The magazine cover features a large, warm-toned painting of a Gothic cathedral, likely Notre-Dame de Paris, viewed from across a river with a bridge. The scene is bathed in golden light, suggesting sunrise or sunset. In the foreground, a modern interior is visible, including a curved staircase with a dark metal railing on the left, a small round black table with brass accents in the center holding a bouquet of flowers, and several upholstered armchairs. The floor is a mix of a patterned rug and a checkered tile area.

interior expressions

June 1999
\$4.00 U.S.

Impact Publishing
2613 W. MacArthur #607
Santa Ana, CA 92704
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Unger gives a detailed look at yacht design.

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Montgomery Asset Management, San Francisco, CA.

Designed by Hendler Design. Photography by Mark Darley/ESTO.

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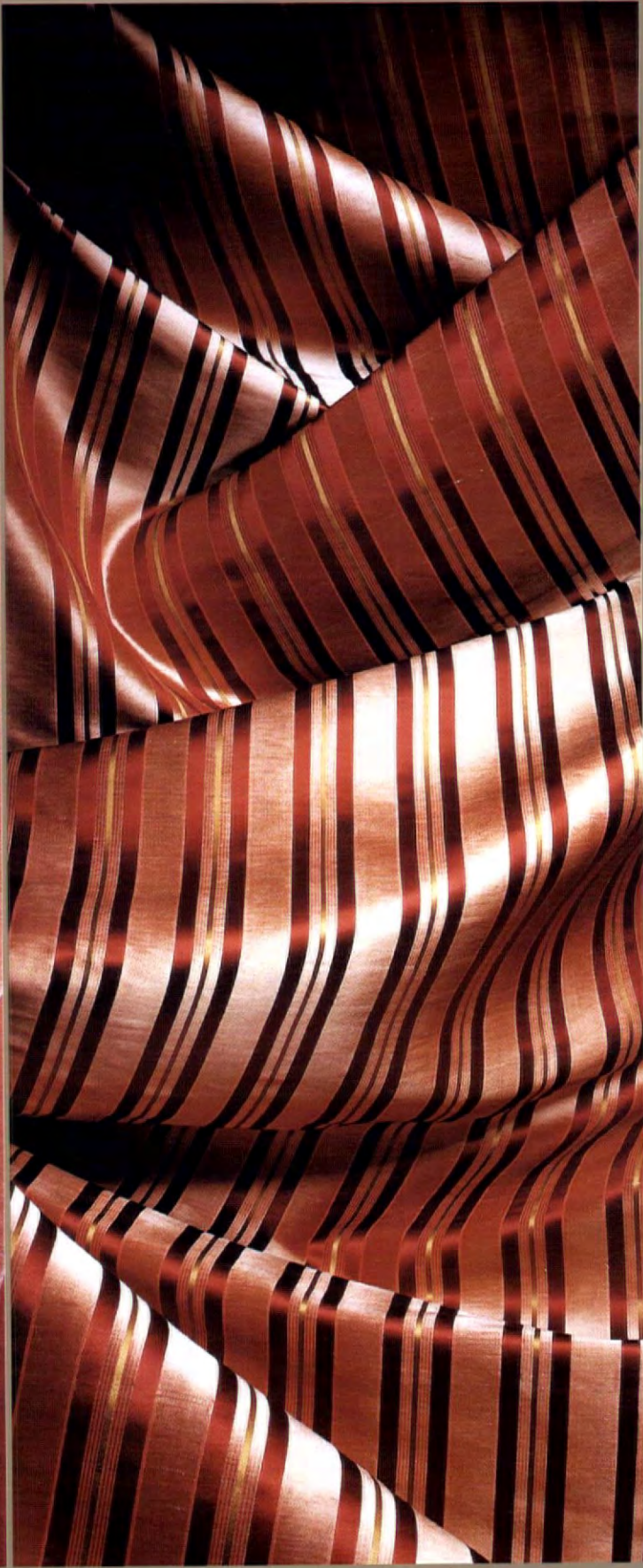
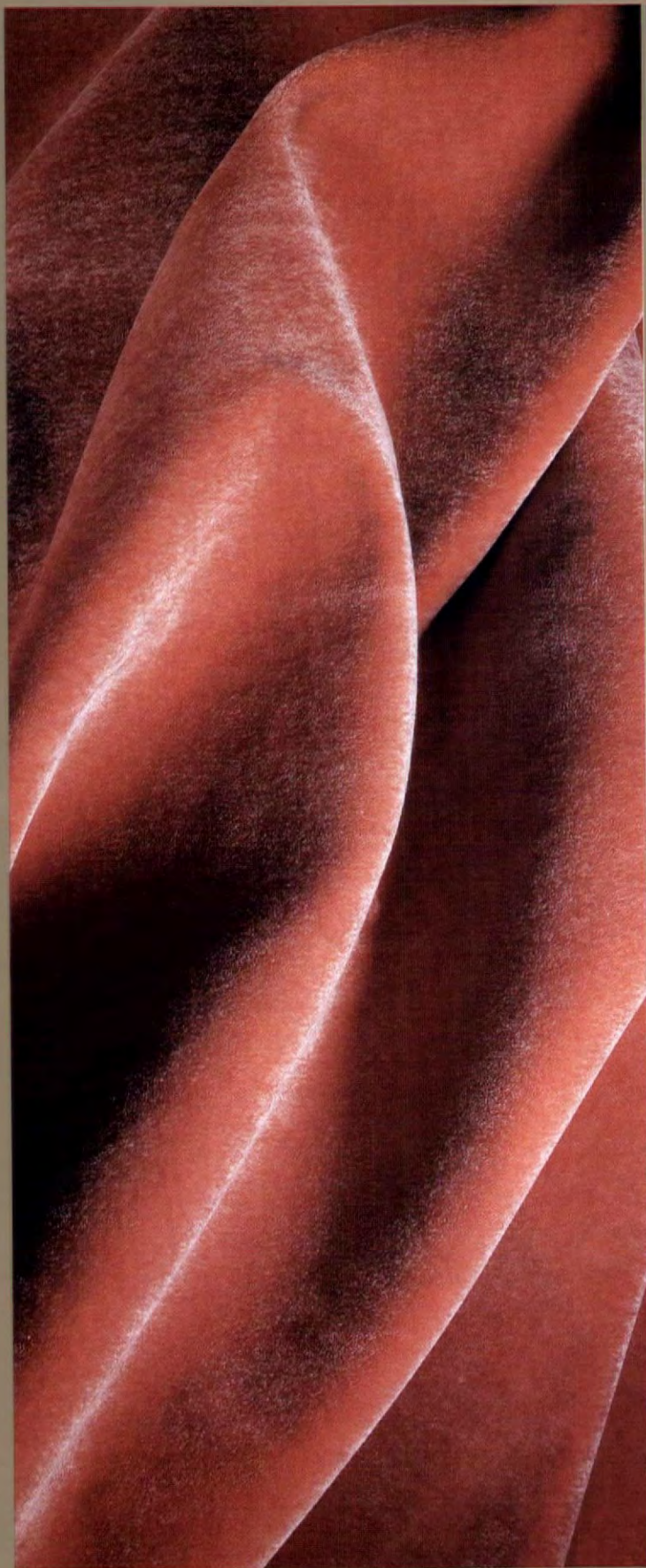
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interior expressions

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 DISTRIBUTION: Shelley Stormer
 ADVERTISING ADDRESS: 650 North Robertson Boulevard
 Los Angeles, California 90069
 ADVERTISING PHONE: 310.657.7760
 ADVERTISING FAX: 310.657.6297
 IMPACT PUBLISHING: 3613 W. MacArthur Blvd. #607
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After Midnight's master stateroom, designed by Anita Unger. Page 42.
 Photography by Deb Lex.

interior expressions is published bi-monthly by Impact Publishing/Mijen Corp., 3613 W. MacArthur #607, Santa Ana, CA 92704. ©1999 by Impact Publishing, all rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form, by any means electronic, mechanical, photocopying or otherwise without prior written permission of the publisher.

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interior expressions subscriptions are available for \$20/yr (6 issues).

NOTE FROM THE EXECUTIVE EDITOR

We were pleased to learn that the American Society of Interior Designers (ASID) recently commissioned an independent research study to analyze the hypothesis that people at various "lifestages" have different priorities and motivations for doing a home renovation and for using an interior designer's services. ASID and five of its industry partners, American Standard Inc., Beacon Hill Showrooms, DuPont Corian®, Kirsch Inc., and Sub-Zero Freezer Co. Inc., joined in this research initiative.

The study was conducted among homeowners who had recently done at least one home renovation, and then divided into three lifestages: early (18-34), middle (35-54), and older (55 and over). The study found several substantial differences in the priorities and expectations in each group.

Bathrooms and bedrooms are the key areas homeowners in the early lifestage tend to renovate to utilize space and update the look. People in the middle lifestage are also inclined to renovate their bathrooms, as well as their basements to assist ever-changing family needs. Kitchens are the main target for individuals in the older lifestage. "Often older clients are looking to enlarge their kitchens because they have more people to feed and entertain when family or friends come to visit," said Marcello Luzi, ASID, president of Weixler, Peterson & Luzi, a design firm in Philadelphia.

"In making renovation decisions, payback is a major issue for our early and middle lifestage clients," according to Luzi. "They often plan to move to a larger home in the future and want to focus on renovations that will have the best chance of helping them sell their current home. Also, when they make big-ticket purchases in which payback isn't a major factor, they tend to focus on things they can take with them to their next home, such as furniture, rugs or art."

"In many ways, seniors are older and wiser," said David Kaplan, Jr., senior vice president of Beacon Hill Showrooms. "As such, homeowners in the older lifestage are more likely to know what they want to accomplish with renovation projects and to recognize the value of working with an interior designer who can consult with them and guide them through the process."

"The research shows we not only have to listen carefully to our clients' wants and needs, we also have to demonstrate that we understand them throughout the design process and with the end result," said Linda Kay DeMartini, ASID a principal at Kay Designs in Burlingame, CA. "As designers, we guide our clients through the renovation process with their wants and needs in mind."

While there are many ways the ASID benefits both its members and the profession at large, we believe this work is representative of the best information gathering within our field. *interior expressions* is pleased to add our voice to the congratulations due for a job well done.

Andrea

Andrea I. Garcia



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NEWS



One of the design focuses was to "bring the outside in" to create a more humanizing element to the facility.

TAYLOR & ASSOCIATES ARCHITECTS COMPLETE THE NEW POLICE DEPARTMENT FACILITY FOR UCR

Architect:

Taylor & Associates Architects,
Newport Beach, CA

Contractor:

Amelco Construction, Gardena, CA

Mechanical/Plumbing:

Glumac, Irvine, CA

Civil Engineering:

Albert A. Webb Associates, Riverside, CA

The University of California at Riverside recently opened the doors to their new 10,000 square foot Police Department Facility. Designed by Taylor & Associates Architects of Newport Beach, California, the new building supports the University Police Department and serves as an essential services building that functions as an emergency operations and communications center during internal or external emergencies. For instance, in the event of a serious disaster, such as a major earthquake, the building is designed to protect its occupants, systems and equipment from damage. It also encloses other fundamental functions for the police operations such as dispatch, booking and processing, juvenile detention, armory weapons cleaning area, evidence processing lab, evidence storage and administrative workstations.

UCR's continuous population growth, currently at 14,000 and expected to reach 23,000 in 10 years, was an important issue when initially evaluating the need of the

Police Department. Steven B. Staggs, UCR Police Captain, stated, "It was important to make sure that the building not only be functional and secure for Police Department procedures and duties, but to also convey a sense of community openness where law enforcement, the campus population and the public, are encouraged to participate in community based policing concepts." This shared commitment between law enforcement and the public was a driving force behind the final design of the building.

The design team, Linda Taylor, AIA, Principal-In-Charge, Douglas S. Ely, Project Architect, Brad Smith, IIDA, Associate, and Lynne Dunn, AIA, Interior Designer, incorporated traditional elements of established police and civic institutions while also providing elements that convey a welcome feeling to the community in this one-story "user-friendly" structure. According to Ely, the building utilizes these elements within the envelope of sloping shed and gable roofs that give it a residential character and through the use of forms, materials and textures.

The gable roof that greets the visitor at the front entrance is carried through into the main lobby where the same form is expressed with a vaulted wood ceiling along with rich earth tones and an exuberance of natural light. The visitor is unaware that behind the public service counter in the lobby is a bullet resistant wall that separates the public from the high security communications center. The functions of

the building that interface with the public are accessed easily though the lobby, where report taking in a private setting and fingerprinting as a public service is provided.

The ample allowance of natural light is a key element in the design. The functions of the building are organized around a central courtyard that allows natural light to filter through to the interior spaces, and creates an environment conducive to reducing stress without compromising the department's functional security requirements. Other spaces are also oriented to receive natural light from the courtyard as well as observe the lush garden area that provides a calming influence to the prevailing stressful nature of police enforcement activities. The courtyard is easily accessible through two doors on opposite sides of a circular corridor system, where members of the police facility can go outside for a breath of fresh air while protected in a secure area.

Blending form, function and style into a building that is operational around the clock was a design challenge that the Taylor & Associates team has successfully completed with a great deal of enthusiasm from the University Police Department and campus community.



The material for the lobby's beautiful wood ceilings was chosen to bring warmth and softness to the room.



James Bowie

CALIFORNIA'S MENDOCINO COAST: A MECCA FOR FINE WOODWORKERS

New Furnituremakers Association to be featured at Spring 1999 Exhibition

The Mendocino Coast has long been a thriving artists' community, with more artists per capita than anywhere else in the United States, and over the past two decades, this area has grown into a mecca for highly-talented woodworkers — craftsmen whose fine furniture is exhibited and praised throughout the world.

Recently, twenty accomplished woodworkers from Mendocino and the neighboring town of Fort Bragg formed the Mendocino Coast Furnituremakers Association (MCFA), and, for the first time ever, they will show their custom pieces — all under one roof — at a special exhibition in Fort Bragg for the entire month of May 1999, including fine furniture, architectural woodwork, musical instruments, and sculpture and furnishings.

Mendocino Coast furnituremakers maintain an immense pride in their work, striving for perfection both in design and craftsmanship; all pieces are one-of-a-kind, and it is not unusual for one of these fine woodworkers to spend two months crafting one piece — the process, the enjoyment of creating something that is a work of art, far more important than any

monetary gain.

Many of these furnituremakers studied with highly-acclaimed cabinetmaker James Krenov, who, in 1981, founded the fine woodworking program at the College of the Redwoods in Fort Bragg, a program that draws students from around the world. The 77-year-old, Siberian-born master woodworker studied furniture making in the mid-1950s under Carl Malsten, a leader in the Scandinavian Arts and Crafts Movement. Krenov is noted for his diminutive cabinets: precise, modest in mood as well as in scale. His teaching and four books on cabinetmaking emphasize impeccable benchwork — the design and planning process that begins at the workbench.

Paul Reiber, an accomplished Fort Bragg woodworker and a driving force behind the MCFA, was one of Krenov's first students at the College of the Redwoods in 1981. Reiber strives for quality design and craftsmanship, and for something more: he creates contemporary sculptural chairs, expertly crafted, aesthetically beautiful, and very much utilitarian; yet, he also fuses into these one-of-a-kind pieces an emotional and spiritual content born from his own deep-felt spirituality and interest in mythology, religion, and tribal art.

Using the design potential inherent in chairs, the curves, angles, and negative space, and the human elements they possess, arms, legs, and backs, Reiber brings



Paul Reiber - Day & Night

his chairs "to life." Their tall, wooden backs bear carvings of faces: goddesses, the sun, male dancers, even the Virgin Mary — they are truly celebratory.

A rich blend of styles and inspirations attribute to the uniqueness of fine furniture crafted by Mendocino Coast woodworkers. Fort Bragg furnituremaker and MCFA member Michael Carroll draws from various influences, including American architects Greene and Greene, English furnituremaker Edward Barnsley, the art, architecture, and furniture of the French Art Nouveau, and the aesthetics of traditional Japanese architecture and design.



Michael Carroll - Writing Desk

"These styles are similar in their balancing of nature and natural elements of shape, form, color, and materials," says Carroll, "and all share a reverence for craftsmanship." Carroll feels a strong tie to the woods he works with, "I am most interested in using wood and other materials with which I have more involvement." A desk he recently crafted is made of walnut harvested in Mendocino County from old, fallen orchard trees. "Working with wood that has a story, makes it more real, more of a living thing. I feel the need to honor the tree with a piece of furniture that will last at least as long as the tree took to grow."

Furnituremaker and MCFA member Les Cizek also draws inspiration from woods. He enjoys working with the biggest piece possible, examining its graphics and how it's sliced; the unearthing of what that piece will become, is a satisfying part of the process. Cizek, who studied with James Krenov, is inspired by 18th century style; he takes traditional designs and exaggerates the lines, adds a touch of whimsy or a non-traditional color, and in the case of his chairs, ergonomic designs that flow with the natural curve of the spine.

