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Business Design Engineering  
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Record Houses, Mid-April 1987



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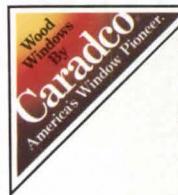
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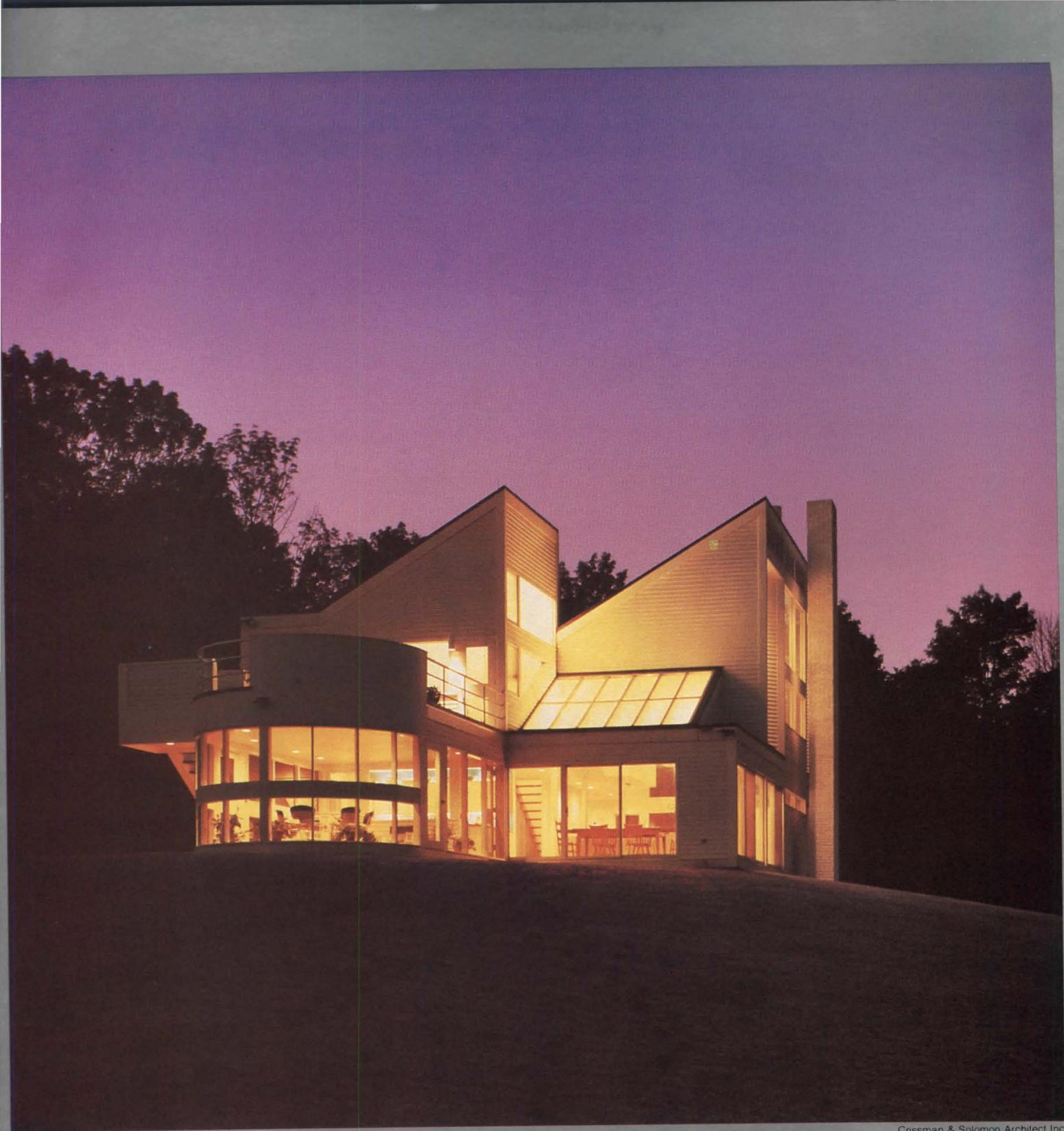
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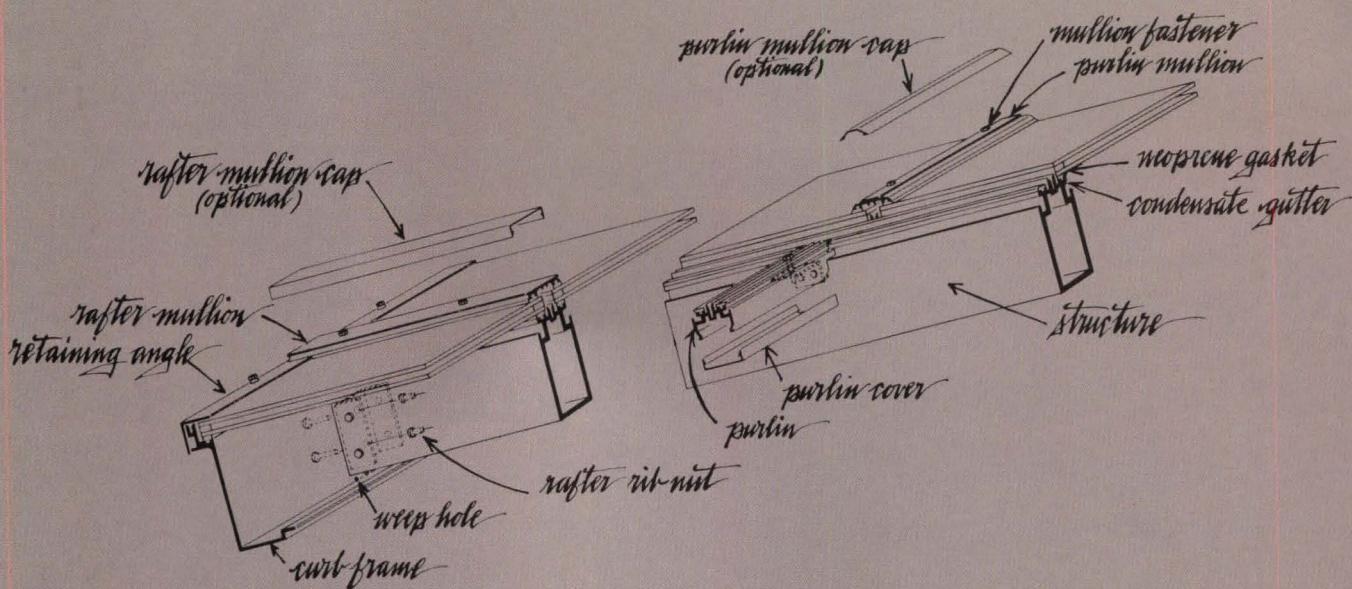
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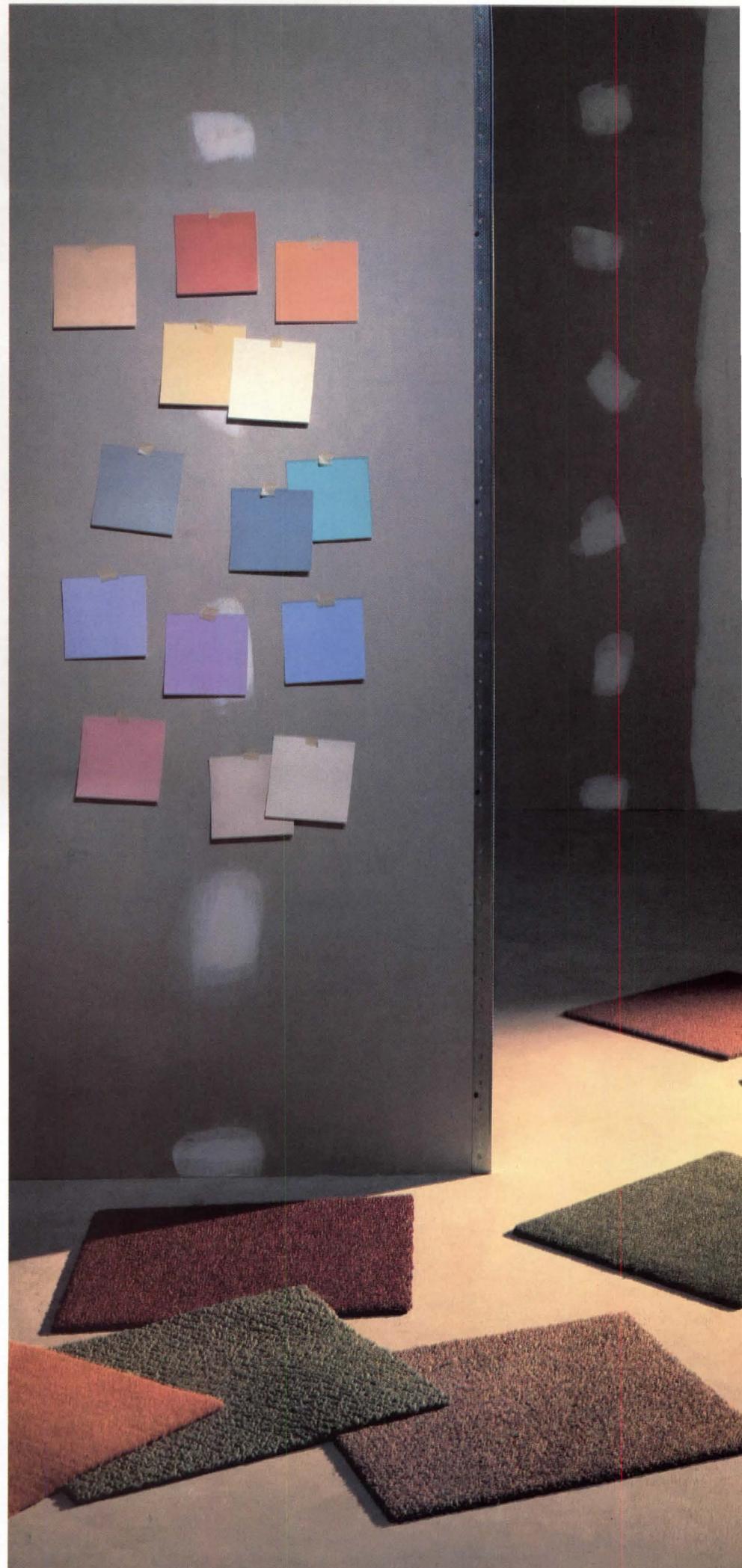
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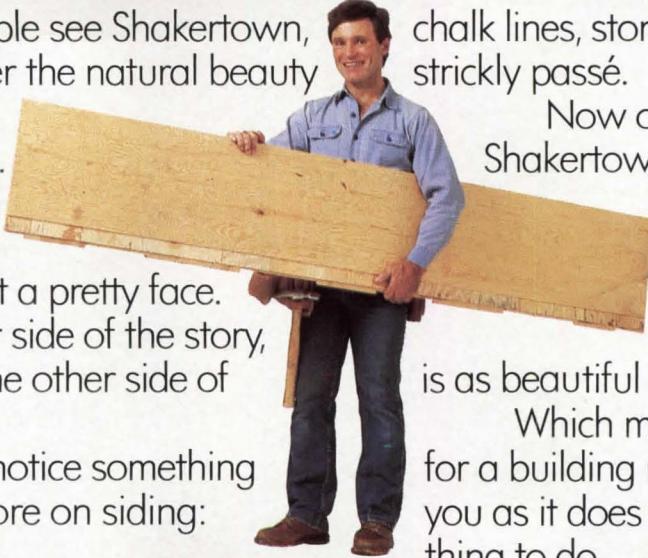
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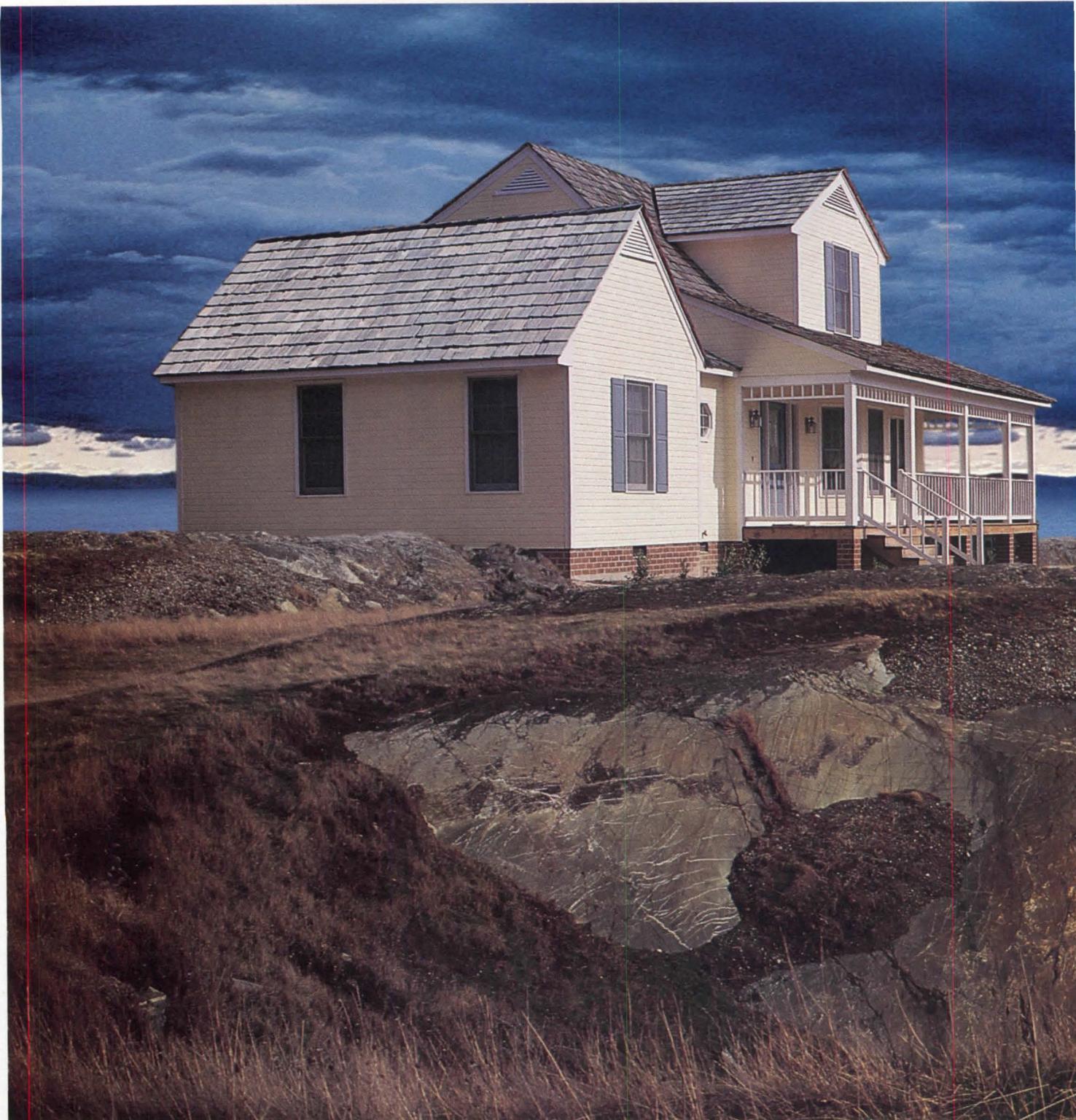
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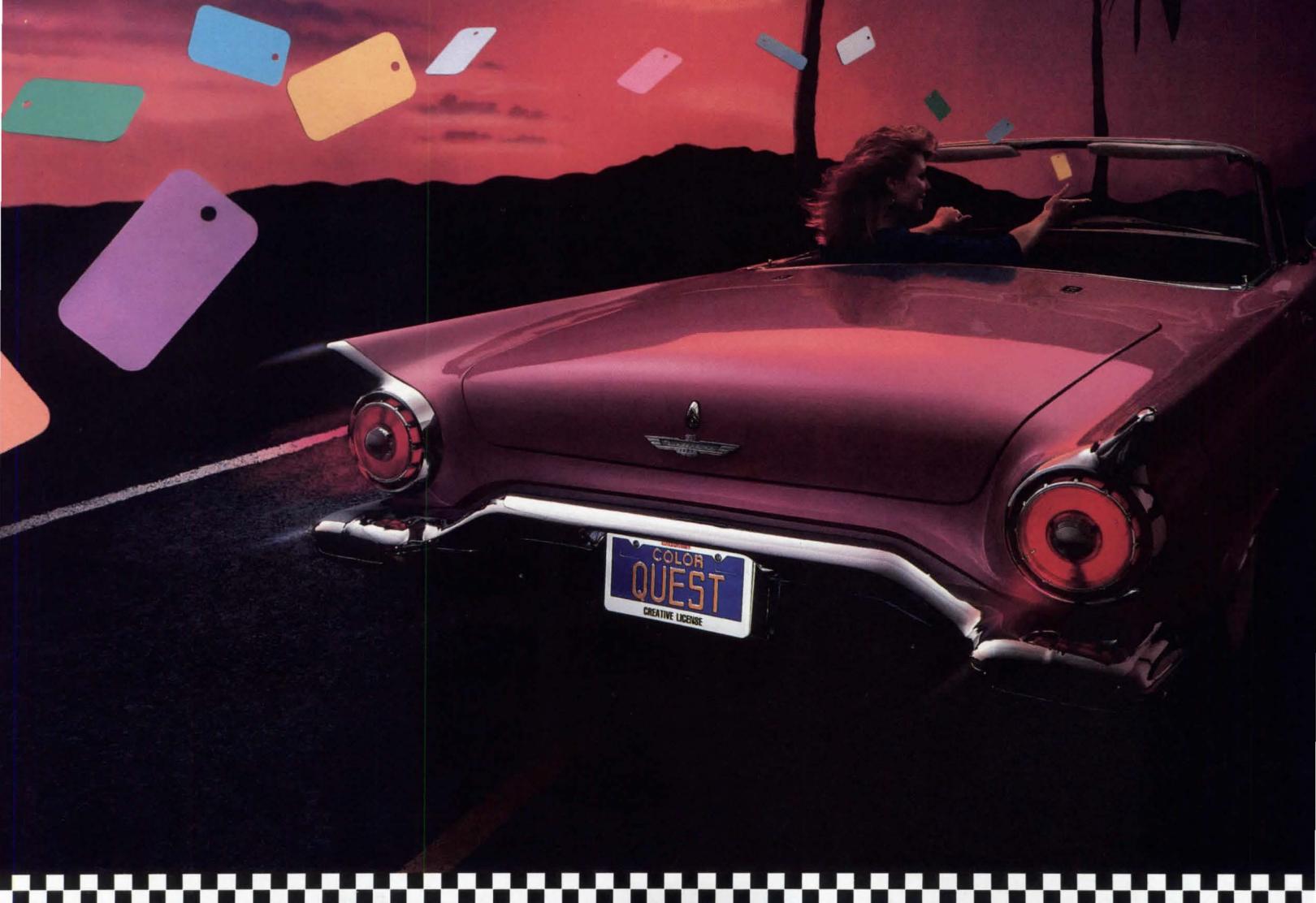
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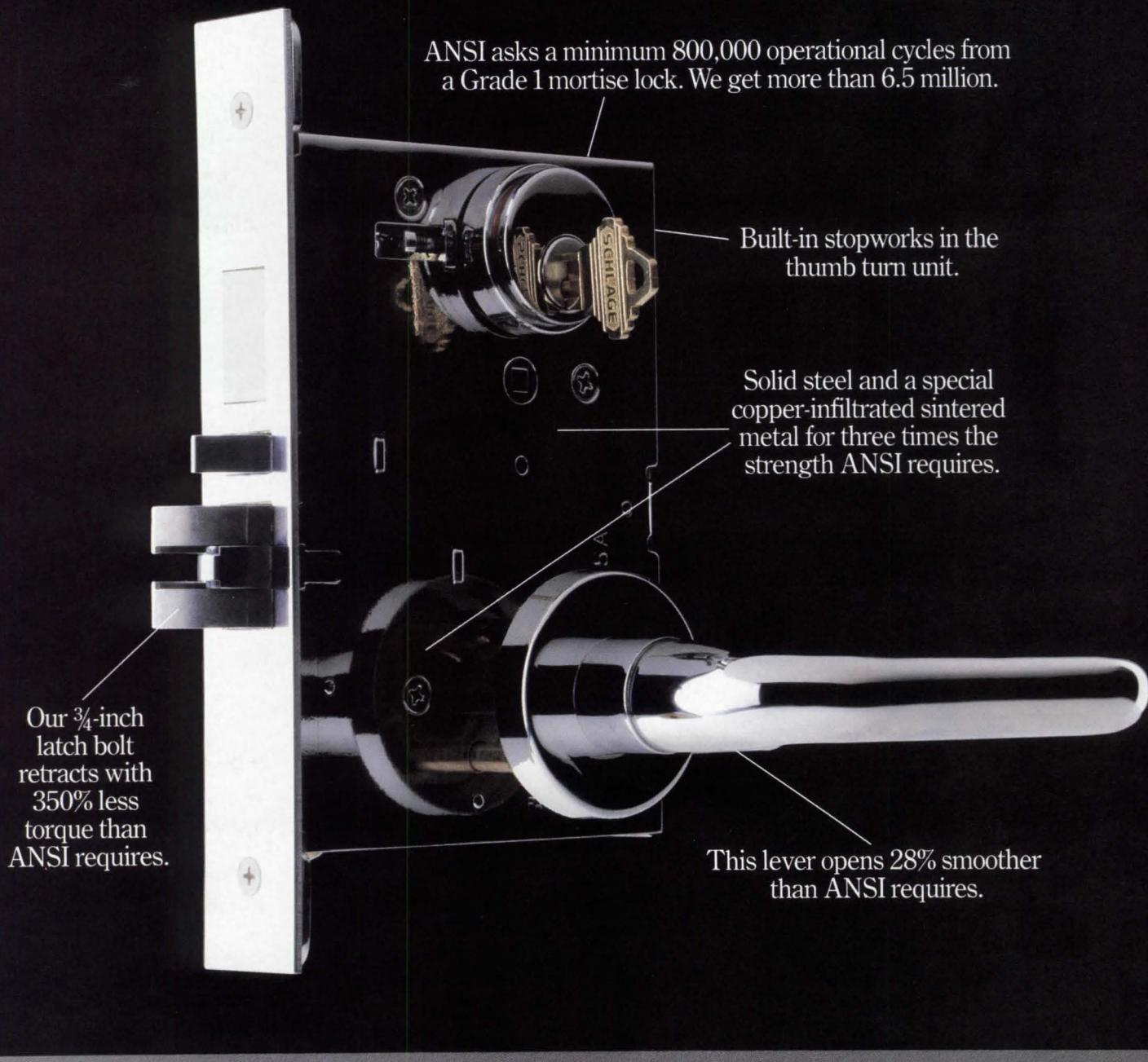
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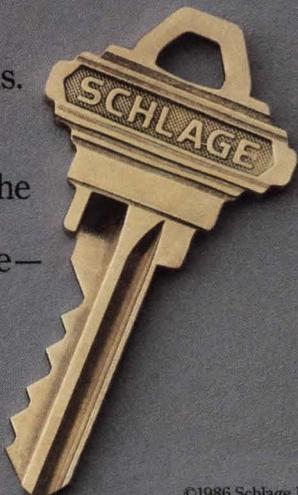
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# 18

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2. Mirror Finish - Bronze  
3. Mirror Finish - Gold



4. Mirror Squares - Chrome  
5. Mirror Squares - Bronze



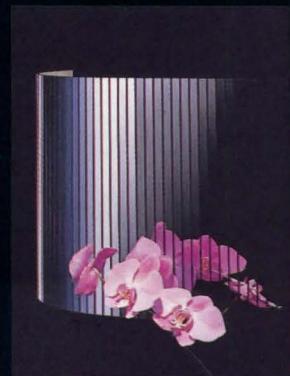
6. Satin Squares - Chrome  
7. Satin Squares - Bronze



8. Horizontal Etched Mirror - Chrome  
9. Horizontal Etched Mirror - Bronze



10. 1" Grooved Tambour Line - Chrome  
11. 1" Grooved Tambour Line - Bronze  
12. 1" Grooved Tambour Line - Gold



13. 0.5" Grooved Tambour Line - Chrome  
14. 0.5" Grooved Tambour Line - Bronze  
15. 0.5" Grooved Tambour Line - Gold



16. 1" Grooved Tambour Grid - Chrome  
17. 1" Grooved Tambour Grid - Bronze  
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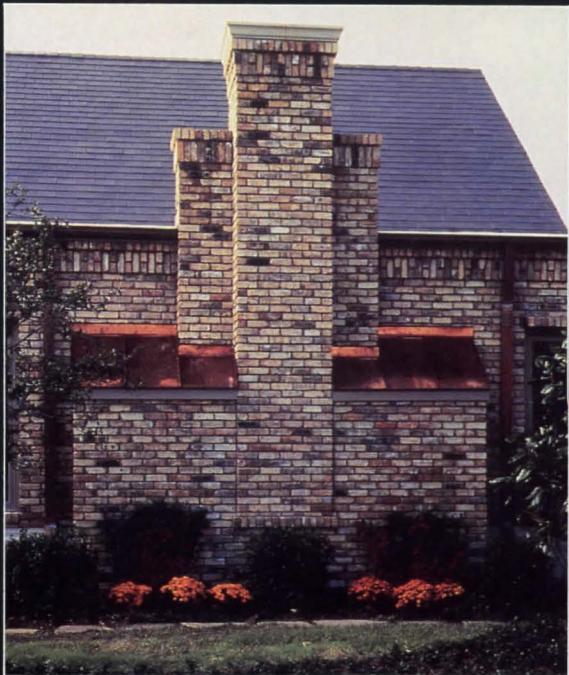
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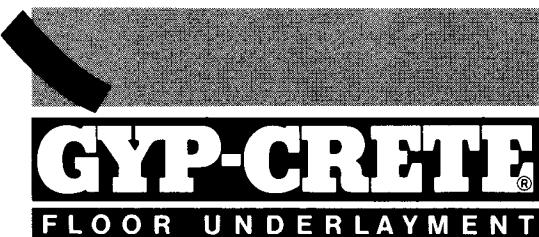
  
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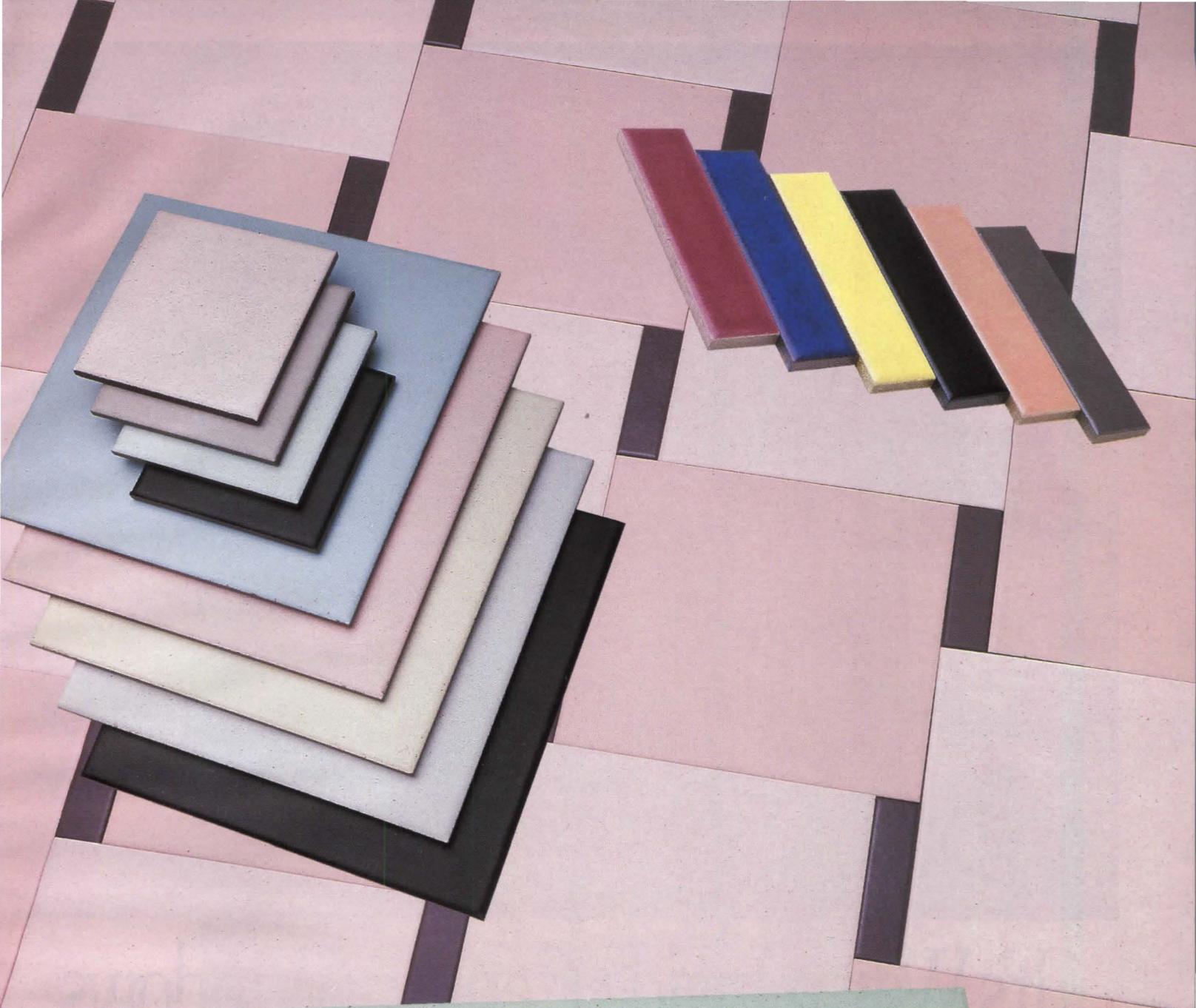


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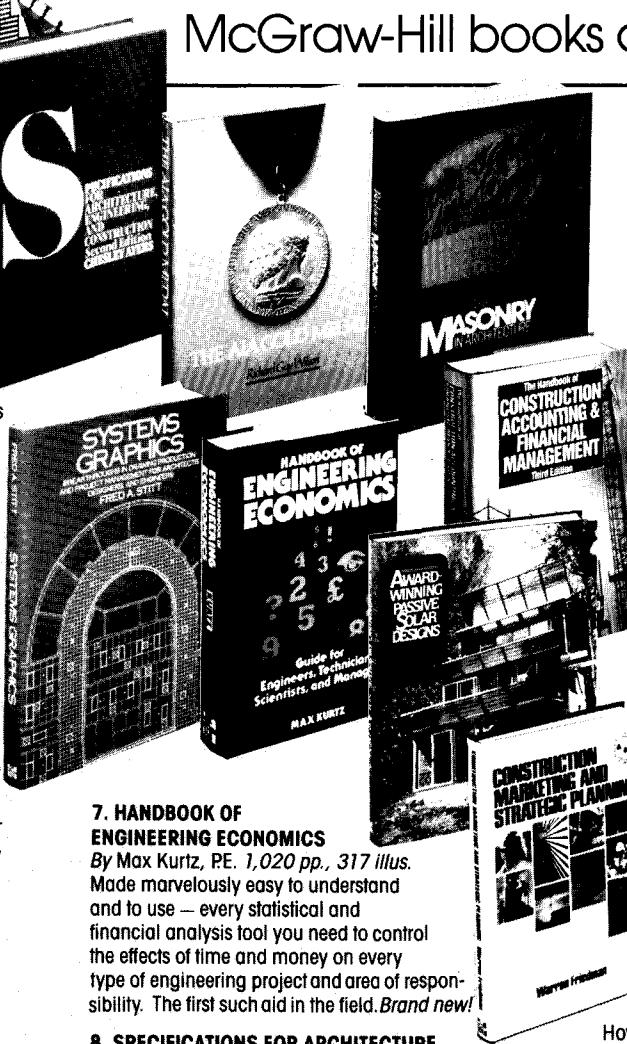
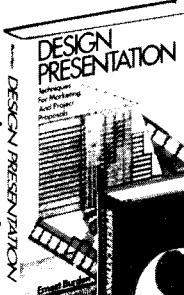
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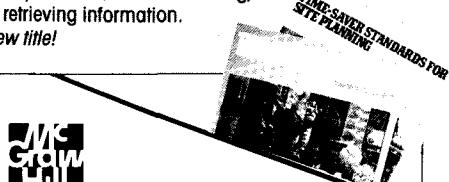
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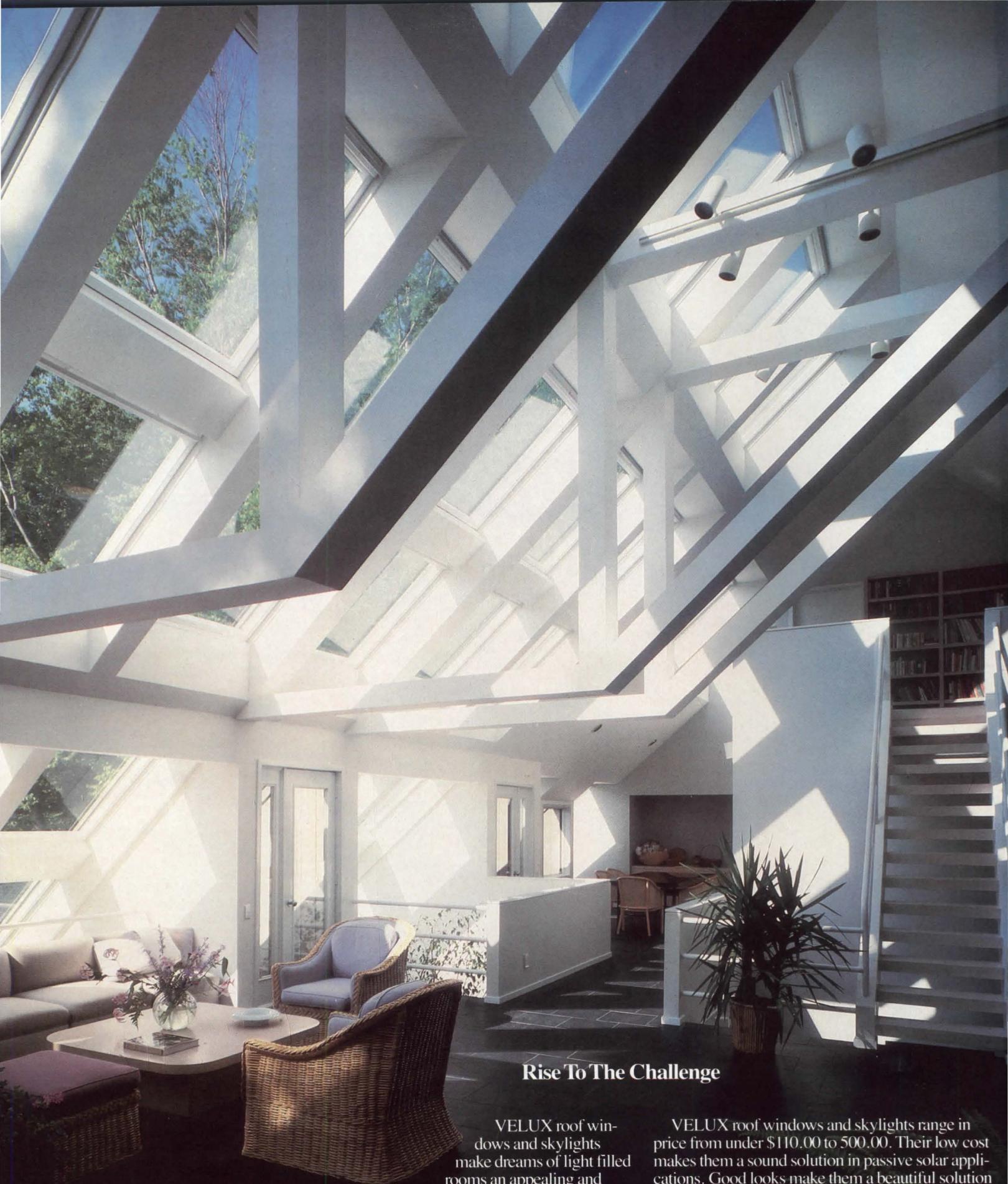
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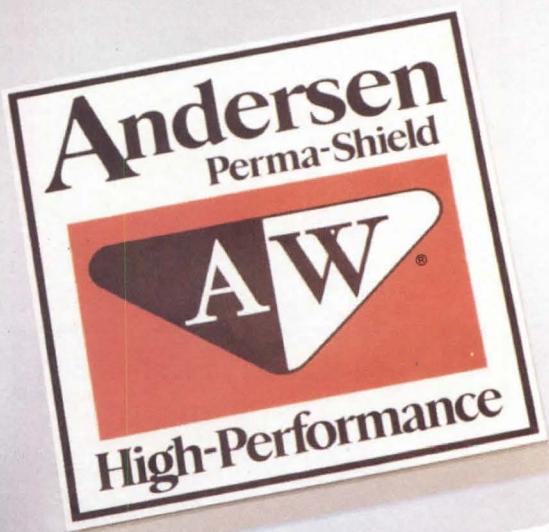
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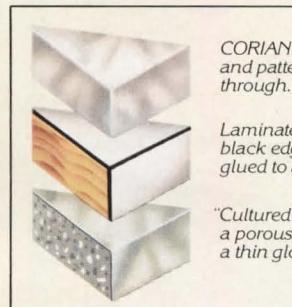
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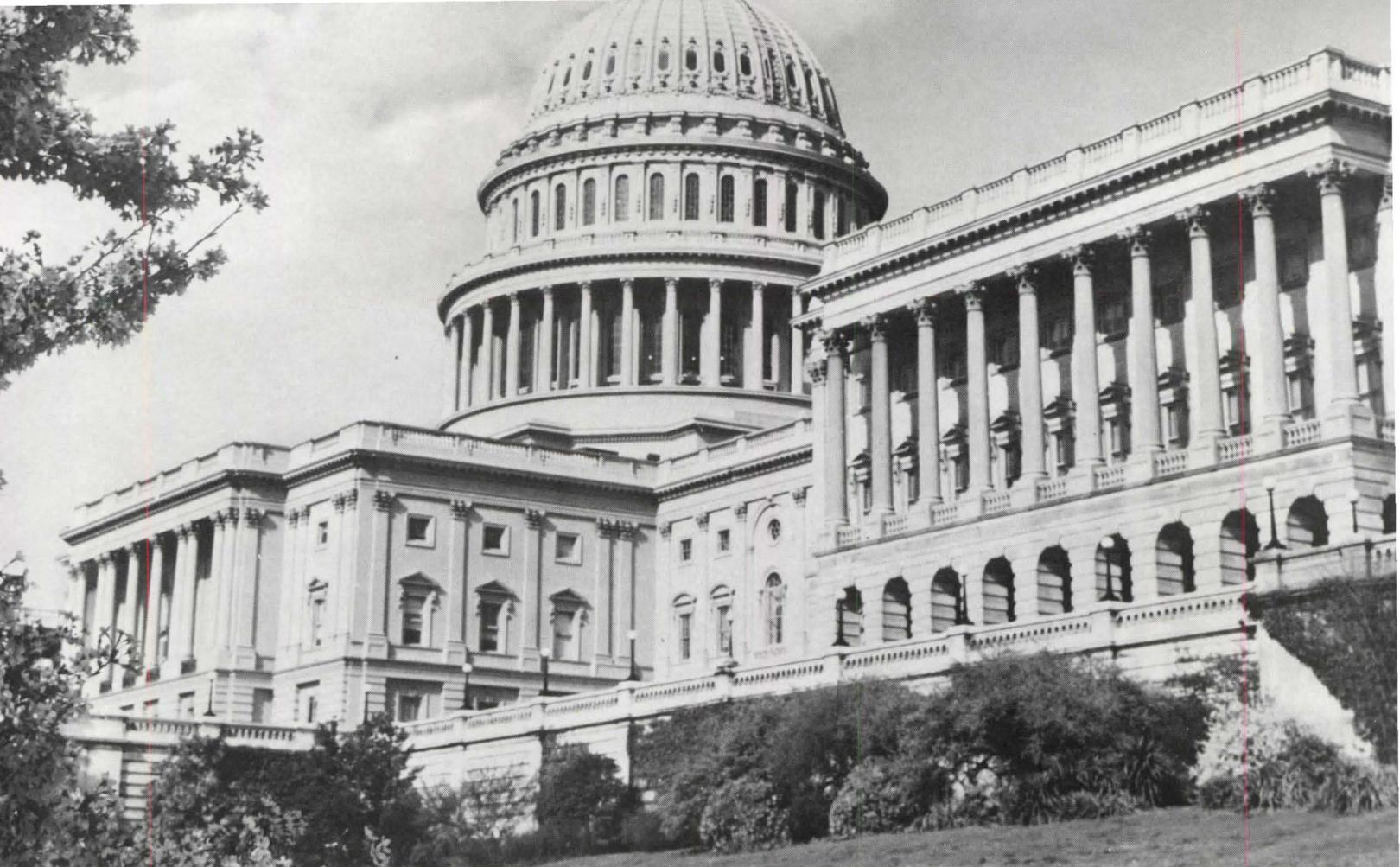
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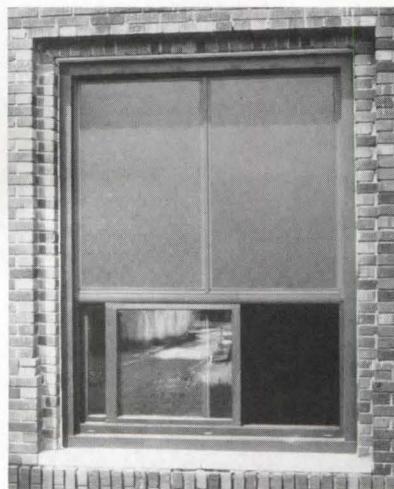
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Some buildings are just perfect for the energy saving advantages of Mapes porcelain on aluminum panels.

When used as an alternative in window retrofit projects or new construction, **Mapes panels can offer over three times the energy efficiency of insulated glass.**

Architectural panels from Mapes, in a wide variety of substrates and thicknesses, boast an embossed porcelain finish that's guaranteed 25 years.

This guarantee is based on 35 years of manufacturing success that's unique in the industry. It's a success that's been proven in rugged performance across the country.



Mapes panel in a typical window retrofit.

Our vandal- and scratch-resistant surface won't fade, peel, crack, craze or spall. Embossing eliminates the problem of "oil canning" and hides scuffs. If the panel is ever punctured, it can't rust.

Color choices are virtually unlimited. So are the potential product uses in both retrofit or new construction applications.

Write or call us toll-free at **800 228-2391** for a free panel sample and more information on this beautifully permanent solution that saves both hot air...and capital.

### The **MAPES** permanent solutions



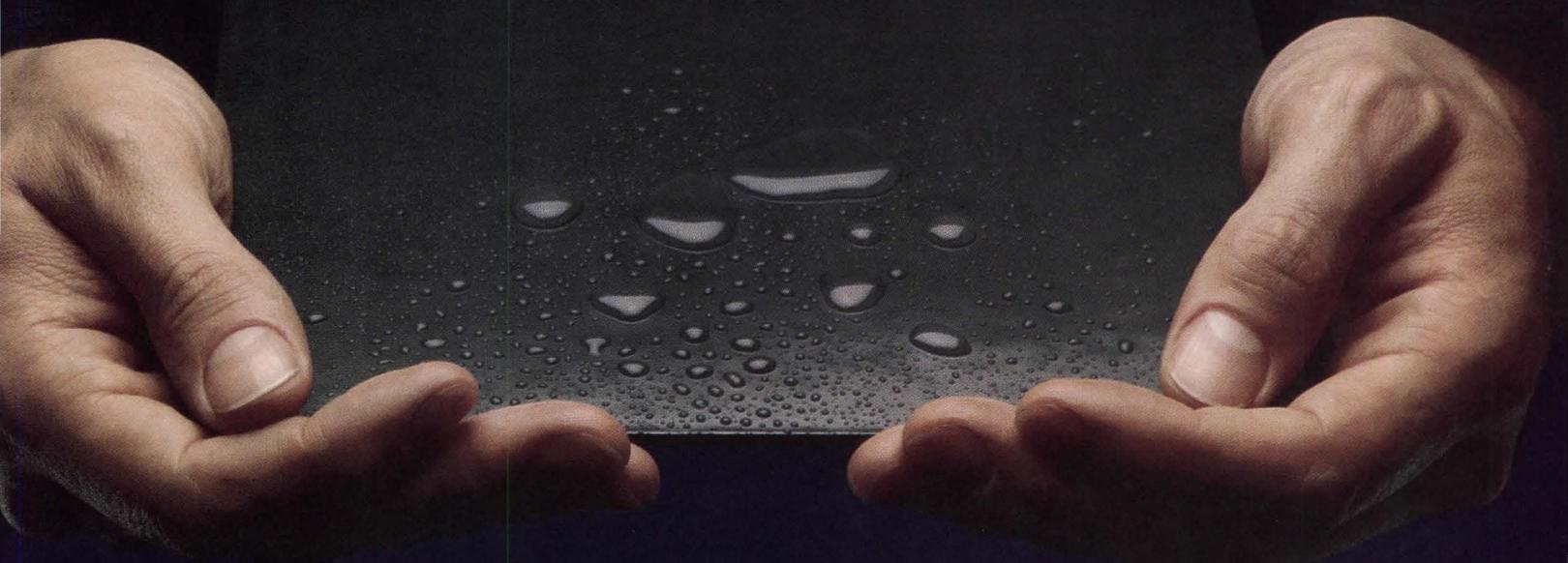
Mapes Industries, Inc. / P.O. Box 80069  
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Architectural Panels / Window Panels  
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## BITUTHENE.<sup>®</sup>

The waterproofing system engineered to keep water out. Once and for all.

Twenty years ago, we introduced a bold way of guarding structures from the ravages of water and time — Bituthene. And it has been preserving the integrity of foundations, plazas and parking decks, subways and tunnels ever since. Now more than 2 billion square feet of Bituthene protection have been installed around the world.

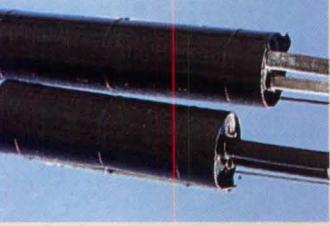
Once it's in place, it's in for good. A rugged, pliable, self-adhering membrane system that was

built to go in once. To go in easily. To stay put. Resist cracking. And never stop working. No matter what the climate.

And it comes to you armed with Grace technical expertise and engineering experience. Protect your structures with a watertight idea. Bituthene — the waterproofing system with a proven past.

**GRACE**  
Construction Products

# INTRODUCING THE CROSS-CONNECT SYS STANDARDIZATION



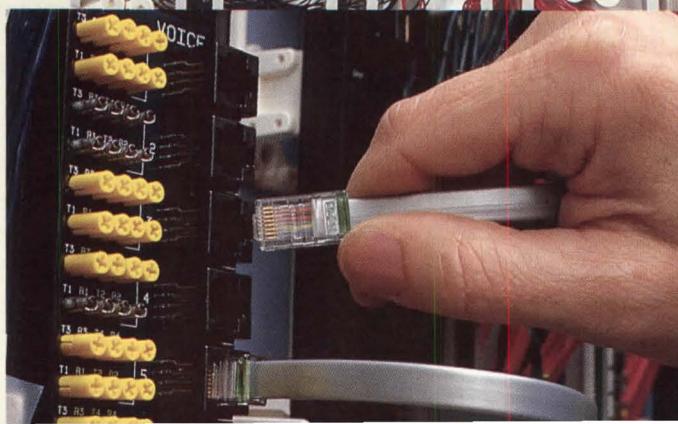
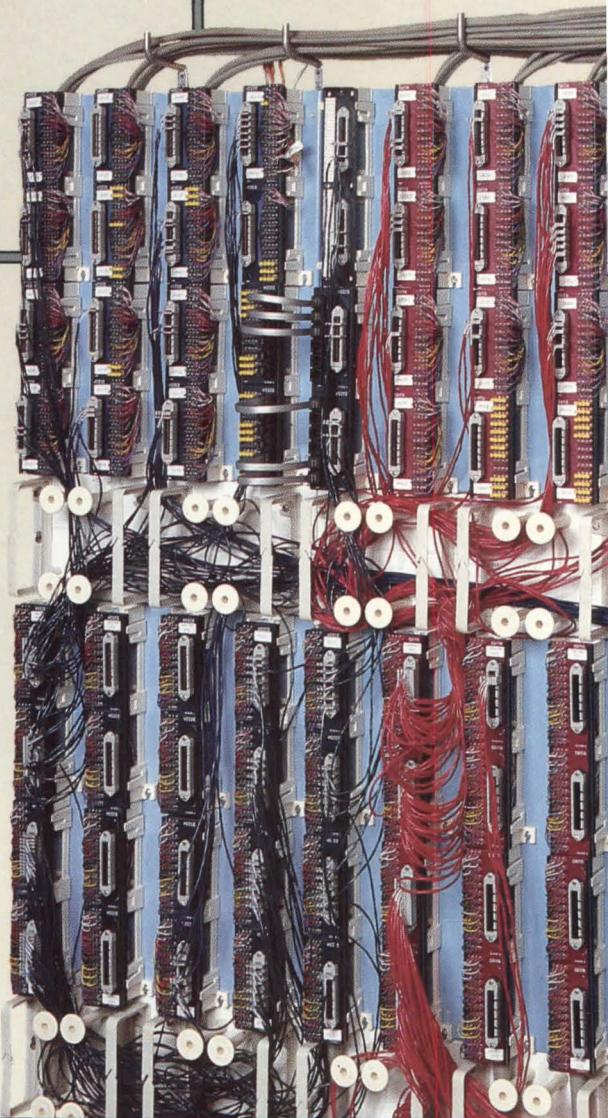
Flexibility is a key issue in voice and data communications.

And the central issue in cross-connect systems. Whether you're retrofitting or building new, the system has to cope with present requirements, and whatever might come along.

Enter the AMPIX system, from AMP NETCON. A cost-effective, modular information system that interfaces with standard products and offers unparalleled flexibility.

Which translates into long-term economy.

AMPIX systems have the full voice and data transmission capabilities you need now. And designed-in capacity for the future. Its approach to communications and information management is the most technologically advanced you'll find anywhere. Yet it conforms to industry standards, providing a solid basis for system expansion to meet growth requirements.



# MOST FLEXIBLE SYSTEM THAT PUTS MORE INTO LESS SPACE.



The AMPIX system is truly "user-friendly." It requires no special skills. Users can rearrange and adapt as their needs change. With minimum downtime, and fewer costly service calls.

