the plight of our industry.

The three points you mentioned are certainly valid and contributory to the situation, but all three place the entire onus on outside influences and none on the individual practitioner.

As you know, I have been campaigning for the past two years (to anyone who would listen) concerning an improvement in the basic sales ability of the interior designer. Our industry for years and years has been referral-driven. It let the public know what a designer does and how they do it.

Believe me, the '90s are a whole new ballgame—the designer must learn where and how to look for business—how to make "cold" contacts, how to "make the sale."

For example, how many designers know the name of the Woman's Page editor of their local newspaper, the names of the board members of their local hospital—personally know all the local realtors, the Society Page editors, the program chairman of their Junior League and other community organizations?

Is it possible that "selling" is considered a dirty word—undignified? In today's economy, pragmatism is King!

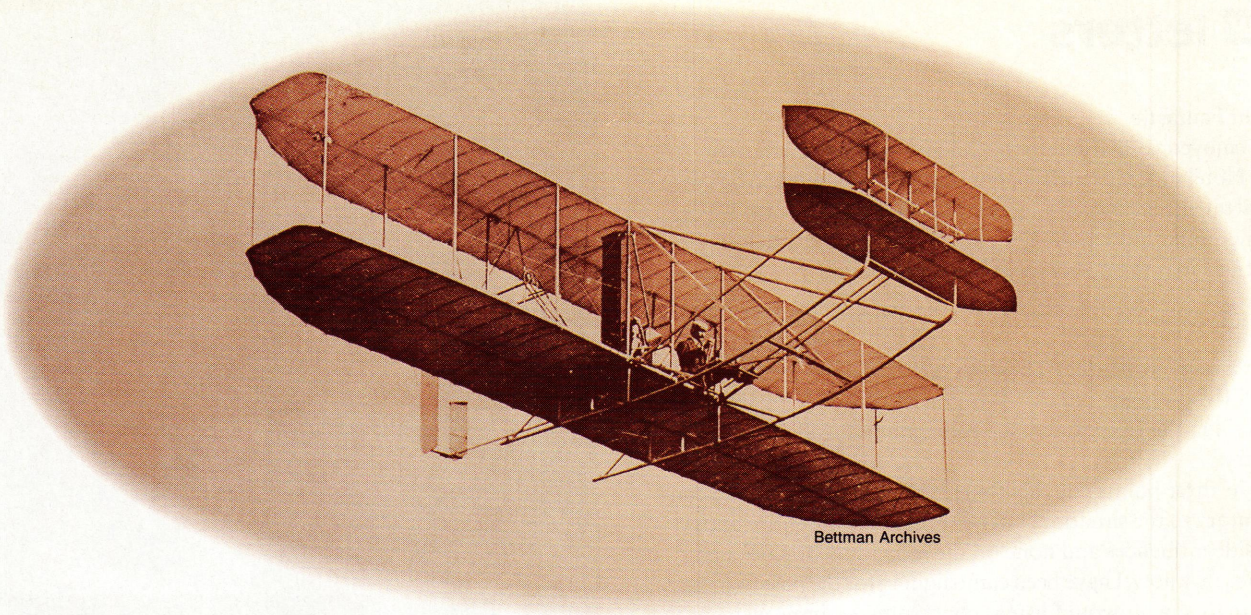
B.T. GIVAUDAN JR., CHAIRMAN
GIVAUDEN WIDMANN & COMPANY , NEW YORK, NEW YORK

Design Centers Aren't Bargain Basements!

I am a recent interior design graduate of Marymount University in Arlington, Virginia. While in school I worked at Taggart-Zwiebel Associates, Inc., in both the Philadelphia and Washington, D.C., showrooms. From my experience I believe it would be a mistake to permanently open any showrooms to the public for several reasons; the most important one being that the average consumer is not qualified in education or experience to make buying decisions alone about the fine products available at design centers, as are interior designers. I believe opening the doors to the public on a permanent basis would lead to the decline of the services showrooms provide designers, architects and specifiers. I think many consumers would want to treat a design center as a wholesale, bargain basement warehouse.

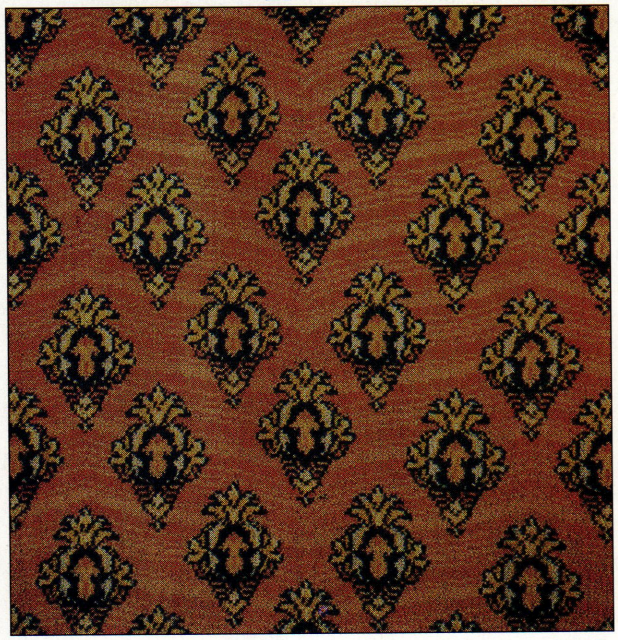
Having gone to school in the Washington, D.C., area, my professors discussed with us at length the importance of becoming licensed designers. Permanently opening showrooms to the public would only set our profession back instead of advancing us toward our goal of a united interior design profession.

CLAIRE E. TAMBURRO
VERTICAL VISIONS, BELTSVILLE, MARYLAND



Bettman Archives

A year before the Wright aeroplane went up, this wool carpet went down.



Actual piece of the wool carpet that went down in 1902.

In 1902, a year before Orville Wright made his historic flight at Kitty Hawk, this 100% wilton wool carpet made its debut on the auditorium floor of the James Blackstone Library in Branford, Connecticut.

In 1976, after seven decades of being walked on by millions of people, a small section of the wool carpet was removed during a remodelling project. As you can see, the beauty and youth of the 74-year-old carpet are preserved.

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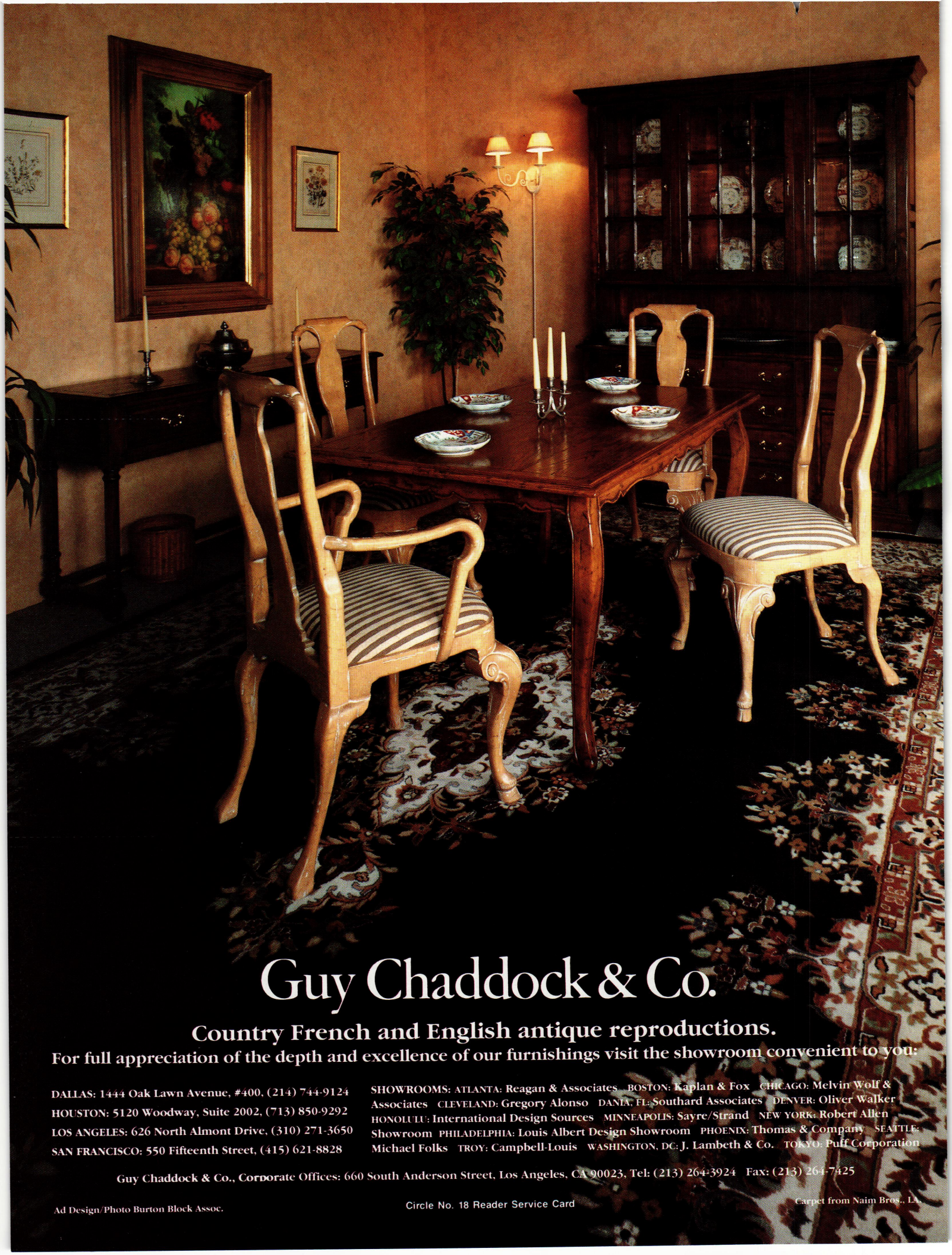

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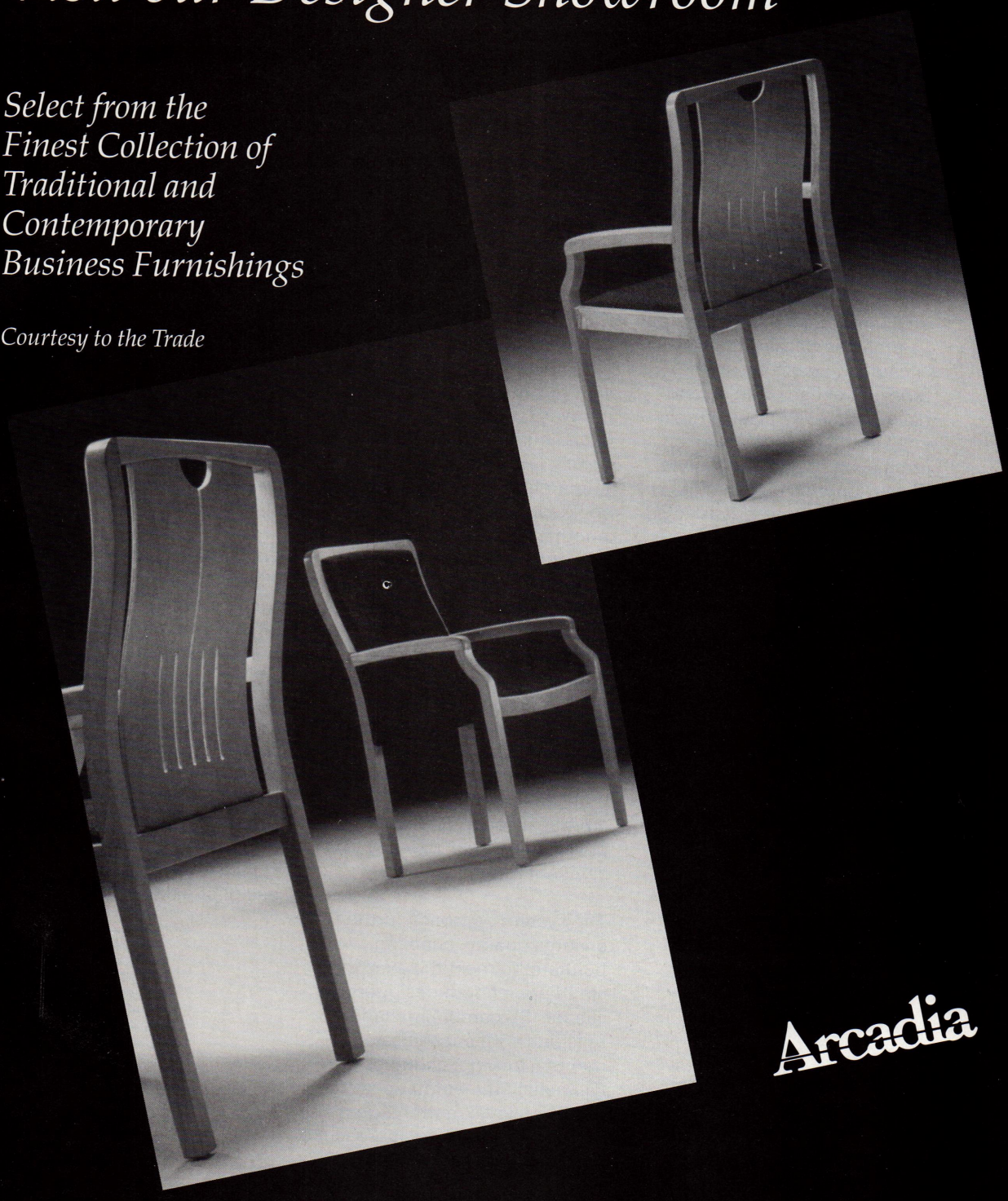

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bulthaup - the designer's kitchen

The white kitchen by bulthaup - a timeless classic. In this kitchen, the design is at the forefront ahead of finish and decoration. The clean simple lines of the cabinet doors emphasize architectural style. The ergonomic design illustrates that form clearly follows function in this bulthaup kitchen. For example, the appliance garage features integrated power outlets so that small electrical appliances remain plugged in and ready to use.

The hard-wearing four-coat matt lacquer is designed for today's lifestyle. Resilient to everyday knocks and easy to keep clean, it is a perfect low maintenance finish.

Many of bulthaup's design solutions are formed from the study of professional cooking. This has led to the development of award winning products such as the bulthaup kitchen workbench, an active stainless steel preparation area with integrated cooktop and water supply. Another example of why bulthaup is internationally acclaimed as the leader in kitchen design innovation.

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DW designtime/pacific

General News

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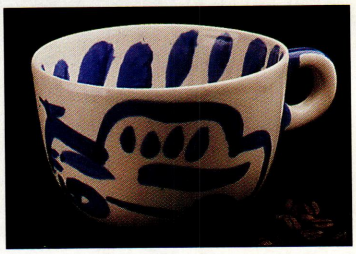
"Creating Healthier Communities"
the Healthcare Forum's 62nd Annual Meeting, to be held at the Disneyland Hotel and Convention Center in Anaheim, California. (415) 421-8810; FAX (415) 421-8837. 4/12-14



Top: For the Floriade III event, Southern California floral and landscape designers have designed the gardens and historic interiors of the Banning Residence Museum in Wilmington, California. Shown here is the living room, designed by "Flourish and Garlande." (213) 548-7777. 4/30-5/3. *Above:* This porcelain cup designed by Frank Romero will be part of the auction of artists' cups to benefit the Mural Conservancy of Los Angeles to be held at the Koplin and Sherry Frumkin Gallery complex in Santa Monica, California. Contact *ArtScene* at (213) 482-4724. 4/25

IFDA, Showplace Square Honor Mimi Silbert
IFDA/Northern California Chapter and the Showplace Square Group will honor the founder of the Delancy Street Rehabilitation Center at San Francisco's Galleria Design Center. Contact Charlene at (415) 864-1500. 4/22

Hospitality Design '92 Expo and Conference
to be held at the Los Angeles Convention Center in California. (800) 765-7616; FAX (703) 471-5255. 4/30-5/2

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the International Facility Management Association's second regional conference on facility management in Minneapolis, Minnesota, at the Hyatt Regency Minneapolis Hotel. (800) 727-5202. 5/3-5

"Revolutionary Concepts: A Blueprint for Tomorrow's Generations"
the 33rd Annual International Conference of the International Furnishings and Design Association, at the Hyatt Regency Cambridge, Boston. (214) 747-2406. 5/14-17

Market Events

1992 Southern Furniture Market
at the design centers in High Point, North Carolina. Contact the International Home Furnishings Center, (919) 888-3700. 4/9-17

Design ADAC
the annual educational/networking event for design professionals at the Atlanta Decorative Arts Center in Atlanta. (404) 231-1720. 5/6-8

Educational

NCIDQ Exam Workshops
the Interior Designers Institute in Newport Beach, California, is offering one-day workshops on Building and Barrier Free Codes to assist the professional with information required for taking the NCIDQ Examination. For more information, contacy Judy Deaton, ASID IBD, IDEC, at (714) 675-4451. 4/3 and 5/2

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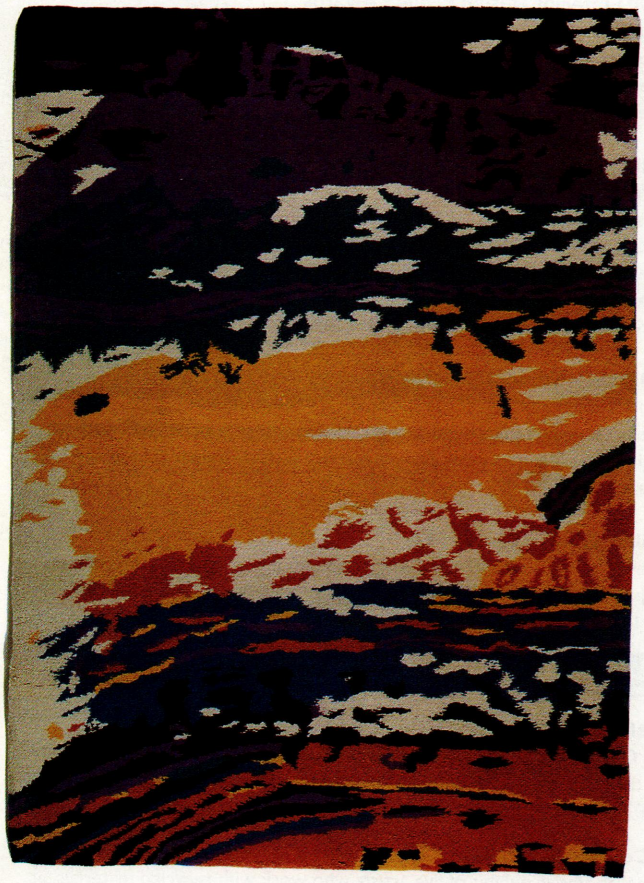

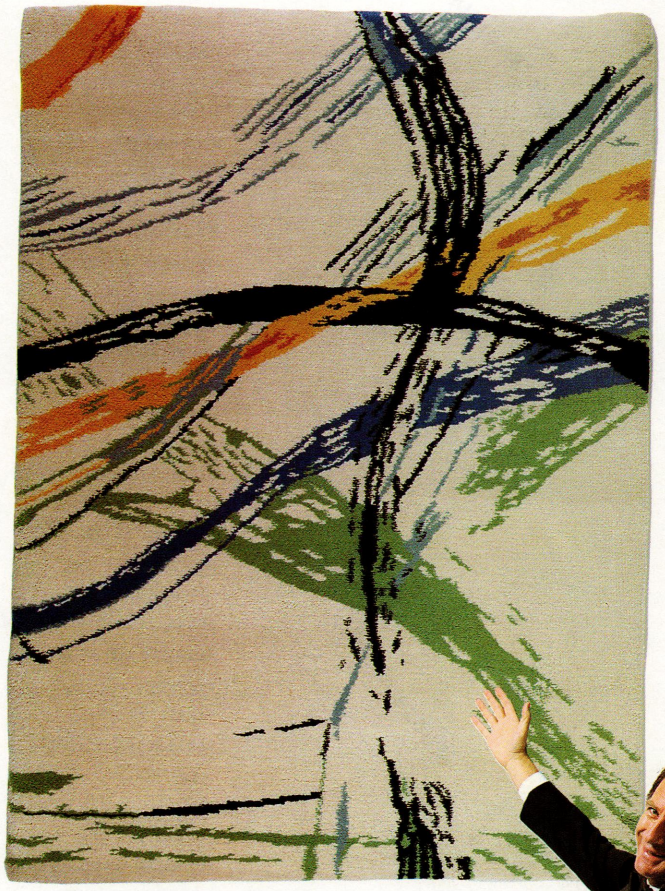

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DW designtime/pacific

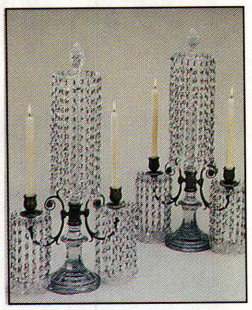
SFMOMA Design Lecture Series
two parts of "Culture Clash" Design Lecture Series at the San Francisco Museum of Modern Art (415) 392-4400: Japanese designer Katsu Kimura, 4/7; French interior and furniture designer Andree Putman, 4/14

Lighting Historic Restorations
sponsored by the Designers Lighting Forum, at Pacific Design Center, Los Angeles. (213) 472-9474. 4/13

Awards/Competitions

ASID Interior Design Project Awards
a national competition recognizing outstanding projects in the residential, contract and historic preservation categories. (202) 546-3480. Deadlines: forms/fees - 4/1; submittal binders - 5/1

ISID 1992 Interior Design Educators Grant Competition
awarding $2,500 for a research project to the applicant who most furthers the professionalism of the interior design field and development of educational course materials for a curriculum in interior design. (214) 522-9360. Deadline: 5/1



Tom Buckley's Melrose Place Antiques showroom will feature these crystal girandoles at the Capistrano Antiques Show. Proceeds to benefit the Decorative Arts Study Center of San Juan Capistrano, California. (714) 496-2132. 5/1-3

ISID 1992 Student Scholarship
the International Society of Interior Designers will present a $2,500 award to the applicant whose residential or commercial design is deemed most innovative, creative and original. (213) 680-4240. Deadline: 5/1

Table, Lamp + Chair 1992
the '92 furniture and lighting design competition and exhibition is sponsored in part by the American Institute of Architects/Portland Chapter. (503) 246-7314. Deadline: 6/30

Art Openings

"Black and White: An Exhibition of Contemporary Ceramics"
at the Joanne Rapp Gallery, The Hand and the Spirit, in Scottsdale, Arizona. (602) 949-1262. 4/1-30

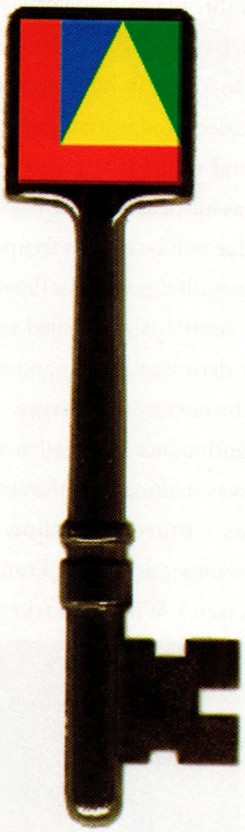
"Collage/Assemblage"
a collaborative exhibit of five artists who work with recycled materials, at the Olga Dollar Gallery in San Francisco. (415) 398-2297. 4/2-5/2

"In the Modernist Tradition: Frank Gehry Explores Bentwood"
an exhibition of the architect's bentwood furniture designs, at the Murray Feldman Gallery, Pacific Design Center, Los Angeles. (310) 657-0800. Through 4/8

"Passages de l'Image"
an international exhibition to explore the evolution of artmaking that has arisen from the development of modern technology, at the San Francisco Museum of Modern Art, San Francisco. (415) 252-4000. Through 4/12

"Catherine the Great: Treasures of Imperial Russia"
300 treasures of the late-18th-century Russian empress on view at Armand Hammer Museum of Art and Cultural Center, Los Angeles, California. (213) 433-7000. Through 4/12

Decorative Carpets Exhibition
an exhibit of rare decorative pieces from the collection of Y & B Bolour, Inc, at its showroom in Los Angeles, California. (310) 659-1888. Through 4/16



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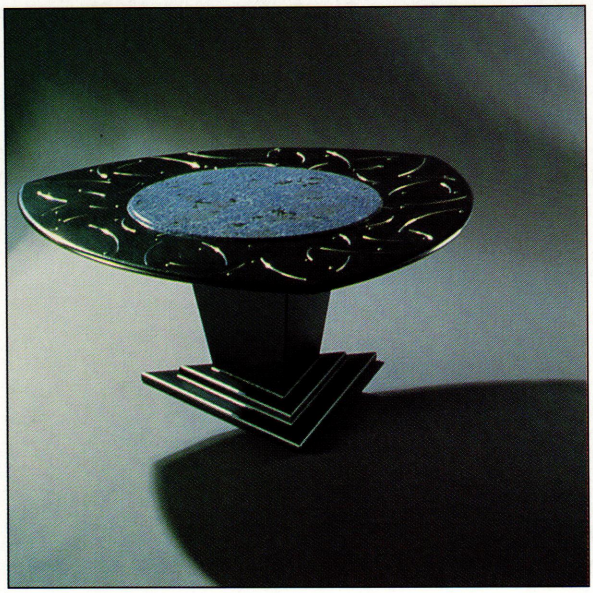
Market Trends

A Continuance of Excellence in San Francisco

THERE IS A RECURRING thread weaving its way through our design world. Despite the fact that the economy can be likened to a bear in hibernation still breathing but sound asleep, today's consumer is shopping for quality and value. If a well-constructed sofa costs about as much as one's first car, then a fabric of equal value will be chosen to upholster it. Today's home furnishings investor (how could we use any other term?) is reconciled to keeping major pieces for decades rather than replacing them whenever the next trend emerges.

