

# ARCHITECTURAL RECORD

Business Design Engineering  
A McGraw-Hill Publication, Seven Dollars  
Record Houses, Mid-April 1989





## Glazecraft<sup>®</sup> vinyl tile. Without a grout, it installs faster than ceramic.

Glazecraft installs in just one day. There's no waiting for tiles to bond or be grouted and cleaned.

And Glazecraft can even be used on approved wood subfloors without mortar or reinforcement.

Mineral particles imbedded in the no-wax surface create an interesting, durable visual that's easy to

care for. And we guarantee that more than 20 of the Glazecraft patterns will stay in our line for at least one year.

For a free sample and more details on Glazecraft, write Armstrong, Department 84FAR, P.O. Box 3001, Lancaster, PA 17604.

**Armstrong**

Circle 1 on inquiry card



Editor  
*Mildred F. Schmertz, FAIA*

Managing editor  
*Carolyn De Witt Koenig*

Executive editors  
*Paul M. Sachner*  
*Deborah K. Dietsch*

Editor-at-large  
*Herbert L. Smith, Jr., FAIA*

Senior editors  
*Grace M. Anderson*  
*Margaret F. Gaskie*  
*Charles K. Hoyt, AIA*  
*Karen D. Stein*

Associate editors  
*James S. Russell, AIA*  
*Joan F. Blatterman*

Design director  
*Alberto Bucchianeri*  
*Anna Egger-Schlesinger, senior associate*  
*Muriel Cuttrel, illustration*  
*J. Dyck Fledderus, illustration*

Design consultant  
*Massimo Vignelli*

Editorial production manager  
*Annette K. Netburn*

Editorial consultants  
*George A. Christie, Jr.*  
*Steven S. Ross*

Group circulation director  
*Richard H. Di Vecchio*

Circulation manager  
*Phyllis Josselson*

Director of business  
and production  
*Joseph R. Wunk*

Director of marketing  
*Camille H. Padula*

Assistant to publisher  
*Elizabeth Hayman*

Associate publisher  
*Roscoe C. Smith III*

Publisher  
*Ted R. Meredith*

*Inquiries and submissions of work for publication may be addressed to any editor, though the editors listed below have a special responsibility for the subject areas named:*

*Deborah K. Dietsch, houses*  
*Karen D. Stein, interior design*  
*Grace M. Anderson, design news and competitions*  
*Charles K. Hoyt, business*  
*James S. Russell, engineering*  
*Joan F. Blatterman, new products and product literature*

## Business

Photographers of Record Houses 1989, 2

## Design

**Building Types Study 665: Record Houses 1989**

**Preface, 41**

*By Deborah K. Dietsch*

**Hudson River House, Rockland County, New York, 42**

*Theodore M. Ceraldi & Associates, Architects*

**Berggruen House, Rutherford, California, 50**

*Fernau and Hartman Architects*

**Locke House, Temecula, California, 56**

*Rob Wellington Quigley, Architect*

**Portfolio: James Cutler Architects, 60**

*Wright Guest House, Seattle, Washington, 62*

*Bridge House, Port Blakely, Washington, 66*

**Leightner Houses, Coronado, California, 68**

*Smith and Others, Architects*

**Portfolio: Arquitectonica International Corporation, Architects, 72**

*Walner House, Glencoe, Illinois, 74*

*Private Residence, Cook County, Illinois, 78*

**Ward House, Great Cranberry Island, Maine, 82**

*Peter Forbes and Associates, Architects*

**Whitney House, Santa Monica, California, 88**

*Mark Mack, Architect*

**House on the North Shore, Long Island, New York, 96**

*Hugh Newell Jacobsen, Architect*

**Chatham House, Seaside, Florida, 100**

*Walter Chatham Architect*

**Prince House, Albuquerque, New Mexico, 106**

*Bart Prince, Architect*

## Engineering

New products, 114

Manufacturer sources, 127

Product literature, 132

Advertising index, 146

Reader service card, 149

Cover:

*Chatham House, Seaside, Florida*

*Walter Chatham Architect*

*Photographer: ©Michael Moran*

PHOTOGRAPHERS OF RECORD HOUSES 1989

Peter Aaron (60-67)  
ESTO Photographics  
222 Valley Place  
Mamaroneck, New York 10543

Richard Barnes (88-95)  
1403 Shotwell Street  
San Francisco, California 94110

Tom Bonner (56-59, 90)  
1201 Washington Boulevard  
Venice, California 90291

Kirk Gittings (106-113)  
Syntax Productions  
5322 Tenth Court, N.W.  
Albuquerque, New Mexico 87107

Mick Hales (42-49, 68-71)  
126 Madison Street  
Hoboken, New Jersey 07030

Timothy Hursley (72-87)  
The Arkansas Office  
1911 West Markham  
Little Rock, Arkansas 72205

Christopher Irion (50-55)  
183 Shipley Street  
San Francisco, California 94110

Robert Lautman (96-99)  
4906 41st Street, N.W.  
Washington, D.C. 20016

Michael Moran (100-105)  
173 Elizabeth Street, Apt. 4  
New York, New York 10012

ENTRY PROCEDURE

Any registered architect is invited to submit material for RECORD HOUSES 1990; no entry forms or fees are required. Materials sent to us should include all relevant plans and sections, a short written description, and whatever photographs suffice to describe the project. All materials should be securely bound and submitted in an 8 1/2 x 11 inch format. Do not send materials that must be returned before the date of publication. The deadline for submissions for RECORD HOUSES 1990 is October 31st, 1989.

Of particular assistance to the editor in the preparation of this issue were Deborah K. Dietsch, editor-in-charge  
Muriel Cuttrel, illustration

ARCHITECTURAL RECORD (Combined with AMERICAN ARCHITECT, and WESTERN ARCHITECT AND ENGINEER) (ISSN0003-858X) Mid-April 1989, Vol. 177, No. 5. Title © reg. in U.S. Patent Office, copyright © 1989 by McGraw-Hill, Inc. All rights reserved. Indexed in Reader's Guide to Periodical Literature, Art Index, Applied Science and Technology Index, Engineering Index, The Architectural Index and the Architectural Periodicals Index.

Every possible effort will be made to return material submitted for possible publication (if accompanied by stamped, addressed envelope), but the editors and the corporation will not be responsible for loss or damage.

*Executive, Editorial, Circulation and Advertising Offices:* 1221 Avenue of the Americas, New York, NY 10020.

*Officers of McGraw-Hill Information Services Company:* President: Walter D. Serwatka. Senior Vice President: Robert D. Daleo. Finance: Vice President-Circulation: George R. Elsinger. Executive Vice Presidents: Russell C. White, Construction Market Focus Group; Kenneth E. Gazzola, Aerospace and Defense Market Focus Group; Brian H. Hall, Legal and Accounting Market Focus Group; Ira Herenstein, Computers and Communications Market Focus Group; Robert P. McGraw, Healthcare Market Focus Group; Vice President-Group Publisher, Construction Magazines: Ted R. Meredith.

*Officers of McGraw-Hill, Inc.:* Chairman, President and Chief Executive Officer: Joseph L. Dionne. Executive Vice President, Office of the Chairman: Richard B. Miller. Executive Vice President, General Counsel and Secretary: Robert Landes. Senior Vice President, Treasury Operations: Frank D. Penglase; Senior Vice President, Editorial: Ralph R. Schulz.

*Associated Services/McGraw-Hill Information Services Co.:* Sweet's Catalog Files (General Building, Engineering, Industrial Construction and Renovation, Light Residential Construction, Interiors), Dodge Building Cost Services, Dodge Reports and Bulletins, Dodge/SCAN Microfilm Systems, Dodge Management Control Service, Dodge Construction Statistics, Dodge regional construction newspapers (Chicago, Denver, Los Angeles, San Francisco).

Subscription rates for personnel of Architectural, Engineering, Interior Design, Design and other directly related firms and students thereof, are as follows: U.S. and U.S. Possessions and Canada \$42.50; Europe: \$150.00 (incl Air); Japan: \$160.00 (incl Air); all other Foreign: \$125.00. Single copy price for Domestic and Canadian: \$7.00; For Foreign: \$10.00. For Subscriber Services (U. S. only): 1-800-525-5003; (Canada & Foreign): 609/426-7070.

*Change of Address:* Forward changes of address or service letters to Fulfillment Manager, ARCHITECTURAL RECORD, P.O. Box 566, Hightstown, NJ 08520. Provide both old and new address; include zip code; if possible attach issue address label.

*Guarantee:* Publisher agrees to refund that part of subscription price applying to unfulfilled part of subscription if service is unsatisfactory.

*Copyright and Reprinting:* Title © reg. in U.S. Patent Office. Copyright © 1989 by McGraw-Hill, Inc. All rights reserved. Where necessary, permission is granted by the copyright owner for libraries and others registered with the Copyright Clearance Center (CCC) to photocopy any article herein for the base fee of \$1.50 per copy of the article plus 10 cents per page. Payment should be sent directly to the CCC, 21 Congress Street, Salem, MA 01970. Include code with request: ISSN0003-858X (\$1.50 + .10). Written permission must be secured for any other copying. Write Reprint Manager for such permission at address below, or to obtain quotations on bulk orders.

*Subscription List Usage:* Advertisers may use our list to mail information to readers. To be excluded from such mailings, subscribers should send a request to: ARCHITECTURAL RECORD, Mailing List Mgr., P.O. Box 555, Hightstown, NJ 08520.

*Publication Office:* 1221 Avenue of the Americas, New York, NY, 10020. ARCHITECTURAL RECORD (ISSN0003-858X) published monthly with additional issues in April and September by McGraw-Hill, Inc. Second-class postage paid at New York, NY and additional mailing offices. Postage paid at Windsor, Ontario, Canada. Registration Number 9617.

*Postmaster:* Please send address changes to: Fulfillment Manager, ARCHITECTURAL RECORD, P.O. Box 566, Hightstown, NJ 08520. THIS ISSUE is published in national and separate editions. Additional pages or separate editions numbered or allowed for as follows: Eastern Section 16Ea through 16Ed.

**Specify color  
with confidence.**

**Ceiling solution:  
Color-matched  
ACOUSTONE® Panels  
and DONN® Grids.**

A continuous sweep of color that complements your complete design. At last, it's effortless. Total. And predictable.

Match any of 24 standard colors in ACOUSTONE Panels to the same colors in DONN Grids. Or choose custom colors.

Order confident color—with no reservations. Contact: USG Interiors, Inc., 101 South Wacker Drive, Chicago, IL 60606-4385, Dept. ARM189

**Interiors from every angle.**

**USG Interiors, Inc.**

**USG**

© 1988 USG Interiors, Inc.  
Trademarks owned by USG Interiors, Inc.: ACOUSTONE, DONN.

Circle 2 on inquiry card



A DOOR THIS STYLISH HAS NO RIGHT TO BE THIS PRACTICAL.



89151 © 1989 Andersen Corp.

At first glance, you'll probably notice how beautiful it looks. But then, French doors have been looking good for over three hundred years.

Which brings us to the real beauty of the new Andersen® Frenchwood® Hinged Patio Door. The way it performs.

No other hinged patio door in the country is as weathertight. Rated to withstand a punishing 8" of rainfall and

50 mph winds. No other gives you a three-point locking system. Making the lock side of the door as secure as the hinged side. And no other provides energy-efficient Andersen® High-Performance or High-Performance Sun glass standard.

To learn more about using our Frenchwood Hinged Patio Door in your designs, see your Andersen

distributor, check the Sweet's file, or write us directly at Andersen Corp., Box 12, Bayport, MN 55003.

Come home to quality.



**Andersen**

Circle 3 on inquiry card

# R E S T O R A T I O N



 Wolverine Technologies  
The Restoration Collection  
1-800-521-9020



# C O L L E C T I O N<sup>®</sup>



Restoration  
Cambridge™  
3" Clapboard  
is one of five  
distinctive profiles  
that make up the  
new Restoration  
Collection of premium  
vinyl sidings and  
matching accessories.

"Wolverine Restoration was never viewed as a substitute for any other siding material, but rather as a first-quality product with design merit in its own right. That, in addition to its natural appearance and distinctive lines, was why the decision to use Restoration was made very early in the design process. Plus, the availability of compatible corner and window trim gave us even greater flexibility in creating a home of long-lasting beauty."

Stanley J. Monroe  
Architect  
Sweeney and Monroe Inc.  
Ann Arbor, Michigan

Open up your design options — choose one of the five Restoration styles for your next project. Call 1-800-521-9020 today for product information, specifications, and case studies.

Circle 4 on inquiry card



## *We won't fade into*

No more faded tans. Or blues that don't stay true. Carpeting made with Marquesa® Lana and Marquesa® Lana/ST polypropylene fiber (also known as olefin) will see to that.

Because unlike fibers dyed at the mill, polypropylene fiber has the color formulated into the yarn. So every stitch stays colorfast no matter what Mother Nature has in store.

Imagine, five years without fading. Without staining. Five full years covered by the PermaColor™ limited warranty from Amoco

**PermaColor™**  
BY AMOCO



***the sunset.***

Fabrics and Fibers. In commercial and residential installations, both.  
This remarkable PermaColor warranty is made possible only by years of endeavor at Amoco. From developing new grades of polypropylene. To advancing the technology of face yarns and carpet backing.  
Polypropylene yarn is just one of the more than \$4 billion of products that Amoco Chemical makes each year.

And now, the PermaColor warranty is forever changing the landscape of interior design. Call to get complete details. 1-800-292-6626.



Amoco Chemical

Circle 5 on inquiry card

# A WORKTOP FOR PERFECTIONISTS AND THOSE WITH NO EARTHLY REASON TO COMPROMISE.

If you prize good design, value superior performance and appreciate fine craftsmanship, worktops and sinks of DuPont CORIAN® will make a worthy addition to your home.

Imagine an extraordinary solid material that combines the elegance of marble, the permanence of stone with the workability



wood. Imagine sleek expanses that not only look but feel virtually seamless. Imagine the design possibilities with worktops and color-coordinated sinks.

Now imagine all this in a material you don't have to baby. Because the kitchen of your dreams should be a dream to maintain.

With CORIAN, you also get the complete assurance of a 10-year limited warranty from DuPont. For more information and the name of the Authorized CORIAN Dealer nearest you, call 1-800-527-2601. Or write DuPont, Room G-51550, Wilmington, DE 19801. CORIAN makes no compromises in design or function. Neither should you.

# CORIAN

Circle 6 on inquiry card





## HOW MUCH MARVIN WINDOW IS ENOUGH?



Somewhere between the two extremes shown here, there's a Marvin window that's just right for your next project.

One that combines the right size with the right style. One that combines precisely the right features. Maybe even a one-of-a-kind Marvin window you design yourself.

You see, at Marvin, we make windows to order. We don't build and warehouse a few popular shapes and sizes. We don't limit our line to a few standard feature packages. And, because we make windows to order, your size or style is never out of stock.

By making windows to order, we extend our line to the limits of your imagination. We give you more sizes, more styles, more features and more options. You decide how simple or extravagant to be. You tell us what features to build in.

You also get Marvin's made-to-order craftsmanship and quality. Every time. Dollar for dollar, feature for feature, nobody offers a wider or more complete line of windows. Nobody ever will.

How much Marvin window is enough? As much as it takes to convince you that made-to-order makes other manufacturing methods obsolete.

For more information call 1-800-346-5128 (in MN, 1-800-552-1167; in Canada, 1-800-263-6161) or write, Marvin Windows, Warroad, MN 56763.

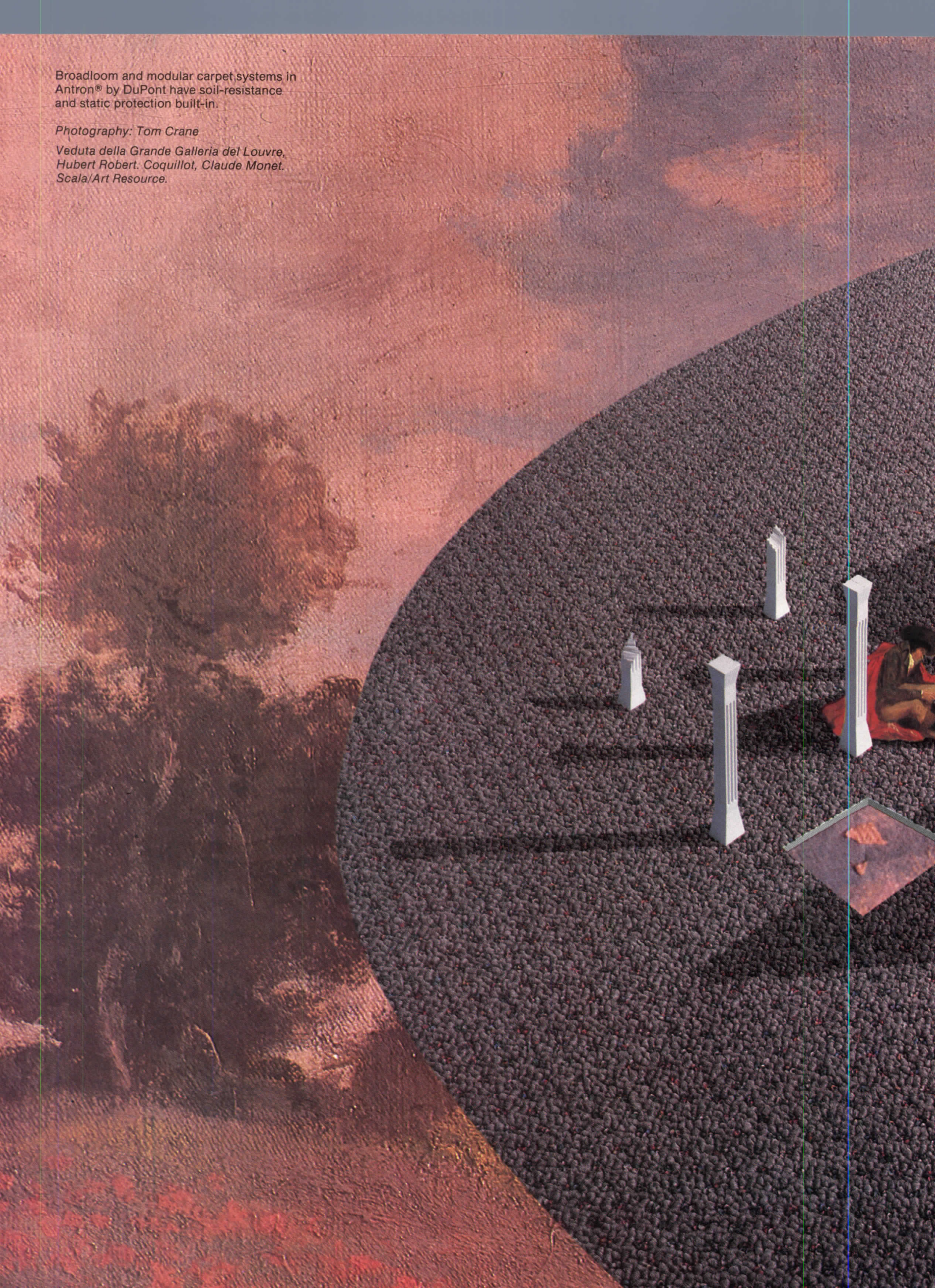
**MARVIN WINDOWS  
ARE MADE TO ORDER.**



Broadloom and modular carpet systems in Antron® by DuPont have soil-resistance and static protection built-in.

*Photography: Tom Crane*

*Veduta della Grande Galleria del Louvre, Hubert Robert. Coquillot, Claude Monet. Scala/Art Resource.*





## Lasting Impressions

When the acquisitions committee adds commercial carpet to the permanent collection, this is the search procedure:

Seek out the hidden values that guarantee long-term performance on the floor. Review the Unibond® technology that protects against edge ravel and delamination. Apply the state-of-the-art in backing systems for a trouble-free wear surface.

Compare Unibond to other backing constructions. The eye may not see the difference in the sample, but every time you walk a project you'll see it on the floor.

**Filing systems.** For detailed construction and performance specifications, see Sweet's General Building & Renovation and Contract Interiors files 09685.

**Call toll-free.** For literature, warranties, installation and maintenance guides, call 800/523-7888.  
FAX 215/666-1094.

**Circle 8 on inquiry card**

*There's no 'or equal' for performance.*

**Lees  
Commercial  
Carpet  
Company**



A Division of  
Burlington Industries, Inc.

# SHAKERTOWN SIDING: THE SIDING OF CHOICE

## Introducing More Design Options For Architects

As an architect you face many choices in specifying siding for your projects. You want a certain look at a certain price that can be installed cost-effectively on your specific project.

Hard to do sometimes? Well, take another look at Shakertown Siding.

Shakertown has expanded its product line to provide you with a wide range of choices in looks, application and price so you can create a home or building exactly the way you want.

**1. Face.** Shakertown has two popular shingle faces for you to choose from: Our **Colonial** panels provide you with a clear cedar shingle look while our **Cascade Classic** panels have a more rustic appearance with enhanced grain patterns and an occasional hand-sorted tight knot.



**2. Shingle Spacing.** We also offer a choice of spacing between each individual shingle to ensure you get the exact look you want. Choose between our traditional hand-applied **keyway** look or our tightly-jointed **contemporary** look.

**3. Butt Line.** You can also choose the butt line on our panels. Shakertown offers either an **even butt line** for a horizontal emphasis or a **staggered butt line** to add a more rustic shadow line to a sidewall.



**4. Backing.** Some building codes require a one-hour firewall assembly. And that can get expensive when you consider materials cost (not to mention the cost of fire-treating each individual shingle). So we offer our Plywood Back panels: Nail direct to studs over gypsum and you've met the firewall codes in most areas. We can also save you money in those areas that require solid sheathing: Use our Single-Ply back panels and avoid the cost of duplicate materials.



**5. Courses.** The cost of labor is a major factor in every budget. That's why Shakertown provides you with a choice between our Two-course panel or our One-course panel. So you can select the panel that will be the most cost-effective based on the type of labor in your area.

**6. Price.** With all these choices you can get the premium Shakertown look without a premium cost. Shakertown has a **wide range of price points** to fit most budgets. Our prices vary approximately 35 percent within our product line which makes us more competitive than ever.



Now that you know the other reasons why Shakertown is called the Siding of Choice why wait any longer?

**Call now toll-free 1-800-426-8970** for our free 12-page brochure as well as competitive prices. And we'll leave the choosing up to you.

## SHAKERTOWN SIDING

P.O. Box 400, Winlock, Washington 98596

Circle 9 on inquiry card



## *Supradur*<sup>®</sup> SUPRA-SLATE<sup>®</sup>

***Looks like Slate. Wears like Slate.  
Costs less than Slate.***

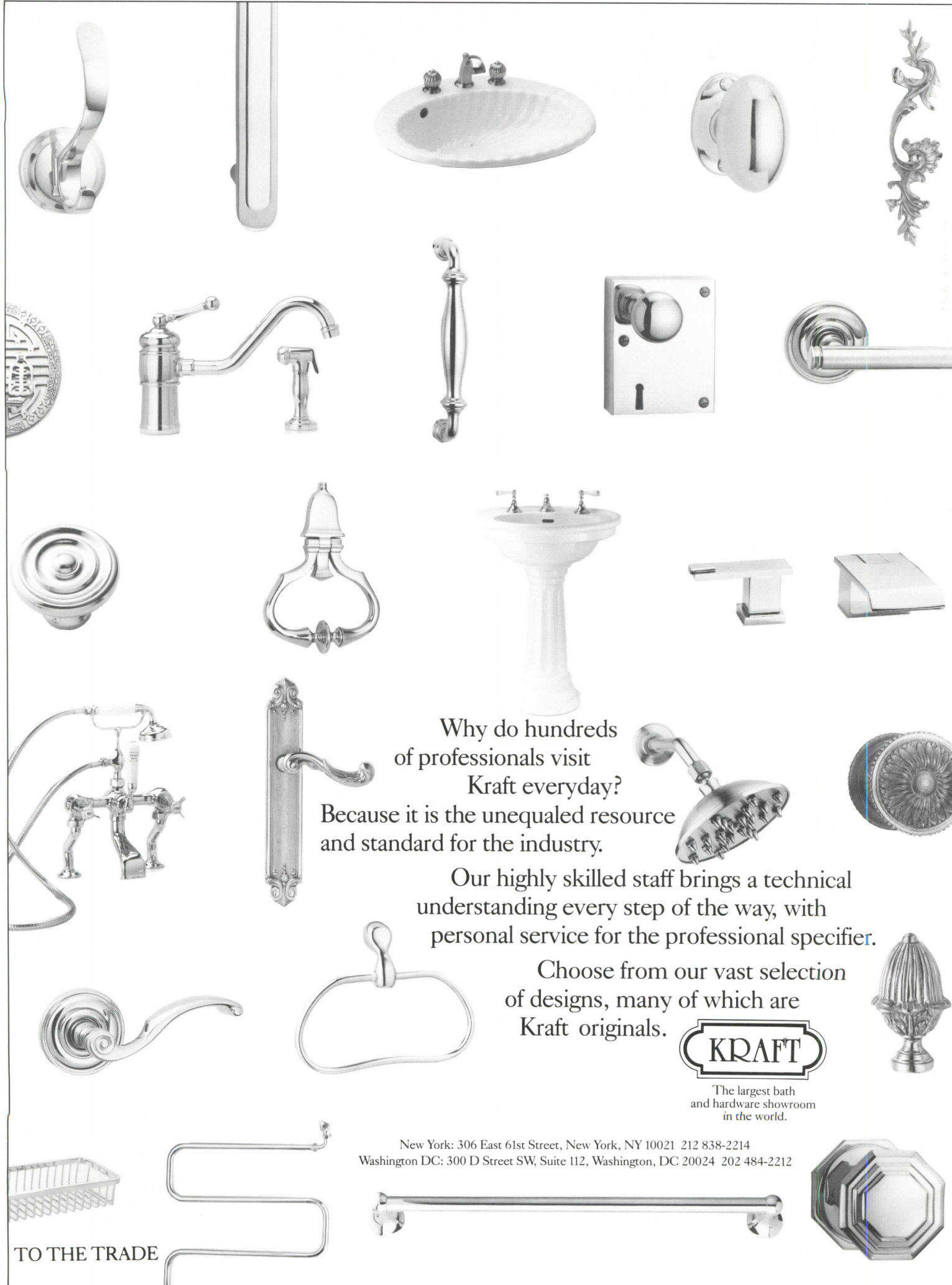
**SUPRA-SLATE<sup>®</sup>** features the look and durability of natural stone, and is manufactured in the colors of real quarry slate. The subtleties of texture and toughness of construction are combined in a product of unusual appeal and permanence. **SUPRA-SLATE<sup>®</sup>** provides the maximum protection from the elements while contributing to the beauty of the structure. Countless architectural effects have been

achieved by blending a combination of colors or by simply staggering the butts. As with other Supradur roofing products, **SUPRA-SLATE<sup>®</sup>** carries the Underwriters' Laboratory Class "A" label.

*Look for us in Sweets*

 **Supradur<sup>®</sup> Manufacturing Corporation**  
P.O. Box 908, Rye, NY 10580  
Tel.: (800) 223-1948 ☐ In New York (914) 967-8230

Circle 10 on inquiry card



Why do hundreds  
of professionals visit  
Kraft everyday?

Because it is the unequalled resource  
and standard for the industry.

Our highly skilled staff brings a technical  
understanding every step of the way, with  
personal service for the professional specifier.

Choose from our vast selection  
of designs, many of which are  
Kraft originals.



The largest bath  
and hardware showroom  
in the world.

New York: 306 East 61st Street, New York, NY 10021 212 838-2214  
Washington DC: 300 D Street SW, Suite 112, Washington, DC 20024 202 484-2212

TO THE TRADE

TISCHLER WINDOWS AND DOORS. UNCOMMON. UNCOMPROMISING.



**TISCHLER UND SOHN**

Made in Germany since 1888.

Three Greenwich Office Park 51 Weaver Street Greenwich, CT 06830 USA Telephone 203/622-8486 Telefax 203/622-8558 Toll-free 800/282-9911

Circle 12 on inquiry card

# Call Robinson Iron For Restoration Detail.



Paul Warchol



Robinson has long been the major resource for architects and designers concerned with quality restoration.

Our reproduction of cast and wrought metal work by traditional production methods has made us a dependable partner in the rehabilitation of American landmarks.

But we're also proud of our capability to bring your original design to life. For a color folder of our commercial work

and custom casting, please call at 1 800 824-2157 (outside Alabama). Or you can refer to your Sweets Catalog for our full color insert.



P.O. Box 1119 • Alexander City, Alabama 35010 • (205) 329-8486

As I See It #4 in a series  
Rebecca Blake  
*'Another World'*  
Color-Saturated Photography



THE BOLD LOOK  
OF **KOHLER**®

What's in a dream world? Just step in. Our Aventura Shower and Soak™ Whirlpool will cleanse and rejuvenate you like nothing else. Simply it's the old (and very civilized) Oriental regimen of shower and soak brought together most elegantly. See Yellow Pages for a Kohler Registered Showroom or write: Kohler Co., Dept. TBA, Kohler, WI 53044.

© 1989 by Kohler Co.

Circle 14 on inquiry card

# Beyond your expectations.



*From the C-Series.  
Model TFC4828.  
Three mirrored doors,  
two compartments.  
Two  $\frac{3}{8}$ "-thick adjust-  
able glass shelves  
per compartment.*

*The bath cabinet returns. Perfected. Outside, a mastery of mirrored line . . . edged with prismatic fire. Inside, mirrored doors and back panels reflect furniture-quality glass shelves. Detail. Completely concealed mountings and hinges . . . not a pull or catch in sight. Robern pride. Perfection . . . from design through safe arrival.*

*The C-Series. Limitless luxury . . . a range of sizes.*

robern

Please send for our full-color catalog. Robern, Inc., 1648 Winchester Road, Bensalem, PA 19020 (215) 245-6550

©1989, Robern, Inc. All rights reserved.

Circle 15 on inquiry card



**Tired of just chocolate and  
vanilla when choosing your  
window exterior colors?**



**Maybe it's time you  
let Weather Shield...**

# Scoop you some different "FLAVORS"!



At Weather Shield, we manufacture quality wood windows and doors, not ice cream. But just as different people like more than just chocolate and vanilla ice cream, you will find that your customers will want more than two choices in exterior window colors.

But we are talking about more than just different colors. We are speaking of a durable exterior coating system that passes or exceeds AAMA Specification 603.8 for salt spray testing. A finish that is resistant to fading, chipping, peeling, cracking, blistering and chalking. In addition it will stand up to some corrosive chemicals, acid rain and other airborne pollutants.

So for a durable exterior finish, in a selection of colors that will please just about anyone, circle the response card number below or consult the yellow pages for your nearest Weather Shield dealer or distributor.

"Actual color of paint cannot be accurately reproduced by the printing process. Actual paint color sample card available upon request."

Products described are available using SUNGLAS HRp (heat reflective) Low E Glass. A product of  Glass Division.

All Weather Protection - Always!



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

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

# Woodruf® Roofing sets you apart.

**Instant Appeal:** Woodruf® Roofing has curbside impact. One look and a buyer knows the two most important things about buying a home – he loves it, and when the time comes to sell, he'll get the best possible return on his investment. Woodruf's deep shadow lines and rugged texture are just that distinguished.

**Enduring:** Woodruf® shingles are tougher, denser than natural wood shingles; and thicker, stronger than asphalt roofing.

**Protected:** Woodruf shingles are backed by a long term, limited warranty\* against manufacturing defects, wind and hail.

**Profitable:** Woodruf gives your homes the unique look buyers will pay for, and that means more sales for you. For more information call 1-800-843-6360.

**WOODRUF™**

*Exclusively by Masonite*



® Masonite Corporation

\*Woodruf® Shingles have a prorated limited warranty of 25 years against manufacturing defects, and 5 years against wind and hail damage. This warranty is subject to the written terms and conditions of the Masonite Corporation Woodruf® Limited Warranty. Details and a copy are available at the place of purchase or from Masonite Corporation, One South Wacker Drive, Chicago, IL 60606. THIS ADVERTISEMENT IS NOT THE LIMITED WARRANTY.

Woodruf® and Masonite® are registered trademarks of Masonite Corporation, One South Wacker Drive, Chicago, IL 60606. © Masonite Corporation 1989



## 6 FAMILIES. 108 OFFSPRING, AND THE

Now selecting the right laminate color is as easy as COLOR+COLOR®. From Formica Corporation, the acknowledged innovator, it's the first system to bring order out of color-specifying confusion.

First dividing colors into six families, COLOR+COLOR further positions them according to chroma and value, permitting quick identification of desired colors—neutrals as well as chromatics—within each family. Result: organized ease of choosing, for time saving and dollars-and-cents efficiency.

All 108 COLOR+COLOR offspring are also available in ColorCore® solid color-through laminates. And in our polished and matte finishes and our slate, quarry, natural leather, Eldorado leather and mist textures as well. Next time you're looking for a laminate product specify one from the biggest, most respected family of all.

Formica Corporation is a partner in The Kohler Color Coordinates Program.






---

EASIEST-TO-USE COLOR SYSTEM EVER.



For samples call ZIPCHIP 1-800-524-0159.

Circle 18 on inquiry card



**The most  
exciting idea in  
roofing systems?  
We'll give you  
a tint.**

Single ply roofing in colors.  
A beautiful way to integrate roof surfaces into overall building design. Or to provide intriguing color accents, if you prefer. Either way, now you can have a roof which enriches your design rather than detracts from it.

Aesthetics and design flexibility aren't the only reason to specify Sarnafil. Consider performance. Sarnafil's thermoplastic membrane has withstood some of the worst weather conditions on the planet for 25 years. Unrelenting bombardment from ultraviolet radiation. Grueling thermal shock day after day. High winds. Drenching rains. Yet after a quarter of a century, it's still flexible, still hot air weldable, still watertight. When a membrane formulation proves itself so well, there's no reason to change it. Except to make it more colorful.

There is something new under the sun. Sarnafil mechanically attached and fully-adhered single ply roofing systems. In 21 vibrant colors. Discover how they can increase the potential for striking new designs. Call 1-800-451-2504 (In Mass. 1-800-451-2506), or call Sweet's Buylines.

 **Sarnafil**<sup>®</sup>  
**The roof with proof.**

# 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, no 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 building requirements and your deadline.

**Sales, Warehousing and Service Nationwide**

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

©1989 VELUX-AMERICA INC. ©VELUX is a registered trademark.

