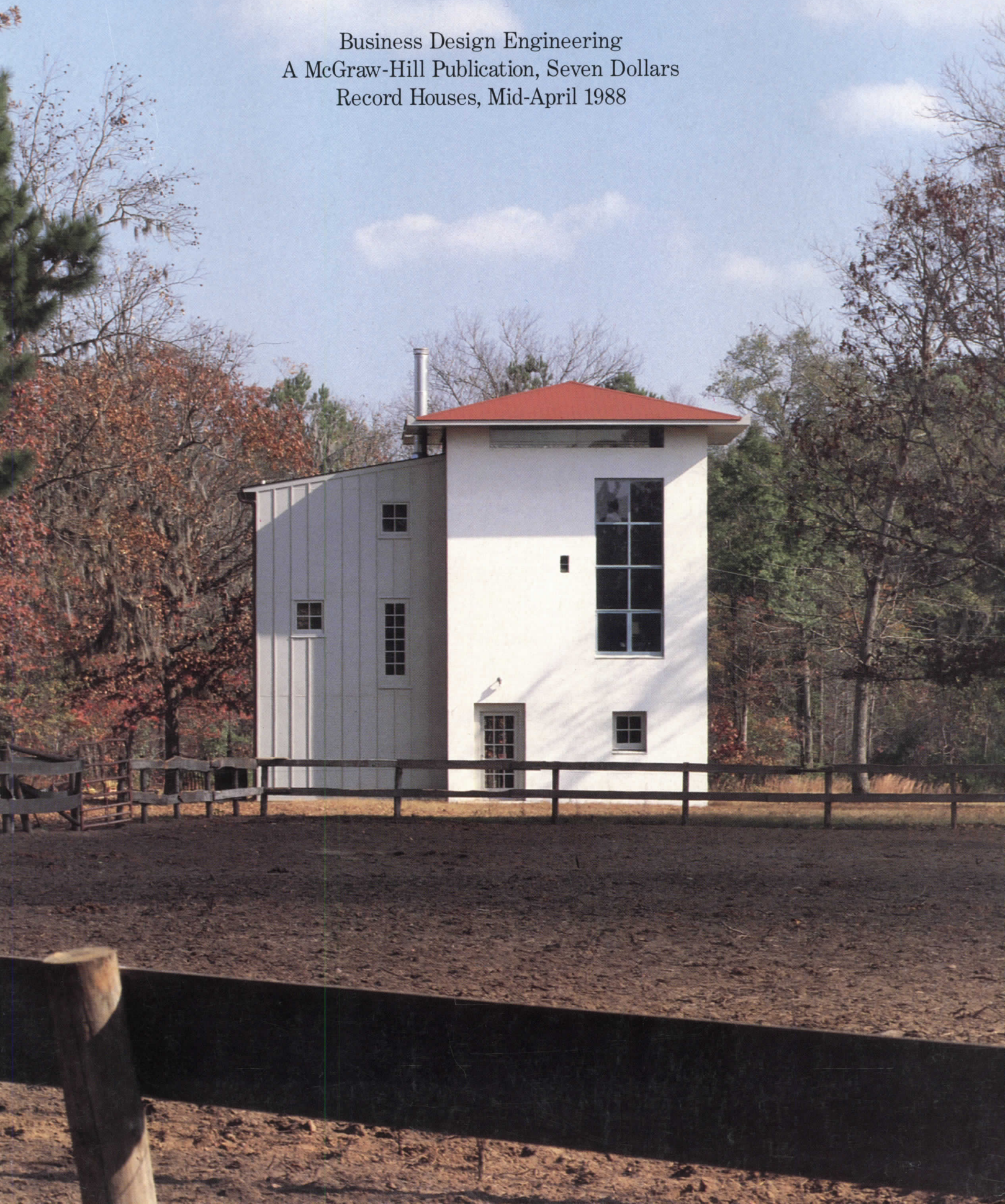


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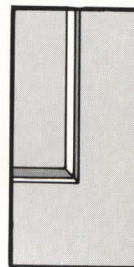
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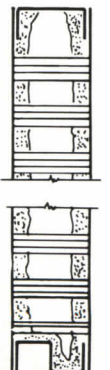
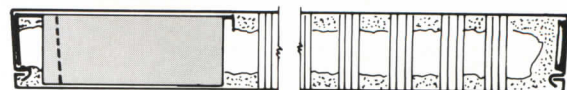
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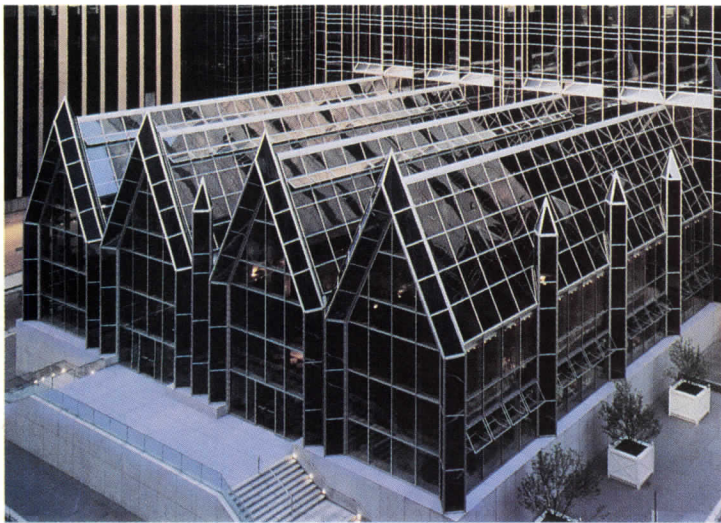
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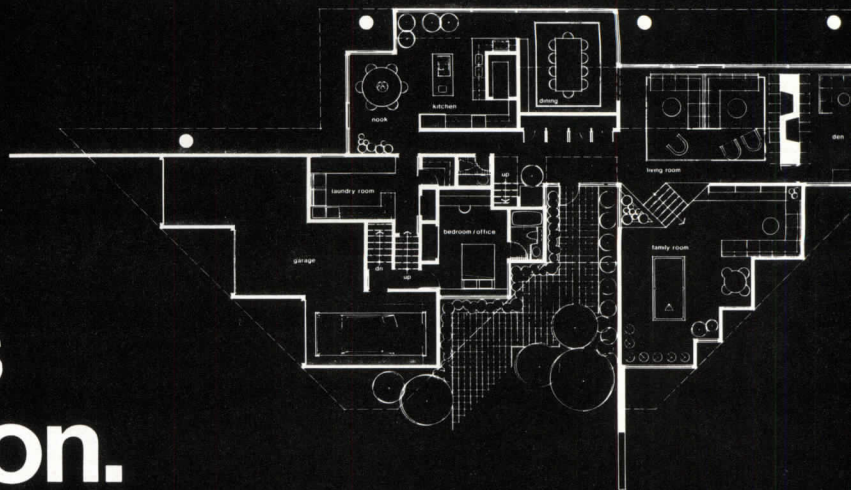
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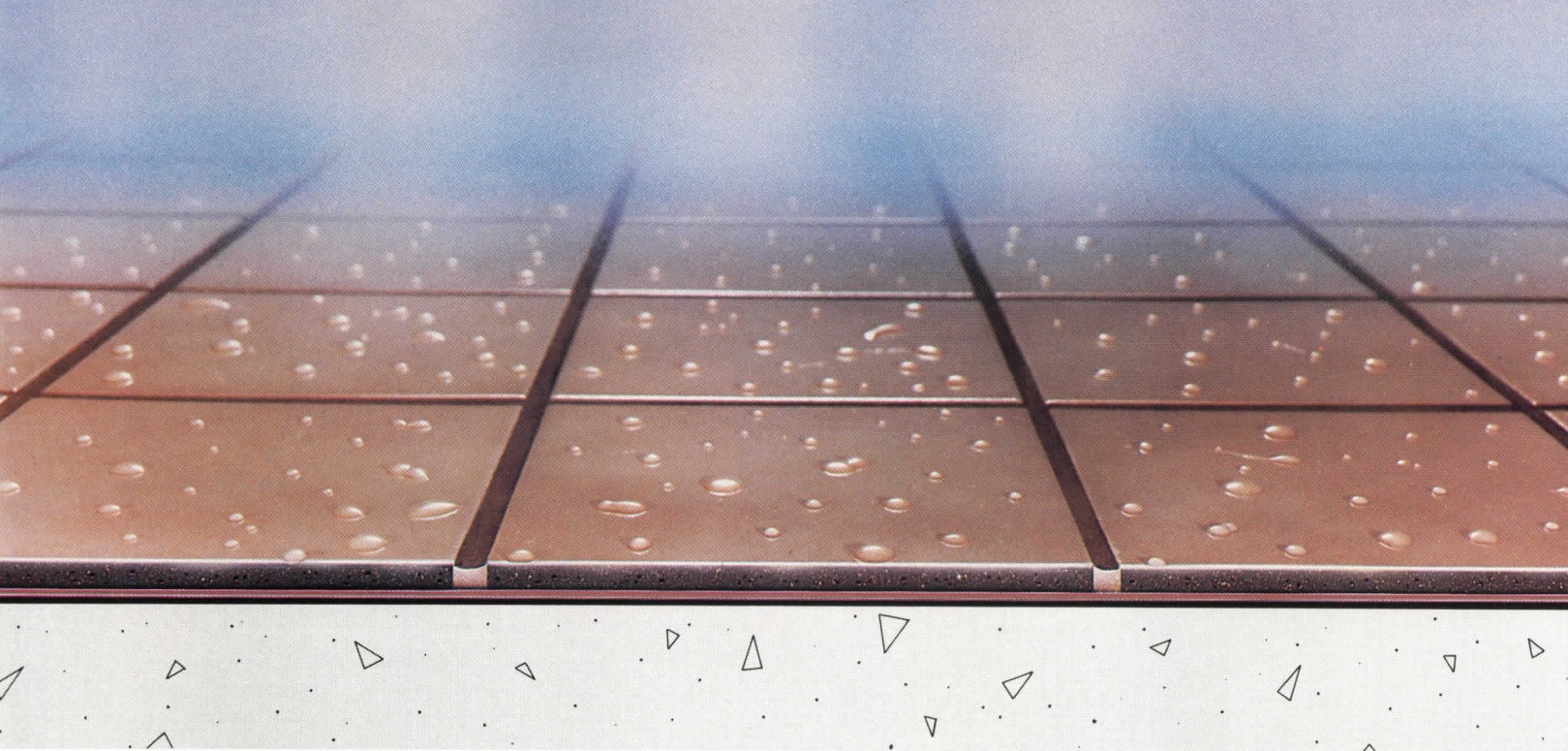
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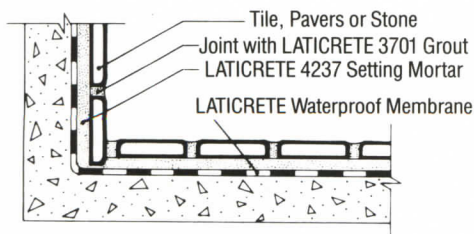
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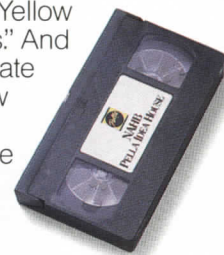
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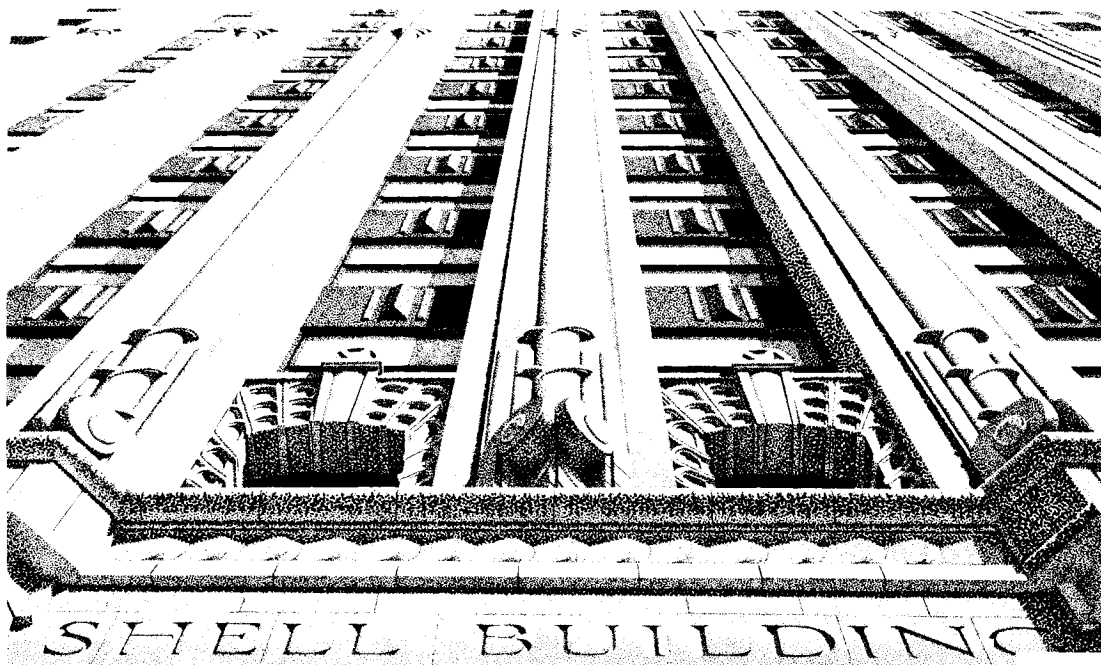
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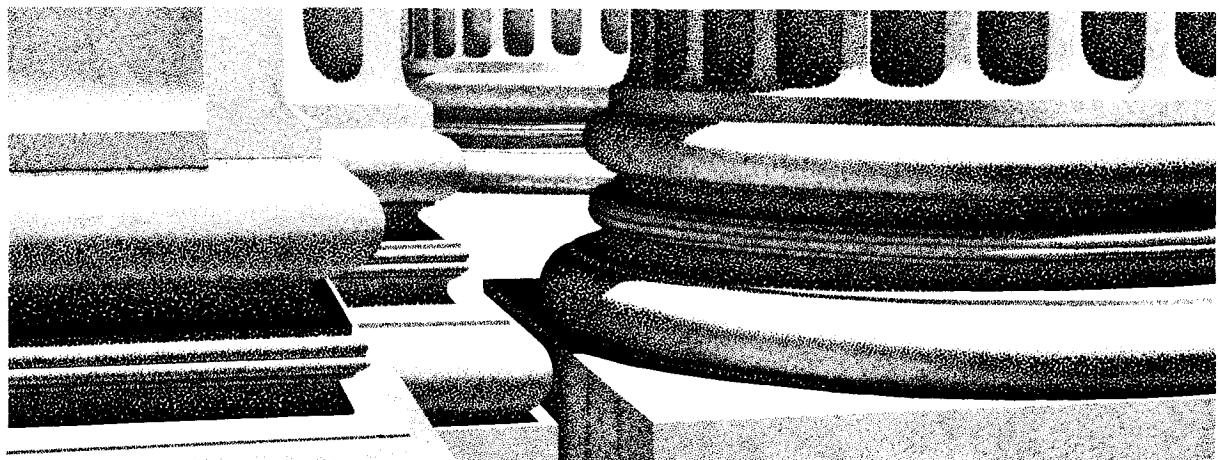


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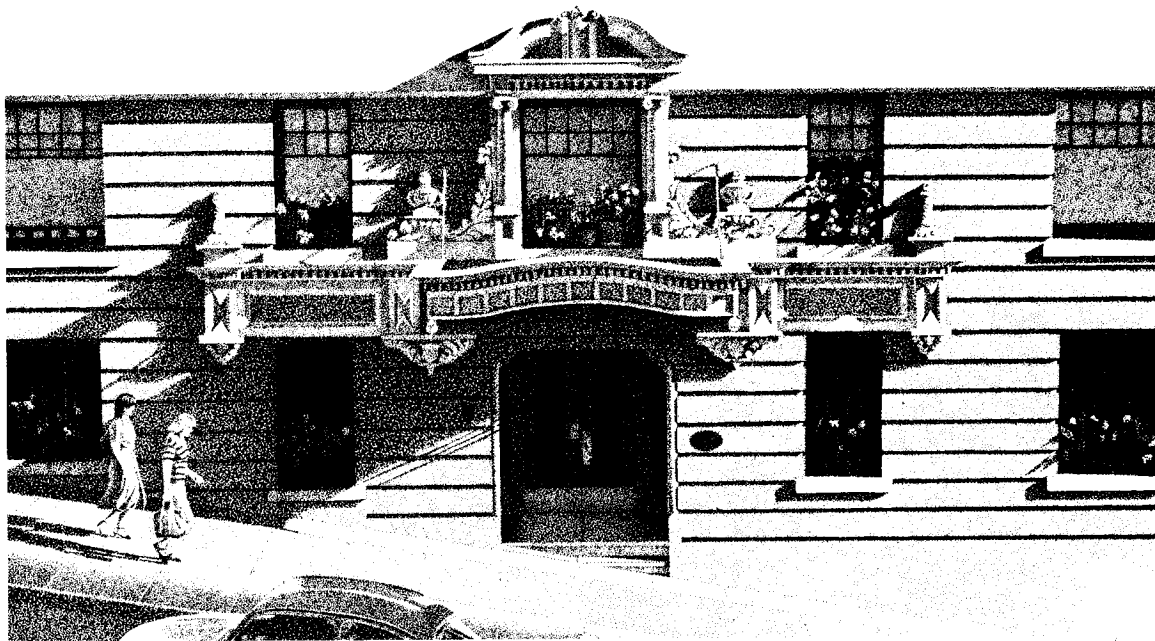
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AR4/88

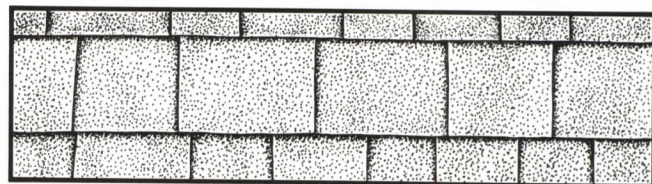
## G-P SUMMIT SHINGLES.

**THE BUILT-IN SHADOWLINE GIVES A MORE DEFINED,  
A MORE REFINED, ROOF TEXTURE.**

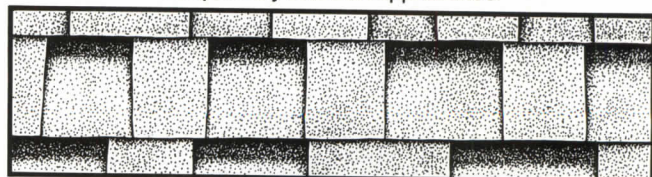
Georgia-Pacific Summit® and Summit® III laminated architectural shingles can make a real difference in the aesthetic appeal of your custom homes and light commercial projects. The built-in, three-dimensional shadowline creates a more richly textured, more highly defined roof surface.

### **The Enhanced Shadowline Creates Greater Visual Drama.**

Summit's distinctive profile is enhanced by a band of darker-colored granules that are strategically placed along each shingle's natural shadowline. That means the deep, handsome texture is "built-in" and *always* looks good. Yet, for all their good looks, G-P Summit shingles are tough and durable to last for years and years. In fact, our rugged Summit III fiberglass shingles carry a 35-year limited warranty<sup>1</sup> (Summit, 30 years) and UL Class "A" fire and wind resistance ratings.



Conventional architectural shingles lack Summit's deep, richly textured appearance.



Darker granules placed along each shingle's natural shadowline enhance the textural appearance of Summit.

### **Designed For Easy Installation.**

Summit features built-in nailing lines for installation accuracy and seal-down adhesive strips on the bot-

<sup>1</sup> See warranty, available from Georgia-Pacific, for its terms, conditions, and limitations.

<sup>2</sup> Limited distribution of Summit west of the Rocky Mountains.

MORE POWER TO YOU! is a trademark, and Summit and Tough-Glass are registered trademarks, of Georgia-Pacific Corporation. ©1988 Georgia-Pacific Corporation. All rights reserved.





tom side of each shingle that eliminate the need to manually seal the first course to the starter strip. Plus, Summit shingles cover with only 72 pieces to the square—fewer than other architectural shingles. And being smaller than metric shingles makes Summit easier to handle.

For reroofing, Summit shingles can be applied directly over existing shingles—with little or no roof leveling or special furring strips required. And, because Summit shingles are available in a variety of handsome colors, you can satisfy the differing tastes of a larger number of customers.

---


### **G-P's Quality Roofing Products Give You More Power To Choose.**

---

The Summit series of architectural shingles is just one of the many fine Georgia-Pacific roofing products available nationwide<sup>2</sup> through building material retailers. We offer one of the best selections of

roofing shingles and accessories available including single-ply architectural shingles and our popular Tough-Glass® 3-Tab shingles. Altogether, this broad line gives you more power to choose the roofing products best suited to your needs.

Give your next roofing project a more refined look. Write for more information on Summit and Summit III to: Georgia-Pacific Corporation, P.O. Box 2808, Dept. AR-SS, Norcross, Georgia 30091.

**Georgia-Pacific**   
**MORE POWER**  
*To you!* <sup>TM</sup>

Circle 17 on Inquiry Card for Literature  
Circle 107 on Inquiry Card to Speak with a Sales Representative

The beauty of Corian® is not  
but to your



# limited to the kitchen and bath, imagination.



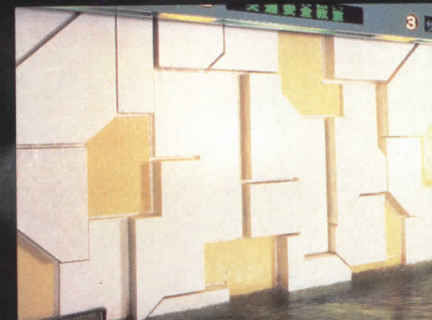
U.S. Post Office Station E, Chicago, Illinois  
Interior design by Loeb Schlossman and Hackl



The Inn at Morro Bay, Morro Bay, California  
Designed by Mabel Shults & Associates



Conference Table, Bayswater, Western Australia  
Designed by Christou and Vuko



Sun Piazza Aquarium, Japan  
Designed by Kodo Neriko

There's one solid surface product so extraordinary that it's even used by artists and sculptors.

It's CORIAN—made only by DuPont.

CORIAN can be carved like stone and worked like fine hardwood for total design flexibility. And your work can be ageless, because CORIAN has the elegance of marble, the permanence of stone yet is far more practical.

That's why you'll find CORIAN in hotels, offices, banks, hospitals, food service facilities and university housing.

And now, in addition to the classic CORIAN colors, there's the natural stone look of new Sierra, first in the CORIAN Designer Collection.

**A 10-YEAR WARRANTY. ONLY FROM DUPONT.**

CORIAN is the only solid surface product proven in commercial applications for over 15 years. It holds up so well that DuPont confidently backs CORIAN with an unprecedented 10-year limited warranty. Nothing compares with it in the solid surface category.

So to make a lasting impression—remember CORIAN. It stands up beautifully, even to the rigors of public use.

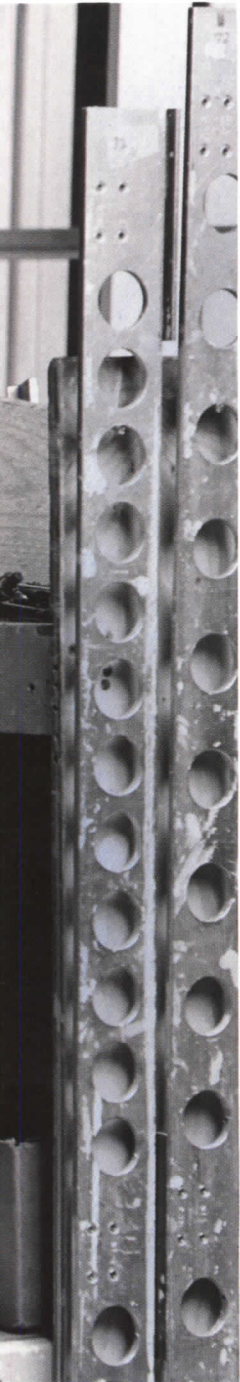
Let the artist in you come out. For free literature about designing with CORIAN, write to DuPont CORIAN, Room G-50810 Wilmington, DE 19801. **Circle 18 on inquiry card**

## CORIAN

The solid miracle from DuPont.







## **THIS COMPANY HAS A REAL ATTITUDE PROBLEM. IT CARES TOO MUCH.**

At Marvin, we make windows to order. We always have. We always will.

Making windows to order means you care enough to master the craft. It means you bring all your skills to bear upon even the most routine, standard-sized job. It means you take personal pride in a company heritage that puts making the best window ahead of making the biggest profit.

There are plenty of machines out there that can mass-produce windows. And there are plenty of companies willing to use those machines.

But they can't make machines that care like this. They can't push a button and put this kind of pride into a job. They never could. They never will.

Which is why Marvin makes windows to order. Just like we always have. Just like we always will.

## **MARVIN WINDOWS ARE MADE TO ORDER.**

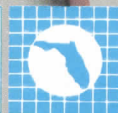


Florida Tile sets the mood. Naturally.

The mood is classic, sculptured and distinctive. Styled with gently undulated semi-matte surface. Deeply beveled edges lend a dynamic dimension. Our NATURA Terra Series will complement both contemporary and traditional decors. Experience the mood. To find the nearest showroom, call 1-800-FLA-TILE.

**Natura**<sup>®</sup>  
Terra Series

*florida tile*

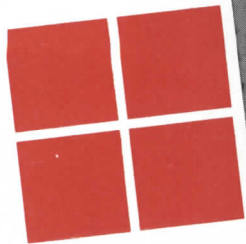


 **DUROCK**

**USG**

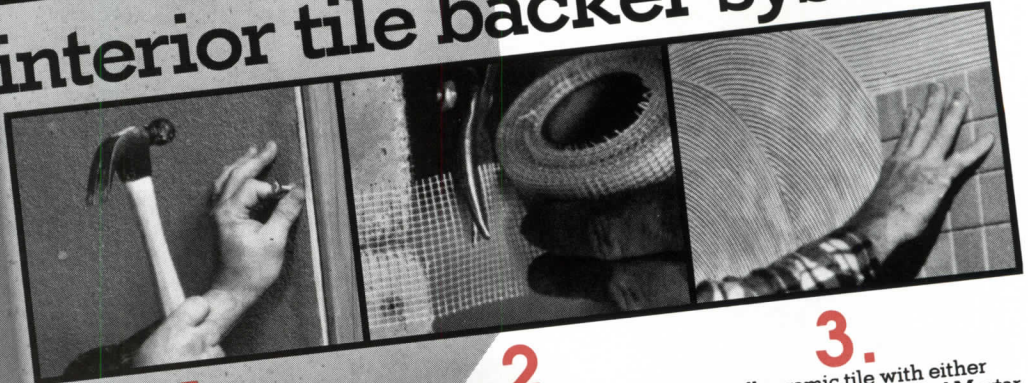
Interior  
Systems

**ADD YEARS OF  
BEAUTY TO YOUR  
CERAMIC TILE  
WITH THE NEW**



# **DUROCK**

**interior tile backer system**



**1.**

Install strong, lightweight DUROCK Interior Tile Backer Board quickly and easily over wood or steel framing. This versatile cement board attaches readily with DUROCK screws or roofing nails.

**2.**

Treat joints between boards. Open weave of DUROCK Type P glass fiber tape helps tile-setting mortar or mastic provide a better bond through to the board, reinforcing the joint.

**3.**

Install ceramic tile with either DUROCK Latex Fortified Mortar OR DUROCK Type I Ceramic Tile Mastic, as you prefer. Each of these high performance systems assures optimum results when used as recommended.

New reinforced edge  
for superior joints!

DUROCK Interior Tile Backer Board has been tested and shown to resist deterioration for a period of 20 to 25 years. You can be assured that your bath or floor will retain its lasting beauty when you protect it with the DUROCK Tile-Setting System.

Write to **United States Gypsum Company** or **Durabond Contractor Products, DAP Inc.**, 101 S. Wacker Dr., Chicago, IL 60606-4385, Dept. AR-488



© 1988 United States Gypsum Company

Circle 21 on inquiry card



Duro-Last, the leader in single-ply roofing, wants you to see for yourself why the Duro-Last Roofing System is so much in demand.

**Duro-Last . . . A Cut Above**

As you can easily see, Duro-Last fabricates the entire single-ply roofing system . . . everything you need to meet all your new and retrofit roofing requirements.

**Duro-Last Saves You Time And Money**

Duro-Last's custom fabrication means 80% fewer field welded seams. Fewer field seams means faster and easier installation. Research shows many customers find the Duro-Last Roofing System will cut labor and installation costs up to 50%!

**Duro-Last Gets To You Exactly As You Want It**  
 The Duro-Last Roofing System Comes To You Complete. All materials arrive:

- on site
- pre-measured
- pre-cut
- welded into sheets up to a maximum 2,500 sq. ft.
- with all fasteners, custom stacks, custom curbs and other accessories

**Duro-Last Gets To You Fast**

Your Duro-Last roof will be in production within hours of our receiving your order. And your complete roofing package will be on its way to you within days.

**Duro-Last . . . Lasts**

Duro-Last isn't afraid to put its money where its roof is. Your Duro-Last Roofing System comes with a 20 YEAR WARRANTY plus a \$6,000,000 LIABILITY POLICY on your building and its contents.

**No Matter How You Cut It . . . Duro-Last Is Tops**

When you're ready for a new roof, call the roofing innovators first. Call Duro-Last TOLL FREE.

1-800-248-0280  
 (Outside Michigan)  
 1-800-752-8815  
 (Michigan Only)

# A View From The Side Shows Why Duro-Last Is Tops



**DURO-  
 LAST®**  
 Roofing, Inc.

525 Morley Dr. • Saginaw, MI • 48601

UL Class A (New and Retrofit Construction); FM Class 1, I-60 and I-90. CODE APPROVALS: ICBO, SBCCI, BOCA, and Metro-Dade. MEMBER: NRCA, SPRI.

Circle 22 on inquiry card



# Multiply the Possibilities



**V**ELUX® prefabricated gang flashings let you group VELUX roof windows and skylights in almost any combination quickly and easily.

The precision engineering of VELUX gang flashings allows weather tight installation without the need for caulk or mastic. This means no weather delays, mess, and less chance of callbacks. In addition, VELUX gang flashings are readily available nationwide in a wide range of standard sizes to meet your timing requirements and your deadline.

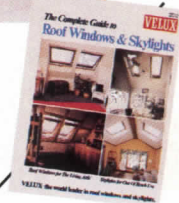
**Sales, Warehousing and Service Nationwide**



**The world leader  
in roof windows and skylights.**

Circle 31 on inquiry card

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©VELUX is a Registered Trademark.



For more information about VELUX Gang Flashings, send for a free copy of our VELUX Gang Flashing brochure, plus "The Complete Guide to Roof Windows and Skylights", and a price list. Your inquiry will be answered within 24 hours.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

VELUX-AMERICA INC.  
P.O. Box 3268  
Greenwood, S.C. 28648

VELUX-CANADA INC. AR4881  
16817 Hymus Blvd.  
Kirkland, P.Q. Canada H9H3L4

D U P O N T



A N T R O N<sup>®</sup>



## EVEN UNDER THE HARSHTEST CONDITIONS DU PONT ANTRON<sup>®</sup> THRIVES.

Whatever the problems your interior environment poses, DuPont Antron can weather them all. DuPont Antron nylon is specifically designed for tough conditions. It gives the best protection against crushing and matting. And it handles soil and stains like no other carpet fiber can.

What's more, Antron handles all your design needs, too. By offering the widest range of colors, textures, and styles, Antron can help you find precisely what you want.

Maybe that's why so many architects and designers put their trust in Antron. And why they've made Antron the number one specified carpet fiber in the country.

Find out more about the DuPont Antron family of fibers in the DuPont Antron Specifiers Guide. For your free copy, call 1-800-448-9835.

**THE ANSWERS COME EASY WITH ANTRON<sup>®</sup>**



Circle 32 on inquiry card

# TO OUR NEW FRENCHWOOD

By all appearances, this could be a traditional French door. But then, appearances can be deceiving.

Only when you try to open it, do you discover that the Andersen® Frenchwood™ door does not swing open. It glides.

It is this very departure from tradition that offers many practical advantages. Not the least of which is weathertightness, a serious deficiency of most swinging doors.

---

## IT LOOKS GOOD WHEN THE WEATHER LOOKS BAD.

---

While near hurricane-force winds are not common occurrences, we know of no other door this beautiful that has ever been able to stand up to such adverse conditions. But this remarkable door is designed to face torrential rains and high-powered winds and come through high and dry.



*The Frenchwood door glides on a track which overlaps the raised sill to create an impervious, weathertight seal on the outside.*

Because it closes into a pocket at the side jamb, there is no exposed crack for air and water to infiltrate. It glides on a track that overlaps the raised sill, creating a positive, weathertight seal on the outside.

---

## HOW TO GET ROOM WITH A VIEW.

---

By virtue of its gliding characteristics, our Frenchwood door looks even better when homeowners consider furniture placement and drapery and wall coverings.



# DOOR, IT'S JUST A BREEZE.



Because it doesn't open inward like swinging doors, every inch of floor space can be used to its best advantage. What's more, this door also offers unmatched security. Thanks to a specially designed latch locking system, hundreds of pounds of pull won't budge it.



---

## ALL THE OTHER REASONS YOU CAN STAND BEHIND THIS DOOR.

---

As you might expect, we have also incorporated many of the refinements that are part and parcel of the Andersen® line.

The exterior wood frame is sheathed in our exclusive, low-maintenance Perma-Shield® vinyl, available in white and earth-hued Terratone. And the door panels are protected by a super-tough, urethane base finish.

Interior surfaces are crafted from natural wood, which can be stained or painted to match any decor. Optional divided light grilles snap out for easy cleaning; they come pre-finished or can be finished to match the door. And, Andersen High-Performance or High-Performance Sun insulating glass is standard.

All of which adds up to a revolutionary concept in door design, that upon closer inspection, we trust you will think looks better than any other French-style door on the market. Especially during hurricane season.

To learn more, call your Andersen distributor, see Sweet's File 08610/AND., or write Andersen Corporation, Box 12, Bayport, MN 55003.



# Andersen

Circle 33 on inquiry card

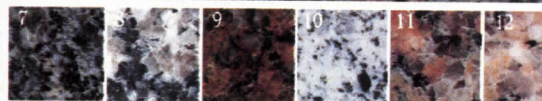
# We Hope This Ad Ends Up On The Floor

Rainbow (shown above)

- |                      |                     |
|----------------------|---------------------|
| 1. Radiant Red       | 4. Lac du Bonnet    |
| 2. Osage             | 5. Lake Placid Blue |
| 3. Cold Spring Green | 6. Academy Black    |



- |                   |                  |
|-------------------|------------------|
| 7. Charcoal Black | 10. Sierra White |
| 8. Rockville      | 11. Sunset Red   |
| 9. Carnelian      | 12. Sunset Beige |



The floor, the wall, or the conference room; that's where the quality of Cold Spring Granite belongs.

Beautiful, versatile, and durable, granite tile is used and appreciated more and more by architects, designers, and contractors alike.

The natural properties of granite make it more than just an elegant material; it's an excellent value as well. Granite wears extremely well, is highly stain-resistant, and non-absorbant. Granite can also be easily maintained with mild soap and water. It results in a low maintenance,

long-lasting product with high prestige value. Cold Spring is your most complete source for domestic granite interior products; from thin-set-tiles to furniture, vanity tops, counter tops, and wall applications. Cold Spring offers an extensive selection of colors, finishes and textures from our numerous domestic quarries.

Domestic quarrying and fabrication means that Cold Spring provides delivery, replacement pieces, and technical support, unequalled in the business.

Experienced design consultants in our Interiors Division are ready to assist you with design decisions, and the right selection of color, texture, and finish for your next project.

