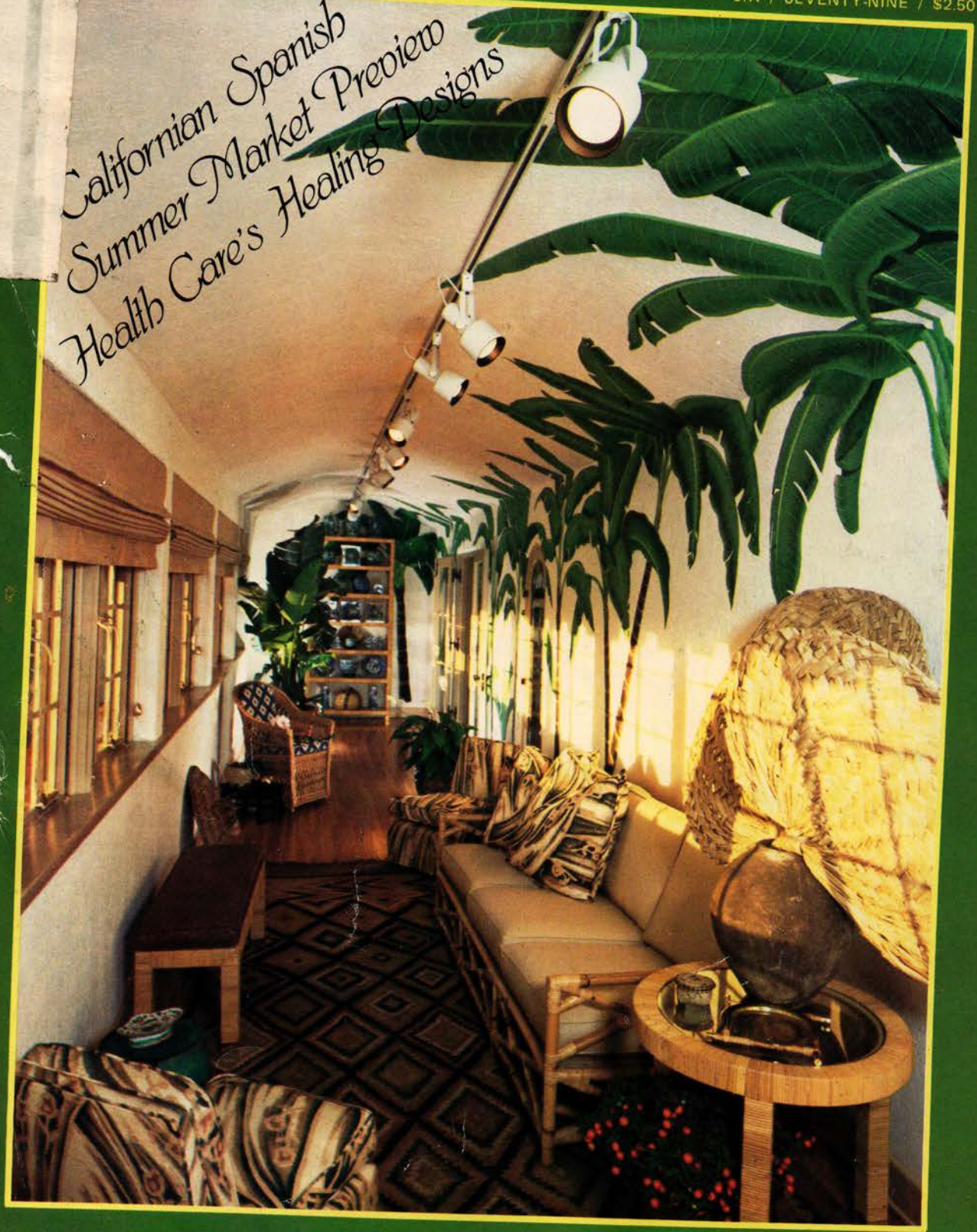
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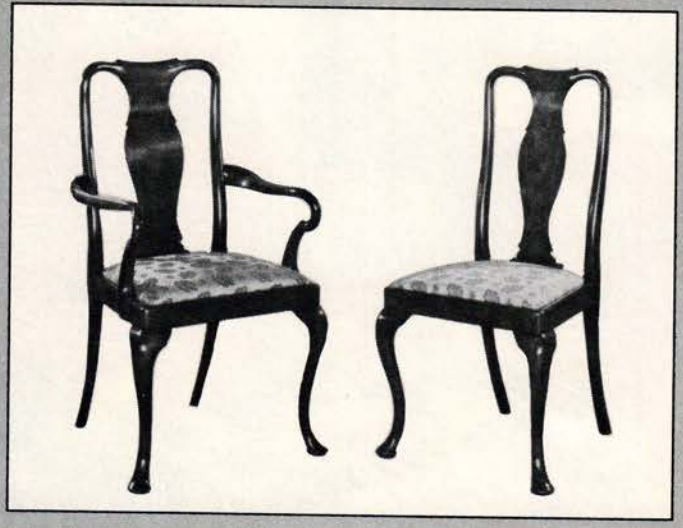
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PUBLISHED/DISTRIBUTED
Designers West (USPS 311-870) is published by Arts Alliance Corporation, 8564 Melrose Avenue, Los Angeles, California 90069. Telephone (213) 657-8231. Second class postage paid at Los Angeles, California. Annual subscription price is $20.00 in the United States, U.S. Possessions and Canada. Foreign yearly subscriptions $22.00. Processing of new subscription requires a minimum of four weeks. For address change, please send your old address and zip code with your new address and zip code. Allow four weeks for processing.
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AN ARTS ALLIANCE PUBLICATION
JUNE 1979 VOLUME 26 NO. 8
26th year of continuous publication

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ON OUR COVER: James Hudman's graceful bird of paradise trees say "California!" many times over in the loggia of the Fred Sands residence, Bel Air, California. Designers Merle Sheridan and Dan Zimmerman also added to the relaxed sophistication here with the following appointments: antique Afghanistan dhurrie, Stark Carpet; Roman shades, Irma Cristiani Custom Draperies; shade fabric, Stroheim & Romann; fretwork sofa, Bielecky Brothers; sofa fabric, Stroheim & Romann; wicker chair, Bielecky Brothers; chair fabric, Brunschwig & Fils; wrapped etagere, end table and pillow bench, Bielecky Brothers; bench leather, Pace; antique Chinese soy jug, Gazebo (Los Angeles); palm leaf plants and fans, Exotica Greenhouse (Los Angeles); slipper chairs, Ely Raphael; handpainted silk, Sherri Roese, Inc. Photography by Paul Ben Gersten. Story in "Lifestyle West."

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JAIN MALKIN

With the holistic approach to good health gaining prominence, it has been inevitable that the design of health care facilities also would attract greater attention. As doctors strive to address man's emotional as well as physical needs, there can be no denying that the atmosphere in which they treat their patients must be a vital consideration.

However, the speed with which the concept of the totally designed medical environment has grown is perhaps one of the most humane developments of the twentieth century. So, in addition to our other features (including a look at realtor Fred Sands' Spanish style residence in Bel Air and a special preview of Summer Market), welcome to our update of medical design 1979.

DESIGNERS WORLD

JAIN MALKIN has earned a national reputation for her innovative and highly functional medical office designs (page 54). After studying psychology and environmental design at the University of Wisconsin, she opened Jain Malkin, Inc., and subsequently has undertaken more than 300 medical projects. Malkin, who is based in La Jolla, California, has been recognized with two Burlington Industries awards and is currently under contract to Van Nostrand Reinhold for a book entitled *A Guide to the Planning and Design of Medical and Dental Facilities* to be published in 1980.



PHYLLIS MARTIN-VEGUE

The effect of color on the emotions was one of the most important considerations in designing the interiors of Langley Porter Neuropsychiatric Hospital (page 62) says PHYLLIS MARTIN-VEGUE, ASID. As vice president and principal-in-charge of interior design with the San Francisco architectural and planning firm, Marquis Associates, she has spent the last nine years as designer-in-charge of projects such as the Cecil H. Green Library at Stanford University and the Faculty Club at the University of California, Berkeley. Yet, when tackling the special requirements at Langley Porter, she reports she still needed to do extensive research.



PATRICIA FORD



SUSAN WILSON

Making the hours more pleasant for patients during kidney dialysis was the object of PATRICIA FORD and SUSAN R. WILSON when designing the interiors of the Doctors' Artificial Kidney Center, Los Angeles (page 66). During their four year partnership, these two Los Angeles designers developed spaces for Weyerheuser Mortgage Co., American Gem Society, American Medicorp Development Co., Baldwin Park Public Services Building, Superior Industries and Kaiser Foundation Hospitals. Last November the growth of their clientele enabled them to open their separate offices, Ford Design Group, Inc., and Susan R. Wilson Design Associates. At each, a primary specialty continues to be the interior design of medical facilities.



MARGI HIGH



CORINNE DAVIDSON & MIRIAM COSTELLO

Antiques in a doctor's office? It can be the ideal answer if the presiding doctor, as in the case in the two offices shown here, is an antiquarian (page 70). The first example was designed by MARGI HIGH, ASID, who moved to California after receiving a bachelor of fine arts degree (interior design and architecture) from Kansas University. Shortly thereafter she joined Rousso-Wigren and Associates and soon became head designer doing model homes throughout the Western states. In 1975, she began High Voltage and her credits include many other medical offices and health care facilities. Our second example of a turn-of-the century doctor's office is the creation of MIRIAM COSTELLO and CORINNE DAVIDSON. Co-founders in 1975 of The Designing Women, a firm located in Flintridge, California, they have been responsible for numerous commercial and residential interiors. They also own a gift/wallcovering shop of the same name which, appropriately, features antiques.



WILLIAM C. BECK, M.D.

INTERFACE

To provide the designer with some insight into one of medical design's most specialized areas, the Health Care Facilities Subcommittee of the Illuminating Engineering Society of North America recently prepared *Lighting for Health Care Facilities*. In this issue, the chairman of that subcommittee, WILLIAM C. BECK, M.D., F.A.C.S., president of the Donald Guthrie Foundation for Medical Research in Sayre, Pennsylvania, summarizes the contents of that most informative publication.



HELEN WEBBER

ART & ARTISAN

What could be more up lifting for the medical environment than a bright, woven wallhanging? HELEN WEBBER, internationally known tapestry artist who also has enjoyed occupations as a filmmaker, children's art therapist, book illustrator, graphic artist and teacher, has produced many colorful works for medical facilities as well as commercial and residential projects throughout the world. Webber, whose limited editions may be seen in Metropolitan showrooms in San Francisco, Los Angeles, Dallas and Houston and at J & L Inc. in Seattle, last year founded Women in Design. This national organization is dedicated to extending community awareness of women designers.

SAN FRANCISCO MARKET

San Francisco's July market days are almost upon us. In an effort to help our readers plan their strategies so as not to miss any of the events or new products, this special preview covers just about everything that will be happening on Designer's Row and Showplace Square.

VIEWPOINT

In the increasingly technical and costly field of medicine, the designer's creativity is needed more urgently than ever before. This is PATRICIA FORD's main concern in her provocative article, "The Future of Design in Health Care Facilities."

ANTIQUE DIGEST

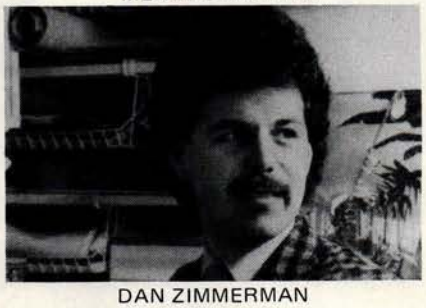
A netsuke is a small carved object originally designed as part of the Japanese costume. Yoshiko Kakudo tells us why it is becoming increasingly popular as a collectable. It might be because of its minute size; but there is no doubt that we will join the collector in his appreciation of the infinite creativity of the carver's mind.

LIFESTYLE WEST

Traditional Spanish architecture is alive and well in California—especially when its interiors are designed by MERLE SHERIDAN and DAN ZIMMERMAN of Sheridan-Zimmerman, Inc.,Los Angeles. They have produced some of Southern California's most individual commercial and residential environments, and one of the finest is realtor Fred Sand's Mediterranean villa in Bel Air.



MERLE SHERIDAN



DAN ZIMMERMAN



MARJORIE O. duROY

HOT SPOT

Perhaps the last area of health care design to receive attention is the traditionally abhorent industrial clinic. Yet today, the increasing awareness throughout the entire industrial complex of environmental design's value is instigating a movement to upgrade such clinics. Leading that movement in California is DR. ROBERT M. duROY and his wife, interior designer MARJORIE O. duROY. Her design for her husband's own industrial clinic, the Pacific Southwest Medical Group in Irvine, should make those at its less inviting counterparts take note and, it is hoped, action.



JUNE TOWILL BROWN

DESIGN CUISINE

Letting antiques add to dining pleasure is a natural subject for JUNE TOWILL BROWN of June Brown ASID Interiors, Sherman Oaks, California. A design graduate of the University of California, Los Angeles, who formerly was associated with Allan Edwards Associates in Vancouver, B.C., she teaches a class in antiques at the Women's Workshop in Granada Hills, California.



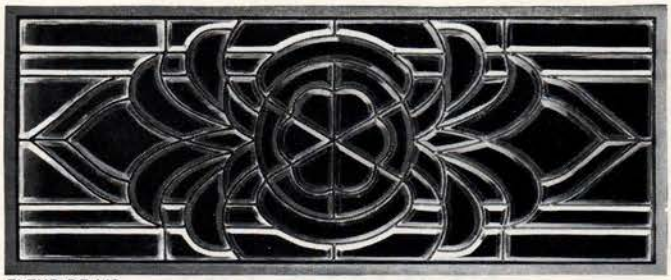
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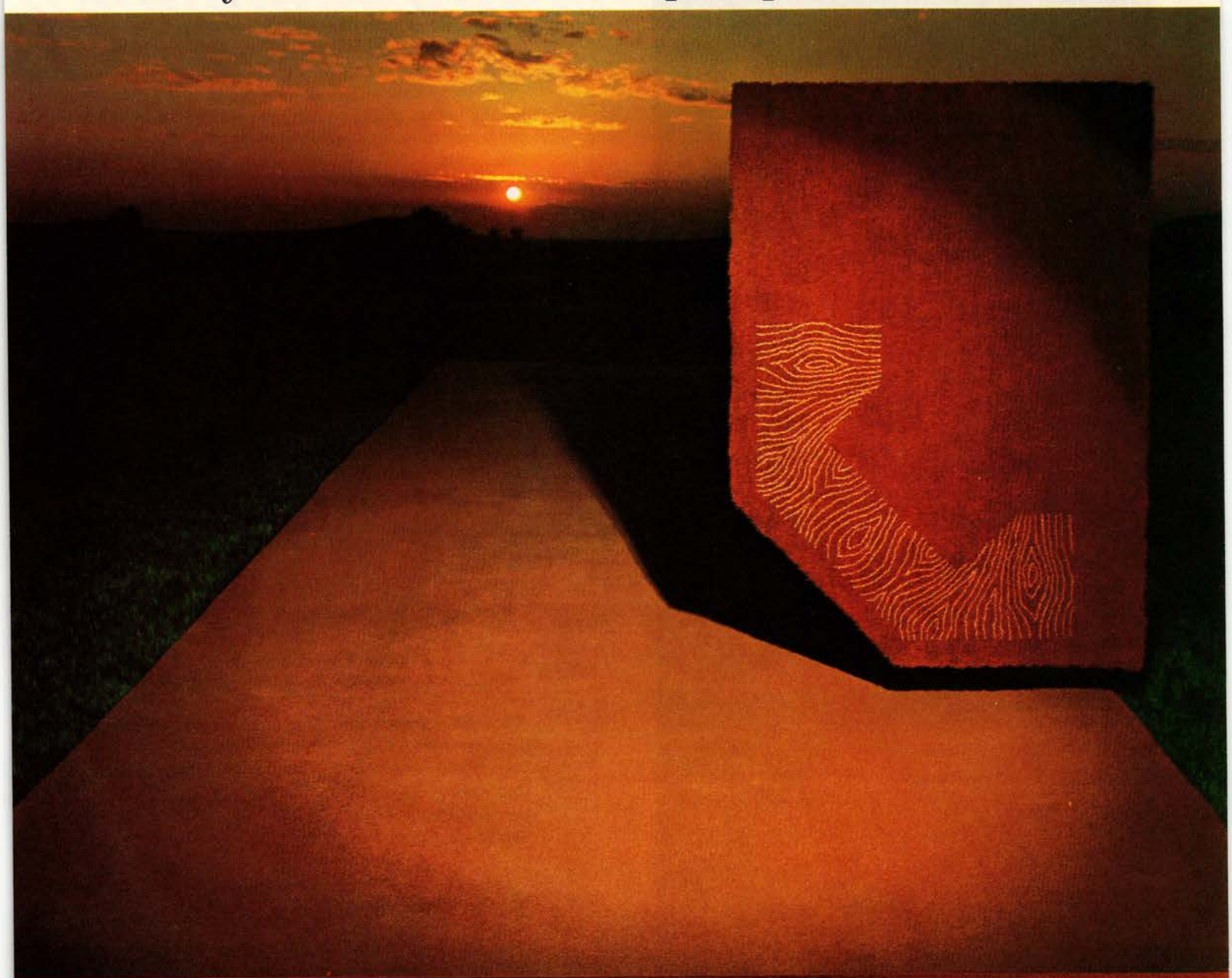
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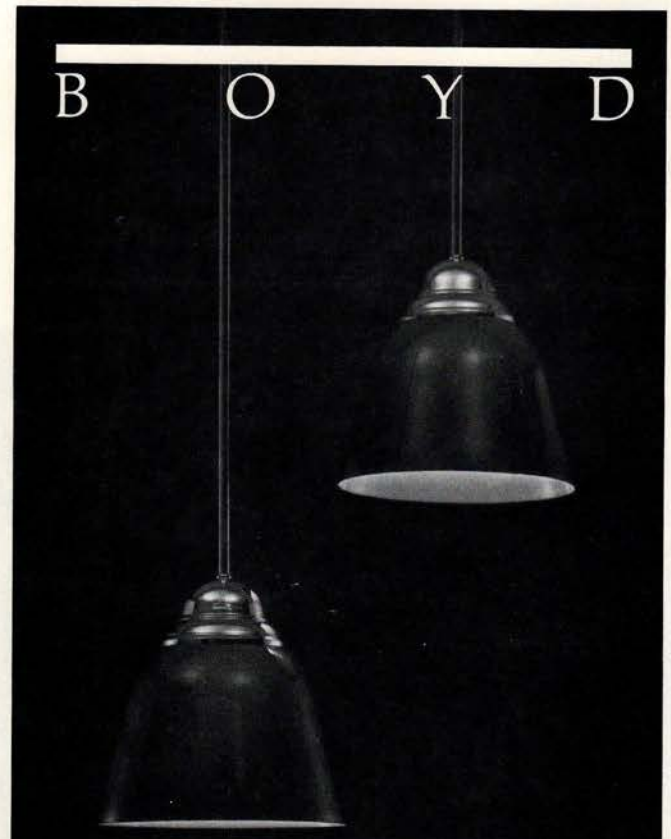
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Letters

WHAT'S IN A NAME?

Decorate—verb: to make more attractive by adding something beautiful or becoming: adorn, embellish.

Decorator—noun: one that decorates; especially a person who designs or executes the interiors of buildings and their furnishings.*

Why are we still divided and confused by the title given to us by the public and, perhaps, by ourselves? Our field of interior design is healthy, growing, and becoming more exciting every year. From an origin that had a message only for the homes of the wealthy, we are needed by the industrial sector more than ever before for the technology we are developing.

Why are we referred to as "decorators"? Is this from a lack of publicity by our trade organizations? Or is it a result of an identity crisis among ourselves? Whenever one designer puts down another, he or she refers to the other as "just a decorator." This problem does not arise in our companion fields of architecture and engineering. An architect is an architect, good or bad.

I suffer no title crisis. I am a commercial interior designer. To fulfill the needs of my title I must be knowlegeable in space planning, color psychology, lighting, furnitue design, fabric construction, building costs, systems planning, drafting. I also must be part installer, cost accountant, diplomat —and even, at times, nursemaid.

But the question still persists: why are we called "decorators"?

Design—verb: to conceive and plan out in the mind . . . to devise for a specific function or end . . . to make a pattern or sketch of . . . to conceive and draw plans for. *Designer*—noun*

(*The Merriam-Webster Dictionary. New York: Simon & Schuster, Inc., 1974.)

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Granada Hills, California

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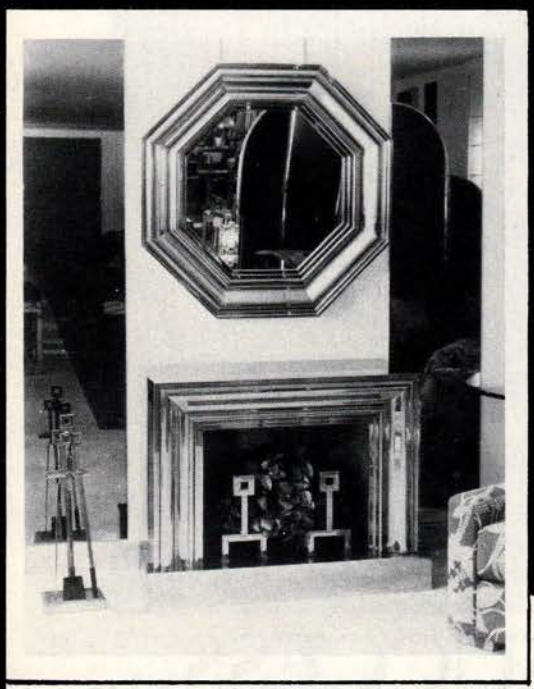
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Summer market at the Pacific Northwest Furniture Mart. Seattle. Information: (206) 623-1510.

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JULY 15-19
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JULY 15-20
Summer Home Furnishings Market at the Western Merchandise Mart in San Francisco. Information: (415) 552-2311.

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JULY 20-27
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JULY 22-27
The California Gift Show and Home Furnishings Market at the L.A. Mart, Los Angeles. Information: (213) 749-7911.

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Semi-annual Gifts & Decorative Accessories Show at the Los Angeles Sports Arena. Information: (213) 479-7055.

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AUG

AUG 3-6
The 1979 ASID National Conference & Exposition at the Seattle Center. For registration and exhibit information contact Ed Gips at (212) 586-7111.

AUG 11-15
The San Francisco Gift Show at the Western Merchandise Mart. Information: (415) 552-2311.

AUG 11-15
The Gift Show at Showplace Square in San Francisco. Information: (415) 864-1500.

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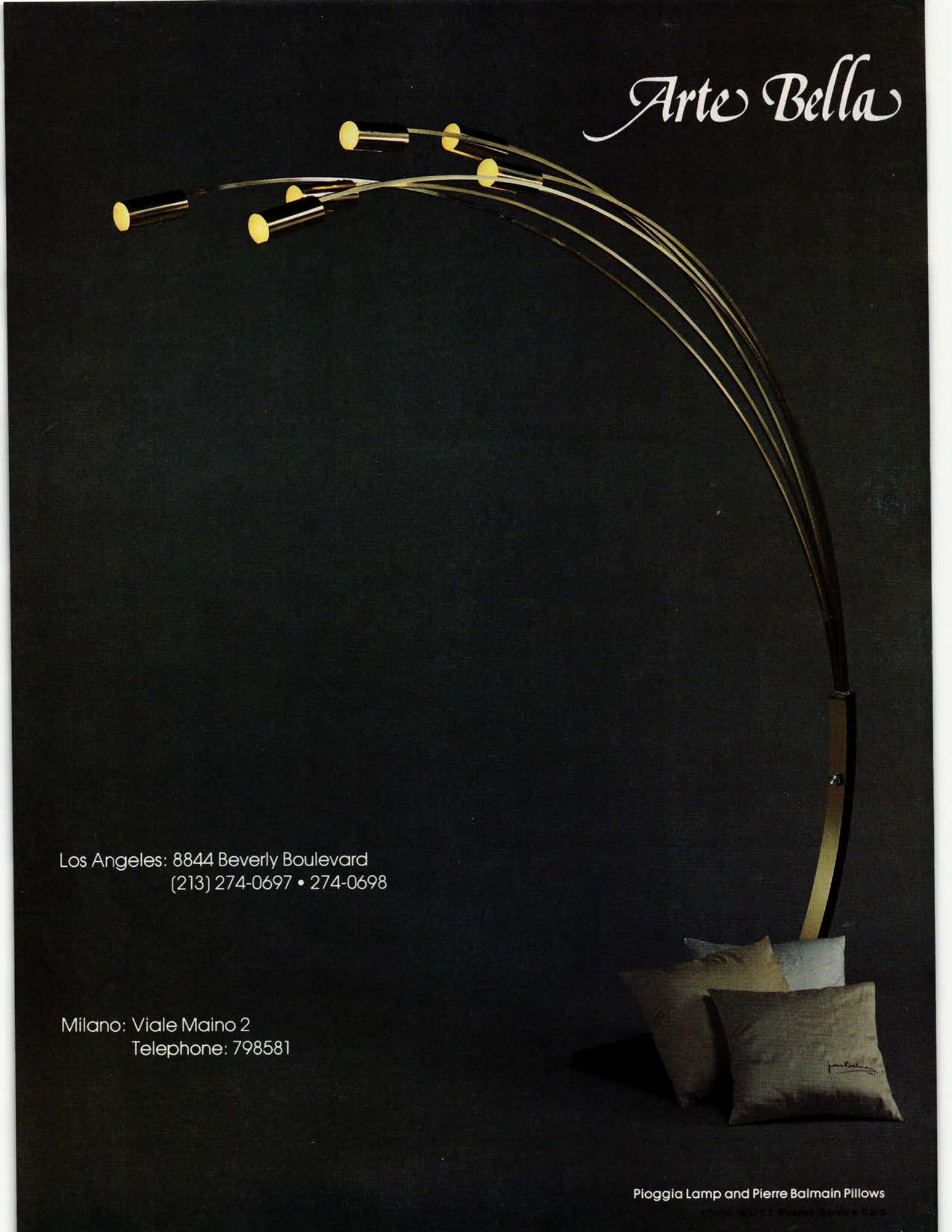
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INTERFACE

LIGHTING OF HEALTH CARE FACILITIES



From his present and past professional involvements, Dr. William C. Beck has garnered extensive knowledge of lighting in health care facilities. Currently he is president of the Donald Guthrie Foundation for Medical Research in Sayre, Pennsylvania. He is also the chairman of the Health Facilities Committee of the Illuminating Engineering Society in North America which prepared the report of which Beck here gives a synopsis. In addition, he is president of the Association for the Advancement of Medical Instrumentation and a consultant to the Standards Committee of the Association of Operating Room Nurses.

Dr. Beck has been chairman of the Department of Surgery of the Guthrie Clinic, and he was visiting lecturer in surgery at the School of Graduate Medicine of the University of Pennsylvania. He also is the immediate past chairman of the Committee on the Operating Room Environment of the American College of Surgeons. Dr. Beck's research activities and over 300 published articles have been in the field of surgical bacteriology, asepsis, and microbiological contamination of the air, as well as illumination in the hospital. In the latter, his work serves excellently as an interface between the world of medicine and that of design.

From time to time the various technical committees of the Illuminating Engineering Society report to the membership upon the state of the art in their field of interest. Such a report was recently generated by the committee on health care institutions*. The committee is a multidisciplinary one consisting of not only engineers, but also physicians, surgeons, dentists, nurses, manufacturers of lighting equipment, designers, and architects. There is, therefore, representation by practically all who have a professional interest in these facilities from the acute care hospital to the chronic nursing institution. All of the subjects except for the therapeutic uses of light are discussed in detail, giving the rational and theoretical as well as the practical considerations in the use of light in these facilities.

Within the exerpts of this brief only some of the generalities are reproduced. For details, including specifics on the quantity of illumination for the various tasks of the hospital, the reader is referred to the original document. It not only defines the ideal lighting conditions but also weighs them by the importance of the task. These are tabulated and described by the many activity centers in the hospital, extended care facility, or physician's office suite. A few are reproduced here.

LIGHTING OBJECTIVES

GENERAL

(a) In recent years there have been many changes in lighting concepts and in solutions to lighting problems. Basic research has increased our knowledge of visual requirements, industry has provided new equipment for producing light and modifying its quality, and there is a greater concern for energy conservation and management.

(b) These years have also seen great growth in the medical techniques which have created new challenges for the lighting designer to provide the best lighting for the new visual tasks. For example, there is the problem of constant patient observation in intensive care units containing monitoring equipment. This must be constantly under meticulous visual and auditory surveillance, yet the illumination must be unobtrusive while being fully adequate so that the observer will not be visually fatigued.

(c) A new appreciation of the sensibilities of the patient is another dimension to be considered by the designer. Although the lighting should serve the demands of the medical and nursing attendants, it also should be suited to the comfort needs of the patient. The patient must feel ease in this environment. The illumination in multi-bed rooms should be designed to be unobtrusive to one roommate while remaining adequate for the other. The designer must see that the light which enables the observer to discover nuances in color changes does not produce discomfort through glare or harm from over-exposure of the patient's retina. There is, therefore, an endeavor to offer the patient a comfortable hotel as his temporary abode, where at times he must undergo uncomfortable, painful, and even undignified treatment.

(d) The modern concept of ambulation keeps patients out of bed most of the day. Therefore, it is probable that only 20 percent of the patients in the average hospital will be totally bedridden. The rest will be able to be up, and many will avail themselves of public lounges. Also, our lives have become so much involved with television as an antidote to boredom, that it becomes as much a challenge for the lighting designer as does the reading lamp.

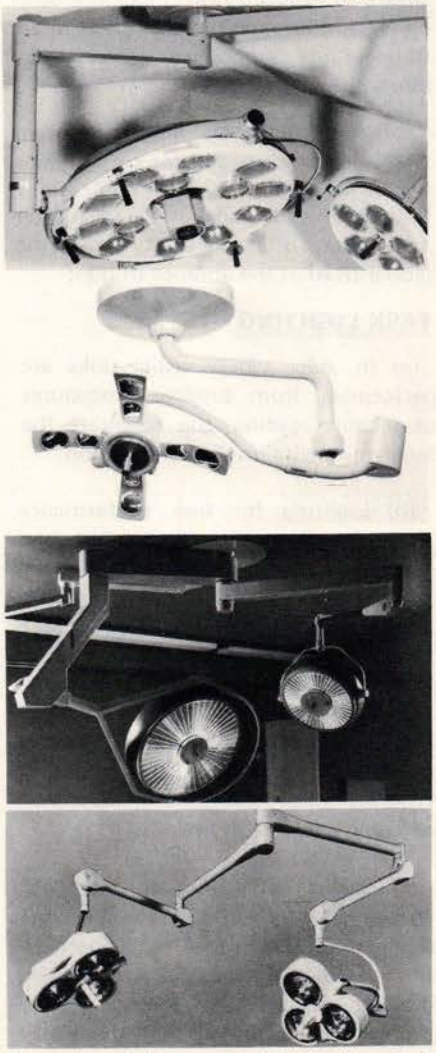
(e) The growing use of lounges and corridors increases their importance as centers for decoration and visual interest. The use of color and design has great potential for reducing the institutional atmosphere of the hospital. Many patients are apprehensive and emotionally vulnerable. Therefore, the decor must both soothe and stimulate. The patient who may be bedridden for days, weeks or even months, may find staring at a single design frustrating.

(f) Last, but far from least, the expenditure of energy must be considered in satisfying the lighting objectives. Energy-saving techniques are discussed in the report.

LIGHTING OF THE ENVIRONMENT

(a) In designing the lighting for a hospital, consideration should first be given to the lighting needed to perform specific tasks in a given area, and then to relate the general surrounding illumination to the task illumination. In providing both task and general lighting the luminances of room surfaces should be controlled so that the medical and other staff, patients, and visitors will not be visually uncomfortable or fatigued, but will have good task visibility for performance. For example, luminance difference should not be so great as to affect the surgeon's task performance through unnecessarily large pupil change or eye adaptation when looking away from the surgical field to the surroundings and back again. For this reason luminance ratio limitations are recommended. For these the basic document should be studied.

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Examples of the range of typical surgical task lighting systems.

*Designated CP-29 1979 by the Illuminating Engineering Society, 345 East 47th Street, New York, New York 10017.

(Continued from page 23)

(b) Techniques of lighting the environment need to be planned in concert with the interior designer, as one must take into consideration colors and reflectances of the interior finishes, as they affect not only luminance ratios but light utilization and space appearance. The ability of ceilings, walls and floors to reflect a part of the incident light is an integral part of the lighting system. Sometimes this is forgotten and a high reflectance wall is repainted a dark shade of low reflectance with a result that the room seems much darker and glaring. Recommended reflectances are given.

(c) In recent years there has been a concerted attempt to avoid clinical coldness and even the sanitary appearance of hospitals. Objects of art have become integrated into the architecture in an attempt to add a quality of life atmosphere. Bold use of color has replaced the bland look of the older hospital. If surface colors of reduced reflectance are used increased illumination may be required to maintain luminance ratio within limits.

(d) An emergency lighting system must also be provided for surgical and obstetrical areas, for communications both oral and transport, and for all areas where life and safety would be jeopardized in the absence of light.

TASK LIGHTING

(a) In areas where visual tasks are performed, from surgical procedures to patient reading, the tasks are the focal point with less in the surround.

(b) Lighting for task performance depends upon the importance and delicacy of the particular task from both the standpoint of time allowed and accuracy required without undue fatigue. Studies have been made to determine task lighting requirements, and extrapolating the task requirements from such studies and current practice to actual tasks, a table of recommended values emerges, as shown in Table 5 in the report.

(c) Seeing is a dynamic activity and eyes do not remain fixed upon a single point, but move to all parts of the task and beyond it. Most tasks, including surgical ones, do not occupy more than 15 percent of the visual field.

(d) For this reason, it has been suggested that where task levels are high, as in surgery, consideration be given to three zones of lighting – the highest in the operative field, a second of lower level surrounding the table, and a third peripheral one grazing the wall.

The "Spotlit" Room. There are exceptions to the balance of task and general surround lighting. This might be called the "spotlight" effect from its theatrical counterpart. This technique is especially useful when endoscopic equipment is used, such as in a cystoscopic room. Here the room is usually darkened and kept at a very low level of general illumination with a task light only for the introduction of the endoscope. This requires some form of dimming both for the general and the main task lamps and illumination of the endoscopic lamp which is now most often a fiberoptic. This will be discussed in detail.



Patient room for single occupancy. Bed lighting provides both up and down lighting. A task light in the ceiling is used for examinations. Floor and desk incandescent lamps provide a homelike atmosphere.

LIGHTING DESIGN CONSIDERATIONS

GENERAL

(a) In designing the lighting system for a new or renovated space, consideration should be given to the needs of the occupant of that space – the visual tasks to be performed, the desired appearance of that space, and energy and economic restraints. The recommendations that follow are for visual effectiveness and have been established based upon the state-of-the-art. It is recognized that there is still a need for further research in many areas.

(b) The personnel working in the diagnostic and therapeutic facilities encompass a wide variety of ages, as do the patients, and consequently the lighting should be planned to be adequate for all. The exact need for good color rendering appears to be obvious in most task-related areas of the hospital, yet the degree of color rendering has not yet been resolved. As a guide, tables appear in the book delineating the areas where good to high color rendering illumination should be considered. Also, the use of color in the decor of the work areas should not be neglected.

THE HOSPITAL ANATOMY

(a) A hospital is a very complex institution and has almost an infinite number of functions being carried out by persons who are normal or sick. The mundane visual tasks are similar to those of a hotel where the functions of both customer and staff must be given consideration. In the hospital, however, the customer (patient) is often physically and emotionally impaired, and the staff often must accomplish meticulous and complex visual activities. Thus, one would normally best be served by subdued and unobtrusive illumination while the other needs higher level of illumination.

(b) Fortunately, some hospital areas are designated for specific activities. Thus, some definitions of lighting requirements, quantitative and qualitative can be suggested. The size of the various areas of the hospital will vary from facility to facility. A breakdown of all areas as a percentage of the entire building for a typical 400-bed general hospital is given in the original document. In this hospital about 50 percent of the building space is devoted exclusively to the patient care and medical staff work areas as covered here.

Patients' Rooms – Adult. The patients' room lighting problems are to reconcile the need for lighting at various times by various people and usually to provide such lighting as simply and economically as possible. The patient, nurse, doctor and housekeeping personnel require different illumination levels, in the same room, to accommodate their individual needs. These lighting levels range from very low levels on the floor at night, through unobtrusive observation of the patient, to high levels for critical examinations and special medication. This range of lighting is needed for a variety of nursing services; it should be provided in a

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(Continued from page 24)
way that is not objectionable to other patients in the same room and that caters to the lighting needs and whims of patients whose only field of view may be the ceiling.

Nursing Services. Since the primary purpose of the hospital is to restore the patient to health, lighting for nursing services and critical examinations is common to nearly all hospitals. The variation is in the provision for patient comfort during convalescence. This may vary greatly, depending upon the health and mobility of the patients, the quality of services supplied by the hospital, whether the hospital is public or private, and, perhaps most important, on whether a room is for single or multiple occupancy.

ROUTINE NURSING

(a) For control of the general lighting level in patients' rooms to create a soft light for the patients' comfort, the use of variable – control dimmers located at the door of the patients' rooms- -is suggested. The nurse should never have to search for light to read charts and thermometers. Specific levels are given of general lighting recommended for patients' self-care, for visitors, for dining and for background lighting for patients' comfort in reading. Should more lighting be needed for reading charts or thermometers, the patient's reading light may be used. The luminance of luminaires and nearby surroundings should be less than 90 footlamberts (310 candelas per square meter) as usually seen from any normal reading or the patients' bed position.

(b) Luminaires to meet these conditions should have low luminance. One or more such luminaires in a single or multiple occupancy room may be needed to provide the recommended minimum. To prevent excessive spottiness of general lighting, the installation should provide a lighting level ratio of not more than 1 to 5 on a horizontal plane 30 inches (76 centimeters) above the floor within a radial distance of 8 feet (2.4 meters) from the maximum level on that plane.

(c) If fluorescent lamps are used for the general lighting of the patients' rooms, they should be only the improved-color types. (To minimize the probability of replacing burned-out lamps with types considered not suitable for patient areas, such as those emitting light high in the blue region, only the recommended types should be specified and stocked for use throughout the whole hospital, where practicable.)

Observation of Patients. There should be provision for local low-level illumination of a color quality that will provide for proper diagnosis of the patient's appearance. The nurse may frequently observe the patient and equipment, such as drainage tubes and containers, during the night with minimum disturbance to patients so levels for such illumination are provided. This light should be switched at the door, and also may be controlled by a dimmer. When the observation lighting must be left on all night, or when higher levels are needed, temporary screening from other patients may be necessary.



Both under counter task lighting and ceiling general lighting are used to illuminate this nurses' station. The low luminance general lighting system is used so that patients in surrounding rooms need not see areas of high luminance at night.

NIGHT LIGHTING

(a) Wall-bracket combination lighting units for patients' use frequently incorporate a night light with switch at the bed. A night light of this arrangement is desirable for the occasional use by patient or nurse. However, when it is left on continuously, the luminance produced in the surrounding field of darkness is sometimes a source of annoyance to patients wishing to sleep.

(b) For continuous use, the night light recommended incorporates a low-brightness luminaire with louvered or refractive cover, flush wall type, installed so that its center is approximately 14 inches above the floor to direct the low level of illumination along the floor where it is needed for walking or moving about in the room. Lighting by this method generally provides enough lighting to allow the patients to see objects in the room or for self-care, while a higher level is desirable for the nurse entering the room from a well-lighted corridor. These two levels are obtainable from a well-designed luminaire controlled by a dimming switch.

(c) The important criterion for night lighting is limiting the source luminance. This luminance should not exceed 20 footlamberts for continuous use, or 60 footlamberts for a short time.

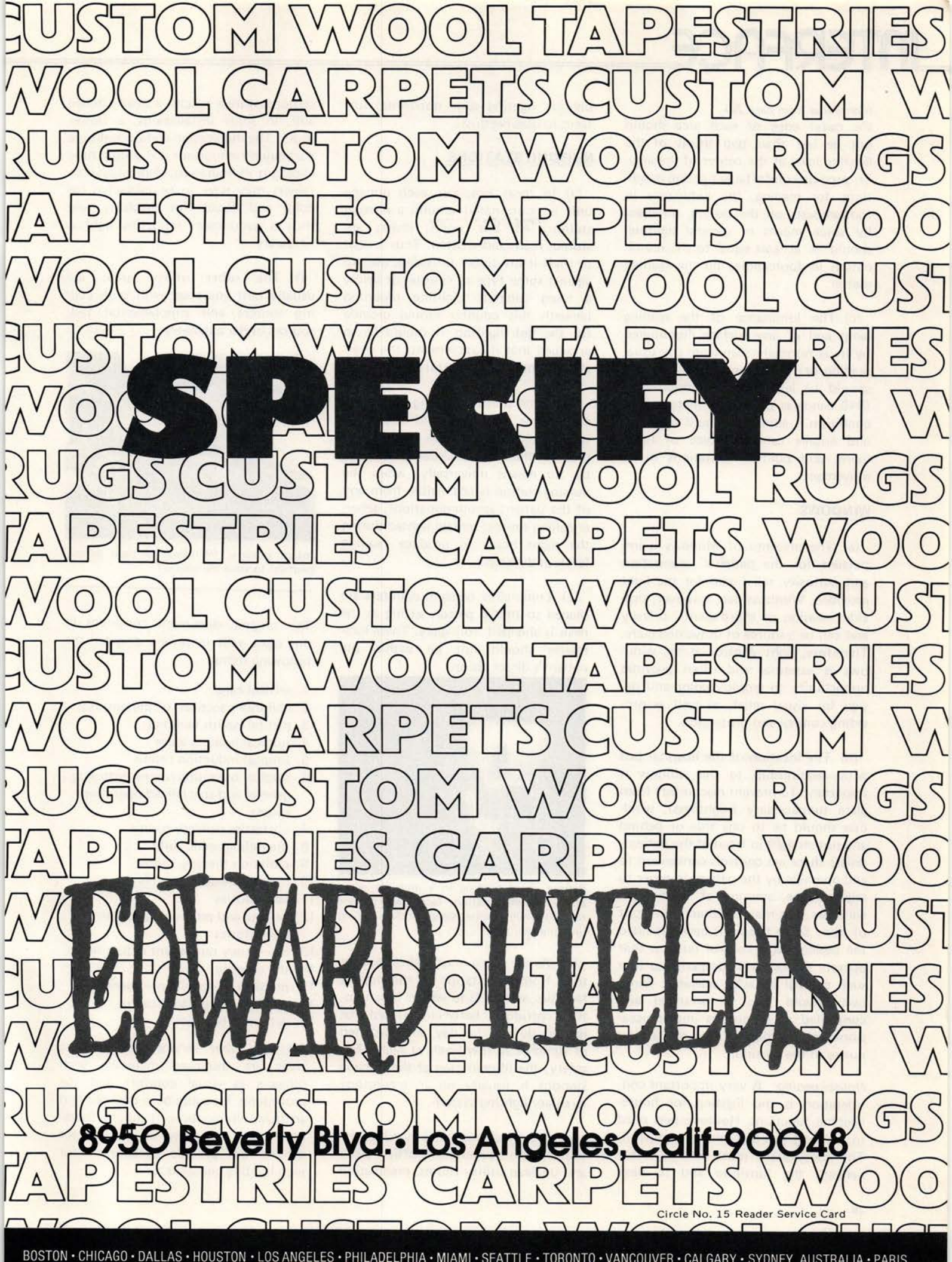
Critical Examination. The lighting for critical examination of the patient should be of a color quality that will not distort the color of skin or tissue and of a directional quality to permit careful inspection of surfaces and cavities. The luminaire, whether fixed or movable, should provide lighting as nearly shadowless as practicable. The patient under examination can expect little comfort, and glare will probably be the least of his discomfort and embarrassment. When curtains are used to isolate a patient, others in the room are protected from the examining lamp. Whether fixed or portable, the examination lighting should, however, be confined to the bed area and should provide the recommended lighting in the center of a circular area 2 feet in diameter and at least half as much at the outer edge.

PATIENT USE

(a) Patient use implies control by the patient for reading, visiting, self-care or viewing television. This control must be limited so as to prevent annoyance to other patients – the more patients in a room, the less the control permitted any one of them, until little or none is left in a large ward. In the strictly private room there are few limitations on the patients' use of light, except consideration for visitors.

(b) The reading light should provide normal reading position, assumed to be 3-feet 9-inches (1.14 meters) above the floor. To allow the patient freedom to turn in bed without moving out of the reading light zone, the area of the reading plane lighted by an adjustable type of unit should be approximately 3 square feet (.3 square meter), and for a nonadjustable unit the area should be approximately 6 square feet (.7 square meter). To provide a reasonable degree of uniformity of light over these recommended areas, the lighting level at

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(Continued from page 26)
the outer edge of each area should not be less than two thirds of the lighting level at the center of the area. To provide comfortable lighting conditions for reading, the luminance in footlamberts on the ceiling, provided by some means of general lighting, should be at least equal to the illumination in footcandles on the reading matter.

(c) The luminance of the reading lamp and of any surface illuminated by it, as normally seen from any usual reading or the patients' bed position, should be less than 90 footlamberts (310 candelas per square meter). This condition is admittedly hard to secure and entails careful choice of luminaires and built-in limitations to its movements.

WINDOWS

(a) The presence of windows is important for the patients' orientation and curiosity relief and for the light provided. Windows can, however, provide invasion of the patients' privacy and can be a source of unwanted glare. Therefore, light control at the windows is essential and often provides opportunity to employ color and design for visual relief, as well as providing control and protection.

(b) The location of the hospital bed with relationship to the window is important. To prevent discomfort from glare (unnecessary brightness), windows should be to one side or behind and not straight in front of the patient, unless there are controls convenient to and operable by the patient in order to regulate the amount of light from windows that may be directly in front of him. Some hospitals have provided the patient with control buttons that operate motordriven draperies so that such control is easily available. Windows should also be arranged and controlled so as not to impair occasional observation of the patient by nurses in the corridor.

Housekeeping. A very important consideration is the lighting for housekeeping functions. Housekeepers need to see dust and dirt and to remove it. The housekeeper must be able to see beneath the furniture and to have oblique lighting over horizontal surfaces to observe dust.

NURSING STATIONS

(a) In most hospitals each nursing unit is coordinated around a nursing station. At this point, charts are stored, read, and written. Thus a desk or shelf is invariably provided, usually against some type of counter or below a hung cabinet. Lighting mounted beneath this counter should provide for the task lighting. It should be so arranged that it supplements the overall illumination of the station.

(b) Some of this lighting will be in continuous use, night and day. It is well to consider this in the lighting plan for the station. Usually, although by no means universally, when the nursing station is not visible from any of the patient accommodations, general ceiling sources remain lighted during the night hours to produce reading levels at desktop.

(c) Luminaires beneath counters are placed so that a person sitting at the desk is shielded from glare. These luminaires should not be within the patient's direct vision.



Patient room lighting in a multiple occupancy accommodation. Note one patient reading while another sleeps under reduced illumination.

(d) As the nurse must make frequent trips from the station to the patient facilities as well as to service locations, the corridors between should be lighted during the day and switched or dimmed to low levels at night. For safety, the illumination at the nursing stations is usually on an emergency auxillary lighting system.

(e) Clustered with the nursing station may be a supervisor's office, clean and unclean utility rooms, medication stations, storage rooms, a small kitchen and, in some installations, a flower room. The medication station tasks are particularly important and should have excellent illumination. Medication containers may have to be inspected for color and liquids for turbidity, and thus a good color rendering light is necessary.

(f) The other utility areas are usually best equipped with both ceiling sources and supplemental task sources under cabinetry.



Infant nursery. (Windows at right permit relatives to view the babies.)

The original document continues in this same vein to review in detail the following items:

1. critical care
2. children's sections of the hospital
3. mental health facilities
4. surgical holding areas
5. surgical induction rooms
6. surgical operating rooms including general and specialized operating rooms
7. obstetrics delivery rooms
8. the radiographic suite
9. radiation therapy rooms
10. radiation waiting rooms
11. laboratories
12. cardiac and pulmonary function laboratories
13. emergency outpatient departments
14. the autopsy
15. physical therapy departments
16. medical illustration studios
17. geriatrics facilities

All the other service and business areas are discussed including such subjects as visual comfort and the procedures for using both daylight and artificial illumination. It should, therefore, serve not only as a guide for lighting but provide background for such lighting concepts.◇



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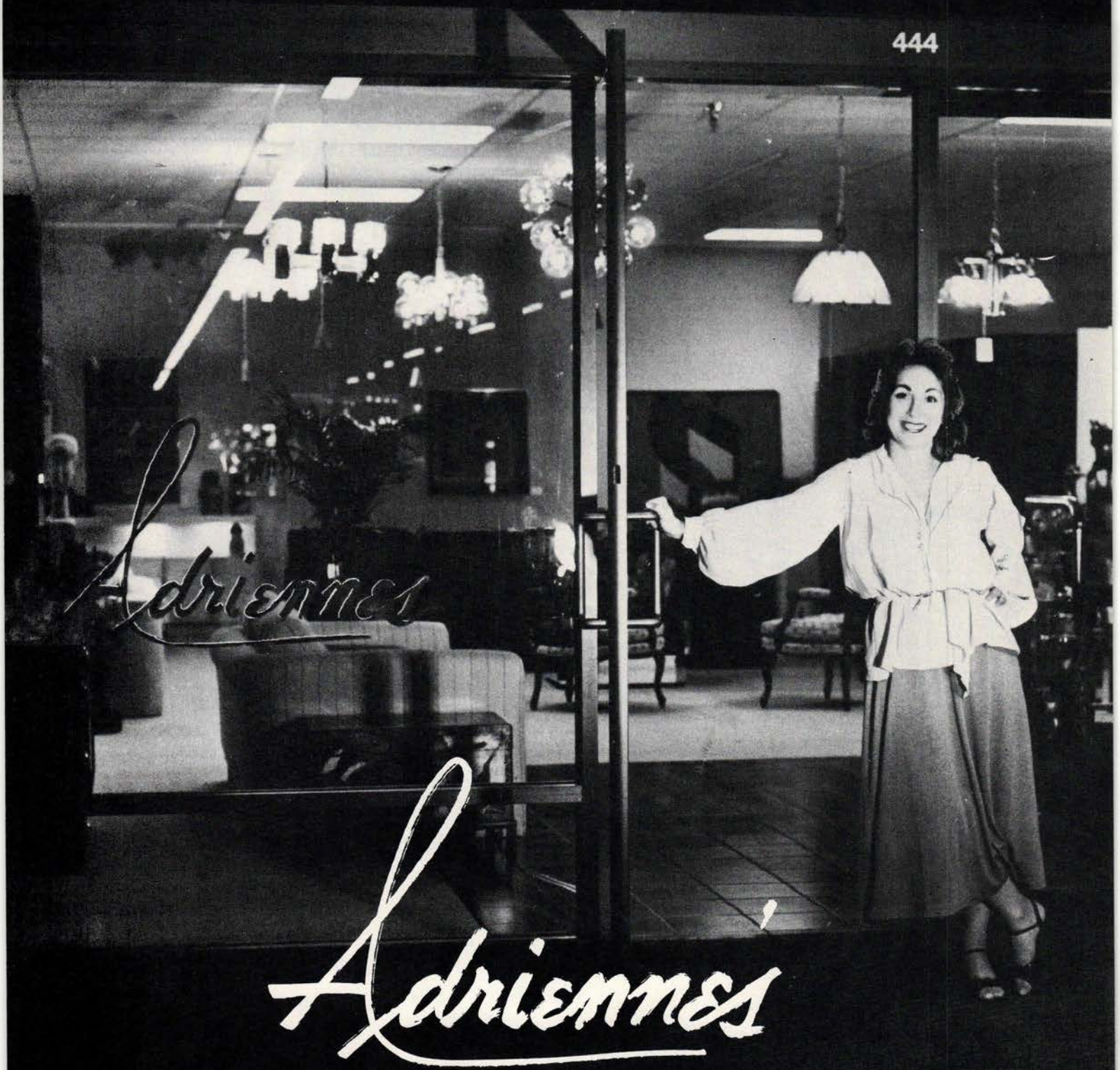
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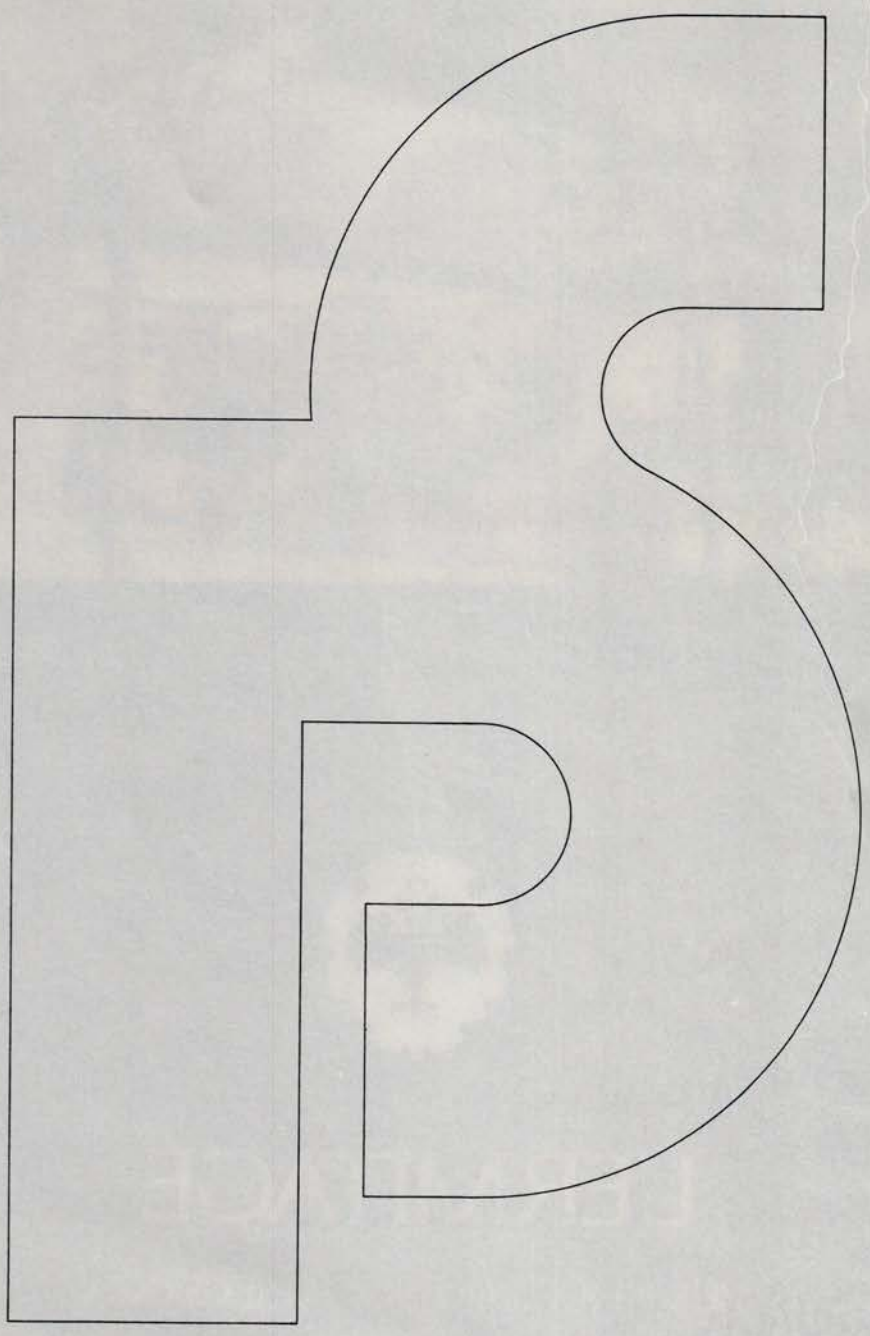
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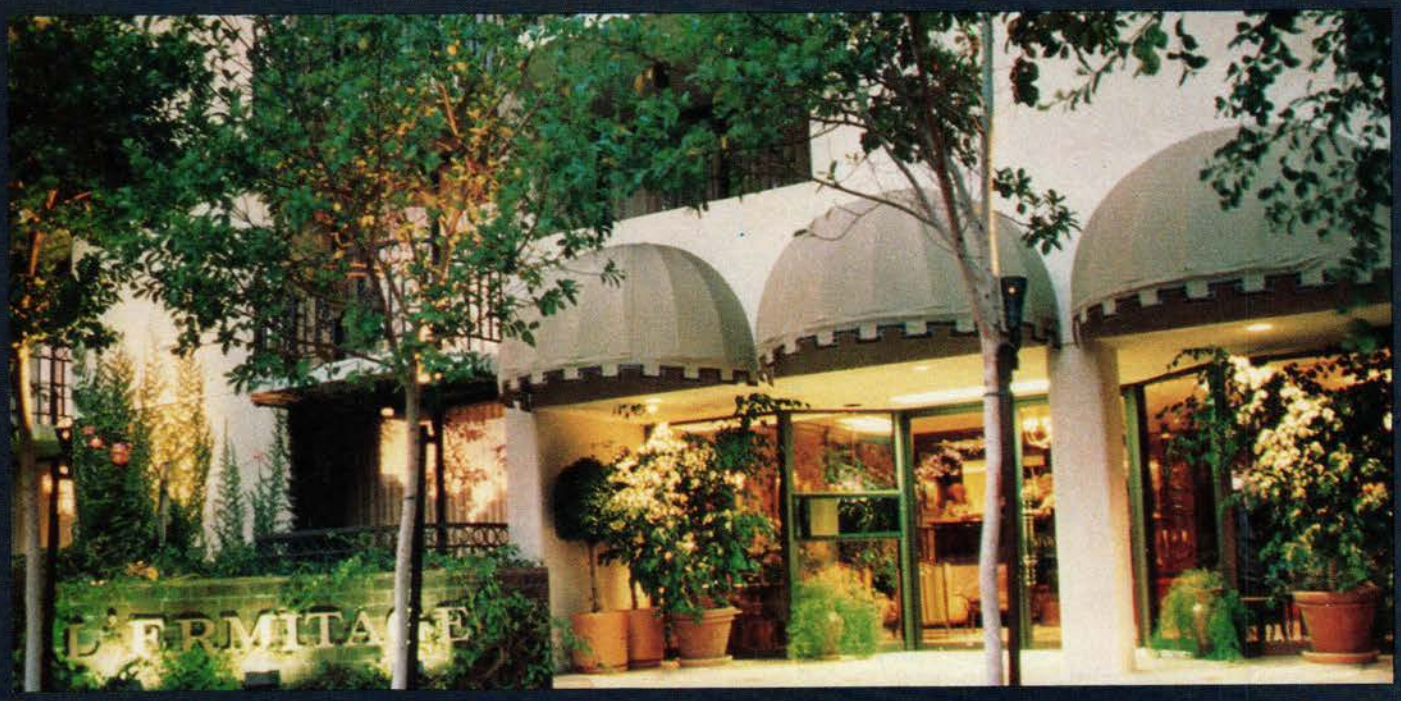
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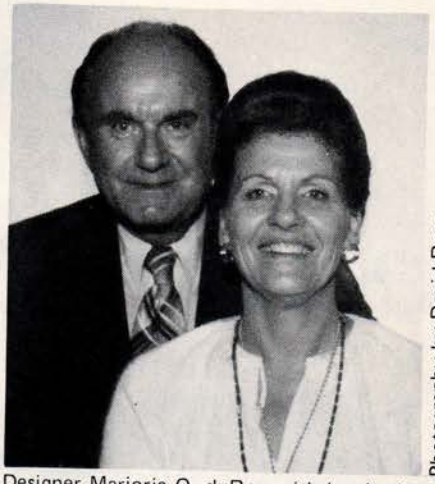
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HOT SPOT



THE ULTIMATE IN INDUSTRIAL CLINICS: Pacific Southwest Medical Group's nurses station not only provides staff with a view into surrounding patient areas but also exemplifies Marjorie O. duRoy's belief that the industrial clinic should address workers' emotions as well as injuries. Included in this pleasant area are "heatherloc" carpet from Patrick; wall-covering from Dunn-Edwards, prints from Showplace South (Irvine, California), plants from Southshores Nursery (San Clemente, California) and furniture from Best Office Furniture Company.

The Industrial Clinic's Industrious Saviors



Photography by David Ross.

Designer Marjorie O. duRoy with her husband, Dr. Robert M. duRoy.

Tinted windows.
Skylights.
Wood finishes.
Complexion colors.

Your typical industrial clinic? Not yet. The traditional neglect of the injured employee is too deeply entrenched for such an abrupt about-face. But Dr. Robert M. duRoy and his interior designer wife, Marjorie O. duRoy, are devoting their professional and even their private lives to make the answer "yes."

The Pacific Southwest Medical Group in Irvine, California, which du Roy started six years ago, has been many cuts above the depressing, run-of-the-mill norm from its inception. Now, with his new location, a 10,000 square foot building, conceived by himself and executed by architect Jerry Kasparak and Mrs. duRoy, he has gone one step further in making his abhorent counterparts evils of the past.

Within its soft beige, landscaped exterior are not the ordinary accoutrements of the occupational clinic with its dreary (if not downright dirty) facilities where the uninspiring decor is equalled only by the nurses' cool brevity. Here at Pacific Southwest, everything possible has been done to upgrade the image of the occupational clinic, from providing such niceties as high-grade commercial carpeting for patients' feet and scores of green plants for their eyes as well as better service. Physical therapy here does not mean giving a man a hot pack, then sending him home, but long hours of professional treatment with regular return visits. And here communication does not mean pointing a patient toward an empty examination room but accompanying him and soothing him throughout his visit. At Pacific Southwest this is not an overstatement: nurses have been chosen in order to provide a five language capability, including the Arabic and Spanish spoken by many of the area's laborers. In fact, the atmosphere is so nice that chief executives, who usually shun such clinics in favor of their own physicians, are starting to use Pacific Southwest along with their lower ranking employees.

DuRoy's example of what he considers to be the "ideal clinic" is already attracting national interest. Its frequent visitors include experts in environmental medicine, bureau chiefs from government agencies and public health workers. They are interested in many of its facets, not the least of which is the creativity of its interior planning.

One of its most functional aspects is its treatment area. Laid out around a hexagonal nurses station, it allows for the staff to keep tabs on injured clients in every section. From the minute they enter the reception area to the time they leave their destination—be it x-ray, surgery, physical therapy, cast room or hand station, they are under the attentive eyes of medical professionals.

This high visibility is very important at Pacific Southwest, where an average of 140 patients come daily. It helps nurses control patient flow and to be immediately aware of critical cases, and it also gives patients a feeling of well-being. Not only are their injuries attended to more quickly but also, if patients must wait, they are prevented from feeling isolated or neglected.

"To design a viable clinic," says Mrs. duRoy, "you have to be an armchair psychologist as well as an artist."

Mrs. duRoy's armchair psychology has led to many other design decisions here, such as not using any of the prevalently chic industrial materials.

"The typical patient here has just come from the work site," she says. "If we don't make him feel at home, he's going to go to his real home and not receive proper treatment."

