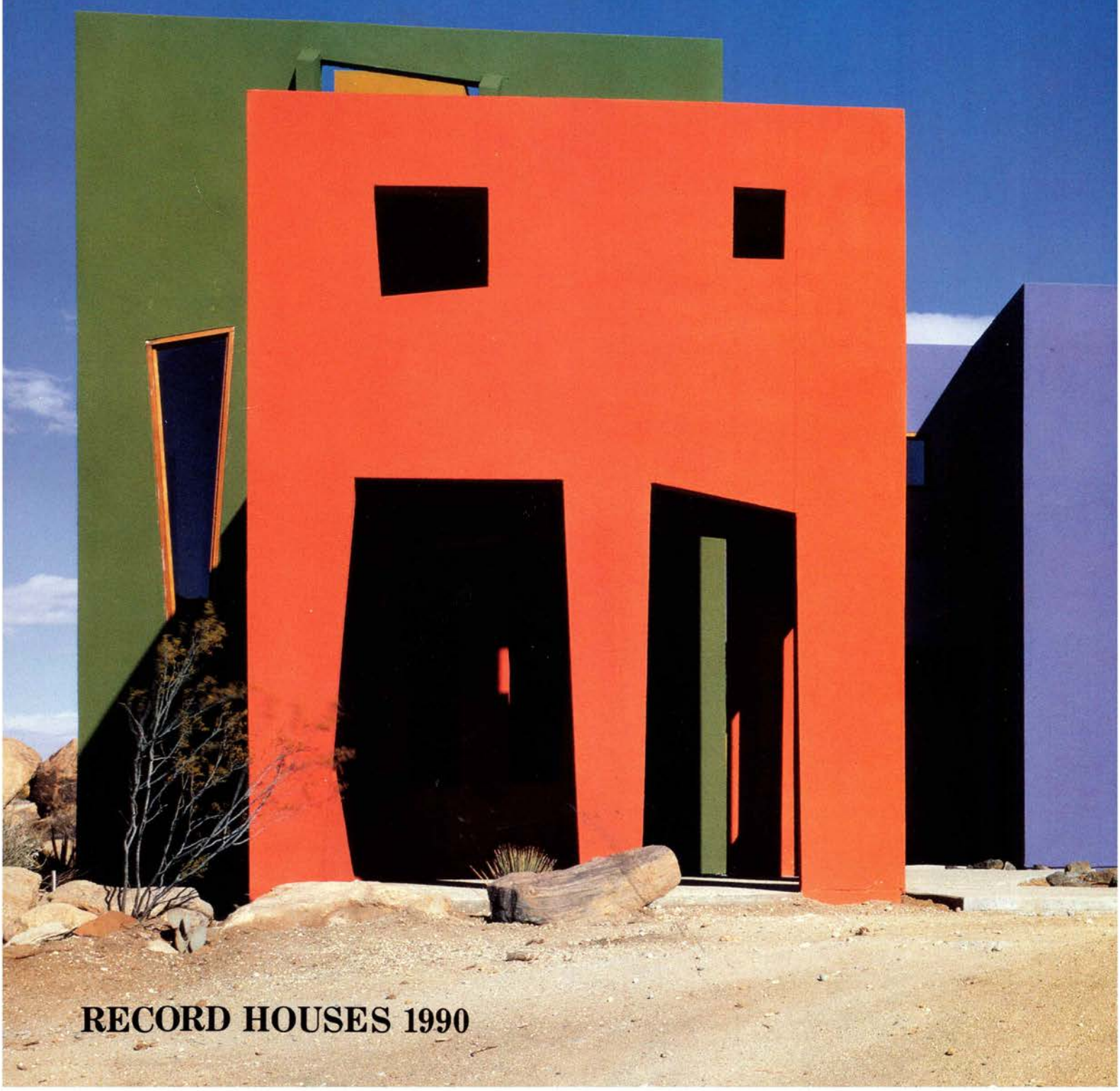
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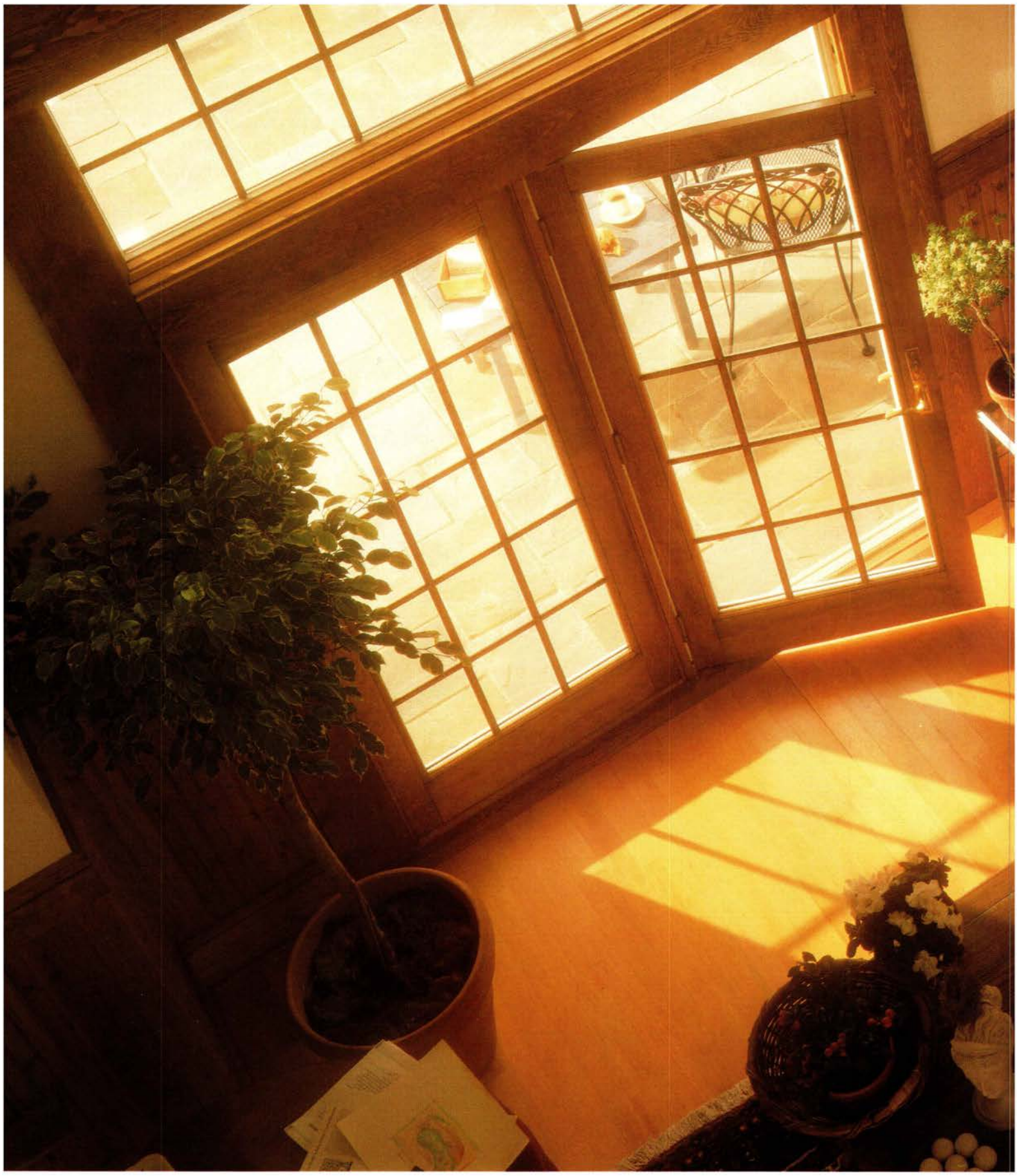
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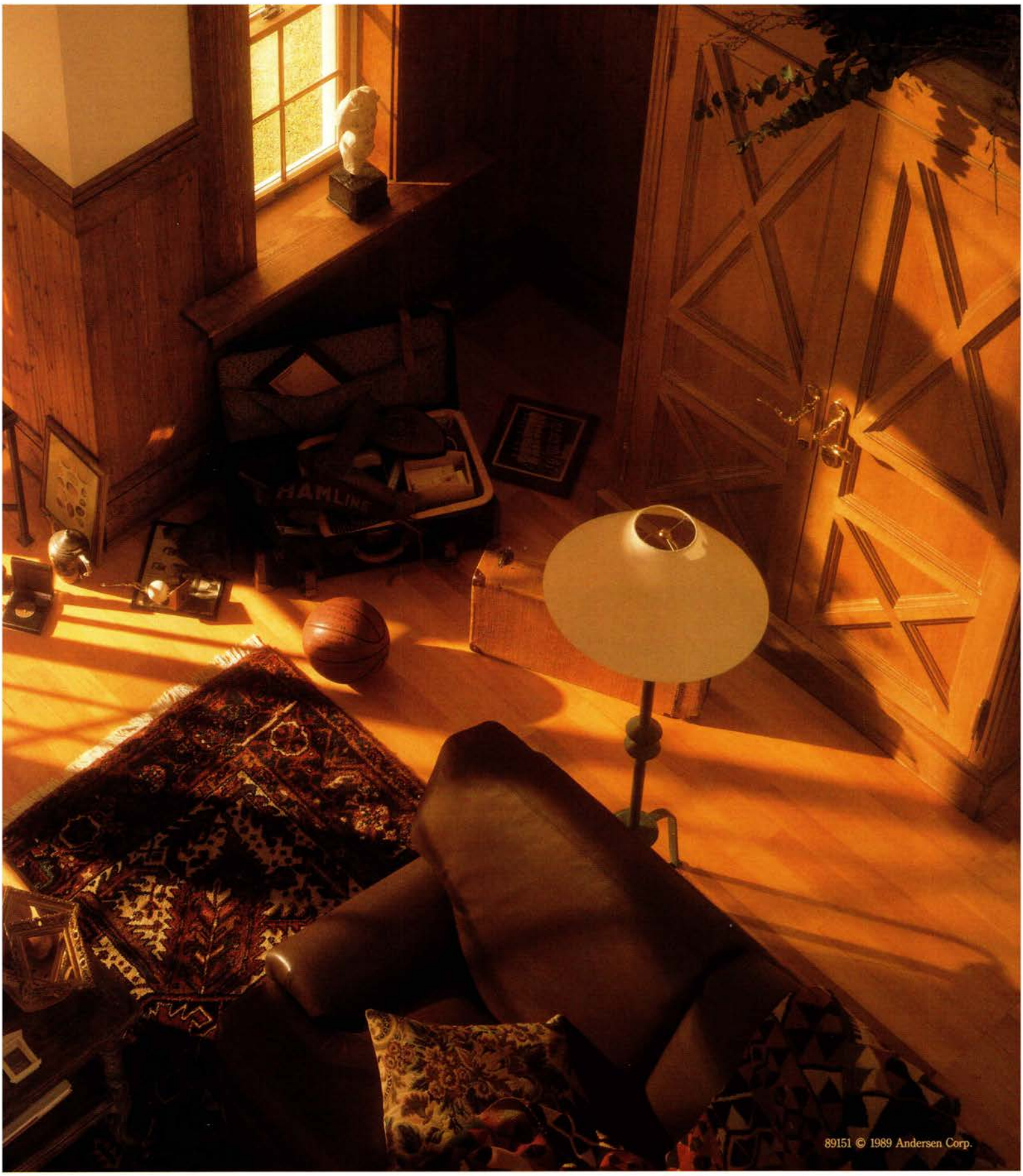
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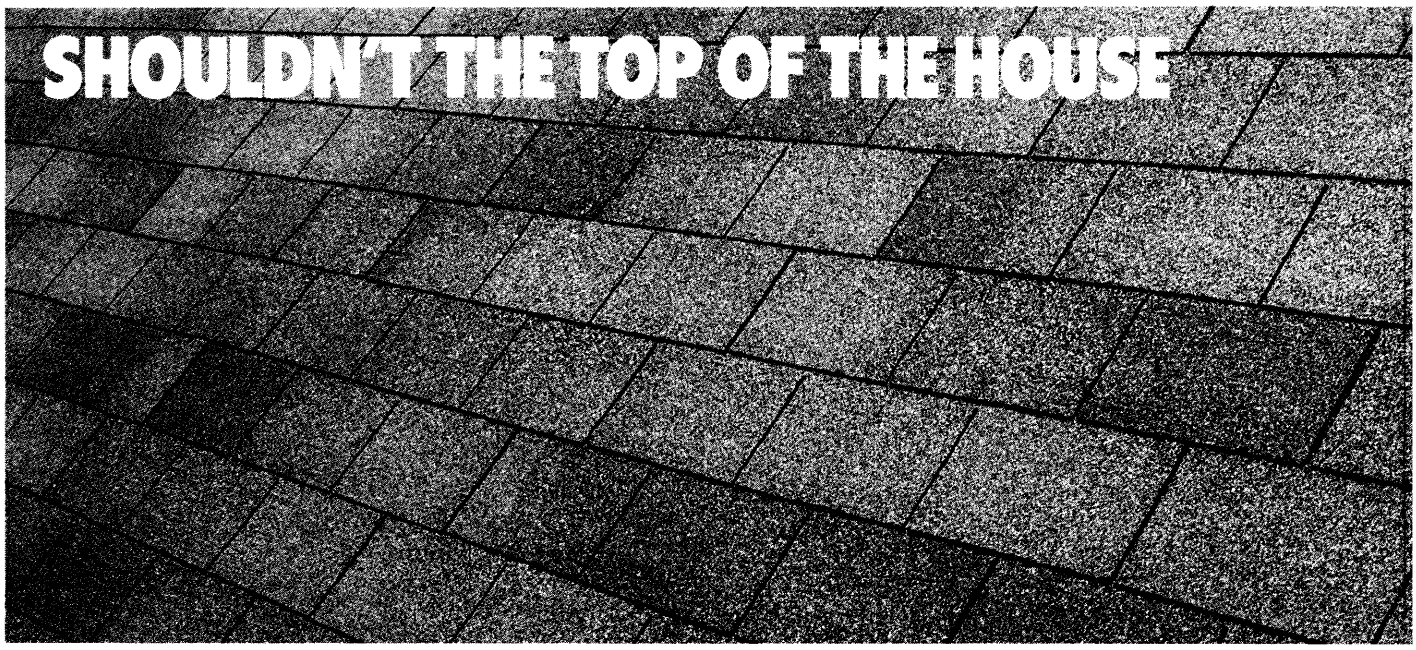
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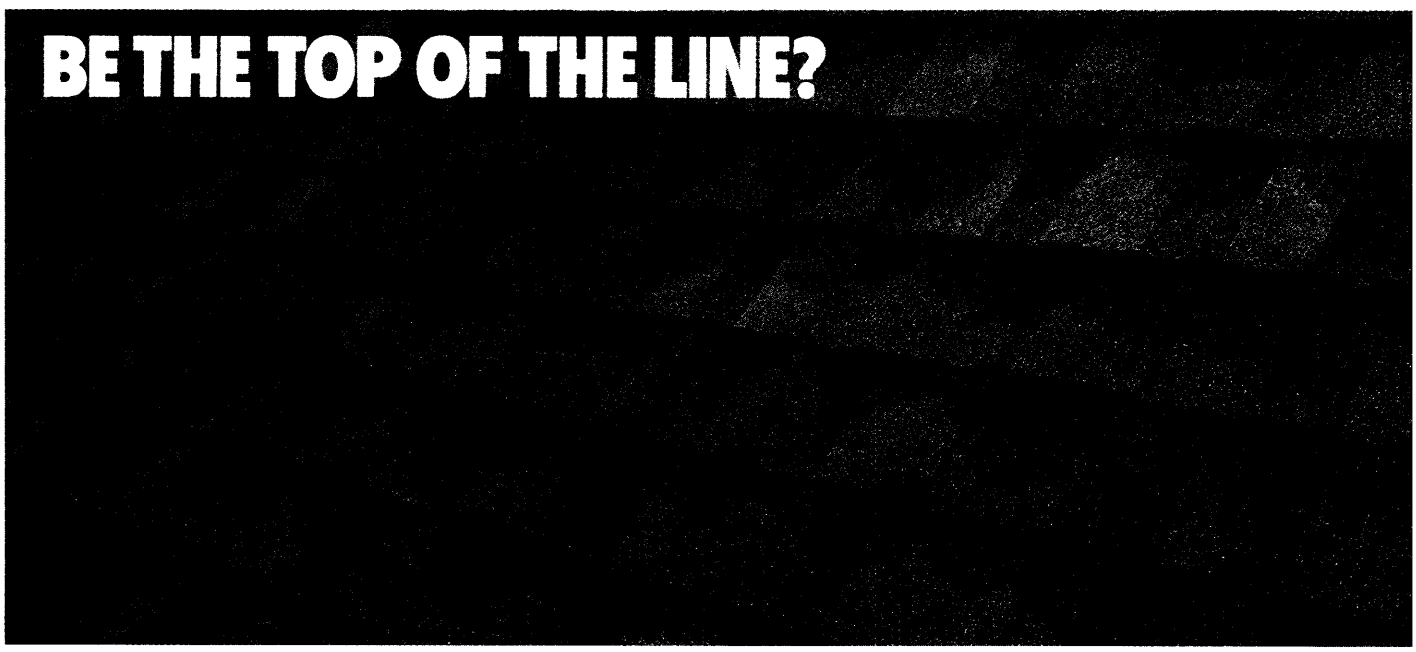