Contact your Cold Spring Interiors design consultant today and learn more about your design possibilities with Cold Spring Granite. **800-328-7038.**

Available through local distributors

## COLD SPRING

*The Single Source Supplier*

Cold Spring Granite  
202 South Third Avenue  
Cold Spring, MN 56320-2593

© Copyright 1987 Cold Spring Granite Company

# Shinglevent™

Keeps the weather out

## Our Newest Vent Has Some Very Attractive Features

Twenty-five years of ventilation research have resulted in Shinglevent... the ultimate shingle-over ridge ventilator. Shinglevent combines maximum net free vent area with pleasing aesthetics for these superior performance benefits:

- Keeps attics cool and dry
- Prevents winter ice dams
- Reduces energy costs
- Meets new shingle warranty requirements for ventilation
- Exclusive wind baffle uses wind to "lift" warm, moist air from attic

- Exclusive patented weather filter keeps out rain, snow and insects
- Low profile... half a dollar high
- One-piece construction
- Exclusive 30-year warranty

For more information, call or write Air Vent Inc., 4801 N. Prospect, Peoria Heights, IL 61614 (309) 688-5020

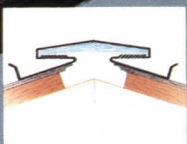


Cap Shingles

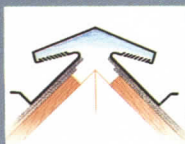
Wind Baffle

Low Profile  
1 1/2" high

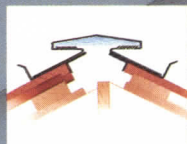
## The Best Vents For All Homes



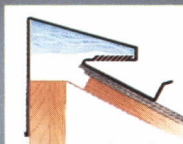
ridge filtervent



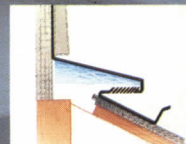
steep pitch filtervent



tile/shake filtervent



peak filtervent



flash filtervent



drip edge vent

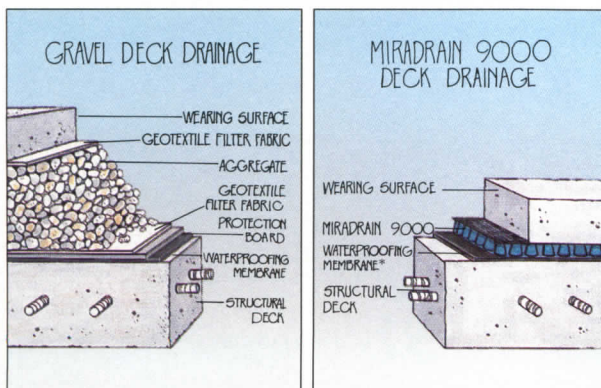
# HOW TO DRAIN A DECK WITHOUT DRAINING YOUR BUDGET.



Now it's possible to remove water from a deck without getting soaked.

New cost-effective Miradrain™ 9000 has a hydraulic capacity that's 4 times more efficient than a 6 inch layer of well-graded gravel on a deck sloped 6%.

And with a compressive strength of 18,000 psf, it can handle almost any type of traffic.



\*Contact your waterproofing manufacturer for specific recommendations regarding elimination of protection board for your waterproofing membrane.

But best of all, Miradrain 9000 reduces your overall costs.

Because of its ultralight weight—just 4 oz/sq ft—structural costs and installation costs are minimized. In addition, 2 layers of fabric, gravel and, in many cases, protection board are eliminated.

Miradrain 9000 is also perfect for planters. It allows for more growing medium than gravel, and the woven geotextile resists clogging better than non-wovens for soils typically used in planter applications.

To find out more about Miradrain 9000 miracle drainage, contact your Mirafi Representative or call us toll-free. In the U.S., 800/438-1855 (704/523-7477 in NC, Hawaii, Alaska) or write Box 240967, Charlotte, NC 28224. In Canada, 800/267-0182 in Eastern Provinces (519/539-9877 elsewhere).

Miradrain 9000.  
A drain on your deck.  
Not on your budget.

**MIRAFI®**

A member of the  **DOMINION TEXTILE** group

Mirafi® and Miradrain™ are trademarks owned by Mirafi, Inc.

Circle 36 on inquiry card



# HEAVY-DUTY DOESN'T HAVE TO MEAN HEAVY-HANDED.



Style. Commercial faucet manufacturers don't usually talk about it. And no wonder. Most heavy-duty commercial faucets are real lightweights when it comes to design.

But Delta HDF™ is different. The **Delta HDF** line withstands the demands of commercial and institutional usage, without looking institutional. Take the sleek, continental styling of our widespread, two-handle lever models, for example.

And the good looks are backed up by a reputation for reliability and durability. In fact, **Delta HDF** faucet standards always surpass those established by the plumbing industry. Our designs undergo a punishing series of tests, in the industry's most sophisticated testing labo-

ratory. Life-cycle testing regularly exceeds a million cycles—the equivalent to a twenty-year life span in lavatory usage. And we insist that our faucets stringently adhere to energy conservation codes.

The result: **Delta HDF** faucets perform—beautifully.

Which is important. Whether your application demands a commercial quality faucet, or you simply appreciate the value of a product that not only works better but looks better doing it.

**DELTA**  **HDF**  
**HEAVY-DUTY COMMERCIAL FAUCETS**

©1987 MASCO CORPORATION OF INDIANA



## COORDINATION ACROSS THE BOARD

You're riding the next wave of color and design with an unerring sense of balance, an instinct for changing conditions — and one hot design board.

This kind of total coordination is the essence of the WILSONART Surfacing Safari. It's the glistening look and texture of coarse grained sand. The primitive beat of weathered abstracts — both washed in three cool, muted colorwaves. Then, just to make things even more intriguing, we splashed the entire



beach-cool palette onto another abstract and a radical new linear.

It's a tasty set of eight new patterns — with enough coordination possibilities to get your brainwaves pumping like the thirty footers at Pipeline. So if the laminates you've seen lately leave you without even a ripple of excitement, embark on the WILSONART Surfacing Safari.

There's no better way to exercise your imagination.

### Join us on our Surfacing Safari

For "full on" delivery of product samples and literature, call toll-free (in the continental U.S.A.):

1-800-433-3222 In Texas: 1-800-792-6000



**SURFACING SAFARI™**  
**WILSONART®**

*Bringing new solutions to the surface™*

Zeftron 500<sup>®</sup> is a registered trademark owned by BASF Corporation.



## *Zeftron 500<sup>®</sup> ZX nylon*

The fiber of John Portman & Associates.

Zeftron 500<sup>®</sup> ZX nylon stands up to the Atlanta Merchandise Mart.

One million pair of feet walk the Atlanta Market Center every year. The carpet they walk resists everything from tracked-in dirt to spilled drinks. The designers at John Portman & Associates chose carpeting with Zeftron 500 ZX nylon because its special hollow cross-section feature is superior at hiding and releasing soil. Bleach-proof, static-controlled and fade-resistant, Zeftron 500 ZX nylon stays clean-looking longer. And the AMC remains a showplace. **Fibers for every way of life.**

**BASF Corporation**  
Fibers Division

**BASF**

Circle 39 on inquiry card

# THE CHOICE IS YOURS

## PROVINCIAL

CONTOURED SMOOTH

SOLID VINYL SIDING

VIPCO



- Smooth Soft Lustre
- Narrow Clapboard Design
- Exclusive Contoured Edging



## Ambassador

Vinyl Building Products by VIPCO

- Authentic Square Butt Design
- Reinforced for Straight Wall Appearance
- True Double Interlock At Seams



- Exclusive "Snap-Seam" Design
- Low Lustre
- Truly American Style



**A CranePlastics Company**

Vinyl Improvement Products Company  
P.O. Box 498 • Columbus, OH 43216  
800 848-3490

**A**DDITIONAL PRODUCTS AND DESIGNS BY VIPCO INCLUDE... HIGH IMPACT  
DESIGNED **PRESIDENTIAL**... UNIQUELY BEADED



... BRUSHED FINISH **Executive** ... HIGH PERFORMANCE **VIPCO**

**Premium**... LONG LASTING **Hurricane Lock**... NEW **Super Soffit**

SOFFIT/VERTICAL SOLID VINYL BY VIPCO

Circle 40 on inquiry card



**STO INDUSTRIES, INC.**  
Quality Lane, Box 219  
Rutland, Vermont 05701  
Toll Free: (800) 851-5533



**Distinction  
you never  
thought  
possible  
with  
exterior  
insulation  
systems.**

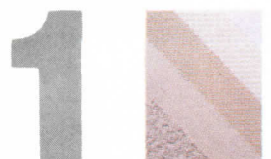
*For environmental or aesthetic conditions that call for exceptional design and uncompromising performance, there is now a remarkable solution.*

*STO exterior systems embrace homes with a flexible, moisture-resistant thermal shield that stands up to the elements, as well as to the most demanding aesthetic requirements ... no matter what.*

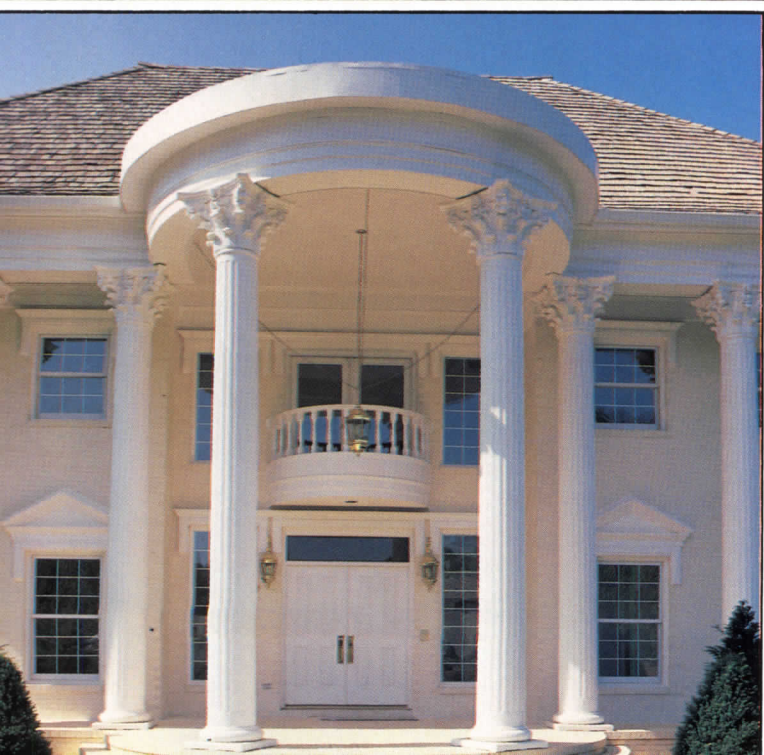
*Such innovation has earned STO the confidence and respect of owners and architects throughout the world. But in the end, of course, the distinction is entirely yours.*



**Exterior  
Insulation  
Systems**



**Circle 41 on inquiry card**





# Proven Performance... That Just Happens To Be Beautiful.

**F**or over a quarter of a century the building industry has looked to Weather Shield as a trusted supplier of energy efficient wood windows, sliding and hinged patio doors and steel insulated entry systems. Throughout this period of time our commitment to uncompromising quality and value has never wavered.

In today's competitive market, there are those suppliers who promise "more for less". Weather Shield has always refused, and will continue to refuse, to participate in this type of marketing action. So when one of our competitors makes this promise to you, the "more" you will be getting will usually be in the form of callbacks and customer complaints. The "less" you will be receiving will be in the form of reduced profits and loss of reputation in your market area. Is it really worth it?

Weather Shield pledges to the entire building industry the best possible "cost to value" ratio we can achieve. We further pledge to never lose our resolve to design, manufacture and service the highest quality products possible.

**We're Weather Shield... and you have our word on it.**

The products in this ad are available using SUNGLAS HRp (heat reflective) glass. A product of



Glass Division.

**"Better Ideas In Wood Windows!"**

*All Weather Protection - Always!*



**Weather Shield Mfg., Inc.**  
Medford, WI 54451 • 715/748-2100

Circle 42 on inquiry card





HARTMANN  
SANDERS CO



*Our Commitment  
To Architecture.*

The importance given to columns in art and architecture through the centuries places a great responsibility on those producing columns today. Such a long and valued tradition demands the utmost care and respect in modern hands.

Our columns and capitals have always met design standards according to the Orders of Architecture. And, for more than ninety years Hartmann-Sanders has been manufacturing the finest authentic Architectural Columns available. In fact, we're so certain of the outstanding quality and durability of our Architectural Columns crafted of Clear All Heart Redwood that we back this product with an unprecedented ten-year warranty against decay and joint separation.

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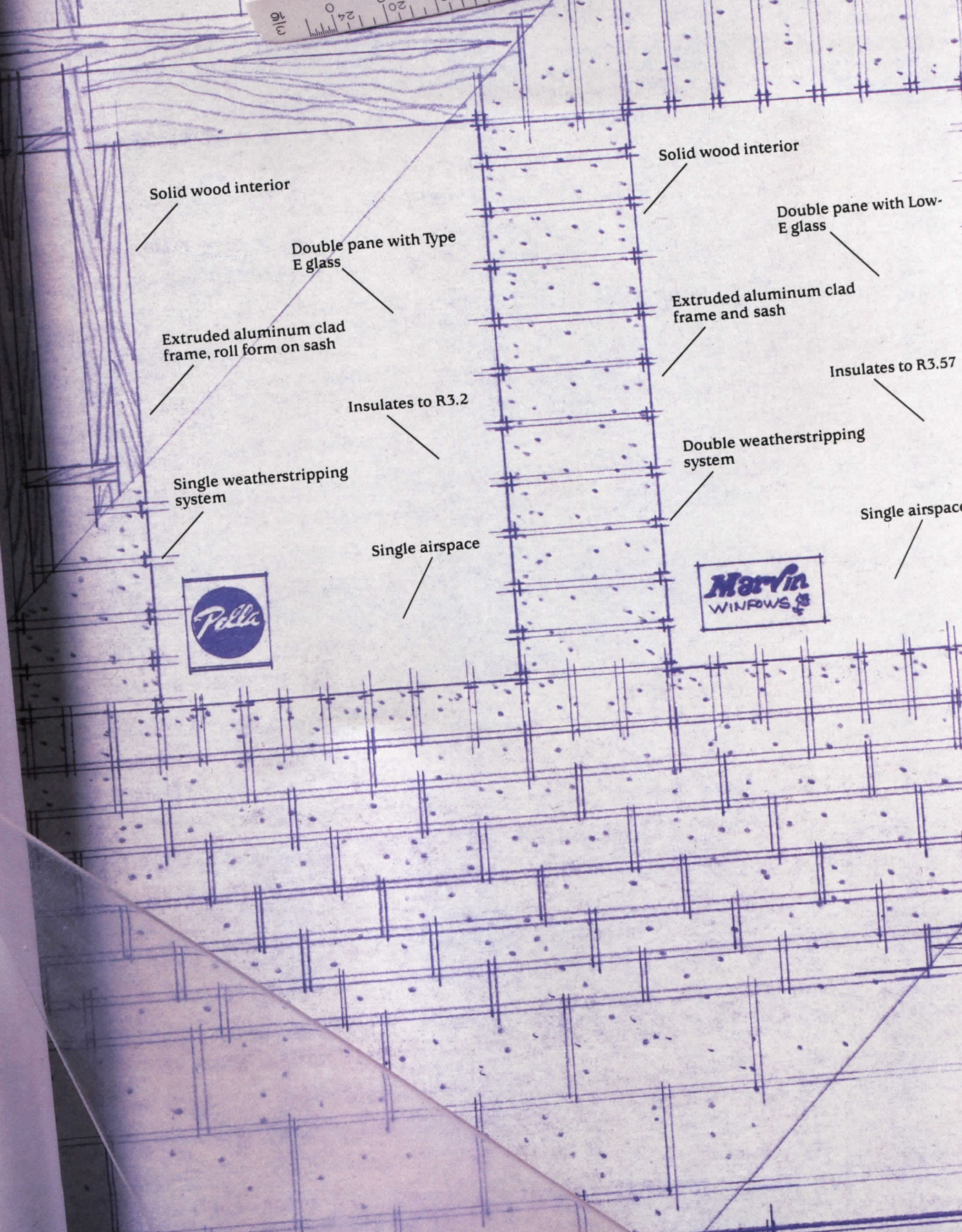
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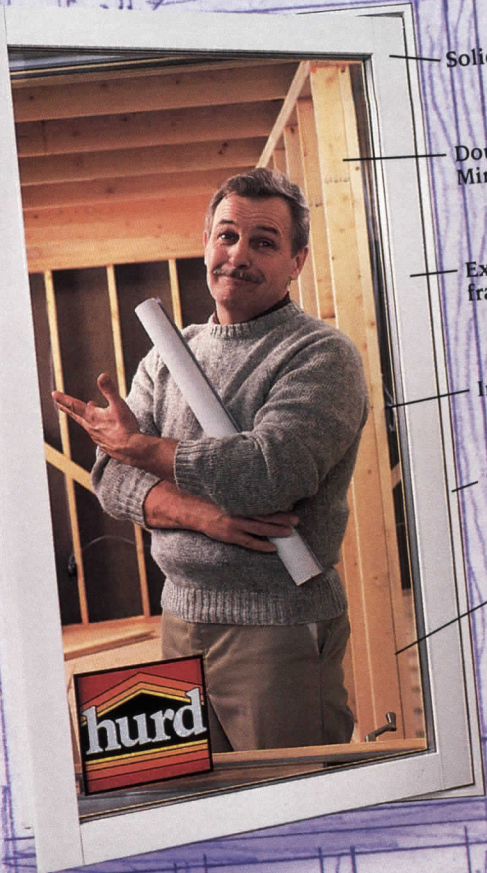
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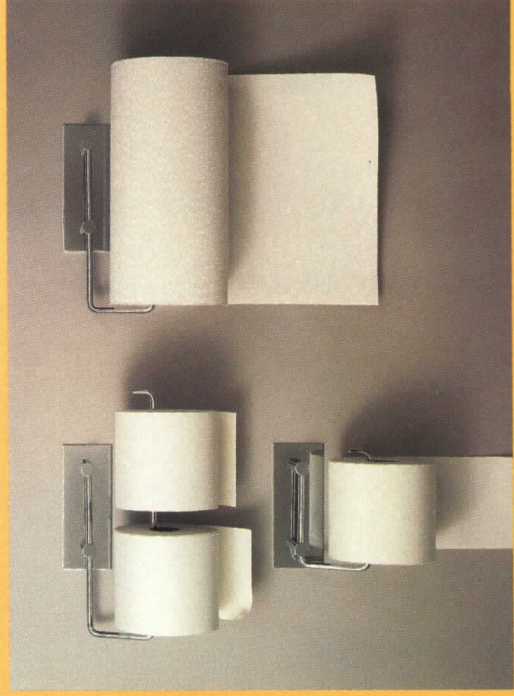
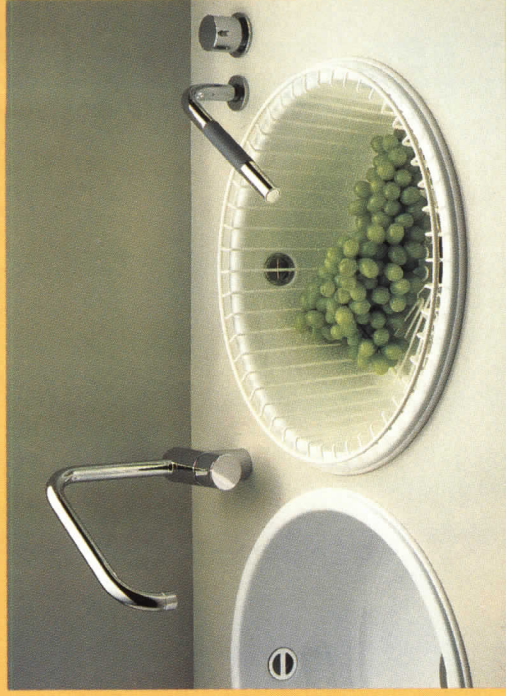
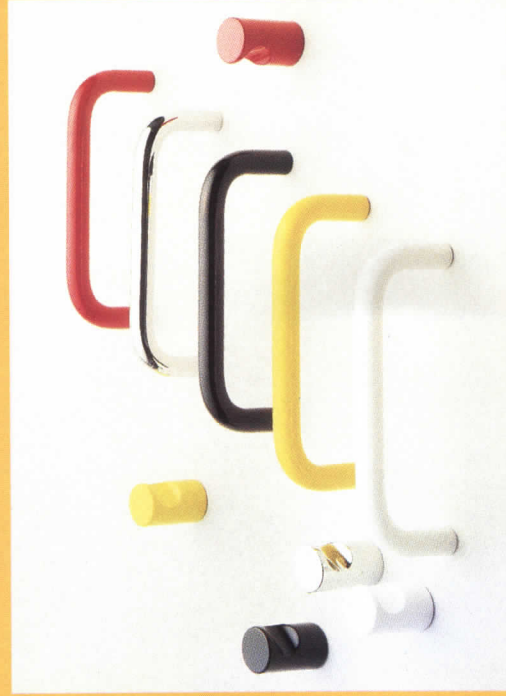
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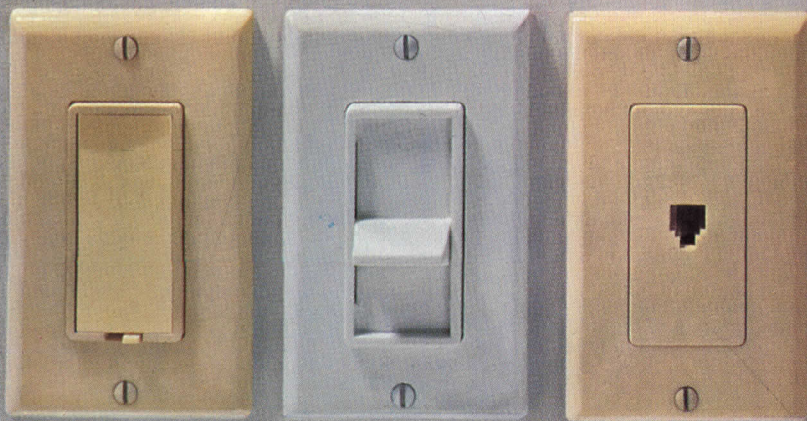
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***was specified in  
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**Project:** The Centre of Park Forest  
**Owner:** Plaza Partnerships I, II & III  
**Developer:** Cordish Embry & Associates  
**Architect:** Patrick F. Daly & Associates Ltd.  
**Roofing Contractor:** Specified Roofing Inc.  
Richton Park, IL  
**Color:** Forest Green

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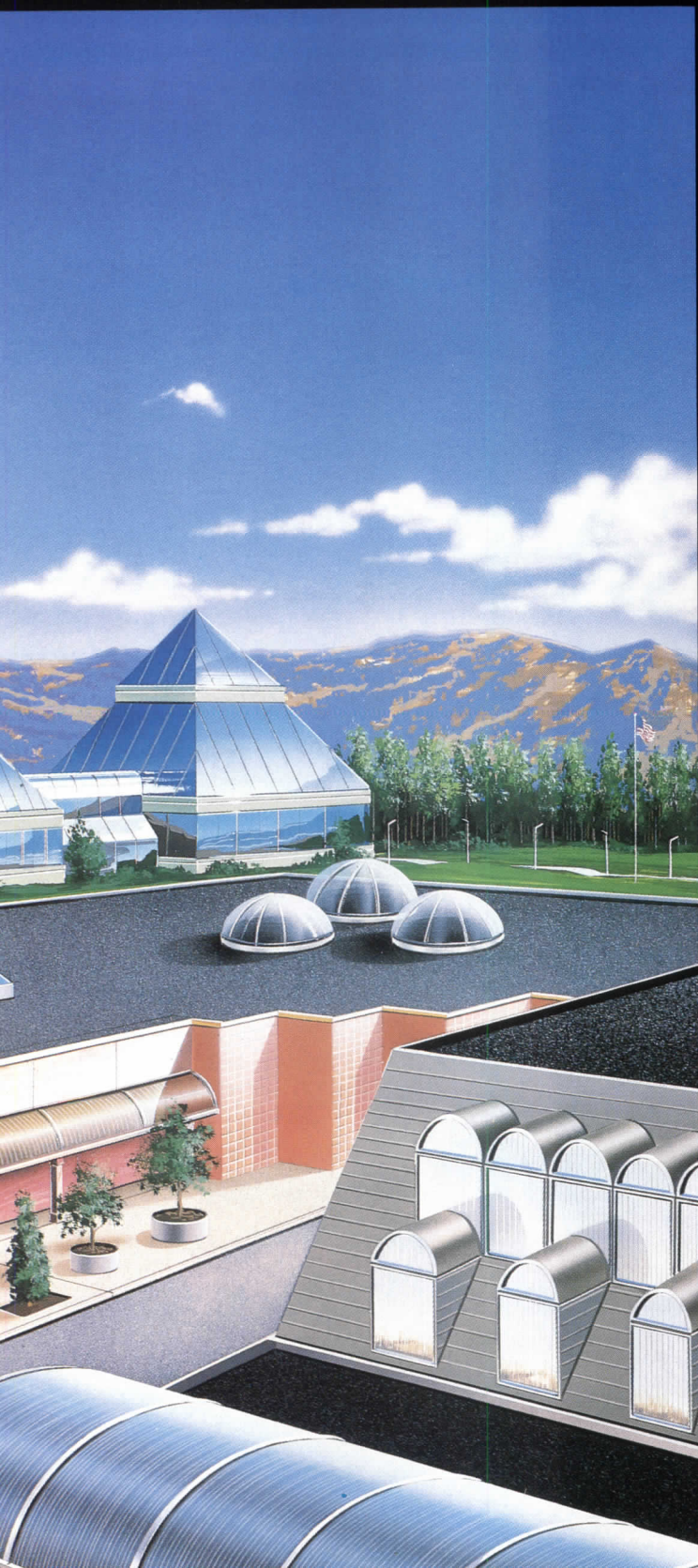


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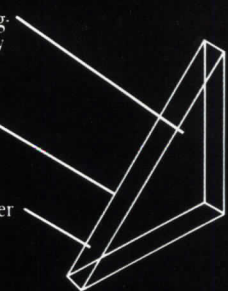


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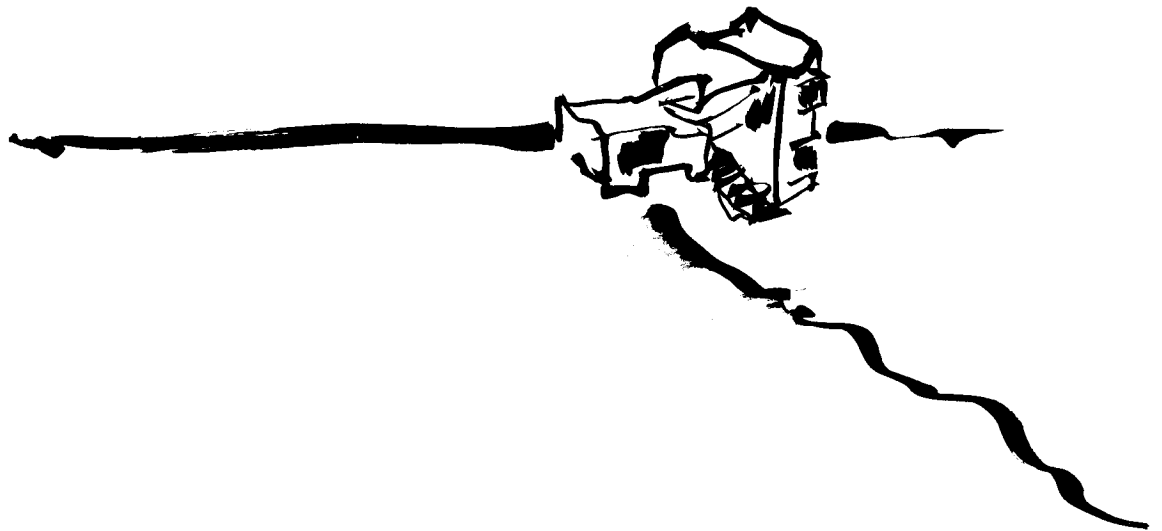
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Photography: Luca V

# Record Houses 1988

This year, RECORD HOUSES paints a different picture from previous issues' reassuring imagery of traditional shingled cottages and classically ordered mansions. In selecting our 14 houses, we sought provocative designs that not only stylistically challenge the historicist mainstream but question the basic principles of the building type. The majority of the architects represented on these pages are young (some published for the first time) and their commissions understandably modest in scale. Inexperience and tight budgets, however, have been surmounted by imaginative solutions. They range from the house on our cover, a South Carolina "tower" for two horse farmers who formerly lived in a trailer, to a pair of spec units wedged into the Hollywood hills for professionals who work at home, and finally, to a weekend retreat, nestled in a Pennsylvania forest, that blends fairy-tale romance with urban sophistication. While our geographical focus remains centered, as always, on North America, we have extended our field of vision to include an extraordinary villa from Australia, a country (now celebrating its 200th birthday) whose architecture Americans should give the closer look it deserves. In another departure from tradition, we varied the usual line-up of monographs with two portfolios of residential designs by individual firms: in this case, Turner Brooks and Gwathmey Siegel & Associates. The two collections illustrate how these established architects have enriched their respective themes of regionalism and Modernism with intriguing variations. Los Angeleno Coy Howard, whose *sumi* sketch of the Ashley Residence (below) only hints at its paradoxical design, expresses a more idiosyncratic point of view. His unconventionality reminds us that, for a work of art to become a true original, its creator must obey intuition as much as reason. *Deborah K. Dietsch*



# Local color

The story of the house that W. G. Clark and Charles Menefee have designed in the South Carolina Low Country, near Charleston, is about reconciling lofty aspirations and modest means. It is also the tale of Annie Caroline and Marion Reid, a couple with two young children, who, after seven years of operating their 120-acre horse farm out of a pair of trailers, decided it was time for a real home of their own. The attainment of a happy ending involves a small but distinguished regional firm whose work has traditionally invoked a strong sense of place. In this instance, that place was neither the patrician walled gardens of Charleston nor the magnolia-and-jasmine-scented plantation lawns along the Ashley River, northwest of the city. Rather, it was the unpretentious backwoods of Johns Island, a peaceful landscape where truck farmers tend tomato fields carved out of scrub-pine and dwarf-cedar forests, and where the front yards of shacks are littered with junked cars, rusting agricultural machinery, and other decaying impedimenta of the Industrial Revolution. "Land for sale" signs may portend Johns Island's subdivided suburban future but, for the time being, Tobacco Road still looms around every bend.

Given the mundane character of the surrounding scene and the built-in restrictions imposed by the clients' \$100,000 budget, Clark and Menefee quickly abandoned any notion of "fancy" architecture for the Reids, electing instead to rely on what Clark calls the "power of the vernacular." The result is a 1,600-square-foot house organized into two principal components—a 20-foot-square concrete-block tower and an attached plywood-and-batten shed—which, taken together, form a totem of rural domesticity as memorable as the masonry silos and tall tobacco barns that dominate the Carolina landscape. To be sure, no one would ever mistake the Reid house for a farm-storage building: its glazing is too expansive, its hipped-roof profile too delicate, and details like small corner acroteria too refined. But when Clark juxtaposes pictures of the dwelling with images of humble local structures that he admires for their easy accommodation of shed-roofed porches, undisguised butane tanks, and other ad-hoc accretions, the spiritual debt he and Menefee owe to regional agrarian architecture becomes clear.

In a project this small, the architects knew they could offer the clients only one significant interior space—in this case, a loftlike 20-foot-high volume shared by the living room and a balcony containing a master bedroom/study. The ground floor is given over to two children's bedrooms, while the wooden lean-to functions, fittingly enough, as a service wing for the bathrooms, kitchen, laundry room, and staircase (section page 73). Although interior finishes are rough—a combination of sandblasted-concrete-block walls, two-by-six painted pine floors, exposed pine floor joists, and, in the children's bedrooms, plywood walls—they are finely crafted. (The winding wood stair, with its precise quarter-inch reveals between the risers and treads, epitomizes the builder's quiet virtuosity.) Moreover, when the mellow South Carolina sunlight filters into the house through two 14-foot-tall windows, it is almost enough to make one forget such prosaic matters as materials and square-footage. That these grand windows survey a decidedly unmanicured domain doesn't bother Clark in the slightest. Even Palladio's villas, he reminds himself, were often surrounded by haylofts, wagons, and other rustic implements and, like many classic tales of country life, they've stood the test of time rather well. *Paul M. Sachner*



Reid House  
Johns Island, South Carolina  
Clark & Menefee Architects





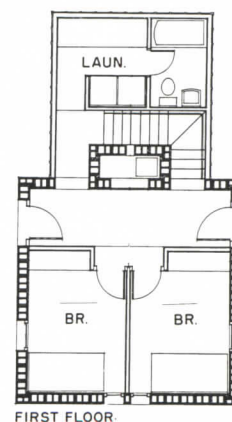
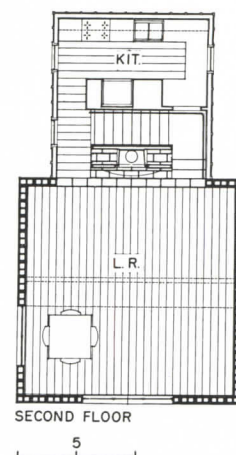
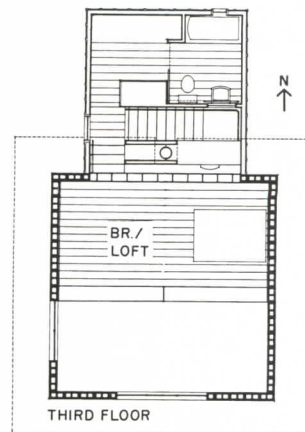




*Although W. G. Clark and Charles Menefee stress vernacular local sources when describing their work for Annie Caroline and Marion Reid, the house is not a single-minded exercise in rural recall. The concrete-block tower could be seen as the stylized belvedere of some 19th-century Italianate villa, weirdly transported to the Carolina backcountry. By the same token, the symmetry of*

*the south-facing facade, bands of clerestory windows, and acroteria at the corners of the roof (opposite) hint at Greek Revival architecture. Finally, the building section (above) reveals an interior configuration that resembles an urban town house in its compact verticality.*

In order to open up views across the Reids' horse farm through 14-foot-tall industrial steel windows ("our only splurge on the job," according to W. G. Clark), the architects placed the two-story volume containing the living room and master-bedroom balcony in a piano nobile above a pair of ground-floor children's bedrooms. Additional light enters this two-story space through 20-inch-wide clerestories and, more subtly, through two glass-block pockets marking the ends of a balcony-supporting structural-steel beam (top photo and opposite). The decision not to sheathe the interior's sandblasted concrete block with wall covering was based equally on economics and esthetics. "This house," Clark concluded, "needed to be stronger than gypboard."



**Reid House**

Johns Island, South Carolina

**Owners:**

Annie Caroline and  
Marion Reid

**Architect:**

Clark & Menefee Architects  
302 King Street  
Charleston, S. C. 29401  
W. G. Clark and Charles  
Menefee, partners-in-charge

**Engineers:**

Robert A. Shoolbred Consulting  
Engineers (structural);  
Engineering Technology, Inc.  
(mechanical, electrical)

**Consultant:**

Dian Boone (colors)

**General contractor:**

Stier, Kent & Canady

**Photographer:**

©Mick Hales



# Field of vision



Gerhardt Residence  
Sausalito, California  
Mark Mack, Architect



When San Franciscans discuss a house in the Bay Area, talk quickly turns to the view. All of a sudden, the proud homeowner's litany of domestic amenities (square-footage, number of bedrooms, state-of-the-art kitchen equipment . . .) is replaced by a run-down of the site's specific selling points—namely, which bridges, how much coastline, or what parkland can be spied, even barely, from any well-placed window. No empty boasting for local investment banker Clark Gerhardt, however, who instead must deliberate about *where* to begin listing the very real advantages of his property. This shrewd investor might mention that in mounting the driveway to his bachelor's lair perched above Sausalito, and turning his back on the once sleepy fishing village, he sees the Golden Gate Bridge rise up from behind a nearby hill to frame the rooftops of San Francisco at his feet. Or, that after he has climbed 31 steps and opened his front door, the vista expands again to encompass a seemingly endless backyard of grassy knolls (actually a portion of the federally owned Headlands), which merge in the distance with the Pacific Ocean.

