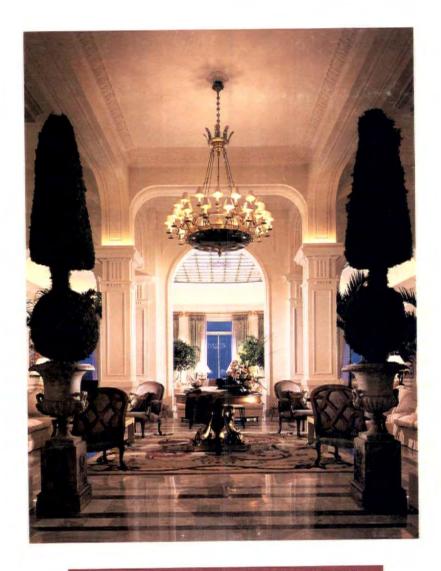
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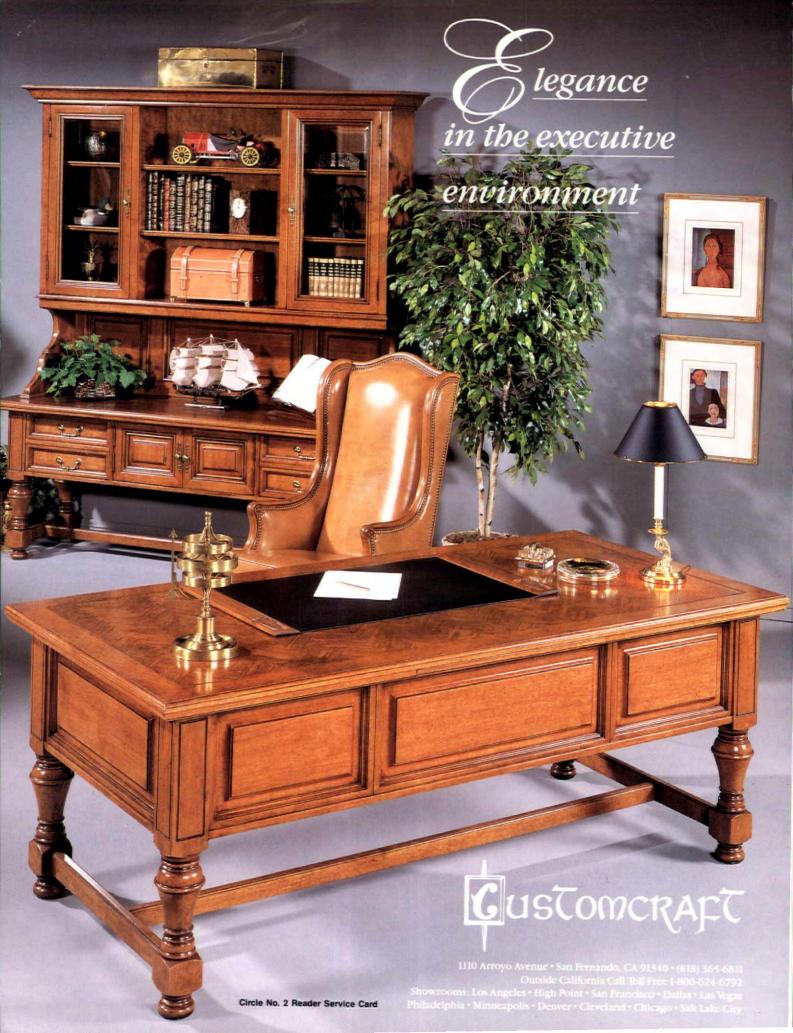
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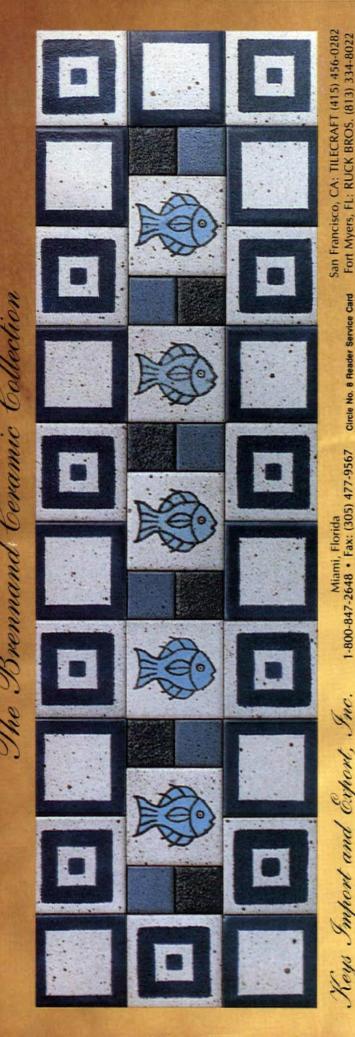
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CONTRIBUTING EDITORS

Ray Bradbury, Nancy Brown, ASID, A. Allen Dizik, FASID, Julie Goodman, Jody Greenwald, ASID, IDEC, Nathan Shapira, PH.D., German C. Sonntag, ASID, IBD, Richard A. Stambul

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Julie Diller, Jeanne White, Maryanne Schwartz

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Bonni Dorr

CORPORATE HEADQUARTERS

8914 Santa Monica Blvd, Penthouse Los Angeles, California 90069-0660 (310) 657-8231 ♦ fax (310) 657-3673

NEW YORK OFFICE

50 East 89th Street New York, New York 10128-1225 (212) 427-2205 + fax (212) 876-7981

IAMI OFFICE

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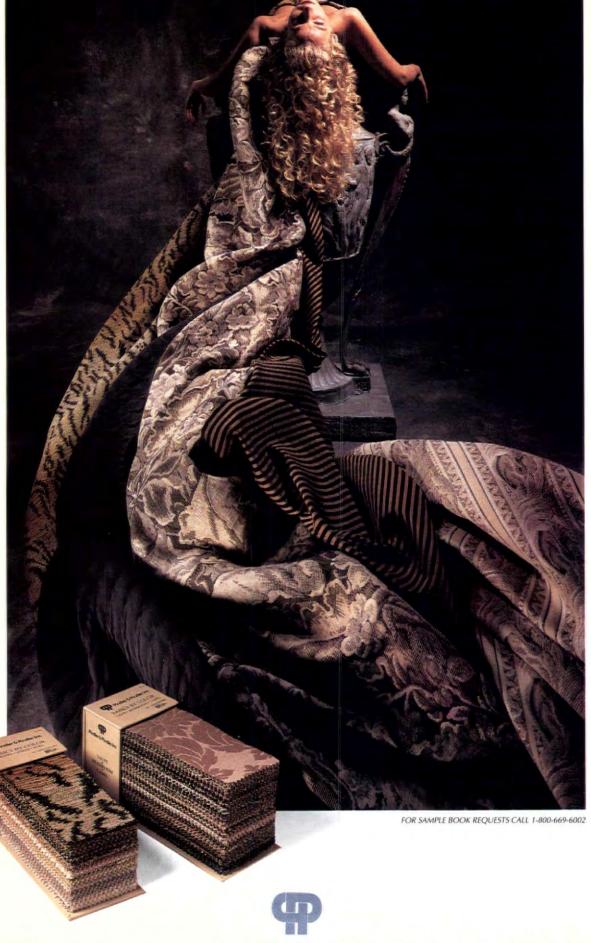
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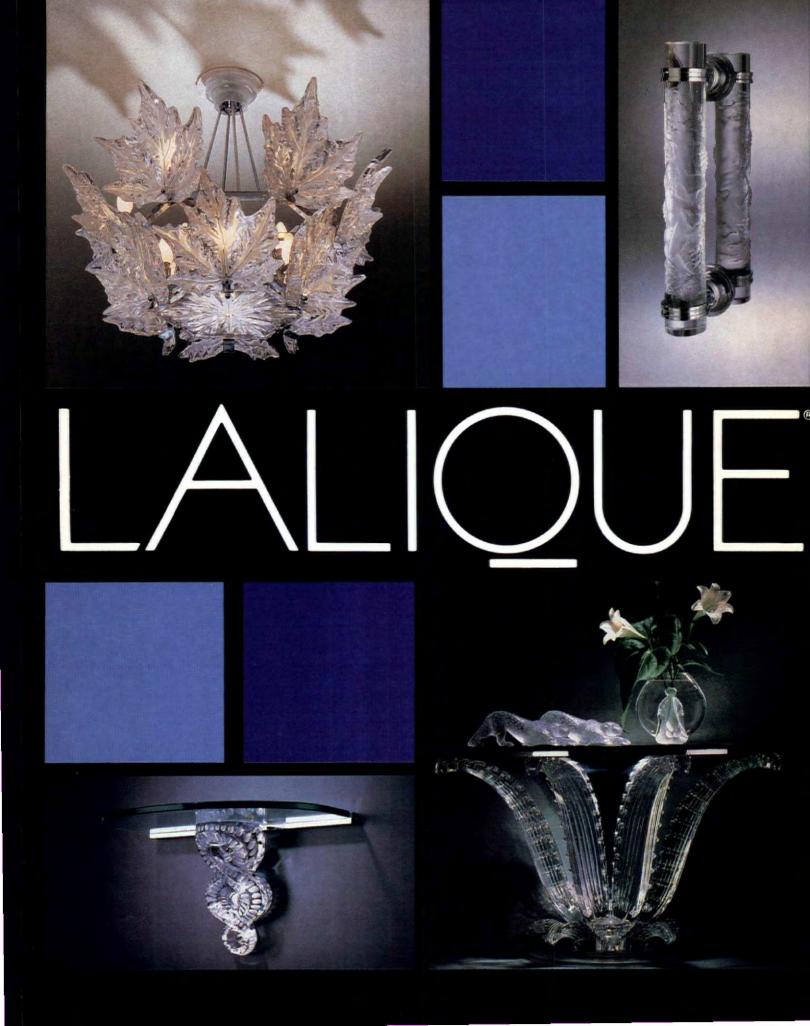
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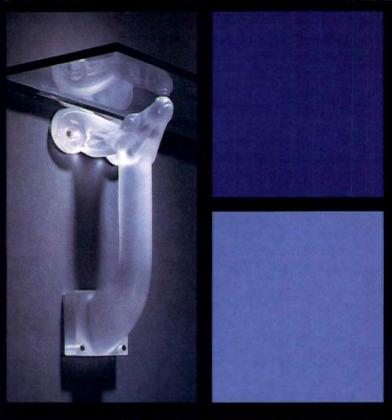
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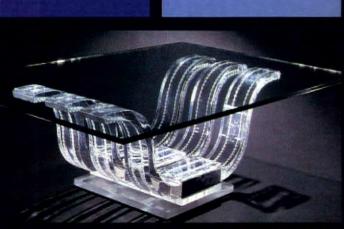




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DW editorial

ASSIGNMENT INTERNATIONAL

Yes, there is a recession, but for an increasing number of interior design professionals involved with the

global market, this is not
a time for retrenchment
to the confines of one's
own national boundaries.
In fact, offshore opportunities now beckon as

never before in history. Our U.S. compatriots compete for projects and markets abroad, while their foreign counterparts sail their goods and services into our ports at home. The rapidly developing competitive arena will demand the best from those who survive: better management, better service, better design.

-Carol Soucek King, Ph.D., Editor in Chief

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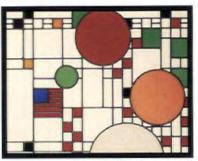
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COVER: The magnificent French Riviera provides the backdrop for Wilson Gregory Aeberhard's renovation of the Hotel Bel-Air Cap-Ferrat. Photography by Robert Miller, Story on page 72.



RON MACE

Ron Mace, FAIA, is founding partner and president of Barrier Free Environments, Inc. He is passionately committed to pursuing design principles that will provide barrier-free access to everyone.

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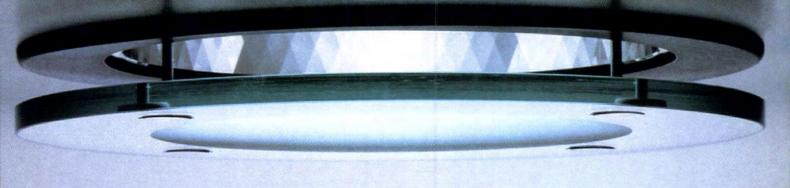
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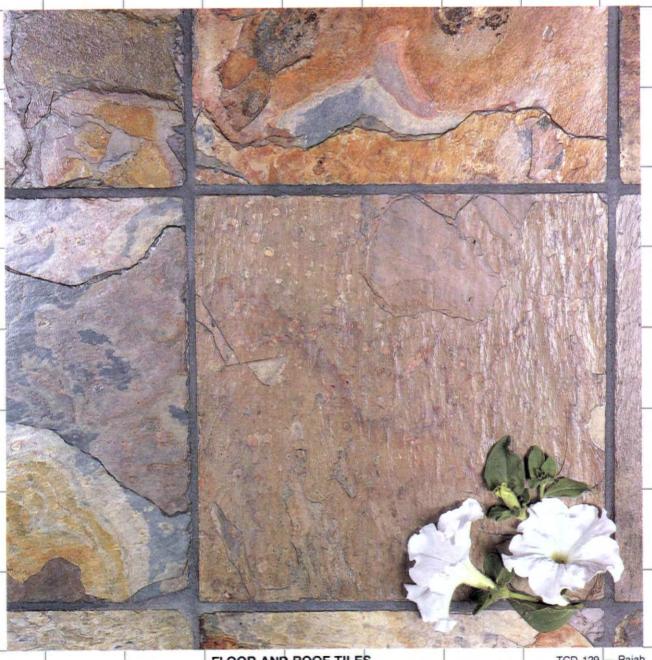
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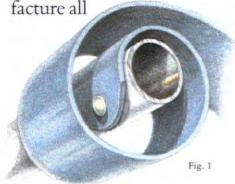
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our straps with plenty of mildew inhibitors and ultraviolet stabilizers. So every chair stands up to the water, the sun, the life outdoors.

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Fig. 2

construction that can never rust. And frames welded full circumference (fig. 2) for maximum strength at stress points so chairs withstand the constant stacking and rearranging.

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HEIMTEXTIL America

Companies from 20 Countries Lend an International Presence to the Atlanta Home Textiles Fair

ALMOST 200 COMPANIES from 20 countries will be exhibiting at HEIMTEXTIL America, which will be held April 6-9, at Atlanta's Georgia World Congress Center. International exhibitors representing the entire spectrum of the home fashions industry will offer displays and demonstrations of their newest products: fabrics, bedroom and bath-

room textiles, kitchen/table linens, window treatments, deco-

> rative accessories, floorcoverings and wallcoverings, as well as design studios and raw materials.

According to show sponsor

Messe Frankfurt GmbH, the largest regional bloc

consists of major North American firms, followed by companies from Europe, Asia and South America. The bed, bath and linens segments have the largest

Imperial Linens from Peter Reed include bedlinens of embroidered 100 percent fine Egyptian cotton-made 5 percent oversize to allow for shrinkage. Shown here, "Candy," available in a variety of soft springtime colors. Circle Number 401 . . . Inspired by the patterns and colorations of 17th-century Navajo weavings, Shyam Ahuja's Santa Fe Collection includes a guilted cotton bedcover and cushion, both crafted in patchwork and applique. Circle Number 402 . . . Blumenthal's Classical Textile collection of paperbacked fabric wallcoverings features 11 distinctive patterns and 10

rich colors. Available in 36"-38"

widths, they offer designers the best

choice in stripes, chenilles and subtle

wovens. Circle Number 403 . . . New

classical collection of trims available in 16 color combinations, featuring gimp, welting cord, two-tassel and cord tie-back, bullion fringe and braid. Circle Number 404 . . . "Manuscript," Ronald Redding's second archival collection of decorative wallcoverings and fabrics for York Wallcoverings, features classic design in extraordinary contemporary colors. Circle Number 405.

representation, with almost 40 percent of all exhibitors, followed by decorative and upholstery fabrics.

"Exhibitors recognize the need for an American trade fair that joins all market segments of the home fashion industry," said Herta Krausmann, director of overseas exhibitions for Messe Frank-

> furt. "In addition, the international presence at the fair will provide the industry with access to new markets."

HEIMTEXTIL America is designed to be an international trend and communication forum for the entire North and South American home fashion industry. Combined with HEIMTEXTIL in Frankfurt and HEIMTEXTIL Asia in Tokyo (both held in January), the Atlanta fair realizes the sponsors' goal of a tripolar trade fair that will bridge the economic triangle formed by Europe, Asia and North America.





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As MORE AND MORE DESIGN professionals make environmental issues an integral aspect of their

purchasing decisions, the Florida-based firm of Loewenstein, Inc., has become one of our country's foremost largevolume furniture makers committed to preserving our precious-and increasingly fragile-environment.

By virtue of its substantial investment in advanced technology during the '80s, while working closely with federal and state regulators, this innovative manufacturer devel-

oped a workable solution to problems relating to the emission of volatile organic compounds. Loewenstein's state-of-the-art wood-finishing program utilizes the electrostatic application of specially formulated chemicals via robotic reciprocators. Its finished products are instantly cured through the use of infrared and ultraviolet light.

This unique system, implemented by electronic equipment from Ramburg with Industrial Heat-

ing & Finishing's UV capabilities, is the foundation for the firm's three-dimensional conveyorized finishing line. At speeds of up to 20 feet per minute, the operation is capable of curing chairs in less than 20 seconds.

Not only is this process cost-efficient and time-saving, but it also produces the industry's hardest and most vibrant finishes while reducing emissions to a level

> that is less than 50 percent of the most stringent guidelines currently in effect. Moreover, to preserve our ozone laver, Loewenstein is using only non-CFC foam, in addition to sturdy components of solid fine-grained beechwood, presently in plentiful supply.

> Loewenstein's system, according to Leonard Backer, vice president of marketing, "gives us an unparalleled efficiency with an extremely

limited waste factor. As far as we know, we're the only company anywhere applying UV technology to three-dimensional products. We can use the finest, most expensive chemicals available and still come out way ahead. And we pass the cost savings along [to our customers]."

Over the years, Loewenstein, Inc., has chalked up a long line of industry "firsts." After introducing aniline dyes in 1985, it continued to innovate-but, after building and finishing a better product, pricing it lower and delivering it faster, what's left?

"We have never been the type of company to sit still," says Backer, "for we have an ongoing commitment to our designers and to ourselves to seek newer, better and more cost-effective ways to do things. We don't like to keep the pace; we like to set it."

The State of Florida has acknowledged such accomplishments with special recognition, while the federal government has used Loewenstein, Inc., as a "new standard" for other manufacturers to emulate in wood-finishing technology.

-Gloria J. Blake





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w hospitality

Hospitality in the '90s

Hospitality Design '92 Expo and Conference Looks Toward the Future

MORE THAN 250 LEADING manufacturers of products for front-ofhouse hospitality design-furniture, indoor and outdoor seating, fabrics, carpeting, wall and floorcoverings, lighting fixtures, artwork, accessories and more-will exhibit their products at Hospitality Design '92 Expo and Conference, which will be held at the Los Angeles Convention Center April 30 to May 2. The theme of the conference will be "A Vision for the '90s: Toward a New Century."

> economist and senior research fellow with the nonprofit, California-based Institute for the Future, an organization that assists in strategic planning and identifying markets for new products. Dr. Schmid will help set the conference theme by addressing the future outlook for the hospitality industry.

> event will include such vital issues as "The Office of the

Future," "American Teamwork Overseas: Building the Palace at the Lost City," "Ageless Design: Not

Just for Seniors," "What Hoteliers Want Now" and "Design for a Healthy Planet." Sponsored by Restaurant/Hotel Design Interna-

tional magazine and the Network of Executive Women in Hospitality (NEWH), the conference will culminate with a black-tie dinner/dance and the Sixth Annual Platinum Circle Awards Gala to honor industry leaders for hospitality design excellence.

More than 48,000 square feet of exhibit space will showcase products of interest to hotels, resorts, restaurants, clubs and senior living/healthcare facili-

ties. A special "classroom" area on the show floor will enable exhibitors to offer special 45-minute educational programs as well.

The keynote speaker will be Dr. Gregory Schmid,

Twelve conference sessions planned for the three-day

GABY'S SHOPPE

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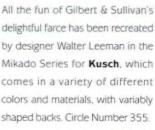


For information on conference registration (free until March 30), call (800) 765-7615; for information on the Awards Gala, contact Karen Savasta at (212) 984-2437.

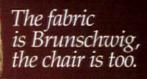
The following showcase of hospitality products includes exhibitors at Hospitality Design '92 as well as other fine companies.

Hand-forged with hand-embossed leaves, the elegant Console #8200 is from the Louis XV Collection by Gaby's Shoppe. which handcrafts all its furniture and accessories in its shop in Texas. Circle Number 351 . . . The "Andante" self-storing glass leaf table designed by Michael Bernstein and Rory King of Coda Design Studio comes in both dining and conference sizes, and with a non-leaf glass top. Circle Number 352 . . . GIATI, located in Santa Barbara and featuring the designs of award-winner Mark Singer, offers a new source for custom teak furniture, market









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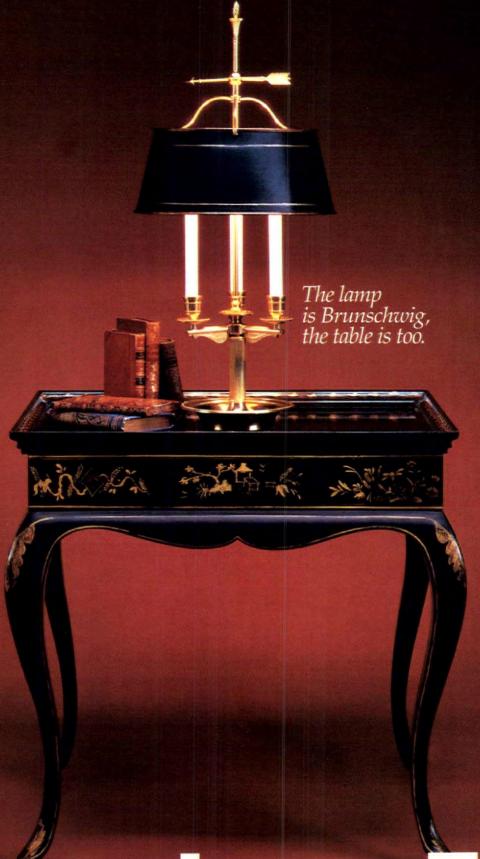


Luxurious custom hand-tufted, hand-finished carpets in an unlimited variety of styles—shown here, an Aubusson in "Lille"—sizes and configurations are available from V'Soske Joyce Limited. Circle Number 356 . . . Inspired by a 1930s-style club chair discovered in Paris, the Paris Club chair by Bill and

Juanita Sharpe of Sharpe-Nichols Company features 8-way hand-tied springs and a covering of Cortina leather. Circle Number 357 Specialists in custom lighting solutions, Envel Design Corporation furnished all custom casino luminous

ceiling systems for the Excalibur Hotel and Casino in Las Vegas. Circle Number 358 . . . The Mediterranean Collection of terra-cotta floor tiles by Ticsa America Inc. captures the warmth and traditional look of European unglazed clay tile. Circle Number 359 ... Wood and Hogan, Inc.'s Regency-style rosewood breakfront cabinet with brass inlay, like most of the company's pieces, is made in England and stocked in New York for immediate delivery. Circle Number 360 . . . Fremarc Designs introduces the Country English Armoire with pocket doors and pullout television swivel, which is available with drawers or adjustable cabinet shelving, in a variety of standard, premium or custom finishes. Circle Number 361 . . . New from Dana Creath Designs, Style #9016 is a mouth-blown German glass table lamp mounted on a handforged iron base, available in 36 finishes. Circle Number 362.

continued



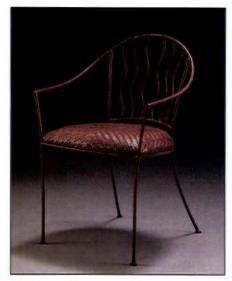
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w hospitality



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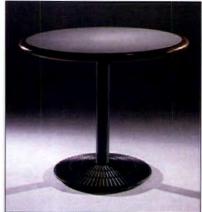
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IMAGES



LA LUNE COLLECTION



Almar Carpets' unique Color Design Portfolio showcases a collection of field and border designs that can be transformed into fine custom carpeting, in both Axminster and hand-tufted styles. Circle Number 363 . . . Images designs products incorporating Durogran™, a unique new material developed with the help of computer technology that combines the permanence of stone with the elegance of granite. Circle Number 364 . . . To accommodate heavy traffic areas, Matel is offering larger-size ash and trash receptables in vinyl, plastic laminate or 8 metal finishes, as well as in custom designs or finishes. Circle Number 365. . .

La Lune Collection includes over 500 items in willow, white birch, aspen and cedar-shown here, an armoire in willow (#521-CA), available in 15 premium finishes as well as natural and custom finishes. Circle Number 366 . . . The Wave Arm Chair (#5903) from Fong Brothers Company features a wrought-iron frame covered in rattan, with a woven cane seat that has been tested for durability. Circle Number 367 . . . Triarch announces that the 5-year warranty on Duroplex™, its unique acrylic wall coating, has been expanded to cover mold and mildew growth-major concerns in many hotels and resorts. Circle Number 368 . . . Introducing color under the table, Johnson Industries' new cone-shaped base as well as the thin matching edge can be specified in a variety of colors and finishes. Circle Number 369.

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DW kitchens and baths

Annual Kitchen & Bath Conference

The Industry Meets in Atlanta for Five Days of Educational Programs and Exhibits

THE 20TH ANNUAL National Kitchen and Bath Conference (NKBC) will be held March 27–30, in conjunction with the 11th annual Kitchen/Bath Industry Show (KBIS), March 27–29, at the Georgia World Congress Center in Atlanta. Four series of morning seminars will be offered, enabling conferees to participate in educational functions, while allowing them plenty of time to spend on the show floor.

