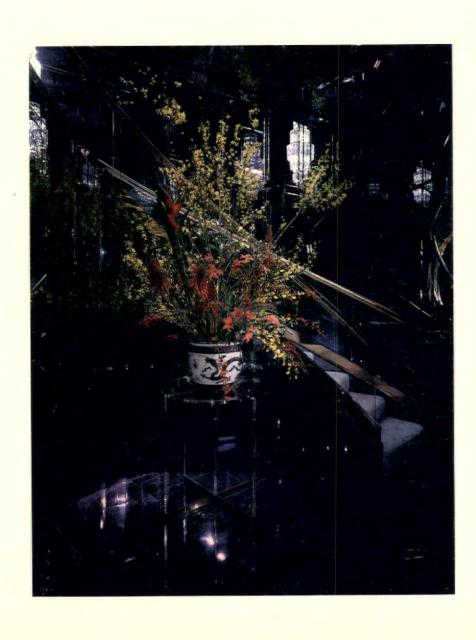
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VOL. 32/NO. 8







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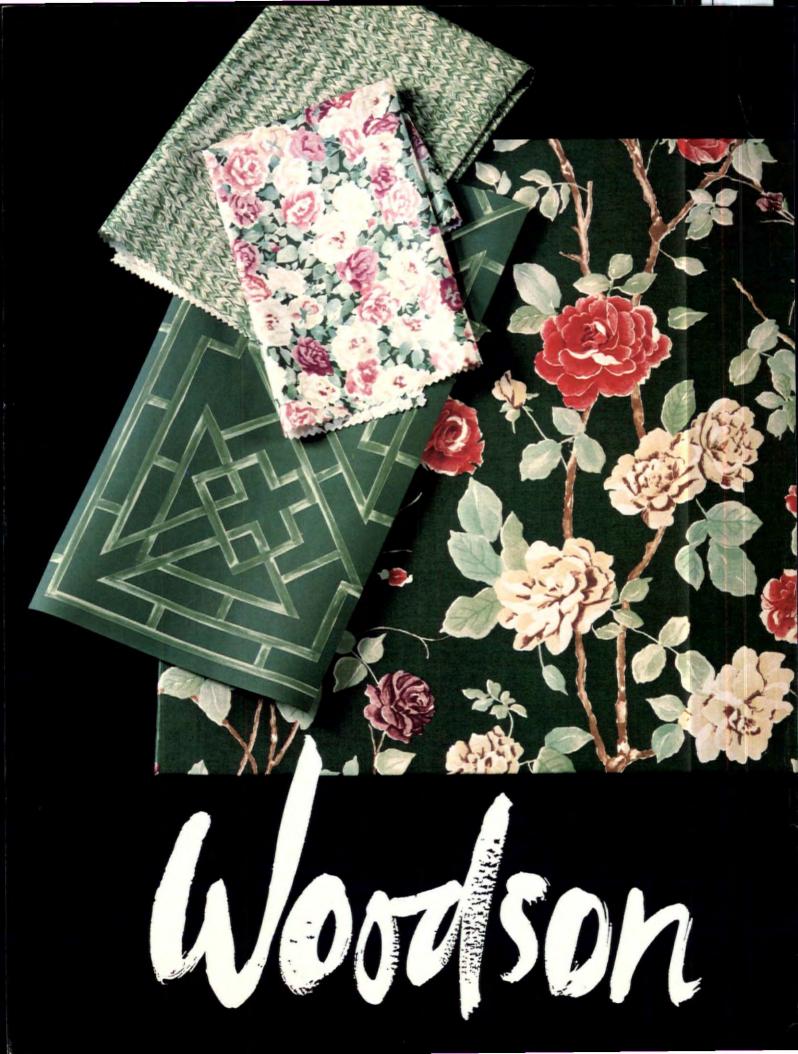


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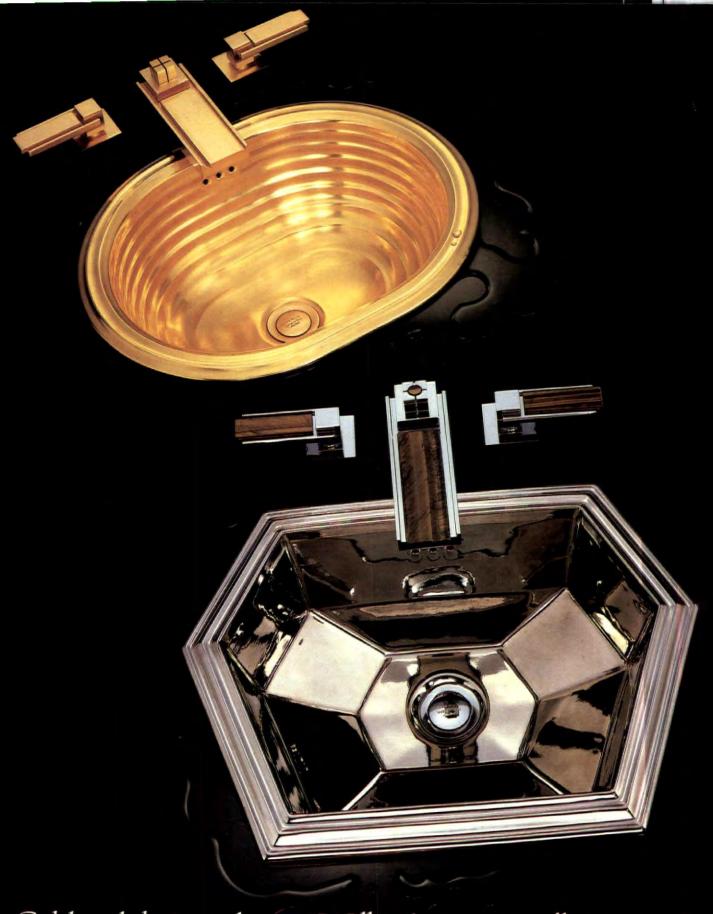
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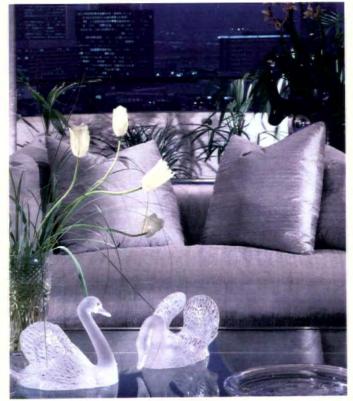
JUNE 1985

PUBLIC, CORPORATE & RESIDENTIAL SPACES

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ARKET PREVIEWS edge: contemporary shings and programs or July markets in lan Francisco.

WEST iporary Taste for iteriors by Steve tian Wells; Russell ortland; Elisabeth Sausalito; and Kenneth



INTERFACE

The Black-Tie Approach: Bernardo Puccio designs a condominium high above the Los Angeles Wilshire Corridor for Nannell and Sanford Levine.

ART & ARTISAN

The Figure Revitalized: Two Los Angeles artists, Harrison Storms and Christina De Musée, explore art's oldest image.

staurant, Los Angeles: age Group concocts a for Italian dining.

STATE OF THE ART Health Care Facilities: Three interior design firms specializing in medical facilities reveal an enlightened approach in five state-of-the-art projects in California and Utah.

WORKSTYLE WEST

Future forecasts by architect Hans Mumper, AIA, interior designer Orlando Diaz-Azcuy, industrial designer Howard Yarme and environmentalist Norman Gilroy.

EDUCATION UPDATE

Art consultant Mary Kathryn Riggs discusses what designers should know about art budgets for corporate clients.

ARTMENTS

EWS

209 LITERATURE 262 ADVERTISTERS INDEX

227 FACES

OOKS

ESIGN AND THE LAW

DITORIAL

232 DESIGNERS DIRECTORY

237 DESIGNTIME

COVER: Bernardo Puccio's blacktie elegance for the Los Angeles condominium of Nannell and Sanford Levine. Story in "Lifestyle West." Photography by Charles S. White.

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NEWS

KANSAS CITY SIXTH ANNUAL

DESIGN EXCELLENCE

AWARDS

More than 1000 area interior designers attended the Awards Gala held at Kansas City, Missouri's Muehlbach Hotel to honor the 10 winners of the 6th Annual Design Excellence Awards competition sponsored by interior designers and architects in the Greater Kansas City area. The projects which were entered by area interior designers, space planners and architects were judged by a panel of jurors from outside the metropolitan area in order that an impartial judging could take place. Those jurors included: Jack Durgan, AIA, Manhattan, Kansas; Karlyn Kuper, FASID, Omaha, Nebraska; and Dennis Cassani, AIA, IBD, St. Louis, Missouri.

Projects were entered in two categories, residential and commercial, with a Designer of the Year Award and a Certificate of Merit being awarded in each category. The annual competition is open to all members of the Kansas City design community, including AIA, ASID, IBD and independent designers. For more information regarding next year's competition, contact the committee chairperson, (816) 363-7680.

Continued on page 14





RESIDENTIAL DESIGNER OF THE YEAR

Caroline A. Ehney, Executive Hills Designs, won for her creation of a Kansas City residence. *Photography by T Moulis*.

CONTRACT DESIGNERS OF THE YEAR

Caroline A. Ehney and Mary Ann Dunham, Associate Member, ASID, Executive Hills Design, garnered an award for the interiors of Town and Country Shops, Kansas City. *Photography by T Moulis*.



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NEWS

Continued from page 12

CONTRACT CERTIFICATE OF MERIT

Paulla Bradley, Kansas City Club, won for her design of the Kansas City Club's Ladies Lounge. Photography by Mike Sinclair, Sinclair-Reinsch.

RESIDENTIAL CERTIFICATE OF MERIT & ECONOMIC ACHIEVEMENT AWARD

Marie Smith, The Smith Company, received awards for her design of a Kansas City residence. *Photography by Michael A. Mihalevich.*

ECONOMIC ACHIEVEMENT AWARD

Jan Weiner, Jan Weiner Gallery, also won this award for her design of artist Michael Stowe's Kansas City residence. *Photography by M. Stowe.*

LAMINATE AWARD, RESIDENTIAL

Bruce A. Robinson, D.J. Interior Design, received this award for his designs for window frames, brass insert fireplace and table bases made from Formica laminates and placed in a Kansas City residence. *Photography by Clint Gillespie*.

LAMINATE AWARD, CONTRACT

Barbara J. Miller, ASID, utilized Formica's Colorcore™ surfacing material in her design of built-in bookcases for a Kansas City executive office she created. Photography by Steve Everley.

BEST USE OF MIRRORS IN AN INTERIOR

Connie Church Menzel, Associate Member ASID, Carosel Designs, won an award for the design of a Lee's Summit, Missouri, residence. Photography by T Moulis.

COMMUNITY AWARD FOR DESIGN EXCELLENCE

SoHo West Corporation, received an award for a residential loft renovation in Kansas City. Developer of the project was Mel Mallin & Lisa Gibson. Photography by Larry Mallin.

Winners on this page listed top to bottom, from left to right.











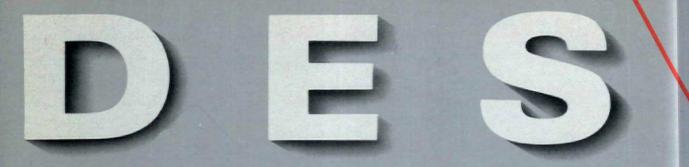




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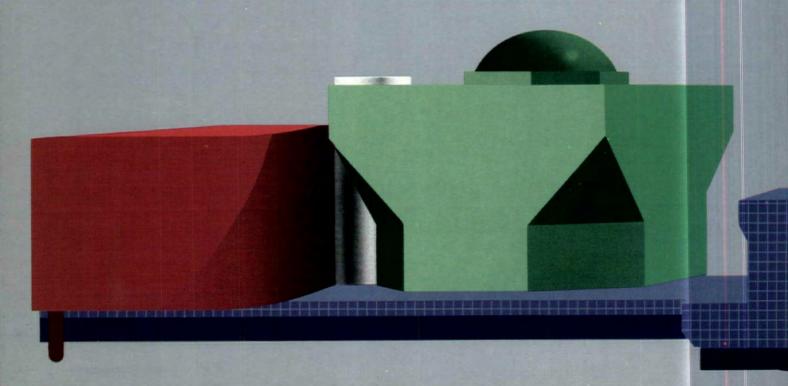
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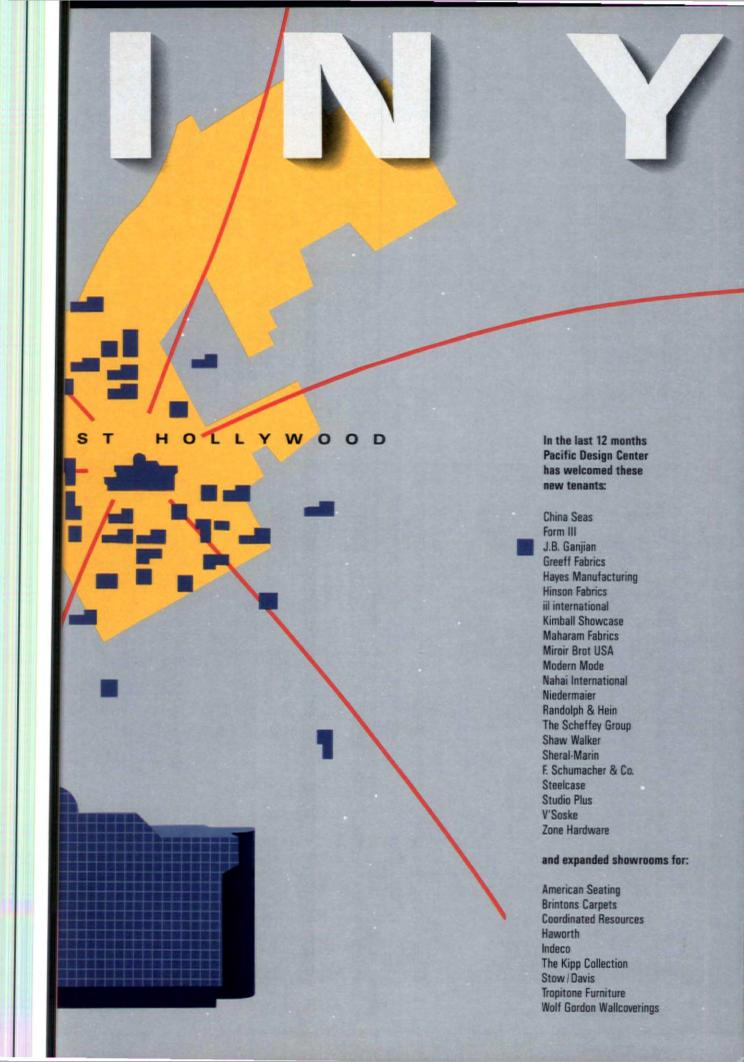
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Design: Ray Zimmerman



NEWS

S.M. HEXTER AWARDS ANNOUNCED.

Thomas L. Felber, president of S.M. Hexter Company, the decorative house known for its fine fabrics, wallcoverings, floorcoverings and furniture, recently announced the winners of the 27th Annual S.M. Hexter Awards Program for the "Interiors of the Year" at a press reception and awards luncheon held in the ballroom of the Regency Hotel in New York City.

For the past 27 years the program has recognized the important contributions the American interior design profession has made to today's environment. It has singled out the work of individual designers for their outstanding achievements in both the residential and contract fields.

A First Award in the Residential Category was given to the husband and wife design team of Shelly and Janet Rosenberg, Design Studio, Upper Montclair, New Jersey, for the living room of a Manhattan apartment. Charles H. Falls, Charles H. Falls & Associates Design, Los Altos, California, won an Honorable mention in the Residential Category for his design of a total living environment in a renovated ranch-style house in Monte Sereno, California, Joel M. Bernstein, L.A. Design

Studio, Los Angeles, won a First Award in the Contract Category for the design of the board room of the Los Angeles headquarters of the national law firm, Manatt, Phelps, Rothberg & Tunney. First Honorable Mention in the same category was won by Gary Hixson, Hixson Design, Charlotte, North Carolina, And finally a Second Honorable Mention in the Contract Category went to Barbara Ebstein, ASID, and Bernard S. Vinick, FASID, Bernard Vinick Associates, Inc., Hartford, Connecticut, for Scoler's, a West Hartford, Connecticut, restaurant.

The Jury of Awards commented on the professionalism of the entries which were submitted by designers from across the country.

For more information on the S.M. Hexter Awards, write S.M. Hexter Company, Inc., 2800 Superior Avenue, Cleveland, Ohio 44114.



Charles H. Falls



Joel M. Bernstein, (third from left), shown with Mr. & Mrs. Thomas L. Felber, sponsors of the awards program, and Douglas Heller, partner, L.A. Design Studio.



The husband and wife team of Shelly & Janet Rosenberg, partners, Design Studio, Upper Montclair, New Jersey, won the First Award-Residential Category, for their design of the living room in a Manhattan apartment.



Charles H. Falls, Charles H. Falls & Associates Design, Los Altos, California, won an Honorable Mention-Residential Category, for his design of a master suite in a renovated Monte Sereno, California ranch-style home.



First Award-Contract Category was won by Joel M. Bernstein, L.A. Design Studio, Los Angeles, for his design of a national law firm's board room.

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architects in the al/Industrial category Bartholick, Architect/ eattle; Michael chitect, Princeton, New Jersey; Tai Soo Kim/ Hartford Design Group, Hartford, Connecticut; Richard Meier & Partners, New York City; Mitchell/Giurgola Architects, New York City; I.M. Pei & Partners, Henry N. Cobb, Design Partners, New York City; and Skidmore, Owings & Merrill, San Francisco.

Winning architects in the
Residential category are:
Rebecca L. Binder, AIA, Santa
Monica, California; and James
G. Stafford, Los Angeles;
Graham Gund Associates,
Inc., Cambridge, Massachusetts; Hugh Newell Jacobsen,
FAIA, Washington, D.C.;
Kelbaugh + Lee, Princeton,
New Jersey; and Robert A.M.
Stern Associates, New York City.

The Honor Awards will be conferred on the winners at the 1985 AIA National Convention in San Francisco, June 9-12.





A 1985 AIA Honor Award in the Residential category was given to Rebecca L. Binder, AIA, Santa Monica, California, and James G. Stafford, Los Angeles, who designed the Pacific Townhouses, Santa Monica. In selecting the project the jury commented: "By academically employing forms and compositional principles, the Pacific Townhouses demonstrate the creativity of the architects and offer a new vision of post-industrial housing. Photo by Marvin Rand.

Among the projects awarded in the Commercial/Institutional category is the San Juan Capistrano Library, San Juan Capistrano, California, designed by Michael Graves, Architect, Princeton, New Jersey, "The San Juan Capistrano Library, through its scale, indigenous materials and spatial invention, is a masterful transformation of the Spanish mission vernacular into a modern composition that makes a visit to the library a delightful one," commented the jury upon their selection. Photo by ©Peter Aaron/ESTO

Y AND THE CALIFORNIA RANCH HOUSE

built one kind buse; I just had one architect Cliff May, ast exponent of the ranch house style, in completed oral the California Ranch

volume, a copy of w available to the ne Department of lections in the Research Library of sity of California at es (UCLA), was ofsented to May on April 9, at a reception ntly by the UCLA School of Architec-Irban Planning and al History Program. ve Vice Chancellor Schaefer made the on along with Mrs. ral members of the

May family, Acting Dean Samuel Aroni of the School of Architecture and Urban Planning, and Dale Treleven, director of the Oral History Program.

Other friends and colleagues who have worked with May during his career were on hand to offer congratulations, noting that this volume is a significant addition to the oral history collection of close to 500 volumes relating to those who have helped shape Southern California's unique lifestyle.

In terms of sheer numbers of buildings credited to him, Cliff May ranks as one of the most prolific figures in architecture to have emerged in California in the 20th century, yet he is not a licensed architect and is without formal

architectural training. The popularity of the contemporary ranch house and its rapid spread out of California and across the world as one of the basic styles used in suburban residential design, largely derives from the pioneering work of Cliff May. In addition to numerous homes for individual clients, May developed, designed and built the Riviera Ranch and Sullivan Canyon Ranch projects in West Los Angeles, and Woodacres in Santa Monica.

May's ranch house designs have won major awards, have been featured in national magazines and provided material for two books he authored, Sunset, Western Ranch Houses, A Collaboration with Cliff May, and Western Ranch Houses, both

published by Lane Publishing Company. As an innovator, he has developed new flooring, heating, cooling, lighting, and wall systems and experimented with modular and prefabricated construction.



Architect Cliff May, foremost exponent of the California ranch house style.



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HERITAGE

NEWS

The Dallas Museum of Art Presents:
"PRIMITIVISM IN 20th CENTURY ART: THE AFFINITY
OF THE TRIBAL AND THE MODERN"

ne Dallas Museum of Art is the final stop on the national tour of the groundbreaking exhibition "Primitivism in 20th Century Art: The Affinity of the Tribal and the Modern." opening June 23 and continuing through September 1, 1985. Organized by William Rubin of The Museum of Modern Art in collaboration with Professor Kirk Varnedoe of New York University's Institute of Fine Arts, this exhibition is the first ever to examine the parallelisms between modern and tribal objects. The term "primitivism" is used to describe the Western

jects, often metamorphosed and extrapolated, can be seen in many of the key works of seminal modernists; Picasso's "Les Demoiselles d'Avignon" and "Guitar," Brancusi's "Madame L.R.," Klee's "Mask of Fear," and Ernst's "Bird-Head" reflect the influence of tribal art forms.

The exhibition includes approximately 150 modern works, with a special emphasis on the artists and movements most closely involved with tribal art: Gauguin, Picasso, Brancusi, Modigliani, Klee, the Expressionists and the Surrealists. More than 200 tribal





Among the examples depicting the parallels between modern and tribal objects is the bronze sculpture, left, "Man," by Alberto Giacometti, 1929; and the wood and paint figure from the East Sepik Province of Papua, New Guinea. Photography by Andre Morain, Paris.

response to tribal cultures as revealed in the work and thought of modern artists.

The increasing availability of tribal objects from Africa, Oceania and North America in Paris and other artistic centers around the turn of the century attracted the attention of artists such as Gauguin, Picasso and Matisse who were searching for new means of expression. The simplicity of form and conceptual stylization of tribal ob-

objects from Africa, Oceania and North America, including masks and sculptures from the personal collections of Picasso, Matisse, Braque and other artists, are on display.

"Primitivism in 20th Century Art" was organized by The Museum of Modern Art, New York. The exhibition and its national tour are sponsored by Philip Morris Incorporated and Miller Brewing Company, Fort Worth.

AUSTRIAN ARCHITECT NAMED 1985 LAUREATE OF THE PRITZKER ARCHITECTURE PRIZE

Hans Hollein, an Austrian architect whose work is acclaimed around the world, has been named the 1985 Laureate of the Pritzker Architecture Prize. He is the seventh architect to be so honored; the third from outside the United States to receive the prize, sponsored by the Hyatt Foundation headed by Jay A. Pritzker.

Consisting of a \$100,000 tax-free grant and a bronze sculpture by Henry Moore, the international Pritzker Architecture Prize was established in 1979 to reward a creative endeavor not honored by the Nobel Prizes.

In making the presentation. Pritzker quoted from the jury's citation which describes Hollein as "an architect who is also an artist . . . one who with wit and eclectic gusto draws upon the traditions of the New World as readily as upon those of the Old," and further. saluting him "as a superb teacher, who urges the young by his example to take big chances, and yet making sure that the designed remains are of paramount importance, not the designer."

Hollein, 51, recently won international competitions to design the Museum of Modern Art in Frankfurt, and the Cultural Forum in Berlin. One of his most famous commissions is the Municipal Museum Abteiberg at Monchengladbach, near Dusseldorf, completed in 1982.

The architect received his Master of Architecture degree from the University of California, Berkeley, in 1960, and had previously studied with Mies van der Rohe at the Illinois Institute of Technology in Chicago, as well as Frank



Architect Hans Hollein of Vienna.



A view of the Municipal Museum Abteiberg at Monchengladbach, near Dusseldorf, completed by Hollein in 1982.

Lloyd Wright in Wisconsin. He credits a Harkness Fellowship, which he won in 1956, with making it possible to travel to this country following his graduation from the Academy of Fine Arts, Vienna.

He is a frequent visiting professor at Yale University in New Haven, Connecticut, and Washington University in St. Louis, Missouri. He is an active teacher in his own country as well, being a professor at the Academy of Fine Arts, School of Architecture in Dusseldorf, and head of the Institute of Design, Academy of Applied Arts in Vienna.

Luis Barragan of Mexico and James Stirling of Great Britain were previously the only Pritzker Laureates from outside the United States. Philip Johnson was the first recipient, and other winners have been Kevin Roche, I.M. Pei and Richard Meier.

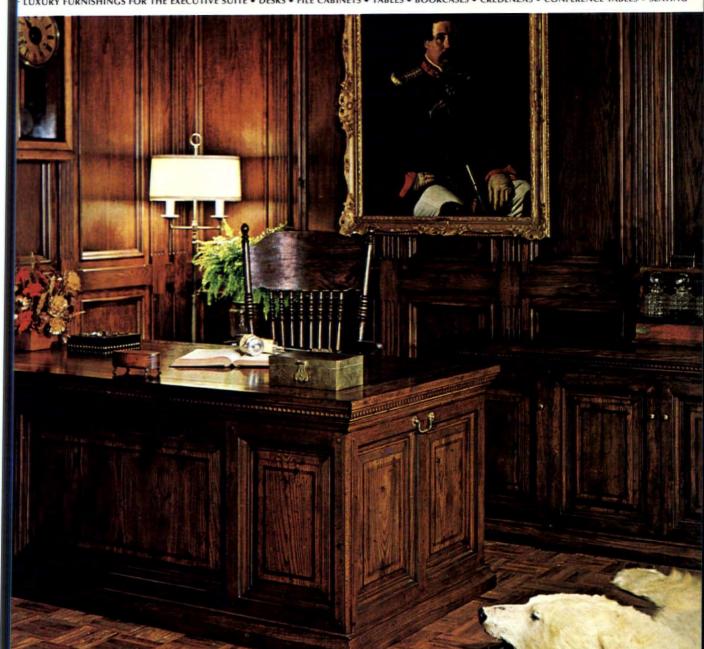
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UNIQUE FURNITURE EXHIBITION BEGINS TWO-YEAR NATIONAL TOUR_

aterial Evidence:
New Color Techniques in Handmade Furniture," a unique furniture exhibition, began a two-year national tour this spring under the auspices of the Smithsonian Institution Traveling Exhibition Service. The exhibit opened on April 26 at the Smithsonian's Renwick Gallery, Washington, D.C., where it will remain for a six month stay.

"Material Evidence" is the product of an ambitious undertaking by The Gallery at Workbench with the collaboration and support of Formica Corporation. Workbench is a retail furniture chain which sponsors an in-store gallery in New York City dedicated to contemporary handmade furniture. For this exhibition the gallery invited 19 of the country's top woodmakers to create major new works utilizing Colorcore® Formica's



"Great Art Déco Furniture Explosion" by John Cederquist, Capistrano Beach, California, is featured among other prized furniture pieces designed by 19 of the country's top woodworkers in the traveling exhibition "Material Evidence: New Color Techniques in Handmade Furniture."

laminating material first introduced in 1982.

The pieces in the exhibition, which are the result of a meeting of talented artists and new material, are visually attractive and often witty. For example, John Cederquist of Capistrano Beach, California, designed "The Great Art Déco Furniture Explosion," a maple chest with purple trompe l'oeil drawers that creates the illusion of an exploding Déco cabinet.

Other pieces from the show are more classical in their approach, but no less innovative in their execution. Alameda, California's Garry Knox Bennett designed a sleek desk with cylindrical and triangular supports that combine layered Colorcore® with aluminum, brass, rosewood and goldplate, while Rory McCarthy of Tucson, Arizona, designed a functional "Dinette" that

transforms the traditional pedestal extension-leaf table into a Post-Modern amalgam of pale yellow, peach, violet, sage green and rust Colorcore®

The exhibition is scheduled to tour through November 1987. For information contact Ron Geatz at SITES, (202) 357-3168.

LOS ANGELES INTERIOR DESIGNER VIRGINIA DARCÉ DIES

Virginia Darcé, ASID, Los Angeles interior designer, with more than 20 years experience in the profession, died on March 14.

Born in Portland, Oregon, Ms. Darcé was devoted to the arts and at one time, gained a reputation as a mural artist.

In addition to being honored by Joan Mondale, wife of former Vice President Walter Mondale, for restoring the American Consulate in Hamburg, Germany, Ms. Darcé designed rooms for the annual Design House West sponsored by the Los Angeles Chapter of the American Institute of Designers.

The designer worked in close association with artist and designer Hal Reike who will maintain the offices of Virginia Darcé Interiors ASID, in Los Angeles.



Virginia Darcé, ASID.

UNIVERSITY OF CALIFORNIA, IRVINE, NAMES NEW DIRECTOR OF ART & DESIGN

The appointment of John H. West to the newly created post of director of Extension Programs in Art and Design, University of California, Irvine, has been announced by Richard N. Baisden, Dean of University Extension.

EXTENSION PROGRAM

According to Dean Baisden, West brings to the position his more than 30 years experience as a university faculty member, interior designer, architectural designer, general contractor and civic and church leader.

A former Glendora resident who now makes his home in Newport Beach, California, West returned recently to Southern California after 12 years in Utah, the first half of which were spent as a member of the design faculty at Brigham Young University. While there, he served as the faculty advisor to the student chapter of the American



John H. West, new director of Extension Programs in Art and Design, UC Irvine.

Society of Interior Designers and directed the Summer in Europe experience for design students.

As a design professional, West has been the owner-manager of several firms, responsible for major projects in Californa, Utah, Mexico and Hawaii. Most recently he designed the interiors for a number of large resort complexes, including the 18-story Isala del Sol in Mazatlan, Mexico, and the Naniloa Surf Hotel in Hilo, Hawaii.

At UCI, West will be responsible for University Extension educational programs and course sequences which meet the needs of design professionals as well as persons seeking careers in design.

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Shown: Wicker daybed and chair, Renaissance lounge chair travertine table, carved oak mirror, console and tabouret

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IGN & THE LAW



RON D. EMERY NEY AT LAW NGELES

THE ABC'S OF BANKRUPTCY

hen a client of a design firm or a design firm itself nes obligated to various creditors and does not receive come to pay its debts, it may desire to file for bank.

Today, there has been an almost unmatched use of ankruptcy proceedings by debtors.

subject of a bankruptcy proceeding is identified as the or." The "creditor" is a holder of a claim against the debtor rose before the filing of the petition.

at are the procedures and the rights of the agency or its s who wish to implement the use of the bankruptcy prongs? There are four ways of commencing a bankruptcy A voluntary case begins with the filing of a petition by ebtor. When a petition for relief is filed, all of a debtor's erty becomes property of an estate held to pay off tors. Thereafter, the debtor may exempt certain property will retain after the discharge is granted. There are all and state exemptions so the debtor may retain ession of certain property.

oluntary cases may be filed under the liquidation provior Chapter 7 or the reorganization provisions of Chapter ut an involuntary petition may be filed only if the debtor is rally not paying its debts or a custodian has been aped for the debtor's property. An involuntary petition may ed by three or more creditors having claims aggregating least \$5,000, or more than the value of any lien securing claims, unless there are fewer than 12 creditors. In that, one or more creditors holding claims of at least \$5,000 file. The dollar amount limitation applies to both liquidation depressions.

an involuntary petition is filed, the debtor still remains in session. In this instance he is called the "Debtor in PossesThe debtor may continue to operate its business and to ose of property as though the case had not been comced. The court, however, is permitted to control the

debtor's powers in appropriate circumstances. Also, if it is necessary to preserve the property of the estate, the court may appoint an interim trustee to take possession of the debtor's property and to operate any business of the debtor, pending trial on the involuntary petition. The debtor, however, may regain possession by posting a bond. On dissolution, the court will distribute the assets first to creditors having a security interest on the assets. Next, the general creditors will receive a pro rata of the assets as they compare with the outstanding claims.

On June 28, 1982, the United States Supreme Court declared the present bankruptcy courts unconstitutional. The Court struck down the 1978 bankruptcy law that raised the status of bankruptcy judges to hear certain claims without granting them the life tenure awarded district court judges.

Congress had failed to respond to the Court's decision and had failed to pass a new bankruptcy law. The House Judiciary Committee held a hearing on a bill proposed by Representative Peter Rodino (New Jersey). Senate leaders tried to work out a politically acceptable agreement. What originated as a decision as to the status and rights of judges sent repercussions throughout the nation as to how to administer bankruptcy claims.

In order to prevent chaos in the bankruptcy courts, the Judicial Conferences, the policy-making arm of the federal courts, issued a "model rule" that must be adopted by each district court. It permitted district court judges to delegate bankruptcy matters to bankruptcy judges. This action, however, did not resolve the bankruptcy controversy.

A new bankruptcy act was passed over a year ago. Therefore it is imperative designers become acquainted with such an act to be aware of debtor-client problems and the possible solution to them.

DALLAS SUMMER MARKET JULY 6-12

MOVING THE DESIGN INDUSTRY FORWARD

and trade-related professionals will be descending on Dallas for the annual homefurnishings summer market July 6-12. The event will explore issues on design products and movements that are creating impact on the interior design profession and industry today and for the future. In addition, participating showrooms will have on display a multitude of new products that should indeed create new trends.

housands of design

Feature seminars will include
"Southwestern Design Trends" sponsored by the Dallas/Fort Worth Chapter
of the American Society of Interior
Designers (ASID) on Monday, July 8 at
12 noon; and "Computers in the Store"
sponsored by the Southwest Home Furnishings Association and INFOMART
on Tuesday, July 9 at 8 a.m. Both events
are to be held at 531 World Trade
Center. A special business-related
discussion "Beat the '80s with Better

Financial Planning" with Robert Hart and Edward Jerome of Lane, Gorman, Trubitt & Company will be presented on Tuesday, July 9 at 4:30 p.m., 188 World Trade Center.

New products and additions to established lines will demonstrate that trends in design can be progressive and timeless rather than stationary and ephemeral. Lee Jofa will introduce the furniture collection of Kirk White, exemplifying the successful marriage of the traditional with the contemporary. Blending the flavor of Old English country homes and the appeal of the soft. streamlined contours of today, this collection includes chair, sofa, bench and chintzes. For Atelier International, Vico Magistretti, the Italian maestro of furniture architecture, creates the Veranda Series of flexible seating that is adaptable to create a variety of comfortable geometric configurations. Artemide, which made its debut in January at the World Trade Center, previews Pilade, die-cast aluminum spotlighting by Ernesto Gismondi. The showroom was

designed by Massimo Vignelli of the New York-based Vignelli Associates, who, along with wife and partner Lella, are the quintessential symbols of the "total" design team.

An open house in the Dallas Decorative Center District will kick off the Dallas Homefurnishings Market on Saturday, July 6, 6-10 p.m. This event, open to all interior designers and guests, is uniquely special since it marks the 30th anniversary of the Decorative Center's service to the design industry. Concurrent with the Dallas Market Center Summer Homefurnishings Market, the Dallas Design Center will host its Summer Market Gala, 5-8 p.m. on Sunday, July 7. By invitation to the trade only, this party celebrates the summer market with cocktails, hors d'oeuvres and entertainment. The showrooms of Oak Lawn Design Plaza open their doors that evening for designer receptions.

Award-winning interior design journalist Olga Gueft will deliver the keynote address on Dallas' pivotal role in the





Vico Magistretti designs for Atelier International, Ltd.

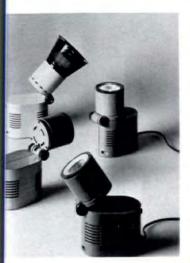
Internationally-known Italian designer Vico Magistretti, a prolific innovator in furniture concepts, designed Veranda; a new lounge seating adjustable to accommodate individual seating and uses. Available through ATELIER INTERNATIONAL, LTD. 608 World Trade Center. Circle Number 397.

and development of the national ndustry on Tuesday, July 9 at at the Decorative Center. cing about the center's inon in 1955 for Interiors ne. Gueft's subject is a tribute to orative Center, the first of nine s developed by Trammell Crow sed the nation's first all-design showplace and is now a part of as Market Center, the world's wholesale trade center. showrooms will also be making but at this year's annual market. de Inc., Space 530, and Keller Furniture Manufacturing Compace 280, are additions to the tive Center. Five new oms will premiere in the Dallas

Decorative Center District at the opening of the Summer Home Furnishings Market bringing the total showroom space of the Trammell Crow-owned District to nearly 700,000 square feet. A new 23,000-square-foot structure in the District will open at 1909 HiLine Drive. Exclusively housing manufacturers and representatives of building fixtures and ceramic tile products, new showrooms located in this building include Poggenpohl USA Corporation, Kitchens International, and Lighting, Research and Development. In addition to the new Vignelli-designed Artemide showroom at the World Trade Center, Nicoletti takes residency at 11033 World Trade Center.

- Rick Eng





The ARTEMIDE showroom, designed by the talented Massimo Vignelli, opened last September at 616 World Trade Center. Showcased at the space will be the Ernesto Gismondi-designed Pilade table spot-lamp available in lacquer finishes in magenta, bluette, yellow and gray. Circle Number 398.

Ernesto Gismondi, designer of Pilade, shown at Artemide showroom.



PROGRAM

DALLAS MARKET CENTER/ DECORATIVE CENTER DISTRICT

SATURDAY, JULY 6: Dallas Decorative Center District Open House.
Celebrating the 30th anniversary of the Decorative Center, hosted by the district's showrooms.

TUESDAY, JULY 9: Keynote address, celebrating the 30th anniversary of the Decorative Center, will be given by award-winning interior design journalist Olga Gueft, 6:30 p.m. at the Decorative Center.

DALLAS MARKET CENTER/ WORLD TRADE CENTER

SUNDAY, JULY 7: "Everything You Always Wanted to Know About Accessories, but Were Afraid to Ask," sponsored by Accessory Merchandising magazine, 4:30 p.m. at 188 World Trade Center.

MONDAY, JULY 8: "Southwestern Design Trends," sponsored by the Dallas/Fort Worth Chapter of the American Society of Interior Designers (ASID), 12 noon at 531 World Trade Center.

TUESDAY, JULY 9: "Computers in the Store," sponsored by Southwest Home Furnishings Association and IN-FOMART, 8 a.m. at 531 World Trade Center.

11:30 A.M. - 1 P.M. "Antique Appraising" featuring Ron Dale of Crandale Galleries, at the World Trade Center Hall of Nations alcove.

4:30 P.M. "Beat the '80s with Better Financial Planning" featuring Robert Hart and Edward Jerome of Lane Gorman, Trubitt & Company, at 531 World Trade Center.

DALLAS DESIGN CENTER

SUNDAY, JULY 7: The Dallas Design Center will host its Summer Market Gala, 5-8 p.m. By invitation to the trade only.

OAK LAWN DESIGN PLAZA

SUNDAY, JULY 7: Showrooms at the Oak Lawn Design Plaza will host an open house from 5-8 p.m.