Cizek incorporates many curves into his pieces as well as the veneering indicative of 18th century style. His fascination with

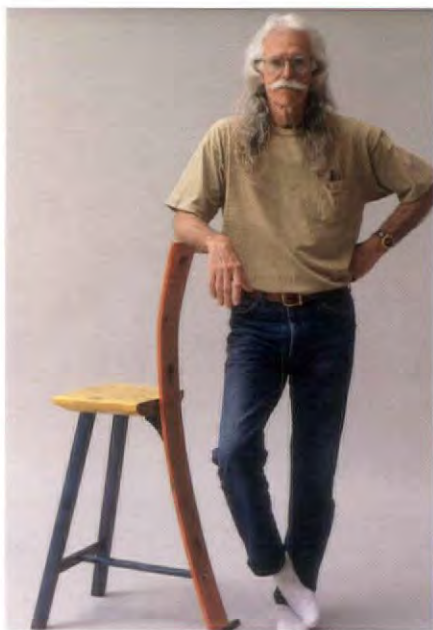


Ejler Hjorth-Westh - Game Table

gold leaf detailing — composition and real — is also evident in several of his pieces; he has used this type of detailing in the interior of a drawer, which he lined with 100% gold leaf. Cizek also creates color contrasts by using aniline dyes, such as those used in the fabric industry, to enliven natural wood tones, working mainly with rich red or gold hues. His pieces range from a whimsical handcrafted wooden lunch box to sumptuous upscale pieces, such as a striking writing desk with sharkskin writing surface. He strives for function, he says, but of equal importance — to amuse.

MCFA member Seth Janofsky is an artist and a craftsman as well as an accomplished woodworker, and he enjoys working with very basic, common woods: cedar, pine, and oak. "They allow greater freedom in the design of my pieces," he says. Janofsky's work is influenced by the aesthetics of Japanese pottery and lacquered pieces and by the contemporary designs of the 1950s Scandinavian Modern style. Concentrating mainly on cabinets, he strives for the harmony of wood tones and design. "In all artistic design, the relation of the details to the overall work is important," he says. "What makes really fine woodwork is the design, the lines, the volume, and the relation of these parts to each other."

For more information about the Mendocino Coast Furnituremakers Association and the upcoming exhibition of their work, contact the MCFA at 888.558.MCFA



Les Cizek - Stool #1

HISTORIC L.A. RECITAL HALL REDESIGNED TO HONOR MEMORY OF LEGENDARY FILM COMPOSER

Alfred Newman Recital Hall debuts on the campus of the University of Southern California

Bringing an historic 1930s recital hall up to demanding 21st century acoustical standards was the challenge recently met by the architects and interior architects at SMP/SHG, a SmithGroup company. With a \$1.6 million gift from the family of Academy Award-winning composer Alfred Newman, the University of Southern California School of Music directed the architects to create a venue of acoustical and design excellence for the school and the City of Los Angeles. Architect Susan O'Connell oversaw the complete demolition and reconstruction of the 300-seat recital hall over a 16-week period.

"The historic fabric of the original 1934 building constantly challenged our team to be flexible and creative on site," explained O'Connell. "We used a combination of curved wood panels, plaster walls and flattened wood pyramids to create an acoustical shell that bounces sound evenly throughout the hall. The back and side walls contain motorized curtains that can be drawn to absorb the sound of a louder



Alfred Newman Recital Hall at USC.

NEWS

ensemble such as a 40-piece orchestra or a Latin jazz band," O'Connell added. The project also involved new seating, an enlarged stage and backstage area, new lighting and a redesigned entry and green room. The foyer was substantially renovated with new carpeting, lighting and wall treatments.

The recital hall was named for the late Alfred Newman who scored more than 250 films and received nine Oscars — more than any composer in the history of Hollywood. "The School of Music has long awaited a concert venue which is designed for and acoustically treated to hold the world-class concerts given by our faculty and students," explained Larry Livingston, Dean of the USC School of Music. "At the same time, the school and the University are proud to offer a much-needed, new recital hall of such flexibility and sonic excellence. In that regard, the school reaffirms its long-standing and vital role in the concert life of the city."

Acoustical engineers from Kirkegaard & Associates along with theater consultants Auerbach & Associates joined the SMP/SHG design team.

SMP/SHG is a SmithGroup company. The firm has a diverse body of work in the academic, research, healthcare, corporate/commercial office, retail and lifecare arenas. The firm has been recognized for its design excellence with numerous awards from the American Institute of Architects and received *Research & Development* magazine's Lab of the Year award in addition to a Presidential Design Award.

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Several of the homes are newly completed and have not yet been toured or published. In most cases, these homes will never again be open to the general public.

Dates & Times:

Sunday May 23, 11 a.m. to 4 p.m.
Gorgeous Malibu
Sunday June 27, 11 a.m. to 4 p.m.
Stunning Venice
Sunday July 25, 11 a.m. to 4 p.m.
Elegant Cheviot Hills

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NEWS

of the tour for \$65. For tour and ticket information, please call the AIA Chapter office (24 hours a day) at 310.785.1809.

LOS ANGELES CONSERVANCY HOSTS THE 13th ANNUAL LAST REMAINING SEATS

The Los Angeles Conservancy's *Last Remaining Seats* is a series of classic films and live entertainment held in the lavish theaters of the Broadway Historic Theater District. The 13th annual series returns this summer to feature such Hollywood screen legends as Dick Powell, Ginger Rogers, Joel McCrea, Veronica Lake, Walter Pidgeon, Judy Holliday, William Holden, Clara Bow and Antonio Moreno. Due to the overwhelming popularity of the series, a sixth night has been added to *Last Remaining Seats*. Dates are as follows:

Wednesdays

June 2 – July 7, 1999, 8 p.m.

ORPHEUM THEATRE

June 2, *Forty Second Street*

June 23, Spanish language film (TBA)

July 7, *It*

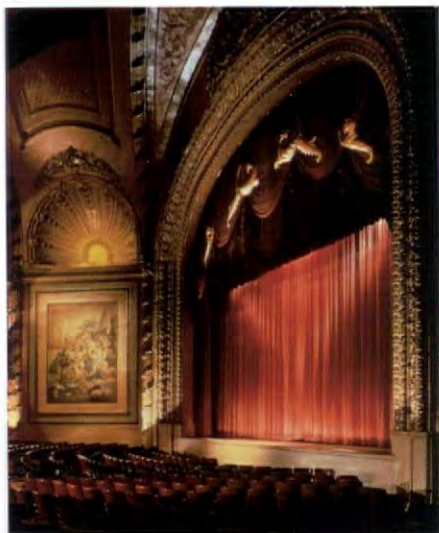
PALACE THEATRE

June 9, *Sullivan's Travels*

LOS ANGELES THEATRE

June 16, *Forbidden Planet*

June 30, *Born Yesterday*



Palace Theatre, 630 South Broadway. G. Albert Landsburg, Architect, 1911.



Los Angeles Theatre, 615 South Broadway. S. Charles Lee, Architect, 1931.

Advance tickets for the public are \$15 for each show, or \$75 for the series. Conservancy member prices are \$12 each, or \$60 for the series. Remaining tickets will be sold for \$15 each at the door after 7 p.m. Tickets available through the Conservancy by mail. Please call the *Last Remaining Seats* hotline at 213.896.9114 for order forms. The series typically sells out early. Advance purchase of tickets is highly recommended.

Last Remaining Seats brings these endangered theaters to the attention of the greater Los Angeles area and to benefit the Los Angeles Conservancy's preservation work. For more information please call the Los Angeles Conservancy at 213.623.2489 or *Last Remaining Seats* at 213.896.9114.

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"The alliance" stresses that every business needs to design a blueprint that guides it to where it wants to be in the future. But due to the special nature of the design industry and its correlation with the economy, the blueprint is unique. Financial management and strategic planning identifies and helps create that blueprint. With a proven record of successes in the design field, "the alliance" creates

individual cost efficient solutions for their client's benefit.

Helping design businesses create tomorrow's business strategies today, forms the keystone of "the alliance." The affiliation of LSH (CPA, MBA, CFP, CVA) and DBS (MBA, IIDA, IDS, & CLCID) further complements and enhances the services they have been providing to clients for over 40 years. Collectively, they provide reasonable, affordable and professional business expertise for design professionals not ordinarily available elsewhere.

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CONTEMPORARY CRAFTS MARKET RETURNS TO SOUTHERN CALIFORNIA

Artists' works feature environmentally conscious ideas and themes

The Contemporary Crafts Market once again brings talented crafts artists together from across the country to the Santa Monica Civic Auditorium from June 15-20, 1999. Over 240 artists participating in this year's Crafts Market have been carefully

selected by a jury based on the creativity and quality of their work. These artists will be on hand to showcase handcrafted items such as woodwork, fiber arts, ceramics, pottery, glass, original prints, jewelry, weavings, sculpture and much more. Prices range from jewelry and clothing for under \$20, to sculpture and carved bureaus for several thousands of dollars.

A \$500 shopping spree will be drawn at 7:30 p.m. on Friday, June 18. Additional fine craft door prizes will be awarded on Sunday. Entry forms are available at the door. No purchase is necessary to enter the drawing. Winners do not need to be present. The Contemporary Crafts Market is held twice yearly in Santa Monica and annually in San Francisco.

The Contemporary Crafts Market is held at the Santa Monica Civic Auditorium, located at 1855 Main Street on the corner of Pico Blvd. Free parking is available in the Civic lot. Show hours are Friday, 10 a.m. to 8 p.m. and Saturday and Sunday, 10 a.m. to 6 p.m. Admission is \$5 for adults and children under 12 are free. For more information, please call 310.285.3655.

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- Lighting designers are unaffiliated with manufacturers and ensure impartiality in product selection.
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For more information on better lighting by design and to receive a free brochure on the added value an independent IALD lighting designer can bring to your next project, please contact the IALD at 312.527.3680 or visit their Web site at www.iald.org.

INTERIOR AND ENVIRONMENTAL DESIGN OPEN HOUSE

UCLA Extension Interior and Environmental Design Program is hosting an Open House, Thursday, June 3, 7-8:30 p.m., at UCLA Extension on the Third Street Promenade (1338 Third Street Promenade), Santa Monica.

The Open House includes a presentation of the Interior and Environmental Design curriculum, a discussion of career options in the field, admission requirements and financial aid, and a display of student work. Each new student who enrolls at the



"Lotus Jar" by Carl Baker. Photo courtesy of Hap Sakwa.

NEWS

Open House will receive a \$30 discount on each course. (This discount applies only to individuals entering the program for the first time).

The UCLA Extension Interior and Environmental Design Program features a 38-course sequential curriculum. Traditional skills, new technology, and aesthetic, socioeconomic, and environmental issues as they relate to interior and environmental design are a key focus of the training program. Curriculum areas include history, theory, and culture; drawing; drafting and CADD; space planning, construction details, and lighting; and career preparation. Accredited by the Foundation of Interior Design Education Research (FIDER), students who successfully finish are awarded a Professional Designation Certificate. A 24-course Certificate Program is also available for those who desire a concentrated curriculum.

For complete details call 310.393.4491. To register for courses, call 310.825.9971 or 818.784.7006.

WASHINGTON & OREGON CHAPTERS, NORTHWEST TRAVELERS OF IHFRA JOIN FORCES TO SPONSOR EXPANDING NORTHWEST HOME FURNISHINGS SHOW

Enlarged Event Features Accessories as Profit Center

The Washington Chapter of the Northwest Travelers has joined forces with the Oregon Chapter to co-sponsor the expanding Northwest Home Furnishings Show, according to Mike Dean, president, Western Exhibitors, show producer.

The event, June 19-22 at Portland's Oregon Convention Center, is held concurrently with the Portland Gift & Accessories Show in the same location. Retailers gain the opportunity to see extensive collections of accessories, wall accents, lamps and decorative imports during the same market visit. "Furniture buyer credentials allow them to move at will between both shows," said Joan Stockton, new show manager.

Dick Kothe, partner J & K Sales Co., president of the Washington representative's



Late Autumn by Kong Ho.

group said, "It has been such a long time since we have had a furniture market in the Northwest, most reps and factories are pleased to learn about this new show. We think this is good for the industry and for Northwest chapters of IHFRA (International Home Furnishings Representatives Association.)" He also noted, "Retailers in the Northwest are happy to have the convenience of a show in their own area where it is easy to shop for furniture and accessories under one roof."

Joe Wieber, Oregon Chapter president said, "Dealer response for the first show (February 1999) was very encouraging. We are pleased the Washington group is joining with us for this event."

To reserve booth space, register in advance and gain the best travel and hotel rates, contact Joan Stockton, Show Manager, Western Exhibitors, 2181 Greenwich St., San Francisco, CA 94123. Tel: 415.346.6666 and fax 415.346.4065.

ART & SOUL

The 3rd International Festival of Very Special Arts Debuts in Los Angeles

May 28 - June 2, 1999

The Art & Soul Festival features hundreds of performing and visual artists with disabilities from 38 states and 37 countries. An independent adjudication panel of pro-

fessionals has selected all artists. Scheduled to appear are top painters and sculptors; theatre artists and companies; dancers pioneering integrated dance, as well as recording artists and regional musicians and vocalists representing music's classical, folk, reggae, bluegrass, pop and jazz traditions. This five-day celebration of the arts, disability and culture is open to the public.

Also part of this five-day celebration is ArtCareers 2000, which will provide artists and visitors with disabilities the opportunity to develop a comprehensive understanding of career options in the arts. It will also serve as a venue to introduce representatives of relevant industries to the artistic talent in the disability community. ArtCareers 2000 will feature employer exhibits, guidance seminars and exhibitions.

The Art & Soul Festival is a production of Very Special Arts (VSA), founded in 1974 by Jean Kennedy Smith. As an affiliate of The John F. Kennedy Center for the Performing Arts in Washington D.C., VSA is dedicated to providing educational opportunities through the arts for children and adults with disabilities.

All events are free to the public. For additional information please call Lisa Insana at 310.385.0297 or visit Art & Soul's Web site at www.artandsoul.org. ■

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MARKETPLACE

1

Endless Knot Company presents *Labyrinth* from their *Contemporary Collection* of hand-knotted Tibetan rugs woven in Nepal. Designed by Anna Choi, this new design is woven in the Tibetan senna loop style, with Tibetan and New Zealand wool, then carded, spun and dyed by hand. 60 knot construction. Shown in Charcoal. Endless Knot Company, Tel: 707.763.9600.



1

2

William Switzer's *Victoria and Albert Chair* is reproduced from the original in the Victoria and Albert museum in London. This large, elaborately hand carved Thomas Chippendale armchair features a pierced and shaped backslash with details of acorns and oak leaves. The ball and claw feet are representative of the mid-18th century style. Finished in Old World Silver. William Switzer, Tel: 604.255.5911.



2

3

Henneman Fine Art presents Henneman Home Décor custom rugs and carpets. 100% New Zealand wool, hand-tufted. Custom colors, sizes and shapes available. Pictured is *Trinity* 5' x 7'. Henneman Fine Art. Tel: 602.254.3468, Fax: 602.254.8238, Email: kathrynart@juno.com.

4

New from Design Atelier, The *Tiza Chair* from the *Anima Collection* by Salvador Quiroz. Available in black or brown scratched mahogany and wicker. *Anima's* philosophy and style are due to the efforts of the whole work team that focus daily in the global needs of space and comfort. Design Atelier, 1848 Merchandise Mart, Chicago, IL, 60654. Tel: 312.822.0440, Fax: 312.822.9489.



3



4

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MARKETPLACE

1

The Sterling Collection presents a computer armoire with two adjustable shelves, two drawers, workspace pullout for CPU and monitor, pullouts for keyboard and printer and legal files. Full-length pocket doors provide a finished elegance when closed. Available in several armoire styles. The Sterling Collection, 515 N. La Cienega Blvd., Los Angeles, CA 90048. Tel: 310.360.0239, Fax: 310.360.0815.



1

2

A fine example of a traditional Malibu Tile mural reproduced by California Pottery & Tile Works, Inc. All materials are handcrafted and available in any combination of up to seventy custom colors. Tile sizes and mural dimensions may be selected by the client. California Pottery & Tile Works, Inc., 859 E. 60th St., Los Angeles, CA 90001. Tel: 323.235.4151, Fax: 323.235.4161, Email: califpot@aol.com. Web site: www.malibutile.com,



2

3

Gemart at The New Conception of Millennial Art – For many ages, mosaic art has been prized in decorating royal palaces and furnishing celebrity mansions. Our galleries, including Consignment Gallery, will soon feature a fine collection of functional dining and coffee tables all finely crafted by master artists of gemstone according to new techniques and patented process. Gemart, P.O. Box 6031, Scottsdale, AZ 85621. Tel: 602.944.8512. See ad on page 29 for more information.



3

4

Rohl Corporation has expanded their line of Shaws Original Sinks. They are made of high impact fireclay that is a natural mineral electronically composed of different clays mixed into a tough homogenous body and coated with a waterproofing mixture. Rohl Corporation, 1559 Sunland, Costa Mesa, CA 92626. Tel: 714.557.1933, Fax: 714.557.8635, Web site: www.rohlhome.com.



4

5

The Offering by Walter Giroto, oil on wood. The Tamara Bane Gallery was formed in 1984 and specializes in contemporary, figurative art. We are also among the few United States galleries who are experts in the field of fine contemporary art and vintage pin-up and erotic art. Tamara Bane Gallery, 648 N. Robertson Blvd., West Hollywood, CA 90069. Tel: 310.288.5932, Fax: 310.205.0794, Email: rbane@webtv.net, Web site: www.tamarabanegallery.com.



