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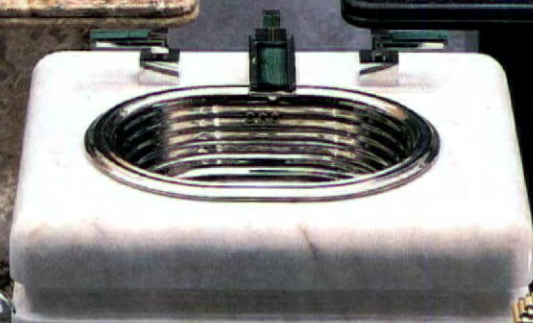
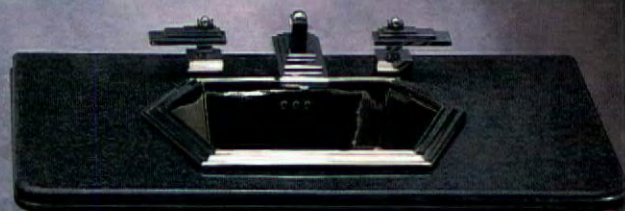
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A Manuel Neri sculpture glows atop an Aaron Smith base in an Atherton, California residence. Interior design by Alphonso Vallejo, The Design Group, Inc. Photography by Ron Starr. Story on page 84.

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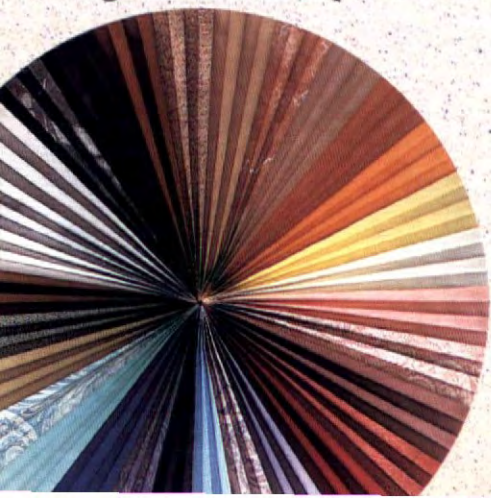


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Letters

Aspen Tile Restoration

Thank you for your wonderful coverage of the restoration of Aspen's Hotel Jerome (December 1986). You have captured the warmth, charm and elegance recreated by Zoe Compton, Aspen Furniture and Design Co.

As the principal of Designs In Tile and tile consultant on this project, I wish to clarify our participation in the restoration and replication of the tile for the hotel. Besides tile specification and design development of nine major areas requiring historically accurate tile floors, we also fabricated the majority of the tile for the lobby areas featured on pages 134-135.

Due to huge losses during the restoration process, only 25 percent of the original tile was suitable for reinstallation. The original material was reinstalled in the front reception area of the lobby. The balance of the field tile and some of the border was replicated by Designs In Tile.

Also, the tile for the fireplace in the Grand Parlor Living Room (pages 138-139) was fabricated by Designs In Tile.

Selene Seltzer
Designs In Tile
Foster City, California

For the Record

In the article "When Heritage Inspires Design: The Offices of Hanns Kornell Champagne," January 1987, pages 123-125, the interiors were photographed by Mary E. Nichols.

In the Showplace Square section, February 1987, the IPI representative should have been listed as Logia International Inc., 444 De Haro Street, Space 203, San Francisco, (415) 861-3399.

Nash D'Amico's Pasta and Clam Bar

The article in your October 1986 issue on Nash D'Amico's Pasta and Clam Bar in Houston was well written and exciting for those involved in the design. The project has subsequently won another design award here in Houston for innovative design. Through a major oversight on our part the name of the very talented architect was omitted from the credits. He is Michael Underhill, AIA, a genius, and delightful to work with as well. The success of this project was due to the collaboration of all talents.

Susan White, ASID
Susan White Interiors
Houston

Napa Valley Show House

Your report on the Napa Valley Show House in the January 1987 issue (pages 117-119) was wonderful. I appreciate this inclusion of my room in the article. I would like to mention that the marbelizing, wall striation, and opalescence in the ceiling were done by Amanda Wallace of Napa Valley and Michael Brown of Benicia. The wall preparation was done by La Field Painting of Napa. I have enjoyed receiving your magazine for many years. It is most informative and reflective of the Western market.

Jean Maloney, President
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Indemnity

by Myron D. Emery, Attorney at Law
Emery and Stambul, Los Angeles

It is important for the design professional to have a thorough understanding of the nature and scope of hold harmless clauses to be an effective advocate of his own interests and have the ability to negotiate a workable deal that will not result in the loss of a client.

A hold harmless clause is also called an indemnity clause. Section 2772 of the California Civil Code defines an indemnity provision as follows:

"Indemnity is a contract by which one engages to save another from a legal consequence of the conduct of one of the parties, or some other person."

Hold harmless clauses are created and set forth in varying degrees, ranging from the limited common law doctrines to clauses which are quite complex and reach the maximum which is permitted by statutory law. At common law, indemnity agreements were permitted only for that liability arising from the sole negligence of the person who agreed to indemnify. The indemnity clause referred to "liability" rather than mere "loss" to include, in addition to the amount of judgment, the value of expenses incurred in defending such an action.

At the other extreme from the common law are the hold harmless clauses that are drafted to require indemnity up to the maximum permitted by statute. A typical hold harmless clause in this category would read: "A agrees to hold harmless and indemnify B for all injury, loss or damage, regardless of fault or cause."

Under such a clause, A is strictly liable for negligence caused by anyone, includ-

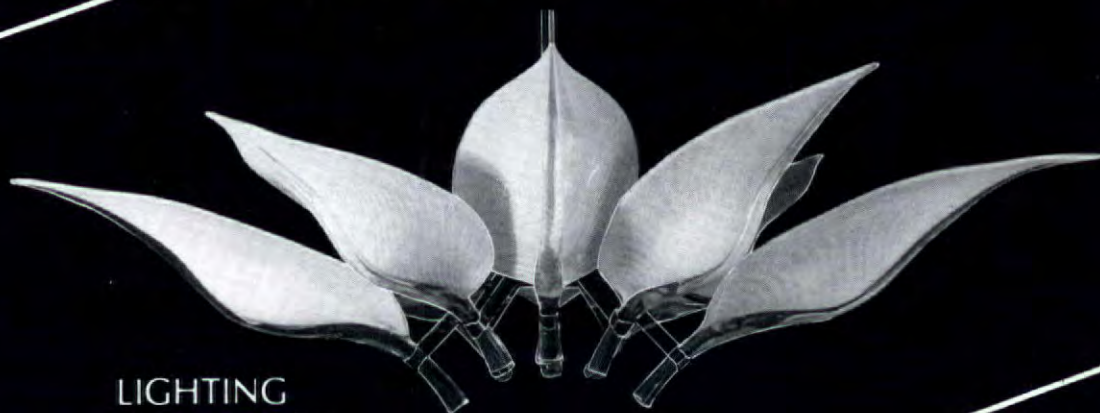
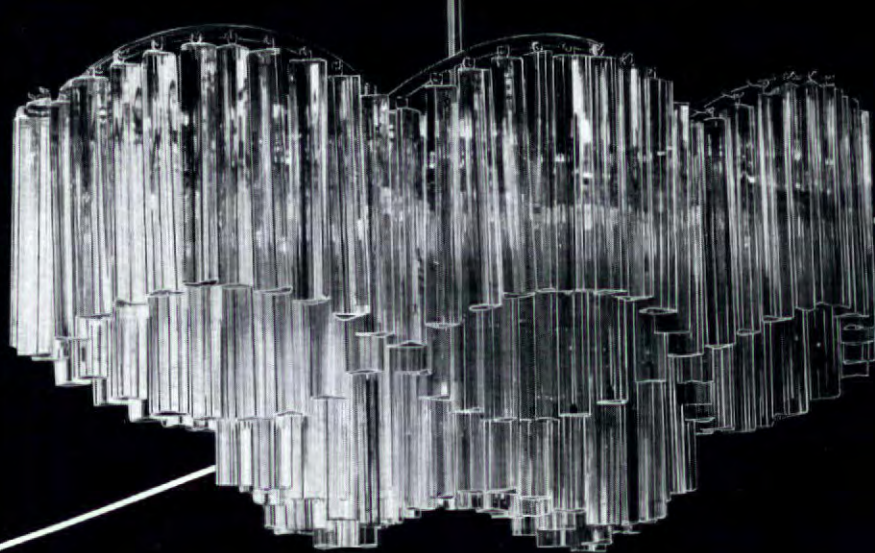
ing third parties and unforeseen events termed acts of God. This clause would not be enforced to require A to indemnify B for intentional torts. Most states have statutes which prohibit indemnification against liability caused by the sole negligence of the one to be indemnified (41 Am. Jur. 2d Indemnity Section 11, 1968).

Between these two ends of the spectrum, there are a number of clauses which vary the risk liability covered under a hold harmless clause. These clauses are negotiable and should be conscientiously negotiated. For example, a clause may limit the indemnification to liability arising out of the negligence of anyone performing the work of the design professional but not to include unforeseen events.

It is significant that an indemnification clause is only as good as the indemnitor's ability to pay. However, why risk the assets and good reputation of your design firm? Be careful to read all of the fine print of a contract and consult an attorney. No rule of law yet requires hold harmless clauses to be set apart with bold print or other identification. A design professional may be duped into the role of an indemnitor by the subtle wording of a contract. This happened in the California case of *Goldman v. Ecco-Phoenix Electric Corporation* (62 Cal. 2d 40, 41 Cal. Rptr. 73, 396 P. 2d 377, 1964). In *Goldman*, the subject contract made no mention of the words "hold harmless," "indemnity," or "indemnify," but the subcontractor became an indemnitor under a broad hold harmless agreement that was incorporated by reference.



Myron D. Emery, Esq., is a principal of the internationally and nationally known Emery and Stambul, a Los Angeles-based law firm specializing in communications and business law, including the field of interior design.



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Update

Bronson-Rollins & Associates Opens in Beverly Hills

The opening of a new antique resource, Bronson-Rollins & Associates, was held recently in Beverly Hills, California. In changing exhibitions the firm plans to present fine examples of traditional, tribal and ancient art, as well as museum-quality furnishings.

An on-site, museum-quality art restoration lab and an active educational program also will be offered. The business is owned and operated by Mark Bronson, a California art dealer and art historian specializing in American painting and primitive art, and John Edward Rollins, an East Coast artist and master restorer of antiquities.

The partners' ultimate goal is to make a significant contribution to the growing Los Angeles art environment. "There's an opportunity here to establish something first-rate that wouldn't be possible on the East Coast," Bronson comments. "This city in the next ten years should become a



The new antique/art gallery of Bronson-Rollins & Associates, Inc.

major force in the art world. To accomplish that, it's necessary to offer depth and dimension, which we provide by giving southern California an idea of what traditional art has to offer."

Bronson-Rollins & Associates, Inc. is located at 120 North Robertson Plaza, Suite J in Beverly Hills. Gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. Contact (213) 659-6668.

Barbara Sinatra Center Designed by Urrutia, Elrod

The \$2 million Barbara Sinatra Children's Center has opened at the Eisenhower Medical Center in Rancho Mirage, California. Frank J. Urrutia, AIA, Urrutia Architects of Palm Desert, California, designed the building, and Hal Broderick of Elrod & Associates of Palm Springs, California, designed the interior spaces.

The new 12,500-square-foot facility has been designed to provide affordable children's outpatient psychological services, with a special unit for abused children. The center also will provide public education, prevention and training services in the field of physical and sexual abuse. Located on the northeast portion of the Eisenhower Medical Center campus, the center contains three group therapy rooms, eight counseling rooms, two play-therapy rooms, a conference hall, medical examination room, soundproof therapy room, two reception areas, administrative offices, and a library. The center's administration anticipates handling 500 cases annually.



Entryway of the Barbara Sinatra Children's Center, Rancho Mirage, California.



Patcraft Mills' Cartier is a winner of the Gold Marty Trophy.

Patcraft Mills Awarded Gold Marty Trophy

Cartier, a new residential carpet line by Patcraft Mills, Inc. has been awarded the Gold Marty trophy in the Chicago Merchandise Mart's annual Lifestyle Awards Competition. Selection for first place recognition was based on a criteria of consumer appeal, texture, fashion innovation, color and style.

Patcraft's Cartier is characterized by a small distinctive pattern in heavy plush pile. The product is available in 40 high fashion colors or in custom colorations in 40 square yard minimums. The new carpeting offers permanent static control and is protected by DuPont's new stainmaster which controls common household stains.

Patcraft Mills produces over 50 grades of carpeting representing more than 1,000 colors, patterns, fibers and fiber blends for residential and commercial applications. The company maintains a staff of 40 salesmen and independent representatives, and, in addition to Chicago, maintains showrooms in Atlanta; Columbus, Ohio; Denver; Minneapolis; New York; and San Francisco.

Continued on page 31



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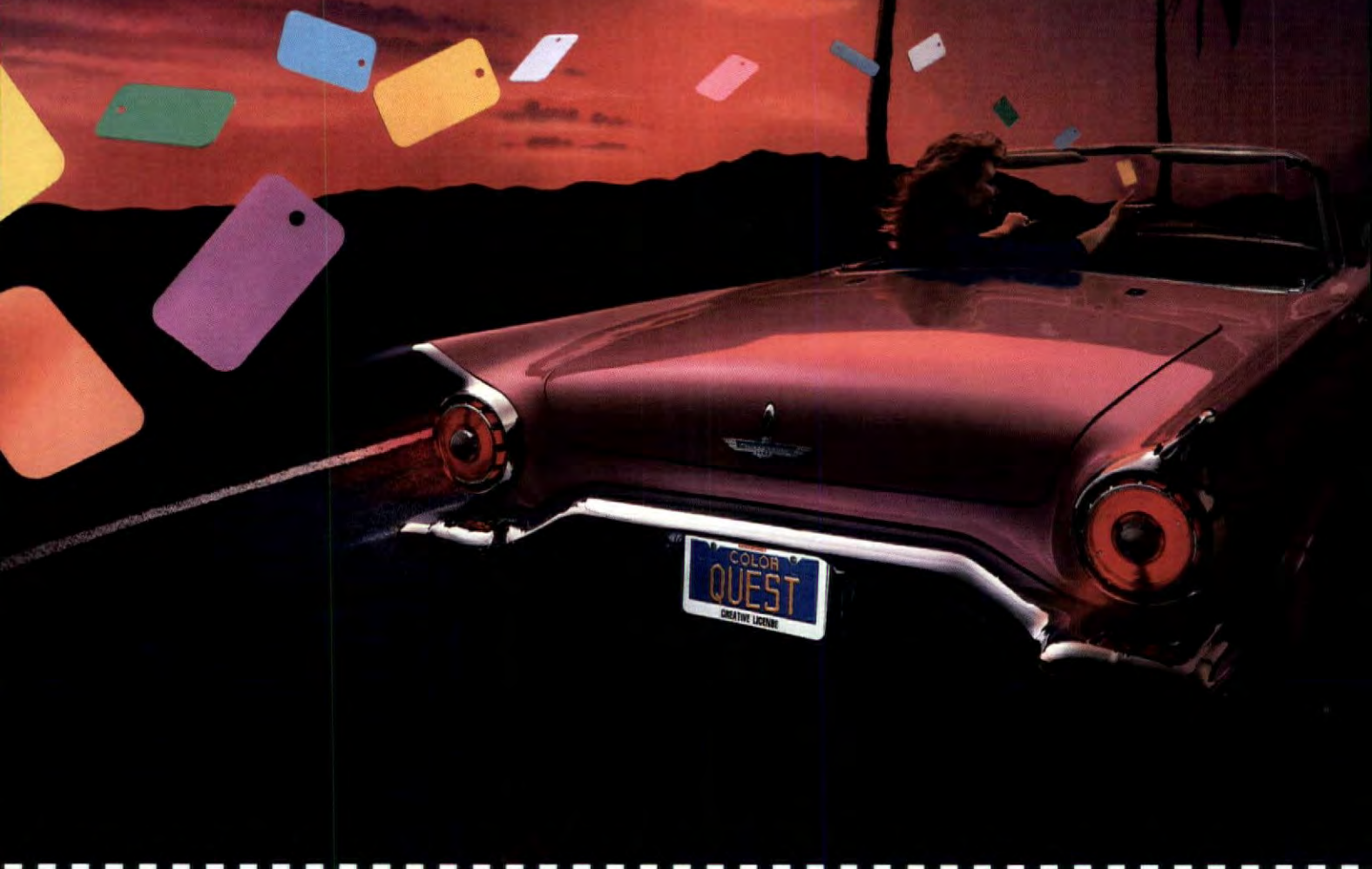
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Circle No. 71

Update

Continued from page 28

Design Donations Needed for AIDS Project Los Angeles

A large Victorian Los Angeles residence is being renovated as an emergency housing facility for people diagnosed as having Acquired Immuned Deficiency Syndrome and AIDS Related Complex. The project is sponsored by AIDS Project Los Angeles (APLA), which was subsidized for the house purchase by California's Emergency Shelter Program and from the Los Angeles Community Redevelopment Agency. The state provided a \$100,000 grant, while the CRA gave APLA a \$245,000 low interest loan.

Arnold Stalk of L.A. Family Housing is managing the construction, while a team of APLA volunteers is planning the interior. Bob Johnson, architect, and Leslie Harris, interior designer, are coordinating the effort, which includes seeking donations from manufacturers.

The wide range of furnishings and interior resources from living room to kitchen are immediately needed for APLA's current shelter project, scheduled to open in June. For donations of money, time or furnishings, call APLA Housing Manager Karin Pally, (213) 738-8200.

Workspace Acquired by Western Merchandise Mart

Workspace, the annual San Francisco exhibition and conference for the office environment, has been acquired by the Western Merchandise Mart from former sponsor and owner, National Fairs, Inc.

The Workspace management team, headed by Director Charles Yourd, remains the same. All Workspace events will remain at the Moscone Center, San Francisco, and show dates remain September 1-2. The Institute of Business Designers, Northern California Chapter, also continues as co-sponsor.

Changes, however, will take place in the show's promotion, which will be strengthened through the Mart's involvement. A long-term promotion of the show will begin in June with the initiation of a series of monthly seminars on a contract design topic to be held at the Mart. The programs will replace CALICON, the Mart's annual two-day contract show.

Baker, Knapp & Tubbs Opens in Laguna Niguel

As part of Baker, Knapp & Tubbs' continuing expansion of showroom operations, a 12,000-square-foot showroom was opened in February in Design Center South, Laguna Niguel, California.

According to Robert H. Fernbacher, president and chief executive officer of Baker, Knapp & Tubbs, this showroom has been designed to serve one of the country's fastest growing affluent markets, including San Diego. "We feel it is important to bring Baker and related supplier products to the hearts of design activity," he states. "We believe Laguna Niguel is just such an area."

Displayed in the showroom are decorative accessories and fabrics, the French-influenced "A La Carte" Collection, the Historic Charleston Collection, the Stately Homes of England, Scotland and Ireland Collection, the Facade Collection by John Saladino, the Palladian Collection inspired by the 16th-century architect Andrea Palladio, Mastercraft contemporary collection, upholstery, and executive office furnishings. Several other manufacturers' collections also are represented in the new showroom: Century Furniture, Henredon, Karges, Kindel, and John Widdicomb.



The accessory and fabric gallery of Baker, Knapp & Tubbs' new Laguna Niguel showroom.

Craftsman Award Given Buff & Hensman FAIA Architects

The first Gamble House Master Craftsman Award has been bestowed on architects Conrad Buff, III, FAIA, and Donald C. Hensman, FAIA, of Buff & Hensman Architects, FAIA, Pasadena, California. The award will be honored in a two-part program, including a dinner on Friday, May 1, and a tour series, Saturday and Sunday, June 6 and 7.

The newly created award has been established by the Gamble House with the University of Southern California to recognize superior craftsmanship in a variety of creative expressions, according to Randell L. Mackinson, director of Gamble House/USC. "The award acknowledges excellence in art and craftsmanship through the use of materials as the primary reason for form," Mackinson states. Public viewing of the awarded work is a high priority, according to Mackinson.

Two full-day tours will examine five Pasadena residences, representing Buff and Hensman's span of work from the 1950's through the '80s. For more information, contact the Gamble House, (818) 793-6721.

Krueger Ownership Moves to Employee Team

In a move to place ownership of the firm in the hands of employees, control of Krueger, Inc. recently was transferred to an eight-employee management team. An additional 40 other active employees assumed equity. The Green Bay, Wisconsin, firm previously had majority ownership under the control of outside investors. Members of the new management team are employees with 11 to 24 years of experience with the firm, including: Richard J. Resch, president and chief executive office, and James E. Falck, vice president of sales and marketing.

Continued on page 34

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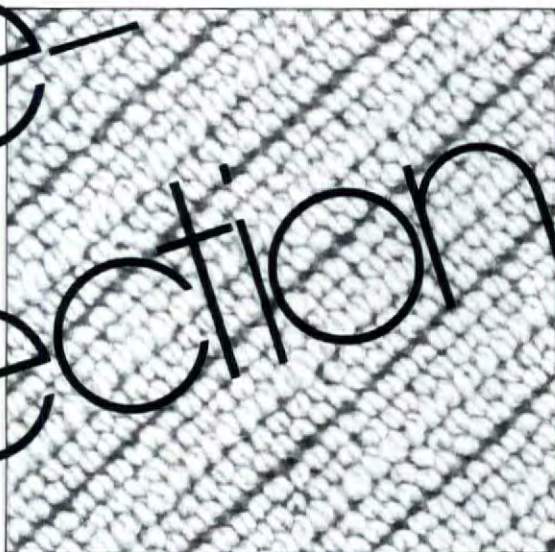


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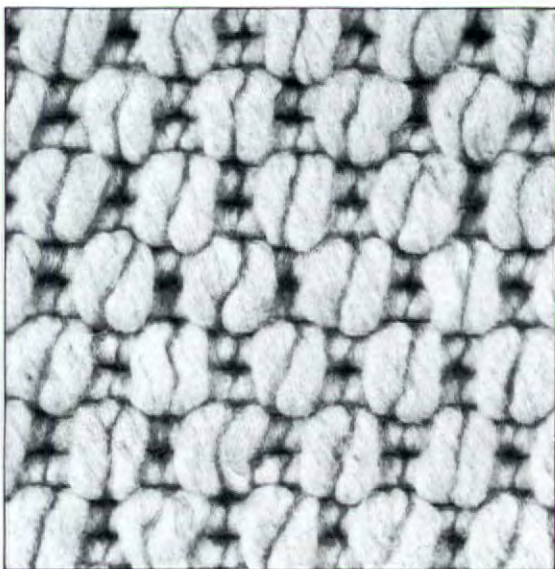
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Update

Continued from page 31

Tropitone Outdoor Design Award Calls for Entries

The Tropitone Outdoor Design Award for 1987 will be presented for the most creative, attractive and effective presentation of Tropitone furniture. This presentation must be within the context of a total design statement made in an outdoor living environment.

Market Report: International Trade Expo, Paris; Heimtextil, Frankfurt

By Bette J. Lovgren, IBD, ASID

The International Trade Exposition of France was held in Paris in mid-January and consisted of seven different exhibitions related to the home furnishings field. Heimtextil, held in Frankfurt, Germany, immediately followed the Paris shows. The German conference featured more than 1,900 exhibitors from 46 countries displaying home furnishing textiles to approximately 60,000 trade buyers from 80 countries.

The variety of fabrics, colors, textures, and finishes introduced in Europe herald important design trends providing the inspiration for designers who can adapt them to the tastes and lifestyles of West Coast residences. Highlights of designs presented during the two shows follow.

Fabrics in sophisticated designs with unusual yarns, fabric structure and finishes dominated both shows. Metallic treatments, pearlized finishes and iridescent threads interwoven through the background of fabrics provided shimmer and sheen. Saturated colors, which included earthtones, were highly evident. Deepened pastels, primaries, blacks, and grays tinted with color were shown. Bright turquoise often was used as an accent color. Yellow and black combinations were seen everywhere. Tassels were a prominent design feature, both as trim and as part of the overall pattern and design of fabrics.

Unusual weaves were widely used to create interesting textures. Patterns in pinpoints, splatters, swirling marble and strata effects were used to provide textural appearances. Ondine of France featured fabrics that represented many of the new looks: silks and polyesters with a crinkled finish; gold metallic patterns on white, gray and black backgrounds; lace; satin velvets; and a black, sheer fabric

Both residential and commercial projects will be accepted. Consideration will be given to the measure of achievement required to solve design problems unique to the project. Completion of the project must have been made between June 1, 1986 and June 1, 1987.

Judges for the competition will be members of the interior design press: Channing Dawson, Editor, *Home* magazine; Virginia Gray, Home Furnishings Editor, *Los Angeles Times*; and Carol Soucek King, Ph. D., Editor in Chief, *Designers West*.

The winning designer will receive: an award recognizing the 1987 achievement; a \$2,500 cash donation to any professional design school or educational institution of the winning designer's choice; two full-color pages in *Designers West* magazine dedicated to the winning project, the designer and the company, and the designated school, to appear in the September 1987 issue; and the distribution of publicity to all relevant designer and consumer publications, describing the project and the designer.



A new grill window treatment was presented by Ondine of France at the International Trade Exposition in Paris.

with a special pearlized finish.

Cortex of France had the most unusual fabrics: a velour fabric with a crinkled, tie-dye look which is a result of advanced technology; and a metallic woven fabric with chicken feathers attached. Gianni Versace of Italy created some beautiful 3-D effects for Christian Fishbacher, of Switzerland, combining futuristic ideas with classic elements.

Mira-X of Switzerland offered unusual, almost mystic designs as well as burn-out patterns, and a mother-of-pearl lacquer look printed on cotton. Another technique featuring an overlay of colors were the showstopper collections Terrestrial, Krypton and Stratosphere by Anju-Woodridge of New York.

Finlayson of Finland presented two lines: Finla for home and Profinla Contract for hospitality design. Both drew

from Finland's landscape, autumnal forests and the pastel tints of distant meadows as inspiration. From Germany, Catella's Chain drapery and vertical louvers, distributed by Bautex, Inc. of Dallas, also were noteworthy.

Carpeting appeared in new colors and textural treatments. DLW of Germany has developed contract carpet modules with a computer controlled "variometric-design" system insuring patterns with color penetration to the base of the pile. Brintons Carpets of Great Britain presented its Palace series, a woven Axminster with coordinating designs, borders and solid colors.

Tefzet of Germany offered hand-knotted objets d'art for walls and floors in contemporary designs and color compositions. Area rug shapes were expressive, often free-form, complementing the hand-carved or contour designs.

Lighting designs featured an emphasis on low-voltage tungsten halogen for task lighting, with adjustable height and angle, and a rocker switch giving a choice between full or half-brightness, by Lumiance of the Netherlands. Rougier-Delorme of France introduced beautiful large, hand-blown glass fixtures in unusual shapes for the tabletop.

Overall, showroom presentations were varied, some using startling attention grabbers. Two showrooms exhibited their linen collections by wrapping models in long swaths of brightly colored fabric which flowed rhythmically with the slow, aerobic movements of the female bodies.

Bette Lovgren, IBD, ASID, is president of Lovgren Design Associates, Inc., Gig Harbor, Washington. She is an active member of the Color Marketing Group and has served as color/design consultant to several contract and home furnishings manufacturers.

Continued on page 170



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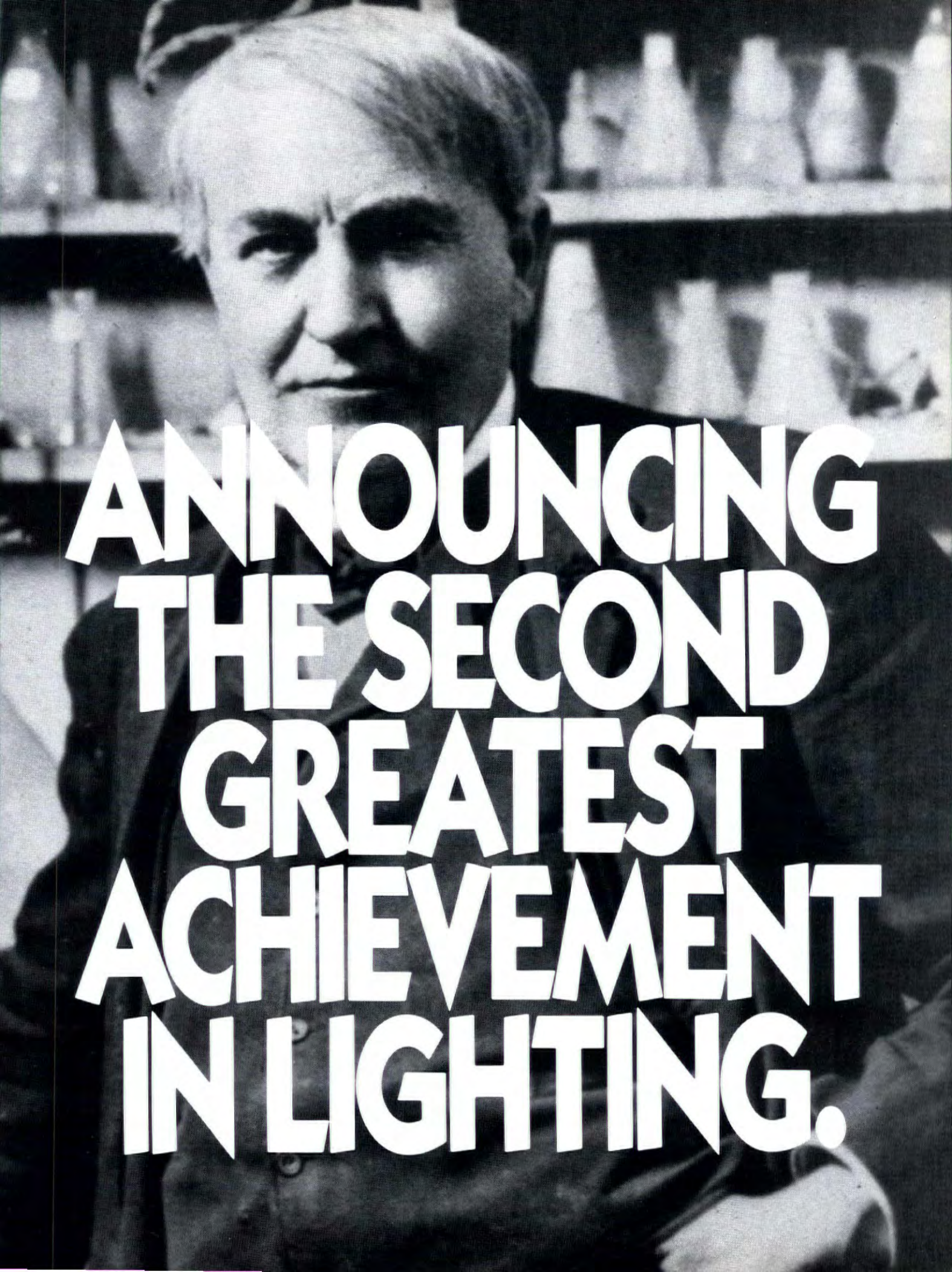
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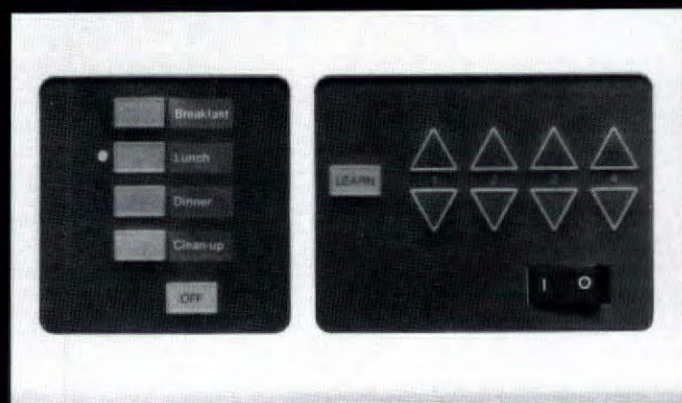
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Being a Buddy with AIDS Project Los Angeles

by Zena Encinas
Eighth in a Series

When I decided to become a Buddy with AIDS Project Los Angeles, there was not the inundation of information regarding AIDS that there is today. At that time, AIDS was a remote and demonic disease that mysteriously struck people with whom I had no contact. As a 21-year-old female student, I lived comfortably with my parents and brother. I was not quite prepared for the AIDS horror stories.

Before I volunteered, I had begun to realize just how devastating the disease is. It seemed as deadly as cancer, with an added dimension of isolation. The people with AIDS were people who had been abandoned by family, lovers and friends. They had lost their jobs, their health, and their hope. I lost sleep reading magazine articles about hospitalized people with AIDS who were treated like lepers by ill-informed caretakers. There were stories about hospital aides who left food at the doors of AIDS patients, not daring to enter the rooms. The incidents I read about compelled me to contact the AIDS Project Los Angeles.