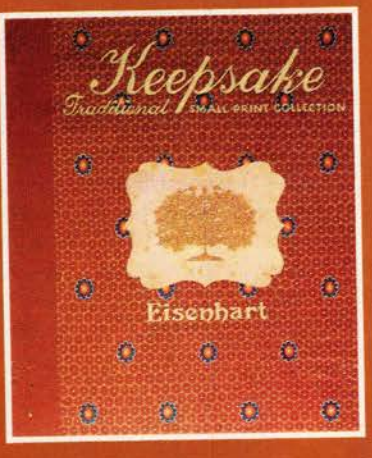
Among her selections, therefore, is artwork of the descriptive rather than abstract variety. "The average person, particularly if ill or injured, wants to be surrounded by things he can relate to, that make him comfortable," she explains.

Pacific Southwest Medical Group is just one indication of this husband-and-wife team's deep belief that the worker's environment must be improved throughout industry. He, via his many years of practice in Colorado and California, and she, through designing many commercial and medical projects in Texas and California, have long felt considerable discontent with the field of occupational medicine in general. This includes the design of the entire work site, not just the medical facility that serves it.

Therefore, improving the private clinical setting in occupational medicine is just the beginning of what they hope to accomplish in the future. Nevertheless, Pacific Southwest is a major example of the type of health care all workers need. It is also the type of environment all employers need if they want their employees to accept treatment and get back on the job.◇



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EDITORIAL

San Francisco has long been the creative target of bards, poets and other lovers. Since shortly after World War II, it has also been the target of planners and strategists responsible for bringing products of the home and office furnishings industry to the attention of Western buyers.

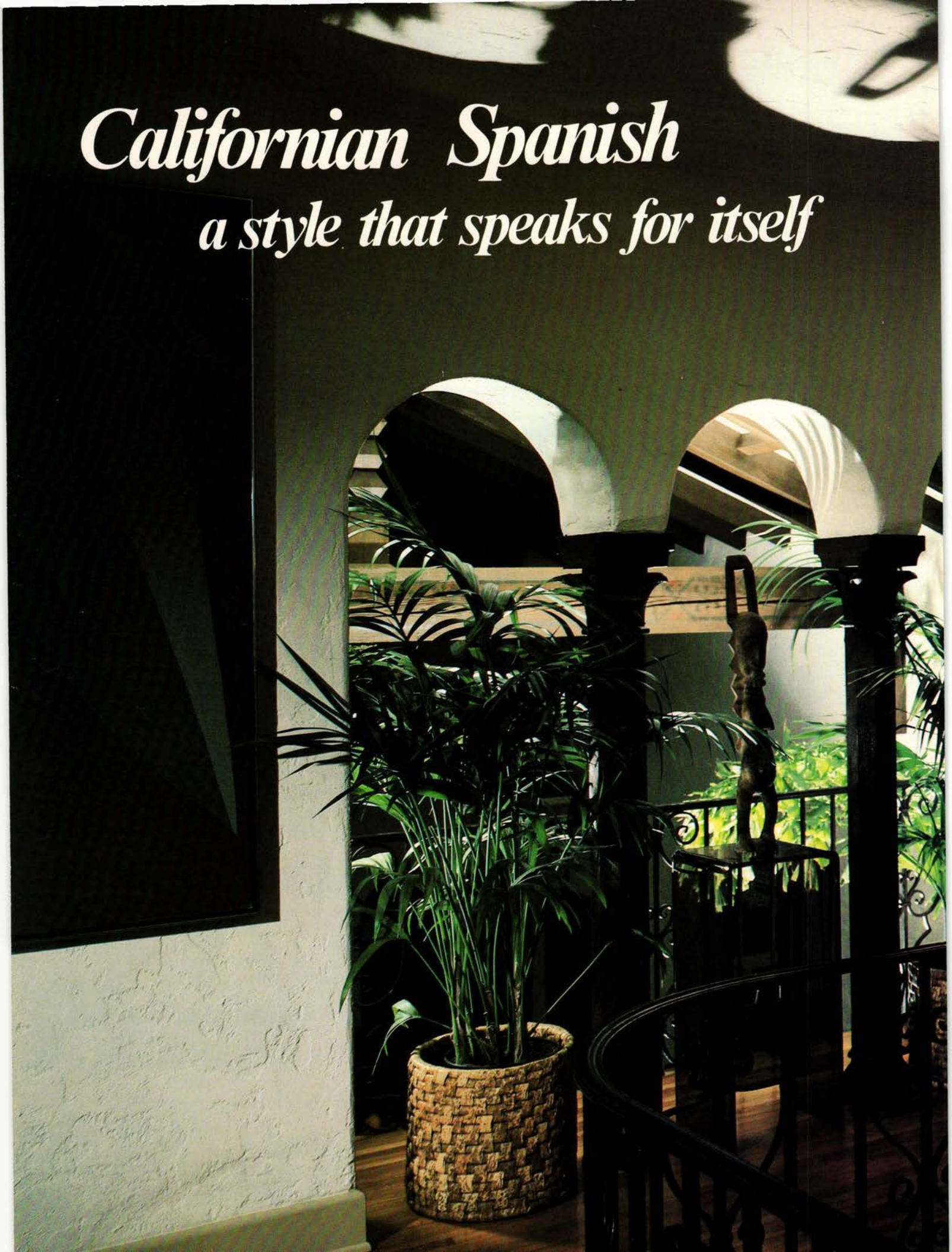
During the early-day developments of Jackson Square and the Western Merchandise Mart, pioneers such as Dorothy Lawenda, Henry Adams, Will and Elaine McCune, and Bob Zinkhon introduced many new revolutionary concepts to the marketing of quality merchandise. Since then, building complexes such as The Icehouse and Showplace Square have created a massive city-wide design center where the availability of high-end products elegantly presented have earned the patronage of designers from throughout the world.

It is with considerable pride that we at *Designers West* present our salute to *San Francisco Summer Market '79* on pages 77 through 192 of this June issue. Within the section we have attempted to provide an overview of the resources, the shape, and the facilities that make shopping at San Francisco market an exciting, rewarding, in every sense of the word, emotional experience.

It is also with pride and an immense sense of anticipation that we announce that *Designers West* will be locating several of its people in San Francisco along with the publisher. The co-publisher, the *Antique Digest,* the Art Department and the Production Department will be located in San Francisco by October 1, 1979. Concurrently, the Editorial Department, Circulation Department, Sales and Business Office will be established in new quarters in Los Angeles at 8564 Melrose Avenue. The new telephone number is 213/675-8231. With these moves, we are confident *Designers West* will be able to better keep pace with, and to reflect the growth of, the Western design community.

Personally, the move to San Francisco brings to mind a recent line from Herb Caen, who wrote: "If all the world is a stage, San Francisco must be the cast party." All I can add is that I am certainly glad *Designers West* has been invited.

— Walton E. Brown
Publisher

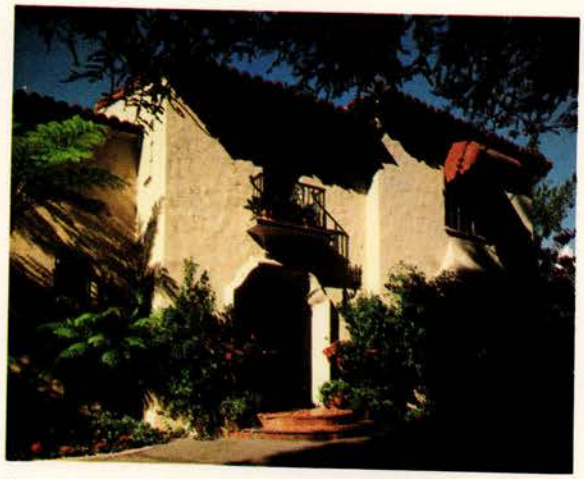


Californian Spanish

a style that speaks for itself


Lifestyle West





INTERIOR DESIGN: MERLE SHERIDAN AND DAN ZIMMERMAN
DESIGN FIRM: SHERIDAN-ZIMMERMAN, INC.
PROJECT: RESIDENCE OF FRED SANDS
LOCATION: BEL AIR, CALIFORNIA
PHOTOGRAPHY: PAUL BEN GERSTEN

Let's face it. Fred Sands, one of California's largest realtors, could have selected just about any home in the West. But it is equally true that Fred Sands' first priority when buying a house is the same as when selling one—making a good deal.

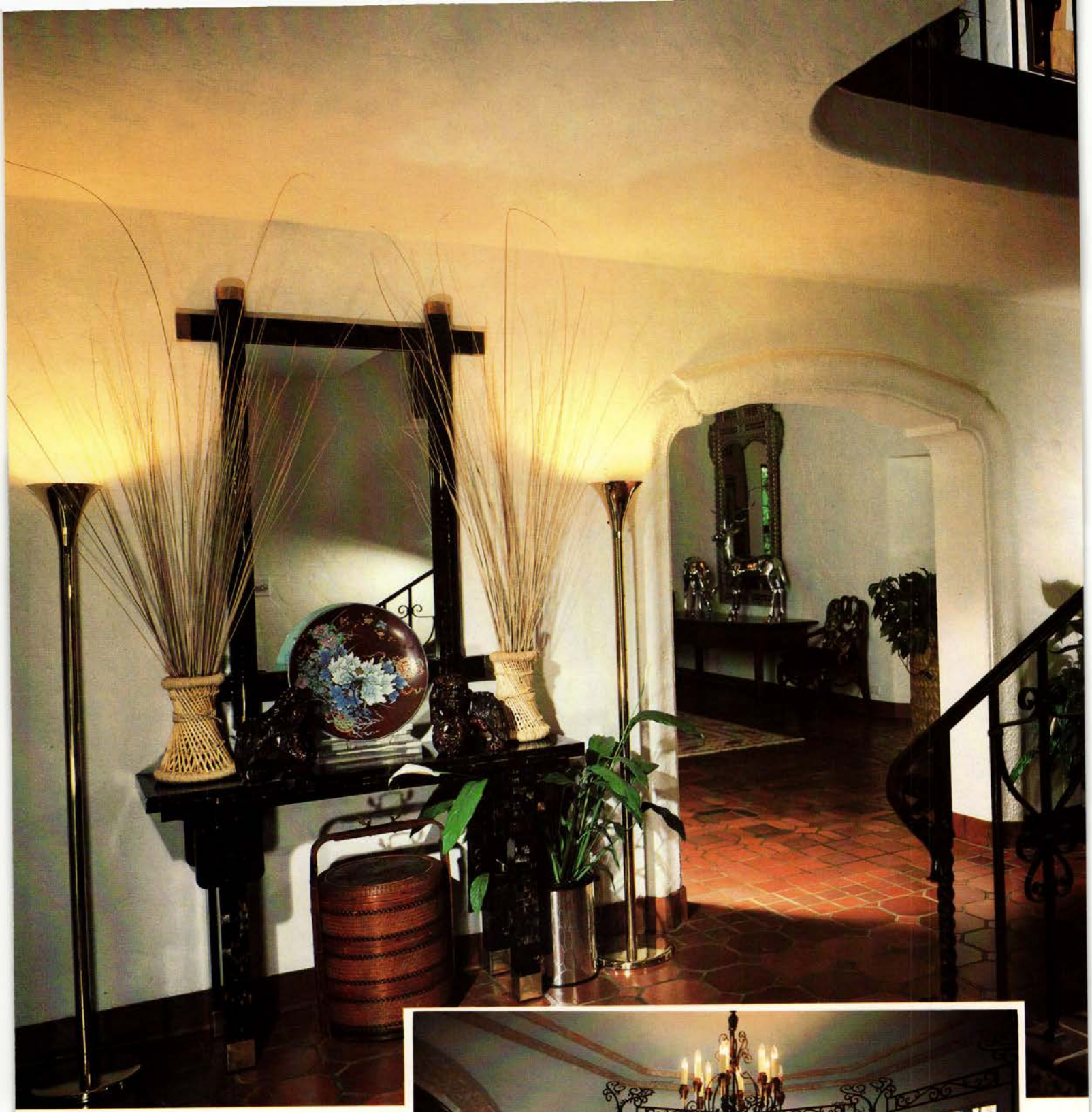
So it is interesting to note that the house over which this non-stop entrepreneur has chosen to preside is a 50-year-old Mediterranean style villa arranged in the 200-year-old tradition of the early Spanish settlers. Despite his usual penchant for things extremely contemporary, he was drawn to this Bel Air mansion with its strong architectural features carried out with time honored craftsmanship. As in the homes of the Picos and the Figueroas before it, these are the aspects that literally make a home a castle.

And these are also the things that, at any price in this day and age, are a bargain.

Therefore Sands considered it paramount that the interior of this residence be handled with kid gloves. Because of his



(Left, right) Dhurrie carpet, Stark Carpet; sofas, custom designed by Sheridan-Zimmerman, Inc., made by J. Robert Scott; sofa fabric, J. Robert Scott Textiles; pillow fabric, Terri Roese Silk Collection; lacquered game chairs, John Mascheroni; game chair fabric, Terri Roese Silk Collection; carved game table base, Roundtree; bamboo drum tables, Kreiss Imports (Los Angeles); antique inlaid Moroccan table, Pannaker & Speirs (Los Angeles); antique English hunt table, Welter-Holden (Los Angeles); silver deer, Placage; lucite base lamp, Las Palmas; Kashmir hand-stitched wall hanging, (the former) La Pyramide; plants and flowers, Exotica Greenhouse (Los Angeles).











Entry Hall: (Above, left) horn console and mirror, Rudolph Chang; brass tulip torcheres, Karl Springer; antique Chinese plate, Charles Gill (Los Angeles); antique Chinese wedding basket, Gazebo (Los Angeles); antique foo dogs, DeBenedictis (Los Angeles); painting by Stephen Stockwell, Leo Duval (Los Angeles); coco shell chairs, Placage.

Breakfast Room: (Left) murals by James Hudman; chairs and table, The Kreiss Collection; chair fabric, Clarence House; tableware, The Brass Tree (Beverly Hills); lucite tea cart, Clear White.

modern tastes, he did want flair, but he knew it should be handled wisely so as not to overwhelm his home's finer points.

That is why he turned to the design team of Merle Sheridan and Dan Zimmerman. "So many aspects of the traditional Spanish house lend themselves completely to the contemporary California lifestyle," says Merle Sheridan. "Before tearing down and adding all sorts of modern appointments, one needs to stop for a moment and take a good hard look at what is really needed. It may well be that not much is."

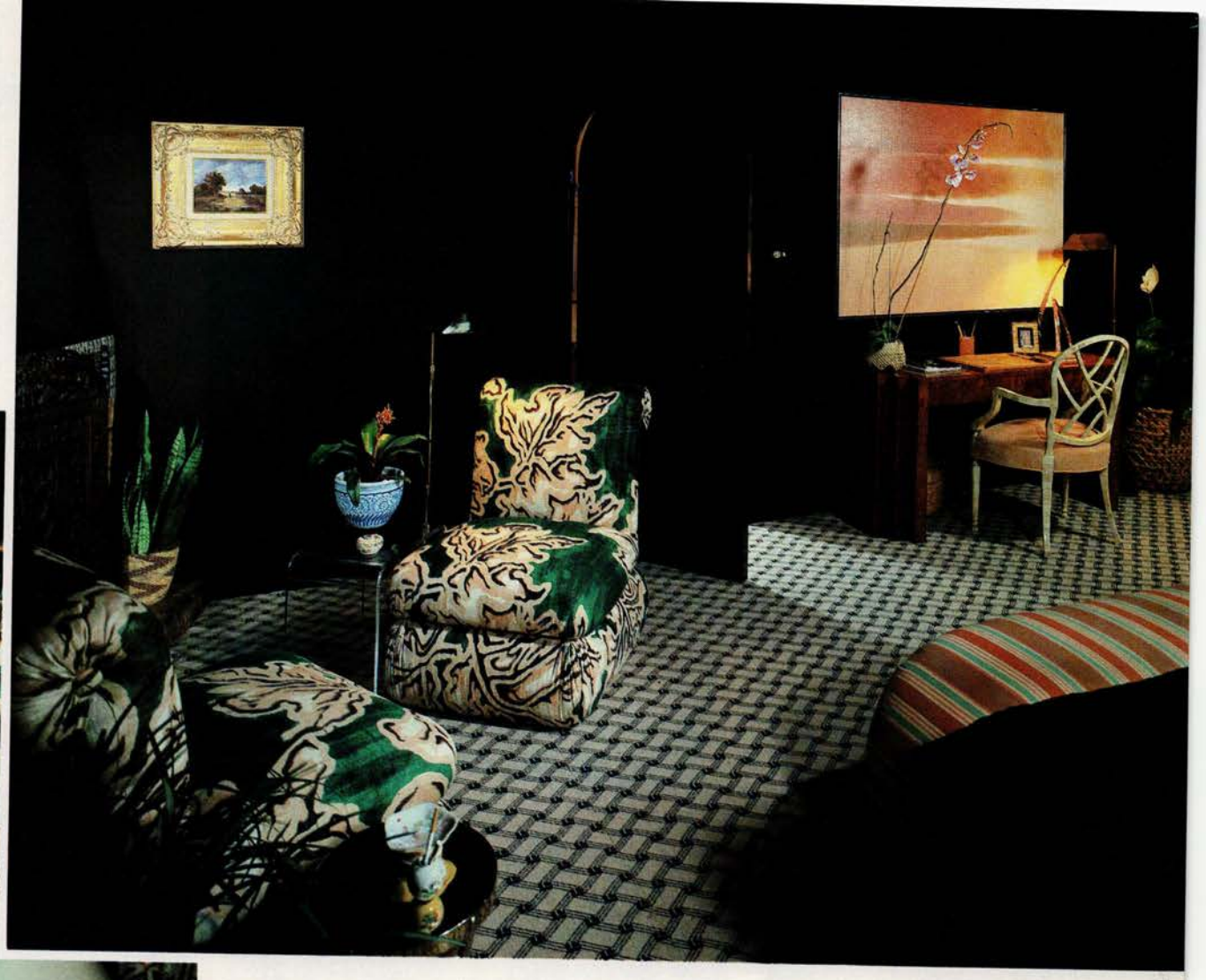
Sheridan does not mean that she and partner Zimmerman did not refurbish and completely refurnish Fred Sands' Mediterranean villa in Bel Air. They did—and the result is an eclectic mix of Oriental and European antiques with contemporary overtones that create an atmosphere far more exciting than a purely period Spanish interior. But there is also a great deal they did not do.

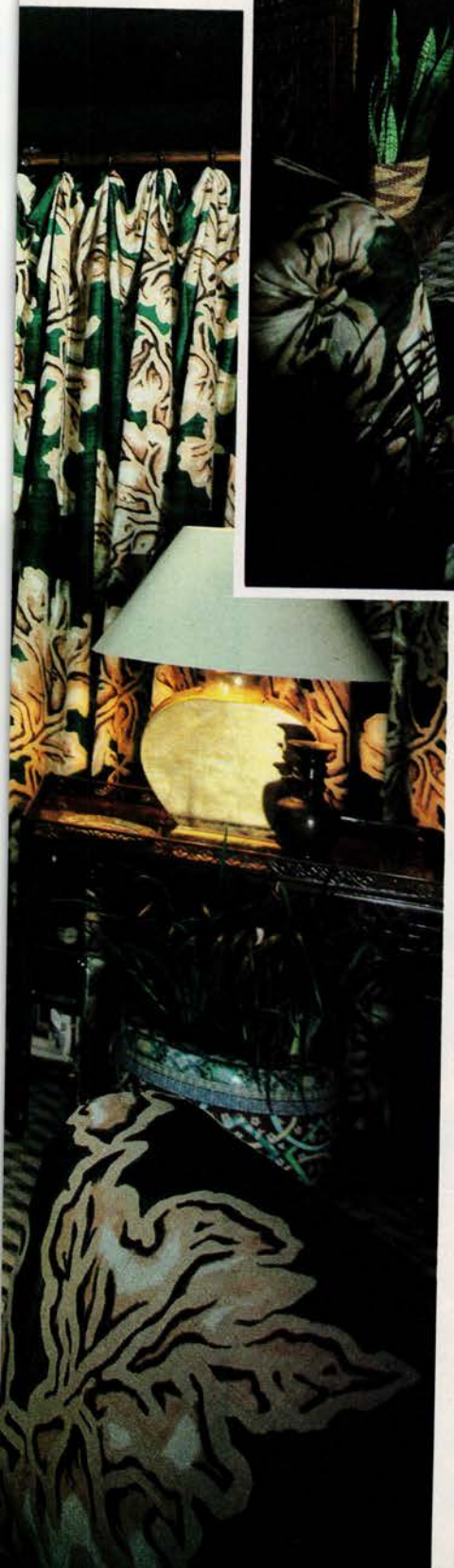
Says Sheridan: "The thick walls that make such strong statements of permanence, the wonderful ambience of rooms built around a courtyard, even the excitement of many little rooms, one leading onto another and providing endless opportunities for privacy—such gifts should not be changed. They only should be utilized to the fullest possible extent."

In the Sands' residence, this meant not treating some things at all. No hanging interferes with the architectural simplicity of the living room's fireplace. No ceiling treatment is allowed to play havoc with the stenciled wooden beams or

Dining Room: (Above) antique Chinese rug, G. A. Gertmanian & Sons (Los Angeles); acrylic dining table base, John Mascheroni Furniture Co., Inc.; dining chairs, Lewis Maslow Inc.; leather on chairs, Lackawanna Leather; chair fabric, J. Robert Scott Textiles; banquette, custom designed by Sheridan-Zimmerman, Inc., handcrafted by Rod Martin; leather on banquette, Lackawanna Leather; drapery, custom designed by Sheridan-Zimmerman, Inc., made by Rod Martin; drapery fabric, J. Robert Scott Textiles; antique Japanese folding screen (Tokugawa Period), J. Robert Scott; brass and glass end tables, Hudson-Rissman; antique Chinese balustrade lamps, Mitchell/Mann; plants and flowers, Exotica Greenhouse (Los Angeles).







carved corbels. Nothing but paint was added to most of the stucco walls. And the floors, still the original tile throughout the first level and the original hardwood throughout the second, merely have been stripped to their natural colors and preserved. Also, the small size of most of the rooms, which would have tempted many a designer to break through, has been left alone.

"We've tried to enhance each area for living," explains Zimmerman, "but without changing its original purpose."

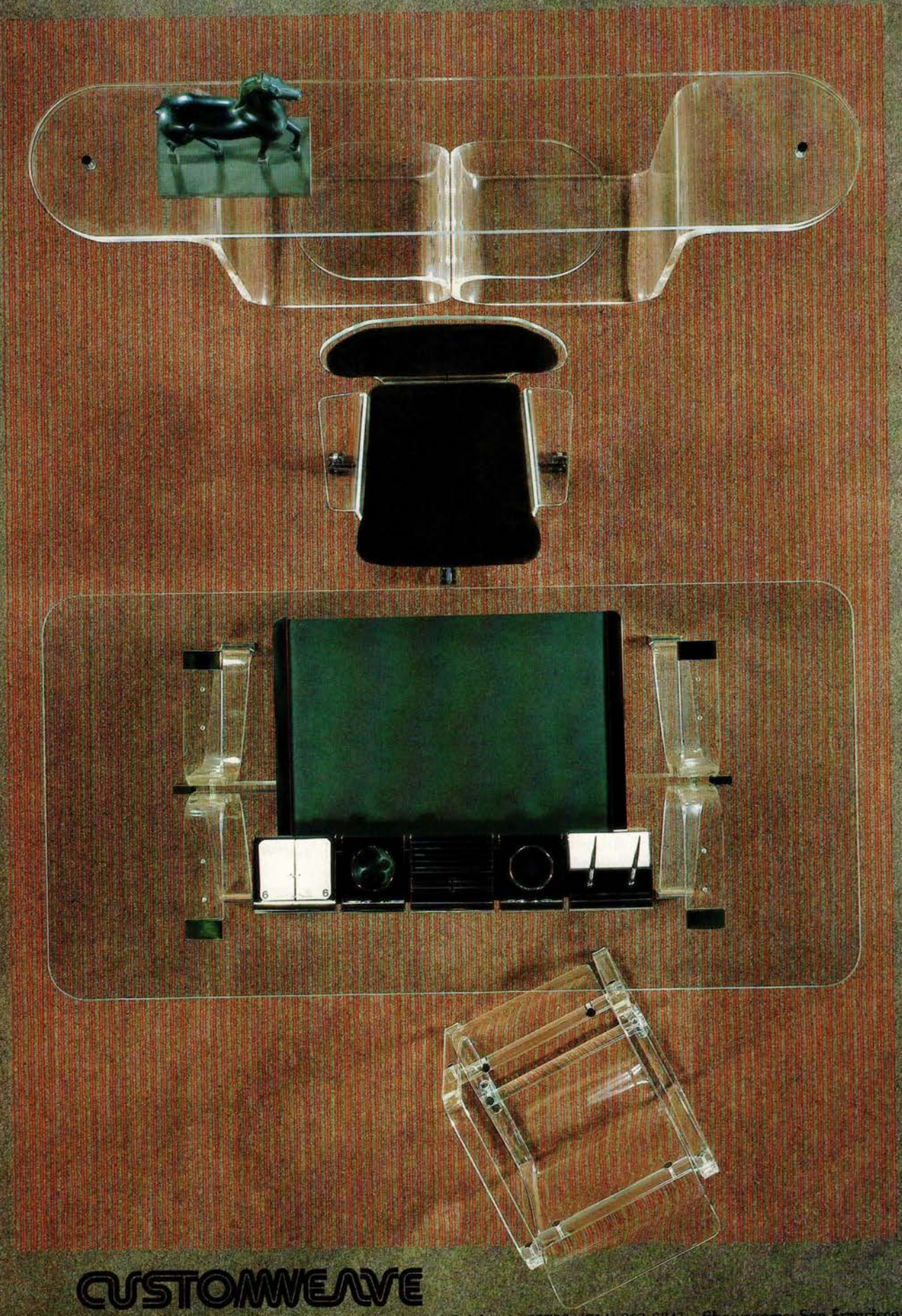
Thus each loggia, such as that shown on this issue's cover, is updated and now provides more of an invitation to linger than it would have in the past. Yet its intent, a balcony that insulates as well as gives a view of the courtyard below, is continued. And the master bedroom, especially small by today's standards, is made to seem larger through the use of adjacent sitting areas rather than remodeling.

"You make a choice when you decide to live in a house like this," says Sheridan. "You should let it speak to your way of living in its own terms." ◇

Master Bedroom: (Above and Left) carpet, Stark Carpet; custom bedding and wall upholstery, custom made by Irma Cristiani, fabric from Hasi-Hester; drapery, custom made by Irma Cristiani, fabric from Terri Roese Silk Collection; bench, J. Robert Scott; chair fabric, Terri Roese Silk Collection; antique Chippendale table, Donghia (Los Angeles); lacquered burlwood desk, John Mascheroni; horn chair, Placage.

Master Bathroom: (Top left) wall upholstery, Irma Cristiani; wall fabric, Hasi Hester; mirrors, Harrison Van Horn (Los Angeles); solar bronze etagere, Karl Springer; fan sconces, custom designed by Sheridan-Zimmerman, Inc., Fabricated by Gerald Murray Designs; lucite bench, Hudson-Rissman; bench fabric, Groundworks.

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The return of rattan.

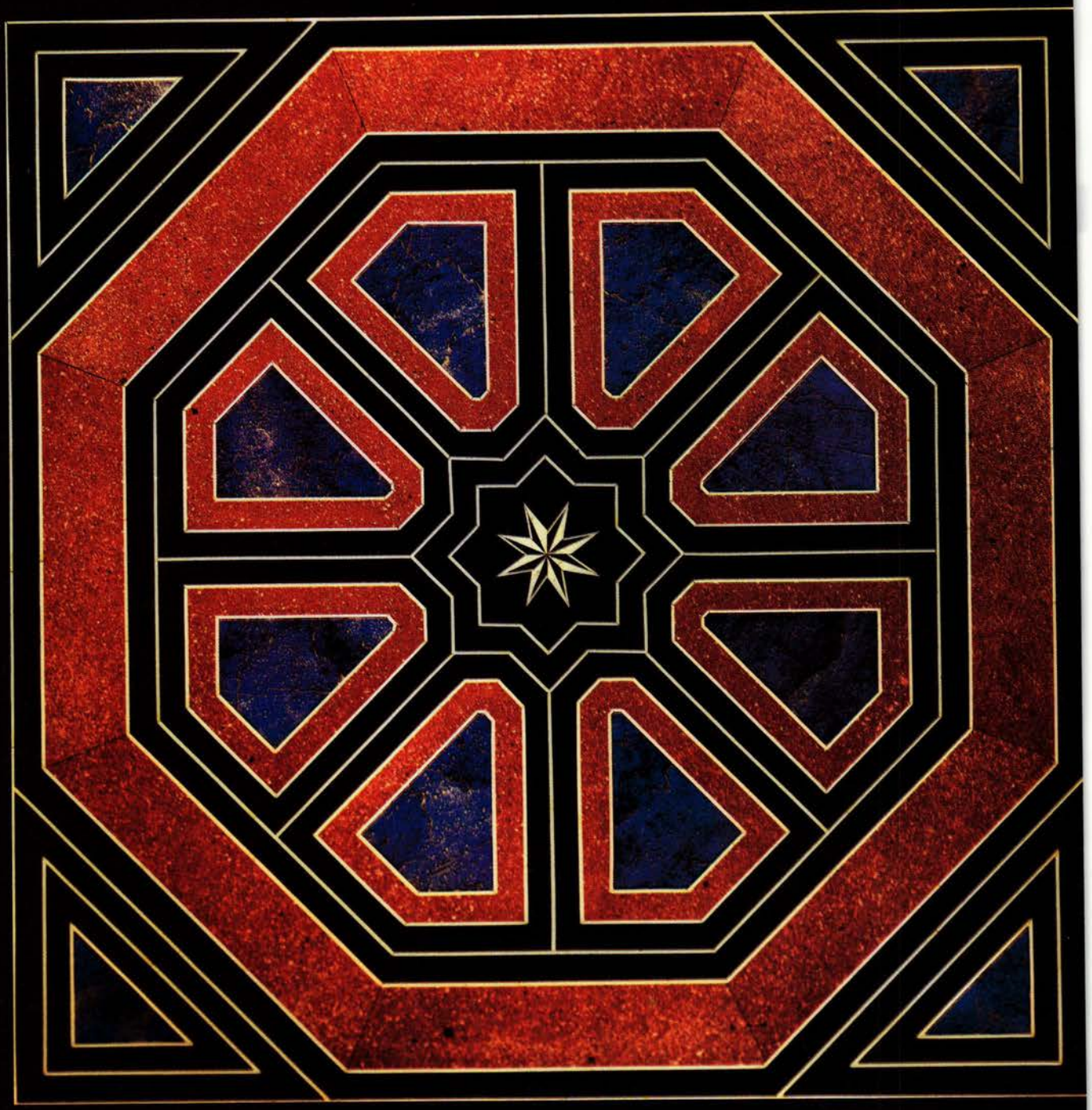
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Cardiac Catherization Lab, Milwaukee County Hospital, Milwaukee, Wisconsin: cardiac catherization equipment, General Electric Co., Medical Systems Division; commercial vinyl wallcovering, abstract design by Jain Malkin, Inc., manufactured by Columbus Coated Fabrics; 12-inch square vinyl asbestos floor tiles, Kentile; light oak and white plastic laminate, Nevamar; recessed orange plastic pulls, Forms & Surfaces.

Rendering courtesy of General Electric Co., Medical Systems Division.

MEDICAL FACILITIES WHERE DESIGN MEANS GOOD MEDICINE

DESIGNERS WORLD



Mildly sedated (yet conscious) patients at Milwaukee County Hopsital's cardiac catherization lab were to be subjected to an hour of invasive diagnostic exploration. To California designer Jain Malkin, her main objective was to relieve their anxiety to the greatest extent possible.

Easing patients' fear has been the primary goal of all the designers whose works are presented in the following pages.

When people enter a medical facility, even if the nature of the visit is just an annual checkup, they need to be comforted and cheered. At stake is their own sense of well-being, the success of the ensuing medical process, and even, at times the speed of their recovery.

Eliminating patients' stress is not an easy task, and it is an assignment fraught with technical as well as psychological considerations. Yet due to the ongoing research of design and medical professionals, the possibility of humanizing what can be terrifyingly inhuman is now at hand.

The Jain Malkin Look

HEALTH CARE'S NONMEDICINAL SOLUTION

Award winning Jain Malkin has been bringing landscapes of color to health care facilities for nearly 14 years. For the last 10, her firm, Jain Malkin, Inc., has been headquartered on the coast of La Jolla, California, but it is not to her bright surroundings but her background in environmental psychology that has led her to see that color is one of the best ways to make medicine seem less medicinal.

PROJECT: CT/T PROCEDURE ROOM
LOCATION: MILWAUKEE, WISCONSIN
PHOTOGRAPHY: ROBERT McCOY

"Rarely is a patient exposed to more intimidating sights and sounds than during radiographic procedures," says Malkin, describing one of her most challenging assignments, that of consultant on a working model computed transaxial tomography (CT/T) wing at Milwaukee County Hospital. A pilot research and development program sponsored by General Electric Co. Medical Systems Division, and the hospital, it was to utilize General Electric's most advanced scanner equipment.

Acting as design consultant on such a project demanded that Malkin use her creativity in many areas, not the least of which was the integration of the equipment's bright blue accent color into a warm color scheme. She had to bear this in mind even as she strove to locate and introduce new finishing materials for floors, walls and upholstery which would meet the stringent hospital flammability and cleanability codes yet would be less institutional in appearance than materials commonly in use.

Being supreme colorists, however, she and her design team created a scheme that looks strikingly similar to a painting by Mondrian. The warm palette of colors she and her design team used for other areas of the wing is combined here with small areas of blue wallvinyl integrated into a custom wallvinyl mural on two walls. The other walls are a linen texture vinyl in an ivory color. The room and the equipment complement each other so well that one is hardly aware of where one begins and the other ends.

(Right) Vinyl wallcovering, Columbus Coated Fabrics and Genon; lighting, Lightolier.









Carpet, Century; walls, Kari Mann and Genon; seating, Harter and Knoll; laminate, Nevamar; weaving, Carole Rae; lighting, Malkin custom design; optical shop lighting, Lightolier; children's seating unit, Jain Malkin.



PROJECT: OPHTHAMOLOGY OFFICE
LOCATION: POWAY, CALIFORNIA
PHOTOGRAPHY: MICHAEL DENNY

Of course, good color is not the beginning or end of Jain Malkin's design sense. As one can see in this ophthamologist's office she has developed in Poway, California, it is only part of the creative package she brings to bear on every medical facility she undertakes, large or small.

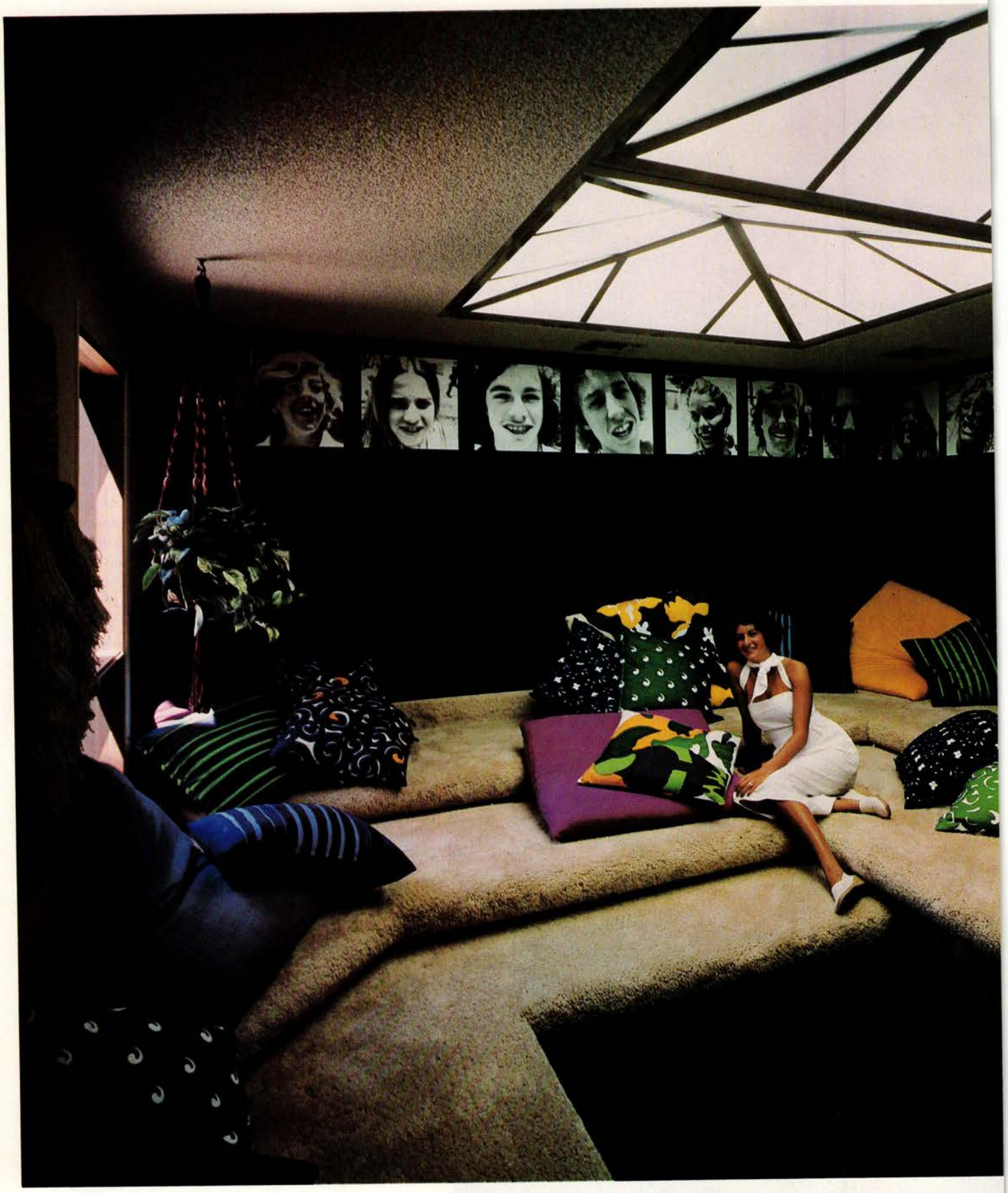
"The important thing," she says, "is to realize that all patients—from those with minor complaints to the terminally ill—become anxious when they visit a physician. One ought to present them with a clean and up-to-date office (but definitely not a frivolous or bizarre one!) that offers cheer, comfort, and a good selection of visual images to entertain them during the long periods they must wait, whether in the reception area or in the examination room."

Since most medical offices consist of a number of small rooms, she says, she uses a soft white as a basic wall color to give the illusion of space, then accents it with brighter areas of paints or papers to give depth.

Low ceilings also often plague the offices of the medical practitioner, she admits.To offset their claustrophobic effect, she will often emphasize vertical lines, or, as in this particular office, custom design artificial skylights.

Another aspect of medical design in which Malkin firmly believes is carpeting as much of a facility as practicable. "The softness underfoot adds warmth and has a relaxing effect on patients," she says. "Also, the carpet should be glued directly to the floor without pad. Doing so will prevent stretching under wheelchairs or crutches. It also will provide the sort of firm surface appreciated by older patients or those with orthopedic problems."

Malkin's final rule for the medical office has to do with lighting. Long ago, foresaking table lamps as too cumbersome and "a bit too residential looking," she prefers overhead incandescent lighting in waiting rooms, consultation rooms and sometimes corridors (where she has a penchant for placing lighting on walls rather than overhead). "The object is to softly illuminate—but discreetly," she says.





PROJECT: ORTHODONTIST'S OFFICE
LOCATION: POWAY, CALIFORNIA
PHOTOGRAPHY: MICHAEL DENNY

No words, however, even from Jain Malkin herself, can convey the creativity with which she carries out her basic rules as can a glimpse at her various installations themselves. One particularly enlightening project is this orthodontist's office in Poway, California.

Here the waiting room consists of plywood platforms at various levels which have been padded and upholstered with carpet. Walls are Levi denim. Pillows are covered with colorful fabrics. Artificial skylights add architectural interest. And bordering the room are large scale photos Malkin has taken herself of the young people in their various stages of orthodontia.

"The unconventional platform seating concept," she explains, "evolved from a need for more seating than this 12-foot X 14-foot 6-inch room would accommodate with individual chairs and corner tables. Since the patient population was a homogenous group—all adolescents who don't like to sit in chairs anyway—it seemed that this type of design would be not only functional but more relevant to their lifestyle."

(Left) Carpet, Century; lighting, Integrated Ceilings; denim wallcovering, Norton Blumenthal; other wallcovering, Design Tex; pillows, Art Jones; carpet installation, John Craig; wallcovering installation, JHL; portrait photos, Jain Malkin.

(Below) Carpet, Bigelow; laminate, Nevamar; cabinet pulls, Ironmonger; blinds, Levolor Riviera; wallpaper, Laurence Handprints.



PROJECT: CHILDREN'S HEALTH CENTER
LOCATION: DENVILLE, NEW JERSEY
PHOTOGRAPHY: MICHAEL DENNY

With such an imagination when it comes to teenagers, it would be utterly unfair not to show what Malkin can do when it comes to children, especially when there is an example at hand such as the Children's Health Center in Denville, New Jersey.

Dr. Stuart Isler had purchased an existing pizza parlor and real estate office which contained no interesting architectural features. So it was gutted, a new skin was designed for the exterior, and for the interior a plan was laid that not only would suit a children's dentistry practice, an orthodontist, two pediatricians and a child psychiatrist, but that would captivate their young clientele as well.

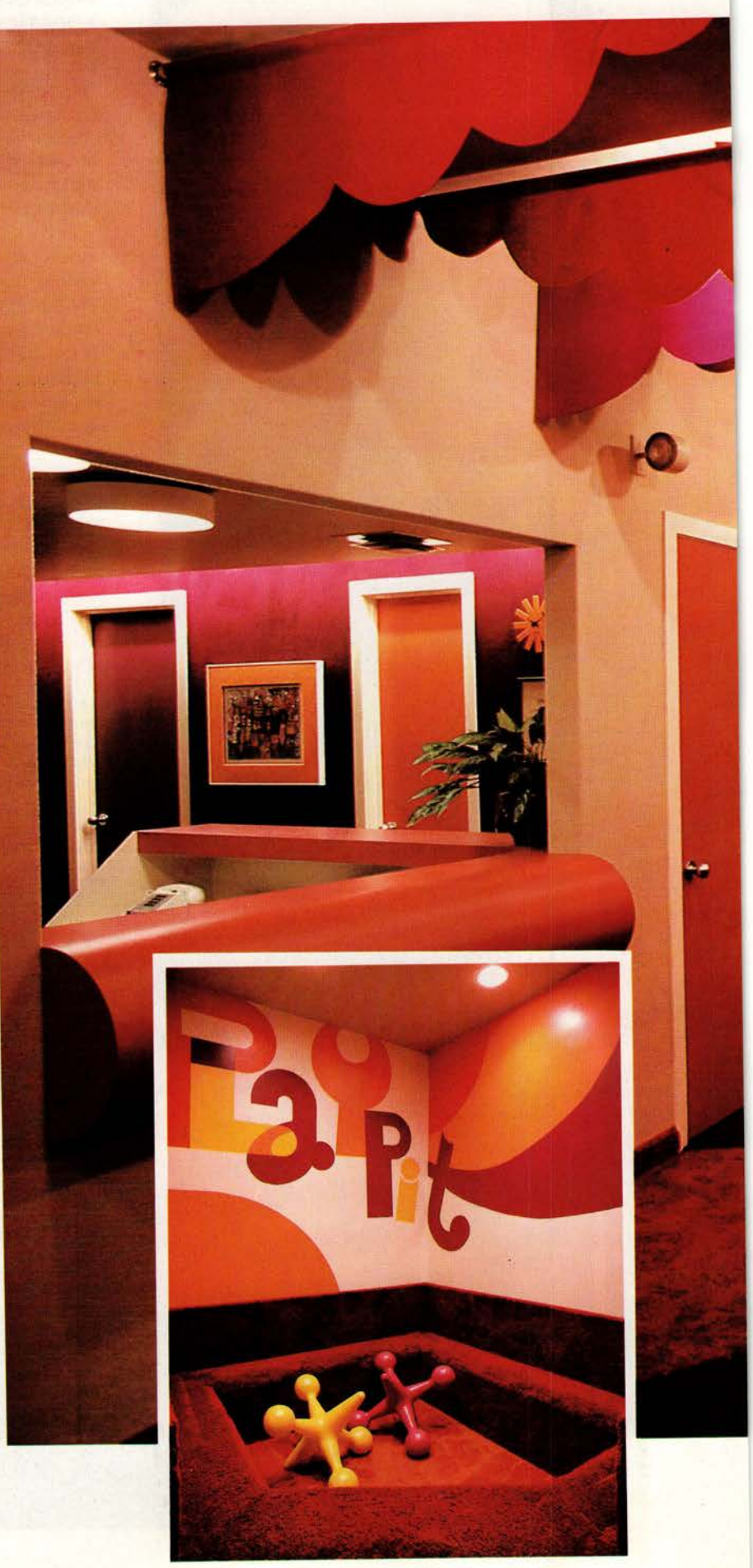
It is, in a word, pure fantasy. In fact, a "fantasyland" is just what Malkin says she had in mind.

"The room had no windows or natural light, so we wanted to create instead a softly illuminated, richly textured environment, taking advantage of the womb-like features of the space," she says.

The ceiling was lowered, upholstered with fabric, and rods with banners strung across it. The banners are colored felt, cut into cloud shapes and appliqued with whimsical configurations that carry out the suite's colors of cranberry, burgundy, orange and mauve.

On the floor is a design cut from three colors of cut pile carpet seamed together with recessed low voltage lights. And for the seating—carpet upholstered plywood platforms with built-in planters and magazine slots.

This combined with the entry's playpit, the rear wall's stuffed wall sculpture, four types of indirect lighting, and the velvety texture of the brushed nylon wallcovering (which is also washable!), made it imperative that Malkin and her design team carry on in similar fashion throughout the operatories beyond. In fact, if you every meet a child who actually likes his pedodontist, Jain Malkin's design at Denville may very well be the reason. ◇



(Right) Carpet, Bell Industries; wallcoverings, Design Tex and Genon; pillow fabrics, Marimekko; lighting, Lightolier; lighting in carpet, Tivoli; laminate, Nevamar.



BRIGHT OUTLOOK

For Psychotherapy

INTERIOR DESIGN: PHYLLIS MARTIN-VEGUE, ASID, PRINCIPAL-IN-CHARGE
CAROLYN IU, PROJECT INTERIOR DESIGNER, MARQUIS ASSOCIATES

ARCHITECTURE: CHARLES DAVIS, AIA, PRINCIPAL-IN-CHARGE, JORAM S. ALTMAN, PROJECT ARCHITECT
ESHERICK HOMSEY DODGE & DAVIS

PROJECT: LANGLEY PORTER NEUROPSYCHIATRIC INSTITUTE

LOCATION: SAN FRANCISCO, CALIFORNIA

PHOTOGRAPHY: JOSHUA FREIWALD

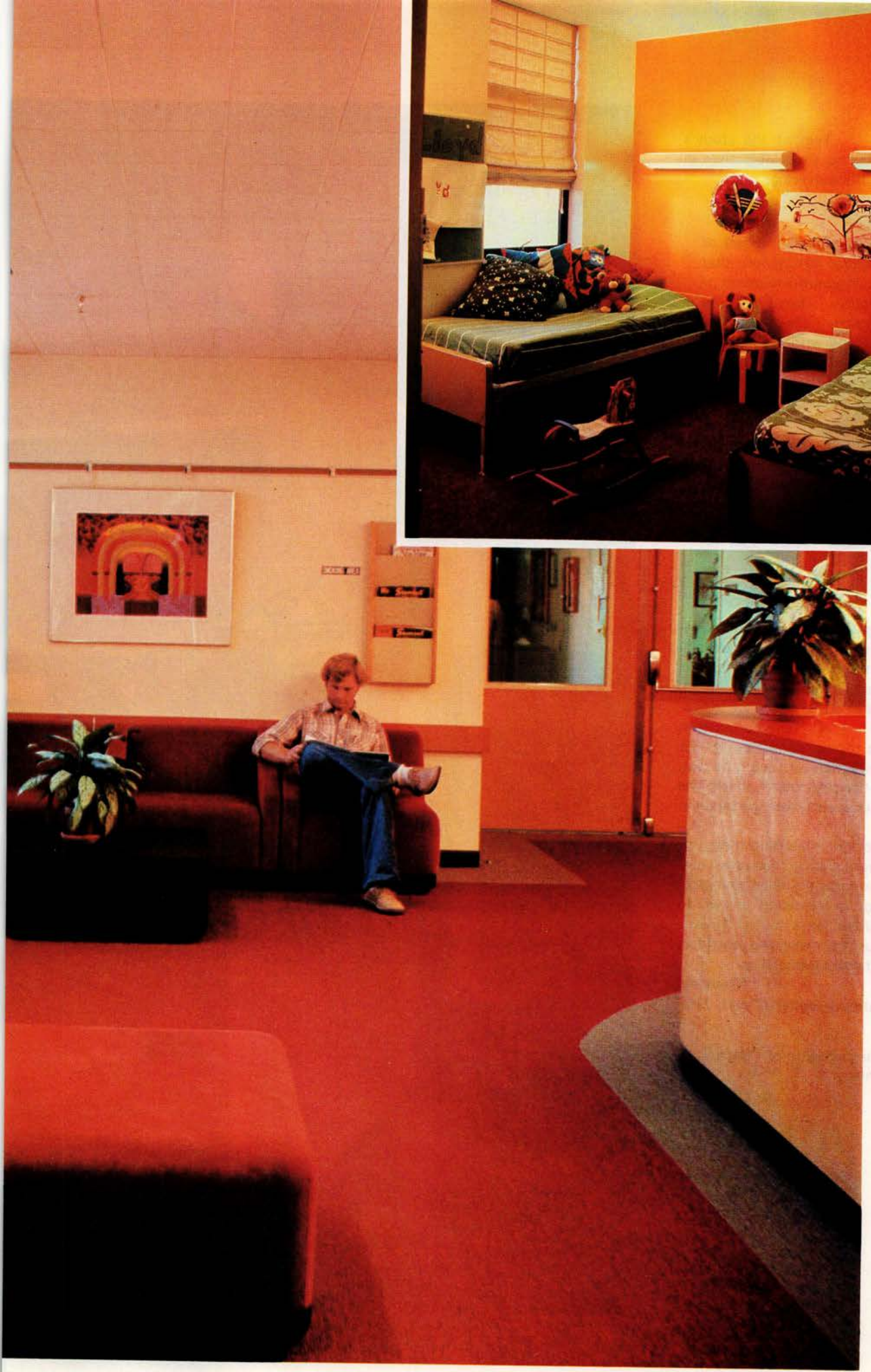
The Langley Porter Neuropsychiatric Institute is housed in a 1940s' structure that was built to reflect an approach to psychotherapy that now is outdated. With current treatment being given a new, personalized approach, an updated environment that would allow each patient a certain amount of individuality was considered not just an embellishment but an absolute necessity.

For the architecture/design team, this meant a complete review of all research available on such facilities and then doing original research. Before gutting the building, the project architect, Charles Davis, and two of the institute's resident doctors, Ira D. Glick, M.D., and Irving Rosow, Ph.D., wrote an article based on their study. This greatly influenced Langley Porter's final design. Entitled "The Architectural Design of a Psychotherapeutic Milieu," it emphasized the design team's two major objectives: to decrease the institutional atmosphere of the wards; and to generate patient optimism about treatment results.



Lobby: (Opposite) lounge furniture, Harvey Probber; blinds, Levolor; reception desk, Sargent; carpeting, Bigelow; art work, ADI Gallery (San Francisco); magazine rack, Peter Pepper.

Patient Room: (Right, top) beds, one existing and one Thonet; night stand, Beylerian (Kartell Collection); bedspreads, Marimekko; Roman shades, Jessden Associates; carpeting, Bigelow.



Two of the study's main findings related to these objectives in terms of color and floorcovering:

> *Possibly the most important effect of design is the general atmosphere that is the antithesis of gloom-and-doom or starchy anonymity. Therefore, the design seeks to create a cheerful, pleasant, stimulating and informal setting through the use of colors (bright, lively and exciting rather than bland, neutral or dreary).*
>
> *Other specifications call for widespread use of carpeting in corridors and day rooms as well as in patient rooms. This not only is attractive and reduces noise but also will encourage sitting on the floor rather than on the furniture.* *

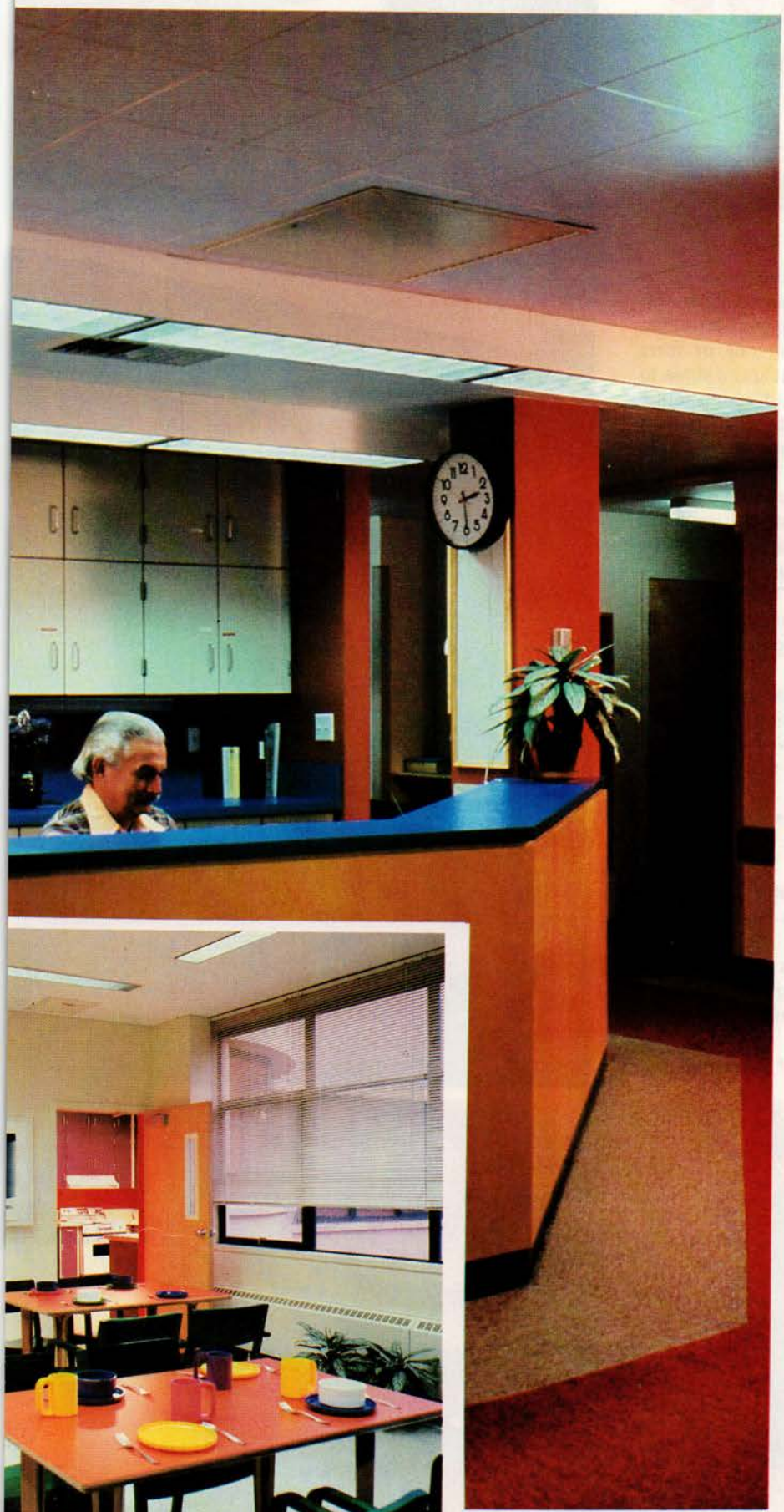
"Our central design idea," says principal-in-charge Phyllis Martin-Vegue, "was to use the color of the carpeting as a subtle vehicle for defining various activity areas. The dining, recreation and lounge areas, which we identified as high activity areas, were carpeted in green. The patient rooms, considered places of moderate activity, were carpeted in rust. Staff offices and therapy rooms, where the activity is of a quieter sort, were carpeted in blue."

In addition to individualizing these various areas via floorcovering, corridors outside these spaces were color-coded to match. Thus each corridor is composed of two to three colors, separated by a neutral 18-inch border. This helps to make the corridors appear shorter and more interesting.

"There are two types of patients—agitated and with-



*Reprinted with the permission of *"Hospital & Community Psychiatry."*





drawn," says Martin-Vegue. "The environment should calm the agitated and stimulate the withdrawn, so this was a definite challenge. To meet it, we tried to establish a calm, residential environment in the lounge, dining and sleeping areas through the use of soft upholsteries, warm, natural woods, natural linen Roman shades and carpeting.

"Stimulating the withdrawn was simpler. We just used warm cheery colors, the same residential character, plus flexible furniture to encourage patients to regroup at will."

Most of the cheerful atmosphere at Langley Porter is due not only to color but also to the careful attention given to make each area flexible enough to suit a variety of special needs and also to let patients express their own individuality. For example, the dining room, with its brightly laminated tables, can be divided into intimate areas. And in each patient's room, one wall is painted with a lively accent color; the bedspread and pillows are of a variety of patterns and colors to be mixed and matched to suit personal whim; and, finally, each patient is provided with an individual tack surface to display his or her own posters, snapshots and art work.

"The success of this tack surface has been so overwhelming," reports Martin-Vegue, "that we probably should have used much more of it!"

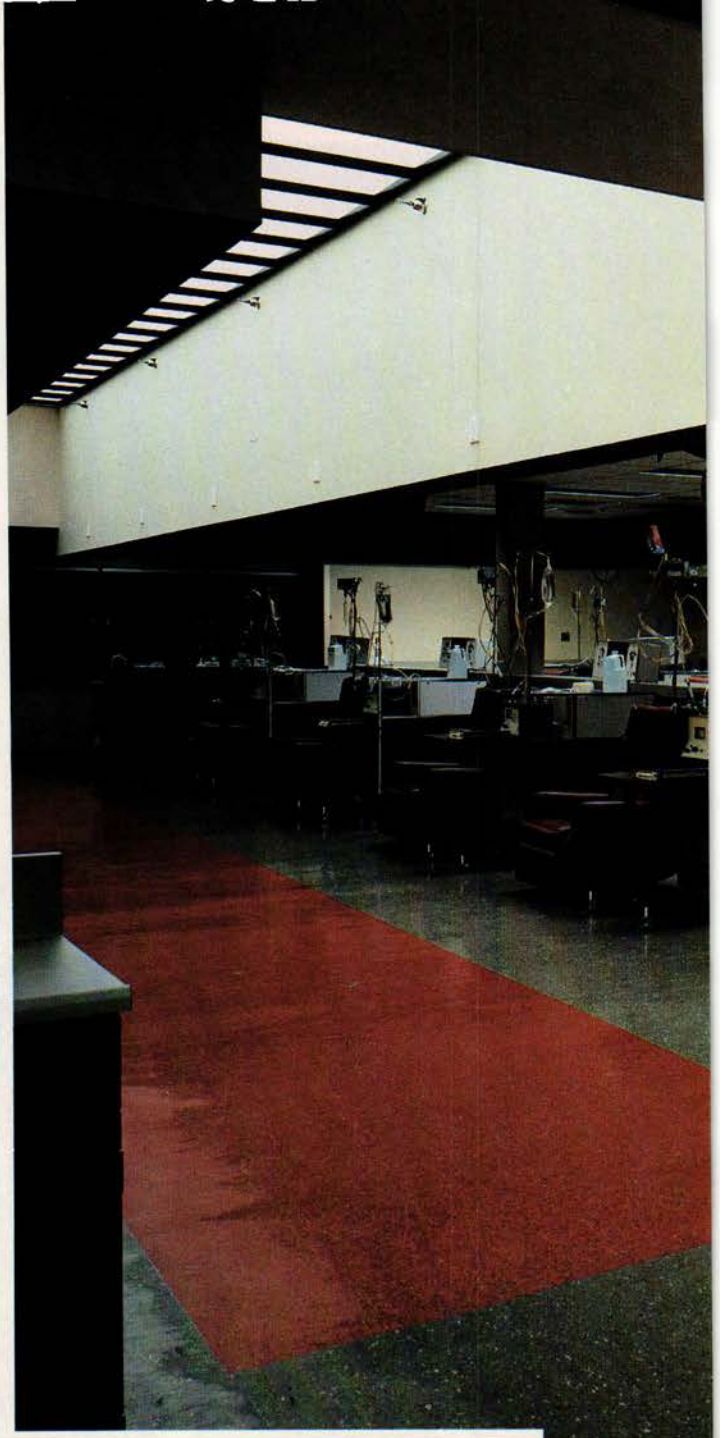
Despite this early positive response to their design, this innovative project team reports that research on Langley Porter still is not complete. To round out their interesting endeavor, the architects, designers and doctors are continuing to study their work's effect on patients and plan to publish their findings in the future. ◇

Dining Room: (Left, inset) tables, Thonet; chairs, Thonet; art work, ADI Gallery; blinds, Levolor.

Nurses Station: (Opposite) desk and cabinet work, Sargent; carpeting, Bigelow; art work, ADI Gallery.

INNOVATIVE DESIGN

For Hemodialysis



Health care facilities constantly present new challenges to the design industry. In the case of a unit such as hemodialysis, this challenge becomes a crucial link to patient and staff attitudes, making the importance of design more than one of mere efficiency. To hemodialysis patients, who must spend three to six hours three times weekly connected to the lifesaving equipment, a special bond should be established between patient and staff to overcome the depressing and often dehumanizing situation in which these patients survive.

