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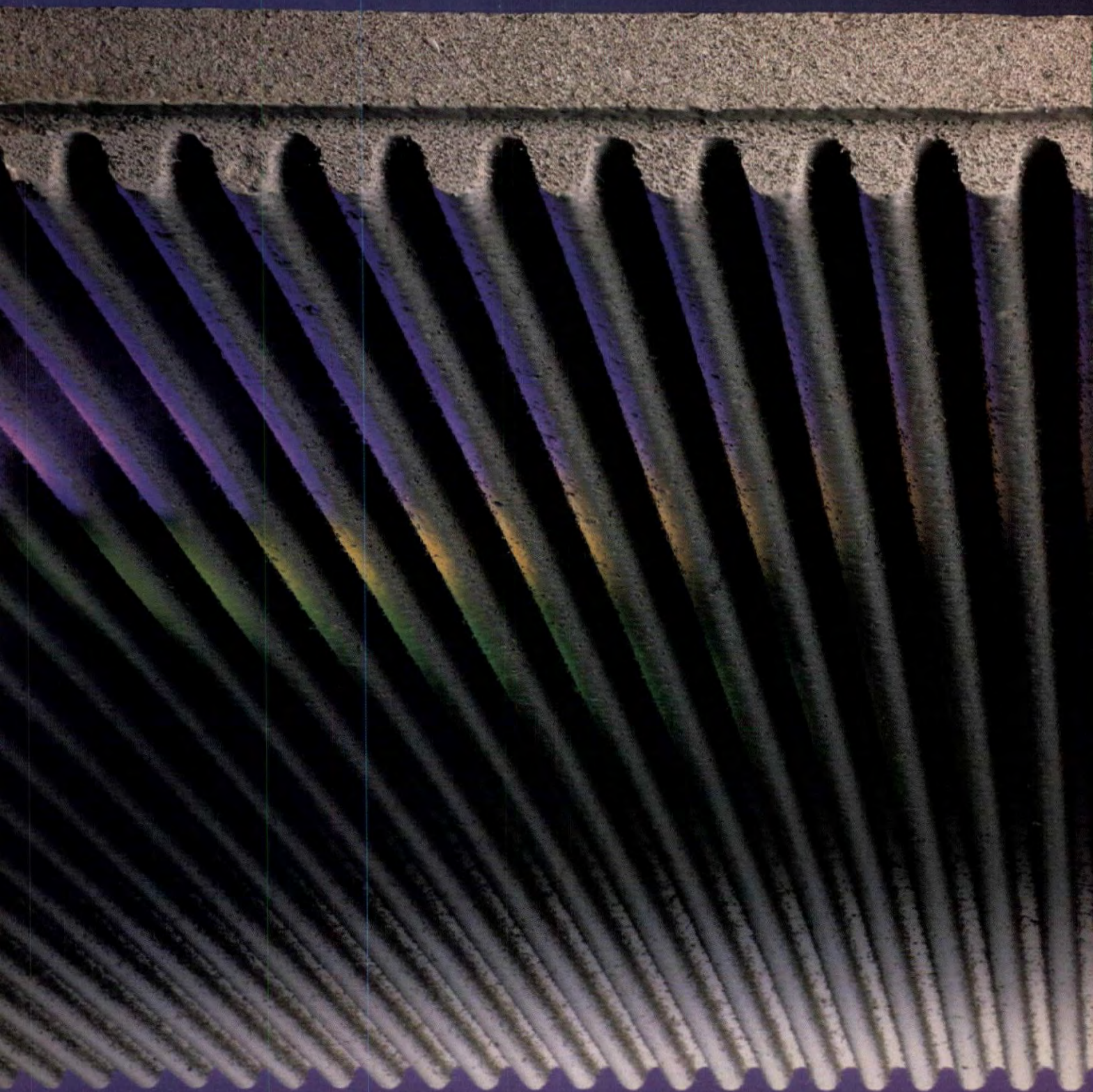
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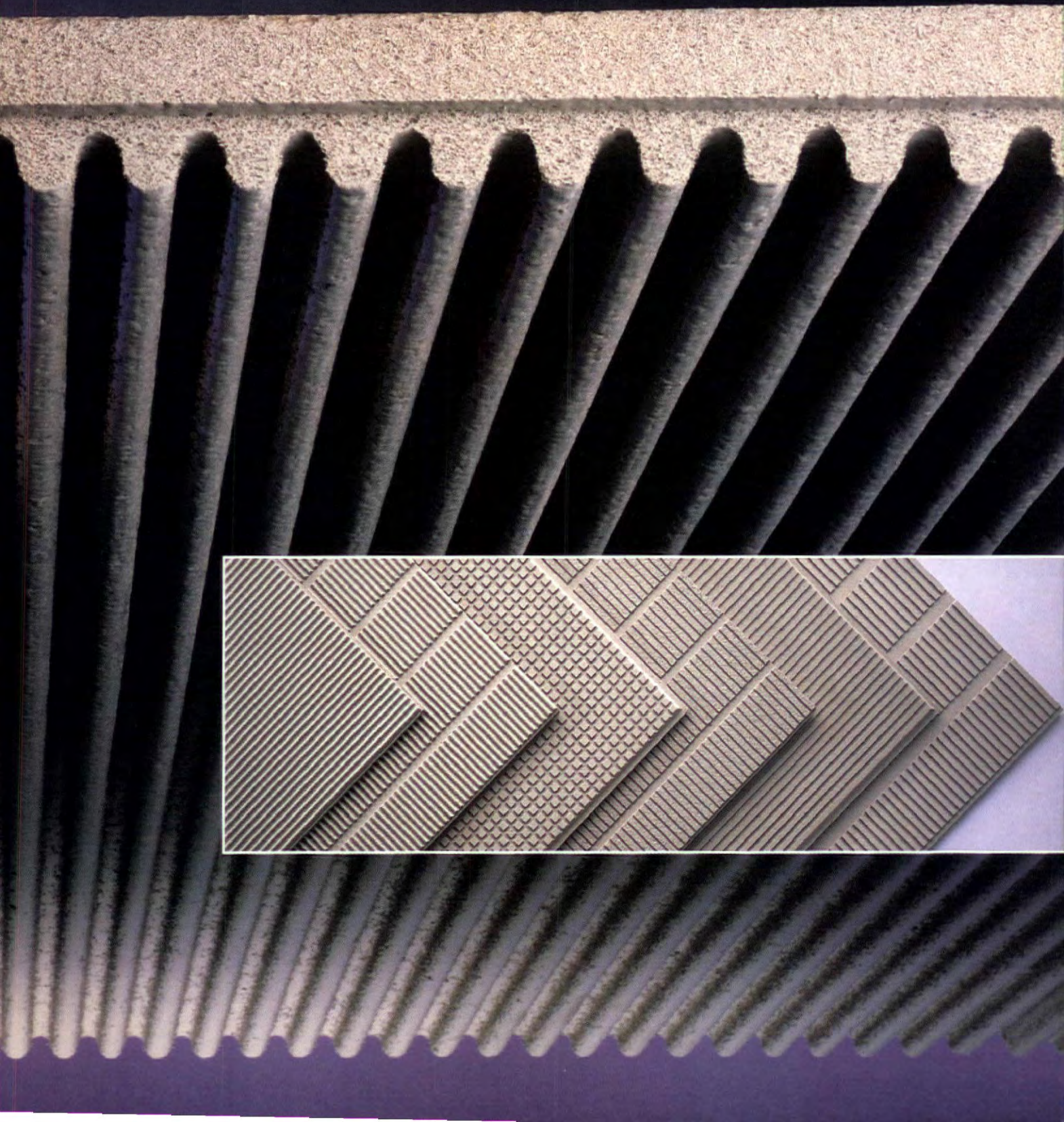
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8770 Beverly Boulevard
Los Angeles, California 90048-1804
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(212) 427-2205

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225 Blvd. of the Allies, Suite 303
Pittsburgh, Pennsylvania 15222-1615
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NOVEMBER 1987



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COVER

The Riverchase Galleria, Birmingham, Alabama
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Photography by William E. Mathis. Story begins on page 98.

Don Bauman. Loves to fish.

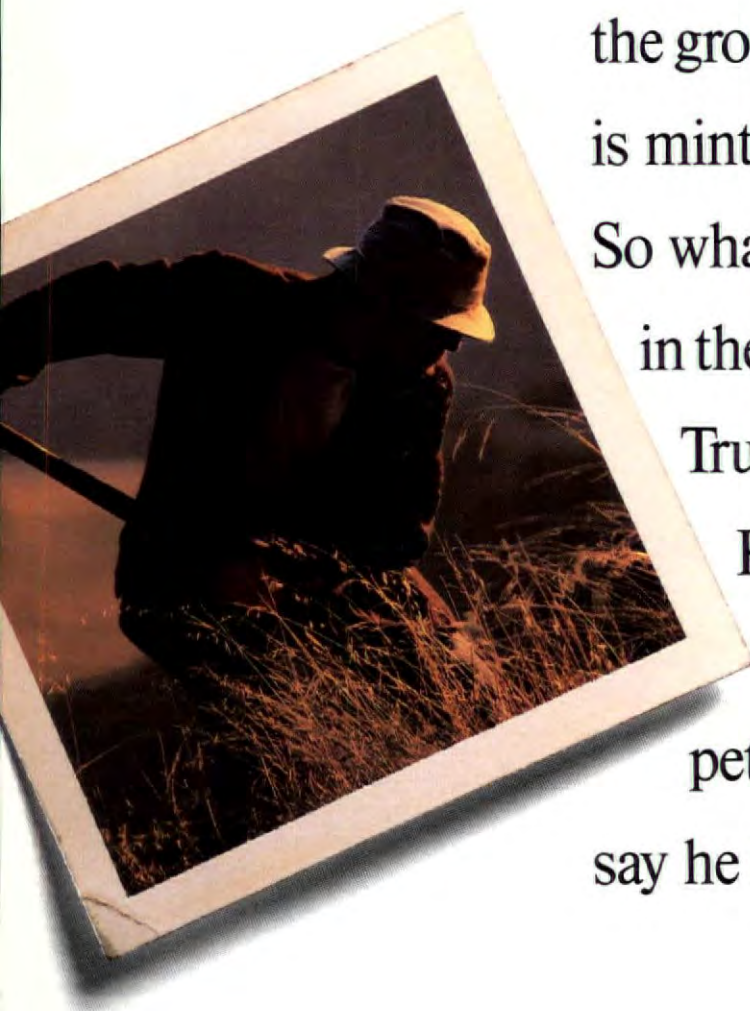
One spring day back in '69, right after he moves to the country, some 40 miles north of Grand Rapids, Michigan, he buys a two-drawer lateral filing cabinet at the company store. 800 series. Garden variety. Nothing special. Lugs it home, digs a big hole, sticks it in the ground. On its back. Fills it with potting soil, throws in some good 'crawlers, starts farming his own worms. Local trout go crazy for Bauman's worms. All his fishing buddies hate him.

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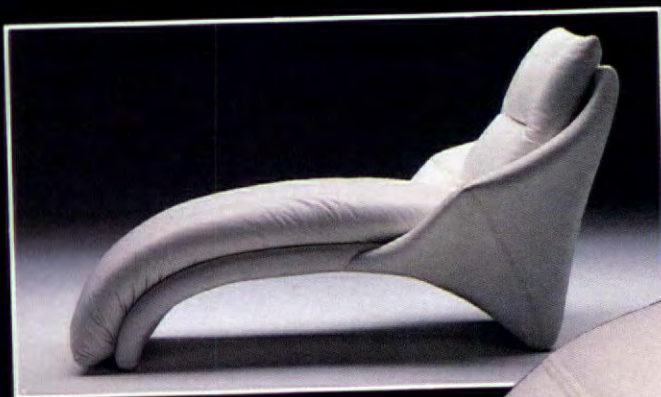
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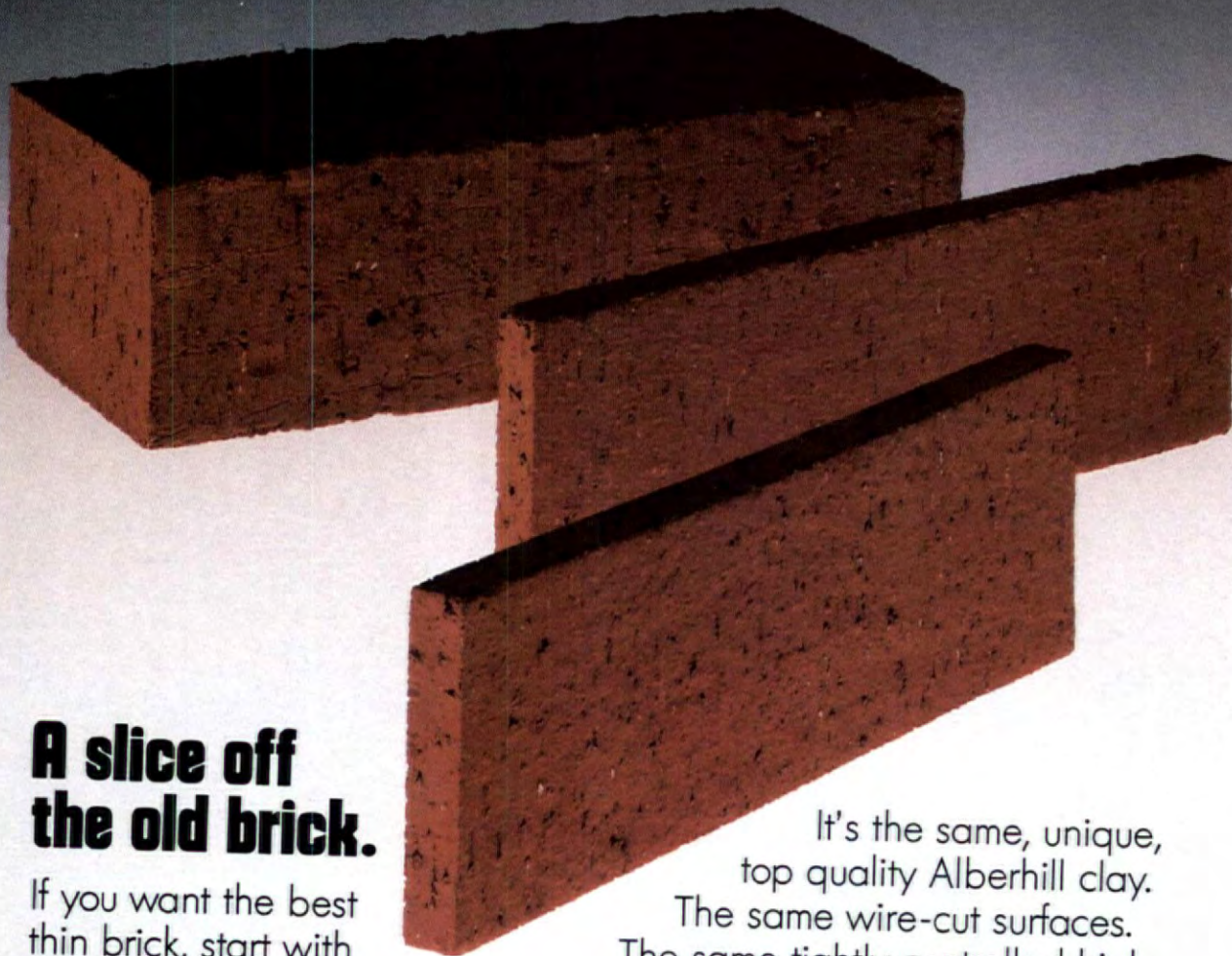
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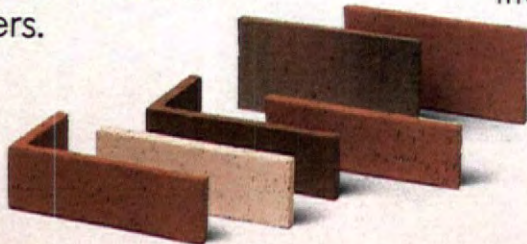
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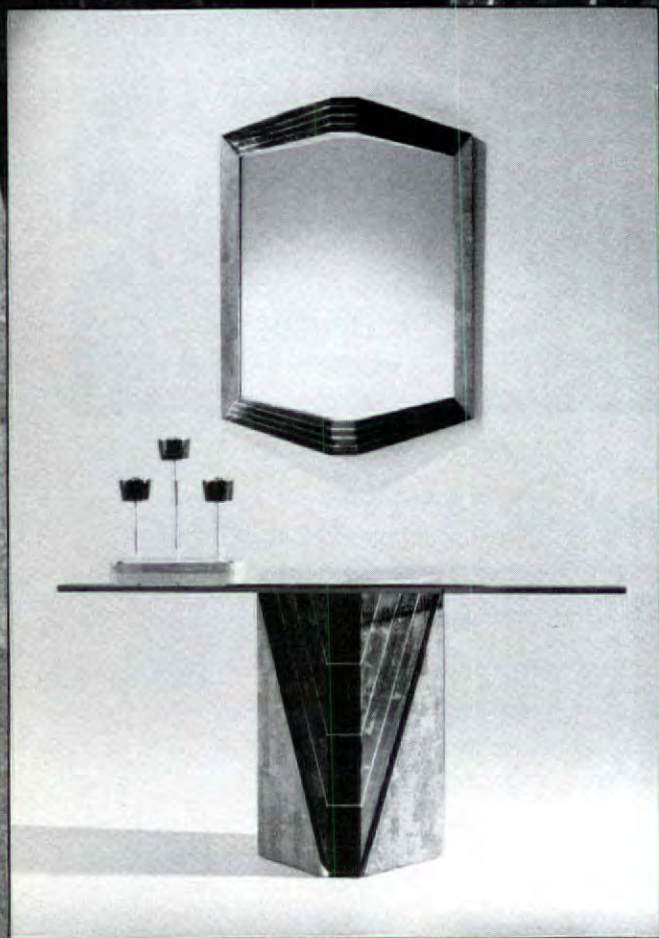
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Letters

Designers West/ Ray Bradbury Creativity Award

We hail and congratulate *Designers West* and Walton Brown for the first Designers West/Ray Bradbury Creativity Award Dinner and Dance on May 28! Your stature in our industry drew together an impressive representation of professionals. You are to be commended most for the salute to the California Legislative Conference on Interior Design and for your recognition of the importance of this issue. We thank you.

Carlos de Falla, IBD
Past President, Southern California Chapter,
Institute of Business Designers

Daryl de Falla, ASID
California Pacific

I seldom write congratulatory letters. However, I'd like to compliment Walton Brown, Carol King and *Designers West* for the writeup on Alexander Girard in the August issue. The award idea, the story and the recipient are all deserving of an award of their own. It's going to be a tough act to follow!

Bill Averill
Averill Advertising Inc.
Hollywood, California

Systems Furniture Strategies

I'd like to commend you on your reporting of the Steelcase stories in the July 1987 issue — both the Steelcase Design Partnership and the Systems Furniture Strategies feature by Rick Eng. You presented a complex concept in very clear terms.

Doris Todd
Communications Manager
Vecta Contract
Grand Prairie, Texas

Upward and Onward

In perusing my library of more than a decade of monthly editions of *Designers West*, I was impressed or, better yet, amazed at the steady continuation upward of the caliber of each edition of your magazine. The articles, pictures and layouts exhibit a degree of professionalism, creativity and excellent taste rarely seen or maintained in other professional magazines. I look forward to many more editions of fascinating reading and pictorial delights.

Barbara Westwick, ASID
San Luis Obispo, California

I want you to know that Don McGuire called me from Los Angeles this morning and asked that I write and tell you how much he feels *Designers West* has improved lately — the magazine is becoming more and more interesting with many more articles of content than of previous years. I can only say that all of us here at McGuire concur, and you are to be congratulated on pulling it all together so well.

Patricia Haslett
The McGuire Company, San Francisco



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Update

New Woodbury University Campus Opens Its Doors for Fall Semester

Woodbury University, formerly located for 50 years on Wilshire Boulevard in Los Angeles, opened its new Burbank campus in September. The site of 22.4 acres began as the Villa Cabrini Academy and most recently was Lutheran High School of Los Angeles. Initial demolition left seven structures for renovation plus new construction of a 23,000-square-foot classroom/administration building. Currently, many offices are in temporary structures.

The university's master plan includes the renovation of the library, being completed this fall, dormitory, auditorium/lobby, new classroom-office building, bookstore and president's suite. The renovated library, designed by Daryl de Falla, ASID, and Carlos de Falla, IBD, was originally a Gothic style chapel for the two former schools. Chapel pews, altar rails and kneeling benches were removed. Gothic arches, vaults and wood coffered ceiling were preserved with the dark wood ceiling sand-blasted and stained white to lighten the room. Existing Italian chandeliers were refinished and contemporary fixtures supplement the lighting. Several of the original stained glass windows were preserved. Chapel areas, which once housed confessionals, a choir loft and a vestry room for priests, are now designated for card reference files, microfiche and reference materials. The overall color scheme is one of soft gold, soft green, rose, cream and eggplant tones.

The de Fallas are among 15 Woodbury interior design graduates who are donating their creative talents to various design projects on the new campus. Others include: Karen Bell, Westinghouse Furniture Systems; Katrina Danielson, KMA Interiors; Ann Fortune, Ethan Allan Galleries; Janice Francois and David Phillips, Phillips Francois Associates; Dee Helm; Markos P. Lasiter, La Salle-Deitch Company; David Pollock, Columbia Pictures Industries; Susan Roller, Designway; Rayne Sherman, Sherman Design Group; Annemarie Storrs, Steinman, Grayson and Smylie; Lisa Tholen, MCA Inc.; Dennis Takeda, Cole Martinez Curtis; and Judith Wilson, Judith Wilson Design Associates.

Dominic F. Terrone Appointed FIDER's Executive Director

Dianne S. Jackman, FIDC (Fellow, Interior Designers of Canada), Chairman of the Board of Trustees of FIDER (Foundation for Interior Design Education Research), has announced that Dominic F. Terrone was appointed executive director of the prestigious foundation.

Terrone, whose 16 years' experience in non-profit management includes leadership at the local and national levels, will lead the Foundation's efforts to administer the growing voluntary accreditation programs of interior design education in the U.S. and Canada. A New York City native and resident, Terrone's foundation background includes 14 years as a staff member of the Arthritis Foundation and the National Society to Prevent Blindness. He is member of the American Society of Association Executives.

Holophane Executive Named President of Illuminating Engineering Society

Richard C. LeVere has been named president of the 9,500-member Illuminating Society of North America (IESNA). LeVere, Holophane's manager of marketing technical services, has a background of more than 35 years in the illumination industry in



Richard C. LeVere

the fields of design, application engineering and makeup.

A Fellow of IESNA, LeVere has served as chairman or member of many of IESNA's technical committees including vice president for research and technical activities. Prior to being elected president, LeVere served as vice president of the society.

In other IES news, Kurt Franck, senior vice president and chief engineer of Holophane before his retirement, has been awarded the IES Gold Medal for 1987. The highest honor the organization can bestow on a person, the medal gives recognition of technical achievement that has conspicuously furthered the profession, art or knowledge of illuminating engineering.



Formerly a chapel, the library on the new Woodbury University campus in Burbank, California, is being renovated by Daryl and Carlos de Falla. Courtesy Solomen Agency Inc.

Continued on page 30



Designer's choice: Brown Jordan Rattan.

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Update

Continued from page 28

Ruth Bachofner Gallery Relocates to Santa Monica Art District

Following the trendy drift of art dealers and galleries to the West Side in Los Angeles, the Ruth Bachofner Gallery has relocated and expanded at 926 Colorado Avenue in Santa Monica.

Mrs. Bachofner opened a gallery on La Cienega Boulevard in 1984. For 11 years prior, she was a private art dealer and art consultant in Los Angeles. Her gallery developed a reputation for creating entire art programs for corporate and individual clients.

The gallery's reputation also has grown as a specialist in contemporary painting, sculpture and work-on-paper by veteran, established and emerging artists. Schedules of one and two-person exhibitions are changed every four to five weeks. A large inventory of consignment artwork also is maintained.

As special offerings to art enthusiasts and patrons, the Ruth Bachofner Gallery curates special exhibitions and holds monthly art seminars for designers and private clients. The gallery will participate again this year in the International Contemporary Art Fair, December 10-14, at the Los Angeles Convention Center.



Ruth and Hermann Bachofner in their new Santa Monica gallery.



Judith Kindler (center), owner of the Judith Kindler Showroom at San Francisco's Showplace Square West, discusses the new line of Laura Ashley fabric with John Dull (left), U.S. director of wholesale operations for Laura Ashley, and Paul Bosworth (right), principal of Connection. Judith Kindler and Connection co-represent the Laura Ashley line in Northern California.

Laura Ashley Expands into Western Design Market

Long before her untimely death in 1985, fabric designer Laura Ashley had begun work on the Decorator Collection. With the goal of appealing to the upper end of the interior design market, the line would contain exclusive designs not available in the firm's retail outlets. Today, the Decorator Collection is making inroads into the world of residential, hospitality and even contract design.

Says John Dull, U.S. director of wholesale operations for Laura Ashley, "Our statement to the design community is that this collection for the trade has the same sense of style and quality the company has always been known for, but with designs that have more sophistication and specific applications. The newest introduction for example, the Venetian Collection, has been specified for such projects as the Palace Hotel in Philadelphia."

With an expanded on-the-road sales staff, and new showroom representatives being added, Laura Ashley is coming on strong in the Western United States. The six current lines will soon be increased with the addition of an upholstery and lace collection, botanical prints and a special line based on designs from the Jazz Age. Because the 35-year-old firm has its own printing mills in Great Britain, it is able to maintain quality control for its fabrics, wallcoverings and borders, under the direction of the founder's son, Nick Ashley (who also oversees a staff of 80 designers).

"Today, people want fabrics that are easy to live with, and that are comfortable to the eye," notes Dull. "And that has always been the trademark of Laura Ashley."

—Gregory Firlotte.

UK/LA '88—A Celebration of British Arts in Los Angeles

From February 4 through late April of 1988, Los Angeles will host "UK/LA '88—A Celebration of British Arts." The festival is being presented by a consortium of leading Los Angeles arts organizations. UK/LA '88, conceived to showcase the best of British arts and culture to a broad Southern California audience, will draw upon both the traditional and contemporary in British music, theater, film, television, dance, visual arts and fashion. The festival will also emphasize youth and the contribution of minorities in Britain. Numerous Los Angeles cultural organizations will present their own interpretations of British works, in addition to the visits by touring artistic companies.

The event will open with the premiere showing of a major retrospective of artist David Hockney at the Los Angeles County Museum of Art. The Los Angeles Philharmonic will give two series of British music concerts, the English Chamber Orchestra and the full orchestra of the Academy of St. Martin-in-the-Fields will be other highlights of the week. British visual arts and design will also be represented in a variety of exhibitions by other city museums and galleries. For more information contact (213) 385-7381.

Continued on page 182



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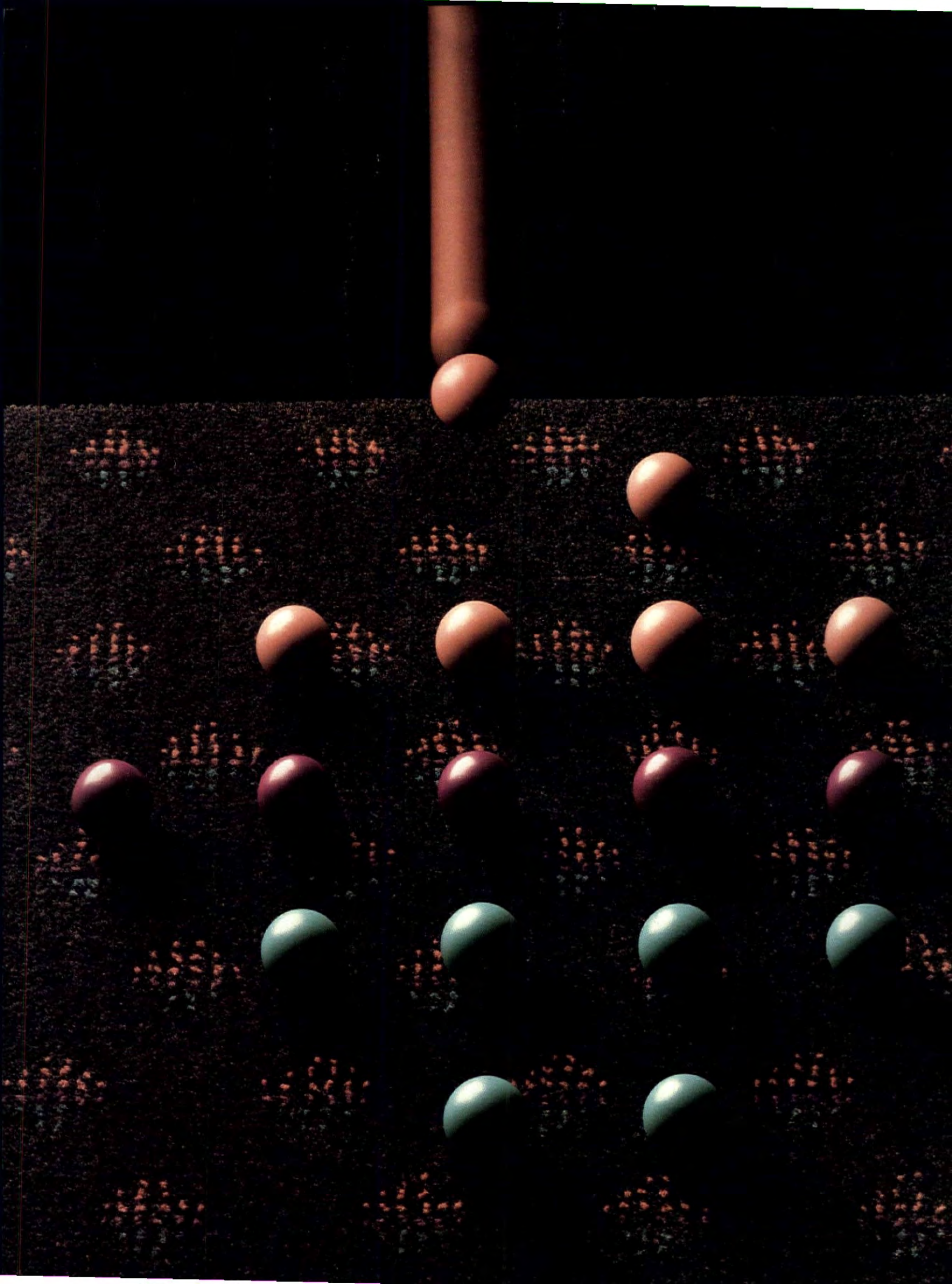
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Designtime

November

November 8-11 The International Hotel/Motel & Restaurant Show at the Jacob Javits Convention Center, New York City. (212) 686-6070.

November 9 "Ask a Decorator: Who? What? Where? When? How? Why?," a seminar at 7:30 p.m. benefitting Aid for AIDS with speakers Carl Parsons, Leslie Harris and Van-Martin Rowe. At the Pacific Design Center, West Hollywood. Admission \$25, seating is limited. (213) 659-8854.

November 9-10 "Construction Project Management," a two-day program sponsored by the University of Southern California Continuing Engineering Education. (213) 743-4343.

November 11-12 The Building Show, a trade show with educational programs at the Los Angeles Convention Center, sponsored by the Building Industry Association of Southern California, Inc. (213) 250-8965.

November 11-13 "Doing Work In the Public Sector: How to Get It, How to Profit from It," a conference on construction projects for the U.S. Government in Washington, D.C. Sponsored by Practice Management Associates. (617) 965-0055.

November 12 "Selecting Art With Your Client," a lunchtime seminar at The Decorative Center of Houston. (713) 961-9292.

November 13 "How to Change—How to Take Risks," a seminar for design professionals with speaker Jennifer James, Ph.D., at the Design Center Northwest, Seattle. (206) 762-2700.

November 16-17 Seminar on Italian tile in San Diego (November 16) and Santa Ana (November 17), California, sponsored by Italian Tile Center. (212) 980-1500.

November 17-18 "Project Management and Financial Management for Interior Designers," two seminars in Los Angeles sponsored by the American Society of Interior Designers. (617) 965-0055.

November 18 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Paul Haigh. (314) 621-6446.

November 19 "A Garden Gala," an evening dinner/lecture with Irish garden expert/author Sybil Connolly in Los Angeles, sponsored by the Friends of French Art. (213) 377-4444.

November 20 Industry Foundation Trade Show with exhibits, demonstrations and guest speakers in Anchorage, sponsored by the Alaska Chapter of American Society of Interior Designers. (907) 272-3030.