The Buddy Program at APLA is coordinated by Jerry Clark, one of the founding Buddies, who, aside from performing a million other dizzying tasks, conducts interviews for prospective Buddies. The interview had me terrified. Jerry was charming, easygoing yet serious, and asked me questions about why I wanted to be a Buddy and whether or not I could cope with a potential client who may not be dying a "noble" death. Jerry told me about some clients with AIDS. There was a suicidal drug addict who didn't care about himself any more, as well as a flamboyantly promiscuous person who had damned the world and was hungry to drag others down to their deaths. And although Jerry also spoke of clients who were courageous survivors, he wanted to make clear to me that what I might experience would be no movie-of-the-week situation with a guaranteed happy ending.

I had never felt so young and small. With more than a hint of uncertainty, I told Jerry that I was willing to try. He accepted me into the Buddy training program.

Over three weekends, about 30 future Buddies and I were informed on matters concerning people with AIDS, including talks by various medical professionals. By the end of these sessions, the rare, opportunistic infections that characterize AIDS, such as Kaposi's sarcoma and pneumocystis carinii pneumonia (PCP) had become part of our vocabularies. A psychologist cautioned us on giving too much advice to our clients: it was stressed early on that people with AIDS are autonomous, capable adults.

Three months later, I was assigned to my client. I call him my Buddy, but his name is Mario. I truly believe that I get more from him than I give.

Our relationship centers largely around lengthy phone calls, lunches and dinners. Presently, Mario is enjoying excellent health. (Very often, when I call him, I talk to an answering machine.) The thing that strikes me most about Mario is his strong faith and fighting spirit. That same fighting spirit often comes across to others as stubbornness, but without that tenacity Mario would probably not be alive. At age 32, Mario has had to win battles that most of us will never face. Along with suffering a severe rheumatic fever, Mario has withstood three heart attacks and two open-heart surgeries. On his 25th birthday, Mario suffered a stroke. This medical history alone would be enough to kill even the most robust of us, yet Mario has also lived through two comas, and now Mario has AIDS. Or does he?

I'm not so sure. Certainly the medical records indicate AIDS. Mario's August bout with pneumocystis, which landed him in the hospital for two weeks, also indicates AIDS. When I watched the once animated Mario, 30 pounds lighter, be-

come short of breath while speaking from a hospital bed, I believed he had AIDS. The hand I held was attached to a shrunken, child-sized wrist, and I feared the power of AIDS. I will not, however, discount the power of Mario.

Mario refuses to believe in AIDS. Some may think this denial is the same psychological stage the terminally ill pass through. Mario is not delusional, however. When Mario says that he does not have AIDS, he means that he will not succumb to AIDS.

Forty pounds heavier now, Mario drives around, speaking to school groups on AIDS. His goal, aside from living, is to help others. He has unofficially become a Buddy to others with AIDS, telling them how his positive thinking helps him beat the odds. After every phone conversation I have with Mario, he affirms that he is still fighting, that he is still here. He has helped me overcome my own fears of life. For me, Mario will always be here.

For more information regarding the Buddy Program, contact Jerry Clark at AIDS Project West Hollywood, (213) 876-8951.

Zena Encinas is 23 years old and lives in Whittier, California, where she was raised. She graduated from California State University, Fullerton with a Bachelor's degree in English literature and currently works as a substitute teacher. In addition to her involvement as a Buddy with AIDS Project Los Angeles, she enjoys acting in community theater.

The need is urgent.

The Design Alliance to Combat AIDS has been organized to facilitate your direct help to the service agencies of this community. Financial contributions should be directed to DACA, 8687 Melrose Avenue, Los Angeles, 90069. For additional information regarding contributions of time or the establishment of employee contribution programs, please write to the above or telephone DACA, (213) 657-0900.



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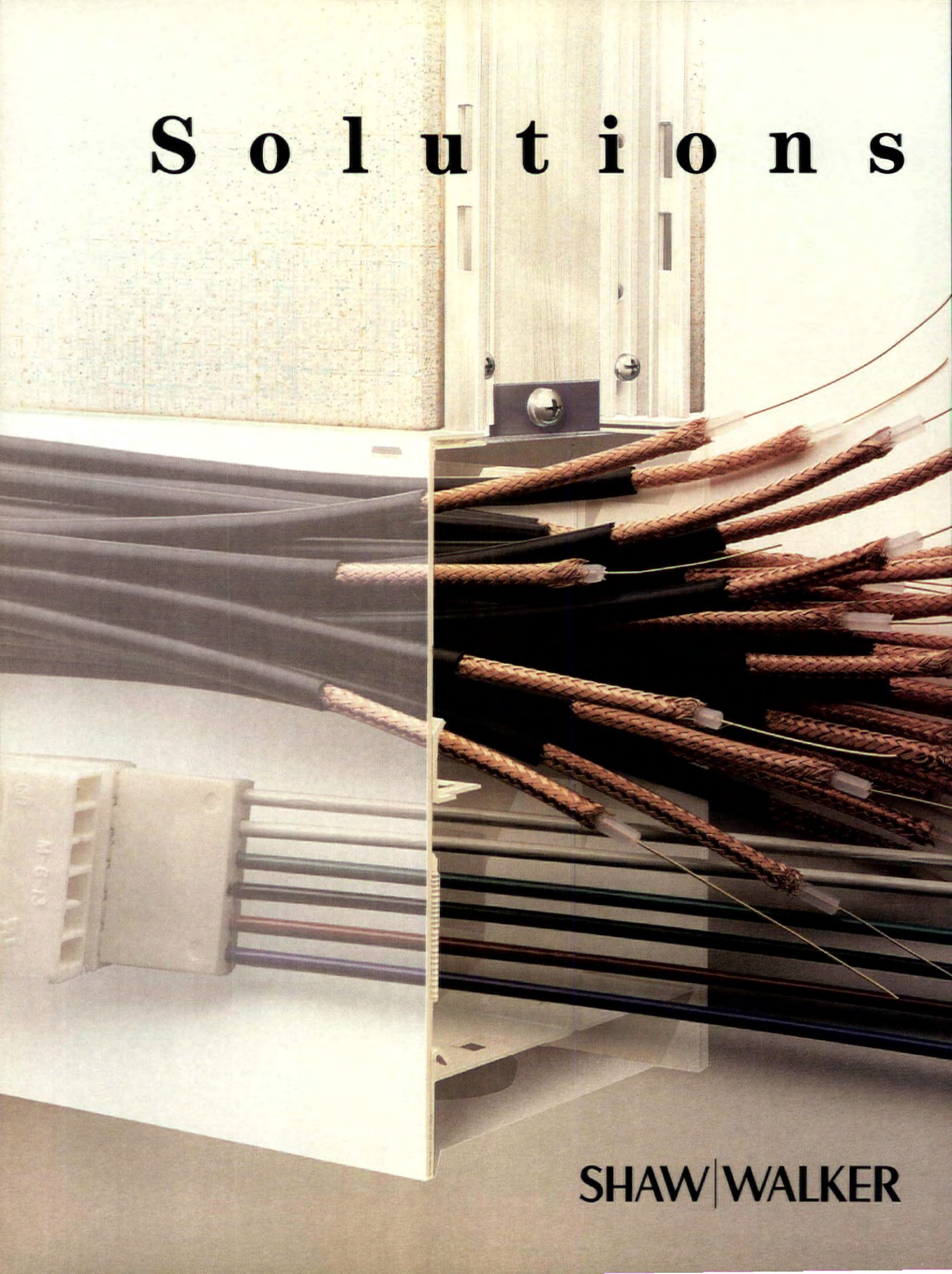
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Circle No. 29

Licensing: A Look at the National Picture

by Betty Castleman, ASID, CLCID

Licensing, licensing, licensing. That's all I hear any more. Why am I constantly hearing about licensing for interior designers? This has been going on for years, yet it never happens. Why don't we give up and stop talking about it?

The reason you keep hearing about licensing for interior designers is that we as interior designers must be recognized as a profession. We have no choice. It will take licensing to do it. Do you realize that all the members of the building team, including architects, contractors, engineers, carpenters and wallpaper hangers, are licensed except for the interior designer? Why are interior designers left out?

It takes a state title registration or license to show the public a credential that proves we are qualified. That is legitimate consumer protection. The public should know it takes an interior designer to create an environment which will protect a client's health, safety and welfare for years to come.

Recently, California and a few other states adopted legislation that is hampering the ability of interior designers to perform the work they have been specifically trained to do. If we designers do not take action, we will wake up some day with a profession that does not exist.

Progress is being made in California. The California Legislative Conference on Interior Design (CLCID) has been formed specifically to promote the general professional welfare of all persons engaged in the business of interior design and the health, safety and welfare of the public. Hedy Govenar of Governmental Advocates has been retained as lobbyist for CLCID. Her firm has been monitoring new legislation for the 1987 legislative session, and so far, action is being taken on at least one item that might affect our industry.

Negotiations are under way at this time to clarify previous bills that have harmed the interior design profession. Through these articles and newsletters, individual designers are being informed of matters

which may alter our ability to do work. We are gaining strength and becoming better informed. We will continue to push for our essential goal, title registration.

CLCID leads the way for California interior designers regardless of their affiliation. Our work is necessary for all the profession. We are not serving just one group or individual—it is time for *all* California interior designers to get involved.

California interior designers are not alone in entering the legislative process. Throughout the United States and Canada, designers are taking up the call, promoting legislation that will enhance their profession and working to defeat that which will harm it.

Licensing and legislation related to the profession of interior design are especially important at this time, because the profession has become a highly specialized and widespread service that affects the health, safety and welfare of the public. Statutory standards are essential to protecting the consumer by setting requirements concerning education, experience, and education, and by clearly defining the scope of the profession.

In 1986, several states were successful in opposing legislation that would give architects sole ownership of "interior spaces" in their definition of practice. In Connecticut, Oklahoma and Florida, interior designers, working with their lobbyists, choreographed the strategy needed to defeat or amend those pieces of legislation.

Also in 1986, designers in Florida, the District of Columbia, Minnesota and Arizona worked towards passage of licensing legislation. On October 30, the first practice licensing act for interior designers in the United States was signed by Mayor Marion Barry in the District of Columbia. Although the bill still needs to complete a 30-day review period in the U.S. Congress before it can be formally enacted, no problems are foreseen. ASID National Headquarters reports inquiries

for information from the District relative to setting up the Registration Board of Interior Designers in that jurisdiction.

Other states also drafted legislation in 1986 with an eye to the 1987 legislative sessions. Georgia, New York and Oklahoma will be working on licensing legislation this coming year, in addition to those mentioned above. Add to that list Texas, which has been working behind the scenes for the past couple of years to lay the groundwork for the current legislative session, and Virginia, which has already met with the State Board of Commerce, a necessary first step in pursuing legislation in that state.

Although not yet in the legislative process, the activity level is picking up in many other states as well. A number have been holding informational meetings for the design community to discuss the current state of the profession and its future. Interest in becoming active in legislation over the next couple of years, with respect to licensing, is high. We can expect to see some movement in this direction in such diverse areas as Maryland, New Mexico, Pennsylvania, and Michigan, to name several.

The momentum has begun. The importance of seeking licensing legislation, be it title or practice, is becoming clearer for all to see. Both as a proactive public safety measure and as a means of ensuring the future of the profession, interior designers all over the country are acknowledging the timeliness of the issue and the need for action. It is time for all designers, regardless of affiliation, to join the ranks of the professionals in their state to work toward this cause.

For further information, contact CLCID, 11140 Fair Oaks Boulevard, #7, Fair Oaks, California 95627; telephone: (916) 962-0370.

Betty Castleman, ASID, CLCID, founder and president of Castleman Interiors, Inc., an interior design firm in La Crescenta, California, serves as secretary of the California Legislative Conference on Interior Design (CLCID).

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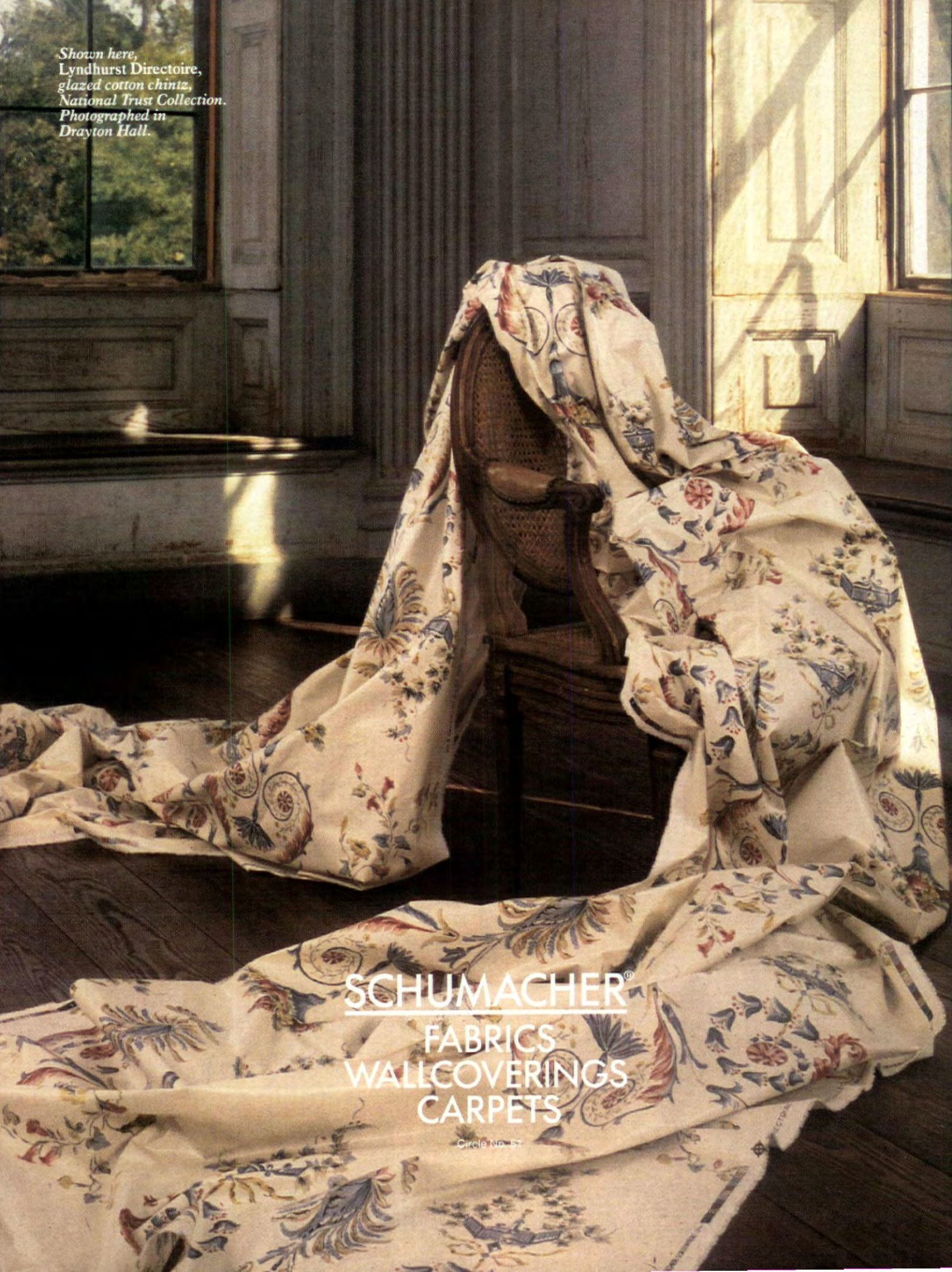
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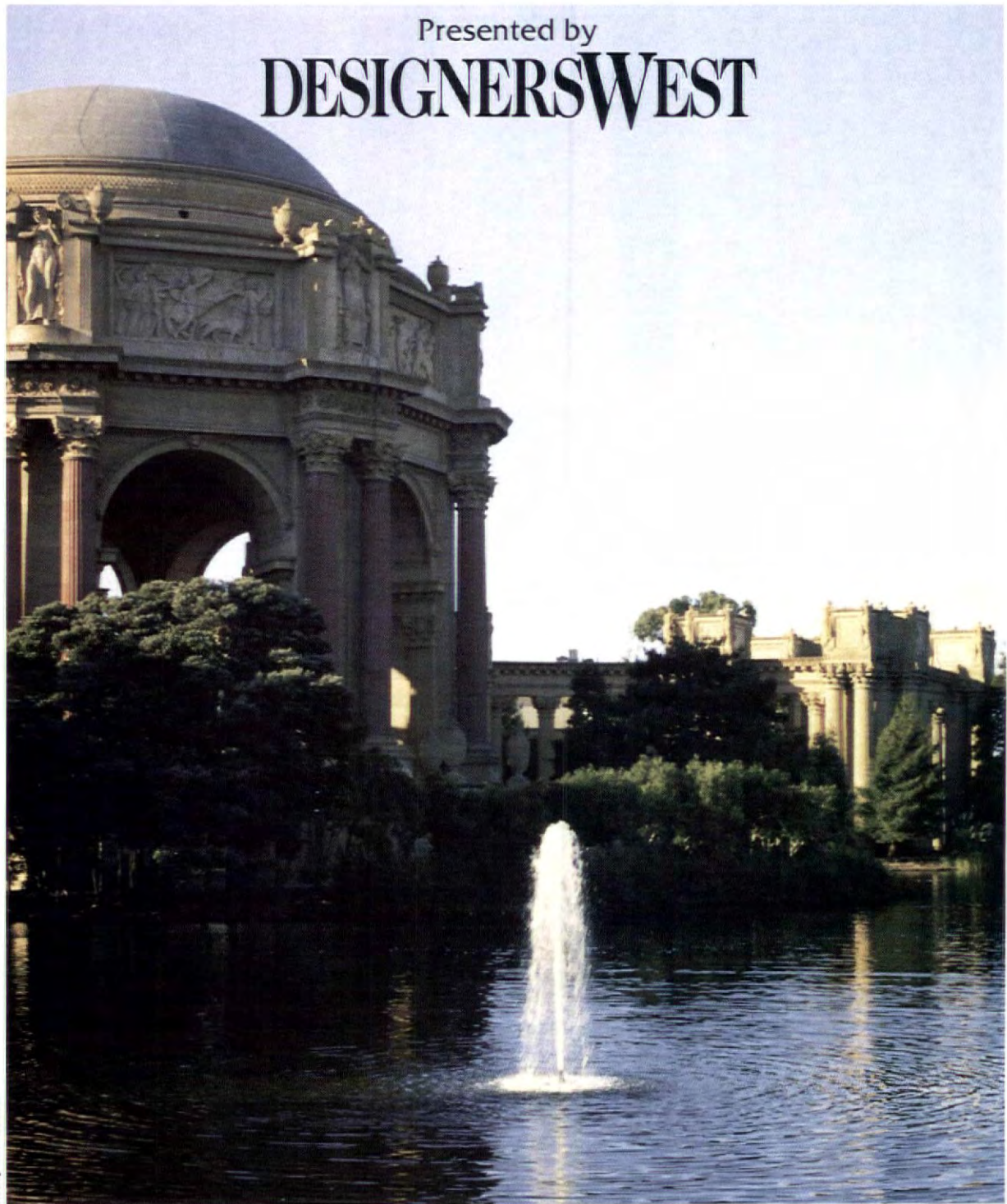
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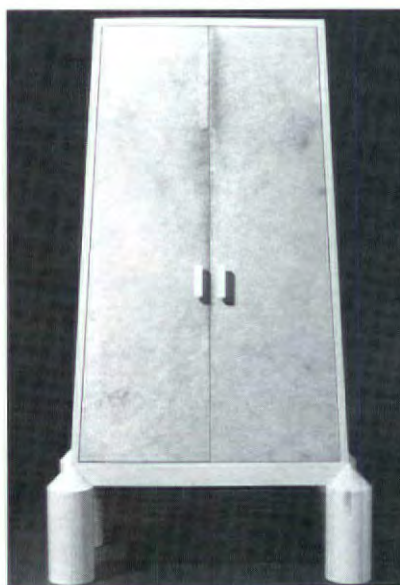
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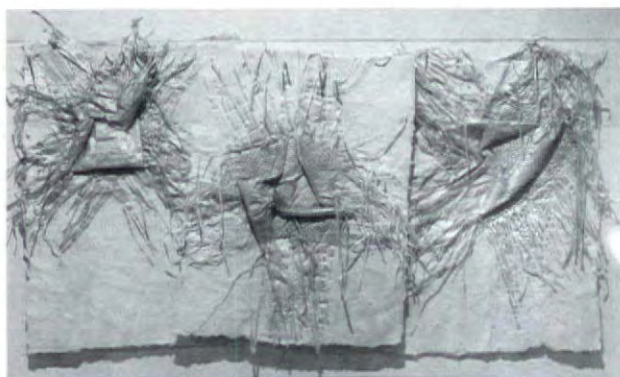
This artistic arrangement features the "Ghaza" motif on pure silk matka by Steven Litvak for **Steven Gordon Fabric Design**, a firm specializing in custom fabrics. Through **Pacific Showrooms West**. Circle Number 500.



Designed by Gary Hutton for **Trimarco**, this armoire of wood and lacquer features cowhide doors. Available in custom sizes and finishes. Circle Number 501.



Batik styling and a paisley motif combine in "Pandjang," a wallcovering from **Albert Van Luit & Co.'s** Reflections II Collection. Circle Number 502.



Artist **Fatima Oloumi** combines the techniques of textile and paper designs to create these unique textural art pieces mounted under plexiglass. They may be seen at **Kavalaris-Kindler**. Circle Number 503.



The **Menage** Lodgepole Collection uses pine logs joined with twisted fiber for a soft contemporary look with pastel glazes available. Custom creations and finishes available. Through **Noland Rogers**. Circle Number 504.

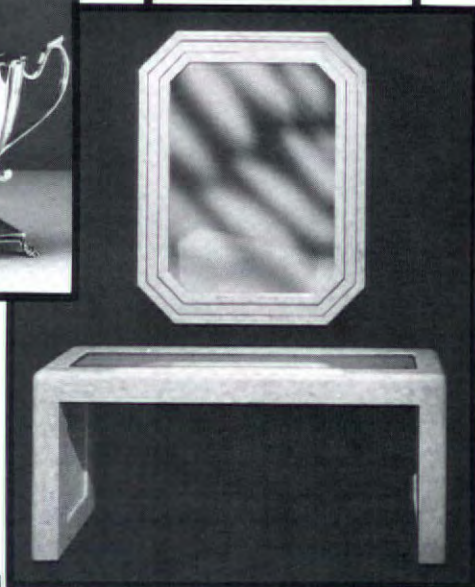
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The **Ginsberg Collection** offers the Jordana fully woven armchair, exclusively imported by the firm from the Philippine island of Cebu. Available in two weave styles. Circle Number 516.



The Allante Series from **Better Flooring & Design** is a scaled-to-order wood floor program in which a variety of woods can be combined. "Elegance," shown here, mixes maple, oak and walnut woods. Circle Number 518.



Adapted from a 19th century French hand-blocked wallpaper, the "Glenmoral Border" is offered by **Twigs** accompanied by a sidewall in seven colorways. Circle Number 519.



From **Ceramic Showcase** comes a custom floral motif on tile which is designed to extend horizontally to add a finishing touch to any project. Circle Number 517.



This custom weathered redwood headboard from **Kahjul's Woodcarving** is for residential and hospitality settings. Through **Pacific Showrooms West**. Circle Number 520.

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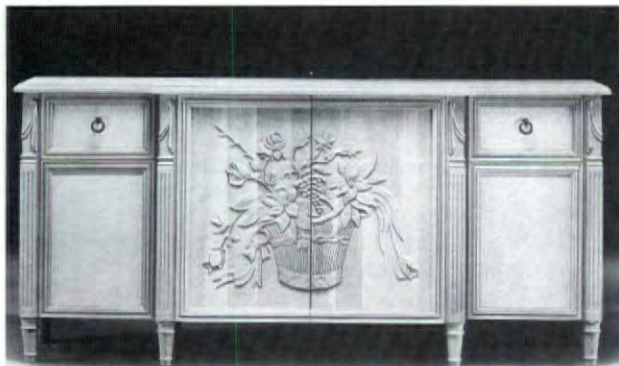
Tropi-Cal presents the Cafe woven leather armchair. It is from a wide selection of rattan products offered by the firm through **Woolie & LoPresti**. Circle Number 505.



Reed Bros. offers custom chandeliers in any size and shape for residential and commercial applications. Through **Kneedler-Fauchere**. Circle Number 506.



"**Liberte Cherie**" from **Lee Jofa** is an unusual handprinted scenic pattern depicting dancers celebrating their island's liberation. From France, it is offered on a fine cotton ground. Circle Number 507.

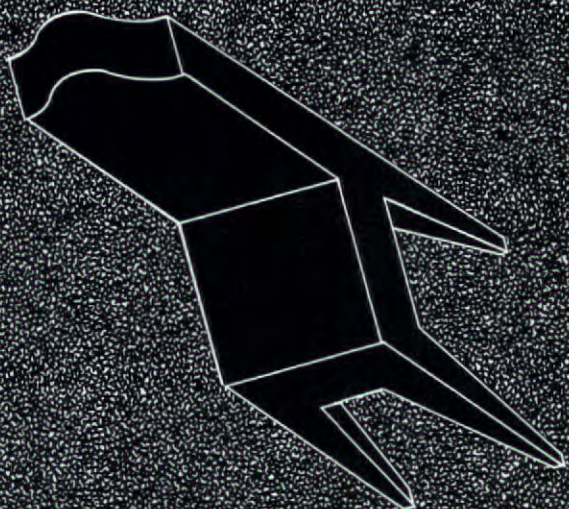
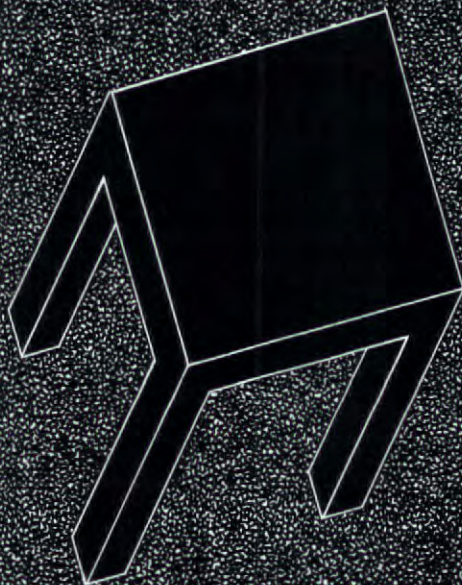
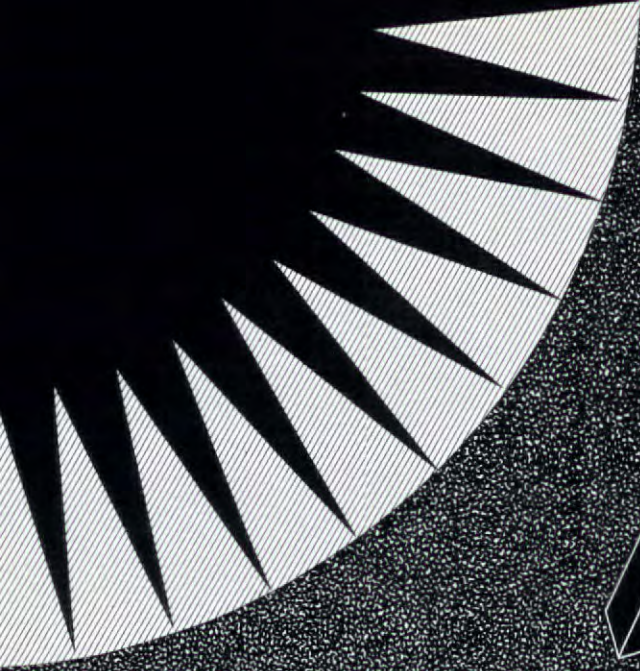


The new **IPF International** Louis XVI credenza/dresser features a contemporary bas-relief on beech wood, available in a variety of finishes. It is from the IPF Frame Collection. Through **William Louis, Ltd.** Circle Number 508.



The **Baker Furniture** A La Carte Collection includes this Empire sleigh bed with massive ebonized paw feet. It is offered in a variety of finishes and paints. Through **Baker, Knapp & Tubbs**. Circle Number 509.

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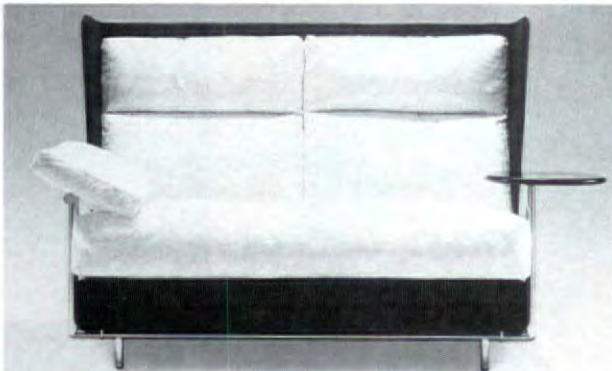
Shannon Associates presents this new table whose steel frame is highlighted with a brushed finish, from a line which may be seen at **Dunkirk & Associates**. Circle Number 510.



The classic tobacco leaf pattern, "Tabac" by **Brunschwig & Fils**, is screen-printed on cotton chintz in four colorways. Background features "Brunschwig Plaid" all cotton wallcovering. Circle Number 511.



Donghia designs a chair to meet the many needs of the modern office. Created by Gary Peterson, the Chicago chair has both soft and hard lines and is available in a variety of finishes. Circle Number 512.



Fully upholstered with zippered coverings, the **Domus Italia** New Club sofa offers classic proportions with medium scale dimensions. Down and foam filled cushions rest on a wood frame. Through **Logia International**. Circle Number 513.



"La Seine Cocoa" is one of three new French traditional designs from **Stark Carpet** made of pure worsted wool in a Wilton cut pile in custom colorations and complementary border. Circle Number 514.

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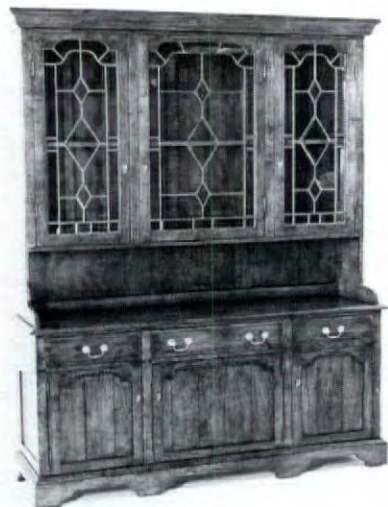
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Guy Chaddock's Country English sideboard and hutch top are from the firm's Melrose Collection of fine reproduction country furniture. Interior lighting is available in hutch. Circle Number 521.



Frederic Bruns offers a wide array of furnishings such as this Corinthian column table base and the basket lamp with glow light and opaque paper or linen shade. Circle Number 522.



Trompe l'oeil decorates this whimsical one-of-a-kind chest by **Faunus**, part of this firm's unique fantasy furnishings which may be seen at **Kneedler-Fauchere**. Circle Number 523.



Kinney Wallcoverings introduces "Warwick," a fabric-backed vinyl wallcovering in 54-inch rolls which has a Class A fire rating. Circle Number 524.



The art of 18th century exposed wood upholstery is evidenced in this Sheraton love seat by **Southwood Reproductions**. It is also available as a chair or sofa. Through **Odyssey International Furnishings**. Circle Number 525.

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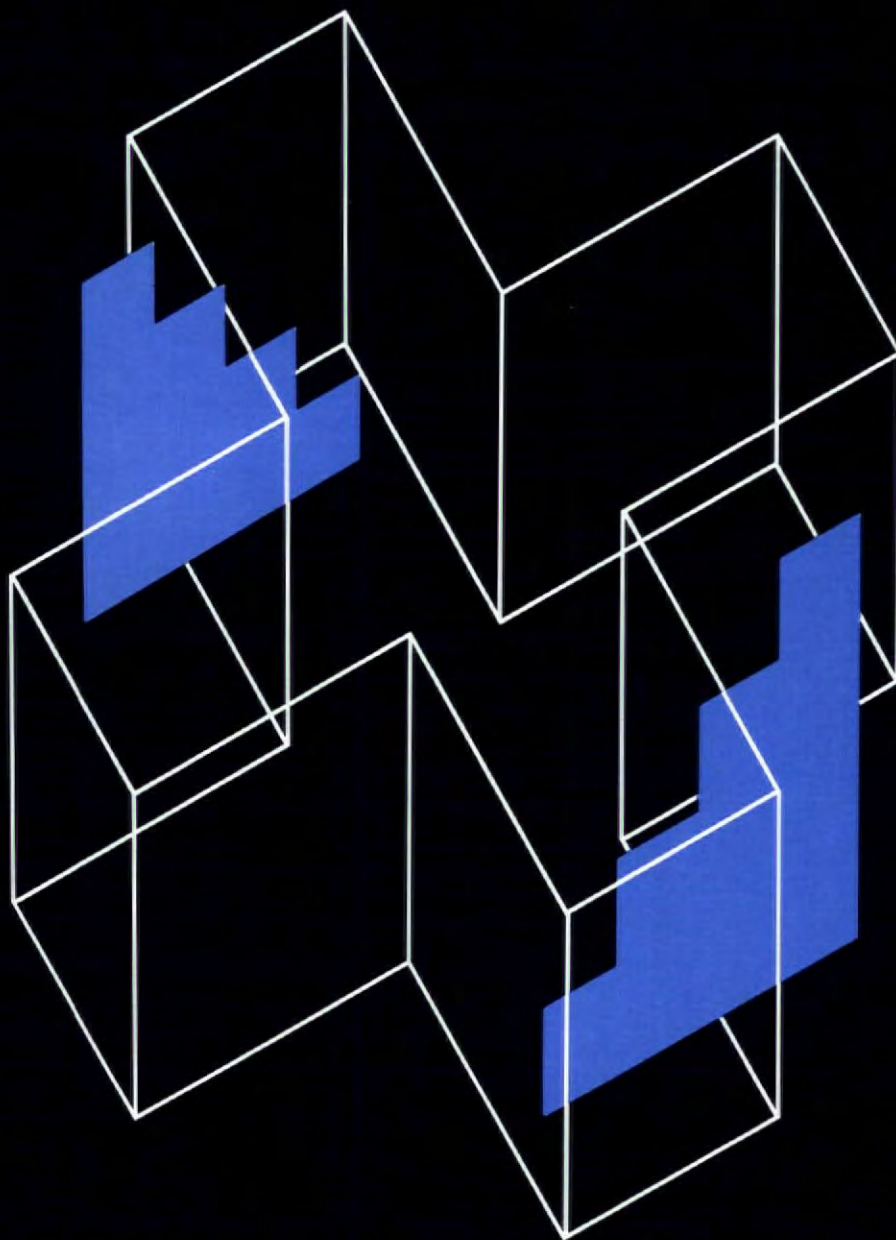
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For conference and membership information, contact: Institute of Business Designers, National Office, 1155 Merchandise Mart, Chicago, Illinois, 60654. 312/467-1950.
Circle No. 54



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K. Downing Imports Inc. offers this cane armchair with leather binding from its Guam Collection of rattan furniture. Through **Brooks Haworth**. Circle Number 526.