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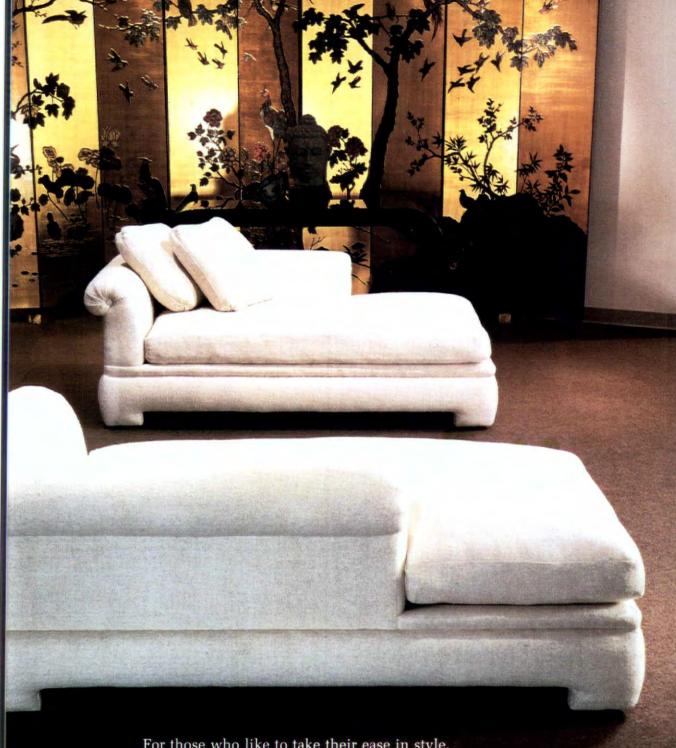
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SAN FRANCISCO SUMMER MARKET JULY 14-19

TRENDS: CONTINUED GROWTH IN THE MARKETPLACE

uring the upcoming Summer Market in San Francisco, professionals and students alike will have the chance to see more changes in the making — changes that will establish new trends and continue established ones.

Launching San Francisco Summer Market will be "Designers Saturday," a preview day for designers and architects on July 13 beginning at noon in the Showplace Design Center and The Garden Court. A landscape architecture seminar, entitled, "Landscaping for Privacy," is set for 1 p.m. at the Showplace, and the building will host a cocktail reception on all four floors from 5-8 p.m. Saturday night.

Major professional programs focusing on automated office lighting advances in CADD (computer-aided design and drafting) and new approaches to office systems will be featured at the new Contract Center, July 15-18. The newest addition to the 12-square block Showplace Square design complex, the Contract Center will hold open house as will most showrooms in the area, throughout the week, many offering special hospitality.

Related market events targeted to architects and contract designers include a discussion, "Interfacing Fine Arts with Commercial Interiors," with Arthur Gensler, AIA, principal, Gensler & Associates/Architects, and former California State Architect Sim Van der Ryn, AIA, scheduled for Tuesday, July 16 at 9 a.m. in the Galleria Design Center.

Noted fabric designer and manufacturer, Jack Lenor Larsen will speak on Wednesday, July 17 at 9 a.m., also at the Galleria. His presentation, entitled, "Renaissance of Fine Crafts," will be followed by a panel discussion moderated by textile designer Maya Romanoff.

The Galleria is the location for yet another special event, "San Francisco Style '85," a unique fashion show which will showcase the interior furnishings fabrics of more than 40 Showplace Square showrooms in garments by California fashion designers. Participating fabric lines include Jack Lenor Larsen, Greeff Fabrics, Randolph & Hein, Kavalaris•Kindler, Lee Jofa, Barbara Beckmann, Westgate Fabrics, Contemporary Hides and F. Schumacher. The garments may be purchased after the show through a silent auction with proceeds to benefit Foundation for Interior Design Education Research (FIDER) and the Fashion Institute of Design and Merchandising (FIDM)

A preview of Showplace Square's newest building, California DataMart, will highlight the market. Designed by San Francisco-based architects Tanner/VanDine, the building will be the setting for a high-tech afternoon on July 16. Project architect James Tanner will lead a walking tour through the dramatic glass block building, already a recipient of a *Progressive Architecture* award. Afterwards, Tanner will conduct a seminar, "Bytes & Blocks: Architecture for the Computer Age." The preview afternoon will end with a cocktail reception.

An exhibition of prominent California artisans, working in glass, ceramic, wood and textiles is being sponsored by the Sausalito, California-based Baulines Craftsman's Guild, and will be on display at 200 Kansas Street.

CALICON 3, the California Contract Show, to be held July 17-19 on the third and fourth floors of the Western Merchandise Mart, is now in its third year. A major trade show and symposium, CALICON is designed to support growth and development of the commercial industry by providing exhibits of merchandise with specifying information and professional education programs on areas of concern to contract designers.

The show's major three-day symposium and series of in-showroom seminars illuminate the theme, "Emerging Technologies and Interior Design." Experts in architecture, design, space planning and business management will address the question of how new technologies affect the business of interior design in the '80s.

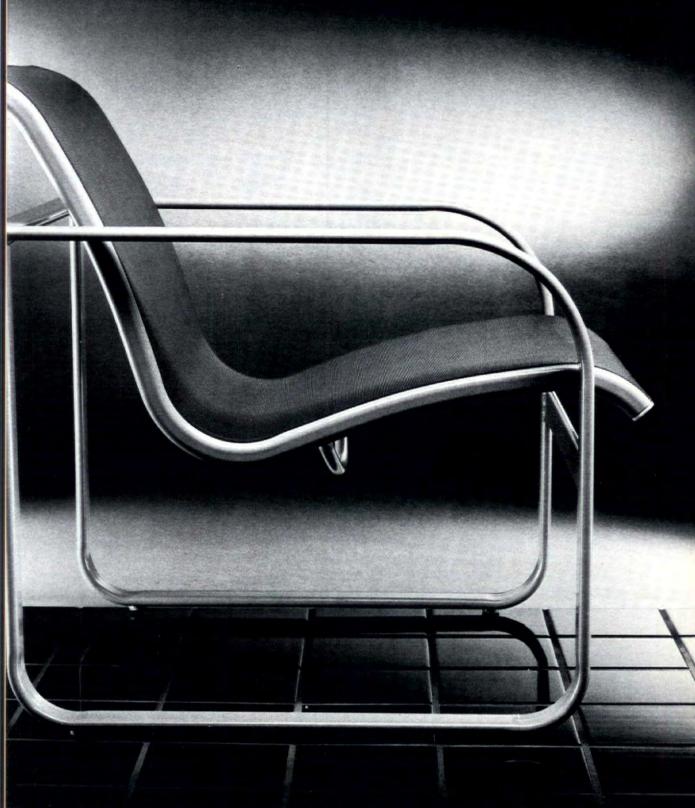
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Kirk White, designer of the Kirk White Collection featured at Lee Jofa.



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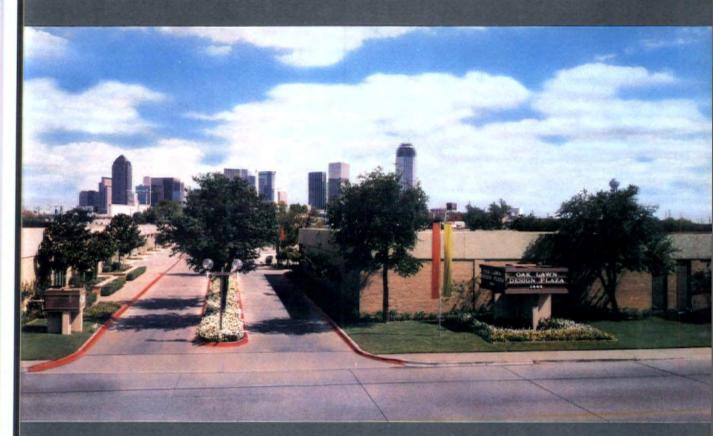
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Nard Residential Shelly Rosenberg Janet Rosenberg

Upper Montclair, New The Living Room of a apartment selected by r the designers' use of ials to achieve striking heir use of built-ins for Stereo equipment and subtle use of color and amatic lighting effects.

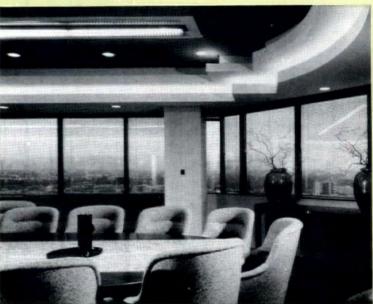




First Award Contract Joel M. Bernstein

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Honorable Mention Residential

Charles H. Falls

Charles H. Falls & Associates Design, Los Altos, California

First Honorable Mention Contract

Gary Hixson

Hixson Design, Charlotte, North Carolina

Second Honorable Mention Contract

Barbara Ebstein, ASID

Bernard S. Vinick, FASID

Bernard Vinick Assoc., Inc., Hartford, Conn.

The Judges

Gall Adams, FASID, National President American Society of Interior Designers,

Gail Adams Interiors Ltd., Phoenix, Arizona

Jane Ganz, ASID, Directions In Design, Inc. St. Louis, Missouri

Barbara Mayer, Home Furnishings Writer. Associated Press News Features, New York, N.Y.

Robert Metzger, ASID, Robert Metzger Interiors, Inc. New York, N.Y.

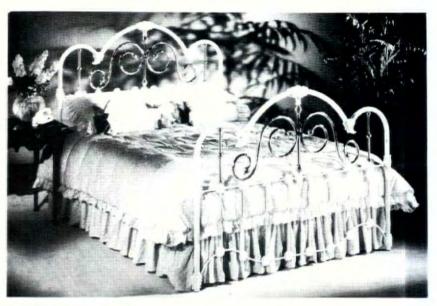
Sandra Ragan, IBD, National Vice-president, Institute of Business Designers, Friday Design Group. Washington, D.C.

ns: Circle No. 20 Reader Service Card

, D&D Building, 979 Third Ave. (212) 355-5587; Cleveland, 2800 Superior Ave. (216) 696-0146; Chicago, Space 6-136, dise Mart; Los Angeles, Pacific Design Center; Atlanta, Boston, Cincinnati, Dallas, Denver, Detroit, fiami, Minneapolis, Philadelphia, Phoenix, San Francisco, Seattle, St. Louis, Toronto, Vancouver, Washington D.C.

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IN FRANCISCO SUMMER MARKET JULY 14-19

OGRAM WPLACE SQUARE

4-21: Showing at 200 Kansas, is ibition of prominent California s,working in glass, ceramic, wood xtiles sponsored by the Baulines man's Guild of Sausalito, nia. For more information call 3 Jin, director, Baulines Crafts-Guild. (415) 331-8520.

RDAY, JULY 13: "Designers Saturreview of Summer Market at place Design Center and Garden starting at 12 noon.

"Landscaping for Privacy" ar at Showplace Design Center.

M. Showroom Open e/Reception, Showplace Design r

DAY, JULY 14: "Summer Market The Galleria from 7 p.m.-12 a.m.

DAY, JULY 15: Lighting, Office ms and CADD seminars, at the act Center:

M. - 3 P.M. Schaffer-Littrell will pret the Noland Rogers showroom, 10, Showplace Design Center, and tion of the firm's hand painting iques on its newly developed Sandand other lacquer finishes. Rod fer and artist Carol Warren also will instrate the art of faux finishing. For information call Nolan Rogers room, (415) 864-2761.

M. Cocktail reception, Contract er.

DAY, JULY 16: "Interfacing Fine with Commercial Design," by Ar-Gensler and Sim Van der Ryn. At alleria starting at 9 a.m.

- Schaffer-Littrell presents its exon of hand-painting techniques. At oland Rogers showroom.
- "Bytes & Blocks: Architecture for omputer Age," by James Tanner of er/VanDine at the California Vart.
- 1. "San Francisco Style 85" textile/ ner fashion show at The Galleria.

NESDAY, JULY 17: "The issance of Fine Crafts," presented

by Jack Lenor Larsen, followed by a panel discussion moderated by textile designer Maya Romanoff, starting at 9 a.m.

THURSDAY, JULY 18: Breakfast hosted by E.I. DuPont de Nemours & Co. "Office Technologies/Space Planning/ Tenant Development: A Marketing Strategy." The program runs from 8:45-10:45 a.m.

11 A.M. - 12 NOON In-showroom seminars and workshops.

12 NOON - 1:30 P.M. Luncheon buffets/showroom displays.

1:30 - 2:30 P.M. In-showroom seminars and workshops.

3:30 - 5:30 P.M. Acoustic design in public environments.

5:30 - 7 P.M. Wine and cheese showroom cocktail parties.

FRIDAY, JULY 19: Hosted breakfast, 8 a.m.

8:45 - 10:45 A.M. Technology and Hospitality: Designing for the New Hotel.

11 A.M. - 12 NOON In-showroom seminars and workshops.

12 NOON - 1:30 P.M. Arts & Architecture: A Comparison of the North & South Coastal Regions.

12 NOON - 1: 30 P.M. Luncheon buffets/showroom displays.



Fabric designer and manufacturer, Jack Lenor Larsen will speak on "The Renaissance of Fine Crafts," Wednesday, July 17 at 9 a.m. in the Galleria. His presenation will be followed by a panel discussion moderated by textile designer Maya Romanoff.

WESTERN MERCHANDISE MART

SUNDAY - TUESDAY, JULY 14-16: Professional seminars co-sponsored by National Home Furnishings Associates (NHFA); Retail Floorcovering Institute (RFI); and Furnishings Consultants Center (FCC).

MONDAY, JULY 15: At 6:30 p.m. the All Industry Gala will start at the Hyatt Regency Hotel in the Golden Gate Ballroom. Jazz vocalist Sarah Vaughan will headline the event.

WEDNESDAY, JULY 17: CALICON 3 opens with a breakfast and kickoff speaker at 8:45 a.m. For more information and market and CALICON programs call (415) 552-2311.



The California Contract Show CALICON 3 - July 17-19

EMERGING TECHNOLOGIES AND INTERIOR DESIGN Panel Presentations

WEDNESDAY, JULY 17 8:45-10:45 A.M. Kickoff Breakfast hosted by The Wool Bureau "Smart Buildings: From Shared Services to Intelligent Cores."

11 A.M. - 12 NOON In-Showroom seminars and workshops.

12 NOON - 1:30 P.M. Luncheon buffets/showroom displays.

1:30 - 3:30 P.M. Lighting: Energy Conservation Technologies and Design Solutions

4 - 5 P.M. In-showroom seminars and workshops.

5 - 7 P.M. Gala Cocktail Party hosted by Allied Fibers and Plastics.

- The French Bred Collection of wallcoverings and linens, introduced by CHARLES BARONE, includes the pattern "La Marseillaise" reflecting the style and ambience of New Orleans. Circle Number 400.
- Shown is the Welsh Buffet, #6002/6003
 BAUSMAN & COMPANY, specialists in fine bench made furniture. Circle Number
- 3. ARTEC, a division of Kimball International, introduces its Fahgus Lounge Seating system featuring flexibility that allows a limitless number of arrangements. The seating is available in a range of finishes and upholsteries. Circle Number 402.
- 4. This 27-inch-high Old English pub table from the Pavillion Imports-Collection is polished cast iron imbued with a Victorian flavor. Available at LOUIS D. BEIL & ASSOCIATES. Circle Number 403.
- Pharoah is a new wall sconce created by sculptor Kevin Kluck for BOYD LIGHTING COMPANY. Recalling the classic designs of dynastic Egypt, the wall light is available in white, beige, gray and peach with options for custom colors. Circle Number 404.





401



402





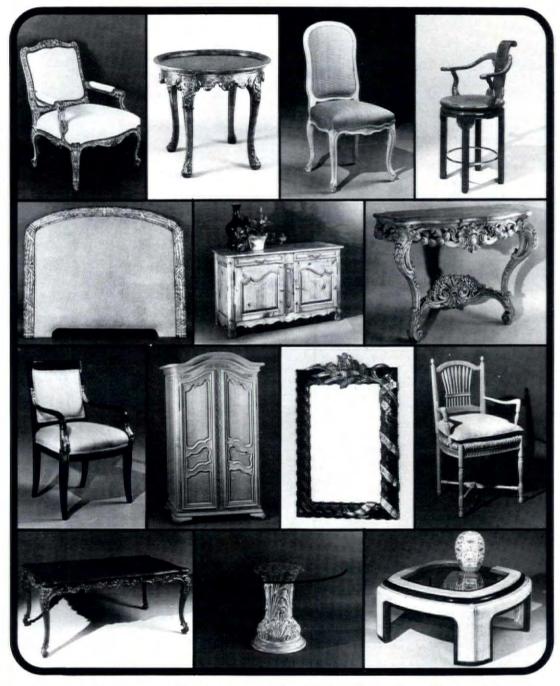
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SHOWROOMS

- Dallas: THYBONY, Space 410 & SEABROOK WALLCOVERING, Space 220, Decorative Center San Francisco: CHARLES BARONE, Showplace Design Center, Space 484
- Dallas; ELIOT & ASSOCIATES, 9018 World Trade Center San Francisco: SILVA FINE ARTS, 200 Kansas Street, Space 200
- 3. San Francisco: KIMBALL INTERNATIONAL, Contract Center, 650 7th Street, Space 240
- 4. Dallas: LOUIS D. BEIL & ASSOCIATES, 1019 Slocum Street
- Dallas: E.C. DICKEN, INC., 1505 Oak Lawn Avenue
 San Francisco: KNEEDLER-FAUCHERE, Galleria Design Center, Space 170

56 • DESIGNERS WEST JUNE • 1985

TRADITIONAL IMPORTS



America's Largest Collection of Imported Furniture Reproductions More Than 980 Styles in Stock ailable Unfinished or Upholstered and Finished in Any One of 30 Custom Finishes

New 1985 Catalogue: \$35

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Showrooms: Traditional Imports 8071 Beverly Boulevard Los Angeles, CA 90048 Garci Chase Pacific Design Center #538 8687 Melrose Avenue Los Angeles, CA 90069 (213) 659-1360 Designers World/Traditional Imports Galleria Design Center #200 101 Henry Adams Street San Francisco, CA 94103 (415) 431-8130

- LD BRINKMAN previews its 76-color Symphony in Wool Carpet collection. This versatile floorcovering, designed to meet a variety of market demands, carries a 10-year warranty. Circle Number 405.
- 2. From BRUNSCHWIG & FILS, INC. comes Chinese Flowers, a wallpaper and a newly-added glazed chintz companion designed by Margaret Owen. Inspired by 18th-century wallpaper florals, Chinese Flowers is available in various color combinations including pink on beige, peach on yellow and rose on apricot. Circle Number 406.
- Designed by Ernst Dettinger, The Concorde Line of seating from BRAYTON IN-TERNATIONAL COLLECTION, features upholstery filled with soft Dacron fiberfill material. Available in fabric or butterfly soft leather through the Brayton Textile Collection. Circle Number 407.
- 4. A Chinese Chippendale chair with ottoman by CAL-MODE, features European handcarved frame and upholstery filled with feathers. A dozen finishes or COM is available. Circle Number 408.
- CAL-PACIFIC's new 820 sectional sofa has a number of optional components, including a wedge, and can be custom-made to accommodate any length. Circle Number 409.





405

406



407







409

SHOWROOMS

- Dallas: LD BRINKMAN, 309 World Trade Center San Francisco: LD BRINKMAN, California Contract Center, Western Merchandise Mart. Space 317
- Dallas: BRUNSCHWIG & FILS, INC., Dallas Design Center, Space 675 San Francisco: REGENCY HOUSE, Vermont Center, Space 1
- Dallas: TIMCO ASSOCIATES, 2702 McKinney Avenue San Francisco: CONTRACT RESOURCE GROUP, 2020. 17th Street
- Dallas: DONALD BENNETT & ASSOCIATES, 11069 World Trade Center San Francisco: CAL-MODE, Galleria Design Center, Space 430
- Dallas: CAL-PACIFIC, Oak Lawn Design Plaza, Space 505
 San Francisco: CAL-PACIFIC, Showplace Design Center, Space 150

58 • DESIGNERS WEST JUNE • 1985



OSTON: Leonard B. Hecker, CHICAGO: Patterson, Flynn & Martin, DALLAS/HOUSTON: Waitman Martin, DENVER: Blake House,
OS ANGELES: Mandel & Co., MIAMI: Matches III, PHILADELPHIA: Rodal, SAN DIEGO: Showroom IV, SAN FRANCISCO: Chalfonte-St. Giles,
EATTLE: Leflar Ltd., TROY: Campbell-Louis, W. PALM BEACH: Mark B. Meyer
Circle No. 22 Reader Service Card

Catalog \$20

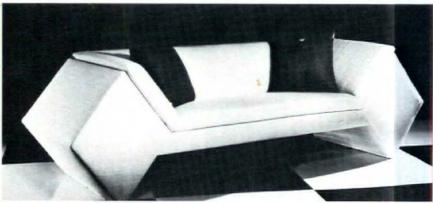
- A variety of contemporary furnishings is offered by THOMAS CAMPANIELLO ASSOCIATES including Melrose, a seating collection designed by Salvati Tresoldi and Nuvole, a lacquer-finished low table by Maurizio Salvato. Circle Number 410.
- CELIA, INC. offers a variety of customdesigned floorcoverings adaptable to blanket unique spaces including the stairway pictured. Circle Number 411.
- THAYER COGGIN previews the geometric Diamond sofa, available with a matching chaise, as part of its new line called the Jewel Collection. Circle Number 412
- 4. Square Yard™ is an innovative carpet tile that provides the look of uniform carpeting and is designed not to warp or stretch once installed. Introduced by COLLINS & AIKMAN, the floorcovering comes in hundreds of stock colorways and in custom-selected color combinations. Circle Number 413.
- 5. An extensive selection of Country French antiques can be seen at EVELYNE CONQUARET including this 18th-century two-drawer chest. Circle Number 414.





410





412





414

SHOWROOMS

- 1. Dallas: CAMPANIELLO IMPORTS/SAPORITI-ITALIA, Dallas Design Center, Space 100
- Dallas: CELIA, INC., Dallas Trade Mart, Space 3232 & 3434
 San Francisco: CELIA, INC., California Contract Center, Western Merchandise Mart, Space 305-MI
- 3. Dallas: DESIGNPLACE, 401 World Trade Center San Francisco: DESIGN MART, Showplace Design Center, Space 299
- 4 Dallas: COLLINS & AIKMAN-Carpet Division, 9069 World Trade Center
- 5. San Francisco: EVELYNE CONQUARET ANTIQUES, Showplace Square West, Space 6

60 • DESIGNERS WEST JUNE • 1985

















WROOMS

as: KEN McGAW, 9010 World Trade Center Francisco. ROBERT CLARK ENTERPRISES, INC., Western Merchandise Mart 2, Space 210

as: JACK DAVIS ASSOCIATES, INC., 11009 World Trade Center Francisco: FPG ASSOCIATES, INC., Showplace Design Center, Space 410

as: JACK BOWLES ASSOCIATES, Oak Lawn Design Plaza, Space 590 Francisco: CHALFONTE ST. GILES, Showplace Design Center, Space 100

as: WAITMAN MARTIN, Dallas Design Center, Space 500 Francisco: ODYSSEY, LTD., Showplace Design Center, Space 400

as: VIVIAN WATSON ASSOCIATES, INC., Dallas Design Center. Space 590 Francisco: KAVALARIS. KINDLER, Showplace Square West, Space 4

DALLAS & SAN FRANCISCO SUMMER MARKET **PREVIEW**

- 1. This Art Nouveau-inspired lamp in an antique brass finish comes from FREDERICK COOPER and is a suitable adornment for elegant spaces. Circle Number 415.
- 2. CUSTOMCRAFT offers this carved French breakfront featuring glass shelves with plate grooves and reostat-controlled spotlights. Circle Number 416.
- 3. From DESCHEMAKER, INC. comes three new fabric designs in metallic-like finishes, all patterened in different colorways. Top right is "Palmyra," "Noumea" is shown on the left, and on the right is "Honolulu." Circle Number 417.
- 4. This clear-mirrored vanity and stool with three-way table mirror is also available in gray, bronze, peach, gold, green and blue tints or black glass. Manufactured by CUSTOM GLASS & MIRROR CO., INC. Circle Number 418.
- 5. PAUL DAMONE, a maker of 18th-century Country French furniture reproductions, introduces the Buffet a Vantaux, a part of its collection of handcrafted case pieces. Circle Number 419.

- The Excalibur bar stool is a stunning composition of vertical fluted columns created by DESIGNS FOR LEISURE LTD. Available in stainless steel, brass and custom finishes with or without back or foot rest. Circle Number 420.
- DONGHIA FURNITURE offers the Louis XVI-inspired flute chair exemplifying style and comfort for the present and future.
 Available in gold leaf, silver leaf and red or brown ebonized mahogany finishes. Circle Number 421.
- This elegant desk, featuring a unique bark finish, is supported by a contemporary steel base in polished steel or gesso lacquer finishes. From DESIGNPLACE FURNITURE MANUFACTURING CO. Circle Number 422.
- 4. BRUCE EICHER, INC. introduces the #375 three-tier, 12-light chandelier ornamented with hand-cut metal birds and leaves. Circle Number 423.
- This custom fireplace with paneled artwork is available from FAUXSTONE. Circle Number 424.







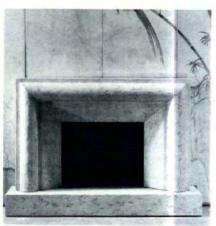




422



423



424

SHOWROOMS

- Dallas: DAVID SUTHERLAND, INC., 1707 Oak Lawn Avenue San Francisco: COMPENDIUM, INC., 195 Rhode Island Street
- Dallas: DAVID SUTHERLAND, INC., 1707 Oak Lawn Avenue
 San Francisco: DONGHIA SHOWROOMS, INC., 200 Kansas Street, Space 8
- Dallas: WAITMAN MARTIN, Dallas Design Center, Space 500
 San Francisco: DESIGNPLACE FURNITURE MANUFACTURING CO., Showplace Design Center, Space 299
- Dallas: VIVIAN WATSON ASSOCIATES, Dallas Design Center, Space 590
 San Francisco: LAWRENCE/GREEN LTD., Galleria Design Center, Space 272
- Dallas: RESOURCEFUL INC., 11016 World Trade Center San Francisco: CHALFONTE ST. GILES, Showplace Design Center, Space 100



#20290 "MARIPOSA" CHAIR - 21" WIDE x 42" HIGH

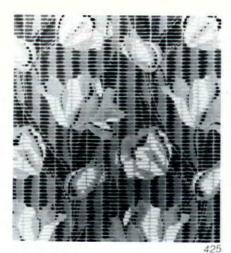
ANCISCO FPG ASSOC. Showplace Design Center R-BROADWAY SALES Denver Merchandise Mart i-RICHARD SPIVEY & ASSOC. World Trade Center IA-ROYCE CULLENS & ASSOC. A.D.A.C. GO-DeAURORA SHOWROOM Merchandise Mart

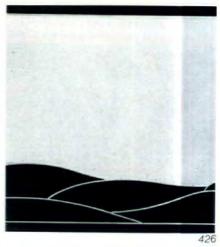


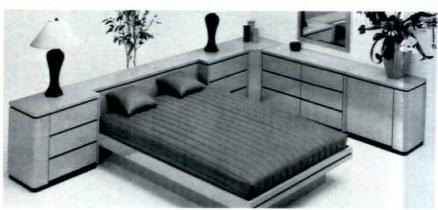
TROY · CARLTON-JAMES GALLERIES Michigan Design Center PHILADELPHIA · HICKORY FURNITURE Market Place WASHINGTON D.C. · J. LAMBETH & CO: Wash. Design Center HIGH POINT · GARCIA IMPORTS 333 No. Wrenn CLEVELAND · DESIGNERS SHOWROOM 23600 Mercantile

REDWOOD CITY, CA 94063 Circle No. 43 Reader Service Card

- 1. FIRST EDITIONS, a design source for screen-printed contemporary fabrics and wallcoverings, previews "Costa Smeralda," an abstract floral pattern available as wallcovering and matching sateen fabric in stock and custom colorways. Circle Number 425.
- 2. This 64" x 38" Art Nouveau mirror, featuring a dramatic contrast of black glass against a plate glass, is available from GARCIA IMPORTS. Circle Number 426.
- 3. Monte Carlo is a collection of Italian-styled modular bedroom components from FURNITURE PROFILES and is available in 14 lacquer laminated colors. Circle Number 427.
- 4. The 42371 Bergère chair and the 42131 ottoman are new additions to FREMARC DESIGN's extensive seating lines. Circle Number 428.
- 5. The GINSBERG COLLECTION offers these old Philippine chests with painted finishes by artists at Ginsberg's own finishing studio. Circle Number 429.











428



SHOWROOMS

- 1. Dallas: GERALD HARGETT SHOWROOM, Dallas Design Center, Space 350 San Francisco: LAWRENCE/GREEN LTD., Galleria Design Center, Space 272
- 2. Dallas: RICHARD SPIVEY ASSOCIATES, 9006 World Trade Center San Francisco: FPG ASSOCIATES, Showplace Design Center, Space 410
- 3. San Francisco: DON ERMANN & ASSOCIATES, 1717 17th Street
- 4. San Francisco: WROOLIE & LO PRESTI, Galleria Design Center, Space 215/235
- 5. Dallas: DAVID SUTHERLAND, INC., 1707 Oak Lawn Avenue San Francisco: GINSBERG COLLECTION. Showplace Square West, Space 1

66 • DESIGNERS WEST JUNE • 1985



- Warm solid cherrywood and cherrywood veneers lend a comfortable country glow to this European sleigh-bed from GRANGE FURNITURE. Circle Number 430.
- "Kyoto" is a French pocketweave of stylized flowers from the new Upholstery Palette XIX Collection of woven textiles introduced by GREEFF FABRICS. Available in five colorways. Circle Number 431.
- 3. HALLER SYSTEMS creates this fine modular workstation designed for the high-tech office space. Circle Number 432.
- 4. From S. HARRIS & CO. INC., comes the Chateau Loire Collection, in four versatile jacquard upholstery patterns in color combinations ranging from naturals and pastels to deep navy and maroon. Left to right is "Winterthur," "Breton," "Bergere," and "Regence." Circle Number 433.
- The Dane Vitrine, and Art Nouveau beveled glass showcase, is offered by IPF INTERNATIONAL in a wide variety of wood, lacquer and fantasy finishes. Circle Number 434.







432





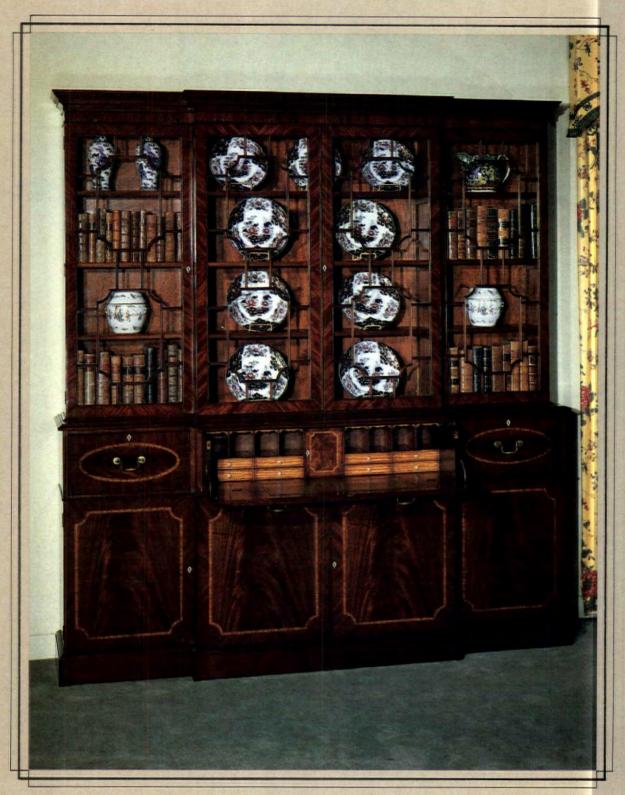
SHOWROOMS

- Dallas: J. HUBBARD SHOWROOMS, 11037 World Trade Center San Francisco: CAROLINA WEST DESIGNS, Galleria Design Center, Space 303
- Dallas: GREEFF FABRICS, INC., Oak Lawn Design Plaza, Space 112
 San Francisco: GREEFF FABRICS, INC., Showplace Design Center, Space 280
- 3. San Francisco: HALLER SYSTEMS, Showplace Square-Contract Center, Space 251
- Dallas: S. HARRIS & CO., INC., Oak Lawn Design Plaza, Space 114 San Francisco: S. HARRIS & CO., INC., 200 Kansas Street, Space 2
- Dallas: IPF INTERNATIONAL, 9062 World Trade Center; Decorative Center, Space 415 San Francisco: WILLIAM LOUIS, Showplace Design Center, Space 314

68 • DESIGNERS WEST JUNE • 1985



WOOD & HOGAN

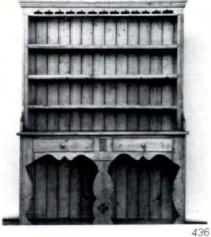


A magnificent mahogany breakfront secretaire bookcase with inlays and drawer facings of satinwood. Reproduced from the finest of the George III period. Matched Cuban type veneers, hand cut dovetailed drawers, tooled leather writing inset and key hole escutcheons of old ivory are details that add to the superb quality. 91"W-17½"D-90"H.

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- 1. Europa is a durable upholstery cloth made of a wool and cotton boucle combination. Available form INNOVATIONS IN WALLCOVERINGS, INC., in seven colorways. Circle Number 435.
- 2. Treasures of Killarney from IRISH IMPORTS offers a wide variety of unusual antique pine pieces. Handcarved craftsmanship is displayed in the Fiddle Front dresser pictured. Circle Number 436.
- 3. VLADIMIR KAGAN INC. offers the Eva #83-614 armchair and #83-615 side chair with sculptured solid wood frames finished in two custom colors of high-polished lacquer. Circle Number 437.
- 4. BROWN JORDAN introduces AMI, a complete dining and seating group with frames of Lurans® a strong BASF resin produced in Germany. Pieces of AMI collection are upholstered in Dralon® or Sunbrella® Circle Number 438.
- 5. Shown is one of KALLISTA's new Cermanic basins of vitreous china. Molded in rectangular, octagonal and oval shapes, the basins are available in any custom color with optional gold or platinum lining. Circle Number 439.



437





ROOMS

DAVID SUTHERLAND, INC., 1707 Oak Lawn Avenue ancisco: INNOVATIONS IN WALLCOVERINGS, INC., 200 Kansas Street

E.C. DICKEN, INC., 1505 Oak Lawn Avenue ancisco: WROOLIE & LO PRESTI, Galleria Design Center, Space 215/235

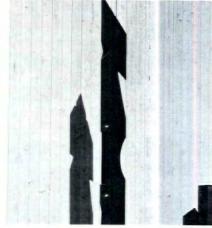
VLADIMIR KAGAN DESIGNS INC., Decorative Center, Space 280 ancisco: COMPENDIUM, 195 Rhode Island Street

BROWN JORDAN, Oak Lawn Design Plaza, Space 558; 13044 World Trade Center ancisco: BROWN JORDAN, Galleria Design Center, Space 300

LEGATO BY PIERCE, 1548 Slocum Street, Space 133 ancisco: KALLISTA INC., 200 Kansas Street

- Incorporating abstract natural elements, "Reverie" is a pattern from KATZENBACH & WARREN's new A Breath of Spring Collection of wallcoverings and relative fabrics available in neutral or pastel shades. Circle Number 440.
- Measuring 10½ feet tall, the Doric Sculpture #9 is a linear bronze piece created by Rod Kagan. Available through KAVALARIS•KINDLER. Circle Number 441.
- KREISS COLLECTION features a variety of classic furnishings and accessories including fluted pots and column and table bases. Circle Number 442.
- 4. A durable textile wallcovering resembling grasscloth, "Desert Song" is one of two products in the Marco Polo Line by Polaris Mill. Available from KINNEY BROTHERS. Circle Number 443.
- KOCH+LOWY INC. introduces the
 F-3005 Footsteps, stylish lighting with a
 500-watt capacity. The floor lamp is finished in Nextel, a scratch resistant and non-reflective suede-like coating. Circle Number
 444.





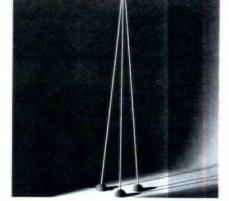
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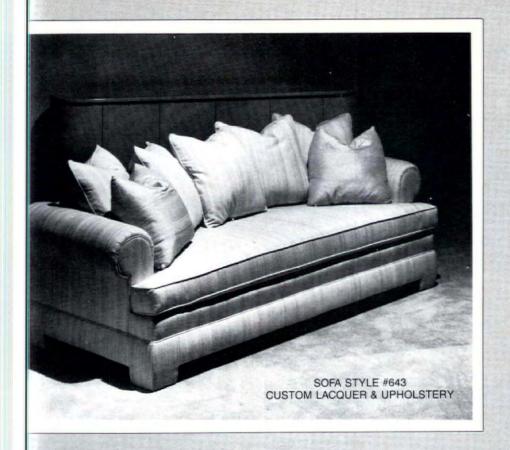




SHOWROOMS

- Dallas: SEABROOK WALLCOVERING, Decorative Center, Space 220 San Francisco: KATZENBACH & WARREN, INC., Galleria Design Center, Space 133
- 2. San Francisco: KAVALARIS. KINDLER, Showplace Square West, Space 4
- Dallas: ELIOT & ASSOCIATES, 9018 World Trade Center San Francisco: KREISS COLLECTION, Showplace Design Center, Space 130
- Dallas: KINNEY BROTHERS, Decorative Center District, 1645 Stemmons Fwy., Suite 1 San Francisco: KINNEY BROTHERS, 299 Kansas Street
- Dallas: KOCH + LOWY INC., 10010 World Trade Center San Francisco: KOCH + LOWY INC., Galleria Design Center, Space 380

72 • DESIGNERS WEST



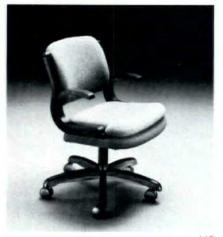


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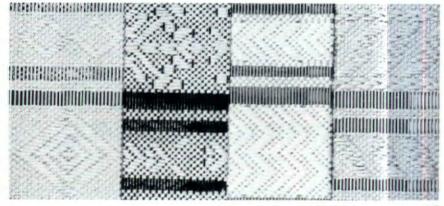


- This low-back, swivel-tilt chair is one of four styles of the Adagio seating line by LA-Z-BOY. All chairs are available in medium oak or walnut finishes that are stain and scratch-resistant. Circle Number 445.
- Constructed of a solid beech wood frame, the Viceroy armchair was designed by German architect and designer Ernst Dettinger for JACK LENOR LARSEN. Circle Number 446.
- 3. Jacqwood III is a woven window treatment from WINDOW MODES, INC./ WEAVERS DOMAIN LTD. Available in roman and vertical styles and natural and colored sticks with natural or bleached white yarns. Circle Number 447.
- A Louis XV-styled secretary, with a choice of oak, cherry or custom finishes, is available through MANHEIM GALLERIES. Circle Number 448.
- 5. MANUSCREENS previews its newest collection of wallcoverings from the famous London-based design team of Collier-Campbell. Shown is "Raffia Basket" available in colorations of coral, peach, pale-jade and camel. Circle Number 449.





445 446



447





SHOWROOMS

Dallas: LA-Z-BOY, 525 World Trade Center

- de Center
- Dallas: JACK LENOR LARSEN, Decorative Center, Space 440 San Francisco: JACK LENOR LARSEN, Vermont Center, Space 7
- 3. Dallas: JOHN EDWARD HUGHES, INC., Dallas Design Center, Space 200
- Dallas: MANHEIM GALLERIES OF DALLAS, Dallas Design Center, Space 550 San Francisco: MANHEIM GALLERIES OF DALLAS, Showplace Square West, Space 28
- 5. Dallas: ROSCOE INC., 1215 Viceroy Drive

74 • DESIGNERS WEST

448



- During Summer Market several new additions will be introduced by MARBRO LAMP CO. including this lovely solid brass lamp, shown with an antique gold finish. The wood base features a teak finish. Circle Number 450.
- 2. The Rubber Bar Stool and Rubber Counter Stool, designed by Brian Kane, are chairs constructed of tubular steel with flexible back support covered in soft and resilient rubber tubing. The seating collection is available from METROPOLITAN FURNITURE
- METROPOLITAN FURNITURE CORPORATION. Circle Number 451.
- MONEL previews the Capri side chair and armchair, elegant seating made of a hardwood frame and finished in natural beech or lacquer. The chair comes in Monel fabric, leather, or COM. Circle Number 452.
- 4. MIRAK introduces the Paris Bar Chair, seating with hydraulic lift system and removable leather seat pad. Styles include bar stool and side chair versions available in black epoxy or color finishes. Circle Number 453.
- 5. The Susie chair, designed by John Stewart as suitable outdoor seating, is available from SLOAN MIYASATO Circle Number 454.