November 21 "Communications Strategies for Architects," a workshop in San Francisco cosponsored by AIA Women in Architecture/San Francisco Chapter and the Organization of Women in Architecture. (202) 626-7346.

December

December 1 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Randolph Gerner of Kohn Pederson Fox Conway. (314) 621-6446.

December 1-6 "Celebrations of Christmas," holiday table settings, trees and room vignettes at Showplace Square, San Francisco. (415) 864-2000.

December 3 "Show Houses as a Marketing Tool," a Designer Thursday seminar at the Western Merchandise Mart, San Francisco. (415) 552-2311.

December 3-4 Market at the Park, Design Center at Montgomery Park, Portland. (503) 228-7275.

December 4-11 "Celebration of the Heart," more than 50 designer vignettes for celebrities at the Design Center Northwest Seattle. (206) 762-1200.

December 2-4 "Construction Claims" and "Project Planning and Scheduling," two seminars sponsored by the Pepperdine University School of Law, Los Angeles. (213) 453-2929.

December 9—March 6, 1988 "What is Native American Art?," a traveling exhibition on current American Indian art at the Heard Museum, Phoenix. (602) 252-8840.

December 10 "What Was Hot and What Was Not in 1987," a lunchtime seminar/panel discussion at The Decorative Center of Houston. (713) 961-9292.

December 10-14 ART/LA '87, the 2nd International Contemporary Art Fair at the Los Angeles Convention Center. (213) 938-2400.

December 15-17 The Winter National Design Engineering Show, Anaheim, California. (203) 964-0000.

December 18 Network of Executive Women in Hospitality Holiday Gala, Beverly Hills, California. (818) 501-3450.

December 20—March 6, 1988 "Hollywood and History: Costume Design in Film," an exhibition of the art and craft of film costume design and the Los Angeles County Museum of Art. (213) 857-6111.

1988

January

Through January 5 "The Nelson A. Rockefeller Collection of Mexican Folk Art," an exhibit of textiles, glassware, ceramic and lacquerware, masks and toys at the Southwest Museum, Los Angeles. (213) 221-2164.

January 10-12 DALLUX National Lighting Show at the Dallas Market Center. (214) 655-6100.

January 10-15 Dallas Winter Home Furnishings Market at the Dallas Market Center (214) 655-6100; Decorative Center and The Design District (214) 655-6100; Oak Lawn Plaza (214) 631-0600; and Dallas Design Center (214) 747-2411.

January 12 Winter Seminar Series at the Saint Louis Design Center, Saint Louis, with "Forty Under Forty" architect Diane Legge Lohan of Skidmore, Owings & Merrill. (314) 621-6446.

January 23-29 San Francisco Winter Home Furnishings Market at the Western Merchandise Mart (415) 552-2311; and Showplace Square (415) 864-1500.

February

February 5-7 Designers Weekend, the Western Canada interior design show and seminars in Vancouver, British Columbia. (604) 681-5226.

February 10-12 Designers' Market Southwest, the annual resource exhibition and seminar in Phoenix, sponsored by the Arizona North Chapter of American Society of Interior Designers. (602) 955-1679.

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Art Fair Review

ART/LA87

The 2nd Annual International Contemporary Art Fair in Los Angeles



Claes Oldenburg's Soft Toaster—Ghost Version, 1964-69, muslin filled with kapok, is one of many works by contemporary masters on display at ART/LA87. Photography by Douglas M. Parker, courtesy Margo Leavin Gallery.



This painting by Giorgio de Chirico, L'Enigma dell'Arrivo e del Pomeriggio, 1912, oil on canvas, will be among the de Chirico works at ART/LA87. Photography courtesy of the Fondazione Giorgio Isa de Chirico.

by Edward Lucie-Smith

Noted British art authority Edward Lucie-Smith is the author of more than 20 books on art, crafts, furniture and industrial design. A Fellow of the Royal Literary Society, Lucie-Smith has served as curator and consultant for exhibitions in America and Great Britain and as guest lecturer on four continents.

Major international art fairs have become more and more important to the world of contemporary art. This December 10-14, Los Angeles again hosts the second International Contemporary Art Fair, ART/LA87, at the downtown Convention Center. The city is thus setting itself up as a rival to Basel, Switzerland, and Chicago, two cities which currently boast the best known annual events of this type.

Fairs are one of the oldest methods of trading, and art has often played a part in them, even if it was not the main event. At fair time in 16th century Nuremberg, Germany, Albrecht Dürer's mother used to sit at a stall

in the marketplace and sell her son's wonderful prints—hot off the press. There will certainly be some prints at the Los Angeles fair, but the emphasis is on one-off non-multiple artworks of museum quality. Last year, what impressed visitors most was the range of choice—everything from “classic” modern (a fine Picasso portrait from the mid-1920s, for example) to the newest young artists from New York City's East Village. A wide range of styles was matched by an equally broad spectrum of nationalities.

This year, the fair promises to be broader still. The foreign galleries are likely to come from places as far apart from one another, both geographically and culturally, as Austria and Zimbabwe. The organizer, Andry Montgomery California Inc., also promises important participation by galleries from the Far East. Domestically, the galleries will span the continent—from New York and Chicago to Dallas, Santa Fe and Albuquerque, as well as

Continued on page 38

Art Fair Review

Continued from page 37

most of the big names from the West Coast.

But why go to an art fair at all? Could you not get the same effect from visiting museums, and from a conscientious round of the best commercial galleries? Personally, frequent attendance at the major art fairs both here and in Europe has turned me into an enthusiast for them. Such fairs are an important source of information—a quick go-through at one of the big contemporary fairs tells me more about what is new in art than a careful reading of half a dozen art magazines. And what I am looking at is the real thing, not just an illustration or description. One thing I like best about art fairs is the fact that they are “unedited”—or, rather, that the editing has been done by many people, not just one curator, however expert. Even the most superb museum shows can seem a bit dictatorial, and in recent years there have been frequent (and, to my mind, justified) complaints that museum anthologies like the Whitney Biennial have become more partisan.

To do them justice, museums recognize this danger, too. The Los Angeles fair is getting full cooperation from all the major West Coast

institutions, led by the Museum of Contemporary Art and the Los Angeles County Museum of Art, which are encouraging all members to attend. The museums calculate, shrewdly enough, that the fair is a way of interesting more people in actually *buying* art—the advantage being that the best of these buys are likely to end up, one day, on museum walls.

“Art and Music” is a highlight theme in the early sessions of the Art/LA87 “Forum at the Fair.” It reflects the emergence of Los Angeles also in related sectors of the arts. Peter Hemmings, Director of LA Music Center Opera, joins Dr. Rudolf Sailer, Director of Alte Oper in Frankfurt as well as Royal Opera House London artist Dr. Alan Halliday to review current contemporary art involvement on the stage. This is all very timely. The Fair runs concurrently with the premiere of the David Hockney-designed “Tristan and Isolde” in Los Angeles. Frankfurt, Germany, itself an aspiring new arts center in the European scene, is also bringing to the Fair a remarkable collection of recently-commissioned paintings by young European

artists from six European community countries where they “painted” the music of the European Community Youth Orchestra.

The real fascination of any contemporary art fair, however, is its sheer unpredictability. Even the organizers do not know, until the moment the fair opens, how the mixture will jell. Fairs signal the fall, as well as the rise, of artistic reputations—they show which artists are being over-hyped, and which are responding to market pressure by over-producing. Fairs also offer the most accessible guide to the current price structure prevailing. Some artists at the fair will seem under-priced in relation to what is being asked for others of similar status.

Most of all, a fair like ART/LA87 offers a challenge to independent judgment. There is a paradox in the world of contemporary art: every artist lays claim to total originality (or if he doesn't, then his dealer will do it for him). Yet a great deal of new art is simply a game of “follow my leader.” It becomes apparent at a large fair because there is so much around for comparison. It is also the context in which new talent really stands out.



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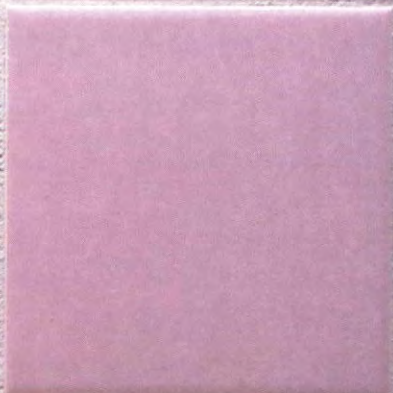
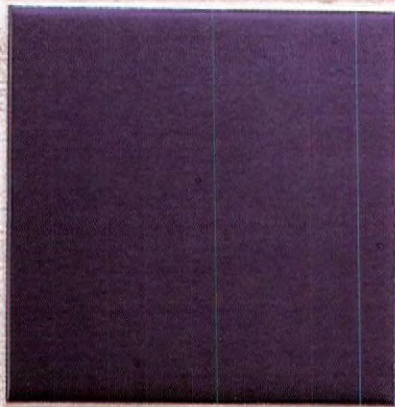
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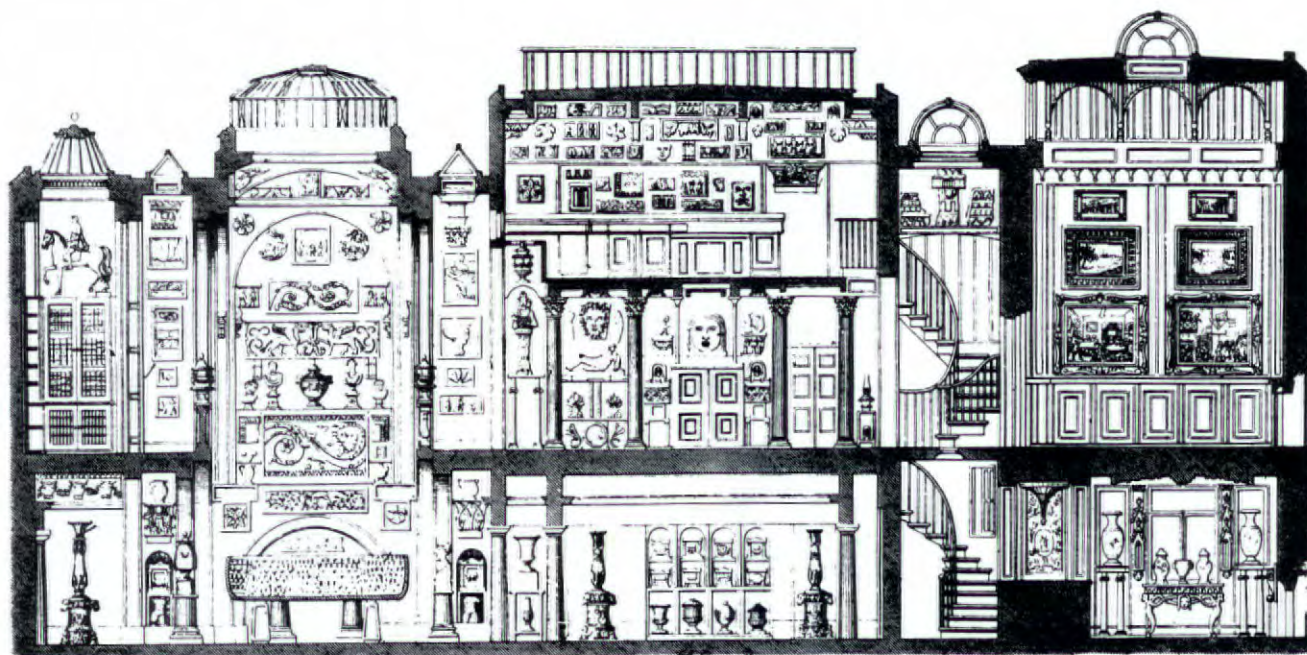
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Ray Bradbury

Go Not to Graveyards

Seek Me at Soane's



It is a Time Machine, it is a vestibule, it is a basement, it is an attic, it is an immense garage sale of history. And it is, finally, the three or four-level tombstone monument to one of the orneriest architectural geniuses of the 19th century.

Look above this paragraph. Gaze upon my favorite museum in all of London.

I have been using that cross-section letterhead for some 15 years. New friends or fans, writing across country, ask, with some excitement, if that is my home, my stately mansion.

Oh, my soul, how I wish it were.

I would *live* in those upper stories...

To be *buried* in that basement!

You see that Egyptian tomb, lower left? That's it. File me there, with bread and onions, for eternity!

But, no, the place is not mine. It belonged and *still* belongs to the spirit of soaring dreamer and super-crank, John Soane, who rebuilt London in his lantern mind, then stepped forth to rebuild the real.

It so affected me, on my first visit in 1969, that I wrote:

Go not to graveyards,

Seek me at Soane's,

There stash my bones, there plant my ghost?

Where Baroque and Rococo-Medieval breathe dust?

Where lust is a canvas, the Hogarths well-hung,

And symbolled sarcophagus nests in a lair

Where the madness of Soane fixed odd junk everywhere

But, *what junk!* From the tables and tombs

And the rooms

Of old kings,

Antique fables, stone myths, death-watch beetles,

Lost rings

From the toy chest of Caesar...

Ruins

The lithographed Piranesi put by

A site of Bernini

A sketch by Bellini

The crown of a queen

The mask of a king

Oh, any old thing

Cached here on impermanent loan

When they captured the fancy of Sir John Soane.

Continued on page 44

Ray Bradbury

Continued from page 43

Why do I go on in this fashion about Soane?

Because most of you, driving or walking about London, have passed within a few paces of Number 13 Lincoln's Inn Fields without sensing you were near onto a tall narrow cubbyhole of genius.

While you were busy fending elbows and exhausting your midsummer patience at the National Gallery or the Tate, I was walking, cool and solitary, through the levels of John Soane's archaeological attics, his Time Machine of collectibles.

The test comes, of course, in that moment, when standing amidst this fantastic rummage-sale of centuries, one thinks: What would I steal first?!

Everything!

So it is with Soane's basement-tombyard, upper-garret stashbin environment. You wish to live *and* die there. A pretty rash decision.

During a very long lifetime, Soane was professor of architecture at the Royal Academy, and was commissioned to design the Bank Stock Office, the Rotunda at the Bank, and other large public buildings. These included the Law Courts, The Privy Council Offices, as well as the King's Robbing room and Royal Academy of the House of Lords.

But the heart soars and cracks when viewing his plans for a Triumphal Bridge, a dream construction of such high imagination that it won Soane the Gold Medal of the Royal Academy when he was only 23 years old.

And all the while he lived out his crustacean life in the accreted shell which was his mansion, his museum, and a mausoleum for dead things which come alive as you pass.

Most of what he sketched up, line by line and stone by stone, has long since been demolished, a process whereby the ugly replaced the beautiful or halfway-decently-handsome. What war could not do, pismire-ant men with their unfeeling antennae took apart at an architectural picnic some few decades ago. Soane's marble children now lie with Piranesi's rubble.

All the more dreadfully apt because upstairs, there on the right, find the gallery where Piranesi's Prisons and Roman Stone Gardens are closeted. There also find Hogarth's wicked-fox, mean-otter, poisonous ginmill bum-catchers and pox-

collectors who ferment in unsocial gatherings. Hogarth's maniac idiots might well have brought Soane down, if they had been on-scene and he had barred their way.

There is a splendid architectural monograph published in 1983 by the Academy Editions of St. Martin's Press which should afford you the opportunity to meet this amazing spirit. There you will find the work of his incredibly evocative collaborator/illustrator J.M. Gandy. His pictorials are breathtaking in their color, light and shadow.

But two problems arise. One glance-through of the book is enough to make you Concorde off to London: an expensive compulsion, but understandable. The second problem is more serious: most of the glorious architectures dreamed by Soane and so capably delineated and colored by Gandy are long since vanished.

The final reward is, of course, the Museum itself, where Soane's Athens-and-Rome, pretending to be London, live on. Number 13 Lincoln's Inn Fields will be around to the end of our century and long after. This being true, allow me to end my article with a last quote from that poem written 18 years ago after my first encounter with that vertical tombyard:

All of it splendid, all of it fine,
Stash me like mummy, hide me like wine.
There hide my remnants, there toss my bones,
Go not to graveyards, seek me at Soane's.



Ray Bradbury

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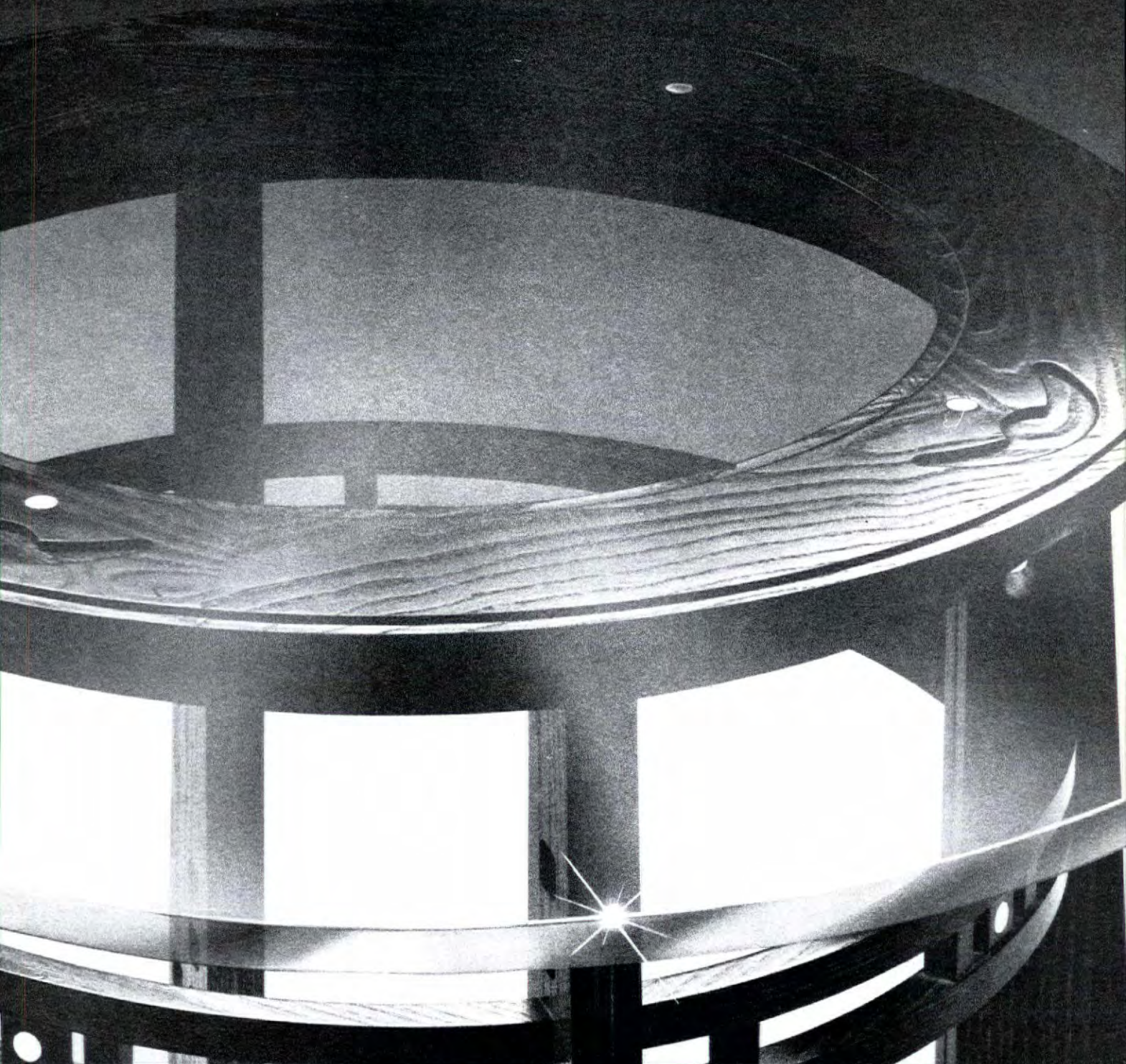
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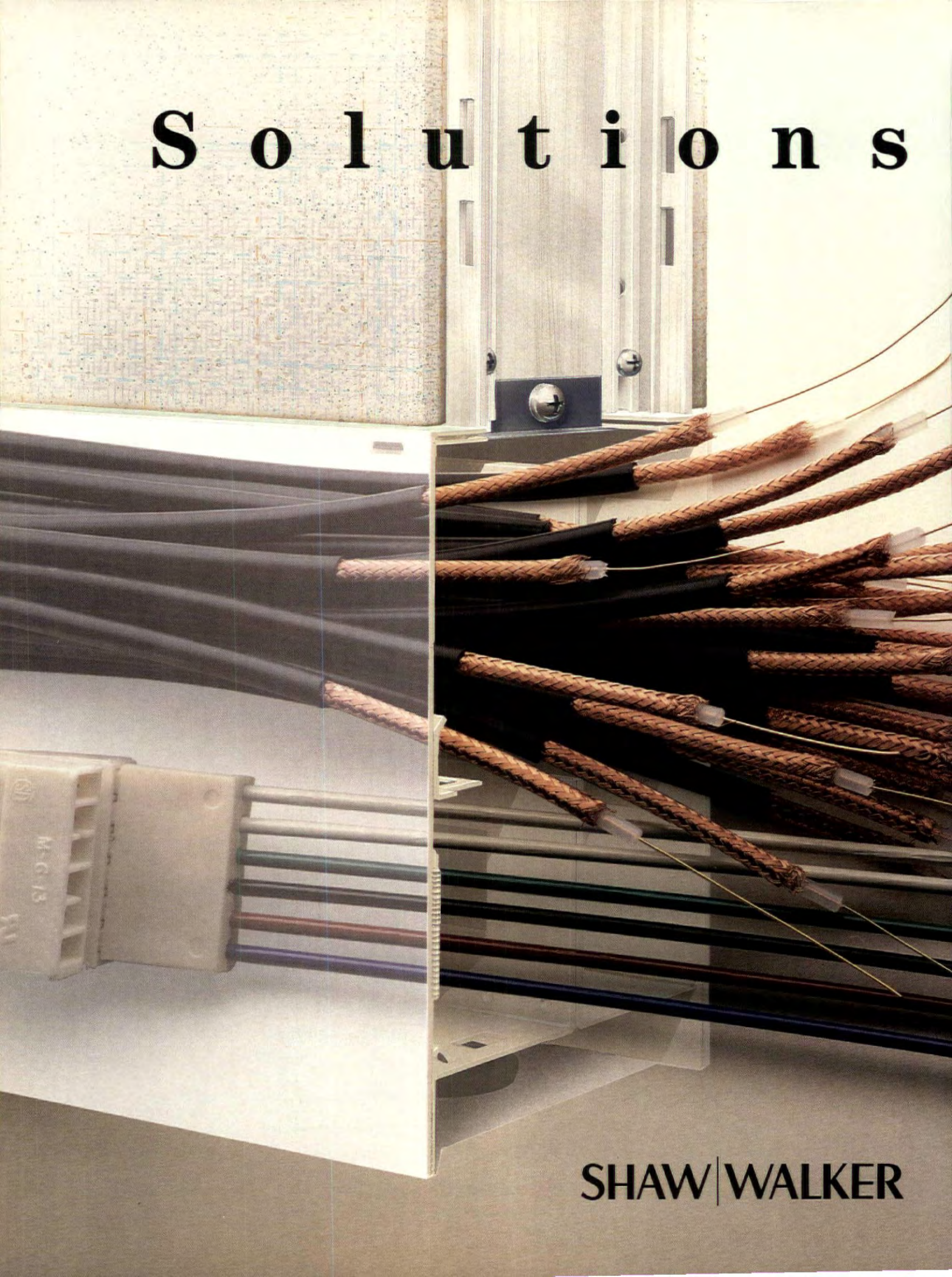
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Issues in Testing

A Matter of Informed Choice

by Jim Pickett

One of the most important and controversial issues surrounding AIDS today is the question, "Who should take the test?" In answering that question, it is important to understand just what the test is, what it proves, and what it does not.

The test is not a test for AIDS. It is a test to show if a person has produced antibodies to the Human Immunodeficiency Virus (HIV), which is the virus known to cause AIDS. Originally introduced in 1985 as part of an emergency effort to safeguard the nation's blood supply, the test to identify HIV infected blood is fairly simple. There are three laboratory versions of the test available, commonly referred to as the ELISA (Enzyme-Linked Immunosorbent Assay), the Western Blot and the IFA (Immuno Fluorescent Assay).

The ELISA reacts to the presence of HIV-specific antibodies in the blood being tested, showing a more intense color as larger quantities of the antibodies are present. It is highly sensitive, and often shows numerous "false positive" test results. This means that some tests will indicate that the HIV antibody is present when in fact it is not.

For this reason, it is essential that blood showing a positive result with the ELISA be re-tested with the more specific (and costly) Western Blot or IFA to confirm actual positive status. This re-testing is important to protect the mental health of the person being tested. None of these tests are totally conclusive as it can take a person from two weeks to six months to produce the HIV antibody after that person has been infected. This is referred to as a "window period."

First and most importantly, these are not tests for AIDS, but only for antibodies to HIV. People testing positive may or may not develop AIDS. Without certainty of diagnosis, and with no cure for such a deadly disease, knowing one's antibody status sometimes raises more questions than it answers.

A positive antibody test result does not, by itself, indicate that a person has AIDS.

(The current Center for Disease Control definition of a person with AIDS requires three things: infection with the virus, a lowered immune system and the presence of at least one of a number of opportunistic infections associated with AIDS.) The corollary, a negative test result, can mean many things. It can mean a person has not been infected with the virus, or it can mean that the person is, in fact, infected, but has not yet developed antibodies.

The effect of the test result on the individual involved becomes more important, generally speaking, as issues of personal responsibility and community resources come into play. Since there is medical agreement that an HIV-infected person is potentially infectious to others, a positive test result brings a burden to bear upon that individual to not engage in behavior that could spread the virus to others (e.g., unprotected sexual activities, intravenous needle-sharing, pregnancy). That is an enormous burden for one person to bear without adequate counseling or emotional support.

People who test positive become part of the "worried-well"—those who are concerned with learning new ways of leading fulfilled lives—paying increased attention to their diets and lifestyles, and who live with the constant anxiety of their infected state turning into full-blown AIDS. On the other hand, people who take the test and receive negative results often experience great relief and such a false sense of security that all precautions formerly adhered to are abandoned. Or, the "test negative" person may truly be infected, but without adequate knowledge of how antibodies develop, assumes him/herself to be free from infection and proceeds with, perhaps, a pregnancy or engages in a new sexual relationship, unwittingly placing loved ones at risk.

As you can see, the question "Who should take the test?" raises more questions about the kinds of services and resources available at the test sites. The question also arises, of course, about what information is

available at the test sites so that those tested can use the knowledge gained from the test to effectively reduce the spread of AIDS.

The State of California funds an Alternative Testing Site program, which has some key features: the sites offer pre and post-test counseling; medical and mental health referrals for those who test positive; and the testing is both voluntary and anonymous. Anonymous testing means that no identifiers are attributed to a person and his/her test result. A person can be tested and receive the result, but a code is used so the individual's identity cannot be traced. The kind of protection afforded by voluntary and anonymous testing is beneficial not only to individuals, but to society as a whole, because it encourages people to be tested, educated and counseled.

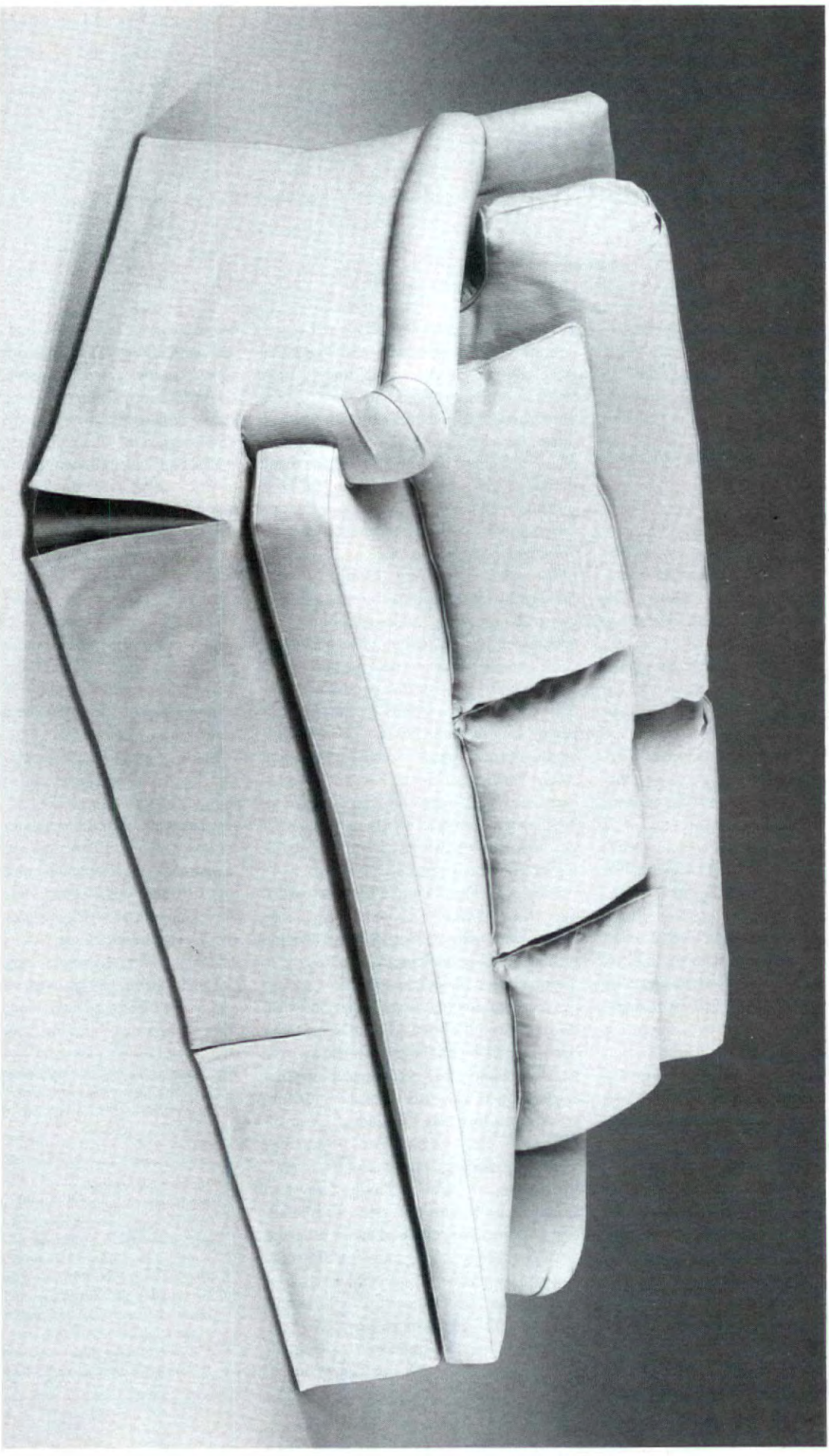
In the coming year, in almost every state, legislation will be considered to define, expand or modify the conditions of HIV antibody testing. Public demand for action may induce passage of strict mandatory testing laws if the public is not informed of optional ways to deal with testing. For any AIDS education effort to be successful in reaching those who might be at risk, or who put others at risk through ignorance, it is essential that a strong program of voluntary and anonymous testing, with counseling and referral services, be considered.

Jim Pickett is the project coordinator for California's alternative testing sites educational campaign grant at AIDS Project Los Angeles.

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, CA 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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Draheim—Toronto: Habert Associates—Troy, Mich: Campbell-Louis—Washington, D.C.: Darr Luck Associates, Inc. Circle No. 17



Aging Fast!

Opening a showroom in hard times will do that to you, as David Peysen can testify. But when you start at the bottom of a business cycle there is nowhere to go but up. That is exactly what David Peysen, Inc. has done.

At the Dallas Summer Market of 1984 the firm's name went up on suite 705 in Oak Lawn Plaza, Dallas, and Peysen and his first employee, Greg Cotton, greeted well-wishers in a showroom furnished only with a draped table, a vase of glads and a few cartons of samples to come.

"Our timing could not have been worse," Peysen admits. "The homefurnishings industry was starting into a nation-wide decline, compounded in Texas by troubles in the oil patch. A good many people questioned my sanity and at times, so did I."

But the fledgling company had a few things going for it. Peysen had a strong background in business administration. Cotton had broad experience in showroom sales. Both had good contacts among designers and manufacturers.

In November—the month the company observes as its birthday—the showroom opened for business. It presented a small but impressive group of lines attractively displayed in a 7,000-square-foot space. The location was ideal. The showroom opens onto a small recessed courtyard and has the advantage of natural light from a large expanse of window-wall both front and back.

