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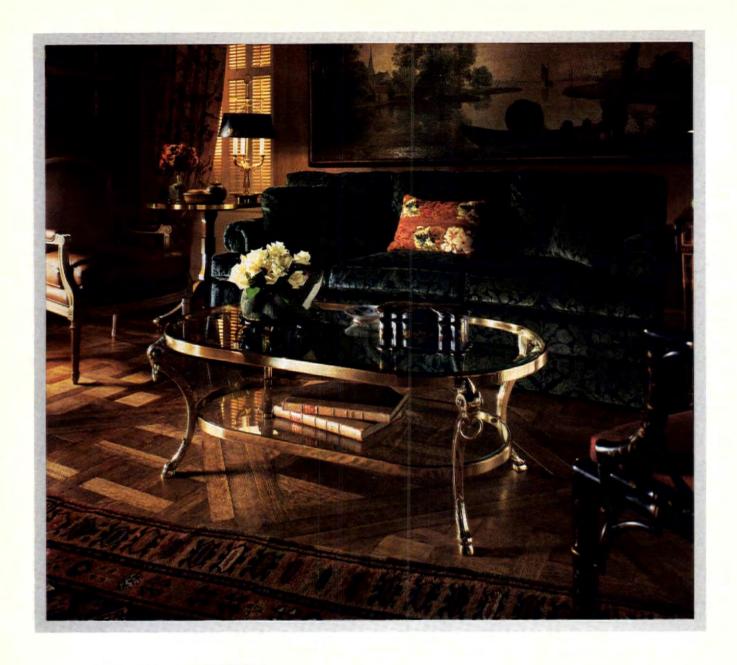
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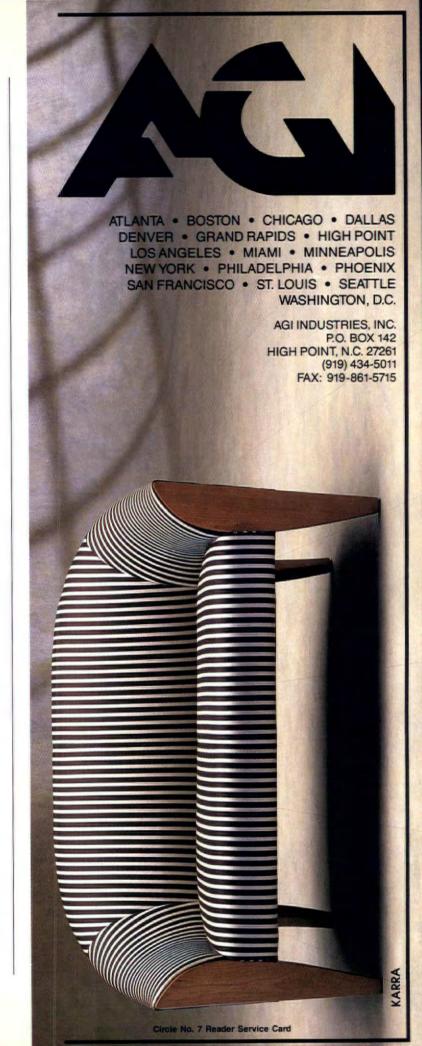
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. and then Sherle Magner.



## **publisher's note**

Welcome to the
Premiere Issue
of
DesignersWorld,
the
South/Southwest
Edition of
Designers West
Magazine

DURING THE PAST two centuries the areas of America known as the Sunbelt have contributed much to the heritage, growth and eventual prosperity of our country. Bounded by the Atlantic Ocean and the Mason-Dixon Line to the east and north and by the Gulf of Mexico and the Pacific Ocean to the south and west, this 30-state region has become the most vibrant, fast growing and profitable marketplace of the 1990s.

Today, 137 million Americans live and work in the Sunbelt, and this number will increase by 24 million during the new decade. This will account for virtually all of the growth of America. Conversely, the Midwest and North Atlantic states are expected to register a net decrease of several million during this critical period of national economic expansion.

It is with these facts in mind that the editors and business staff of *Designers West* have committed to the development of a new concept, *Designers World*, a new companion publication to serve the South and Southwest, leaving *Designers West* to focus all of its energies on an expanded coverage of the interior design profession throughout the Mountain and Pacific States.

Of course, there are many areas of mutual interest among readers throughout the combined territory of *Designers West* and *Designers World*. This issue's cover story, the incredible restoration of Pasadena's Huntington Hotel by The Ritz-Carlton Hotel Company brings together the collective efforts of an

Atlanta investment/management team, a Dallas-based designer and a Newport (California) architectural firm in a magnificent common effort. Typically, much of our pictorial folio will be carried by both *Designers West* and *Designers World*.

Conversely, features dealing with people and events, state legislation and news of a regional nature will be developed separately for each publication.

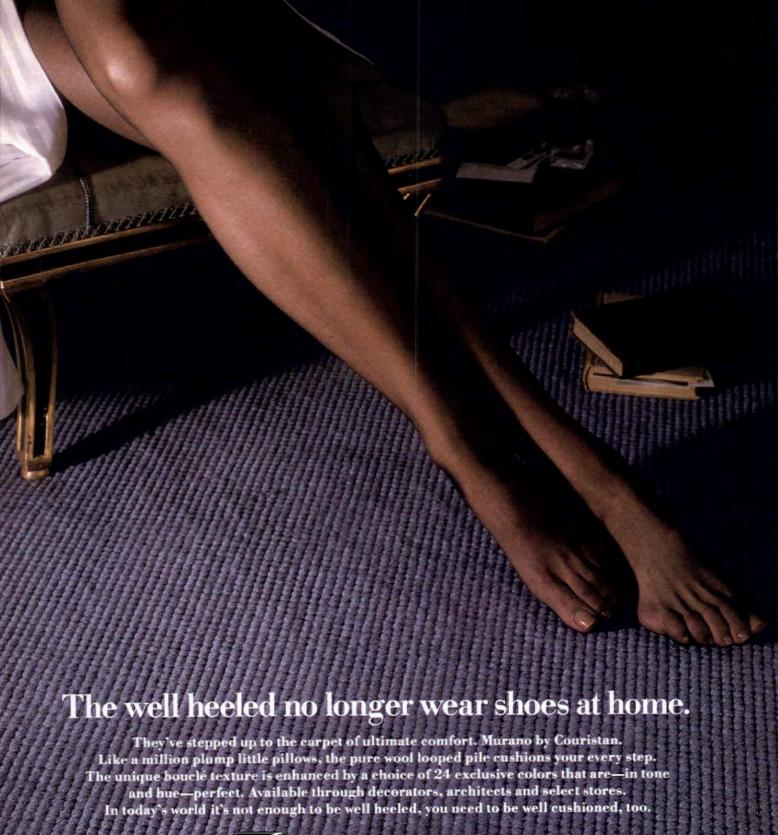
Prior to publication, the widely-known and respected team of Gloria Blake and Susan Preville, ex-editor and publisher of *Design South*, have established a Miami office for *Designers World* and will serve as editorial consultant and regional sales director.

Regular staff members Jeanne White and Julie Diller will maintain Regional Sales Director responsibilities for other areas of the South and Southwest. Vice presidents Carol King and Cara Tate will serve both publications as Editor in Chief and East Coast Director, respectively.

We all hope you enjoy this premiere issue and will become a regular reader of future issues. Remember. *Designers World* is published for you and your contemporaries throughout the South and Southwest. Never hesitate to call or drop us a fax with your thoughts and comments. Together we can create a great new magazine.

Watton & Brown

Walton E. Brown Publisher



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## **DW** editorial

Our lives are full of juxtapositions among things close and faraway, and it is our task to make them harmonious at the very least, productive if possible. Perhaps this is the reason that the further we go in this global community of ours and the longer we dream our intergalactic dreams, the more we appreciate home. As Robert Ardrey wrote in 1966 at the conclusion of The Territorial Imperative, his splendid inquiry into the nature of the human animal, it is surprising how the landscape seems to change once you have made a place your own: "stars shine brighter ... smells rush at you ... the sound of some running brook chants its quiet cadence."

> - Carol Soucek King, PH.D., Editor in Chief

## **DW** contents

### HOSPITALITY

- THE RITZ-CARLTON, HUNTINGTON HOTEL Experts from Atlanta, Dallas and Newport Beach rebuild and glorify a vintage hotel in Pasadena, California. Architecture by Wimberly Allison Tong & Goo. Interior design by Wilson & Associates.
- IN HARMONY WITH NATURE Regional influences resonate throughout this year's Showcase House of Design in Pasadena, California.
- DISTINCTIVELY FLORIDA The Boca Raton Residence of Fern and Manny Steinfeld. Interior architecture and design by Allen David Marcus Associates.
- 104 PALM BEACH ELEGANCE James Northcutt Associates blends old values with modern amenities at The Ocean Grand in Palm Beach, Florida.

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## WORKSTYLE

100 CAPITAL GAINS

Carson Guest designs an Atlanta penthouse for Fugua Companies that makes an elevated statement regarding regionalism as an asset in even the most international business atmosphere.

## SENIOR LIVING

INSTILLING STYLE AND SECURITY 108 Retirement facilities in Florida, Texas and Arizona provide lessons in the vitalization of today's senior dwellings. Featured in the work of Design 1 and Morris Architects as well as students at the College of Architecture and Environmental Design, Arizona State University, Tempe.

### PRODUCT SHOWCASE

112 Manufacturers' latest offerings deliver a still warmer palette, an infectious enthusiasm for motifs international, and seemingly limitless fields of botanicals.

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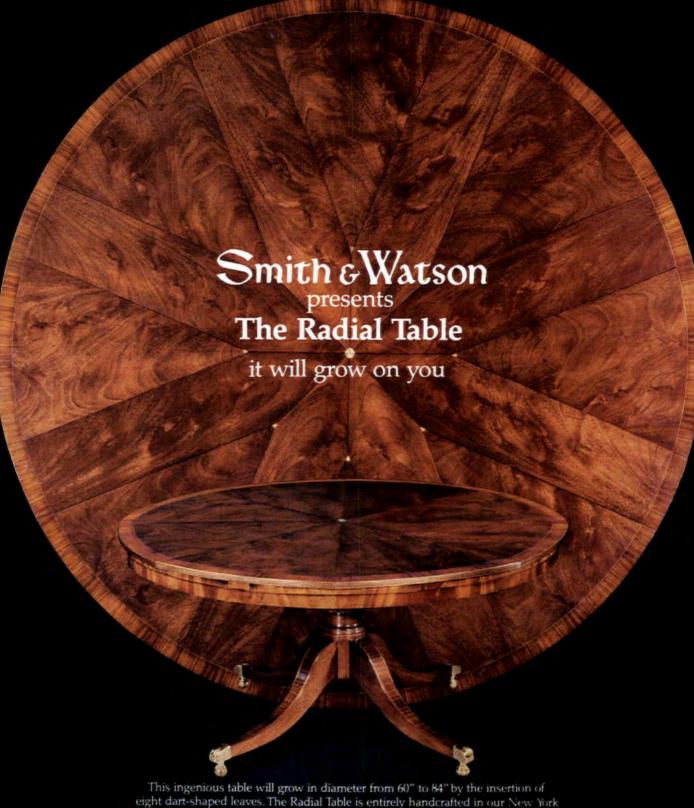
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## Dear Design Professional:

In 1986, we began our dialogue with design industry participants with a view to solving some of the problems facing the profession. Our research included manufacturers who supply designers, the showroom and workroom communities, interior designers and consumers who are in the appropriate income categories.

Our research analysis confirmed the potential for a large segment of consumers who could currently engage the services of interior designers if certain barriers were removed. The most substantial of these barriers being the long standing limitation to accepting "cash only" as a method of doing business.

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Through our marketing and financial services, we serve those business needs of your practice which are such a vital complement to your creative abilities. This is why we are the fastest growing service company in the design community today. In your support, we have assembled a team of experts from the banking industry, from credit-card companies and from within the interiors industry – all dedicated to expanding your business.

At the same time, we are securing the future of each participating interior designer by making them more competitive with other sources of home decorative and furnishing products; and, by solidifying their role as the pivotal part of each transaction conducted through DESIGN ACCESS. We believe that by making it easier for you to conduct business with your clients we are forging a partnership that provides a much needed strengthening for the industry as a whole.

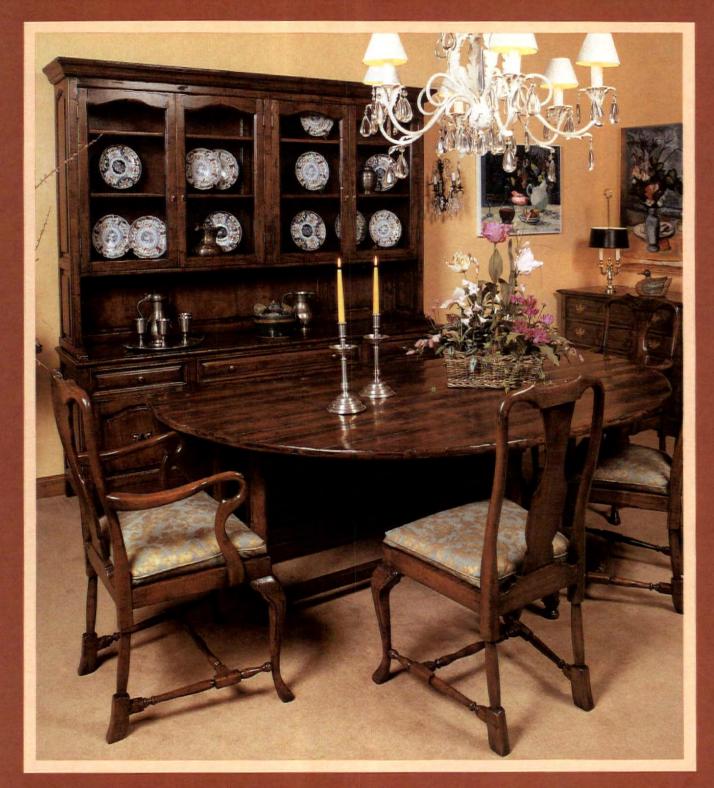
We look forward to serving you by helping you reach a much larger market of new consumers; those who are anxious to understand the value a designer can add to their project, and who find it more convenient to buy on a credit account than paying cash in advance.

Sincerely,

Gordon Bennett

President





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## **w** design news

### 1991 "Antron" Design Awards

The United Chair showroom in the Pacific Design Center, Los Angeles, received the Grand Prize in this year's Du Pont Flooring Systems' Antron Design



Charles Lambert's winning design of the Graphic Evidence Division of Litigation Services, Inc. in Chicago. Photography by Jon Miller, Hedrich-Blessing

Award. Tom Gass of Gass Design incorporated Bentley Mills, Inc.'s "Kings Road III" carpet to create wave-like animation, adding movement in the otherwise rectangular space. The judges were impressed by the designer's imaginative use of the floor pattern: a repetitive pattern of serene green and beige carpet, as in an outgoing tide. The designer conceived the showroom as the "belly of the whale," a reflection of the PDC's popular nickname, "The Blue Whale." Other category winners include: Hospitality - Lynne Zachmanoglou Interior Design for Indiana Dinner Train, Indianapolis; Small Offices -Charles Lambert of Irvine Associate Architects for Graphic Evidence Division of Litigations Sciences, Inc. in Chicago.; Small Offices (Canada) - Ernest Collins Architect, Inc. for Topping

Eyton and Partners in Vancouver; and student winners Daniel J. McCloskey and Kyle Kieper, both of the University of Cincinnati, for Health Care and Public Spaces, respectively. The awards, established in 1983 by Du Pont Flooring Systems, recognize designers and architects for the innovative use of carpet made of Du Pont Antron nylon in their designs.

### Preview: DESIGN NEW YORK, October 9-11

The Decoration & Design Building (D&D) and the New York Design Center at 200 Lexington Avenue will again collaborate in presenting DESIGN NEW YORK '91, the sixth annual residential interior design market, October 9-11. The fall event will feature daily workshops and seminars exposing attendees to the latest trends and developments in product and design. DESIGN NEW YORK will involve the participation of some 200 Manhattan area de-

signer showrooms representing hundreds of manufacturers world-wide. At 200 Lex, leading design figures scheduled to speak will include Vicente Wolf, Jay Spectre and John and Sarina Mascheroni. On October 8, the D&D Building will host "Starnight," a gala, invitation-only event to honor New York's interior design community and to inaugurate the D&D Building Scholarship Fund. For more information, call the New York Design Center at (212) 679-9500

or the Sonet Agency for the D&D Building at (212) 751-5110.

Grey Watkins Ltd. will present the Treasures of the Raj fabric collection in it's showroom at the D&D Building Circle number 378.



#### The Knoll Group Teams Up with Green Cross to Protect the Environment

The Knoll Group, a leading designer and manufacturer of office furnishings, and Green Cross Certification Company (GCCC), the nation's pioneer in the independent certification of environmental claims, have joined forces in an effort to identify timber products produced under stringent, carefully monitored, sustainable forestry management methods. The collaborating companies hope to identify products produced from certified, sustainably managed forests, to establish guidelines for companies wishing to be recognized for meeting these standards, and to provide economic incentives for producers who adopt environmentally-friendly practices. "The beauty of the Green Cross system is that it harnesses the free market system to the benefit of the environment," says George Wilmot, The Knoll Group's vice president of advanced research. Initial certification inspections will be focused on The Knoll Group timber sources in Cameroon, Mexico, Honduras and the nations in the Carribean region. To set an example of responsible industry leadership, The Knoll Group plans to label all products made with Green Cross certified timber.

As I See It #14 in a series "Les Fleurs d'Amour Polaroid 20x24 Polacolor Photography

Once upon a time a youth was enamored of a beautiful girl. Rumor reached him that his

beloved had died. Mounting his horse, he galloped off the edge of a rocky escarpment, meeting death instantly. As blood

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## **design news**

#### Review: Spectrum '91 **Awards**

The International Tile Exposition (ITE), with more than 19,000 attendees from the industry and the general public, representing 30 countries, was held in the Miami Convention Center on May 1-4. Themed, "Profit by design...not by chance," the expo programmed events to motivate, inform and further educate all segments of the industry about products, technology, marketing and business trends. The highlight of the week was the Spectrum '91 Awards Luncheon, recognizing and honoring significant contributors in tile applications. Winners of the four categories include the architecture firm Thompson, Ventulett, Stainback & Associates, Inc. for the Oglethorpe Mall project of Savannah, Georgia (Commercial Renovation); the design firm Christner Partnership for Missouri Botanical Gardens (New Commercial Construction); designers Paul Mores and Jone Pence for bathroom remodeling in Oxnard, California (Residential Remodeling); and Ted Hansen Design Associates for Fairbanks Ranch Project in Rancho Santa Fe, California (Residential New Construction). In addition to the honors given to the designers of the winning projects, Spectrum Awards recognized the work of the tile installers. distributors and tile manufacturers involved in these projects.

#### A Grand Makeover for a Landmark Hotel

San Francisco's landmark Sheraton Palace Hotel reopened last April after a meticulous 27-month, \$150-million restoration. Setting the standard for



luxury hotels at its opening in 1875, the newly refurbished Sheraton "has been restored to its original grandeur," says Mrs. Nancy Johnston McNear, descendant of one of the original hotel founders. The renovation of the hotel included both the restoration of historic features such as stained-glass ceilings, 100 chandeliers, marble floors, antique furnishings, ornate plaster work and gold-leaf decoration, and the addition of state-of-the-art amenities such as a conference area, business center and health spa with skylit swimming pool. Additionally, a Japanese restaurant, Kyo-Ya, has been added to the dining facilities, named



after Kyo-Ya Co. Ltd, owners of the hotel. The renovation team included prestigious firms from around the nation such as the architectural design firm of Skidmore, Owings & Merrill; historic preservaconsultant tion Page & Turnbull: project manager O'Brien-Kreitzberg & Associates; spe-

cial design consultants to Kyo-Ya Co. Ltd. Hideto Horiike & Associates; and specialty craft firms such as Premier Chandelier & ELA Chandelier.