The tendency for a continuance of excellence was strikingly reinforced as I toured the showrooms during San Francisco's Winter Market. The busiest showrooms are not selling price, they are selling the best the industry has to offer. They know they are marketing to designers with a discriminating clientele and their product mix reflects the high end of the market. Most of these product designs imitate the opulent past, probably because they are timeless. They range from Silk Dynasty's cracked "Porcelain" wallcovering to the hand-carved frieze of William Switzer's Rococo "Grotto" center table (at Kneedler-Fauchere) to Valentino-Missoni's intricate weaves in baroque color palettes (at Brustlin) or the hand-painted Grecian urns by Evans & Brown (at Sloan Miyasato).

The trend was evident at Pacific Showrooms West. Known primarily for contemporary furnishings, this multi-line representative has recently taken on a more transitional look with the addition of enormous rock crystal chandeliers from Originals 22 and imported fabric from Andre Bon. Randolph & Hein continues to offer excellence with a new line of wallcoverings by Anya Larkin featuring hand-applied gold leaf designs. The new showroom opened by Michael Merrill and Enid Ford follows the trend with traditional, finely crafted furniture and lamps.



Top, right: Three lamps, shown in mahogany, designed by and available at Merrill-Ford. Photography by Eric Zepeda. *Above:* A collection of traditional furnishings from Diane Chapman shown at Kneedler-Fauchere. Photography by David Livingston. *Right:* "Rene" cocktail table with rare black Andes granite top and a blue Bahia granite inlay by Coda at the Barbara Beckmann Studio. Photography by Brian Draege

When classic styles are adapted to more eclectic designs, they often take the form of asymmetrical shapes with rare or exotic materials. Pieces like Coda's cocktail table with a silver inlaid granite top, seen at Barbara Beckmann's new showroom, and Ilana Goor's wrought-iron tables with life-like bronze birds, at Donghia, are pieces that will be treasures for future generations to enjoy. The spirit of excellence will prevail.

— *Nancy Brown,* ASID

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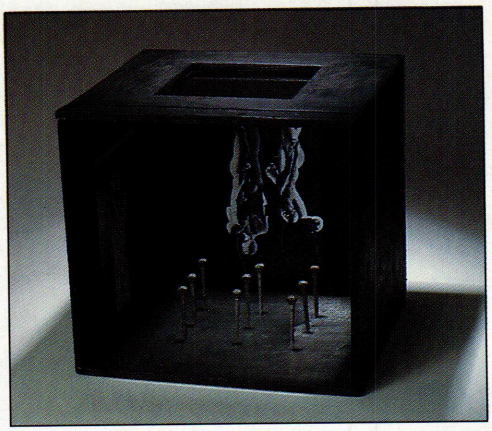
*This limited special offer is available only to Southern California designers or to designers working on projects in the Southern California area.

DW design news

Industry Notables

The San Francisco Mart recorded the highest market attendance in its history with Winter Market '92. ■ House fine furnishing fabrics are now available at the Donghia showroom in the 200 Kansas Building in San Francisco. ■ Los Angeles-based Chaix & Johnson has appointed Scott Kohno to the position of president. At 30, he is one of the youngest individuals to head a major architectural and interiors firm in the U.S. ■ NBBJ/West and Wyatt Architects, both based in Seattle, have merged. The consolidated firm will operate under the company name NBBJ. ■ The Berkeley Design Center in Berkeley, California, has added 1,500 square feet to its showroom in response to the home reconstruction efforts underway in the Oakland-Berkeley Hills. ■ Burt Grimes, the Western Furnishings Manufacturers Association (WFMA) president, recently announced the appointment of Dave Palmer as executive vice president. ■ In January, the new Barbara Beckmann Studios opened at The Showplace design center in San Francisco. The 4,000-square-foot studio offers an extensive collection of products. ■ Gilmore Enterprises of Sun Valley, California, was granted a U.S. Patent for its development of Fabritech.

Artistic Collaboration



Stuart Allingham's "Ritual Descending" will be part of "Collage/Assemblage."

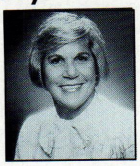
Five artists will come together to exhibit imaginative themes through work created with recycled materials in "Collage/Assemblage," an exhibit on view April 2 to May 2 at the Olga Dollar Gallery in San Francisco. Curated by Edward Den Lau, owner of Space Gallery in Hollywood, the quintet of artists was handpicked for the variety and scope of their work. Participating artists are Diane Jesperson, Rolando Castellon, Deborah Lawrence, Junko Chodos and Stuart Allingham.

Irina Maleeva Opens Crystal Showroom

International actress/singer Irina Maleeva recently opened a showroom in West Hollywood, California, that features a spectacular array of crystal and Venetian glass chandeliers and unique glass art pieces. The showroom "Irina" displays many one-of-a-kind pieces, and specializes in hand-blown Venetian glass chandeliers that are custom-designed with a variety of colors blown into the glass for different lighting effects.

Ms. Maleeva outside her new showroom, Irina.

Etess Honored by NEWH



Elaine Etess

The Network of Executive Women in Hospitality (NEWH) named Elaine Gossinger Etess its 1991 Woman of the Year. The award is given in recognition of achievements and contributions within the hospitality industry. Ms. Etess is noted for advancing the role of women as the first female president of the American Hotel & Motel Association, as well as for her exemplary service within the hospitality industry.

Benefit for L.A. Mural Conservancy

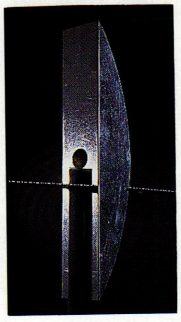
The tenth anniversary celebration of *ArtScene*, to be held April 25, will include an exhibit and auction to benefit the Mural Conservancy of Los Angeles (MCLA). MCLA helps to maintain and document significant public murals throughout the Los Angeles area. The exhibit, to be held at the Koplin and Sherry Frumkin galleries in Santa Monica, California, will feature a collection of original fine art cups created by top muralists and artists based in Los Angeles. While the original cups will be available for purchase through a silent auction, reproductions will also be available on order. For more information, contact *ArtScene* at (213) 482-4724.

HBF Opens West Coast Showroom

Hickory Business Furniture of North Carolina has opened its first West Coast showroom in Pacific Design Center, Los Angeles. The 1,500-square-foot space, designed by Michael Vanderbyl, will provide new product display space and expanded customer service.

Birdhaus Competition a Success

The 1991 Birdhaus Competition and Auction, sponsored by the Northern California Chapter of the Institute of Business Designers (IBD) and Office Pavilion/OP Contract, raised more than $11,000 for The Ronald McDonald House of San Francisco and the IBD Scholarship Fund. Shown here is the first place winner, designed by T. Olle Lundberg of Lundberg Associates, which was photographed by Tom Wallis—as were the two entries shown in the January issue of *Designers West*.



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continued on page P32

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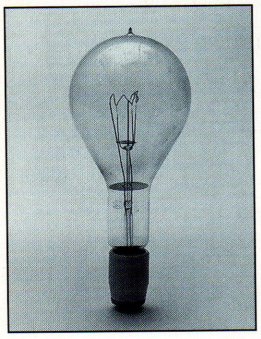
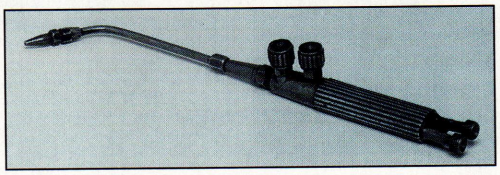
DW design news



"Industrial Elegance" Exhibit in Los Angeles

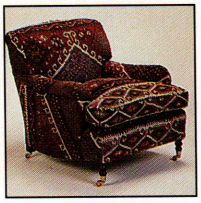
The Steelcase Design Partnership and Vecta have developed an exhibition entitled "Industrial Elegance." The exhibit, which debuted at WestWeek 92 in March, will continue at the Pacific Design Center until May 1, when it will travel to Chicago on the first stop of a national tour. "Industrial Elegance" is part of a series of projects prepared by the Partnership for its member companies. This particular theme is an expression of Vecta's commitment to the grace and strength of simple design. More than 60 notable people were invited to submit objects which epitomize industrial elegance for them. Objects range from a dish-shaped radio telescope from designer Andrew Belschner, to a wooden two-by-four from architect Frank Israel, to a bottle of blood from designer Philippe Starck.



Submissions to "Industrial Elegance" include an antique lightbulb from Rita Reif and an acetylene torch head from Billie Tsien.

George Smith Collection Introduced at Melrose Place Antiques

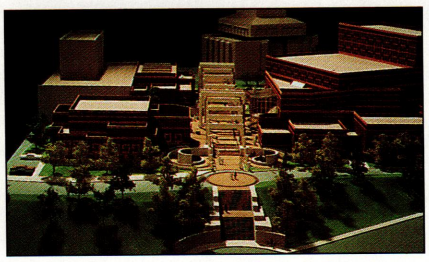
Melrose Place Antiques now houses the George Smith showroom. Owner and interior designer Tom Buckley is proud to present this fine line of English reproduction upholstered furniture. Each piece in the collection demonstrates a keen attention to detail. Some are upholstered in the unique hand-printed Jeffery Bennison linens, and others in original hand-woven kilims. Among other lines represented at Melrose Place Antiques are Sudley Castle and MPA. —*Stefanie Lingle*



The "Howard Chair," covered in kilim, is part of the George Smith Collection.

Cal State L.A. Plans New Art Complex

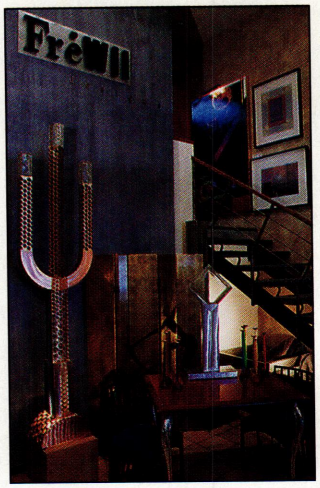
As part of its overall academic design, the California State University system has encouraged Cal State Los Angeles to become a focal point for development in arts education and presentation. To accommodate this new emphasis, the school is planning an innovative arts complex which will provide a showcase for professional and student artistic performances and fine arts exhibitions. The art center will feature a main theater, experimental theater, art gallery and a "street of the arts," which will provide a major new thoroughfare for students entering the campus. The architectural design by The Luckman Partnership draws on pre-Columbian motifs executed in two colors and several textures of brick. Interior design of the complex will be completed by Cole Martinez Curtis, and John von Szeliski is serving as the theater consultant. The project is expected to be completed in late 1993.



A model of the Cal State L.A. Fine Arts Complex.

Culture Clash in San Francisco

The San Francisco Museum of Modern Art, with support from the American Society of Interior Designers (ASID)/California North Chapter and the American Institute of Graphic Arts (AIGA)/San Francisco Chapter, will present the 1992 Design Lecture Series: Culture Clash. The series will explore innovative design ideas with lectures by award-winning, internationally influential designers. The series will kick off on April 7, with Japan's leading package designer Katsu Kimura. April 14 brings internationally noted French interior and furniture designer Andree Putman, and April 28, children's book author/artist Maira Kalman will present her award-winning work. May 4 will feature graphic designer Paul Rand in conversation with *The New York Times* art director Steven Heller. The series will conclude May 18 with Italian fashion designer Gianni Versace. Call (415) 392-4400 for more information.



The FreWil studio and showroom.

New Couture Gallery in Los Angeles

Furniture designer Bill Wilson has recently opened a new studio/showroom in Los Angeles. A full-service agency geared to the design industry, FreWil offers European and domestic furniture design and accessories, art and custom services. Advanced computer imaging systems allow for total environmental design, modification and color print-out even before construction begins. FreWil also features pieces from a wide variety of artists, designers and artisans such as bronze sculptor J. Dale Hall and fine artist Charles Sinclair.

Newman Studio Introduces New Line

Los Angeles furniture company Newman Studio, Inc., has developed a designer line of high-quality home furnishings. The designs are the brainchild of Mark Newman, an interior designer and graduate of the Ringling School of Art and Design. Newman Studio introduced its collection in Los Angeles at WestWeek 92 in March and is represented in the Pacific Design Center by the Ken Hansen Showroom.

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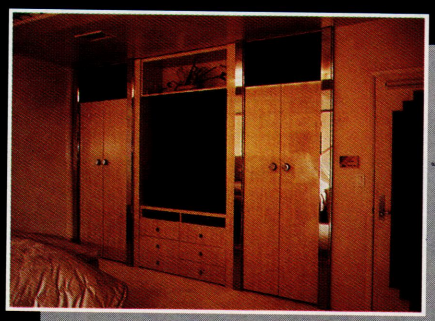
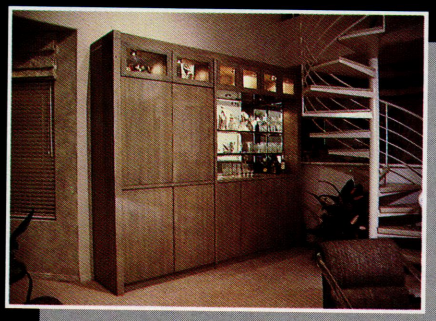
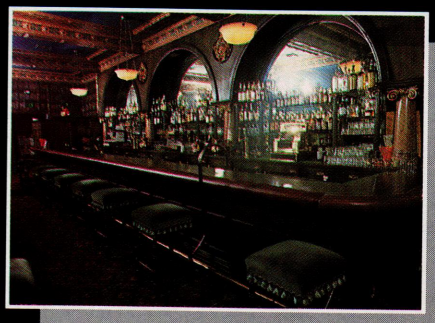

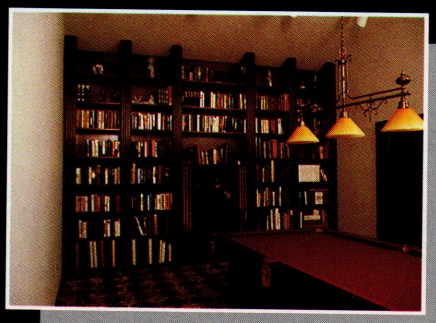

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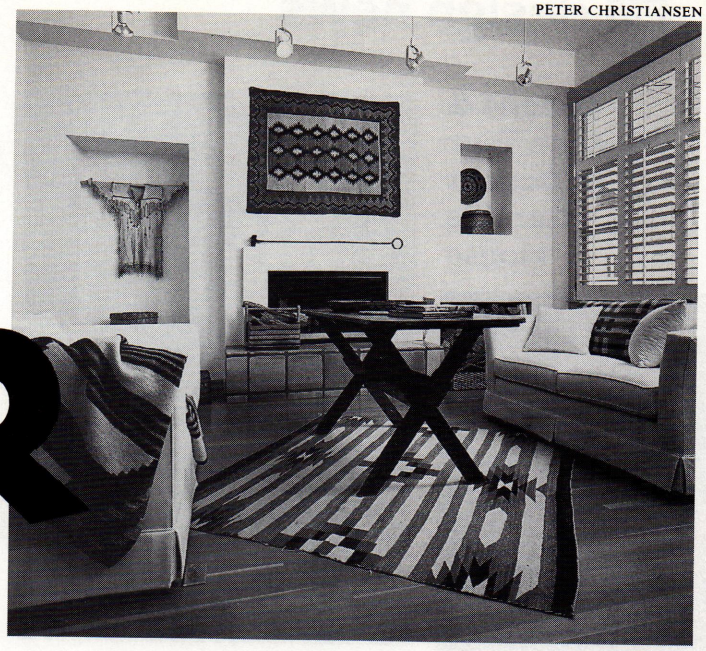

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The first *Sunset* Magazine Interior Design Awards Program

We are looking for rooms—in houses, townhouses, apartments, or condominiums—that exhibit the highest standards of Western design while reflecting their owners' active lives and interests. We invite interior designers and architects to submit photographs along with descriptive material documenting a project—tell us why and how you did what you did. Winners will be published in the October 1992 issue and seen by our audience of some 4 million readers.

Show us one room or an entire house: from entry hall to dining patio, from great room–family room to master suite retreat, from multipurpose dining room to eat-in kitchen. We want to know how you approached the design, finishing, and furnishing of the project.

We are interested in designs that answer the needs and dreams of those who live in them. We're looking for rooms that exhibit originality, skilled design execution, practicality—and perhaps a spirit of adventure. Did you invent, adapt, or install some feature that makes the interior a place its owner can't wait to come home to? Have you designed a child's room that will grow along with the child? How have you used family treasures?

How to enter

Projects must be located in Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Texas, Utah, Washington, or Wyoming. Only interior designs completed since January 1, 1990, will be judged. An entry must be made with the owner's consent.

Send entries (and self-addressed, stamped envelope) to *Sunset* Interior Design Awards, 80 Willow Rd., Menlo Park, Calif. 94025. They must be postmarked no later than May 15. A jury of design professionals and *Sunset* editors will review entries.

Preparing your entry

Photographs. Use color prints or transparencies to illustrate fully all elements of the design. Include "before" photographs if available. Identify all images clearly.

Descriptive material. Include the following:

1. Category: room type (bedroom or living room, for example) and building type (condominium, house)

2. Location: complete address

3. Year that entry was completed

4. Designer's name, address, and telephone number

5. Owner's name, address, and telephone number (the last may be omitted to ensure privacy)

6. Name and address of photographer

Each entry should also contain a one-page statement describing the rationale behind the design. Is there anything about the project that seems especially appropriate to aspects of Western living? Please identify key furnishings, finishes, and application techniques.

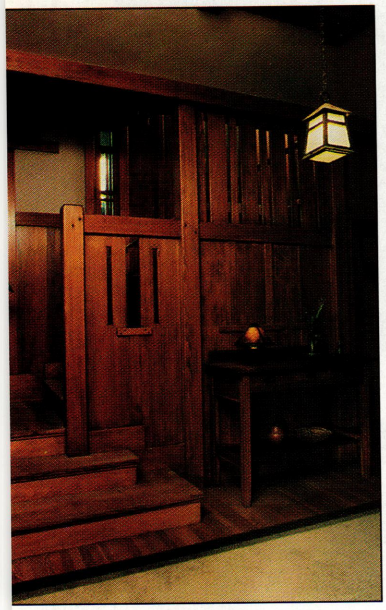
Also, please inform us of previous or pending publication of an entry.

Use and return of entries

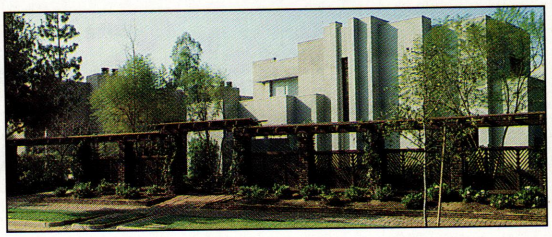
Submitted materials will be returned at the earliest possible date following judging. All entries are made with the understanding that no restricting copyright or prior agreement limits publication of an award-winning project by Sunset Publishing Corporation. If submitted photographs are published in *Sunset Magazine,* photographers will receive credit and will be paid at *Sunset's* standard rates. Please note that published photographs cannot be returned. ■

DW design news

Greene & Greene Tour to Benefit Gamble House



The "Interiors '92" house tour will include the Irwin House by Greene & Greene (left), "La Miniatura" by Frank Lloyd Wright (above), and a contemporary house by architects Buff, Smith & Hensman and RLM and Associates (right). Photography of the Irwin House by Glen Allison



On May 17, The Gamble House will host "Greene & Greene Interiors '92: A 25th Anniversary Home Tour." This exclusive home tour in the historic neighborhood of The Gamble House in Pasadena, California, will feature the interiors of eight notable Arts & Crafts houses. The walking tour will include five houses by Greene and Greene, Southern California's first Frank Lloyd Wright textured concrete-block house, an Arts & Crafts House (architect unknown) with contemporary furnishings, and a contemporary house that features Arts & Crafts furnishings, designed by architects Buff, Smith & Hensman and RLM and Associates. This tour to benefit The Gamble House marks the first time these noteworthy private homes have been simultaneously opened for public viewing. Following the tour, a celebratory event will take place in the gardens of The Gamble House, where officials of the City of Pasadena and the University of Southern California will acknowledge the Gamble heirs' gift of opening the house to the public in 1966. For more information on the tour, contact Ted Bosley at The Gamble House, (818) 793-3334.