Our small size is no small thing, either. Along with everything else, the AMPIX system will cut space requirements over conventional cross-connect methods.

AMPIX cross-connect is the core of a complete premise wiring system.



For more detailed information, contact your local AMP NETCON representative or AMP NETCON distributor by calling toll free: 800-535-3232 EXT. 525.

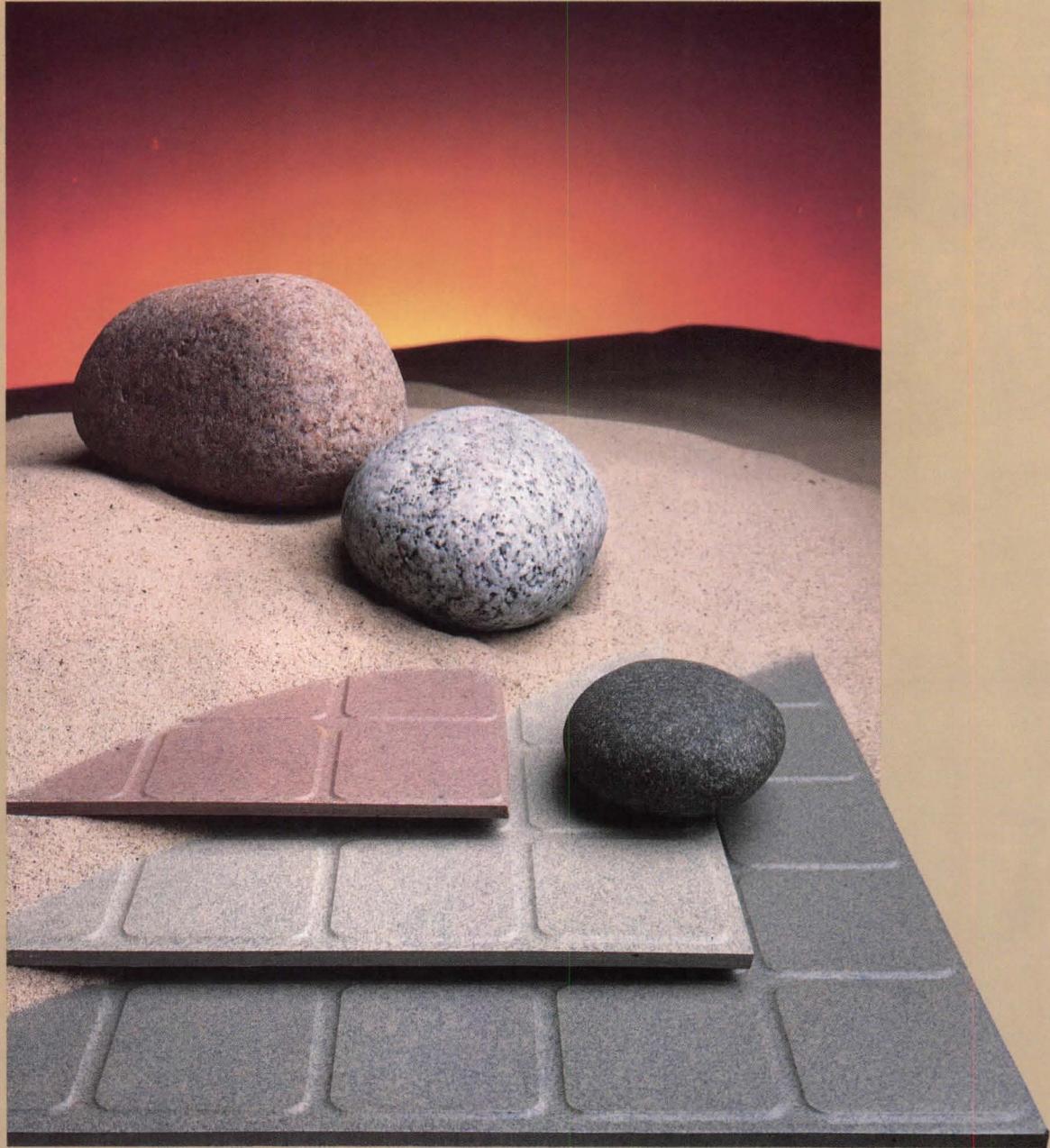
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**C**REATED TO  
WITHSTAND  
THE TIDES OF  
TIME AND MAN

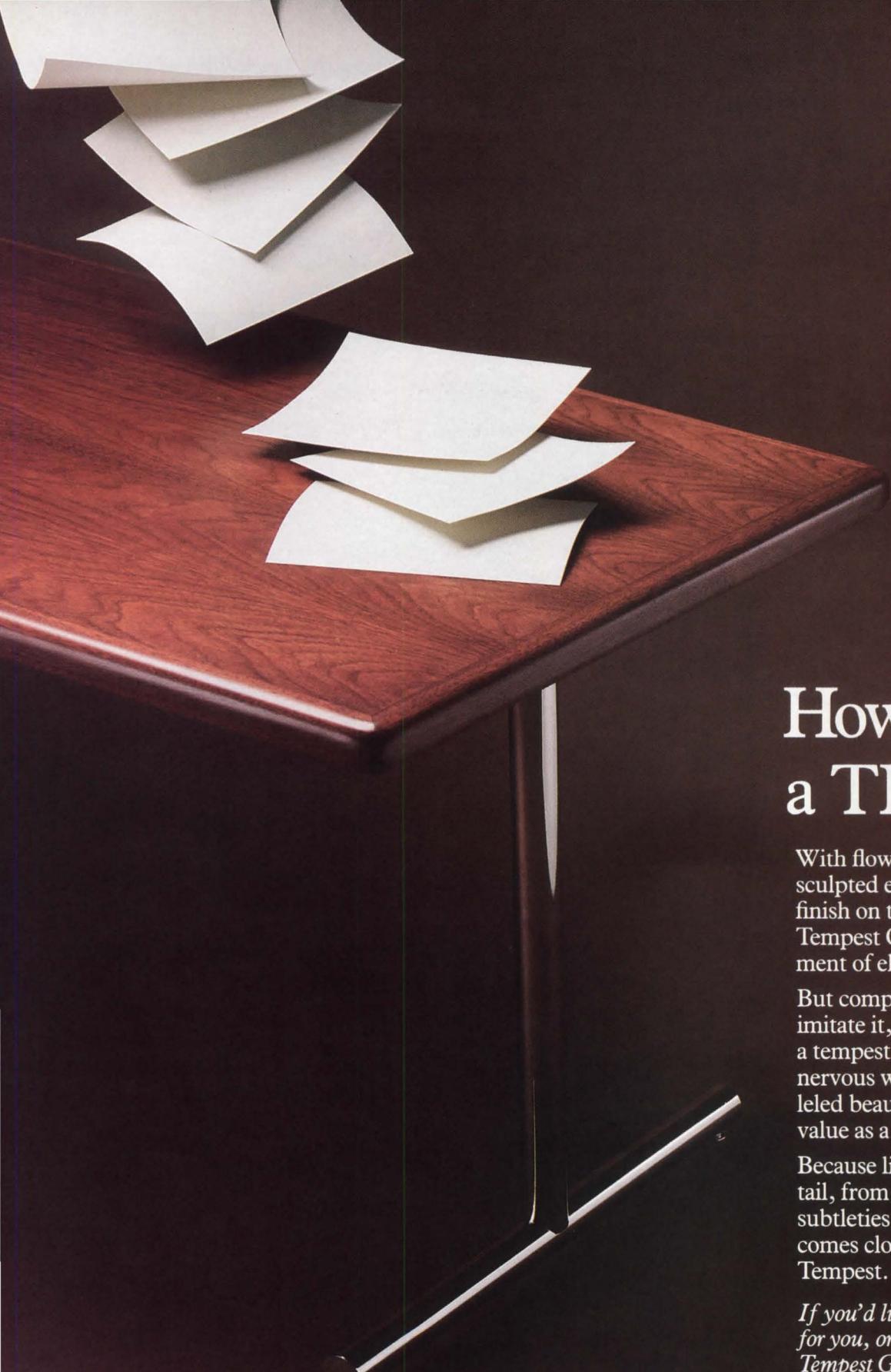


# BEACHSTONE

Rubber Flooring from  
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## How to create a TEMPEST

With flowing lines, beautifully sculpted edges, and a perfectly even finish on the base, every table in the Tempest Group makes a quiet statement of elegance.

But compare one to any who try to imitate it, and the Howe table creates a tempest every time. A whirlwind of nervous whispers about its unparalleled beauty, its durability, and its value as a long-term investment.

Because line for line, detail for detail, from elements of engineering to subtleties of design, no other table comes close to the quality of a Tempest. From Howe.

*If you'd like Howe to create a Tempest for you, or if you'd like a copy of our Tempest Group brochure, call or write.*



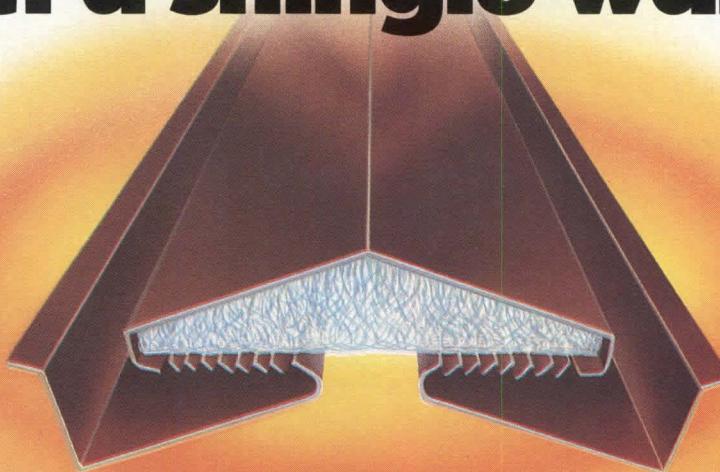
**TABLES  
= HOWE**

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# You need more than an ordinary roof vent to protect a shingle warranty



**filtervent is the only PRACTICAL way  
to meet ventilation requirements!**



Typical shingle warranties  
**REQUIRE A LOT OF VENTILATION.** To comply  
with the warranty, you  
**MUST** follow instructions  
on the shingle wrapper. Typical  
instructions call for "1 sq. ft. of  
total net free ventilation area to 300 sq. ft.  
of attic floor area."

FILTERVENT LOOKS BETTER AND  
PROVIDES MORE VENT AREA THAN ALL OTHER VENTS



**32 ft. of Filtervent\***

32 ft. @ 18 sq. in./ft. = 576 sq. in.



**11 Roof Vents\*** @ 50 sq. in./vent = 550 sq. in.



**5 Turbine Vents\*** @ 113 sq. in./vent = 565 sq. in.

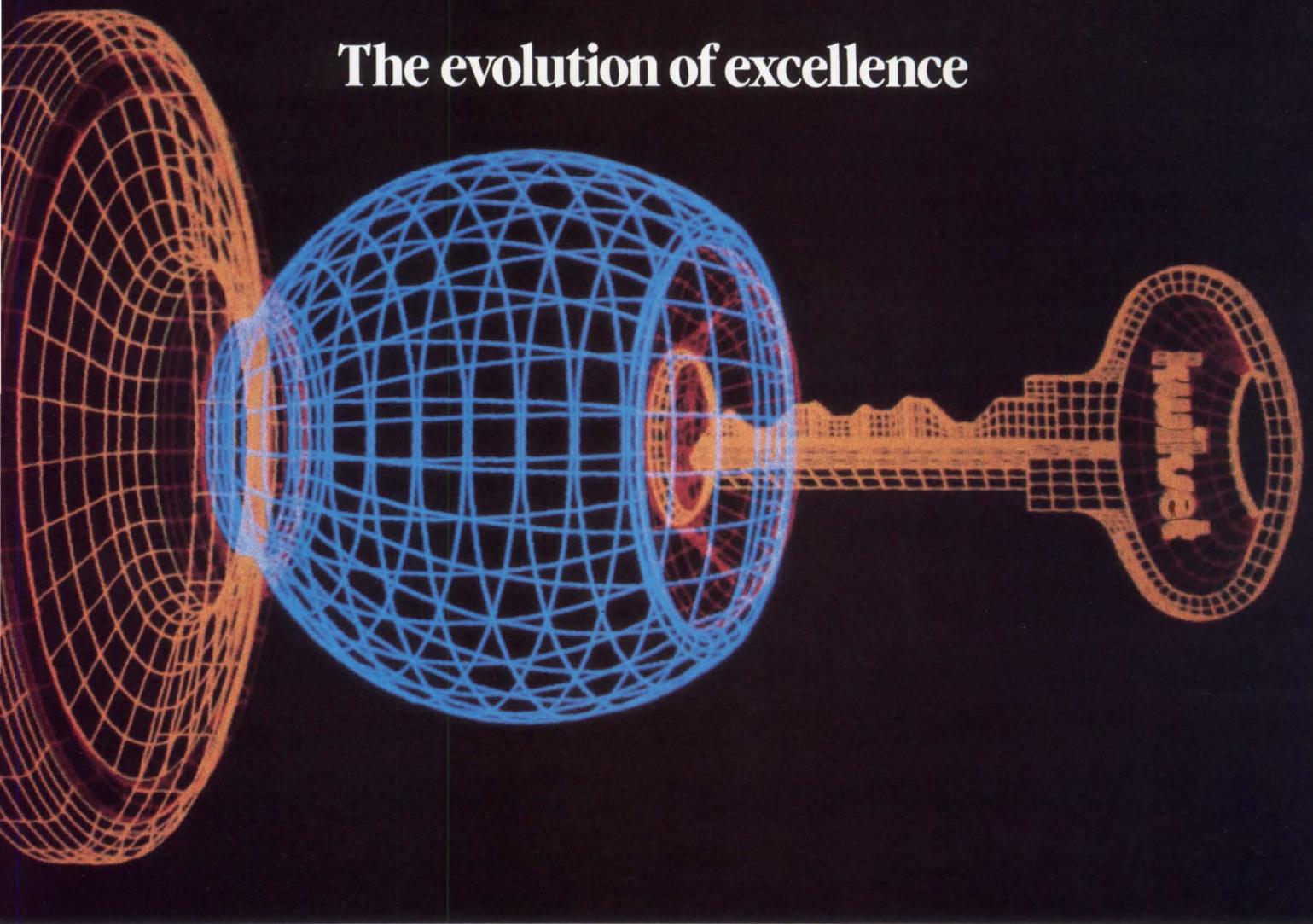
\*Ventilation requirements to validate shingle warranty on this house.

**filtervent**  
Keeps the weather out

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# The evolution of excellence

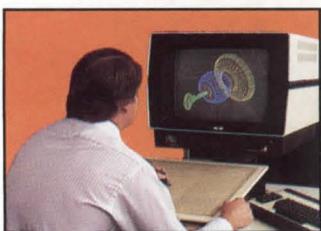


## Introducing the Kwikset Premium Entrance Lockset.

An exceptional high-quality lockset  
for finer residential and commercial buildings.

After four years of intensive research and development, utilizing the latest computer-aided design and manufacturing technology, Kwikset has succeeded in producing a heavier-duty entrance lockset at a price significantly lower than any other comparable entrance lockset.

This was accomplished by the innovative merging of new space-age materials with sturdy steel and brass components, which created a rugged, durable lockset with the strength and security needed for installation in high-traffic areas.



Design engineer shown developing a three-dimensional isometric view of the exterior knob assembly on computer terminal.

The Premium entrance lockset has a unique feature not available on any other tubular-style entrance lockset. The exterior knob rotates and spins free when locked by key or interior turn button. This is a valuable security aid for resisting knob wrenching during an attempted burglary.

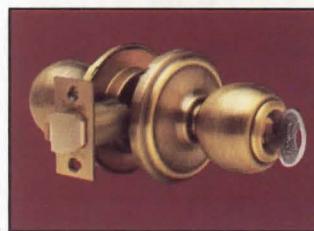
All three entry functions are U.L. Listed, furnished standard with six-pin tumbler solid-brass cylinder, and have an easy-to-install 3 1/4" larger snap-on rose for design enhancement.

For a complete illustrated catalog write to Kwikset, P.O. Box 4250, Anaheim, CA 92803-4250.

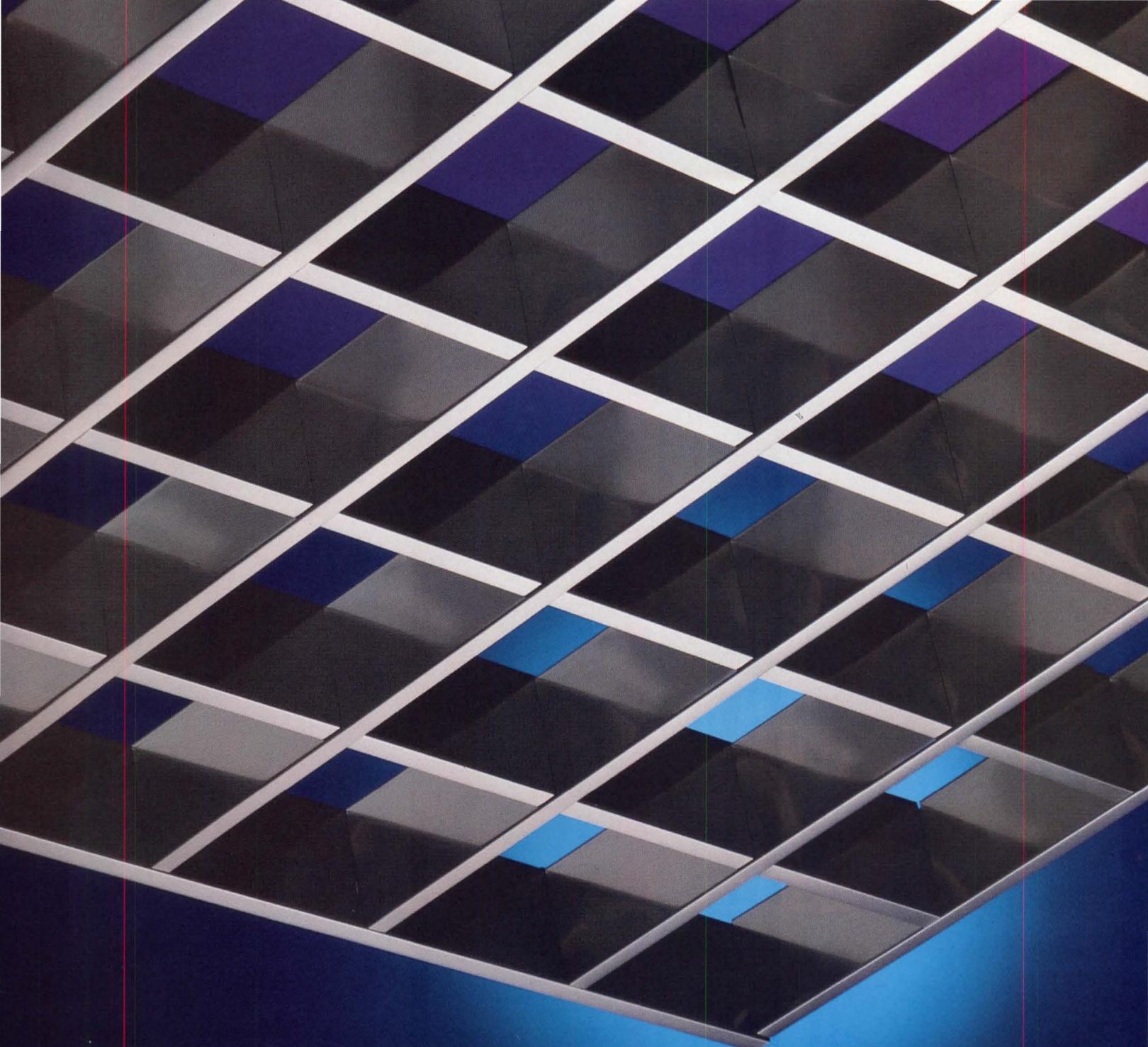
America's Largest Selling Residential Locksets

**kwikset**  
HARDWARE GROUP

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# Quality and Beauty, From Square One.

And that's where it all begins  
with the versatile, easy to install  
**Luxalon® Cell Ceiling System.**  
Call for more information.

To contact your nearest Hunter Douglas representative,  
call Sweet's Buyline (800) 447-1980.

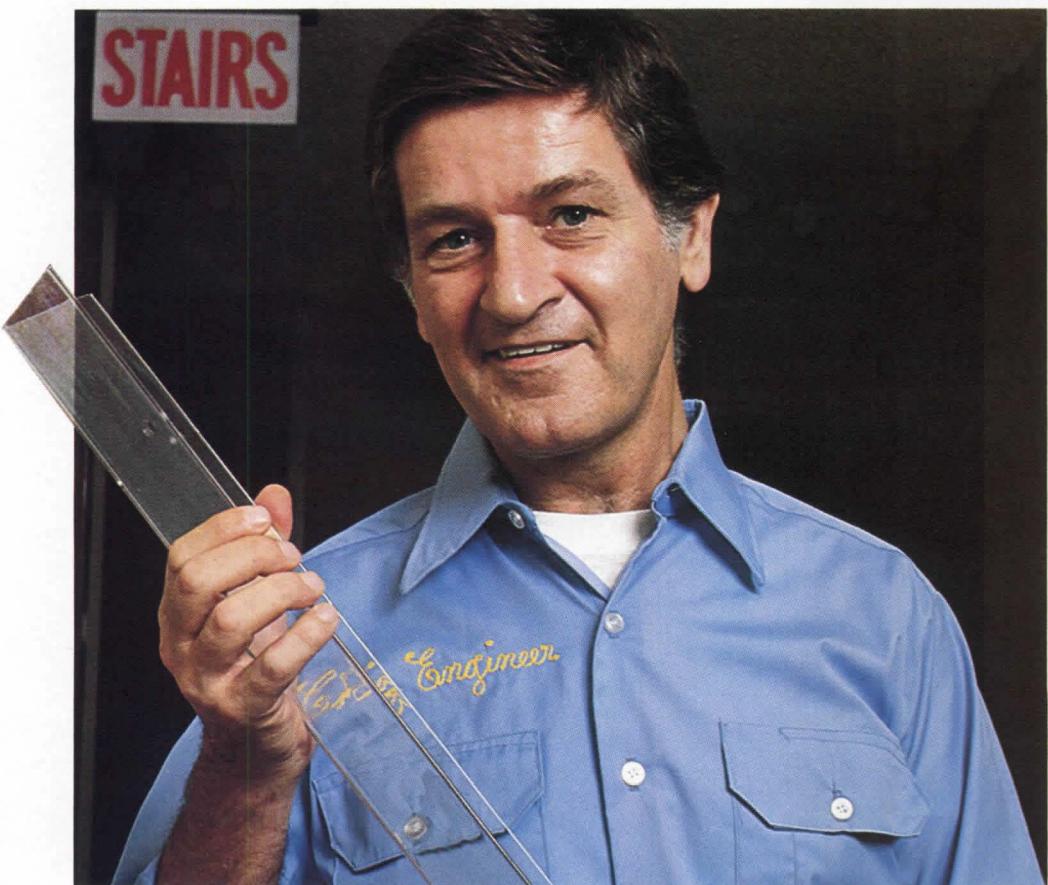
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**Something You Can See Through Will Protect Your Investment for Years to Come**

**Tri-Guards®**



**It's true! Tri-Guards® protect interior corners with a clear plastic shield that's almost invisible. Tri-Guards® let the beauty of the original decor shine through.**

Protecting corners in high traffic areas is a costly and continuing problem for institutional and commercial buildings. Now, by specifying Tri-Guards®, you can control these costs in a handsome and decorative way.

Tri-Guards are practically indestructible. Made from LEXAN®, a high impact material developed by General Electric, Tri-Guards won't crack, chip, or dent, even in high traffic areas. Tri-Guards are the thoroughly modern way to protect vulnerable corners.

Tri-Guards are easy to install. Available in a variety of widths and lengths to fit any corner, Tri-Guards can be installed perfectly in minutes. In addition, Tri-Guards can be removed and re-installed just as easily when a room or corridor is ready for redecorating.

Complete specifications for Tri-Guards are listed on page 10.6/Tr of Sweets Catalogue.

**NEW!** Tri-Guards are now available in both stock and custom blended colors, to fit your wall treatment exactly. Check for quantity requirements on custom orders only. No minimum order on the eight stock colors.



- Tri-Guards Clear Corner Guards
- Wall-Guards
- Drape-Guards
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**Tri-Guards®**  
**CLEAR CORNER & WALL PROTECTORS**  
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# *When the design of a "corporate windows, only Norco*



*Designed as a corporate campus to reflect the company's creative energy, these beautiful buildings*

Building these very special custom windows for Marketing Corporation of America's "corporate campus" design would test any window company's capabilities. Norco came up with all the right angles to pass every test with flying colors. Only Norco was willing to take on the project and back it 100%. (Which, by the way is Norco's corporate policy on every job.)

And Norco's engineering staff reacted fast to finalize the design of these challenging custom windows in a matter of just ten days. As a bonus, Marketing Corporation of America gives Norco extra credit for coming up with some interesting new angles that kept the cost within budget.

#### **The quiet mullion.**

On the finished product, the right

angle turned out to be right angles and 45 degree angles.

The ultimate test here was designing a mullion that was the strong silent type. Strong enough to support the weight of stacked windows. But thin and "quiet" enough not to intrude on the grand view of the New England countryside and the stately Saugatuck River.

#### **In a class by itself.**

Marketing Corporation of America's new buildings reflect the tempo and enthusiasm of the company perfectly. As good corporate citizens, they fit serenely in the calm of a fine Westport residential neighborhood. Yet they encourage an explosive brand of marketing creativity that serves a blue-chip list of national clients.

Norco receives high marks from both

the architect and the builder for design, on-time delivery and a quality product that went together with precision accuracy at the job site. On Marketing Corporation of America's "corporate campus," Norco

*The project called for two unusual custom window designs: Right angle windows and 45 degree angled windows.*



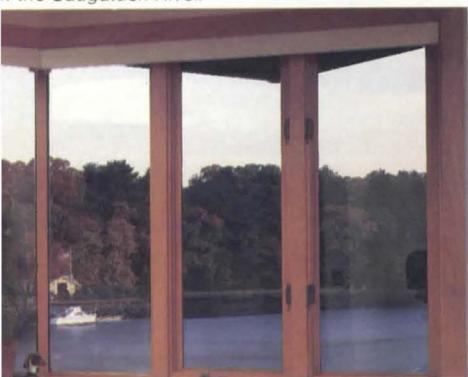
*"campus" called for special  
ame up with the right angle.*



The newest addition to the Marketing Corporation of America's Westport, Connecticut complex.

eed to be in a class by itself.  
nd out how Norco can make your  
ginative window designs a reality.  
all or write today.

' windows with 45 degree angles. Both designs  
for a mullion strong enough to support stacked  
ws, but so thin it doesn't intrude on the panoramic  
of the Saugatuck River.



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Bruce Campbell Graham  
Associates  
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**Builders:**  
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**Windows:**  
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*Masterpieces in wood  
windows and doors.*

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© NORCO WINDOWS, INC. 1987



Biondi residence, design: Bonnie Roche & Assoc., Photography: Wolfgang Hoyt, ESTO



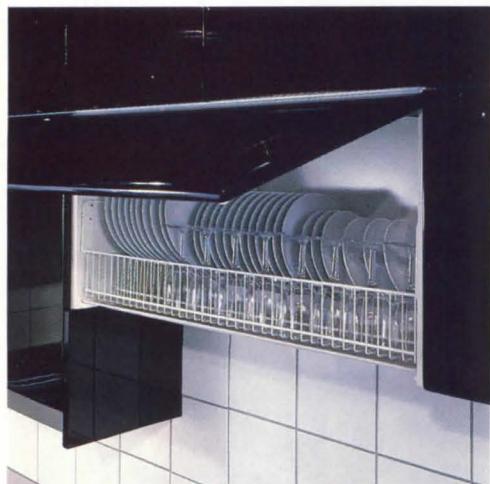
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# Why is an ICF Kitchen a little bit better? Because Luigi Massoni pays attention to details.



Because, not only is the Glacé Kitchen made in several genuine wood veneers, it is also offered in polished high-gloss colors (a finish that requires 43 separate hand operations to achieve).

...for each size cabinet, there is a wide selection of interior components, to utilize optimum storage space efficiently.

Because there is no visible hardware to detract from a clean-line minimalist design.

...the structural panels are  $\frac{3}{4}$ " thick (unlike most others which are  $\frac{5}{8}$ " or less).

...the backpanels create an impenetrable barrier against mildew and humidity.

Because custom-size cabinets are offered to create wall-to-wall, floor-to-ceiling installation.

...spare parts are always available to make later changes or to move.

We hope you'll agree, an ICF Kitchen is not just a little bit better, it is the best!

# PAC-CLAD Custom Colors

**Project:** Sheraton Inn and Conference Center  
**Owner:** S.R.S. Properties  
Chevy Chase, MD  
**Architect:** L B C & W Architects, Engineers & Planners  
Falls Church, VA  
**General Contractor:** Eugene Simpson and Brother Inc.  
Alexandria, VA  
**Roofing Contractor:** James Myers Co.  
Beltsville, MD  
**Product Finish:** 24 ga. Galvanized PAC-CLAD  
Rikyu Grey

See our catalogs in Sweet's: file numbers  
07610/PET, 07715/PET and 10440/CHC.

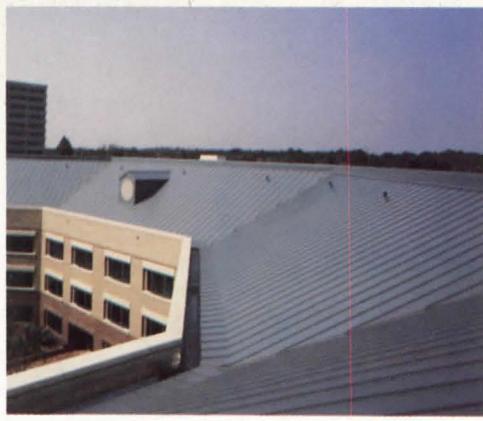


The new Sheraton Hotel in Tyson's Corner, Virginia, is a striking example of our work in custom colors. The architect, L B C & W of Falls Church, Virginia, designed the project to incorporate extensive metalwork, including more than 50,000 square feet of metal roofing.

The color, Rikyu Grey, was selected to be an exact match to the spray-coated extrusions of the curtainwall system. The result: uniformity of color throughout the project.

PAC-CLAD is a full Kynar 500® product available in twelve standard colors on 24 ga. G-90 galvanized steel and six standard colors on aluminum .032 ga. to .080 ga. Non-standard colors are available on projects of 15,000 square feet or larger.

Our staff is prepared to discuss job costing, feasibility and information regarding finish and color selection. For more information regarding the Petersen product line, please call us toll free (1-800-PAC-CLAD) or contact our local representative.



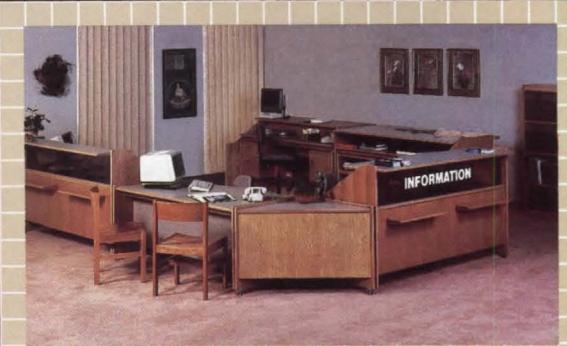
**Petersen  
Aluminum  
Corporation**

955 Estes Avenue  
Elk Grove Village, IL 60007  
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or 312-228-7150

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## Jens Risom on designing the new Informa™ Group of library furniture.



"To design enduring furniture, it is always necessary to put preconceptions aside and immerse oneself totally in the world in which the furniture will be placed. Nowhere is this more important than in designing for today's library.

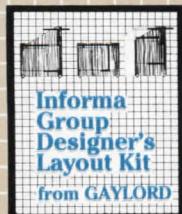
"The computer has brought tremendous changes; access to and easy use of equipment have become paramount. Paradoxically, high-speed printers have made the need for paper management more pressing than ever. Then there are the many practical details to be considered. What does one do, for example, with all those wires? All this must be answered by specific features that work together in a unified totality.

"Equally important are aesthetics. Today's library furniture ought to be 'user-friendly' in ways that go beyond placing hardware in convenient locations. Each piece should express a comfortable warmth and a personal respect for the librarian, the patron, and the institution that brings them together. Such respect is evidenced not only in design, but in execution. This I prefer to entrust to a company like Gaylord, whose reputation for uncompromising quality is long established in the library field.

"The Informa Group represents my best efforts to integrate all these elements into a flexible, modular system of furniture that I hope will not only reflect but help to define the modern library."

*informa*  
GROUP

### FREE Designer's Layout Kit.



For free Jens Risom Designer's Layout Kit and additional information on the Informa Group—including information desks and counters, office desks, carrels, bookcases, storage and display units, work tables, and more—call our toll-free number or write us today.

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# Introducing Cordura<sup>®</sup> for upholstery. Made tough to survive the corporate jungle.

Contract upholstery will never be the same, now that DuPont brings CORDURA\* to the office. CORDURA nylon has proved itself tough enough for backpacks and luggage, durable enough for hunting gear and boots.

It exceeds the standard Wyzenbeek Double Rub Abrasion Test by such a wide margin that an even more stringent Wyzenbeek Test had to be developed (see results at right).

And CORDURA is a soft touch indoors. We've given it a luxurious hand, a satisfying touch and a smart look that make the most of fabrics for contemporary or classic furniture.

Fabrics of CORDURA nylon are available in a whole range of colors, styles and weaves. In 1000/280 denier, or newer 2000/560 with an even softer surface.

For good looks with strong character, ask about CORDURA. Contact DuPont at (215) 855-7765, and let us give you samples, specifications and names of suppliers.

**CORDURA. The survivor.**

More stringent modified Wyzenbeek Abrasion Test.



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DuPont makes fiber, not fabric.

# The Comforts of Home.



Everyone feels comfortable with Adden's Health Care Collection. Designed for residential treatment facilities, this handsome solid red oak room setting has a distinctly non-institutional quality that clients will appreciate. You can count on its durability, cost-effectiveness, and safety features. Already a standard in psychiatric, substance abuse, and specialty care units across the country, the Health Care Collection features a wide variety of complementary pieces.

Adden Furniture. Showing you care.

**ADDEN**

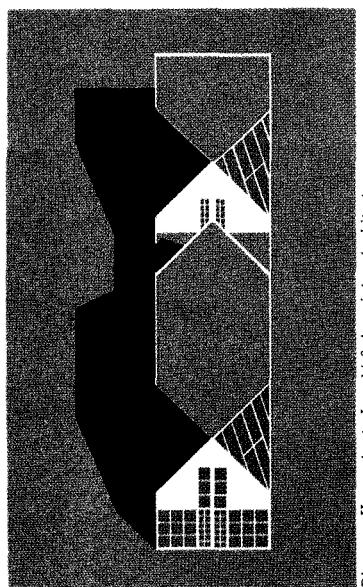
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# Record Houses 1987

Eccentric houses, like eccentric people, can be uncommonly engaging or insufferable beyond measure. One's response often depends on whether the singular phenomenon, human or architectural, seems spontaneously original or self-consciously bizarre. Looking back, nearly every edition of RECORD HOUSES has included at least a few structures that arguably belong in either category. We believe that this year's collection boasts more than the usual share of eccentrics, in the best sense of the word; we hope (as always) that departures from the norm, inspired by genuine conviction and individual genius, may offer fresh perspective on common values. The risks are obvious, but then there are risks in complacency, too. It would be sad, for example, if the widespread acceptance of "contextualism," salutary though this idea is, were to turn us against idiosyncratic design on principle—especially in the realm of the single-family dwelling. No other building type potentially offers the architect or the inhabitant such free range for personal expression, or for adapting to the particular character of a unique site. Of course, just a glance at the wide open spaces outside the villa on our cover, or inside the urban residence rendered graphically below, is reminder enough that our subject is not mass-production housing. Even when available space and budgets are tight (and we do show several projects where these constraints apply), Record Houses occupy a relatively privileged, increasingly rarified, realm of enlightened patrons and specially commissioned art. Not surprisingly, we present one residence designed as a precious artifact, another intended as a collector's gallery-studio-home, and another created collaboratively by an architect and a painter. The results stand out in high contrast to the standard-container-with-appliances that many Americans gratefully call home, and that too many others long for in vain. Considering the current norm, our few eccentrics stand to teach us more than ever about the way we all live now—or wish we could. *Douglas Brenner*



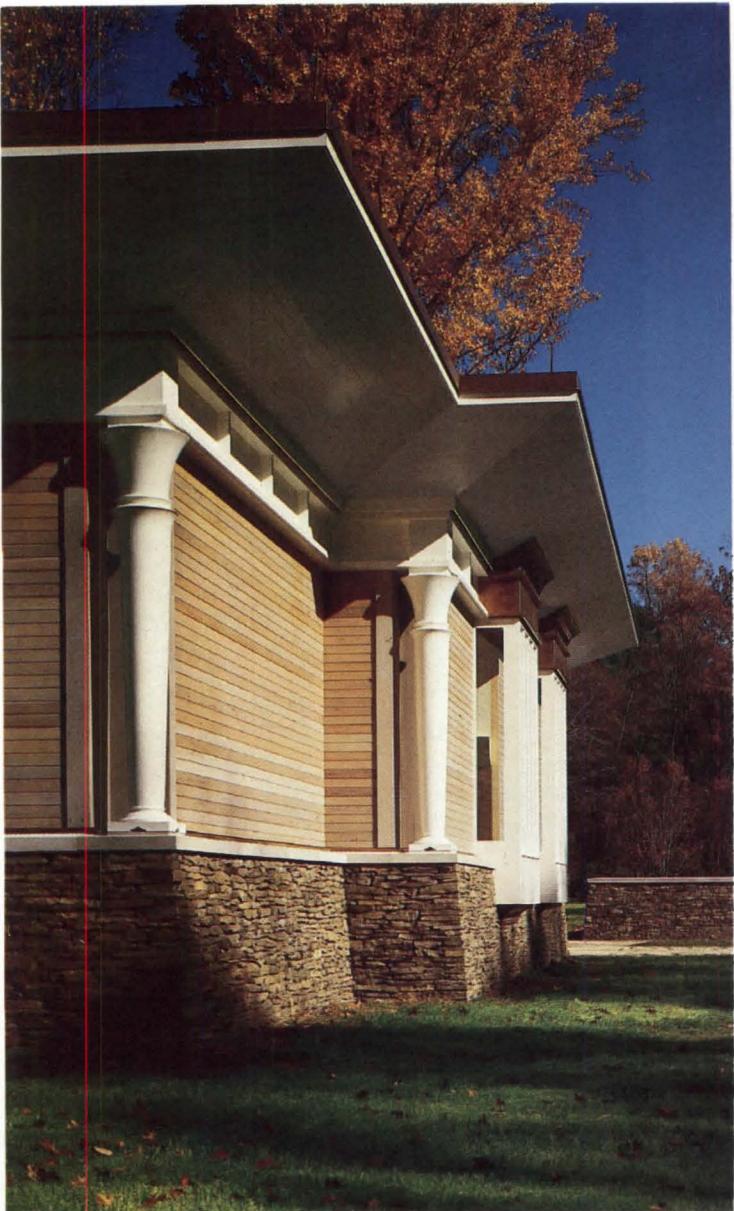
Bjornson House, Arata Isozaki & Associates, Architects

Private Residence  
Ligonier, Pennsylvania  
Roger C. Ferri & Associates,  
Architects



# A modern idyll

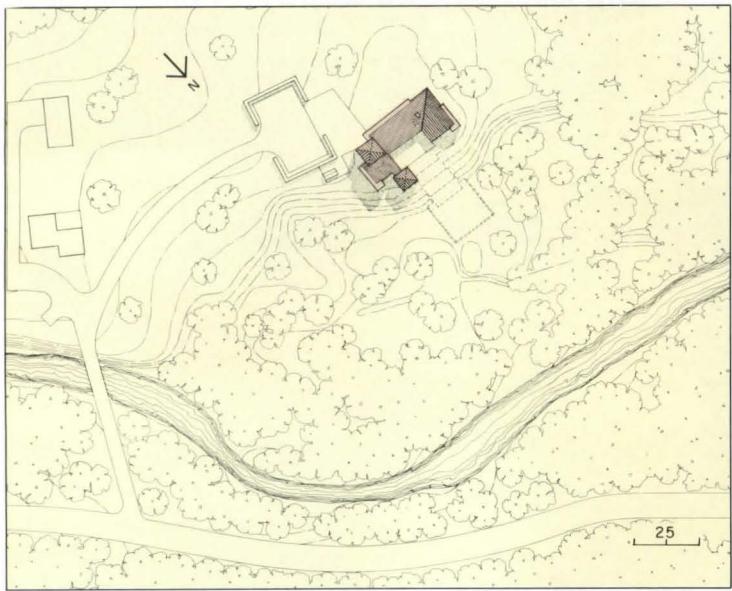




Not one pothole mars the dirt lane that winds through Pennsylvania woods as discreetly pruned as the shrubbery of an English park. Behind every mountain laurel, rock, and waterfall, one senses the constant husbandry of unseen hands composing the local color of the western Alleghenies into an Arcadian pastore. The country house Roger Ferri designed for weekend residents of this idyllic domain embodies a congenial sensibility, a patrician taste for beauty whose quiet refinement almost belies the efforts that sustain it. Almost but not quite, since there is no mistaking the ambition or fastidiousness of Ferri's architecture, or, implicit in it, the connoisseurship of his clients. Their program was ordinary enough: a sunny, airy, comfortable house, with all major rooms at ground level overlooking a nearby trout stream. And though they insisted on elegant materials and superb craftsmanship, the owners specified no particular style; they asked simply for a work of art. The result is exquisite—and *sui generis*.

Photographs of the building tend to emphasize curious details which, being strange and ambiguously familiar all at once (Minoan? Chinese? Jugendstil? . . . ), move one to question whether the design is eclectic, original, or just outre. Unlike the Norman farmhouses, Cotswold cottages, and Early American homesteads on nearby estates—and despite a material palette borrowed from local vernacular building—Ferri's villa eludes conventional art historical typology. On site, however, stylistic analysis gives way to astonishment that something so exotic seems so very much at home where it is—as though one had stumbled on the sacred precinct of an archaic civilization, miraculously intact in a neighbor's garden. This mythic aura derives largely from an all-pervasive physical and esthetic rapport between architecture and nature. A roughly U-shaped layout at the edge of a forest clearing effectively orients living spaces for sunlight, views, and cross-ventilation, and affords two symbolic thresholds: a ceremonial forecourt tied to distant meadows, and an intimate outdoor atrium opening onto a terraced, stagelike mound, which descends into what the architect calls the "pillared hall" of the wooded flood plain. A castellar entry tower and outsize portal, battered plinths, and broad cornices imply protective enclosure and a quasi-urban dignity around the "public" perimeter, in contrast to the more extroverted, domestic-scale french doors and pitched roofs of the "private" sanctuary it embraces.

Ferri skillfully avoided too simplistic a hierarchy by massing his linked pavilions in asymmetrical clusters of varied height, sculpting the terrain in sinuous contours, and plotting an oblique path of arrival, rather in the manner of ancient Greek temple compounds. From every angle the structure seems to advance or recede in syncopated rhythmic counterpoint to the landscape. Fanciful details enliven this tectonic dance: columns flaring upward to winglike fascias appear to rise from an earthbound podium like caryatids on pointe or phototropic plants, and suggest that the timber walls behind them are an infill of nearly weightless screens; cup-shaped windows (recalling antique Cretan bull's horns and Egyptian papyrus-bud motifs) and ponderous masonry piers mysteriously ennoble the homely shelter of a screened back porch; and a bold turn of a corner lays bare the fictive monumentality of a "giant" order applied to one-story frame facades. By reversing the onlooker's expectations, these mannerist games with mass, scale, and decorum not only dramatize the play of forces specific to architecture, but heighten one's enjoyment of artfully manipulated nature. The pleasure pavilion is nonetheless most voluptuous indoors. Above all in the long, vaulted gallery of the living and dining room, Ferri has infused static volumes with an empathetic sense of animation, density, and warmth. Solid woods and richly figured fabrics combine with complex curvaceous profiles and ample proportions in an ensemble of positively Edwardian luxury and ease. That it is by no means a revivalist pastiche makes this seductive interior oddly disconcerting: perhaps we have lost our faith that art objects produced in our ironic, hasty age can exude such confident joie de vivre. *Douglas Brenner*



The painted wood, weathered copper, and fieldstone used here are traditional building materials around Ligonier, although the compressed strata, deep-set mortar joints, and canted profile of Ferri's masonry also evoke more archaic European precedents. An emphatically unclassical timber colonnade magnifies the apparent scale of one-story cedar-sided facades (and affords a seasonal sun shade).





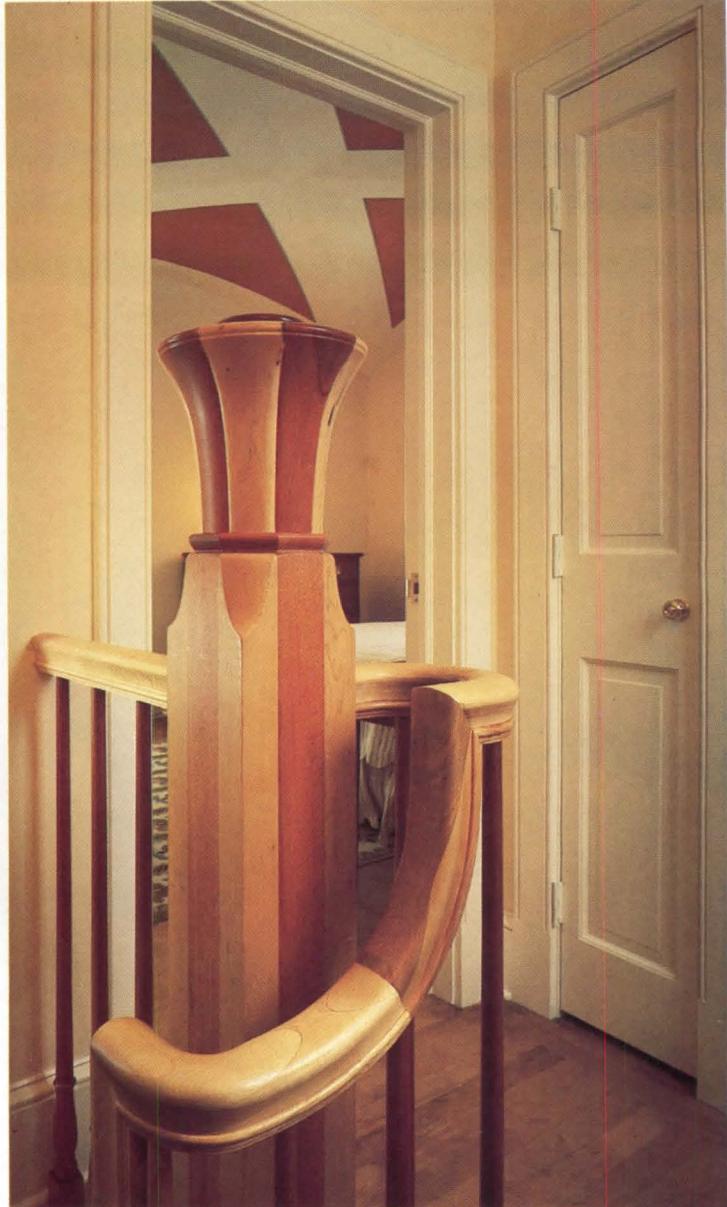


The 18- by 36-foot expanse of the living/dining room, punctuated by tall oriels, recalls the proportions of long galleries in English country houses and in early domestic interiors by Frank Lloyd Wright (a likeness underscored by Wrightian banding of the vault and lowered eaves). Ferri's originality prevails in the fugal orchestration of upswept curves that enlivens the entire space, from the swoop of fiddlehead soffits to the coils of andirons and wall sconces, and the delicately bowed stems of torchères and dining-table pedestal (all architect-designed). Elliptical and tangential rather than circular and concentric, the subtly varied geometry gives each elevation its own rhythm: compare, for example, the almost baroque counterpoint of concave doorheads, serpentine fireplace, and oval medallion at the gallery's west end (below left) with the calm, sustained harmony of concave lintels and arched niche at the east end (above and opposite). Echoing the oblique approach from drive to front door, the plan (page 78) defines diagonal pathways and vistas that enhance one's appreciation of spatial complexity. Intersecting orthogonal axes draw the eye outward through north-facing french doors to an open courtyard, transitional stepped terraces, and the "wilderness" beyond (a connection made audible by the waterfall of a manmade weir nearby). Décor complements the role of the house as a civilized belvedere overlooking nature. Woodwork is solid mahogany. Upholstery covers are Venetian cotton and silk. The painted landscape is by Fairfield Porter.