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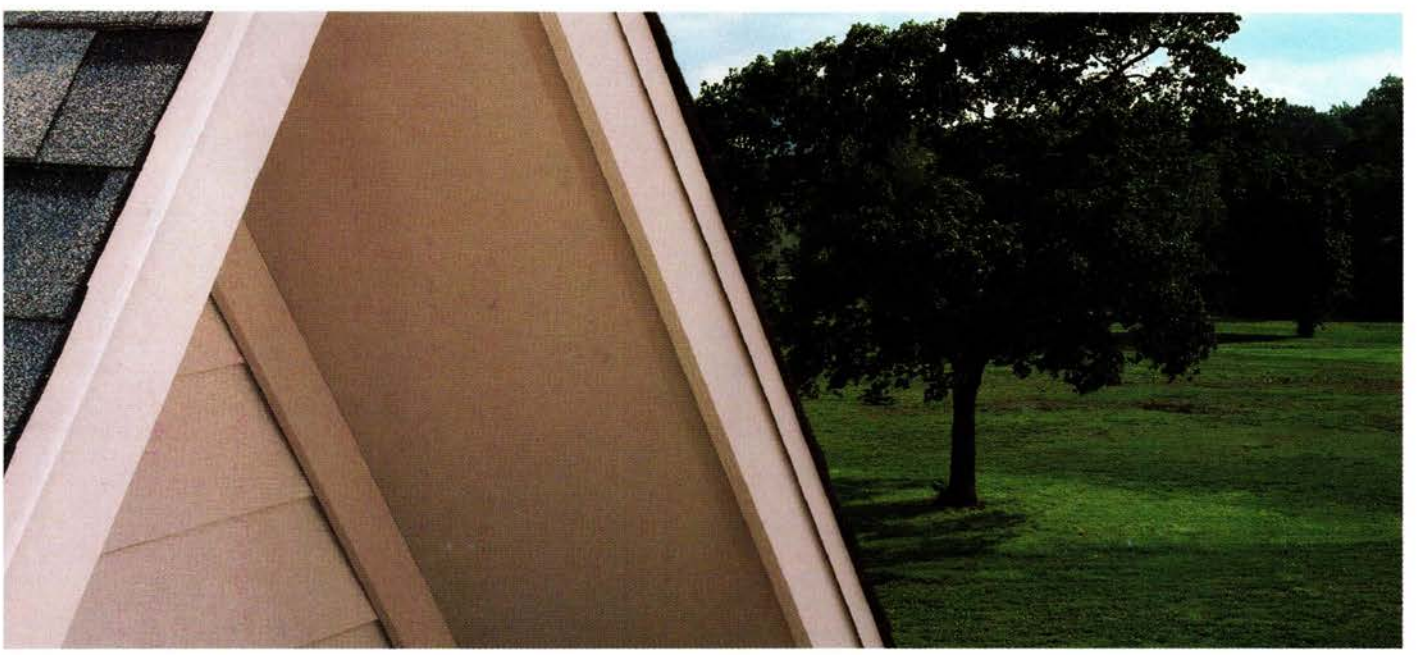
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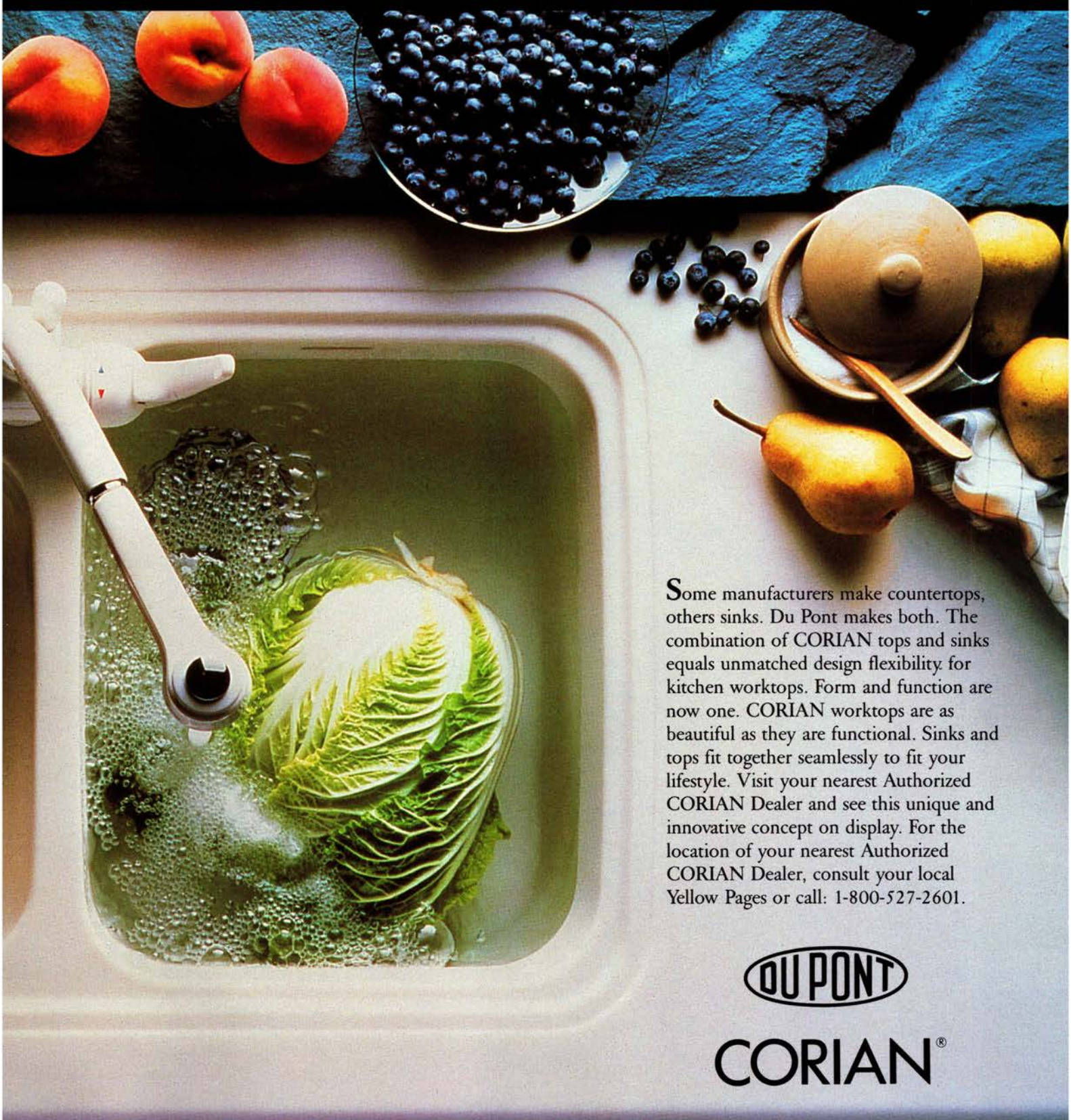
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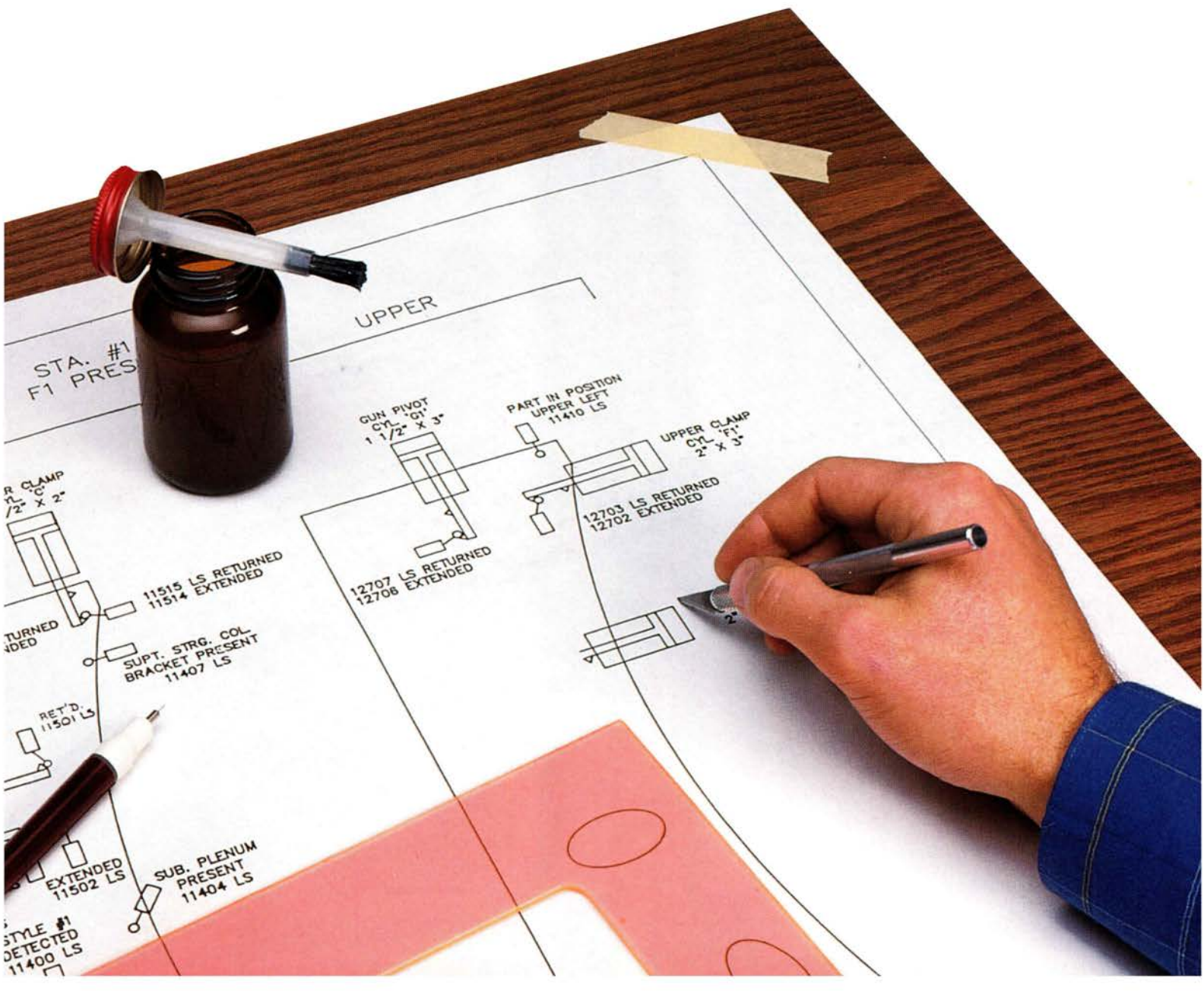
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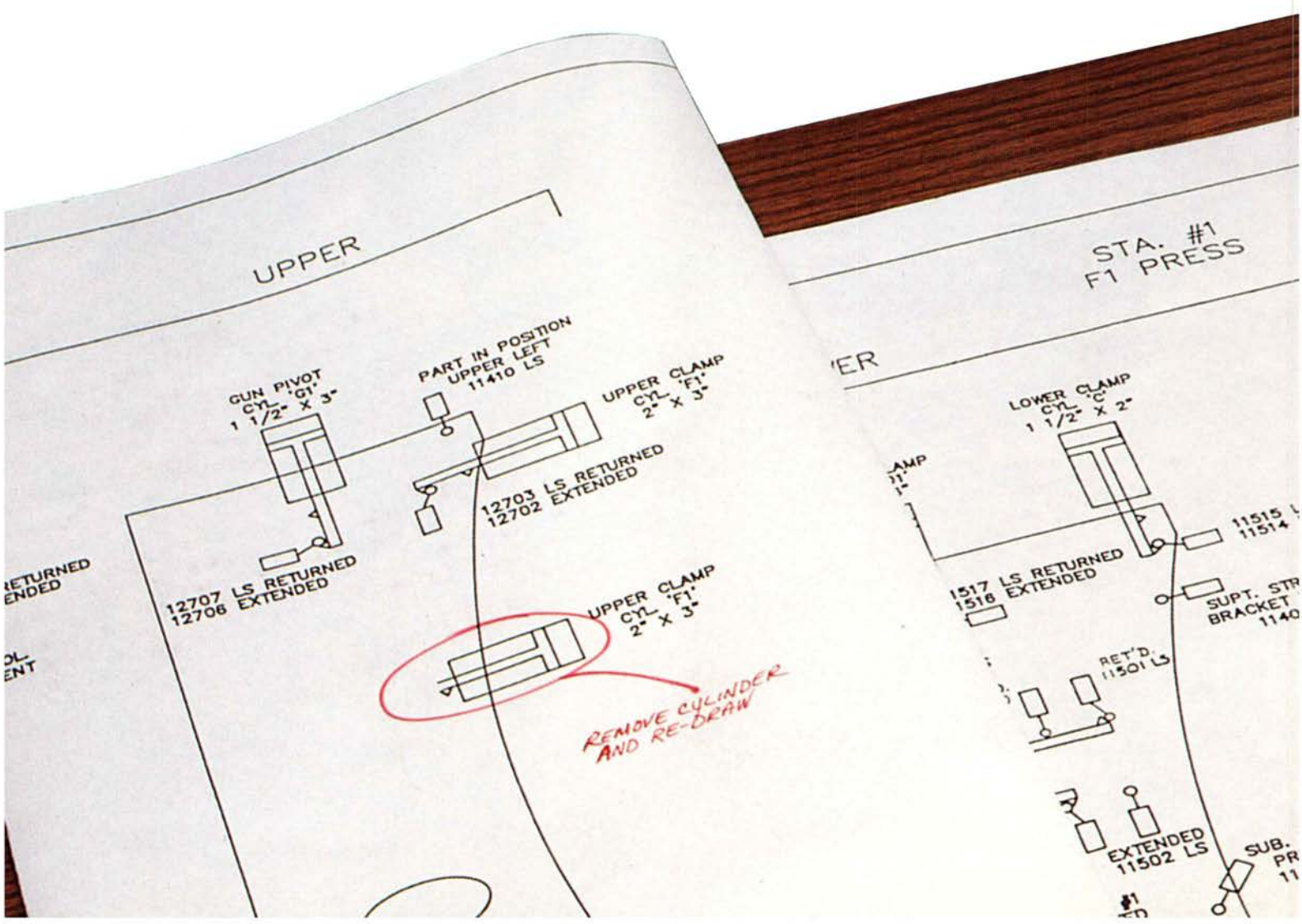
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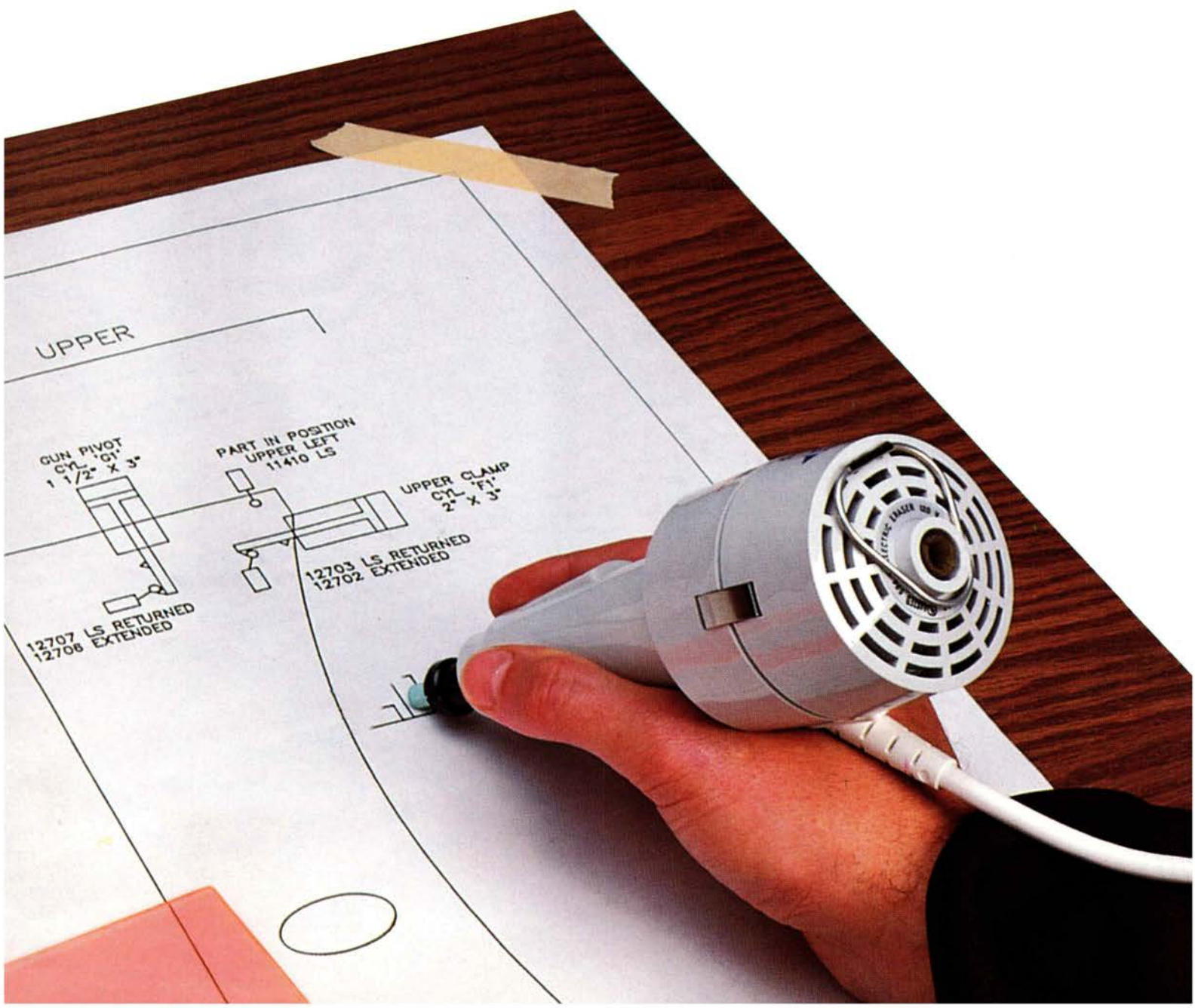