Gerhardt's capture of a covetable vantage point allowed him to present his architect, Mark Mack, with equally enviable terrain on which to explore the rugged forms that are the basis of his work. Conspicuously, though, the orthogonal arrangement of column, entablature, and pediment of Abbé Laugier's rustic hut, an 18th-century ideal which Mack pursued with his former partner, Andrew Batey, during their seven years of joint practice [RECORD, November 1985, pages 132-143], has been supplanted here by more dynamic combinations. In seeking to accommodate Gerhardt's request for something "Constructivist . . . and

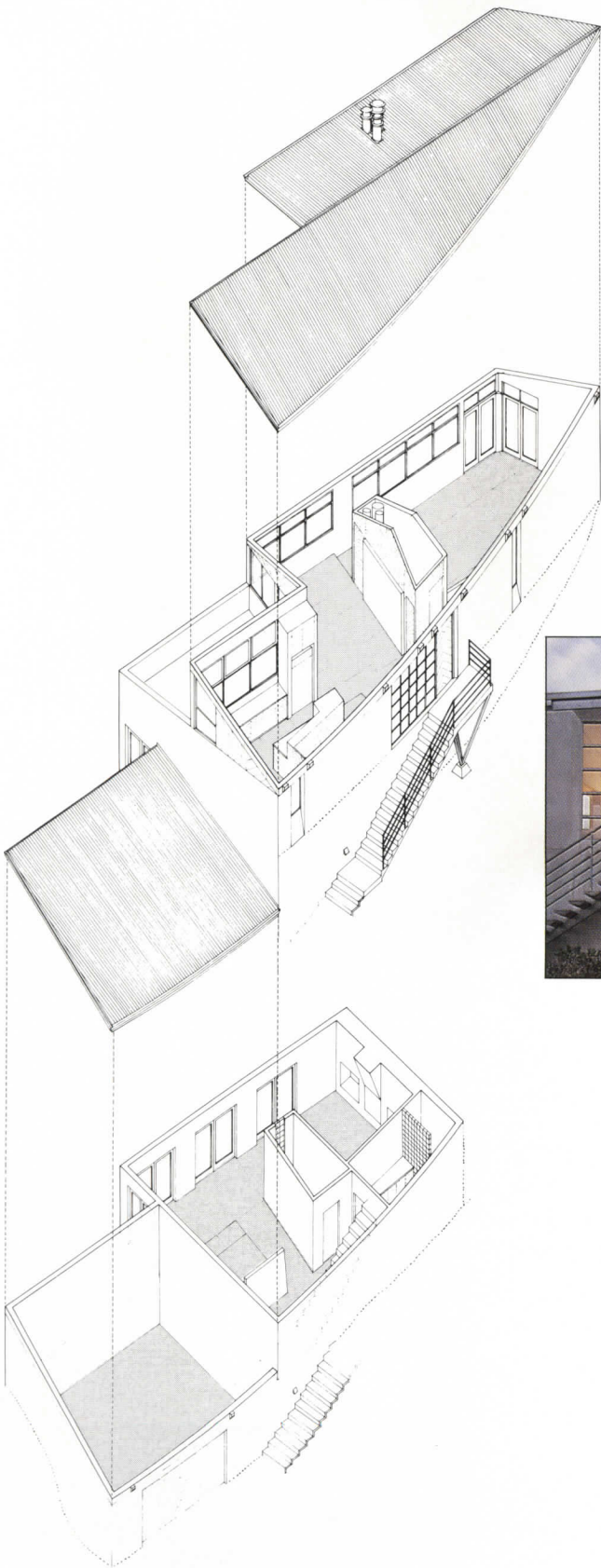
monumental, but at a modest scale," Mack modified a standard gabled roof—hallmark of Laugier's teachings—by scalloping one corrugated metal edge. He then purposely exaggerated the thickness of the resulting curved streetfront facade (already stretched to the required 40-foot western setback) by splaying all openings. Smoked-glass panes within Mack's grid of windows further screen the interior (photos left and opposite).

This careful camouflage, coupled with a deliberately intimidating concrete staircase—a daily workout for a weekend athlete—contribute to a restrained public demeanor. A bright yellow front door, however, hints at

the exuberance contained within—an impression confirmed inside, where it is immediately apparent that the architect has created, in his words, "an indoor house," which nonetheless graciously, and expertly, defers to its site. To make the most of available views, Mack located the more frequently used living room and dining room/kitchen on the upper level. Closets and a bathroom are neatly packed around the fireplace (axonometric left and plans on page 82), and the corridors on either side of this sculptural partition, which is rendered in a salmon-colored stucco (page 82, top), permit a nearly uninterrupted panorama of the Golden Gate Bridge through the mostly glass southern facade. Anticipating that winter's pleasantly sun-drenched rooms could turn into summer's suffocating hothouse, Mack specified radiant-heat flooring which, when warmed beyond the thermostat setting, automatically activates a water circulation system, gradually cooling the concrete surfaces.

Although the present lack of shading devices may occasionally warrant Gerhardt's donning sunglasses to survey his domain, it's a minor adjustment for someone who traded in a Telegraph Hill pied-à-terre to "get back to nature," but wasn't willing to sacrifice the conveniences of city living in return. Securing the best of both worlds, Gerhardt is now a 15-minute car ride from his downtown office *and* suitably enthroned as king of the hill.

*Karen D. Stein*











*In siting the house and arranging its rooms, Mark Mack sought to minimize the effect of property-zoning requirements yet maximize natural advantages. He managed to do both by pushing the western facade to the farthest point permitted by a 40-foot setback and elevating the public rooms to profit from the view. On first approach (top photo), the house presents a narrow profile that belies an intricate geometry of intersecting roof planes more apparent from a distance (bottom above and opposite). Corrugated roof panels not*

*only refract sunlight, but also reflect that the architect was consciously of two minds in topping off the house. Though Mack laid fragments of a standard gabled roof over the central space and garage, recalling the forms of Abbé Laugier's rustic hut, he juxtaposed them with an irregularly shaped wedge—ostensibly to satisfy the client's interest in Constructivism.*

*Inside, Mack's primitivist bent is present in his own wood furniture and a tinted-stucco chimneypiece. The architect confesses that placement of built-in stereo speakers was not determined esthetically or acoustically, but by the gauge of the chimney. Even so, the resulting asymmetry is in key with the entire house.*

*Gerhardt Residence  
Sausalito, California*

**Owner:**  
*Clark Gerhardt*

**Architect:**  
*Mark Mack*  
*246 First Street*  
*San Francisco, Calif. 94105*

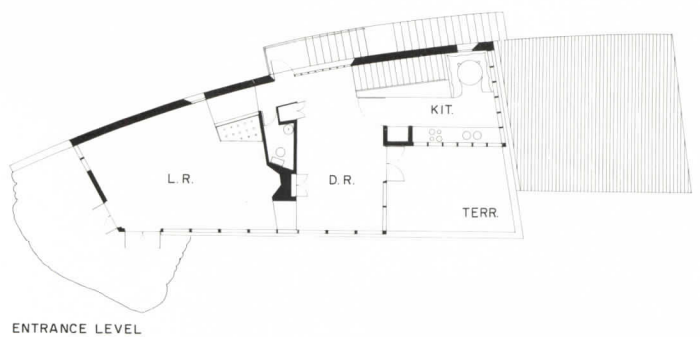
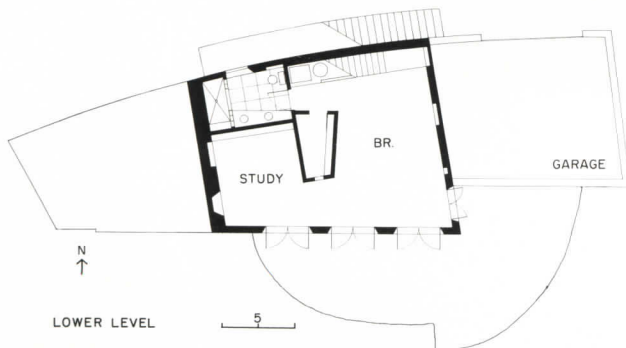
*Shaun Weston, project architect; Wooi-Cheng Choong, Hassan Afrookteh, Thomas Brandenburger, Russell Thomsen, project team*

**Engineers:**  
*Pirooz Barar (structural); Warm Floors (mechanical); Schwartz/Waag Associates (sewage disposal)*

**Consultants:**  
*Rosemarie Bogner (interior); Topher Delaney (landscape); Gary Kaplan (furniture)*

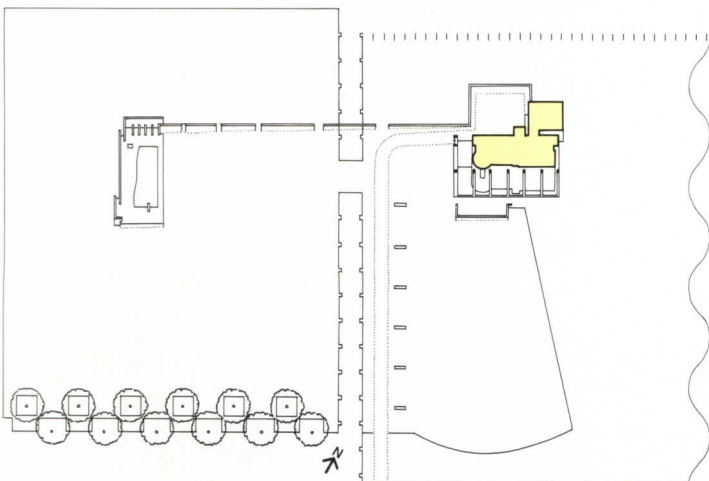
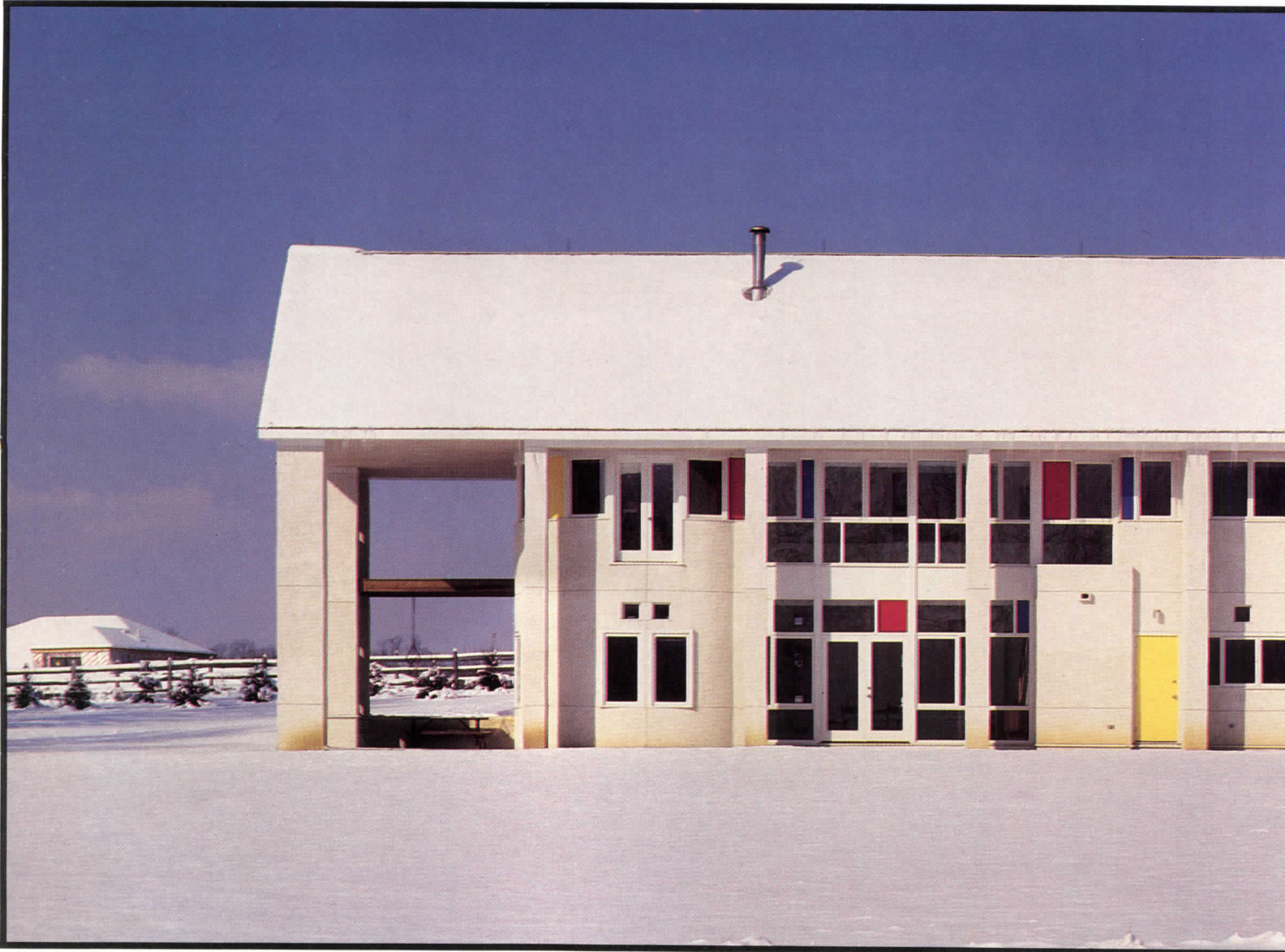
**General contractor:**  
*Creative Spaces—Dan Cohen, Michael Muscardini*

**Photographer:**  
©*Christopher Irion*





# Pennsylvania Dutch



If two 32-year-old architects *seemingly* have no more to recommend them than two modest-size projects, should you take a gamble on them? If the pair is Richard Olcott and Todd Schliemann, and the projects are an eminently dignified greenhouse for a neo-Georgian manor designed by Olcott's grandfather, and now occupied by his parents, and a gem of a concrete-block house for another Olcott relative, widely published upon completion in 1984, then the answer is not unreasonably "yes." Skeptics might well discount Mother, Dad, and Auntie as not quite *real* clients, and write off early fame as beginners' luck, but Olcott and Schliemann can now counter doubt with the solid evidence of their third built work (above): a house for a couple with two children, who selected the architects on the quality, not quantity, of their design work (taking into account that the duo hold down full-time jobs with James Stewart Polshek and Partners).

In exploring the area around their clients' property in Bucks County, Pennsylvania, the two architects, and their then-associate, Andrea Simitch, were intrigued by local barns and stables. With visions of bucolic splendor firmly imprinted on their collective mind,

Private Residence  
Bucks County, Pennsylvania  
Olcott, Schliemann and Simitch, Architects

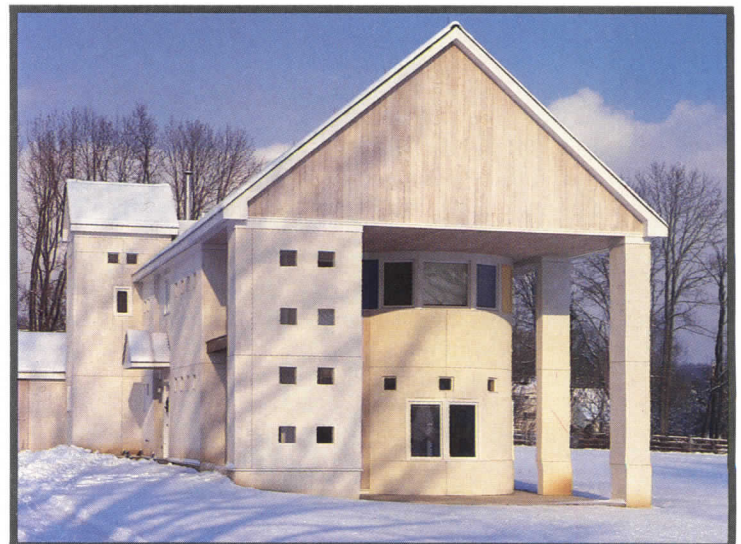


the three returned to their New York drawing boards to sketch similar assemblages. Beginning with a hedgerow that already bisected the 11-acre site, the architects devised a long-term landscape plan (left), which, like the farms they admired, located the house as one of several neatly perpendicular elements amid a meadow—along with an orchard and a pool, instead of the usual pond. The roughly L-shaped house also takes cues from its surroundings: to the north, stucco-clad volumes of various sizes form a sheltered entrance courtyard; the southern wall of the central block is mostly glass, accommodating the owners' request for passive solar heating; and a steep gable, "laden with symbolism," according to Schliemann, carries its share of rural iconography. In a dramatic departure from regional precedent, however, the south facade is enlivened with Mondrian-like splashes of primary colors meant, in Olcott's words, "to snap it out of the idea of a barn." Interspersed among variant window rhythms and framed by the 19-foot-high pillars of an oversize front porch, the Pennsylvania De Stijl motif adds youthful exuberance to a mature achievement—ample reward for a supposed long shot.

*Karen D. Stein*

*In contrast to the planar, glass-patterned 85-foot-long south facade, the north facade (top photo) is composed of discreet masses punctured by 1-foot-square glass-block. The architects carved out one end of the main gabled volume to create a patio and balcony*

*(soon to be completed with railings), both of which face the western end of the property, where the owners plan to build a pool. Although the 19-foot-high portico that encases the south and west sides of the house gives it Tara-esque stature, casements and doors*



*framed by the gigantic columns hint at the interior's more intimate scale. The creamy stucco exterior takes on the coloring of the landscape, while Mondrian-inspired painted panels ensure that, especially in winter, the house never totally blends in with its*

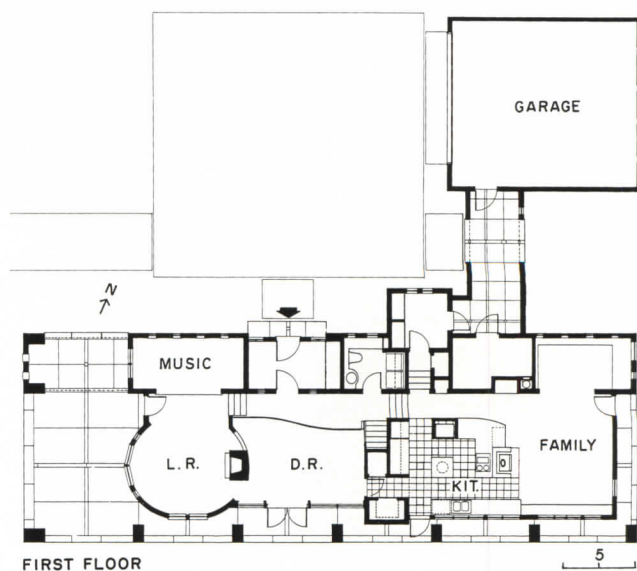
*surroundings. The architects relate that designing the gable was the most problematic aspect of their scheme, because, says Schliemann, "It's already been done to perfection." After overcoming pediment-phobia, they mounted a miniature gable over the front door.*



The architects subdivided the ground floor of the narrow 3,800-square-foot rectangular volume into two distinct zones: a band of "service" rooms along the northern wall and a row of grander overlapping "public" spaces along the southern wall. A deliberate

contrast in scale between the enclosed foyer/mud-room and the generously daylit double-height dining room (photo below) increases the sensation of spaciousness upon entry. A two-story rotunda (opposite, left) contains a cozy sitting room with fireplace downstairs

(opposite, right) and a study upstairs for one of the owners. A freelance speechwriter previously on the faculty of the University of Virginia, he wanted to transplant his Jeffersonian working environment to his new home in Bucks County.

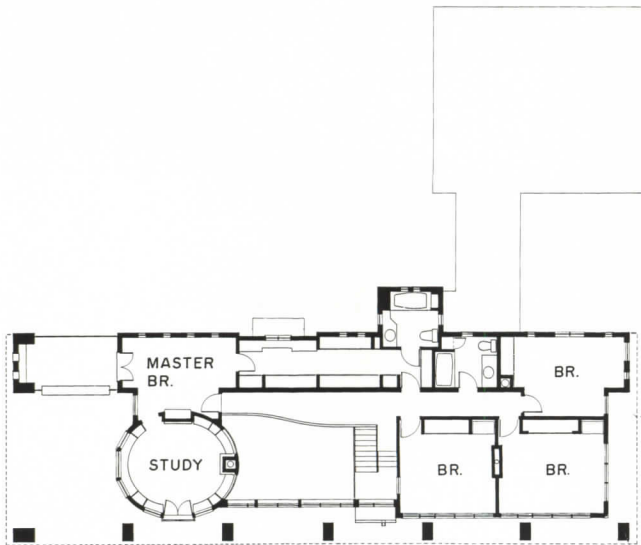




*Private Residence*  
 Bucks County, Pennsylvania  
**Architect:**  
 Olcott, Schliemann and  
 Simitch  
 141 Wooster Street  
 New York, N. Y. 10012  
 Richard Olcott, Todd  
 Schliemann, Andrea Simitch,

and Jihyon Kim, project team  
**Engineer:**  
 Peter J. Galdi (structural)  
**Consultants:**  
 Adrian Tuluca (solar); Sara  
 Thompson (landscape)

**General contractor:**  
 Joseph Giuffre, Jr.  
**Photographer:**  
 © Mark Darley



SECOND FLOOR

Hollywood Duplex  
Los Angeles  
Koning Eizenberg  
Architecture

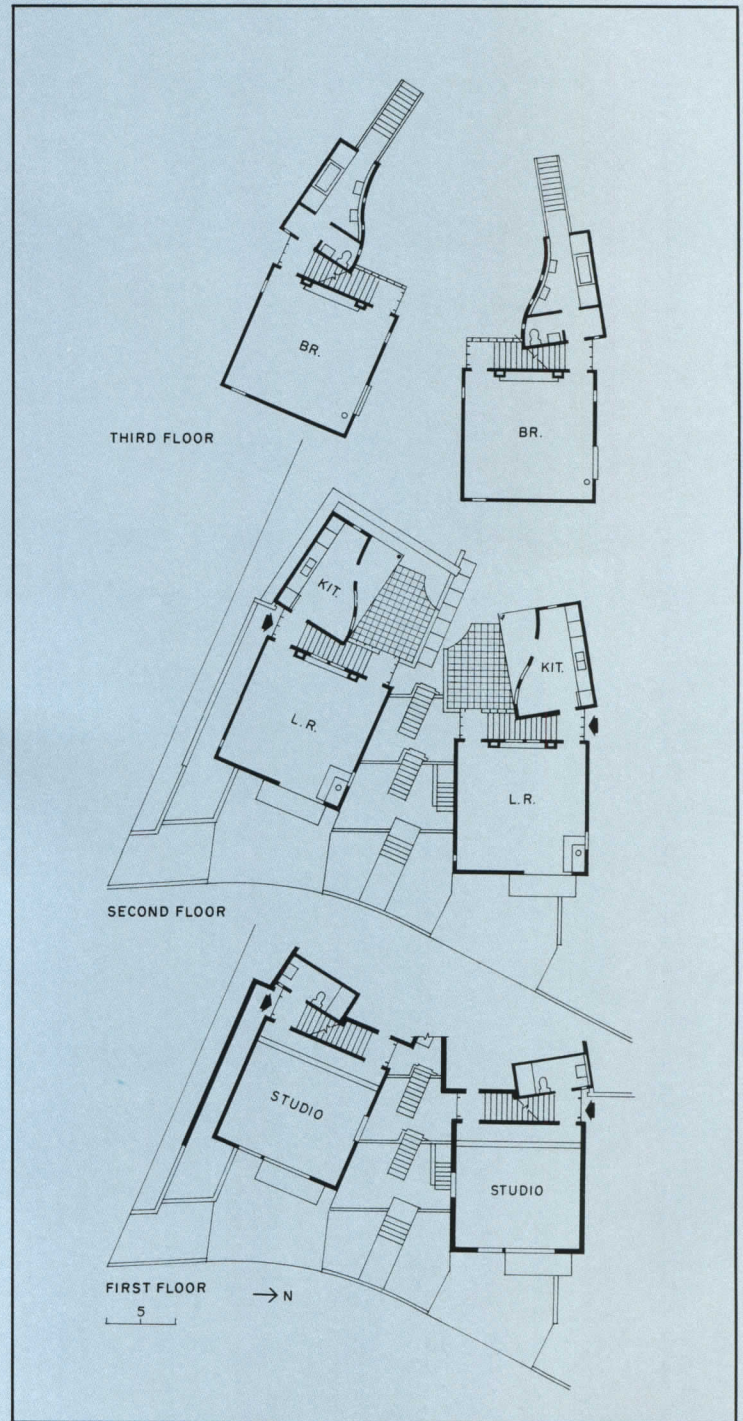


# Double feature



Seductive but difficult . . . a familiar Hollywood type. In this case, though, the hot property was a building site, not a budding star. The beauty of the plot, as architects Julie Eizenberg and Hank Koning saw it, was a choice location on one of those winding, blossom-fragrant lanes dotted with pink and ocher villas that make the Hollywood Hills look like the set for a Technicolor Latin romance. The rub was a steep, narrow site with an acutely triangular perimeter. Area zoning called for two single-family residences wedged into these boundaries—a tight fit, yet the most acceptable answer to the owner's desire for marketable rental housing. Koning Eizenberg's research had already found a plentiful stock of standard apartments nearby, but relatively little that would appeal to tenants looking for the unconventional mix of living and working space usually available in converted industrial buildings. Hence the strategy of twin "suburban lofts," subdivided vertically rather than horizontally to keep their ground area compact (and hold down excavation costs). Each 1,650-square-foot unit is basically a stack of three 20- by 20-foot boxes atop a dug-out garage: studio, living room, bedroom (in ascending order), linked by indoor/outdoor stairs that also connect with bathrooms, a kitchen, and storage tucked into a narrower rear "caboose." By aligning the main house-blocks with the converging side lot lines, and skewing the rear extensions at a sharper angle, Koning Eizenberg created a series of irregularly trapezoidal courtyards stepping down between the buildings.

The terraced manmade canyon artfully defers to existing terrain, and saves a sliver of scenery for bungalows across the street. Hillside stairs, which ramble indoors and out again, seem merely a smaller-scale continuation of the tortuous roads hereabout, and the tall houses themselves can likewise be viewed as distant cousins of High Tower, a freestanding elevator shaft masquerading as a campanile that has been a neighborhood landmark since the 1920s. (It takes a bit more imagination to see a resemblance between the skinny houses and the cedars that preceded them on the skyline.) One pale-green stucco wall and one in faint rose also display a willingness to establish kinship with the locals, even if the esthetic lineage of Koning Eizenberg's design patently stems from the family tree of Loos, Gill, Schindler, and Gehry rather than some bastard branch of the prolific hacienda-villa clan. In any case, the newcomers will seem even more at home once orange trees flanking the gate have filled out, and shoots of bougainvillea, passion vine, and honeysuckle have climbed metal grilles and balcony screens. Less obvious is the deft manipulation of grade changes, setbacks, and landscaping through which the architects have given both houses a modicum of privacy and different aspects front and back. Window placement cleverly minimizes views from one house into the next, while opening simple interiors to scenery that more than justifies the price of admission. *Douglas Brenner*



*As intended, the theatrical producer and director now residing in the "green" house and the architect in the "pink" one use their lower-level studios (not shown) as workrooms. Finishes subtly differentiate the utilitarian lower tier from living spaces and circulation.*

*Floors in the studio, for example, are polished concrete, in contrast to more "refined" polyurethane-coated impregnated masonite in the living room (bottom photos); wide-plank treads like porch steps suit outdoor/indoor stairs. Similarly, exposed joists*

*Hollywood Duplex*  
Los Angeles, California

**Architect:**  
Koning Eizenberg Architecture  
1550 18th Street  
Santa Monica, Calif. 90404  
Hank Koning, Julie Eizenberg,  
principals; John Davis,  
Tom Goffigon, design team

**Engineer:**  
Gordon Polon (structural)—  
Eric Elerath, supervisor  
**Contractor:**  
Gorten-Koren Construction  
**Photographer:**  
©Tim Street-Porter



downstairs give way to smooth ceilings in the bedroom (top photo). Exterior walls and stairwells are trowel-finished stucco—"We like the way it crazes like old china," says Eizenberg—and, along the piano curves facing back patios (overleaf), sheet-metal and glass

with black-stained battens. (The black dots on the studs are rubber pads to cushion glass affixed with stainless-steel screws.) Alternation of clear and translucent panes, inside and out, emphasizes the layering of materials as well as different degrees of privacy.





# Americana con brio

Like a precocious child whose quickness to absorb whatever he sees can delight as well as mystify, Turner Brooks is a prodigious observer. When stimulated by a new architectural commission, Brooks releases all manner of ideas, based equally on memory, inquiry, and intuition. Irony and ambivalence are central to his outlook, and the unlikely formal juxtapositions in his work resonate with contradictions inherent in the world at large—or at least in the architect's principal domain of practice, the Northeast. Above all else, Brooks's houses comment on the contrast of permanence versus transience in late 20th-century Western culture and on the now-overlapping dichotomy between urban and rural America. Although most of his houses occupy rustic settings, they are usually just one step ahead of an advancing metropolis. And while the buildings almost always sport such regional vernacular details as clapboard siding and gabled roofs, their spatial complexity speaks of lessons Brooks learned from the intricacies of Italian Baroque architecture. Brooks reflects warmly on his own childhood domestic memories—the musty attic of his grandparents' Victorian house in Pittsburgh, for example, and the cozy playhouses that he and his friends erected out of pillows, blankets, and overturned chairs in his parents' Connecticut living room—but any Arcadian nostalgia in his adult work is tempered by darker overtones. Biomorphous and mechanical locomotion are recurrent themes (“I'm more interested in the crazy Japanese than in Robert Stern,” Brooks contends), and his moody pencil sketches depict each house as some monstrous beast or grim industrial engine, resolutely making its way across the countryside.

When RECORD last visited Brooks, he had just returned to his northern Vermont home after a six-month sabbatical at the American Academy in Rome [RECORD, August 1985, pages 118-129]. Since that time, he has completed his two largest residential commissions—a weekend and summer house, in Nazareth, Pennsylvania (middle right opposite and pages 98-101), and a year-round residence, in Litchfield County, Connecticut (top left opposite and pages 102-105). Although both dwellings are organized around serene central pavilions that might be likened to local farm buildings (the Pennsylvania version sheathed in dark-gray rusticated stucco, the Connecticut rendition in barn-red cedar siding), each is actually a kinetic assemblage that owes more to the architect's imagination than to facile historic allusion.