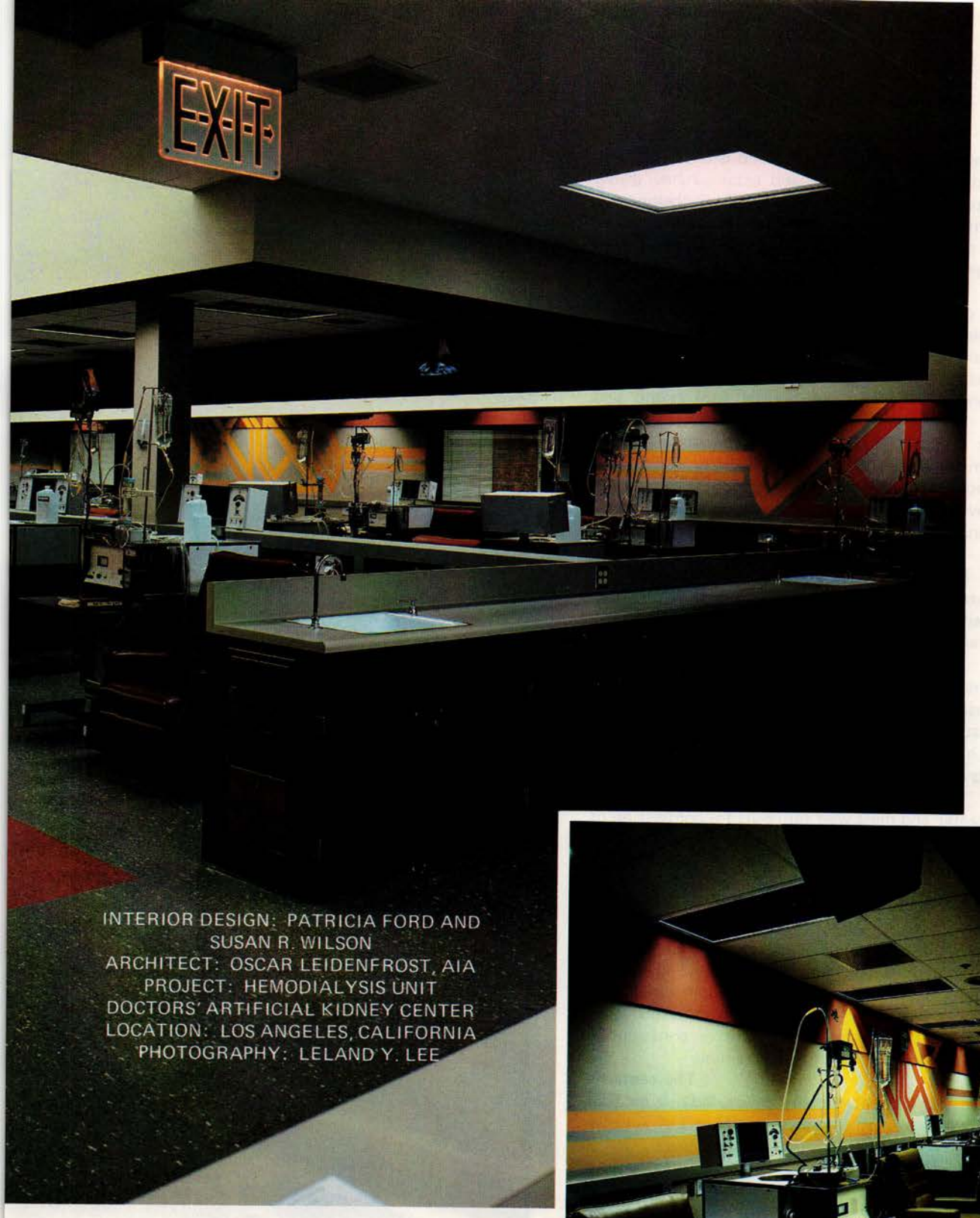
Los Angeles designers Patricia Ford and Susan R. Wilson took this special need into account when creating the 42-station hemodialysis unit of the Doctors' Artificial Kidney Center in downtown Los Angeles—the largest such center in the United States. Their innovative space plan not only provides an efficient medical care unit but also effects an anxiety-reducing environment for its patients.

"Unless you are a professional space planner, it is difficult to know whether a design for a working environment will really 'work' until the people it serves have used the space for at least a year," Patricia Ford states. With this in mind, she and Wilson worked closely with Barbara Bromley, R.N., Director of Nursing at the facility, to become aware of every detail of the physical and emotional needs of both patient and staff.

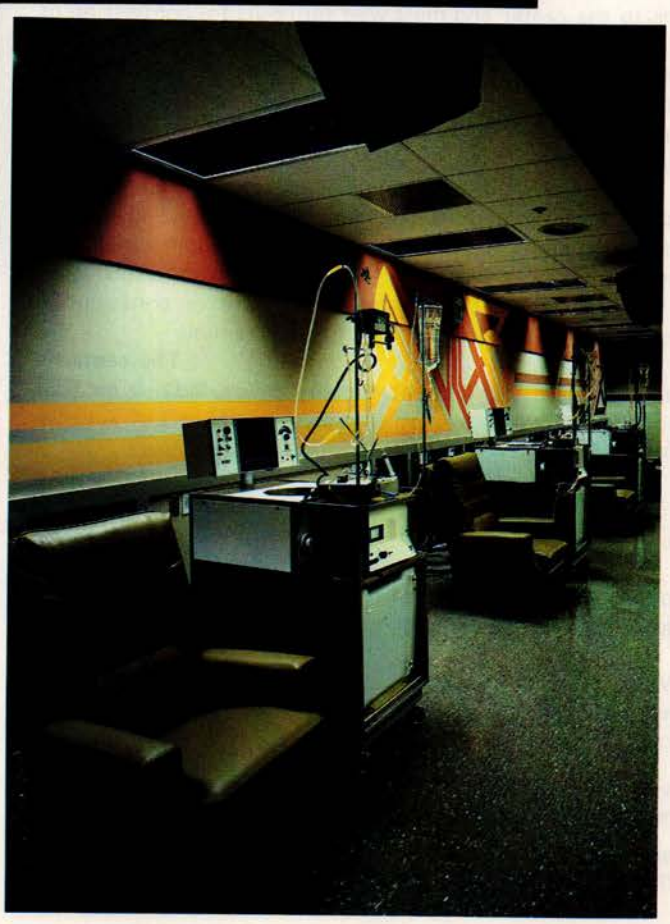
"Environment is of immeasurable value in creating a different attitude in patients and staff," says Nurse Bromley, who has worked with hemodialysis since the treatment's inception in 1960. "In the past, hemodialysis units were drab and all of the equipment was exposed, making for a depressing environment. The new design of the center is really great."

This concern with environment led to the design of the unique four





INTERIOR DESIGN: PATRICIA FORD AND SUSAN R. WILSON
ARCHITECT: OSCAR LEIDENFROST, AIA
PROJECT: HEMODIALYSIS UNIT
DOCTORS' ARTIFICIAL KIDNEY CENTER
LOCATION: LOS ANGELES, CALIFORNIA
PHOTOGRAPHY: LELAND Y. LEE



Treatment area: (Above) treatment chairs, Lazy-boy; vinyl upholstery, Naugahyde; vinyl tile floor, Azrock; custom wall mural, Interior Images; wallcovering, Vicrtex.

Lobby: (Left) lounge seating, Knoll; additional seating, Herman Miller; tables, Intrex; carpet, Sallee; wallcovering, Vicrtex.

treatment islands at the facility. Each island is self-contained, with its own staff, nursing station, and color scheme, giving patients the opportunity to establish a sense of belonging and identity with their particular island. Each island's nursing team can give more efficient medical care through more intimate knowledge of their patients.

The interior design accentuates the island concept through color coding. Each island and team has a color theme. The residential colors of rust, burgundy, and tan were used as primary color themes in the ceiling light wells, treatment chairs, and the floor tile patterns. Beige and dark brown form the neutral background and cabinet work.

A graphic mural around the perimeter of the treatment room establishes unity among the color islands. The mural—executed in oil base paint on scrubbable vinyl wallcovering—involves the patient in its intricate design inspired by patterns in Frank Stella paintings.

Two special features were developed for this unique hemodialysis unit. First, the unit features individual ceiling-mounted television sets, with pillow speakers and remote tuners controlled by the patients for their entertainment while undergoing the lengthy treatment.

Secondly, care was given to enclose plumbing, electrical and dialysis machine connections in a shallow, plastic laminate cabinet behind the stations. The equipment is readily accessible to staff without having the stressful psychological effect it has had on patients in the past.

For relatives who accompany patients to the center and must wait for hours for completion of the treatment, a spacious waiting room was designed with a variety of seating types. The color scheme carries through the residential rust, tan, and burgundy color palette of the treatment area and is brightened by a graphic striped carpet and wall treatment.

A multipurpose area—housing a kitchen, vending machine area, dining area and lounge—was created for use by doctors and staff. An adjoining conference room can be enclosed or left open by use of a movable partition. This room can be used for staff meetings, patient-doctor conferences, in-service training, and patient home-care training.

The center is located at 706 E. 32nd Street. Bernard Salick, M.D., is medical director of this and two other dialysis units in Los Angeles owned by USHAWL, Inc.

Total construction cost of remodeling the building, formerly a warehouse, was $625,000. Furnishings cost $46,000.

Rick Wyatt, Jr. created an unusual, attractive mural incorporating images of the staff members while Interior Images designed the interior graphics.

Patricia Ford and Susan R. Wilson became presidents and owners of their own design firms since completion of the project: Ford Design Group, Inc. and Susan R. Wilson Design Associates, respectively. ◇



Medical Director's Office: (Right, top) lounge chair and loveseat, Knoll; corner table, Intrex; visitor chairs, Herman Miller; lamp, Nessen.

Lounge and Kitchen: (Opposite) lounge seating, Knoll; conference chairs, Castelli; vinyl tile flooring, Azrock.


FORTUNE

TURN-OF-CENTURY LOOK

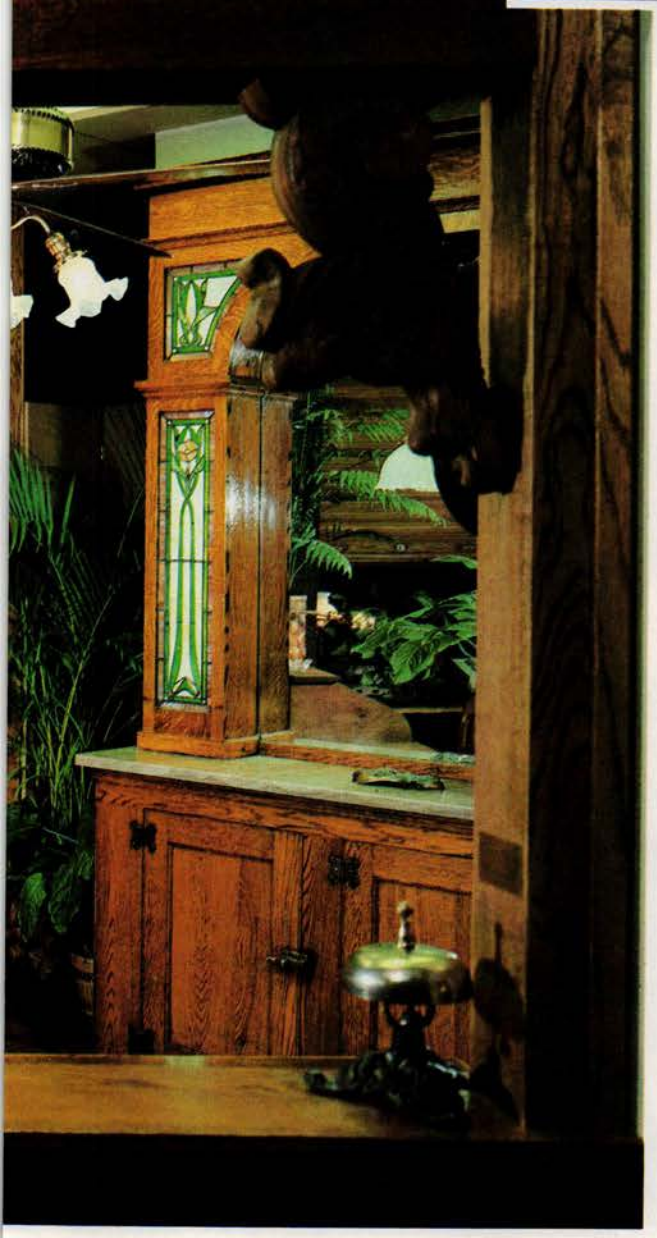
For Two Antiquarians



What happens when the client is both a doctor and a collector of more antiques than he can possibly keep at home? Two Southern California design firms, High Voltage in Los Angeles and The Designing Women in Flintridge, were recently presented with such a challenge. Here are their solutions.







INTERIOR DESIGNER: MARGI HIGH
DESIGN FIRM: HIGH VOLTAGE
PROJECT: OFFICE OF DR. RICHARD ELLENBOGEN
LOCATION: LOS ANGELES, CALIFORNIA
PHOTOGRAPHY: BYRON JAY COHEN
AND DENNIS MURPHY

"The project proposed to me by Dr. Richard Ellenbogen, a Los Angeles plastic surgeon, seemed insoluble," says designer Margi High. "I was given 3,000 feet of raw space in a new medical building for which I was to construct an efficient plastic surgical out-patient hospital for a staff of six, but it was to have an elegant, turn-of-the-century look that in no way would suggest the feel of a hospital."

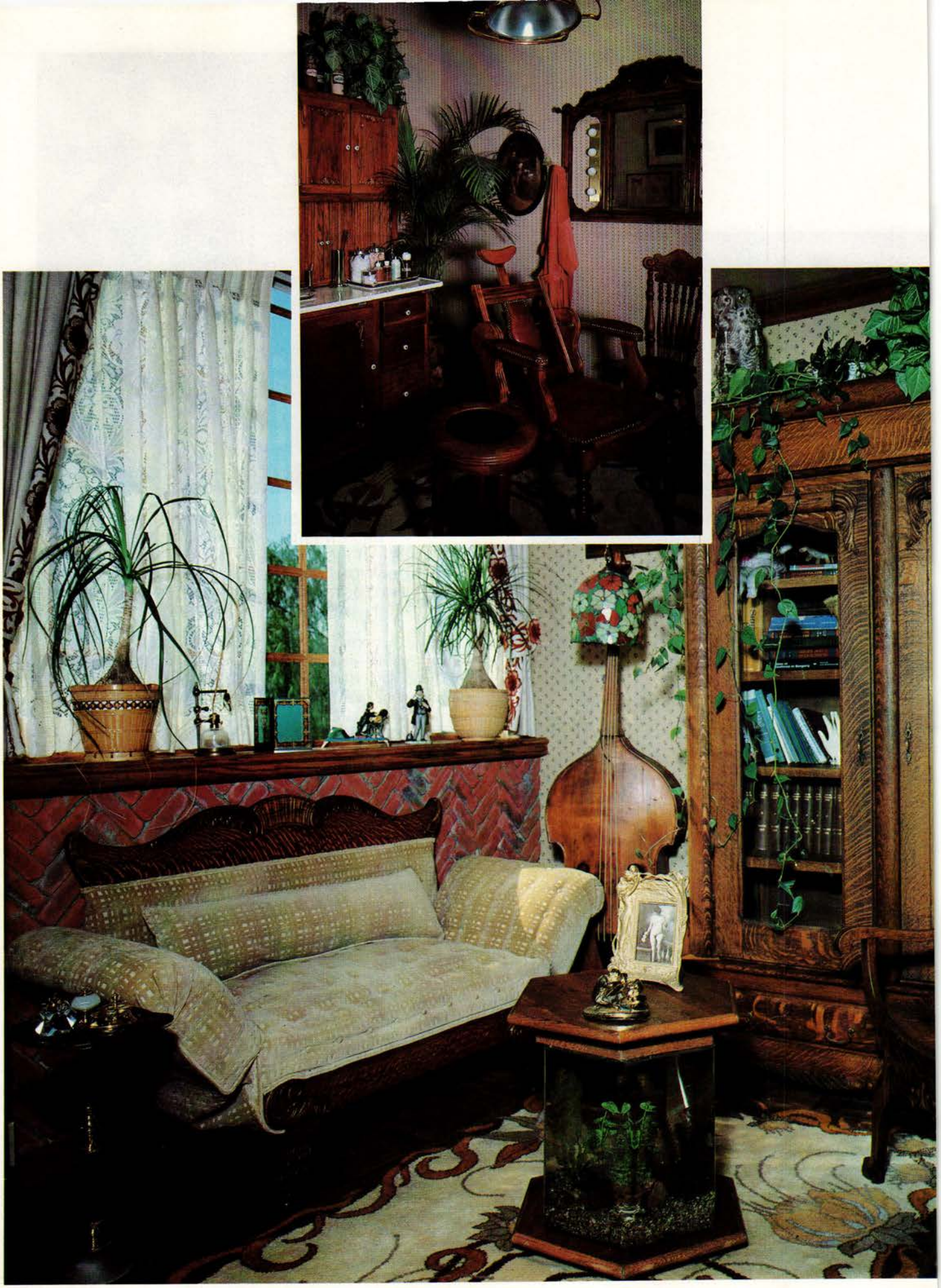
It was a large order, but one in which the designer was aided by the fact that Ellenbogen, a serious collector of American antiques,wanted no reproductions. When High added to his collection (for the large space quickly engulfed it), she was able to do so with the sort of authenticity that makes all the difference between creating an antiquated atmosphere and merely imitating one.

In the impressive entrance hall, High has chosen beveled glass, massive beams of red oak, and for corbels —carved lions. Highlighting the business office beyond is an Art Nouveau backbar and a matched set of Victorian letter sized file cabinets.

An oak fireplace and area rugs in a green Victorian motif warm the waiting room. The ornate wallpaper of the Victorian period did not suit the doctor's taste, so High has covered the walls

Reception area: fly-fan, Casablanca Fan Company; back bar, John Moran Auctioneers; file cabinets, American Antiques; beveled glass, Golden Movement; lighting, Georgian Lighting. Waiting Room: fireplace, Stewart Roth Antiques (Santa Ana).

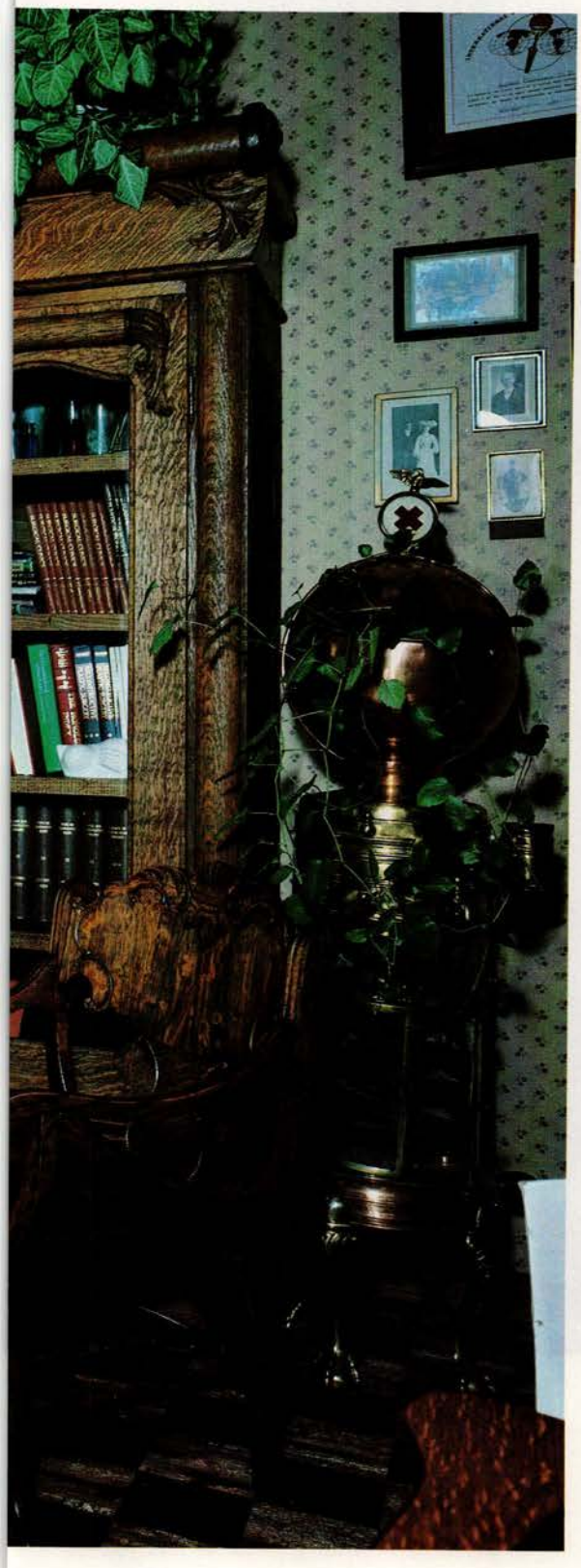
Following pages:
Treatment Room: Hoosier cabinet, Rose Bowl Flea Market. Doctor's Consultation Room: loveseat, Zephyr Antiques (Venice, California); sterilizer, Carol Brent Antiques (Los Angeles); Art Nouveau rug, Egerya; cello lamp, Richards Antiques (New York); lighting, Georgian.



with Tudorized oak. To continue its rich touch, she had four 9-foot pillars from an old bank sawed in half and fitted to the hallway.

An antique dentist's chair dominates the first treatment room where the doctor holds most of his consultations. A Hoosier cabinet for medical supplies, brass operating lights from a 1920s' hospital ship, carved occasional chairs and an early twentieth century buffet carry out the nostalgic theme. The second treatment room features a full-length Art Nouveau oak beveled mirror and a bishop's chair, while the hallway is dotted with turn-of-the-century photographs and Dubin and Rockwell graphics in their original frames.

One might suppose that anything further would be anticlimatic. However, just one peek into the doctor's private office, with its loveseat, custom aquarium coffee table, ornate armoire turned bookcase, serpentine rolltop desk and even a copper sterilizer now used as a planter, shows that not to be the case at all. Here the boredom often felt midst the repetitive funkiness of much of today's nostalgic craze is not even faintly possible.



INTERIOR DESIGN: MIRIAM COSTELLO AND CORINNE DAVIDSON
DESIGN FIRM: THE DESIGNING WOMEN
PROJECT: MEDICAL OFFICES/JOHN R. PRIVETT, M.D., STEVEN A. MOEL, M.D.
LOCATION: VERDUGO HILLS MEDICAL BUILDING GLENDALE, CALIFORNIA
PHOTOGRAPHY: ROBIN GINSBERG

Keeping his office interesting is a hobby that intrigues opthomologist Dr. John R. Privett. As he is also a collector of antiques, designers Miriam Costello and Corinne Davidson had plenty with which to work when he asked them to revitalize the offices he shares with Dr. Steven A. Moel.

In the reception room, they combined his antique boxes and interesting old prints (many from *Harper's Weekly*) with soothingly rich wines and blues, dark woods and bright upholstery. Of special interest to



Office of Doctors Privett & Moel.

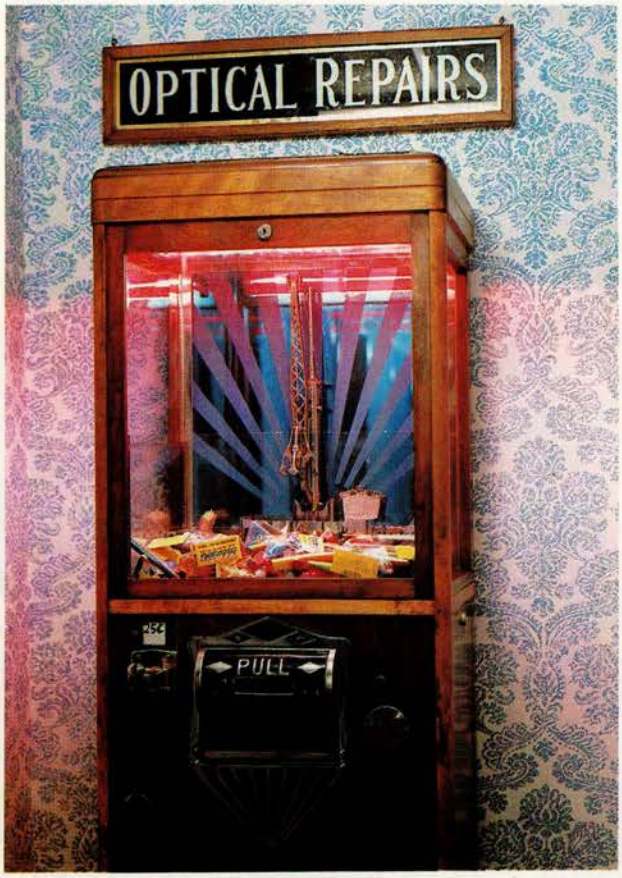
the younger patient is the inclusion of his growing collection of antique toys and games, as well as a circa 1930 toy claw digger that gives everyone a chance to win a prize. Elsewhere, children can grab for a surprise from an old leather milkbox filled with treasures, and snuggled in one corner is a working pinball machine.

Still elsewhere is a church collection plate now used for the doctor's business cards. Down the hall an umbrella stand (circa 1898) sits close to a prayer chair from St. Paul's Cathedral in London. Patients can shop for glasses and marvel at museum quality frames in a turn-of-the-century jewelry case from an English apothecary shop. And to house the doctor's modern medical paraphernalia is an eighteenth-century English knife box.

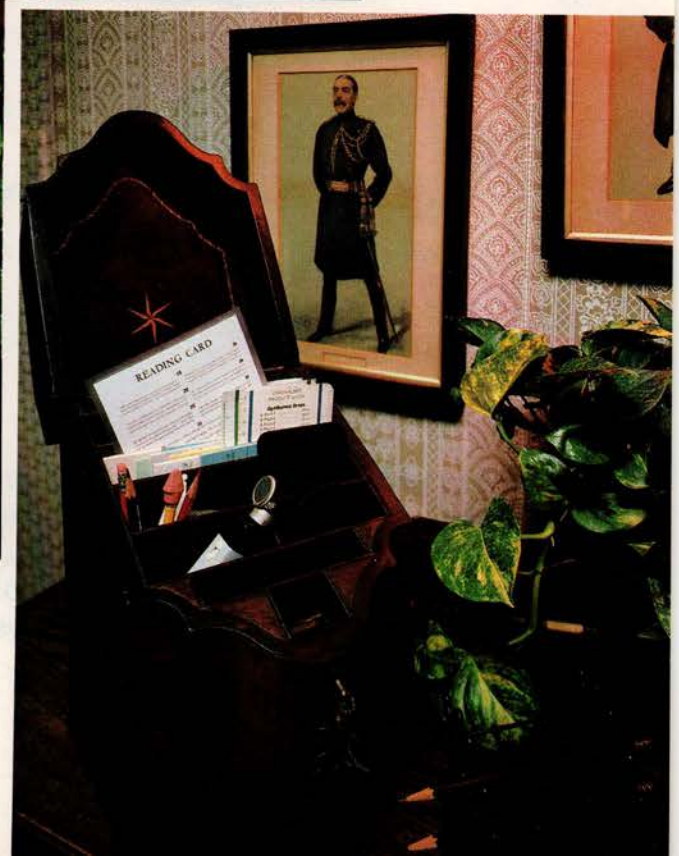
The Designing Women support their client's need for variety by providing a complete maintenance program for the offices. It includes seasonal changes, such as spring flowers or Christmas lights, as well as new additions to the doctors' growing collection of antiques. Indeed, they now have so many that the designers have decided to keep them on a continual rotation program. Such a plan should keep this antiquarian's office, though filled with yesteryear's memories, young at heart for a long time to come.◇

Carpets, Stark Carpet Company; lamps, Richard Ray Custom Design; oil painting, Longpre Gallery (La Canada/Flintridge, California); Italian meat scale, Virgil White Antiques; fabrics, Stroheim & Romann; arcade games, Collectors World (Montrose, California); wallcoverings, S.M. Hexter; miscellaneous antiques, Margarite Stone.








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SAN FRANCISCO SUMMER MARKET 79



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Twice a year an inordinate number of out-of-towners converge on San Francisco to do what tourists do best: spend money. But these some 25,000 individuals are not everyday tourists who come to buy incidentals like sourdough bread and cable car replicas; they're part of a select group of designers and furniture buyers who are privy to what lies in the sequestered showrooms of the city's wholesale furniture marts. Resale numbers firmly in hand, they canvas the halls of Showplace Square, Designers Row and the Western Merchandise Mart for the latest in furniture fashions. It is called Market Week, and for five days during July and January it brings together the largest concentration of buyers and designers west of the Mississippi.

There is a certain mystique surrounding San Francisco's design centers — one which the centers conscientiously maintain and cultivate. Part of the mystery is exclusivity, since passersby and casual shoppers cannot come in and browse among those elegant showrooms they glimpse from the street. As the sign on the front door clearly indicates, they are open only "to the trade." This mystique is augmented by the high-end quality of the furnishings and accessories, as well as by the architectural style of the marts themselves. Distinguished, in large part, by showcase examples of restoration architecture, many of the showrooms are nostalgic examples of San Francisco's finest buildings.

San Francisco ranks among the top centers for wholesale buying of interior furnishings. And no wonder. The city houses approximately 2,500 showrooms catering to the trade. These offer an impressive selection of case goods, upholstery items, furniture, accessories and fabrics.



The major asset which has perpetuated the growth of the interior design industry is the city's physical and cultural environment. The aesthetics of San Francisco appeal to design oriented professionals.

As Elaine McCune, executive director of The Icehouse notes: "There is an unmistakable charm and vitality in San Francisco that no other city can duplicate. This, combined with the ever increasing number of showrooms springing up in the city, brings buyers back here market after market."

The city's picturesque setting also provides a popular base of operation for attracting buyers from extended market areas. National and international tourist traffic through San Francisco results in increased numbers of qualified buyers to visit the showrooms.

Henry Adams, president of Showplace Square reports, "We would like to encourage international interest to San Francisco, especially in light of the favorable dollar exchange. Last year we were somewhat taken by surprise by the number of foreign buyers at market, but this year we're doing everything we can to encourage the foreign visitor to attend."

And so it is throughout San Francisco. Market time is special to this city and this July's is no exception. Showroom people, buyers and interior designers all are looking forward to those busy days at Showplace Square (July 15-19) and Designers Row (July 14-20).

We appreciate San Francisco Business allowing us to reprint portions of that magazine's January 1977 coverage of the San Francisco market scene. Photography courtesy of San Francisco Convention & Visitors Bureau.



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DESIGNERS ROW

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DESIGNERS ROW. Idea explosions. Heady dialogue. Discussions, seminars, forums, panels. A yeasty mix of ideas, challenges, information and knowledge. Conversations with the most finely tuned creative minds. These are the events on Designers Row. Headquarters.

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Top designers from the Peninsula Chapter, ASID, offered a "Design Clinic and Idea Exchange" during a Designers Row public open house. Moderator Suzanne Mantell, ASID (left), John Sevison, ASID, and Mary Peck, ASID, were caught in Icehouse Alley enroute to the afternoon event.



*Wonderful old buildings, some dating back to 1850, set the mood and special grace of Jackson Square. * Photo courtesy of San Francisco Convention & Visitors Bureau.*

THE GRACEFUL CHARM OF DESIGNERS ROW

Designers Row is a pleasant stroll through the showrooms of Jackson Square, over Battery Street to Baker, Knapp & Tubbs, and another block over to The Icehouse. It lies on the north waterfront of San Francisco Bay, and indeed, much of it is on filled land that was once the bay itself in the late part of the last century. Here are many of the top fabrics, 80 percent of the fine case goods, 95 percent of the important contract lines and a good majority of the relished antiques. Here, too, are dozens of exciting restaurants, delightful galleries, workrooms and other services. Designers Row is adjacent to the Financial District, Golden Gateway and Embarcadero Center.



The past and present make a strong statement as one looks beyond the handsome buildings of Jackson Square to the famed Pyramid. Point counter point.

THE ICEHOUSE – A DESIGNER'S POT POURRI

The Icehouse is perhaps the first multi-story design building in this country where design is inherent to the building itself as well as to the products shown within. Originally built as an ice making and cold storage warehouse in 1915, The Icehouse (actually two buildings, connected by a handsome glass atrium) was remodeled by Wurster, Bernardi & Emmons, and opened in 1968. This



A contemporary poster kiosk crisply counterpoints the mellow old brick of The Icehouse. Lush magnolia trees and English Ivy add further to the ambience.



Internationally celebrated designer/manufacturer/philosopher Jack Lenor Larsen (right) addressed a large group of professionals at a recent morning seminar at The Icehouse. With him is Elaine McCune (center) and noted designer, author and editor, Gladys Miller, FASID.



Now leading The Icehouse into its greatest period are Elaine McCune, executive director, and John Korzin, general manager. Result: even finer lines; a more polished, sophisticated building; better operational systems; and more professional events.

SAN FRANCISCO SUMMER MARKET 79

restoration has won many prestigious architectural awards, and The Icehouse well may be one of the most famous design buildings in the world. Val Arnold was consultant on the original public interiors of The Icehouse. Current renovation is being guided by Dawn McKenna, ASID. Her latest project, redesigning the main lobby, has been done with enormous polish, flair and contemporary elegance. Professional programs are held frequently at The Icehouse, as are many parties and tongue-in-cheek (we hope) events such as "Earthquake Day."



The Peanut Parade was one of the many festive events at a recent market week Saturday on Designers Row.

JACKSON SQUARE – A TASTE OF HISTORY

Jackson Square was once a vibrant waterfront, where ships from all parts of the world sat at anchor along Sansome Street. In the early days, the buildings housed merchants, lawyers, banks, express offices, saloons and



Most of San Francisco lay in ruins after the fire and earthquake of 1906. Fortunately, many buildings that now are part of Jackson Square were not basically harmed. Above is the former Ghirardelli chocolate factory, now enjoying a posh new life as Regency House on Jackson Street.

gambling halls. Because San Francisco had always suffered from fires which destroyed the half wood, half tent structures, builders in the 1850's used brick and stone on Jackson Street. So these buildings of Jackson Square were built to last. They survived a major earthquake in 1864 and suffered little in the quake and fire of 1906. But after this, when the area was rebuilt, the structures were no longer considered desirable and fell into fates as warehouses and wholesaler offices.

This was the situation after World War II when Ted Griffith (Regency House), John McGuire (The McGuire Company)



Enjoying a picnic in the park at Jackson Square are the new association officers. President Hugh Hebert (left center) holds his first meeting with Richard Luther (left), manager, Baker, Knapp & Tubbs; Ann Anderson (right), secretary; and Maisie Breck (executive secretary), Jackson Square Association. Not present for the photo was Marie S. O'Donnell, treasurer.

and Dorothy and Harry Lawenda (Kneedler-Fauchere) combined forces to create a designers' furnishings center. After three years of searching, they found Jackson Street, which was architecturally interesting, centrally located and large enough to hold many showrooms. Within 30 days the group and their associates purchased the buildings and began Jackson Square. The entire project was carefully supervised by these same people.

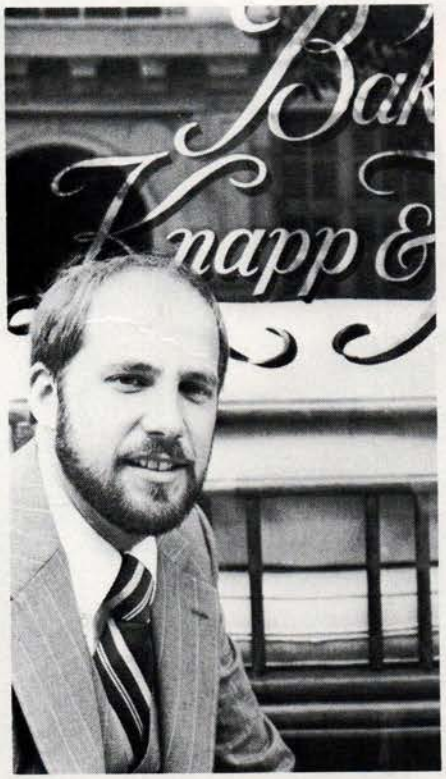
From that day in 1952, the square has continued to grow, and it now encompasses parts of Pacific Avenue, Montgomery, Battery, Sansome, Gold and Washington Streets, and Hotaling Place. Of special note in this day and age when so many people and projects seek financial aid: both Jackson Square and The Icehouse were created without assistance from any fund or government agency. Both have preserved historically

SAN FRANCISCO SUMMER MARKET 79

important and unique areas that immeasurably contribute to the charm and grace of San Francisco.

BAKER, KNAPP & TUBBS — OFTEN THE DESIGNER'S SOLUTION

Baker, Knapp & Tubbs houses the most comprehensive collection of furniture, fabrics and accessories of any showroom in the country. In fact, the firm currently has 12 showrooms in this country with plans for an additional showroom in Europe as well as for one in Troy, Michigan. The San Francisco showroom at 848 Battery Street is a stone's throw from other Jackson Square showrooms and The Icehouse. Lines represented by the distinguished firm include: Baker Furniture, Ficks Reed, Henredon, Karges, Kindel, Kindel Upholstery, Knapp & Tubbs Custom Bedding, Mastercraft, Marbro Lamps, John Widdicomb and Philip Laverne.



An important Designers Row partner is Baker, Knapp & Tubbs, headed by manager Richard Luther.

MARKET WEEK ON DESIGNERS ROW: JULY 14-20

King Tut dominates Summer Market Week on Designers Row. The focal point will be the private viewing of the exhibit on opening day of market, July 14. This will be accompanied by a festive party at the de Young Museum in Golden Gate Park. Bars and a cocktail buffet, music, dancing and other festivities will be held in a huge tent adjacent to the museum. The evening is sponsored by The Icehouse and the American Society of Interior Designers, California North Chapter.This incredible exhibit is now being shown for the final time in the United States, following which it will move to Toronto and then return to its permanent home in the Cairo Museum.



Market Saturday on Designers Row is always festive. Here, a highlight of Market Marathon, the chair relay race, features members of the Olympics hopeful Santa Clara Track Team, relieving designers from such strenuous obligations.

YEE CHI COLLECTION
Design by Miller Yee Fong Exclusively for Tropi-Cal

In this collection Miller Yee Fong's concept was to strike a balance between traditional Chinese furniture and contemporary design. The result is an elegant blend of traditional Chinese style and the comfort of modern furniture. Enhancing this blend are features such as leather wrapping of joints and glaze stain finishes. A full compliment of occasional tables and accessory pieces are available.

The entire collection is on display at your nearest showroom. Circle your reader card for further information.



Showrooms: DALLAS/Design Place 401 • MIAMI/Turner-Tropic-Cal • DENVER/Charles Eisen Showrooms
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SAN FRANCISCO SUMMER MARKET 79

TAKE THE TUT STRUT!

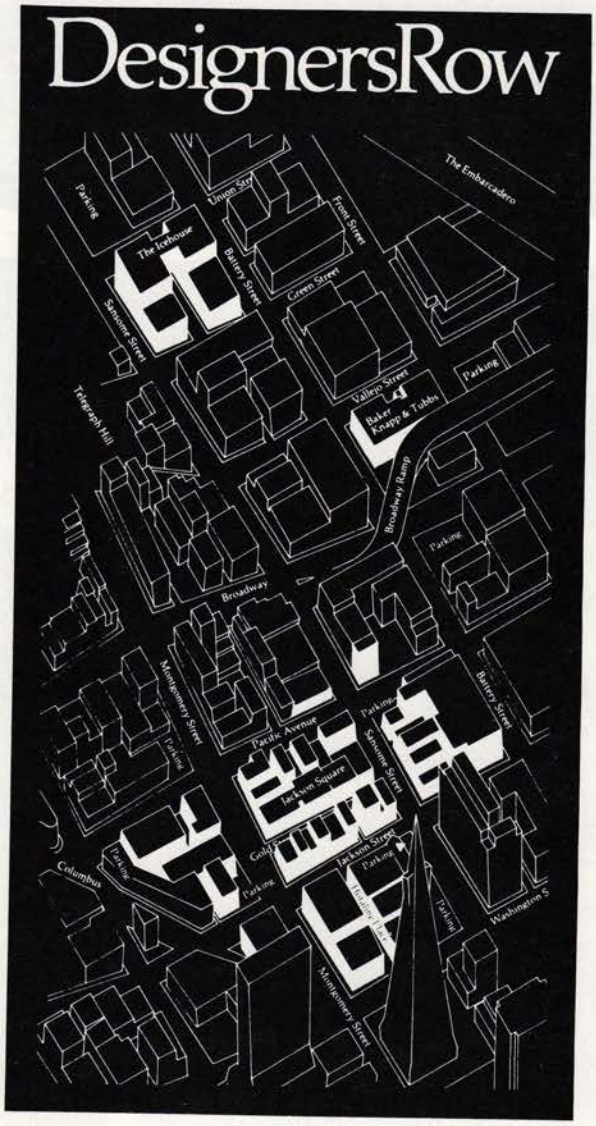
Everybody but everybody is invited to the Tut Strut, an all Saturday market opener on Designers Row. Costumes are in order for the adventuresome (headdresses or masks are appropriate for those not able to cope with gold loin cloths and jewel encrusted mummy cases)! The Tut Strut procession will form on Jackson Street promptly at 1:00 p.m. and wind its way majestically to The Icehouse. The parade leader will be a noted pharoah high astride his camel.

The party will continue later at The Icehouse with belly dancers, fire eaters, ice sculptors, exotic birds, jugglers and the like. Featured will be Tut-Ank-Tonics and Tut Tais. Various activities are planned as well. Finger symbols will be the sound of the day. A mysterious lady will print your name in hieroglyphics and another will paint fabulous designs on your very face. Mid-eastern dancers will perform. The whole affair promises to be tomb much!

Saturday-Tuesday, July 14-17
Wine, cheese and music at The Icehouse, 3:00 p.m. to 4:30 p.m.

Daily
Refreshments in many showrooms throughout Designers Row.

Monday, July 16
"Young Designers Breakthrough the '80s." Some of the brightest and hottest talents on the scene will present a fast paced design spectacular. Music, film, photography and more. 3:30 p.m. at The Icehouse. Tickets: $5.00.





IMAGE

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San Francisco CA 94111

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The Showplace #2200
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San Francisco CA 94103

Image Furniture
LAHFM
1933 S. Broadway #808
Los Angeles CA

Showplace South
18102 Skypark So., Ste. E
Irvine CA 92714

Designers Showcase
8580 Production Ave.
San Diego CA 92121

Designers Showcase
2105 S. 48th St., #103
Tempe AZ 85282

Image Furniture Mfg. Co., Inc.
8011 Croesus Street
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Specialists in sleep sofas – six sizes in every sofa style, five sizes in every sleeper style

Circle No. 33 Reader Service Card

DESIGNERS ROW THE PACE HOUSE

George Kovacs Lighting presents "Akari," one of a collection of Japanese mulberry bark paper lamps designed by Isamu Noguchi and seen at **DESIGN MART.** Also available at **DESIGN MART** is the John Stuart #1050-2 Triple Wall System in a bronze or chrome finish. In addition, **DESIGN MART** displays the new "Stadium Seating" from Thayer Coggin and created by Milo Baughman. The Tulip Collection, designed by Danny Ho Fong for Tropi-Cal blends the sophistication of contemporary design with rattan. Available at **DESIGN MART**. **WALL-PRIDE** displays the Charterhouse Designs "Fronces," (#209), one of 14 patterns in Flametard's Interpretations Collection. It is a two-toned vinyl embossed wallcovering impervious to flame.



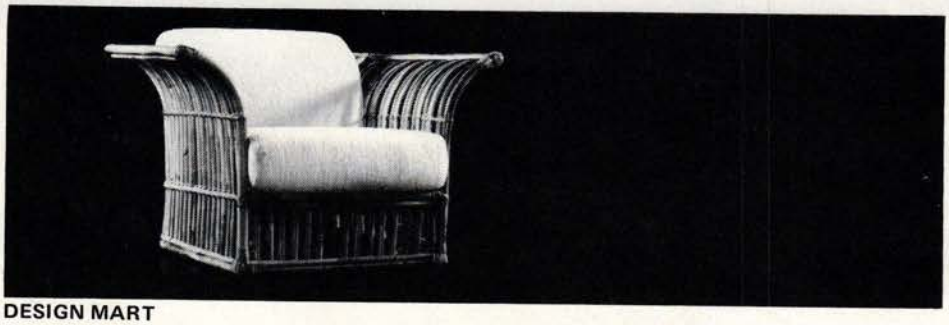
DESIGN MART
Circle Number 160



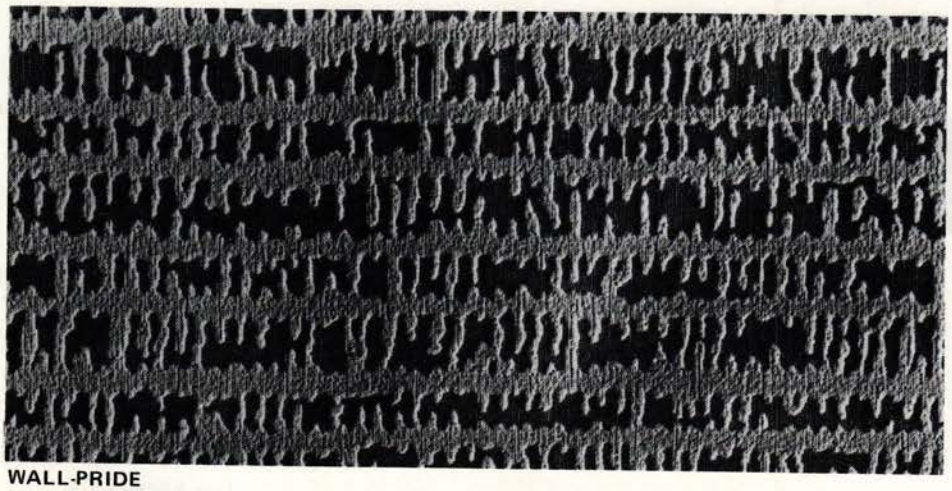
DESIGN MART
Circle Number 161



DESIGN MART
Circle Number 162

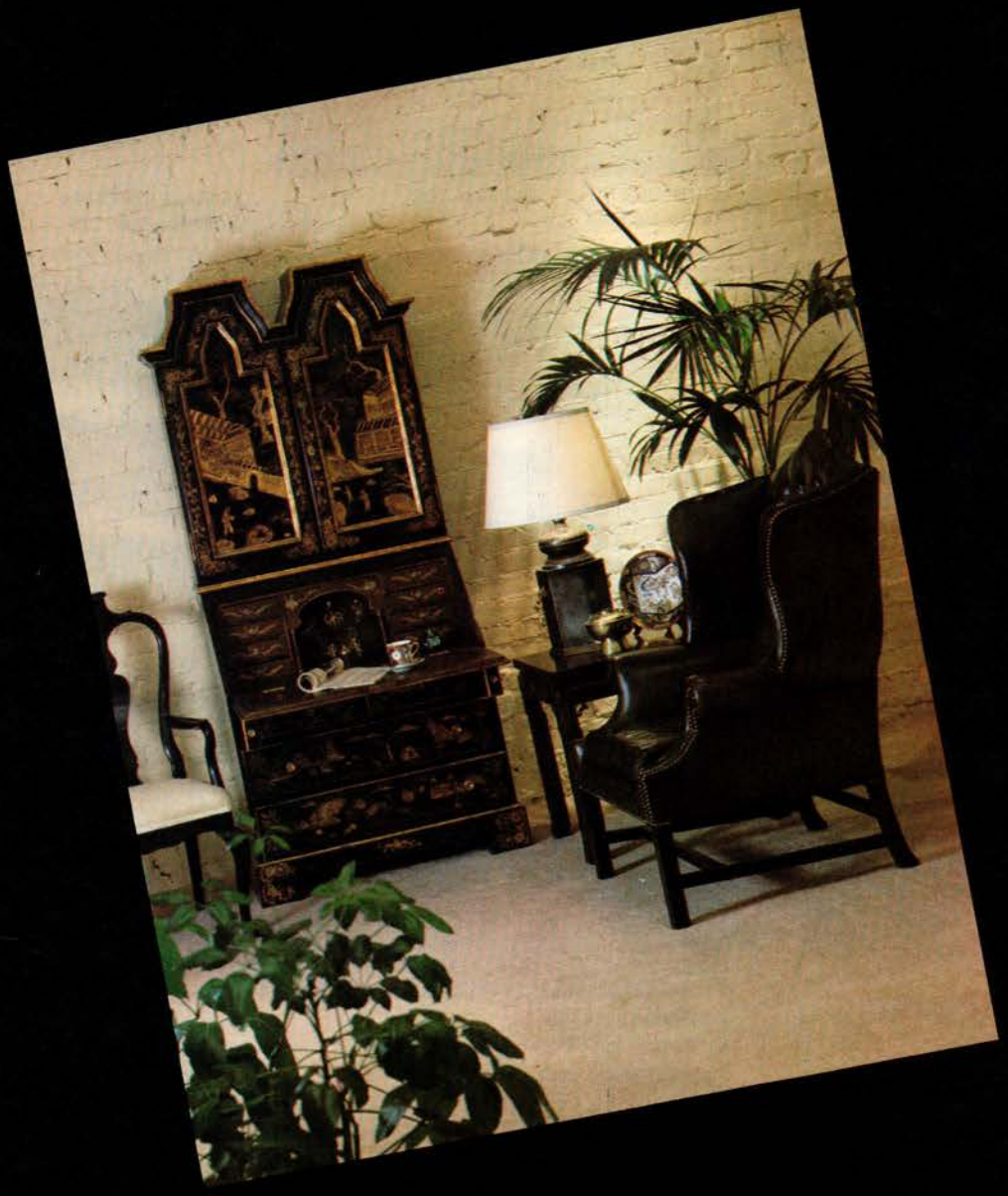


DESIGN MART
Circle Number 163



WALL-PRIDE
Circle Number 164

VOILÀ!



DESIGN GALLERIES / TROUVAILLES

THE ICEHOUSE 151 UNION STREET SAN FRANCISCO

Circle No. 34 Reader Service Card

DESIGNERS ROW THE SPACE HOUSE

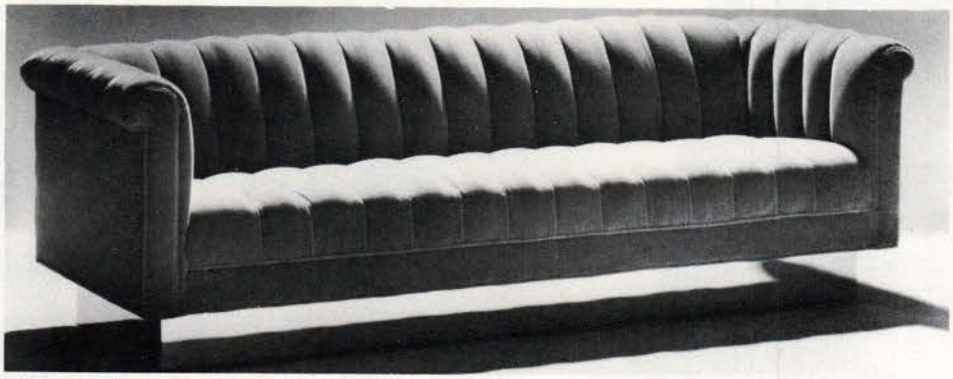


DIRK JULIANUS ASSOCIATES
Circle Number 165

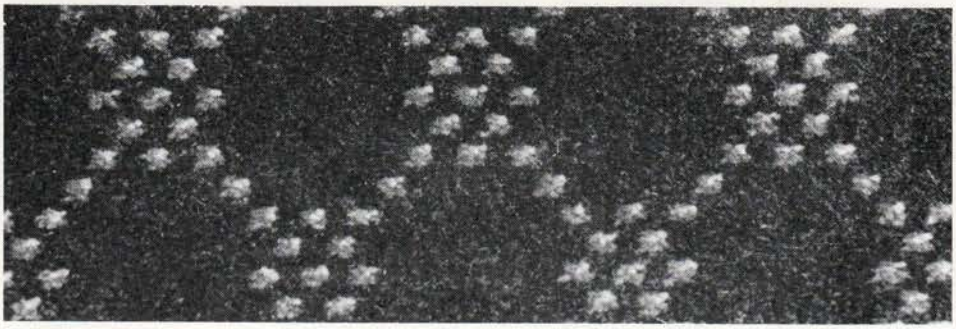


ZENING IMPORTS
Circle Number 166

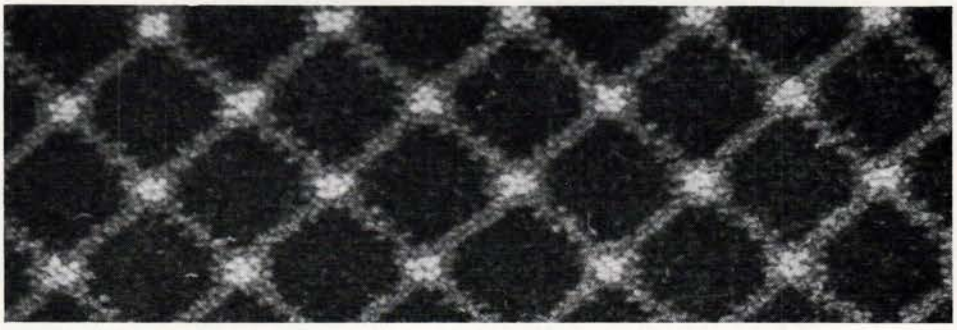
Star kitchens and cabinets are a totally modular, ready to assemble cabinet system with basic units in many sizes. The selection is offered at **DIRK JULIANUS ASSOCIATES. ZENING IMPORTS** in the Designers & Contract Specifiers Lounge has, in stock, a set of seven nested baskets in stained bamboo. The unusually large sizes are ideal for display. **DEPENDABLE's** DC 2122-286 sofa features traditional piping with contemporary tailoring and scale. Shown with a chrome plinth, this style can be specified using walnut or oak. **BRINTONS CARPETS** offers one of five new geometric designs. **BRINTONS CARPETS** also utilizes an 80% wool, 20% nylon fiber blend in "Master Design," a carpet made for heavy traffic commercial use.



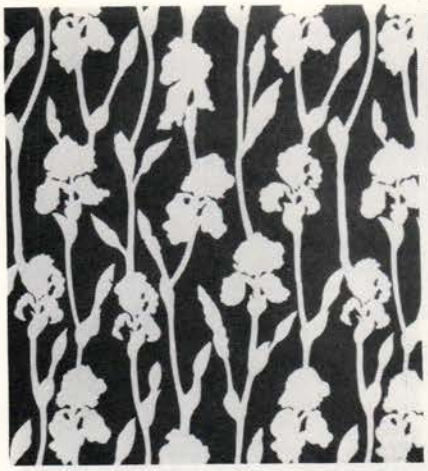
DEPENDABLE FURNITURE
Circle Number 167



BRINTONS CARPETS
Circle Number 168



BRINTONS CARPETS
Circle Number 169



DESIGN GALLERIES
Circle Number 170



DESIGN GALLERIES
Circle Number 171

DESIGNERS ROW @ THE SPACE HOUSE



DESIGN GALLERIES
Circle Number 172

Kirk Brummel's "Jennifer" is one of a collection of hand prints by designer Laura Ashley shown at **DESIGN GALLERIES. DESIGN GALLERIES** also displays an exciting library wall system by Keller Williams. The system comes in a selection of finishes and custom heights. Trouvaille's collection of French fin-de-siecle white enamelled wire furniture is also available through **DESIGN GALLERIES. GOLDEN STATE FLOORING,** located in the Designers & Contract Specifiers Lounge, offers Harris hardwood parquet flooring. **BAOBAB,** also in the Designers & Contract Specifiers Lounge, offers a ceramic storage vessel from the Shipibo Indians of the Peruvian Amazon basin.



GOLDEN STATE FLOORING
Circle Number 173

BAOBAB
Circle Number 174

DESIGNERS ROW THE ICE HOUSE



IPS ACCESSORIES
Circle Number 175

A Bobo shrimp trap, antique rice basket, lukmoy and backpack baskets can be used as lamp bases, for dried arrangements or decorative accent pieces. All can be seen at **IPS ACCESSORIES**. Old Japanese sake jars, an antique carved wooden stand from China and a Thai offering bowl are among the many antiques displayed at **THE GINSBERG COLLECTION.** Also shown at **THE GINSBERG COLLECTION** are many other unusual pieces of art including an antique Korean apothecary chest and Thai Hintha birds. **MODERN MODE** displays an oval table desk in American black walnut or white oak. Variety of finishes. **WOODLINE**, located in the Designers & Contract Specifiers Lounge, stocks one of the largest inventories of high-quality prefinished hardwood kitchen cabinets and vanities in the West. Shown are the "Country Estate" cabinets.



THE GINSBERG COLLECTION
Circle Number 176



THE GINSBERG COLLECTION
Circle Number 177



MODERN MODE
Circle Number 178



WOODLINE
Circle Number 179

Cleator

presents VERSAILLES



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Showrooms: San Diego 4170 Morena Boulevard **Orange County** 2915E Red Hill Avenue
Los Angeles Pacific Design Center, Space 465 **San Francisco** Kaki/Icehouse **Seattle** Coe McKenna & Associates
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Phoenix/Tuscon Craig Supply **Salt Lake City** Sue Black **Hawaii** Borland Associates, Inc.

Circle No. 35 Reader Service Card

DESIGNERS ROW THE PACE HOUSE



KAKI
Circle Number 180

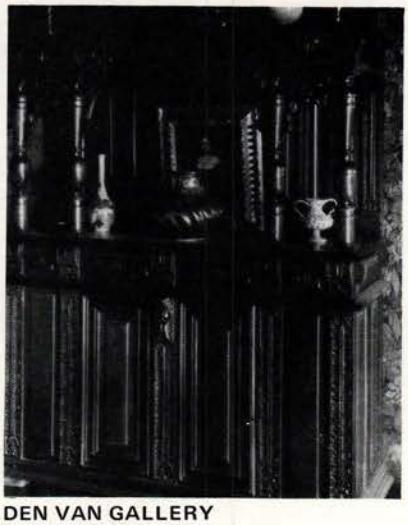


KAKI
Circle Number 181

KAKI displays Cleator Furniture's pleated arm sofa, a recent introduction to an expanding line of traditional upholstery and wood frames. Gampel Stoll's lacquer table with thick urethane coating is available in any color at the **KAKI** showroom. The **DEN VAN GALLERY** of fine arts, antiques, reproductions and upholstered goods, displays "Eve" by Mary Tilden and a 17th century canopied sideboard. Dabbing a final ink wash onto a scroll rice paper hanging is Professor Chang-Chieh Wang of the **W & L ART STUDIO.** Associate Mai-Kai Lee views the creation.



DEN VAN GALLERY
Circle Number 182



DEN VAN GALLERY
Circle Number 183



W & L ART STUDIO
Circle Number 184

DESIGN MART



Circle No. 36 Reader Service Card

Sofa by
Milo Baughman
Sculpture by
Masatoyo Kishi

Milo Baughman
Penny Campbell
Danny Ho Fong
George Kimura
Masatoyo Kishi
Miller Fong

Ingo Maurer
John Mascheroni
Isamu Noguchi
O. B. Solie
Arthur Umanoff

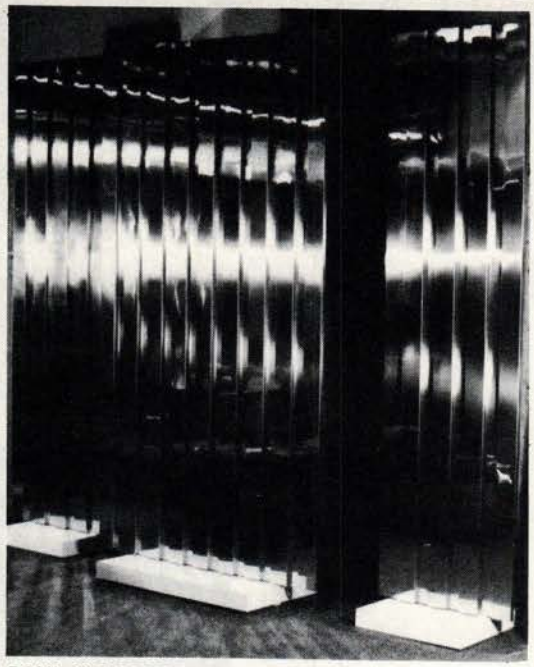
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151 Union Street
The Icehouse
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California 94111
415 956 6770

Design Mart
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Boulevard
Los Angeles,
California 90048
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DESIGNERS ROW
THE PACE HOUSE

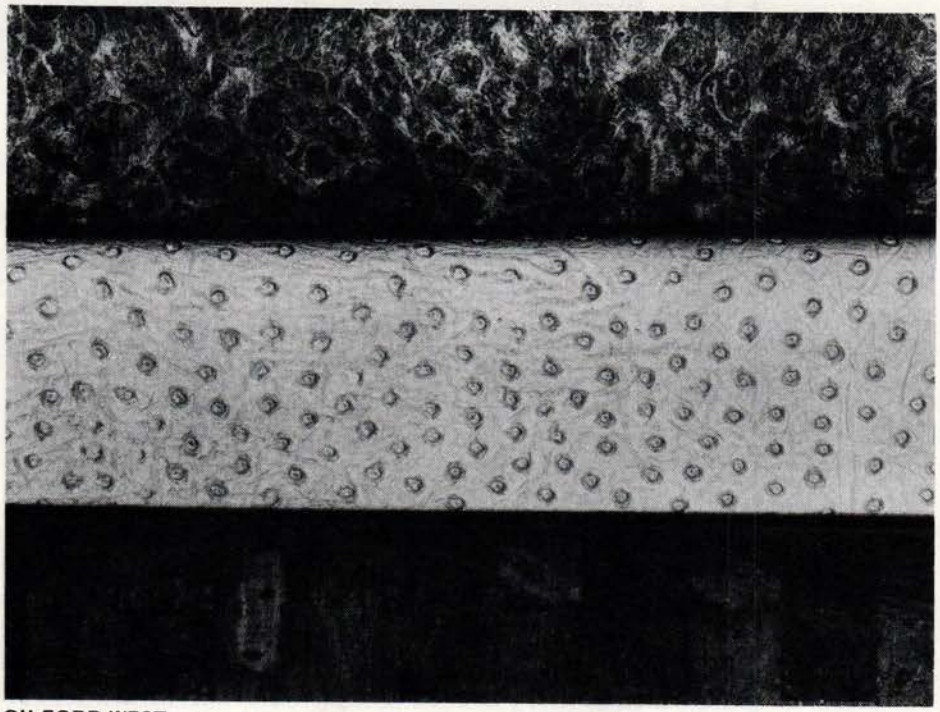


BURTON LOWELL KAPLAN
Circle Number 185



PAUL HOPPENFELD DISPLAY
Circle Number 186

BURTON LOWELL KAPLAN houses some of America's finest wholesale antique Oriental rugs. Shown is a rare Ravar Kirman rug depicting King Soloman with his worldly advisors from both above and below. **PAUL HOPPENFELD DISPLAY** in the Designers & Contract Specifiers Lounge houses the PHD Brite-Metal Dimension Panels. **GILFORD WEST** specializes in luxurious collections of vinyl wallcoverings and upholstery. The **S. MARINOFF SHOWROOM** carries The Sleepy Hollow collection of period reproductions by the Harden Furniture Company. Shown is the #776 table and #787 armchair. Also seen at **S. MARINOFF** is the Harden #760 traditional styled loveseat.



GILFORD WEST
Circle Number 187



S. MARINOFF SHOWROOMS
Circle Number 188



S. MARINOFF SHOWROOMS
Circle Number 189

W&L ART STUDIO





C.C. WANG

MAI KAI LEE

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an unlimited collection of murals, screens, and paintings, hand painted to your requirements. A timeless work of art, a technique which is 3,000 years old, now recaptured by contemporary masters. Specializing in landscapes (山水), animals(動物) flowers and birds (花鳥).