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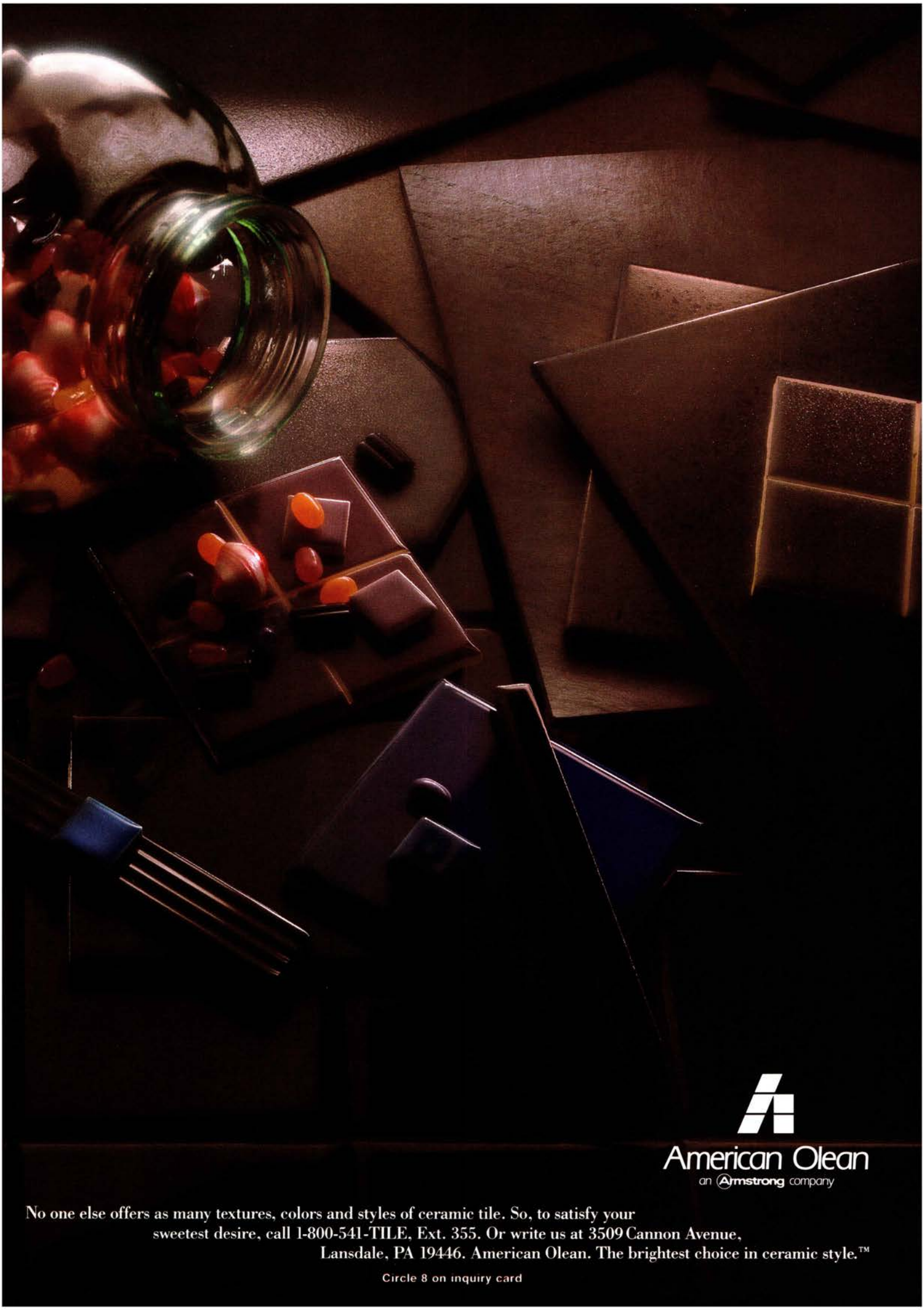
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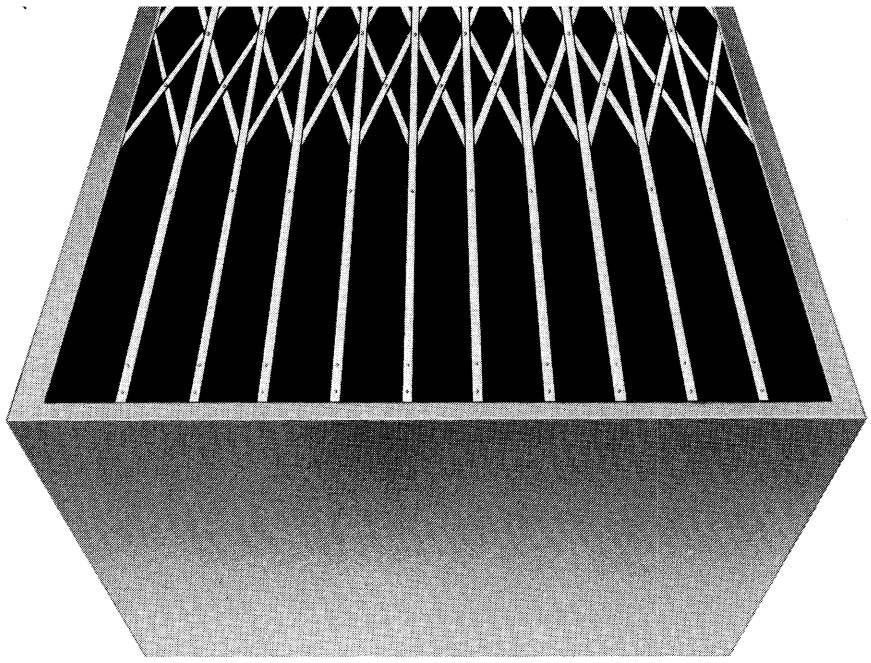
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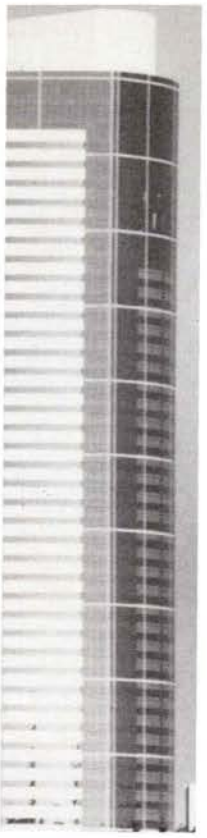
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Coming in the May '90 issue...