Each series will include programs from the following seminar tracks: Sales and Marketing; Customer Relations and Service; Business Management/Operations and Finance; Kitchen Planning and Design; Bathroom Planning and

Design. Special programs will include a luncheon and seminar honoring win-

HASTINGS

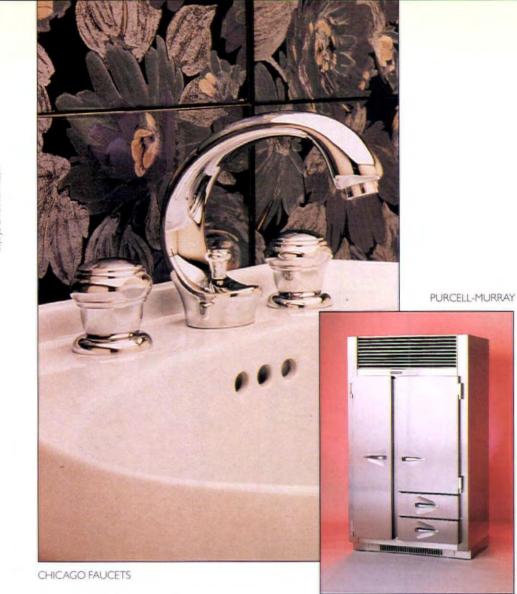
luncheon and seminar honoring winNITCHEN STUDIO LOS ANGELES
ners of the 1992 NKBA National Design Competition, and an intensive sales
seminar focusing on selling skills for the kitchen/bathroom professional.

Some 400 exhibitors will be utilizing more than 250,000 square feet of exhibit space at the Georgia World Congress Center, offering show floor presentations of their latest products and services.

For registration and program information, contact the NKBA Conference Department at (908) 852-0033.

LEICHT BY KITCHEN GALLERY





AMERICAN STANDARD



The following showcase of kitchen and bath products includes exhibitors at the annual Kitchen/Bath Industry Show in addition to offerings from other manufacturers.

A harmonious blend of shapes, "Olimpia" is a dramatic new freestanding glass and copper basin with wall-mounted chrome faucet from Hastings Tile & II Bagno Collection. Circle Number 300 . . . Kitchen Studio Los Angeles' showroom features "Diana" European-style cabinetry by Downsview of Canada, with imported wood veneers used in composition with high-gloss polyester tall units. Circle Number 301... The new "Ambiente" line from Leicht by Kitchen Gallery combines bold coloration-jade green, ocean blue or pastel red-in a sleek laminate with steel countertops for a dramatic look. Circle Number 302 . . . The striking faucet with quarter moon-shaped spout is just one of many contemporary designs available from Chicago Faucet Company's new Europeaninspired Illusions Collections. Circle Number 303 . . . The commercially designed 48-inch side-by-side refrigerator/freezer by Traulsen is now residentially approved—and available from Purcell-Murray Company. Circle Number 304 . . . Reminiscent of Mediterranean pottery, Ceramica Decorativa's "Triton's Passion" blends cool blue with sunny yellow in tiles that harmonize beautifully with an American Standard sink in Sunshine

continued

Yellow. Circle Number 305.

ow kitchens and baths









lay. Circle Number 307 . . . The frameless glass shower room by Met-Tec Shower Enclosures is sculpted %-inch tempered glass, meticulously crafted to match any custom residential bathroom design. Circle Number 308 . . . The Aqueduct Series 160 from Sepco Industries' Signature Collection offers solid brass. material, handle trim of semi-

precious stones and 20 decorative finishes. Circle Number 309... Mirror cabinets manufactured by Hewi feature a unique construction of clear or smoked glass with high-quality nylon in a selection of 13 colors; additional open shelves and light fixtures are optional. Circle Number 310 . . . Water Facets, manufacturer of state-of-theart automatic water faucets, has added a traditional brass finish—clear-coated to protect from tarnish—to its Contempra Automatic Faucets collection. Circle Number 311 . . . In yet another exclusive design from allmilmö, a new kitchen concept—shown in black highgloss lacquer—uses a 3-D chrome leg support system, built-in appliances and free-floating exhaust hood. Circle Number 312. Dacor has introduced

a new line of 30-inch "Convection Plus" electric built-in double and single ovens that blend advanced technology with sophisticated design. Circle

Number 313.



MET-TEC





WATER FACETS



ALLMILMÖ



DACOR

Masco's kitchen and bath showroom in the San Francisco Mart features Fieldstone Cabinetry-shown here, the frameless Crossings series, with Thermador Professional Cooktop and Alape sink. Circle Number 314. . . The Dakota lavatory set, shown here in a combination of polished chrome and gold, is among the newest lines of fittings in the Custom Collection by Paul Associates. Circle Number 315 . . . Kitchen designer Corleen Hamilton created the elegance of the 1930s and '40s in this kitchen using a period stove with Du Pont Corian sinks, countertop and blacksplashes. Circle Number 316 . . . KWC announces the introduction of KWCforma, a distinctively futuristic fitting available in a basin faucet with retractable hand-spray, basin faucet with standard spout and shower mixer. Circle Number 317 . . . Styled with clean, contemporary lines and compact dimensions, the new Parigi pedestal lavatory from Kohler is ideal for the small bath or powder room-shown here with a Flair faucet. Circle Number 318 . . . This Desinum kitchen by bulthaup features toughwearing, easy-to-clean high-gloss high solid lacquer in seven colors, complemented by Rosa Beta granite countertops and natural beech strip flooring, Circle Number 319 . . . Blue Mums, hand-painted on porcelain at Sherle Wagner, also comes in green and is but one of an extensive collection of hand-painted bowls, also available for under-counterinstallation. Circle Number 320 . . . The Alexandra frameless shower door, with a self-centered hinge and clip design, is available in grey, black, bronze, peach and clear-from Mirrors by Stephen. Circle Number 321. continued



MASCO



PAUL ASSOCIATES



KWC



KOHLER



DU PONT CORIAN



BULTHAUP



SHERLE WAGNER



MIRRORS BY STEPHEN

w kitchens and baths



KROIN

HARRINGTON BRASS WORKS



Mode's new Biscayne door style features crisp beveled contours, giving it a rich, dimensional quality and clean, classic appeal—here, gray Storm finish with Fawn Maple trim. Circle Number 324 . . . Introducing Wings, an innovative pedestal basin created by Bates and Bates—here intravertine with brass—that has removable side wings which cover normally exposed plumb-

ing. Circle Number 325.... The ECO165 dishwasher by **Regency VSA** has "SaniWash" hygienic wash and rinse cycles, plus revolutionary water-saving



WOOD-MODE



BATES AND BATES



REGENCY VSA



SIEMATIC BY COOPER-PACIFIC



KALLISTA



RUSSELL RANGE

capabilities, in addition to Regency's standard features. Circle Number 326 ... The SL303 model from SieMatic by Cooper-Pacific Kitchens includes cabinetry in gloss-white laminate, cantilevered pedestal island, stainless steel shelf system and stainless steel countertops with built-in counter butcher block. Circle Number 327 . . . Kallista is proud to introduce the Kallithea, a 60-by-32-inch whirlpool bathtub. hand-crafted in durable, high-luster Armacryl™, designed to fit standardsize bathrooms. Circle Number 328 . . . The first company to introduce a professional-style gas cooktop in a built-in design, Russell Range offers 24-inch four-burner and 36-inch sixburner units that can be dropped into a standard countertop. Circle Number 329.

We have whatever you have in mind.



When it comes to redoing their bath or kitchen, different customers have different things in mind. That's why as a plumbing contractor or designer, you need a place that has everything. Like Familian's Professional Bath & Kitchen Showroom.

We have a huge selection that accommodates every taste and style, with top names like Phylrich, an elegant line of bath & kitchen fittings and accessories designed with one thing in mind—the ultimate in coordinated luxury for your customer's home.

Unique product displays that not only demonstrate, but dazzle. Many actually function right there in the showroom.

And service so efficient it often seems our trained consultants work exclusively for you. Our dedicated staff works hand in hand with you to get the job done right. And on time.

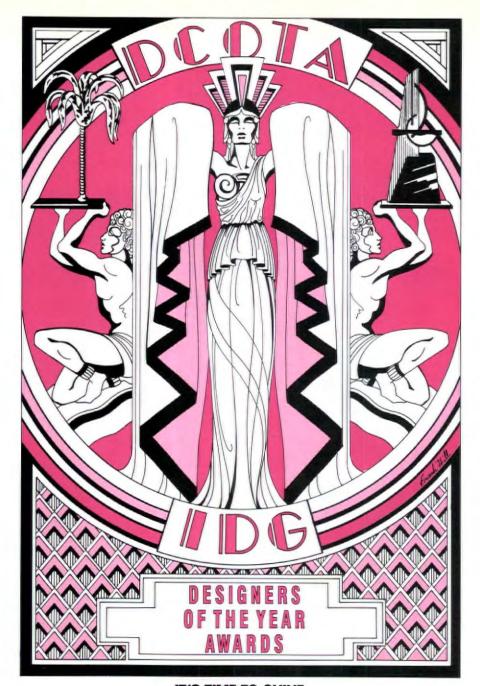
So for the perfect place to serve your customers, or send your customers, come to a Familian Professional Bath & Kitchen Showroom.

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Circle No. 39 Reader Service Card



IT'S TIME TO SHINE

DCOTA/IDG 1992 DESIGNERS OF THE YEAR

CALL FOR ENTRIES

The Design Center of the Americas and the Interior Design Guild want Designers to take a bow. It's time for each of you to come forward and be recognized for your merits and designs. Will you be one of the 1992 Designers of the Year?

If you're a licensed interior designer and/or a member of a recognized design organization with a 1991 installation in Florida, you are eligible to enter.

HERE COME THE JUDGES

Each entry will be judged by a panel of industry experts including:
Carol King – Editor, Designers West/Designers World
Miriam Furman – Editor, Designer/Specifier
Karen Phillips Irons – Editor, Southern Accents
Jaime Canaves – Head of Interior Design, Florida
International University
Michael Seemuth – Editor, New Miami

CRYSTAL PALM FOR BEST:

Overall Residential Designer of the Year Overall Commercial Designer of the Year

ANSWER THE CALL - GUILDA AWARD CATEGORIES:

- · Residential Limited · Residential Unlimited
- Commercial/Contract Unlimited
- · Commercial/Contract Limited
- · Special Area · Display Design

THE WINNERS...

The winners will receive their award, or awards, at the formal Awards Presentation gala to be held on Saturday, May 2, 1992. Your achievement will also be published in some of the industry's finest publications. The most rewarding part of this event is the recognition and attention you will receive from your colleagues in the industry. Answer the call for entries.

For more information call (305) 920-7997.

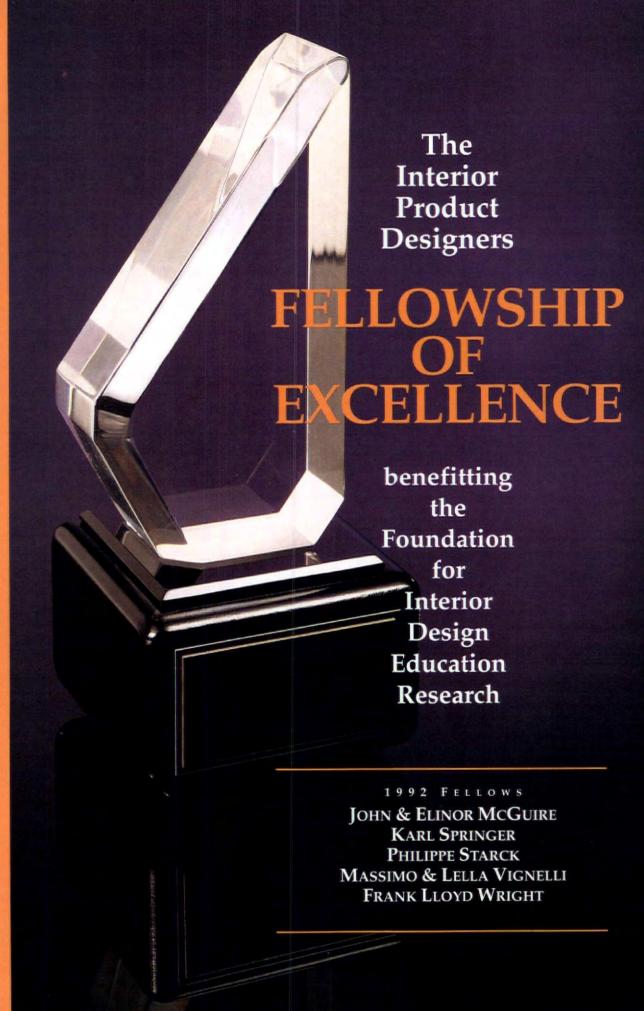
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w fellowship of excellence

Karl Springer

Gala dinner-dance Friday, March 20 Cocktails 7:00 p.m. Dinner 8:00 p.m.

Tickets \$150 per person Tables of ten \$1,500 Honor Committee Tables of ten \$2,500

> For reservations, contact Bonni Dorr 310 657-8231 fax 310 657-3673

KARL SPRINGER (1930-1991) was one of the design industry's most respected designers. Best known for his dedication to quality and his instinctive sense of proportion, he designed exotic

furnishings that have often been copied but never equalled.

Springer came to New York City in 1957 from West Berlin and started his bookbinding, he turned toward a

leather craft and began to cre-

ate small, decorative objects covered with fine leathers and skins. His exquisitely crafted objects were soon discovered by the Duchess of Windsor, who requested that he create a telephone table covered in cobraskin. He later referred to this particular design as the company's "bread and butter."

designer Billy Baldwin asked Springer to reproduce a parchment-covered table created by Jean-Michel Frank in the '20s. After several leather craftsmen told him that the legs couldn't be covered because it just "wasn't done," Springer took the first of his many initiatives in furniture design and did it himself.

This haute couture adaptation to a client's needs became one of the basic

Around the same time, noted interior

career as a bookbinder at Lord and Taylor. Fed up with the tediousness of somewhat self-taught method of

characteristics of his company. Karl Springer, Ltd., offers a line that can be altered to suit different clients' needs and tastes. But the stable characteristic of all his furnishings-no matter what mate-

> rial or finish the client chooses-is a distinctly correct proportion. The size and the finish may change, but the proportions remain absolutely right.

> Another key characteristic of Springer designs is the ample size of the pieces. This is a reflection of the designer's belief that oversized furniture increases the sense of

importance of a room.

Springer was greatly influenced by Jean-Michel Frank, and he named several of his designs in homage to him, including the JMF Single Console and the JMF Bench. In Springer designs, one also finds traces of Art Deco, Bauhaus, Far Eastern, Oriental and African influences. He was adept at transforming these various styles into uniquely "Springer" forms.

Karl Springer, Ltd., has unusual ability to maintain a standard of excellence while still altering designs to fit different orders. This success rests on the uncompromising commitment to perfection that Springer demanded of himself and of his employees. Like his "perfect" proportions, so too did he expect every detail of each piece to be executed in an exacting manner. Each Springer piece was originally created as a one-of-a-kind item, and each copy is expected to maintain the quality of the first piece.

This is the way Karl Springer earned the mark of excellence in his designs. And this is the reason his pieces are destined to become the antiques of the 20th century. With the legacy of Springer's strict tutelage, Karl Springer, Ltd., continues to adhere to the standards of excellence set by its founder. — edited by Keli Dugger



chair features polished aluminum, gold plate detail and a Lucite back. Above: A bronze & scavo glass urn. Right: Springer's Art Deco dining table.

John and Elinor McGuire

THE LIVES OF John and Elinor McGuire are the epitome of the fabled American success story—only in their case, it is certainly no fable. A piece of McGuire furniture has come to stand for refined

taste, respect for quality craftsmanship and value.

These admirable characteristics seem to emanate directly from the founders of the McGuire Company. John and Elinor entered the furniture business with no formal training in furniture design. But they made up for their lack of experience with imagina-

tion, determination, ceaseless hard work and an innate sense of *good* design.

When they were newly married and living in San Francisco, John found a job selling rattan furniture-big, cumbersome, yellow rattan furniture. The couple began to question why this beautiful, strong, flexible material was not being used to its full advantage. That curiosity was all it took for this enterprising duo. Elinor, under the tutelage of Gumps' eminent designer, Eleanor Forbes, soon mastered the fundamentals of furniture design, while John developed a breakthrough method of strengthening rattan joints by wrapping them with rawhide strips-a method that McGuire patented worldwide. This development allowed the creation of lightweight, elegant rattan pieces. Next came the development of dark stain for rattan, taking it off the porch and bringing it into the house. The McGuires were well on their way.

A small factory with three employees at Cebú in the Philippines built the first McGuire chair by hand in the late 1940s; today, the same factory employs more than 400 craftsmen and has been joined in producing McGuire designs by factories in Hong Kong, Germany, Italy, Thailand, Indonesia, Canada and the United States. The McGuire rattan collection has grown to include

more than 135 chairs, 32 sofas and 100 tables as well as barstools, benches and cases. Over the years, collections have been added in willow, teak, redwood, black bamboo and Oriental hardwood.

McGuire furniture clearly and consistently demonstrates a belief in simplicity, craftsmanship and an abounding respect for the materials used. Long a mainstay in high-end design, McGuire pieces can be found in more than 20 U.S. embassy residences and in elegant hotels, restaurants, ocean liners, private clubs, homes and spas

around the world. In fact, you can bet you will find a McGuire anywhere you find those who can afford to have a discriminating eye for style and quality.

John and Elinor McGuire are two of the design industry's finest success stories. Through hard

work and a strong desire to create something of value, they have developed a collection of elegantly refined furnishings that add a measure of classic style to any interior.

- edited by Keli Dugger





Above: The "Rattan Target."™ shown here in a room from a San Francisco Showcase house designed by Paul Vincent Wiseman. Photography by John Vaughan

™ fellowship of excellence

Philippe Starck

ONE OF PHILIPPE STARCK's first design projects was a torture chamber for his schoolteacher. This strange design debut proved to be decidedly apropos. One of the design world's brightest stars,

Starck has successfully breached the chasm between fame in the industry and fame in the outside world. This is undoubtedly due to his unusual charisma and playful—to say the least—style that has found a wide and adoring audience.

Starck began his career in the '70s

designing two enormously popular nightclubs in Paris—La Main Bleue and Les Bains Douches. This was followed by French President Mitterand's highly publicized and highly criticized selection of Starck to redesign a suite of rooms in the Elysée Palace in 1983. Although the choice of a design school dropout drew a collective "Mon Dieu!" from many, the final product so impressed the French government that they put up money for the development and manufacture of a complete collection of his furniture.

Starck's unique designs have won him world-

wide recognition.
People are as drawn
to his whimsical, theatrical designs as
they are to his witty,
eccentric personality.
He professes to be
uninterested in the
history of aesthetics
and claims to "have



no taste"—a combination that places him in the "one-of-a-kind" club of history's innovators. Although he makes no claims to taste, he has designed chairs and lamps—which are said to

be his forte—for manufacturers such as Kartell, Driade and Flos. He has also designed toothbrushes, pasta, a bridge, vases, a sports water bottle and much more.

His unique style is perhaps best revealed in the interiors he has designed around the world. Cafe Costes in

Paris, completed in 1984, is still drawing long queues. Other fantastic European interiors include the Teatriz restaurant in Madrid, completed in 1990. He found wide acceptance in the U.S. in 1988 with the completion of the Royalton Hotel in New York City. The owners of the Royalton also enlisted Starck to design the Paramount—a New York hotel full of magic and surprises that was booked solid for 12 months at its opening in 1990.

Japan has developed a fascination with the eccentric French designer. Starck completed two buildings in 1989 in Tokyo. NaniNani, a multipurpose commercial building, literally threw a twist in an otherwise stolid city office block. And the spectacular beer hall located in Tokyo's rundown East End that Starck created to celebrate the Asahi company's centennial is performing its intended function—drawing huge crowds from the popular West End. The black granite and glass block structure defies its definition of "beer hall," and the 360-ton steel shape that tops it off is certainly difficult to describe.

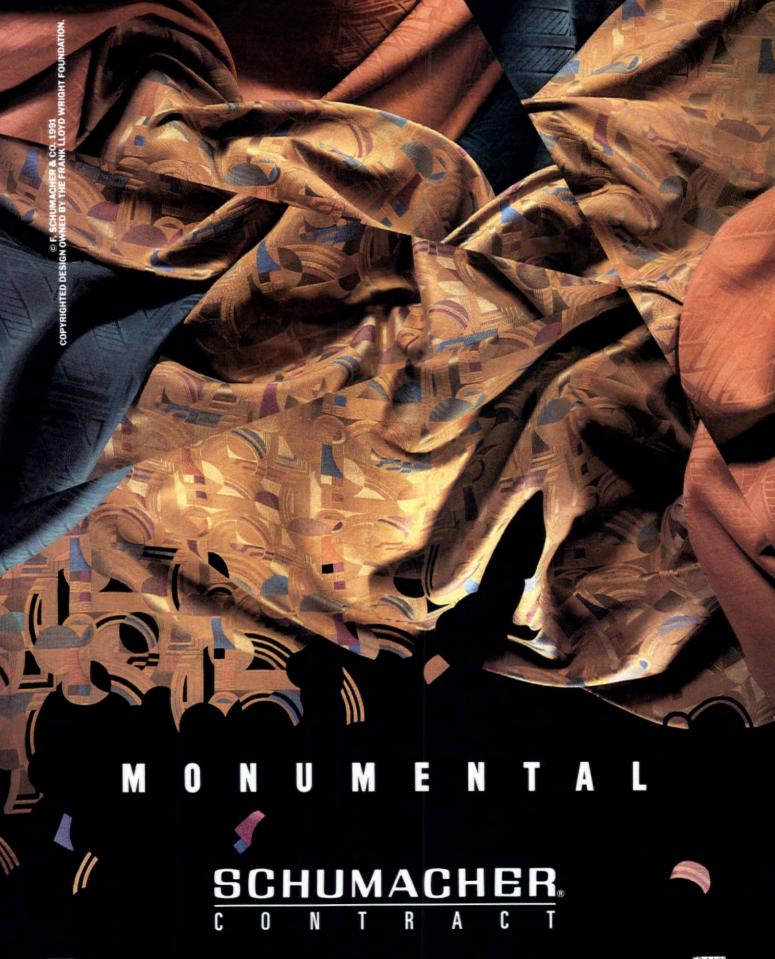
Philippe Starck has brought a spark of brightness and wit to our times. His designs reflect how he believes humans should live—with grace and innovation and function and fun.

-Keli Dugger



The entrance lobby (above) and stairwell (below) of the futuristic Asahi beer hall in Tokyo. Below, right: A bar area at the Teatriz restaurant in Madrid. Right: Starck's vision of how a person's room "should" look, as created in the Paramount Hotel in New York.











w fellowship of excellence

Massimo and Lella Vignelli

LELLA AND MASSIMO VIGNELLI have built their multi-faceted design firm on one simple belief: that "design is one"-or, in more practical terms, that an accomplished designer ought to be able to design anything well. To this dynamic pair, design

is simply problem-solving, with only the specifics of the challenge changing from project to project. Obviously, it takes multi-talented designers such as the Vignellis to live up to these "simple" yet all-encompassing principles.

Lella studied architecture and

Massimo, art and architecture, at the Universities of Venice and Milan in Italy before coming to the United States in 1957 on fellowships. They were influenced by the "Swiss Grid" school of design, which is translated in their work into an exacting design style marked by clean lines and a lack of ornamentation.

Massimo and Lella established Vignelli Asso-

ciates in 1971 in New York City. The couple's complementary characteristics began to work their magic as they introduced what they term a "much-needed" design philosophy to the U.S. market. Massimo serves as the idealist and visionary in the relationship, while Lella provides the voice of practicality and reason. It is a symbiotic partnership that has contributed to many facets of the design world.

The Vignellis' furniture designs tend to develop when they cannot find the right

> product for a specific project or when a manufacturer comes to them specifically to request a design. They designed the "Saratoga" furniture line for Poltronova in

1964, which was the first line of lacquered furniture on the market. They have designed the "Handkerchief" chair for Knoll International and multiple furnishings for Acerbis International, Venini, Sunar Hauserman, Driade, Hickory Busi-

> ness Furniture, Poltronova, Rosenthal, Poltrona Frau, Arteluce and Casigliani.

> The Vignellis not only design furnishings for manufacturers, they also design the spaces in which these manufacturers show their products. Showrooms for

companies such as Poltrona Frau, Artemide and Hauserman were given the same attention to detail as the Vignelli offices themselves. Other interior spaces designed by the Vignellis include St. Peter's Church in New York City and the sound stage of the Italian National Television station, Tg2, in Rome.

While many would consider this to be a complete repertoire of design accomplishments, for the Vignellis it is only the beginning. They have also designed corporate identity programs for such giants as Knoll International; packaging for IBM and Bloomingdale's; publication programs for the National Park Service; jewelry and silver for San Lorenzo; and tableware for Heller Design and Sasaki. And Massimo is now producing a line of clothing that is designed to never go out of fashionis this possible?

The breadth of the Vignellis' work is matched only by the quality and precision of the designs they create. Undoubtedly, they will continue to spread the influence of their exceptional designs. They hold on to a belief that mandates that they do so: the Vignellis believe that there is always some area of design that has not been touched and can be improved. Otherwise, they would have quit long ago. - edited by Keli Dugger



Above: The Handkerchief Chair, designed by the Vignellis for Knoll International Below: Examples of Vignelli publication designs.







The Artemide showroom in Miami, Florida, (above) and the Poltrona Frau showroom in Modena, Italy (right), both designed by Vignelli Associates.



Frank Lloyd Wright

FRANK LLOYD WRIGHT (1867-1959) seems to have been destined to become a great architect and designer even before his birth. Whether it was wishful foresight or a curiously accurate prediction, Anna Lloyd Jones Wright declared that her

unborn child would grow up to "build beautiful buildings." His early education sparked an astonishing talent and, later in life, he transformed his childhood discovery of the relationship between composition and expression into magnificient, innovative designs.