The luxurious atmosphere of the Sheraton Palace is felt the moment you step into the lobby, (top), and continues into the Garden Court, (above), and throughout the hotel. Photography by Russell Abraham

#### Century Furniture Establishes Presence in Los Angeles

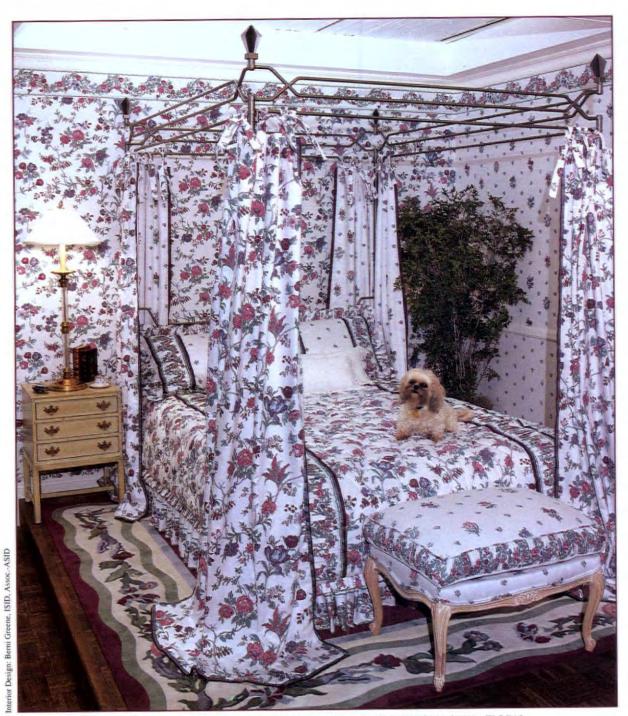
Century Furniture Industries of Hickory, North Carolina, has opened a 6,000-square-foot showroom in the Pacific Design Center in Los Angeles. Created by Century's in-house design staff led by Director of Design John Lehman, the showroom features pieces from the Jay Spectre Collection as well as Century Reproductions from the British National Trust, Smithsonsian Institution Collection and

the Sutton Collection. Century Furniture is located in Suite G670 at PDC Center Green, (213) 652-5176. Century Furniture also has showrooms in Dallas, Houston, San Francisco, San Diego and Laguna Niguel, California.



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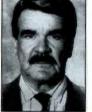
## **W** design news

#### **Industry Notables:**

P.K. (Phil) Jeska has been appointed president and CEO of Allsteel Inc., a leading full-line manufacturer of contract furniture... Formerly managing director of The Knoll Studio Division of Knoll International, George Johnson has been appointed vice president and general manager of Atelier International Ltd... Masland Carpets of Atlanta has named John O. Sturdy president and CEO. In addition, the company board of directors has promoted J. Osby Borchardt to executive vice president... Eric M. Smith,









Jr. has been appointed chief operations officer for Howe Furniture, a leading manufacturer of tables for the hospitality, corporate and institutional markets... Panel Concepts/PCI Tandem, the Southern California-based manufacturer of metal and wood office furniture systems. casegoods and seating, has named John R. Musch as director of marketing communications... Haworth, Inc. has acquired Myrtle Desk Company, an office furniture manufacturer in High Point, Known for its traditional and contemporary wood office desks, bookcases, conference tables and seating, Myrtle Desk is Haworth's sixth acquisition since 1988. Other Haworth-owned

companies include Comforto, Mueller Furniture Corporation, Lunstead, Kinetics and products from Sunar Hauserman. In addition, Ken Malik was appointed group director seating, responsible for seating products manufactured by Haworth and Comforto... Mark A. Rojek was elected president and COO of Stark Ceramics, a leading manufacturer of structural glazed ceramic wall systems, in Canton, Ohio ... Paul L. Kelley was appointed vice president industry relations/marketing for the National Kitchen & Bath Association based in Hackettstown, New Jersey... Steelcase Inc. has appointed James C. Soule to the newly created position of president, Asian Operations, based in Hong Kong... Franklin S. Judson has been named vice-chairman emeritus of Stroheim & Romann. Judson was former president of the leading decorative fabrics firm founded by his great-grandfather, Julius Stroheim, in 1865... In addition to his post of chief executive officer of Shelby Williams, Paul N. Steinfeld was elected vice chairman by the company's board of directors, in Chicago ... Linda Senter has joined Baldinger Architectural Lighting, Inc. as director of sales and marketing... Larry D. Self, FAIA, has been named executive director of Hellmuth, Obata & Kassabaum/Europe, based in London... Amoco Fabrics and Fibers Company and Allied Fibers, a division of Allied-Signal, Inc., have formed a business relationship to manufacture and market solution-dyed nylon for the commercial and residential carpet market... For the first time in its 134-year history, the American Institute of Architects has chosen a woman to be its president. Philadelphia architect Susan A. Maxman, FAIA, was elected 1992 first vice president/president-elect, to succeed current president C. James Lawler, FAIA, this December.



## INTRODUCING FABRICS THAT APPEAL TO YOUR

#### **Texas Adopts Interior Design Legislation**

On June 15, Texas Governor Ann Richards signed into law Senate Bill 429, capping a seven-year lobbying effort led by the Texas Association of Interior Design (TAID) to add regulation of interior designers and to reauthorize legislation for the Texas Board of Architectural Examiners. Under the new law, the title "Interior Designer" may only be used by those who are registered or exempted by the state of Texas. Registration requirements include a combination of six years of education and experience and passage of a registration examination. In the past 18 months, California, Illinois, Maryland, New York, Tennessee and Virginia have all passed similar interior design legislation.

#### IFDA Helps Fund Furniture Discovery Center

The International Furnishings and Design Association Education Foundation has awarded a grant in the amount of \$2,500 to the development of the Furniture Discovery Center, scheduled to open later this year. Located in High Point, North Carolina, the center is described as a "living textbook," featuring exhibits that will spotlight all phases of furniture production. The museum will present information and exhibitions on furniture design, solid woods and veneers, woodworking methods, machines, finishes and fabric and upholstery. In addition, the facility will serve as the permanent home of the prestigious Furniture Hall of Fame and Serta's Kupjack collection of Imperial Miniature Bedrooms. The IFDA Education Foundation has supported many such educational endeavors in the past and donated more than \$20,000 last year to such programs. The Furniture Discovery Center is located at 101 West Green Drive in High Point. For more information, contact Shelby Labban at (919) 884-5255.



Joria Blake



Sugan Preville

### New Florida Directors for Designers West/Designers World

Two widely respected professional journalists, Gloria Blake, Ph.D, and her daughter Susan Preville, have joined the staff of Designers West/Designers World to open a Miami office for the two publications. Ms. Blake and Ms. Preville were the co-founders of Florida Designers Quarterly, which later became Design South Magazine. Gloria Blake, editorial consultant for Designers West/Designers World, has long been a leader of the design profession in both New York and the southern states. She has been president and chairman of the Educational Board of the National Home Fashions League (now the International Furnishings and Design Association). She is an active community leader,

educator, lecturer and the judge of many interior design competitions. Susan Preville, past publisher of Florida Designers Quarterly/Design South since its inception, joins Designers West/Designers World as regional sales director. In addition to her publishing career, she is the chairman of the board of directors of the Commercial Art Department, International Fine Arts College in Miami. Ms. Blake and Ms. Preville have offices at The Charter Club, #507, 600 N.E. 36th Street, Miami, Florida 33137, (305) 573-0166.

For the Record: On page 121 in the June/July 1991 issue, the advertisement from the Institute of Business Designers named Architectural Woodworking as the IBD Calibre Award winner in the Specialty Manufacturer Category. The actual winner was Decorative Carpets.





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## **w** design news

#### 1991 ASID NATIONAL AWARD WINNERS

The Design for Humanity Award was presented to E. I. Du Pont Nemours & Company at the annual ASID National Conference in Denver, July 17–20. This award, selected by ASID jurors, "recognizes outstanding individuals or institutions that have made significant contributions toward improving the quality of the human environment, benefitted the community at large and remained nonpartisan. The recipients are judged on their own merits regardless of size." According to the five judges, Du Pont's commitment to the environment has produced a sensitivity to the quality of the firm's products. Commented one member of the jury: "They are improving every person's life and adding to the longevity of the planet."

John F. Saladino, ASID, was be honored with the 1991 Designer of Distinction award in recognition of his outstanding contributions toward achieving ASID's goal of excellence. Known for his interior design concepts and furniture design, Saladino "initiates a new vocabulary of design, an achievement of warmth and completeness coupled with emotional restraint," according to the ASID judges.

In recognizing outstanding achievement in the residential field of interior design, four residential projects, of the 135 submitted, received the 1991 Interior Design Project Award. The winners were Magenta Yglesias, ASID, JI Inc.; Lou Ann Bauer, ASID, Bauer Interior Design; James C. R. Laney, ASID, the Design Company; Theodore Adamstein and Olvia Demetriou of Adamstein & Demetriou.

Five contract projects were selected for the ASID Interior Design Project Award. Sharing the honors were architect Lawrence Man and Nashoba Building and Remodeling Inc.; Gregory Rothweiler and Richard D'Amico, Shea Architects, Inc.; the design firm of Simon Martin-Vegue Winkelstein Moris; WalkerGroup/CNI; and Perkins and Will. In addition, there were three winners in the historic preservation category for the ASID Interior Design Project Award: Peter Wooding Design Associates; Richard C. Frank, FAIA, and Gerald G. Diehl, FAIA, Diehl and Diehl Architects, Inc.; and FORMA.

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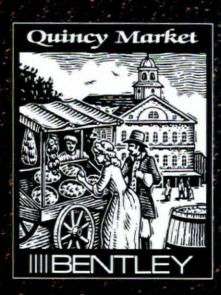
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## **W** design news

#### Carlsten Associates Creates International Aura

Laing Properties, Inc., a British-based corporation in Atlanta, has grown to be one of the nation's leaders in commercial real estate development. Laing's



The reception area of Laing Properties' 15,000-square-foot offices in Atlanta exhibits a striking theme with deep shades and intense geometric patterning. Photography by Gabriel Benzur Studios

expansion obsoleted its 10-year-old office space, prompting the company to move into the vacant third and fifth floors of its Palisades Office Complex. In commissioning Carlsten Associates, P.C., to design this new space, Laing requested that a feeling of spaciousness be emphasized and as much of its existing furniture as possible be used. In the absence of a prevalent corporate style,

Carlsten Associates, P.C., developed a motif that combines geometric shaping with the continental elegance of marble, Brazilian cherry and mahogany, underlining the success and international status of Laing Properties, Inc. "Square on square" designs and a "stepped" element are repeated in floor-coverings, furnishings and molding in Reception and Conference areas of both floors, creating a unifying theme that is elegant and visually engaging. To upgrade outside public areas and older furnishings to the level of the new interior design, elegantly colored fabrics were applied throughout.

#### Cost Effective Modularity for County Jail

At 610,000 square feet, the Duval County Pretrial Detention Facility is the largest jail in Florida and the fifth largest in the nation. Completed early this year, the facility was the latest example of a cost-effective "modular unit" construction created by St.Louis-headquartered Sverdrup Corporation in association with Pierce Goodwin Alexander & Linville of Houston. This innovative method utilizes building blocks of precast cells that keep building cost per inmate to less than half the national average. Located in Jacksonville, the facility includes inmate support services, first-appearance courtrooms and separate circulation systems which provide secure access to the public, personnel and prisoners. "The objectives of jail management are to satisfy the staff, provide for public safety and provide a humane environment for the inmates," says

Michael A. Berg, deputy director of jails and prisons, Duval County Office of the Sheriff. "You try to meet those objectives in the most economical way possible."

The Duval County Pretrial Detention Facility is the largest single jail in Florida. Photography by Tony Carosella



#### PDR Provides Polish for Houston Offices

The Houston-based architectural firm Planning Design Research Corporation (PDR) maintains a substantial market share of space designed in the Houston area, last year planning more than three million square feet. PDR's reputation for service and design led the law firm of Woodard, Hall and Primm to chose the firm to design its new offices located on three prestigious floors of the Texas Commerce Tower. The new offices were designed modularly to allow for



The offices of Woodard, Hall and Primm combine traditional elements with contemporary style furniture. Photography by Mark Scheyer, Inc.

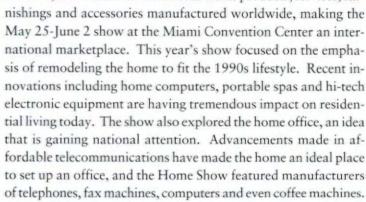
future redistribution of space and each floor was planned similarly for easy relocation between floors. The law firm sought a conservative, sophisticated, aggressive and prudent image. Thus traditional yet stylized overtones were emphasized to remain in concert with the contemporary architecture of the building. Sterling Chemicals also came to PDR with a tailored design in mind. With its relocation, the company needed a great deal of design efficiency to accommodate the smaller useable square footage. Special design features include custom cherry, makore wood veneer and black granite used in reception and conference room storage walls - a stylish and intelligent integration of design and function.



### **design** news

#### Designers West/Designers World Sponsors Miami/Fort Lauderdale Home Show's Spring and Fall Showcase Exhibition

Commemorating its 47th year, the Miami/Fort Lauderdale Home Show featured more than 1,200 exhibits of the latest in-home products, services, fur-



The Home Show annually features a select group of South Florida's leading interior designers in the Celebrity-Lifestyle Showcase. The exhibition was sponsored for the twelfth consecutive year by Gloria Jean Blake and Susan Whitelaw Preville. The 1991 showcase was sponsored with support from *Designers West/Designers World* Magazine, where both Ms. Blake and Ms. Preville were recently named the magazine's affiliates in the Southeast. This year's participating designers collaborated with local South Florida television news anchors on their vignettes, producing rooms that reflect their individual style and taste. They were Terri Levan Katz and WTVJ's Kelly Craig; Orlando Airas and WCIX's Ken Matz; Gil Schepf and WSVN's Rick Sanchez; Edward Nieto and WPLG's Diane Magnum; Sandi Samole and WSCV's Nicolas Kasanzew; and Tom Coppage and Ozzie Leal of O.S.T. Design and Ms. Blake and Ms. Preville.

Celebrating its 20th anniversary, this year's Fall Home Show of Fort Lauderdale will be the first public event held in the newly opened Greater Fort Lauderdale/Broward County Convention Center, September 13-16. The Home Show will present more than 700 exhibits of the latest furnishings and accessories as well as design-related services for the residential market. *Designers West/Designers World* Magazine also will sponsor the Designer Showcase at the fall event. Other special attractions will be a fashion show, cooking demonstration and "Expressions of Paradise," a landscaped feature area demonstrating a variety of foliage designs. For more information, contact the show producers, Perl Exposition Corporation, at (305) 666-5944.

At the 1991 Home Show's Celebrity-Lifestyle Showcase sponsored by Designers West/Designers World Magazine, under the auspices of Glona Blake and Susan Preville, participating designers collaborated with local South Florida television news anchors on their vignettes. Shown are the rooms designed by Edward Nieto for WPLG's Diane Magnum (top), Gil Schepf for WSVN's Rick Sanchez (center), and and Tom Coppage and Ozzie Leal of O.S.T Design for Ms. Blake and Ms. Preville. Photography by John Stillman







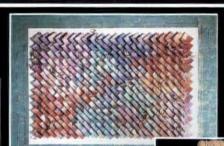


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## **w** designer news

#### **Industry Notables**

John Geiger, president of Geiger International, says his company will add approximately 65,000 square feet to its existing manufacturing opera-



Manfred Petri

Nanired Petri



Charles Levine



Eddie Hollier

tions in the Fulton County area of Atlanta. The new manufacturing facilities will consolidate all upholstery assembly and custom casegoods operations. Longer range plans, according to Geiger, call for the company to purchase approximately 25 acres of land in Atlanta and construct by 1994 a fully integrated, state-of-the-art manufacturing facility in a single complex... The vice president-design for Geiger International from 1983-1990, Manfred Petri has established his own design studio at 3589 Spencer Lane in Marietta, Georgia... Sharon C. Burnell was appointed executive director of the Florida Design Center, a three-story, 239,000-square-foot facility located in Tampa... The Atlanta Market Center has promoted Betsy Morehouse to vice president of technology services, responsible for market service registration and telecommunications. In addition Peter Gordy was named AMC's creative director with responsibilities over the development and implementation of design industry programs and shows such as Lightfair... Wholesale floorcovering and wallcovering distributors since 1934, the Blacknall Company of Atlanta has acquired the SAQQARA® line of woven textile wallcovering from the Amoco Fabrics and Fiber Company... Cleve Loper has been elected vice president and general manager of Blau Textile Co., Inc. In addition, Eloise McKnight was elected

secretary-treasurer of the decorative fabrics and wallcoverings company based in Miami... Design by Du Pont Interiors, Inc. has been commissioned to renovate the Petite St. Vincent Resort, a 113-acre, privately owned island in the West Indies' Grenadines... Tom Graboski Associates, Inc. was commissioned to create a comprehensive architectural signage and graphics program for the SSC Radisson Diamond, a \$140-million, 410-foot-long luxury vessel created for "upper echelon" corporate groups and incentive travel. The ship will be managed by Radisson Hotels International... Charles Levine, the head of Omni Designs, Inc., has been elected president of the Interior Design Guild of South Florida. Other new officers include Janet Friedman, Boca Raton, first vice president; Stuart E. Bloch, North Miami Beach, second vice president; Brenda Frost, Plantation, corresponding secretary; Barbara-Lee Feinland, Delray Beach, recording secretary; and Rene Vergera, Miami, treasurer... Eddie Hollier has been appointed to direct the technical activities and product development operation of the Wool Bureau's Interior Textiles division, headquartered in Atlanta.

#### For the Record:

On page 57 in the May 1991 issue, the interior designer of record for the Laureate Psychiatric Clinic and Hospital should be credited to Index The Design Firm, headquartered in Houston.

#### DCOTA Begins Weekly Consumer Tours

Every Tuesday and Thursday at 10, A.M. the Design Center of the Americas in Dania, Florida, will conduct personalized public tours. For an admission fee of \$5, visitors can view showroom space representing more than 4,000 manufacturers of fabrics, furniture, fixtures, lighting, fine art and accessories. A percentage of the admission fee will be donated to Broward House, a local shelter for people suffering from AIDS. In order to shop at DCOTA, a consumer must be accompanied by a licensed designer. However, DCOTA has several advertised consumer day events throughout the year. The center also offers a complimentary Designer Referral Service to interested consumers. For information, call (305) 920-7997.

#### IBD Hosts "ConQuest III"

The Louisiana-Mississippi-Ark ansas Chapter of the Institute of Business Designers(IBD) will sponsor its third annual regional trade show "ConQuest III," September 21, at the Marriott Hotel in New Orleans. The trade show is opened to interior designers, architects, specifiers and end-users working in Alabama, Mississippi, Tennessee, Arkansas, Louisiana and Texas. A gala, "New Orleansstyle" opening event will be held Friday, September 20. In addition, IBD also will sponsor with the American Society of Interior Designers a continuing education seminar "Success Strategies & Etiquette for the Professional" on Friday, September 20, at the Marriott Hotel. For more information on the IBD event and seminar, contact Hilda East, FASID, IBD, at (601) 268-1995.

#### **Escrow Account Service Offers Purchase Security**

The Customer Assurance Deposit Account is a new service offered at The Judith Norman Collection, a premier showroom of fine furnishings and accessories, located in the Design Center of the Americas in Dania,



Mitchel Fine, president of The Judith Norman Collection.

Florida. The service will offer designers and their clients the option of putting into an escrow account the money which they place on deposit for orders, normally at 50 percent. The deposit will be held in escrow until the merchandise shipped from the manufacturer. According to Judith Norman Collection

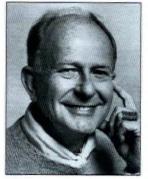
President Mitchel Fine, the idea for the service came from his concern about the numerous businesses within the industry that were going out of business. With the escrow account, "our clients know that their deposit money is safe," says Fine. Typically, payment for purchase is handled from client to designer to the showroom. "Morally and legally, the designer is responsible to their client for the deposit if something happens," he says, noting that designers appreciate the added security. "It's peace of mind for everybody." For more information on the new service, contact Mitchel Fine at (305) 927-7200.

#### centered: south/southwest

## Fall Shows Spotlight Fabric,

#### Capital Design Week

The Washington Design Center will present its eighth annual symposium on residential interior design and architecture, Capital Design Week. To be held September 25-26, the event will offer interior design professionals the opportunity to learn about the latest products and exciting new trends. Panels on a multitude of design topics will be presented by prominent figures in the industry such as John F. Saladino, ASID, the American Society of Interior Designers' 1991 Designer of Distinction, International Furniture and Design Association's National President Sarah Boyer Jenkins, IFDA, ASID, architect Lee F. Mindel and designers Jack Lenor Larson and Manuel Canovas. Richard C. Nylander, curator of Collections for the Society of the Preservation of New England Antiquities, will discuss historical wallcoverings of the 18th and 19th centuries with Nancy E. Davis, director of the Octagon Museum, and a panel of industry experts. This program will be arranged in conjunction with the exhibition at the Octagon Museum entitled "In the Most Fashionable Style: Making a Home in the Federal City." The showrooms of the Center will



Jack Lenor Larsen (right)
and Manuel Canovas
(above) are among the
noted speakers at Capital
Design Week, September
25–26, in Washington, D.C.

also be participating with new product introductions and demon-

strations, and a wide range of educational seminars and special events. For more infor-

mation, contact The Washington Design Center, 300 D Street, S.W., Washington, D.C. 20024, or call (202) 554-5053.

FABRIC FAIR '91 at the Design Center of the Americas will feature colorful and informative talks by Mario Buatta (right) and Rela Gleason (above right).