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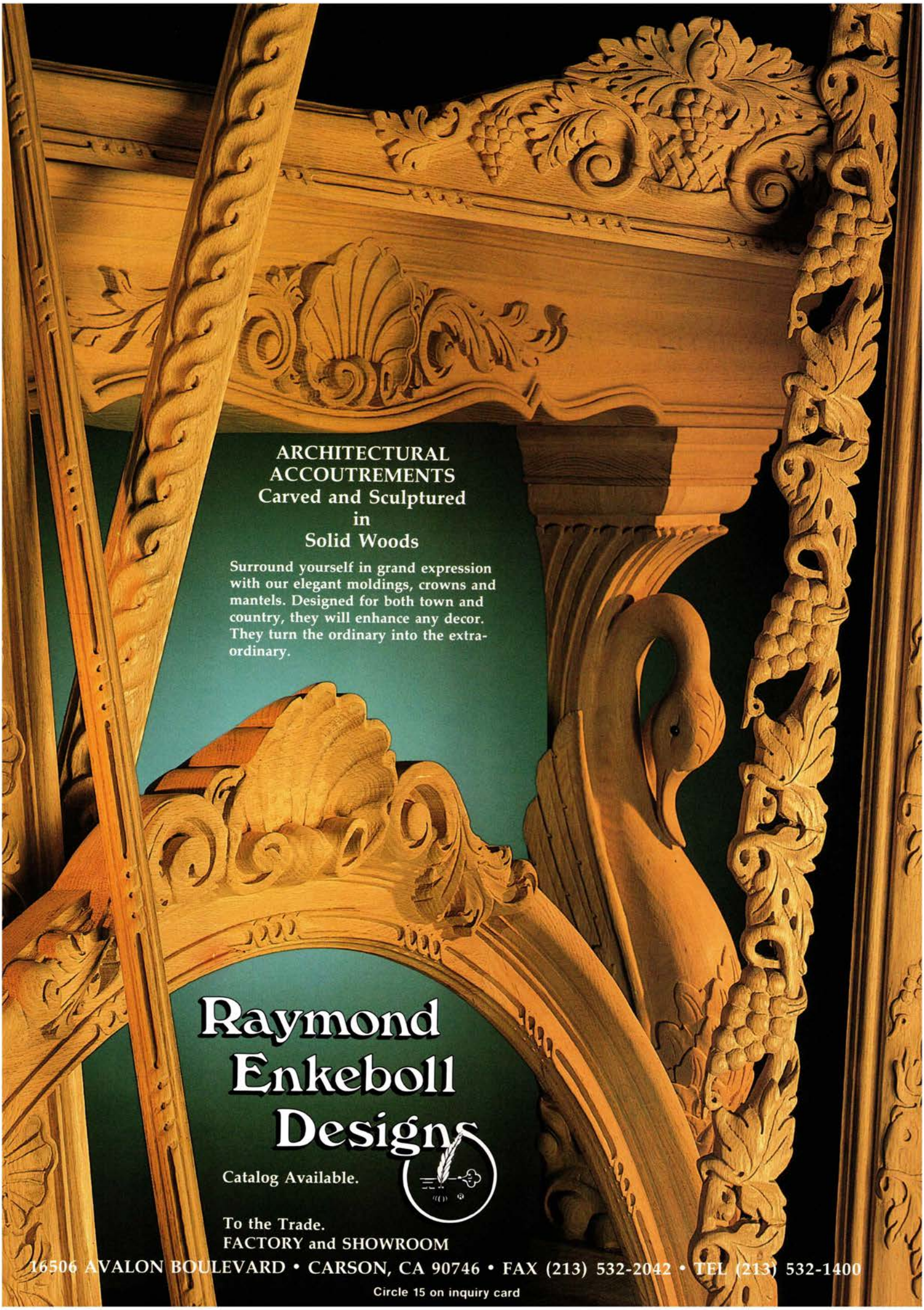
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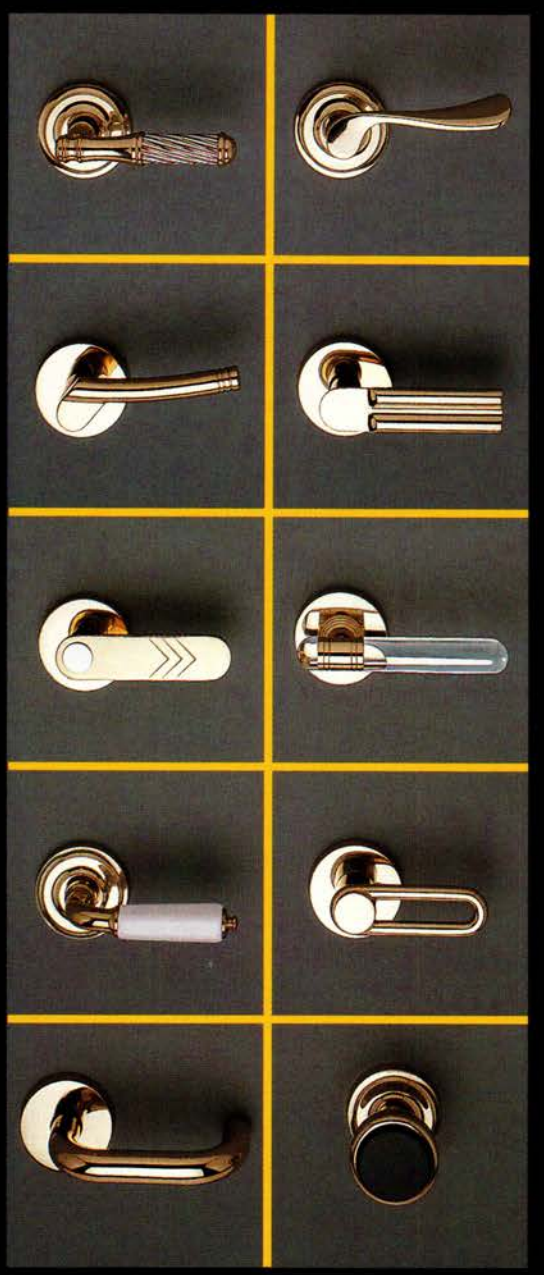
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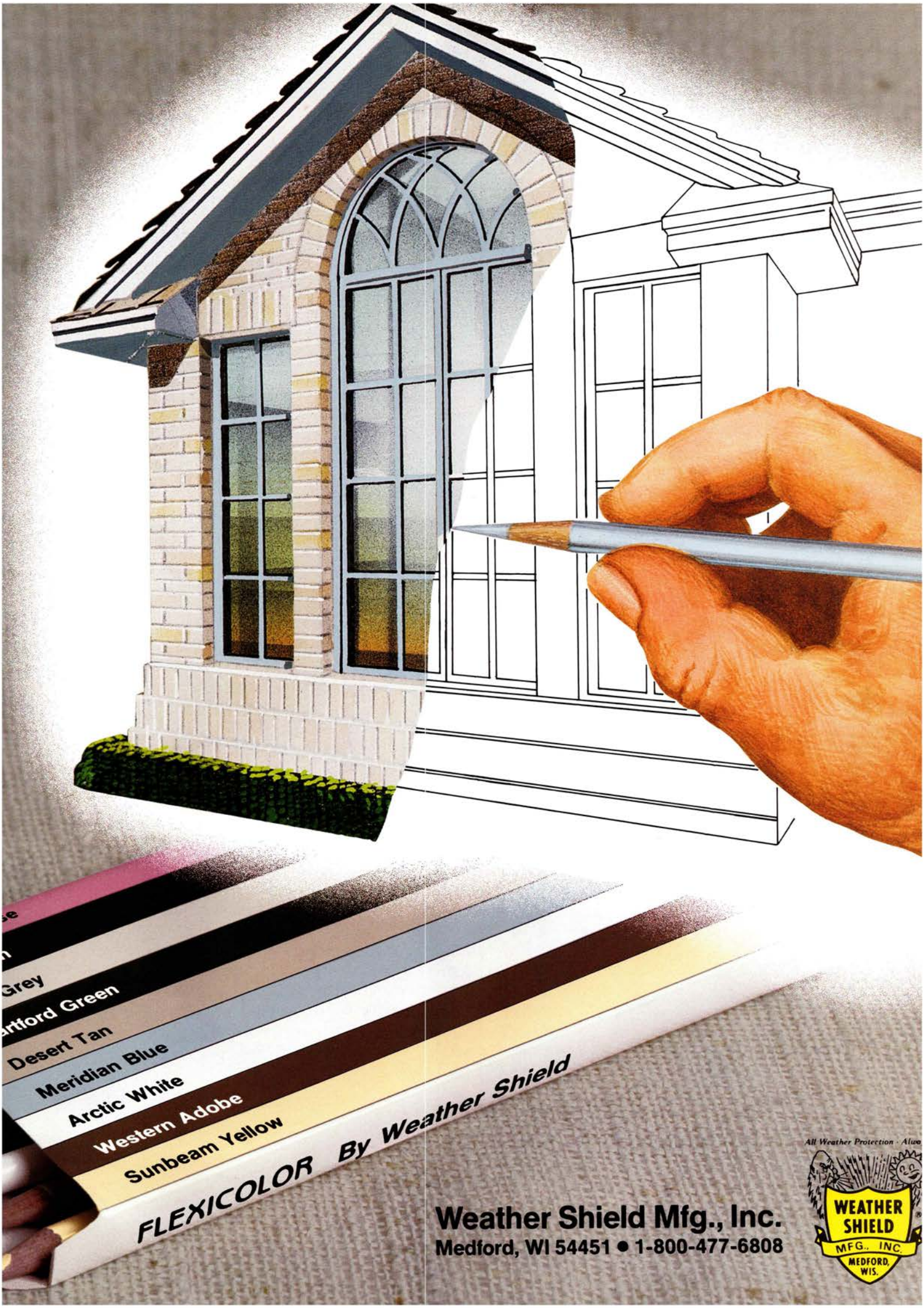
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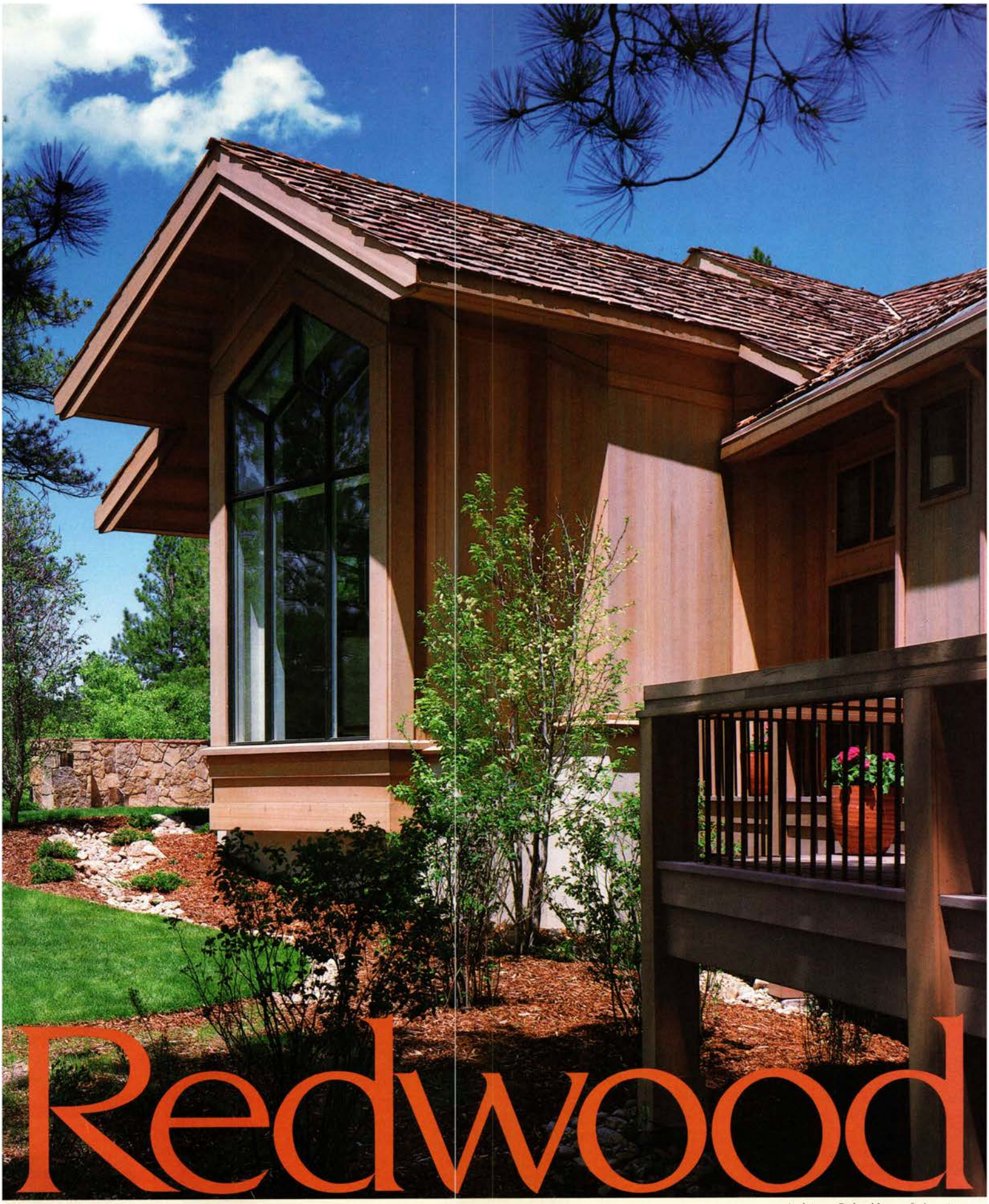
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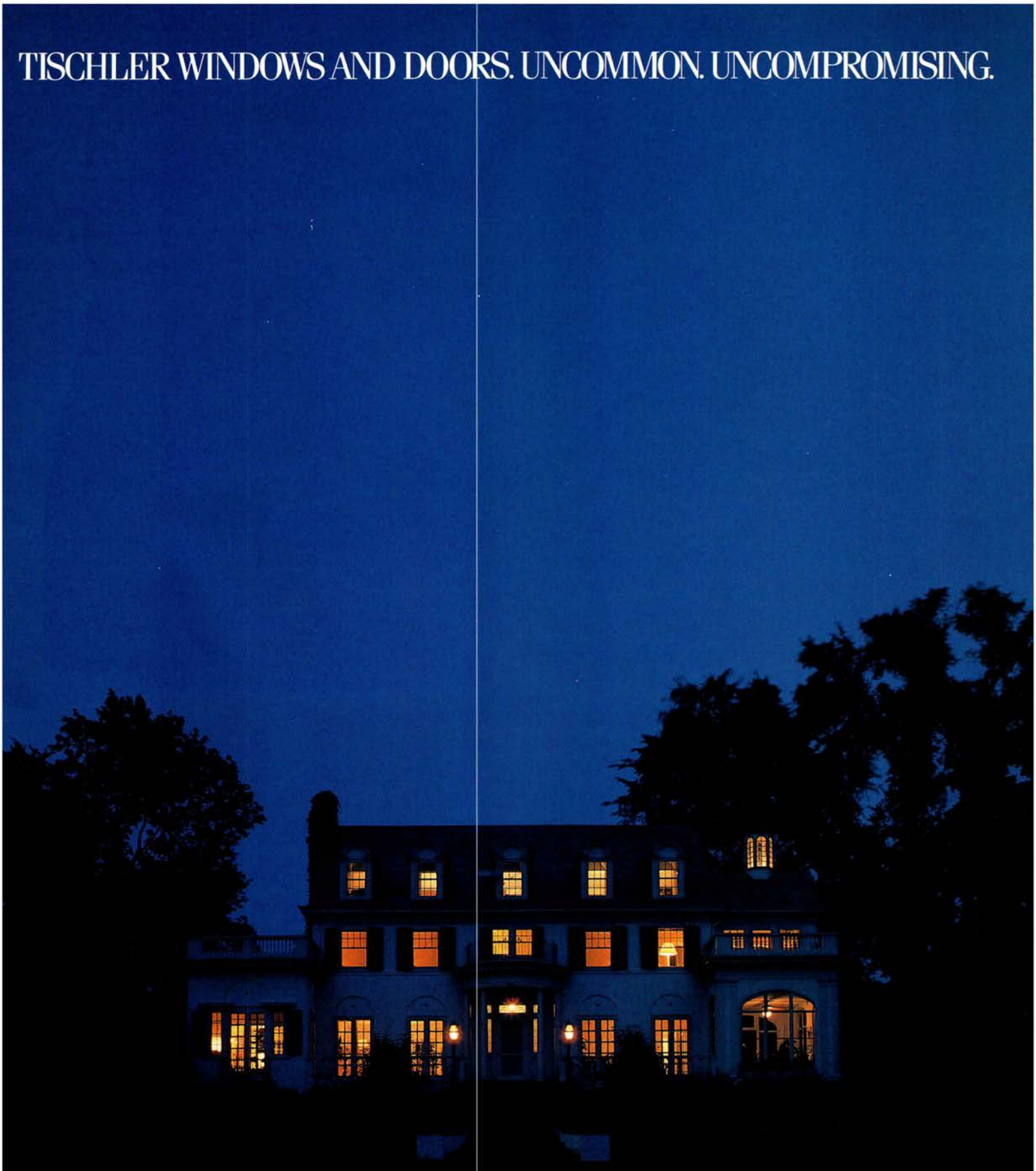
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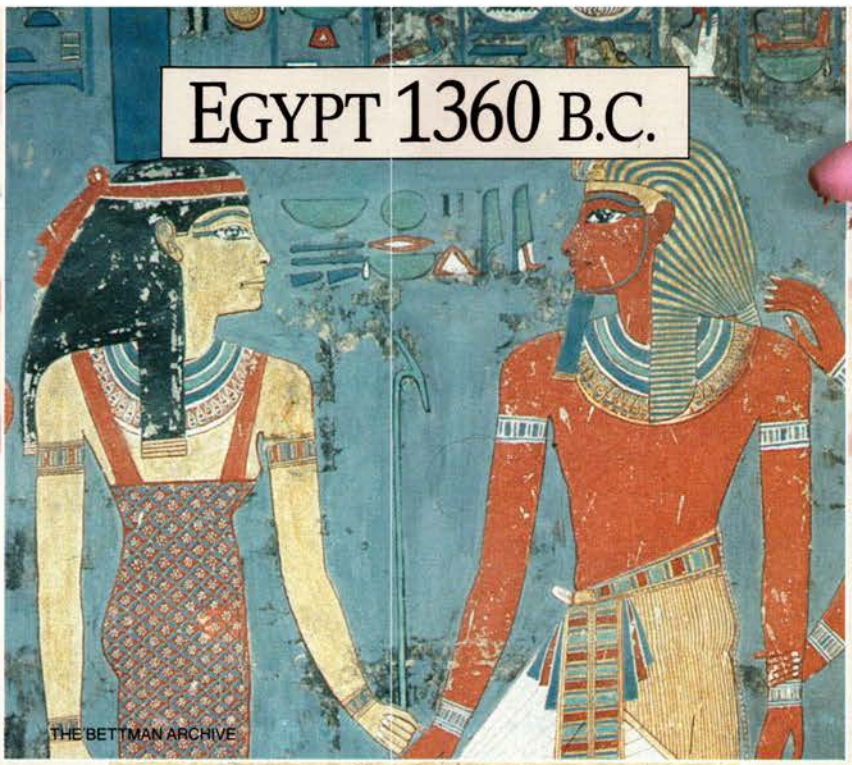
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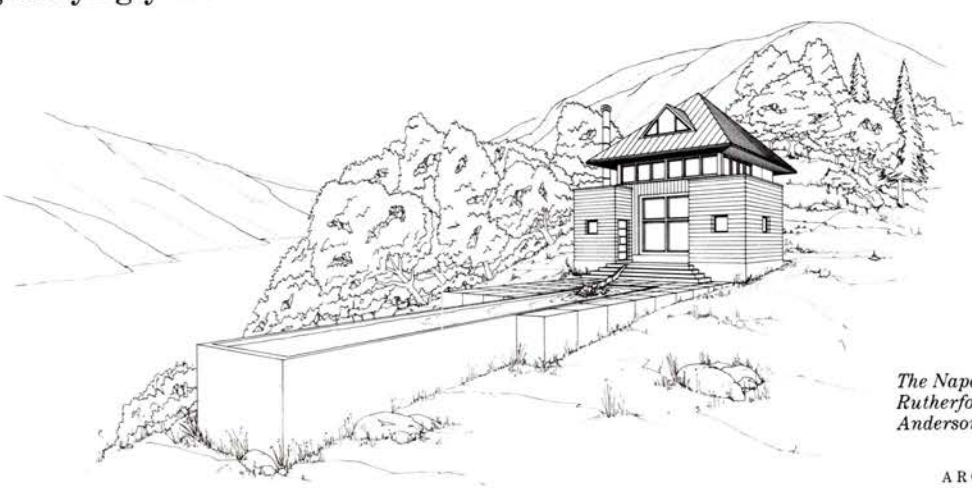
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RECORD HOUSES 1990

