

January/February 2015

20/twenty *a new vision*
Architectural & Beyond

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Achieved!**
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Inspired Collections Through the Centuries



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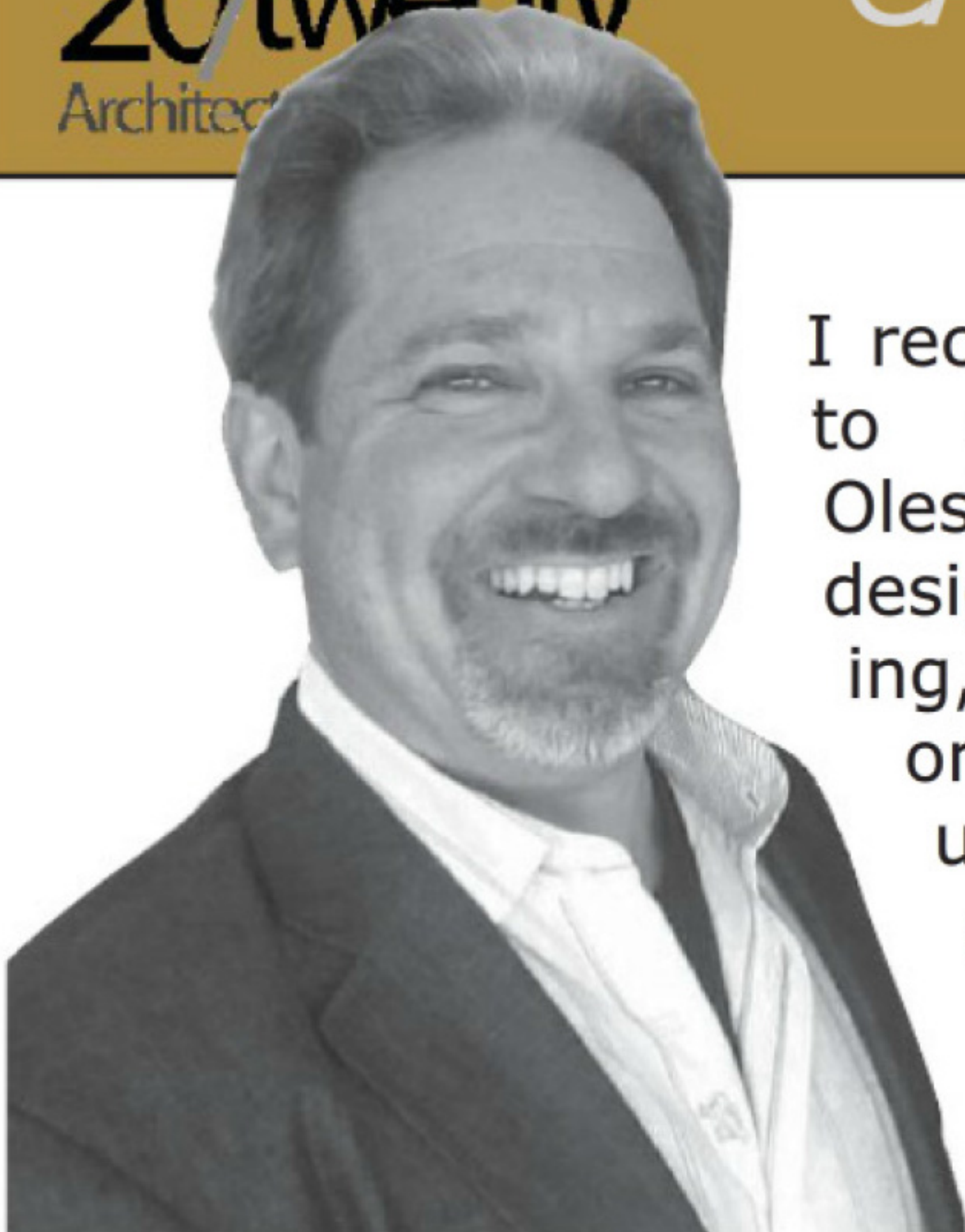
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I recently had the chance to speak with Gerald Olesker, CEO and principal designer for ADG Lighting, who shed some light on the ever-changing upper-end world of design.

We all know that published projects, whether celebrity homes, icons of

the business world, or tech-savvy Gen-Xer's homes, are all on budgets today. While those budgets may be larger than the average homeowner, the teams of decision makers help keep those fantastic looks in line.