Wright began his career in Chicago in 1887, with a few engineering courses under his belt, seven dollars in his pocket and a city before him that was still recovering from a disastrous fire. This proved to be an ideal springboard for the young architect, who soon joined the prominent firm of Adler & Sullivan. During his six years with the firm he was profoundly influenced by Sullivan's use of nature for architectural inspiration which helped to clarify Wright's ideal of architectural design including "the nature of materials," which he always emphasized.

Wright left Adler & Sullivan in 1893 to establish his own practice, specializing in residential design. His first independent buildings were marked by fresh design ideas. Wright and other promising architects in the Chicago area were beginning to simplify construction and detail and to use space ingeniously—a style that eventually came to be known as the "Prairie School." Wright's personal

Prairie style was characterized by free-flowing interiors and low-hipped roofs that create a distinctly horizontal alignment. By 1900, Wright was demonstrating his own architecture and ideals without quoting from the past.

Wright believed from very early on that architecture and design are not reflections or embellishments of life, but active elements of living. This belief led him to create complete environments that included an extensive collection of interior furnishings. For the homes he built, he designed rugs, furniture, leaded glass

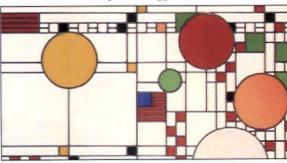
windows, tableware, accessories, textile patterns and more. Wright once said, "Whether people are fully conscious of this or not, they actually derive countenance and sustenance from the 'atmosphere' of the things they live in or with."

Before his death, Wright established the Frank Lloyd Wright Foundation to protect his life's work and continue it after his death. Af-

ter Wright's death, his third wife, Olgivanna, became president of the Foundation. In 1983, two years before her death, Olgivanna accepted a proposal from Archetype Associates to authorize the release of an extensive collection of Wright's decorative designs to be produced by a distinguished group of licensees. Through the

four licensees—Cassina of Milan, Italy (distributed in the U.S. by Atelier International); Oakbrook-Esser Studios; Schumacher; and Tiffany & Co.—many of Wright's ingenious interior furnishings are now available for all to enjoy.

-edited by Keli Dugger

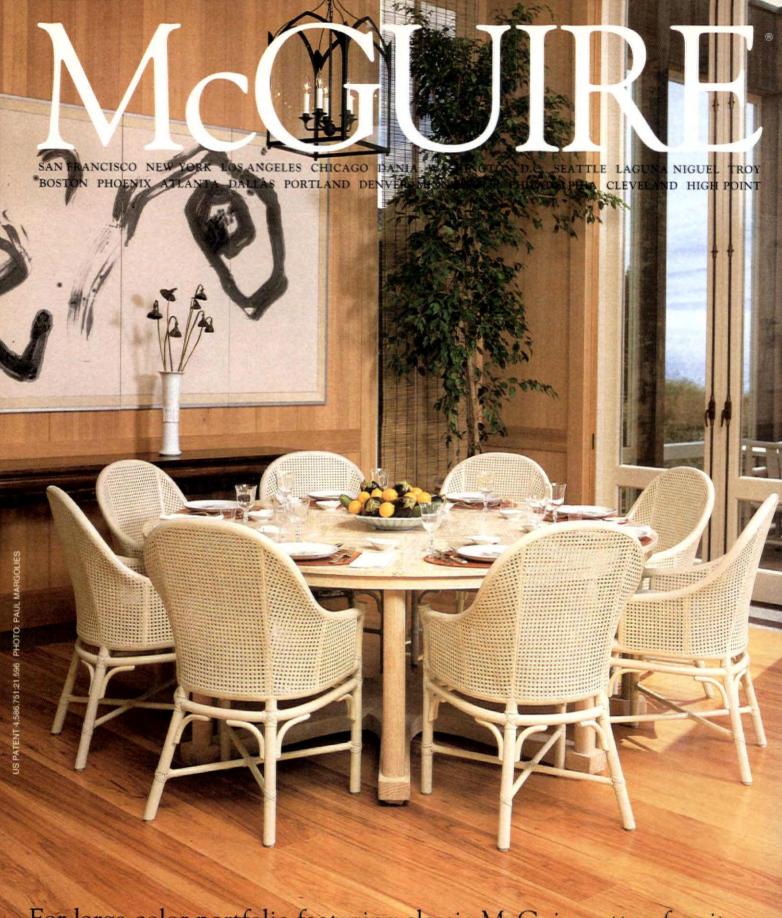




Above: A flower holder from Tiffany & Co.'s line of china, crystal and silver designed by Wright. Left: Atelier International/ Cassina carries a line of Wright's furniture including the well-known Barrel Chair. Below, right: Schumacher carries Wrightdesigned fabrics,

rugs and wallcoverings, including
"March Balloons," shown here.
Below, left: Wright's Coonley
Playhouse Clerestory #1 window is
part of Oakbrook-Esser Studios'
line of art glass windows





For large color portfolio featuring classic McGuire rattan furniture and the seven special collections send \$10.00 to McGuire DW3-92 151 Vermont Street, San Francisco, CA 94103. Visit a McGuire showroom with your interior designer, architect or furniture dealer.

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DESIGNERS WHO HAVE A DATE WITH DESTINY CAN NOW MAKE CONFIRMED RESERVATIONS.



DESIGNS ON THE FUTURE AT DESIGN ADAC-92.

They say success is a combination of perspiration and preparation. If so, you'll be halfway there if you join us here: at Design ADAC 92, May 6–8. This year's theme is "Designs on the Future," three days of education and inspiration to accelerate the realization of your career goals.

Your creative side will be stimulated by the Southeast's most impressive collection of new products and design ideas not to mention presentations by world famous designer John Saladino and acclaimed restaurant designer Pat Kuleto. Your business skills will be sharpened by speakers like Dr. Donald Ratajczak, the nationally renowned economic forecaster.

As you can see, our agenda includes experts who will help give you a decided edge in the coming decade.

To make reservations, and for more information, call 404-231-1720. Then join us for this landmark event. We're preparing a vast amount for you to see and experience. Including an extraordinary view of the future of your business.

ADAC

design news

AIA Presents Highest Awards

In January at the John F. Kennedy Center for the Performing Arts in Washington, D.C., the American Institute of Architects (AIA) presented the 1992 Accent on Architecture celebration honoring the architecture world's finest. This year, the annual event also served as the official commencement event of the 200th anniversary of The White House. Benjamin C. Thompson, FAIA, of Cambridge, Massachusetts, whose vibrant "festival marketplaces" have revitalized and enriched America's urban landscapes, received the 1992 AIA Gold Medal, archi-

tecture's highest honor. The AIA Twenty-Five-Year Award was presented to the Salk Institute for Biological Studies of La Jolla, California, for its vision and ability to unite art, science and philosophy in architectural form. Ten projects from around the world were recipients of 1992 Honor Awards. Among the prestigious winners were Clark and Menefee Architects for the Croffead House, Charleston, South Carolina, and Arata Isozaki & Associates for the Team Disney Building, Lake Buena Vista, Florida.

Top: The Croffead House designed by Clark and Menefee Left: Team Disney Building designed by Arata Isozaki & Assoc.



Fixtures Furniture Supports Industry Organizations

Fixtures Furniture has recently given major financial support to education and research efforts by two design industry organizations. The National Council for Interior Design Qualification (NCIDQ) received a grant from the Joel Polsky-Fixtures Furniture/IBD Foundation that will enable NCIDO to complete the second of two video projects that are intended to promote the value and significance of interior design services. Additionally, the Federal Interior Design Foundation (FIDF) received a grant from Fixtures Furniture that will go toward the development of FIDF's research and educational program. Norman Polsky, chairman of Fixtures Furniture, is well known in the architecture and design community for his generosity and philanthropic interest and concern for design education and research.

Georgia Firms to Design Club House in Japan

Plans are well underway for a club house to be built at the exclusive North Hampton Golf Club in Akita, Japan. Surber Barber Architects, Inc., of Atlanta, is providing architectural design, while Design Continuum, Inc., also of Atlanta, is completing the interior design. As its name suggests, the club is modeled after a typical American country club, with the style of warmth and graciousness

that creates a sense of intimacy. The new club house will continue in this theme, with American manufacturers providing interior furnishings and decoration for three dining rooms, three private suites, competition rooms, trophy room lounge, pro shop and locker room. The 45,000-square-foot club epitomizes the best that American manufacturers have to offer the international community.

-Susan C. Reneau

A rendering of the interior design for the North Hampton Golf Club club house. Rendering by David Powell



Industry Notables

KPS Group, Inc., of Birmingham, Alabama, is heading the design team for the modernization and expansion of the Birmingham Airport Terminal. The project is expected to be completed near the end of 1992.

Well-known South Florida architect Donald Sackman, AIA, has joined the architectural and

engineering firm of Harper Carreño Mateu of Coral Gables, Florida, which will now be known



Donald Sackman

as Harper Carreño Mateu & Sackman. The Dallas Market Center's ARTS Award Board of Directors presented the 1992 "Academy of Achievement" awards to Nathan Ancell, co-founder of Ethan Allen, and Arthur Lebersfeld, founder of Capitol Lighting, at the Dallas Winter Market in January. Tessi Garcia of Coral Gables, Florida, was the sole interior design professional to be honored by the Hispanic American Builders Association "for outstanding performance" in 1991. ■ Wilson Griffin Architects of Houston, Texas, is providing architectural services for Hermann Hospital Facilities' toxicology lab, outpatient radiology lab and office space.

Terri Levan Katz, founding principal of Coral Gables, Florida-based Vanguard Interiors, has been elected to

the board of directors of the Miami

Youth Museum.





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W design news

IFMA Presents Award to Allied Member

The International Facility Management Association (IFMA) recently awarded one of its Outstanding Allied Member awards to Nancy Warner, regional contract manager of Allied Fibers. This award is given to the Allied Chapter Member who has contributed leadership, time and effort to the IFMA local chapter and to the profession of facility management. Ms. Warner has been with Allied Fibers for 25 years, working in Denver, Cleveland, Chicago and, most recently, Atlanta. In addition to her work at Allied, she has also been active working with the Heart Strings fund-raising group, which Allied has sponsored since 1985.

Houston's 6th Annual Sandcastle Competition Scheduled

Houston-area architects and designers will take to the beaches on June 6 to compete in the 6th American Institute of Architects (AIA)/Steelcase Sandcastle Competition. Contestants are challenged to design and build sand sculptures out of sand and seawater only-a challenge that in the past has inspired fairy-tale castles and visionary marine life forms. Sculptures are judged according to originality of concept, artistic expression, technical difficulty, carving technique and utilization of site, with the "Golden Bucket" trophy going to the overall winner. Through the Houston Architecture Foundation (HAF), proceeds will benefit Houston Habitat for Humanity and other HAF educational activities. For more information, contact AIA/Houston at (713) 622-2081.

Right: Partygoers at Another Night to Remember (left to right): Marvin Kristal; Kelly Craddock and Eddie Fredricks, co-chairs; Sonia Najman, chairperson; Jeffrey Degen, co-chair; Barbara and Dushan Angius; Jerry Cody, chairperson. Photography by John Stillman Above: From the Fantasy Fashion Show, the entry designed by Don Moore for Raleigh Gallery. Photography by John Stillman

Another Night to Remember

The 6th annual Another Night to Remember gala event was held this past November in Miami. Benefitting The University of Miami School of Medicine AIDS Clinical Research Unit, the event, which originated from within the home furnishings industry, now has supporters from all areas of the community. The program was recently incorporated as Antra, Inc., a not-for-profit organization headed by Marvin J. Kristal, who is serving as the first chairman of the board. With the theme "Mas-

querade Around the World," this year's show drew more than 600 guests and was highlighted by the

Fantasy Fashion Show. During the event, the 5th Annual Antra AIDS Awareness Award was presented to Barbara and Dushan Angius and the First Annual Antra Humanitarian Award to Kenneth E. Komuyas.

30th ISID Chapter Chartered

The International Society of Interior Designers (ISID) recently chartered its newest chapter in South Louisiana. Carole Price Shanis, FISID, International President of ISID, was the honored guest and chartering official at the function which inducted South Louisiana as the 30th chapter of the organ-

J.

zation. Elected chapter officers are Rita Durio, ISID, president; Judy Verges, ISID, past president; Sidney Crochet, ISID, president elect; Diane Landry, ISID, treasurer; Lois Latiolais, ISID, secretary; and Dan Bouligny, ISID, ASID, international board member. The ISID network is dedicated to the communication of design ideas and principles to designers on a global basis to fur-

ther the standards of design and promote the recognition of interior design as a true profession.

Carole Price Shanis (seated) with (left to right) Lois Latiolais, Judith Verges, Diane Landry, Rita Durio, Dan Bouligny and Sidney Crochet.

Change for Nuckolls Fund

The Nuckolls Fund for Lighting Education has revised its name (from the James L. Nuckolls Fund for the Education of the Lighting Professional) to clarify its mission. Fund President Jeffrey A. Milham said that the board of directors made the name change to reflect the fact that the Fund supports educational programs directed to those in allied professions such as architecture, interior design and engineering, as well as programs for lighting professionals. The Nuckolls Fund was established in 1988 to facilitate the development of courses and curricula in architectural lighting design. The Fund also announced that applications for its 1992 grant, in the amount of \$10,000, are now available. Proposals are due March 6. Contact the Fund at (212) 420-0377.

Mandel Scompany



Photo: Dan Gromley Interiors: Beverly Balk

Los Angeles

WALTERS WICKER

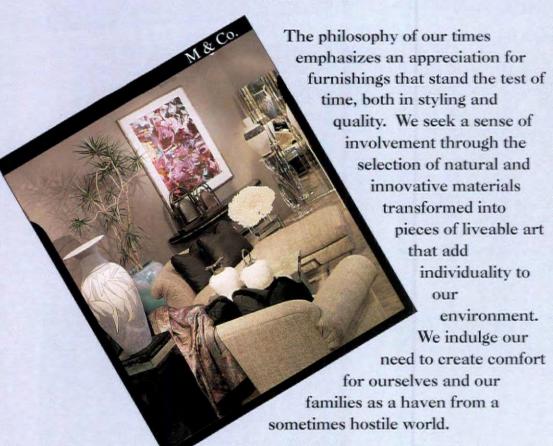
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Urban Woods











- **D'style's** Liby dining table (42"D) and chairs are made of wrought iron and available in numerous finishes. Group is pictured in Antique White finish.
- ▲ The intricately detailed Coromandel screen from Art Network is crafted of bronze tempered glass that is sculptured, etched, glazed and crystallized with color. As shown, 144 X 84"H. Other screen designs and a variety of mirrors are available.
- Walters Wicker's woven leather cafe chairs with wooden arms measure 23 X 20 X 35"H. Leather available in a variety of colors.



- Transitionally styled, the #600 sofa from Martin/Brattrud features a slip cover skirt detail. This group is available in chairs, sofas and sectional designs sized to your specifications.
- The perfect accessory, Precision Plastics' oval acrylic bowl, made of 1 1/4" thick clear acrylic, graces any table. It measures 22 X 14 X 13"H.
- J. Jeffery Hill's #1022 cocktail table features a hand dyed oriental paper surface protected with polyurethane finish. Available in a variety of standard and custom sizes and colors; shown in Island Coral finish.

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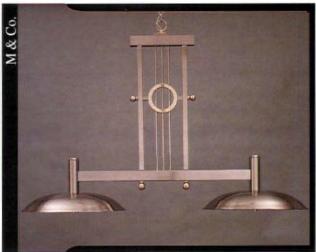


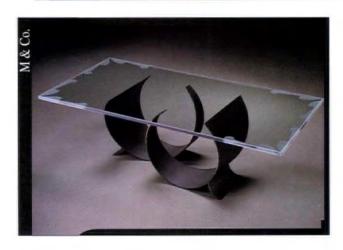












- Rainbow pool table by **Designs for Leisure** is available in combination of wood, metal and laminates, as well as custom finishes. Shown here in stainless steel with wood rails. Tables have 1" slate playfield and meet professional standards.
- The City pool table light by Candella Lighting Co., is shown in brushed nickel with brass detail. Many other finishes available.
- The Surge 220 cocktail base by **Tempered Statements** is constructed of hand-forged 1/4" plate steel. Measures 18 X 19 X 18"H each. Glass top features hand etched detail.





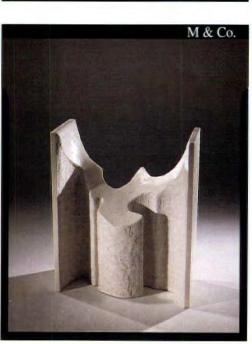


- Andria Senini Design utilizes the finest natural fibers and modern dyes in their unique collection of custom chenilles, textured cottons and throws, dyed and woven to designer specifications.
- ▲ Lehigh Upholstery's 8622 sofa features 8-way hand-tied coil spring construction for luxurious deep-seated comfort. Custom sizes available.
- The classically inspired Lady dining table from **Eurobelt** can be topped with marble, granite or glass. As shown, 60D X 28"H in Serizzo Granite with white Carrara marble columns.

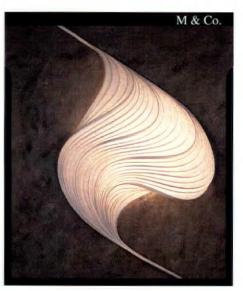






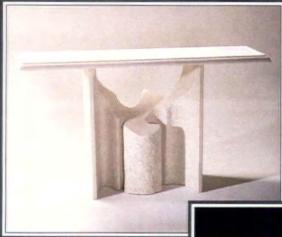


- Exciting new
 technology allows
 Custom Glass to
 mold, etch and
 texture glass into this
 floral design mural.
 As shown, 48 X
 84"H. Custom
 designs and sizes
 available.
- Starshine Studio's hand painted fabrics on silk and canvas are available in several color lines and can be custom colored. Metallic Stripe on Dupionne Silk shown on chaise; Metallic Rose is companion hanging fabric.
- Stephen White creates The Wave for Luminessence.
 The laminated paper and wood light sculpture measures 84 X 52 X 14"D. Sculptures can be wall mounted, ceiling suspended, or free standing; commissions are accepted.
- The F466 Gueridon table from Ambience combines lacquer with goatskin and gold leaf accents. As shown, 26D X 26"H. Custom sizes and finishes available.
- The Pink
 Calligraphy glass
 platter designed by
 Owen Gabbert is
 crafted by fusing a
 variety of glass colors
 at high temperatures.
 Available in 20" or
 30" diameters.
 - Images' #21783
 Durogran sculpted console base features a newly developed material that combines the durability of stone with the elegance of granite. Suitable for either glass or Durogran top.





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PISA

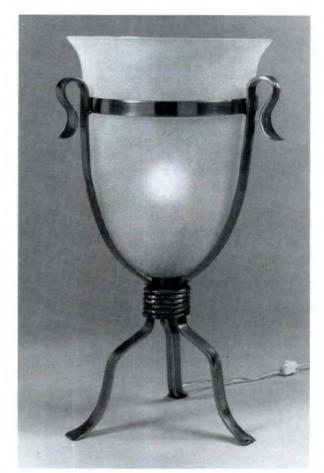


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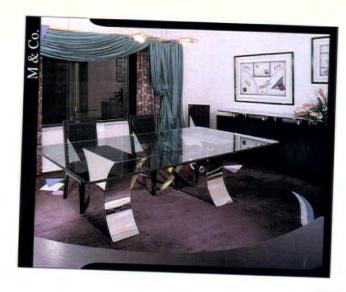
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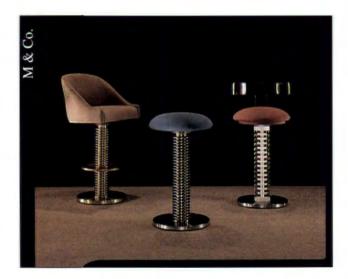
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Walters Wicker's exotic Seagrass loveseat (SG-57524) as pictured in natural finish is 64 X 34 X 29"H. Available frame only, or COM.

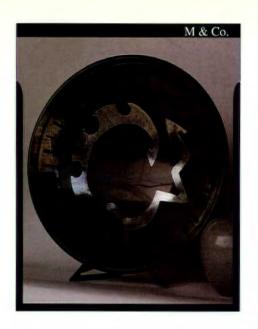
Greg Sheres introduces a new collection of sculptured table bases in stainless steel and 24K gold-plated brass. Limited edition designs of cocktail, console and dining table bases.

Mirror Twist cocktail table by **Precision Plastics** is sculpted of 2" clear acrylic. As shown, base measures 16 X 32 X 17"H. Accommodates 36 X 48" top. Custom sizes available.

■ Directional's 4957 O Chaise is shown covered in African Leopard Ultrasuede and measures 72 X 35 X 31"H. Wide factory fabric selection available as well as COM.

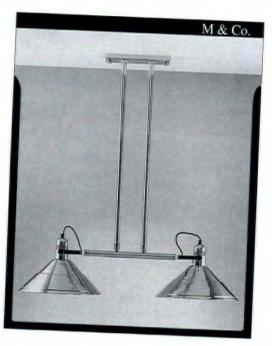
Designs for Leisure's Discus bar stools are available in brass, stainless steel, lucite or custom finishes with a variety of seats, backs and seat heights. Can be bolted to the floor.

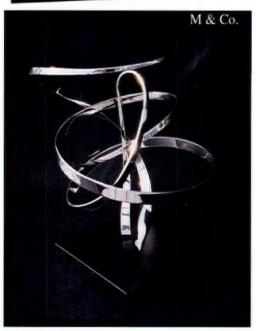
The Susan base from **Eurobelt** is available in a wide variety of marbles and granites. Shown: 30 X 30 X 16"H Travertine with Nero Marquina balls. Base can be used with balls facing up or down.





- Custom Glass
 introduces a wide
 assortment of
 molded glass designs
 including the #1024
 bowl, pictured here
 crafted of 3/4"
 etched and textured
 glass. Available in a
 variety of sizes.
- Cubist wall system from **Design Latitude** is custom designed to your specifications. Photographed in parchment finish.





- NAH2030 Pendant lamp from Nessen is height adjustable, available in solid brass, solid chrome or black with numerous shade options in contemporary and traditional styles.
 - Artist George
 Beckman of Kinetic
 Innovations presents
 a series of stainless
 steel or brass, mirror
 buffed, kinetic
 sculptures mounted
 on ball bearings to
 move gracefully.
 Cirrus measures 16
 X 20"H.





- Amalfi bedside chest from Las Palmas has lattice door detail and lattice-patterned painted top. As shown, 30 X 22 X 29"H. Custom sizes and finishes available.
 - Asher Cole's Savoy
 Collection, designed
 by Allen Zentman,
 provides a soft,
 sensual look and
 real comfort. The
 group features a
 wide variety of
 chairs, sofas, chaise,
 bar stool and dining
 chairs.

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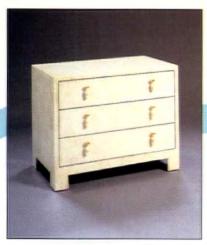
 $8005 - \text{CREDENZA} \\ 18" \times 48" \times 30" - \\ \text{CLAD WITH } 6 \times 6 \times ^{3} 8" \text{ MIRROR TILE} \\ \text{NITRATE FINISH } - \\ 45° \text{ BEVELED EDGES}.$

 $6001-MIRROR\\ 30"\times42"-BORDER CLAD WITH <math>6\times6\times^3/8"$ MIRROR TILES. NITRATE FINISH -45° BEVELED EDGES. CENTER MIRROR WITH $1^1/4"$ BEVEL.

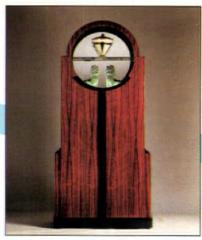
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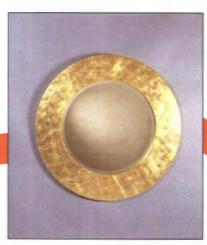


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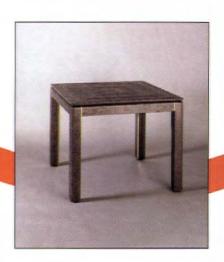


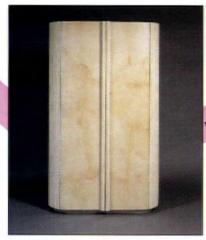


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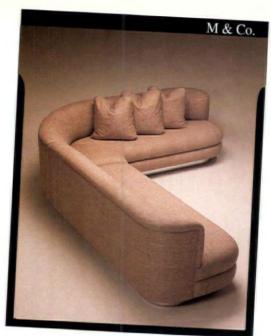
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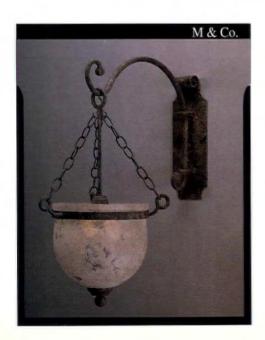
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- Starshine Studio introduces hand-painted wallpapers to their fabric line. The Chain Letter wall paper, as well as the Chaos chair fabric, are available in numerous color families and can be custom colored.
- #4700 series sectional by Martin/Brattrud features a recessed plinth base, available in wood, fabric or metal. Available in custom sizes and configurations.
- Ambience's F442
 Windsor cabinet
 combines natural
 camino crespo with
 black lacquer. As
 shown at 54 X 22 X
 39 1/4"H. Custom
 sizes and finishes
 available.
 - Arabesque mirror from The Jard
 Collection Inc.,
 shown in gold-leaffinished iron, is
 available in any of
 over 300 finishes and
 custom sizes.
 Winner of the 1991
 Neocon Best Mirror
 Award.
- Candella Lighting Co.'s #402 Farnese sconce is crafted of iron with Roman Antique glass. Available in a wide variety of finishes.
 - Images has developed a new material, called Durogran, practical anywhere a decorative, durable, non-porous, stainresistant surface is required. The party table is available in choice of sizes, colors and edge designs.

This special section was designed and produced by Mandel & Company for Designers West.