Roger Ferri's parti expresses major functional elements as discrete pavilions, held together in a shifting balance of symmetry and asymmetry. Internally, a distinctive ceiling configuration reflects the uniqueness of each volume, while reiterating a leitmotif of gravity-defying architectural levity. A tentlike pyramid rises above the master bedroom (opposite left); the airy canopy of a shallow groin vault spans the tower guest room (opposite right). Here, as in the living/dining room, color-stained plaster walls picked out with pencil-thin outlines of complementary hue, delineate solid geometry. (Patterned batiks and carpets add another layer to the play of figure and ground.) A more intricate flourish to Ferri's ornamental themes and variations appears in the mahogany-and-maple staircase just inside the front



*door (opposite). Besides embodying a formal kinship with curvaceous and tapering profiles throughout the house, the balustrade honors the structure's unifying spirit of exuberant upward growth. The stair rises from a newel post finial shaped like a closed bud to another post whose inverted-bell terminus (a diminutive version of exterior column capitals) suggests an opening flower.*



*Private Residence  
Ligonier, Pennsylvania*

**Architect:**  
*Roger C. Ferri & Associates,  
Architects*

*261 West 22nd Street  
New York City 10011  
Roger Ferri, architectural design;  
Maurice Saragoussi, project  
architect; Richard Ayotte, Brin  
Magee, assistants*

**Interior designers:**  
*Roger Ferri with Parke Interiors*

**Engineers:**

*Robert Silman & Associates  
(structural); John L. Altieri  
(mechanical/electrical);  
D'Appolonia (hydrology)*

**Consultants:**

*Robert Anthony (millwork  
detailing); Luxco, Ltd. (lighting)*

**Landscape designer:**

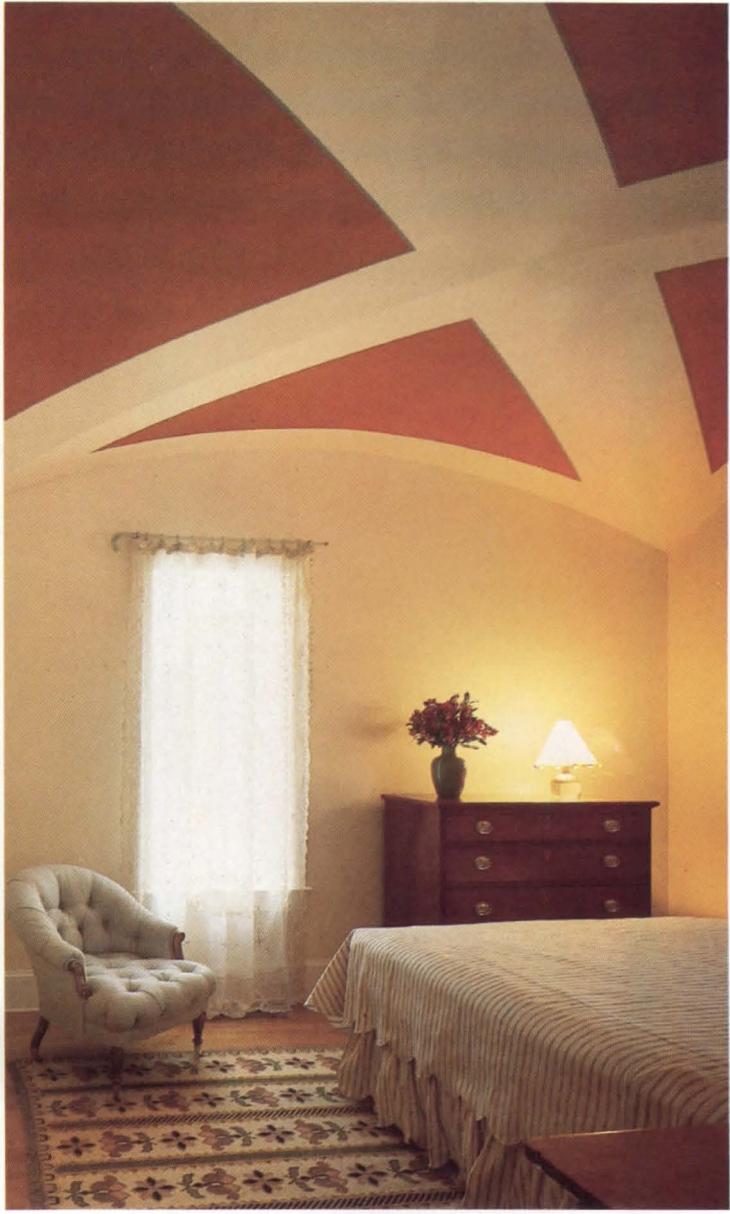
*Channing Blake*

**General contractor:**

*Construction Group, Inc.*

**Photographer:**

*©Cervin Robinson*





# Domestic arts

Shope House  
Greenwich, Connecticut  
Shope Reno Wharton Associates,  
Architects

Diminutive size and do-it-yourself homebuilding generally do not occur in the context of back-country Greenwich, Connecticut, a neighborhood given to large estates and horse farms. But one look at the countryside—high, rocky, wooded, dappled with lakes and ponds, and wilder than one might expect—makes it clear why the land is so esteemed. Thus Allan Shope, a former country boy from upstate Connecticut who now practices architecture in Greenwich, jumped at the chance to acquire two and a half acres reasonably, particularly since the building lot is circled by 40 acres of wilderness protected by the township and since the local wildlife includes bobcats, tame deer, and bass for the catching.

Even when his house is far smaller than ordinary, an architect cannot rest content with mere shelter or the unexamined esthetic. Accordingly, Shope lavished considerable artist's thought on his design, narrowing his sights to a single concept so as not to overwhelm the little building. The single, though complex, concept is "the integration of a simple form with a natural element that inspires awe in the beholder." The natural awe-inspiring element on which he focused was "the contrast and movement caused by light. Both moonlight and sunlight were of equal importance." Also important was the seasonal contrast between the warm, colored light of summer and the cold, silvery light of winter, not to mention the contrasting shadows cast by trees in blossom or by the leafless boughs of winter. The tool for exploiting these contrasts consists of 12 custom-built colored, leaded windows, carefully placed both to admit shadows of clouds and trees and to cast their own shadows on white walls (see following pages).

The house's massing favors the image of the traditional New England cottage, the weathering shingle walls supporting a steeply pitched roof with deep overhangs and paneled soffits, traditionally meant to shed snow and falling leaves. Square flat-topped towers at each end, however, recall not down-to-earth Yankee practicality but rather the more romantic 19th-century Italianate villa. One tower contains the stairwell and carries a wisteria trellis (opposite), the other encloses a chimney (right). Glassed doors flanking both towers make the end elevations symmetrical and at the same time establish view corridors to the outdoors for anyone entering the house.

If the towers seem overscaled, the appearance is caused chiefly by the comparative sizing of normal chimney and smaller than normal house. But the apparent discrepancy has major significance for the house's performance. The architect reports that the fireplace and its warm chimney provide about 90 percent of the house's heating needs. (The owners are currently burning logs from the few trees that had to be cleared from the site.) Moreover, the three large windows in the stair tower face south to capture sunlight shining through bare branches in the winter.

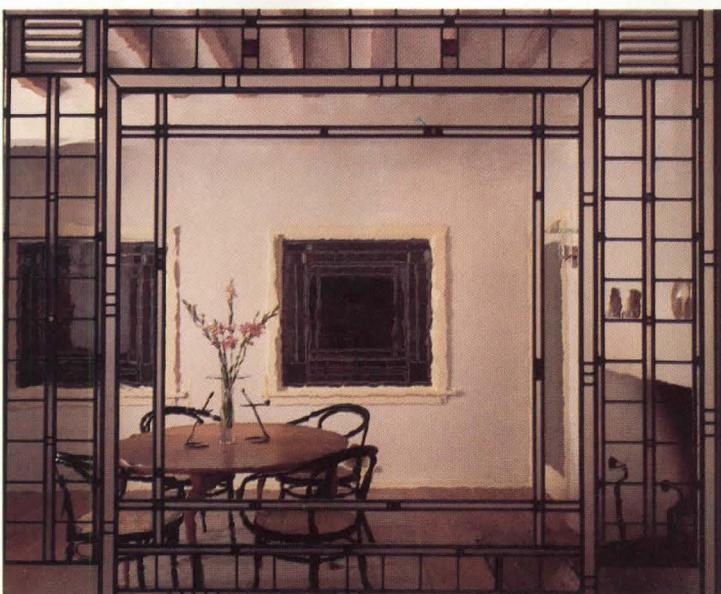
Though it has only two rooms in 500 square feet, the house was not cheap: \$150,000 plus the equivalent of the owners' labor. Much of this cost has to be attributed to such handwork as the beautiful windows and custom-built cabinetwork. Otherwise, the Shopes and friends performed all construction work, including clearing the site, digging trenches for footings and the slab, and pouring concrete. (From time to time, they would cleanse and refresh themselves with a dip in the lake downhill across the driveway.) *Grace Anderson*



*The Italianate towers at either end of the house not only encase stairs (opposite) and chimney (above) but offer imposing exterior display space for the ornamental windows and their complexly patterned leading. The same square windows are set into the side walls to light the house's downstairs room. At the base of the chimney tower, a small shed roof protects a pair of doghouses, inside which the Shopes' two Labradors warm themselves against the bricks backing the fireplace.*



The ground floor of the two-room house functions much like the traditional New England kitchen, with space for cooking (right), eating and reading (left), and conversation and entertaining throughout. Because glass on all four sides admits such an amplitude of light and views, the Shopes found that the visual richness so competed with their paintings and prints that they took them all down. The building materials themselves add considerable richness, not only the leaded windows but the oak flooring and the oak beams. The closely spaced exposed beams are a conscious stylistic break with the prevalent New England form; Shope says that he took the form from Southwestern architecture out of admiration and for the strong axis it establishes on the ceiling plane. Beyond that, the wood had a certain sentimental value: the architect acquired the timber from a demolished McKim, Mead and White house. The same wood was used for stair treads and for new Shope-designed furniture that now replaces the Shope-built table shown opposite. The sconces above the fireplace and elsewhere in the house constitute another break with traditional country style: high-tech metal museum fixtures surmounted by specially designed lenses.



The leaded windows that adorn the living room and the stairwell (opposite and bottom left) have approximately 600 pieces of glass each. In addition to the leaded geometrical patterns, the pieces of glass vary in density, texture, color, and chemical composition, subtly fracturing one's view out as well as throwing constantly shifting colors and patterns on the white walls according to weather, time of day, and season—then ringing a new set of changes by moonlight. The glass includes such off-the-shelf types as etched bathroom glass and small beveled strips and such special types as what the architect calls "silk" glass—a randomly rippled glass seen in the central panes. Shope reports that Thomas Finsterwald, who built the windows, keeps a large collection of colored glass, amongst which he picks and chooses much as a painter uses his palette.

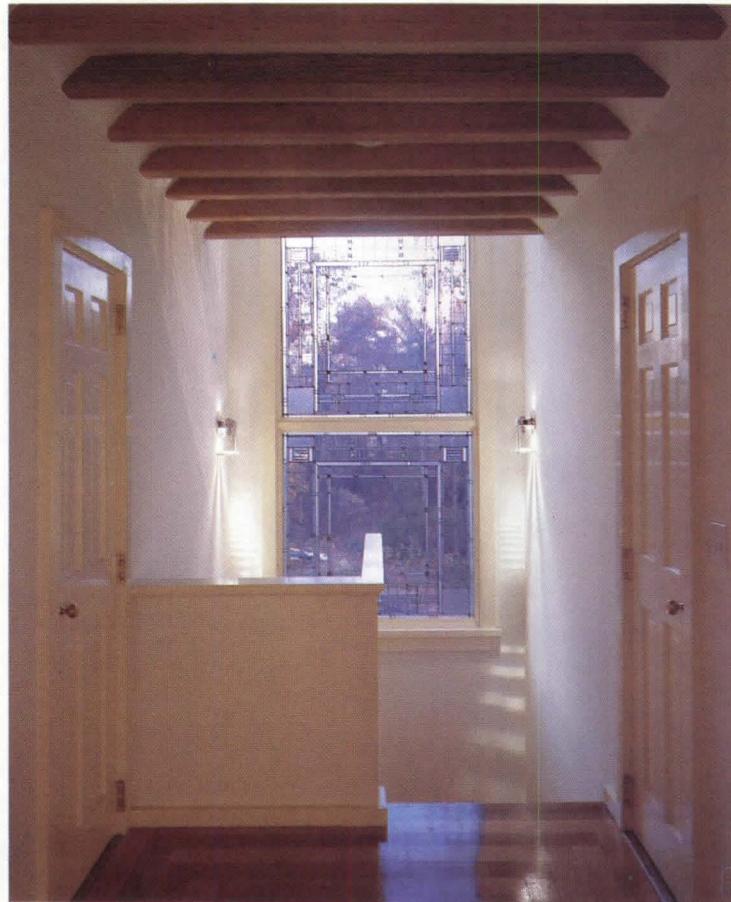


**Shope House**  
Greenwich, Connecticut

**Owners:**  
Julie and Allan Shope

**Architects:**  
Shope Reno Wharton Associates  
18 West Putnam Avenue  
Greenwich, Connecticut 06830

**Consultant:**  
Thomas Finsterwald (leaded glass)  
**Builders:**  
Owners  
**Photographer:**  
©H. Durston Saylor



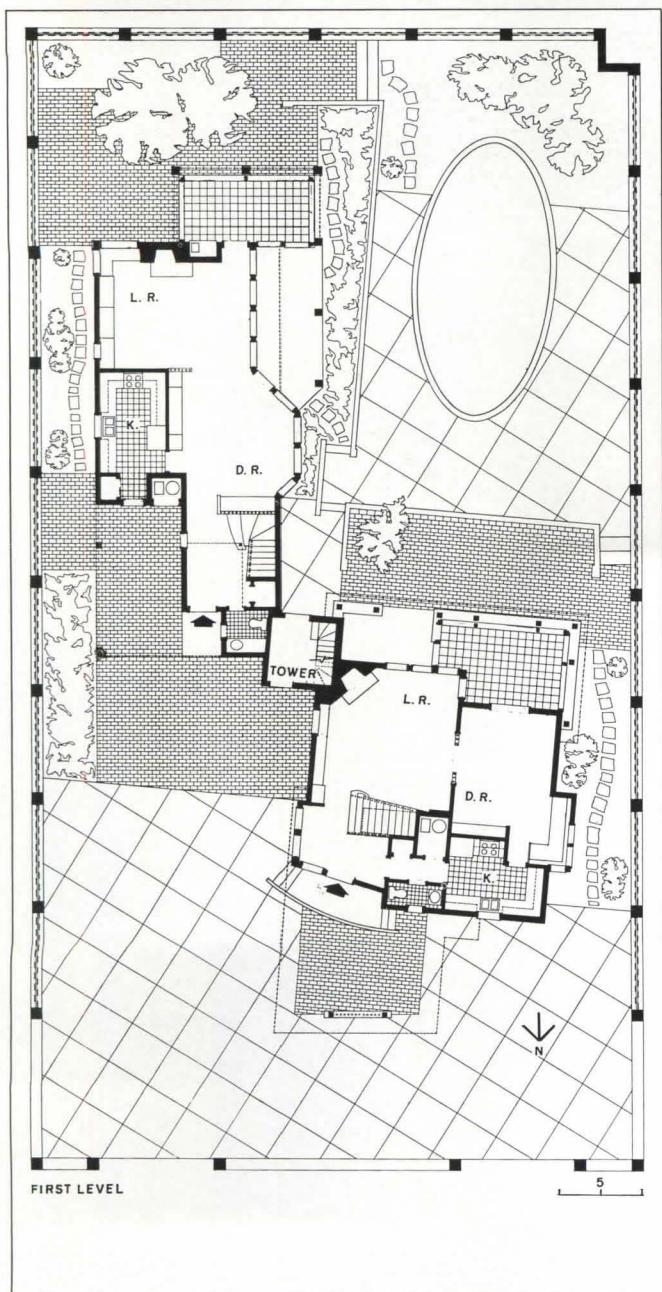


# Family business



Salasky/Sedel House  
Virginia Beach, Virginia  
Bentley LaRosa Salasky, Design,  
Architects





There are two roads into Virginia Beach, and the more-traveled one leads to the Salasky/Sedel house. "You can't miss our place when you come to town," says co-owner Arnold Salasky. Although prominent beach, not street, frontage is usually the thing to boast about in a resort area, builder/developer Salasky and his partner (and cousin) Jon Sedel had a different agenda in their unlikely choice of a roadside site: exposure, like this, is good for business. Besides constructing condominiums and shopping centers, year-round residents Salasky and Sedel also build houses for themselves, which they subsequently sell for a profit. For their latest residential venture, the duo invited New York-based Bentley LaRosa Salasky, Design to compete against three local firms for the commission. Salasky and Sedel selected the out-of-town architects, citing their innovative solution to the double-house problem as the decisive factor. (The fact that BLS's Franklin Salasky is Arnold's brother might also have influenced the choice.)

Avoiding the conventional duplex parti of mirror-image floor plans on either side of a party wall, the architects devised a more flexible strategy of differently shaped but equal-size volumes—roughly a square and a rectangle hinged together by an observation tower—that together form an L-shaped enclosure for the swimming pool. A porte-cochère and driveway fill the remainder of the 80- by 120-foot site, which is surrounded by a wood and concrete fence that creates the effect of a stately compound (on a collision course with oncoming traffic, the fence is reinforced with steel along the highway).

Both clients were single four years ago, when BLS began schematic design. Arnold was immediately drawn to a centered unit of stacked rooms and overlapping spaces while Jon, conveniently, preferred a linear one of rooms enfilade. Since then Arnold has married and had a baby, and Jon has reconfirmed his bachelorhood; what began as a formal contrast of volumes is now serendipitously conducive to disparate lifestyles. Marital status aside, however, both clients have always had certain requirements in common: privacy from the street, southern exposures, views of the ocean to the east from upper floors, and semi-enclosed porches and patios for outdoor entertaining during the extended summer season. BLS accommodated all of the above in each of the two houses, along with a living room, dining room, kitchen, and three bedrooms and bathrooms apiece—all under a varied assortment of gables and dormers. Although the resultant roofline may look frenetic from the highway (previous pages), especially within a frame of traffic lights, power lines, and directional signs, it is not an ad-hoc assemblage. On the contrary, as a view of the front elevation reveals (photos left and opposite), the composition of square, rectangular, and round openings is held together by a material palette of dove gray shingles, Bahamian pink stucco, and turquoise and cream trim. While the fragmented massing and purposefully plain portico relate the complex to a hodgepodge of bungalows throughout the community, endearing idiosyncrasies distinguish this house from the built-on-spec genre that surrounds it. Moreover, the architects' attention to detail made the most of the standard building products that the conservative budget and the clients' regular suppliers imposed. Note, for example, the whimsical grace note of tapered porch piers or the subtle rhythm of alternating rows of wide and narrow cedar-shingle panels (a trick inspired by a firm field trip to the Jersey shore). The architects also brought their "fun with shapes," as partner Ronald Bentley describes the esthetic, into the interior of both houses, where curved soffits over windows suggest valances, and niches are filled with built-in benches or bookcases.

Although Arnold and Jon did not intend to settle down permanently in their new compound, the peripatetic partners are now having second thoughts. The decision whether to follow through with their original plan is no longer strictly business: Arnold's wife, Ava, who is contemplating future additions to the family, wants to stay.

*Karen D. Stein*

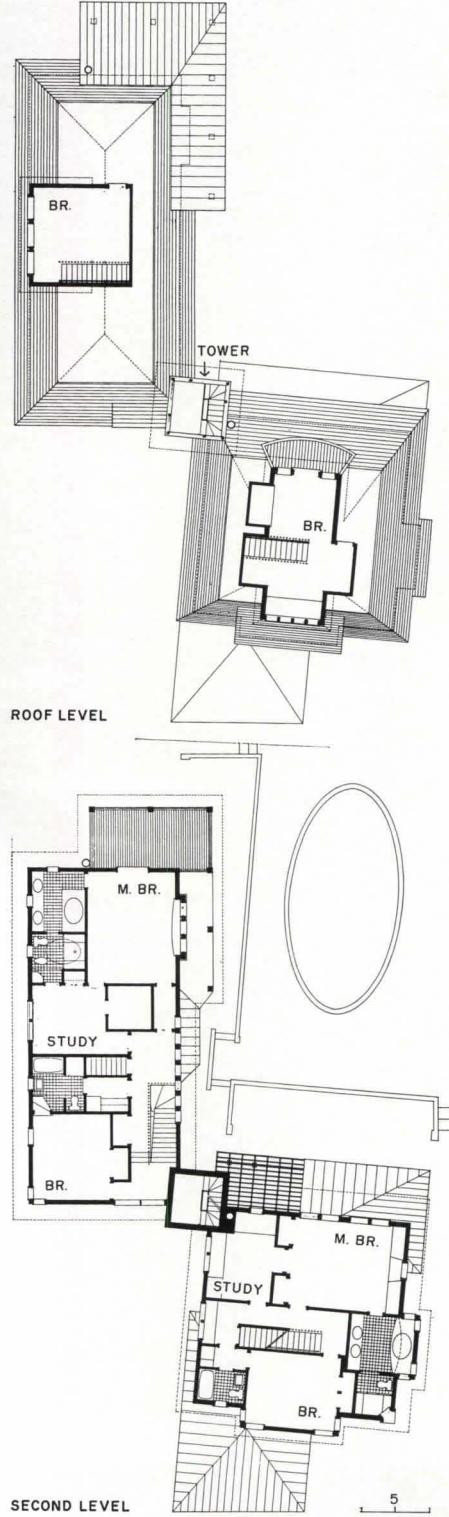






*Instead of twin duplex units connected by a party wall, architects Bentley LaRosa Salasky created two different layouts of approximately 2,700 square feet, each of which has four exposures. The facades facing the swimming pool are lined with sliding glass doors and a varied assortment of windows for maximum southern light (photo previous page), while the other sides of the house were punctured*

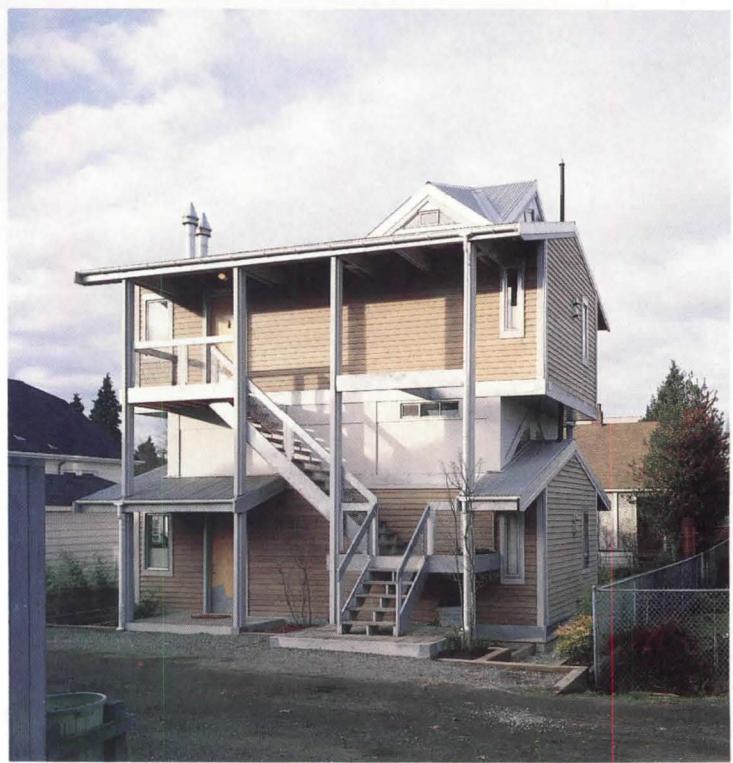
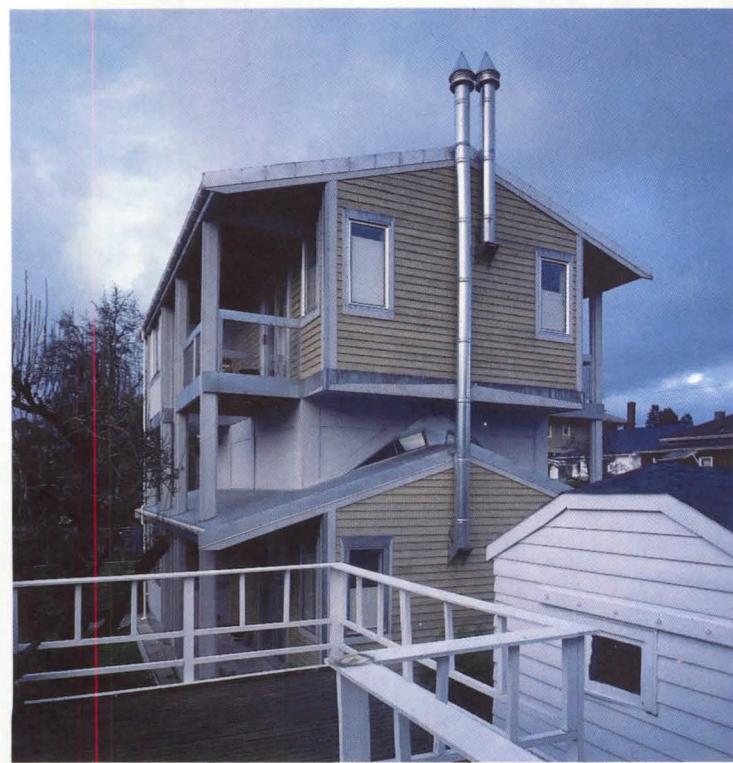
*sparingly for more selective views (plans, at right). Bleached—and in one unit, pickled (top photo and opposite)—oak floors and painted wood cabinetry complement cream-colored interiors. Balusters that screen both staircases (and accentuate the opening between the living and dining rooms in one unit), repeat the pattern of exterior sunscreens, railings, and porte-cochère.*



**Salasky/Sedel House**  
Virginia Beach, Virginia  
**Owners:**  
Arnold L. Salasky and Jon F. Sedel  
**Architects:**  
Bentley LaRosa Salasky, Design  
160 Fifth Avenue  
Suite 702  
New York, New York 10010

Ronald Bentley, Salvatore LaRosa, and Franklin Salasky, partners-in-charge; Jeffrey English and Adam Rolston, project team  
**General contractor:**  
Salasky-Sedel, Inc.  
**Photographer:**  
©Timothy Hursley/  
The Arkansas Office





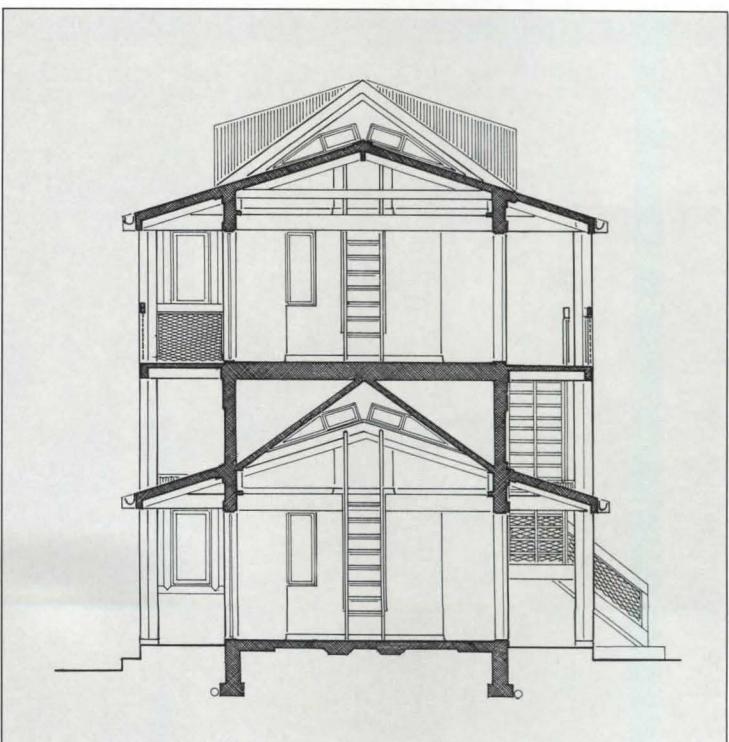
# Double identity

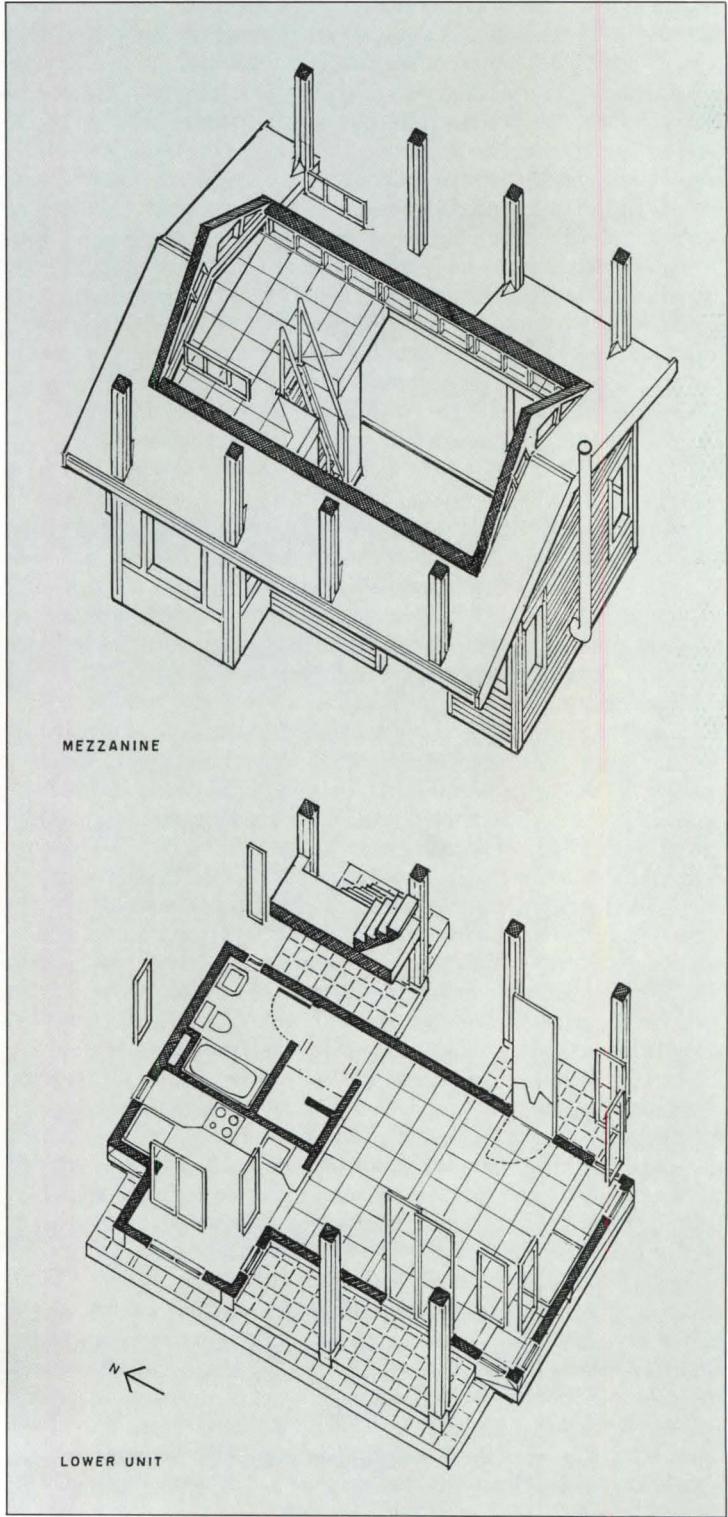
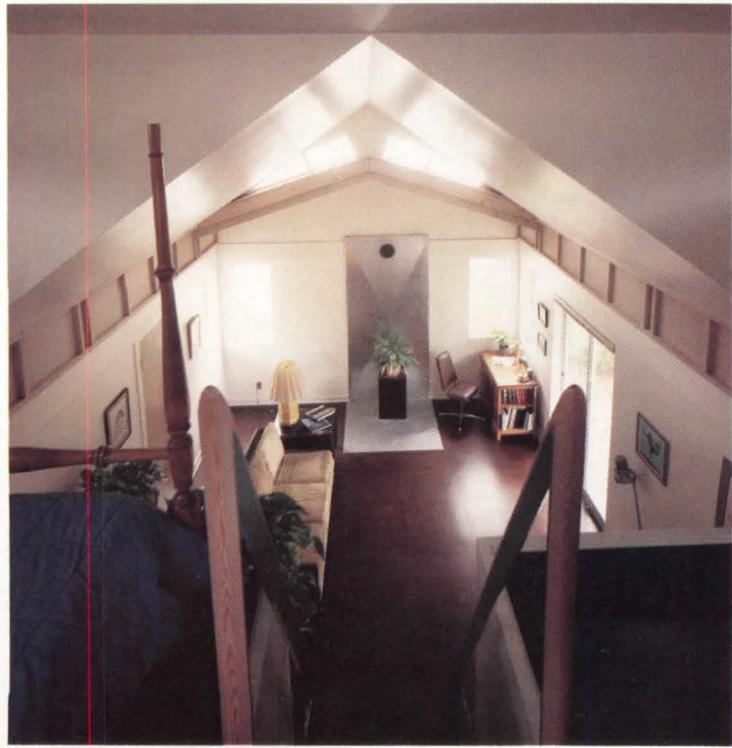
Doublehouse  
Seattle, Washington  
A<sub>2</sub>Z, Architects

The traditional, Father-Knows-Best family of dad, mom, and the three kids has been supplanted these days by increasing numbers of single-parent households, unmarried couples, and adults living alone. Though life in the suburbs has changed, suburbia hasn't: moving to its tree-lined streets still means buying a conventional, single-family house. In addressing the urgent need for innovative residential prototypes for the *untraditional* family, developers and architects might well study one alternative in Seattle called Doublehouse. Distinguished by two pitched roofs, one atop the other, the pair of low-cost units houses single adults or couples within small-scale infill at the rear of a typical suburban lot.

The unusual form of Doublehouse is the product of an unusual combination of talents: Norman Millar, an architect, Sheila Klein, an artist, and Ries Niemi, an industrial designer and fabricator, who are the partners of the Los Angeles-based firm of A<sub>2</sub>Z. Its design began routinely as a commission for two brothers on a budget, Peter and Thomas Scribner, who assigned the young trio to create a couple of apartments for the backyard of their bungalow, one of which would be rented to help pay the mortgage. Peter Scribner, formerly an urban planner with the Seattle Parks Department, envisioned the new addition as an L-shaped arrangement of one-story "urban cabins," each laid out as a studio with kitchen, bathroom, and sleeping loft. Undaunted by the \$50,000 initially allotted for the construction, architect Millar consolidated the original plan by repeating the units as a pair of 15-foot cubes stacked vertically (section), and set about distinguishing the simple volumes of the two "houses" with the assistance of partners Niemi and Klein. "We are committed to using common North American materials with economy and grace," Millar asserts. A<sub>2</sub>Z's penchant for making the most out of the cheap and the ordinary is also evident in the firm's do-it-yourself designs, including a "ready to walk" line of linoleum rugs, a cage for comedian Pee-wee Herman's cat, and an audio-visual room called "DomeHome," which Klein describes as "a cross between Star Trek and a chateau."

As A<sub>2</sub>Z's first freestanding building, Doublehouse exudes the same witty ingenuity as the firm's rugs, furniture, and interiors, and proves that its designers, behind their zany facades, are completely serious. Its deceptively simple form, proportioned to harmonize with the clients' early 1900s bungalow, is intended to look "timeless," according to Millar who, with Niemi, went so far as to devise a theoretical, high-rise version of the piggyback units called "Muchohouse." To avoid the innocuous image usually associated with low-cost housing, the partners decorated the timber frame and staircase like a steamer trunk, edging the doors, lintels, stair rails, beams, and sills in the same galvanized sheet metal used for the flashing (left). Even this sensitivity to craftsmanship proved cost-effective: the construction of the two units totaled a low \$66,000. Combining the art of custom homebuilding with the economics of spec development, Doublehouse offers a refreshing hybrid of suburban and urban living. Part of its success as a prototype for a new-age suburbia is, no doubt, due to the unorthodox attitudes of its designers, who ignore the traditional boundaries separating not only building types, but professional disciplines. Klein succinctly discriminates between the fine and applied arts: "The difference between art and design is this: art has guts and design has manners." Doublehouse has both. *Deborah K. Dietsch*







Both Doublehouse units are organized according to the same efficient plan—central living area, dining alcove, kitchen, bathroom, and sleeping loft—but each assumes a distinctive character through changes in section and handcrafted details. The simple, timber-frame construction and pitched roofs that convey the image of two separate houses from the outside are also expressed inside (axonometric drawings). While the upper unit is nestled under the top roof (right) with rafters left exposed (above), the lower unit incorporates the walls above its eaves in order to accommodate a higher, pitched ceiling and to heighten the sleeping loft (left). The lofts are reached from the living rooms by steel ships' ladders with fir-trimmed handrails (above and opposite), designed and fabricated by A<sub>2</sub>Z partner Ries Niemi, who also created the galvanized sheet-metal baffles for the units' future wood stoves and kick plates on the doors (bottom left). This sensitive detailing of ordinary finishes is extended to the floors in a pattern of vinyl and Masonite tiles.

designed by artist/partner Sheila Klein. To provide light and air in the sleeping lofts, architect Norman Millar crowned the top unit with dormers (above and right) and furnished the lower loft with a pair of clerestories above the roof. Angled to echo its pitch and reminiscent of Northwest Indian art, they look like eyes borrowed from a totem pole (top photo, opposite).

**Doublehouse**  
Seattle, Washington

**Owners:**  
Peter and Thomas Scribner  
**Architects:**  
A<sub>2</sub>Z, Architects  
2504 West 7th Street  
Suite E  
Los Angeles, California 90057  
Norman Millar, project architect;  
Ries Niemi, Sheila Klein,  
Greg Andrews, project team

**Engineer:**

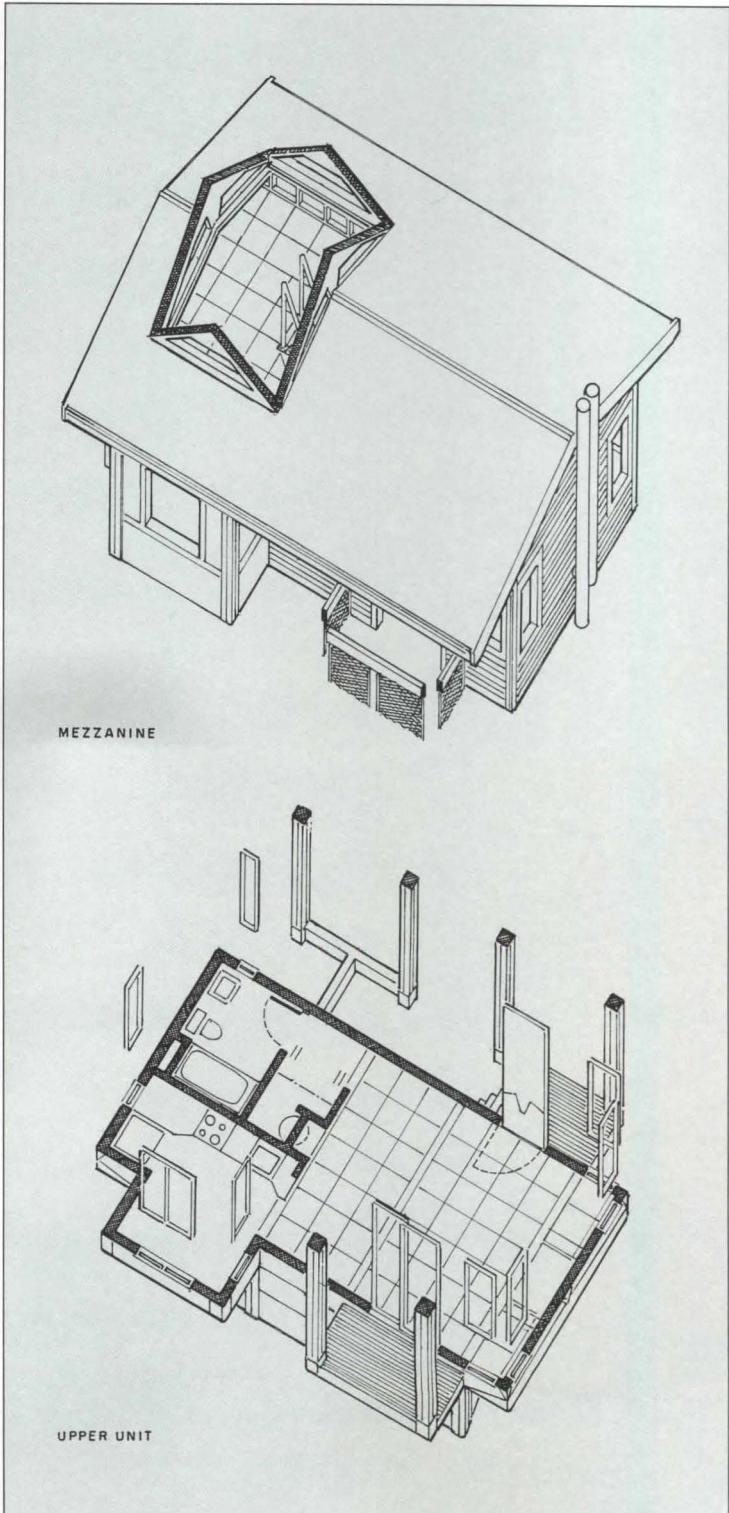
Jim Harris

**General contractor:**

Kevin Cottongim

**Photographer:**

© Timothy Hursley/  
The Arkansas Office



Mahoney Residence  
Mattapoisett, Massachusetts  
Peter Forbes and Associates,  
Architects

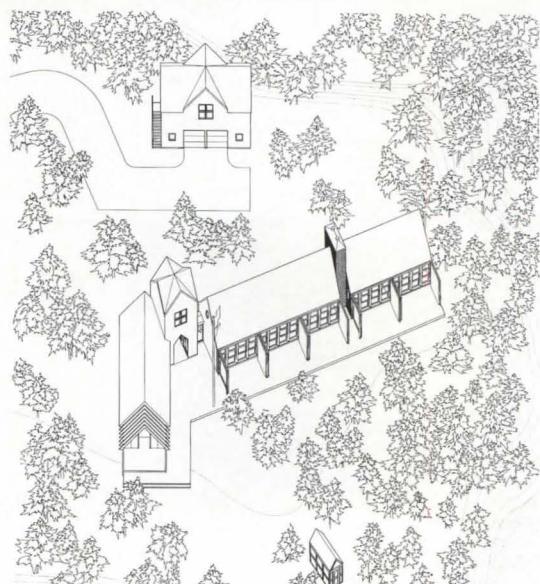


# Entire of itself



*Set well inland on its island plot, the Mahoney house cold-shoulders the north with a near-blank shingled facade (preceding pages) but opens fully to the cedar grove and sea views on the south. Though only the garage/guesthouse is truly a separate element, the house presents itself (photo and drawing below) as a trio of discrete but interlocking volumes—parents' year-round home, vacation quarters for grown*

*children, and central tower with top-floor eyrie and first-floor tunnel. In the main wing, big square windows expand to a continuous glass wall shielded by massive, independently supported hurricane shutters (photos facing page) that, when open, line the deck with protected private niches. As befits an area renowned for its boatbuilders, the fir-lath shutters are braced by stainless-steel cable tightened with turnbuckles.*



Not for Peter Forbes the Modernist cliché of the house as a machine for living, but the mythos that a dwelling should not only embody the quotidian rounds of its occupants but satisfy the atavistic impulse toward possession of one's own special corner of earth. So while his houses are highly individual—even eccentric—in their modes of responding to their owners' spoken desires and unspoken dreams and capitalizing on the particular qualities of the chosen site, they have in common an intimate, knowing relationship with the land as well as a simple, accessible geometry, often based on cubes and pyramids, that dignifies and orders the small ceremonies of daily life.

The setting of the Mahoney house, which is both the year-round residence of the couple and a vacation retreat for their grown children, derives particular resonance from the memories of the *pater familias*, who as a small boy growing up in the nearby village played along the beach and among the cedars and tangled scrub of the low narrow island jutting between Buzzard's Bay and Mattapoisett Harbor. Here he absorbed the harsh beauty of the land and its unbroken prospect south across the bay to the barrier islands and open sea beyond. The successful attorney who much later acquired his childhood playground for a home site also recalled, though, the serpents in his paradise. The open vista to the sea, for example, is also an open passage through which every hurricane striking the New England coast since 1877 has swept to lash the island shore. In addition, the island is bridged on its inland edge, where it joins a saltwater marsh, by a causeway that in summer generates heavy traffic crossing between the town on the east and public beaches on the west. To these practical site constraints, Forbes added the proximity of the village's small 18th-century houses, separated from the eastern edge of the island only by a tidal stream.

In keeping with the dual program, the parents' year-round home and children's vacation quarters occupy discrete wings on either side of a central entrance tower—a donjon pierced by a triangle-arched passage that raises the mundane act of entry to a rite of penetration to a private domain of land and sea. The actual entries to the house, however, are unobtrusive side openings that detract from neither the ceremonial role of the passage nor the differing attitudes with which the wings confront the tower: the parallel main wing with the tentative nudge of a glass-walled vestibule; the splayed summer wing with an abrupt, random-angled collision.

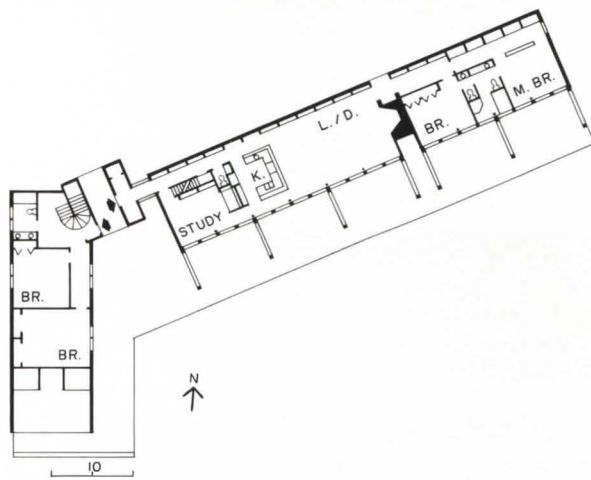
The breach in the tower gains visual impact from the chaste closure of the long low-slung wings, which turn their unbroken faces to summer's traffic noise and winter's cold northern blasts off the wetlands. Inside, the main wing is fortified by a continuous storage wall lining the circulation path. To the houses across the stream on the east, the structure addresses a neat gabled elevation of like modest demeanor; to the broader New England context, the kinship of homely materials and spare, Puritan-plain masses—albeit unconventionally disposed. The watchword for the rigorously simple detailing, Forbes says, was "crisp." But the execution is never rudely curt and, indeed, absent cornerboards or other signals of shifts in vertical plane, the shingle cladding reads as a seamless silvery membrane drawn taut around the connecting volumes. Horizontal lines, however, are decisively scribed to underscore, as in an O'Keefe painting, the continuum of the house with its foreground cedar grove and beach, midground of bay and low-lying islands, and horizon of sea and sky.

On the south side of the house this outer vista merges with rooms strung along the 100-foot length of the main wing and continuously walled with triple-hung windows that, when raised, compose a loggia giving access from every room to the adjoining deck. Here 10-foot-square wooden shutters hung from steel bents march at 20-foot paces. Closed, the shutters form storm barriers across the vulnerable glass facade; open, they define outdoor rooms sheltered from the blazing summer sun and relentless shore breeze—sketching in miniature the embrace of the house around its private island realm. *Margaret Gaskie*





*A simple railroad plan centered on a "great room" (photos above and facing page) combining kitchen, dining, and living areas, strings study/office, guest room, and master bedroom at either end of a streamlined north corridor. Atop the tower is a birds'-nest retreat reached via winding stair from the entry of the summer wing, which houses in addition to bedrooms an outdoor sunning pergola and showers.*



*Complicated by the need for hurricane protection, the south foundation wall deploys both inner pilasters to support pipe columns and an outer set to support the metal bents, anchored to a grade beam at the other end, that carry the shutters. Flitch beams between the columns substitute for lateral bracing at the curtain wall, while cable-and-turnbuckle rigging acts as tension chords for the gable.*



*Mahoney Residence  
Mattapoisett, Massachusetts*

**Architects:**

*Peter Forbes and Associates, Inc.  
144 Lincoln Street*

*Boston, Massachusetts 02111  
and 192 Lexington Avenue*

*New York City, 10016*

*Peter Forbes, project architect;  
David Tobias, Elizabeth Nemura,  
Bradford Walker, associates*

**Engineers:**

*Louis Conklin (structural); Arthur  
Thompson, Inc. (civil); Megatech  
Corporation (mechanical)*

**General contractor:**

*Fisher & Rocha*

**Photographer:**

*©Timothy Hursley/  
The Arkansas Office*



# A comfortable house

Hansen House  
Wilmette, Illinois  
Hammond Beeby and Babka,  
Architects

If architecture's current fascination with history too often has produced buildings that are shallow parodies of past styles, it has also led to a welcome re-appreciation of once-neglected modes and building types. Take the residential architecture of the early 20th-century American suburb: scorned by Modernists as hopelessly derivative if not downright vulgar, the suburban house is now emulated assiduously by architects like Robert A. M. Stern and scrutinized by historians like Alan Gowans, whose recently published book *The Comfortable House* celebrates the stylistic diversity and social implications of American suburban architecture from 1890 to 1930.

One of the communities that Gowans might well have visited during his research is the Chicago suburb of Wilmette, a compact residential enclave on Lake Michigan that was developed largely during the first 30 years of the 20th century. Though clothed in a panoply of classical-revival and picturesque modes, the houses that line Wilmette's straight, tree-shaded avenues are essentially stylish variations on what Gowans calls the suburban foursquare—a two-and-one-half-story box that features a short flight of stairs leading to a full-width front veranda, a dormered hip roof occasionally crowned by a cupola or central chimney stack, and an interior floor plan characterized by four nearly equal-size rooms. In upper-middle-class Wilmette the basic foursquare was usually extended into an oblong whose overriding horizontality is quintessentially Midwestern and whose generous proportions seem to embody the American suburban dream.

Although the Wilmette house that Hammond Beeby and Babka recently designed for Eadie and Erik Hansen might at first glance appear to be simply a gracious exercise in stylistic neighborliness, there is a bit more at work here than just contextual sensitivity. True, the clients wanted a house that "looked like Wilmette," according to HBB principal-in-charge Tannys Langdon, and the stucco-clad, hip-roofed result does exhibit some of the outward characteristics of its progenitors. But the Hansens, a couple with two young children, also requested what might be considered a suburban anomaly: an elegant small house which, as Eadie Hansen puts it, "we won't have to sell when the children are grown."

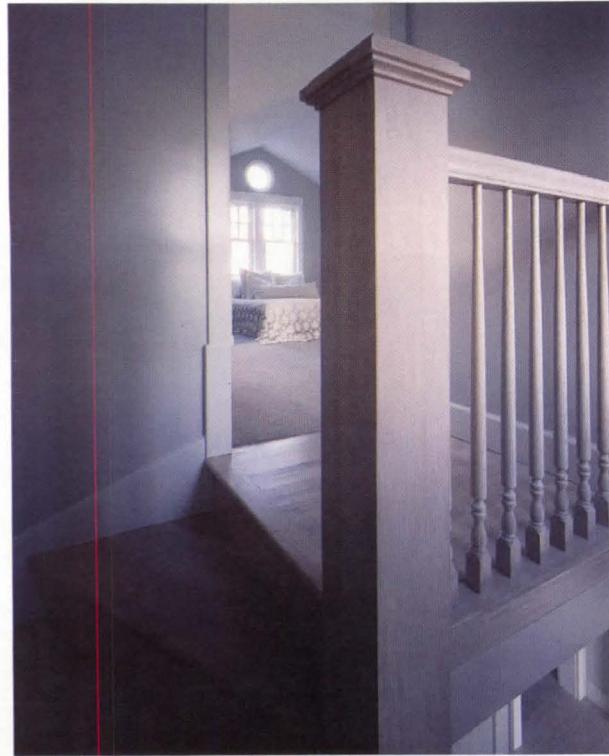
The basic premise of a small house would not seem unreasonable, given the Hansens' modest two-bedroom, two-bath requirements and the physical limitations of their 50- by 175-foot lot. (While these dimensions are typical of lots in Wilmette, some local residents, perhaps hoping to retain a bit of open space in the densely settled neighborhood, felt that the narrow street frontage might preclude *any* building on the site.) The architects' real challenge, however, was the need to manipulate the apparent size of the diminutive, 1,500-square-foot structure to harmonize visually with the scale of its bulkier neighbors. Toward that end, they wrapped a broad veranda around either side of the house, extending the 22-foot-wide building almost to the property's borders. They also adhered rigorously to a well-ordered, Palladian symmetry and articulated each facade with a dignified, pedimented temple motif. Finally, by configuring the interior vertically, they raised the house to three full stories, or 28 feet from porch base to ridge line—a height roughly equal to that of adjoining dwellings.