Hand-carved wood gives an intriguing feeling to this origami mirror and console from **J. Robert Scott**. It features a burnished 16-karat white gold finish and a faux marbre top. Through **Shears & Window**. Circle Number 527.



Judith Kindler Textiles brings back the romance of a lost era with the elegant Dupioni Silk Collection of hand-painted textiles for a variety of applications. Through **Kavalaris-Kindler**. Circle Number 528.



This two-drawer bombe commode from **Casa Stradivari** is intricately carved and topped with Breccia marble. A selection of custom finishes is available. Through **Frederic Bruns**. Circle Number 529.



A classic 18th century document, "Gainsborough" is a 20-screen hand print on linen in two colorways from **J.H. Thorp**. This and other designs from the firm may be seen at **Decorators Walk**. Circle Number 530.

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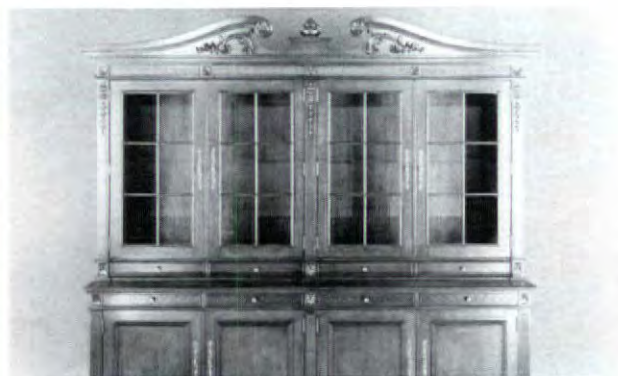
The following products are available at Showplace Square



Comfort is supreme in the oversized dining chairs of the Baccarat Collection of outdoor furniture from **Tropitone**. The large 56-inch umbrella table is supported by an unusual slatted base. At **K.K.S. Associates, Inc.** Circle Number 531.



A charming pagoda-filled landscape highlights the "K'ang Hsi" glazed cotton chintz from **Stroheim & Romann, Inc.**, offered in six colorways. Circle Number 532.



A new addition to the **Eric Anthony Reproduction** collection of handcrafted furniture is this Louis XVI Revival credenza, ornately carved and scaled for today's interiors. Through **Brooks Haworth**. Circle Number 533.

PRODUCT DIRECTORY

Building	Space	Phone
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Better Flooring & Design	317	415-621-6442
Frederic Bruns	214	415-626-5625
Casa Stradivari	214	415-626-5625
IPF International	314	415-864-3359
Odyssey International Furnishings	400	415-626-3336
Noland Rogers	10	415-864-2761
Shannon Associates	380	415-863-7183

GALLERIA DESIGN CENTER 101 Henry Adams Street		
Eric Anthony Reproductions	376	415-864-5556
Brooks Haworth Inc.	376	415-864-5556
Decorators Walk	144	415-626-9400
Faunus	170	415-861-1011
J. Robert Scott & Associates	256	415-621-0911
Reed Bros.	170	415-861-1011
Stark Carpet	256	415-621-0911
Stroheim & Romann Inc.	120	415-864-1212
Tropitone	330	415-626-1075
Albert Van Luit & Company	133	415-864-4500
Woolie & LoPresti	215	415-863-8815

200 KANSAS STREET		
Donghia	8	415-861-7717
Lee Jofa	209	415-626-6921
Pacific Showrooms West	1	415-621-7638
SG Fabric Design	1	415-621-7638

VERMONT CENTER 151 Vermont		
Brunschwig & Fils	1	415-626-0553
Twigs	9	415-552-6260

SHOWPLACE SQUARE WEST 550 15th Street		
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Guy Chaddock	36	415-621-8828
Judith Kindler Textiles	4	415-621-3666
Fatima Oloumi	4	415-621-3666
Trimarco	20	415-552-7270

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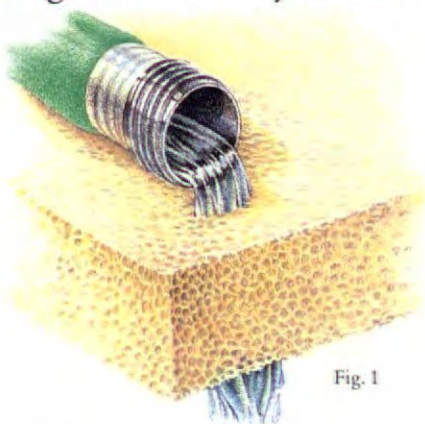


Fig. 1

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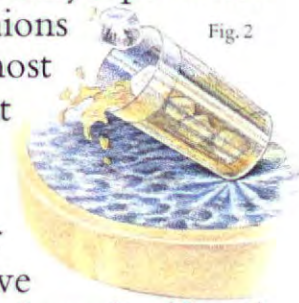
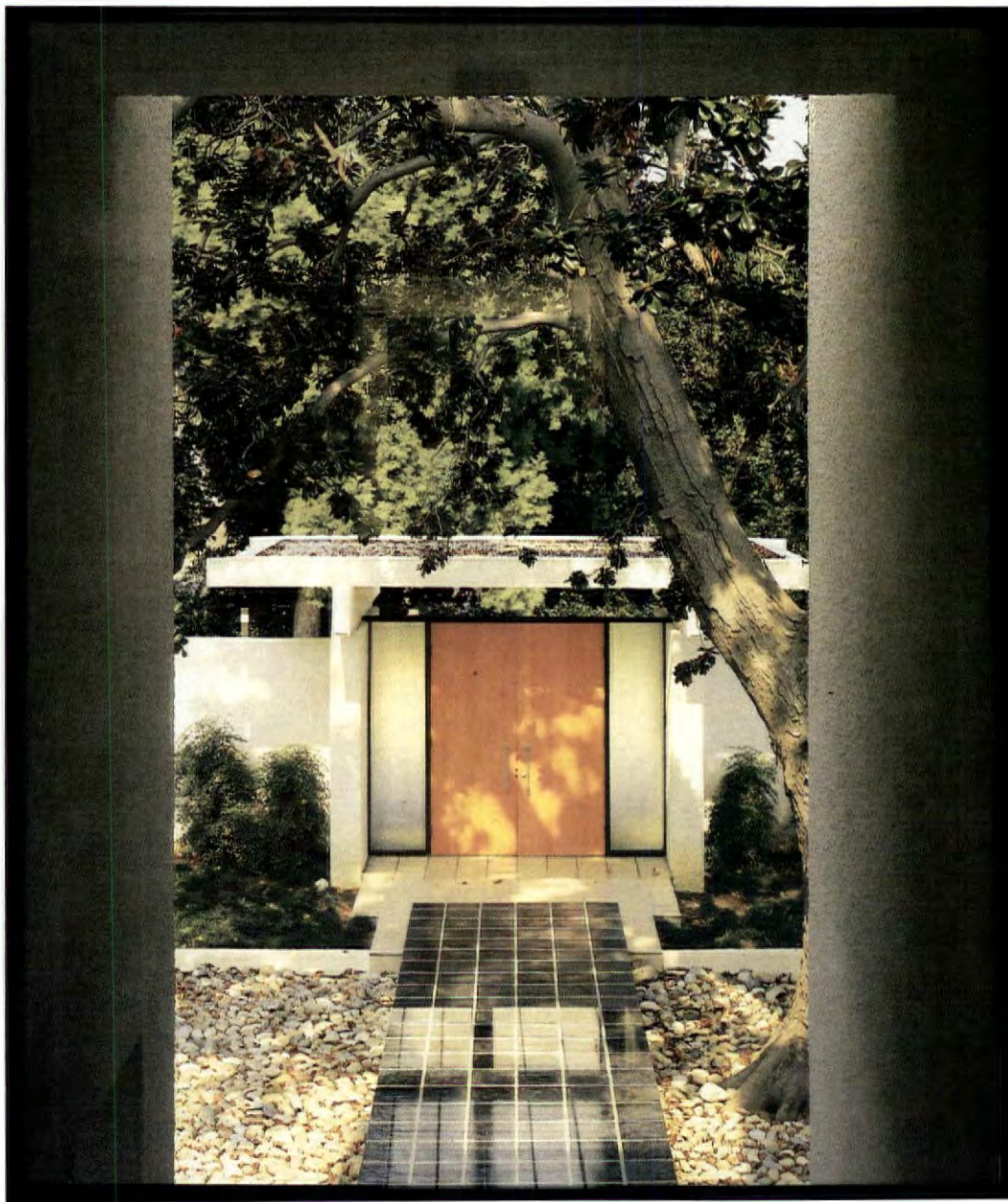


Fig. 2

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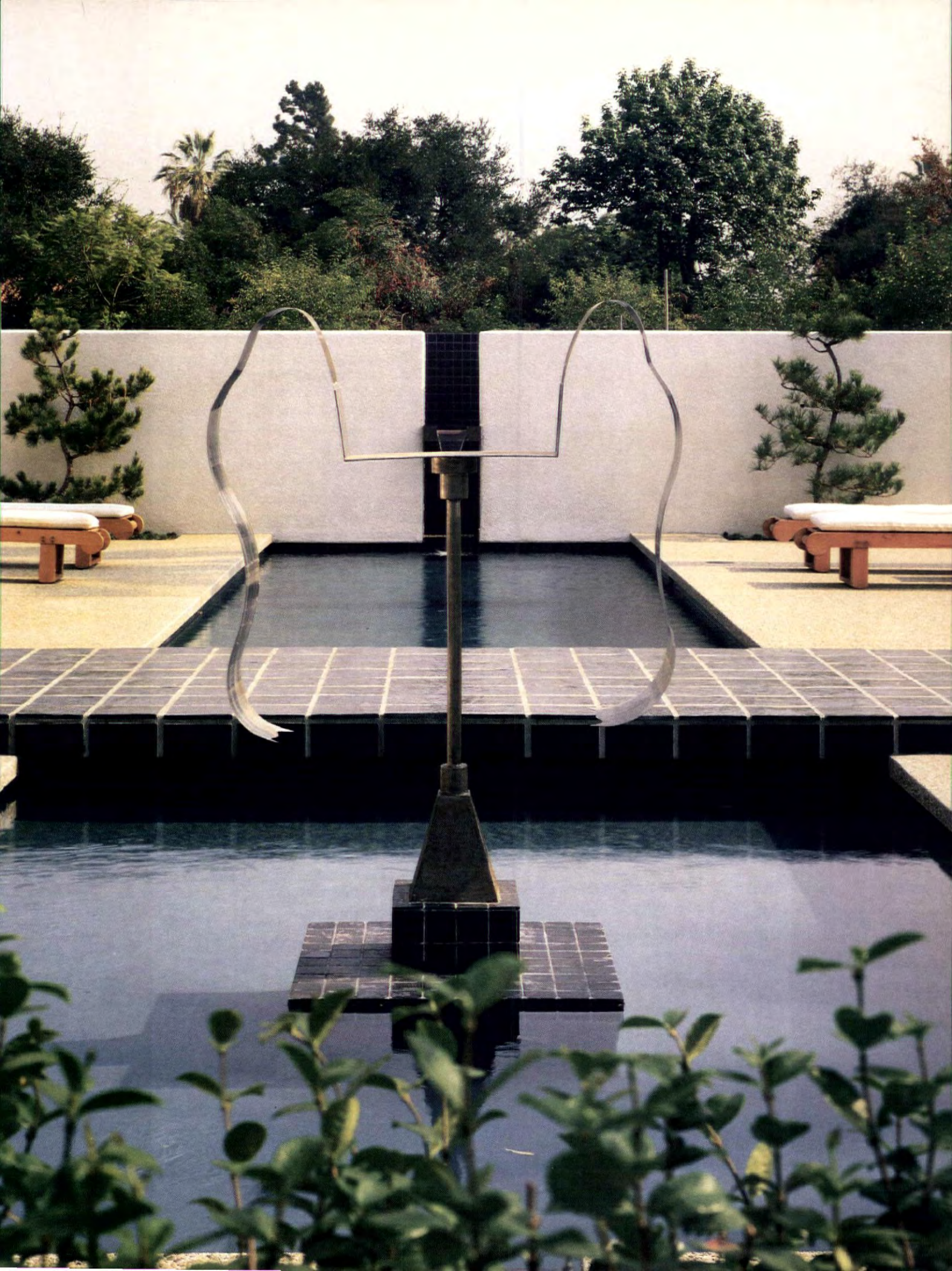
Art in Architecture

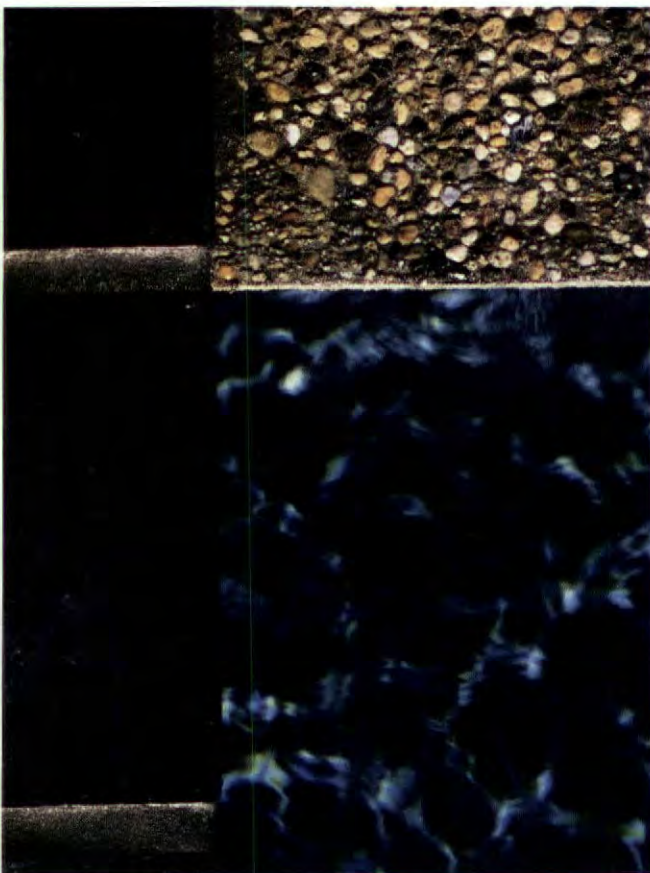
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 Interior Design by Newell Design
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Conrad Buff III

A huge magnolia tree, protected lovingly from the bulldozer's irrevocable sweep, hovers about the gated wall. Hospitably awaiting, the wall's white oak doors part to a welcoming spline of softly hued quarry tile and charcoal gray slate. The eye is led onward, into the house, then out again across terrace, over pool. One feels drawn to the property's end. However, once inside, the guest will want to linger. Here, too, all is serene.

From the inception of the carefully sculpted garden to the last interior detail, a boldness of scale is matched by a symmetry so pure it might seem too studied—if it were not so right. Such a total mastery of the entire built and landscaped environment has garnered for Buff & Hensman Architects some 30 awards from the American Institute of Architects. The firm will be honored yet once again on May 1 with the first Gamble House Master Craftsman Award. "We consider Conrad Buff and Donald Hensman uniquely similar to the architects Charles and Henry Greene, who designed The Gamble House in 1908, and in whose tradition the award has been established," says Architect Randell L. Makinson, Director of The Gamble House/University of Southern California. "As were the Greenes, Conrad Buff and Donald Hensman are master craftsmen as well as architects. It is this, we feel, that enables them, as it enabled the Greenes, to continually demonstrate a complete understanding of all aspects of the built environment, including landscapes, interiors, furniture and accessories."

Here, however, in the Malcolm and Madeleine Glover residence in Pasadena, California, the firm's architecture is combined with the interior design of Frank H. Newell. The result is yet another ode to the true integration of landscape, architecture, interior and art. In every detail, the interior extends the architects' sense of scale and geometry. The art incorporated into exterior and interior reinterprets the architects' as well as the interior designer's devotion to a few basic forms, sensitivity to texture, and admirable sense of proportion. Equally important is that Newell continues the architects' exaltation of the West's hospitable climate and natural materials.

"Our good fortune," comments Hensman, "was in being able to work together with Frank Newell as a team from the project's beginning. So many times, if an interior designer is brought in after the architecture is complete, it is difficult to work out a true synthesis of all the design elements."

Outside, the Buff & Hensman architecture sings an ode to the West's hospitable climate and natural materials, including an earthy beige Western Quarry tile, Terra Firma black slate, and Latco's interior pool tile. The loggia furniture is by First Cabin. The architectural metal sculpture is by Lila Katzen/Stella Polaris Gallery.



It is a surprise to some when architects who are such devoted craftsmen as are Buff and Hensman are not given total responsibility for the interior. Many houses for which they have had such responsibility, with all furnishings designed by them and many crafted by Conrad Buff himself, are considered masterpieces of their kind. Yet the Glovers wanted something different. They believed that combining Buff & Hensman's strongly regional overtones with Newell's more sleek interiors approach would best serve their interest in a contemporary art collection.

The idea for this residence began some years ago. With their children grown and no longer living at home, the Glovers envisioned a future free of the accumulation of decades. They wanted an environment that would better accommodate their travel, photography and arts related interests and also their predilection for the indoor-outdoor living and entertainment style so suitable in southern California. Then, in 1980, they joined an arts and architecture tour of Europe with Jody Greenwald, ASID, IDEC, Program Head, Interior and Environmental Design, Department of the Arts, UCLA Extension. "On that tour," recalls Mr. Glover, "we saw Corbusier's home in Paris and we knew our dream was taking shape. We were so impressed by the volumes of space and their relationship to each other. And we were so inspired by the relationship of those enclosed spaces to the world outside."

Later, on yet another tour conducted by Jody Greenwald but this time in Los Angeles, the Glovers were introduced to Buff & Hensman architecture and could almost see their dream realized. "As in Corbusier's house," says Mr. Glover, "it was the use of space that most impressed us. The clear definitions yet continual sense of surprise, the thorough and harmonious dominion of the entire living environment on both sides of the architectural facade—this is what appealed to us. We also thought the heavily Mediterranean overtones of Buff & Hensman's architecture would be appropriate to Pasadena, where we wanted to build."

Continued on page 180

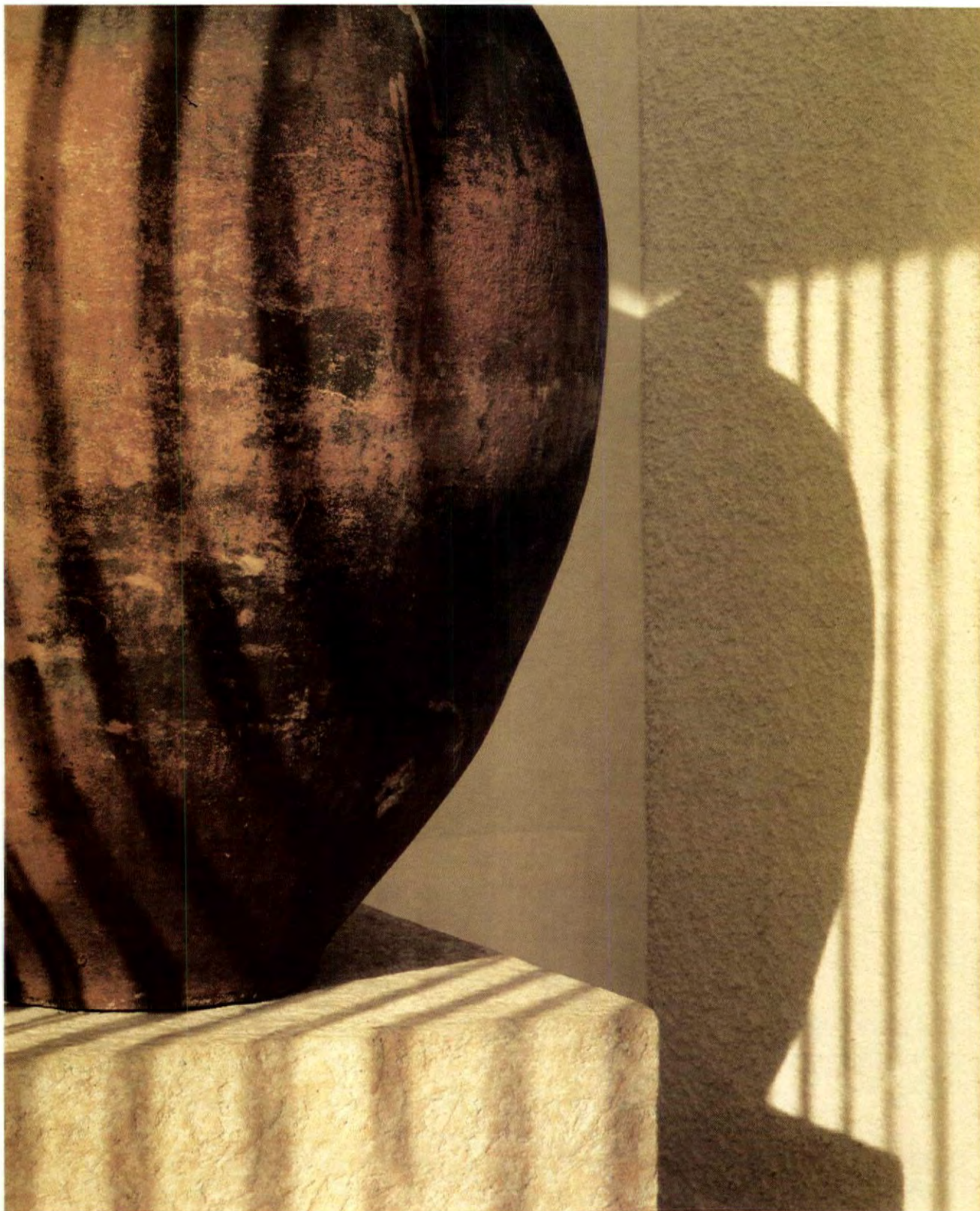
Living Area (right and preceding page)

Bronze Benin tribal head: purchased from the Museum of Natural History, Los Angeles
 Painting: *Other Parts of the World* by Brock Klein, mixed media on canvas, 1985, through Ruth Bachofner Gallery
 New Mexican San Ildefonso Pueblo pot: clients' collection
 Herez Persian design area carpet: Pashkin Brothers
 Planting: Mark Rhoads and Dennis Tobin/Arboretum
 Custom oak monolith: designed by Frank H. Newell, fabricated by Tempo Cabinets
 Custom seating elements: designed by Frank H. Newell, fabricated by Ken-Will Company
 Silk: Jack Lenor Larsen
 Leather: Contemporary Hides, Inc.
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 Travertine plate: Hudson-Rissman
 Brno chair: Knoll International
 Travertine/stainless steel cocktail table: designed by Frank H. Newell, fabricated by Douglas Bickle, Inc.
 Faux stone pedestals: Waldo's Designs
 Large antique Spanish wine urns: Raphael Studios
 Art (over fireplace): *Collaboration* by Helen Pashgian and George Geyer, epoxy and glass
 Jain stone head, 18th century: Marc II
 White celadon bowl: J.F.Chen
 White bronze sculpture: Seija Kunishama
 Pakistani wooden planter: Waldo's Designs
 Venetian black glass candle holders and sanded black glass ashtray: Karl Springer
 Vertical blinds: Melrose Shade Company
 Stainless steel floor lamp: Cedric Hartman
 Low voltage lighting: Capri
 Track lighting: Halo
 Lighting consultant: David Steinitz/F.I.R.E., Ltd.



Rick Barnes





Rick Barnes

Rick Barnes

The art reinterprets the architects' as well as the interior designer's devotion to a few basic forms, sensitivity to texture, and admirable sense of proportion.





Mary E. Nichols

Rick Barnes

Dining Room

Custom cabinetry: designed by Buff & Hensman, fabricated by Tempo Cabinets

Travertine/stainless steel dining table: designed by Frank H. Newell, fabricated by Douglas Bickle, Inc.

Brno chairs: Knoll International

Leather: Contemporary Hides, Inc.

Celadon bowl and wood planter: Waldo's Designs

Interior planting: Mark Rhoads and Dennis Tobin/Arboretum

Art: Helen Pashgian, epoxy

Detail of Landing (preceding page)

Art: *Prometheus* by Jim Morphesis

Ceramic jar: Hudson-Rissman

Exterior (following pages)

Loggia furniture: First Cabin

Slate table: American Marble

Glass hurricane lanterns: Waldo's Designs

Consulting Engineer: Siavash Bahador

Mechanical Engineer: Sullivan & Associates







Inspired by a Collection

An Interior at One with Its Art

Interior Design by Alphonso Vallejo, The Design Group, Inc.
Photography by Ron Starr



Native American, African, Pre-Columbian and contemporary art form the main body of work owned by a Northern California real estate developer who wanted his home to be the most dramatic ever.

Upon entering the home located in the affluent Atherton area, the visitor is greeted with an Italian styled loggia and entry dramatically framed by two Manuel Neri life-size sculptures. The experience of walking through a quality art gallery is sensed in the hallway leading to a formal dining room. Even while lingering in the living room, the eye is focused on the collection of art and artifacts. It would seem that the collection is of primary importance in this home where interiors have been "contemporized" — melding today's styling with traditional architectural elements.

Built in 1928, the home's Italianate

Stairwell (shown on cover)

Sculpture: untitled, by Manuel Neri, plaster, 1978
Lighted base: custom by Aaron Smith
Lighting consultant (throughout): Illumineering
Paint on walls: Fuller O' Brien

Entry

Sculptures: untitled, by Manuel Neri, plaster, 1977
Floorcovering: original to house
Wall and ceiling paint: Fuller O' Brien
Jug: client's collection
Pool house architecture: Don E. Gentry & Associates
Pool area furniture: Mexican equipales by La Bamba; umbrella by Terra

Living Room

Artwork: *Quatre Papillons et Insecte*, by Fernand Léger, oil on canvas, 1953
Frame: custom by Aaron Smith
Sculptures: African
Figure on coffee table: Pre-Columbian
Fireplace surround: custom by designer with Violet Moresque marble from Bianco Marble; fabricated by Sulan Woodworks









Living Room

Fiberglass sculpture: *Acrobat*, by Maxine Kim
Stussy
Seated figure: Pre-Columbian
Collection: Pre-Columbian, Southwest American
Indian, Ashanti heads, and sculpture by
Vladimir Cora
Lacquered wall bracket: Aaron Smith
Chairs: Roche Bobois
Chair fabric: Design Tex
Table: Douglas Bickle Inc.
Bookshelf inserts: design adaptation by designer;
fabricated by Sulan Woodworks
Orchids: client's collection
Sofas: custom by designer; fabricated by Dave's
Custom Upholstery
Sofa fabric: Vice Versa
Pillows: fabric by Design Tex; fabricated by Dave's
Custom Upholstery
Coffee table: custom by designer; black glass from
Bay Cities Metal Products; glass etching from
Pacific Showrooms West; base from Sulan
Woodworks
Carpet: custom, wool
Paint on walls: Fuller O'Brien
Ceiling fixture: Halo



style was the creation of architect Leslie Duke Nichols. The original interiors were darkened by the use of stained wood for floors, wainscoting and crown molding, with dark wood paneling surrounding the living room fireplace. The only hints of spaciousness were the high ceilings. When purchased by the client a few years ago, the home looked as though it had not been touched for five decades.

The client's desire was to update the interiors, enhance and highlight an existing art collection, and to create a sense of drama. Having worked with the client on previous projects, Alphonso Vallejo of The Design Group, Inc. in nearby Santa Clara was given the assignment.

"My client has tremendous taste, imagination and a sense of style," says Vallejo. "For the Atherton home, our task was to do a complete redesign. Certain spaces—kitchen, master bedroom and master bath—had to be gutted and reconstructed. Don E. Gentry & Associates of Santa Fe was the architectural firm involved with the reconstruction/remodeling of those areas. We designed the interiors. Gentry also designed a pool house in the Italianate style."

Both designer and client enjoy art immensely and often refer galleries and artists to one another. So it is not surprising that Vallejo began with the existing art collection before he attempted the design scheme. Notes the designer, "My idea was to design around the art so each piece would have impact. In the living room, for example, I used red accents because of the Léger painting over the fireplace."

Placement of Maxine Kim Stussy's *Acrobat* sculpture in front of the living room's only covered window receives its impact from juxtaposition with a venetian blind treatment. Says Vallejo, "Since light pours in unobstructed through the other windows, I felt the blind to be a perfect backdrop for the sculpture."

The ethnic artifacts, dating between 800 to 1500 A.D., have been evaluated by several art museums as being among the best of private collections in the U.S. Two seated figures from New Guinea, for example, represent the largest pair of their type in the country at this time. The client began collecting while only a teenager, inspired by his aunt, skater/actress Sonja Henie, who once amassed a great collec-

Continued on page 168

Dining Room

Sitting figures: Shortmeri, from Sepik region of New Guinea
Dining table: custom by designer; fabricated by Soleil, Inc.
Dining chairs: client's collection
Chair fabric: Design Tex
Carpet: custom by designer; fabricated by Ledford V'Soske
Ceiling fixtures: Capri
Paint on walls: Fuller O'Brien
Table accessories: client's collection

Den/Study

Artwork: *Nu Assis Huile Sur Toile*, by Pablo Picasso, oil on canvas, 1964
Modular sofa: custom by designer; fabricated by Dave's Custom Upholstery
Sofa fabric: Vice Versa
Pillow fabric: Design Tex (red); Marginan, Inc. (print); pillows fabricated by Dave's Custom Upholstery
Wallcovering: UltraSuede

Hallway

Artwork: *Mujer con Vasija*, by Ricardo Martinez, oil on canvas, 1976
Frame: custom by Sulan Woodworks
Stone sculpture: *Seoul Survivor* by Robert Brady
Stainless steel panels: untitled by Mike Narciso
Pottery: Southwest American Indian, circa 800-1500 A.D.
Pottery pedestals: brushed chrome
Ceiling fixtures: Marco
Floorcovering: original wood plank
Paint on walls: Fuller O'Brien
Upholstered seat: Dave's Custom Upholstery
Seat fabric: Vice Versa





LIFESTYLE WEST

Eclectic Through and Through

Contemporary Art Holds Court in a Tudor Residence

Interior Design by Irwin N. Stroll
Photography by Mary E. Nichols









Entry (page 90)

Art: (left) *Then Came Death and Took the Butcher* by Frank Stella, from *Illustrations After El Lissitzky Had Godya* series, 1982-84; (upper right) wood sculpture, untitled, by Russell Adams; (lower left) metal sculpture on pedestal, untitled, by Leonard Skuro 1983

Staircase: custom by the designer; fabricated by Taylor Stairs

Staircase carpet: Sewelson's Carpets International

Lighting: Halo Lighting

Wallcovering: Silk Dynasty

Bar Room (above)

Painting: acrylic on mahogany, untitled, by Ed Moses, 1983

Bowl by Pablo Picasso

Table base: J. Robert Scott & Associates

Tabletop: Zeolla Marble

Chairs: Karl Springer

Chair fabric: Donghia

Wallcovering: Old World Weavers

Living Room (pages 91 and 92-93)

Art: acrylic on canvas, untitled, by Ed Moses 1984

Ceramic sculpture on coffee table: untitled, by Fred Stoddard 1981

Fireplace treatment: custom by the designer; fabricated by Zeolla Marble

Fireplace screen: custom by the designer

Pillow fabrication: Linen Tree

Accessories: client's own

Art: last resin work, untitled, by Ron Davis 1975, Ch'in dynasty porcelain figure: client's collection

Sofa: custom by the designer; fabricated by A. Rudin

Armchair, lamps and sofa, pillow and drapery fabric: J. Robert Scott & Associates

Armchair fabric: Jeffrey Aronoff

Marble table: custom by the designer; fabricated by Randolph and Hein

Carpet: custom by the designer; fabricated by Sewelson's Carpets International

Drapery treatment: Creative Draperies

Lighting: Halo Lighting

Wallcovering: Silk Dynasty

Soft tones of mauve, celadon, and cream are combined with contemporary art. The allure created spells comfort, style and grace for Mrs. Clare Avnet, the widow of Robert Avnet who, with his brother Lester, founded Avnet Corporation, listed on the New York Stock Exchange.