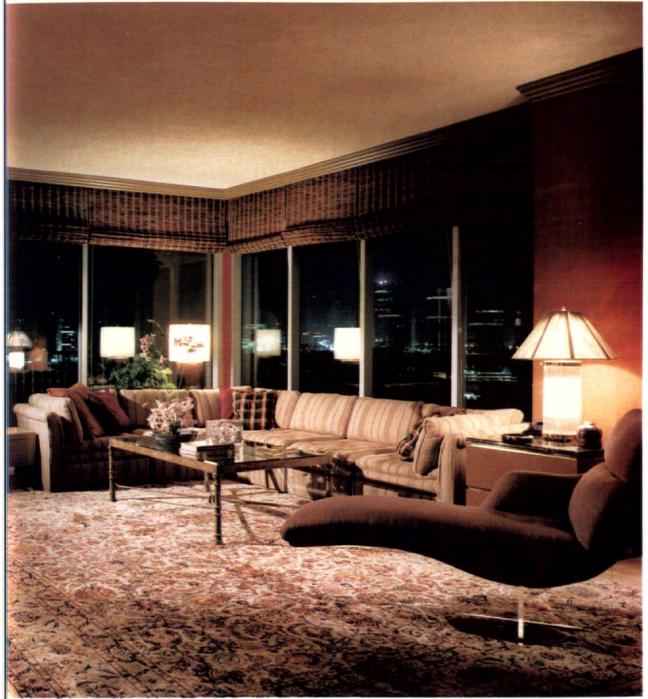




SHOWROOMS

- Dallas: C.J. HALL ASSOCIATES, Decorative Center, Space 460
 San Francisco: MARBRO LAMPS/MARGE CARSON SHOWROOMS, Showplace Design Center, Space 200
- Dallas: METROPOLITAN FURNITURE CORPORATION, 668 World Trade Center San Francisco: METROPOLITAN FURNITURE CORPORATION, 200 Kansas Street
- 3. Dallas: BELSON, INC., 651 World Trade Center
- Dallas: DAVID SUTHERLAND, INC., 1707 Oak Lawn Avenue
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456

- PETTIGREW IMPORTS displays an impressive selection of both crystal and brass chandeliers. The firm's collection also includes furniture, art objects and decorative accessories. Circle Number 455.
- A Louis XV bombé commode, constructed of tulip wood and palissandre and crowned with a brocatelle marble top, is available from EDWARD PASHAYAN & CO., INC. Circle Number 456.
- This pair of chaise longues from NATIONAL UPHOLSTERING COMPANY is shown in raw silk and is available COM and in custom sizes. Circle Number 457.
- Representative of typical patterns from 18th-century England, PINDLER & PINDLER offers its three pattern, 100% cotton print collection. Left to right are "Dalton," "Culver," and "Wayside." Circle Number 458.
- New Wave by RATTAN SPECIALTIES is a complete collection of flowing rattan core furniture laminated to a solid mahogany frame. Circle Number 459.



457





ROOMS

- PETTIGREW ASSOCIATES, Oaklawn Design Plaza, Space 545
- DAVID SUTHERLAND, INC., 1707 Oak Lawn Avenue
- WAITMAN MARTIN, Dallas Design Center, Space 500 rancisco: NATIONAL UPHOLSTERY, 200 Kansas Street, Space 200
- CRAIG SHIRK & ASSOCIATES, INC., Oak Lawn Design Plaza, Space 705 rancisco: PINDLER & PINDLER, Galleria Design Center, Space 273
- JACK DAVIS SHOWROOM, 11009 World Trade Center rancisco: DICK BANKER, 1355 Market Street

- The new streamlined Lineal Group from ROMWEBER includes this host chair, as well as dining table with solid granite inserts, a sideboard and china cabinet. Twentyseven base colors with faux and lacquer finishes are available. Circle Number 460.
- A. RUDIN introduces style 418, a new chair with a back and pillow filled with down.
 Also available is a matching sofa produced in custom sizes, sectional groupings and sleepers. Circle Number 461.
- This 11-foot Regent Double Angle sofa is available from ROYAL CUSTOM DESIGNS, INC., manufacturers of fine furniture. Circle Number 462.
- 4. A new 9-foot-square umbrella from SANTA BARBARA DESIGNS provides stylish outdoor shading. Circle Number 463.
- SCHAFFER-LITTRELL offers this Meridian side table in faux granite or an innovative sand finish. Circle Number 464.





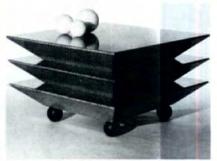
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460

462





464

SHOWROOMS

- Dallas: ROMWEBER, Dallas Design Center, Space 280 San Francisco: K.K.S. ASSOCIATES, Galleria Design Center, Space 330
- Dallas: E.C. DICKEN, INC., 1505 Oak Lawn Avenue
 San Francisco: BRANDT BRERETON, ETC., Galleria Design Center, Space 424
- Dallas: J. RILEY SMITH, Decorative Center District, 1645A Stemmons Fwy. San Francisco: PACIFIC SHOWROOMS WEST, 200 Kansas Street
- Dallas; E.C. DICKEN, INC., 1505 Oak Lawn Avenue, Space 100 San Francisco: THE McGUIRE COMPANY, Vermont Center, Spaces 3, 5, 6
- 5. San Francisco: NOLAND ROGERS, Showplace Design Center, Space 10

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- J. ROBERT SCOTT & ASSOCIATES, INC. previews the Neu Margeaux arm chair SSL #170 upholstered in a perforated white raisen-colored velvet suede. Circle Number 465.
- Sonora is a handcrafted 100% wool carpet in colorways of the California Color palette or custom colored from SEWELSON'S CARPETS INTERNATIONAL. Circle Number 466.
- Available from SCHILLER FURNITURE MANUFACTURING INC., is this #6910-92 sofa also available in a sleeper model #66910. Circle Number 467.
- Six wallcovering patterns of 100% PVC are available from SINCOL OF AMERICA INC. Diagonally the patterns are: "Valencia," "Dayton," "Hillcrest," "Manhattan," "Victoria," and "Colima," Circle Number 468.
- 5: KARL SPRINGER LTD. introduces the Mark II coffee table covered in leather with brass inlay detailing and a bronze-tinted glass top. Custom sizes and finishes are available. Circle Number 469.











467





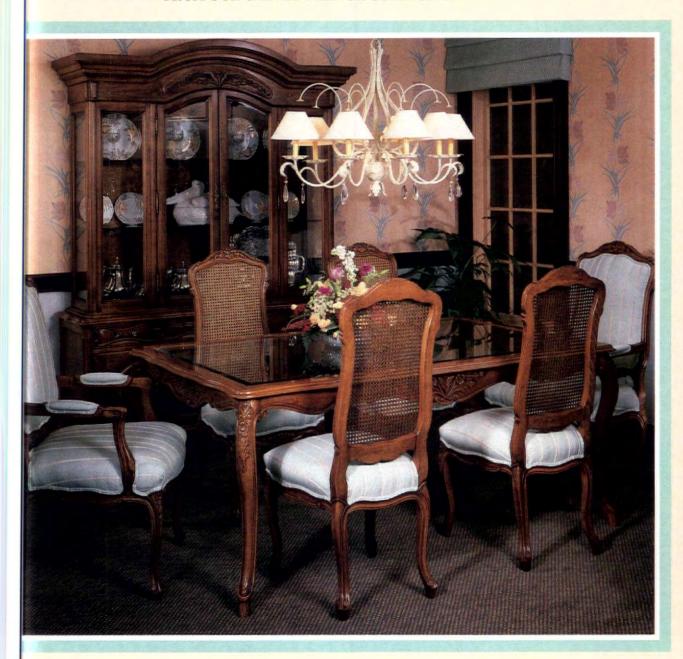


SHOWROOMS

- Dallas: GERALD HARGETT, INC. Dallas Design Center, Space 350
 San Francisco: SHEARS & WINDOW, Galleria Design Center, Space 256
- 2. San Francisco: GALLERIA FLOORS LTD., Galleria Design Center, Space 218
- 3. San Francisco: LARRY JOSSART & ASSOCIATES, INC., Western Merchandise Mart, Space 747
- Dallas: JAPANESE INTERIOR DESIGN CONCEPTS, 3883 Turtle Creek Boulevard, Space T-9 San Francisco: CHALFONTE ST. GILES, INC., Showplace Design Center, Space 100
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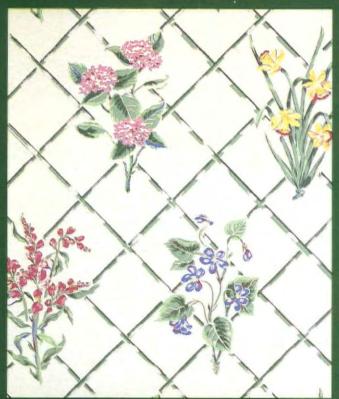




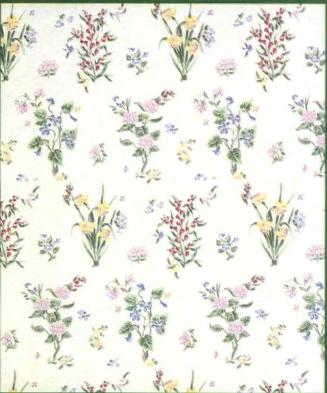
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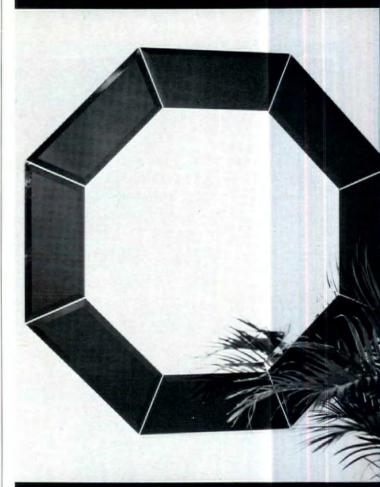
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- Portuguese Needlepoint is a collection of hand-woven square-stitched rugs by STARK CARPET CORPORATION available in a wide range of designs, colors and sizes.
 Circle Number 470.
- Andorra is a 100% wool fabric in four colorways from the new Signature Collection of the textiles division of STENDIG INTERNATIONAL, INC. Circle Number 471.
- 3. The Split Rock cocktail table AC#101 is a lightweight natural stone surface in 10 Stone Art colors. From the Agean Collection of STONE ART INTERNATIONAL, custom sizes, colors and textures are available. Circle Number 472.
- "Children at Play" and "Country Fair" are two new wallcoverings and fabrics in the new Designers VI Collection of C.W. STOCKWELL. Both patterns are handprinted and available in four colorways. Circle Number 473.
- CASA STRADIVARI introduces the "Dolphin Cocktail Table" featuring a handcarved dolphin motif base in natural finish with light powder dusting to highlight carved detailing. Circle Number 474.



472





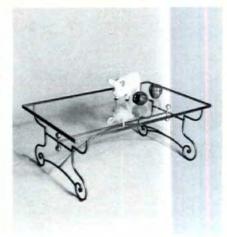
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VROOMS

- as: STARK CARPET CORPORATION, Oak Lawn Design Plaza, Space 111 Francisco: SHEARS & WINDOW, Galleria Design Center, Space 256
- as: STENDIG INTERNATIONAL, INC., 616 World Trade Center
- as: R.T. MARK & ASSOCIATES, 1718 Hi Line drive Francisco: DESIGN MART, INC., Showplace Design Center, Space 299
- as: JACK R. BOWLES & ASSOCIATES, Oak Lawn Design Plaza, Space 590 Francisco: PACIFIC SHOWROOMS WEST, 200 Kansas Street
- Francisco: MALMOF & ASSOCIATES, Showplace Design Center, Space 300

- 1. TRADITIONAL IMPORTS introduces the #7174 chair, a fine handcarved beech wood reproduction available unfinished or upholstered and in any one of 30 custom finishes. Circle Number 475.
- The #136 table is the latest product from TOM THUMB TABLES, a new division of Tom Thumb Lighting. Circle Number 476.
- Belmont is a new bedroom group with headboard, drawer fronts and doors in birds eye veneer of black aniline dye or natural.
 Available from TERRA FURNITURE, INC.
 Circle Number 477.
- 4. A palm frond motif dominates the chair back of Harlow, the latest seating in the Veneman Collection from TROPITONE. A wide variety of colors and fabrics is available for seat cushions. Circle Number 478.
- With an alligator hide-inspired texture, Attaché is a new design from ALBERT VAN LUIT & CO's Cavalier Collection of wallcoverings and related fabrics. Circle Number 479.









477



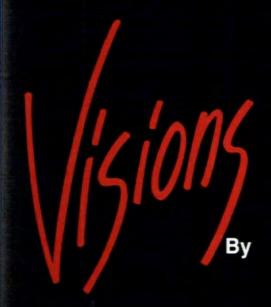
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SHOWROOMS

- 1. San Francisco: DESIGNER'S WORLD/TRADITIONAL IMPORTS, Galleria Design Center, Space 200
- Dallas: TOM THUMB LIGHTING INC., 9018 World Trade Center San Francisco: ELSIE FARRIS, INC., Galleria Design Center, Space 350
- 3. San Francisco: JUDI BROOKS ASSOCIATES, Galleria Design Center, Space 122
- Dallas: TROPITONE, Oak Lawn Design Plaza, Space 210
 San Francisco: K.K.S. ASSOCIATES, Galleria Design Center, Space 330
- Dallas: ROY JACOBS, Oak Lawn Design Plaza, Space 517; SEABROOK WALLCOVERINGS. Decorative Center, Space 220
 San Francisco: ALBERT VAN LUIT & CO., Galleria Design Center, Space 133

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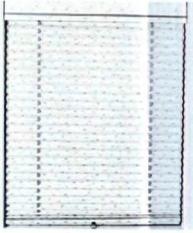
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- 1. Three new carpet and rug textures, demonstrating the almost limitless combinations and possibilities of tufting, looping and shearing techniques, are available from V'SOSKE. Circle Number 480.
- 2. WIN-GLO WINDOW COVERINGS introduces the Accord-A-Pleat shade that can accommodate the customer's own material, laminated to either a light-filtering or roomdarkening backing. Circle Number 481.
- 3. "Bordershot," a composition in oil on canvas by Michael Phleger, is displayed at WATERMARK GALLERY. Circle Number 482.
- 4. This regence console from ZIMPORTS is crafted out of lindon wood with a wood top or a 11/4" breccia marble top with ogee edge. Circle Number 483.
- 5. "Olan," a floral pattern of peach and cherry trees with squirrels, is available in wallpaper and fabric from TWIGS. Circle Number 484.





480











SHOWROOMS

- 1. Dallas: PEDLAR & CO., 2611 Fairmount Street San Francisco: SUZANNE DeSHAZO, 9905 Mar West
- 2. San Francisco: WIN-GLOW, Showplace Square West, Space 30
- 3. San Francisco: WATERMARK GALLERY, Showplace Square West, Space 39
- 4. Dallas: ZIMPORTS, 1532 HiLine Drive
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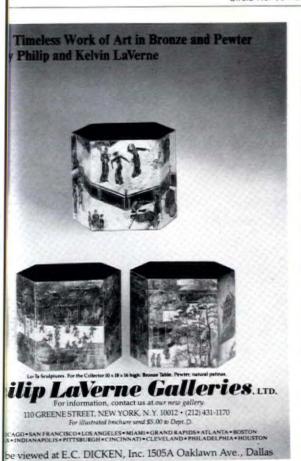


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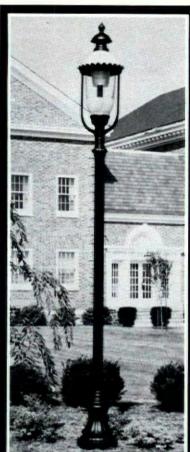
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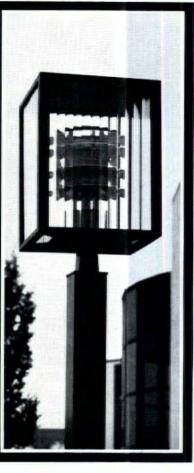
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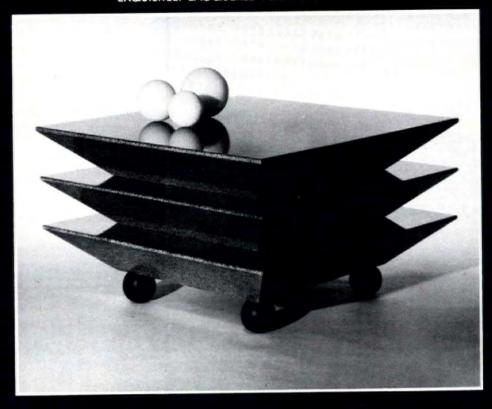
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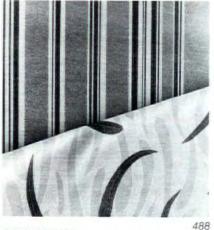
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- ALEX STUART DESIGN will be showing its new Stirling Hall Series closed computer cabinet, complete with adjustable keyboard mechanism, printer table and typewriter table. Circle Number 485.
- The San Marco rattan dining chair from PETER ROCCHIA/THE WICKER WORKS features leather bindings and upholstered seating. A matching side chair is available with a tobacco-colored finish. Circle Number 486.
- Made of lacquered synthetic resin, the Monaco armchair from TRICONFORT adjusts to six different positions. Coordinating cushions made of weather resistant Dralong filled with DuPont Hollofil, are available in nine fabrics and colors. Circle Number 487.
- Featured patterns in ZOO-INK's Silk Collection I are "Artesia Stripe" and "Eucalyptus Leaves," both designed by Alan Grinberg. All are 100% backed silk, 54" wide with a 30" repeat. Circle Number 488.
- Another exciting design is being introduced by SHERLE WAGNER INTERNA-TIONAL. The "Green Chinoserie" watercloset #234 is available in 15 different patterns. Circle Number 489.





487



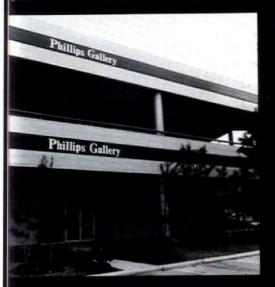


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- Dallas: J. HUBBARD ASSOCIATES, 11037 World Trade Center San Francisco: DESIGNMART, Showplace Design Center, Space 299
- Dallas: JOHN EDWARD HUGHES, INC., Dallas Design Center, Space 200 San Francisco: RANDOLPH & HEIN, Galleria Design Center, Space 101
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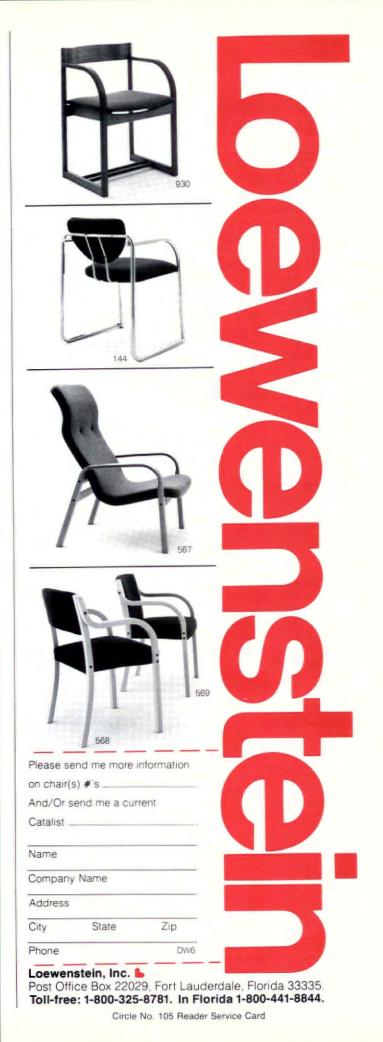
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- THE McGUIRE COMPANY offers its NP-131SL. Natural lounge chair from the Palasan line of seating. Handsome Philippine vines are worked around joined rattan frames. The chair features a clear finish, reversible zippered cushions, and a rubber webbing deck. Circle Number 490.
- PLATT IMPORTS will introduce the Signature Chair, the Art Déco-inspired design by Italian designer P. Zanini. The chair features graceful lines finished in highgloss lacquers with upholstered seat and back. Both side and dining chairs are available. Circle Number 491.
- SCHAFER BROS, introduces its Regulus sofa designed by Henning Korch who has been retained by the firm to create an entire generation of European-styled contemporary furniture. Circle Number 492.
- 4. Designed by Jerry Van Deelen for LES PRISMATIQUES, the Lotus wall sconce features a plate of either frosted Acrylic or Corian (synthetic marble) on polished metal. The sconce uses a quartz bulb which creates a soft glow from the ochre-tinted plate. Circle Number 493.
- 5. CASELLA LIGHTING offers its Isabel desk lamp with moveable arm that extends 17. The lamp stands 21" high and features a metal shade and a diffuser for a soft 75-watt light. Designed by Georgine Casella. Circle Number 494.



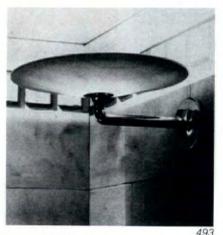


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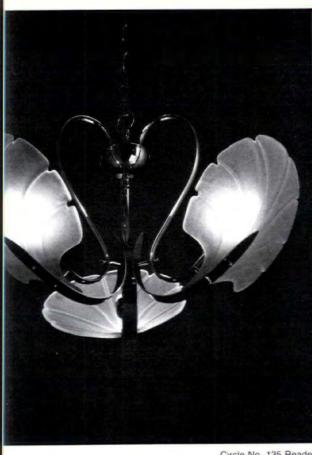




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- 3. San Francisco: SCHAFER BROS., Western Merchandise Mart, Mart II
- Dallas: JOHN EDWARD HUGHES, INC., Dallas Design Center, Space 200 San Francisco: CHALFONTE ST. GILES, Showplace Design Center, Space 100
- 5 Dallas: WAITMAN MARTIN INC., Dallas Design Center, Space 500 San Francisco: CASELLA LIGHTING CO., 111 Rhode Island Street

94 • DESIGNERS WEST





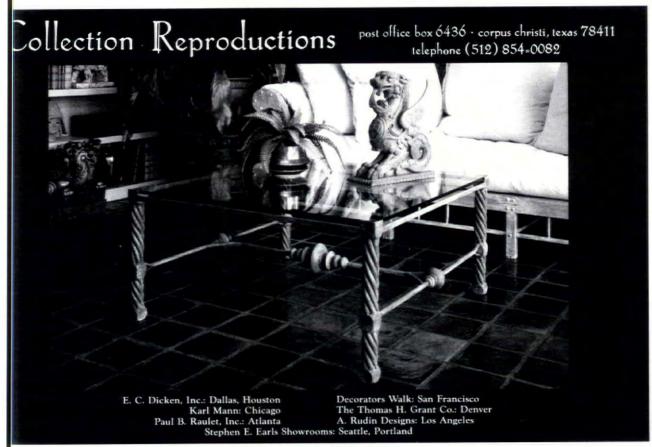
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- 1. The Karges Louis XVI arm chair from BAKER, KNAPP & TUBBS is a limited edition of "The Governor's Chair," circa 1774-1793. Circle Number 495.
- 2. BAKER, KNAPP & TUBBS also will offer. from the John Widdicomb: Treasures From Around the World Collection, the Louis XVI table, circa 1774-1793. The table features a flame crotch mahogany veneer top, solid brass rim and a pierced stretcher. Circle Number 496.
- 3. Mastercraft introduces this brass clad china cabinet finished in black mirror and antique flat brass. The cabinet includes quarter-inch thick beveled glass, a smoked antique upper mirror in back, three glass adjustable shelves and two recessed lights with dimmer switch. Available at BAKER, KNAPP & TUBBS. Circle Number 497.
- 4. From the Stately Homes Collection comes this Chinese Chippendale mahogany breakfront bookcase fitted with glazed panels throughout. Also at BAKER, KNAPP & TUBBS. Circle Number 498.
- 5. A carved, gilded and painted Regency open arm chair, also from BAKER, KNAPP & TUBBS' Stately Homes Collection, features scrolled arms and arm supports, and a carved rectangular back supported with scrolled uprights and turned rope pattern cresting rail. Circle Number 499.











499

SHOWROOMS

1. - 5. Dallas: BAKER, KNAPP & TUBBS, Decorative Center, Space 150 San Francisco: BAKER, KNAPP & TUBBS, 848 Battery Street

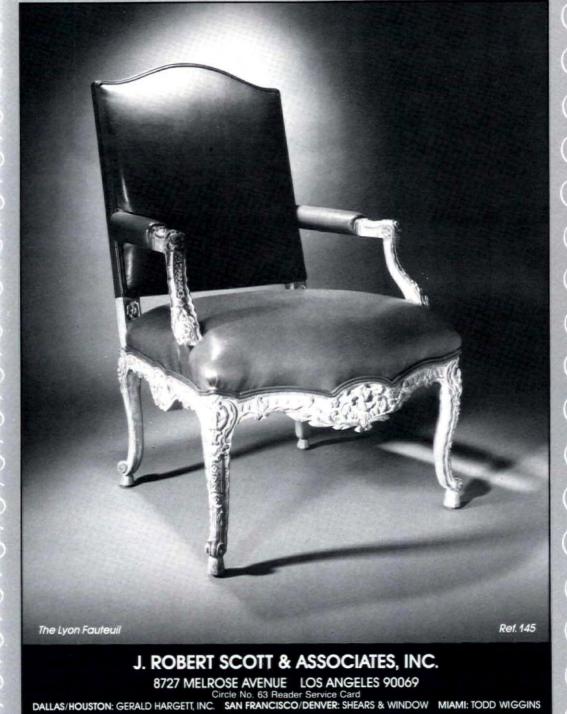
96 • DESIGNERS WEST JUNE • 1985



496



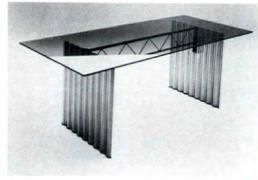
498



Full-line Chair Catalogue Available

The Squiggle Series table by RON REZEK LIGHTING/FURNITURE features fine architectural detailing. Circle Number 500.

2. This new SIEMATIC kitchen, the 2002V, featuring white fronts with beechwood trim, is easily maintained and available in a selection of colors. Circle Number 501.







501

SHOWROOMS

- Dallas: TIMCO ASSOCIATES, 2702 McKinney Avenue San Francisco: RON REZEK LIGHTING/FURNITURE, Showplace Square West, Space M-10
- Dallas: SIEMATIC, 1330 HiLine Drive San Francisco: SIEMATIC, 200 Kansas Street, Space 217

Atlanta, Boston, Chicago, Cleveland, Dallas, Denver, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Seattle, Washington, DC





503

DALLAS & SAN FRANCISCO SUMMER MARKET PREVIEW

The Contatto chair from Brunati is available as a small arm or side chair, lounge chair and two or three seater sofa. Available in a wide selection of leather or fabrics with a variety of metal base colors. Offered at AXIOM DESIGNS. Circle Number 502.

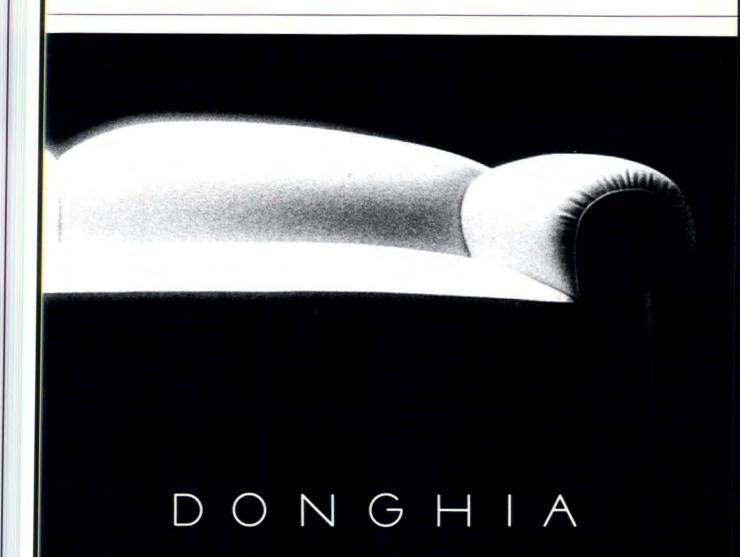
2. The pad-foot card table from YORK COUNTY FURNITURE has a distinctive Old English look. It measures 32 × 32 × 29½ inches high. Circle Number 503.

502

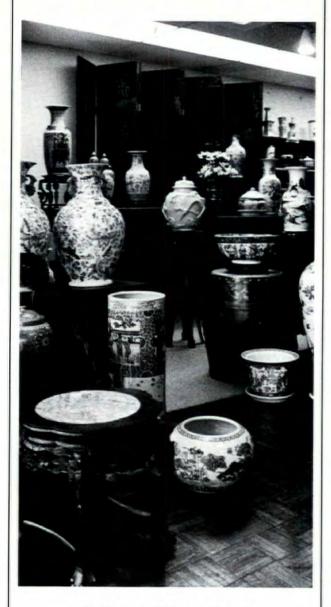
OOMS

incisco: AXIOM DESIGNS, 200 Kansas Street, Space 25

E.C. DICKEN, INC., 1505 Oak Lawn Avenue ancisco: SHOWROOM III, 200 Kansas Street, Space 211



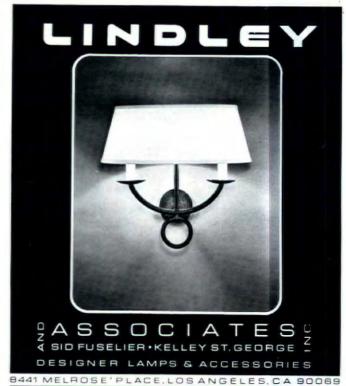
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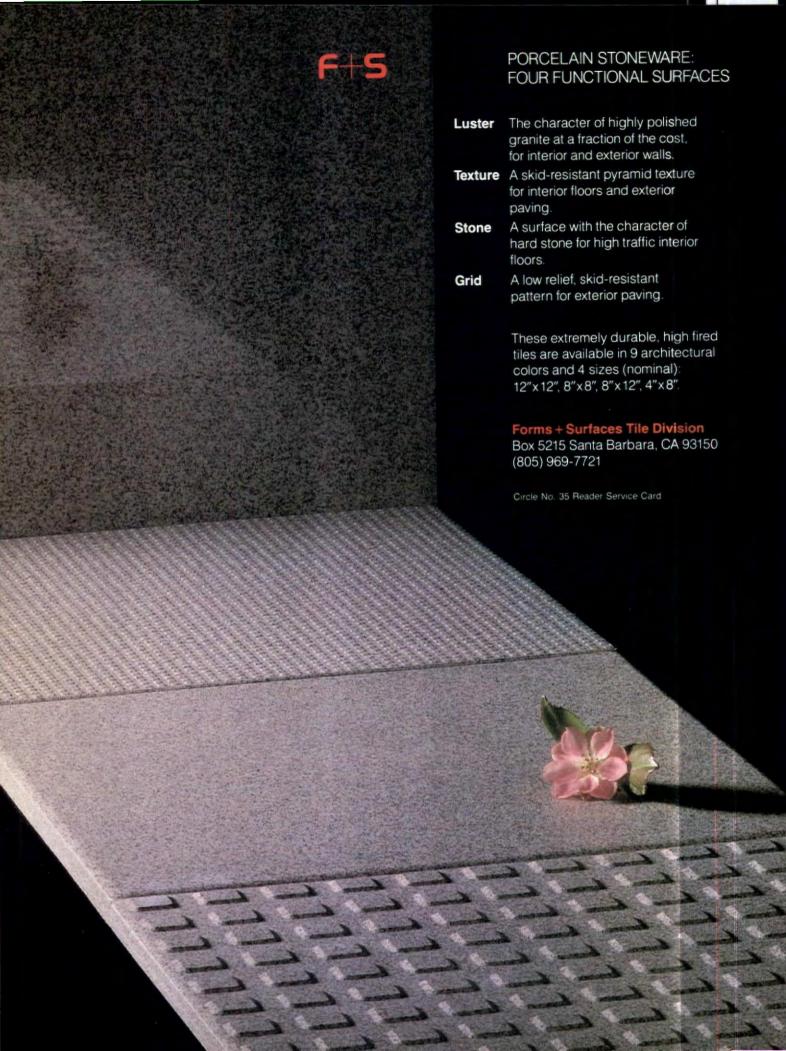
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TORIAL

FOR GOOD HEALTH: TI-STRESS DESIGN



Robert Chambers, M.D., F.A.C.C.: "In the future, the major diseases that will require the attention of the medical industry will be stress-related. That means, to me, that a new age may be dawning for interior design." Photography by Brad Polzin

e planning this issue with its special report on health litities, I was privileged to attend a most enlightening conference. Becky Struble Chambers, ASID, had he to be the banquet speaker at a recent cardiorsymposium at Yosemite. Her husband, Robert ers, M.D., a Fellow of the American College of Cardiwas chairman of the symposium co-sponsored by ornia Heart Institute of which Chambers is director, at Agnes Medical Center, Fresno, where he practices. Histed his wife to plan "something non-medical" for y night, and she in turn called me. I accepted and ed a program called "RX for Great Homes," a review of ces whose most outstanding characteristic is, in every provide their owners with an ordered, functional and ly more human environment.

urned out, such design is a response to some of the process that are prevalent in the world of medicine

ymposium focused on present and future cardior technologies and their political, economic and
mplications. The program included speakers from
nout the United States, including Dr. Norman Shumway
ord University, who summarized his more than 15
xperience with cardiac transplantation.
wing the last of the meetings, Dr. Chambers reviewed
a points:

e U.S. health care delivery system is on the threshold major changes. These changes concern the methods payment for health care services, including major entives to encourage cost control and foster price mpetition.

can expect to see a rising number of multi-hospital stems and investor-owned hospitals, and a decrease in aller, for-profit and not-for-profit corporate hospitals. ere will be increasing national expenditures on health e services.

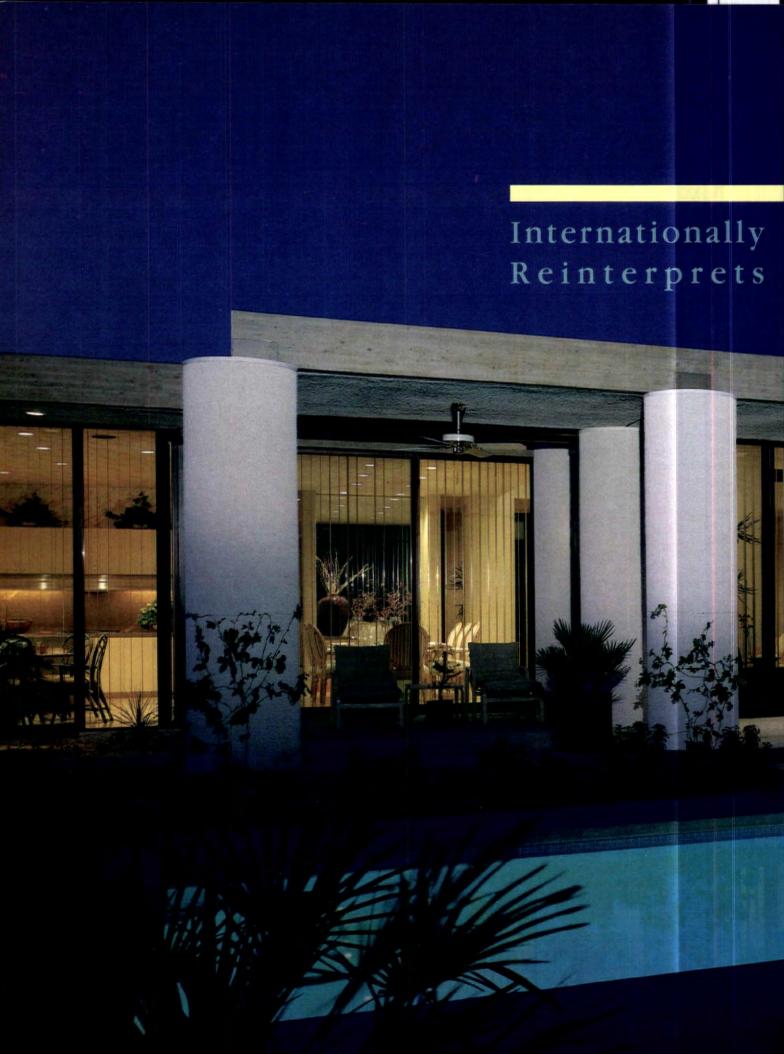
w types of providers will demand a reduction in acute e in-patient hospitals' proportion of health care expenures...at the same time emphasizing ambulatory seres and alternative delivery systems. Dr. Chambers also noted: "In order to control the cost of health care for their employees, major industries are evaluating and undertaking programs to ensure or maintain the good health of their employees. These are certain to include programs to reduce personal stress."

Also important, he added, is the decrease of cardiovascular diseases due to changes in people's diet and lifestyles. At the same time, new technologies are enabling us to foresee the control and elimination of many forms of cancer within the next two decades. "So," he concluded, "we have already seen a major downtrend in cardiovascular disease. Now we are beginning to see a major downtrend in cancer. In the future, the major diseases that will require the attention of the medical industry will be stress-related. That means, to me, that a new age may be dawning for interior design."

Indeed, the interior design industry should be sensitive to these trends in medicine. It is obvious that they will have a direct impact on designers of medical facilities. Less obvious but just as important is the emphasis they will place on the importance of the professionally designed environment. More than ever before, it is evident to those in other fields that design elements can be crucial factors in controlling occupational and environmental stress. It is increasingly apparent that professional interior designers are providing for people's physiological and psychological as well as aesthetic needs.

Now, because of changes in the way the medical profession is viewing stress-related diseases, even greater significance will be attached to the practice of interior design.