Back in December, I received a letter from a well-known New York City architect expressing disappointment that the editors did not select one of his residential works—a house in the Hamptons—for the 1990 issue of RECORD HOUSES. He wondered about our selection criteria. In my response I indicated that "putting together an issue of RECORD HOUSES is not simply a matter of choosing the 12 best projects we receive. If we did that, the issue might consist solely of neo-Shingle Style houses on waterfront sites in New England or eastern Long Island, together with a few architectural idiosyncracies from [dare I say it] Southern California. In order to present our readers with a more balanced view of residential design, we must take into account the value of geographical distribution. We also deliberately attempt to include both well-known and lesser-known architects in the issue." Though the architect's reply was highly sympathetic to the editors' dilemma, he did have a parting shot. "Geographical representation has *nothing* to do with quality," he wrote, "and it may be that the 12 best houses *are* all in the same area . . . even California."

Perhaps, but we still opt for diversity, much the way a good college limits the number of students it accepts from any one high school. That said, this year's dozen premiated houses do include a Southern California iconoclast—the startlingly original Mojave Desert retreat, designed by Josh Schweitzer, that graces our cover—and a house in the Hamptons—Lee Skolnick's imaginative transformation of an undistinguished beach cottage. The 10 remaining houses deliberately range all over the map, from South Carolina's peaceful Low Country and Houston's Buffalo Bayou to far denser residential quarters in Chicago and Kumamoto, Japan. In between there are weekend houses, by well-known and lesser-known architects, on the Illinois prairie, along the Northern California coast, and in Door County, Wisconsin, together with year-round residences in the Colorado Rockies, the Napa Valley, and Arizona's Sonoran Desert. Whether or not they are the 12 best individual houses RECORD's editors viewed this year is open to debate; taken together, though, they make up a gratifyingly well-rounded Class of 1990. **PAUL M. SACHNER**



The Napa House
Rutherford, California
Anderson/Schwartz Architects

Hamptons Style

Suzanne Slesin and Michael Steinberg describe how Lee Skolnick transformed their prosaic cottage into a work of architecture.



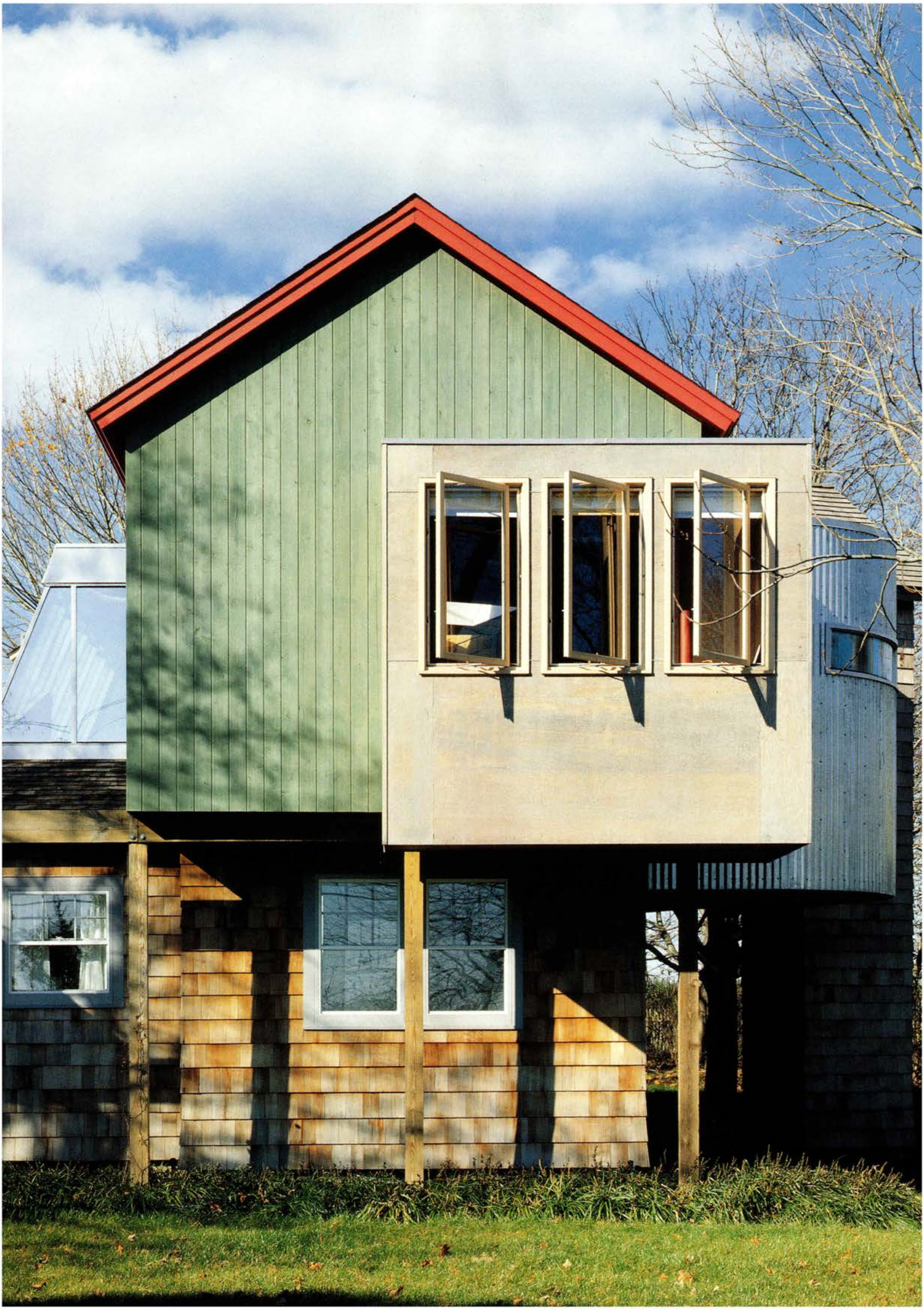
Do you want to go from an unassuming, nearly invisible 1,000-square-foot cottage, hardly ever noticed by anyone, to an attention-grabbing, rubberneck-accident-causing, 2,500-square-foot architectural presence? We did. Here's how.

Fifteen years ago, we purchased a simple shingled saltbox set amid tall trees in Bridgehampton, New York. Originally built in the mid 1930s as a tractor shed or as housing for migrant field hands, depending on which local farmer you spoke to, the one-story building sat on slightly over an acre just under half a mile from the Atlantic. A late '60s renovation had added a third bedroom to the rear of the original house along with some skylights over the center of the living room.

Soon after our acquisition, we began our own modest program of renovations and additions. We re-tiled the bathrooms and removed unsightly insulation from the living-room ceiling, ensuring that winter visits would be severely curtailed. Outside, we took off some fake shutters, giving the cottage an even starker look, and changed the trim color from white to gray-green. Over the next few years, we added a rear wood deck and built a swimming pool at the far end of the property, out of sight of the house and reached by a narrow path through a thicket of raspberry bushes. We planted two small outbuildings, purchased ready-made from a local nursery, between the house and pool. One sheltered pool machinery and a washing machine and was perhaps the only freestanding laundry room in the Hamptons; the other was a playhouse built for a new addition to the family, our son Jake.

Four years later, with the arrival of our second child, Lucie, the house reached its habitable limits. We didn't have enough room for grandmothers or babysitters, friends or Nintendos. We faced a choice: move to a bigger house or, dare we say it, renovate. We launched a two-fold campaign, simultaneously looking at big old houses for sale and interviewing architects. However, we soon realized how attached we were to our house and its setting, and we decided to stay put and try to expand the place without losing the qualities that made it endearing.

One day, Barbara Toll, a friend and art dealer who has a house in the sleepy old seaport of Sag Harbor, six miles up the



road, called to say that she had seen a project which she felt would interest us. We took a ride over to look at the place in question. A tiny undistinguished saltbox had been transformed into a spacious house and studio for its artist/owner. In a witty architectural sleight of hand, the original house was preserved intact, but had doubled in size. We called the architect, Lee Skolnick, and made an appointment to see him.

One of the first things that impressed us about Lee was that he lived in a house even more cramped than ours. A second point in his favor was the fact that we did not know him. As a couple who both work in the design industry, and who number many architects and designers among our friends, we had long ago reached the decision not to work with anyone with whom we were personally involved. Residential design is notorious as a graveyard for both professional and personal relationships.

Two of our initial mandates were to keep the house small-scaled in proportion to the site and to preserve the old trees that made our piece of property unique. An especially appealing feature of the older farmhouses we had looked at was the notion of going upstairs. We quickly agreed with Lee that a vertical expansion would be more satisfactory than a horizontal one. Going up also held out the possibility of an ocean view. And we wanted the children's bedrooms to be close to ours.