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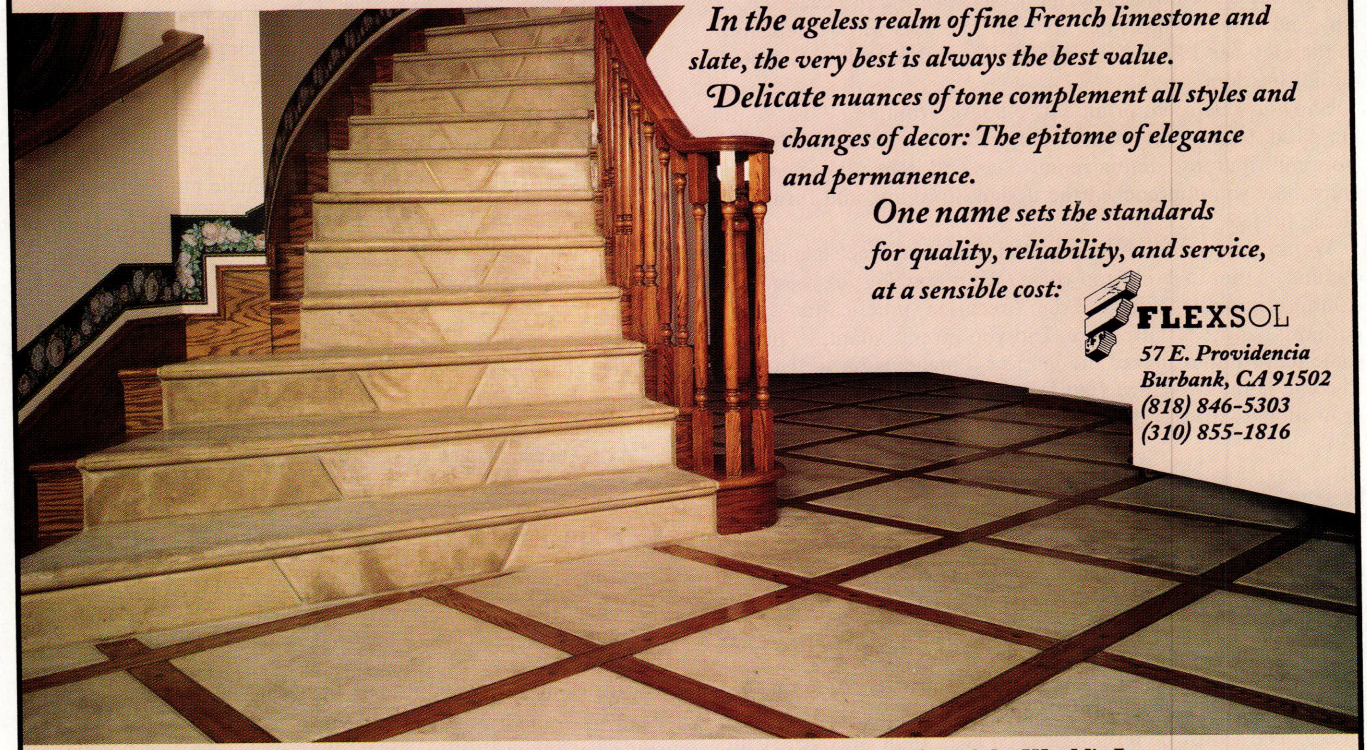

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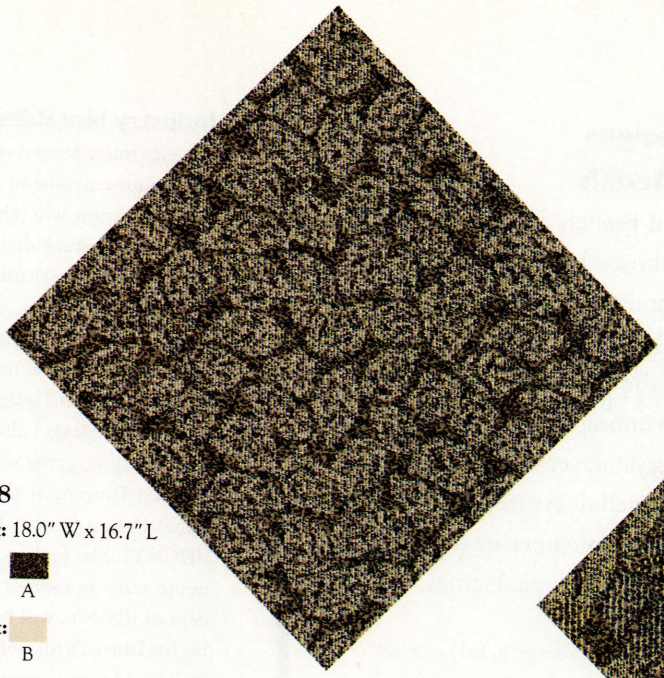
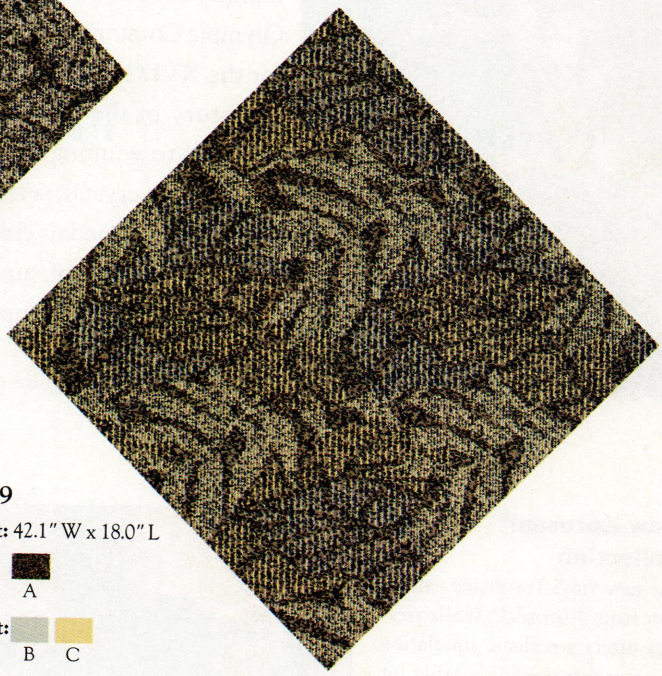


S3028

Repeat: 18.0" W x 16.7" L

Base: A

Accent: B



S3029

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Base: A

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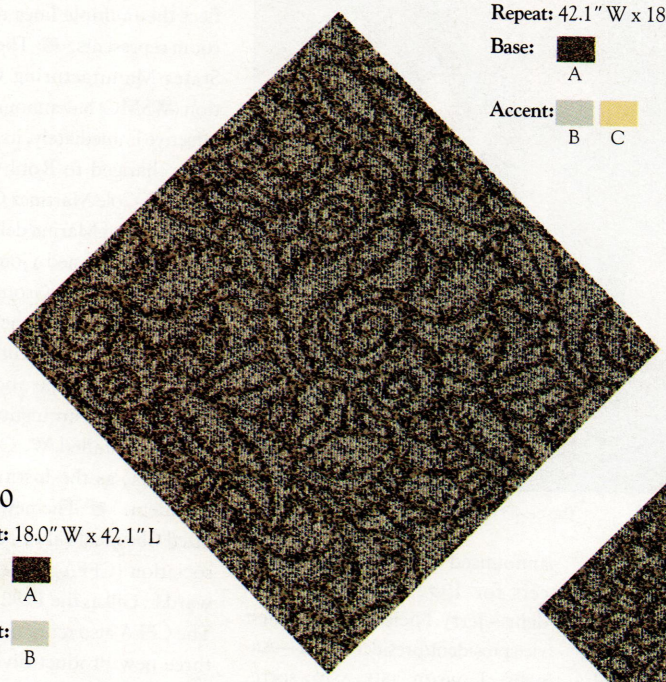

S3030

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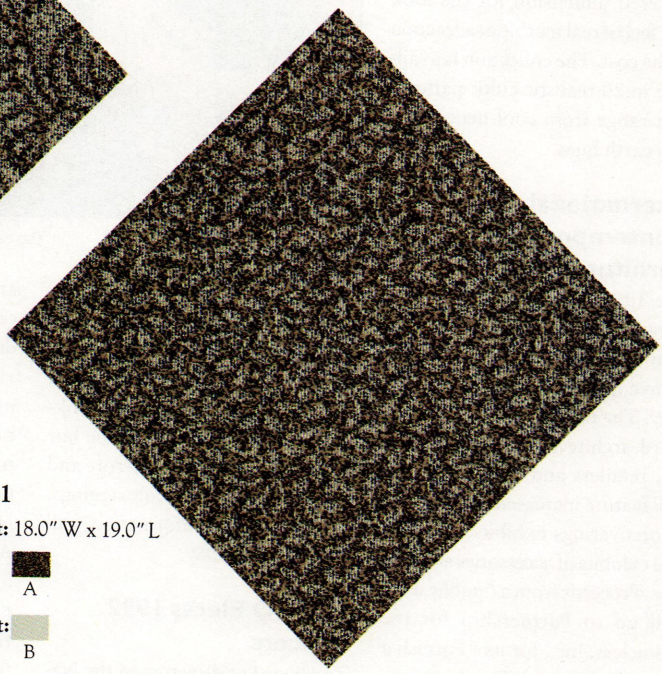

S3031

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DW design news

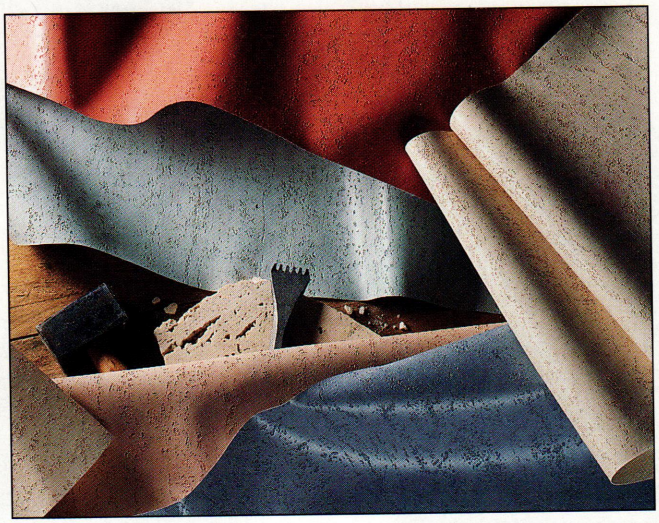
Lalique Designs Olympic Medals

The renowned French crystal company Lalique was chosen by the International Olympic Committee to design the medals for the XVI Olympics. For the first time in history of the Olympics, the medals awarded to winning atheletes are made primarily of crystal, set in gold, silver or bronze. These medals created by Lalique will leave a mark of superior design on the history of the Olympic Games.

The official XVI Olympic medals created by Lalique Crystal.

New Koroseal® Collection

The new vinyl Travertine Collection from Koroseal® Wallcoverings offers a realistic simulation of natural travertine marble for walls. Designed to closely resemble natural marble, the 54" vinyl Travertine Collection features a cratered dimension for the look and feel of real marble at a fraction of the cost. The collection is available in 20 realistic color patterns that range from cool neutrals to rich earth hues.



The new Travertine Collection from Koroseal®

International Contemporary Furniture Fair

The 1992 International Contemporary Furniture Fair will be held May 17–20 at the Jacob K. Javits Convention Center in New York City. The fair, which is geared toward architects, interior designers, retailers and manufacturers, will feature increased lighting and floorcoverings exhibits, and will add exhibits of accessories and textiles. Proceeds from a "public day" will go to Partnership for the Homeless, Inc., for its "Furnish a Future" program. The American Craft Council will sponsor the participation of a group of artisans at the '92 fair, and there will be government-sponsored exhibitors from France and Great Britain. Rizzoli International Publications, in conjunction with Rizzoli Bookstores, will participate in the fair with a mini on-site bookstore and by hosting author book signings. For registration information, call (800) 272-SHOW.

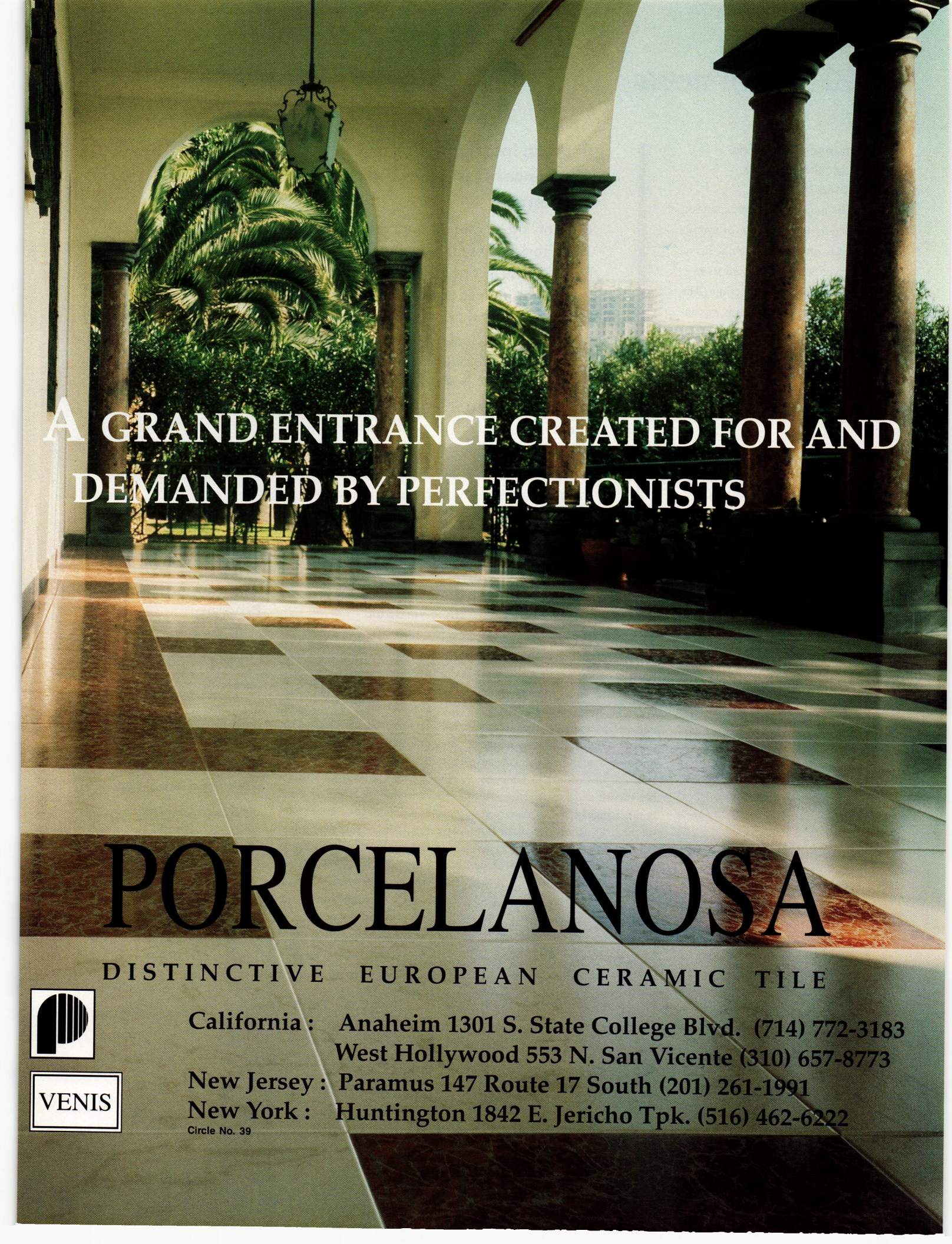
NCIDQ Elects 1992 Officers

The board of directors of the National Council for Interior Design Qualification (NCIDQ) recently announced the corporation's officers for 1992. They are: president—Jerry Nielson, FIDEC; first vice president/president-elect—Annelise Lawson, IBD, ASID; secretary—Anita Aiello, ARIDQ, IDC; treasurer—Hank Stembridge, ISID, IDEC; v.p./external affairs—Calvin Hefner, ASID; v.p./internal affairs—Anthony Waller, CFID; v.p./examination development—Rosemary Kilmer, ASID, IDEC; v.p./examination production—Marian Crawford, ISP; v.p./examination administration—Linda Krueger-Gelsomino, ISP.

Industry Notables

Krueger International of Wisconsin announced a major corporate reorganization whereby KI, the contract furniture division, and Krueger, the institutional and commercial division, were combined into a single division, to be marketed under the name "KI." ■ International Design Center, Inc., named Alexia Lalli to replace the outgoing general manager, Emmett Dineen, at the International Design Center, New York (IDCNY). Ms. Lalli, who continues to serve as a senior vice president of IDCNY, will be responsible for Dineen's former functions. ■ The Masco Corporation announced that the Robert Allen Showroom division will now be known as Beacon Hill to better reflect the multiple lines the showroom represents. ■ The Western States Manufacturing Corporation (WSMC) has announced that, effective immediately, its name has been changed to Rohl Corporation. ■ Cole Martinez Curtis and Associates of Marina del Rey, California, has formed a joint venture with The Jenkins Group of London, specializing in the planning and design of hospitality projects throughout Europe and the U.S. ■ The American Institute of Architects installed W. Cecil Steward, FAIA, as the Institute's 68th president. ■ The newly reorganized Chemical Fabrics & Film Association (CFFA) has elected Edward L. Gill as the 1992 president. The CFFA also reorganized to add three new product divisions and redirected its activities to more fully respond to membership needs in the business and economic environment of the '90s. ■ RJF International Corporation recently presented a substantial contribution to the Foundation for Interior Design Education Research (FIDER) to help demonstrate its support of higher standards for the interior design profession.

continued on page 40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DW design news

Brunschwig & Fils Introduces New Collections

In its most significant expansion since its introduction of upholstered furniture in 1985, Brunschwig & Fils presented its new lighting and table collections. The new branch of products was inspired in part by the need to accessorize Brunschwig & Fils showrooms. The lighting collection offers 12 styles of table lamps, a pair of sconces and a floor lamp. All are handmade in traditional or classical styles, and most are offered in multiple colors with silk or parchment shades. The table collection features 12 new coffee, occasional and end tables, which have the ability to work in many decors. Most are handpainted and offered in two colors. The Portuguese Tea Table from the new collection features a scalloped, lacquered top and cabriole legs.

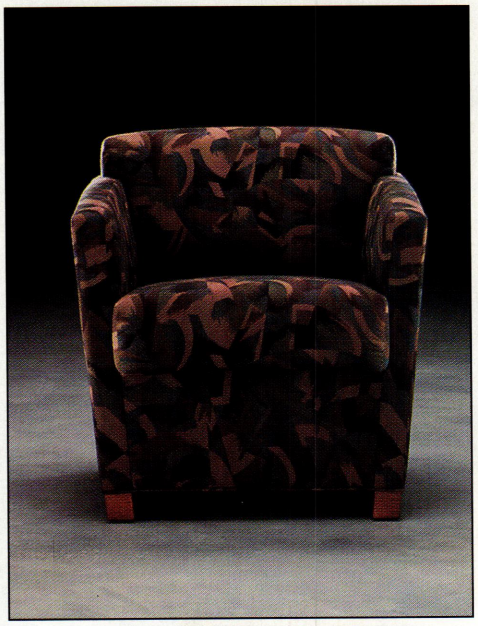
Brunschwig & Fils' Portuguese Tea Table.

Plans for Unified Voice

The Unified Voice Task Force (UVTF), composed of leaders from the major interior design organizations, has reviewed a draft implementation plan for the establishment of a unified organization. The plan has been submitted to each member association for review and action between January and July, 1992. The proposal includes an outline of the proposed structure of the new organization, and a proposal mission statement and objectives.

Brayton International Announces DesignTex Fabric Program

Brayton International and DesignTex Fabrics, member companies of the Steelcase Design partnership, recently announced a collaboration which will place the entire DesignTex fabric collection in the Brayton product line. In combination with the existing Brayton Textile offerings, the new DesignTex Program offers clients the availability of thousands of textile selections on Brayton products, assuring design flexibility with a wide variety of color, pattern and texture options.



"Swathmore" by Brayton DesignTex

Name Change for Division of A. Epstein & Sons

The interior design division of A. Epstein and Sons, International, which has been operating as AID+AI and ISD+IDI, was renamed ISI (Interiorspace International). Considered to be the second largest interiors firm in the nation, ISI has offices in Chicago, New York and Los Angeles. The name change became necessary after the 1985 acquisition of the Los Angeles firm IDI, and the 1991 acquisition of ISD, Incorporated, which has been working with Architectural Interiors, a part of A. Epstein International.

ISID Elects 1992 International Officers

The International Society of Interior Designers announced its 1992 international officers. They are: president—Walter Preston Smith, New Jersey; president-elect—Dan Bouligny, South Louisiana; past-president—Carole Price Shanis, New York; v.p./communications—Beverly Gilbert, Northern California; v.p./finance—Sandra McSweeney, Wisconsin; v.p./industry—Guerry Mashburn, Georgia; v.p./legislation—William Michaels Stankiewicz, Coastal Empire; v.p./membership—John Plummer, United Kingdom.

New Geiger Express Program

Geiger International recently announced the "Geiger Express" program, which provides specifiers worldwide with a full range of the most in-demand Geiger desks, casegoods, seating and tables on a 10-day shipping program. Geiger Express encompasses an unsually broad selection of products, including Eco Group and Contour Seating, Geiger's newest product line. Not limited to U.S. shipment, the program offers faster delivery to European destinations than that available from most European manufacturers.

Pieces from the Eco Group and Contour Seating line are available in 10 days through Geiger Express.