Circle 20 on inquiry card



**FREE**  
full color brochure

For more information about VELUX Gang Flashings, send for a free copy of "The Complete Guide to Roof Windows and Skylights" and a price list. Your inquiry will be answered within 24 hours. AR489 1

Name \_\_\_\_\_

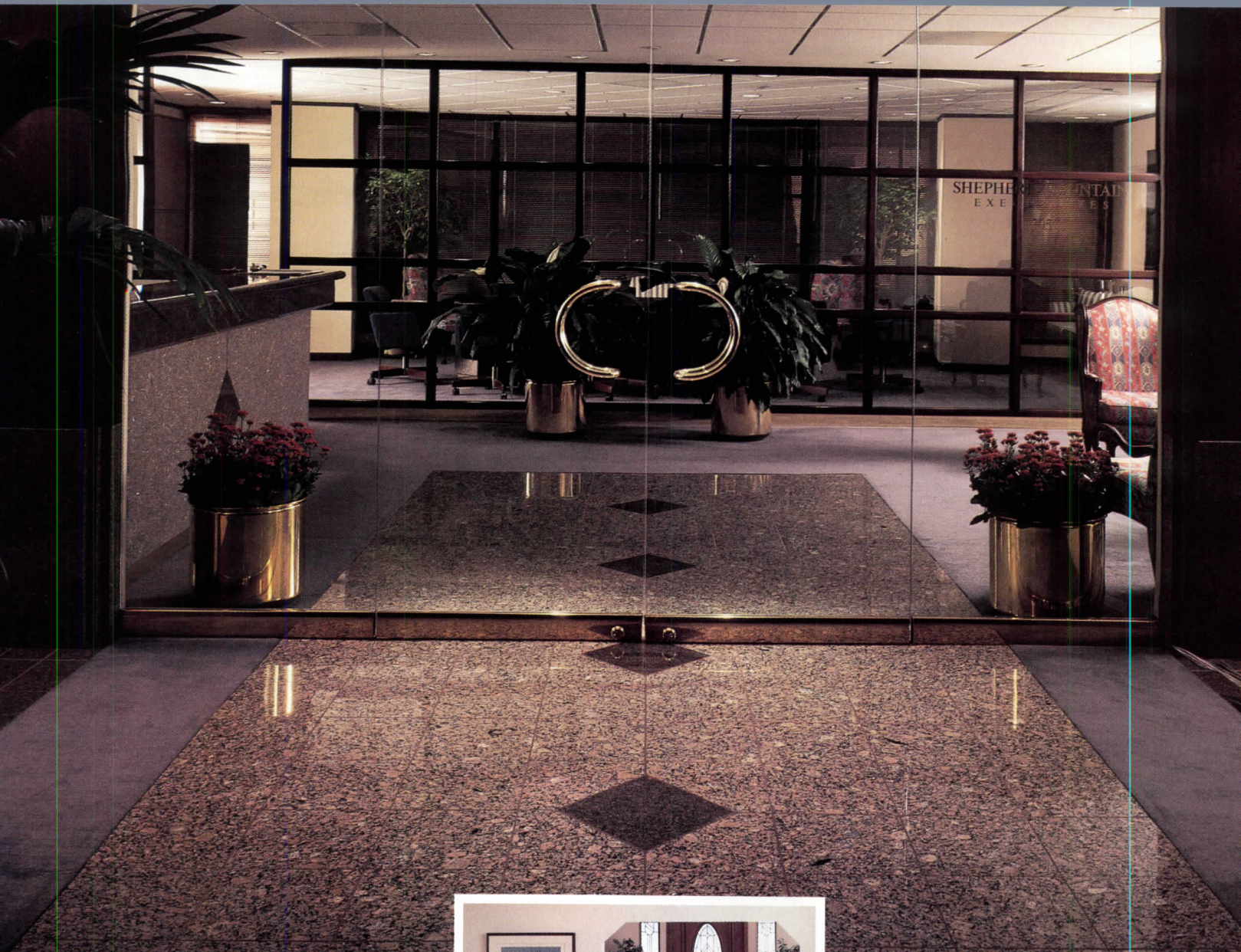
Firm \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

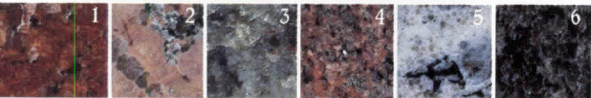
VELUX-AMERICA INC.  
P.O. Box 3268  
Greenwood, SC 29648

VELUX-CANADA INC.  
16817 Hymus Blvd.  
Kirkland, Qc., Canada H9H 3L4



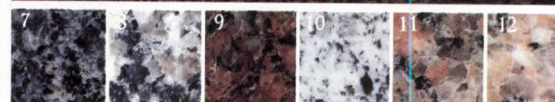
- 1. Radiant Red
- 2. Osage
- 3. Cold Spring Green

- 4. Lac du Bonnet
- 5. Lake Placid Blue
- 6. Academy Black



- 7. Charcoal Black
- 8. Rockville
- 9. Carnelian

- 10. Sierra White
- 11. Sunset Red
- 12. Sunset Beige



## Granite Creates Elegance

For the floor, the wall, or the conference room, Cold Spring Granite creates an elegant atmosphere wherever it's placed.

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

### An Attractive Value

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-absorbent. Granite can also be easily maintained with mild soap and water. It results in a low maintenance, long-lasting product with high prestige value.

### A Vast Array Of Options

Cold Spring is your most complete source for domestic granite interior products; from floor 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, service, and technical support, unequalled in the business.

### Professional Design Assistance Available

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.**

## COLD SPRING

*The Single Source Supplier*

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

Available through local distributors

© Copyright 1988 Cold Spring Granite Company

Circle 21 on inquiry card





# Put drafting time on your side.

New Berol RapiDesign Symbols Libraries™ make CAD system drafting faster and easier. For nearly 50 years, Berol® RapiDesign™ templates have made precision manual drafting faster and more economical. Now Berol brings those same benefits to Macintosh-based CAD systems—with RapiDesign Drawing Symbols Libraries.

**Four libraries. Each with four times as many symbols.** Four comprehensive libraries give you immediate access to the symbols you use most often. Each contains between 900 and 1300 symbols—three to four times as many as other libraries.

**Consistently sized for greater accuracy.** All symbols are precisely sized to conform exactly to ANSI standards. You get the same accurate, professional results you've always enjoyed with RapiDesign templates.

**Electrical/Electronic Design:** Over 1200 electrical and electronic symbols consistent with ANSI-Y32.2 specifications.

**Mechanical Design:** Over 1000 symbols for HVAC systems. Also includes symbols for fluid power design.

**Residential Architectural:** Over 900 symbols and details for design and floor layout; most are shown in both plan and elevation views. Scale: 1/4" = 1'0".

**Commercial Architectural:** Over 1000 symbols for architectural design of larger commercial structures. Scale: 1/4" = 1'0".

Apple and Macintosh are registered trademarks of the Apple Computer Corporation. MacDraw and MacDraw II are registered trademarks of Claris Corporation. © 1988 Berol USA, Brentwood, Tennessee 37024-2248

## Berol RapiDesign Symbols Libraries

	PICT/MacDraw	MacDraw II
Electrical/Electronic	RM-1	RM-12
Mechanical Design	RM-2	RM-22
Residential Architectural	RM-3	RM-32
Commercial Architectural	RM-4	RM-42

PICT file version supports programs capable of reading PICT-format files. MacDraw II version requires MacDraw II program.

**Order now toll-free 1-800-323-2454, ext. 011**

Call 8:30 a.m.-5:00 p.m. Pacific Standard Time, or mail the convenient order form.

<b>Send me my RapiDesign Library today!</b>				Payment in U.S. Dollars <input type="checkbox"/> Money Order enclosed <input type="checkbox"/> VISA <input type="checkbox"/> MasterCard	
Item #	Qty.	Price (ea.)	Total	Card #	Exp. Date
		\$89.95		Signature	
		"		Name (Print Name on Card)	
		"		Address (No P.O. Box)	
		"		City/State/Zip	
Subtotal				Daytime Phone # (____) _____	
Please add \$3.00 per order for postage and handling					
Add sales tax: CA residents 6% IL residents 5%, TN residents 5.5%					
Total					
<b>Mail to: Berol USA • P.O. Box BEROL • Carmel Valley, CA 93924</b> Alexander & Lord Distribution Center					

Circle 22 on inquiry card

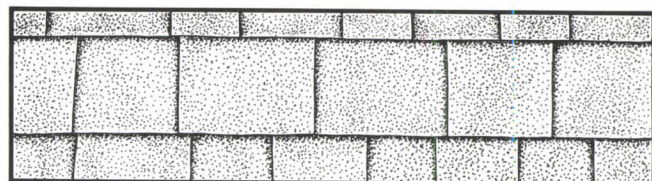


**G-P SUMMIT® SHINGLES.  
THE BUILT-IN SHADOWLINE GIVES A MORE DEFINED,  
A MORE REFINED, ROOF TEXTURE.**

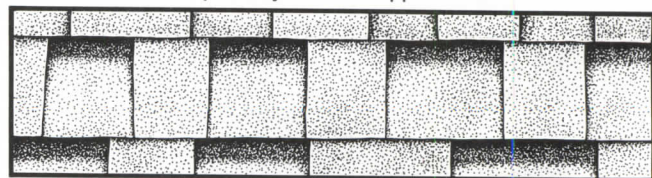
Georgia-Pacific Summit® and Summit® III laminated architectural shingles can make a real difference in the aesthetic appeal of your custom homes and light commercial projects. The built-in, three-dimensional shadowline creates a more richly textured, more highly defined roof surface.

### **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 *a/ways* 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 23 on Inquiry Card for Literature  
Circle 24 on Inquiry Card to Speak with a Sales Representative



## *Wool. The Wright choice then, the right choice now.*

When Frank Lloyd Wright designed the Meyer May House in 1908, he envisioned interior spaces with the serenity and warmth of the prairie.

To create subtleties of tone and texture, one of the natural materials he used was wool. Today the enduring qualities of wool live on, amid mellow oak moldings and art glass windows, in the most faithfully restored of all Wright's prairie houses.

Wool creates a quiet calm in expanses of subdued carpets. Rich wool upholstery sets off tranquil settings of furniture. All rewoven to the original designs.



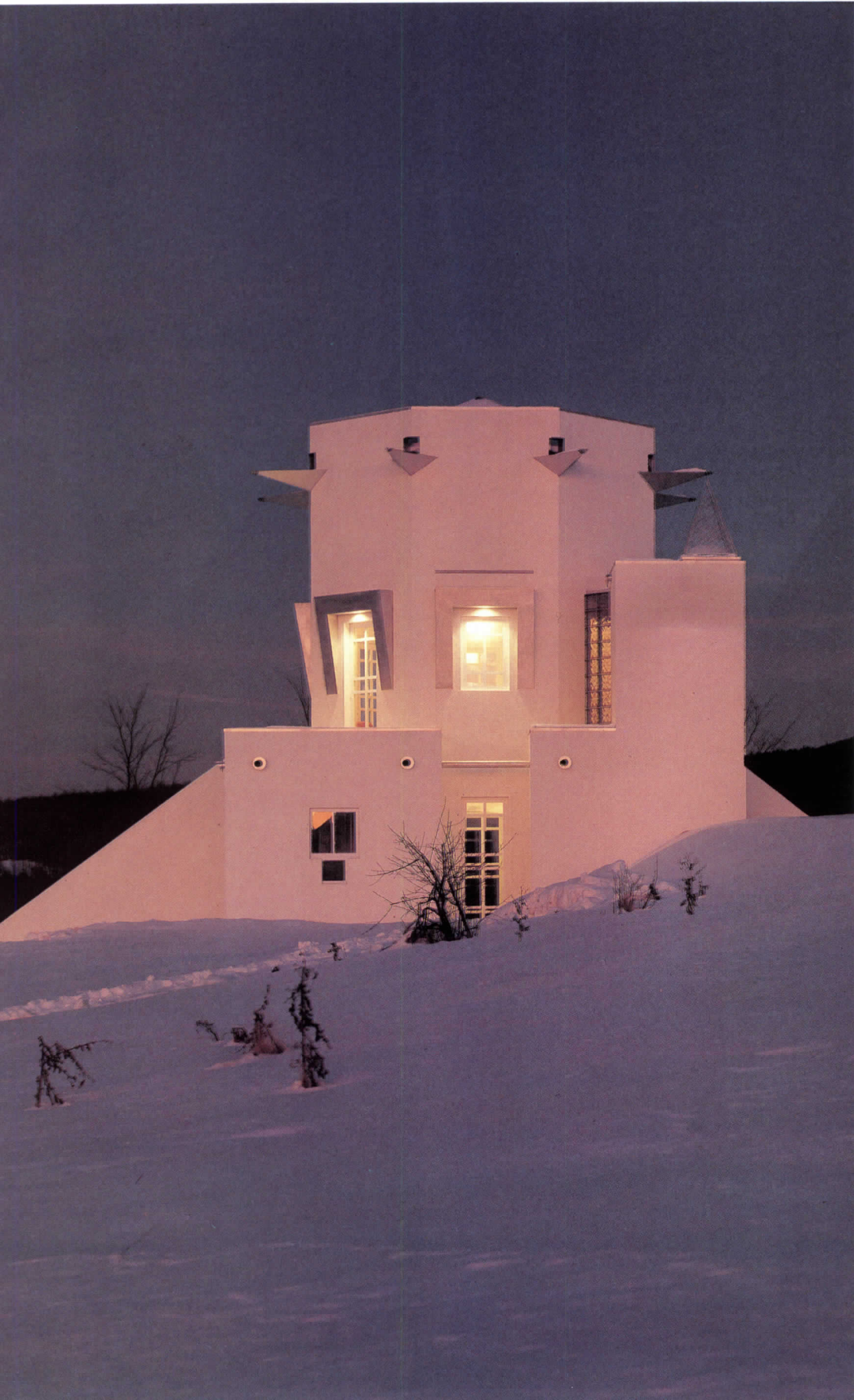
*Now, as then,  
there's no better  
choice than wool.*

The Wool Bureau, Inc., 360 Lexington Avenue, New York, NY 10017-6572  
Interior Textiles Division, 240 Peachtree Street, N.W., Space 6F-11, Atlanta, GA 30303-1301

MEYER MAY HOUSE RESTORATION: STEELCASE INC.

Circle 25 on inquiry card

Schwartz/Fiekowsky House  
Schwartz/Silver Architects



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

*Designing or building  
your own home means  
satisfying the toughest  
critic you'll ever have.*

*It means uniting  
your most inspired  
designs with mate-  
rials that deliver the  
highest standards of  
performance.*

*STO Exterior Insula-  
tion Systems surround  
homes with a flexible,  
moisture-resistant  
shield that not only  
defies the elements but  
creates superior  
energy efficiency in  
every season. All while  
standing up to the most  
demanding aesthetic  
requirements.*

*And if you've satis-  
fied the harshest critic  
of all, you'll know  
you've found a wall  
system to rely on.*



**STO INDUSTRIES, INC.**

Quality Lane, Box 219  
Rutland, VT 05701  
Toll Free: (800) 851-5533

A subsidiary of STO Corp.,  
the Systems Technology Organization

**Circle 26 on inquiry card**

DOVE



PAF®

Design:  
Mario Barbaglia  
Marco Colombo

PAF® srl  
A Chartwell Company  
Via Edison, 118  
20019 Settimo Milanese Italy  
Telefono (02) 3287321  
Telex 315031 Paf I  
Telefax (02) 3288137

Halogen table lamp  
50 watts  
Colours:  
black, white, blue,  
yellow, red



KOCH+LOWY A Chartwell Company

**Factory and Office**  
21-24 39th Ave.  
L.I.C. N.Y. 11101 - 3687  
718-786-3520  
Telex 620056  
Fax 718-937-7968

**New York**  
200 Lexington Ave.  
New York, N.Y. 10016  
212-889-3860

**IDC/NY**  
Ctr. Two, 7th Fl.  
(w/ICF)  
30-20 Thomson Ave.  
L.I.C. N.Y. 11101  
718-937-0722

**Chicago**  
1245 Mdse. Mart  
Chicago, IL 60654  
312-467-5911

**High Point**  
Commerce & Design Bldg.  
201 W. Commerce Ave.  
High Point, N.C. 27260

**Dallas**  
9038 W.T.C.  
Dallas, TX. 75258  
214-747-0420

**Florida**  
DCOTA, B-494  
1855 Griffen Rd.  
Dania, Fl.  
33004

**Los Angeles**  
639 P.D.C.  
8687 Melrose Ave.  
L.A., CA. 90069  
213-659-5660

**San Francisco**  
380 Galleria Des. Ctr.  
101 Henry Adams  
S.F., CA. 94103  
415-863-2233

**Italy**  
PAF srl  
10, Via Pietro  
20121 Milano  
Tel. (02) 328

# Versatec announces drastic reductions on electrostatic plotters.



Introducing a plotter that's half the usual size and weight.

And half the price you'd expect to pay for electrostatic performance.

Yet our 8500 Series gives you all the quality you've come to expect from Versatec. The leader in electrostatic technology for over two decades.

And while squeezing down the size of our plotters, we managed to squeeze out a lot more performance. The plot time is drastically reduced because the information is processed by the plotter, freeing your computer for other projects.

Also note that compared to pen plotters,



the 8500 has 6 to 20 times more throughput. Now that's fast. But the 8500 Series is easy

to handle as well. Media loading is up front. You simply plug in the system and it's ready to plot.

A unique user-friendly keypad takes anyone through the plotting process quickly, easily and in plain English. A built-in micro-floppy drive stores plotter setups and configurations on-disk. Which means no more time-consuming setups.

The 8500 Series is also the first plotter that's literally ready-to-roll. Its built-in casters let you move quickly to any location for sharing. You can also share the 8500 through networking with a plot server.

With optional features the 8500 also automatically cuts and winds plots. Up to 999 copies, overnight, completely unattended if you want. And it's available in both 400 and 200 ppi resolution, in either 24" or 36" formats.

You also get full support for 906/907 and HP-GL pen plotter data formats. So designers have the freedom to use virtually any major CAD package they choose.

Incidentally, the same technology that reduces the size of the 8500 also makes it three to four times more reliable than the industry standard. Which means you'll have

little need for the most comprehensive service and support organization in the world.

For more information on our 8500 Series, call our toll-free number now: (800) 538-6477;



in California, (800) 341-6060.

But do it now. Because choosing any other electrostatic plotter could have drastic consequences for your budget.

**VERSATEC**  
A XEROX COMPANY  
Engineering Systems Division

We deliver performance.

Versatec Inc.  
2710 Walsh Avenue, Santa Clara, CA 95051  
Versatec is a trademark of Versatec Inc. Xerox is a trademark of Xerox Corporation. HPGL is a trademark of Hewlett-Packard. 906/907 is a trademark of California Computer Associates.  
© 1989, Versatec Inc.

Circle 28 on inquiry card

**FOR A LIMITED  
TIME ONLY  
THIS \$782.<sup>50</sup>  
WORKSTATION  
CAN BE YOURS  
FOR ONLY  
\$599.<sup>95</sup>**



*From April 1 to May 30, 1989 you can save over \$180 on this table, straightedge, and stool package at participating Mayline dealers. A high quality designer package including our best selling 37½" x 60" Ranger Four-Post Table with a precision Basswood top, smooth riding 48" E-Z Grip Straightedge, and introducing our new line of Mayline Easy Chairs and Stools in a stool configuration, complete with 265mm lift and footring.*

*For further information contact your nearest Mayline dealer or circle the reader-ship card number.*

**MAYLINE®**

*Mayline Company, Inc., P.O. Box 1405, Sheboygan, Wisconsin 53082-1405, 414-457-5537*

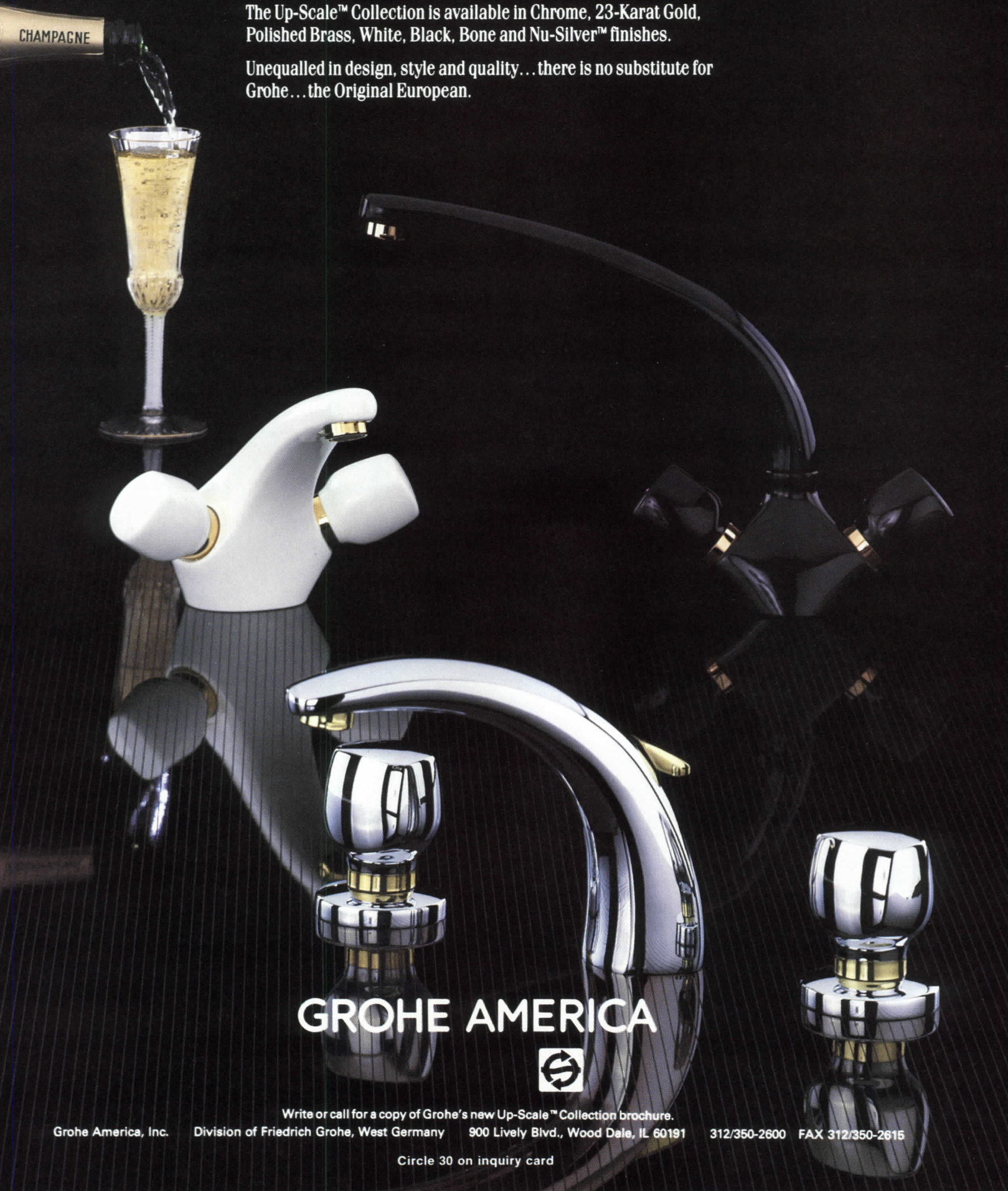


# THE UP-SCALE™ COLLECTION

Grohe's Up-Scale™ Collection...with color accents...adds elegance to the kitchen, bath and spa.

The Up-Scale™ Collection is available in Chrome, 23-Karat Gold, Polished Brass, White, Black, Bone and Nu-Silver™ finishes.

Unequaled in design, style and quality... there is no substitute for Grohe...the Original European.



## GROHE AMERICA



Write or call for a copy of Grohe's new Up-Scale™ Collection brochure.

Grohe America, Inc.

Division of Friedrich Grohe, West Germany

900 Lively Blvd., Wood Dale, IL 60191

312/350-2600

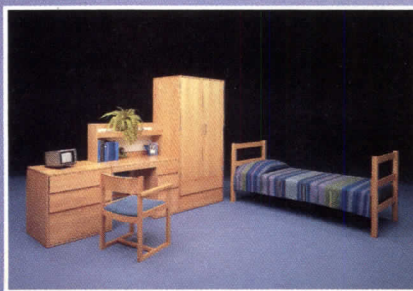
FAX 312/350-2615

Circle 30 on inquiry card

# Lift Your Students To New Heights



Select a Loft Group from Adden's attractive and affordable Roommate Collection. Specifically designed and constructed to enhance and endure student environments, the components of this compact, yet versatile, furniture system can be used individually as well as lofted.



Adden also manufactures a complete line of solid oak and upholstered furniture for lounges, dining and study areas, libraries and offices. To raise the quality of life throughout your residence halls, or elsewhere on campus, take a lesson from Adden.

**ADDEN**  
▲ FURNITURE ▲

26 Jackson Street, Lowell, MA 01852 (508) 454-7848

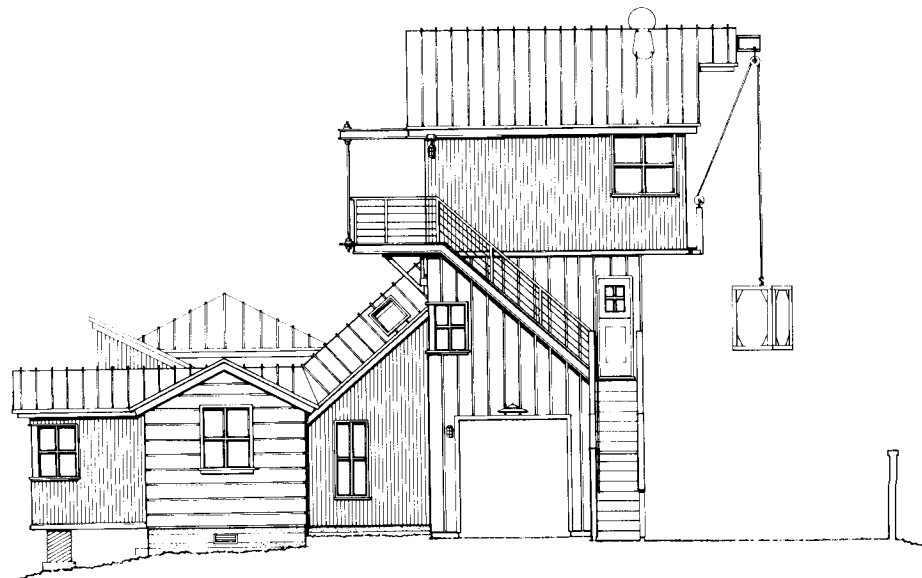
Circle 31 on inquiry card

# Record Houses 1989

“The only good regionalist is a reluctant regionalist,” claim partners Richard Fernau and Laura Hartman, architects of the Berggruen House in the Napa Valley (below and pages 50-55). Their credo might well be spoken by all the architects of the projects featured in this year’s issue of RECORD HOUSES. Though not formally aligned, these mostly young designers share common inspiration from the cultural traditions of a particular place, but hold back from archaeologically replicating a local vernacular. Instead, their regional references are developed into a site-specific and environmentally responsive framework from which they invent a bold, idiosyncratic, and personal language.

The starting point for some of our featured reluctant regionalists may be the established parlance of a place: Mission Style in Southern California (pages 56-59), for example, or salt-box Colonial on Long Island (pages 96-99). For other architects, a project may stem from indigenous materials and construction methods, whether on the Florida Gulf Coast (pages 100-105) or in the Pacific Northwest (pages 60-67). Still other designers base their vernacular on a logic derived from the site itself: a steep riverbank (pages 42-49), a rocky seashore (pages 82-87), or the base of a mountain (pages 106-113). Distilling the particulars of history, traditional construction, climate, and topography down to a spiritual essence, they create forms more attuned to Modern abstraction than the cozy sentimentalism of Postmodern historicism.

All agree that no building type is better suited to exploring regionalist alternatives than the house, with its long-established ties to the American landscape. In addressing the problems associated with contemporary living, these architects offer progressive solutions that are, in their unconventionality, anything but reluctant. *Deborah K. Dietsch*



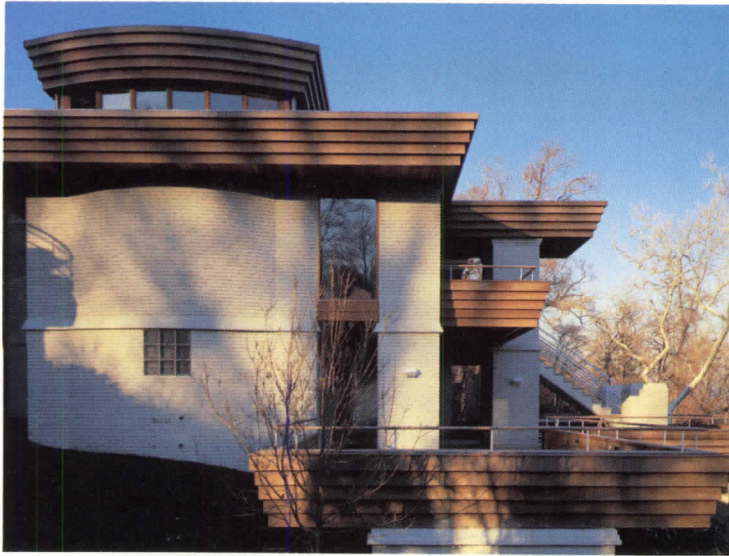
*Berggruen House  
Rutherford, California  
Fernau and Hartman, Architects*

# In the Wright spirit



Hudson River House  
Rockland County, New York  
Theodore M. Ceraldi &  
Associates, Architects





*At the end of the house's central axis, a stair spills out onto a projecting "lookout" over the Hudson River (preceding pages). A void carved from the center of this outdoor deck reveals the swimming pool below (opposite). The mixed geometries of the house are revealed in angled and curved facades facing interior courtyards, which are tied together by stepped brick stringcourses and redwood parapets (above).*

Frank Lloyd Wright's words about the integrity of materials, modern means of production, simple details that complement the whole, and unified interior spaces strike a welcome chord in the minds of many architects practicing today. Yet finding a formal expression distilled from the essence of his ideas and suitable for the demands of contemporary family life proves a complex task. Theodore Ceraldi, an architect based in Nyack, New York, has managed to embody Wright's goals and meet the sophisticated needs of a two-career couple in a house perched high above the Hudson River.

Rather than echo the style of neighboring Victorian houses—"huge things inappropriate to our time," the architect calls them—Ceraldi layered the building as a series of planes. Some are nestled into the sloping site, some embedded in the ground, while others soar outward toward the water to provide uninterrupted river vistas. The distinctly related elements of the 9,000-square-foot mass overlap but never reveal the whole.

A direct formal relationship to Wright's houses, particularly those of the late 1930s and '40s, is undeniable. Ceraldi employed Wright's characteristic language of canted, lapped wood parapets to articulate horizontal planes that appear to float above bands of brick and glass. But, as the architect is quick to point out, the similarities between his work and Wright's stem from a common source—the American landscape—not stylistic mimicry. For Ceraldi, the wide expanse of the Hudson River provides a visual parallel to the flat, open plains of Wright's Midwest, and the scale of both landscapes, he feels, calls for a human-scaled architecture integrated with the land. In his search for an appropriate formal expression, he looked to the same non-European precedents—Mayan and Japanese design, for example—that inspired Wright.

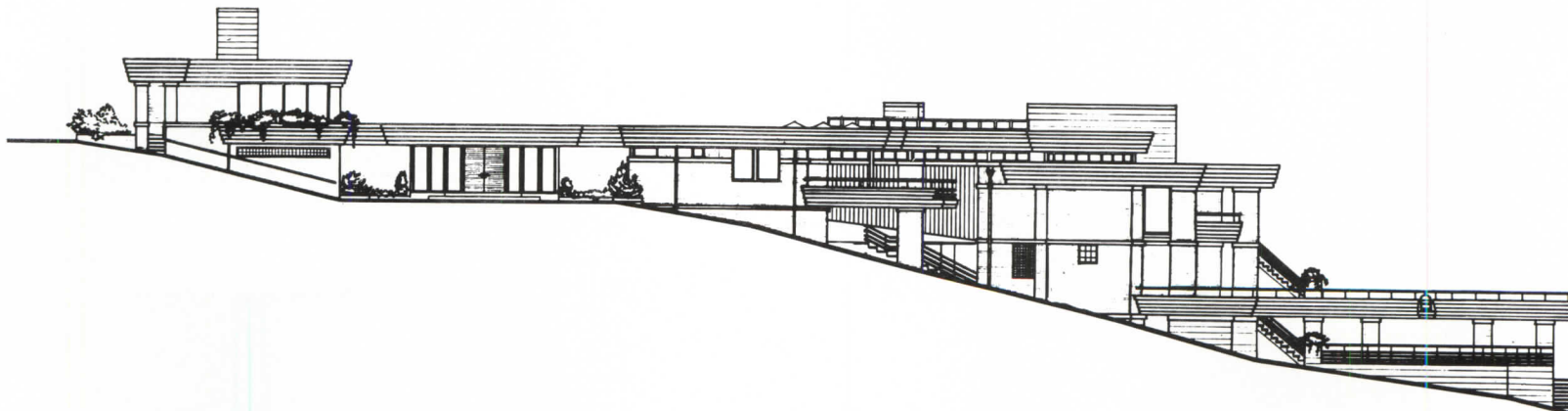
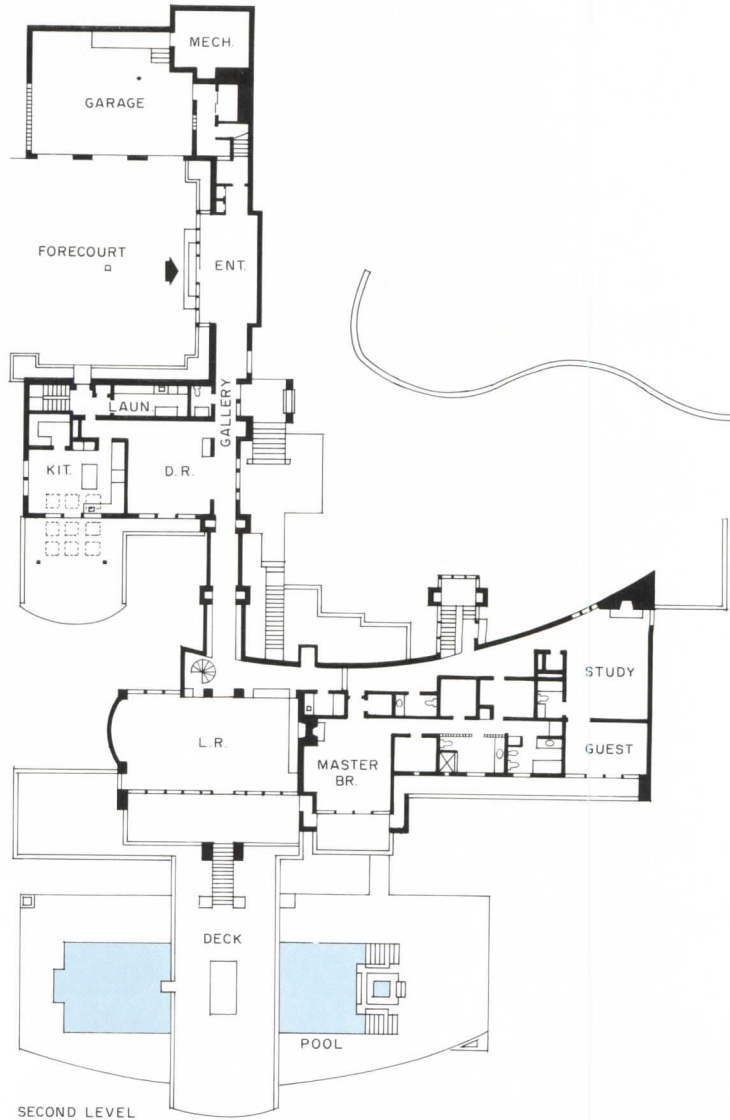
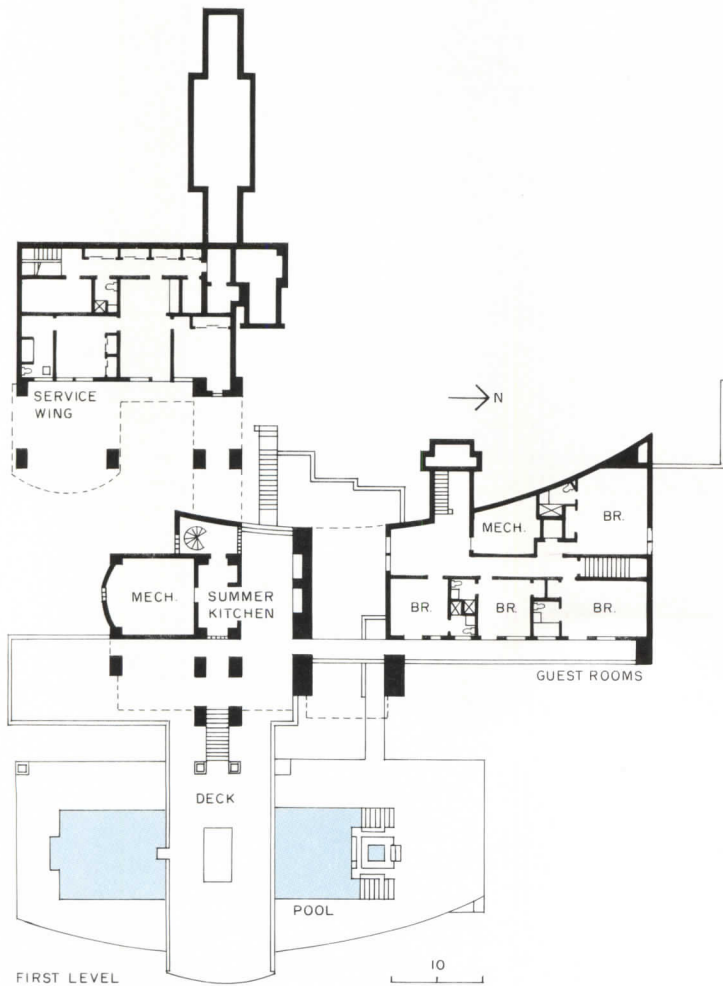
In plan, the house is generated from a long central spine that links a series of rooms to outdoor decks and gardens. At the end nearest the street, Ceraldi incorporated an existing Cape Cod cottage into the building, shearing the structure of its gabled roof to create an office. This section is the only part of the house immediately visible from the driveway, and it is only after one proceeds downhill and enters a forecourt, which separates the office from the rest of the house, that the entire design sequence unfolds. The main entrance, centered on the forecourt and flanked by colorful leaded-glass panels, is located within a skylit gallery leading from the office through the main spaces of the house. This passageway steps down through regularly spaced piers and niches containing sculpture and paintings to a double-height living room and adjoining deck, which projects over the pool and commands impressive views over the river.