Standing at a Malibu job site overlooking the ocean, we discussed what he calls the ADG Rule of 3 (time, budget and design) is key to any project. "It is necessary to design, and is the intent in which we create. We just finished a fabulous 18 million dollar spec house. Our client was very specific about budget. So we designed a simple, transitional series of lanterns for the 38 spots on the house. They had only \$400 per light to spend. But done correctly by our team at ADG Lighting, this owner said he never had so many compliments on light fixtures."

Our interview time was cut short in Malibu, but I was able to catch back up with Gerald in Newport Beach and ask the question about design influencers. He answered by holding up three fingers again. "Let me apply this to a historic project we are just finishing up with. What a great project. The contractor, Gordon Gibson, was working on a federal style historic reboot, and the homeowners definitely understand design. Here they had hired an interior designer, and we worked within their confines. Now budget was a general discussion, but the design was critical, and we had

to ensure that a federal architectural reference was made. ADG Lighting's philosophy was to provide a blend of 21st century style with white brick craftsmanship influences. And these fixtures were in the \$700 to \$900 range."

It seems that his firm Architectural Detail Group, Inc and ADG Lighting are all about the diversification in design. The Manhattan Country Club remodel last year was certainly a couture approach to lighting fixtures. The custom asymmetrical eight-foot tall fixture is so special. The light weight aluminum structure of intersecting gold coins floating from a large skylight is significant. Gerald worked with interior designer Jen Wu (now at Belzberg Architects) and KGM Lighting to create a signature light that filled the volume and was dynamic. Multiple other fixtures are found throughout the country club.

Today's designers are influenced by so many images out on the internet, many not so good. Our team at A+B 20/twenty noticed that ADG and Gerald have a growing internet presence. I saw they are on Deriving Hall, Houzz, Rexbilt and several other designer websites. Gerald told me that they are also including furniture as well as custom lighting and made-to-order designs for fabrication. All are made at the company's Chatsworth factory.

Gerald Olesker's favorite architects are Mies van der Rohe, McKim Mead and White, Luis Kahn and Frank Lloyd Wright. I discovered the reason why. All of those architects planned and used lighting as functional detail and collaborated with design fabricators like Gerald. That is probably why he has had the good fortune of working on over three billion dollars



of real estate worldwide and had designed and fabricated lighting, iron ornamentation and furnishings for over one thousand projects.

One of his contemporary influencers is Michael Berman; Gerald has made some of Berman's lighting and furniture for over 20 years. Gerald also appreciated the designs of many other interior designers, and said that it is fun when he and Michael have sketched together to create memorable pieces. "Michael is a mencha and true gentleman and very successful. I enjoy his timeless and effortless approach," stated Olesker.

His team members at ADG Lighting are equally important to him. Everyone is on a level playing field. I saw firsthand Gerald's appreciation towards Joey Gennaro, who runs the factory and design implementation, as well his appreciation for the creative web and social media team who are all driven to succeed.

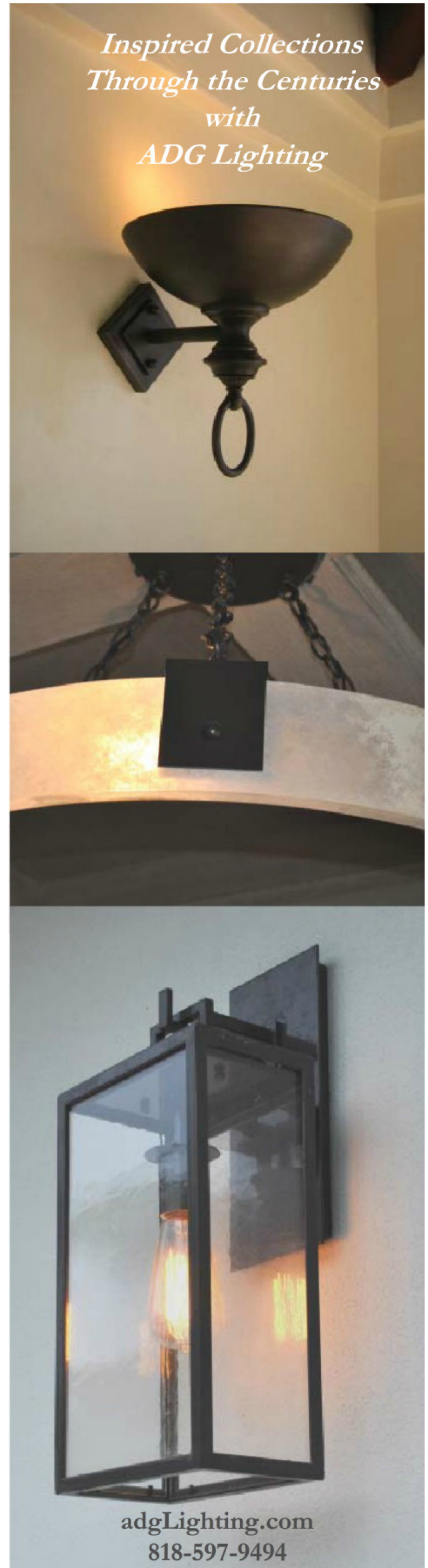
On the celebrity front, he was quite tight lipped about several current clients. Some past clients include baseball legend Shawn Green, popular sitcom star Ray Romano, and producers Andy Ackerman and Marcie Carsey. Gerald's resume is an incredible list of who's who (CLICK ON LINK).