#### Up, Up and Away at FABRIC FAIR '91

The Design Center of the Americas (DCOTA) in Dania, Florida, promises to take visiting designers and architects on a "Voyage to the Land of Fabrics" at FABRIC FAIR '91, September 12. Gayly decorated with miniature hot air balloons and a rainbow of colors, the event will include a gourmet box lunch sponsored by Design Access, Inc., and an auction and raffle of theme centerpieces to benefit Broward House, a local shelter for people suffering from AIDS. Additional activities include special showroom presentations and a wrap-up jazz and cocktail party sponsored by Seagrams. Highlighting FABRIC FAIR '91 will be keynote presentations by Mario Buatta and Rela Gleason. Buatta, the internationally renowned "Price of

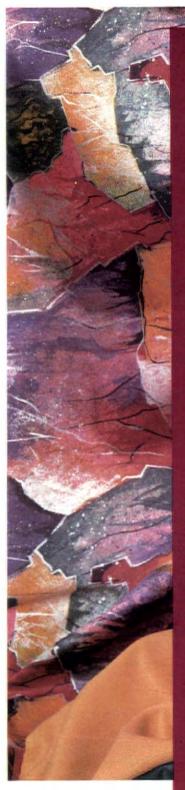


Chintz," will surely be his colorful and entertaining self in presenting "Fabric Trends: New Applications for Classic Styles." Interior designer turned fabric and furniture manufacturer, Rela Gleason.

will share some of her experiences from the many sides of design in her address on "Defining Style

and Creating a Signature Identity." Ms. Gleason will make an additional "how to" presentation in the Design West showroom titled "Accents on Bedrooms: A Safe Haven in Uncertain Times." For further information on FABRIC FAIR '91, contact DCOTA, (305) 920-7997. —Keli Dugger





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#### DW faces



From left: Michael Arak, IBD; Chapter President Linda Behmoiras, IBD; Jerry Blau; Dawn Starling, IBD; and Michael Wolk, IBD

Ronald J. Pavlik, IBD



Linda Behmoiras, IBD's chapter president, with Jerry Nielsen, chairman of the UF interior design department.



Ward Van Damme and Tarja Rautainen receive \$500 checks from Ralph Federici, president of General Mica, and congratulations from Linda Behmoiras, IBD chapter president



From left: Luis M. Lopez, Calixto Valenti and Carlos Montero de Alba



From left: Raymond M, Kennedy, ASID National President; Sandra G, McGowen, ASID Georgia Chapter President; and C. Dean Thompson, Milliken & Company, ASID Industry Foundation National Board Member



From left: Patricia Stoner Barnett, Frank Mingis, Jillian Van Dresser, Carol Soucek King, Carolyn Bradford

IBD SOUTH FLORIDA AWARD GALA This year's winners of the IDIS award were **Ronald J.**Pavlik, IBD, of the Fort Lauderdale-based Pavlik

Design Team, and past president Dawn Starling, IBD, of Miami's Starling Associates. Jerry Blau, of Blau Textile Inc., received the Industry award, while Mary Anderson, formerly of the Knoll Group, was named Sponsor-of-the-Year. Shown with Chapter President Linda Behmoiras, IBD, are winners Michael Arak, Jerry Blau, Dawn Starling, and Michael Wolk. During the evening Linda Behmoiras announced the inauguration of an annual \$1,000 scholarship to be awarded to a student at the University of Florida. On hand to receive the good news was Jerry Nielsen,

chairman of the UF interior design department. \* GENERAL MICA-IBD SOUTH FLORIDA STU-DENT DESIGN COMPETITION This year's winners, Ward Van Damme of Miami's International Fine Arts College, and Tarja Rautainen of Miami Dade Community College each received a \$500 check from Ralph Federici, president of General Mica, and Linda Behmoiras of IBD. VALENTI USA DOUBLES FLORIDA SHOW-ROOM SPACE Luis M. Lopez, vice president and managing director of Valenti USA, has announced that the 200-year-old Spanish high-end furniture and accessory manufacturer is making a huge capital commitment to increase its presence at U.S. design centers. Celebrating the moment were Luis M. Lopez and Calixto Valenti with Carlos Montero de Alba of Metropolitan Life Insurance. GEORGIA CHAPTER ASID HEARS UNIFIED VOICES Raymond M. Kennedy, ASID National President, and C. Dean Thompson, Milliken & Company, ASID Industry Foundation National Board Member, posed with Sandra G. McGowen, ASID Georgia Chapter president, following talks on progress toward a Unified Voice at a recent meeting in Atlanta. \* NEWH GALA,

ATLANTA The first annual gala for Atlanta's Network of Executive Women in Hospitality drew many from NEWH/Los Angeles. Among them were Hallmark Lighting's Patricia Stoner Barnett, NEWH Los Angeles; Frank Mingis, Mingis Design, Atlanta; Jillian Van Dresser, president and founder of NEWH/Atlanta and partner of Frank Mingis; Designers West's Carol King, NEWH/Los Angeles; and Mingis Design's Carolyn Bradford, NEWH/Atlanta.

-Rosemary Jones

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# Support Needed for Title Registration

Interior
Designers Are
Facing One of
the Most
Critical Issues
Impacting the
Interior Design
Profession
— Title
Registration!

#### STATE COALITIONS FORMED

by Rita C. Guest, ASID, president of GAIDP and president of Carson Guest, Inc.

While still preserving the right of any decorator, designer, contractor or retailer to continue to offer their services, title registration would entitle those designers who are qualified by education, experience and examination to use the title "registered interior designer."

At this time, interior design is not a recognized profession in many states, despite the fact that most of the state universities offer degrees in interior design.

A National Accord has been signed by national presidents of the American Institute of Architects (AIA), the American Society of Interior Designers (ASID), the International Society of Interior Designers (ISID), and the Institute of Business Designers (IBD) agreeing that title registration for interior designers is acceptable to each organization.

Nationally, more than 30 state coalitions have been formed to support registration in their respective states. The members of these groups are independent designers and representatives of design related industries as well as members of ASID, IBD, ISID, IFDA (International Furnishings and Design Association), and ISP (Institute of Store Planners).

The unparalleled building boom, the advent of multi-tenant construction, and a great diversity of products have added to the complexity of the education required to practice interior design. As the profession has grown, responsibilities and technical data have skyrocketed. The health and safety of the public needs to be protected.

Title registration for interior designers needs your support. Contact your state coalition through any of the professional organizations listed above.

#### PASSAGE OF TEXAS LAW

by Lazan Mathews, executive vice president of TAID

Texas recently became the 12th state (14th jurisdiction) to regulate interior designers; June 15, 1991, Governor Ann Richards signed Senate Bill 429, which also re-authorized regulation of architects and landscape architects in the Lone Star State. The legislation was approved on May 26, despite a last-minute effort to eliminate the regulation of interior designers from the "omnibus" bill.

Adoption of the bill caps a seven-year registration effort led by the Texas Association for Interior Design (TAID). During the sunset review of the Architectural Practices Act last year, TAID successfully lobbied to add regulation of interior designers to re-authorizing legislation for the Texas Board of Architectural Examiners (TBAE). The combined legislative support for regulation helped to ensure the bill's passage this year, but TAID's grassroots support and intense lobbying was the key to legislative success.

After September 1, 1991, the title "interior designer" may only be used by those who are registered or exempted by the state of Texas. Registration requirements include a combination of six years education and experience, and passage of a registration examination. The legislature included a one-year "window" to allow individuals with six or more years of professional experience or teaching to apply for registration without having to take the exam.

Because of state budgetary problems, another sunset review of the TBAE, as well as all other agencies, will take place this year. The TBAE, which will now be composed of four architects, one interior designer, one landscape architect and three public members, will, however, begin writing the rules and guidelines for administration of the Act this sumer. Applications for registration should be available in a few months.

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#### **GENERAL NEWS**

#### FABRIC FAIR '91

"Voyage to the Land of Fabrics" at the Design Center of the Americas (DCOTA) in Dania, Florida. (305) 920-7997. 9/12

#### "From the Picturesque to the Sublime"

a three-day Symposium benefitting The Dallas Museum of Art Decorative Arts Acquisition Fund, presented by Smith Ekblad & Associates and Hayslip Design Assoc. Wanda Holcombe at (214) 871-0305. 9/26-9/28

#### ICEX Presents FIM '91

the Spanish Institute for Foreign Trade hosts this international trade show in Valencia, Spain. (305) 446-4387 9/28-10/1

#### Consumer Fair Open House

at the Atlanta Decorative Arts Center. (404) 231-1720.

#### Floor Sample Sale

at the Design Center of the Americas in Dania, Florida. (305) 920-7997. 10/11-12

#### "OPRYtunities: Tuning Up for the '90s"

the Interior Plantscape Division of the Associated Landscape Contractors of America conference and trade show at Opryland Hotel, Nashville. (703) 241-4004. 10/22-25

#### CMC '91 and A/E/C SYSTEMS

an exhibition and conference on computer-aided and electronics technology for the architectural, engineering and construction industries, in Nashville. (800) 451-1196. 10/28-31

#### Color Marketing Group Fall Conference

at the Hyatt Regency New Orleans. (703) 528-7666. 11/3-5

#### The Carpet and Rug Institute's

Annual Fall Conference at the Marriott Desert Springs Hotel in Palm Springs, California. (404) 278-3176. 11/11-14

#### **Imagining New Possibilities**

The Fourth Annual National Symposium on Healthcare Design at Boston Marriott Copley Place Hotel, Boston. (415) 370-0345. 11/14-17

#### Landscape and Grounds Management Conference

sponsored by the Associated Landscape Contractors of America and the Professional Grounds Management Society, in Tampa. (703) 241-4004. 11/17-21

#### MARKET EVENTS

#### **INNOVATIONS '91**

"Design at Work," the annual contract design market at IN-NOVA in Houston. (800) 231-0617 or (713) 963-9955. 9/12-13

#### Home Show

fall residential market opened to the public, at Greater Fort Lauderdale/Broward County Convention Center, Fort Lauderdale. (305) 666-5944. 9/13-16

#### "CON-QUEST III"

third annual trade show hosted by the Louisiana Organizing Chapter of the Institute of Business Designers and the American Society of Interior Designers at the Marriott Hotel, New Orleans. (601) 863-3325. 9/20-21

#### Capital Design Week

The Washington Design Center's eighth annual symposium on architecture and residential interior design, in Washington, D.C. (202) 554-5053. 9/25-26

#### National Casual Furniture Market

at the Merchandise Mart and ExpoCenter/Chicago. (312) 527-4141. 9/26-30

#### **Juvenile Products Show**

sponsored by the Juvenile Products Manufacturers Association, Inc., at the Dallas Market Center Apparel Mart. (609) 985-2878. 10/8-11

#### **DESIGN NEW YORK '91**

the sixth annual residential interior design market in New York City. Information: at the New York Design Center at (212) 679-9500, or the Sonet Agency for the D&D Building at (212) 751-5110. 10/9-11

#### Designer's Saturday

the fall contract and residential furnishings market and symposium held in various New York City area showrooms. (212) 826-3155. 10/17-19

#### High Point Fall Market

held at various showrooms and design centers in High Point, North Carolina. For accommodations: Triad Housing Bureau, (919) 884-1957 or Chamber of Commerce Housing Bureau, (800) 334-2507 or (919) 886-4900. General information: International Home Furnishings Marketing Association, (919) 889-0203. 10/17-25

#### **EDUCATION**

"Success Strategies & Etiquette for the Professional" sponsored by the American Society of Interior Designers and the Institute of Business Designers, at the Marriott Hotel in New Orleans. (601) 268-1995. 9/30

#### **Designer Seminar Series**

Sponsored by the Atlanta Decorative Arts Center. 9/11: "Updating the Past: Documentary Fabrics and Wallcoverings" with M.A. Sikes. 11/11: "Accessorizing in Interior Design" with Valerie Moran of Grange Furniture, Inc. (404) 231-1720

#### "The Good Life Goes Outdoors,"

a 1991 Sack Lunch Seminar at the Decorative Center Houston with Johnny Steele, ASLA, on the new prominence of patios, decks and gardens. For reservations: (713) 961-9292. 10/10

#### International Symposium on Glare

sponsored by The Lighting Research Institute, in Orlando, Florida. (212) 705-7511. 10/24-25

#### ART OPENINGS / EXHIBITIONS

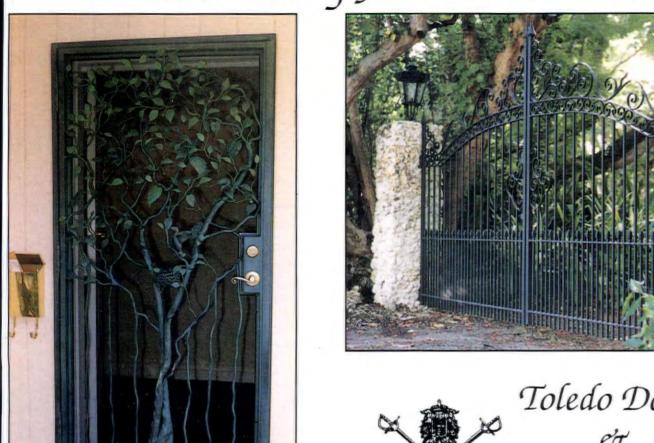
#### "New Architecture Dallas"

an exhibition of current corporate architecture by prominent Dallas architects at the Allsteel, Inc. showroom, Dallas. (214) 954-0390. 9/5–10/18

#### "In the Most Fashionable Style: Making a Home in the Federal City"

at the Octagon Museum in Washington, D.C. (202) 638-3105. 10/1-1/6/92

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## Consumer Awareness or Consumer Access:

FOR OVER THREE DECADES

America's professional interior designers have had access to showrooms and merchandise not available to the non-professional. Concurrently there has been the question of whether the interested consumer, the end-user, should have either the ability to purchase directly or at least be encouraged to visit showrooms to learn what is available.

Recently, with the proliferation of large design centers, and with the challenge of the currently depressed economic situation, this question of closed-door-open-door policy has generated increasing debate.

This month *Designers World* has asked heads of five major design centers in the South/Southwest states to share their viewpoints with our readers.

High Point, North Carolina-based Market Square Partnership, of which Mr. Froelich is Managing General Partner, operates Market Square, Furniture Plaza, and Hamilton Market, as well as a number of other properties. Market Square is open year round to design and trade, while Furniture Plaza is open only during the International Home Furnishings Market to the trade in April and October. A number of showrooms in Hamilton Market are open to design and trade year round by appointment. Mr. Froelich, long active in High Point civic and cultural affairs, is also actively associated with the Piedmont Triad World Trade Center.



J. H. FROELICH, JR.

Managing General Partner, Market Square Partnership; President, The Froelich Companies

Our industry must move aggressively to help the consumer feel comfortable with selecting the marvelous home furnishings that are offered and the truly outstanding choices that are available from so many of today's furniture, fabric and accessory makers.

The Furniture Industry Foundation has just begun with television and print to heighten consumer awareness and, as support widens, will hopefully do for home furnishings what Cotton, Inc., and the Raisin folks have done for their industry segments.

Consumers need to feel comfortable and very much at home when they make furniture purchasing decisions. This is easier said than done. We have to help the consumer feel at ease in their decisions and help them feel comfortable in seeking professional interior design advice and assistance.

Through tours at design centers and frequent seminars where designers are introduced to the consumer, we need to break down the designer mystery that often impedes the consumer move to seek professional design assistance. We must help break down the feeling that "I should be able to do it myself," whether trained, experienced, or not.

Access to the Design Center should still be controlled. Tours, we believe, are necessary and helpful, but the consumer should be in the company of a competent professional.

## Which Will It Be?

#### **JOAN A. KERNS**

Executive Vice President/General Manager, Design Center of the Americas

Lately, it seems a number of interior design publications are raising issues that cause us to question what interior designers will be showing us in the future. Frankly, I think we'll all be pleasantly surprised.

I read one article about how ASID is strongly supporting other design organizations to develop one single national board. Becoming one large group is a much better idea than maintaining many fractured groups. Ultimately, this should help strengthen the interior design profession overall.

We are also reading, during these challenging economic times, various opinions on how design centers and their showrooms should or shouldn't be open to the public.

DCOTA's marketing from its inception has been directed by Marvin Danto, a conservative Michigan furniture retailer/developer. It's his conservative philosophy that has guided DCOTA from conception to reality, and will continue to stay intact.

Part of the Danto philosophy for Design Center Management is to be sensitive to the needs of showroom owners and managers as well as the needs of the trade. At DCOTA, we feel a responsibility to help keep our industry strong and, on an aggressive note, to expand our market share. We've done that in many different ways; more recently by implementing a consumer awareness program.

We started by allowing prominent charitable and cultural organizations in our community to host events in DCOTA's Grand Atria. This is done primarily on weekends when the building is closed. However, we kept the showrooms well lit so that these affluent guests could see what was available to them through their interior designer.

In 1990 we also opened our building one Saturday for a Consumer Open House which was an overwhelming success. More than 2,000 consumers paid \$10 to see exactly what DCOTA was

all about. That day, the building was supported by design organizations who were positioned in various showrooms as well as giving presentations to consumers on the benefits of using a design professional.

Most recently, we've added Consumer Tours. Every Tuesday and Thursday in July and August, consumers were welcomed into the building and given a tour. The Americas in Dania, Florida, has been with \$5, of which half was donated to a local residen- House,



Joan A. Kerns, Executive Vice President and General Manager, Design Center of the Danto Investment Company, owners and charge for the tour was developers of DCOTA, since 1984. Earlier, as Director of Marketing for McDonalds, she was responsible creating Ronald McDonald

tial facility for people afflicted with AIDS.

In the upcoming year, you will see DCOTA involved in "home shows" and "designer showhouses," here again, maintaining our conservative philosophy but educating consumers on the various options available to them when renovating or furnishing their homes or offices.

Although DCOTA was developed as the ultimate source for designers, architects and specifiers, our current goal is to increase consumer awareness. We are all anxious to see the overall benefit of the consumer events scheduled for 1991 and 1992.

Hopefully, we will experience an increase in business by our design community and, of course, by our family, the DCOTA showrooms. But for us, the key factor is information and education, rather than access alone.

#### **DW** awareness/access

#### MICHAEL W. McADAMS

President, Crow Design Centers: The Design District, Dallas, The Decorative Center of Houston, The Boston Design Center

We published a little quote in a Design District mailer to the trade not long ago. It was tongue-in-cheek, but it comes to mind regarding the question at hand. "Nothing

Michael Wadsworth McAdams was named president of Crow Design Centers, (formerly DMC Design Centers, Ltd.)
in July 1990. He joined Trammell Crow's Dallas Market
Center Co., in 1983, following an earlier career in real estate.
His present responsibilities include all managerial aspects of The Design District, Dallas, The Decorative Center of Houston, The Boston Design Center, and a portfolio of non-related properties, totaling more than two million square feet.

endures but change." That's attributed to Heraclitus, *circa* 540–480 B.C.!

Of course change is inevitable, and I've come to realize that a key to happinessand to business success-is the acceptance of change. In business, to perceive change as it is happening or, even better, to anticipate it creates options for adjusting business practices, thereby making change a potential catalyst for

A major impetus

for change in the design center industry has been an undeniable economic slowdown, particularly in Texas and the Southwest. And consequently, it's no secret that there's been a dramatic attrition of high-end furniture stores in the United States. Where, then, do sophisticated, upscale customers see a variety of high-end home furnishings today, if not in design centers? I mean, if you've never seen a Rolls Royce, you probably wouldn't buy one.

Ultimately, I don't believe we're dealing with a question of wholesale versus retail. I can't imagine that any of our tenants in Dallas, Houston or Boston are contemplating a literal retail situation. They're not equipped for that, nor is that their goal. With that said, I'd like to make one point very clear. Our showrooms have traditionally and are currently taking the lead on this issue. They have been cautious and contemplative in making any changes that would negatively affect their valued customer base, the design professional.

We at Crow Design Centers have as our goal to (in the current vernacular) "do the right thing" for our tenants, which is ultimately the right thing for us. We have no interest in dictating policy, but we are absolutely interested and involved in what's best for our customers, the tenants; their customers, the designers; and the ultimate customer, the end user.

So ... it seems to me that it's important to elevate public exposure to design centers and the interior design profession—call it "public awareness"—as in our successful public open house at the Boston Design Center this past spring. From there, any change from present policies towards selling to the public will, in the end, be up to individual showrooms, which must respond to the demands of the marketplace.

During the past year, we've met with designers and discussed our present and potential plans for public awareness. Almost without exception, we've had their blessing and encouragement. They understand that a greater awareness of the vast resources of a design center should only enhance their business. Like the Rolls Royce analogy, they've encouraged us to make the public aware that we're here and loaded with obtainable treasure.