From the outset, the objective has been to offer a high quality selection of furniture, fabrics, accessories and lighting, well balanced between the contemporary and traditional, formal and casual, fabulous and affordable. All are designer oriented and most of the furniture lines are fully custom.

The first expansion came only a year later when the showroom annexed adjacent space to accommodate Pindler & Pindler's extensive fabric collection.

Since then, growth has accelerated. A 3,000-square-foot gallery, added in January of this year, houses the contemporary furniture and accessory collections, and frees



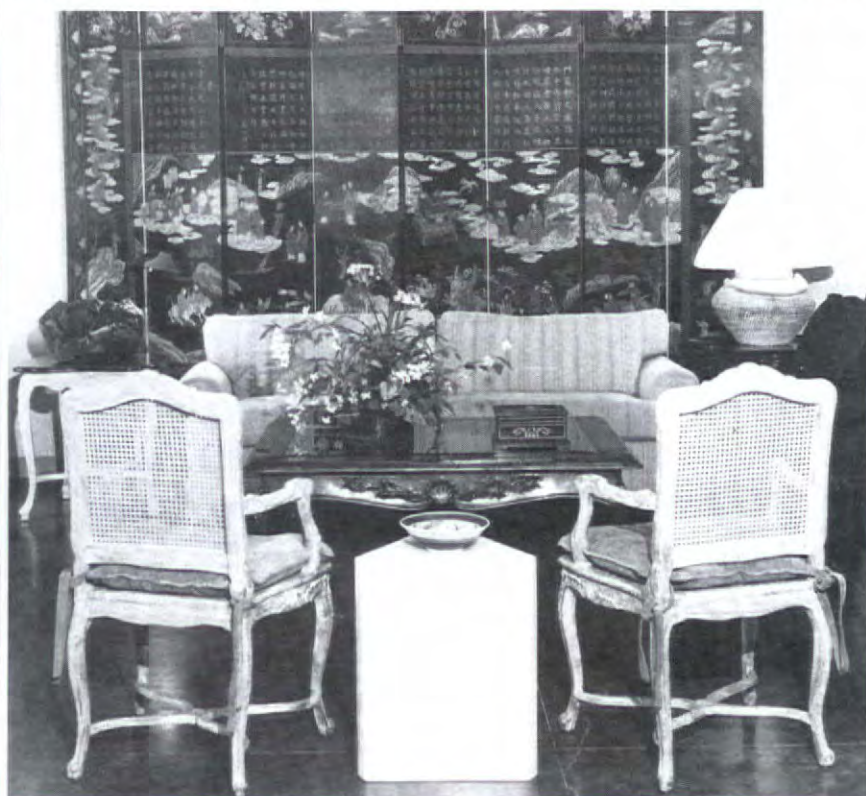
David Peysen, owner of the three-year-old company that bears his name.

space elsewhere in the showroom for larger displays of traditional lines. The showroom now totals more than 12,000 square feet, making it the largest showroom in Oak Lawn Plaza and one of the largest in the Dallas market. The number of lines has increased to nearly 30 and the showroom staff to six.

Simultaneously with the latest expansion in Dallas, Peysen opened a showroom in The Interior Resource Centre in Houston. The 6,000-square-foot Houston showroom, designed by John Phifer Marrs, ASID, has a staff of three and carries the same lines represented in Dallas.

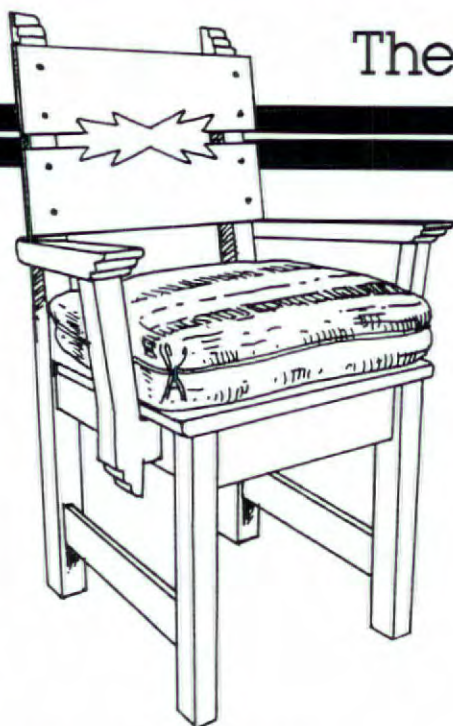
"Our lines have been well received in Houston," Peysen reports. "We believe that as the economy strengthens this area will be a strong market for us. We already had Houston customers who were buying through our Dallas showroom and we are glad to be able to offer them the convenience of a showroom in their own locality."

As David Peysen, Inc. enters its fourth year, it has good cause for celebration. "Thanks to a wonderful group of manufacturers, loyal customers, a hard-working staff and some pure luck, we have come a long way in a short time," Peysen says gratefully. "If we can keep all those factors going for us in the years ahead, aging is something to look forward to."



One of the vignettes in which the showroom displays its mix of furniture, accessories and lighting.

These products are available from **david peysen** showrooms, Dallas and Houston.



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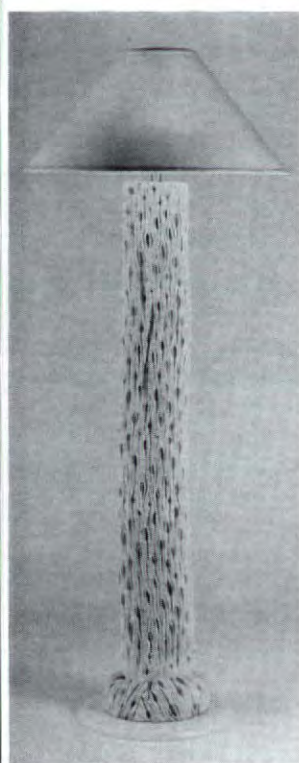
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la lune willow



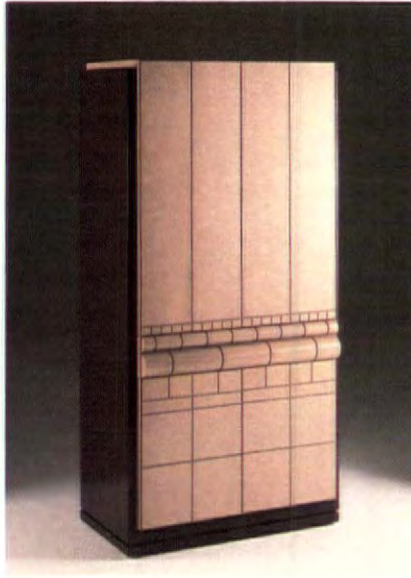
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A ceramic vase, 28" high, from the **Refinements Collection** of one-of-a-kind accessories exclusive to Peysen in the Southwest.



The Corinthian Armoire, designed by Jim Caldwell for **Asher-Cole** is a sophisticated combination of washed ash and high-gloss lacquer.



"Gabrielle," an abstract floral in four colorways, is one of **Pindler & Pindler's** new Japanese Warp Prints.



This occasional chair is one of **Lewis Mittman's** nostalgic reproductions of Victorian classics.

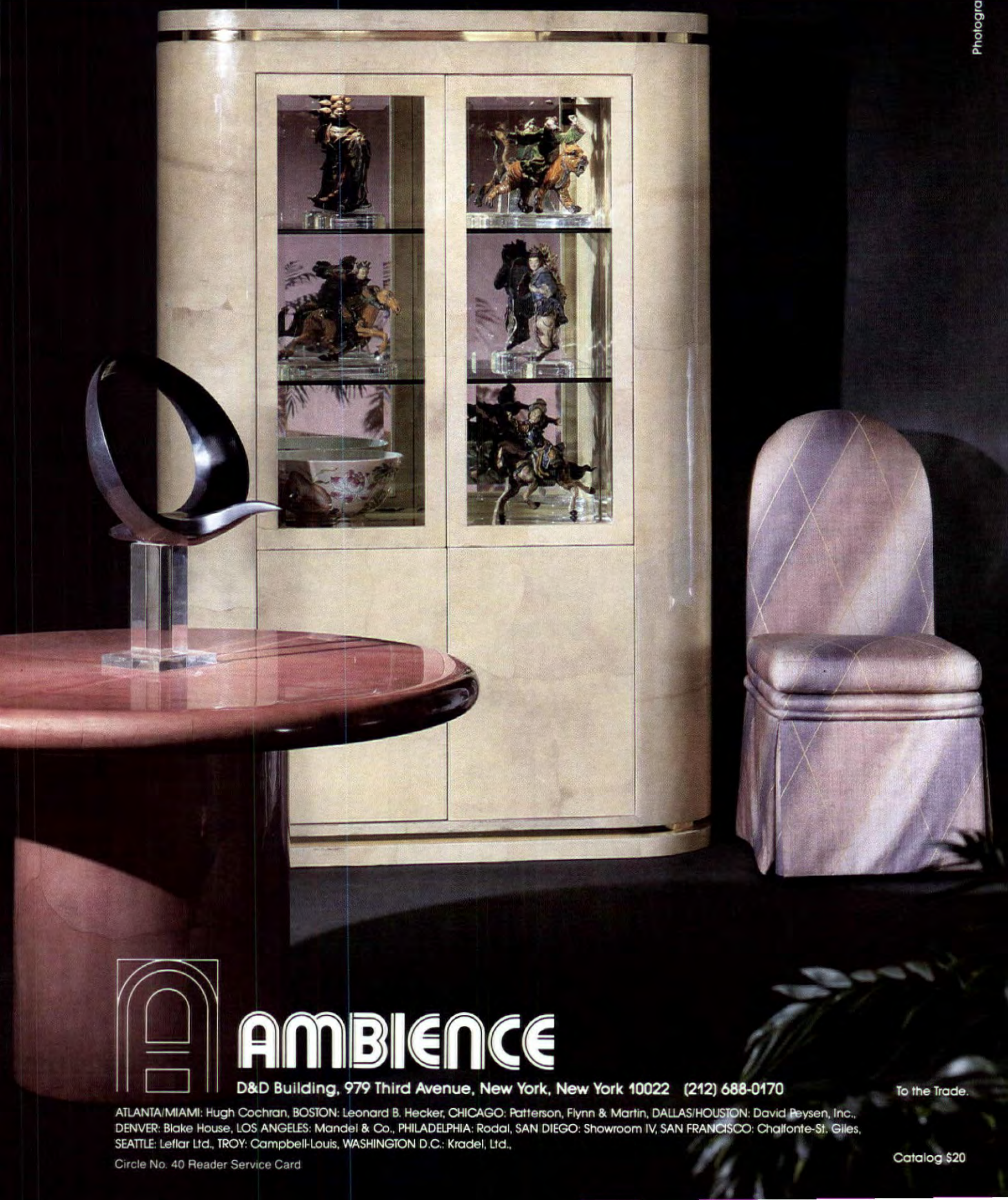


A sumptuously cushioned chair from **Walters Wicker's** award-winning Seagrass Collection.



Martin/Bratrud's gracefully curved sectional on a plinth base. Matching pillows are among the many options available.

These products are available from **david peysen** showrooms, Dallas and Houston.



AMBIENCE

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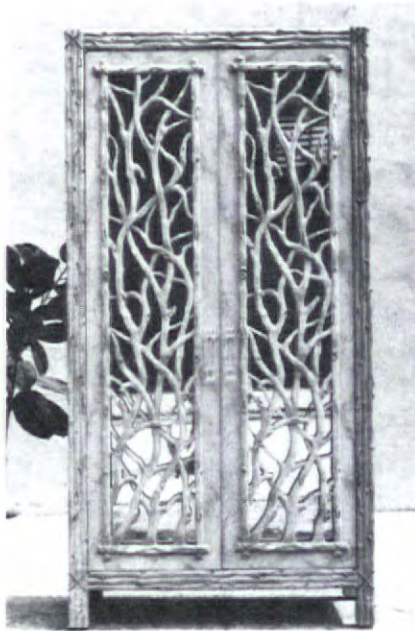
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To the Trade.

Catalog \$20



Veronique's sculptural fireplace set designed and made in France and stocked in the U.S. Satin finished steel or polished brass.



Dantomuro's hand-carved armoire with mirrored doors overlaid by twining branches. Custom sizes, interiors and wood finishes.



"Tigre," 100 per cent wool area rug designed by Lynne Wiener for **Form III**. Available in any size and a wide range of colors.



Willow poster bed from **La Lune** is available in natural, paint or stain finishes. Standard bed sizes.

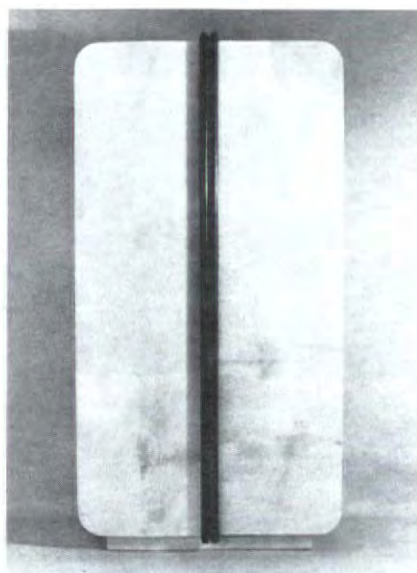


New from **Ambience** are side and arm versions of the "New York Chair" in bone with C.O.M. seat cushion.

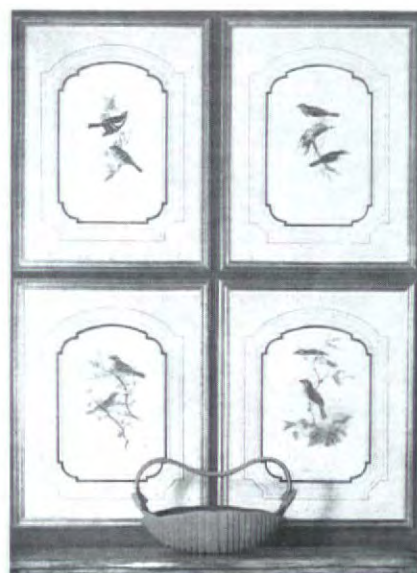
These products are available from **david peysen** showrooms, Dallas and Houston.



A wide selection of finishes accent the hand-carved details in **Cal Mode's** Country French and English furniture.



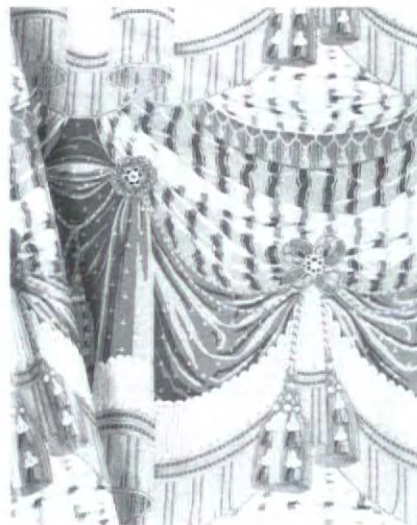
Elegant simplicity of design brings out the subtle texture of genuine goat skin in **Ambience's** new cabinet accented by contrasting lacquer trim.



Set of beautifully framed Gould bird prints from the **Evelyn Egan Antiques** collection of prints, paintings and accent pieces from France and England.



Graceful lines and fine craftsmanship distinguish this Victorian club chair and matching ottoman from **Walters Wicker**. Also available as sofa and loveseat.



"Stephanie," designed by Jay Yang for **Pindler & Pindler**, is one of four elegantly detailed patterns inspired by heirloom fabrics in the famous Scalamandré archives.

These products are available from **david peysen** showrooms, Dallas and Houston.



A matte white finish accentuates bold forms in **Arte En Contera's** table and floor lamps, sconces and table bases.



This charming country pine cabinet from **Irish Imports'** Killarney Collection is one of a group of hand made, authentic reproductions of 18th century pieces.



La Lune's barrel chair has a flair for style and comfort. Willow in selection of natural, stained or painted finishes. Seat cushion and optional pillow in canvas or C.O.M.



A classic double pedestal desk and swivel chair from **Cal Mode Contract's** collection of traditional executive office furnishings in a choice of sizes and finishes.



Asher-Cole's recently introduced Lido chair combines a clean contemporary look with a hint of *Arte Déco*. Legs in various wash finishes or high gloss lacquer.

These products are available from **david peysen** showrooms, Dallas and Houston.



Woven wrap adds interesting detail to the classic form of a terra-cotta lamp by **Copper Lantern Designs**. In standard or custom colors with matching painted or fabric shade.



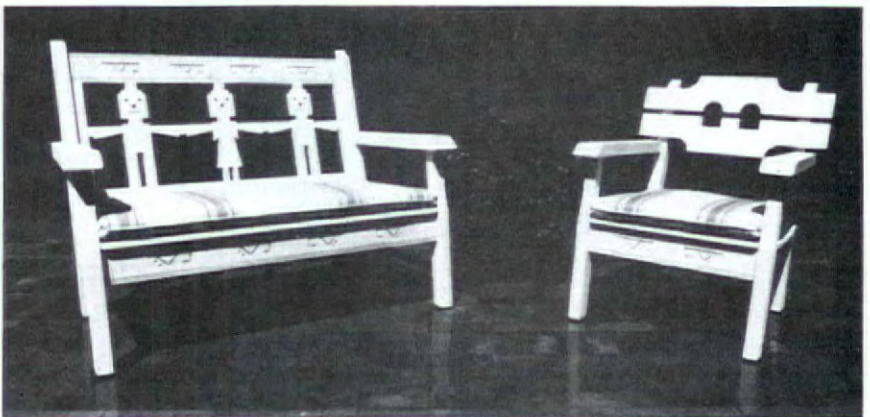
Hand-carved geometric design and beautiful proportions distinguish this armoire from **Hamilton, Inc.** Custom interior (deep enough for TV) and custom finishes available.



A reproduction of a style introduced during the 1890-1910 period, **Lewis Mittman's** Chesterfield sofa is enhanced by elegant pleating detail on the English rolled arm. C.O.M.



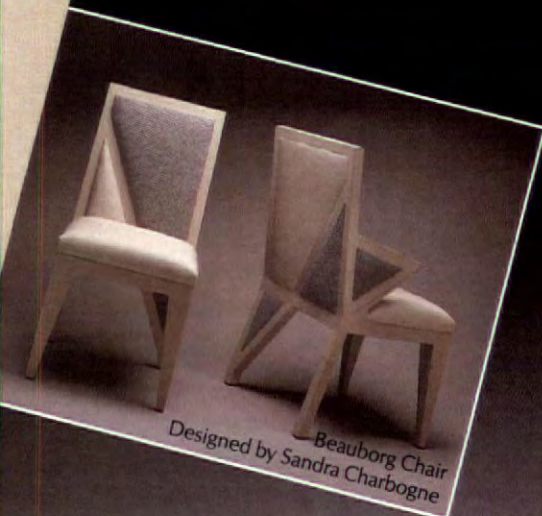
Classic Queen Anne lines in a handsome dining table from **The Brass Collection** by Melvin Wolf. Solid cast brass legs and beveled glass inset top. Also available as a game table, coffee table or console table.



Bench and chair from Gene Law's **Cimarron Collection** of Santa Fe style indoor-outdoor furniture made of natural cedar in a choice of natural or color finishes. Bench features a charming adaptation of the Kachina doll motif.

These products are available from **david peysen** showrooms, Dallas and Houston.

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- Los Angeles**, Mandel & Company
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Directory of Lines

For further information on any of the lines described in brief below, please write, call or visit either of our showrooms. David Peysen, 705 Oak Lawn Plaza, Dallas 75207, (214) 748-8181, or 164 Interior Resource Centre, 7026 Old Katy Road, Houston 77024, (713) 869-0091.

Adcock-Smith, Ltd. - Basketry, mohair throws and pillows, and other tribal handcrafted items from Africa. Fascinating shapes and sizes in sophisticated color combinations. From the floor or special order.

Ambience - A high-style contemporary collection of furniture, mirrors, table and floor lamps, and accessories fashioned from natural materials—bone, light and dark horn, natural or dyed goatskin, shell and dyed bark. Many items stocked for immediate delivery. Catalog available.

Arte En Contera - The look of stone enhances this collection of floor and table lamps, sconces, and table bases. A matte white finish accentuates the bold forms. From the floor or special order. Catalog available.

Asher-Cole - This greatly expanded line includes contemporary case goods and upholstery. Custom finishes include high polished lacquers, faux marbles, linen and cane wraps and faux goatskin in any color. Catalog available.

The Brass Collection by Melvin Wolf - Handcrafted in brass, offerings include dining and cocktail tables, beds, and accent pieces in traditional or contemporary styles. Available with glass surfaces or base only. Catalog available.

Cal-Mode - The Hunter and Greene Collection of residential furniture offers a varied choice of Country French and English casegoods and upholstery for the living

room, dining room and bedroom. Greatly expanded selection of finishes from standard rustic to country crackles with hand-painted custom accents. Catalog available.

Cal-Mode Contract - Executive and secretarial desks, credenzas, conference tables, seating and occasional pieces for the traditional office suite. Catalog available.

Copper Lantern Designs - High-style, attractively priced lamps with bases of basketry or terra-cotta in custom colors with shades in a choice of materials. From the floor or special order. Catalog available.

Creative Fine Arts - Original oil paintings include landscapes, still lifes, hunting and genre scenes, and cityscapes. Many feature the French Impressionist style. All hand-somely wood framed. From the floor.

Dantomuro - A fully custom collection of contemporary furniture designed by Savino De Muro. Available in a variety of exquisite woods, lacquers and faux finishes.

Evelyn Egan Antiques - English and French antique accent pieces, prints and paintings, and accessories featuring Staffordshire and Quimper. From the floor.



Martin/Bratrud's handsome new tub chair features a channel back and seat. Shown in leather; available C.O.M.

Execulamp - Desk, floor and wall-mounted lamps in classic contemporary styles. Brass, chrome or baked enamel finishes. From the floor or special order.

Form III - The finest in custom area rugs in wool or nylon. Choose from one of the many standard designs or let us create a design to your wishes. Houston only.

Hamilton, Inc. - Original designs inspired by antique French and English Country pieces. Casegoods and upholstery with exposed wood frames in fabulous finishes, including many crackles and stripped paint effects. Fully custom in detail and finish.

Hudson-Rissman - A distinguished collection of contemporary accessories in Lucite, crystal and fine metals. Impressive accents available from the floor.

Ingalls Custom Lamps & Shades - Unique lamps, combining collectors' item bases and specially designed hand-made shades. From the floor.

Irish Imports - The Killarney Collection offers authentic hand-made reproductions of 18th-century Irish pine pieces, each duplicating the honored joinery of the original antique and available in a number of finishes. Catalog available.

Gene Law Designs - The Cimarron Collection is a refreshing variation on the Santa Fe style in indoor and outdoor furniture. Tables, chests, armoires and seating, handcrafted in cedar in a choice of finishes. Catalog available.

La Lune Collection - Handcrafted willow furniture that adapts a centuries-old medium to contemporary use. Tables, chairs, sofas, beds, armoires, chests and pedestals—steel reinforced to make them as durable as they are charming. New color stains offer a wide variety of finishes. Catalog available.



Martin/Bratrud - Fine upholstered furniture in both contemporary and classic styles for residential and contract use. Construction features high quality frames, eight-way tied springs and down cushioning. Custom work is a specialty. Catalog available.

Pindler & Pindler - This long-established fabric house offers a broad selection of contemporary and traditional prints, draperies and upholsteries. Most yardage is stocked in Pindler's extensive California facility.

Refinements - A highly eclectic collection of handcrafted accessories in glass, ceramics and metals, many of them one-of-a-kind. Notable for pieces of dramatic design, scale and color. From the floor.

Swaim Designs - Contemporary accent furniture of metal and glass—étagères, dining,

cocktail and occasional tables, dining chairs and bar stools. From the floor or special order. Catalog available.

The Veronique Group - Contemporary fireplace accessories designed and made in France, the collection includes andirons, tool sets, log cradles and fire screens with wire mesh or tempered glass. Made of the finest materials—hand-forged steel, solid brass, or 24K gold plate. From the floor or special order. Brochure available.

John Ward, Ltd. - Permanent flower arrangements of silk and dried plant materials, combined with taste and originality. Also permanent green plants. From the floor or special order.

Walters Wicker - A broad line of wicker, rattan, woven leather, and the much-awarded seagrass. Acclaimed in design and

craftsmanship, the collection includes upholstery and case goods. Available in numerous finishes and upholstery options.

Winger-Klein Antiques - 18th and 19th century English furniture and accessories personally selected and imported by two local designers. From the floor.

Lewis Mittman - A distinguished line of timeless French and English masterpieces, including a new collection from the romantic Victoria and Albert period. The line includes both case goods and upholstery for drawing room, dining room and bedroom. Superior wood finishes and custom capabilities. Catalog available.



*The Art Déco influence is reflected in **Execulamp's** adjustable floor lamp with lavender or frosted white glass shade. Base in brass, chrome or colored enamel. Desk and wall-mount, swing-arm versions also available.*

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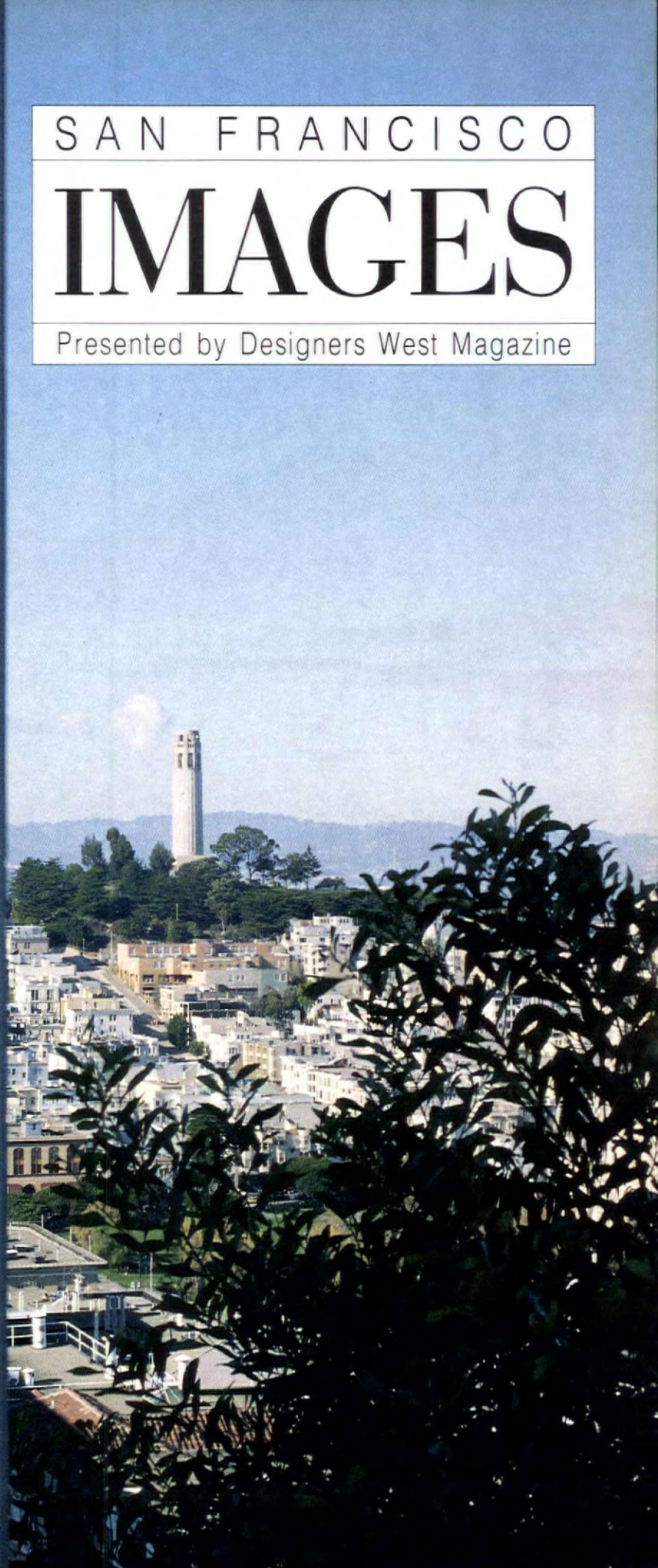
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*Frederic Bruns, Showplace Design Center, now offers the **Bowles Collection** of Southwestern style furniture which includes four-poster beds, mirrors, table and floor lamps, dining table bases, dressers and side tables. Circle Number 325.*



*The stylish Chiye occasional chair by **Budji Corporation**, Showplace Square West, features leather on rattan with decorative bamboo slats. Circle Number 326.*



*From the Metropolis Collection by **Casa Stradivari** comes this cocktail table with fluted sides made from solid ash and veneers, offered in a variety of custom finishes. Through **Frederic Bruns**, Showplace Design Center. Circle Number 327.*



*Patterned after an ancient design, the "Coptic Hare Dance" is one of many exclusive designs for **Henry Calvin Fabrics**, Vermont Center, by textile artist/historian Dorothe Gould-Pratt. It is printed on linen/cotton ticking and shown with a coordinating vine border. Circle Number 328.*

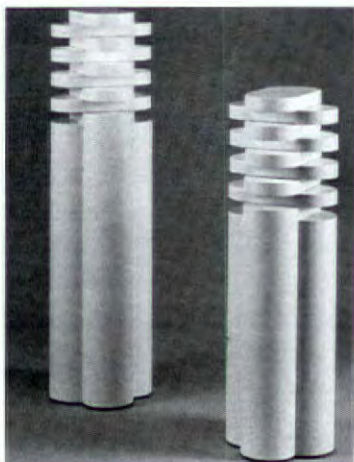


***Evelyne Conquarret Antiques**, Showplace Square West, presents this 19th century buffet from Provence with an olive green painted finish, and a 19th century green painted mirror from the Ile-de-France. Circle Number 329.*



*Available in mahogany, walnut or oak, the Lexington series desk from **Craftsman Office Furniture** features matched veneers, solid brass pulls and carved hardwood moldings. Through **Spectrum**, Galleria Design Center. Circle Number 330.*

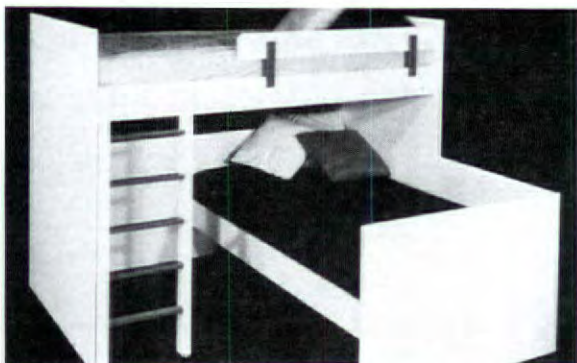
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A unique concept in modular lighting, the Colonna floor lamp by **Norman Perry** has an internal light with a full-range dimmer switch, and is available in two heights and 42 stock colors. Through **Diagonals, The Sobel Building**. Circle Number 331.



From **The Ginsberg Collection** comes a primitive Mexican ceramic horse styled in the Japanese tradition with an intricate harness. Its textural surface and terra cotta finish add the final Southwestern touch for residential or contract settings. Circle Number 332.



A versatile system of wall units, beds, work surfaces and shelving, the **Multi-Flex System** bunk bed offered by **Juvenile Lifestyles, Inc.**, at The Sobel Building, has washable surfaces and brightly colored trim and hardware. Circle Number 333.



Kittinger's Georgian Collection armchair (shown here) also has a companion side chair. Both are graceful Queen Anne designs suitable for office, conference and reception area seating. Through **Kneedler-Fauchere, Galleria Design Center**. Circle Number 334.



Represented exclusively in the United States by **Kravet Fabrics**, fabrics from **Mira X** of Switzerland are distinguished by their printing techniques and unusual designs. The geometric "Signum" is shown here. Through **Caro & Upright, Galleria Design Center**. Circle Number 335.



La Bamba Industries introduces a new line of exotic furnishings in brilliant Caribbean colors. The collection includes lamps, coffee tables and lounge chairs. Through **Pacific Showrooms West, 200 Kansas Street**. Circle Number 336.

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Contemporary, yet classic, these upholstery patterns from the Designer's Choice II Collection by Westgate Fabrics, at the Showplace Design Center, feature "Monet Stripe" and "Mystic Plaid" in a cotton/ rayon blend. Circle Number 337.