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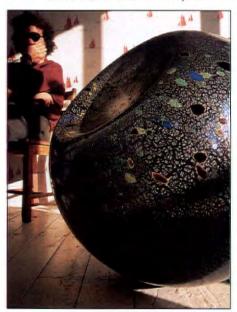
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W design news

New York Museum Features Northwest Artist

Pacific Northwest artist Dale Chihuly has created an installation piece especially for the American Craft Museum in New York City as part of its "New Sites" installation series. "Niijima Floats" will contain the largest known



glass spheres ever blown. The exhibit was inspired by the glass balls that occasionally wash ashore near the artist's home that are used by fishermen on the Japanese island of Niijima to identify the location of fishing nets. The exhibit utilizes the architecture of the museum, both from the outside and inside, reflecting Chihuly's background in interior space design. As an added feature, a number of Chihuly's working drawings will be displayed with the exhibit, which will run through August 2.

Dale Chihuly with one of the spheres from "Niijima Floats."

Industry Mourns George Edward Hall

George Edward Hall led a tremendously full life. Although many in



George Edward Hall (1901–1991)

the industry are aware of the 50 years he spent as a dedicated interior and fine furniture designer, during his lifetime he was also a child actor, Wall Street clerk, prizefighter, auto

mechanic, bank teller, bootlegger, milling machine operator (working at Douglas on the wooden aircraft that were the first to fly around the world), carpenter, builder, attorney-at-law and aviator. He was also the cofounder of the AID Journal which became Designers West magazine and he wrote a monthly column for this publication for many years. Hall will be missed by his many friends and admirers.

L.A. Declares Richard Neutra Day

The 100th anniversary of the birth of world-renowned architect Richard Neutra begins on April 8, officially designated Richard Neutra Day by the City of Los Angeles. On this date, an exhibit of Neutra archival materials opens at UCLA's Wight Art Gallery. On April 12, there will be a not-to-bemissed tour of Neutra houses in Silverlake, the first of a series of home tours. For information, call (213) 665-4950.

Unique Retail Space Completed in L.A.

Designer and color consultant Rosalind S. Millstone recently completed the interiors and exterior colors of The Westside Center, a 30,000-square-foot retail space in Los Angeles. With exceptional architectural design by The Jerde Partnership of Los Angeles, the interiors were designed to comple-



Rosalind Millstone, flanked by Michael and Elliot Lewis, developers of The Westside Center. Photography by Silvia Mautner, ABSI

ment the grace and proportion of the structure. Soaring, arched windows flood the interior spaces with natural light which highlights an elegant palette of periwinkle and cerulean blues, soft terra cotta and peach diffused with gold metallics. Special finishes were executed by Linwood Cutler.

"Wonders of the West" in Laguna Niguel

The Design Center South in Laguna Niguel, California, will present its 1992 market event, "Wonders of the West," on March 16. Highlighting the event is a special videotape tour of the inner sanctums of Taliesin West, the Frank Lloyd Wright home and studio in Scottsdale, Arizona. The tour is guided by a member of the Frank Lloyd Wright Foundation board and by Mr. Wright's personal physician. After screening in Laguna Niguel and the Arizona Design Center in Phoenix, the tape will be retired to the library of the Foundation. The video, which will be shown repeatedly throughout the day on March 16, will be titled "Frank Lloyd Wright Sets Up Camp in the Desert." Interior Designer Mimi London, who participated in the tour of Taliesin West that inspired the videotape tour, will be the guest of honor at "Wonders of the West."



Mimi London photographed at Taliesin West. Photography by Michael Koski

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w design news

L.A. Firm Designs Homes in Guam

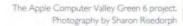
The Los Angeles, California-based firm Johnson Fain and Pereira Associates recently completed the design for model homes in the Leopalace Resort, a major residential and destination resort now under construction in Guam. The Japanese company that is developing the project wanted an American-quality resort with the high standard of design that characterizes Johnson Fain and Pereira projects. The homes are designed with a Mediterranean influence, featuring graceful arches and tile roofs. According to managing partner William H. Fain Jr., FAIA, "The project would not be out of place in California." The firm has also recently been awarded a contract to design the master plan and architecture for Saipan's largest destination resort. Construction is expected to begin this summer.

New Owner for Los Angeles Showroom

The 136 Collection and Shelley's Floorcovering Showroom has been acquired by Andy Schwartz Textiles, Inc. Bringing 44 years of experience as an engineer in the textile field, Andy Schwartz will be heading the showroom in person. With its new ownership, the showroom will add several new high-end fabric lines that include prints from France and Italy, and jacquards and tapestries from Belgium and Italy, while continuing to represent such fine lines as Hershell's, Norbar, Futura and many more.

AIA Chapter Honors HED Architects

The Santa Clara Valley Chapter of the American Institute of Architects presented two awards to HED Architects of Port of Redwood City, California. An Award of Honor was given for a Hewlett-Packard facility in Roseville, California. Additionally, an Award of Merit was conferred on HED for the Apple Computer Valley Green 6 facility in Cupertino, California. The project, shown here, consisted of the conversion of two existing two-story office buildings into a research and development center. HED principal John Duvivier commented that exposed steel and strong geometric shapes create a "functional and architectural independence" in the space.





Editor's Note

In the December issue of *Designers West*, the hotel project described on page 39 was mistakenly identified. The hotel pictured is in fact the Stouffer Wailea on Maui, Hawaii, which features magnificent interiors by Barry Design Associates of Los Angeles.



The Stouffer Wailea. Photography by Milroy/McAleer

New Source for Designers

The San Francisco Mart has announced the formation of the Design Source Group, an association consisting of more than 40 designer showrooms that have joined

together to better serve design professionals in Northern California. The group's main goals are to provide more product information, education and services for the design community. John McNeill, head of advertising and public relations for the group, noted that its goal is "to provide designers with incentives to maintain strong working relationships with the Mart."

West Hollywood Addresses Urban Design

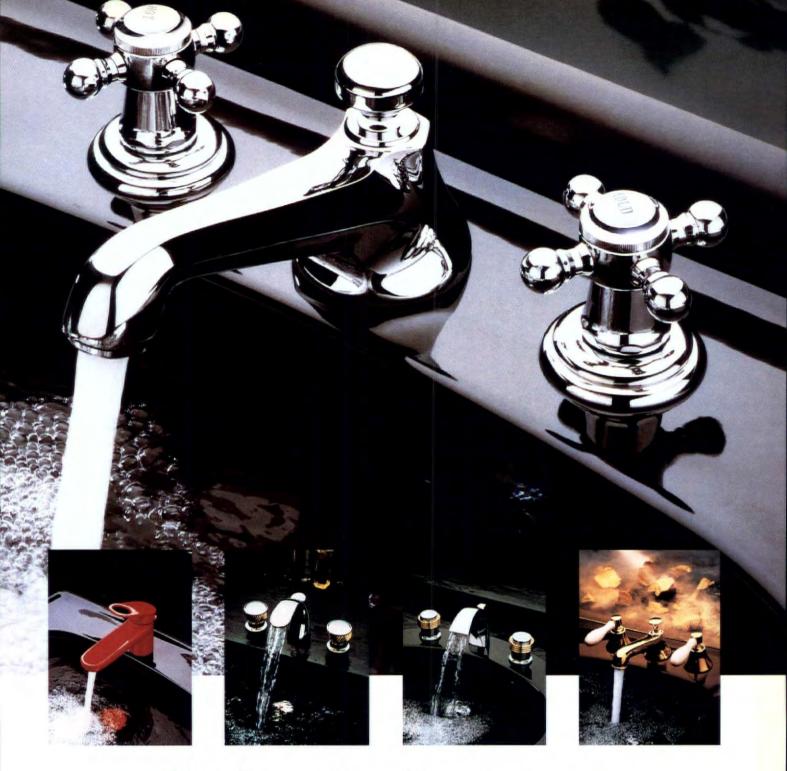
The City of West Hollywood, California, will present the 1992 Urban Design Conference titled "Los Angeles in the Nineties: Babel or Breakthrough" on March 16 at the Pacific Design Center. A panel of recognized leaders in urban design, planning architecture and real estate development will discuss pressing urban design issues such as planning and designing during recessionary times and high-density housing. For information, call (310) 854-7475.

ASID Honors Moriel Rugs

Moriel Rugs, headquartered in Encinitas, California, was honored with an American Society of Interior Designers (ASID) 1991 Product Design Award for its "Sisal Weave Collection" at Designer's Saturday in New York City. The collection features a line of wall to wall carpeting and area rugs that are complemented by matching floor pillows. The patterns were inspired by the cobblestone streets in Spain and Portugal. The product combines materials from New Zealand, Europe and America.

"Isla Verde" from the Sisal Weave Collection installed in a Rancho Santa Fe residence designed by Ken Ronchetti. Photography by Reed Kaestner





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W design news

Humanitarian Award Goes to Industry Leader

Many prominent industry figures gathered to applaud Frederick B. Starr, president and CEO of Thomasville Furniture Industries, as he was honored as the 1991 "Humanitarian of the Year" by the City of Hope National Medical Center and Beckman Research Institute. The black tie gala held in Los Angeles' Century Plaza Hotel became a record-setting benefit for the City of Hope. Starr received the award from 14-year-old Melody Lomboy, a former City of Hope leukemia patient who is now a healthy teenager. Sur-



rounding Starr to congratulate him are (pictured from left) Don Bogish, Don Bogish Associates; Percy Solotoy; Ken Goldman, Shapiro, Goldman & Associates; Andy Mitchell, Armstrong Furniture Division, Thomasville Furniture Industries; Keith Raine, Stanton

Industries; Melody Lomboy; Dan Grow, Thomasville Furniture Industries; Harold Seber, Smartcraft Furniture; Larry Feder, City of Hope; and Martin Ploy, Bench Craft Fine Furniture.

First I.Magnin Artisan Awards

Four California artisans received the First I. Magnin California Artisan Awards at a ceremony at the I. Magnin Landmark Store in Los Angeles. The company plans to make the awards an annual event, hoping to draw public attention to the exceptional creativity that exists throughout the vast artisan community in California. Honored this year were Tracy Fong for



Furniture Design, Huell Howser for Discovery Art, Algerine Correia for Correia Art Glass Design and Lisa Lindberg for Lesal Signature Ceramics.

Tracy Fong, one of the recipients of the I. Magnin California Artisan Awards. Photography by Alex Berliner

L.A. Architect Receives Second Award

Ki Suh Park, FAIA, AICP, managing partner of Gruen Associates and architect for the Los Angeles Convention Center



Expansion, has received a second award this year from his colleagues in the American Planning Association (APA). Park is the recipient of the 1991 Distinguished Leadership Award from the State of California Chapter of the APA. Earlier, Park was honored with this award from the Los Angeles Section of the APA which then nominated him for the statewide honor. The Distinguished Leadership Award is presented annually by the APA to professional planners in recognition of outstanding and sustained contributions to the planning profession over a period of at least 10 years.

SDI Forms Alliance with Mexican Architects

Space Design International (SDI), of Los Angeles, New York and Cincinnati, has formed an association with Mexican architectural firm Arquitech International (AI). The firms will join forces to create joint retail projects in Mexico. This arrangement combines the talents of two of the leading retailfocused design firms in North America. The companies are coming together to help businesses in their respective countries capitalize on the new opportunities that will open in Mexico in 1992 when the Free Trade Act is expected to become law. AI and SDI will collaborate on design phases of projects and AI will manage the documentation and field supervision in Mexico. "We feel this arrangement will be extremely beneficial to our clients," said James T. Fitzgerald, president of SDI.

New Furniture Gallery for San Francisco

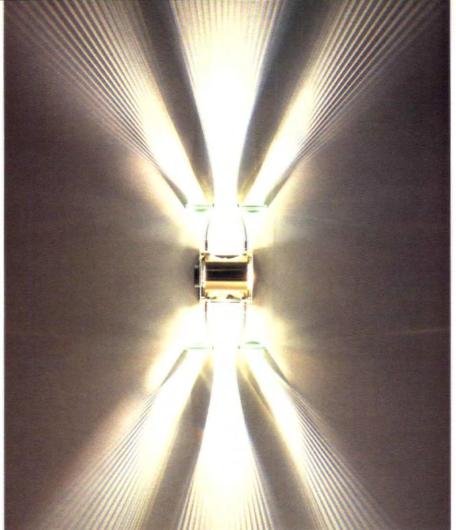
Berkeley Millworks & Furniture Co. recently expanded its operation with the opening of a new showroom-The Master's Mark Gallery-in San Francisco. The new gallery will build on the principles that made the company so well known, it outgrew its Berkelev workshop and showroom; it will bring to furniture aficionados a broad array of design possibilities, working with clients to custom design pieces expressly for a given situation or setting. The company, founded by Gene Agress, Richard Bianchini and David Kent, uses a combination of meticulous, Old-World techniques and the latest machinery and equipment in its furniture manufacturing.

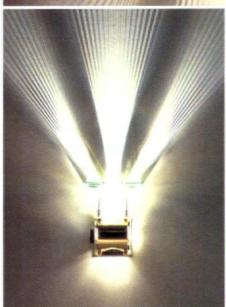


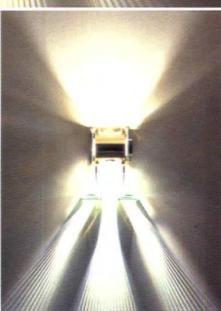
A highboy designed and manufactured by the Master's Mark Gallery in San Francisco.

L.A. Planning Expert to Chair AIA Awards

William H. Fain Jr., FAIA, of Johnson Fain and Pereira Associates, one of the nation's leading architectural and planning firms, has been named chair of the American Institute of Architects' Urban Design Awards of Excellence. He will be responsible for recognizing distinguished achievements that involve the role of the architect in urban design, city planning and community development. Award recipients will be announced in June 1992.







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General News

"Los Angeles in the Nineties: Babel or Breakthrough"

the 1992 Urban Design Conference presented by the City of West Hollywood, California, at Pacific Design Center. (310) 854-7475. 3/16

"Hidden Treasure" by Ray Jones will be shown at the exhibit "International Lathe-Turned Objects: Challenge IV" at the Craft & Folk Art Museum in Los Angeles, California. (213) 937-5544. Through 5/31

4th Annual 1992 Calibre Awards

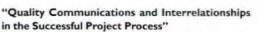
to be presented by the Southern California Chapter of the Institute of Business Designers at the Regent Beverly Wilshire Hotel, Beverly Hills, California. Contact Beth Lauterbach, (310) 967-1240, 3/17



"Blueprint for Adaptive Use/Restoration Success: Historic Buildings as Museums"

a national conference sponsored by the American Architectural Foundation and the Pacific Preservation Consortium of the University of Hawaii, to be held in Honolulu, Hawaii. For information, con-

tact William J. Murtagh, director, Pacific Preservation Consortium, (808) 956-8570; FAX (808) 956-4733. 3/23-27



an American Institue of Architects membership conference, sponsored by the Public Architecture Committee, to be held in Washington, D.C. Contact Marc Gravallese at (202) 626-7539. 3/27-28

Annual Kitchen/Bath Industry Show & Conference sponsored by the National Kitchen & Bath Association, to be held at the Georgia World Congress Center, Atlanta. (908) 852-0033. Show: 3/27-29; Conference: 3/27-30

44th Annual Convention and National Glass & Machinery Show

the National Glass Association will host this annual con-

vention at the San Antonio Convention Center in San Antonio, Texas. (703) 442-4890. 3/31-4/4

World Light Show '92

a major exhibition sector of Hannover Fair Industry '92, Hannover Fairgrounds, Germany. U.S. Contact: (609) 987-1202. 4/1-8

HEIMTEXTIL AMERICA

the International Trade Fair for Home and Household Textiles at the Georgia World Congress Center in Atlanta. For informa-

tion, contact Hill & Knowlton, (404) 688-7820. 4/6-9

This woodcarving of an angel from Burma, c. 1890, is typical of the work that will be displayed at the Arts of Pacific Asia Show at the Santa Monica Civic Auditorium in Santa Monica, California. Contact Caskey Lees, (310) 455-2886. 3/21-22



These chairs created by Pat & Michael Kelly of La Habra, California, will be part of the Contemporary Crafts Market San Francisco, to be held at Fort Mason's Herbst and Festival Pavilions. (415) 863-3906. 3/21-22

Hospitality Design '92 Expo and Conference

to be held at the Los Angeles Convention Center in California. (800) 765-7616; FAX (703) 471-5255. 4/30-5/2

Market Events

Wonders of the West

at the Design Center South, Laguna Niguel, California. (714) 643-2929. 3/16

WestWeek 92

at Pacific Design Center, Los Angeles, California. (310) 657-0800. 3/18-20

Design Information Days '92

"All Eyes on Design" will be held at the Seattle Design Center, Seattle, Washington. (206) 762-1200. 3/26-27

1992 Southern Furniture Market

at the design centers in High Point, North Carolina. Contact the International Home Furnishings Center, (919) 888-3700. 4/9-17

Education

NCIDQ Exam Workshops

the Interior Designers Institute in Newport Beach, California, is offering one-day workshops on Building and Barrier Free Codes to assist the professional with information required for taking the NCIDQ Examination. For more information, contact Judy Deaton at (714) 675-4451. 3/7, 4/3 and 5/2

Product Fair and Lecture: Outdoor and Landscape Lighting

sponsored by the Designers Lighting Forum, at Pacific Design Center, Los Angeles. (213) 472-9474. 3/9

Lighting Historic Restorations

sponsored by the Designers Lighting Forum, at Pacific Design Center, Los Angeles. (213) 472-9474. 4/13

Competitions/Awards

Louisiana-Pacific Furniture Design Contest

winners in three categories will receive an all-expense-paid trip to the 1992 International Woodworking Fair in Atlanta. (800) 547-6331 or (503) 221-0800. Deadline: 3/31

ISID 1992 Interior Design Educators Grant Competition

awarding a \$2,500 research grant to the applicant who most furthers the professionalism of the interior design field and development of educational course materials for a curriculum in interior design. (214) 522-9360. Deadline: 5/1

ISID 1992 Student Scholarship

the International Society of Interior Designers will present a \$2,500 award for the best residential or commercial design. (213) 680-4240. Deadline: 5/I

Art Exhibitions and Openings

1st Annual Sho-En Sculpture Festival

to benefit the arts, to be held at the Sho-En Outdoor Sculpture Center near Ramona, California. Contact the Aesthetics Collection at (619) 238-1860. 3/7-8

The Work of Photographer Helen Levitt

a display of the artist's work and contribution to the history of photography, at the San Francisco Museum of Modern Art, San Francisco, California. (415) 863-8800. Through 3/15

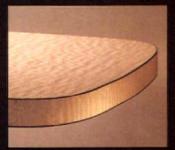
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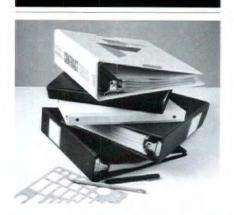
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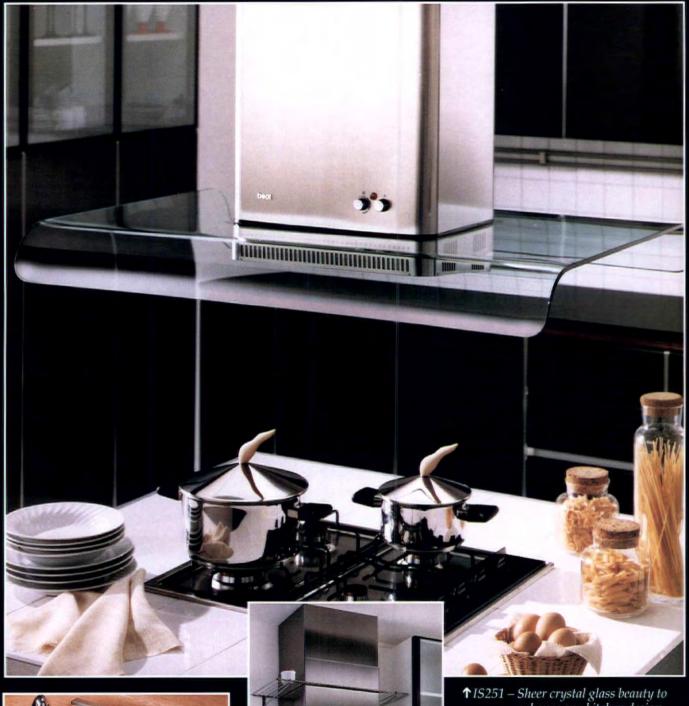
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Design Info Days in Seattle

Northwest Market Set for March 26-27

IN LIGHT OF THE MANY changes the Seattle Design Center (SDC) has undergone in recent months, the upcoming Design Info Days promise to be full of refreshing, thought-provoking events.

> The theme of the two-day market is "All Eyes on Design," reflecting the prominent trend in the design community today toward re-analyzing and reevaluating the industry in search of better, more efficient, more artistic and more profitable ways of doing business.

tion and has made The SDC announced

many changes to better serve the design community of the Northwest. One of the most evident is the center's new name. changed from Design Center Northwest.

Visitors to Design Info Days will find that the revitalized outlook of the SDC has carried through to "All Eyes on Design." The

The design center itself has taken part in this self-evalua-

recently the arrival of its new president, Emmett L. Dineen, former chairman and president of the International Design Center Inc. in New York City. Dineen brings a wealth of management experience to the center.

event will alter its focus slightly to concentrate more on product and design education. Both the center and individual showrooms will offer enlightening educational seminars created for the design professional.

Showrooms are also busily scheduling special events and product introductions and displays for the market days. The Pindler & Pindler showroom will display fabrics from the Taupe/Mushroom/Camel group of Basics by Color collection that include (pictured at lower left) "Scarborough," "Elizabeth," "Princess," "Atacama" and "Hampton." Baker Furniture will highlight its Williamsburg Reproduction Furniture line. Among the many fine pieces in the line are the Philadelphia Rococo Armchair (c. 1770), the American Dining Table (c. 1820) and the English Neoclassic Sideboard (c. 1780), all pictured here. The "Berkeley" striped pattern, shown here flanked by "Rouen," is part of Schumacher's collection of fine fabrics. Both patterns will be featured during Design Info Days. The Designer's Choice showroom will feature pieces from Bau Furniture including the Devonshire dropleaf end table, the Louis XV Triple Curio with Burl Doors and Sofa #3020, each shown here.

During the market, the Association of Women in Architecture (AWA) will be sponsoring an exhibit at the design center highlighting the work of women architects. The exhibit will consist of images of proposed as well as completed projects designed or managed by women professionals.

Also, the SDC will be working together with the Institute of Business Designers' (IBD) annual event, Nuovissimo '92. This separate event is put on by the Friends of IBD, an affiliate group that launched the Nuovissimo program last year. The group will sponsor several speakers at the SDC and will also be networking with the AWA. A shuttle service will be available between the two sites.

-Keli Dugger

For more information on Design Info Days, contact the Seattle Design Center, (206) 762-1200. For information on Nuovissimo '92, contact Ron Carlson at (206) 622-1627 or Rita Hartman at (206) 285-7649.









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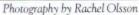
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presentations

The Suite Life

In the U.S. and Abroad. International Clients Set a High-Profile Theme

THE DEMANDS OF CREATING interiors for international clients, particularly in the field of hospitality, often challenge designers to develop new stylistic solutions. In a world-class hotel, additional requirements of luxury and high style add to the challenge.

Occasionally clients will request a design that is in keeping with local traditions. For instance,

> when the Long Beach, California-based firm of Chhada, Siembieda and Partners was asked to take on the interior design of the historic Hotel Rafael in Munich, a principal concern was to maintain and enhance the architectural details

> > of the building, which was built between 1875-1880.

"We made this wonderful Neo-Classical facade relevant to the interior by carrying some of the architectural detailing, such as

the stone coursing of the stucco work, into the interior," explains designer Peter Remedios. "We incorporated classically inspired details, then simplified and refined these to import a traditional ambience in a somewhat more contemporary context."

Marble floors, luxurious textiles and treasured artworks establish a theme of Old World elegance in the lobby that is carried out in the 74 guestrooms with overstuffed wool sofas, Biedermeier-inspired silk chairs, desks of burl and cherry wood and armoires that hide television sets and mini-bars.

In the most exclusive suites, guests enjoy luxuries such as down comforters, Porthault linens, large soaking tubs and private terraces that offer a 180-degree panorama of the city.

When an international client seeks to establish a presence in the United States, the program often takes the shape of the client's vision of American style. When an international interest purchased the Hotel Indian Wells, a former Ramada-owned resort adjacent to the Indian Wells Country Club in California, Los Angeles-based Design 1 Interiors was asked to create a tropical theme for the desert resort by incorporating lively colors and an indoor/outdoor orientation.

In the magnificent presidential suite, the client's

personal tastes dictated a more elegant approach. Designer Sue Firestone, in conjunction with R.D. Olson Construction, remodeled eight guest rooms to create a warm, richly colored fourbedroom suite. Gold-leaf detailing, velvet and suede seating, goatskin finishes and original antiques enhance a setting that is both inviting and impressive.