Ceraldi repeated the simple vocabulary of the exterior inside, with stepped patterned woodwork and unembellished walls that act as a foil to the owner's vibrant art collection. Spaces are modulated by natural light filtered through leaded glass, skylights, clerestories, and ribbon windows. Throughout, the architect insured that the relationship between interior and exterior continually changes, with the horizon disappearing and reappearing from one room to another. Guiding our perceptions from inside the house to the dramatic river landscape beyond, Ceraldi encapsulates a unity that seems to be created by, in his words, "an invisible hand." *Anne E. Rieselbach*

*Anne E. Rieselbach is program coordinator of The Architectural League in New York City.*



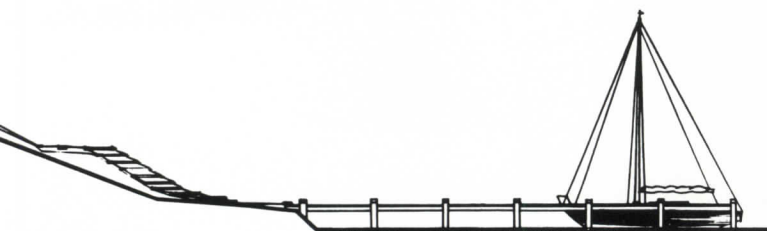
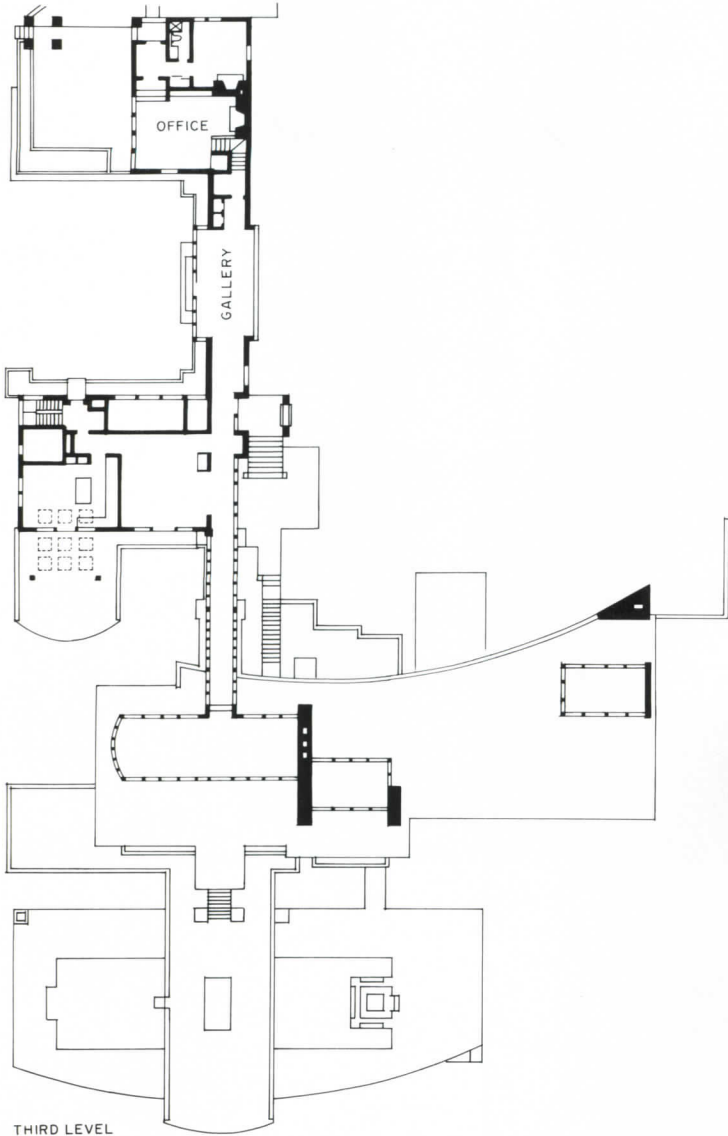
The principal public spaces of the house are located on the second level (middle plan) off a central gallery that descends to an outdoor deck (section). At the street (top of plans), Ceraldi remodeled an existing house on the site into a garage and office (middle and right plans), which enclose the north side of a forecourt. He located the main entrance within this forecourt under a cantilevered curve (bottom photo opposite). The main spine of the house leads from an office to a dining room and a secondary axis containing a master-bedroom





suite and adjoining study, which open onto a private deck (middle plan). Tucked beneath this level is a string of guest bedrooms all opening onto terraces (left plan). On the bottom deck facing the river, the pool gives swimmers the illusion of paddling aboard a

river steamer (middle photo below). From this deck, a footpath meanders down to the water (section and photos below) through landscaping designed by Ceraldi, whose floral palette comprises umbrella pines, rhododendron, roses, dogwood, and bayberry.

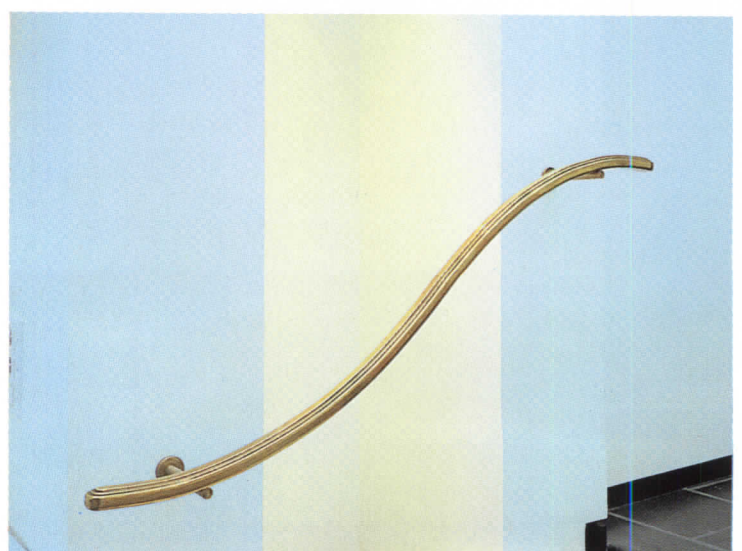
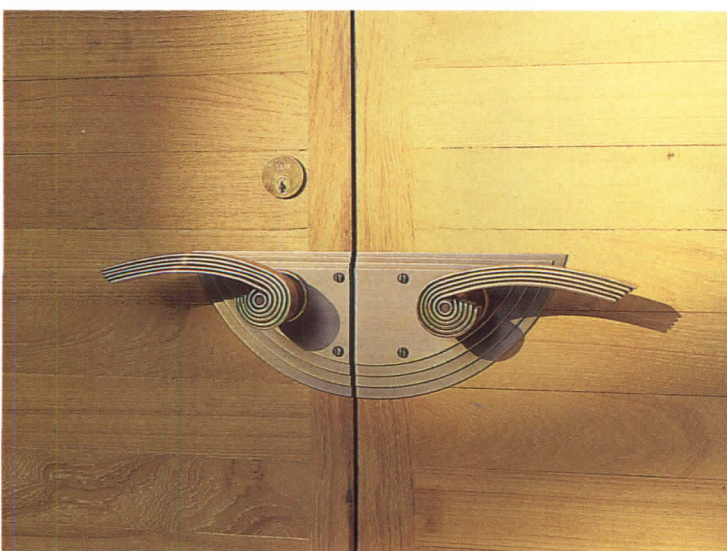




*In the living room, a limestone fireplace provides a solid counterpoint to the room's clerestories and doors (above). A skylit gallery (top left and right opposite) runs the length of the house, stepping down from the entry to the living room. Ceraldi designed much*

*of the hardware, including a curved stair rail and door handles (below), elements he views as particularly important because they are a visitor's first tangible relationship to the house. Other crafted details fill the interior, including stained-glass panels*

*designed by Susan Steinsmuehlen that border the front door (bottom right opposite). The dining table (bottom left opposite) was designed by Kneeland/Sullivan to complement reproductions of Frank Lloyd Wright's barrel chairs.*





*Hudson River House*  
 Rockland County, New York  
**Architect:**  
 Theodore M. Ceraldi &  
 Associates, Architects  
 P. O. Box 13  
 Nyack, New York 10960  
 Theodore M. Ceraldi, principal-  
 in-charge; Kier B. Levesque,

associate-in-charge; Kathryn  
 Connell, chief draftsman;  
 Arnold Oppler, draftsman;  
 Yolanda Gehegan, office  
 administrator  
**Engineers:**  
 M. G. McLaren (structural);  
 Arthur R. Breuer (mechanical)

**Consultants:**  
 SG Interiors (furniture);  
 Renaissance Glass  
 (stained glass)  
**General contractor:**  
 Marco Martelli Associates, Inc.  
**Photographer**  
 ©Mick Hales

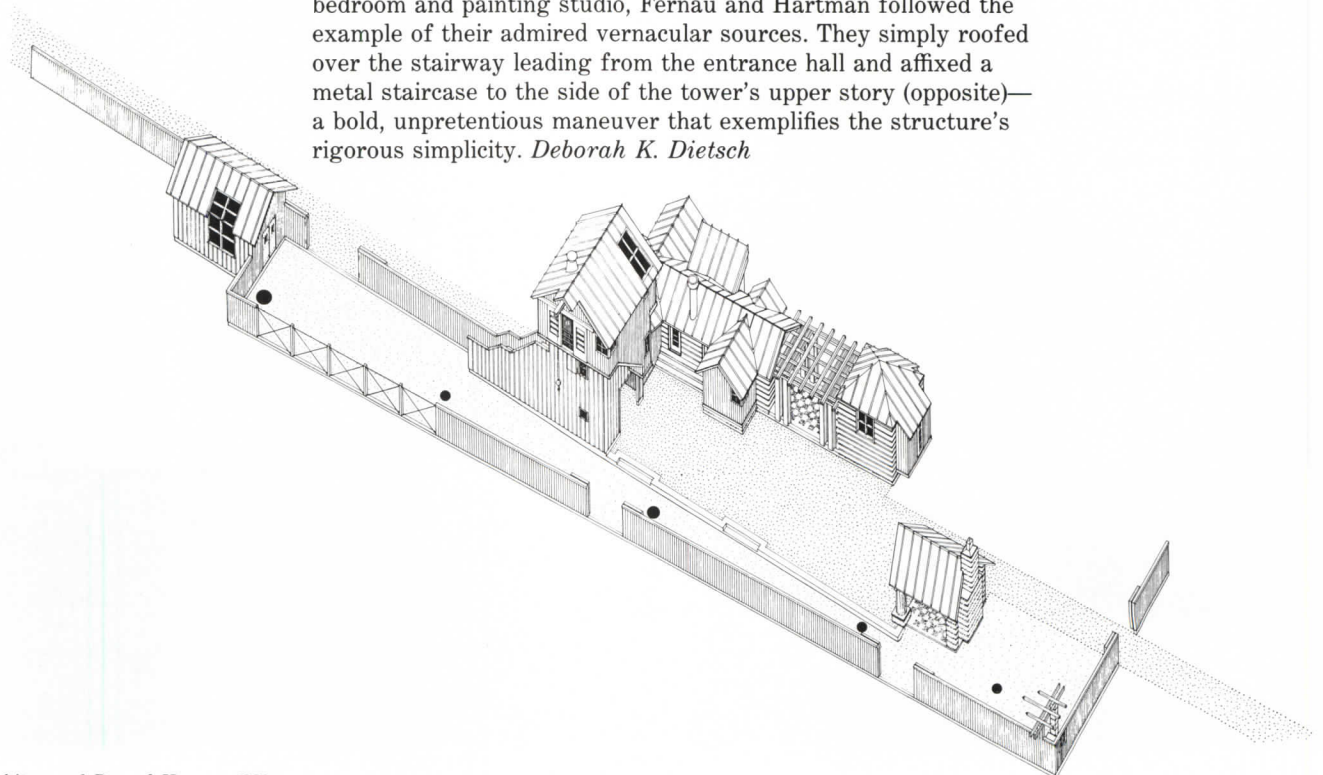


# Back to basics

Berggruen House  
Rutherford, California  
Fernau and Hartman  
Architects

Bay Area architects Richard Fernau and Laura Hartman practice what they call "reluctant regionalism," an environmentally responsive esthetic rooted in the pragmatic logic of vernacular California architecture. "We want our projects to have a connection to the particulars of their place," says Fernau. "The vitality and problem-solving aspects of anonymous architecture are a means to that end." A vivid example of the partners' philosophy is the house they designed for painter Helen Berggruen in the Napa Valley. Fernau and Hartman began the project by studying the ramshackle farmworkers' housing that once stood on their site, a wooded lot sandwiched between two creeks on the edge of a vineyard. This casual setting inspired them to design a rustic camp of separately housed functions, including a bunkhouse, cookhouse, and lodge, that was eventually consolidated into an L-shaped building focused on a central outdoor space. Segmented into corrugated-metal-clad bays and a tower (opposite), the house evokes the accretionary spirit of the original sheds in a linear organization of discrete rooms that allows the client and her guests to live and work independently from one another.

Fernau and Hartman anchored the compound to its natural boundaries by clearly defining an axial relationship between their various components. From the driveway, bordered by a workshop and fenced yard (left in axonometric), the house is entered through a doorway at the base of a tower (opposite), which also provides access to a courtyard with an outdoor fireplace (right in axonometric). To the southeast, the architects ordered the main spaces of the house as an enfilade of study, living room, and kitchen that is connected by a pergola to a freestanding bedroom/bathroom pavilion. From this central spine, they projected gabled, glazed bays of varying proportions that distinguish each room with an individual character and provide views to the surrounding vineyards. To connect the main block of the house to the master bedroom and painting studio, Fernau and Hartman followed the example of their admired vernacular sources. They simply roofed over the stairway leading from the entrance hall and affixed a metal staircase to the side of the tower's upper story (opposite)—a bold, unpretentious maneuver that exemplifies the structure's rigorous simplicity. *Deborah K. Dietsch*







*Fernau and Hartman designed the Berggruen House as a compound of interrelated indoor and outdoor spaces on a narrow lot between two creeks. At the end of the driveway, they carved out a gateway that shelters the entrance to the main living areas (top*

*opposite) and provides access to a courtyard (bottom), which features a templelike barbecue (section and bottom opposite). Alongside the driveway, the architects fenced in an oak-shaded yard between the house and a workshop (foreground, below), and connected this*

*space to the studio atop the tower with wood and metal staircases (below). On the southern side of the site, they arranged the living quarters within corrugated-metal- and wood-clad bays, rendered in primary colors and supported on culvert columns (opposite).*

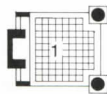




The central block of the Berggruen House is organized as a group of interconnected pavilions that hint at Palladian symmetry and axiality (plan). A freestanding bedroom/bathroom suite terminating the enfilade is furnished with a built-in bed and shelving (opposite). Gabled roofs and hand-painted walls center each space, such as the library, which includes a seating nook (left). The master bedroom and painting studio are sequestered on the upper stories, which are reached by a staircase located off a vestibule (below).



1. Barbecue
2. Bedroom
3. Kitchen
4. Living room
5. Study/library
6. Vestibule
7. Entry
8. Painting studio
9. Workshop



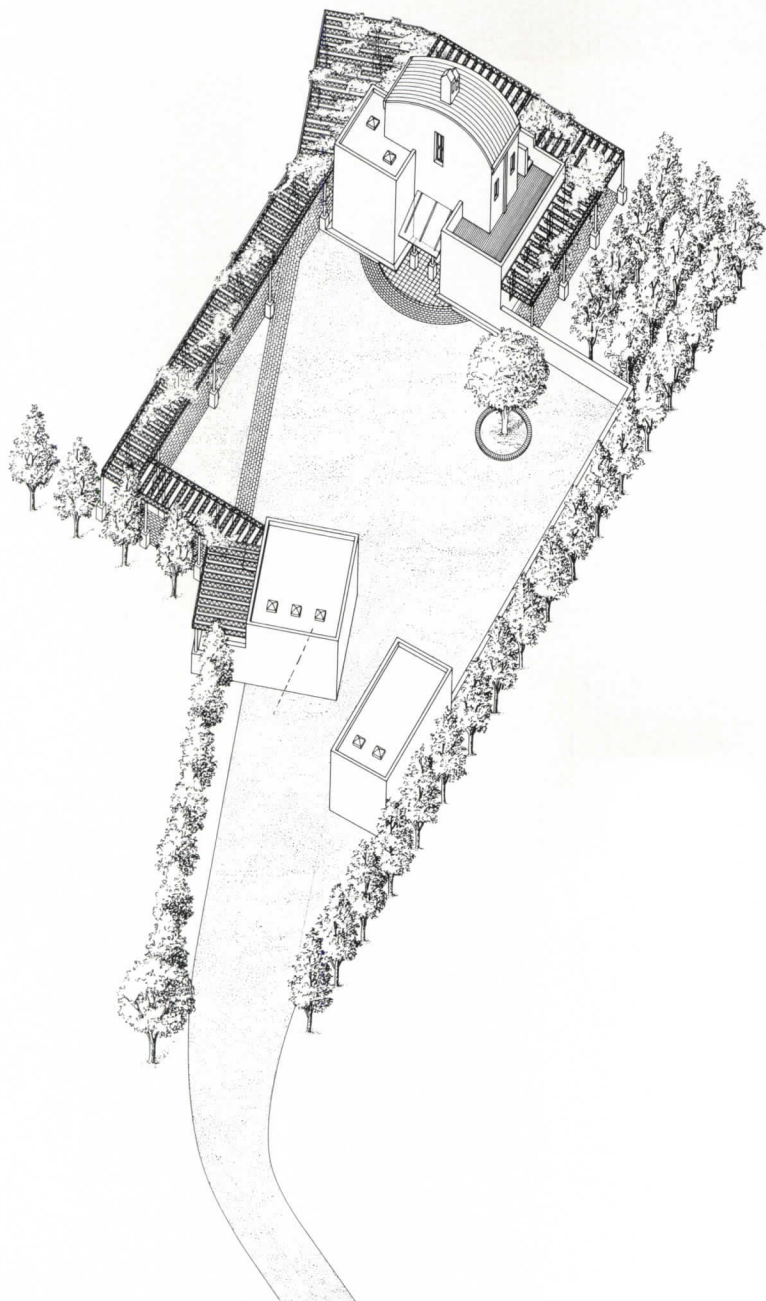
**Berggruen House**  
 Rutherford, California  
**Architects:**  
 Fernau and Hartman  
 Architects  
 2512 Ninth Street, No. 2  
 Berkeley, Calif. 94710  
 Richard Fernau, Laura  
 Hartman, partners-in-charge;  
 James Goring, job captain;  
 Lisa Harris, Heather Schatz,  
 Frank Wang, David Nieh,  
 assistants  
**Engineers:**  
 Nellie Ingraham (structural);  
 Ted Jacob Engineering Group  
 (mechanical/electrical)  
**Consultants:**  
 Gary Beach (cost), Amanda  
 Wallace, Maria McVarish  
 (interior finishes); Warm  
 Floors, Inc. (radiant heating)  
**Photographer:**  
 © Christopher Irion,  
 except as noted





Locke House  
Temecula, California  
Rob Wellington Quigley,  
Architect

## Outpost of civility



In searching for a weekend retreat from the traffic and pressures of greater Los Angeles, Bridget Locke recalls that the site she and her husband ultimately chose near the sleepy Southern California town of Temecula made her think of Italian hilltowns. It was perfect for “a house with a tower” that would look out from the high point of its 10-acre site to the gently undulating fields of grapevines that spread out in all directions to the distant mountains. What Rob Wellington Quigley saw in this commission was a chance to synthesize a practice that had at times focused on ironic California symbolism—a palm-filled entrance cylinder at Miraflores [RECORD, June 1987 pages 144-149], for instance—but had also seriously examined environmental considerations and historical references extending beyond simplistic regionalism. The Locke house successfully amalgamates Quigley’s past directions, which can be attributed to the architect’s maturation, and also, as Quigley himself points out, to a perfect fit between place and client intention.

Since the wide-open site lacked spatial definition, Quigley created an entrance sequence by carefully circumscribing the approach. The initial view of the house from the road is obscured by a narrow passageway between two skewed garages which then opens to a graveled courtyard surrounded on three sides by stuccoed walls and a leaf-entwined metal trellis, a diaphanous veil to the fields beyond (axonometric drawing left). The house itself, a sculpted towerlike mass, abruptly terminates the southern side of the court (opposite). In the ever-present combination of bright sun and deep shadows, its forms are seen as abstract planes, recalling the slab walls and punched openings of California Mission-style vernacular.

Inside, Quigley has combined the straightforward planning of tract houses with a rich interweaving of vertical space. The high entry, the fireplace, and the lofty vaulted living area are lockstep symmetrical extensions of the entry sequence. The angled dining area introduces a less formal note, and the openness between the main ground-floor spaces allows Locke to converse with friends in both spaces while cooking. Above the main level, a bath suite is tucked over the low-ceilinged kitchen, and on the second floor a bedroom and sitting area command sweeping views (pages 58-59). The narrow north-south dimension permits warming winter light to penetrate the house completely. In hot weather, a glazed garage door in front of the fireplace is flung open, extending living spaces into the garden and vineyards beyond.

Quigley’s detailing evokes historical references in a tactile, playful manner. The entry is surrounded by chunky stuccoed buttresses (“adobe” they seem to say, but not too seriously) and canopied in wired glass. A light-gauge metal framework has been extended around the house and extruded from a second-floor greenhouse as a symbolic veranda that plays off the solid body of the house. Festooned with vines, the frames protect the south facade from summer heat (opposite bottom).

This essay in embracing closure and openness to vistas, in sun and dappled shadow, seems effortless. But as if to prove that such simple pleasures cannot be taken for granted, a wave of tile-roofed stuccoed houses, lozenge-shaped reflective-glass office parks, and mansarded strip retail centers is rapidly transforming the nearby farm fields. Compared to this banal development, the Locke house rises out of its surroundings like a shining rampart of civility poised against the hordes of urban sprawl.

*James S. Russell*

*The two windows that punctuate the north elevation of the Locke house call attention to the glass-roofed entrance (top) and reduce heat loss. The almost toylike geometry of the building elements is underscored by the strong sunlight, as are*

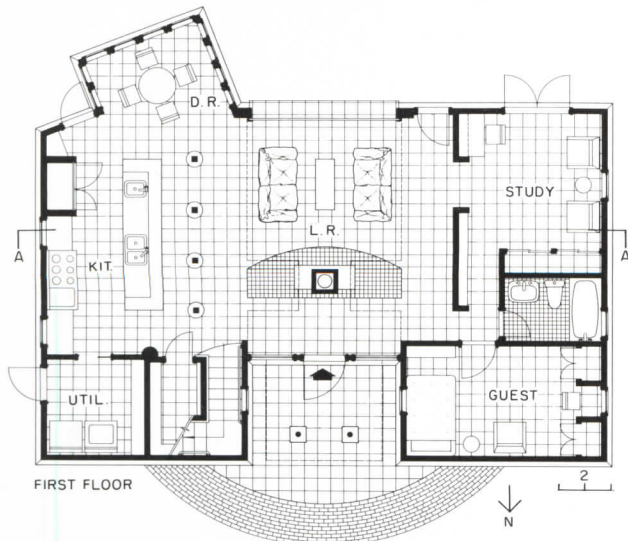
*abstractly evocative details such as the belltower-like chimney. The southern side of the house, in contrast, is open to views and winter sun (bottom). The overhead door to the living room can be left open much of the year in Temecula's benign climate.*



*In the desert, there can be a 40-degree difference between the north and south sides of the house, but a full-bed tile floor in the Locke House absorbs heat in the winter, and cross-ventilation from the entry through the living room cools the house during summer*

*months, allowing the owner to brag that she rarely runs either furnace or air-conditioning. In the kitchen, the clutter incidental to her highly reputed cooking is screened by a counter-cum-bookshelf (photo below) and wood columns. Within the*

*structure's compact volume, Quigley carefully packaged the clients' 2,000-square-foot program. At the heart of the house, he designed a vaulted living room ceiling to lend expansiveness to modest plan dimensions and packed a dressing and bathing area into*

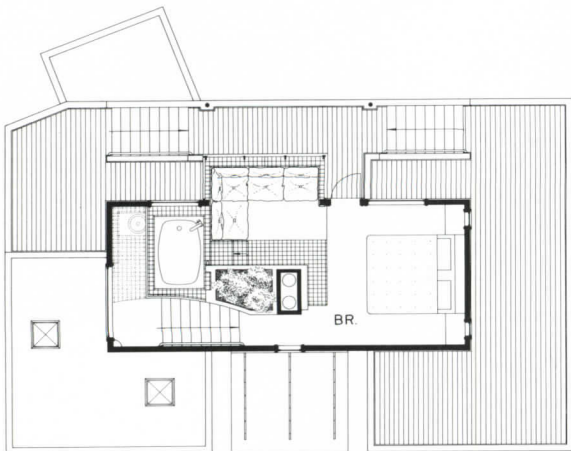


an intermediate level (below left and section) with a whirlpool bath placed on top. Under the arched roof, a bedroom (below right) focuses on a fireplace with a facing banquette.

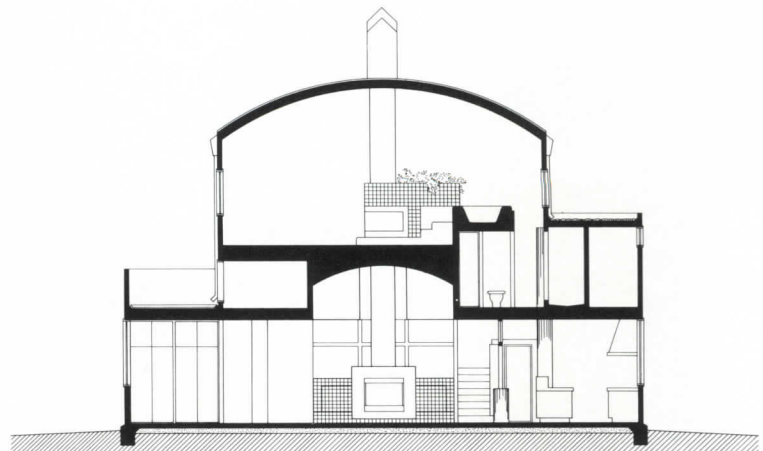
*Locke House*  
 Temecula, California  
**Owner:**  
 Bridget Locke  
**Architect:**  
 Rob Wellington Quigley  
 434 West Cedar Street  
 San Diego, Calif. 92101  
 Rob Wellington Quigley,

*principal-in-charge; Vladimir Frank, project architect*  
**Engineer:**  
 AMS Engineering (structural)  
**Consultant:**  
 Kathleen McCormick (colorist)

**General contractor:**  
 Vern Rowley  
**Photographer:**  
 © Tom Bonner



SECOND FLOOR



SECTION A-A



# All natural

James Cutler heads a four-person office on Bainbridge Island, Washington, eight miles across Puget Sound from downtown Seattle. Given the paradoxical character of his hometown—historically rural, but rapidly suburbanizing—it is unsurprising that Cutler’s comments about the manmade and natural environment bear traces of ambivalence and regret. “Architecture, no matter how good it is, is destructive,” he says. “It eats up the environment. Every time I change someone’s perception of the environment, it gives another architect the license to do more damage still. That’s why it’s incumbent for me to make things fit; it’s endemic to all my work.”

The two houses featured in this portfolio illustrate how Cutler has successfully integrated his deep-rooted concern for the Pacific Northwest context with more prosaic architectural issues of program and budget. In both cases, Cutler was fortunate to have enlightened clients who share his beliefs. Prominent Seattle art patrons Virginia and Bagley Wright, for example, had few stylistic preconceptions when they commissioned Cutler to design a two-bedroom guest house on their 8-1/2-acre estate north of Seattle (left and pages 62-65). Cutler’s response juxtaposes a monolithic concrete wall with fir framing and cedar clapboard, subtly reinforcing the timelessness of the L-shaped building’s densely forested site. Less cerebral, perhaps, but no less engaging, the speculative house on Bainbridge Island (pages 66-67) that Cutler designed for local builder Gale Cool spans a seasonal stream, affording its owner postcard-perfect views of Port Blakely Harbor through a screen of bigleaf maple, yew, cedar, and fir. “All I wanted to do was treat the land the way I saw it,” explains Cutler of his residential bridge. “It’s a straightforward response to the site.”

*Paul M. Sachner*

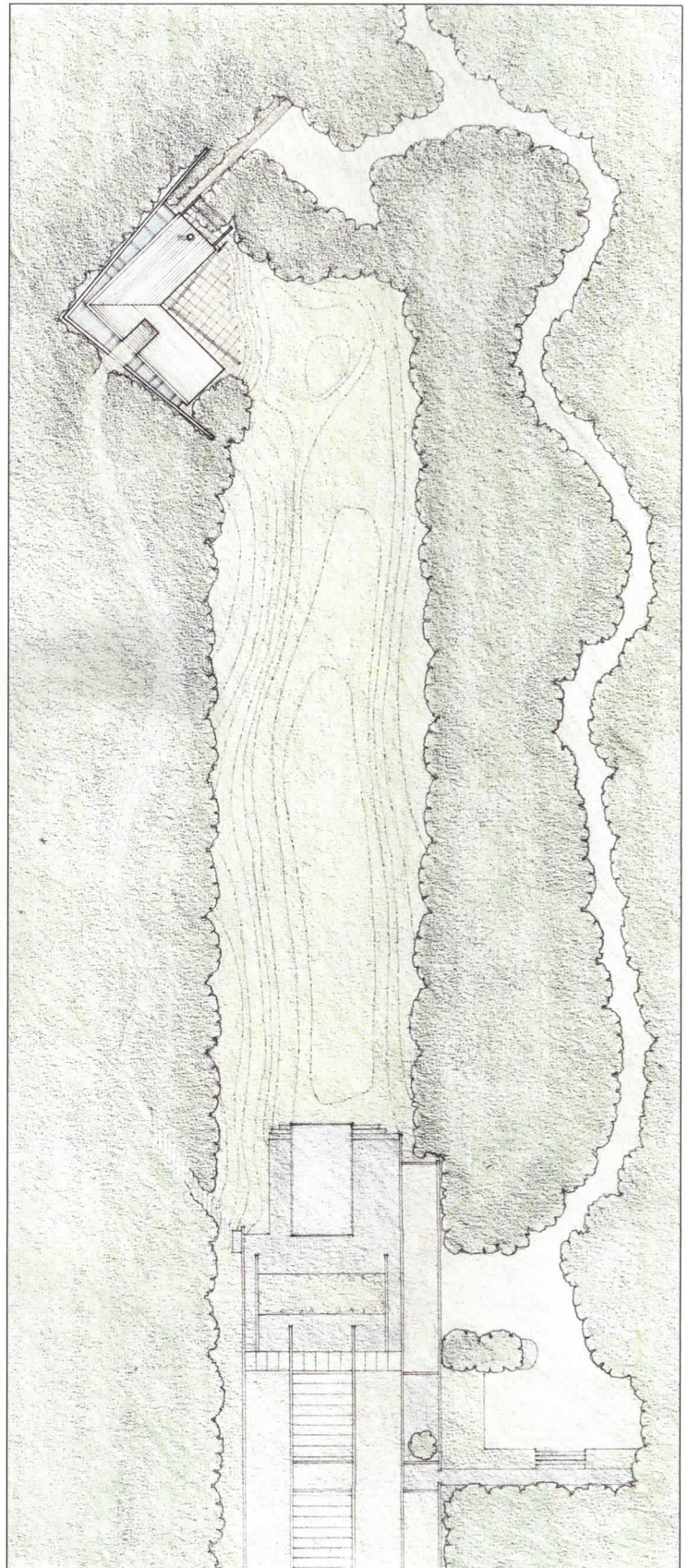
Two houses by  
James Cutler Architects





## Wright Guest House

When James Cutler talks of the 1,700-square-foot guest house that he designed for Virginia and Bagley Wright, the conversation quickly turns away from the clients' two-bedroom two-bath program to profounder issues such as the passage of time, the seasons of life, and the struggle between permanence and decay. That Cutler should be preoccupied with such heady matters may be in part due to the building's setting at the edge of a primeval forest, where seemingly immutable, centuries-old Douglas fir tower over a constantly regenerating carpet of fern, huckleberry, and salal. In response to the Wrights' request that the guest house be visually isolated from their primary residence, and in order to minimize the new structure's impact on the landscape, Cutler sank his building into the side of a topographical depression located at the southern end of a long grassy meadow (site plan right). The house is organized along the intersecting lines of a 10-inch-thick concrete wall whose board-formed surface and jagged edge contrast strikingly with the building's more refined fir framing and cedar-clapboard sheathing. By skewing the house away from the wall, Cutler created a wide entryway off the living/dining room that tapers down to a narrow passage, clearly marking the separation of public and private spaces (top photo page 64). The nonalignment of house and wall is also meant to play off the permanence of concrete against the comparative impermanence of wood. The wall, notes Cutler, will last for centuries, but the wood will eventually rot. Not that the Wrights need to be concerned about impending collapse: transience, like many things, is relative, and Cutler expects the oil-treated wood members of his guest house to hold up for at least 100 years.  
*P. M. S.*





Although the Wrights' guest house is largely below grade, its L-shaped interiors are naturally illuminated by light entering through window walls off the terrace and through fiberglass ceiling grids that extend the length of the hallways (top and bottom). The exposed-aggregate concrete edges of a living-room fireplace (opposite) echo the jagged crown of exterior retaining walls that anchor the house to its hillside site.