> - Carol Soucek King, Ph.D. Vice President/Editor in Chief

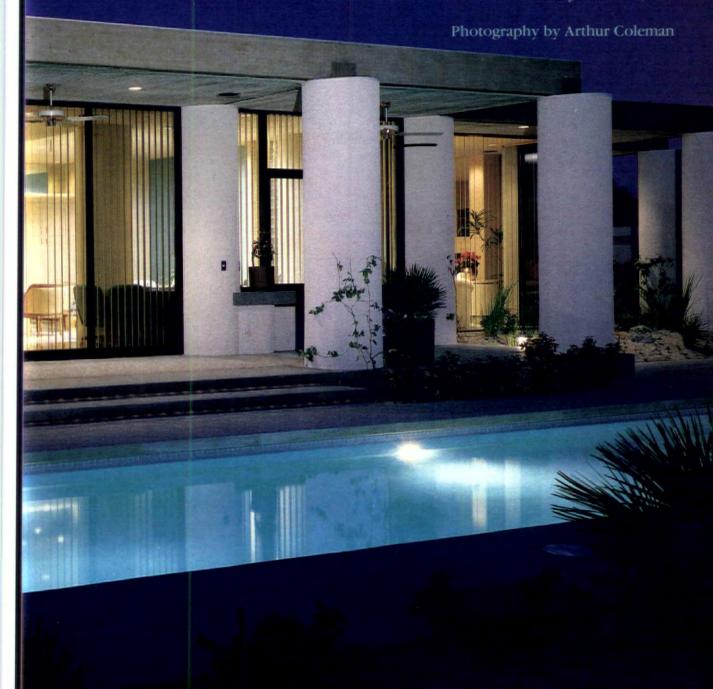


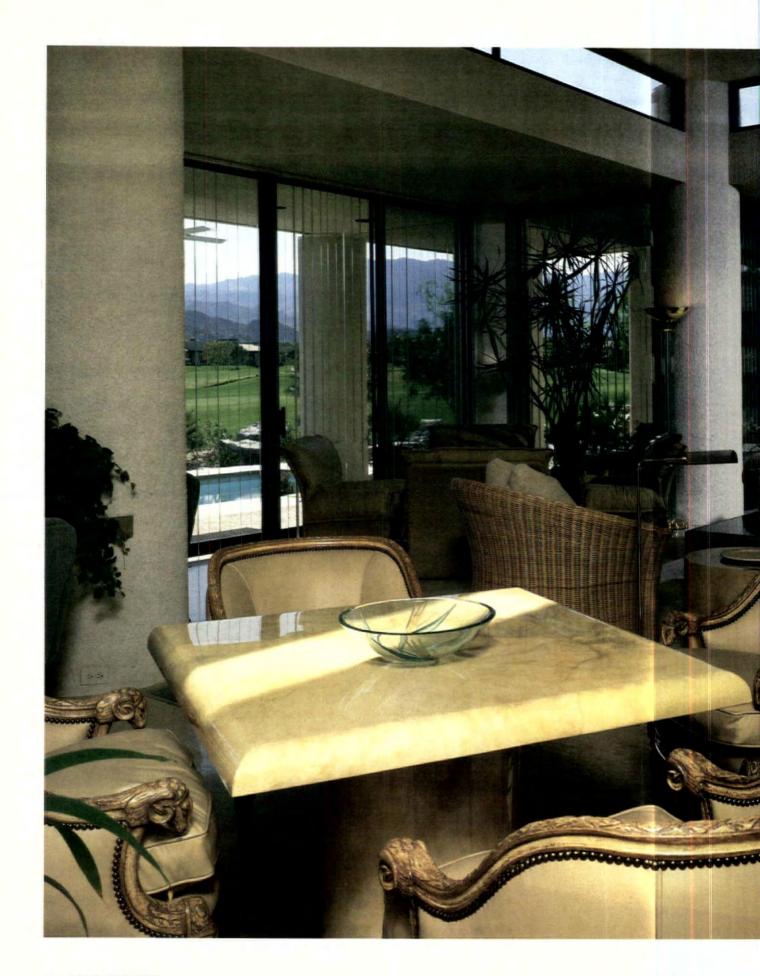


NTAGE STEVE CHASE

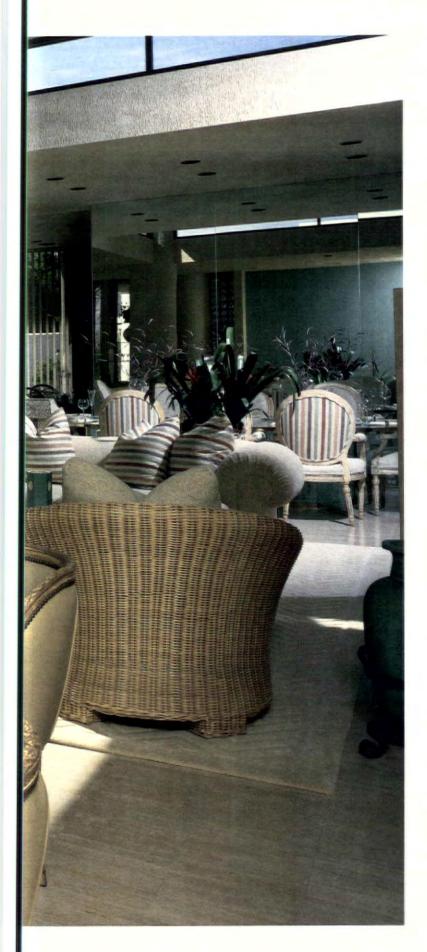
lebrated Designer sert Living — Again!

INTERIOR DESIGN BY STEVE CHASE ASSOCIATES ARCHITECTURE BY HOLDEN AND JOHNSON, AIA





106 ◆ DESIGNERS WEST JUNE ◆ 1985



period, it is difficult to think of exemplary interior design apart from its architectural encasement. The two go hand in hand, paying homage to each other's functional and stylistic persuasions. It is such a marriage without and within that we seek to describe regarding this and the following residences in this month's "Lifestyle West."

In designing this 5,000-square-foot home at The Vintage Club in Indian Wells, California (near Palm Springs), interior designer Steve Chase and architects Richard C. Holden, AIA, and William Carl Johnson, AIA, worked together from the project's conception. It was a speculative venture for each of them, and all were eager to share knowledge of the second home market in the Southern California desert.

It is obvious that their many years in the business gave them an extremely specific



Living Area
French chairs: A. Rudin
Goatskin table: Caoba
Wicker lounge chairs: Eli Raphael and Sons
Sofa: designed by Steve Chase
Sofa fabric: Thomas Decorative Fabrics
Lounge chairs: The Pace Collection
Marble coffee table: designed by Steve
Chase
Goatskin table near wicker chairs: Caoba
Throw rug: Stark Carpet Corporation
Dining chairs: Michael E. Hamilton
Incorporated

Fabric on dining chairs and sofa pillows:

Sheri Roese Incorporated

idea of what the potential client — most likely a well-to-do non-California resident in search of up-scale relaxation — would want. Their belief in their own intuition, combined with a general abhorrence of middle-of-the-road solutions, has turned this into a much less than average "spec" house. And integral to the aesthetic success of their venture is its being a thoroughly exterior-interior collaboration.

There is not an entry or one exterior pillar that thwarts the intentions of the interior, or vice versa. When within the 12-foot-high living area, one is convinced, from any point, that the design started here, so pivotal seems each interior perspective. "That is the reason I enjoy working with the architect from the very beginning of a project," says Chase. "And the result is always my absolutely best work. Also, it is crystal clear to me that the more detailing we can encourage being put into the structure itself, the easier the interior designer's work becomes. Because the background becomes a finished product and beautiful in and of itself. The interior doesn't have to be quite so decorative."

Chase says that personally he has always been in favor of an architectural solution whenever possible. "It's important to me to study a project's architecture, to think in terms of the architects' problems. I prefer working with architectural solutions rather than against them."

and Johnson, Chase created a cleanly contemporary environment in keeping with the high architectural standards

Living Area

Leather lounge chairs: The Pace Collection Table (with leather lounge chairs): designed by Steve Chase

Table (behind sofa): designed by Steve Chase

Blue wall treatment: designed by Steve Chase

Vinyl wallcovering: Edward Pashayan & Company, Inc.

Rattan chair: The McGuire Company Rattan chair fabric: Boris Kroll Fabrics Inc.

Sofa: designed by Steve Chase

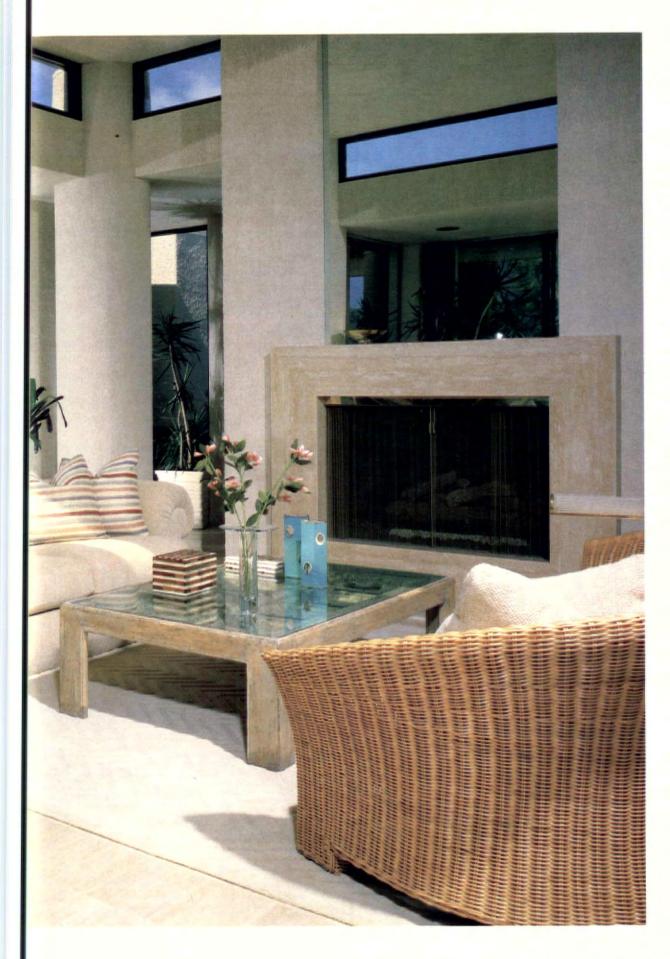
Sofa fabric: Quadrille

Sofa pillow fabric: Topaz Textiles Small table: Mirak Incorporated Bowl on small table: Roy Hamilton Bar chairs: Fortress Incorporated

Bar chair fabric: S. Harris and Company

Blinds: Louverdrape





already established at The Vintage. Chase felt this, plus a light and airy feeling, would provide the desired contrast to the future client's likely traditional home in New York, Chicago or Seattle. "However," says Chase, "everyone does want to feel comfortable. Some tie-in with what a client is used to is mandatory. So I use some period touches, some references in all houses to the environmental character to which a client has been accustomed. Even though the clients themselves may say they want everything casual and contemporary in a second home, they should never feel totally out on a limb."

In addition, he says, a desert home should relate in color and decor to the prevalent day-time activities of golf, tennis, swimming. "A desert home should rely less on artificial lighting as might interior design in the city," he says. "It needs to look pretty and fresh by day, and this has very much to do with the palette's hues. My aim in this house has been to reflect the desert's sky, sand, grass and flowers, which we have in abundance all winter long.

"Also," Chase continues, "I try to blend my palette from one room to the next. And, especially in the desert, I like to use a hard floor, such as the travertine used extensively here, except in the bedrooms. It imparts a cool, smooth feeling and emphasizes whatever sense of architecture that has been established."

N THE DUTTER HAVED, CHASE says that the introduction of the repetitive columns to this particular structure creates a temple-like formality that he felt needed some contrast. "We did try to complement the formality, but we also hoped to reduce its rigidity. Again, it's a desert home, a second home probably, and we wanted its interior somewhat more playful and soft. We used fragile materials, lighter colors and fabrics that I usually shy away from - particularly because I am a stickler for practicality. This translucent look will lead to more maintenance, but in the end it's worth it. Silk, cotton. light colors - it was the only way to counterbalance all the metal, stucco and granite."

Other materials contribute to the look of brushed radiance. Chase's custom-designed pieces include polished brass, because, he says, "polished brass or polished steel are more comfortable with the soft colors used here than is our typical bronze." The furnishings also incorporate the travertine begun in the floor, as well as much gleaming laminate and shattered glass to make the interior as richly interesting as its grand architectural encasement.

A bit off budget for the usual buyer? Perhaps in most locations, but probably not at The Vintage. "Besides," concludes Chase: "Never before have I seen more people so devoted to their home environments as they are today. Perhaps because they are working and entertaining more at home, or perhaps because travel has become a little more difficult than it used to be so that they don't leave their homes quite so often, a much larger part of people's incomes is being expended on their residential environment. They want every facet of their home's architecture and the interior to be truly wonderful."

— Carol Soucek King



Breakfast Area

Chairs: The McGuire Company Incorporated Stone base (for glass table): Natural

Selection Blinds: Louverdrape Wallpaper: Connaissance

Dining Area

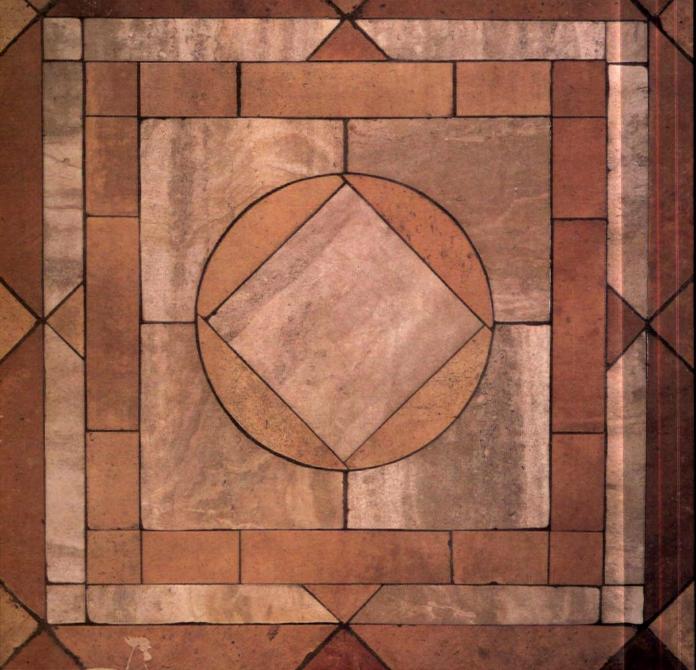
Dining table: designed by Steve Chase Chairs: Michael E. Hamilton Incorporated Chair fabric: Boris Kroll Fabrics Inc. Cabinets: custom by Steve Chase







PARTHE O





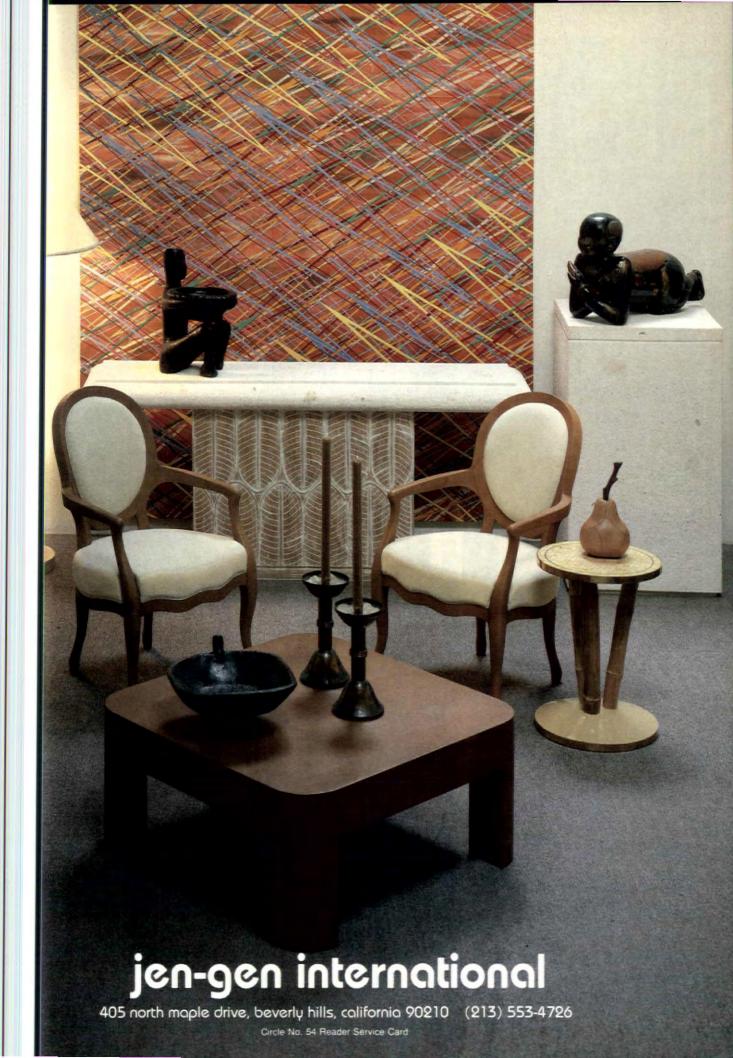
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REGON COAST GETAWAY

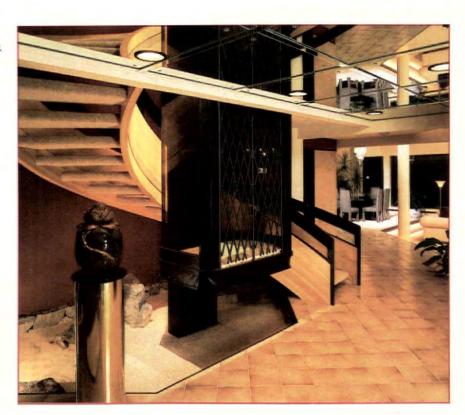
idst Sand & Surf, A treat Worth Waiting For

INTERIOR DESIGN: EMMERT & ASSOCIATES, INC., RUSSELL EMMERT, ASID; ARCHITECTURE: DOUDNAWILLIAMS-WEBER, EDWARD F. WEBER, AIA; LANDSCAPE ARCHITECTURE: HOICHI KURISU; GENERAL CONTRACTOR: LOREN BARGER

Photography by Stephen Cridland

RIOR NIGHT SHOT
ofing tile: Toyo Roofing Tiles Industry,
nama City, Japan

s view of dining room) edestal: Casa Bique, Ltd. table: custom designed by Russell ert; fabricated by Bader & Fox chairs: custom designed by Russell ert; fabricated by Bader & Fox elier: E.M.R., New York mirror: McAuley Enterprises, Palm e lotus jar reproduction: De or: custom designed by Edward er; fabricated by Inclinator pany of America custom designed by Edward er; fabricated by Ericson Stairs, ma, Washington overing: International Tile & Supply



conditioned by its exterior pyramidal shape," explains Russell L. Emmert, ASID, Emmert & Associates, Inc., Portland, Oregon. And because he worked closely with architect Edward F. Weber of Doudna-Williams-Weber, Yakima, Washington, Emmert was able to achieve an easily flowing integration of interior with exterior elements that form this retirement home. Its owners, Jan and Merritt Bloxom, call it 'Azure Peak,' and it is located in the Oregon coastline city of Warrenton.

Weber, who just completed the Bloxom's Surf Pines vacation home, also located in Oregon, was as enthusiastic about this seaside retreat as were his clients. "The home sits on the highest point between Astoria and Seaside, Oregon," relates the architect.

LIVING ROOM

Floorcovering: International Tile Carpet: Fabrica International Sofa, chairs, ottomans: custom designed by Russell Emmert; fabricated by Bader & Fox

Fabric (sofa, plum colored ottomans):
Pindler & Pindler
(camel colored leather chair & ottoman):
Jack Lenor Larsen
(beige side chair): S. Harris
(sofa pillows): Pindler & Pindler
(bar & game chairs): Pindler & Pindler

Table lamp: Morris Greenspan Torchere: Frederick Cooper

Chandeliers: E.M.R.

Oriental statue: Hammer of California Coffee table: custom designed by Russell Emmert; made by Tom Coffey; hand-rubbed lacquer finish by Frank McGuiness

Travertine: International Tile & Supply Corp.
Bar chairs: custom designed by Russell
Emmert; fabricated by Bader & Fox
Blue garden drum; Stephen E. Earls

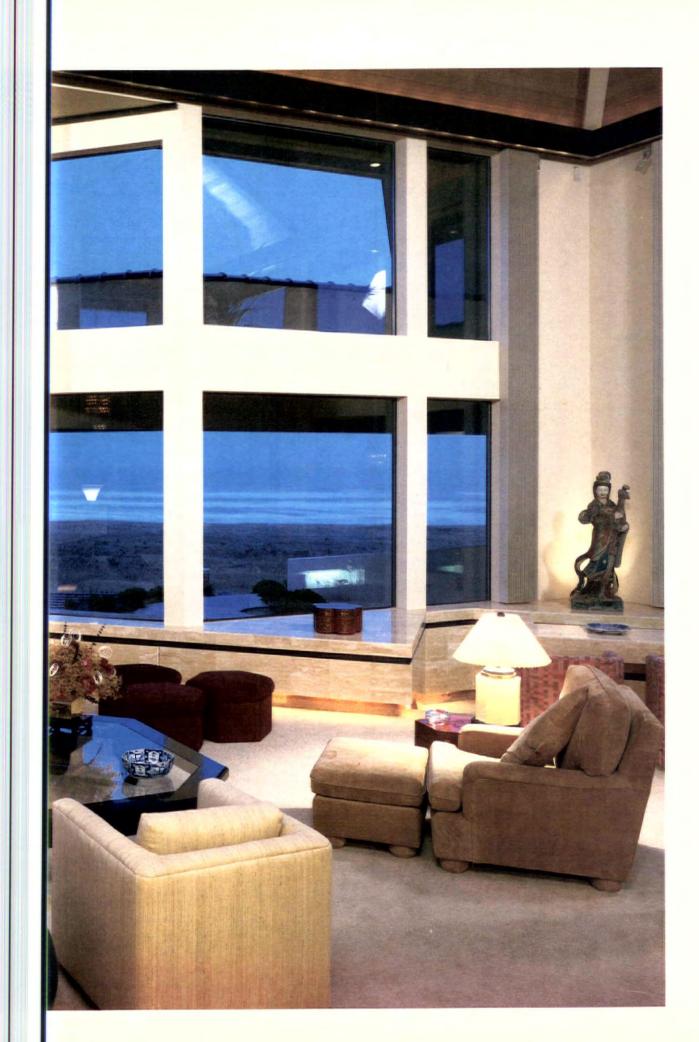
Showroom, Seattle

Game table: Hammer of California Mirrors: McAuley Enterprises

Recessed spotlights & stair lighting: Lightolier

Interior fountain rim lighting: Neo-Ray Skylight drapery system: Verosol USA Inc. Skylight system: McFarland Skylights, Renton, Washington; installed by All Valley Glass, Yakima, Washington Sliding doors: Pella Corporation Vertical blinds: Louverdrape, Inc.





To Emmert, addressing the home's powerful architectural statement was foremost, but so was creating an atmosphere that would pay homage to the all encompassing natural wonders of the area. The interior design could not compete with these two factors but it could further enhance them.

The merging of exterior and interior begins immediately in the foyer. Here landscape architect Hoichi Kurisu created a sand garden at the base of the sweeping spiral staircase that winds around a glass and oak elevator, both custom designed by Weber. A subtle reflection of the neighboring seaside, the garden solved what could have been a space problem. "The entry hall is relatively diminutive for the scale of the house," explains Emmert. "By including the garden and continuing the sandy hue within the floor tile, the entire area has been expanded." The mirrored ceiling tiles, used in this area and throughout the house, further expands the space visually.

the entry, an octagonal reflection pool surrounds the home's center support column, briefly interrupting the oncoming view. And all at once it hits — that glorious vision of sand and surf seen through an abundance of windows, two-stories high.

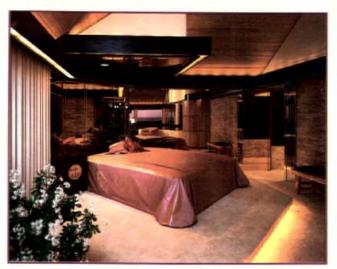
The dramatic view draws one into the comfortable living room appointed with geometric-shaped custom designed furniture. Quiet beige colorations weave a subtle thread throughout, promoting a simplicity the clients

became partial to after completing several trips to Japan. Their delight in the Japanese style continues in the area off of the living room. Behind the game table and chairs, a trompe l'oeil of an Oriental mural reveals a bank of doors housing a stereo system and library. Further indications of Far Eastern travel include an antique wood statue depicting an Oriental musician playing a lute.

'faking up half of the second floor, the master bedroom suite reveals peach and plum hues plus more Oriental nuances. A wall covered in peach-colored mirror reflects the omnipresent seascape which can be seen at its best on the third floor, the crown of the house. Here a self-contained spa on a pivoting motorized platform allows the Bloxoms the 360 degree visibility that they had hoped for.

Originally Weber toyed with the idea of designing a totally revolving home for the clients. But consideration for the size of the home and the steep site prevented this. "By the time we began designing the third level we were above the trees. That's when I saw the revolving third floor," says Weber. Now, the Bloxoms can enjoy their panoramic view without losing prized spots in the bath.

In the one and a half years of making, the 5100-square-foot home presented many rewarding challenges for Emmert and Weber. But as the project progressed, all elements fell into place — exemplifying yet another successful collaboration between architect and interior designer. —Lucia Balinbin

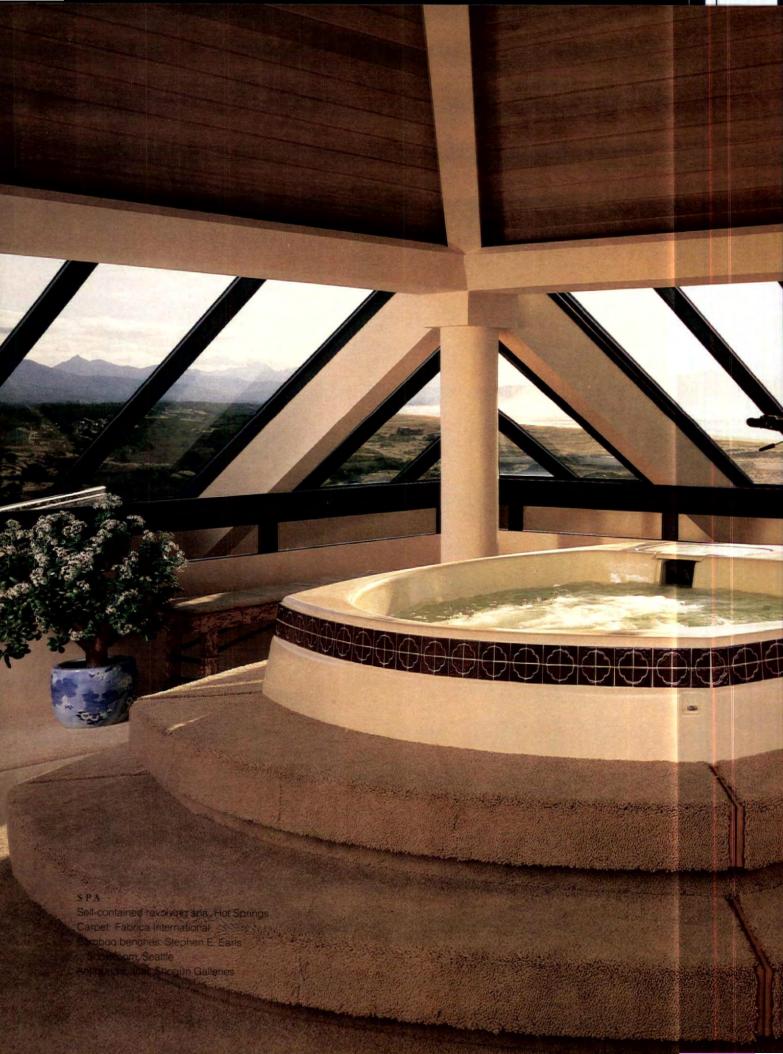


MASTER BEDROOM SUITE

Carpet: Fabrica International
Nightstands: custom designed by Russell
Emmert; made by Tom Coffey; lacquer
finish by Frank McGuiness
Mirror wallcovering: McAuley Enterprises
Grasscloth wallcovering: Wallpapers Inc.
Chair: custom designed by Russell Emmert;
fabricated by Bader & Fox
Fabric (chair & bedspread): F. Schumacher
& Co.

Vertical blinds: Louverdrape, Inc. Bench: custom designed by Russell Emmert; fabricated by Bader & Fox





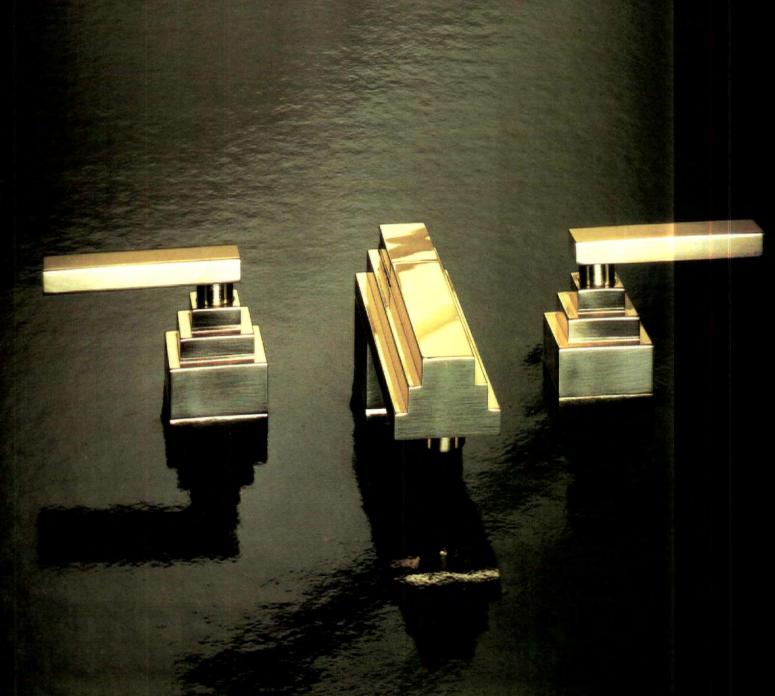




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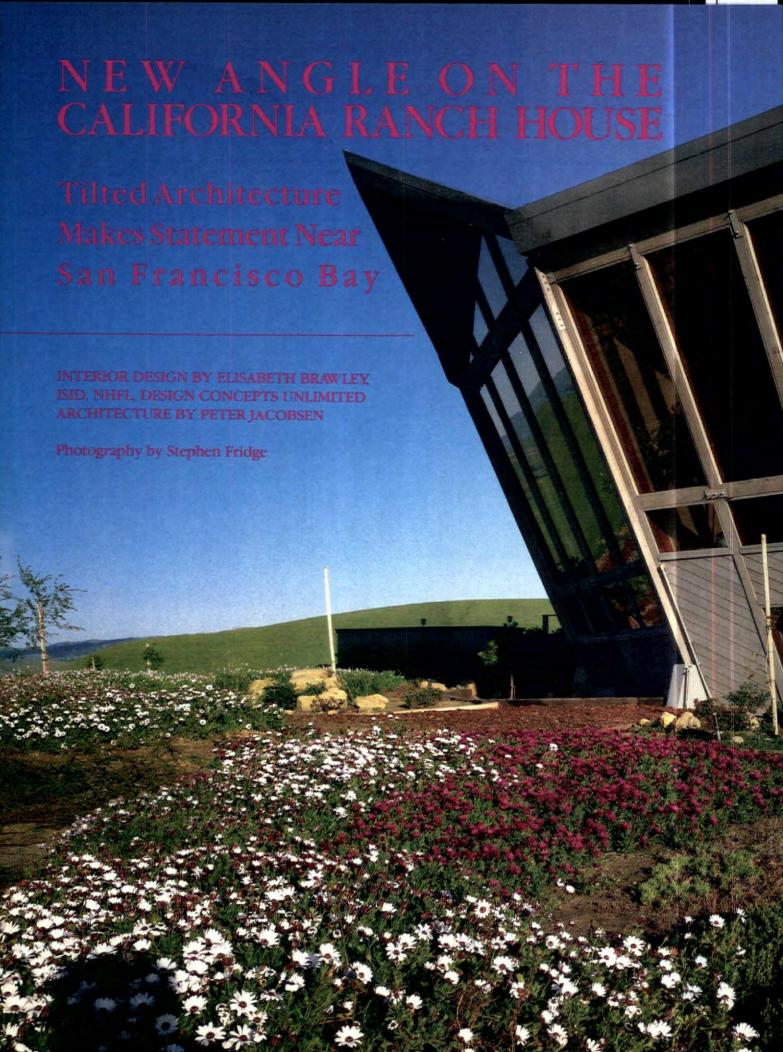




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OT FAR FROM SAN FRANCISCO
Bay, lies a ranch house surrounded by
300 acres of rolling green hills. More than 120
head of cattle and several horses dot the verdancy, highlighting the picturesque setting.

This 6,000-square-foot house is truly a product of the twentieth century, and so are its occupants. An owner of an electronics firm in San Jose's Silicon Valley and his wife, they are two active people equally comfortable on the ranch or traveling the globe.

Because he entertains clients and friends on a frequent basis, the owner desired a house that would reflect his position in the business community, and his love for at-home gatherings and raising cattle. With these in mind, he worked with architect Peter Jacobsen of Fremont, California, to create a contemporary ranch house that would be remembered by all who visit.

THE HOUSE WAS DESIGNED IN the shape of a diamond with all exterior walls angled outward and upward, and placed on top of a hill with two floors above ground and a third floor submerged in the hillside. The

LIVING ROOM

Wool carpeting: Savnik & Co. Credenza: Kay Dee Contempo Piano: Knobe Chair: Chalfonte St. Giles

Brass table: Casa Bella Accessories on credenza: Chalfonte St.

Copper and brass fireplace: Custom design by designer and owner, fabricated by Asnac Corporation

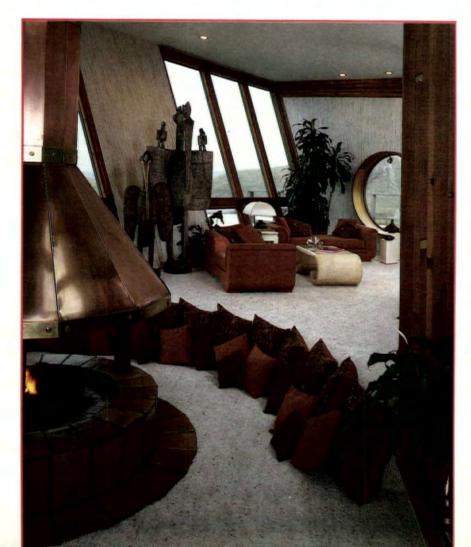
Plants: Ingrid LeBlanc

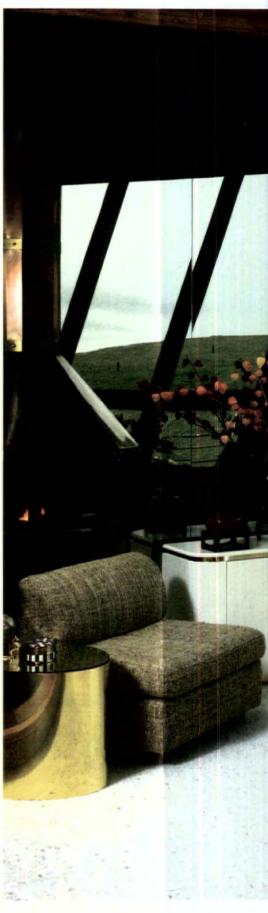
Antique kilim pillow fabric: Lee Jofa
Assorted throw pillow fabrics: Janus et Cie;
Stroheim & Romann, Inc.

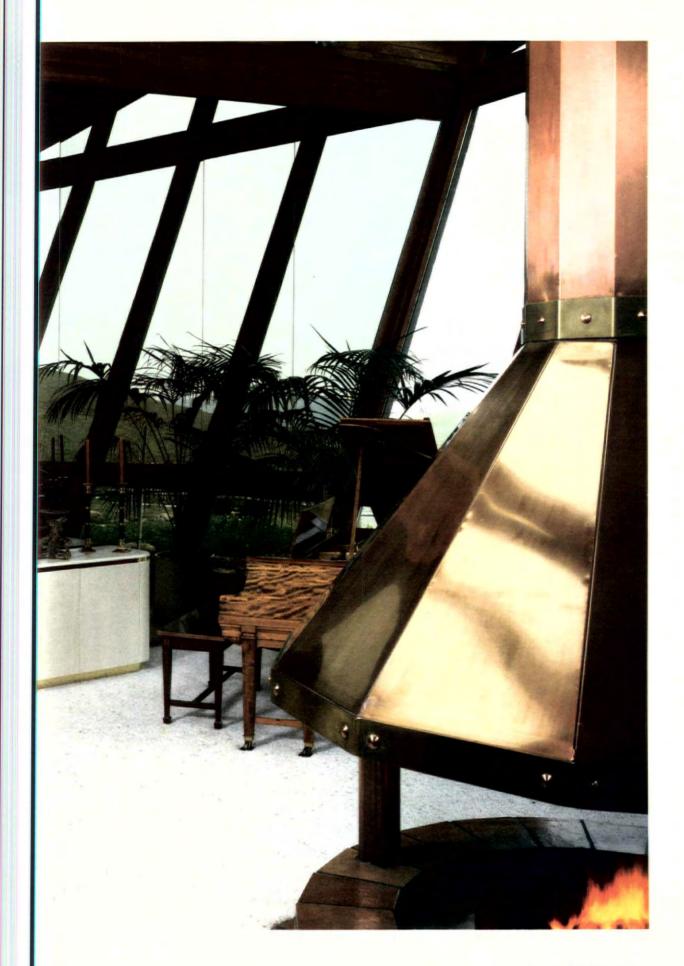
South Pacific bird sculptures: Chalfonte St. Giles

Twin chaises: Selig

Chaise fabric: Stroheim & Romann, Inc. Goatskin scroll table: Randolph & Hein Table lamp: Chalfonte St. Giles Occasional table: Chalfonte St. Giles Fireplace tile: Western State Stone

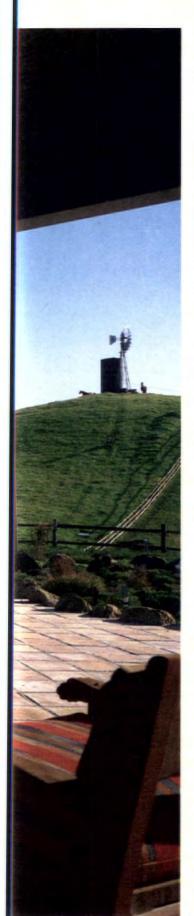








130 • DESIGNERS WEST JUNE • 1985





redwood exterior, painted driftwood gray, contains large expanses of glass that offer a 360-degree view. The interior walls are not only angled as well, but some are curved. With only two walls actually uniting at 90-degree angles, the interior assumes unique spatial qualities.

For Elisabeth Brawley, ISID, NHFL, of Sausalito, California, this house provided a year-long interior design challenge.

"My assignment," she recalls, "was to transform these large, unusually shaped rooms into an environment that made a statement about my client. Therefore, I used materials conveying luxury to both the eye and the hand."

One section of the living room features a bronze-mirrored wall — gracefully reflecting light and extending the room's length. Holding court in the center of this space is a copper-hooded circular fireplace surrounded by a sunken seating area banked with pillows of antique kilim and cotton fabrics. A seating group on the living room's upper level is highlighted by primitive wooden bird carvings from the South Pacific. "There was something about these whimsical carvings that caught the attention of the client and myself while shopping one day," relates Ms. Brawley. "We knew on the spot that they were ideal for the house."

"Because the walls are angled," she continues, "it was decided to keep them free of art, and instead they are covered with a textural wool and acrylic fiber-on-paper wallcovering which enhances their angles. One exception is in the master bedroom where a delicate paper and wood lantern hangs on the wall above the bed."

SENSE OF LUXURY IS HEIGHTened in the master bedroom with the use of silk upon a custom platform bed, a large chaise and on the walls. A natural lynx throw and a brass fireplace tucked in a concave of travertine further promotes the luxe atmosphere.

Of special interest is the home's underground wine cellar and tasting room. With seating for about eight people, the tasting room is appointed with a Persian carpet, redwood furniture, signed lithographs and walls painted in a cool terra cotta shade. Soft, intimate lighting enhances this space.

The skillful use of rich fabrics, gleaming metals, patined wood, mirror and delicate earth colors have made this diamond on the hill a gem of a home — much to the delight of its busy, but happy, owners.