I think that Gerald Olesker's success is linked to this Rule of 3: he is personal, extremely talented, and keenly empathetic to the needs of each project. He is also environmentally conscious, community driven and gives back. Driving around LA or Newport Beach, Montecito or Manhattan Beach and everywhere in between, we have seen a diversely illuminated and well integrated approach to decorative light fixtures. If you possess a design fabricated by Gerald Olesker, it is truly a coveted part of the architecture.

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A Tribute To Cleo Baldon

By Gerald Olesker- CEO and Principal Designer for ADG Lighting



We all take that moment and pause – look to the sky and consider that pondering is part of the creative aspect. Some employers hate that, but I learned early on with Sid Galper & Cleo Baldon that design is a considered part of the environment.

Many of us sit in the Jacuzzi® and relax. But what those comfy chaises built into the spa were not there? Well, thanks to Cleo and Sid they are. From iron hardware to the refurbished bungalows around Venice and Santa Monica (owned by Sid and Cleo) many of us had the opportunity to learn and craft our skills in a time past. They designed hardware, furniture, landscapes, spec houses, one of the first solar and passive houses in the Malibu Colony area, and many other items that we all look to for inspiration.

Galper/Baldon offered an office experience to me that shaped the beginning of my career. Picture being a young twentysomething in the late 80's and early 90's. Now everyday your office experience was sitting on the second story, corner window with a view up and down the Venice boardwalk. How did I ever get any work done? I called clients, from the Society of Architecture Historians to the rich and famous, across Santa Monica, Beverly Hills, Malibu and all over. I remember working on museums to having a great run with Sid, meeting people like Arnold Schwarzenegger. I remember

Cleo inking the deal for her book on Stairs and Stairways (photo consultation by Julius Shulman). Always inspiring.

Well, that is inspirational. Looking up and pondering, walking down the hall of the renovated Orthodox synagogue to the Galper Baldon Design Studio and challenging Cleo Baldon to a verbal dual. Most employees, after receiving the loudest and



most verbose tongue lashing, would never attempt to challenge Cleo. Sid, on the other hand, was gentle, unless you knew the stories of his high school students receiving another kind of tongue tied swell up from plant matter. Sid was grandfa-

thered in as a landscape architect with his ID number in the single digits.

Business with a partnership, it was always – go to Sid for the kind response and Cleo for the downright straight up design critique of a lifetime.

This yin and yang is what ran one of the top landscape and design firms in the country. I had the good fortune of learning from Sid early on, that when a tree would fall over, just replace it, then go to the client and work out the billing. The high profile clients still love him.

Now, Cleo always had her wits about her, and how better to learn that challenge the best. One day, being that smartass twentysomething, I said "Cleo, how the heck can an interior designer design landscapes?" Her answer was concise and with a smile. She told me that space was space. I have

taken that with me for the last 25 years, lighting and manufacturing lights and elements for properties from curbside to poolside©. Just a small part of my lessons from Cleo Baldon and Sid Galper.

Now, working on competition drawings for the Stanley Black residence, you know the one with the statues all around the front yard on Sunset at a Dead Man's curve, and learning from the staff how to render, I received quite the education early on. And with Sid, a lesson in business of how to deal with clients and always return a phone call in 24 hours. Today, I am looking to the sky to say a sad, but warm, goodbye to Cleo Baldon.