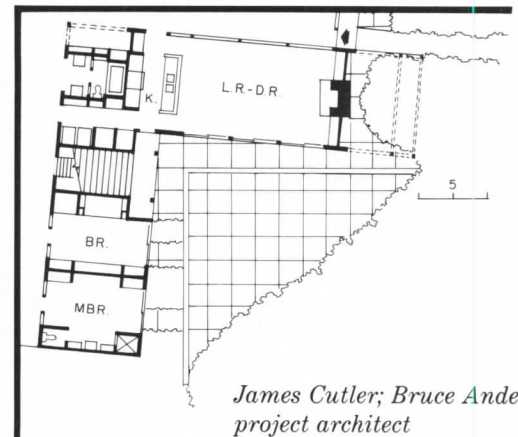
Wright Guest House  
Seattle, Washington

**Owners:**

Virginia and Bagley Wright

**Architect:**

James Cutler Architects  
135 Parfitt Way S. W.  
Winslow, Wash. 98110



James Cutler; Bruce Anderson,  
project architect

**Engineers:**

Greg Hiatt (structural);  
Ecotope (mechanical)

**Consultant:**

Thomas Berger (landscape)

**General contractor:**

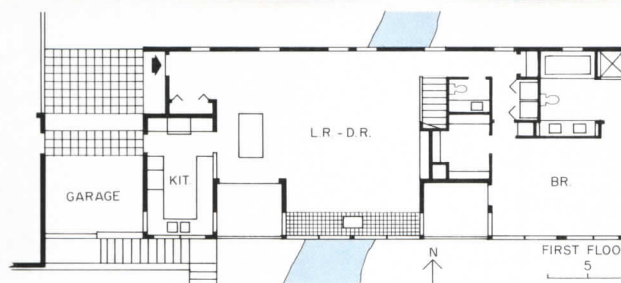
Charter Construction

**Photographer:**

©Peter Aaron/ESTO

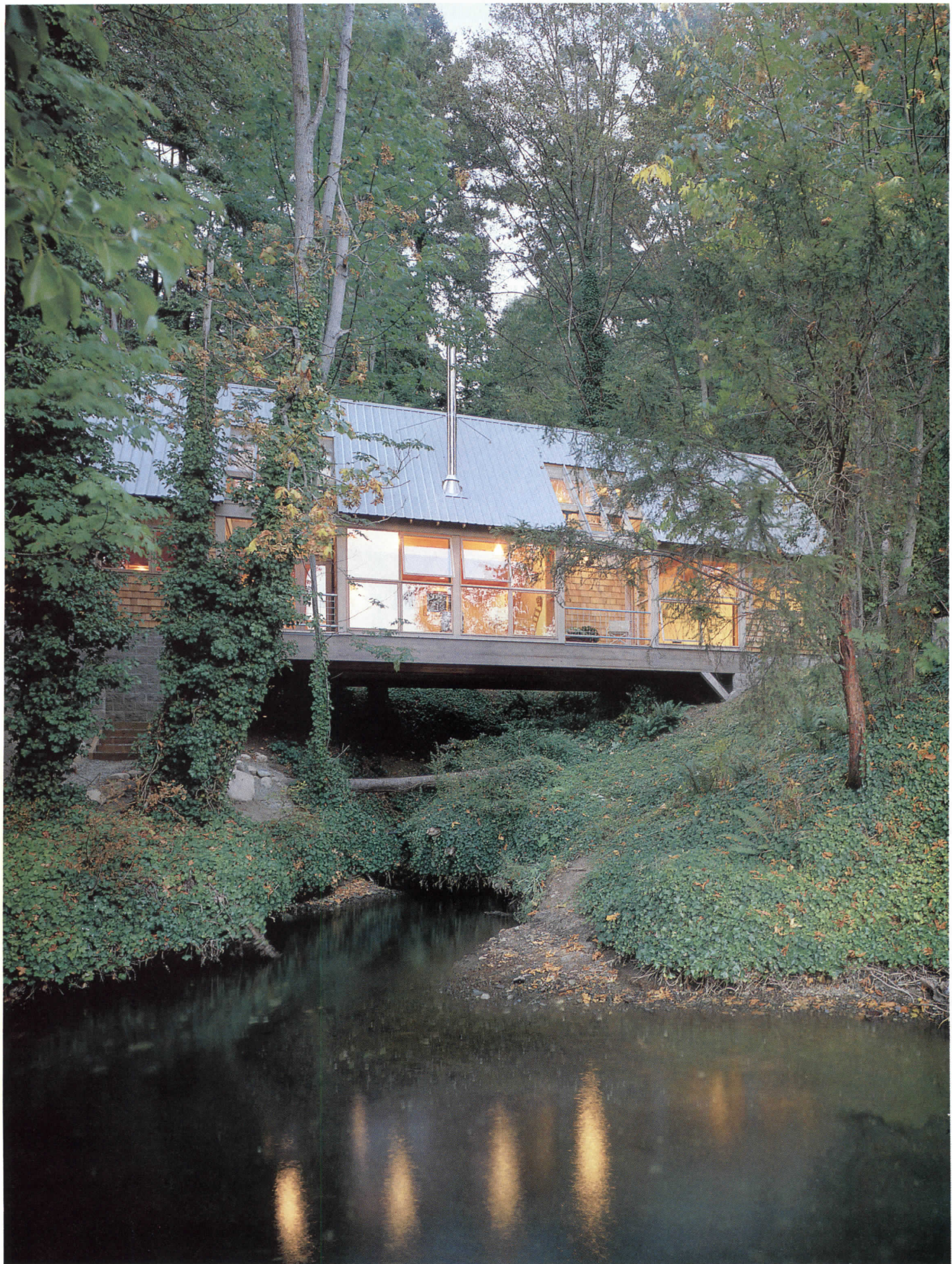


## Bridge House



Some people in the former lumber town of Port Blakely contended that the site of James Cutler's Bridge House could not be built upon. True, the property had pretty views of a tidal estuary, but the parcel was small (just half an acre) and bisected by a seasonal stream that gushes noisily during the winter. The answer, Cutler contended, was not to fill in the ravine, as one potential client proposed, but instead to build what he calls a "double-width Shaker house on a bridge"—a three-bedroom, 2,100-square-foot dwelling, framed in two-by-sixes and clad in cedar shingles, that would span the 42-foot-wide gulf. He convinced local developer Gale Cool to erect the house on spec, and he collaborated with structural engineer Greg Hiatt on a cost-effective spanning system. After investigating large metal trusses and conventional beams on pilings, they settled on four glue-laminated beams, supported by steel-reinforced masonry piers and wood knee braces that shorten the span by eight feet. (The beams, which initially had a 2-1/2-inch camber to counteract the weight of the house, are now nearly straight.) As a logical extension of his low-impact environmental approach, Cutler avoided plywood sheathing and other processed materials, electing instead to use more expensive, "all natural" pine boards for the structure's walls and floors. *P. M. S.*

*Bridge House*  
 Port Blakely, Washington  
**Owner:**  
 G. Gale Cool  
**Architect:**  
 James Cutler Architects—  
 James Cutler, project architect;  
 Jeff Garlid  
**Structural engineer:**  
 Greg Hiatt  
**General contractor:**  
 James McDonald Kennedy  
**Photographer:**  
 ©Peter Aaron/ESTO



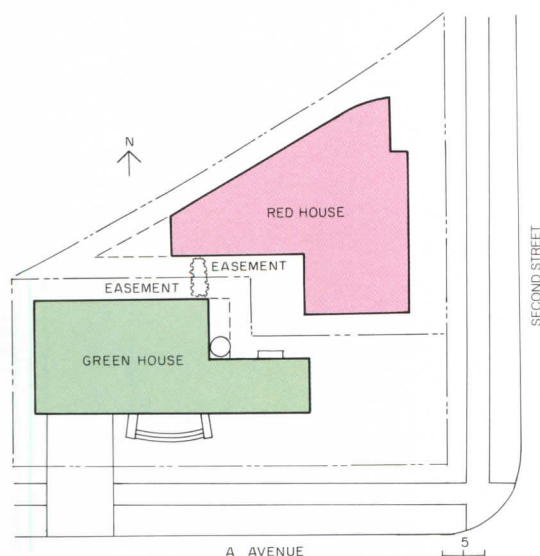
# Second growth



Leightner Houses  
Coronado, California  
Smith and Others, Architects



Though obvious differences are apparent in their roof lines, the “green house” (below) and the “red house” (bottom) share a number of elements, including divided-light windows and an appliqué of gridded, painted-wood panels of varying proportions.



Ted Smith initially was bemused by a commission to design two speculative houses in the affluent San Diego suburb of Coronado, since much of his work over the last several years has determinedly gone against the grain of the conventional residential market. His “GoHomes” and loft houses [RECORD HOUSES 1985, pages 104-109] are affordable live-work places that look residential on the outside (to please single-family neighbors) but are designed inside to incorporate flexible undesignated spaces. They are inhabited by mostly young, but not necessarily upwardly mobile, residents in increasingly costly San Diego and in adjacent Del Mar, where Smith lives and works.

Like Del Mar, Coronado Island, which lies just across San Diego Bay from downtown, has experienced tremendous land-value increases. Lots are being split throughout the neighborhood, and streets of one-story postwar ranch houses are being replaced by a second generation of much denser and more expensive residential development. In designing his GoHomes, Smith had learned to package low-budget space on tight sites; his mission in Coronado was to wedge two houses onto a poorly proportioned lot. Smith decided to design the houses first, and let their forms determine the path of the new property lines. A clear division of labor was devised as well: Smith designed the “green house,” while his associate, Kathy McCormick, was the architect for what has been dubbed the “red house” (its original roof color was later changed, but the name stuck).

Although the houses encapsulate the neighborhood’s fragmented character (preceding pages), they are not designed as contextualist stage sets. Smith’s design is a quirky amalgam of Modernist devices and home-sweet-home imagery, combining an International Style pavilion and a builder-style mock Tudor. A diagonal sweep of asphalt shingles projects at a slight angle from the side of the house, and is cut away to look like a gable end (top left). McCormick’s house, on the other hand, resembles a tall California bungalow flanked by pavilions recalling the 1920s California Modernism of Irving Gill (bottom left). Smith and McCormick sculpted their massing for maximum penetration of light and air, a pleasing counterpoint to the faux haciendas and dim parking courts that builders have recently erected on the island. They arranged the lot line so that daily living spaces of both houses front on Second Street to take advantage of skyline views (top right opposite), and easements ensure that each house has use of space belonging to the other (site plan).

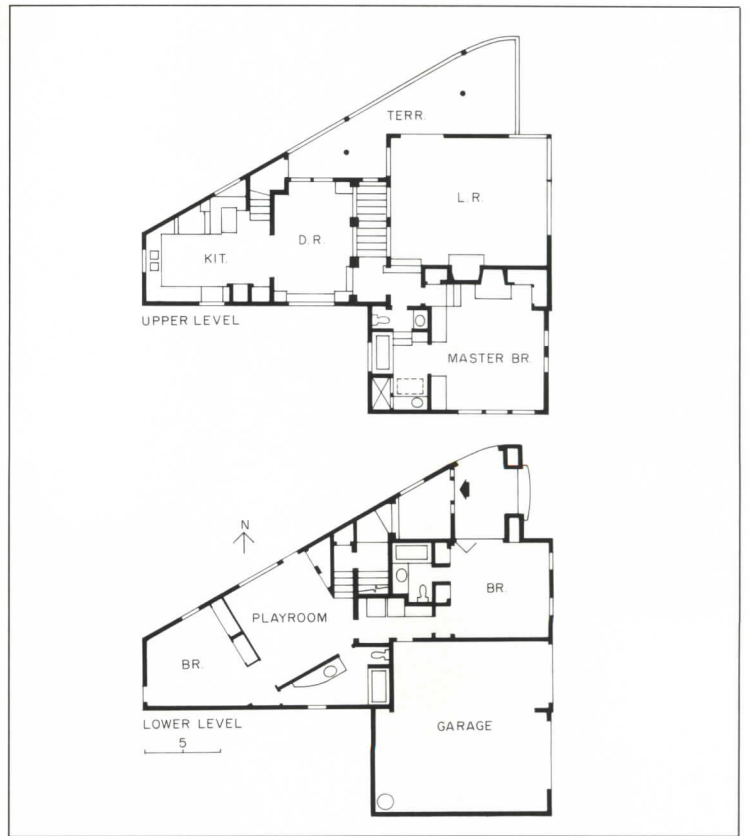
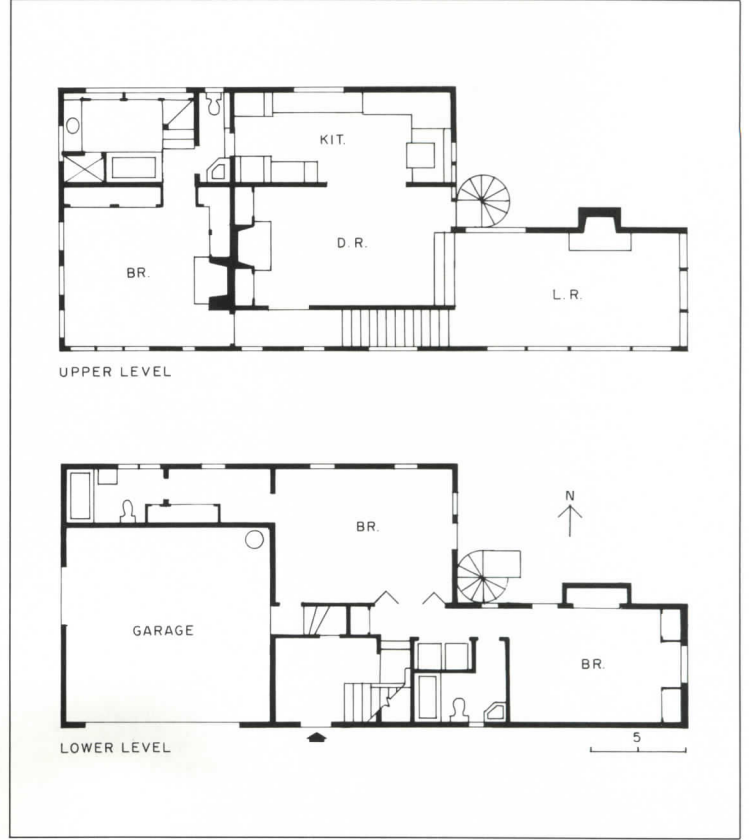
It is in plan that the relationship between the Coronado houses and Smith’s previous work is most evident. While the more difficult triangular site of McCormick’s house is anchored by the cubic living room under its hip roof (bottom right opposite), other parts of its interior are discrete suites of rooms that could easily be divided for different uses. With the living, dining, and kitchen areas of both houses placed on the upper level, lower-level rooms can be “reassigned” in the future as home work spaces or even as separate dwellings since several entrances are provided.

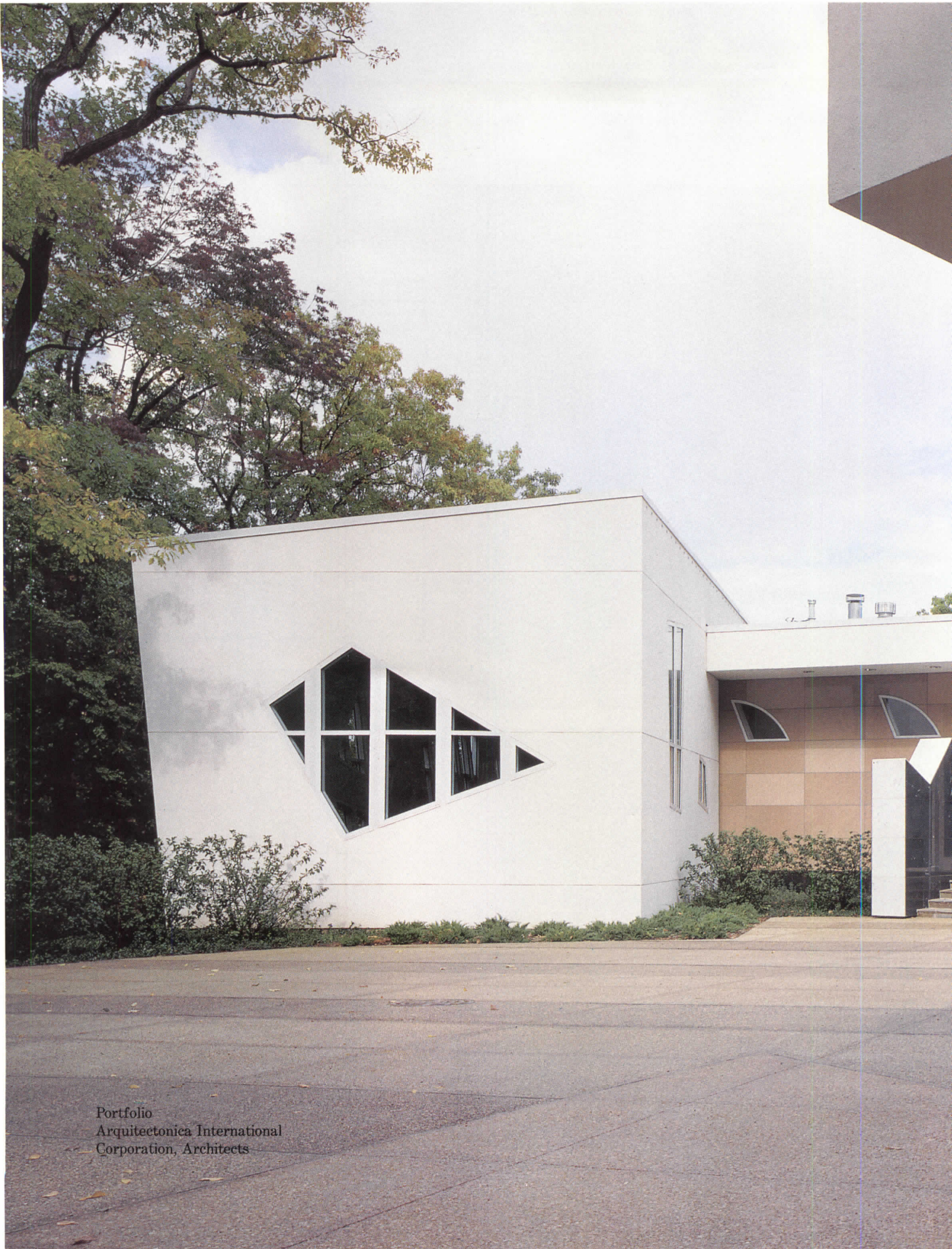
“Compared to our other work, these are absolutely conventional houses,” says Smith, whose unorthodox imagery has not put off buyers. Both Coronado houses were sold before they were finished, and the clients have engaged the pair for another project. Will Smith and Others continue to develop its innovative housing strategies? “Developers tell us architecture is not saleable,” asserts Smith, “but this time we’re digging in.”  
James S. Russell



Leightner Houses  
 Coronado, California  
**Architect:**  
 Smith and Others, Architects  
 12704 Via Felino  
 Del Mar, Calif. 92014  
 Ted Smith and Kathy  
 McCormick, principals-in-

charge; James Brown, Robin  
 Brisebois, project team  
**Engineer:**  
 Delta Engineering (structural)  
**General contractor:**  
 Kevin and Sharon Leightner  
**Photographer:**  
 ©Mick Hales





Portfolio  
Arquitectonica International  
Corporation, Architects

# Good neighbors

Though keeping up with the Joneses is not necessarily the driving force behind building a house, many new residences are often, shall we say, “inspired” by what neighbors or acquaintances have done. Such is the case for two couples in the Chicago area, both of whom wanted to capture the best of suburban living—plenty of space, lots of light, and views of nature—in their domestic surroundings. Barbara and Harvey Walner also sought a suitably dramatic showcase for their imposing collection of contemporary painting and sculpture, to be built on a three-acre site overlooking Lake Michigan. A national search for the appropriate architect to design their dream house ended in the Miami office of Arquitectonica. The owners of a more modest 3/4-acre parcel of land in a nearby town admired the architectural firm chosen by their friends, the Walners, and decided that they, too, should have an Arquitectonica house. For the Walners, principals Laurinda Spear and Bernardo Fort-Brescia conceived a single-story assemblage of pink granite and green marble that zig-zags across a wooded site (opposite and pages 74-77). For the Walners’ friends, Spear and Fort-Brescia devised a more restrained brick-clad structure that is enlivened with turquoise-and-black glazed concrete block (pages 78-81). Though each family wanted (and got) something of its very own, Arquitectonica guaranteed them both a measure of local notoriety: both houses are now neighborhood landmarks. *Karen D. Stein*



# Walner House

Most prospective home-builders have only a general notion of what they want their architects to provide in a new house, but the Walners, of Chicago, were far more particular. Not only did they have a specific style in mind—the house had to be thoroughly Modern—but the couple's program extended far beyond the typical list of residential must-haves. They required a showcase for their vast collection of contemporary paintings and sculpture, grand rooms for lavish entertaining, and the facilities to pursue rigorous physical-fitness routines. Harvey Walner, a personal-injury lawyer, and his wife, Barbara, an art collector, interviewed some 20 architects for the project. The couple finally awarded the commission to Arquitectonica, deeming the firm's exuberant brand of Modernism ideally suited to both their taste and their dramatic three-acre site—a wooded plateau perched 65 feet above Lake Michigan.

Obliging the Walners' wish for a one-of-a-kind house, Arquitectonica principals Bernardo Fort-Brescia and Laurinda Spear designed a single-story, Z-shaped structure of pink granite and green marble that completely spans the clients' property. By placing the house in the middle of the site, the architects created a sheltered entrance court in front (pages 72-73) and a private sculpture garden/putting green in back (top and middle). All 7,800 square feet are covered by a roof of stacked slabs, which flares to a cantilevered peak above the lakefront master bedroom suite (bottom). The white box abutting the structure's main volume contains a lap pool (preceding pages). The architects echoed its explosion of angled windows in irregularly shaped openings placed on all of the facades, reinforcing their chosen image of "controlled chaos." *K. D. S.*



*Although the array of custom-made openings in the Walner house is diverse in size and shape, Arquitectonica was able to slip some standard units into its assemblies, as in the glazed arch between the breakfast room and patio (below). The architects further*

*enhanced the mosaic effect of the exterior by using pink granite cladding, which was installed in a random pattern of polished and honed panels.*





A marble fireplace is the centerpiece of the living room, partially screening views to the indoor swimming pool beyond (opposite). An Arquitectonica-designed carpet resembling a legal note pad, complete with "doodles," was inspired by owner Harvey Walner, an attorney. In the breakfast room (top left), Warren Platner's wire chairs complement the architects' wood sideboard. Sculptural marble partitions demarcate individual areas within the public zone's open plan, separating the living room from the library (middle left) and the foyer (bottom left).

*Walner House*  
Glencoe, Illinois

**Owners:**  
Barbara and Harvey Walner

**Architect:**  
Arquitectonica International Corporation

2151 LeJeune Road  
Coral Gables, Fla. 33134

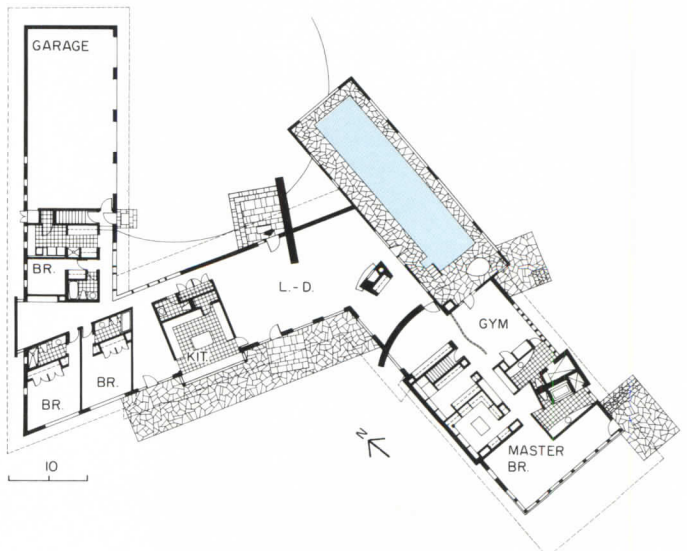
Bernardo Fort-Brescia and Laurinda Spear, principals-in-charge; Dana Terp, Dick Perlmutter, Dorothy Izewski, Janice Rauzin, Sandy Fondre, Sergio Bakas, and Paul Ozaki, project team

**Engineers:**  
Beer Gorski & Graff (structural); Melvin Cohen & Associates (electrical); Air Comfort Corp. (hvac)

**Consultants:**  
Theodore Brickman Co. (landscape); Chicago Lighting Consultants (lighting)

**General contractor:**  
Pepper Construction Co.

**Photographer:**  
© Timothy Hursley







## Private Residence

In another Chicago suburb, a few miles from the Walners' home (previous pages), a couple with three grown children has built another Arquitectonica house that, at the owners' request, is designed in brick. To mark the edges of the 3/4-acre site, located within a budding suburban development, the architects devised an H-shaped plan that both spans and bisects the property. Totalling 8,000 square feet, the three interconnected volumes are differentiated on the exterior by three colors of brick and an equal number of window shapes. A white volume with square

openings contains the kitchen, breakfast/family room, and a three-car garage; a central gray volume with rectangular openings contains a double-height living area and dining room; and a red-brick volume with L-shaped openings contains bedrooms, a study, and an exercise room (see plans page 80). Like the layout of the Walner House, this configuration forms an entrance courtyard in front and a sheltered patio in back, which overlooks an outdoor swimming pool, a pond, and a forest preserve beyond. Arquitectonica made its signature building-block esthetic





more playful by inserting turquoise- and black-glazed concrete blocks into the brickwork and painting the chimney green.

Inside, the architects extended the chimney into the main volume of the house, as a marble-faced form that divides the long gable into a living room and dining room, which is further screened by a mural-painted partition (page 80, middle). The architects maintained an open plan in the bedroom wing, its double-height volume intersected by a curved balcony over the master-bedroom suite. *K. D. S.*





A curved balcony over the master-bedroom suite contains a study and an exercise room (top left). The immense gable of the living/dining room is punctured by a marble chimney (middle and bottom left), and the kitchen is pierced by a yellow-painted skylight (opposite). Panels of hand-painted wallpaper decorate areas of the living room, and painted leaf patterns embellish the walls of the breakfast room, which overlooks an outdoor swimming pool and pond.

**Engineers:**  
Chicago Design Consultants (electrical and hvac); Ray/Dawson P. C. (structural)

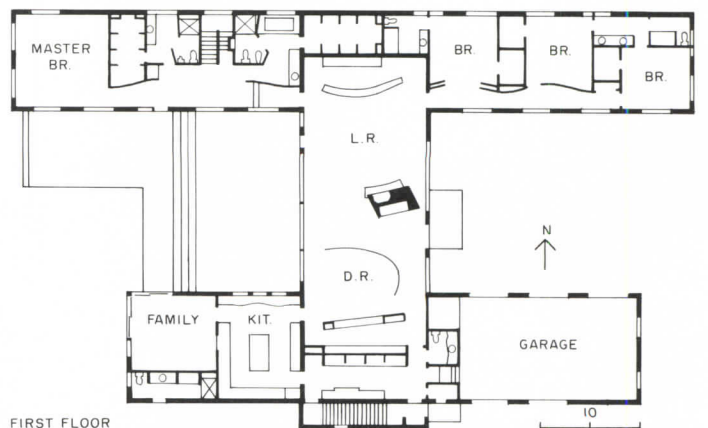
**Consultants:**  
The Office of Peter Walker & Martha Schwartz (landscape); Chicago Lighting Consultants (lighting); Countryside Landscaping (landscaping)

**General contractor:**  
Albert Jacob Homes

**Photographer:**  
©Timothy Hursley

*Private Residence*  
Cook County, Illinois

**Architect:**  
Arquitectonica International Corporation—Bernardo Fort-Brescia and Laurinda Spear, principals-in-charge; Dana Terp, Jennifer Briley, Dorothy Izewski, Sandy Fondre, Donna Klaus, and Skip Smith, project team



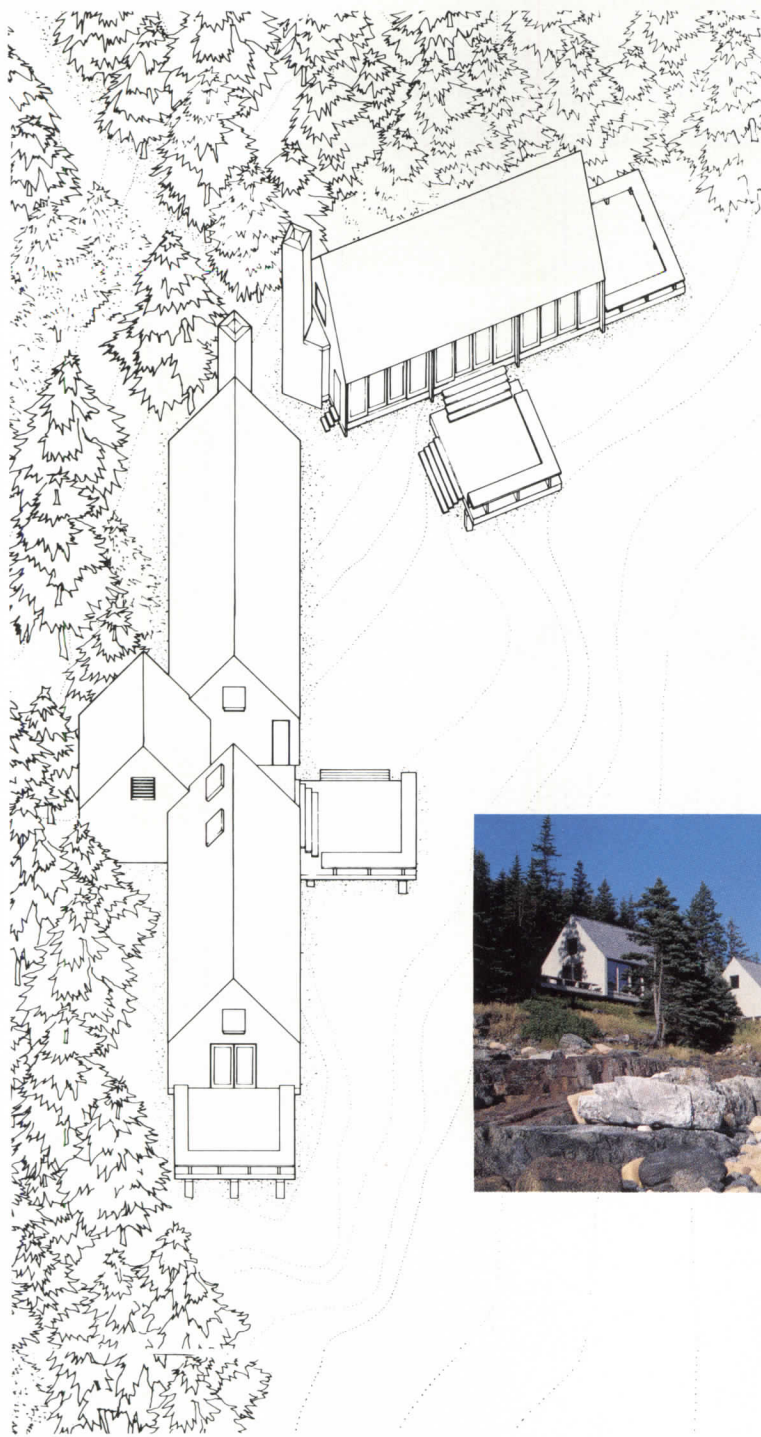




**Woodland boundary**



Ward House  
Great Cranberry Island, Maine  
Peter Forbes and Associates,  
Architects



House clients who offer their chosen architect carte blanche usually get what they deserve—a stereotype. This doesn't necessarily have to be negative: a skilled architectural office can produce excellent knockoffs of its better work. Clients who, on the other hand, bring care, intelligence, and a deep understanding of their own needs to the making of a new house (and have picked a good architect) often get what *they* deserve—surroundings of comfort, elegance, and singular beauty.

Architect Peter Forbes appears to be getting what he deserves—a body of work fostered by such hard-to-find ideal clients—and his houses proclaim it. None of them resembles any other or can be identified as a stereotype. What they all have in common, however, is a division of the whole into a few clearly defined parts, subtle and deft proportions, consistent use of the best materials, and rigorously simple details.

Forbes's clients for this house on a small island near Bar Harbor, in the Gulf of Maine, are Rodman and Susan Ward. He is a lawyer, she a psychologist and theological scholar specializing in Eastern religions. According to Forbes, Susan Ward took a great interest in the siting of the house: "Standing on the property, before I had drawn a line, we talked about where she thought the house might be and noted a curious thing about the shoreline. It follows an east to west direction, but the ledges of rock run from northeast to southwest, diagonally across the site. I extended my arms parallel with these contours and felt I was in the right place. She did the same thing and agreed. So we decided to position the house in relation to the ledges, placing it right at the edge of the woods rather than in the meadow."



The beauty of the deep spruce forest to the north and the rock-bound ocean to the south demanded that the house be oriented toward both vistas, with continuous window walls on both sides. "Susan wanted the interiors to be as austere as possible," recalls Forbes, "the better to meditate on nature's grandeur, but not quite as minimal as an ashram because she had the rest of the family to consider." There is no miscellaneous furniture and

storage is built into the walls throughout the house.

Other factors helped keep things simple, but expensive. The Ward house is located on an island where every item of construction material—every yard of concrete, every nail—had to be imported by boat. Usually cheap construction—slab on grade, for example, requiring the importation of gravel, moisture protection, reinforcing steel, drainage pipe, concrete, and the equipment to work it—was precluded. Because the island lacked appropriate machinery, materials had to be of a size and weight that allowed them to be picked up, hauled, and installed by only two people.

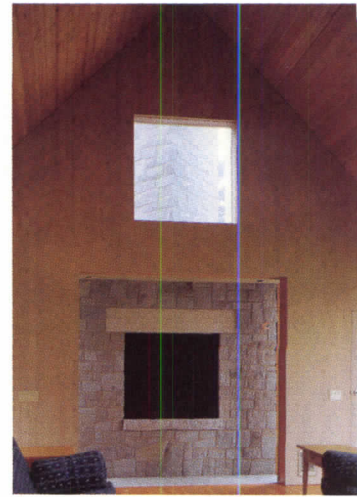
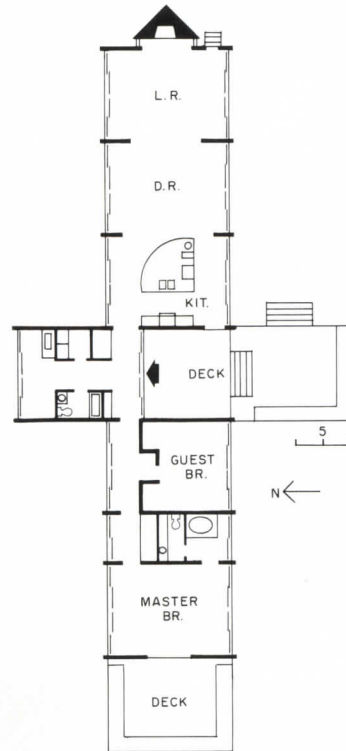
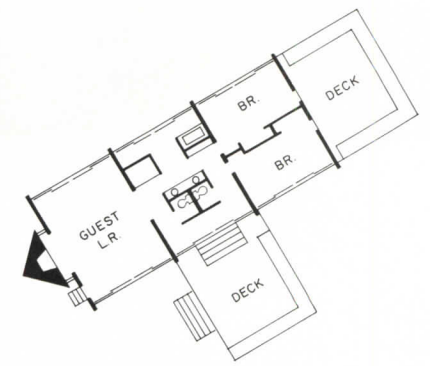
Structurally and formally, the building is a series of transverse bearing walls that carry the roof deck. These walls are 16 feet on center and supported on concrete piers. Free of any loadbearing function, the exterior longitudinal walls are made up entirely of sliding glass panels framed in teak and mahogany.

The site directly faces the open North Atlantic. Because of extreme climatic conditions—gales, intense sunlight, dense fog, salt, damp, heat, and cold—other standard house-building materials were considered inappropriate. "Perforce," boasts Forbes, "the Ward house is built of cedar, Douglas fir, teak, mahogany, bronze, lead, and stone. What a magnificently archetypal New England situation: implacable environment, indomitable craftsmen, imperishable materials." And what a magnificently archetypal architectural opportunity for Peter Forbes himself, who never seems to build a house any other way.

*Mildred F. Schmertz*

*At the edge of a wood, two long glass-walled pavilions face seaward along the rocky shore, across a band of meadow. A pair of massive stone chimneys, in asymmetrical relationship, form a gateway to the owners' private coastal domain. Within this passage is a modest door for each pavilion. Four wood decks, projecting into woods or meadow, signal and extend more generous thresholds.*





*The larger of the two pavilions was designed to accommodate the client couple, the smaller is used by visiting grown children and their families. To offset the richness of the natural setting, visible in two directions through continuous window walls, the interior spaces have been kept simple in their organization and geometry, and elegantly spare in furniture, finish, and fabric.*

*Ward House  
Great Cranberry Island, Maine  
**Owner:**  
Rodman and Susan Ward  
**Architect:**  
Peter Forbes and Associates  
144 Lincoln Street  
Boston, Mass. 02111  
Peter Forbes, project architect;  
Barry S. Dallas, associate  
**Engineers:**  
Zaldastani Associates  
(structural)  
**General contractor:**  
Victor W. Mercer, Inc. and  
Michael Westphal  
**Photographer:**  
© Timothy Hursley/The  
Arkansas Office*





# Domesticated experiment

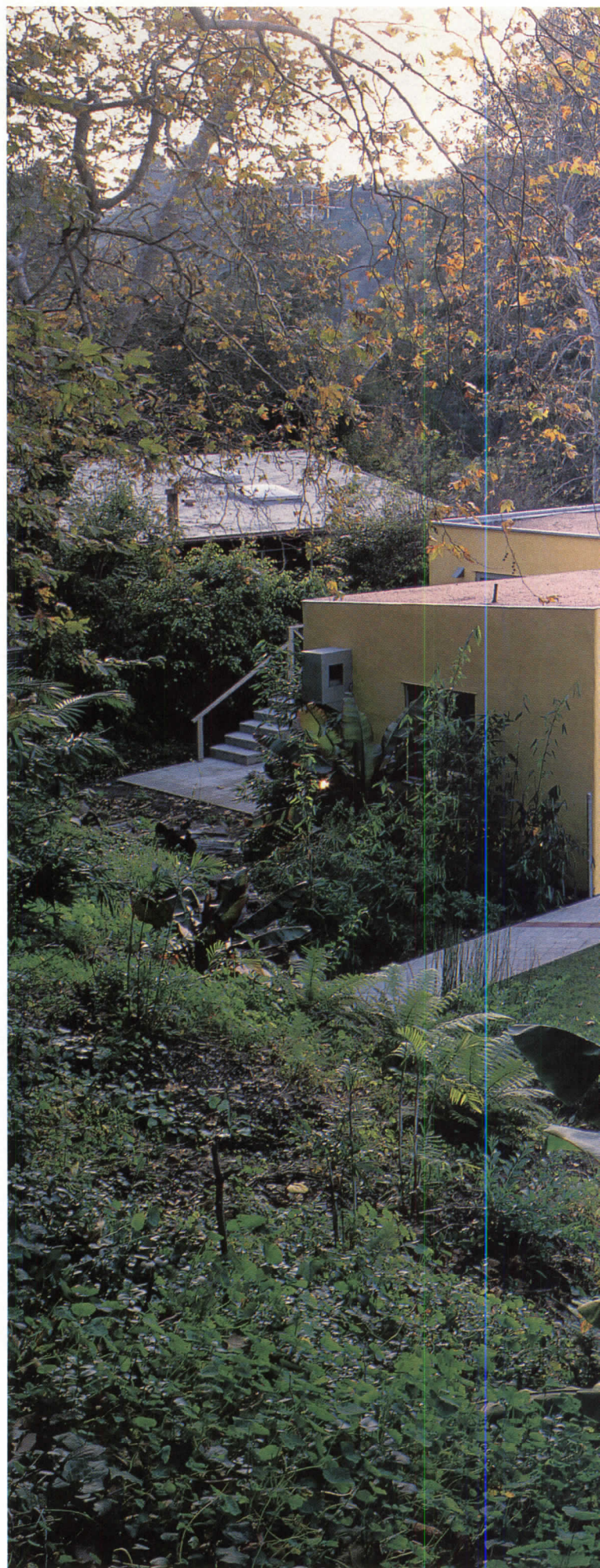
In designing a house for filmmaker John Whitney, San Francisco architect Mark Mack faced an unenviable task. He not only had to satisfy Whitney's demand for a "realistic" domestic environment, but create the space within a compound designed by Los Angeles's premier architect, Frank Gehry. While other architects refused to confront the work of such a contemporary master, Mack decided to take on the challenge, agreeing to adapt the existing structure while respecting Gehry's design.