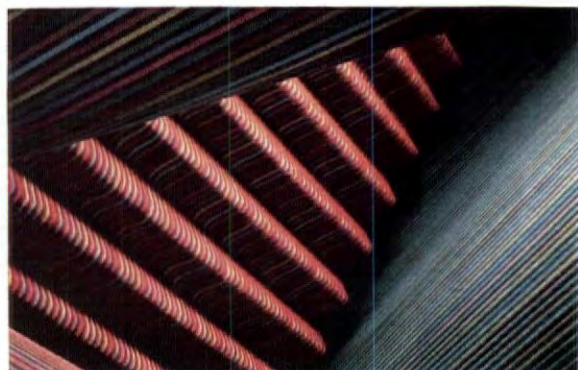
Ceramic Showcase/Ceramic Tile and Design, 300 De Haro Street, presents this "clay carving," a custom-glazed novel approach for framing windows or mirrors. Circle Number 338.



Through **Robert Clark Enterprises**, Western Merchandise Mart, comes this **Frederick Cooper** lamp whose Japanese boy is made from cast bronze tinted metal. The hand-sewn pleated shade has a fabric lining. Circle Number 339.



The Futura executive/conference chair series by **Cumberland** features wrap-around upholstered backs, tilt and swivel mechanisms, a choice of leathers and base finishes. Through **D'Errico/Theil Group**, Contract Center. Circle Number 340.

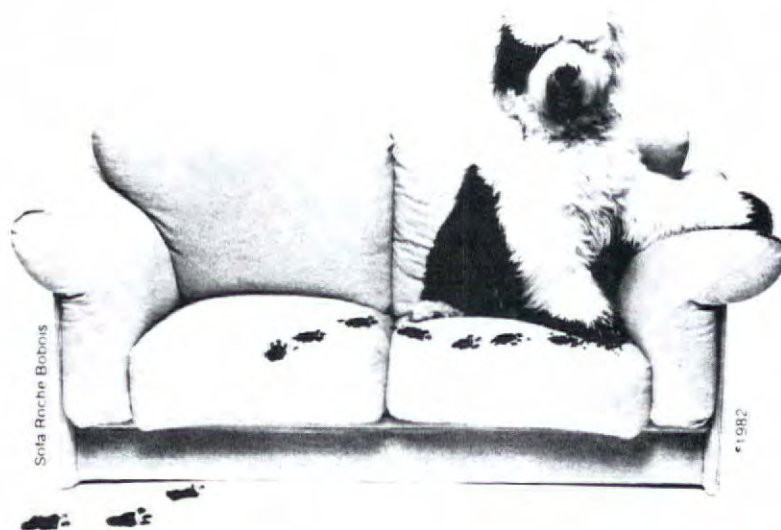


Lee Jofa, 200 Kansas Street, introduces "Medici," a fabric of densely-woven wool and rayon pile on a cotton/acrylic ground. Rich Renaissance-colored stripes become satiny ribbons across a soft surface—ideal for any elegant setting. Circle Number 341.



C.L. McRae, at Showplace Square West, presents **White on White** linen by Norma Poulsen-Chao, a collection of hand-sewn embroidered cotton and linen shams, covers, sheets, dust ruffles and tablecloths. Circle Number 342.

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"Gabrielle," one of three patterns from **Pindler & Pindler** inspired by designer Jay Yang, features abstract florals and a silken texture of the ikat pattern achieved in warp prints. Circle Number 343.



Fremarc's Easton chair and Weston sofa are part of the firm's collection of stylish upholstered pieces which are available in a variety of lengths and COM. Through **Woolie & LoPresti**, Galleria Design Center. Circle Number 344.



This highly carved console is from a vast array of imported furnishings from **Traditional Imports**, The Sobel Building, which are offered in stock and distinctive custom finishes. Circle Number 345.



Suitable for outdoor or indoor use, the Caio table by Gary Hutton for **Trimarco**, Showplace Square West, can be specified in custom colors and finishes. Circle Number 346.



At the **Moquette** showroom, Showplace Square West, one can view the Concrete Collection which includes fireplace surrounds, planters, Pattern-stone pavers and many other architectural elements. The company also offers custom carpets, area rugs and flooring of hardwood, ceramic and marble. Circle Number 347.



Designed by Randy Culler for **Thayer Coggin, Inc.**, this bar stool is distinguished by its sculptured lines and foot bar in chrome or brass. It is from the **Finesse** collection which also features matching dining chairs. Through **James Gay & Associates**, Western Merchandise Mart. Circle Number 348.

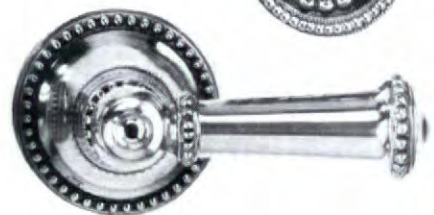
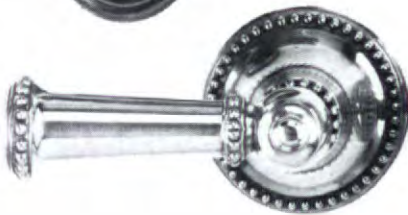
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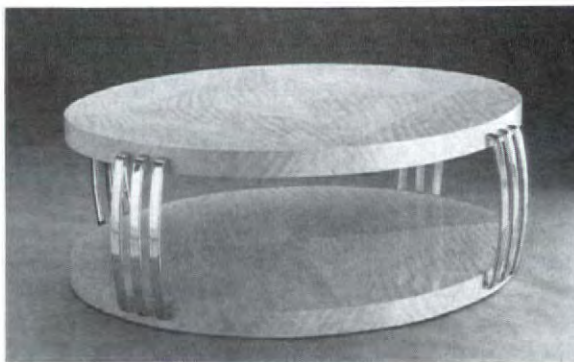
From **DanCraft Design** comes the Wade sofa with hand-tied spring construction, hardwood frame, padded tight back and dressmaker skirt treatment. Through **Lenoir Associates**, Western Merchandise Mart. Circle Number 349.



The elegant contemporary chaise/sectional from **Charlton West**, Western Merchandise Mart, has an all-hardwood construction and comes in sofa, loveseat, armless chair and ottoman styles. Circle Number 350.



IPF International's Swan Headboard features a crown of two swan heads and a fabric draped design carved in beechwood. The back is upholstered. Through **The Umphred Gallery**, Galleria Design Center. Circle Number 351.



The graceful Normandy coffee table designed by Sally Sirkin Lewis for **J. Robert Scott** features polished stainless steel elements supporting double ovals of exotic veneer. Through **Shears & Window**, Galleria Design Center. Circle Number 352.



From **American of Martinsville Contract Division**, Western Merchandise Mart, comes this brass base rectangular dining table with glass top, accompanied by dining armchairs and side chairs. Circle Number 353.



Available as a chair, loveseat or sofa, the Belvedere Seating Collection from **Metropolitan Furniture Corporation** offers large-scaled comfort and presence. Four concealed zippers can be opened or closed for two different looks. Through **Gerton/Koehler**, 200 Kansas Street. Circle Number 354.



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The Diamond Fiore rug is from the **Rosecore** Wilton Collection of pure wool rugs available in any area size or for full cover installation. Through **Randolph & Hein**, Galleria Design Center. Circle Number 355.



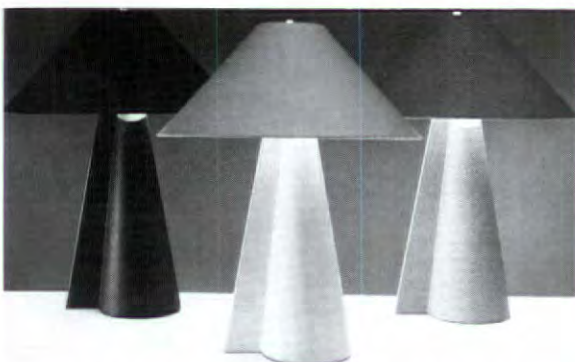
One of six documented patterns from **Stark Carpet Corporation's** Historical Collection, "Old English" is woven of pure wool and has coordinating border. Through **Shears & Window**, Galleria Design Center. Circle Number 356.



Adapted from a 19th century French hand-painted wallpaper, the "Glenmoral Border" is offered by **The Twigs**, accompanied by a sidewall in seven colorways. Circle Number 357.



Watercolors, Inc. has added blue to its baked enamel finishes for the **Col-ore** collection of brilliantly colored fittings for the bath, shower, washbasin, bidet and kitchen. Through **The Ultimate Kitchen & Bath, Inc.**, Galleria Design Center. Circle Number 358.



Designed by Gary Cross for **Boyd Lighting Company**, the Isis lamp features a faux stone base topped with an opaque fabric or paper shade. Overall height is 30 inches. Through **Kneeder-Fauchere**, Galleria Design Center. Circle Number 359.



The Caneel bedroom group with oak accents, designed by Charles Gibilterra for **Terra Furniture Inc.**, incorporates a new textured finish called "Polane." Through **Brooks/Haworth**, Galleria Design Center. Circle Number 360.

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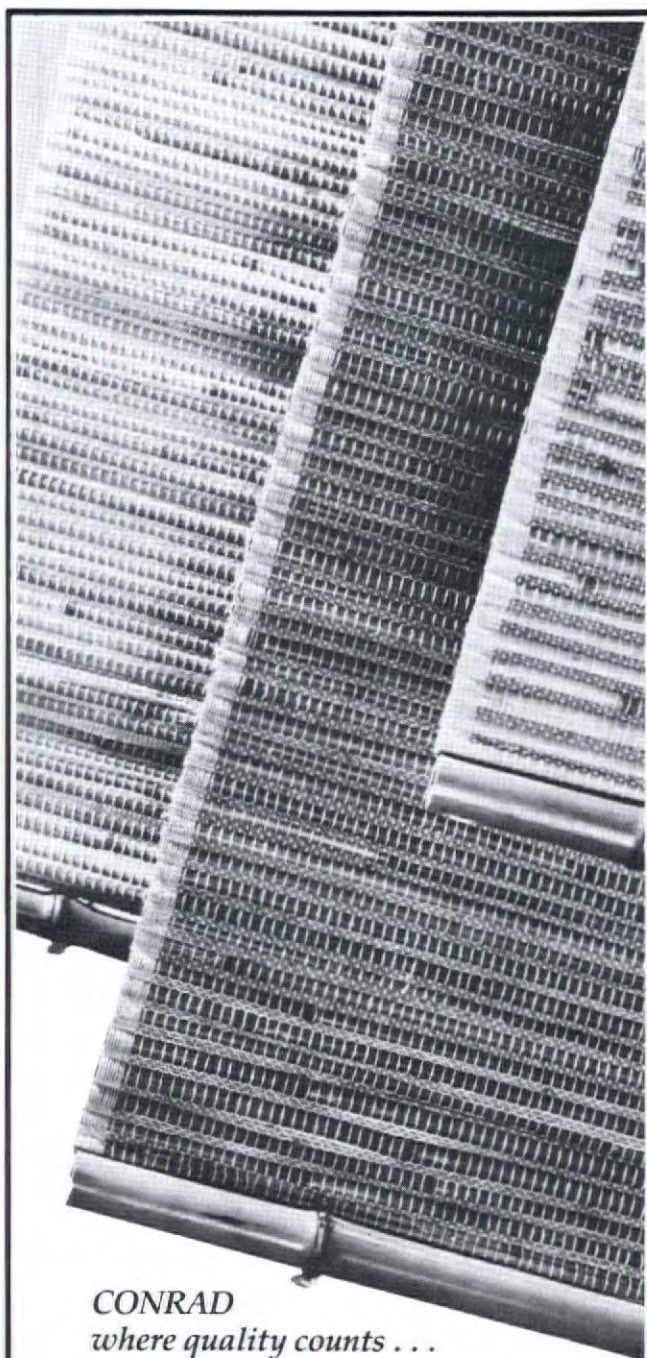
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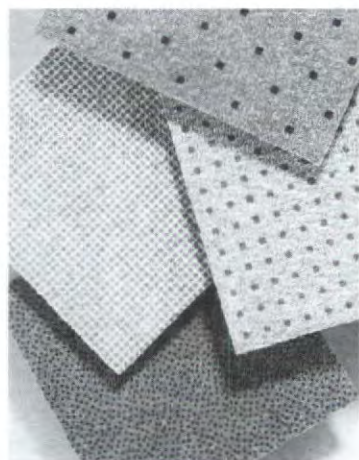
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The acanthus leaf center motif traditionally used in stone garden furniture has been reinterpreted for use in contemporary interior and exterior settings with this table by **Sirmos**. Made of resin fiber composition, the base is topped with a circular slab of limestone. Through **Kneedler-Fauchere**, Galleria Design Center. Circle Number 361.



Lees Commercial Carpet Company, Western Merchandise Mart, applies dots in infinite variety to modular carpet systems in both cut and loop pile constructions in solid, multicolors and heather effects. Carpet tiles come in a choice of three backing systems and in 18" or 24" squares. Circle Number 362.



Sligh desks for the home or executive suite are among the many home and office furnishings by Sligh, Mt. Airy and John Widdicomb which may be seen at **Decorators Walk**, Galleria Design Center. Circle Number 363.

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We used to call it "design for the handicapped." And we would retrofit older buildings, or tack ramps onto new ones, so that structures could pass code. Oh, yes, and also so that those millions of "other people" could somehow get about...albeit off in some unattractive, out-of-the-way corner where one would never choose to go unless fate deemed it a necessity.

Besides, they still would not be able to maneuver properly. Directionals would be non-existent, confusing or miniscule. Elevator buttons, counter tops and faucetry fittings (too often not the lever type) would be unreachable. Door jambs and floorcoverings would be nonnegotiable. And the dim, dimmer and dimmest lighting would make them blind if they weren't already.

We emphasized the difference between the physically fit and the physically challenged. And our designs tattled on the inexcusable ignorance and insensitivity of it all.

Therefore it is gratifying to see a change in some designers' work today. As Bill Lacey, senior vice president at Hellmuth, Obata & Kassabaum, Inc., Dallas, says: "Design for the physically limited has become so integral to the design process that it's becoming impossible to tell the difference between it and design for the general public."

As a matter of fact, many designs, at first instigated by handicap codes, turn out to be more functional for everyone. Notes Lacey: "I, myself, have come to greatly prefer ramps to stairs and incorporate them whenever possible into our projects."

HOK's Riverchase Galleria project in Birmingham, Alabama, this issue's cover story, exemplifies such a "universal" approach. The mall's primary pedestrian thoroughfare was conceived as a mini-Main Street U.S.A. complete with parks, trees and a 90-foot-diameter fountain that gushes 75-feet upwards through the trees until it seems to almost touch the glass heaven overhead. It makes a great view for the physically fit as they bound up the stairs or relax on the escalator nearby. And, if Riverchase were

indistinguishable from most Main streets, this would be the end of it. But, since it was designed today, not yesterday, its designers did not stop there where only the fit could take advantage of the view. The best vantage point can be found not on stairs or escalators but in the scenic elevators located in the same area and sufficiently designed to accommodate all visitors.

We still have a long way to go in readjusting our vision about who the physically challenged really are. When we do, we will have much to accomplish. By the year 2000 there will be 20 million people over 75 years old in the United States alone. They—or we, as will be the case for many of us—won't all be able to run the 10K. Meantime, much credit is due those architects and interior designers who are ceasing to draw a line between the fit and those who, by age, birth or happenstance, are not.



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Strolling along Main Street at Riverchase Galleria. Photography by William E. Mathis.





PUBLIC SPACES

Shopping Under Glass

Western Concept Goes East

Architectural Design:
Hellmuth, Obata & Kassabaum, Inc.
Bill Lacey, Project Designer
Structural Engineering:
Charles F. Terry, Inc.
Lighting Design:
Theo Kondos Associates Inc.
Life Safety:
Rolf Jensen & Associates, Inc.
Photography by William Mathis



Beneath its tremendous firmament of glass, the Riverchase Galleria, on the outskirts of Birmingham, Alabama, is almost a city in itself.

Project architect, Hellmuth, Obata & Kassabaum (HOK), Inc., Dallas, approached the mall with the idea that it would be a "Main Street under glass." The galleria's skylight won a Grand Award in the 1986 Engineering Excellence Competition for Charles F. Terry, Inc., the structural engineering firm. Only five such awards were given that year by the American Consulting Engineers Council, which also bestowed honors upon the developer, Jim Wilson & Associates, Inc., and HOK.

The Riverchase Galleria demanded the consideration of a southeastern and a slightly more extreme climate in the development of a massive skylight rooftop. Bill Lacey, senior vice president at HOK's Dallas office and project designer for the mall, explains, "For the summer heat, we had to tint the glass to a far greater degree, but we didn't want it to be reflective. We chose a single glazed, dark gray glass to cut down the heat gain. We didn't have to worry about cold weather. By the time we had installed 17,000 feet of neon and a mile of fluorescent lights in the concourse, plus the very intense lighting of the shops, the illumination heat gain offset any chill."

Located on a suburban site of 60 acres, the multi-use complex encompasses a total of 2.5 million square feet, with parking for 9,700 cars. The first phase of development includes a two-level shopping mall of 325,000 square feet, five major department stores, a 350-room hotel, and an 18-story

office building of 250,000 square feet. The second phase will provide more office space, 25,000 square feet of retail space and a sixth major department store.

The 1,200-foot long skylighted "Main Street" runs the full length of the mall. The mixed-use plan of the adjacent facilities provides the galleria with many hours of activity up and down the main thoroughfare. Daytime traffic pours from the office tower, while the retail shops draw afternoon and early evening shoppers, and the hotel and restaurants generate traffic through the evening. The result is a full day of activity resembling the patterns of many urban areas.

A landscaped public area in the center of the mall achieves the ambience of a city park, complete with park benches and a fountain 90 feet across that erupts every hour. In addition to the skylight running the length of the mall, a giant triangular skylight strengthens further the feeling of openness. At 186,000 square feet in area, and rising nine floors in height, it is one of the largest skylights in the world. More than 17,000 feet of red, white and blue neon tubing line the transverse beams of the mall skylight, creating a canopy of light for nighttime strollers. The illumination, in conjunction with the Riverchase Galleria's low site between two hills, beautifies the outside of the mall as well.

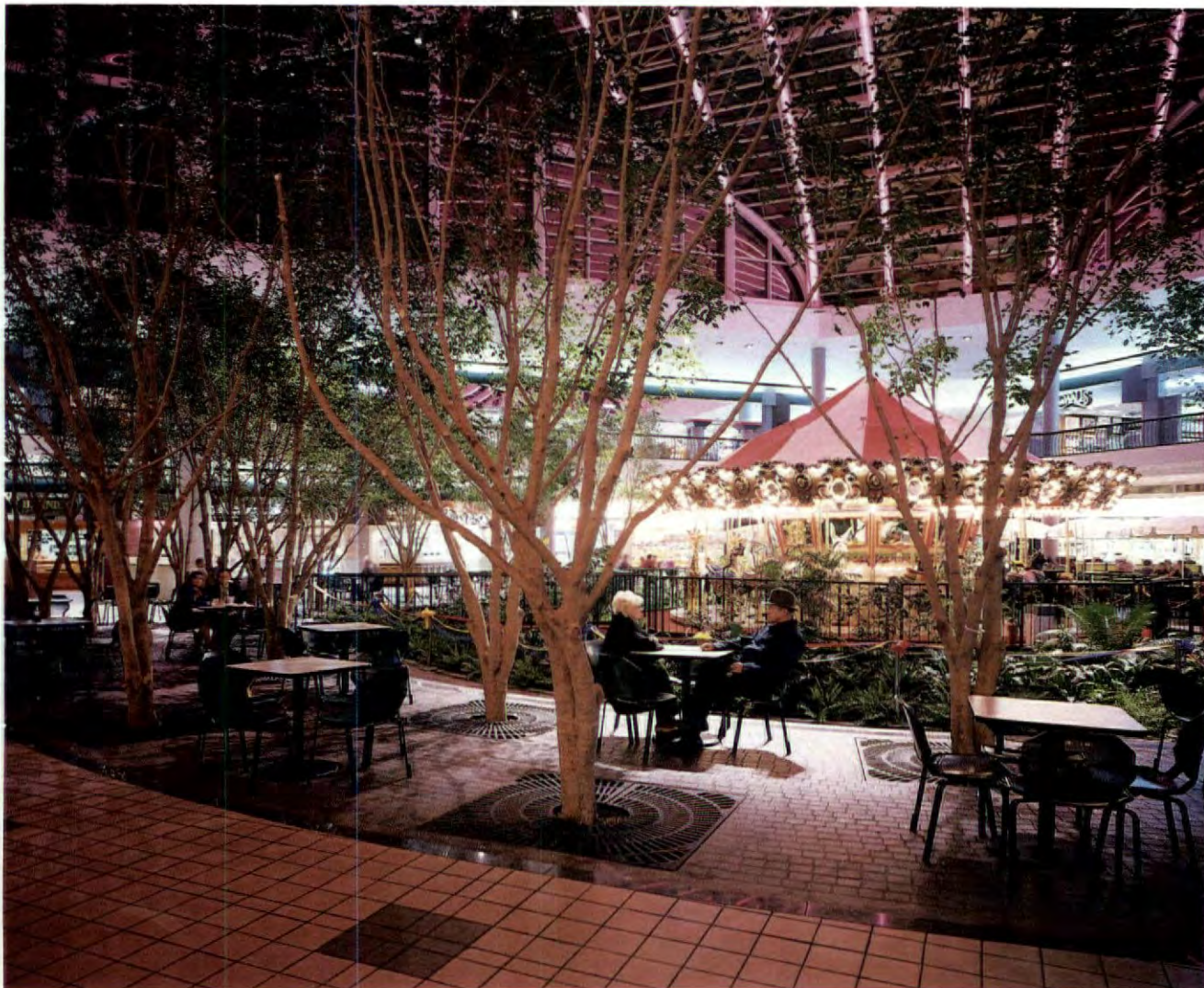
"We want to create fun events with our mall lighting," says the project's lighting designer, Theo Kondos, IALD, president of Theo Kondos Associates, Inc., which designs interior lighting for more than 30 shopping centers a year. "We use what we call the 'Jimmy Durante Effect'." At night,



On the outskirts of Birmingham, Alabama, the Riverchase Galleria interior (preceding pages) gives a sense of a city unto itself, with its illuminated Main Street thoroughfare connecting shops to a major hotel and office tower. The integration of the Wynfrey Hotel and office building (above and right) give the galleria traffic from morning to night. Skylight design by HOK; engineering by Charles F. Terry, Inc.

THE WYNFREY HOTEL

THE WYNFREY HOTEL



In the central court, a landscaped public area serves as the public park for Riverchase Galleria's Main Street. Tile by Dal-Tile.

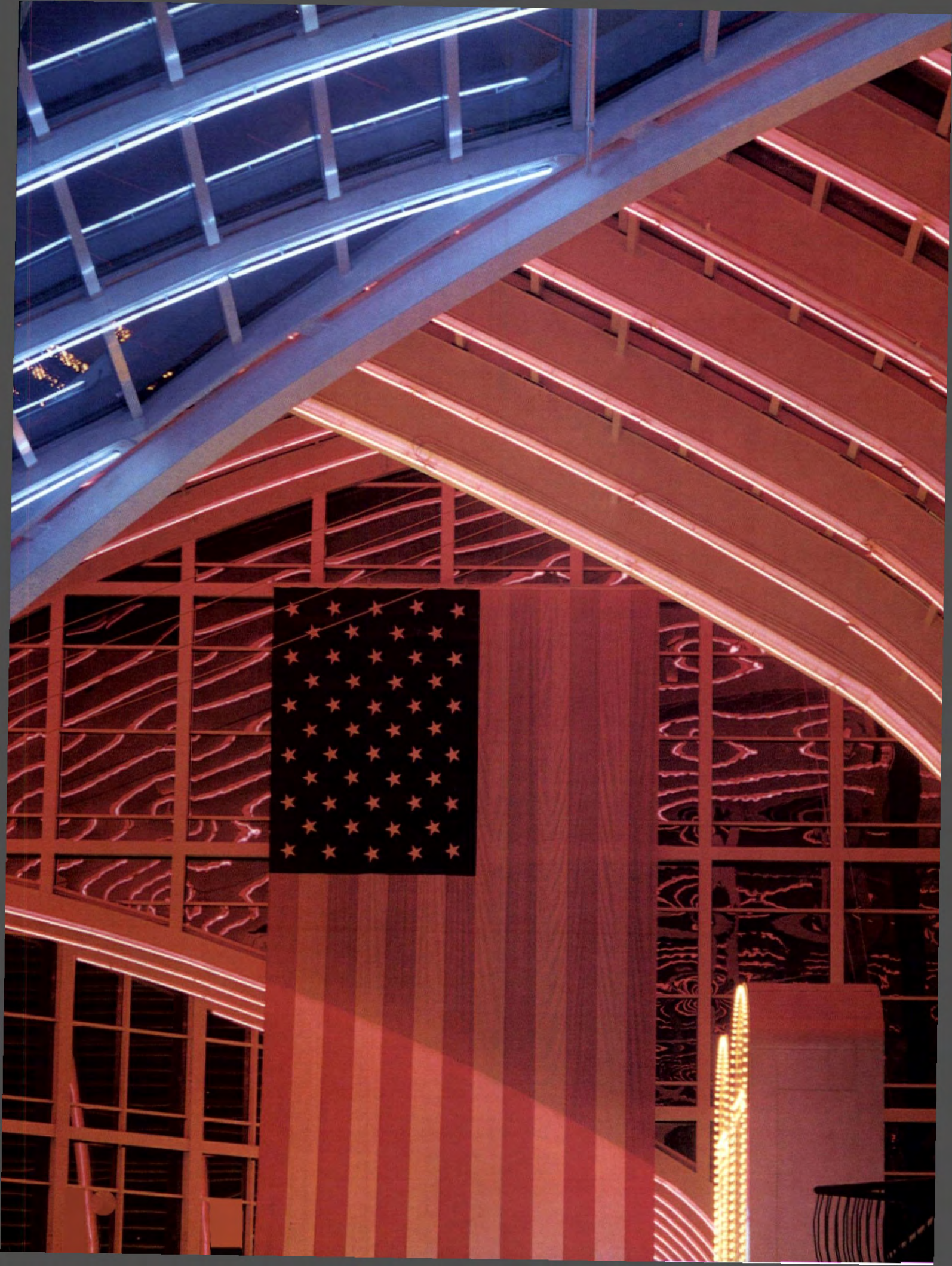
special effect lighting is orchestrated through the neon and a fluorescent "ribbon," which ties together the store fronts. The source for general, ambient lighting at night is a series of recessed fixtures at the edge of the second level ceiling. The fixtures are angled so that light is cast down through the trees. During the day, the only artificial illumination in the public areas is in the lower level entrances.

The Riverchase Galleria is the fourth and most recent such structure completed by HOK. The Houston Galleria, located in the city's affluent Post Oak area, is a multi-use complex connected by two enclosed malls, The Galleria and Galleria II, encompassing over 4 million square feet of the building area. The original Galleria, completed in 1968, is comprised of a three-level shopping mall, a 440-room hotel, a sports club and twin office towers. The additional Galleria,

completed in 1977, is a specialty shopping mall with a lush greenhouse-like environment, capped by a skylight 12 stories above grade.

The Dallas Galleria (see *Designers West*, October 1985) is a multi-use complex, the first phase of which includes a three-level shopping mall, private club, 440-room hotel and convention facility and one office tower. The shopping mall, with its continuous transparent skylight, is the principal organizational element of the Dallas Galleria, with an ice skating rink on a central court ringed by restaurants.

The St. Louis Galleria is a major renovation and expansion project transforming the existing center into three levels of shops. A striking arrangement of malls, courts and bridges is composed with natural lighting from numerous smaller skylights and dormer windows.



Retail Magic

The Echeverria Touch Moves West

Interior Design by Mario Echeverria, Echeverria Design International



Millpond & Raeburn

Lighting: Halo Lighting
Hardware: Baldwin
Wood flooring: Skinner
Fabric: Gretchen Bellinger & Winchester
Paint: Sherwin Williams
General contractor: Mike Leogrande
Cabinetry: Skillcrafter
Carpet: Atlas

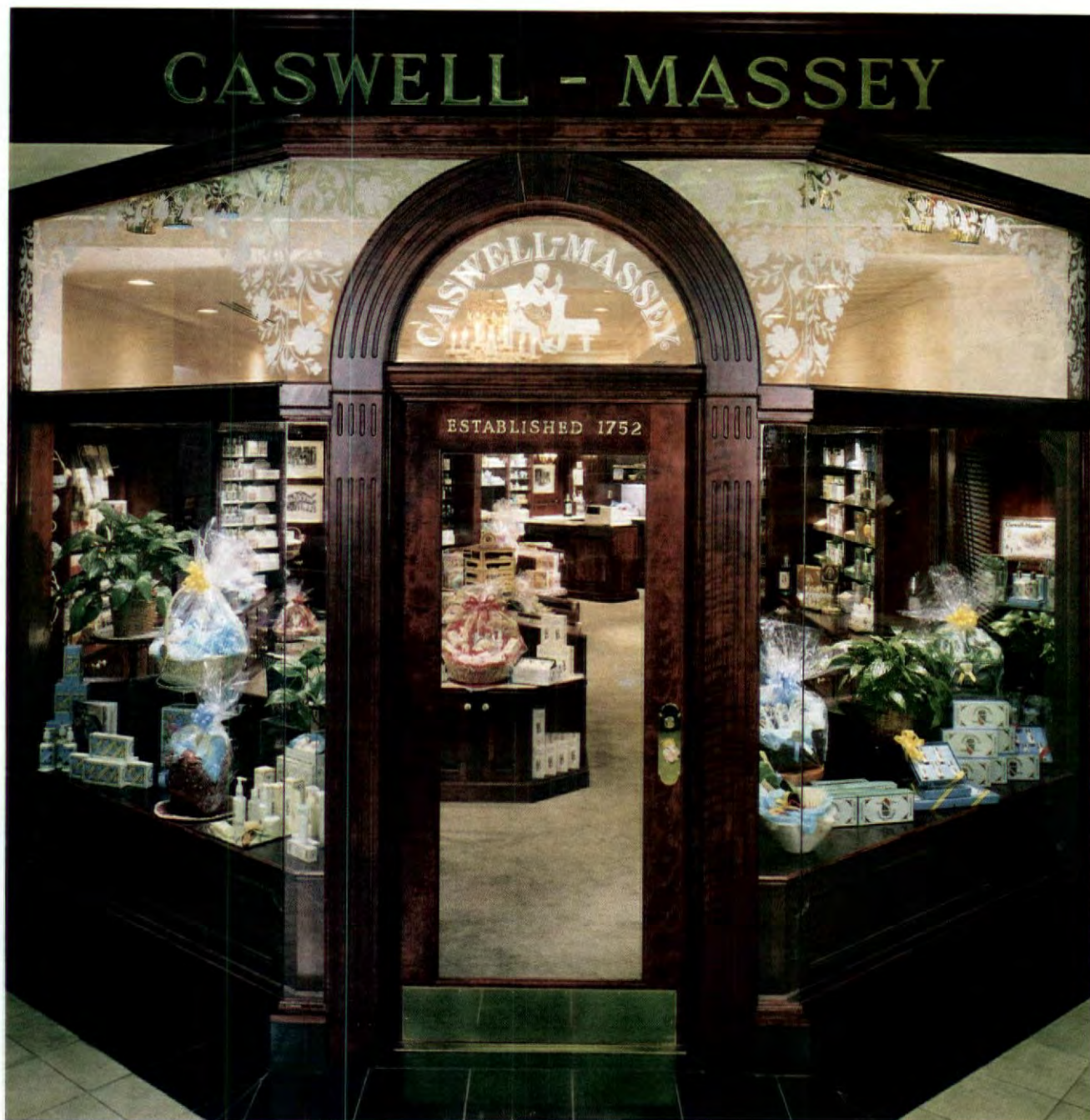
Photography by David Zanzinger

Since opening his design firm in 1979, Mario Echeverria has completed more than 100 retail shops in cities across the country including Boston, Washington D.C., New York, and Cleveland. Designs for several shops in California have also occupied much of Echeverria's time.

Millpond & Raeburn, an emporium owned by Jay and Dorothy Self and located in the Desert Fashion Square in Palm Springs, California, proved to be a unique challenge for Echeverria. The couple wanted to combine within the 5,000-square-foot space a 1,600-square-foot art gallery and a 3,400-square-foot gift shop displaying a variety of collectibles targeted to an upscale clientele. "Everyone who comes into the space is controlled visually," says Echeverria. "The open arrangement of artwork, toys, crystal and gourmet specialities gives the customers the opportunity to discuss items and also lets the sales staff become







more involved with each sale, thereby making the customer feel special."