With characteristic ambiguity and verve, Brooks has dubbed the Pennsylvania house “a wildly gesticulating body, . . . a soot-covered object hurled out of the gloom of the city, . . . a sickle driving westward through the landscape.” The Connecticut house is similarly hyperactive—“a disjointed collision of elements, a waterbug with clapboard wings rammed awkwardly onto a symmetrical body.” Both commissions gave Brooks his first opportunity to design furniture, and he has responded with an engaging series of chairs and bedroom pieces, meticulously crafted by Vermont and Pennsylvania cabinetmakers. With these winsome reinterpretations of traditional furnishings, Brooks turns back to the houses of his youth—to the bittersweet play of memory that views the past not just as it was but also as it might have been. *Paul M. Sachner*



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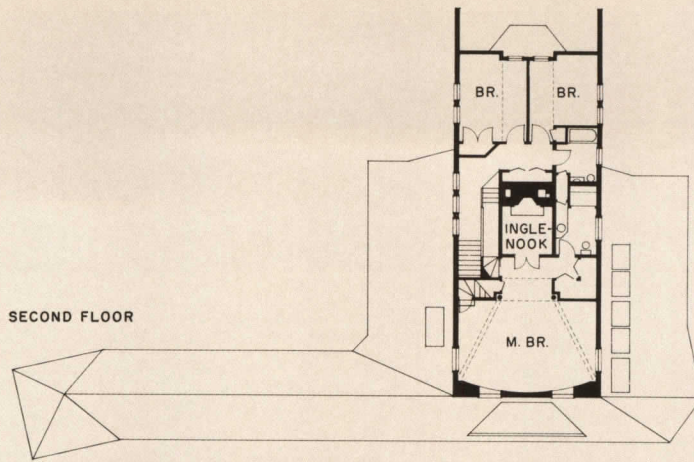


## Fuisz House

The site of the weekend and summer house that Turner Brooks has designed for television producer Bob Fuisz, his wife, Beverly, and their three children is ideally suited to the architect's ironic turn of mind. Although the 4,000-square-foot structure stands in the middle of a flat cornfield, on the 70-acre farm in eastern Pennsylvania where Bob Fuisz spent his childhood, it is also only a few miles from the Lehigh Valley industrial cities of Allentown, Bethlehem, and Easton. High-voltage power lines dominate the horizon, and a four-lane expressway is visible through the trees. In response to the site, Brooks has deliberately mixed his architectural metaphors: from its western approach, the building's 105-foot-long hip-roofed porch could be the waiting platform of a country train station, while viewed straight on, the dwelling resembles a dour Italianate farmhouse which, in Brooks's mind, "almost has the aspect of wanting to be abandoned, with muslin curtains flapping outside its windows." To the rear, however, the composition breaks down into a less-than-idyllic agglomeration of gray-stucco walls, clapboard bays, chimney stacks, and, in the backyard, air-conditioner condensers housed in latticework pylons that mimic small railroad motorcars Brooks recalls from his student days in New Haven. One local carpenter has likened the rear of the house to the tail of a dinosaur; Brooks himself prefers to think of the elevation as an engine "bristling with afterburners." If the final result is a bit more than the farmhouse-with-shed-additions that the clients initially envisioned, they are now completely satisfied with Brooks's idiosyncratic definition of a rustic retreat. The Fuiszes do admit, though, that they might feel differently if they ever try to sell the place. *P. M. S.*





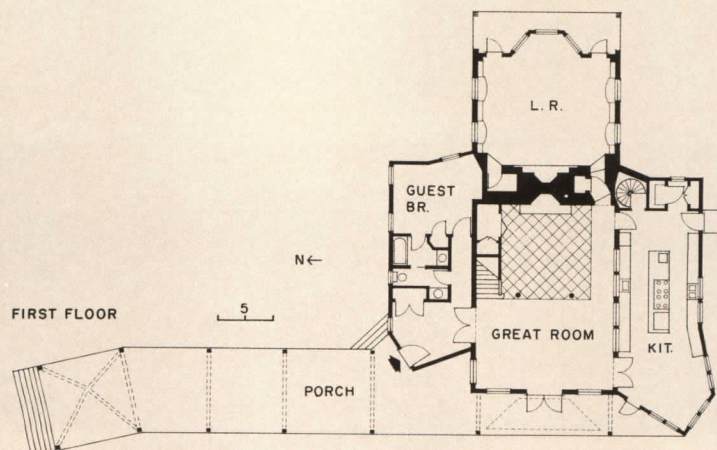


*In plan, the Fuisz house consists of a central pavilion containing ground-floor living spaces and three upper-level bedrooms, and two one-story lateral wings for the kitchen and a guest-bedroom suite. In response to the clients' request for visual continuity between the kitchen and so-called "great room," Turner Brooks opened up the wall separating the two rooms with four-foot-wide windows (top opposite). In winter the kitchen is warmed by solar heat that enters through south-facing skylights and is stored in rusticated stucco walls. Much of the interior oak trim and beaded-board cabinetry was built by Jonathan Fallos, a local craftsman whom Brooks esteems as "an amazing perfectionist." Throughout the house there are reminders not only of Fallos's skill but of Brooks's attention to detail and affection for the quirky spaces and hidden storage areas one often associates with older dwellings. On the first floor, for example, the great room connects to the living room through an eccentric twisting*



*passageway, clad in stucco, green marble, and fieldstone (barely visible at rear of bottom photo opposite). Just off the master bedroom, an inglenook houses two daybeds that the Fuiszes use for reading on sleepless nights (left). The centerpiece of the bedroom itself is a Brooks-designed painted-walnut headboard with small windows that open to reveal shelves for nocturnal storage of eyeglasses and watches (top right, page 97).*

*Fuisz House*  
 Nazareth, Pennsylvania  
**Owners:**  
 Bob and Beverly Fuisz  
**Architect:**  
 Turner Brooks  
 4 Howard Street  
 Burlington, Vt. 05401  
 Greg Clawson (job captain and design assistant)  
**Engineer:**  
 Avengco (hvac)  
**Consultant:**  
 Jonathan Fallos (cabinetmaker)  
**General contractor:**  
 Bob Fuisz  
**Photographer:**  
 ©Timothy Hursley

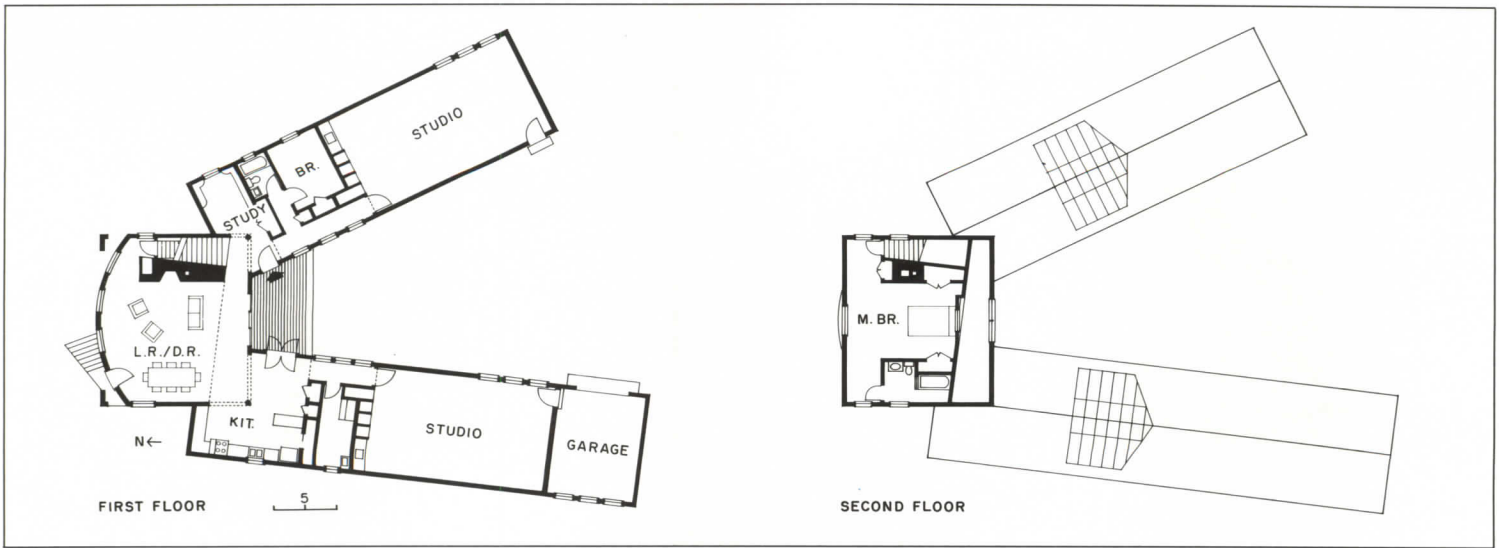




## A house for two artists

Turner Brooks calls this year-round dwelling, located on a two-acre site in the Berkshire foothills of northwestern Connecticut, "my first post-Rome house." And, like the Eternal City itself, the 4,000-square-foot house is perhaps most accurately characterized as an ongoing visual battle between order and chaos. The building's splayed massing was dictated in part by program: the two clients, a married couple who left New York City for New England's bucolic solitude four years ago, are painters, and separate-but-equal studio space was a key component of their program. By placing the studios in a pair of one-story gabled wings set at seemingly haphazard angles to a square two-story pavilion, Brooks meant to underscore the formal contrast between "symmetrical Italianate and asymmetrical vernacular elements." When Brooks reflects on the provenance of the triangular forecourt between the two studio legs, he explains: "I was thinking of an Italian farm courtyard, littered with urchins, pigs, and upside-down Fiat tractors." It would be misleading to belabor the building's Mediterranean connections, and yet it would also be shortsighted to ignore the fact that the cool, almost neo-rationalist character of the rear facade (bottom right) might look at home on a house designed by Aldo Rossi. Brooks the self-critic cringes a bit when he reluctantly admits that this elevation may derive from the vocabulary of orthodox Postmodernism. Even so, he reasons, "It's neurotic to feel that you always have to reinterpret everything in your own way," especially when postcard-perfect views of the Connecticut countryside from a curved living-room bay and an oversized master-bedroom window put architectural matters into a different perspective. *P. M. S.*





Two barnlike painting studios, one of which is visible through a stepped kitchen window wall (top near right), are simply finished with exposed rafters and joists and plywood-covered walls and floors. The 33-foot-long spaces are lit by a combination of fluorescent and incandescent ceiling fixtures and skylights. The studio wings converge at a two-story-high gallery, an elongated trapezoid whose wide end opens into the kitchen and whose narrow end acts as a spatial funnel into a tiny study (top left opposite). By painting the structural beam marking the junction of the gallery and living/dining room bright green, Brooks deliberately overstated the diagonal line that connects the two end walls of the main house. Similarly, a staircase leading to the master bedroom (bottom near right) narrows in width from five feet to three as it rises—a space-dramatizing conceit borrowed from Italian Baroque architecture (Bernini's *Scala Reggia* in the Vatican is the locus classicus for this forced perspective). As in the Fuisz house, Brooks has designed a distinctive group of furnishings, here constructed of dark-stained and varnished maple by Vermont cabinetmakers Ken Schoen and Mike Burgess, to replace the clients' existing collection of Shaker furniture. Brooks's designs include six high-back dining chairs (top right opposite), a bedroom chest of drawers (bottom left opposite), a small writing desk and chair for the study (bottom right opposite), and a pair of Adirondack-inspired lounge chairs (bottom right page 97).

A house for two artists  
Litchfield County, Connecticut  
**Architect:**

Turner Brooks—Greg Clawson  
(design partner and job captain)

**Engineer:**

Boehm Associates (structural)

**Consultants:**

Trillium Woodworking—  
Ken Schoen; Mike Burgess  
(cabinetmakers)

**General contractor:**

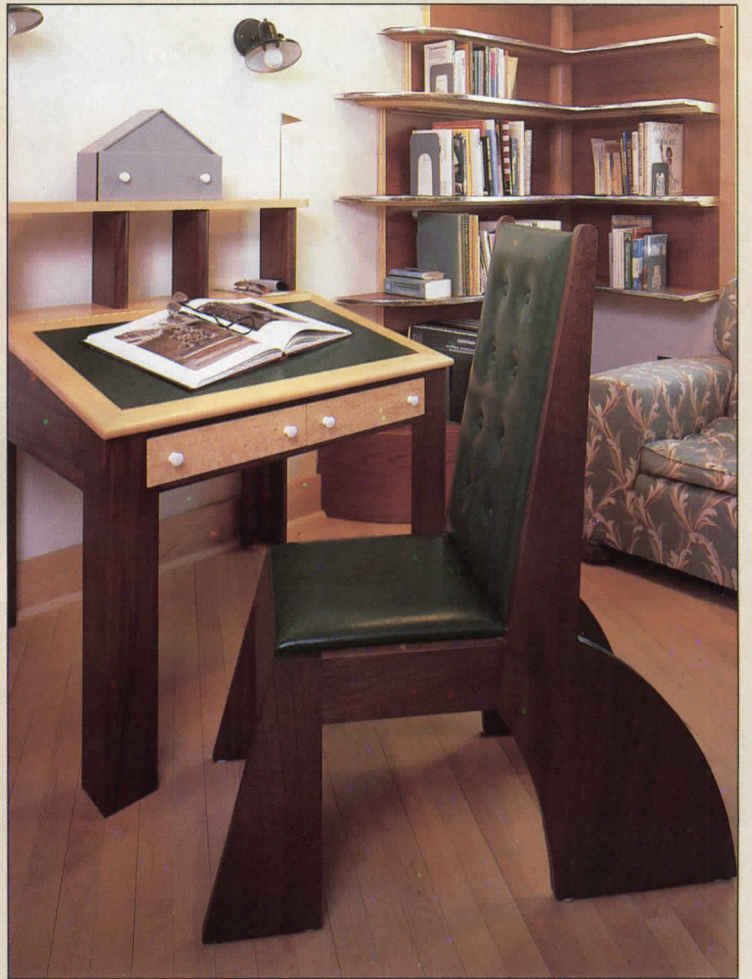
Richard McCue

**Photographer:**

©Mick Hales



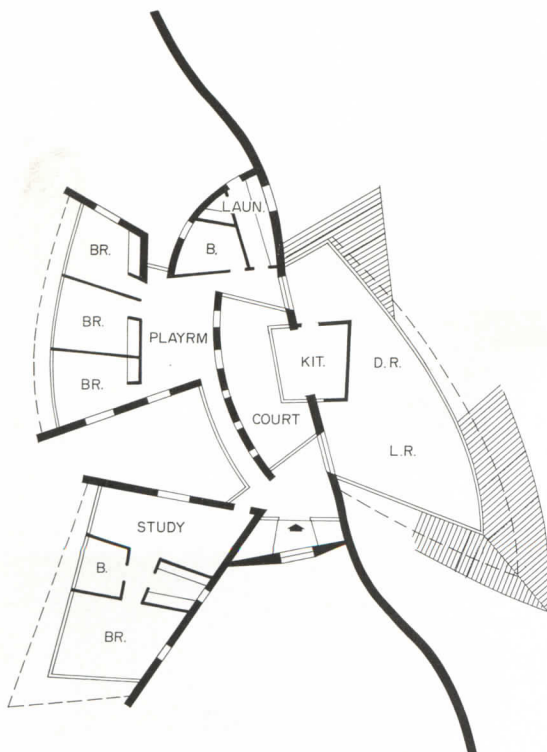




Choong House  
Eltham, Victoria, Australia  
Biltmoderne, Architects

# Antipodean jewel

By Philip Goad



I stopped the car and stared. A brilliant white wall of stone curved and waved up over a knoll. Silver flashes of glass and aluminum dissolved into the straggly canopy of green eucalyptus. All around me, the bush grass had been burnt gold by the sun. It was as if I had come upon a giant piece of quartz, violently unearthed and studded with mica flakes that flashed dangerously. Here was a proud, mysterious enclave of forms, glistening amid the unkempt Australian bush.

This is the Choong house, built on a one-acre site in Eltham, a suburb of Melbourne renowned for its earthy history of mud-brick houses and alternative living during the 1960s. Its architect is Biltmoderne, a trio of young Melbourners who catapulted to local notoriety with an exhibition of idiosyncratic furniture and the design of two nightclubs. "The Choong house is about fragmentation and dislocation," says partner Roger Wood. "We have taken the typical suburban house, and strung it out." Wood and his colleagues, Dael Evans and Randal Marsh, have created an excited agglomeration of spaces by hanging them off a spine of Mt. Gambier limestone, which divides private from public spaces. To the north, wedge-shaped bedrooms slope down to hug the earth; to the south, the open-plan living block expands to the sky, pointing menacingly toward the skyscrapers of Melbourne 15 miles away. Sheathed in ribbed aluminum normally used for truck siding, the living block floats eerily between the spine and an arrowhead-shaped deck. As one walks around the house, massive stone and brittle metallic wedges are revealed in a scenographic experience of formal collision.

Though the plan's broad brush-strokes exude a graphic, gestural quality, the "dislocation" of the house is determinedly functional, creating independent areas for children, parents, and shared services. Biltmoderne's ruthless separation of parts is similar to its furniture designs, which reinstate disassembled pieces into vigorous expressionistic compositions. Concurrent with this willful deconstruction is the architects' reverence for "patina." According to Randal Marsh, the limestone walls of the house will age and discolor to reflect their orientation. Moss will grow on the south, while the sun-drenched north face will remain white and unblemished like the bleached trunks of the surrounding eucalyptus trees. The jewellike luster of the aluminum will remain untarnished to perpetuate its crystalline lightness against the aging stone.

The forbidding walled entry and "Mad Max" exterior belie a tranquil interior. After one crosses a pool spanned by a timber bridge (opposite), the passage through the house reveals carefully controlled glimpses of bush and hidden courtyards. Biltmoderne's provision for an internal garden inspired the China-born client to design his own formal landscape of cyclopean stones and raked pebbles. "This garden is the heart of the house for me," maintains Ken Choong, whose precious, manicured courtyard superimposes a discreet, unexpected poetic signature upon the wild beauty of the untended surroundings. Rather than referring to a Colonial past through overt symbolism, Biltmoderne enriched its design through a polarity of opposites that echoes the Australian bush—sometimes savage, sometimes fragile. As I sat with the Choongs in their dramatic living room, I envied their 21-month-old daughter, Jessica, playing within the magic enclosure of walls and glass that is, to her, simply home.

*Philip Goad is an architectural historian based in Melbourne.*









*A drama of the unexpected unfolds along a procession through the Choong house. The climax of the route is the curving volume of a blade-shaped living room (above). Huge plate-glass windows, framed by splayed ceiling beams, open up to the*

*landscape with a dynamic sweep of transparency. The kitchen, concealed within a skewed booth (below), acts as a solid foil to the openness of the dining/living area beyond. In the hallway off the foyer (above right), glimpses of distant vistas entice the viewer, while*

*small punched openings in the masonry spine emphasize an enclosed center. The play of reflections, concealed sources of daylight, and a mannerist structural prop (below right) enrich the pathway with a sense of mystery. Accented by the protruding aluminum-*





covered kitchen bay, the central courtyard (overleaf) recalls Eastern themes of spatial juxtaposition. The disparate landscapes of tended garden and messy bush are always mediated, however, by the anarchic dislocation of Biltmoderne's architecture.

*Choong House*  
 Eltham, Victoria, Australia  
**Owners:**  
 Ken and Jenny Choong  
**Architect:**  
 Biltmoderne Pty. Ltd.  
 8-10 Eastern Place  
 East Hawthorn,  
 Victoria, Australia

*Dael Evans, Randal Marsh,*  
*Roger Wood, partners-in-charge*  
**Engineer:**  
 Lyon & Lyon (structural)—  
 Peter Lee, project engineer  
**Landscape designer:**  
 Gordon Ford  
**General contractor:**  
 Steven Basic

**Photographer:**  
 © Grant Mudford

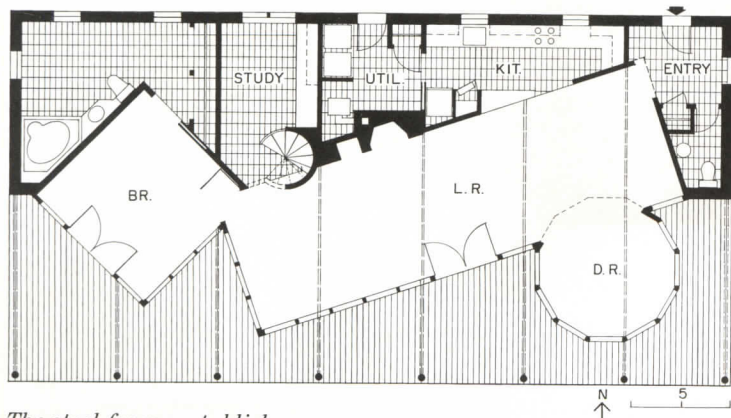








# Yankee ingenuity



*The steel frame establishes a rhythm of equal bays against which the geometric counterpoint of the primary living spaces is played. Punched-masonry north walls (top) embrace "servant" spaces as if within the poché of primary "served" rooms.*

A stark white gabled box set on a shrubless lawn, the typical houses of the Berkshire hills exude a smug Yankee reticence. Defying this conventional postcard image, architects Ann McCallum and Andrus Burr take inspiration from a different New England: the long, low, riparian mill sheds of the area's industrial past. Burr and McCallum have found in their young practice that simple volumes and off-the-shelf industrial components can produce budget-conscious projects of singular authority, such as their studios for the arts faculty at Williams College, where they both teach. In other recent work, exemplified by a museum in Fitchburg, Mass., recognizably domestic architectural elements seem to collide with more typologically indeterminate infill. In the case of their Hoepfner house (shown on these pages), the contrasting geometries are attuned to the character of their client, who is director of the Williamstown Regional Art Conservatory Laboratory. Like him, this little building is a tough yet urbane presence, at ease in its romantic surroundings.

On a rural site outside of town, the house is set back from the road and screened by trees, its long side opening toward the low winter sun and the sounds of streams that interlace the site. Characteristically for Burr and McCallum, split-block walls and an enameled-metal roof refer to the unsentimental tectonic of industrial building, while the gabled rectangle of the basic massing creates a familiar domestic container for a collection of modern paintings, sculpture, and primitive artifacts.

Burr observes that the straightforward sheds of local industrial architecture are sometimes interrupted by manufacturing apparatus which "bursts out of the roof that tries to contain it." This became a metaphor for the meeting of roof planes and primary spatial volumes on the south side (photo bottom left), where the bold diagonal facets of projecting bays are casually united by the anchoring orthogonal of a porch roof. A shady place to rock after winter passes (right), the porch economically serves the formalist impulse of the design without sacrificing comfort.

Though complex in plan and intricately worked at the "knuckles," the interior spaces are, individually, surprisingly serene. The living room is long and lofty, and the dining area, on axis to the open kitchen and rigidly circular in plan, is reminiscent of a Queen Anne conservatory—minus the potted plants (page 117). The twisted orientation of the primary living spaces exposes them to varying light and views; and, as Burr and McCallum see it, these vantage points anchor potential new axes to future architectural elements in the landscape.

There is a curious tension between the emphatic, abstract geometry of the jutting bays and the reserved picturesqueness of the shed and its interior. Nevertheless, perhaps another essential "Yankee-ness"—too pragmatic to be wholeheartedly historicist and too independent for simple contextualism—has ably expressed itself here after all. *James S. Russell*

Hoepfner House  
Williamstown, Massachusetts  
F. Andrus Burr &  
A. K. McCallum, Architects



*Rising above the porch roof, a skewed cube contains two stacked bedrooms and baths, the upper entered from a circular stair located at the "hinge" to the living room (below). Glazing is inserted where the gridded room-shapes clear either the roof or solid*

*walls, framing wooded views that resemble abstract painted landscapes. Fragments of metal structure are visible inside wherever the pure shapes of the rooms impinge on the overlaid structure; tie rods form a diagonal planar tracery (dining area, opposite).*



*Hoepfner House*  
*Williamstown, Massachusetts*  
**Owner:**  
*Gerald Hoepfner*  
**Architect:**  
*F. Andrus Burr &*  
*A. K. McCallum*  
*720 Main Street*  
*Williamstown, Mass. 01267*

*Ann McCallum, Andrus Burr,*  
*partners-in-charge; David*  
*Shaughnessy, Ben Pinney,*  
*project team*  
**General contractor:**  
*Charles Goodrich*  
**Photographer:**  
*©Elliott Kaufman*

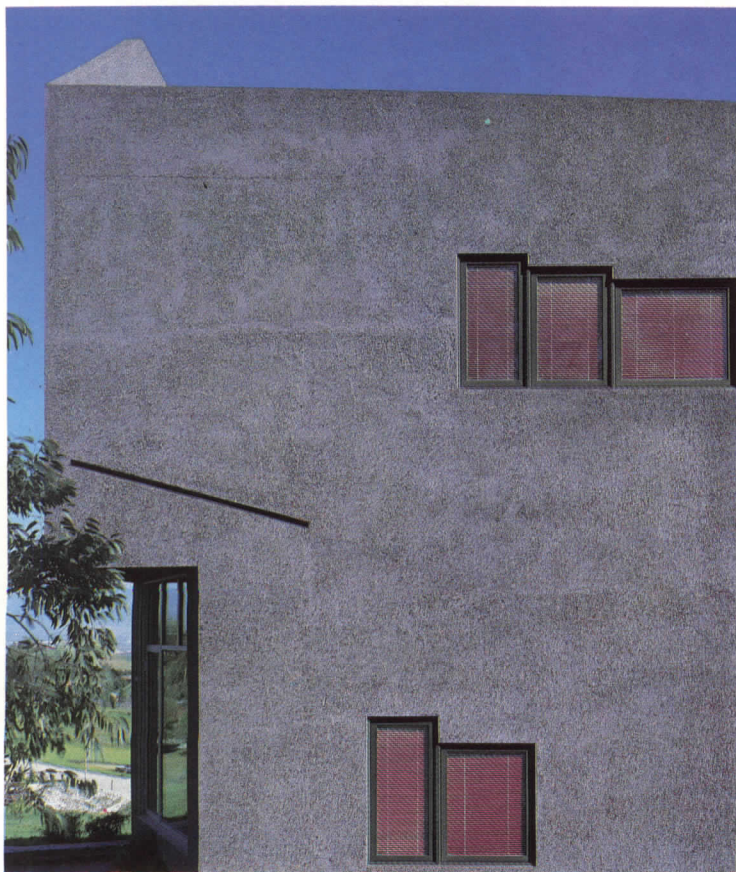


# When opposites attract



Ashley Residence  
Chino, California  
Coy Howard & Company,  
Designers





Many a couple has tripped over the threshold of a dream house and never recovered from the fall. Fortunately for his clients, Coy Howard is one of the rare designers who can actually lend a hand in the delicate balancing act of a happy union without neglecting the dynamic equilibrium of their own art. The basic layout Howard adapted for Lee and Joe Ashley, busy professionals whose children are grown, is a 3,000-square-foot one-bedroom residence—spacious enough for a study where husband and wife can both work comfortably, and an extra room for guests. The program is simple, and yet, like a seasoned marriage whose deepest joys and dearest quirks elude outsiders, its outward form can bemuse the casual observer. To begin with, the house presents itself as an odd couple of contrasting elements—a horizontal mass and a vertical—only tentatively joined by an abrupt diagonal, as if by an outstretched hand. And then there's the ambivalent relationship of architecture and site. Poised at the receding rural edge of a subdivision in the Chino Hills, the Ashley house strikes an aloof, even aggressive stance, averting its gaze from conventional suburban neighbors to scan what remains of a wilder view of canyon and mountains. Though planted solidly on its hillside, the house exudes the almost animate energy one associates with sculpture sooner than architecture. Irregularly faceted, scored, and curved wall planes inflect the entire exterior into a complex composition in the round: there is no distinct facade, no obvious center of gravity. In Howard's words, "Every shape coaxes you to look at something else. Everything contains its opposite, and only by playing back and forth between them do you sense the reality of the whole. Since every human being is a bundle of opposites, I see this as a necessary paradox."

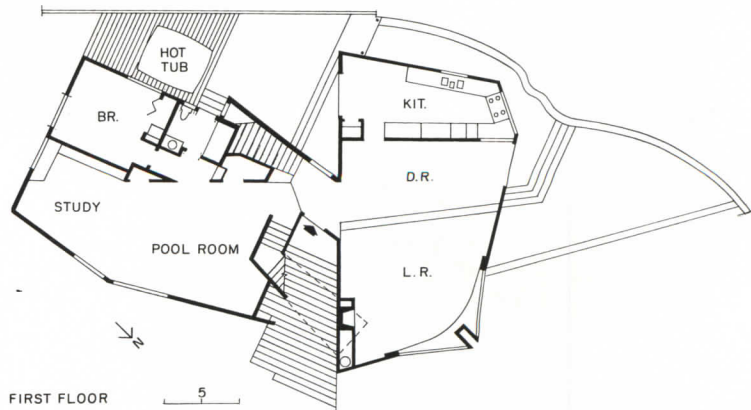
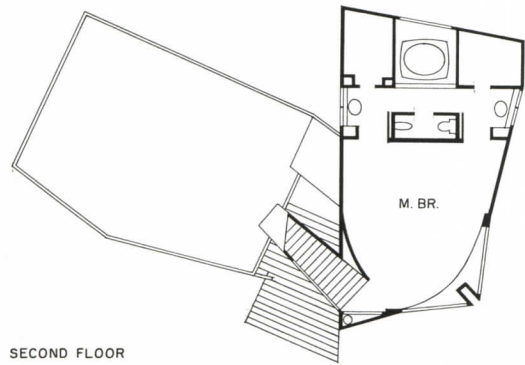
Much as portraiture may distort facial contours to emphasize an expressive eye or mouth, Howard's idiosyncratic geometry renders each window and door an arresting feature in its own right, as well as part of a larger composite: a window juts out of a corner as though some intelligence behind it were straining to grasp a distant vista; a portal recedes as though pulling the hillside inside with it; a wall flexes to accept a door. The plasticity of the exterior extends within to rooms and custom-made furniture, intensifying the effect of individual volumes bound together by an intuitive sense of belonging rather than by modular logic or stylistic order. "I'm not interested in architecture that is primarily intellectual," Howard says. "I'm interested in spaces that you really come to understand only by being in them over a long period of time, spaces in which you discover details, and the energy that went into them, only in the gentlest way." True to this credo, the Ashley house, rather gruff at first meeting, on closer acquaintance reveals generous care and craft. All around is the yard Howard transformed into a microcosm of native flora, terraced with local mountain stone. Showing the way through the shadowy chasm of the entry is a double handrail, standard-height where it leads to the formal front door, shorter on the side of a "child-size" portal next to the garage. "Gray" walls are in fact stucco embedded with marble chips in regional landscape tones of mauve and dusty green. Indoors, at every turn, hybrid curves and angles simultaneously unfold expansive vistas and sheltering nooks. Familiarity might dull the wit of built-in surprises—a wooden "tooth" poking out from the kitchen, a "rip" in the bedroom ceiling—but with beautifully hand-wrought wood, metal, and stone always near, the warmth of a loving touch will never cool. *Douglas Brenner*







*Coy Howard varied floor levels, wall profiles, and soffit heights to accord with the different vantage points associated with entering a space, standing inside it, and sitting down. In the marble-paved foyer (opposite), screenlike doors (of bird's-eye maple, as is all architectural woodwork in the house) focus perspective beyond the living room to a panoramic view. To counter this outward thrust, the seating area is sunken within a reassuringly intimate enclosure of curved walls, window seats, and hearth. Howard sculpted the volumes of the master bedroom to similar effect (center left and bottom), though here there is also an upward view into a beamed clerestory above a "torn" opening. Like all furniture designed by Howard, a maple-and-ebony headboard and dresser merge into the realm of sculpture.*





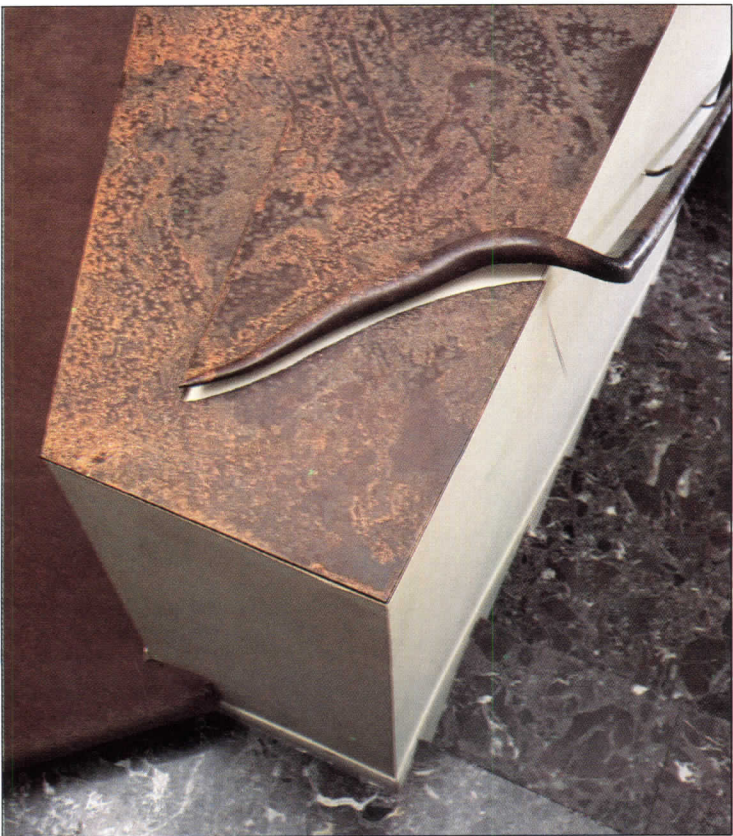
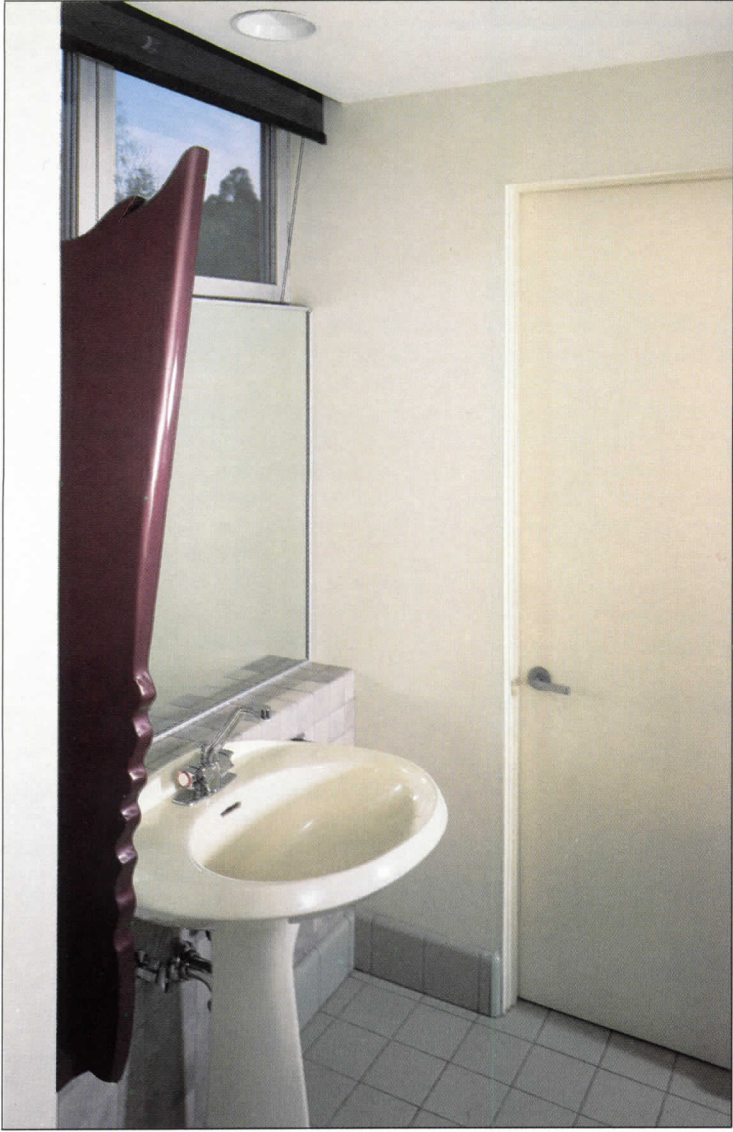
The hybrid geometry of the Ashley house is equally evident in a stairwell (near right), custom-made pool-table lamps (bottom left), kitchen cabinets (opposite, right) and a table that flanks the living-room sofa (below). Constructed of purple-heart, ebony, and bronze, the table shown was conceived through full-scale cardboard models, Howard's preferred medium for "hands-on" design. He himself carved the winglike wood handles of bathroom medicine chests (opposite, top left), and patinated metal details such as the steel mantel in the living room and a banister meant to suggest a beckoning finger (opposite, bottom left).



Besides whimsy such as "teeth" at the kitchen pass-through (opposite, top right), Howard savors calculated "accidents": marble broken to match freehand sketches, gypboard torn to expose an elegant cedar canopy (bottom right).



Ashley Residence  
Chino, California  
**Designer and contractor:**  
Coy Howard & Company  
2928 Nebraska Avenue  
Santa Monica, Calif. 90404  
Craig Fraulino, project  
manager; Andrew Duncan,  
Jesusa Martinez, Robert  
Hartstock, assistants  
**Engineer:**  
Davis & Fejes (structural)  
**Consultant:**  
David Rosenfeld (landscape)  
**Furniture fabricators:**  
Terry Sutherland (living-  
room); Walter & Cline  
(bedroom)  
**Photographer:**  
© Grant Mudford



# Close encounters of the Modern kind

Houses have always occupied a pivotal position in the esthetic evolution of Gwathmey Siegel & Associates. Since designing (and constructing) his parents' house and studio in 1966, Charles Gwathmey has utilized residential commissions to build upon the firm's Corbusian roots and extend them in new directions. A turning point in this development was the 1979 design of a residence for arts patron Francois de Menil in East Hampton, New York. Expansive, fragmented, and tethered to the landscape, the 11,000-square-foot vacation home marked an important departure from the self-contained, objectlike buildings that constituted Gwathmey Siegel's earlier portfolio. "De Menil was the beginning of a new tolerance for eccentricities in our work," asserts Gwathmey. "We realized that an idiosyncratic intervention—a 'shocker'—could inform and enrich, rather than diminish, a rigorous logic."

The three houses shown on these pages reflect, on a smaller scale, Gwathmey Siegel's shifted sensibility, elaborating themes of site integration and material refinement first explored in the design for de Menil. Although they do not radically depart from the firm's signature abstraction, these residential projects manage to introduce some surprising twists into the architects' current finely tuned formula. Superficially, the houses appear to have little in common. The earliest design, a weekend retreat for the Garey family in Kent, Connecticut, most closely resembles the taut abstraction of the firm's 1970s buildings (opposite, top left), while the most recent, a summer residence in Shelburne, Vermont (top right), comprises a fragmentary sequence of independent living units. The third member of the trio is a novelty for the Modernist architects—the renovation of an 18th-century barn originally sited in New Brunswick, New Jersey, which was dismantled and moved to East Hampton, New York, to become the focal point of a small country estate (bottom).

Collectively, however, the three houses share fundamental similarities, underscoring the continued consistency of Gwathmey Siegel's approach. The architects developed a distinctive identity for each scheme through a sympathetic bond between building and context, a relationship they have intensified since the de Menil project. This site-specific strategy organizes each house along a clear processional route that begins outside the front door and climaxes in a spectacular view from a double-height living area. The rectilinear, cedar-clad front elevation of the Garey house, for example, gives way to a glazed cylinder in the back that unites the interior with the outdoors (opposite, top left). A deck and pool, contoured to the hill beyond a guest wing, further extend the linear organization of the house. Similarly, the Vermont summer "camp" shared by three generations of the Opel family (opposite, top right) is sited within Shelburne Farms, a late 19th-century estate landscaped by Frederick Law Olmsted, to afford panoramic views of Lake Champlain and the Adirondack Mountains. A series of pavilions connected by outdoor courtyards, the complex is entered from a passage between the caretaker's quarters and children's bunkhouse, extends along a central spine past two guest units, and culminates in the vaulted living room of the main block. The variegated forms of the house defer not only to its picturesque surroundings, but also to the estate's original Queen Anne architecture. The New Jersey barn, renovated into a residence for the film director Steven Spielberg and actress Amy Irving, also takes cues from the landscape, in this case a meadow by a saltwater pond (opposite, bottom). The architects encased the

historic structure within a new shell and subordinated it to the hierarchy of an axial entrance sequence, which begins in a parking lot, continues through a gatehouse and a forecourt planted with pear trees, and terminates in an ocean view from a staircase at the core of the house.

Within the framework of this "contextualism," Gwathmey Siegel injected various "shockers" to enliven its formal logic. "I'm interested in taking an element that is potentially static and expected, and then—by cutting it, shifting it, or changing its direction—making it more dynamic," explains Gwathmey. The cylindrical living room of the Garey house is a case in point. Projecting from the rear corner of the house into the landscape, the curved outline of the room is inscribed within the interior, but severed by a boxy volume, containing the dining room/master bath, which slices through its circular plan. While cylindrical volumes have been used by architects in the past to complement the regularity of their orthogonal geometries, these elements have traditionally been treated as small-scale solid enclosures for staircases and services. The enormous glazed drum of the Garey house, however, is far more imposing and its prominence assumes the stature of a great hall, complete with a fireplace and mahogany-framed views into adjacent rooms.