At the same time they were creating an overall illusion of bigness, though, the architects had to work in the opposite direction in their detailing. Porch-rail spindles, for example, measure just 3/4-inch square, and custom-turned posts are so slender that near the end of construction the Hansens' carpenter hesitated to remove temporary supports, fearful that the posts would be unable to bear the roof's weight. The attenuated delicacy of the exterior, moreover, continues inside, where unusually tall windows and the vertical plan seem more akin to an urban town house than to a sprawling suburban villa. The Hansens' delight in these compact interiors underscores something that city dwellers have long known: that the enjoyment of domestic comfort owes as much to style as it does to square footage. *Paul M. Sachner*



Street and side views of the Hansen House (top and facing page) reveal a villa-like monumentality that relates to the ample scale of its neighbors. By contrast, the rear elevation (above), with its asymmetrical juxtaposition of porch and door openings, is meant to address a different context—the frequently haphazard rear alterations and additions on nearly all the adjoining properties.

*Handcrafted wood details throughout the house, including a curved built-in bench in the bow-fronted sun room (below) and the newel post and door surround atop the main interior stair (bottom), were constructed by Swedish-born carpenter Ivar Svenson. A central skylight set among chimney quadrants illuminates the Hansens' third-floor master bedroom suite (facing page).*



*Hansen House  
Wilmette, Illinois*

**Owners:**

Eadie and Erik Hansen

**Architects:**

Hammond Beeby and Babka  
1126 North State Street  
Chicago, Illinois 60610

Tannys Langdon, principal-in-charge; Charles G. Young, principal; Karen Johnson

**Engineers:**

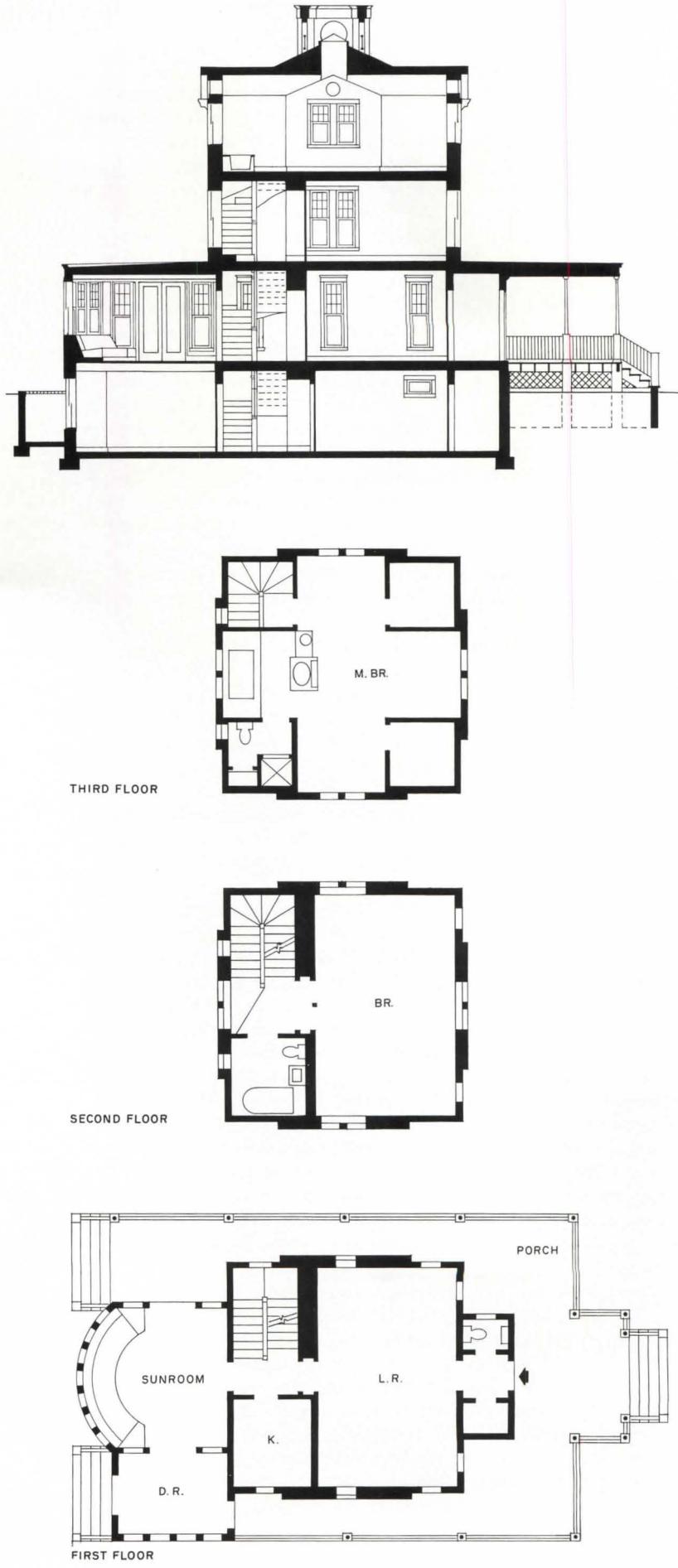
Gullaksen Getty & White (structural); Chicago Design Consultants (mechanical/electrical)

**Consultant:**

Ivar Svenson (construction)

**Photographer:**

© Timothy Hursley/  
The Arkansas Office







# A studied simplicity

O'Herlihy House  
Malibu, California  
Lorcan O'Herlihy, Architect

There is an unacknowledged, but undeniable stylistic affinity between the pre-16th-century pueblo dwellings built by the Amerinds in New Mexico and the rigorous architecture of such early 20th-century European Modernists as Josef Hoffmann, Adolf Loos, and Walter Gropius. Separated by time and culture but united by a strict adherence to pragmatic concerns, the Indians and the early Modernists created architecture that relied on flat roofs, reduced all geometry to unadorned cubes and rectangles, and emphasized functional aspects of design over surface decoration. The hand-crafted, regional quality of adobe pueblos and the mass-produced esthetic of the early Moderns came together during the 1910s and '20s around Los Angeles, where Richard Neutra, R. M. Schindler, and, most notably, Irving Gill produced hybrid, "proto-modern" houses that successfully bridged the gulf between the arcadian Southern California dream and an emerging machine-age internationalism.

The stucco-clad house in Malibu that 27-year-old architect Lorcan O'Herlihy recently designed for his parents, actor Dan O'Herlihy and his wife Elsie, continues this significant California tradition. Located on a canyonside plateau high above Zuma Beach, the house is a cool exercise in restraint and a deliberate contrast to the dramatic landscape and cacophonous architecture of Malibu, the rich but unkempt stepchild of Los Angeles's tidier western suburbs. The 3,200-square-foot structure reflects not only the architect's stated predilection for the tenets of Modernism—O'Herlihy observes that while his classmates at California Polytechnic State University were drawing Postmodern ornament during the early '80s, he was still under the sway of Mies—but also his parents' request for a well-ordered, light-filled house-on-the-hill to replace the cluttered beachfront cottage that they had previously occupied.

In order to take advantage of intimate canyon views and distant Pacific vistas from the nine-acre site, O'Herlihy organized the house along two axes that intersect in the structure's entrance gallery. The principal, or canyon, axis begins at a low-walled parking area, extends along a 66-foot, vine-covered pergola, and passes through the house before terminating in a backyard swimming pool pressed against the canyon's edge (overleaf). Along the way an irregularly shaped gravel courtyard—loosely enclosed by the house, a separate garage/guest room, and the sloping canyon—catches the afternoon sun. The secondary, or ocean, axis traverses the living room, drawing one irresistibly toward a 10-foot-square window that frames a perfect coastal landscape. The scale of this window is typical of the commodious, even oversized proportions throughout the house: 17-foot-high elevations are generous by any current standard; so are sturdy, 13-inch-deep walls, whose thickness was dictated by a climatic consideration (high wind conditions in the area required 12-inch-wide framing studs) and by the architect's wish to "ornament" his chaste, white-painted facades with deep window and door reveals.

Inside, the O'Herlihys' philosophy regarding rooms and their dimensions might be summed up as "few, but big." Ceilings are all a lofty 13 feet high, and the 35-by-24-foot living/dining room seems downright baronial. Still, despite these ample dimensions, the interior comes across as comfortably, if not exactly cozily, domestic. A coating of plaster over conventional gypsum board softens sharp, rectilinear wall surfaces, and such time-honored details as beamed ceilings and Mexican glazed-tile floors, together with the O'Herlihys' collection of rustic, mainly Spanish furniture, contribute unmistakable regional character. And while the architect prefers to dwell on the almost ascetic minimalism of the exterior, speaking warmly of progenitors like Le Corbusier, Kahn, and Barragán, there is nothing incongruous about the building's Mies-meets-Mission mode. Responsive to local culture, climate, and topography, its studied simplicity is a welcome alternative to the mindless stylishness that characterizes so much of Malibu's recent residential architecture. *P. M. S.*







Shimmering California sunlight and striking Pacific Ocean views dictated the south-facing orientation of the O'Herlihys' impressive living room (right and facing page). Although Lorcan O'Herlihy wished to celebrate a certain visual ambiguity between interior and exterior, he deliberately avoided placing terrace doors directly on axis with the entry, contending that that would have drawn people too quickly through the house and into the landscape. Instead, one first enjoys the view—and the living room—through an enormous 10-foot-square window before exiting via flanking french doors (bottom photo facing page). Thanks to Malibu's relatively smog-free atmosphere, nocturnal star-gazing is definitely encouraged.

#### O'Herlihy House Malibu, California

##### Owners:

Elsie and Dan O'Herlihy

##### Architect:

Lorcan O'Herlihy

6 Varick Street

New York, New York 10013

Eric Kahn and Richard Warner,  
project assistants

##### Engineer:

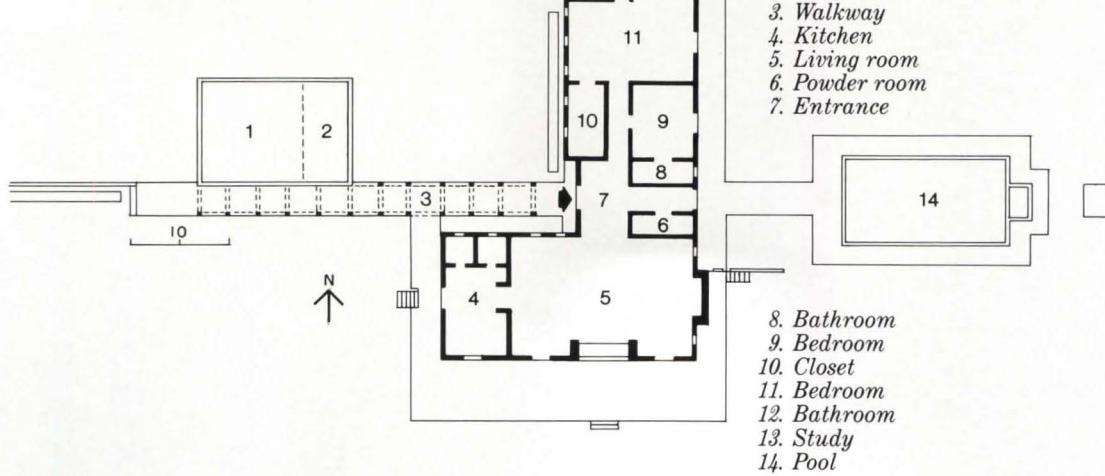
C. Brockmeier

##### General contractor:

John Merrick

##### Photographer:

©Paul Warchol



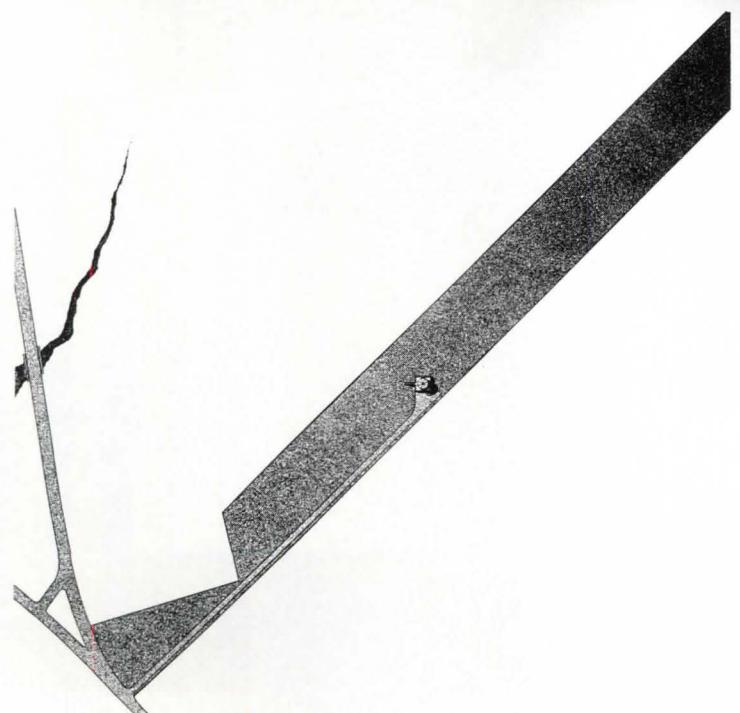
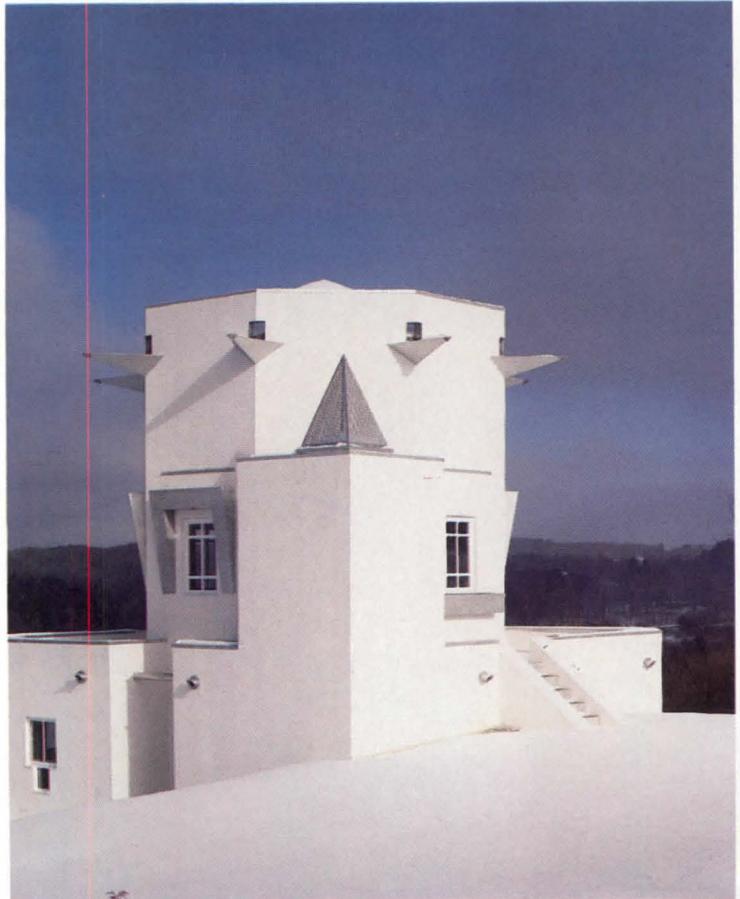


# The Villa Transformer



Schwartz/Fiekowsky House  
West Stockbridge, Massachusetts  
Schwartz/Silver Architects



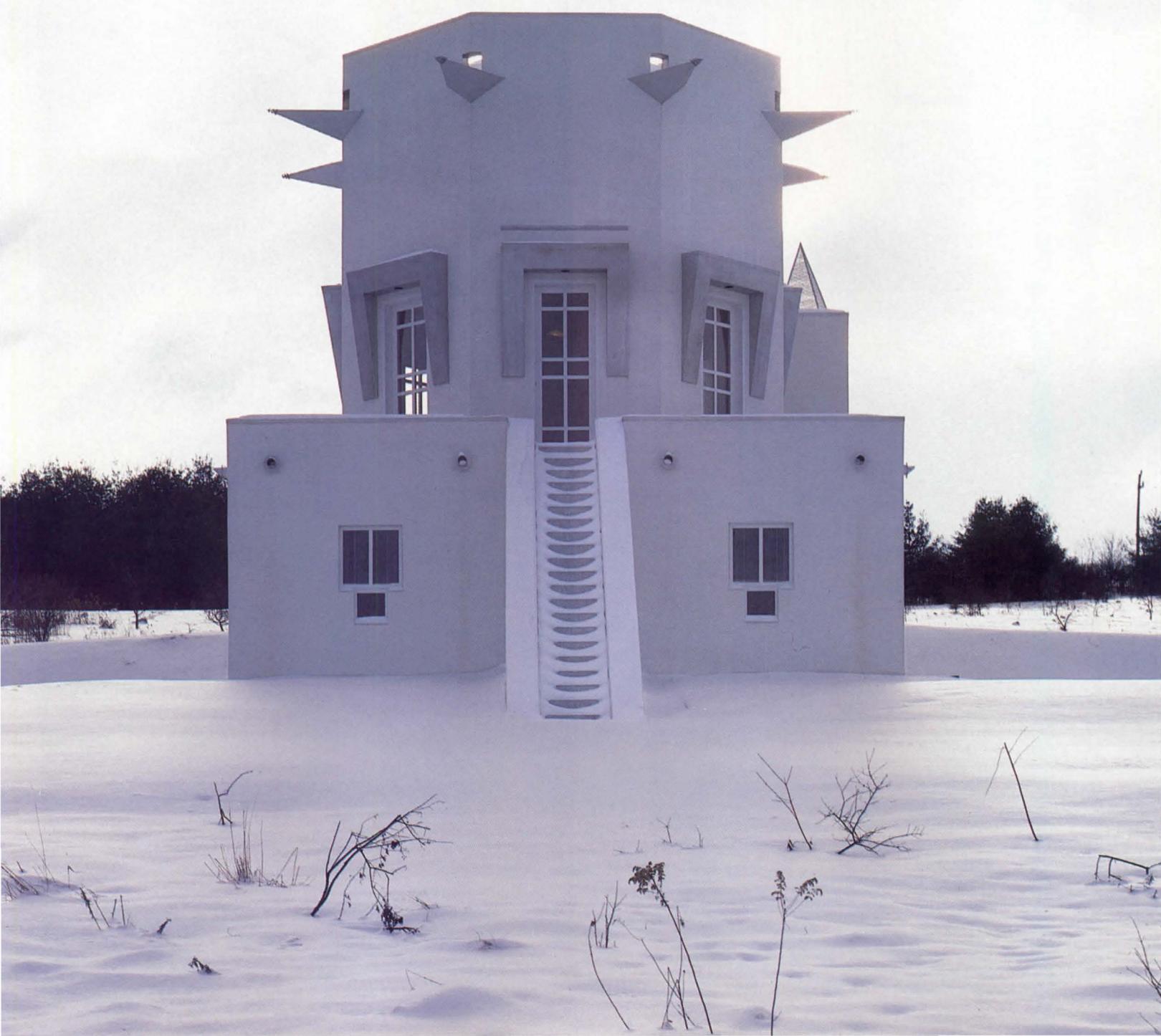


On Friday afternoons, Sheila Fiekowsky and Warren Schwartz strap ten-month-old Julia Meryl into her car seat and head off in the family Honda for their place in the Berkshires. Judging by the cozy picture of domestic bliss that mom, dad, and the baby create, and by the modest builder's Colonial they leave behind in a Boston suburb, one might envision their weekend retreat to be some sleepy clapboard cottage with leaky pipes, gingham curtains, and a sagging front porch. Not so. As the briefest glimpse confirms, the house at the end of the two-hour drive from Newton to West Stockbridge is as alien to such preconceived notions of country life as any house could be (opposite). So alien, in fact, that some area residents think it looks like a UFO that has inexplicably, but permanently, touched down here in the land of Norman Rockwell. Others, naturally, see in its thorny crown of aluminum rain spouts an obvious, if quirky, homage to Lady Liberty. And then there are those who are convinced that the owners took the old saw about a man's home being his "castle" a little too literally.

To explain the mystery of the queer little house on the hill, we must backtrack three years to the owners' honeymoon in Italy. (Where else could they go? He is an architect with Schwartz/Silver; she, a violinist with the Boston Symphony.) After the requisite nights in Venice, the newlyweds took the well-worn road west to pay their respects, predictably enough, to the 16th-century architecture of Vicenza and environs. Though duly impressed with the genius of Andrea Palladio's Villa Rotonda, it was Vincenzo Scamozzi's Villa Pisani at Lonigo that captured the honeymooners' hearts. When Schwartz and Fiekowsky returned home, they carried with them a treasured souvenir: the powerful image of the Villa Pisani's great octagon rising above its massive square base on a grassy knoll. It was then that Fiekowsky decided she had had enough of hit-or-miss summer rentals during the Symphony's annual stint at Tanglewood; not surprisingly, when she suggested a new house to her new husband, the architect jumped at the design opportunity. The search for property that matched, more or less, the couple's memory of the Villa Pisani's site ended on a 16-acre hillside plot, six miles down the road from Tanglewood.

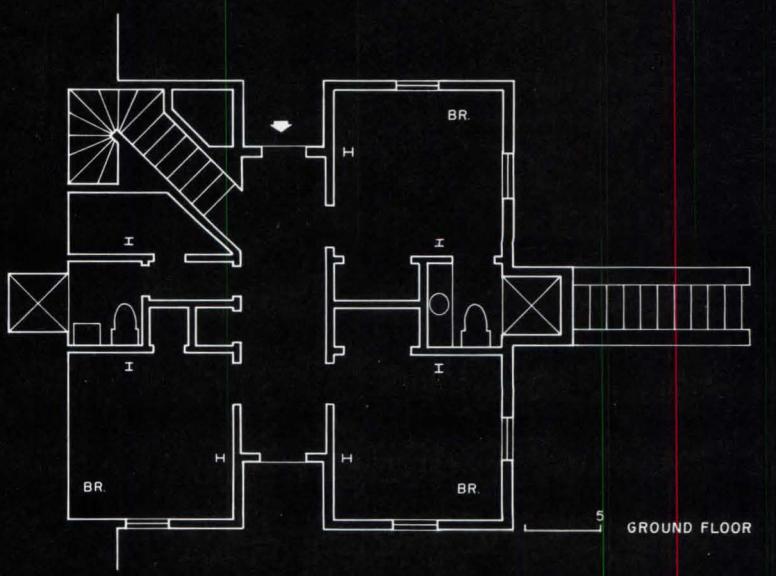
If Schwartz had slavishly copied Scamozzi—doing the best he could with the \$190,000 budget—we would have simply averted our eyes from the surely kitsch result, and pitied the poor architect his delusions of grandeur. But Schwartz prefers to leave pastiche to others, and draw inspiration, not facades, from history. True, the Villa Schwartz/Fiekowsky owes much to the Villa Pisani, but the model has been so thoroughly reworked, so completely redrawn in Schwartz's own, idiosyncratic hand, that we regard the house as an original. Assisting, of course, are the sprightly details and peculiar appurtenances that the architect devised to make Scamozzi's house his and Fiekowsky's own: the massive, aluminum "eyebrows" around the windows and doors; the whimsical, perforated-metal pyramid that sits on the stair tower skylight like some kind of high-tech dunce cap (left); and, of course, the proud, jagged crown that ceremoniously solves that most basic of architectural problems—getting water off the roof. Schwartz's goal in these quirky accoutrements was to create a "timeless" building that would speak not only of the past but also of the future. For esthetic clues as to what the future looks like, he turned to those murderous-looking, Japanese toy soldiers-of-tomorrow ("transformers" to the cognoscenti), which arrive in 100 impossible die-cast pieces that only a child and Schwartz (whose collection recently topped the 400 mark) can figure out. One is relieved to note that, like the Scamozzi connection, the "Proton The War Lord" connection is more spiritual than literal.

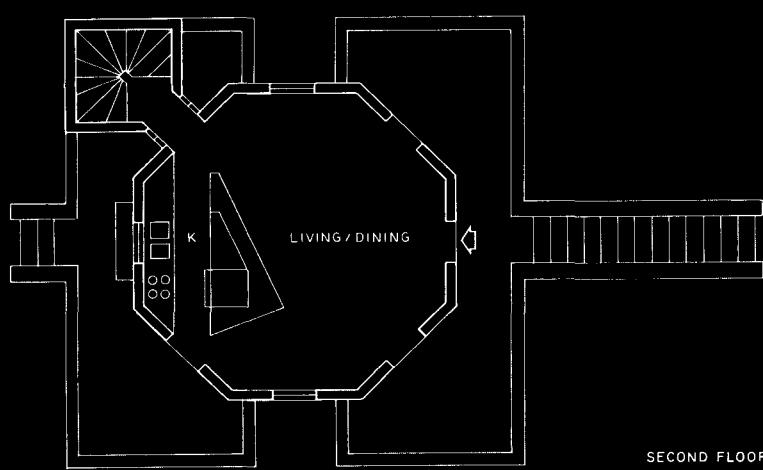
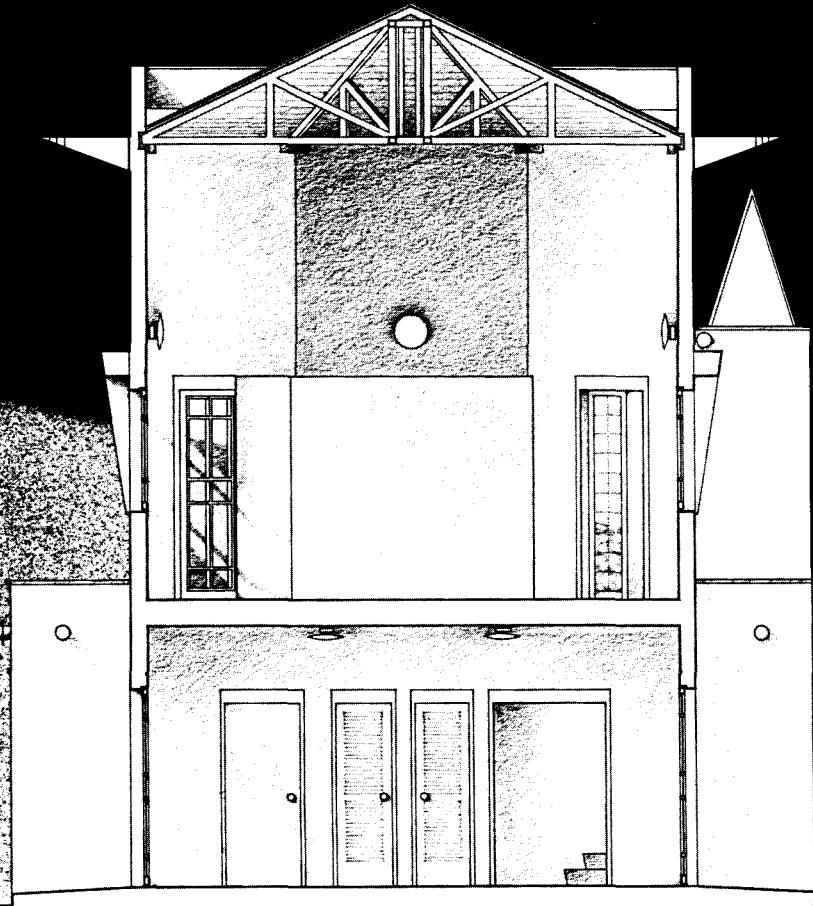
Though Schwartz loads down his family getaway with a heavy referential package, the house shows no sign of strain. On the contrary, it exudes self-confidence. The key, of course, is control: knowing precisely—as Schwartz does—the point at which charming becomes cloying, serious becomes ponderous, clever becomes silly, proud becomes pompous, and playful becomes frivolous. *Charles K. Gandee*





Although the elevations of the Villa Schwartz/Fiekowsky suggest that celluloid super-hero Mad Max had a hand in the design, the plans and sections prove that designer/co-owner Warren Schwartz abdicated his architectural charge to no one. For, despite the house's insouciant flourishes, it is actually a model of taut, rigorous efficiency. If the Boston architect strayed into the outer esthetic limits, he compensated for his foray by establishing a 20-foot dimension that he then used as a governing device to discipline the house. The second-floor conservatory, for example (actually, living/dining/kitchen), is a 20-foot cube whose corners have been carved away to create the faceted octagon rising above the four-square base, which accommodates 10-foot-cube bedrooms in three quadrants, and the stair tower in the fourth.





*Schwartz and Fiekowsky may enter their weekend retreat by the informal ground-floor door, which opens onto an axis bisecting the four-square plan (far left), but visitors are routed to a much grander, ceremonial entry up the great stair (on the cross-axis) to the octagonal second-floor "conservatory" (left). The monumental stair is a vestige of an early—mercifully abandoned—scheme for the house in which Schwartz used an elephant as his model: the stair was the "trunk." (Can you find the tail?) Once they have ascended, visitors are confronted with the altogether pleasant options of remaining outdoors, on one of the roof terraces enveloping the octagon, or proceeding indoors for one of Fiekowsky's impassioned Bach violin solos.*

If the exterior bespeaks Warren Schwartz's childlike fascination with such sci-fi film classics as *Forbidden Planet* and *Star Wars* (facing page), the interior bespeaks his and co-owner Sheila Fiekowsky's predilection for plain, of-this-world domestic accommodations (right). To some, this will come as a relief; to others, a disappointment. Despite its modest size (1,200 square feet) and simple amenities, however, the austere interior addresses the owners' first priority. Schwartz and Fiekowsky were intent on creating proper acoustics for her at-home concerts, which the architect achieved by means of skim-coat plaster walls, maple floors, and an exposed spruce ceiling held aloft by umbrella-like, black-painted-steel roof trusses. As a backdrop for the in-house performer, the architect erected a 10-foot-high partition that also shields the galley kitchen from view (below). To celebrate the completion of the house, Schwartz commissioned Harvard composer Robert Kyr to write a string trio based on the villa's structure. Fiekowsky and her two colleagues in the Copley String Trio will debut the piece this summer.

**Schwartz/Fiekowsky House**  
West Stockbridge, Massachusetts

**Owners:**

Warren Schwartz, Sheila Fiekowsky

**Architects:**

Schwartz/Silver Architects

313 Congress Street

Boston, Mass. 02210

Warren Schwartz, partner-in-charge; Mark Mahoney, Dion McCarthy, Paul Durand, Joan Hallberg, staff; Matt Conley, Paul Rovinelli, presentation drawings; Brian Andrews, rendering; Robert Silver, Margaret Deutsch, Gia Daskalakis, Laura Briggs, contributors

**Consultants:**

Mark Thorne (mechanical/electrical); Robert Kyr (musical composition)

**Engineer:**

Souza, True & Partners (structural)—Terry Louderback, partner-in-charge

**General contractor:**

Quadresign—David Haust

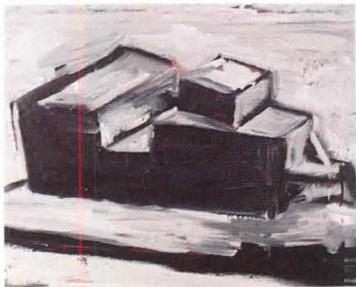
**Photographer:**

©Mick Hales





# Collage with a view



This is the kind of house that seems possible only in Los Angeles. Floating above an enclave of modest bungalows, it looks hastily constructed, not quite permanently placed, like a great plywood ark unexpectedly washed up on the shore of Elysian Park. Its prosaic form appears to be predicated on the simple rule of building as much space as possible for the least amount of money, to provide the client with a do-it-yourself shell with some land left over for a garden and the dogs. Whether or not it pleases the neighbors, who are still wondering when that house on the hill will ever be finished, is obviously irrelevant. This part of L. A. is, after all, a no-man's land sandwiched between Dodger Stadium and the Golden State Freeway, a frontier of sorts even for the locals.

But don't let the rough exterior fool you—the Herman house is very much designed. If the cheap materials, ad-hoc composition, and unfussy detailing employed by its architect, Frederick Fisher, seem unorthodox to some eyes, others will instantly identify them as the current parlance of Southern California architecture. The master of this idiom, of course, is Frank O. Gehry, with whom Fisher once apprenticed. Like his former employer, Fisher is fond of the wrenched and the raw, and aligns himself with artists—both as collaborators and clients—to achieve the unexpected (an approach that resulted, for example, in a joint project with artist Eric Orr to transform the upper floors of a former factory into an ethereal loft with waterfall for a painter and her husband; RECORD, February 1985, pages 134-141).

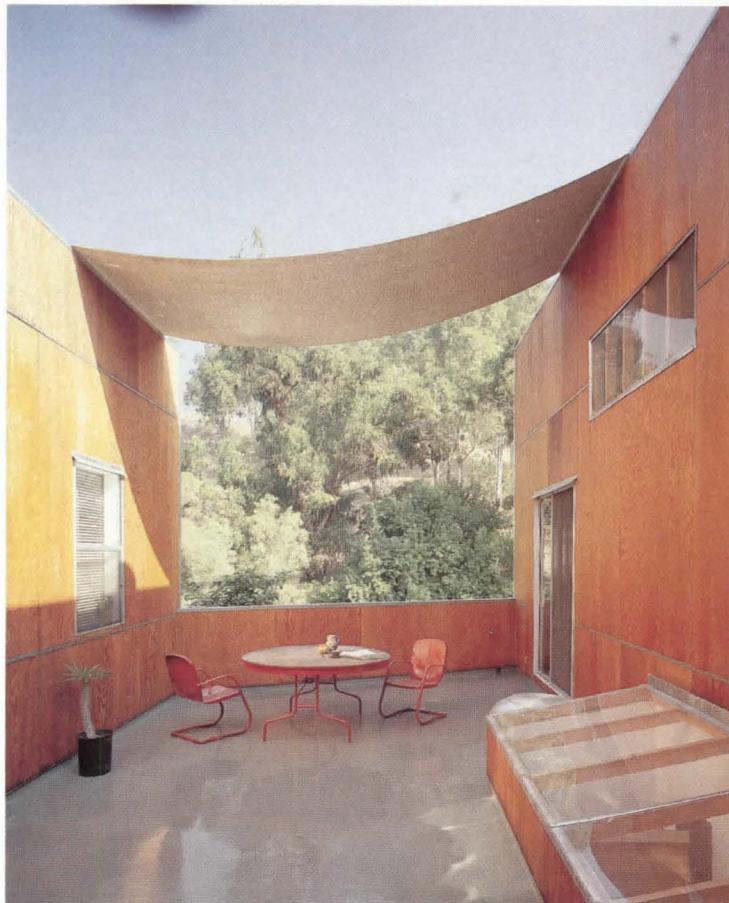
For his latest project, Fisher was fortunate enough to be commissioned by Roger Herman, an energetic, German-born painter whose expressionistic canvases often depict shadowy buildings. That architect and artist should combine their talents in the design of the house was immediately understood. Their collaboration began with organizing a layout of multifunctional rooms modeled on Herman's former warehouse loft: a ground-floor painting studio; a second-story space comprising the kitchen, living, and dining "rooms"; and a pair of bedrooms that also serve as study/workrooms, linked by a series of decks. A third bedroom, originally developed as a freestanding box on the roof, was extended from the mass of the house to satisfy the artist's preference for the image of a turreted castle. Pleased with the solution, Herman was inspired enough to paint a portrait of the house soon after the first model was completed (left).

Fisher, who humbly characterizes his role in the design of the house as "keeping the facades coherent and creating a way to naturally light the interiors," likens the collaborative process to creating a collage. His method of assemblage is distinguished from that of his L. A. contemporaries by a preference for the graphic over the sculptural, a construction of overlapping planes rather than of disjointed volumes. The elevations of the Herman house, for example, incorporate steel-framed windows scavenged by the client from an industrial building demolished near his previous studio, as well as such custom components as the 10-foot-high front door, proportioned to accommodate large canvases. Punctuated by the roof deck that projects between the living area and bedroom "towers," the rectilinear pattern of openings and plywood panels on the street facade (opposite) exudes a self-contained monumentality that belies the wedge shape of the house and the sequence of distinct rooms contained within. Fisher's skill in composing mundane architectural elements into planar abstractions of tensioned geometries extends to the interiors, where natural illumination is manipulated through skylights and windows to bathe walls and ceilings with sheets of light. Though the architect claims that the rationale for the Herman house is based on economy—"a tight budget forces you to make decisions that don't depend on the details"—its no-frills, no-gimmicks esthetic has exerted a profound effect on Herman. The artist has not only begun to paint more images of simple, boxy architecture, but has designed a building: a plywood doghouse for his two Great Danes. D. K. D.





Following the Los Angeles tradition of rooting buildings in the great outdoors, Fisher has sited the Herman house with views to neighboring Elysian Park and Dodger Stadium from roof decks that surround its plywood-sheathed volumes. At the western end of the house, a sturdy, wooden staircase connects the decks leading from the bedrooms on the second and third floors to the garden below (opposite). Contoured to the wedge-shaped lot, its floor plans (below) are organized with internal circulation relegated to the orthogonal perimeter along the street. The deck between the plywood "towers" that contain the living area and the bedrooms serves as an outdoor dining room shaded by a canvas awning (right). Both outside and inside the house, traditional decoration is shunned in favor of utilitarian elaboration, including the strips of metal flashing that define the four-by-eight-foot plywood panels (opposite and right) and the exposed wood studs, beams, and columns that grace Herman's first-floor studio (overleaf). Illuminated by stud-framed clerestories, it demonstrates the architect's predilection for planar compositions patterned in light and, as indicated by the canvases propped up against the walls, the artist's preoccupation with buildings in his paintings.



*Roger Herman House  
Los Angeles, California*

**Owner:**

Roger Herman

**Architect:**

Frederick Fisher, Architect  
1422 2nd Street

Santa Monica, California 90401  
Frederick Fisher, principal;  
David Ross, project architect

**Engineers:**

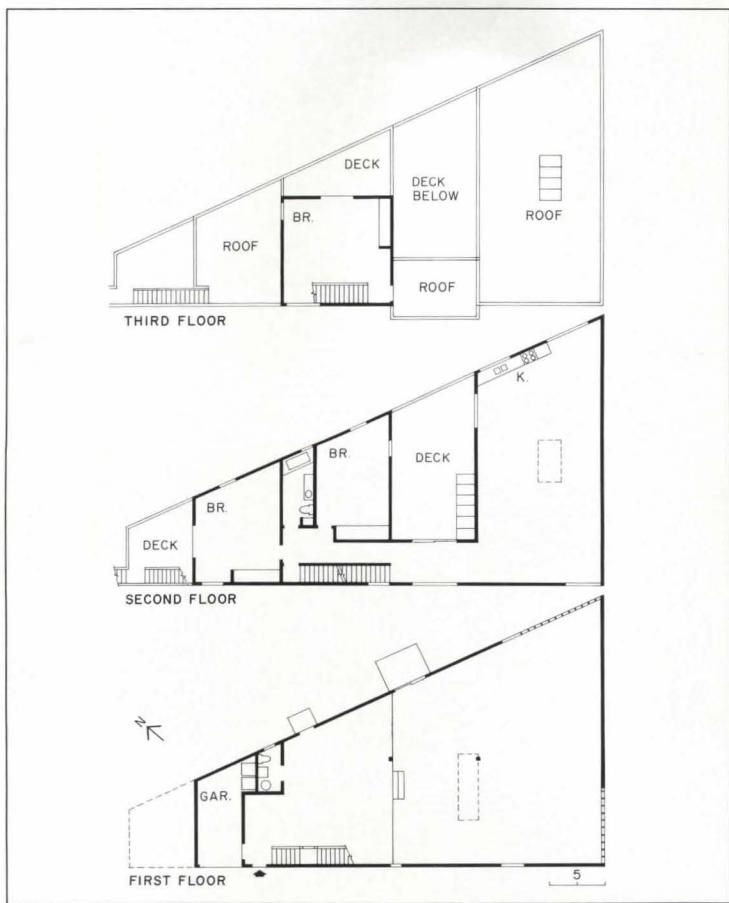
Gordon Polon (structural);  
Greg Gallant

**General contractor:**

Kulhanek Construction;  
Dave Fullerton, Matt Faust

**Photographer:**

Tim Street-Porter

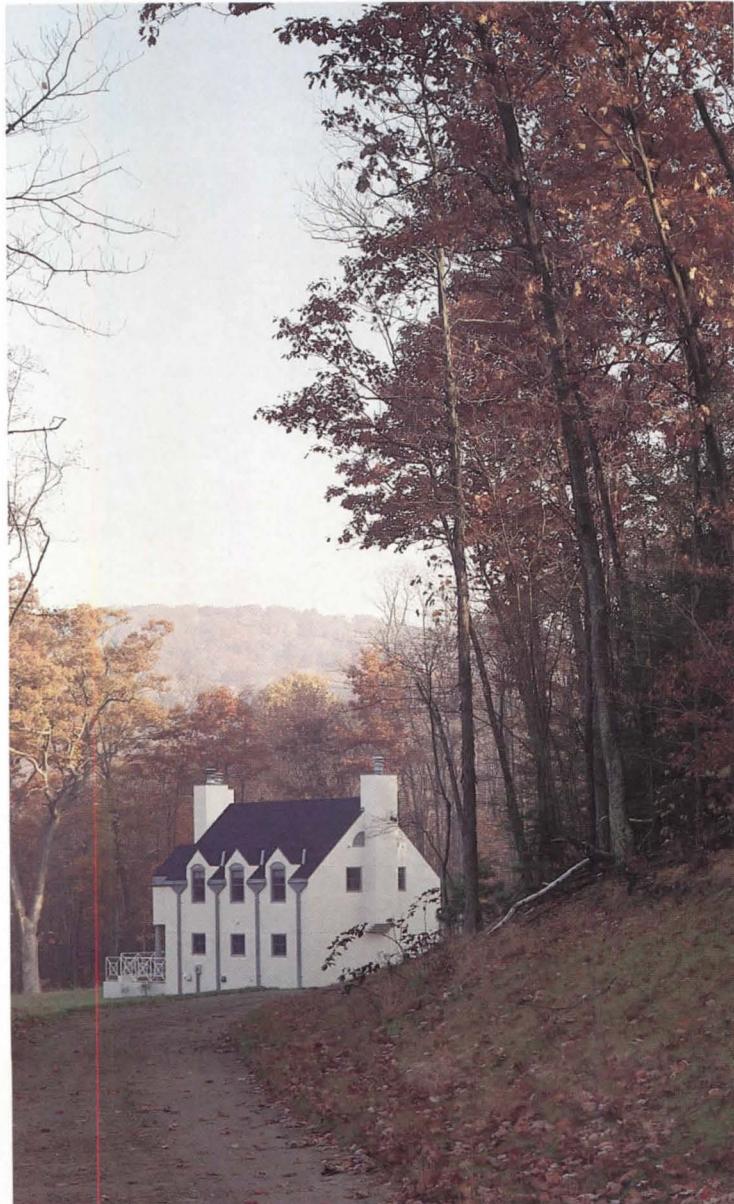






Private Residence  
Western Connecticut  
Tigerman, Fugman, McCurry  
Architects

## Edwardian evocation



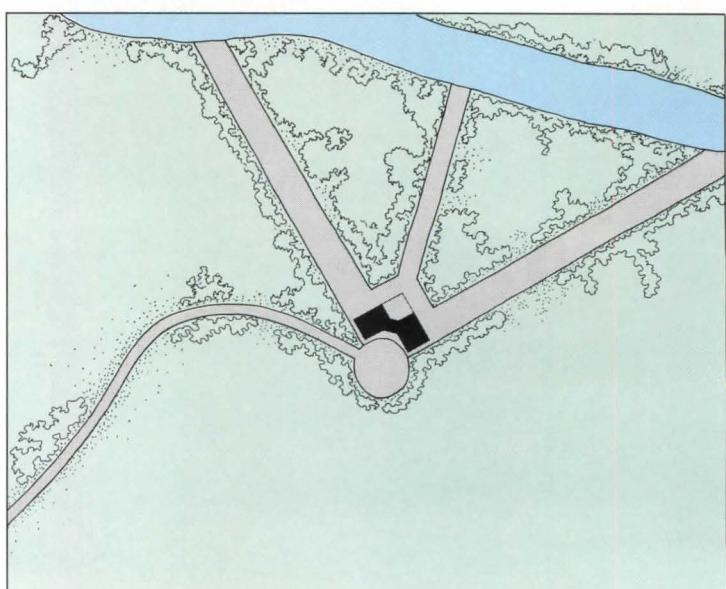
Recalling architectural elements as familiar and comfortable as one's favorite easy chair, this country house re-introduces a lot of innovations that beguiled our grandparents—and which were later rejected as irretrievably out-of-date by the next generations. Interestingly, in their reincarnation here, similar design elements have acquired a new, although evocative, freshness.

Obviously, enough time has now passed for more objectivity about late 19th-century, Revivalist styles; and many are finding affinities in motivations between that period and our own: nostalgia and romanticism can ease malaise brought by a big change—whether Machine Age or Computer Age. Architectural historians are currently reveling in new books documenting that Edwardian era—and especially in British houses of the epoch that combined a bit of farmhouse vernacular with a touch of the Italian.

As chance would have it, both architect Stanley Tigerman and the owner of this house, a novelist, became interested in some of those books—and especially in a slightly eccentric, 1897 house called The Barn, in Exmouth, England, by architect E. S. Prior. The house was based on a simple version of a then popular "butterfly plan," which was later elaborated by Prior and many others—including Edwin Lutyens in his well documented (but now demolished) 1903 Papillon Hall, in Leicestershire, England. In essence, the butterfly plan angled two or more wings from a central hub, and achieved design force from "a clash of gables." The general desired effect was to create a new house which "might be old."

Tigerman has created his butterfly plan by placing two wings, of about 24 by 32 feet each, at right angles, and abutting an eight-foot, octagonal knuckle containing the foyer, with the owner's study above. This disposition, adorned with such Edwardian delights as lots of gabled dormers, tall chimneys, bold gutters and downspouts (all tied visually together by a dark-painted, curving suggestion of a portico), gives an unexpected aura of compressed grandeur to a relatively small house. The two wings were planned so that one, containing general living facilities for the owner and a small daughter, could be closed off in winter, if desired, from the wing housing a two-story living room, porch, and guest room. The angles created by the wings were used to form a motor court in front, and a paved terrace behind to overlook allées cut through trees cascading down to a river.