Expanding the kitchen, winterizing, and enlarging the main-floor living space were also part of the plan. To get a better mutual understanding of the look we were after, we visited a number of Lee's completed projects. We agreed on certain things we liked: modest vernacular building types, unpretentious industrial materials, strong colors, innovative combinations of simple shapes, and the work of Frank Gehry.

But despite our extensive discussions, we both were intrigued and happily surprised at Lee's proposal. Fortunately, Lee and his associate Robert Sollinger had had the foresight to present their ideas in model form. The house, now completed, is essentially the same as the model. The footprint and materials of our original house have been preserved on the ground floor, while a collection of seemingly independent structures has been superimposed as the second floor. Each individual "house" encompasses a bedroom—a green barnlike building trimmed in red for Jake, a shingled shed for Lucie, and a marine plywood- and copper-clad structure for us. The children's bedrooms are connected to the master bedroom and bathroom by a catwalk. The interior walls of each of the structures are finished with the exterior materials, creating the illusion of looking up at a village street. Outdoor lighting, weatherproof outlets, and interior windows are additional elements of architectural wit.

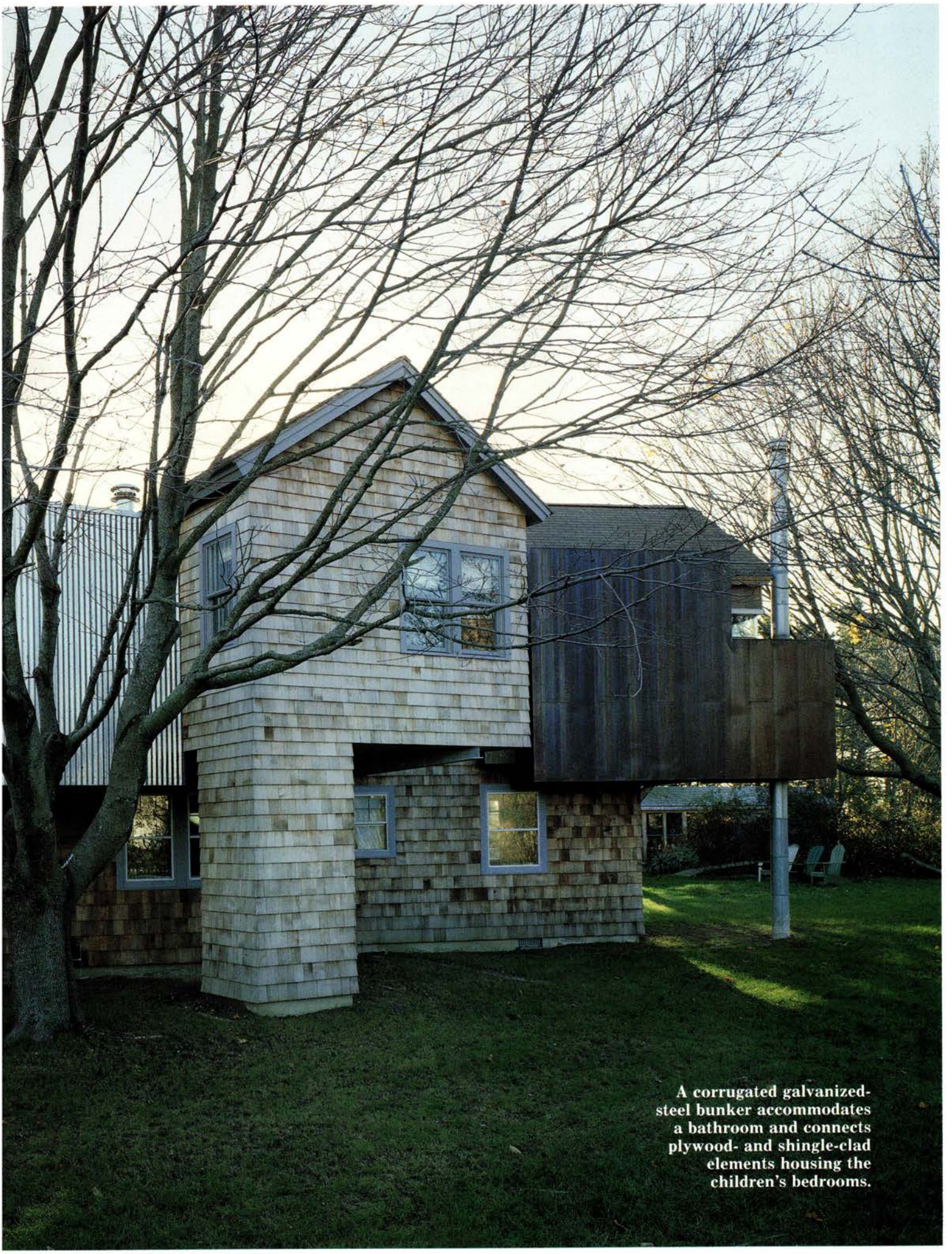
The ground-floor living areas are focused on the rough-hewn brick fireplace—a relic from the house's past that now enjoys a greater sculptural presence. On one side, a seating area faces the fireplace; on the other previously unexposed rear wall of the chimney, the television plays its role as the modern substitute for a roaring fire. The structural-steel girder that bisects the television room is a dramatic reminder of the architectural and engineering sophistication behind the apparently simple forms of Lee's addition.

And while many of the most striking features in the house are strong architectural statements—the different facades, the angled thermopaned greenhouse, the exposed steel girders—to us the project succeeded not only in fulfilling our functional and spatial needs, but also in remaining small, easy to maintain, and unpretentious. Most of all, it is a real house that is fun to live in, a playhouse and treehouse for adults and children alike.

Suzanne Slesin and Michael Steinberg

Suzanne Slesin is assistant editor of the Home section of The New York Times *and the co-author of such books as* High-Tech, French Style, Caribbean Style, *and* Japanese Style. *Michael Steinberg is president of Furniture of the Twentieth Century, an avant-garde New York City-based showroom.*

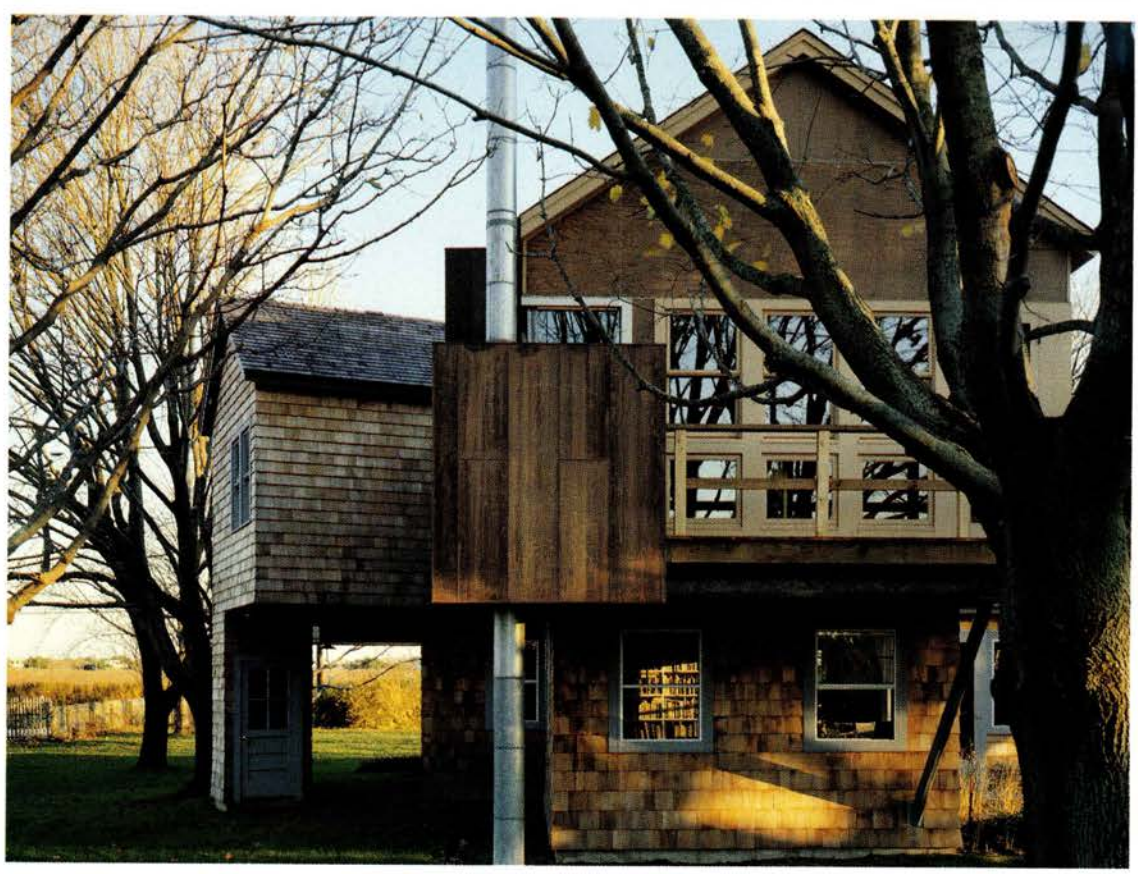




A corrugated galvanized-steel bunker accommodates a bathroom and connects plywood- and shingle-clad elements housing the children's bedrooms.



The original shingled cottage remains visible on the structure's eastern elevation (above), sandwiched between new second-story additions containing three bedrooms and a one-story kitchen extension sheathed in marine-grade plywood. The same material is combined with copper on the structure's new master-bedroom wing (right).





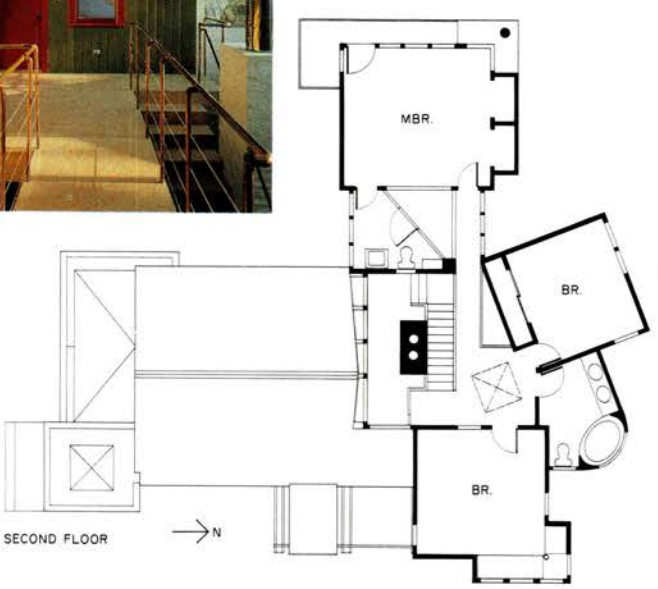


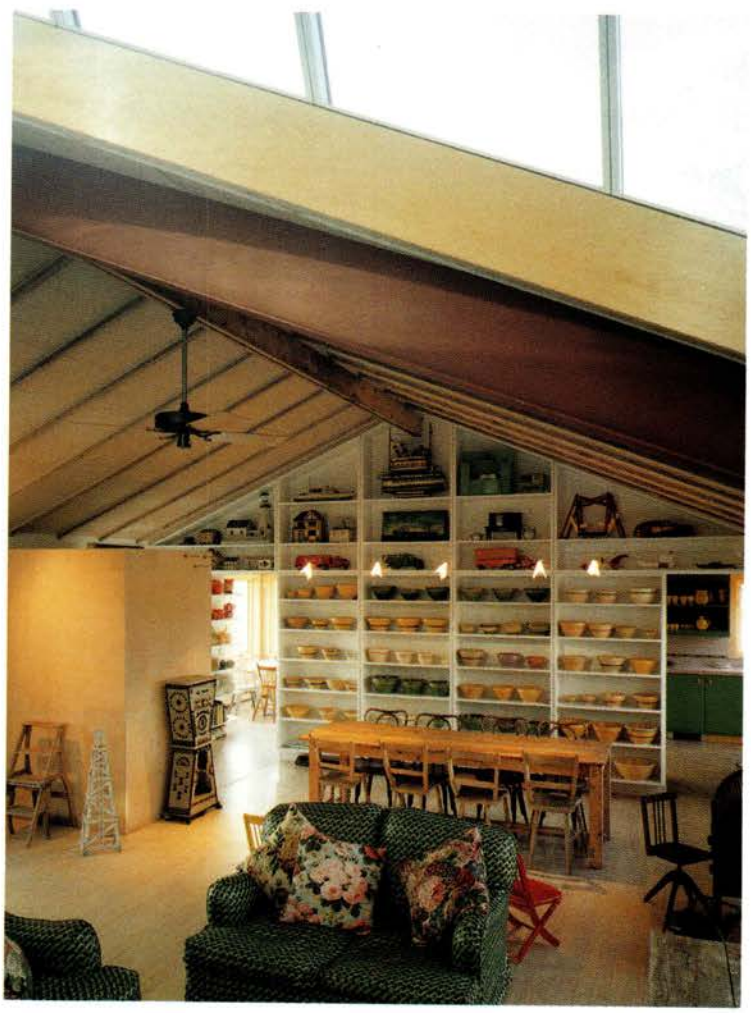
From the road (above) the northern elevation reveals the structural clarity of Skolnick's gable-roofed additions, along with a playful juxtaposition of natural and man-made materials. Greenhouselike windows marking the junction between new and existing construction (left) illuminate the double-height living room (page 41).

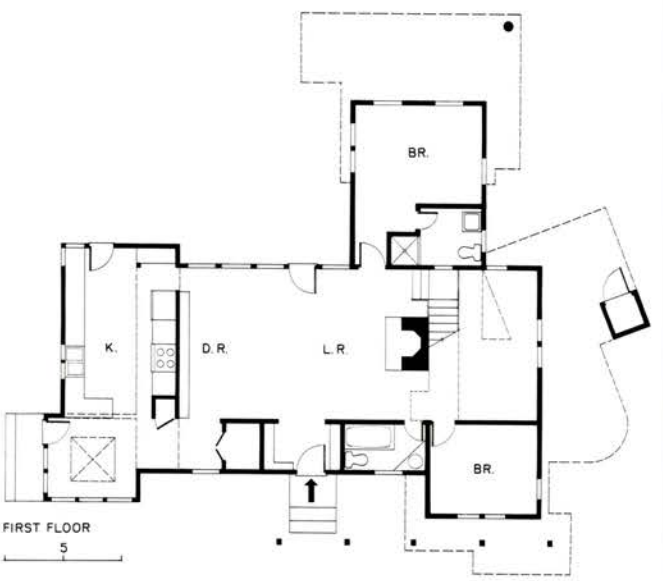


Full-height shelves in the kitchen (top left) and dining room (bottom left) hold an extensive collection of pitchers and bowls. Designer Babette Holland created copper-tube railings on a second-floor catwalk (below).