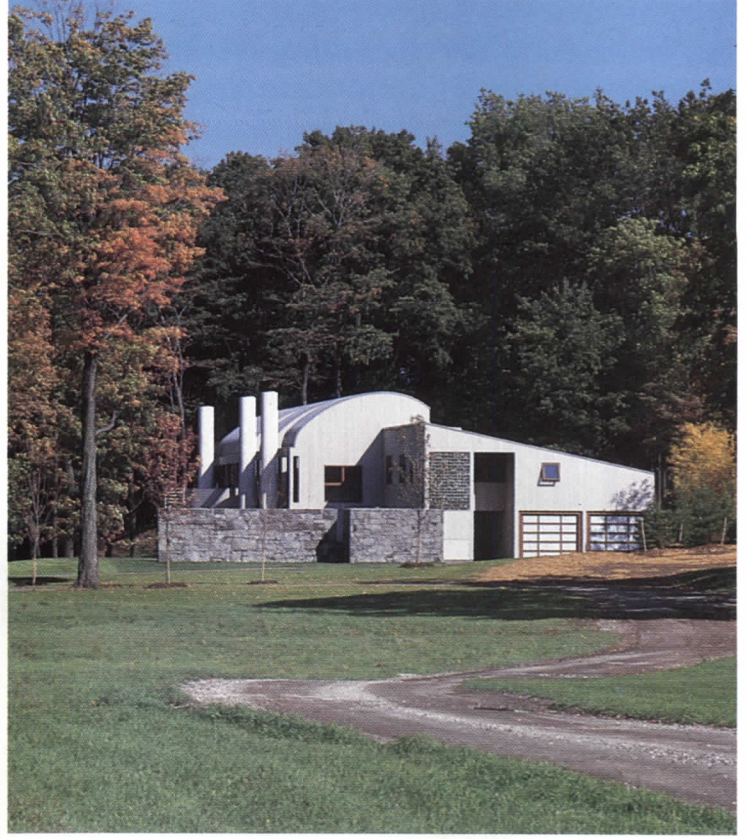
Other associations with traditional prototypes come to mind in the shingled vernacular of the Spielberg barn. Its symmetrical container is punctuated by a "silo" addition, containing a breakfast room and master bathroom, whose conical profile is echoed in the end bay of a gabled gatehouse. The roofs of the Opel house also break with Gwathmey Siegel's earlier Corbusiana. Although the architects have designed projects with gabled roofs and barrel vaults, such as the Westport, Connecticut, public library and the University of Nebraska's Wick Alumni Center, the curved profile of their latest house deviates from the pure geometry of these precedents, as well as from the shed roof of the de Menil guesthouse, which it most closely recalls. At the Opel house, a segmented curve formed by a line tangential to three co-planar circles crowns each living unit, to give the building what Gwathmey terms "a sense of weight, permanence, and closure." Its free-flowing section recalls the late work of Alvar Aalto, whose architectural deference to nature is also mirrored in extended volumes. Chimneys serving as exhaust flues to the fireplace inside each unit interrupt the horizontal massing of the exterior. The Garey and Spielberg houses also include fireplaces, but in those interiors they are treated as freestanding centerpieces, serving to screen main living areas from adjacent rooms.

Although Gwathmey Siegel's latest houses refer more boldly to historical precedents than the firm's earlier buildings ever did, the architects cringe at the suggestion that their hard-line Modernism is being supplanted by Postmodern eclecticism. Gwathmey retorts: "Our work is simply becoming more elaborate and site-referential." In explaining how the preservation of a rough-hewn 1770s structure jibes with the firm's characteristically pristine order, he adds: "This design is just as rigorous as our other work in its attempt to understand the underlying esthetic of the barn and the context." In fact, the remodeled barn inspired new additions, indiscernible from the main building, which together form a tightly woven cluster of sheds that quietly echoes East Hampton's past. Gwathmey declares: "I find it interesting that a Modernist can beat the Postmodernists at their own game." *Deborah K. Dietsch*

*The multifarious profiles of the Garey (below left), Opel (below right), and Spielberg (bottom) residences belie Gwathmey Siegel & Associates' consistent approach to site plans and internal organization. Elements such as a cylindrical bay (below left),*

*segmented vaults (below right), and gabled roofs (bottom) depart from the firm's established neo-Corbusian vocabulary.*

Three houses by  
Gwathmey Siegel & Associates,  
Architects





## Garey Residence

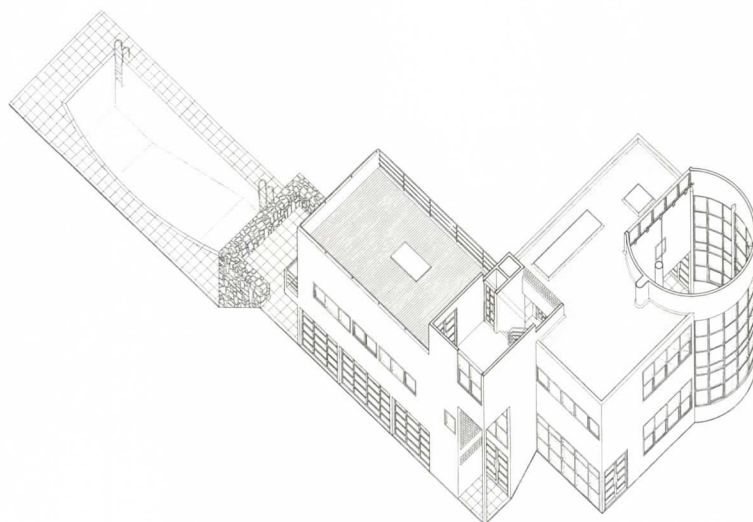
The stream that rushes down the hilly 27-acre site of the Garey residence could have tempted Gwathmey Siegel & Associates into designing a 1980s version of Frank Lloyd Wright's Fallingwater. Instead, the architects chose to nestle a compact L-shaped volume on a clearing next to, but not over, the waterfall. They engaged the landscape, nonetheless, by contouring the house to the sloping topography and positioning the main living area on grade with the stream (axonometric drawing). Like the de Menil house, an earlier project by Gwathmey

Siegel that spurred the firm's current preoccupation with site references, the Garey residence presents a solid front (above) that belies a transparent back elevation. A stair tower—at the intersection of the childrens' wing over the garage (above) and the main living block—punctuates the horizontal massing, with a two-story opening to mark the entrance. This vertical hub of circulation is complemented by a corridor and gallery, on either side of the childrens' bedrooms, that lead to an outdoor stair (above) and the terrace and pool on a hill below. In contrast to this linear





organization, the southern block of the house comprises an open plan focused on the drumlike living area (axonometric drawing). "This cylinder is unique in our formal exploration because it could have been static and centroidal," explains Charles Gwathmey. In avoiding a predictable arrangement, the architect placed the mahogany-framed, curved volume at a corner of the house, hinting at the completion of the circular plan inside by framing the second-floor master bedroom with a bowed window wall that overlooks both living room and waterfall. *D. K. D.*

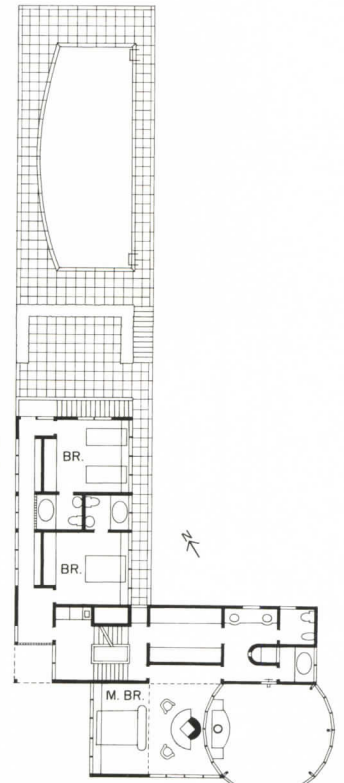




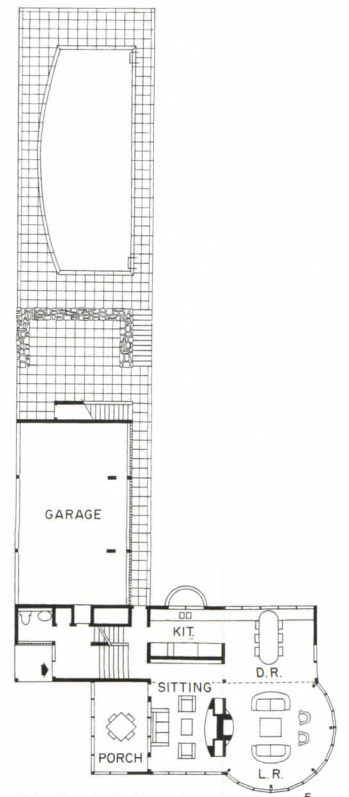
The curved wall of mahogany-gridded windows encircling the Gareys' living room (above and opposite) extends within the house to frame the second-floor master bedroom, which contains a fireplace independent of the hearth below (bottom).

**Garey Residence**  
 Kent, Connecticut  
**Architect:**  
 Gwathmey Siegel & Associates  
 475 Tenth Avenue  
 New York, N. Y. 10018  
 Jose Coriano, associate-in-charge; Frank Lupo, project architect

**Engineers:**  
 Robert Silman Associates  
 (structural); Ambrosino,  
 DePinto & Schmeider  
 (mechanical)  
**General contractor:**  
 Ambroziatis Cabinet Works  
**Photographer:**  
 © Richard Bryant



SECOND AND THIRD LEVELS



GROUND AND FIRST LEVELS

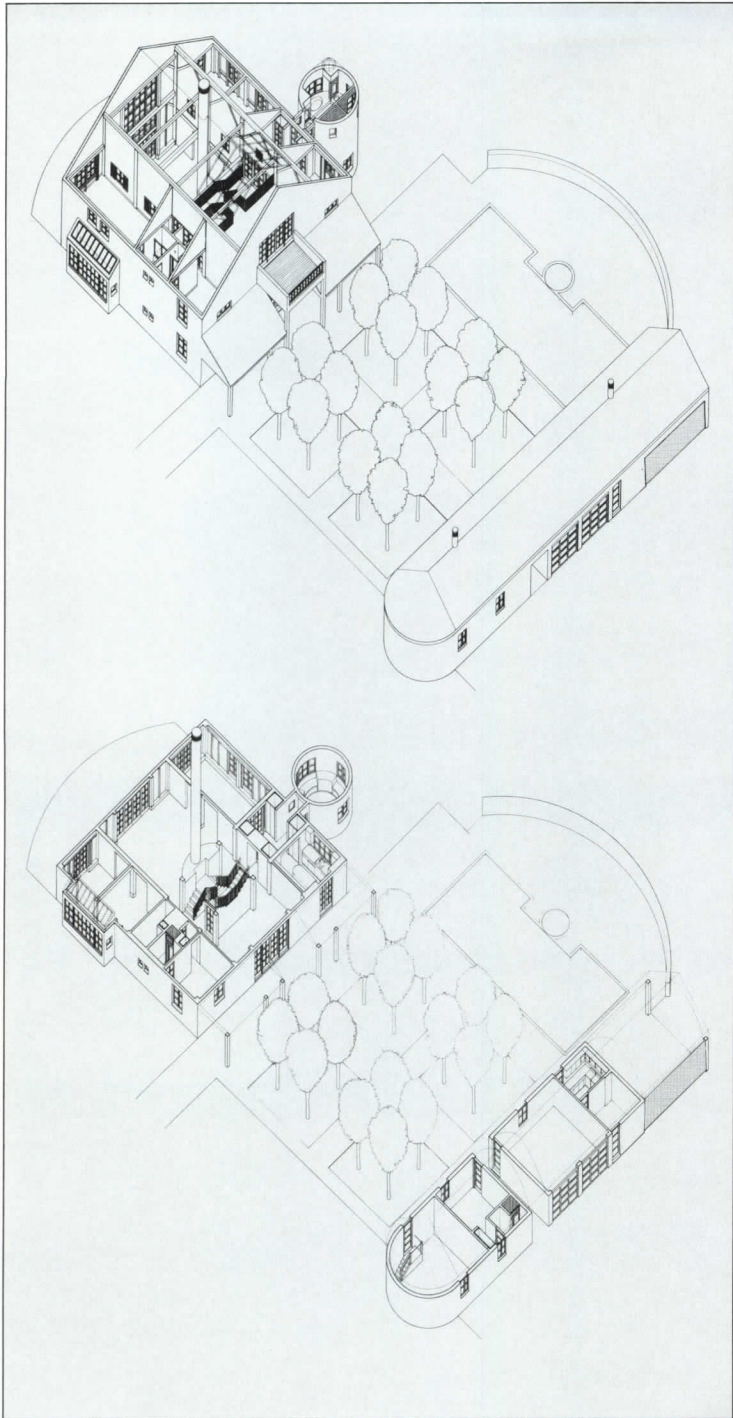




## Spielberg Residence

Although Gwathmey Siegel & Associates would not ordinarily accept a commission for a shingled saltbox, the Modernist firm obliged the request of movie mogul Steven Spielberg and his wife, actress Amy Irving, for a traditional country house. "It had a crazy appeal for me," admits Charles Gwathmey, who tackled the challenge by renovating an 18th-century barn—originally built near New Brunswick, New Jersey, and subsequently reassembled in East Hampton, New York—as a cubic centerpiece for the couple's Long Island retreat. Gwathmey maintained the barn's historic

integrity by weaving the new program into its central "nave" and "transepts" (axonometric)—now bisected by a grand staircase—and encasing the original timbers in a shingle-clad shell. The resulting wall thickness allowed the architects to insert their signature punched windows, oriented to provide ocean views (above). Inside, post-and-beam oak framework was left exposed but filled in with gypsum board to achieve a neo-Tudor half-timbered effect (opposite, top right). Gwathmey Siegel accommodated programmatic elements too numerous for the barn's "side



aisles” by adding a “silo” to one side and a low, shingled gatehouse next to the parking lot. To anchor the buildings on the site, the architects established a hierarchical entrance sequence leading from a vaulted passageway in the gatehouse to a brick-paved courtyard, planted with pear trees, in front of the house. Along the way is a path to a swimming pool on axis with a saltwater pond. *D. K. D.*

*Spielberg Residence*  
 East Hampton, New York  
**Architect:**  
*Gwathmey Siegel & Associates*

*Charles Gwathmey, partner-in-charge; Jose Coriano, associate-in-charge*

**Engineers:**  
*Severud-Szegezdy (structural); Peter Szilagyi & Associates (mechanical)*

**Consultants:**  
*New Jersey Barn Company (barn frame); Cort Associates (interiors); Bachmann & Dunn (cabinets); The Media Room (audio-visual); Marder's Bridgehampton Nursery (landscaping)*

**General contractor:**  
*Caramagna & Murphy*

**Photographer:**  
 ©Richard Bryant



## Opel Residence

In 1886, Dr. W. Seward Webb, a railroad magnate, commissioned Frederick Law Olmsted to create a picturesque landscape from 4,000 acres of farmland outside Burlington, Vermont. By the early 1900s, the vast estate known as Shelburne Farms had become a model agricultural enterprise, boasting horse-breeding and dairy barns, a resort hotel, forestry, arboretum, and private railroad station. Although descendants of the Webb family valiantly tried to preserve the estate, the rising costs of farming in recent years forced them to parcel off the property, including a peninsula

jutting into Lake Champlain. Commissioned to design a 7,000-square-foot vacation house on the historic property, Gwathmey Siegel looked to the turn-of-the-century buildings on Shelburne Farms for inspiration. While the architects' collage of vaulted sheds, chimney stacks, and cedar-clad arcades (above) doesn't literally recall the Queen Anne style, the new composition's multifaceted, horizontal silhouette is sympathetic to the chimney-pierced gables, turrets, and shingled porches that characterize the estate's original barns and manor house. The

irregularly curved profile, disparate massing, and light materials of the new house also recall the late work of Alvar Aalto (his Vuoksenniska church and Riola parish center, for example). "There's a dynamic interlocking of forms in this building," says Gwathmey, who linked the main house to two guest units via an internal arcade (right) and outdoor courtyards. He oriented the crown of the vaults away from the lake to promote an introspective mood inside the house, but inserted enough windows, including an oculus, to admit daylight and views. *D.K.D.*



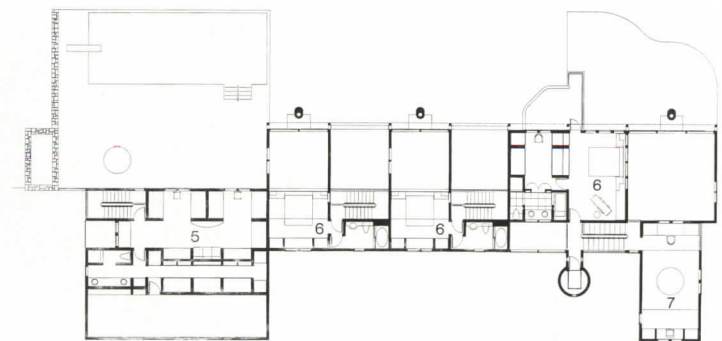
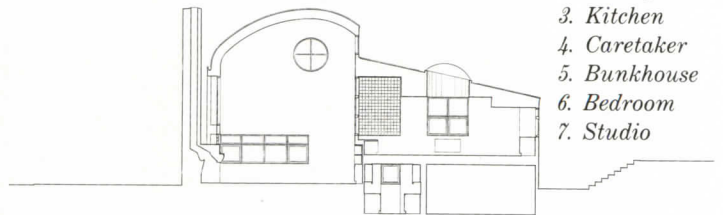


*Gwathmey Siegel designed its latest house to accommodate three generations of the Opel family comfortably in independent living units. The main living block at the end of the Lake Champlain peninsula is a larger "parent" for two guest pods. Capped by a segmented vault, its interior spaces are grouped around a two-story living room (opposite). As in the Garey house, the second-floor master bedroom overlooks the sitting area. The living rooms of the adjacent units are set off by glass-framed fireplaces (bottom left) with exterior flues (left), an arrangement that deliberately blurs the distinction between outside and inside.*

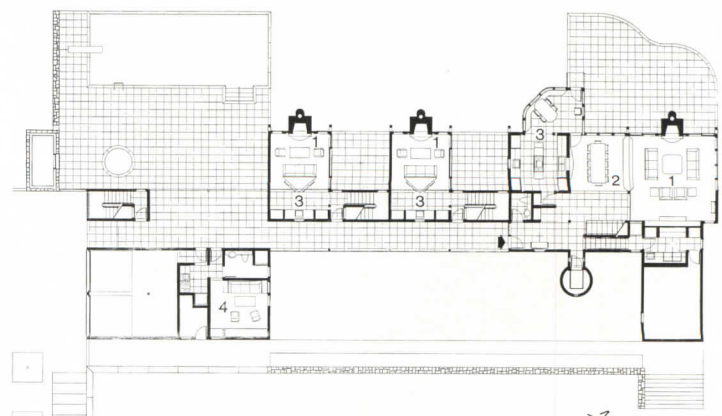
**Opel Residence**  
 Shelburne, Vermont  
**Architect:**  
 Gwathmey Siegel & Associates, Architects—Charles Gwathmey, partner-in-charge; Paul Aferiat, associate-in-charge; Renny Logan, project architect  
**Landscape architect:**  
 Dunn Associates  
**Engineers:**  
 Edward B. Finkel Associates (structural); Peter Szilagyi & Associates (mechanical)  
**General contractor:**  
 Peter Close, T. E. C., Ltd.  
**Photographer**  
 ©Richard Bryant



1. Living room
2. Dining room
3. Kitchen
4. Caretaker
5. Bunkhouse
6. Bedroom
7. Studio



SECOND FLOOR



GROUND FLOOR







Private Residence  
Amagansett, New York  
Torre Beeler and Associates, Architects



**Family circles**



By Scott Gutterman

Most of the houses on Spring Lake Road in Amagansett are both grand and melancholy, the kind of boxy, stucco-covered mansions built in the '20s whose spacious grounds surely played host to champagne soirées and misparked Bentleys. When seven acres recently became available here, a Cincinnati physician whose father had owned a house nearby purchased this property to build a vacation home for himself, his wife, and their visiting children and grandchildren. He commissioned Susana Torre to design a residence considerably more compact than its neighbors, but tall enough to catch ocean views. Torre, whose previous work in the area includes the conversion of a Southampton carriage house [RECORD, mid-May 1982, pages 112-115], approached the project with characteristic gusto. The result is a graceful, original, and deceptively complex building that balances with ease what the designer refers to as “vernacular and erudite traditions.”

Although the house employs local cedar throughout, Torre firmly distinguishes it from Shingle Style structures up and down the eastern seaboard. “This house is a contained, complete object,” she observes. “You can’t add to it the way you could to a saltbox.” The intelligent economy of the house, the degree of privacy and comfort it provides in a mere 3,000 square feet, is in fact its best feature. *Square* footage, however, seems an odd way to measure a house formed by the intersection of a cylinder and a semicircle, a structure in which every plane seems to curve gently outward toward the woods and ocean beyond. The only major flat surfaces constitute the elevation facing the street. Interrupted by an imposing 30-foot tower, which contains the main entrance and a spiral stair, these walls form a stable, symmetrical facade (top right) that belies the sweeping horizontal form behind it. Torre’s inspiration for the house stems indirectly from Frank Lloyd Wright’s 1948 Jacobs House, a masonry structure with tower, which maximizes sunlight through concave forms. Torre inverted Wright’s plan, pushing the curve out toward the southeast portion of the wooded site, and ranging rooms along its widening arc. This innovative plan opens up the house, but not at the expense of privacy, so that guests are never visually aware of activity in neighboring rooms. Torre cleverly manipulated the section to ensure even greater privacy and to maximize ceiling heights. All circulation between floors is limited to the tower, whose lowered ceilings allowed the addition of a tiny, third-story crow’s nest. A narrow deck partially encircling this charming room affords panoramic ocean views, and by pitching the main roof below to abut the crown of the overlook’s parapet, Torre added 2 1/2 feet of much-needed space to a second-story living room. The downstairs level takes advantage of a sloping grade: there, a lowered floor and veranda add volume inside and encourage communion with the secluded green world just beyond the slender porch columns. Siting ensures that sunlight floods the interiors throughout the day, filling the master bedroom in the morning and illuminating the dining room at dusk (bottom right).

The house boasts no overarching architectural style, and that suits Torre well. “I don’t follow any one style,” she claims. “I prefer to juxtapose unlikely elements within the same building.” Her avowed mission is to pay tribute to a deep-seated classicizing impulse in American culture, while continuing to celebrate the idiosyncratic expressions that also flourish here. In this confident yet singular house, she has succeeded in doing just that.

Scott Gutterman is a free-lance writer based in New York City.



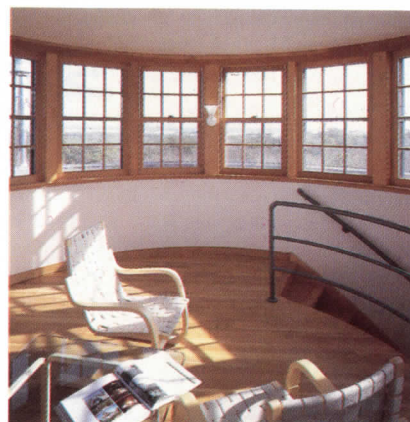
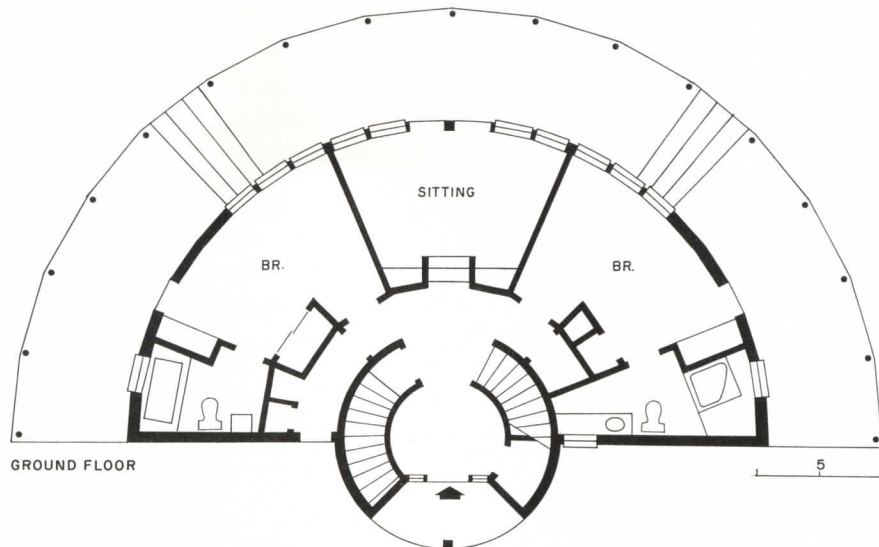
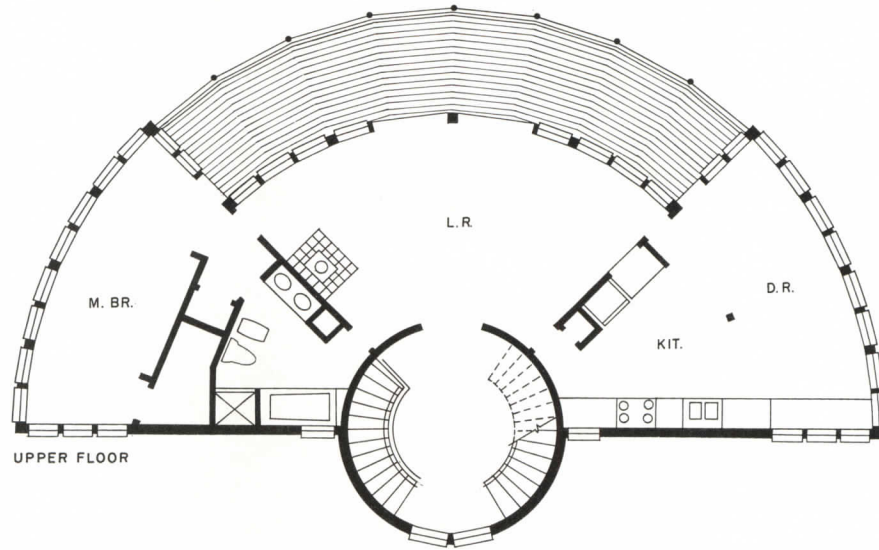
*Contrasts between the street facade (top) and rear elevation (preceding pages) emphasize the house’s changing character as one walks around it. Side views (bottom and opposite) reveal a dynamic intersection between the cylindrical stair tower and lower curving mass.*

Torre's semicircular plan provides each room with functional flexibility, privacy, and daylight. In the wedge-shaped living area at the center of the house (bottom left), Aalto-designed tables and chairs complement a sunny interior. Standard six-over-six

windows and off-the-shelf doors kept construction costs in line. The spiral staircase that pierces the central tower (opposite) is but one of numerous curving elements. At the top of the stairs, a belvedere provides views of surrounding woods and the ocean (bottom right).

*Private Residence*  
Amagansett, New York  
**Architect:**  
Torre Beeler and Associates  
270 Lafayette Street  
New York, N. Y. 10012  
Susana Torre, Raymond Beeler, partners-in-charge;  
Linda Gatter, Jo Landefeld,

Sharon Haar, project team  
**Consultant:**  
Christopher Conway  
**Engineer:**  
Thomas Bible (structural)  
**General contractor:**  
Fred Houseknecht  
**Photographer:**  
©Elliott Kaufman





## Into the woods

Were they alive today, the Brothers Grimm would find much to admire in the diminutive country house that Bentley LaRosa Salasky has designed for a steep 16-acre site in Bucks County, Pennsylvania. But while fairy-tale landmarks like the gingerbread cottage that lured Hansel and Gretel may be fraught with dark allegorical overtones, this latter-day dwelling symbolizes nothing more ominous than an arcadian retreat from the big city for two of the firm's principals, Ron Bentley and Sal LaRosa.

"This house is about the romantic tradition of Scandinavia," claims LaRosa, acknowledging a general debt to Nordic forebears such as Gunnar Asplund, Alvar Aalto, and Eliel Saarinen. Admittedly, though, the rustic purity of the Bucks County house, with its deep eaves, towerlike profile, and sturdy two-by-six framing clad in three types of cedar siding, also indicates an awareness of more prosaic northern European influences, ranging from hip-roofed Danish farm buildings and board-and-batten Norwegian huts to thatched English cottages and German medieval watchtowers. Then, too, the house sits directly alongside a private dirt road (opposite) like the entrance lodge to some 19th-century woodland estate—an image all the more appropriate given the architects' long-range intentions to erect a larger dwelling on the property, a bit farther up the hill.

In plan the house is a simple square with two diagonal corners pulled out to form a clapboard-sheathed stair tower and a double-height bay window affording views of the Delaware River (pages 146-147). Unsurprisingly for a 1,000-square-foot structure consisting of just three rooms stacked on top of one another, the principal interiors are meant to be multifunctional. Owners and guests spend most of their time in an updated version of the colonial keeping room, a first-floor space combining kitchen, dining room, and living room. The second floor, an imposing loft whose cedar-paneled cathedral ceiling rises 16 feet to the roof's crown, serves variously as a parlor, guest bedroom, TV room, and architects' studio. Visiting friends have likened the vertical composition to the configuration of tiny "trinity" row houses in nearby Philadelphia. Whether or not these cozily domestic interiors respond to that particular urban prototype, or to the austere simplicity of 18th-century stone houses in the valley below, their appeal is universal. *Paul M. Sachner*











*"In all our work," explains Ron Bentley, "we try to develop a recognizable character, an archetypal quality, a platonic shape—and then somehow transform it." The archetype Bentley and Sal LaRosa selected for their own country place is a 17-foot-square, three-story tower, topped by an asphalt-shingled hip roof. The transformation begins with the architects' unusual arrangement of cedar cladding—a combination of 6-inch board-on-board, 8-inch*

*clapboard, and, for the frieze and soffits, 4-inch tongue-and-groove—and continues with a 14-foot-high "oriel" composed of six stock pine picture windows. (The architects have dubbed the property "Caradco View," a whimsical moniker that refers to the name of the window manufacturer.)*

Sal LaRosa sums up his and Ron Bentley's esthetic preferences as "a blend of the traditional and the very modern"—a philosophy immediately discernible inside their house. In the upper-level parlor (top), furnishings run the gamut from an 18th-century Connecticut Chippendale side chair and two 20th-century firehouse chairs (reconditioned with new arms), to a cast-terrazzo coffee table designed by Joseph D'Urso. The décor of the downstairs "keeping room"—dominated by celadon French-tile walls, a Danish-built wood-burning stove, and an enormous BLS-designed birch-and-steel dining table—might be characterized as "contemporary country" (bottom). Views into the woods from a corner window bench (opposite) are timeless.