The original Whitney residence, commissioned in 1981, was Gehry's first experiment in separating various programmatic components into discrete objects of different shapes and materials. Although the architect proposed arranging seven one-room objects on a narrow, sloping lot in Santa Monica's Rustic Canyon, the client only built three: a stuccoed garage/studio, a concrete-block living/dining room, and a plywood-paneled, two-story master-bedroom suite. Several years later, an older, less adventurous Whitney decided that he needed a more conventional, and more private, living arrangement, and began searching for an architect who could transform the fragments into an enclosed whole. After interviewing a few young L. A. architects, whom he dismissed as "too experimental," and several other firms, which were reluctant to intervene, Whitney turned to Mack, whose "generic" attitude toward building seemed to suit the difficult task.

Mack's strategy was to knit together the disparate forms with transitional spaces, rather than create a house within a house. He proceeded to interlace the existing volumes with a two-story corridor, stairs, and *poché* of bathrooms and closets that serve as a regulating foil to Gehry's skewed geometries in a sympathetic material palette of timber, concrete block, and stucco. Mack maintained the basic organization of the house, but also redefined and augmented each function with self-contained spaces. He remodeled the studio/garage into a kitchen and dining area, enlarged the master-bedroom suite, and topped its plywood-sheathed tower with a one-room office, glazed with doors from the former garage. From the southeastern corner of the house, the architect extended a new two-story structure, containing a garage and guest bedroom, which is connected to the master bedroom by an elevated walkway.

Mack's intervention is most evident on the front of the building. Unified by a rusticated concrete base, the projecting bedroom wings and symmetrical gallery embrace a motor court and exude the classical dignity associated with Mack's earlier houses. At the rear of the house, however, the architect allowed Gehry's original ensemble to dominate (opposite) as an informal counterpoint to a well-ordered landscape of lap pool, lawn, and freestanding columns. He differentiated new from old by cladding his more transparent elements in corrugated metal and wood siding and rendering Gehry's sculptural massing in bright yellow. The resulting combination of simple volumes, wood-framed openings, and warmly colored stucco conveys a rustic image akin to a modern Italian farmhouse.

"There's more emotion in this project than in my past work," says Mack, who views the house as a significant departure from the Neoprimitivist villas he designed with former partner Andrew Batey. "I'm now interested in a more idiosyncratic, site-specific, and personal expression," he explains. As evidence of this new direction, the Whitney house proves that Mack is expanding his parameters beyond the primitive hut. *Deborah K. Dietsch*



Whitney House  
Santa Monica, California  
Mark Maek, Architect

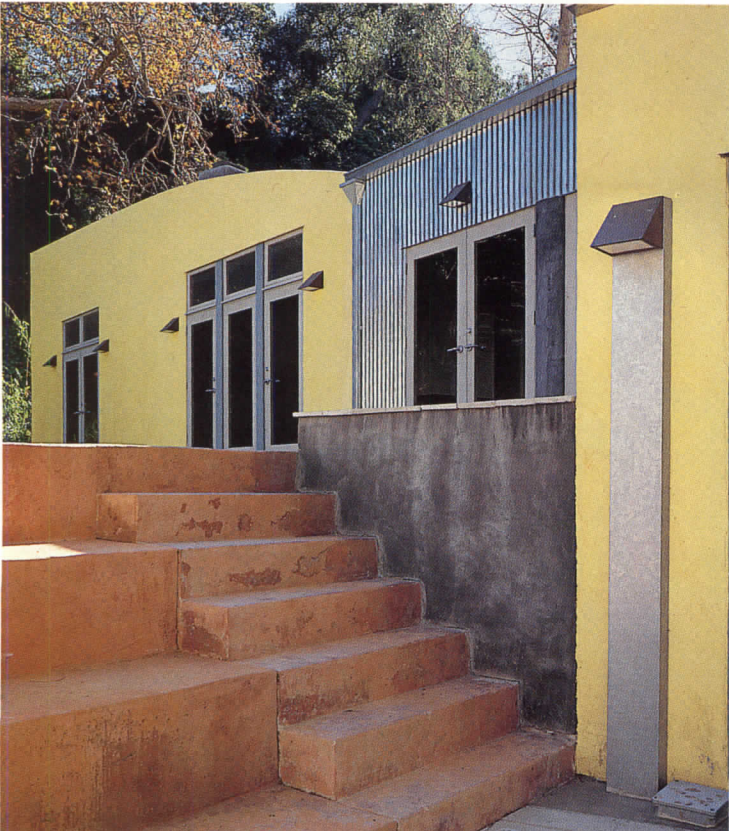




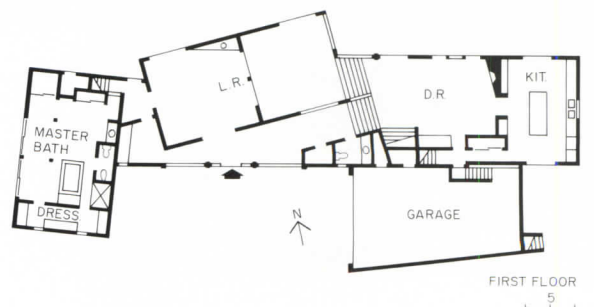
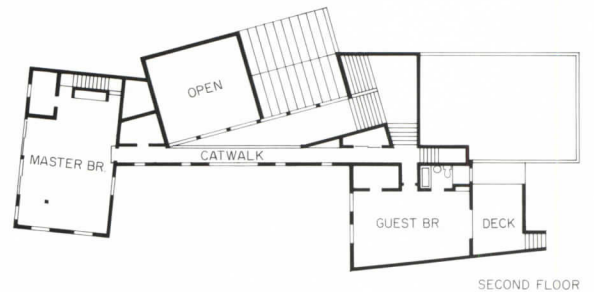
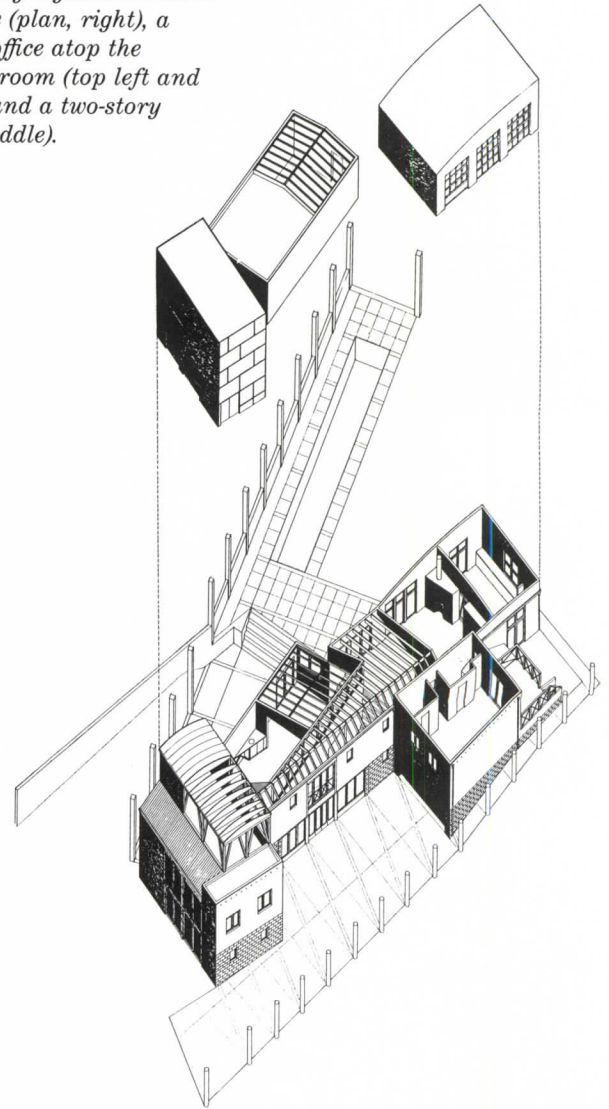
Tom Bonner



Tom Bonner



Mark Mack infilled the three volumes of a Frank Gehry-designed house (top in axonometric) with circulation, storage, and services. In addition to renovating the existing rooms, he added a wing housing a guest bedroom and garage (plan, right), a treehouse office atop the master bedroom (top left and opposite), and a two-story gallery (middle).







1

1. The Whitney house is entered through a new circulation spine.  
 2. Above the entrance, an elevated bridge connects the master bedroom to dining area and guest bedroom.  
 3. Mack echoed the structure's exposed wood framing in



2

4. The dining area is located within a converted garage above the living room.  
 5. Above the master bedroom, Mack added an office.  
 6. The dining area is separated from the kitchen by a fireplace.  
 7. Mack wedged a bar into one

corner of the living area.  
 8. The kitchen features a galvanized-metal backsplash.  
 Overleaf:  
 Gehry's splayed volumes are still evident throughout the house, as the view from dining area toward entrance and living room reveals.



5



6



3

*Whitney House*  
*Santa Monica, California*  
**Owner:**  
*John Whitney*  
**Architect:**  
*Mark Mack*  
*246 First Street*  
*San Francisco, Calif. 94105*  
*Mark Mack, principal-in-*

*charge; Hassan Afrookhteh,*  
*Kuimars Radjoo, Wooi-Cheng*  
*Choong, project team; Janet*  
*Cross, model*  
**Engineers:**  
*Martin Gantman Studio*  
*(structural); Warm Floors*  
*(mechanical); Beta Associates*  
*(energy)*



4

**Consultant:**  
*Rick Fisher (landscape)*  
**General contractor:**  
*John Whitney*  
**Photographer:**  
 ©Richard Barnes, except as  
 noted



7



8







House on the North Shore  
Long Island, New York  
Hugh Newell Jacobsen,  
Architect

# House of six gables



*Despite the 18th-century expression of its public face (top), this house on Long Island Sound is a thoroughly 20th-century assemblage of discrete units sized to fit their functions, from single-story kitchen and bedroom pavilions to expansive great room to exterior "stair hall." The more ad hoc fenestration of the north-facing rear facade (above) includes punched square pocket windows and corner-butted glass walls that open the main living room to a tree-framed water view.*

Hugh Jacobsen's houses look reassuringly like houses: comfortably straightforward, if maybe a little severe. Neither impression, though, survives a second glance, as Jacobsen pulls illusion after allusion from an overflowing bag of tricks. Adept at conjuring persuasive motifs from the architecture or history or culture—or, if need be, weather—of even the least evocative locale, Jacobsen found overlapping themes ready to hand for this house on the history-rich North Shore of Long Island.

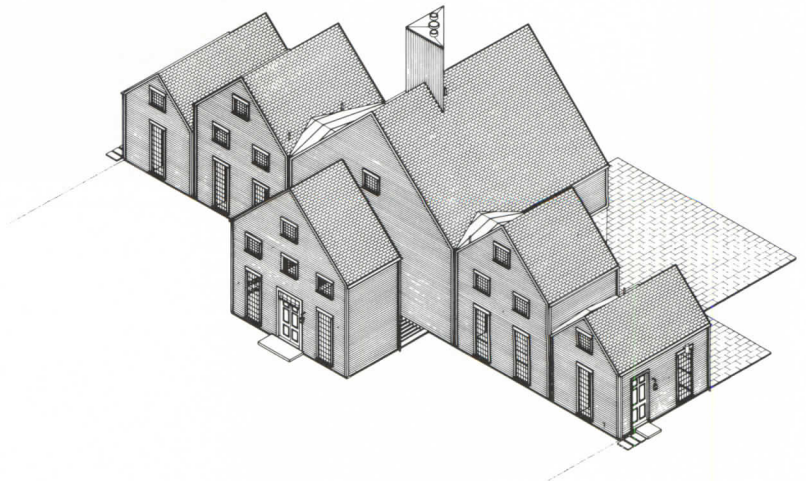
The house's underlying form is the familiar Cape Cod unfamiliarly deployed in a line-up of five smaller houses set sidewise, gable ends out, in a sturdy "stockade" (photo upper left). Although the separate segments take the length they need for differing plan requirements (axonometric below), in height and breadth they build symmetrically from low end units to a middle element culminating in an outside chimney. The suggested hierarchy of interior spaces is both affirmed and exaggerated by casting the traditional central stair hall as a discrete building pulled forward from the main house (facing page) and joined to it by a decidedly untraditional glass-enclosed bridge—a conceit that makes entering the house, or even climbing the stairs, an event.

The sport with 18th-century convention carries over to a playful manipulation of scale, abetted, in this case, by nature.

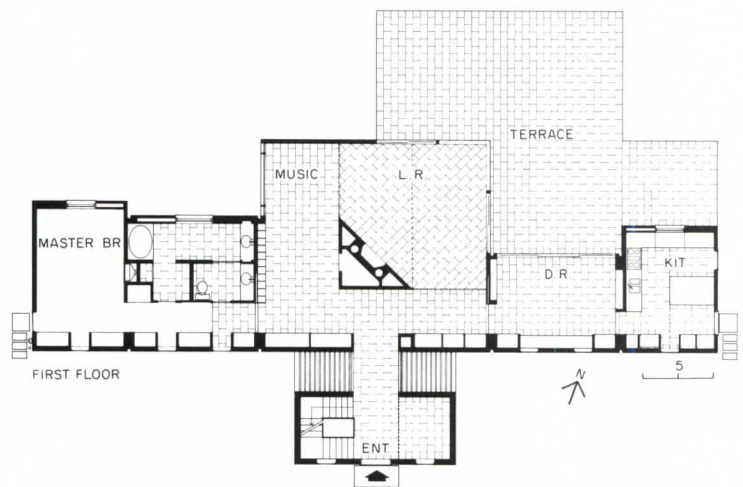
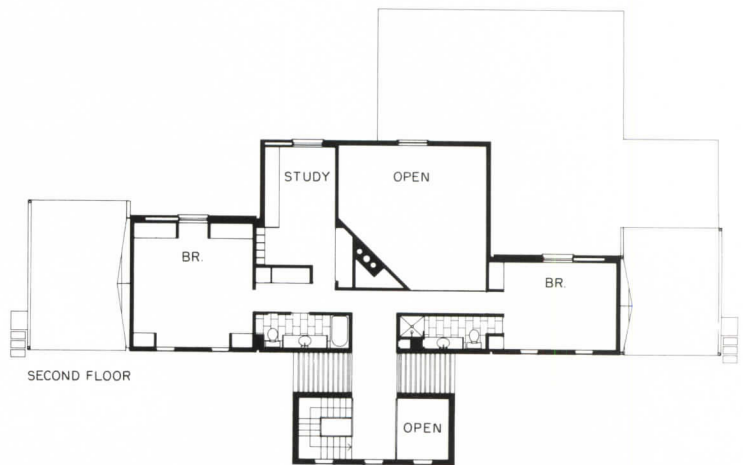
Approaching the house via a 500-foot-long drive, the eye scanning the surrounding meadow for cues to scale is tricked by an improbably immense (6-foot trunk diameter) front-yard evergreen that distorts the building's true size. Pleased with the ambiguity, Jacobsen compounds it. The gravel forecourt is bare of scale-betraying planting. Upper windows are unhelpfully square, lower ones tall and skinny, and even the entrance fuzzes its dimensions with double door panels and a transom light. The window frames themselves are appliquéd on walls of clapboard shrunk from the usual 5 1/2-inches deep to only 2 1/2 inches, giving the four-square building fronts an illusory verticality.

On the north-facing rear facade, vernacular and symmetry give way to layered planes and irregularly placed punched windows. A corner void skews the view from the living room, a house-within-a-house contained by its own gabled ceiling (photo overleaf), toward an allée through the wall of trees that veils the Sound.

Mannered, yes. But how very *well-mannered*. *Margaret Gaskie*







*Within the large central pavilion, a false gable over the corner living room differentiates it from a front gallery off the entry and an adjoining music area. On the floor above, the interior gable cants away from the study (top left), bringing it borrowed space and light. Rotated 45 degrees against the dominant north-south axis, the living room orients to the big triangular fireplace at one end, the sea-facing "prow" of a butted-glass corner at the other. The stairway in the separate entry unit (bottom left) is linked to the house by a glass bridge.*

*House on the North Shore  
Long Island, New York*

**Architect:**  
Hugh Newell Jacobsen  
2529 P Street, N. W.  
Washington, D. C. 20007  
Charles P. Parker, project architect

**Engineers:**  
MMP International (structural)

**General contractor:**  
Van Horn & Son, Ltd.

**Photographer:**  
©Robert Lautman



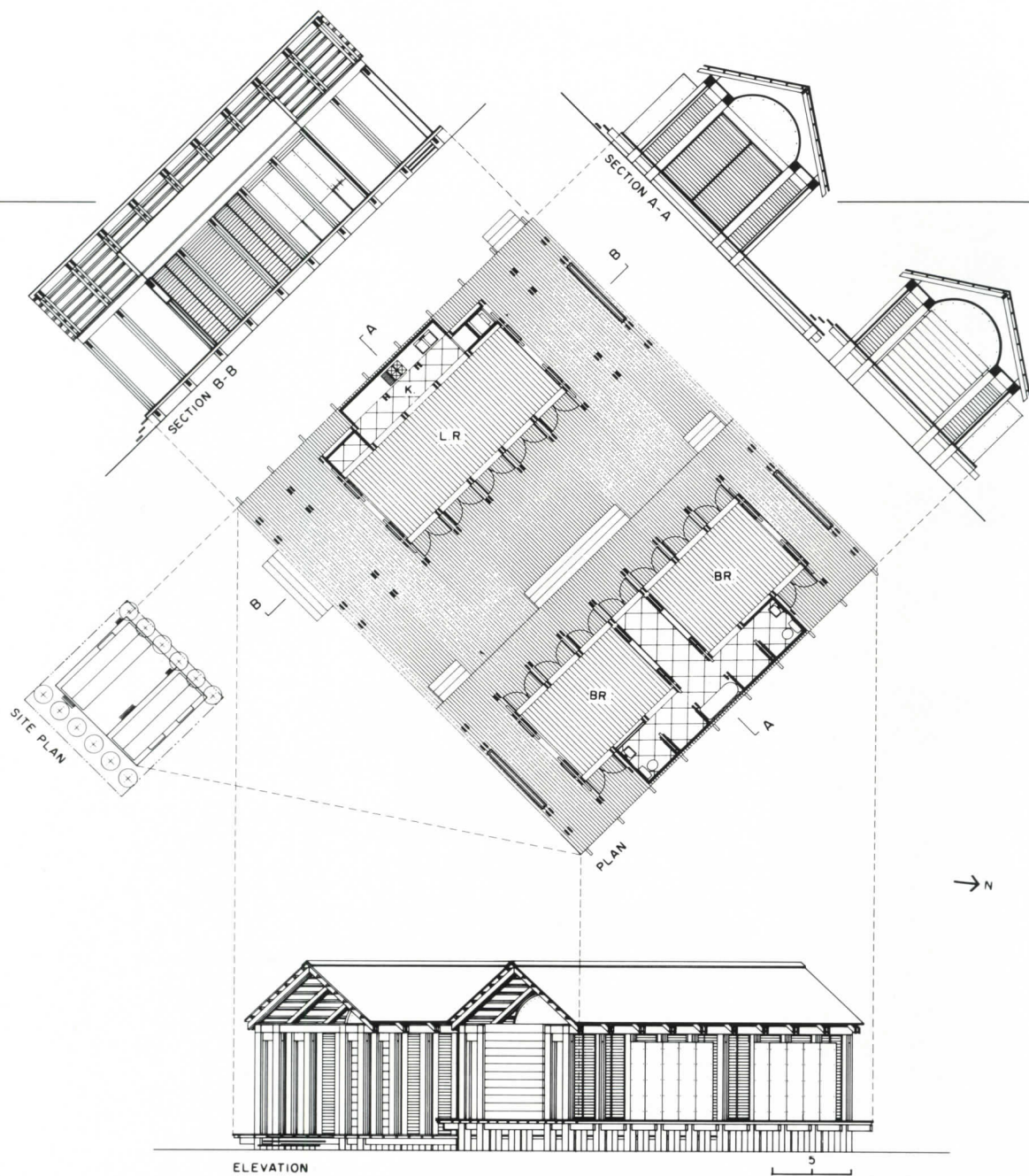
Chatham House  
Seaside, Florida  
Walter Chatham Architect

## Breaking the code



To many residents of Seaside, the house that Walter Chatham has designed for himself, his wife, and two small children seems to be missing a few of the details—shiplap siding, carved gingerbread, and a pastel palette, to name three—that distinguish neighboring houses (bottom opposite). As the celebrated new town on Florida's Gulf Coast continues to fill up its 80-acre site (aerial photo left), it has remained firmly committed to a set of design and planning guidelines governing setbacks, height limitations, materials, and specifications for some 350 private structures. For his part, Chatham did not intend to fly in the face of Seaside's code, which, while not mandating specific style, clearly has been responsible for shaping a community whose architectural harmonies almost always play some variation on a small-town-vernacular theme. "I was simply trying to create something original," the architect explains, "while staying within the spirit of the law."

What Chatham has produced is a visually powerful, 1,800-square-foot retreat comprising a pair of peaked-roof pavilions—one housing the living room and kitchen, the other two bedrooms and two bathrooms—that sit atop a wood plinth like the stripped-

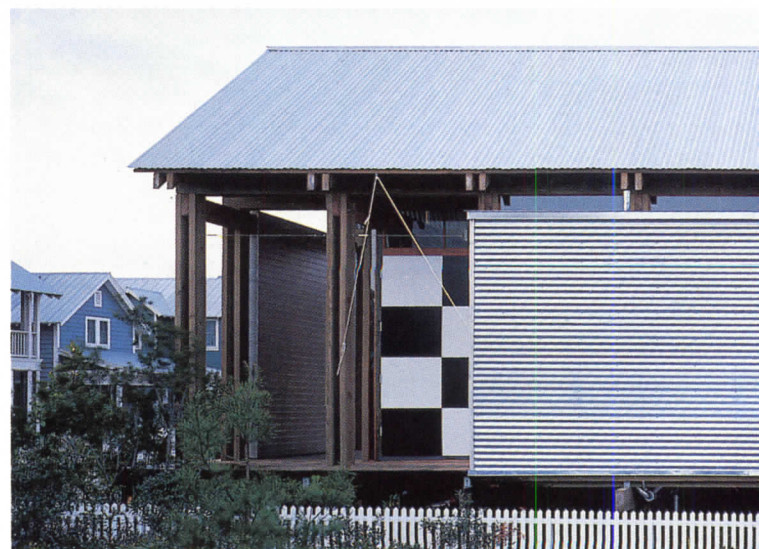
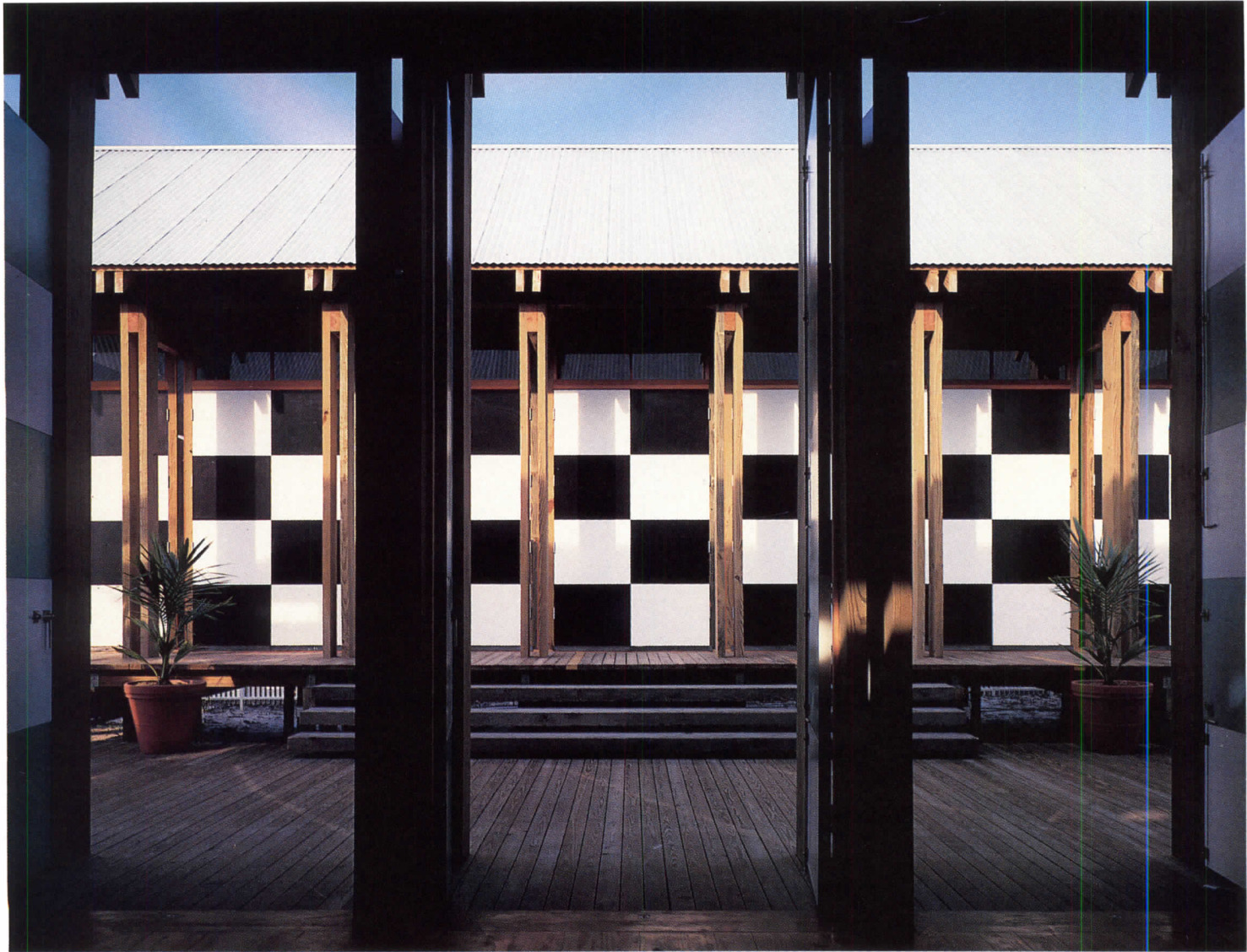


to-the-bones survivors of a Gulf Coast hurricane. Although the massing, siting, and straightforward structural expression of Chatham's house all conform with Seaside's planning mandates, the architect strayed from the town's architectural code in two major areas: material (corrugated-steel kitchen and bathroom extensions) and color (a combination of unpainted post-and-beam members, silver V-groove siding, and black-and-white-checkerboard doors). In other ways, however, Chatham scrupulously followed time-honored local building principles. By separating public and private quarters, for example, Chatham has created an abstract version of the 19th-century "dogtrot" house, a residential type with a breezeway that acts as a ventilator during summer months. Florida's sultry climate also helped determine the configuration of the building's unusual double roof, which allows cool air to circulate between galvanized-metal-over-plywood gables and corrugated-steel barrel vaults. In approving Chatham's design, Seaside's board recognized its subtly regional character, acknowledging perhaps that small-town delight owes less to stylistic uniformity than to spiritual harmony. *Paul M. Sachner*



*The two 20- by 50-foot pavilions of Walter Chatham's Seaside house are constructed of paired 3-by-10 pressure-treated pine posts and 9-inch beams, bolted together like a steel-framed office building. In place of loadbearing stud walls, Chatham designed infill panels*

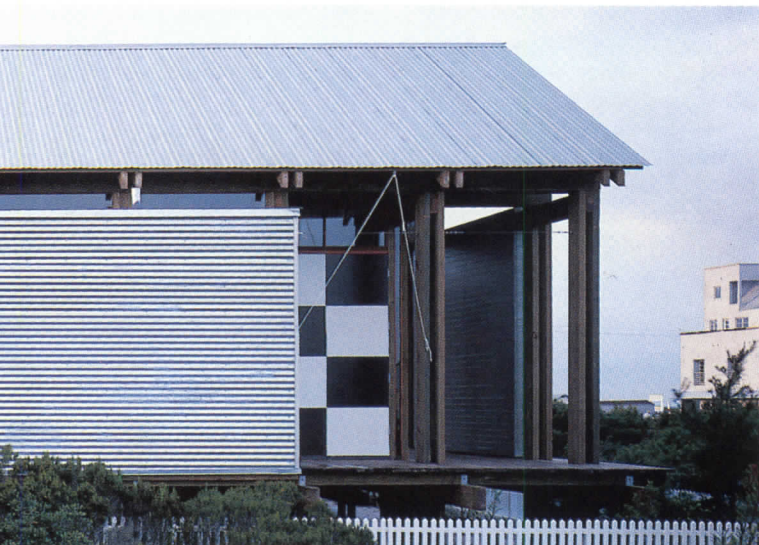
*in a range of materials, including galvanized steel and glass block for a shedlike bathroom extension (bottom) and, for pavilion elevations facing the deck, two rows of 10-foot-tall, marine-grade plywood doors—or "doorwalls," to use Chatham's word—that are*





secured by architect-designed head-, foot-, and side-bolts. Closed, the doors give the house a sedate, almost monochromatic aspect when compared with more colorful pastel-hued neighbors (top opposite and left photo page 104). Open, however, the house

unfolds like a flower painted in vibrant checkerboards of aqua, yellow, coral, and blue (top). The house functions best, Chatham notes, with all doors open and the distinction between indoor and outdoor living spaces deliberately ambiguous.





*The living room and bedrooms of the Chatham House are dominated by 15-foot-high, galvanized-steel barrel vaults (right this page and left opposite). Although the bedrooms are raised two feet above the living-room wing, the overall height of the two*

*pavilions is equal. Fenestration consists of glazed vault faces, clerestory windows, and glass pockets in the 3 1/2-inch gap between paired posts. Bathrooms (left opposite) and a kitchen (right opposite) extend beyond the pavilions' side aisles into corrugated-metal sheds.*



*Chatham House*  
*Seaside, Florida*  
**Owner:**  
*Walter Chatham*  
**Architect:**  
*Walter F. Chatham Architect*  
*225 Lafayette Street*  
*New York, N. Y. 10012*  
*Walter Chatham, architect;*

*Gordon Haslett, project*  
*assistant*  
**Structural engineer:**  
*Ross Dalland, P. E.*  
**General contractor:**  
*Warnerworks—*  
*Michael Warner*  
**Photographer:**  
 ©*Michael Moran*

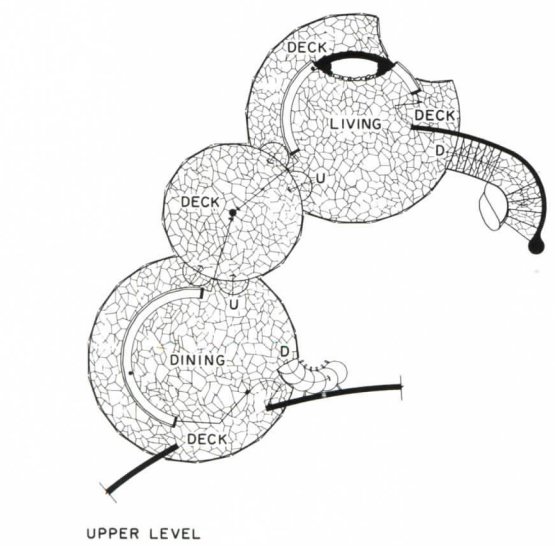
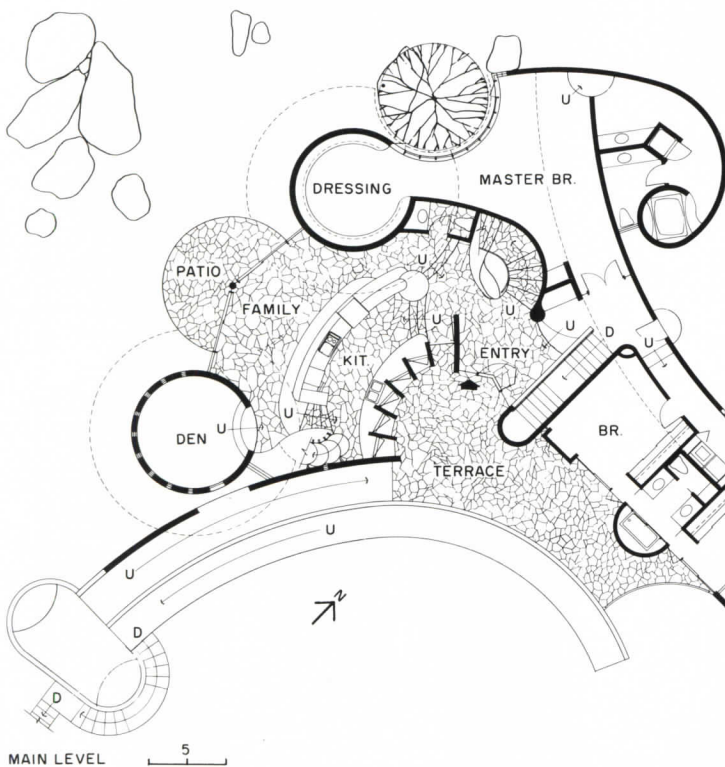


Prince House  
Albuquerque, New Mexico  
Bart Prince, Architect

**Organically grown**

Although many architects get their first commission from their parents, Bart Prince had already been in practice some 14 years before his father, Brad, and his stepmother, June, asked him to design their house. By that time, Prince had more than the necessary experience (the bulk of his built work to date is residential) and his father, having retired from business, was ready to build a new home. Though Prince may seem an obvious choice, the couple's decision to hire their son is the ultimate proof of their acceptance of his unusual esthetic. Despite a growing national reputation, the architect's work is considered controversial even in the seemingly anything-goes architectural context of his hometown, Albuquerque. Four years may have passed since Prince completed his own house, but the metal-crowned wooden capsule still provokes considerable debate [RECORD HOUSES 1985, pages 110-115].

Inspired by mentor Bruce Goff, with whom Prince worked for four years, and the later work of Frank Lloyd Wright, Prince synthesizes the biomorphic expressionism and the organizational rigor of both masters, creating designs that are at the same time sculptural and geometrically ordered. For his parents' house in Sandia Heights, a fast-growing suburban development of approximately 200 homes in eastern Albuquerque, he devised a plan of three overlapping cylinders that rise from sloping bedrock to form a fan opening toward the Rio Grande Valley below—a shape echoed by cantilevered steel beams that support mushroom-cap-like roofs (below and opposite). In characteristic sympathy with nature, Prince rotated the entire composition around two existing elements in the landscape: an old arroyo willow tree and a granite outcropping, both of which were incorporated into the master-bedroom suite. "Since no one had ever built on this land before, not even the Indians, I felt it deserved respect," explains Prince of his attempt to make the house fit into its surroundings. Toward that end, he camouflaged the garage by placing it behind a curved, stepped wall of split-face block, which also outlines the entrance terrace. Though not known as a contextualist, the architect nonetheless drew from regional prototypes: ochre stucco walls recall New Mexican adobe structures of nearby Indian reservations. An idiosyncratic mix of rounded masonry forms and spiky steel projections, the house is a reminder that, for Prince, the American Southwest is still a new frontier. *Karen D. Stein*



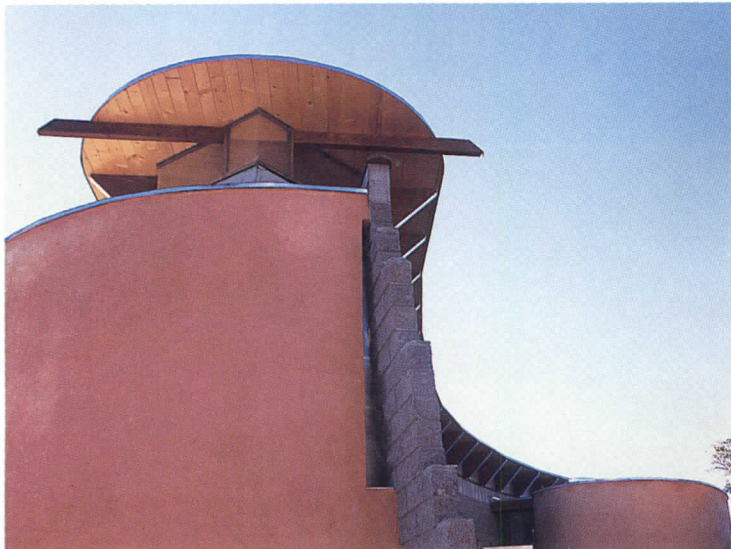
Alan Weintraub



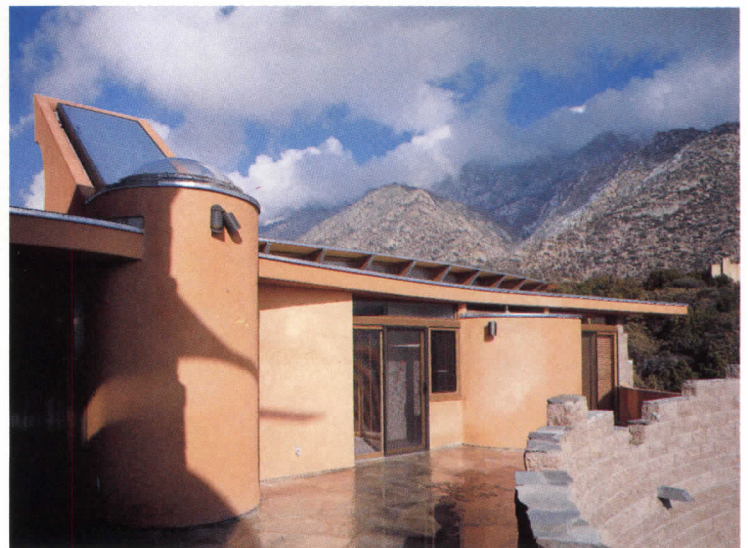




*A south-facing curved wall of split-face concrete block partially screens the three cylinders that enclose the public rooms of the Prince House. One cylinder breaks through the wall, providing a balcony from which to admire the mountains in the distance and, at the same time, offering views from the entrance stairway back to the Rio Grande Valley (opposite). Another curved masonry wall, oriented toward the north (plans page 108), serves as a buffer from a nearby picnic area. Terraces paved in silver quartz slate wrap the house on*



*all other sides, fulfilling the owners' request for outdoor entertainment space (top and bottom right). Like many other structures in Sandia Heights, the exterior of the house is finished in an earth-colored stucco reminiscent of adobe pueblos (above).*





Alan Weintraub

*“Every room has a view,” declares June Prince of her and husband Brad’s new home. By positioning his parents’ 4,700-square-foot house on the crest of a hill, Bart Prince was able to maximize panoramas of the mountains and Indian reservations to the north, and the Rio Grande Valley to the south. Inside, the structure of the house is as attention-getting as its dramatic setting. The spatially overlapping “public” rooms—kitchen, living room, and dining room—occupy two levels underneath three wood and steel-framed disks, which are supported on the exterior by metal columns (photos left and plans page 108). The second-story living room is tucked beneath what appears to be a 30-foot-diameter open parasol (minus the pole), which is topped by a faceted skylight (opposite). The room’s massive fireplace was constructed from granite rocks culled during site excavation*

*Prince House  
Albuquerque, New Mexico  
**Owners:**  
Brad and June Prince  
**Architect**  
Bart Prince  
3501 Monte Vista N. E.  
Albuquerque, N. M. 87106  
Bart Prince, principal-in-charge  
**Engineer:**  
Engineering Associates  
(structural)  
**Construction foreman:**  
Martin Grummer  
**Photographer:**  
© Kirk Gittings, except as noted*



## New products: Bedside manners

Beds are not just pieces of furniture for sleeping, but places for conducting the important events of our lives—romantic interludes, physical healing, solitary contemplation, and even business decisions. For most of us, they represent comfort, security, and warmth, as well as occasional sleeplessness and nightmarish terror. They are our final retreat at night, and the first place we leave in the morning.