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Environments at Work

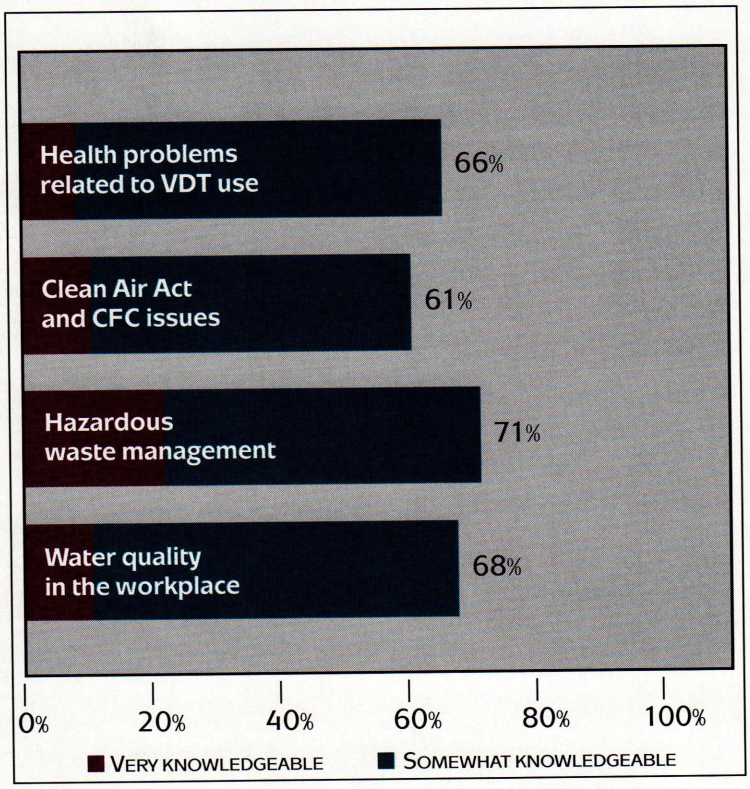
Amid growing concern about employees' health and productivity, businesses' environmental responsibilities and potential legal liabilities, a report released last December seems particularly timely. It is Research Report #6 from the International Facility Management Association headquartered in Houston, Texas, and it addresses these issues specifically:

VDT Use in the Workplace

✦ In order of occurrence, hand/arm repetitive strain complaints rank first, followed by back and neck/shoulder problems, headaches and vision problems. Facility managers are fighting these problems with the use of a variety of furniture and other devices.

✦ However, while 90 percent of them standardize on swivel chairs with casters, only 83 percent use adjustable height chairs, 60 percent use detachable keyboard trays and 34 percent standardize on adjustable height worksurfaces, even though research results strongly suggest that all of these are quite necessary for optimum health and productivity.

Facilities managers were also asked to rate their personal knowledge about several issues. Seven in 10 respondents described themselves as "very" or "somewhat" knowledgeable about hazardous waste management (71%) or workplace water quality (68%). Two-thirds (66%) said they were knowledgeable about health problems associated with VDT use, and six in 10 (61%), about the Clean Air Act and CFC issues.



Solid and Hazardous Waste

✦ 43 percent said that their companies generate some hazardous waste—72 percent of these facility managers either have in place or are considering installing a hazardous waste reduction program.

✦ 89 percent are planning solid waste recycling; 47 percent, reduction and 41 percent, disposal through city or county facilities.

✦ 73 percent said that, in their firms, waste recycling is typically the responsibility of facility management.

Water Quality in the Workplace

✦ 75 percent treat their chilled water supplies, and 55 percent do this in-house.

✦ 100 percent use materials for microbiological control.

✦ Slightly more than half—55 percent manage facilities in states regulating water testing.

Air Quality in the Workplace

✦ 42 percent allow no smoking at all, 57 percent permit smoking in designated areas and only 2 percent tolerate unrestricted smoking in the facility.

✦ Other methods of reducing indoor air pollution, in order of rank, include air balancing (72 percent), removing asbestos-containing materials, ventilation studies/increasing fresh air, preventive maintenance (each at 56 percent), inventorying potential pollutants (44 percent), enclosing/ encapsulating asbestos materials (42 percent), duct system cleanout (39 percent), electronic air filtering system (25 percent), selective purchase and aging of building parts (20 percent) and employee polls to pinpoint health symptoms (20 percent).

—*Walter B. Kleeman Jr., Ph.D.,* FASID

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PASSENGER TERMINALS

New Dimensions for the Next Century

By Ronald L. Steinert, AIA

With Photography of the John Wayne Airport Terminal

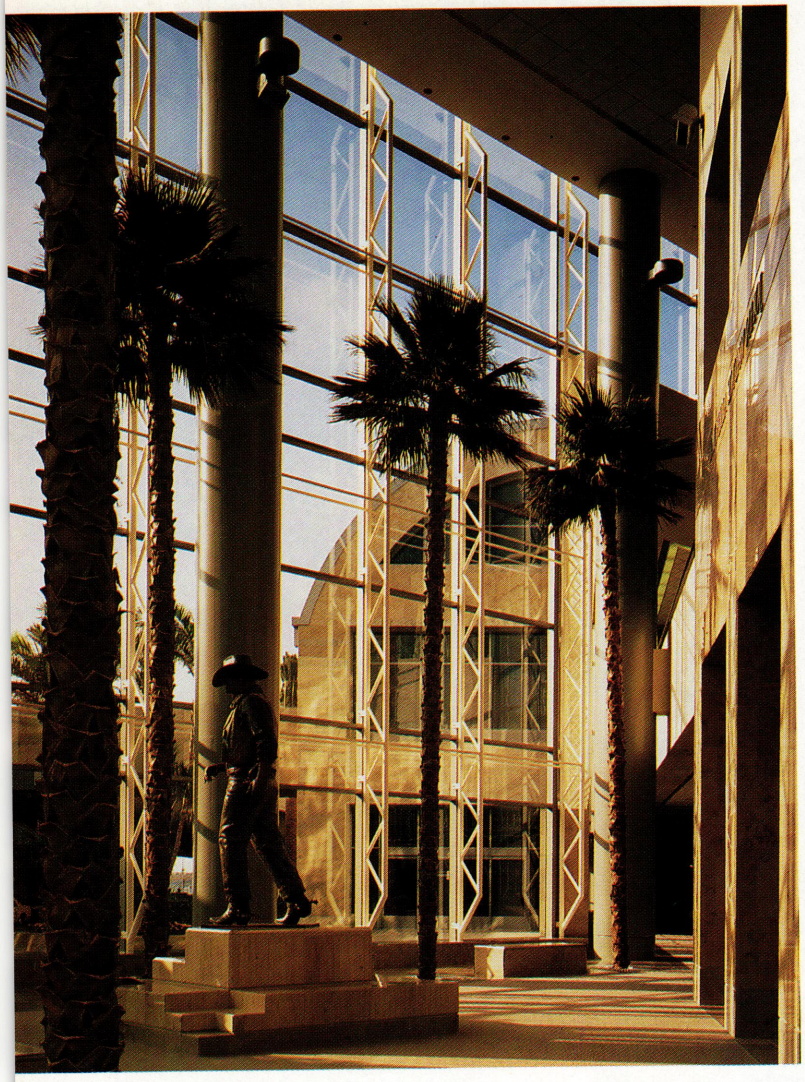
TODAY'S AIRPORT FACES CHALLENGES from every direction. The new and larger aircraft have outgrown the ability of airfields to accommodate their movements. While dual taxiways are broad enough for smaller planes to safely pass each other, they cannot handle two-way traffic on such a massive scale. Significant delays are created by having smaller aircraft stand by en route to the gate while one of these giants exits the taxiway for takeoff. Old terminal configurations (multiple piers, cul-de-sacs, Y's and T's), with their tight angles, confined spaces and inflexible gate positions, result in a built-in constraint that makes the operation of the larger aircraft impractical if not impossible at most airports. Inside the terminal, facilities are less convenient and serviceable than either the users or the airlines wish.

A major contributor to the accelerating rate of change is the deregulation of airlines. The American experience since deregulation in the late 1970s is a bellwether for what may come in Europe as the "free sky" movement gains momentum after 1992. In the U.S., new airlines have entered the market, and old stand-bys have either disappeared or face financial difficulties that threaten their existence. Forty-year lease agreements are archaic in an environment where some leases commit airlines and airports to each other for as little as 30 days.

The John Wayne Airport's baggage claim, not shunted to the building's lowest and most cramped regions as is so often the case, feels very much like the grand concourse of the old European railroad stations. The huge 70-foot-high barrel vault heightens the roof and admits a large amount of light for an exciting sense of arrival in a space designed to allow passengers to orient themselves easily. Instead of occupying cramped and unattractive quarters, John Wayne's baggage claim area makes a glorious transition between the experience of air travel and the world beyond the landside door. Photography by Scott McDonald/Hedrich Blessing

Transience and uncertainty have an enormous impact on terminal design. A terminal dedicated to a single airline will soon give way to common-use facilities that can respond to the airlines' changing needs, number of aircraft operations, fleet mix, and type of operation (origin/destination, transfer, domestic, international). The concept of common-use facilities, which already exists in Europe, will be regarded as the primary planning principle. Common use and flexibility will be fundamental in mitigating the problems posed by the rapidly changing airline industry.

Airport operators, designers and architects must concern themselves not only with creating the flexible facility demanded by this swift evolution, but also with ensuring passenger access to it. The umbrella issues of hubbing, access, security and passenger convenience are often in conflict. A closer look at recent developments will help to identify changing trends and the revolution that is gathering in response to difficult and constantly changing problems.



At the John Wayne Airport, a building-within-the-building contains the main restaurant, the VIP clubs and a ceremonial hall for the John Wayne statue. And since people inside the building can easily see all the way across it, the team designed this area so that passengers can immediately understand where they are and need to go, with very little signage. Minimal columns and walls between functional areas permit unobstructed views from one area to another. Both levels inside the terminal are visible from balconies on the second level and from the baggage claim area on the lower level. Photography by Scott McDonald/Hedrich Blessing

JOHN WAYNE AIRPORT TERMINAL
Orange County, California

Design Architect: Gensler and Associates/Architects
Architect of Record: Leason Pomeroy Associates
Airport Planner: Thompson Consultants International
Engineers: Johnson & Nielson Associates (structural)
Tsuchiyama and Kaino (mechanical)
R. E. Wall and Associates (electrical)
Purcell Noppe Associates (acoustical)
Consultants: Lynn Capouya, Inc. (interior landscape)
Mulhausen Design and Associates (graphics signage)
General Contractor: Taylor-Woodrow

HUBBING

Probably the most dramatic impact of air travel on terminal design will be the increase of hub facilities to accommodate the airlines' "hub and spoke" operators. Transferring passengers and their baggage necessitates an entirely different operational approach from that now prevalent in the large metropolitan origin-and-destination type of airport, whose future may well be doomed. As airlines streamline operations, a decision to create a hub at any given airport will result in new problems for the terminal.

Dallas-Ft. Worth is a case in point. Designed in the 1960s as the perfect answer to origin/destination operations, Dallas offered short walking distances between car and gate. However, the terminal's circular shape is extremely inconvenient for the large numbers of passengers who have to transfer between aircraft within a relatively short time. Even the bus transfer service, which augments the inter-terminal people-mover system and a soon-to-be-completed internal people-mover system serving American Airlines, will not overcome the terminal's basic problems.

Designers around the world are now considering alternative plans. The linear terminal, with parallel linear remote concourses separated by dual taxiways, has provided the most flexibility. In the U.S., the newest concourses have stretched to 4,000 feet at Detroit and almost a mile at New Denver. European designers have come to the same conclusion. The concourse is almost a mile long in Renzo Piano's plan for Kansai in Osaka Bay, Japan, and the design for Munich 2 calls for a linear terminal. In Brussels, plans for a single Y-shaped pier have been changed to three parallel linear concourses, a direct response to the need for flexibility.

Within the linear terminal, innovative common-use terminal equipment allows airlines to move locations without loss of identity, public recognition or level of service. One of these systems, "CUTE 2," is being used at new terminals at Houston Intercontinental and Stuttgart airports. Holdrooms at the gates will no longer be sized for specific aircraft. Group holdrooms or large common waiting areas will accommodate almost daily changes in the fleet mix or the airlines' requirements. Passenger-loading bridges will be movable at both ends. The fixed bridge will give way entirely to apron drive, telescoping, computer-oriented, highly maneuverable loading bridges with the capacity to be easily relocated along the face of the terminal. Track-mounted bridge supports and easily removable window panels in the terminal walls may become the design features that enable future terminals to quickly

respond to changing aircraft size. The exteriors of terminal buildings, as in the case of their interiors, will become modular, with interchangeable parts.

The major objection to the linear terminal, of course, is its length. The moving walkway is the best solution to date for achieving swift passenger and baggage transfers. Although these moving walkways are cost-efficient and appropriate for short distances, they are less suited for moving large numbers of people far and fast.

At Atlanta, the pioneer of hub airports, the people-mover system beneath its concourses has become the artery that serves the heart and soul of the terminal operation. New Denver, similar to Atlanta in terminal and concourse layout, also incorporates a below-grade people-mover system. Having distributed passengers to the appropriate concourse, however, the problem of moving them from one end of the eventual mile-long concourse to the other has been studied. At Kansai, the people-mover glides along the inside face of the mile-long concourse to distribute passengers to the various gates. Although not necessarily designed as a major hub, the Kansai terminal is well prepared to function as one when necessary.

Transferring baggage between aircraft in the same 25 minutes that passengers have to change planes provides an equal challenge to the terminal designer. Most airports, including New Denver and the United Terminal at O'Hare, transfer baggage aircraft tail to tail by use of tugs and carts. This adds to congestion on the already crowded ramp and contributes to lost baggage and missed flights. Major manufacturers of baggage-handling systems are developing their own revolution to resolve this increasingly perplexing problem. From check-in to aircraft, baggage handling is now totally automated, traveling not only on conventional conveyors, but also on dedicated coded vehicles moving up to 20 miles per hour—a high-speed system that allows for short turn-around times with fewer opportunities for lost bags. Such a system will be incorporated in the new south terminal at Detroit.

Top: The barrel vaults of the John Wayne Airport Terminal provide a dramatic visual contrast to the horizontal simplicity of the parking structures and the cubic forms of other neighboring buildings. They also delineate functional areas: By duplicating ticketing and security functions at each end of the building, the designers were able to bring passenger parking and curbside drop-off close to the desired airplane. The effect was to shorten passengers' usual car-to-plane walk by a considerable distance. Photography by Scott McDonald/Hedrich Blessing

Above: The John Wayne Airport Terminal is designed to be seen not only from the entrance to the terminal, but also from any vantage point on its 360-degree exposure to view. Finished in natural stone, stainless steel and glass, the 337,900-square-foot form suggests movement and travel. Its rounded roofline featuring three parallel barrel vaults and its 80-foot glass-enclosed lobby in the center make the building a major landmark as viewed from both interstate and local roads. Photography by Michael Arden

ACCESS

Today it is not sufficient to be concerned merely with the way passengers and airlines use landside and airside facilities. Even the way passengers and visitors arrive at and depart from the facility is becoming problematic. Frankfurt has been a leader among

European terminals in responding to traffic congestion and limited parking by offering direct train service from the lower levels of the terminal to almost every destination in Europe. New planning at Brussels will incorporate a TGV (fast train) service beneath the terminal, and Stanstead, England, is also developing on-site train service.

Some progress is being made in the U.S., where dependence on the car has delayed development of a new means of access to passenger terminals. Chicago is extending its downtown commuter train directly to O'Hare, and Atlanta has brought its regional transport system (MARTA) to within easy walking distance of the terminal. In future terminals, such access will be the norm rather than the exception.

SECURITY

Since the Gulf War, the consequences of higher levels of security are evident worldwide: long lines, frustrated inspectors and passengers, lengthy inspection procedures, and emotional departures from loved ones and friends. In the U.S., meeters and greeters have also been frustrated by congested waiting areas. They are kept outside the security check point, cut off from passenger amenities that are all located on the secure side.

European terminals responded early to the security problem and have experienced fewer severe difficulties in the recent past than U.S. terminals. Their practice points the way to the future: the all-sterile terminal. In this kind of facility, all passengers and visitors are cleared at the terminal entrance, with a resultant need for increased interior space at the entrance. In the meantime, plans such as those for the new terminal development at Detroit are providing significantly more space in the ticketing lobbies. This will allow subsequent implementation of the sterile terminal concept without disrupting the processes of ticketing and check-in or necessitating major renovations to the facility.

Until the all-sterile terminal becomes prevalent, planners must anticipate where waiting areas and concessions should be appropriately located. They must consider either duplicating airside amenities on the landside, or relocating the inspection area so that the general public is allowed access to the amenities. In any case, larger and more convenient waiting areas in the non-secure area will become a major factor.

New security devices such as TNA (thermal-nuclear analysis) also place unique demands on terminal design. Power requirements and the sheer weight of the devices must be anticipated. Since screening by these devices requires additional time, their impact on queue space must also be considered.

CONCESSIONS

Airport concessions provide convenient amenities to the traveling public and furnish a source of revenue to the airport. As airlines find it increasingly difficult to fund airport operations, concessions have become major contributors. European airports have long recognized this potential, and shopping center-like concessions at Frankfurt, Amsterdam, and Copenhagen generate major funds for airport operation. On the other hand, American airports are just beginning to realize that a simple news-and-gift shop and an overpriced, undervalued food concession will not satisfy the traveling public.

The U.S. traveling public, in fact, has been to Europe and wants similar variety and value at home. U.S. airports are thus beginning to provide food courts, brand-name fast food outlets and fine dining establishments, as well as shops that sell local wares or items unique to the area. New services include children's play areas, business centers, mail order or ship-home services and hotels. Downtown retail stores are locating facilities at terminals. An example of concession planning at its best can be seen at John Wayne Airport where the concessions are varied and located conveniently along the path of travel.

As the scope and quality of concessions improve, they will attract the non-traveling public and residents of the surrounding area. In Frankfurt, the airport supermarket provides a level of convenience for nearby residents: they can have their shoes repaired, shop for clothing, and drop off their dry cleaning at the airport. This kind of use generates a demand for additional space within the passenger flow on both secure and non-secure sides of the terminal.

John Wayne Airport's two-level design routes departing passengers to the upper level and brings arrivals through the lower. Circulation patterns for the two groups are separate, with minimal cross flow and important economies in square footage and building function. Innovations of the design are the short walk between plane and ground transportation, the open self-orienting quality of the space, and the new approach to baggage claim. Low walls between functional areas give passengers unobstructed views from one area to another, and both areas inside the terminal are visible from balconies on the second level and from the baggage claim on the lower level. Photography by Michael Arden

When trade barriers fall between European nations in 1992, the demand for duty-free concessions will be greatly reduced, perhaps even eliminated. European airports are already preparing to offset this potential loss of revenue by developing business centers at the airport, incorporating facilities for conferencing, telecommunications, secretarial services and other business amenities. While the U.S. has yet to seriously consider this type of revenue source, small business centers are

NEWS
Sharing a vision for the future.
Lauren Color Lab • Ackerley Airport Advertising, Inc.

Above and opposite top: The special challenge of designing American Airlines Admiral's Club at John Wayne Airport was to create the appropriate ambience in a mezzanine space with no ceiling and open balcony rails instead of walls. The Gensler team's solution was to develop a 9-foot-high structural glass wall system that reduces the ambient noise from the lower level of the terminal building. This glass system also supports a low voltage lighting system of tension-mounted cables that provides an effective ceiling to the space and a warmer quality of light. With these solutions, the openness of the space is maintained, while some sense of an enclosure achieved.

beginning to appear in numerous airports. Capturing the business traveler will become a major source of revenue for the airport of the future.

Equally important will be hotel development at airports, already present at a number of airports on both sides of the Atlantic — Dallas, Chicago, Detroit, Frankfurt, and Heathrow, for example. Many other airports are exploring ways to expand or develop hotels which, in tandem with business centers, will provide the level of convenience that will induce future travelers to spend their time and their per diems at the airport. The day that the business person can travel from one metropolitan area to another, conduct business, sleep overnight, and return the next day without ever leaving the terminal is a coming reality.

PASSENGER CONVENIENCE

Airports will be larger, more complex, and potentially more confusing to the traveling public. Confronted with people-movers, automated baggage systems, larger holdrooms, longer waiting periods and walking distances, and wider varieties of amenities, the passenger will require the soothing comfort of a well-ordered plan. Passenger orientation, convenience and comfort must be in the forefront of the planning process for terminal design. As has been achieved at John Wayne Airport, terminals must reflect logical, straightforward planning, in which passengers flow directly past appropriately sited amenities from one processing area to another. Landscaping, natural light and soothing colors and materials will gain importance in the execution of the design.

ADMIRAL'S CLUB/JOHN WAYNE AIRPORT

Interior Design: Gensler and Associates Architects
General Contractor: Snyder Langston
Structural Engineer: Johnson & Nielson
Mechanical Engineer: Tsuchiyama & Kaino
Electrical Engineer: R. E. Wall
Lighting Consultant: Francis Krahe

Photography by Scott McDonald/Hedrich Blessing

CONCLUSION

Airports reveal diverse problems, with very different solutions. European airports already provide a high level of concessions, while the U.S. is just beginning to conceive of concessions as a significant dimension to terminal design. The U.S., on the other hand, is somewhat ahead with hubbing design that provides good passenger service, efficient baggage handling and quick turnaround. Europe has yet to face the problems associated with establishing a major hub at any of its terminals.

Designers must assume that the historic trend will continue: Aircraft will go on growing, and airfield layouts must anticipate larger dimensions. Some taxilanes between concourses at New Denver are already too narrow for dual 747-400 movements. For long-term flexibility, it is prudent to maximize the ability to accommodate the large jet.

How well planners and designers learn from each other's innovations and mistakes will have an enormous impact on the success of terminal design. As the traveling public becomes more global, the unification of planning concepts, facilities and procedures will gain increasing importance. The expertise from each continent must be combined to forge new and revolutionary responses to the unknown but difficult challenges ahead.

Can — and will — the airport of the future combine the best of all worlds? The answer is simple. It must.

Ronald L. Steinert, AIA, joined Gensler and Associates in 1985 as a project manager, was appointed a senior associate in 1986 and vice president in 1988. Prior to joining Gensler, Mr. Steinert worked on a variety of international airport projects. He is an associate of the Airport Operators Council International and is on the Board of the Airport Consultants Council.

Above: A solid drywall ceiling in the reception room gives a solid "room" sense to that space and provides guests with a definite feeling of arrival at their destination. A circular opening with only one cable and a few low voltage lights over the reception desk allows guests to see the terminal structure above. Stone floor and tops are the same limestone as is used in the terminal building. Architectural woodwork throughout is anigre veneer. Light colors and values are used to heighten the sense of lightness and openness.

THE DESIGN FOR the Tampa headquarters of the Chicago-based law firm of Rudnick & Wolfe blends tradition and stability with a strong transitional quality. Beginning in the elevator lobby of the 20,000-square-foot space, which occupies the entire 20th floor of the Barnett Plaza Office Tower, the atmosphere is one of notable elegance.

A key design element lies in the use of contrasting woods—mahogany, maple and ebony inlays and trims—combined in a variety of ways. Defined within the architectural elements—doors, columns, elevator lobby trim—these combinations reappear throughout the wood base, crown molding, caps and custom furniture, giving a sense of cohesiveness and unity to the space. Other design features include diffused lighting within soffits and arches, concealed minitrack lighting, the sparkle of Imron paint finish on elevator cab doors and the texture of Zolotone paint on arches, columns and some corridors.