5

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MARKETPLACE

1

Fabrica International introduces a carpet designed and styled specifically for use in children's rooms, *Child's Play*. From Raggedy Ann and Andy's era of the 1950s through the Power Rangers in the latter days of the 1990s, the names have changed in children's toys and accessories, but the colors haven't. Bright red, bright blue and bright yellow remain chart toppers since Raggedy Ann appeared on the scene 50 years ago. Fabrica International, Tel: 800.854.0357, Fax: 949.250.7095.



1

2

The Kaléh Design Collection introduces an extensive line of top quality cast stone products imported from Argentina. The line includes many fireplace mantels, pots, planters, jardinieres, fountains, tables and more. All items are available in a choice of nine textures and tones, plus an exclusive antique finish. Suitable for indoor and outdoor use, the collection can be seen at A. Rudin at the Pacific Design Center. Please call Kaléh Design Collection at 310.289.9746 for more information.



2

3

Terrathena invites you to explore the fascinating sculptural furniture of Kevin Albert Yee. Shown here is a terra cotta tile, *Zeus and Athena*, in verdigris finish with limestone frame. Terrathena, Fine Terra Cotta Objects D'Art, Tel: 888.824.7014 and fax: 559.561.0122. Available at the Peter Lang Showroom at the Pacific Design Center, 310.652.0700, as well as David Sutherland, from the floor to the trade, Dallas, Texas, 214.747.7225.

4

Fine lines of ivory chenille and snowy viscose combine on a gossamer ground lending a soft luminous glow to Rodolph's new sheer drapery *Pearl Strand*. Excellent for window coverings and bed hangings. *Pearl Strand* is woven as a horizontal stripe. At 118" wide it can be railroaded for a crisp vertical application. Offered in ivory, woven from cotton, viscose and polyester. Rodolph, Tel: 707.935.0316, Fax: 707.935.0190.



3



4



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MARKETPLACE

1

The Buddha image has become a familiar figure not just in Asia but around the world. The purpose of the Buddha form is to produce happiness in those who encounter it, so all the viewer does is enjoy these sublime images representing beauty, tranquility and spiritual enlightenment. Silk Roads Design Gallery has an extensive, carefully chosen selection of marble, bronze and wooden images, reverently displayed, dating from the seventeenth century. Silk Roads Design Gallery, Tel: 323.871.8885, Fax: 323.871.8883.



1

2

Eric Brand Furniture presents the *Orto Cigarette Table*. Shown in white gold leaf, it is available in any size and material. All Eric Brand Furniture products have full custom capabilities allowing the client to play with size, materials and finish. Available at The Jordan Collection at the Pacific Design Center @ 310.358.0433 or call 415.282.1401.

3

ICF Group presents the *Boisen Screen*. Multifunctional screens produced from laminated curved sections. Stability is achieved by the curves and overall shapes are easily changed as well as folded. Produced with a variety of in-fills: perforated wood, metal, "frosted" plexiglass plus sound absorbing thick PUR rubber. ICF Group. Tel: 800.237.1625, Fax: 201.784.8209.

4

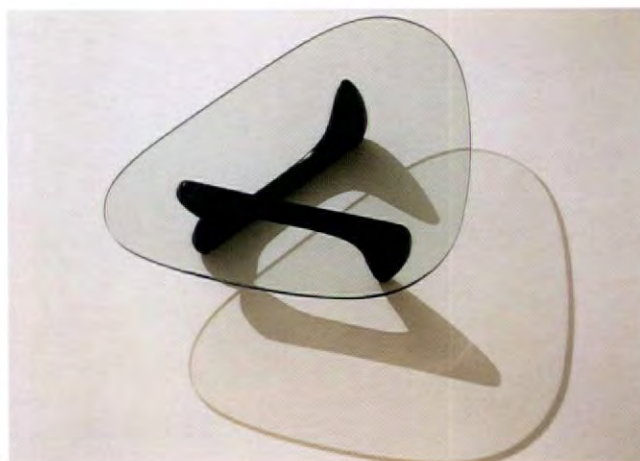
Herman Miller for the home presents the *Noguchi Table* designed by Isamu Noguchi. Viewed superficially, this coffee table is a handsome and unusual design in wood and glass. Look deeper and you'll see this is a table with nothing to hide. Herman Miller, Inc., Tel: 800.851.1196, Web site: www.hermanmiller.com.



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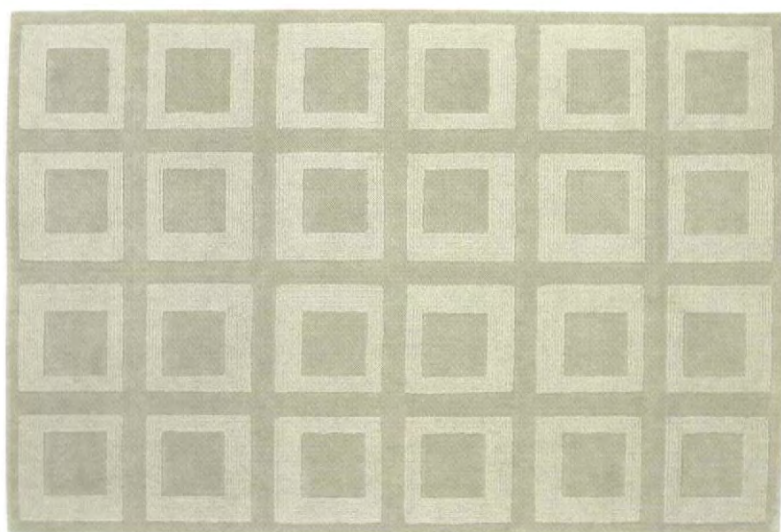
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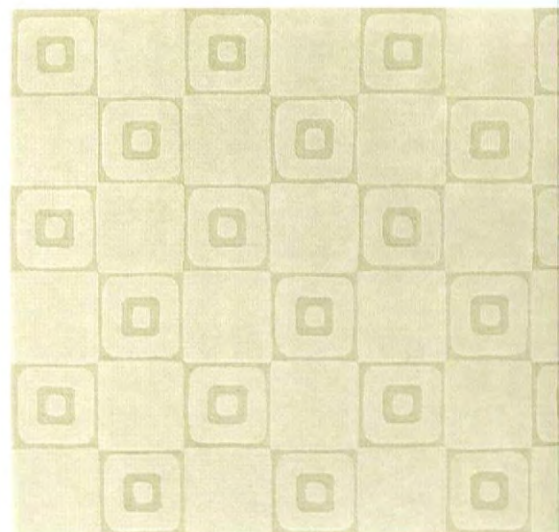
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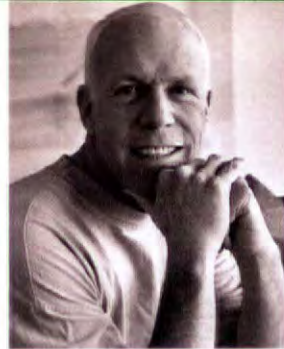
510.568.3150 fax



savnik@pacbell.net

ELECTRIC EDGE

Clients From Space by Ivan Beardsley



Bursting with excitement, I was heading west on Sunset Boulevard on my way to pick up Phyllis, my friend and confident, and onto the unveiling of a client project. In my mind, the Sunday afternoon engagement party for my client and his fiancée was really a foil for showing off their newly renovated home. It was truly an apt situation. As we know, any "to-be" couple who can actually survive a remodeling project and a game of Monopoly will probably be successful. And I, with all the confidence of evangelist Elmer Gantry, knew that the tented affair on the Brentwood lawn would bring in a new harvest of clients as they meandered into the house.

Dr. Lauren and his fiancée had discovered my design services as a result of being a partner in a medical suite. And that medical office was at the end of a chain of other plastic surgeon offices we created. Each project came by word of mouth from past client to new. By the time a potential client called, I was fairly confident that they had most likely seen interiors we had designed. We had every confidence to believe they would hire us for their project if we were economically reasonable... and we always were!

And so it was. An engagement party would be a pivotal benchmark rendering a flock of new clients. Like a family tree I could trace every client I ever had back to the first; an acquaintance I had with a medical-student-turned-doctor that came to dinner at a friend's house.

Contrary, eighteen months ago I was exiting the 405 freeway at the LAX Airport Center approaching my first Internet contact (after nine months of little activity). You may understand how disarming it might have been realizing I knew very little about the potential client and they knew absolutely nothing about me. All the confidence of past "first encounters" had dropped from under me.

With a confirming phone call from the car I announced my pending arrival and he, a facilities manager, would meet me on the eighteenth floor. As I approached the site I realized that the company was not *in* the building, they were the building... all twenty-six floors. Basket case!

As we began to walk the floors and review some of the considerations the company was contemplating (like reconfiguring all the Herman Miller office systems to other floors), I began to realize if he asks to see my portfolio, I'm dead meat. He did!

I had rarely even shown a portfolio to clients because every one of them already knew what I did. I had been embarrassingly remiss in documenting projects and, as it turned out, the last professional pictures of a corporate project we designed with the magnitude of this was an airline headquarters; the desks were orange and Nancy Sinatra wore boots.

Out of the last eleven client interviews I've had, nine have happened as a result of Internet exposure. Not all of them have been appropriate for my business and at least one of them too large in

scale for my company to handle and I've had to network with another designer... the team-net idea. A new source of projects via anonymous calls from strangers who know nothing about my business except what they saw on the Internet.

So what are these potential clients like, you ask?

The new generation of clients are generally more educated and many of them research oriented (i.e.: lawyers, communications, and e-trade investors).

All of the contacts have come in by phone; not even e-mail. I suppose the phone provides more immediate gratification if they want to make progress NOW. Every caller has articulated his or her needs very well and many have made goal or menu lists.

Generally all the calls have come from Southern California locations (where my office is), but they have been from a geographically broader area than most my business. The public is inclined to believe that a designer must be geographically close... community is important. The calls that have come from more remote areas have prompted me to evaluate more quickly whether to entertain them as a client at all. Some I've referred back to other designers.

More organized in their planning, they can define what they want; they're focused. And don't be stunned if you're not the first designer they have interviewed. Without exception, most of the clients I have talked with have honed their thinking with the education of another designer or two. You may not be the first or last.

And the most gratifying factor is that most of the budgets are ample and far more realistic than heretofore. If a client can't afford what they like then they are much more inclined to approach the project in phases and garner the attributes of good design planning. One potential client had a developed spreadsheet with a budget by room and an allotment for each anticipated piece of furniture. A first for me! It's quite a relief to work with clients who know what they *can* spend and what they *won't* spend as well.

With good reason we should keep architectural/interior photographers busy documenting our design installations... or at least invest in a digital camera. In this age of clients from space a couple of things are glaringly clear. The Internet is a wonderful place for client exposure; and we all must develop our skills of communication and fine tune our supporting Internet portfolio materials so, when the opportunity strikes, we'll have the tools to persuade an unfamiliar alien we are the one.

Ivan Beardsley, CID, ASID, is a Previous President of American Society of Interior Designers (ASID), California Los Angeles Chapter, and a principle of Pepper Matrix (www.peppermatrix.com), an economy Web site hosting firm. Located in Chatsworth, CA, the firm also produces business Web site content (ASID Los Angeles Chapter www.asidla.org) and electric brochures for publication on the Internet. E-mail: ibeardsley@peppermatrix.com ■



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LEGISLATION

REGULATED INTERIOR DESIGNERS, WHO NEEDS THEM?

by Roger Greenlaw, Greenlaw Design

Does the consuming public really care whether or not the government regulates the interior design profession? Interior designers seem to think so (at least the thinking ones do...). Increasing recognition for us via legislative recognition is not just a way to deny the right to practice to those who are not qualified. And by the way, "not qualified" by whose standards?

Where does the public fit into this picture? The phrase interior designers use "to protect the health, safety and welfare of the public" sounds like *noblesse oblige*. Do they really need protection from someone who picks out fabrics, finishes, furniture and fixtures? To date, no placard carrying consumer has been seen in Sacramento, demanding such protection. Isn't this just another turf protection legislative slugfest or is there a real need to regulate this profession?

Architects must rely on other people to complete the building they have designed, such as structural, mechanical and electrical engineers. All of whom are regulated through state boards. The contractor who builds the building must also be licensed to practice. Such regulation is required because it is the duty of the state to assure the public that the buildings they occupy are safe, and that those professions involved with the building have the knowledge and experience to design and build such structures.

The "Building Code" is the bible for these professions. It defines the minimum acceptable standards for every type of structure. All of the professions are subject to this law. Why not interior designers? Presently the interior designer is the only person involved in the building process who is not required by law to be registered with the state.

The specifications provided by an interior designer can affect the health, safety and welfare of every occupant within a structure. Even though an interior designer does not get involved with structural engineering, the interior designer must understand those fundamentals to ascertain if the interior design would require such expertise.

Health! Many people suffer from allergies from substances found in materials used in the manufacturing of carpeting, draperies, wall-covering and furniture. Knowledge of natural and man-made materials and their inherent qualities can be paramount to the occupant's health.

Safety! The architect has claimed that exiting is their privy and should not be left to others. The building code defines the minimum for all commercial buildings and private dwellings. What happens when a space is redefined from its original intent and the architect is no longer involved? The interior designer must know the building codes to determine proper exiting from that space. What about furniture placement within a residence? Such placement can mean the difference between life and death to its occupants. When flammability comes into question, the materials chosen by the interior

designer could be a contributing factor in the saving of people's lives whether it is a residence or a public building. It is the responsibility of the interior designer to assist their client in the selection of materials that are safe.

Welfare! The interior designer is involved directly or indirectly with the purchase of furniture, furnishings and fixtures whose total dollar value nearly always exceeds \$10,000. Such expenditures are major purchases to a family. In commercial design the value can easily exceed \$100,000. Again, a major purchase to a small business owner. Most of the problems that have arisen and been reported have involved unethical business practices of an interior designer. All of the cases I have researched have a common denominator; the interior designer was not a member of any of the profession groups such as IIDA, ASID, etc., nor did they have education or experience in the profession of interior design. The only recourse for the unsuspecting client was court action. The so-called interior designer was able to continue with their business.

The answer to the question "Is there a need to regulate interior designers" is a resounding **Yes!** **The proper practice of interior design does affect the health, safety and welfare of the public they serve.**

Just an additional reminder that all CIDs must complete the California Codes & Regulations CEU Course by January 1, 2002 in order to maintain their certification. The Codes Course is a 1.0 point CEU. This also meets the requirements for our professional organizations. It is especially critical to maintain your certification at this time, since CIDs will automatically be included as Registered Interior Designers when we are successful in our current legislation.

We strongly urge one and all to attend at your earliest convenience. Over 3500 CIDs must be accommodated before the deadline and, with limited space, things could get very congested as the time draws to a close. The current 1999 schedule calls for classes on:

June 18 & 19 Fresno

August 13 & 14 San Jose

October 14 & 16 Los Angeles

December 3 & 4 Sacramento

January 22 & 23, 2000 San Fernando Valley

For further information and/or to register contact Denise Hoover at CLCID 916.444.2440; fax 916.442.0382. Check out CLCID's Web site: www.clcid.org

Roger Greenlaw, ASID, CID, is a long time member of ASID and a Certified Interior Designer. He served on the Board of CLCID for many years, four of which were as President. Mr. Greenlaw has his own firm, Greenlaw Design, specializing in Commercial Design in Montrose, California. ■



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PROFILE

JOEL HENDLER

VIEWING COLLABORATION AS CRUCIBLE FOR CREATIVITY

In less than two years since Hendler Design was founded, the firm has designed over a million square feet of office space. The reason for the success of Joel Hendler's firm is that he creates spaces that genuinely reflect his clients' identity. Hendler does not approach each project with a predetermined aesthetic. Collaborating with clients to create designs based on their ideas is at the core of his approach. Whether a project is traditional, transitional or contemporary, there is always the "aha" moment when a visitor moves through one of his spaces. Drama gives form to Joel's designs. Sometimes a room will serve as a comfortable background for a spectacular view, as in a financial services firm's lobby overlooking New York City's Central Park. Or in Hendler's own San Francisco design studio, a canted orange wall suggests that the visitor should expect the unexpected. And at Republic Windows in Chicago, the sensuous curves within the modernist container remind clients and vendors that this leading window manufacturer respects the modernist tradition but thinks outside the box.

Before launching Hendler Design, Joel Hendler had been a senior designer and partner in other firms for more than twenty-five years. In his own firm, he has been able to shape and expand his client oriented design approach and successfully share his philosophy in a growing number of venues. *interior expressions* caught up with Hendler recently in his South of Market studio and asked him a few questions about his practice.

IE: Can you tell us about your background? When did you begin Hendler Design?

JH: This firm began on December 16, 1996. Prior to that I was partner in another design firm that was founded in 1989, just after the earthquake.

IE: You started a firm right after the earthquake?

JH: It was coincidence, or maybe an omen! I was living on the East Coast, and with the recession my wife and I decided there would be more opportunities in San Francisco, which was my former home.

IE: What kind of work did you do before you set up your own business?

JH: I worked for the First Winthrop Corporation, a real estate concern that purchased existing buildings and repositioned them. At the time, First Winthrop was one of the largest commercial landlords in Manhattan. Every aesthetic decision that this enormous corporation made crossed my desk. Everything from directing a building renovation to setting up an in-house interior design service to guard uniforms and cocktail napkins was under my purview. Now, instead of focusing on the landlord and real estate enhancement side, I am helping the clients achieve their own identities and images within other people's real estate.