Realizing that beds, like buildings, must accommodate a variety of daily activities, architects and designers have tackled the furniture's functional requirements with formal solutions that range from the boldly tectonic (2,3,4) to the custom-crafted (1) and ergonomic (7). Manufacturers also offer beds that surpass mundane practicality, creating symbolic (5) or futuristic (6) landscapes of their own. *D. K. D.*

### 1. Dreamy details

The 59-1/2-in.-high, 66-in.-wide bed designed by Massachusetts furniture-maker Bruce Volz features a bleached maple headboard with dyed curly maple veneer. Its four posts are decorated with Egyptian-inspired finials, rendered in gold leaf, ebony, and lacquer. Volz has also designed a maple table to accompany the bed. Pritam & Eames, East Hampton, New York.

*Circle 300 on reader service card*

### 2. Against the wall

Philippe Starck's Shepherd bed for Driade incorporates perforated metal and polished chrome shelves that extend from a mahogany-veneered headboard. Supported by a tubular-steel frame on cast-aluminum legs, the bed is available in a single- or double-sized version.

Modern Living, Los Angeles.

*Circle 301 on reader service card*

### 3.,4. Tectonic pair

Pallucco's Cilia 1 (left) and 2 (right) four-poster beds are designed by architect John Hedjuk. Crowned by spheres and faceted cones, the simple forms evoke the abstract symbolism of the architect's buildings. They are constructed of solid beech in a natural or gray stain finish.

Classic Age, New York City.

*Circle 302 on reader service card*

### 5. Under the net

Constructed of dark cherry, Adolfo Natalini's Antiquam bed for Mirabili is topped with gold-plated, sculpted figures. They are intended to symbolize "time, light, the cosmology of dreams, and rituals of regeneration and intimacy," according to the manufacturer.

Limn, San Francisco.

*Circle 303 on reader service card*

### 6. Backrest to the future

The I Madrigali 2 bed is designed with a movable headrest, built-in lighting, and a height-adjustable base, which is controlled by a pushbutton located in the side. Its leather finish can be specified in many different colors.

Poltrona Frau, New York City.

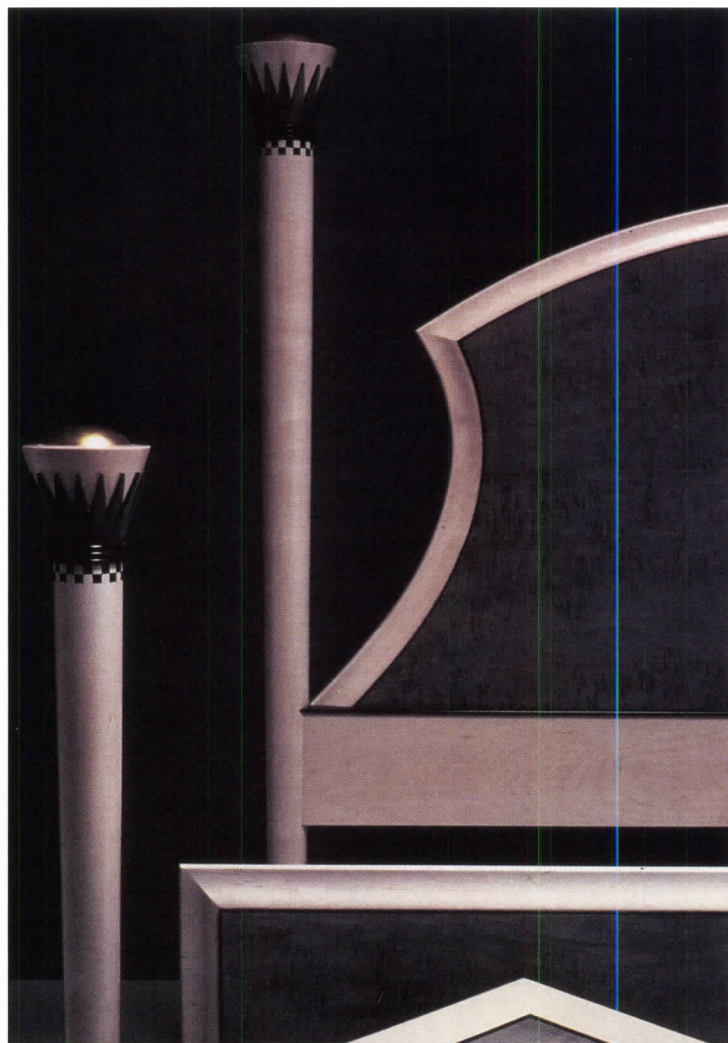
*Circle 304 on reader service card*

### 7. Rock-a-bye baby

Architect John Randolph says he was inspired by a dream to design and build a bed that moves from side to side, a cradle for adults. Intended to be covered with a futon, the poplar wood frame and curved steel carriage are supported by bronze uprights, from which hangs a balance mechanism with six lead weights.

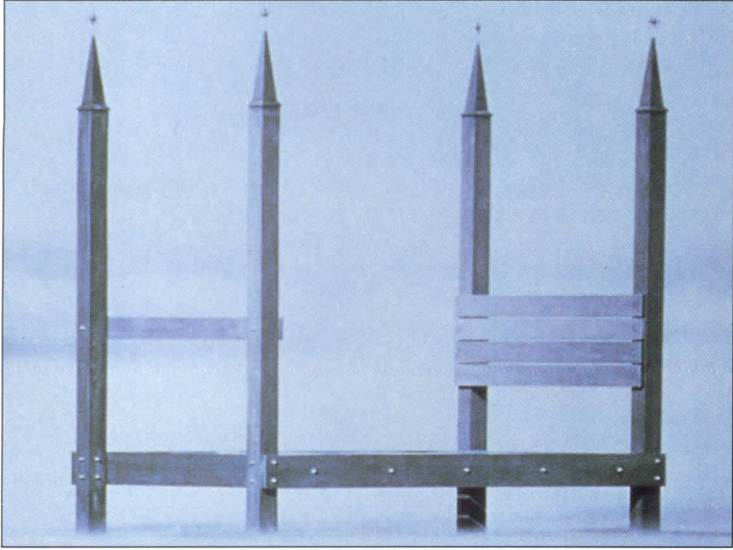
Interim Office of Architecture, San Francisco.

*Circle 305 on reader service card*

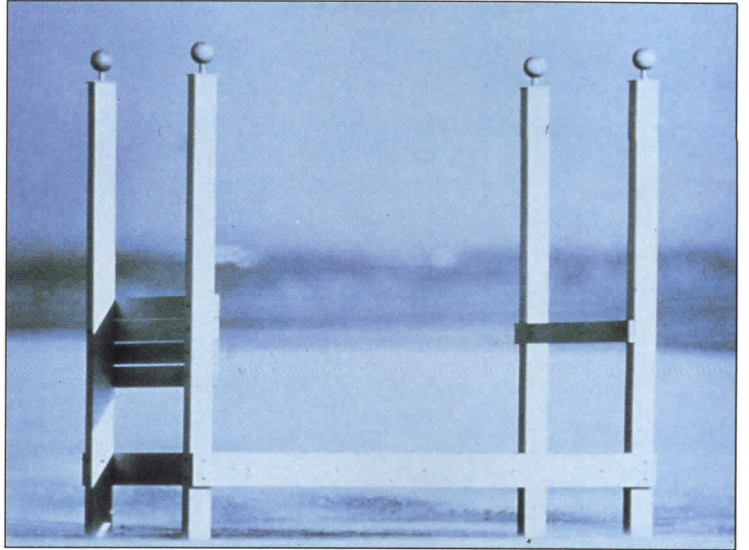


2

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



3



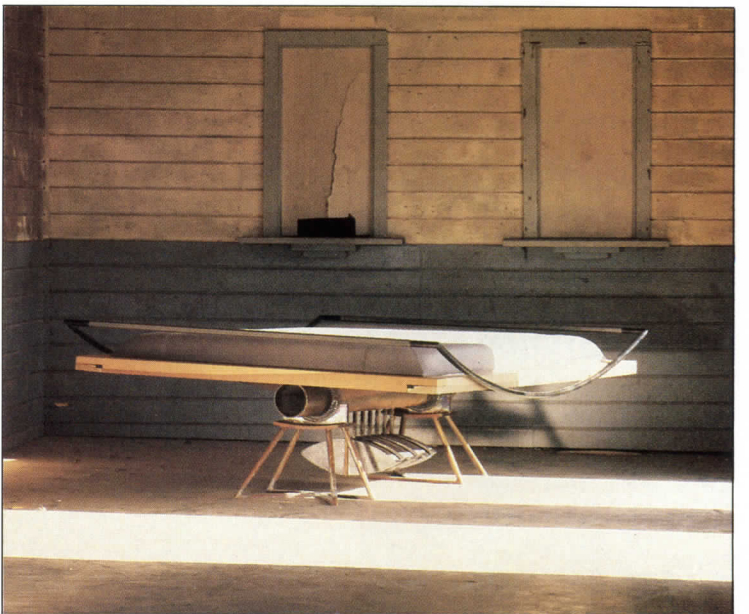
4



5



6



7

## Grate Designs for Great Designers

Every designer and planner knows a quality tree grate must be more than a thing of beauty. It must also be defect-free to handle weather and wear. Versatile to accommodate an endless variety of proposed design configurations. And changes! Expandable when required, to allow trees to grow after installation. Our quality tree grates are all these things...and more! Write for the full story and FREE tree grate catalog.

**NEENAH** **IN**  
FOUNDRY COMPANY

Box 729, Neenah, WI 54957  
If you can't wait, call! 414/725-7000  
Quality castings produced entirely in the U.S.A.

Circle 32 on inquiry card

# MOVEABLE BUILT-INS FOR THE CLOSET

Put bulky bedroom bureaus behind closet doors. New StorMate™ slideable furniture system installs on tracks in front of fixed storage to maximize closet capacity. Cabinets move easily right or left, creating access aisles to clothing behind as needed.



**STORMATE™**

### PATENTED STORMATE™ SYSTEM FEATURES:

- Anodized aluminum tracks custom fit any length closet.
- Adjustable leveling legs compensate for out-of-level floors.
- Modular system available in 15" and 18" depths.
- Tip-proof carriages are held securely in place by precision engineered anti-tilt strips.
- Imagine the possibilities. For specifications and availability in your area, write or call. Today.



**WHITE**  
**HOME PRODUCTS INC.®**  
2401 LAKE PARK DRIVE ATLANTA, GEORGIA 30080  
PHONE: (404) 431-0900 FAX: (404) 432-3778

See *StorMate™* June 14-17  
PCBC Show Booth #1532

Circle 33 on inquiry card

## New products: kitchen and bath

### 1. European pedestal

Made in Germany by Duravit, Edition 1930 has a pre-war, early Modern design. One of seven sculptured pedestals, the sink comes in black or white; 18 other colors may be custom-ordered. Santile International Corp., Houston.

Circle 306 on reader service card

### 2. Single-lever faucet

An Italian import, Junior comes in red, yellow, white, and champagne enamel colors, as well as polished chrome, in models for both kitchen and bath (pictured). Watercolors, Garrison-on-Hudson, N. Y.

Circle 307 on reader service card

### 3. Contoured kitchen

A new style, this double-bowl sink formed of Cameo White Corian polymer features an integral drainboard. The counter is granite-look Sierra Dusk. Du Pont Co., Wilmington, Del.

Circle 308 on reader service card

### 4. Color-coordinated fixtures

Four mid-range colors—light and dark shades of turquoise and a neutral beige called mink—have been added to a line that includes soft pastels and bolder black and orchid hues. The darker two of the new fixture colors are available in a powder coating for faucets and other metal parts. American Standard, Piscataway, N. J.

Circle 309 on reader service card

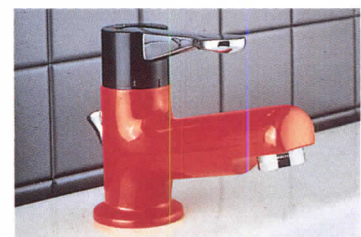
### 5. Victorian comfort

A large (72-in.-long) cast-iron tub, the Vintage has enough room for two bathers, and features a slip-resistant bottom and lumbar support. The rolled rim and base, and optional curved towel rails, may be ordered with water-resistant wood accents in ash, oak, or dark-walnut finishes. Vintage comes as a freestanding tub (shown) as well as in deck-mounted and whirlpool models, pedestal lavatory, and toilet. Kohler Co., Kohler, Wis.

Circle 310 on reader service card



1



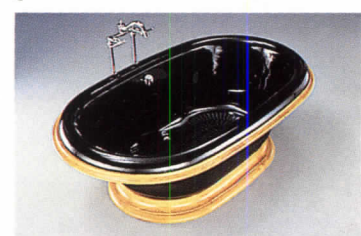
2



3



4



5

For more information,  
circle item numbers on  
Reader Service Card



#### 6. Glass countertops

Kitchen work surfaces impervious to stains, designed by Patricia Logan for a California home, are made of Neoparium, an opalescent crystalized glass from Japan. Part of a new program from Forms + Surfaces, the custom countertops have radius edges. Forms + Surfaces, Santa Barbara, Calif.

Circle 311 on reader service card

#### 7. Composite sinks

Made of chip-, scorch-, and scratch-resistant Mirolin resin/quartz material, double- and triple-bowl sinks come in integrally colored white, almond, gray, black, red, and teal (pictured). Units offer accessories such as strainers, wire baskets, and cutting boards.

Circle 312 on reader service card

#### 8. Streamlined spouts

Designed by Dieter and Michael Sieger to reflect the smooth grace of dolphins, Delphini faucets are part of a complete line of coordinated bath accessories. Fixtures may be ordered in chrome, silver nickel, and tarnish-resistant Durabronze finishes. Dornbracht, Houston.

Circle 313 on reader service card

#### 9. Washbasin

Another nostalgic fixture, the Italian-made Belle Epoque china lavatory measures a generous 42-in.-wide by 22 1/2-in.-deep. House of Ceramics, Inc., Port Chester, N. Y.

Circle 314 on reader service card

#### 10. Avant-garde

Delphi is a one-piece basin of enameled steel set on a columnlike pedestal of chromed-steel tubing. The single-lever faucet matches the contemporary lines of the washbasin. Hastings Tile & Il Bagno Collection, Freeport, N. Y.

Circle 315 on reader service card  
More products on page 119

## We have to limit the guarantee on our roofing slate to 130 years.

"Because our quarries have only been open that long, and that's as long as any of our slate has lasted so far. Around this part of Vermont a hundred years ago, all of the houses (and the outhouses) had slate roofs. Here in Fair

Haven, they're all still standing, their roofs keeping out the New England winters, the rich, unfading colors of the slate shingles (mottled, purple, greens and reds) looking just as good as they did on the day they were nailed in place by Yankee farmers a century ago. I can't say for sure, but I'll bet they look just as good in another 130 years. And another 130 after that.

## The Norwegians call it "split."

"The thing you do with slate is split it. Marble, granite, limestone and all the rest are cut after they're quarried, but the most important characteristic of slate is its ability to split. That's why the Norwegians just call slate *Skifer*, "split stone."

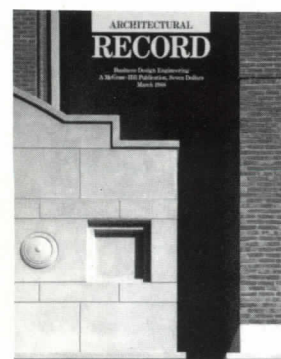


After you get the slate out of the ground, you have to break it to find the grain, and then someone like J.J. Beayon, with me in the picture, starts to split it, by hand, dividing by two over and over again. The machine

hasn't been invented that can do it as well as the expert human hand and eye. We still have 85% waste before we get precisely cut and trimmed 3/16- to 1/4-inch hand-split slate shingles or 1-inch "Heavies." We import a little slate, too, Green Mountain Mist from Norway. I've been to their quarries 1,000 miles north of the Arctic Circle. We quarry and split in similar ways.

## Rowes Wharf was fun, and we all did it with a lot of pride.

"Do I still have your attention? Good, because if you're one of that diminishing band who actually *read*, you'll appreciate a quality project like Rowes Wharf in Boston. It was the cover feature story of March, 1988 *Architectural Record*, and we're proud our Heathermoor Gray custom roofing slate was a part of it. I'm looking for more quality custom projects that we will take pride and pleasure working on. If you have one in mind and you're considering slate for the job, don't worry about budget until you've talked to me. I'm ready to talk even if you're still spinning ideas. Heck, I'm always ready to talk. Try me: call me at 1-800-343-1900. Bill Markcrow



**VERMONT STRUCTURAL SLATE COMPANY** FAIR HAVEN, VT 05743 1-800-343-1900

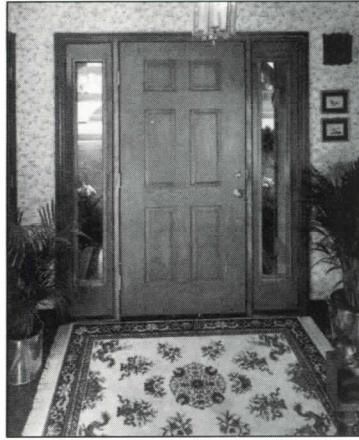


Architects: Richard Jessup & Associates

Natural beauty, durability and stability make it the natural choice for creative designs that endure. Send for Redwood Architectural Guide.

 CALIFORNIA REDWOOD ASSOCIATION 405 Enfronte Drive, Suite 200 • Novato, CA 94949 • (415) 382-0662  
ARCATA REDWOOD COMPANY • MILLER REDWOOD COMPANY • THE PACIFIC LUMBER COMPANY • REDWOOD EMPIRE, INC.

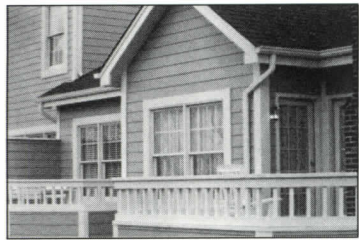




**Fiberglass door**

Fiber-Classic entrance and patio doors are constructed with two molded fiberglass skins filled with a foamed-in-place polyurethane insulating core. The surface reproduces the grain of red oak, and can be stained using a linseed-oil product. Doors are also offered in a fire-rated assembly. Therma-Tru, Toledo, Ohio.

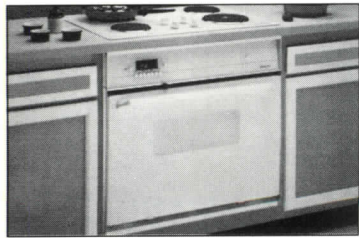
Circle 316 on reader service card



**Hardboard siding**

Colorlok siding, available in six colors with matching trim, now comes in a textured wood finish. A splined mounting system conceals nails and facilitates level installation. Masonite Corp., Chicago.

Circle 317 on reader service card



**Built-in oven**

The thin-frame profile of the 59-5TVW electric oven is designed to give it a custom-kitchen look at a standard, built-in model price. Features include a white-glass oven door and control panel. Magic Chef Co., Cleveland, Tenn.

Circle 318 on reader service card

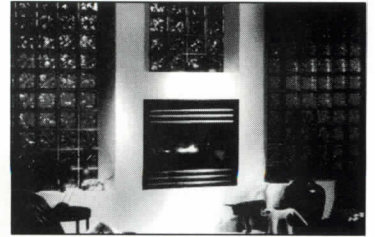


**Wood-framed doors**

A new style, Traditional hinged doors come in both in- and out-swinging models that open a full 180 degrees. Patio doors are offered

in one-, two-, and three-panel versions, different muntin configurations, and Low E glazing. Crestline, Wausau, Wis.

Circle 319 on reader service card



**Direct-vent fireplace**

The gas-burning G200 needs no chimney, and can be installed against any outside wall. Oak-look logs and masonry-textured firebox provide a wood-burning-fireplace appearance. Heatilator, Inc., Mt. Pleasant, Iowa.

Circle 320 on reader service card  
Continued on page 122

SOLUTIONS  
FOR PROTECTIVE SYSTEMS NEEDS

NEW  
BR-900 Uni-Rail



BR-900 unit alone



BR-900 with BR-200 Rail



BR-900 with BR-200 Rail

The **BR-900 UNI-RAIL** wall protection and handrail system was designed by the architectural offices of I.M. PEI. The system uniquely and harmoniously combines two functions, wall guards and corridor handrailing, which may be used separately, or in unison to provide a uniform look throughout the building. By specifying the BR-900 UNI-RAIL, you have a well designed, balanced look which resolves potential conflicts between aesthetics and function.



PAWLING  
CORPORATION

STANDARD PRODUCTS DIVISION

157 Charles Colman Boulevard • Pawling, New York 12564-1188 • 914-855-1005  
Toll Free 1-800-431-3456 • In NY 1-800-942-2424 • Telex: 646720 • Fax: 914-855-3150





# This softspoken house is content to let its woodland setting do the talking. And Pella whispers elegance inside and out.

To passersby, this home presents the face of an unassuming Rambler. But those privileged to enter are surprised to find that the surrounding trees, the art collection and they themselves have become a major design fabric in this welcoming place. The house deliberately has no decorative notions of its own.

To give the owners the privacy, hospitality and simple lifestyle they wanted, the Bloodgood Group designed a 9100-square-foot home responding to the sloping woodland at the rear of the site. Rather than imposing a formal structure on this natural setting, owners and architect agreed it would be more appropriate to settle the home into the hillside. Even the native grasses and groundcover are much as they were found, so there is no lawn to maintain.

The home is designed for easy living and easy circulation on the one-bedroom main level, with guest accommodations below, facing the woods. It's a comfortable place whether the owners are home alone or entertaining dozens.

## Undisturbed nature.

Large wood Pella Windows offer an ever-changing view of undisturbed nature as one walks through the house. The dining room, used after dark, is the sole living area that doesn't face the woods. Nearly all windows face south, shaded by a broad overhang in summer, admitting sunlight and a breathtaking view of the valley below when the winter trees are bare.

Massing and form follow the functional interest of the owners, a couple whose children are grown. Entertainment areas have major ceiling volumes, perceived from the moment you enter the semicircular vestibule. Its leaded glass windows were created by an Aspen, Colorado, artist and installed over Pella Fixed Windows. Across the reception gallery, sunlight plays on the piano curve stairway. To the right, pocket doors designed by a fiber artist may close off the dining room, letting light through but directing attention to the living room opposite. Clerestory windows, and transom windows in the light tower above the grand piano, give the living room a marvelous diffused light in keeping with its sylvan setting.

Exterior calm and interior elegance are carried out through the use of the simplest, finest materials. And, at the owners' insistence, that includes Pella Windows.

To satisfy the criteria of permanence, easy operation and low maintenance, Pella Clad Windows were their only choice. Whatever custom color is specified, Pella's aluminum cladding with baked enamel finish assures exceptional resistance to fading, chemical attack, chalking, chipping, peeling and cracking.

## Custom colors, shapes and sizes.

Pella custom colors, shapes and sizes offer unlimited flexibility to suit the mood and scale of each project. But for this project, Pella's tremendous range of standard Fixed and Casement Windows easily met the requirements. An appropriate mix of insulating glass and Pella's Double Glazing Panel System assures energy efficiency for these conscientious owners, as well as comfort right up to the windows. Nearly an inch of insulating air between panes eliminates those chilling convection currents found on the surface of even the tightest windows. And Pella Casement Windows seal out air infiltration up to 16 times better than industry standards require.

Another of Pella's seven glazing and shading options, Slimshade®, was used in this home's bathrooms. Installed between the panes of the Double Glass Insulating System, Type E Slimshade blinds help give Pella Windows a low U value of .23, actually outperforming triple glazing. And they need no dusting.

Your Pella distributor can tell you more about it. For information, look for Pella in the Yellow Pages under "Windows". Call Sweet's BUYLINE or see Sweet's General Building File. Or send the coupon below.

Please send me the latest literature on Pella for replacement and new construction.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

### This coupon answered in 24 hours.

**Mail to:** Pella Windows and Doors, Commercial Division, Dept. T31D9A, 100 Main Street, Pella, IA 50219. Also available throughout Canada. © 1989 Rolscreen Co.

## Pella. The significant difference in windows.

Private residence  
Des Moines, Iowa  
Architects  
The Bloodgood Group  
Des Moines, Iowa  
Contractor  
By owner

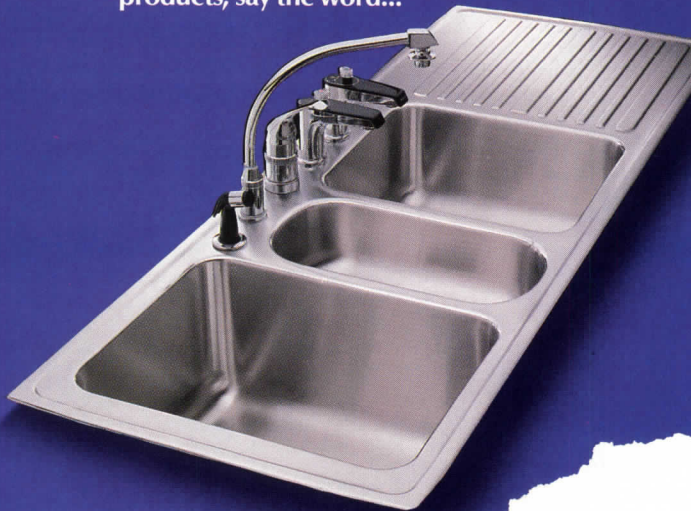


Circle 36 on inquiry card



## A shining example of profitability.

Elkay's Gourmet stainless sinks with the Lasting Beauty finish offer the greatest durability compared to porcelain, enamel and even other stainless steel sinks. With the best profit margins. For the broadest line of quality kitchen products, say the word...



© 1989 Elkay Manufacturing Company

just say **ELKAY**

Circle 37 on inquiry card

## Discover the color of money.

Elkay's new marble Sculptura sinks with permanent color throughout give you excellent profit margins. For quality that translates to green on the bottom line, one word says it all...



© 1989 Elkay Manufacturing Company

just say **ELKAY**

Circle 38 on inquiry card

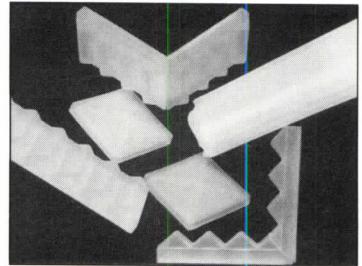
Continued from page 119



### Wood-framed conservatory

British-made solariums are said to combine authentic Victorian-era design with the efficiencies of modular, standardized construction. Conservatories are framed in cedar, and completely glazed with insulating glass. Traditional ridge cresting is made of cast aluminium. Amdega, Inc., Boston.

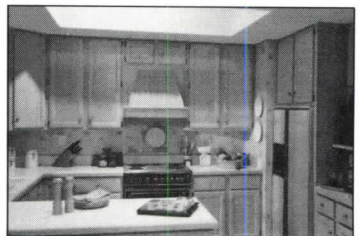
Circle 321 on reader service card



### Molded-glass accents

Serie Vetro, a line of tile trim pieces, are 2- by 8-in. shapes in a curved molding or accordion design. Suggested for use on bathroom walls, the glass tiles come in solid white, or white with gray, peach, or black stripes. Hastings Tile & Il Bagno Collection, Freeport, N. Y.

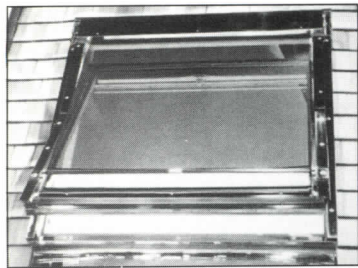
Circle 322 on reader service card



### Kitchen cabinets

A new pickled-type finish, Bisque Oak lets the natural wood grain show through a washed-parchment stain. Cabinets have recessed-panel doors and are said to work with both traditional and contemporary interiors. Merillat Industries, Inc., Adrian, Mich.

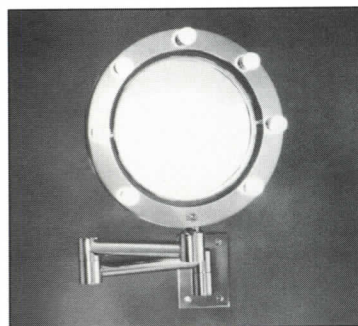
Circle 323 on reader service card



#### Copper-clad skylights

All Velux wood-framed roof windows and unit skylights are now available with an all-copper exterior cladding and flashing, at a price said to be about 25 percent more than aluminum-clad skylights. Velux-America, Inc., Greenwood, S. C.

Circle 324 on reader service card



#### Bath accessory

Lumina is an illuminated, double-sided magnifying mirror, set on a 21-in.-long, wall-mounted articulating arm. Metal parts are solid brass, finished in satin brass, chrome, or gold; bulbs are long-life, low-heat types. Paul Associates, Long Island City, N.Y.

Circle 325 on reader service card



#### Kitchen faucet

The cast-brass Hi-Arc faucet, with a swing spout nearly 10-in. tall, makes filling tall pitchers and large pots easier. Functional blade-type handles are 5 in. long. Elkay Mfg. Co., Oak Brook, Ill.

Circle 326 on reader service card

Continued on page 124

## Discover euro-flexibility.

Elkay's new Calais faucet with pull-out spray provides incredible style and versatility. In single- and two-handle models. Chrome, almond, white and glossy black. For a full line of quality products to enhance your kitchen...



just say **ELKAY**

© 1989 Elkay Manufacturing Company

Circle 39 on inquiry card

## A lasting finish you can bank on.

More appealing than its contemporary beauty is its durability. Because Elkay stainless steel sinks look better longer. For lasting customer satisfaction you can bank on, there's only one word to say...

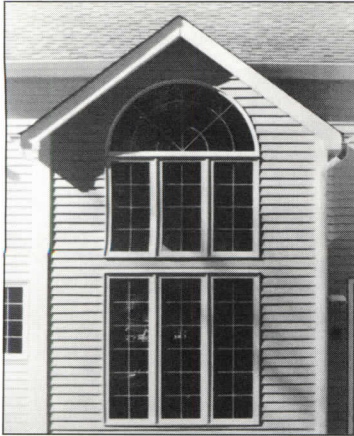


just say **ELKAY**

© 1989 Elkay Manufacturing Company

Circle 40 on inquiry card

Continued from page 123



#### Insulating glazing

A newly available option for this window line, gas-filled Maximizer clear Low E insulated units are said to achieve an R-4 insulation value. Windows combine an exterior of pre-finished extruded aluminum with clear wood frames and sash. Eagle Window & Doors, Inc., Dubuque, Iowa.

Circle 327 on reader service card

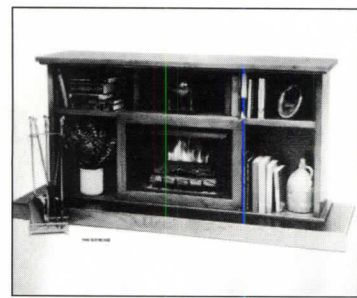


#### French-style doors

Hinged patio doors are now available with interior frames and panels of oak. Exteriors may be natural wood, to be stained or painted, or aluminum cladding in a choice of nine colors. Glazing

options include Low E or argon-filled insulating units, and decorative leaded or etched glass. Weather Shield Mfg., Inc., Medford, Wis.

Circle 328 on reader service card



#### Smokeless fireplace

The Wyndham freestanding fireplace produces a wood-quality flame by burning a nontoxic, semi-solid fuel, which generates 9,000 Btus of heat per hour with no smoke, ashes, or soot. UL-listed, the movable unit can be placed against any wall, as it needs no vent, chimney, or gas line. The self-contained bookcase-style fireplace pictured comes in oak, walnut, or natural finishes. Wyndham Fireplace Co., Inc., Sub. Hunter Douglas, Upper Saddle River, N. J.

Circle 329 on reader service card

# REDUCE YOUR

Wouldn't it be nice if there was a simpler, more accurate way to determine window glass thickness?

A method that not only reduced your chances of over or under specifying your glazing design, but also reduced your time and energy involved?

Well, now there is.

And you'll find it in our new publication and software program, *A Guide To The Structural Performance of Laminated Architectural Glass*.

You see, this guide—which is the result of five years of exhaustive research on the strength and behavior of laminated glass made with Saflex®

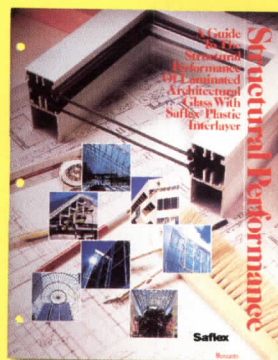
interlayer—offers a new, simplified way to accurately verify glazing designs.

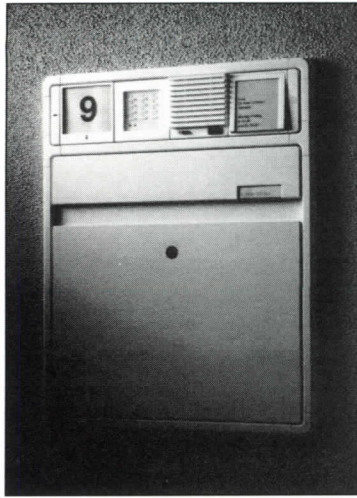
Just follow the straightforward methodologies presented in the manual.

Or load the disk, run through our easy menu-driven program and—bingo!—your designs are verified.

Interested? If so, both our guide and disk are yours for free. Just fill in and mail the coupon.

And discover how we've made glazing design as simple as loading a floppy disk into a computer.