Tigerman, in creating this evocative house, has possibly found a soulmate in E. S. Prior—who, it has been said, "never went with the crowd, indeed his instinct was to go the other way." Amidst Postmodernism, Tigerman seems to have found Premodern. *Herbert L. Smith, Jr.*



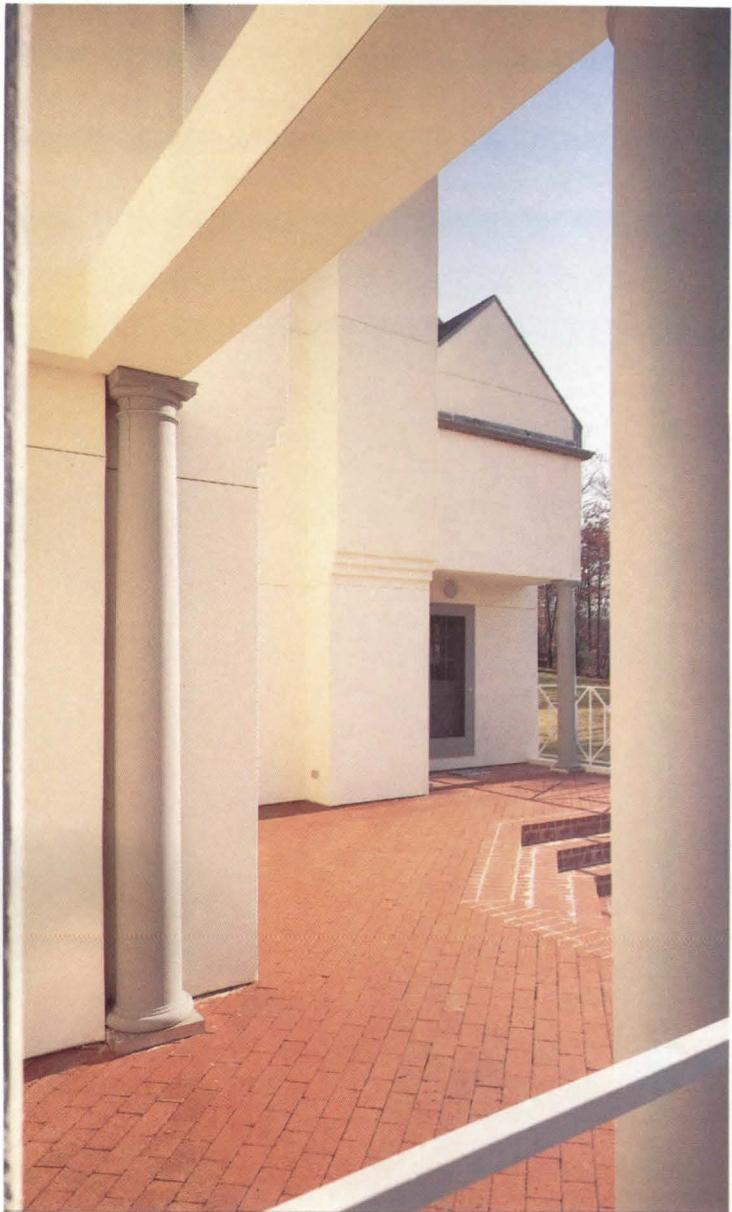
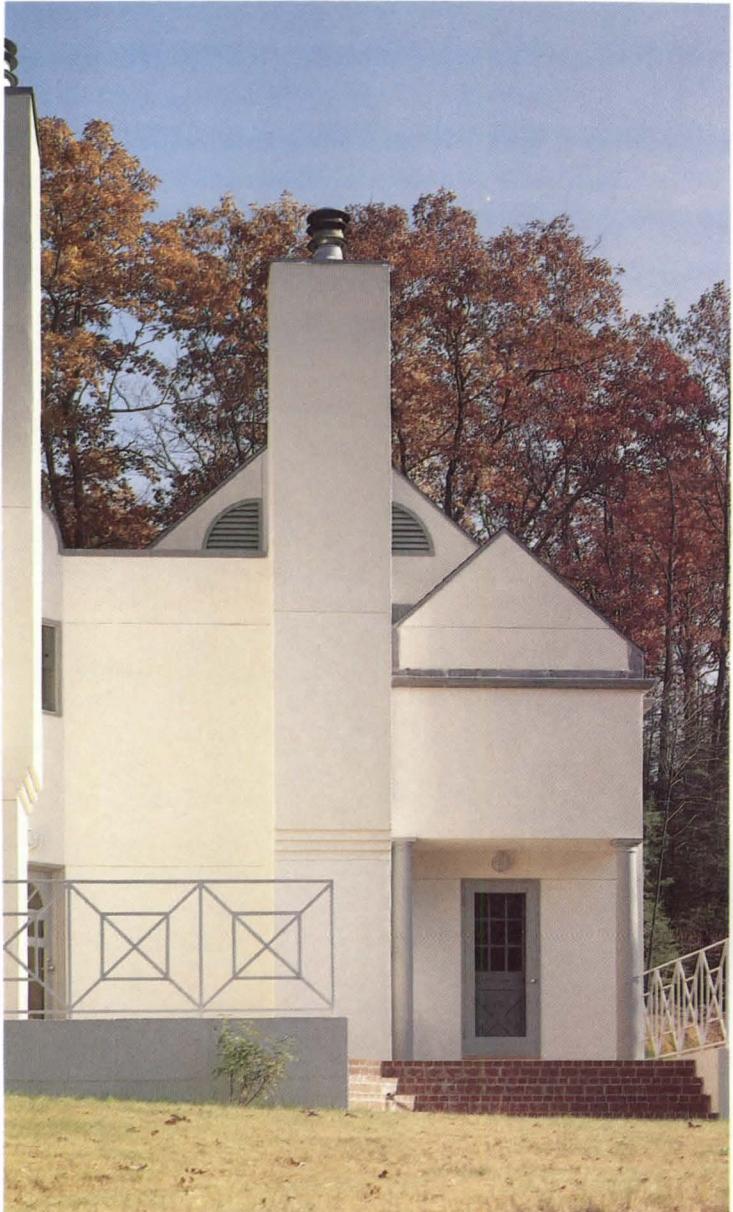


*The house is only gradually revealed as one approaches down the entrance road (photo opposite). Because of its angled placement on a small, flattened area of the wooded hillside, views are usually foreshortened, emphasizing the verticality of the gables and bold downspouts. The dark, curved portico at the entrance (above) forms a horizontal, unifying element, and integrates various-sized doors and windows.*

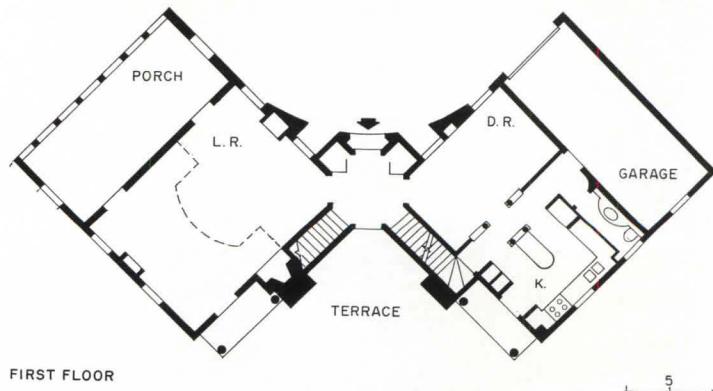
*The full "clash of gables" effected by the butterfly plan is revealed on the terrace front of the house (below). Tigerman augments the clamor by adding two small, gabled porticos supported by Tuscan columns. One, over the kitchen door, houses only a bedroom closet (photos opposite above), while the other, over a door to the living room, is only suggested by a skeleton frame. Those little variations, together with a difference*

*in the window sizes, on the first floor of the kitchen and living room wings, are the only divergence from absolute symmetry in the stuccoed and slate-roofed facade. This balance is stressed by using a corbeled, dummy chimney (housing another bedroom closet) above the bank of screened-porch openings (opposite below).*





The interiors also reflect a number of Edwardian planning and design favorites, such as the gallery serving as a little sitting space and hallway in the two-story living room (below left). The small foyer treats closets as paneled cupboards; the stairways are paneled with latticework, and one has a framed opening into the dining room (top photo below right), with its built-in china cabinets and buffet. All major rooms are entered at the corners, which Tigerman feels adds a desired sense of "incompleteness" by giving diagonal vistas towards the opposite corner. The kitchen (opposite) is treated as a sort of inglenook—if one can consider the range as a variant of a chimney breast. It is framed by short columns on capped pedestals, handled with the same gusto shown in the cornice moldings and baseboards.



*Private Residence*

*Western Connecticut*

**Architects:**

*Tigerman, Fugman, McCurry*

*444 N. Wells Street,*

*Chicago, Illinois 60610*

*Stanley Tigerman, design;*

*Robert Fugman, partner-in-charge*

**Engineers:**

*Ray Bebee (structural);*

*Chicago Design Consultants*

*(mechanical/electrical)*

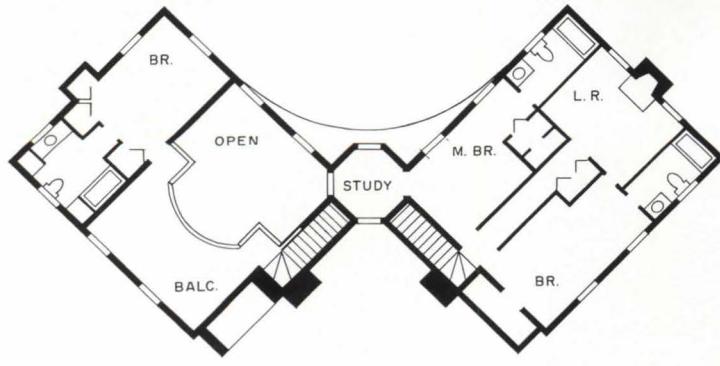
**General contractor:**

*Deacon Construction—*

*Jim Kilbourn, in charge*

**Photographer:**

*©Paul Warchol*

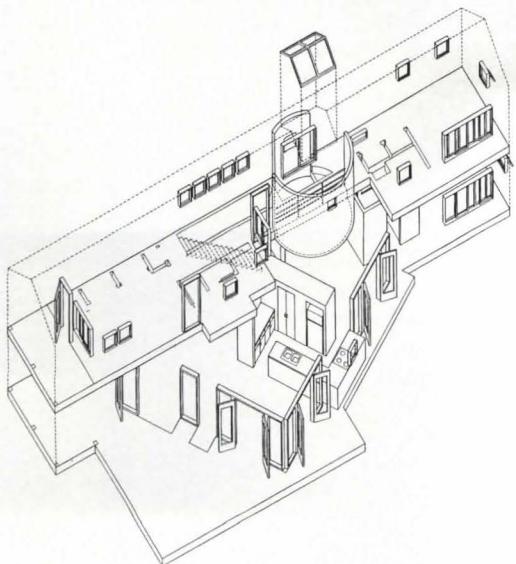
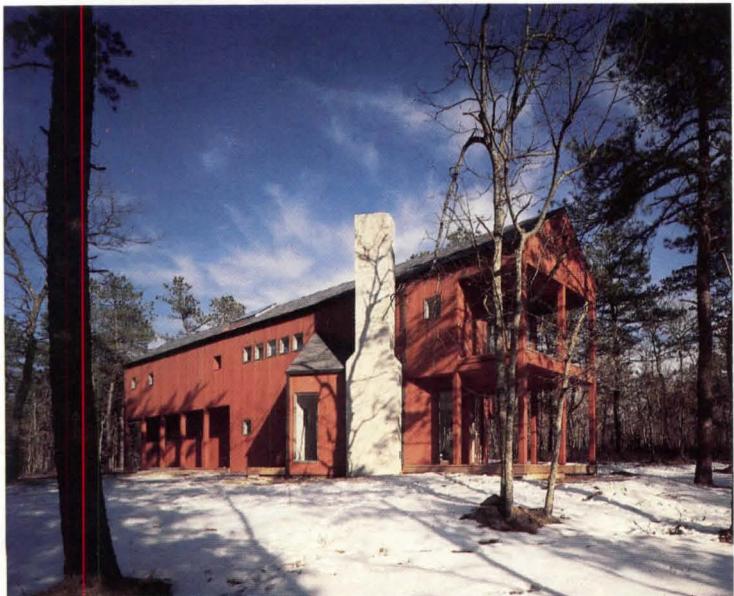


# The Sticks



Pardo House  
East Hampton, New York  
Smith-Miller + Hawkinson  
Architects





Architects Henry Smith-Miller and Laurie Hawkinson call this frame house "Sticks," to distinguish it from two other residences, of different materials, that with it compose a trio dubbed "The Three Little Pigs." The storybook analogy is intentionally loose: the house named "Bricks" is actually concrete block, what ought to be "Straw" is "Stucco," and one suspects that the unidentified Big Bad Wolf is something fearlessly abstract. The chapters of Smith-Miller + Hawkinson's three-part tale are, as they recently explained them, "investigations of the idea of an architecture formulated by program rather than style. The single-family house is often seen as a paradigm for contemporary thought regarding design, and as such we present these three theoretical exercises, all commissioned by real clients and designed for real sites." Ronnie and Bruce Pardo, the clients for Sticks, had themselves grown impatient with style-obsessed New York architects by the time they approached Smith-Miller + Hawkinson. The Pardos were first attracted by a magazine article about an earlier project by the firm, "A House for Three Generations," because it reflected their own desire for a country home based on the structure of family life—a place to share with their respective parents and two children. This goal was hardly novel, though its very ordinariness made it a fine subject for Smith-Miller + Hawkinson's research into the impact of real-life requirements on ideal prototypes.

The architects customarily express this interaction through analytic drawings which eliminate solid walls and play up deflection and overlay in order to stress a fluid, temporal response to diverse contingencies. Evidence of this design process persists in the final layout of each of the Three Pigs, where skewed axes and divergent or compressed volumes visibly articulate and serve a family's sometimes conflicting demands for individual privacy and community. Reconciliation of that dual imperative is especially obvious at Sticks, where the "extended" Pardo family must inhabit the compact 2,000-square-foot space allowed by a relatively modest budget. Within the self-imposed framework of narrow-span, two-by-four construction, chosen for economy's sake, Smith-Miller + Hawkinson set out to stretch a basic spec builder's kit of parts as far as it could go. The product of their ingenuity goes so far indeed that one might describe it as several houses joined in one. Conceptually, the parti evolved as the intersection of a centralized plan, supplying a common "public" focus, and a bilevel linear scheme, dividing private areas for different generations. Formally, the project took shape as an irregular cross between a Palladian four-square villa and an American shotgun house (or, as one guest described it, a train colliding with a station). From the classical side of this genealogy, Smith-Miller + Hawkinson took the idea of a pivotal rotunda, but pushed their cylindrical center hall off-center (and slightly outdoors) to acknowledge the oblique, variable orientation of their plan. On the other hand, down-home precedent inspired forthright treatment of the structure as a board-sided shed with standard contractor's windows—a low-key foil to all the geometric high jinks and a suitable image for the Pardos' rustic-suburban two-acre site.

On first approaching the house from the north, through the surrounding pine forest, visitors meet a plain if provocative welcome: a long entry facade comes to an abrupt halt at a tall, narrow gable end; tiny windows peer out with self-conscious reserve; barn-red siding shouts its presence amid the green of the pines and the ubiquitous gray-and-white of Hamptons architecture. Closer scrutiny reveals subtly rhythmic fenestration, an intriguing concave cut-out above the front door, and a curious jutting chimney bay that hint at complexity and contradiction lurking in the undecorated shed. Just around the corner, away from the driveway and the neighbors, the house literally expands and figuratively relaxes, thrusting decks and porches into a clearing to catch the sun. Though Sticks stands up solidly enough as a livable weekend home, the practiced eye can still appreciate where the huffs and puffs of theory have left their mark. *D. B.*



The skylit rotunda is at once a hinge and the center of gravity in a multidirectional plan (top left and opposite). This is also one of the few places inside the house where the interplay of centroidal and longitudinal plans is actually perceptible. A pivoting shoji screen at the base of the drum defines a foyer and breakfast room without interrupting the geometry of the cylindrical shaft. Adjacent to a ground-floor grandparents' suite, the breakfast room is a focal meeting place for all three generations. While not the sort of furniture in which to dandle a baby, Rietveld chairs and other modern classics comport with the geometric clarity of their surroundings. The living-room hearth (left center) likewise reflects Smith-Miller + Hawkinson's delight in basic solids and voids: "Everyman architecture," Smith-Miller calls it.

*Pardo House  
East Hampton, New York*

**Owners:**

Ronnie and Bruce Pardo

**Architects:**

Smith-Miller + Hawkinson,  
Architects  
305 Canal Street

New York City 10013

Henry Smith-Miller, Laurie  
Hawkinson, Anna K. Thorsdottir,  
Craig Konyk, design team

**Engineers:**

Severud-Szegezdy (structural);  
C. Marzot & Associates (hvac);  
A. Szewczuk (plumbing); Edgar  
Cortez (electrical)

**Landscape architect:**

The Office of Pat Debelleis

**Cabinetry:**

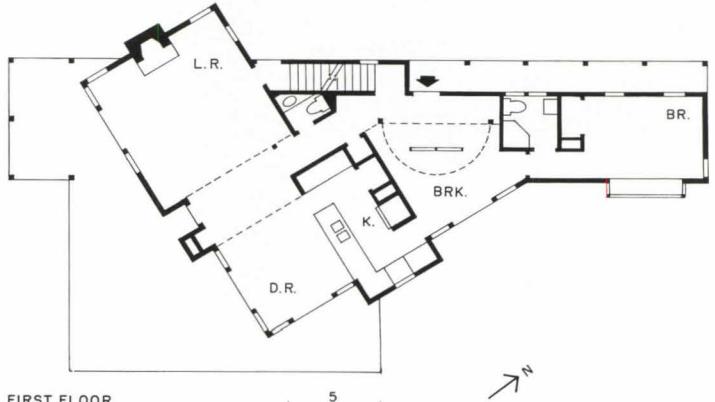
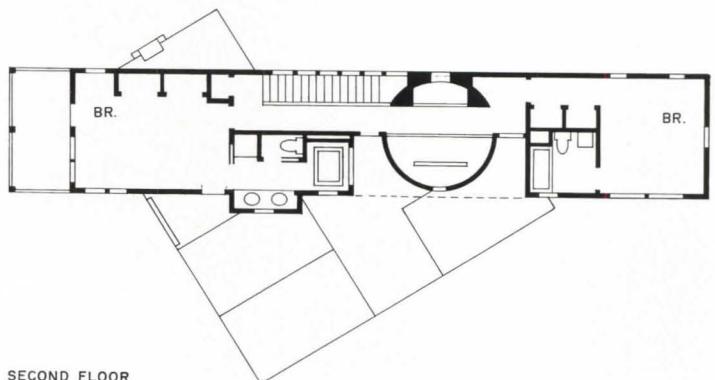
Materials Design Workshop

**General contractor:**

George Kfoury, Artisan Associates

**Photographer:**

©Paul Warchol



FIRST FLOOR

N

5





# Her life for art

Bjornson House/Studio  
Venice, California  
Arata Isozaki & Associates,  
Architects

I was thankful that I'd worn clean socks the morning I visited Teresa Bjornson's house in Venice, California, because the owner wouldn't let me in until I'd removed my shoes. She made the request in a pleasant but unapologetic tone, then pointed to a sign on the door bearing the signature, faux-naïve style of its artist, David Hockney, and reading, sure enough, "No Shoes." After abandoning my alligator loafers, I was allowed to cross the threshold—only to be greeted by a half-filled, cast-iron bathtub on the left and a motorcycle with a train of neon exhaust on the right. In one of my characteristic flashes of insight, I realized that, Mercedes-Benz in the parking court notwithstanding, this was not going to be just another RECORD house call.

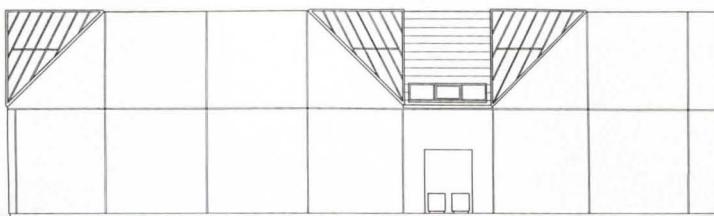
"She is a very special person," observes a smiling Arata Isozaki, who met Bjornson in 1981 while he was in Los Angeles to be interviewed for the city's new Museum of Contemporary Art (MOCA). The Japanese architect is referring, of course, to his client's somewhat eccentric habits (such as sleeping on a table rather than in a bed, to name but one), but, more importantly, to her passion for art. A former Merce Cunningham dancer, the now 38-year-old entrepreneur is a seasoned exhibition organizer and an indefatigable collector (the bathtub is actually Robert Rauschenberg's "For Aqua," the motorcycle, Mario Merz's "Accelerazione Motocicletta"). The art maven found a kindred spirit in her architect, whose wife, Aiko Miyawaki, is a sculptor, and whose portfolio brims with poetic accommodations for paintings and sculpture. In addition to the now-completed MOCA, Isozaki has designed the Okanoyama Graphic Art Museum and the Kitakyushu City Museum of Art in Japan. Though Bjornson's project was less grand than these, Isozaki was intrigued with her two-part commission: she wanted a house for herself in Santa Monica and a studio/residence for "visiting artists" in neighboring Venice. Bjornson's priorities being what they were, it is not surprising that she put Isozaki's barrel-vaulted house design on hold until the Venice project could be realized.

Bjornson may be a tireless supporter of the arts, but a Medici (or a deMenil) she is not. Her \$500,000 budget and 3,200-square-foot program suggested restraint, and Isozaki understood. He also understood that the artist end-users would prefer clean, open space, that wouldn't distract from the creative process, over an intrusive esthetic that might. Dubbing his solution a "simple, volumetric study," he, in effect, erected a loft which he then attached to a mini-house. The studio/loft is a luminous double cube—measuring 25 by 50 by 25 feet—whose corners have been sheared off and infilled with glass (opposite, and roofscape from the beach, below). White walls, wood floors, and as much natural light as Southern California has to offer are the great room's only ornament—save, of course, for the art. The minimal residential program was satisfied by another cube-and-a-half to the south (elevation page 142): the full cube houses the garage and a second-story bedroom, bath, and kitchen; the half, the ground-floor entry and lavatory and a second-floor dining room. But as yet, not a single artist has moved into the studio. After poring over Isozaki's plans for her Santa Monica house, Bjornson decided that her site "isn't good enough," and moved to Venice until she finds the perfect property. In the meantime, however, she has purchased 160 acres in the Mojave Desert, and invited, you guessed it, Isozaki to do the honors. C. K. G.





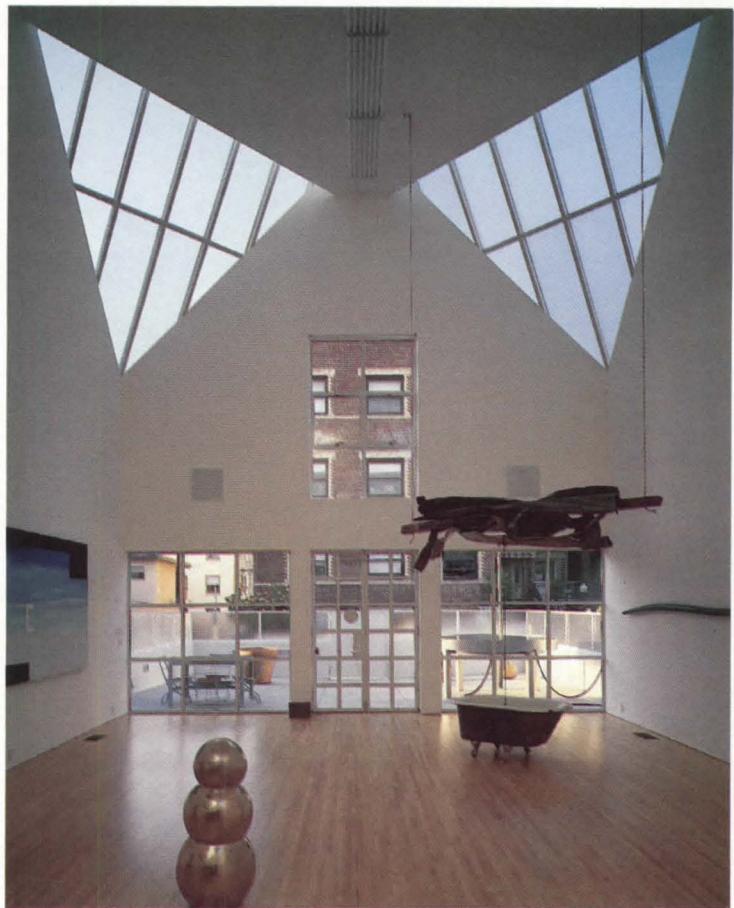
Despite its ramshackle appearance, Venice, California, is actually a showcase of avant-garde contemporary architecture. Frank Gehry, Hodgetts and Mangurian, Mayne and Rotondi, and Frederick Fisher have all built houses here, and now Arata Isozaki makes his debut in the funky, beach-side community. If there's a quasi-competitive spirit among the "local" talent, it did not infect the Japanese architect. The artist's studio and residence Isozaki designed for Teresa Bjornson is a model of unassuming modesty (right and below). Quite simply, the program called for as much space as the budget would buy, and Isozaki obliged by erecting an economical, wood-frame-and-stucco box that fills as much of the 30- by 130-foot site as the local building code allowed. Slicing off the box's corners not only satisfied the client's request for natural light, but also created—"accidentally," according to the architect—a traditional gable facade for the north elevation (opposite). Although Bjornson enjoys the anything-goes spirit of Venice, caution, she felt, was nonetheless advised: "There's always somebody around trying to tell you their life story." To ensure that they don't, Isozaki wrapped her site with a protective wall. Visitors are buzzed in through an electronic security door in the parking court wall on the south (plan page 115), and then snake along an unforgivingly narrow passageway to an almost-hidden entrance on the east. The only problem with the oblique entry sequence is that some people can't make it down the slender corridor. For Bjornson's full-figured guests, however, there is the north sculpture court entrance, where Klaus Rinka's stainless-steel water table and galvanized-steel four-legged table stand watch at the "back" door.



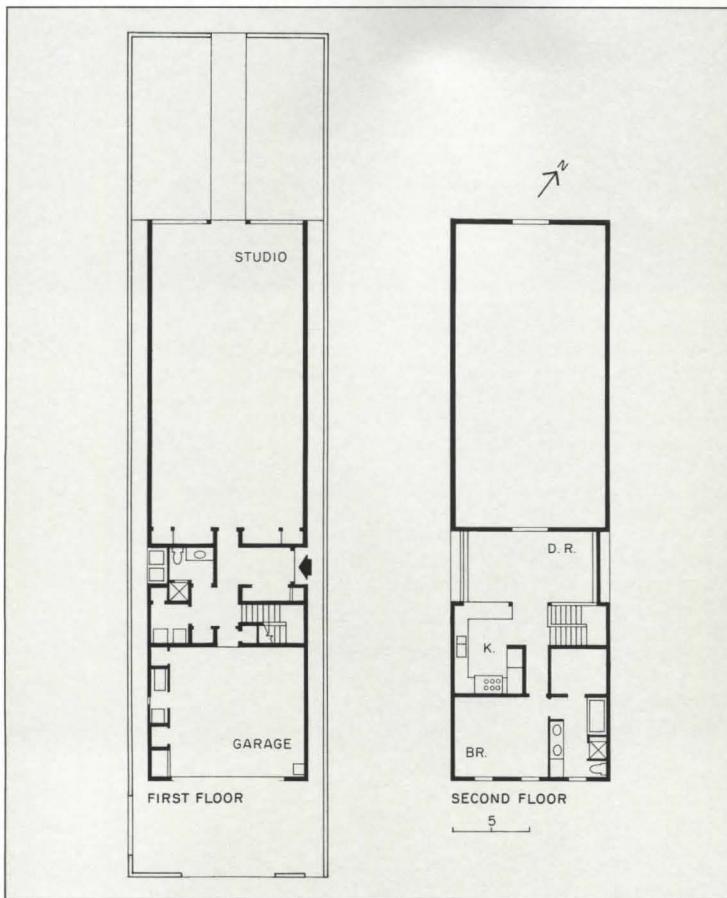




SHOES  
NO SERVICE



*"I wanted one beautiful, spacious room with harmonious proportions and fantastic light,"* recalls art lover Teresa Bjornson, who got it (left and opposite). The 1,250-square-foot studio with a 25-foot-high ceiling that fulfills Isozaki's client's request is being used at present as a gallery for select pieces from Bjornson's remarkable collection. As soon as she builds her also-Isozaki-designed houses in the Mojave Desert and in Santa Monica, the room with harmonious proportions and fantastic light will be emptied of paintings and sculptures and begin to serve its intended function as a working studio for visiting artists. At present, the great space is a living room (more or less). While its residential amenities are few, the owner does have a beautiful conference table from which to survey Sam Francis's 1967 "Permanent Water" (the large canvas at left in photo opposite), Robert Therrien's silver-plated "Untitled" (the three-tiered snowman in the middle of the room), Robert Rauschenberg's "For Aqua" (the bathtub), Mario Merz's "Accelerazione Motocicletta" (the motorcycle), Ed Ruscha's "90% Devil 10% Angel" (the narrow red canvas in photo opposite) and "SEX" (the blue canvas at left in photo left), and, not incidentally, David Hockney's "No Shoes" sign on the door.





If minimal, the residential portion of Teresa Bjornson's studio/residence in Venice is nonetheless adequate. Like the adjacent studio (plans and photos previous page), the living zone relies on the owner's art for ornament (opposite), and on architect Isozaki's sculptural way with volumes for character. At present, Bjornson sleeps on a high table under Andy Warhol's acrylic-on-canvas-with-silkscreen "Female Torso Triptych" (at right in photo opposite). Not just any table, Bjornson's bed, however. Like the dining and conference tables, it was designed by sculptor Klaus Rinka and crafted by Getty Museum artisan Ronald Bennett.

**Bjornson House/Studio  
Venice, California**

**Owner:**

Teresa Bjornson

**Architect:**

Arata Isozaki & Associates  
6-17, Akasaka 9-Chome  
Minato-ku, Tokyo

Japan

Arata Isozaki, architect-in-charge

**Engineer:**

Dimitri Vergun (structural)

**General contractor:**

Ramfer, Inc.—Kemal Ramezani

**Photographer:**

©Timothy Hursley



90% DEVIL  
10% ANGEL



# New products: Kitchens

## 1. Kitchen tree

For architects facing the problem of how to design the tiny apartment kitchen, Global Furniture may offer the solution. The demountable *Kitchen Tree*, manufactured in West Germany by Tecta, incorporates a granite cooktop, sink, wood chopping board, shelving, utensil holders, and a dishcloth rack that are attached to a 76-in.-high stainless-steel utilities' column. All the accessories can be customized in a variety of finishes, and adjusted in height and direction to suit the user's needs. Global Furniture, New York City.

*Write 300 on reader service card*

## 2. Cooker

The legendary British Aga cooker—a favorite of professional cooks and such luminaries as Paul McCartney, John Updike, and Princess Diana—is now available in the U.S. Designed in the early 1920s by a Swedish Nobel Prize winner, Dr. Gustaf Dalen, it works on the principle of stored heat. Constant heat levels at different temperatures are simultaneously maintained in its roasting, baking, simmering, and warming ovens, which are vented to an outside flue. The custom-assembled cooker is fueled by gas or coal, and is offered in seven baked-enamel colors. Aga, Stowe, Vt.

*Write 301 on reader service card*

## 3. Italian kitchen

The *Gres* kitchen is designed by the Venetian architect, Roberto Pamio, and manufactured in Italy by Arclinea. The sleek components include rounded safety edges on all the cabinet doors, the drawers, and the white ceramic tiles that cover the countertops and shelves. A lighting fixture runs the length of the hanging cabinets to provide direct illumination over the work surfaces. Accessories such as a retracting iron, sliding knife holder, paper towel holder, and spice drawer can be installed on a track system underneath the cabinets. IPI, Long Island City, N.Y.

*Write 302 on reader service card*

## 4. Mixer

The *KV1* single-control kitchen/bar mixer (shown with sink *Model 124*) is part of the manufacturer's brass *Sanitary Fittings* series. Designed by the Danish architect, Arne Jacobsen, and selected by the Museum of Modern Art for its design collection, the mixer features a double swivel spout that allows the direction of the water flow to be easily adjusted. It is compatible with American plumbing standards and is available in 10 epoxy finishes, polished brass, and chrome. Kroin, Inc., Cambridge, Mass.

*Write 303 on reader service card*

## 5. Tile

Dish Is It specializes in hand-painted, customized ceramic tiles such as *Sahara*, the speckled pattern installed in last year's San Francisco Decorator's Showcase kitchen designed by Dan Phipps (shown). Tile patterns can be specified in any combination of 70 standard colors, and in matte and gloss finishes. Matte floor tiles are also available, and the firm provides consultation for custom designs. Dish Is It, San Francisco.

*Write 304 on reader service card*

## 6. Italian tiles

This selection of 18 patterns from 9 manufacturers illustrates the diversity of Italian-made ceramic tiles now offered in the U.S. Included are geometric patterned, mottled, terrazzo-like, and textured tiles from Campegine, L'Astoria, Gubbio, Artcolor, Gabbiani, Toscana, Metroquadro, La Faenza, and Sant'Agostino. Italian Tile Center, New York City.

*Write 305 on reader service card*

## 7. Laminates

The manufacturer has introduced six new patterned and woodgrained, high-pressure laminates that are designed to coordinate with the manufacturer's *Color Grid* and *Color Trends* collection of solid colors. Included in this new line are *American Granite*, intended to simulate real stone, and *Papercraft*, meant to resemble fine, handmade paper with visible fibers. *Dust* (shown) features a grainy, sandlike surface in both matte and polished finishes. Formica Corp., Wayne, N.J. D.K.D.

*Write 306 on reader service card*



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## New products: Bathrooms

### 1. Sink

Furniture designer David Zelman intended this bathroom sink to look like a metal sculpture, since it is located on the wall of a New York City apartment that is visible from the living room. The custom-built stainless-steel basin, brass fittings, and copper piping supported by steel brackets evoke a raw, industrial appearance that reflects the designer's approach to furniture and household objects. David Zelman Designs, New York City. Write 307 on reader service card

### 2. Pedestal sink

This 36-in.-wide, 24-in.-deep, wall-mounted marble counter with sink stands 30 inches off the floor. The pedestal lavatory is part of Kohler's new traditional line called *Console Tables*. A variety of leg styles, fittings, faucets, colors, and finishes are available; marble, vitreous china, or granite-like synthetic tops can be specified. Over 30,000 design combinations are possible, according to the manufacturer. Kohler Co., Kohler, Wis.

Write 308 on reader service card

### 3. Faucet

The *Luxembourg Collection* has been introduced as part of the manufacturer's seven new lines of European-styled faucets. The single-handle, washerless faucet is constructed of brass, and is available in chrome, white, and red finishes. It features a replaceable cartridge system for low maintenance and easy repair. Moen, Elyria, Ohio.

Write 309 on reader service card

### 4. Mirror

Designed by Rodney Kinsman for Bieffeplast, *Specchio Due* is now distributed in the U.S. by Gullans International. The unit's small, 25-in.-dia component features a magnifying glass on one side that rotates 360 deg on itself and swivels to either side of the larger, 55-in.-diameter wall mirror. The frame is available in chrome, black or white. Gullans International, Long Island City, N.Y.

Write 310 on reader service card

### 5. Faucet

The *Coriandoli* series of faucets and fittings from Watercolors is now available in black, beige, blue, and polished gold finishes, in addition to white, red, yellow, and polished chrome. The line includes a single-hole basin mixer with swivel spout and pop-up waste (shown). In addition to this Italian-designed series, the company now offers a reproduction line of solid brass antique fittings and faucets imported from England. Watercolors, Garrison, N.Y.

Write 311 on reader service card

### 6. Bathroom

The manufacturer offers a complete range of ceramic fixtures, tiles, and accessories in coordinated colors and designs for the bathroom. The *Toboga* group (shown) comprises glazed, nonvitreous tiles, a one-piece toilet and a bidet in 12 matte and glossy colors, and accessories, including a toilet paper/brush holder, towel bar, mirror, and shelf. Villeroy & Boch, Pine Brook, N.J.

Write 312 on reader service card

### 7. Accessories

The *Celada* series features pegs for clothes and towels in hand-beveled crystal glass and chrome-plated brass that measure 4 3/4 in.-diameter, 4 in.-high, and 3 1/4 in.-deep. Included in the series are a smaller peg, wall sconce, towel bar, toilet paper holder, and toilet brush holder. Interna Designs, Chicago, Ill.

Write 313 on reader service card

### 8. Bathtub

The Warren Platner-designed *Sensorium* tub with *Ambiance 2500* microprocessor control system boasts a variety of electronic and telecommunications options. A handheld remote automatically controls the water temperature, whirlpool speed, room lights, television, stereo, and security system intercom. American Standard, Inc., Piscataway, N.J.

Write 314 on reader service card

### 9. Fittings

The *Excalibur* line of rectilinear fittings, faucets, and accessories is now offered in a combination of polished brass with satin chrome or completely finished in polished chrome. Bathroom Jewelry, Los Angeles. D.K.D.

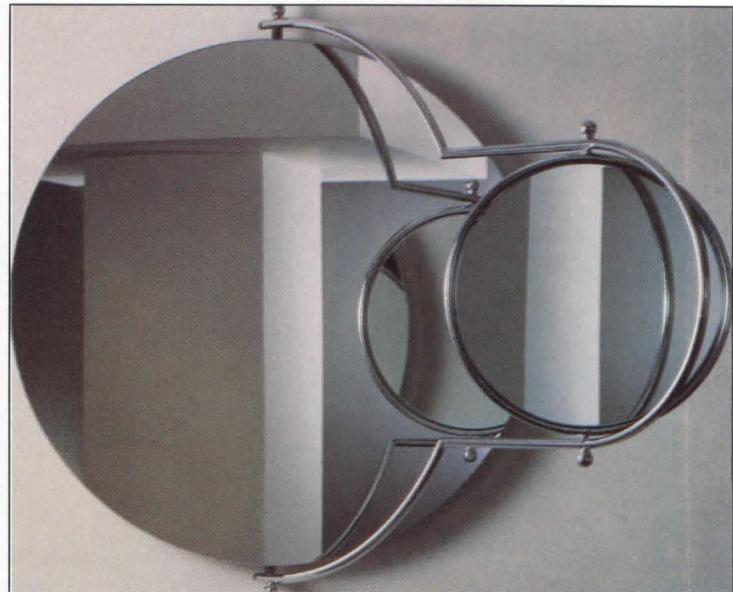
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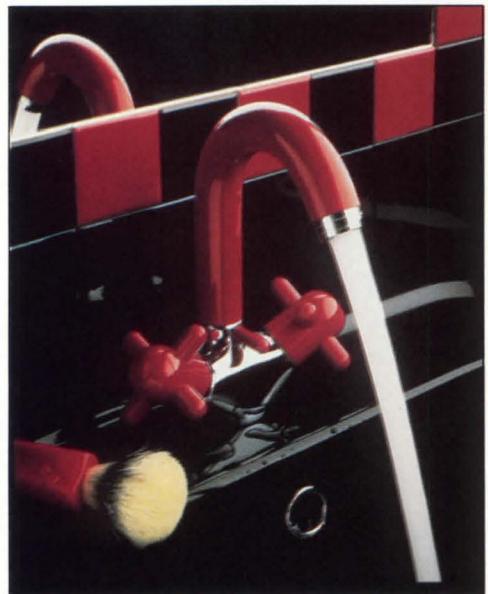
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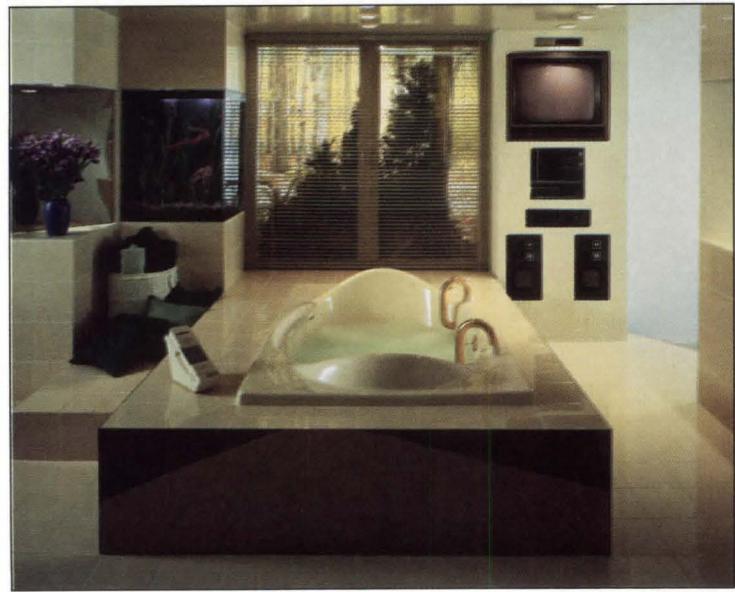
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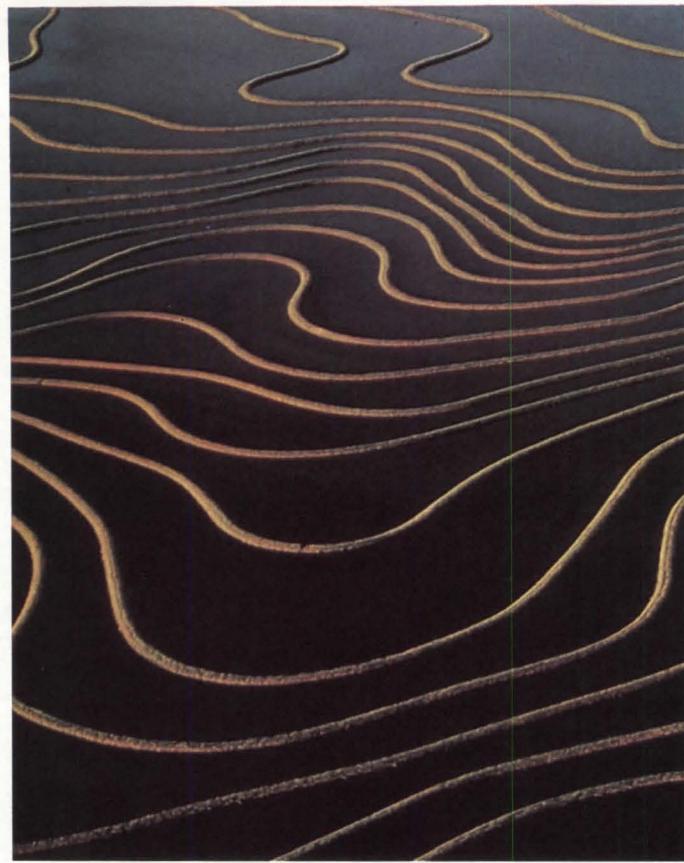
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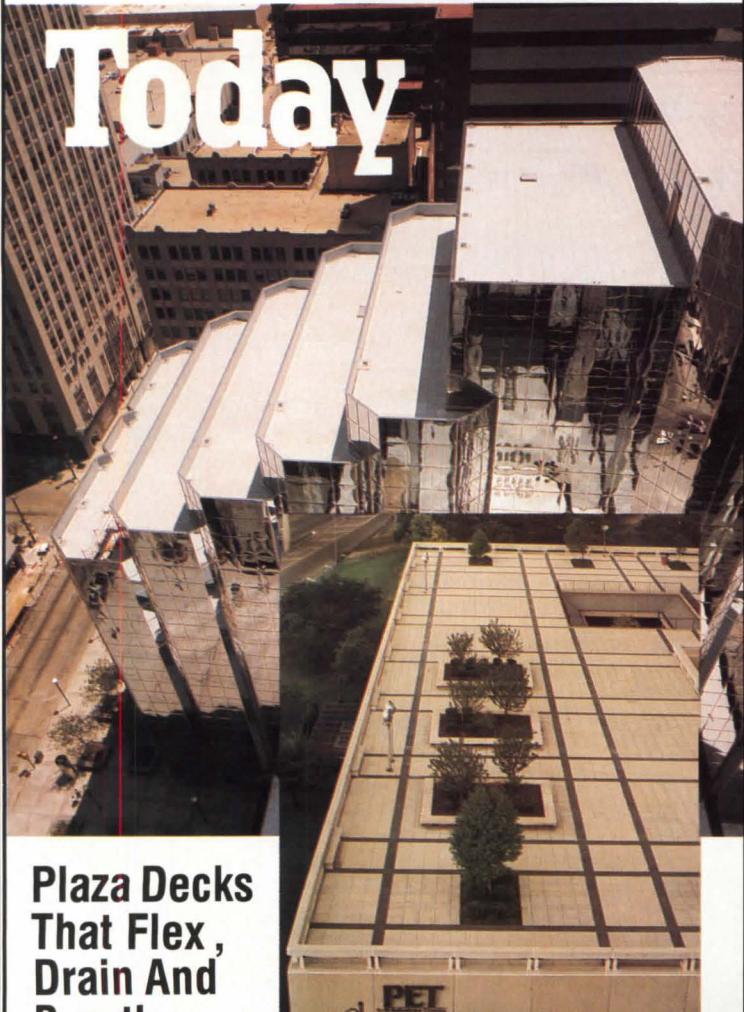
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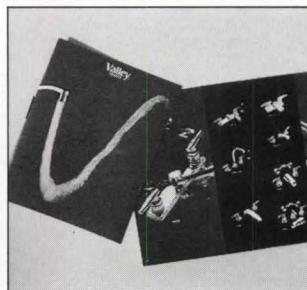
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### Kitchen and bath faucets

Written for both specifier and homeowner, the full-line *Valley* faucet catalog includes color photographs of each kitchen, bar, and bath plumbing product. Performance, installation, and warranty information is given. U. S. Brass, Plano, Tex.

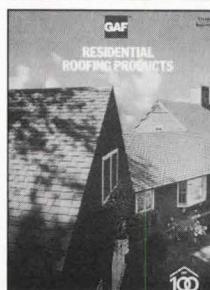
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### Thermostats/air cleaners

A 28-page catalog describes 21 products designed specifically for residential and high-efficiency heating/cooling equipment. Indoor air-quality products include electronic air cleaners and media air filters. Energy-saving, comfort, and convenience features are explained. Honeywell Inc., Golden Valley, Minn.

Write 401 on reader service card



### Residential roofing

All of this manufacturer's residential roofing products are presented in a 16-page color catalog. The extra dimensioning added to the *Timberline* shingle is illustrated; roofs intended for the particular climate requirements of different regions are explained. GAF Building Materials Corp., Wayne, N.J.

Write 402 on reader service card



### Roof windows and skylights

Residential applications of operating roof windows and fixed skylights are pictured in a color, 28-page catalog. Product-selection factors, installation details, glazing options, and light and ventilation characteristics are given for all *Velux* windows. Velux-America Inc., Greenwood, S.C.

Write 403 on reader service card



### Pendant lighting

Eleven cord and chain-hung pendant lighting fixtures for the home are introduced in a 16-page color brochure. Styles range from the gas-lamp look of the *Victoria Station* fixture to a high-tech *Pulldown Phantasy*, complete with wire cage. Progress Lighting, Philadelphia.

Write 404 on reader service card



### Locks

Entrance and passage locksets, latches, and deadbolt locks for residential and multifamily applications are covered in a 22-page lock selection guide. Security, appearance, and durability characteristics of each product are explained. Schlage Lock Co., San Francisco.

Write 405 on reader service card

For more information,  
write item numbers on  
Reader Service Card

#### Bath cabinets

A full range of built-in and surface-mounted mirrored bath cabinets and coordinating lighting is illustrated in a color catalog from Broan. Cabinets in colors to match Kohler plumbing fixtures are introduced. Broan Mfg. Co., Inc., Hartford, Wis.

Write 406 on reader service card

#### Ceramic tile

This manufacturer's most recent catalog contains 32 pages of photographs showing on-site tile applications, and color charts of each product line. Florida Tile Div., Sikes Corp., Lakeland, Fla.

Write 407 on reader service card

#### Kitchen and bath cabinets

Cabinets, accessories, shelving, and storage components for kitchen, bath, and other areas of the house are shown in a 16-page color catalog. Cabinets in several woods and melamine laminate range in style from concealed-hinge European to Country. Merillat Industries, Adrian, Mich.

Write 408 on reader service card

#### Interior paints

Sample card holds color chips of all basic shades of *Regal AquaPearl* interior paint, higher in luster than eggshell finish, but softer than semigloss paint. Said to have a pearl-like sheen, the latex paint is particularly suited for kitchen and bath walls over any interior substrate. Benjamin Moore & Co., Montvale, N. J.

Write 409 on reader service card

#### Decorative tiles

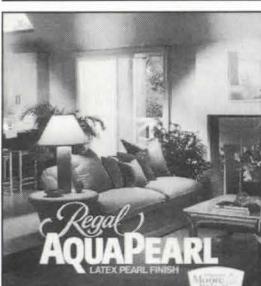
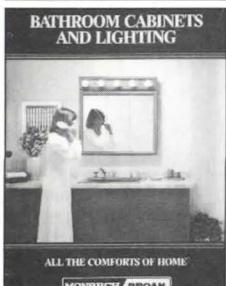
Color folder highlights an in-stock and custom-design collection of ceramic and terra cotta tiles and accessories, both imported and domestic. Included are hand-decorated tile products for use on floors, walls, and counter surfaces in many residential and contract applications. Country Floors, Inc., New York City.

Write 410 on reader service card

#### Window blinds

A color chart displays all 158 colors, wood grains, metallics, and patterns of *Bali* micro- and mini-window blinds. Included are 26 new colors in a collection designed by Jack Lowery & Associates. Carey McFall Corp., Montgomery, Pa.

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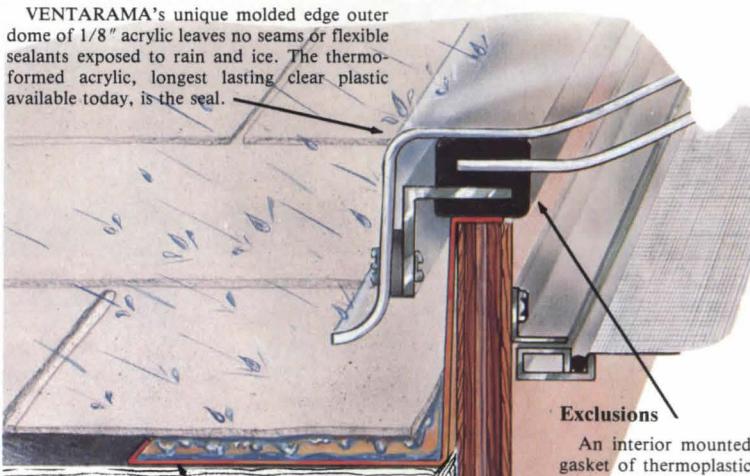


# Skylight Insurance

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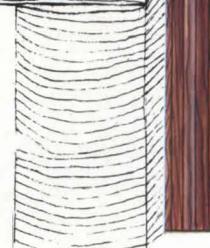
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VENTARAMA's unique molded edge outer dome of 1/8" acrylic leaves no seams or flexible sealants exposed to rain and ice. The thermo-formed acrylic, longest lasting clear plastic available today, is the seal.



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VENTARAMA's 16 oz. copper flashing is designed with a rain gutter that keeps rain and ice melt out. This one piece flashing system is seamless to help prevent air infiltration. It installs in a fraction of the time it takes to put in a step flash or conventional flange flashing and it lasts — it's copper!



#### Exclusions

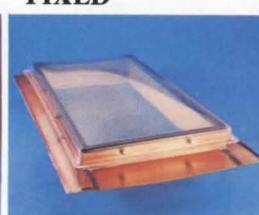
An interior mounted gasket of thermoplastic rubber eliminates the need for thermal breaks that could weaken the external frame. As a one piece gasket it 1. seals the inner dome- 2. keeps the cold conducting aluminum frame on the outside- 3. seals the dome assembly to the copper flashing.

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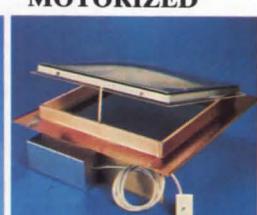
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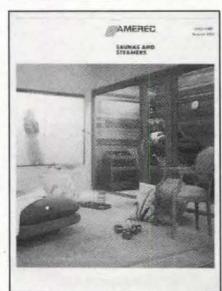
## Product literature *continued*



### Wood-framed windows and doors

A 63-page full-color catalog shows all *Andersen* windows and patio doors. Products include double-hung, angle bay and circle top windows, sliding doors, and energy-efficient glazing components for residential, multifamily and commercial buildings. *Andersen* Corp., Bayport, Minn.

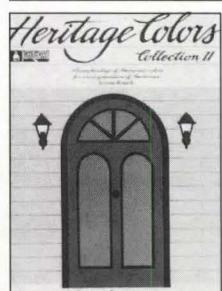
Write 412 on reader service card



### Saunas and steam rooms

Pre-cut and modular saunas constructed of western red cedar are shown in a 12-page catalog on *Amerec* residential saunas. Sauna accessories include doors, lights, seating components, and electrical controls; steam-bath equipment is also featured. *Nasscor*, Inc., Bellevue, Wash.

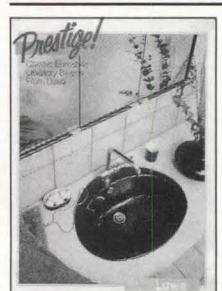
Write 413 on reader service card



### Residential paints

Two color cards introduce *Heritage Colors Collection II*, said to contain surface and accent colors for the entire spectrum of Americana in architecture and design. These traditional colors are available in many of this manufacturer's interior and exterior paint products. *Sherwin-Williams*, Cleveland.

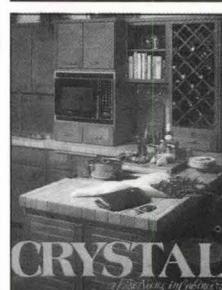
Write 414 on reader service card



### Lavatory basin

A product data sheet on the *Designer Line* shows round and oval "Eurostyle" porcelain-enamel-over-steel basins in place with *Arwa* single-shank faucets. Custom shapes and colors are also available, with either brass or chrome fittings. *Luwa* Corp., Charlotte, N.C.