Caradco View  
Bucks County, Pennsylvania

**Owners:**

Ronald Bentley and Salvatore LaRosa

**Architect:**

Bentley LaRosa Salasky, Design

160 Fifth Avenue

Suite 702

New York, N. Y. 10010

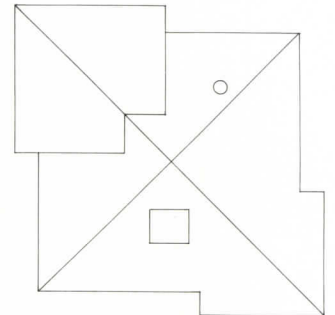
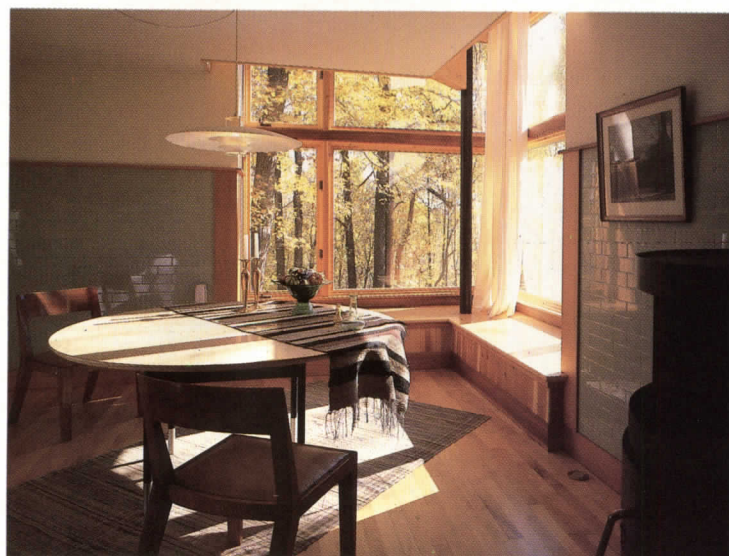
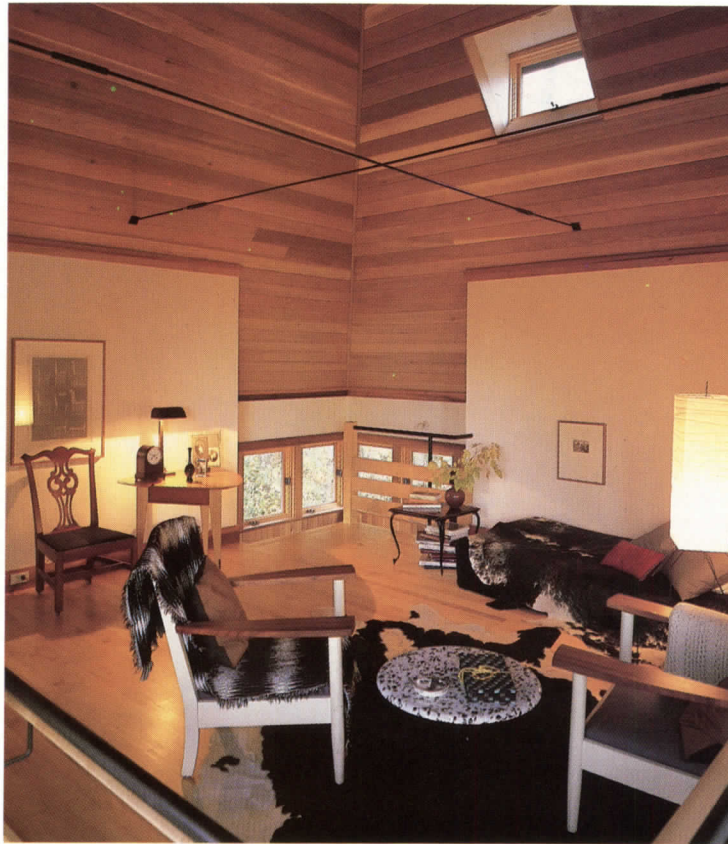
Ronald Bentley, Salvatore LaRosa, and Franklin Salasky, partners-in-charge; Adam Rolston, J. Robert Vogel, project team

**General contractor:**

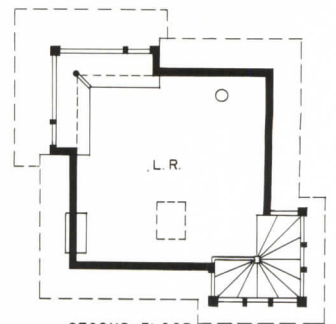
Personal Design and Building, Inc.—Michael and Evelyn Stanislaw; Joseph Youk

**Photographer:**

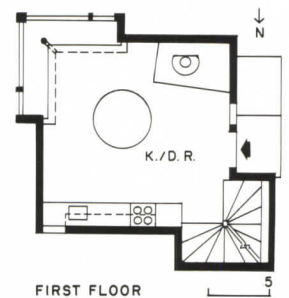
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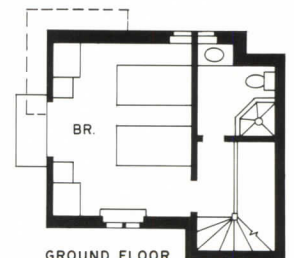
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## New products

### "Sity" slicker

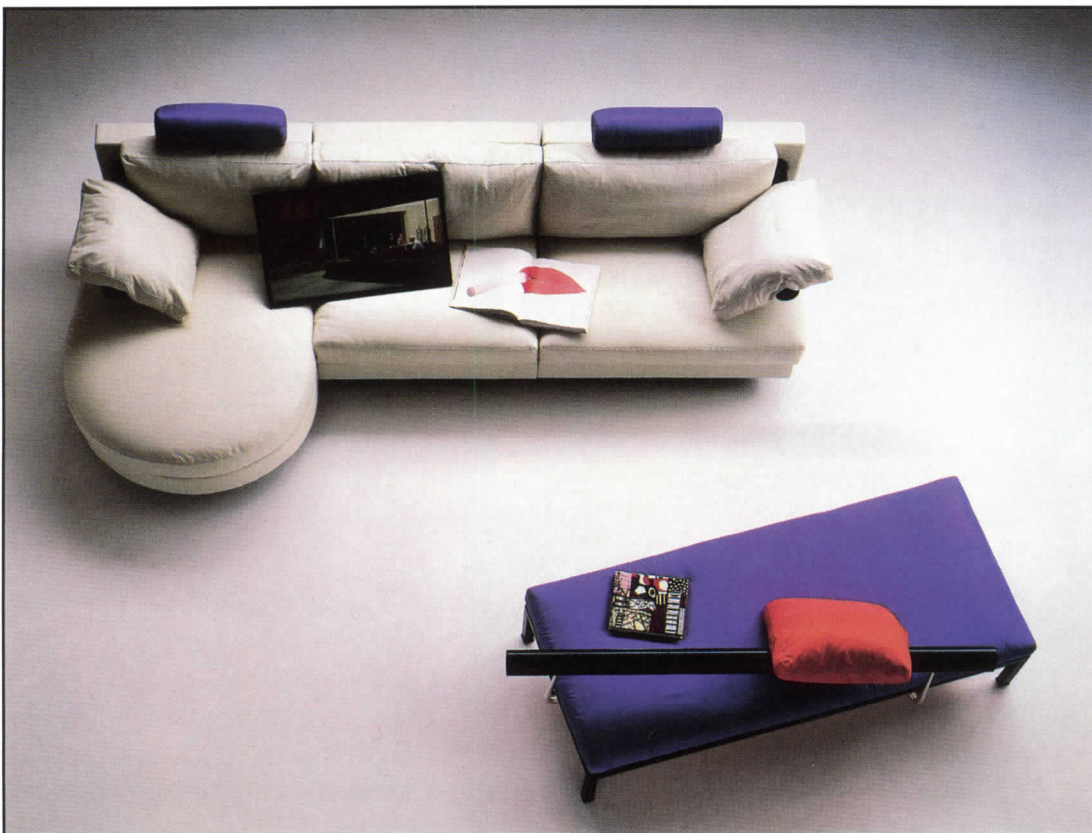
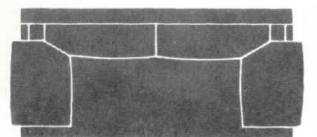
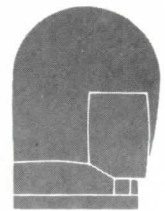
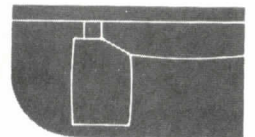
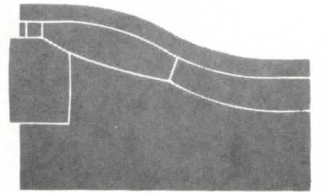
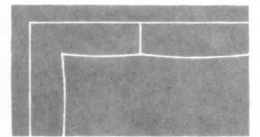
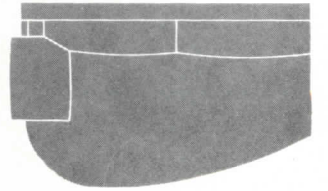
Two years ago B&B Italia celebrated its 20th anniversary, and to mark the occasion the upholstered-furniture manufacturer invited architect Antonio Citterio, of Milan, to design a new line of residential seating. Citterio responded to the request with an appropriately festive collection, dubbed *Sity*, which was previewed at the 1986 Salone del Mobile and is now available in the United States through Herman Miller. *Sity* not only effectively portrays B&B Italia's unusual conception of home furnishings—defined in a company brochure as "a half-way house between architecture and personal items"—but also seductively projects its vision of the domestic landscape as a milieu for "creative leisure and expressive hedonism." To incite and accommodate such pleasurable pursuits, Citterio's two-part collection consists of a "nucleus" of modular sofa components (a sampling of available units is diagrammed opposite) and more rigid leather-framed "satellite" pieces, including armchairs, loveseats, and chaises longues. Together, in a seemingly endless variety of combinations, the two types are meant to strike an esthetically pleasing "gravitational balance." While gazing ahead, Citterio also appears to have taken cues from such historical sources as the overstuffed banquettes of ocean liners and the juxtaposed geometries of 1920s Russian Suprematist painting.

As the photographs at right suggest, however, the designer looked back most longingly to Hollywood, both for voluptuous curves clad in form-fitting glamour and for the dramatic poses such visions are bound to inspire in any fan. B & B Italia, distributed by Herman Miller, Inc., Zeeland, Mich. *K. D. S.*

Circle 300 on reader service card  
More products on page 158



*For more information,  
write item numbers on  
Reader Service Card*



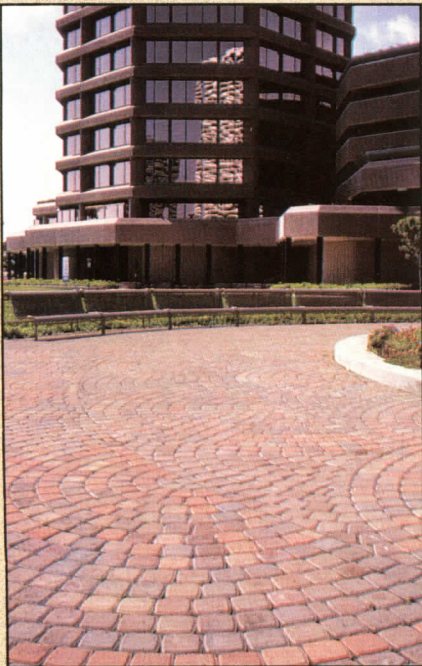
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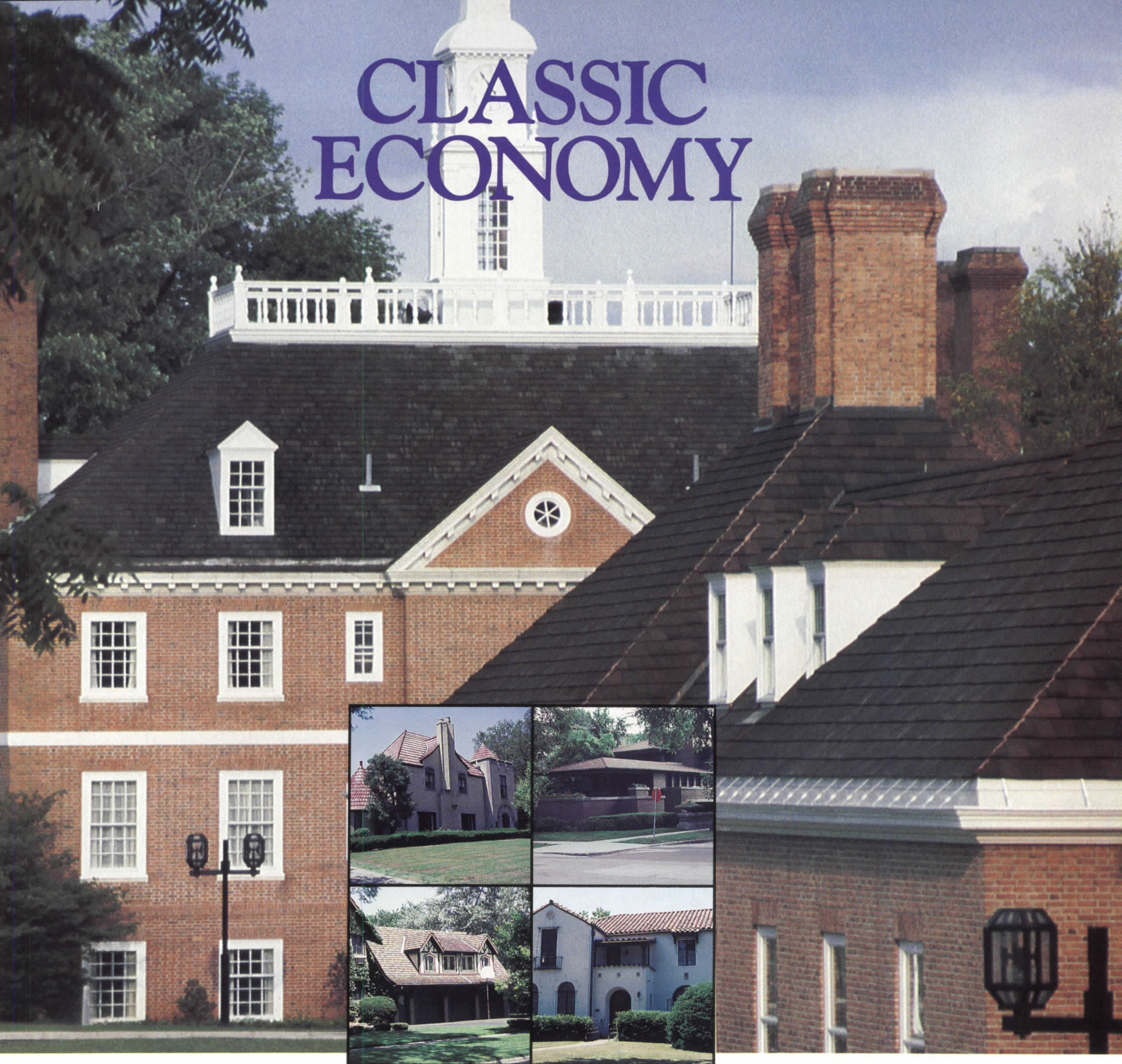
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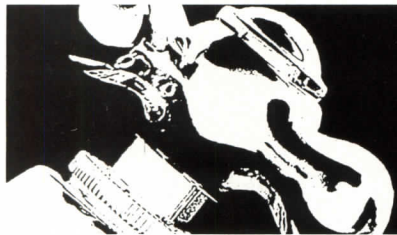


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## New products: Kitchen and bath

### 1. Contoured tub

The *Romaine* tub comes in a new 5-ft version for smaller-scale bathrooms. Armrest ledges, grips, and a contoured lumbar support are built in; a 6-jet whirlpool may be ordered. An optional seat platform rests on the ledges, making the tub easier to use for elderly or handicapped persons. The *Romaine* comes in creme, champagne, dove gray, and white enamel. Porcher, Inc., Chicago.

Write 301 on reader service card

### 2. Kitchen faucet

The *Ladylux* faucet is shown in black and polished chrome, an addition to a color range that goes from solid black to a white/red combination. The faucet head pulls out to work as a two-pattern spray, or may be replaced with a water filter. Grohe America, Inc., Wood Dale, Ill.

Write 302 on reader service card

### 3. Pedestal lavatory

Stiletto, a glossy black, is a new standard color for *Galleria Suite* and other pedestal and set-in lavatories, tubs, toilets, and bidets. Fixtures are scaled for bathrooms ranging from closet-size to spacious. American Standard, New York City.

Write 303 on reader service card

### 4. Kitchen sink

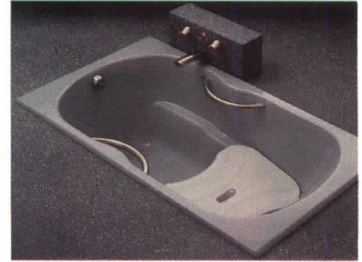
The large (33- by 22-in.) *Prestige* sink is made of a solid-color quartz-based resin matrix, said to be extremely chip-, stain-, and abrasion-resistant, quiet and "forgiving" in use. The sink can be accessorized with color-coordinated drain trays, cutting boards, colanders, and faucets. Franke, Inc., Hatfield, Pa.

Write 304 on reader service card

### 5. Faucets

Described as a modern design with a traditional feel, the *Madison Flair* faucet is part of a coordinated line of Swiss-made bath fittings, including towel rings, shelves, and sconces. Dornbracht, Houston.

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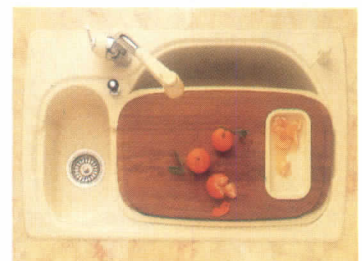
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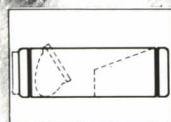
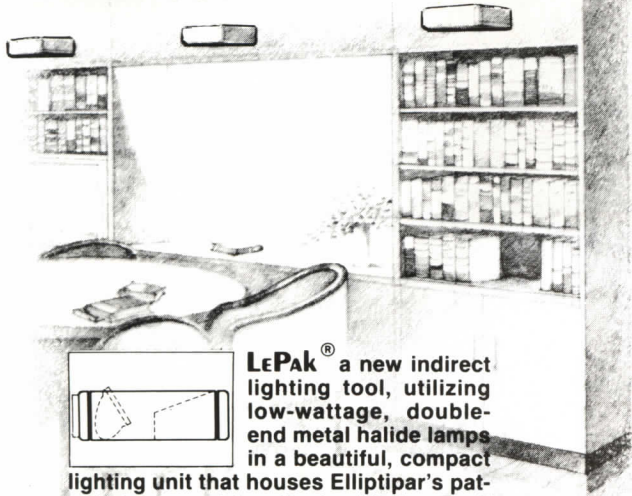


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6

**6. Gold-plated faucet**

Manufactured in Germany by Jado, *Jetline* faucets and bath accessories are finished in 24K gold and nickel plate. Handles feature easy-to-use, quarter-turn operation and washerless ceramic cartridges. A F Supply, New York City. Write 306 on reader service card

**7. Molded-nylon fittings**

Normbau offers a full line of coordinating wall-mounted bath accessories, including cabinet and door hardware, towel bars, soap dishes, hooks, and shelves, made of nylon in any of 12 colors. Normbau, Inc., Addison, Ill. Write 307 on reader service card



7

**8. Shower/tub**

The *Aventura Shower and Soak* combines a circular shower adjoining a whirlpool bath in a single unit, allowing users to move from one compartment to the other without dripping water on the floor. Kohler Co., Kohler, Wis. Write 308 on reader service card



8

**9. Gas wall oven**

A full-size, built-in double oven, the internally vented *Model PHO 103* is completely self-cleaning. The unit fits into a standard 27-in.-wide wall-oven cabinet. Doors and control panel are black glass; an electronic digital clock provides pre-set, automatic operation. Modern Maid Co., Topton, Pa. Write 309 on reader service card



9

More products on page 160

# Up here in Vermont, slate is something of a ritual.

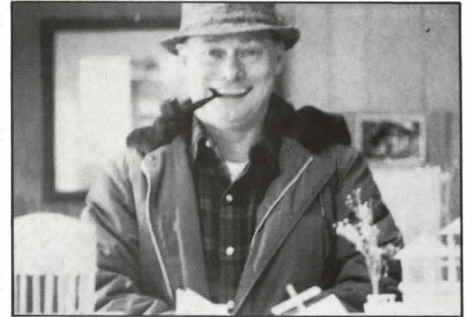


And March 15 means the beginning of our slate season. You see, through the winter we cover our slate with snow to protect it from the cold New England winter. Then, come March 15,

we get out the snowblowers and blow off that blanket of snow. All I can do then is hope for warm weather, because once we've cleared that snow away, another cold spell could crack my slate.

## I'm Bill Markcrow, President of Vermont Slate

...and our next step is to chisel and cut our slate, and load it onto dump trucks that will take it to destinations all over the world. While we're hard at work harvesting slate, down in



New York City, come the warm weather, the National Institute for Architectural Education (NIAE) will display the unusual gazebo models from my first-ever, international "Design a Gazebo Competition."

I have great respect for that institution. It sponsors important competitions among students, giving them the opportunity to travel and observe architecture from all over the world. The Institute is especially known for its acclaimed William Van Alen International Competition and the Lloyd Warren Paris Prize.

I think all the ideas submitted by the entrants were wonderful, and they made a stunning display at the Institute.

All things must come to an end however. But I'll tell you what...the next time you're in Fair Haven, stop by Vermont Structural Slate and have a look at the gazebo photographs. I guarantee you'll enjoy them as much as we do.

See you then!

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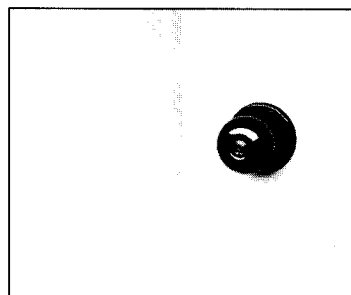
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**High-gloss cabinetry**  
*Savoy* kitchen cabinets are now available with high-gloss *Deco* pigmented conversion varnish. The *Deco*-finished lines have

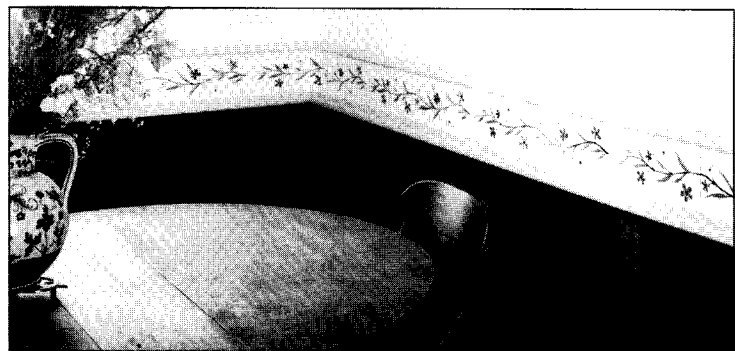
seamless doors machined in one piece to ensure a crack-free surface. Quaker Maid, Div. WCI, Inc., Leesport, Pa.  
Write 310 on reader service card



**Lockset**  
A contemporary black metallic finish is now offered on a range of Weiser entrance and passage locksets, lever handles, and escutcheons. The *Huntington* knob is pictured. Weiser Lock, Huntington Beach, Calif.  
Write 311 on reader service card



**Bath cabinets**  
*C-Series* cabinets, from 16 through 48 in. wide, have beveled glass doors and trim, and are mirrored inside as well for front-and-back viewing. Surface-mount cabinets have mirror on the side edges for design continuity. Robern, Inc., Bensalem, Pa.  
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**Tile frieze**  
A multicolor, leaf- and flower-patterned quarry tile is suggested for use as a continuous running border below a ceiling, or as a chair rail, shown. Frieze is sold 6

tiles to a section, with finished tile end pieces. Summitville Tiles, Inc., Summitville, Ohio.  
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Continued on page 163

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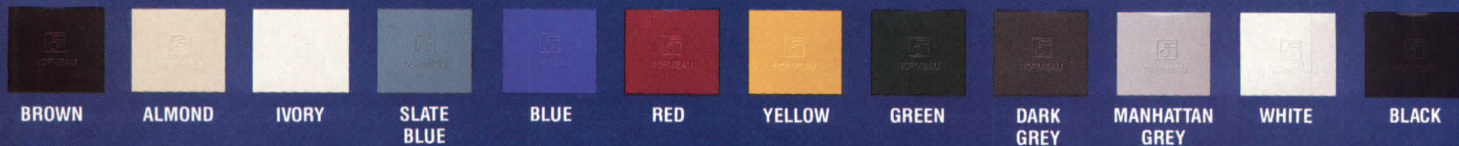
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**Bath fixtures**

Described as affordably priced, the *Ibiza* bath line includes a siphon-jet toilet, European-style bidet, and three basins: under-counter, self-rim drop-in, and a

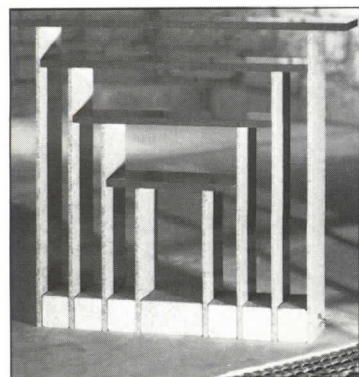
pedestal lavatory. Designed for the U. S. market, all fixtures meet domestic codes and installation requirements. Laufen Sanitaryware, Stamford, Conn.  
*Write 314 on reader service card*



**Deco set**

Aluminum Oval Back chair comes in anodized, enamel, and powder-coat colors; the

companion Cafe Table has a metal-edged laminate top. DecoTech, New York City.  
*Write 315 on reader service card*



**Granite sideboard**

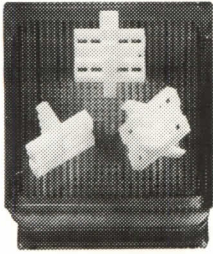
The geometric *Baritto* sideboard has been constructed by Swiss designer Eduard Baumann as a series of interlocking granite platforms. Part of the natural stone *Tafelspiele* collection, each unique piece is signed by the artist. Pietradomus, Zurich.  
*Write 316 on reader service card*  
*Continued on page 164*



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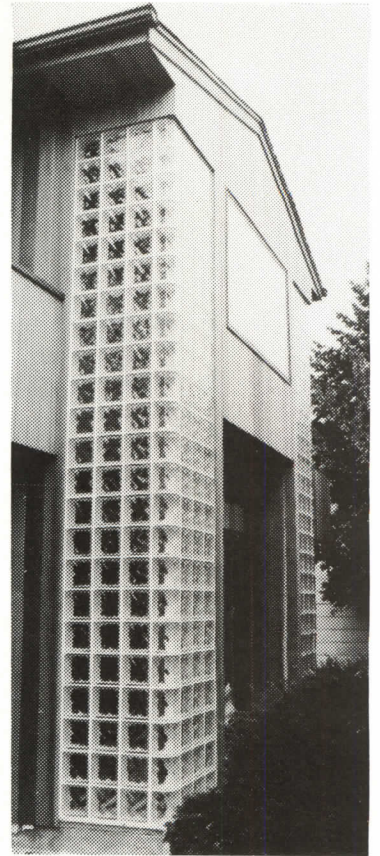
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- Thermal Cycling Test from 0-110° F for three cycles.
- Racking Test from a neutral point to 1½' in either direction.
- \*Independent Testing was conducted by Construction Consulting Laboratories.



Circle 65 on inquiry card

Continued from page 163



### Dining/work table

The *Capri* table by Italian architect Gianfranco Frattini is a cantilevered structure of wood beams that carries interchangeable square or rectangular tops of beechwood, enameled sheet steel, or plate glass. Atelier International, Ltd., New York City.

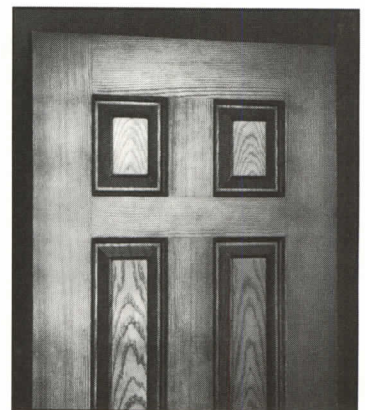
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### Contour-edge cabinets

Surfaced in white, almond, or gray laminate, *Metro* kitchen cabinets have smooth, 180-degree round edges on drawers and doors, which work as pulls anywhere along the length. Cabinets accommodate a flexible wire-basket storage system. Excel Wood Products Co., Inc., Lakewood, N. J.

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### Embossed doors

The textured surface of the *Regal Limited* six-panel molded interior door is designed to accept stain as well as paint, providing a scuff- and dent-resistant surface with the feel and appearance of grained wood. The door will not expand or contract with humidity fluctuations. Weyerhaeuser Molded Doors, Marshfield, Wis.

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Continued on page 167



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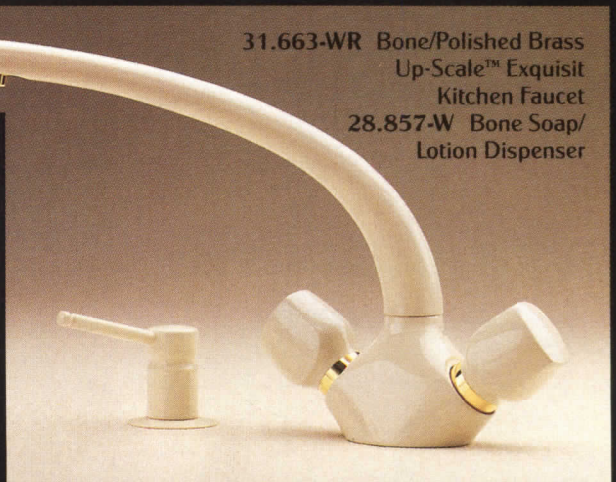
33.794 Black Ladylux Pull-Out Spray



20.610-G Gold Exquisit Wideset



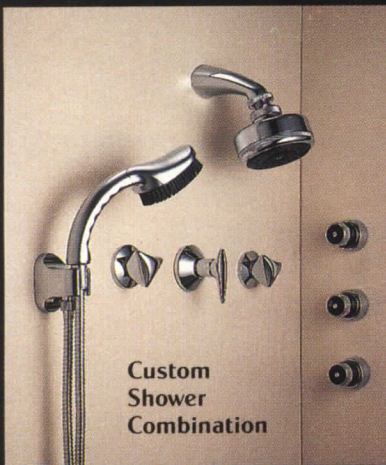
31.663-WR Bone/Polished Brass Up-Scale™ Exquisit Kitchen Faucet  
28.857-W Bone Soap/Lotion Dispenser



21.611-KG Black/Gold Up-Scale™ Exquisit Centerset



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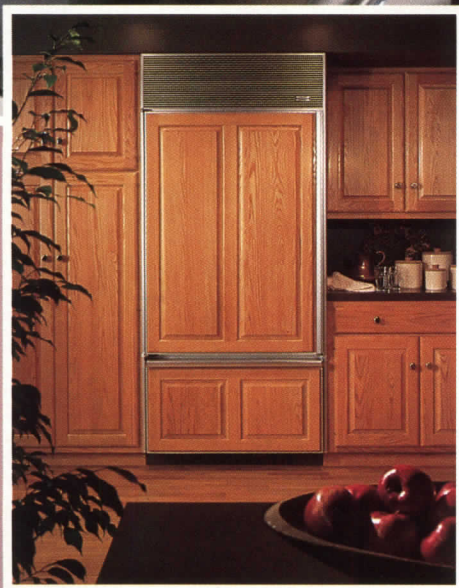
Offer your customers and clients a new elegance — the new Sub-Zero 500 Series featuring an exciting new Eurostyled molded white and glass interior, combined with the exterior beauty of true built-in refrigeration and reliability of a high performance system. □ Including the new 500 Series, Sub-Zero has over sixteen models of full-size and undercounter built-in refrigerators, freezers and icemakers available. □ All models feature a 24" depth which enables them to fit flush with most standard base kitchen cabinets and affords easy accessibility to all stored items. All models are designed to accept decorative exterior panels of virtually any material, providing complete flexibility in the kitchen design. □ Features include an outstanding refrigeration system, automatic icemaker, easy glide crispers, self-venting, automatic defrost and adjustable storage flexibility. Every Sub-Zero unit is completely test run at the factory for total performance before delivery.

All this is backed by Sub-Zero's new 12-year protection plan. Ask for details.



SUB-ZERO FREEZER CO., P.O. Box 4130, Madison, WI 53711 — 608/271-2233

**Circle 67 on inquiry card**



*Model 532 combination refrigerator/freezer with new optional panelized grille*

*Model 501R refrigerator and Model 501F freezer*



*Model 561 combination refrigerator/freezer*

*Model 550 combination unit featuring bottom drawer freezer*

*For more information contact your Sub-Zero distributor or contact Sub-Zero.*

*All 500 Series models shown feature new Eurostyled interiors*

# AMERICA'S MOST PRODUCTIVE FURNITURE FOR THE DESIGN PROFESSIONAL.

At Mayline we design for comfort. Because a comfortable chair, drawing board, organizational system and reference surface can improve a person's productivity. Even in CAD applications!

Mayline cost/benefit studies which compare price to strength, precision, reliability and practical design also bear out that Mayline furniture is comfortable in the

financial department as well.

Want to learn more? Call for our free mini-catalog, or send \$5.00 for our full-line catalog. Mayline Company, Inc., 619 N. Commerce Street, Sheboygan, WI 53081, 414-457-5537.

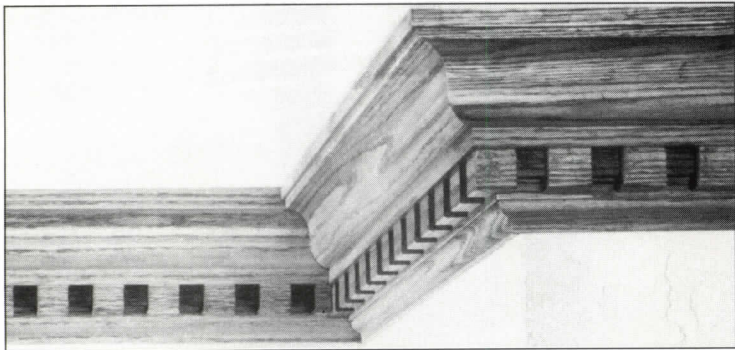


**MAYLINE**  
Comfort at work.



Circle 68 on inquiry card

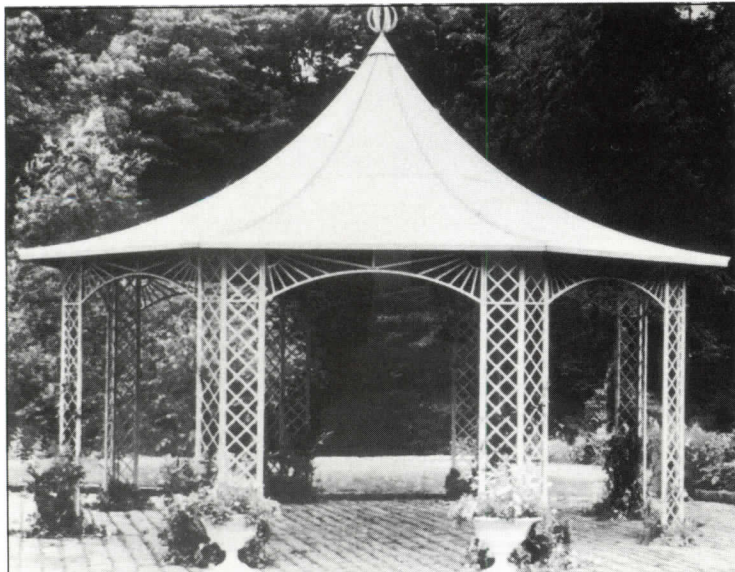
Continued from page 164



### Architectural woodwork

Hardwood cornices, rails, and case moldings are said to provide the decorative detail of ornate plasterwork. Ceiling designs may be ordered with *Easitrim* pre-cut corners; millwork comes in a number of stock and custom patterns. Ornamental Mouldings Ltd., High Point, N. C.

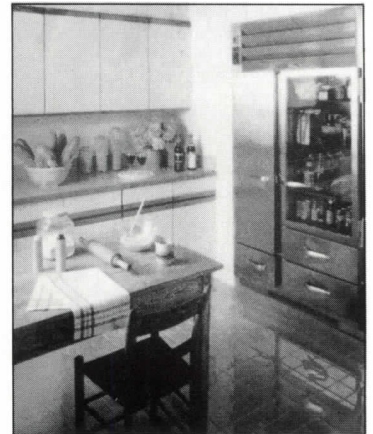
Write 320 on reader service card



### Gazebo

Structures made of galvanized steel are offered in three sizes, shipped in flat packs for on-site assembly on a concrete base, or with a concrete pad under each pillar. Being modular, gazebo panels can also form arched, covered walkways; enclosure panels and windows can be added to create an exhibit space or refreshment stand. Ollerton Engineering Services, Ltd., Preston, England.

Write 321 on reader service card



### Built-in refrigerator

The *Ultra* is a commercial-type refrigerator/freezer offered in 30- to 48-in.-wide sizes for the home kitchen. All models are stainless steel, with self-closing, pull-out freezer drawers. Optional triple-pane glass door on the refrigerator section comes in clear, amber, or black. Icemakers and self-defrosting are standard features on many models. Traulsen & Co., Inc., College Point, N. Y.

Write 322 on reader service card  
Continued on page 177

# An inspired definition

**N**ewhouse Group furniture — mid-priced, freestanding furniture that makes it easy to create a space to fit the work habits of anyone on the organization chart.

**S**ixteen sizes of Table Desks (in laminate, re-cut, or full-cut veneers) coordinate with matching storage alter-

natives — Pedestal Drawers, Lateral Files, Side Cars, Credenzas, Bow Front Cabinets.

**A**n economical option to paneled cubicles...

**A** way to introduce more space and openness to the office...

**A**n innovative approach to

the problems caused by frequent reorganization...

**C**ompatible with all Herman Miller open-plan products — the Action Office and Action Office Encore systems and Ethospace interiors...

**S**eating, systems, and now freestanding furniture — the beginning of yet another

trend in the art of furniture design. From the company that understands how people work in an office...

**F**or more information call 1-800-851-1196 from anywhere in the U.S. or Canada.

1987 IBD Gold Award, desk and credenza category

*The Newhouse Group*

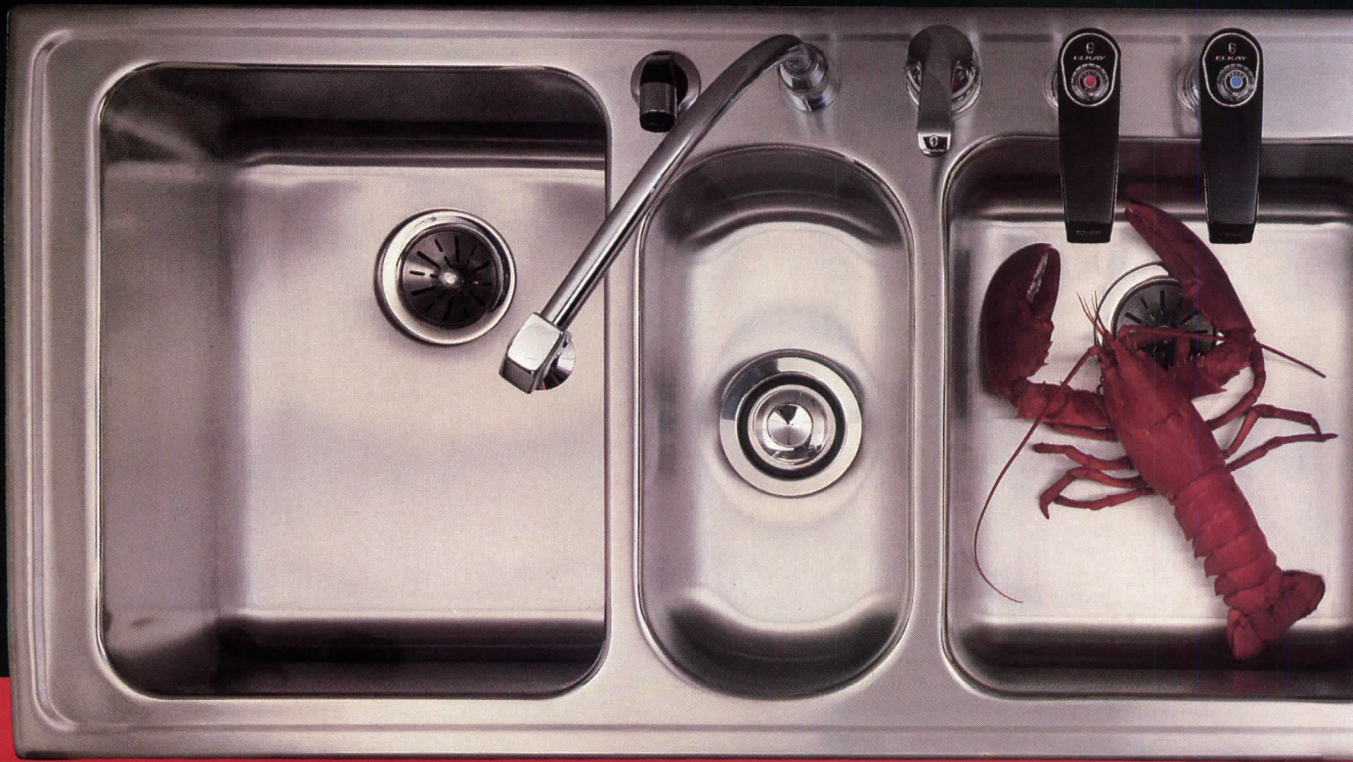
FREESTANDING WORK SPACES

*of versatility.*



 herman miller

# A lasting finish you can bank on.



© 1987 Elkay Manufacturing Company

## Product literature

For more information, write item numbers on Reader Service Card

### •Door hardware

Entrance lock and passage sets from Schlage's *Handcrafted* product line are shown in a color folder. Residential hardware is offered in a number of bright-, satin-, and oil-rubbed brass finishes, all in stock for immediate delivery. Schlage Lock Co., San Francisco.