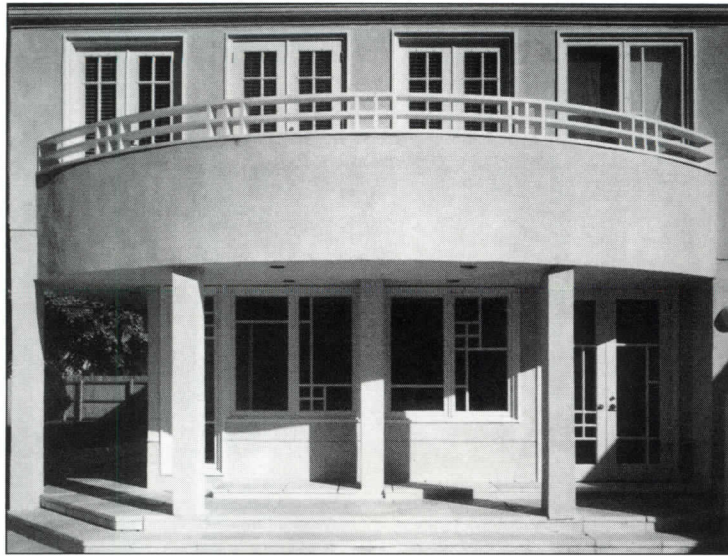




**Residential mailbox**

Clean-lined mailbox is made of Lexan polycarbonate, stainless steel, or extruded aluminum. Modular in design, units can accept such add-ons as an audio intercom or a video camera. Mail delivery is by a feed-through slot or a front-opening door; boxes can be recessed or surface-mounted. Siedle/Intercom/USA, Broomall, Pa.

Circle 330 on reader service card



**Custom-light doors**

This manufacturer can now offer custom muntin configurations for all its wood French, Terrace, and Patio door styles, an option already available for its wood-framed windows. These custom

designs can be produced in true-divided-light or interior wood-grille glazings, and in several insulating glasses. Marvin Windows, Minneapolis.

Circle 331 on reader service card



**Wood-burning stove**

A new, contemporary-style convection stove, the cast-iron Sequoia is built to heat large areas of up to 14,000 cubic feet. The double-chambered unit is said to burn wood at an efficiency of over 82 percent; it also can burn coal. Consolidated Dutchwest, Plymouth, Mass.

Circle 332 on reader service card

# WORKLOAD.

Return to: Monsanto Company, Dept. 204, 800 N. Lindbergh Blvd., St. Louis, MO 63167.

Yes, please send me your free guide and IBM-compatible disk.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

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

Telephone ( ) \_\_\_\_\_

AR489

Monsanto Company, 1989. © Registered trademark of Monsanto Company.

Circle 41 on inquiry card

**Design Program To The Structural Performance Of Laminated Architectural Glass**

**WIND** This diskette for use with IBM-compatible equipment only. Use DOS 2.1 or higher. For assistance, call 1-800-325-4330.

Monsanto Chemical Company  
A unit of Monsanto Company  
800 N. Lindbergh Blvd.  
St. Louis, MO 63167  
\*Registered trademark of Monsanto Company  
©Monsanto Company 1989

**Saflex**  
Plastic Interlayer By  
**Monsanto**



Do it right.

Do it once.

Do it

**DUROCK**<sup>TM</sup>

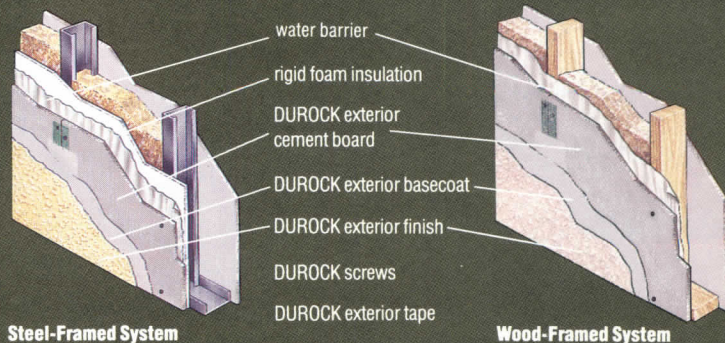
Exterior  
Finish  
System

The warmth of traditional stucco without the worry of doing it over. DUROCK system-matched components help you **do it right**. DUROCK Exterior Cement Board, attaching screws, joint treatment, and DUROCK Exterior Basecoat and Finish are all designed together, to work together. To give you solid, strong attachment. To speed construction. To give you quality assurance from the leader in construction technology—United States Gypsum Company.

**Do it once**, because the substrate resists dents and penetration. While the basecoat and elastomeric finish system withstand minor building movement, thermal expansion, and moisture.

Enduring beauty in stucco-looks or textures in a spectrum of creative colors. Do it all, once and for all with DUROCK Exterior Finish Systems. Write us at 101 S. Wacker Drive, Chicago, IL 60606-4385. Dept. ARM489

**DUROCK System-Matched Components**



Steel-Framed System

Wood-Framed System

**United States Gypsum Company**

Circle 43 on inquiry card

© 1988 United States Gypsum Company

USG



## Manufacturer sources

For your convenience in locating building materials and other products shown in this month's feature articles, *RECORD* has asked the architects to identify the products specified

### Pages 42-49

Hudson River House  
Theodore M. Ceraldi & Associates, Architects

Pages 42-47—Brick: Church Brick. Teak and mahogany windows and sliding doors: Duratherm Window Corp. Skylights: Naturalite, Inc. Clear wood stain: Cuprinol.

Roofing: Lead-coated copper.

Garage doors: Overhead Door Corp. Exterior lighting: Bega.

Pages 48-49—Hypalon roofing:

American Hydrotech, Inc.

Decorative hardware: custom by architects, fabricated by

Greensboro Art Foundry. Entrance and wood doors: RSI Design.

Locksets: Yale Security Products.

Hinges: Stanley. Downlights:

Lightolier, Inc. Uplights: Norbert Belfer.

Switchplates: LiteTouch, Inc.

Stained glass: Renaissance Glass.

### Pages 50-55

Berggruen House

Fernau and Hartman Architects

Pages 50-53—Corrugated metal siding: Curocco.

Metal-framed windows: Blomberg.

Wood-framed windows: Marvin Windows.

Paints: Fuller-O'Brien.

Exterior lighting: Shaper Lighting.

Pages 54-55—Custom woodwork:

Heritage Woodworks.

Locksets and cabinet hardware: Baldwin Hardware Mfg. Co.

Hinges: McKinney.

Recessed and spot fixtures: Halo.

### Pages 56-59

Locke House

Rob Wellington Quigley, Architect

Pages 56-57—Stucco: Thoro System Products (Thoroseal).

Galvalume roof: Bethlehem Steel Co.

Wood-frame windows:

*Continued on page 128*

# 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.

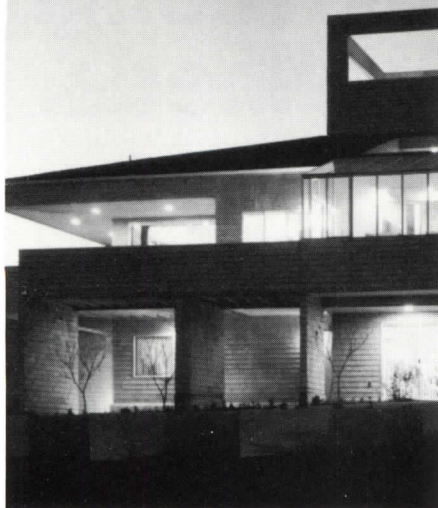
Whether you're an architect, builder or developer, the SICO Wall Bed provides you with an imaginative, upscale alternative. For more information, circle the reader reply number or contact SICO today.

**SICO INCORPORATED** Room Makers Division  
7525 Cahill Road, P.O. Box 1169  
Minneapolis, MN 55440 • Phone 1-800-328-6138  
TWX EDNA-910-576-1771 • FAX 612-941-6737



Circle 43 on inquiry card

BEAUTY THAT  
ENDURES  
IN NATURAL  
DISTINCTION



Martin Henry Kaplan, Architect AIA

Cedar shakes and shingles are distinctively beautiful. They make an important statement about the architect who designs with them.

Our labels certify that you're creating homes with the finest cedar available. Number 1 CERTIGRADE shingles are rated highest, produced by more than 300 of the top mills in the U.S. and Canada. CERTI-SPLIT specifies Number 1 Grade shakes. And CERTIGROOVE calls out Number 1 Grade shake siding.

Specify them by name to the builder. Because these labels certify code requirements. And without them your clients can't depend on maximum beauty and durability. For a free copy of New Roof Construction, and Sidewall Application manuals, write to:

Cedar Shake & Shingle Bureau, Ste. 275, 515 116th Avenue NE, Bellevue, WA 98004-5294.



Your certification of beauty and endurance.



Cedar Shake & Shingle Bureau. The recognized authority since 1915.

Circle 44 on inquiry card

Continued from page 127

Marvin Windows. Glazed wood doors: Bufflin. Wood-framed sectional door: Frantz.

**Pages 58-59**—Locksets: Baldwin Hardware Mfg. Co. Custom laminate-surfaced casework: George Sondeno Cabinets. Recessed downlights: Lightolier, Inc. Low-voltage fixtures: Capri Lighting. Paver tiles: Barbetti. Fireplaces: Superior. Tub: Jacuzzi Whirlpool Bath.

**Pages 60-65**

Wright Guest House  
James Cutler, Architects  
**Pages 60-63**—Roofing: Red-cedar shingles. Stain on cedar clapboard: Samuel Cabot, Inc. Glazing: Southwall Technologies, Inc. (HeatMirror). Fiberglass skylight: Cemcel.

**Pages 64-65**—Wood-framed sliding doors: custom, fabricated by O. B. Williams Co. Locksets: Modric. Hinges: Stanley. Cabinet hardware: Hewi. Wood flooring finish: Glitsa. Lighting (interior and exterior): Bega.

**Pages 66-67**

Bridge House  
James Cutler, Architects  
Wood-framed casement windows: Quantum Windows. Trim stain: Olympic Homecare Products. Locksets: Schlage Lock Co. Hinges and cabinet handles: Stanley. Wood stove: Jøtul. Pendant fixtures: Holophane. Exterior wall-mounted lights: Prisma.

**Pages 68-71**

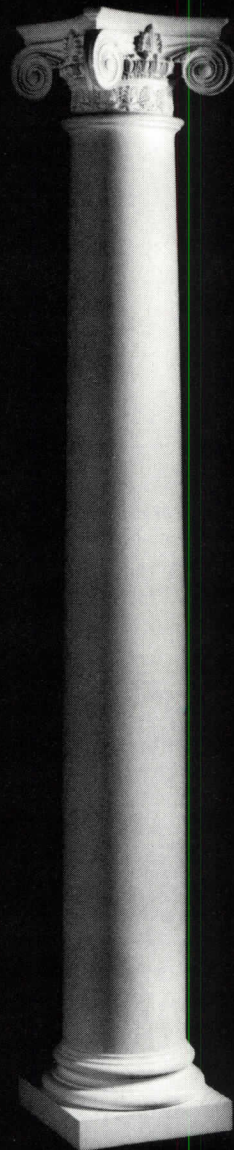
Leightner Houses  
Smith & Others, Architects  
Storefront glazing: Torrance Steel Window Co., Inc. Wood-framed windows: Pozzi Windows. Locksets: Schlage Lock Co. Paints and stains: Pratt & Lambert, Inc.; Frazee.

**Pages 72-77**

Walner House  
Arquitectonica International Corporation, Architects  
**Pages 72-75**—Membrane roofing: Carlisle. Aluminum-clad wood-framed windows: Pella.  
**Pages 76-77**—Custom entrance, wood doors, and casework: Waldbillig Woodworking. Locksets: Russwin. Hinges: Soss. Dining table: custom by architects, fabricated by Parenti & Raffaelli. Stone tables: Midwest Marble.

Continued on page 130

WE ARE  
**CHADSWORTH**  
EXPECT THE BEST



**Authentic Replication of Greek and Roman Orders**

Chadsworth Columns and Capitals available in redwood, pine and other species.

**EMPIRE WITH NECKING** — featured with our plain column shaft and attic base moulding — is a modern version of the Ionic. The volutes on this magnificent capital gradually spiral outward and then tighten to form central eyes. Two classic mouldings, the egg and dart and the bead and reel, enrich this exquisite capital. The necking and the abacus are adorned with sprigs of honeysuckle.

**Architectural Columns  
French Gobelin Tapestries  
Table Bases  
Pedestals**



Column, Tapestry or Table Base Brochure - \$2.00 each  
All Three Brochures - \$4.00

For information and brochures:  
P.O. Box 53268  
Atlanta, Georgia 30355  
404-876-5410

Circle 45 on inquiry card

# CARADCO

## Timeless design meets modern ingenuity.

Now you can include the elegant style of authentic true divided lites in your best architectural designs—without giving up comfort or practicality.

The natural wood windows and patio doors in the Georgetown™ Collection by Caradco are available with insulated glass and 1 $\frac{3}{8}$ "-wide muntin bars or single pane with  $\frac{7}{8}$ " muntin bars. Caradco has combined this timeless look with the latest technology and energy efficiency.

Custom or in-stock, Caradco's Georgetown true divided lite windows and doors give your imagination room to work, and your business room to grow.

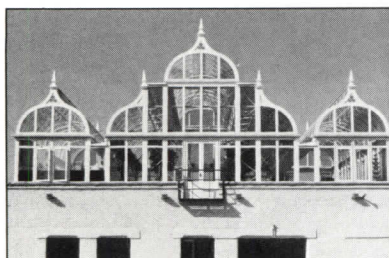
Compare the quality.

Compare  
**Caradco**

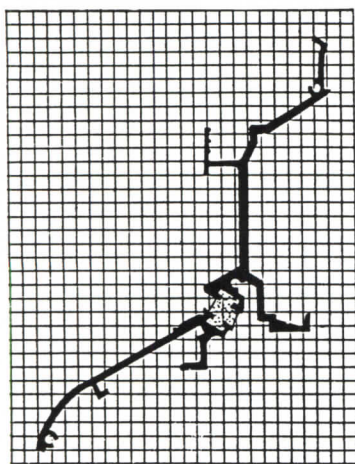
A Kusan, Inc. Company, Rantoul, Illinois 61866

A complete line of *quality true divided lite* wood windows and patio doors: casements, awnings, double hungs, round tops and custom.

Circle 46 on inquiry card



**In 1986 we created this fantasy in glass and aluminum**



©Machin Designs (USA) Inc. 1989

**We also designed extrusion MD6**

One of fifteen new extrusions created in 1986 used in Machin Conservatories. Fifteen out of 2000 different components each designed with the enthusiasm, innovation and refinement that distinguish the extraordinary from the commonplace and take our architecture into the next century.

Every day we are exploring and developing new technologies and principles with the same uncompromising commitment to excellence and the continuity of an outstanding style.

**Whether you want to build a fantasy or a future (or both) there are over 2000 ways we can help you.**

For Brochure send \$10 to:  
**MACHIN DESIGNS (USA), INC.**  
 Dept. ARR89  
 557 Danbury Road, Wilton, Connecticut 06897  
 (203) 834-9566

SEE SWEET'S FILE # 13123/MAC

**Circle 47 on inquiry card**

*Continued from page 128*

**Pages 78-81**

Private residence  
 Arquitectonica International Corporation, Architects  
**Pages 78-79**—Brick: Glen-Gery Corp. Glazed block: Burns & Russell Co. (Spectra-Glaze). Aluminum-clad wood windows: Pella. Fixed-unit skylights: Skyline Skylights. Operable skylights: Velux-America, Inc.

**Pages 80-81**—Casework: custom by architect, fabricated by Parenti & Raffaelli. Counters: Du Pont Co. (Corian). Carpeting: custom by architect, Village Carpets.

**Pages 82-87**

Ward House  
 Peter Forbes and Associates, Architects  
**Pages 82-85**—Sliding wood-framed windows and doors: Duratherm Window Corp. Stains: Samuel Cabot, Inc. Douglas fir decking: Potlatch Corp.  
**Pages 86-87**—Dining chair: Stendig (Prague). Tables: custom by architect. Recessed downlights: Lightolier, Inc. Pendant: Artemide.

**Pages 88-95**

Whitney House  
 Mark Mack, Architect  
**Pages 88-91**—Stucco: La Habra Stucco. Concrete pavers: Angeles Block. Wood-framed windows: Pella. Entrance doors: California Classics. Hinges: Schlage Lock Co. Sconces: Shaper Lighting Co. Pool lighting: Hubbell.  
**Pages 92-95**—Birdseye veneer plywood: Generm Veneer. Stain: Samuel Cabot, Inc. Concrete colorant: Conrad Sovig, Co. Downlighting: Halo. Fluorescents: Alinea.

**Pages 100-105**

Chatham House  
 Walter Chatham, Architect  
 Windows and folding doors: custom by Warnerworks. Paints: Benjamin Moore & Co. Glass-mosaic tile: Forms + Surfaces, Inc. Kitchen range: Miele.

**Pages 106-113**

Prince House  
 Bart Prince, Architect  
 Fixed glazing, operable windows, and wood-framed sliding doors: Oldach Window Co. Acrylic glazing: CYRO Industries. Carpet: Evans-Black.

**“ELEVETTE”  
 ADDS A  
 LIFT TO  
 ANY  
 HOME.**



Give your clients a lift with the distinctive convenience of an “Elevette” custom-built residence elevator.

You’ll want to consider “Elevette” whenever a project calls for features that improve accessibility for the elderly or disabled. “Elevette” easily transports a wheelchair patient and attendant from floor to floor. It’s also a nice convenience for homeowners who would rather not climb stairs.

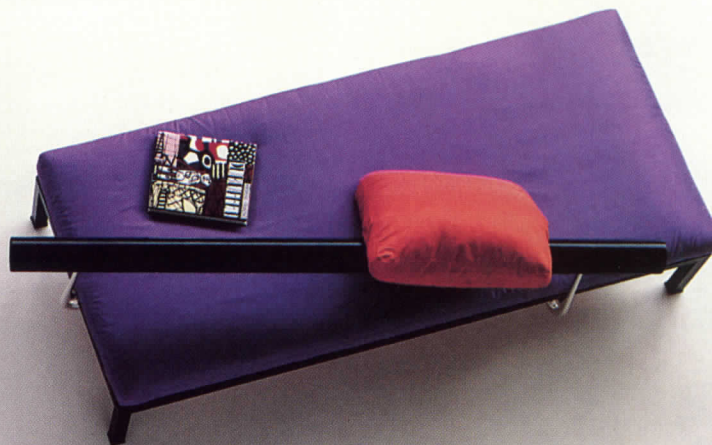
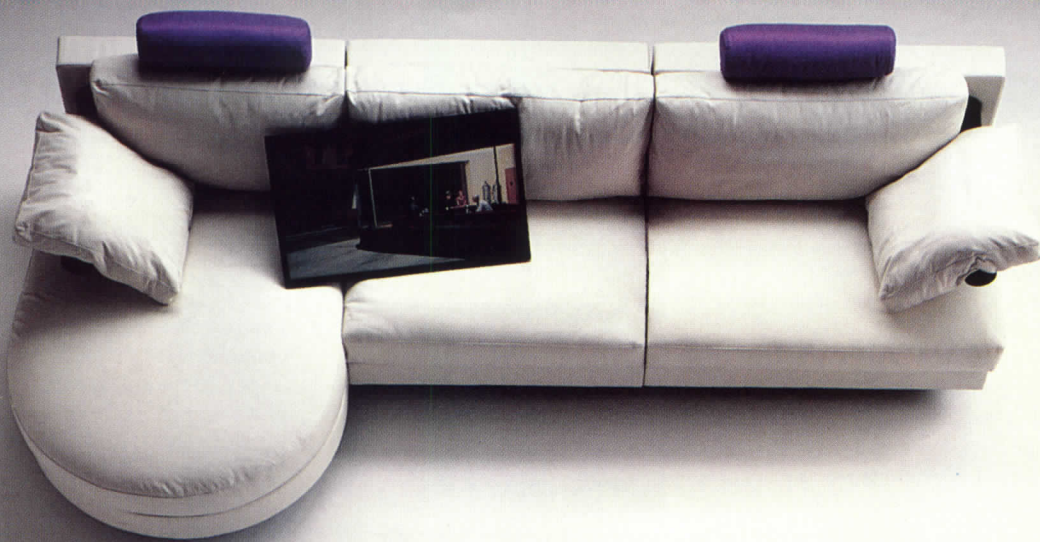
“Elevette” is the practical way to increase the value of any home, while adding touch-of-a-button efficiency for your clients.

*For information, write to:*



Dept. 66, P.O. Box 1557  
 Harrisburg, PA 17105-1557

**Circle 48 on inquiry card**



This design by Antonio  
Citterio is now available in  
the United States.

## B&B Italia e Herman Miller: Una idea eccezionale!

Through an exclusive  
arrangement, Sity seating  
and other B&B Italia products  
are available through  
Herman Miller, Inc.

To see this design, as  
well as those by Afra and  
Tobia Scarpa, Paolo Piva,  
Kairos, and Mario Bellini, call  
your Herman Miller dealer.

For more information, call  
1-800-851-1196.

**B&B**  
**ITALIA**



**herman miller**

© 1989 ® L.J. and herman miller are registered trademarks of Herman Miller, Inc., Zeeland, Michigan 49464  
® B&B Italia is a registered trademark of B&B Italia, S.p.A., 22060 Novedrate (CO)

Architectural Record Houses 1989 131

Circle 49 on inquiry card

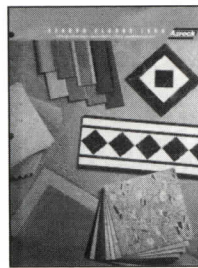
## Product literature

For more information,  
circle item numbers on  
Reader Service Card



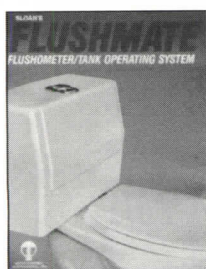
### Teak site furniture

On-site color photos illustrate a full line of English-made Lutyens and other traditional-style benches, tables, and planters for both residential and specification use. Country Casual, Germantown, Md.  
*Circle 400 on reader service card*



### Resilient flooring

A 32-page catalog contains photos of residential and commercial flooring styles and colors, including stone, brick, and wood; includes physical-property data. Azrock Floor Products, San Antonio, Tex.  
*Circle 403 on reader service card*



### Water-saving toilets

A color folder explains how the 6-quart flushometer/tank system works, and illustrates toilets from various makers that incorporate the water-saving flush mechanism. Water Control International, Inc., Troy, Mich.  
*Circle 401 on reader service card*



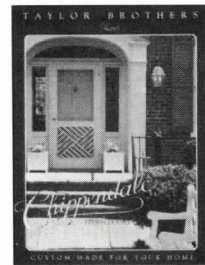
### Siding accessories

Extruded PVC soffits and siding accessories such as corners and undersill trim are shown in a four-page catalog. All items come in 10 standard colors. Gold Bond Building Products, Charlotte, N. C.  
*Circle 404 on reader service card*



### Home-security glazing

A folder describes the burglar-resistant and sound-control properties of Saflex-laminated glass, now offered as a glazing option by makers of residential window and door systems. Monsanto, St. Louis.  
*Circle 402 on reader service card*



### Mahogany storm/screen doors

Chippendale-style fretwork doors, made in standard and custom sizes with interchangeable glass and screen inserts, are shown in a four-page brochure. Taylor Brothers, Lynchburg, Va.  
*Circle 405 on reader service card*  
*Continued on page 134*

## What do you call someone who uses the floor to heat their home?

Smart. Very smart. Because there's no more logical way to heat a home than with the revolutionary Infloor® Heating System.

The concept is simple: Hot water tubes or electric heating cables are laid out on the subfloor and then embedded in Gyp-Crete 2000® Infloor Blend, a flowable floor underlayment. The system warms the underlayment, which gently radiates heat into the room.

It's clean, efficient and unsurpassed in comfort. There's no moving air to create drafts or stir up dust. Just

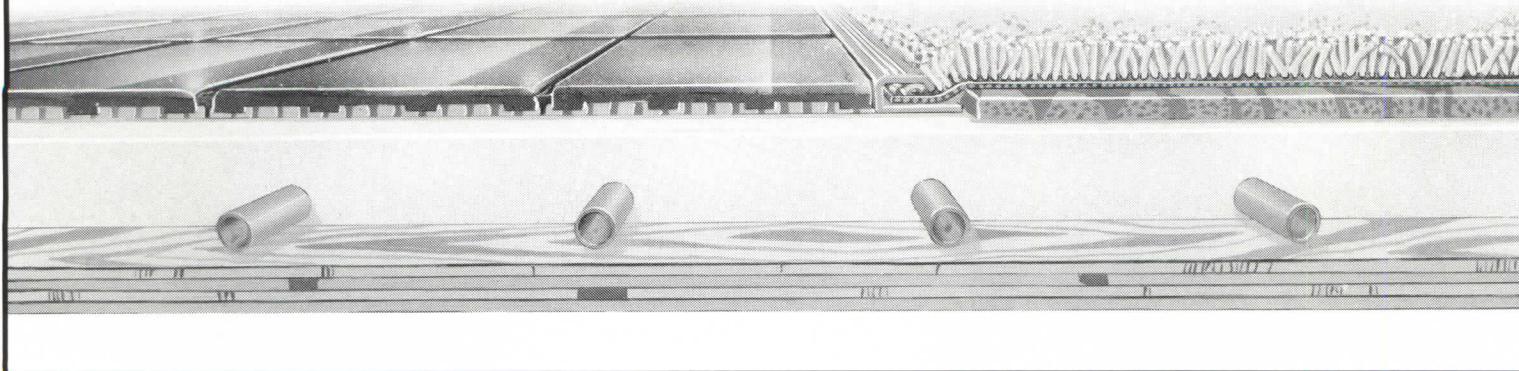
pleasantly warm floors silently radiating heat.

And with Infloor, there are no baseboard units, hot-air registers or cold-air returns. Nothing to interfere with the placement of furniture.

### For more information, contact:

Gyp-Crete Corporation  
920 Hamel Road  
Hamel, MN 55340  
(612) 478-6072

**INFLOOR**  
HEATING SYSTEMS



# Soleil®

New York — 2 River Rd., W232 St.  
Bronx, N.Y. 10463  
(212) 543-5256

Miami — P.O. Box 248084  
Miami, FL 33124  
(305) 635-2372

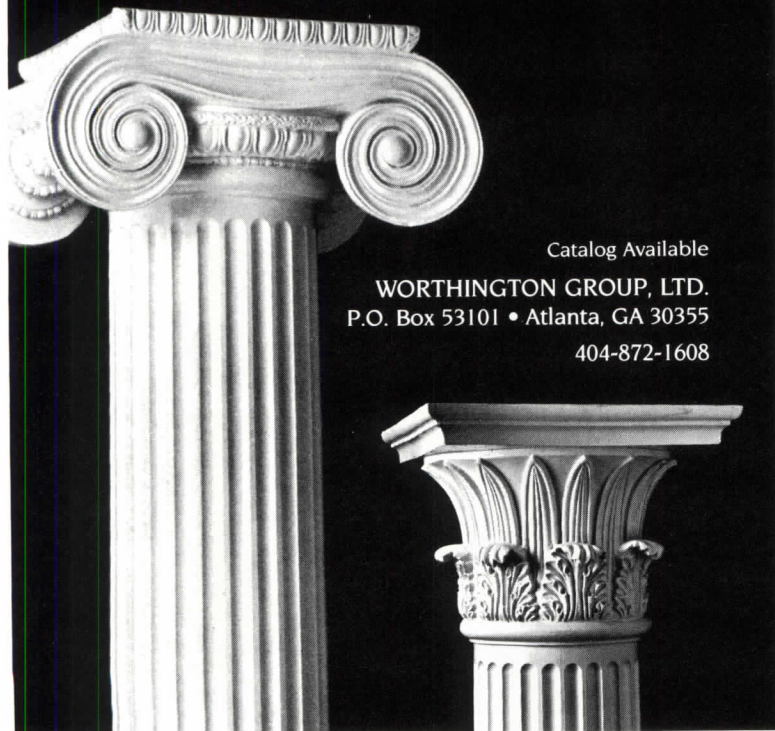
## Roll Down Shutters Wood or Extruded Aluminum Security, Storm Protection, Energy Savings

Circle 52 on inquiry card



# WORTHINGTON

THE PREMIER NAME IN COLUMNS



Catalog Available  
**WORTHINGTON GROUP, LTD.**  
 P.O. Box 53101 • Atlanta, GA 30355  
 404-872-1608

Circle 53 on inquiry card



## LASTING IMPRESSIONS

- Crystal clear wood finishes and contemporary stains.
- Beautiful and effective on all interior wood surfaces including cabinets, and countertops
- The authentic Swedish floor finish
- Eliminates waxing and polishing
- Proven for over 30 years
- Freedom of expression with woodtone and pastel stains

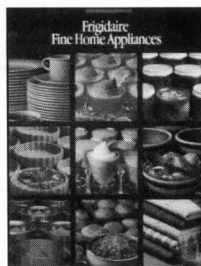
*Makes the Warmth of Wood the Only Choice*

**GLITSA AMERICAN, INC.**  
 327 South Kenyon Street  
 Seattle, WA 98108  
 1-800-537-2127  
 206-763-2855



Circle 54 on inquiry card

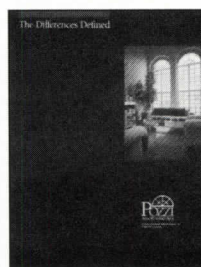
## Product literature *continued*



### Kitchen equipment

Appliances for both spec-built and custom homes are described in an 80-page full-line catalog. All dimensional and installation information is included. White-Westinghouse Appliance Co., Columbus, Ohio.

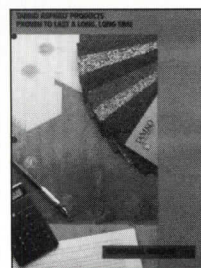
Circle 406 on reader service card



### Windows and doors

Significant features of Pozzi pine-framed windows and Douglas fir doors are highlighted in a 30-page color architectural catalog, which illustrates all designs. Pozzi Wood Windows, Bend, Ore.

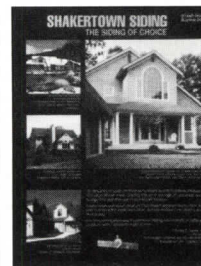
Circle 407 on reader service card



### Fire-resistant roofing

The UL-listed Heritage 30 random-butt fiberglass shingle, laminated to resemble wood shakes and offered in five realistic colors, is introduced in a color brochure. Tamko Asphalt Products, Joplin, Mo.

Circle 408 on reader service card

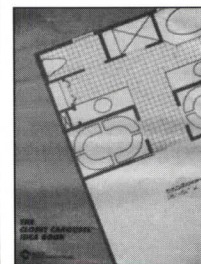


### Cedar siding

The design potential of Western red cedar shingle siding, product options, and application techniques are illustrated in a four-page color catalog.

Shakertown Corp., Winlock, Wash.

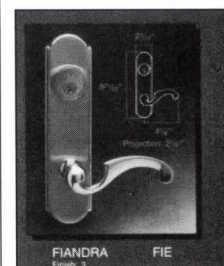
Circle 409 on reader service card



### Automated home storage

A color booklet explains the Closet Carousel, a residential storage and retrieval system that can be designed into spaces as small as 4-ft 6-in. by 7-ft. White Home Products, Inc., Atlanta.

Circle 410 on reader service card



### Door hardware

A catalog illustrates distinctive handles and escutcheons which are now available with UL- and ANSI-approved mortise locksets made by Yale. Valli & Colombo, Duarte, Calif.

Circle 411 on reader service card  
*Continued on page 136*





■■■ Franke.  
 Switzerland  
 USA  
 Great Britain  
 France  
 Italy  
 Greece  
 West Germany  
 Austria  
 Holland  
 Belgium  
 Egypt  
 Spain  
 Chile

U.S. and foreign patents pending

©1989 Franke, Inc. All rights reserved.

Franke, Inc.  
 Kitchen Systems Division  
 Box 428  
 Hatfield, PA 19440  
 800-626-5771



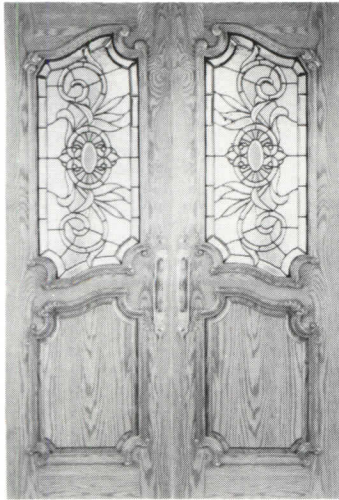
Kitchen Sinks  
 Faucets  
 Accessories  
 Hot Water Dispensers

■ Technology

■ Quality

■ Design

Circle 55 on inquiry card



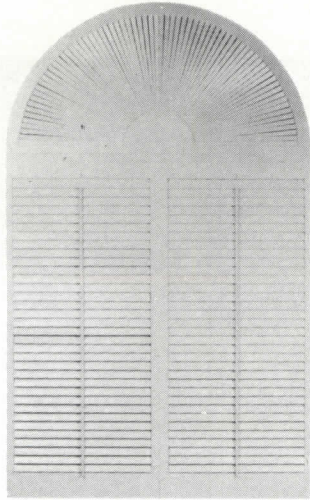
## ELEGANCE AND PERMANENCE

If you can't find the door you're looking for in the Pinecrest door catalog, then it probably doesn't exist.

100 page catalog available upon request

### ▲ PINECREST

2118 Blaisdell Ave., Mpls., MN 55404  
1-800-443-5357/612-871-7071  
Fax 612-871-8956



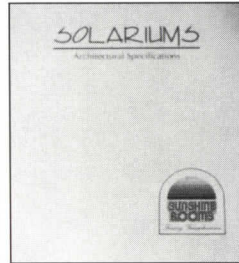
## CLASSICAL FORMS REDISCOVERED

Pinecrest has an immense selection of standard size shutters. We also manufacture custom shutters in every form, shape and size imaginable.

Catalog available upon request

Circle 57 on inquiry card

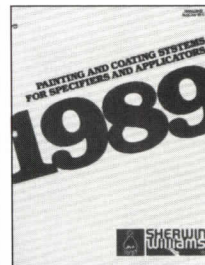
## Product literature *continued*



### Sunroom design

An architectural manual supplies site-preparation, engineering, design, and installation information on more than 60 types of solariums and skylit structures. Sunshine Rooms, Wichita, Kan.

Circle 412 on reader service card



### Paint specification

A 20-page guide to architectural coatings explains the importance of substrate preparation and correct application; technical data are given for all paint products. Sherwin-Williams Co., Cleveland.

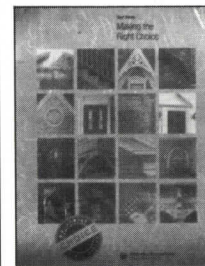
Circle 413 on reader service card



### Wardrobe storage units

Described in a booklet as a modular system with a custom-built look, freestanding cabinets come in marble, veneer, and lacquer, complete with lighting, shelves, and fitted drawers. FaileThompson, Reno, Nev.

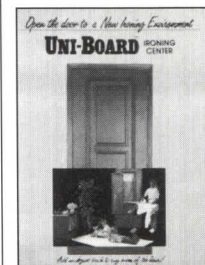
Circle 414 on reader service card



### Siding and trim

Vinyl siding used on both contemporary and traditional-style homes is pictured in an eight-page brochure. Close-up and application photos show siding and architectural details. Wolverine Technologies, Dearborn, Mich.

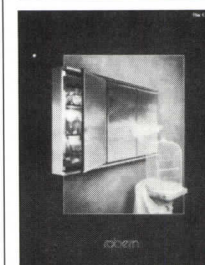
Circle 415 on reader service card



### Laundry equipment

A data sheet shows how the Uni-Board ironing center provides concealed but accessible storage of ironing boards, power outlets, and other laundry equipment. Uni-Cepts, Inc., Wichita, Kan.

Circle 416 on reader service card



### Bath cabinets

C-Series cabinets have beveled-glass mirrors both inside and outside the door, and as trim panels. A brochure shows single-, double-, and triple-door models. Robern, Inc., Bensalem, Pa.

Circle 417 on reader service card

Continued on page 138

At last, a built-in Gas FIREPLACE that is...

# CHIMNEY-FREE!!

Introducing...

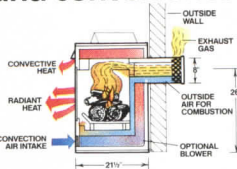
## "THE GOLDEN FLAME"

A REVOLUTIONARY DIRECT VENT  
(NO CHIMNEY)  
GAS FIREPLACE.



### Beauty and convenience

For a FREE brochure please fill out and send to HEAT-N-GLO FIREPLACES.



NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
PHONE (\_\_\_\_) \_\_\_\_\_

Circle 56 on inquiry card



For your nearest dealer call  
**1-800-669-HEAT**

HEAT-N-GLO Fireplace Products, Inc.  
6665 W. Hwy. 13, Savage, MN 55378

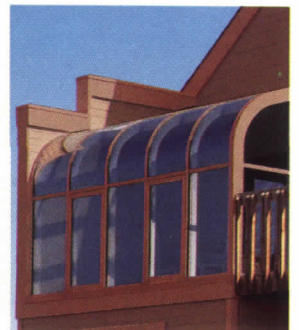
Nature has proven that color is one of the best ways to blend into an environment. But that lesson seems to have been lost on most sunroom manufacturers, who offer a limited choice of colors that seldom match a home's color scheme. ■ But at Solarium



Systems International, we offer a choice of 30 standard colors on our sunrooms, without charging a custom price. And without a long wait for delivery, like some sunroom manufacturers. So you can offer customers a sunroom that blends in with any home, or any environment. Our system even allows different colors to be applied to the interior and exterior of our sunrooms, so they can match a home both inside and out. ■ However, color is just one of the ways our sunrooms can adapt to their environment.