- Sophie Shepherd









Top and middle: Hotel Indian Wells. Above and right: Hotel San Rafael

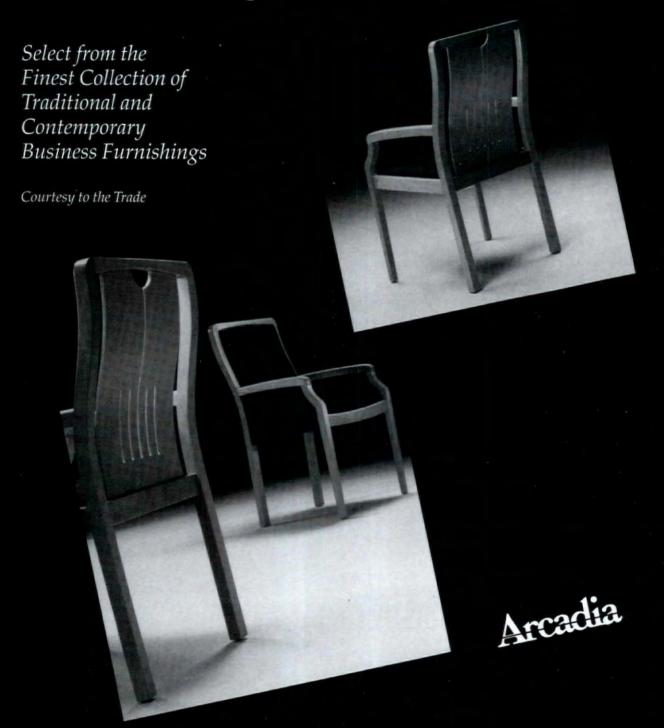




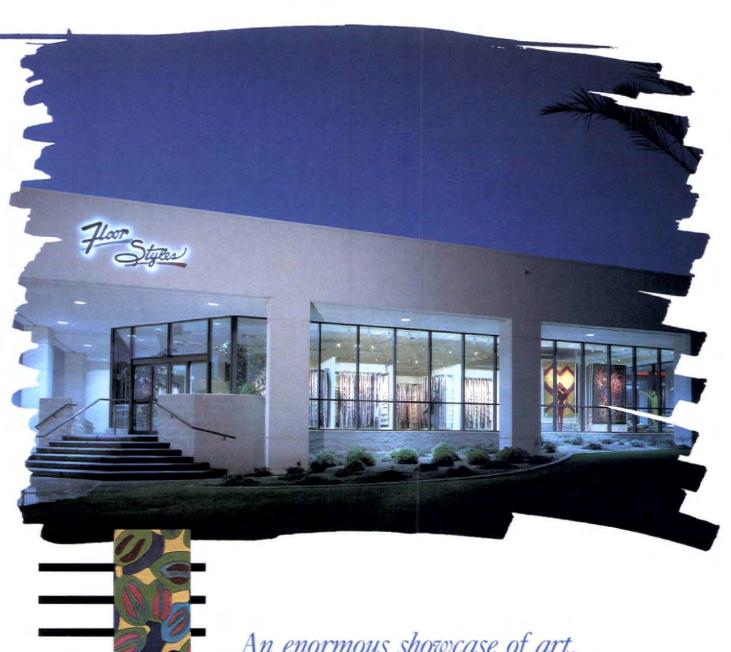
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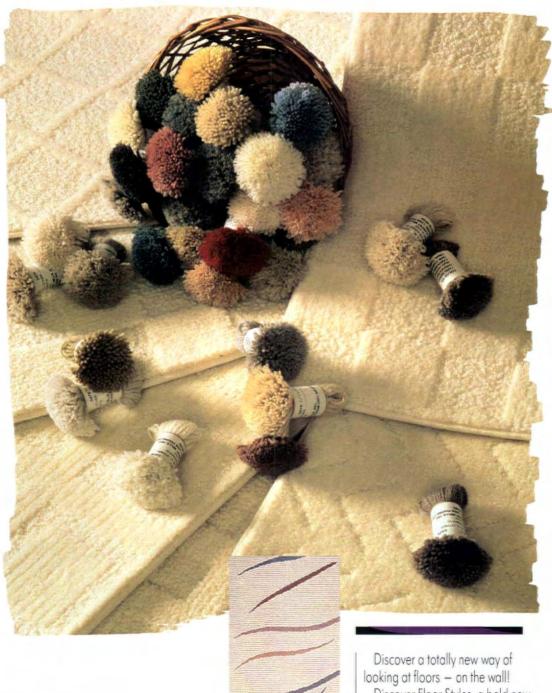






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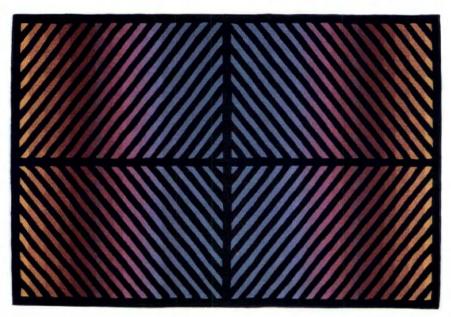
"PERSIAN HUNTING SCENE," CHINESE, 100% SILK, HAND KNOTTED 300 LINE - SIZE: 7^{\prime} x 10^{\prime}



"PAINT/2 PADMA ROYAL," CONTEMPORARY TIBETAN RUG 100% WOOL — HAND KNOTTED IN NEPAL SIZE: 8' x 10'



"JUAN CONTRERAS FRAGMENTS," 100% WOOL — HAND KNOTTED IN OAXACA BY ZAPOTEC WEAVERS SIZE: 7'11" x 8'2"



"SPECTRUM #7769,"
CUSTOM MADE, HAND TUFTED 100% WOOL



"ARABESQUE/91" BY PIERRE BALMAIN, 100% WOOL — SIZE: 5'8" x 7'10"



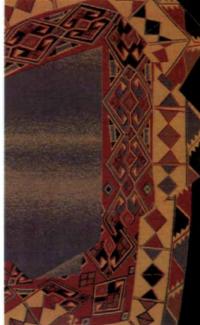


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A Sensitive Hand

Traditional Art for Today's Connoisseur IT IS REFRESHING to be introduced to artists whose work is both contemporary and technically proficient. Meet Zhenhua Zhang and Xiaoxing Yu, pronounced with lots of soft 'g's and 'sh's. These two artists, husband and wife, live in Los Angeles but draw deeply on their Chinese origin.

Dating from the Sung Dynasty, China has nurtured a particular class of literati artists, who

> are knowledgeable about poetry, literature, history and calligraphy as well as the graphic arts. Their painted images are imbued with an intimate knowledge of the broader spectrum of culture, raising their work to high art. Zhang and Yu are both in this category. Their painting education was rooted in the classic tradition.

Xiaoxing Yu specialized in fine brushwork at the Jaingsu Traditional Chinese Painting Academy in Nanjing. Zhenhua Zhang grew up with his father's collection of fine Chinese art and was painting — and winning a prize — by the age of five. He earned a Master's in Art at Nanjing Art Institute, where he also taught.

We see images of earlier art in the works of Zhang and Yu. Yu's full womanly figures are echoes of Buddhist frescoes she saw while a student on a trip to the Dunhuang Caves which contain thousands of murals. Zhang's landscapes are in the tradition of classic Chinese landscape painting: scenes for meditation, with objects layered to create immeasurable depth. Yet Yu is quick to point out that his goal is to find a balance between ancient culture and new ideas lest, as he warns, "The shadow will be on you, and you will never be yourself." Not to worry; Zhang has clearly



Above: "Home at Riverside," by Xiaoxing Yu Below: "Spring at Gan Lan Ba," by Xiaoxing Yu. Right: "Yao Mother," by Xiaoxing Yu









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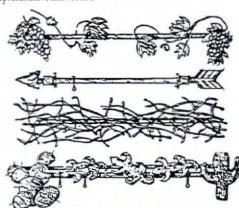
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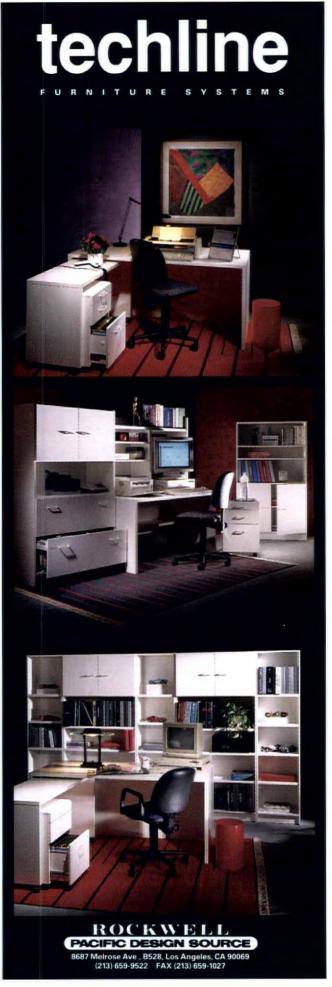
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DW artscape





Top: "Winter Willows," by Zhenhua Zhang Above: "Early Spring," by Zhenhua Zhang Right: "Winter Scene," by Zhenhua Zhang

made himself a connoisseur of American art as well, even studying and teaching for three years in Louisiana.

The artists' craftsmanship extends to their choice of art materials. Yu's mineral-based paints, known to be color-fast for centuries, come from China, as do Zhang's beautiful handmade

papers, in some instances flecked with goldleaf. Zhang uses areas of this paper, untouched by brushwork, as a dominant compositional element rather than as unadorned background.

The beauty of this work speaks for itself. Zhang's brushwork is extraordinary, from speckled distant mountains to foreground grasses. Yu's solid, earthbound womanly figures, covered with diaphanous gowns and sur-

rounded by a backdrop of tropical greens, are unforgettable. The work incorporates the tenderness of Mary Cassatt and the lushness of Gauguin. The figures that populate her canvases were inspired by the minority peoples of Yunnan Province, but the resemblance to Southwest Hispanic and Native Americans is intentional.

Both have exhibited at the Pacific Asia Museum in Pasadena, California, and Yu's work is part of the permanent collection of the National

Art Museum of China in Beijing. With an entrepreneurial twist that is distinctly American, they both exhibit in commercial galleries but also sell from their own atelier, and have a company called Zhang & Yu Art.

Ancient Chinese art was often savored and then stored away. This is art for the connoisseur, but to be enjoyed everyday.

-Molly Siple





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FOSTER-INGERSOLL

ZEILA the PANTHER in gray, black and clear crystal

Design: A World View



THE SPLENDOR OF FRANCE: CHATEAUX, MANSIONS, AND COUNTRY HOUSES

Photographs by Roberto Schezen Text by Laure Murat

Rizzoli International Publications, Inc., 300 Park Avenue South, New York, NY 10010, \$110,00

Celebrating the grand homes and estates of France, this exquisite book displays photography by Roberto Schezen in 300 magnificent pages.

The Milan-based architectural photographer has captured the elegant chateaux, luxurious estates and private residences that were the backdrop for a glorious way of life over the past several centuries in France. Some are historic monuments, built over long periods of time, often scarred by revolution and war, and then lovingly restored. The text by Laure Murat, a Paris-based journalist associated with Beaux-Arts, details the exciting and often romantic history of each of the locales.





THE ART OF JAPAN By Yoshiko Kakudo

Chronicle Books, 275 Fifth Street, San Francisco, CA 94103. \$45.00 clothbound; \$29.95 paperbound

For devotees of Japanese art, this spectacular volume encompassing 145 of the treasures of the Asian Art Museum of San Francisco is a must. Illustrations of paintings, calligraphy, ceramics, metalware, lacquerware and costumes from prehistoric artifacts to nineteenth-century masterpieces are accompanied by text by Yoshiko Kakudo, curator of Japanese Art at the museum, illuminating the artistic and historical background of each piece. The collection, representing one of the finest outside Japan, was assembled

by Avery Brundage, an active member of the International Olympic Committee for many years, who believed that both the Olympic Games and fine arts could foster international understanding. Brundage's acquisitions had their humble origin with his first purchase of one netsuke in 1927.

ENGLISH INTERIORS: AN ILLUSTRATED HISTORY

By Alan and Ann Gore Principal photographs by Peter Aprahamian

Thames and Hudson Inc., 500 Fifth Avenue, New York, NY 10110. \$50.00

While tracing the history of English interior design from 1066 to 1966, the authors point out that a romance with the past is a persistent theme in England, as is the influence of French and Italian design. Included in the informative text are detailed discussions of the evolution of wall hangings and ceiling decoration, textile developments and furniture designs. Chapters cover Gothic, Tudor, Renaissance, Palladian and Baroque periods, as well as classical revivals, the romantic view, and the influence of John Fowler in popularizing the post-World War II "English country" style. There are 210 illustrations, 90 in color. The book also includes a chronology and a guide to important houses.

KANBAN-THE ART OF THE JAPANESE SHOP SIGN Photography and design by Dana Levy; commentaries by Lea Sneider; introductory essay by Frank B. Gibney

Chronicle Books, 275 Fifth Street, San Francisco, CA 94103. \$22.95 paperbound

This tribute to eighteenth- and nineteenth-century artifacts of the Japanese merchant class, with colorplates and duotones depicting kanban—shop signs used to advertise products and services ranging from banking and medicine to martial arts, clothing and entertainment—is the first work on kanban to appear in English. Profusely illustrated with examples taken from collections in Japan and the United States, the colorful volume presents a chronicle of Japan's early artisans and the economic environment that fostered them. The rise of a strong merchant class in the Tokugawa and Meiji periods developed customs and practices that persist today.

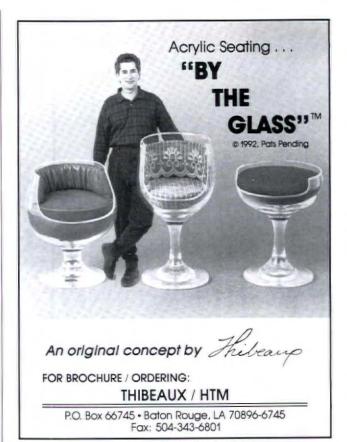
JOURDAIN

By Arlette Barre-Despond

Rizzoli International Publications, Inc., 300 Park Avenue South, New York, NY 10010. \$125.00

Presenting a comprehensive study of the lives, works and philosophies of three generations of the Jourdain family, the author details their active participation in and contributions to French design artistry. The principal focus is on the life of Frantz Jourdain (1847-1935), a leading practitioner of Art Nouveau architecture and best known for his design of the Paris department store La Samaritaine. Since he was an active participant in the varied art movements of his day, the volume will be of particular interest to those who follow the philosophical disputes and disturbances that rocked the artistic world of Paris during the late-nineteenth and early-twentieth centuries. Frantz's son Francis (1876-1958) became a celebrated designer of furniture and interiors in the Art Nouveau, Art Deco and International styles, while his grandson, Frantz-Phillippe (1906-1990), became a Modernist architect and a member of the Optima Group. The volume includes 380 illustrations, 100 in color.





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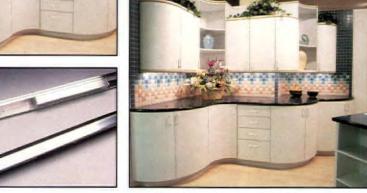
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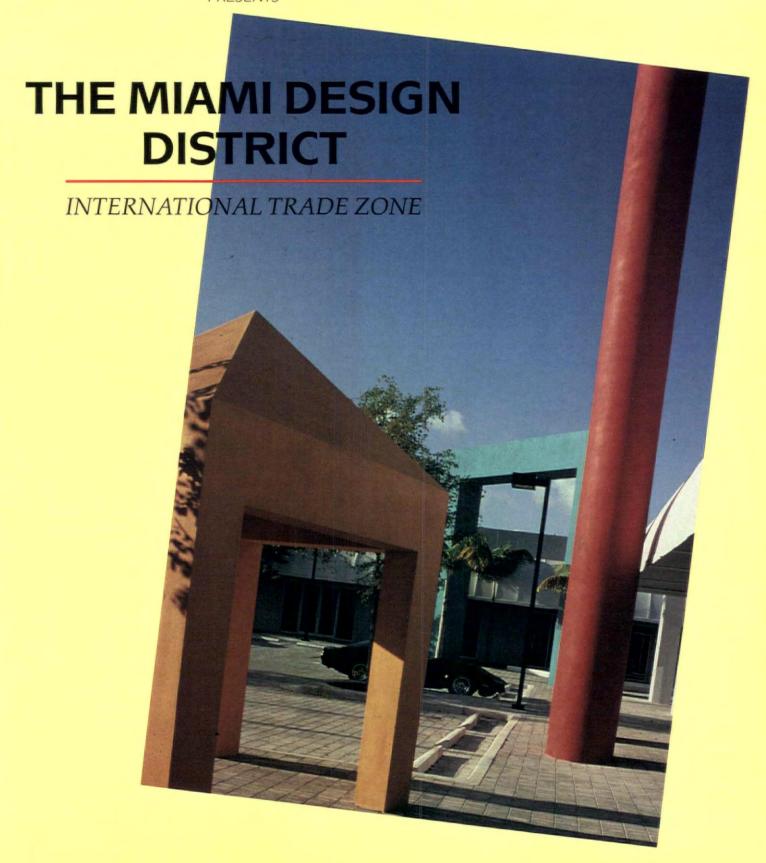
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The Miami Design District—An International Trade Zone

Sixty-six years ago, in 1925, in the historic village of Buena Vista, the Miami Design District began with the establishment of Moore's Wholesale Furniture and Richard Plumer Design. It grew by leaps and bounds, until, in the early 1980s, it was ranked fourth among design centers nationally. Today it is an exciting global export market, catering to an affluent international clientele consisting of well-traveled and sophisticated buyers from Brazil, Columbia, Costa Rica, Guatemala, Mexico, Peru, Puerto Rico and Canada. These same people shop Bal Harbour for fashion, attend the opera in Paris and Vienna, maintain part-time homes here and/or have children attending U.S. universities. They make up at least 50 percent of the clientele in the District; the remaining portion consists of designers, architects, builders and specifiers, many of whom have offices in the District or in surrounding areas. With Louis Hammond's (Antique Warehouse, Hialeah) recent purchase of the Moore's Building to house ten separate shops, antiques will play a major role in the future of the District, adding to the reputation of already established firms such as Lucky's, Twery's, Evelyn S. Poole Ltd. and the Auction Company of

Preceding page: The Decorative Arts Plaza designed by Arquitectonica, an award-winning Miami-based firm that has a broad, national practice ranging from corporate head-quarters, multi-tenant office buildings and shopping centers to institutional buildings, cultural facilities, apartment buildings and a hotel. Today the Decorative Arts Plaza is used by the Design and Architecture Senior High School. Photography by Timothy Hursley

America. The District certainly offers a diversity of important design as well as other services: import, export, antiques, interior furnishings, art galleries, advertising and public relations agencies, design, architecture, building, real estate and development firms, photographers, fashion, graphics and publishing houses, a recording studio, five restaurants and three educational facilities.



The Hammond Antique & Art Center

Louis G. Hammond

The Moore Furniture Company Building, a four-story, 107,925-square-foot establishment, has been purchased by Louis G. Hammond. It will be called the Hammond Antique & Art Center, and will house 10 separate shops.

Jose Ramon Diaz, JRD

Jose Ramon Diaz, perhaps the industry's youngest furniture manufacturer, is a hard-working, 34-year-old Cuban-American dynamo with boundless energy. He came to this country in

1980 with the Mariel exodus and moved to Miami in 1982. In 1984 he opened his first showroom/workshop, JRD, and quickly progressed to a larger showroom within the District. After the 1991 expansion and renovation of the showroom, he says, "Iliked the building so much, I bought it!" He lives for and loves his work, and his products are carried by showrooms throughout the United States. Future plans include expansion and greater national distribution of his line.



Distinctive Carpets

"We love the Miami District. We've been here 25 years," explains owner Eric Baros. "We were originally known as Elegant Carpets by Camelot—we've been called Distinctive Carpets for the last 10 years." This firm is a loyal ASID Foundation member that stresses the importance of designer/showroom interaction, providing a greater variety of product lines for designers' needs. In order to better serve his clientele, Mr. Baros has two showrooms: one in DCOTA and one in Miami, in a new location at 101 N.E. 40th Street, which expands his floorspace from 2,500 to 6,000 square feet.

Luxe

After four years, Lucille Tuttle and her wonderful Luxe are back in the District again, in the MID 2 Building, Suite 116. Luxe offers the finest designer furniture imported from Germany, Switzerland, Sweden, Denmark, Italy, the Philippines and France.



Lucille Tuttle

René Vergara Atelier

René Vergara Atelier is the newest showroom in the District, opening in February in the old Ronald Charles Building at 3900 N. Miami Avenue. This young man brings to his new business over a decade of expertise from S.M. Hexter, Windows of the World/WindowModes and Renaissance International. Vergara Atelier will be the source for custom motorized wall and window treatments as well as pillows, spreads and upholstered goods.



René Vergara

Design and Architecture Senior High School

Once known as the Decorative Arts Plaza, this lively setting is now home to the Design and Architecture Senior High School—or DASH. A Dade County Magnet public high school and collegeoriented educational design program, DASH accepts students from grade 9 to 12 who meet strict enrollment requirements.

Rosen & Baker Associates

A Florida-based advertising agency serving national clients, Rosen & Baker Associates specializes in the interior furnishings industry. The agency has recently moved to the Miami Design District because of the creative atmosphere of the area and proximity to clients in related fields.





Design and Architecture Senior High School

The reception area of Rosen & Baker Associates, with wall mural by Lazaro Amaral. Photography by Ira Victor

Garrison Boyce and Donald Laier

THE MIAMI DESIGN DISTRICT



Richard Levine, AIA

New Era for Bolaé

Located at 3740 N.E. Second Avenue, the 1930s structure that once housed New Era Lighting has undergone extensive renovation to become the home of Gallery Bolaé. For 17 years, Bolaé, the signature of Garrison Boyce and Donald Laier, has been an internationally recognized name for fine sculptured and etched-glass artwork. This was one of the first national companies to develop glass as a decorative material in the early 1970s.



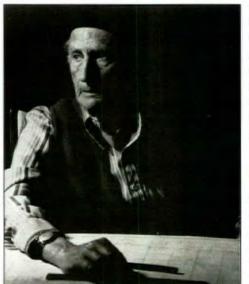
Sylvia and Chin Lee

The Lee Holding Company, Inc.

The Miami Inter Design 1, formerly the Vanleigh Building, at 4100 N.E. Second Avenue, was recently purchased by Sylvia and Chin Lee. Strong believers in the District, they own several commercial properties into which they have

brought many diverse professions. Their other properties were vacant when purchased a couple of years ago; however, with time, effort and some improvements, the Lees established 100 percent occupancy in less than a year's time. Their tenants include Showroom 84, Construction Control Services Corp., Auction Company

of America, Associates in Business Design, International Interior Installations, the Gothard Group, Intair Design, Roadruck Investigations, Jayson International Carpets, Albaari & Associates, C 2 M Contractors, the Architects Hall Designers, Aspira of Florida (a Dade County alternative middle school and counseling team) and Computer Electronics Buyers Magazine.



Martin Feinman

Martin Feinman

Recognized as the District's foremost real estate developer, Martin Feinman, of Modern Age fame, is the owner/developer of the four Miami Decorating & Design Centres (D&D) located on each corner of 38th and 39th Streets and Second Avenue.

Richard Levine & Associates

Richard Levine & Associates, AIA, is the award-winning architectural firm responsible for building Martin Feinman's four Miami Decorating & Design Centres as well as the five-story Kent Building. Twenty-five years ago Mr. Levine and his partner Robert Bleemer opened a two-man practice, which quickly grew to include an office complex with over thirty architects. Mr. Levine believes that using the sources within his own district has played a major role in his success.





Architectural Embellishments

Gallery Bolaé

THE MIAMI DESIGN DISTRICT





Showroom 84 Inc.



Adamar Art Collections

With Old World style, Architectural Embellishments specializes in hand-carved stone and wood objects as well as architectural detailing. They stock most items, and also do custom design to designers' specifications. They ship nationally and export to South and Central America and Canada. Circle Number 465

The newly created "Crystal and Silver" dining table, designed by Garrison Boyce and Donald Laier exclusively for

Gallery Bolae. The pristine white gallery will showcase their artistic endeavors, such as the "Rose Dance" dining table, "Fantasy in Flight," their classic female sculptures as well as abstracts, framed works, custom chandeliers and wall

sconces. Joining them will be the works of fellow artists from France, Holland, Italy and the U.S. The gallery will be managed and operated by Ms. Mirta Serrano, formerly of E.G. Cody, who brings with her 14 years of expertise. Circle Number 466

Feel like you're walking on ancient Etruscan roads, with mesh-mounted Cosmati, the beautifully distressed marble-look material, without the high cost of installation. Excellent for

commercial or residential installations, indoors or out, on walls, floors, alone or with a variety of other materials. Cosmati comes from Forms and Surfaces, in %" calibrated thickness and a ready-to-wear finish. Circle Number 467

Concerto, by Pompeii exclusively for **Showroom 84 Inc.**, is a timeless Neo-Classic design in solid aluminum, with comfort suspension seating. Available at locations in the Miami Design District, DCOTA and the Harbour Shops in Palm Beach Gardens. Circle Number 468

Adamar Art Collections offers an outstanding collection of paintings, mixed media and sculpture featuring contemporary internationally acclaimed artists: Jack Amoroso, Tom Seghi, Joanna Tyka, Anthony James and Y.X. Pan. Shown here: "Woman in Orange Coat," by Shir Shvadron. Also represented are Paul Stevens and Francesco Alberti. Adamar offers corporate and design consultation. Circle Number 469





Old Florida Furniture, Inc.

THE **MIAMI DESIGN** DISTRICT

Classic Furniture Natural, Inc.