- Gregory Firlotte

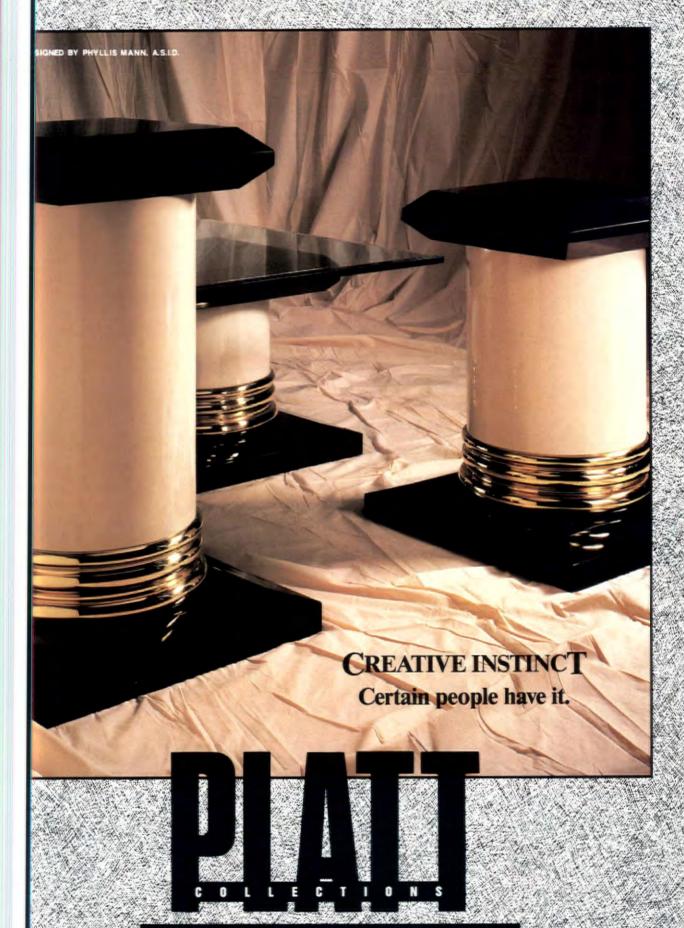
MASTER BEDROOM

Bed: custom by designer; fabricated by Chalfonte St. Giles
Bed and wall covering: Terri Roese Silks
Chaise, lynx throw, candlesticks, clay urn:
Chalfonte St. Giles
Brass fireplace: Custom for client
Carpeting: Fabrica International
Light sculpture: "Desert Wind" by Stephen
White for Luminesence

PATIO

Mexican pavers: Western State Stone Redwood furniture. Reed Brothers Cushion fabric: Kravat





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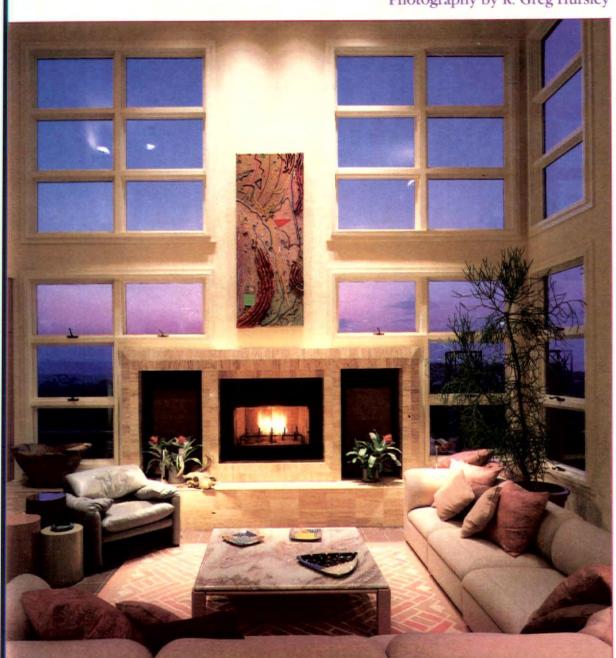


ENDID INTERPLAY IN AUSTIN

ME INSPIRED BY A RARE TREE THE TEXAS LANDSCAPE

INTERIOR DESIGN BY KENNETH JORNS, ASID, KENNETH JORNS AND ASSOCIATES, INC.; ARCHITECTURE BY CHARLES L. HARKER, AIA; PETER BLOCK, JOB CAPTAIN

Photography by R. Greg Hursley



RCHITECTS INSTILL NATURAL elements of the surrounding environment into their structures - sometimes literal, sometimes suggestive. In the case of Casa Madrone, a 4,800-square-foot showcase home near Austin, Texas, this unique residence was inspired by the rare Madrone tree. a plant indigenous to certain areas of the American Southwest and Northern Mexico. Discovered in a botanical survey at the edge of Texas Hill country, the Madrone bark and foliage, with its varying shades of gray, beige. maroon and sienna, influenced the design of this two-story contemporary dwelling situated in a magnificent two-acre parcel rich in vista and vegetation. Casa Madrone is a part of the Estates of Barton Creek, a prestigious residential development nine miles west of Texas' state capital.

Designed by Charles Harker, AIA, Austin, Casa Madrone incorporates playful motifs of Art Déco, International Style and Spanish hacienda embellished with reflections of Southwest Spanish and Texas farm traditions. Casa Madrone was inspired by Harker's two areas

of architectural concern: Nature and the natural processes, and the historical and cultural significance of man. "I wanted this structure to deal sensitively with the site by emphasizing concern for the environment. I also wanted to create architecture that made a statement about the unique set of values special to the people of Austin," states the architect. Synthesizing elements of different architectural styles, Harker calls his hybrid creation "Art Déco Pueblo." Elements in the facade represent the fusion of Harker's preferential architectural styles: Adobe-colored exterior Art Déco-inspired vertical columns and capitals, and the curvilinear forms of the International Style and nature.

A dominant exterior characteristic is the twostory quarter-circle configuration supporting a glass expanse which allows for viewing of the picturesque landscape from the formal living room and master suite. "The quarter-circled wall captures the grandeur of the surroundings. Every time you see a quarter-circle motif in the house interior, it is a constant reference to that long, commanding view."

LIVING ROOM

(Opposite)
Sofa: Casa Bella
Center table: Ron Seff
Chairs: Atelier International
Coffee tables: Pflasters, Inc.,
Pottery: Gallery I

Interior plants: The Plant Lady Sconces: Atelier International Carpeting: Collins & Aikman

FAMILY ROOM

(Also previous page)
Sofa: Metropolitan Furniture
Coffee table: Metropolitan Furniture
Travertine floorcovering throughout: Harry
Porter for Continental Tile & Marble
Company

Chairs: Atelier International Rug: Mike Scanlan

Interior plants: The Plant Lady

Planters: Pyro Media
Artwork (over fireplace): David McCullough

through Gallery I

Nest Gallery

End table: David Sutherland, Inc.
Standing lamp: Boyd Lighting
Sconces: Atelier International
Recessed Lighting: Lightolier
Trays on coffee table: Dorothy Hafner
Artwork: Robert Lee Mejer through Eagles

Pillow fabric: Tempo Decorative fabrics Pedestals: Metropolitan Furniture





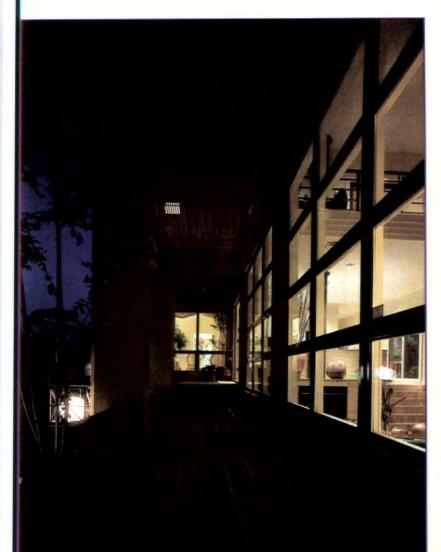


ORKING CLOSELY WITH THE architect was Kenneth Jorns, ASID, th Jorns and Associates, Inc., based

Worth with an office now in Austin. a trip to Austin, Jorns discovered the reek development. He then inquired erior design work on any of the first 10 se homes, and by chance, Charles vas one of the first prospects queried. eceived two commissions: Casa Mand a traditional interior for another Barek home. Jorns advised Harker on the architecture as well as furnishing the The principal task for the interior was to create an interior that was al yet individually appealing. The furand hues had to articulate Harker's divisions and volumes of interior Austin is a very traditional community e is a potential market for contemnterior design. I liked what Charles did Casa Madrone. It was a novel apand an important statement," says the

CRITICAL CONSIDERATION JORNS faced was creating an interior environment attractive to the thousands of prospective buyers that flowed daily through the house. "I used a lot of earthtones as well as natural elements in the design of the furnishings. It was basically a neutral palette. I wanted to create an interior that illuminated the architectural details," explains the designer.

The living room possesses the most dramatic exposure to the Austin landscape, and a quarter-circle sofa provides comfortable viewing while emphasizing the unique curvilinear forms. An elegantly-appointed spacious master suite includes luxurious amenities such as a wet bar, study, his and hers walk-in closets and vanities and an interior balcony overlooking the living room. Two additional bedrooms occupy the second floor, and a quest room exists on the ground floor. Fireplaces of travertine and granite are located in the living room and a family room on the second level. Recessed lighting offers a soft yet scintillating illumination that enhances the drama of a twilight or nocturnal survey of the panorama. "Much of the interior is contemporary with contemporary art," says Jorns. But



LIVING ROOM

(Opposite)

Artwork (right wall): Helmut Barnett Sconces: Atelier International Recessed lighting: Lightolier Fireplace sculptures: Gallery I

Pottery: Gallery I

I added a few things that remind us of the Austin heritage — such as a traditional oak cabinet and bench that sit in the second-floor gallery."

With Casa Madrone, Harker avoided a contemporary design which he claims "pops out of somebody's head and onto the landscape."
"The house is designed as if it might have grown in an organic fashion," says the architect. "And there are symbolic paradoxes and contradictions that I placed in the design that reflect the beautiful imperfections of the natural landscape."

Spiritually interweaving both twentieth-century architectural philosophies and the timeless charm of the American Southwest represented by the majestic Madrone tree, Harker has certainly created an impressive statement.

— Rick Eng

STAIRWAY

Carpeting: Collins & Aikman
Carved wood rabbit: Marsha Brown's Best
Wall sconce: Karl Springer

BEDROOM

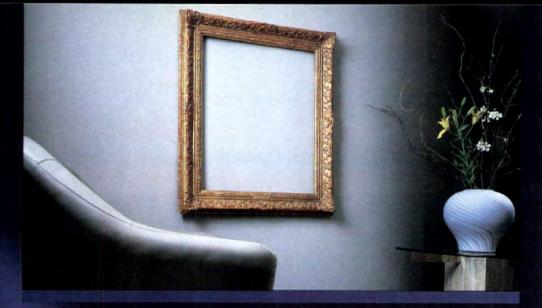
Ceiling detailing: designed by Charles Harker
Ceiling lighting: Lightolier
Carpeting: Collins & Aikman
Bed fabric: Grey Watkins
Drapery: Tempo Decorative Fabrics, fabricated by Ilena
Chair and ottoman: William Switzer
Antique closet cabinet: Morgan's

Small table: Karl Springer Interior plants: The Plant Lady

Vase: Pyro Media

140 • DESIGNERS WEST JUNE • 1985





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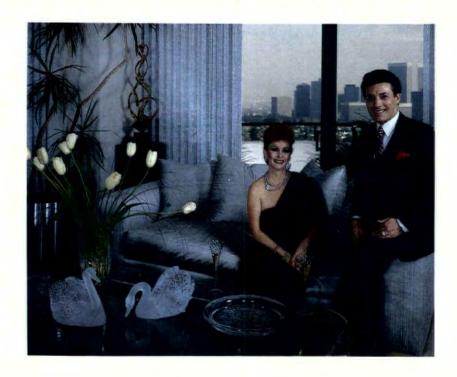


BERNARDO PUCCIO DESIGNS FOR NANNELL AND SANFORD LEVINE

LIGHTING DESIGN BY ORIN KENNEDY PHOTOGRAPHY BY CHARLES S. WHITE

If Los Angeles' Bernardo Puccio was not an interior designer, he would be in fashion. Indeed, clients have requested that he design clothes for them as well as rooms. So it is no wonder that he has a special affinity for his clients Nannell and Sanford Levine. The philosophy behind their sequined, feathered and beribboned ultra-luxurious knitted tops that has made the Nannell business one of the leading sweater manufacturers in the United States coincides with Puccio's own black-tie approach to interiors. And that same philosophy inspired the Art Déco gallantry he has established for the Levines in their new condominium high above Los Angeles' Wilshire Corridor.

Because the Levines travel extensively, they wanted their United States home to be relaxing. But it also was to be a suitable backdrop for the grand style in which they choose to live and entertain. The statement begins at the black marble and mirrored entry, with its custom Lucite and bronze staircase that took six months to make. It is illuminated by a custom 6-foot high Austrian crystal chandelier from Courant



INTERFACE

144 • DESIGNERS WEST JUNE • 1985

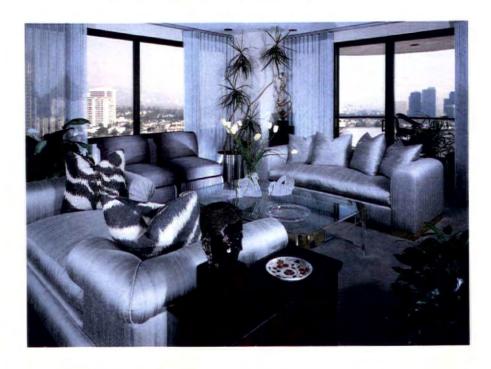




where Puccio found the original prisms, then had multiples made to fit his specifications.

The look of gleaming black continues. Beside the lavish staircase-entry, the powder room has walls and floor of black granite accented by Paul Associates' gold fixtures and the clients' black/gold/cinnabar Oriental art objects collected on their frequent overseas excursions. Even in the kitchen, where Mrs. Levine presides with learned culinary flair, Puccio has custom designed with St. Charles a cabinet and counter combination of black granite, black lacquer and brass. "Black has made a total return from the place it had in the '20s," he says. "And for the Levines, combining it with silver and gold is as expressive of their way of life as is the sparkling cityscape they have as backdrop from every major room. They are enthusiastic about the world they live in - and they like to experience it with drama."

Less black, but much silver, crystal and mirror make the



LIVING ROOM

Bronze sculpture: Kiev/Lawrence Ross Galleries

Game chairs: Mandel & Co. Game table: The Swedlow Group

Upholstered furniture throughout: designed by Puccio Designs,

fabricated by A. Rudin Sofa fabric: Cal Pacific Furniture Chair fabric: Donghia Textiles, Inc. Game chair and pillow fabric: Context Cocktail table: Hudson-Rissman

Window treatment: Kress Accessories: clients' collection

Lighting fixtures: Brown & Gold Lighting Wallcovering: Stroheim & Romann, Inc.
Mirror work throughout: Rodeo Glass/Paul Greenfield

Floorcovering: International Flooring Plants & containers: Brian Jeffreys



148 • DESIGNERS WEST



Levines' living room a shimmering, soaring oasis anytime of day or night. Covering the upholstery, all custom designed by Puccio for svelte comfort, yard upon yard of palest gray dupioni and hand-woven silks spin a spell of almost translucent splendor. Puccio asked Art Services to restore and frame in Lucite the Levines' art collection designated for this area, and he enclosed all audio/video equipment within seemingly endless sheaves of gray mirror. The effect is luxe simplification, a visual enlargement of this major pivotal point of the residence.

"Also important here," comments Puccio, "was the window treatment. We didn't want to diminish what is a magnificent view, and I found the answer to be Kress' silver Lurex — thousands of strands on motorized tracks that can be adjusted to any setting." A pair of Lalique swans on Puccio's custom glass coffee table, filled weekly with the white tulips that Mrs. Levine prefers, complete the room's ethereal yet dramatic quality.

Up the spiral staircase, the master suite reveals Puccio's continuation of his romantic interpretation. Black still predominates, but it is warmed and softened by generous doses of mauves and pinks. "The balance of the black with the rosier hues," observes Puccio, "provides a flattering background for a man as well as a woman." Sleek black lacquer encases the television on a remote hydraulic lift, as well as bar and refrigerator. A rosey chenille wallcovering serves as backdrop, while a hand-painted Terri Roese silk called "Mirage," composed of rose, black and white, plays

DINING ROOM

Upholstered chairs: custom by Puccio Designs Dining table and buffet: custom by Puccio Designs

Lacquer work: Stephen Vowels

Table setting and flowers: Puccio Designs Chair fabric: Stroheim & Romann, Inc. Marble floor: International Tile

Drapery fabric: Stroheim & Romann, Inc.

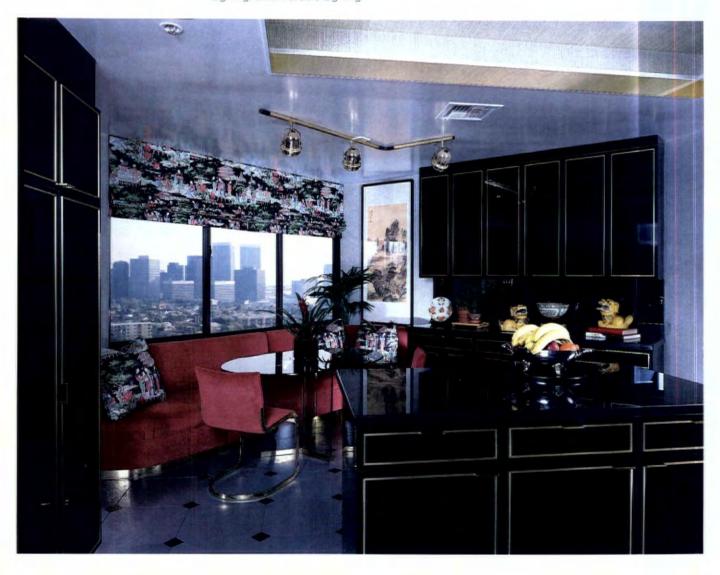
Accessories: clients' collection

the foreground. Plenty of books, fine art, and lighting adjustable to fit any mood, designed here and throughout by Orin Kennedy, makes this suite seem the retreat of retreats for two world travelers.

"There is the feeling here, very intentionally," says Puccio, "of never having to leave, of never having to want for anything. And that is what I find is increasingly a prerequisite in contemporary design, whether it be in fashion or in interiors. For those who can afford it, the finest quality is appreciated. People who stay at the world's best hotels when they travel want to experience the same sort of luxury in their own home environment. If they can collect some of the best art they see on their travels, they want to be surrounded by it, to enjoy it personally, at home."

KITCHEN

Cabinets and counter tops: St. Charles Kitchens Banquette: custom by Puccio Designs Chairs: Hudson-Rissman Table bases: Brancusi Shade and pillow fabric: Stroheim & Romann, Inc. Flooring: International Flooring Lighting: Brown & Gold Lighting



150 • DESIGNERS WEST JUNE • 1985



And this, he concludes, is the "look" he is finding in increasing demand. "Many designers are still trying to create a style from a lot of wood and textured, unpatterned fabric. Yet I think we are headed into an era of great opulence, a feeling of escapism. We are seeing only the beginning of a period of tremendous luxury — luxury in art, fabrics, mechanical devices that enable one to control the environment with the press of a button or the flick of a switch.

"This delight in comfort and gadgetry and rich beauty is on the upswing," Puccio concludes. "We in the U.S. have a president that is almost flamboyantly stylish, a well-dressed First Lady, and an economy that makes the emulation of this way of life possible to more and more people. So, while we are just now emerging from a period where the opposite was in vogue, I think we are seeing a trend now toward the 'grand lifestyle.' It is a popularization of 'the rich and famous' ideal. And it is evolving more quickly than we would have thought possible just a few years ago."

— Carol Soucek King

MASTER BEDROOM

Bed and love seat: custom by Puccio Designs, fabricated by A. Rudin

Bed fabric: Terri Roese for Opulence Silk Bukhara rug: clients' collection Wallcovering: Fine Arts Inc. Chairs and ottoman: Mandel & Co.

Nightstands: Jules Seltzer

Painting: original by Peter Max/Lawrence Ross Gallery

Lamps and shades: Hudson-Rissman Accessories: clients' collection Window treatment. Louverdrape, Inc. Carpet: International Flooring

Custom brass fireplace: Wilshire Colonial Fireplace

Bronze ballerina: from a limited edition by Somchai Hathakitkosal/Mandel & Co.

ENTRY HALL (SHOWN ON COVER)

Lucite and brass staircase: Cochran-Izant

Chandelier: Courant

Reception table: Vivid Collection

Floral arrangement: Solarium/Steve de Laney

Marble floor: International Tile





152 • DESIGNERS WEST JUNE • 1985





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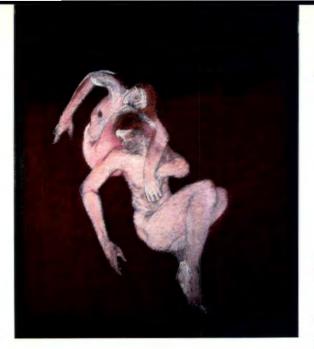


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ART & ARTISAN

Left "Couple XII" by Harrison Storms, pastel, 32" × 40". Courtesy of Egrets Gallery. Photography by Sharon Sampsel.

Opposite "Couple VIII" by Harrison Storms, pastel, 20" x 29" Courtesy of Egrets Gallery. Photography by Sharon Sampsel.

THE FIGURE REVITALIZED

Two Los Angeles Artists Explore Art's Oldest Image



Photography by Sharon Sampsel.

HARRISON STORMS "You have to believe that there's going

be a tomorrow," states the optimistic
Harrison Storms in reference to painting and
drawing the figure. "It's a reaffirmation, I
believe, that the human race will continue.
Somehow one can learn so much more
about humanity by studying portraits or
figure studies than one can learn, for
example, about trees by studying a
landscape painting."

Heady stuff from a young artist who prefers to make his studio in a renovated garage in Torrance, California, away from the physical and mental bustle of nearby Los Angeles. In this unpretentious, uninhibiting space, Storms pursues his love for drawing the figure.

His unique style of working with built-up layers of pastels was honed while earning his bachelor and master degrees in fine arts at the Otis Art Institute of Parsons School of Design in Los Angeles. Recently he spent time in England as a recognized student of the Ruskin School of Drawing at Oxford

University where his works were exhibited at the renowned Ashmolean Museum.

"The reason I like the figure," he explains, "is because it is one of the oldest and most universal images. Art-wise, it is the least complicated in terms of understanding what one is looking at, and at the same time it is the most complicated when trying to understand what makes it run. I am trying to establish a relationship between the figure and the time of history we now live in."

The theme of the male/female couple has been a favorite of the artist for several years — a theme that has now become a calling card for Storms and one much admired by his collectors. A limited, warm palette from self-made pastel sticks dominates the field through buildup and interspersion. The result is a perception that the works contain more colors than used, thus appearing "full" and not limited in color content.

At a recent show at Egrets Gallery in Pasadena, California, Storms exhibited 20 works which included not only couples, but portraits, solo figures, and several pen and ink studies.

He cites Michelangelo as one of his influences, and once made a trek through

Italy to study the great master's four Pieta statues. This experience proved enlightening. "The Pieta depicts the relationship between a male and female," Storms notes, "and Michelangelo's interpretation of this relationship changed during his lifetime. The last one carved, now in Milan, I see as the most peaceful of the four. What I learned from these works is that the couple embodies a most simple idea, with the whole ramification of the human experience awaiting to be explored."

The approach to drawing couples is described by the artist: "I start with a series of small drawings to understand the relationship between the two figures and their relationship to the space they occupy. Then I explore without hesitation and become involved with the sensations of color, texture and form.

"My works show the juxtaposition of the male and female bodies," he continues. "The positions they assume are like abstractions — the way the limbs touch and intertwine, and the way the heads turn. Each figure is struggling to be together but at the same time wanting to be apart. It sort of demonstrates how fragile relationships can be, especially in our complicated times. The unexpected positions even surprise myself!"





ISTINA DE MUSÉE

er It appears, the colorful work tina De Musée seems to cause no

fter hanging a series of watercolor it a prominent Los Angeles art in, she was asked by the directors to her art the same day, citing the too provocative. Another Southern is gallery rejected her portfolio on it is grounds. One month later, in, the same gallery invited her back but these works because of their is.

/egas, Christina De Musée's midnight s became media events with he from show girls to law ment officials in attendance. From b Tel Aviv, her paintings that tour the hiprivate and university sponsored exhibits sell immediately. Such is the of her work.

illd, she was greatly influenced by her a man of the arts. "He was always g, writing or playing the piano," she "Being around my father inspired me uce artwork as well. Although I had hal training, I learned very quickly by ing the world around me."

orld, however, was sometimes a one since Ms. De Musée was an only brawing provided the ideal outlet loneliness was replaced with artistic of imagination. Throughout her school he was popular because of her less with any medium she chose to



While on one of her many world travels as a tourist in the early '70s, she became a political prisoner in the Middle East during a coup d'etat. Until she and members of her group were released several months later, Ms. De Musée spent the many tense days and weeks drawing and painting.

"My anger triggered a series of revolutionthemed works which, of course, I could not take back to the United States. As it turned out, I sold all of them to former parliamentary members before I left!"

Though her days as a show girl with Las Vegas' Follies Bergere and Lido de Paris are far behind her, Christina De Musée's love for dancing still continues. "I often dance while I'm working on my art," she confides. "The music and the physical movements opens

up my emotions and stimulates my imagination. As I progress through these creative periods, I sometimes find it hard to sleep and I'm always thinking of new ideas that I must put down on paper immediately."

Vibrant and energetic are frequently used to describe her large works that may be executed in watercolor, pastel, oil, acrylic or glitter and feathers, or a mix of mediums. Much of this energy is drawn from the activity of downtown Los Angeles where Ms. De Musée makes her studio.

"Sometimes when I need inspiration I'll walk down the street and pick up on the most positive aspects. There's a lot of positiveness that's been building, across our country and in the people. This is what I try to reflect in my work."

—Gregory Firlotte



Above "Power Machination" by Christina De Musée, watercolor, $42^{\circ} \times 55^{\circ}$ Photography by Kathleen Vanesian.

Opposite "Noon" from the "Passion Suite" by Christina De Musée, watercolor, 42" x 55". Photography by Kathleen Vanasian.

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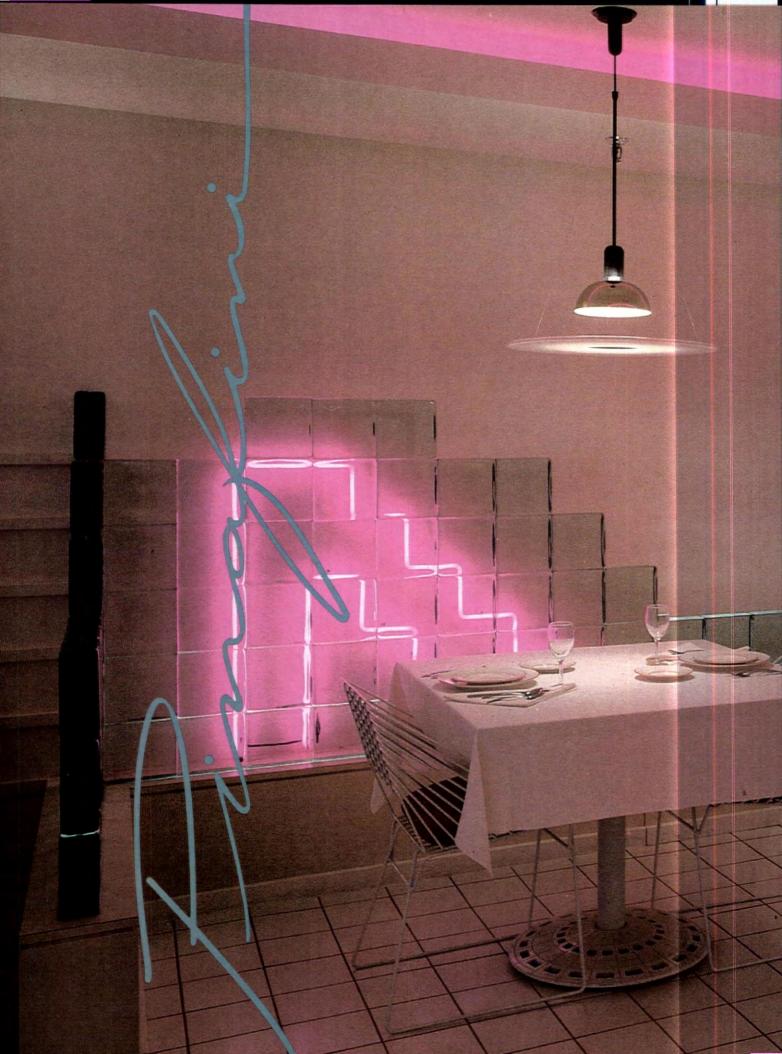
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Photography by Pete Bleyer Studio, Inc.

Thom de Rouen and Henry K. Sen, principals of the Los Angeles-based Design Image Group, believe that people really love to be seen while dining out. The multi-window facade of their latest project in that city, the Pinafini restaurant, testifies to this belief.

The restaurant, located on the street level of the Beverly Center shopping complex, is the second facility in the center designed by the team for the same owners. Unlike the first, the exclusive Voila nightclub, this place is aimed at attracting shoppers entering and leaving a nearby escalator as well as overflow nighttime crowds from a neighboring eatery.

Both the design and the cuisine are far from being pedestrian however. Under the guidance of chef Antonio Tomasi, the menu features an array of Italian dishes updated from 13th-century Venetian recipes researched by Tomasi. The decor is high-tech — a visual counterbalance to the tastes and aroma of a cuisine that is centuries old. Gearing the space for a large volume of foot traffic and a target clientele of 21 to 35 year olds, de Rouen and Sen chose materials that are colorful, durable and economical.

Upon entering Pinafini, diners are greeted with an abundance of gleaming white tile faild upon a bed of red grout. This decorative effect is also employed on the footrest of the bar island with corners formed by glass blocks weighing 15 pounds each and backlit with blue neon. Overhead, sculpture-like space framing painted red is introduced. It is repeated in the two dining rooms.

The first dining area, featuring an exhibition kitchen, is an elongated space with offwhite walls accented by the colors from changing art displays. The white enameled dining chairs are punctuated with bright red cushions echoing the color of the grout.

comfort has not been forsaken, however, for economy: banquettes upholstered in a soft coral fabric prevent the spaces from becoming cold, impersonal. White tablecloths used for evening dining add a tactile note.

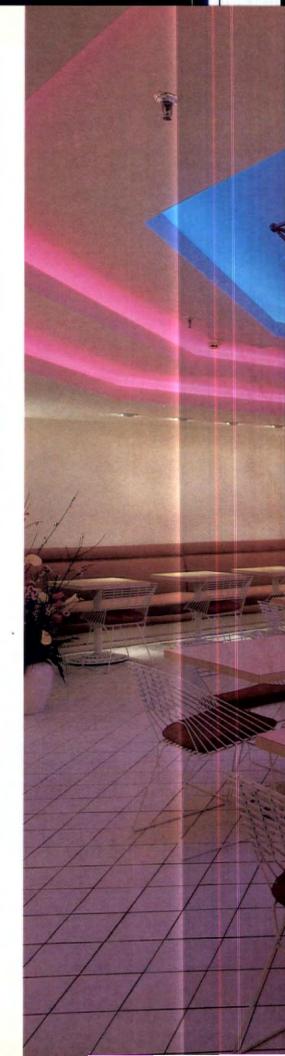
The largest of the three rooms, the inner dining area expands upon such design elements as horizontal strips of wood molding which add shadow lines and architectural interest to the walls.

One of the treats of Pinafini's decor is the combined use of hanging light fixtures, wall sconces and pink and blue neon in creating distinct dining atmospheres for day and night. Sleek pendant lamps hover above many of the tables, lending intimacy and light, while sconces add a white splash of angled illumination to walls tinged with pink neon. Ceiling coffers conceal their slender cargo of neon tubing and at the same time diffuse sound bouncing from tiled surfaces.

As the evening progresses, the lighting dims, the crowd becomes more active, and

Pinafini is as lively as its Los Angeles setting — with a dash of Italian charm added for
good measure.

— Gregory Firlotte





Tile * Dal Tile
Glass blocks * PP&G Industries
Table bases and chairs * Falcon
Space framing * Unistrut
Neon * Creative Watt
Hanging lamps * Atelier International
Sconces * Harry Gitlin
Construction by Monterey Construction
Pinafini logo: Tony Norris and Design
Image Group









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STATE OF THE ART A HUMAN CURE FOR A HUMANE CAUSE

BY MARSHALL BROWN

In a period of ever increasing building construction costs and never ending obsolesence, the mammoth health care industry struggles admirably to compete in the crowded marketplace. The industry-wide goal is to continue providing quality health care while leading the world in life-saving research. For us at Marshall Brown - Interior Designer, Inc. of San Diego, California, and our staff experienced in the field of planning medical facilities, this challenge has offered vivid directions in the development of numerous different facilities Our firm, established in 1972, has continually placed heavy emphasis on medical planning and has developed a reputation as one of the leading medical facility and hospital interior design firms within the Western United States. We have responded successfully to the concept that medical facilities are reguired to provide patients and visitors with comfort and visual pleasure. At the same time we carefully consider maintenance requirements and staff working environments and meet strict

codes for safety, hygiene and fire prevention.

MERCY HOSPITAL AND MEDICAL CENTER

Among our recent commissions has been a major addition to the Mercy Hospital and Medical Center. This facility began in San Diego in 1890. Owned and operated by the Sisters of Mercy, it is San Diego's oldest and largest community acute care medical facility. The hospital's most recent addition is a 140,000-square-foot, \$24.5 million Ambulatory Care Center. The old and the new areas are joined by a two-story skylit entry and an 11-story office and patient tower. A cascading fountain with lush landscaping graces the entrance, replacing a former parking lot. This park-like setting reflects the Sisters' concern for patients and employees, and therein was found the philosophy that was to direct the interior design concept for this major addition.

The Hope Consulting Group designed the dramatic entry and connecting element to provide a powerful new statement within the community. Project designer Michele Woodard and I sought to provide a relaxed, refreshing atrium environment to relieve the inherent tensions of a hospital visit. We integrated the garden statement at the entry into the lobby through the extensive use of plants and the related colors of green and tan. The two-color, custom-patterned wool Axminster carpet, woven in New Zealand, used alternately in a reverse motif, visually shortens the extended entry and defines seating areas. The area is further shortened by the introduction of tan bands of carpeting reflecting the powerful, exposed structural elements. Modular seating groups in separate admitting and emergency waiting areas within this vast lobby provide intimate seating clusters for patients and families and enhance the journey to the new vertical circulation core.

The interior design for Mercy Hospital stems from two basic functional requirements: First, visitors require directions to the many departments within the facility. The carpeting, wallcovering, and other related materials are individually color coded for each department and serve to identify the area and help to orient the individual. Vinyl wallcoverings are typically used throughout with a top band of color



Carpet: Otterburn Carpet Mills Planter bench: Landscape Forms Planters: Architectural Supplements Plants: Interior Plant Services Seating: Metropolitan Furniture Upholstery fabric: Wolf-Gordon

ADMITTING WAITING AREA/ MERCY HOSPITAL

Carpet: Otterburn Carpet Mills Seating & tables: Metropolitan Furniture Art: The Aesthetics Collection Planters: Architectural Supplements Plants: Interior Plant Service





identifying the specific department with the lower two bands in coordinating colors. For example, the lobby and registration areas are done in green and tan; the administration area in rust; cardiology in gold. The floors of the 11-story office and patient tower are alternated in three colors: gold, rust and brown.

Second, the hospital must be able to maintain the facility easily. Applications of both carpeting and wallcovering were designed to be installed in manageable quantities with frequent color changes. This technique allows for simplified maintenance in that damaged areas can be replaced without changing an entire wall or floor area or risking dye lot variations.

The Marshall Brown firm developed the Ambulatory Care Center of Mercy Hospital and Medical Center to provide many new and important medical services in a pleasant and comfortable environment conducive to the patient's emotional as well as physical well-being. Continuing with this philosophy, Annette Ridenour, art consultant within the Marshall Brown firm, has developed an art program to complete the interior design scheme. This extensive program features the work of many Southern California artists totally coordinated with our interior statement.

ANDERSON OUTPATIENT PAVILION, SCRIPPS CLINIC AND RESEARCH FOUNDATION

Other recently completed projects by Marshall Brown – Interior Designer, Inc. are the two additions for the Scripps Clinic and Research Foundation. Scripps Clinic is perhaps the West's oldest, nonprofit, private institution devoted to medicine, biomedical research and specialized medical education. Scripps Clinic is committed

ANDERSON OUTPATIENT PAVILION, SCRIPPS CLINIC AND RESEARCH FOUNDATION

INTERIOR DESIGN: MARSHALL BROWN
INTERIOR DESIGNER, INC.
PROJECT DESIGNER: MARSHALL BROWN
ART CONSULTANT: TAMARA THOMAS
ARCHITECTURE: TUCKER, SADLER &
ASSOCIATES
CONTRACTOR: DILLINGHAM
CONSTRUCTION COMPANY
PHOTOGRAPHY: JOHN DURANT

ENTRY/ANDERSON OUTPATIENT PAVILION

Carpet: Collins & Aikman
Vinyl flooring: Armstrong World Industries
Seating: custom, manufactured by
Metropolitan Furniture
Fabric: Maharam
Tables: Metropolitan Furniture
Light fixtures: Indalux
Planters: Metropolitan Furniture
Plants: Wilcox
Signage: Marshall Brown





to the pursuit of excellence and is dedicated to preserving and restoring health.

Our staff has been commissioned to develop a set of institutional finish and furniture standards for incorporation into all expanded and remodeled spaces of Scripps Clinic and Research Foundation. This program allows Scripps to stock various materials on a continuing basis. Carpet, vinyl wallcovering and even desks and chairs that are frequently required have been stocked for immediate usage. This defined requirement for interior finishes facilitates ease of negotiation as various satellite clinics are leased or constructed by private developers.

This system was fully incorporated into the design of the new Anderson Outpatient Pavilion developed by Scripps to overlook the Pacific Ocean in La Jolla, California. The \$20 million, 164,000-square-foot structure was designed by Tucker Sadler and Associates of San Diego to handle nearly 50 medical and surgical specialties while housing up to 75 physicians.

The first impression upon entering the Anderson Outpatient Pavilion is one of

warmth, simplicity and restfulness. Our goal was to create an atmosphere of organized simplicity, comfort, and relaxation in a space which is usually associated with anxiety and tension. Sources for information and vertical circulation are readily visible from the entry. As patients and staff circulate, the various areas are well-defined and departments are clearly visible. The required graphics are integrated subtly into the space. Our intent was to provide all necessary information for the new patient and to do it in a manner that would rest beautifully in the overall interior design statement. The inlaid areas of carpeting are utilized to define departmental waiting areas and to facilitate the eventual replacement of heavily trafficked areas.

We introduced reflected light from freestanding structures to allow the prominent ceiling to remain clean and unbroken. The reflected light is comfortable and non-institutional in nature. These economical luminaires provide energy savings, visual comfort and reduced HVAC costs. In addition, a large artificial skylight divides the area and adds an important architectural









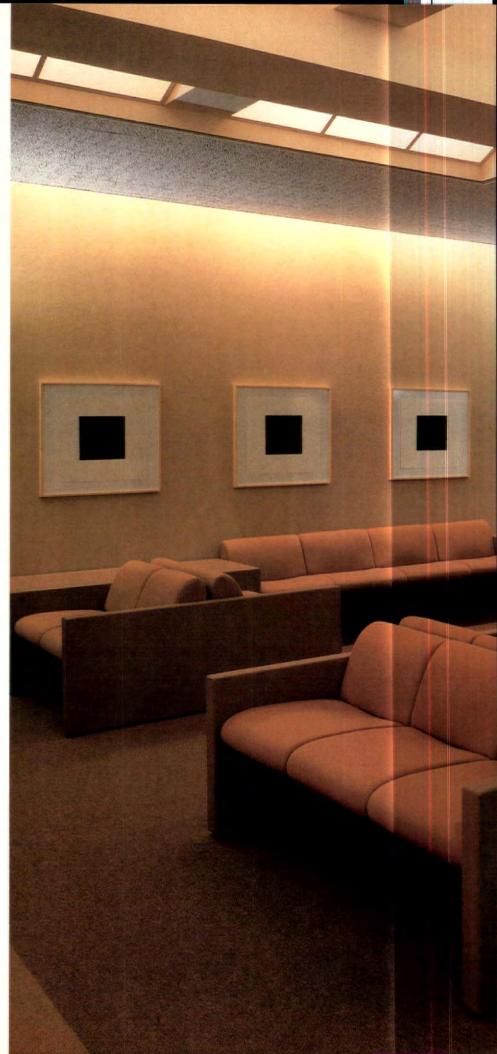
CAFETERIA/ANDERSON OUTPATIENT PAVILION

Carpet: Brintons Carpets (USA) Limited Wallcovering: Vicrtex Seating: Virco Lighting: Columbia Tables: Thonet Fabric: Maharam Art. John G. Garrett

feature. Graphics, traced with mirror, are clearly visible, and major pieces of art enhance strategic areas.