IE: What is the relationship between the two? How did working for a real estate firm help you in running your own design practice?

JH: It was incredibly valuable. If something is not economically viable for the landlord or the tenant, it is not going to happen. I understand the landlords' point-of-view and what is important to them and what their sales tools are. Now when I represent tenants, I can speak the landlord's language and help the tenant, in pre-leasing services, secure an arrangement that is beneficial to both parties. Often I found myself returning buildings to their original glory, removing bad "modernizations" or other trendy influences. We were concerned with an appropriate design, one that would appeal to the target tenants. Now, I am creating appropriate images that reflect tenants' identities to their target audiences.

IE: When did you realize you were going to be in design?

JH: When I was a kid my parents built a large custom home in Pasco, Washington. For this rural town, the height of design was Mediterranean-style, and so we had cathedral ceilings and these beautiful velvet draperies with tiebacks and lots of fruitwood everywhere. For that time and place, this was quite the coup, the show-place, and I remember all the effort my mother spent getting the house done just right.

Also, when I was eight or nine I had a huge Lego set, and rather than build buildings, I made three-dimensional floor plans — very elaborate floor plans, where you would come into a foyer, go up a few steps to the living room and another few steps up to the dining room. I would play with the floor plans. I remember telling my mother I was going to grow up and design and build her a big house and put a big, red Lincoln in front of it. That was the time when Lincolns had fins. So I had the whole thing figured out very early!

IE: How did you get into the design field? Did you have an idea of what that path was going to be or was it more a case of serendipity?

JH: My first interview in the design field was with a high-end furniture store in Seattle that was advertising for a sales person with a \$100,000 sales record. This was many years ago when \$100,000 was a lot of money. I insisted on an interview even though I didn't meet those qualifications, because I thought you wouldn't find a young, dynamic person with that kind of sales record. They gave me an

interview with the head designer in the store, and I explained very matter-of-factly that I knew what happened when you put a stripe, a color, a texture on a wall. I could visualize these things and convinced him that I was a good person to have as part of the store. At first they did not put me in the sales position, but created a position of window and floor vignette display manager, which I did for a year. When I sold a \$10,000 dining room set with a paintbrush in my hand, they decided they better put me into sales. That was my big start in the interior design world.

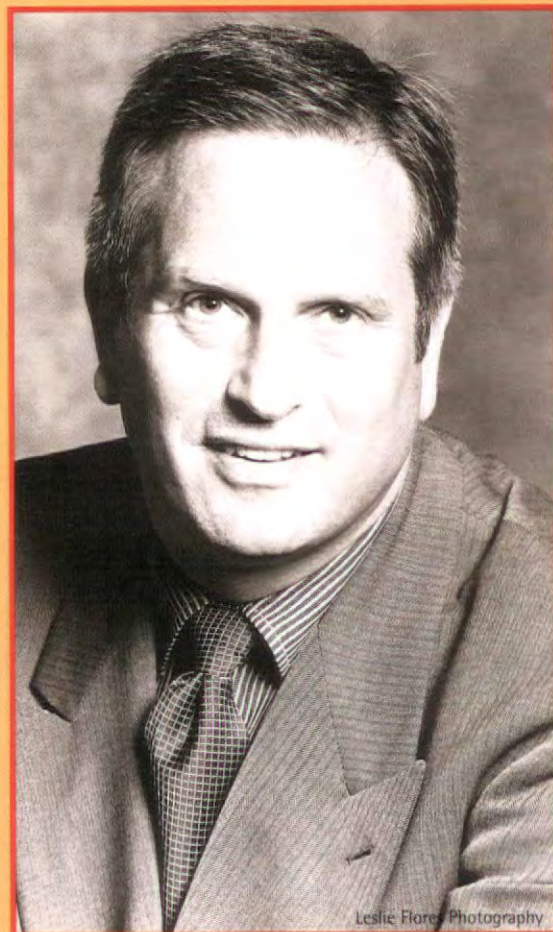
IE: What do you feel are some of the major influences in your development as a designer?

JH: In addition to growing up in this wonderful house, I must have seen images from movies or the occasional magazine, but there was no specific influence. The people I meet — clients, artists, architects — all have a story and something to teach. I've always been able to analyze what's right and what's wrong with a room and visualize what to do. My big opportunity in the field was given to me by Bud Whisler at Whisler-Patri when he hired me as a junior designer. I was paid \$3 an hour back then. If anybody asked me if I had a minute, I would say, "Do you have a nickel?" I had to teach myself how to draft, take measurements and put working drawings together. I had been working since I was 15 with lots of experience in retail, so I was good with clients. I rose through that organization to be the senior interior designer, and then I knew that's what I wanted to do for the rest of my life.

IE: What was your first important commission?

JH: Well, there were two. My first assignment where I got to lead the design was Western Pacific Railroad's lobby, which, interestingly enough, is a few doors away from my current office. The client is still a friend and just dropped in the other day. As I was learning the business, he was very supportive. I had to go back several times because I forgot to measure all the little things you need in a project. So that was important in just learning about how one goes about doing these things.

From a design standpoint, an important project was Foote Cone & Belding's offices at Levi Plaza. That was where my powers of persuasion came in. We had proposed three schemes. Initially the client selected a scheme that I was unsure about. I called it the Georgia O'Keeffe desert sunset scheme, because the client said they liked all these deep sunset colors. However, my favorite scheme used a lot of teal. So we marched off and tried to apply the sunset to the architecture. We went back to the client to present the scheme, and I explained to them why this sunset idea wouldn't work. The relationship of the colors and the architecture was in conflict. And as if on cue, the head of the office said, "Well, what would you recommend?" And I had this teal scheme on the floor, and I just pulled it out and put in on the table and said, "How about teal?" And the whole room cracked up, because they realized I was going to get my way, because I was right. It worked, and if I remember correctly, you featured the project in *Designers West* when you were editor there.



"Most of my clients are business people and are baffled by the **design process**. I can translate ideas they can't quite articulate into physical space. I don't know exactly how I do that, but I do it."

— Joel Hendler

IE: In your work there is often a bold three-dimensional move. Do you think most of your clients understand the design that you propose, or are they surprised when the project is finished?

JH: I think of myself as a no-surprises designer. I let my clients know what we are proposing, so they are not surprised at the end. Despite all of those efforts, many clients cannot visualize a design idea. Of course, I see an entire project in my mind in three dimensions, so if I am personally surprised, something is wrong. I never want to be surprised when I walk into my spaces. However, with clients, there is a feeling of trust, and when they see their space realized in three dimensions, I think they are surprised at how all the pieces come together. Maybe the surprise element occurs when we exceed their expectations.

IE: The combination of fabrics and materials that you use are unpredictable. Are you trying to get your clients to pay more attention to their space with unusual combinations?

JH: I do have an unusual sense of color, texture and patterns, and I think the combinations may be kind of gutsy. I'm not looking for the safe, non-controversial thing, but instead I am looking for design that celebrates the craft of making honest and beautiful materials. I like creating spaces that remind you of a great painting. You look twice and say, "Wait a minute, there's something different here."

IE: Interior design is often temporal. What longevity do you feel is appropriate to expect for any one project?

JH: Oh, I design for forever. I have residential clients who have had the same interior for twenty years. By rearranging art or adding subtle accessories, I can update a design, but I aim for timelessness. That comes from an appropriate, logical design solution, as opposed to looking for the "in" colors and what's hot in a design magazine. Design begins with the client. I listen to the clients and take what they are saying and interpret all of that into a design. You can get tired of a color, and that's easy and affordable to change. But to alter the architecture, like some post-modern hoopla, that's a costly indulgence.

IE: Can you expand on your design approach? How do you get clients to the point where they can articulate their vision, and then how do you interpret that into a built form?

JH: It's about dialogue. Sometimes I might ask general questions about their likes or dislikes and their goals. I don't ask whether they want a wood wall or period furniture. I want them to express how they want to feel in their space. Space is a tool that can communicate a specific message to clients and employees, encourage interaction, improve morale and reduce turnover. If a firm does not want to appear opulent, that sends me in a certain direction as far as materials and finishes. If they want to appear forward-thinking and twenty-first century, that's a clue about the appropriate type of aesthetic. For example, if a client wants the environment to look like a safe place for people to invest money, that might send me to

a more traditional solution.

IE: Is residential space also a tool?

JH: Perhaps it is for some people, but not for my clients. They are comfortable with themselves and don't want a predetermined look. We are creating images, but I don't believe in residential design as a Dior purse. I would be insulted if someone walked into a home I designed, looked around and said, "Oh, Joel's been here," because it looks like me. All of my residential designs look like my clients, and therefore they are comfortable in them. The look is natural. It doesn't feel as if they went to a magazine or a catalog and selected someone else's look.

IE: Do you have a favorite project?

JH: A successful one.

IE: Is there some favorite idea you have yet to design?

JH: My own dream house, but I'm working on it.

IE: The early work we discussed was mostly commercial. How did you segue into doing residential work?

JH: Actually, my first direction was residential — with the high-end furniture store in Seattle. When I started working on commercial projects in design firms, I learned about the infrastructure, the integration of systems such as lighting, air conditioning, and structural elements. The commercial design process is completely different. With an office design you have to have support from a committee as well as the owner or CEO. And there is so much more attention in the beginning to the integration of systems, the technology. In residential work, you are usually pleasing an individual or a couple, and each room can be distinct.

IE: But the two are related?

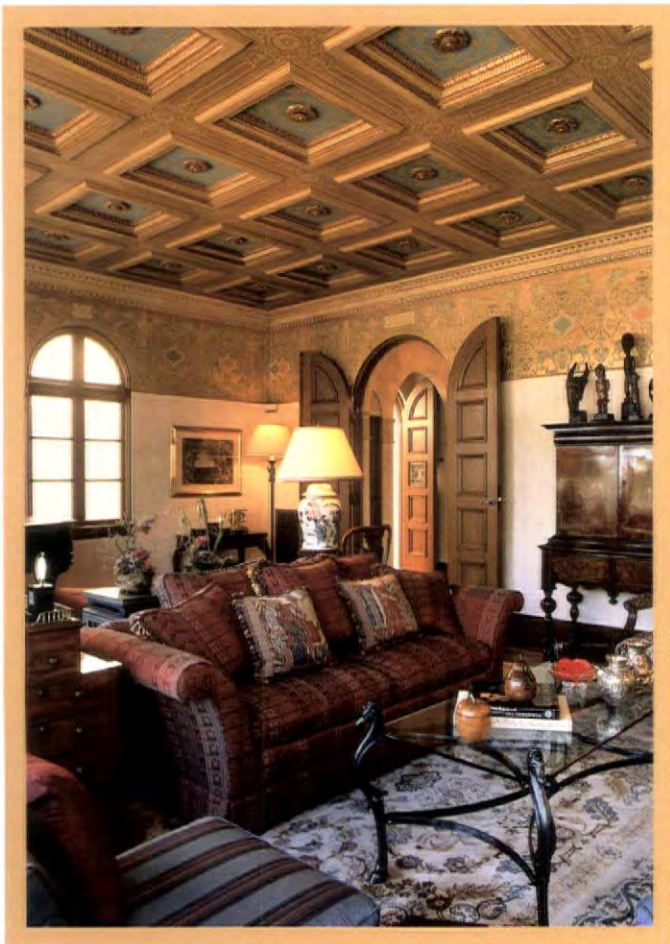
JH: Oh yes, they're related. I have a firm, logical and tactile approach to design that works in any type of space. In addition to offices and houses, I've done airplanes, boats, restaurants, nightclubs and hotels — a variety of things. Each kind of work informs the other.

IE: And the thing that ties all of that work together has to do with understanding the individual identity of each client?

JH: Definitely. Most of my clients are business people and are baffled by the design process. I can translate ideas they can't quite articulate into physical space. I don't know exactly how I do that, but I do it.

IE: Kind of like a medium?

JH: Design is a balance of the rational and the intuitive.



STRUNSKY RESIDENCE San Francisco, California

Photography by Alan Weintraub

BACKGROUND

A splendid Renaissance Revival home near San Francisco's Palace of Fine Arts was constructed in 1929 and then moved one block in 1934 to create new roadways for the Golden Gate Bridge. More than a half century later the home would house an important collection of Gershwin memorabilia. The owners, Mr. and Mrs. Michael Strunsky, wanted to restore the building to its earlier splendor and integrate this collection into their life.

CLIENT PROGRAM & CHALLENGE

Joel Hendler had worked with Mr. Strunsky on various commercial projects in San Francisco and with Mr. Strunsky's aunt, Lee Gershwin (Ira Gershwin's widow) on her residence in Beverly Hills. Hendler also designed the offices of the Ira and Leonore S. Gershwin Trusts in San Francisco and Beverly Hills. The Strunskys gave Hendler the challenge of renovating their home and integrating the Gershwin collection with their informal lifestyle.

DESIGN SOLUTION

Following the Loma Prieta earthquake and several decades of wear, the house needed major restoration and seismic upgrading. In the main public rooms, Hendler decided to focus on restoring the unusual ornamentation, especially the woodcarvings and original stenciling. The coffered ceiling and gold faux tile mosaic in the living room give the major room most of its visual impact. The wall finishes are neutral and the furnishings are upholstered in fabrics that complement the gold ceiling.

When the building was relocated in 1934, the orientation was backwards and the front porch that once overlooked a corner now faced another house. Some of the windows also looked toward the neighbors. Hendler designed etched glass that preserves privacy, obscures uninteresting views, yet transmits light to gently illuminate the spaces of this formal house inhabited by an informal couple and an important collection of American musical history.



MONTGOMERY ASSET MANAGEMENT

San Francisco, California

Photography by Mark Darley/ESTO

BACKGROUND

A fast growing San Francisco-based mutual fund company, Montgomery Asset Management needed to move out of the building they shared with its parent company. Montgomery Asset Management wanted new offices that would present a distinctive identity to prospective institutional clients as well as the public.

CLIENT PROGRAM & CHALLENGE

The company needed approximately 60,000 square feet of space in a prestigious downtown San Francisco office building. All design and construction had to be completed within five months. A law firm had recently vacated the 35th and 36th floors of a circular high-rise. Unfortunately, the size of the perimeter offices and the ratio of executive support staff did not work for a financial services/mutual fund company. Most of the existing interior walls were removed. However, the existing staircase location between floors was retained. A significant design challenge was the circular floor plate. The key design issues were:

- Large conference rooms and executive offices to be located on the perimeter to take advantage of dramatic views.
- Single public lobby for two floors.
- Orient workers and visitors in the confusing circular floor plate.
- Create an environment that communicated a forward thinking yet stable mutual fund company with a distinct identity.

DESIGN SOLUTION

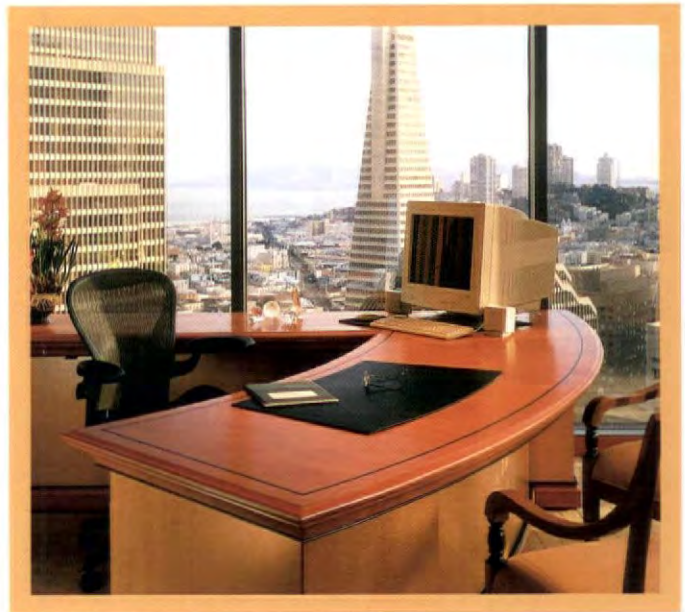
Meeting the deadline required programming, space planning and design tasks to take place simultaneously. Materials and furnishings with short lead times were identified early. However, they had to support the design aesthetic, which combined modern sensibilities with traditional fabrics and finishes.

A single oversized lobby on the interior of the 35th floor, adjacent to the staircase, accommodates a large number of visitors and allows them to be directed to either the 35th or 36th floor.

The unusual space plan was configured based on the need for flexibility in the build-out and assignment of enclosed perimeter offices and the need to create wayfinding "landmarks" within the round floor plan.

The perimeter was planned so that open offices could be easily converted into private offices at a future date. The edge of each bank of offices is expressed with a slightly curved wall element that guides the visitor to the adjacent zone.

Wayfinding "landmarks" within the circular floor plan were placed for easy orientation. Each of these "landmarks" is an original mural depicting a global financial capital. For example, employees say, "Meet me at the London Bridge mural." Behind the murals are snack and copy areas.





FINANCIAL SERVICES FIRM

New York City, New York

Photography by Peter Mauss/ESTO

BACKGROUND

The client, a San Francisco-based financial services firm, decided to open a New York office as its private banking operations began to grow. The firm's executives were not restricted to Wall Street and preferred a mid-town location to meet with their international clientele. The 47th and 48th floors of 9 West 57th Street were selected because of the commanding views of Central Park to the north and midtown to the south.