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with this ad $5.00

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(415) 989-0260

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(415) 221-9038

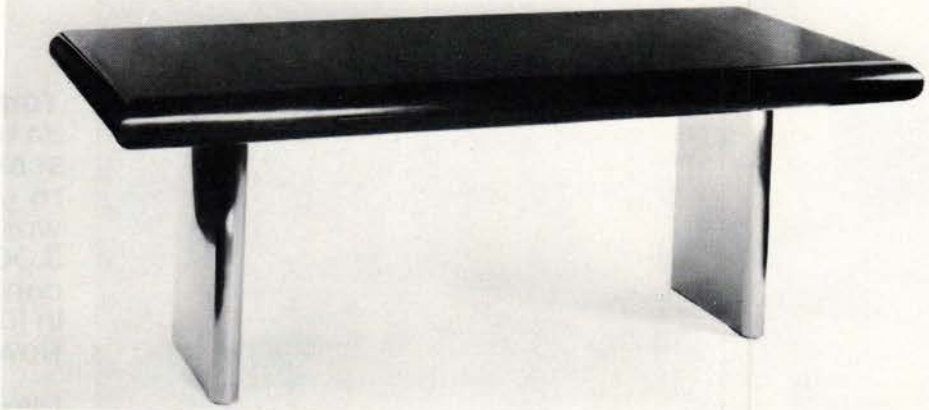
Circle No. 37 Reader Service Card

layout by Arlene Cathey

DESIGNERS ROW THE SHOWCASE



WAYNE GUTHRIE & ASSOCIATES
Circle Number 190

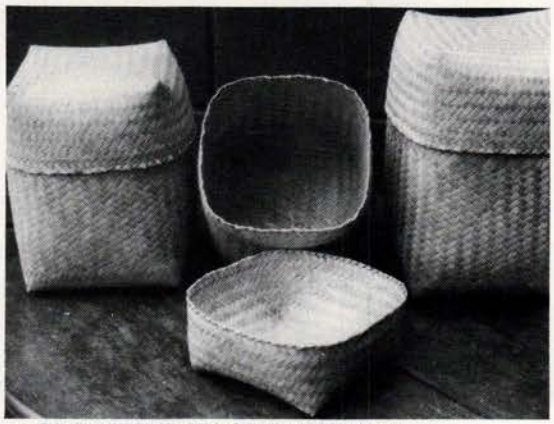


WAYNE GUTHRIE & ASSOCIATES
Circle Number 191

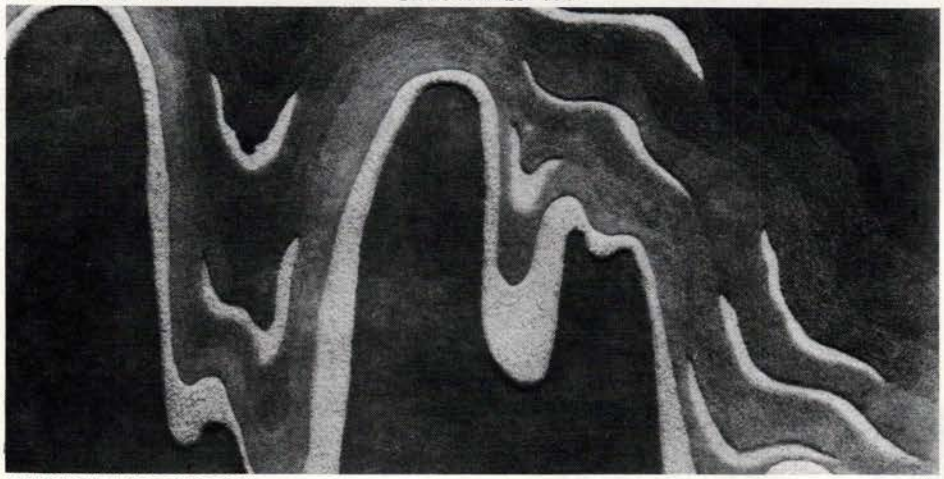
WAYNE GUTHRIE features a new fabric wrapped panel desk in oak or walnut and available in a variety of sizes and fabrics. Also shown at **WAYNE GUTHRIE** is the #T1370 table desk by Helikon Furniture. It has a brushed stainless steel base and a dark walnut lacquer finish. Helikon's UDC 137 oak armchair also is displayed at **WAYNE GUTHRIE.** A large collection of baskets and chairs from the Philippines is found at **ALOU ENTERPRISES OF CALIFORNIA.** A contemporary area rug designed by Mary Vaudoit and handcrafted by **DECORATIVE CARPETS** is created of 100% wool and softly blended in varying pile lengths and natural colors.



WAYNE GUTHRIE & ASSOCIATES
Circle Number 192



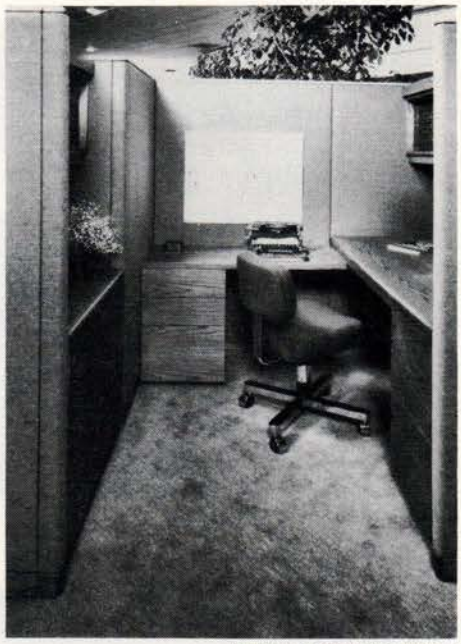
ALOU ENTERPRISES OF CALIFORNIA
Circle Number 193



DECORATIVE CARPETS
Circle Number 194



SHEER & WINGFIELD
Circle Number 195



SHEER & WINGFIELD
Circle Number 196

DESIGNERS ROW THE PACE HOUSE



PHILIP L. SCHWARTZ
Circle Number 197



SELIG
Circle Number 198

Castelli Furniture's "Tizio" high intensity desk lamp features a counterweight system and a swivel base with a 37" arm reach. At **SHEER & WINGFIELD.** Also at **SHEER & WINGFIELD** is the Hiebert Interpanel Acoustic System with work surfaces, panels of varying heights, hanging cabinets, task and ambient lighting and a fully concealed wiring capacity. **PHILIP L. SCHWARTZ** presents the Shelby Williams' #5451 rattan armchair with a highly resilient, snap fastened, foam cushioned seat and button tufted back cushion. **SELIG's** "Table Tube" is a nest of six dining chairs that snuggle under the wing of a circular 58" bronze glass top. This ensemble complements an armless modular sofa. **SELIG** also presents the "Sandbox," with an unusually wide back soft enough to accommodate loungers. "Suvi" is the large scaled Marimekko print covering the sofa.



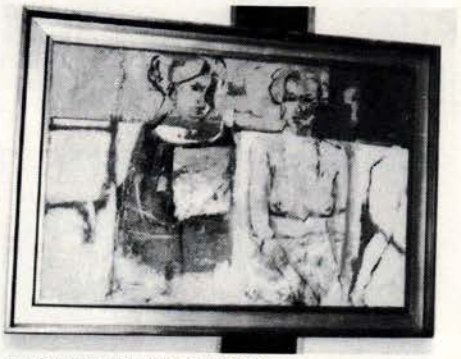
SELIG
Circle Number 199

DESIGNERS ROW THE SHOWCASE



WESTINGHOUSE
Circle Number 200

WESTINGHOUSE introduces its functional #PR-35181 desk system. **PUCCINELLI GALLERIES** displays a painting by Italian artist Bruno Freddi. The gallery also features other works by internationally acknowledged artists seeking a United States introduction to their work. **P. J. SVANFELDT** displays the new Danica International teak drafting table with adjustable drawers which can be moved from side to side. Also at **P. J. SVANFELDT** is the stackable Laminate II Chair by Westnofa USA and the "Perimeter" table desk by Scandiline Industries.



PUCCINELLI GALLERIES
Circle Number 201



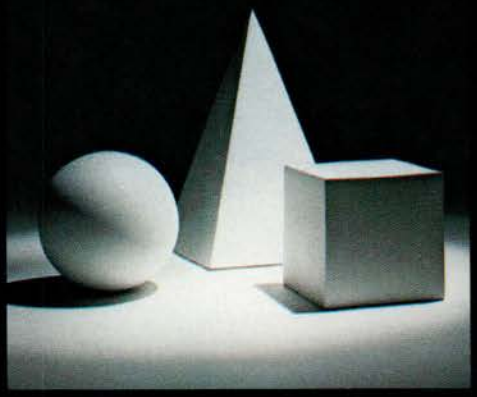
P.J. SVANFELDT & ASSOCIATES
Circle Number 202



P.J. SVANFELDT & ASSOCIATES
Circle Number 203



P.J. SVANFELDT & ASSOCIATES
Circle Number 204



DECORATIVE CARPETS MIXES NATURAL WOOL BERBER YARN WITH GEOMETRIC DESIGNS.

We are proud to announce the arrival of the Geometric Berbers. Descendants of a long line of carpets and rugs made by North African craftsmen. And now it's put together for you: the artisanship of the old world and the ideas of the new. These European made all-wool, Wilton constructed carpets come in basic geometric patterns, in a width of 13′2″ (4 meters). So if you're looking for texture and interest in a floor covering, come see our Geometric Berbers, then take a look around







our showroom. We have the most complete collection of soft floor coverings in the west. When it comes to carpets and rugs, we can show you the world. Decorative Carpets, Inc., 8687 Melrose Avenue, Los Angeles, California 90069 (213) 878-0878. And now in San Francisco at the Ice House, Space 201 (415) 391-3222.

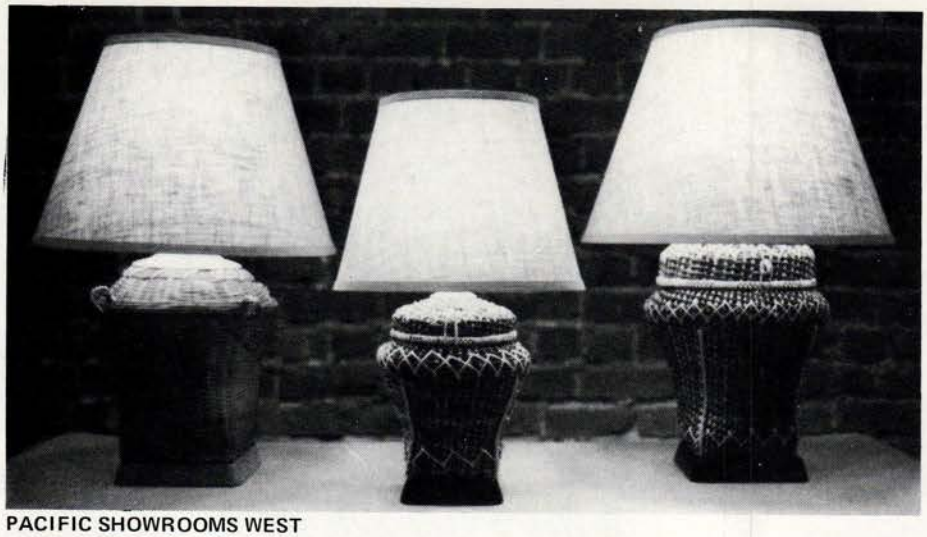
Pure Wool Pile
The Woolmark label is your assurance of quality tested products made of the world's best Pure Wool Pile

DECORATIVE CARPETS, INC.

WE PUT THE WORLD AT YOUR FEET.

Circle No. 38 Reader Service Card

DESIGNERS ROW & THE SPACE HOUSE



PACIFIC SHOWROOMS WEST
Circle Number 205

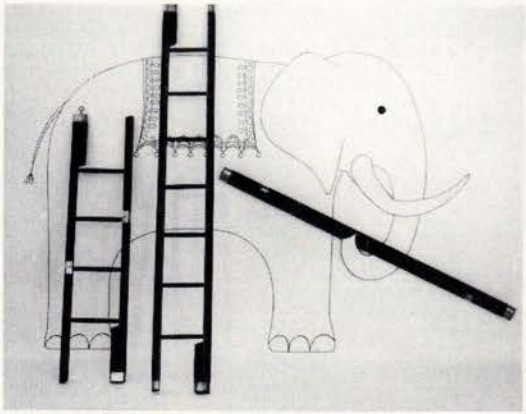


PACIFIC SHOWROOMS WEST
Circle Number 206

Basket lamps from Becnel/Hampton are available at **PACIFIC SHOWROOMS WEST.** The "Marbella" oversized chair and ottoman created by the Kreiss Collection also is displayed at **PACIFIC SHOWROOMS WEST.** **BEN RATTO & ASSOCIATES** offers the Beelner & Thomas "Concorde Group" desk designed by Richard Thompson. **PACIFICA DESIGNS** imports from Hong Kong a delightful elephant pole ladder actually used for mounting elephants. Ideal for someone who has everything, including either an elephant or library! **PACIFICA DESIGNS** also features a traditional, but one of a kind, Japanese storage chest.



BEN RATTO & ASSOCIATES
Circle Number 207



PACIFICA DESIGNS
Circle Number 208



PACIFICA DESIGNS
Circle Number 209

DESIGNERS ROW at THE SPACE HOUSE



METROPOLITAN
Circle Number 210

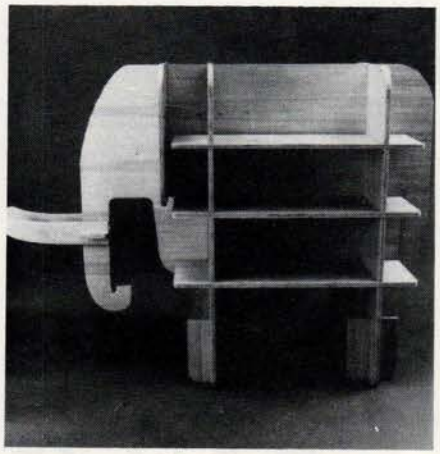


METROPOLITAN
Circle Number 211



METROPOLITAN
Circle Number 212

METROPOLITAN SHOWROOMS pays attention to the seam detailing here and a remarkable sense of proportion and line make the "Tiburon Modular Seating Group" truly distinct. Tapestry artist Helen Webber creates "Swallowtails," a fabric collage measuring 6' x 4' and available through **METROPOLITAN SHOWROOMS.** The #550 "Anselmo" chair and loveseat by **METROPOLITAN** are tailored in leather (as shown) or in virtually any customer material choice. **ED JOHNSON ASSOCIATES** creates a whimsical elephant bookcase/room divider in a natural beechwood finish. It measures 78" long, 27" wide and 52" high. Also available at **ED JOHNSON ASSOCIATES** is a sleek leather and chrome side chair in tan or russet.



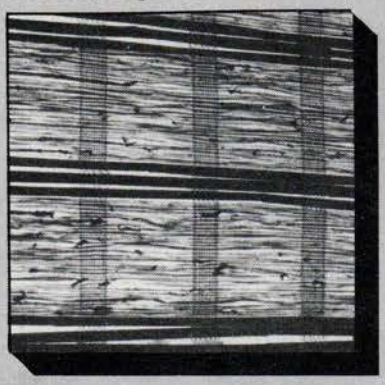
ED JOHNSON ASSOCIATES
Circle Number 213



ED JOHNSON ASSOCIATES
Circle Number 214


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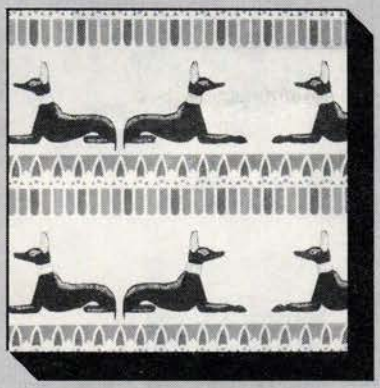
B. Berger



Willow & Reed



Patterson-Piazza



Lewis W. Sperber



McCUNE
SAN FRANCISCO

425 Jackson Square
San Francisco 94111
415/956/3300

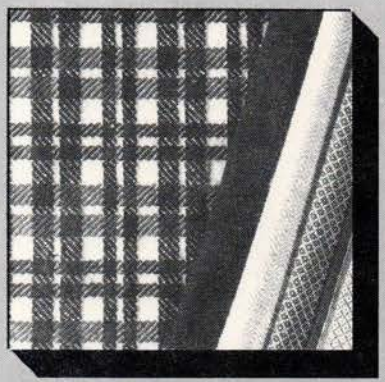
Presents a collection of the finest sources for the Interior Designer



Lee/Jofa



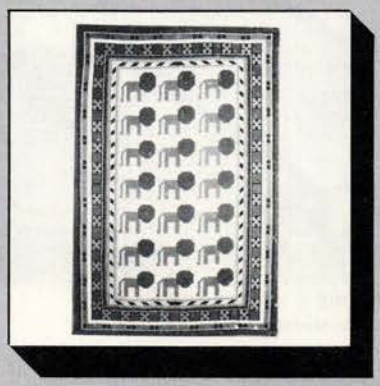
Grand Rapids Upholstering



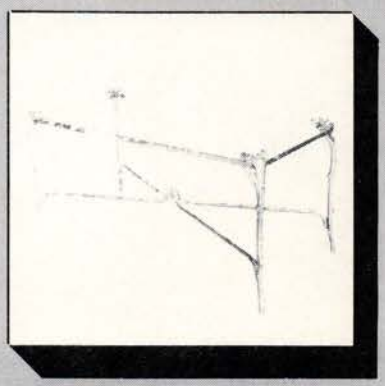
C. W. Stockwell



Bailey & Griffin



Patterson, Flynn & Martin



P. E. Guerin

DESIGNERS ROW
JACKSON SQUARE



STROHEIM & ROMANN
Circle Number 224

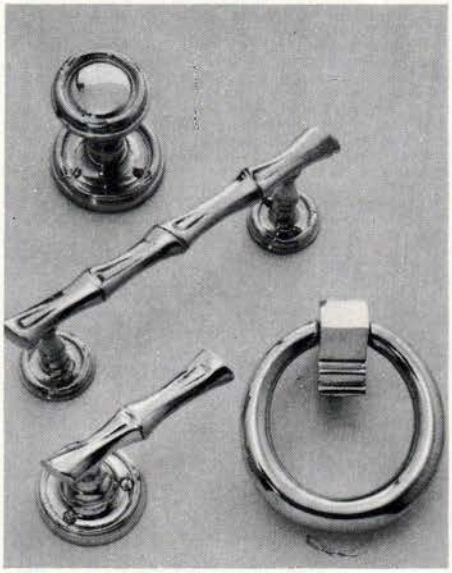


STROHEIM & ROMANN
Circle Number 225

STROHEIM & ROMANN's "Yungkia" from the new China collection is an inspired rendering of iris, peonies and leafy vines punctuated with delicate butterflies. It is available in six background colors. **STROHEIM & ROMANN** also presents "St-Gallen," a hand screened print from Switzerland. It is 52" wide and has a pattern repeat of 41½". **THE DOLPHIN ANTIQUES** displays a pair of elegant Louis XVI fauteuils, circa 1780. **KNOBS & KNOCKERS** is noted for its wide variety of fine English, German and French hardware. Shown are bamboo designed knobs and knockers. **CARPETS BY MARGARET** presents the design, "Hexagon," by Milliken Carpets. Made of Anso nylon and complete with a five year wear and lifetime anti-static guarantee, it is one of many carpets available at the showroom.



THE DOLPHIN ANTIQUES
Circle Number 226



KNOBS & KNOCKERS
Circle Number 227



CARPETS BY MARGARET
Circle Number 228

Circle No. 40 Reader Service Card

FROM STROHEIM & ROMANN



THE CHINA COLLECTION

An inspired blend of styling and hue with the wealth of centuries of Chinese design artistry captured on textile. The collection is comprised of five exotic glazed prints totalling thirty-six colorways. A white gossamer sheer in cloud design acts as a complement for all colorways.



LOYANG, featured above, is from the province of Honan. An excellent example of the creative spirit of ancient China. LOYANG comes in six brilliant colorways.

SHOWROOMS: 155 E. 56th Street, N.Y.; Boston; Chicago; Philadelphia; Atlanta; Dallas; San Francisco; Los Angeles.

DESIGNERS ROW JACKSON SQUARE



McGUIRE
Circle Number 229



McGUIRE
Circle Number 230

Elinor S. McGuire designs the M-88 dining chair of rattan with rawhide bindings for **THE McGUIRE COMPANY**. Also at **McGUIRE** is the W-1A lounge chair, one of the newest designs in the Willow collection, which also includes a loveseat, sofa and ottoman. **GREEFF FABRICS** creates "South Winds," a 56" wide cotton glazed chintz with a 20¼" pattern repeat. This sprightly tiered design features stylized flowers and butterflies. A painted silk scroll of the Ming Dynasty, circa 1620, provides the inspiration for the misty mountain scene, "Mountain Landscape." This **GREEFF** fabric is 56" wide and comes in four distinct colorways.



GREEFF
Circle Number 231



GREEFF
Circle Number 232



SAN FRANCISCO

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Circle No. 41 Reader Service Card

Ah! Jackson Square. The ambience of Jackson Square, located in America's most romantic city, complements the most comprehensive fabric collection in the industry. We at Stroheim & Romann invite you to come in soon to see our newest additions. It is this constant effort to bring you the latest in traditional and contemporary designs that has made us the first stop to many Bay-area designers.

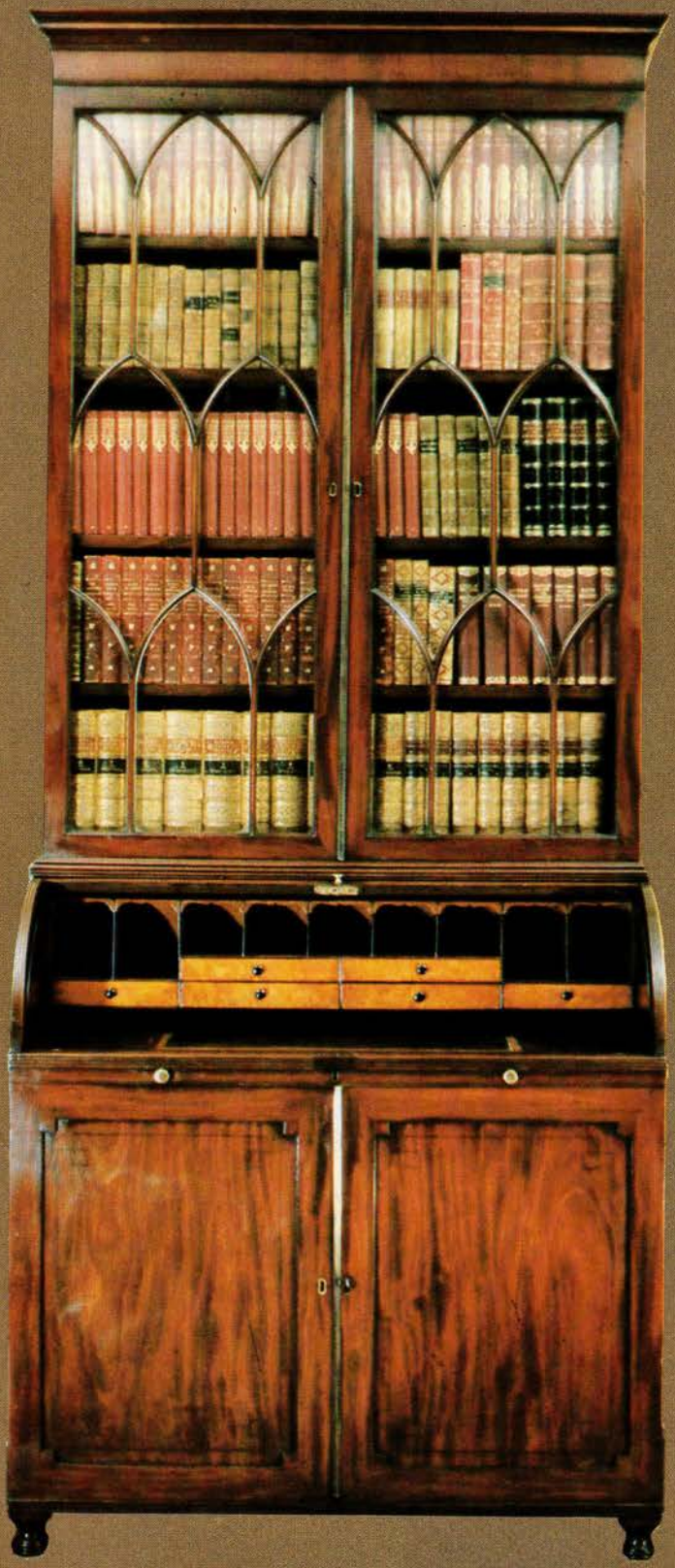
SHOWROOMS: NEW YORK; LOS ANGELES; MIAMI; PHILADELPHIA; BOSTON; DALLAS; CHICAGO.

STROHEIM & ROMANN

MAJOR NEW SHIPMENT
ARRIVED JUNE 3rd

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(415) 398-6849



Superb Mid-Georgian Secretary Bookcase in finely faded mahogany with cylinder front and segmented satinwood interior. Excellent color, condition and patina. Circa 1780

Circle No. 42 Reader Service Card

DESIGNERS ROW JACKSON SQUARE

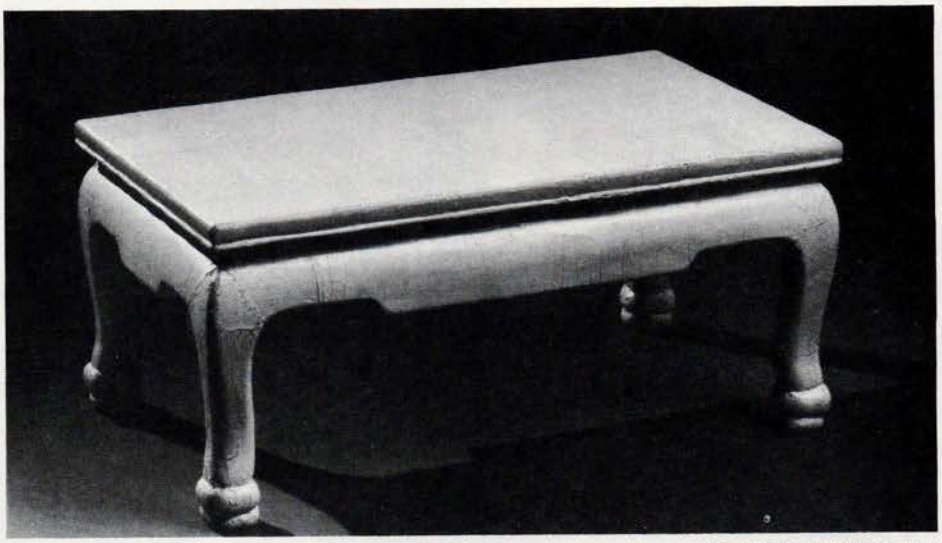


JACK LENOR LARSEN
Circle Number 233

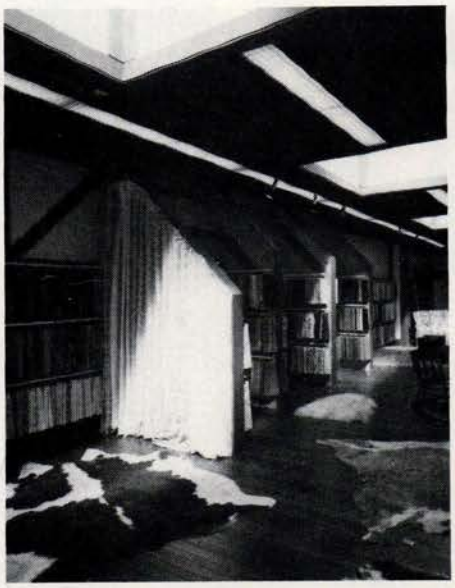


JACK LENOR LARSEN
Circle Number 234

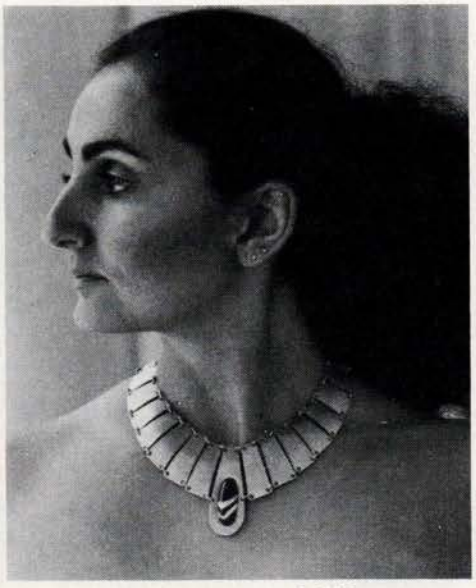
JACK LENOR LARSEN's "Tulipmania" is one of many spring patterns to be found in the showroom. China Seas' "Peacock" is actually a batik fashioned on the finest quality prima and primassima 40" wide cottons. It is available in whatever length the designer requires. At **JACK LENOR LARSEN. THERIEN & COMPANY** accurately reproduces an early Chinese table, finished in a pale parchment lacquer with a crackled texture. **PACIFIC HIDE & LEATHER** displays samples of its fine hides on their showroom floor. **CALIC** presents a 24 karat gold plated necklace. The center stone is a black onyx.



THERIEN & COMPANY
Circle Number 235



PACIFIC HIDE & LEATHER
Circle Number 236



CALIC
Circle Number 237

Circle No. 43 Reader Service Card

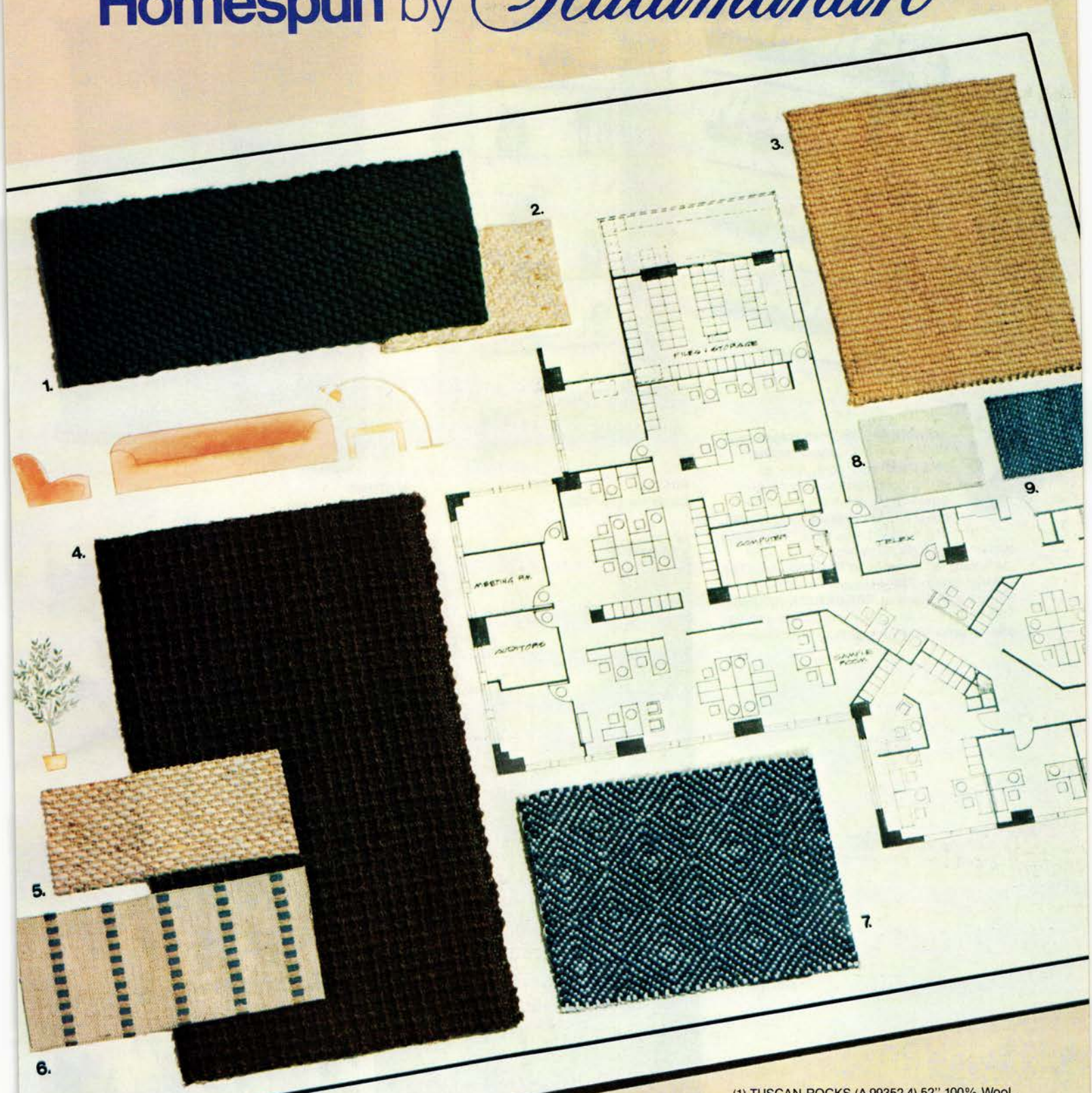


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(2) ANTARCTIC TEXTURE (98163-1) 51" 68% Wool, 30% Viscose, 2% Cotton.
(3) RIF (A-98637-1) 49" 100% Wool. (4) ALGONQUIN (A-99207-1) 50" 90% Wool, 10% Silk.
(5) WINTER (98132-1) 54" 65% Wool, 20% Nylon, 15% Rayon. (6) REED (A-98194-5) 50" 45% Cotton, 55% Linen.
(7) DIAGONAL SQUARES (A-99397-6) 50" 100% Wool. (8) ARCHITECTURAL TEXTURE (A-99008-4) 51" 80% Rayon, 20% Silk.
(9) SPINA VENEZIA TEXTURE (98099-6) 50" 40% Silk, 60% Spun Rayon.

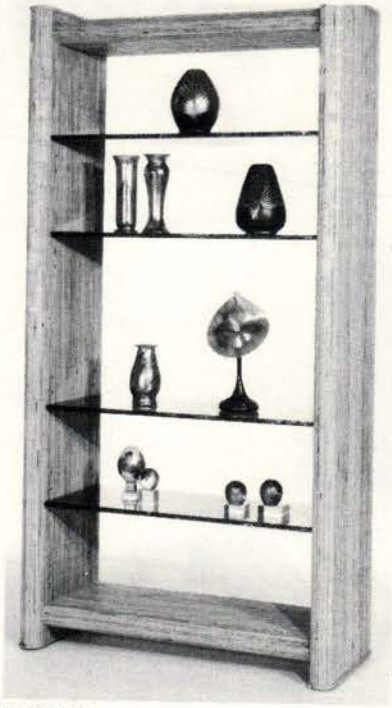
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Circle No. 44 Reader Service Card

DESIGNERS ROW JACKSON SQUARE



McCUNE
Circle Number 238



McCUNE
Circle Number 239

A contemporary 89" high etagere by Willow & Reed is shown at the **McCUNE** showroom. Also, an attractive English Country sideboard and hutch from the Harwell collection are available at **McCUNE**. The bold yet adaptable "Martinique" pattern from C. W. Stockwell is one of the many fabrics to be seen at **McCUNE**, too. The classical design "June Garden" by Zina Studios is available at **FREDERICK BRUNS**. This pattern, in any of five colorways, can be printed onto fabric or any type of wallcovering.

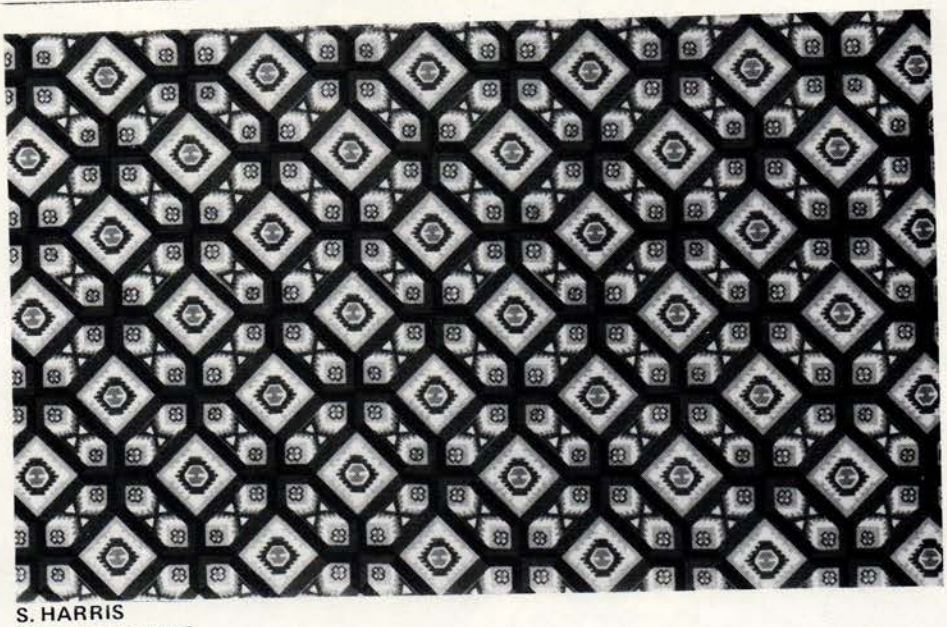


McCUNE
Circle Number 240



FREDERICK BRUNS
Circle Number 241

DESIGNERS ROW JACKSON SQUARE



S. HARRIS
Circle Number 242

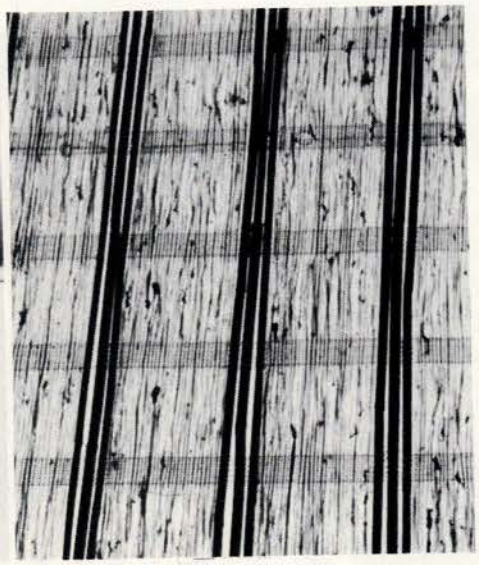


S. HARRIS
Circle Number 243

Tarantella, a design inspired by a Navajo blanket motif, is an interesting, almost honeycomb-like pattern created by **S. HARRIS.** Exotic flowers and leaves identify "Karikal," another **S. HARRIS** design available in six colorways. **MONTGOMERY DESIGNS** introduces a settee, side chair and custom stand, all available in a variety of finishes. **CONRAD IMPORTS'** Sunshade weave #14 is handwoven of bleached flax and natural reed. Besides serving as a window treatment, it also could make a handsome room divider.

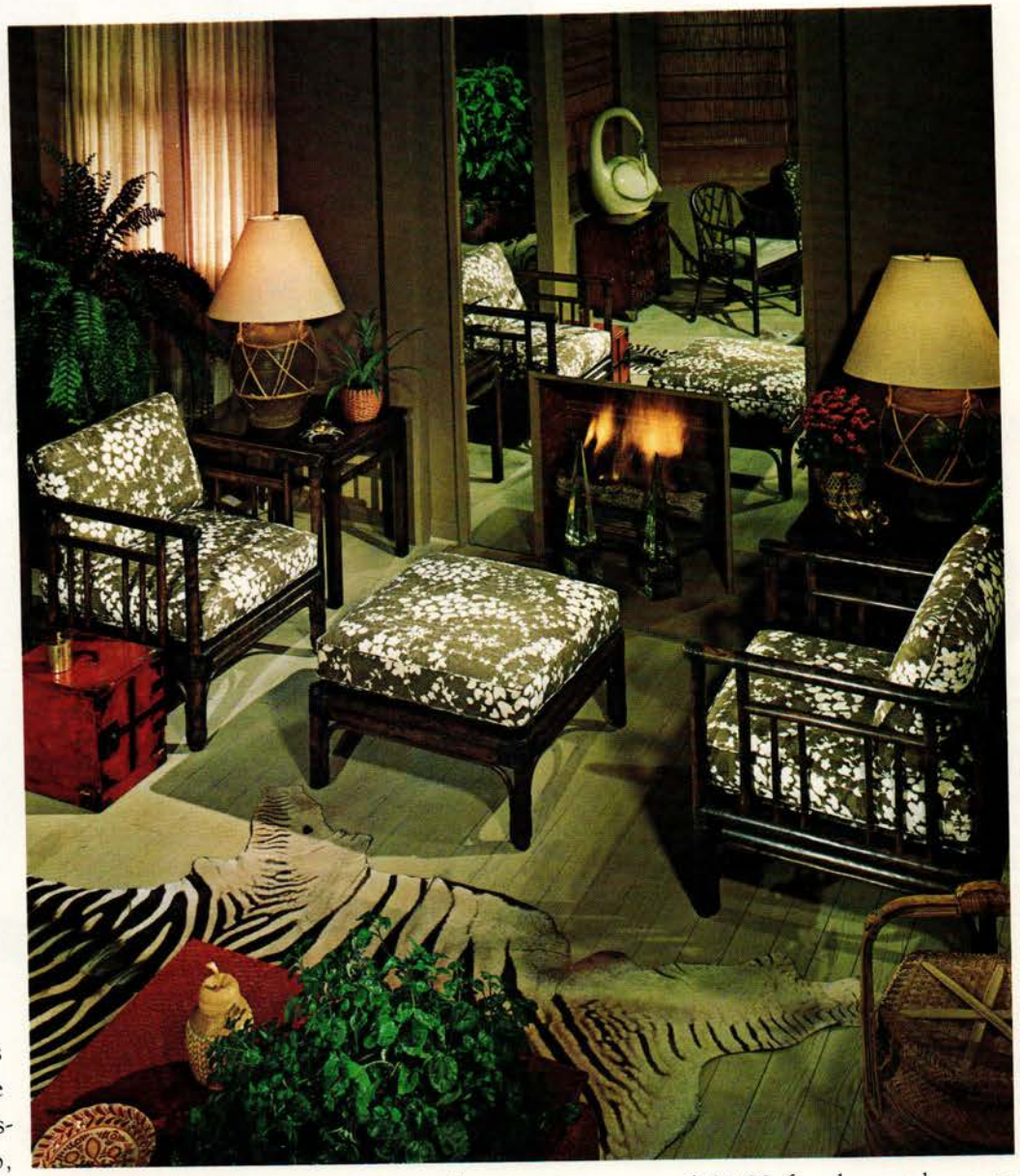


MONTGOMERY DESIGNS
Circle Number 244



CONRAD IMPORTS
Circle Number 245


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The collection may be seen in the Baker, Knapp & Tubbs showrooms listed below. You are invited to send $3.00 for the catalogue to Dept. 723,573 Columbia Avenue, Holland, Michigan 49423.



Baker

Knapp & Tubbs

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DESIGNERS ROW

BAKER KNAPP & TUBBS



BAKER KNAPP & TUBBS
Circle Number 246

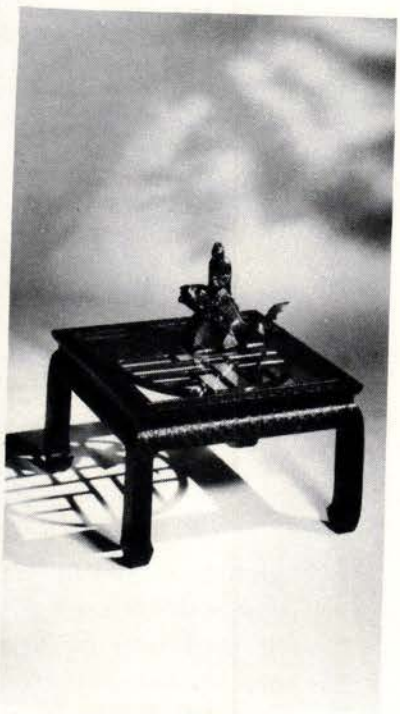


BAKER KNAPP & TUBBS
Circle Number 247

Baker Furniture presents four elegant samples from its diversified collection of fine furnishings. All are on display and available at **BAKER KNAPP & TUBBS**. The first, a beautifully styled tray table fashioned in French walnut veneer, is part of the fine Baker Collector's edition. The second, an armoire inspired by a 17th century Welsh cupboard, displays a carved sunflower motif. A French Regency chest made of rosewood veneer, also from Baker's Collector's edition, is truly a piece for the connoisseur. The final selection, a small cocktail table distinguished by a textured lacquer finish and rattan motif of the Chinese symbol for eternal life, is a Far Eastern design finished in an unusual mulberry color.



BAKER KNAPP & TUBBS
Circle Number 248



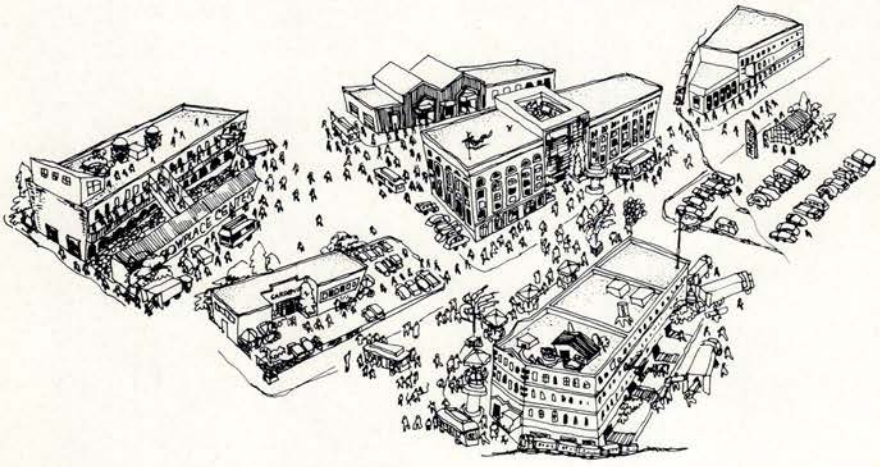
BAKER KNAPP & TUBBS
Circle Number 249

SHOWPLACE SQUARE

SAN FRANCISCO SUMMER MARKET 79

SHOWPLACE SQUARE, located in San Francisco's lower Potrero Hill area, has become a prime force in the rapid renovation and redevelopment of a once degenerating industrial district. Since 1971, Henry Adams & Company has changed the face of the area, giving impetus to a spreading complex of wholesale, to-the-trade-only showroom buildings offering a great concentration of exclusive residential and contract furnishing sources to the Western United States. Showplace Square has stimulated a boom in the designer furnishings and antiques industry in Northern California, along with inducing action towards upgrading the entire Potrero Hill area.

Henry Adams, inspired by the many fine examples of post-earthquake brick construction south of downtown, moved into this market area in 1971. The first building he renovated was the old Dunham, Carrigan & Hayden hardware warehouse, built in 1915. With interior and exterior sandblasting, the fine brick structure, massive wood beams and paneling took on new life and the architectural integrity was retained and enhanced. This handsome building, now known as The Showplace!, occupies a complete city block, providing a warm, mellow ambience within its 90,000 square feet of exhibition space and 250,000 square feet of showrooms.



SHOWPLACE SQUARE



A European styled kiosk announcing future activities at The Showplace! sets the mood before entering the building.

The Showplace! lobby and adjoining Cabaret are the scenes of parties, dinners and receptions year-round. A restaurant and bar are open daily and also provide complete catering services. Other rooms available for meetings and social functions include: The Penthouse, a living room environment with soft lighting, deeply upholstered furniture, and a spectacular view of the San Francisco skyline, as well as a glass enclosed dining/meeting room on the roof with seating for 60 or more; The Cable Car Room, a spacious room featuring a scenic photo mural by well-known photographer Otto Lang; and Henry

Adams' vintage 1950's railroad Observation Lounge and Sleeper Car, available either parked on the private siding at The Showplace! or rolling off to anywhere in the city.



Close attention is always paid to detail at Showplace Square. Henry and Clarellen Adams, the square's management team, capably assume this responsibility.

THE SHOWPLACE! TRADE SHOW AREAS – A TREAT FOR THE SHOPPER

Visitors to Showplace Square look forward to the 134 "market week only" transient displays in the 90,000-square-foot trade show area of The Showplace! Products shown (primarily residential furnishings) are of better store and designer quality. Because many of these resources show only during market week, these exhibits are a must visit for the discriminating designer and retailer. The high quality Eastern lines usually seen in High Point and Grand Rapids complement the many Western manufacturer offerings, all within an exciting San Francisco atmosphere. Perhaps a key ingredient to the continuous growth of these transient shows is the fact that they are not just product shows but finely tuned exhibitor displays. Buyers from throughout the country come to absorb new ideas while they, in turn, show the newest concepts from Europe and the Orient.

THE GALLERIA DESIGN CENTER: EVERYONE'S SPECIAL PLACE

Across the street at 101 Kansas Street is the stunning Galleria Design Center with its 300,000 square feet of designer furnishings showrooms. Two brick buildings, originally built to house farm implements in 1912, are connected by the Galleria atrium. Construction began in 1973, with the first tenants moving in late in 1973. Total occupancy was reached in 1975.

Until Henry Adams began his reconstruction of the buildings, the area now occupied by the elegant Galleria atrium was previously a one story tin-roofed shed used for unloading trucks. Now the atrium is surrounded by three levels of balconies to form a dramatic architectural setting with an overhead slide-off glass roof standing 65 feet above the main floor. In 1978, Henry Adams, on behalf of The Galleria Design Center, was bestowed with a special beautification award presented by the San Francisco Chamber of Commerce for his outstanding renovation efforts at the Galleria.



A four story glass atrium joins the two historic brick buildings which comprise The Galleria Design Center.

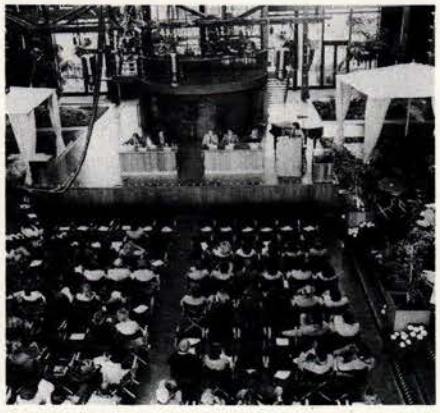
The Galleria Design Center now is established as a desirable location for San Francisco charity and political benefits, social receptions, dinners and trade events. Some of the most interesting have included a benefit for the new Performing Arts Center and a fund-

SAN FRANCISCO SUMMER MARKET 79

raiser for California Assemblyman Willie Brown with speeches given by Governor Jerry Brown and Senator Alan Cranston.



The Galleria Design Center is beautifully decorated for the San Francisco Symphony fund raising event.



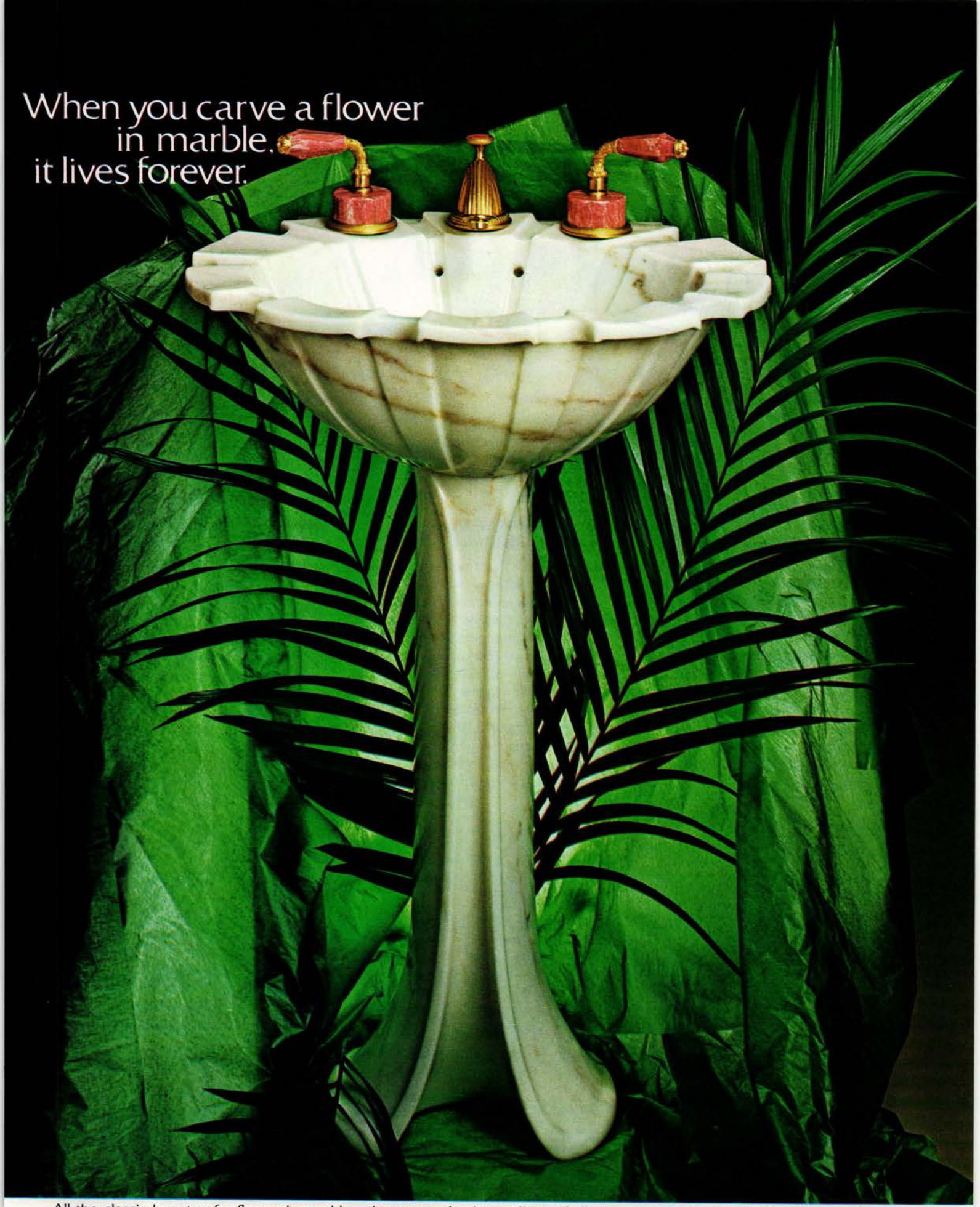
Many attended a stimulating contract seminar during a past market week at the Galleria. The facility is used regularly by professional trade organizations.

SHOWPLACE SQUARE GROWS!

The expansion of Showplace Square has already produced major changes in the lower Potrero Hill area with the conversion of many outlying buildings to showrooms by other entrepreneurs, and it looks like there is no end in sight. Henry Adams & Company now has large scale plans for further development in the immediate area. Work is under way on another brick building east of The Showplace! to be called Showplace Center. Here a drive-through entrance will lead into a cobblestone courtyard featuring a Ghirardelli Square-like setting of shops and restaurants with a Martha's Vineyard flavor. Additional exhibition space is a major priority as the constant stream of trade and public shows threatens to outgrow the present Showplace facility. And with interest in national and international manufacturing, the need for more showroom space and a gradual movement of many other companies into the centralized Showplace Square neighborhood, the need for expansion is now a reality.



Henry Adams recently hosted a champagne reception for the "new kids on the block" outside Showplace Square East, located directly across the Galleria elevator entrance lobby.



All the classic beauty of a flower in marble—that most classic medium of all. A pedestaled sink, adroitly designed for minimal areas, yet providing maximum capacity. Just as natural flowers grow in many colors, so does Sherle Wagner carve his flower in many natural colors of marble. Where, but at Sherle Wagner's, can every bathroom need be so beautifully accommodated?

Sherle Wagner

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SAN FRANCISCO SUMMER MARKET 79

And there is even more excitment in the air as new tenants move into the completed Showplace Square East, located directly in back of the Galleria Design Center. These showrooms include: Tom Nevins Associates; International Floor Coverings; De Benedictis; Directional; Bavuso's; Casella Lighting; and Hammer of California. Plus Showplace Square South at 235 Kansas Street welcomes these new tenants: K.K.S. Associates; Cal Mode Showrooms; Sinclair Wallcoverings & Fabrics; Reed Wallcoverings; Hing, Inc.; Charles & Charles; and K. K. International.

SUMMER MARKET AT SHOWPLACE SQUARE

With such growth of permanent tenants Showplace Square is preparing for one of the largest summer markets in its history. Market week buyers can concentrate their shopping in an area housing more than 250 permanent showrooms as well as 134 "market week only" exhibit spaces displaying the newest items from the South, East, Midwest, and of course, the creative West. Included in the transient exhibit spaces will be an unusual collection of imports and California lifestyle furnishings.



CELEBRATE! Henry and Clarellen Adams (center) welcome new tenants to the Showplace Square South building.

THE GALLERIA GALA

Once again, Showplace Square will host its most spectacular market week event, the Galleria Gala, on Monday evening, July 16. Offering top San Francisco entertainment embellished with a delicious Caravansary catered dinner and four floors of open space to meet and greet designers, friends, suppliers and new trade contacts, the gala promises to be a sell-out. Reservations are a must.

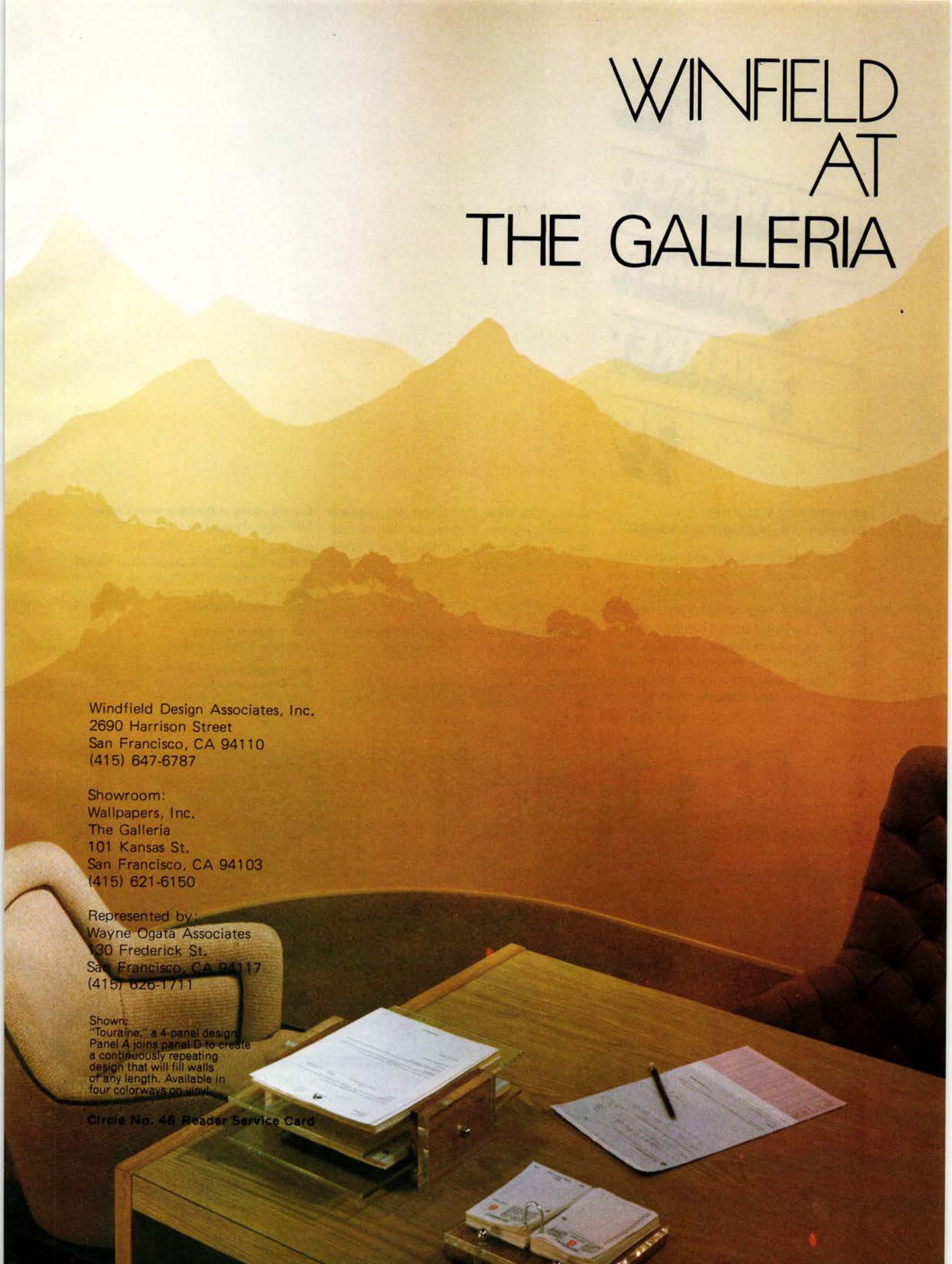


A festive setting for the Galleria Gala . . . Over 80 trade and social functions, ranging in number from 300 to 3000, were held here in 1978.



Cheers! at the Galleria Gala, a Monday night market tradition. Price McNutt (left) joins his client, Jean Siegfried (center), Blair Bowen and Ken Recker at the festivities.

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Shown:
"Touraine," a 4-panel design. Panel A joins panel D to create a continuously repeating design that will fill walls of any length. Available in four colorways on vinyl.

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SAN FRANCISCO SUMMER MARKET 79

SHOWPLACE SQUARE OFFERS ITS GAS CRISIS ANSWER

In case participants of this year's summer market are worried about the gas shortage, relax. Showplace Square is in the hub of a very reliable and flexible public transportation wheel. Muni, BART, Southern Pacific Railroad, Yellow Cab and the Henry Adams Cable Car Express make it easy to get to and from Showplace Square without an automobile. But, if one is forced to drive, remember that Showplace Square is providing free parking for the rest of the year. Inquire at the information desk for a courtesy permit.

SHOWPLACE SQUARE MARKET WEEK: JULY 15-19

Sunday, July 15
All Industry Party, 5:00 p.m. to 9:00 p.m. at The Showplace Cabaret and The Garden Court.

Every Evening at the Showplace Cabaret
Live music, hors d'oeuvres and a no host bar.

Monday, July 16
Galleria Gala at The Galleria Design Center. Showroom preview: 5:00 p.m. to 8:00 p.m. Dinner: 8:00 p.m. Entertainment afterwards. Advanced tickets $20.

Every market evening
Cocktails in the Galleria.

Every market day lunch: 12:00 to 3:00 p.m.
The Showplace Cabaret, The Garden Court Cafe and The Galeria Design Center Restaurant.



Henry Adams does his share during the gas crisis. A familiar sight at Showplace Square is the Adams' motorized cable car. Here it is seen leaving with Galleria tenants to ASID Peninsula Chapter's showhouse display.