The Beverly Hills home is among those to be viewed in this month's Art & Architecture Tour sponsored by the Art Museum Council, which benefits the Los Angeles County Museum of Art. Now in its 34th year, the Art & Architecture Tour is one of the primary fund raisers whose proceeds go toward the museum's acquisition of fine art.

Mrs. Avnet's home is included in the tour because it houses an exciting art collection within contemporary interiors which contrast with the building's Tudor



style architecture. Updating the interiors of her 40-year-old residence was a challenge for Mrs. Avnet. She was told it could not be done.

Irwin N. Stroll & Associates, Inc. Interior Design was one of several design firms interviewed by Mrs. Avnet. She was looking for a designer whose taste she admired and with whom she would feel comfortable. "I guess I liked Irwin's personality," says Mrs. Avnet. "I felt I could discuss things with him. I wanted someone I could really talk to instead of saying 'I'll take the green or blue.'"

"The bottom line was I made her laugh during the interview," jokes Stroll, then more seriously, "I think I made her feel comfortable." Later, Stroll would confide that he and his client developed an excellent working relationship, where there was an open exchange. As Mrs. Avnet

learned a great deal about design, so did Stroll about art and collecting.

Mrs. Avnet was the owner/builder/contractor for the remodel. Irwin Stroll became the supervisor and construction work was subcontracted. Designer and client worked on the home's remodel for about a year. Originally, the interiors of the Tudor style building had masculine overtones for the six-foot former resident of the home. Even the bathtub had to be rescaled to fit the new owner's petite size. In addition to changing the scale of the interior spaces, the flow through the home was improved.

"We opened up the home," says Stroll. "We let it 'breathe' more. We did this by making some major changes. The former garage is now the formal dining room. The old dining room was transformed into

Dining Room (opposite and following pages)

Art: wood sculpture, untitled, by Fred Stoddard 1983; *Black Light*, print from the 1984-85 series Para Adultos by Allen Jones

Chinese figure on pedestal: client's collection

Dining room chairs: custom; fabricated by Randolph and Hein

Chair fabric and candle holders: J. Robert Scott & Associates

Wallcovering: Silk Dynasty

Floorcovering: Zeolla Marble

Art: (on wall) *Elipodbomool*, from a series of four linocuts, by Palidino 1984; (left) Ch'in Dynasty figure on pedestal: client's collection; (right) oil on wood, untitled, by Hano, 1982

Server unit: Pace Collection

Crystal lamp: client's collection

Dining table: custom by the designer; fabricated by Zeolla Marble

Continued on page 168







HOSPITALITY

A Fine Mess

Breaking the Rules Wins the Game for Sharkey's Beach House



Interior Design by Louis Owen, Inc.
with Susan Singleton
Photography by Robert Pisano



Project Team, Louis Owen Inc.: Gary Dethlefs, Cindi Kato, Julie Stanley and Florence Vollmer
 General Contractor, Wales McLelland: Stanley J. Wales, principal, and Nancy Therrien, project manager
 Chairs: Gold Medal
 Tables: Wales McLelland
 Sconces, hanging and table lamps: custom by Louis Owen, Inc.
 Spot lighting: Lightolier of Canada
 Drapery: Catherine Howerton Hawley

Untamed, unintentional, uninhibited. Crazy juxtapositions of images and accidental marriages of hues. This is the efficacy of nonsense in design. Where painted palm trees soar to the ceiling dimensionalized by twisted, multi-colored striations, defying the limits established by architectural planes. Where scrawls of color take off in sporadic directions, producing mess with electrifying vigor. Where excitement is bred by artistic verve rather than by mob fanaticism. Welcome to Sharkey's Beach House—where breaking the rules is the rule.

It took a lot of audacity to accomplish what finally materialized from the hands and minds of interior designer Gary Dethlefs and artist Susan Singleton. For that matter, it also took a lot of foresight on the part of the two and a client with a very offbeat idea. Sharkey's Beach House was a manifestation of the visages of youth run amuck in the dining establishment. "The owner's reference to the patron was 'Our Boy,'" recalls Dethlefs, president of Louis Owen, Inc., Seattle. "Our Boy was between the ages of 18 to 28, possessing a very nonconformist attitude. It was a post-college crowd that needed a place to hang out and be comfortable."

All this happened in Vancouver: a three-story home built in the late 1890s was designated a Trust house—the Canadian version of America's National Register of Historic Places. The law stipulated that no exterior changes were allowed; in fact, it had to be restored to its original beauty. However, that did not apply to the interior, which became "open house" to the design team. The owner permitted Dethlefs and Ms. Singleton, president of Susan Singleton Studio, to unleash their creative enthusiasm unfettered by any functional overtones. He did not want the floor plan to have any side-by-side seating.

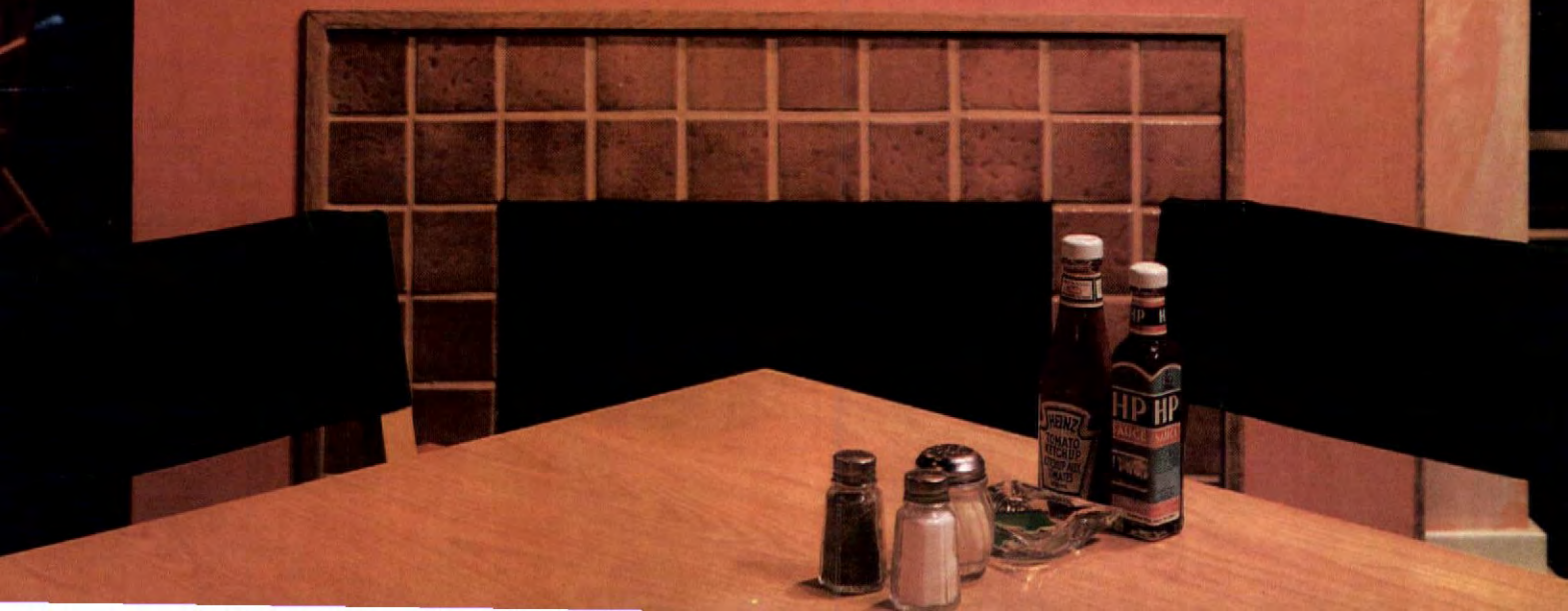
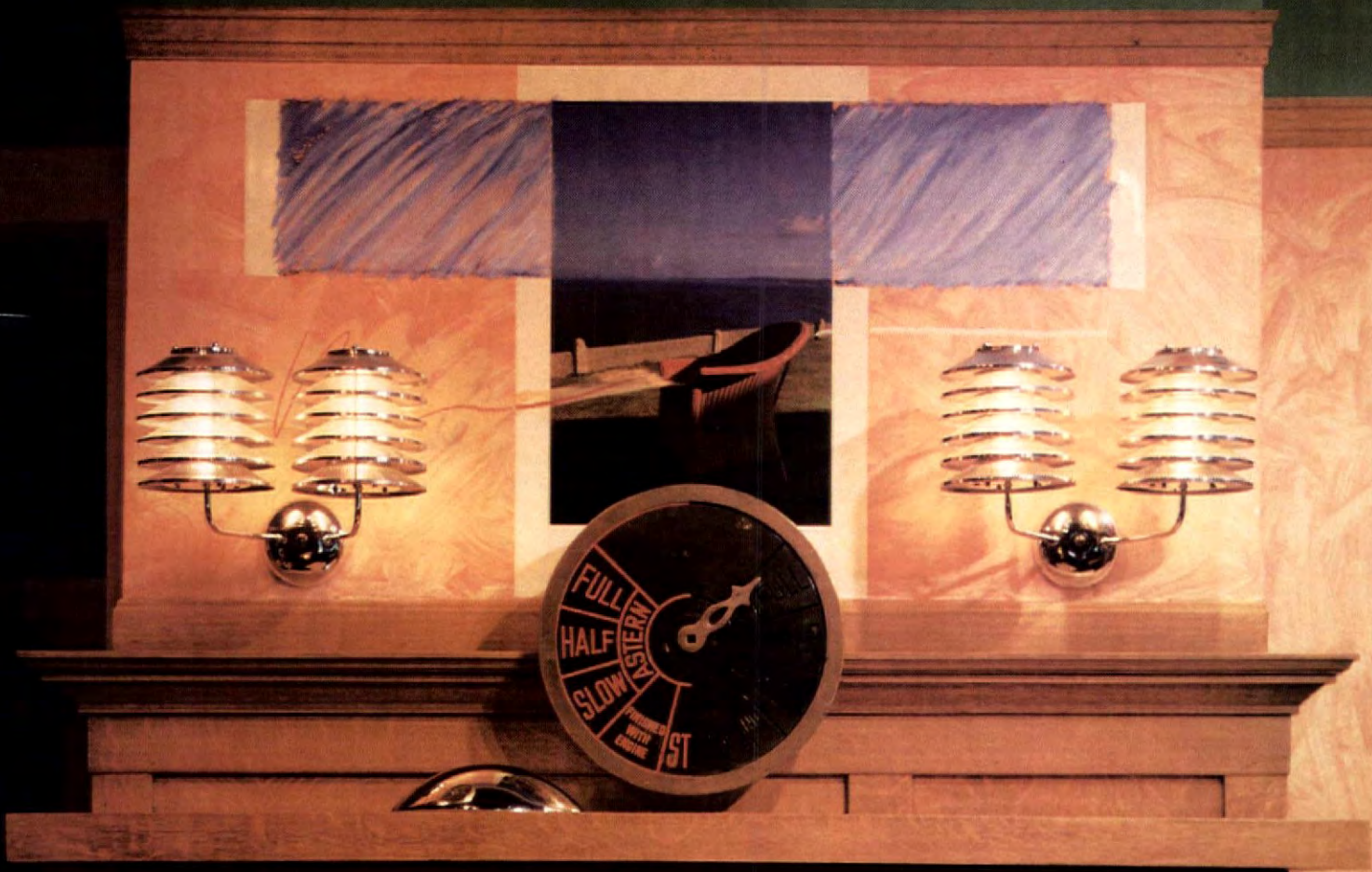
What about the sprinkling of intimate dining areas? Easily solved by placing freestanding banquettes in strategic areas. What about service in a three-floor restaurant? Single kitchens were created for the second and third floor dining levels, where tasty burgers and sandwiches are confectioned for eager diners awaiting at hardwood tables.

"So many interiors are stymied and so predictable," says Ms. Singleton, "And treating the entire space as an art object was a refreshing approach." Walls were textured with the artist's random strokes and splashes of reds, executed with oil sticks and blended with turpentine in some areas to create a wash effect.

All this rule breaking served to reinforce the "hands-on" approach to collaboration. States the artist: "A tricky point was how to pay attention to the architectural elements, but not be dictated or confined by them. Also, I did not want to paint a mural in a set area. I wanted it to explode past a predictable solution of what would have been applied to the wall."

"It was a time warp effect," describes Gary Dethlefs of the styles' playful union. "The collages and wall paintings against a neoclassical architectural background provided a sharper contrast in styles, humanizing as well as humorizing the space. We took the interior out of its residential context and gave it new life as Sharkey's Beach House without destroying the architectural integrity."

—Rick Eng



John Frye



WORKSTYLE WEST

Sculptural Synthesis in Dallas

Allied Bank Tower at Fountain Place

Architecture by Harry Cobb, I.M. Pei and Partners

Harry Weese, Harry Weese and Associates

David Habib, WZMH Group, Inc.

Allied Bank of Dallas Executive Offices by Donna Vaughan & Associates, Inc.

Joseph A. Pereira, AIA, Project Director

Jenkins & Gilchrist Law Offices by Lawrence F. Lander, AIA, CRSS, Inc.

Criswell Companies Headquarters by CRSS, Inc.

Tower Public Interiors by Vivian-Nichols Associates, Inc.

Landscape Architecture by Dan Kiley, Kiley-Walker

Art Consulting for Allied Bank by Carey Ellis Company





There is a building in Dallas that offers more than 40 different floor plans. That building is 60 stories, with 1.2 million square feet, smack in the middle—or really a little over to the west—of downtown. Right there, in that Texas metropolis of granite and glass, this newest megahighrise is surrounded—by water!

Swirls and pools and gushes and geysers. This is not just a tall Texas tale. This gleaming tower and its six-acre shimmering surrounds are not a mirage. This is the Allied Bank Tower at Fountain Place.

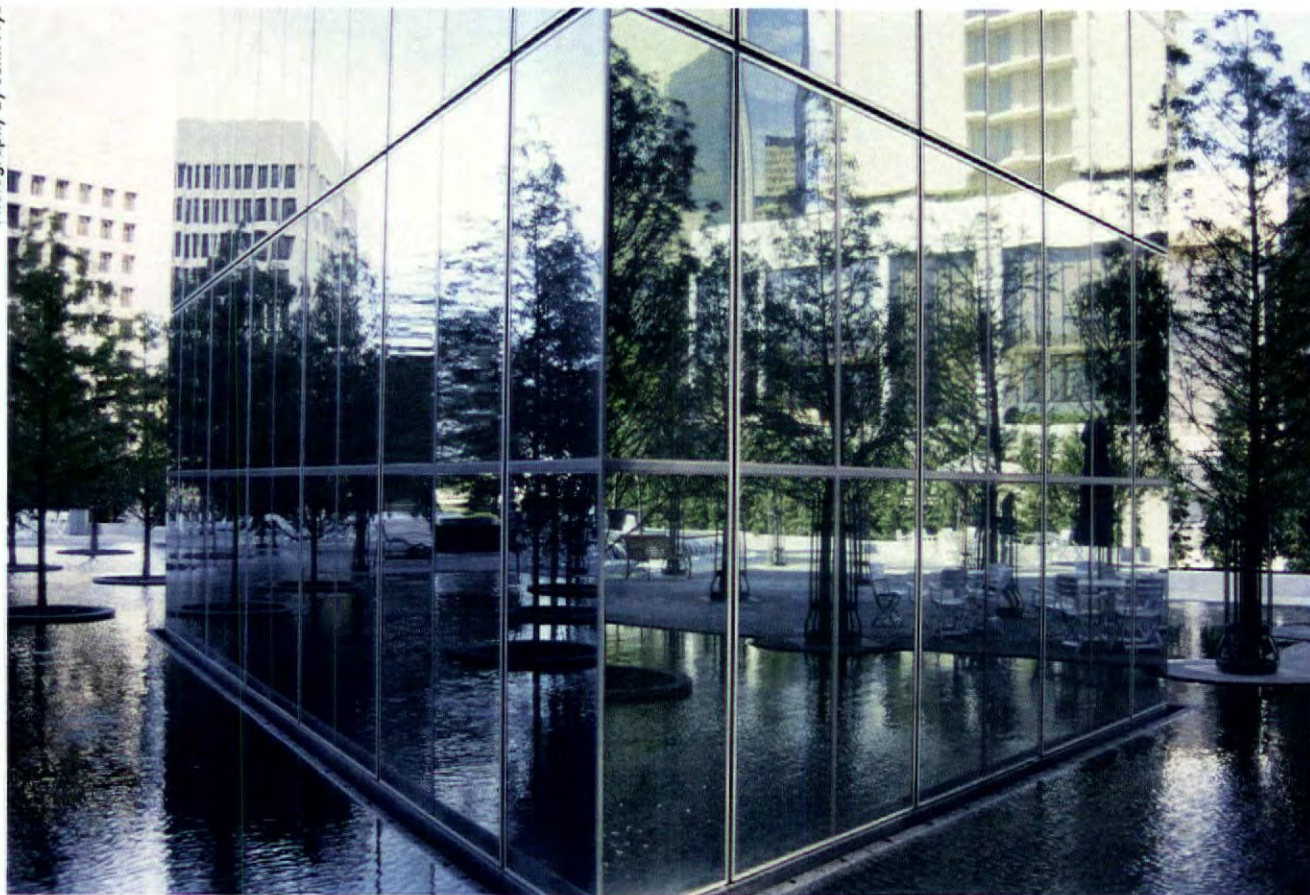
The tower's powerful monolithic profile has been blessed with the element of surprise—an enhancement to any show, from stage to skyline. Its structure of

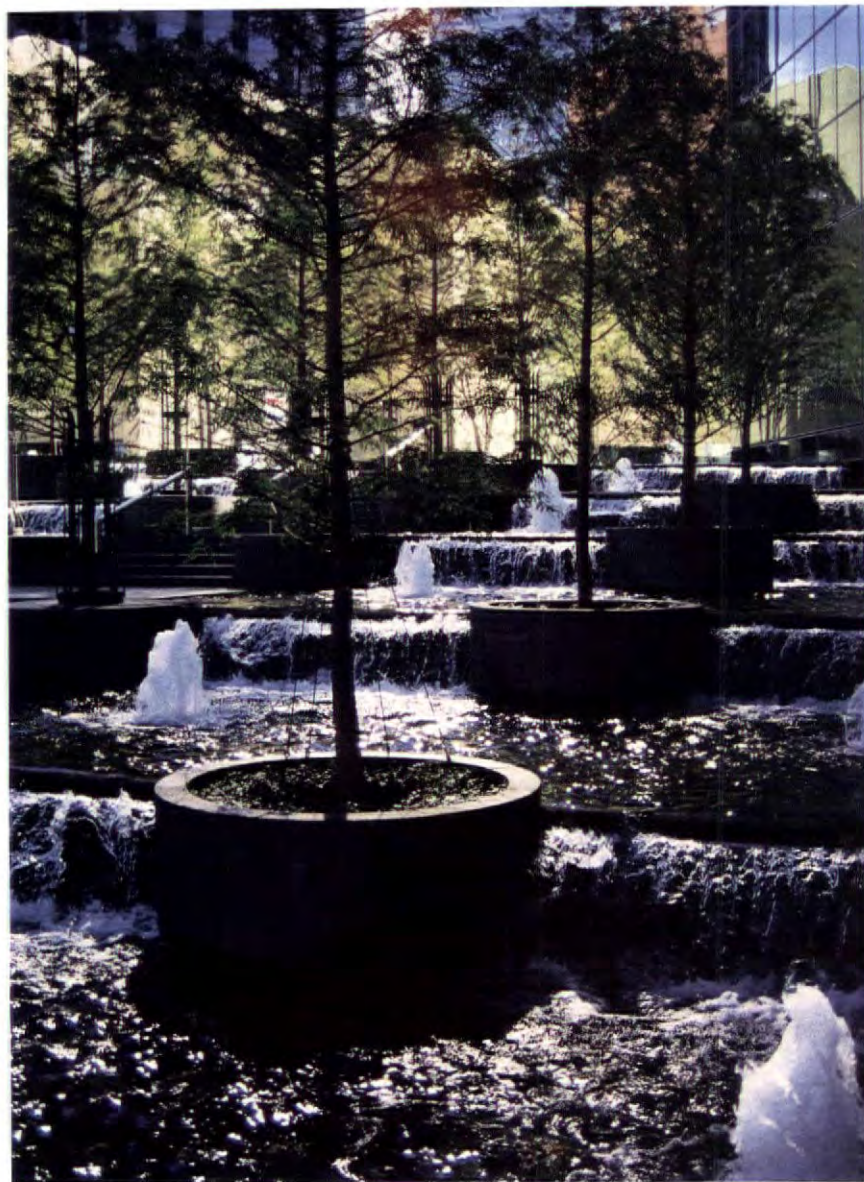
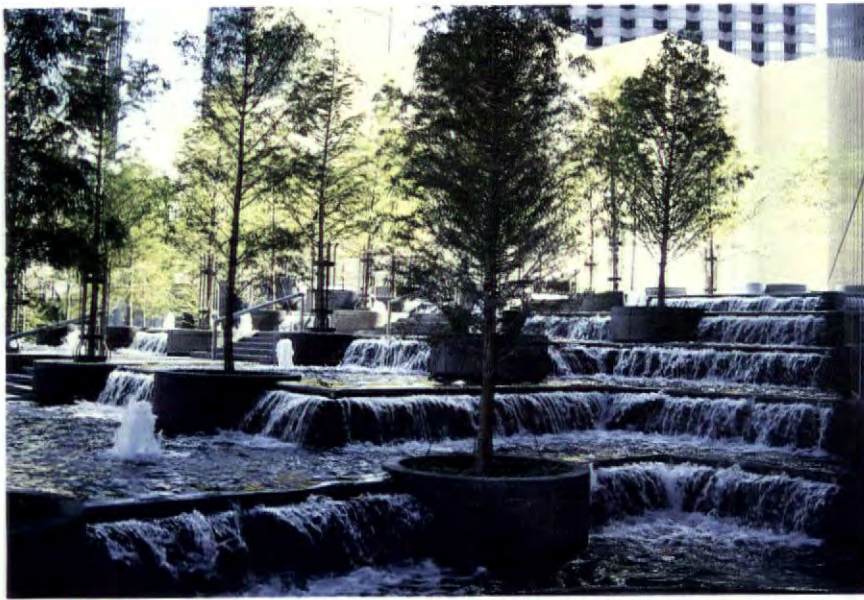
slices, angles and turns is sheathed in the bluest of green glass. That master of architectural suspense and intrigue, I.M. Pei, under the project direction of Harry Cobb (who authored the pacesetting John Hancock Tower in Boston), gave his client, Criswell Companies, a product with nearly as many choices and options as there are tenants.

It was the focusing of a cherished vision for developers Sharon and William Criswell Jr. "We lived in San Francisco before we moved to Dallas and admired that city with its many wonderful public spaces," Mrs. Criswell states. "We saw an opportunity in this site to develop a premiere part of town, between the Dallas









The spirit of European water gardens: pools of calm water are pierced with lush cypress trees; an array of shoots and sprays are orchestrated by a sophisticated computerized system; a sense is given of rising from an ancient placid lake for this tower of mirrors. Landscape architecture was executed by Dan Kiley of Kiley-Walker; fountain design and engineering were accomplished by WET Enterprises.

With its downtown location and prestige setting, the building was designed as a natural for attorneys and accountants' offices.

Photography by John Frye



Allied Bank Tower Public Seating

Chairs: Dunbar
Sofa leather: Spinneybeck
Rugs: Custom, fabricated by Kalogridis

Elevator Lobby

Marble: Alpi Verde, fabricated by Stoneset
Flooring: Sierra White granite, fabricated by Stoneset
Bronze doors: custom, fabricated by Fujitech America
Bronze insets and reveals: fabricated by Tyler Elevator Products
Receptacles: Architectural Supplements

Museum of Art, the Arts District and the West End District. We wanted to plan something from the ground level up that was completely human in design."

In working with I.M. Pei and Partners, the Criswells were shown three designs before they felt as if they were reaching their intended goal. "On the third proposal we saw the design of the building that stands today," Mrs. Criswell says. "We loved the looks of it, but at first thought it was impractical. Then we learned that the floorplans offered the same rentable efficiency as a rectangle would and that with some corridor changes we could offer an array of floor sizes and window adjacencies."

As a result, floor sizes of the Allied Bank Tower range from over 36,000 square feet on the lower floors to under 1,500 square feet on the top floor. Square footage costs were kept in line with current market rates, in spite of plaza treatment expenses, because the building's exotic shape prohibited the use of granite, usually a much more costly material than glass. The specification of the glass complemented the project's other reflective surface: water. "We wanted the building to be identifiable at ground level," Mrs. Criswell explains. "The base is very big, and against a sidewalk all that glass would have been overwhelming. The landscape architect was brought in as an integral part of the overall design team. The elements of water and trees were introduced. The objective was to create a place in downtown Dallas where people could be comfortable, gather, lunch."

Pools of water surround the glass structure, giving it the appearance of a victorious monument rising from some underwater Atlantis. Amidst this network of pools, laced with a sophisticated computerized system of waterfalls and fountains, rise more than 220 bald cypress trees, in and around the water. The resulting effect is an essential to Dallas outdoor life nearly 60 percent of the year: cool air. The developer states: "Covering the site with water gives a sense of cooling, both real and psychological."

An extension of this environment, sculpted of water and glass, reaches into the tower itself, where Allied Bank's 25,000-square-foot bank lobby and main public space are positioned. In the bank lobby, etched glass and cool cream shades of marble match the frothy view outside. Bronze elevator doors, based on an original design for a Sullivan building, are in-



"The objective was to create a place in downtown Dallas where people could be comfortable, gather, enjoy lunch."
 — Sharon Criswell

Photography by Ira Montgomery



**Allied Bank of Dallas
Executive Conference Room**

Conference table: Manheim Galleries
 Conference seating: Helikon
 Conference seating leather: Spinneybeck
 Credenza: custom by designer
 Bowl: Crandall Galleries

Conference painting: *Margot in a High Bonnet and Tiered Cape* by Mary Cassatt, pastel on paper
 Secretarial area painting: *The McIlvane Sisters*, by Thomas Sully, oil on canvas, mid-19th century

**Allied Bank of Dallas
Reception Area**

Chairs: Hickory Business
 Chair fabric: Jack Lenor Larsen
 Lighting: Zimmerman Sign

Painting (left): *Belvedere, Virginia* by Grandma Moses, oil on canvas
 Painting (right): *Fishing on the Susquehanna*, by Herman Herzog, oil on canvas
 Flooring: Skinner Marble







Allied Bank's classic, traditional interior enhances the company's distinguished American art collection, which includes, top: Belvedere, Virginia, by Grandma Moses, from the Allied Bank of Texas American art collection. Above: Sun Porch by Boyd Rutherford, from the Allied Bank of Texas American art collection.

set in deep verde marble in the public lobby. The traditional setting is in surprising contrast to the tower's stark drama and its pristine landscape. The developer explains: "We were concerned that the building sculpture was very strong and that, if we didn't soften up the public areas, the overall package would be too sterile." The resulting public space was one of compromise between developer and architect. Initial interior plans suggested black polished granite slabs and stainless steel elevator doors, in keeping with the spirit of pure, unadorned materials exhibited in the exterior.

The compromise was perhaps the only solution in the currently sluggish and always conservative Dallas market. With its downtown location and prestige setting, the building was designed as a natural for attorneys and accountants' offices. In March 1987, after being open for seven months, the tower was 50 percent leased.

The office of the namesake tenant is a testimony in design to the city's mood of cautious optimism. Designed by Donna Vaughan & Associates, Inc., a downtown Dallas interior design firm, the 4,500-square-foot executive offices for Allied Bank of Dallas carefully position officers and executives in a gracious, traditional environment. "The client desired that the space confirm the image of the classic bank—a traditional look, one of permanence, suitable for executives," Donna Vaughan explains. "Conversely, Allied Bank likes a lot of open space, with bank officers visible and accessible as clients proceed to the executive area."

To accomplish this, the trapezoidal perimeter plan is combined with a circular traffic plan. A view is allowed through the conference room which separates officers and which in turn buffers the executives. Secretarial stations are positioned in the circular arteries. In a panhandle of the floorplan, the boardroom reaches out to the building's exterior for the office's only window view.

The executive area is distinguished by horizontal African switchback mahogany panels, a white carerra and Verdi Alpi Scurro marble patterned floor, and the white carerra pergola with neon coved lighting, as specified by project director, Joseph A. Pereira, AIA.

The office is given added interest with an illustrious collection of American art, collected by Allied Bank of Texas since 1982. Under the consultation of the Carey Ellis Company of Houston, the



**Jenkins & Gilchrist
Main Conference Room**

Table: Kittinger
Chairs: Kittinger
Chair fabric: Manuel Canovas

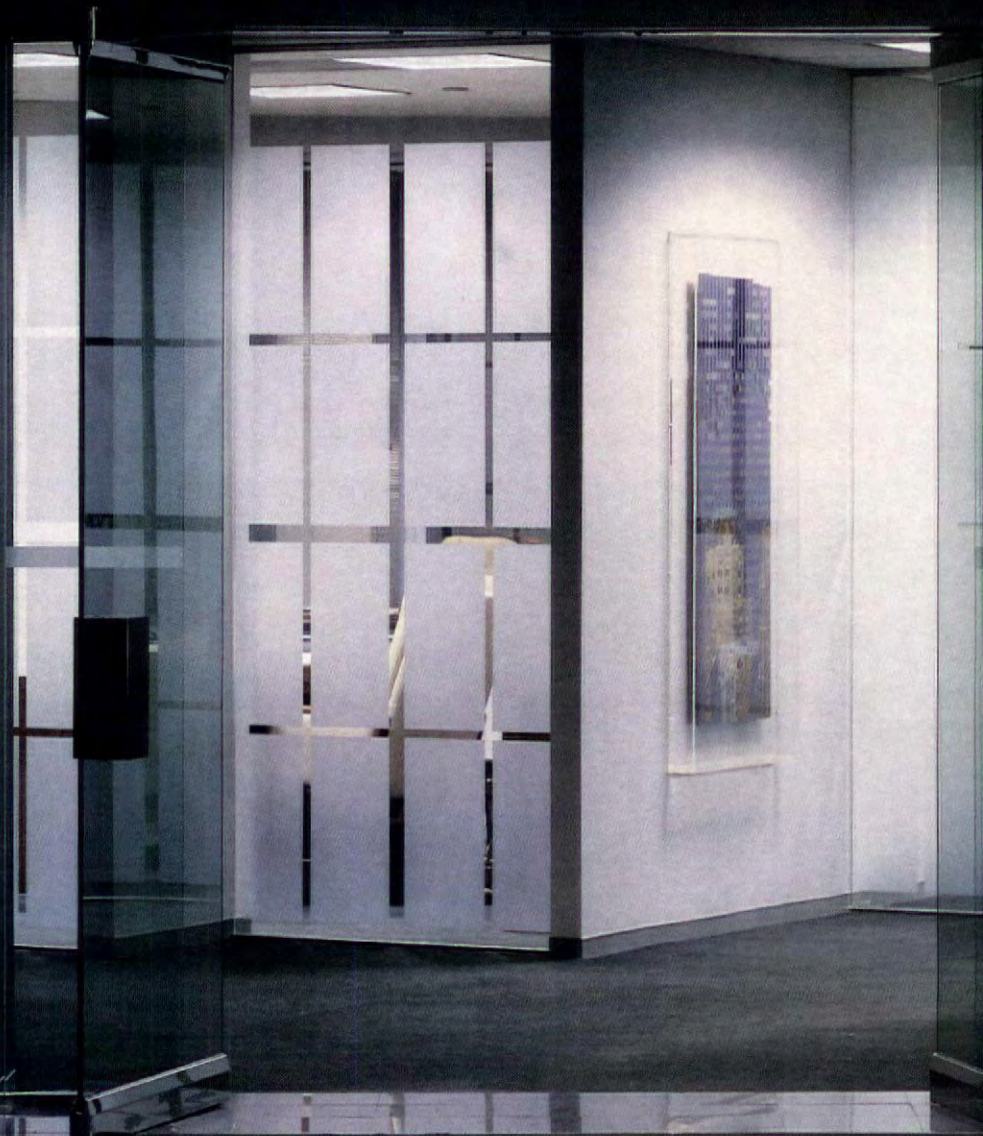
**Jenkins & Gilchrist
Caucus Room**

Floorcovering: Bentley
Reception chairs: Hickory Business Furniture
Chair fabric: Greese
Coffee table: Charles Mc Murray
Clock: client's collection
Custom millwork: Wigand Corp.
Conference seating: Kittinger
Seating fabric: Manuel Canovas
Conference table: Kittinger
Fabric wallcovering: Joyce Vagasy



50

50





Photography by Chas MacGrath

bank has collected more than 450 pieces of American fine art, including works by Frederic Remington, Norman Rockwell, Mary Cassatt and Grandma Moses. For the most part, the collection represents American art in the 19th and early 20th centuries, yet a few pieces of contemporary art currently are being added for installation in member banks with more contemporary interiors.