CLIENT PROGRAM & CHALLENGE

The client needed approximately 60,000 square feet of office space, much of it devoted to private offices. Future growth was planned for other floors in the building. Four design goals emerged early:

- Emphasize the view of Central Park from the reception area.
- Evoke a traditional and dramatic ambience to be distinguished from other financial services firms.
- Create a background for a collection of art and antiques.
- Complete the design and construction process in six months.

DESIGN SOLUTION

The most significant impact on the project was the combined six-month design and construction schedule. While traditional materials could be used, extensive carving or ornament could not be completed in the time frame. Additionally, it was considered inappropriate to force a nineteenth century interior into a modern high-rise. The



design team decided to pursue a strategy of defining the major spaces with contemporary forms clad in traditional materials and finishes.

It was also important to design private offices and reception and meeting rooms that would be flexible enough to accommodate an ever-changing art collection. In fact, the Persian rugs were selected after the space was designed. Neutral wall fabrics and dark accent woods (primarily Honduras mahogany and Kewezinga) were selected to support these design objectives.

The project's signature space, the reception area on the 48th floor, frames a stunning view of one of America's greatest public spaces, Central Park. While the furnishings are comfortable, the scale and placement allow room for visitors to walk around and admire the vista. Columns and beams articulate the rectilinear edge of the reception area with a contrasting oval coffer marking the center of the room. The conference rooms were placed to take advantage of the views. Throughout the project, an oval, which encircles the client's logo, was used to define conference spaces, seating areas and details such as the podium in the training room.

Furnishings were selected to reinforce the combined contemporary/traditional aesthetic. Silk draperies were used throughout to contrast with the sharp edge of the interior and exterior window mullions.



REPUBLIC WINDOWS HEADQUARTERS

Chicago, Illinois

Photography by Greg Murphey

CLIENT PROGRAM & CHALLENGE

The challenge was to design a dramatic interior that would complement and contrast with a new modernist building (designed by others). The client, a leading window manufacturer, did not want row upon row of open office systems, but desired a dynamic design that would communicate the firm's emerging position in the construction industry.

DESIGN SOLUTION

Working with the large atrium as the focal point, the solution uses a modern vocabulary to express distinct program elements. Gentle curves are employed throughout the design to identify different zones and provide contrast with geometry imposed by the building's steel frame. An executive wing consisting of a lobby, conference area and private offices are defined by sweep that reveals itself only on approach.

Facing the atrium, the executive conference room is glazed and a glass ceiling reveals the building's architecture. This glass plane continues into the executive offices. Wood paneling and earthen tones give warmth to the executive lobby. To illuminate the atrium, sculptural light fixtures were placed along the open circulation. General reception areas are also open and placed in front of low curving walls. Rather than clustering management in one region, executive offices and meeting spaces are placed throughout the administrative areas and are marked with curved and colored forms. Congregation spaces such as the lunchroom, product display and gymnasium face the atrium.







HENDLER DESIGN STUDIO San Francisco, California

Photography by David Wakely

BACKGROUND

Located at 99 Second Street, the studio of Hendler Design is well situated between the warehouse lofts south of Market and the downtown financial district. Hendler Design channels the creative energy of the neighbors to the south and created unusual combinations of traditional and contemporary design for their clients to the north.

"We act as a conduit," comments Joel Hendler. "We wanted our new space to be less traditional, more raw, than our clients' spaces. They expect us to bring a wide array of ideas to the table, and we wanted our office to feel like the laboratory where those ideas are created."

PROGRAM & CHALLENGE

Located in a historic landmark originally constructed in 1902 and reconstructed after the 1906 earthquake, the space makes only the occasional reference to historic style.

"While the building is historic, the ground floor spaces have been used for industrial uses and for storage," says Hendler. "When we saw the space, it was a gutted shell, except for one wonderful historic staircase in the rear. We were drawn to that single evidence of the past and decided to integrate the staircase pattern into our new letterhead. We left the floor and ceiling as we found them and inserted bright moments of color."

DESIGN SOLUTION

Currently, with 20 employees, Hendler Design Studio feels airy and spacious. The office could be easily reconfigured to hold a staff of up to 35 people. Entering through the original doors, the visitor sees



a bright orange wall angling toward the tall ceiling and a green band of color beyond. Custom chairs and screens divide the reception area from the main conference room. An open desk allows the visitor to see the original floor and its textures.

Unexpected angles relieve the rectangular monotony of the industrial space. In the large conference area, a work surface consisting of three table bases with custom designed trapezoidal tabletops provides a major arresting note. Beneath the table, a carpet was cut at an angle to emphasize the diagonal form in the rectangular room.

Comments Hendler, "You can fit a longer conference table in this space by turning it on an angle. We also got more library shelves along the long wall by angling them slightly, and the sides of the catalogs create a wonderful mosaic as you walk by. We designed the workstation partitions to be angular and then placed them at an angle — adding up to a lively but not cluttered space."

White, often a favored choice of architects and designers for their own offices, is relegated to the perimeter walls and seismic trusses. Bright orange, green and blue serve as accents against the building's various shades of gray and black. In addition, original red spray paint markings left by the contractors were not removed but instead allowed to serve as inspiration for a bright red wall in the kitchen.

"All of the colors were selected because they would be sort of unexpected," says Hendler. "While the blue and black of the workstations are permanent colors, we can repaint any of the other surfaces if we tire of them. In fact, we already have, because one of the painters thought we would want the sawed-off concrete beams painted white. We had to call in a trompe l'oeil muralist to restore it to its dingy gray!"

For product information, please refer to page 74.



When Anita Unger says "Bon Voyage," rest assured that your time at sea will be as good as it gets.

President of Anita's Interiors, Inc. in Fort Lauderdale, Florida, Unger has been an interior designer since 1975 and specialized in interior design and space planning for yachts and cruise ships since 1985. If you're concerned about how your new million-dollar "baby" might take to spending 365 days a year on the water, you can bet that Unger is just as concerned — even more so. Because she knows better than almost anyone exactly what this grueling off-land schedule means in terms of what your sun-drenched and damp marine environment will have to face.

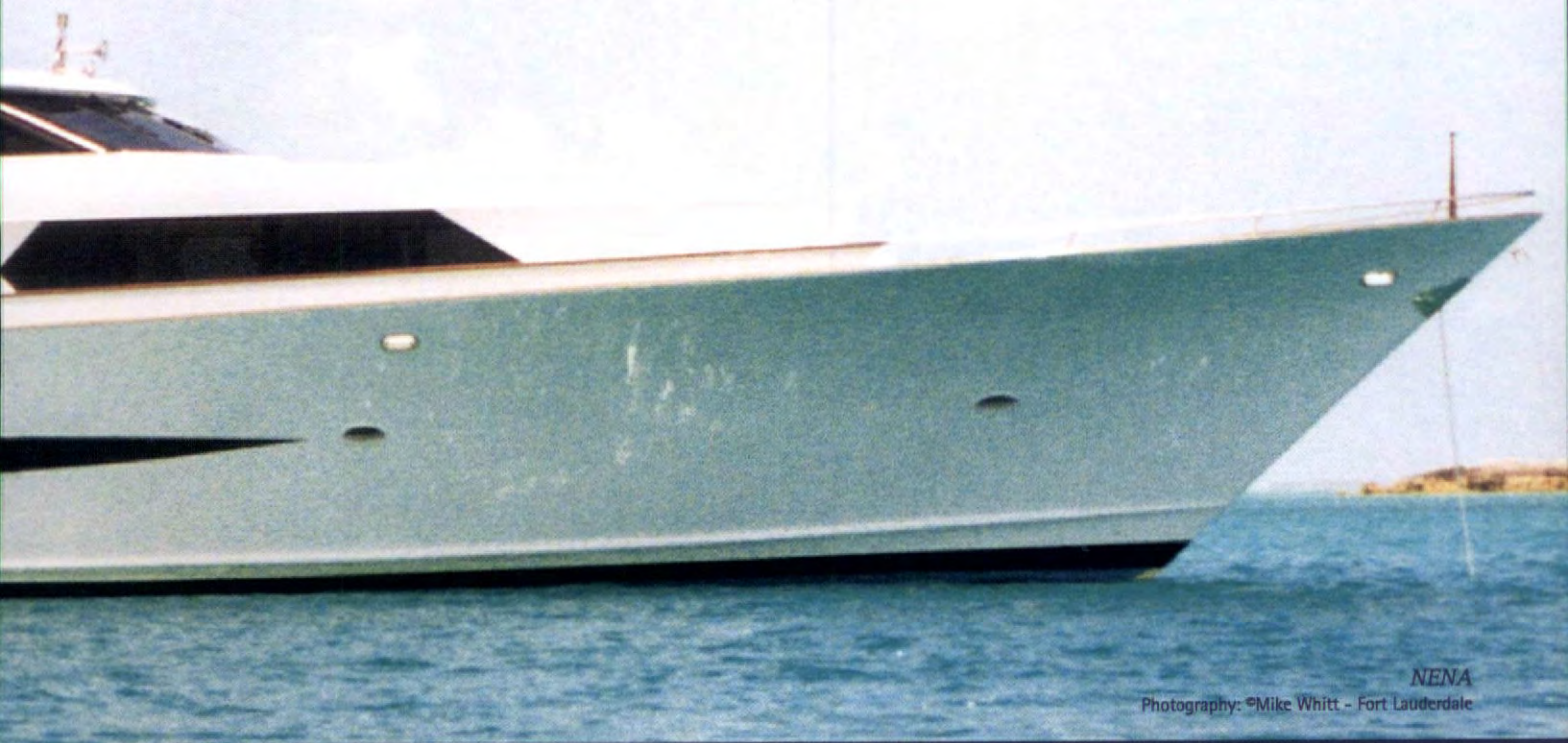
"Size and type — whether it's 46 feet to more than 200 feet, and whether it's a sail boat, sportfisher or motoryacht — will determine different needs, and then again these needs are also determined by

the owner's wishes," says the striking blonde. (Her partner is her husband, William L. Unger Jr., but he chooses to leave the spotlight to her.) "Pulling all these factors together so that the individual vessel will be practical, functional, safe, attractive and pleasing to its owner is the major task."

In addition to these criteria, she mentions others, such as the usage of the vessel and any coast guard or society specifications that may have to be met — all of which point to the necessity of yacht owners employing a designer with plenty of marine experience. Her recommendation: "Designers holding an appellation of IIDA or ASID, or who are licensed as interior designers in their respective states, showing that they must complete the continuing education units required to maintain their professional appellation and license." (Unger herself is both a member of IIDA and licensed by the Florida State Board of Architecture and Interior Design.)

Yacht Design A Truly "Bon Voyage" from Anita Unger

By Carol Soucek King



NENA

Photography: ©Mike Whitt - Fort Lauderdale

"My goal, always, has been and is to achieve my client's hopes for an aesthetic, comfortable environment without sacrificing function or safety."



If designers have these qualifications as well as marine experience, they should hopefully also have at their fingertips the installers and fabricators that understand the demands of the marine environment," she adds. "This means that, regardless of the size or type of vessel, or the aesthetic requests of their clients, that safety is the prime concern. All other factors are secondary."

Anita Unger's maritime credentials include custom interior design and space planning for new construction and numerous custom interior refits of yachts 70' to 100' plus. A new concept design for the interior of Intermarine USA *Superyacht 200*, two feasibility studies for the cruise ship *Royal Viking Serenade*, interior refit of five 112-foot Catalina Cruise vessels for Crowley Maritime Corporation as well as the 224-foot Tuna Seiner *Azteca III* and 520-foot U.S. Naval ship *H.H. Hess*. In addition she has been commissioned to custom design and remodel numerous private residences and extensive interior design work for two of the leading builders of new luxury homes in Southern California. Her commercial work includes custom design and renovation of hotels, a racquet club and office buildings, including Fox Television Station in San Diego and the U.S. Corporate headquarters of the Bureau Veritas North America, Inc., in Port Everglades, Florida.

It is obvious this individual so well-stationed on land as well as the sea has a lot to share, and during a recent conversation with Anita Unger, *interior expressions* learned more about just how much she has to give:

IE: How did your design business evolve into its current concentration in marine interiors?

Anita Unger: Bill had a friend who at that time was a yacht broker, and he, knowing that I had been a residential and interior designer for ten years, thought I should think about yachts, as at that time there was a new trend in people fixing up their boats. So I got a place in Long Beach, California, and I started doing the sportfishers and sailboats in the area.

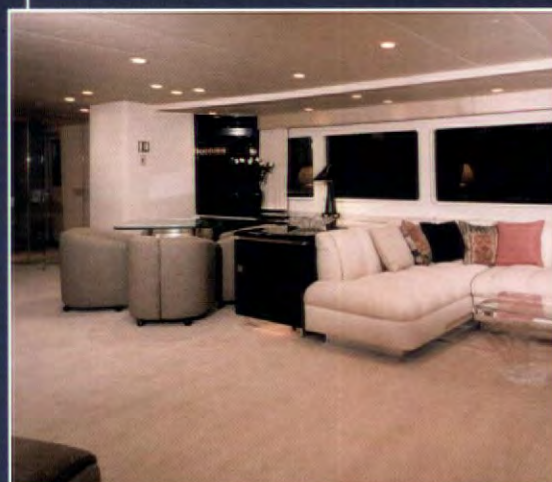
IE: Was there a difference between doing land-based projects and those destined for the sea?

AU: Yes! Like day and night! One major difference is the product that you use. I was fortunate to have a heavy background in commercial as well as residential design and could pull product and suppliers from both. Some residential products absolutely and definitely do not belong on boats, and some commercial products don't belong on boats either.

You know, it's very basic really, and this was my major lesson — the realization that, in order to be specialized, you have to have a wider background. I think this is true of any profession — you don't become a brain surgeon until you've learned general medicine!



Photography: ©Mike Whitt - Fort Lauderdale



Photography: ©Mike Whitt - Fort Lauderdale



Photography: ©Mike Whitt - Fort Lauderdale



Photography: ©Mike Whitt - Fort Lauderdale

NENA

BUILDER: Dennison Marine, 1988, Ft. Lauderdale, Florida

NAVAL ARCHITECT: Joe Langlois

A major retrofit of the 110-foot *Nena* was completed this past February. She is currently being used by her European owner to cruise the Bahamas, following which she will be available for charter.

left

SALOON: New faux leather overhead, lighting, upholstery, drapery, carpet and bulkhead coverings create a clean, svelte sweep from which to view the sea. In the bar area, faux leather for soffit, bar face and seating maintains the minimal palette.

above

MASTER STATEROOM: Padded panels overhead as well as fabric-paneled bulkheads soften the feeling as well as sound. In addition to a new lighting plan, furniture has been painted with a cream semi-gloss custom finish to continue the dream-like quality.

right

DINING ROOM: The new overhead and padded panel trim are both faux leather. The table was completely refinished in a high-gloss black-lacquer-like finish. New fabrics, wallcovering and drapery also were added.



Photography: ©Mike Whitt - Fort Lauderdale

So I think that interior designers who don't have a clue as to commercial products cannot possibly do marine design. As I always say in terms of all design — get a good background in both commercial and residential, because you will need them both, as in some cases they will overlap. Having a broad base was imperative for me! And then I found that, after ten years of doing both commercial and residential design, I was ready to make a commitment to this specialized area of marine design. I still do residential and commercial, but primarily I let myself be known as doing boats. I'd put in my time on the other stuff.

IE: In designing for the marine environment, the products and suppliers must be altogether different? Or are they?

AU: Well, to start off, the installers are different. People who install house carpets do not know how to do boat carpets. For example, you can run into lots of problems on a boat. House installers are not used to hatches in the floor, and they cannot comprehend how to address the hatch situation, and that sometimes each boat is different and that each owner wants the hatch addressed a different way, either covered or wrapped.

Another example — the paint! You have to use marine paint in a marine environment. One captain told me that his owner had two people design his office — and then his boat. So they had their paint contractor come down the next morning, and he started mixing Dunn and Edwards paint! Just another example that if you don't get the right installer, everything can go array. I have gone into so many boats and corrected mistakes!

The same thing happens with wallpaper. Never use paper-backed vinyl, because paper sticks to the bulkhead and, in time, the vinyl will pull away.

IE: What about the cabinetry?

AU: I only design the cabinetry on larger boats or refits, as many production boats come with cabinetry in place. Of course, the larger the boat, the more leeway you have, the more control. With 70-foot yachts and larger, the more custom the interior.

For example, the *Nena* and *Crystal* featured here are considered mega-yachts. In the master stateroom you see on *Nena* and in some areas on *Crystal* we did custom tables and chairs. All had to have radius corners. People think — a yacht — every moment must be so lovely — but the fact is that the seas are sometimes very high and rough, so square corners are not wise.

IE: I suppose such oversights must be the reason you are asked to refurbish so many existing yacht interiors?

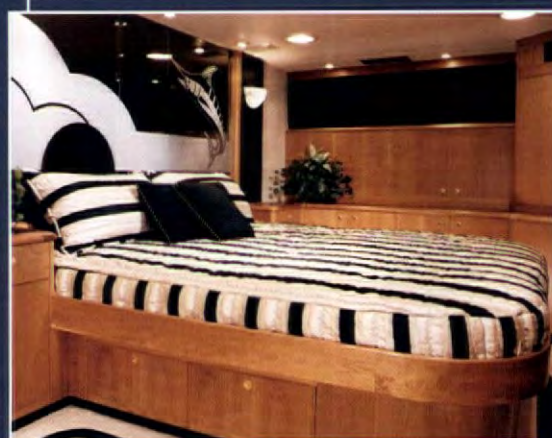
AU: That's true. First of all, the designer should have or needs to ask, "What are we talking about? A sail boat or a sportfisher or what?"