#### **DW** awareness/access

#### SIAN IMBER

Director of Communications, The Washington Design Center

The management of the Washington Design Center actively pursues policies of consumer awareness and consumer access to support both our design community and our showrooms. Since opening our facility in 1983, we have cooperated with the diverse segments of our design community—interior

Sian Imber is director of communications for The Washington Design Center in Washington, D.C. Prior to joining the management team of The Washington Design Center in 1986, Imber was director of public relations for interior designer John F. Saladino.

designers, interior decorators, architects, space planners and facility managers—to promote the benefits and value of good design to the consumer.

To that end we have been actively involved in events such as The Washington Design Celebration in 1990, which was organized to inform the business community of the inherent benefits of excellent architecture and commercial interiors. We

maintain a high visibility in our community by supporting numerous show houses and other charity events which focus on residential interior design and which are open to the public. We also participate in events organized by the professional design societies and support several lecture series on architecture and interior design arranged by organizations such as The Smithsonian Institution and The American Architectural Foundation. Over the past four years, we have also developed an advertising campaign that targets consumers and encourages them to become aware of the resources available to them through an interior designer.

We welcome consumers to The Washington Design Center in a variety of ways. We run a popular and well-attended program of tours which are open to the consumer and led by professional members of The American Society of Interior Designers and The International Furnishings and Design Association. We also host tours arranged by individual interior designers and by outside organizations such as The Smithsonian Residents Associates Program. The management of The Washington Design Center has also assisted our Design Center Showroom Association in organizing several open days to support local charities which give the consumer the opportunity to browse in our showrooms with an interior designer on hand to provide product information.

Commenting recently on the consumer awareness and consumer access policies of The Washington Design Center, Barbara Campbell, ASID, President of the Washington Metro Chapter of the American Society of Interior Designers, commented, "The Washington Design Center has taken the lead in creatively bridging the gap between the desire for the public to view the unique and unusual items available at design centers with the need for exclusive professional access for the design community. Working in a cooperative partnership with showrooms and design organizations, our Design Center offers many unique opportunities for 'public access', while fully supporting the 'closed' showroom concept design professionals prefer."

As to the future of these policies, The Washington Design Center management shall continue its strong partnership with the design community and our showrooms and shall welcome their input as we continue to evaluate our policies.

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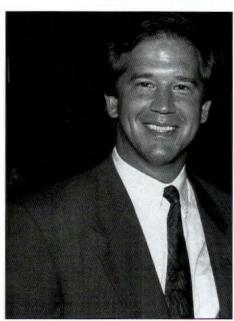
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#### w awareness/access

#### JEFFREY L. PORTMAN

Vice President and General Manager, the Atlanta Decorative Arts Center

Thomas Edison once said "opportunity is missed by most people because it is dressed in overalls and looks like work." The issue of "Consumer Awareness or Consumer Access: Which Will It Be?" is a perfect



Jeffrey L. Portman is vice president and general manager of the Atlanta Decorative Arts Center, one of the 12 Portman Companies comprising the privately owned firm based in Atlanta. He is the son of John C. Portman, Jr., the internationally renowned architect and developer. Portman represented John Portman & Associates in East Asia and Europe from 1981 to 1983. From 1983 to 1985, he held the position of leasing manager for Portman Barry Investments. In 1985, he accepted the position of property and leasing manager at the Atlanta Decorative Arts Center, and in 1988 was promoted to his current position.

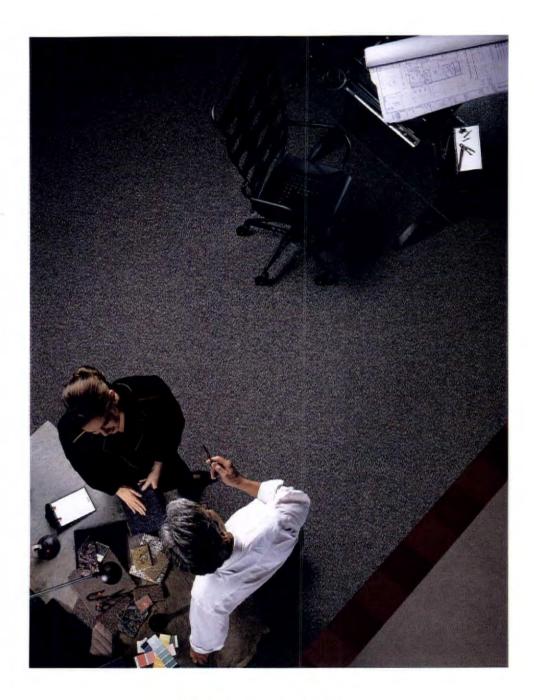
example of a growth opportunity available to all of us in the design industry. There is no question that this issue stimulates fierce debate on all levels. However, if we look at the heart of the matter, it appears to me that we are asking all the right questions, for if we want to continue to exist in the future we need to continually define who and what we are and what we want

Our industry has never experienced the level of debate concerning the consumer as it has recently. There is no question that change does not come easily, nor when it occurs is it always widely accepted. However, it is my belief that consumer awareness has always been and will always be an important element to the success of all design centers as well as designers. Without appro-

priate promotion and marketing to the consumer of the advantages made available by using our entire industry, we as design industry professionals would fail miserably in justifying our existence or generating additional business opportunities. We cannot rely on tradition alone in an age that is filled by questioning.

With this in mind, granting access to the consumer on a regular basis is well worth conversation but not action at this point. Consumer access such as our upcoming consumer fair to be held in the fall seems to be the responsible approach to dealing with the sophisticated consumer in today's world. This event targets only the appropriate consumer and allows that consumer access for two days only to the design center for various workshops and seminars handled and supported by the design community. This effort in no way undermines the designers. Instead, it aims to support the design community and the policy of "to the trade only."

Design centers as well as designers need to be careful not to allow external forces to solely drive policy decisions which may help in the short term but may have dreadful consequences in the long term. It is time for all of us to work together in a spirit of calm and determination. We must live in the solution and point toward the future with our purpose clear and stately. The future is ours if we do not forget from whence we came, while working diligently to be better at what we do. The time for recognizing opportunity is upon us as we continue to define our place in the world of design.



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# Showrooms: Open or Closed?

Responses to June/July's section, "Texas Excellence"

Designers Should Preserve a Professional Image

I would like to express some concerns about the articles regarding open showrooms which appeared in your June/July issue.

While I respect the opinions of the showroom owners and wish to be sensitive to their economic situations, I am concerned about interior designers and the public image of the interior design profession.

Interior designers are service oriented professionals and market themselves to different segments of the general public based on their specialization. A showroom that opens to the public creates the perception that the showroom is marketing to the public and could offer the same service, when according to the articles, the showroom owners have no desire to sell to the public. To avoid public confusion, I feel designers and showrooms must reach an agreement as to whom they will be marketing.

I would like to encourage representatives of design organizations, such as ASID, showroom owners and market center real estate developers, to have a professionally facilitated meeting to arrive at a consensus. As does Mr. Greg Eliot, I would like to see Dallas lead the way, but it must be a joint effort to give the general public a clear understanding of interior designers and their industry.

JIM MARSTILLER, ASID TEXAS CHAPTER PRESIDENT, ASID DALLAS, TEXAS

#### Progress Brings an Uncertain Future

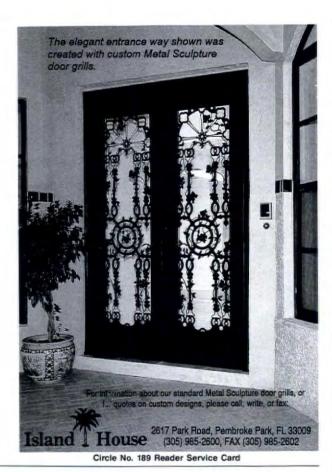
The article in the June/July '91 issue of Designers West regarding open showrooms has certainly brought rumors to the forefront! The impressive portraits of Buzz Dicken, Greg Eliot and David Sutherland caught my immediate attention and their viewpoints were well defined and quite understandable.

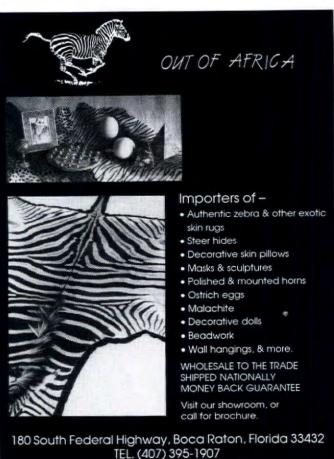
To face the future now is a frightening prospect for any designer or supplier. I am grateful that I have lived and practiced interior design in the "Golden Era" of Dallas and will not be terribly affected by the outcome, but I do worry about my younger colleagues. I have had the good fortune of being a part of the birth and blossoming of the decorative showrooms in Dallas and hope that I will not see the demise of the same.

From small locked showrooms in the Fairmount Street area, where admission was a well-earned privilege in the early fifties, to the opening of the Decorative Center and Trade Mart in 1955, to the expanded centers and open-street locations of today is quite a metamorphosis. What a world of beauty has been brought to us and our clients by the vision and investment of our showroom owners! There is no way my firm's purchases could keep these companies in business, but we have hoped enough others would.

If the showrooms were opened to the public, I foresee a total change from showrooms to shops. Larger staffs would be required who had the training to handle the details, sales and delivery. Doesn't that leave the public free to make its own mistakes and complaints? Where does it leave the many qualified and now registered interior designers who had been patrons of the Market Centers? It will be sacrificing a good percentage of income which we have enjoyed. I guess we become true professionals when we depend upon fees alone. Surely this must be progress, but I wonder.

LUCILE A. PAYNE ASID LIFE MEMBER DALLAS, TEXAS





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#### **DW** letters

#### Designers/Showrooms Should Support Each Other

Should showrooms change their method of conducting business and open their doors to the public? As one of many interior designers who frequents the showrooms and enjoys the invaluable service and professional expertise offered, I join those designers who favor the conventional method of "to the trade only." Those of us who utilize these facilities realize the advantage and depend on knowledgeable showroom personnel to keep us abreast of new lines, provide product knowledge, and explain custom applications. In an ever changing industry, this strong business relationship becomes an important part of our daily design process.

Sometimes, however, good things come to an end. With an erratic economy, which darts across the country playing havoc with profits, show-rooms have looked for ways to survive. In the late eighties we saw showrooms in Houston decrease in size, some hang on, and others close their doors and leave.

Several of those who stayed became more flexible in their policies of to whom they sold. These varying showroom policies send mixed signals to the public and designers.

If the design community does not support the showrooms, they will have to look elsewhere for business. I doubt that the showrooms look forward to servicing the public. The cost of additional time, larger spaces to show more product, and increased services and staff would be offset any increased sales. Not all clients, on the other hand, are interested in searching and researching the numerous lines available; they recognize the value of hiring an interior designer who creates a design concept and eventually saves them time and money.

As interior designers, what can we do? First, support the showrooms. Second, in the event the doors are opened to the public, be prepared. Remember that design projects are not based on finding a chair or a lamp. We must educate and

communicate to the public who we are and what services we can provide. Should we become specifiers only and the client becomes the purchaser, then we must charge an appropriate fee for our time and expertise. This is a time for us to increase our professionalism, network, and present a unified image to the public so that they understand the importance of our role in creating better places to live.

Showrooms need us and we need them. Hopefully, together, we can continue to build a strong relationship that will flourish beyond the nineties.

BARBARA SCHLATTMAN, ASID

TEXAS GULF COAST CHAPTER PRESIDENT, ASID,
AND BOARD MEMBER, TEXAS ASSOCIATION OF INTERIOR DESIGNERS, HOUSTON, TEXAS

#### A Thank-You for Speaking Out

We at the interior design firm of Maseda & Orr would like to take this opportunity to thank David Sutherland for his support of interior designers in the *Designers West* article entitled "Texas Excellence."

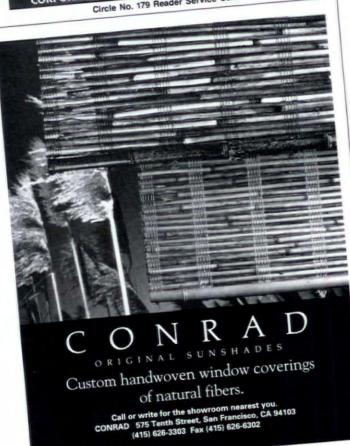
We have had the pleasure of working very closely with Tom Wadley, a sales assistant at David Sutherland, Inc., for many years now. He has always been very knowledgeable of the products you represent and has gone beyond the call of duty to be helpful. Also the hard work of sales assistant Daniel Polk and the other members of your staff always shines bright.

Again thank you for your efforts to promote a truly "Professional Design Community." You should be proud of the lines that you represent, as your success has come from the people and the atmosphere that you have created on Oak Lawn.

JOE ORR MASEDA & ORR, DALLAS, TEXAS

Designers World welcomes your letters of opinion on articles and/or industry issues. Please send to: Letters, Designers West, 8914 Santa Monica Boulevard, The Penthouse, Los Angeles, CA 90069-0660.





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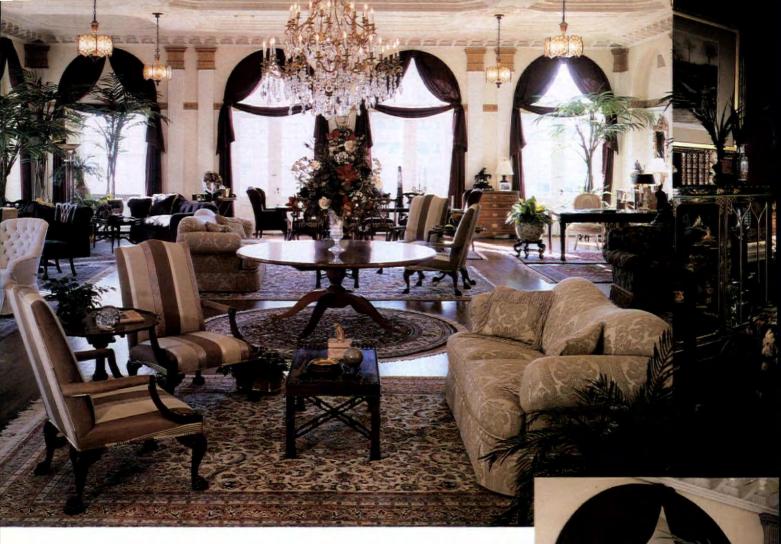


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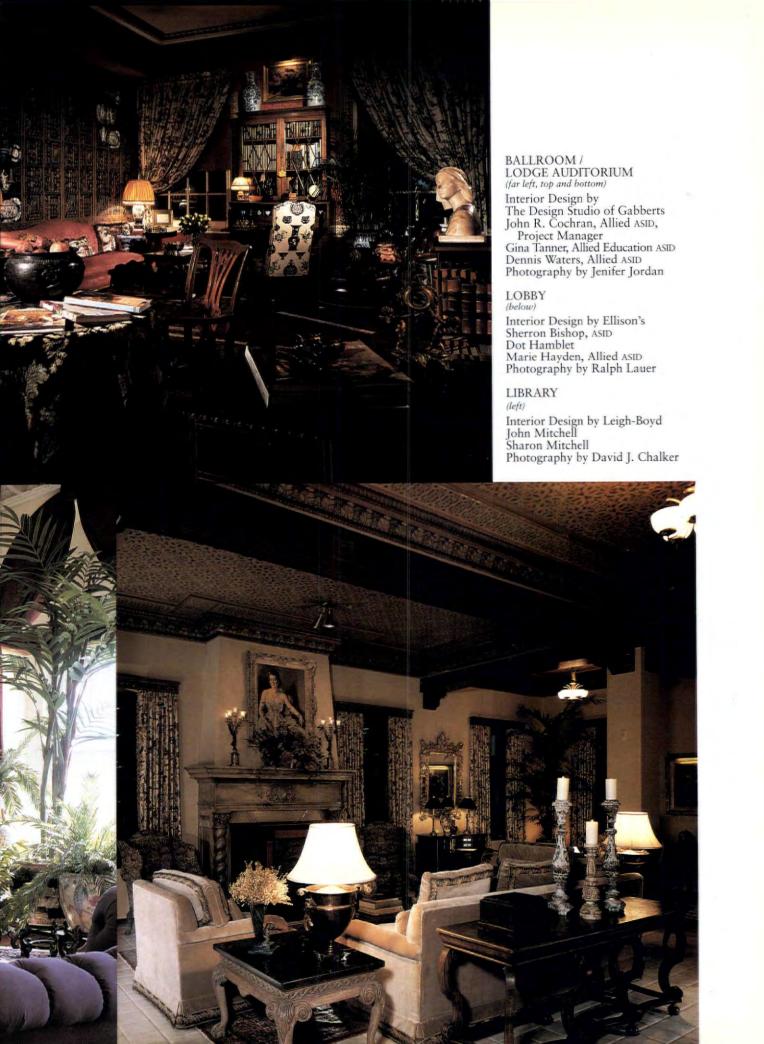


# A BEGUILING YESTERDAY

Showcasing the Charm of an Earlier Fort Worth

The color palette — gold, black, russet, heliotrope, and moss green — was the same as the original. Just as harmonious with the building's Georgian architecture were the furnishings — pure Georgian, Spanish Renaissance and Early American. Throughout this showcase, some 23 designing Texans decided to celebrate their opportunity to refurbish a Texas Landmark by using its original intricate detailing as their primary inspiration. And, since the Fort Worth Elks Lodge, built in 1927 and now home of the Y.W.C.A., is enriched by hand-stenciled ceilings, elaborate cornices, Spanish tile, and hand milled moldings, it was an inspired decision.

- Carol Soucek King



## More with Less at "Bare Bones"

The 41st
International
Design
Conference
in Aspen

THE ASPEN INTERNATIONAL conference has always reflected the cutting edge of what was happening. In the 1960s, the hippie and antiwar movements; in the 1970s, civil rights and feminists. But in the 1980s, the conference grew away from the important social issues. This year, however, the conference was once again the mirror of the times that participants have grown to expect.

The "Bare Bones" theme in and of itself clearly echoed the recession. Also, and probably not an aspect planned or desired by the conference organizers, attendance was light by one half and there were fewer speakers. But this just made the program seem more focused, exemplifying how it is indeed possible to make more with less.

Walter Valentini, a minimalist artist, created a magnificent seven-panel mural during the conference. He likes to begin with "walls already filled with history such as ancient abbeys and old museums, chipping away and then adding geometric form Anthropologist Kenneth Brecher called upon us to evaluate our work, our commitment and contribution to society. He cited an African tribe in the Sudan that bonded even hostile villages together in hard times to work for the mutual goal of survival "We must unite in efforts to better our world in areas of education, health care, day care and elderly care." We must reverse this sense of separateness that hovers over us in this tough economy.

Yuri Soloviev, founder of the Society of Soviet Designers and the International Council of Societies of Industrial Design, has won a variety of awards from Soviet and international design organizations. The recent opening of the free market and the election of Boris Yeltsin as president of Russia have created great optimism in the Soviet design community. It was a touching moment when Soloviev expressed delight at the opportunity of participating in the Design Conference 30 years after the initial invitation was extended.

Duane Michals photographs the unphotographs the unphotographable, explores the unseen: dreams, loss, the power of the imagination. He writes in the margins his thoughts and feelings, making his work deeply personal. "I use photography to touch feelings. Being an artist is being able to create something that someone 100 years from now may be touched by. Unscrew your head and free your minds.

Being alive is a very strange event."

Bare Bones inspired a look at our inner core, a space from which we must express our creativity in order to make real and meaningful contributions to society.



During the conference, minimalist Walter Valentini (standing) and his assistants created a seven-panel mural in which his sculptural plaster, paper and metal forms seem to symbolize the current need to make more with less. Later, Valentini donated the mural to the Aspen Institute. Photography by Robert Chamberlain.

representing space and time, creating a rhythm. There is a sense of counterpoint as in music." Valentini studied in Rome and Urbino, where he became interested in engraving. Paper remains a primary material in his work.

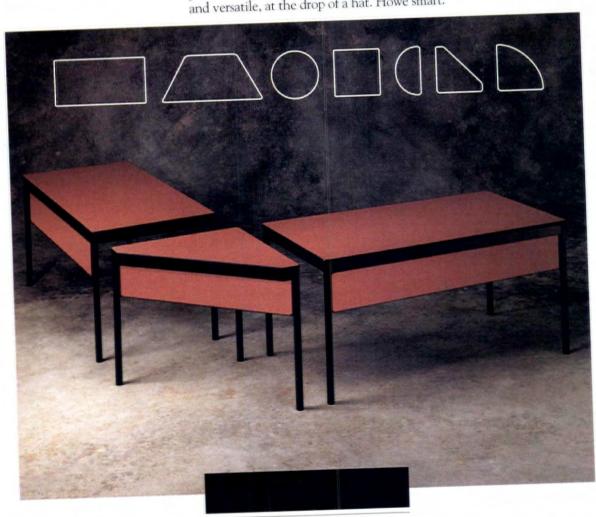


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# Designer's Saturday 1991

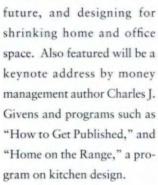
Fall Market in New York City, October 17-19



THE 24TH ANNUAL Designer's Saturday, the East Coast's largest contract market event, will take place this year October 17–19. For the first time, Designer's Saturday, Inc. has joined forces with the International Design Center, New York (IDCNY), the Architects and Designers Building (A&D), and the Decorative Arts Center (DAC) in a unified effort to provide more comprehensive and coordinated information to show attendees on the varied programs throughout the participating locations.