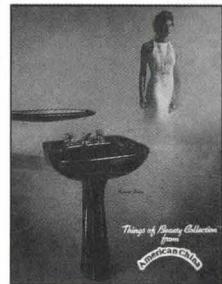
Write 415 on reader service card



### Residential casework

A fold-out poster highlights the range of design and convenience features offered by *Crystal* cabinets. Both traditional and modern styles are included, in five price ranges. Drawings give dimensional data on all base and wall cabinets, furniture, and accessories. *Crystal Cabinet Works*, Inc., Princeton, Minn.

Write 416 on reader service card



### China lavatories

Drop-in and pedestal lavatories in a number of sculptural shapes are shown in a 12-page catalog. Over 40 vitreous china colors, as well as burnished gold and platinum finishes, are available. The *Signature Series* of hand-painted basins, in either custom or to-match designs, is featured. *American China*, Inc., Phoenix, Ariz.

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For more information,  
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Reader Service Card



#### Roof tiles

Color folder features several types of residential roofing products, from a Mission-style barrel profile to the cottage look of a shake roof tile. The recently introduced *Signature* tile is described; its computerized color blending is said to insure that no two tiles will ever be exactly alike. Monier Roof Tile, Orange, Calif.

Write 418 on reader service card



#### Decorative laminate

A 6-page brochure on *Solicor* explains how the solid-color laminate product reduces the visibility of nicks and scratches, and allows for engraving, color sandwiching, and angle beveling. All 109 *Color Quest* shades in the *Solicor* line are illustrated. Wilsonart, Temple, Tex.

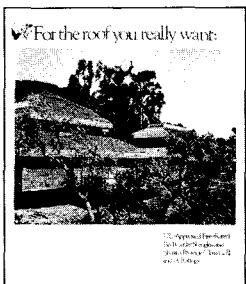
Write 419 on reader service card



#### Ceramic tile

An 8-page color catalog shows floor, wall, and decorative tiles in actual room installations. A total of 67 accent tiles, including blue and white Delft patterns, are illustrated, as well as solid color tiles in eight different shapes. Wenczel Tile Co., Trenton, N.J.

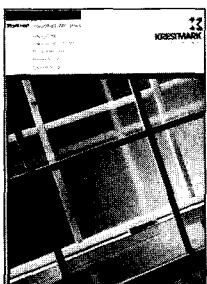
Write 420 on reader service card



#### Fire-treated cedar roofing

Residential and commercial uses of red cedar roofing shingles and shakes are illustrated in a color folder. Flame- and weather-test procedures for Class C, B, and A cedar roofs are explained. Red Cedar Shingle & Handsplit Shake Bureau, Bellevue, Wash.

Write 421 on reader service card



#### Aluminum-framed windows

*StarKrest* insulated windows, including single-hung, tilt-sash, horizontal sliders, picture windows, and custom designs, are described in a four-page color brochure. Rough and actual dimensions are given for each product. Krestmark Industries, Lewisville, Tex.

Write 422 on reader service card



#### Faucets

A color folder introduces a *Midnight Pearl* black finish, now offered on a full line of decorative kitchen, bath, and specialty faucets. Escutcheons, knobs, and lever handles may be specified in white porcelain. The Chicago Faucet Co., Des Plaines, Ill.

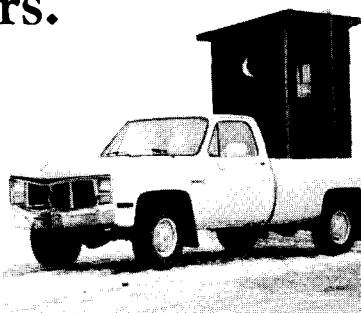
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# Can you define a gazebo? Then design a gazebo ...and win a couple of thousand dollars.

At the risk of sounding like Ed McMahon, I'd like to present you with a check for \$2,000. And the promise that Vermont Creations Inc., of Arlington, Vermont, will try to construct your personally designed, award-winning gazebo, if it's buildable.

That's right. This is my first-ever Vermont Structural Slate Company "Design a Gazebo Contest." The jury will choose the designs they think are most fun and award the following prizes:

- **1st prize** \$2,000 and Vermont Creations will build your gazebo
- **2nd prize** \$1,000
- **3rd prize** \$500
- **8 runner-up prizes** \$200 each.



"This is not a gazebo."

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...and I'm anxious to get a lot of entries, you can enter as many times as you want. (\$5.99 fee for each entry.) What's more, your design need not call for slate in the building materials. (This isn't the kind of competition where you have to design a fireplace using plywood.) In fact, the use of slate will get you no brownie points.

I am a stickler for deadlines though, so please remember I must have your entry no earlier than October 1, 1987 and no later than October 26, 1987.

Entries will be juried on October 30, 1987 by, well, I don't know who yet, but they'll be exciting and different, and I'll let you know in my next ad. Watch for it.

So send for your application today.

## Contest Rules

1. Open to any person who reads this ad except Vermont Structural Slate Company employees, suppliers, agencies and their families.
2. Design entries may be as simple or complex as you desire.
3. The design need not be an actual project. Existing, future or hypothetical projects are quite acceptable.
4. There are no specific requirements for design entries except that models and plans must be mailable. Any materials or techniques that you prefer will be acceptable.
5. The majority decision of the panel of judges will be final.
6. All entries must be accompanied by a "Vermont Structural Slate Company" Official Entry Blank.
7. All entries must be received between October 1 and October 26, 1987.
8. You may enter as many times as you like. There are no limitations on number of entries.
9. If it isn't fun, don't do it.

To get your application write to me, Bill Markrow, at:

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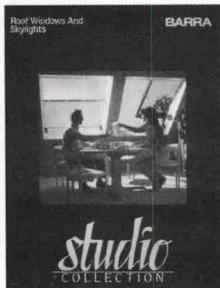
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## Product literature *continued*



### Roof windows

A color brochure includes photos and full product data on the *Barra Lift and Slide* roof window, which can be opened vertically to any position up to 90 degrees. The window slides to about 75 percent of the width of the opening. Barra Corp. of America Inc., West Caldwell, N.J.

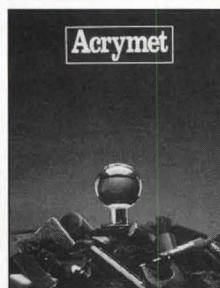
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### Wood projects

One of a series of *Outdoor Living Plan Sheets* for do-it-yourself home projects, the 8-page booklet explains how to build an outdoor post lamp. Text and drawings describe construction details of the louvered-wood pole light, suggested for deck, patio, and walkway illumination. Western Wood Products Assn., Portland, Ore.

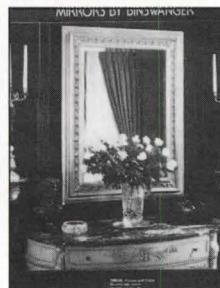
*Write 425 on reader service card*



### Decorative hardware

Cast acrylic and simulated granite used with brass components make up the *Acrymet* line of decorative hardware and bathroom accessories illustrated in a 6-page color brochure. Included are door and cabinet hardware, towel bars, shelves, rings, hooks, and tissue holders. Acrymet Industries, Long Island City, N.Y.

*Write 426 on reader service card*



### Mirrors

A 30-page color catalog covers a full line of framed mirrors, mirror doors, and other residential glass products shown in room settings. New styles include beveled-edge and gold-framed mirrors; black-lacquered and hand-painted framed units; and mirror strips. Binswanger Mirror Products, Memphis, Tenn.

*Write 427 on reader service card*



### Bath accessory

Illustrated folder describes a line of wall- and floor-mounted towel warmers from England. Electrically or hot-water heated, towel bars come in gold-tone, brass, or chrome finishes. Myson, Inc., Falmouth, Va.

*Write 428 on reader service card*

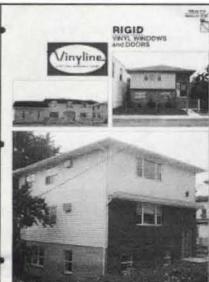


### Track lighting

*Trac-Master* fixtures for residential, retail, and commercial lighting are presented in a 48-page catalog. All track types, connectors, and light heads are illustrated; portable display lights and architectural uplights are included. Juno Lighting, Inc., Des Plaines, Ill.

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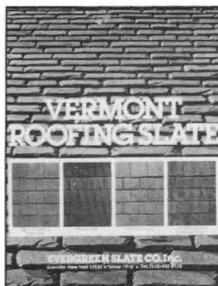
**Vinyl windows and doors**  
A 16-page full-line catalog presents rigid vinyl products for residential and commercial buildings. Integrally colored *Vinyline* windows and doors will never need painting; products include single- and double-hung windows, arch top and bow units, and rolling patio doors. *Vinyline*, Oakland, N.J.

*Write 430 on reader service card*



**Wood stains**  
Sample card displays all colors available in two exterior wood stains: a semitransparent oil-base product, especially suitable for areas that receive a great amount of weathering; and a solid-color acrylic stain for exterior woods, said to preserve a rustic appearance. *Finnaren & Haley*, Inc., Ardmore, Pa.

*Write 431 on reader service card*



**Roofing slate**  
A four-page capabilities brochure illustrates four standard slate colors: semiweathering gray-green; dark purple; unfading green; and mottled green and purple. Slate quarrying and splitting techniques are explained. *Evergreen Slate Co.*, Inc., Granville, N.Y.

*Write 432 on reader service card*



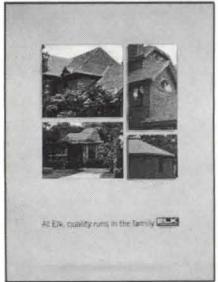
**Stainless-steel sinks**  
Color brochure on the *Gourmet Collection* includes single-, double-, and triple-bowl stainless-steel kitchen sinks, some with ribbed drainboards. Sink drains are placed off-center in the rear for easy draining. Faucets and accessories are also shown. *Elkay Mfg. Co.*, Oak Brook, Ill.

*Write 433 on reader service card*



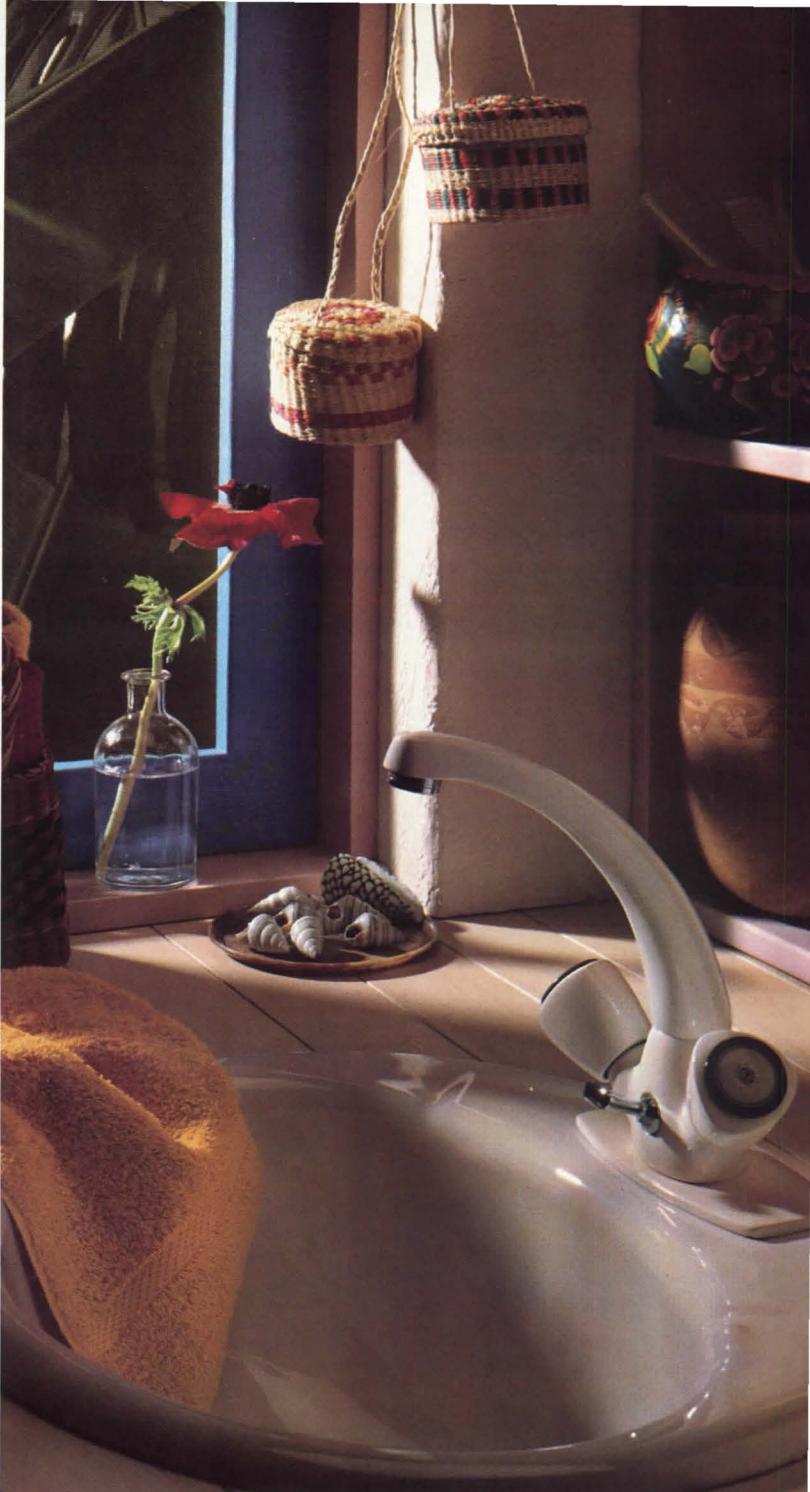
**Rain-carrying systems**  
An illustrated booklet presents soffit, fascia, and rain-carrying systems in detail. Included is information on edgings, trims, and accessories available for both systems. *Nichols-Homeshield*, Aurora, Ill.

*Write 434 on reader service card*



**Laminate shingles**  
The *30 Plus 10* warranty, offered on the *Prestique Plus* fiberglass shingle roof, is explained in a 12-page catalog. All *Elk* shingle products are illustrated in residential, multifamily, and commercial applications. Wind- and fire-resistance test results are given. *Elk Corp.*, Dallas.

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The Casa™ collection of faucets from Moen International™ brings affordable style to your kitchen and bath. Choose elegant designs and Moen reliability in a variety of finishes, including chrome and Deco-White™.

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# Excellence in Concrete Design

## Concrete Building Awards

### Judges select six concrete buildings in North America



**Awards Jury.** This year's winning projects were selected by jurors (left to right) Harold Roth, partner of Roth and Moore Architects, New Haven, Conn.; Paul M. Sachner, senior editor of *Architectural Record*, New York City; Susana Torre, partner in charge of design at Wank Adams Slavin Associates, New York City; and William J. LeMessurier, principal structural engineer for LeMessurier Consultants, Cambridge, Mass.

### Architects honored for outstanding design

JOCK POTTLE/PHOTOGRAPHER



Lee A. Polisano (left), senior designer/project manager; Christopher Keeny, designer; A. Eugene Kohn, partner in charge, of Kohn Pedersen Fox Associates PC, New York, N.Y., for: the Tabor Center Office Towers, Denver, Colo.

This firm of 200 architects and planners was founded on the philosophy of design excellence, sensitivity to site, context, and the unique concerns of each client. With a growing reputation in the United States and abroad, the firm has expertise in corporate and bank headquarters, office and high rise buildings, mixed use, hotels, master planning, and feasibility studies. Recipient of many awards.



Henry D. Hom (left), project architect, and Edward M. Tower, designer, Daniel, Mann, Johnson, & Mendenhall, San Francisco, California, for: Roundhouse Plaza, San Francisco, California.

Daniel, Mann, Johnson, & Mendenhall (DMJM), consistently ranked as one of the nation's leading multidisciplinary architecture, engineering, planning, and construction management consulting firms, is headquartered in Los Angeles with two dozen offices worldwide. Since its founding in 1946, DMJM has completed assignments exceeding \$20 billion in construction value.

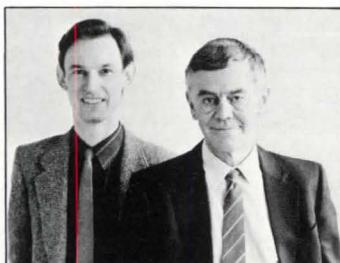


Adi Mistri (left) and Richard Grubbs, project architects; Howard Neumann, project manager; and Philip Shive, director of architecture of J. N. Pease Associates, Charlotte, N.C., for: Charlotte-Mecklenburg Government Center Garage.

Founded in 1938, J. N. Pease Associates is a 120-person architectural-engineering-planning firm with headquarters in Charlotte, North Carolina, and an office in Research Triangle Park, North Carolina. Major projects include Mecklenburg County Criminal Courts Building and Intake Center, the 800,000 sq ft Duke Power Electric Center, North Carolina Center for Public Television, North Carolina Biotechnology Center, new facilities for Underwriters Laboratories, North Carolina Central Prison, and the Charles River Laboratories.

The Portland Cement Association and the Canadian Portland Cement Association have announced the winners of the 1986 Concrete Building Awards competition. An Award of Excellence has been presented for each of the six buildings chosen from 98 entries.

John P. Gleason, PCA president, said, "We're proud to honor these professionals and firms responsible for the design of the Award of Excellence buildings. Congratulations to the teams of engineers, contractors, suppliers, developers, and owners who make the designs a reality. And many thanks to the judges for contributing their time and knowledge."



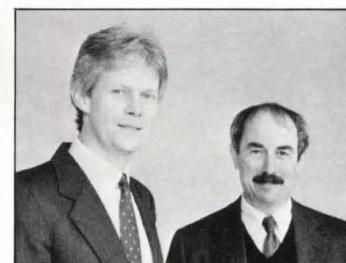
Alan Maples (left), designer and project architect, and Ron Nelson, partner in charge, of Thompson Berwick Pratt & Partners, Vancouver, B.C., for: Pulp and Paper Research Institute of Canada, Vancouver, B.C.

TBP is among Canada's oldest architectural firms, with over 75 years experience in every field of building design and community planning. The firm has designed and built a multitude of projects from one-room schools to resort complexes while spanning the generations between the Age of Steam and the Age of Microchip. TBP architecture balances innovative design with a respect for regional context and tradition.



Theodore Long (left), project architect, and E. San Martin, joint venture project director, New York City, for: North River Water Pollution Control Project, Advanced Preliminary Treatment Plant, New York City.

The North River Plant was designed by the joint venture of Gibbs & Hill, Inc.; Tippetts-Abbett-McCarthy-Stratton; and Feld, Kaminetzky & Cohen, P.C. Principal design functions of each of the joint venture firms were Gibbs & Hill, Inc.—process mechanical and electrical; Tippetts-Abbett-McCarthy-Stratton—architectural, structural, HVAC, and utilities; and Feld, Kaminetzky & Cohen, P.C.—structural.



John A. Coons (left), senior associate, and John R. Orcutt, principal, of Sasaki Associates, Watertown, Mass., for: Charleston Waterfront Garages, Charleston, S.C.

The 275 professional and technical personnel of Sasaki Associates provide planning, architecture, landscape architecture, civil engineering, environmental services, interior design, and graphic design to national and international clients. Projects include office and commercial mixed use facilities, urban and waterfront developments, large-scale resort and residential communities, and college and university campuses.

**Write for information about the 1988 Concrete Building Awards competition.**

See *Architectural Record*, January 1987, page 44, for a description of the current winning buildings.

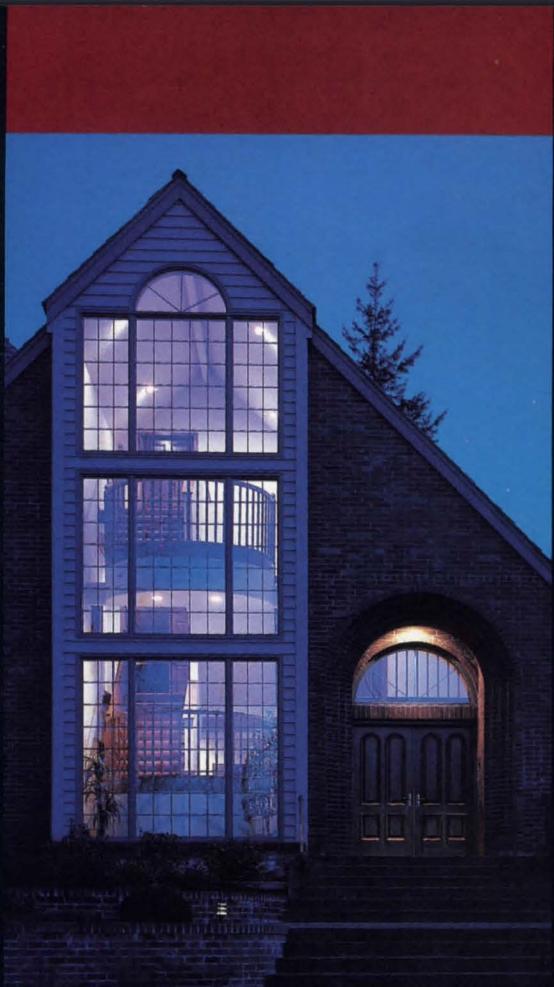
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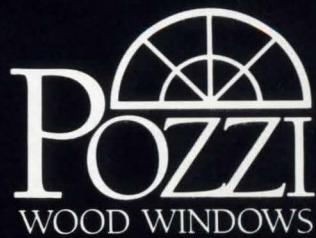


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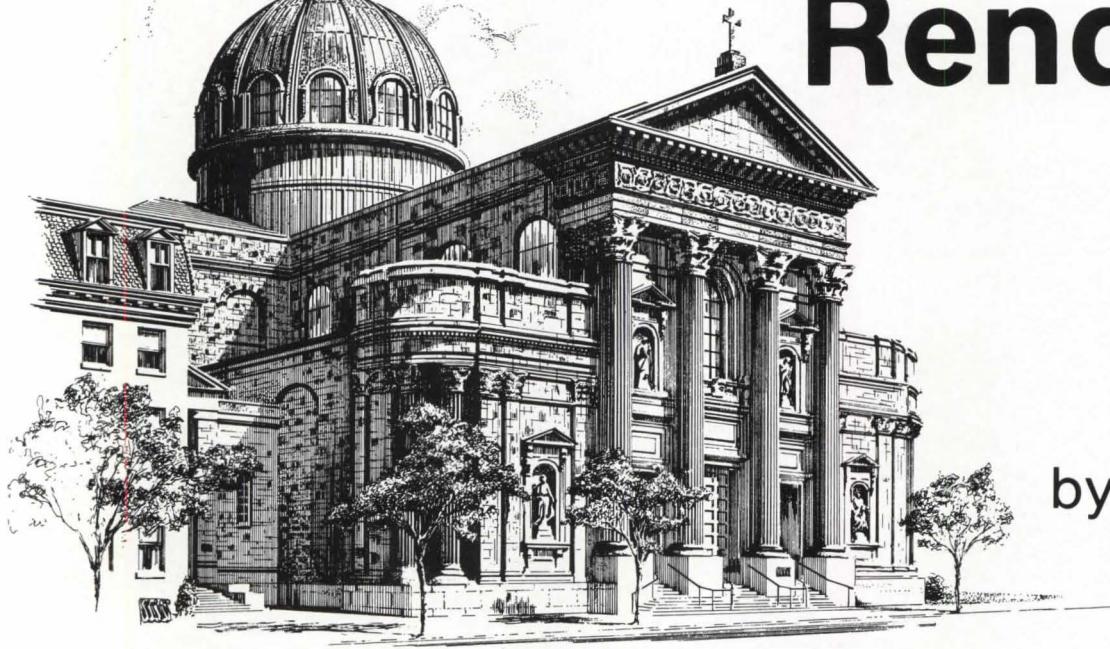
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by Pennsylvania artist

A keen eye for detail and a deft hand for expression provide Joseph Voelker of Springfield, Pa., with a mastery of pen-and-ink rendering of his subjects — particularly architectural subjects. Artist Voelker's pen is the Rapidograph® technical pen with tubular nibs that allow the artist to stroke in virtually any direction on the drawing surface, much the same way a pencil is used. This is the great advantage of the Rapidograph® pen over conventional

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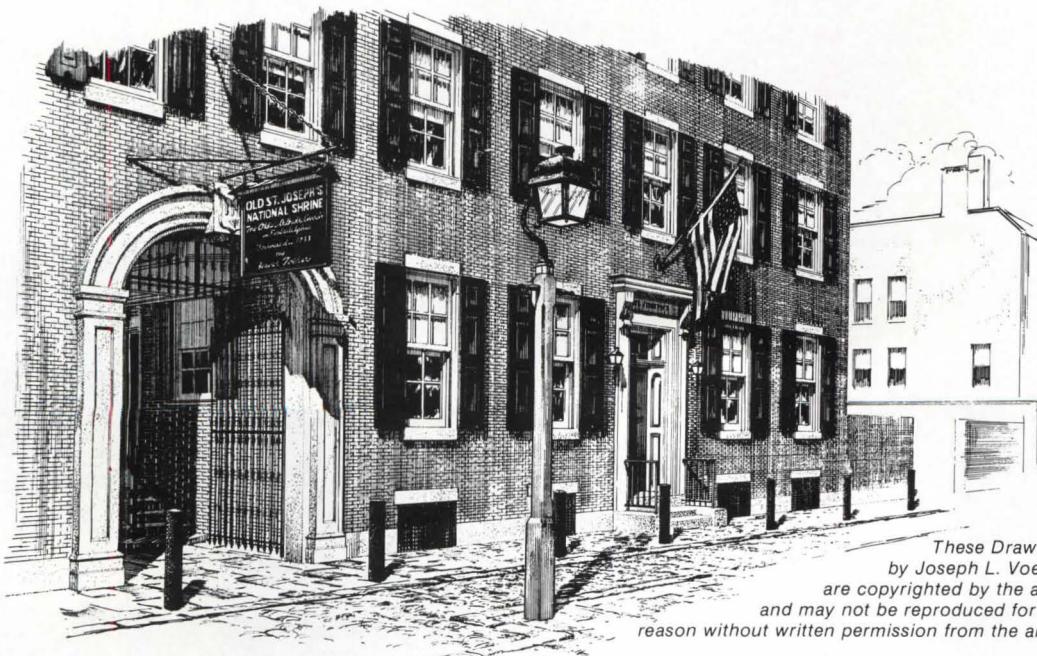
This versatility of movement in pen-and-ink drawing contributes to faster completion of drawings, which might account for artist Voelker's prolific nature: In addition to his commercial and graphic arts output, he has created a series of fine-art drawings of famous and historical landmarks in and around the environs of Philadelphia, of which

these illustrations are only a few.

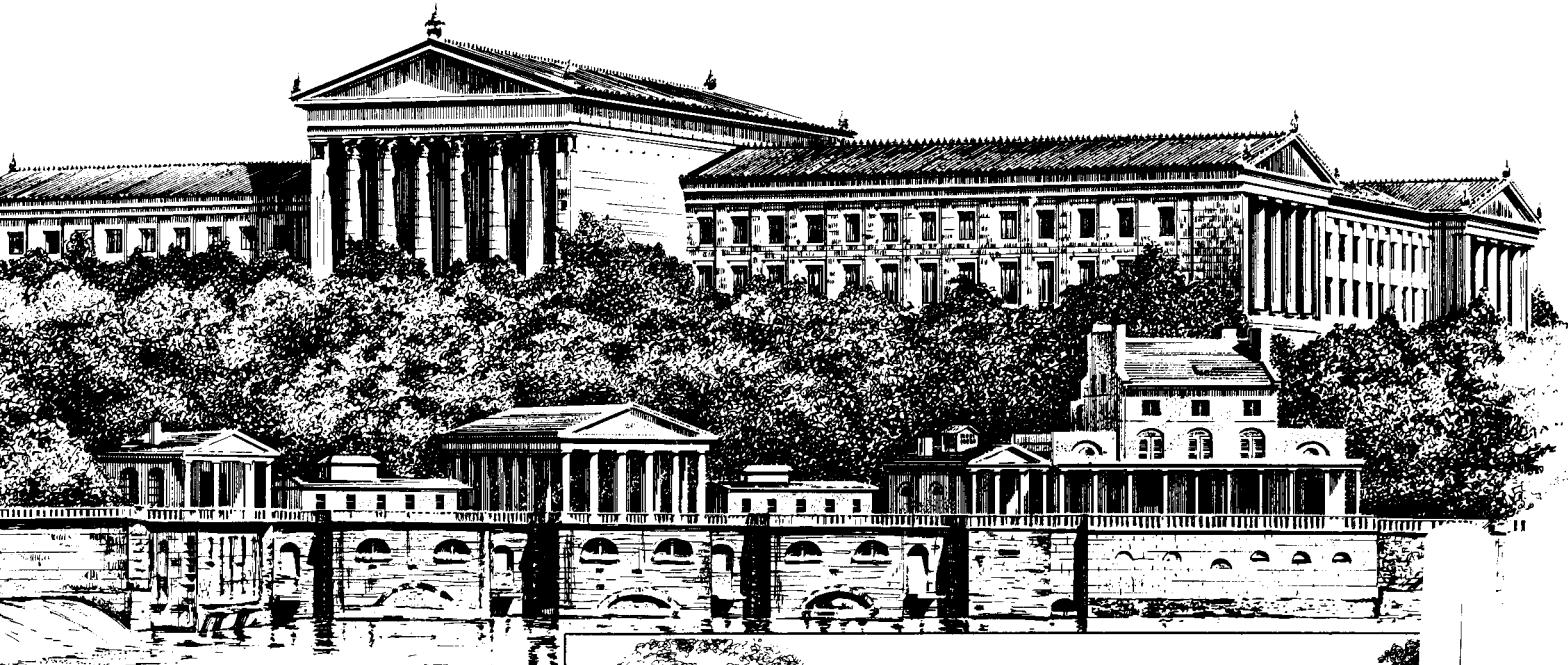
Rapidograph® renderings present your architectural designs in the clearest light possible . . . good ideas translated into exciting visuals. These drawings by Voelker are examples of precision-clear interpretations which can be presented for any project — a restoration, a convention, a modern highrise, a neoclassic structure, and so on. Such drawings can have a free-hand abandon or be developed with minuscule refinement to hold details in photographic blowups.

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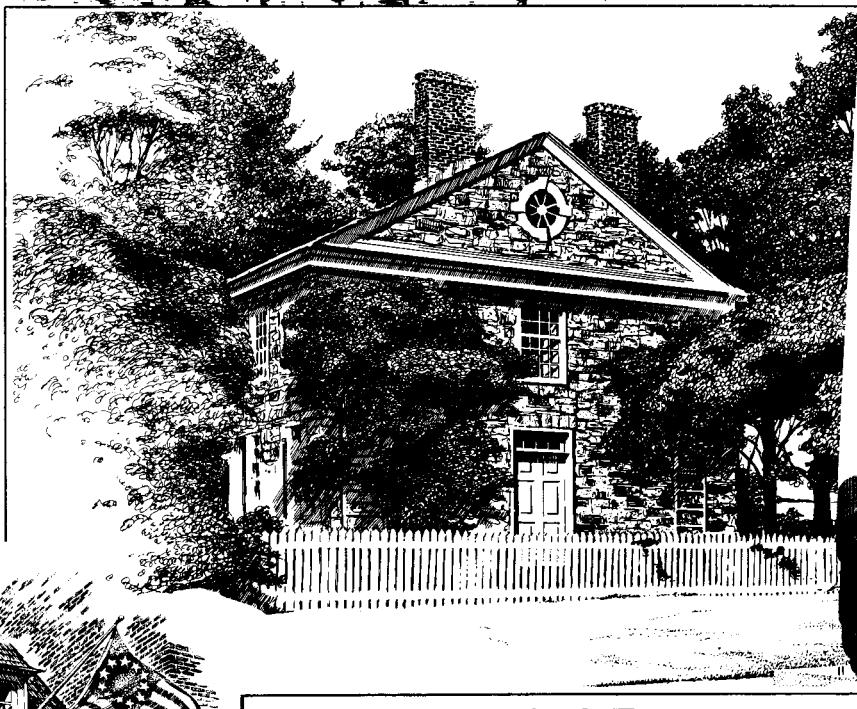


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## Joseph L. Voelker

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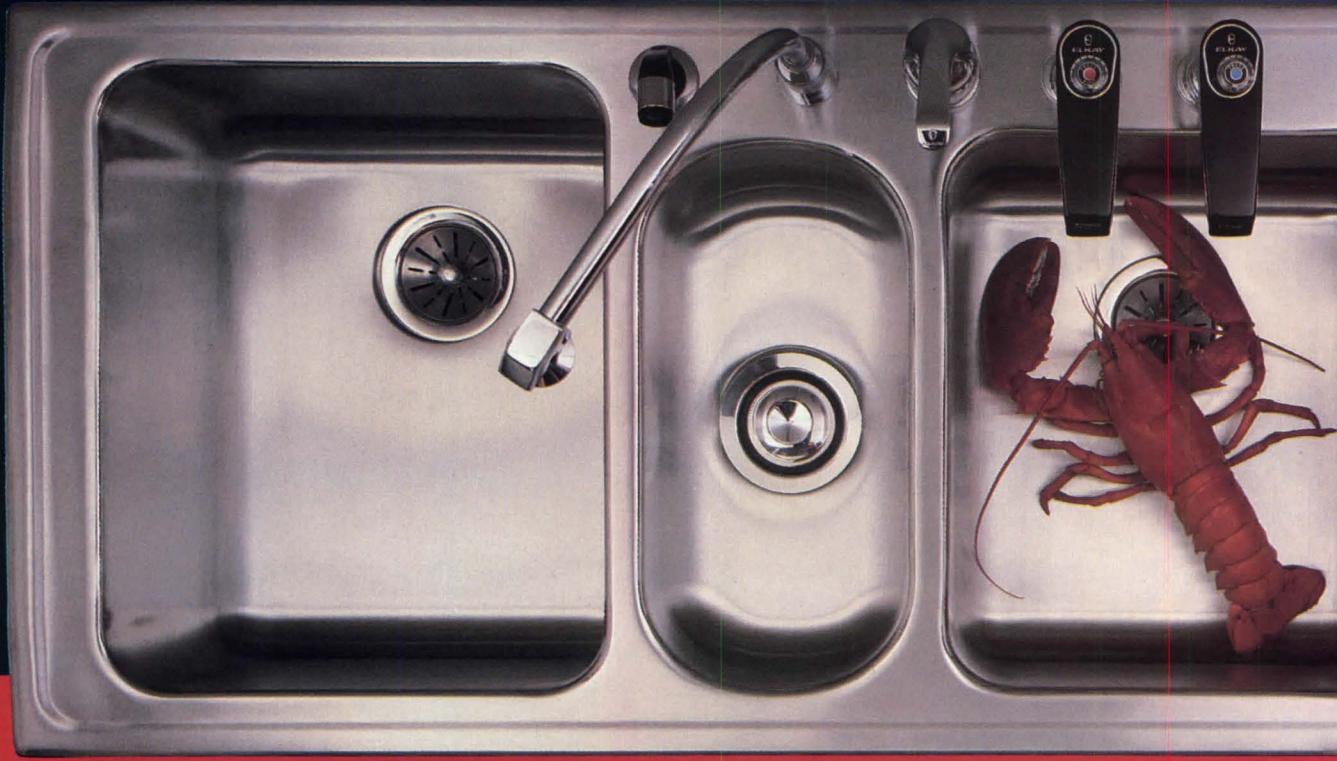
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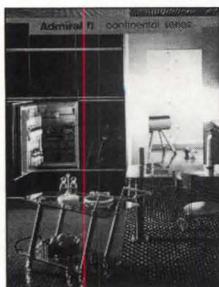
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# A lasting finish you can bank on.



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## Product literature continued



### Refrigerator/freezers

Kitchen appliances in the imported *Continental Series* are shown in a 20-page color catalog. Undercounter and full-height refrigerators, freezers, and wine coolers can be assembled in a number of food storage combinations; changeable cabinet-decor panel fronts match appliances to the kitchen cabinets. Admiral, Schaumburg, Ill.

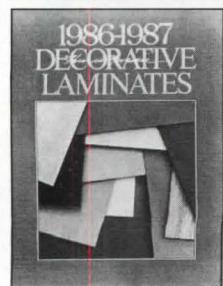
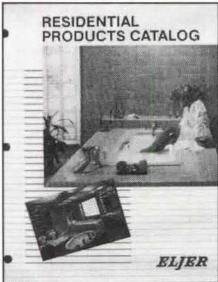
*Write 436 on reader service card*



### Exterior wall finish

A 6-page color folder illustrates homes and apartments finished with the *Exsulation* wall system. Designed for fast-track construction, this method combines *Glas-Lath* fiberglass insulation board from *Owens-Corning* with *Genesis* all-acrylic polymer base coat and *Dryvit* color coat. Dryvit System, Inc., West Warwick, R. I.

*Write 437 on reader service card*



### Decorative laminates

A 12-page color brochure highlights decorative products offered by *Nevamar*. Laminate patterns include leathers, stone-looks, fine-line dimensional finishes, woodgrains and "Faux Bois" designs, and solid colors in textured and glossy finishes. Scuff-resistant *ARP Surface* is explained. Nevamar Corp., Odenton, Md.

*Write 438 on reader service card*



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

### Fungus-resistant roofing

Product data sheet introduces *Dimensional III* shake shingles, guaranteed against the stains and streaks caused by fungus for up to 20 years. The light-colored laminated roofing has a Class A fire- and wind-resistant rating. Celotex, Tampa, Fla.

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### Plumbing fixtures

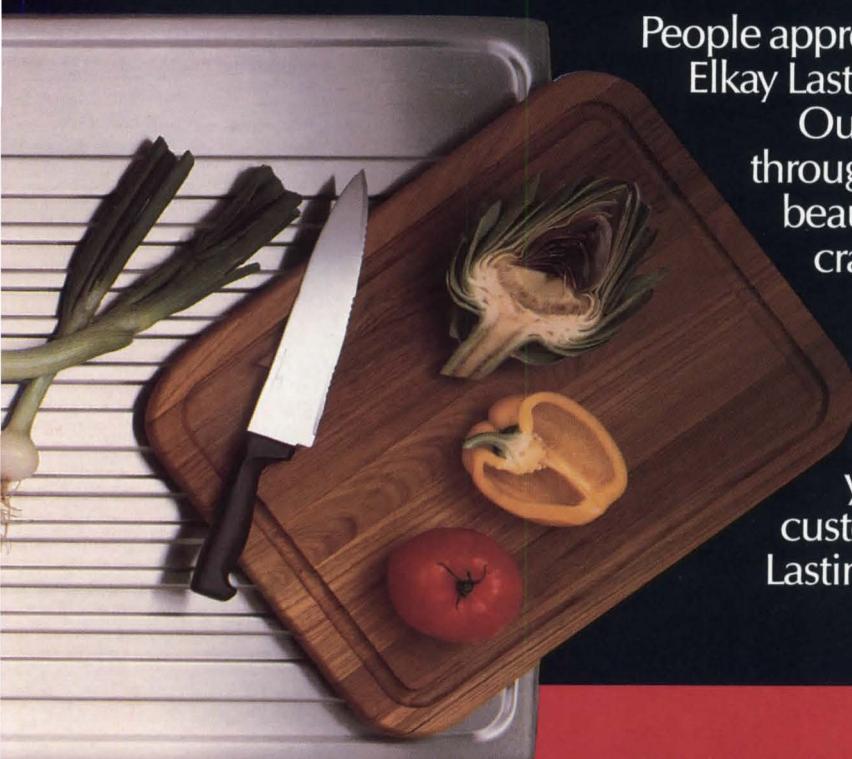
A full-line catalog assists the design professional in the selection of plumbing fixtures and fittings for residential and light commercial applications. Tubs, basins, spas, sinks, and water closets are included; dimensional and finish details are given for each item. Eljer, Pittsburgh.

*Write 440 on reader service card*

### Outdoor furniture

A color catalog for the contract specifier presents three styles of aluminum-framed outdoor lounge and dining furniture for home, hotel, or resort. All 24 standard webbing colors are shown; cushioned seating, umbrellas, and glass-top tables are included. Desert Craft, Tempe, Ariz.

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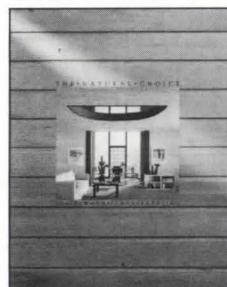
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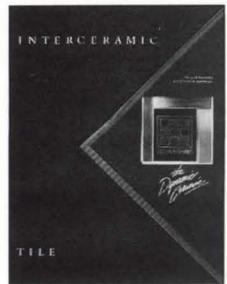
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write item numbers on  
Reader Service Card



#### Wood plank paneling

A color brochure explains how the thinner profile of interior wood panel products provides more design opportunities at less cost. Installation instructions and finishing recommendations are included; photos illustrate many wood paneling applications. Wood Moulding & Millwork Producers Association, Portland, Ore.  
*Write 442 on reader service card*



#### Tile products

A 16-page color catalog covers this maker's full line of tile products for residential and commercial installations. Eight different floor and wall tile collections, in a total of 26 colors, are included. Interceramic, Inc., El Paso, Tex.  
*Write 443 on reader service card*



#### Vinyl siding

Sample card holds chips of all 8 *Futura 2000* solid vinyl siding colors, ranging from "cornsilk cream" to the dark earth-toned "timber brown" and "natural clay." Information on the *CertainTeed* lifetime warranty is provided. CertainTeed, Vinyl Building Products Div., Valley Forge, Pa.  
*Write 444 on reader service card*



#### The Most Commonly Asked Questions About Met-Tile Roofing!

Pocket-size folder answers "the most commonly asked questions about *Met-Tile* roofing," including details about heat in summer, wind resistance, installation requirements, and costs for this painted galvanized-steel tile-look residential roof. *Met-Tile Inc.*, Ontario, Calif.  
*Write 445 on reader service card*



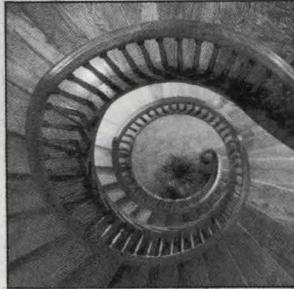
#### Acrylic interior coating

An 8-page color brochure illustrates some of the over 350 standard colors available in this impact-resistant interior coating system. A non-toxic and Class A fire-rated product, acrylic finish comes in a number of textures for application with trowel, spray, roller, or brush. *Sto Industries, Inc.*, Rutland, Vt.  
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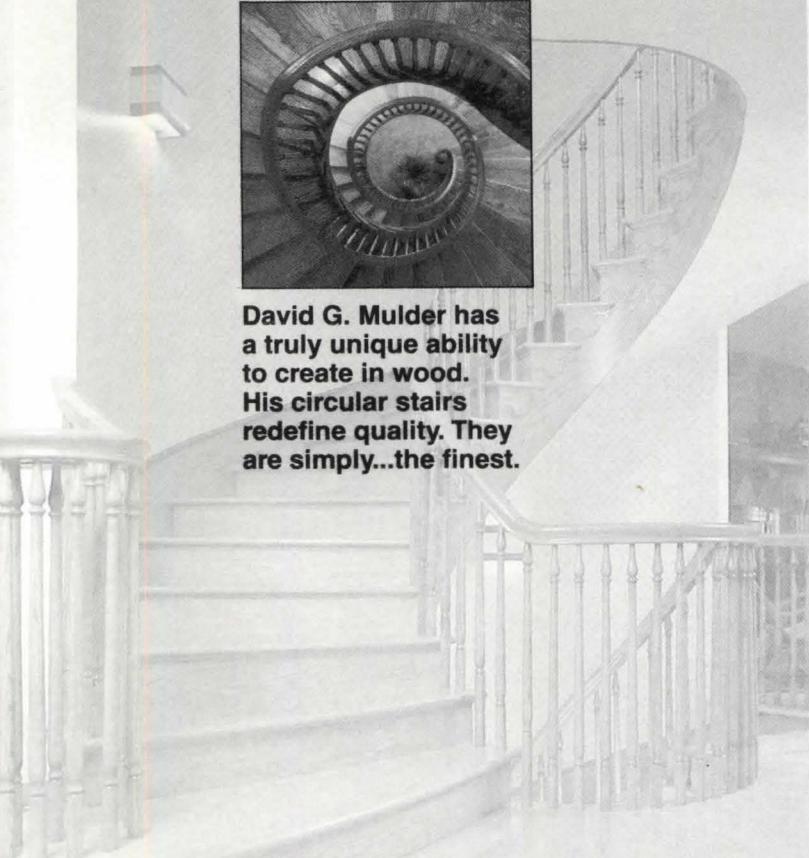


#### Motorized shades

A pocket-size brochure, "Shades that think," describes how motor controls operate shades for atrium and residential sunrooms to provide an extra measure of environmental comfort and energy efficiency. *Somfy Systems*, Edison, N.J.  
*Write 447 on reader service card*



**David G. Mulder has a truly unique ability to create in wood. His circular stairs redefine quality. They are simply...the finest.**



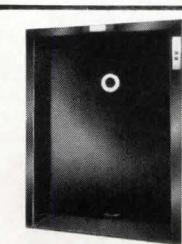
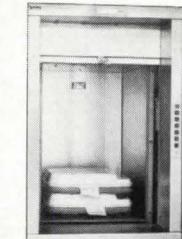
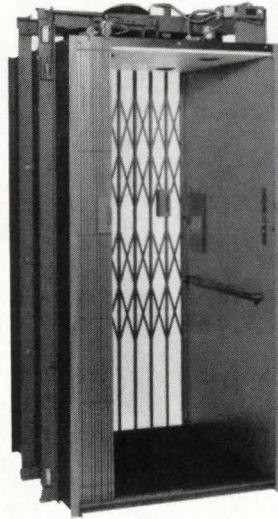
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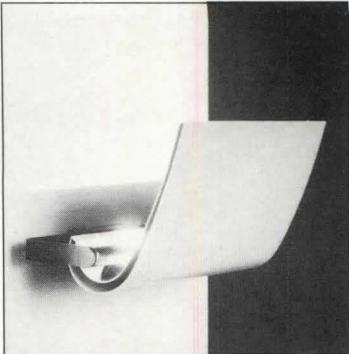
## New products



### Steel tables

These small-scale (20-in.-high) occasional tables, fabricated by designer Will Stone of burnished steel, have wavy legs fastened to circular tops by brass acorn-headed bolts. The tables and candlestick shown here are part of a collection of the designer's architectural ironwork that includes gates, grilles, railings, and fireplace screens in steel, iron, and brass. Giles & Lewis, New York City.

Write 316 on reader service card



### Halogen lighting

The sail-like reflector is the main design element of this wall bracket from Luceplan; it may be moved to direct the light from a 300W halogen bulb either onto or away from the wall. The lacquered aluminum screen is available in green, red, black, or white. Model D5 also comes as an adjustable-height standing lamp. Artemide, New York City.

Write 319 on reader service card



### Streamline revival

The original styles of *Jazz Collection* furniture are based on the elements of the American Art Deco/Streamline Moderne period of the '20s and '30s, according to designers David Lee Meno and Marina McDonald. This *Zephyr Club Chair* includes several elements integral to the line: tubular chromed-steel trim; hardwood frames; and upholstery in leather, stock fabrics, or COM. The *Jazz* line also includes tables, ottomans, daybeds, sofas, and accent pieces such as torchères, magazine racks, and fireplace/radiator screens, all available in custom sizes, colors, and finishes. Jazz, West Hollywood, Calif.

Write 317 on reader service card

### Architectural fabric

Fabrics designed by Charles Rennie Mackintosh are now available to the contract specifier. Pictured is "Tulips & Checks," a reproduction of an original textile in the collection of the Hunterian Art Gallery, University of Glasgow. Printed using as many as 20 separate screens by Edward Turnbull and Co., these and other Mackintosh patterns are offered in both original and revised colorways. Ian Wall Ltd., New York City.

Write 320 on reader service card



### Kitchen components

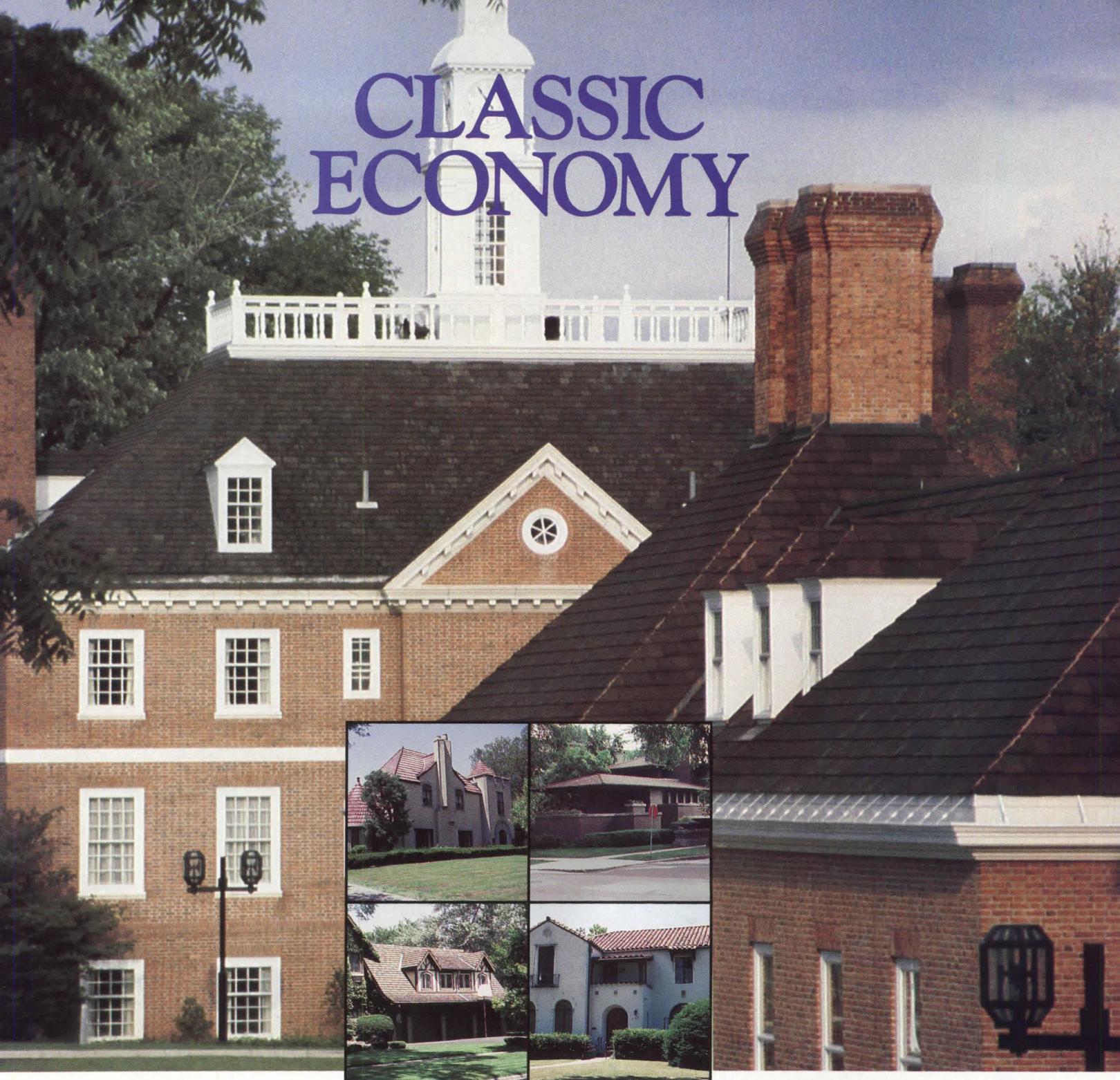
Designed by Luigi Massoni, *Glacé* cabinets feature some very precise details, including the high-gloss 43-step polished finish shown on these green-tone cabinets. Custom-size units can be installed wall-to-wall

and floor-to-ceiling, and include interior components to use every inch of storage space. International Contract Furnishings Inc., New York City.