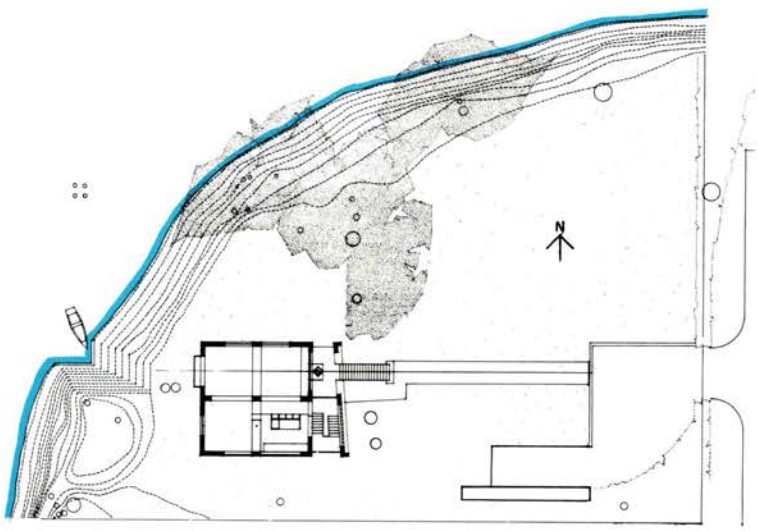


Slesin/Steinberg House
Bridgehampton, New York
Owners: *Suzanne Slesin and Michael Steinberg*
Architect: *Lee H. Skolnick Architecture and Design—Lee H. Skolnick, principal-in-charge; Robert Sollinger, job captain*
Engineer: *Stephen Lemanski, P. E. (structural)*
Consultant: *J. Mendoza Gardens (landsape design)*
General Contractor: *Edward G. Britt Construction Corp.; T. H. Stewart Co.*
Photographer: ©*Mick Hales*



Villa Carolina

On a riverfront site near Charleston, Clark & Menefee have adapted the tenets of Modern architecture to local conditions, producing a timeless homage to the land and water of the Low Country.





The north facade features 17-foot-tall industrial windows.

If regionalism has a negative ring to many architects, perhaps it is because so much inferior work has been produced under its rubric. W. G. Clark, the South Carolina architect who, together with partner Charles Menefee, might be considered one of the country's preeminent regionalists, eschews the label as presumptuous. "To call yourself a regional architect is immodest," Clark observes. "Who can really hope to understand an entire region? We're more interested in the tangible characteristics of the *local* site: the views, the quality of sunlight, the color of the lichen on the trees and which material might look good next to it."

In a very real sense, then, the story of the house that Clark and Menefee have designed for Tommy and Pati Croffead, near Charleston, begins not with some academic notion of what a building in the South Carolina Low Country should look like, but with the character of the clients' site: a half-acre bluff, once a Civil War gun emplacement, overlooking the point where the Stono River meets Eliot Cut. The suburban lot is located next door to the Croffeads' previous house—a white-painted brick postwar Colonial—and is notable for a splendid row of live oaks that bisects the property, roughly parallel to the street.

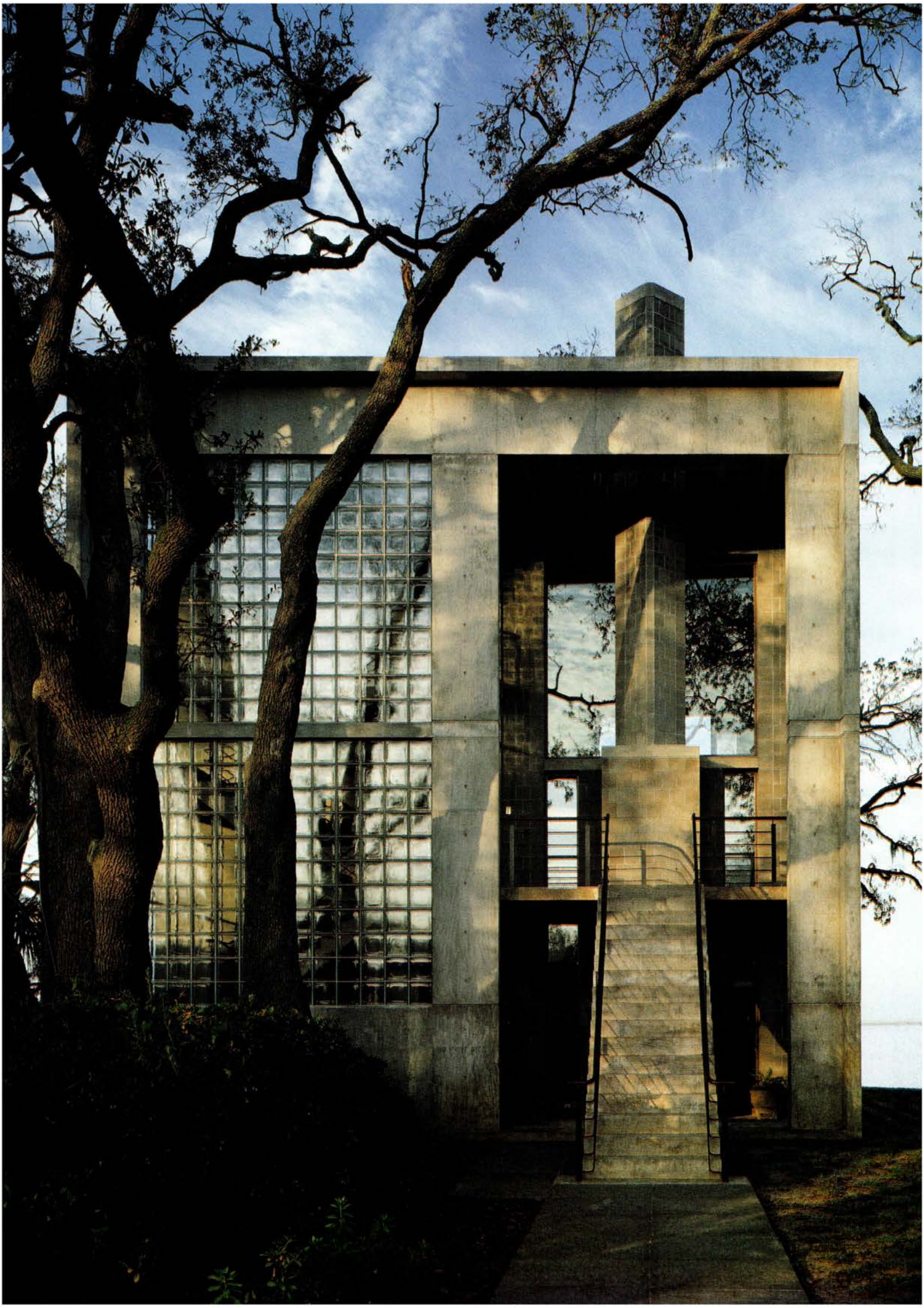
Although the Croffeads presented the architects with gratifyingly few programmatic or stylistic mandates, Pati did require a studio in which to pursue her active painting career (Tommy is an optometrist), and both clients expressed a preference for a house where, as Clark puts it, "there wouldn't be a lot of rooms lying around, waiting to be used." Clark further recalls that during the project's early stages, Pati indicated that "she had always wanted to live in the trees"—a romantic longing that encouraged Clark and Menefee to nestle the house into the southwestern quadrant of the Croffeads' lot, between the stand of live oaks and the riverbank (site plan above). Finally, while the site's vistas across miles of Low Country marshland seem placid enough, the windswept setting is highly susceptible to salt-spray corrosion, not to mention hurricanes, leading the architects to specify masonry construction over wood-frame.

The result is a 3,000-square-foot house that comprises two principal components: a 32-foot-square, three-story-high cube enclosing all public and private living areas, and a poured-concrete and glass-block loggia, canted slightly to align with the row of live oaks, that contains entrances and the interior stair. Despite a sturdy, and seemingly opaque, 16-inch-thick wall system comprising eight-inch-wide structural block, four inches of insulated cavity, and four inches of face-block veneer, the house is actually an intriguing exercise in different types of transparencies. Clear industrial glazing enables approaching visitors to gaze beyond the formal stairway and chimney stack of the entry bay into the background riverscape, while the fuzzier translucence of glass block permits light to penetrate the stairwell without sacrificing privacy.

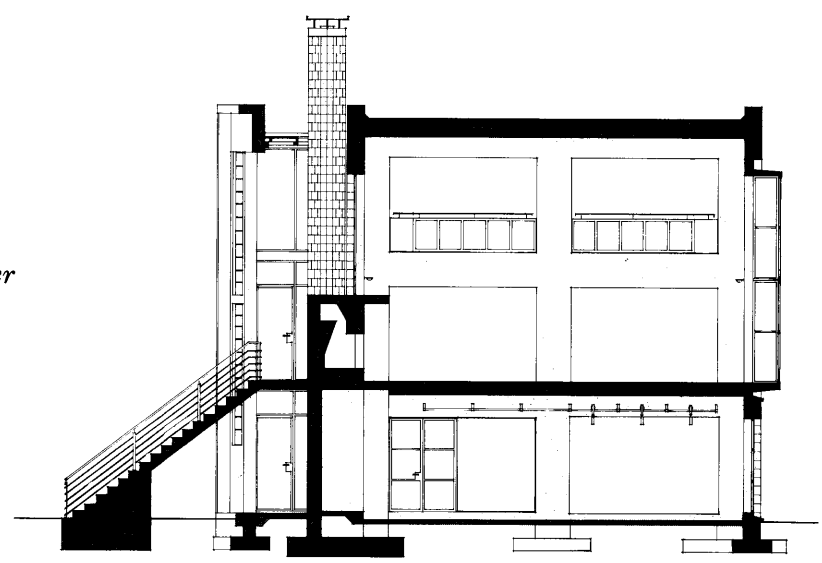
In order to provide the Croffeads with the useful spaces they requested, and to keep the interiors "as simple as we could make them," in Clark's words, the architects organized the plan around a single masonry pier that divides the house into equal halves. The low-ceilinged southern half of the main floor accommodates the kitchen and dining room; the northern half contains a double-height living room with a fireplace at one end and a view-facing projecting bay at the other. A balcony level above the kitchen and dining room contains a master-bedroom suite, while the ground floor is given over to a guest bedroom, utility room, and Pati's painting studio.

Throughout the house, rooms are defined by painted wood cabinetry and bookcases, and interior walls are sheathed in a half-inch-thick coating of off-white stucco whose rough-textured finish is meant to soften the abstract Modernism of the structure's brooding gray exterior. As pleasing as these well-crafted living spaces might be, much of their delight owes to the local scene they survey—the overriding landscape presence of live oak and river which, along with an architectural control that reminds one of Charleston's antebellum town houses, firmly weds Clark and Menefee's work to its place and time.

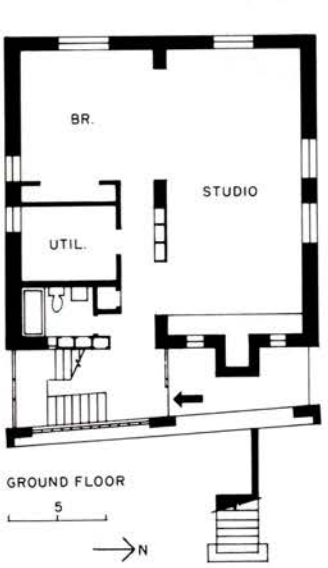
Paul M. Sachner

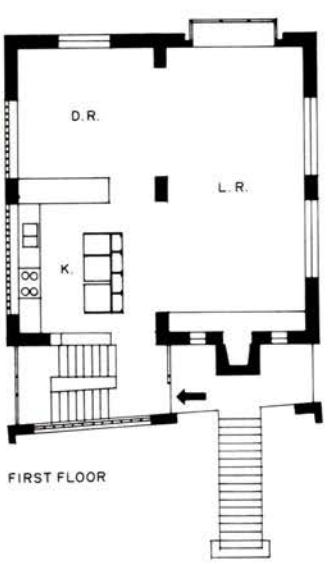


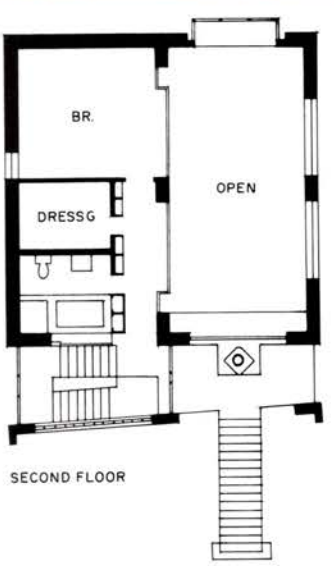
Croffead House
Charleston, South Carolina
OWNER: *Tommy and Pati Croffead*
ARCHITECT: *Clark & Menefee Architects—W. G. Clark, Charles Menefee III, Daniel Stuver, William Vukovich, Robert Amerman, design team*
ENGINEERS: *Shoolbred Engineers Inc. (structural); Engineering Technology Inc. (mechanical)*
CONSULTANTS: *Dian Boone (interior design); Sheila Wertimer (landscape design)*
GENERAL CONTRACTOR: *Stier, Kent & Canady*
PHOTOGRAPHER: *©Timothy Hursley*