It was just that sense of personal distinction which had initially caught the eye of Jay and Dorothy Self, and led them to commission Echeverria for the design of their store. Every square inch of the Newport Beach Caswell-Massey shop, which they observed shortly after Echeverria completed its design, offered the strong customer involvement they were looking for.

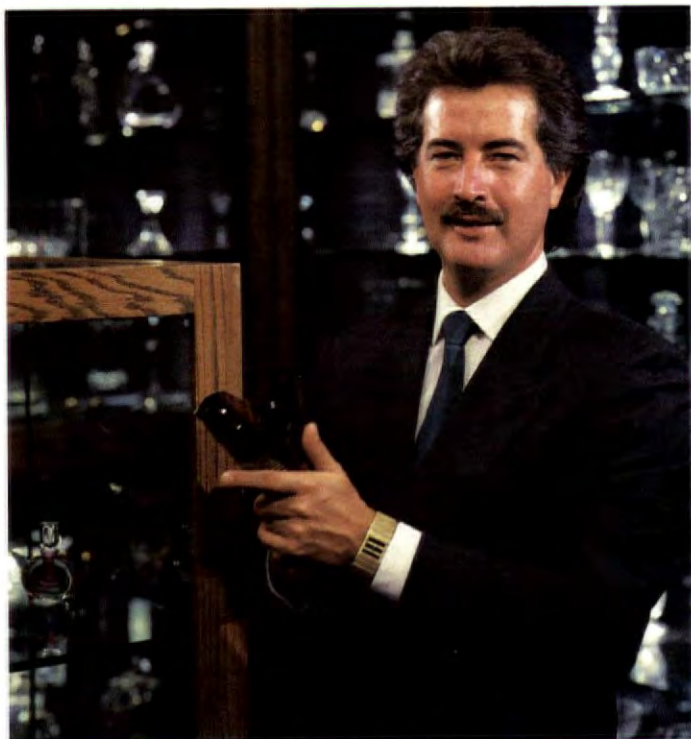
Founded in 1752, the New York City-based Caswell-Massey offers an array of personal care items for men and women in-

cluding bath oils, soaps, shampoos, sachets, and perfumes. For the firm Echeverria created an updated version of an old-fashioned look which fits into mall space, including the Newport Beach shopping complex, Atrium Court. The 800-square-foot store seems to have jumped out of the pages of a Charles Dickens novel. Developing a workable format for Caswell-Massey's 1,000 pieces of merchandise was no easy task. All displays are a neutral tone so the colorfully wrapped packages are the focus. Merchandise can be easily shifted from one display to another depending on store promotions.

Also, storefront platform areas are designed so that featured product displays can be changed every two weeks.

In Miami, Echeverria designed the new women's boutique Luciano Donna with rounded, soft forms and glass, mirror and marble in a peach and lavender color scheme.

Echeverria provides his clients with a complete marketing package. In addition to his involvement in all store planning details, Echeverria creates the signage and logos. His attention to detail emphasizes, he says, "a concern to produce a space with the maximum return per square foot."



*Left: Mario Echeverria,
Echeverria Design International.*

Caswell-Massey (opposite)

General contractors: Tom Scott Construction Company
Cabinetry: Lloyd Woodford
Lighting: Halo Lighting
Carpet: Harbinger
Hardware: Baldwin

Photography by Milroy/McAleer

Luciano Donna (below)

Marble: Ali Marble
Neon: Debra Rose
Upholstery: Gulf Upholstery
Fabric: David & Dash
Wallcovering: The 135th Collection
Lighting: Halo Lighting
Cabinetry: Luigi Contemporary Designs
Etched glass: Joan of Art
General contractor: Bower Construction Company
Construction management: Echeverria Design International

Photography by Dan Forer



The \$12-million addition and renovation to Denver's McNichols Arena generously comprises the Arena Club restaurant and sports lounge, three theme restaurants, an upgraded concourse level, remodeled concession stands, a new sound scoreboard and instant replay system, additional restrooms and the refurbishing of luxury boxes.

A key concern of Sidney Shlenker, owner of the Denver Nuggets, a Western Division National Basketball Association team, in hiring architects Sink Combs Dethlefs and interior designers Exhibits, Inc. was the brief time frame in which these improvements had to be executed. Design work began in February; the Arena Club opened October 31. Design improvements were scheduled so that the arena could remain operational during the summer and fall construction months.

Positioned on the western side of the existing arena, the assorted restaurants are graced with the nighttime view of downtown Denver. A two-story addition with large amounts of glass is comprised of the sports bar, Fastbreak, on the first floor and on the second, the Arena Club, a formal restaurant. Among other restaurants along the adjacent concourse is Wong's Gong, a contemporary Chinese space.

In Fastbreak, the basketball theme is reflected throughout various design elements—the tables have basketball tops, the artwork is of players in action and the bar is shaped like a basketball hoop. Twelve video monitors, two large screens, and the interplay of glass block and neon enhance the kinetic spirit of the space.

The plush, elegant Arena Club, as requested by Shlenker, is clearly the addition's dominant space. The restaurant echoes many of the design themes established in the sports bar below. Neon and glass block are again used, but the color is subdued and the quantity of glass block limited for a more refined

effect. Artwork in keeping with this quiet color palette greets patrons upon entering the restaurant.

Critical to the problem solving and detailing of the spaces was the close working relationship developed between Sink Combs Dethlefs, Exhibits Inc. and other consultants. Sink Combs Dethlefs design team (including Principal in Charge Richard L. Combs, Project Manager Fred Coester and Documentation Director Emmy Jensen) was in charge of overall coordination, architecture and documents. Exhibits Inc. (including Principal Paul K. Allmeyer, Vice President of Sales and Marketing Heidi Hamilton, and Project Designer Linda Wisby Snyder) produced interior design concepts, color and material choices as well as final furniture layout. Working in harmony with the Denver Nuggets and Shaw Construction, the design teams were able to deliver a winner in just 10 months.

Arena Club (opposite, upper)

Chairs: Loewenstein/Oggi
Chair fabric: Boris Kroll

Fastbreak (opposite and following page)

Carpet: Harbinger
Wallcovering: Thybony
Neon: Mostly Neon
Chairs: Fedra2
Barstools: Cleo
Seating fabric: Boris Kroll
Tables: CHF Industries
Tops: custom silkscreen by Exhibits Inc.
Metalworking: Heabler
Glass block/mirror: Gump Glass
Bar: custom by Exhibits Inc.



PUBLIC SPACES

Integrating Sports with Style

McNichols Arena Club

Architecture by Sink Combs Dethlefs Interior Design by Exhibits, Inc.
Acoustics by Smith, Fause & Associates Creative Consultant, The Mariposa Group
Photography by Greg Hursley, Inc.





Fastbreak (left)
Arena Club (above)

Chairs: Loewenstein/Oggi
Chair fabric: Boris Kroll
Booth fabric: Shelby Williams Indus.
Upholstery: Artista Sales
Wallcovering: Thybony
Carpet: Harbinger



*The restaurants
were positioned
...to take
advantage of the
view of Denver.*



Wong's Gong

Chairs: Loewenstein/Oggi
Chair fabric: Boris Kroll
Booth fabric: Boris Kroll
Booth vinyl: Essex Fabrics
Wallcovering: MDC Wallcoverings
Carpet: Durkan





The Sizzle's Back

Lloyd Center Cinemas, Portland

Architecture and Interior Design by BOOR/A Architects

Photography by Strode Eckert

Tom Moyer knows the figures all too well: By the end of 1986 more than one out of every three households in the United States was equipped with at least one VCR. But the Portland, Oregon, businessman who owns the Pacific Northwest's largest theater chain, Tom Moyer's Luxury Theatres, thinks he has come up with a key to "getting the movie-goer out of the house and into the theater." He commissioned the local architectural firm Broome, Oringdolph, O'Toole, Rudolf, Boles & Associates (BOOR/A) to design not one but two multi-screen cinema complexes that would turn any coach potato into a live wire.

The Alderwood Cinema, south of Seattle, opened in the summer of 1986; the Lloyd Cinemas opened Christmas of that same year in Portland. Both were designed with the same intent: to rekindle the spirit and excitement of the '20s and '30s when a night out at the movies was a special occasion.

The Lloyd Center Cinemas, with its 10 theaters and a seating capacity of 3,094, sits adjacent to the 110-shop Lloyd Center Mall which is served by Portland's new light rail mass transit system. Not only does the high-profile building attract the attention of thousands of pedestrians who pass through the center daily, but it also serves as a magnet to motorists as well. Neon signs within the glass and red steel galleria are visible from major arterials that access the shopping center. Ticket booths and queuing areas are located to assure an unobstructed view into the neon-faced lobby.

Once patrons are drawn to the building's activity, they find themselves, indeed, becoming part of an event. More than 3,000 square feet of specially colored and textured exterior concrete block and tile arcades pro-



BOOR/A Design Team

Robert Oringdolph, principal architect

Richard Spies, designer

Jeffrey Lamb, designer

Douglas H. Drynan, specification manager

J. Laurence Chew, project manager

Leslie Kuhl, technical

Dave Gonrowski, technical

Paul Langland, technical

Chris Johnson, interior design

Don Ashton, job captain

Robert Bailey Design Group, neon consultant

C.W. Timmer & Associates, Inc., mechanical engineering

Interface Engineering, Inc., electrical engineering

KPFF Consulting Engineers, structural engineering

Hoffman Construction Company, contractor

C.W. Acoustical Engineering, acoustics

Mc Arthur Gardner, landscape architect





tect patrons from weather as they line up at the four-station ticket booth. Next, they proceed into the brightly lit glass galleria and the rotunda which acts as a waiting room and point from which to view the rest of the building. These areas are lit with suspended concentric rings that contain spotlights, providing uplight to the structural frame. The underside of the rings contains circles of neon, backed with a mirrored surface.

Nearby restrooms and neon-wrapped concession stands are available to all before proceeding down the "street of theaters." In creating this "main street," each of the 10 movie houses is articulated as a building on the street with its own identity and sparkling neon marquee. Auditoriums have imported French lounging seats and low-voltage Tivoli lights along the aisles. BOOR/A's acoustical design for each theater accommodates sophisticated sound systems such as the Lucasfilm THX installed in two of the 10 theaters.

The illusion of nighttime seems to invade the space no matter what the hour. Structural steel frames and all major destination elements of the main interior spaces are bright red or a shade of red with walls and ceilings a neutral gray tone. This color gradation focuses attention on the frame, the ticket booths, concession stands and entrances.

Tom Moyer believes his two complexes (there is a third in the works also planned for the Portland area) have brought back some of the glamour and excitement of years gone by. "But they also work from an operational standpoint," he adds. "BOOR/A has done a lot of live theater design, so we knew the firm understood the importance of moving people efficiently."

The project garnered for the 27-year-old firm two design awards from the American Institute of Architects, Portland chapter, and recently was awarded the national Architectural Award of excellence (1987) from the American Institute of Steel Construction, Inc.

Lloyd Center Cinemas

Concrete blocks: Smithwick Block
Exterior ceramic tile: Dal Tile
Interior ceramic tile: Dal Tile
Glass: P.P.G.
Carpet: Durkan Patterned Carpet
Neon: Meyer Sign Company
Light fixtures: custom and Artemide, Keller Huse Lighting
Plastic laminate casework: Formica, Wilsonart
Metal laminate: Chemetal Corporation
Theater curtain: Frankel Associates, Inc.
Wallcovering: Maharam
Steel: Fought & Company
Theater seating: Massey Seating Co.





A Gallery's Public and Private Life

Elaine Horwitch Opens in Palm Springs

Architecture and Project Management by Michael Kiner

Interior Design and Space Planning by Patrick Neary

With Apartment Furnishings by So-West-Carla Kalwaitis Designs

Photography by Arthur Coleman



Originally the garage for the El Mirador Hotel, built in 1928, the structure had been condemned by the

City of Palm Springs and was in danger of being demolished before it was purchased by Elaine and Arnold

Horwitch. Now restored and remodeled with a 3,400-square-foot owner's apartment on the second floor, it serves as the first Elaine Horwitch Gallery in California. At its entrance, left, visitors are welcomed by two painted wooden figures by Keith Haring.

Structural engineering:

R. Cullivan, P.E.

General contractor:

MarDav Construction Co.







Throngs of painted buffaloes, wooden Indian chiefs and ceramic dogs spill over from the gallery below into every nook of her and her husband's apartment above. But, then, Elaine Horwitch has long been noted for the company she keeps.

"Art is my life," says the veteran representative of contemporary American, particularly Southwestern, artists, and it is no understatement. The Elaine Horwitch Gallery in Scottsdale, Arizona, just celebrated its twenty-fourth anniversary, her gallery in Santa Fe its twelfth. Her Palm Springs gallery is already celebrating its first anniversary this month.

The latter she views as an art object itself. "We asked the Rancho Mirage architect Michael Kiner and The Heard Museum's exhibit designer Patrick Neary to restore and remodel the 16,000 square feet of the El

Mirador Hotel garage," she relates. "Built in 1928, it had been abandoned and structurally condemned, but it was such an interesting structure — the area's first gas station — that we decided that restoration was as appropriate in this case as with any other historic treasure."

It was also spacious enough to show the gallery's largest paintings. When Elaine and Arnold Horwitch first met with Kiner and Neary, it was decided to renovate and remodel the structure into a 13,000-square-foot art gallery with four adjoining retail spaces and a 3,000-square-foot owner's apartment. Also important to the clients' needs was flexible gallery space to accommodate the gallery's constantly changing offerings and a separate area for viewing prints and lithographs with adequate storage for these works. Necessary, too, were office

In the spacious Elaine Horwitch Gallery in Palm Springs: large painting on left, Beyond Camels(1980) by Larry Rivers; painting in rear center, The Fern's Revenge by Steven Campbell; painting at right, Three Buffalo by Fritz Scholder; painting next right, Blue Mesa by Paul Brach; figure against wall, Hank by Otto Duecker. Ceramic fetish pots are by Bunny Tobias. Flooring: Custom Building Products. Pedestals: designed by Patrick Neary, fabricated by MarDav Construction Co. Light fixtures (throughout): Halo. At left, the gallery kitchen completed by tile artist Marlo Bartels with two large raku platters by Nicholas Bernard and a ceramic head entitled Trophy Head by Esmeralda Delaney. Cabinetry: Sako Cabinets. Microwave: Litton. Oven: Hotpoint. Ice maker: Scottsman. Following pages: Reminiscence #1 by Masoud Yasami; painting on right next to large pot, Dreamwork VII by Dick Jemison; large orange pot on pedestal, On My Mind by Carol Sherwood; painting to right of pot, Coyote & Joe in the Slammer by Joe Fay; pots on pedestals by Bunny Tobias.









Apartment Living Room

Primitive wood carving above sofa: *Indian Chief, Indian on Fish and Chicken Farmer* by John Cisney
Large ceramic pot between windows: *Vegetable Pot* by David Gilhooly
Ceramic vases, now lamp bases: by John Donoghue
Ceramic figure on coffee table: *Bob Dog* by Robert Brubaker
Wooden snake and lizard: by Dirk Kortz
Built-in sofa: custom designed by Michael Kiner, fabricated by MarDav Construction Co.
Upholstering: Upholstery Works
White canvas fabric: Unitex
Coffee tables: South by Southwest
Floorcovering: Regency Carpet
Pleated shades: Louverdrape
Lampshades: Hollywood Shades



space for the gallery director and a separate office/conference room for the gallery owner, a gallery kitchen, plenty of warehouse space, and a spacious owner's apartment with adjoining artist's studio.

According to Kiner, the primary architectural problem was to add new mechanical systems and a new structural system which would satisfy seismic requirements. Of unreinforced masonry, the building was remodeled with a system of continuous steel ledgers bolted into the existing walls and tied to floor and roof structures. Existing bow trusses were repaired and steel bracing installed to tie all trusses together. These magnificent trusses, sandblasted and stained, serve as background in the gallery for the exposed and colorfully painted ducting and a new fire sprinkler system.

A foyer in the building's front entry, newly created to house various public service areas, was designed to accommodate art and thus provide appropriate visual entry into the main gallery. It was also designed to give visitors access to the four retail spaces created in the old service bay area of the original garage.

In the main gallery space, permanent walls were built to house a print room and to divide off an area for a conference table. The remaining gallery space was left open with a system of modular walls that could be reconfigured for a variety of exhibitions.

Patrick Neary, expert in exhibit lighting as well as exhibit design, incorporated various sources of illumination into his plan for the Horwitch Gallery. Skylights were added to the roof for natural light and were combined with track and recessed lighting. Neary mounted the lighting track on the bottom chord of the trusses as well as mounting tracks on pendants between the truss bays. Energy-efficient low voltage quartz halogen MR-16 lamps were employed throughout the gallery, delivering a pure, white light particularly desirable in showcasing artwork and jewelry. Also desirable is the versatility of the MR-16's beam spread.

The designers constructed built-in cabinets to hold many of the three-dimensional craft items. Cabinet surfaces were covered with a high-gloss lacquered laminate selected for its reflective quality. An important functional note is the addition of a large slid-

ing door in the rear of the gallery, closing off the warehouse from the gallery space and sliding open to accommodate large works of art and even vehicles when necessary.

In the upstairs apartment, more open, flexible spaces with ample wall and shelf areas were provided for the owners' vast art collection. Ceramic artist Marlo Bartels, who was commissioned to bring his creativity to public restrooms, a seating bench in the main gallery, and the gallery kitchen, was also invited to add his delightful work to bathroom areas here.

Finally, So-West-Carla Kalwaitis Designs was commissioned to complete the apartment's furnishings in her contemporary/Southwestern/Déco style. Her fresh, casual approach complements well Kiner and Neary's diagonal floorplan, ensuring that the visual excitement below will continue for clients invited up to the owners' private realm.

Upon completion, Elaine Horwitch had yet another work of art — this one designated a historic landmark by the Palm Springs Historic Site Preservation Board.

—Carol Soucek King



Apartment Dining Room

Large construction on back wall: *Mirror Shadows III* (1985) by Louise Nevelson
 Painting at right: *Red Ranchero* by Joe Fay
 Indian chief carving: by John Cisney
 Ceramic dog: *Rex* by Esmeralda Delaney
 Table: South by Southwest
 Chairs: frames by Beylerian, with upholstery custom for So-West by Upholstery Works
 Flowers: Blooms

Apartment Studio


Trucks on pedestal in foreground: *Mondrian Trucks* by Bruce Houston
 Trench coat on left wall: by Otto Duecker
 Ceramic figure in cabinet on left: *Crossbreed* by Robert Brubaker
 Pots on top of cabinet: by Nicholas Bernard
 Ceramic dog: *Desperately Seeking Susan* by Esmeralda Delaney
 Sofa, from a '59 Cadillac: by Norskog/Stein
 Painting above sofa: *Puttin' on the Ritz* by Harry Fonseca
 Pleated shades: Louverdrape
 Track lighting: Halo
 Murphy bed cabinet: R. Dunn Caseworks
 Chair and ottoman: Innovator
 Table: Basic Concept

Apartment Bathroom

Metal cow sculpture: by Gary Mitchell
 Ceramic vase: *Black and White Abstraction* by Carol Sherwood
 All tile work: by Marlo Bartels
 Showerhead and lavatory faucet: Grohe
 Shower faucet and lavatory: Kohler







Interior Design by James Northcutt Associates
James Northcutt, Principal
Anthony White, Project Coordinator
Guillermo Valdez, Project Manager
Architecture by Wimberly Whisenand Allison Tong & Goo
Don Fairweather, Principal in Charge
Photography by Jaime Ardiles-Arce

HOSPITALITY

A Subtle Splendor

The Four Seasons Hotel in Newport Beach





When one steps into the lobby of the Four Seasons Hotel in Newport Beach, California, one could almost believe that he or she has entered a home instead of a hotel. There is nothing to razzle-dazzle or overwhelm the guest. There is no whirlwind of bellhops. Beyond the orchids and bromeliads, one is hard pressed to even find the color red or any which are bright and flashy.

Instead, one is enveloped in a splendor that is subtle in its palette. Upon moving from one space to another in this newly built facility, a sense of calm and quality become apparent to the guest. For interior designer James Northcutt, principal of Los Angeles based James Northcutt Associates, the hotel presented another opportunity to demonstrate the firm's expertise of blending traditional and contemporary styling with the traveler's need for comfort and hospitality. Even with more than 50 hotels to his credit, Northcutt still finds each one more challenging than its predecessor.

"No matter how many hotels you've done, there is always a new set of circumstances and new design problems to be solved," states Northcutt. "Because we were brought into this project at a rather late date, we had to do all the space planning, interior architecture and furnishings specification within four months. In addition, we

Elevator Lobby (preceding pages)

Settee: Traditional Imports
Settee fabric: S.M. Hexter
Slipper chairs: A. Rudin
Slipper chair fabric: Hinson & Co.
Armchairs: Traditional Imports
Armchair fabric: Randolph & Hein; Rosecore
Area rug: custom by designer; fabricated by Sewelson's Carpets International
Console and mirror: Traditional Imports
Lamps: Sirmos
Chandeliers: custom by designer; fabricated by Bruce Eicher
Wall paneling: Sefina
Whooping crane artwork: Brustlin Workshop
Registration desk artwork: Mary Ellen Long through Hunsaker Schlesinger Gallery
Cocktail table (glass/iron): Trouvailles
Black lacquer side table (at right): Trouvailles
Drape tables: Lilly White
Drape table fabric: Ken Hansen, Inc.
Focal table (registration area): Rose Tarlow
Wooden Foo dog: Addie Newman
Japanese Seto plates: McMullen's Antiques
Ceramic chargers: Roy Hamilton
Acrylic bases: Paimo Collection
Black armour box (at right): Addie Newman
Floral arrangements (throughout): Miles Randolph
Plants (throughout): Tropical

Lobby Living Room (opposite)

Gold and black painting: David Trowbridge
Console and chairs: Traditional Imports
Chair leather: Mark Tursi
Cocktail table: Baldacchino
Ceramics (on cocktail table): Roy Hamilton
Area rug: custom by designer; fabricated by Sewelson's Carpets International
Japanese Seto plates and Shigaraki bowl planters: McMullen's Antiques
Black leather stacked boxes: Kneedler-Fauchere; bases by Appleton's
Candlestick lamps: Ralph B. Reilly
Lampshades: Millie Hampshire
Acrylic bases: Paimo Collection
India granite bull: Marc II Galleries

Boardroom (above)

Conference table: Trouvailles
Chairs: Shelby Williams
Chair leather: Mark Tursi
Console: Traditional Imports
Lamps: Chapman
Lighting (recessed): Lightolier
Artwork: Buddhist monk's robe from The Pillowry
Shigaraki bowl planters: McMullen's Antiques
Stone bowl: Gregorius/Pineo
Carpet: custom by designer; fabricated by Feltex



Cabana Restaurant

Chairs: Tropi-Cal; Chair fabric: Indeco
 Faux stone tabletops: Peter Funsten
 Iron table bases: Murray's Iron Works
 Travertine floors: Carnivali
 Roman shades: fabricated by Ross Carlock Associates
 Shade fabric: Ken Hansen, Inc.
 Banquette: A. Rudin; Banquette leather: Mark Tursi
 Banquette raffia: Donghia, Inc.
 Standing deer: Sirmos
 Custom art panels: Lenore Cellini
 Oribi bowl planters: McMullen's Antiques

Pavilion Dining Room (opposite)

Chairs: Traditional Imports
 Chair fabric: Context
 Settees: Traditional Imports
 Custom settee fabric: S. Harris
 Mirror: Traditional Imports
 Mirror finish: Jerry Solomon
 Chippendale-style console: Designer Imports
 Carpeting: Feltex
 Granite horse: Marc II Galleries
 Siam water jar vase: Marc II Galleries
 Shigaraki bowl planters: Cache



needed to provide a design which took into consideration the concerns of the owner, The Irvine Company, and the operator, Four Seasons Hotels Ltd. One party desired contemporary interiors and the other desired traditional. However, they both shared a desire for restraint and quality."

Don Fairweather, principal with Wimberly Whisenand Allison Tong & Goo, architects of the hotel, points out, "This 19-story structure is a contemporary response to the surrounding neighborhood of retail/office buildings. And we made sure not to block the ocean view for others. Also, we worked closely with the clients and with the interior design team to assure that the qualitative design criteria originally established were met."

Part of the interior design vocabulary takes its cue from the hotel's architectural detailing of beveled edges and clipped corners found on the facade. Northcutt brings these elements inside in such forms as stepped beveled molding on the ceilings created from drywall instead of the usual ornate wood molding; the marble registration desk with its beveled edges; and reveals in the wood paneling which take the place of surface molding.

The neutrals-upon-naturals color palette is suited perfectly for the business executive clientele of the 250-plus-room hotel. Warm, bleached African wood paneling predominates on most of the walls, while others, in more intimate areas, are upholstered in raw silk. An array of light sources—chandeliers, table lamps and downlights—creates a variety of moods. From dining place settings to staff uniforms, every aspect was taken into consideration by the design team.

Says Northcutt, "I wanted a casual elegance in a visually soft and relaxed atmosphere. The neutral colors are background for an extensive collection of appointments, art objects, contemporary California art, and Oriental antiques. The final punch from exotic florals and plants provides the appropriate mood for this Southern California setting."

—Gregory Firlotte

Presidential Suite Master Bedroom

Headboard, nightstand, bench, Directoire chair:

Traditional Imports

Chair and bench fabric and headboard raffia:

Donghia, Inc.

Wall, drapery, canopy and bedcovering fabric:

Ken Hansen, Inc.

Drapery sheers fabric: Fonthill L.T.D.

Interior canopy fabric: Fonthill L.T.D.

Wall upholstery, canopy and bedcovering fabrication:

Ross Carlock Associates

Chaise: Maguire

Chaise fabric: Fonthill L.T.D.

Carpeting: Feltex

Side table: Appleton's

Floor lamp: Mirak

Nightstand lamps: Chapman

Japanese blue and white platters: McMullan's Antiques

Wooden Foo dog: Ken Hansen, Inc.

Glass vases: By Design





Sitting inconspicuously along a busy boulevard on the west side of Los Angeles, Valentino had run a fair race in its 15 years of operation. Mind you, the menu had grown from a standard tomato sauce and pasta Italian restaurant to one of exquisite culinary fare under its original owner. So, the food was not in question. What was in question, however, was the decor. It seemed not to have been touched from its original German beer hall days. Black vinyl booths, heavy wood decoration and dark carpeting could no longer compete with the explosion of trend-setting eateries all over town. Design-wise, the course had been run, and the owner knew something needed to be done. Besides, the Valentino decor certainly could not compete with its newer sister restaurant, Primi.

So, not too long after designer Carolyn Shanks of CMS Design Associates had finished the Primi project ("Hospitality," *Designers West*, October 1986), she was asked to find a new design solution for Valentino. To assist her in the quest, Ms. Shanks worked again with artist Robert Burton ("Art & Artisan," *Designers West*, February 1987), who created artwork for the Primi walls. The circumstances, though, presented a challenge: There would still be few exterior windows due to the noisy thoroughfare and lack of a suitable view; and the restaurant's two elongated building shells needed to be visually and physically connected.

"I wanted to create a sense of history instead of resorting to current trends," notes Ms. Shanks. "The palette refers to Tuscany with colors being diluted yet retaining a richness. Because of this, a lightness could be brought to the space without adding more windows. Instead, windows were created by penetrating the inside adjoining walls. Now one sees activity and light coming from the second building's once removed spaces."

Ms. Shanks designed chairs and barstools simple in line, yet comfortable and elegant in styling. "I did not want the furniture to compete with the new architecture or the marvelous food presentation. The sensations of sight and taste were my concerns," adds the designer.

Artist Robert Burton's first thought for Valentino's walls was "texture." As workmen began clearing away plaster, sticks and other debris and rubble by the wheelbarrows full, Burton and his assistants were secretly bringing it back in. Laboriously, but with great delight, Burton adhered parts of the old Valentino back onto walls which then received up to eight colored glazes, much hand manipulation and generous doses of gold leaf and metal flake paint—for a totally new impression.

"The feeling of art wherever you look has been achieved," says Ms. Shanks, "without having to place traditional paintings on the wall. The collaboration with Robert Burton has resulted in a restaurant where the dining experience has become fine art."