Events at the A&D Building will focus on the economy with the overall theme of "Lean & Clean: Designing for the '90s." The building will host panels on international business

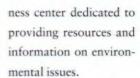




Headlining the events at the DAC will be "Furniture

Design: From Conception through Production" presented by Janine James, director of design and product development, ICF, Inc., and "Meet Andrée Putman," in the Intrex showroom, where her product line for DeSede of Switzerland will be featured.

The IDCNY will create a forum for ideas, information and initiatives with its theme "The Greening of Design," an exploration of the ecological, economic, legal and aesthetic dimensions of environmentalism in the interior furnishings industry. Programs will include "Cleaning Up Our Act" which will address the maintenance and preservation of interior textiles, and "Cleaning the Air," where Congressman Joseph Kennedy will present his legislative initiative, a clean air bill with far-reaching implications for the environment and industry. Also at Designer's Saturday, the IDCNY will introduce a new environmental busi-



The Association for Contract Textiles (ACT) will be presenting an ex-

hibition titled "Under 40 in the '90s" at the IDCNY. Underwritten by BASF Corporation, the exhibit will focus on inexpensive but good textile designs.

For more information on the fall market events, contact IDCNY, (212) 593-3450 or (718) 937-7474; DAC, (212) 838-7736; The A&D Building, (212) 644-6555; or Designer's Saturday, Inc., (212) 826-3155. —Keli Dugger



From top to bottom: Berwick from Brayton International Collection is elegant, transitional seating available in wood slat back, upholstered half-back or fully upholstered back. Circle Number 371 ... Dakota Jackson, Inc. launches its first textile collection, a group of three coordinating patterns in an undersea motif. Shown here are the "Bass" and "Seaweed" patterns from the Fish Textile Collection. Circle Number 372 ... Created by award-winning designer William Sklaroff for LUI Corporation, Contact features a resilient urethane contact edge that protects the tops and casegoods. Contact is available in a wide array of colors to coordinate with all laminates. Circle Number 373 ... Haworth, Inc.'s Trakker Adjustable Table combats repetitive stress injuries often associated with extensive computer use. It electromechanically adjusts from sitting to standing heights, tracks the amount of time spent working in a certain position, and alerts workers to adjust positions. Circle Number 374.



Of the hundreds of laws designed to improve working conditions in this country, not even one mentions this system.

Pity.



If everyone installed Reff System 6 then everyone would be surrounded with rich wood surfaces, everyone would enjoy a startling attention to craftsmanship including details like dovetail joinery, and everyone would have edges and corners that were softly radiused to provide an overall aesthetic simplicity and drama. Sadly, compliance is still voluntary. For more information call 1-800-445-5045.

Circle No. 77



SEATTLE

Thursday, October 3, 1991

Registration Deadline: Tuesday, September 25

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Call Designer Services at 206/762-1200

for registration information.

Seattle, Washington 98108 5701 Sixth Avenue South



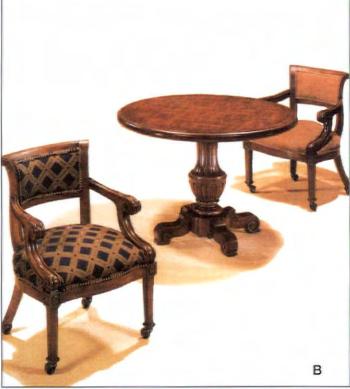


#### Arte de Mexico Introduces their

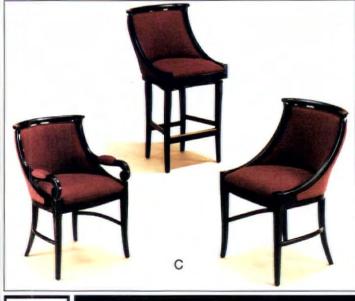
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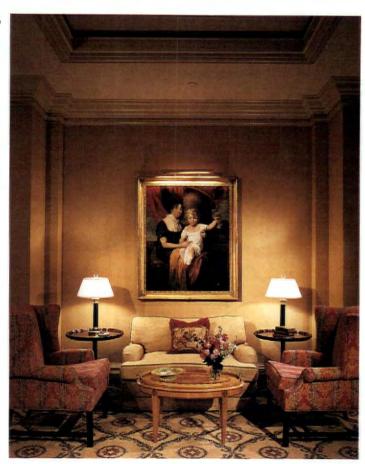
> Wilson & Associates, Interior Design

McClellen, Cruz, Gaylord & Associates, Associate Architect

Swinerton & Walberg, Contractor

> Peridian Landscape

Photography by Milroy/McAleer







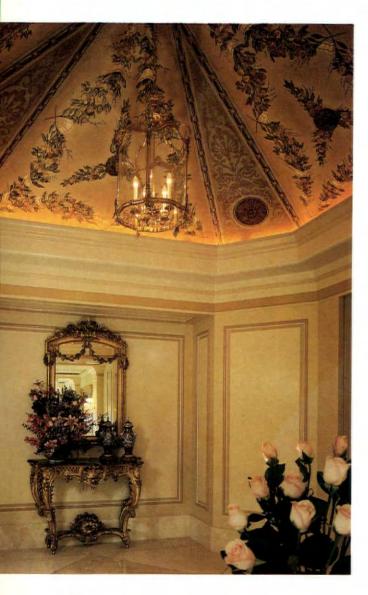




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Montague Moore's
portraits of old
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E. Huntington and
designed by
California architect
Myron Hunt.

















THE WORLD-CLASS RESORT that was originally built in 1907 as a mecca for winter sojourners to Pasadena, California, continues as if nothing has changed. In fact, however, everything has. In 1989 modern seismic codes and safety standards required that every square inch — save its Georgian and Venetian ballrooms, Huntington and Royce Manor cottages, Picture

Bridge and swimming pool — be demolished. It was a huge task for the owner
The Huntington Partners, the Atlantabased manager The Ritz-Carlton Hotel
Company, and their team of experts

based manager The Ritz-Carlton Hotel

Company, and their team of experts

from Texas and California. Yet today one could never tell. In rooms

and gardens as grand and graceful as those where celebrities and nota
bles gathered for 84 years, the music continues. — Carol Soucek King





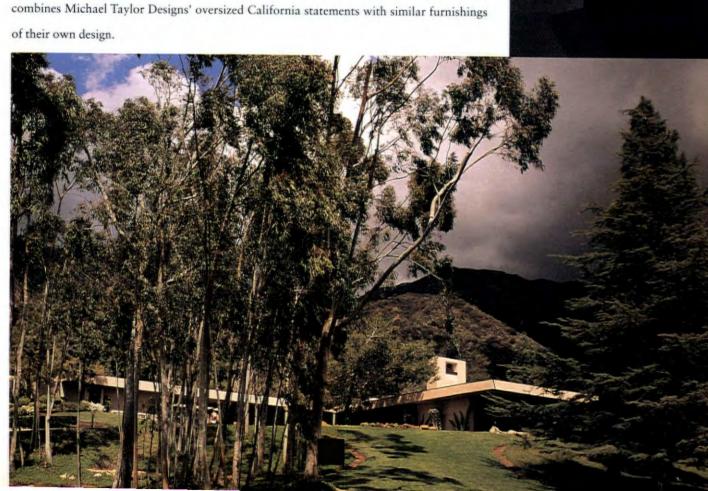
# IN HARMONY WITH NATURE

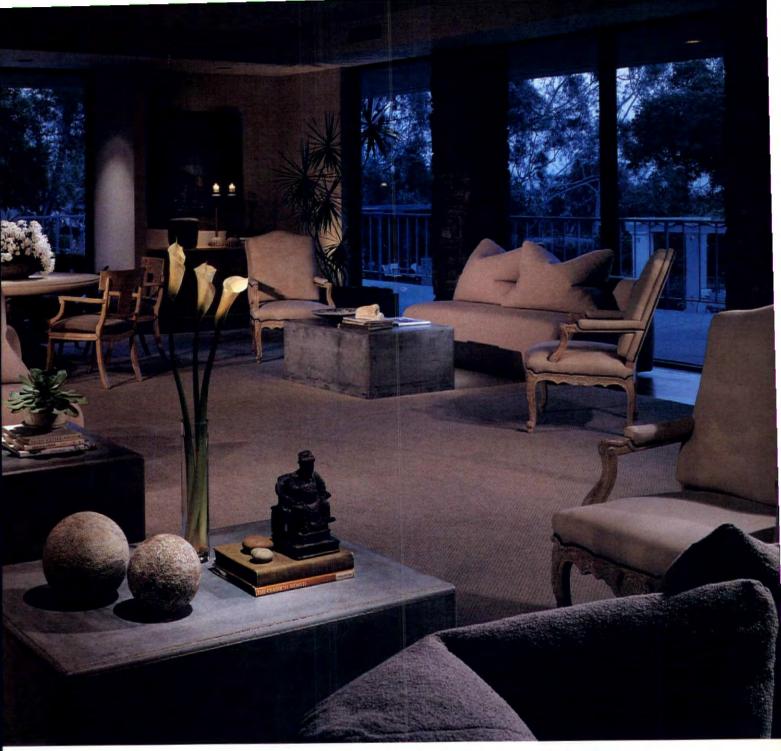
Regional Influences Resonate Throughout Pasadena Showcase House

Photography by Martin Fine (except where noted)

NESTLED IN THE HILLS of the San Gabriel mountain range above Pasadena, California, spreads the Pasadena Showcase 1991 House of Design, sponsored by the Pasadena Junior Philharmonic Committee. The house, designed by architect John Galbraith and completed in 1981, is an international post-and-beam style with sweeping views of the mountains on one side and the valley on the other. It lends itself graciously to the casual lifestyle of Southern California, its large open rooms paying homage to the natural landscape and hospitable climate by creating a great sense of serenity. And it is this overriding harmony that influenced the design of many of the rooms.

The Oriental concept of "centering the soul" is displayed by the central furniture arrangement in the salon designed by Blakeley-Bazeley Ltd. In the living room, J.S. Brown Design combines Michael Taylor Designs' oversized California statements with similar furnishings of their own design.





In keeping with the rest of the house, Marieann Green Interior Design has created an exotic, yet natural, powder room by combining natural shapes and colors with textured surfaces. One of the few areas where natural light cannot reach is a corridor in which Applique commissioned a trompe-l'oeil Chinese screen by artist Christian Thee, adding dimension to a narrow space.

And the expansive kitchen, designed by Partners In Design for family cooking or for servicing large parties, is imbued with a warm, dramatic atmosphere through the use of bird's-eye maple, dark granite, art glass and floor tiles arranged in a diamond pattern.

These professionally designed rooms evoke a feeling of peace and tranquility equal to the house itself and the beauty of its natural surroundings. — edited by T. Wade

Living Room
Designed by Scott Louis Brown,
IFDA, and June D. Brown, IFDA,
of J. S. Brown Design



Salon
(above and opposite)

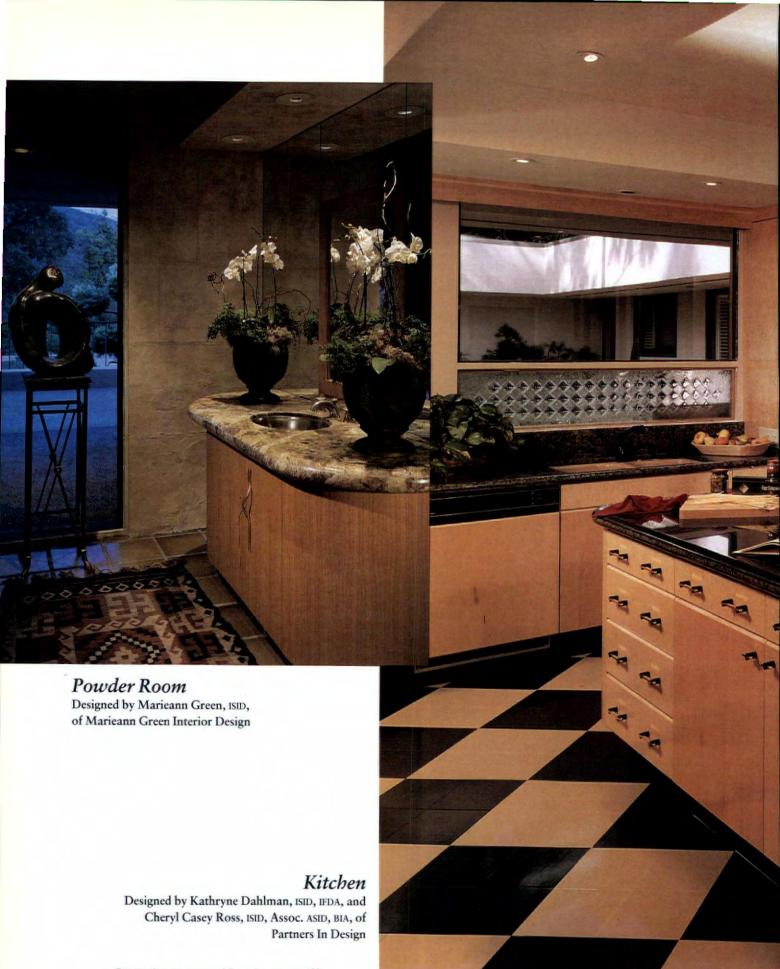
Designed by James Blakeley III, ASID, Tracy Utterback, and Warren Young of Blakeley-Bazeley Ltd.



Inner Corridor

A trompe-l'oeil antique Chinese screen by artist Christian Thee, commissioned by Applique, gives three-dimensional depth to a corridor, enhancing the clean, simple mood of the house. Photograph by Joseph Kugielsky.







## DISTINCTIVELY FLORIDA

#### The Boca Raton Residence of Fern and Manny Steinfeld

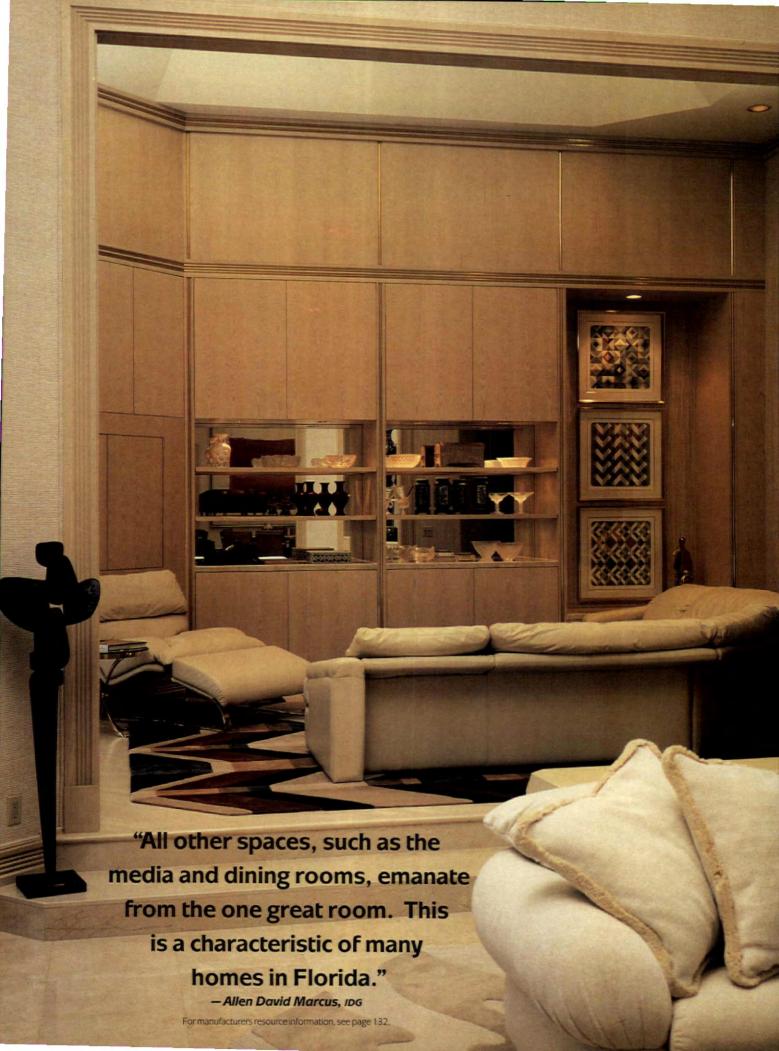
Interior Architecture and Design by Allen David Marcus Associates, Inc.

Photography by Seth Benson

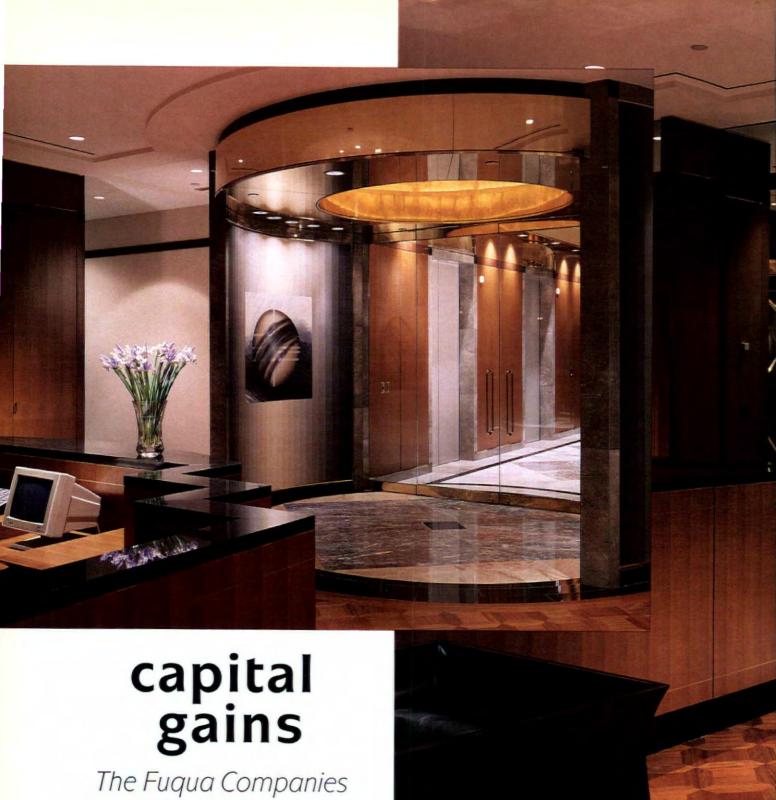
WHAT IS PARTICULARLY CHARACTERISTIC of many large homes in Florida is the great room — an enormous room from which all other spaces emanate — and an area which challenges the skills of the most outstanding designers. In this residence designed by Miami's Allen David Marcus, IDG, for the chairman of the board of Shelby Williams Industries and his wife, the great room is in excess of 22 feet in height. To turn what could have seemed like a hotel lobby into a highly livable home, the designer's primary strategy was to create a sense of human scale even as he maintained proportions appropriate for the grand volumes.

In the entry foyer — 20 feet deep from front door to living room — he custom designed the entry doors and door hardware, and the trees flanking the doors had to be 18 feet high. Marcus also dropped the ceiling in the foyer, and in the living room he designed a center drop coffer, then lined its underside with brushed brass. It acts as a chandelier and looks like an inverted, tiered hexagon. And in the adjoining dining room, two smaller tables instead of a single huge one provide a setting for more intimate gatherings. — Carol Soucek King





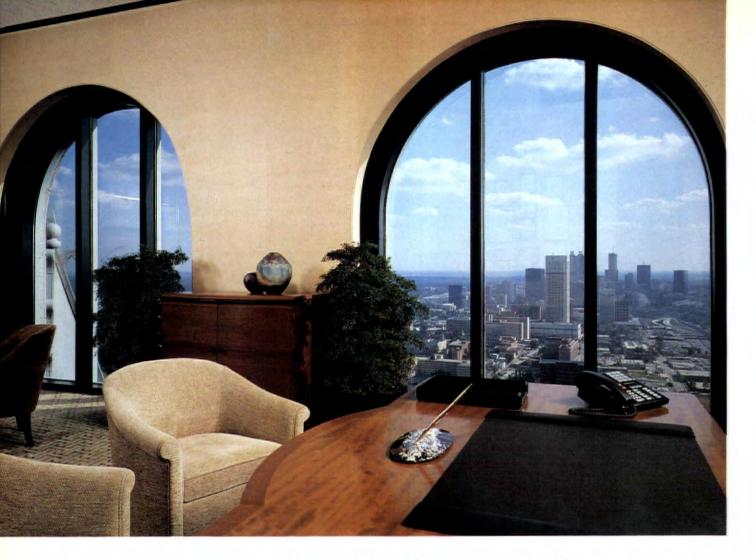




Corporate Offices, Atlanta

Interior Design by Carson Guest Rita C. Guest, ASID, Project Director/Designer Photography by Gabriel Benzur, Inc.