I am a chair junkie. I love the versatility of chairs. A pinnacle was when my wife and I rescued 3 Tara Chairs, from the trash crusher with the original rawhide straps and cushions. This design is one of the most versatile designs and sought after chairs on www.1stdibs.com. Well, why not, Cleo made sure that whether indoors or out, you would be comfortable. She constantly improved on the design from chair to sofa to table to seat to bar stool to strapping to cushions.

“Goodbye Cleo, Goodbye Sid – your designs live on and are enjoyed by all.”



A Quick Note *a new vision*
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Teach your children to sing Crosby, Stills, Nash & Young

“The world we build tomorrow is born in the experiences we give our children today.” States Avi Djanogly

Appreciation of Architecture and the built environment should start with a family outing. Why you ask? It is fun. Painfully, there are too many bad buildings and ugly edifices in good neighborhoods. Great Design starts with sharing the experiences of Great Architecture with a Family Trip European Ruins are here in your own backyard.. Like this one, studying the California Missions here at Mission San Juan Capistrano.



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DESIGN PICKS



PUBLISHERS PICK



Bonnet French double-oven range and stunning hood combo available from Snyder Diamond

Special recognition to:
 Architect - Don Nulty, AIA, • Designer Christina Rottman Designs • Millwork - Eurotech
 • Stone - Paul Martin Tile and Stone • Contractor - Matt Grode

Surf Monkey in stands four feet Group



Benson outdoor server in m finished and reclaimed barr Architectural Detail Group

Tempest side tables shown in rusted iron and reclaimed patina barnwood by Architectural Detail Group



Sleek bench textured iron and Sunbrella fabric by Architectural Detail Group

Modern iron and wood by Architectural Detail



Surfrider table originally designed for Todd Phillips shown in oiled walnut and iron black textured finish Couture design by gerald olesker fabricating by Architectural Detail Group

Modern iron and wood by



Dunham Residence The Strand, Dana Point

Homer Oatman designs homes that feel like a resort and hotels that feel like a home. His architectural career reflects the fulfillment of a lifelong passion for art, architecture and travel. This is reflective in his dedication to the trades and represented in each project. The Strand Residence in Dana Point has strong influences of Oatman's travels and documenting of historic projects globally.

In addition to designing some of the most significant custom homes on the Newport Coast, his resume includes projects in Latin America, Hawaii, Asia and the Middle East. In the last 30 years he has traveled throughout Europe, Spain, France and Italy, photographing and documenting the indigenous architecture of those regions to compile an extensive digital catalogue of original design source imagery.

Prior to establishing Oatman Architects, Inc. Homer Oatman was a partner and principal designer at KTG Y Group, named in Architect Magazine's top 50 architecture firms. In addition to his design practice, he serves as consulting architect to The Irvine Company in Newport Beach, California overseeing design review for some of the most prestigious custom home communities in Southern California, including Crystal Cove, Shady Canyon, Pelican Hill and Pelican Crest. Previously he served as consulting architect to the community of Emerald Bay, Laguna Beach.