—Gregory Firlotte

PUBLIC SPACES

The Art of Dining

Revitalizing Valentino Restaurant

Interior Design by Carolyn Shanks, CMS Design Associates

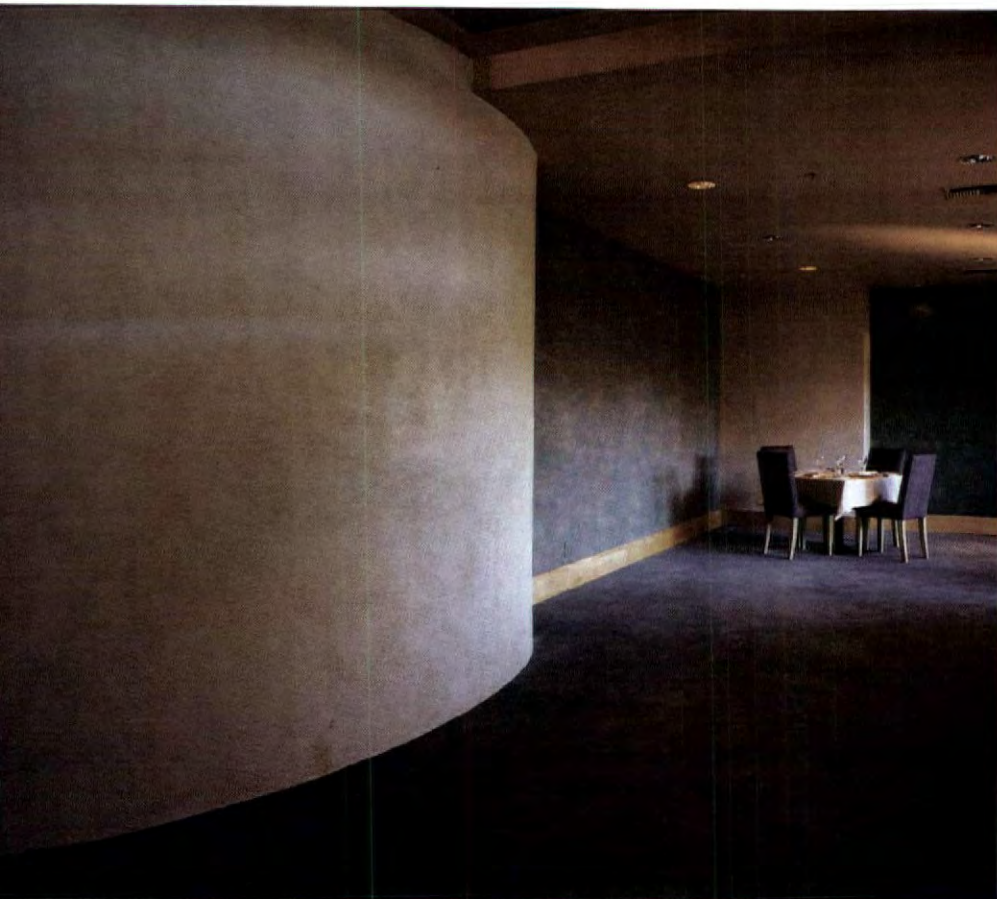
Artistic Surfaces by Robert Burton

Architectural Renovation by Greg Tew, CMS Design Associates

Photography by Alexander Vertikoff





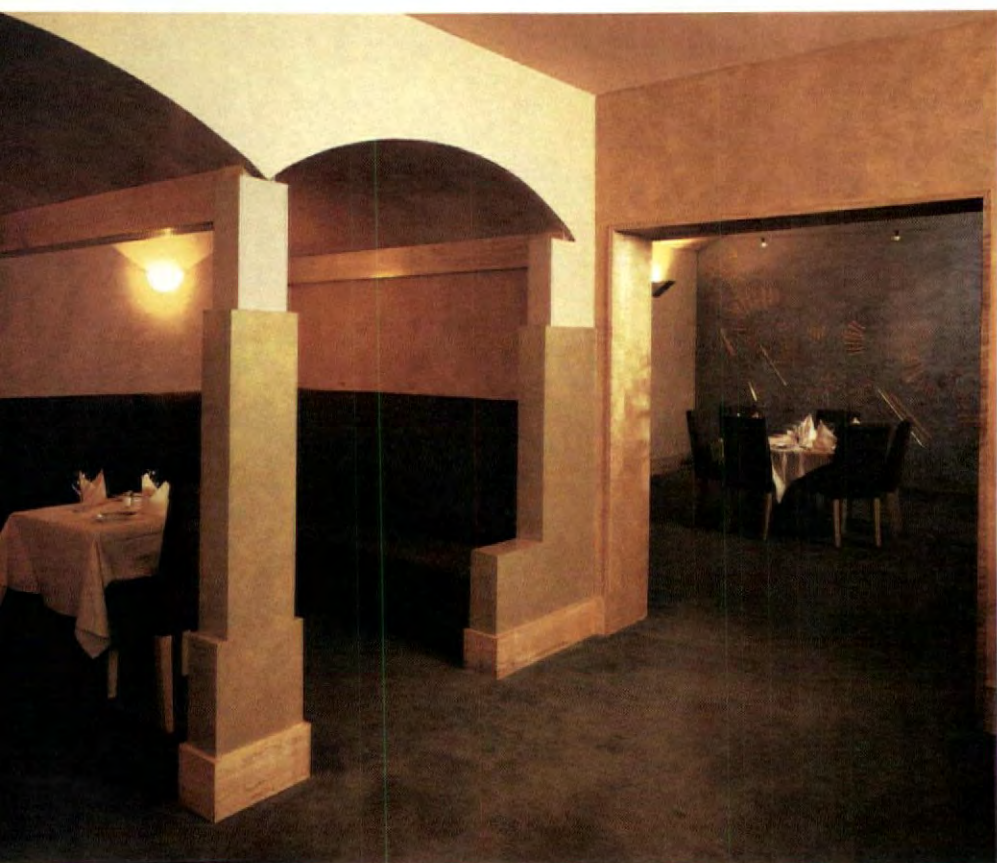


Valentino

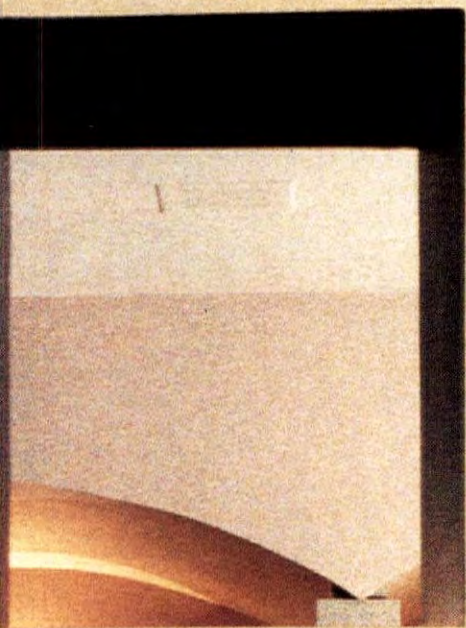
Chairs and barstools: custom by designer;
fabricated by Fine Arts Upholstery
Tapestry fabric: JAB European Collection
through Stroheim & Romann
Linear motif fabric: S. Harris & Company
Lighting: Atelier International; Brentwood
Lighting



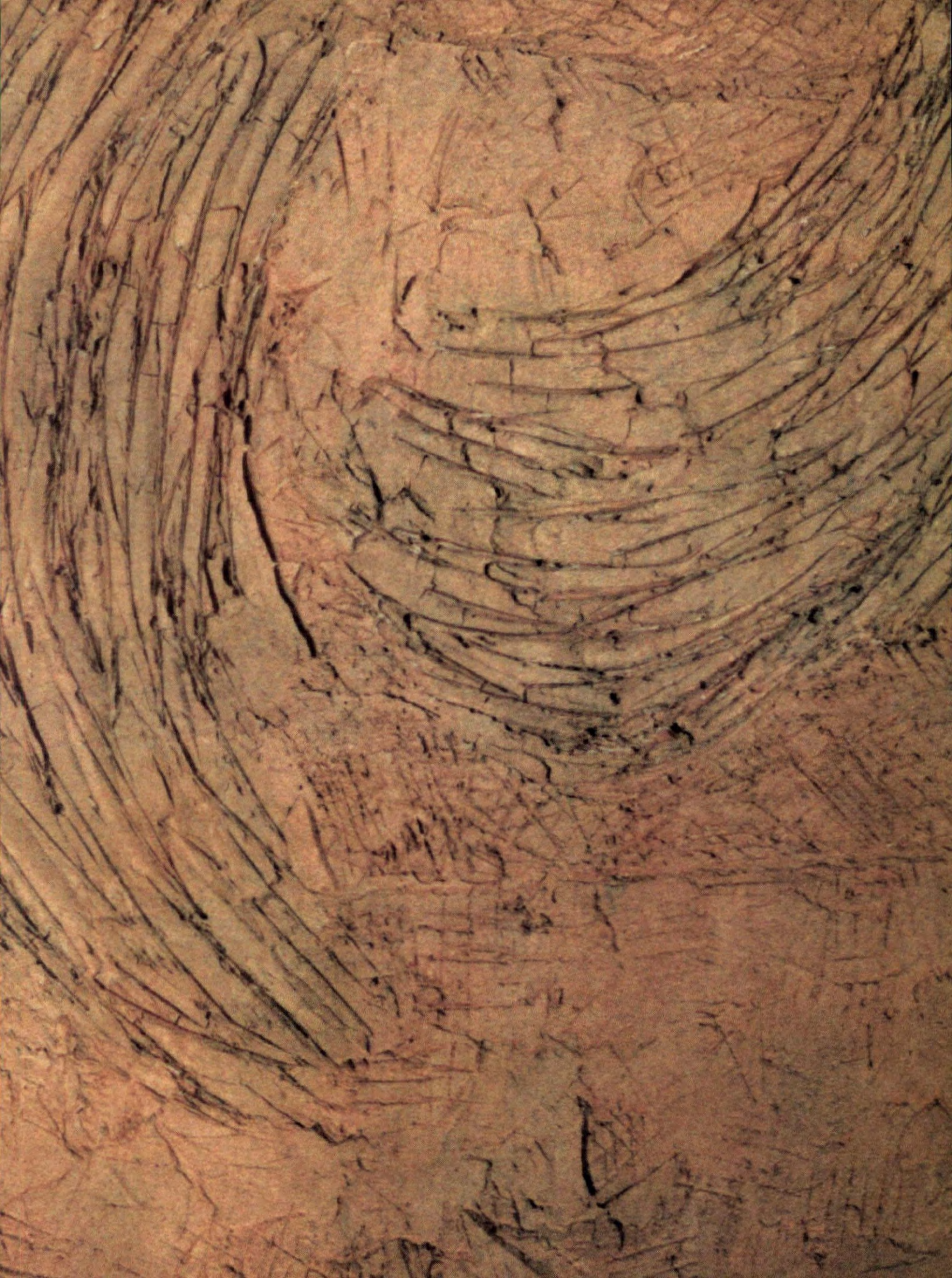
Amy Etra



Preceding pages: The "old" Valentino lives on: splinters of sticks torn from old walls become an integral part of new walls created by artist Robert Burton in collaboration with interior designer Carolyn Shanks. Above left: A graceful curve leads into a dining room adjacent to a dining patio with fountain. Below left: Intimate, almost religious-like niches are tucked behind simple, yet dramatic, arches. Beyond is a banquet room featuring a barrel vaulted wall, a detail of which is seen on previous pages. Opposite: A tapestry-covered banquette nestles up against a wall whose windows reveal abstract imagery from an adjoining room. Overleaf: Smart Italian lighting fixtures are suspended over a birdseye maple bar. Along the corridor, striking textures and colors are combined for this wall treatment, evoking an ancient Italianate surface.







Public Spaces

Illusions Realized

Space is the essence of architecture and interior design. Without recognition of spatial existence, a concept rooted in the abstract, these crafts would serve no purpose. The designers of man-made environments measure space, envelop it, nurture it, caress it, manipulate it. Their efforts yield delineations in the forms of structures and interiors that make true space palpable to the body, plausible to the mind.

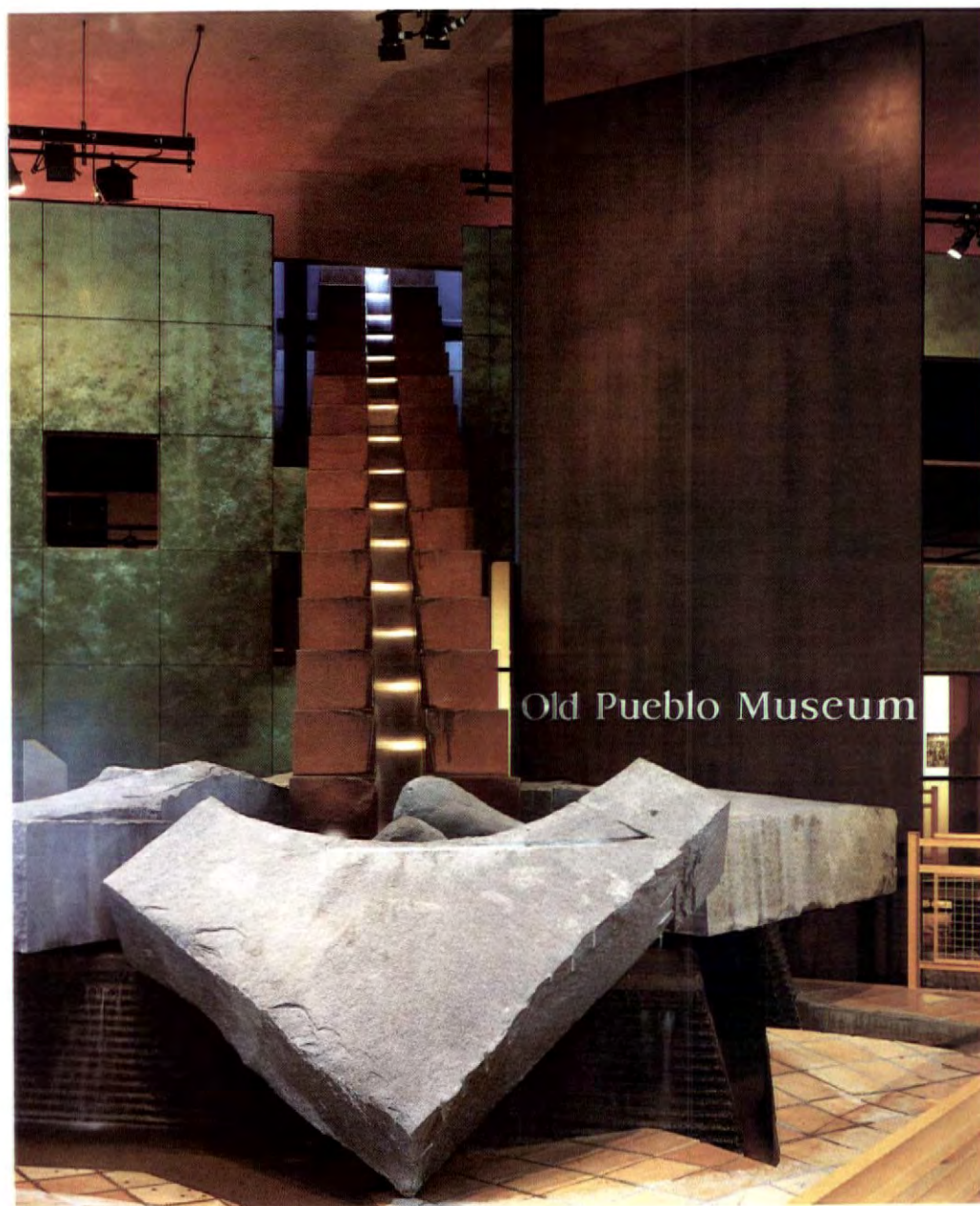
We have all been conditioned to regard the volume around us as private or shared space. What are the elements available to the designer—physical and psychological, functional and aesthetic—that define each jurisdiction? In this anthology, *Designers West* finds multi-faceted answers through a variety of architectural stages of human contact, from a showcase of culture, to an art-filled plaza, to a house of worship. And, as seen in the following pages, these successful public spaces, while achieving universality in purpose, are able to evoke individual and personal responses.

—Rick Eng



Melding Art and Commerce

Old Pueblo Museum



Opposite: A massive copper wall rich in patina of green and gold wraps the entrances of the Old Pueblo museum and theater shown here. Left: A Cor-ten steel water stair descends into a pool surrounded by granite slabs, reflecting a flavor of natural materials of the Southwest.

Project Manager: Don Baker, Eastdil Realty, Inc.

Museum Consultant: David Hupert

Project Designer: Rory McCarthy

Architect of Record: Paul Edwards, DBC, Inc.

Artists: Charley Brown and Mark Evans (ceiling mural and copper wall); Al Farrow (patina on copper walls and monolith)

Designer of Rock Shelter: Larson Company

Designer of Museum Cafe and public mall areas: Eric Engstrom, Interior Design Collaborative

Photography by Mark Citret





Opposite: Visitors step down into the Rock Shelter, a realistic below-the-earth environment presented in a manner reminiscent of an archaeological dig. Left: Exhibits are topped by a trompe l'oeil of the Southwestern sky sparked by lighting bolts which are actually neon filaments designed by SciExpo.

Connoisseurs and consumers come together at Tucson's Foothills Center where culture co-exists with merchandise at The Old Pueblo Museum. "The property needed foot traffic to stimulate sales," recounts Don Baker, vice president of Eastdil Realty, Inc., who conceived the idea. Baker's solution combined commerce and art—a museum that would focus on the culture and history of the American Southwest through traveling and permanent exhibits and entertaining shows.

Carved out of a former food court, the striking museum architecture attracts the attention of passersby into the 5,000-square-foot museum area. The backdrop to the museum entrance within the shopping center is a massive copper wall, over 20 feet high and 120 feet long, rich in patina of green and gold. A Cor-ten steel water stair steps down 30 feet from the wall in a geometric pattern that leads to a pool surrounded by

granite slabs. A massive rectangular monolith rises from a place below the floor 30 feet toward the ceiling trompe l'oeil of the Southwestern sky created by San Francisco artists Mark Evans and Charley Brown.

Visitors enter the museum by descending into the Rock Shelter, a realistic below-the-earth environment presented in a manner reminiscent of an archaeological dig. The opening permanent exhibit is drawn from the Paleolithic Period of 12,000 years ago. The design of the Rock Shelter creates an appearance of a natural dwelling once inhabited by an extended nomadic family. The space continues into the subterranean gallery where the Arizona-Sonora Desert Museum Exhibit displays minerals of the region. Besides the permanent and long-term loan exhibitions, the museum also houses a changing exhibition gallery, an audio-visual

theater and cafe located near the entrance.

"The museum would only work if it was perceived by the community as a real museum and that meant we had to have professionals," says Baker. David Hupert, former director of the IBM Gallery of Science and Art and founding director of the Whitney Museum of American Art, New York Downtown branch, was called in to advise on the design, creations and placement of exhibits and the procurement of future exhibits. Also, a nonprofit entity called the Old Pueblo Museum, Inc. was established to oversee the operation and funding of the museum. "In some cases, I use non-traditional ways to maximize the asset value of real estate," says Baker who has management responsibilities over the property and sits on the museum's board of directors. "One way—the way I chose in this case—was to create a museum."



ANTHOLOGY

Flowering Facades

Marriott Desert Springs

Architecture by Killingsworth, Stricker, Lindgren, Wilson and Associates
Interior Design by Jutras-Nobili-Blair and Associates, Inc. and Marriott Corporation
Interior Landscape Architecture by Land Development Research; Exterior Plantscapes by Rock & Waterscape Systems, Inc.

In the desert community of Palm Desert, California, oases are few and far between. When Larson Company of Tucson was contracted by Land Development Research (LDR) to bring an oasis indoors at the newly constructed Marriott Desert Springs Resort and Spa, its specialists went about it with great fervor.

Marriott's new flagship resort features a 100-foot high atrium lobby with plant arrangements, palm trees, two waterfalls and an indoor lake. Over 50 million gallons of water fill the indoor lake and waterfalls alone. The natural aspects combined with tasteful art and complementary furnishings create an indoor/outdoor mood. And according to Jane Dillon, interior design director for the Marriott Corporation, the lobby has a tiered effect that creates a sensation of transparency without barriers, giving an impression of an unlimited horizon.

LDR assigned Larson to install a lush, indoor tropical oasis. This was the first major palm tree installation for Larson, a company which specializes in the design and fabrication of exhibits and environments for zoological parks, aquariums, theme parks and museums.

"Live palms are particularly temperamental to use indoors," notes Jonquil LeMaster-Rock, Larson's exhibit specialist. "Our challenge was to create the most life-like setting possible." Utilizing fabricated queen palm fronds and artificial trunks constructed of fiberglass and resin with an epoxy coating, the installation mixes seven queen palms ranging from 16 to 28 feet and one 14-foot date palm in the landscaped atrium courtyard.

"A real challenge was in constructing the date palm which was the focal point of the display," says Ms. LeMaster-Rock. "The original artificial date palm fronds were extremely poor in quality. Apparently, they were dead fronds which were spray-painted and had the appearance of a dead plant." With the installation deadline quickly approaching, Ms. LeMaster-Rock contacted Weyerhaeuser Company's Specialty Plants Business. Through its unique Interiorized™ plant products, Weyerhaeuser provided the Larson Company with the type of fronds they were looking for: fibrous, flexible quality combined with the live coloration and natural arch of living plants.

"After seeing the quality of Larson's date palm trunks, we suggested that 40 of our phoenix palm fronds would help Jonquil achieve the effect she was looking for—a living date palm," says Emily Wilson, sales manager for Weyerhaeuser Specialty Plants.



"Since the commercial landscaping industry tends to prefer real plants instead of plastic ones, our preserved plants give them the best of both worlds—real plants of the highest quality, but requiring no care." Weyerhaeuser has successfully preserved numerous plants, other than palms, including an array of trees, evergreen shrubs, several varieties of ground cover and an assortment of flowers. And concludes Ms. LeMaster-Rock: "What started out as a potential headache resulted in a creative and aesthetically pleasing solution."

Atrium

Date and queen palms construction: Larson Company
Date palm fronds: Weyerhaeuser/Specialty Plant Business
Chairs: McGuire
Chair fabric: Clarence House
Planters: custom designed and fabricated by Marriott Corporation

Photography by Milroy/McAleer



ANTHOLOGY

Healing Spaces

Scripps Outpatient Clinic

Interior Design by Marshall Brown, Interior Designer, Inc.

Architecture by Austin, Hansen, Feldman

Photography by John Durant



A patient's road to recovery is motivated through caring individuals and environments. Scripps Outpatient Clinic in sprawling Rancho Bernardo, California, echoes this humanistic philosophy in the thoughtful interior design by Marshall Brown, Interior Designer, Inc., San Diego. Here in this 85,000-square-foot facility designed by Austin, Hansen, Feldman, patient care is provided in a wide spectrum of specialties including family practice, pediatrics, cardiology, internal medicine and dermatology.

The clinic was built using a "tilt-up" construction technique, a cost-effective method commonly used in manufacturing and R&D facilities. The architecture features striking setbacks and dimensional variations including a pair of pyramid-shaped towers nearly five stories high. The architectural design also includes a glass-covered central atrium which provides natural light to interior spaces and serves as a visual focal point for the radiating interior corridors.

"There were many interior design considerations

that had to be addressed and carefully integrated into the exciting architectural concept," says Marshall Brown. For example, to achieve efficiency the designers incorporated waiting areas throughout the corridors of the clinic. "Waiting areas introduced into the circulation would eliminate patients from being lost and seemingly forgotten in endless small waiting rooms," explains Shelley Hayden, project manager. "Also, they would accommodate the overflow of those waiting for the various specialties."

Ceilings are opened with coffers which add height and interest while defining important contact areas for patients in search of Scripps staff. Lengthy public spaces are foreshortened "to provide orientation and visual variety for the visitor," says Brown. A four color-scheme program (ivory, warm sand, burnt coral, taupe) also helps delineate areas such as check-in stations and waiting areas. This type of spatial sensitivity eases the discomfort patients often experience through the stages of rehabilitation.

Left: The monumental interior spaces are humanized through color, light and intelligent space planning. Above: The clinic's architecture is accented by two pyramidal towers that soar upwards nearly five stories.



ANTHOLOGY

Nostalgic Appetite

Rose City Diner



The generation gap seems closed with the revival of the '50s. An infectious wave of '50s nostalgia has permeated the food culture of Los Angeles making such places as Ed Debevic's and Edie's Diner popular local haunts. It has even penetrated the quaint, turn-of-the-century charm of Pasadena in the form of the Rose City Diner.

"Rose City Diner is a place where you can take your grandparents and have a good time. It appeals to all generations," says Andra Diaz, the 20-ish project interior designer for Schafer Associates West. Located in the Old Town section of Pasadena, the diner, named in honor of "the City of the Roses," is the invention of restaurateur Sal Casola who first capitalized on the '50s rave with Edie's Diner. Edie's was also designed by Schafer Associates West and was subsequently sold to the W.R. Grace Company. "Sal wanted something more sophisticated and larger in size," Ms. Diaz adds, "but, he also wanted a place that was loud and fun."

Pasadena appeared receptive to the diner's playful concept but the designers had to conform to the city's stringent guidelines for its historical buildings. Rose City Diner was to be housed in the former Crown City Mat-

tress building on Fair Oaks Avenue, near Colorado Boulevard, the heart of the city's restoration efforts. "We were required to use existing architectural elements and incorporate them into our exterior design for the diner," notes Ms. Diaz. Most visible of the accommodations was the soft neon band which wraps the "industrial style" building. A marquee, custom clock and expanded windows were added to enliven the former storefront exterior.

Meticulous research contributed to the near authenticity of the '50s-themed interior, according to Ms. Diaz. "The interiors were streamlined with an emphasis on curves and lines. We used marlite for wall paneling and designed an eating counter to reinforce the linear look." Fine touches include suspended lighting fixtures with anodized chrome disks and stems and salmon pink vinyl seat cushions from Wolf Gordon for chairs and banquettes. And Casola supplied all the classic embellishments of the era from his vast collection of '50s nostalgia: an old gas pump, bicycle and pictures of Marilyn Monroe and other past celebrities. The Rose City Diner revives fond remembrances for the old and highlights an exciting trend for the young of an innocent yet colorful decade.



Rose City Diner Exterior

Doors: Stainless Steel Specialties
Neon signage and roses: Comet Neon
Clock: custom by designers; fabricated by Chico Neon
Tile: Dal-Tile

Interior Design by
Schafer Associates West
Photography by Milroy/McAleer

Rose City Diner Interior

Chairs: L & B Manufacturing
Tables: George Franas Associates
Table laminate: Nevamar
Chair and banquette fabric: Wolf Gordon
Suspended banquette lamps: Classic Illumination
Tile: Armstrong
Gas pump, bicycle, cigarette dispenser and posters: client's collection

Elevating Corporate Art's Role

Koll Center Irvine

Photography by Tom Vinetz



Perceptive developers and architects know where there is art, there will be people. Works of art in plazas and public spaces serve as points of reference, symbols of ideas and objects of beauty. More importantly, they often create an affinity between people and architecture. These concepts are the essence of the corporate art program facilitated at the 100-acre Koll Center Irvine, the largest corporate development of the Irvine Business Complex in Orange County, California. The center's developer, The Koll Company, specifically commissioned both outdoor and interior works to beautify public areas for the benefit of the resident corporations. "The artwork is used to enhance the space and for people to enjoy," states Ernest C. Wilson, Jr., AIA, senior partner of Langdon Wilson Mumper Architects, master planners of the north section of Koll Center Irvine. "The art also brings together

certain plazas and joins together areas where people congregate."

The selection process of artwork involves the interface between art consultants, the developers and the design team, each representing often different yet valid interests. "Commissions for artists are based upon their style and past work in terms of their appropriateness to the site," explains Marcee Henos, development marketing coordinator, The Koll Company.

The Koll Company's expanding collection currently includes the works of such artists as Laddie John Dill, Robin Vaccarino, Jerome Kirk, Terry Schoonhoven and Michael Davis, Rafe Affleck and John Luebtow. Future installations will feature the works of George Sugarman, Mark Lere, Jeffrey Maron and Beverly Pepper.

"Corporate art can take any form and encompass all mediums. But most important-

Above: Lobby of 18400 Von Karman Avenue building features Robin Vaccarino's untitled sculpture, acrylic-painted disks with polished stainless steel edges. Opposite: Jerome Kirk's Avion, a red and blue painted aluminum, freestanding kinetic sculpture sits in the 18300-18400 Von Karman Avenue Plaza.

ly, the artwork has to be appropriate to the encompassing environment," says Ms. Henos.

"Depending on what philosophy guides a certain corporation, an art collection built up by corporate patronage can be wide and varied. It can be specific or nonspecific, modern or contemporary," defines Wilson. "To me, it is the idea that corporations are making the effort and investing valuable dollars in fine art." And, on a personal note, he adds, "I enjoy art for the masses. I love art which you can touch, stand under and walk around as well as observe."



Opposite: One of five restaurants along a New Orleans promenade is the Captain's Food Fare Buffet and Cafeteria in which a nautical approach was used. Chairs, Hollywood Furniture; fabric, Pindler & Pindler; vinyl, Hallmark; table, Seating Products Industry; carpet, Durkan; lighting fixtures, T.A. Greene; wallpaper, Wall-Pride; drapery fabric, Waverly; fabrication, Phoenix Drapery; millwork, R.F.R. Associates. Photography by Charles S. White.

Below right: This 600-foot-long replica of a classic three-deck paddlewheeler rests along the banks of the Colorado River in Laughlin, Nevada. Photography by Mike Christ. Below: The Yates-Silverman design team (from left): Quan Truong, Jane Stoll, Teri McGavock, Felipe Leon, Charles Silverman, Sari Polinger, Evelyn Barkow, Margot Silverman and Michael Erickson. Photography by Don Freeman.

Three hundred miles from Los Angeles, 240 miles from Phoenix and 90 miles from Las Vegas is a 1,235-room hotel and casino that replicates life in an 1890's Louisiana-style riverboat. The structure sits partially over the Colorado River, which separates the town of Laughlin, Nevada, from Bullhead City, Arizona.

Called the "Colorado Belle," the mixed-use riverboat complex developed by Circus-Circus Enterprises is helping this town of 2,600 maintain its status as Nevada's third highest city in gambling revenues. The attraction is a zany, fun flight of popular fantasy for which the interior design firm of Yates-Silverman has become recognized.

"The purpose of theme is attraction," states Charles Silverman, president. "Our design is a marketing tool to be used in conjunction with an advertising program. We create a fun space and give a potential customer a reason to want to see what is going on."

The project's design team, headed by Michael Erickson, researched boats that were distinct to the Mississippi River as well as the Colorado River in the late 1800s. The

result is a collage of several of these river boats that were actually near the hotel's site. Inside, more than 20 murals throughout the hotel depict the adventurous days of the hard-working paddlewheelers. In the classic riverboat style, a grand stairway empties out into the casino. Huge polished teakwood handrails with white painted spindles guide the guests down the stairs to a series of vignettes. Brass and crystal lanterns, 14 feet in diameter, run the length of the casino area. A 500-foot mural, encircling the casino, creates a frieze of riverboats.

The restaurant level, fashioned after a riverboat promenade, is filled with columns, mirrors and ship windows. The exteriors of the dining areas create an imagined New Orleans street scene. Restaurants include the New Orleans Room, for formal dining; The Mark Twain, a casual interior of brick and wood; Mississippi Lounge, with a river view; Captain's Food Fare Buffet and Cafeteria; and Huckleberry Snack Bar and Eatery.

"Historical recollection is essential to casino hotels today," states Silverman. "The industry is growing so fast now—plain vanilla property does not stand a chance."



PUBLIC SPACES

A Riverboat Fantasy

Theme Appeal in the Casino

Interior Design by Yates-Silverman, Charles Silverman, President, and Michael Erickson, Design Director
Architecture by Veldon Simpson



Gathering for the Faithful

Saint John Vianney Church Music and Lecture Hall

Architecture and Interior Design by R. Gregory Turner, AIA

Photography by Photographic Connections

"Verticality in traditional church architecture glorified the greatness and otherworldliness of God, but many churches today emphasize community among God's people," expresses architect R. Gregory Turner of his 1986 American Society of Interior Designers/Houston Chronicle award-winning Saint John Vianney Church Music and Lecture Hall. The Catholic church located in Houston uplifts the spirit, but on a human scale. Rather than spiraling loftily toward the heavens, Turner's design embraces the horizontal landscape through a visually impressionistic communion with the natural surrounds—"God's other creations." Central to this concept, the church's music and lecture hall needed to accommodate 125 persons for choir rehearsals, recitals, lectures, audio-visual presentations, social gatherings and meetings.

Prefabricated wood roof trusses were chosen to form an economical canopy that is orthogonal in shape and faced with brick. The canopy covers exterior sidewalks and forms a contextual interface with the existing building in the church complex. Under this canopy, the unusual geometry required for desired spatial and acoustical properties shaped the interior. "The hall is configured to allow people to face each other as well as the podium, reinforcing the sense of community," notes Turner.

Lighting was designed to serve a variety of functions, and to create a variety of spatial responses. The indirect fluorescent lighting is used during musical performances, emphasizing volume and space. Incandescent downlights at the implied ceiling plane reduce the apparent scale of the room, providing ample illumination for group meetings and social functions. Also, natural light participates as a key spiritual ingredient. The trusswork diffuses the light and creates a glow above the ceiling plane,



"drawing the eye upward toward the heavens," says Turner.

Certain building materials were able to address both function and aesthetics. For example, the glass blocks serving as exterior walls permit views for the shapes and colors of the wooded grounds but also the irregularity of their surfaces was chosen over smooth, plated glass to deflect noise.

The architect's floorplan and other surface materials provided acoustic control to prevent reverberation. "There is not a single parallel surface in the entire hall," says Turner, who has authored publications on architectural history and construction. "Red oak tambour in the custom millwork and level-loop carpeting were used to break up and absorb sound." Such architectural quality pays off, expressed through the praise from a grateful congregation.

Music and Lecture Hall

Chairs: Kimball International
Carpet: Bigelow
Glass block: Pittsburgh Corning
Downlights: Prescolite
Architectural millwork: Elegant Woodcraft
Acoustic consultants: Hoover/Keith/Bruce
General contractor: Fretz Construction
Mechanical & electrical engineers: Howard Pieper & Associates
Furniture consultant: Joan Pappas



Photography courtesy of Harter Contract

Harter Contract

Communicating the Message of Product Quality

In the science of modern business practice, the emphasis on effective communication is key. And its impact is measured not only by the quality of the presentation but also by the timing. It is a strategy that Harter Contract embraced in order to catapult this 60-year-old company into a new generation of office product competition. Armed with visually exciting corporate and product literature and new and refined office products, Harter Contract set out to make its big splash on June 8, 1987. The significance of this date? The opening day of the nation's biggest contract furniture show of the year,



NEOCON 19, in Chicago. There, the architecture and design community was treated to the results of what took the company not months but years to develop.

"We first looked at who we were and where we wanted to be," states Vice President of Sales and Marketing James A. Johnson. "Our past image was perceived as a quality seating manufacturer for the middle marketplace. Our goal was to be a main player in the greatest area of growth: the upper portion of the marketplace.

"At past NEOCONs, we would receive remarks on how well our products were engineered and how solidly they were built, but..." Patricia Harter, vice president, notes thoughtfully. "We said to ourselves 'why don't we listen to some of these people.'" As a corporate executive and the wife of company president Evan C. Harter, Jr., Mrs. Harter had been involved on the board of directors for the last 20 years but had not been active in the day-to-day management. "Evan and I discussed some of the problems with product design and appearance and he encouraged me to become more involved."

The history of Harter began in the late '20s with the manufacturing of office seating for desk manufacturers, gradually expanding its seating lines and also producing supports for business machines and computers. In 1977 the company introduced a new movable wall/panel system. In 1983 the Harter Task System was introduced, which evolved into the Integrated System™.

For its new image, the company has developed an internal group to direct the process of overhaul. Called appropriately Image and Communications, this committee was a triumvirate of three influential voices within the Harter Contract organization: Johnson representing sales; Charles H. Crain, marketing manager, voicing marketing concerns; and Mrs. Harter, representing the aesthetic and product appearance issues. "We met and looked at what we needed to improve in literature, products and corporate graphics—all of which say something about corporate commitment to quality," expresses Mrs. Harter.

Though the research involved the assembling of data from respected institutional and private sources, much of the inspiration for changes was drawn through discussions with Harter product end-users. "We went to designers, facilities managers, architects and our own people and asked for input on what they like to see in our system. We eliminated outdated aspects of our system that hindered it from reaching the upper middle strata," says Charles Crain.