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SHOWPLACE SQUARE GALLERIA DESIGN CENTER



F. SCHUMACHER
Circle Number 250

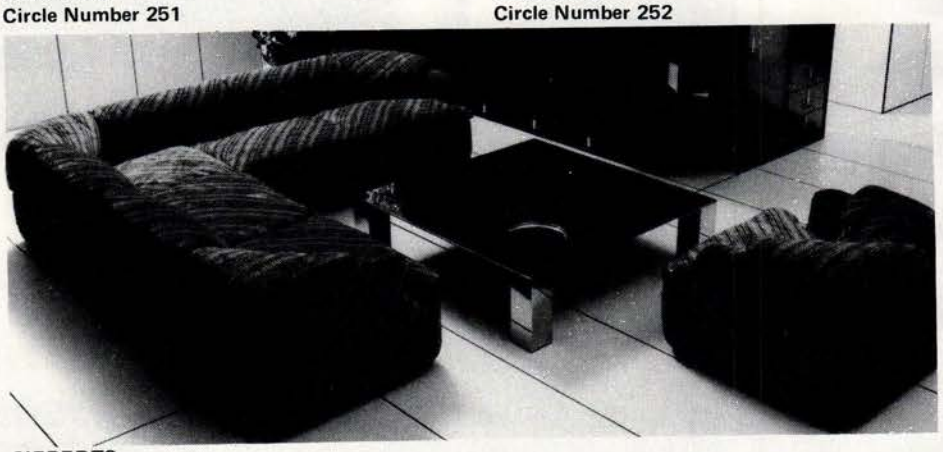


SIEBERTS
Circle Number 251

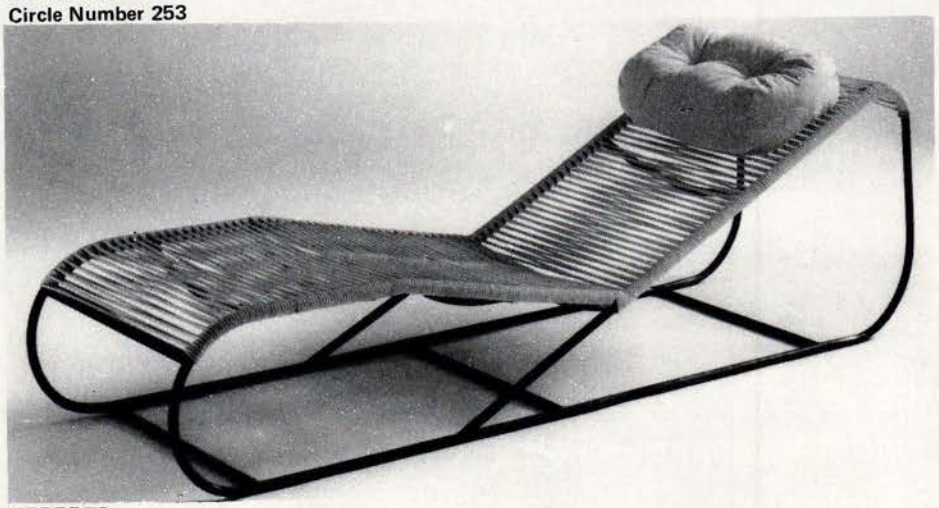


SIEBERTS
Circle Number 252

Sea Grapes, a zesty pattern from **F. SCHUMACHER'S** Plantation collection, is a 54" wide, 100% cotton fabric. The solid walnut butler table from California Wood Products is part of an exciting new collection designed by Kipp Stewart and available at **SIEBERTS.** Christopher Nielsen's office seating, another Kipp Stewart creation, emphasizes a customer choice of back heights. Available at **SIEBERTS**. In addition, Saporeti offers its "Confidential Seating" at **SIEBERTS.** Kipp Stewart's "Bronze Age"sun chaise, manufactured by Terra Furniture, is another product offered at the **SIEBERTS** showroom.



SIEBERTS
Circle Number 253



SIEBERTS
Circle Number 254

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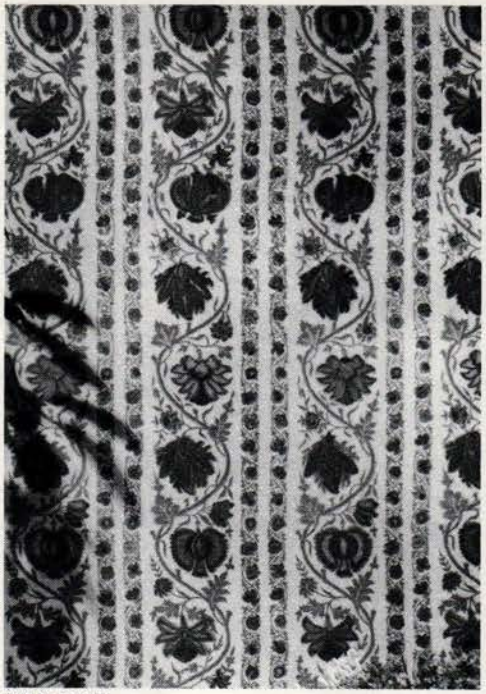
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SHOWPLACE SQUARE GALLERIA DESIGN CENTER

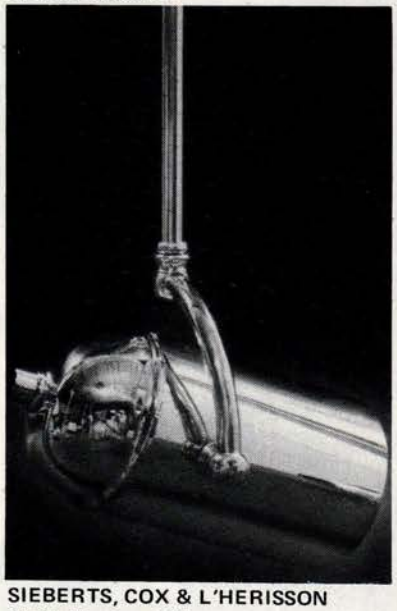


VAN LUIT
Circle Number 255



VAN LUIT
Circle Number 256

Designed and styled by John Leigh Spath, "Casa Grande" is available in five colorways. This new **ALBERT VAN LUIT** pattern is one of a collection of 10 from the Eminence Collection of Stripes. **VAN LUIT's** "Martinique" has an unmistakable South Seas feeling. Printed on foil, the striped design creates a striking silhouette on the wall. The **SIEBERTS, COX & L'HERISSON** showroom features Rams solid brass track lighting; a captain's chair designed by Kipp Stewart for Leslie Yoder; and Designline's handsome Tudor chairs.



SIEBERTS, COX & L'HERISSON
Circle Number 257



SIEBERTS, COX & L'HERISSON
Circle Number 258



SIEBERTS, COX & L'HERISSON
Circle Number 259



Albert Van Luit & Co.
WALLCOVERINGS
FABRICS

PROUDLY PRESENTS

RATTAN

A very smart geometric which is an oversized version of actual caning. Available with matching border in 5 distinctive colorways on sparkling gold and silver foil.

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Circle No. 50 Reader Service Card



ROMA- ANOTHER WINNER FROM DOMANI, EUROPEAN STYLING WITH A RICH, CONTROLLED KIND OF SOFTNESS, AND A DRAMATICALLY HIGH PROFILE (NOW WHO BUT A EUROPEAN DESIGNER WOULD HAVE THOUGHT OF THAT?) WE'RE PROUD TO ADD THIS TO OUR COLLECTION!

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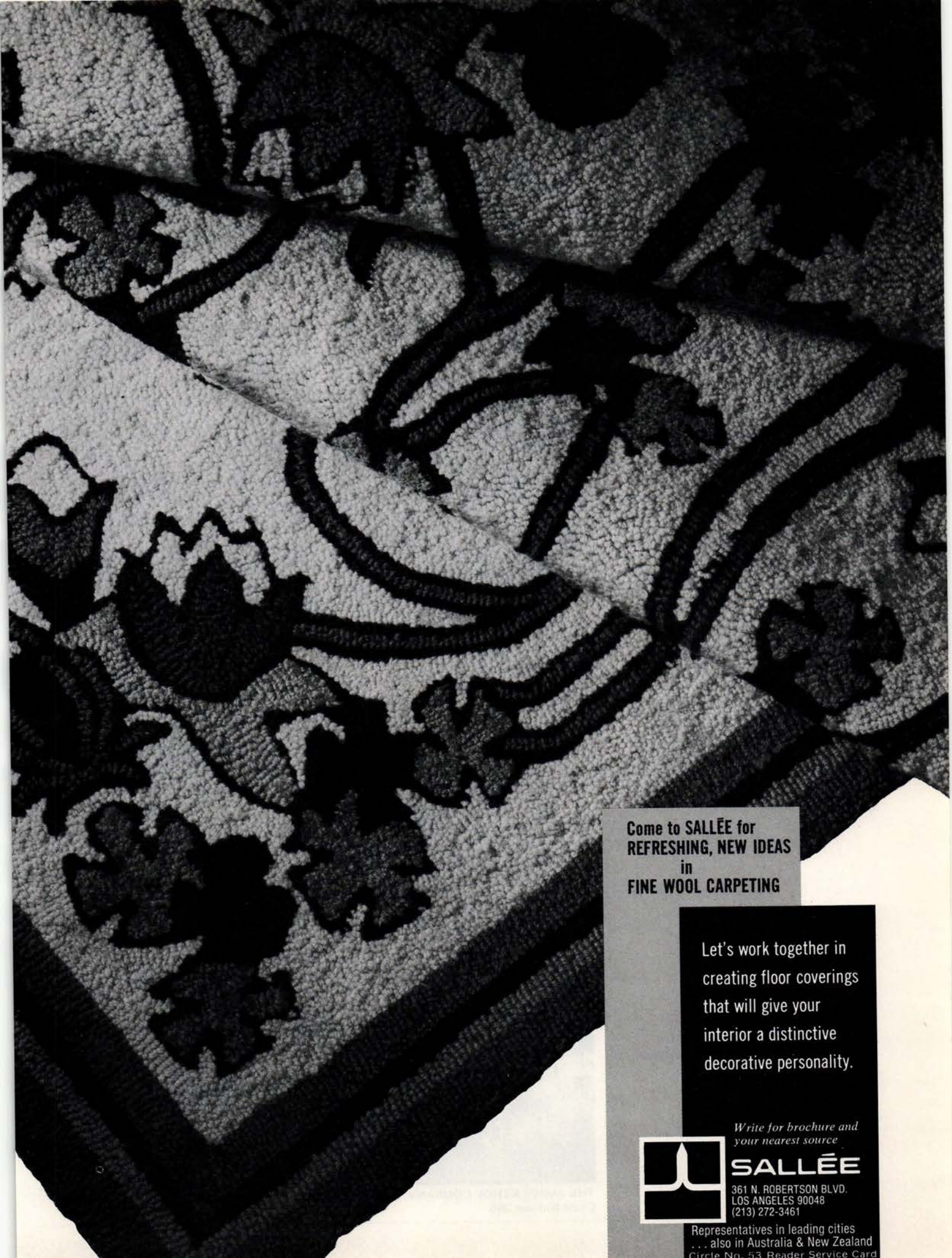
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SHOWPLACE SQUARE
GALLERIA DESIGN CENTER



PACIFIC CONDI FOCUS
Circle Number 260



GLENN OF CALIFORNIA
Circle Number 261

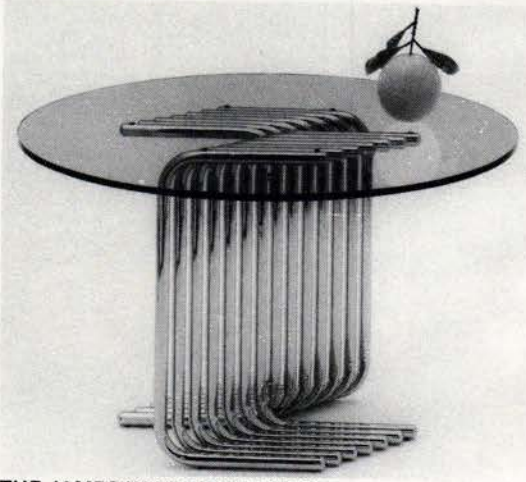


GLENN OF CALIFORNIA
Circle Number 262

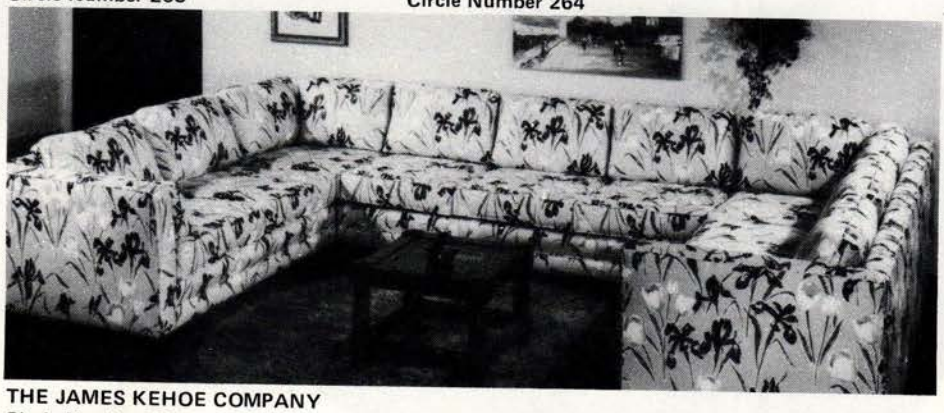
Dorothy Blowers designs a small scaled chair to fit difficult room requirements. This **PACIFIC CONDI FOCUS** chair is available in a variety of fabrics and is suitable for both contract and residential use. **GLENN OF CALIFORNIA's** Bainbridge collection includes a two-section bookcase in oak measuring 72" wide. In addition, **GLENN OF CALIFORNIA's** armoire bridge wall storage unit consists of a double dresser flanked by two 78" high armoires crafted in solid oak and Carpathian elm burl veneers. **FABULOUS THINGS LTD.** specializes in the acquisition and display of old Chinese puppets for use as decorator items. **THE JAMES KEHOE COMPANY** presents the contemporary styled table from Thema and the Flair Group sofa from Rainbow Furniture.



FABULOUS THINGS LTD.
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THE JAMES KEHOE COMPANY
Circle Number 264



THE JAMES KEHOE COMPANY
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51

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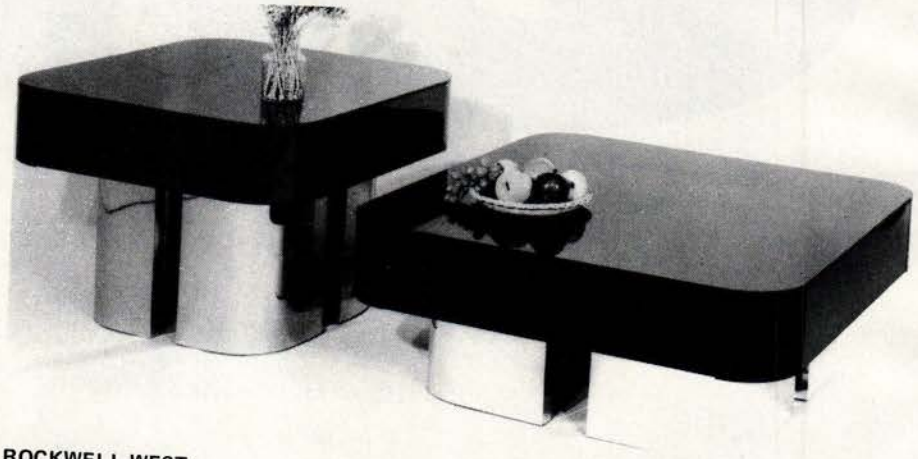
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*IMPORTANT: Only at Jackson Sq for the days indicated. No frills, no reserves, no holds. After discount, prices on sale chests will range from $265 to $515. *Chests vary from 45 years to 110 years old. Newly-arrived Chinese leather trunks with stands will delight all. See you.*

SHOWPLACE SQUARE GALLERIA DESIGN CENTER



ROCKWELL-WEST
Circle Number 266



ROCKWELL-WEST
Circle Number 267

ROCKWELL-WEST and Reprodux presents a traditional English oak modular wall system. Also available at **ROCKWELL-WEST** is the Design Force brass or chrome based tables in a choice of 24 surface colors. **SPECTRUM** displays the look of casual elegance with part of John Mascheroni's newest furniture collection for Swaim Originals. A loveseat, chair and ottoman also are available. **CAROLINA WEST DESIGNS** introduces "Lorraine V" from White of Mebane. The table extends to seat 12 with ease. The oval back chairs are fashioned in cane or come upholstered in a variety of fabric choices. **BURTON S. KLEIN** displays the comfortable #1671 chair and ottoman in green leather.



SPECTRUM
Circle Number 268



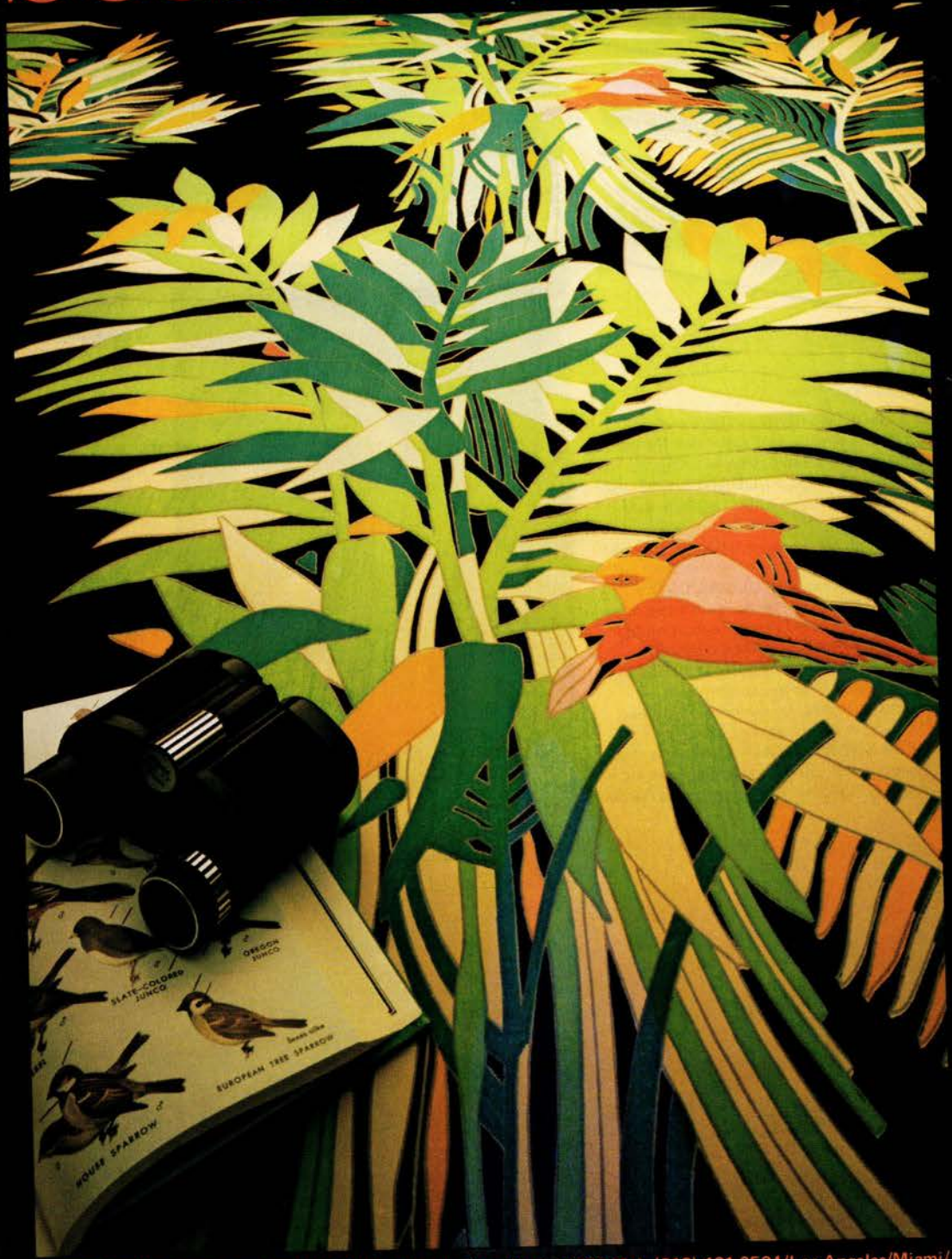
CAROLINA WEST
Circle Number 269



BURTON S. KLEIN
Circle Number 270

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boussac of france



SHOWROOMS: D & D Building, 979 Third Avenue, New York 10022, Tel. (212) 421-0534/Los Angeles/Miami/Atlanta/Dallas/Boston/Chicago/San Francisco/New Orleans/Houston/Philadelphia/London/Paris.

SHOWPLACE SQUARE GALLERIA DESIGN CENTER



FLOORDESIGNS
Circle Number 271



FLOORDESIGNS
Circle Number 272

FLOORDESIGNS carries the Royal Thai collection of luxurious Berber area rugs from Sewelson's Carpets International. **FLOORDESIGNS** also features "Barcelona," a 100% sisal carpeting in a mini-herringbone design. It can be installed wall-to-wall over padding, glued directly onto the floor or used as a wallcovering. **SECOLO NUOVO**'s custom designed cocktail table is available as a modular knock-down or a completely bonded furniture piece. **AMSTERDAM CORPORATION**'s "Keramik-Kunst," a three dimensional ceramic tile, comes in many bright color combinations allowing the designer flexibility to create his own mural or wall space. **DESIGNERS SHOWROOM III** introduces the #6402 Coromandel screen consisting of eight panels in carved lacquer. Imported by La Barge.



SECOLO NUOVO
Circle Number 273



AMSTERDAM CORP.
Circle Number 274



DESIGNERS SHOWROOM III
Circle Number 275



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Here is a personal service that brings you handcrafted artistry, to your designs and specific needs. Your creation and color ideas are developed by our showroom artist who prepares a detailed color rendering, scaled to the size and shape of the rug. This is sent with color poms to be woven in Thailand. A 2 ft. square corner sample can be made for final approval before production is started. Your carpet will be hand made by skilled craftsmen and delivered to you within 4 months (3 months if shipped by air at a slightly higher cost). Various pile heights are available from 4½ to 8½ pounds of wool per square yard . . . as well as various surface techniques such as embossing, carving, needlepoint, loop and cut pile, hi-low weave and many others.

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Royal Thai rugs were made and installed in the National Malaysian Palace in Kuala Lumpur (above) as well as the Thailand House of Parliament, Sheraton and Intercontinental Hotels, Bangkok, Golden Nugget Hotel, Las Vegas, Hyatt Regency, Dallas as well as many other hotels and other commercial interiors throughout the world.

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No. 2536 Mobile Server
Width 46" Depth 18" Height 32"
Gallery Optional - No. 2536-G
In Walnut Veneers,
Ash Accents and Birch Solids.

No. 2545 Upholstered Arm Chair
Width 23" Depth 26" Height 45"
In Birch Solids

No. 2544 Upholstered Side Chair
Width 20" Depth 25" Height 45"
In Birch Solids

No. 2532 Rectangular Dining Table
Width 72" Depth 42" Height 29"
Standard with 2-22" Apron Fillers.
Additional fillers available.
In Walnut Veneers, Olive
Ash Burl Accents and Birch Solids

No. 2507 China
Width 68" Depth 16" Height 84"
Behind center doors - three full trays
Behind end doors - one adjustable shelf
In Walnut Veneers, Ash
Accents and Birch Solids

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Space 314 – JULY 15th

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No. 2665-L Armoire (Leg Base)
Width 40" Depth 19" Height 83"
Available with Wood Doors
Available with Plinth Base (No. 2665-P)
In Walnut Veneers, Ash
Accents and Birch Solids

No. 2671 6/6 Cane Headboard
Height 48"

No. 2681 Night Table
Width 26" Depth 18" Height 23"
Brass Posts
In Walnut Veneers,
Ash Accents and Birch Solids

No. 2658-L Dresser (Leg Base)
Width 76" Depth 20" Height 32"
Behind right door - shirt compartment
Behind left door - adjustable shelf
In Walnut Veneers, Ash
Accents and Birch Solids

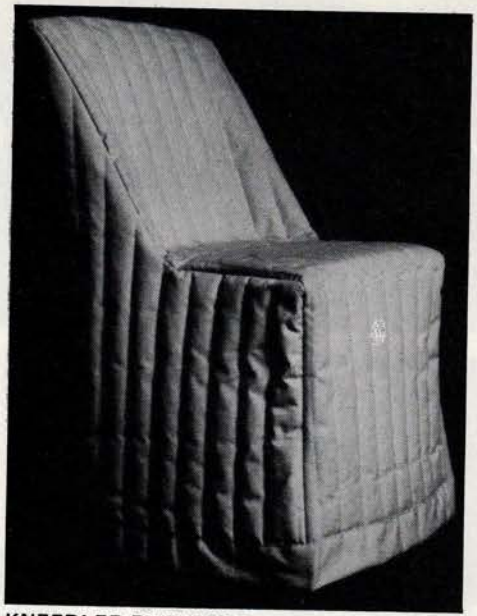
No. 2659 Twin Mirror
Width 21" Height 48"
In Birch Solids

at THE GALLERIA DESIGN CENTER in San Francisco through 19th, 1979.

Fancher

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SHOWPLACE SQUARE GALLERIA DESIGN CENTER



KNEEDLER-FAUCHERE
Circle Number 276



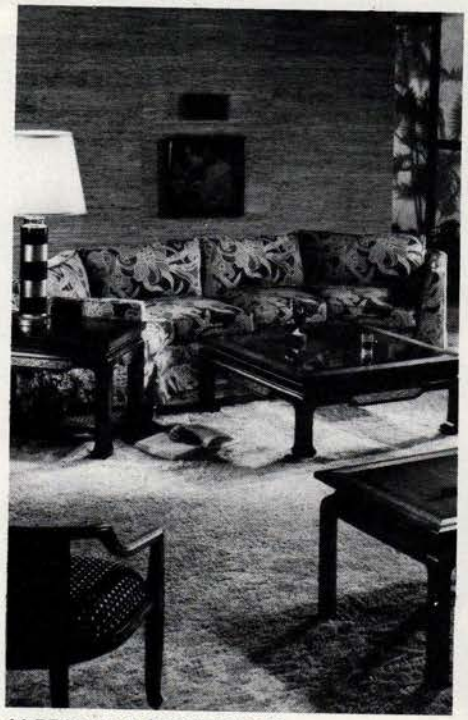
KNEEDLER-FAUCHERE
Circle Number 277

KNEEDLER-FAUCHERE offers the stylish Turnerwyse slipcover of 100% quilted cotton duck; the Abraham-Zumsteg "Iris" pattern of 100% cotton chintz in four colorways; and the Wicker Works' sofa from the Italian created Tonda collection.

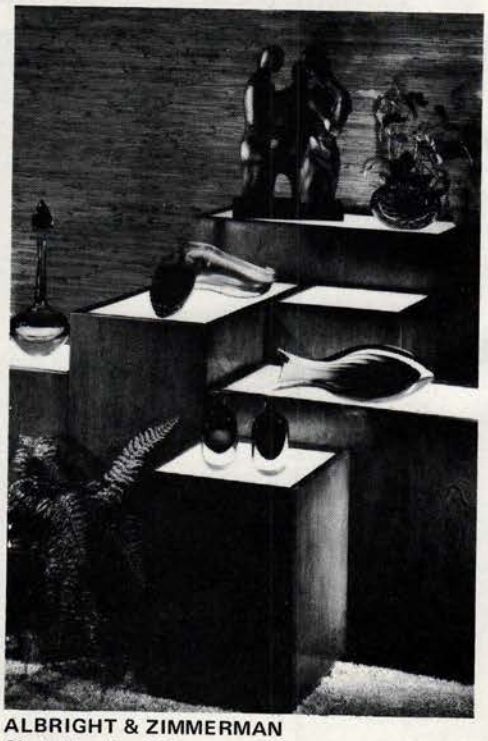
ALBRIGHT & ZIMMERMAN displays a new group of occasional tables, reintroducing the metal work of the fifth century Chow Dynasty. The top decorative bands and apron inserts are of hand etched pewter. Also shown at **ALBRIGHT & ZIMMERMAN** are stunning lighted pedestals in varying heights. Each has a fine hand rubbed finish and is powered by a 50 watt spotlight hidden behind opaque glass.



KNEEDLER-FAUCHERE
Circle Number 278



ALBRIGHT & ZIMMERMAN
Circle Number 279



ALBRIGHT & ZIMMERMAN
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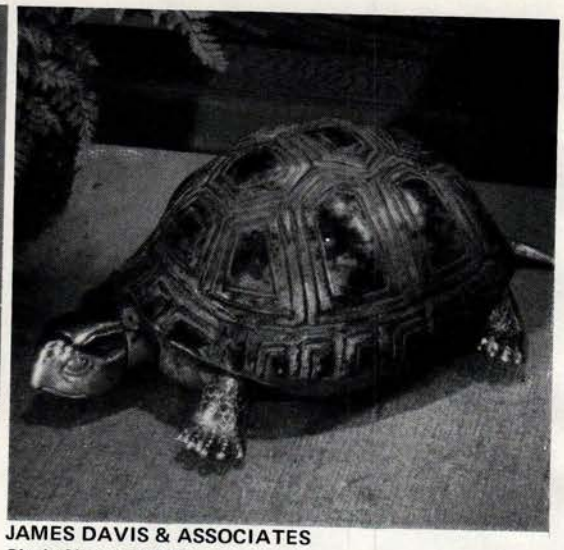
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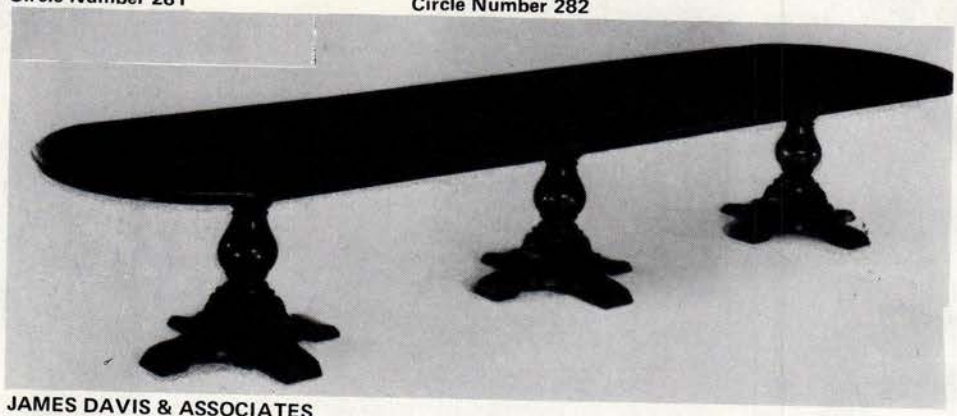
SHOWPLACE SQUARE GALLERIA DESIGN CENTER



JAMES DAVIS & ASSOCIATES
Circle Number 281



JAMES DAVIS & ASSOCIATES
Circle Number 282



JAMES DAVIS & ASSOCIATES
Circle Number 283

Patined to a soft antique appearance, this hand sculptured brass lamp features a square urn shape and measures 30" in height. At **JAMES DAVIS & ASSOCIATES.** An unusually sophisticated turtle, hand carved in wood and accented in solid brass, makes a beautiful decorative accessory. This Sarreid piece is available, too, at **JAMES DAVIS.** In addition, **JAMES DAVIS** offers a custom styled oak conference table from the Hutten Company. **FRANCES LEE KAUFMAN** displays just a sample of the many decorative accents and accessories to be found in her showroom. **K.K.S.** offers the Designskill #165 modular sectional created with turned arms and upholstered legs.



FRANCES LEE KAUFMAN
Circle Number 284



K.K.S.
Circle Number 285

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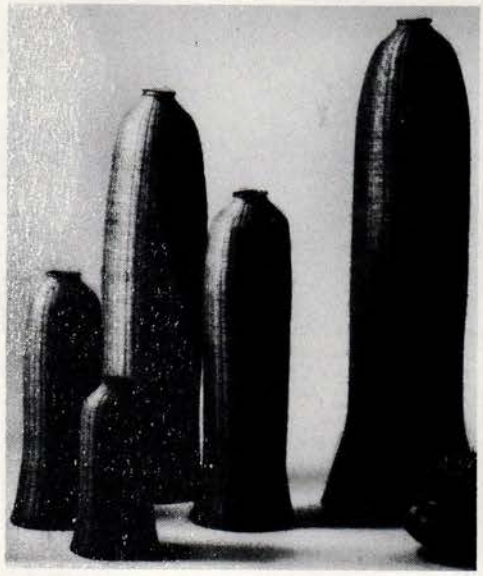
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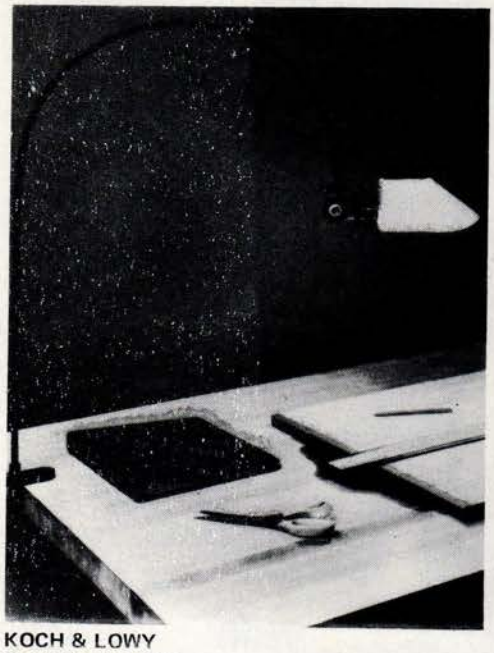


PALECEK
Circle Number 286



PALECEK
Circle Number 287

Pure sculpture. These baskets from **PALECEK** actually are used in the Far East for catching shrimp, but here they are perfect decorative pieces. Also from **PALECEK** is a collection of large rattan planters, cachepots and trays from the Wicker Rattan collection. **KOCH & LOWY**'s #T-379 desk lamp is completely adjustable, attaches to a table or desk, and comes in black with a white or yellow shade. **BROWN JORDAN**'s Polo collection includes a dining and lounge chair, ottoman, chaise and side table. The pieces work well with other Brown Jordan furnishings. **JOHN W. LEDFORD** presents the elegantly designed "Versailles" area rug from V'Soske.



KOCH & LOWY
Circle Number 288



BROWN JORDAN
Circle Number 289



JOHN W. LEDFORD
Circle Number 290

Stark
CARPET



Roumanian Kilim

No. 40017A Size: 12' x 9'

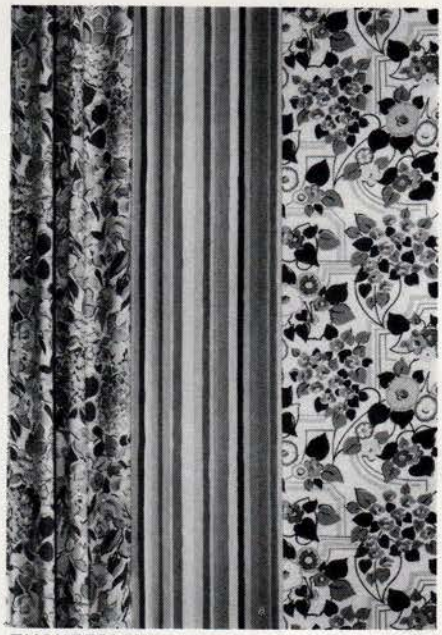
From the Stark collection of Kilim rugs.

New York, 979 Third Avenue; Boston, Chicago, Troy, Mich., Miami, Dallas, Houston, Los Angeles, San Francisco.

SHOWPLACE SQUARE GALLERIA DESIGN CENTER



ZUCKERMAN
Circle Number 291



ZUCKERMAN
Circle Number 292

Reflections, a modular wall unit, is custom designed for the bedroom by Cy Mann Designs and available at **ZUCKERMAN**. A selection of three fabric patterns from Boussac also are shown in the **ZUCKERMAN** showroom. Offering fabulous furnishings from Phyllis Morris Originals, David Julian Designs and others, **FRAETIS & LA CAZETTE** invites the designer to its showroom to view an extensive collection of fine furnishings. **S.E.E. IMPORTS** presents a charming reproduction of a classic bonnet top armoire made of bleached pine. **HAGEN INTERNATIONAL** displays its high back lounge chair and ottoman designed by William G. Gwynne.



FRAETIS & LA CAZETTE
Circle Number 293



S.E.E. IMPORTS
Circle Number 294



HAGEN INTERNATIONAL
Circle Number 295

Circle No. 62 Reader Service Card



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Sofa: IRIS ORIENTALE Background: SCRUBBED COTTON

photo by gale hasch

Palecek



Palecek presents The Wicker Rattan Collection

Circle No. 63 Reader Service Card

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Palecek. Specialists in distinctive natural accessories from Europe and Asia.

The Collection '79 is now being presented at the Palecek showrooms. *Purchases can be made directly off the floor.*

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Palecek presents The Champagne Collection

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CHOICE, INC.
Circle Number 296



CHROMA INDUSTRIES
Circle Number 297

Chicago Square, an 18" high limited edition sculpture cast in bronze or aluminum, is available at **CHOICE, INC.** **CHROMA INDUSTRIES** offers a large selection of hand knotted Oriental rugs from Persia, India, Pakistan and other rug weaving centers of the world. **BONDY & ASSOCIATES** presents the Wildwood collection of solid brass lamps. **RANDOLPH & HEIN**'s #1702 goatskin side table with a single drawer is offered in: natural, light natural, bleached white, green, rust or walnut. **HAYES FURNITURE** introduces "Petal," consisting of corner and armless units, an ottoman and table. Cushions and pillows are reversible.



BONDY & ASSOCIATES
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HAYES FURNITURE
Circle Number 300



"Kalama Fern" from THE CAMELBARN Collection by Wayne Carlson.

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SHOWPLACE SQUARE
GALLERIA DESIGN CENTER



GALLERIA FLOORS
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SHEARS & WINDOW
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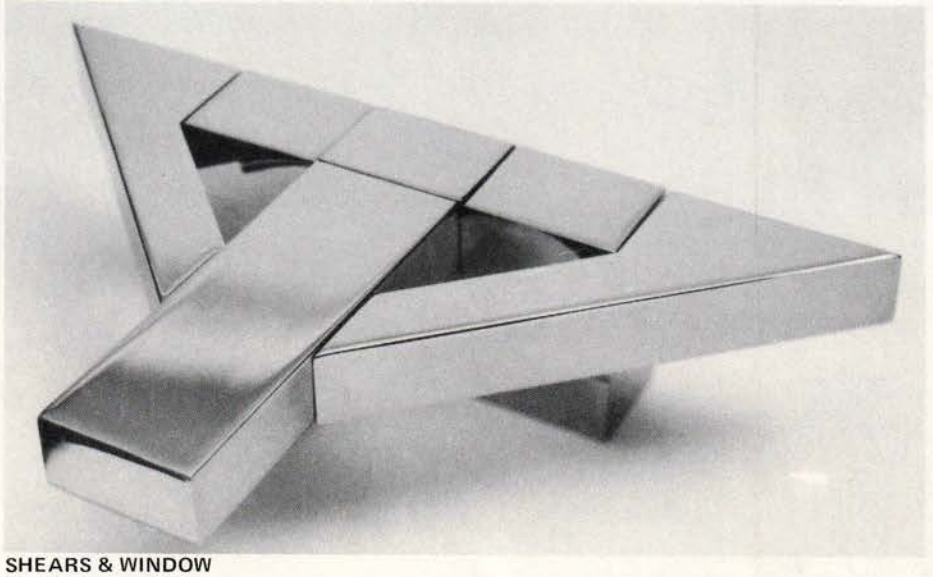
Machine woven in West Germany and made of 100% wool, this is one of Concepts International's five designs in the Kira collection of fine rugs. Shown at **GALLERIA FLOORS. SHEARS & WINDOW** presents California Drop Cloth's pattern, "Columbine," designed by Ika in a brilliant pink coloration. Also seen at **SHEARS & WINDOW** are two examples from the extensive Stark Carpet collection. The first is an antique Kashan Persian rug over 100 years old, and the second is an unusual antique rug referred to as an "Egyptian Lavere Kerman." The "Jetset" lavatory fixture, also at **SHEARS & WINDOW**, is manufactured by Paul Associates.



SHEARS & WINDOW
Circle Number 303



SHEARS & WINDOW
Circle Number 304



SHEARS & WINDOW
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SHOWPLACE SQUARE
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LANDSBERG/TARRANT
Circle Number 306

LANDSBERG/TARRANT displays Allmilmo, the answer to the fantastic kitchen. This German import offers 300 cabinet styles in 70 finishes in laminate or wood. **WALLPAPERS, INC.** presents Charles Barone's "Spring" wallcovering pattern in five colorways, all with corresponding fabrics. Hasi Hester's "Matisse Floral" also is shown at **WALLPAPERS, INC. JACK ANDERSON** carries Galleon International's small and large wicker chests. They are glass topped and feature leather strap detailing. In addition, **JACK ANDERSON** displays the Unifactor Solo series glass topped tables with polished chrome frames.



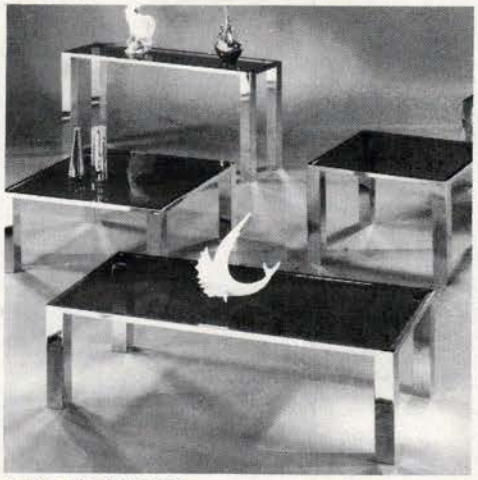
WALLPAPERS, INC.
Circle Number 307



WALLPAPERS, INC.
Circle Number 308



JACK ANDERSON
Circle Number 309



JACK ANDERSON
Circle Number 310



L.E. CARPENTER

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THE SEQUENT SEATING SYSTEM OFFERS A SELECTION OF SEATING ARRANGEMENTS WITH ATTACHED OR FREE STANDING TABLES.

HAYES



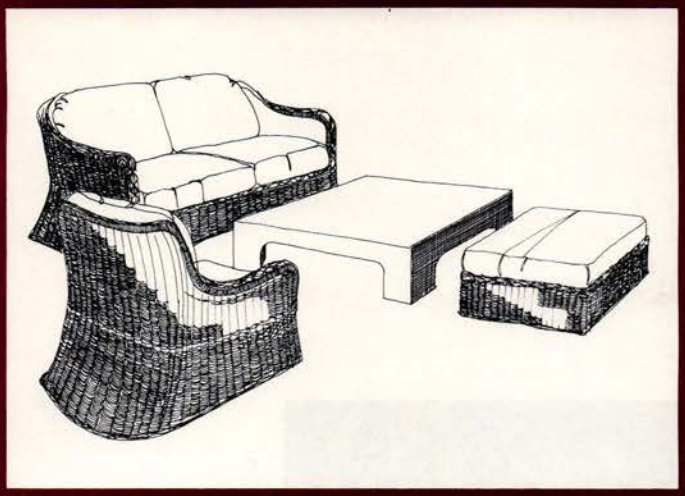
400-54 J11, 400-54 A10 CHAIR

DESIGN: RAY ZIMMERMAN

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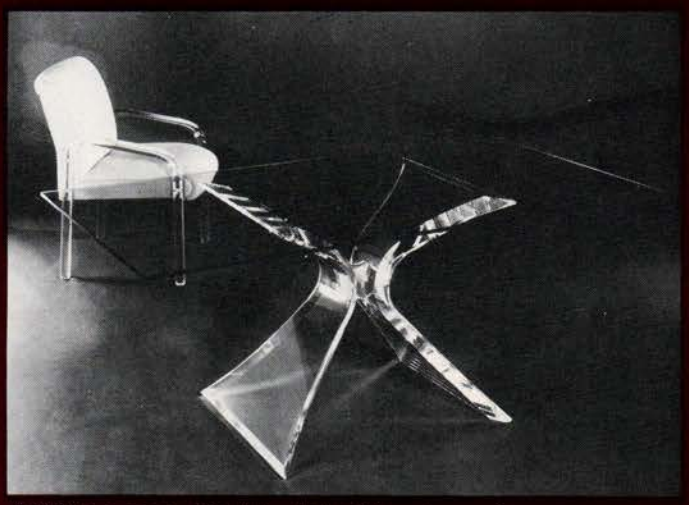
Madagasque wicker furniture.



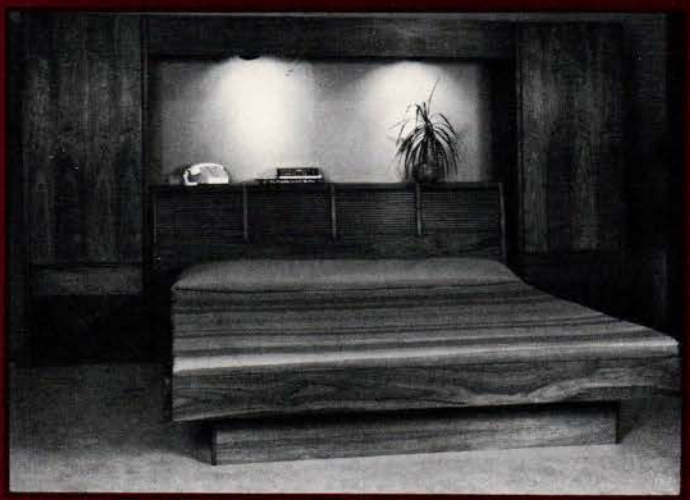
Antique Scandinavian pine cabinets.



Odyssey plexiglass table & chair.



#444-1 Lounge chair by John Mascheroni.



Modular bedroom in oak or walnut.



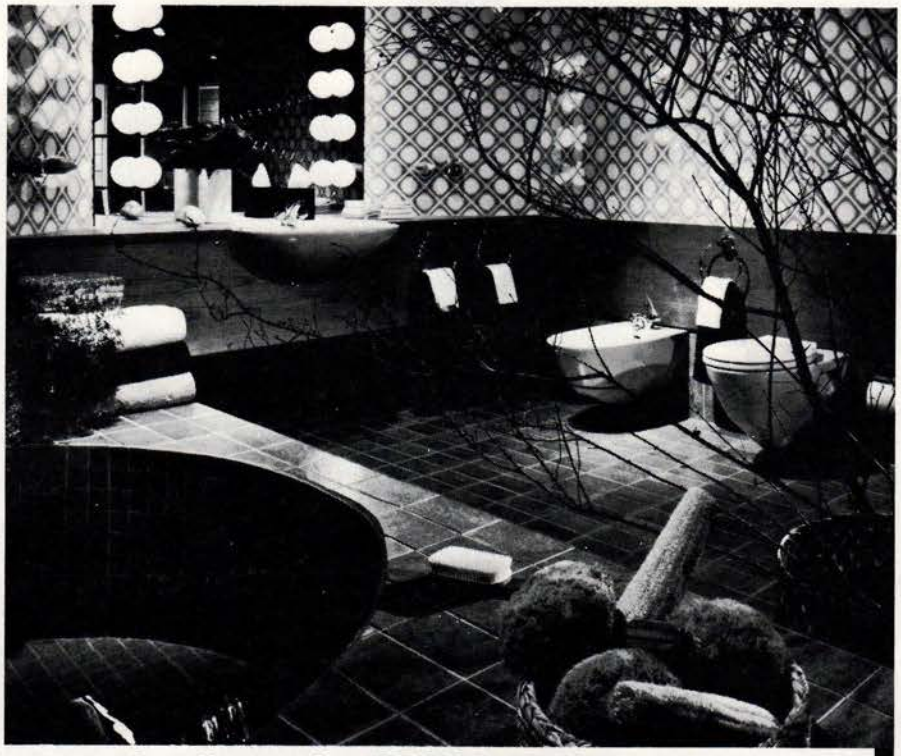
#468 Sectional sofa.

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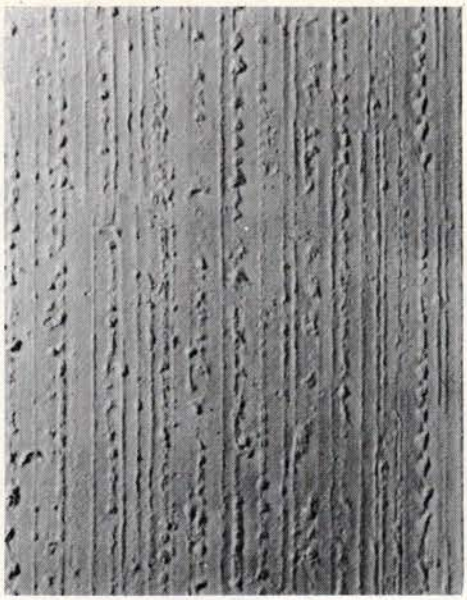
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SHOWPLACE SQUARE GALLERIA DESIGN CENTER

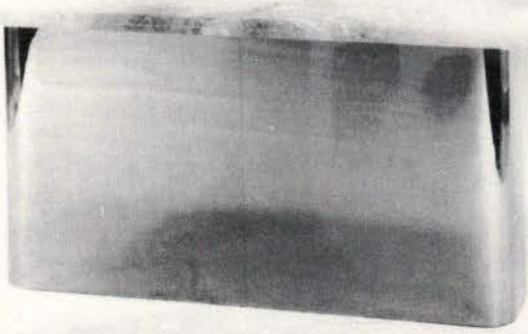


ELSIE FARRIS
Circle Number 311

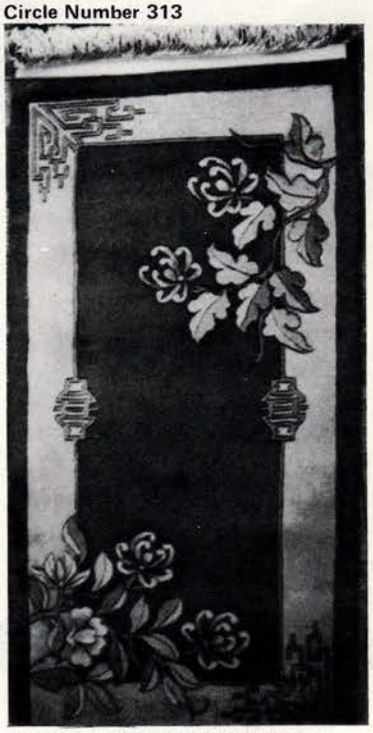


L.E. CARPENTER
Circle Number 312

ELSIE FARRIS carries an extensive selection of furniture from Guy Chaddock. Included is this Country French armoire from the Melrose collection. **L.E. CARPENTER**'s "Rainfall" is a new, subtly textured Vicrtex vinyl wallcovering impervious to scuffs, soil, stains and mildew. Shown at **CAHILL-RUBEN** is the #4200 Marmaros Acropolis dining/conference table from Douglas Bickle, Inc. It is available in 50 different marble tops with a variety of metal bases. **PEKING ART RUG COMPANY** exclusively deals in fine lines of handmade rugs from the People's Republic of China. Shown are two examples: a traditional Peking design and a detail of the Super Grade, a 100% hand knotted wool rug.



CAHILL-RUBEN
Circle Number 313



PEKING ART RUG COMPANY
Circle Number 314



PEKING ART RUG COMPANY
Circle Number 315

ELSIE FARRIS, INC.

Adams Furniture
Arthur Court Designs
Arts of Spain
The Brass Collection
C.B.S. Furniture
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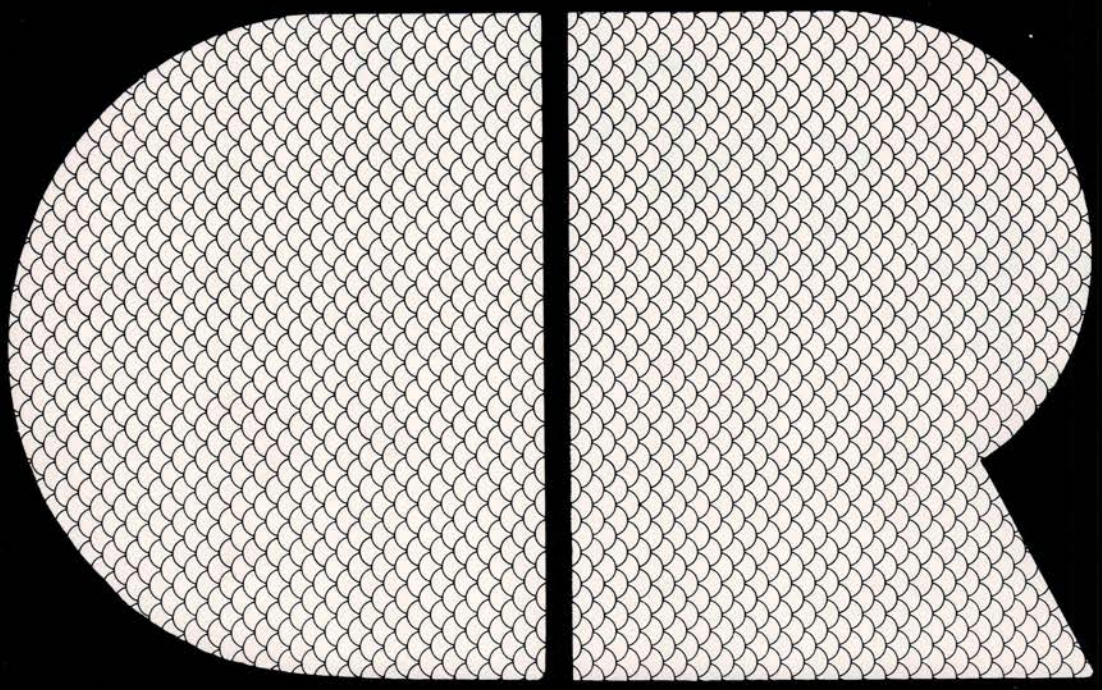
Crystal Et Bronze
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Design Guild
Elsie Farris Copper & Brass
Furs by Leisel
Garcia Imports
Habermacher Prints

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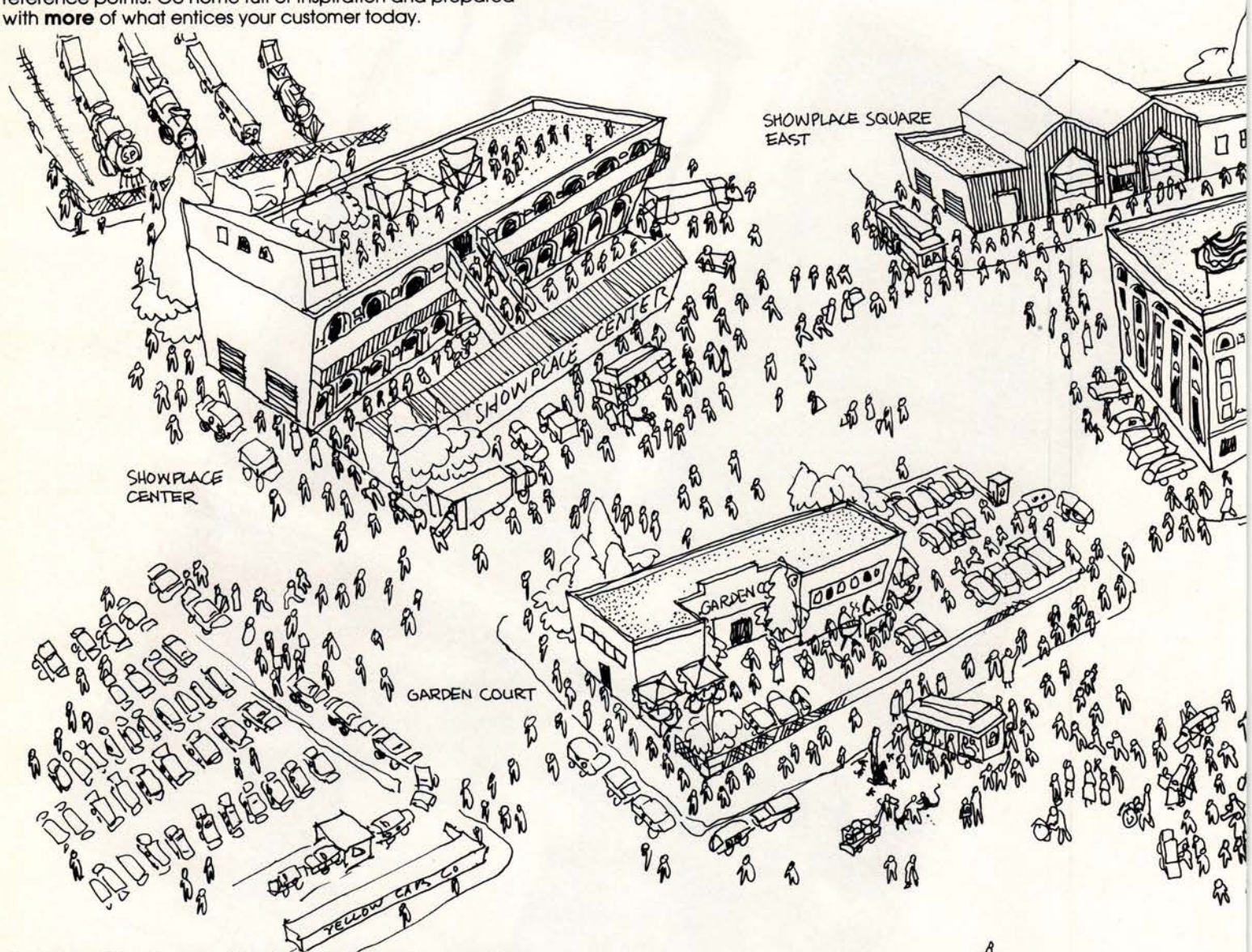
MORE Market Week Attractions

San Francisco Market Week emerges as the most important home furnishings Market in the West. **More** product lines yes . . . but also the most dazzling array of eye-filling presentations ever assembled.

See more Market Week only exhibits.
More permanent showrooms. Fill up on new ideas. New reference points. Go home full of inspiration and prepared with **more** of what entices your customer today.

MORE Parking, Transportation Cable Car Connection

Use any of our 5 parking areas or leave your car with our courteous valet service at the Galleria Design Center. Begin Market Week at Showplace Square. Park and ride trouble free on our Cable Car Express to other Market Week locations.



The Main Attractions are The Galleria Design Center with its exclusive permanent showrooms and The Showplace, with many more permanent showrooms plus 75,000 square feet of exhibits by representatives of major lines – many of whom show only at Market and only in San Francisco. Showstopping collections of furniture and antiques, floor and wall coverings, lighting and decorative accessories, as well as contract furnishings, from all over the United States and imports from all over the world – will be competing to satisfy even the most selective buyer at Showplace Square!

Beat Gas Lines

Use any of the following public transportation links and forget about gas. **Bart, SP Depot, Muni Buses & Trams, Yellow Cab** all lead to Showplace Square and our **Cable Car Express** will take you to other market areas and bring you right back.

AT SHOWPLACE SQUARE MARKET JULY 15~19

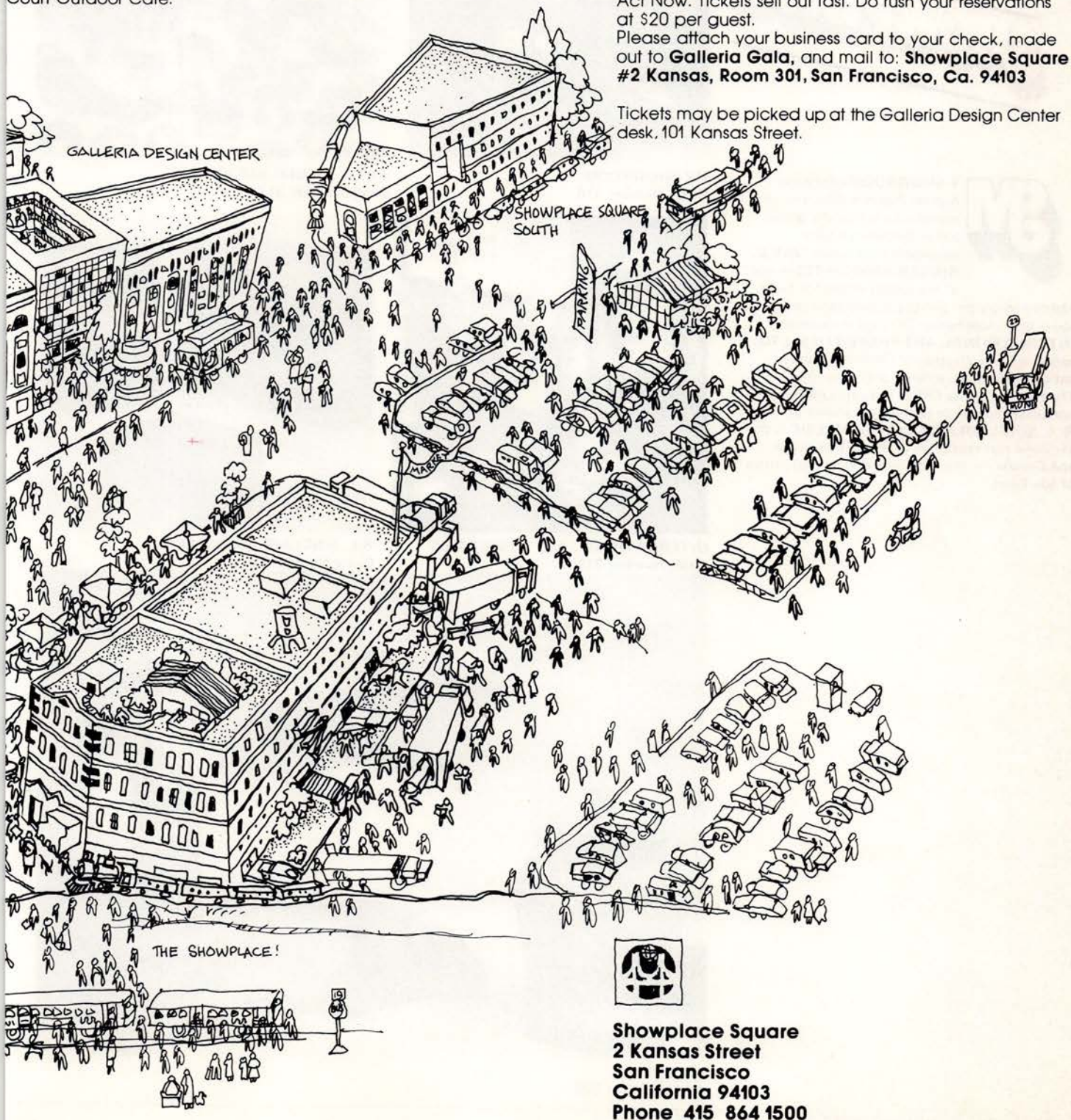
MORE San Francisco Style

Architectural retrospectives in brick and timber accommodate some of the city's renowned restaurants and social spaces: the elegant Galleria, Showplace Cabaret, Garden Court Club, the Penthouse and the Garden Court Outdoor Cafe.

MORE San Francisco Entertainment

Showplace Square will present Galleria Gala, a main event. San Francisco-brand entertainment in a beautiful Galleria theater setting – dinner, dancing on stage under the Stars.
Act Now. Tickets sell out fast. Do rush your reservations at $20 per guest.
Please attach your business card to your check, made out to **Galleria Gala,** and mail to: **Showplace Square #2 Kansas, Room 301, San Francisco, Ca. 94103**

Tickets may be picked up at the Galleria Design Center desk, 101 Kansas Street.



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Phone 415 864 1500

SHOWPLACE SQUARE

THE SHOWPLACE!