Another major Dallas law firm with headquarters in the new building is *Jenkins & Gilchrist*, for which offices were designed by CRSS, Inc. The positioning of this office required the incorporation of an angled floor plate and sloping glass curtain wall into a functional, efficient space. "The client had a need for a maximum number of perimeter offices, so we used the window wall for the greatest space," states Lawrence F. Lander, AIA, a designer on the project and CRSS associate. Based on a floorplate the shape of a dogbone, the law office totals 125,000 square feet over six floors, with the main reception area on the 32nd floor.

"With so many perimeter offices and a small bay depth, we ended up with a long loop corridor," the architect explains. "To

soften this effect, we designed treatments that occur from one corridor zone to the next. As one passes through a portal there is a design change: a physical narrowing of space, a change in materials, in carpet, color, lighting." These portals serve a second purpose in creating areas for art placement. The main reception area was positioned adjacent to the elevator lobby and the exterior glass, at the intersection of the building's two principal geometries. This strategic location allows visitors a dramatic view through the waiting area to the sloped glass exterior. The reception area includes an anteroom.

Also designed by Lander and CRSS were the Criswell Companies' own offices, which were intended to reflect the building's attributes to prospective tenants. The CRSS design concept creates a staircase geometry that harmonizes with the building's own geometry. Circulation paths open to the sloped perimeter window wall, maximizing the view of the Dallas skyline and providing a sense of openness. "We also made use of etched glass on the walls of the corridor between offices, to help further enlarge the appearance of the 30,000-square-foot office," Lander says. At the same time, the etched glass echoes the pierced planes of the building's dramatic exterior—a skyline symbol of courage and persistence for a city that needs both.

—Dana Collins

Criswell Companies Corridor

Floorcovering: Mohawk Carpet
Etched glass: custom; Wegner Commercial
Paint: Zolatone
Ceiling: Armstrong

Specifying Art

The Collaboration Between Architect, Interior Designer, Art Consultant, Client

by Ginger Krueger

The California lifestyle arouses strong and diverse opinions across the country. Californians are never shy. They exhibit the latest sportswear. They demonstrate "California Fresh" cuisine. They lead the fitness craze.

Perhaps Californians also are leading the way in another avant-garde movement: the integration of art into the architectural environment.

Designers and architects in Los Angeles are becoming increasingly involved in bringing works of art into their design projects. These art pieces range from existing paintings, prints and sculpture in interior and exterior spaces to totally new pieces spawned by major collaborations between artist and architect.

Everywhere one looks in Los Angeles, artwork is seen as part of the urban landscape: from the Olympic murals to the wall art of the most popular restaurants, and from the remarkable blending of art with architecture in the Frank Gehry-designed Temporary Contemporary Museum to the major sculpture installations at Crocker Center. While there is much talk in the art world about Los Angeles' long-awaited arrival as an art center, the city may become even better known for the innovative direction in which it is moving: toward the collaboration between artist and architect/designer.

Among the finest examples of comprehensive collaboration in private dwellings are the pioneering Doumani house in Venice, a collaboration between architect Robert Graham and artists Billy Al Bengston, David Novros, Terry Schoonhoven, Joanna Pousette-Dart and Tony Berlant, and the Vena apartment in an industrial area of downtown Los Angeles, a collaboration between artist Eric Orr and architect Frederick Fisher.

Why is this affair between art and architecture happening in Los Angeles? Professionals in both fields have long con-

tended that the touted 'laid back' approach to life in Southern California actually creates an atmosphere in which new ideas can be more readily explored and nurtured. Another popular answer is that the enthusiasm for the arts created by the 1984 Olympics has been a powerful force in bringing together creative thinkers who have a concern with urban aesthetics and environmental design.

It also has been suggested that the concept of collaboration has its roots in the 1967-1971 Art and Technology experiment initiated by the Los Angeles County Museum of Art. This program involved a number of artists working with technological and industrial corporations in California for the purpose of bringing together "the incredible resources and advanced technology of industry with the equally incredible imagination and talent of the best artists," as reported in the *Los Angeles Times*. This experiment and the 1971 LACMA Art and Technology exhibition may, indeed, have been the seminal forces behind the collaborative movement in California.

The inclusion of works of art in corporate settings and the urban landscape has been an issue since the early '70s. Such inclusion was backed by the National Endowment for the Arts and the mandate by the General Services Administration that one-half of one percent of all construction costs go toward the purchase of fine art for federal building projects. Many cities have developed arts programs with their redevelopment agencies earmarking as much as one percent of the total construction cost for artwork. Many corporations have voluntarily established art programs, indicating a growing art awareness.

In the '60s, the public was increasingly exposed to art: Pop Art was a style symbolic of our consumer culture—an art to which people could relate with ease. Art was no longer "high art." The media hype

and art happenings surrounding Pop Art gave everyone a piece of the action. Simultaneously, there was a resurgence of interest in printmaking. Publishers such as Universal Limited Art Editions, Gemini G.E.L., Tamarind, Kenneth Tyler and Cirrus Editions began publishing quality lithographs and etchings by highly regarded artists at reasonable prices. A large, art-buying group has resulted.

Today, we have a general public that has a working knowledge of fine art. The more sophisticated corporate and private clients request that fine art become a part of a project's architectural design. The burden lies with the design team to address this issue. The bottom line, of course, is the client: is he enthusiastically



supportive of including art in the project? How do we educate clients toward this thinking? How do we educate designers to understand and choose high-quality works of art for their spaces? How do designers find art resources? Should the design team include an art consultant?

We discussed these questions with several designers and architects in Los Angeles. Our goal was to examine the blossoming affair between art and architecture. Those individuals interviewed have been involved with the fine arts in their personal lives and all incorporate art into their professional designs. There is evidence that many such "romances" are in progress and possibilities exist for many long-term "marriages" in the future.

**Jan Belson, Vice President,
ISD Incorporated, Los Angeles**

Jan Belson, a vice president of one of the nation's largest design firms, expresses a strong belief that works of fine art should be an integral part of a corporate setting's interior design. Her approach with clients is to establish a budget during preliminary project discussions, determining whether to incorporate either existing works of painting and sculpture or, if the budget allows, to commission site-specific works of art. An understanding of the

site's impact on possible art pieces is necessary far in advance of selection or commissioning, Ms. Belson explains.

"With sculpture, the site dictates how a piece will be viewed," the designer states. "Consider sculptor Isamu Noguchi's plaza in Costa Mesa. The array of sculpture there is marvelous in all kinds of light, so it works at any time of day or night. An artificial mound elevates certain areas, providing greater vantage points. With paintings, it is important to give the needed perspective to enjoy a piece of work. A very large painting needs to be viewed from just the right amount of distance and level, relative to its scale." Artwork of such scale specified by ISD includes commissioned murals by artists Hugh Kepets and Robert Swain for the Xerox Corporation headquarters in Stamford, Connecticut.

As for the relationship between art and architecture, the latter most often takes top priority, Belson states. "We don't get to design a space with art as the equal partner as much as we would like. If you build a box and put a great piece of art in it, you have a museum-like atmosphere."

Ms. Belson recommends to her clients that an art consultant be included in the design team. She relies heavily on the consultant, who has the expertise to readily evaluate the project's required volume

and level of artwork. "An art consultant must understand the architectural and interior design concept," Ms. Belson states. "And he must know from the architectural standpoint how the design can be complemented by the art. The architecture is the most important element and must be enhanced so that the space can come alive. A designer needs to be confident that the art consultant understands, is qualified, knows what art resources are available, and understands the client's budget and goals. The designer must be confident that the art consultant is putting together a good corporate collection and not simply decorating the space."

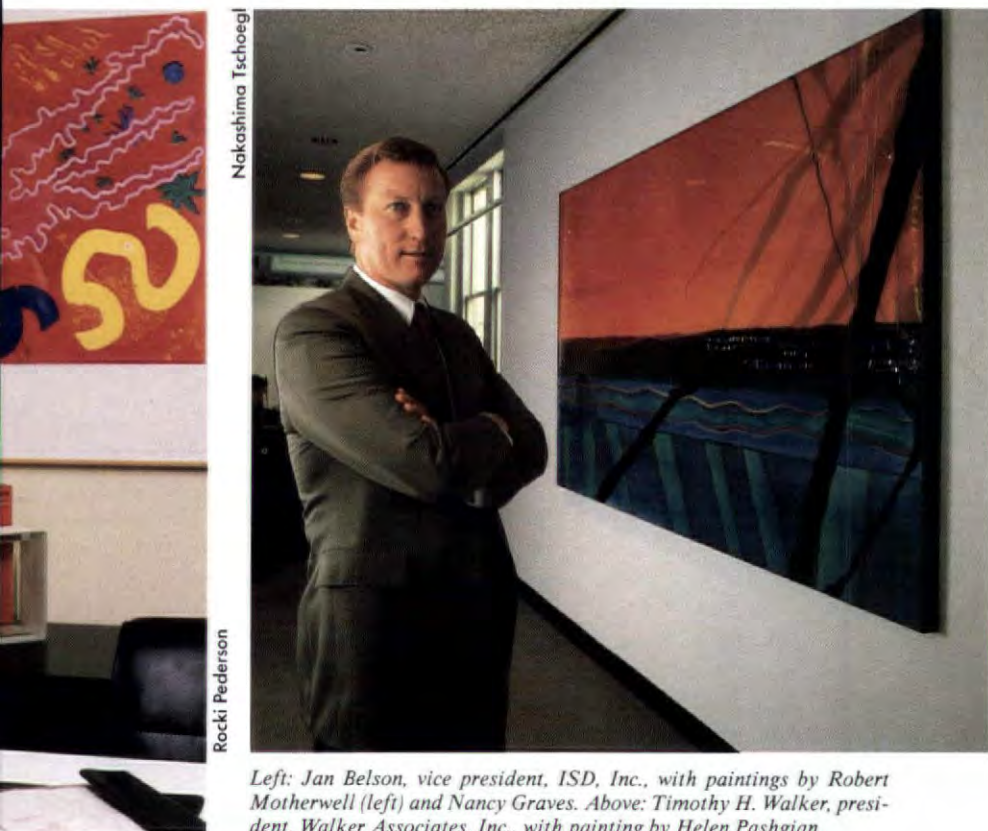
As not all young designers are educated in the fine arts, Ms. Belson's firm has instituted a program of revolving art exhibitions in its offices. "By seeing high quality art in our offices, our designers are encouraged to learn more about good quality in art as well as in design," Ms. Belson states. Since ISD's clients include MGM/UA, as well as other movie studios, many of the firm's clients are visually oriented and are especially receptive to quality art for their offices.

Ms. Belson believes that the incorporation of fine art into her design projects is a natural extension of her own appreciation and support of the arts. She has been collecting on a regular basis for many years and states, "I only buy what I really love and respond to emotionally, never for investment reasons." She is very responsive to color and has in her collection works by Chuck Arnoldi, Jay Phillips, Don Bachardy and, most recently, Red Grooms. As a collector, Ms. Belson wants "to see art, participate in it, be a part of it"—and share in the rewards of a close relationship of art with the design process.

**Timothy H. Walker, President,
Walker Associates, Inc.**

Tim Walker's commitment to the arts is multi-faceted. He collects contemporary art for his personal enjoyment, he is building a corporate collection for Walker Associates, Inc., a national interior architecture firm, and he provides an annual art exhibition at Walker's offices for clients and business associates.

The idea for holding art exhibitions in the firm's offices was generated when the firm moved to its 1911 Art Déco building at 716 South Olive Street in downtown Los Angeles. The building, which in some areas has 12 to 20-foot ceilings, lends itself well to the incorporation of art and



Left: Jan Belson, vice president, ISD, Inc., with paintings by Robert Motherwell (left) and Nancy Graves. Above: Timothy H. Walker, president, Walker Associates, Inc., with painting by Helen Pashgian.

"the opportunity to do grand things," according to Walker. The firm takes advantage of the large number of galleries and the artists and printmakers who reside and work in nearby downtown lofts as sources for appropriate artworks.

"A theme is developed for each art exhibition. For example, our last show focused on art in theatre. The exhibits are made up of a wide variety of art, ranging from controversial to conservative. The balance of the two brings a greater response," Walker states.

The presence of quality art in Walker's offices is a source of inspiration for staff designers. The exhibitions also become educational tools for use with clients as plans are made for specifying artwork. Walker says that the exhibits provide "a stepping stone" in the delicate process of leading a client to the support and selection of artwork in a project. "After the establishment of the budget, the major guideline in selecting art for a project deals directly with the interior we have created," Walker explains. "Wall space must be available and the art must visually complement the interior. Specific walls should be illuminated, knowing they will enhance the property of the selected art. Clients with smaller, more regional firms often have small collections of their own which they want to incorporate into the art selection."

In a few cases, as with client Price Waterhouse in Bakersfield, California, a collaboration with an artist was made possible. "We wanted to display paintings that would follow the different colors, the sunlight and the rolling hills of that region, so we worked with a Pasadena painter to develop the appropriate artwork for the space," Walker says of the collaboration.

At present, Walker Associates is designing with Sitmar Cruises corporate headquarters, which includes a major glass sculpture by David Rible selected by the designers and Kurland/Summers Gallery. For the firm's client, Glendale Federal Savings and Loan, an art acquisitions program has been started. Most recently, the firm has been working with the New York City-based consultant for Citicorp in developing the firm's downtown Los Angeles location. In many such instances, clients are more interested than

ever in acquiring art for their work environments, Walker says. "Just a few years ago, many clients didn't care about art. Today, art has developed a personality for these people. As they travel to other offices and experience the new art sources in Los Angeles, there is a new awareness, a new level of acceptance and understanding."

Edward C. Friedrichs, AIA, Vice President, Managing Principal, Gensler and Associates, Los Angeles

Gensler and Associates has sponsored an outstanding program of exhibiting high-quality fine art in its offices on a quarterly basis each year for the past eight years. All exhibitions are curated by qualified art professionals—consultants, curators and historians. The ultimate goal of the program is to raise the art vocabulary of the firm's designers so that clients could, in turn, be educated.

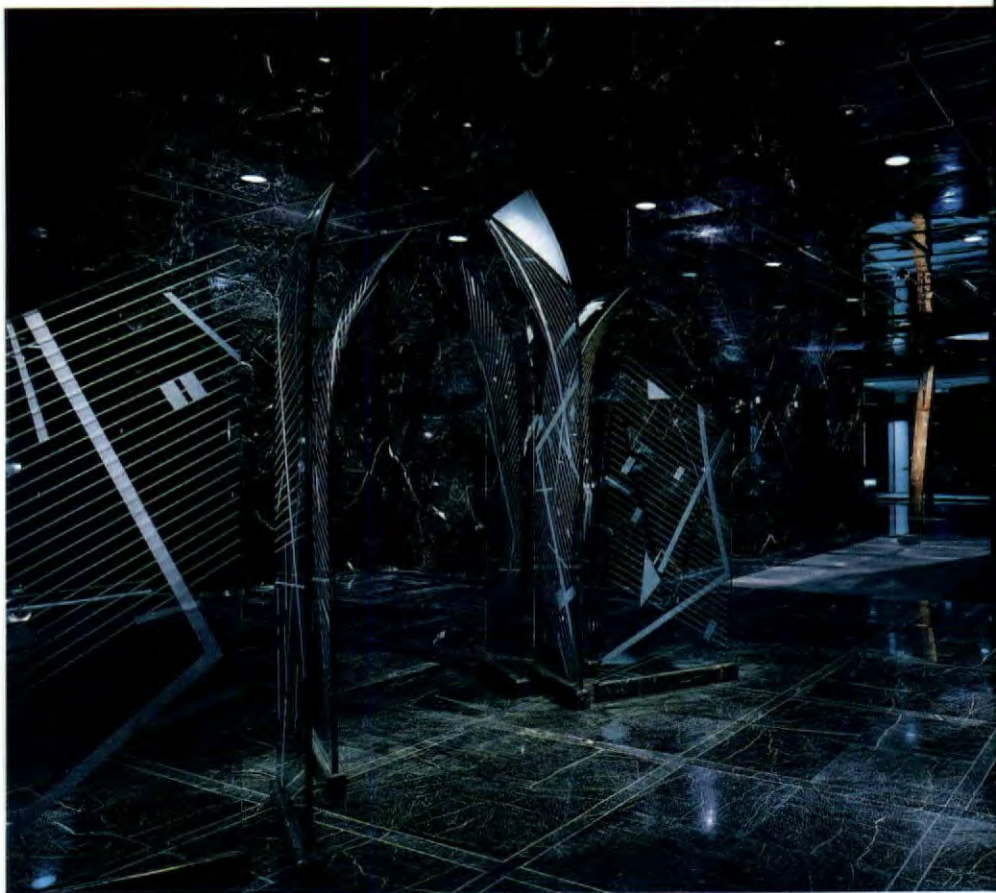
"For our office exhibitions, we stress variety with the purpose of exposing ourselves and our clients to a wide range of art," explains Ed Friedrichs, vice president and managing principal. "We want to learn, through these exhibits, how we respond to a wide variety of media and styles.

Living with it three months at a time, we begin to understand the qualities of art that people respond to and which pieces continually provide new images over time. A quality of lasting art is that it becomes as much an educational experience as a decorative element. Such art is not only part of the environment, but it is the element that creates texture and vitality in a space."

Friedrichs feels that his firm has a responsibility not only to the client but to the public to provide interiors and architecture that will endure. The firm is not interested in "Post Modern trendiness," but, rather, in designing "something that enhances life—that gives some opportunity for introspection without demanding too much."

"Durable artworks are pieces that have a lasting quality, other than historical—they are well crafted," Friedrichs states. "As one looks back through history, it is the well-crafted piece of art that is pleasing to the eye. There is a sense of the artist coming through the work, there is a quality of skill, there is a communication with the observer of the art."

Communication also is essential in Friedrichs' work in collaborations between artists and the design team. "In



working on the Koll Center in Irvine, California, the collaboration was between members of a team of four: the developer, the lender, the art consultant and the architect. We were to evaluate and select the locations for commissioned pieces and establish the character and nature of their interaction with the environment. We first established criteria. The pieces should feel integral with the architecture—they shouldn't be objects set within the environment, but should be in unity with the environment. The pieces should be participatory for the viewer—big enough to walk through and part of the architectural, three-dimensional experience. The art should be intelligible—the average person should not be intimidated when it comes to viewing art. We wanted, finally, to avoid controversial connotations through the selection of art that was free of shock value, but did invite a different look each time the viewer saw it."

The team honed in on several artists who seemed suitable for creating pieces for the site. The artists were presented with the goals and criteria. "Then we told them what we each liked and turned them loose to develop sketches," Friedrichs recalls. Five artists were commissioned to

work on the project: Rafe Affleck for a water sculpture, John Luebtow for a glass piece, Terry Schoonhoven and Michael Davis for a collaborative painting/sculpture, and Laddie John Dill for a lobby wall piece. Of the individual collaborations, Friedrichs states: "In each case, the working experience was fantastic, creative and proved the stimulative value of collaboration."

**Johannes Van Tilburg, AIA,
Johannes Van Tilburg & Partners**

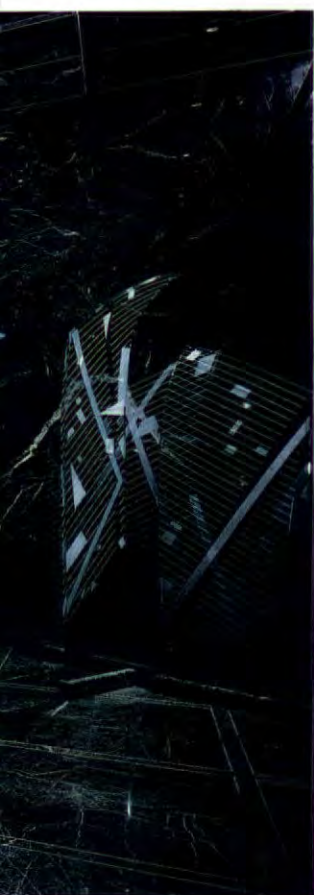
Johannes Van Tilburg, born and educated in Holland, has a natural affinity for melding the fine arts and architecture: not only is he a tenth-generation architect/builder, but his Dutch education was in both fine art and architecture.

Van Tilburg's Santa Monica-based firm designs a variety of projects, including banks, elegant retail stores, restaurants and private residences, all of which lend themselves in varying ways to the incorporation of art. "Artwork should not only complement interior design, but the owner should be included in the selection and development of the art," Van Tilburg states. "Otherwise, the selection can be most disappointing. In some cases, where

we feel strongly about a particular piece, we will educate the client by showing similar work or other work as possibilities."

Such a selection process has led to the installation in the four branches of the Bank of Beverly Hills of artwork by California artists Laddie John Dill, Chuck Arnoldi, Peter Lodato and De Wain Valentine. From restaurants to residences, Van Tilburg and his firm are designing for a range of approaches to art. "Private developers today are buying many kinds of art," the architect says. "Because of city-sponsored programs, where one percent of construction costs must go to art purchases, selections are going more in the direction of sculpture or art that is actually part of the building."

An example of this approach is found in the mosaic dome, currently being designed by Van Tilburg with San Francisco artist Larry Evans for the One Rodeo complex on Wilshire Boulevard in Beverly Hills. "A number of artists submitted design ideas for this project, but we liked Evans' design and his presentation of how the work would be executed. We asked the artist how the dome would be installed, so he hired a consultant to advise him. The dome will be manufac-



Eric Figge



Eric Figge



Toshi Yoshimi

Left: The Koll Center, Irvine, California, was designed by Gensler and Associates. In the lobby are works by sculptor Michael Davis and painter Terry Schoonhoven. Above: Artistic illusion in L'Express Restaurant, Universal City, California, designed by Johannes Van Tilburg & Partners.

Interface

tured in two fiberglass pieces which will be glued into place on the site."

In the case of private residences, Van Tilburg works with clients who already own extensive art collections. "With clients of a certain taste level and sophistication we must be able to design rooms around pieces, or create casework for displays of artifacts," Van Tilburg states. "However, when we work on a project of this kind, we do find that a particular wall in the design calls for a piece of art the client doesn't own yet. Once we start incorporating an art collection in a house, we need to finish it. It becomes like a museum show, which must be integrated into the whole pattern."

Van Tilburg's concern for art in architecture is reflected in his design style, which exhibits a classic, historical quality. He not only has an interest in the history of architecture, but also participates in archeological digs, often joining his archaeologist/author wife Joanne. This strong sense of time is reflected in many of Van Tilburg's residential structures where he weaves history into the architecture. This history reveals itself through elements such as a curved, ruin-like stone wall, or the use of classical elements within a starkly contemporary context.

Van Tilburg states that Los Angeles has a newly developed sense of place, as demonstrated by the tremendous united community effort to facilitate the 1984 Olympics. The architect is a member of the Urban Design Advisory Council, which he says is a direct outgrowth of the success of the Olympic spirit. A priority issue the Council addresses is the arts in urban projects. Van Tilburg says, "The meeting of art with architecture creates an environment in which there is not only a sense of time and place, but also peace.

Steven D. Ehrlich, AIA, Steven D. Ehrlich AIA Architects, Inc.

The interest in art is a consuming one for Steven Ehrlich, AIA. It was heightened during his six-year stint in Africa where he saw a new approach to art and building. "The energy I experienced in Africa had a certain magic which I feel artists have. Perhaps it is a primitive or primal, unadulterated quality," Ehrlich says. Today, his art interest is in creating beautiful spaces where art may be displayed and



Lawrence Manning



Lawrence Manning

Above: Artist Ed Moses' 1,100-square-foot Venice, California, studio was designed by Steven Ehrlich, AIA, to provide space and light through a simple truss structure. Above right: Ehrlich, with Moses painting. Right: David Martin, AIA, Albert C. Martin Associates, in collaboration.

in designing architecture so that it is conducive to the incorporation of art.

Because of this interest, the architect has developed friendships with many of Los Angeles' leading artists. Ehrlich not only has collaborated with these artists on projects, but also has been able to increase his own collection of art through trading his services for artwork. A recent major work by Ed Moses of singular importance is displayed on his office wall. Ehrlich acquired the piece when he designed Moses' studio. In the entrance to his architectural studio at 76 Market Street in Venice stands a major sculpture by Guy Dill, whose new Venice studio was also designed by Ehrlich. A Michael Hayden sculpture hangs in the architect's studio skylight; there also are works displayed by Laddie John Dill, Nancy Ellison and Renée Kalfus. The latter's studio in the Hollywood Hills was designed by Ehrlich

and has been published widely.

Friendship with these artists and collaborative efforts in designing their studios reinforces Ehrlich's commitment to working with art in architecture. He views the architecture as supplying the background for the piece of art. "If the architecture consumes the space, if it is too layered and over-amped, then there is no room for art," Ehrlich states. "If one is interested in accepting art as part of the territory, then the architecture must be created with the space, light, and experience that gives art the proper relationship."

Ehrlich recently completed the reception center of a demonstration residence as part of a major housing exposition in Tokyo. For this project, Ehrlich assembled a team of California furniture designers including Peter Shire, Robert Wilhite, David Hertz, Phillip Vorvoulis and Ron Rezek. (See *Designers West*, March 1987, "Selling the Pacific Balance.") The most ambitious collaboration of the project was found in Ehrlich's work with sculptor Guy Dill. The artist created a 30-foot piece for the home's garden area. "The sculpture was to be in dialogue with the building. Guy and I traveled to Japan together, studied the project thoroughly. We experienced the uniqueness of this Eastern culture and undertook synthesizing it with our Western sensibilities. The result was a major piece of sculpture in Japan: 'Pacific Balance,' created in the true spirit of collaboration."

Ehrlich's current projects include the design of artist John Okulick's studio in Venice and the Pence Gallery in Santa Monica. The architect states: "I can't think of any place I would rather be than in Los Angeles. Here, in the new cultural and artistic melting pot, there are no stylistic limits: the challenge of discovery is an ongoing process."

**David Martin, AIA,
Albert C. Martin Associates**

"What artists do is stimulating to the thought process—artists can almost always add to the architecture," states David Martin, AIA, of Albert C. Martin Associates, a Los Angeles-based architecture firm. "Art adds color and texture and joy to the space. It improves the quality of the building—it adds a mental and emotional response."

David Martin has had the opportunity to work with major figures in the art world in art/architectural collaborations, which has led him to the firm belief that the marriage between artist/architect will produce

the most aesthetically comprehensive environments.

"Art should not be controversial in a negative way, but the work should relate to the environment and to the people who use the space," he states. The relationship between artist and architect begins ideally when the space is designed in collaboration from the project's inception, according to Martin. The client's interest in incorporating art into the project is a major point of concern and can be the life or death of the project, he believes. "If the client has an interest in the cultural environment and going beyond the architecture, then the architect can show the client the possibilities and the client can show what he can offer—so he becomes part of the team," Martin states. "It becomes a blending of politics, finance and creativity to develop a successful project."

Martin has become more and more fascinated with what artists can do within the architectural context. His first major experience in dealing with an artist was with Isamu Noguchi at the South Coast Plaza in Costa Mesa, Orange County.

His design for the Wells Fargo building in downtown Los Angeles is viewed by him as a transitional example of collaborative efforts in that some of the pieces were commissioned specifically for the site, while others were existing pieces. Martin states that there is a direct relationship between the concept of the artwork and how successful it is in the situation. The Michael Heizer sculpture which was commissioned was right for its location, he believes; the previously existing Frank Stella wall sculpture would be as appropriate in any other location. The project also includes a major sculpture by Mark DiSuvero and another by Bruce Nauman. In choosing areas, the team decided not to place one major sculpture in front of the building, but rather to look at the geography of the total space so that they would work with artists to accentuate different kinds of spaces, and to integrate art into a time sequence.

In a current project for Mitsui, David Martin and his team are working with ten to fifteen different artists on integrating art with the architecture of the 50-story office building now under construction in downtown Los Angeles. With Martin, the artists are designing a range of pieces for the building: benches, elevator doors, panels, light fixtures.

Ginger Krueger is partner of Contemporary Art Consultants in Pasadena, California.



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Product Showcase

CERSAIE '86

New Ideas in Tile and Bath Fixtures From Italy

The Italians continue to offer beautiful and innovative designs in ceramic tile. The prime showcase for tile and bath fixtures is CERSAIE, the annual exhibition each fall in Bologna, Italy. The staggering array of new ideas presented there—occupying 10 separate buildings and 870,000 square feet of exhibition space—convinces even the most jaded observer that there is definitely much more to these commodities that, as recently as 10 years ago, were of relatively little significance in the U.S. marketplace.

Since importers, distributors and designers from the U.S. attend CERSAIE in ever-increasing numbers, the trends seen at this show can be expected to influence the tile, building, kitchen and bath, and remodeling industries over the next several years.

In ceramic tile, the most important trend at the '86 exhibit was the faux look—tile which mimics the tone, pattern and texture of marble, granite, slate, quartz and even woven fabric. Advanced glazing and firing techniques make these tiles more perfect and practical than nature's own in terms of installation, durability and stain resistance. Especially interesting were new highly polished granites from a number of manufacturers. Though primarily intended for commercial applications, they would be equally effective in residential settings.

In color, the big news was in the "new neutrals"—black alone, black and gray, black and white, and multiple tones of gray. These combinations, far more interesting than traditional white and beige tiles, are striking and yet easy to live with. Also new were variations on terra cotta: textures, medallion insets, three-dimensional effects. Even pastels were sparkled by tone-on-tone effects. Strong colors were toned down—muted rather than in-

tense—with pearlized accents, or subtle touches of gold for added interest.

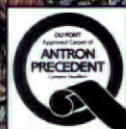
Patterned tile took many directions. Florals were softer and more attractive, even somewhat abstract. The United States' national flower, the rose, is apparently an Italian favorite as well. Many design motifs were sculptural or softly geometric; bordered tiles were seen in greater variety; medallions as accent pieces with varying size tiles for distinctive looks; and lots of molding, trim and decorative accents to match tiles for the important finishing touch. Mini-patterns are coming on strong, reflecting such diverse design influences as Memphis and Victoriana. On view were a number of tiles created by top Italian couture designers. These should be of special interest to designers with the right clients. Obviously, these new tiles will not be confined to kitchens and bathrooms. They are finding increasing use in entries, dining and living rooms, and patios, not to mention hospitality, commercial and corporate settings.

In addition to tile, CERSAIE had several buildings filled with bath fixtures. Italian manufacturers are creating new excitement in this once humdrum industry. Basic sinks and toilets have been given new silhouettes and sculptural designs. Soft colors reflect the fashion tones of today's tiles. Some fittings are supermodern, some are in zingy primary colors. Some are of updated Victorian styling. Bathtubs feature body shapes in square, round and oval configurations, with multiple jets and calibrated controls.

—Judith Gura

For more information on CERSAIE '87 and Italian tiles and bath fixtures, please contact the Italian Tile Center, 499 Park Avenue, New York, New York 10022, (212) 980-8866.

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Ceramic Tile Symposium

Panel Explores the Opportunities of Tile

Last fall, a group of design professionals gathered at Los Angeles' Universal City Sheraton Premier Hotel to explore and share, on an interdisciplinary basis, the many benefits and design opportunities presented through the use of ceramic tile.

Sponsored by Huntington/Pacific Ceramics, Inc. and the Institute of Business Designers (IBD), the symposium featured panelists from a cross section of design arenas: moderator Dollie Chapman, IBD, ASID, Dollie Chapman Commercial Interior Design/Space Planning; Deborah Baron, IBD, senior associate/director of interior design for Gensler and Associates (office interiors); Dennis Takeda, Institute of Store Planners, executive vice president of Swimmer Cole Martinez Curtis (retail stores); Sue Wilson, IBD, Susan R. Wilson Design Associates (medical); Stephanie Hayes, senior designer and associate, Hirsch/Bedner and Associates (hotels); Betty Castleman, ASID, Castleman Interiors (residential); Michael Morrison, manager of facilities development, Toyota Motor Sales (facilities planning); and James Isola, senior associate, Intradesign (restaurants).

"Tile is no longer limited to traditional applications as in the past," noted Ms. Chapman. "It is now prominently used as a key decorative feature in the overall design." And it was the new application of tile which became a repeated theme throughout the discussion.

Noted Deborah Baron, "The capabilities of manufacturers to continually introduce new types of tile each year significantly expand design possibilities. Office design has abandoned the old concept that tile belongs only in restrooms. For example, a granite-style tile was recently specified for portals at a noted law office. Traditionally, wood frames would have been utilized. In a building with an entirely tile facade, we have used tile to appear as a grid pattern with interjections of 1" by 1" colored tiles at the windowsills.