Write 400 on reader service card

### •Bath enclosures

A design catalog on hinged and sliding shower doors, bath accessories, and steam enclosures illustrates all of the door types and finish options offered in this aluminum product line. The *StikStall* system described combines a standard pivot door with glazing components in any length to meet the needs of custom-sized bath installations. Alumax Magnolia Div., Magnolia, Ark.

Write 401 on reader service card

### •Kitchen sinks

A colorful 8-page catalog on "kitchen work centers" illustrates porcelain-enameled, stainless-steel, and polished brass sinks in user settings. Contemporary-style sinks accept fitted accessories, dish baskets, cutting boards, and cable-operated drains. A 4-page brochure introduces sinks made of *Sylac* compressed quartz, a solid-color, impact- and stain-resistant material. Luwa Corp., Charlotte, N. C.

Write 402 on reader service card

### •Bath cabinets

Mirrored cabinets framed in delicate etched-glass patterns are introduced in a color brochure. Oval, arch, curvilinear, and rectangular swing-door shapes in the *Deco-Etch* line are suggested for use with pedestal lavatories or restoration bath fittings. NuTone, Cincinnati.

Write 403 on reader service card

### •Built-in vacuum system

A color brochure outlines the convenience and sanitary features of *Thoro-matic* residential vacuum equipment, with a central motor/tank unit powering inlets located in several

rooms. The system does not recirculate dust and exhaust air, and displaces more air than stand-alone units for more efficient and thorough cleaning. Water pick-up capability may be ordered. Thoro-matic, Domestic Products Div., Cicero, Ill.

Write 404 on reader service card

### •Ceramic tile

New pastel, matte-finish *Ceravision* wall and floor tile is pictured used in kitchen and bath settings in a 4-page folder. The *Lavdek* 19-in. oval trim package, for easier bowl surrounds, is explained. Huntington/Pacific Ceramics, Inc., Corona, Calif.

Write 405 on reader service card

### •Resilient flooring

Room installation photos in an 8-page brochure illustrate the decorating versatility of *Lifetime Brite* seamless vinyl flooring, available in 6 patterns and 28 colorways. Flooring is sold with a lifetime warranty to the original purchaser. Tarkett Inc., Parsippany, N. J.

Write 406 on reader service card

### •Bath fixtures

Color booklets from Eljer highlight new plumbing products, including the

*Tanimbar* teakwood whirlpool tub, bath suites in several price ranges, and the new-shape *Palermo* toilet. Fixtures in the *Personal Choices* series have fired-on decorative motifs in 8 patterns, ranging from stylized geometrics to Victorian floral designs. Eljer Plumbingware, Pittsburgh.

Write 407 on reader service card

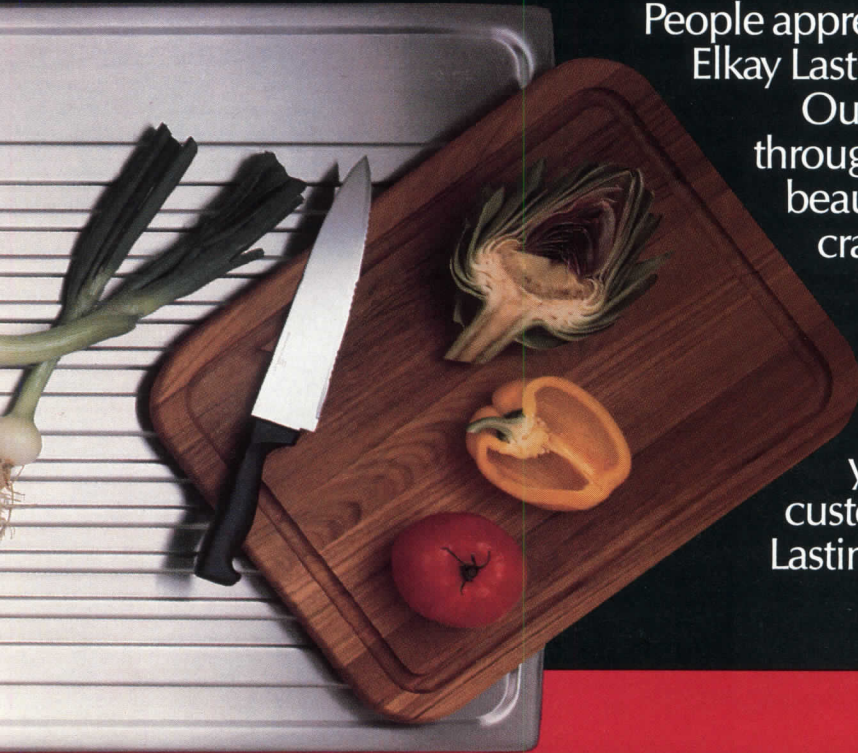
### •Lumber treatment

*Seasonite* may be applied to new pressure-treated deck and patio lumber, siding, and fences to provide a slow seasoning protection that maintains the fresh appearance and helps reduce splitting, cupping, and warping of weathering wood. Wood treated with *Seasonite* may be painted or stained when the surface is dry. The Flood Co., Hudson, Ohio.

Write 408 on reader service card

### •Insulating glass

Written for the homeowner and specifier, a brochure describes *Heat Mirror* low-emissivity insulating glass for residential windows, explaining how it reflects heat, but not light, to provide excellent thermal, solar, and acoustic control in a clear



People appreciate the elegance and durability of Elkay Lasting Beauty™ sinks.

Our craftsmen put tough stainless steel through an *exclusive* process to ensure a beautiful finish that never fades, chips, or cracks. Meal after meal, year after year.

Contact your Elkay representative. Or write to Elkay Manufacturing Company, 2222 Camden Court, Oak Brook, IL 60521. Find out how you can always bank on lasting customer satisfaction with Lasting Beauty sinks.

**ELKAY**  
Where Great Ideas Flow.

Circle 70 on inquiry card

window product. *Heat Mirror* is offered as a glazing option, in almost any shape or size, by most major window and greenhouse manufacturers. Southwall Technologies, Palo Alto, Calif.

Write 409 on reader service card

• **Wood-framed sunrooms**

*Your Place in the Sun*, a color booklet, includes on-site views of completed *Solaroom* redwood-framed structures, used as greenhouses, solariums, or passive solar space. Text and product photos explain the design flexibility of the pre-cut, mortise and tenon joinery system. Creative Structures, Inc., Quakertown, Pa.

Write 410 on reader service card

• **Shinto revival**

A post-and-beam structure with a hipped-eave roof, the *SunCourt* house, designed by Jonathan Rose, AIA, is strongly reminiscent of a Japanese farmhouse, oriented around a landscaped courtyard. An information packet describes the economies and design flexibility of the home's modular components, including polystyrene sandwich wall

panels, exposed pine rafters, and tongue-and-groove red cedar decking. SunCourt, Hartland, Vt.

Write 411 on reader service card

• **Kitchen and bath cabinets**

An expanded, 24-page architectural catalog provides complete specifications on all Merillat kitchen cabinet and bath casework. New accessories include swing-out pantry cabinets with up to 53 shelf options, and a dishwasher panel to match any door style. Finishes range from traditional cherry to contemporary laminates. Merillat Industries, Adrian, Mich.

Write 412 on reader service card

• **Wood-framed windows**

*Catalog 9* contains 70 pages on wood-framed windows and doors, made to order in more than 5,000 sizes and shapes. On-site photography illustrates residential windows in a wide variety of architectural designs; construction details and dimensional information are included. Marvin Windows, Warroad, Minn.

Write 413 on reader service card

• **Awnings and canopies**

Colorful awnings of *Dralon* acrylic fiber are described in a

design catalog as being extremely resistant to fading, weather, atmospheric acids, and tearing. Fixed, retractable, and roll-up awnings, canopies, and roll shutters are shown installed in resort developments, stores, hotels, homes, and offices. ITI InterTrade, Inc., Torrance, Calif.

Write 414 on reader service card

• **Bath accessories**

Towel bars and rings, soap and tissue holders, shower rods, grab bars, towel shelves, and other accessories are presented in a 40-page residential bath catalog. Decorative lines come in *Lucite*, oak, antiqued and polished brass, chrome, stainless steel, and ceramic. Franklin Brass Mfg. Co., Culver City, Calif.

Write 415 on reader service card

• **Gas fireplace**

The cast-iron *Jotul 100* stove burns natural gas over ceramic logs that provide the appearance of a wood fire. A data sheet explains push-button electronic ignition and other stove features. The *Jotul 100* has a porcelain-enamel finish in blue, black, ivory, or burgundy. Jotul USA, Inc., Portland, Me.

Write 416 on reader service card

• **Stainless-steel sinks**

Single-, double-, and triple-bowl kitchen sinks are covered in a 12-page specification catalog. Included are sinks for narrow and/or shallow counters, and an L-shaped sink specifically for corner installation. Republic Stainless Steel Sinks, Paris, Ill.

Write 417 on reader service card

• **Radiant heating**

A 4-page brochure explains the principles of radiant heat, outlining the advantages of efficient, draft-free low-temperature panels. *Therma-Ray* manufactures both ceiling panel and in-slab radiant heating systems. Therma-Ray Mfg., Inc., Old Saybrook, Conn.

Write 418 on reader service card

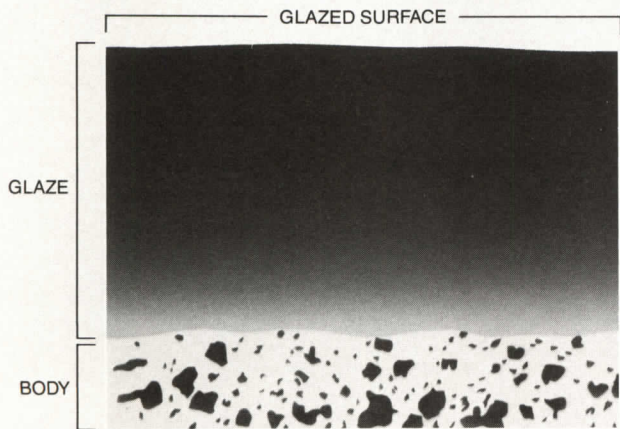
• **Door chimes**

An 8-page catalog describes the features of 22 chimes, ranging from an 8-note Westminster chime to a simple ding-dong. Push buttons, in a variety of decorative styles, may be recessed or surface-mounted, lit or unlit. Broan Mfg. Co., Inc., Hartford, Wis.

Write 419 on reader service card

More literature on page 173

# MARAZZI CHALLENGES TIME



*Microscopic Cross Section of Tile*

**Traditional single-fired technology captures microscopic gas bubbles in the glaze. As the surface wears, these pores open and dirt becomes trapped within. Marazzi's new process allows these gases to escape and a completely dense glaze results. Resistant to acids, solvents and detergents, "Marazzi Enduro" doesn't harbor dirt and can be completely cleaned with common detergents and water. After years of wear, "Ocean" and "Gloss" can actually be re-polished to their original luster with normal maintenance equipment.**

*We'll be bringing the timeless beauty of "Marazzi Enduro" to your area soon in the form of a technical luncheon. Call American Marazzi Tile for details.*

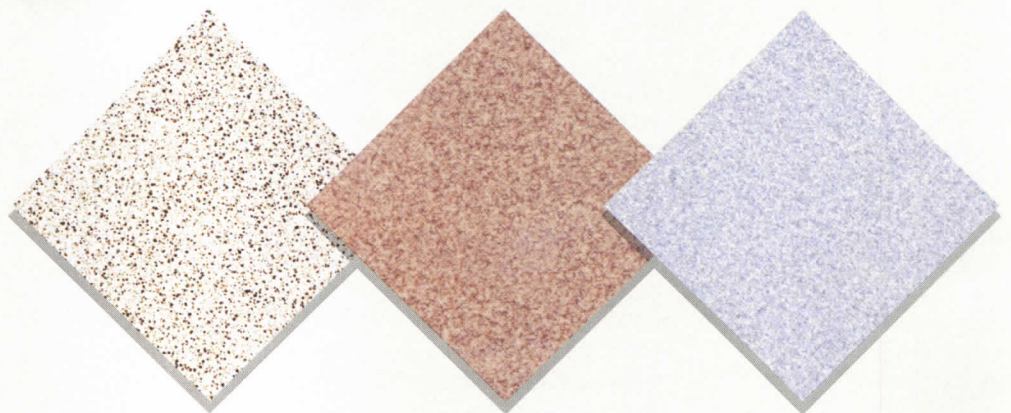
Marazzi challenges time where foot traffic is heaviest. Where elegance and beauty must be matched with extreme cleaning ease.

The challenge is met with "Marazzi Enduro<sup>®</sup>," the product of a new technology in the making of glazed ceramic tile. This unique single firing process applies the glaze, a special molten and vitreous material, to the incandescent body after the inherent gases have escaped. The result — a perfectly hard and dense glaze that is completely fused to the body and easily maintained.

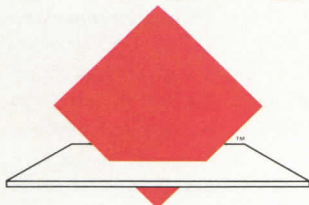
Specify "Marazzi Enduro<sup>®</sup>" for airports, mass transit facilities, shopping malls — the toughest commercial installations — and we'll back it with a 10-15 year warranty.

The "Gloss" and "Ocean" Series together provide 12 colors with a high-gloss finish in a 12" × 12" size. The "Matt" Series offers 4 natural colors, each available with a smooth or "Grip" finish in a 12" × 12" size. Cove base trims are offered for "Gloss" and "Matt."

To receive detailed technical information about "Marazzi Enduro<sup>®</sup>," the glazed ceramic tile that challenges time, call the American Marazzi Tile Marketing Department at (214) 226-0110. For immediate reference turn to section 09300/AIA in the Sweet's General Building & Renovation File.



## MARAZZI ENDURO



AMERICAN  
**MARAZZI TILE**

359 Clay Road  
Sunnyvale (Dallas), Tx. 75182  
(214) 226-0110

Circle 71 on inquiry card



Continued from page 171

• **Whirlpool baths and spas**

Color catalogs on residential hydromassage products describe one- and two-person baths, and whirlpool spas that accommodate as many as six. Features and specifications are listed for each style. Spa designs include both self-contained, portable units and in-ground tubs with remotely mounted plumbing, all made of reinforced, high-gloss acrylic.

Jacuzzi Whirlpool Bath,  
Walnut Creek, Calif.

Write 420 on reader service card

• **Decorative lighting**

Pendant, sconce, and ceiling fixtures made of alabaster, etched glass, and opal are shown in an 11-page catalog from Lightolier. Designs are suitable for many residential applications; a product selector guide gives lamping and dimensional data.

Lightolier, Inc., Seacacus, N. J.

Write 421 on reader service card

• **Retractable skylight**

Roof openings as large as 4 by 8 ft are made possible by the *Electrolite II*, described on a catalog page as a simple-to-install cantilevered skylight. It slides completely open to permit an unobstructed view of the sky from the room below, and is particularly suitable for use over a swimming pool. The acrylic glazing dome comes in clear, bronze, and three shades of white. Bristol Fiberlite Industries, Santa Ana, Calif.

Write 422 on reader service card

• **Spiral stairs**

A 4-page architectural catalog illustrates the *Spurwink* space-saving stair in several possible freestanding, double-helix configurations. Constructed with laminated hardwood structural stringers, the post-free stair enables the user to grasp both handrails, and climb comfortably on either side of the tread.

Drawings display stair diameters at house plan scale. *Spurwink* Spiral Stairs, Portland, Me.

Write 423 on reader service card

# Now design upscale, multi-purpose rooms with SICO® Wallbeds.



Now here's a design idea that places a premium on the flexible use of interior space: Design two rooms in the space of one with a SICO Wall Bed.

Be it new home, condominium, apartment or townhome, a SICO Wall Bed creates a living area by day and a bedroom by night. And comfort is also built into every SICO Wall Bed — from the high quality innerspring mattress and box spring to the padded headboard.

Around the bed, design the perfect wall system. Select from SICO's standard cabinet modules or, on an exclusive basis, SICO will design and construct cabinetry that complements the "built-in" concept for today's modern residences.

SICO offers flexibility, too, with a wide range of bed and cabinet sizes, colors, and finishes to match every decor.

Whether you're an architect, builder or developer, the SICO Wall Bed provides you with an imaginative, upscale alternative. For more information, circle the reader reply number or contact SICO today.

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Circle 72 on inquiry card



*At the pinnacle of the Opryland Hotel Conservatory's lush indoor Victorian garden are angle bay windows, custom built for the hotel.*

## When Opryland Hotel asked Norco to design some special windows, the results were grand.



Some would call it a tall order...building windows for Opryland Hotel that are in perfect harmony with their Conservatory suites.

But Norco measured up and built custom windows, fine tuned on both the exterior and interior to capture the Conservatory's lush mood. The Conservatory is over two acres of architectural wonder – Victorian gardens with winding trails, bubbling brooks and tumbling waterfalls.

Crowning the Conservatory's elegance are Norco's custom Angle Bay Windows,

*Norco's sweeping angle bays complement the southern elegance at Opryland Hotel Conservatory suites and give guests a breathtaking view of the Conservatory.*

designed with authentic True Divided Lites, evoking the rustic charm of the Old South.

### A high note for each suite.

Each upper level suite is graced with one or more Norco Angle Bay Window, blending with the romantic appointments, giving each guest the impression he is staying in a stately Southern mansion. And each Norco Angle Bay Window was designed to create a floor-to-ceiling wall of windows, set precisely at the right angle to give a glorious view of the Conservatory.

### Grand results brought Norco back for an encore.

Opryland Hotel's newest expansion, the Cascades, is set for completion in 1988. It is another major, skylighted interior space even larger than the Conservatory. Its 839 additional rooms will enlarge the hotel to 1,896 rooms.

Norco's Custom Angle Bay Casement Windows will again be center-stage in the addition.

Norco's performance on the original construction phase was so impressive that Opryland Hotel brought Norco back for an encore.

Uncompromising quality, on-time delivery and Norco's capability to build windows to Opryland Hotel's exacting standards (at a surprisingly affordable price) are some of the reasons Norco windows are again at the top.

Norco can make your imaginative window designs a reality.

For more information, see Sweet's File number 08610/NOR. Or, call or write us today.



Besides meeting all the practical maintenance requirements of a modern hotel, the windows had to fit perfectly into the Conservatory's lush setting.



**Architects:**  
Earl Swensson Associates  
Nashville, TN

**Windows:**  
Norco Windows, Inc.  
Hawkins, WI

*Masterpieces in wood windows and doors.*



**NORCO**<sup>®</sup>

**WINDOWS, INC.**  
P.O. BOX 309 · HAWKINS, WI 54530  
PHONE: 715/585-6311



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# Outer beauty, inner strength.

You can see at a glance the aesthetics of this classically simple design and the elegance of the finish. But there's an added dimension that gives our Premium Entrance Lockset even greater beauty. Its extraordinary strength and durability.

Weighing twice as much as our regular entry model, our U.L. listed Premium Entrance Lockset integrates advanced, space-age materials with heavy solid brass and steel components. No wonder then that even after being opened and closed one million times during testing – the equivalent of one hundred years of use – Kwikset's Premium Entrance Lockset has the strength and endurance to meet the demands of high-traffic areas.

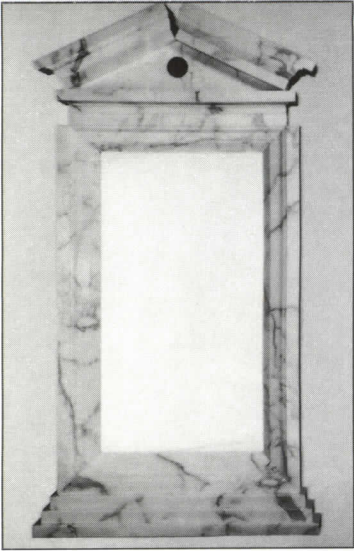
No other tubular style entrance lockset is designed so that the exterior knob spins free when locked – an important extra-security feature. What's more, the six-pin tumbler can be easily removed for keying convenience without removing the entire lockset from the door. The Premium Entrance Lockset offers a complete range of design, finish and function choices.

If you're designing an upscale residential or light commercial building, consider the entrance lockset whose strength is a thing of beauty, too. Write Kwikset Marketing Dept., P.O. Box 4250, Anaheim, CA 92803-4250 for a complete descriptive catalog.

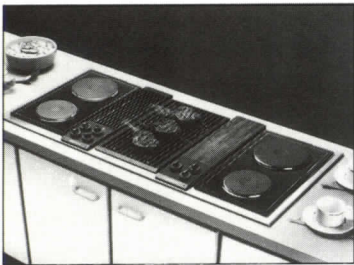


EMHART

**kwikset**<sup>®</sup>



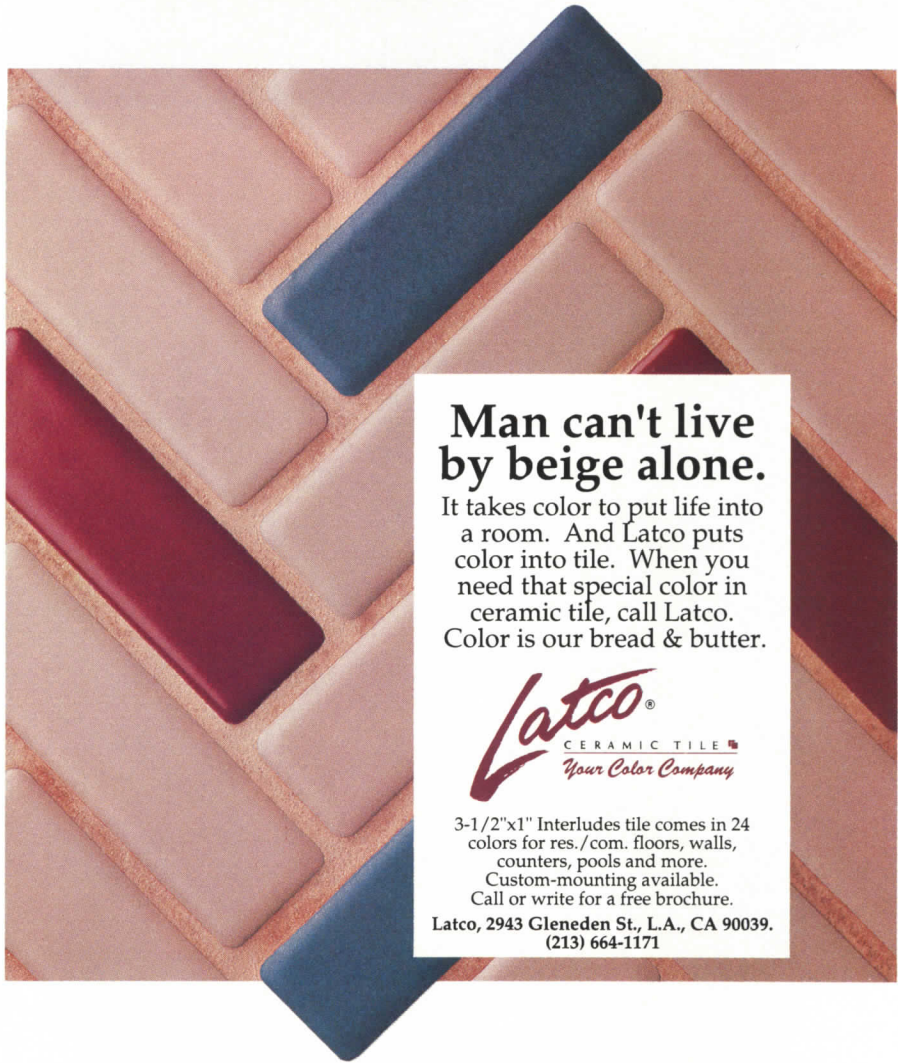
**Classical mirror**  
 Designed by Aldo Rossi for *Up & Up*, the *Sillogismo* mirror is made of Bianco Statuario Venato marble, with a Classical "broken" pediment. Roche Bobois, New York City.  
 Write 323 on reader service card



**Convertible cooktop**  
 A triple grill-range cooktop from the *Designer* appliance line has built-in downdraft ventilation and a cutting board covering a storage compartment. Three-color molded control knobs reflect the equipment's circle motif. Jenn-Air Co., Indianapolis.  
 Write 324 on reader service card



**Sink fittings**  
 A soap/lotion dispenser and hose spray are offered to match the *Euromix* kitchen faucet. Fittings install directly in three-hole sinks, without an escutcheon. Grohe America, Inc., Wood Dale, Ill.  
 Write 325 on reader service card  
 Continued on page 179



**Man can't live by beige alone.**

It takes color to put life into a room. And Latco puts color into tile. When you need that special color in ceramic tile, call Latco. Color is our bread & butter.



3-1/2"x1" Interludes tile comes in 24 colors for res./com. floors, walls, counters, pools and more. Custom-mounting available. Call or write for a free brochure.

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**LASTING IMPRESSIONS**

- The Floor Finish That Becomes a Selling Feature
- Crystal Clear Protection
- Wide Choice of Woodtones, Pastels, and Decorator Colors
- Eliminates Waxing and Polishing
- Superior Strength and Durability
- The Authentic Swedish Floor Finish
- Proven for Over 30 Years

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# R-wall<sup>®</sup>

## Expanding design horizons.

The superior design flexibility of the R-wall exterior insulation and finish system bridges the gap between your imagination and your finished building.

Sensuous curves, dramatic shapes and intricate detailing – these aesthetic accents and more are easily attained with the R-wall System. R-wall provides virtually limitless color, texture and design flexibility. Crack resistance and water-tightness minimize maintenance. And, as the name indicates, high R-values mean reduced energy requirements.

Plan on R-wall for your next design. With your imagination and its versatility, the sky's the limit.



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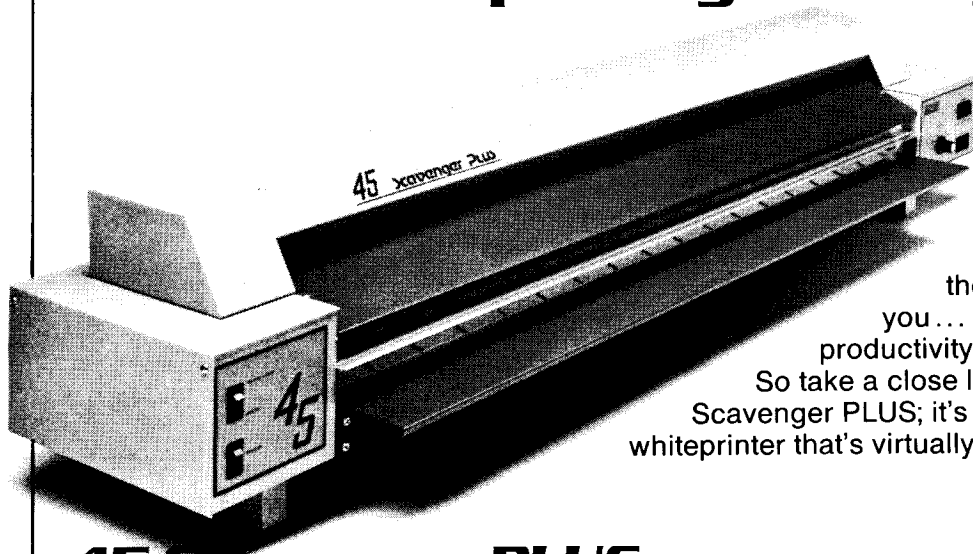
R-wall is a registered trademark of Ispo Inc.

Fort Couch Tower, Pittsburgh, PA • Architect: Arthur Lubetz Associates • Applicator: Easley and Rivers, Inc. • Photographer: The Studio, Inc.

Circle 77 on inquiry card



# BLU-RAY 45 Scavenger PLUS or Plain Paper Engineering Copiers?



Some plain paper engineering copiers make bold claims.

But after a closer look, the facts will be obvious to you... higher initial cost, lower productivity and restricted copy size.

So take a close look at the BLU-RAY 45 Scavenger PLUS; it's a high quality diazo whiteprinter that's virtually ODOR FREE!

## 45 Scavenger PLUS

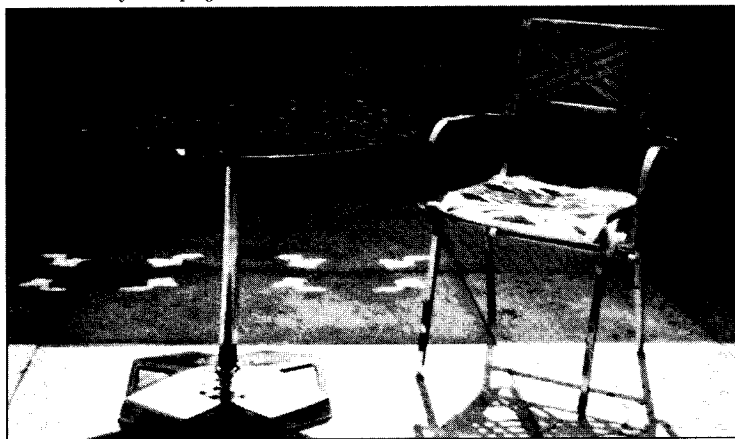
- Low Investment
- Increased Production Capabilities
- 42" Wide High Quality Prints
- Low Maintenance Costs
- Virtually Odor Free

**BLU-RAY** Quality Whiteprinters Since 1957

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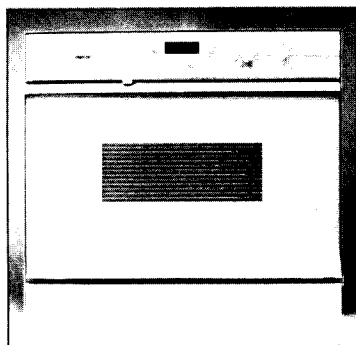
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### Aluminum furniture

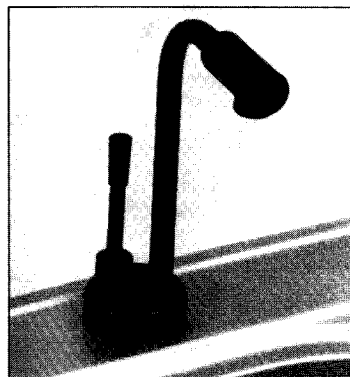
Adaptations of Jacques Esclasse's designs for the Eiffel Tower, the *Paris Bar* table and

stacking chair come in several sizes for indoor and outdoor use. Interna Designs, Ltd., Chicago. Write 326 on reader service card



### Wall oven

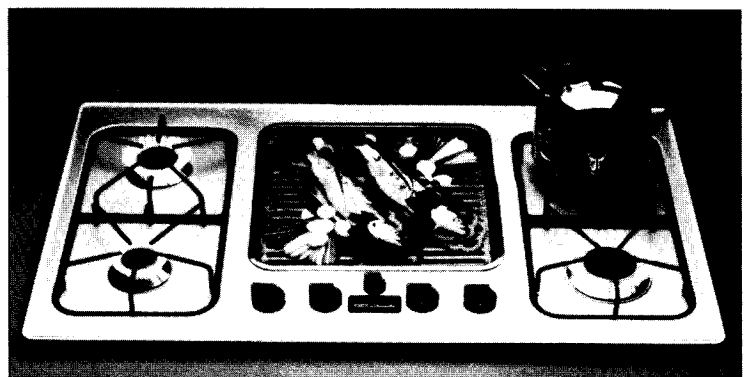
The *Convection Plus* 30-in. oven offers both conventional and convection cooking modes, operated by a programmable time/temperature clock. Available in black or white, the self-cleaning oven has three 24-in.-wide racks that can be set in 12 different positions. Dacor, Pasadena, Calif. Write 327 on reader service card



### Hot-water dispenser

An addition to this maker's line of kitchen products, the solid-brass *Little Butler* provides 200-deg water instantly. The dispenser is color-coordinated with *Franke* faucets and accessories. Franke, Inc., Hatfield, Pa.

Write 328 on reader service card



### Gas cooktop

*Thermador's* gas cooktop/griddle/grill features hoodless, down-draft smoke exhaust, and a re-ignition system that keeps the

burner lit even at the lowest settings. Thermador/Waste King, Los Angeles.

Write 329 on reader service card  
Continued on page 182



Hawthorne



Cumberland



French Door



Sherwood



# Pella Wood Entry Doors are richly crafted for a warm welcome.

## And uniquely constructed to resist warpage.

The beauty of a wood door is soon forgotten when it starts to warp. Or split. Or stick. Or any of the other perils that can darken your door.

Pella engineers have developed a unique approach to the problem. It's called Warpguard—a construction method that features a complex arrangement of wood and metallic vapor barriers to effectively stop warping. Cross-banded layers of wood over a pine core create a dimensionally stable structure. Two aluminum vapor barriers stop moisture migration. It's a combination engineered to virtually eliminate warping, splitting, and sticking. So now you can specify an attractive wood door without fear of failure.

A dimensionally stable door will seal better and longer. This system features high performance weatherstripping all the way around including a multi-leaf seal at the threshold.

### Woodsaver prefinish. For a longer final finish.

An oak door should be a thing of beauty for as long as possible. So Pella developed Woodsaver, a special three-part prefinish procedure that preserves and seals. This factory applied process creates a more durable base for the final finish selected, making it last up to twice as long.

### Style options to fit the facade.

Use doors alone or in pairs. Crown the entry with a rectangular or elliptical transom. Add sidelights with leaded insulated glass.

Work with the variety of standard sizes as components to design a door that fits the space or place—front, side, or rear.

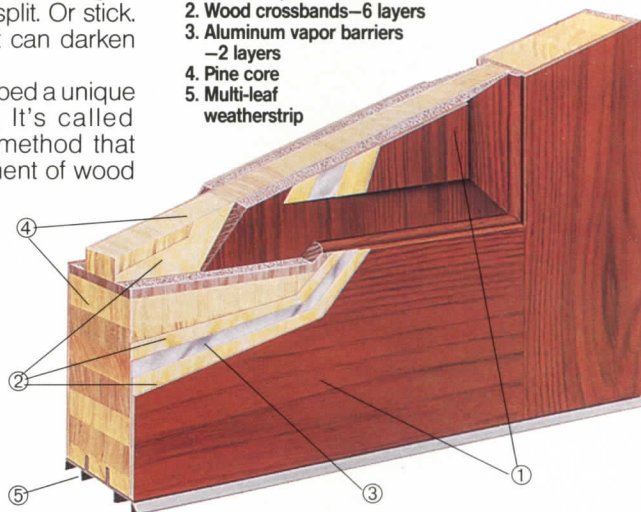
And, in true Pella fashion, you can choose glazing and shading options for certain styles.

Specify Heatlock or Sunblock™ glazing for either the Aspen or French doors.