MY SHOWROOM
Circle Number 316

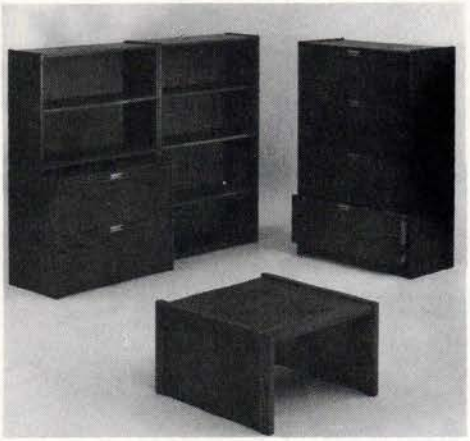


JAY C. RIEGER ASSOCIATES
Circle Number 317

MY SHOWROOM celebrates Karmel Plastic's 40th year of manufacturing acrylic accessories. Shown is a fully adjustable step ladder. **JAY C. RIEGER ASSOCIATES** is one of the largest dealers of hand hammered copper and brass decorative accessories and implements. The new showroom, **INTERNATIONAL ART PROPERTIES, LTD.** carries a fine collection of Chinese ceramics, antique jade, silks, screens, and other items. The new Executive Office Concepts modular bookcases, in oak or walnut, are shown at **R. L. SINCLAIR ASSOCIATES. HELSIE** is the exclusive representative in the United States and Canada for the exquisite wooden sculptures of Ida Tilem.



INTERNATIONAL ART PROPERTIES
Circle Number 318

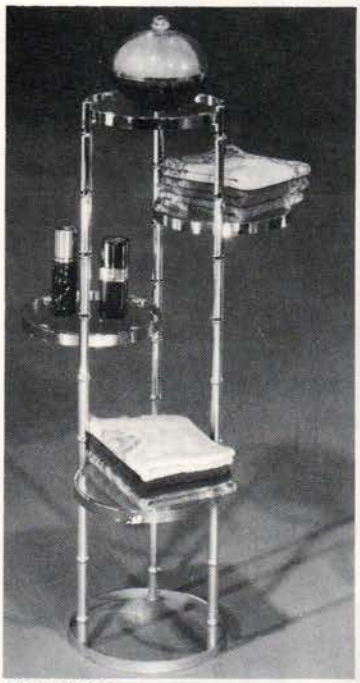


R.L. SINCLAIR ASSOCIATES
Circle Number 319



HELSIE
Circle Number 320

SHOWPLACE SQUARE & THE SHOWPLACE!



BOB HURD
Circle Number 321



FRANK T. KUONY
Circle Number 322

This four shelf bath stand from George Koch is permanently welded to ensure solid, one piece construction. Shown at **BOB HURD.** Unique feathered decorative accessories by Ye Unicorn are offered at the **FRANK T. KUONY** showroom. "Collezione Moonlight" modular cabinetry in a choice of light trim colors and patterns is seen at **DAHL DESIGNS.** Advance compact storage systems, distributed by **LIBRARY PRODUCTS,** doubles storage space by eliminating unnecessary aisles. The units move mechanically or electrically to create an aisle where needed. **EISHEN INTERNATIONAL** offers Italian tea carts, Japanese screens, and unique accessories to the designer.



DAHL DESIGNS
Circle Number 323



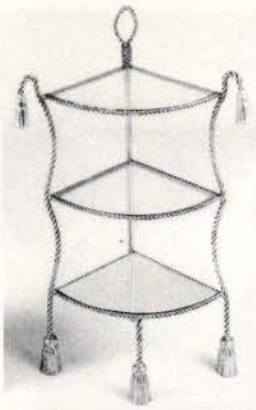
LIBRARY PRODUCTS
Circle Number 324



EISHEN INTERNATIONAL
Circle Number 325

SHOWPLACE SQUARE

THE SHOWPLACE!



VERNE FRANE ASSOCIATES
Circle Number 326

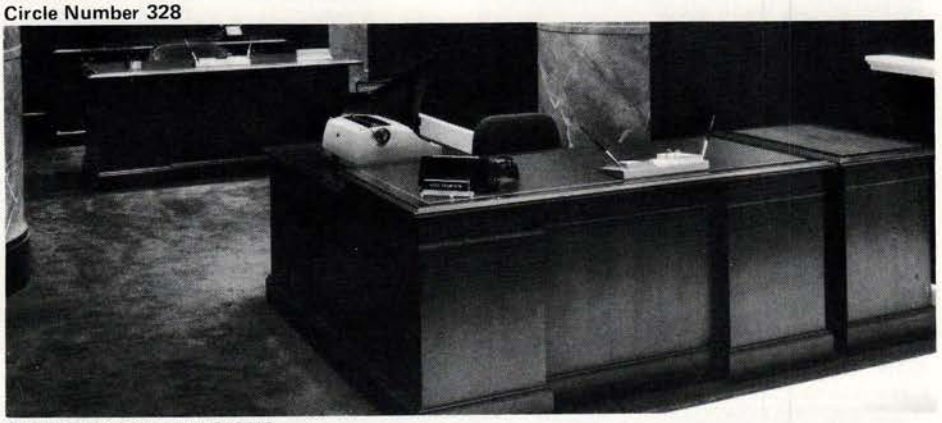


PASARGAD RUG COMPANY
Circle Number 327

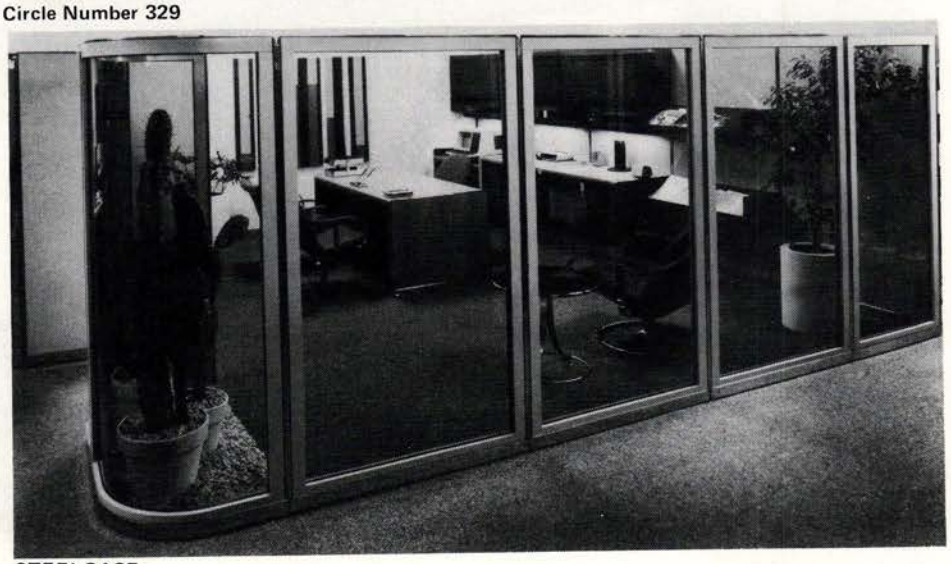
Representing the Edward P. Paul & Company, **VERNE FRANE ASSOCIATES** displays the corner etagere standing 35½" high. Showroom manager Mohsen Khalaji presents one of the beautiful Persian rug selections to be found within the **PASARGAD RUG COMPANY.** Distributor for Serta of San Francisco, **EDMOND R. SOULIE ASSOCIATES** introduces the Perfect Seating series, featuring component construction which actually minimizes the costly problem of future reupholstery work. For repairs, or to redecorate, simply order any required mix-and-match replacement component for effortless installation in minutes. **PROFESSIONAL DESIGNS** features a traditional desk manufactured by the Tandem Desk Company. Made of cherrywood, the desk comes with a vinyl insert top and a bronze metal stripe outline. **STEELCASE's** 9000 Plus credenza arrangement supports terminal and communications equipment plus task lighting. The 9000 desk is fashioned with a light oak veneer top and end panels.



EDMOND R. SOULIE ASSOCIATES
Circle Number 328



PROFESSIONAL DESIGNS
Circle Number 329

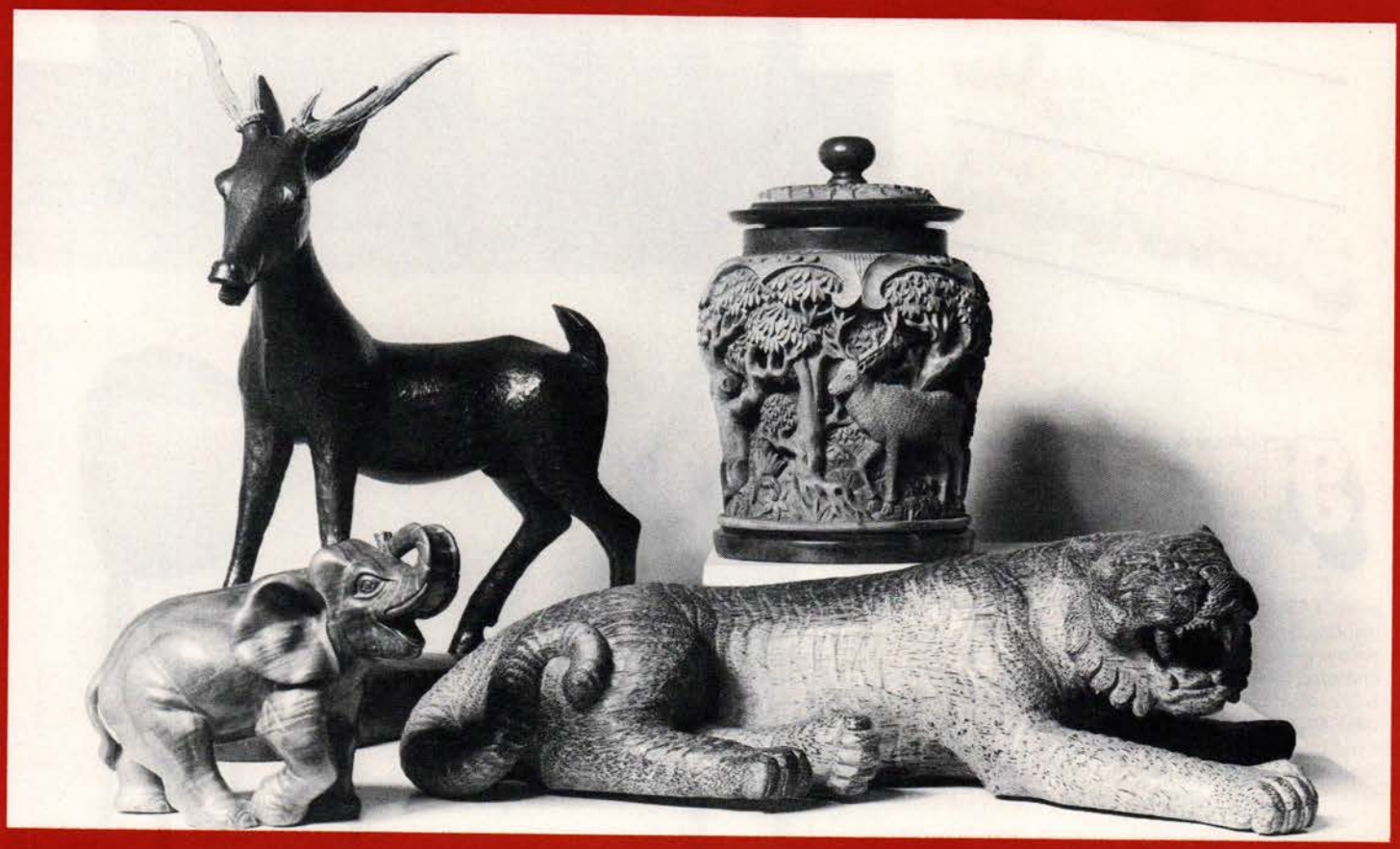


STEELCASE
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Deer in coconut wood with bone antlers measures 28″ x 20″. Elephant, 12½″ x 20″ featured in light mahogany is available in a variety of sizes. Jar, 18″ x 10″ is carved from solid hibiscus wood and can double as a lamp base. Tiger, 9″ x 32″ is a rare find in coconut wood.



Three 16″ high ducks hand painted in black, white and orange would lend color to any setting. Contemporary figure, 15″ x 5″ is carved in hibiscus wood and featured in a variety of sizes. Horses, 11″ x 17″ are but one example of our extensive collection in exotic woods.



This group of Tasca's Limited Editions exhibits the delicate realism that is the trademark of this Italian Master. Fish, 11″ x 15″ is highly stylized yet life-like. Ducks, 11″ x 15″ have both charm and personality. Bird is a little gem with metallic glazed tin can, 6″ x 7″. Eagle, majestic in size and execution, measures 18″ x 21″.



Edoardo Tasca's superb Limited Edition Porcelains are available in traditionally painted or bronze tone, singly or in pairs and with or without lamp conversions. The 16″ tall figures are a tasteful combination of glazes. Lamp, 36″ x 25″ boasts a silk shade and gold armature.

Circle No. 74 Reader Service Card

SHOWPLACE SQUARE & THE SHOWPLACE!



HOGAN & ASSOCIATES
Circle Number 331

HOGAN & ASSOCIATES presents the Sunburst Bar with a jade marble insert. The **GOFF-HARKEN** showroom features fine Louis XVI handwoven cane chairs finished in fruitwood, white lacquer or as an unfinished piece. **LES SILVERMAN & ASSOCIATES** displays SnapView Architectural Signage, the simple signage solution for architects, designers and specifiers. Designed for maximum flexibility, practicality and aesthetics. **BERKELEY ART GLASS** shows one of many exquisite, hand blown lamps from Swallowtail Studios. Standing 21" tall, it is available in amber and blue.



GOFF-HARKEN
Circle Number 332



LES SILVERMAN & ASSOCIATES
Circle Number 333



BERKELEY ART GLASS
Circle Number 334



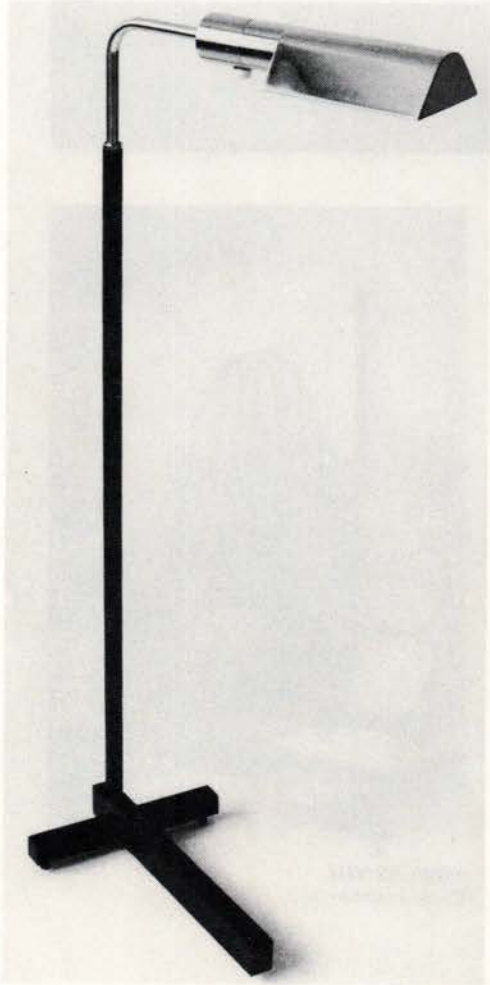
BAVUSO'S
Circle Number 335

SHOWPLACE SQUARE
SHOWPLACE EAST

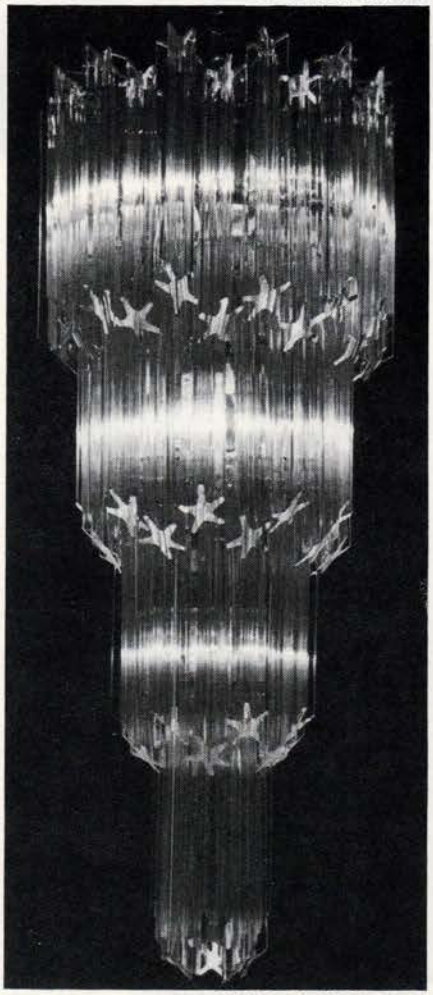


DIRECTIONAL
Circle Number 336

BAVUSO's imports fine Italian and French furniture and accessories. Shown here is a selection of china, crystal, silver and ceramics. **DIRECTIONAL's** "LacquerBond" dining/conference table resists all forms of staining and abrasion. **CASELLA LIGHTING** presents two samples from its showroom: the first is the C-1336 adjustable floor lamp in a high gloss brown lacquer and polished brass finish; and the second is the new imported Italian crystal "Penta" chandelier available in a variety of sizes.



CASELLA LIGHTING
Circle Number 337



CASELLA LIGHTING
Circle Number 338

SHOWPLACE SQUARE
SHOWPLACE EAST



HAMMER OF CALIFORNIA
Circle Number 339



HAMMER OF CALIFORNIA
Circle Number 340

HAMMER OF CALIFORNIA's "Rialto" dining set measures 44" wide, 72" long and 30" high. It comes in a variety of standard as well as custom matched finishes. **HAMMER OF CALIFORNIA** displays the Directional modular grouping available in loveseat and sofa combinations and in three sleeper sizes. Full selection of designer fabrics in stock. **THOMAS NEVINS ASSOCIATES** introduces the Kittinger CW-164 bookcase in mohogany and mohogany veneer. Three adjustable shelves in upper section. **TOWERS VIII** offers a complete decorator service to the designer—from measuring and installing draperies to wall upholstery.



THOMAS NEVINS ASSOCIATES
Circle Number 341



TOWERS VIII
Circle Number 342

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Denver - Designers Showroom
Dallas - J. Riley Smith
St. Louis - Lary McGee Assoc.
Detroit - Jill Ann Allen
Vancouver, B.C. - Designer Furniture Galleries
Tempe -- The Designers Showcase

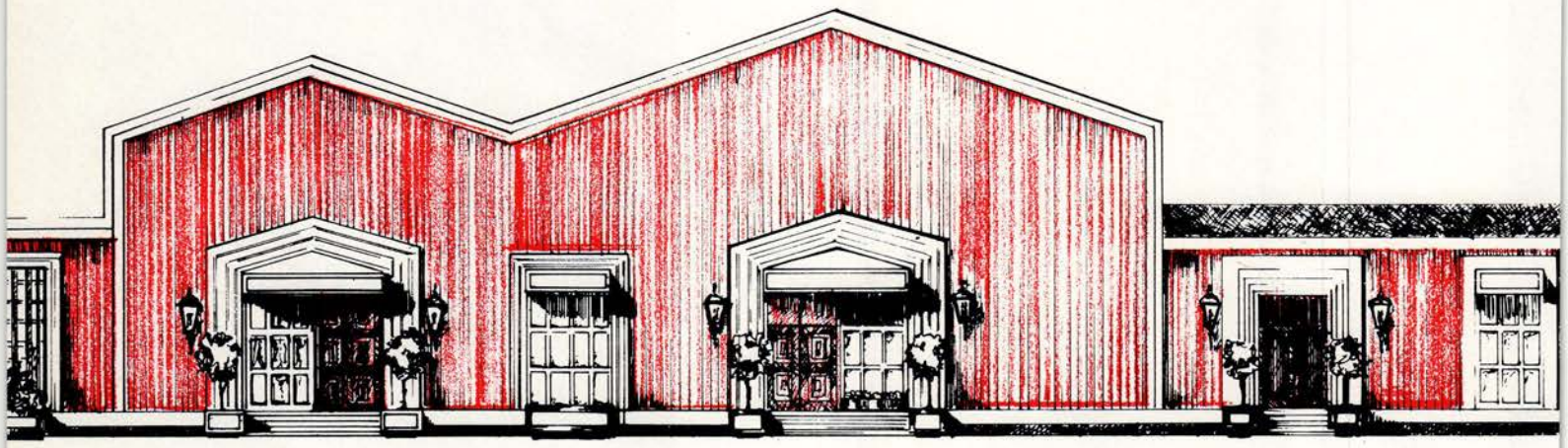
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145 RHODE ISLAND

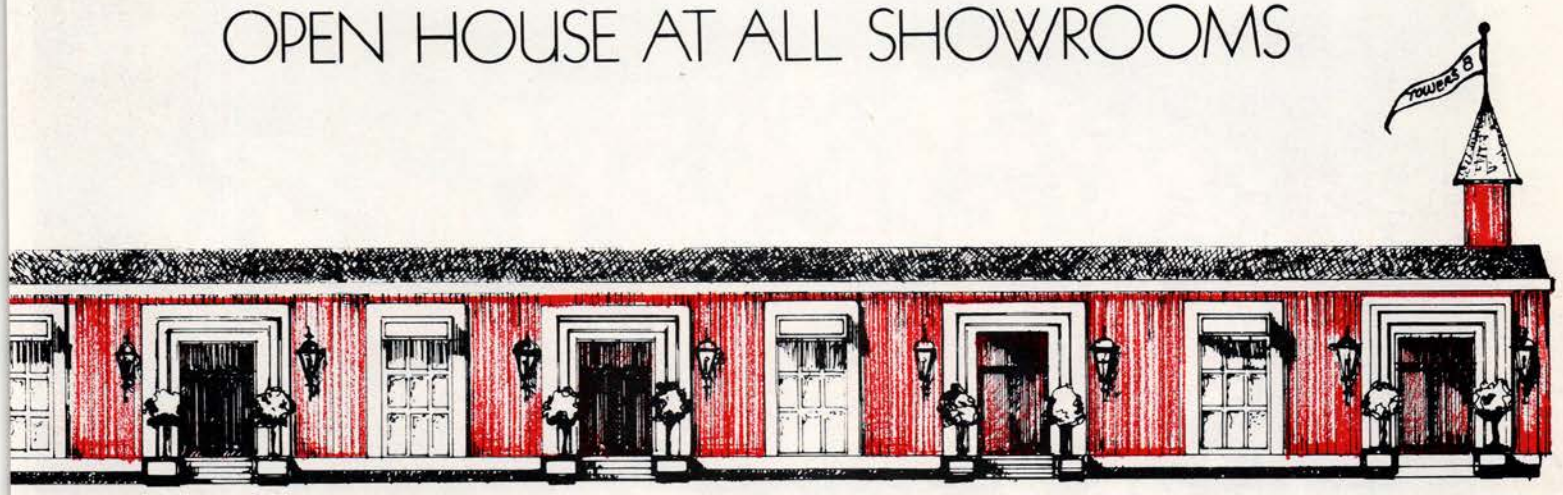
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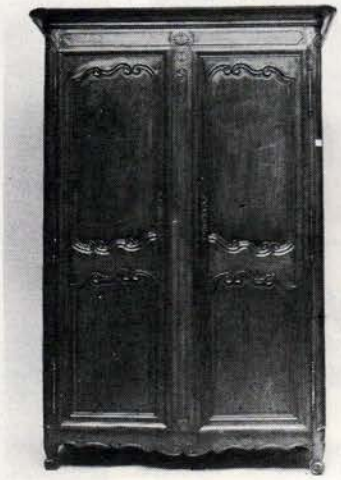
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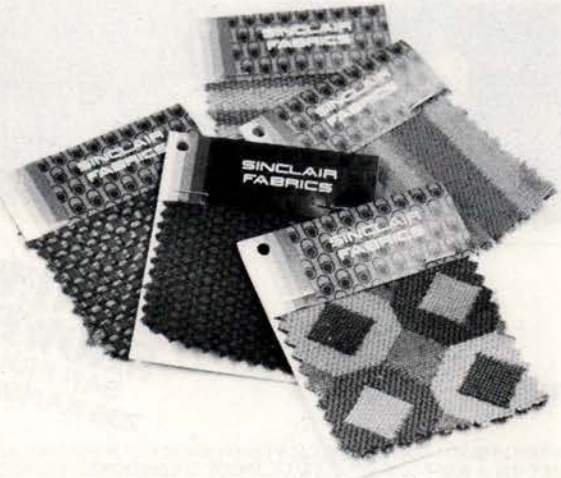
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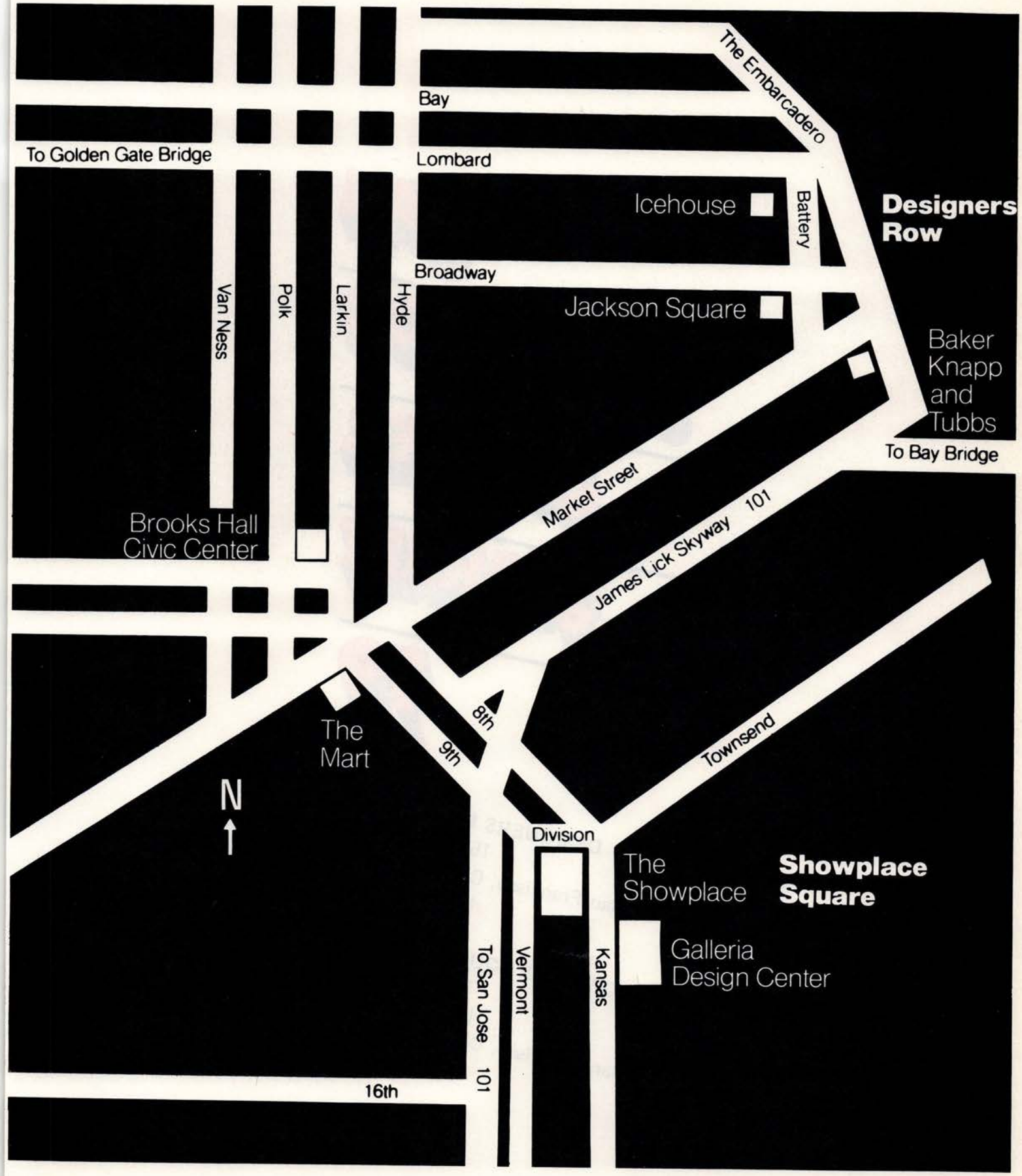


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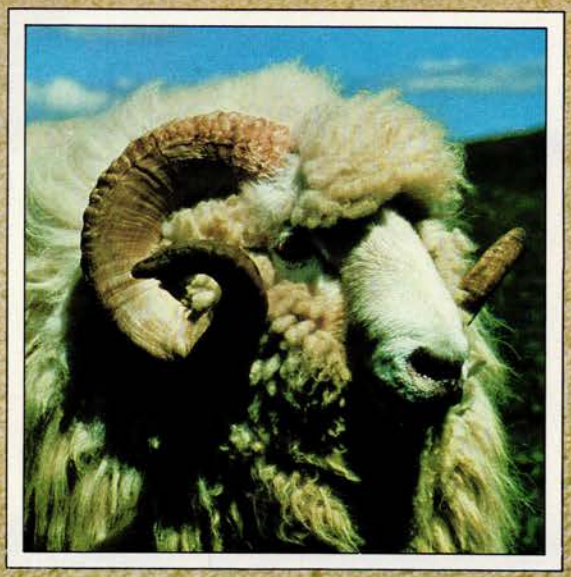

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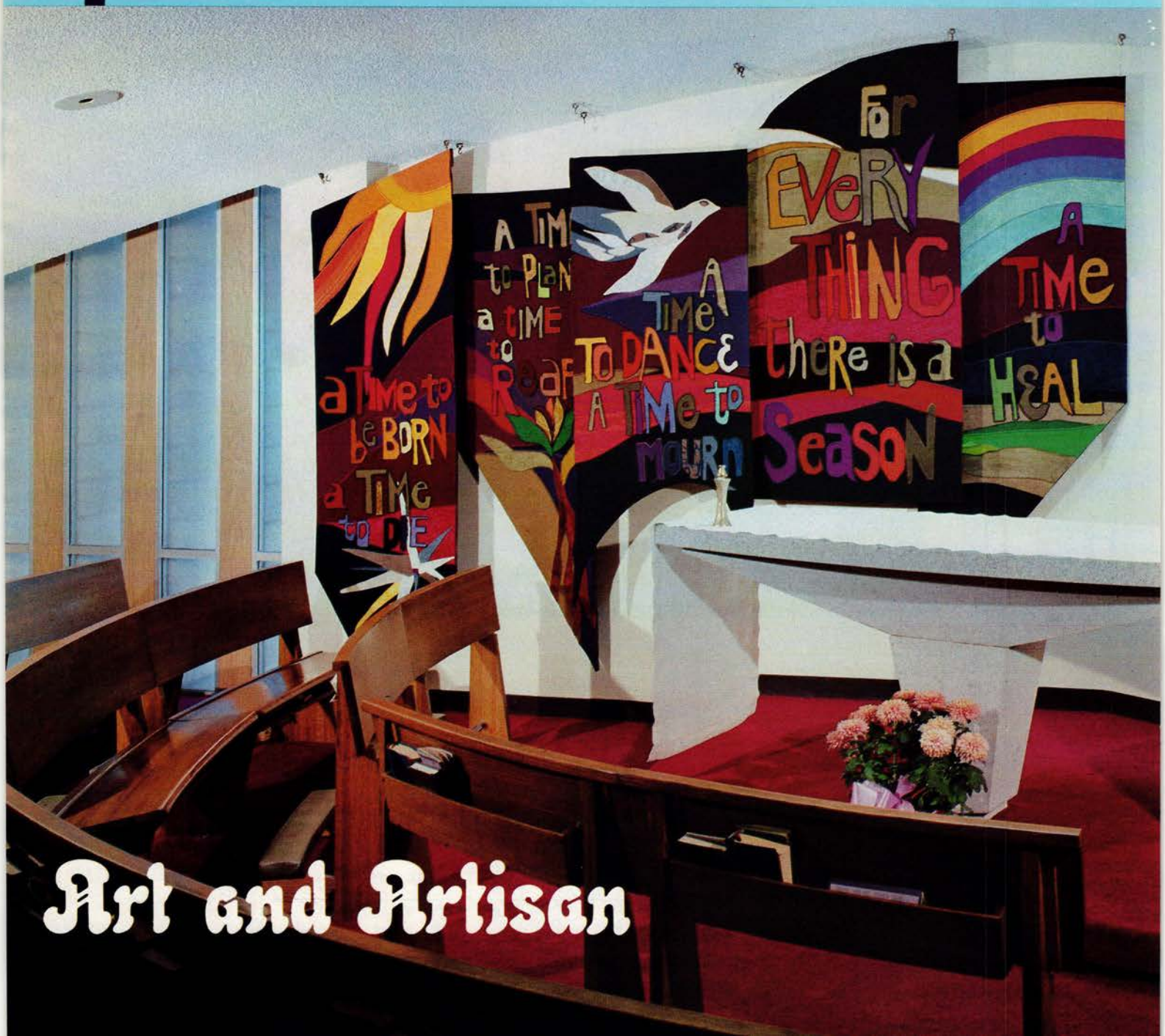
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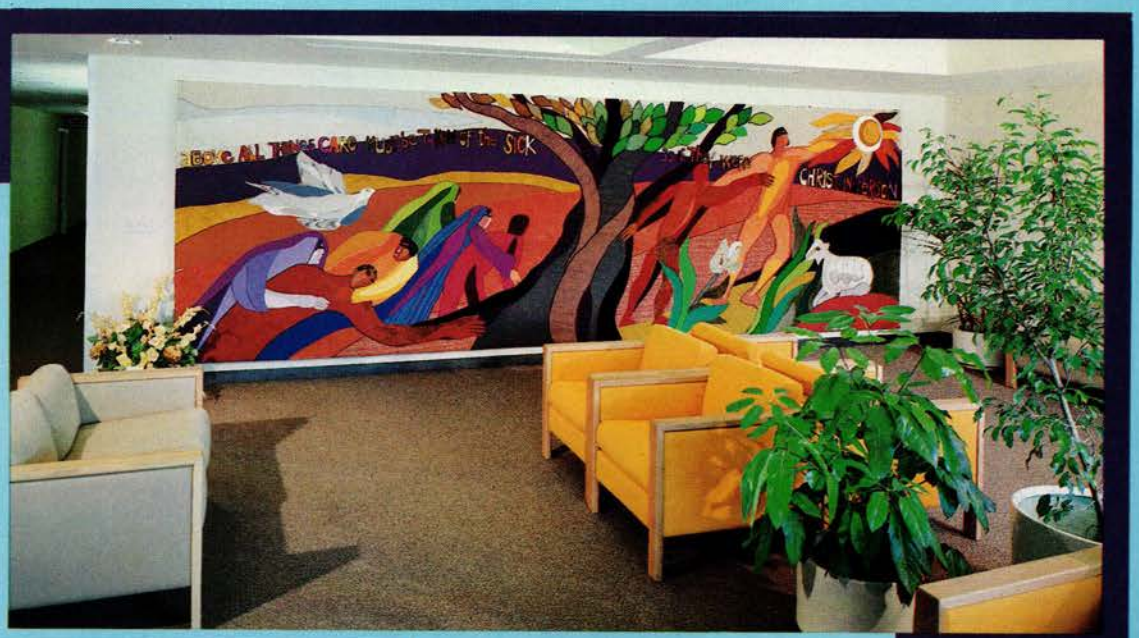


TAPESTRIES

An Aesthetic Remedy



Art and Artisan





HELEN WEBBER's tapestries appear around the world. It is clear that her reputation and, of course, commissions have grown considerably since 1971 when she first started as a tapestry artist. In fact, her original staff of one now has multiplied into a San Francisco studio employing 12 crafts people. Webber's limited edition tapestries are displayed across the United States in over 13 interior furnishings showrooms, and her commission tapestries are seen most often in banks, hospitals, hotels and community spaces.

Helen Webber tapestries, in any setting, seem to soften and warm an environment. Her themes concentrate on her affirmation of life, and in hospital settings, this is especially humanizing and appropriate. Take the 22-foot x 7-foot tapestry found in the lobby of St. Benedict's Hospital (top) in Ogden, Utah. The rule of St. Benedict is chosen as its theme: "Above all things, care must be taken of the sick, so that they will be served as if they were Christ in person . . . ."

The staff at St. Benedict's was so pleased with the tapestry that Webber again was asked to design another interpretation for the hospital chapel (left). Creating a colorful tapestry arrangement for the side wall leading to the center altar, Webber chose peaceful, soothing graphics to go with familiar, comforting lyrics. The result is a personal and colorfully vivid message found to be most befitting in the chapel setting.

In tapestries using verse or quotations, the verbal works hand-in-hand with the visual. There is never an imbalance, only the harmonious rhythm of both. Of course, as Webber points out, the selection of words for a tapestry is optional. Some prefer the look without; others enjoy the symbology created by words and graphics.

Color is the most important characteristic of a Helen Webber tapestry. She treats it as an emotion, eager to boldly suggest its candor in fabric. She works in every color palette—from softer earthtones to the stronger, vibrant rainbow colors. But Webber prefers richer colored pigments over all the rest.





The tapestries done for the Hollywood Presbyterian Hospital are good examples of how boldly displayed artwork can enhance a sterile atmosphere. With Webber's dramatic triptych (top left, this page) framing the hospital corridor and another tapestry entitled "Healing," (top right, this page) displayed elsewhere, what could have seemed cold is transformed instantly into a warmer setting.

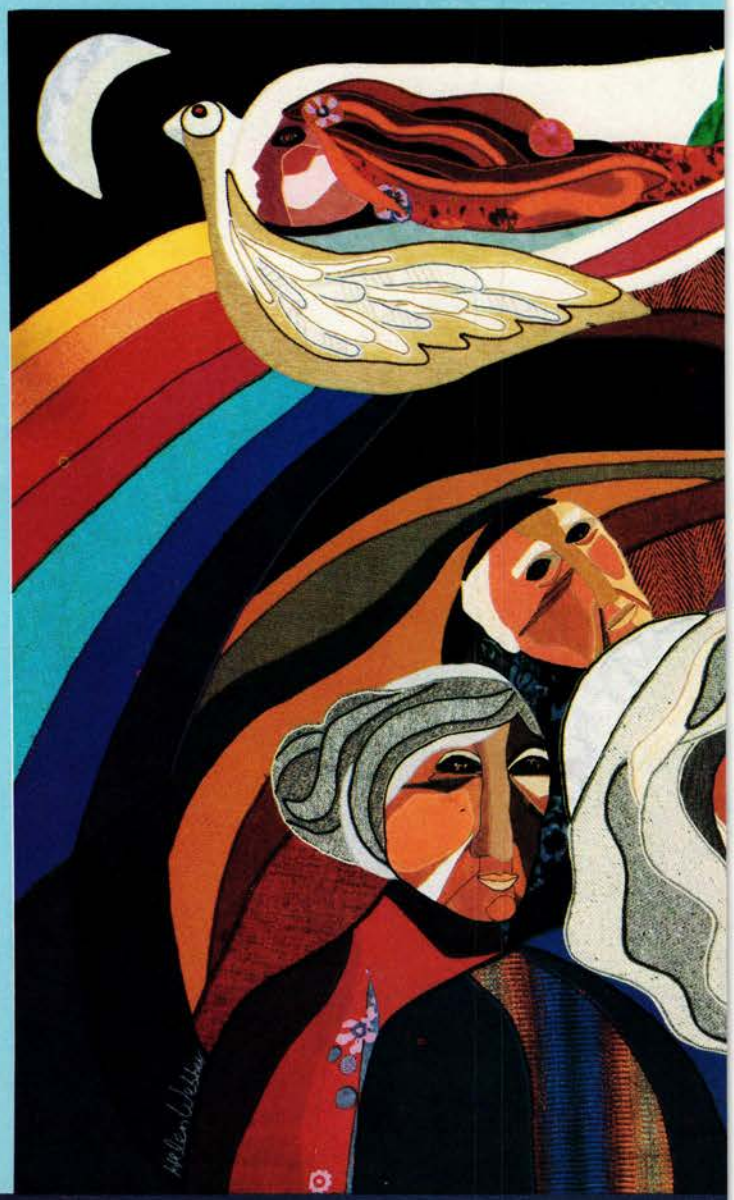
"An institutional environment devoid of feeling offers only more despair," explains Webber. "A hospital must be a place of hope."

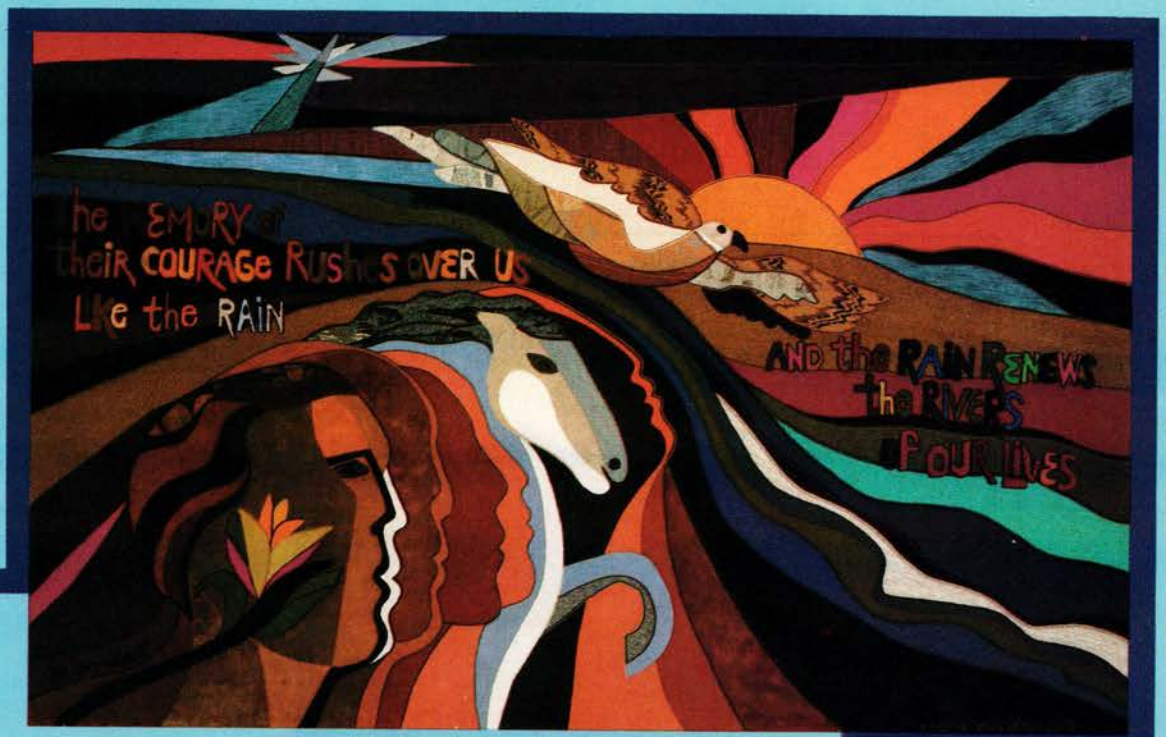
The process by which these striking tapestries are created is very controlled. Once the theme and design for a tapestry are determined, the actual production begins. The original drawing is scaled to size and colors are added to show how the completed tapestry will look. Fabric patterns and textures are then selected and cut to size, and finally they are adhesively bonded onto a durable upholstery fabric. The tapestry pieces then are outlined in yarn. The completed work, with the display of its many textures, seems to invite touch.

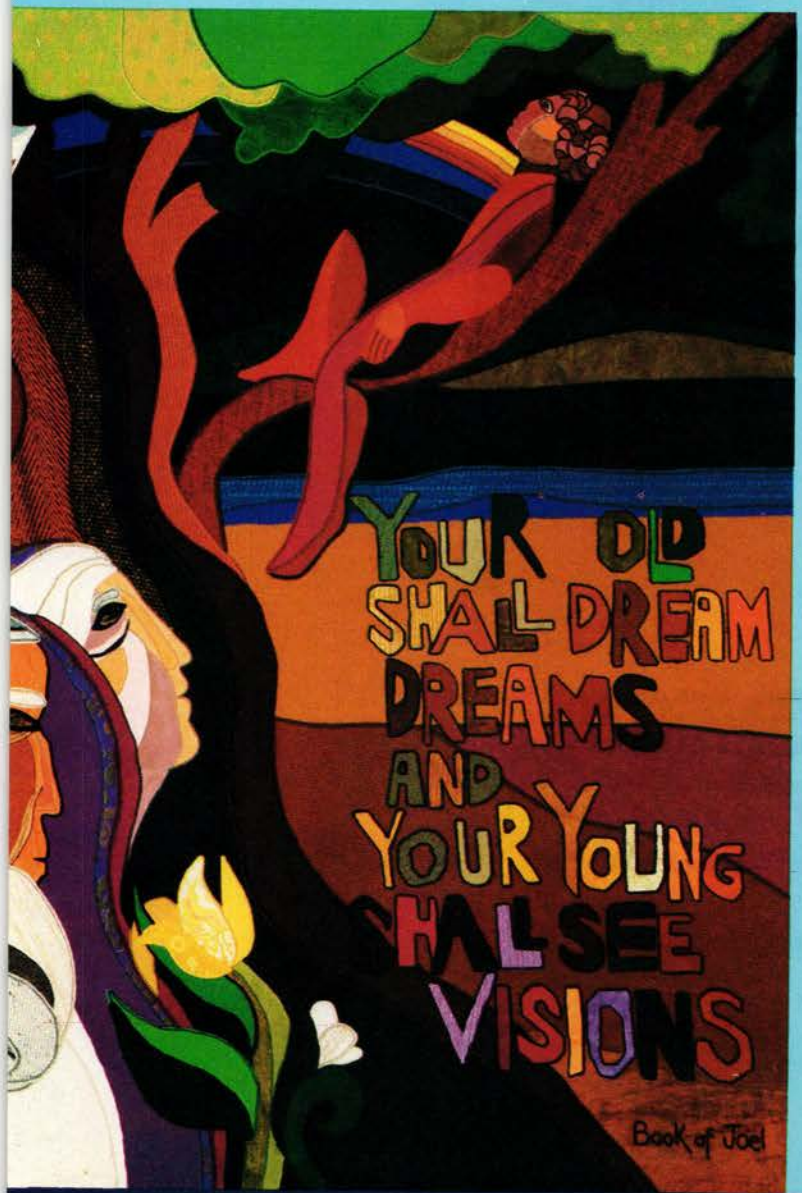
There is a tremendous transition from paper to final fabric form and this, of course, varies according to individual design. Webber designs all of her original and limited editions. Each is handcrafted under her supervision and signed by her. Webber is steadfast about this.

"Nothing leaves my studio that does not please me. My tapestries are my personal expression—no one else designs them. I believe designers specify my work because it adds an emotional climate to the architectural environment," states Webber.

An emotional climate most assuredly is created through the tapestry done for the Jewish Home for the Aged (center) in Houston. When designing this fabric piece, special consideration was given to the audience. Unlike her other tapestries for public spaces, Webber knew that this







one would be viewed day after day by the same people. She, therefore, wished to create something that would comfort residents as well as keep them on an emotional high-note. The Book of Joel provided the inspirative message for the resulting design. Here, just as in all of her tapestries combining the visual and verbal, a fine balance is achieved. For Webber, the imagery is a hopeful sign of the future.

"In my world of the future, the lines of age will be revered as symbols of wisdom and the deepening of the capacity to love," she says. "The young and old, as seen in the tapestry, will freely take nourishment from each other."

When asked to design a tapestry for the Riverside National Cemetary (top right, this page) labeled the "Arlington of the West" in Riverside, California, Webber was faced with an interesting challenge. How would she effectively express an aura of life and hope within a cemetary environment? The solution: to remember those who have passed on for their courage and use this to give hope for those who are alive. The words chosen for this dramatic tapestry are written by Jim Petersen, an associate of Webber, who composes many of the other tapestry messages as well as handles all of her publicity.

After meeting with Helen Webber, one is aware that her tapestries are an expression of her deepest personal convictions; and it is through her work that she hopes to touch the lives of many. Webber will admit that the finest tribute to her is public response. Without it, she feels her work would fail, but thank goodness that is not a problem. With public acceptance on her side, she will continue to communicate her ideas and those of others into fabric.

Photography: St. Benedict's lobby and chapel by Burr Lee; Hollywood Presbyterian Hospital by John Sunier; Jewish Home for the Aged by Fran Brennan; and Riverside National Cemetary by Dennis Anderson. ◇

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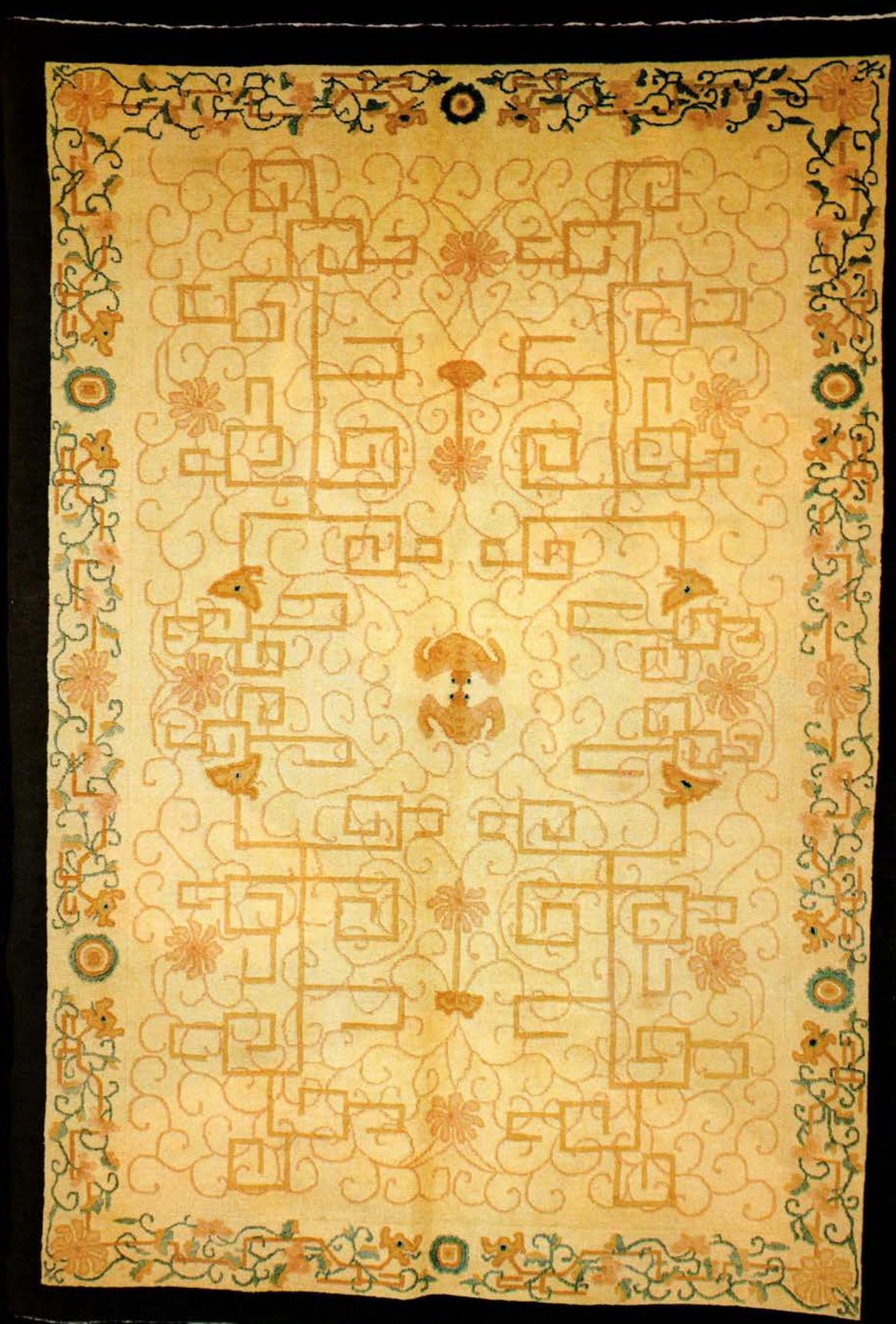
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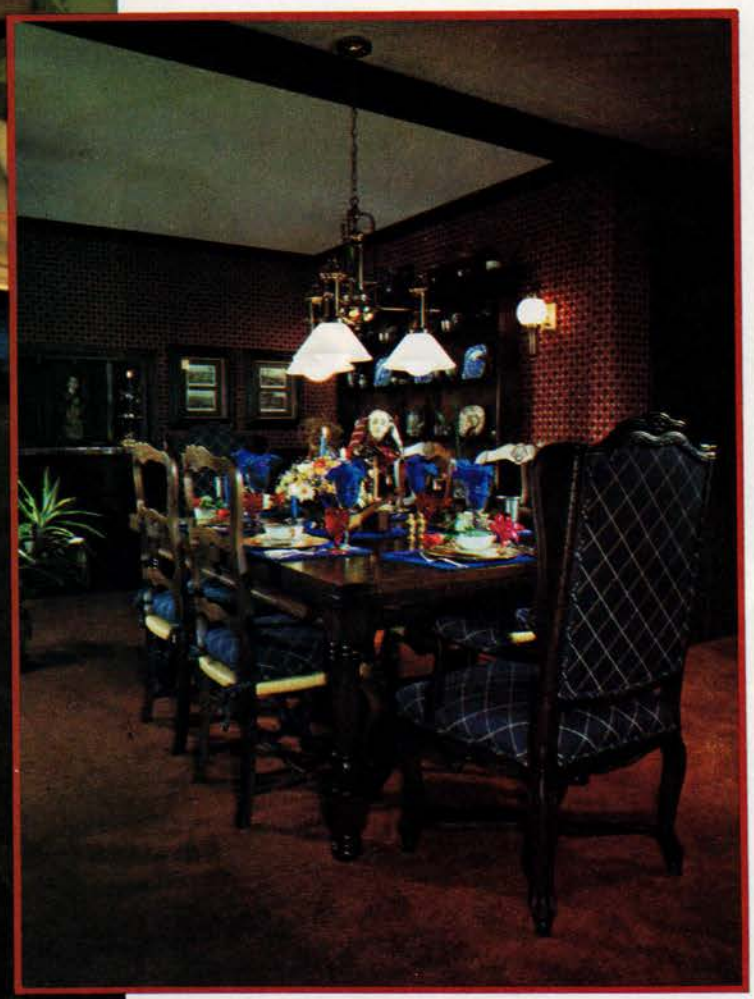
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Photography by Larry Carpp

JUNE TOWILL BROWN is a Los Angeles based interior designer whose off-time creative interests lie very close to her chosen career. As head of her own design firm, June Brown ASID Interiors, in Sherman Oaks, California, she thrives on creating just the right blend of furnishings and accessories to enhance her residential and commercial interiors. But when not at work, Brown is both a collector and teacher of antiques. In fact, she believes that antiques, when properly displayed, can accessorize and indeed rejuvenate any interior—especially a dining room.

But Brown says that, ali too often, antiques are hidden away behind glass cases, hutch doors or worse, closets. This happens, she says, because people are afraid to mix antiques with contemporary items, feeling the blend to be odd. This, according to Brown, is just plain nonsense.

To prove her point, Brown proudly shows guests the impressive collectibles within her own elegant country dining room. When one first approaches this entertaining area, it appears to be most befitting of medieval times. But, upon closer inspection, Brown demonstrates a tasteful mix of both old and new. An antique reproduction Welsh dresser from Marc Sanders Furniture Designs, a Country English styled dining table and side chairs from Platt Furniture and elegant wing chairs from Traditional Imports set a traditional tone. But the Brunschwig & Fils fabric on the chairs and the checkered wallcovering from Hasi Hester clearly reflect today's decorating touch.

For the table, a humerous court jester puppet, although not an antique, lends all the charm of a celebrated court dinner. An antique string instrument gives promise of forgotten ballads. An English pewter bowl holds a colorful spring flower arrangement. For lighting, three different sized pewter candle holders are used to add balance to the center grouping, and smaller candles at each place setting offer an additional glow for those at the table.

Finely etched antique crystal goblets, the "Grand Baroque" silver pattern, soup bowls and saucers of her Limoge china collection (circa 1880), and a Crown Lion ivory china liner plate from Bavaria all look as if they were made to be seen together. As a final touch, long stemmed roses grace the ladies' settings for a dainty remembrance of the night's meal. For a closer look at the lavish feast which embellishes this setting, please read on. *(Continued on page 265)*

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THE FUTURE OF DESIGN IN HEALTH CARE FACILITIES

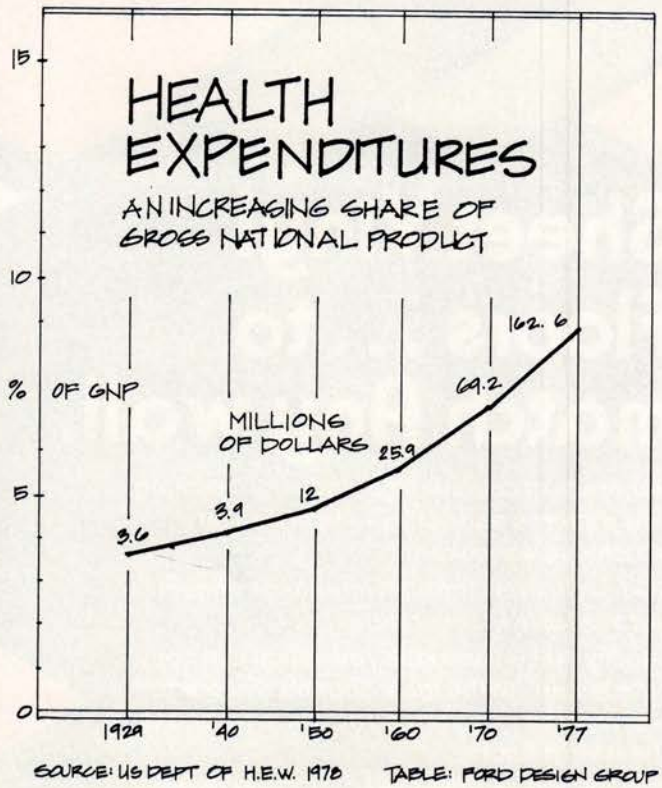
By Patricia Ford

"I've always had a problem-solving orientation," says Los Angeles designer Patricia Ford. "In fact, I majored in math before realizing that my primary interest lies in interior design."

Ford's ability to thoughtfully analyse all aspects of a situation before arriving at an answer has stood her in good stead as she has specialized increasingly in the complex and challenging field of design for medical facilities. In 1973 she started a two year association with Charles Kratka; then she commenced a four year partnership with Susan R. Wilson; and now she has opened her own firm, Ford Design Group, Inc. At each stage, health care design has been her emphasis, and she has worked on such projects as Kaiser Foundation hospitals, DARC Medical Services, Hoag Memorial Hospital and the Doctors' Artificial Kidney Center in Los Angeles (featured in "Designers World"). To her, the preeminent result of these assignments has been the realization of the urgency with which the designer's creativity is needed in this rapidly changing, heavily technical and extremely costly area.



Patricia Ford at work on Hoag Memorial Hospital's cost saving palette program.



VIEWPOINT VIEWPOINT VIEWPOINT

With national health care expenditures up to $162.6 billion in 1977, or $737 per person in the United States, accounting for the largest single share of the gross national product (8.8 percent), there is no question that the health field continues to expand. From the growing number of health maintenance organizations to the increasing emphasis by the government on cost containment strategies, health care facilities will be looking to the design industry for ways to meet their changing needs. We as designers will also have to revise our approach to coincide with these new demands. However, in spite of the regulation being sought by the federal government and the people at large to control hospital costs, there is going to be an increasing amount of work for designers in areas related to the health care system.

One example of the changing complexion of health care is the rising number of health maintenance organizations. A number of national health insurance plans include incentives for HMO development and the federal government is encouraging this trend strongly. These HMOs, which provide a comprehensive set of health care services in return for a prepaid charge per individual enrolled in the plan, have a higher degree of management control and tend to reduce the amount of physician autonomy in controlling the utilization of the delivery system. They also have a strong proven tendency to experience lower hospital costs. Subcribers to the HMOs average fewer days of hospital care but see their physicians more frequently.

This increased management control affects design projects significantly. In three projects we've done for the Kaiser Foundation Hospitals—the design of several lobbies and some remodeling work—we found that they employ very sophisticated central purchasing techniques and sets of standards used at all their hospitals, such as budgetary guidelines, but we also found a good deal of leeway. Additionally, they monitor and manage the projects very well. For instance, the architect assigned to the project acts a a monitor and liaison in dealing with the hospital, the administrative staff, and ourselves as consultants. Designers are going to have to be prepared to work under these conditions more and more in the future with the increase of HMOs.

We've also seen a tremendous increase in the number of ancillary service facilities which reflects the estimated 50 percent of increased hospital cost attributed to the greater use of resources such as diagnostic tests and health technology. In California, the number of hospital beds is not growing due to regulation but the growth of testing facilities has mushroomed.

> ". . . with architectural and interior design fees a part of any project cost, hopsitals will attempt to either cut out or reduce these fees as much as possible."

Use of outpatient clinics in hospitals is growing, too. While ambulatory care is provided primarily in doctor's offices, individuals in low income families, members of racial minority groups, and residents of the core counties of metropolitan areas get a greater than average proportion of care in hospital outpatient departments and emergency rooms.

Another major impact on hospital use in the next 20 years will be the large proportion of elderly in the population who are the most frequent users of health services. From 1965 to 1975, the number of days of hospital care per person 65 years of age of over increased by 21 percent—about 3-1/2 times as much for the total population. Nursing home expenditures jumped from less than 2 percent to 8 percent of all health —increasing almost 17 percent annually.

As the average life expectancy continues to rise and health costs rise along with it, the federal government is becoming more involved in efforts to regulate these costs. "Certificates of need" programs represent one of the first steps in the direction of public control over rising health care costs. These programs require formal justification and review of proposed building and investment projects in excess of a specific dollar amount. In California, any project costing more than $150,000 must go through the certificate of need process which has been underway in California for several years now. All states receiving federal funds under the National Health Planning and Resources Development Act of 1974 are required to introduce these programs by 1980. The implication of these programs for the design industry is that, with architectural and interior design fees a part of any project cost, hospitals will attempt to either cut out or reduce these fees as much as possible.

In line with this, we at Ford Design Group are working out an entirely new approach in design for Hoag Memorial Hospital in Newport Beach by coordinating a palette of colors and finishes that can be used throughout the hospital for years to come without employing a designer for each remodeling or new construction project.

The palette program utilizes three interrelated color schemes, each containing all color and material selections usually required for a project, which allows the hospital to take advantage of quantity purchasing, cut down on the total number of materials used throughout the hospital, and even save in hidden areas like laundry and maintenance costs. For example, all cubicle curtains in the hospital are alike. They can be bought in quantity and require no special maintenance instructions or handling.

Materials most often used in quantity, such as carpeting, wallcovering and paint, vinyl tile, cubicle curtains and bedspreads, are common to all three color schemes. Building on an existing standard in the hospital—a burnt orange carpet used throughout—the palette uses large areas of neutral background

(Continued on page 208)

(Continued from page 207)

colors then accents these with tones of blue, green, and rust to distinguish individual units of the hospital. The blue, green, and rust color schemes are completed with selections of plastic laminate for cabinets, accent paints and wallcoverings, patterned and solid upholsteries and drapery fabric.