Tile doesn't 'lose its beauty' before it wears out, unlike carpeting. Tenants will usually move long before they need to change the tile."

Dennis Takeda stated that many stimulating graphics in retail stores cannot be accomplished with other competing materials. "Tile can accommodate all the fashion and color changes. It provides for great backdrops to food, housewares, and fashion displays. Embossed surfaces, especially those with geometric patterns, will become popular since they do not look like the typical sand-abrasive tiles one is used to seeing."

"In health care," points out Sue Wilson, "tile can retain its appearance up to 20 years. A 1927 hospital we recently remodelled still had original tile in great shape. Because constant and thorough cleaning is always the issue, health codes require such materials as tile. Tile is a sound, long-term investment in the life of a project such as a medical facility. Designers must be careful, though, in selecting long-term colors. Gray, brown, tan and white are usually good choices."

Facilities maintenance was the topic addressed by Michael Morrison. "When the time came to either refinish or replace the wood flooring at Toyota's corporate headquarters in Torrance, California, we chose to go with tile. High foot traffic and moisture seepage were problems we had to deal with, and after a performance check of various materials already at use in our facility, it was apparent that tile offered the best maintenance and cost values."

In his area of specialization, restaurants, James Isola has specified tile for many applications. "In restaurants, backgrounds are very important. Linens, service and accessories can be changed daily, but backgrounds remain the same. Tile is great for table and bar tops, and indoor and outdoor spaces. Where materials are less likely to change, this is where one

should make a design statement."

Betty Castleman commented, "I cannot think of a room in the house where I have not used tile—it is that versatile. Hand-painted tiles can echo patterns and colors found on fabrics and carpeting, thus adding to the quality of the living environment."



Symposium panelists, from left: Stephanie Hayes; Betty Castleman; Michael Morrison; and James Isola.



Symposium panelist Sue Wilson (left) and moderator Dollie Chapman (right).



Symposium panelists Deborah Baron (left) and Dennis Takeda (right).

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Overview, from **Milliken and Company**, is an award-winning carpet utilizing MicroTex® advanced technology for precisely registered, color-intense designs. Woven of DuPont Antron® XL yarns, Overview integrates color and texture. Circle Number 403.

Matrix is a pure wool carpet from **Robertex** designed for durability. Using two colors and tufted into a symmetrical design, it is available in custom or 8 stock colors. Circle Number 404.

Rivera (top) and Transition are part of a new coordinate carpet collection from **Lees Commercial Carpet Company** in which solids are matched to a subdued pin dot design in a choice of 49 colors for commercial or corporate settings. Circle Number 405.

Made from solution-dyed Zeftron 500® spun nylon yarns from BASF Fibers, the Solution (rolled) and Summit (flat) carpets by **Hallmark Carpet Mills, Inc.** are cut pile carpets with subtle textural surfaces offered in 25 colors for commercial applications. Circle Number 406.

From **Schumacher's** Wilton Collection of pure wool floorcoverings come Cheque Point (dot) and Union Square (diamond) area rugs with coordinating borders with 10 colorways to select from. They may be used as wall-to-wall or area rugs. Circle Number 407.

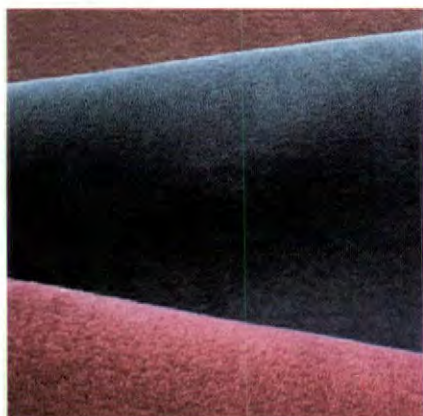
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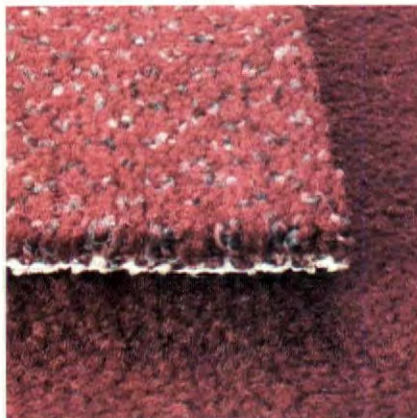
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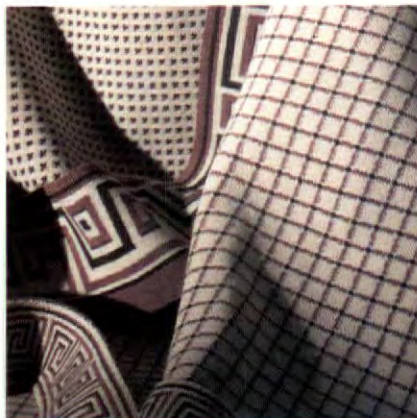
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405



406



407



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Product Showcase

Continued from page 130

Floorcoverings

Loboflor unveils its Designer Collection of high-traffic commercial carpeting in four colorways and four patterns, Avon, Thames, Trent, and Tweed (shown here). All carpets wear like vinyl with a 10-year life guarantee. Circle Number 408.

Rugs created entirely from floral chintz fabric are the specialty of **Facets Textile Design**. Using custom fabrics, strips are woven together for a contemporary rag rug look, with unbroken widths up to 8 feet available. Circle Number 409.

Stark Carpet Corp.'s new Epoque carpet line features a vine-patterned trellis design upon a pure wool Wilton ground. Epoque can be specified as all-over carpeting or as finished rugs with or without borders. Circle Number 410.

Sculpted from Anso IV nylon, the new Adventuress® carpet by **Bigelow** is a stylish cut and loop with subtle tone-on-tone coloration and 12 colors to select from. Circle Number 411.

Three distinct styles and textures comprise The Naturals collection of carpets from **Galaxy Carpet Mills, Inc.**, a recent LIFE/Style award winner in Chicago. Available in 9 complementary natural colors, the collection allows for use in separate rooms with a continuous flow of color. Circle Number 412.

Tintawn Inc.'s Dunloe is a Wilton weave felted wool carpet from Ireland which is offered with coordinating borders. An award-winning design at a recent English exhibition, Dunloe is available in 11 colorways. Circle Number 413.

Constructed of Tactesse fibers from ICI Fibres, the Contessa plush cut pile carpet by **Collins & Aikman** has the soft feel of lamb's wool. Contessa is suitable for residential or commercial interiors. Circle Number 414.

Stevens/Gulistan's Spectralife/PR is a tufted, loop pile carpet constructed of DuPont Antron Precedent nylon. Designed for heavily-trafficked commercial interiors, Spectralife/PR offers DuraTech stain resistance. Circle Number 415.

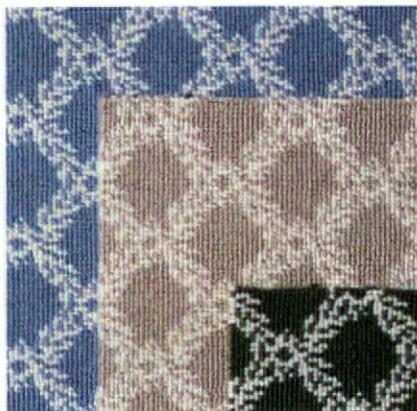
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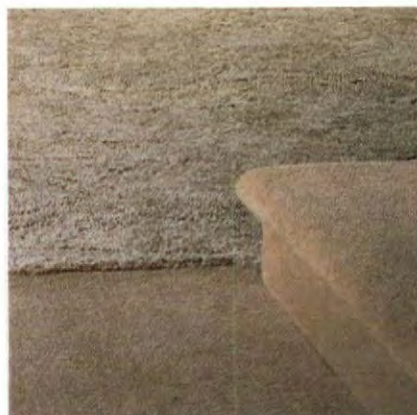
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413



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415

colorcopia . . .

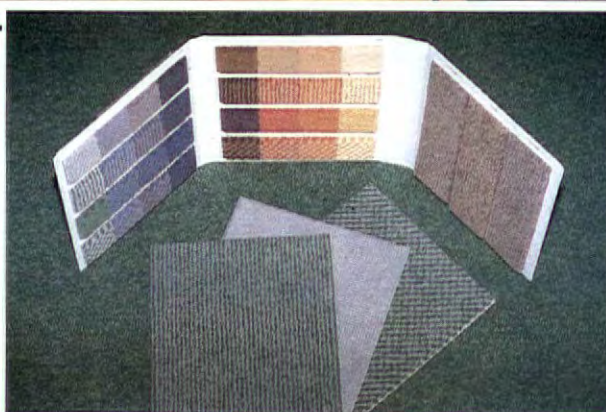
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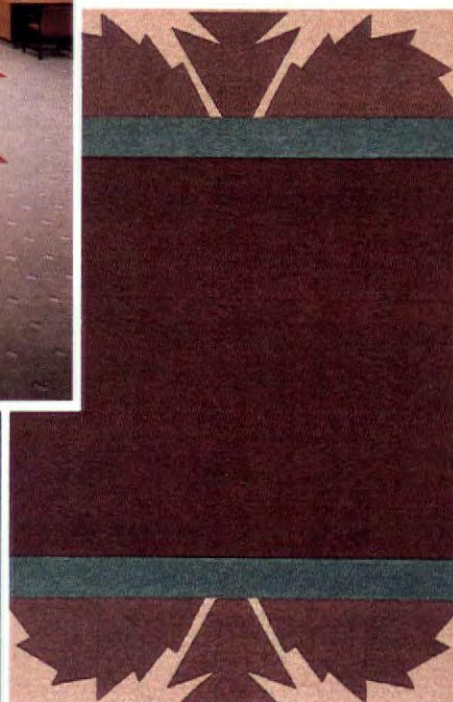
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Product Showcase

Continued from page 132

Floorcoverings

Couristan has added four new designs to its Royalax Axminster carpet collection. Shining Star, shown here in the blue/brick coloration, is constructed of 80% wool and 20% nylon in a wide selection of colors. Circle Number 416.

A blossoming display of lilies and mums, "of the fields" is a pure wool Wilton design from **Saxony Carpet Co., Inc.** which is made from three motifs with up to 7 colors to choose from. Border is optional. Circle Number 417.

From the **Sewelson's Carpets International** Royal Thai carpet collection comes the Deauville area rug of 100% wool, hand-tufted in Thailand. It is offered in custom sizes, shapes and colors. Circle Number 418.

Summer Carnival is a **Scalamandré** rug of 100% wool, part of the firm's Studio Collection of rugs in stock and custom colors. Circle Number 419.

This Portuguese needlepoint rug is one of many contemporary and traditional handmade rugs from **Connoisseur Collections**. Hailing from all parts of the globe, rugs from the firm are suitable for a variety of residential and commercial settings. Circle Number 420.

A large central medallion highlights this Persian carpet from **Soraya Rugs**. Circa late 19th century, it is in the Ferahan style from the Sarouk district, and measures 5 by 7 feet. Circle Number 421.

Designed by Eddie Mirarooni for **Rugland**, this Chinese vegetable-dye carpet features a delicate floral and vine motif, and can be specified in several colors and custom sizes. Circle Number 422.

Made exclusively for **Aga John Oriental Rugs** is this pure wool Indo-Persian Heriz-Serape style rug, hand-knotted in India and available in custom or 7 stock sizes. Circle Number 423.

Continued on page 136



416



417



418



419



420



421



422



423



Designers and specifiers the world over appreciate the unique qualities of genuine wool carpets.

The lasting beauty, natural resilience, inherent soil-resistance, intrinsic fire retardance and, above all, the warmth of wool makes our pure New Zealand wool carpet the quintessence of luxury and practicality. Moth-proofed, mil-



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dew-proofed, and guaranteed to wear they are the ultimate decorative floor covering. And today, Balta's all wool carpets price competitively with fine synthetics. So visit our brand new mill in Adairsville or our

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Product Showcase

Continued from page 134

Floorcoverings

Vibrations from **Patterson, Flynn & Martin, Inc.** is part of the firm's Potpourri II collection of wall-to-wall and area rugs, all woven in wool to custom sizes and colors. Circle Number 424.

Feathercrest, one of 10 new offerings in the Performance Pattern Program from **Interface Floor Systems, Inc.**, features a 3-color design for contract applications. Available in four Palette® Plus Solids 2000 base colorations. Circle Number 425.

Custom carpeting, designed by **Emser International's** art department staff, may be the solution to commercial and residential projects. The Art Déco rug shown here is handwoven of fine wool with carved, cut pile. Circle Number 426.

From **Edward Fields Incorporated** comes Tropic Paradise, an unusual rug design in blues and greens upon white with varying heights of velvet and loop pile. This wool rug is also available in custom size and colors. Circle Number 427.

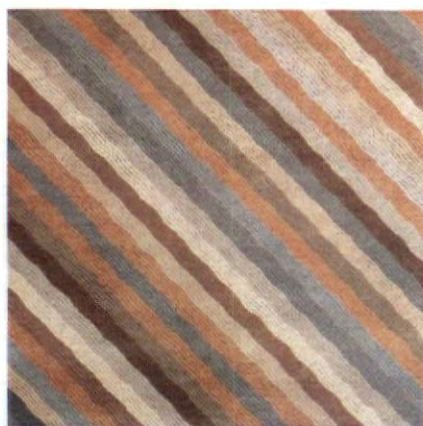
Designed to coordinate with the decor of the room, this area rug by **Thomas Decorative Carpets and Fabrics, Inc.** is one of many custom floor treatments offered by the firm in any size, design and color. Circle Number 428.

The high pile and density of tufting give **Durkan Patterned Carpet's** Suddenly Spring carpet a luxurious patina. From the firm's Palace Velvet and Imperial Velour collections, it is offered in solid or one of 1100 patterns on a base of Monsanto Ultron® nylon. Circle Number 429.

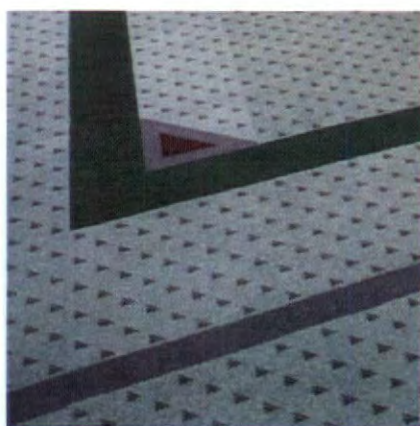
Shelton Mindel's "Peel" represents a layering of both textures and time frames. This silk and wool rug from **V'Soske** features an upper layer gray/mauve design which rolls back to reveal a diamond pattern of gold, green and blue. Circle Number 430.

Present Mood #5 is the title of this pure wool, hand-tufted rug designed by Christine Van der Hurd for **Modern Age**, from a series of five designs from the Present Mood collection. In custom colors and sizes. Circle Number 431.

Continued on page 138



424



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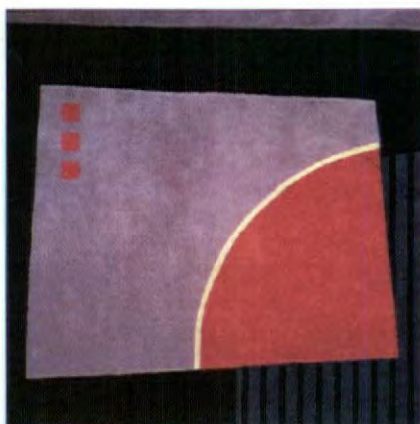
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429



430



431

THE IMAGINATIVE SOLUTION

- Concept:** President's office designed to express quality and tradition but in a distinctive manner which would befit a progressive company of young professionals.
- Designer:** Carl Mitchell of Wilds and Mitchell Design, Inc., Houston, Tx.
- Comment:** The Wunda Weve Carpet has very dense pile which provides the luxurious look needed. Inset carved borders give the offices custom detailing not generally found in broadloom carpet. The color palette used was fairly intense and somewhat unconventional in its combinations. I was drawn to Wunda Weve because they are consistently fashion current with their colors and also offer custom coloring.
- Carpet:** Wunda Weve



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Product Showcase

Continued from page 136

Floorcoverings

"Teddies-at-Play" are in evidence here. This rug is one of four designs from **Decorative Carpets, Inc.**'s Baby Boomer Collection of wool rugs exclusive to the firm. Circle Number 432.

Karastan Rug Mills presents McMaster, a dense cut-pile carpet of durable Anso® IV HP nylon which is tufted in a two-tone chevron pattern. Suitable for heavy-traffic public spaces, McMaster comes in 16 colorways. Circle Number 433.

Unique canvas floor paintings are created by Eleanor Krausz exclusively for **Barduff Collections**. Inspired by the sparkling colors of Spain's Costa del Sol, each piece is treated to withstand heavy foot traffic. Circle Number 434.

A zany zebra design full of zip best describes this rug designed by Harry Segil of **HaRry**. Made by combining different textured wools, this piece is one of many rugs, wall hangings and tapestries from Segil's new line. Circle Number 435.

A combination of hand and machine-tufted wool gives a distinctive look to the Taliesin West/70 cut pile carpet from **Colorcopia**. Available in custom patterns, all carpets are made from DuPont Antron XL nylon. Circle Number 436.

Summitville Tiles, Inc. has added the Driftwood color to its Strata and Strata 2 lines of unique mixture clay tiles which echo the earth's natural striations. This "grained" appearance runs through the tile, and will never fade or wear off. Circle Number 437.

Stonetex vinyl composition tile from **Armstrong World Industries** provides a quarry tile look without the need for grout. Stonetex is ideal for public spaces where carpet or quarry tile might otherwise be specified. Circle Number 438.

The Optima commercial sheet vinyl floorcovering from **Tarkett** has a rich granite-look texture with a palette of 7 colors to choose from. Homogeneous construction allows for durability and easy maintenance. Circle Number 439.

Continued on page 142



432



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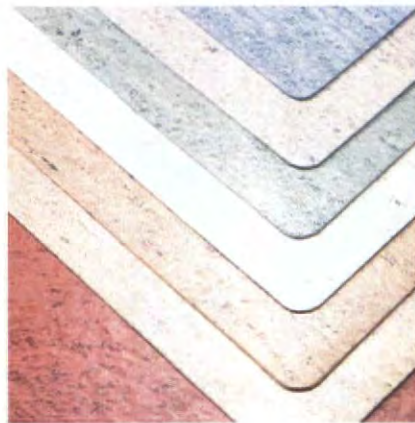
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437



438



439



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Works of art for the floor.

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Product Showcase

Continued from page 138

Floorcoverings

These thin-set granite tiles are from **Cold Spring Granite** are part of the firm's line of granite, marble and travertine tiles in a variety of sizes, colors, textures and finishes. Circle Number 440.

In this interior designed by Diane Van Hecke, the floor is of Permetage resin-reinforced marble flooring from

PermaGrain Products, Inc. in the Roman travertine pattern. Circle Number 441.

This floor by **Yost and Company** features emerald green marble with a diagonally-faceted ladder pattern inset among grain cherry wood, an example of custom-designed floors available through **Brustlin Workshop Inc.** Circle Number 442.

Calcata Supreme and Verde San Remo marble tiles from **Walker & Zanger** have been combined here for a truly classical look. Both marble and ceramic tiles in many colors and designs are offered by the company. Circle Number 443.

The Showroom Design Center at **Del Piso Brick & Tile** offers a complete array of tile, brick and stone, an expanding literature library and a test marketing area for design professionals. Circle Number 444.

Kentile Floors Inc. introduces Portilla II vinyl composition tiles in a variety of clean, crisp colors. Designed for heavy commercial and high-traffic residential floors, Portilla II requires minimal maintenance. Circle Number 445.

This tiled bathroom shows the decorative use of new Polyblend grout from **Custom Building Products**. Formulated specifically to be non-shading and uniform in color, the grout's denser surface is also more stain-resistant. A palette of 45 colors is offered. Circle Number 446.

ArmStar introduces 7 new colors to its Armstone® line of over 90% marble surfacing material. Developed by colorist Barbara Schirmeister, who also created the original color palette, the new line features polished and selected hone finishes and a choice of size and thickness. Circle Number 447.

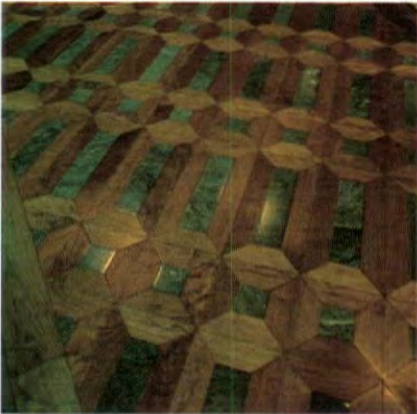
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440



441



442



443



444



445



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447

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Consider wool. From any viewpoint, wool outperforms all other fibers. Technically, no other fiber provides the resilience, durability, easy maintenance and inherent flame retardance that contract interiors demand. From a physical standpoint, you've always known that wool offers matchless beauty

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Product Showcase

Continued from page 142

Floorcoverings

Caravan ceramic tile from **Latco** is a 4" by 4" porcelain tile with a color palette inspired by the subtle hues of the desert—8 natural tones in all. Caravan is designed for light-traffic floors, counters, interior walls, and tub and shower splashes. Circle Number 448.

Toughness and high-fashion colors combine for the Natura Designer Series from **Florida Tile**. Bluechip, shown here, is one of 12 color offerings in semi-gloss glazed styling, ideal for light-to-medium traffic areas. Circle Number 449.

Slash is one of many exclusive designs on tile offered by **Kibak Tile**. Country, architectural and geometric motifs and abstracts by Randy Redfield in custom colorways are available from the firm. Circle Number 450.

New Distinctions® glazed ceramic tile from **American Olean** is a state-of-the-art hearth kiln tile for moderate duty commercial floors, walls and counter tops, and all residential applications. Available in 8 color gradations, plus white and almond. Circle Number 451.

Forms + Surfaces adds stone-like ceramic tile series in a range of grays and earth tones to its line of high-performance flooring products. One new version closely resembles polished granite. Circle Number 452.

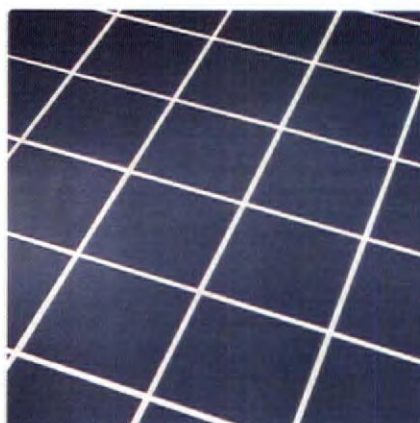
The 12" by 12" Ottagoni Series from **American Marazzi Tile** creates an attractive design while lending a high fashion granite look to residential or light commercial floors. Circle Number 453.

Dal-Tile's Dal-Keystone unglazed porcelain tile creates a multi-colored decorative border and a neutral center aisle for this restaurant floor. Custom patterns, borders and logos can be custom specified. Circle Number 454.

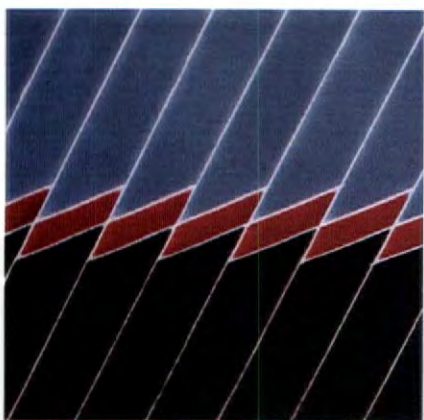
These high fashion 12" by 12" **Fiandre** ceramic granite-look tiles with a polished finish are highlighted by pale pink grout. Available through **Park Tile**. Circle Number 455.



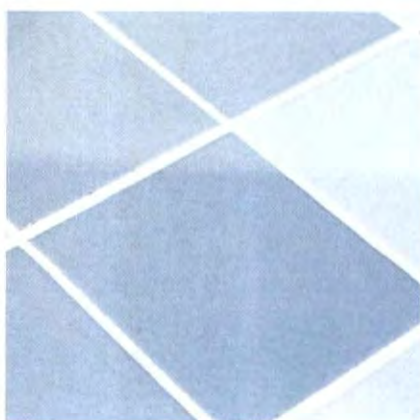
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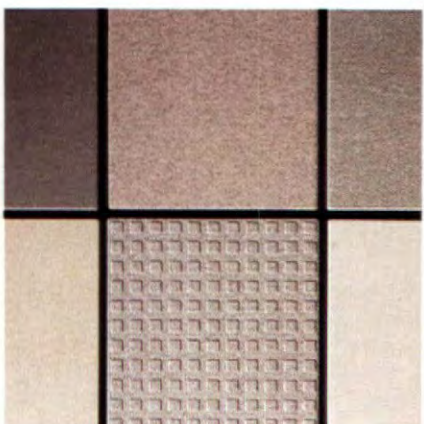
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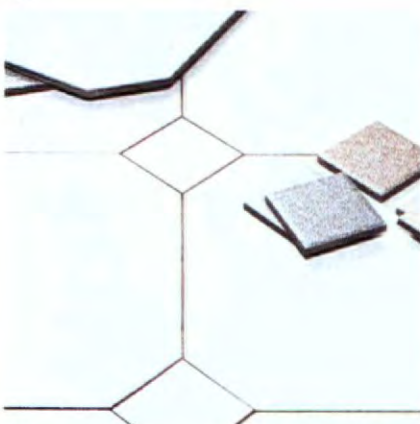
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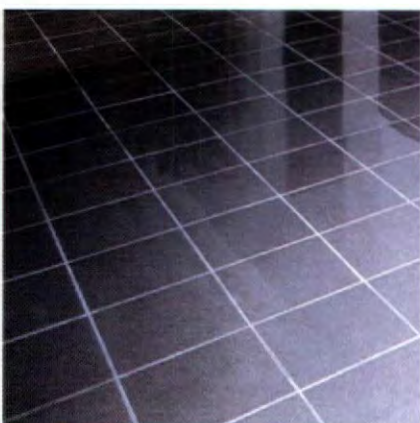
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453



454



455



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Ceramic Tile Update

A Look at Ceramics and the Future, and the 1987 Ceramic Tile Institute Award Winners

Photography by Ed Lawrence



For more than 30 years, the Ceramic Tile Institute (CTI) in Los Angeles has educated the design professional in the specification and appreciation of the tile medium through its seminars and printed literature. CTI's annual convention is highlighted by an award ceremony which recognizes outstanding tile application among its membership. On these pages a sampling of the 1987 winning projects is featured, along with a report using information gathered by CTI on how ceramics will be affecting our lives through new and innovative uses. For more information on CTI, tile or tile installation, contact Ceramic Tile Institute, 700 North Virgil Avenue, Los Angeles, California 90029, (213) 660-1911.

Ceramics and the Future

Since the time of the ancient Egyptians, tile has been one of the most widely

used man-made products for interior and exterior decoration. Tile and other ceramic products can be tougher than steel alloys, more corrosion-resistant than stainless steel, yet capable of withstanding temperatures that melt metal. Sounds like a miracle material?

Within the past 10 years, the world of science has awakened to the possibilities offered by ceramics that could very well take us into the "age of ceramics."

The use of ceramic tile in the United States is steadily increasing. And, in Southern California, tile usage has doubled that of the entire U.S. average consumption, according to recent surveys. This very significant difference can be attributed to the surge in building and remodeling due to an influx of new residents. Another major factor is the groundwork laid by Ceramic Tile Insti-

Continued on page 154



1987 CTI Masters Award Winner

Project: Orange County Performing Arts Center (top and center)

Tile Contractor: Master Tilers

More than 30,000 square feet of tile was set by Master Tilers for the \$65 million arts center in Costa Mesa, California. Restroom and dressing room tiles were set with colored grout from Custom Building Products. Tile manufacturers represented were Latco, American Olean, and Dal-Tile. An upper plaza wall, shown here, is set with pewter finish tiles from Latco.

1987 CTI Masters Award Winner

Project: Koll Center (bottom)

Tile Contractor: Venetian Tile Company

Koll Center in Irvine, California, is comprised of office buildings, fountains, and connecting walkways on four major streets. Venetian Tile Company used 65,000 square feet of manganese and dark iron spot colored Endicott pavers which were set on the diagonal. Two large fountains were finished with Heath tile and Laticrete mortar.



The Magic of Ceramic

Like magic, ceramic tile transforms a dull, drab surface into a thing of life and beauty. Presto! Ceramic tile adds easy maintenance to walls and floors. The magic of ceramic defies the blisters and burns inflicted by red-hot frying pans or burning cigarettes on other materials. The wizardry of tile even retains warmth on cold days, retains coolness on hot days... making it nature's own insulation. When you specify ceramic tile, you become the magician. CERAMIC TILE INSTITUTE, Los Angeles.