FROM ONE OF ATLANTA'S premier office towers, J.B. Fuqua can survey the magnificent skyline of the city he helped place on the map of world commerce. Founder of the Fortune 500 conglomerate Fuqua Industries, the entrepreneur is rooted in the South, yet his vision extends beyond the city's silvan envelope. His generous gift to the Fuqua School of Business at Duke University in North Carolina aims to deliver the word of capitalism to visiting Soviet managers. And Fuqua Companies' penthouse suite designed by the Atlanta firm of Carson Guest reflects the creative yields of the free-market system. First, a strong foundation is established by the lacewood, ebony and bronze millwork throughout. Then investment grade art plus leather upholstery (a Fuqua company product) elevate the assemblage of offices into an exemplary corporate showcase. The result: a statement of Fuqua's own regional strengths and international outlook that buries any geographical boundaries in terms of quality. —*Rick Eng* 

For manufacturers resource information, see page 134.



Interior Architecture and Interior Design by James Northcutt Associates James Northcutt, Principal Darrell Schmitt, ASID, Director of Design Ciri Adams, Assistant Designer

Architecture by Urbandale Jack Katnick, Architect



On the majestic shores of southern Florida sits a fabled town that has retained the essence of a time long past—a time of Sunday afternoon polo, idle days in the sun, and strolls through exquisite shops. Palm Beach is a place to become a member of the "leisure" class of old, if only



for a few days. As the newest addition to this oasis, The Ocean Grand has absorbed the milieu of its surroundings, becoming a resort of consummate taste and elegance. James Northcutt and his associate, Darrell Schmitt, honored the Venetian decorative tradition established by Addison Mizner's early 20th-century design of Palm Beach "hotspots" such as Worth Avenue. Calling on this indigenous theme, the design elevates the subtle palette of ivories, pastels and tans to opulent heights with the use of classically inspired columns, rich marble flooring, lavish plantscaping, and alluring artwork from around the globe. Arresting. —Keli Dugger





## SENIOR LIVING

Design 1 and Morris Architects Instill Style and Security Into Two Retirement Communities



This page and opposite: Located in Plantation, Florida, and with interiors by Design I, Hamilton House emanates Southern dignity,

The lobby of Hamilton House was designed with relaxing neutral tones to encourage leisurely conversation.

Photography by Tom Knibbs.

ONE HARDLY THINKS "institutional" when viewing these two retirement facilities. The Hampton at Post Oak by Morris Architects and Hamilton House by Design 1 Interiors epitomize the new and vitalizing senior dwellings of today.

With medical technology advancing our knowledge of the aging process, designers can now contribute more than ever. Dark and light contrasts for safety, lighting considerations for comfort, and color use for aesthetic enhancement are all applied in these projects with aging in mind.

Formerly an upscale hotel, The Hampton in Houston was renovated into a retirement center with assisted living facilities and a complete nursing unit. The design team focused on Houston's hot climate, which limits the residents' time spent outdoors. "To avoid monotony, we made sure that each room had a different environment," says project designer Jim Walker. The colors of nature, deep greens and woodsy

browns, bring the outdoors in. Shaded gardens and balconies reveal the inspiring Houston skyline. The strength of Texas invigorates the design.

Design elements of The Hampton were chosen for both safety and a positive psychological impact. Pinks, peaches, blues and greens were chosen to enhance skin tones and make food look more appealing and pink-toned light-bulbs were used to increase this effect. In choosing wallcovering, the designers steered clear of small, busy prints. To prevent falling, high furniture was selected to provide balance, and any glass tables had to have solid edges in brass or wood for definition.

Considering the limited mobility of senior residents, the Design 1 team also brought the outdoors in with a tropical, elegant Southern setting in Hamilton House, located in Plantation, Florida. The colors used throughout this design also focus on calming pinks, blues and







greens. Furniture groupings encourage interaction between residents. Varying levels of care are provided to assist in all stages of the aging process.

Frequently requested on projects which require special consideration for older guests, Design 1 has

developed thorough guidelines for planning interiors for seniors. All of the ideas revolve around developing attractive surroundings, planning for specific activities and minimizing the effects of residents' physical limitations.

Since aging changes the way we see, Design 1 prefers natural or incandescent light over fluor-escent illumination to reduce glare. When planning color schemes, designers should be aware that as the eyes age a yellow tint affects the individual's perception of color. To avoid a tunnel-vision effect, when a long, unbroken hallway can cause dizziness or disorientation, spatial expanses should be broken down. A change in floorplan or variations in floor and wall coverings in corridors can reduce the risk of tunnel vision.

Commonly, a deterioration of vision causes trouble in differentiating depth and surface levels and colors. This problem, called a "step effect," makes a change in color appear to be a change in level. Using colors, lighting, and patterns can prevent missteps or falling.

Furniture, art, architecture and accessories can all serve as landmarks, memory aids that prevent disorientation. Small clusters of furniture can also serve to break up vast spaces and aid vision. Furniture pieces should be selected with safety and maneuverability in mind; sharp corners and edges and glass without borders should be avoided.

Teresa Chester, vice president of Design 1, adds that "responding to both the psychological and physical needs of seniors requires an emphasis on what the person can do, not what their limitations are."

Harmonizing the interior and the exterior, the technological and the humane becomes the ultimate challenge for designers of senior living projects. The trend toward "Aging-in-Place" and the maturing of the population yields a new wave of environmental planning. Designers now are securing the quality of life for the future. —Sara Scribner





Top:This sitting room in Hamilton House illustrates how to bring the outdoors in with foliage, colors, artwork and accessories. Above:Table groupings of four provide an intimate alternative to cafeteria-like dining at Hamilton House. Photography by Tom Knibbs.

Right: Morris Architects designed the pub at The Hampton at Post Oak with masculine overtones, while soft shades of rose and floral prints adorn The Hampton's card room with a more feminine aura. Photography by Rick Gardner.

#### Designing for Senior Care

Student Project Offers Real-Life Challenges

by Diane B. Worth, ASID

INTERIOR DESIGNERS CAN enhance senior environments by changes and modifications, thereby contributing the designer's own energies to the life force of healing. In return, these designers increase their understanding of a growing segment of the population a thousandfold.

My idea of remodeling a nursing home as a senior studio project for graduating interior design students at Arizona State University promised new opportunities to expand their experience. Population and demographic studies indicate that this segment of the market, the elderly in need of care, is bound to touch their young lives and careers. Yet, how would this perhaps unfamiliar project idea be received by bright young students, eager to get out of school and contribute a whole new world of design talent? Their ideas were fresh; their concepts, inspiring. And their abilities were about to be tested. My question was: would a nursing home project dampen those high-spirited ideas?

The students' initial tour of the facilities revealed corridors, private and day rooms, and dining areas with the same hospital-like atmosphere. As the students turned a corner, however, they were thrilled by the sight of colorful flying birds in a floor-to-ceiling aviary. The students realized that their talents, like the lively birds, could bring hope and life to an otherwise disheartening environment.

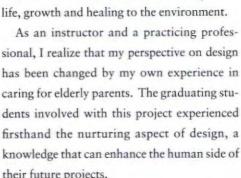
Initial planning phases clarified the needs and constraints of the project. Ideas on lighting, color, access, privacy and personal elements were primary concerns. Emotional problems the students were having became more evident. Because of the emotional nature of the project, creative solutions were born out of feelings, concerns for not only the residents, but also for the staff and visiting family members.

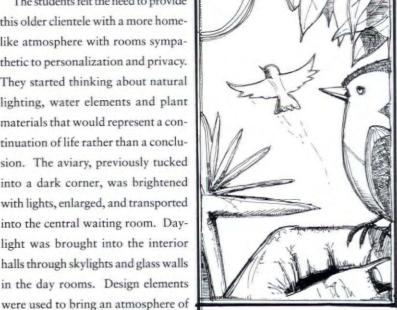
Memory aids and safety considerations were essential. Long corridors were broken up by color changes and resting nooks. Directional nodes were created by visual symbols that identified different wings and activities. To stimulate memory, corridors and wings were renamed with image words that incorporated a southwest theme. Color palettes were applied to enhance safety and produce an atmosphere

compatible with healing and comfort. The students felt the need to provide this older clientele with a more home-

like atmosphere with rooms sympathetic to personalization and privacy. They started thinking about natural lighting, water elements and plant materials that would represent a continuation of life rather than a conclusion. The aviary, previously tucked into a dark corner, was brightened with lights, enlarged, and transported into the central waiting room. Daylight was brought into the interior halls through skylights and glass walls

sional, I realize that my perspective on design has been changed by my own experience in caring for elderly parents. The graduating stufirsthand the nurturing aspect of design, a their future projects.





Diane B. Worth is an associate faculty member of the College of Architecture and Environmental Design at Arizona State University in Tempe. The recipient of the Arizona State University Distinguished Service Medal and past president of the Arizona North Chapter of the ASID, she has been in active professional practice for 30 years.

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# The Bay Area: A Place of Inspiration and Challenge

The First in a
Series of Articles
on the Best in
Regional
Products and
Markets

ONE OF THE ADVANTAGES of a regional market is the opportunity to bring together a group of professionals to talk about some facit of our industry. Such an occasion presented itself in San Francisco when DW/DW invited seven local textile designer/manufacturers to participate in an informal round table discussion. Two questions were posed to the group that included Rayetta Falls of Silk Dynasty; Barbara Beckmann of Barbara Beckmann Designs; Deepa Thomas of Deepa Textiles; Cynthia Nugent of Jim Thompson Thai Silk and Rodolph, Inc.; Rela Gleason of Summer Hill, Ltd; and Eric Harwood, Vice-President and National Sales Director, and Timm Branam, Purchasing and Product Developer, of Henry Calvin Fabrics.

-Nancy Brown, ASID

DW/DW: Do you feel it is an asset or liability for your firm to be headquartered in the Bay Area?

Rayetta Falls: The Bay Area is our home, so our business naturally evolved here. Our operating costs are more here than they would be in other parts of the country, but we have discovered in

this location a wealth of creative talent from varied cultural backgrounds. I don't think that any of our products were inspired by the area itself.

Above: Rayetta Falls of Silk
Dynasty and "Pteris" wallcovering,
inspired by the Canarienses palm.
Below: Barbara Beckmann with
"Ginza Fish" and "Plantation" from
her Barbara Beckmann/Santa
Rosa Collection.



Barbara Beckmann: I have worked in both Chicago and New York and I think it's a real asset to live in San Francisco. We don't suffer from such fierce competition here. We do share with Chicago and New York the advantage of a good labor force from every ethnic background but I feel that here all of us are given more opportunities to evolve so that our creativity is nurtured. Like Rayetta, I don't get my inspiration from a place but I certainly appreciate this place for its physical beauty.

Eric Harwood: Henry Calvin followed the pioneer spirit when he became one of the first textile jobbers in Northern California in 1952. Because Mr. Calvin had established strong connections throughout the country as a regional sales rep, he never felt isolated out here on the West Coast. Today, it is an asset from a cost standpoint for us to be headquartered in San Francisco rather than New York City. Although the Bay Area may be expensive compared to some other parts of the country, our fixed operating expenses are 25 percent less than what they would be in New York City. This allows us to keep a large inventory on hand and we think that is the best way to service our customers.

Cynthia Nugent: San Francisco's proximity to Pacific Basin countries was certainly an asset for me when I introduced Jim Thompson Thai Silk. I also believe that the pioneer spirit is still alive in the West. Out here, we are more innovative, more willing to try new things. We try not to be all things to all people, but focus on unique approaches to design and color. By relocating our headquarters to Sonoma County, we have the added advantage of being near San Francisco but still far enough away to enjoy good weather, additional warehouse space to maintain ample stock and a large labor pool of creative people willing to make long-term commitments. This contributes to our excellent customer service while the ambience of the Wine Country stimulates our creativity.

Rela Gleason: I was practicing interior design on the Peninsula before I started Summer Hill. In fact, it was because I couldn't find what I wanted in the marketplace that I began to design my own furniture. When I decided to offer unique fabrics for the interior design market, it seemed like a liability for me to be so far from the Eastern and European mills. I felt as though I were being offered whatever no one else wanted, the leftovers. I turned that liability into an asset two years ago by designing my own textiles and wallcovering.

Deepa Thomas: Yes, it's an asset for me to be headquartered in San Francisco. When people come to Deepa Textiles, I feel as though we are the vendor of choice. In this environment, we have the

opportunity to supply not only a product but our skills. When we get together with the interior designer and end user to find solutions for a project, we act as partners in a way that I think is not done in the East. I agree with others on the panel who say that in the West we are willing to break with traditions and try new ways to solve problems. It's all right to ask, "What if" ...

DW/DW: Do you feel that your firms have set national trends or contributed something new to the industry?

Gleason: When I started my furniture line, I upholstered it in blue and white ticking to show it off in its underwear. It was so popular with designers

that I added three more colorways. It was really my customers that pushed me into developing my fabric and wallpaper lines. Although I don't believe in trends, I know I have a look that people like. It is fresh and crisp. Summer Hill has influenced the marketplace because I see imitations of our "look" all across the country.

Nugent: Europeans are looking more and more to California firms for inspiration for color and design. There is something exciting about the clear natural light in California in which colors play off of each other. The rich and vibrant colors which we helped develop in the Jim Thompson Thai Silk collection have been very popular, especially for residential use.

To further complement them and meet contract Above: Timm Branam (left) and and hospitality requirements, Rodolph Textiles developed a collection of new designs which incorporate classical overtones. The concept of a col-Rodolph Inc. with "Metamorpholection of fabrics working together, color playing on color, creating a story with which the designer can work, has always been intrinsic to our market

approach.

Timm Branam: Mr. Calvin established an identity for furnishing a panoply of linen. In fact, he was knighted by the Belgian government for his role in developing a market for linen fabrics in the home furnishings industry. At Henry Calvin Fabrics we don't really set trends. We are dictated to by practical-

ity. As weaves in linen change in popularity, designers can count on us to stay current.

Beckmann: Some of the most contemporary lines in the world come from California and many from the Bay Area. I wanted to get away from "cabbage roses" and I think I filled a hole in the market by creating a painting on a piece of furniture. I also feel that my color palette has influenced the market.

Falls: Silk Dynasty has always set trends because we've responded to the needs of the designer. If it



Eric Harwood of Henry Calvin Fabrics with a linen/cotton blend called "Laurel Matelasse" Below Left: Cynthia Nugent of sis," "Solid Start," "Kaleidoscope" and "Checkered Past," part of the Metamorphosis Collection.

#### **DW** showcase



Above: Rela Gleason of Summer Hill, Ltd. developing a new color way for her "Calvados" pattern. Right: Deepa Thomas of Deepa Textiles with "Orissa" from her new Distant Drums Collection.

wasn't there, we created it. No one ever told us it couldn't be done. For instance, we were one of the first manufacturers to produce wall finishes by the yard. Before we offered these finishes as wallcovering, they had to be applied directly by skilled craftsmen. Now, anyone in the world can have a unique look with the ease of ordinary wallcovering installation. Everything we do

is handcrafted so our products can be easily customized to meet the needs of the individual.

Thomas: Deepa Textiles has recently made an alliance with Allsteel that I feel will set a new trend. We are designing panel cloth to imitate

materials and finishes such as stone and metal. The first patterns were introduced at NEOCON and more innovations will come from some other alliances we are making. I think we are contributing to another, possibly more significant, trend. As employers are finally viewing people as their more important resource, they must humanize the work-

place. Deepa Textiles is designing not just for design's sake but as a responsible contributor that feels accountable for giving people a nurturing environment.

Beckmann: Our responsibility also extends to the environment. I predict that a growing respect for ecology in America will affect such things as color schemes. The lighter palette which originated in the West will influence what is coming from American mills because dark colors pollute our rivers and streams. Today, when you go to an Eastern mill you know what pattern is on the lineup by the color of the water in the mill pond! The Color Marketing Group has responded to this trend by coining a new term, "ecolorology."

Gleason: The industry can adapt to environmental pollution so I don't think coloration is an issue. I think American mills will develop processes to give the market what it wants. With the drop in the dollar, they are already responding to a demand to compete with foreign mills. We, the designers, must insist that they conform ecologically without sacrificing quality.

Harwood: The industry is beset with so many woes right now, I would be very surprised if the wholesale end of the industry will make ecology its primary issue at this time. It is more concerned with the issues of safety, toxicity, inflammability

and uniform testing. It won't be the jobbers who get involved with environmental issues. I agree with Barbara Beckmann that the onus will be on the mills.

Falls: We are very conscious of our responsibility to the environment. We have implemented a program to substitute recycled and degradable paper for polystyrene in our packaging and we avoid the use of toxic pigments in our production. It wouldn't make sense if the production of products designed to enhance living spaces had a negative impact on the environment.

DW/DW: What other trends can you see ahead for the industry?

Falls: I agree with Henry Calvin's policy that good service is very important. Producing quality products backed up by good service gives us a competitive edge.

Thomas: I am conscious of the word "custom" in "customer," especially as creating and retaining identity becomes a significant goal. We are an industry of people doing business with people. Working with clients on a one-to-one basis gives us all a lot of credibility and satisfaction.

Solange wool jacquard on the award-winning Lancaster chair.

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DuPont / S.Harris

116

Clarence House



Carnegie



COUNTERPOINTS

"Leçon de Tennis" from Clarence House. Recreated from a design by Raoul Dufy. Printed on 100% cotton, 21" repeat. Circle Number 300 ... Momentum Textiles' "Kasuri," a linear damask weave with the beauty of desert contours. Cotton-wool-nylon content with a 61/2" repeat. Circle Number 301 ... Unika Vaev's trio: "Unika Stripe," 100% mohair, "Escuda," textured silk and polyester stripe, and "Tribute Satin," a 100% worsted wool solid. Simple, clean, rich. Circle Number 302 ... Scaled-down pageantry: these jolly geometrics, "Siena" and "Como," from Donghia Textiles, Inc., 100% cotton, by John Hutton. Circle Number 303 ... Brayton Textiles' "Matrix Plus", a cotton-wool-nylon mix, 54" width. A damask weave with an intricate architectural pattern for wallcovering or upholstery. Circle Number 304 ... "Rik Rak" and "Cuchina," from S. Harris & Company. Bonus protection by Du Pont "Teflon," fabric care product.

Circle Number 305 ... Smart graphics, satisfying stripes, a sampling from Carnegie's new collection, "Lines & Shapes." Circle Number 306.

## THE BLUES



## JAB fabrics are available through STROHEIM & ROMANN

Adanta, Boston, Chicago Ballas, Dania, Dibros, Houston, Laguna Niguel, Los Angeles, New York,
Philadelphia, Sapi-rancisco, Seattle, Troy, Washington D.C.,
Rome, Paris, London, Zurich, Dusseldorf, Tokyo, Sydney, Toronto – SAMO

Circle No. 117 Reader Service Card

Coral of Chicago





Brunschwig & Fils



Evans & Brown Collection







Levolor

314.