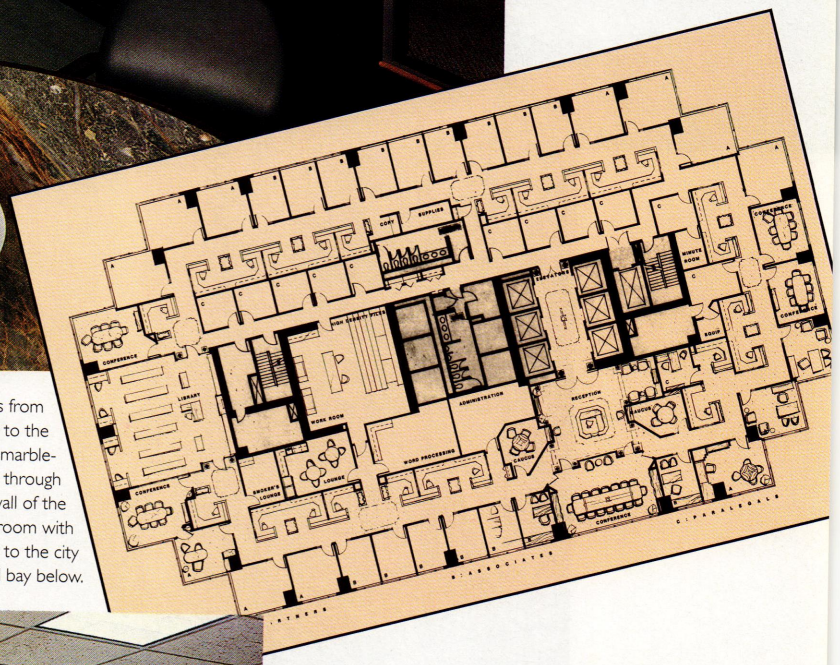
TRANSITIONAL IN TAMPA

Law Offices of Rudnick & Wolfe

Interior Design by Interarch Design
Photography by George Cott/Chroma

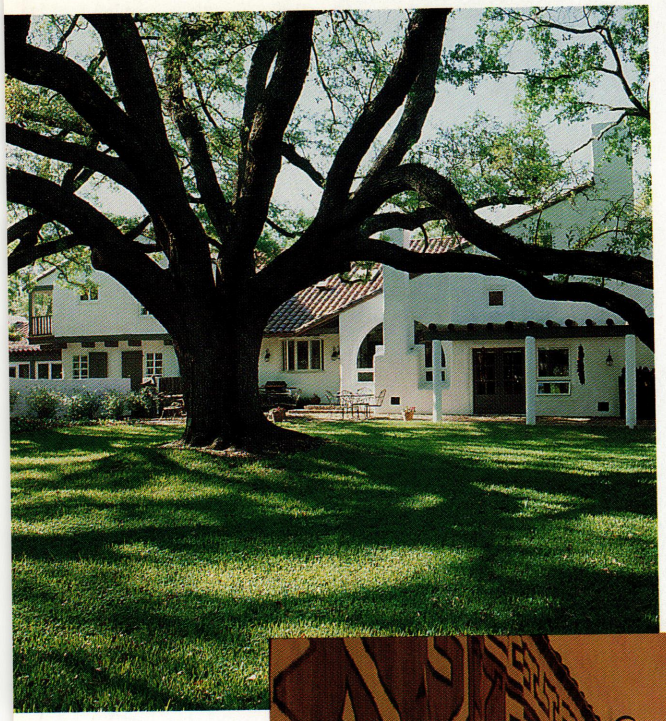
Visual impact is matched by efficiency. The custom secretarial workstations, designed to accommodate computer management systems and enhance productivity, are the result of extensive studies to determine optimal work flow. Partitions combine wood and glass to maintain the openness of the executive corridors while allowing a sense of privacy. Storage space and work surfaces are maximized within each station as well as within the centrally located work room which is furnished with a high-density filing system.

Throughout, the designers' attention to detail and quality has resulted in an arresting statement about matching form and function with distinction. — *edited by Carol Soucek King*



A primary axis leads from the elevator lobby to the featured mahogany- and marble-clad reception desk, through the inner glass wall of the conference room with a view beyond to the city and bay below.

Resources on page 83.



THE COLLECTOR'S ART

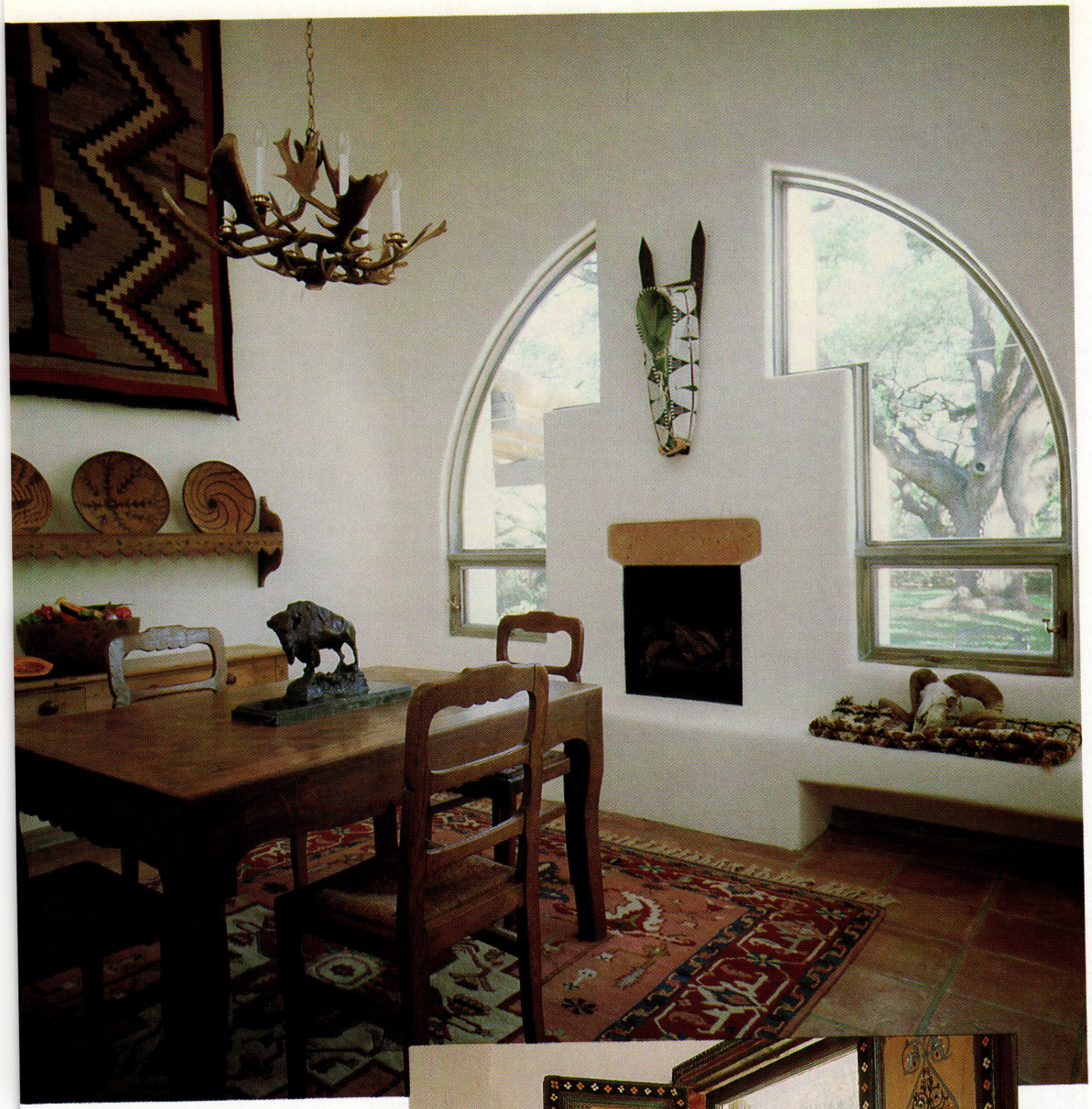
A Renovated Spanish Farmhouse Showcases Ethnic Art and Crafts

Architectural Design by Ray Bailey Architects, Inc.
Ray B. Bailey, FAIA, Architect in Charge
Tim Schorre, Project Designer

Photography by Hickey/Robertson

WHEN THE COUPLE first saw the house, which had been built in 1929 to replicate a Spanish Basque farmhouse, it was quaint but oppressively dark, and completely inadequate for their needs. But the location in Houston's prestigious River Oaks section was good, and the four enormous, 150-year-old oak trees which dominated the site were wonderful. So they purchased the house, and asked Ray Bailey, FAIA, to supervise a renovation that would double its size. The result is a 7,000-square-foot Spanish Mediterranean cottage—a dynamic setting for their 20-year accumulation of ethnic art and collectibles.

An addition was built out along a strip of land connecting the original house with a garage with two-story apartment located near the property line at one side of the triangular lot. Integrating the new with the old, Mr. Bailey incorporated elements of the original structure—thick, sculpted walls and railings, hand-crafted tiles,

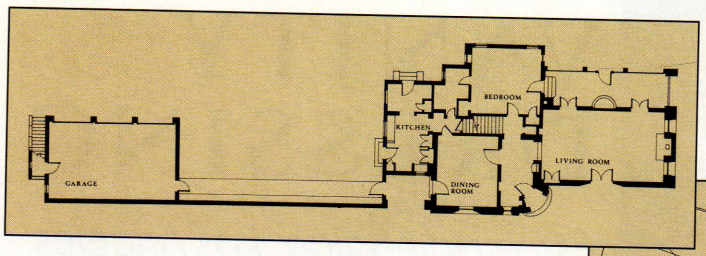


hand-hewn timbers and hammered lead hardware—while creating space for a new kitchen and breakfast area, master suite, upstairs bedrooms and storage.

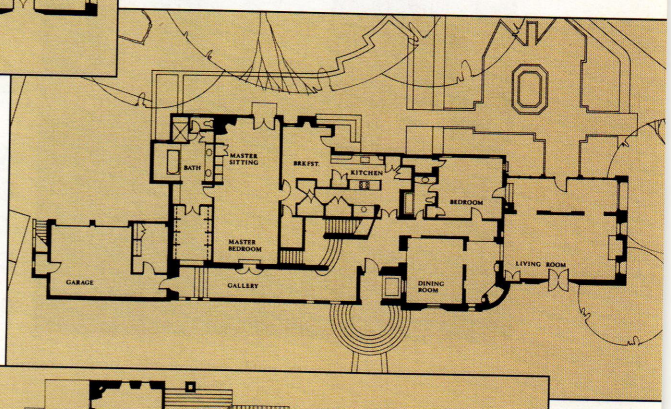
A long, light-filled gallery helps to unify the rooms, with large expanses of wall space to display oversized art and Navajo rugs. Skylights draw the eye upward to the gallery's ceiling, where warmth and texture are provided by Santa Fe-style *vigas* (big beams) and *latillas* (little beams). Small, offset windows allow tantalizing glimpses of the lush, oak-shaded grounds, with their tiled courtyards and fountains. And in every room, the owners' treasured collection of art and crafts from around the world add color and intricate pattern to a house whose architectural vocabulary suggests ethnic influences that are as varied and as rich as those of the fine objects within it.

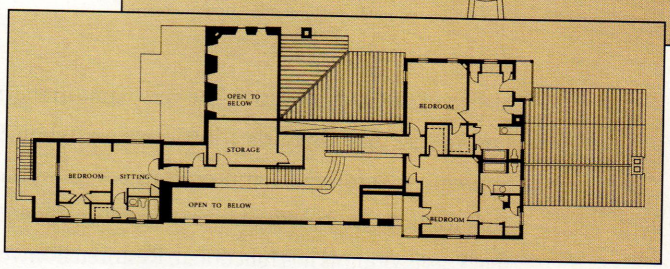
— Angeline Vogl

Resources on page 83.



The original house and garage (*left*) are connected by a new gallery/corridor (see site plan, *below*) and 2nd floor (*bottom*).





VANITY DRESSING

Estilo Hair Salon, Los Angeles

Architectural and Interior Design by Artecnica
Enrico Bressan, Project Architect
Tahmineh Javanbakht, Principal Designer
David McCarroll, Architect

Photography by Michael Arden

SLEEK, STARK AND STYLISH—the very name of the new Estilo hair salon in Los Angeles' Beverly Fairfax district means style in Spanish. Drawing upon Southern Californian Latino influences as well as Art Deco style, the architectural studio Artecnica has created an innovative setting for hair care that is as inviting as it is functional. Restored ironwork frames the entrance. In the waiting area a cocktail table and velvet sofa set the mood. Triangular-shaped styling stations resemble vanities, while long, elliptical mirrors with reflective aluminum wings enable patrons to see the backs of their heads. Antique chandeliers, curved tubular fixtures and indirect lighting provide flattering light. Predominant colors of reddish brown, aubergine and yellow reflect the palettes of such Mexican-Latino painters as Diego Rivera and Frida Kahlo. The south-of-the-border motif culminates in a patio overflowing with trees, potted plants and garden furniture—a delightful oasis for the freshly coiffured or those about to be.

— Susan Goldman Rubin

REBIRTH OF A RENAISSANCE TOWER

Renovated Servants' Quarters Now a Cozy Florentine Apartment

Project Design and Interior Architecture
by Dolores P. Jacoby, ASID
Renovation Architecture by Dottore Giorgio Benvenutti
Photography by Peter Marpurgo

WHEN DOLORES JACOBY was offered the task of renovating the Via de Bardi Renaissance Tower, she accepted it gladly. Located in the historical center of Florence, the tower is part of a palazzo that is believed to have been built in 1359. Since Ms. Jacoby is an architectural design consultant and import/export specialist, it utilized many areas of her expertise.

"This project was one of the most rewarding projects I could ever encounter," she says. "The apartment's location, facing the Arno River near the Ponte Vecchio and backing the Bobbili Gardens, created a backdrop that was charming," she says.

Perhaps no one could appreciate that charm more than this particular designer, whose Renaissance showroom in Palm Beach, Florida, offers an abundance of Renaissance and post-Renaissance Italian antiques. Among them are textiles, lighting and accessories including Murano glass, all of which she has personally sought out and assembled. And it is Ms. Jacoby's sensitive use of such appointments that distinctively marks this project as hers.

"Particularly in a small space, my philosophy of design is to choose accessories which are movable and multi-functional," she says. "One week the arrangements may be in the salon, the next in the dining area. A vase may be borrowed from one area and placed in another to accommodate the perfect bouquet of wildflowers gathered during a trip to the countryside. Changeability is key to keeping a small living space lively and interesting."

This portion of the tower was probably once used for the servants and housed the cooking fireplace. Its original condition was extremely primitive and it took two years of renovation to transform it into a livable apartment. Electrical, heat, telephone and cable television services were added. All of the original flooring was salvaged where possible, as were the structural stone beams and columns which are the support structure of the entire tower. Preserved, too, were the majestically strong 2-foot-thick stone walls. A complete kitchen and contemporary bathroom were added, while the main salon, gallery and terrace facing the courtyard were maintained. The 59 steps leading to the tower apartment remain, as it was architecturally impossible to add an elevator service.

"Design was done in stages after architectural work was completed," explains Ms. Jacoby, "but it was always a pleasant experience, with an abundance of antique merchants and textile weavers located within walking distance of the apartment."

The result is a wonderfully warm and functional retreat . . . and a designer who considers it one of the most rewarding projects she has ever had or likely ever will. — *edited by Carol Soucek King*

Above: Since the apartment is very small, the main salon is multi-functional. It serves as living area, casual dining for intimate groups of 12 or less, sleeping area and office. The walls, which are a smooth stucco over brick, are painted ivory to visually expand the space. The floor in this area has original floor clinkers with an added base trim to match. The stone columns around the door and on the exterior wall are Pietra De Sirena, a stone used for centuries throughout Tuscany as a building material. The grand giltwood mirror was found by the designer at Tuscany's Arezzo market. It dates from the year 1860 and has the original back-painted mirror which is de-silvering only slightly. The walnut banker's table, circa 1860, adjusts to meet many needs. The oddly scaled side chairs are also walnut and are both upholstered in antique handwoven fabrics from various flea markets.

Above left: This powder room is a space created from the main stone structure of 3-foot-thick Pietra De Sirena stone walls which have been cleaned and left in their original state, with one exception. A little niche has been carved out to display candles and a Murano glass perfume bottle. The walls have been stuccoed and left natural, save for the addition of a simple stencil. The Renaissance sink is of marble; the faucet is probably an exterior fountain catch. The oil on canvas is by an unknown Renaissance artist. The rose vase of clear glass with applied green glass and sterling silver collar is 1920s Art Deco.

Left: The gallery, which serves as a passageway to the small kitchen and bath, also plays host to intimate dinners. Among the appointments here are 1762 engravings by Bernard, done in a custom mat and silverleaf frame, and a set of delicately carved chairs from the Arezzo market, upholstered in an olive linen velvet. The stones at the doorway are restored and the column at the corner was added for architectural interest.

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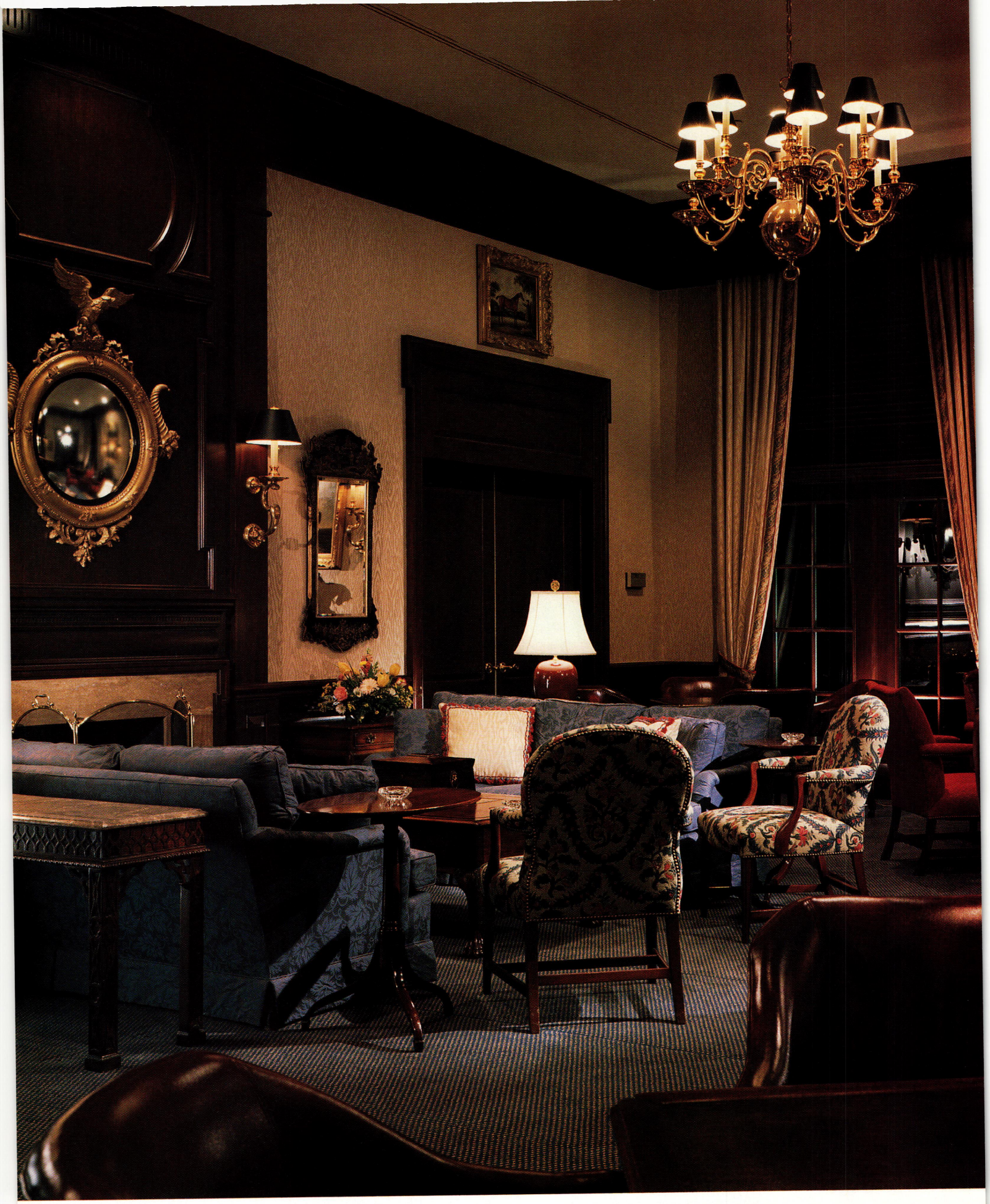
Photography by Jack Gardner

SOUTHERN HOSPITALITY

Reviving Traditional Elegance in Charlotte, North Carolina

Architectural and Interior Renovation by Ferry-Hayes Designers, Inc.
David Hayes, ASID, Principal

Photography by Ira Montgomery (except where noted)



WHEN IT WAS BUILT IN 1932, the Charlotte Country Club offered its members both elegance and "down-home" hospitality, its main function rooms—living room, ballroom and dining room—decorated with lavish care. To meet the diverse social needs of a membership that has now grown to 1,100, Ferry-Hayes Designers of Atlanta was recently asked to renovate and expand the club's facilities, but without altering its essential character.

A 20,000-square-foot addition was added to both enhance and maximize existing function rooms. A new loggia provides circulation throughout the ballroom as well as access to new rooms such as the main dining room, private dining room, cocktail lounge and ladies card room. Keeping in mind the original Georgian architecture—one of the finest examples of its kind in the city—the designers skillfully matched every detail, from interior lighting and moldings to exterior architectural elements.

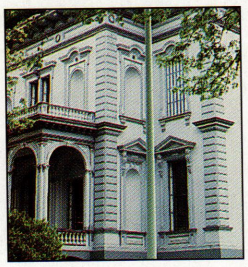
In the newly restored entrance loggia, antique classical scenic wallpaper lines the hallways. Original dark aged pine paneling, Oriental rugs and polished chintz in a Chinoise pattern establish an elegant theme in the main living room. And in the new cocktail lounge, rich mahogany paneling and equestrian oils create an inviting English library atmosphere. The jewel of the new addition is the main dining room, where members can enjoy a panoramic view of the golf course. A circular bay washes the somewhat formal room with light, while unusual spider-web-backed chairs add a touch of whimsy.

The result—modern new facilities with the warmth and elegance of a traditional country club, and members are delighted. Since the renovation's completion, they have increased club usage almost threefold. — *Angeline Vogl*

Resources on page 83.