Evelyn S. Poole Antique Gallery



JRD

Whitecraft Rattan

Old Florida Furniture, Inc. manufactures wood products in various styles: armoires, entertainment centers, tables and consoles. Intricate moldings, carvings and wood inlay are available, as well as iron furniture in every style-see the full collection in the showroom, displayed with the most unusual accessories and lamps. Circle Number 470

Classic Furniture Natural, Inc. features a diverse collection of furniture in many different styles, in unfinished surfaces or finished to specifications. Shown here: the "Louis" chair finished in whitewash. Circle Number 471

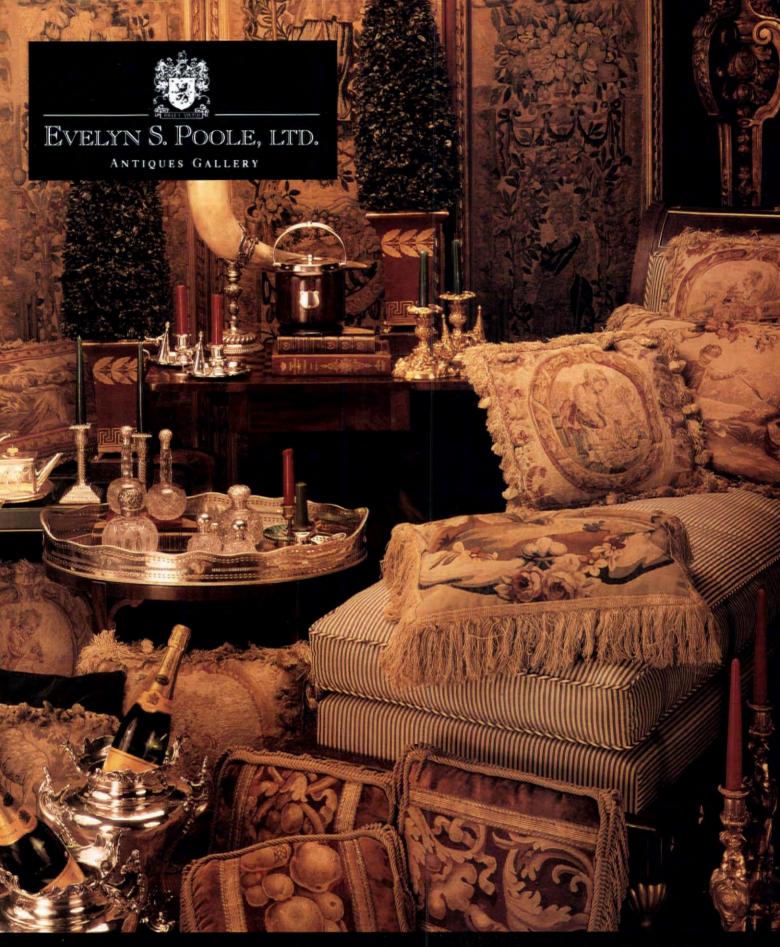
JRD manufactures custom-designed upholstery and displays it beautifully with a full line of accessories in its newly renovated showroom. Circle Number 472

Evelyn S. Poole Antique Gallery offers superb English and Continental furniture and accessories, including this gray stone figure

> of Buddha (Ming Dynasty) seated on a double lotus throne before a flameshaped carved mandala, with traces of polychrome on a stepped rectangular plinth. Size: 18 inches high. Circle Number 473

Located in the MID 2 Building, Whitecraft Rattan presents The Breakers Collection, a timeless design in flowing curves of pencil rattan contrasted with accents of leather and wrought iron. Available in a natural finish for contract or residential settings. Circle Number 474





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Pompeii Aluminum Furniture

THE MIAMI **DESIGN** DISTRICT could offer, including the new "scavo" textured effects. Circle Number 475 NK Furniture Gallery presents a collection of new designs by Rauhaus and David Packer at its MID 2 exhibition space. This unique chair designed by Rauhaus is of steel and cowhide. Circle Number 476

The Palladian Collection from Pompeii Aluminum Furniture features over 30 seating and dining pieces (shown here, a dining chair from the collection), all crafted of rust-free aluminum. A quantum leap in the design of dual-purpose furniture, they are durable enough to be used outside, beautiful enough to be used anywhere, and light enough to be practical- and with finishes only Pompeii

The Brass Corner features the PIU model by Fir-Rubineterie, made of solid brass in a lilac baked enamel finish, with a three-hole washbasin mixer, swing water spout and pop-up drain. This showroom's many lines of hardware and plumbing are exported throughout the U.S., Latin America and the Caribbean. Circle Number 477

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ing some 15,000 square feet as their home base and representing the finest lines in furniture and accessories with both contemporary and traditional styling. Today, the E.G. Cody name is recognized nationwide, with four major showrooms in Miami. Dania, Boston and Seattle-a total of over 50,000 square feet of luxurious designer merchandise. Shown here: Goatskin Bedroom Suite designed by Eduardo Gonzalez, in Art Deco style with an Oriental influence. Circle Number 478



NK Furniture Gallery



The Brass Corner

S62

E.G. Cody



Armoire shown in heavily carved mahogany with gilded leather stencilling

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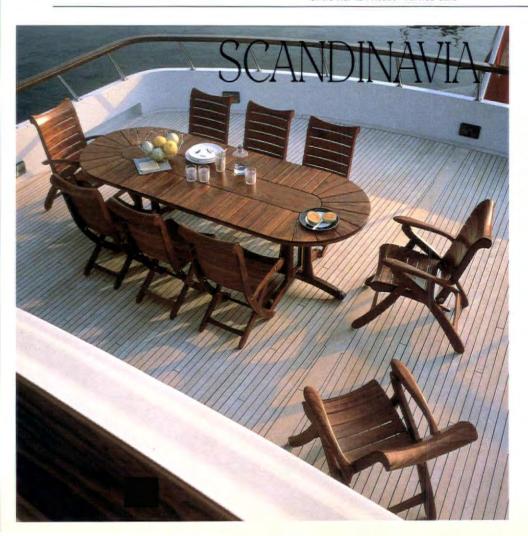




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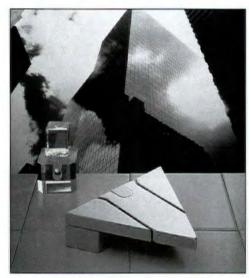
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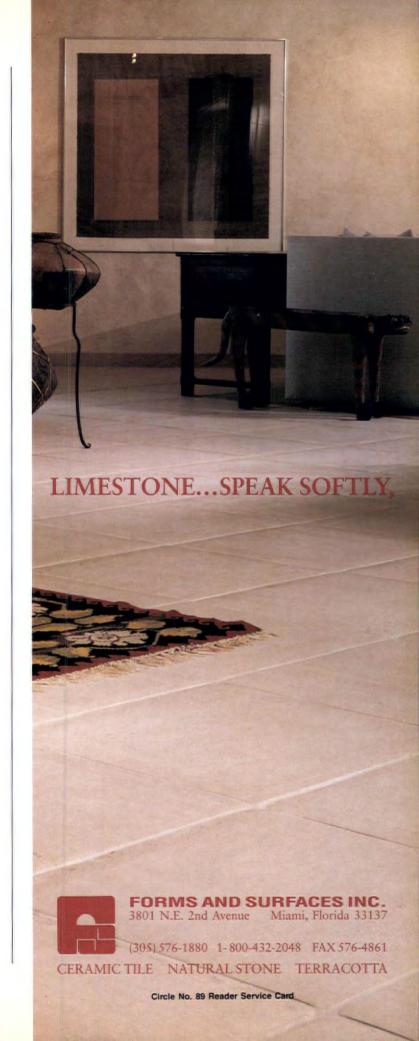
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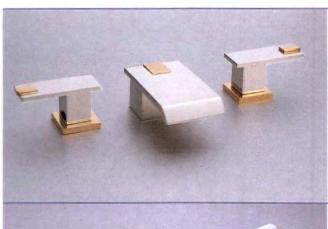
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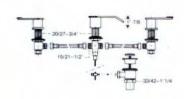
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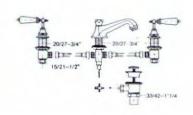
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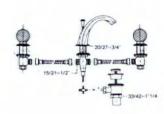




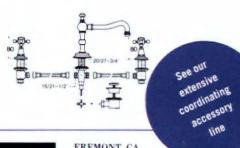












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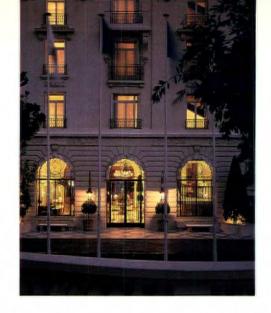
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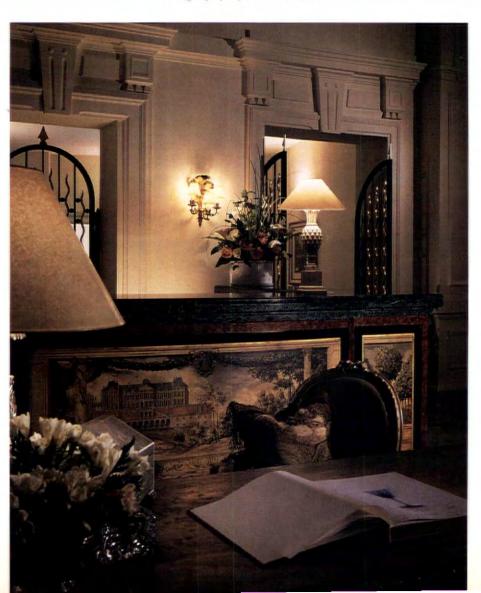
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C'EST MAGNIFIQUE

Hotel Bel-Air Cap-Ferrat

Interior Architectural Design by Wilson Gregory Aeberhard (London)
Photography by Robert Miller







ORIGINALLY CONSTRUCTED AS A GRAND VILLA in 1908, the Hotel Bel-Air Cap-Ferrat, located along the illustrious Côte d'Azur on the Riviera, was already one of the world's most exclusive destinations. Still, the hotel's new ownership wanted to emphasize this even further through a design that would reflect the same elegant quality that distinguishes its flagship property, the Bel-Air in Los Angeles. Time constraints for the planned renovation were daunting, as the hotel's public areas and back-of-house facilities had to be completely rebuilt during the winter closing months. Yet the project team created a new space plan for these areas and re-styled them to showcase their original French Second Empire architectural details. Of particular importance was ridding the hotel of several aspects that had been added piecemeal over the years, resulting in a lack of continuity. For example, aluminum mullions had replaced the original windows to the main entrance; these WGA now replaced with elaborate custom-designed gates incorporating the hotel's logo and emblem. In another instance, a magnificent glass ceiling was discovered and preserved. Redefined and now part of the exclusive Bel-Air Hotel Company, which in turn is owned by the Tokyo-based Sazale Corporation, the 59-room hotel today is open year-round and is now more than ever a privilege to visit.







Like the hospitable clime, the colors used throughout the suites are kissed by the sun and soft sea breezes.



THE YOKOHAMA GRAND INTER-CONTINENTAL HOTEL

Blending Western Design Elements into a Japanese Setting

Interior Design by Cheryl Rowley Interior Design

Photography by Klein & Wilson



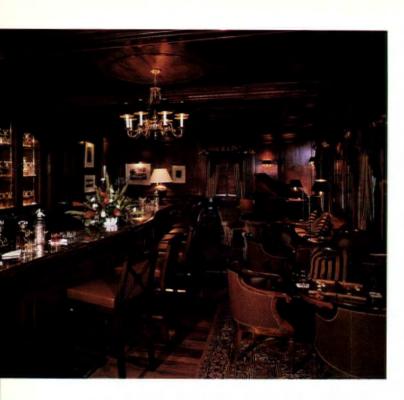




YOKOHAMA, JAPAN, has been strongly connected with the Western world since 1859, when its harbor was first opened to foreign trade. The city became the place to which the Japanese traveled to learn Western ways. Acknowledging this link, the owners of the Yokohama Grand requested that the interiors of the hotel be distinctly Western in style. The design team from Cheryl Rowley's Los Angeles-based firm was able to create a thoroughly Western design scheme for the hotel that achieves an unusual balance with its Eastern setting. The interior spaces have a traditional European look that is updated with contemporary forms. The color palette was dictated by the harbor setting-blues and greens blended with natural beiges and corals. To firmly tie the interiors to the surrounding environment, Japanese textile designs with symbolic patterns such as



"undulating clouds" and "flower diamonds" were incorporated into the custom carpet designs. Accessories were used throughout the hotel, adding an artistic finishing touch that both surprised and delighted the first Japanese guests who were not familiar with this Western concept. As the first international hotel to be built in the city, the Yokohama Grand's interior spaces are a harmonious blend of design elements from around the world, giving the hotel a truly inter-continental look. — Keli Dugger



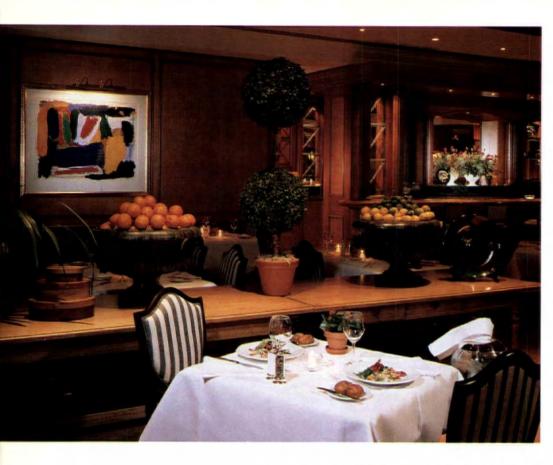
CLASSIC ENGLISH WITH A TWIST

National Traditions, International Style in London at The Churchill Hotel

Interior Design by Hirsch/Bedner Associates Art Consultation by Art Group International Photography by Alex Brattell







BUILT IN THE 1960s, The Churchill Hotel has attracted many prestigious political guests, including President Bush. This is due in part to tight security measures such as bullet-proof windows in all public areas. But the popularity of this five-star business hotel located in the heart of London is due also to its hospitable service and design, interwoven with such finesse that where one starts and the other begins is nowhere to be found.

The Churchill has the grandeur of an English international style hotel, yet the warmth and comfort of an inviting country inn. Hirsch/Bedner's assignment here includes complete renovation of all public areas and standard guest rooms and suites, with the bar and restaurant the only areas that have thus far been completed. The Churchill Bar was designed with an "Englishman Club" appearance, The Restaurant at the Churchill with an upscale look that combines classic English furnishings with a collection of fresh, contemporary works by well-known British artists. The twist is admirable. —edited by Carol Soucek King





GALLERY WITH A STRONG FOCUS

Part of the Growing Art Center in Puerto Vallarta

GARY THOMPSON has assembled the artists he represents in his Galeria Pacifico as if he were curating a museum show to display the best and most authentic of contemporary Mexican art. The work is highly salable, a rich addition to any home, but the gallery's collection seems foremost a tribute to ancient and traditional expressions.

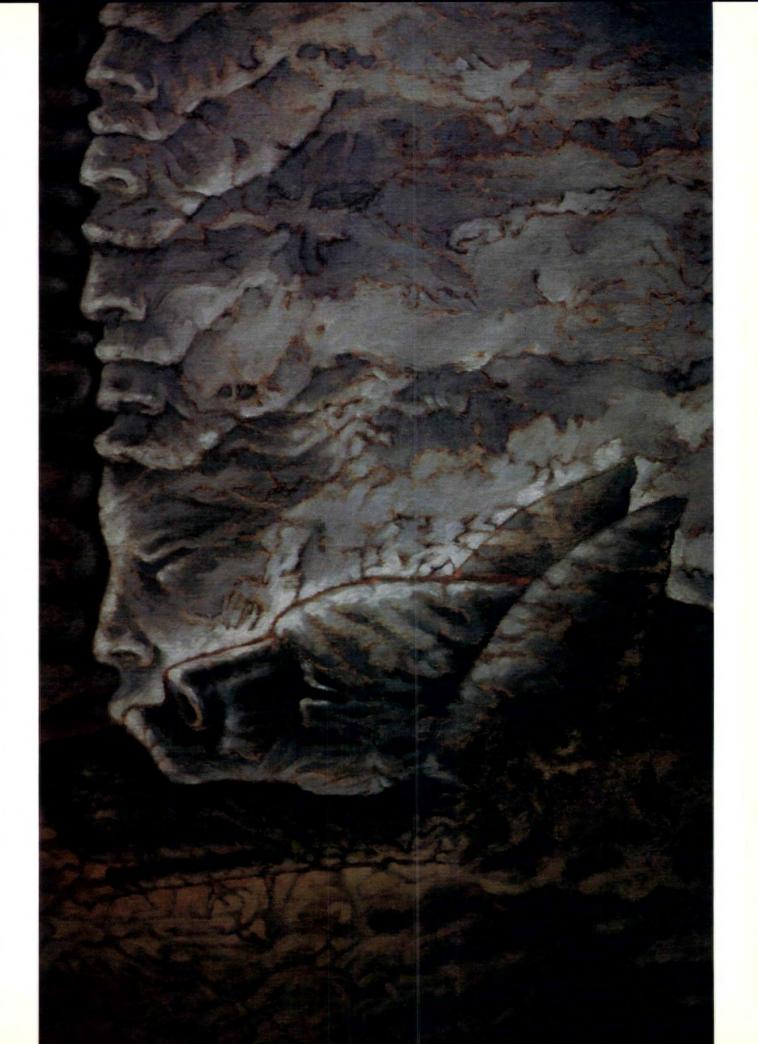
Thompson founded his business in 1987 in Puerto Vallarta, a city that has become a world-class resort



Right: Juan Alcazar,
"Sanadura,"
etching/engraving
Opposite: Ernesto Flores
Gomez, "Animal
Domestico" (detail), oil
on amate

while also developing into a significant art center, similar to Santa Fe and Hawaii, where vacationing and art collecting are easy partners. Well aware of Mexico's wealth of talented artists, he chose to focus on a special group—those artists whose themes and techniques reflect the primitive roots of their Indian and mestizo heritage. The result is a stable of artists who conjure up original and evocative images, expressed in traditional techniques and materials. Poring through the work is like dipping into an archeological find and touching long-buried communications.

The gallery features artists from the state of Oaxaca, most of whom are Zapotec or Mixtec Indians. Many grew up in very remote, primitive villages where various native tongues are still spoken, with Spanish a second language. While many Indians converted to Catholicism, others still follow ancient beliefs—hence, the arresting imagery of the paintings. Legends of flying dogs and talking deer are passed from father to son in fireside



chants, then evolve into images in popular craft and fine art. The relationship between animals and man, the earthly and the spiritual, are all explored.

Juan Alcazar gives us a magical lady playing with the stars, an etching/engraving titled "Sanadura." Alvaro Santiago conjures up "La Muerta de Sinforiano, El Gringo." Other Oaxacan artists represented include Crispin Vayadares, Maximino Javier and Cecilio Sanchez. The latter was one of the original students at the famous Taller Tamayo, The Rufino Tamayo Studio of Modern Art in Oaxaca which opened in 1974 with the goal of teaching

fine art techniques to young Indians of the area.

Ernesto Flores Gomez, an artist from Guadalajara with family links to the Huichol Indians, magically blends animal, human and plant forms in "Animal Domestico," shown here in detail. This painting, as well as "Mascara" by Manuel Ramirez, is executed on "papel amate," a richly textured, handmade paper crafted by the artists from the bark of a tree indigenous to Mexico's state of Pueblo. Ramirez also uses this paper to sculpt human faces.

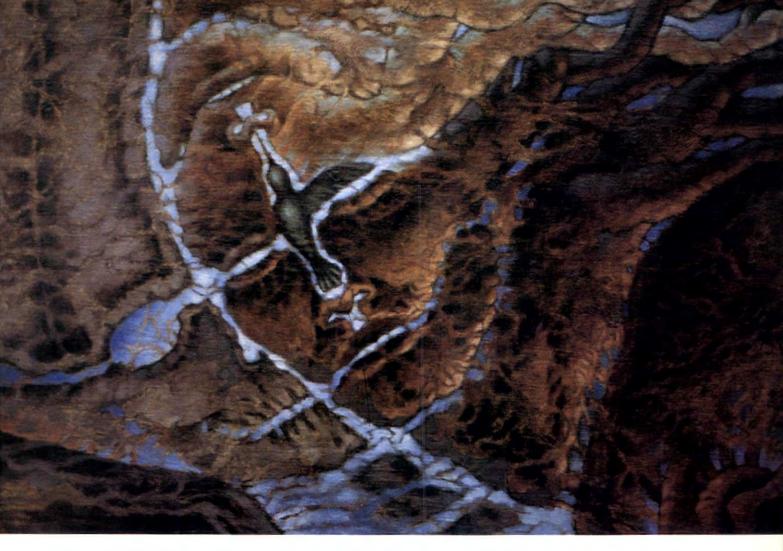
In the last year, the awareness and appreciation of Mexican art have reached an all-time high in the United States, in part due to the exhibition, "Mexico: Splendors of Thirty Centuries," which opened at the Metropolitan Museum of Art in New York in October 1990 and closed at the Los Angeles County Museum of Art in December 1991. These exhibits helped to educate the American public about the historic

achievements of art in Mexico. Further, an astounding array of parallel exhibitions and events, focused largely on art from the fifties to the present, accompanied these major exhibits. And Galeria Pacifico has a part to play in this renaissance, directing our eyes to some of the most genuine work coming out of Mexico today.

-Molly Siple

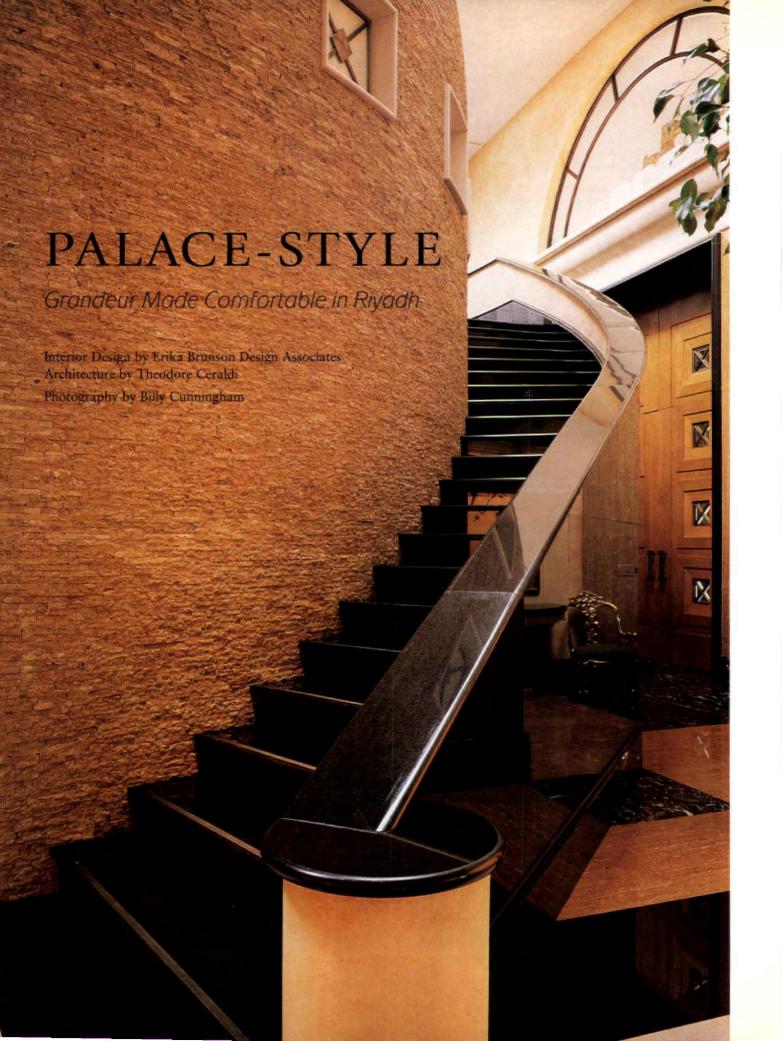


Manuel Raminez. "Mascara." mixed media on amate





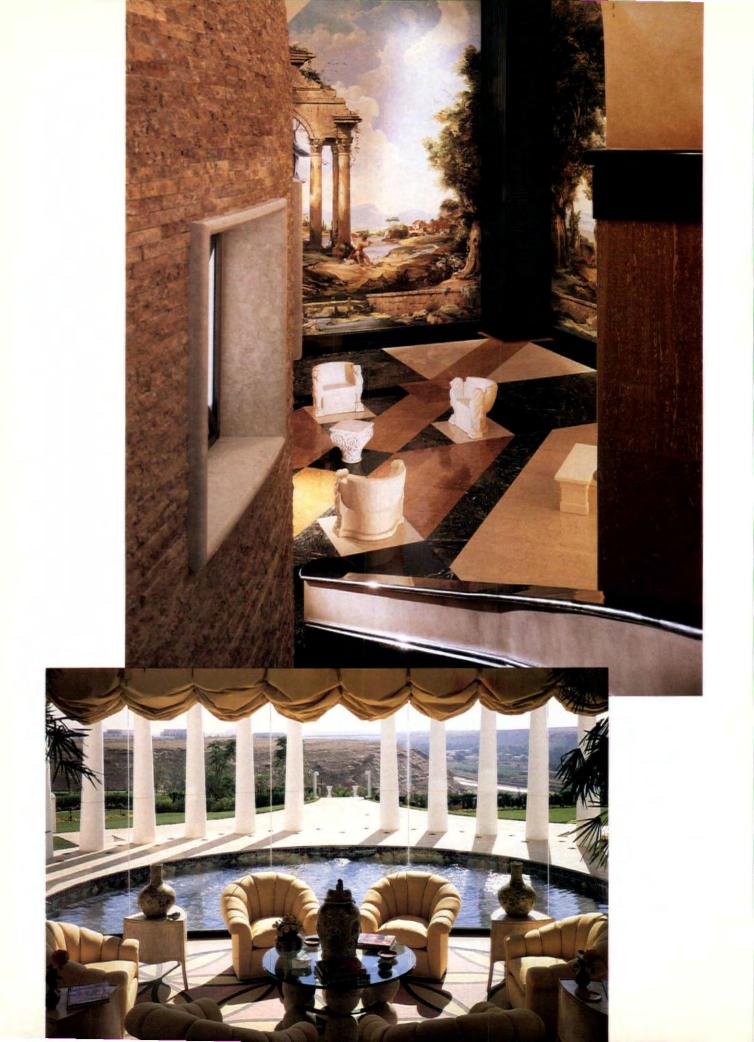
Above: Ernesto Flores Gomez, "Compañera de mi Vida" (detail), oil on amate. Left: Alvaro Santiago, "La Muerta de Sinforiano, El Gringo," mixed media on amate











Working with wealthy Saudi clients during the past 12 years, interior designer Erika Brunson has evolved a highly successful hybrid style. The look is a mix between the baroque tastes of the Middle East and the colorful and comfortable furnishings of Southern California where Mrs. Brunson is based. The hallmarks of the style—rich colors, natural materials and comfortable, contemporary furniture mixed with choice antiques—were an easy import. The two regions are both desert lands reclaimed for very civilized living, and the clients in each are sophisticated and moneyed.