Preceding page: Introduced at NEOCON 19, the HarterMartinStoll Pinocchio chair emphasizes relaxed seating for the workplace. Harter Contract's line of multi-task office furnishings is seen in the Kalamazoo, Michigan-based Fabric-Kal headquarters (opposite and above) designed by Ford & Earl Associates, and the San Francisco offices of fashion designer Eileen West (top) designed by Antonio DesCamps.



Harter Contract's Chicago showroom, created by Lynn Schmidt of the architectural design firm VOA, herald the company's new image with the introduction of new literature and products at NEOCON 19.

"Ours was basically a good product but needed some fine tuning in order to compete in the marketplace and address the demands of today's office workers." Integration and retrofit were key issues of enhancing Integrated System, the company's principal office system. A concept that began in 1977 as a visual extension of an architectural wall, Integrated System matured into the first systems line offering the advantages of panel componentry and freestanding flexibility. Created by designer Nicola Balderi of NB Associates, Englewood, Colorado, it addresses the need of overall product manageability as well as flexibility by end-users.

"Harter conducted exhausted studies that indicated a trend away from open planned systems because they were not the panacea for solving all office space planning issues," explains Balderi. "We needed to come up with alternative solutions since not all office environments were subjected to similar demands. This reflected on the product because we had to develop a systems design that was not only retrofittable to upgrades, but also one that could serve the multi-level functions in an office environment."

The Frostlucet electronic window panel is an innovation in Harter's systems product which debuted at NEOCON 19. The technology involves liquid crystal film that is laminated to the glass panel and controlled with a rheostat-dial switch. This enables the glass panels to be adjusted from opaque to clear, eliminating glare and defining closed or open space. Thus, end-users have complete control over visibility, privacy and security. Other products making their first appearance on the market were the Harter-MartinStoll Pinocchio chair and the Wallaby Collection of office seating designed in collaboration with Australians Edward Alexander and Peter Robinson. In the fabrics area, Harter introduced its offering of Arc Com's Expanded Textile Choice (ETC) wool upholstery fabric on systems panels and seating.

"Traditionally, Harter Corporation was known more for its chairs. By changing our name to 'Harter Contract' we are focusing attention on the larger spectrum of contract furnishings," says Johnson. "The new literature program emphasizes our ability to participate at every level within the workplace," adds Crain. "We had all agreed that the target date was to be June 8, 1987. We wanted the impact of a 'new look' to be felt in literature, product, showroom design and overall image."

—Rick Eng



SYSTEMS FURNITURE STRATEGIES

Knoll International

Global Manufacturer
Nurtures High Design in the Office



Communication—it is often stated—has made the world a smaller place. Yet, global consumption of natural resources and the demand for new technology have presented international companies with monumental challenges: how to compete and survive in the world marketplace. Increasingly, corporations are learning to transcend economic and cultural differences, creating networks that focus on commonly shared objectives.

Knoll International represents such a company. Through mobilization of its global resources, the company's worldwide reach is significant: in addition to its North American complex of facilities (plants in Pennsylvania, New Jersey, Montreal and sales centers in 34 cities in the United States and Canada), Knoll has 10 wholly-owned subsidiaries in Europe with six manufacturing locations. In addition, there are 14 licensees from Europe to South America to the Orient and Australia. There are also exclusive agents located in Scandinavia, the

Middle East and Africa. "The idea of an organization functioning globally on an everyday, every-decision basis is a natural evolution and one we already begin to see in multinational industries such as automotive, banking and electronics," says Mel Silver, president of Knoll International.

The strength of the Knoll network is founded upon its design heritage, a mixture of European instinct and ingenuity blended with American energy and savvy. Over the past 50 years, this combination of talents has made the name Knoll synonymous with "contemporary design" in furniture.

The year was 1938 when Hans Knoll from Stuttgart, Germany, established his furniture company in New York City. Working with important architects and designers such as Ludwig Mies van der Rohe and Marcel Breuer, Knoll secured a foothold in the United States for the production of appropriate furniture for the new Modernist architecture. Knoll went on to develop

commercially viable, museum-worthy pieces for the contract market—furnishings from such 20th century design luminaries as Eero Saarinen and Harry Bertoia to such current day notables Robert Venturi and Richard Meier.

These collaborations enhanced Knoll, enriching its image as a company that cared deeply about design. However, the late 1970s ushered in a new era of the contract office furniture market. It was characterized by exponential growth as the white collar workforce expanded dramatically and the parallel phenomenon of intense competition existing in every price range. Knoll had to prove it could meet the challenge of design excellence at affordable prices. Since entering the systems market in the early 70s with the introduction of its Stephens open plan system, Knoll focused on aggressively changing its limited niche image. "There is a confusion that design has to be expensive. This is contrary to the philosophy of Knoll,"



notes Ronald R. Kass, senior vice president, marketing. "Our working definition for good design is the incorporation of an optimal mix of function and aesthetics into every product we create. We sought to prove that Knoll could communicate this idea to a broader audience."

Introduced in 1975, the Zapf Office System, created by German designer Otto Zapf, ushered the company into a market populated with open plan solutions. Earmarked by its smooth modularity and sensual application of fabric and wood veneer finishes, its humanistic design remains a step ahead in offsetting the severity of systems fabricated primarily in metal. "We asked ourselves 'could we design another splendid system geared for a specific general office price point that still maintained the quality and feel of traditional Knoll products?'" says Silver of further product expansion. "Morrison is that system. Its creation involved an intense six-year development

Opening page and opposite: The Knoll International Chicago showroom spotlights systems applications of KnollWall full-height movable walls and Morrison System free-standing and panel components. Photography by Robert Harr, Hedrich-Blessing. Above: The Hannah Trading Desk solved Boston-based international trading firm Bear, Sterns & Co., Inc.'s clutter problem with a built-in turret that houses telephone equipment and computer display screens. The system also provides much needed visual communication between traders. Photography by Nick Wheeler.



Hellmuth, Obata & Kassabaum, Inc. surveyed more than 30 office furniture manufacturers before selecting the Knoll International Morrison System for all interiors of the 225,000-square-foot TRW Federal Systems Group offices in Fairfax, Virginia. The design firm selected 500 workstations and furniture for 300 private offices including the Knoll products in the management office shown here. Photography by William E. Mathis, HOK Photography.

process." Kass adds that an explosion of telecommunication technology focused within the workplace facilitated the design of the Morrison system. "The central tasks were now distributed—brought to the individual workstation away from a core processing area...assigned to individual workers who were equipped with a personal computer and a sophisticated telephone system."

The Hannah Trading Desk further accentuates the Knoll global culture, targeting international currency and commodities trading, the lifeblood of world business. The Hannah Trading Desk focuses on the specific needs of this often overlooked office worker. "The nature of around-the-clock trading today requires unique electronic solutions which neither custom millwork nor established systems componentry could accommodate," says Silver.

He notes that traders need visual communication with other traders on the floor plus access to VDTs monitoring the volume of minute-by-minute transactions. The Hannah system offers a deep wireway channel for housing a myriad of cable and a separate low-rise turret for telephone equipment and display screens—features that permit a clutter-free workspace.

Concludes Mel Silver: "The Hannah Trading Desk is a clear example of the results possible when a manufacturer addresses a specific need. We don't insist a single system can accommodate every requirement in every office. The Knoll objective is to become a world resource for people with distinct work challenges and budgets. And it is our fundamental belief, still, that design makes the difference in people's lives—particularly in today's office."

—Rick Eng

Looking Out in Inner Space

How the Number 3 Helped the Associates National Bank



The figure-3 workstation solution for the Associates National Bank positions workers outward rather than inward, thus diffusing the noise level and eliminating the claustrophobic feeling common in offices with traditional workstations.

Throughout recorded history, man has used numbers to better understand his world and to make that world work for him. From the mysteries of the pyramids to the majesty of the skyscrapers, numbers have been an integral part of the human experience. Today, one number—3—has taken a new significance. But it is the form rather than the substance of the number that has turned out to be the innovative answer to inner space problems faced by the Associates.

Associates National Bank, an affiliate of Associates Corporation of North America, the principal financial services unit of Gulf+Western Inc., ranks among the top dozen bank credit card issuers in America with more than one million accounts. In moving its credit card offices to a new three-tower business complex in the city of Pleasanton, southeast of Oakland, California, the company was faced with a problem: how to position its workforce of 500 persons for optimum efficiency and versatility.

The objectives had already been set. (1) There were to be 500 workstations—including supervisory stations—where personnel would conduct the business of opening new credit card accounts, servicing existing accounts, conducting credit reviews, pursuing collections and other functions. (2) At each station, there had to be adequate workspace in addition to space for essentials such as computer terminal, telephone, calculator, reference materials, forms and other papers. (3) There must also be minimal distractions to the conduct of business, which meant low traffic and low sound levels. (4) Another absolute requirement was constant, interactive, yet unobtrusive and nonintimidating supervision. (5) Maximum flexibility and mobility were also required for changing and expanding operations. (6) Finally, the work environment was to be comfortable, aesthetically pleasing and visually relaxing, with a spacious feel and a positive psychological effect.

Then came the clincher. The need was immediate. There was only one month in which to come up with an acceptable design. And only six months in which to turn that design into a fully operational workplace. Charged with that responsibility for both design and implementation was W. David Huddleston, executive vice president for the Associates bank card operations. The dynamic concept that evolved was a tribute to the innovation of Huddleston, his staff and the company.

"We knew there was a better way, but with the clock working against us, there wasn't time for research or even much discussion," says Huddleston. "If we could just come up with the right idea, we had the talent and the energy to make it work."

As fate would have it, the second floor of the building complex was a unified and open expanse—approximately 66,000 square feet—encompassing all three towers and the space in between. While interior supports were at a minimum, exterior windows were a maximum, flooding the room with bright California sunlight. So, space and light were in place, but there was no ready-made solution to the problem.

Under Huddleston's direction, staff members did some fast digging and uncovered the seed of an idea in the layout of a travel agency in Chicago. But a seed was all they needed. Nurturing it, they grew a new design based upon the figure 3. First, they laid the number on its side, then raised it to a height of 42 inches. Next, they transformed the now three-dimensional 3 into an eight-person workstation, with four workers seated inside each arc of the 3—seated inside looking out.

So far everything was on paper. But management liked what it saw and ordered a prototype built by Steelcase Inc., the office furnishings manufacturer. Not surprisingly, the prototype looked great, too. But would it work and how would the workers respond to it?

Continued on page 169

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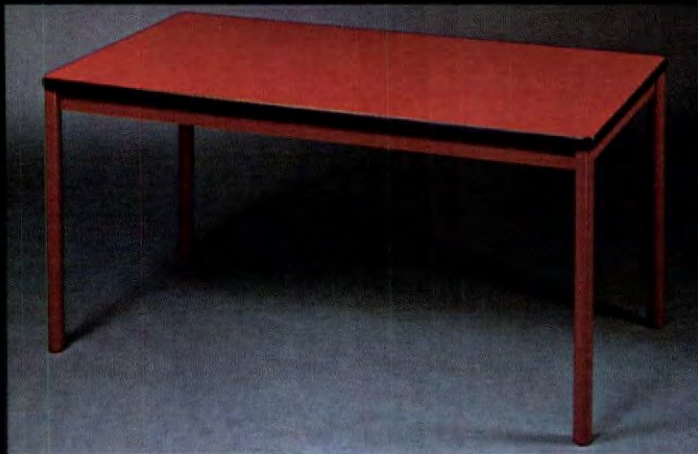
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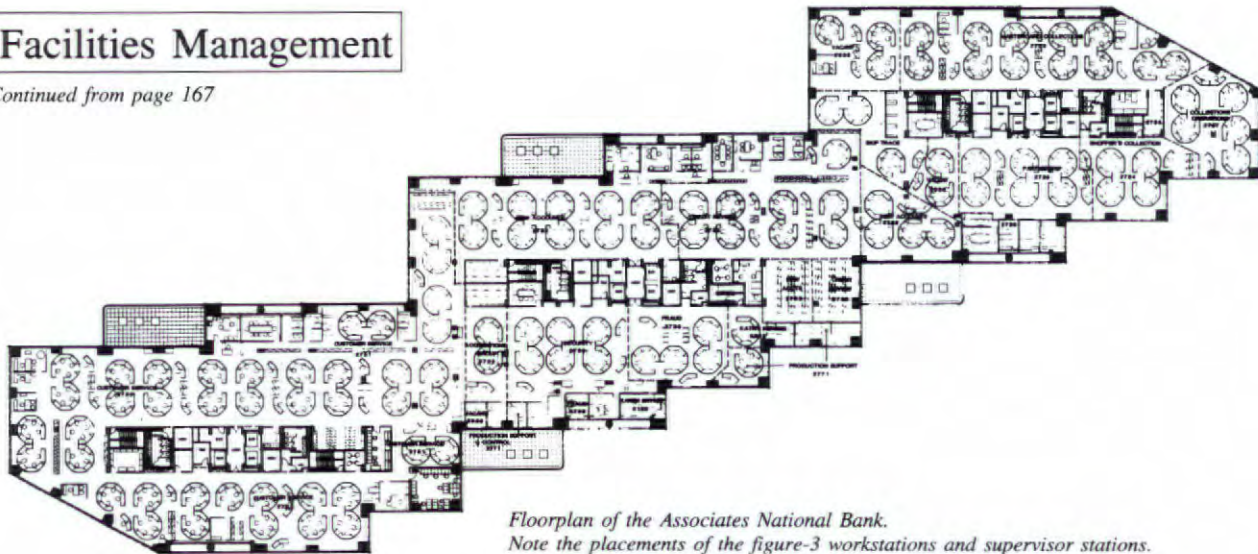
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TABLES = HOWE

Facilities Management

Continued from page 167



*Floorplan of the Associates National Bank.
Note the placements of the figure-3 workstations and supervisor stations.*

"People don't like change. They resist it. So the initial reaction of the workers to the new design was as expected," Huddleston said. "They were skeptical and apprehensive until they sat in the prototype and got the feel of it."

It is now 18 months later, and the figure 3 workstation concept has been operational for a full year. When visitors walk onto the floor, the first thing that hits them is the spaciousness and brightness. Because of the natural light that pours through the wall of windows, they barely notice the fluorescent lights recessed in the acoustical tile ceiling. However, they notice the contemporary colors of mauve and grape that give the workstations, area furniture and carpeting a pleasing, up-to-date look.

The second thing that hits visitors is the low noise level. With more than 500 employees busy working on the floor—at least half of them talking on the phone at any given time—the room is amazingly quiet. The main reason for this is the fact that everyone is facing out onto the room, rather than staring inward at a wall or partition. What this outward look does is diffuse the sound and eliminate the need to pipe in masking "white sound." Facing out also eliminates the claustrophobic feeling common in offices with traditional workstations.

Strategically placed among the figure-3 workstations are two-person supervisor stations, configured much like extended love seats. The purpose of this arrangement is to enable supervisors and workers to have good eye contact with each other. When a worker is struggling with a problem, it is obvious to the supervisor, who can immediately offer assistance. This is done without a feeling

of intimidation because the supervisor is looking in all directions, not just at one worker. To further the concept of management interaction with employees, 50 managers are officed in nearby glass wall cubicles where they are readily available for help and consultation.

It should be noted that the height of the station panels was not arbitrary. Forty-two inches was determined to be the optimum height to facilitate eye contact while hiding the inevitable paper clutter on individual work surfaces. Within each pie-shaped station, workspace flanks the computer and surrounds the individual, who can easily reach everything he or she needs without having to move a chair or remove a head set.

Key to operational flexibility and mobility is the moving pedestal—a file-and-drawer combination which is a basic element of each station. As departments expand or contract, workers can relocate to other stations simply by rolling their pedestals with them—all neat, quick and trouble-free. The only other change that takes place is number switching at the master telephone panel. Nothing electronic ever has to be touched because all stations are wired to computers.

"There is a very important human benefit to this kind of move. By relocating to virtually identical surroundings, the individual worker feels no psychological impact, because all workstations are perceived as being equally desirable and prestigious," observes Huddleston.

As visitors wander through the second floor, they notice that there are no exposed power, computer or telephone lines or poles. All cables are hidden under the floor. At each figure-3 workstation, the cables emerge

silently through a common monument hole beneath a panel and then unobtrusively worm their way through the panels to each individual station, where they attach themselves to appropriate pieces of hardware.

Other things are not seen in the workplace. Computer monitor glare has been virtually eliminated by the use of polarized screens. And eyestrain has been greatly reduced by amber colored-monitors. More subtle is the opportunity that workers have to look frequently from close-up to distance. This dramatic change in focus relaxes the eyes and provides a beneficial visual break.

Of course, many things are seen by the visitors. The greenery, the conference rooms, the occasional split-3 station and single supervisor station, and the lounge chair groupings. Then there are the patios with trees and park benches, where employees can take breaks.

"After the first year of operation, only good things are being said about this innovative workplace," notes Huddleston. "All its objectives have been met: (1) 500 workstations, (2) adequate workspace, (3) minimal distractions, (4) interactive supervision, (5) maximum flexibility and mobility, and (6) a comfortable, aesthetically pleasing environment." Huddleston also points out that space utilization on the floor is very efficient, with 115 square feet allocated to each individual. Despite the efficient use of space, worker socializing has been reduced and overall productivity has gone up.

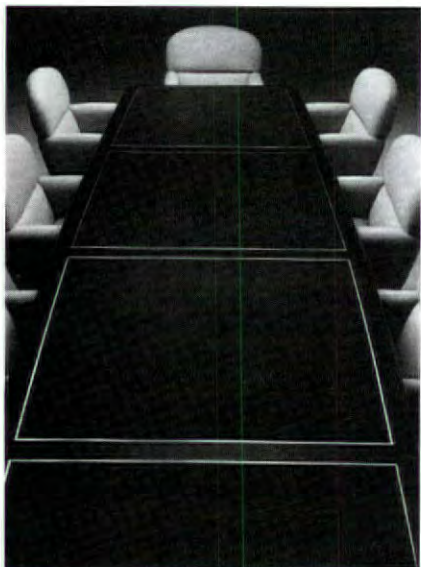
Obviously, The Associates, David Huddleston and the number 3 found a better way to get work done.



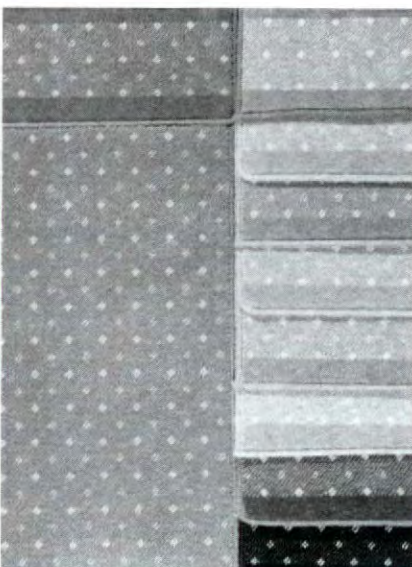
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305

Product Showcase

Public Spaces

A faux stone mirror and table with neon accents are accompanied by a silk floral arrangement — all designed by **S. Sharon Schell & Co.** for hospitality and reception spaces. These pieces are part of a collection of custom furniture and silk florals. Circle Number 300.

Upholstered chairs with decorative wood trim comprise a new collection of guest, lounge and dining chairs from **Contract & Commercial Furniture Co.** The model shown here, Le Grande, features optional fluting and burgundy shell finish. Circle Number 301.

PCI/Tandem conference tables are offered in a wide array of shapes and sizes, with a choice of edge, base, material and finish selections. Custom designs utilize inlaid wood, leather, metal and elm burl. Circle Number 302.

"Diagonal Dot" from **Patterson, Flynn & Martin, Inc.** is a wool and nylon axminster carpet loomed in nine colorways with coordinated borders for wall-to-wall and area rug applications. Circle Number 303.

The Art Déco inspired Cathy chair and an accompanying bar stool from **Continental Creative Sales** are offered in natural, matte black and mahogany stain finishes. Circle Number 304.

Designed for **Gilbert International** by Wes Byrd, ASID/ASFD, the crisply-tailored Luxor is a small scale lounge chair for groupings which supports the occupant in comfortable contours. Circle Number 305.

Continued on page 172



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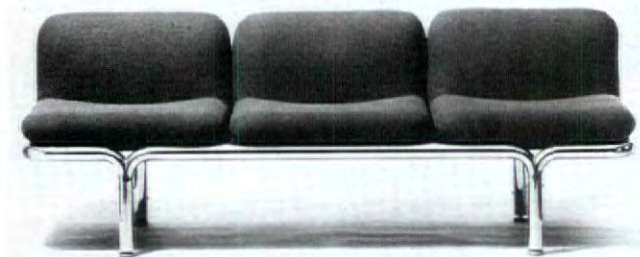
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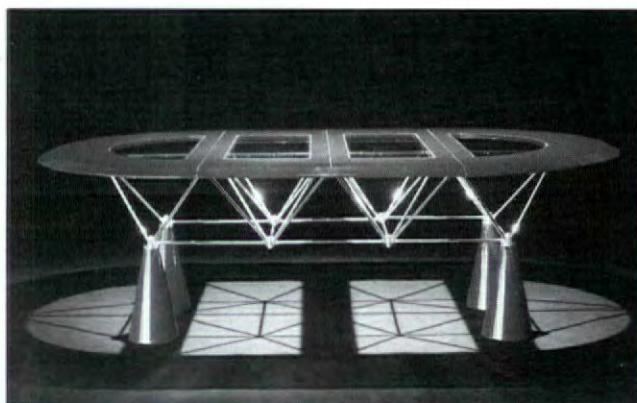
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Product Showcase

Continued from page 170



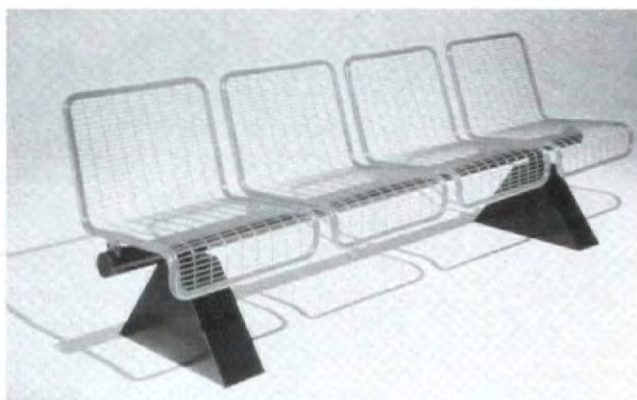
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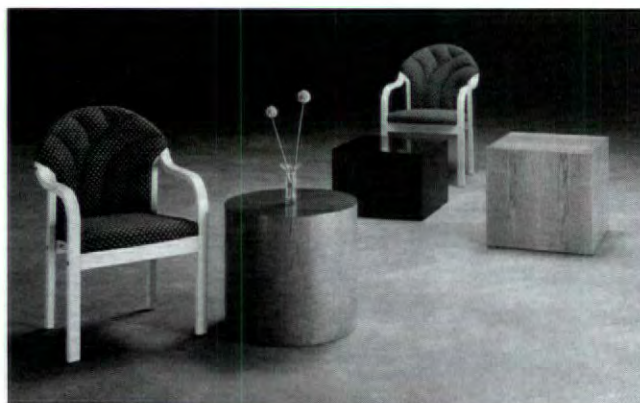
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Public Spaces

Designed by Brian Kane for **Metropolitan Furniture Corporation**, the Series 10 seating system offers limitless design possibilities for straight line and right angle seating layouts. On-site recoverable seats make the unit ideal for high traffic. Circle Number 306.

The **ISODESIGN** sectional conference table employs a patented structural joint which makes it possible to add various components for design flexibility. Finishes offered are high gloss polyester, hardwood veneers or marble. Circle Number 307.

This rectangular dining table from the **Kreiss Collection** has carved swirl legs. It is from the firm's new collection of wood and upholstered furnishings. Circle Number 308.

Forms + Surfaces presents the AE9000 series rail seating in one to four seat units, with or without backs. The seating, which is mounted on a heavy steel rail, is available in wire grid or perforated metal models. Circle Number 309.

A large wood table selection from **Kimball Office Furniture Co.** includes round, square and rectangular tops and a choice of wooden and metal bases. The line ranges from occasional tables to conference tables. Circle Number 310.

Ideal for hospitality spaces, this pillow-back sofa by **Schiller Furniture Manufacturing, Inc.** has a look for today created with the skills of yesterday's craftsmen. Circle Number 311.

Continued on page 174

BENJAMIN MOORE



Texture. Color. Nuance. The subtleties that define the designer's craft. The critical differences that separate a job that's merely complete from one that's completely wonderful.

That's why the architectural firm of Voorsanger & Mills Associates insists on top quality coatings from Benjamin Moore, and nothing less. Perhaps it's this attention to detail that makes Nightfalls Restaurant in Brooklyn, New York as much a feast for the eyes, as it is for the palate.



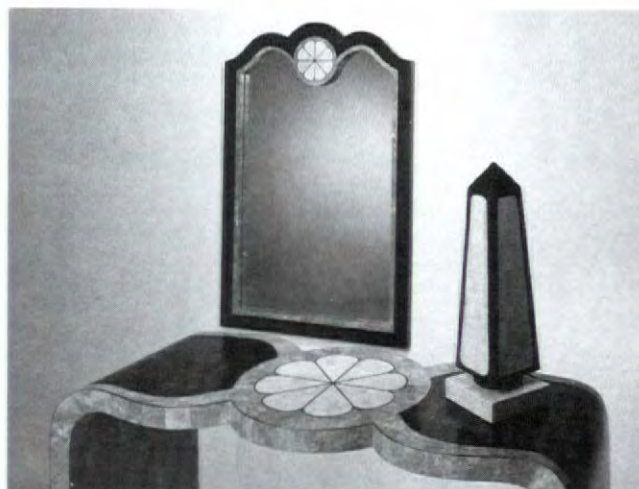
Finish it right from the start.

Product Showcase

Continued from page 172



312



315



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Public Spaces

Fremarc's Alden chair is suitably scaled for areas short of space. Its gently scrolled arms and straightforward legs combine the best of traditional and contemporary. Circle Number 312.

The **Desia** mirror, waterfall console and obelisk pictured here feature red, black and beige fossil stone unique to the Philippines, suitable for a variety of public space applications. Circle Number 313.

The **Platt Collections** has expanded its Pompeii group with two hand-wrought iron dining chairs. The swivel model (right) features memory return. Both are available in custom or the firm's textured finishes. Circle Number 314.

Available through **Belle Maison** is the #2180 Group by **Rougier**. This flexible seating design is sinuous and has both inside and outside curves for full or half circle arrangements. Circle Number 315.

Four popular ashtray designs from **Fuller Contract Accessories** are now available in Nero Assoluto and emerald pearl granite for a variety of contract and public space settings. Circle Number 316.

H.R. Marble Lights offers table bases crafted from the finest Italian marble with custom designs and a variety of colors to choose from. The design is suitable for any contemporary hospitality or office setting. Circle Number 317.

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Faces

1. Stroll A Winner

Los Angeles designer **Irwin N. Stroll** (left) is presented with the first annual Tropitone Outdoor Design Award by **Judy Eaton** (center), manager of Tropitone's Pacific Design Center showroom, and **Harry Jaquiss** (right), president of Tropitone, for a winning design at The Shores at Waikoloa Beach Resort, Hawaii.



2. Art Olé!

The Spanish National Tourist Office in Beverly Hills recently sponsored an art opening at the Pacific Design Center in near-by West Hollywood to preview the pastel works of contemporary Spanish artist Miguel Garcia. From left: **Olympia Leiphner**, Spanish National Tourist Office; **Miguel Garcia**; guest **Xiomara DeOliver**; and **Kathy Paddock**, Spanish National Tourist Office.



3. A Proclamation

The Los Angeles Chapter of the American Society of Interior Designers recently designed and refurbished a recreation hall for the local Camp Joe Scott juvenile facility. At the dedication ceremonies, Los Angeles County Supervisor **Mike Antonovich** (left) presents committee chairman **Edna O'Brien** (right), ASID, with a proclamation honoring her contributions.



4. Veterans Achievement Award

Carlos de Falla (right), IBD, past president of the Southern California Chapter of the Institute of Business Designers (IBD) and a Vietnam veteran, became the first recipient of the Veterans Achievement Award for the Arts. De Falla was cited for his design professionalism and contributions to the community. **Richard Castro** (left), IBD, an environmental designer and fellow Vietnam veteran, presents the award in Los Angeles.

5. NHFL National Conference

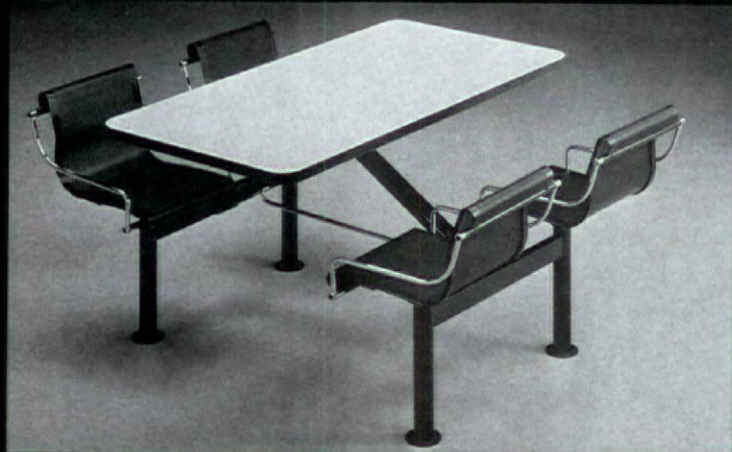
At the recent National Home Fashions League (NHFL) national conference in Phoenix, Arizona, guest speaker **Hugh McCahey** (left) of the U.S. Chamber of Commerce had an opportunity to meet with NHFL national officers, from center left: **Vicki List**, NHFL, national president; **June Brown**, NHFL, treasurer; and **Elena Moreland**, NHFL, president-elect.





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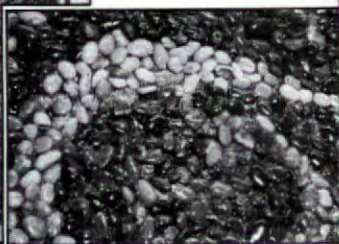
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Books

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White By Design

by Bo Niles

Stewart, Tabori & Chang Publishers
New York, New York
\$30.00

Bo Niles' *White By Design* is the first illustrated book to feature white rooms, white spaces and white houses. There are 200 photographs of living rooms, kitchens, baths, lofts, apartments, city homes and country retreats. In addition, 352 illustrations of "white" products that include small appliances, furniture and fixtures as well as addresses of the companies that produce these items.

The author states that "white rooms allow us to look at design in its essential state and for its eternal meaning...evocative and elemental, white rooms are a tranquil, secure, personal expression of self—at home, in comfort, and at peace."

This may well be the best book on the use of white in many years, with its utilization of fine black-and-white photographs. But the lack of a fully informative text and the lightly captioned pictures greatly diminish the value of this volume.

Success Strategies for Design Professionals

by The Coxe Group

McGraw-Hill Book Company
11 West 19th Street
New York, New York
\$29.50

The text shows exactly how a design firm can select the most effective overall strategy for success—one that is tailored to its specific needs. Featured is a complete blueprint of strategies for building and maintaining a successful and profitable design practice. The authors state, "Although no one strategy fits all firms, there is a family of understandable principles from which almost any firm of design professionals can devise its own best strategy."

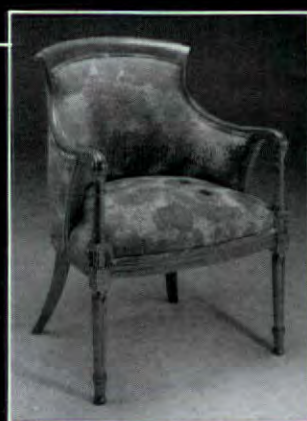
Presented also is a set of master strategies and recommendations for applying the principles. The book investigates every area of a firm's organization and management. It in-

vestigates such vital aspects as design technology, organization values, staff recruitment and development, the marketing approach and organization, pricing and profit strategy, and the sales message and type of clients. Particularly helpful are the appendices that contain composite profiles of six successful interior design firms—showing how their concept can be used by design professionals with different goals, different approaches, and different needs. The game plans are all there for building a successful and profitable design practice.

Recommended for Lighting Design

Light: The Complete Handbook of Lighting Design by noted design writer Susan S. Szenasy outlines the versatility and necessity of light as a design tool. From elegant classics to Bauhaus to modern Japanese and Italian fixtures, the book illustrates its topics with full-color photos. The text details the range of effects which can be achieved with light, from assessing a room according to color, size and furniture to coordinating elements using both artificial and natural light. Published by Running Press, Philadelphia.