Photography: ©Deb Lex



Photography: ©Deb Lex



Photography: ©Deb Lex



Photography: ©Deb Lex

AFTER MIDNIGHT

BUILDER: Knight & Carver Yacht Center, 1993, National City, California

NAVAL ARCHITECT: Tom Fexas

This 78-foot luxury sport fishing yacht is owned by a Southern California businessman who enjoys comfort and luxury as well as big game fishing. The builder complied by using cherry wood joinery for vertical surfaces, Carpathian burl for horizontal surfaces, and ivory faux leather for the overhead.

top left

DINING/BAR AREA: The Avonite tabletop has radius corners for safety.

middle left

SALOON: Anita Unger used full-grain leather to cover the built-in sofa, which she designed to be sat in, not on. Maximum leg room gives the comfort of a Mercedes Benz sedan. The custom designed coffee table has a high-gloss bar finish, and back-lit under its glass top is a marlin sculpted of bronze. Penn fishing reels, when not in use, are displayed behind sliding beveled glass doors. Carpeting is framed by a black inlaid sculptured border in the saloon and master stateroom.

bottom left

MASTER STATEROOM: The bulkhead mirror of bronze is etched with the owner's logo. Bulkhead panels above the night stands are a metal finish on faux leather with alabaster sconces. Hand-painted silk with throw pillows of suede-like material complete this especially comfortable seascape.

Then the question should be about its size, because there is all the difference in the world between, say, a 48-foot motor yacht and a 148-foot motor yacht, in terms of fabrics and materials.

IE: Why is the size of a yacht such a demarcation in terms of the materials it might use?

AU: Because a 148-plus-foot yacht never sits still, it is constantly moving. It is either chartered or its owner says "Go, I'll meet you in England" or whatever. It travels constantly for either the owner or charter, so the air conditioning is constant, circulating three times an hour. In other words, it's a controlled environment, with a constant temperature — meaning you can get by with much more delicate fabrics than you could on a 48-foot motor yacht.

IE: The smaller yacht actually has to be more hardy?

AU: A 48-foot motor yacht is controlled usually by the owner and owner-operated. The captain probably does not live on board. The boat is tied up at dock, or in a slip, and canvas goes over the windows to enclose it until its next voyage. So you have a boat sitting on the water, with no air-conditioning, and it's very warm inside, very damp. You have to consider these things, and that this is not the size of a boat that will tolerate some of the things the constantly traveling mega-yacht would. So your interior furnishings must be different.

IE: And you have said that once you know what category and what size of yacht interior you are designing, you next have to find out its potential usage by the individual client?

AU: Yes. For example, the sportfisher we know is going to catch fish. But is this a heavy-duty sports fisher? Is this a sport fisher yacht that the man and woman and children go out on and she wants something other than a completely male look? You have to find out; how are they going to use the boat?

Or, if you are doing a motor yacht, you have to find out if the owners plan to charter it, or use it for their personal only. Or, are they fixing it up to turn it around and sell it?

To be effective, the designer has to intuit/understand/determine all these aspects. Then, once you learn the size and kind of boat, and the owners' needs and how they will use the boat, then you have more insight as to the fabrics and materials to select.

IE: But you still have to funnel all this information through what will work in a marine environment?

AU: Absolutely! A yacht is not a condo on the water. For example, you need to be sure everything is bolted down. Everything needs to be attached. I know of one instance when a gentleman was on ship to Alaska and his sofa sleeper, not bolted down, went through the

side of the boat! He survived, but the Pacific is much rougher than the Atlantic, so that boat's designer should have been aware that what are considered unusually big swells elsewhere are normal in the Pacific. So, again, you have to know where the boat is going. Usually, however, these boats are going everywhere, so you're better off making sure all is secure in the first place.

In addition, you have to be aware of how materials react under marine conditions, and also their safety factors. For example, wool is excellent, and it's inherently fire retardant. If you are interested in nylon, then you should select a 6.6 rather than a 6 quality, unless it's made with Badische's solution dyed yarn. Otherwise, the 6 will matt quickly and not stand up to the sun. Dupont and Monsanto are the only mills on earth that make a 6.6.

Also, even though in these particular yachts I used primarily faux leather, I often like to use leather in the marine environment. Some people think leather's too hot, but I think that is just because they haven't been getting the right leather. If you get full-grain leather — the layer cut from the top-most part of the hide — it breathes, has stability, and does not wrinkle or stretch.

You also have to be creative, no matter what materials you use. For example, in one large yacht we completely redid the head and added a tub — but it wouldn't go down the companion way. So we cut the tub in half and then, once it was in position, reconnected it with fiberglass and gel coat.

IE: After such experiences, do you ever wish to say "bon voyage" to marine design itself?

AU: Not so far. I actually like this better than regular design because I'm basically a problem solver. So when I started to do boats I thought I'd really found my niche. I just loved thinking through all the intricate details that had to be considered. My goal, always, has been and is to achieve my client's hopes for an aesthetic, comfortable environment without sacrificing function or safety. In the marine environment, I am made to meet this goal ten-fold.

IE: But you still design homes, restaurants and offices. Do you find that your marine experience ever informs what you design on land?

AU: Not particularly — however, there is one condo I am currently designing in which the client wants all the rooms of the entire condo to have the look of a yacht. Every square inch will be designed as I would for a mega-yacht, with precisely fixed walls, radiused corners, and so forth. It's quite a challenge, too — so for me, if a land-based project is interesting enough, I still feel like a duck taking to water! ■

For product information, please refer to page 74.



Photography: ©Bruce Vandale



Photography: ©Bruce Vandale

CRYSTAL

BUILDER: Deep Sea Marine, 1989, San Pedro, California

NAVAL ARCHITECT: Jack Sarin

The 111-foot *Crystal* has had a high profile on the West Coast charter circuit from Alaska to Mexico. Also, she has hosted many social events over the past years at the Balboa Bay Club in Newport Beach, California. Anita Unger completed a major interior refit in San Diego in January 1999.

above left

SALOON: Bulkheads are faux leather panels with strips of finished teak between the three lower panels. At the windows, roman shades are separated by panels of mappa burl wood with a satin finish. The same mappa burl was used for the top of the coffee table. For the floor, a perimeter of 6-inch x 6-inch teak squares surrounds a wool carpet in the same light taupe as the chenille covering the large sectional sofa. The newly added wood burning fireplace has a marble top and hearth.

above right

DINING ROOM: A fresh water aquarium was installed in the dining room, where all interior wood has been refinished and the new lighting plan includes a starlight panel and halogen downlights. Overhead and bulkhead panels are a state-of-the-art track system from Whisper Walls. The top of the custom designed table has a black granite inset and a file of black near the edge. Seating is for ten with the chairs finished in the same custom finish as the table.

Stephanie Odegard

MAKING A STATEMENT THROUGH HAND-WOVEN RUGS

By **Carol Soucek King**

For years John Walsh, director of the new J. Paul Getty Museum in Los Angeles, hoped the Paintings galleries would offer the hospitable comfort of carpets. He found it hard to imagine carpets that could live with both the Old Masters and Richard Meier's modern architecture. Until he found Stephanie Odegard.

While visiting a friend's home, Irene Martin, the Getty's exhibitions manager, discovered Stephanie Odegard's minimal aesthetic embodied in her richly textured vegetable-dyed carpets imported from Nepal. Their subtlety and fine quality expressed the rare sense of timeless excellence for which Walsh and Martin had been looking. Soon Martin introduced Odegard to Walsh, and the search for carpets was over.



Photography by Troy House

right

Two "Tundra" rugs in aubergine have a feathery border of garnet that matches the ribbed silk velvet wall covering of the Italian Paintings 1500-1600 and Venetian Paintings 1500-1600 galleries in the Getty's North Pavilion. Sizes: 12.4 feet x 21.6 feet and 12.4 feet x 21.6 feet.

*"By developing this business, I felt I could
do something worthwhile for other people."*

- Stephanie Odegard



The furniture designed by Meier and the carpets designed by Odegard are the only contemporary objects featured in the Getty Museum's European paintings galleries. The low-contrast, richly colored hand-knotted carpets are compatible with the collection; their high quality and strength enables them to withstand the foot traffic of the museum, 1.5 million annual visitors.

"While the Getty complex is massive and imposing, the Painting galleries, with the addition of furniture and rugs, are quite intimate, warm and inviting," says Stephanie Odegard.

The eight carpets created for the Painting galleries are derived from Odegard's "Tundra" motif, and are made in Odegard's finest Youngste® quality. Each one is designed specifically to add to the contemplative experience without competing with the art. Made in neutral colors with stylized but simple borders, the wool pile carpets evoke the color field paintings of Mark Rothko as they reflect the natural light that bathes the galleries by day. Complementing the wall colors selected by Thierry Despont and the honey-toned wood floors chosen by Meier, yarn colors were individually chosen for each gallery. For a gallery with many ornate gilt frames, Odegard designed a burgundy carpet with claret border. For the Rembrandt room, she selected a cocoa brown to echo the rich browns of the paintings.

In addition to the carpets in the Paintings galleries, two carpets in Odegard's "Chaklo" design were placed in the museum's South Hall. The "Chaklos" are light-hearted in design and made in a soft green. The design, inspired by curvilinear wrought ironwork, injects a feeling of playfulness and accessibility into the palm-treed hall.



"For inspiration in designing, I look to or at textiles, such as Ikats, seventeenth-century Italian velvets and old Indian saris," remarks Odegard. "I also look to or at nature. In the end, my designs are not at all traditional and an increasing number of people are beginning to appreciate the work. People who might otherwise invest in antique carpets are now looking at these contemporary rugs as equally worthy investments.

"One reason is that people in America are becoming more interested and more informed about hand-knotted carpets. They have always been very popular in Europe, particularly in Germany, however America has traditionally been a 'broadloom' market and when venturing away from broadloom, only to Persian or Turkish themes. People in America are now becoming more confident in making a design statement via the carpet they select.

"To make a statement, they may have used an important piece of furniture or art, and the only people who chose to use carpets in this way were the ones who truly knew and understood antique rugs. But now we are seeing a movement toward using a contemporary rug as the artistic anchor for the room. This is the client we sell to, the one who appreciates our product from a standpoint of integrity and

right

Two light olive rugs with khaki borders complement the green silk wall covering in the Getty's European Paintings Gallery 1600-1700 and Flemish Paintings Gallery 1600-1700. Sizes: 12.3 feet x 31 feet.









craftsmanship. It takes much skill and many months of labor to make a quality, room-sized, hand-knotted carpet.

"For example, each of my carpets in the Getty has more than one hundred knots per square inch. Each Getty carpet took eight people weaving side-by-side for four months. And that is just the weaving time. Before the knotting, the sheep have been sheared, the wool cleaned, carded, washed, spun, and expertly vegetable dyed all by hand, adding months to the production. Then the carpets are shipped to Europe for special washing and finishing.

"Finally, the carpet is ready, and the results speak for themselves. Compared to the wool in most carpets, our are rich in lanolin and very textural in appearance. You can feel the lanolin in your hands. These densely woven carpets made with the strong, high quality Himalayan wool are extremely durable and resilient. (Not to mention beautiful to the eye and sumptuous to the touch!)

"The design is tremendously important as well, and, above all, that it be original. In the contemporary market, people seriously interested in the best product should look for original design. Unfortunately, there is flagrant copying in the Oriental rug business. But some of us do create original work and copyright our designs. We work hard to protect our copyrights, and try to educate the public regarding the value of honoring originality. Until people realize the hard work and intense intellectual effort that goes into making a new design, they are tempted to buy the "knock-off." We believe that people should always buy from reliable dealers, people they can trust in terms of quality.

"My wish list for the future would include customers demanding information on the originality of design, particularly in the contemporary market. In the antique rug business, clients usually want to know where the design came from, such as country or region of origin. People should be asking the same questions about contemporary hand-knotted carpets, in addition to questions regarding maintenance, cleaning and care.

"I also wish that more people would demand carpets carrying the Rugmark® label. It is the only recognized certification that assures a rug has been made free of child labor. The Rugmark Foundation is actively educating the children of Nepal. I'm proud to say that last year I was appointed to the Foundation's Board of Directors and hope to contribute to the effectiveness of Rugmark's work in Nepal."



Stephanie Odegard's outstanding achievements and awards in design excellence continue to win her commissions, including work for the New York City 4-star restaurant "Daniel" and Bill Gates' new home in Seattle. But behind this talent and marketing savvy lies something more. That something extra is her deeply rooted belief that good business means helping other people realize their potential.

Odegard, Inc., which Stephanie Odegard, founder and president,

left

"Tundra" in gray linen with gray border complements the Getty's Venetian Paintings 1700-1750 Gallery. Size: 12.5 feet x 31 feet.



Photography by Jack Ross

above

For the Getty's Pastel Gallery, where lighting is dimmed to protect the paintings, Odegard rendered "Tundra" in a walnut beige tone with a wide feathered border in pewter. Size: 8.4 feet x 16.2 feet.

below

For the rugs in the European Paintings 1600-1700 and Flemish Paintings 1600-1700 Galleries, a café au lait color with pewter borders was chosen. Size: 10.4 feet x 21.3 feet.



Photography by Jack Ross



Photography by Jack Ross

above

The rich cocoa brown of the rug in the Getty's Dutch and Flemish Paintings 1625-1725 Gallery echoes Rembrandt's browns. The borders are a pewter color. Size: 10.4 feet x 21.3 feet.

has built into one of the leading U.S. luxury contemporary carpet companies, was recently awarded a special memento of appreciation in Nepal for being the largest importer of its hand-knotted carpets into the United States. For the New York-based Odegard, such recognition is the result of her single-minded decision long ago to direct her professional path along lines that would help elevate living and working conditions in developing countries. She had just spent twelve years overseas working with the Peace Corps, United Nations and the World Bank when she decided to establish her own company. Her business became the first in the U.S. to import the finest contemporary hand-knotted rugs from Nepal.

"Having the rugs made in Nepal has given me a chance to contribute to that society in a positive way," she says. "I truly appreciate traditional crafts from the traditional cultures, and enjoy turning this appreciation into a vehicle enabling people to take pride in their workmanship and in themselves. This business has given tens of thousands a livelihood that can insure better nutrition and improved lifestyle.

"If we in the West would encourage more Third World countries to develop their technology and teach them to fabricate goods themselves, instead of simply exporting their raw materials, their economies would be better off. The rugs we have made in Nepal are made using traditional weaving methods and yarn production.

Contributing to this success story has been our recognition of and commitment to the need for educating and training people to develop their technologies and artistic abilities so that their product can successfully compete in today's sophisticated market.

"The difficulty is that it requires a lot of patience to work with people who do not speak English, and who do not already understand our market. While working with the Peace Corps and United Nations, I learned about helping exporters from developing countries. I worked mainly with woven textiles during that time, loving the traditional methods and designs that so inspired me as an artist. But I was mainly motivated by my desire to enable workers to develop their skills. By developing their business, I felt I could do something worthwhile with my life.

"So, in Nepal in 1985 I started production, and within a few years I was happy to see that my minimalistic designs had caught on within the hand-knotted rug market. The tone-on-tone designs formerly not associated with hand-made rugs began to be appreciated as a fine product that cannot be replicated elsewhere. The business grew from there, and has been growing since. Now there are more than 10,000 people in Nepal working to create Odegard's carpets.

"I may seem rather enthusiastic about all this and I am, but I am proud to have both built a quality business and by doing so have helped a people and country develop their technology and potential." ■

Color Marketing Group at NeoCon® West

FUSION OF CONTRACT AND RESIDENTIAL DESIGN

Edited by Carol Soucek King



PENINSULA REGENT, SAN MATEO
DESIGNED BY TEXEIRA, INC.
PHOTOGRAPHY BY CHARLES WHITE

A look at Peninsula Regent's public spaces, such as the lobby, displays rooms that might well be mistaken for their counterparts in classy hospitality establishments.



At NeoCon® West, held in Los Angeles in March, a stimulating panel discussion between industry leaders explored the fusion of contract and residential design. Colors, textures, special effect finishes, patterns and shapes are traversing both personal and public environments. That's just the point interior expressions is trying to make. So, for your enjoyment and design-professional info-file, following are the remarks of a few of the speakers.

HALL S. DILLON II
PRESIDENT OF CMG
CEO, DORN COLOR CARD, INC.

Color sells and the right colors sell even better!

All of us, whether you are a CMG member developing product, a road warrior "sales person" introducing newly colored product, or an interior designer presenting a scheme to a client... YOU SELL COLOR.

As a "color designer," you have to sell your newly colored product line to your boss. Once the product is in the hands of the sales reps, they show and sell the concept to the design community. Ultimately, the interior designer makes sense of all the finish selections, parts and pieces and puts a fresh scheme together to sell through to their client.

You know the power of color.

No matter where you fit, in this often complex web of design, your skill, your understanding and the "spin" of your color presentation can make the difference between acceptance or rejection.

It has been said that there is "NO BAD COLOR." But, we all know there are some terms and descriptions with "don't go there" stamped all over them! Avocado... Mauve...

We will need to equip our color toolbox with current ways of describing colors, finishes and design trends. To entice our bosses and clients to accept new concepts we must be design trend knowledgeable and articulate about color.