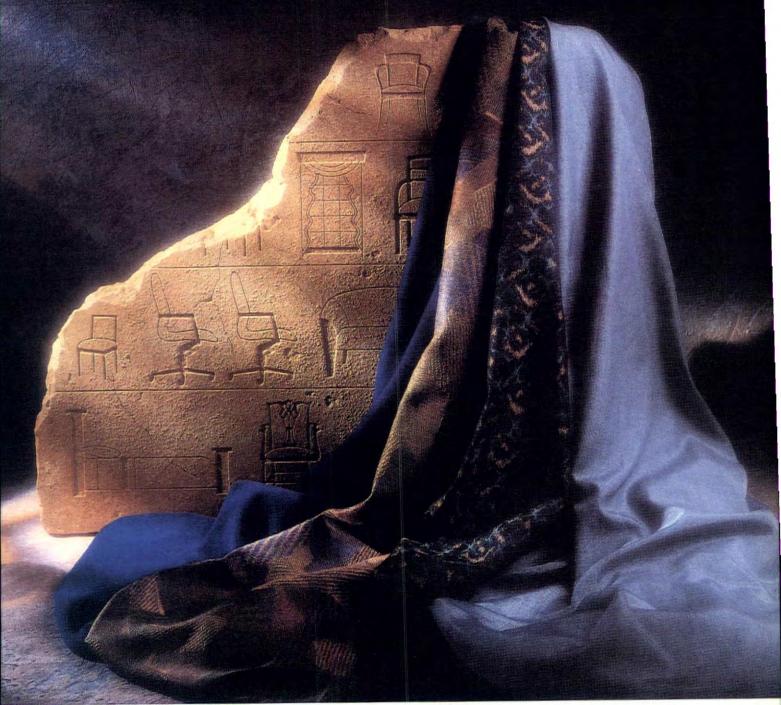
#### GLOBAL WARMINGS

"Orfei," a cotton ottoman matelasse, by DesignTex, inspired by Mario Fortuny. Fine highly spun cotton with a silk-like luster. Offered in 11 jewel colors. Circle Number 307 ... Turn on the heat with saturated reds: Coral of Chicago's Safety Wools I, a collection of 54" wool-blended upholstery fabrics. Flame-resistant and heavy duty. Shown are "Wool Admiral," "Wool Crepe," and "Wool Sovereign." Circle Number 308 ... "Blaze" from Stratford Hall is a new design by Lisa Scull. Avaiable in 100% worsted in 13 colorways. Circle Number 309 ... The lush floral, "Mulberry Plantation," from Brunschwig & Fils from the Charleston Collection. A cotton and linen print with 30" repeat in four colorways, shown with coordinates. Circle Number 310 ... Royal red from the Evans & Brown Collection: handpainted Argenti Mandarin Lacquer wallcovering. Circle Number 311 ... A summer garden with "Millbrook Geranium" from Carleton V. Printed in England on 100% cotton chintz. Circle Number 312 ... Heritage of the East: "Calcutta," the treasured luxury of ikat from Schumacher. Woven in Belgium of linen and cotton. Durability with a soft hand. Circle Number 313 ... Something new under the sun-Levolor's Riviera Mark I. With concealed mounting system and specially contoured headrail to eliminate the need for a supplemental valance. Circle Number



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Kevin Woven



Window Modes



NATURE'S DETAILING

Flowers borrowed from a tea cup: "Red Anchor" design from the 18th-century Chelsea Porcelain Works by Twigs and shown by Michael Kent Bishop, Inc. Cotton and linen print with a 18" repeat. Circle Number 315 ... Koroseal Wallcoverings' "Woven Artistry," a jacquard weave with the delicate richness of a pine forest floor. In cottonlinen blends, viscose and rayon, backed and ready for immediate application. Circle Number 316 ... Innovations in Wallcoverings' LX Series Collection, the tracery of frost on winter windows, designed by Patty Madden. Three patterns, 16 colorways, 54" wide. Circle Number 317 ... Stroheim & Romann's"Contemporaries," echoes of tree branches in winter, a potpourri of flowers. From left to right: "Maze," "Stone," and "Crosstraks." Circle Number 318 ... Bergamo Fabrics' field of flowers-from the top, "Oregon" of cotton/viscose in 57 colorways, and "Palatino" of cotton/linen with brilliant chine print. "Reggio," solid of linen/cotton/viscose in 23 iridescent colorways. Circle Num-319 ... J. M. LynneCompany's "Striation" washable wallcovering. Nearly invisible seams. Circle Number 320 ... Today's fashion, tomorrow's heirloom: from Kevin Woven, a luxurious throw of silk, linen, cotton, rayon and lame, 50" by 90" wide cotton/viscose blend. Circle Number 321 ... Window Modes' Napoleon balloon shade. Faux marble patterning for added elegance. Available in custom sizes.

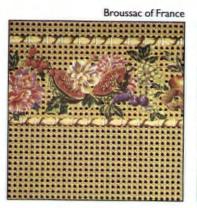
Circle Number 322.



Michael Kent Bishop, Inc.

120

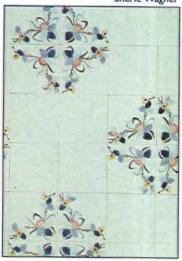




Summer Hill Ltd.



Sherle Wagner



First Edition Wallcoverings



Jacques Bredat Imports



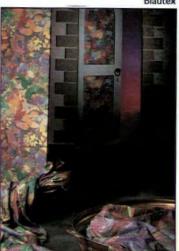
Barbara Beckmann Designs



Charles Barone, Inc.



Blautex



Sun-drenched "Jonquils" by Medardy Westrum. Handprinted on linen/cotton with correlated wallcovering available. Circle Number 323 ... Cane, raffia and bamboo: elements of a warm day passed in the shade, and part of this summertime pattern, "Fabuleuse." Sidewall "Cane" as complement. All from Boussac of France. Circle Number 324 ... Luxury beyond imagining: Ile de France Passementerie, Stocked standards and custom work with 4to-6-week delivery. Through Jacques Bredat Imports. Circle Number 325 ... Summer Hill Ltd.'s country bouquets in "Honfleur," a 100% cotton with 36-inch repeat in sage/pink. Partnered with coordinated striped fabrics and Brighton headboard. Circle Number 326 ... Prized details of a landscape: Barbara Beckmann Designs' "Hydrangea," in watery colors, handprinted and handpainted on

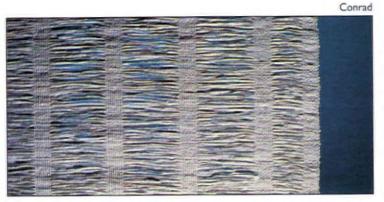
Circle Number 328 ... From the French countryside, Charles Barone's "Balmoral House." Part of the French Bred II collection of wallcoverings and matching fabrics. Hand-screened and Teflon treated. Circle Number 329 ... Flowers that bloom in any color thanks to First Edition'scustom fabric printing factory. This floral—"Helen's Fancy" with coordinates "Castleton Stripe" and "Bentley." Gircle Number 330 ... Caribbean hues enliven Blautex's "Cocktail Hour," five designs on 54-inch-

wide, dual-purpose chintzed 100% cotton, treated with Scotchgard.

Circle Number 331.

100% cotton faille, from the Echo Collection. Circle Number 327 ... "Blue Mum" tiles, ready for a shower. Hand-crafted and hand-painted from Sherle Wagner.

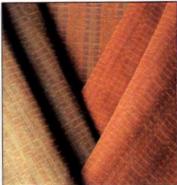
Medardy Westrum



Lee Jofa, Inc.



Bernhardt





J. Robert Scott



Pollack & Associates

Total Window



KnollTextiles

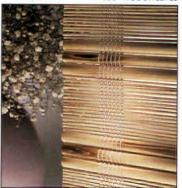
125

HEALING NEUTRALS

KnollTextiles' "Snakes and Ladders," designed by architect Peter Eisenman. Building aesthetics translated into contract textiles. Jacquards in wool and cotton. Circle Number 332 ... Window tracery in handwoven fibers. Circle Number 333 ... Conrad's Designer-Line Window Shades, Roscoe Award winner. Roman fold in nine colors. Partial eclipse without obscuring views. Circle Number 334 ... Livable basics inspired by spicefilled bazaars and the sun-washed landscape of Africa. Pat Green's choice for "Mozambique" from Groundworks division of Lee Jofa. Made in Belgium with 3-inch repeat, in cotton/polyester. Circle Number 335 ... Wovens with rare design roots-the architectural detailing of New York City subway stations ... part of the Lexington Avenue Line by Jennifer Eno of Robert Eno Designs produced by Bernhardt. Classic neutral gray warmed by deep red. Circle Number 336 ... Award-winning "Fleur Deco" designed by Sally Sirkin Lewis. Reversible linen and cotton with a moiré finish from J. Robert Scott Textiles, Inc. Terrazzo "Granite" and "Rock Crystal" are two patterns from Pollack & Associates ... Available in 59" wide Egyptian cotton in six colorways. Circle Number 337 ... Made by hand to your specifics: Total Window's window treatments. Here "Mohave" in natural. Circle Number 338.



Webb Woodweaves



Mark Levy Studio



Maharam



Souveran Fabrics Corp.



Gilmore Enterprises



Columbus Coated Fabric's Guard Type I contract vinyl wallcovering. Lightly scored verticals topped with brushwork. Circle Number 339 ... Shades of the Adirondack woods: Gretchen Bellinger's "Bramble" with coordinated "Positively Dotty" and "Delightfully Dotty," subtle moire finish with a tone-on-tone palette. Circle Number 340 ... For sultry tropic breezes: Webb Woodweave blinds to filter sunlight without blocking the view. Custom colors and designs. Circle Number 341 ... Consider the possibilities: one-of-a-kind window treatments, featuring leaded and stained glass by the Mark Levy Studio. For personalized, enriched spaces. Circle Number 342 ... The health care setting -easy patterns and pleasing colors. A new grouping of Duratex/5 drapery fabrics from Maharam | Vertical Surfaces, 100% Trevira, 72" in width. Stripes, solid dobbies,

Circle Number 344 ... Gilmore Enterprises' Fabritech PVC Verticals. Maintenance and flameretardant qualities of PVC with the soft look of fabric. Circle Number 345.

random geometrics and jacquards. Circle Number 343 ... The glow of complementary colors in Souveran Fabrics Corp.'s "Fantasy" con-

tract jacquard by Laura Deubler Mercurio. Featuring 100% flame retardant Trevira, Teflon finished.

Columbus Coated Fabrics





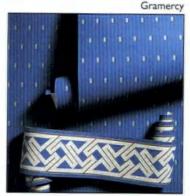
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#### HERITAGE PRESERVED

Echoes of courtly settings: "Rose" damask in cotton and rayon by J.D. Fabrics. Available in a 141/2-inch repeat for this tone on tone pattern. Circle Number 346 ... Arc-Com Fabrics' patterns from other times and places. From left to right, "Knightsbridge," and "Morocco," inspired by foulard designs, "Sierra" from the southwest and "Windermere," reminiscent of turn-of-the-century Arts and Crafts. Components of flame-resistant Geosystem 4. Circle Number 347 ... Victorian touches in Gramercy's"Patio Collection" of wallcoverings with coordinated borders, and complementary woven jacquard fabrics in rayon/cotton blend. Circle Number 348 ... Forbo-Vicrtex's "Vizcaya," winner of the Best of NEO-CON 1991 Gold Award in the wallcovering category featuring hand-crafted scrolls and texture. Circle Number 349 ... Salute to America's past: Scalamandré's reproduction of a late 18th-century lampas, "Classical Lampas," in the Classical America Collection, originally reproduced from a document for the Los Angeles Music Center. Spun rayon, linen and silk in four colorways. Circle Number 350 ... Glant Textiles Corporation's "Bouquet Française," the taste of Louis XIV in updated colors. A linen/cotton/polyester mix with 28-inch vertical repeat. Circle Number 351 ... Designs inspired by sunny Italy-bold gondolas and prancing ponies. The Foibles collection based on a set of 18th-century Venetian wood block prints. Adapted to fabric by John Stefanidis for China Seas. Circle Number 352 ... Houlès, USA's new "Arlequin," washable rayon tieback with multi-colored pompoms. A nod to the personal past of child-

hood. Circle Number 353.



J.D. Fabrics

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# BENJAMIN MORE

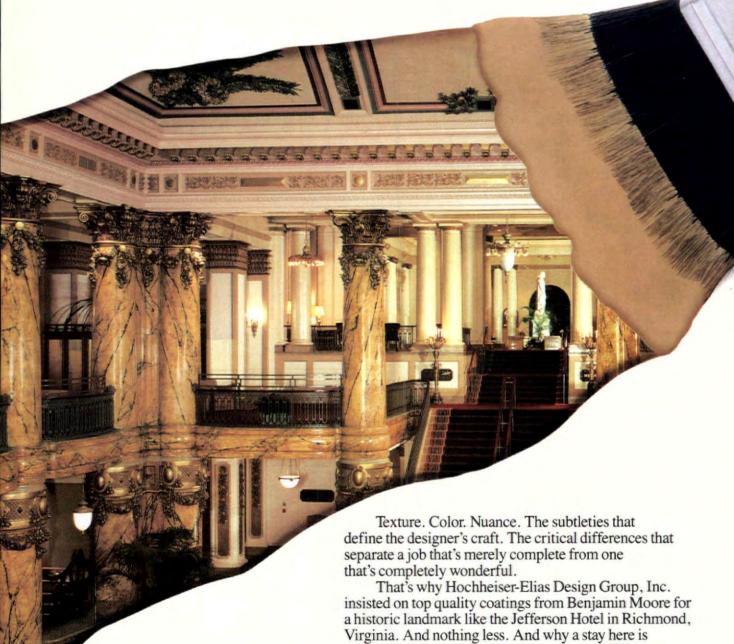


Photo by Richard Cheek for the Historic Richmond Foundation.

Circle No. 129 Reader Service Card

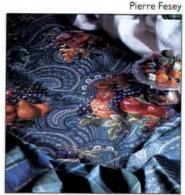
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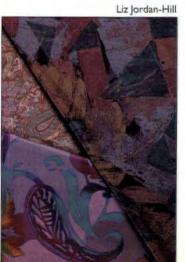


Kravet Fabrics



Duralee Fabrics Ltd.



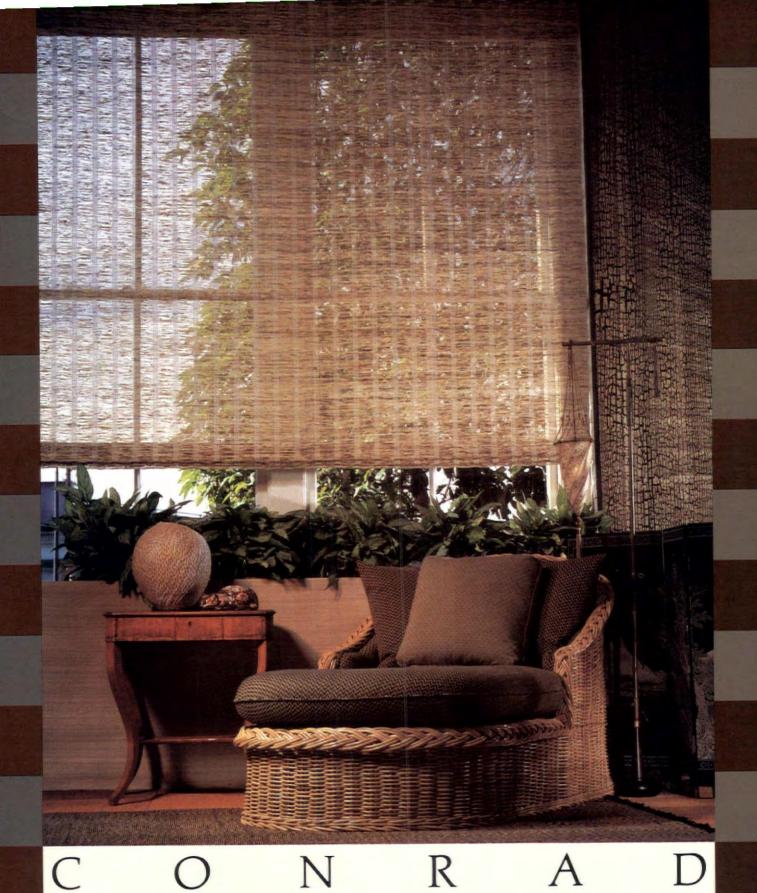


#### TRADE ROUTE TREASURES

Fit for a tribal tent, Pindler & Pindler's "Agatha," part of a line of upholstery prints, drapery and multi-purpose fabrics. Aesthetics from medieval monasteries, imagery from today's rain forest. Circle Number 354 ... Westgate's "Pappagallo" tapestry, in the European Passport collection. Available in 54-inch tapestry, woven in France, of 100% cotton. Circle Number 355 ... An array from an international bazaar-Pierre Frey's cottons—"Chamarande," a large scale paisley, "Berengère," the coordinate, "Pique Raisin," in acrylic from the south of France, and a plaid, "Ancone" in viscose. All imported from France. A lucky 13 U.S. Frey showrooms opening this fall. Circle Number 356 ... Calligraphic counterpoint: from B. Berger's "Elaina" collection, rayon/cotton with 24" repeat. Circle Number 357 ... Skopos' China Garden Collection combining geometry with flowers. Designs of oriental wisdom with the craft of the West. Circle Number 358 ... Kravet Fabrics' "Jeopardy," Voluptuous tropical plants, the colors of Persian manuscripts. A lavish window treatment in 54" wide cotton/viscose blend. Circle Number 359 ... This damask stripe-a pattern from China, polished by Europe. Printed on 100% cotton sateen by Duralee Fabrics, Ltd. Circle Number 360 ... Archiprintz from Liz Jordan-Hill, a division of Architex International, clockwise: "Étoile," "L'Eau Couleur" and "Monceau." Colors from southern climes, clear and earthbound, produced with discharge dyes that become part of the fiber. Fifty colorways on cotton. Circle

Number 361.





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## THE RITZ-CARLTON, HUNTINGTON HOTEL

Ronald J. Holecek, Principal Michael R. Paneri, Project Manager Ronald Van Pelt, Project Designer Leslie LeBon, Project Coordinator Robert Sutton, Project Coordinator

Wimberly Allison Tong & Goo Architects & Planners 2260 University Drive Newport Beach, California 92660 (714) 574-8500

Trisha Wilson, Principal Jim Rimelspach, Design Director Guy Courtney, Project Architect Martha Maclay, Project Designer

Wilson & Associates 3811 Turtle Creek Boulevard Dallas, Texas 75219-4419 (214) 521-6753

Robert R. McClellan, Principal

McClellan, Cruz, Gaylord & Associates 199 South Los Robles Avenue, #400 Pasadena, California 91101 (213) 681-8461

Contractor: Frank Foellmer, Swinerton & Walberg; Structural Engineer: Ronald Lee, John A. Martin & Associates: Mechanical/Electrical/Plumbing: Wayne Keyes, Dunn Consulting Engineers; Landscape: Don Hemry, Peridian

#### Exterior

Exterior light fixtures: Environmental Lighting for Architecture (ELA) Precast concrete: Original Rock Replicas Aluminum windows: EFCO Wood windows: Day Star Industries Clay roof tile: US Tile

#### Cover

Chairs and cushions: Brown Jordan Silver coffee pot: Gebruder Hepp China: Rosenthal Blue goblets: Schott Z Wiesel, Germany Door hardware: K. S. Schafer USA, Inc. French doors: Day Star Tile: Kraft Tile Sheers: P. Kaufman Drapery fabric: Jacques Alien Carpet: Umphreds Chair fabric: Jacques Allen

#### Entry/Reception, Page 82

Rug: purchased through Adrian Ardjomandi Chairs: Boling Chair fabric: Cowtan & Tout Entry table: William Bedford Antiques Urns (knife boxes): Nicholas James Chandelier and sconces: Georgia Lighting Sidetables: Nicholas James Cachepot: Crandale Galleries

#### Rotunda, Page 86

Ceiling (inspired by 19th-century French ceiling design): Jacques Lamy, Dallas Console and mirror: French Antiques Urns: David Seidenberg, New York Flooring: Crema Marfil Marble, Marble Innovations; installation by Bayshore Chandelier: Georgia Lighting

#### The Bar, Page 86

Carpet: Couristan Sofa and pillows: Umphreds Sofa fabric: Westgate Pillow fabric: F. Schumacher & Co. Lounge chairs, sofa table & pull-up chairs: Bibi Lounge chair fabric: Ametex Pull-up chair fabric: Clarence House Bar stools: Trouvailles Chandelier: Georgia Lighting Lamps: Paul Hansen

#### Typical Guestroom, page 85

Carpet: Hollycraft Drapery: James Contract Drapery fabric: Jacques Allen Sheers: P. Kaufman Bedding: James Contract Coverlet: Ametex Dust ruffle: Jacques Allen Desk: American of Martinsville Chairs: Umphreds Chair fabric: Jacques Allen Desk lamp: Hallmark Pull-up chair: Bibi Sidetable: American of Martinsville Floor lamp: Tyndale

#### The Georgian Room, Page 86

Carpet: Couristan Chairs: Bibi Chair fabric: Scalamandré Chandelier and sconces: Georgia Lighting Tapestry: The Ghordian Knot, New York Mirror: Manheim Galleries China cabinet: Manheim Galleries China in cabinet: Lafayette Galleries, Dallas Table (center): Marshall Galleries Painting: purchased through Architectural Arts, from Haynee Fine Art, England

#### The Grille, page 88

Carpet: Couristan Chair fabric: Clarence House (front); Lee Jofa (back) Chandeliers and sconces: Georgia Lighting Sideboard: E. C. Dicken Drapery: James Contract Drapery fabric: Clarence House Banquette: Westcoast Industries Banquette fabric: Clarence House Wall upholstery: Westgate

#### Conference Room, page 88

Carpet: Couristan Table: Bibi Chairs: Drexel Chair fabric: Lee Jofa Drapery: James Contract Drapery fabric: Clarence House Drapery trim: Westgate Console: Bibi Urns: Crandale Galleries Mirror: French Antiques, New Orleans Chandelier: Georgia Lighting

#### Lobby Lounge, page 84

Carpet: Couristan Sofa: Umphreds Sofa fabric: Bergamo Lounge chairs: Umphreds Lounge chair fabric: Lee Jofa Pull-up chairs: Bibi Pull-up chair fabric: Christian Schlumberger Sofa table and side tables: Bibi Lamps: Decorators Walk Chandelier: Georgia Lighting Drapery: James Contract Drapery fabric: Bergamo (gold); Christian Schlumberger (red stripe)

#### PASADENA SHOWCASE. 1991 HOUSE OF DESIGN

#### Salon, pages 92-3

James Blakeley III, ASID Tracy Utterback

Blakeley-Bazeley Ltd. P.O. Box 5173 Beverly Hills, California 90210 (213) 653-3548

Hung ceiling: The Wood Extension, Scott lohnston

Hung ceiling lighting: CSL Floor and desk lamp: Charles Hollis Jones Water sculpture, left: Eric Orr at The Works Gallery

Circular sculpture, right: Michael Todd at The Works Gallery Fabrics: Ross Lawrence Silver, Inc., Ross

Silver Upholstery: Menage, Bill Lynch Japanese chests and tables: McMullen's

Japanese Antiques Custom glass door design: Blakeley-

Bazeley Ltd. Custom glass door: Ultra Glass Inc., Jane Skeete

Custom glass door frames: The Wood Extension

Accessories: McMullen's Antiques and Charles Hollis Jones

Trees and plants: Exotica East Plant Designs

#### Living Room, page 91

Scott Louis Brown, IFDA June D. Brown, IFDA

J.S. Brown Design 3334 East Coast Highway, Suite 286 Corona del Mar, California 92625 (714) 474-9233

Floor covering: Karastan Area rug fabrication: The Great Carpet Co. Lighting: Halo/Cooper Arm chairs: Michael Taylor Designs Arm chair fabric; Harris and Tangalakis Upholstered armless seating: Olquin Armless seating fabric: Glant Fabrics Down pillows: Universal Cushion Co. Dining tables and chairs: Michael Taylor Designs

Cast concrete tables and planters: Mat Sabata M.S. Construction Accessories: Warren Imports Inc., Ken

Hanson Showroom. Michael Taylor Designs, Formations/Shears Lead painting: Scott Louis Brown

#### Powder Room, page 94

Marieann Green, ISID

Marieann Green Interior Design 8721 Santa Monica Boulevard West Hollywood, California 90069 (213) 854-0605

Wallcovering: Faux limestone finish, Autumne Winer Kilim rug: Aga John Oriental Rugs Cabinet: The French Tradition Marble, fabrication and installation: Universal Marble Pedestal: De Benedictis Pedestal top: Van Nuys Marble Urns: Dennis & Leen Sculpture: Erwin Binder Electrical: Custom Electric

#### Inner Corridor, page 92

Applique 8687 Melrose Avenue, Suite G783 Los Angeles, California 90069 (213) 659-4795

Mural of Chinese screen: trompe l'oeil antique Chinese screen painted for Pasadena Showcase House 1991 by artist Christian Thee, commissioned by Applique, Los Angeles.