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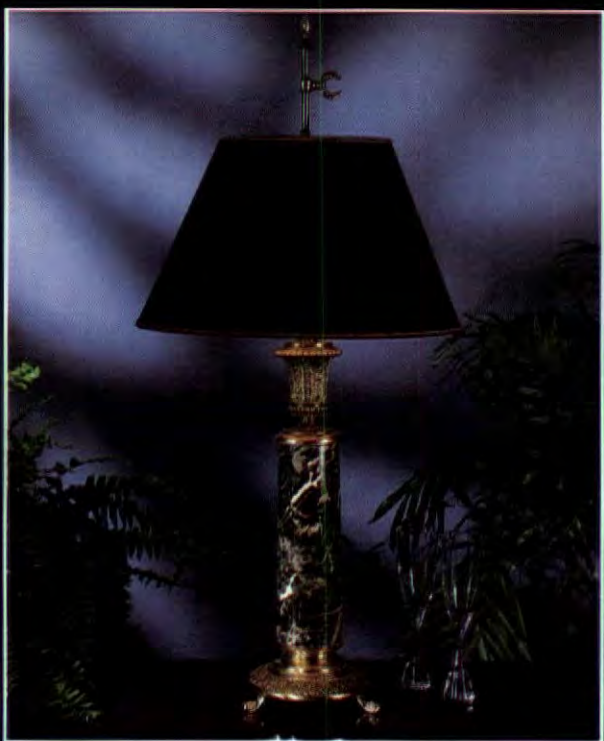
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Update

Continued from page 30

General News

"Collectible Weekend": If you are investing in antiques or just shopping for collectibles, experts from Christie's Fine Art Auctioneers will give dollars and sense advice to collectors and art enthusiasts at the Ritz-Carlton, Laguna Niguel's "Collectible Weekend," December 11-13. Featured speakers in this Southern California show include Russell Fogarty and Hillary Holland, vice presidents who direct Christie's Los Angeles office. Christopher Hartop and Will Iselin from Christie's New York office will also be speaking on wine-related collectibles and English country house collections respectively. For information and reservations, call the Ritz-Carlton toll free number at 1-800-241-3333 or directly at (714) 240-2000.

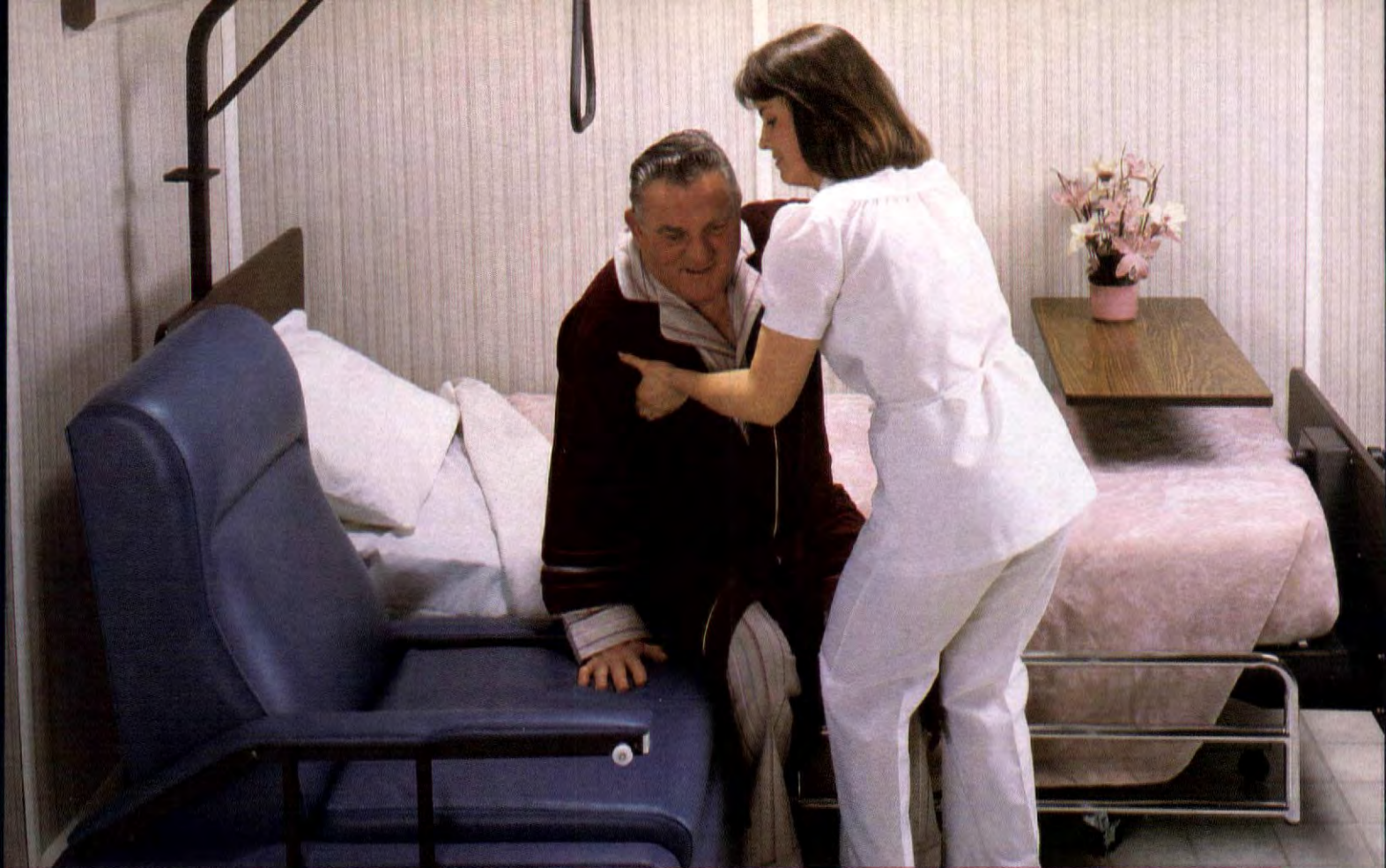
Edison Award Competition: The 1987 Edison Award competition is now open to lighting professionals who employ significant use of General Electric lamps in a lighting design project. The Edison Award's first prize is a customized Steuben crystal creation personalized with the winner's name. A distinctive plaque will be presented to the owner of the installation. Similar plaques acknowledging lighting design excellence also are awarded to those entries reaching the final judging stage. All installations completed during the calendar year of 1987 are eligible and must be received no later than January 30, 1988. A descriptive brochure and entry form may be obtained by writing Edison Award Competition, General Electric Company, Nela Park #4162, Cleveland, Ohio 44112.

Celebrations of Christmas: "Celebrations of Christmas" returns to the Galleria Design Center at Showplace Square, San Francisco, December 1-6, featuring holiday table settings, trees and room vignettes by noted interior designers, well known hosts, hostesses and celebrities. The event benefits KQED's Children's Programming Fund. Tickets are \$10, \$8.50 for KQED members, and \$7.50 per person in groups of ten or more. For information, call (415) 864-2000.

National Design Engineering Show: The Winter National Design Engineering Show, the largest exposition in the field ever mounted on the West Coast, opens at the Convention Center in Anaheim, California, December 15-17. The show will feature conferences which will consist of a series of intensive, full-day courses designed to provide engineers with a thorough grounding in particular phases of design engineering practice. For show information, call (203) 964-0000.

Designer's Weekend: Western Canada's foremost interior design show, Designer's Weekend, will be held at the Vancouver Trade & Convention Center on February 5-7, 1988. This year, the Interior Designers' Institute of British Columbia is running seminars in conjunction with the show. Guest speakers will include Kenneth Walker of The Walker Group, New York, and Seattle designer Michael Shadow. The event is sponsored by two major

Continued on page 185



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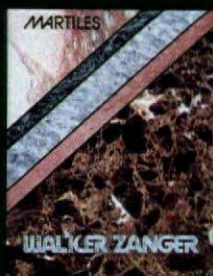
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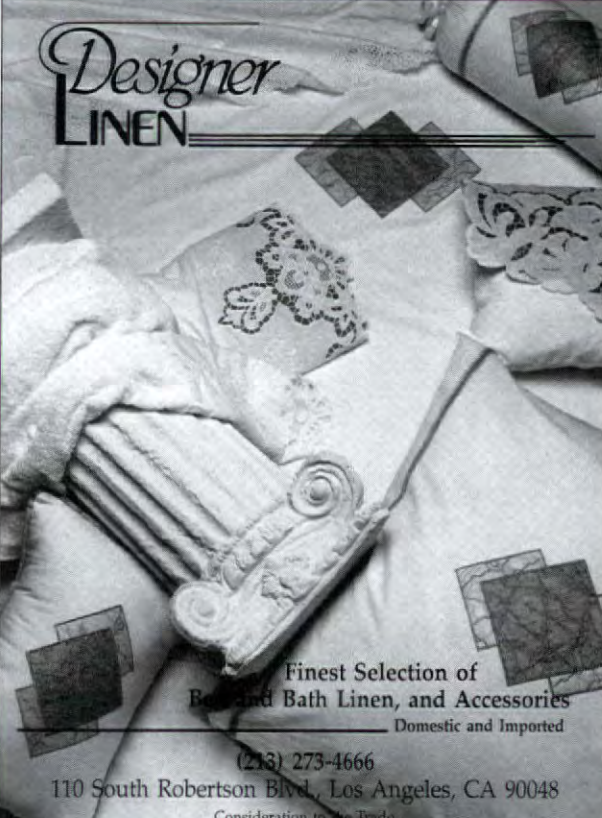
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Update

Continued from page 182

design-support groups of British Columbia: the Design Resource Association and the Interior Designers' Institute. For more information, call (604) 681-5226.

Artemide's Tizio Protected by U.S. Courts: Artemide's now-classic Tizio lamp won a major legal decision on June 18 in a U.S. District Court in New York that will protect the award-winning lamp from a flood of cheaper "knock-off" products. Artemide S.p.A., the Italian-based lighting design firm and its U. S. distributor Artemide, Inc., were awarded a preliminary injunction against Grandlite Design and Manufacturing Co., Inc. which had been producing copies of the Tizio. The decision also bars Basic Concept Ltd., a distributor, from selling the infringing lamp, pending a full trial. George Gottlieb, senior partner of Gottlieb, Rackman & Resiman, the law firm representing Artemide, states: "This represents a substantial victory to all companies that have, through their efforts, come out with a successful and well-known product only to have it copied by others."

Assignments

Langdon Wilson Mumper Architects, Newport Beach, California, was awarded the design development contract for the \$200-million Koll Center San Diego. In addition, the architectural firm's Los Angeles office has designed the \$13-million, 60,000-square-foot Santa Monica Medical Office Building.

The interior design commission of the 508-room, 16-story Hyatt Regency Sacramento, in Sacramento, California, was awarded to **Ellerbe Associates, Inc.** of Minneapolis.

Interior designer **June Hoy** has redesigned Club Maximes, a 3,515-square-foot cabaret-licensed/dining facility located in La Jolla, California.

Murray Interiors Inc., a Dallas-based space planning and contract interior design firm, will space plan and redesign Paragon Group's Central Region corporate offices, a diversified national investment builder.

Phoenix-based **Franzoy • Corey Engineers & Architects** has been selected to provide design services for the City of Tempe Cultural Center in Arizona.

Jain Malkin Inc. will provide interior design services for the \$5-million Vista Retirement Center, a 100-unit board-and-care residential facility in La Jolla, California.

Shelby Williams Industries recently completed a \$400,000 order for Ramada Renaissance Hotel in Guilin, China. They will provide seating for the first phase of the hotel including banquet rooms, guest rooms and public spaces.

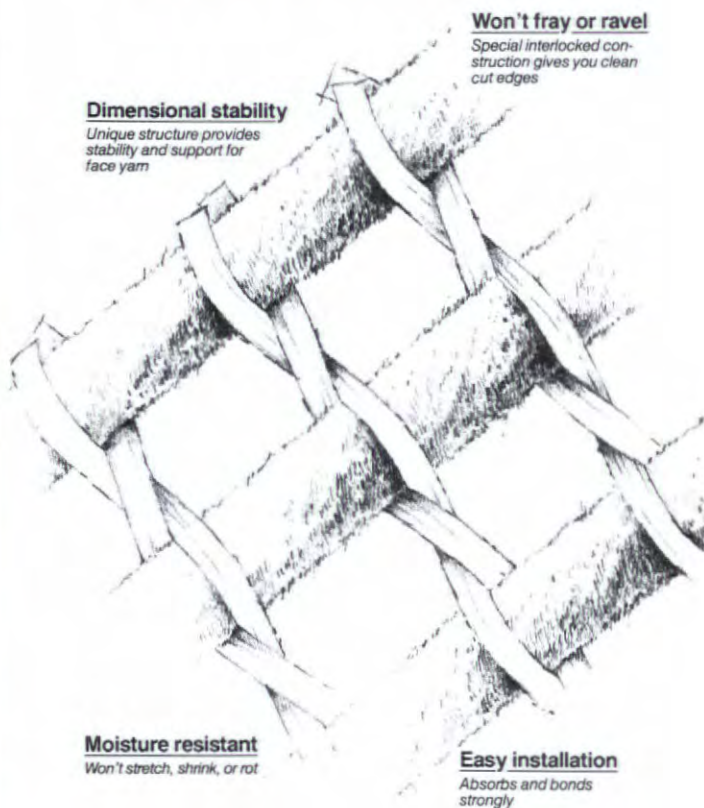
University Tower, the \$26-million, 200,000-square-foot office building for the University Town Center of the University of California, Irvine, will be designed by the Los Angeles office of **WZMH Group, Inc.**

Continued on page 186

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4550-D Alhambra Way
Martinez, CA 94553
415-370-0345

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Update

Continued from page 185

Appointments

R. Wayne Goodwin was named executive vice president BASF CORPORATION executive vice president and president of the Fibers Division, New York.

Cecelia M. Maxwell was named president and general manager of the BLAKE STREET DESIGN DISTRICT, Denver.

Lauren Rottet and **Bill Caskey** have been appointed associate partners in the Los Angeles Office of SKIDMORE, OWINGS & MERRILL (SOM).

ROBINSON, MILLS + WILLIAMS has named **George Langdon** principal, **Harish Shah** director of operations and **Edward Chapin**, **Ed Fernandez**, **Alan M. Katz**, **Gary Koshaba**, **Steven Tierney**, **Wilber Weber** and **Louis Williams** as associates of the San Francisco-based architectural and interior design firm.

Rick Haver was appointed vice president of sales for STENDIG INTERNATIONAL.

PANAGEAS SHANNEN INC. (PSI), contract furniture representatives, promoted **Steve Brayton** to vice president in Los Angeles. Also, **Polly Bradbury** and **Michelle Warburton** have joined the Southern California sales team.

Los Angeles-based O'LEARY TERASAWA TAKAHASHI DE CHELLIS & CHAFFIN, AIA ARCHITECTS, elected **Takashi Shida**, AIA, as partner. Shida is a past president of the Asian American Architects and Engineers Association.

International hotel design firm HIRSCH/BEDNER AND ASSOCIATES has appointed **Olivia Neece** to vice president, project administration and **Lisa Janigian** as an associate.

Washington, D.C.-based RTKL ASSOCIATES, with Western offices in Dallas and Los Angeles, appointed **Peter I. Karp**, AIA, ARIBA, as director of programming, space planning and architecture.

LEHIGH-LEOPOLD, Burlington, Iowa-based manufacturer and marketer of wood office furniture, appointed **Tony Breslin, Jr.** to vice president sales/Western region.

Margie H. Richmond was appointed company communications manager and **Patricia K. Thomas** was named regional manager Northern California and parts of Nevada for the GUNLOCKE COMPANY.

HAWORTH, INC. recently named appointments: **J. Craig Speck** as vice president-product marketing and design, **John C. Berrett**, director of marketing administration, **David Heller** as manager of facilities design, and **James M. McGillis** as division sales manager, Denver division.

Steve Raniszewski was appointed West Coast sales manager for SEABROOK WALLCOVERINGS, INC.

Openings/Expansions/Mergers

The Los Angeles offices of Walker Associates and Neville Lewis Associates are pleased to announce their new firm name and ad-

Continued on page 188

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Update

Continued from page 186

dress: **PHH Design Group**, 716 South Olive Street, Los Angeles, (213) 629-0011.

Lunstead, manufacturer of quality wood furniture, opened its Dallas showroom, a 1,600-square-foot facility, located in Oak Lawn Plaza, Space 118.

Cambridge West, **Concepts 2/Poggenpohl Kitchens**, **Commercial Business Systems**, **The Q Group**, **Floorworks** (formerly Marion's Custom Flooring) and **Paragon Collection** have all moved to the 215 BAKER STREET DESIGN CENTER in Costa Mesa near South Coast Design Center at Stonemill.

A residential design resource, **Clyde Gruhler and Associates** consolidates its two Northern California showrooms at the Western Merchandise Mart, Space 526 M-2, San Francisco.

DUX Furniture of Sweden opens a new showroom called **Duxiana L.A.** located at 8801 Beverly Boulevard, Los Angeles.

Architectural Pacifica Ltd. relocates its offices at 1061 Camelback Street, Newport Beach, California 92660-3228, (714) 640-0772.

A resource for fine upholstery silks and leathers, **Ross Lawrence Silver** moves to 431 North Robertson Boulevard, Beverly Hills, California, (213) 273-1200.

Ceramic Showcase, offering commercial and residential tiles and ceramics, moves to 1000 Brannan, Suite 103, San Francisco, (415) 626-2066.

Miami-based **Leonard Parker Company**, merchandising and purchasing coordinators for the institutional market, opens an office in Los Angeles.

Europa Tile and Bath opens a new 5,600-square-foot showroom at 4010 Morena Boulevard in San Diego, (619) 581-6262.

The Design District, Dallas, announces new showrooms: **Ingalls Custom Lamps, Shades and Accessories** opens a 7,500-square-foot showroom at 1635 Stemmons Freeway; floorcovering representatives **J. Arnold and Company, Inc.** occupies a new 1,800-square-foot space at 1645-C Stemmons Freeway; and **Kaleidoscope Glassworks** opens a 1,110-square-foot showroom at 1909-C Hi-Line Drive.

The **Kirsten Kiser Gallery for Architecture** opens at 964 North La Brea Avenue, Los Angeles, (213) 876-7012.

LAPD (Los Angeles Prop Department) is a newly created firm which specializes in home lighting and decorative accessories. The company is located at 3450 Wilshire Boulevard, Suite 309, Los Angeles, (213) 384-9660.

Richards-Wilcox opens a Phoenix sales office at 1661 Camelback Road, Suite 250, (602) 274-1177. The company manufactures door hardware, modular drawers and high-density storage systems.

With showrooms in Denver and Colorado Springs, Howard Lorton Galleries opens its **Baker Guild Gallery** located at 12th and Broadway in Denver. The 7,500-square-foot addition to Lorton's existing showroom will house an extensive line of furnishings manufactured by Baker Furniture.

Continued on page 190



BABYLON COLLECTION

The Babylon Collection, part of Pompeii's À La Carte offerings, presents distinctive furniture selections inspired by the classic designs of antiquity. All pieces are interpreted in rustproof, carefree aluminum.

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Update

Continued from page 188

Computer News

Computer Aided Planning, Inc. (CAP) introduces CAPcd-rom, latest in a series of product offerings designed to simplify the tasks involved in designing and specifying contract furniture. Using CD-ROM (Compact Disc, Read-Only Memory) technology, CAPcd-rom is a collection of 32 databases in both catalog format for specification and graphic form for computer aided design. The electronic catalogs contain full option and pricing information for the products offered by 16 different manufacturers. CD ROM disk drives can be conveniently installed with PC's and used just like a floppy disk or hard-disk drive. Thus, CAP continues its mandate to provide low-cost PC-based software solutions to this industry. Since 1978, this system has had the support of such leading contract manufacturers as Allsteel, American Seating, Artec, CorryHiebert, Harter Contract, Haworth, Herman Miller, Kimball, Krueger, Pleion, RoseJohnson, Shaw/Walker, Steelcase, Stow & Davis, Trendway and Westinghouse. Information on CAPcd-rom can be obtained by calling (616) 454-0000.

Design Your Own Home is a series of three innovative easy-to-use, cost-effective software packages which allows computer users to design home or office interiors, landscapes and structures. Architectural Design gives you all the tools you need to create structural floorplans and sideviews. Interior Design makes it easy to do space planning, color schemes and furniture arrangement. Landscape Design helps you plan the grounds encompassing your designed environment. Features in the programs include standard architectural scales, measurement converter, viewing options and rotation capabilities. The software is available for Apple computers and IBM PC/Compatible systems. For information contact Abracadata, Ltd. at (503) 342-3030.

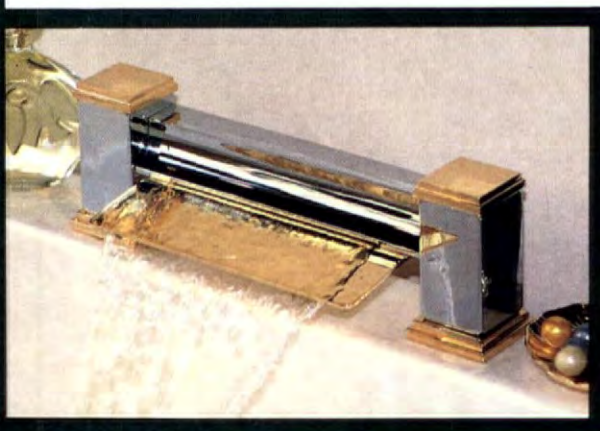
Prime Computer, Inc. announces the acquisition of **Versacad Corporation**, Huntington Beach, California, a major manufacturer of quality CAD systems. Versacad has also introduced the Versacad/Macintosh Edition, a powerful two-dimensional CAD system for the full line of Apple Macintosh personal computers. The program is a fully interactive system providing a rich variety of drawing objects and attributes, floating point accuracy to 16 decimal digits and unlimited visual symbols library. The system provides full editing and grouping capabilities, as well as pan and zoom, grid and snap, cut and paste, up to 250 drawing levels, and 10 units of measurement.

HeartBeat computer workstations is a series of computer-support desks that addresses many human factors critical in today's automated office environment. Available for both IBM PC/compatibles and Apple computers, the workstations feature an adjustable keyboard pad and housing for monitors that is inset into the desk, appropriately angled to accommodate natural head positions, thus avoiding neck and vision strain. A wall system supports rails for storage accessories and an optional translucent divider is available for limited privacy. A variety of configura-

Continued from page 192



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The League for Crippled Children is extremely happy and touched by the warm support of the Design Community to their fund raising party which was held on the 5th floor of the Pacific Design Center on August 22, 1987.

On behalf of the League - India Rance, Affiliate Member ASID and Chairman of this event, would like to thank the following companies and/or individuals for their most generous contributions, and assure them of her deep gratitude.

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India Rance - Special Project Chairman
Irene Downen - Co-Chairman
Ruth Mayle - Jack O'Lantern Ball Chairman
(Jack O'Lantern Ball - Beverly Wilshire Hotel - October 30, 1987)
June Patterson - President

Update

Continued from page 190

tions for executive to management tasks is available. For product information, call (818) 908-8015 or in California 800-331-1183.

Computer Aided Design (CAD) Templates from **Steelcase Inc.** is a new creative software tool for facilities designers using Intergraph Corporation computer hardware and software. CAD Templates enables the designer to begin with a schematic office plan, using either simple shapes or precise office product graphics. Any size workstation footprint can also be generated for preliminary layout. With CAD Templates, the designer works freely, without being locked into product specifics too early in the design process. The CAD Templates program provides an electronic link between Intergraph and the PC-based CAP System by Computer Aided Planning, Inc. and the Steelcase Electronic Catalog. For a detailed brochure or additional information, contact your Steelcase regional office or Steelcase Environmental Support Services at (616) 246-9373.

Product News

Ben Rose's "Royalty," a winner in this year's IBD Product Design Competition, is a 100 percent pure worsted wool fabric that can be used as upholstery, wallcovering and drapery. Available in 16 courtly colors, the fabric features matte squares and rectangles against a shimmering background with its opposite on the reverse side.

Intracase by **Intrex Furniture** is a series of moderately priced casegoods based on interchangeable pedestals that fit into desk, return and or credenza envelopes. Designers/specifiers can create the furniture configurations to meet specific requirements. Easy to assemble, Intracase is available in Lo-glare mahogany, Lo-glare oak and three high gloss colors: light and medium gray and light beige.

PermaGrain Products, Inc. introduces its exclusive Tupelo Wood Plank, acrylic-impregnated to offer durability and consistency in color unmatched by conventional woods. Because it is acrylic-impregnated, the stain and soil resistant wood plank is up to 10 times stronger than untreated wood. Classic colors available are Gothic, Barcelona and Americana. Designer colors are plum, charcoal, gray and pistachio.

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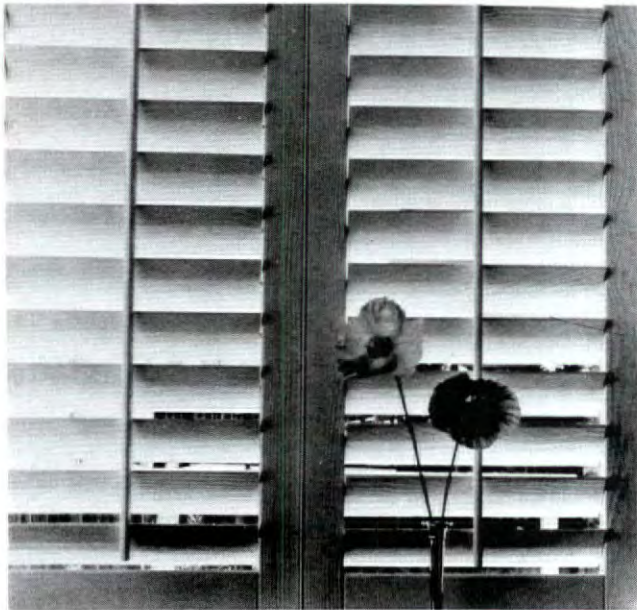
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Designers Directory

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



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Bill Lacey, Senior Vice President
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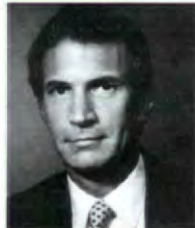
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P.O. Box 203
Rancho Mirage, California 92270
(619) 341-3282

Patrick Neary, Exhibit Designer
The Heard Museum
22 East Monte Vista Road
Phoenix, Arizona 85004
(602) 252-8840

Patrick Neary



James Northcutt

So-West-Carla Kalwaitis Designs
1090 North Palm Canyon, Suite A
Palm Springs, California 92262
(619) 320-7523

James Northcutt Associates
717 North La Cienega Boulevard
Los Angeles, California 90069
(213) 659-8595



Amy Etra

Don Fairweather, Principal
Wimberly Whisenand Allison Tong & Goo
140 Newport Center Drive, Suite 200
Newport Beach, California 92660
(714) 759-8923

Carolyn M. Shanks
CMS Design Associates
2700 Neilson Way, Suite 1327
Santa Monica, California 90405
(213) 450-0798



Robert Burton

Robert Burton
2400 1/2 North Beachwood
Los Angeles, California 90068
(213) 461-7740

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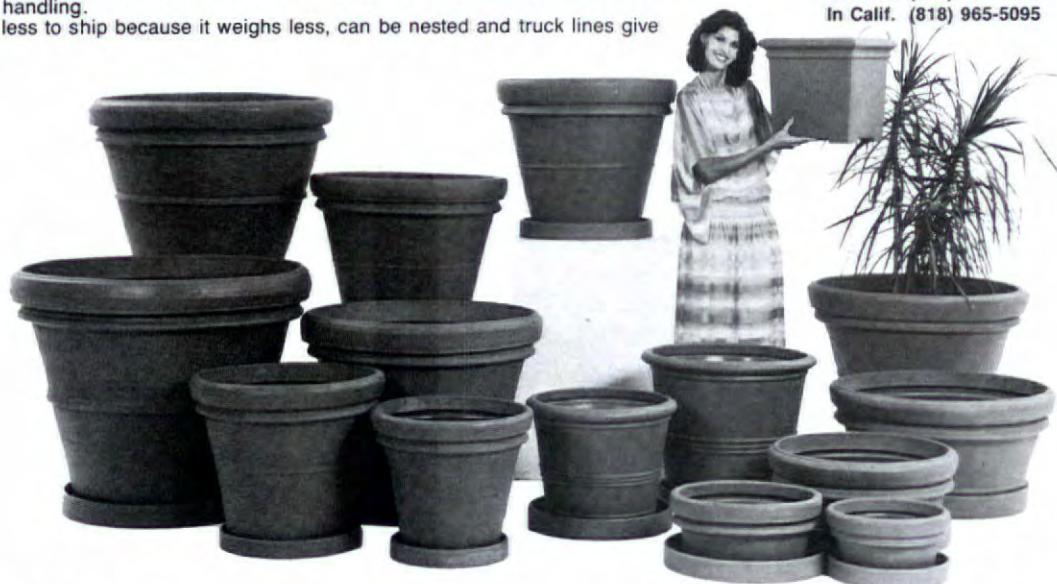
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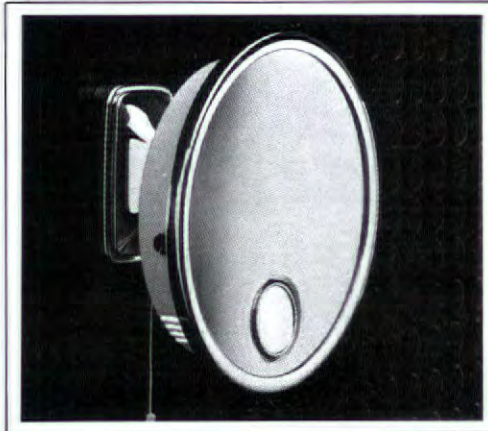


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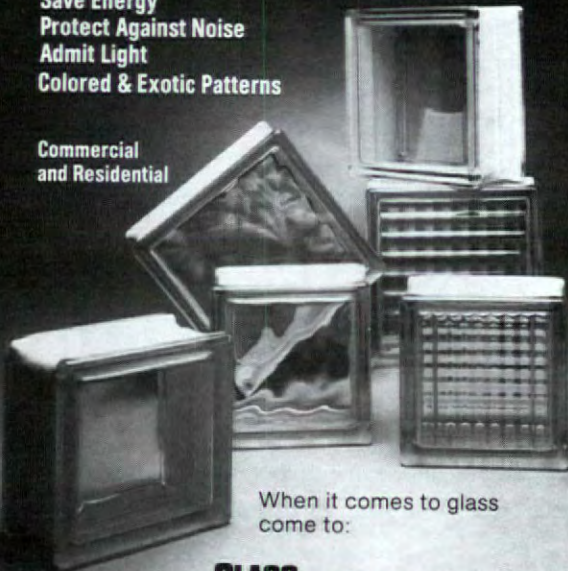
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Continued from page 194



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Wilson & Associates
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Long Beach, California 90807
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Andrea Diaz

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Andrea Diaz
Schafer Associates West, Inc.
32A Mills Place
Pasadena, California 91105
(818) 304-0346



Ernest C. Wilson, Jr.

Ernest C. Wilson, Jr., AIA
Langdon Wilson Mumper Architects
4100 MacArthur Boulevard, Suite 200
Newport Beach, California 92660
(714) 833-9193

Yates/Silverman
6330 San Vicente Boulevard
Los Angeles, California 90048
(213) 937-1503



R. Gregory Turner

R. Gregory Turner, AIA
303 Stafford Avenue, Suite 101
Houston, Texas 77079
(713) 497-1040

BOOR/A Architects
733 NW 20th Avenue
Portland, Oregon 97209-1397
(503) 226-1575



BOOR/A team, from left: J. Lawrence Chew, Jeff Lamb, Richard Spes, Leslie Kuhl, Robert Orngdolph

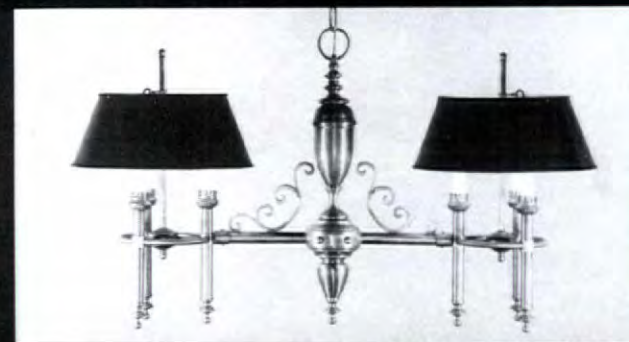
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