LYNDA SULLIVAN, IIDA, CMG, NEWH
DIRECTOR OF HOSPITALITY DEVELOPMENT
FALCON PRODUCTS, INC.

"CONTRA-DENTIAL" a term coined by members of Color Marketing Group, relates to the influence of residential design on contract/commercial projects. Contra-dential is seen in the corporate office, health-care projects, hotels, resorts and other hospitality environments.

Designers Anita Brooks and Charles Gruwell, Brooks-Gruwell in Las



left

**MANDALAY BAY HOTEL, LAS VEGAS
DESIGNED BY DOUGALL DESIGN ASSOCIATES
PHOTOGRAPHY BY ROBERT BERGER,
BERGER/CONSER PHOTOGRAPHY**

This foyer and the first dining area beyond of Raffles Coffee Shop show the combination of less formal craftsman-like millwork detailing and finishing with the more formal European-style furniture and stone floors. The accessories are a mix of ethnic and European, similar to that seen in Indonesian residences.

right

**LOBBY OF EMBASSY SUITES, TYSONS CORNER
DESIGNED BY DUNCAN & MILLER DESIGN
PHOTOGRAPHY BY IRA MONTGOMERY**

A return to the 1930s and '40s is achieved by Duncan & Miller Design through the overall clean aesthetic that dominates upholstered furniture and lighting fixtures.



Vegas, state that their passion in creating hotel interiors is for the feeling. "To the seasoned traveler, the truly great hotels, don't feel like hotels at all; they feel like home." This is evident in suites they designed at The Monte Carlo Hotel & Casino, The Luxor Hotel & Casino and The Mandalay Bay Hotel, all in Las Vegas, The Lodge at Pebble Beach, The Sorrento Hotel, Seattle, The Huntington Hotel, San Francisco, and The Cottages at the Ritz Carlton Pasadena, to name a few.

"Detail" is the common thread among the hospitality projects with this residential influence. Designers today relating the feeling of a residential environment are being required to conduct extensive research in order that their projects will consist of enduring products for commercial use. Visits to domestic and international manufacturers of furniture, fabric mills, tile and stone quarries, and even antique brokers are not uncommon in the design process. Designers are creating beautiful, dramatic, and sumptuous interiors for luxurious properties and at the same time being required to meet the hospitality budget.

In addition, each designer wants to meet the need of their clients therefore, the design directive might be unique as in the Harrah's project by Creative Resources Associates (CRA in Los Angeles). This design team was to create a casino for the "avid, experienced gambler" in an environment that appropriately bespeaks the elegance of Lake Tahoe and the grandeur of the Sierra Nevada's. The lounge area adjacent to the gaming areas should convey the feeling of a private home in a "odge-like" environment situated on the banks of Lake Tahoe. Vaulted ceilings, natural stone, rich fabrics in bold colors, large and comfortable furnishings, custom light fixtures, drapery treatments with decorative tie-backs, custom finished millwork and silk wall coverings were all utilized by CRA to create a very intimate residential feel for the lounge area.

Kimberley Miller of Duncan & Miller Design (Dallas) has many of her custom designed furniture pieces in their firm's hotel projects. Furniture manufacturers like Falcon responded to her requirements for the creation of distinctive and alluring seating within a hospitality budget. A return to the 1930s and '40s is apparent in the overall clean aesthetic that dominates upholstered furniture and lighting fixtures. Wide and deep seats, tapered and curved legs and arms give way to this inspired style, which is seen at the Doubletree Inn Palm Springs Suites, the Lobby at Embassy Suites, Tysons Corner, and the Latham Hotel, Washington D.C.

At the new Mandalay Bay Hotel in Las Vegas, a Circus Circus and Four Seasons property, the interior architectural detail designed by Terry Douglas of Dougall Associates (Pasadena) is "magnificent." Many of the public areas of the hotel are rustic with natural element yet very elegant. There are many custom worn and aged finishes that we see in the high-end residential interiors today. The Baccarat-High Limits area is inviting, dramatic, elegant and very comfortable. More wood is being seen as it creates an upscale appearance in upholstered furniture. The detail in the lighting, plants and accessories make the residential influence more apparent.

Peninsula Regent in San Mateo, California by Teixeira, Inc. (Los Angeles) is more than an upscale senior life care, condominium complex. Principal Glenn Teixeira is every bit as proud of its interiors as he is with the prominent hotel interiors he has designed. Inherent restrictions, lighting for example, present a design challenge that Teixeira eagerly accepts. The result is a senior complex that has a strong feeling of "home" rather than an institutional one. A look at the public spaces displays rooms that might well be mistaken for their counterparts in classy hospitality establishments.



left

PENINSULA REGENT, SAN MATEO

DESIGNED BY TEXEIRA, INC.

PHOTOGRAPHY BY CHARLES WHITE

Though large enough to accommodate 25 tables that seat four, the terrace at Peninsula Regent lends an intimate setting for residents to feel at home while sipping an iced tea.

right

PRESIDENTIAL SUITE AT DOUBLETREE PALM SPRINGS

DESIGNED BY DUNCAN & MILLER DESIGN

PHOTOGRAPHY BY IRA MONTGOMERY

Duncan & Miller's custom furniture is specified for many hospitality projects. Furniture manufacturers such as Falcon respond to Kimberley Miller's requirements with distinction and allure — within a hospitality budget.



Hotel interiors that make you feel like you are in a beautifully furnished residence are the award winners and the satisfied clients, the hotel owners. These designs feel romantic, personal and inviting. The secret of this evolution to more "detail" is for the manufacturer to maintain the integrity of the furniture design without sacrificing the quality of product.

The hospitality furnishings industry has come a long way from the "tub and sled based chair" to the elegant and comfortable chairs. It also has come a long way from casegoods that were fabricated like boxes to distinctive fine furniture that looks and feel residential. All because the customers have indicated that they enjoy it and the hotel owner profits from satisfied guests who feel "at home."

SUE ROSS, IIDA, CMG

DIRECTOR OF DESIGN

MONTEREY CARPETS, INC.

The subject of color, what's hot and what's not is always an interesting conjecture. Surely personal taste can influence the perception of color power. For those of us who make the important decisions of color application that will affect so many, it is prudent to consider many issues when committing client funds for products that will influence the aesthetics and function of their daily environments.

Trends, or better stated, influences are derived from the many social, political, economic and technological issues that interact our lives. It is predictable that in times of recession and worldly concern, you will see a more conservative attitude toward the use of color. Indeed those are "Gray" days when colors that project long term, safe and timeless

statements become the most appropriate call.

The disposable '80s gave new meaning to the responsible '90s bringing with it a new bridge of color information that has shaped the foundation of a rich and abundant palette that will move forward into the next century and live profitably for many years to come.

Here then, are some shared thoughts on where the references of color have come from and how the largest ever palette of choices has been assembled.

More research on color reactions in healthcare and office settings shows advancement in healing and productivity to be a direct benefit of well thought color application. Feng Shui has new importance to the Western world of design where balance is the byword.

Balance and harmony are two words most often echoed by forecasters, psychologists and futurists today, as a direct effect of the globalization that we have become more acutely aware of within the last five years. Today's fast paced world has set new demands and pressures that touch every one of us in different ways. Words like chaos and overload have caused us to re-evaluate our lifestyles in search of a more meaningful existence.

Softened, calm and livable are themes of today's hectic life demands supporting the concepts of simplicity, balance and harmony, bringing forth a forecast of softer, lighter, more neutralized use of color information as part of the color story now in play. Gray is back in action. Both warm and cool it works well as a neutralizer or large-scale neutral backdrop to a myriad of other colors that might surround it.

Neutrals as we once knew them are no longer confined to light Beige, Taupe or Gray. Today's neutral story involves interpretations from all color families based on the value of the hue and the way it is being used.



left

MANDALAY BAY HOTEL, LAS VEGAS
DESIGNED BY DOUGALL DESIGN ASSOCIATES, INC.
PHOTOGRAPHY BY ROBERT BERGER,
BERGER/CONSER PHOTOGRAPHY

This small gaming room with adjoining dining area was designed and appointed to give the feeling of a fine residence or suite in a private club. Its rich colors and textures, with built-in buffets and consoles in the niches, provide the High-Roller comfort and convenience to make the game enjoyable.

right

HARRAH'S HOTEL & CASINO, LAKE TAHOE
DESIGNED BY CREATIVE RESOURCE ASSOCIATES
PHOTOGRAPHY BY ROBERT MILLER

The lounge area adjacent to the gaming areas aims to convey the feeling of a private home in a "lodge-like" environment situated on the banks of Lake Tahoe.



In a world where technology drives our daily function, it is projected that the new millennium will see the average person spending as many as 16 hours a day in front of a computer. To escape this monotony, consumers will search for more individualized products in colors that stimulate their creativity while responding to their own personal needs.

As a result of the high-tech age we live in we will seek solace in the colors and textures that surround us for both work and play, in short, we will be consciously selective.

The era of foliage and environmental Greens are now firmly established in the palette as usable and nourishing. With the new millennium approaching we see the emergence of a Blue story being influenced by the calming effects of water. Cleansing and pure, water is the physical symbol of our need for Simplicity and Spirituality in our daily lives. Is it not, then, the next evolution of nature's influence on the world's color palettes? Research heralds the ocean to be the new frontier for living, the resource for life-sustaining foods, water and medicines.

Global Warming, E-Commerce and Interactive World Visions continue to color the path of the new millennium. The palette widens as more attention is paid to an ever-growing multi-cultural society. This cultural blending is best represented by the influences of deep, rich saturated colors derived from the many skin tones and historic references that represent many nations. As a result the Red family has grown in favor today. Expressed in endless versions from yellow to blue where both spice and wine tones give us options that accent or detail the most passionate or inspirational needs.

In 1996, when global warming alerts were at high pitch the palette spoke of a Yellow or warming trend. True is, the color yellow has re-

emerged in a big way. Not only do we find much interest in its true form, but consider the importance of Gold, be it clean and clear or burnished and dark. This part of the color story has had a strong and consistent rise in interest as it relates to so many historical and ethnic references of so many countries.

Consider all the colors that have been "tinted" with yellow, like the greens. The rise of yellow greens from fashion to interiors has been again a strong and sustaining story that you can count on seeing for a long time. In truth, the color yellow has influenced almost every color family as a new and welcome expression of the complex colors we find so inviting and irresistible to explore.

Custom options have become the essence of the manufacturing world today. Our fast paced existence compels us to seek our own individuality. Customize not compromise is more and more the call! Most clients are easily capable of expressing their interests and willingness to explore the world of custom as an added option.

Color palettes that are flexible prove to be the most successful. Consumers today find comfort in a versatile environment that allows for collectable indulgences that reflect their heritage, appreciation of art and travel experiences.

What's hot? Everything is fair in the way you use color today. A more discerning client that is better versed in color and more experimental in their choices now dictates what's hot for their own needs.

For us, the design professionals, the options are truly endless. It is our continued curiosity to seek the ongoing education of color and materials that are our tools of trade and to share the information among ourselves. Truly we are influenced by everything around us, especially each other. *I wish you a colorful new millennium!* ■

For product information, please refer to page 74.



kitchen remodeling

My Way

by **Marsha Sewell, ASID**

Over the past 25 years, I have been looking old worn kitchens square in the eye and redesigning them in every shape, color and form imaginable. The first kitchen remodel of my career was for myself in a 1926 Georgian Colonial somewhere in the Midwest. The challenge was daunting – even painful – but the results worthy of answering the call to do more. I combined the small original kitchen with the butler's pantry using existing cabinets that were repainted and new wood stained cabinets. A huge old tiled hood, that was salvaged, and the counter top materials were a combination of finishes including marble, butcher block and laminate. Today's so called "trend" of mixing colors and surfaces was an immediate success in that old house – the kitchen quickly became the center of all activities.

Current projects include two contemporary kitchens overlooking the ocean in La Jolla; a small downtown hi-rise kitchen with a view of the world and a two story country kitchen in Westchester County, New York; and a desert luxury home with a kitchen designed for the original owner's housekeeper. They all have different problems and they all require very different solutions.

Kitchen remodeling can only be successful if the client has specific requirements and the designer listens and interprets those needs into functional as well as beautiful design. My basic tenets for all good design apply even more so in the kitchen: use of proper Scale, Balance and Sensitivity to Color. Even the most complete shopping list of appliances, gadgets and cabinetry cannot translate into a beautiful kitchen without "S,B & StC."

Since kitchen remodeling is usually the most expensive type of work done in a home, it is essential to use materials and products that have lasting function and visual appeal. As Coco Chanel once said. "Fashion passes; Style remains." Trendy kitchens look dated quickly and should be avoided. Choosing an appliance that is "in" but does not suit your needs can be disastrous. Kitchen remodeling almost always increases the value of the home; thus it is important to avoid trying to please the next occupant of the house more than the current ones.

The kitchens shown on these pages have been completed over a period of 10 years. They are all completely different, and all look as good today as they did on the day we first put the lettuce dryers away.



PROBLEM / SOLUTION: HISTORIC HOME / CONTEMPORARY KITCHEN AND BACKGROUND FOR ART

Photography by Ted Walton

The client completely renovated an historic home including the kitchen. Several small rooms were combined to form the new spaces that have a classic, yet contemporary feel. The client specifically wanted to fill each room with art and the *Cow that Jumped over the Moon* (as shown on page 66) was perfect for this space. The client also selected finishes that were not necessarily practical, such as the marble flooring (which is porous) and dark gray lacquered cabinets. The stainless steel counters were not at all popular at the time and it was difficult to find skilled fabricators. A typical problem that always arises when contractors aren't familiar with materials is to claim their inappropriateness that always translates into "I don't want to do this." (Then after the project is finished, there is a great chance that the contractor will tout this newly found skill to his next customer as something wonderful.)

The hood was a custom design which helped to tie the contemporary sleek elements together. Since that project, many contemporary hoods have come on the market that would have also been successful. The butler's pantry contains the same mix of finishes, but plays a visual secondary role to the view of the old tree outside — the old and the new. Curtainless windows show off the view from the breakfast room that mixes an iron "tree trunk" base under a glass top and slightly tropical chairs with a very contemporary fabric covering the cushions.



PROBLEM / SOLUTION:
1960s TRACT HOUSE LACKING DINING ROOM /
CONNECT WITH LIVING ROOM FOR A GROWING
YOUNG FAMILY

Photography by Carol Pearce

Not a trace of architectural integrity came with this small starter house. The living room had been transformed into a two-story space when the couple added a second story during the first renovation, but the kitchen with an eating space was original and completely cut off.

The first task was to make the "connection." A wall was removed and purple, tapered columns were installed as structural support. The new kitchen has a piano shaped peninsula with another purple support column beneath granite counters. A small, but functional island with tapered sides and a swirled-textured stainless top, houses the veggie sink the second small fridge. Upper cabinets are stainless aluminum laminate, the lower are clad in a custom textured laminate in grays and purples that blend with the colors of the natural slate floor. Because the slate was already installed outdoors — it was an obvious choice.

Another architectural element was added when the old angled wood ceiling was covered with a barrel vault of plasterboard, pierced with four small skylights that let light bring balance to a previously dark space. This kitchen also combines many different lighting sources, that provide multiple tasks: fluorescent bulbs over the upper cabinets for overall illumination; low voltage under cabinet lights for task lighting; low voltage pendant lighting over the island and peninsula for task/ambient lighting that is also pretty.

An entertainment center was designed to hide the TV and stereo equipment and all of the toys. A shiny gray plastic laminate was used in combination with custom purple pulls. The top of the unit mimics the vaulted ceiling. The chairs and counter stools are practical and made of cast aluminum that can be taken outside on a warm day.





PROBLEM / SOLUTION: LONG, NARROW VICTORIAN BUILDING WITHOUT ANY KITCHEN / OPEN PLAN FOR ENTERTAINING REQUIRED

Photography by Carol Pearce

Perhaps the greatest kitchen challenge of my career to date is also my favorite kitchen. The client was/is me. My husband and I purchased an 1882 Victorian landmark in 1991 that is located in the middle of the Gaslamp District in downtown San Diego. Today, the district is alive with shops and restaurants and lofts, giving us a completely different lifestyle from suburban La Jolla, our home for almost 20 years. But at the time that we were renovating, our street was overrun with prostitutes and drug dealers and the restaurants and shops were only a vision in my head. My "inner eye" also saw a spacious two-story townhouse with 12-foot high ceilings, interesting spaces and a great kitchen for cooking and entertaining. The reality was a 17-room boarding house, slathered with green paint and linoleum and decades of dirt.

After gutting the entire building, installing new electrical, plumbing and HVAC systems and retrofitting for earthquakes, the original interior partitions were reinstalled for structural purposes (with some adjustments) that made the kitchen/sitting room spaces divided in two but linked with several wide openings. We did, however, have four huge 3 ft. x 8 ft. windows that brought light into what had previously been rooms #2 and #3. Original room #1 was also connected to the space with a 42-inch high bar that dropped down to the standard counter height. Now we were open to the other public spaces of the house. A coffered ceiling was designed to cover up the new systems, but to allow the 12-foot ceiling height to remain. Fluorescent lighting in the coffers provides bounced lighting that illuminates the entire room. The usual low voltage lights were installed under the upper cabinets.