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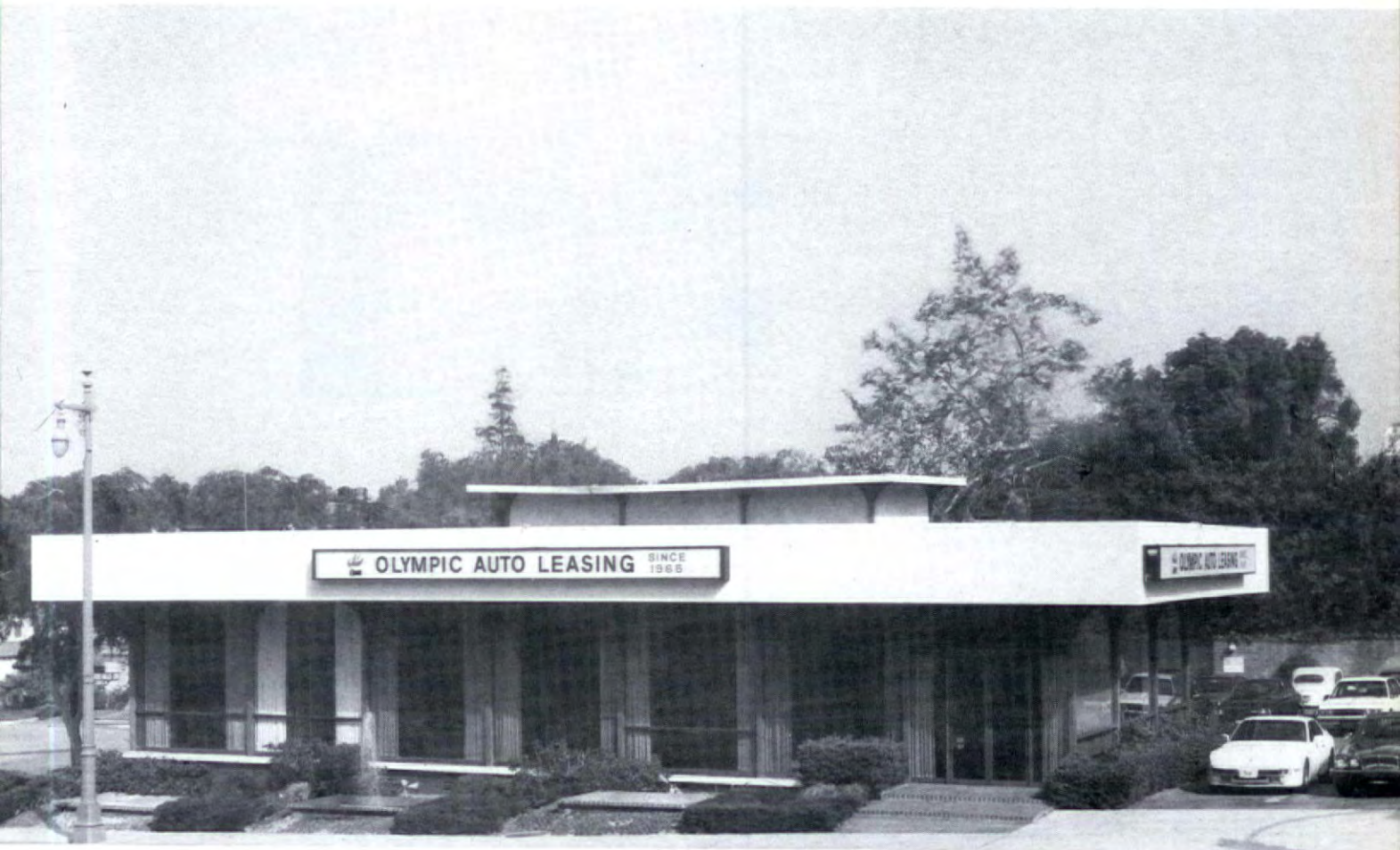
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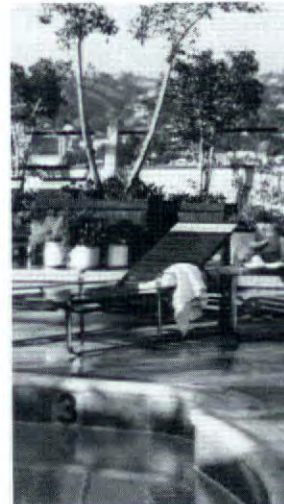


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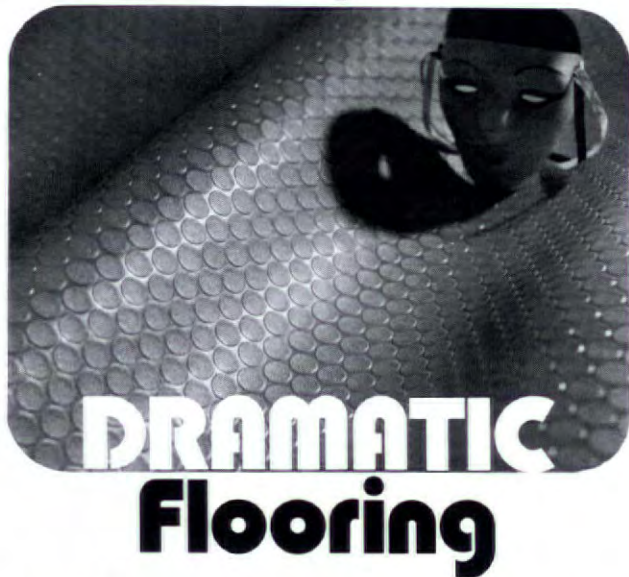
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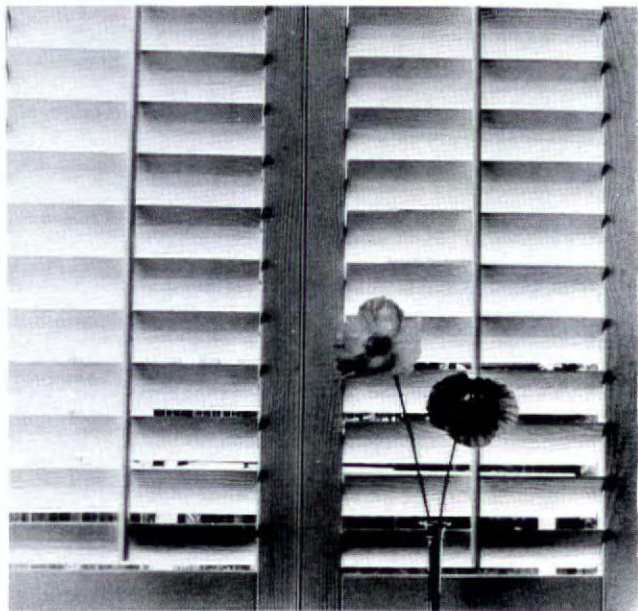
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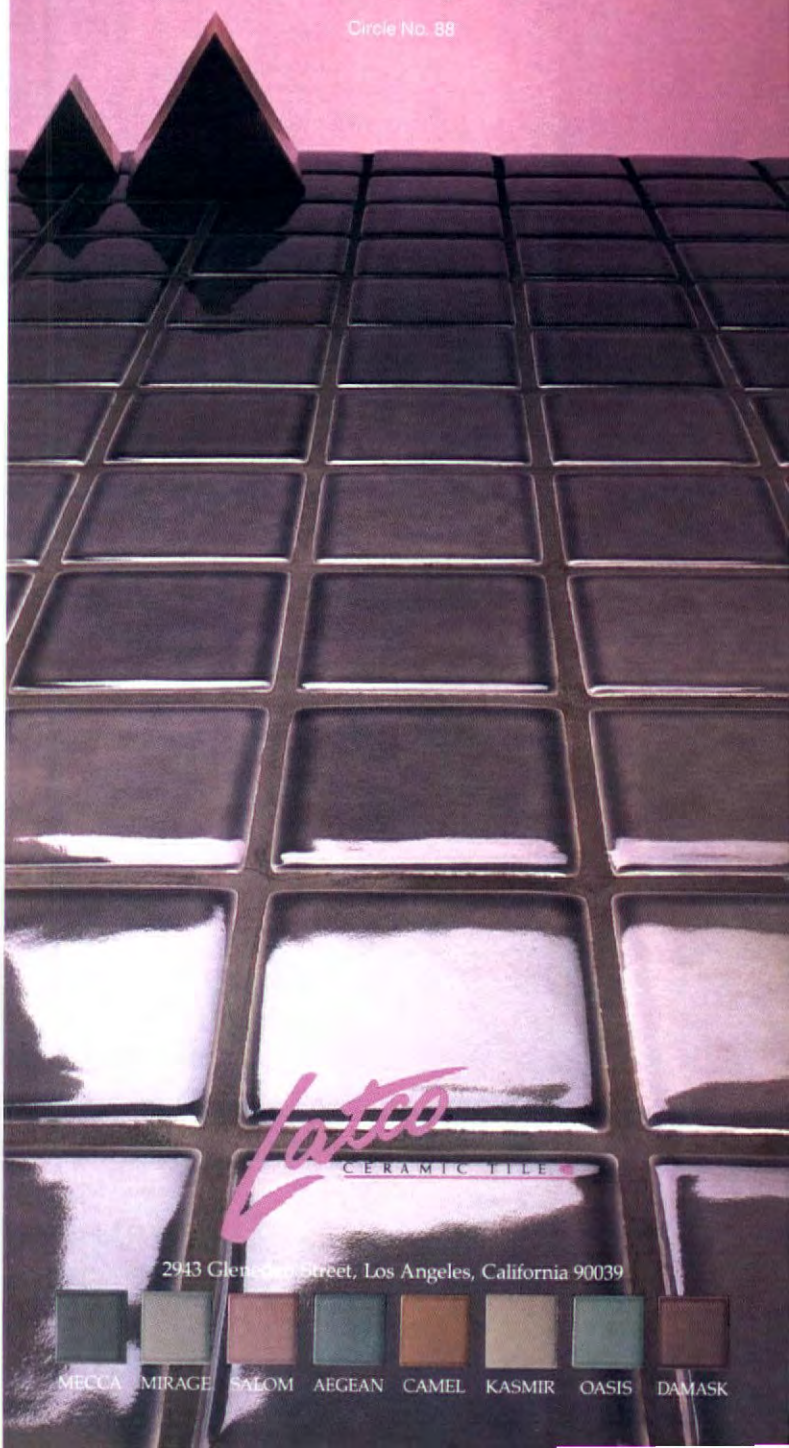
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Circle No. 88



Latco
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2943 Glenoak Street, Los Angeles, California 90039



Ceramic Tile Update

Continued from page 146

tute in Southern California in terms of information and services offered to design professionals since the early 1950s. Its *Ceramic Tile Manual* was the industry's first-ever complete encyclopedia; mobile training programs and consultation to industry by CTI have brought high standards to every sector of the tile profession.

In the past, when one has thought of scientific and technological breakthroughs, it has usually been in the areas of computers, aerospace, medicine and biotechnology. With high-tech or super ceramics, many sources are forecasting a technological explosion in new uses for ceramics beyond our imaginations. Ceramics is becoming a "glamour" industry.

For example, Nissan Motor Company in Japan is selling a sports car with a ceramic turbo charger rotor which accelerates faster than a metal rotor. Ford Motor Company is cutting cast-iron engine blocks with blades made of ceramics, and is developing an all-ceramic automotive gas turbine engine, a joint effort with Garrett Corporation of Phoenix. In the food industry, cranberry juice is being filtered by Ocean Spray using ceramic filters with microscopic holes so bacteria cannot slip through—and the process is simple and economical. The Pentagon is furnishing vests made of ceramic armor to helicopter pilots because ceramics can be bulletproof without being as heavy as steel. The presidential limousine is protected with boron carbide ceramics, one-third the weight of steel and with more

bullet-stopping power.

A major home builder in Japan is now producing prefabricated houses using an impressive ceramic material called PALC (Precastable Autoclaved Lightweight Ceramics). It is made by pumping air bubbles into a ceramic mixture of silica and limestone, then heating it. The resulting material weighs one-fourth as much as concrete but it is soundproof, fire-resistant, and rugged enough to survive earthquakes. PALC is shaped into prefabricated modules which are pre-fitted for windows, doors, wiring and plumbing.

In the field of photography, a new transparent ceramic material made with lanthanum is used for making erasable and reusable plates to temporarily store images—like reusable negatives.

Even more interesting has been the recent French research into panels of silicon carbide ceramics mixed with silicone

carbide fibers which will form a structural load-bearing part on the French space shuttle (instead of individual tiles as was done on the U.S. space shuttles). The entire airframe would be one large piece of ceramic.

One bizarre product: Beerstone. While watching a football game on television in his laboratory, Los Angeles chemist Hana Claus poured what he thought was water into a beaker containing powdered gypsum, clay and various chemicals. By mistake, he actually poured beer into the mixture, which began frothing to double its size and hardened in less than 30 seconds. Now called Beerstone, it has high density, is lightweight, fireproof, nontoxic and even self-glazing. Claus claims it can replace urethane insulation, traditional roofing tile and concrete flooring, and possibly store nuclear waste.

Continued on page 156



1987 CTI Perpetual Trophy Winner

*Project: First Financial Plaza
Tile Contractor: C-B Tile Corp.*

Winning the prestigious CTI Perpetual Trophy for craftsmanship and design, C-B Tile Corp. brought their workmanship to the fore when setting 71,000 square feet of thin brick veneer from Interpace Brick. Almost 1,500 square feet of matching pavers were used on walkways, laid down with Custom-Crete mortar and tobacco brown grout by Custom Building Products.

1987 CTI Judges Award Winner

*Project: Harris Residence
Tile Contractor: Hagar Tile Company*
The Brentwood, California, residence of television producer Susan Harris is lavishly tiled throughout with American Olean, Walker & Zanger, Structural Stoneware, Dura Floor, Levaucour, Firebird and Dal-Tile products, and set with Custom Building Products grout. All told, Hagar Tile Company installed more than 7,000 square feet of ceramic tile.



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Ceramic Tile Update

Continued from page 154

Perhaps the most intriguing development is the all-ceramic engine which will produce a 30 percent improvement in thermal efficiency and fuel economy. Once an automotive industry dream, this engine is now close to reality. It is predicted that such an engine can create a savings on imported oil amounting to \$14.3 billion in the year 2000. The goal of the all-ceramic engine is to achieve 42.8 miles per gallon; acceleration of 88 feet in four seconds from a full stop; plus 100 horsepower over a wide range of altitudes and temperatures. The present motor—the AGT101—is being developed by Garrett Research and Ford and employs 55 ceramic components. Other researchers are working on an engine without a radiator: pistons, cylinders and other hot parts would be made of heat-resistant ceramics.

Why is so much attention being paid to this 10,000-year-old material? For one thing, we are facing a shortage of strategic metals such as titanium and cobalt, and we are confronted by the eventual depletion of oil. Super ceramics and common floor and wall tile ceramics are composed of silicone, aluminum, carbon, oxygen and nitrogen—the most common elements on earth. These resources are practically inexhaustible since the entire earth's crust is composed of an enormous reserve of ceramic ingredients. The first application of new ceramic processing techniques was initiated in Britain, but the leadership today appears to be in a long-term competition among the U.S., Japan and West Germany. U.S. scientists fear that Japan's concentrated push into advanced ceramics will give them a big edge by the end of this decade. The stakes are great: a \$10

billion market worldwide by 1995, and a \$30 billion industry by 2000—compared with a total of \$2.6 billion in present sales. American research and development, according to *Business Week*, is hampered by a shortage of scientists and engineers trained in this field. American universities award only 25 Ph.D.s per year in ceramic engineering.

A "ceramic fever" has taken over Japan and is one of the major target areas established by the Japanese Ministry of International Trade and Industry (MITI). Last year, 170 Japanese companies opened a \$16 million ceramics research and training center—and then gave the center a \$16 million endowment. Many American observers fear that the U.S. may be repeating the same mistakes that were made in other technologies such as electronics, television, and automobiles, where basic research is squandered and leadership conceded. The Japanese are not only outpacing the U.S. in R & D spending, but they have been more aggressive in finding commercial applications for structural ceramic products.

What do all these advancements mean to those involved in the ceramic tile industry? As in any basic research, there is always a fallout or ruboff onto others in the industry. New developments in plastics, for example, have benefitted existing manufacturers. As the consumer media—television, magazines and newspapers—reports on the new ceramic technologies, there will be additional "glamour" for ceramic tile used in construction. When Ford, General Motors or Nissan comes out with an all-ceramic engine, media reports will be numerous. Those products made with ceramics will gain more attention from the public. This increased awareness will reconfirm what those in the ceramic tile industry already know: the virtues of ceramic tile are timeless, and its future is bright, indeed.



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Research Studies Lead to Better Solutions

by Erik Lund

Member, Executive Committee, International Facility Management Association

As facility management has grown into a distinct discipline and field of work, so has the need for a unique body of knowledge. Hard data on facility operations assists both the facility management and design communities. The more we know about facilities, how they are used, how they operate, and how they are most effectively managed, the better solutions we can provide for the work environment.

The International Facility Management Association (IFMA) is involved in two research projects right now that will contribute significantly to the facility management knowledge base. One deals primarily with financial data. The 1987 Facilities Benchmark Study will report current information on occupancy costs, area standards, and forecasts of locations and corporate expenditures by industry.

In the Benchmark Study, data on facilities will be divided into two basic categories—owned space or leased space. In addition, the study will report comparative data on total number of square feet, number and types of facilities and churn rates. Specific costs on the following will be detailed: energy, other utilities, cleaning, maintenance, security, site, moving and relocation, administration and management, taxes and insurance.

Information is being collected through surveys to both IFMA members and other facilities managers. The questionnaire took months to develop.

Steve Parshall, chair of the IFMA Research Committee and director of research at CRSS in Houston, explains it this way: "The first hurdle we had to get over was defining the term 'facilities.' In facility management, a facility is not just

a building—it can be a group of buildings, or part of a building. It can include multiple sites, a mix of building types, and the surrounding of buildings."

This definition might be useful for the design community to know in that it shows the way facility managers think about facilities. As one can see, this view is different from the traditional architectural focus on the facility as "a building."

IFMA leaders and others have been talking about facilities versus buildings, facility management versus property management, facility management versus architecture and construction, and facility management versus space planning and design. There have been times when people have indicated that we were sending up a lot of smoke from a little fire. Let me assure you that is not so.

We who work for corporations as facility managers have known all along that what we do is different somehow from all those activities. We *felt* the difference when we went to work. We were reminded of the difference when we read property management magazines and data. But we did not have the words to communicate the unique responsibilities and challenges of facility management.

Now we have words. We also have forums like this one through which to talk with the design community. And research will add significantly to our vocabulary, our mutual understanding of facilities and how to design and manage them.

The second research project underway is a continuation and update of our previously published research reports. "Trends in Facility Management Practice" focuses on the organization of the facility

management function, an update on the scope of facility management responsibilities, a listing of which functions are moving in-house, and several other management topics.

Churn, the rate at which employees move into different offices or workstations, has many effects on the facility itself and staffing for facility management. In the *IFMA Report #2, Demographics and Trends*, we looked into the reasons for churn. The primary reasons reported are these three: reorganizing departments, company growth, and corporate reorganization. The least common cause cited for churn was office automation.

By looking at data such as this, both facility managers and designers can more accurately predict the facility consequence of various corporate actions. The idea of predicting, of understanding the facility consequences of corporate actions, is at the very heart of facility management.

By predicting, we can budget. We can plan, staff and hire the right outside services with a clear understanding of the scope and goal of the project.

We invite the design community to share all our research information on facilities so we can work together more effectively in developing solutions to the facility challenges that we face today.

Note: A presentation of the Benchmark Report will be made at Facilities '87, an international IFMA conference in Washington, D.C. on June 23-26.

Erik Lund is manager, Building Management, 3M Company in St. Paul, Minneapolis. He is a member of the Executive Committee, International Facility Management Association.

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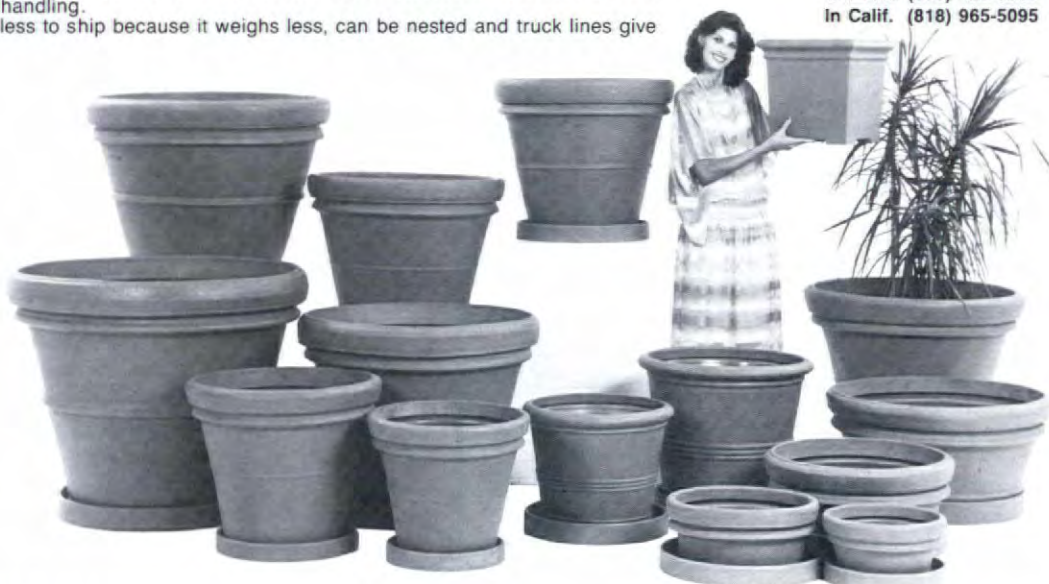
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BOOKS

by A. Allen Dizik, FASID

Profitable Career Options for Designers

by Mary V. Knackstedt, ASID, NHFL
with Laura J. Haney
Kobro Publications, Inc., New York
\$15.00

This mixed bag of delights is a single testimony to the creative spirit of Mary Knackstedt. The author brings together her experience as a practicing professional interior designer, a consultant on architecture, engineering and construction, a space planner and a lecturer on business practices. She is a creative designer and thinker with her socio-cultural background and with her own Promethean impulses.

Many people need incomes beyond that earned in their first chosen field—even doctors, lawyers and Indian chiefs. So this book has exciting approaches to new careers that could help fatten the designer's income beyond that garnered from design itself. No new ground is broken, but designers are reminded that extracurricular careers are available and that interior design is an excellent training base for many other lifestyles.

Miss Knackstedt investigates these and, armed with her belief that interior designers are natural entrepreneurs, presents us with a list of design specialties and sidelines. I am certain the author would never condone abdicating our control over our dreams. If we emphasize being entrepreneurs, what will happen to the reality of our profession? I would submit a minor caution. Are we in danger of losing our humanity and becoming, among other things, strictly bottom-line watchers? Will too much interest in other professions or investments lead to the annihilation of our idealism?

The following are a few examples of the many design specialties found in this book: hotels/motels; model homes; wall-covering design; fabric design; carpet design; hospitals; landscape design; space planning ergonomics; furniture design; illumination; and real estate.

Many readers will be well served by this book. However, those who may want to

read how to go about entering these other related fields, I can only say what the Dubliner said when asked how one might get to Trinity College: "If I were you, I wouldn't start from here."

The familiar material found in two chapters, "Is there equal opportunity in this field?" and "Whose making the money?" is handled with particular flair. Her diffusion of knowledge and understanding of interior design problems and the solution on interviews is delightful. These discussions with mega-talented, although mostly elite, Easterners and a few Midwest designers bring out Mary Knackstedt's assertions that interior designers need other interests. I quote: "If designing is your sole form of entertainment, you lose dimension as a designer and as a person."

Altogether a worthwhile effort.

Marks

Designed and Edited by Jay Vigon and Richard Seireeni
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Wallace Neff Architect of California's Golden Age

Compiled and Edited by Wallace Neff, Jr.
Capra Press
P.O. Box 2068
Santa Barbara, California 93120
\$50.00

With flair and originality, master architect Wallace Neff (1895-1982) brought a definitive style and grandeur to Southern California during its golden years of the '20s and '30s. Drawing his inspiration from years of study in Italy, England, France, Spain and Switzerland, Neff enjoyed a career which spanned half a century. He is best known for the luxurious, yet comfortable, mansions he designed for Hollywood luminaries, the most notable being the redesign of Pickfair, the home of Douglas Fairbanks and Mary Pickford. Among Neff's other accomplishments are the ingenious "bubble houses," conceived and executed as low-cost housing for communities in Africa and South America. This 240-page tribute features 100 color reproductions, vintage black and white photos, architectural renderings, plans and text describing each project. His son, Wallace Neff, Jr., has spent more than a decade compiling and researching material for this book.



A fusion of Mediterranean Revival and modern styling, the Bourne house by Neff encircles a pool area—unlike previous Neff houses where pools were placed a distance from the main buildings.

A surreal interior scene. In the center, a red sofa sits on a raised platform. Behind it is a stone fireplace with a set of stairs leading up. The floor is covered in a large, intricate star pattern. The lighting is dramatic, with a spotlight on the sofa.

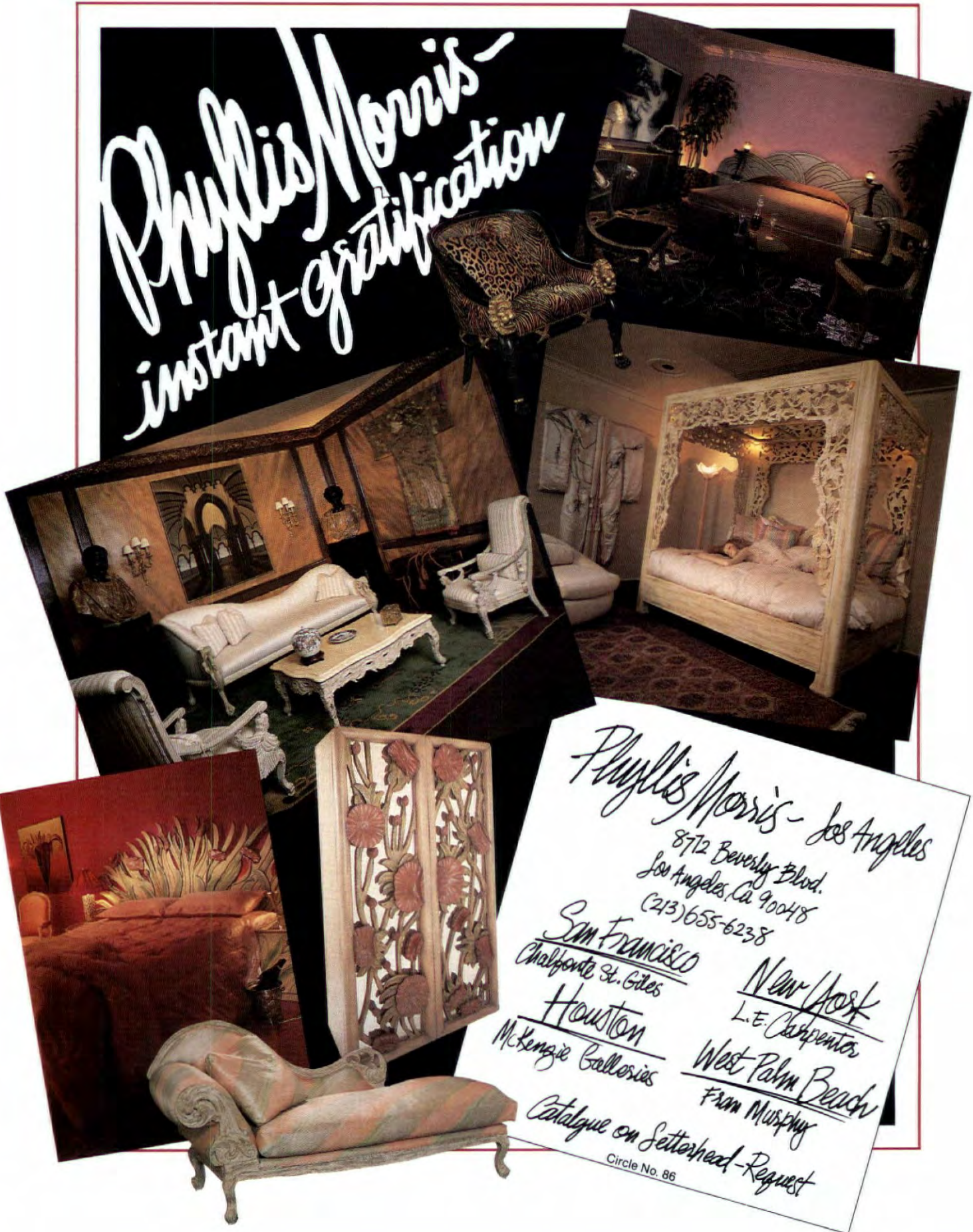
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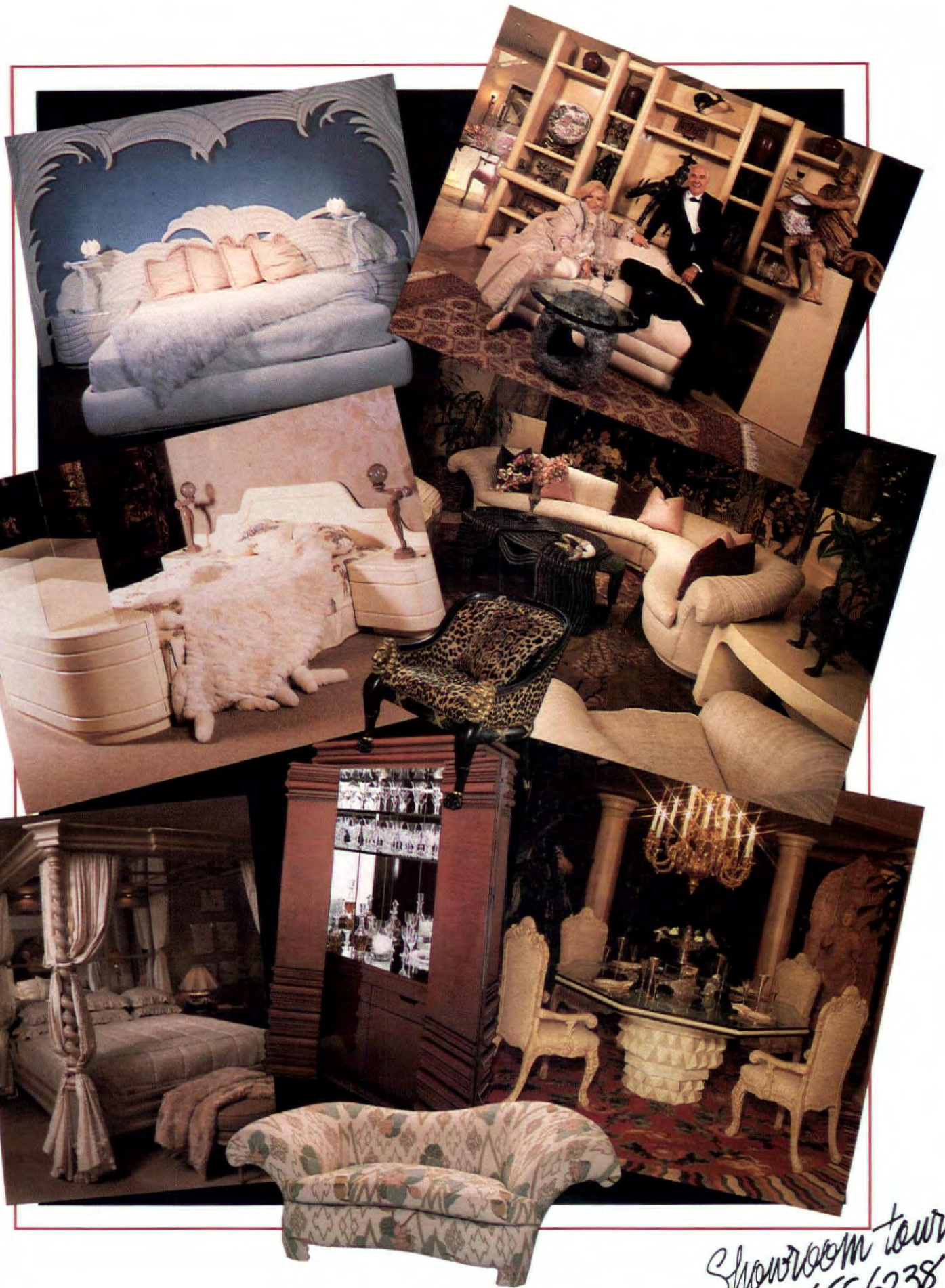
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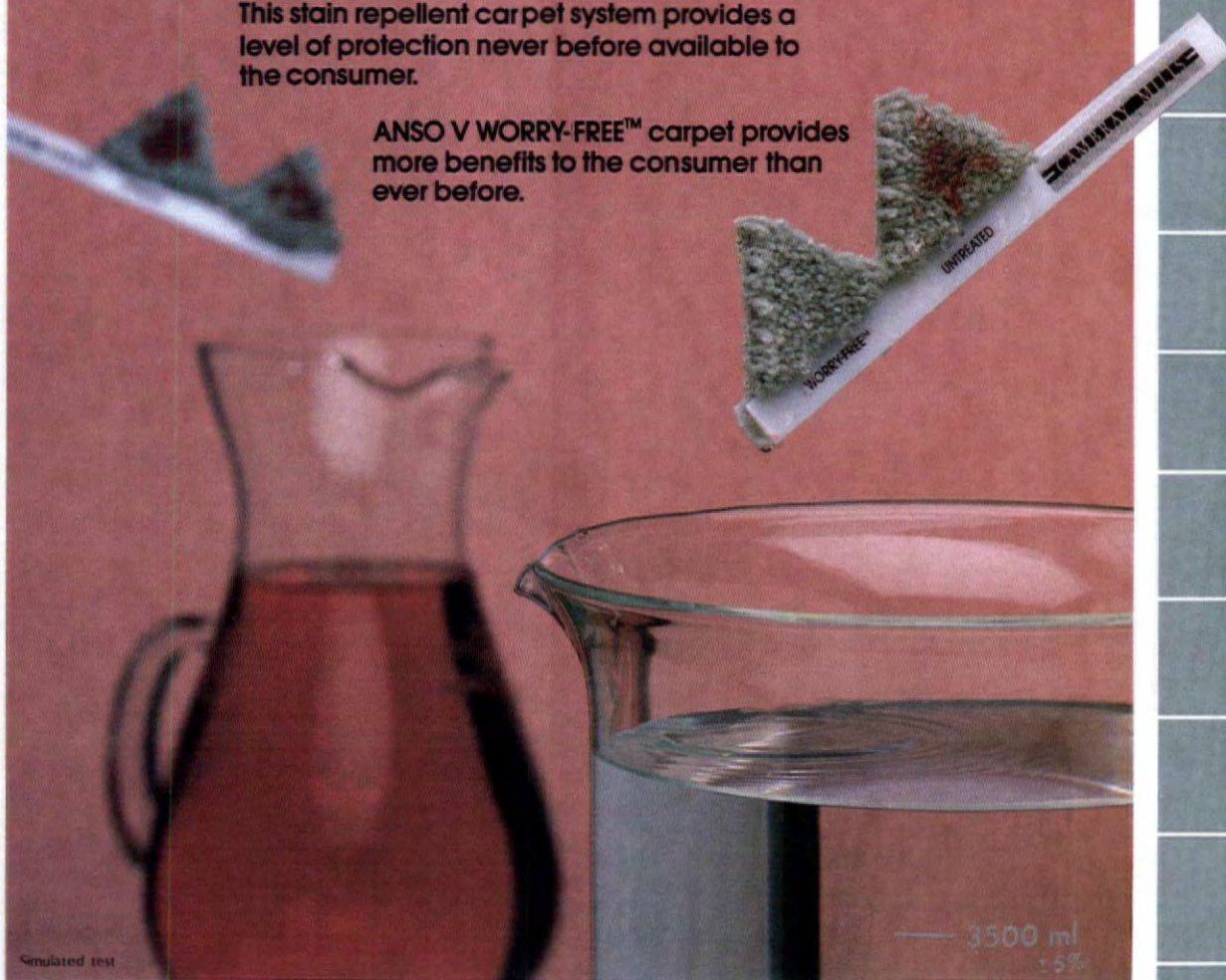
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Pasadena Showcase

Standing alongside a stone fireplace at Dryborough Hall, the site of the 23rd annual Pasadena Showcase House of Design from April 26 to May 24, are **Roger Greenlaw** (left), ASID, president of the Pasadena Chapter of American Society of Interior Designers, and **Christina Varner** (right), showcase house benefit chairman of the Pasadena Junior Philharmonic Committee. Both organizations co-sponsor the event each year.



SunarHauserman

Strictly contemporary, the new SunarHauserman showroom at 500 Washington Street in San Francisco was designed by architect Mark Mack using concrete, galvanized steel and corrugated metal design elements. At the opening reception, from left: SunarHauserman's **Davis Chiodo**, vice president, design and development; **Rod Wessel**, IBD, Wessel & Associates; and **Walton Brown, Jr.**, advertising services, *Designers West*.



ASID In Puerto Rico

The Puerto Rico Chapter of the American Society of Interior Designers (ASID) celebrated its first anniversary with a convention complete with several educational programs and cocktail parties. Gathering for this festive event in the setting of the Cerromar Hotel near San Juan, from left: **Maureen Hernandez**, ASID; **Myrtha Torres**, ASID; **Joan Gauden**, ASID; **Virginia Viguie**, ASID; **Cara Tate**, vice president, *Designers West*; **Stephen Tate**, president, Stroheim & Romann; **Priscilla Diaz de Yanez**, ASID, president of the chapter; **Ed Biggs**, Milliken & Company; **Barbara Pochron**, ASID; and **Delia Quilichini**, ASID.