The Larson Company

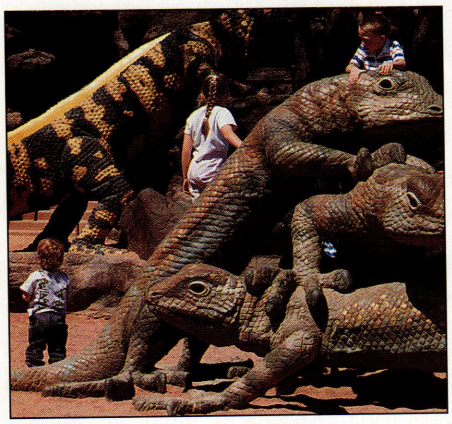
For this Arizona-based Company, the Possibilities Are Endless



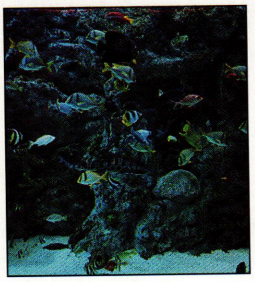
All the architectural detailing on the Crocker-Hastings Museum of Art in Sacramento is fabricated by Larson.

How can the Larson Company be certain that the faux products it produces are truly realistic? Ask Larson's president, Harold Schifman, who reports that one convinced customer placed an order with the company after betting $1,000 that a Larson artificial palm tree was the "real McCoy."

The Larson Company was established in 1976 and soon earned an international reputation for exceptional design, manufacture and installation of naturalistic artificial environments. Its clientele consisted of the world's most reputable zoos, aquariums and theme parks. During its early years, Larson set the precedent that it could create *anything*—often pioneering the use of new technology and materials in the process. The technology that the company originally developed is now being applied to create life-like products for many other, diverse areas.



Larson's precise work caught the eye of many imaginative architects and property owners who sought out its services for projects such as water and naturalistic rock features for resorts, soaring artificial date palms for hotel lobbies and shopping malls, and spectacular aquariums, which have proven to be a surefire way to increase traffic in any area. These products not only closely resemble their models in nature, but oftentimes offer advantages that the "real thing" lacks. A line of artificial cacti and palm trees requires no maintenance and can be used in any climate. Coral fabricated for aquarium displays not only provides an ocean-like backdrop, it also insures that real, often endangered coral stays where it belongs—in the ocean.



Top: At Superstition Springs in Phoenix, Larson created a play canyon that includes this fabricated giant lizard jungle gym—a favorite of visiting children. *Above:* A closeup of the giant aquarium that greets visitors to the Mirage Hotel in Las Vegas, where Larson created an ocean setting that fools even the fish.

The company has recently branched out in a new direction, again borrowing concepts used in simulated environments. When Italian architect and designer Maurizio Romano joined the Larson staff, he led the development of a complete line of architectural products. The products are made with materials that range from composites of concrete, gypsum and plastic, to the unique Larsan™ and Larstone,™ both developed by Larson, which can achieve the appearance of various types of stone and even such materials as bronze and exotic woods. Using finely crafted, detailed molds, Larson's design team can fabricate building enhancements in any shape, color or texture.

The line offers products ranging from unique floor tiles to a facade for an entire skyscraper. In addition to costing considerably less than the original stone detail, Larson's products are often one-fourth the weight. They extend the palette of the architect or designer, allowing detailing that was before ruled out, especially in areas of high seismic activity, because of weight restrictions.

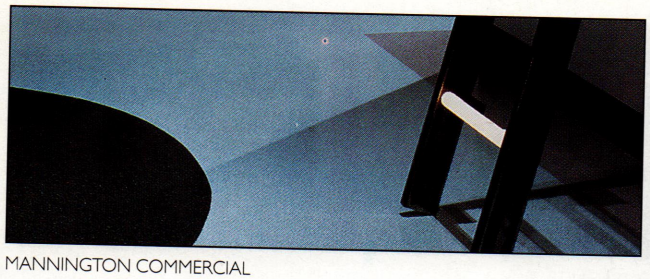
This new branch has taken Larson to the brink of what it considers to be the next wave of design concepts: fantasy-themed interiors. Bringing architectural and naturalistic ornamentation indoors, Larson offers services such as conceptual design, material development, fabrication and installation. Larson recently developed a line of neoclassical architectural products for Eljer Industries. The "Fresco Collection" of bathroom fixtures is made of Larsan,™ so it looks like stone but is warmer to the touch and as easy to clean as glass.

The Larson Company's track record indicates that it will remain a leader in its field. Its commitment to quality and detail, coupled with an exceptional research and development team, insure that it will continue to develop innovative new uses for its products. Samples of Larson's products can be seen at The New Captive Sea showroom in Pacific Design Center, Los Angeles.

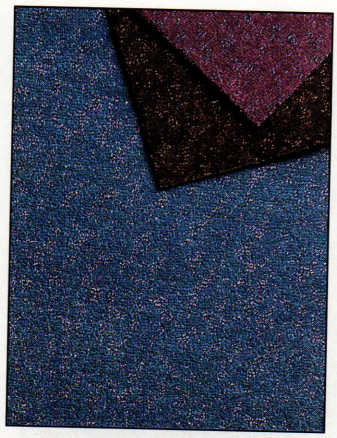
— *Keli Dugger*

DW floorcoverings

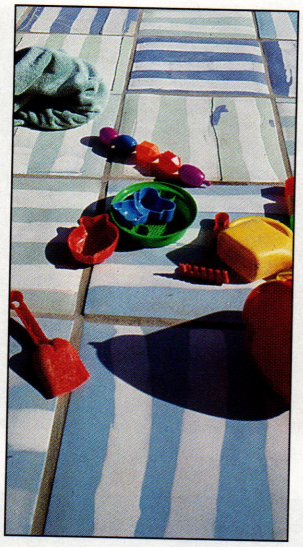
"Fine Fields," a durable new inlaid sheet vinyl flooring product from **Mannington Commercial**, is designed to meet the needs of commercial applications and is available in a palette of 28 colors. Circle Number 300 . . . **Whitecrest Mills** introduces "Gatwick," a sophisticated and versatile multi-patterned commercial carpet designed for high-traffic areas. Circle Number 301 . . . Benedikt Strebel Ceramics specializes in unique, site-specific designs such as these large-scale ceramic tiles—all available through **Brian C. Flynn Associates**. Circle Number 302 . . . **American Olean**'s new Triad™ glazed floor tile offers a rich granite or marble look in a tough, slip- and stain-resistant finish. Circle Number 303 . . . From the **Decorative Carpets** collection of French Aubusson designs, this carpet is available in an unlimited choice of custom sizes and colors. Circle Number 304 . . . **Monsanto Contract Fibers** introduces FiberSet,® which, combined with other Ultron® 3D yarn, provides an exciting range of textural possibilities for high-traffic commercial areas. Circle Number 305 . . . Distinctive designs are created with **Porcelanosa**'s new floor tiles: "Ebanis Cuero" and "Ebanis Bambu" forming a checkerboard, and "Lazio Grana" providing a deco counterpoint. Circle Number 306 . . . **Masland Carpets**' "Monaco," made of Du Pont Stainmaster Luxura nylon yarn, combines high-performance features with a luxurious, dense pile. Available in 33 color choices, it can also be ordered as a 12' broadloom. Circle Number 307. *continued*



MANNINGTON COMMERCIAL

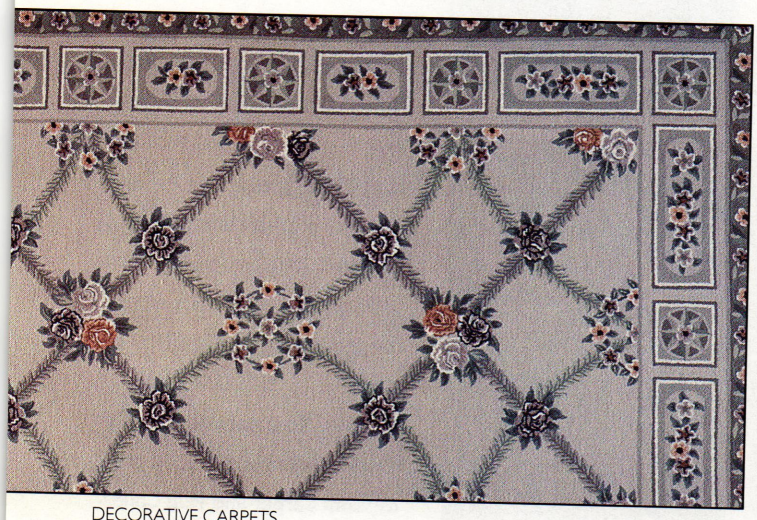


WHITECREST MILLS

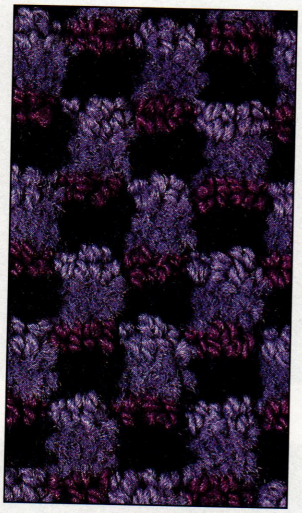


BRIAN C. FLYNN ASSOCIATES

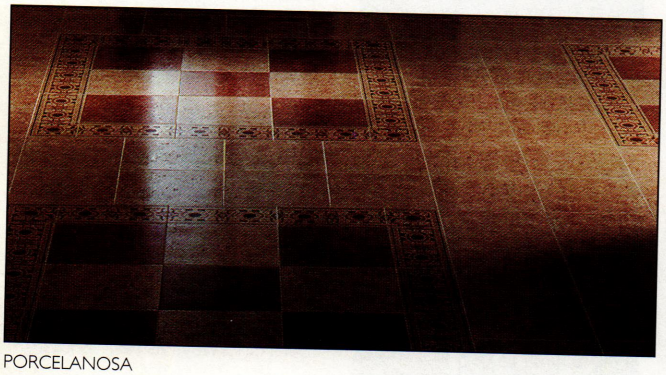
AMERICAN OLEAN



DECORATIVE CARPETS



MONSANTO CONTRACT FIBERS

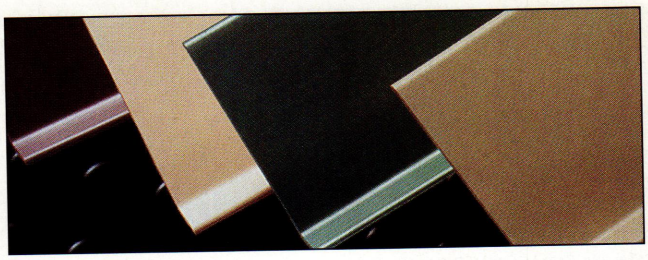


PORCELANOSA

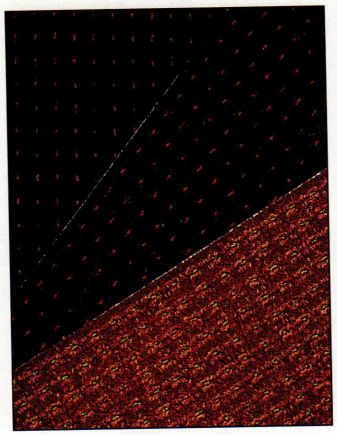
MASLAND CARPETS

DW floorcoverings

Johnsonite introduces four new colors in its Coloright™ rubber and vinyl tile flooring, as well as new vinyl transition moldings, commercial vinyl stair nosings and five environmentally safe flooring adhesives. Circle Number 308 . . . "Impressions" from **Prince St. Technologies** has the look and feel of custom hand-tufted carpet at an affordable price; the colorline is extensive, with 21 running-line combinations. Circle Number 309 . . . Handwoven rugs incorporating predominantly natural fabrics and yarns and an array of contemporary colorways can be created to designers' specifications at **Nuance Woven Design**. Circle Number 310 . . . New coloring and traditional design highlight "La Petite," a loop-pile Wilton weave carpet with borders of



JOHNSONITE



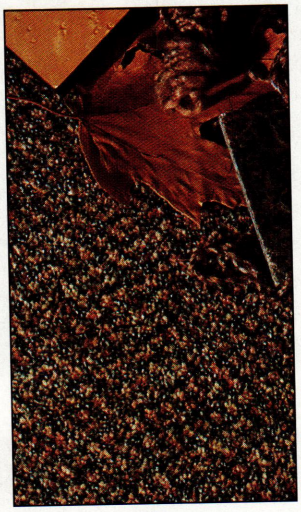
PRINCE ST. TECHNOLOGIES

NUANCE WOVEN DESIGN

THE WOOL BUREAU

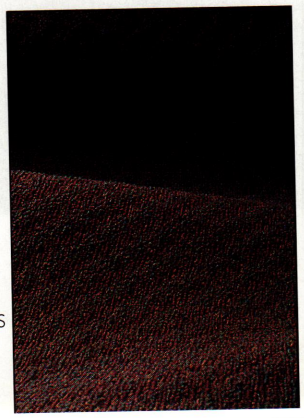
New Zealand wool by Bremworth Carpets, presented by **The Wool Bureau**. Circle Number 311 . . . Fine carpets such as this mid-19th-century French tapestry Aubusson are available at **Decoriental Rugs & Carpets**. Circle Number 312 . . . Multifaceted cut pile graphics offset a classic black background in "Renaissance" by J & J Industries, made of 100% **Du Pont Antron** Legacy nylon. Circle Number 313 . . . From the **Missoni Carpet and Rug Collection**, the Museum Collection includes colorful variations on a patchwork design. The highly durable, 100% wool rugs come in a range of sizes. Circle Number 314 . . . **Suncraft Mills** presents "Fissure," an award-winning multi-dimensional loop carpet of Monsanto Ultron 3D nylon, available in an array of 20 standard colorways as well as custom colorations. Circle Number 315.

DECORIENTAL RUGS & CARPETS



DU PONT ANTRON

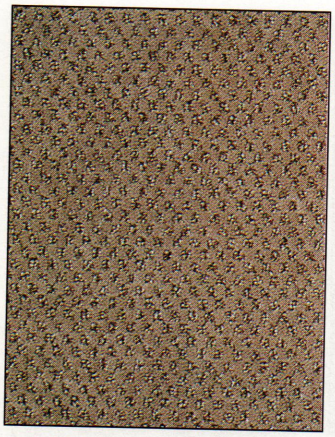
MISSONI CARPET AND RUG COLLECTION



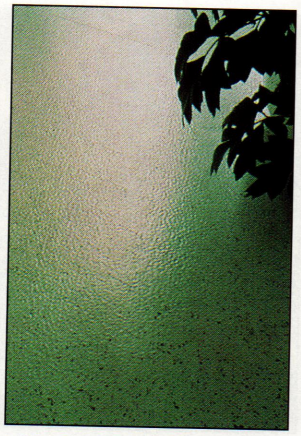
SUNCRAFT MILLS

The Brennand Ceramic Collection, exclusively at **Keys Import and Export**, offers a unique blend of exquisite colors and textures in a durable, high-fired clay tile that is ideal for both indoors and outdoors. Circle Number 316 . . . Backed by the proven performance and quality of **Allied Fibers**' Anso brand nylon, "Top Authority" from Stevens Carpet features crisp cut and uncut styling. Circle Number 317 . . . With textured surface and nondirectional scatterings of rubber particles, "Norament Grano" from **Nora Rubber Flooring** offers exciting visuals with the functional appeal of rubber flooring. Circle Number 318 . . . **Bentley Mills** introduces the Firenze Premiere Collection, an array of over 30 cut and loop patterns designed to coordinate with the 49 cut-pile solid colors of Kings Road Premiere Edition. Circle Number 319 . . . **Lacey-Champion** custom-designs hand-tufted rugs and carpeting in 100% virgin wool; shown here: "Swamp Rug," produced in cut pile and level loop. Circle Number 320 . . . Inspired by Greek pebble mosaics, "Montina" from **Mohawk Commercial Carpet** enriches commercial interiors with a multitude of colors in a subtle, elegant design; high-twist Antron Legacy nylon yarns provide static control and durability. Circle Number 321 . . . **The 136 Collection** proudly displays a custom rug inlay created by Thomas Decorative Carpets & Fabrics, which specializes in the finest custom area rugs. Circle Number 322 . . . New from Cerdisa at the **Italian Tile Center** is the mineral-patterned "Onice" series of monocottura floor tiles, which are available in a range of colors and two sizes. Circle Number 323.

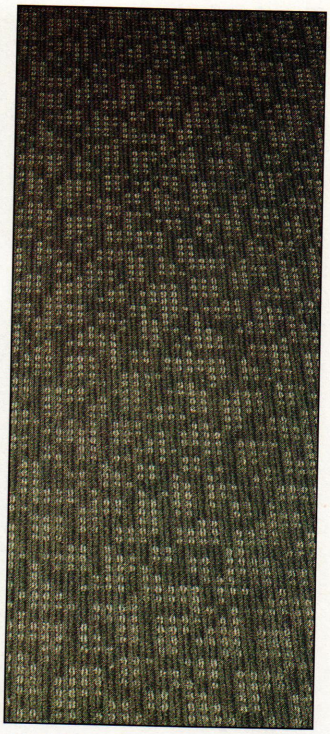
KEYS IMPORT AND EXPORT



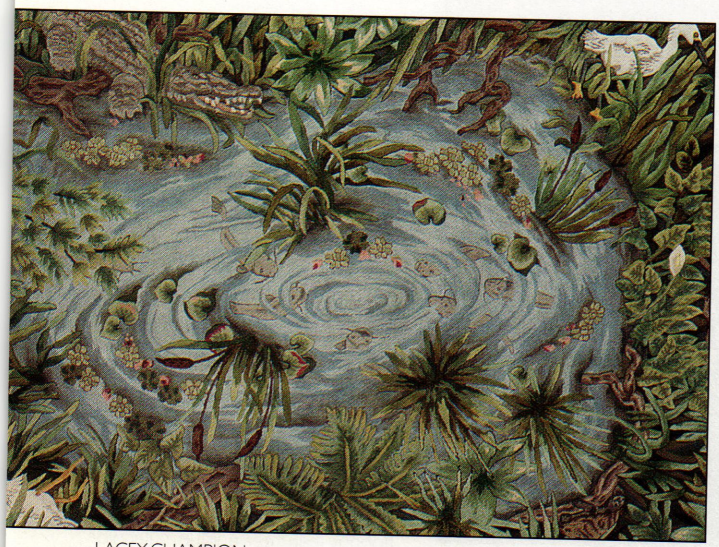
ALLIED FIBERS



NORA RUBBER FLOORING

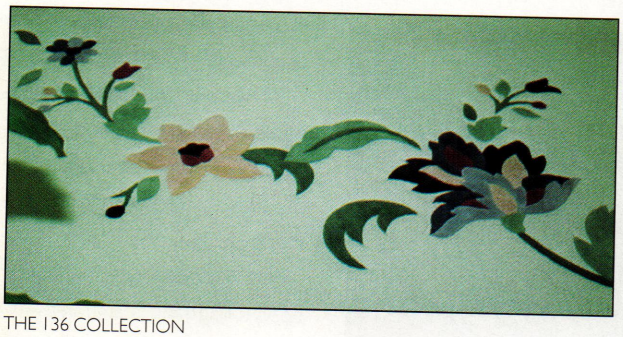


BENTLEY MILLS

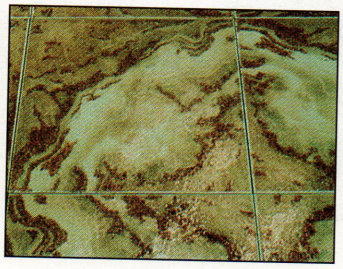


LACEY-CHAMPION

MOHAWK COMMERCIAL CARPET



THE 136 COLLECTION

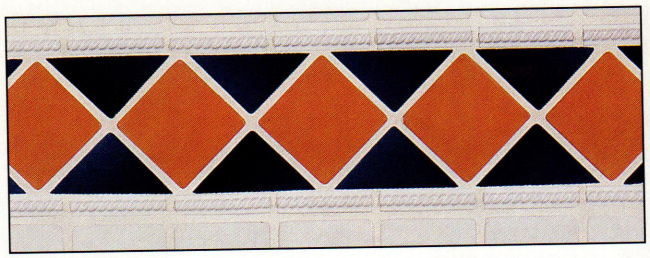


ITALIAN TILE CENTER

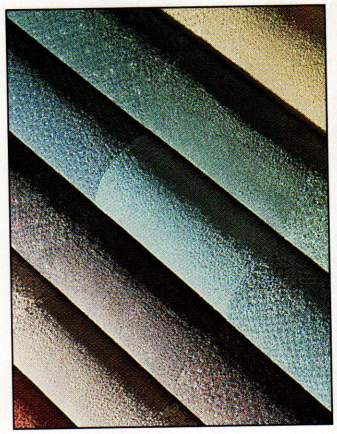
continued

DW floorcoverings

Ticsa America Inc. introduces the Provence Series of handcrafted glazed terra-cotta tiles, available in 16 colors, with coordinating trim and decorative accessories. Circle Number 324 . . . Karatronics,™ a computer-aided design technology developed by **Karastan Bigelow,** makes it possible to bring "supergraphics" to such products as their "Kings Point" and "Albemarle" cut-pile carpets. Circle Number 325 . . . **Tau Ceramics, Inc./Taubres** introduces "Cosmos," a mother-of-pearl floor tile for residential and commercial use with its corresponding wall tile, "Luna." Both are available in Golden and Opal pearl tones. Circle Number 326 . . . **Laufen International** presents Designer II, revamped and updated to fit today's style. Available in 8 colors, the 8x8 floor tile coordinates with 6x6 countertop tiles for enhanced design possibilities. Circle Number 327 . . . Designed by Gianni Vigone and handmade in Italy of 100% wool, "Trifuglio 1" is one of many beautiful carpets and rugs available at **Floorstyles**. Circle Number 328 . . . Specializing in custom finishes and design services, **Appliqué** creates unique floors, painting on wood, canvas and concrete for both residential and commercial spaces. Circle Number 329 . . . **Armstrong World Industries**' new Companion Square commercial flooring features a unique multicolor random accent chip in a 12 × 12 vinyl tile designed for use in a wide variety of applications. Circle Number 330 . . . "Tropicana," from **Milliken Hospitality**'s Grand Plaza modular carpet collection, has the luxurious feel of padded broadloom and rich, dramatic designs that camouflage seams. It is designed especially for heavy rolling traffic in large areas. Circle Number 331.