Simplicity and clean architectural lines are carried into the furniture design. The general seating is fabricated with minimal vertical supports to visually allow the space to be uncluttered. The arms and planters are fabricated of tough color-coordinated polyester resin. The seats are site recoverable by regular staff. Simple plants, generally in the cactus family, are used throughout to ensure a clean, organized look.

An added feature of the institution is an employee, patient, and visitor cafeteria. The facility has been developed to resemble a pleasant restaurant with living plants, pleasant artwork and comfortable seating. Much of the dining area has an ocean view from the bluffs above.





MOLECULAR BIOLOGY BUILDING, SCRIPPS CLINIC AND RESEARCH FOUNDATION

Our firm was retained to develop another structure for The Scripps Clinic and Research Foundation. Since its founding in 1924, as an important goal of the Scripps Clinic and Research Foundation has been to advance medical knowledge and skills through research. The \$9.5 million Molecular Biology Building has 50,000 square feet of space and houses 24 laboratories, computer facilities, a library and offices.

The large atrium space was conceived as an area for the research staff to interact and share time and information. Natural light from a continuous clerestory is reflected by the polished aluminum ceiling. This concept, developed by the Hope Consulting Group, allows the perimeter of the ocean-facing structure to be available for laboratory and office areas. The views are splendid from the site situated on the cliffs above the Pacific Ocean. The interior concept as expressed by Marshall Brown evolved from the reflection of the strong structural elements of the architectural statement. The large open area is used for small meetings, individual contemplation and dining on a regular basis but is available to large meetings and gatherings of staff and researchers.

On the second level of this structure is a private library patterned after some of

MOLECULAR BIOLOGY BUILDING, SCRIPPS CLINIC AND RESEARCH FOUNDATION

INTERIOR DESIGN: MARSHALL BROWN
INTERIOR DESIGNER, INC.
PROJECT DESIGNER: MARSHALL BROWN
ARCHITECTURE: HOPE CONSULTING
GROUP
CONTRACTOR: DILLINGHAM
CONSTRUCTION COMPANY
PHOTOGRAPHY: JOHN DURANT

ENTRY/MOLECULAR BIOLOGY BUILDING

Carpet: Stratton Industries
Seating: custom, manufactured by
Metropolitan Furniture
Fabric: U.S.Royal/Naugahyde
Tables: Metropolitan Furniture
Table seating: American Seating
Planters: Landscape Forms
Plants: Wilcox
Signage: Marshall Brown





the conservative, elegant libraries and men's clubs of the world. The room is intended as a space for writing, contemplation and interaction in an environment away from the general atmosphere of laboratory action. The walls are of thick, multi-leveled paneling. The floors are oak planking stained to match the furniture. Seating, covered in rich burgundy or gold leather, is arranged in groupings on thick wool Oriental rugs. The room even contains a marble-clad fireplace. Surely great ideas will find their inspiration in this area of quiet solitude within the excitement of world class research.

GOLDEN AGE LEISURE GARDENS

Also recently completed by our Marshall Brown Interior Design firm is the Golden Age Leisure Gardens Convalescent Home in the inland community of Vista, California. This facility was developed by the multi-interest Arex Industries of Los Angeles. Golden Age is intended to be the flagship for a new direction in patient care. The home is to be the prototype for future construction and the remodeling of existing facilities by Arex Industries.

The approach of project designer Shelley Hayden and myself in the design of this project evolved from keen awareness of the specialized needs of the elderly. In an attempt to minimize the impact of being institutionalized, we introduced a soft hued homelike environment. We hoped that a familiarity might be established from the first moment of occupancy.

Comfort and accessibility of the spaces were the primary goals of the design team. Every effort was made to subdivide the scale of the immense project into "sectors of occupancy" — spaces with which the occupant can develop a sense of belonging and comfort. Pastel color palettes of seafoam green, mauve, warm

GOLDEN AGE LEISURE GARDENS

INTERIOR DESIGN: MARSHALL INTERIOR DESIGNER, INC.
PROJECT DESIGNERS: MARSHALL BROWN AND SHELLEY HAYDEN
ART CONSULTANT: ANNETTE RIDENOUR ARCHITECTURE: LORAND WEST, AIA, W. TED TYLER AND ASSOCIATES
CONTRACTOR: AREX INDUSTRIES
PHOTOGRAPHY: MARVIN SLOBEN





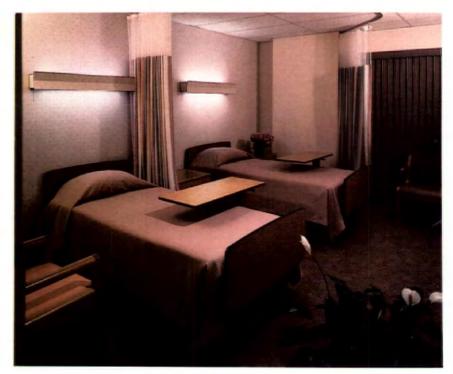
DINING ROOM/GOLDEN AGE LEISURE GARDEN

Flooring: Armstrong World Industries Vinyl wallcovering: Vicrtex

Tables: Thonet Chairs: Thonet

Art: The Aesthetics Collection Plants: Interior Plant Service





PATIENT ROOM/GOLDEN AGE LEISURE GARDENS

Flooring: Collins & Aikman
Vinyl wallcovering: Genon
Window covering: Louverdrape
Cubical curtain fabric: ArcCom
Bed: Joerns
Overbed table: Thonet
Patient chair: Thonet
Nightstand: Ebco
Bedspread: Contract Decor. Inc.

COURTYARD/GOLDEN AGE LEISURE GARDENS

Seating and tables: Tropitone Plants: Interior Plant Service

beige and dusty blue were selected to extend this concept. This concept allows some selection of favorite colors or the ability to coordinate belongings of the residents.

The lobby of the Golden Age Leisure Gardens Convalescent Home was of special interest to our firm. This first impression for those considering selection of the facility is often interpreted as the quality level of the care to be found within. The colors selected were warm, relaxing and those associated with life and happiness.

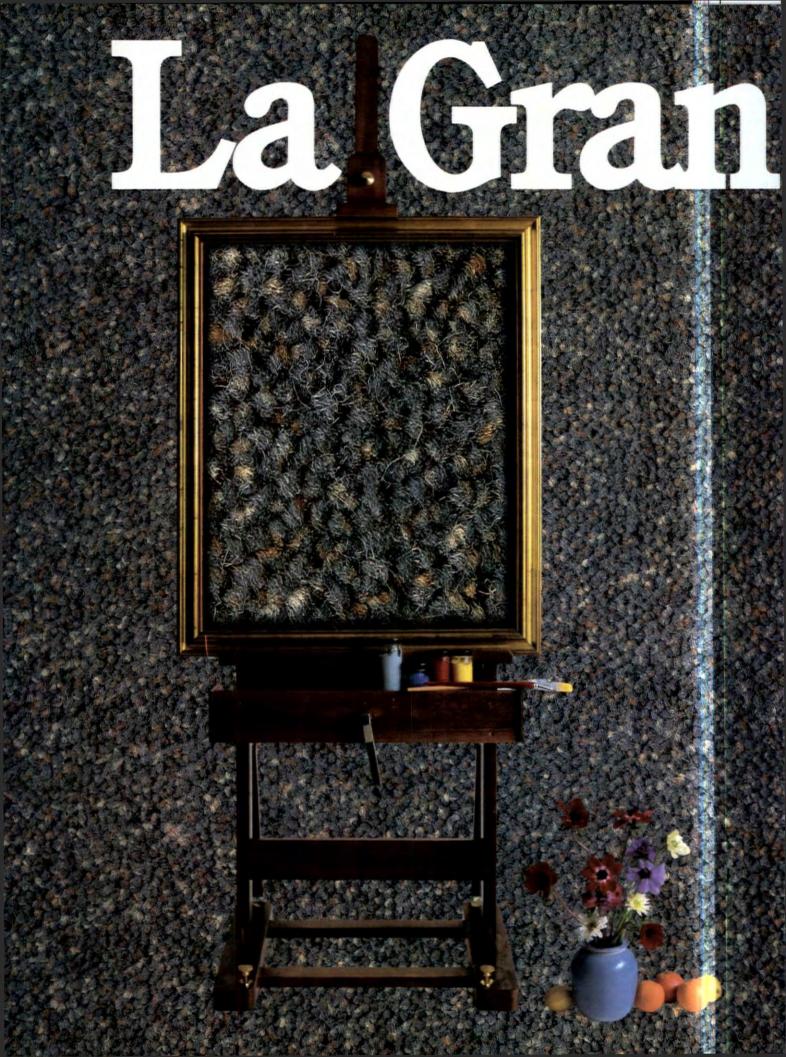
Long corridors are broken with bands of color continuing from the floor onto the wall, thus creating an illusion of greater width. Oak furniture with a soft radius detail was selected for durability and for beauty. Living plants were used extensively for this association with life and health. Art was placed as a natural extension of the interior design concept.

Parabolic lenses were used to diffuse the glare of the fluorescent lighting so common in institutions. Large quantities of vinyl wallcovering were incorporated into the design to eliminate the glare of high-gloss enamel paint previously covering the surfaces and to assure that the building would retain the fresh appearance after extended use.

Finally, we developed an outdoor atrium as a space to give patients a retreat, an oasis, a place to relax in a protected area where they might enjoy the warm sunlight. Large plants were placed here to incorporate a living environment. The simple and durable furniture extends the concept developed within.

In this, as in every project undertaken by Marshall Brown - Interior Designer Inc., we work with an awareness that the solutions will significantly affect the healing process for many people and help to maintain positive attitudes of employees and visitors.







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The McDonald Center for Chemical Dependency Recovery

TO RAISE SELF-ESTEEM AND LEAVE YESTERDAY BEHIND

BY JAIN MALKIN

The \$6.4 million McDonald Center is considered one of the premier facilities in the nation designed specifically as a Chemical Dependency Recovery Hospital (CDRH). Situated on the campus of Scripps Memorial Hospital in La Jolla, California, the three-story adult building and single-story adolescent building (known as the Steele Pavilion) comprise an 88-bed, 49,000-square-foot complex with lush landscaping and an

orientation toward nature.

The interior courtyard affords a large group space to encourage daily patient interaction and socializing — critical ingredients of the treatment program. The large expanses of glass in visitor and patient areas provide tranquil vistas of trees and mountains in the distance.

Inside, one can broadly classify the space as either patient rooms/counseling/nursing or communal/administrative

areas. More specifically, there are numerous group and family counseling rooms, a large dining room that can be divided into smaller rooms with acoustical folding doors, visitors' lounges, patient lounges, staff lounges, exercise room, laundry, hair salon, nurse stations, activities rooms, classrooms, patient rooms, solarium and administrative offices with conference rooms.



186 ◆ DESIGNERS WEST JUNE • 1985

INTERIOR DESIGN: JAIN MALKIN INC. PROJECT DESIGNERS: LINDA MITCHELL AND JAIN MALKIN ARCHITECTURE: PERKINS & WILL in association with BROWN LEARY

Photography by Sandra Williams





The course of treatment as an inpatient is six weeks followed by a rigorous program of outpatient visits to the facility. The goal of the interior design was to create an environment more like a hotel than a hospital. We set out not to make it "look like home" but, through the use of color and texture, to provide a restful, calming background for rehabilitation.

Psychology is very important in a facility such as this. Certain factors should be noted.

- The patients must see themselves as equals regardless of actual socioeconomic level. To this end, all patient rooms should be identical.
- Patient rooms should be semiprivate (two to a room, no private rooms) because alcoholics and addicts tend to isolate themselves from people and during their period of treatment they need to be with another person at all times.
- Rose/apricot color palette is ideal for adolescent areas because

WAITING AREA LOBBY/ADULT TREATMENT BUILDING

Carpet: Bentley Mills, Inc.
Seating: Thonet Industries, Inc.
Wallcovering: Essex 54, Tower Contract,
Guard
Photography by Michael Denny







- research shows these colors have a rapid soothing effect.
- Blue/green color palette works well in adult areas; it does not have as rapid a soothing effect, but it is long lasting.
- 5. Recovering alcoholics and addicts are extremely restless, hyperactive and anxious. To this end, furnishings and design concepts should be very simple and understated. Avoid busy patterns, stripes that vibrate, or even a pindot on a contrasting background which can be uncomfortable to one who is battling nausea or having post-detox hallucinations.

In terms of architecture, this facility was designed around the treatment program. All detoxification rooms are in the one-story building so that patients do not have to navigate elevators or stairs.

All combined activity areas (adolescent and adult) are grouped together on the first floor of the main building. This works well in terms of traffic flow as

well as fostering maximum social interaction.

All recovering patient rooms are on the second and third floors of the main building.

There are special considerations that should be noted in the selection of interior finishes and furniture. Durability and ease of maintenance are critical in all areas.

FLOORING: Detox rooms should have hard-surface flooring. Recovering patients' rooms should be carpeted. Corridors, group rooms and other areas may be carpeted but the carpet should be a heavy-duty low pile type which provides little resistance to carts or unsteady feet. The dining room should be carpeted — a patterned carpet which conceals food spills is ideal.

WALLS: Vinyl wallcovering is desirable in all patient or visitor areas if the budget permits. The texture and matte finish of vinyl enhance the hotel ambience and makes one forget it is a hospital. In corridors, a Type III weight vinyl or at least a heavily textured one is







recommended since the walls must withstand a lot of abuse.

FURNITURE: Due to stress associated with treatment and the accompanying emotional turmoil, patients are very hard on the furniture. They are often unaware of their actions. A person may absent-mindedly pick on the seam of a chair until the fabric is worn away. It is common for people to rock back on a chair in a group therapy room so the chair frame must be very sturdy with joints glued and doweled or rabbeted.

A chair with bentwood or laminated layers of wood holds up well under these circumstances since the frame is prestressed. The Skagen chair manufactured by R-Way has held up very well for dining use and for group therapy rooms. We have had success with it even in psychiatric hospitals.

In patient lounges we use solid hardwood frames — usually oak — because of durability and resistance to carving initials or surface scratching. Wood frames are preferable to chrome or powder coated paint finishes because of the "warmth" and homey character of wood. Patients relate well to it.

Tables in patient areas should have plastic laminate tops. Cigarette burns are a major problem in a CDRH since most people smoke: It is a way of relieving tension or substituting a less serious dependency for a fatally serious one.

Modular seating such as the Robert Bernhard designs for Thonet or Davis or the Vecta designs functions very well in visitor lounges. It is rather costly but looks well even after four to five years of hard wear.

PATIENT ROOMS: Dormitory furniture works well here. Solid hardwood frames with plastic laminate inset tops for casegoods and beds with pull-out storage drawers underneath are suitable. Nemschoff has a line of dorm furniture with solid oak frames that we have used repeatedly with great success. It holds up well even in psychiatric hospital patient rooms.

The beds should be arranged in the room to afford each person maximum privacy. Bedspreads are a must and an attractive upholstered headboard is a nice detail if the budget permits.

There is no need for overhead lighting. A table lamp on the nightstand and on the desk are more intimate and more residential. The room should have twin beds, nightstands, wardrobes,

desks, tackboards and possibly, a bookshelf.

UPHOLSTERY: Fabric, not vinyl, should be used in all areas except in detox rooms or lounges in the detox wing.

ARTWORK: There are unusually interesting opportunities for "relevant" art in a CDRH which are based on the treatment therapies. The "Twelve Steps," for example, is familiar and meaningful to anyone undergoing treatment and lends itself well to graphic expression. There are many others. We commissioned San Francisco weaver Linda Maxwell to design a 5-foot by 10-foot tapestry for the lobby to creatively recognize major donors.

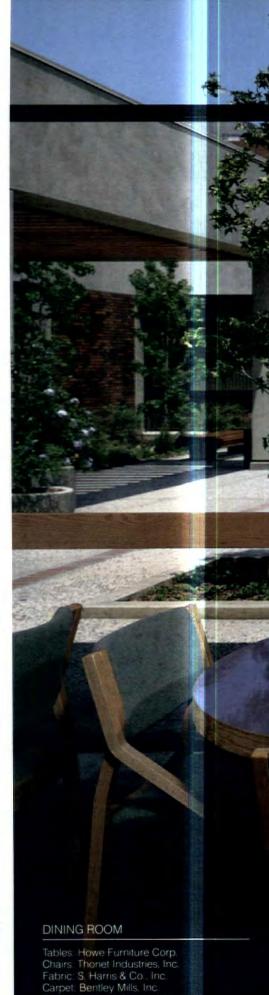
The style of the piece is a macro needlepoint which is at once familiar and appealing. The austerity of bronze donor plaques was deemed to be unsuitable for this setting. Ms. Maxwell's piece is at the same time symbolic and representational. My description of this piece may seem simple, but, among other elements, there is a road leading to an abstract rainbow and the bricks in the road are embroidered in gold thread with the donors' names. It is both subtle and rich.

Designers who have the opportunity to work on a CDRH are indeed fortunate. The treatment program embraces concepts that reach out to all who enter. Hugging and touching are important aspects of the program. A visit to the facility means collecting a dozen hugs from counselors, the receptionist, the program director. Big smiles and warm greetings are offered to all.

The outpouring of love from the staff is sincere, their compassion personal. Everyone who works in any capacity with patients is himself or herself a recovering alcoholic or addict, including the director.

Counselors wear buttons saying "Have you had your hug today?" One is surrounded by posters and artwork with witty, inspirational messages that reinforce the treatment ethics and encourage people to not be too hard on themselves...to raise their self-esteem and to put yesterday behind them.

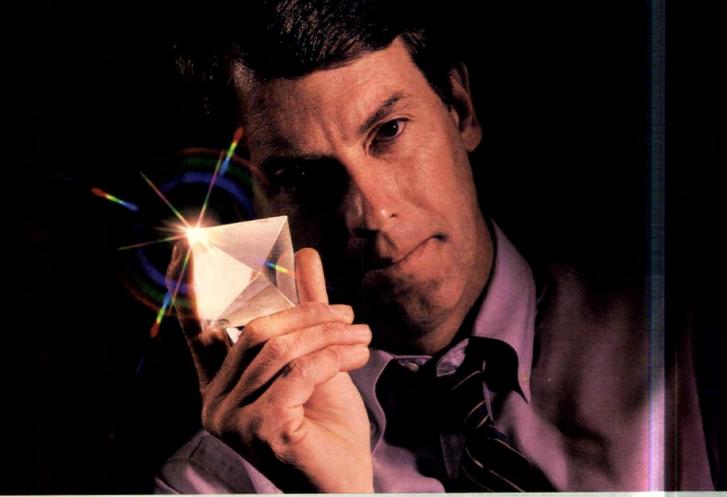
Is it any wonder that when 1,000 people gathered in January 1984 to dedicate this facility and numerous celebrities stood up and told their heart-rending stories of addiction, there wasn't a dry eye in the place.



Photography by Sandra Williams



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Center for Women's Health, Cottonwood Hospital Medical Center, Murray, Utah

SOMEPLACE LIKE HOME IN SALT LAKE VALLEY

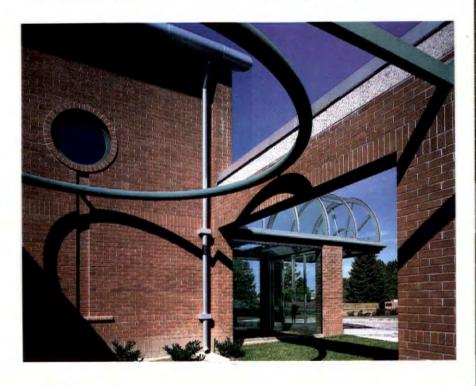
PHOTOGRAPHY BY MICHAEL SCHOENFELD (Except where noted)

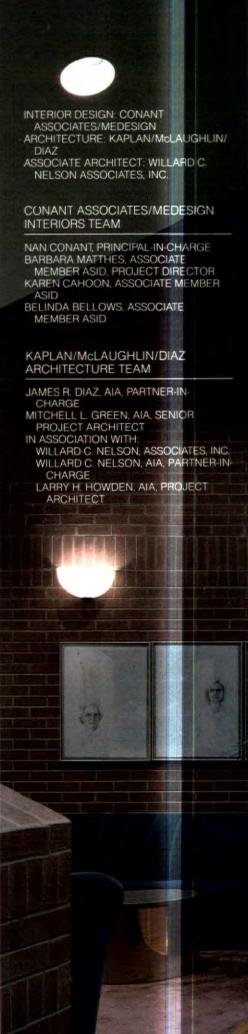
Unlike Dorothy in the Wizard of Oz, women checking out of the Center for Women's Health at the Cottonwood Hospital Medical Center in Murray, Utah, are unanimous in their agreement: there is someplace like home. Perhaps even better.

Jointly designed by San Francisco architects Kaplan/McLaughlin/Diaz and the Salt Lake City-based interior design firm of Conant Associates through its health care division, MEDesign, the Center for Women's Health was created to accommodate the special health care needs of women throughout the life cycle, with special emphasis on childbirth. Apart from this unique specialization, however, the center is attracting national attention for its unique facility design — a design which was calculated to make female patients feel very much at home.

In a series of pre-construction focus groups, hospital administrator Floyd McDermott was able to determine that what women really want in a health care facility is a warm, homelike environment which reflects a basic sensitivity to women's needs, both physical and emotional. The trend in recent years toward home childbirth and family involvement in the birthing process seemed only to confirm these findings. Therefore McDermott's charge to Kaplan/ McLaughlin/Diaz and the firm's associate architects. Conant Associates was to create a facility that would address these needs - and to do it within the confines of an atypical hospital expansion budget (\$100/square foot of new construction and \$75/square foot of renovated space).

As part of the center's master planning team (which included the ar-







chitects, administrator McDermott, various directors, nurses and staff members), MEDesign was able to influence the design direction from the beginning.

"We all pretty much agreed that a residential feel was essential to the project," McDermott recalls. "The trick was to create that feel within the constraints of the hospital's budget while giving full consideration to the functional requirements of the staff." Needless to say, there were a number of interesting design challenges along the way.

The architect's design for the center divided new construction into two additions to make best use of existing construction, minimize disruptive renovation, and save space. The nursing unit was expanded to 35 beds, including 22 single rooms. The birthing suite contains eight birthing rooms, waiting alcoves for families, and pre-admission screening, testing, and counseling facilities. In all, the project encompassed 15,000 square feet of new construction, and 11,790 square feet of renovation. The overall theme of the architecture, as suggested by the arched entry way, formal foyer and recurring circular windows, is that of an elegant turn-of-thecentury home. To help reinforce the residential aura, a warm rose brick was selected as the primary construction material. And indeed, to the casual passerby the exterior of the center more closely resembles a row of exclusive condominiums than a hospital facility.

The challenge to Conant's MEDesign team, then, was to continue this residential theme in an interior whose primary function was to initiate and preserve life,

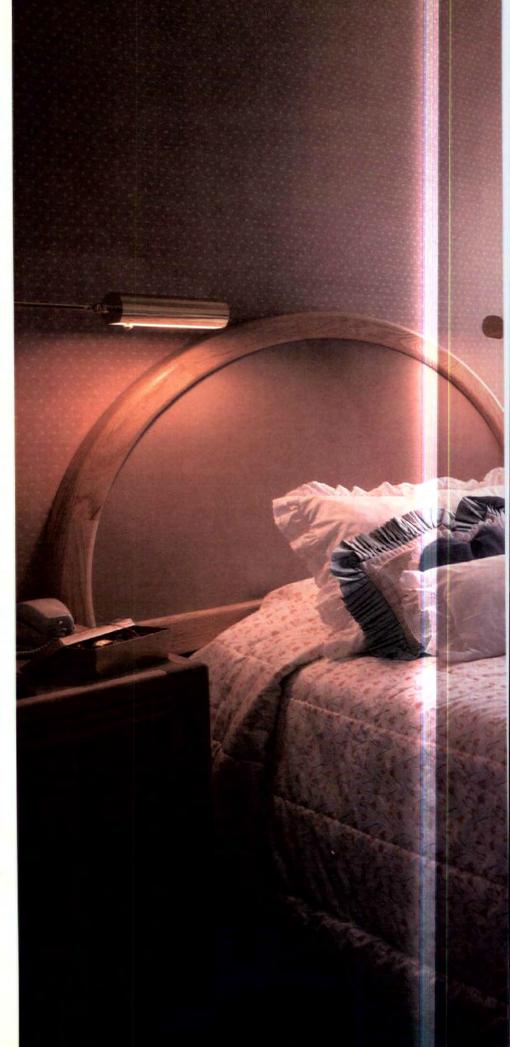
LOBBY

Desk: Link Taylor
Chair: Century
Lounge chairs: Brickel Associates
Table: Architectural Supplements
Tapestry: Edward Fields Inc.
Carpet throughout: Unico
Sconces: Stilnovo
Wall-mounted console: Brass & Wood

TYPICAL PATIENT ROOM

Armoire: Wood Smith Designs
Sheers throughout: Ben Rose Inc.
Lighting fixtures: Boyd Lighting Company
Rocking chair: Lombard
Bedspread fabrication throughout: Kathy
Grover/KNR Interiors
Bedspread fabric throughout: Gear Fabrics

PHOTOGRAPHY BY JOHN SUTTON





rather than simply shelter it. And accordingly, one of the first problems facing project director Barbara Matthes, (now vice president of Conant Associates and director of MEDesign) was that of floor finishes.

"To be truly functional, the floors of a health care facility need to be easy to clean, and easy to roll heavy equipment carts across," Ms. Matthes explains. "From a purely functional stand point, then, vinyl would have been the logical choice." But Ms. Matthes and fellow team designers Karen Cahoon and Belinda Bellows all agreed that if they were going to achieve a truly warm residential feel, they would have to find some alternative to the acres of cold, hard vinyl prevalent in most hospitals.

The solution lay in the use of a combination of polished oak flooring and dense, cut pile, commercial carpet.

"Polished oak flooring was chosen for the main entrance and birthing rooms because it not only provided a residential touch, but also allowed for easy cleaning in two areas where this was essential. The cut pile carpeting, on the other hand, allowed for the easy maneuvering of equipment through corridors and other high-traffic areas, while softening both the look and feel of the facility overall. The carpeting also offered the added bonus of increased acoustical control.

The birthing rooms themselves posed a variety of design challenges simultaneously. To begin with, there were the corner bay windows. In the early planning stages, it was agreed that natural lighting would enhance the residential feel, and accordingly, skylights, clerestories, and large windows became major architectural features throughout the facility. Yet, in the case of the birthing rooms, large windows posed a threat to privacy.

"Somehow we had to find a way to take advantage of the warm, cheery light coming through those windows and still insure the privacy of the room's occupants," says Nan Conant, principalin-charge and chief executive officer of Conant Associates. The solution hit upon by the MEDesign team was to use vertical blinds covered by sheers. "The blinds provided a means of controlling or completely eliminating the outside light, while the sheers provided the necessary privacy when the blinds were open." The sheers also provided a soft feminine touch in a room dominated by hard brick surfaces.

BIRTHING ROOMS

Armchairs: Link Taylor Mirror: Michaels

Custom lounge chairs: Keith Hottinger Lighting fixtures: Boyd Lighting Company

Cradles: Wilford Keener

Fabric, lounge chairs: Unika Vaev







Another challenge was the clinical aspects of the rooms. That clinical feeling was partially de-emphasized by hiding medical gas outlets behind special wall panels, and birthing equipment behind louvered closet doors.

"Exposed brick inside a medical facility is unusual," says Mitchell L. Green, AIA, senior project director for Kaplan/McLaughlin/Diaz, "but using it as structure actually saved money." The rose colored brick and verigris marble accents also inspired MEDesign's color scheme for the birthing rooms and for the entire facility. "We selected rose and teal not only because they complemented the architectural elements," claims Barbara Matthes, "but also because they gave a decidedly feminine feel to the center overall." This color motif, then, is repeated in carpet patterns, furniture fabrics, and artwork.

How strong is that appeal among the women of the Salt Lake Valley? Records show that, since the opening of the Center for Women's Health in May of 1984, infant deliveries at Cottonwood Hospital Medical Center have increased

significantly. And in the opinion of McDermott, Conant Associates deserves a great deal of credit for the facility's success: "Other centers simply do not have the same environment," says McDermott. "When an expectant mother walks into one of our rooms for the first time, she immediately smiles at how comfortable it all looks. Our rooms are so different, so atypical, that visitors have a hard time believing they're actually standing in a hospital room."

Lee Conant, chairman of Conant Associates, Inc., views the center's success not as an isolated phenomenon, but as part of a general awakening within the health care industry to the marketing benefits of good interior design. "Until recently, hospitals have paid very little attention to the emotional impact of their interior environment, preferring instead to dazzle the patient with an array of high-tech gadgetry. Studies now show, however, that hightech displays can actually do damage to patients' health by reinforcing the notion that they're sick. Our approach at MEDesign is to de-emphasize the

clinical side of the health care facility by designing interiors that make the patient feel as comfortable and at home as possible. And as a result, our health care clients are experiencing a positive reaction in the marketplace."

Conant's clients also are experiencing a positive reaction in their bottom-line construction budgets, which helps to explain why Conant Associates/
MEDesign is fast becoming one of the nation's premier interior designers of health care facilities. "The total construction cost for the Center for Women's Health," asserts Nan Conant, "amounted to just \$2.4 million — a figure well within the bounds of the typical hospital expansion budget. You don't necessarily have to spend more to make patients feel at home. You simply have to spend wisely."

Wise spending, then, coupled with sensitive, patient-oriented design, is why more than two-thousand women have chosen to utilize the services of Cottonwood Hospital's center for Women's Health during it first year of operation.

-David M. Jones









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OOKS

A. ALLEN DIZIK, FASID

HOT HOUSE IAN NEW WAVE DESIGN) ndrea Branzi **MIT Press.** oridge, Massachusetts

book combines many unique and white and colored graphs with a text of experimental ed arts and avant-garde designs. It ocumentation of successive Italian ncements and their effect on ng technology and general interior xterior design, as well as graphics ashion design.

The author in his discussions and manifesto christens his baby "Italian New Wave Design." There emerges the thought that he believes that comfort. function and style will soon be obsolete; that our surroundings are on the verge of being radically transformed. The survey does not take into consideration the influence design has on our lives, that it provides the patterns for the places in which we live and work and must be responsive to people's needs; that design must be predicated and work on a human scale.

Yet, I must commend this work highly as one of the most original approaches to the study of "new wave design." This well-illustrated undertaking is a literate. original, provocative exploration covering two centuries of avant-garde designs. It concentrates on the international passion for change, for keeping

abreast of continuing technical and creative developments. We use new developments to satisfy our obsession for exchanging one thing for another.

If skilled workmanship, execution and expression according to aesthetic principles of what is beautiful and appealing is one of the definitions of "art," then these experiments in design, such as those undertaken by the Memphis group, may be considered "art."

The author doesn't make any pretentious claims to superior knowledge. His is just a historical study of the trends which link the modern movement to the Bauhaus, the Futurists, the Rationalists and the dreamers.

This handsome book dramatically expands the theoretical and operative limits of design while combining the joys of browsing with the solid satisfactions of well-informed scholarship.



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A catalog from NESSEN LAMPS INC. features the new Paf line of glass, ceramic and brass lamps from Italy that have table, floor, wall and ceiling applications. Circle Number 354.

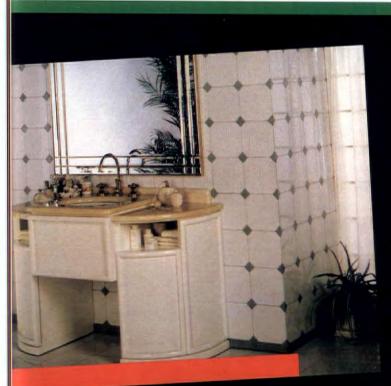
A specification guide offering a comprehensive review of 16 building products packages from the Commercial Division of MASONITE CORPORATION is available to design professionals. Circle Number 355.

The Industrial Designers Society of America (IDSA) has published the 1985 Compensation Study, a survey detailing salaries and total compensation for industrial designers at all levels. Available to non-IDSA members for \$40 and ID-SA members for \$20 from IDSA, 1360 Beverly Road, Suite 303, McLean, Virginia 22101, (703) 556-0919.

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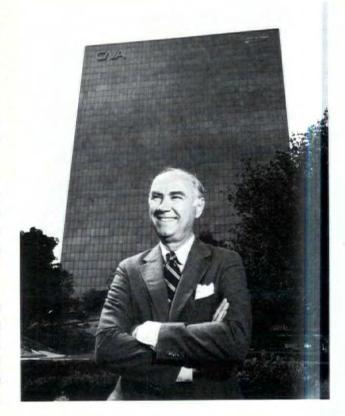
WORKSPACE REVOLUTION

Contemporary Visions of Tomorrow's Work Environments: Forecasts for Future Corporate and Industrial America.

Insightful Interviews with Hans Mumper, AIA, Partner and Principal, Langdon Wilson Mumper; OrlandoDiaz-Azcuy, Vice President and Design Principal, Gensler & Associates/Architects; Howard Yarme, President, Yarme and Company; Norman T. Gilroy, President, The Institute For The Human Environment.

What demands will future corporate and industrial America demand of work environments? Emphasis of high-tech has proliferated in many factories, offices, laboratories and marketplaces. First, the Industrial Revolution ushered the world into an age of mass mechanization. Then came the technological revolution which initiated an age of automation accompanied by an esoteric vocabulary. Will a "neo-tech inspired" workspace revolution address and resolve such critical issues as energy conservation, decreasing building space and diminishing natural resources because these concerns will undoubtedly shape the future of the human condition? How can modern technology increase productivity without the displacement of a worker's basic needs to function in the workspace? How will space designers and space planners meet these challenges and what instruments and processes will be available to them?

Each of the professionals interviewed speaks from a different design background and career emphasis. While their working vocabularies and goals are parallel, some say that the future is here, as others contend that we are at a transitional stage where all of history and its contrasting styles are colliding. Designers West makes a reconaissance into the future piloted by these thoughtful, creative and practical designers committed to ameliorating the snags of man's occupational environments.



- Rick Eng

Discussing the potentials and possibilities in future work environments are architect Hans Mumper, AIA, top right, and interior designer Orlando Diaz-Azcuy.



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ns Mumper, AIA, is a partner and principal of Langdon Wilson Mumper Architects. The specializes in the master planning and design of commercial buildings, high-tech and th care facilities. Some notable projects include Hughes EDSG 2.2 million-square-foot tech plant, First Interstate Bank's Operations and Administration Center, Kenneth Norris cer Research Institute, and the J. Paul Getty Museum.

Let's try to evaluate high-tech in terms ow it will affect human performance in re work environments.

I believe we have to approach these stions very cautiously. We have to think in a sthat accommodate the human being in vorking environment. In order to increase roductivity of people in their work spaces, ave to provide pleasant and comfortable ing conditions, in addition to the latest processing and telecommunications ware. This should be done very deliberand purposefully. In terms of high-tech netics I don't think there is a conflict ben what is defined as high-tech and a er's basic need to function in his place of pation.

chitects, we design a building shell and chnical and human spaces that are enulated in that shell. The shell space has to permissive and tolerant structure. It has to a designing interior spaces to accompate the many needs of people possible, physical and emotional needs of people / aren't any different than their needs of production of an architect has not changed much.

eve high-tech responds to, and reflects a nological way of thinking. It is more of a a style, a current preference. If we are g about high-tech in the sense of an "inent building" the difference is a matter of ional or more sophisticated building ms such as telecommunications, data essing, office automation, systems contc. The terminology is new. The architect's on is to creatively and humanly integrate stems — the spaces remain the same.

n today's building environments, how igh-tech changed the construction iny?

Wood was the first primary building

material, this was replaced by stone. Now it is basically steel. The advantage of steel is that it permits the construction of large column free, flexible, easily changed spaces. Our building systems have evolved over thousands of years, however, the methods of construction are not much different from the methods of the past. The construction industry changes very gradually. What we are witnessing now is the rapid acceleration of the development of interior technical systems and components which make up our working place.

DW: Who do you see as the leaders of design in this new high-tech movement?

HM: I see many leaders. I believe it is a joint effort. Architects must provide a shell that is functional, long-lasting and aestheticallypleasing. The furniture or industrial designer creates his components applying criteria similar to those of the architects. These products must respond to a requirement for change, so the designer must instill considerable flexibility into his components. I believe that when you try to assign a responsibility this large, the difficulty lies in delineating purposes. I believe we are all working in parallel. When it comes to buildings, however, the architect must function as an orchestrator in arranging the elements designed by others. Nevertheless, it is up to all of us to design a work environment fit for human consumption.

DW: So architects must wear many hats today.

HM: I agree. The architect should make it his responsibility to consider the total product, because when you design for working people, you must give them a multi-space work environment. The workstation needs to be agreeable, comfortable and encourage productivity, even then spending eight hours in that space you feel rather confined. Therefore, additional environments must provide a space away from the workstation, a place to breathe and relax. These other environments, both interior and exterior, must also produce a



When it comes to buildings... the architect must function as an orchestrator in arranging the elements designed by others. Nevertheless, it is up to all of us to design a work environment fit for human consumption.

Hans Mumper

positive psychological impact, a space that will rejuvenate workers.

DW: Still clients will desire something symbolic in their buildings.

HM: Image is very important to the client. For example, an aerospace or automotive firm would prefer to have a structure that portrays their products, like a steel and glass structure. It may suggest a progressive feeling and attitude of the quality of technology. The Post-Modern movement reflects a desire for permanence. People want traditional materials; they prefer stone and concrete structures that can literally be leaned against. Post-Modern is a psychological reaction against a society over-accelerated by high-tech.

DW: What is the priority that should be addressed not just by architects, but by the nation as a whole?

HM: I believe that anyone involved in government, in business and especially in design should be more concerned about the human being. I remember, not too many years ago, we gave little thought to the human being when designing on the larger scale because we were primarily concerned with the automobile.

We were preoccupied with getting from one place to the next, if spaces for parking were available and vehicle ingress and egress factors. Architects must realize that most commercial structures are designed to produce and manufacture, and it is important we keep the persons in mind who make this production and manufacturing possible, which without them cannot be done.

DW: There is such a proliferaton of design solutions today. Is the future we all prophesized really here?

HM: At this moment we are being bombarded by the past, present and future. We are constantly developing new technologies, and it will take some time to sort things out, reassemble our needs and reassess its values to come up with the right solutions.

Orlando Diaz-Azcuy is vice president and design principal at Gensler and Associates/Architects in San Francisco which he joined in 1976. Diaz-Azcuy is a recognized practitioner in interior architectural design as chairman of Gensler's design steering committee. Some of his landmark projects as director of design include the Levi Strauss & Co. Plaza, San Francisco; Northrop Corporation's corporate headquarters in Century City, California; and the award-winning Computer Systems Development facility for Crocker National Bank.

DW: As an interior designer, what do you see as present changes in your profession that will carry an impact on future work environments?

OD: For a long time I have been advocating that the machine will never overcome the human being. I believe that the work environment will remain in many ways a space directed toward the human being rather than technology. There are some designers who will address problems and solve the quality of the space with the machine in mind over the human being, but you will see that approach no longer being the accepted mode of operation.

DW: Are clients more fascinated with hightech than emphasizing human needs?