Haworth Licensing

Richard Haworth (left), president of Haworth, Inc., and **Masao Ishiwata** (right), president of Okamura Corporation, have signed a licensing agreement which authorizes Okamura to manufacture Haworth products for the Japanese market. It has been observed by a Haworth official that the agreement will offer a cost-effective product for the Japanese market and will satisfy the needs of multinational customers.



Andrew Glassman

A Taste Of Italy

The West Hollywood showroom of Lynne Deutch Limited recently was filled with the aroma of Italian food. It was no wonder since Silvio De Mori of Silvio's restaurant was cooking risotto in the new Italian Alessi advanced design, copper and stainless steel cookware introduced by the showroom. The \$4,000 line was created by world class designers. From left: **Jack Markuse**, president of Alessi USA; **Lynne Deutch**; and **Silvio De Morio**.

Designtime

May

Through May 17 The Annual Dallas Symphony Design Showhouse, Dallas. (214) 358-3553.

May 2-24 Tenth Annual San Francisco Decorator Showcase sponsored by San Francisco University High School. (415) 648-1916.

May 2-25 Designers Showcase 1987, the 14th annual show house in Rancho Santa Fe, California, co-sponsored by San Diego Chapter of American Society of Interior Designers. (619) 232-6203.

May 5 "First Tuesday" at the Design Center of Los Angeles. (213) 625-1100.

May 6-8 The World Exposition of Ceramic Tile and Bathroom Furnishings for the Building/Decorating Industry at the Los Angeles Convention Center. (203) 964-0000.

May 6-9 Format '87, the international trade show for floor design and textile floorcoverings, Frankfurt, Germany. U.S. contact: (212) 974-8856.

May 6-10 Scandinavian Furniture Fair, the Bella Center, Copenhagen, Denmark. U.S. contact: (212) 807-6860.

May 7 "Breakthroughs in Floorcovering Fibers," breakfast seminar with panel discussion at the Western Merchandise Mart, San Francisco. (415) 552-2311.

May 7-June 27 "New Ways With Paper and Wood," a fine art exhibit at Contemporary Images Gallery Sherman Oaks, California. (818) 783-2007.

May 11-13 Lighting World 5, the International Advanced Illumination Exposition & Conference, at the Jacob Javits Convention Center, New York City. (212) 391-9111.

May 13-17 Annual Management Conference of the Ceramic Tile Distributors Association, Colorado Springs, Colorado. (312) 655-3270.

May 14 "Faux Finishes—Fooing the Eye," a lunchtime seminar at The Decorative Center of Houston. (713) 961-9292.

May 14 Student Competition Exhibit & Awards Day, Contract Center at Showplace Square, San Francisco. (415) 621-7345.

May 14-16 Design Forum at the Denver Design Center, Denver. (303) 733-2455.

May 14-17 "Interiors Showcase," market event at the Saint Louis Design Center and Cervantes Convention Center, Saint Louis, Missouri, with resource exhibitions, design vignettes and seminars. (314) 621-6446.

May 16 "Designing for the Future," a seminar in Pismo Beach, California, at the Windmark Hotel, featuring colorist Carlton Wagner and other guest speakers. Sponsored by the Central Coast Interior Designers Association and Cal Poly Extended Education. (805) 546-2053.

May 17-19 The Western Home Furnishings Show of residential and contract furnishings at the Anaheim Convention Center, Anaheim, California. (415) 474-2300.

May 20-21 The Design Exchange, a two-day forum at the Design Center at the Ice House, Denver. (303) 298-9191

May 21-24 The national conference of the National Home Fashions League, Phoenix, Arizona. (212) 935-0990.

May 31 The Annual Venice Art Walk, Venice, California, a benefit for Venice Family Clinic. (213) 392-8630.

June

June 4 "Money Management: How to Keep the Cash Flowing," breakfast seminar with speaker Richard Newton at the Western Merchandise Mart, San Francisco. (415) 552-2311.

June 9 The Institute of Business Designers National Conference, Chicago. (312) 467-1950.

June 9-12 NEOCON 19, the World Congress on Environmental Planning and Design at the Merchandise Mart, Chicago. (312) 527-4141.

June 10-14 International Conference of the International Society of Interior Designers in Phoenix, Arizona. (213) 680-4240.

June 11 "Financial Management" for design businesses, a lunchtime seminar at The Decorative Center of Houston. (713) 961-9292.

June 14-19 37th Annual International Design Conference, Aspen, Colorado. (303) 925-2257.

June 19-22 The American Institute of Architects National Conference, Orlando, Florida. (202) 626-7300.

June 23-26 'Facilities '87,' the International Facility Management Association's Regional Conference, Washington, D.C. (713) 623-4362.

July

Through July 12 "Avant-Garde in the Eighties," an exhibition of works by 112 American and European artists at the Los Angeles County Museum of Art. (213) 857-6111.

Through July 17 "Interlacing: The Elemental Fabric," a major exhibit of traditional and contemporary crafts, curated by Jack Lenor Larsen, at the American Craft Museum, New York City (to tour nationally later). (212) 956-6047.

Through July 26 "American Art Déco," an exhibit of 180 works at the Renwick Gallery, Smithsonian Institution, Washington, D.C. (202) 357-2627.

July 9 "How To Get Published," a lunchtime seminar with guest speaker Walton Brown, publisher of *Designers West*, at The Decorative Center of Houston. (713) 961-9292.

July 12-17 Dallas Summer Home Furnishings Market at the Dallas Market Center (214) 655-6100; Decorative Center District (214) 655-6100; Oak Lawn Design Plaza (214) 631-0600; and area showrooms.

July 19-24 San Francisco Summer Home Furnishings Market at the Western Merchandise Mart (415) 552-2311; Showplace Square (415) 864-1500; and area showrooms.

TOURS

May 25 - June 5 The Friends of French Art House Party tour of France, with a focus on decor and art. (213) 377-4444.

May 27 - June 10 "Alvar Aalto in Finland," a design seminar in Scandinavia sponsored by International Design Seminars. (202) 363-8771.

May 7 - 17 The Scandinavian Furniture Fair and Finland, A design tour sponsored by Sigma at the Showplace, San Francisco. (415) 863-8966.



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Eclectic Through and Through

Continued from page 95

the kitchen. We had to redesign the entire bathroom and bedroom suite to fit Mrs. Avnet's needs."

Although the new look for the home's interiors was to be contemporary, a contrast to the Tudor architecture, exterior elements were brought inside. For example, the exterior flagstone with a cream tone was selected for use in the fireplace and family room. Bleached flooring and beige silk in the living room repeat the stone's natural color as well as visually open up the space from dark and dreary to light and airy. The painted trims of windows are of the same color as the exterior window treatment, creating an easy transition from outside to inside.

The specification of lighting was secondary to the art but was the primary mood mover. Recessed lighting was installed throughout the home. "Sometimes incorrect lighting can come off too green," says Stroll. "That is why I used a lot of halogen to give a crystalized, pure light for the art and to create a mood."

Although art was not included in the remodel/redesign budget, it became an item of mutual interest. "Clare Avnet had a sizable collection to begin with," recalls the designer. "Since I also enjoy collecting contemporary art, I suggested that we add to her body of work, and, as we progressed with the house, we collected artwork from Los Angeles, Santa Fe, New York, London, Paris and Venice."

Collecting became a good excuse to travel to Santa Fe with the hope of picking up some local pottery, porcelain and, of course, those popular kachina dolls for the home's "Santa Fe room." While in this enchanting city, both client and designer spotted the Russell Adams wood sculpture which would eventually hang from the staircase wall. After spending a couple of days there, both returned in high spirits, which led to a Santa Fe party at Mrs. Avnet's home.

A European buying junket resulted in the purchase of two prints by renowned contemporary English artist Allen Jones—one for Mrs. Avnet and one for Stroll. From London, the travellers took the Orient Express to Paris where they bought art, Milan and then to Venice for Venetian glass. Artist Frank Stella's work is

enjoyed by both the client and the designer. Art publishers and distributors in Los Angeles and New York were contacted by Mrs. Avnet and Stroll for a Stella print that would suit both the clients' tastes and the new settings of the house. "We were notified that a recent series by Stella was going to be made available," Stroll says. "LA Louver Gallery in Venice, California, made the transaction for us." *Then Death Came and Took the Butcher*—from an edition of eight—was the title of Stella purchased for the home's entry.

Irwin Stroll does not attempt to pose as an art consultant. As a designer approaching his fifteenth year in business, however, he has a keen eye and enjoys the opportunity to indulge in art collecting for himself as well as his clients. As a result, he maintains continual contact with a variety of galleries.

Among what Stroll considers wrongdoings when buying art is trying to match the art with the interiors. "I do not go shopping for art with a piece of fabric," states the designer. "Art is a very emotional purchase. If it goes with the room, it goes with the room. If art is treated as a statement by itself, it can be successfully woven into the design statement."

"A helpful idea to keep in mind," Stroll continues, "is to try to focus on finding certain pieces of art for a particular area, as we did for Mrs. Avnet's Santa Fe room, that play on a theme."

"One should also consider the investment value of art when making a major purchase. The last auction price of the artist should be considered. Too, the buyer should look at a small series of prints, as well as a large number in a series. Remember the law of supply and demand when purchasing a well-known artist's work in a print series: if it is one of 60 or fewer the value may well increase."

The placement of each piece of art—whether recently purchased or the client's own—was visualized by Stroll in the redesigned interiors of Mrs. Avnet's home. With the strength of twin goals, mutual interests and a genuine friendship that developed in the year-long project, there was no need for a tape measure.

—Lorelei Heller McDevitt

Inspired by a Collection

Continued from page 88

tion of fine art, including works by Picasso. Both Picasso and Léger are part of the client's current collection because of each artist's fascination with African and American Indian art respectively.

In updating the interiors, Vallejo selected a color palette of charcoal gray, black and brick red: black for drama, and gray to neutralize traditional architectural elements. The client specifically did not want white in the home. Brick red was chosen, instead, to enhance the terra cotta tones of the ethnic artifacts.

With an eye for detail, the designer enlisted Aaron Smith of San Francisco to fabricate custom frames, a pedestal and wall brackets to highlight the various artworks. Smith, known for his custom furniture and accessories, designed a lacquer, acrylic and neon pedestal for Manuel Neri's plaster sculpture placed alongside the staircase. "Aaron's idea was to make the sculpture look as if it were floating," says Vallejo. "And he has succeeded."

Vallejo's comprehensive work included completely redesigning two fireplaces: marble and lacquer replaced the living room's mahogany surround, while stainless steel is found in the master bedroom. Bookcases in the living room were transformed from a dark wood look to one of sleekly black lacquer. Custom shelves of two-inch clear acrylic allow for light to penetrate into the black-painted recesses of the bookcase. "Above the cases we placed stereo speakers, around which molding was added to echo molding found in the room," adds Vallejo.

Since the client does not favor the use of lamps, lighting throughout is recessed. Drama was desired in the dining room, and, to create such an effect, recessed lights shoot a beam onto each of the individual 12 place settings. Notes the designer, "I worked closely with Illumineering, the lighting consultant, and gave the firm a floor plan showing furniture and art placement. We decided to light each piece of art instead of using general ambient lighting."

It would seem that no stone was left unturned in this home where contemporary meets traditional, where an art collection reigns supreme and where attention to detail has one longing to return.

—Lorelei Heller McDevitt



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Update: Denver

Denver Design Market: Mergers and Growth

In the 11 years since Denver's first design trade area, Blake Street Design District, opened its initial showrooms, the city's professional business of buying interior resources has gone through many transformations. Most recently, the past year has seen the merger of Denver's two downtown design entities, Blake Street with the Design Center at the Ice House. The Denver area and regional design community's third source, Denver Design Center, has continued to grow with the expansion of contract showrooms.

The united design district in downtown Denver's historic neighborhood has been officially tagged **The District**. The development is a joint venture of developers Dana Crawford, in partnership with Baird & Warner, Inc., Chicago, of the Ice House and Bill Poland, whose San Francisco-based Bay West Properties--which includes Showplace Square-- now manages the Blake Street Design District. The new management team includes: Ron Morris, Blake Street president and general manager; Mary Shepherd, Ice House manager/director; Sherri Timmermann, former vice president of Realities, Inc., new Ice House leasing director; and Rebecca Crosby, former Denver Design Center director, now District marketing director.

Marketing to the 10-state Rocky Mountain Region, The District is comprised of 68 showrooms and nearly 1,000 lines for the interior designer. With the opening of its thirteenth showroom

since the June 1986 opening, the Design Center at the Ice House is one of the prominent landmarks in The District. Originally a cold storage facility built in 1903, the Ice House has been transformed into a 170,000-square-foot showcase for contract and residential furnishings. The 1890s block of historic buildings that has comprised the Blake Street Design District since 1976 is now complemented by the addition of a contemporary five-story building. The Design Center at the Ice House will sponsor the Design Exchange, a major design forum, May 20-21. For more information, contact: The District, P.O. Box 17433, Denver, Colorado 80217, (303) 293-8100.

The **Denver Design Center** at Broadway Plaza, which celebrated its two-year anniversary in February, has expanded with several new showrooms over the past half year. Last fall's openings included Sinclair and Thybony. This spring, four new showrooms, including two major contract manufacturers, have opened: Haworth, Inc.; Kimball Office Furniture and Artec; Decorators Walk; and F. Schumacher & Company. Haworth and Kimball/Artec are the first tenants in the center's second phase which is joined to the original building by a solarium and promenade. Completion of the second phase will bring the center's total square footage to 300,000.

Developer Realities, Inc., has named a new management team, including: Alexandra Smith, Denver Design Center director, and Chris Grimes, director of sales and promotion for Realities, Inc., Broadway Plaza developer.

For more information, contact: Denver Design Center, 595 South Broadway, Denver, Colorado 80209, (303) 733-2455.



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NEW FLIGHT PATTERNS

Update

Continued from page 170

General News

NHFL: The 1987 National Home Fashions League National Conference will be held from May 21-24 at the Arizona Biltmore in Phoenix. The annual meeting, with "Unlimited Horizons" as its theme, offers its members, who are executives from all segments of the interior furnishings industry, the opportunity to meet with their professional colleagues and gain knowledge from leading speakers and educational seminars. Highlights of the conference include planned visits to the Heard Museum and Frank Lloyd Wright's winter residence, Taliesin West. For more information, contact the National Home Fashions League at (214) 747-2406.

Academy of Art College: To accommodate an unprecedented growth in its student enrollment, the Interior Design Department of the Academy of Art College has moved into expansive quarters near San Francisco's Fisherman's Wharf, according to department director Martha Miller. The design department, established under Miss Miller's direction in 1979, holds initial accreditation from the Foundation for Interior Design Education Research (FIDER) and offers a Bachelor of Fine Arts degree in interior design. The Academy of Art College is recognized as having one of the top baccalaureate interior design programs in the United States. The college is located at 2300 Stockton Street, (415) 673-4200.

San Francisco Decorator Showcase: The 1987 Decorator Showcase, sponsored by the San Francisco University High School, brings together 30 Bay Area decorators to showcase their design talents in the residence of nationally known attorney Melvin Belli and his politically active wife, Lia. The showcase is opened to the public May 2-27. For information on admission and viewing hours, call Linda Kingsbury at (415) 648-1916.

World Tile Expo: The World Exposition of Ceramic Tile and Bathroom Furnishings will be held at the Los Angeles Convention Center, May 6-8, 1987. The show is the first of its kind to bring together all segments of the ceramic tile and bathroom furnishings industry—manufacturers and suppliers; distributors and retailers; architects, designers and specifiers; and builders, contractors and installers. More than 600 exhibitors have committed to participate, including industry giants such as American Olean, Dal Tile, Gail, Villeroy & Boch, Marazzi, Richetti and Ragno. For information, call (203) 964-0000.

IDS's IDEA87: The Industrial Designers Society of America (IDSA) is seeking the best industrial designs of the past two years for the 1987 Industrial Design Excellence Awards program (IDEA87). There are 13 categories for submission including Environments; Exhibits; Furniture & Fixtures; 3D Packaging; Products; Design Explorations; and Student Design Projects. Any new product or system that is placed on the market after May 1, 1985 and before May 1, 1987, and that has been designed primarily by a U.S. design group or a U.S.

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citizen or permanent resident is eligible to enter IDEA87. The award-winning designs will be announced on August 5 at the IDSA's national conference, "Monterey '87: Influence on Design," in Monterey, California. The deadline for entries is May 1. To obtain details on entry procedures or for more information, please call IDSA at (703) 759-0100.

Contemporary Crafts Market: The 1987 Contemporary Crafts Market will feature 200 of the nation's finest designers of fine crafts, May 28 and 29 at the Santa Monica Civic Auditorium, Santa Monica, California. The market, exclusively to the trade, is an invitational event: only 200 craft artists from across the U.S. are invited to show. Buyers may obtain additional information and advance tickets by writing the Contemporary Crafts Market, 1433 Santa Monica Boulevard, Suite 23, Santa Monica, 90404.

Awards/Honors

Interior designer **Betty Castleman**, ASID, has received the medalist award, the highest honor bestowed on a chapter member of the American Society of Interior Designers. Also receiving presidential citations from ASID Pasadena Chapter President Roger Greenlaw were **Mila Calmette**, **Nancy Tenaglia**, **Barbara Renzullo**, **Ann Vonn**, **Sherry Payne**, **Janet Pearce** and **Laurie Balmer**.

Langdon Wilson Mumper Architects has been named a winner in the 1986 Professional Concrete Institute (PCI) Professional Design Awards Program for its design of Phase I at Meyer Center, a two million-square-foot office park in Pleasanton, California.

The Industry Foundation of ASID presented an award to interior designer **Loretta Hyatt-Ashbrook**, ASID, of San Diego, for utilizing 27 of the 51 Industry Foundation member firms in the San Diego chapter on a redesign of a Mission Hills, California, residence.

The SWA Group, Laguna Beach, California, captured 19 industry awards for excellence in urban design, landscape architecture and regional planning for a variety of projects, presented by the American Society of Landscape Architects (ASLA), Southern California Chapter.

The Arizona Chapter of the American Society of Interior Designers recognized the following people for their outstanding contributions to the chapter: **Charles O. Smith**, ASID, Medalist Award; **Kathy Bate**, ASID, Designer of Distinction; and Mr. and Mrs. **David Bowman**, Designers' Floor Gallery Ltd., Industry Foundation.

The luxury oceanfront resort, **Ritz-Carlton** in Laguna Niguel (as featured on the cover of *Designers West*, August 1985, Vol. 32/No.10), has received the Five-Star Award 1987 Mobil Travel Guide and the Five Diamond rating from the American Automobile Association.

Continued on page 174

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Update

Continued from page 173

Appointments

Russell A. Nagel, president of WESTINGHOUSE FURNITURE SYSTEMS, has been elected to the board of directors for the Michigan Manufacturers Association.

George J. Shouldis has been promoted to president of the Window Covering Division of HUNTER DOUGLAS.

KNOLL INTERNATIONAL announces appointments: **David Wakeling** as vice president, material management; **Michael Benigno**, vice president, St. Louis region (including sales operations in Dallas and Houston); and **Susan Onaitis**, director of sales training and communications.

Linda Kidd has been named manager, marketing education and training, and **Donald Laughter** has been named director, Industrial Design Team, for HAWORTH, INC., manufacturer of office furniture and seating.

William P. Lacey has been promoted to senior vice president and director of design for the Dallas office of HELLMUTH, OBATA & KASSABAUM, INC.

THE GUNLOCKE COMPANY promotes **Roger Moses** to district manager based in Los Angeles.

LOBOFLOR appoints **Isabel Barrientos** showroom manager at its new offices in The Design District, Dallas.

JAMES NORTHCUTT ASSOCIATES, Los Angeles, names new associates to the hospitality design firm: **Dennis Reedy**, **Cheryl Rowley**, **Guillermo Valdez** and **Darene McLaughlin**.

ORIENT EXPRESS, importers of innovative silk fabrics, names **Nancy Means** as Southern California sales representative.

Alan S. Boivin, AIA, **Gregory Nelson**, AIA, and **L. Gustaf Soderbergh**, AIA, are named junior partners for JOHANNES VAN TILBURG & PARTNERS ARCHITECTS AIA, INC.

BORIS KROLL FABRICS, INC. names **Helen M. Linehan** as assistant vice president and director of Sales Administration; **John Brennan** as western regional sales manager for Los Angeles, Laguna Niguel, San Francisco, Denver and Seattle showrooms; and **Dawn Plumb** as sales representative for Orange County, Hawaii, Arizona and Las Vegas.

Dev Colella joins VEROSOL USA, INC. as Southwestern regional manager based in Dallas.

TERRA FURNITURE INC., City of Industry, California, appoints **Mitch Zerg** to represent the contract and seating lines in Los Angeles County.

Linda Wolnez, ISID, executive vice president for Costa Mesa, California-based INTERIOR DESIGN DEVELOPMENT, INC. (IDD), has been named to head the company's model home merchandising division.

Continued on page 177



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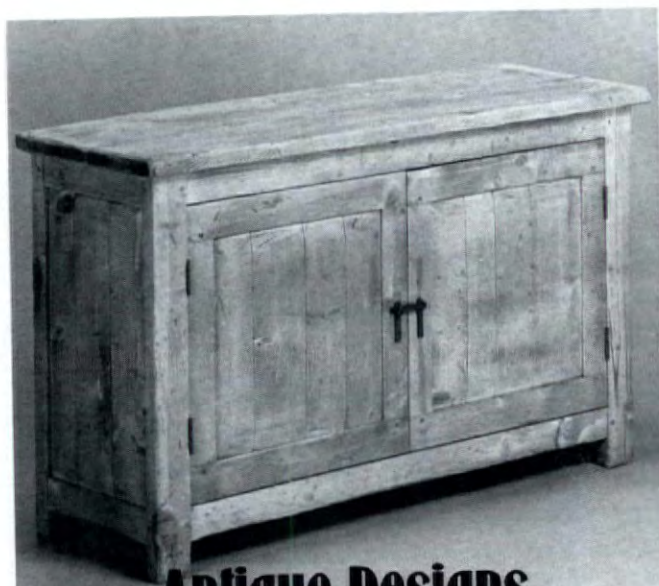
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Update

Continued from page 174

New Representations

DESIGNER IMPORTS INTERNATIONAL, INC., importers of fine traditional and transitional furniture, is represented in Troy, Michigan by **Rozmallin**, 1700 Stutz Drive, Suite 60, (313) 643-8828.

LOBOFLOR, manufacturer of heavy duty contract carpet and carpet tiles, selects **Erv Parent Co.**, as its exclusive distributor in Western Canada. The firm is headquartered at 7-3571 Viking Way, Richmond, British Columbia, (604) 273-1761.

Ernest Trimming Company is appointed sales representative for STANDARD TRIMMING COMPANY, one of the largest domestic producers of trimmings owned by SCALAMANDRE.

MERIDIAN INC., manufacturer of textured steel filing cabinets, desks, pedestals and storage units, appoints **Interior Design Products** as sales representative to cover Missouri, Kansas, Nebraska and southern Illinois.

MÉNAGE announces affiliation with the following Californian design showrooms: **Noland Rogers/Ménage**, San Francisco; **Sewell & Company**, San Diego; **The Showroom/Ménage**, Los Angeles and Palm Desert; and **Harsey & Associates**, Laguna Niguel.

Kavalaris/Kindler, Showplace Square West, San Francisco, has been appointed the first U.S. representative for the PHILIPPE HECQUET FACTORY, manufacturer of Aubusson Tapestries.

ROBBINS INC., a leading manufacturer of premium-quality hardwood flooring products, appoints **Sound Floor Coverings Inc.** (Tukwila, Washington and Portland), to distribute its products in the Pacific Northwest.

Openings/Expansions/Mergers

Haworth, Inc. opens a new showroom in the St. Louis Design Center, at 917 Locust Street. The showroom will support the growth of Haworth's Central Division, which includes Nebraska, Kansas, Missouri and southern Illinois.

Elia/Landa Design Group, Inc., specializing in health care facilities and corporate offices, opens at 215 N. Marengo Avenue, Suite 101, Pasadena, California.

JDA Custom Furniture, Inc. moves to a new, much larger plant at 1801 West 60th street, Los Angeles, (213) 752-4555.

Country Life Designs, a showroom featuring wallcoverings, fabrics and ceramic tiles, opens at the Design Center South, Laguna Niguel, Suite 159, (714) 643-3000.

Allsteel, one of the nation's leading manufacturers of systems furniture, opens a new 3,200-square-foot showroom at the International Market Square in Minneapolis.

Continued on page 179

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Update

Continued from page 177

Taylor Chair Company changes the name of its wholly-owned subsidiary, Eastern Furniture, Inc./Paull Contract, to the **Taylor Desk Company**.

Blake House, a multi-product design showroom based in Denver, establishes its West Coast operation with the opening of its newest showroom at Design Center South, Laguna Niguel.

Staton and Goren Contemporary Art Representatives opens at 449A San Vicente Boulevard, Santa Monica, California, (213) 451-2950.

A recently established professional association that teams **Whisler-Patri**, San Francisco, with **Space Planning Associates**, Sacramento, will provide clients with an expanded range of architectural and interior design services in Northern California and Nevada.

The Design District, Dallas, announces three new leases: **Rudi South, Incorporated**, at 1519-C Hi-Line Drive, fine art and antiques, Oriental and Asian art; **Eighteenth Century Gallery**, 1500-B Hi-Line Drive, French period antiques and oil paintings; and **Nittoh Company** at 1909-B Hi Line Drive.

Product News

The new Ambassador line carpets from the Hospitality Division of **Cumberland Mills** has added longevity in tough commercial applications because of a unique antimicrobial treatment from the **Down Corning Corporation**. The treatment helps maintain the appearance and freshness of these new carpets designed for hotels, restaurants and other areas subject to high traffic and wear. The treatment known as Sylgard® is a bound antimicrobial that forms a permanent bond with the carpet fibers, effectively inhibiting the growth of bacteria, mildew, mold and other microbes that are caused by food spills and tracked-in dirt.

Summitville Tiles, Inc. has introduced four new colors to its Quarry Tile line and, a new size. In addition to Quarry's other nine earthtone colors, Summitville has added dove gray, harbor blue, bone and wintergreen. All colors are available in 6" x 6" x 1/2" and in the new 4" x 8" x 1/2" sizes.

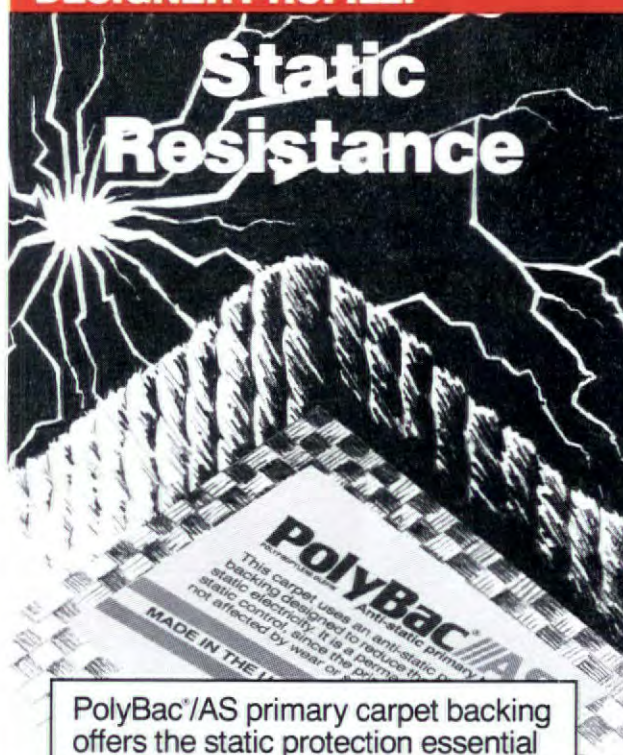
The Centennial Collection (Series 5800), from the **Alma Companies**, is a selection of desks, credenzas, bookcases, side chairs, secretarial desks, executive swivel chairs and occasional and conference tables. Crafted from the finest Honduras mahogany and finished with catalyzed lacquer, this collection provides an atmosphere of distinctive luxury. The attention to detail is reflected in such features as book matched crotch mahogany veneers and solid brass drawer pulls.

Marble Technics, Inc. introduces GL-Marble, a new natural marble product that is no thicker than ordinary plywood. This thin marble (1/4") is strongly reinforced with fiberglass which allows affordable low-cost installation. GL-Marble is available in 18 different types of marble.

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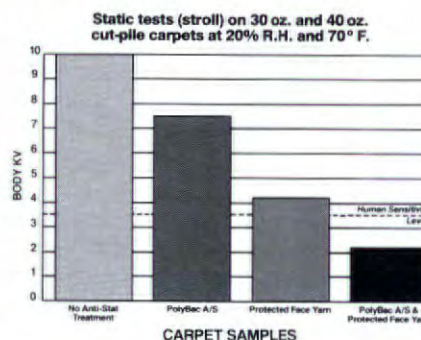
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Through the Glass Wall

Continued from page 76

But we did want our home's design to reflect the collection of contemporary art, primarily Californian, that we knew we would assemble. And then we met Frank Newell. His work combined with Buff & Hensman's seemed the ideal blend for our needs."

Indeed, it is difficult to tell in the resulting 4,900 square feet of juxtaposed volumes, strong verticals and humanizing horizontals just where architecture ends and interiors begin. The work of the architects seems whiter, cleaner, slightly slicker than is their norm. That of Frank Newell seems weightier, more robust perhaps, completely complementary to the size and scale of the architecture's spatial volumes and structural elements.

"I tried to envision from the architects' drawings the strong verticals they were designing," states Newell. "I tried to picture the living spaces within those verticals as horizontal planes and to allow the furniture to interpret the architecture's weight and scale. Of course, I always have thought of furniture architecturally, more so than decoratively, really. This is one of the primary reasons probably that I could work well with Buff & Hensman—our similar sense of aesthetics."

Neither he nor the Glovers ever forgot that this architectural aesthetic sense was vitally important to the selection and placement of art, says Newell. Basically, says Newell, the clients selected the art, including works by Frank Stella, David Hockney, Sam Francis, Jim Morphesis and Robert Rauschenberg. He saw his role mainly as being one of "art enhancer," providing an appropriately neutral background with enough accent lighting. However, he was able to suggest "some sort of wonderful metal sculpture emerging from the reflecting pool." The Glovers, who already had a maquette of a proposed work for that important visual point, took his advice and soon found an architectural metal sculpture by Lila Katzen at the Stella Polaris Gallery in Beverly Hills. "I couldn't have imagined a better choice for our visual needs," says Newell.

Other art commissions particularly congenial to the architecture and interiors include the Helen Pashgian/George Geyer epoxy and glass kinetic sculpture over the fireplace. Ms. Pashgian had been working at times with Geyer, who brings to her work the element of glass and movement. "The idea of their collaboration sounded right for that important position," says Newell. "And we were very pleased when the artists let their inspiration for the piece come from the house itself—specifically the color, depth and reflective quality of the water outside."

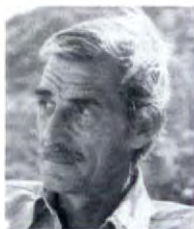
Another strikingly appropriate work is one by Jim Morphesis. "The Glovers invited Jim to visit the home, saying they would like him to create a work for whichever area most intrigued him," says the interior designer. "He decided almost immediately on the landing. He said it was because he, too, was so impressed by the juxtaposition of space, and by the continual surprises abundant in what would seem to be such a straightforward plan. He wanted his work to be located at the landing between the first and second level, so that the Glovers could 'discover' it and enjoy it privately each time they ascended or descended the stairs. I thought it quite wonderful—that he wanted them to enjoy his work of art in the same manner in which they were enjoying the architecture and interiors."

— Carol Soucek King

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Designers Directory

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



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Frank Newell



Alphonso Vallejo



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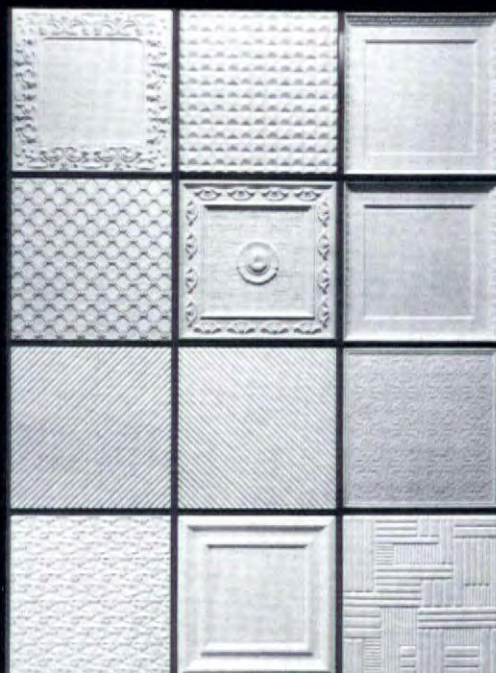
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