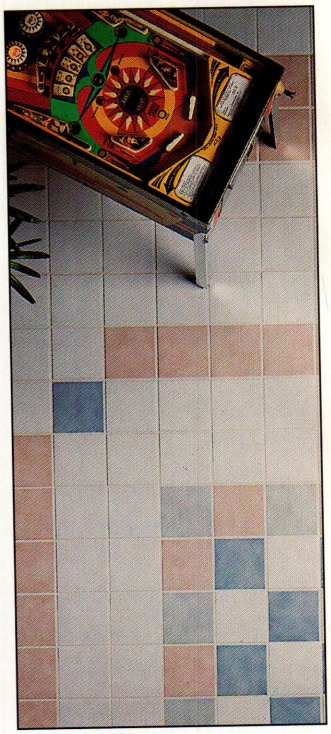


TICSA AMERICA



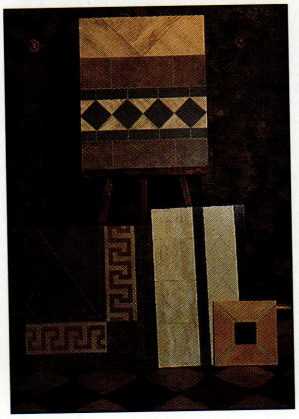
KARASTAN BIGELOW

TAU CERAMICS

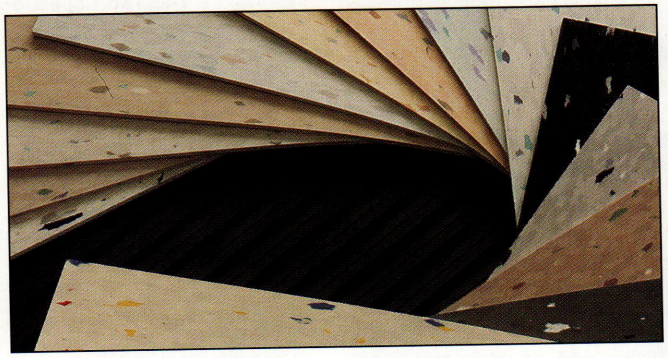


LAUFEN INTERNATIONAL

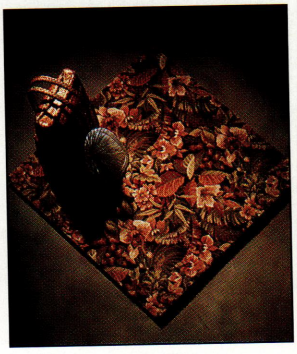
FLOORSTYLES



APPLIQUE

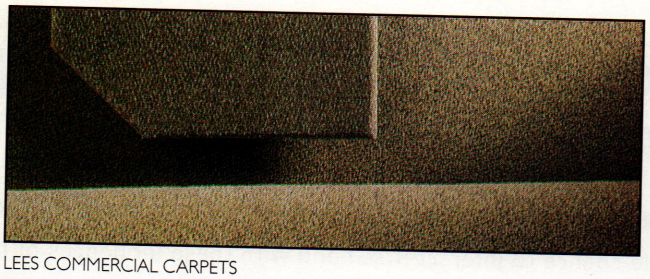


ARMSTRONG WORLD INDUSTRIES



MILLIKEN HOSPITALITY

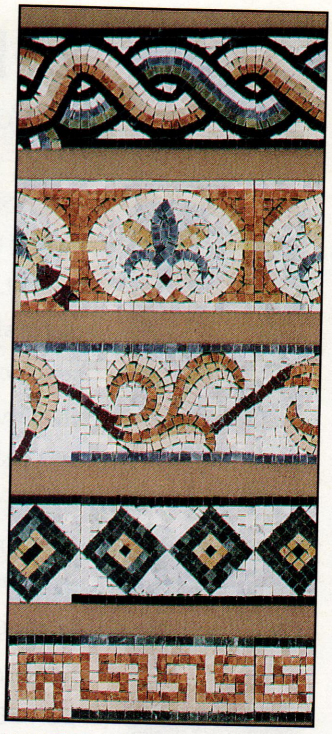
Nobilis lees, a new line from **Lees Commercial Carpets**, brings custom capability and the highest performance features to high-end commercial design; shown here: "Textura." Circle Number 332 . . . Hand-embroidered in 100% wool and based on an antique Louis XIV petit point, "Savonnerie" is the finest quality needlepoint made today, available in cocoa as shown, or in custom colors, exclusively from **Schumacher**. Circle Number 333. . . New additions to the ceramic limestones from Cerabati of France have arrived at **P.J.V. Tile, Marble and Stone**. Excellent for both heavy commercial and residential use, the stone comes in 15 maintenance-free colors. Circle Number 334 . . . **Walker Zanger** introduces Sicis, a line of marble mosaic borders that can accent a plain stone and give an Old World flavor to any room; shown, from top: "Topazion," "Onyx," "Aurum," "Antis" and "Myrrha." Circle Number 335 . . . Textile and tableware designer **Ken Cornet** has created two Art Deco-inspired, 100% wool rugs for Schumacher; shown: "Traffic." Cornet produces his hand-screened fabrics and wallpapers under the firm A. Musticorn & Co. Circle Number 336 . . . **Spinning Wheel Rugs** specializes in fine quality custom floorcoverings, such as this sculpted, hand-tufted carpet designed by Eleanor Ford. Circle Number 337. . . **Eaton Designs** presents "Beau Tapis," a collection of 13 luxurious, 100% wool textures, hand-tufted as area rugs or wall-to-wall carpeting, custom-designed to order. Circle Number 338 . . . **Del Piso**'s marble, granite and limestone created a luxurious ambience on all four levels of the Scottsdale Galleria in Arizona, using all three combinations of stone and clipped corners in unique patterns. Circle Number 339.



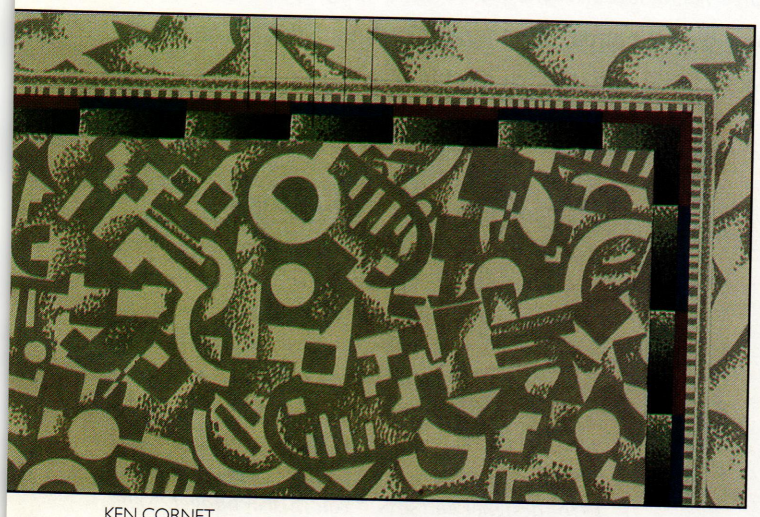
LEES COMMERCIAL CARPETS

SCHUMACHER

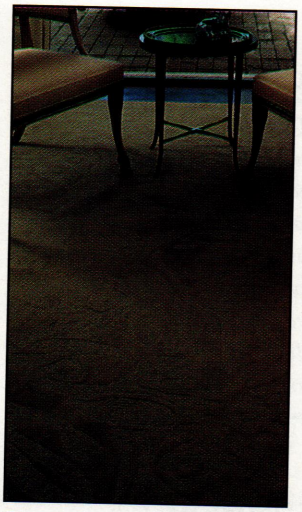
P.J.V.



WALKER ZANGER



KEN CORNET



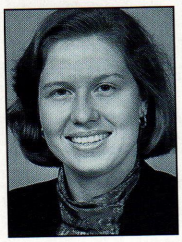
SPINNING WHEEL RUGS

EATON DESIGNS

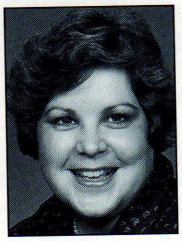
DEL PISO

Selecting Carpet for Hospitality

Du Pont Queries Designers on Decision-Making Process

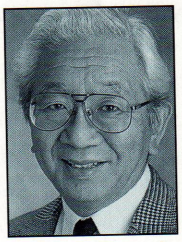


Susan Lovasic



Carol Gee

"Understanding real world carpeting needs is always important to Du Pont Flooring Systems. We value having the chance to interact first-hand with these influences of hospitality design." With that, Susan Lovasic, account manager for Du Pont Flooring Systems, launched another Du Pont regional discussion with professional interior designers regarding what considerations are involved in their selection of carpet. ■ This discussion, co-chaired by Carol Gee, marketing communications supervisor for Du Pont Antron, and held at Designers West/Designers World headquarters in Los Angeles, was geared specifically toward specifying carpet for the hospitality industry. Commented Ms.Gee: "These roundtable discussions are so important to understanding the needs of the marketplace, not to mention trends, issues, likes and dislikes. We appreciate the opportunity for further dialogue." ■ Taking part in the discussion were: Wayne Takeuchi, chairman, Chaix & Johnson, Inc.; Melinda Kane-Williams, designer, Cole Martinez Curtis; Liz Chertein, purchasing director, Design 1 Interiors; Barbara Lazaroff, president, Imaginings Interior Design; Judy Womack, principal, NWC; Dorrit St. John, director/president, PSL; Sandra Nitchuk, interior designer, Harold Thompson & Associates; Danielle Seigel, designer, Wilson & Associates; Michael Erickson, design development, Arc Form Inc. Design Associates; Jay Leff, president, Chhada,Siembieda & Partners; and James Northcutt, president, James Northcutt Associates. What follows includes highlights from the discussion.

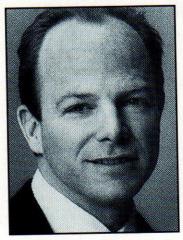


Wayne Takeuchi:

Much specification has to do with what you know about the maintenance requirements of a particular carpet. In an airport, for example, we all say the floorcovering should look fresh. But many times, when we get into a budget problem, we tend to get involved in whether the question is really over function or style.

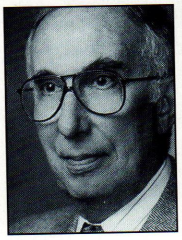
Judy Womack:

Designers are usually given a "fixed limit" budget for the project. Once they specify a particular carpet that looks good, performs well and is within budgetary parameters, they have met the requirements for the hotel—they think! *Then the purchasing agent takes it and comes back to the designer and says, "You're over budget." This costs time and money for the designer. Therefore,* all *consultants, including the carpet manufacturer, should work closely together from the onset to prevent this from happening.*



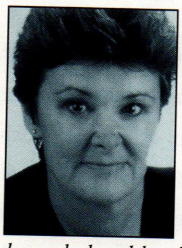
Michael Erickson:

In hospitality design, you're looking at carpet that has to look good and fresher longer. Otherwise people will say, "I don't want to stay in that room or eat in that restaurant because the carpet looks dirty." It's such a sensitive subject in hospitality, whereas you can go to someone's office and if the carpet's a bit worn it's no big deal.



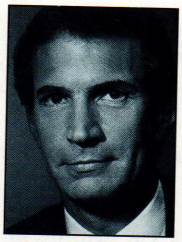
Jay Leff:

I think the standards of maintenance people are another factor. If the carpet wears out before it's expected to do so, we have to look at maintenance as well as manufacturer and construction.



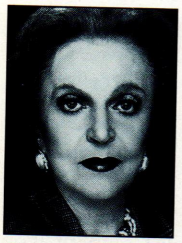
Sandra Nitchuk:

I find that the deciding factor regarding which carpet is purchased is often based on, in addition to budget, who is the client's favorite manufacturer. Today clients seem more knowledgeable about what carpets are available and what precisely they want.



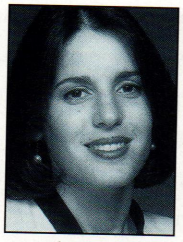
James Northcutt:

If it's the purchasing agent's preferred carpet manufacturer—that's often the decisive factor. Although we do respect the purchasing agent's decision, sometimes it does take the matter out of our control. Of course, the purchasing agent does have an obligation to the client to bring the carpet in at a certain price respective of the overall budget and with consideration to quality and performance. The problem sometimes lies in the manufacturer's interpretation of style and pattern and their expertise in accomplishing our custom designs.



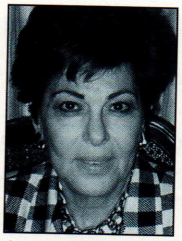
Dorrit St. John:

One of the most important things is how much help the carpet manufacturer gives to designers at the start. That's the major issue. Just to be a sales person for the manufacturer is not enough. Because the time and money lost with strike-offs is incredible. So the technical assistance is the crucial thing the carpet company can offer the designer. The designer needs help in selecting carpet that's appropriate for each use—whether it's in the elevator or the lobby or the lounge.



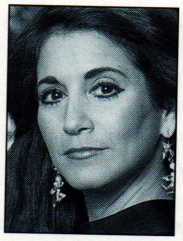
Danielle Seigel:

I've gone on two carpet mill tours, and I really feel that more designers should take such tours. Designers should see how these floorcoverings are made; then they would have a better understanding of a mill's capabilities and limitations.



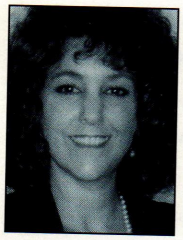
Liz Chertein:

Of course, the designer has the responsibility of having the technical knowledge . . . such as what are the proven weights in guestrooms. The designer really has to do his or her homework regarding product technology, as well as regarding what the client really wants and what the hotel really needs.



Barbara Lazaroff:

My primary concerns are Looks, Longevity and Laundering. I need to design a carpet that is attractive, but it must be manufactured to perform well near the highest of traffic areas. So, along with aesthetics, I definitely look for high quality, which includes a carpet that can be cleaned frequently and still look fairly fresh and vibrant after a number of years. For a restaurant that is open seven days a week, I expect the carpet to hold up and work well for a number of years because the "downtime" for replacement is the most expensive element—I'd rather spend more up front than down the line year after year.



Melinda Kane-Williams:

We have to understand more about the product, and also how the product works in specific installations. If its quality is not up to par, the carpet shouldn't be specified regardless of price.

CTI Announces 1992 Awards

Celebrated Projects Feted Throughout 37th Seminar and Tile Exhibition

Ten awards were presented during the 37th Seminar and Tile Exhibition sponsored by the Ceramic Tile Institute and held in Los Angeles.

Perpetual Trophy Goes to Venetian Tile for Media City Shopping Mall

The Ceramic Tile Institute's most prestigious award, the Perpetual Trophy, has been won by Venetian Tile, Alhambra, for the installation of more than 110,000 square feet of marble and tile in the new Media City Center, Burbank.

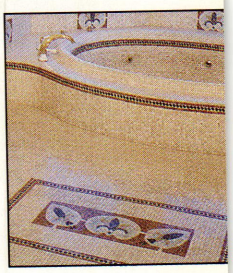
Project architects Leason Pomeroy Associates, Inc., sought a brightness and sparkle but at the same time demanded slip-resistant floor surfaces. To achieve this, they specified a variety of 12" ×12" marbles; and from Villeroy & Boch, 12" ×12" and 6" ×6" porcelain floor tiles.

For the food court walls, 3" ×3" glazed tiles from Dal-Tile were specified; for restroom walls, 4¼" glazed tiles from American Olean and 2" ×8" tiles from Villeroy & Boch were installed. All were thin-set with Full-Flex from Tec, Inc. Custom Building Products supplied grout in a variety of colors including a special blend of taupe.

Photography by Ed Lawrence

Selectile Wins Masters Award for Breamalea Model Homes

For excellence in tiling the four models in San Marino Homes, Tustin Ranch, California, Selectile Company won a Masters Award for the 26th straight year. All models are four-bedroom, with private baths for each bedroom in most. A wide selection of ceramic tiles was installed, including pieces from Dal-Tile, Latco, Country Floors, Walker Zanger and Del Piso. Tiles were set with Mapei Thin-Set and grouted with Custom's Polyblend.



Photography by Ed Lawrence

Craftsmanship for McMackin Home and Kroll Residence Wins Masters Awards for Schock Tile

The 12,000-square-foot McMackin residence in Chatsworth, California, is a two-story, Country French home designed by Ron Firestone, AIA, of Firestone Design, North Hollywood. The entryway is intricately tiled with variegated French limestone leading into the living spaces.

continued

Designer Panel Comments on Sources of Inspiration . . . and Headaches

Designer panels have always been one of the best attended and most popular events of the Ceramic Tile Institute seminars. This year, attendance was more than 300 and, from all reports, it was one of the most interesting. The dominant features were showings of prize-winning slides of various jobs using ceramic tile in new and unusual applications, and recaps of drastic new laws affecting architecture and interior design for the disabled. The panel was moderated by Carol Soucek King, Ph.D., vice president/editor in chief, *Designers West* and *Designers World* magazines.

Nancy A. Levy, vice-president, interior design, of Morimoto Associates, a division of The Nadel Partnership, Los Angeles:

"Increasingly restrictive codes, recession-caused budget cuts and tighter scheduling complicate today's design. Yet we still have to design interiors to satisfy the toughest clients, despite tighter restrictions. Anyone can design winners at $120 a square foot, but it's tougher when trying to design at $80 or less per square foot."

Sue Ross, IBD, principal of SRD, Inc., Los Angeles, and member of the Board of Directors of the Institute of Business Designers/LA Chapter and of the Color Marketing Group (CMG):

"Today, when you talk about color, you must also talk about color marketing since it has become an essential element of success. Color marketing is a major activity for a designer today. Color sells." Ross cited the paint industry as one which sells more color than any group. Networking of information has become vital to staying abreast of changing markets.

Barbara Lazaroff, president of Imaginings Interior Design, Inc., Beverly Hills, and owner/operator, with her husband, Wolfgang Puck, of a growing number of such successful restaurants as Spago in West Hollywood, Chinois on Main in Santa Monica, Eureka in West Los Angeles and Granita in Malibu:

"I like to have fun with materials like tile, marble and stone. They help motivate my designs. For example, some of my most kinetic ideas for Eureka Restaurant came from junkyards!"

David C. Martin, AIA, partner in charge of design of Albert C. Martin & Associates in Los Angeles, the highly respected and award-winning firm established by his grandfather in 1906:

"Architecture has gone through three different phases since our firm was established 86 years ago. In the first period, 1900–1930, art and crafts were integrated with architecture and each building

continued

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DESIGN HAPPENING

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we designed had a theme or personality of its own. The old Grauman's Chinese Theater is a good example. From 1930–1949, Phase II was the Bauhaus or Modern era, when architecture lost touch with art and crafts. There was no story-telling then. We're now in Phase III, which is Post-Modern, and we're back to integrating art, crafts and architecture once again."

Marcia Haight, president, Haight Consultants, Pacific Palisades, California, a human resources and benefits consulting firm:

"The Americans with Disabilities Act (ADA) goes into effect July 1992, and will immediately affect major corporations. It will affect companies with 15 or more employees in July 1994. There will be costly penalties for those not in compliance. Definition of disability is broad, involving physical or mental impairment affecting one or more of life's major activities or having record of such impairment (heart attack)."

Mark R. Atwood, an attorney who highlighted some of the key elements of Title 3, the "Americans with Disabilities Act" (ADA):

"Under Title 3, the 'path of travel' in and around all new buildings must be designed and built to accommodate the disabled. The term 'disabled' not only means those in wheelchairs, it can also mean the visually disabled, the hearing disabled, the cardiac disabled and others too numerous to list here. 'New buildings' refers to those built after January, 1993. The only exception will be where it's structurally impossible to build such paths of travel for the disabled...and such exceptions will be very rare."

The master suite bath features an oval Roman tub and a double round steam shower, both tiled in marble mosaics. Over 2,000 square feet of French limestone from La France was used on the floors in a pattern of varied, interlocking sizes.

Schock Tile Co. won a second Masters Award in 1992 for the custom two-bedroom residence of Mr. & Mrs. Irving Kroll, Woodland Hills, California. The architect was Clyde Smith, AIA, & Associates; general contractor was Norvell Construction Co.

Tiling of Floors for Proton Beam Accelerator Wins Masters Award for McCandless Tile Co.

This Masters Award winner is one of the most unusual projects in the history of CTI awards: the new structure at Loma Linda University Medical Center housing the world's first hospital-based proton beam accelerator, providing a new mode for treatment of cancerous cells and tumors.

The project used granite and marble tiles from Walker Zanger in addition to tiles from Villeroy & Boch. The setting beds were Custom's Thin-Set and the tiles were grouted with Hydroment from Bostik. The general contractor was McCarthy Western Constructors, Inc.

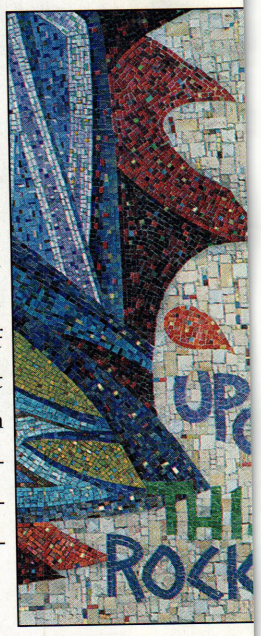
Venetian Tile Wins Masters Awards for Great Western Headquarters and Condominium Stonework

Great Western Headquarters' 10-story tower in Chatsworth, California, is an outstanding example of the dramatic visual effects and long-term benefits of ceramic tile in commercial buildings. Tile was used extensively in the tower. Architecture was by Gin Wong Associates; general contractor was Peck-Jones Construction.

Excellent stonework on the new Wilshire Condos earned Venetian Tile its second Masters Award for the year. Located in Century City, California, each unit features marble, granite or ceramic tile. Architects were the Phillip Shepherd Co.; Pankow-Toda were the builders; the developer was the Daiwa House Corporation.

Church Murals Win Masters Award for McIntosh Tile

Famed muralist Isabel Piczek and tile contractor Ralph McIntosh teamed up to produce an inspired work of religious symbolism which won a CTI Masters Award. The murals are composed of Byzantine glass on the transept walls of Holy Family Cathedral in Orange, California. The mural design and tilesetting were complicated by the presence of air-conditioning ducts.



Photography by Ed Lawrence

Newberg Residence Wins Judges Award for Hagar Tile

Quality craftsmanship, design and materials rated highly in the selection of a Judges Award for Hagar Tile Company, Culver City, California, for the tilework in the Mediterranean-style residence of Nancy and Bruce Newberg.

In the kitchen, a basic 8" ×8" Navajo White tile from Western Quarry was installed on all kitchen countertops. Using quarry tile for kitchen countertops was an inovative touch.

Design credits go to architect Harry Newman, Los Angeles. General contractor was R.G.G. III, Development, Inc., Pacific Palisades.

Tile Clad Exterior Wins Masters Award for Colavin & Son

Kaiser Permanente's new four-story Baldwin Park Medical Center is completely clad in gleaming white and gray tile. The exterior is covered with 135,000 square feet of glazed porcelain tile from APG, plus over 33,000 special pieces of tile trim to accommodate the unusual angles from 93 to 110 degrees. Architect was the HMC Group.