#### Kitchen, pages 94-5

Kathryne Dahlman, ISID, IFDA Cheryl Casey Ross, ISID, Assoc. ASID, BIA

Partners in Design 4442 Gentry Avenue North Hollywood, California 91607 (818) 762-3705; (818) 988-2047

Lighting: CSL Lighting Lighting Design: Christine Izenour Flooring: Armstong Floors Flooring installation: Glen Pacific Carpets Granite: Globe Marble Granite fabrication and installation: SCM Marble and Granite Art glass: Ultra Glass Inc. Cabinets: Bird's Eye Maple by Custom Wood Industries Microwave: Sharp

Ovens, grill, electric cooktop, dishwashers, fryer/steamer, microwave garage: Gaggenau Gas cooktop: Russell Range Refrigerator/freezer: Sub-Zero Hood and vent system: Modern Aire

Faucets and sinks: Kohler Co. Hardware, knobs and pulls: Deco Brass Accessories: William Sonoma and Tesoro Water systems: Everpure

#### DISTINCTIVELY FLORIDA

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General contractor: Riverbirch Homes

#### Dining Room, page 99

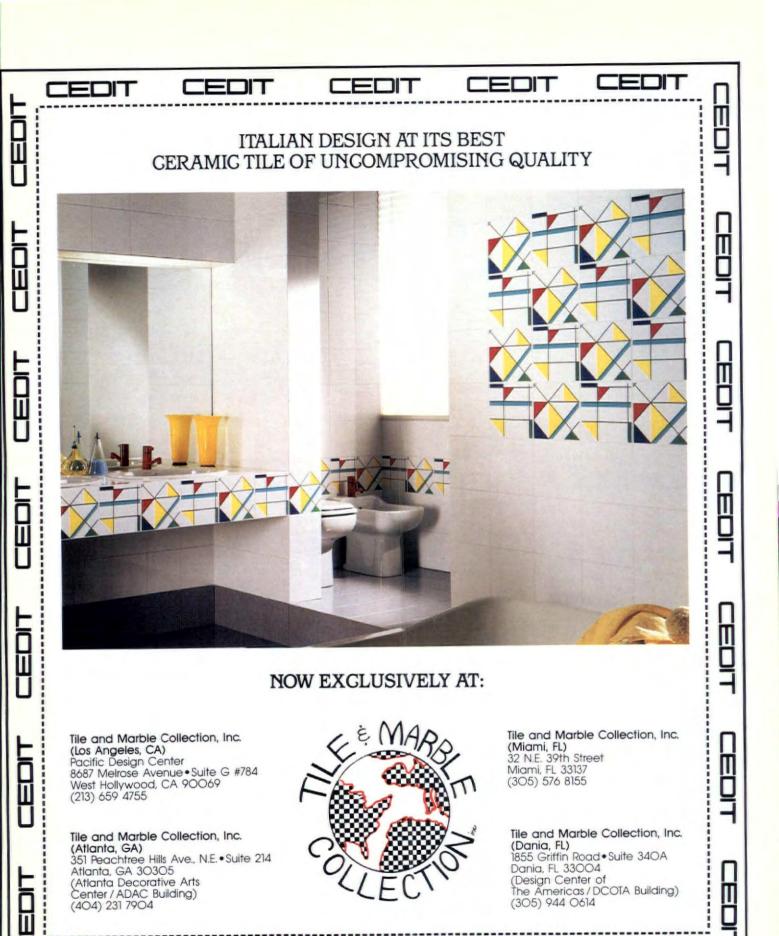
Chenille wallcovering: Preview Fabrics Tables and chairs: Preview Furniture Millwork and cabinetry: Emco Bar chairs and fabric: Preview Furniture Artwork: Pat Lipsky Sutton

#### Great Room, page 97

Chenille wallcovering: Preview Fabrics Custom carpet: Edward Fields Millwork and cabinetry: Emco Sofas and fabrics; Preview Furniture Fauteuil chairs: Preview Furniture Chair fabric: Old World Weavers Shutters: Total Windows Sculpture (left): Vasa Sculpture (right): Caroline Stacey Custom table: Preview Furniture

#### Media Room, page 98

Wallcovering: Tressard Custom carpet: Edward Fields Leather furniture: Preview Furniture Sculpture (right): Etrog



## w resource directory

#### THE FUQUA COMPANIES

Rita C. Guest, ASID, Design Director/Designer Thomas Burr, ASID, Project Designer Michael Gottemoeller, ASID, Project Manager

Robin Jones, Suzanne Seymour, Furnishings Designers

Carson Guest Interior Design 1720 Peachtree Street, NW Atlanta, Georgia 30309 (404) 873-3663

#### Reception and Seating Area with View of Board Room, page 101

Reception desk: custom design by Carson Guest; fabr. by On-Site Woodworking Club chairs: Hickory Business Furniture Chair leather: Irving Tanning Co. Cocktail table: lack Lenor Larsen Cigarette tables: custom design by Carson Guest; fabricated by Agat Rugs: custom design by Carson Guest; fabricated by Lacey Champion Millwork: On-Site Woodworking Corp. Lighting: Lightolier Glass wall: Taliq Glass Architectural metal: custom design by Carson Guest; fabricated by R.F. Knox Wood flooring: Kentucky Wood Floors Conference table: custom by Carson Guest; fabr. by Art, Marble & Stone Base: New Age Cabinetry
Conference chairs: Geiger International Chair leather: Irving Tanning Co. Planters: International Art Properties Plants: D&S Plants, Unlimited Sculpture: John Charles Gordon Artwork: Herb Creecy Bronze metal soffit: Thompsen Ltd. and Andree Studios

#### Entry Vestibule, page 100

Reception desk: custom design by Carson Guest Millwork: On-Site Woodworking Corp. Marble flooring: Williams Tile Wood flooring: Kentucky Wood Floors Gold leaf dome: Amelia Morison Architectural metal: Thompsen, Ltd. and Andree Studios Mural: Prudence Carter Lighting: Lightolier; Norbert Belfer

#### Dining Room, page 103

Dining table: custom design by Carson Guest; fabricated by Agati Dining chairs: Donghia Dining chair fabric (mohair): Unika Vaev USA.

Carpet: Carousel Carpets Embossed leather wall panels: Edelman Ceramic vessels: Peter Jayko Millwork: On-Site Woodworking Corp.

#### The Office of J.B. Fuqua, page 102

Executive desk: custom design by Carson Guest, fabricated by Agati Custom guest chairs: Bernhardt Guest chair fabric: Boris Kroll Bow front cabinet: Herman Miller Carpet: custom design by Carson Guest: fabricated by Carousel Carpets Silk wallcovering: Seabrook Planters: Architectural Supplements Plants: D&S Plants, Unlimited Millwork: On-Site Woodworking Corp. Ceramic vessels: Peter Jayko

#### **OCEAN GRAND**

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

Urbandale One Westmount Square, #1249 Montreal, Quebec H32 2W7 (514) 933-8417

Lighting Consultant: Craig Roberts Assocs.

#### Lobby, page 104

Coffee Table: Gregorius/Pineo, Inc. Lantern: Brustlin Workshop Lamp: De Benedictis Chairs: Traditional Imports Console: T. A. Greene Company

#### Casual Dining Area, page 105

Lantern: Dana Creath Designs Maitre d' stand: Dennis & Leen Artwork: Hampton Hall Dining Chair: custom designed by Budji Banquette Chair: Wicker Works

#### Entrance to Fine Dining Area, page 106

Artifact: Michael Taylor

#### Fine Dining Area, page 106

Console: Brustlin Workshop Chair, Sideboard: Traditional Imports Balloon shades: Ross Carlock and Assocs.

#### Bar Lounge, page 105

Tea table and chair: Traditional Imports Sofa: A. Rudin Lounge Chair: Minton-Spidell Wall Bracket: Michael Taylor Shigaraki Bowl: Cache

#### SENIOR LIVING

#### **Hamilton House**

Teresa Chester, Principal in Charge

Design 1 Interiors 2049 Century Park East Suite 3000 Los Angeles, California 90067 (213) 553-5032

#### Lobby, page 109

Chandelier: Dana Creath Designs Piano: existing Coffee table: Weiman Side tables: Weiman Artwork: Fidelity Art

#### Living Room, page 110

Chairs in foreground: Jensen Custom Chairs in background: Keisling Hess Fabric: B. Berger Sofa: Jensen Custom Furniture Coffee table: Weiman Side table: Weiman Draperies: Blautex: Designer Workroom Artwork: Boulevard Frames

#### Dining Room, page 110

Chandeliers: Dana Creath Designs Tables: Shelby Williams Chairs: DSG Imports Wall lighting: Dana Creath Designs Artwork: Boulevard Frames Settees: Shelby Williams Console: Weiman

#### The Hampton at Post Oak

Gary Altergott, Principal in Charge Jim Walker, Project Designer Art Ayala:,Project Architect Joel Barberree, Staff Designer

Morris Architects 3355 W. Alabama Suite 200 Houston, Texas 77098 (713) 622-1180

#### Pub, page 110

Chandelier: World Imports
Sconces: Norman Perry
Recessed lighting: Prescolite
Bar: Antique Verde Marble
Chairs at bar: Shelby Williams
Fabric on chairs at bar: Unika Vaev USA
Cocktail tables: Falcon Industries
Cocktail tables chairs: Shelby Williams
Fabric: Robert Allen
Booth: Shelby Williams
Fabric on booth: Robert Allen
Woodwork: Hoffman
Artwork: Smitherman, Edwards
Floorcovering: Harbinger Carpet

#### Sitting Room, page 110

Chairs in foreground: G&M Designer Fabric: Robert, Allen Sofa: existing, Scalamandré fabric Coffee table: Shelby Williams Side tables: Hickory Chair Vase: J.W. Accessories Armoire: Lexington Armoire Chairs in background: Hickory Chair Fabric: Design Tex Wallcovering: Lee Jofa Artwork: Smitherman, Edwards Clock: Howard Miller Lamp: Stiffel Lighting

### OREGON SYMPHONY SHOW HOUSE

#### Library, page P-65

Jennifer Myers, NWSID

J2M Interior Design P. O. Box 1688 Lake Oswego, Oregon 97035 (503) 452-9805

Linda Kerekes, NWSID

Design Perspectives, Inc. 4331 N.E. Couch Portland, Oregon 97213 (503) 235-1326

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Accessories, pillows, slipcover; wall painting finishes: Design Perspectives
Sofa fabrication: Dale Dearden
Sofa and wing chair fabric: Westgate
Sofa trim: Scalamandré
Club chair: Design Furnishings
Club chair fabric: Payne
Drapery fabric: Kinney Bros.

## Loggia and Wet Bar (above and opposite) pages P-64-5

Kathie Pozarich, NWSID

Kathie Pozarich Interiors 16250 South Pacific Highway, Suite 75 Lake Oswego, Oregon 97034 (503) 636-1718

Painting finishes: Emmerling Studios Lighting: Classic Lines Lighting Coromandel screen: Oriental Accents Tables: Ilana Goor through Wayne Martin Switzer chairs, mirror, pedestal, Bayberry fabric: Wayne Martin, Inc. Accessories, flowers and plants: V. Clair, Flowers by Dorcas, Black Eyed Susan's, G & G Interior Plants Artwork: Attic Gallery, Gango Gallery Lamps: Rick Andrus of Steel Design Grante Tiles: Oregon Tile & Marble

#### A BEGUILING YESTERDAY

#### Lobby, page S-72

Sherron Bishop, ASID Dot Hamblet Marie Hayden, Allied ASID

Ellison's 7000 Camp Bowie Boulevard Fort Worth, Texas 76116 (817) 731-8666

Accessories, art, furnishings, plants/flowers, refinishing, upholstery, window treatments: Ellison's Drapery fabric: Scalamandré Camel velvet: F. Schumacher & Co. Leather on loveseat: Hancock & Moore Piano: Luke Wickman Tile: Dal-Tile Company Reupholstering: Artisan Upholstery

#### Library, page S-73

John Mitchell, Sharon Mitchell Leigh-Boyd 2009 Hawthorne, Fort Worth, TX 76110 (817) 924-2148

Fabric, trimmings, wallcovering: Westgate Paint: The Color Wheel Wallcovering inst: Butch and Steve Schwartz Draperies: Sherry Thompson Upholstering: Nornis Upholstery Shop Plants and flowers: Roger Janssen Leather chair/Ottoman: Ellison's Parquet flooring: Color Tile All other furnishings: Leigh-Boyd

#### Ballroom/Lodge Auditorium, page S-72

John R. Cochran, Allied ASID Gina Tanner, Allied Education ASID Dennis Waters, Allied ASID

The Design Studio of Gabberts 6301 Oakmont, Fort Worth, TX 76132 (817) 346-5600

Art, glass/mirror, lighting: Gabberts
Chandelier: Pettigrew Associates, Inc.
Drapery fabric: Westgate Fabrics
Upholstery: Henredon Furniture
Window treatment: Gabberts
Cocktail table: Hickory Chair
Centerpiece table: Manheim Galleries
What not stand, four-drawer chest, dining
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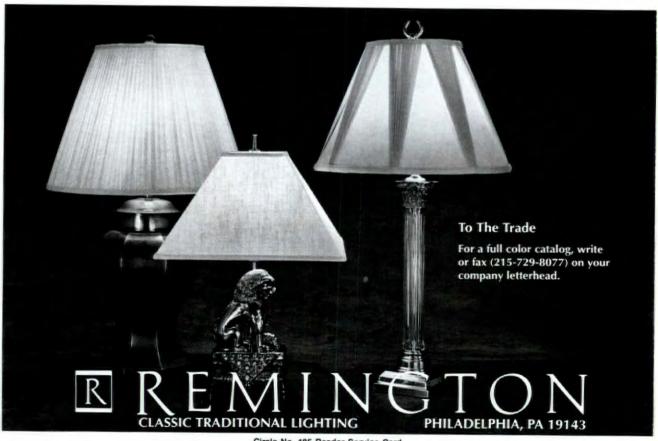
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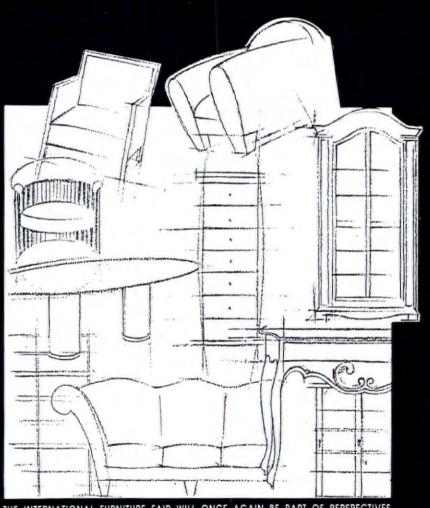
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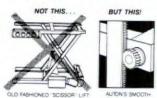


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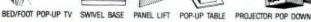












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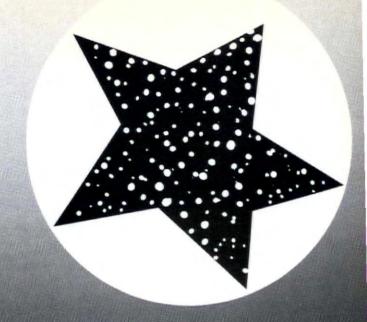
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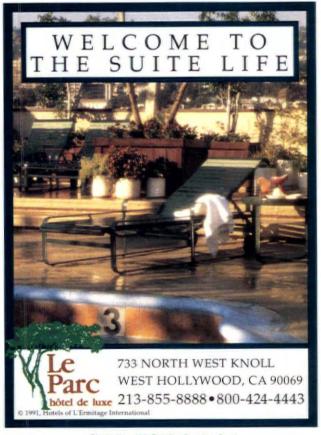
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## Charles H. Falls 1941-1991

THE PASSING OF Charles H. Falls, husband, father, much-honored member of the American Society of Interior Designers, deprived our entire profession of a wonderfully unique talent.

We first perceived Charlie 10 years ago in St. Louis. He was singing and dancing the lead role opposite Barbara Sauerbrey in the ASID conference's incredibly ambitious light opera presented as the

pièce de résistance of its 1981 conference.

Somehow Charlie, an amateur, melded the affability of a Dan Dailey with the uninhibited antics of a Donald O'Connor. He crystalized in the audience's mind the mirth that is somehow ever-present in this profession of which we have all become a part.

As the years passed, our friendship with Charlie, his wife Rayetta and his sons Justin and Jason has constantly deepened.

In 1983 Designers West coventured a booth at the ASID's

Boston Conference with Silk Dynasty, the fabric and wallcovering firm created a short time before by Charlie and Rayetta.

In a small  $10 \times 10$  foot space, Charlie spun magic. An Honorable Mention in the Best Booth competition called for a celebration.

Along with the lobster and the champagne came some serious thought. Someone suggested, "Isn't Honorable Mention somewhat like kissing your own sister?" A pact was made: Next time, let's win Best of Show.

The team was soon expanded to include both David Sutherland and Neal Stewart of Dallas; the Dallas conference was to be our target. The design theme we selected seemed right for our objective: The Office Pavilion of Dr. Carol Soucek King.

As plans progressed to become realities, the thought of winning Best of Show was taken lightly — almost a joke, yet never out of our minds.

However, a cloud cast a shadow over our undertaking: Charlie learned he'd failed a lung examination and a biopsy was scheduled for the Monday following the conference. Now, winning recognition became a serious goal.

The pavilion took shape. A desk by Karl Springer, black faux marble columns by Wilsonart, striking art by Gregory Deane, low voltage lighting by Michael Souter, and, of course, design magic by Charles Falls.

That year three committees judged the booths of the show. Three Best of Show ribbons were to be presented. Charlie's booth won them all!

We knew Charlie one short decade. Others knew him longer. We met often by plan or by chance — at market events and seminars; award dinners and house tours. Whatever and whenever Charlie was always up, always encouraging, always giving. His laughter enveloped us; his professional talent overwhelmed us; his friendship extended to all who knew him.

Charlie Falls was, indeed, Best of Show.

A scholarship fund in memory of Charles H. Falls, ASID, is being created by the local design community and friends. This scholarship will perpetuate his vision and passion for the interior design profession. Contributions will make possible the establishment of this fund through the National ASID Educational Foundation.

Tax-deductible contributions in any amount are welcome. Checks should be made payable to ASID Educational Foundation, Charles H. Falls Scholarship. Please mail to the scholarship chairman, Marian Wheeler, ASID, 945 Union Street, San Francisco, California 94133.