OD: I think that no client can really place machine and productivity above the emotional and physical health of the individual. Clients will ask for maximized productivity and the machine will provide this. It is the task of the designer to accommodate that request and that need for maximized productivity and still provide an environment that is directed toward the individual. The work environment cannot be machine-dominated where the worker functions like a co-pilot in an airplane. Machines do take priority in these times but it will be man who ultimately prevails.



214 • DESIGNERS WEST JUNE • 1985



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DW: Will the intimidation of high-tech produce a backlash where the open plan work environment will return to a modified closed environment separating man from machine?

OD: No, I don't think that will happen, because everything has a balance in life. Nothing can be a hundred percent closed or a hundred percent open. A workspace must allow for privacy and interaction. At first these high-tech machines will be intimidating, but the worker will become accustomed to them after the worker learns the function of the machine and that the worker controls the machine and not the reverse. These high-tech instruments will become "friendly" as workers familiarize themselves with their capabilities. These are the same reactions which occured when the telephone first appeared. Even if it completely revolutionized communication, people were very intimidated by it. Today, almost no one can survive without it.

DW: What problems need to be resolved to improve a worker's physical and emotional well-being in the work environment?

OD: Depending on the amount of technology a worker is exposed to, I feel a problem lies with furnishings that have a tendency to be machine-oriented. For example, if furniture designed for the machine looks like a machine, not only will it intimidate the worker psychologically, but the design may be physically discomforting as well, such as a chair that sacrifices human considerations for a streamlined machine look. I always question why ergonomic chairs always appear in "hightech" colors such as white, black, gray and red. Why can't chairs be of any color?

DW: How are and how will we be affected by fashion and style in our architecture and interior design?

OD: We are a product of fashion. We see fashion in the food we eat, in the clothes we wear, and it is not a phenomenon unique to our times. Fashion is a very strong psychological and social force in history. In the past changes were gradual, but with the advent of television and other advances in com-

munication, changes came quicker. Today it only takes a few years for an architectural approach to change, whereas in the past centuries a certain style like Gothic or Renaissance may have dominated for hundreds of years. I think we are going to draw from every style of architecture elements we find suitable as the times change. We will be able to sense when it is right to build buildings of glass and steel or buildings with Post-Modern ornamentation. It will be an architectural style of appropriateness.

DW: How will designers face environmental problems in the future?

OD: Ecology was a major concern in the '60s, whereas the word is rarely used today. What we did inherit from that movement was the realization that natural resources are not eternal. It is important to take the best elements from any movement and incorporate them in our work and for the future. Designers are known as people who deal with the potentials. The energy conservation programs during the last decade and the many legislative restrictions today have taught designers to be creative in the uses of synthetics and other materials. These are positive factors for designing for the future because they bring out the talent and resourcefulness in designers.

DW: What will take precedence with the client — the architecture or the interior design?

OD: I tend to be romantic and not futuristic in my assessments. I believe there will not be conditions of priority. Thirty years ago, interior design as a profession did not exist; architects were designing exteriors with space in them. Professional interior architecture did not really make a presence until the 1960s. Though there were innovative architects like Frank Lloyd Wright, who designed interior spaces and furniture this was only a subordinate extension of their overall architectural design. Today, both fields are more or less equals. I feel that the quality of architecture and the quality of interior design has become very important to the end-users today. Clients will ask for a more integrated product, the best of both.

I feel that the quality of architecture and the quality of interior design has become very important to the end-users today. Clients will ask for a more integrated product, the best of both.

- Orlando Diaz-Azcuy

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rard Yarme, together with his wife Judith, direct Yarme & Company, of Barrington, it Island, which is a professional design and consultation firm specializing in furniture arms design, experimental architecture and space planning. As president, Howard e, an industrial designer, has developed long-range facility planning programs for major orations and also examines behavioral issues involving interior workspaces. Currently, rorks as a research and design consultant on interior environment projects for RICAN SEATING.

In your estimation, what will the hology of the office of tomorrow be

believe that we will not have a paperless environment as some have predicted, e may well have a wireless office through nology that will transmit energy and is signals without the need of connecting single office machine to every other ofnachine with wires and cables. This will a major impact on the flexibility of office ing and architecture.

There seems to be the argument that ture is here now.

think elements of the future are just nd the corner, if we learn how to nize them. In terms of human history, onort time ago, we were able to work only it was daylight. Then we discovered that ng candles and oil lamps, we could "exthe day. With the advent of electricity, we, ect, found a way to burn the oil off-site, poil water to drive generators which red electric lights. Now we could not only at night, but found that through this new ology, power was affordable enough to use during the day, when we simply d to see better. As a by-product of this lex technology, we have inherited high n transmission lines in our landscape. ollution in our environment, electric and switching wires throughout our ngs and enough excess heat gain from ures to require many office buildings to ndition all year long, and by the way, we learned to produce some modest ilition as well.

od as the technology is that we have oped to date, it is paleo-technic comto the next generation of technology ay produce illumination through radicalrent means than burning a filliment in a m. For years we have heard of predictions of illuminated ceilings and surfaces where the entire surface would glow. I feel that we may see new illumination technology that will produce lighting with a close match to natural daylight in color spectrum and intensity, and the thin profile and cooler operation temperatures and no-maintenance characteristics will have a profound effect on architecture and planning.

DW: Do design product manufacturers respond as quickly to the constant changes and demands made by designers and end users as they would like?

HY: No they do not, and I think it is good. There is nothing more dangerous than a knee-jerk response to the wrong problem. Mass produced products are part of a complex network involving not only the product design, but distribution, the education of specifiers and end-users and a host of other issues that work best when carefully integrated. Enlightened manufacturers have always developed products and services that are valuable tools for the design professional and end-user alike. However, the demands of the market are often fragmented and may even be contradictory in nature.

I believe that it is the role of the manufacturer to not only respond to these needs and demands of designers and end-users, but in fact to anticipate these requirements within a context with a grander overview. To do this thoughtfully and responsibly takes a substantial investment of time and resources. A senior vice president of one of the major furniture manufacturers recently said that if you press somebody really hard for new products because you need them real bad — real fast, that is exactly what you can expect to get . . . something real bad — real fast!

DW: Does government have a role and responsibility in the pursuit of better work environments?



It is very unfortunate that it seems to take acid rain, toxic waste, massive unemployment, natural resource depletion and energy shortages to shock us into behaving as enlightened consumers and producers, but at least more of us are becoming aware that something must be done.

- Howard Yarme

HY: I have more faith in good designers and enlightened managers than I have in the process of legislating and enforcing regulation after regulation. City planners have worked with government to develop zoning plans to preserve some common good for all - parks, safe traffic paths, quiet areas, etc. so that cities can function on a quality level. There is a need to provide guidelines and standards that protect the quality of life inside our facilities and restrict the current tendency toward mass packing of floor space. I believe, however, that creative designers, planners and managers will continue to recognize that giving up a little floor plan density can allow the remaining people and space to be significantly more productive. If productivity can be increased with less density, it will be economically obvious to owners and managers that the high costs of their operations will increasingly relate to the people costs, and not the one time furniture or facilities that protects the substantial investment in people by allowing them to be more productive and by reducing rapid turnover and retraining of staff will be well received. If people willingly support these and related planning concepts, legislation may not be required.

DW: Environmental problems have increased in the development and use of synthetics, but, a certain ambivalence toward syntheticoriented products exists. Will the future become a totally synthetic environment?

HY: I believe that if you cannot use the wool as effectively as the sheep ... don't! The issue, as I see it, is not natural vs. synthetic, but the appropriate use of each. I also believe that our human expectations must undergo changes as we enter this next century. The term "Appropriate Technology" should find its way into the vocabulary of designers, architects, manufacturers and end-users alike. Simply put, this may mean that our buildings, furniture and equipment must be responsive to lifecycle values. Products should be designed to be more in sympathy with the environment. My hope is that, in addition to building into these new synthetic materials the features of performance, durability, fire safety and design characteristics of color and texture, we also recognize that all of these products must eventually go somewhere when we are through with them. I feel that we must build either recyclability or bio-degradability, or both into the materials and products of tomorrow.

DW: Nevertheless, synthetic-made products evoke a certain negative response because they feel and appear artificial.

HY: By definition the synthetics are artificial, but that does not mean that they are not good. I think that the next generation of materials and production methods will be more organic than those now in use, and these will lead to forms and physical properties far exceeding those of today. These new materials and production techniques will have their own characteristics that will pre-dispose them to certain logical end uses, forms, structures and aesthetics. If designers are open to these new aesthetics and express and celebrate them rather than force the new materials to look and behave like the old - we will have far more richness in terms of color, performance, texture, finish and variety than we have ever had before. In the hands of creative and responsible designers, these will be wonderful tools.

DW: Sometimes, when we apply these technologies in the name of progress, there are drawbacks.

HY: I truly believe that technology itself is benign, and it is how we apply the technology that determines its positive or negative value to society. I do think that new technology can always bring change, but the changes need not be in the category of a drawback. It all depends on your point of view. The telephone has changed the face of our world. Even though the convenience of the telephone may have contributed to our neglect in writing to the point of leaving many of us without literary skills we might have had, and we surely have lost a generation of written records of human interactions; the telephone has changed our universe. Although it has changed the way we communicate, it has not necessarily been a change for the worse.

DW: How does society as a whole have to relate to conservation and technology?

HY: As a society, we have traditionally been less than sensitive to material and resource consumption, including the use of human resources. Priorities must change. It is very unfortunate that it seems to take acid rain, toxic waste, massive unemployment, natural resource depletion and energy shortages to shock us into behaving as enlightened consumers and producers, but at least more of us are becoming aware that something must be done. I am very pessimistic if we as a society are willing to settle for first cost considerations only and a first cost mentality. I remain very optimistic, however, for us all if we really want to find solutions that address life cycle value, excellence, quality and human concerns within a framework of holistic thinking.

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KRAVET



Norman T. Gilroy is president and founder of the Institute for the Human Environment. The institute is a public service organization based in San Francisco which concentrates on issues that affect the quality of life of people in built environments — the architectural and interior spaces in which we all live and work. An architect and planner, Gilroy is an advocate of designed environments that are sensitive to human needs. His work has included consultation and a series of conferences, workshops and educational programs on human issues and the future, held in North America and in Europe.



DW: As an environmental planner, how do you approach issues concerning the quality of the work place?

NG: A beginning point is that workplaces are essentially places for people. They are the places where over 75 million Americans spend almost 70 percent of their waking lives. They are the places that effect the health and well-being of the individuals who work there, and through them the productivity and creativity of the organizations they work for. The workplace is also a forum for a process of business and management that is itself undergoing fundamental and rapid change in America and in Europe. Yet many of our workspaces seem to reflect the management styles of the past rather than the work style of the future.

DW: What significant phenomena have initiated the changes that are occurring in workspaces for today and tomorrow?

NG: Two fundamental changes are at work in our society that will affect our working environments for the future. The first is a change in management style associated with the move away from the Industrial Age to the Information Age. A new interactive style of management is replacing the hierarchical, top-down style of the past. It is what Robert Sommer calls a "close context" style of working. It requires close context environments for it to be effective. We're also seeing an attitudinal change among many workers who are taking a far greater interest and roles of responsibility in the management and decision making processes of the company they work for. And we are seeing fundamental changes in how we work, and particularly, in how we make decisions, with many more people involved in the management process than in days gone by.

A second major change is in the technology now being used in the workplace. Daily, we are presented with new equipment to deal with and to design for. Computers and telecommunications technologies have created new opportunities for information exchange, promoting interaction among people in the workplace and between locations separated by long distances. We are seeing the advent of the "smart office building" and even the "smart home." These innovations increase the opportunity for interaction even further. More and more, there is a need to design for a more interactive style of office environment that accommodates these changes in technology and management styles.

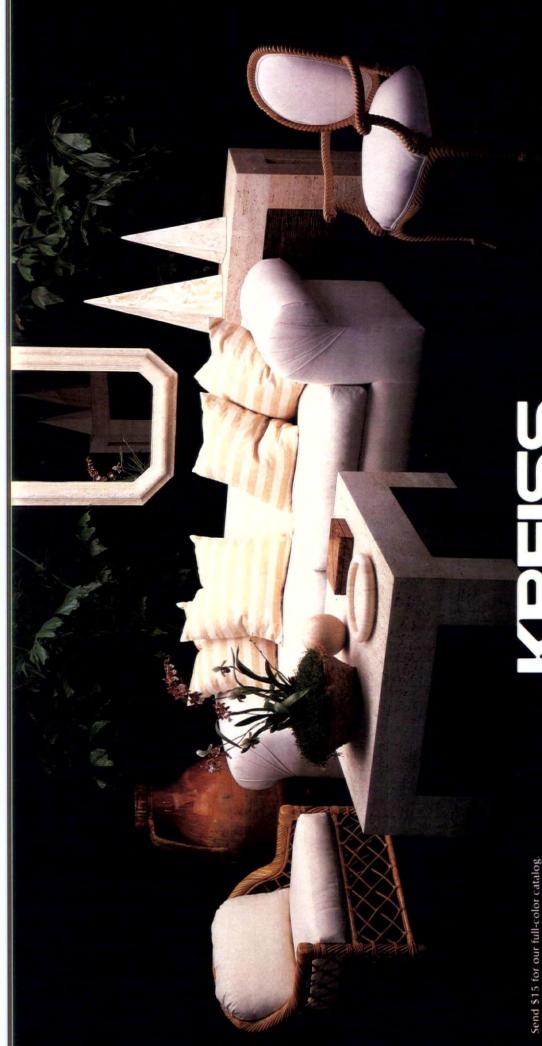
DW: The open plan appears to be the culmination of the office space evolution. Will it offer any future design challenges?

NG: The open office may have been the extreme swing of the pendulum in office design. Recent studies show that office workers today seem to prefer a mix of open and closed spaces in which to work. In my view, however, it is the place where people meet and interact in the office that will be the new design challenge for designers of the office of tomorrow. The meeting place will be recognized as one of the most important places in the office — the place where the interactive work gets done. It will be rescued from the airless left over interior spaces of the office and from the basements of hotels, to be brought out into the light and given a more central position in the office.

As we introduce new electronic ways of communicating over long distances, and couple that with the trend toward interactive management relationships in the office, some of the old traditions of the workspace are beginning to break down. Communication and interacWe will probably always have architects and designers who put style and fashion first before anything else. Frankly I don't mind that, as long as style is put in balance with human issues.

Norman Gilroy

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tion spaces may soon be seen as the creative core of the office.

DW: Has the computer been beneficial to the interactive process among workers?

NG: My primary interest in the computer is in the opportunities it offers for communication between people. It can be a very positive tool for teleconferencing, facilitating a style of networking that is very compatible with the new style of management. People can be in touch in much more flexible and rapid ways, working synchronously (everyone in direct communication) or asynchronously (in which messages and information are stored by the computer, allowing other members of the teams to interact whenever they want and wherever they are). The process uses time in a different way, and makes the exchange of ideas faster and more effective for team members working next door or at long distances from each other. The process does, however, require a different kind of facilitation. and that requires a different kind of meeting place - and even workstation - than was needed for the old styles of management.

DW: What kind of problems exist in the work environment that can affect physical health?

NG: New technologies have brought with them myriad influences that affect the health. well-being and productivity of the individuals who work with them. Copiers and office equipment use chemicals that are harmful to human contact and give off potentially dangerous vapors in normal use or in a fire. So do many synthetic materials in walls, floors, ceilings and furniture. Computer screens can create glare. emit radiation and change the ionization of the air. Printers are noisy, and fluorescent lights can cause eye-straining flicker and earstraining buzz. All are problems that could be resolved by manufacturers helped by designers who are sensitive to human needs. Public concern is increasing already. safeguards are in place in some areas. Flammability standards are required for furnishings and interior materials. Soon there will be indoor pollution control standards related to all kinds of interior materials that out-gas toxic chemicals. The consumer - our clients - will demand it. We are constantly learning more about how building materials affect our health.

DW: With new tools, methods and priorities, will future designers have to demonstrate

more concern for cost considerations than for stylistic solutions

NG: Designers are essentially "agents for change." What we design changes the lives of thousands of people for decades into the future. As such, I feel we have a responsibility to be cognizant of, and respond to, the changes going on in the world around us such things as the changing availability of energy, resources, and even the changing availability of financial resources. All are leading use as a society to a more frugal way of design, a change from the old ways, which I think is itself a major opportunity. As the old ways are abandoned, new ways of design and thinking are opening up. That can be the opportunity to introduce more humanoriented approaches and concepts. Everything we do and design is tied to everything else. Energy-conscious design has produced a whole new kind of building.

DW: Has technology become a stylistic permanence in architecture?

NG: Technology is very important and appropriate in its place. I believe, however, that we are beginning to see a movement away from stylistic design to something that might be called a humanistic way of design. It may result in an expression quite unlike the kind of design we've seen in the past. We will probably always have architects and designers who put style and fashion first, before everything else. Frankly, I don't mind that, as long as style is put in balance with human issues. It's when style begins to overwhelm human considerations that I have differences with some of my fellow designers. I find it interesting, however, that even the gurus of styles ranging from the Bauhaus to Post-Modern feel the need to explain their approaches in humanistic terms. What bothers me is how little evidence of these concerns shows in much of the design that we see around us today.

I believe, however, that there is major change in attitude going on among our clients and the public who live and work in our buildings. It is a call for work places that work for people — that really support our health and well-being and are productive places to spend a large portion of our working lives. When designers really begin to respond to that growing concern, the world around us will be a better place for all of us — consumers, workers, clients and designers alike. \square

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YAL AUDIENCE

During a visit to the United States, een Sirikit of Thailand was honored reception at Ambassador College asadena, California, where a display hai cottage arts was on view.

EEN SIRIKIT (left) greets American iety of Interior Designers, Pasadena apter, members ROGER

EENLAW, ASID, (center) Greenlaw ign Associates, BOB SMITH, ASID cond from right), Ambassador Collection Interior Design Department, and pter president JUDY CAMPBELL, D, (right), Judy Campbell Interior

RDI GRAS

he Great Hall of the Design Center os Angeles was the setting of a di Gras Ball where designers and lots of the center gathered for an hing of food, fun and prizes. From DOTTY NEWELL, public relations ctor for the center, Designers West

associate editor LUCIA BALINBIN, and executive director RAGNAR QVALE and his wife, MOLLIE QVALE, participate in the festivities.

NEW LOOK FOR TROPITONE

C. The Tropitone showroom within the Pacific Design Center in Los Angeles was recently expanded with an additional 1,000 square feet of display area designed by Charles Colosimo.

Tropitone chairman of the board JIM BAKER (right) discusses the new space with RON POWELL (left), owner of Savoy Design.

SAN DIEGO ON THE RISE

D. Gathering for the opening ceremonies of the \$82 million high-rise First Interstate Plaza in San Diego are, from left, sculptor CHRISTOPHER LEE; fiber artist ADELA AKERS; plaza developer PAT BOWLEN, president of Bowlen Holdings, Inc.; art consultant LONNY GANS, Lonny Gans &

Associates; and sculptors FRED EVERSLEY and SERGIO BENVENUTI. Artworks by the sculptors and fiber artist may be seen throughout the plaza.

PARTY TIME FOR IPF

E. The 50th anniversary of IPF International was celebrated at the firm's Los Angeles showroom with a '50s-themed party that included balloons, hamburgers and fifties music. Enjoying the fun-filled evening, from left: CARA TATE, vice president and East Coast director, Designers West, and IPF executive vice president LARRY CHALFIN.











E

FACES

DINING WITH DILLS

A. The Palm Springs, California, chapter of the American Society of Interior Designers recently held a meeting at the Le Paon restaurant to hear Los Angeles television personality Elmer Dills speak on restaurants and bed and breakfast establishments. From left: TERRY HEITZ, ASID; chapter president HERBERT CORDIER, ASID; VEE NISLEY, ASID, board member; ELMER DILLS; VELMA DAWSON, ASID, board member; and Le Paon owner ANTOINE.

RODIN ON MELROSE

B. An exhibit of sculpture by Rodin and four turn-of-the-century artists at the Feingarten Galleries on Melrose Avenue in Los Angeles was the impetus for an invitational reception to view 36 bronze pieces. Standing alongside a Bourdelle sculpture are, from left, gallery owner GAIL FEINGARTEN, artist ROBERT JENSEN, and syndicated columnist BONNIE CHURCHILL. Photography by Lee Salem/ABSI.

VILLEROY & BOCH

C. The BK Design Center in San Francisco was the setting for the opening of a new showroom by Villeroy & Boch for which the chairman of the board, L.G. Von Boch, flew in from West Germany. Shown in the new space, from left, are L.G. Von BOCH; MRS. Von BOCH; showroom personnel JOAN CROOK, ASID Associate; and STANLEY MACEY, BK Design Center coordinator.

ART EDUCATION

D. San Francisco tapestry artist HELEN WEBBER (right) discusses the meaning of her "Rights of the Child" tapestry suite to schoolchildren assembled outside the Governor's office in Sacramento, California. This exhibit of ten works was sponsored by California Senator MILTON MARKS (left).

HEARTFELT TEAMWORK

E. When leading cardiologists convened recently for the 1985 Cardiovascular Symposium at Yosemite National Park,

California, they learned something about the care of the home as well as health. BECKY STRUBLE CHAMBERS. ASID (right), principal of Insidedesign, Fresno, is married to Robert Chambers. M.D., F.A.C.C., who chaired the event sponsored by Saint Agnes Medical Center of Fresno, and the California Heart Institute. Dr. Chambers asked his wife to plan Saturday evening's banquet program, and she found herself designing it. Shown here with Ms. Chambers is CASEY LONGENEKER (left) of Fresno. designer of hand-painted fabric, who painted numerous festoons of cotton, canvas and silk during cocktails. Designers West editor in chief Carol Soucek King continued the non-medical entertainment with a talk entitled "Rx for Great Homes" (please see this month's editorial for more on this subject).











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FACES

FORE PRINTS AT FIBER-SEAL

A. Fabrics from Fore Prints was the subject of a display at the San Francisco showroom of Fiber-Seal in the Showplace Design Center as part of a changing exhibit of fabrics protected with the Fiber-Seal system. Gathering at the opening night are, from left, PAUL GRANQUIST, Fiber-Seal; Fore Prints staff ALLEN RANSOME, BENITA McCONNELL, STEVE DOUGLAS and RANDY VAN SYOC; and STEVE GROSVENOR of Fiber-Seal.

A NEW THERIEN

B. A reception for interior designers was held recently by Therien & Co., Incorporated of San Francisco to celebrate its new Vermont Street gallery where a display of fine antiques may be seen. Admiring a George III mahogany bureau bookcase are, from left, Bay Area designers HILARY BEYER, SCOTT LAMB and JOSEPH HORAN.

BENEFICIAL ART

C. A benefit for Actors and Others for Animals, held in the Santa Monica, California, showroom of Bobi Leonard Interiors, brought out celebrities by the score to view a wide array of furnishings, accessories and artwork. Actress ANGIE DICKENSON (left) and artist DON BOWMAN of Los Angeles' Atelier West stand alongside one of Bowman's many works at the showroom. Photography by Chris Barr/213 Beverly Hills.

SEABROOK AWARD

D. At this year's conference of Seabrook Wallcovering sales staff, Angela Hawkes of the firm's Dallas showroom was awarded the Showroom Salesman of the Year trophy. LEE SEABROOK (left), corporate showroom coordinator and advertising director, presents the trophy to ANGELA HAWKES (center) as Seabrook corporate sales director TOM COLLINS (right) looks on.

SANDPIPERS

E. The Palos Verdes, California, philanthropy group, Sandpipers, presented its 11th annual design house in a Spanish Mediterranean-style home overlooking the Pacific Ocean. Thirty Southern California designers participated in this fund-raiser which benefits the organization's community charities. Present for the opening night festivities (from left) design house chairmen LYN PRATT and SHARON HERZOG, and Sandpiper president LYNN PARKER. Photography by David Ritchie/Easy Reader.



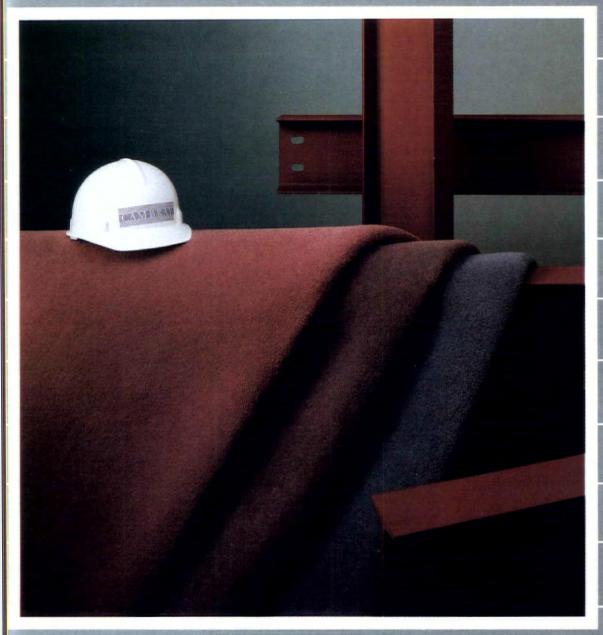








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A listing of the interior designers, architects, artists and other industry professionals featured in this issue.

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LIFESTYLE WEST

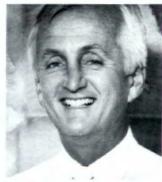
Page 104 Steve Chase Steve Chase Associates 69-846 Highway 111 Rancho Mirage, California 92270 (619) 324-4602

Page 116 Russell L. Emmert, ASID Emmert & Associates, Inc. 2920 S.W. Dolph Court Portland, Oregon 97219 (503) 245-7602

Edward F. Weber, AIA Doudna-Williams-Weber 633 Miller Building Yakima, Washington 98901 (509) 248-5020

Page 126 Elisabeth Brawley, ISID, NHFL Design Concepts Unlimited P.O. Box 454 Sausalito, California 94965 (415) 332-8382

Page 134 Charles L. Harker, AIA Principal Harker Medley 3600 Bee Cave Road, Suite 204 Austin, Texas 78746 (512) 328-2910



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Page 186 Jain Malkin, President Linda Mitchell Jain Malkin Inc. 7606 Fay Avenue La Jolla, California 92037 (619) 454-3377

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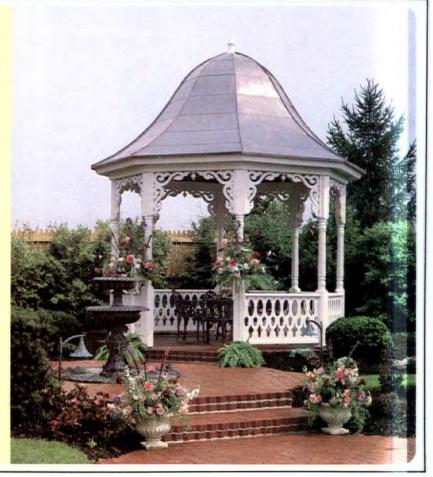
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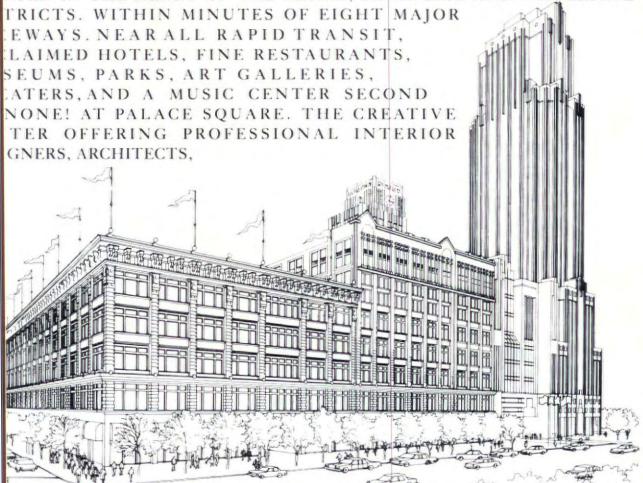


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EDUCATION UPDATE

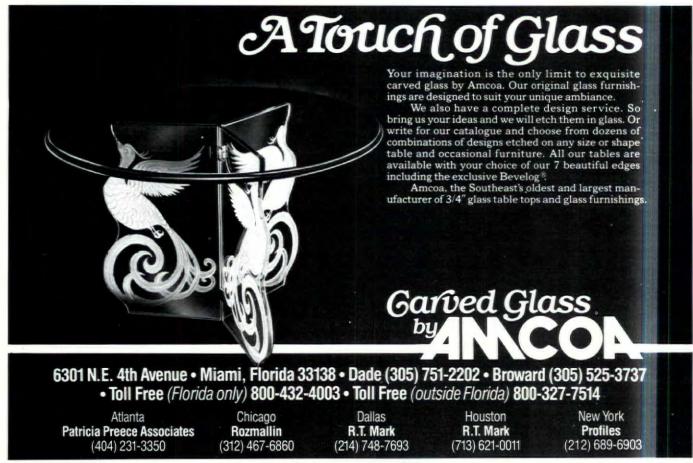
Page 238 Mary Kathryn Riggs Riggs Galleries 2550 Fifth Avenue, No. 167 Fourth & Maple San Diego, California 92103 (619) 235-9065



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DUGH JULY 13

furt — New Building in an Historic xt," an exhibit at Gensler and lates/Architects, San Francisco. 433-8200.

UGH JULY 14

of the Times: Some Recurring in Twentieth Century graphy," an exhibit at the San sco Museum of Modern Art. (415) 300.

UGH SEPTEMBER 29

anza Collection of Abstract Expnist and Pop Art at The Museum Itemporary Art (MOCA), Los ps. (213) 621-2766.

2

ays to Professionalism Lecture "Color: A Vital Force in Health with speakers Mark Krasne and en Rieman at The Design Center Angeles. (213) 625-1100.

3 - SEPTEMBER 8

easury of San Marco," an exhibit fieval precious objects, Los county Museum of Art. (213)

7-9

JX '85, 2nd annual lighting show, Market Center. (214) 655-6100.

5-12

Summer Homefurnishings , Dallas Market Center. (214)

1

ng Design: Neon and Cold de," breakfast seminar at Western andise Mart, San Francisco. (415) 11.

4-19

ancisco Summer Home Furs Market; Western Merchandise 15) 552-2311; Showplace Square 34-1500; and area showrooms.

JULY 14-20

"Contemporary American Crafts," an exhibit and program featuring speakers Jack Lenor Larsen, Maya Romanoff and Sim Van der Ryn, San Francisco. For speaker date and time please call (415) 331-8520.

JULY 17-19

CALICON 3, the Third Annual California Contract Show at the Western Merchandise Mart, San Francisco. (415) 552-2311.

JULY 21-25

Beckman's Gift Show, Los Angeles Sports Arena. (213) 665-5713.

JULY 24-28

American Society of Interior Designers (ASID) National Conference and International Exposition, Dallas. (212) 944-9220.

August

AUGUST 1

"Antiques & Antique Reproductions," breakfast seminar at Western Merchandise Mart, San Francisco. (415) 552-2311.

AUGUST 1-3

"INDEX: Education — The Electronic Library and Automating Education," a seminar sponsored by INFOMART, Dallas. (800) 527-1451.

AUGUST 9-11

WES Trade Show and Seminar for the window treatment industry, Chicago Hyatt Regency. (612) 222-2508.

AUGUST 20-24

WORLDESIGN, design event sponsored by the Industrial Designers Society of America (IDSA), Washington, D.C. (703) 556-0919.

AUGUST 22 - OCTOBER 13

"Henry Moore: The Reclining Figure," an exhibit of sculpture and drawings, San Francisco Museum of Modern Art. (415) 863-8800.

September

THROUGH SEPTEMBER 22

"Material Evidence: New Color Techniques in Handmade Furniture," an exhibit utilizing Formica Colorcore, Smithsonian Institution, Washington, D.C. (202) 357-2627.

SEPTEMBER 5

"Sales for the Design Firm," breakfast seminar at Western Merchandise Mart, San Francisco. (415) 552-2311.

SEPTEMBER 9-14

Japanese Chinaware Show at The Design Center of Los Angeles. (213) 625-1100.

SEPTEMBER 20-29

"Inside Italian Design," a tour of Northern Italy for design professionals presented by Travel by Design, Artemide and ID Magazine. (415) 864-6604.

SEPTEMBER 22 - OCTOBER 6

"England '85 — A Design Tour," sponsored by Design Heritage. (602) 997-7850.

SEPTEMBER 26-28

"The Interior Design Show '85," third annual design vignette exhibit/benefit sponsored by the Ron Baron School of Interior Design, Costa Mesa, California. (714) 432-SHOW.

October

THROUGH OCTOBER 20

"Symbols of Prestige: Native American Arts of the Northwest Coast," an exhibit, Los Angeles County Museum of Art. (213) 857-6222.

OCTOBER 3

"Specifying Marble, Granite and Ceramic Tile," breakfast seminar at Western Merchandise Mart, San Francisco. (415) 552-2311.

DEVELOPING A BUDGET FOR CORPORATE ART

By Mary Kathryn Riggs Owner-Director, Riggs Galleries San Diego and Los Angeles

EDUCATION UPDATE

Ror most corporations, buying fine art is a mysterious and frustrating experience. While corporate decision-makers may be perfectly capable of building a budget for their company's entire business year, they are likely to become uncomfortable when confronted with the need to set a budget for art purchases.

Help and advice in this area is the job of the art consultant. The consultant devotes much time to the selection of artwork to characterize and complement the overall ambience.

The uncertainty that gives pause to creating an art budget suggests that the consultant should be brought into the job as early as possible. Some education of the client may be necessary. It is quite likely that the client may be interested in particular artwork which may be difficult to get or must be created for the space. This takes time.

So that the client can have some data in hand during opening discussions of art purchases, it may be helpful to suggest an art budget based on the number of square feet involved in the total project. This is something cost-conscious clients can understand. They are accustomed to dealing with cost per square foot and tend to be comfortable with this approach. Some political subdivisions recommend art budgets at permit-granting, often as a percentage of total project cost. Many city, county and state governmental divisions do this as a matter of course.

Discussions with corporate clients will reveal much information such as the background of the company, its products, its image standing in the community, type of personnel and frequency of visitors from outside the company.

In these discussions, confidence must be developed between client and consultant. The consultant must learn everything possible about the client for effective servicing, and the client needs to be exposed to the many possibilities in order to budget appropriately.

It is presumed the designer and the architect will have been working with the client for some time when the art consultant is asked for a presentation. Since they know the development of the project, considerable time can be saved if these two entities provide some direction for the art consultant. Sadly, this sometimes is not recognized. Frequently, the problem is that there is often not enough financial interest for the architect and designer in the art selection process and they sometimes are not interested in being involved.

But the client needs to know some of the reasons for appointing an art consultant, even without the support of other professionals. The art consultant can save money for the company. This is likely to be important to the decision-maker.

If it happens that the person designated to approve corporate art purchases has negative preconceived ideas about what is to be installed in a particular area, things could be difficult for the consultant. The buyer must have confidence in the consultant and be open-minded about selecting from nominations by the consultant.

hen there is a single buyer for all the artwork, it may be possible to work out arrangements which are more advantageous to the owner financially. For example, the purchase of several pieces from the same artist or source is likely to be economical. Group framing can have the same effect as purchasing a bolt of fabric as opposed to purchasing only a few yards.

Because of constant exposure to art through books, periodicals, museums, galleries and by visiting artists' studios, the art consultant knows where to get the right kind of artwork at the best price. The consultant also can select one-of-a-kind pieces so that the artwork solves a unique design problem and can be as special as the rest of the environment.

"A budget for art has greater range than that of most — but not all — commodities. A facility may be completed by using the work of one artist; this can save money."

The need for economic restraint while at the same time making a strong aesthetic statement can be done within the framework of a carefully planned budget. The consultant can include art cost, framing or mounting expenses, installation, delivery and sales tax, so that the client has the bottom line figure before him. "No last-minute surprises" is a good business policy.

Development of the art budget should be done with the aid of those allocating the funds. Time is important here, since most executive officers are extremely busy. "Money talks" is often the case, and frequently they just want someone to answer the question. "how much?"

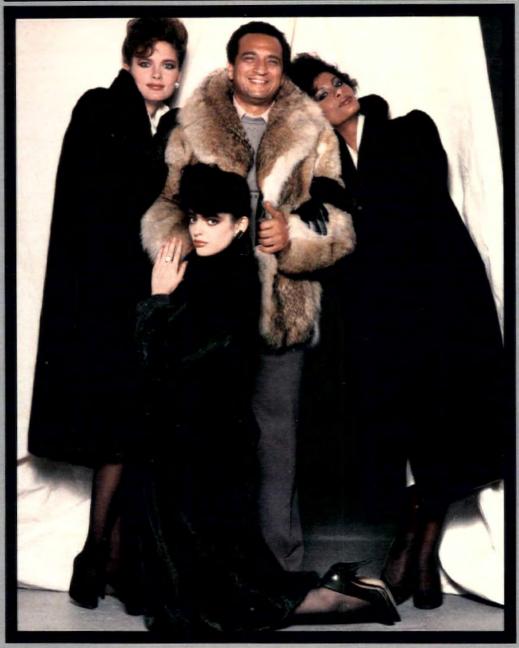
Since art is often the last consideration in the project, and all too frequently most of the budget has been spent, the consultant must move fast. Recently we were consultants to a new savings and loan association in La Jolla, California. It took an imaginative effort to install artwork which both client and consultant could be satisfied with yet remain within the budget set aside once the owners were ready to consider artwork. We approached the situation by photographing native flora and then commissioning a local artist to interpret the scenes as monotypes. Also, we bought watercolors from student artists which rounded out the portfolio. Thus we were able to have both custom and "ready made" artwork and stay within a tight budget.

Monies for art can have greater flexibility than that for most — but not all — furnishings allocations. Framing, for example, may be eliminated entirely by using stretched canvas. Our staff used this treatment for artwork for a local bank, with a very satisfying end result.

Continued on page 240

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DEVELOPING A BUDGET FOR CORPORATE ART

Continued from page 238

Or, on the other hand, the consultant may be asked to purchase a piece, sometimes unseen by the public because of its small size or value, that is likely to absorb much of the total budget. One of our clients, a highly successful law firm, bought a single sculpture piece for one office. That \$20,000 purchase exceeded the total art budget allocated for many entire office complexes!

We have had a client which operates under corporate decree that it can hang nothing but posters, even though its \$150 per item restriction would allow for other media. We brought in a catalog of fine European posters to select from. We were able to achieve a distinctive look with posters that the firm would not have had access to otherwise.

So how does the consultant help a client develop an art budget?

First, the consultant deals with the space available. It is wise to consult with the architect at this point. Architects usually have spent much time with the client and can share much insight as to the client's likes and dislikes. Also, it may be possible to work from the drawings to aid in art placement.

What must be achieved then is what is known as an upper limit figure. If such a figure can be agreed upon, then it is now up to the consultant to demonstrate to the client what's possible within that figure — and it's time again to consider the space, use, location, ownership and other factors described earlier.

Now let's consider some common situations:

 A financial institution with mostly open space and few private offices needs lots of color, and typically operates with a small budget. Graphics, posters, photographs and original art from lesser-known artists can be used with satisfying results.

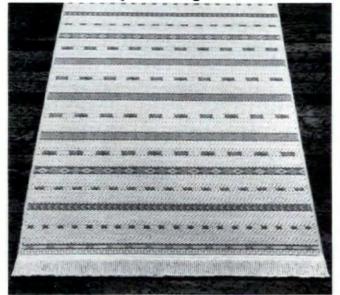
- Hotels, motels and restaurants are designed with an orientation to people. The artwork needs to be exciting and interesting, but not distracting from other elements of the design. In this situation where many people will see the art during a given time, this art may not need to be personal or strongly evocative, but instead, of a pleasant overall nature.
- Corporate offices may house a variety of activities. In this
 situation, the consultant may be called upon to utilize low-cost
 artwork such as posters or reproductions for applications in corridors, employee lounges and cafeterias. As one moves up the
 corporate ladder space-wise, the art begins to become more
 upscale with original pieces bearing stronger images or color.