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Continued on page 178

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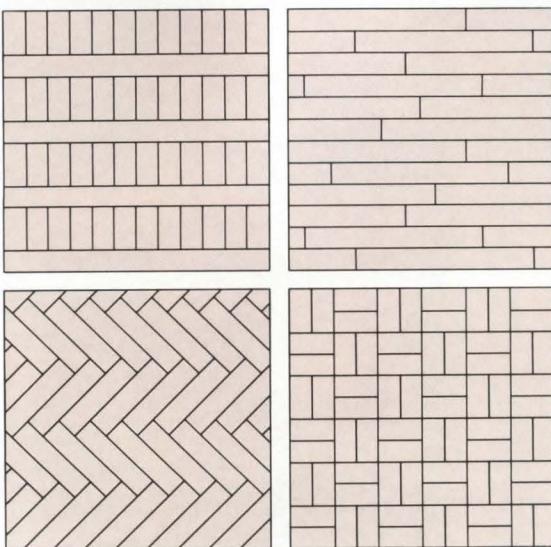
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Pella engineering allows this 4200-square-foot home to be oriented around the south pool and courtyard, taking advantage of the sun rather than hiding from it.

This Santa Barbara style home recalls the strong adobe masses, Mission tile roofs, hand-plastered walls and softly curved lines of indigenous Southwest architecture. Yet all is designed for the utmost in modern ease. Including Pella Windows and Sliding Glass Doors. With low maintenance aluminum cladding outside, the substantial look of wood inside, energy performance all around.

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offer unlimited design flexibility. But for this home, Pella's tremendous range of standard fixed, casement and awning windows and eight-foot-tall sliding glass doors easily met the requirements.

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This home employs banks of operable Pella Casement Windows that catch cooling breezes, cutting air conditioning costs for as much as six months of the year. Sliding glass door panels lock open a few inches for added ventilation.

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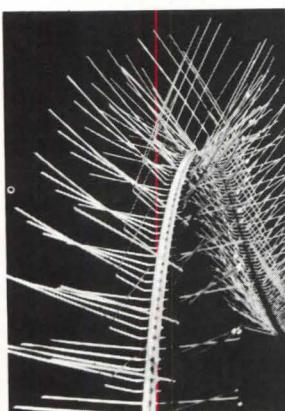
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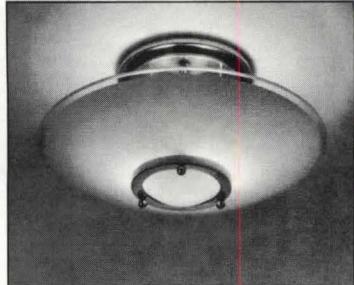
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### Gas cooktop/grill

A downdraft-vented gas cooktop has both grill and burner modules, for four-burner capacity when desired; it comes in black and almond porcelain and stainless steel. Jenn-Air, Indianapolis.

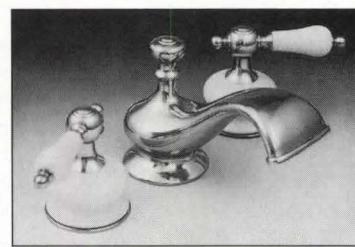
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### Ceiling fixture

Close-to-ceiling pendant has a ceramic-coated glass bowl to diffuse the light from either incandescent or 13W compact fluorescent lamps. The edge of the bowl itself is ground to capture the light encircling the fixture. Pendant, ceiling, and wall-mounted lights made of alabaster and cased opal are also included in this makers' new decorative fixture line. Lightolier, Secaucus, N.J.

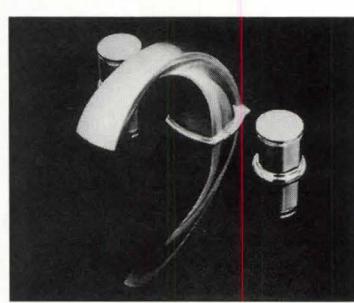
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### Decorative faucets

The Series 29 spout combines a traditional design with the contemporary feeling of a waterfall flow. Faucet is available in all-brass, or with porcelain handles and escutcheons as shown. Harden Industries, Los Angeles.

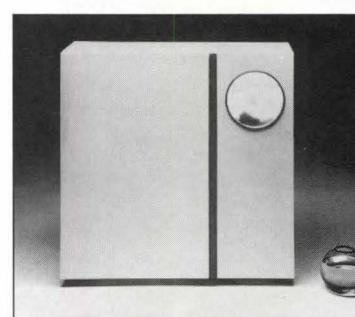
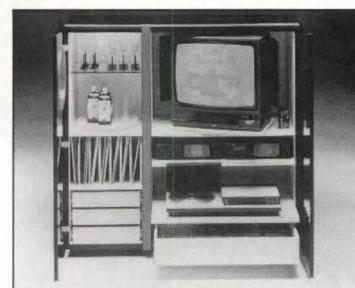
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### Tub fittings

The Beau Monde deck-mount Roman tub set has finger-grip knobs. Shown in chrome/brass, other finishes include polished and brushed brass and chrome. The Broadway Collection, Olathe, Kan.

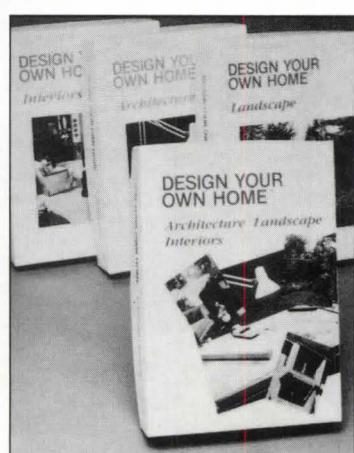
*Write 325 on reader service card*



### Sideboard

The Playbox—shown here open and shut—consists of two cabinets the same height but different widths. The larger unit has a full-size door that slides on runners and then folds on hinges partly alongside the unit; the narrower cabinet has an illuminated circular window. Shelves are pull-out, and there is a turntable shelf for a television. The back partition is ventilated; outlets are furnished for power. Casing is scratchproof Coaxol; doors are lacquered in white, black, or Kyoto red. Design by Lodovico Acerbis and Giotto Stoppino. Atelier International, New York City.

*Write 323 on reader service card*



### Home-design software

Available in both Apple II and IBM-configured versions, *Design Your Own Home* software is said to construct floor plans, top-views, and elevations using 126 individual, rotatable shapes. The program automatically calculates distances, areas, diagonals, and angles; custom shapes can be created and saved. Landscape and interior design modules are included in both versions. Abracadata, Eugene, Ore.

*Write 326 on reader service card*

*Continued on page 181*

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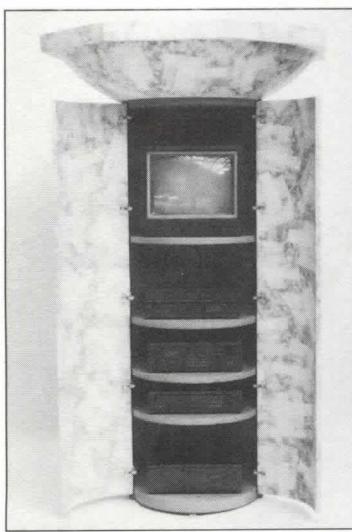
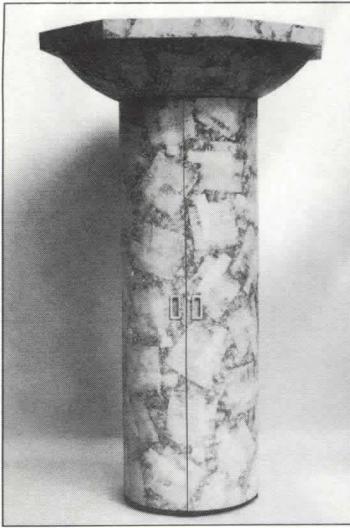


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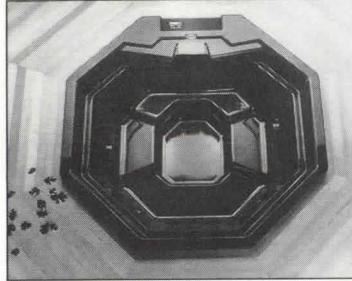
Circle 78 on inquiry card



#### Lighting pillar

Constructed by Tom Farrell of laminates and plastic or glass shelving, the *Torchere* lighting pillar stands 96-in.-high, providing a wash of ambient lighting from a 300W halogen bulb for lofts, offices, and other large-scaled interiors. Finishes include faux stone (shown), wood veneer, hand-painted motifs or stippling, and solid colors. The 24-in.-diameter interior space may be fitted out as a bar, audio-video center, display case, etc. Tom Farrell, Little Rock, Ark.

Write 329 on reader service card



#### Whirlpool spa

From Jacuzzi, the *Polara* octagon-shaped bath has room for six adults on multilevel seating platforms. New features include built-in front-load skimmer/filters, silent air-induction control, and color-coordinated fittings.

Jacuzzi Whirlpool Bath,  
Walnut Creek, Calif.

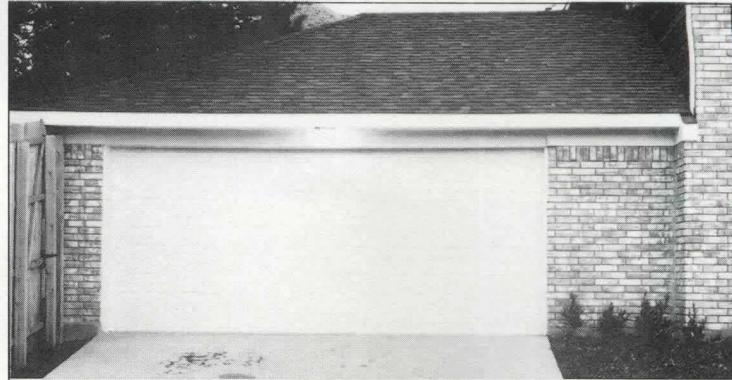
Write 330 on reader service card



#### Barnwood laminate

Said to have the appearance of weathered barnwood, *Almond Ash* laminate is suggested for kitchen cabinets, as shown, as well as other vertical residential applications. Consoweld, Wisconsin Rapids, Wis.

Write 327 on reader service card



#### Garage door

A foamed-in-place polyurethane core working with a thermal break between the steel-panel interior and exterior skins is said to provide superior insulating values to the *Eagle Series 194/196 Thermacore*

residential garage-door line. Doors are offered in standard widths of up to 16-ft; the polyester finish coat is warranted against rust for 10 years. Overhead Door, Dallas Corp., Dallas.

Write 328 on reader service card  
Continued on page 182



Erie County Community College Cannon Design, Architect

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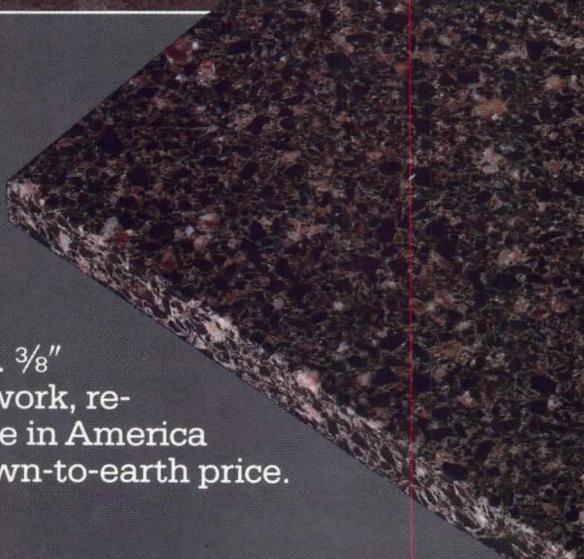
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#### Wood-framed sunroom

The laminated fur beams used to construct Westview solariums allow for longer uninterrupted spans of glass. The glazing system consists of tempered glass on the exterior, and 1/4-in. laminated glass on the inside. An integral weep system channels rain water and condensate away from the glass. Fabricated to the home owners' plans, products are shipped in kit form. Westview Products, Inc., Dallas, Ore.

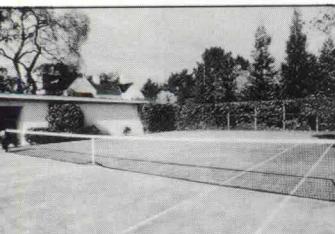
Write 331 on reader service card



#### Kitchen cabinets

All-white laminate fronts detailed with solid oak door and drawer pulls give a contemporary style to Concept White casework. Doors feature no-face-frame construction, and open a full 115 degrees for easy access to storage areas. Homecrest Corp., Goshen, Ind.

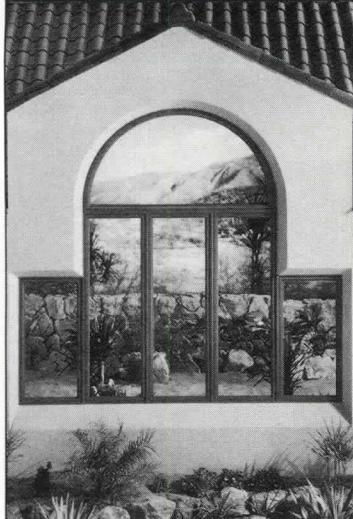
Write 332 on reader service card



#### Residential tennis court

The Omnicourt carpet-and-sand-system tennis court is said to provide long-term maintenance-cost savings and insure rapid drainage and true bounce. Court markings are integral to the Polyloom fiber Omnicourt. Sportec International Inc., Kenmore, N.Y.

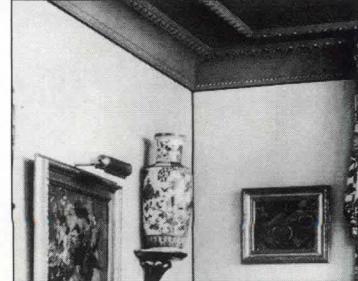
Write 333 on reader service card



#### Circle-top window

A 6-ft-wide circle-top window is designed to be installed on its own or over casement or awning units, as shown. It also works over this maker's Perma-Shield patio door. The arc is constructed of laminated maple or oak in either modern or colonial style. Sunburst-pattern paintable snap-in grilles are optional. Andersen Corp., Bayport, Minn.

Write 334 on reader service card



#### Interior trim

An addition to this source's fabric and interior furnishings line, Architectural Accents moldings, cornices, niches, and ceiling rosettes are constructed of polyurethane foam. Offered with a primer coat, the moldings will accept paint, gilding, and metallic leafing.

Westgate, Grand Prairie, Tex.

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Continued on page 187

## LIGHT TABLE. LIGHT BOX. LIGHT PRICE. THE MAYLINE FORESTER LITE.

For glow-anywhere convenience, Mayline's new Forester Lite Table is a portable light box and light table in one.

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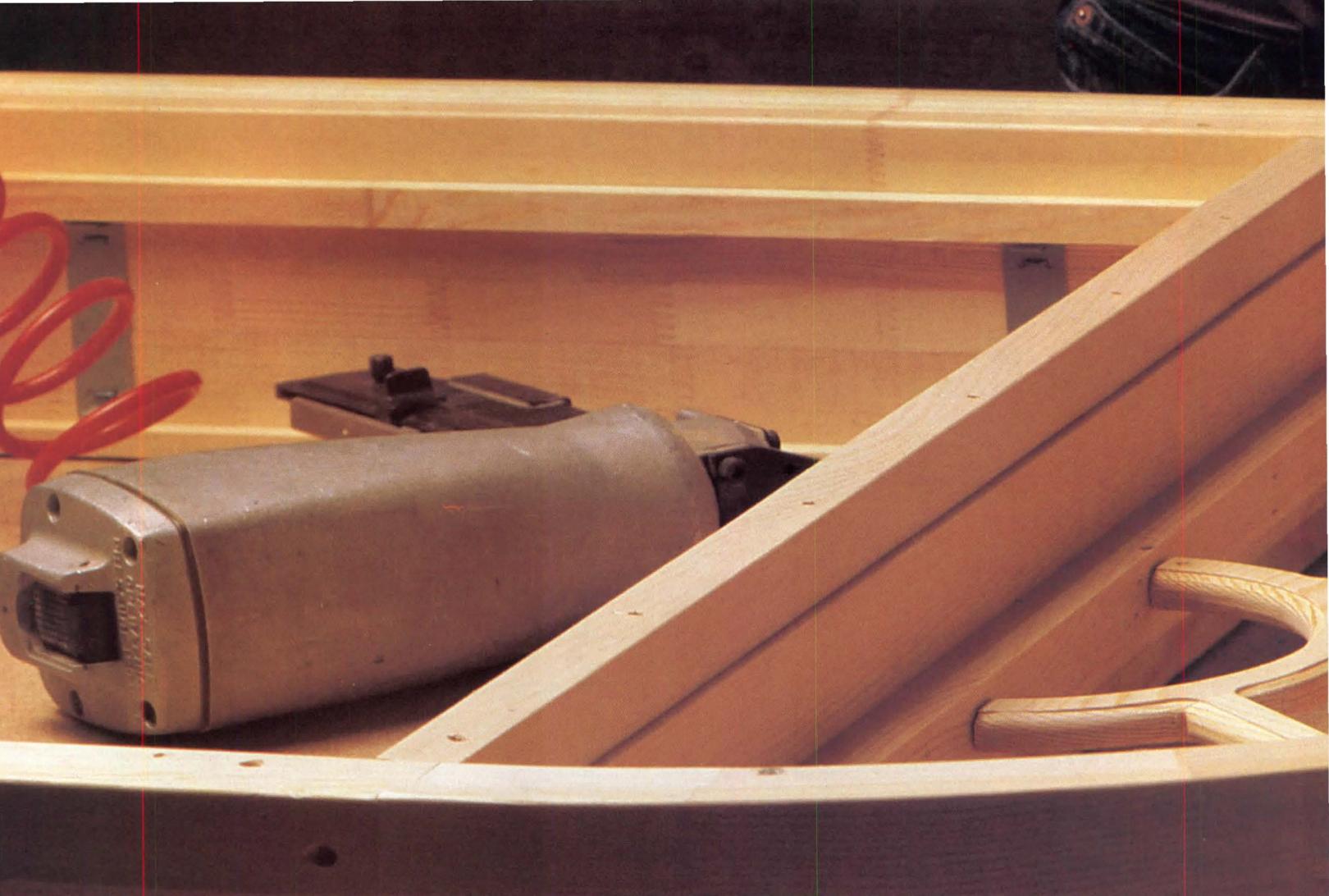
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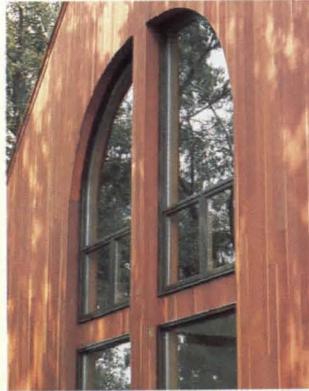
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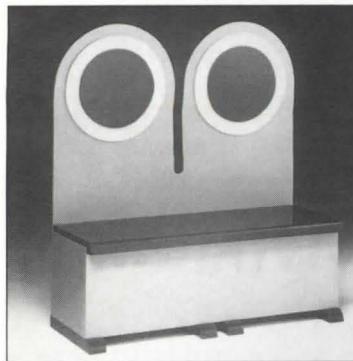
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#### Chest/settle

Furniture with a personality, this high-backed chest, designed by Giuseppe Ramella for *Morphos*, even rests on stylized "feet." Colors are two shades of gray, with oxide red or pink details. Roche Bobois, New York City.

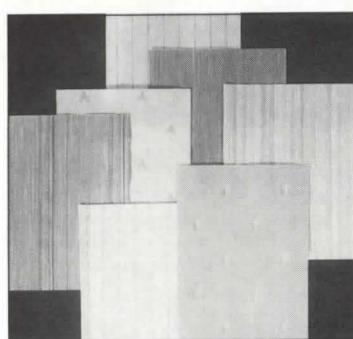
*Write 336 on reader service card*



#### Woven carpets

All-wool jacquard-weave carpets for residential and contract applications are offered in warm earth tones. Shown in the top photo is *Furrow*, with a two-level cut pile construction said to suggest newly plowed fields. Also pictured is *Parquetry*, a level cut and loop pile with a geometric 18-in. square repeat in three natural colorways. Jack Lenor Larsen, New York City.

*Write 337 on reader service card*



#### Natural fiber wallcoverings

Colored woven and warp lay wallcoverings imported from Japan form the *Warps & Weaves, Second Edition* commercial collection. All products are Class A fire-rated. Viertex, L. E. Carpenter & Co., Wharton, N.J.

*Write 338 on reader service card*



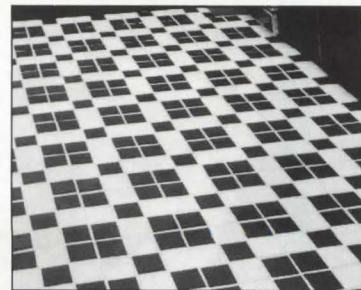
#### Upholstered seating

The *Orlando* seating group has large square cushions and quilt-like seat- and arm-upholstery sections covered in salmon-color Connolly leather. The recessed frame is solid beechwood; seat platform is fully sprung. Other leather colors,

fabric, and COM are offered.

Manufactured in London, *HK Furniture* is available in this country on 8 to 10 weeks delivery for many items. *HK Furniture (USA) Ltd.*, Philadelphia.

*Write 339 on reader service card*



#### Patterned tile

*Soliloquy* glazed porcelain-ceramic tile comes in three basic pattern systems: a diagonal in four two-color combinations; checks in three two-color combinations; and solid colors. Tiles are backmounted in nine-tile, prepatterned sheets. *Metropolitan Ceramics*, Canton, Ohio.

*Write 340 on reader service card*  
*Continued on page 189*

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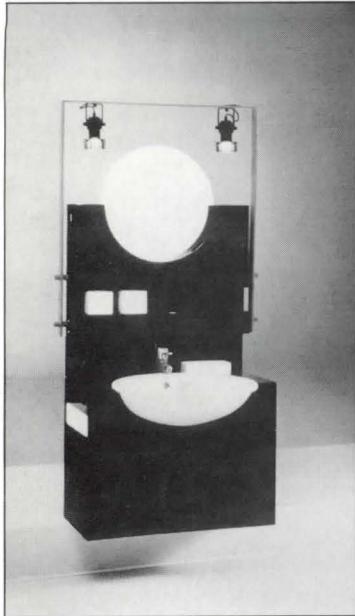
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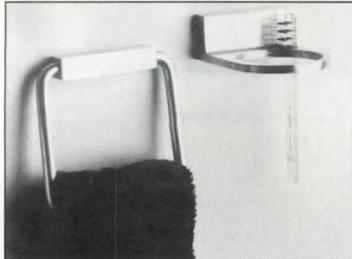
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#### All-in-one vanity

From Italy, the *Oblo* vanity comes with a washbasin and faucet, accessory shelves, storage compartments, towel bars, a mirror, and two adjustable spotlights. Cabinets are of high-gloss lacquered wood, in black with white trim, white with red, or white with black and red trim. Hastings Tile & Il Bagno Collection, Freeport, N.Y. Write 341 on reader service card



#### Bathroom accessories

Designed by Alan Tye and manufactured in England, towel ring and glass holder from *Modric* are shown here in satin-finish anodized aluminum. Other bath accessories include toilet-roll holders, towel bars, hooks, shelves, and grab bars. Modric Inc., Chicago. Write 342 on reader service card



#### Oak-detailed cabinets

The *Celebrity* line of cabinet components has a sleek, European feeling; style choices include doors and drawers with oak pulls as shown. Laminate fronts are available in over 100 colors. Haas Cabinet Co., Inc., Sellersburg, Ind. Write 343 on reader service card



#### Marble fixtures

Lavatory with a carved apron and scalloped bowl stands 33-in.-high on a paneled pedestal. Basin and faucets are from a line of bath fittings in marble, gold, and other luxury materials. Sherle Wagner Accessories, Inc., New York City. Write 344 on reader service card



#### Wallpapers

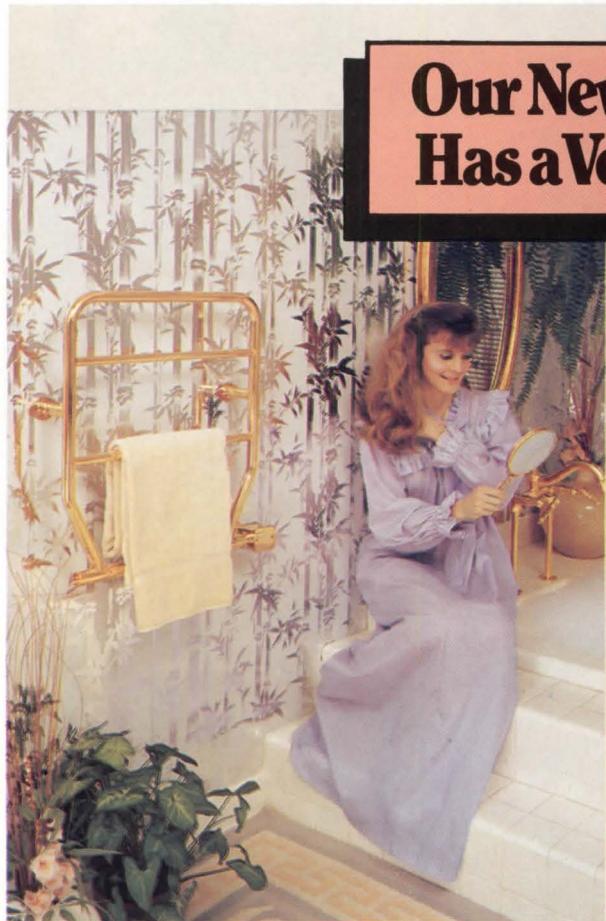
Based on designs found in the collection of the Musée des Arts Décoratifs, Paris, *La Haie Panel*, an 18th century *trompe-l'oeil* pattern, features an imaginary garden with hedges, arches, columns and blue sky above. Extra "sky" can extend the installation up to 11 1/2 ft. Brunschwig & Fils, New York City.

Write 346 on reader service card  
Continued on page 190



#### Kitchen sink

Imported from France, the white ceramic *Culinex* kitchen sink has a contrasting pinstripe in red or blue on its self-rimming edge. The model pictured is a single-bowl sink with drainboard, with an *Ariane* single-lever faucet. Porcher, Inc., Chicago. Write 345 on reader service card



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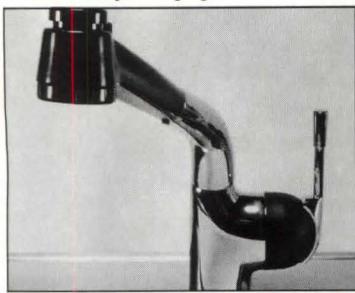
Ideal for bathroom remodeling or new construction, Myson towel warmers are a lovely bathroom accessory with a very warm appeal.



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#### Kitchen faucet

Solid black and black/chrome colors are now available on this maker's faucets. Shown here on a sprayhead model faucet, the epoxy-coating is offered both single- and dual-handle styles. Franke Inc., Hatfield, Pa.

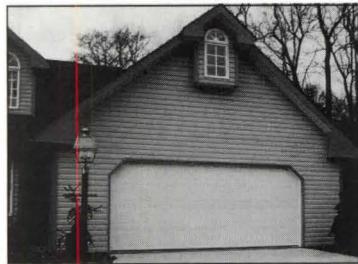
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#### Skylights and glass roofs

Residential skylights and glass structures can be fabricated to custom designs using any of several standard components. There is a choice of five colors and four frame finishes with either glass or acrylic glazing. The unit shown here is a custom *Hip Ridge* glass skylight measuring 8 by 16 ft. Bristol Fiberlite Industries, Santa Ana, Calif.

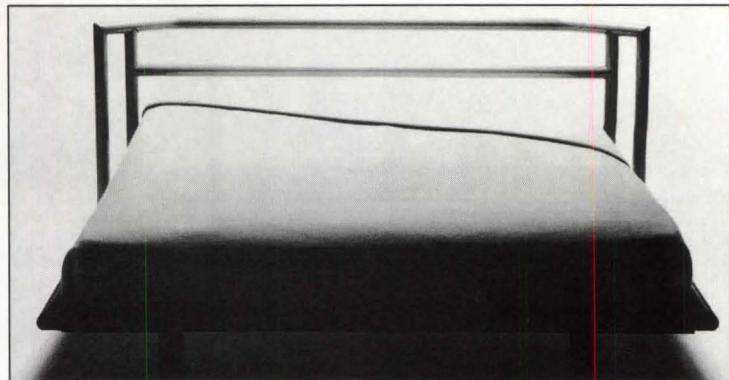
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#### Insulated garage door

The *Foamcore* door has an R-4 rating, based on its 9/16-in. foam core. The embossed surface comes painted brown or white; the finish is guaranteed for 10 years. All steel parts, including the 20-gauge frame, are galvanized. Wayne-Dalton Corp., Mt. Hope, Ohio.

Write 348 on reader service card



#### Italian furniture

Manufactured by *Bellato*, the *Vela* bed is made of walnut or ash, in white, beige, black, or grey lacquer finishes. It is available as bed alone,

as shown, or with a nightstand on castors. Dressers, bed tables, and mirrors are also offered in the line. Ambiente, Redondo Beach, Calif.

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Write 351 on reader service card  
Continued on page 194

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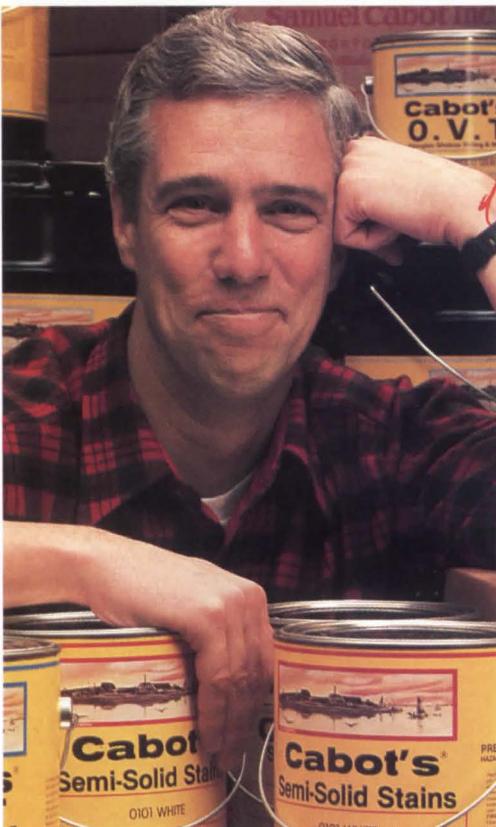
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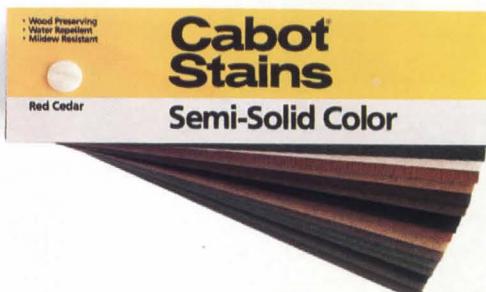
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D U P O N T



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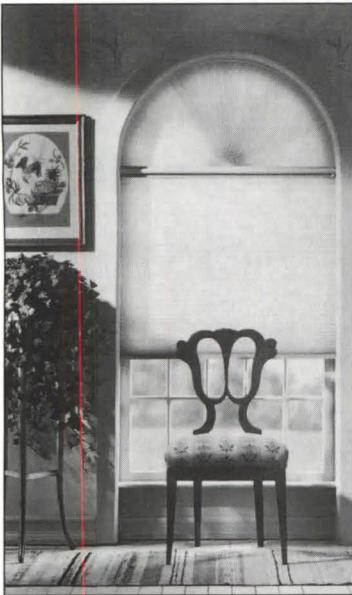
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#### Fabric shades

Pleated *Duette* shade fabric is said to be ideal for covering all types of unusual windows such as trapezoids, octagons, and the round-top window shown here. The shade material can be installed in sizes up to 14 1/2-ft wide by 12-ft high, in one seamless expanse with no tapes, visible cords, or cordholes. The fabric's air-trapping honeycomb construction gives it an insulating R-value of 2.2. Hunter Douglas Inc., Upper Saddle River, N.J.

*Write 352 on reader service card*



#### Shower heads

*Incredible Europa* shower heads come in 11 bright glaze colors, including sky blue, cherry red, and canary yellow. The shower heads flow at a water-saving 2 gpm, while actually increasing the force of the spray. Resources Conservation, Inc., Greenwich, Conn.

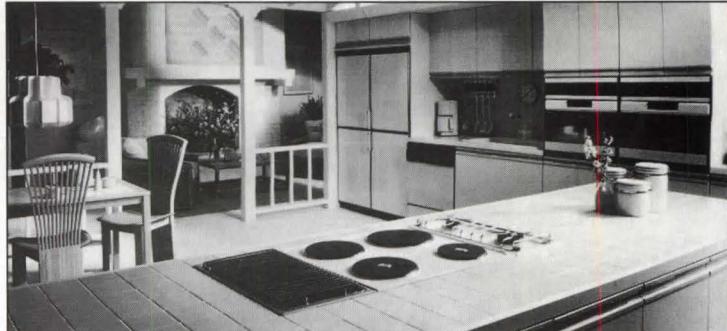
*Write 353 on reader service card*



#### Leather-texture laminate

An extension of this manufacturer's decorative laminate line, the *Allegro* finish is said to replicate the look of hand-crafted leather. It is available in 24 standard designs and colors. WilsonArt, Temple, Tex.

*Write 354 on reader service card*



#### European appliances

Manufactured in Europe and guaranteed in the United States, the *Euroflair* appliance line is said to combine the best of European and American style and technology. Refrigerators and freezers from

Sweden, ovens and cooktops from Switzerland, and dishwashers from Italy, all combine in custom kitchen layouts built into cabinets and counter dimensions. The Frigidaire Co., Columbus, Ohio.

*Write 355 on reader service card*



#### Club chair

The *Chambers Chair* was designed by John Hutton for comfortable reading in a home library, or feet-up viewing of television or home video in a media room. The chair measures 35-in.-wide by almost 40-

in.-deep; the ottoman provides another 26-in. to stretch out in. Donghia Furniture & Textiles, New York City.

*Write 356 on reader service card*  
*Continued on page 197*

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**Round it...**



**Box it...**



**Circle it...**



**Corner it...**



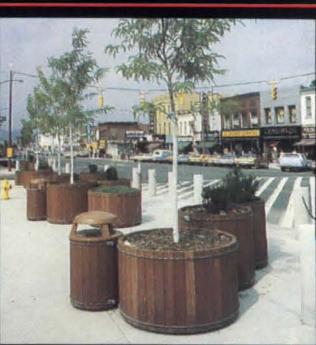
**Curve it...**



**Table it...**



**Stuff it...**



**Group it...**



**Arm it...**



**Rally round it...**



**Avoid it...**



**Deck it...**

# Sitecraft wood designs make it a site to behold.

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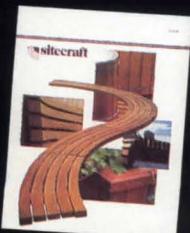
All Sitecraft furnishings are painstakingly built by craftsmen who have been creating fine

wood products for over four generations. Woods range from clear all heart California redwood to super-tough "Ipe", Purple Heart, Philippine Mahogany and other select woods.

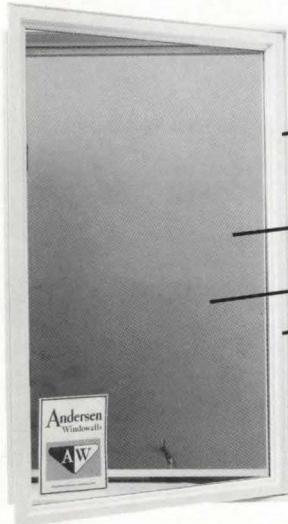
To discover all the choices available to you, send for our full color catalog. Write or call Sitecraft, 40-25 Crescent Street, Long Island City, NY 11101, (718) 729-4900. Outside NY State call toll-free **800-221-1448**.



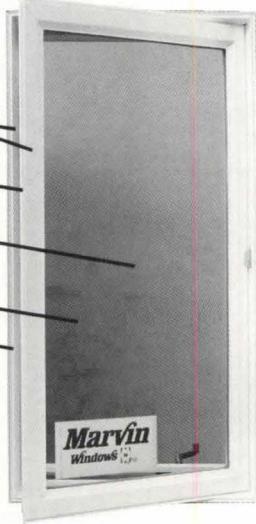
**sitecraft**



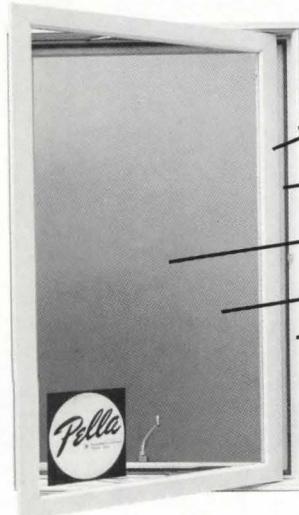
# Which leading window measures up to your specs?



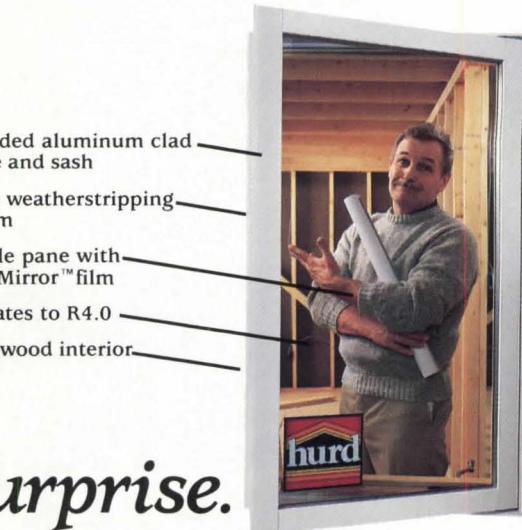
- Vinyl clad frame and sash
- Double weatherstripping system
- Double pane with High-Performance glass
- Insulates to R3.1
- Solid wood frame, vinyl sash interior



- Extruded aluminum clad frame, roll form on sash
- Double weatherstripping system
- Double pane with Low-E glass
- Insulates to R3.6
- Solid wood interior



- Extruded aluminum clad frame, roll form on sash
- Single weatherstripping system
- Double pane with Type E glass
- Insulates to R3.2
- Solid wood interior



- Extruded aluminum clad frame and sash
- Triple weatherstripping system
- Double pane with Heat Mirror™ film
- Insulates to R4.0
- Solid wood interior

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**The ultimate  
wood window**

Comparison based on 1987 Sweet's mfrs. specs. Andersen Windowwall, Marvin, and Pella are registered trademarks of Andersen Corp., Marvin Windows, and the Rolscreen Co., respectively. Heat Mirror is a registered trademark of Southwall Technologies Inc.



#### Kitchen appliances

From this maker's *Designer* line, an oven, cooktop, and range hood feature a thin, 1/4-in. European profile. The self-cleaning oven is 30-in. wide; the electric cooktop has solid-disc heating elements. The hood pulls out to vent and closes to blend flush with the wall cabinets. Magic Chef, Cleveland, Tenn.

*Write 357 on reader service card*



#### Teak/stainless-steel sink

A new bar sink from Eljer, the *Bounty*, has a hand-made rim and fitting shelf of teak. The stainless-steel welded sink fits into the stretched-octagon shape; a coordinating serving tray with a teak cutting board covers a steel draining rack. Eljer, Pittsburgh.

*Write 358 on reader service card*

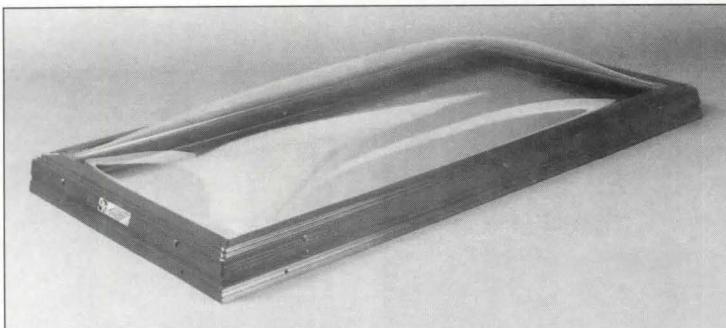


#### Aluminum siding

An addition to this maker's *American Classic* line of aluminum siding products, *HarborTown* features a shiplap profile with a

beveled shadow line. Siding comes in smooth or roughwood finishes, in 10 subdued colors. Reynolds Metals Co., Ashville, Ohio.

*Write 359 on reader service card*

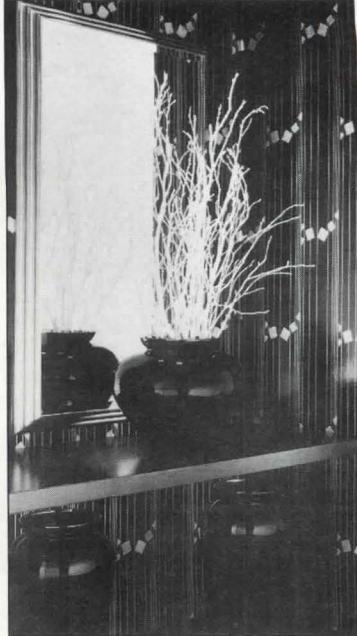


#### Skylights

Lifetime *Watertite* warranty protection is available with all standard *Horizontite* fixed and operable residential skylights, built for installation within roof beam spaces. Weather-resistant features

of the *Horizontite* unit include special extrusions, welded caps and frames, and deeply sloped condensate gutters. O'Keeffe's Inc., San Francisco.

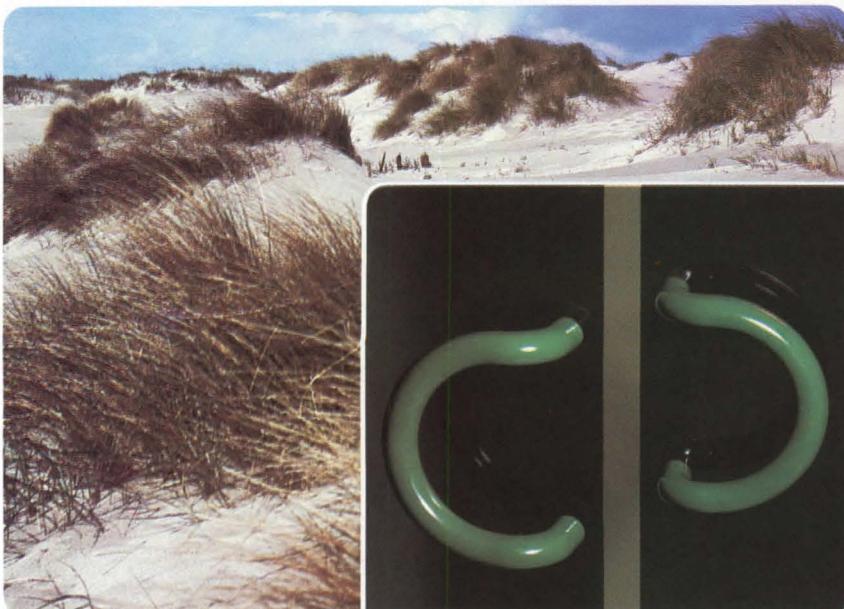
*Write 360 on reader service card*



#### Wallcoverings

One of the *Contemporary Two* wallcoverings for residential and contract applications, *Strand* uses gold or silver geometrics and stripes over either a black background, as shown, or a neutral ground. A line of sheers, pleats, chintzes, and solid fabrics coordinates with the wallpaper designs. Albert Van Luit & Co., Garden City, N.Y.

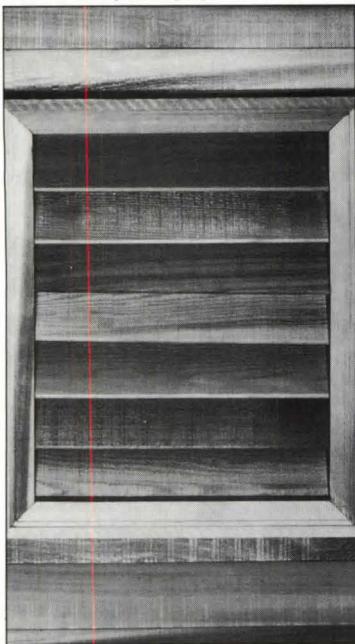
*Write 361 on reader service card*  
*Continued on page 198*



## Creative doors unlimited!

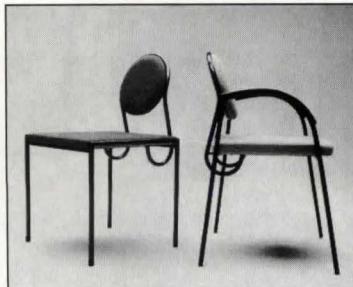
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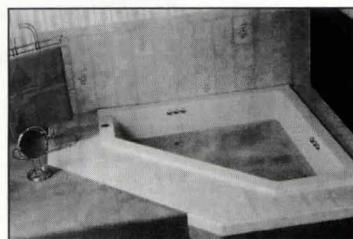
#### Gable end vent

Said to be a cost-effective substitute for the standard metal ventilation louver, gable end vents made of solid cedar come in the horizontal configuration shown here, as well as an octagon shape. Idaho Wood Industries, Inc., Sandpoint, Idaho. Write 362 on reader service card



#### Chairs

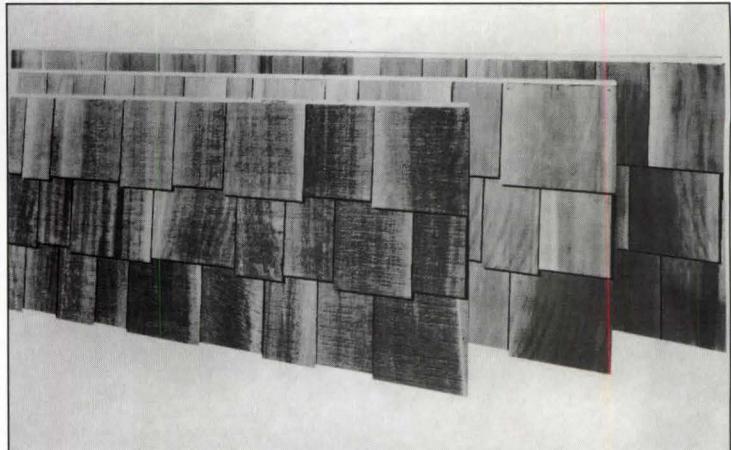
Designed by Enzo Berti for *Thema*, both versions of the *Dogaressa* chair shown here have tubular-steel frames, finished in epoxy lacquer or chrome, and square, padded seats. Upholstery options include fabric, vinyl, or leather; armrests are black leather. Vivere, New York City. Write 363 on reader service card



#### Corner whirlpool

The *Palm Springs* is designed to fit in the space required for a standard 5-ft tub, but is said to provide the bathing comfort of a 6-ft tub. The 85-gal. fiberglass tub comes in a range of standard and custom colors. HessCo Industries, La Habra, Calif.

Write 364 on reader service card



#### Cedar siding

Cedar shingle siding panels are built on an exposure 1 plywood base, with a layer of fiberglass building paper under the vertical-grain red cedar tapered shingles. The three-course panels are now

available in regular or rough-sawn textures, in either straight or staggered butt lines. Ends interlock to provide watertight vertical joints. Cedar Valley Shingle Systems, San Jose, Calif.

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#### Wood slider

The *Vista* clad-wood slider is described as an affordable alternative to aluminum windows, providing the appearance of a casement at less cost. The exterior aluminum cladding comes in bronze or white; the window's interior is preservative-treated clear pine. Options include low-E glazing, vinyl grilles, and Class A weatherstripping. Caradco, Champaign, Ill.