## Borrowing On An Idea, We Make Sunrooms That Take On The Color Of Their Surroundings.

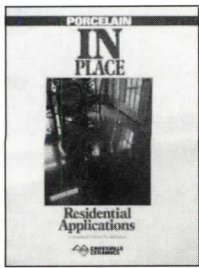
In addition to our standard sunroom designs, for example, we can work with you to develop custom designs that closely match the style or size of a particular home. ■ And we're the only sunroom maker to offer our exclusive high-performance SolarScreen™ glass on both straight and curved eaves. It provides maximum light while keeping our sunrooms warmer in the winter and cooler in the summer. ■ Of course with every Solarium Systems sunroom, you get clean architectural lines, quality materials and engineering, and the peace-of-mind of working with a sunroom builder that's as committed to this business as you are. ■ If you're looking for a sunroom with a custom look, without a custom price, call Solarium Systems International at 1-800-225-6423. We'll send you a brochure with more information about the sunrooms that adapt to the situation.



**SSI SOLARIUM SYSTEMS INTERNATIONAL**  
5340 Shoreline Boulevard, Mound, Minnesota 55364

**Product literature** *continued*

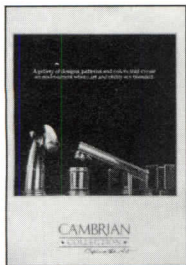
*For more information,  
circle item numbers on  
Reader Service Card*



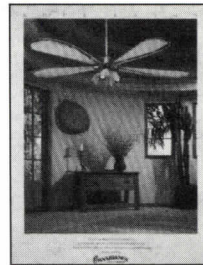
**Porcelain tile**  
Residential installations of large-scale porcelain tiles are pictured in a six-page applications brochure. Crossville Ceramics, Crossville, Tenn.  
*Circle 418 on reader service card*



**Residential entrances**  
A full-line catalog covers lighted, nonlighted, leaded-glass, and woodgrain-finished insulated steel doors, frames, patio doors, and bifold doors for interior use. Benchmark Doors, Fredericksburg, Va.  
*Circle 421 on reader service card*



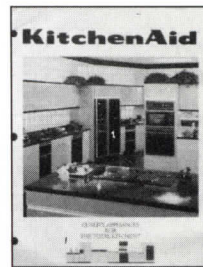
**Faucets and basins**  
A 24-page color booklet presents the Cambrian Collection of decorative faucets. Kitchen, bar, and lavatory sinks in precious metals, exotic woods, and cast iron are included. U. S. Brass, Plano, Tex.  
*Circle 419 on reader service card*



**Ceiling fans**  
A brochure introduces the Meridien fan, a transitional style that allows a full range of speed control and automatically slows the fan during nighttime hours. Casablanca Fan Co., City of Industry, Calif.  
*Circle 422 on reader service card*



**Shower enclosures**  
Both sliding and pivot doors are offered by the Euros shower enclosure line; a 24-page color catalog pictures all models and color options. ShowerLux U. S. A., Atlanta.  
*Circle 420 on reader service card*



**Ranges and refrigerators**  
A 28-page catalog illustrates dishwashers, refrigerators, and built-in and freestanding ranges, ovens, and microwave units. All dimensions are given. KitchenAid, Inc., St. Joseph, Mo.  
*Circle 423 on reader service card  
Continued on page 140*

# **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

Blu-Ray Incorporated • Westbrook Road  
Essex, CT 06426 • (203) 767-0141

# Exclusive Uni-Decor<sup>®</sup>



Trademark of F. von Langsdorff Licensing Limited

U.S. Patent No. 4,128,357

## A paver for all seasons . . .

Durable, decorative, economical, maintenance-free and virtually indestructible, Uni Paving Stones meet or exceed ASTM specs and are ideal for a variety of applications from residential patios and driveways to commercial plazas and parking lots to municipal parks and streets. Uni Interlocking Concrete Paving Stones - The Original. The Best.<sup>™</sup>

UNI-DECOR<sup>®</sup> is available exclusively through Uni Licensees. For the nearest Licensee and availability of other shapes and styles call or write: **1-800-USA-1UNI**

*See us in Sweets, LA File and Spec Data*



**UNI-GROUP U.S.A.**

National Headquarters: 4362 Northlake Blvd., Ste. 109, Palm Beach Gardens, FL 33410 • (407) 626-4666

Circle 60 on inquiry card

## Product literature *continued*

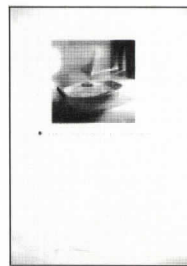
For more information,  
circle item numbers on  
Reader Service Card



### Residential windows and doors

A 32-page catalog highlights a full line of wood and aluminum windows and patio doors, as well as insulated entry systems. Close-up photos focus on product details. Peachtree Doors, Inc., Norcross, Ga.

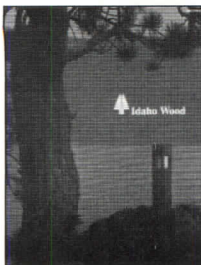
Circle 424 on reader service card



### Whirlpool baths

Luxuriously sized home spas are pictured in room settings in a 28-page Jacuzzi catalog. Capacity, dimensional, and product-feature information is included. Jacuzzi Whirlpool Bath, Walnut Creek, Calif.

Circle 427 on reader service card



### Cedar lighting fixtures

Outdoor post, landscape, and wall-mounted lights, cedar-framed interior light troffers, and home accessories such as mailboxes and towel bars are presented in a 16-page catalog. Idaho Wood, Sandpoint, Idaho.

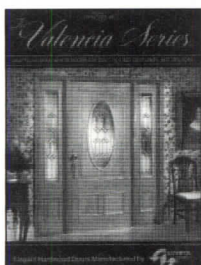
Circle 425 on reader service card



### Solid-surfacing material

Written for the architect and designer, a technical brochure highlights all 13 Class I fire-rated Avonite colors, and describes the improved durability of the resin-based material. Avonite, Sylmar, Calif.

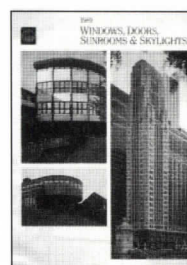
Circle 428 on reader service card



### Stile-and-rail doors

Mahogany and red oak hardwood panel doors, bifold doors, and leaded-glass entry systems are described in a 12-page booklet on Spanish-made Valencia millwork. Bennett Industries, Fort Lee, N. J.

Circle 426 on reader service card



### Wood-framed windows

A 90-page architectural catalog profiles commercial, institutional, and residential windows and doors. On-site photos, product close-ups, and detail drawings illustrate each Pella model. Rolscreen Co., Pella, Iowa.

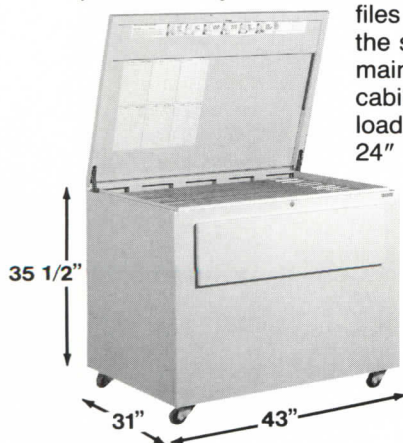
Circle 429 on reader service card

# Buy Ulrich Planfile and Get FREE Office Space

When you choose the right kind of large document filing system you can actually get extra office space for free. Ulrich's vertical filing cabinets not only keep your drawings organized in perfect condition, they take up far less space than any alternative. In fact it takes 6 five drawer flat

files to store 3,000 drawings — the same number that can be maintained in just one Ulrich cabinet. And Planfiles are top loading so they only require 24" of aisle space. Flat files need 50" of clearance. There are other advantages besides free real estate. Planfiles are cas-

ter mounted for easy relocation. Flat files are not designed to be moved. Ulrich cabinets offer fire protection. Flat files don't. The list goes on — easy filing access, water protection and more. For all this you would think Ulrich Planfiles cost more, but they don't.

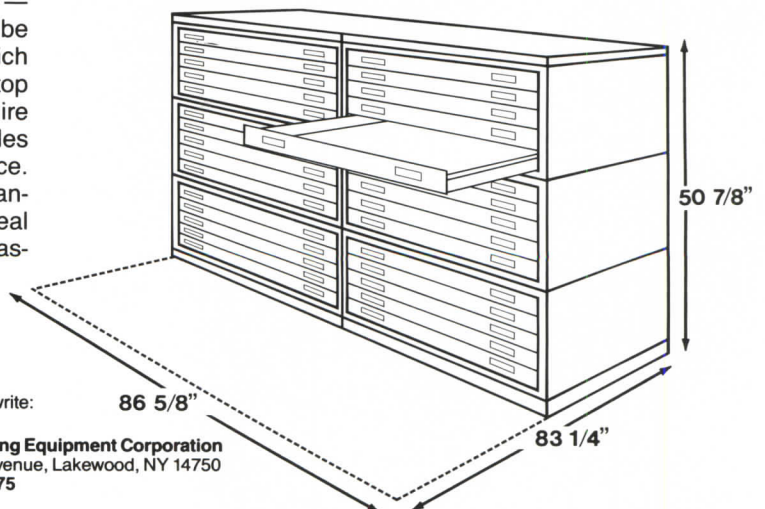


For free brochures that detail the entire product line, call or write:



**Ulrich Planfiling Equipment Corporation**  
2120 Fourth Avenue, Lakewood, NY 14750  
1-800-346-2875

Circle 61 on inquiry card





**Why would the owners of Frank Lloyd Wright's first house pay more than they had to, to protect their home's irreplaceable interior?**

They didn't **have** to buy Tri-Guards. There are other brands of wall and corner protectors on the market—and they're all cheaper. But the owners of the Winslow House **did** choose Tri-Guards . . . for all the reasons they decided really counted:

- Clear to the point of near invisibility,\* Tri-Guards are designed to be totally unobtrusive.
- Only Tri-Guards are made of Lexan®: the toughest, most durable, longest-wearing plastic available. They require no maintenance beyond simple cleaning.
- Tri-Guards are quick and easy to install. And all mounting hardware is included.

As the architect of the Winslow House might have said, If you're going to do something at all, do it the "right" way.

Write to us before you specify your corner and wall protectors. We'll send you full information and a free sample of our product.

**Tri-Guards** The leading edge in protection technology.  
 953 Seton Court, Wheeling, IL 60090 (312) 537-8444

\*Tri-Guards are also available in a wide variety of stock and custom-matched opaque colors.

©Lexan is a registered trademark of the General Electric Company  
 ©Copyright 1988 Tri-Guards

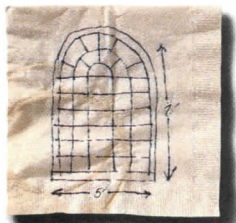
Circle 62 on inquiry card

As You Can See, We  
Just As Easily As We





# Handle Brainstorms Do Thunderstorms.



*We're always anxious to work with architects. Or talented designers like this.*

At Norco, our most innovative designs don't always come from a catalog. They come from cocktail napkins. Matchbook covers. Any place our customers capture their ideas. (Blueprints, of course, also do quite nicely.)

You see, as proud as we are of our standard windows, we know that architects want more. A window that not only fits your design, but enhances it as well.

That's why we build custom windows. In any shape. Any style. Virtually any form your mind can conjure up. To be the focal point for a single room. An entire home. Or any other structure.

And we're not merely order takers. We'll work with you. And see to it that absolutely nothing gets lost in the translation.



*Norco won't settle for anything less than premium-grade Ponderosa pine. Neither should you.*

## Triumphs Of Art Or Marvels Or Science? Or Both?



*With apologies to high technology, we think building windows is still a job for human hands.*

Naturally, our customs look great from a distance. They're designed to match our standard windows in both profile and design detail. And for renovation projects, we can duplicate even the most unusual sizes. But what sets our windows apart is how they fare under closer scrutiny.

We settle for nothing but premium-grade, clear Ponderosa pine. Superior for its

ability to insulate and accept a finish. For still more energy efficiency, we offer Argon-filled, Low-E insulating glass. Covered by Norco's 10-year warranty. One of the best in the business.

We even take the time to build our custom windows one at a time. With a single craftsman responsible for each window from the start to the very finish. No assembly lines here.

The bottom line? You get a window that starts beautiful, and stays beautiful for years.

## Round Tops And Other Strong Points.

Not every window company goes to the trouble to build Round Top windows. And among those who do, few do it like us: By hand. From layer upon layer of long, one-piece veneers. So they're uniform in strength around the window's entire radius.

No seams that can cause warpage or bowing.

You want a true divided lite window? Exterior cladding in a choice of three different colors? Norco can say yes to both. In either standard or custom designs.

And we put as much effort into supporting Norco products as we do building them. Our field service representatives will work with the contractor. Make certain the order arrives as scheduled. Visit the job site to check installation. Then follow up after the job is completed.

Delivery? Norco has no fewer than four manufacturing facilities, nine distribution centers and 1700 independent dealers across the country. So you can get the right window for any climate. Fast.



*We really handle the curves. With one-piece veneers to eliminate weak spots.*

The fact is, no matter what type of window you need, you need only one window company. Norco.

## We'll Go To Extremes For You.

You get the idea by now: Norco is not your run-of-the-mill window company.

Our people believe that building windows is as much a matter of pride and commitment as it is wood, glass and weatherstripping.

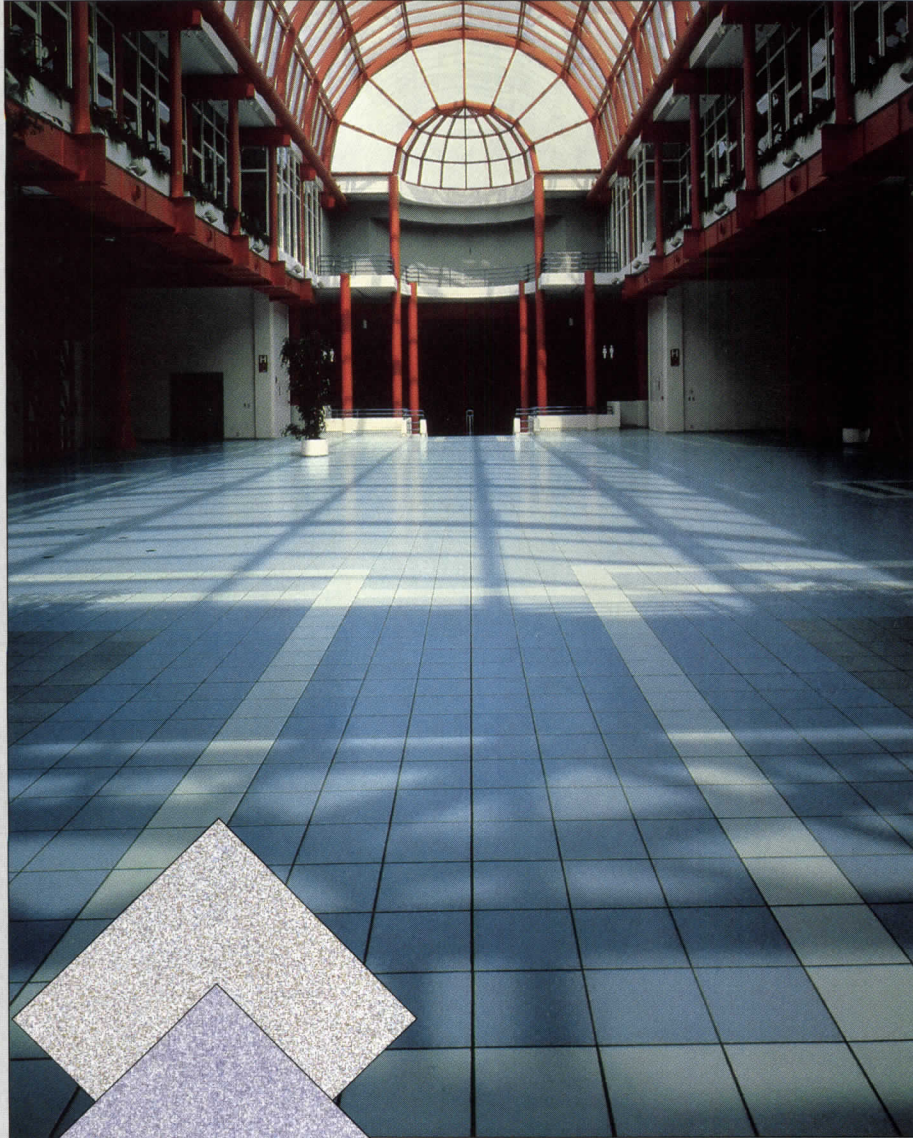
So call Norco today for more information. No other company handles customs the way we do. Not to mention rain, sleet, snow, heat and cold.



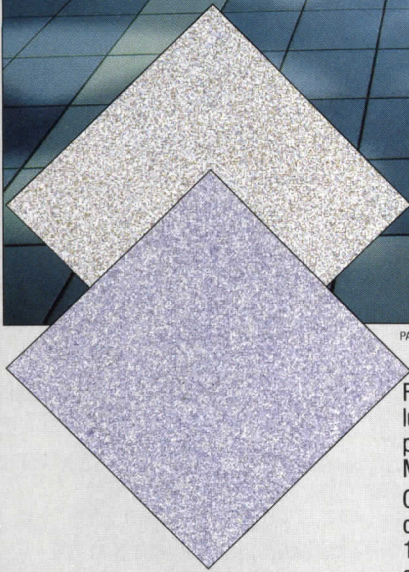
*Working To Build You A Better Window.*

Norco Windows, Inc., P.O. Box 140, Dept. 1007, Hawkins, WI 54530-0140. (715) 585-6311.

# MARAZZI *CHALLENGES TIME*



PALAIS EXPOSITIONS, Gand, Belgium: 12" x 12" Marazzi Enduro® Gloss Series, Cielo MK09, Brina MK07

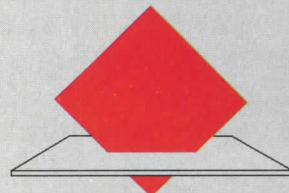


Foot traffic is no challenge to Marazzi Enduro®. This revolutionary ceramic tile has a glaze so dense that dirt has no place to hide. Traffic patterns are a thing of the past. Maintenance is a snap. Beauty is enduring.

Offered with a high-gloss or matte finish, Marazzi Enduro® comes in 22 colors and three sizes; 8" x 8", 12" x 12" and 16" x 16". Its skid-inhibiting surface helps protect against slip-fall accidents. Single bullnose and cove base trims provide the finishing touch.

Learn about our timeless beauty. For a free technical brochure, including our long term warranty, call (214) 226-0110.

## MARAZZI ENDURO



The glazed ceramic tile that challenges time.

AMERICAN  
**MARAZZI TILE**

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

# The Marketplace

To Advertise Call  
1-800-544-7929  
Fax: 212-512-4256

**BIRD BARRIER**  
NIXALITE BIRD CONTROL

- Humane and ecological
- Virtually maintenance free
- Inconspicuous stainless steel spikes
- Commercial, institutional or residential
- Proven reliable for 39 years

**NIXALITE OF AMERICA**  
1025 - 16th AVE. • BOX 727  
EAST MOULINE, IL 61244 • 309-755-8771  
800-624-1189 • FAX 309-755-0077

SPECIALISTS IN BIRD CONTROL  
For more info., see Sweet's section 10290/NIX

Circle 65 on inquiry card

**AMWELD**

DOORS, FRAMES AND HARDWARE

AN OLD COMPANY · · · A NEW SPIRIT

Backed by 40 years of experience

- Masonry, Drywall and Remodeling Frames
- Full-Glass Entrance Doors
- Stile and Rail Doors
- Replacement Doors
- Security Doors and Lights
- Bullet Resistive Doors and Lights
- Builders Hardware
- Supercore™ Doors
- Acoustical Doors
- Embossed Doors
- Fab-A-Frame

**AMWELD**  
Building Products, Inc.

Industrial Park • 1500 Amweld Drive • Garrettsville, Ohio 44231  
Phone: (216) 527-4385 • Telex: (216) 527-5122 • TOLL FREE: 1-800-248-6116

Circle 66 on inquiry card

**COMPLETE GUIDE TO PORCELAIN ON ALUMINUM ARCHITECTURAL PANELS**

...Ideal for window retrofit, curtainwall and fascia projects. 25-year warranty against crazing, cracking or fading. Available in 1/4" or insulated up to 4" thick. For more information plus **FREE SAMPLE CALL TOLL FREE 1-800-228-2391.**

**The mapes permanent solutions**

Mapes Industries, Inc. / P.O. Box 80069  
Lincoln, NE 68501 / (402) 466-1985  
FAX: 1-402-466-2790

Circle 67 on inquiry card

**Hanover LANTERN Terralight group**

**Terralight Landscape Group from Hanover Lantern.**

A unique collection of durable cast aluminum garden, pool and patio lighting fixtures. Design styles range from Oriental, Nautical to Traditional. All fixtures are standard household 120 volt or with optional low voltage (12 volt) conversion kits, ground spikes, J-boxes and transformers. All fixtures are U.L. & CSA approved. Quality fixtures made in the U.S.A. *Hanover Lantern, 470 High St., Hanover, PA 17331-9958. (717) 632-5039.*

Circle 68 on inquiry card

**It's easy to specify the best ventilation**

The Best Vents For All Homes First Edition

**Filtervent Products**  
Architectural Drawings and Installation Instructions

Send for free application drawings for Shinglevent and other Filtervent ventilation products. Includes dimensions, structural specifications and special applications. Send requests to:

**AIR VENT INC.**  
A CertainTeed Company  
4801 N. Prospect Rd., Peoria Heights, IL 61614

Circle 69 on inquiry card

**Greenwich Collection of Bathroom Designs by Paul Assoc.**

The GREENWICH COLLECTION™

by Paul Associates  
The Manufacturer of the Greenwich Collection™  
42-05 10th Street, Long Island City, NY 11101  
Tel. 1(718) 784-2244. Fax 1(718) 392-9242.  
Catalog Available.

Many faucet designs come in a choice of handles in gold, chrome and colors. Also available — a coordinated collection of accessories including towel rings, bars shelves, and more. All from the most prestigious name in the industry; Paul Assoc.

Circle 70 on inquiry card

**Light Moods™**  
Specialty Lighting & Track Lighting

**Hubbell Quality comes to Down & Track Lighting.** Everything you'll need to specify a top performing Downlighting or Track Lighting installation that fits within your budget is available in Hubbell's new Light Moods™ catalog. For your free personal copy write to *Hubbell Lighting, 2000 Electric Way, Christiansburg, VA 24073.*

Circle 71 on inquiry card

**ARCHITECTURAL RECORD**

**Looking For More Ideas? Back Issues of Architectural Record While They Last!** Add to your idea file by ordering previous issues from 1986 back to 1971! The price per issue is only \$4.50 (includes postage and handling). Not all issues are available and the supply of others is limited. For a free list of back issues with the major subject covered, write to: *ARCHITECTURAL RECORD, 1221 Avenue of the Americas, New York, NY 10020, Attn: Back Issues Department.*

**THE REPORT**  
The monthly newsletter for building product sales reps and distributors.

News briefs and reports, building products, law, marketing, management, selling tips, news of companies and people, employment listings, new lines available, ...and sales leads on major construction projects...everything the successful rep or distributor needs to know...from McGraw-Hill. \$69/year (12 issues). *Subscribe now and get 5 valuable sales manuals FREE.* Call 212/512-3442.

# Advertising index

For detailed data, prefilled catalogs of the manufacturers listed below are available in your 1989 Sweet's Catalog File as follows:

(G) General Building & Renovation  
(E) Engineering & Retrofit  
(I) Industrial Construction & Renovation  
(L) Homebuilding & Remodeling  
(D) Contract Interiors

## A

Adden Furniture, **40**; *31*  
(617) 454-7848  
American Marazzi Tile, Inc., **144**;  
*64* [G-L-D]  
(214) 226-0110  
Amoco Fabric & Fibers Co., **8-9**; *5*  
[E]  
(800) 292-6626  
Andersen Corp., **4-5**; *3* [G-L]  
(800) 635-7500  
Armstrong World Industries, Inc.,  
**Cov.II**; *1* [G-E-D]  
(800) 233-3823

## B

Berol, USA, **27**; *22*  
Blu-Ray, Inc., **138**; *59*  
(203) 767-0141

## C

California Redwood Assn., **118**; *34*  
(415) 381-1304  
CARADCO, a Kusan, Inc. Co., **129**;  
*46* [G]  
(217) 893-4444  
Cedar Shake & Shingle Bureau, **128**;  
*44* [G-L]  
Chadsworth, Inc., **128**; *45* [G]  
(404) 876-5410  
Cold Spring Granite, **26**; *21* [G]  
(800) 328-7038

## D

DuPont Co. -Corian, **10-11**; *6* [G-D-L]  
(800) 345-8601

## E

Eagle Window & Door, **33 to 36**; *50*  
(612) 424-3233  
Elkay Mfg., Inc., **122,123**;  
*37,38,39,40* [G-E-I]  
(312) 986-8484

## F

Formica Corp., **22-23**; *18* [G-L-D]  
(800) 524-0159  
Franke, Inc., **135**; *55*  
(215) 822-8014

## G

Georgia-Pacific Corp., **28-29**; *23,24*  
[G-I-L]  
(800) 225-6119  
Glitza American, Inc., **134**; *54*  
Grohe America, Inc., **39**; *30* [G]  
(312) 350-2600  
Gyp-Crete Corp., **132**; *51* [G]  
(612) 478-6072

## H

Hardietexture System, **16Sa to 16Sd**  
Heat-N-Glo Fireplace Products, Inc.,  
**136**; *56* [G-L]  
(612) 890-8367  
Herman Miller, Inc., **131**; *49*  
(800) 851-1196

## I

Inclinor Co. of America, **130**; *48*  
[G-L]

## K

Kohler Co., **17**; *14* [E]  
Kraft, **16Eb**; *11*  
(212) 838-2214

## L

Lees Commercial Carpet Co., **14-15**;  
*8* [G-D]  
(800) 523-5647

## M

Machin Designs (U.S.A.), Inc., **130**;  
*47* [G-L]  
(203) 834-9566

Marvin Windows, **12-13**; *7* [G]  
(800) 328-0268  
Masonite Corp. -Roofing Div., **21**;  
*17* [G-L]  
Mayline Co., **38**; *29*  
(414) 457-5537  
Monsanto Chemical Co. -Saflex Sound  
Control, **124-125**; *41* [G-E]  
(800) 325-4330

## N

Neenah Foundry Co., **116**; *32* [G-E]  
(414) 725-7000  
Norco Windows, Inc., **142-143**; *63* [G]  
(715) 585-6311

## O

Omnia Industries, Inc., **Cov.III**; *77*

## P

PAF Chartwell, **32**; *27*  
Pawling Corp., Standard Products  
Div., **119**; *35* [G-E-I]  
(800) 431-3456  
Pella Rolscreen Co., **120-121**; *36*  
[G-L]  
(512) 628-1000  
Pozzi Wood Windows Div., Bend  
Millwork Systems, **Cov.IV**; *78* [G]  
(800) 821-1016

## R

Robern, Inc., **18**; *15*  
(215) 245-6550  
Robinson Iron, **16Ed**; *13* [G]

## S

Sarnafil, Inc., **24**; *19* [G-I]  
(800) 451-2504  
Shakertown Corp., **16**; *9* [G-L]  
(800) 426-8970  
Sico, Inc., Room Makers Div., **127**;  
*43* [G]  
(612) 941-1700  
Solaris Glass Blocks, **147**; *74*  
(305) 667-4471

Solarium Systems International,  
**137**; *58*  
(800) 225-6423  
Soleil Shutters, Inc., **133**; *52*  
(212) 430-7823  
Sto-Industries, Inc., **31**; *26* [G]  
(800) 851-5533  
Supradur Mfg. Co., **16Ea**; *10* [G-L]

## T

Tischler und Sohn, **16Ec**; *12* [G]  
(203) 622-8486  
Tri-Guards, **141**; *62* [G-I-D]  
(312) 537-8444

## U

Ulrich Planfiling Equipment Corp.,  
**140**; *61*  
(800) 346-2875  
Uni-Group, U.S.A., **139**; *60* [G-E]  
(305) 626-4666  
United States Gypsum Co.-Exterior  
Durock, **126**; *42* [G-L]  
USG Interiors, Inc., **3**; *2*  
[G-E-I-L-D]

## V

Velux-America, Inc., **25**; *20* [G-L]  
Vermont Structural Slate Co., **117**  
(800) 343-1900  
Veratec, a Xerox Company, **37**; *28*  
(800) 538-6477

## W

Weather Shield Mfg., Inc., **19,20**;  
*16* [G]  
(715) 748-2100  
White Home Products, Inc., **116**; *33*  
(404) 431-0900  
Wolverine Technologies, Inc., **6-7**;  
*4* [G-L]  
(313) 337-7100  
Wool Bureau, **30**; *25*  
(212) 986-6222  
Worthington Group, Ltd., **134**; *53*  
(404) 872-1608

## Sales offices

### Main Office

McGraw-Hill, Inc.  
1221 Avenue of the Americas  
New York, New York 10020

Publisher  
*Ted Meredith (212) 512-4685*

Associate Publisher  
*Roscoe C. Smith III (212) 512-2841*

Director of Business and  
Production  
*Joseph R. Wunk (212) 512-2793*

Director of Marketing  
*Camille Padula (212) 512-2858*

Classified Advertising  
*(212) 512-2556*

### District Offices

**Atlanta**  
4170 Ashford-Dunwoody Road  
Atlanta, Georgia 30319  
*Gregory Bowerman (404) 252-0626*

**Boston**  
607 Boylston St.  
Boston, Massachusetts 02116  
*Louis F. Kutscher (203) 968-7113*

**Chicago**  
645 N. Michigan Ave.  
Chicago, Illinois 60611  
*Anthony Arnone, (312) 751-3765*  
*Thomas P. Kavooras, Jr.,*  
*(312) 751-3705*

**Cleveland**  
55 Public Square  
Cleveland, Ohio 44113  
*George Gortz (216) 781-7000*

**Denver**  
7400 S. Alton Ct. Suite 111  
Englewood, Colorado 80112  
*John J. Hernan (303) 740-4630*

**Houston**  
7600 W. Tidwell, Suite 500  
Houston, Texas 77040  
*Lockwood Seegar (713) 462-0757*

**Los Angeles**  
Media Sales Associates  
23232 Peralta Drive  
Laguna Hills, Calif. 92653  
*William W. Hague (714) 859-4448*  
*Richard Ayer*

**New York**  
1221 Avenue of the Americas  
New York, New York 10020  
*Laura Viscusi (212) 512-3603*

**Philadelphia**  
777 Long Ridge Road  
Stamford, Connecticut 06902  
*Frank Rose (203) 968-7112*

**Pittsburgh**  
6 Gateway Center, Suite 215  
Pittsburgh, Pennsylvania 15222  
*George Gortz (412) 227-3640*

**San Francisco**  
Media Sales Associates  
*William W. Hague (415) 345-0522*  
*Richard Ayer*

**Stamford**  
777 Long Ridge Road  
Stamford, Connecticut 06902  
*Louis F. Kutscher, (203) 968-7113*

### The Marketplace

*Darryl Hudson*  
*Lou Ruvane*  
*1-800-544-7929*

### Vice President Market Development

Federal Government  
*Paul R. D'Armiento*  
1750 K Street NW  
Suite 1170  
Washington, D.C. 20006  
*(202) 463-1725*

### Overseas Offices

**Frankfurt/Main**  
LiebigstraBe 19  
Frankfurt/Main, Germany

**Sheffield**  
146 West St.  
Sheffield S14ES, England

**Milan**  
Via Baracchini No. 1  
Milan, Italy

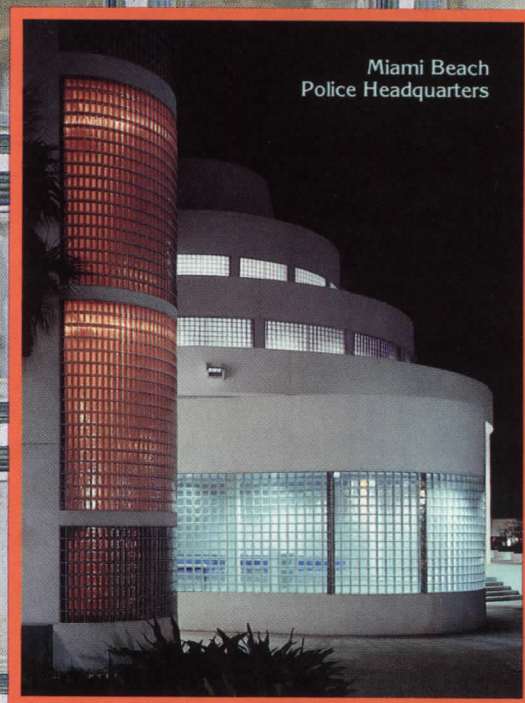
**Paris**  
128, Faubourg St-Honoré  
75008 Paris, France

**Tokyo**  
2-5, 3-chrome  
Kasumigaseki, Chiyoda-ku  
Tokyo, Japan

**South America**  
Empresa Internacional de  
Comunicacoes Ltda.  
Rua da Consolacao, 222  
Conjunto 103  
01302 Sao Paulo, S.P. Brasil

# Brilliant Design!

**SOLARIS** - the world's leading PURE glass  
block with maximum light transmission - gives  
you a wide selection of attractive patterns and  
sizes, for the ultimate in eye-appealing design.



Miami Beach  
Police Headquarters

## SOLARIS<sup>®</sup> GLASS BLOCKS

6915 S.W. 57th Avenue  
Coral Gables (Miami), FL 33143  
Telephone: (305) 667-4471, FAX: (305) 667-4419

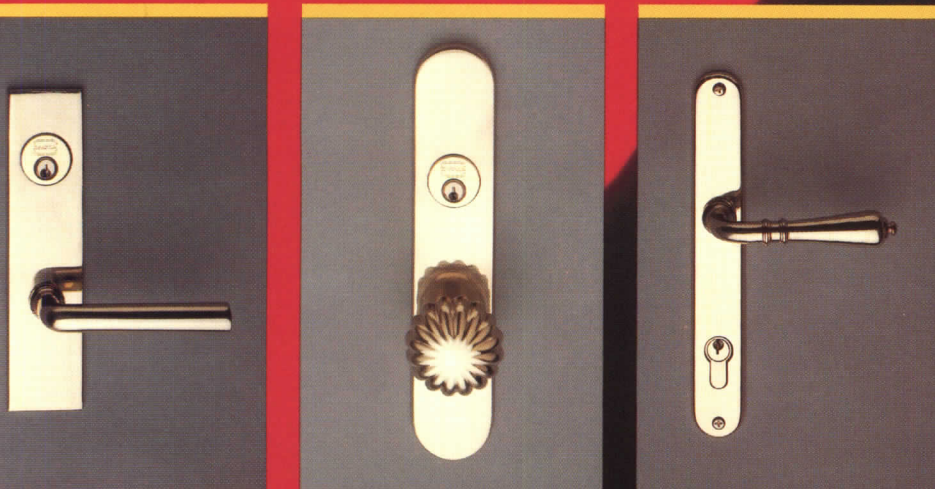
See Sweet's Catalog 00810/BOA ©1989 Solaris U.S.A.

Circle 74 on inquiry card



# OMNIA Locksets

*The look, the feel, the performance...  
sensibly priced.*



Locksets from Omnia offer you an elegant, intelligent alternative. Now, you can adhere to your budget without sacrificing security, design or finish, by specifying Omnia locksets in your next project.

The mortise locks shown here are part of a family of over twenty-five designs, manufactured in solid brass, ranging from traditional to contemporary, and available in four finishes.

Omnia offers an extensive line of finely crafted entry and interior locksets, door trim, cabinet hardware and bath accessories, each designed to be the perfect finishing touch for all your projects.

Omnia hardware is available thru leading distributors coast to coast. For the name of your nearest supplier, please contact . . .



Five Cliffside Drive  
Box 330  
Cedar Grove, NJ 07009

*The Alternative in Elegant Design*

Circle 77 on inquiry card

*"We'd sit before that marvelous window  
and watch the storm clouds roll toward us!"*



Over 4,000  
windows and doors.  
Each designed to create  
the special places  
that people will remember.



**POZZI**  
WOOD WINDOWS

A Division Of  
Bend Millwork Systems, Inc.  
A NORTEK Company.



Call 1-800-821-1016 for  
a detailed color brochure  
or dealer information.