Even though the overall function may appear similar, the solution can be unique. Riggs Galleries was called upon to provide far different artwork for the regional headquarters of Bank of America than for the offices of Hope Consulting Group, a San Diego architectural firm. Both businesses had spaces to meet with clients looking to invest more than \$100,000 and pieces were selected to heighten the image of both firms. Though each firm served the same type of clientele, each needed unique highend art "atmospheres."

Often areas can be broken down and included in the budget on a percentage basis, such as:

Continued on pure 243

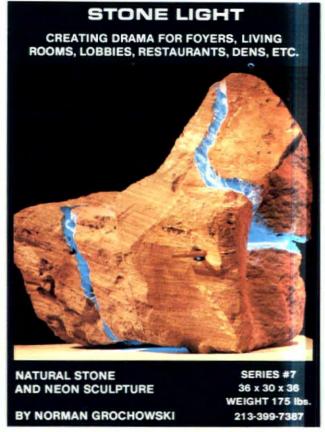
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Elon Inc 8678 Melrose Los Angeles, Ca 90069 213-659-3373 or 655-8484

Tile Gallery 2900 Camino Capistrano Mission Viejo, Ca 92675 714-495-2381

Western Tile World 29219 Western Av Rancho Palos Verdes, Ca 92025 213-547-8097

International Bath & Tile 4646 Convoy San Diego, Ca 92111 619-268 3723

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Butler Tile Sales 746 N 109 St Milwaukee, Wi 53226 414-476-0970

VELOPING A BUDGET FOR CORPORATE ART

om page 240

"A" areas, those occupied by the chief excecutives, inrivate offices, board meeting rooms and other exonference rooms and public spaces used frequently by clients — 40 percent of total budget.

"B" spaces, those used by middle management and infices of vice presidents and managers as well as inference and meeting rooms — 15 to 30 percent of udget.

"C" spaces, those used by clerical and production vord processing pool, general offices — up to 20 peral budget.

"D" spaces, areas of transition, such as hallways, est areas and lunchrooms — up to 15 percent of total

building "types" can provide other challenges for the . For example, the so-called "smart building" usually anagement systems and services and provides very nants. In this case, it might be possible to place one e entry area, but it is unlikely that a greater display is reven appropriate for the remainder of the building. called upon to provide art for the public spaces of a hich is both an architectural showcase and a white splace. Our response was to install original oil paintings with the upscale feeling of the building.

can be chosen only by the tenant or user, with guidance from the consultant. In all situations, however, it is important to listen closely to the client, for much can be learned not only through conversation, but also by what one senses intuitively.

Flexible office spaces can pose a special kind of problem. Space here is not set aside for the individual but for a group. While workers may yearn to individualize their spaces with calendars, cartoons and clippings, management may frown on such uses, and prefer to provide an alternative.

At the other extreme are spaces where no people are assigned. A rule of thumb is "no people, no artwork."

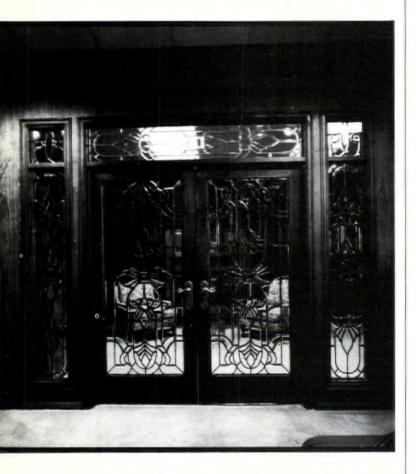
Still, there are no firm formulas for developing a corporate art budget any more than there are for dealing with the uncertainties of business. There are only guidelines. The absolutes, where quality is determined by price, comes in such things as framing, pedestals, delivery and installation costs. Everything else is variable, and it is up to the art consultant to determine value.

Quality of artwork is not necessarily determined by price or reputation. There are many pieces in both public and private collections chosen soley on the basis of the autograph rather than for aesthetic quality. A "name" piece may not always be the answer to a design solution — nor is buying an abundance of cheaply-priced pieces.

That's the reason to choose and work with a good art consultant. By doing so, one can be assured that money will be spent wisely where and when it is needed most.



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NEWS

GENERAL NEWS

MIDWEST WHOLESALE LIGHTING: On June 7 Midwest Wholesale Lighting hosted, with Halo Lighting, its second annual golf tournament benefitting the Cerebral Palsy Foundation. Last year, the first annual tournament drew approximately 150 players and netted \$9,000 for the foundation. This year 175 players attended and more than \$12,000 was raised. For more information on the yearly event, call John Theis at Midwest, (213) 469-1641.

INTERIOR RESOURCE CENTRE OF HOUSTON: A

day-long seminar on the special art of faux finishing will be conducted on July 20 at the Interior Resource Centre of Houston. Demonstrations will focus on appropriate materials and techniques for achieving specific effects. For registration information call (713) 552-3173.

IALD: The International Association of Lighting Designers has set September 20, 1985 as the deadline to enter projects in its third annual lighting design awards. The program is open to anyone who has designed a permanent lighting installation. Construction of the project, which may be located anywhere in the world, must have been completed after January 1, 1983. Entry forms for the award program may be obtained from Marion Greene. IALD, 30 West 22 Street, New York, New York 10010, (212) 206-1281.

FUNCTIONAL ART GALLERY: Miriam Slater, avant-garde artist specializing in lacquer designs and faux finishes, is displaying her work through July 8 at the Functional Art Gallery, 9000 Melrose Avenue, Los Angeles. The exhibit entitled, "Wedding Gifts by Artists," includes other works by Marlo Bartels. Sue Dorman, Joe Fay, Gregg Fleishmann, Bruce Houston, Ray Jacob, Susie Ketcham, Robert Kvenilo, Kazuko Mathews, Paula Stewartt, Steve Stewart, Phyllis Yes, and Patrice Schafer. The gallery is open Tuesday through Saturday, 11 a.m. to 6 p.m. For more informion call (213) 858-8200.

GENSLER: Gesnler and Associates/Architets is hosting an exhibit of original drawings, models and video films entitled "Frankfurt - New Building in an Historic Context," through July 13 at the firm's San Francisco office located at 550 Kearny Street. Exhibit hours are 10 a.m. to 3 p.m. The exhibition focuses on two aspects of Frankfurt's mammoth urban renewal program: the rebuilding of the historic Roemerberg area in the heart of the city and an impressive number of new museums, most of them lining the banks of the River Main. The exhibition is on loan from the City of Frankfurt and was funded in part by Lufthansa German Airlines. Its American tour is sponsored by the Goethe Institutes of the United States and Canada.

USC SCHOOL OF

ARCHITECTURE: The School of Architecture at the University of Southern California is adding to fall 1985, new graduate programs in Landscape Architecture and in Building Science. The new programs will be offered in close affiliation with an existing graduate program in architecture and a graduate program in planning offered by the Continued on page 248



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NEWS

Continued from page 244 USC School of Urban and Regional Planning. For more information contact the Graduate Secretary, School of Architecture. University of Southern California. (213) 743-2723.

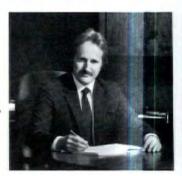
UNIVERSITY OF OREGON:

The Master of Science in Historic Preservation offered by the School of Architecture and Allied Arts at the University of Oregon, Eugene, Oregon, is a new two-year program. The program is designed to meet the needs of students with backgrounds in architecture, interiors, landscape architecture, urban and regional planning, architectural history or related areas. Emphasis of the Preservation Program is placed upon historic places. buildings and landscapes in terms of, among other elements, their specific forms, materials and construction as well as the cultural and theoretical context in which they developed. For more information write: Admissions Director, Historic Preservation Graduate Program, School of Architecture and Allied Arts. University of Oregon, Eugene, Oregon 97403, (503) 686-3631.

IBD: The Institute of Business Designers is helping its member manufacturing firms stand-out in the crowd. IBD trade member firms of contract design goods can now receive display-size certificates verifying their IBD membership. For a \$25 processing fee, the IBD National Office in Chicago will send a certificate designating a firm as either: National Trade Member Firm, of the Insitute of Business Designers or Regional Trade Member Firm, of the Insitute of Business Designers. Along with the certificate, trade members also receive a

smaller camera-ready replica of the certificate's logo, which can be used on company stationery. For more information call (312) 467-1950.

APPOINTMENTS



Stanley M. Howe, president of Hon Industries, announces the appointment of NIGEL M FERREY as president of the company's CORRY JAMESTOWN division located in Corry, Pennsylvania.

BARBARA BUSHNELL based in the Seattle office of DESIGNTEX, is promoted to regional manager with territory in Washington, Oregon, Idaho, Alaska and Western Canada.

GARY MORRIS joins WALTER CARPETS as marketing representative in its Los Angeles district office.

MICHAEL J. MORGAN IS named manager, MOHAWK CARPET - Shawnee Southwest Distribution Center, based in Dallas.

JEANA OLSSON joins SYNDER-DIAMOND. Los Angeles, as director of advertising and marketing.

VALLI & COLOMBO (U.S.A), INC., Duarte, California, announces the appointment of DEAN FLETCHER as eastern regional sales manager with his office, showroom and warehouse facility in Atlanta, Georgia. Continued on page 250



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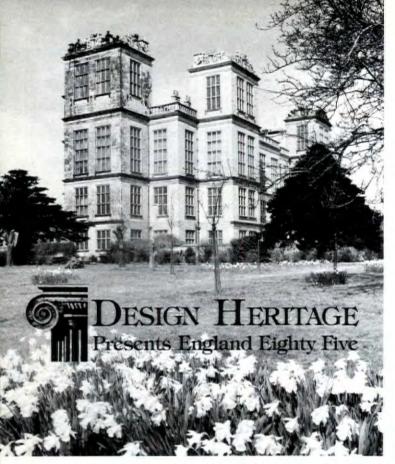
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NEWS

Continued from page 248

STROHEIM & ROMANN,

INC., announces the appointment of PHILIP M. BRETT, III as vice president, marketing research.

PAUL H. MEEUWSEN is promoted to commercial division sales manager for KRUEGER, INC.

B.E. "BUD" BRADLEY joins PALACE SQUARE, Los Angeles, as vice president of sales and marketing.

JEFFREY R. SEARS of PAUL SINGER FLOOR COVER-

INGS, Sherman Oaks, California, is promoted to vice president, marketing. CARY NICHOLS is appointed general manager.

SHELBY WILLIAMS names PAMELA TAYLOR of Brea, California, regional sales manager for the Southern California counties of Orange, San Diego, Riverside & San Bernardino and for Southern Nevada, including Las Vegas. ROBERT D. DEWHURST, Houston, Texas, is added to the sales staff in his home state.

JIM WALLACE is named general manager of VIRGINIA HARDWOOD COMPANY, Monrovia. California division.

JOEL ZNEIMER, is named director of manufacturing operations for CAPRI LIGHTING of Los Angeles.

HALLMARK CARPET MILLS, Cerritos, California, expands its sales force with the addition of STEVE CAPUTO as a contract sales manager.

FABRICA INTERNATIONAL, Santa Ana, California, manufacturer of premium quality residential and commercial carpets and handcrafted rugs, appoints STEVEN GIESE territory manager for Arizona; New Mexico; Las Vegas, Nevada and El Paso, Texas. He is based in Phoenix.

DONGHIA FURNITURE, New York City, names EMILY NOMER as production manager.

HOUSTON DESIGN CENTER announces the appointment of BOB J. HARRISON as director of leasing.

JANET BARTMAN, marketing coordinator and MARY DRUMMOND, interior designer, join DESIGN INTERNATIONAL, Seattle, as part of its current expansion into the commercial and hospitality design marketplace.

DONALD R. MILLER, ASID, is named division manager for the Denver office of CANNELL & CHAFFIN COMMERCIAL INTERIORS, INC.

CHRIS STONE &
ASSOCIATES, Los Angeles,
names OLGA EYSYMONTT
merchandise manager.

PRODUCT NEWS

SCHAFFER-LITTRELL, North Las Vegas, Nevada, offers a new group of furniture finishes, developed by Rod Schaffer, called Sandstone in five base colors. The finish is offered with and without a custom color striated matrix and is reminiscent of a desert mountain side.

PANEL CONCEPTS, INC., Santa Ana, California, introduces a new line of upgraded, quality fabrics in six colors, for the company's line Continued on page 252 SICS

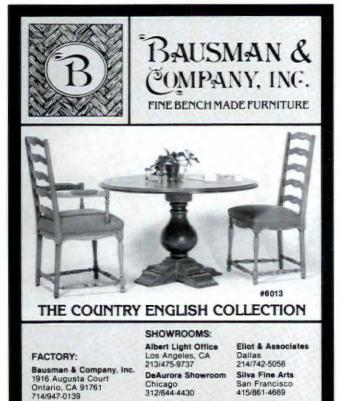
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NEWS

continued from page 250
of FastSpace Economy
Panels, for open office
systems. The fabrics feature a
softer, heathered texture and
more intricate weave, and are
available in bone, wheat,
oatmeal, grey mix,
wedgewood blue and paprika.

STEELCASE introduces a new adjustable storage unit for computer processors. Designed to minimize worksurface clutter, the storage unit frees valuable workspace adjacent to a personal computer. The heavy-duty wire unit mounts beneath most worksurfaces and stores processors for a wide range of personal computers. Three adjustable models provide horizontal or vertical mounting. A locking mechanism secures the processor firmly in place.

DESIGNWEAVE, Santa Fe Springs, California, introduces Belle Isle, a commercial dense tufted cut pile carpet, engineered with Allied Anso IV® nylon and HaloFresh to resist soiling, staining, growth of odor causing bacteria and static.

BENTLEY MILLS, INC., City of Industry, California, introduces St. Regis, a high performance, velvet tone-on-tone patterned commercial carpet engineered with DuPont Antron® III nylon for durability. The color palette of 25 designer shades ranges from neutrals to rich, deep tones that provide innovative interior specifiers an expansive choice.

MERIT DESIGN COMPO-NENTS is a new collection of Axminster carpets that can be woven with almost unlimited combinations of eight exclusive yarn colors for a multitude of compatible designs. This line includes small and large-scale patterns in an 80/20 wool-nylon blend that is suitable for the hospitality industry, as well as office, store planning and residential. Jim Wylie and Company, a division of Merit Carpet Corporation, carries this new line of Axminsters in its showroom at 9015 World Trade Center, Dallas.

NEW REPRESENTATIONS

DE VERDE TEXTILES, INC., Chicago, names the following Western representation: JOHN EDWARD HUGHES, INC., Houston and Dallas; BLAKE HOUSE, Denver; CHALFONTE ST. GILES, INC., San Francisco; and J. ROBERT SCOTT & ASSOCIATES, Los Angeles.

GUILD HALL STUDIOS INC. is represented in the Dallas and Houston markets by CRAIG SHIRK, INC.

TERRA FURNITURE, INC., City of Industry, California. announces the appointment of J.C. PYLE AND COMPANY as its new representative for the Pacific Northwest. J.C. Pyle and Company is also showing the Terra line in their showroom at the Design Center, Northwest, Space 300, Seattle.

DAVIS CABINET CO., IS being represented at BONNIE SHERMAN AND ASSOCIATES at the Design Center of Los Angeles, Space 4A. Also featured at the showroom is GARCIA IMPORTS and GUILD MASTER.

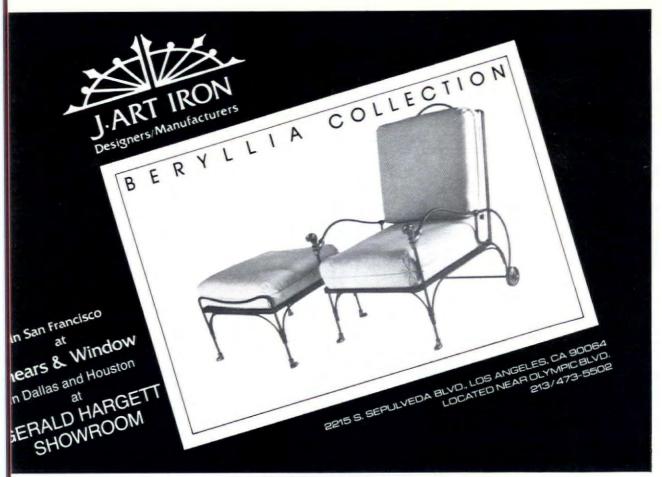
Fine furniture manufacturer, MERIDIEN ACCORD, INC., Boston, Massachusetts. IS being represented at SHOWPLACE SOUTH, Costa Continued on page 254

216/292-6031

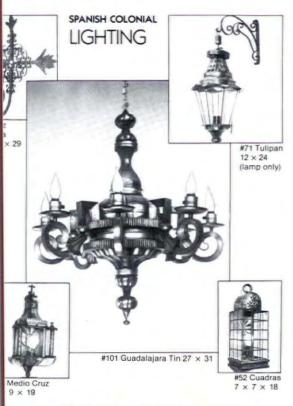
Design Resources

Mehagian's Interiors

602/252-6551



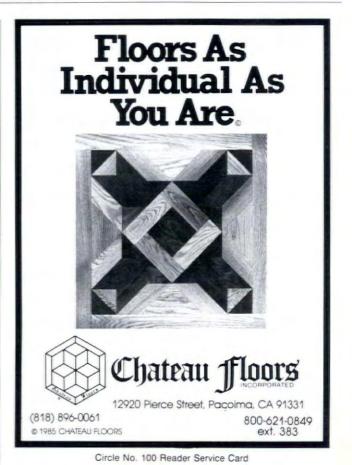
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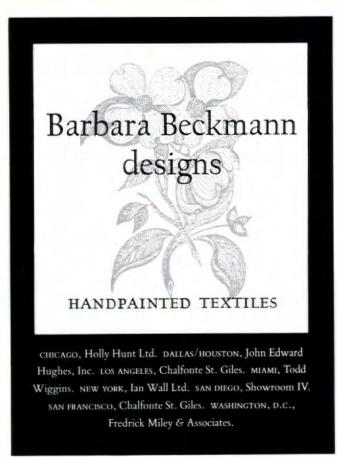


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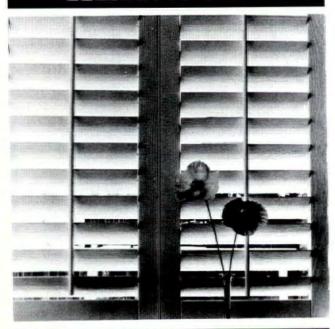
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Manufactory: 1977 Placentia Ave., Costa Mesa, CA

Brochure available upon request (\$3.00).

NEWS

Continued from page 252
Mesa, California; STEVEN
MITCHEL, Los Angeles;
LOUIS D. BEIL ASSOCIATES,
Dallas; DESIGN RESOURCES,
Houston, Texas; SHOWROOM
IV, San Diego, California; and
LEFLAR LTD., Seattle.

FAUX FOLIAGE is represented at CONCEPT FURNISHINGS, INC., Phoenix Design Plaza, Suite 205.

DESIGNLINE FURNITURE, Compton, California, names the following new representation: CRAIG SHIRK, INC., Dallas, Denver, Houston and Phoenix.

OFFICE SPECIALTY appoints the following as representatives: EDMUND/KIRK ASSOCIATES, Dallas, for the states of Arkansas, Louisiana, Oklahoma and Texas; GRANDY/ANDREWS, Seattle, for Washington, Oregon, Idaho, Montana, Alaska and Hawaii; and MARCUS/PALERMO/BANKS, Venice and Encinitas, California, for Southern California.

New representatives for ART PEOPLE, designers and producers of custom handpainted and textured wallcovering and upholstered fabrics, are: J. ROBERT SCOTT, Los Angeles; CHALFONTE ST. GILES, San Francisco; and HOLLY HUNT, INC., Chicago.

CARPET INNOVATIONS, INC., New York City, is the new representative for the WOODY and BOGART lines imported from Italy.

ENVALL AND ENVALL
ASSOCIATES, Denver, represent HELIKON FURNITURE
COMPANY in the states of
Colorado, Utah and Wyoming.

CERISE COMPANY, Phoenix, Arizona, is appointed as a full line stocking distributor of PERMAGRAIN PRODUCTS.

The Houston-based firm of C. SELTZER & SONS is appointed the exclusive Texas distributor for VILLEROY & BOCH (USA) INC.'s plumbing products.

INNOVATIONS IN
WALLCOVERINGS INC. announces the appointment of
DAVID SUTHERLAND, INC.,
as its representative in Dallas
and Houston, Texas and the
surrounding states. In addition
SUTHERLAND CONTRACT
INC. will show the line in its
showroom in the World Trade
Center in Dallas.

GRABER INDUSTRIES, INC., Middleton, Wisconsin, names THE BLIND MAKER, Austin, Texas, a new distributor/ fabricator of custom residential and commercial drapery hardware and window treatment products.

ANDERSON, a major manufacturer of wood office furniture and seating, names NORBLOM/PETERSON ASSOCIATES, Denver to represent all lines in NOPA District 11 covering the states of Colorado, Wyoming, New Mexico and Utah.

HARRINGTON TEXTILES,

North Wales, Pennsylvania, announces the following new representation: JOY VAETH is now representing the firm in the Denver region; JAMES GOLDMAN & ASSOCIATES is Harrington's new representative in the Seattle area.

GOSTIN OF LIVERPOOL

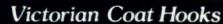
LTD. (England), makers of fine period style English furniture announces the representation on the West Coast by JAMES ALLEN MEADE, vice president, with showrooms

Continued on page 256

ERT LIGHT OFFICE FURNITURE

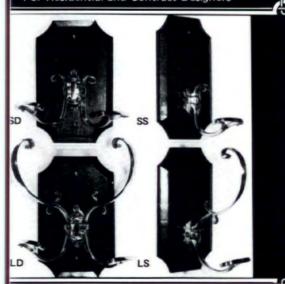






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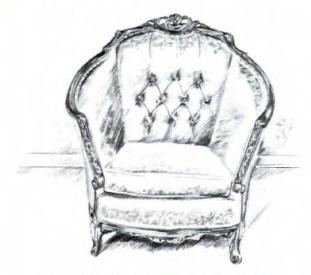
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American Furniture Galleries

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NEWS

Continued from page 254 at 8845 Beverly Boulevard, Los Angeles.

AMCOA, the Miami-based glass furniture manufacturer announces that R T MARK showrooms of Dallas and Houston is representing their line.

INTERNA DESIGNS, LTD.,
Chicago, announces
representation by LIMN in San
Francisco, California.
formed the PROFESSIONA
INTERIOR PLANTSCAPE
ASSOCIATION (PIPA)
Persons seeking information

SCHAFFER-LITTRELL,
manufacturer of fine contemporary furniture, announces it's representation by three new showrooms: ACCESSORIES UNLIMITED, Denver;
ENTOURAGE LTD., Chicago Merchandise Mart and LARRY WHITE, INC., Houston.

Contact Lit 631-4615 412-2050.

DESIGNV showroom Mart, Spar Mar

OPENINGS/MERGERS/ EXPANSIONS

MALLIN COMPANY.

Woodland Hills, Californiabased manufacturers of outdoor furniture, opens a showroom at the Southern Furniture Market Center, in High Point, North Carolina.

STEELCASE leases space at the DENVER DESIGN CENTER, 595 South Broadway, Denver, Colorado.

TIFT-IRWIN-GILLETTE, INC., is a new office products firm formed by the merger of the Tift-Irwin Company and Scholar-Gillette. The new company is located at 145 N. Robertson, Los Angeles, (213) 858-8825.

Georg Andersen, ASID, forms a new interior design firm, GEORG ANDERSEN ASSOCIATES, INC., 217 W. 2nd Street, Suite 300, Little Rock, Arkansas 72201, (501) 375-2222. The INTERNATIONAL FACILITY MANAGEMENT ASSOCIATION (IFMA) announces a new headquarters location at Summit Tower, Suite 1410, 11 Greenway Plaza, Houston, Texas 77046, (713) 623-IFMA.

Local plantscape companies in Southern California have formed the PROFESSIONAL INTERIOR PLANTSCAPE ASSOCIATION (PIPA) Persons seeking information regarding membership should contact Living Space at (714) 631-4615 or Plantique at (213) 412-2050

DESIGNWEAVE opens a showroom at the Merchandise Mart, Space 10-148, Chicago.

TAK TODA, TSUYOSHI SUGAUCHI and RICHARD LEWIS open a new interior design firm, TSL DESIGN GROUP located at 137 North Virgil Avenue, Suite 201 Los Angeles, (213) 387-3088

HARRY E. MILES and CARROLL von HASSELL announce the opening of FREDERICK HOUSE featuring 18th and 19th-century antiques and paintings and the works of the American artist John W. Orth. The gallery is located at 73-540 El Paseo, Palm Desert, California 92260, (619) 340-3779

CAROLYN WATSON, DENNIS HAGUE and CLIFF & MANDY EINSTEIN open a new showroom, AREACON OF AMERICA, 7973 Beverly Boulevard, Los Angeles (213) 651-3393 featuring classic and contemporary furniture and lighting of Italian master designers.

New showrooms that will open by the close of summer at the Continued on page 258

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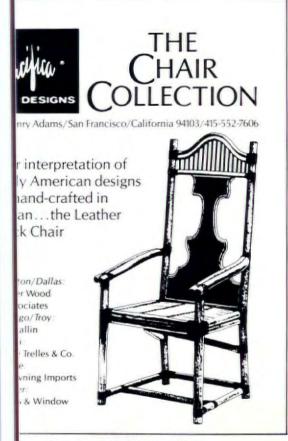
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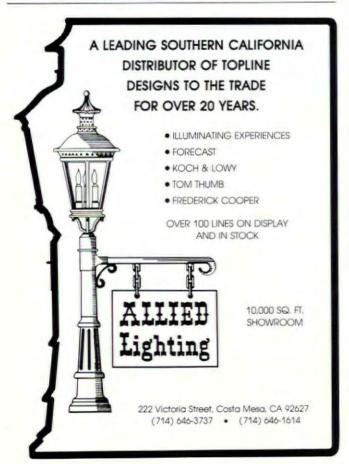
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NEWS

Continued from page 256 DECORATIVE CENTER OF HOUSTON include: ANDERSON/JABOUR: ARCHITECTURAL ELEMENTS, INC.; ARTEMIDE; WALTER LEE CULP; DESIGN CENTER OFFICE SERVICES: DESIGN 7 OF HOUSTON, INC ..; FEIZY IMPORTS AND EXPORT COMPANY: FIXTURE PERFECT, INC.: KELLER WILLIAMS FURNITURE MANUFACTURING COMPANY, INC.: LEE-LARSEN, INC.; NICOLETTI, USA; NPM; THE PACE COLLECTION: SAM SCHENCK/SOUTHWEST: SHERAL-MARIN, INC.; MICHAEL JOHN SMITH, AIA. IES. IALD. Lighting Consultant; STENDIG: STROHEIM & ROMANN; DAVID SUTHERLAND INC.; TRADE SECRETS: VISIONS and WAITMAN MARTIN/ MOLTENI.

STARK CARPET CORP.,

New York City, opens a new company showroom in the Decorative Center of Houston, 5120 Woodway, Suite 5027.

SPHINX DESIGN INC. moves to 811 N. Galloway Street, Pacific Palisades, California 90272, (213) 459-5438. The firm was formerly represented by Susan Atherton, Beverly Hills.

DAVIS FENTON STANGE DARLING, architects, engineers, interior designers, moves to The Cornerstone, 211 North 14th Street, Lincoln, Nebraska 68508, (402) 476-9700.

ROBERT STEWARD REED ANTIQUES, specializes in Georgian and American furniture, porcelain and antique silver, opens a showroom at 769 North La Cienga Blvd., Los Angeles, (213) 657-3644. SIEMATIC, Santa Monica, California, opens an East Coast marketing and sales office located at 812 Meadow Street, Ithaca, New York 14850.

RB CUSTOM, INC., opens a new showroom, GINA B at 8714 Santa Monica Boulevard, Los Angeles, (213) 652-4488.

SUNWEST changes its name to COLORCOPIA CARPET MILLS, located at 14020 Bolsa Lane, Cerritos, California 90701, (714) 521-7290. The Colorcopia product line is primarily commercial with custom services which include overtufting, carving, embossing and hand tufting, Owners of the firm are Mike and Sharon Arnstein.

The San Antonio, Texas, architectural and engineering firm of MARMON MOK.
PARTNERSHIP changes its name to MARMON BARCLAY SOUTER FOSTER HAYS located at One Riverwalk Place, Suite 1600, 700 North St. Mary's, San Antonio. Texas, (512) 223-9492.

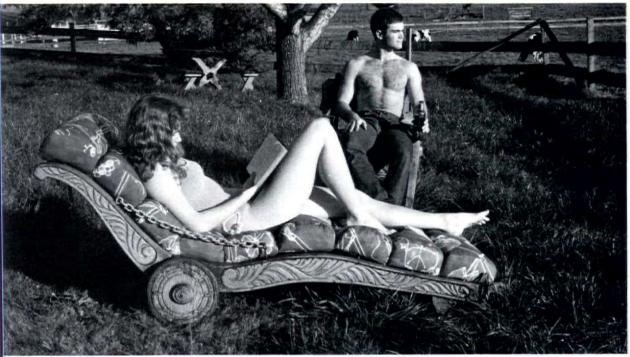
SOUTHWEST BUSINESS INTERIORS moves its headquarters to 9650 Chesapeake Drive, Kearny Mesa, California.

BAY WEST DEVELOPMENT COMPANY relocates as offices to 450 Sansome Street, Suite 1600, San Francisco, (415) 986-7400.

SCHAFFER-LITTRELL, Las Vegas-based furniture manufacturing firm, moves to a new factory at 3519 Civic Center Drive, North Las Vegas, Nevada 89030, (702) 644-0440.

INTEGRATED CEILINGS, INC., a Los Angeles-based manufacturer of specialty ceiling systems, has been ac-

Continued on page 260



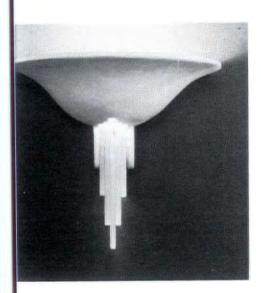


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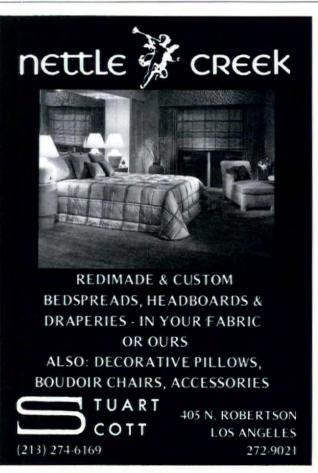
JCHERE: L.A., S.F., SEATTLE, DENVER WAYNE MARTIN INC.: PORTLAND JOHN EDWARD HUGHES INC.: DALLAS, HOUSTON BETTY M: CHICAGO MOLINI-SOUTHARD SO.: MIAMI ROBERT KYLE INC.; W. PALM BEACH

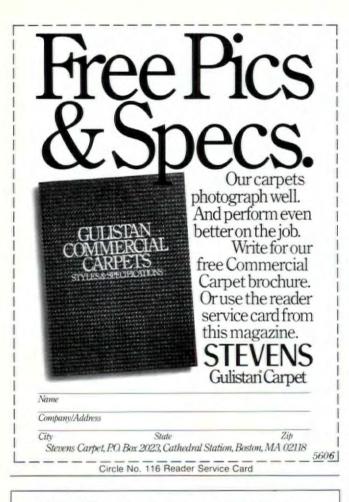
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NEWS

Continued from page 258
quired by Masonite Corporation and will be operated as part of the Commercial Group, headquartered in Dover, Ohio.

DESIGN MATRIX, a Houstonbased interior design and planning firm, moves its offices to 8313 Southwest Freeway, Suite 109.

SASAKI ASSOCIATES, INC., a multidisciplinary design firm headquartered in Watertown, Massachusetts, opens a southwest regional office in Dallas, Texas, at 1925 San Jacinto Street.

POULIOT DESIGNS COR-PORATION, Shakopee, Minnesota, opens a new showroom at Market Square in High Point, North Carolina.

HIEBERT, Carson, California, opens a new showroom in the Houston Design Center.

LA BARGE MIRRORS, INC. moves its Chicago Merchandise Mart showroom location from the 17th floor to Space 121, (312) 467-0993.

AUBURN BRASS, a division of Amerock Corp., moves its manufacturing and head-quarters to 2501 W. 5th Street, Santa Ana. California.

THAYER-NARDI ASSO-CIATES moves to 753 Deep Valley Drive, Rolling Hills Estates, California 90274, (213) 541-6898.

Perry Huston announces the formation of PERRY HUSTON & ASSOCIATES, INC., CENTER FOR THE CONSERVATION OF ART, at 7440 Whitehall, Fort Worth, Texas, (817) 595-4131.

JAN WEINER, owner and director of JAN WEINER GALLERY, Topeka, Kansas, will also be showing artworks in Kansas City. Ms. Weiner is working with private and corporate clients, as well as architects and designers to place artwork on design projects. Monthly exhibitions are featured the first weekend of the month in Kansas City by invitation and appointment only. Topeka exhibitions continue bi-monthly. For more information call (913) 272-5535 or (816) 363-5508.

SMOKE ISLAND INTERIORS is now known as GOSTIN OF LIVERPOOL LTD. Located at 8845 Beverly Boulevard. Los Angeles, the firm is a maker of fine 17th- and 18th-century period style replica English furniture.

S.K. YOUNG ASSOCIATES, an interior design and space planning firm, relocates its offices from Sierra Madre. California, to 1342 Bell Ave., Suite 3L, Tustin, California 92680, (714) 731-6600.

BARBARA DORN ASSO-CIATES moves from its San Francisco offices on Franklin Street to larger quarters at 1099 Folsom St., (415) 431-0500.

BERNARD STEIN, AIA, AR-CHITECT & ASSOCIATES, announces its move to larger facilities located at Pier 1½, San Francisco, 94111, (415) 392-2724.

WALL-PRIDE moves its
Seattle facility to larger
quarters located at the Design
Center Northwest, Space 2.
Wall-Pride Seattle is part of an
18-month corporate planning
program that includes a major
expansion of the corporate
headquarters facilities in Van
Nuys, California, currently in
progress. Openings for two
new showrooms in Dallas and
Houston are currently
scheduled for late summer
and fall completion.

DESIGNERS ULY 1985

PREVIEW/1985 National Conference of the American Society of Interior Designers

WORKSTYLE WEST/Urban Adaptive Reuse

HOSPITALITY/The Highlands Inn Team Renovation by Shaw Associates AIA, Marquis Associates, and Michael K. Souter

_IFESTYLE WEST/Residential Renewals

NTERFACE/Carolyn Ross Designs for Kenny Rogers

ART & ARTISAN/Three Women Painters Interpret Nature

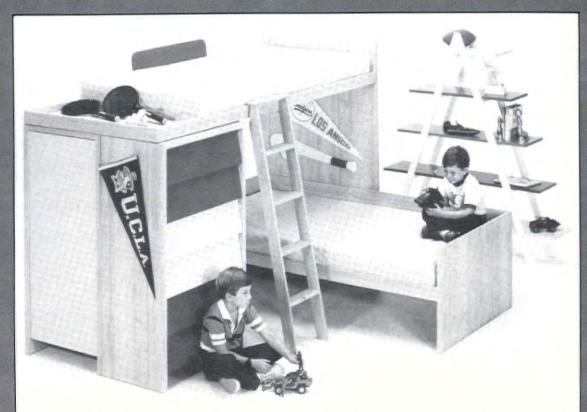
STATE OF THE ART/Retirement Housing: The Architectural Response by R. Lawrence Good, AIA, resident, Good Haas Fulton, Dallas

PECIAL REPORT/Update on Regional Design Centers in Utah, Colorado, Texas, Washington, Arizona nd California.

PRODUCT SHOWCASE/Kitchens-Baths-Accessories

OOLS/Video Recording for Interior Designers by Mary F. Philpotts, ASID, Philpotts Obayashi & Associates, ic., Honolulu

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PROFILES

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KALEIDOSCOPE by Furniture Profiles

ADVERTISERS INDEX

Academy Handprints	205	Fremarc Designs	83	Originals 22	218
Albert Van Luit		Furniture Profiles	261		
Allied Lighting		Furs International	239	Pacific Design Center	
Allmilmo Corporation				Pacifica Designs	257
Altman's		Gail Architectural Ceramics	155	Palace Square	235
Ambience Accessories		Garcia Imports		Palacek Imports	211
Amcoa		Gostin of Liverpool		Paul Associates	124
American Furniture		Norman Growchowski/Stone L	ight240	Phantom Gallery	259
Amoco		Gustave Associates/Design H		Phillips Gallery	93
, 111000		Tour		Platt Furniture	
Badische	184, 185				000
Bagdad Carpets	77	Hadco/Craftlite		Rader-Hall & Company	
Baker, Knapp & Tubbs		Harbor-Benedetti		Frederick Ramond	
Charles Barone Inc		Hayes Furniture		Reed Bros. Wood Carving	
Bausman & Co., Inc		Heirwood Shutters		Roman Shades by Ray	
Barbara Beckman Designs		S. M. Hexter		Royal Mattress	
Gretchen Bellinger		House of France		A. Rudin Designs	43
Beveled Glass Interiors		Howe Furniture			0.0
Boyd Lighting		John Edward Hughes	40	S & D Distributors/Dornbracht	
Brown & Gold Lighting			. 70	Schaffer/Littrell	9
Brown Jordan		Interior Resource Center of Ho		J. Robert Scott	050
Brunschwig & Fils		International Lighting Concep		Stuart Scott	
		IPF International		Showplace Square	/5
Calicon/Western Merchandise M	Nart 247	Irish Imports	89	Showplace Square East	055
Henry Calvin Fabrics			101	SM Products	255
		J & J Industries	194	Smoke Island Interiors	
Cambray Mills		J-Art Iron		Stark Carpet	264
Campaniello Imports/Saporiti Ita		Jen-Gen International		J.P. Stevens	260
Casa Talamantes		Jonell's	52	Stone Art International	89
Casella Lighting			27.022	Stone Light/Norman Growchov	WSKI240
Chateau Floors		Kallista Baths		Stroheim & Romann	
Clarence House		Keeney/Thobois Design	100	Stroud's Linen	
Collection Reproductions		Kenro Light	226	Alex Stuart Designs	
Colorcopia		Kentile		Sunwest Carpet Mills	49
Concepts by J		Kinney Wallcoverings	101		
Country Life Designs		Koch + Lowy		Torra Furniture	
Cowtan & Tout		Kravet	221	Terra Cast	
Crandale		Kreiss Collection	223	Textures	
Robert Crowder & Co				Tom Thumb Lighting	. Constitution of
Cumberland Woodcraft Co. Inc.		La France		Iom I humb Tables	
Custom Glass & Mirror		La Lune Collection	252	Thunder & Light	248
Customcraft		Phillip La Verne		Tintawn	
Cypress Connection	258	Lees Carpets		Tokoro	73
		Levolor Lorentzen		Traditional Imports	
Decorative Carpets		Albert Light Office Furniture		Tropitone	6, 125
Demanos		Richard Lindley			
Design Tex		Loewenstein		Veneman/Tropitone	
Donghia Textiles/Furniture	98, 99	LouverDrape	26	Visions	87
Edwards English Antiques	232	McGuire Company	7	Sherle Wagner	
Elon		Maldin Mills		Walters Wicker	2
Ergonom		Materials Marketing	207, 209	Western Merchandise Mart/Ca	licon. 247
Eurotex		Phyllis Morris Showroom	241	Westgate	
Lui Vien		jilo momo onom oo maa		Wilsonart	69
Fiber-Seal	46	National Upholstery	41	Wicker Works/Peter Rocchia	
Forma Gallery		rational ophololory		Wood & Hogan	
Forms + Surfaces		Oak Lawn Design	47	Woodson Wallpapers	4.5



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