We did a great deal of research on the drapery fabric market—not only on fabrics and design but also about how the market works—before deciding on a custom print pattern. We found that printed fabrics generally available on the market for hospital drapery are not guaranteed to be available for at least 10 years. In other words, you could select a fabric for a program like this that is meant to be used for 10 years and find out two years from now that if other companies—such as hospitals and hotels—do not buy it, the manufacturer simply discontinues it. Rather than face that possibility, we all made the decision that the priority should be securing a reasonably priced product that the hospital could continue to use for years to come. By actually designing the fabric for Hoag (which would then own the silkscreens for printing), we have insured at least some control of the market while keeping sight of the goal to unify all areas of the hospital and remain cost efficient.

With hospitals now being forced into competition with one another, they need to market themselves to the community and the physicians in the community. For instance, in order to qualify for certificate of need approval, hospitals have to demonstrate a high level of occupancy; in California, they must have a census of better than 80 percent to qualify for certain kinds of programs. At Hoag, where traditionally physicians have been less eager to admit patients to older rooms when newer ones are available, the palette program will cosmetically unify, over a period of time, the older and newer areas of the hospital. By updating all the rooms to a consistent look, Hoag hopes to experience a positive impact on its patient census.

With this increased marketing emphasis, the designer can provide the competitive edge to enhance the atmosphere of the hospital, drawing people into a comfortable environment and doing away with the very institutional look hospitals have had. To me, this doesn't really mean that designers should limit themselves to creating a "homier" atmosphere but to provide an organized, warm, and inviting environment.

Part of this effort will be explaining to clients creative conceptual ideas in health care facilities and the interrelationships between color, light, and space use. An example of this is the UCLA Student Health Center. Last year I had the opportunity to work with a graduate student from the UCLA School of Architecture, Pamela Gover, on a project to create a different atmosphere for treating the students while providing them with information on how to take care of themselves through preventive medicine. The conceptual design of the whole health center was to create an atmosphere of health. Pam conducted a user participation study to determine what colors and textures the students associated with health and why. A majority of people associated the colors yellow, forest green, and a kind of ultramarine blue—mentioning feelings of being in the forest, sailing or other wholesome outdoorsy things—as being the colors they associated with good health. We then used those colors within the interiors of the Student Health Center and it has been quite successful.

> "It is frightening not to be able to find your way around. . . ."

The program was also outstanding in the idea of conducting a user participation study in general. There has been a number of such studies in hospitals to determine the needs of the patients, staff, and visitors, and I think we are going to see more of this type of study in the next 10 years or so. They primarily will be federally-funded because there are not many privately held hospitals or even community hospitals that can afford to do this kind of study, but the information gathered through the federal projects should prove very helpful to interior designers.

Designers have always been held back in health care work by some long-held principals of what colors should be used in certain kinds of environments. Obviously, there are some things to take into consideration—problems with color reflection on patients and so on—but the taboos about using blues or purples or any number of different colors are out the window. We find that we can use any color at all as long as we do it with a sense of proportion. In most hospitals, we are not using huge areas of unbroken color—painting whole walls or corridors bright yellow, for instance—except perhaps in well-patient areas such as maternity and orthopedics. In sick patient areas, however, we tend to use more subdued colors and to use bright colors in smaller quantities.

One of the major challenges for design in health care facilities is to create less stressful situations. According to a study done in 1977 by the National Institute of Health, the most anxiety-producing situation that occurs for patients and visitors in hospitals is not being able to find their way. As hospitals have grown in the past few years, many of them have done so without a specific plan. They have been forced to grow laterally, and they have sometimes been forced to grow without much forethought, creating confusing paths of access. It is frightening not to be able to find your way around, and I think interior designers should come to grips with this and realize that this is a terribly serious and affecting problem. Good graphic design and signage is one way to alleviate the problem, but I also believe that a certain amount of direction can be achieved through lighting, making some areas brighter than others and getting away from that quality of sameness in corridors.

In general, designers need to encourage hospital administrators to think a little differently about their facilities. For example, I have never been able to understand why hospital lobbies can't be as inviting as a corporate lobby or the entrance to a store or hotel. It seems to me that, to reduce anxiety, you have to provoke a desire to enter

(Continued on page 210)



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(Continued from page 208)

a place. Ordinarily, people coming into a hospital have a certain degree of anxiety but if better able to relate the hospital setting to other things they experience in life that are positive, a subliminal message will affect them that will be anxiety-reducing. There is little reason, despite all the restrictions on materials that one can use in a hospital, that it has to look as institutional as they often do.

The idea extends to the role of the designer in creating a sense of organization in the hospital. One of the things that makes patients very nervous is the feeling that perhaps things aren't as organized in a hospital as they should be. We see a lot of what looks like intentional disorganization; for example, in a medical/surgical floor, emergency equipment is actually stored in corridors because of their proximity to the patient. It looks dreadful, and in considering a design for this type of area, we have to not only pay attention to the cares and concerns of the nursing staff who must have ready access to the equipment for prompt treatment but also to the idea of providing special spaces for this type of equipment to relieve the look of disorganization. This means a real education for the designer who must understand the function of emergency equipment and even equipment generally used in a medical/surgical floor.

Years ago, in working with Charles Kratka on the San Antonio Community Hospital in Upland, we set out to design the emergency room headwalls to lay out all the different outlets—for gases and electrical equipment—in an aesthetic manner on a demountable panel behind the patient's bed. It was very important to us, especially in an emergency room, that things didn't look chaotic. I think this is a valid direction for designers to take—to try and organize all of the elements inherent in patient rooms and treatment areas.

I think we will begin to see equipment like electrical materials, gases and oxygen being dropped from the ceiling through some sort of conduit—where they can be over a patient's bed—rather than being placed on the wall, providing more access to the patient. Traditionally, all of these services have been placed in the headwall—the wall behind the patient's head—limiting the number of staff that can get into a room to treat the patient. Also, there is so much equipment within those walls and they are so permanent that the patient is literally tied to that one wall. I think we are beginning to see a change, a more creative approach, to the way these services are provided.

" . . . artwork and good graphic design help the tolerance levels . . . of such 'hazardous' duty."

Another area of concern for designers in the future involves furniture for hospitals that provides access for the handicapped. There are a number of companies presently designing very fine products for use in hospitals, nursing homes, and mental institutions where limitations imposed by the use of wheelchairs dictate the height and width of many areas. For instance, the height of hangrods in closets, the width of kneehole space in desks to accommodate a wheelchair, and hardware suitable for the handicapped user, are all important considerations in the design of health care facilities in the future.

Eventually, we would like to see these types of design products fit into the surroundings as standard products—giving the locations an interchangeable quality for either handicapped or non-handicapped persons—become the norm rather than special arrangements. In the National Institute of Health study, the loss of dignity experienced by the patient when not being able to help himself was found to be another anxiety-provoking situation. In view of this, we find it very important to provide furniture—whether it's in a nurse's station that a patient in a wheelchair has access to or an admitting counter—that is more responsive to the needs of the handicapped.

Finally, I can't overemphasize the influence a designer can provide in health care facilities by stressing the importance of artwork as an integrated part of the interior. Artwork has an intrinsic therapeutic value for patients, even as they first enter the hospital, come into the reception lobby and walk through the hallways to their rooms. In the approach to hospital design, it is very important that the landscape architect, the architect, and the interior designer work together to enhance the environment with carefully planned landscapes, perhaps utilizing fountains, freestanding sculpture and special lighting, coordinated graphic signage and warm interiors.

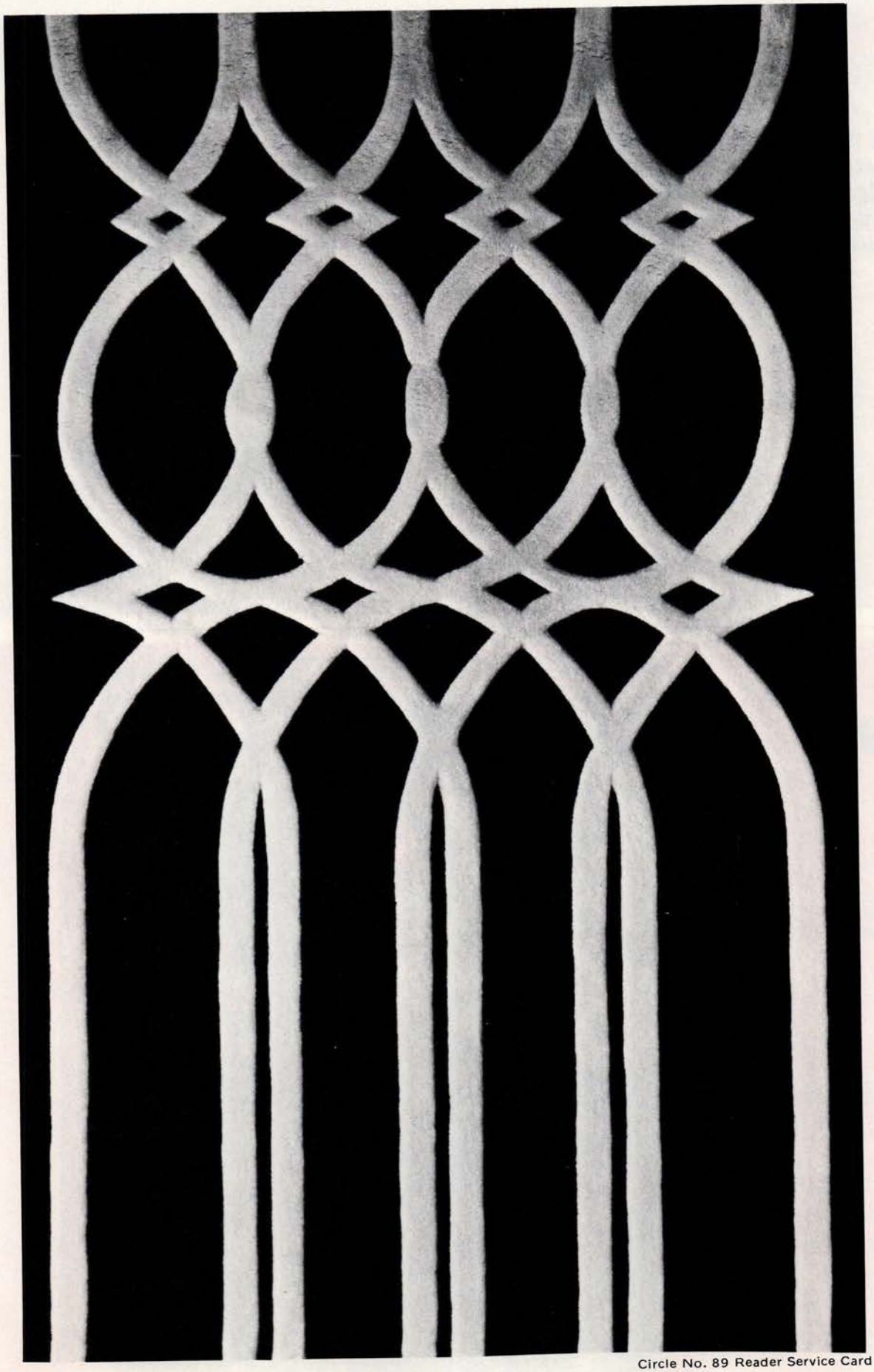
In addition to the effect art has on the well-being of the patient, it also has a beneficial effect on hospital personnel. We've all seen that a pleasant environment increases the efficiency and quality of work. It's very demanding to work in a hospital and we definitely feel that artwork and good graphic design help the tolerance levels in meeting the pressures of such "hazardous" duty.

Design trends in hospitals are really being seen in the aesthetic quality of both exterior and interiors of buildings. The typical hospital of past decades has given way to interesting configurations of building shapes based on the functional aspects of interior communication and traffic requirements. We as designers must remember that the intent of overall design is to humanize the surroundings for all people that come into a hospital and that special attention must be given to how best the patient can be served through our design innovations.◇

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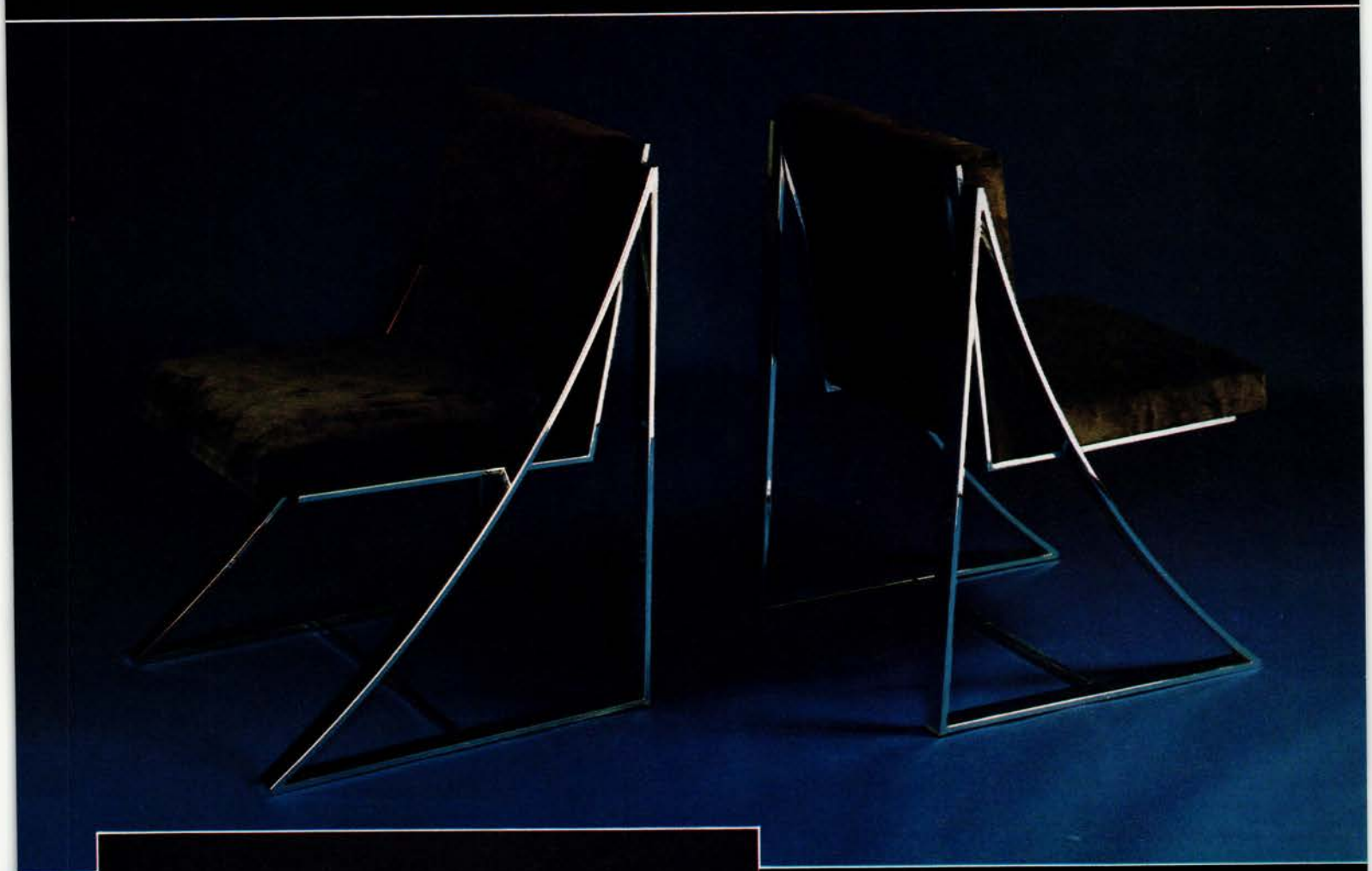
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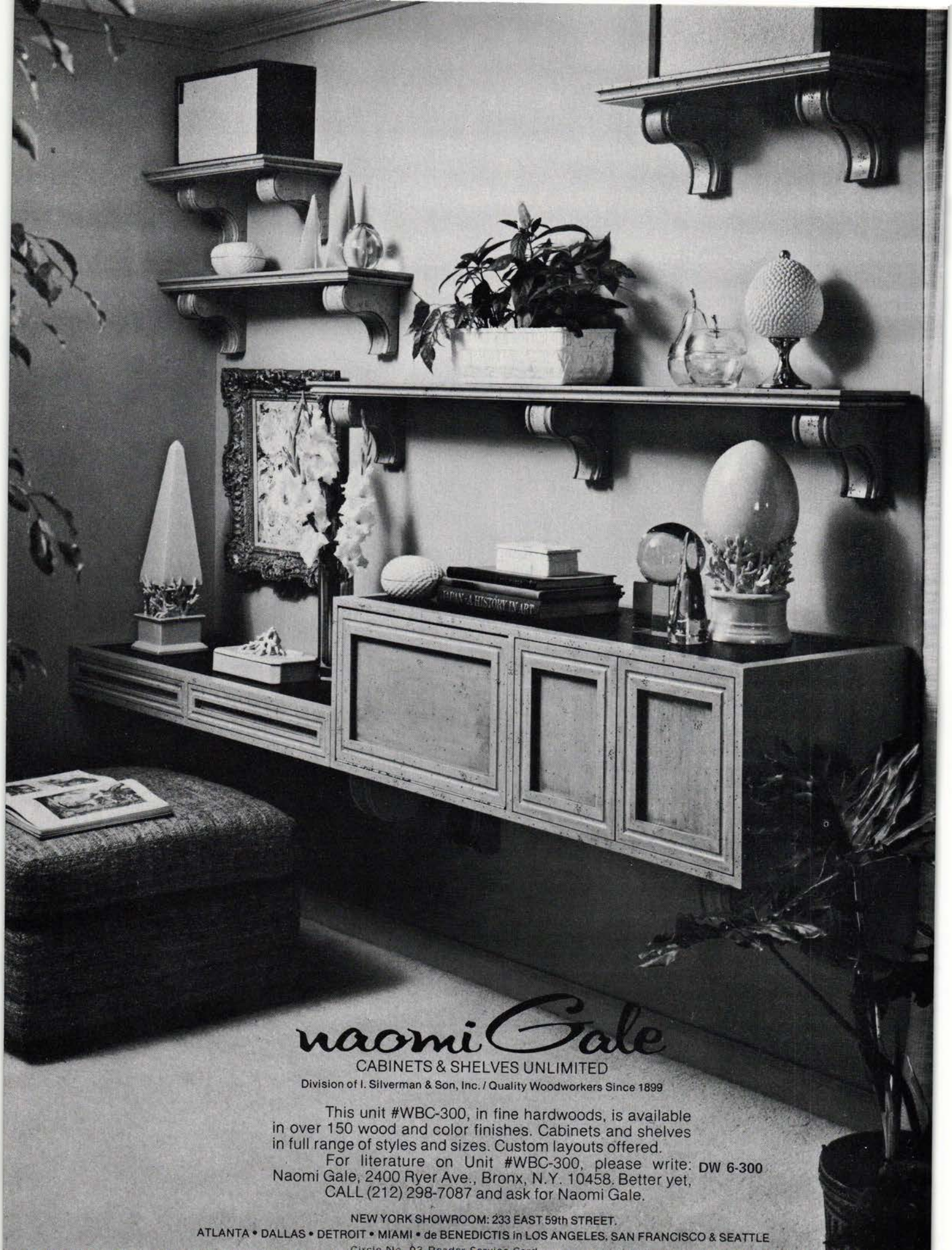
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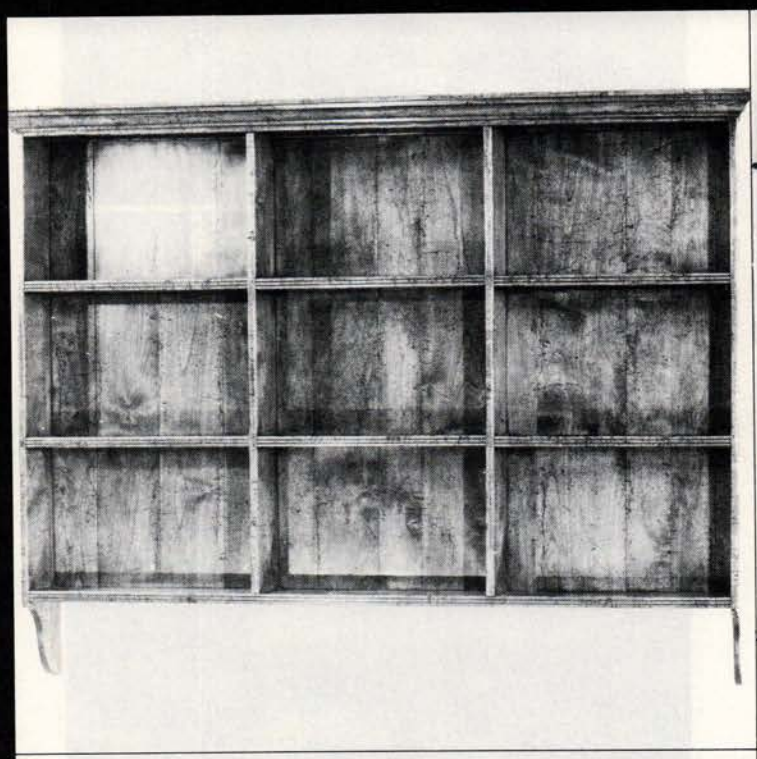
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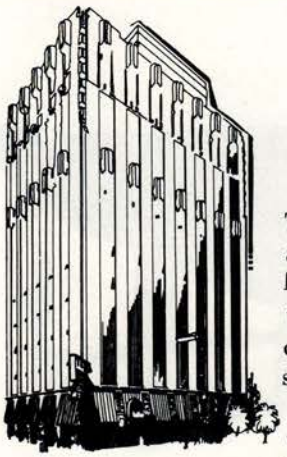
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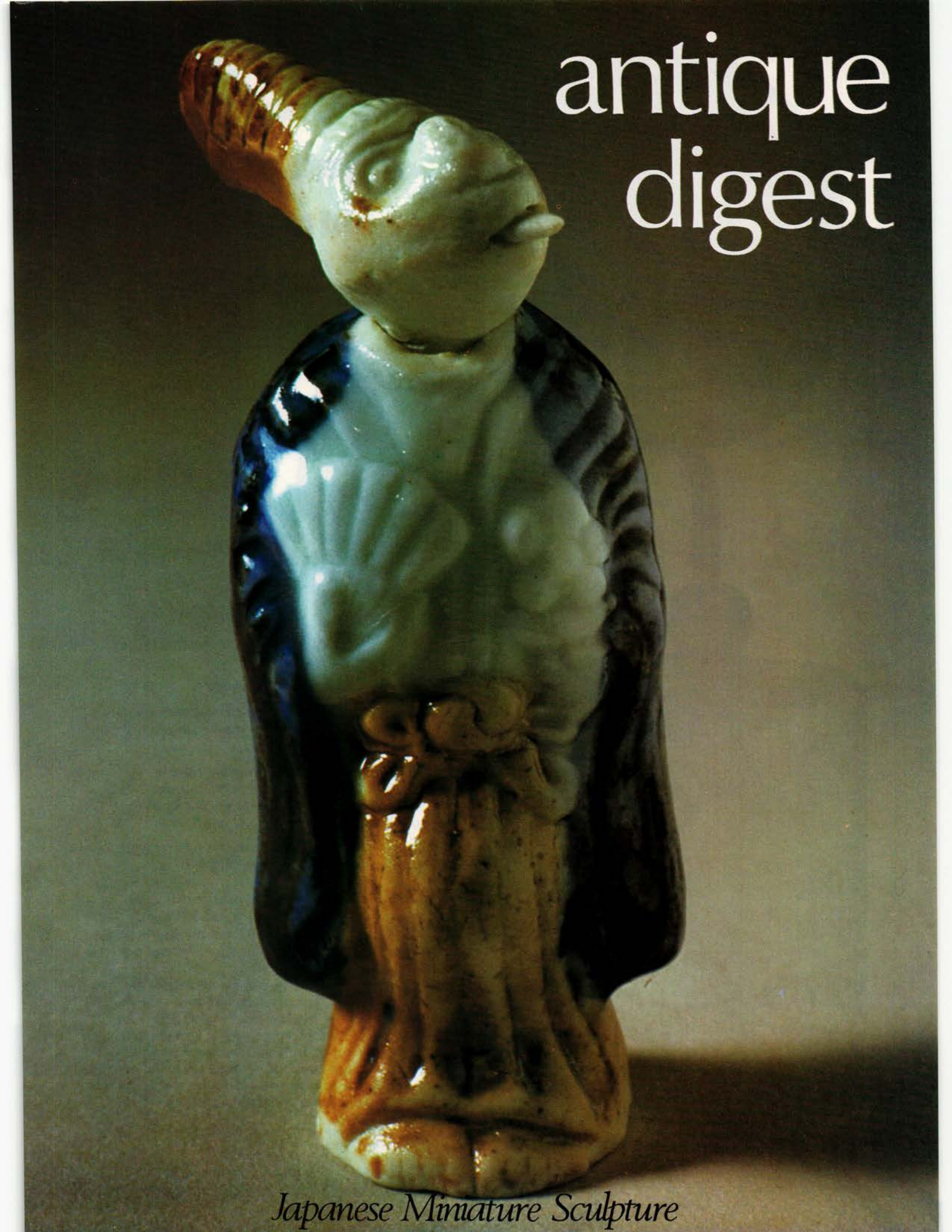
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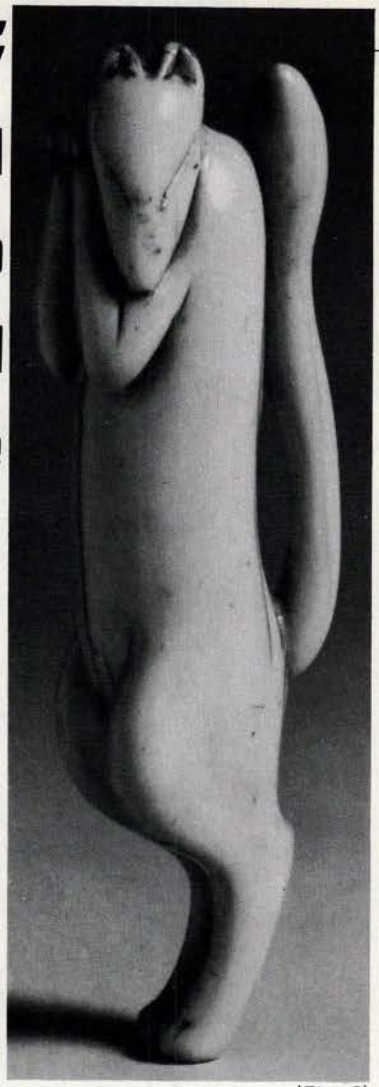
antique digest

Japanese Miniature Sculpture

NETSUKE: a small object to hold and love



(Fig. 2)



(Fig. 3)



(Fig. 1)

By Yoshiko Kakudo

According to the *Third New International Dictionary*, (G & C Meriam Co.) the word *netsuke* already has found its way into our English vocabulary:

> "A small object carved in wood or ivory or wrought metal pierced with holes, and used by the Japanese as a toggle to fasten a small pouch or purse to the kimono sash."

This is a very apt description of these small Japanese carvings made for this specific purpose (Fig. 1).

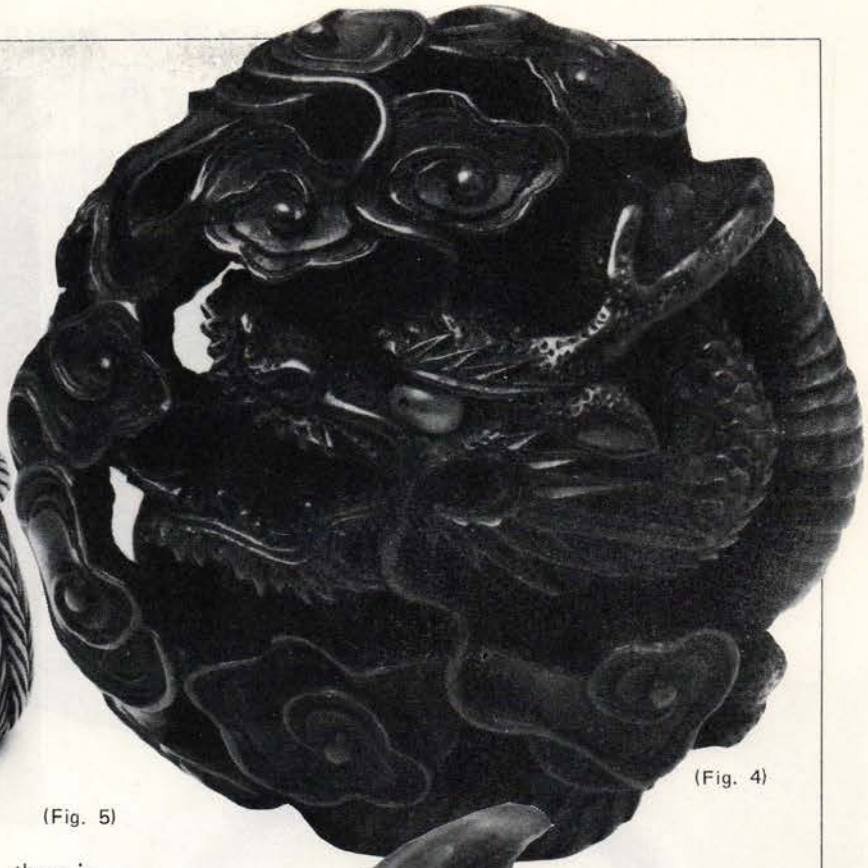
Netsuke is often mispronounced, with the last syllable heard as *ke*, as in "key", rather than the correct *ke*, as in "Kent". These modest but important objects of traditional Japanese art do deserve the correct pronounciation, *netske*, with the accent on the first syllable.

The correct pronunciation may seem difficult but a genuine appreciation of netsuke will require much less effort. Let us imagine that your first encounter with a netsuke takes place at an antique shop or at the home of a collector friend. You pick up a small wood carving of a mouse with beady black eyes, all the legs tucked under her, the tail coiled around her so that the contour of the piece may be that of a small walnut (Fig. 2).

(Fig. 1) Coral Diver. (Fig. 2) Mouse. Wood. Signed Masanao. 19th century. (Fig. 3) Fox. Ivory. Early 19th century.



(Fig. 5)



(Fig. 4)

No matter what your reaction to mice might be, there is something about this little creature which invites fondling. You close your eyes to enjoy the smooth surface of the piece in your hand, feeling at the same time its compactness, its solidity, and the well balanced weight of the material. You may find it difficult to put down.

This tactile appeal of netsuke was impressed upon me recently at the Asian Art Museum in San Francisco where we were in the midst of a major project which included re-numbering a large collection of netsuke left to us by the late Avery Brundage. Nearly 2,000 netsuke were to be numbered and identified. At some point I realized we had a goodly number of "volunteers" from other departments and that their visits were coinciding with the days when new boxes of netsuke were opened. On one of these days I overheard a new education assistant ecstatically tell a fellow worker, ". . . and best of all, I got to pick them up and handle them!" Yes, netsuke are for feeling.

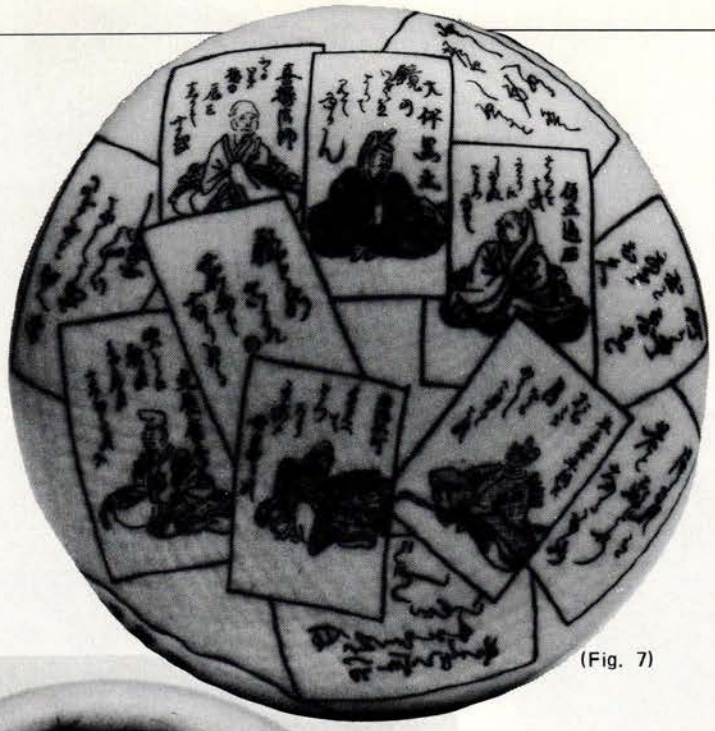
With the warm mouse in your hand, now you can inspect other carvings: an elongated dancing fox (Fig. 3), a dark wooden image of a coiled dragon (Fig. 4), an old woman selling an octopus (Fig. 5), a black man carrying a gigantic piece of coral (Fig. 6), a delicious truly edible looking chestnut. Some of them, as you look closer, bear inscriptions—small and intricate, frequently quite worn from use. The more worn the surface the better the feel for those who require a special lucky piece in a pocket. One needs only to experience a few good carvings to become initiated into that expanding club of netsuke lovers.

Netsuke may be classified into various types. Those such as the mouse you caressed so lovingly,

(Fig. 4) Dragon in clouds. Wood & amber. Signed Toyomasa. 19th century. (Fig. 5) Octopus vender. Ivory. Signed Minkoku.18th-19th century. (Fig. 6) South sea diver carrying a coral stem. Wood and coral. Signed Jugyoku. 19th century.



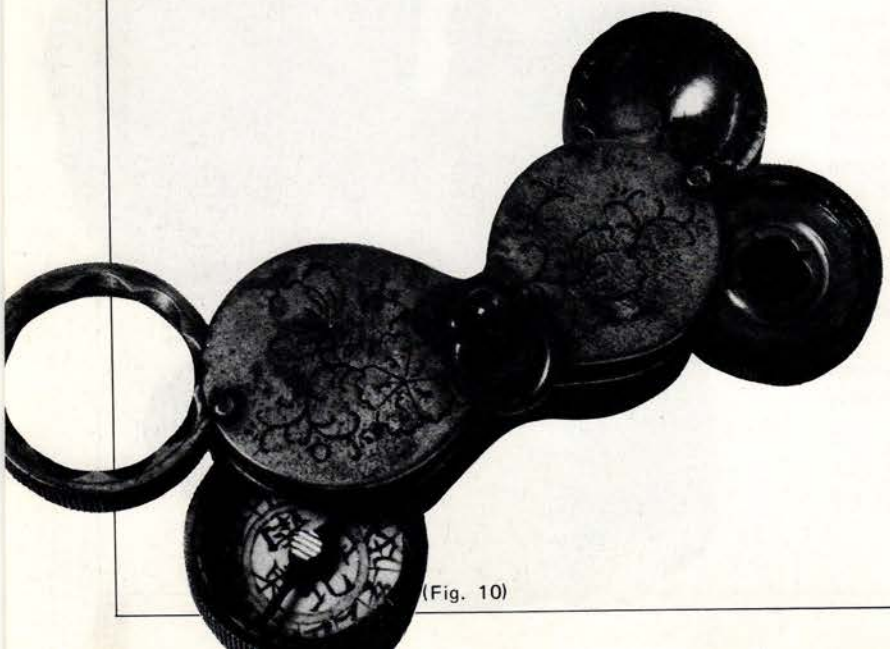
(Fig. 6)



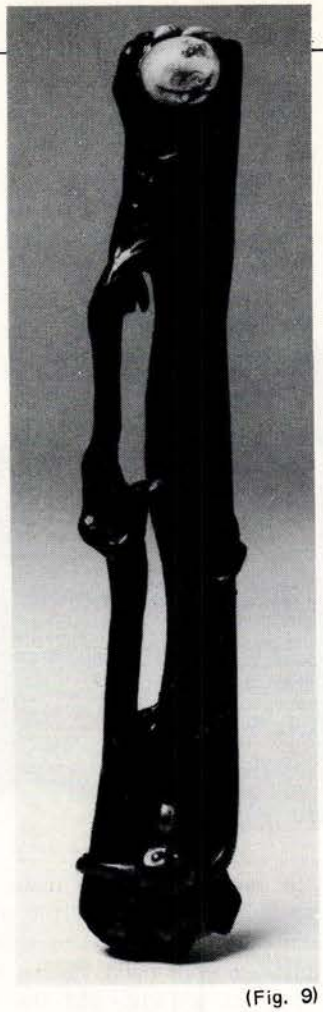
(Fig. 7)



(Fig. 8)



(Fig. 10)



(Fig. 9)

the old woman selling an octopus, the black man with coral are classified as *katabori*, literally "figure carving," as opposed to relief carving. These are the most common and most popular of the netsuke.

The *manjū* and *kagamibuta* are round types. The first, named because of its resemblance to the manju or sweet cake, is sometimes made of two identical horizontal halves (Fig. 7). The second is practically a shallow ivory receptacle with a lid, which is normally metal, and a small ring attached to the center in which a string is tied and drawn through a hole in the ivory piece securing the lid to the piece. The name kagamibuta, literally "mirror lid," was suggested by the round shape of the traditional Japanese mirror (Fig. 8).

Slightly irregular, but basically circular or oval in shape, is the *ryusa* type. Here there are areas of carved design which cut through the piece to create an airy impression. The coiled dragon (Fig. 4) mentioned earlier is of this type. The name is said to have been that of one of the early carvers of these pieces.

Sashi are elongated netsuke. This particular type is made to be worn under and across the width of the *obi* sash (Fig. 9).

In addition, there are miniature masks and functional, or dual purpose, netsuke. The latter might be a flint set, a collapsible candlestick, a small cup or an ash tray. In (Fig. 10) we can see in

(Fig. 7) Manju with poem cards of the six immortal poets. Ivory. Signed Ickimuken Nanka koku. 19th century. (Fig. 8) Millet ear on a winnower on kagamibuta. Ivory and various metals. Signed Tomei. 19th century. (Fig. 9) Monkey on a branch reaching out to a persimmon. Wood, ivory and metal. 19th century. (Fig. 10) Travelers' kit of compass, sundial, etc. Metal and lens. 19th century.



(Fig. 13)



(Fig. 12)



(Fig. 14)

this one piece a combination of sundial, compass, and magnifying glass.

Not necessarily functional, but certainly entertaining, is that type which has movable parts. A porcelain monkey in the Sambasō festival dancer's costume (cover illustration) has a movable head and a tongue which sticks out as he swivels his head.

Do you remember the warmth of that wooden mouse nestled in your palm and the smoothness of that little fox? In choosing the material for making netsuke it should be suitable for the particular design, it should be durable, easy to carve, not exorbitantly expensive, and, a material which through ages of use will develop that smooth surface and tactile quality so characteristic of these carvings.

Wood and ivory seem to be the preferred materials. Other materials may be more interesting, but would have serious limitations. Both hard and soft woods are used. When soft, the crucial areas, such as string holes, are reinforced with hardwood or ivory. Natural gourds, hornbill, boar's tusk, antler, porcelain, tortoise shell, cloisonne, metal, woven cane, mother-of-pearl, red and black coral, agate, and some other semi-precious stones may be found singly or in combination in many imaginative designs.

As to subjects, you will soon decide that nothing under the sun

(Fig. 11) No actor. Wood and ivory. Signed Jugyoku. 19th century. (Fig. 12) Mask carver. Wood. Signed Ryukei. 19th century. (Fig. 13) Dutchman holding a telescope and a dog. Ivory. Signed Kosen. 19th century. (Fig. 14) *Ashinaga* and *Tenaga*. Ivory. 19th century.



(Fig. 11)



(Fig. 16)



(Fig. 17)



(Fig. 15)

is left undepicted in netsuke. Persons, whether divine, mythological or historical, in all sorts of activities form the largest group. Literary and theatrical scenes (Fig. 11), various professions such as a mask carver, (Fig. 12), everyday scenes with people of all ages and social ranks are documented. Foreigners, particularly the Chinese and the Dutch, are fondly depicted (Fig. 13). Even abstract concepts such as loyalty and filial piety can be conveyed by setting the appropriate figure in a context.

"The long-armed and the long legged " forever together display their acrobatic poses (Fig. 14). Other imaginary creatures such as the *oni* (a small devil) and *tengu* (a long nosed symbol of manhood) link the human to a more imaginary world (Fig. 15 and Fig. 16).

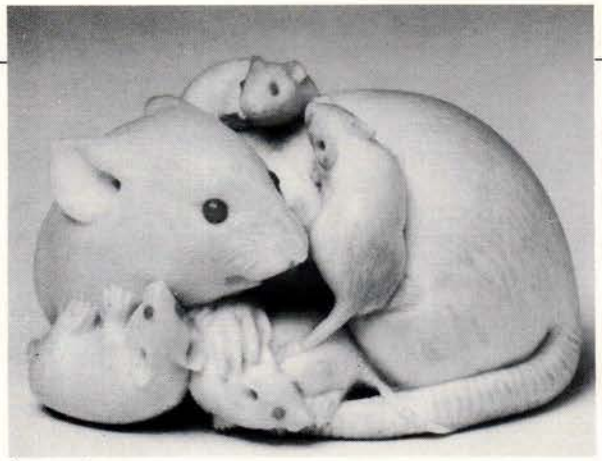
Leading the animals and other creatures, the 12 animals of the zodiac appear both singly and collectively (Fig. 17). Other animals such as fish birds, reptiles and insects crouch, perch and pose (Fig. 18-22). Those animals who have been given special significance in legends and old nursery tales, such as the rabbit who pounds a rice cake of immortality in the full moon (Fig. 23) or the badger who turned himself into a golden kettle (Fig. 24), enjoy special places.

Among edibles, fruits, vegetables, roots, mushrooms, nuts and seeds (many of them in their actual size) were explored to their fullest possibilities (Fig. 25-26). Finally, common household items such as a basket of fruit, a bundle of firewood (Fig. 27), some coins on a string, a tobacco pouch with its own miniature mask netsuke on it (Fig. 28) and a carpenter's plane form an important group.

No matter what your interest happens to be—small animals, edibles, or an amorous octopus entwined with a female pearl diver—you are trapped in this enchanting land of small delights.

The dating of netsuke is one of those areas which continues to frustrate the experts. Although it is generally agreed that the use of netsuke goes back to the 16th century (some believe even earlier), those pieces you may encounter are never older than the "Early" period, which is

(Fig. 15) Shoki grabbing an *oni*. Ivory. Signed Minkoku. 18th-19th century. (Fig. 16) Otafuku holding a long nose of a ***Tengu*** mask. Wood. 19th century. (Fig. 17) 12 Zodiac animals. Ivory. Signed Tokosai. 18th century.



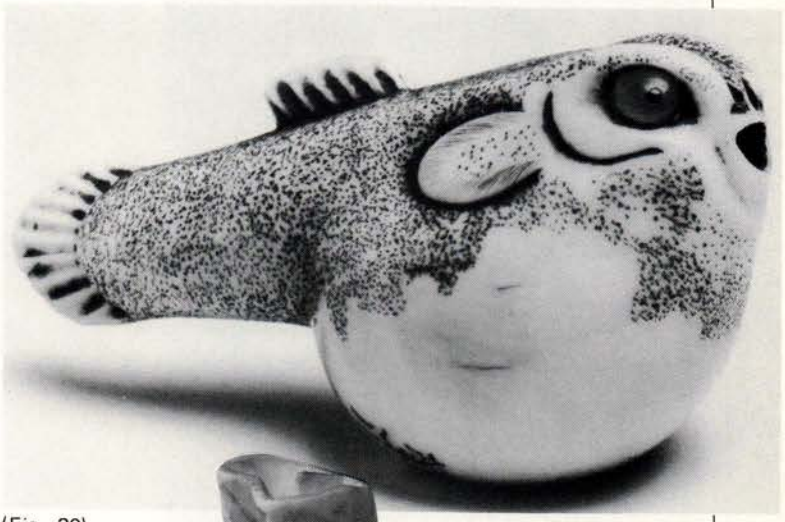
(Fig. 18)



(Fig. 21)



(Fig. 19)



(Fig. 20)

the second half of the 18th century. Well worn carvings, usually unmarked, with a strong sculptural quality and with holes ending in two different sizes (the larger one to accommodate the knot end of the string) may have a chance to date from this Early period. The Meiji Restoration (1868) marks the dividing line between the Middle and Late periods, but it is all very general and, unless a piece carries a dependable inscription, dating it is not a simple task even for the experts.

With basic vocabulary and understanding of the vast field of netsuke, some of you might tackle the problem of identifying carvers' inscriptions. This can be a slow and tedious process. It can be outright frustrating when you have your Japanese friend Romanize the name and check against a name list and discover one name can be written in three different combinations of Chinese characters. A good memory and keen sense for lines and form are very handy in pursuing this problem. I often am impressed by those collectors who recognize a set of characters simply as tools and can handle basic problems without knowing the language. For those who are determined, a good sized book is published on inscriptions and their comparative studies (Bib. No. 7).

Compared to the problem of dating and identifying inscriptions, judgment over quality of workmanship, design and overall aesthetics should be easier for those working in the field of design. Your training in a creative field will help you in making

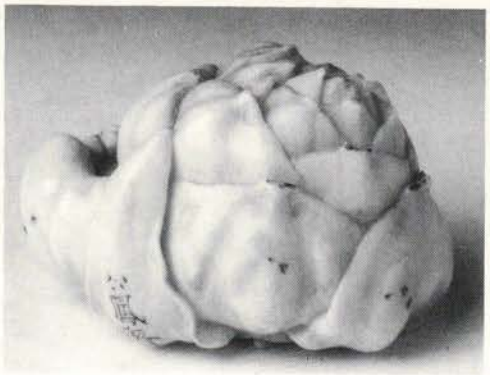
(Fig. 18) Mice. Ivory and agate. Signed Chokusai. 19th-20th century. (Fig. 19) Puppies. Ivory. Signed Tomonobu. 18th century. (Fig. 20) Blow fish. Ivory and agate. Signed Ransen-sai. 19th century. (Fig. 21) Frog on a turned straw sandal. Wood. Signed Kokei. 18th century. (Fig. 22) Firefly on paper bag. Ivory. Signed Mitsuhiro. 19th century.



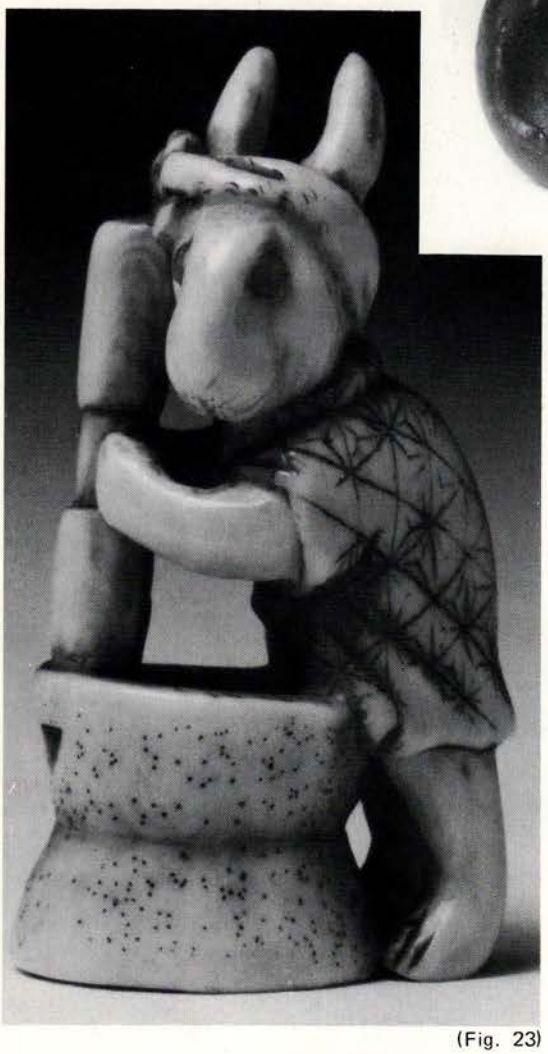
(Fig. 22)



(Fig. 25)



(Fig. 26)



(Fig. 23)



(Fig. 27)



(Fig. 24)

judgments on those basic aspects such as proportion, color combination and general execution. The well trained eye will catch coarse, careless lines in finishing small extremities such as hands and facial expressions on human figures, or the individual hair in animal fur (Fig. 19). If the small size makes it difficult to appraise a netsuke, a quick trick to help you judge is to make a photo and blow it up at least as big as 8 inches x 10 inches. Poor craftsmanship will reveal itself quite readily when an image is enlarged about 10 times its actual size.

In addition to studying the actual netsuke, one may search out good quality photo reproductions. Excellent books have been coming out over the last couple of decades. Start with a concise introductory work, *An Introduction to Netsuke* (Bib. No. 2) and expand and advance to the more voluminous and specialized works. A comprehensive bibliography has been published recently (Bib. No. 12), and it can also provide you with guides to different collections should you wish to plan future trips to view collections. Advance inquiry as to the accessibility to the collection is always advisable.

(Fig. 23) Rabbit pounding rice cake in a mortar. Ivory and coral. Signed Masatoshi. 19th century. (Fig. 24) Badger who turned into a golden tea kettle. Ivory. Signed Mitsuyuki. 19th century. (Fig. 25) Worm eaten pear and a worm. Wood and ivory. Signed Bazan. 19th century. (Fig. 26) Lily root. Ivory. Signed Kohosai. 19th century. (Fig. 27) Bundle of firewood. Wood. Signed Soko. 19th-20th century. (Fig. 28) Tobacco pouch with a mask netsuke. Signed Miwa. 18th century.

A book for the general student of netsuke usually explains what netsuke are, their function, history, descriptions of the basic types, materials, techniques and subject matter. Names of the carvers may be simply listed alphabetically or grouped according to schools, geographic areas or characteristics. In addition to such basic information, there may be more detailed discussions of legends and historical incidents which explain some rather simple carvings, guides to collections, market values, or contemporary netsuke carvers. Understandably such books rarely attempt to deal with problems concerning authenticity.

A comparison of these basic sources will show that the authors tend to place emphasis on different aspects of the subject. For example, some publications organize the entire discussion of netsuke according to the district in which they were produced, or the subject matter of the pieces. Besides these basic texts, more specialized studies deal with "unfamiliar" (Bib. No. 3) netsuke, or contemporary netsuke (Bib. No. 6). The books you select will be determined by your own interests and requirements. In all instances, however, an historical background is essential to enhance the enjoyment and understanding of those qualities we experience immediately: materials, subject matter and design.

Now that I have told you a little about netsuke, "why" and "how" will you go about collecting them? The why could be because they fit into a limited space, or because there is no end to the detail and imagination that has gone into their creation. Also, there is no reason why you wouldn't want to collect them just for the "fun of the hunt."

How you collect will depend on several factors. Availability may be somewhat of a problem. I would suggest subscribing to *The Journal of The International Netsuke Collectors Society* (Bio. No. 13). Your budget, of course, will have some bearing as some pieces may be very expensive. Rely on your good basic vision. When in doubt, ask the advice of a reliable merchant or an avid collector.

Focusing your interest on one area in both studying and collecting is often an advantage. Along with your general study, by being selective and staying within a specific type, theme, or material your own knowledge will deepen to the point where you have within that area a greater security in making your own judgments. Who knows? People may seek out your opinion since word travels fast among those who share common interests.

Yoshiko Kakudo was born in Osaka, Japan. She was graduated from Kobe College. When she came to the United States, she attended the University of California at Berkeley where she received her master of arts degree from the Department of Creative Art. She specialized in the history of Japanese ceramics. At that time, the course included the creative and technical aspects of ceramics as well as the history. This made Yoshiko aptly suited for her positions at the Asian Art Museum of San Francisco. She began her work there as a research assistant to the Avery Brundage Collection. In 1969, she became curatorial assistant and she is presently curator of Japanese Art. While living in Kobe, she had a one-man show of ceramic sculpture. When time allows, she still pursues this love.

Photography from the Avery Brundage Collection by James Medley, photographer for the Asian Art Museum of San Francisco.



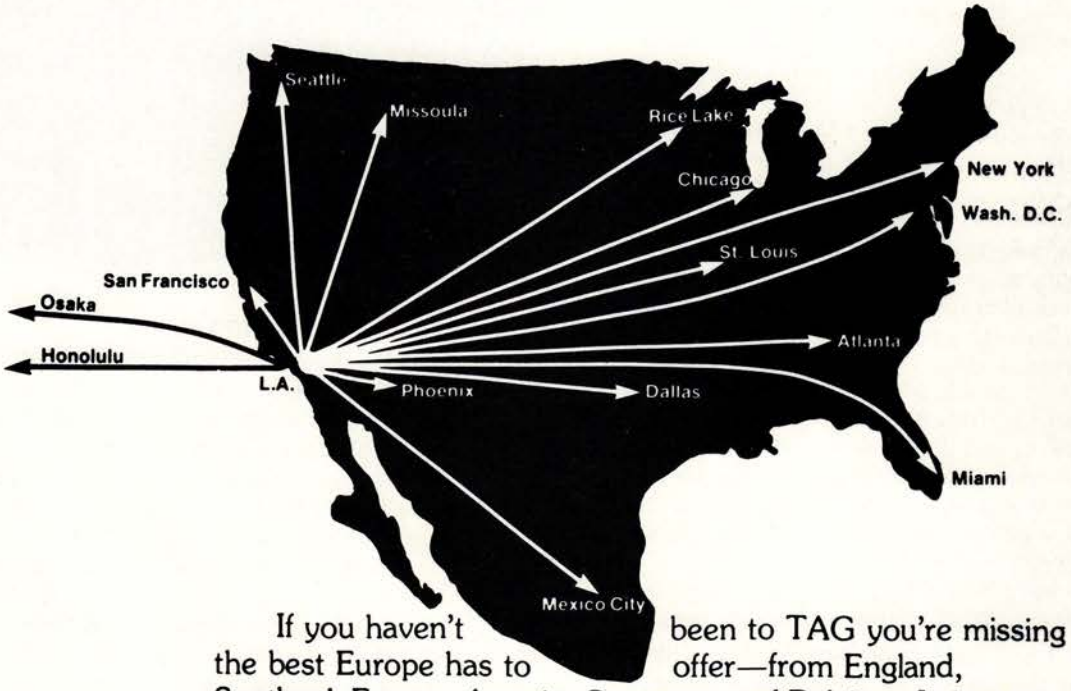
(Fig. 28)

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(Cover) Monkey in "Sambaso" costume with movable tongue. Glazed porcelain. 19th century.

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FACES & PLACES



1



2



3

HIGHLIGHTS OF "EVENING AT THE HOFBERG"

(1) CELEBRATING AT THE COURANT SALON are (from left) owners Ernst and Virginia Meer and Walton E. Brown, publisher of *Designers West*. "Evening at the Hofberg" was part of the Beverly-Robertson Association's "Windows of the World" held recently in Los Angeles. Showrooms throughout the area were open for viewing, dining and even dancing.

(2) CHATTING WITH VIRGINIA MEER (right) that evening were film and TV actress Eve Arden and her husband, Brooks West.

(3) FLANKED BY COURANT'S CHANDELIERS, Los Angeles Mayor Tom Bradley was one of the many guests to attend the affair.

AMERICAN ANTIQUES CONFERENCE HELD AT THE LOS ANGELES COUNTY MUSEUM OF ART

(4) AMONG THOSE ATTENDING "The American Art and Antiques in the Age of Aspiration, 1750 – 1850," a three day conference sponsored by the museum's Decorative Arts Council in collaboration with *The Magazine Antiques*, were (left to right): Pauline Gauthier, Estelle Jaivin, Jerry Alsobrook and Penni Paul.

(5) RELAXING AT A PICNIC LUNCHEON between seminars in the museum's Ahmanson Gallery are Penni Paul (left) and Nancy Morrison Brown, co-publisher of *Designers West*.



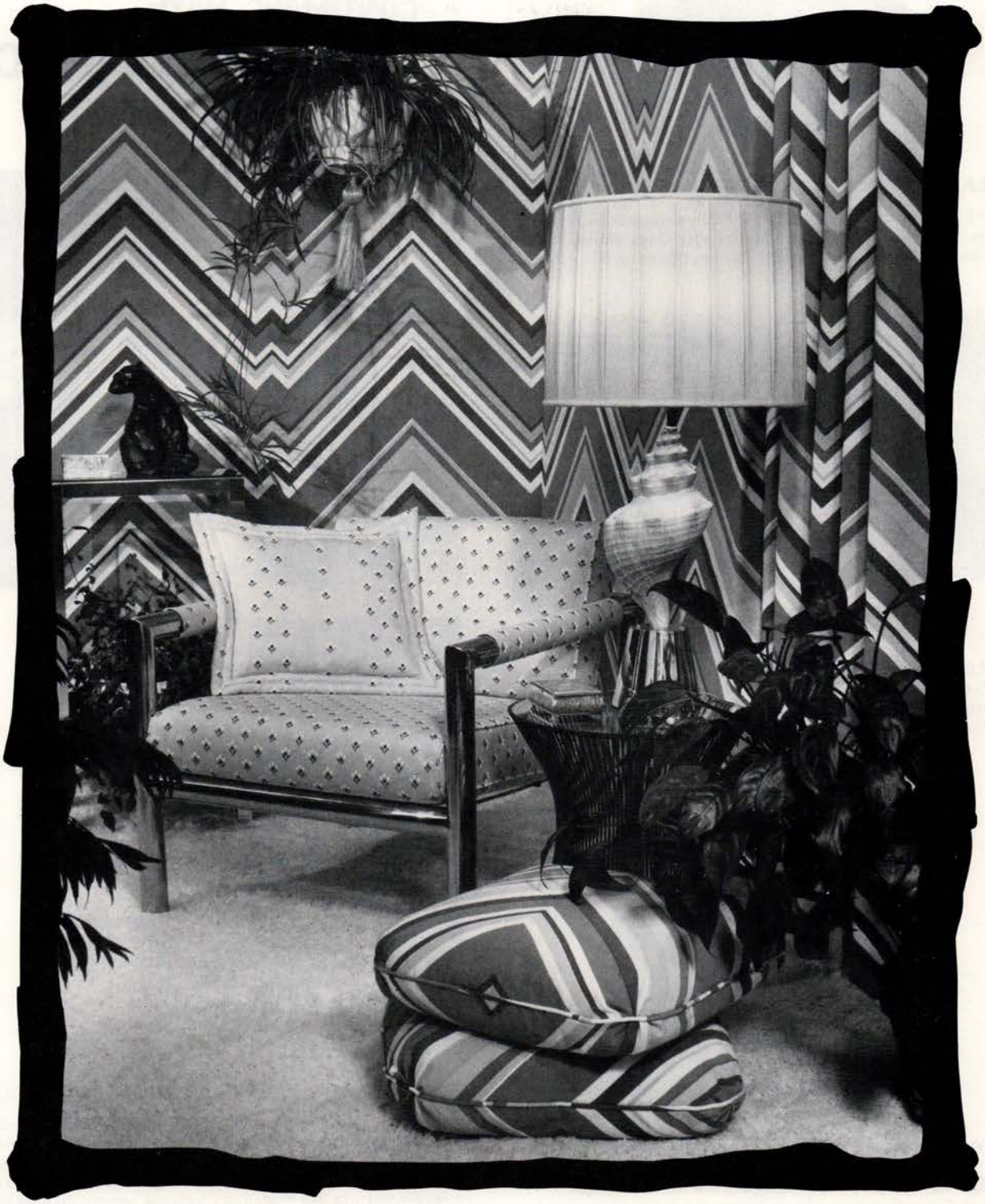
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5

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CONTINUING WITH FACES & PLACES



1

DISPLAY SERVICES NOW OFFERED AT THE ICEHOUSE

(1) OFFERING A NEW DISPLAY SERVICE to showrooms on Designers Row, San Francisco, are (left to right): Edgar Goodson, Gail Nielson and Robert Green of Gail Nielson Designs at The Icehouse.



2

ENVIRONMENTAL DESIGN AWARD GOES TO THE PARSONS CORPORATION

(2) PRESENTING AN OUTSTANDING ENVIRONMENTAL DESIGN AWARD to Walter House (right) of the Parsons Corporation is KNBC broadcaster Pat Sajak. The event took place in Pasadena at the recent regional conference of the American Society of Interior Designers.



3

NEW OFFICERS FOR CANADIAN DESIGN GROUP

(3) RECENTLY ELECTED OFFICERS of the Interior Designers Institute of British Columbia include (left to right, standing): Lindsay Bremner, president; and Graham Lawrence, treasurer; and (sitting, left to right): Sooz Klinkhamer, vice president; and Sharron Perjui, secretary. The organization looks forward to its next major project, a showhouse due to open in September.



4



5

DESIGNERS ROUND TABLE PACKS THE ICEHOUSE

(4) POWERHOUSE PANEL OF LEADING DESIGNERS moderated by chairperson Pat Montandon (lower left) includes: Mimi London, (center) of London-Marquis; Mario Buatto (right); and (standing left to right): John Dickinson and Roger Dobbel. A standing room only crowd poured into San Francisco's Icehouse recently to hear what these top designers had to say at the second annual Designers Round Table.

(5) LOOKING PLEASED with the turnout for the panel discussion is Elaine McCune, executive director of The Icehouse.

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CONTINUING WITH FACES & PLACES



1

ORANGE COUNTY DESIGNERS RECEIVE SERVICE AWARD

(1) REPRESENTING THE PROFESSIONAL DESIGN COMMUNITY in receiving a $1,000 Disneyland Service Award for their work with the La Habra Arts Council are (left) Francois E. Thibeault, ASID, and (standing) Elaine Redfield, ASID. Joining them are Melinda Hoyt, an Orange County 4-H Club guide dog representative and Patience, a 10-month old Golden Retriever. The award funds will help salvage the La Habra, California, Children's Museum and Children's Art Festival.



2



3

CONSTRUCTION OF NEW LAS VEGAS SHOPPING CENTER IS CELEBRATED

(2) IMPRESSING HIS HAND PRINT in concrete is singer Bobby Vinton. His personalized memento is just one of the many to become a "Promenade of the Stars" sidewalk to frame The Fashion Show, a new high fashion shopping center in Las Vegas. Archisystems of Van Nuys, California, is architect for the project.

(3) OTHER SIGNERS INCLUDE DEBBIE REYNOLDS and others from the Las Vegas entertainment world. The $74 million shopping center being built by Ernest W. Hahn, Inc. and Summa Corporation will open this fall.



4

OLEG CASSINI DESIGNS FOR BIRGE WALLCOVERINGS

(4) TIME TO CELEBRATE! Creator of a handsome wallcovering collection for Birge Wallcoverings, designer Oleg Cassini takes tea with Birge's Jerry McQuillen. The collection's 132 styles are available now to retailers nationwide.