Write 366 on reader service card  
Continued on page 203

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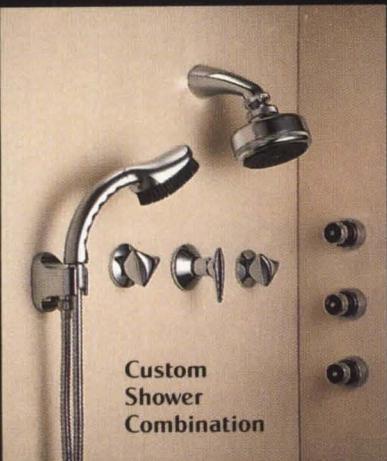
25.622 Exquisit Roman Tub Filler with Personal Handshower



33.794 Black Ladylux Pull-Out Spray



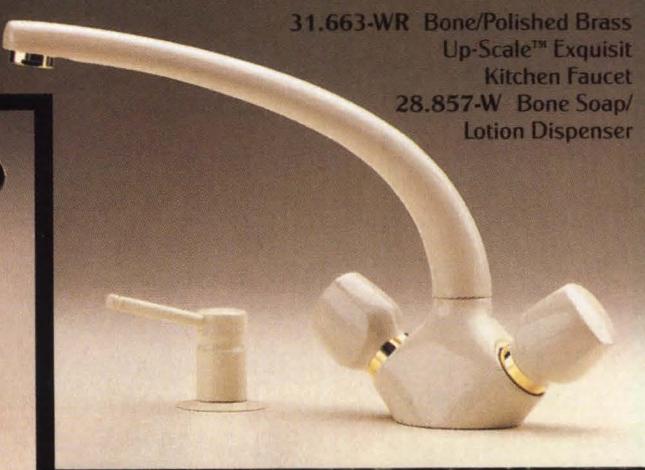
20.610-G Gold Exquisit Wideset



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



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

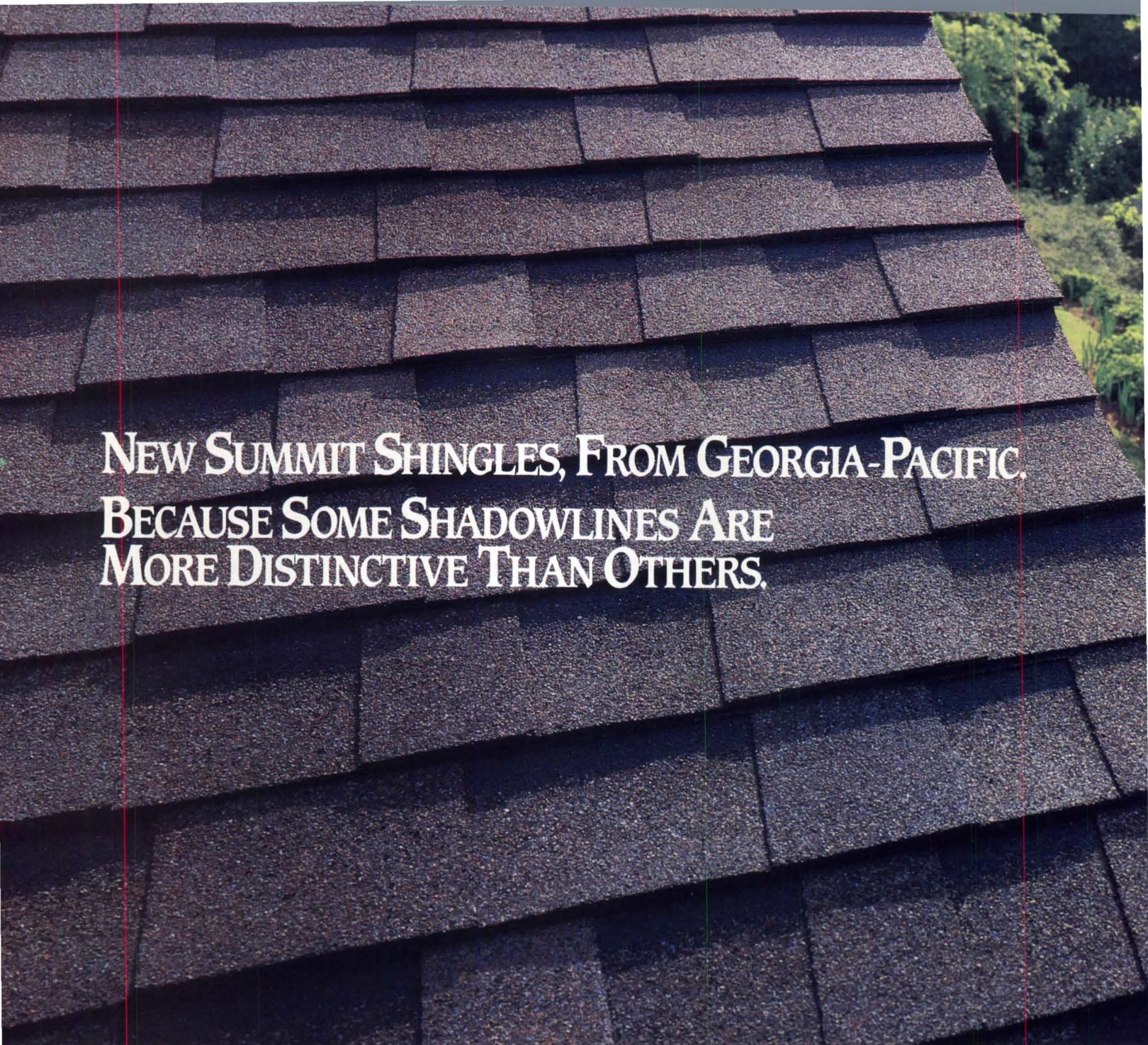


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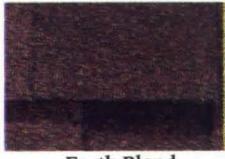
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Black Shadow



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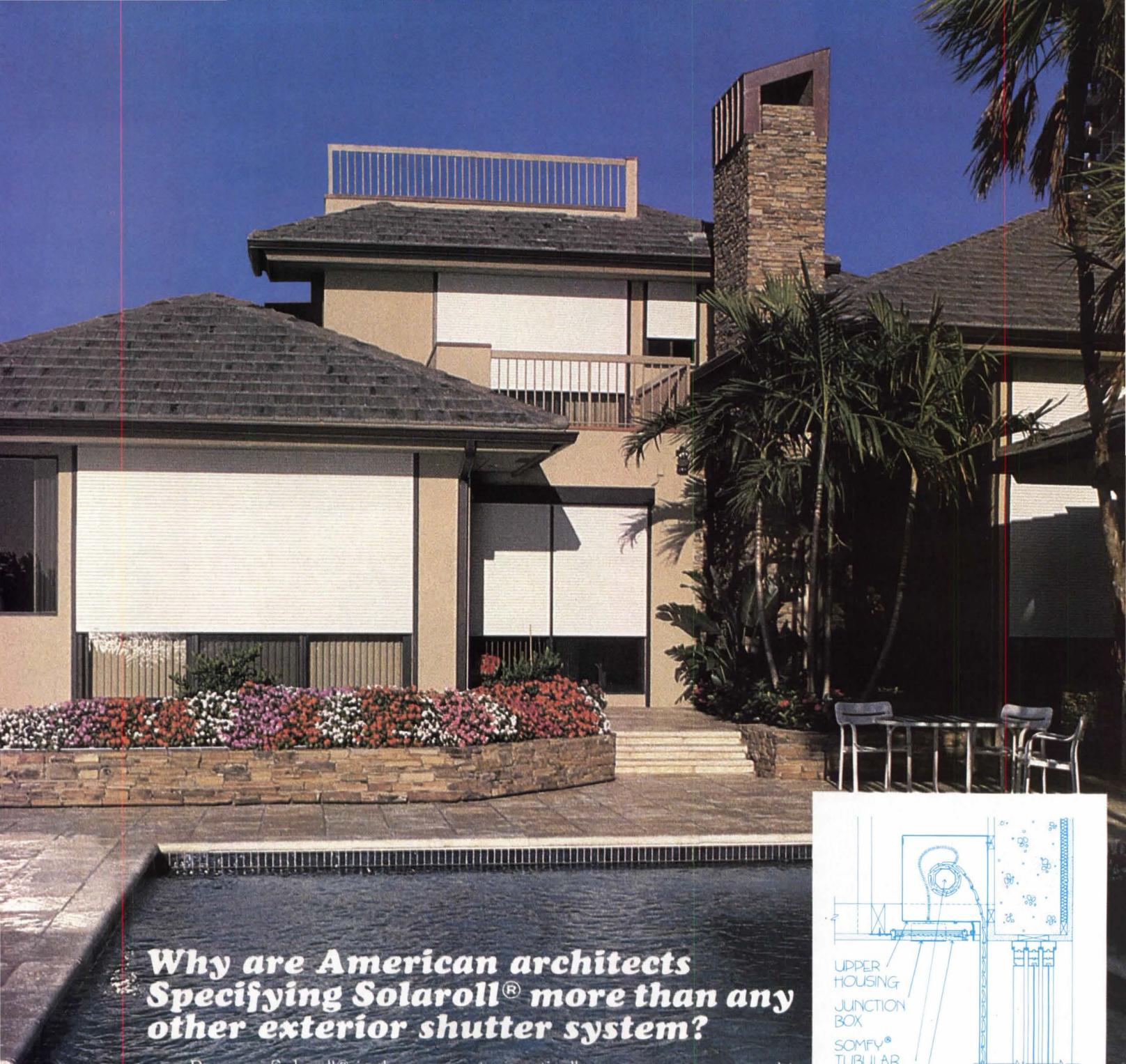
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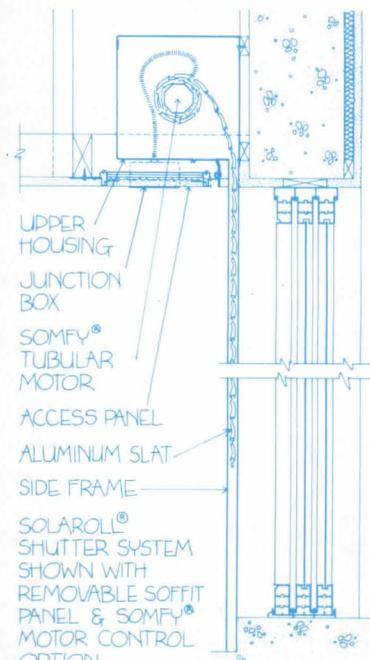
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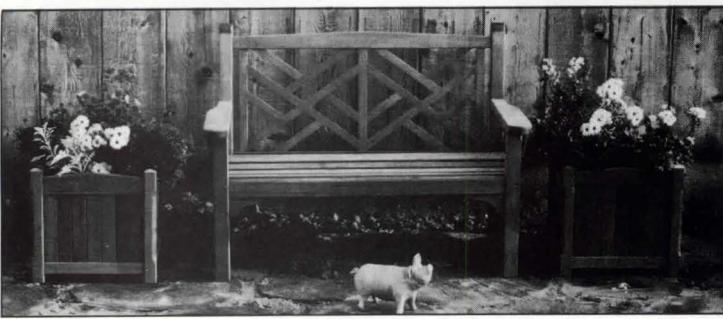


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#### Landscape furniture

This 4-ft example of a classic English park bench was designed specifically for commercial applications. The *Chippendale II* is constructed of solid teak; mortise and tenon joinery provide extra

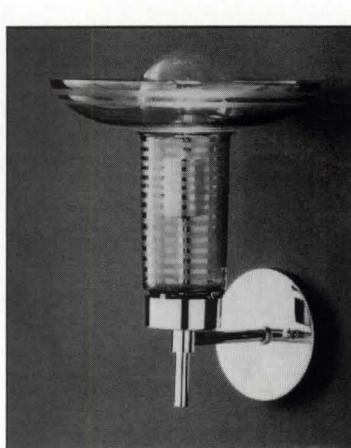
strength. Metal brackets are available to secure the bench to pavement. Other bench sizes, tables, and planters are included in this line of English-made furniture. Country Casual, Germantown, Md. Write 367 on reader service card



#### Stone-like surface

*Avonite* polyester material is said to look like quarried stone but tool like laminate, and is suggested for walls, columns, furniture, and architectural details. Manufactured in granite, marble, onyx, and parchment stone-type products, *Avonite* comes in 19 colors with a matte, sandblasted, or high-gloss finish. Application pictured is in the Sheraton Santa Rosa hotel. Avonite, Sylmar, Calif.

Write 368 on reader service card



#### Wall sconce

An addition to this maker's residential lighting series, this wall bracket has an etched glass shade usable as either an up- or down-light. Fixture finish is polished brass. Thomas Industries Inc., Louisville, Ky.

Write 370 on reader service card



#### Lever-handle faucet

From the recently introduced *Cambridge* decorative faucet line, this centerset model is made of solid brass, in a bright finish. There are

12 different finish options, all backed by a three-year warranty. Sepco Industries, Inc., Brooklyn, N.Y.

Write 369 on reader service card



#### Porcelain sink

This self-rimming kitchen sink features an extra-large utility compartment set next to a smaller, food disposal basin. Exterior dimensions are 33-in.-wide by 22-in.-front-to-back; sink is available in a selection of porcelain enamel-on-steel colors. Norris Plumbing Fixtures, Walnut, Calif.

Write 371 on reader service card  
Continued on page 211

# Bright Idea

## The Lighthouse

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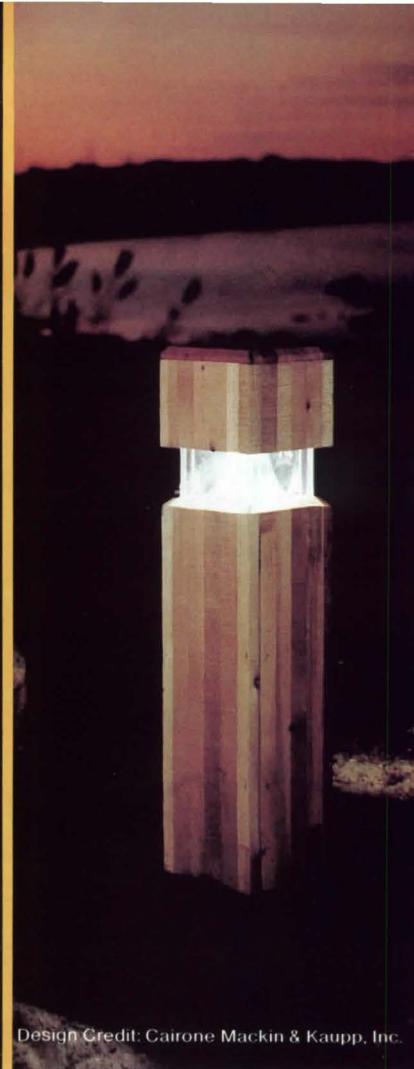
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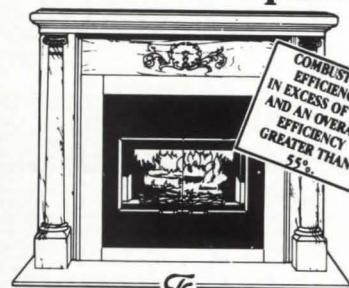
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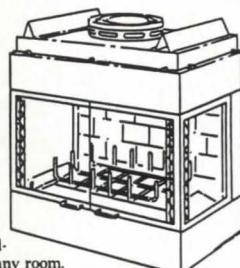
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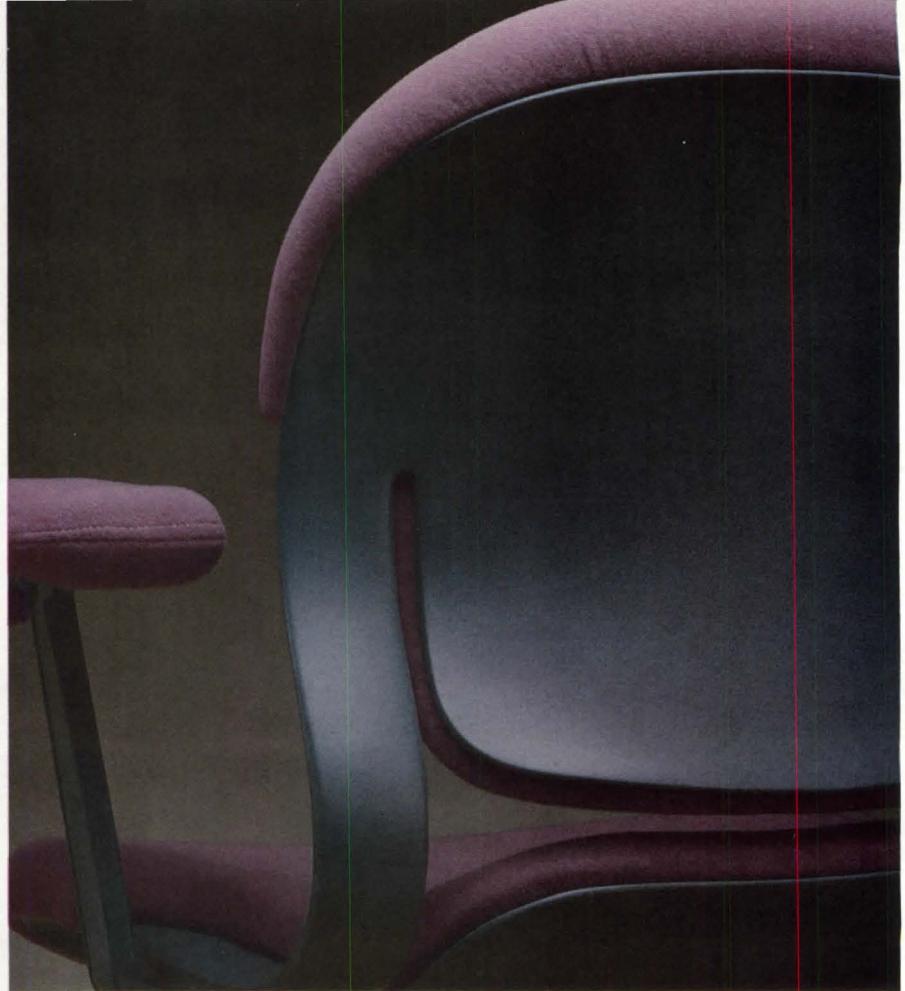
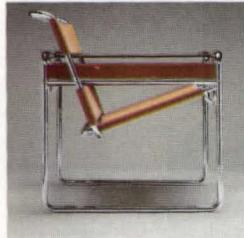
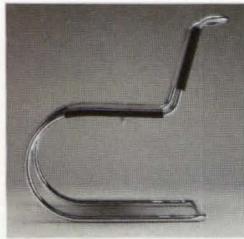


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# Unglazed tile technology breakthrough: Specifiers find Quantum II Stain Shield has no "equal."



## Total particle fusion makes Quantum II Stain Shield virtually impenetrable.

Depending on your viewpoint, the arguments for and against using unglazed tile have been universal. For the specifier...the wearability, through-body color and slip resistance have made unglazed tile an excellent choice for the high traffic areas such as airports or shopping malls. However, unlike glazed tile, virtually all unglazed tile manufactured today proved susceptible to staining, particularly the popular lighter colors. This is because virtually all unglazed ceramic tile manufactured today has small "pores" throughout the tile body which allow stains to penetrate. Even the best unglazed tiles, with as low a water absorption as .1%, can be permanently stained with the tough stains such as motor oil, red wine, grease, shoe polish or felt marker. Owners who like the superior wearability of unglazed tile had to accept the prospect of expensive maintenance. Generally, sealing the tile was the only alternative to the staining problem, and even then, after significant investment in labor and maintenance, the toughest stains could not be eradicated.

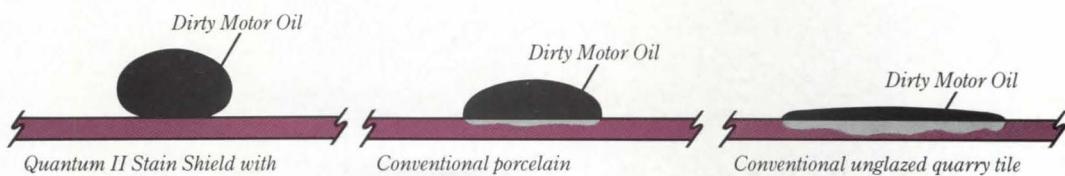
Buchtal recognized the advantages as well as the drawbacks of unglazed

ceramic tile and launched project Quantum II Stain Shield, a product research and development project with the objective to produce the first unglazed ceramic tile that could not be penetrated by stains. In order to understand the staining problem, one has to look into the microscopic structure of the tile body. The tile body is made up of numerous minute particles of clay and other materials. Microscopically, these particles form layers similar to layers of tiny balls. During firing, the heat of the kiln starts a process similar to that of spot welding. The particles are partially fused together at points throughout the tile body to form a strong matrix which becomes the durable unglazed tile. These points of fusion or "spot welds" provide great structural strength and rigidity, but as in a spotwelded container,

"The unglazed tile specified for the Holmes Oldsmobile/Honda showroom floor had to be extremely durable to accept the weight of automobiles," stated Bryan Shiffler, of Shiffler Frey Baldwin Clause Architects PC. "The owner was adamant about low maintenance, stain resistance and long life. It had to be impervious to showroom stains such as motor oil and gasoline and it had to be slip-resistant because of customers tracking in snow and ice. It also had

to give the showroom the sophisticated look the owner wanted."

"We tested literally dozens of unglazed tiles for stain resistance, at one point even using battery acid, which we baked on. We managed to damage virtually every tile except Quantum II Stain Shield. We couldn't believe that we simply could not stain it! With anything. In fact, Quantum II Stain Shield certainly has lived up to our client's expectations since it was installed."



they cannot prevent liquids from penetrating. Similarly, even the densest unglazed tiles can also be penetrated. Buchtal sought the answer to obtaining "total particle fusion" in all areas of the tile which needed to be impervious to stains. The result was Quantum II Stain Shield. The Buchtal process of "total particle fusion" resulted in an unglazed tile surface with 0.0% water absorption which rendered the tile virtually impervious to even the toughest stains. Since the first production run was tested, Quantum II Stain Shield has met or exceeded the demanding criteria that were established at the onset of the project. Quantum II Stain Shield was challenged with the toughest of stains — dirty motor oil, acid, red wine, lipstick, felt markers, mustard, shoe polish...they were all easily

removed. Its cleanability surpassed all expectations. In the majority of cases, cleaning with a mild detergent was all that was necessary to eradicate the stain. Non-watersoluble stains were easily removed with an organic solvent such as acetone.

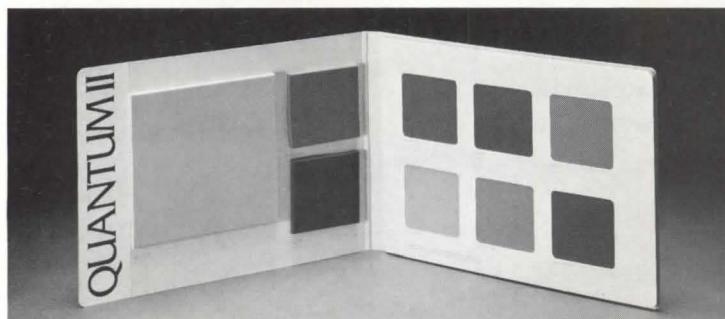
Quantum II Stain Shield is available in nine architectural colors, both in neutral and accent tones, and in six modular sizes (4x4, 4x8, 6x6, 8x8, 10x10, 12x12) to complete the program.

Buchtal, who first became known for its large size Keraion® tiles, has maintained a leadership in ceramic tile development. Known for their innovative technology for over 50 years, Buchtal once again listened and responded to the market demands and has added yet one more "first" to their growing list of achievements.

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Judged to be one of the best ceramic tile sample programs in the industry, the Quantum II sample board is available to industry professionals

upon request. It includes a sample of each of the nine colors and product specifications. Call (404) 442-5500 for requests.

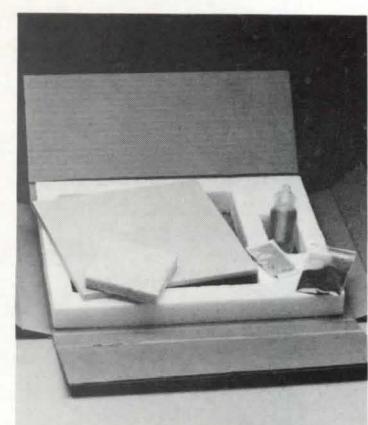


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Because we think you have to try Quantum II Stain Shield to believe it, Buchtal has developed "Quantum II stain kits," which will readily demonstrate its stain resistance properties; we invite your comparison with other unglazed products.

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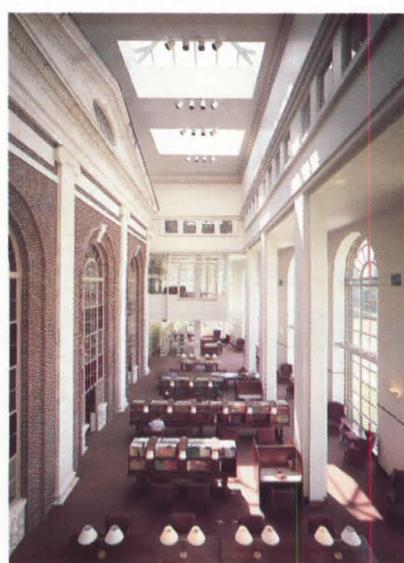
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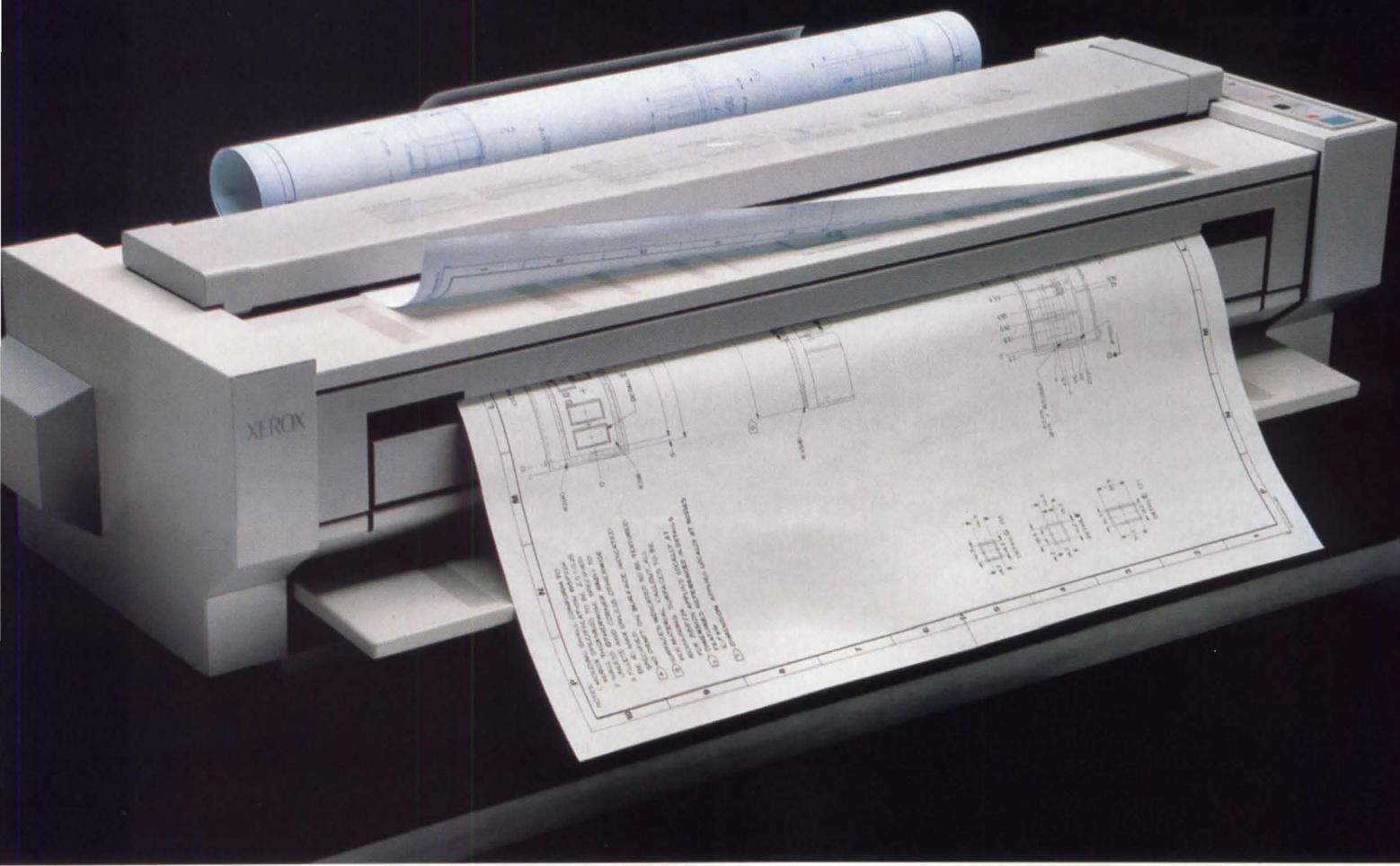
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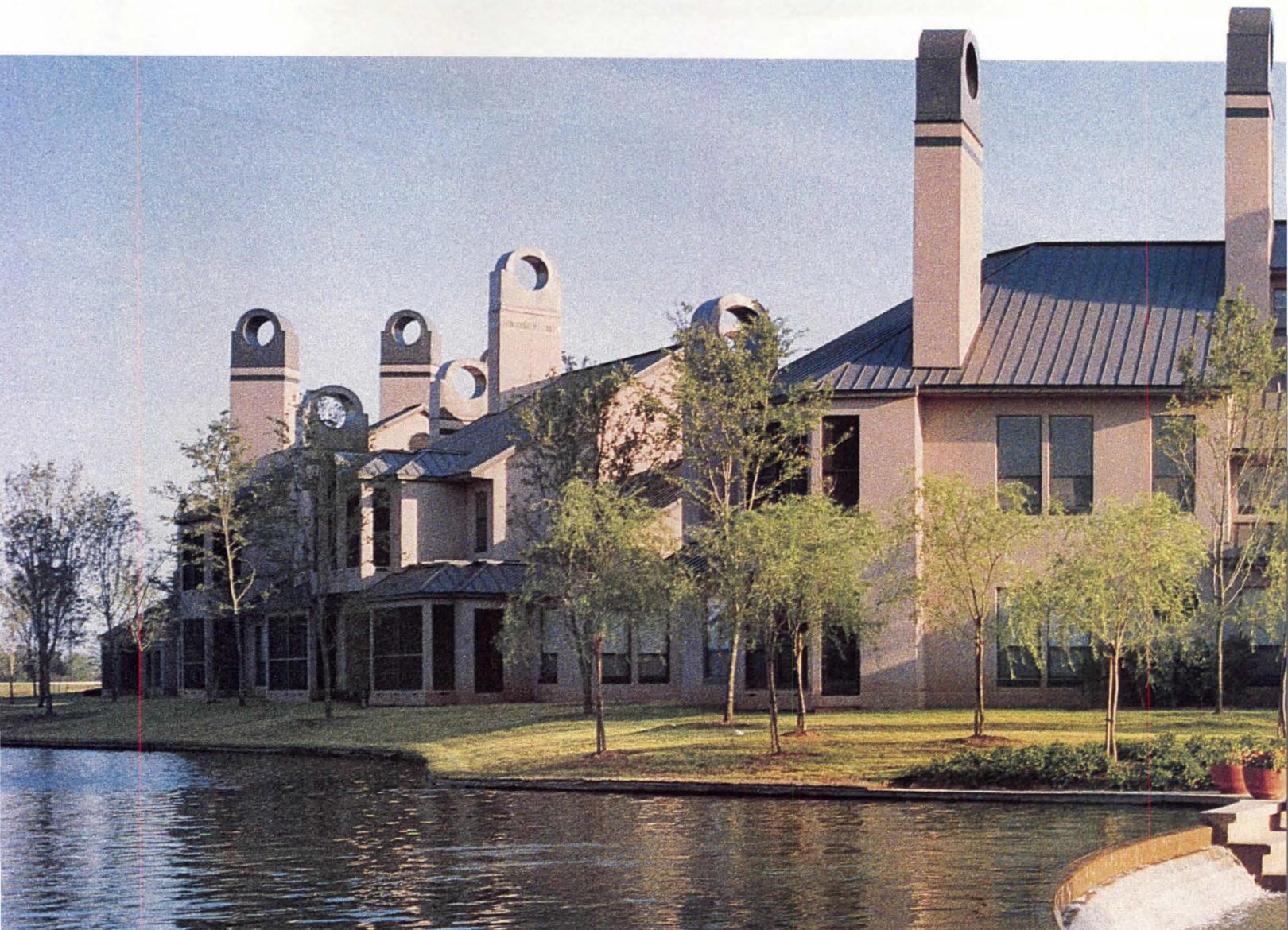
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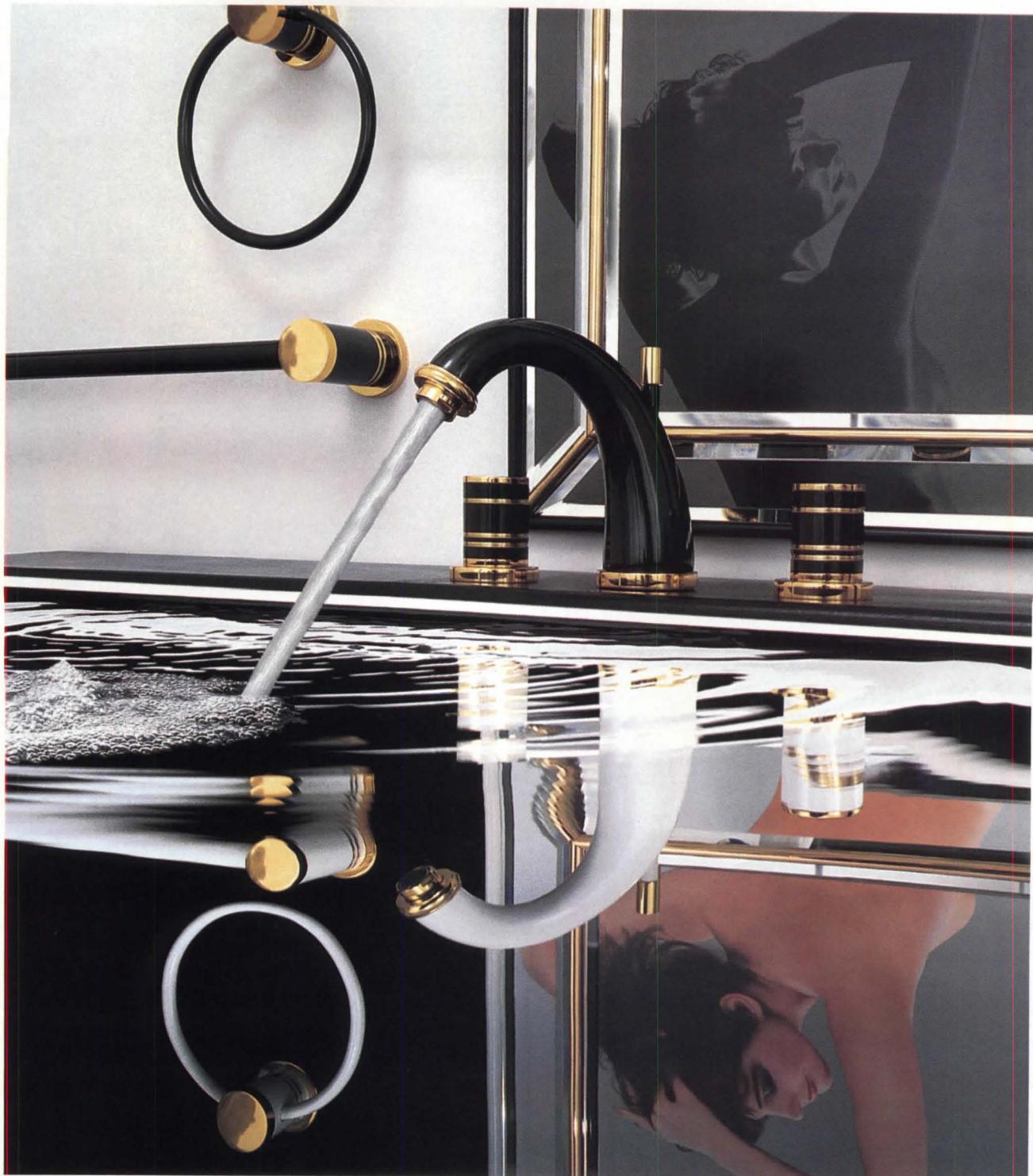
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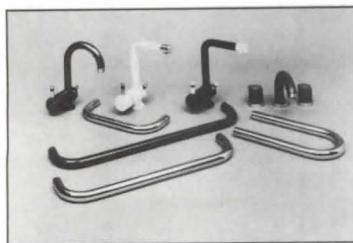
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#### Round-top windows

This manufacturer's line of pine-framed round-top windows has been extended to 32 standard sizes, including the *E-Z Tilt* double-hung units shown in this restored Renaissance Revival mansion. Residential products include double-hung and casement windows, and elliptical transom windows for terrace doors, available in all-wood and clad versions. Marvin Windows, Minneapolis.

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#### Italian fixtures

New faucets and towel bars have been added to this line of imported bath fixtures. Shown here are *Serie Forma* and *Serie C* faucets, all solid brass finished in baked enamel or chrome. A gunmetal finish, using a black chrome process, is available for *Serie Forma* faucets. House of Ceramics Inc., Port Chester, N.Y.

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#### Oven/microwave

This built-in double unit contains a full-size microcomputer-controlled microwave on top, with an electric self-cleaning thermal oven underneath. The 30-in.-wide oven features automatic sensors that halt the cooking process when the set level of temperature is reached. Doors are black glass. Whirlpool Corp., Benton Harbor, Mich.

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*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 70-79

Private Residence

Roger C. Ferri & Associates

**Pages 70-73**—Siding: Clear tongue and groove white cedar. Fascia: Copper. Operable windows: Marvin Windows. Glazing: PPG Industries (tempered insulating glass). Cellar access doors: Bilco Co. Lights (at entry): Visa Lighting. Trim paint: Pratt & Lambert.

**Pages 74-76**—Lathe and plaster: Gold Bond; installed by Bill Hoffman & Sons. Solid mahogany doors and architectural woodwork: custom by architect, fabricated by Dado Millwork. Hardware: Baldwin Hardware Mfg. Co. Standing lamps, sconces, table and andirons: custom, available through Roger Ferri. Al secco plaster staining: Craftsman Decorators Inc.

### Pages 80-85

Shope Residence

Shope Reno Wharton Associates

**Pages 80-81**—Cedar shingles: Blue Label. Wood and glass door: Morgan. Locksets: Baldwin Hardware Mfg. Co. Skylights: Andersen Corp.

**Page 82**—Candlesticks and andirons: custom by architect, fabricated by Solebury Forge. Drywall: Gold Bond.

**Page 83**—Leaded-glass windows: custom by Thomas Finsterwald. Wall fixtures: custom by Beamo. Kitchen sink: Elkay. Cabinets: designed and fabricated by architect. Hardware: Baldwin Hardware Mfg. Co.

**Page 84**—Wall heater: Electromode.

### Pages 86-93

Salasky/Sedel House

Bentley LaRosa Salasky, Design

**Pages 86-88**—Shingle panel siding: Shakertown Corp. Exterior insulation: SMI-Synergy Methods, Inc. Exterior wood doors: Nicolai. Locksets: Schlage Lock Co. Hinges: Stanley.

**Page 89-91**—Wood-framed windows and sliders: Andersen Corp. Intercom: Aiphone Corp. Tile: American Olean Tile Co. Pavers: Interlock.

**Pages 92-93**—Woodwork: custom by architect, fabricated by Premier Millwork & Lumber Co. Wood doors: Morgan. Paint: Benjamin Moore & Co.

### Pages 94-97

Scribner Doublehouse

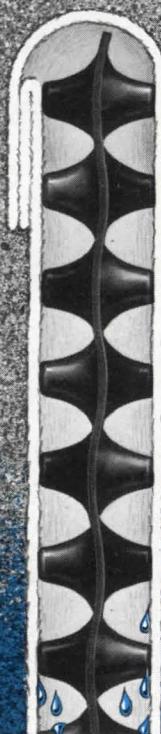
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**Pages 94-95**—Downspouts: Continued on page 214

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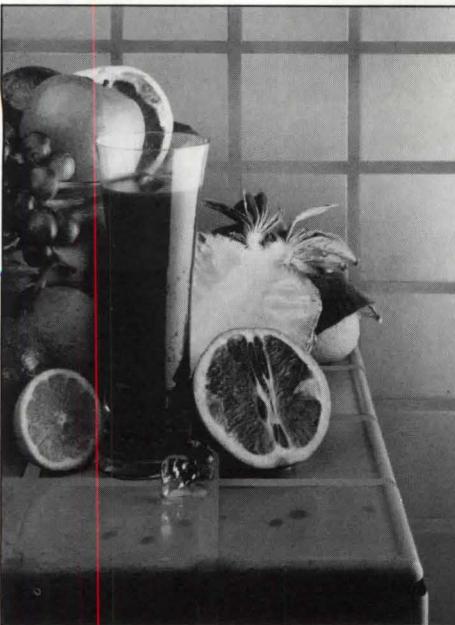
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*Continued from page 212*

Plastmo. Sliding glass doors, casement windows: Northwest Aluminum Products.

**Pages 96-97**—Semi-transparent stain: Olympic. Latex enamel: Rudd Paints. Laminate: Formica. Hardboard flooring: Masonite. Tile flooring: Armstrong; Azrock. Cabinets and architectural woodwork: custom by architects, fabricated by Kevin Cottongim.

**Pages 98-103**

Mahoney Residence

Peter Forbes and Associates

**Pages 98-101**—Fiberglass shingle roof: GAF (Timberline). Exterior stains: Samuel Cabot Inc. (shingles: bleaching oil stain; decking: semi-transparent stain). Fixed windows: A. H. Leeming & Sons. Awning windows: Weather Shield Mfg. Inc. Flagpole: P. L. P. Composite Technologies. Exterior doors: Morgan.

**Pages 102-103**—Closed-loop, earth-to-air heat pump: Megatech Corp. Skim-coat plaster: U. S. G.

Woodstove: Vermont Castings.

Granite flooring: Barre Granite.

Counters: Formica. Cabinets and architectural woodwork: custom by architects, fabricated by Fisher & Rocha. Hinges: Blum. Pulls: Stanley. Windsor chairs: Shilling. Refrigerator: Sub-Zero. Paints: Benjamin Moore & Co. Stove: Jenn-Air. Sink, faucet: Elkay. Track lighting fixtures: Edison Price. Recessed fixtures: Lightolier. Wood doors: Morgan. Brushed-aluminum locksets: Corbin.

**Pages 104-107**

Hansen Residence

Hammond Beeby and Babka

**Page 104**—Windows: Marvin. Wood and glass doors: Keweenaw Wood Designs. Hardware: Baldwin Hardware Mfg. Co.

**Pages 108-113**

O'Herlihy House

Lorcan O'Herlihy

**Page 108**—Birch-framed windows, doors: custom by architect.

Locksets: Baldwin Hardware Mfg. Co. Hinges: Hagar.

**Page 113**—Tile floor: Saltillo Mexican Tile.

**Pages 114-121**

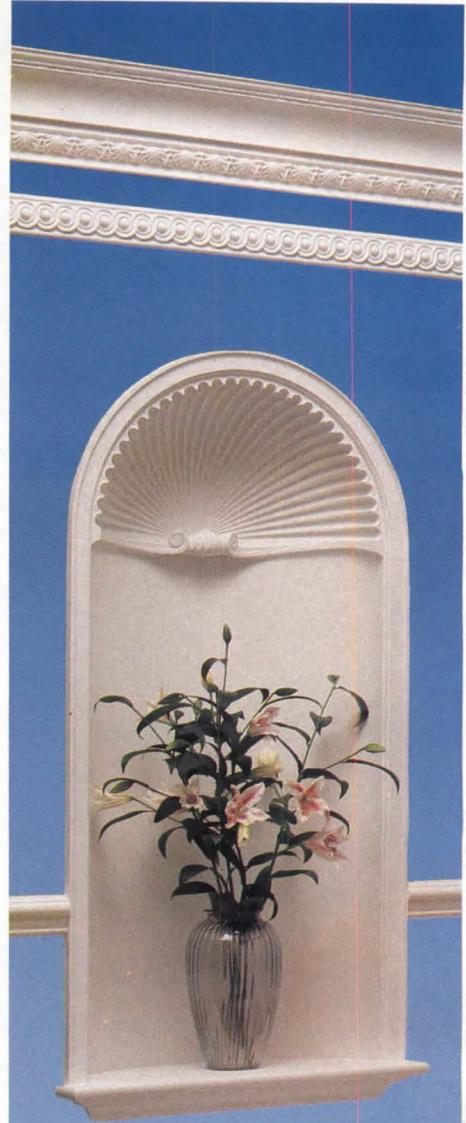
Schwartz/Fiekowsky Residence

Schwartz/Silver Architects

**Pages 114-117**—Exterior wall systems: Sto Industries, Inc.

Membrane roofing: American Roofing Co. Perforated and sheet aluminum pyramid, gutters and leaders: hand-formed by Chatham Steel and Alloy. Skylight: Wasco (Skydome). Wood windows: Marvin. Glass block: Pittsburgh-Corning.

**Page 120**—Wood doors (throughout): custom. Butt hinges: Stanley. Locksets: Jado. Paints: Benjamin Moore & Co. (Eggshell White). Laminate: Formica (Colorcore). Kitchen appliances: Admiral. Maple flooring: Chickapee. Polyurethane varnish: Benjamin Moore & Co. Stainless steel dining table: E. H. Allen & Co. Lighting (interior and exterior): IPI (Leucos Collection).



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**Pages 122-127**  
Roger Herman Residence  
Frederick Fisher, Architect  
**Page 123**—Aluminum-framed sliders and doors: Page. Skylight: Bristolite.

**Pages 128-133**  
Private Residence, Connecticut  
Tigerman, Fugman, McCurry Architects  
**Pages 128-131**—Paints: Pratt & Lambert (throughout). Columns: Hartman-Sanders. Shingle roofing: GAF. Outdoor lighting fixtures: Kim. Wood doors: Morgan. Locksets: Schlage. Garage door: Overhead Door Co. Windows: Marvin.  
**Pages 132-133**—Cabinets and architectural woodwork: custom, fabricated by Arthur Deacon & Son, Inc. Decorative hardware: Ironmonger. Floor tile: Fiandre Ceramic Granite. Track, recessed, and pendant lighting: Lightolier. Refrigerator: Sub-Zero. Stove: Jenn-Air. Backsplash tile: American Olean. Switch plates: Leviton. Radiators: Burnham.

**Pages 134-139**  
Pardo House  
Smith-Miller + Hawkinson, Architects  
**Pages 134-137**—Exterior stain: Samuel Cabot Inc. Wood and glass doors: Morgan. Locksets: Schlage. Hinges: Stanley. Windows: Andersen Corp. Shingle roofing: Bird Incorporated. Leaders and gutters: custom. Outdoor lighting: mcPhilben. Skylight: Wasco.  
**Page 138**—Drywall: U. S. G. Paint: Benjamin Moore & Co. Recessed downlights: Edison Price; Lightolier. Rugs: *Task System*, custom by architects for V'Soske. Screen: The Shoji Workshop. Cabinets and architectural woodwork: Materials Design Workshop. Railings: custom by architects, fabricated by Artisan Associates. (center) Chair: Charles Renie Mackintosh design by Palazzetti. LeCorbusier *Le Gran Comfort* chair by Palazzetti. Dining table: Scandinavian Design. Seating: *Dessau Chairs* by Images of America. Flooring: Clear maple. Rietveld furniture fabricated by Anthony Scott and Trefflé LaFlèche.

**Pages 140-147**  
Bjornson House/Studio  
Arata Isozaki & Associates  
**Pages 141-142**—Tempered-glass skylights: U. S. Skylight. Aluminum-framed doors and windows: custom by architect, fabricated by Metal Window Corp. Lever handles: Normbau Inc. Fountain/sculpture: Klaus Rinka. Plastic fence panels: Imported from Japan by Solters Plastics. Gate pulls: Baldwin Hardware Mfg. Intercom/telephone system: Business Com. Security: Westec.  
**Pages 144-147**—Paint: Sinclair. Fluorescent fixtures: custom by owner, fabricated by Prudential Lighting Mfg. Dining table: designed by Klaus Rinka, fabricated by Ronald Bennett. Teak folding chairs: Schröder Mobiles Inc. Occasional chair: designed by Arata Isozaki for SunarHauserman.



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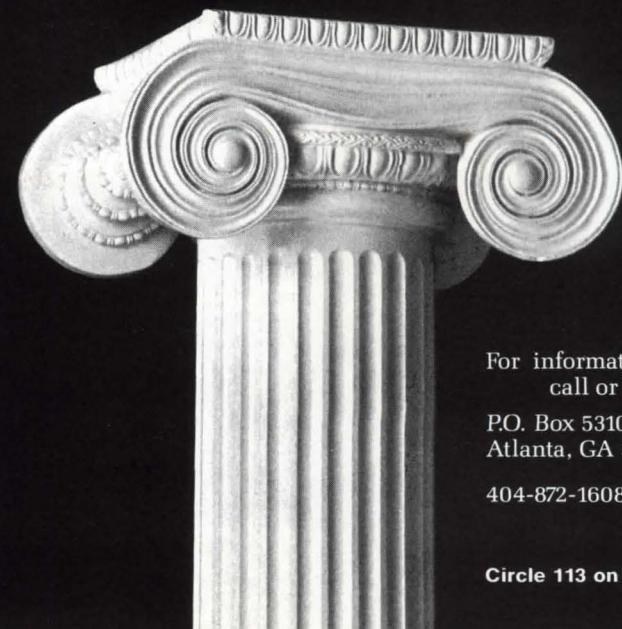
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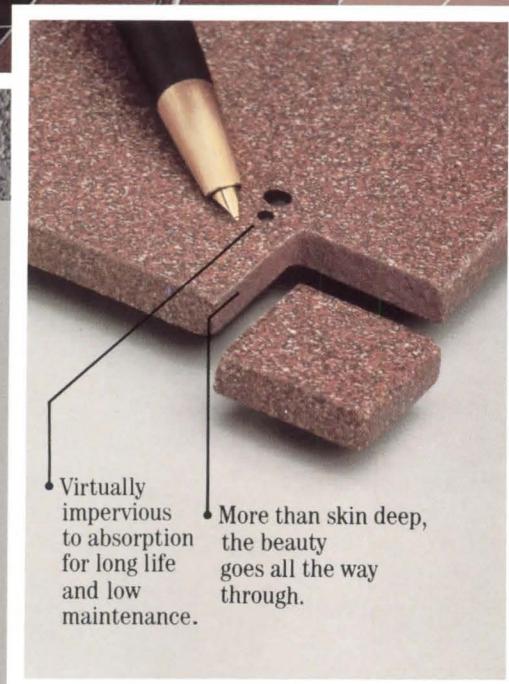
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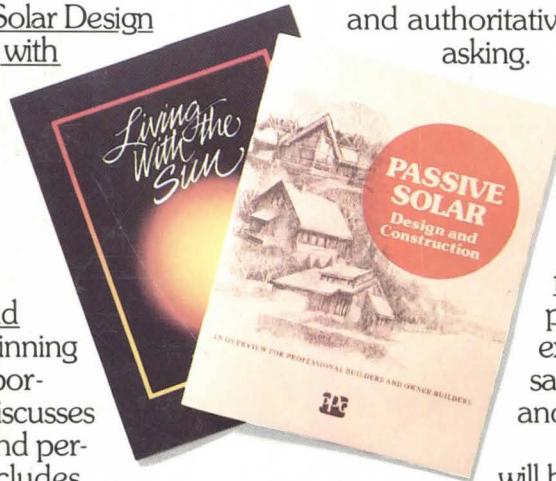
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