Choose optional removable, real wood dividers.

Select Slimshade® blinds or the new Pella Pleated Shade for built-in privacy and energy savings.

1. Oak—4 layers
2. Wood crossbands—6 layers
3. Aluminum vapor barriers—2 layers
4. Pine core
5. Multi-leaf weatherstrip



### Fully assembled for fast installation.

Each entrance arrangement can be delivered in one solidly pre-assembled frame, prehung, bored or not, with or without hardware, with exterior trim, ready to set in place. The adjustable threshold is set to control air and water infiltration by assuring proper weatherstripping seal.

### For more information on Pella Wood Entry Door Systems

and other products and services, contact your local Pella distributor. Look for Pella in the Yellow Pages under "Windows" or "Doors," call Sweet's BUYLINE or see Sweet's General Building File. Or simply return this coupon.

Please send more information on Pella Wood Entry Door Systems.

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**Mail to:** Pella Windows and Doors Commercial Division, Dept. T31D8A, 100 Main Street, Pella, IA 50219. Also available throughout Canada. © 1988 Rolscreen Company.



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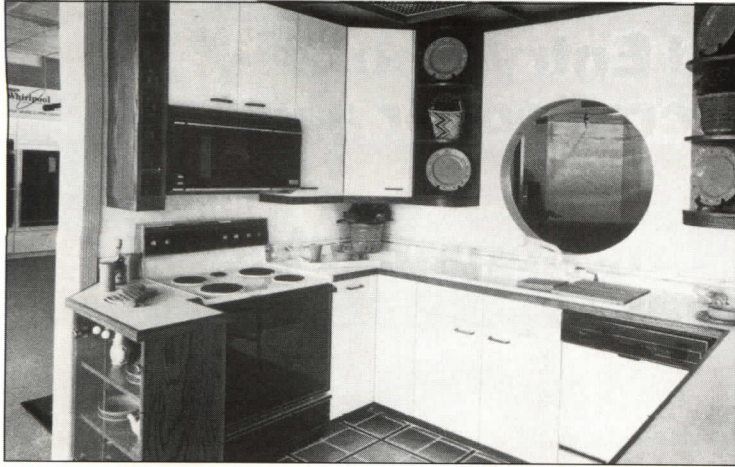
Aspen



Sequoia

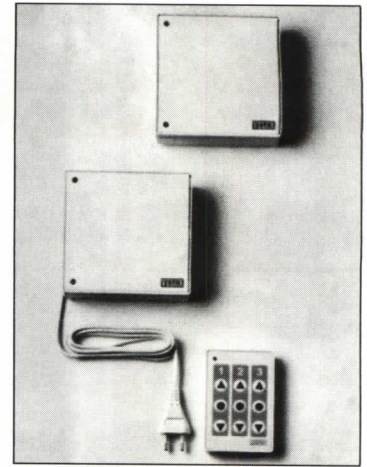


Nottingham



**Kitchen cabinets**

Three distinct casework lines—*MasterCraft*, *Geneva*, and *St. Charles*—are available for professional and owner specification through this manufacturer's *Design Works Kitchen Centers*, intended as a nationwide source for cabinets, countertops, appliances, and accessories. Whirlpool Kitchens, Inc., Englewood, Colo.  
Write 330 on reader service card



**Skylight operator**

Pivot- and scissor-operated roof windows and skylights, and sunscreening accessories, can be fully electrified for remote control with the *ES* system: an electronics box that fits into the window soffit, a transformer, and a keyboard. A rain sensor closes the window automatically when it begins to rain. Velux-America, Inc., Greenwood, S. C.  
Write 332 on reader service card  
Continued on page 185

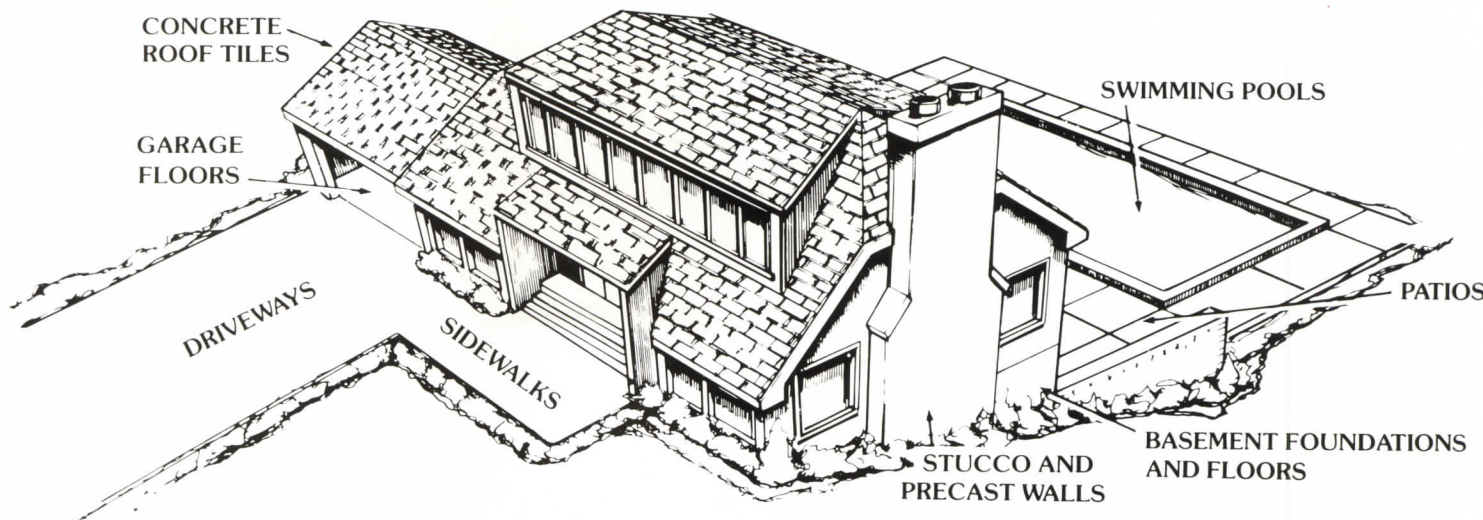


**Entrance doors**

Triple-glazed leaded glass panels and sidelights may now be ordered for the *Valencia Series New Orleans* door, constructed of American red oak or sapele mahogany. The Spanish-made stile and rail doors can be combined to form a number of residential entrance designs. Bennett Industries, Inc., Fort Lee, N. J.  
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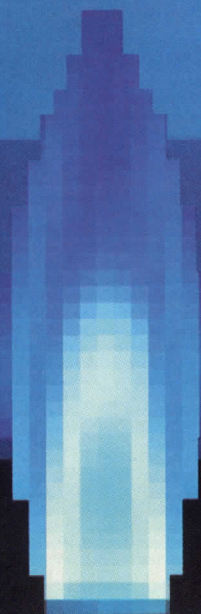
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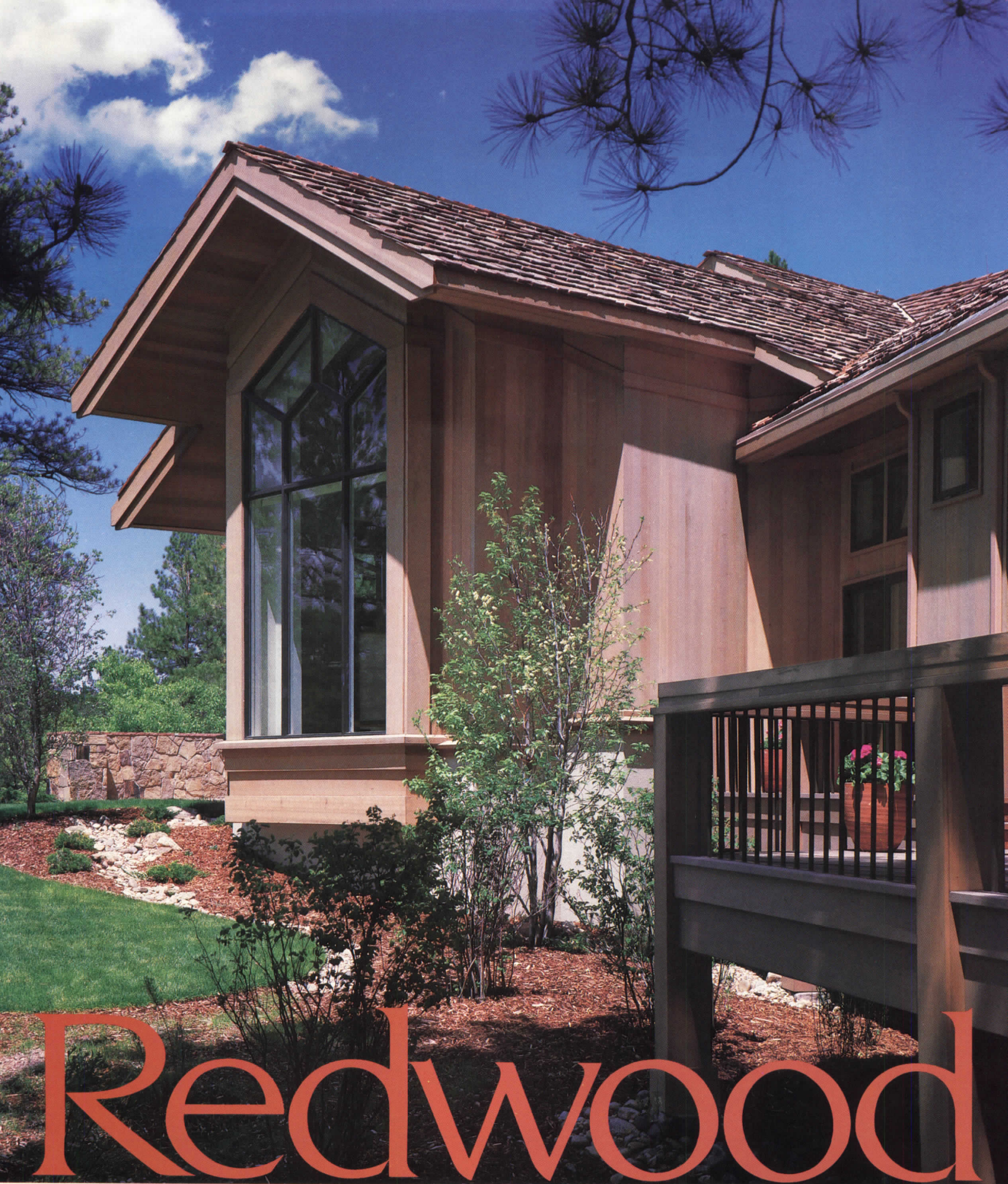
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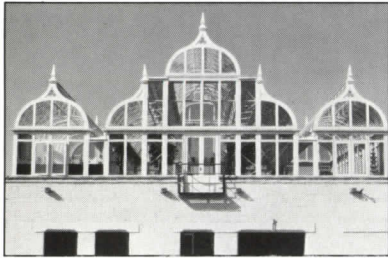
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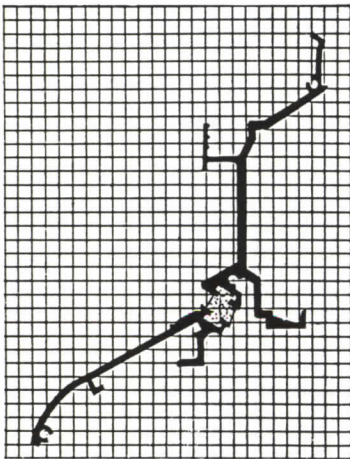
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Continued from page 182



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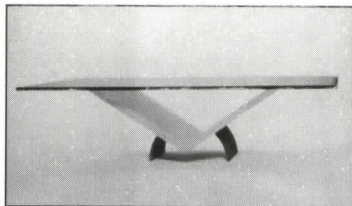
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**Rolling service**

Designed by Martin Ryan, the British-made *Archangel* trolley has a winglike sweep to its tubular metal frame. Finish choices are a black frame with frosted glass, and silver metal with clear glass as shown. S2 Design, Santa Barbara, Calif.  
Write 333 on reader service card



**Low table**

Raymond Jurado's 16-in.-high *Victory* table has a winged shape of sculpted *Avonite* polymer supported on plinths of verdigris-finished metal; the beveled glass top measures 36 by 60 in. Les Prismatiques, New York City.  
Write 334 on reader service card



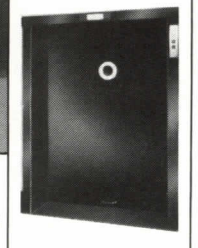
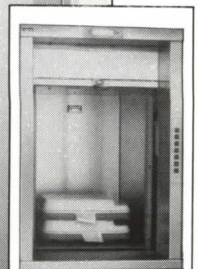
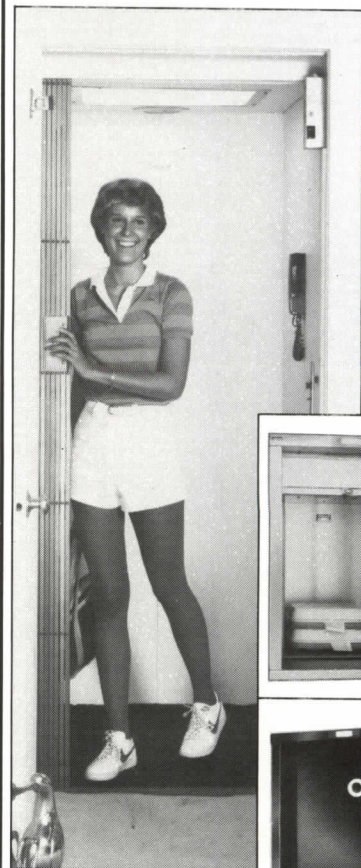
**Water-saving toilet**

The one-piece vitreous china *Veneto* toilet, available in a range of pastel and shaded colors, operates at 1 1/2 gallons of water per flush, exceeding new ANSI requirements. Bowl configuration ensures an efficient rinsing pattern with no minimum water pressure. Porcher, Inc., Chicago.  
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Continued on page 188

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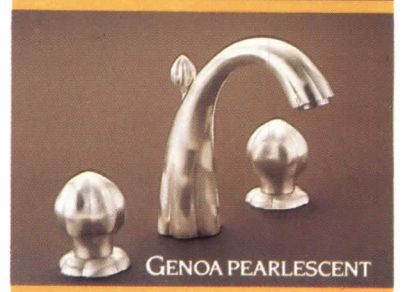
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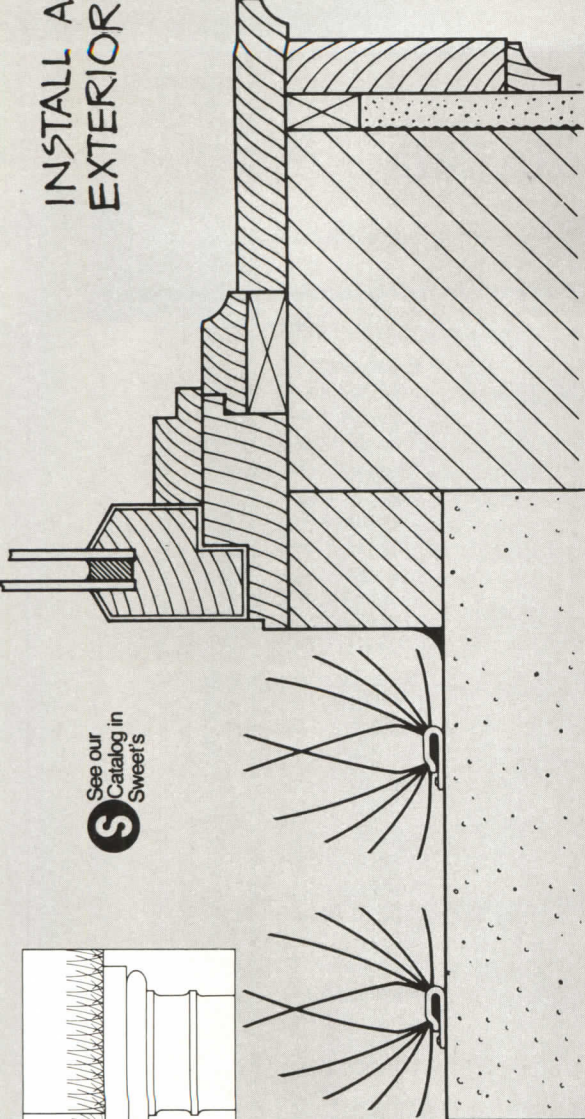
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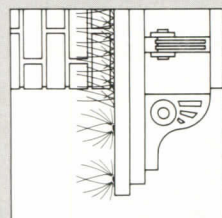
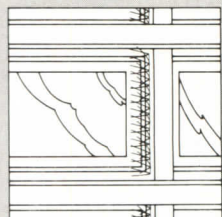
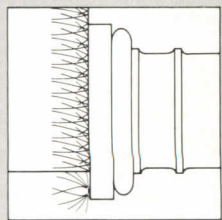
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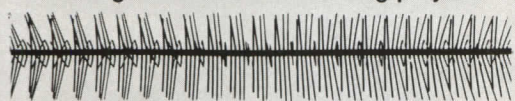


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Continued from page 185



#### Architectural casework

A double-sided slip-matched maple cabinet, designed by architect Demetri Sarantitis for a kitchen in Brooklyn, N. Y., typifies this firm's custom casework capabilities. The use of a standardized European 32mm grid system in production is said to increase cutting and finishing accuracy, and reduce costs.

The Cabinet Works,  
East Chatham, N. Y.

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#### Deadbolt locksets

A new product line for this hardware manufacturer, deadbolts are compatible with many lock trims and handle styles, such as the levers and knob pictured. Turnpieces are available in a number of brass, chrome, and bronze finishes. Baldwin Hardware Corp., Reading, Pa.

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More products on page 189

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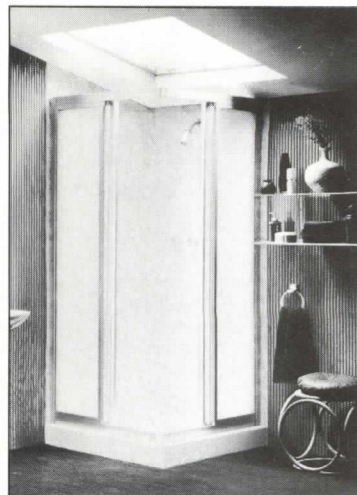




**Woodburning stove**

A freestanding, cast-iron stove, the *Dauntless* is said to outperform central-heating systems, use a third less wood than other stoves, and emit smoke particles at levels substantially below current and proposed EPA regulations. Glass doors provide fully exposed fire viewing; finish options include black iron and porcelain enamel in brown or red. Vermont Castings, Inc., Randolph, Vt.

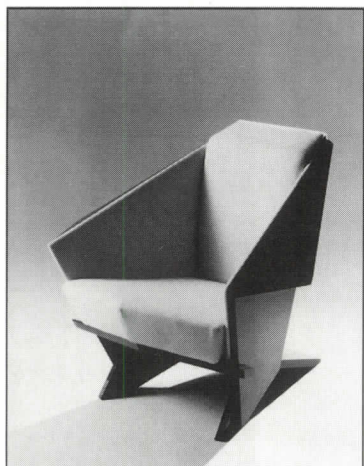
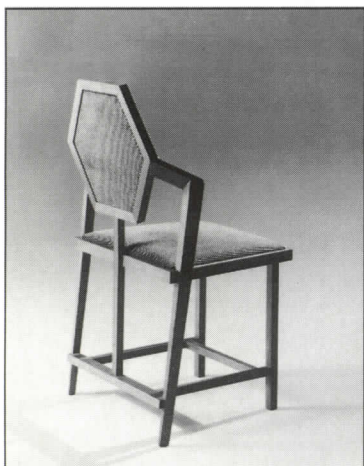
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**Corner-entry shower**

This *Kinlead* shower has two sliding doors that meet in the corner, saving space for other bath fixtures. The extruded aluminum frame and track may now be ordered as lineal components for on-site assembly of custom-sized showers. USG Industries, Inc., Chicago.

Write 340 on reader service card  
Continued on page 191



**Wright seating**

Frank Lloyd Wright's *Midway* (1914) and *Taliesin* (1949) chairs are among the designs by 20th-century architects now being manufactured under license by Cassina of Italy. Framed in natural light cherrywood and laminated plywood, respectively, reproductions may be upholstered in red, blue, or gray wool-blend fabric, leather, or approved COM. Atelier International, Ltd., Long Island City, N. Y.

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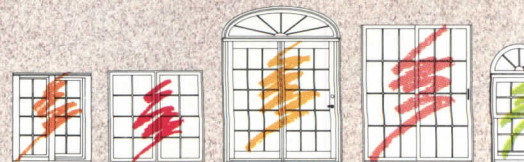
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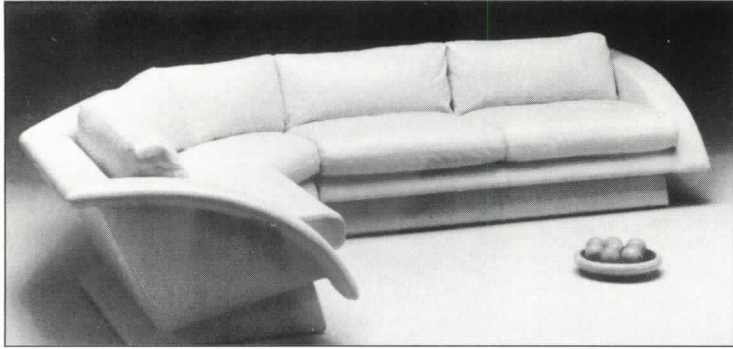
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**Sofa in three parts**

*Preview* seating group is composed of a one-arm chair, a corner unit, and a dramatic single-arm sofa 75 in. wide. All pieces are approximately 38 in. deep. Shelby Williams Furniture Group, Chicago.

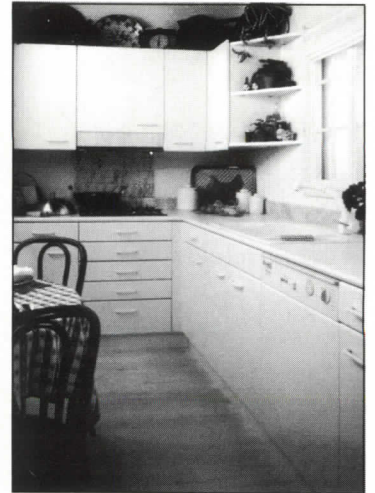
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**Residential sound system**

Heard but not much seen, the *Acoustimass* centrally wired stereo system uses CAD software to produce an acoustical map of each room to predict sound performance and find the best spot for each speaker. Dynamically equalized system components include a *Music Center*, with a CD player and AM/FM tuner, an *Acoustimass* module hidden in the floor or wall, and small cube speakers that may be recessed in the ceiling as shown. Bose Corp., Framingham, Mass.

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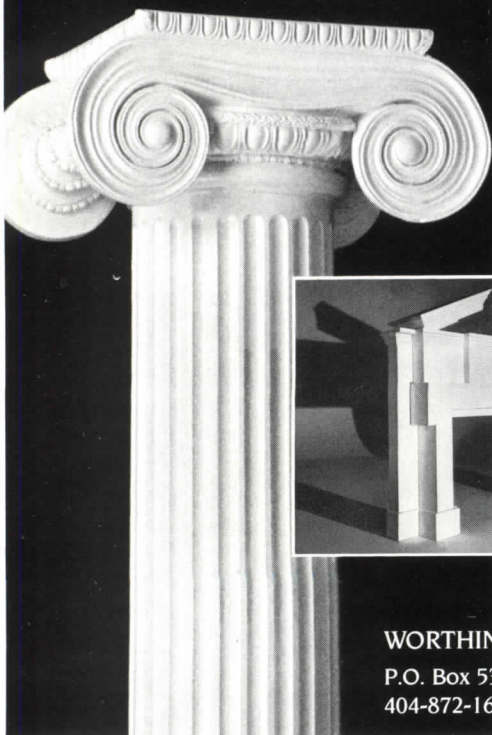
**Frameless cabinetry**

Described as a true 32mm cabinet made in America, standard (*Craft*) 742 kitchen and bath components accept a wide range of metric-dimension European accessories. Finishes include matte and high-gloss lacquer, rift-cut oak, bird's-eye maple, faux marble and granite effects, and laminate doors in the entire *Wilsonart* range. (*Craft*) 742, Philadelphia.

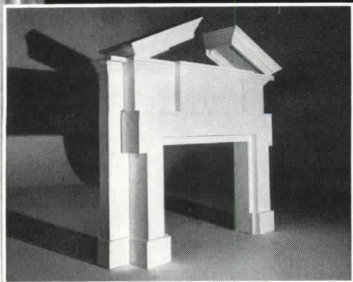
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Project: Carson Pirie Scott,  
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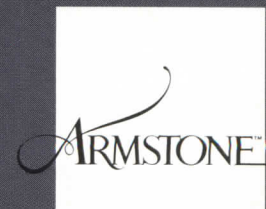
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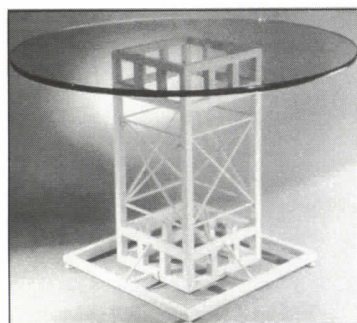


**Glass cooktop**

Cooktops with even-heat cast-iron elements are now available in white and almond-colored tempered glass, as well as black, to match this maker's glass oven

fronts. Units fit 30-, 33-, or 36-in. cutouts; their 3-in. depth allows full use of under-counter drawers. KitchenAid, Inc., St. Joseph, Mo.

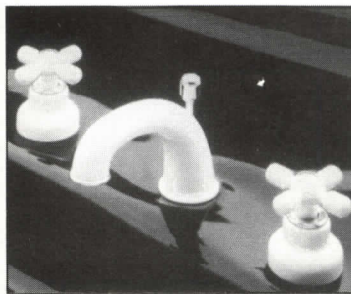
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**Table as structure**

Clark Ruiz II constructed this 29-in.-high table of welded steel tubes and rods, painted with a textured acrylic, to carry a round glass top. Base and glass finishes may be customized. R Times Two, New York City.

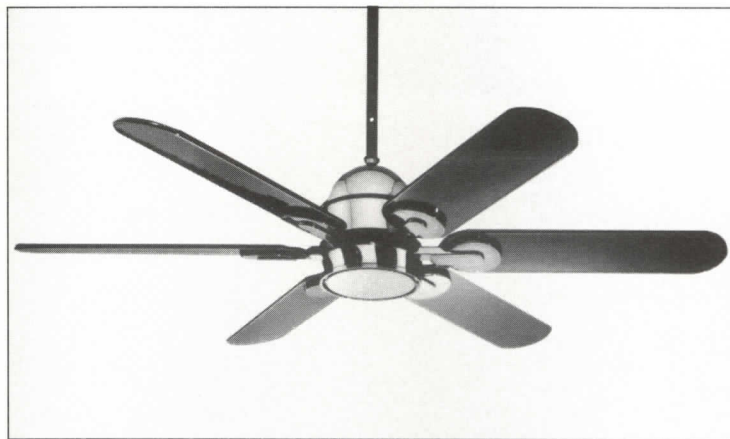
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**Lavatory faucets**

Made in Italy to English dimensions, the *PIU 24+* comes in 12 powder-coat finishes as well as chrome, brass, and gold-plate. The design is offered in a range of shower and tub fittings and bath accessories. Euro Building Supply, Inc., Miami.

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**Ceiling fan**

The *Wind* fan comes in a black chrome finish with high-gloss black blades. Integrated lighting options include a PAR downlight or an illuminated glass

drum for full-room lighting. Three-speed motor is reversible. Homestead Products, Ramona, Calif.

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Clark & Menefee Architects

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Black Millwork. Exterior lighting: Stonco.

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Gerhardt Residence

Mark Mack, Architect

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Metal roofing: Romac

Pacific. Exterior and interior tinted stucco:

La Habra Stucco. Exterior sconces: Shaper

Light. Wood doors: Allwood Door Co.

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Bonelli. Paints: Fuller O'Brian. Garage

door: custom.

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Koning Eizenberg Architecture

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fabricated by Jonathan Fallos. Cabinet

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Fans.

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by architect, fabricated by Ken Schoen.

Bureau: custom by architect, fabricated by

Michael Burgess. Desk lighting: Stilnov

Lighting.

### Pages 114-117

Hoepfner House

F. Andrus Burr &

A. K. McCallum, Architects

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Lightolier. Paints: Sinclair. (bottom)

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### Page 123

Tilted-drum table: Knoll

International. Switch plates: Lutron.

### Page 124

Table and pendant lighting:

custom by architect.

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**Page 125**—Lavatory: American Standard. Tile: American Olean Tile Co. Kitchen cabinets: custom by architect, fabricated by Terry Sutherland. Hinges: Grasse. Pulls: Forms + Surfaces. Cooktop: Jenn-Air.

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**Page 137**—Uplights: Elliptipar. Coffee and end tables; ash cabinetry: Gwathmey Siegel by Wall/Goldfinger. Sofas: T&C Decorators; fabric by Unika Vaev (Gwathmey Siegel). Rug: custom, Stark Carpet Corp.

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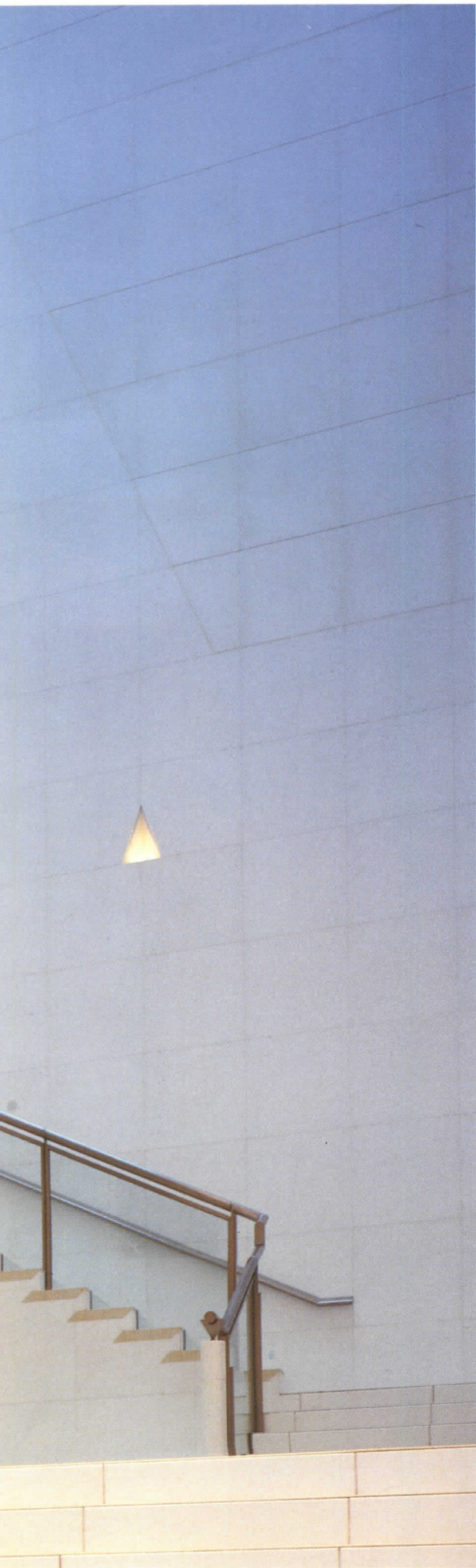


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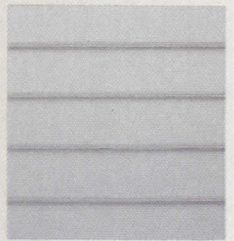


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Lutron Electronics Co., Inc., **Cov.**  
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Neenah Foundry Co., **160**; *60* [G-E]  
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Nixalite of America, **188**; *87* [G]  
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Norco Windows, Inc., **174-175**; *73* [G]  
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Pella Rolscreen Co., **20-21**; *15*,  
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Petersen Aluminum Corp., **65**; *52* [G]  
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Kendall Co., **9**; *7*  
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Pozzi Wood Windows Div., Bend  
Millwork Systems, **10-11**; *8* [G]  
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Shake Bureau, **16**; *11*  
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Roto Frank of America, Inc., **195**; *97*  
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Sub-Zero Freezer Co., **166**; *67* [G-L]  
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Wolverine Technologies, Inc., **201**;  
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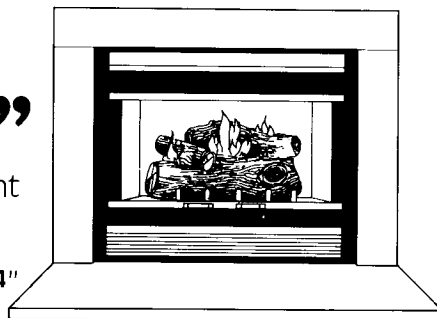
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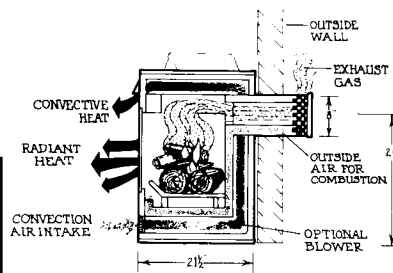
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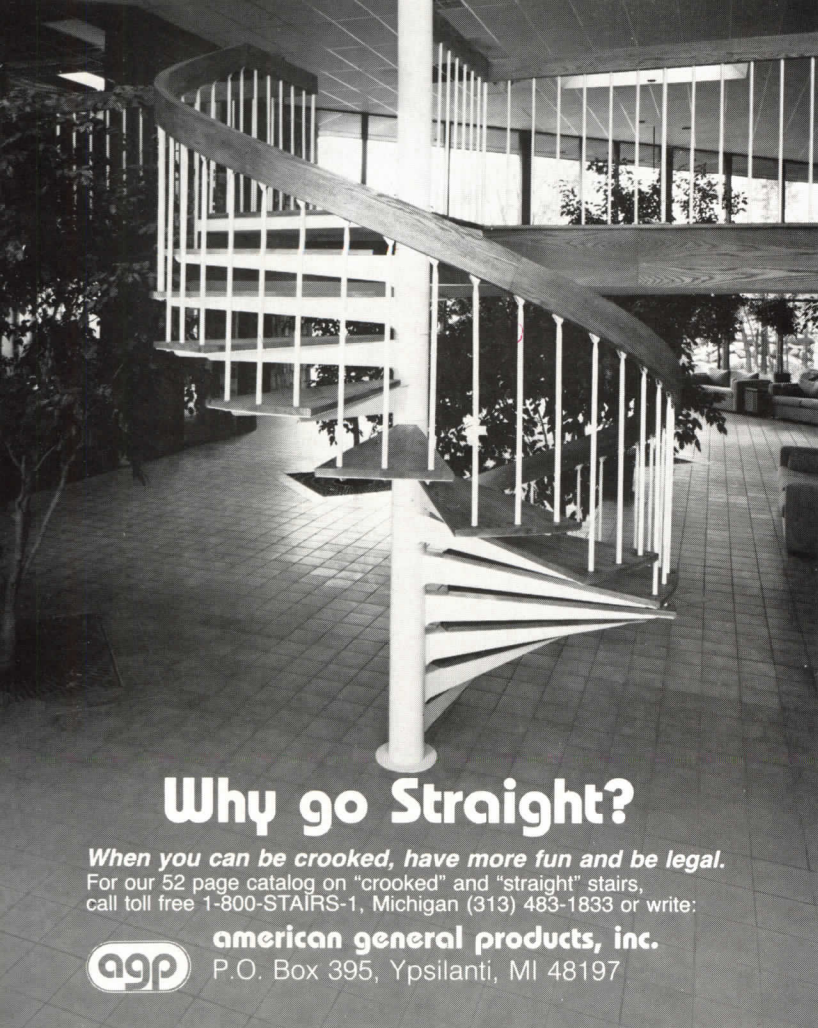
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