With a structural wall dividing an already narrow space, an island had to give way to a peninsula that houses the cooktop on one side and room for two counter stools on the other. All of the seven extra tall, upper cabinets were custom designed with glass front doors, more lighting, and glass shelves to show off dinnerware and crystal. Because the original flooring had been wood, we replaced it with red oak planks and stained it to match some still existing pine flooring.

The "ghosts" of the building required a somewhat traditional cabinet design — anything slick wasn't going to work. With the wood floors as a given, standard oak, raised-paneled cabinets painted black, along with butcher block on the peninsula and a warm copper laminate for all other counters, blended perfectly with the original bare brick for backsplashes.

The sitting room has a fireplace with columns reminiscent of an exterior detail and the entertainment center is housed in an English cupboard slightly older than the building. One of the windows was converted to a door to be connected in the future to a formal roof garden. Of course some contemporary touches had to provide balance for my eclectic soul — an Italian goatskin table and classic Bauhaus Chairs!





PROBLEM / SOLUTION:
OLD ADOBE HOUSE / NEW KITCHEN WHICH
BLENDS WITH TRADITIONAL ARCHITECTURE
BUT FUNCTIONS FOR TODAY

Photography by Frank Short

This kitchen was created by removing a wall that separated it from the family room. Today's lifestyle dictates an open plan that was not practiced when the original kitchen was built sometime in the 1940s. Although the exterior architecture and many of the interior rooms were dripping with Southwestern charm, the kitchen was purely functional and dated.

We exposed the rafters in the ceiling and sandblasted them along with the family room ceiling for continuity. Each room had different flooring that we removed and replaced with traditional Saltillo tiles after the floors were made to be the same height. The cabinetry was custom created from Douglas fir, then sandblasted and wire-brushed to create a textured, rustic finish. Such a soft wood is not recommended for kitchen cabinets, but the clients were willing to live with its shortcomings in exchange for the rich appearance.

Except for the granite counters, all other finish materials were traditional such as the butcher block on the island, the hand painted tiles on the back splash, used brick and plaster for the custom hood and the wrought iron hardware.

In the adjoining family room, the original used brick fireplace was plastered over with soft edges, then painted white (except for the hearth) to make "visual space" for the adjacent entertainment center. This contemporary, but functionally necessary piece was made to look compatible with the same plaster treatment and rustic "shutter" doors that hide all the high-tech equipment. Rich, warm texture and color on contemporary upholstery mix well with the traditional tables, counter stools and accessories to finish off this warm inviting space.



PROBLEM / SOLUTION:
BLAND CONTEMPORARY HOUSE / ANTIQUE AND
WINE COLLECTIONS NEEDING PROPER DISPLAY

Photography by Jim Brady.

A couple who avidly collected English Victorian antiques, American Plein Air paintings, and wine, were unhappy with a previous partial kitchen update. It was time to gut it out and start again. The standard 8-foot ceiling was made to look higher by adding a grid of beams only 3 inches deep. The cabinets were also held back 6 inches from the ceiling and fluorescent lights were installed behind the contrasting wood crown molding. A section of ceiling that could be raised over the tea table was given a pyramid shape and painted to look like the sky. Cobalt blue tile was used for the counted tops to provide contrast to the mostly white cabinets and appliances. It also was the client's favorite color which landed on the sectional sofa as well. The *piece de resistance* in this kitchen is the huge island that shares the cooktop with an enormous display of collectible wines. The design was copied from an antique bibliotèque on the opposite side of the room. The warm dark mahogany wood with carved pilasters at each edge of the island compliment the room's antiques.



PROBLEM / SOLUTION: NEW HOUSE, STANDARD KITCHEN / UPGRADED FOR FAMILY LIVING

Photography by Carol Pearce

The only redeeming feature of this new tract house is the location — on the ocean with a private dock. Architecturally, it had no interesting features. The entire house was gutted and updated with new lighting, cabinetry and finishes as well as custom furnishings. This kitchen retained its layout, but standard bleached oak cabinets and standard appliances were replaced with Pearwood laminate, custom cabinets with granite tops and splashes, an island with wine storage in it, and a stainless steel top. All appliances are stainless steel. The Italian lighting adds a contemporary dimension to a standard ceiling.

But still an interesting feature was needed. Without the opportunity to blast out the ceiling or change the shape of the room, the custom breakfront and round table have become the focal points of the room. They both combine cherry and maple woods for warmth and interest. A long curved frieze and chunky custom drawer pulls provide a reference to the ocean just outside. The flooring is quartzite which continues on the deck.

So, each kitchen remodel should produce positive visual sensations — the full range of oohs and aahs — as well as provide the functions that the room was designed for. With kitchens staging family activities and well as entertainment venues, the spaces can be separated from the rest of the home or incorporated into open plans. Appliance and finish choices are as varied as the meals that can be prepared, so "matching" has fortunately become a thing of the past.

Whether the look requested is sleek and contemporary, or commercial, or country and warm, traditional — or something in between, the same basic rules of good design apply. By paying close attention to the scale of the space, the balance of the objects that are in it and adding sensitivity to color, the results are guaranteed to be successful. Good old "S, B & StC"!

Marsha Sewell, ASID, has been in the Interior Design field since 1971. Her firm, Marsha Sewell & Associates was formed in 1977. She has specialized in high end residential design with projects that have taken her all over the United States. In addition to many kitchen design awards, including those in the following article; Marsha has also won awards for Commercial Design; Lighting Design; Landscape/Hardscape Design and Historic Preservation. ■

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PROFILE — JOEL HENDLER: VIEWING COLLABORATION AS CRUCIAL FOR CREATIVITY PAGE 32

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MONTGOMERY ASSET MANAGEMENT

Staircase Detail
Handrail: Custom by Hendler design, fabricated by DeVincenzi Architectural Products; Stone: Emperadora Light, Gris Tepenca
Lobby, 36th Floor
Folding screen artist: Tom Mogensen; Stone: Emperadora Light, Gris Tepenca; Chair: Bernhardt; Chair upholstery fabric: Design Tex; Side table: William Switzer; Carpet: Edward Fields
Executive Office/View
Desk and conference table: Custom by Hendler Design, fabricated by Austman Durante; Desk chair: Aeron by Herman Miller; Guest chair: J. Robert Scott; Guest chair fabric: Rodolph; Conference chair: HBF; Conference chair fabric: Old World Weavers

FINANCIAL SERVICES FIRM

Elevator Lobby
Wall fabric: Manuel Canovas; Wall system: StretchWall; Lighting: Architectural Lighting Design; Custom pendant: Dick Sylvia & Sons, Inc. (San Francisco); Elevator door finish: Custom by Tom Mogensen; Art: Client's collection
Conference Room with Curved Glass Wall
Drapery: Zimmer & Rohde; Conference table: Serban & Kelly (New Orleans); Conference chairs: Keilhauer (Danforth); Conference chair fabric: Randolph & Hein (Arcadia); Lounge seating: Mayfair through Randolph & Hein; Lounge seating fabric: Grey Watkins; Heriz rug: Through Tony Kitz Oriental Rugs (San Francisco); Sideboard: Manheim Galleries; Wall fabric: Manuel Canovas; Wall system: StretchWall; Carpet: Bentley; Artwork: Through Allen Stone Gallery (New York); Lighting: Zumtobel, Edison Price, Prescolite

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Executive Conference Room
Conference table: MOZ Designs; Chairs: Eames by Herman Miller; Lounge seating: Nienkamper; Lounge seating fabric: Lee Jofa; Coffee table: Conde House; Side tables: Brayton; Lamp: Isamu Noguchi by Akari; Ceiling lamps: George Kovacs; Carpet: Invasion
Executive Reception
Lounge seating: Nienkamper; Lounge seating fabric: Carnegie; Coffee table: Bernhardt; Desk chair: Aeron by Herman Miller; Guest chair: Bernhardt; Guest chair upholstery: Pollack & Associates; Carpet: Masland Carpet; Wall sconces: Shaper

STRUNSKY RESIDENCE

Living Room
Kashan rug: Soroya; Sofa and side chairs: Baker; Sofa

and side chair fabric: Clarence House; Console table: Baker; Coffee table: Yale R. Burge; Faux mosaic and cof-fered ceiling restoration: Peirano & Peirano (San Francisco)

HENDLER DESIGN STUDIO

Reception Area
Custom screens: Austman Durante; Reception desk: Vitra; Reception side table and chairs: Austman Durante; Reception chair fabric: Jack Lenor Larsen; Reception creden-za: custom by Austman Durante; Desk chair: Aeron by Herman Miller
Conference Room
Table base: Falcon; Custom tabletop: Austman Durante; Area rug: Bentley
Work Spaces
Custom workstations: Austman Durante; Workstation fabric: Design Tex; Library shelving: Metro; Round black tabletops: Austman Durante; Round black table bases: Falcon; Desk and conference chairs: Aeron by Herman Miller; Lateral files: Meridian; Flat files: Mayline; Ceiling lighting fixtures: Zumbotel; Carpet runner: Bentley; Window shades: Skyco; Lanterns: Soko Hardware; Paint: Benjamin Moore (throughout); Painting: Werner Maassen

YACHT DESIGN

A TRULY "BON VOYAGE" FROM ANITA UNGER PAGE 42

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Fax: 954.525.3031

CRYSTAL

Saloon
Chairs: Century Furniture; Chair fabric (viscose/cotton): Beverly Textiles; Coffee table: Custom by designer, fabri-cated by Mirak; End tables: Custom sizes and finish by designer, fabricated by Mirak; Game chairs: Century Furniture; Sofa sectional fabric (rayon/cotton/nylon): Kravet Fabrics; Throw pillows (Nova Suede): Majilite; Bar stool covering (faux leather): Majilite; Bar stools: E.G. Cody; Lamps: S.A. Stockton; Overhead lighting, custom powder coated: Daniel R. Smith & Associates; Fireplace: Henning's Wood Burning Stoves; Marble top and hearth/fireplace: D.N. Nesovic Designs in Stone; Roman shades (polyester/rayon/silk): Carnegie Fabrics; Faux leather at bulkheads and overhead: Whisper Walls; Carpet, custom wool: J.L. Benson Co.
Dining Room
Table and chairs: Custom design and finish, Mirak; Cotton velvet on chairs: Prismatek, Inc.; Fresh water aquarium: West Coast Aquarium Industries; Bulkhead covering: Custom, Archetonic; Starlite panel over table: Custom, Tivoli Industries

NENA

Saloon
Sofa fabric (polyester/cotton/rayon): Miles Rogers; Game chair fabric (cotton/rayon/silk): Payne; Occasional chair

and ottoman fabric (cotton/rayon/linen/chenille): Dogwood; Drapery/valance fabric (rayon and cotton): S. Harris & Company; Wallcovering on bulkheads (com-mercial vinyl): Koroseal; Throw pillows: Ultra Suede from Majilite; cotton/rayon pattern from Payne; Coffee tables: Shubertoldi

Dining Room

Chair fabric (cotton and polyester): Pindler & Pindler; Drapery/valance fabric (rayon/cotton): S. Harris Company; Wallcovering on bulkheads (commercial vinyl): Koroseal

Bar Area

Overhead, soffit trim, face of bar and seats and backs of bar stools (faux leather): Majilite

Master Stateroom

Bedsprad (silk): Decorators Walk; Throw pillows (poly-ester): Krupnick; Trim (rayon): Borgia; Drapery and wall panels (polyester): Pindler & Pindler; Painted furniture, custom finish: Performance Paint Yacht Refinishing, Inc., Fort Lauderdale; Carpet (6.6 nylon): Masland

AFTER MIDNIGHT

Saloon
Chair covering (cotton/rayon/polyester): Pindler & Pindler; Throw pillows (Ultra Suede): Tapis; Roman shades (cotton/polyester): Norbar; Carpet (6.6 nylon): Fabrica; Carpet installation: Sea Carpet; Coffee table: Custom designed by Anita's Interiors; Display of Penn Reels: Custom designed by Anita's Interiors
Dinette
Back cushion fabric (cotton/polyester): Krupnick; Seat cushions (faux leather): Majilite; Tabletop (Avonite with custom inlay design): Knight & Carver; Table stanchions (leather): Spinneybeck
Master Stateroom
Coverlet and shams (handpainted silk): Aqua Designs; Throw pillows (Ultra Suede): Tapis; Roman shades (cot-ton/polyester): Norbar; Sconces (alabaster): Elite Lighting; Panels behind sconces (faux leather with weathered metal finish): Majilite; Bronze mirror with client's logo: Knight & Carver

STEPHANIE ODEGARD MAKING A STATEMENT THROUGH HAND-WOVEN RUGS PAGE 50

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Lounge Area
Chairs: Falcon with Maharam seat and back leather and HBF Texiles fabric on outside back; Table: Mission Custom Furnishings; Drapery: Robert Allen Contract fabricated by Don's Drapery Service; Drapery rods: B. Berger; Chest: Drexel Heritage; Carpet: Invisions; Wallcovering: Innovations in Wallcoverings; Sconces: Georgia Lighting

MANDALAY BAY HOTEL & CASINO, LAS VEGAS
Dining Room off Private Gaming Area
Gaming chairs: Gasser Chair Co.; Dining chairs: Artistic Frame; Dining table: Trpy Wesnedge; Fixtures: Sefina/Montral, Quebec
Foyer at Raffles Coffee Shop
Stone floor: Western Tile & Marble, Las Vegas; Fixtures: Sefina, Montreal, Quebec; Wallcovering in main room: Donghia; Wallcovering in corridor: Essex 54/J.M. Lyna; Focal table: Trouvailles; Console: Royal Custom; Chairs: California Custom; Upholstery: DesignTex; Lamps: Charles Lamp Co.; Chandelier: Functional Metal; Art: Cantor Barry; Pots: Hector Cabrera; Charger: Studio K; Planters: Peterson Collection; Plants: Plantworks, Las Vegas

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Terrace
Dining tables & chairs: Summit; Chair Fabric: Sunbrella
Lobby
Sofa: Traditional Imports; COM: Clarence House; Coffee table: Rose Tarlow; Side chairs: Traditional Imports; COM: Manuel Canovas; COM for drape table: Cowtan & Tout; Lamps: J.F. Chen Antiques; Carpet: Couristan; Accessories: J.F. Chen / Sing Kai Hong

KITCHEN REMODELING — MY WAY PAGE 66

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FABRIC USE AND CARE

AND NOW IT'S

(Cough, cough!!!)

AIR QUALITY

by Joe Goodman, B.S., LL.B.

Things were different back then. Yes, there were always people who coughed and sneezed and attributed the symptoms to pollen, allergy or mold. And then came smog. Today, the national concern is E-coli, dust mites, mildew, rot, mold, viruses, sloughing, dust, dirt, gases, bio-pollutants, smog, dander, fleas, bees, ticks, lice, spiders, moths, spilled food, vomit, animal and human protein substances and odor (urine and feces). I am certain there are a lot more sources of bacteria that I have not mentioned.

As a society, we used to spend a majority of our time outdoors but today, almost 90% of our time is spent indoors. Even worse, in climate-controlled homes, office buildings, restaurants, gyms and theatres. Called micro-environments, all of us are regularly trapped in these areas where the contaminants listed above literally make people sick. Our federal government has coined the term, "Sick Building Syndrome" to indicate places where the environment is unhealthy. Further, they state that this is how people are getting sick all of the time.

The government has even gone one step further. They refer to carpeting itself as a "sink," a depository of all of the horrible things mentioned above. It is their recommendation that carpeting in your home should be cleaned on a regular basis in order to remove the contaminants that build up over time. You might recall, in past articles, I have pointed out that most people want to clean fabrics when they see spots and spills but that I have emphasized that the main criteria for cleaning should be when abrasion is taking place.

Because of the mounting health problems that we are experiencing in our society, we must now also be concerned with incorporating the systematic removal of these irritants from our homes and offices. The government suggests preventative cleanings once or twice a year depending upon the habits and usage of different families or office workers or influx of soil and other unhealthy pollutants and this should be considered as a fair and reasonable rec-

ommendation. But, it is not just the upholstery or carpet cleaning that is essential, it is the regular vacuuming, the incorporation of specialized filters in your heating system, proper waste disposal, placement of proper door mats, proper use of disinfectants, possible ozone use and better planning for where your animals can do their business.

Designers and architects today have an additional challenge that exceeds making things look beautiful, comfortable and practical. They must now learn to incorporate concepts that go beyond ergonomics, beyond design. They must also design for health as well. Especially with all of the marvelous fabrics that are on the market today that literally hide the dirt much more than ever in the past. The truth is clear-air quality and health in the home and office is an essential factor to incorporate into all designs. And clients too need to be educated if they want to fully enjoy their homes and where they work.

A healthy environment is truly not a difficult thing to accomplish when there is good communication between you and your client. It takes an awareness of their particular needs, susceptibilities and style of living, combined with your awareness and knowledge of the tools necessary to achieve a healthy environment for them. Backache, stress, swollen eyes, rash, sinus, headaches and runny noses are often becoming a thing of the past through such awareness and utilization of advancements in health today. I'm convinced that no one can continue to take allergy pills forever without side effects but they can live longer, happier lives with less bacteria in their homes.

Joe Goodman and his son Mark own and operate Mark the Carpetbagger/Fibermark in Santa Monica, California. If you have a specific cleaning problem please call Mr. Goodman at 310.399.2066 or fax 310.396.7235. If you have a subject you would like to see addressed in this column, please contact Mr. Goodman. ■

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