Furnishing a palatial, 85,000-square-foot home, in this case in Riyadh, would seem to be a dream assignment, at least until one started to plan client meetings, adapt to revised decisions, and finally transport everything from here to there. Choosing the furnishings, plus all surface materials, was part of the task; execution was the other.

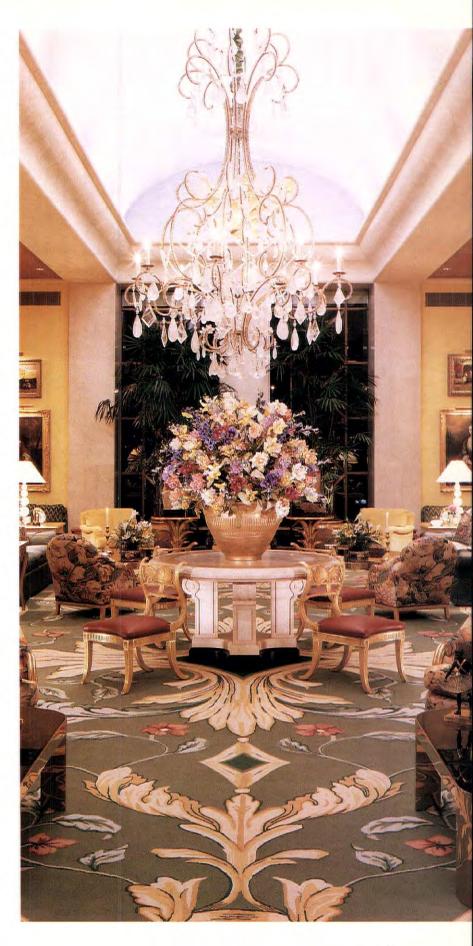
Product was shipped in nineteen 40-foot containers, packed in a specific order that allowed wallpaper to be installed before the table lamps emerged from the crates. All interior plantings were flown in from California. The project was four years in planning, and installation was finished one month before missiles started falling from the Riyadh skies. The house was untouched.

The architectural spaces of the building itself are complicated, a combination of two structures. One is a rectangle containing two reception rooms, each $40^{\circ} \times 60^{\circ}$, featuring vaulted ceilings. This is bisected by a travertine-faced rotunda wrapped by a black granite staircase. The second structure is a pie-shaped wedge, which serves as the family quarters. True to the Saudi culture, this living area is strictly separated from the formal part of the house.

The two structures meet at a sculpture garden with patterned marble floor and private pool. The triangular tip of this pool protrudes into the sculpture garden and is flanked by vast murals by Douglas Riseborough.

The house overlooks a desert valley with palm groves. Mrs. Brunson acknowledges this setting, using cool tile, plentiful color and "green wherever possible."

- Molly Siple



world market france

INTERNATIONAL FAIR IN PARIS

Furniture Reinvented with Luster and Magic



On entering the 33rd International Paris Furniture Fair, I first noticed the furry four-legged friends walking in alongside of me—alas this is France! The show, January 10-14, which was part of the "Perspectives" 6th Worldwide Week for Decorating and Equipping the Home, proved to be full of trends for the new year and beyond.

The "Club des Tendances" or Trends Club exhibit presented the

new trends and directions for '92/'93 in the form of five living spaces designed by Yves Taralon.

Of these trends, the one I found most prevalent throughout the fair was Natural/Primitivism. This trend more than anything else presents unfinished materials evoking a clean environment, biodegradability and recyclable materials.

The Orientalism trend draws its sources

from around the Mediterranean basin. The upholstery evokes kilims and caftan stripes, the furniture is made of modest materials with simple wood inlays and cut-outs.

Colors and materials play on extremes in the Transition/Illusion trend. The desire for theatricality is shown in the use of unusual sculpted or moulded materials. Although the 18th century and its classical Louis XVI style influence the shapes, they are often "irreverent" toward the original.

Manufacturers from more than 30 countries were exhibiting their products individually or in groups, with Italy having the highest number of participants. This year the Italian exhibition "Objects and Projects" was designed

by architect Antonio Citterio. The exhibit featured a selection of repre-

Above: Raw branches convey a natural element on an otherwise sophisticated stool, designed by Elizabeth Garouste and Mattia Bonetti for Lou Fagotin. Right: Designed as a studio living space for Club des Tendances, this vignette represents the Natural/Primitivism trend as seen by Yves Taralon.





abstract and poetic LN:Natural Lamp, designed by architect Franco Raggi in 1987, was on display at the exhibit put on by the Italian Institute for Commerce and the Furniture Industry Association. Above: This sofa from Suffren Equation, with its rich kilim-inspired fabric, was shown as part of the Orientalism trend at Club des Tendances. Right: The "Tutti Frutti" chair, with its polished aluminum back and painted wood seat, is the newest addition to the Fermob line designed by Pascal Mourgue and represented by JANUS et Cie, Los Angeles.



sentative objects from the worlds of business and manufacturing, as well as work by individual designers. These included projects that have been completed but for various reasons were set aside.

Kristian Gavoille, whose work is tied up with the history of furniture and 20th-century decorative arts, was awarded "Designer of the Year 1992 Paris International Furniture Fair." This young designer spent five years working with Philippe Starck.

The standouts at the 27th International Lighting Exhibition,

part of "Perspectives," were designed as beautiful objects, reinvented by their designers to have magic and luster. As was the case last year, the most outstanding fixtures displayed dangling crystals. At the V.I.A. (French Industry of Furniture) stand, Sylvia Corrette showed burnished metal cones suspended by strands of clear and jewel-toned crystals.

With concerns for the environment the world over, it is comforting to know designers are the world's natural recyclers, always re-inventing the future.

-Elena Tapiero Brown

For further information: International Furniture Fair Press Service, Comité Français des Exposition, 22, avenue Franklin Roosevelt - 75008 PARIS, Tel: (33-1) 40 76 45 00 Fax: (33-1) 45 63 78 24



Above: Designed by Martin Bedin, the "Persona non grata" sofa, shown at V.I.A., perfectly evokes the illusion of flora and fauna in a creatively sculptured piece. Below, left: Part of the Transition/Illusion exhibit at the Club des Tendances, this classic 18th century-style chair, designed by Ateliers Louis de Belly, was given an air of modernity with its brightness and metal grid back. Below, right: Nature at its most innovative, the carton and wood armoire San Sebastian designed by Margaret Lejeune, shown at V.I.A.



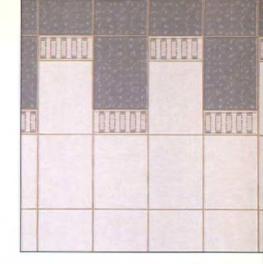


Above: One of the pieces that won Kristian Gavoille the designer of the year award at the Paris fair is this elegant velvet chair marketed by the French company Neotu.



HABITARE 91

Innovation and Quality Continue as Finland's Primary Assets in a Competitive Market



"FINNISH FURNITURE DESIGN IS DEAD," commented the Finnish newspaper *Uusi Suomi* on the opening day of Habitare 91, the 11th biennial furniture and interior design fair showcasing 410 mostly residential exhibitors in 17,796 square meters of the Helsinki Fair Centre last September. Dominating the floor were Finland's biggest manufacturers marketing furnishings with mass-market appeal.

The Finns are the first to admit that their once-pioneering, clean-cut modern design has stagnated. It traded for decades on the international high profile of Alvar Aalto's brilliant 1930s furniture designs, then in the 1950s received another shot in the arm from the long-lived mystique created by Finnish glass and

ceramics. In the 1980s, a boom in domestic consumption, healthy exports to its Scandinavian neighbors, plus large-scale trading with the USSR allowed Finnish furniture manufacturers to rest comfortably on their laurels.

But today a profound economic recession in Finland, aggravated by the



collapse of its Soviet trade, is causing a rude awakening. In his frank, at times breast-beating address to the international press at Habitare, Juha Ihalainen, board member of the Finnish Furniture Exporters Association and Marketing Director for Martela, one of Finland's biggest contract furniture manufacturers, blamed the industry's present difficulties on Finnish manufacturers' own lack of effort. They have neglected, he said,

making the investment in new design, production technology, marketing and distribution networks that are necessary for their products to compete successfully on the European export market today.

"Manufacturing in Finland is just too expensive to compete in Europe," commented economics researcher Mikko Norros of the FinnFacts Institute. The furniture industry is beginning to exploit new, automated manufacturing technologies to help offset the high costs of Finnish raw materials and labor.



Top: "Amor" belongs to the new Pukkila Fashion line of ceramic tiles designed by Markku Piri for Oy Pukkila Ab.B., Finland's answer to Santa Fe, In line with interior furnishing trends in Europe, the Finnish consumer is using more and more decorative tiles. Above: The "Oscarette" dining chair designed by Harri Korhonen for Inno. Left: Harmonia's four designers—Eila Lassus, Kristina Peltonen, Reijo Saunamaki and Sirkku Uusitalo—make simple, tasteful furniture using authentic, beautifully weathered wood salvaged from 19th-century structures.



But in the meantime, high costs are also an obstacle to export to the U.S. Martela is exploring the U.S. market, said Juha Ihalainen, and has recently developed an ergonomic chair that meets BIFMA standards. But, he notes, for Finnish furniture to compete on the U.S. market, it would need to be licensed and produced locally.

The creative community seems convinced that only quality and originality will give Finnish design a new lease on life and a new competitive edge. Some are calling for liberation from the "elitist" concepts of simplicity and functionalism. Superstar Stefan Lindfors leads the pack of new Finnish designers. At 28, he has designed furniture for Vitra and lamps for Ingo Maurer; his "Museum" chair is in Martela's Signatures collection. Tuula Falk won Avotakka magazine's

create beautiful, modest furniture for Harmonia.

annual award for her elegant designs for Rintala. And Eila Lassus, Kristiina Peltonen, Reijo Saunamaki and Sirkku Uusitalo use salvaged, weathered wood to

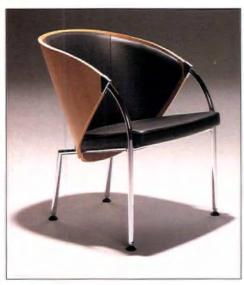
Their work, and the best designs at Habitare or outside the show in Helsinki's contract showrooms, embody the "traditional" Finnish modernist values. They look fine next to the icons of the 1930s that have endured: Alvar Aalto's furniture at Artek, the showroom he founded with his wife Aino; Eliel Saarinen's designs for his Cranbrook, Michigan, residence, now manufactured by Adelta.

Influential designers of the generation that came of age in the '50s still take center stage. Prof. Yrjo Kukkapuro is chief designer of Avarte's spare, aesthetically pleasing ergonomic office furnishings. Prof. Kari Asikainen designed the lightweight, carbon-fiber "Carbonara" chair for P.O.Korhonen, which figures with his "Scheletro" chair in Martela's Signatures collection. Both designers teach design and work to foster new talent. Asikainen, who calls himself a"design missionary," lives and works 250 miles from the capital, teaching small provincial factories to

> use designers. Kukkapuro and Avarte recently launched Aksi, a new company formed to showcase the work of fresh young designers.

More investment in new design is needed. Timo Relander, president of the Confederation of Finnish Industries, is lobbying for a long-term, government-funded development program aimed at revitalizing Finnish industrial design. It is leadership in design innovation and quality that is Finland's best hope for the future.

-Julie Goodman



Left: The NEON contract seating range was designed for ISKU OY. Finland's biggest furniture manufacturer, by Raimo Rasanen.



Above: Avarte's "A509" rocking chair, designed by Prof. Yrjo Kukkapuro, is one configuration of a group of structural elements that can be combined to meet the varying requirements of different contract interiors. Below: The newly founded Brunell Design introduces highly styled residential and contract furnishings designed by Runa Brunell. Here, "Mydivan" is upholstered in alcantra. Left: At Habitare, leading Finnish manufacturer ASKO OY introduced the "Harleklini" easy chair, designed by Markku Pakkanen





world market spain

International Fair, Valencia

The Spanish
Furniture
Industry Strives
for a Major
Role in a New
World



Spanish product design is riding the wave of international attention, as Seville hosts the World's Fair and Barcelona, the summer Olympics. Among the 1991 introductions from Spanish

manufacturers to the marketplace are (top, center) Gandia Blasco's



colorful woven floorcoverings; (tap) Jorge Pensi's "Farol Universal" lighting for Santa & Cole; (tap, right) the Libretto table and chair collection by Scarabat; (above) the custom rug "Alfombra Neko" from Marieta: (right) the Papallona table from Punt Mobles.

THIS YEAR THE TRADITIONAL trade barriers of Western Europe will be coming down as the whole

of Europe inches toward the realization of economic unity. This was especially evident last fall when Spain held its largest and most important showcase of contemporary and traditional furniture, textiles, lighting

and accessories. With the 28th Feria Internacional Del Mueble, or FIM 91, the country's furniture industry has undertaken significant measures to make Spain a major player in the "refurnish-



cluding the European Furniture Union based in Brussels, gathered in FIM 91's host city, Valencia, to assess the quality and design of Spanish products. Organized by AIDIMA, the Spanish Association for Research and Development in the Furniture and Allied Industries, the meeting ex-



plored recent advances. Cooperation in applied research, technological development and the

exchange of useful training experiences within European Economic Community programs also were discussed.

With a total of 1,052 exhibitors, FIM 91 drew nearly 30,000 people from abroad. Yet more

than just strong attendance at one fair is needed to assure the future of the Spanish furniture market. According to a recent study conducted by the National Association of Furniture Manufacturers and Exporters, commercial policies in the furniture trade need to improve substantially. In order for manufacturers to compete at home and globally, states the report, export structures within companies need to be further developed.

Undoubtedly, the strongest advocates for progress will be the renowned designers, such as Vicent Martinez, Santiago Miranda, Mariscal and J. Tresserra, whose reputations go beyond the Iberian geography. The international success of these and other designers will motivate the furniture industry to fine-tune market and manufacturing processes in order to keep native genius on Spanish soil and possibly draw foreign talent. "Spain is entering a highly competitive market in 1992, not only within Europe but worldwide," notes Jorge Pensi, who created the "Florencia" chair for Andreu World and various lighting products and prototypes for B. Lux and Santa & Cole. "The greatest challenge the furniture industry faces now is to improve the ways it brings new designs to market without losing time. Much of the vitality of Spanish products and designs will depend on their ability to reach the marketplace."

-Rick Eng

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General News

ARTEXPO New York

the fine art show to be held at the Jacob Javits Convention Center, New York City. (216) 826-2815. 3/5-6



Furnishings from Lexington Furniture Industries' Weekend Retreat line will be shown at the 1992 Southern Furniture Market in High Point.

From the exhibit "The White

House: Image in Architecture

Museum in Washington, D.C., a

watercolor by Anthony St. John

c. 1826, from The Huntington

Library, San Marino, California.

(202) 638-3221. Through 4/12

1792-1992" at the Octagon

Baker of the White House,

Seatrade Cruise Shipping '92 Conference & Exhibition

to be held at the Miami Beach Convention Center in Florida. Contact Michael Kazakoff at Seatrade, (609) 452-9414, 3/10-14

"Blueprint for Adaptive Use/Restoration Success: Historic Buildings as Museums"

a national conference sponsored by the American Architectural Foundation and the Pacific Preservation Consortium of the University of Hawaii, to be held in Honolulu, Hawaii. For information, contact William J. Murtagh, director, Pacific Preservation Consortium, (808) 956-8570; FAX (808) 956-4733. 3/23-27

"Quality Communications and Interrelationships in the Successful Project Process"

an American Institue of Architects membership conference, sponsored by the Public Architecture Committee, to be held in Washington, D.C. Contact Marc Gravallese at (202) 626-7539. 3/27-28

Annual Kitchen/Bath Industry Show and Conference

sponsored by the National Kitchen & Bath Association, to be held at the Georgia World Congress Center, Atlanta. (908) 852-0033. Show: 3/27-29; Conference: 3/27-30

"Commit to Quality"

the first regional conference on facility management sponsored by the International Facility Management Association, to be held in Nashville, Tennessee, at the Nashville Airport Marriott. (713) 623-4362. 3/29-31

44th Annual Convention and National Glass & Machinery Show

the National Glass Association will host this annual convention at the San Antonio Convention Center in San Antonio, Texas. (703) 442-4890. 3/31-4/4

World Light Show '92

a major exhibition sector of Hannover Fair Industry '92, Hannover Fairgrounds, Germany. U.S. Contact: (609) 987-1202. 4/1-8

HEIMTEXTIL AMERICA

the International Trade Fair for Home and Household Textiles at the Georgia World Congress Center in Atlanta. Contact Hill & Knowlton, (404) 688-7820. 4/6-9

Hospitality Design '92 Expo and Conference

to be held at the Los Angeles Convention Center in California. (800) 765-7616; FAX (703) 471-5255. 4/30-5/2

Market Events

WestWeek 92

at Pacific Design Center, Los Angeles, California. (310) 657-0800. 3/18-20

Design Information Days '92

"All Eyes on Design" will be held at the Seattle Design Center, Seattle, Washington. (206) 762-1200. 3/26-27

1992 Southern Furniture Market

at the design centers in High Point, North Carolina. Contact the International Home Furnishings Center, (919) 888-3700. 4/9-17

Specifix 4

the Washington Design Center's annual symposium for architects, interior designers and facility managers that specialize in commercial projects. (202) 554-5053. 4/29-30

Education

"Discovering the British Garden"

the American Architectural Foundation will host eight British and American scholars who will review the traditions of British gardening. To be held at the American Institute of Architects headquarters building in Washington, D.C. Contact Melissa Houghton at (202) 638-3221. 5/8-9

Competitions/Awards

Louisiana-Pacific Furniture Design Contest

winners in three categories will receive an all-expense-paid trip to the 1992 International Woodworking Fair in Atlanta. (800) 547-6331 or (503) 221-0800. Deadline: 3/31

ISID 1992 Interior Design Educators Grant Competition

awarding a \$2,500 research grant to the applicant who most furthers the professionalism of the interior design field and development of educational course materials for a curriculum in interior design. (214) 522-9360. Deadline: 5/1

ISID 1992 Student Scholarship

the International Society of Interior Designers will present a \$2,500 award for the best residential or commercial design. (213) 680-4240. Deadline: 5/I

Art Exhibitions and Openings

"Fernando Botero: Drawings"

at the Center for the Fine Arts, Miami. (305) 375-1700. 3/8-4/19

"Florida Quilt Heritage"

at the Historical Museum of Southern Florida, Miami. (305) 375-1492. 3/12-4/12

"Drawings of Federico Garcia Lorca"

at the Bass Museum of Art, North Gallery, Miami Beach, Florida. (305) 673-7530. Through 3/15

"Three Centuries of French Paintings"

at the Center for the Fine Arts, Miami. (305) 375-1700. 3/15-5/3

"Robert Motherwell: The Open Door"

a major exhibition, planned and completed by the artist before his death in July of '91. At the Modern Art Museum of Fort Worth in Texas. (817) 738-9215. Through 4/15



1992 High Point Market

The
International
Home
Furnishings
Market to Run
April 9–17 in
High Point,
North Carolina

Within a few short days, the April High Point Market will be bringing retailers from around the country and around the world to see the directions volume furniture marketing will be taking during the months ahead. Some, obviously, will reflect the best efforts of this country's interior and product design community . . . some will not! To help anticipate the directions of the mass market, the following look at trends evident at last October's market might help.



Making predictions about the upcoming 1992 High Point International Home Furnishings Market is a bit like peering into a misty crystal ball. But keeping in mind the trends that were strong at this past October's market, one can form a fairly good idea.

There was one introduction of a different style in October—Urban Primitive, from Stanley Furniture, designed by Robert Sonneman (of lighting design fame). It was a full-bore group containing not only living, dining and bedroom, but lamps, occasional tables and a plethora of accessories, all designed by Sonneman.

The style itself contains elements from Mission, Charles Rennie Mackintosh and more than a whiff of Frank Lloyd Wright. The case pieces are done in oak with walnut inlays and dark bronze pulls; other pieces use more metal. Some of the cases share a growing trend toward higher cabinets to furnish more storage space. So—it's not pure anything, but it's different.

Since it's a fresh approach in its high-medium price bracket, the question is, "Will it sell?" If it does, we might see other fresh designs in April; if it doesn't, the "fraidy-cat" majority will continue its Cuisinart® design tactics (i.e., put a bunch of design elements from all periods and styles into a Cuisinart®. Then stop it at 15 seconds and take what bruised elements fall out for the first group, and then again at 30 seconds for the second group, and so on). By the time you turn off the Cuisinart®, you have pureed, completely homogenized "non-design."

In trying to figure out what styles will prevail in the spring, we might look at the five main 1992–1993 trends as identified in Paris by the Trends Club at the Salon International du Meuble. One of them was primitivism—so Sonneman's style may catch on and spawn imitators. The other four were: Transitional, Oriental, Nordic and Arts and Crafts.



Above: A bed and nightstand from Lexington's Weekend Retreat™ collection. 1300 National Hwy. Thomasville, NC. Circle Number 450. Below, left: The Urban Primitive line, designed by Robert Sonneman for Stanley Furniture. IHFC Commerce 1158. Circle Number 451. Below, right: Lineage's Casual Living group of furnishings. 4000 Lineage Court, High Point, NC. Circle Number 452. Photography by Bruce Wolf





continued

MRRORS Mystephenic 2

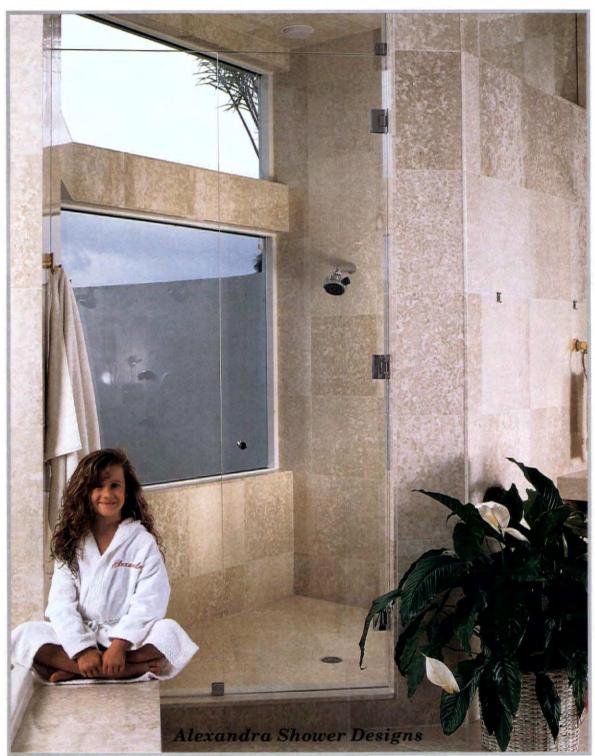


Photo: Steven Gilber

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HOME FURNISHINGS MARKET,

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Above: Antler furniture and lighting from Arte de Mexico is made from naturally shed antlers. Market Square, Space 193. Circle Number 453. Below: A carved French armoire from Customcraft with optional burl doors. 337 N. Wrenn, High Point, NC. Circle Number 454.

And then there is Lineage, the new Masco division with all the styles you can think of manufactured in five countries. There are nine collections divided into three groups to suit lifestyles identified by Masco consumer research: Gracious Living, Casual Living and Special Places.

This offering represents the most carefully controlled merchandising plan in the market. Retailers must be invited to carry the line and they must

show the merchandise in pavilions (galleries) as sized and planned by Masco. Special theatrical lighting, background music and scent in the form of potpourri are prescribed for each pavilion to put consumers into a buying mood.

Lexington Furniture Industries, another Masco division, used another method for the introduction of a casual group, Weekend RetreatTM; a short video of the exterior of actual places where people spend weekends is shown before viewing the collection of furniture and accessories.

Interior designers can learn from these moodinducers.

When the consumer is ready to select a piece of upholstery, Masco has developed Roomsites, a computer system that shows on its color screen different fabrics as they will appear on frames (and in room scenes) almost as fast as the consumer can select them. When the final selection is made, there is a photo printer which will give the consumer and retailer color prints in about a minute each.

The increasing use of computers with advancing capabilities will continue next spring.



Above: Craftsmen reproduce
Old World quality in these swan
chair reproductions from
Designer Imports International.
IHFC, Inner Hall, Space H106.
Circle Number 455. Right: A
hand-carved manzu headboard
from the Platt Collections,
designed by Phylliss Mann.
200 N. Hamilton Bldg., North
Wing, Space 221. Circle
Number 456.



Walter B. Kleeman Jr. is a High Point, North Carolina-based interior and furniture design consultant who is also a forensic expert witness for lawyers in 23 states. His latest book is Interior Design of the Electronic Office: The Comfort and Productivity Payoff, published in 1991 by Van Nostrand Reinhold.



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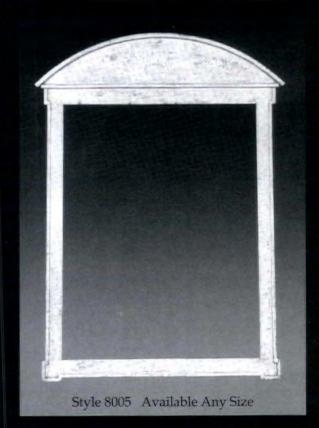
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w presentations

The Jet-Setter of the '90s

Designing for the International Business Traveler

Hotels around the world that seek a truly "international" image are spending more time and

money catering to the business traveler. As a result, luxury suites, which were once the private domain of the privileged leisure class of old, are now used primarily by the modern executive businessperson-someone who spends much of his or her time in the far corners of the world and expects nothing but the best. This shift in patronage has brought many additions to the standard features of luxury suites. They are now used not only as a "home away from home," but also as an "office away from the office."

tel accommodations around the world that satisfy the most discriminating executive guest.