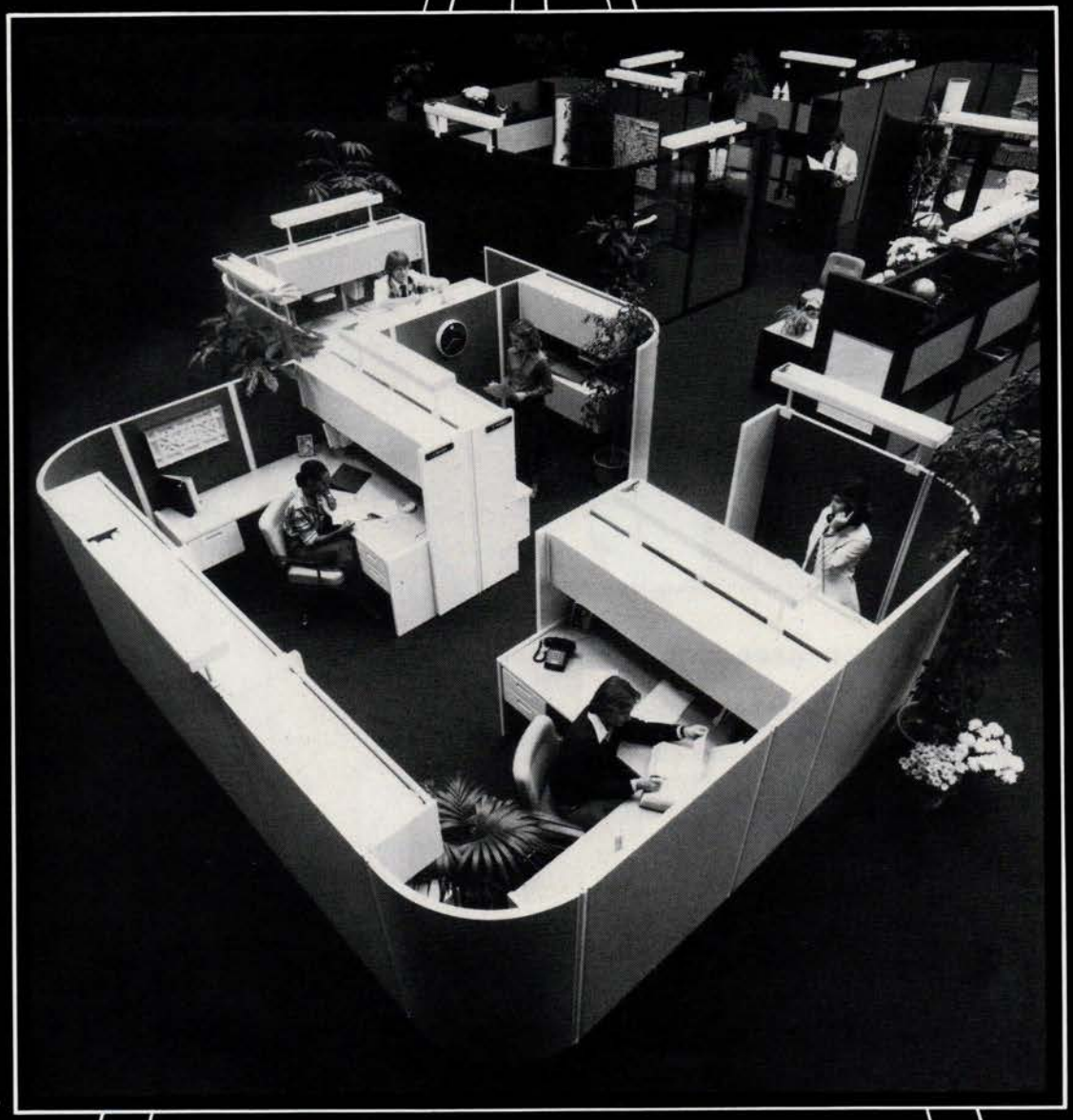


5

TEXAS CHAPTER OF RESOURCES COUNCIL ELECTS OFFICERS

(5) OFFICERS OF THE REACTIVATED TEXAS CHAPTER of Resources Council are (from left): John Greenlee Luten, chairman, Vivian Watson Associates; Ginger Miceli, president, Ginger Miceli Associates; Ray O'Meara, vice president, Gerald Harget, Inc.; Liz Kohler, secretary, John Edward Hughes, Inc.; and David Peysen, treasurer, Waitman Martin, Inc.

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1

NHFL TOURS SAVNIK CUSTOM CARPET MILL

(1) WHAT A WAY TO BEAT THE GAS SHORTAGE! Making the recent National Home Fashions League tour to the Savnik Custom Carpet Mill in Henry Adams' motorized cable car are (left to right): Jamie Silva, NHFL: Glenn Frandsen; Jeff Stahl; Vere Winston, NHFL: Emma Stahl, NHFL: Ruben Diaz; and Clarellen Adams, NHFL. The tour was organized by the Northern California Chapter of NHFL.



2

CAREER DAY SPONSORED BY ORANGE COUNTY ASID

(2) BILLED AS "A DAY OF SHARING PROFESSIONALISM," a recent program staged by members of the Orange County Chapter of the American Society of Interior Designers focused on careers. In addition to the interior design students, chapter members attending included (left to right): Lynn Smith, Walt Nutting and Sally Hagland. The event was held at the new Design Mall in Costa Mesa, California.



3

GOVERNOR OF CALIFORNIA HONORED AT RECEPTION

(3) AMONG THOSE HONORING GOVERNOR JERRY BROWN (right) at a recent reception at Perino's in Los Angeles are (from left) Edna O'Brien, ASID, and Henrietta Martinson, ASID.

CONTINUING WITH FACES & PLACES

MORE FUN AT THE BEVERLY-ROBERTSON OPEN HOUSE

(4) WELCOMING LOS ANGELES MAYOR Tom Bradley (center) to their showroom during the recent Beverly-Robertson Association International Festival of Design open house are Donald and Phyllis Epstein of Fortress, Inc., Los Angeles.

(5) AMONG THE INTERNATIONAL GUESTS attending the affair were (left to right): Dr. S. Charimopas, Royal Thai Consulate General; Knut Myre, Royal Norwegian Consulate General; and Ernst Laur, Consulate of Estonia.



4



5



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IN THE NEWS





DESIGNERS WEST: *Designers West* announces that Peggy Notton, associate editor, has joined the magazine's sales force, effective June 1. She now coordinates, along with Advertising Director Annie Cox, accounts within California. Notton brings to her new position a background in writing about the interior furnishings industry as well as her past association with a leading Los Angeles advertising agency.

Joining *Designers West* as the newly appointed associate editor is Lorelei McDevitt. She returns to the United States after four years in Southeast Asia where she worked as a freelance writer for various publications. She also was editor at Advertising, Marketing and Communications, a public relations agency in Kuala Lumpur, where she established the format of *Interlude*, a quarterly magazine for Hilton International Hotels in Indonesia, Malaysia and Singapore.

STUDY TOUR OF INTERNATIONAL DESIGN: The Picasso and Renoir Museums. The Oceanographic Museum. Palaces of yesterday and villas of tomorrow. Architecture and interior design throughout southern France and northern Italy. All are part of the exciting itinerary for the ninth Study Tour of International Design scheduled November 2-18.

Seattle designer/educator Richard D. Roselle, tour director, has invited one of his colleagues, Danish architect/designer Acton Bjorn, to join the group this year as honorary co-director for the southern France portion of the tour. He is well acquainted in the design profession, especially within this cultural area of Europe.

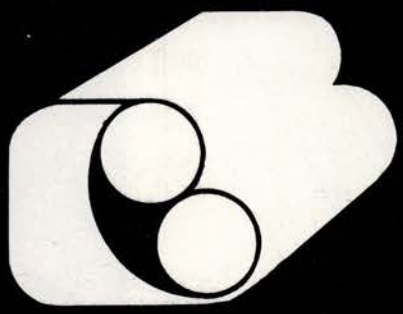
The group will be limited to 15 from the United States and Canada. Applications for registration are now being accepted. Please send dossier immediately and a request for information to Richard D. Roselle, 3618 Seattle-First National Bank Building, Seattle, Washington 98154.

LES PRISMATIQUES: Ralph Gambaro, president of New York based Les Prismatiques, announces that the firm has named Soleil Inc., 120 South Robertson Boulevard in Los Angeles, and Darr-Luck Associates, Inc., 3247 Q Street, N.W. in Washinton, D.C. to represent its collection of award-winning furniture and lamp sculptures. Soleil will represent Southern California, Arizona and Nevada. Darr-Luck will represent Maryland, West Virgina and Washington, D.C.

GUSDORF: Becca Bowen, Rodney Nock, and Bernie Hochman have been appointed district managers for Gusdorf Corporation, a St. Louis based manufacturer of electronics furniture—that is furniture specially designed to hold electronic components.

PUCCINELLI GALLERIES: Leonard Puccinelli and Carol Lee Abrahamson have created a new marketing entity for internationally acknowledged artists seeking introduction to the trade. Puccinelli Gallery recently has opened at the Icehouse in San Francisco. To celebrate its opening, Puccinelli Galleries has invited Bruno Freddi of Milan to spend July in San Francisco. His paintings and sculpture have recently arrived and can be seen in the showroom.

SOUTHERN FURNITURE MARKETING CENTER: Buyer attendance at the Southern Furniture Market Center in High Point, North Carolina, set a record for spring events during the April 19-27 furniture market, according to Robert P. Gruenberg, SFMC general manager.



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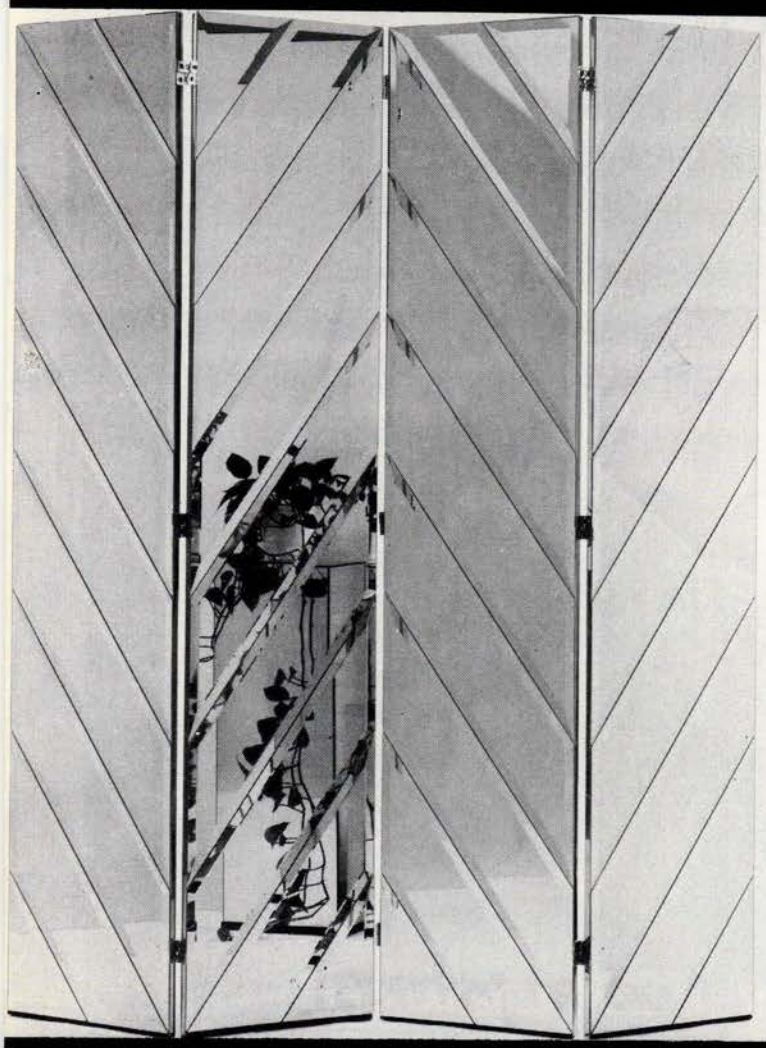
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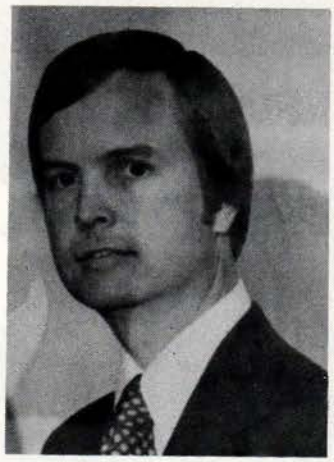
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IN THE NEWS



CUSTOMWEAVE CARPETS: Customweave Carpets, Inc., has appointed Larry Brady a marketing representative. In his new position, Brady has responsibility for sales and marketing activities for Customweave accounts throughout Northern Texas. His office will be in Dallas.

WIDDICOMB, HEKMAN & WEST MICHIGAN: The wholesale showrooms of John Widdicomb Furniture Co., Hekman Furniture Co. and West Michigan Furniture Co. have combined efforts to open a Grand Rapids, Michigan, showroom. The three manufacturers offer casegoods and upholstered pieces in traditional and contemporary designs.

TROPITONE: To meet increased sales of casual outdoor furniture, Tropitone Furniture Company is expanding the Sarasota, Florida, facility by 33 per cent – some 63,000 square feet. According to James Baker, company president, there has been an almost explosive demand for Tropitone furniture which has necessitated this new building:

"In fiscal 1978 Tropitone sales rose 15 per cent to around $11 million, and sales in the first quarter of fiscal 1979 are running at almost twice those of a year ago. This dramatic rise in sales reflects several key developments in the market. First, there is a continued upswing in residential buying. Second, there is a surge in sales in the contract market due to the combined effects of increased hotel construction/refurbishing in anticipation of more travel spending by consumers."

AIA/NORTHERN CALIFORNIA: A special Bay Area interior architecture awards program, "Inside Architecture – A Decade of Excellence," will be sponsored by the Northern California Chapter of the American Institute of Architects, with a presentation reception on October 19. To encourage interest in the growing area of interior architecture, a juried program is open to all designers and architects who have completed projects within the San Francisco Bay Area. Architects and designers who are from the Bay Area may submit any completed project.

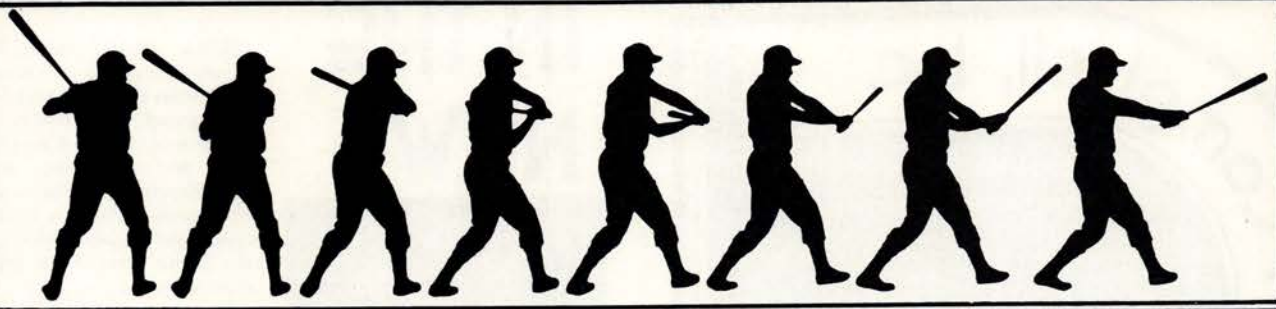
Submittals may include new projects, restoration and remodeling, to have been completed after January 1, 1969. All entries are due September 21 with a required entry fee of $40 for NCAIA members and $60 for non-members. For further information and entry forms, please contact the AIA office, 790 Market Street, San Francisco, Ca. 94102.

The chapter also announces that five Northern California architects, all of whom live and work in San Francisco, have been elected to the AIA College of Fellows. They are George Hamsey, Richard Marshall, Claude Oakland, James Ream and Sherwood Stackwell.



O. K. EARL CORP.: O. K. Earl Corporation, the Pasadena-based design/construction/realty firm, has announced the election of Albert England III to the position of vice president. He will supervise operations for the division responsible for space planning, interior design and furnishing for commercial and industrial clients.

EDWARD FIELDS: Edward Fields has announced a new showroom to be located in Philadelphia's Marketplace. The custom rugmaker has leased 2500 square feet on the lobby floor, and construction is now underway.



PLAY BALL WITH THE MAJORS

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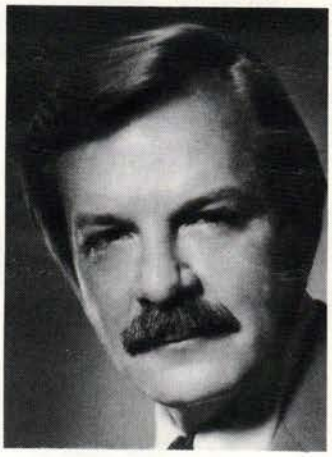




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IN THE NEWS



GREEFF FABRICS: Richard C. Johann, president of Greeff Fabrics, Inc., has named Harry Janicki as vice president of sales for the firm. His base of operations will be Greeff Fabrics, Inc., 150 Midland Avenue, Port Chester, NY 10573 (914) 939-6200.

SMITH/HOAGLAND: Michael N. Daley has joined Smith/Hoagland Interior Design Group in Irvine, California, as interior designer for the company's residential projects, according to Christine Smith, president of the firm. In his new position, Daley will be responsible for the interior design of all residential accounts.

KIMSTOCK: Kimstock, a major producer of fiberglass, Kimstone cultured marble and onyx bathing fixtures, announces the appointment of Fanning and Associates as its exclusive plumbing wholesale manufacturer's representative in the Rocky Mountain states. Fanning and Associates is based in Denver, Colorado, with branch offices in Salt Lake City, Utah, and Billings, Montana.

PLEION: Pleion Corporation of Santa Ana, California, announces the appointment of Sam V. Cunningham, Jr., as vice president of marketing and sales. Cunningham brings to Pleion 15 years of experience in open office landscape systems, most recently as president of Haworth/Los Angeles, Inc.

Manufacturing a complete line of open office panel systems and accessories, Pleion presently has showrooms in the D & D Building in New York, the Merchandise Mart in Chicago as well as its Santa Ana headquarters, and soon will open at the Pacific Design Center in Los Angeles.

CHINA SEAS: Inger McCabe Elliott, president of China Seas, announces the formation of a new sales group for the firm. Charles Muldaur is now vice president of sales and marketing. Ann M. Schoonover is manager of New York sales at the New York showroom, and Louise Train Linde is the firm's New York sales representative.

THE L.A. MART: The L.A. Mart, one of Los Angeles' major centers for gift, home furnishings and decorative accessories, announces the addition of 19 new gift tenants. These include: Palmer-Smith; Duff & Hart; The Great California Sales Company; R.R. Associates; Bob Markman Associates; Philjon Sales; David Wood & Associates; Herman Dodge & Son; Gifts from Scandanavia; Fred W. Ross Company; M.E. Duncan; Carl J. Ghormley; Royal Cathay Trading Company; Gelon Sales; American Cut Crystal Corporation; Don Flood & Associates; and Harold Payne Associates.

BRAYTON INTERNATIONAL: Brayton International and Phillips Associates recently held a premier showing of the Walter Knoll Collection in Seattle, Washington. These European designs are manufactured in the United States under an exclusive license by Brayton International. The event took place in the Sources showroom, an affiliate of de Voss Interiors in Seattle.

SHERLE WAGNER INTERNATIONAL: Sherle Wagner, chairman of the board for Sherle Wagner International, Inc., announces the appointment of Fred Allen Lichtstein as president. Lichtstein will assume responsibility for national and international sales. Known professionally as Fred Allen, Lichtstein has been with the company for over 20 years.



DUX INTERIORS: Dux Interiors, Inc. has announced the appointment of Kirsten Ringsted as manager of the company's New York showroom.

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IN THE NEWS



KNOLL: Stuart Silver, former design director of the Metropolitan Museum of Art, was recently appointed vice president of design communications at Knoll International. Silver, who ended his distinguished career at the Metropolitan Museum with the design of the Tutankhamum exhibition, will be responsible for all the visual aspects of Knoll as perceived by the public.This includes the supervision of graphic design, advertising, all audio-visual communications, marketing services, and the design of Knoll's numerous facilities throughout the world.

B. ROBERT AXTON ARCHITECT, AIA: B. Robert Axton Architect, AIA, was honored recently by the Ceramic Tile Institute, a national organization headquartered in Los Angeles. The Sherman Oaks, California, architectural firm was awarded for excellence in the creative use of ceramic tile for the prestigious Baywood Estates homes located in Bel Air, California. Axton used tile extensively throughout the multi-unit housing development to achieve a highly decorative effect while keeping maintenance to a minimum. Complimentary colors and patterns were used on entryways, kitchen countertops, floors, and walls, and on bathroom counters and tubs.

B. Robert Axton Architect is a professional planning and design firm that provides services for planned residential communities and commercial and industrial developments.

HENRY CONVERSANO & ASSOCIATES: Henry Conversano & Associates, a San Francisco area interior design firm, has been retained by Harrah's for its Center street development project and for Harrah's new Reno, Nevada, hotel. Both projects are being done with the San Francisco offices of Skidmore, Owings and Merrill, Architects. Henry Conversano also is responsible for the Golden Nugget Casino renovation in Las Vegas; the Golden Nugget Hotel and Casino in Atlantic City; and the Playboy Hotel and Casino in Atlantic City.

DECORATORS WALK: Decorators Walk announces the opening of a Denver showroom at 1948 Blake Street. Tom Shannon is regional & contract sales manager for the area with headquarters at the new showroom. Steve Powell has been appointed showroom manager. Decorators Walk corporate headquarters is located at 125 Newtown Road, Plainview, NY.

SCHILLAY & REHS: Schillay & Rehs, one of the largest importers in this country of fine 18th, 19th and early 20th century original oil paintings, announces that they are now being represented at the Tobene showroom in Los Angeles. Schillay & Rehs headquarters is at 303 East 63rd Street, New York.



THE HAWS CORPORATION: Trixie Hawley has been named customer service supervisor for serieSeven modular office systems manufactured by The Haws Corporation, Elkhart, Indiana.

COLOR DESIGN ART: Color Design Art, Santa Monica, has been retained by Related Housing Companies of New York to design and remodel its executive offices in New York City.

The remodeling project, which includes the entire sixth floor of Related Housing's quarters at 10 East 52nd Street, is valued in excess of $250,000.

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IN THE NEWS

THE INTERIOR PLANTSCAPE ASSOCIATION: The Interior Plantscape Association has been formed as the first international organization representing all facets of the interior plantscape industry. At a meeting in St. Louis earlier this year the organization's framework was established. Active members include people or organizations involved in the design, development and construction of interior plantscape projects.

GROUP ARCON: A new regional office and processing plant for the Winchell's Division of Denny's, Inc., is being constructed in Bonner Springs, Kansas. The $3.3 million facility was designed by Group Arcon, the Los Angeles architecture and consulting firm that is also responsible for all industrial engineering, interior space planning and mechanical programming in the facility.

In addition, Group Arcon has been retained by Tri-Lite Manufacturing Co., Inc., a producer of residential lighting fixtures, to design its new $2.5 million corporate office and manufacturing facility in the Cadillac Fairview/Pacific Gateway Center in Torrance, California. The new facility will occupy over 5.1 acres of land and will consist of two structures: a 105,500 square foot manufacturing plant and a 6,500 square foot corporate office building.

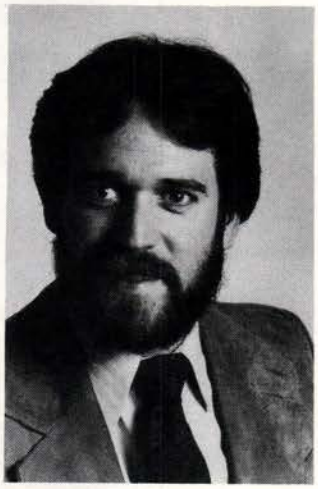
NEWPORT HARBOR ART MUSEUM: Plans for the second annual Antique Show & Sale at the Newport Harbor Art Museum (Newport Beach, California) are under way. Sponsored by the Newport Harbor Museum Council, this is the only vetted show presented on the West Coast. Edward Eberle, as honorary chairman, will join with fellow judges to jury the show before the invitational opening on September 20. The show will then open to the public September 21-23.

All aspects of antique collecting will be exhibited and sold — silver, books, tapestries, paintings, prints, crystal, rugs, Oriental objects d'art as well as European, Oriental and American furniture. In addition, six prominent speakers will present antique programs during the three-day period.

LEE/JOFA: The June 1979 openings of the Duncan & Huggins, Ltd., showroom in Washington, D.C. and Atelier, One, Ltd., showroom in Denver, Colorado, are announced by Derek Lee, Jr., vice president of sales for Lee/Jofa.

Duncan & Huggins, Ltd., in its new Georgetown location at 3311 M Street, N.W., has 3,800 square feet of space. This gives plenty of room for product displays from V'Soske Carpets, Wicker Works, Jack Lenor Larsen and Lee/Jofa in an environment that provides each manufacturer with its own niche.

Lee/Jofa is represented in the Denver area at Atelier One, Ltd., a 12,000 square foot space at 1437 California Street. The focal point of the Atelier one, Ltd. showroom is a variety of vignettes created with Lee/Jofa fabrics and wallcoverings and other featured lines — Interior Crafts, Carpets International, and Scandiline.



SYMONDS & FEOLA: John Deenihan, AIA, has been named a full partner at the Los Angeles based firm of Symonds & Feola, Architects/Planners. He had previously served nearly five years with the firm as an associate and project architect.

Symonds & Feola specializes in retail and commercial developments for clients throughout the United States. Areas of expertise include large scale shopping centers, office buildings, and complete store/restaurant interior design.

NEIL STANTON PALMER: Neil Stanton Palmer, AIA, announces the opening of a new full service office in Irvine, California, to handle planning, architecture and interior design in the Orange County area. Heading the office, located at 18002 Skypark Circle, is Keith S. Palmer, principal designer.



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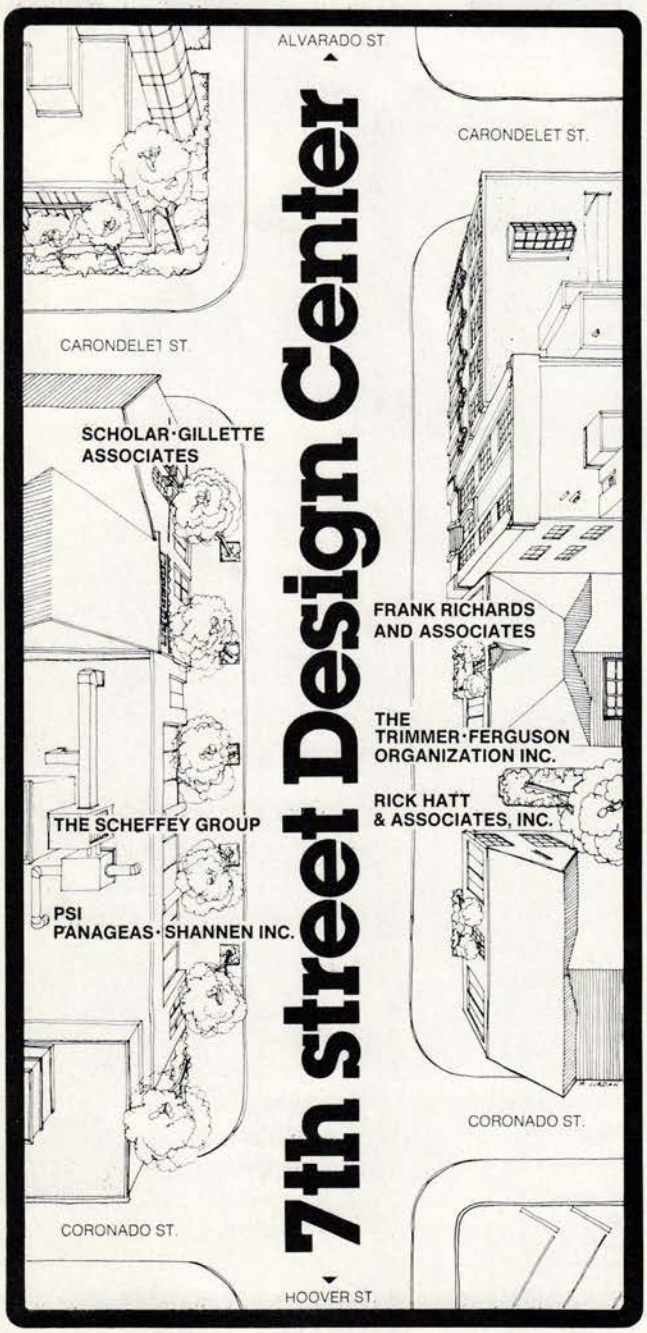
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IN THE NEWS

DALLAS MARKET CENTER: Advance reservations for Dallas hotels and motels throughout the city have indicated strong buyer attendance for the Summer Homefurnishings Market, Sunday, July 8 through Friday, July 13 at the Dallas Market Center. Last year over 18,000 professional retail buyers attended the July Homefurnishings Show in the World Trade Center, Trade Mart, Homefurnishings Mart, Market Hall and Decorative Center.

The Southwest Regional Conference of the American Society of Interior Designers will be held in Dallas July 6 through July 8 to coincide with the Summer Homefurnishings Market. The tentative schedule for seminars includes "Antiques," sponsored by ASID and *Designers West* magazine, at the Anatole Hotel on July 7 from 9:00 a.m. to 5:00 p.m. The "Open Office Planning" seminar is scheduled from 9:00 a.m. to 5:00 p.m. on July 7 at the Hilton Inn Central. For more information contact Jeannine Bazer, (214) 742-1241. The Dallas Decorative Center will host a cocktail reception on July 7 from 6:00 p.m. to 8:00 p.m. Admission is by invitation.

The Dallas Market Center Furniture Advisory Board of Governors will hold its semiannual meeting and dinner on July 8 at 6:30 p.m. at the Northwood Country Club. And the Southwest Homefurnishings Association has scheduled its President's Banquet for 7:00 p.m. on July 8 in the World Trade Club. A seminar, sponsored by the Interior Design Society, also is planned for July 8 at 5:30 p.m. in the World Trade cafeteria.

The retail Floorcovering Institute will sponsor a seminar on profit planning at 9:30 a.m. on July 9 in the Ford Room of the World Trade Club. The program will feature Dr. Bert C. McCammon, professor of business administration, University of Oklahoma. The seminar "Interviewing — Everything You Want to Know but You Don't Know Who to Ask" will be coordinated by the National Home Furnishings Association. The program is scheduled for July 9 at 5:30 p.m. in the World Trade cafeteria and will feature speaker Geanne Werner of Werner Associates, Texarkana, Texas. Tickets will be $5.00 each. The Southwest Homefurnishings Association Board of Directors will meet at the Anatole Hotel July 9 at 8:00 a.m.

The Dallas Market Center's 19th Annual Editorial Awards Dinner will be held on July 9 at 7:30 p.m. at the Anatole Hotel. Four journalists from a consumer publication, a trade publication, and two newspapers will be honored for outstanding coverage of the homefurnishings and home fashions industries. The Southwest Furniture Manufacturers Association's annual "Summer Social" will be a dinner at the Trail Dust Steak House on July 10 at 7:30 p.m.

The Dallas Market Center's semi-annual Press/Manufacturer luncheon will feature executives representing the homefurnishings, floorcovering and lighting industries in an informal discussion with trade and consumer media representatives. The luncheon will be on July 10 at noon in the Anatole Hotel. The traditional "Howdy Party," sponsored by the Southwest Roadrunners Association, is set for July 10 at 6:00 p.m. in the Grand Courtyard of the Trade Mart. Buyers and sales representatives are invited to attend.

For hotel reservations or buyer pass information call the Dallas Market Center's toll-free WATS lines: 1-800-492-6618 in Texas, or 1-800-527-2730 outside Texas.



DOLLIE CHAPMAN: Dollie Chapman IBD, ASID, has been invited by the University of Michigan to speak on "Effective Space Planning for the Law Firm" at the Eighth Annual Institute on Law Firm Management to be held in Minneapolis in July.

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IN THE NEWS

MICHAEL DAVIS TRAVEL: Michael Davis Travel is offering unique buying tours of London, New York City, Los Angeles and their outlying areas for antique dealers and serious collectors. Planned are 10 day package tours which allow participants to enjoy both the benefits of group rates and the freedom of an individualized shopping itinerary.

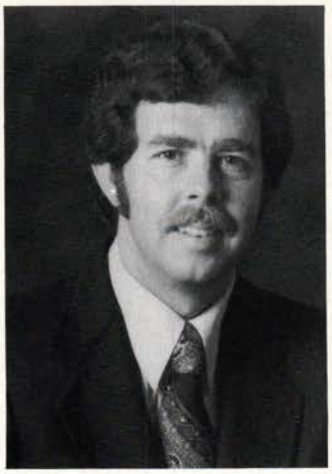
New York is a major art and antiques center and Los Angeles has become a major center for country English furniture. The services of Michael Davis Shipping (which specializes in antique shipping) also are available in both these cities.

PACIFIC DESIGN CENTER: Pacific Design Center's annual market, West Week, was labeled a total success. The concept of an annual Los Angeles market at the PDC, established by the center's executive director, Murray Feldman, paid off for tenants with large crowds and sales. Attending the March 25-29 event were 3,440 professional designers and more than 10,000 buyers.

LAX 814: LAX 814 is a new exhibition space for works of art located in downtown Los Angeles at 814 South Spring Street on the third floor. The space is available only to out-of-town and foreign galleries, dealers and organizations, with the exception of the September juried artists exhibition. Scheduled for the coming months are shows sponsored by dealers and galleries in Milan, Munich, Paris, New York and London.

AIA/SOUTHERN CALIFORNIA: Four Los Angeles-based architects have been elected to membership in the College of Fellows of the American Institute of Architects. The local honorees are Charles Kanner of Beverly Hills, Anthony Lumsden of Los Angeles, Leroy Miller of Santa Monica and Henry Silvestri of West Los Angeles.

Fellowship, which is a lifetime honor bestowed for outstanding contribution to the profession, is the highest honor the AIA can give aside from the Gold Medal which is awarded annually to a single architect in any part of the world.



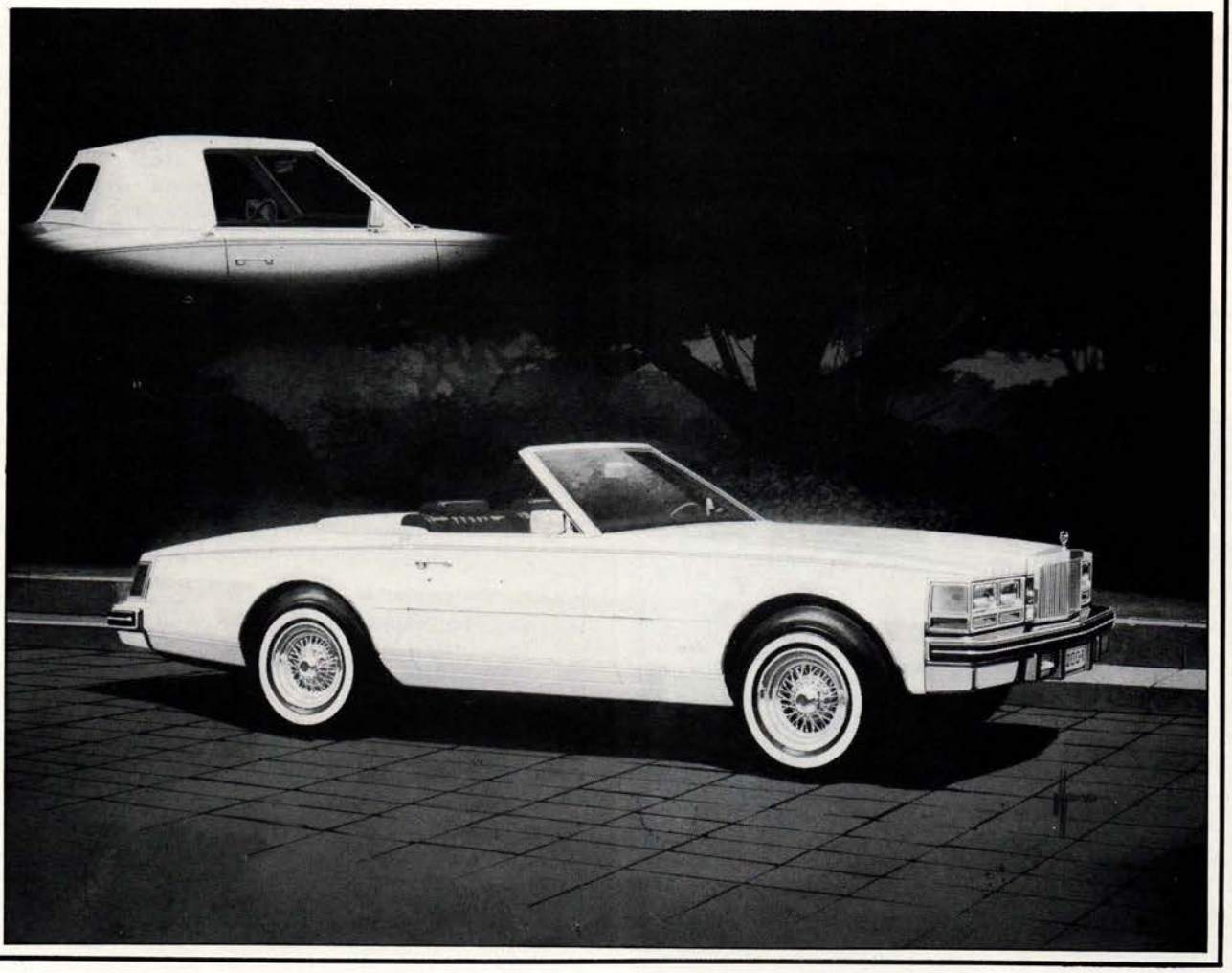
NORMAN BATES: Bruce G. Harney has been promoted to sales and marketing manager of Norman Bates, Inc., based in Anaheim, California. Norman Bates creates, manufactures and markets contemporary wood office furniture. Both Norman Bates and The Hon Company are divisions of Hon Industries, which has five operating companies with 11 plants that are located in six states and that manufacture office furniture and materials handling equipment.

FORTRESS: Fortress, Inc., a West Coast manufacturer of residential and contract furniture, will be importing the Italian furniture lines of Cinova and Sedaun on an exclusive basis for the 13 Western states, announces Donald R. Epstein, president of Fortress.

The Fortress showroom is located at: 8801 Beverly Boulevard in Los Angeles and is represented at Wayne Guthrie & Associates in the Icehouse, San Francisco; David Sutherland Showrooms, Houston and Dallas; Interior Showplace, Ltd., Honolulu; and with additional representation in Seattle, Boston and Chicago.

ARCHISYSTEMS INTERNATIONAL: The Kingdom of Morocco has selected an all-California team consisting of International Health Resorts, Inc., and ArchiSystems International, both of Los Angeles, to develop a $30-million hotel/casino/health clinic project in Marrakesh. Major elements of the project will include a health and longevity clinic with a 60-bed facility that will be operated by IHR, Inc.; a casino; a 250-room resort hotel; a night club; plus retail and recreation facilities, a golf course, and tennis club. The complex will be located in the exclusive Palmeraie Secteur Est of Marrakesh on a 150 acre site provided by the Moroccan government.

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IN THE NEWS



FRANCISCAN TILE: Franciscan Tile announces the appointment of Kenneth P. John as national sales manager. John has 20 years experience in the carpet industry and prior to joining Franciscan was national sales manager for Shandelle Carpet Mills based in Los Angeles.

ACCESSORIES WEST: Accessories West, located in San Francisco's Galleria Design Center, now represents: Burlington Industries, American Drew, Stanley Furniture, Riverside Furniture, Howard Family Room Furniture, Wernermeier Enterprises, MPM Corporation, Heritage Brass and Wellesley Guild.

CLEATOR FURNITURE: Robert Eason, former vice president and national sales manager for Pindler and Pindler Fabrics, has joined Cleator Furniture, San Diego, as vice president and national director of marketing.

MAX DOMMARTIN & COMPANY: Max Dommartin & Company, an interior design firm based in Los Angeles and Paris, has been retained as a design consultant for the offices of Korn-Ferry International, in Chicago and New York, in addition to refurbishing a penthouse apartment for the firm in the heart of Manhattan.

ZINA STUDIOS: Zina Studios of Port Chester, New York, is now represented in Los Angeles by Lawrence & Scott at 8784 Beverly Boulevard. The comprehensive Zina collection includes over 100 distinctive patterns in both fabrics and wallcoverings.

WESTINGHOUSE: The Westinghouse Architectural Systems Division (ASD) has expanded its "Quick Ship" stocking program to the West Coast. This new program allows Westinghouse dealers in California, Oregon and Washington to order the most popular items from ASD's line of open office furniture and have it ready for installation within three days. Orders will be processed in the Grand Rapids, Michigan, headquarters office and shipped from a Westinghouse warehouse in Emeryville (near Oakland), California.

In addition, Westinghouse (ASD) has opened its first showroom in San Francisco. It is located in the Icehouse.

DESIGN CENTER NORTHWEST: A $1,000 first prize in the fourth annual student interior design competition sponsored by Design Center Northwest was won by Robert M. Clark of the University of Washington. The award was presented by Jack A. Benaroya, owner of the design center, at a Career Day banquet in Seattle. The competition, to design a Northwest suburban bank, overwhelmingly was won by the University of Washington's Department of Interior Design, headed by Professor Warren Hill.

Second prize of $500 was awarded to Camille Hartley, third prize of $250 to Linda Robinson Popp and the Honorable Mention of $100 to Christian A. Grevstad, all of the University of Washington. The university also received a $500 grant.

Participating in the competition were students from the University of Washington, University of Oregon, University of Idaho, Washington State University and Cornish Institute, all of whom received academic credit for their work. The design problem was created and guided by a faculty committee from these schools.

The Career Day banquet speaker was internationally noted interior designer, Val Arnold. Earlier in the day, a career seminar was headed by Walton Brown, publisher, *Designers West* magazine. Panelists were William D. Bowden, FASID; Christine Johnson, AIA, IBD; James Halverson, FASID; and Robert Still, ASID.

A speaker line-up, seminars and round-table discussions also were offered by the Washington State ASID Chapter. Included were sessions on lighting, graphics, photography, space planning, showrooms, retail stores, journalism and crafts. National education chairwoman, Barbara Sauerbrey, ASID, opened the event.

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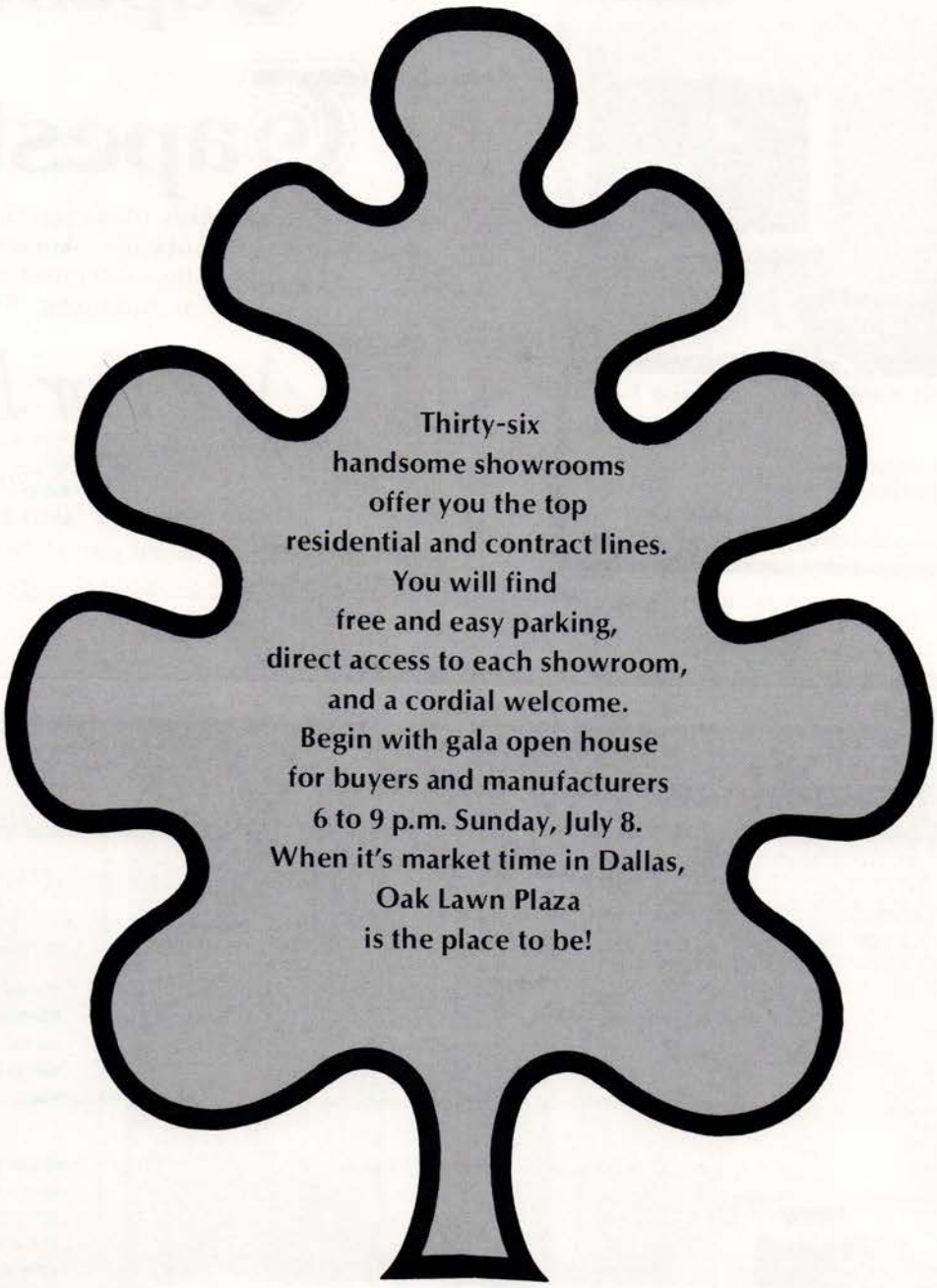
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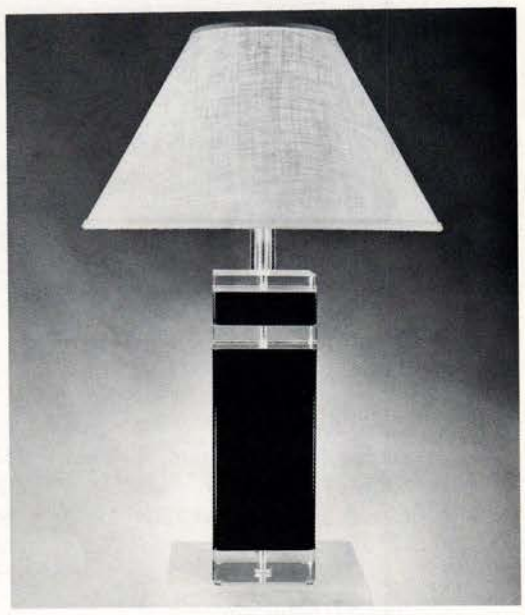
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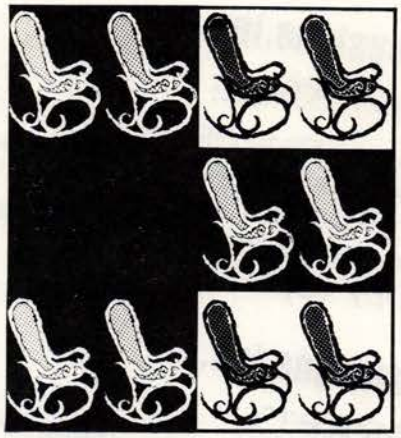
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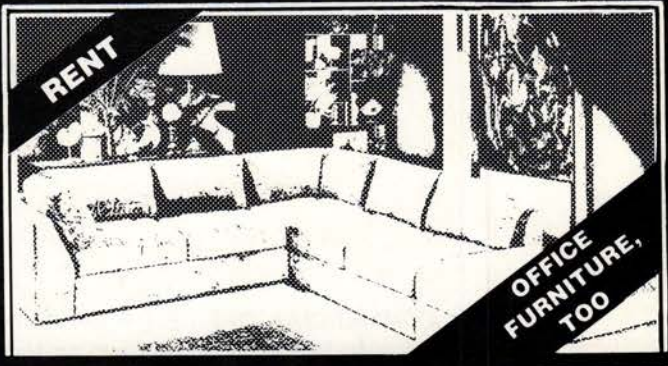
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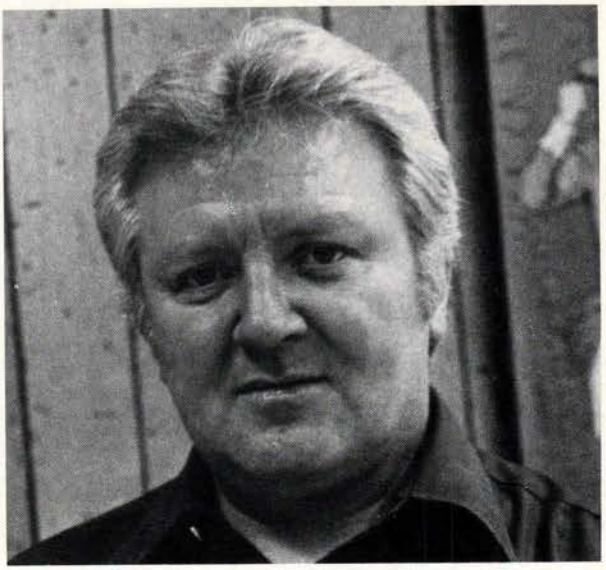
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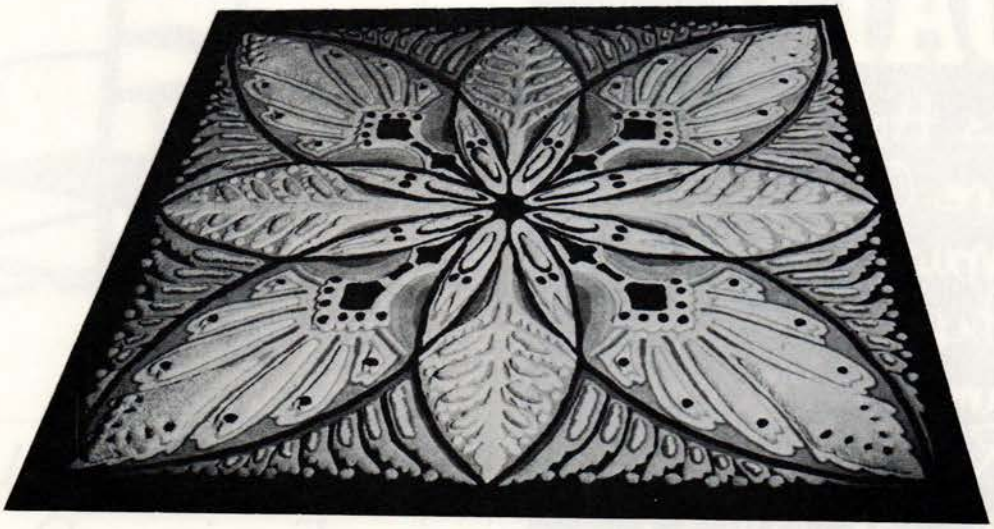


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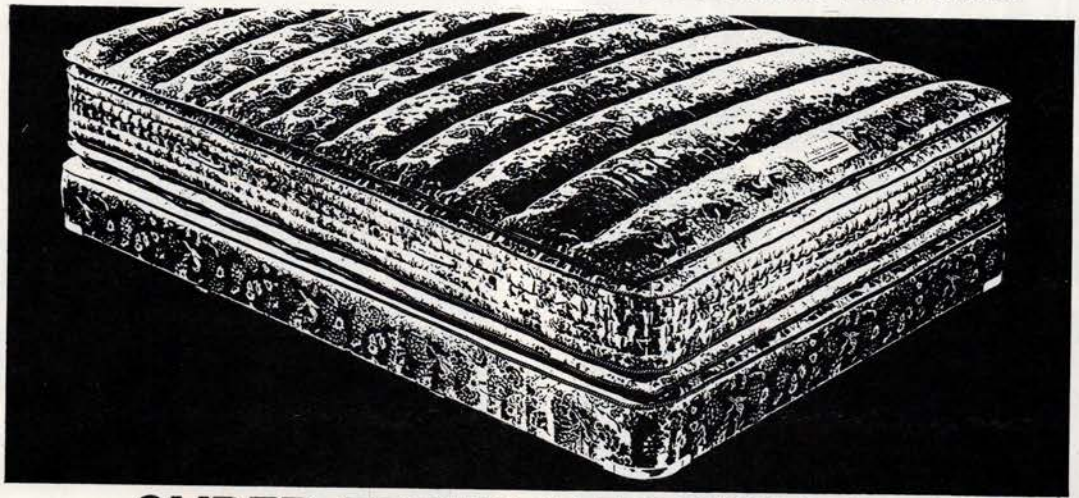
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design cuisine

(Continued from page 203)

Iced Cucumber Soup

3 large cucumbers
1 small white onion
3 tablespoons butter or margarine
3 tablespoons flour
2½ cups chicken stock
1 teaspoon dill weed
2 teaspoons lemon juice
2 cups thin cream
salt and pepper to taste
sour cream

Peel and split cucumbers, remove and discard seeds, then chop. Chop onion, combine with cucumber and saute in butter until soft. Stir in flour, then chicken stock, dill weed and lemon juice.

Cook until thickened, then whirl in blender or press through a sieve. Combine with cream and season to taste with salt and pepper. Chill. Serve very cold, topped with a spoonful of sour cream. Serves 6 to 8.

Crab & Broccoli Souffle with Mornay Sauce

Souffle

(Butter souffle mold and sprinkle with 1 tablespoon grated cheese.)

3½ tablespoons butter
1 tablespoon minced shallots
1 package frozen broccoli
4½ tablespoons flour
1 to 1½ pound crab meat
1½ cup hot milk
1¼ cup grated Swiss cheese
½ teaspoon salt
pepper
cayenne pepper
pinch of nutmeg
1 teaspoon dry mustard
6 egg yolks — room temperature
8 egg whites — room temperature

Melt butter in saucepan. Stir in flour and cook over moderate heat for 2 minutes without browning. Remove from heat, pour in hot milk, stirring with a wire whip. Stir in seasonings, return to heat and bring to boil. Cook 1 minute, constantly stirring. Sauce should be very thick. Remove from heat and add cheese. Separate eggs and stir the yolks in one at a time to the hot sauce.

Beat egg whites with a balloon whisk until stiff peaks are formed. (Add 1/8 teaspoon of cream of tartar for stiffening if necessary.) Stir in one quarter of the egg whites to sauce base. Carefully fold in rest of the egg whites.

Place crab meat in bottom of souffle mold and cover with broccoli (which has been cooked and drained of excess liquid). Pour half of Mornay Sauce over mixture.

Turn mixture into the souffle mold. Sprinkle 1 tablespoon of cheese on top and place in middle of preheated oven, 375 degrees.

In 30 to 35 minutes the souffle will have puffed above the mold and the top will be nicely browned. Serve at once. Balance of Mornay Sauce is to be served as an extra sauce over souffle if desired.

Mornay Sauce

2 tablespoons butter
2 tablespoons flour
2 cups hot milk
2 teaspoons Spice Island chicken stock
6 tablespoons grated Swiss cheese
2 tablespoons Parmesan cheese

Melt butter in small sauce pan. Remove from heat and add flour, stirring with a wire whip. Return to moderate heat. Add hot milk gradually, stirring the mixture constantly until the sauce is thickened. Add remaining ingredients and salt and pepper to taste.

Artichoke Crown Appetizers

2 jars marinated artichoke crowns
1 large package cream cheese
dash of black pepper
pinch of freeze dried snipped chives
1 package fresh Parmesan cheese—grated

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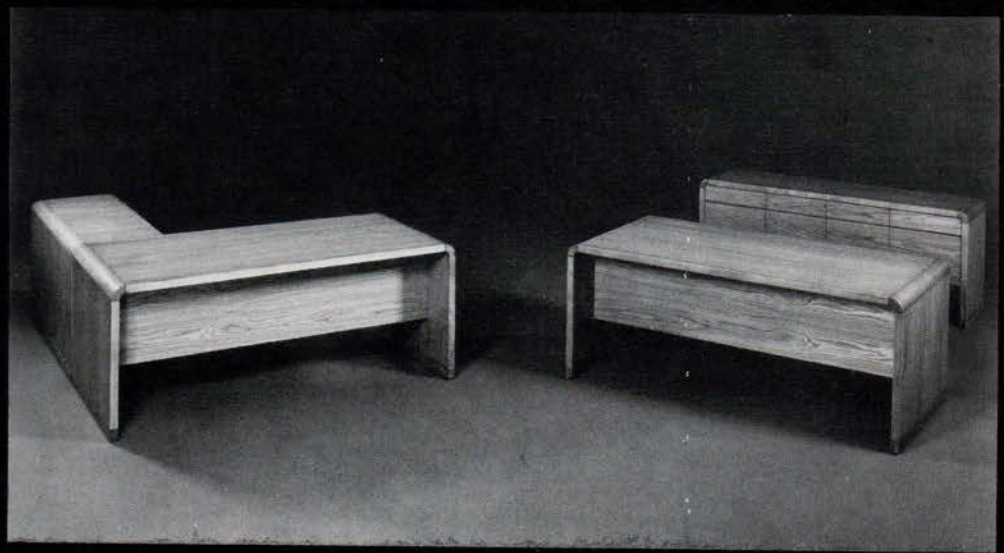
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LITERATURE

"CEILING DESIGN IDEAS/RETAILING" is a new brochure published for designers with a special interest in retail stores, restaurants and malls. Nineteen recent installations show a variety of lighted and decorative ceiling systems. Integrated Ceilings. Circle Number 350.

Shelving, wine racks, coat stands, chairs, pedestals, tables and more are beautifully displayed within the 1979 **ACRYLIC** product catalog. Karmel Plastics. Circle Number 351.

A stylish, full color **CONTEMPORARY LIGHTING** brochure features adjustable floor lamps, unusually shaped global lights and examples from the Pierre Cardin lighting collection. Laurel Lamps. Circle Number 352.

The cost benefits of using the **OPEN OFFICE SYSTEM** are outlined within the booklet, "Creative Environments that Work for People." The literature explains how the "Private Spaces" system balances efficiency within individual areas and illustrates these with photographs from installations. Rosemount Office Systems. Circle Number 353.

The use of **COLOR WITHIN MODEL HOMES** and its impact on buyers is printed in a six page report explaining color placement in the marketing-oriented merchandising of new housing. The analysis includes information based on interviews with more than 200 prospective home owners. Color Design Art. Circle Number 354.

"CERAMIC TILE: LIFE CYCLE COSTS" is a new publication which gives the results of a cost comparison study of various floor and wall finishing materials in comprehensive graph and chart form. The study concludes that ceramic tile is the most economical of all permanent materials for walls and floors over a 40 year period. Tile Council of America. Circle Number 355.

An examination of the problems encountered by architects and engineers who work on the design of office lighting is provided in the brochure, **"OFFICE LIGHTING PRACTICE."** Such considerations as design parameters, task and ambient lighting and an evaluation of various light sources are discussed. National Electrical Contractors Association. Circle Number 356.

The decorative use of **GLASS, BRASS AND STAINLESS STEEL** in furniture is displayed within a product catalog featuring over 30 stylish designs. Great Eastern Furniture. Circle Number 357.

The 1979 "Loewenstein Catalyst" brochure of **CLASSIC AND CONTEMPORARY FURNITURE** for residential and commercial use includes a specification and selection guide. Loewenstein. Circle Number 358.

"VOLUME II" is a new 90 page book of completely custom handprinted wallcoverings and fabrics. Designfriends. Circle Number 359.

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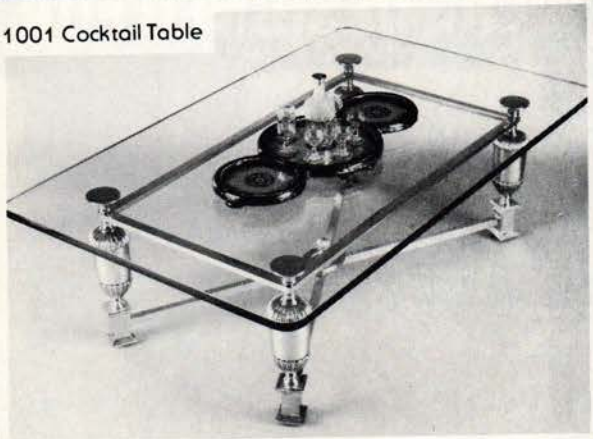
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THE OPINIONATED VIEWS OF GEORGE HALL

DEAR COMPUTER: Aha! The chink in your impregnable armor is here—and just as I had decided that it was time to accept your cavalier handling of the buying public! Why, I had almost resigned myself to my divestment as a person—a person whose indignant letters in regard to our business relationship went unanswered. But, when answered, your reply was not to my complaint, but consisted of a mere reiteration of an analysis of the items of which I complained.

The recipients of this magazine (if you are fortunate enough to read the gems of wisdom in my column) may remember that I have complained of the practice of dropping an Interior Designer's name from a wholesaler's list of "accounts" after a 60 or 90 day period when no purchases have been made. My protests stirred enough interest that, in one case, I was courteously informed that computers do run out of space after a while, thus making it necessary to drop the "dead wood" in order to make room for active accounts. (An extremely logical decision, if not short-sighted! My humble suggestion was that it would be more logical to maintain a list of these recalcitrant designers so that if they wished to order, they could be accommodated.

But by now you are probably wondering what I mean by a "chink." Well, one "Old and Respected" House just sent me a letter stating that they have increased their qualifying time to 18 months. Glory Be! Can this be a small triumph for the humanities or (hopefully!) a blow at the threatened dominance of computers?

Be that as it may, here is a saga of sorrow which, having been aggravated if not caused by the said computers, deserves notice. Last October I placed an order with an O & R house for a printed fabric, enclosing a good sized cutting from my stock. Back came a roll of fabric, which I (and I *do* know better) sent, uninspected, to my upholsterer. He dutifully cut and sent it to the quilter where it then was applied to the furniture. The end result was beautiful, but it seemed that the O & R house had sent the same print in another color. Having been in this racket for many years, I knew that I had no recourse at that point but to pay the bill. So I did and sent back still another cutting with my reorder and asked for a sample of what they were sending. And guess what? They sent a cutting of the wrong one again with an enclosed card from the computer. Back went their new cutting, together with another cutting of the right fabric and a letter imploring that the matter be given proper attention. And, yes, you guessed it. Back came another cutting, the same wrong color again, clipped to the same computer card.

So back it went to New York again, this time with a request for two yard samples of the color line. And when received, I took the full sample of the color I wanted and reordered.

Yes, it did come eventually, after three months. But if even one person had looked at the first cutting on my original order, I would have saved hundreds of dollars and several months of time. Not to mention the loss of face with my client and a lot of frustration.

I wonder if, when a computer is installed, all the employees sign off. Is there no back-up human being to control the computers? The name of the O & R house? No, don't ask me. It's not for publication. But, if you are interested, come and see me and I will be glad to show you the voluminous file on this tremendously complicated transaction. And all for a few lousy yards of fabric . . .



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