A third generation SoCal native, Homer Oat-

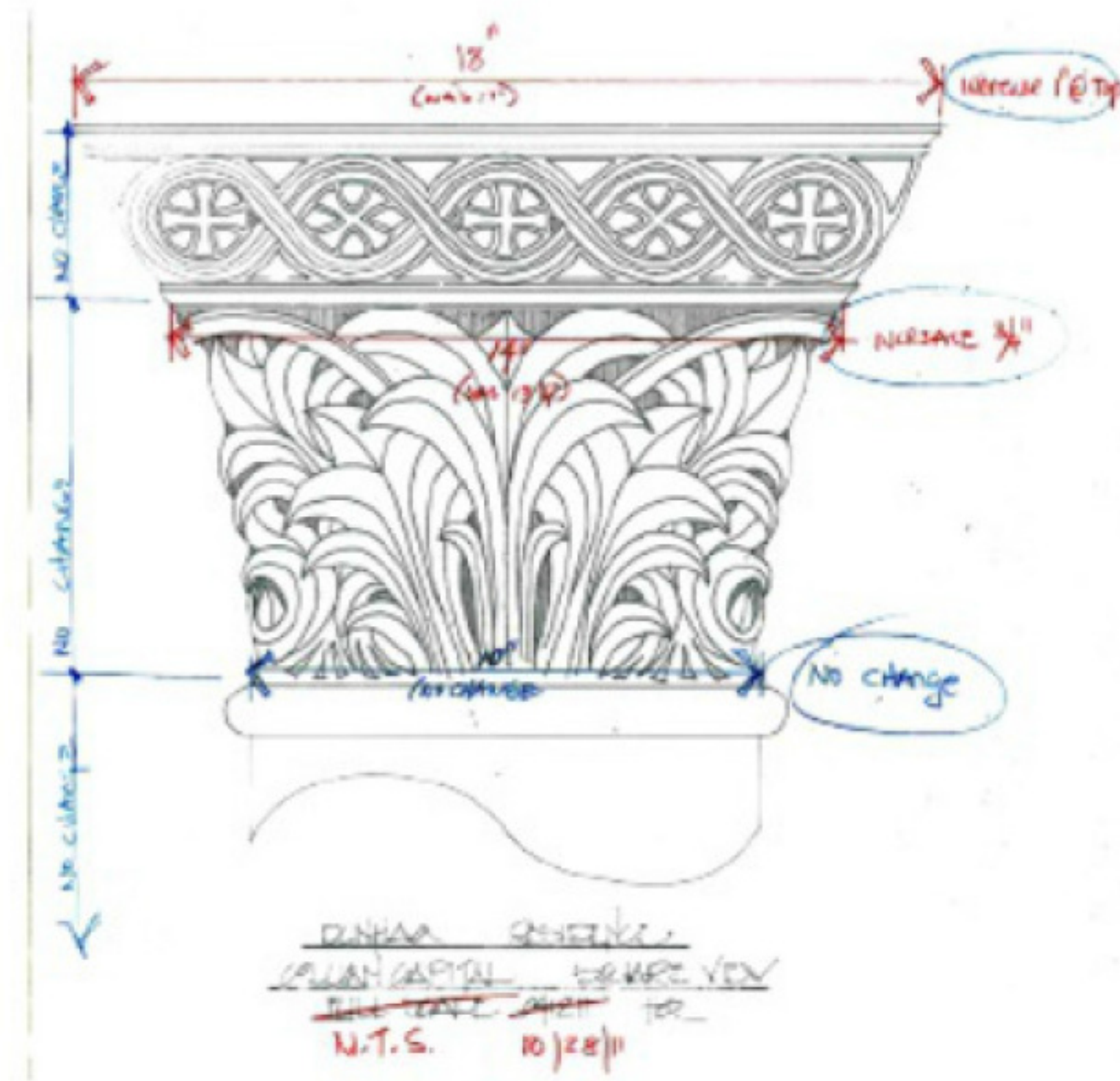


man's interest in architecture began in his teen years in one of the old Spanish Revival neighborhoods of San Diego. He was surrounded by homes designed by such luminaries of the early 20th Century as Irving Gill, Richard Requa, George Washington Smith, Bertram Goodhue and Reginald Johnson.

The influences of Homer's 30 years in practice are finely detailed in the Summer Home of Archie and Linda Dunham located in Dana Point by the Ritz Carlton. Stone Carvers, Wood Workers, Custom Lighting Specialists all coordinated with Homer Oatman, con-



From drawing to drill bit



tractor Corbin Reeves and designer Maureen Dawn. Key to this project was the Home away from Home that the Dunham's could entertain guests and have an architecturally significant structure lasts the test of time. Reach out to Oatman Architects website to learn more about classically designed estates and resorts with details that are appreciated by the residents and passers by.

Homer received his Master of Architecture degree from the Graduate School of Architecture and Urban Planning at UCLA and studied under the notable residential post modernist architects Charles Moore and



Frank Israel.

Homer Oatman is a registered architect and a member of the American Institute of Architects and the Institute of Classical Architecture.

Some noted details of the project:

Architect: Homer Oatman

Designer: Maureen Dawn

Contractor: Corbin Reeves

Lighting Fixtures: ADG Lighting

Lighting/AV Controls: Audio Images

Clavos: Those Gringos

Stone Carving: Chiarini Stone and Marble

Dan Lipman is Co-Publisher for 20/Twenty A+B.

He is also the VP of JG Media Group LLC,