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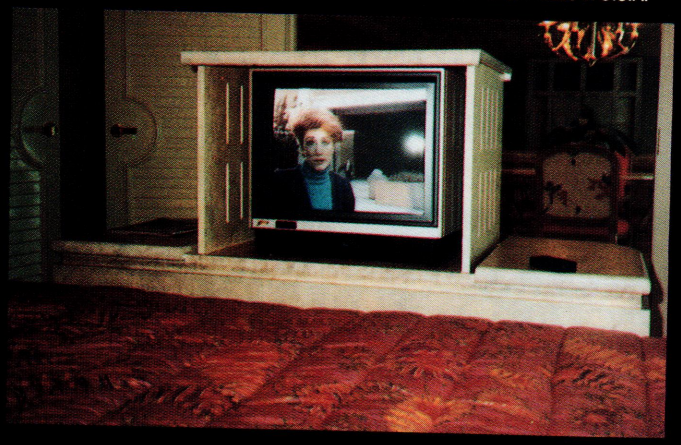

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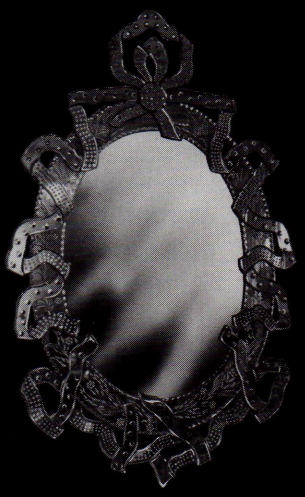

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The Artful Life

THE AHMANSON GIFTS—EUROPEAN MASTERPIECES IN THE COLLECTION OF THE LOS ANGELES COUNTY MUSEUM OF ART

by Philip Conisbee, Mary L. Levkoff and Richard Rand

Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036. Paperback $21.95

In a celebration of 20 years of support from The Ahmanson Foundation, H.F. Ahmanson and Company and the Ahmanson family, the Los Angeles County Museum of Art has published a handsome collection of 52 master European paintings and sculptures, which represent a large portion of Ahmanson gifts to the museum. Presented as individual detailed entries, each contains biographical and historical information about both the work and the artist. The work provides a lavish guide for both the art scholar and the art enthusiast. — *Leesa Eichberger*

Top: George de La Tour, "Magdalen with the Smoking Flame" from *The Ahmanson Gifts—European Masterpieces in the Collection of the Los Angeles County Museum of Art. Bottom:* Delicious tablesettings from *A Vineyard Garden* by Molly Chappellet. Photography by Michael Lamotte

LIVING WITH FOLK ART—ETHNIC STYLES FROM AROUND THE WORLD

by Nicholas Barnard; photographs by James Merrell

Bullfinch Press/Little Brown and Company, 205 Lexington Avenue, New York, NY 10016. $40.00

In a comprehensive overview, the growth of Western interest in non-Western art forms is traced from the earliest explorations to the current acceptance of ethnic art as a form of creativity which "may be placed alongside the works of the artists and craftsmen of Western tradition as outstanding examples of human expression." Covering the uses of textiles, sculpture, basketry, ceramics and masks in their native cultures as well as the diverse forms associated with different areas of the world, the volume also illustrates the use of folk art in current home decoration. It also provides information on buying, selling, evaluating, caring for and repairing ethnic art, with a listing of international auction houses, dealers, importers and services worldwide. — *Rosemary Brown*

AN ENGLISH ARCADIA—1600–1990: DESIGNS FOR GARDENS AND GARDEN BUILDINGS IN THE CARE OF THE NATIONAL TRUST

compiled and with an introduction by Gervase Jackson-Stops

The American Institute of Architects Press, 1735 New York Avenue, N.W., Washington, DC 20077-2460. Clothbound $32.50, Paperback $22.50

Included in this volume is a collection, spanning four centuries, of designs by leading British architects and landscape gardeners of parks, lakes, pavilions, follies and temples belonging to great estates of England now in the National Trust. More than 100 drawings, watercolors and engravings from the original plans are placed in historical perspective by the author, who is an architectural advisor to the British National Trust. Among architects whose designs are included are William Kent, Robert Adam, Charles Barry and Sir Edwin Lutyens, while landscape architects Capability Brown, Claude Desgots, Humphrey Repton and Gertrude Jekyll are represented.

— *Rosemary Brown*

RIZZOLI INTERNATIONAL PUBLICATIONS, New York, has issued a new line of children's books—an introduction for young readers to the world of fine art, architecture and design—which includes storybooks illustrated by prominent artists, architects and designers, as well as books of song, poetry and stories in collaboration with such institutions as the Museum of Fine Arts in Boston and the National Gallery of Art. Also to come in this line are first-person narrative biographies by master artists. Called the Rizzoli Children's Library, the first four volumes, priced at $17.95 each, came out in the fall of 1991. Architect Charles W. Moore provided the exquisite watercolor illustrations for *Beauty and the Beast*, while architect Robert A. M. Stern illustrated his charming *The House that Bob Built*. Architect Stanley Tigerman illustrated *Dorothy in Dreamland* by Tracey Tigerman and Margaret McCurry. John Hejuk, Dean of the School of Architecture, Cooper Union of New York, brings to life the stories of *Aesop's Fables* with illustrations he created in 1947.

— *Rosemary Brown*

A VINEYARD GARDEN—IDEAS FROM THE EARTH FOR GROWING, COOKING, AND ENTERTAINING

by Molly Chappellet; forward by Hugh Johnson; paintings by Lygia Chappellet; design by Jacqueline Jones Design

Viking Studio Books, 375 Hudson Street, New York, NY 10014. $40.00

In her beautifully illustrated book, which includes over 250 photographs and nine paintings on silk by her daughter Lygia, Molly Chappellet demonstrates her ability to cultivate nature's elements into a combination of drama and whimsy. Her book explores the realms of design, landscaping and culinary presentation, displayed with a natural simplicity. Including "recipes" for everything from centerpieces to compost to cookies, the author illuminates a down-to-earth lifestyle using nature's discards to bring sylvan beauty into the home. — *Leesa Eichberger*

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Santa Monica, California 90404-3062
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Keith Plank, Project Planner
Keith Thompson, Programmer

John Wayne Airport Terminal, pages 44–49

Curtain wall: Model Glass
Glazing: Armour Glass Co.
Roofing: GSM
Column uplights; S.P.I./Indirect
Column downlighting: Kim Lighting
Ceiling tile: Armstrong World Industries; Celotex Corp.
Recessed downlights: Lightolier; Prescolite
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Sconces: Holophane Lighting
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Linear skylight: Model Glass
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Automatic entrances: Besam

Admiral's Club, pages 50–51

Designer: Gensler and Associates
Andrew Cohen, Project Principal
Randi Impey, Project Manager
Afshan Afshar, Job Captain

Desk: Quality Cabinets
Wall paneling: Quality Cabinets
Limestone flooring and bar: Solnhofen Natural Stones
Lighting: Kurt Versen Down Lights; Ingo Maurer Suspended Low Voltage System
Carpet: Bentley Mills
Bar stools: Martin Brattrud; Spinneybeck Leather
Bar: custom by Quality Cabinets
Group seating: Martin Brattrud; Donghia Textiles
Tables: ICF
Small round coffee tables: Knoll Studio
Drum end tables: New Harmony
Glass partition: Foothill Glass Co.

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205 North Marion Street
Tampa, Florida 33602
(813) 229-8255

Contractor: Ferris Constructors, Inc.

Entrance to Offices, page 52

Reception desk: designed by Interarch Design, fabricated by S&S Craftsmen

Reception Area, page 53

Chairs: Hickory Business Furniture; fabric by Unika Vaev
Console table: Mirak
Ceramic pieces: The Articulation Group

Conference Room, page 54

Conference table: by Interarch Design, fabricated by S&S Craftsmen
Artwork: The Articulation Group

Workstations, page 55

Chairs: Herman Miller; fabric by Maharam

Partner's Office, page 55

Artwork: by Tamiya, from the collection of Laurence E. Kinsolving, partner
Executive and guest chairs: Mueller
Leather upholstery: Leather-Link
Custom built-in millwork: by Interarch Design, fabricated by David Tripp, Meta Furniture
Carpet: Bentley Mills (throughout)

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Tim Schorre, Project Designer

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(713) 524-2155

Construction: Ron Logan & Associates
Urban Forester: Steve Clark
Interior Decor: The Owner, with Alwyn Nichols
Lighting Consultant: Michael John Smith, AIA, IES, IALD

Backyard, page 56

Garden furniture: Lyon Shaw

Master Suite Gallery, page 56

Wrought-iron sconces and wood torches: original to house
Mexican saltillo flooring: J. Rios

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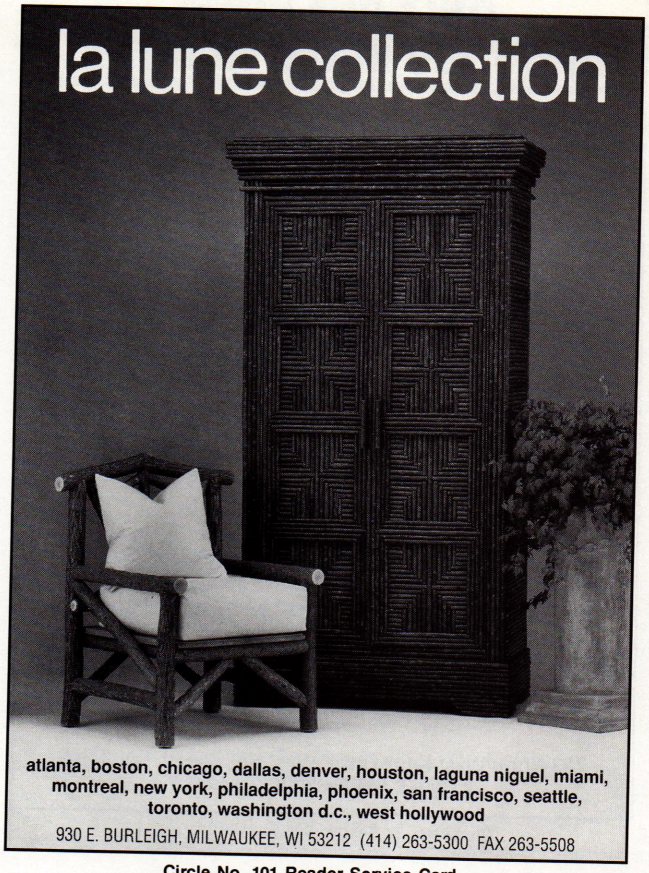

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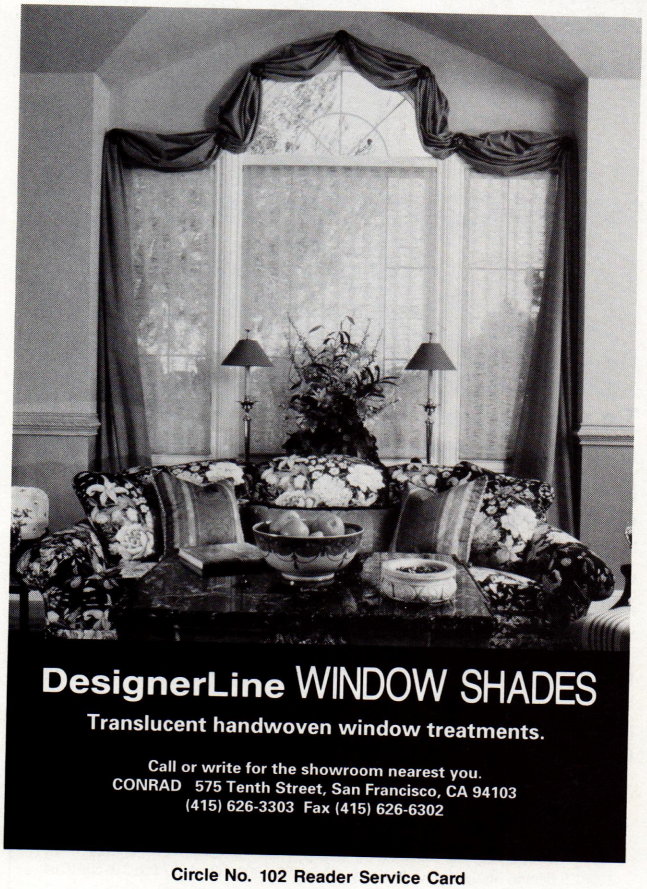

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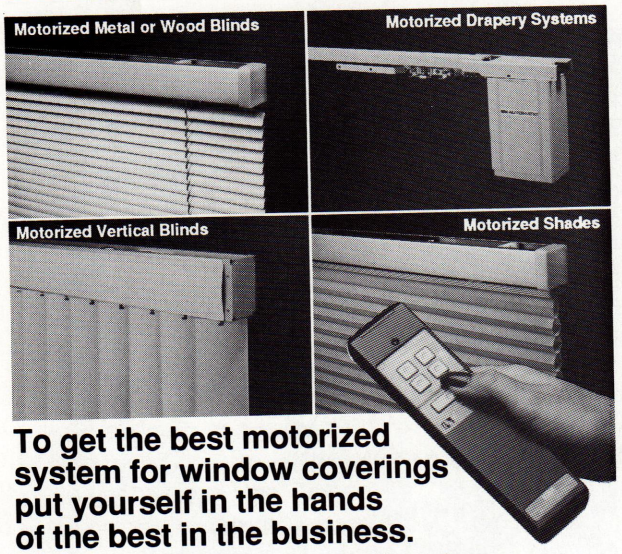

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18th-century Basque trunk: John Holt Antiques

Dining Room, page 57

Italian iron-and crystal chandelier: original to house
English oak trestle dining table: owner
Late 19th-century Catalan needlepoint chairs: John Holt Antiques
Antique Heriz rug: owner
Spanish trastero: John Holt Antiques

Living Room, page 57

Sofas: custom; fabric by Kravet
Antler-base coffee table: Gay Waltrop Interiors
Painting: "Basket of Fruit with Flowers and Toucan" by Julius Moessel (1872–1957)
Ceiling lighting: Michael J. Smith

Breakfast Room, page 58

English antler chandelier: Carl Moore Antiques
Window: Pella

Guest Bedroom, page 59

Chair, bed, bedding: Ralph Lauren
Curtain fabric: Art Mark
Two Grey Hills rug: client's collection

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Upholstery: Raoul Benassaya/Classic Design
Glasswork and mirrors: Western Glass
Laminates: Wilsonart
Floor painting: Tahmineh Javanbakht and Remy Salomon

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Textiles: Fortuny (on chair in front of mirror); Lisio Seta D'Arte (on pillow)
Lighting and glass: Vice Verse
Artwork: Giovanni Bacchini

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Project Designers: Tim Tush, ASID, Ted Cleveland

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Pine Room, page 64

Coffee table: Baker
Wing chairs: Hanover Craftsmen
Oval-back chairs and wooden-back chairs: Kittinger
Game table and chairs: Kittinger
Sofa: Fairington
Lounge chairs: Baker
Desk: Trosby
Drapery treatment and blinds: George & Associates
Chintz, green damask, flamestitch fabric: Brunschwig & Fils
Gold chevron fabric: Grey Watkins
Leather: Lackawanna
Oriental rugs: Moattar
Chandeliers: World Imports through Georgia Lighting
Antique Oriental prints: John Ansley
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Loggia, page 65

Armchairs and consoles: Kittinger
Damask: Thorp
Carpet: Regency Carpets
Chandeliers: World Imports through Georgia Lighting
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Lounge, page 66

Bar stools: Shelby Williams
Sofas: Pearson
Sofa tables: Henredon
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Leather: Lackawanna
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Red chevron: Clarence House
Drapery and wall fabric: Scalamandré
Drapery trim: Payne
Carpet: Trafford Park
Sconces and chandelier: Chapman
Bronze: Clements Antiques
Bullseye mirror: Friedman Brothers

Main Dining Room, page 67

Dining chairs: Chairmasters; fabric by Brunschwig & Fils
Drapery and wall fabric: Scalamandré
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Custom mirrors: Friedman Brothers
Carpet: Trafford Park
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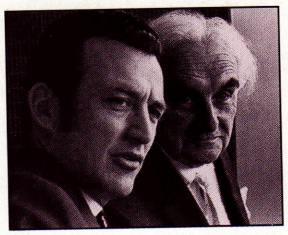
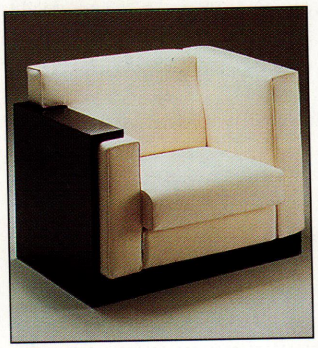
Honoring an Innovator

The Neutra 100 Celebration

WORLD-RENOWNED ARCHITECT Richard Neutra was born in Vienna on April 8, 1892. Now, 100 years later, the Institute for Survival Through Design, which he founded in the 1960s, is sponsoring a year of exhibitions, home tours, symposia, publications and furniture introductions to honor his life's work. Dion Neutra, Neutra's son and president of the continuing firm, is directing this "Neutra 100 Celebration" to acknowledge and salute his father's achievements and philosophy.



Top: Dion and Richard Neutra
Above: The Tremaine House, 1948. Photography by Julius Shulman.
Below: Alpha Seating, 1929.
Bottom: Boomerang Chair, 1951.



Richard Neutra is credited with being one of the seminal architects to bring modernism and the International Style to Los Angeles. With his Lovell Health House of 1929, Los Angeles became a leading center of architectural innovation. Because of Neutra's great stylistic influence and the fact that most of his work is known through still photos, the mention of his name brings to mind Mondrian-like compositions. However, a few hours spent with Neutra's writings give a different picture—of architecture, not as composition, but as process and experience.

While still a student, Neutra became very involved with the concept that architecture could deeply affect the well-being of the person using the structure. He made studies of how each of the senses could be affected by design, realizing that inappropriate design could be pathogenic.

In his search for the optimal environment, Neutra believed he had found just that in Central Africa, where the first humans lived. This interest drew him, in 1925, to the American Eden of that time—Los Angeles. In an essay he recalls, "I found a propitious mating of climate and technology. Its subtropical environment, as yet unsullied by smog and unglutted by unkempt, tawdry sprawl, had a bracing primal freshness harkening back to the temperate African climate where human life originated."

Out of this exploration, Neutra gave us the first residential metal sliding door to bring nature's green inside. He also persuaded the FHA to let him reverse the conventional house floorplan and place the living room at the rear of the house, to connect it with a private garden. He dedicated himself to bringing "human habitation into an intimate, stimulating rapport with the expressive processes and cycles of natural growth, to vivify our everyday awareness of man's inextricable bond with the natural environment."

Over the years, Neutra continued to research the art and science of habitation, and in 1954 his best-known book, *Survival Through Design*, was published. This book sought to integrate the accumulated knowledge of many researchers in diverse fields. Neutra had a vision of architects being able to draw on vast data about human physiological and psychological needs.

It is this work in particular that Dion Neutra wants to further. Through his efforts, from June 6 to 8 in Dallas, there will be an International Congress, "Survival Through Design—The Second Generation." The goal is to create a series of data bases in a format that design professionals can access—a brilliant research staff contained in one's personal computer.

This year a line of Neutra furniture and lighting will also be introduced. Manufactured in the Neutra spirit, all materials are non-toxic, and no living hardwoods are used.

The immediate schedule of events includes: April 9, the opening of an exhibit of Neutra archival materials in Wight Gallery at the University of California, Los Angeles; April 12, a home tour of Neutra homes in Silverlake; call (213) 665-4950 for information. For other details of the year of planned events, call (213) 666-1806. — *Molly Siple*

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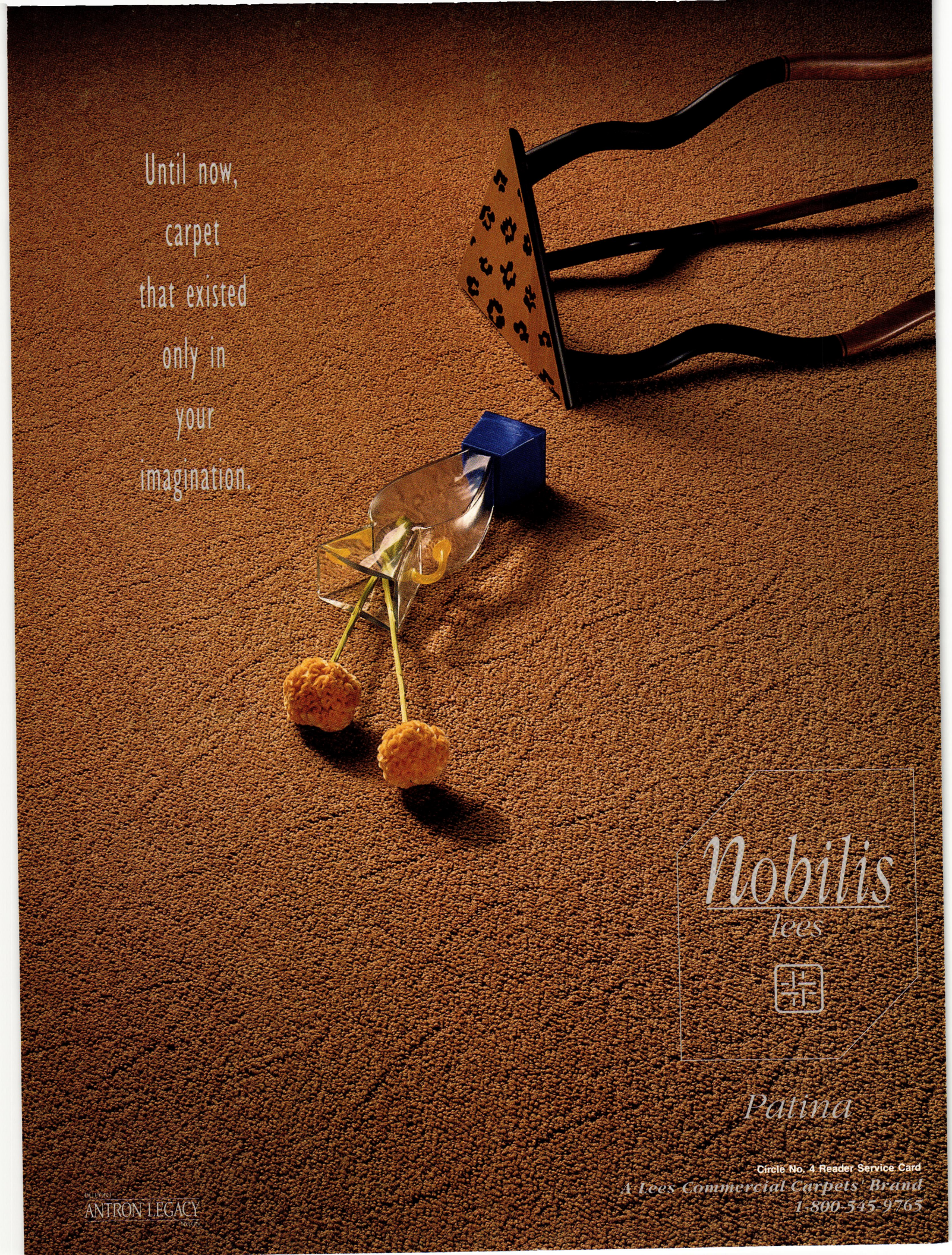
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