These new demands have led to the creation of ho-



This page. The Hyatt Regency

Singapore.Photography by

Jaime Ardiles-Arce

The Hyatt Regency Singapore recently acknowledged this growing trend toward internationally designed hotel suites that cater to both leisure and business travelers. As a major center of international commerce and



trade, Singapore is an important meeting place for executives and foreign dignitaries. The own-



that pampers guests in the high style of the exclusive grand luxe hotels of Asia.

The 800-key guestroom tower was reconfigured into a 450-key tower, with the majority of typical guestrooms becoming two-bay suites. The existing rooms were transformed into eight separate room designs, ranging from one- to fourbay suites. These different designs offer travelers a wide choice of accommodations, each well-appointed and elegantly designed.

The one-bay room was created specifically for families traveling with a care-giver or a business person traveling with a secretary, a common occurrence in this part of the world. Even at the onebay level, guests of the Hyatt Regency Singapore expect their suites to match or exceed the level of luxury of their own homes. According to Marco French, head of the design team from Wilson & Associates, "The ultimate level of service and convenience is expected [by guests], as is the use of opulent materials and elegant furnishings."

The two-bay guestroom is the most typical in the tower and is targeted to appeal to the international business traveler. The suite addresses the need for separate working and living areas and was designed for comfort on lengthy trips. The threeThe Auton Company, makers of quality motorized systems since 1955, is pleased to announce the installation of 350 Pop-Up TV lifts in the newest luxury hotel in Las Vegas, adding an extra touch of elegance and convenience. These remote controlled lifts glide smoothly on four rack and pinions, eliminating wobble

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DW presentations

bay suite was designed with the same guest in mind, but with a larger floorplan that would

be appropriate for an extended stay.

All of the suites were designed with large closet and storage areas and oversized bathrooms. The owners requested specifically that the bathrooms in all of the suites be exceptionally designed. The elegant bathroom shown here, with its rich marble surfaces, is typical of all guestrooms.

However, within these well-appointed surroundings are all of the necessary technological amenities to allow the visitor to stay firmly en-

> trenched in business dealings. The luxury suites feature security systems, VCRs, multiline hands-free telephones, and facsimile and computer hook-up capabilities.

While there are many varying levels of luxury in hotel suites to choose from, one cannot overlook the "top of the line" in ho-

> tel accommodations-the presidential suite. These rooms are designed to be temporary highend homes for the elite traveler who can afford to be ultimately discriminating.

The presidential suite at the Manila Peninsula Hotel in the Philippines was designed by the Hong Kong satellite office of Atlanta, Georgia-based Hirsch/Bedner & Associates. Designer Arlen de Guzman and decora-



tor Barbara Teasdale chose a Neo-Classical theme that blends modern forms with antique and contemporary Asian art, creating an eclectic ambience.

With more than 4,100 square feet to work with, de Guzman had plenty of room to display the influence of his Philippine background. Characteristics of Spanish-style haciendas common in the Philippines play a large role in the design scheme. Most evident are the traditional railings that separate the living room from the solarium, a typical space configuration in older houses. In addition to the living room/solarium space, the suite features two bedrooms, each with ensuite bathroom; a dining room that seats 12; a guest powder room; valet sleeping quarters with separate bath; and a kitchen equipped with fine china and silver. The design incorporates Austrian-made Swarowsky crystal chandeliers throughout, and Italian marble and gold-plated French fixtures in the bathrooms.

Like the suites in Singapore, this presidential suite is designed for the business traveler. The dining room can be easily transformed into a meeting room; the study has a library, personal computer and facsimile machine; and the suite has private access to the rooftop helipad.

At the international level, many grand hotels have strived to meet the demands of the corporate patron. From the one-bay room to the presidential suite, at all levels of luxury, guests can expect to have their business and personal needs anticipated long before they arrive, helping to transform a business trip into a pleasurable stay.

-Keli Dugger

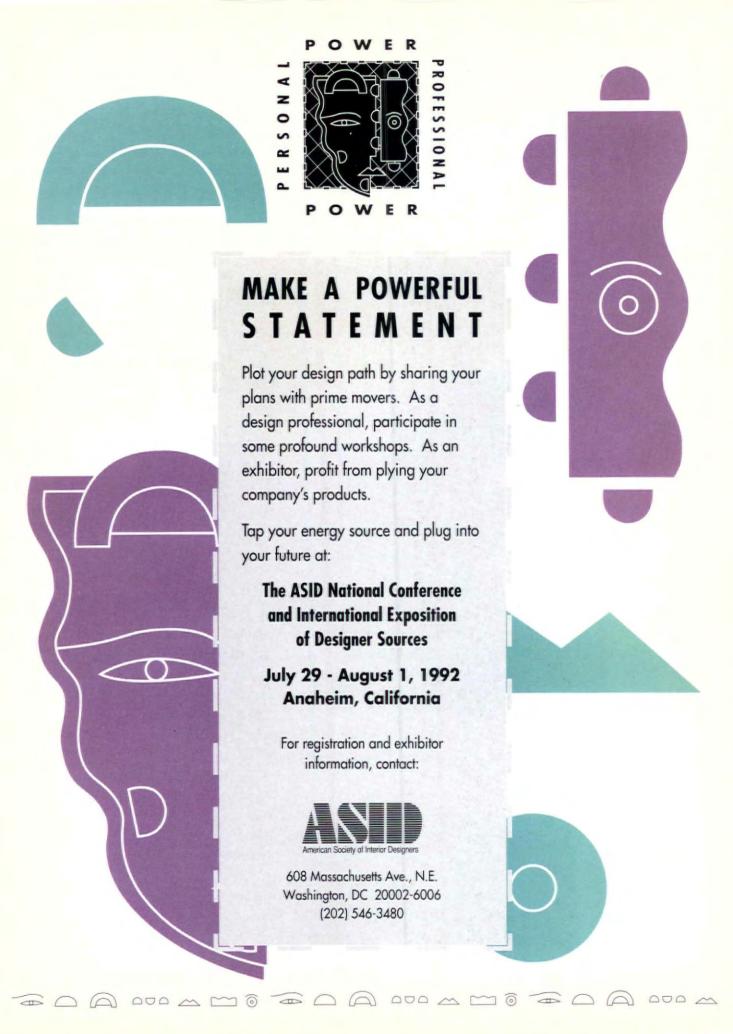


This page:

The Manila Peninsula







Home-Grown Beauties

The Role of Regional Art in Local Design

INTERIOR DESIGNERS CAN do much to support the art of their own region, choosing representative works from galleries and commissioning pieces. Local work can provide local color, giving depth and richness to a space. Collaboration between designer and artist seems logical. Three painters to know, all working in Texas, are shown here.

Dennis Blagg paints the West Texas landscape and Big Bend National Park in highly evocative paintings. They bring to mind something said by

> Lord Peter Whimsey, the creation of mystery writer Dorothy Sayers. This rather priggish sleuth insisted that the purpose of landscape painting is to allow the viewer to enjoy the pleasures of the countryside without having to go to the inconvenience of tramping across fields and climbing over rocks. Whimsey would have loved

> > Mr.Blagg's work. Looking at the canvases, you can almost feel the dry heat, and hear the lizards moving in the sand.

> > "Chihuahuan Heat" gives us boulders, shrubs and sky holding still in the relentless sun. The setting is vast and

not particularly accommodating to man. Of the terrain Mr. Blagg says, "One of the things that I like about this landscape is that it seems calm, with nothing going on, but existing in it is really like being on the edge of a razor blade. West Texas has a raw beauty that can be violent, full of tornadoes, tarantulas and cactus."

Mr. Blagg grew up in Seminole, 30 minutes from Lubbock, and began his art studies by copying drawings from books he found around the house, works on Michelangelo and Leonardo da Vinci. Later his inspiration was Andrew Wyeth, as might be assumed from the hard-edge realism of his paintings. He is a selftaught painter who functioned as a medical illustrator in the Army, spent years focused on drawing, and only later began working in oil. He is represented by the Barry Whistler Gallery in Dallas.

Another rising star over Texas is Ibsen Espada, a Houston-based painter. His highly energized canvases, full of taut lines and angles that jump, are as spirited as Tex-Mex seasoning and Latin salsa. "The immediate environment is one of the main sources of my creativity." Of Puerto Rican heritage, Espada uses imagery from tropical rainforests and draws inspiration from his current Texas setting. His abstractions have veiled messages-social, political and psychological issuesfaint references to be discovered and projected by the audience, as in "Trojan Horse," presented here. Mr. Espada is represented by the McMurtry Gallery of Houston.

Betsy Belcher's work rests somewhere between abstraction and realism, a Texas update of Cubism and Expressionism. Her compositions are complicated and masterfully balanced, full of helterskelter shapes that surprisingly don't fly off the canvas. In "Breeze Hazards," shown here, Ms. Belcher explores the theme of "Places and Rumors," the title of a series of works. The tumbling imagery, suggestive of a world not in control, hooks the viewer's mind to revive unstated fears and unreconciled conflicts. Here, discomfort and playfulness live side by side. Ms. Belcher is shown at the Conduit Gallery in Dallas.

All three artists have been honored with exhibits at the Amarillo Art Center. Patrick McCracken, its director, proudly spotlights these artists who in his words are "representative of the variety of expression and pluralism present in the art community of the Third Coast." -Molly Siple



Above: Dennis Blagg "Chihuahuan Heat," 1991, oil on canvas. Right: Ibsen Espada, "Trojan Horse," 1988, mixed media on canvas, Below: Betsy Beicher, "Breeze Hazards," 1987, chalk on





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Wilson Gregory Aeberhard Berkshire House 168-173 High Holborn London WCIV 7 AA (71) 465-8855

Main Entrance, page 72

New ironwork designed and commissioned by Wilson Gregory Aeberhard

Lobby, page 73 and cover

Display table: Bibi Contract
Area rugs: Stockwell Riley Hooley
Chandelier: existing
Carved chairs: Syrna (Spain)
Chair fabric: Noblis Fontan
Curtains, including bowed curtain rod
and finials: Stan Baldwin
Urns and topiary: Kenneth Turner
Antique tapestry cushions: Paul Jones
Interior planting: Green Plus
Interior landscape architect: Walter de
Bie/Monaco

Bar, page 75

Wallcovering below dado: Silk Dynasty Carpet: Brintons (UK)
Sofas: Norfolk Furniture (UK)
Armchairs: Donghia
Chair fabric: Manuel Canovas
Spiral chair and bar stools: Totah Designs
Leather: David Sutherland
Fish wallcovering (in mirror reflection):
Barbara Beckman
Table: Mimi London
Shell trees: Kenneth Turner
Wavy frame mirror: Project Art
Artwork: Project Art

Restaurant, page 76

Squareback chairs: Stan Baldwin Chair fabric: Monkwell Display table: Dormy House Display tablecloth: Stan Baldwin Tablecloth fabric: Mary Fox Linton End wall sconces: Kevin McCloud-Co. Trompe l'oeil: Neil Mackay

Suite, page 77

Bed Treca Bedspread fabrication: Bell Drape Bedspread fabric: Designers Guild Valance: Bell Drape Valance fabric: Osborn & Little Cushion fabrication: Stan Baldwin Cushion fabric: Nancy Corzine Curtain fabric: Pierre Frey Carpet: Gaskells All casegoods: Dickson of Ipswich Bench fabric: Zimmer Rhode Tablecloth fabric: Designers Guild; Anna French Floor lamp: Smithbrook Urn: Fine Art Lamps Terrace furniture: Monica Pitman Designs Terrace furniture fabric: Pierre Frey

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Interior Architects of Atrium Lounge and Harbor Suite: Media Five Limited Interior Architects of Italian Restaurant and Main Bar: Cheryl Rowley Interior Design

Flower Designer (except where noted): Musa Japan Flowers/Bedroom: Daiich-Engei Lighting Consultant (except where noted): Tino Kwan

Lighting Consultant/Bedroom: Seidenko-Akio Koike

Interior Landscape Consultant.: Flower
Box

Table Top Consultant: Fumi Kimura Art Consultant: Yoshiko Ikoma

Atrium Lounge, page 78

Round occasional table with glass top, side table with inset glass top by sofa and occasional chair; Nancy Corzine Front fabric of occasional chair; J. Robert Scott

Back fabric of occasional chair: The Bradbury Collection Sofa and coffee table: Seibu Dept. Stores

Fabric on sofa: Manuel Canovas
Table lamp: Hansen Lamps, Inc.
Bud vase: ACC A Crystal Country
Ceramic dish: BPA, Inc.
Planter: Brustlin Workshop
Carpet: Suminoe-Ormino (throughout
except where noted)

Lobby Lounge, page 79

Square side table: Gregorius/Pineo, Inc. Stone top of side table and stone top of round cocktail table: S.H. Radack & Associates

Round occasional table by sofa: Lyle & Unbach, Ltd.

Rectangular cocktail table: Broesche Sofa and throw pillows, fabric on roman shades: Seibu Dept. Stores

Roman shade fabrication: Tachikawa-Blind

Tapestry type fabric on throw pillow: Craig Fabrics Inc.

Solid fabric on throw pillow: Valley Forge Fabrics Inc.

Fabric on sofa, trim on tapestry fabric and trim on solid fabric: Lee Jofa Lounge chair by sofa: Rose Tarlow Leather on lounge chair front: Mark

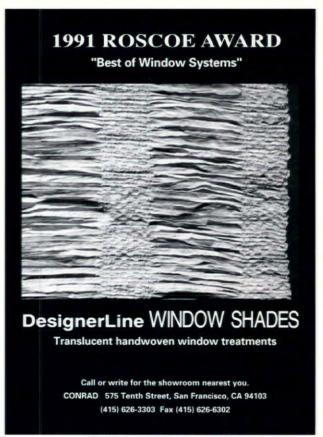
Fabric on lounge chair back: J. Robert

Lamp on square side table: Mirak Planter on square side tables: William Hill

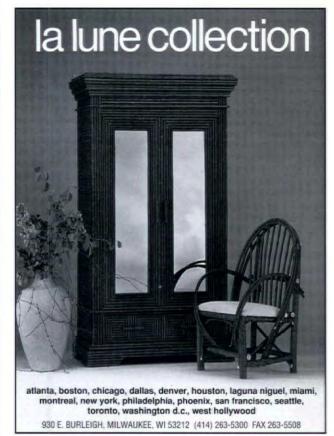
Italian Restaurant, page 80

Dining table base: Murray's Iron Works Dining table tops: Syndesis

continued



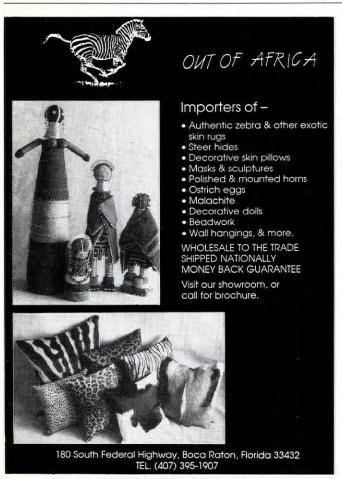
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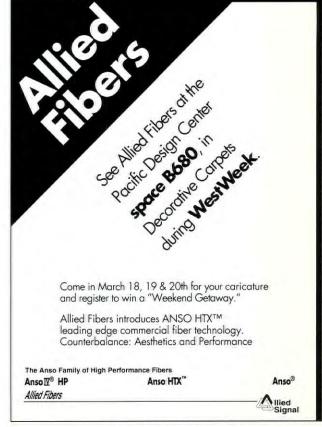


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w resource directory

Rattan dining chair and formal dining chair: Kosuga

Fabric on rattan dining chair: Glant Fabric on formal dining chair front: Tissus Lauer, France

Fabric on formal dining chair back: Cane & Basket

Terra Cotta Plaque on display ledge: William Hill

Vases on display ledge: Luciano

Main Bar, page 81

Cocktail table and granite top, mill work: Seibu Dept. Stores End table base on sofa: Brustlin Marble top on end table: S.H. Radack Cocktail chair and barstools: Nancy Corrige

Fabric on cocktail chair: Hinson
Stripe fabric on barstool back: The
Bradbury Collection
Leather on barstool: Randolph & Hein
Lamp at end table: Broesche
Lamp at bar: Saladino Furniture, Inc.
Sconces on back bar wall: E.L.A. Custom
& Architectural Lighting
Charger on back bar display ledge: Roy

Harbor Suite Bedroom, page 81

Hamilton

Desk, armoire, occasional table, desk chair, lounge chair, fabric on sheer: Seibu Dept. Store, Japan Fabric on desk chair: Keith McCoy Fabric on lounge chair: Hinson Sheer, over-drapery and valance fabrication: Pacific House Textile Coverlet, sham and duster fabrication: Kojo

Kojo
Fabric on coverlet: Scalamandre
Fabric on sham, over-drapery and
valance: Clarence House
Fabric on duster: Stroheim & Romann
Lamp on desk: Mirak
Carpet: Nissin Carpet

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Michael Bedner, President William Nicol, Associate Stephanie Hennessy, Associate Alexander Kravetz. Project Designer

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The Churchill Bar, pages 82 and 83

Sofas, lounge chairs and ottomans, occasional chairs, cocktail and drum tables, consoles, mirror, pendant light, wall sconces, column lamps, drapery; Interiors International and George Stone Furniture Ltd.

Fabric on lounge chairs and ottomans: Clarence House

Leather on sofas: Bridge of Weir Fabric on occasional chairs: Osborne &

Cocktail chairs: Alan Gould Covering on cocktail chairs (inner) Bridge of Weir; (outer) Osborne & Little

Bar stools: Alan Gould

Leather on bar stools: Bridge of Weir Bar lamps: Richard Taylor Floor lamps: Besselink & Jones Rugs: T.H.G. Ltd. Curtains: Sans Frontieres

The Restaurant, pages 84 and 85

Dining chairs and tables, bar stools, trestle tables, consoles, mirror, console lamps, drapery: Interiors International and George Stone Furniture Ltd.

Dining chair fabric: Pindler & Pindler Fabric on bar stools: Manuel Canovas Curtain fabric: Pierre Frey Wall sconces: Richard Taylor Chandelier: David Malik

GRANDEUR IN RIYADH

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Formal Living Room, page 95

Coffee tables: Karl Springer Shell chairs: Rose Tarlow/Randolph & Hein, Inc.

Custom marble table: Bufalini Marble End table: through Randolph & Hein, Inc. Custom lamp: "Chanel" through Randolph & Hein

Fully-upholstered chairs: Anthony Machado

Flamestitch and green fabric: Clarence House

Standing lamps: Delisle, Paris, through Randolph & Hein, Inc.

Rock crystal chandelier: Dennis & Leen End tables at rear: Rose Tarlow/Randolph & Hein, Inc.

Sculpture Garden, pages 91 and 92

Chairs: Michael Taylor/Randolph & Hein, Inc.

Stone capital and planters: Formations Custom table: finihed by Oswaldo Borgia

Rotunda granite and marble: Bufalini Marble

Gold um: Ron Dyer

"Twig" chair: Michael Taylor/Randolph &

Mural: Douglas Riseborough

Interior Pool, page 93

Wicker: Wicker Works Garden stools: International Art Properties

Fabric on chairs: Brunschwig & Fils Lead dolphins: Michael Taylor Water sculpture: Bufalini Marble Portuguese tile flooring: Country Floors

Pool Room with Exterior View, page 94

Chairs: Marco Fabric: Kent Bragaline Coffee table and rug: Erika Brunson Design Associates Corner stands: Rose Tarlow Drapery fabrication: Roth Drapery

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world report continued from page 118

JAPAN

The booth at times overflowed with press interviewing members, while design professionals patiently waited to speak to Furniture New York designers through interpreters. One comment heard often revealed surprise over the level of sophistication coming from the U.S. Visitors also expressed a great desire to have Furniture New York and companies of the kind it represents as an alternative choice on a permanent basis in Japan. There definitely seems to be a change taking place in the taste of the Japanese consumer, moving towards American contemporary designers in the avant-garde mode.

Italy has had the Japanese market almost entirely to itself for over 20 years, investing time and energy in understanding the Japanese consumer. Most of the furniture and accessories in the stores are either of Italian origin or made to have a style similar to Italian products. Because of the sat-

ESTONIA

complains Kermik, "displaying sculptural furniture with no connection with reality."

"We knew of many talented Estonian designers," affirms Finnish designer Raimo Räsänen, director of product development for Isku, Finland's largest furniture manufacturer. "But during the Soviet years much of their work existed only on paper or as prototypes."

The events leading up to Estonia's defiant declaration of independence have brought freedom and change. In Finland recently, designs by a handful of Estonians were featured by manufacturers at an international furniture fair in Helsinki. For Kermik and his wife Riina, a leather design artist, it was a joint exhibition in a Helsinki gallery in 1989 that opened doors. Kermik began collaborating with the Finnish manufacturer Avarte, and recently designed a graceful, geometric chair for AKSI, a young company launched by Avarte.

At home in Tallinn, freed of restraints on private enterprise, Estonian designers like Kermik are starting their own firms. What will emerge from their studios? Will their work be competitive on the international scene? Having absorbed in turn the tremendous influences of Bauhaus functionalism and 1950s Finnish design, Estonia's design classics "have been dependent upon the ruling fashion," wrote Leonhard Lapin in 1984 in *Ehituskunst*, an Estonian journal of architecture.

Perhaps Jüri Kermik's own rigorous philosophy is indicative of a new, original direction. In the catalogue for "Space & Form V" he wrote, "There is more than enough irrationality, confusion, visual noise and illiteracy in the world without designers adding to it. Design for design's sake is immoral and absolutely useless. . . . Maybe the word 'design' will not even be suitable for characterizing the process of creating things and objects in the new millennium. Perhaps the term 'new craftsmanship' will be more appropriate, returning us to our heritage in the applied arts."

-Julie Goodman

uration of the European-designer look, we found that there is a growing movement away from this style and a search for something new.

Because Furniture New York as a group was there at the right time with an alternative, it was offered the opportunity to show in a prestigious showroom in Tokyo, and much sooner than expected in a climate previously dedicated to showing only Italian design. Interestingly, several Italian manufacturers approached the group with the idea of licensing American designs. We came halfway across the world to introduce ourselves to the Japanese market, and found that because of the density of Italian business interests in Japan, we wound up in conversation with Italian companies that are already based there. They too expressed a desire to infuse American excitement into their product lines.

The only thing standing between U.S. companies and this growing market is the perceived red tape and lack of U.S. government assistance to our industry in the way European governments have supported their design community. Our understanding of what to market, pricing considerations due to their multi-level distribution system and the commitment to deliver quality product are critical and will ultimately determine our success in the Japanese marketplace. Japanese consumers are name and reputation-oriented, and they work hard. Office workers sometimes sleep in their cars on their lunch breaks because of long work days. They have long memories if disappointed by a product or company. But they are loyal to those companies that "deliver" and, all things being equal, would rather buy American.



Top: "The Holy Men of Vilnius,"
lighting designs in acrylic and
metal by Jüri Kermik,inspired by
spiritual currents in the
atmosphere of the Lithuanian
capital (1987). Bottom: "Wasp,"
1988. metal and leather
prototype chair by Jüri Kermik.

world report

A Rigorous New Estonia

Design for Design's Sake Seen as Frivolous in Context of Newly Independent Nation's Current Needs

As HE SITS MUSING OVER COFFEE in a stone-vaulted cellar cafe in the Old Town of Tallinn, the capital of newly independent Estonia, interior architect and designer Jüri Kermik is optimistic. He and his colleagues in Tallinn's active design community are ready to burst upon the international scene. Kermik predicts that foreign investment in a stable, democratic Estonia will bring a building boom and make the new

state "a paradise for designers," fueled by Western cash and showcasing native talent.



Jüri Kermik, Estonian interior architect and designer.

Well positioned to be a leader in this renaissance, Jüri Kermik keeps his finger on the pulse of international trends. Co-founder and editor of the design magazine *Kunst ja Kodu*, this talented former rock musician is, at 32, an established designer of interiors, furnishings, lighting fixtures and exhibitions, and winner of the 1989 Estonian Design of the Year Award. His current project, interiors for a new theater, is under construction within a historic Old Town courtyard.

But as recently as a year ago, Kermik notes, the road west was the only path to real success for an Estonian designer. Estonia has always looked west, retaining strong ties to Europe. The country's brief period of independence from 1920 to 1940 saw Estonian architects blending European 1930s modernism with local tradition. One of them, Herbert Jo-

Japan's Untapped Market

Furniture Industry Eager for Infusion of New Ideas

By Paul Ruine, Ruine Design Associates

THE first thing you notice when entering Tokyo is how Western the city and its people look. This proves to be only a surface impression of Japan. In reality, a majority of the population still lives in traditional Japanese houses very similar in style to their parents' homes. Only 20 percent of the population uses any Western-style furniture because space is expensive and limited within the city areas. There is a growing use of non-traditional Japanese furniture by younger families and executives who have moved out of the city into larger Americanstyle homes. The suburbs are attracting these families in ever increasing numbers. This will greatly increase the demand for the non-traditional furniture America can supply because of the luxury inherent in the Western lifestyle.

Furniture New York, a group of designers and manufacturers of contemporary furniture, participated in the Tokyo International Furniture Fair last November. This group has banded together to make the American design presence more visible in the international exhibition circuit. Ruine Design and fellow members found that the Japanese were surprised to see contemporary avant-garde furniture of this quality coming from America.

hanson (1884-1964), then city architect of Tallinn, designed, for example, modern, functionalist buildings of the same native grey limestone as that of Tallinn's medieval city wall and towers.

During Estonia's years as a Soviet republic, Estonian designers kept their relationship with the West alive through contacts, chiefly with nearby Finland. In 1984 a group show in Helsinki of the "Tallinn School," nine Estonian architects, received international attention. And in 1989, Estonian architect Vilen Kunnapu's entry won third place in Los Angeles' West Coast Gateway competition.

The Estonian Artists' Union has fostered interior and furniture design through its "Space and Form" exhibitions, held every five years in Tallinn. But the limitations of practicing in the USSR gave a frustrating sterility to displays of mostly unrealized designs. "These were like fine art exhibitions,"

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