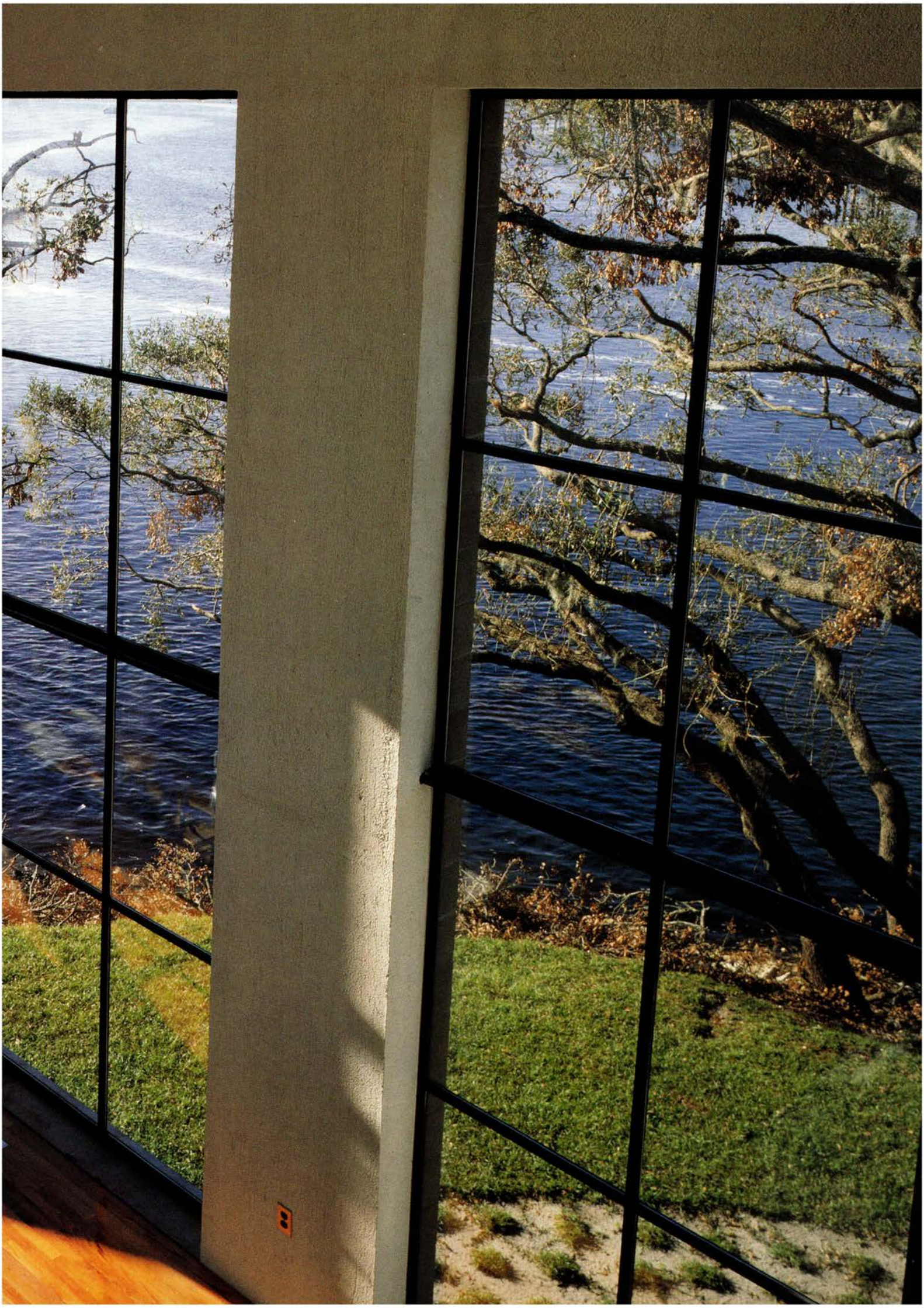




The plan of the Croffead House is organized around a single masonry pier that separates a 19-foot-high living space (left in photo above) from the low-ceilinged dining room, kitchen, and master-bedroom loft. In contrast to the severity of the concrete-block main structure, a poured-concrete stair tower (opposite) is softened by clear-glass end walls and a facade sheathed in 12-inch glass block.

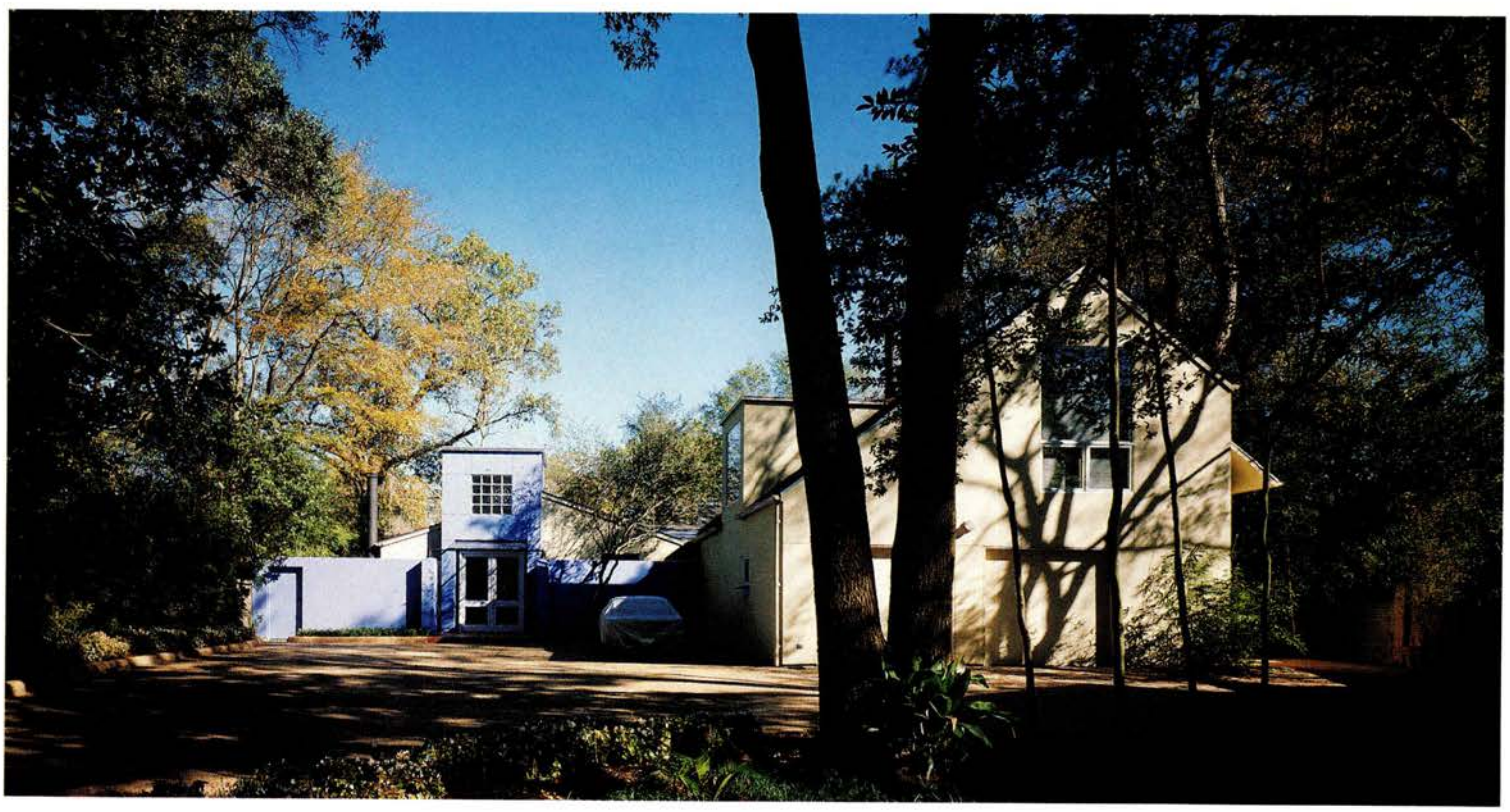


The Croffeads' 19-foot-high living room commands views of the Stono River through steel-framed windows. Though the house is situated in the heart of the hurricane-prone Low Country, its situation on a bluff 12 feet above the river eliminated the need for flood provisions. During Hurricane Hugo, the live oaks surrounding the house lost their foliage; the house itself, however, rode out the storm with virtually no damage.



Blue Bayou

Carlos Jimenez used big windows and discreet towers to create a modest picture of domesticity housing a spacious private art gallery in Houston.



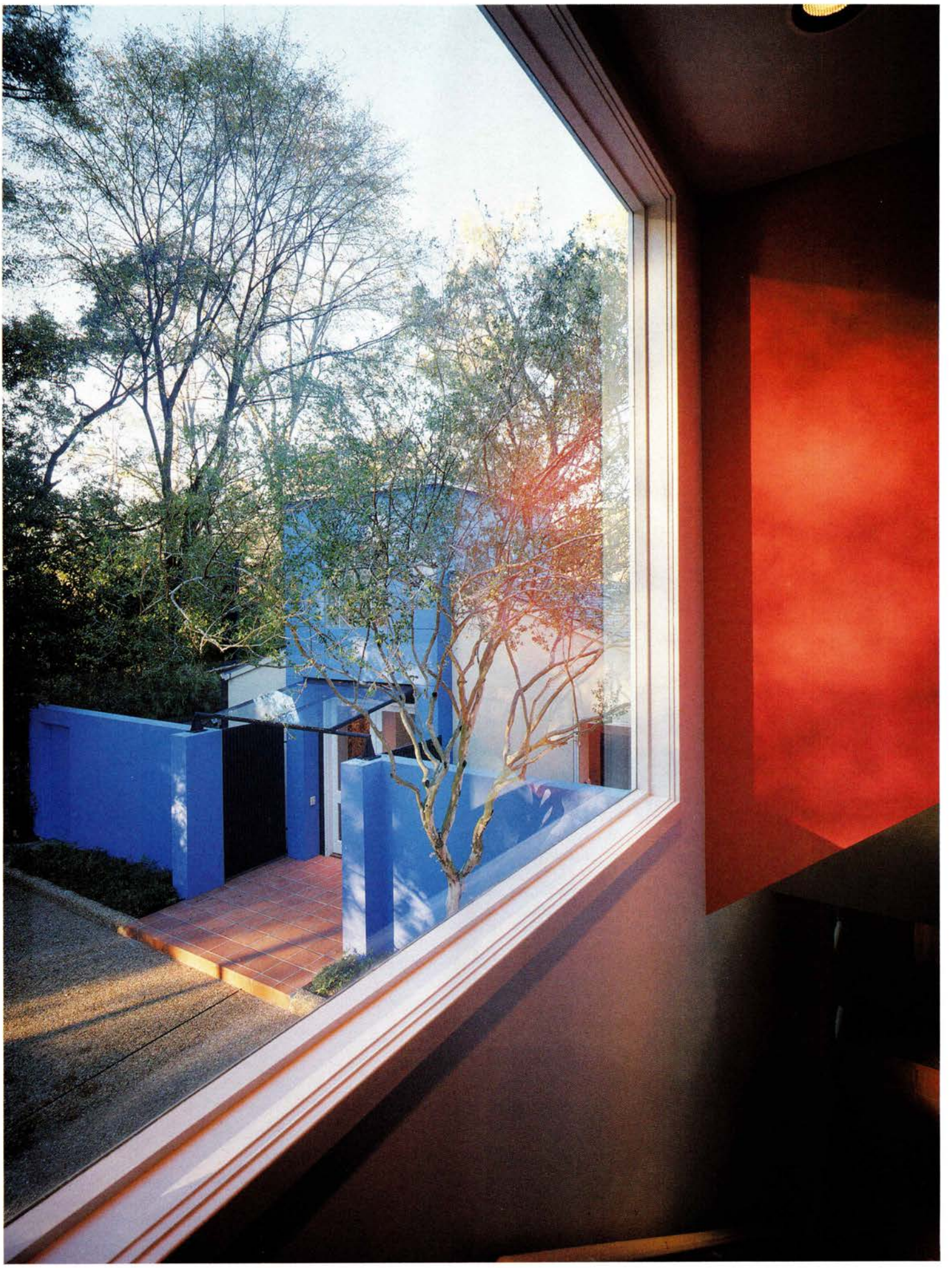
Because he regards light as a manifestation of spirituality, Carlos Jimenez makes much ado about windows for both the reception and emanation of light. On the facades of this house, windows constitute a major compositional element during the day and at night, when they become large squares of effulgence. At the same time, and appropriately for the house of art collectors, the windows act as picture frames.

The house occupies a site at the top of an extremely steep declivity next to Buffalo Bayou in Houston, and it takes virtually the entire buildable area available on the odd triangular lot. The building and its parking space, facing the triangle's apex, create their own cul-de-sac in an affluent but built-up neighborhood. Further complicating the site plan, the three-story, 5,000-square-foot house replaces a single-story house built in the 1950s and described as dark and somber. Its exterior had brown wood and brick walls, as well as deep overhangs. Since the bayou crests at a dramatic, not to say alarming, height when it floods, the city determines the buildable areas along its banks and ruled that the concrete slab for the older house not be altered. Jimenez therefore considered the slab a site condition and used its shape as a template for his own floor plan. The only addition to the ground-floor plan is a cantilevered glass prow that overlooks the bayou and contains a spiral stairway, which leads to a new master bedroom suite below. Other additions included the garage, with two guest rooms above it.



The public elevations of the house, those visible from the street, are nearly unbroken planes of stucco and brick. The stucco is white and a characteristic soft blue that Jimenez has used on other buildings. But the new house also retained one chimney and some of the brick bearing walls of the previous house—partly for textural contrast, partly for structural reasons, partly for historical reference. The private elevations, those facing the bayou and the wilderness, are quite generously fenestrated.

When it comes to manipulating daylight, Jimenez has more than one string to his bow. He deploys windows, skylights, and

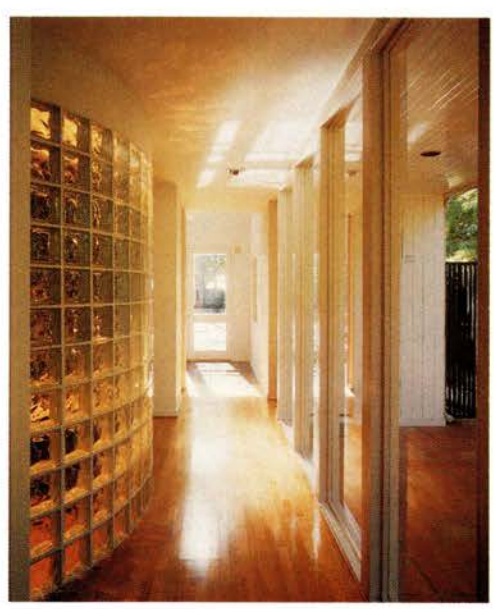




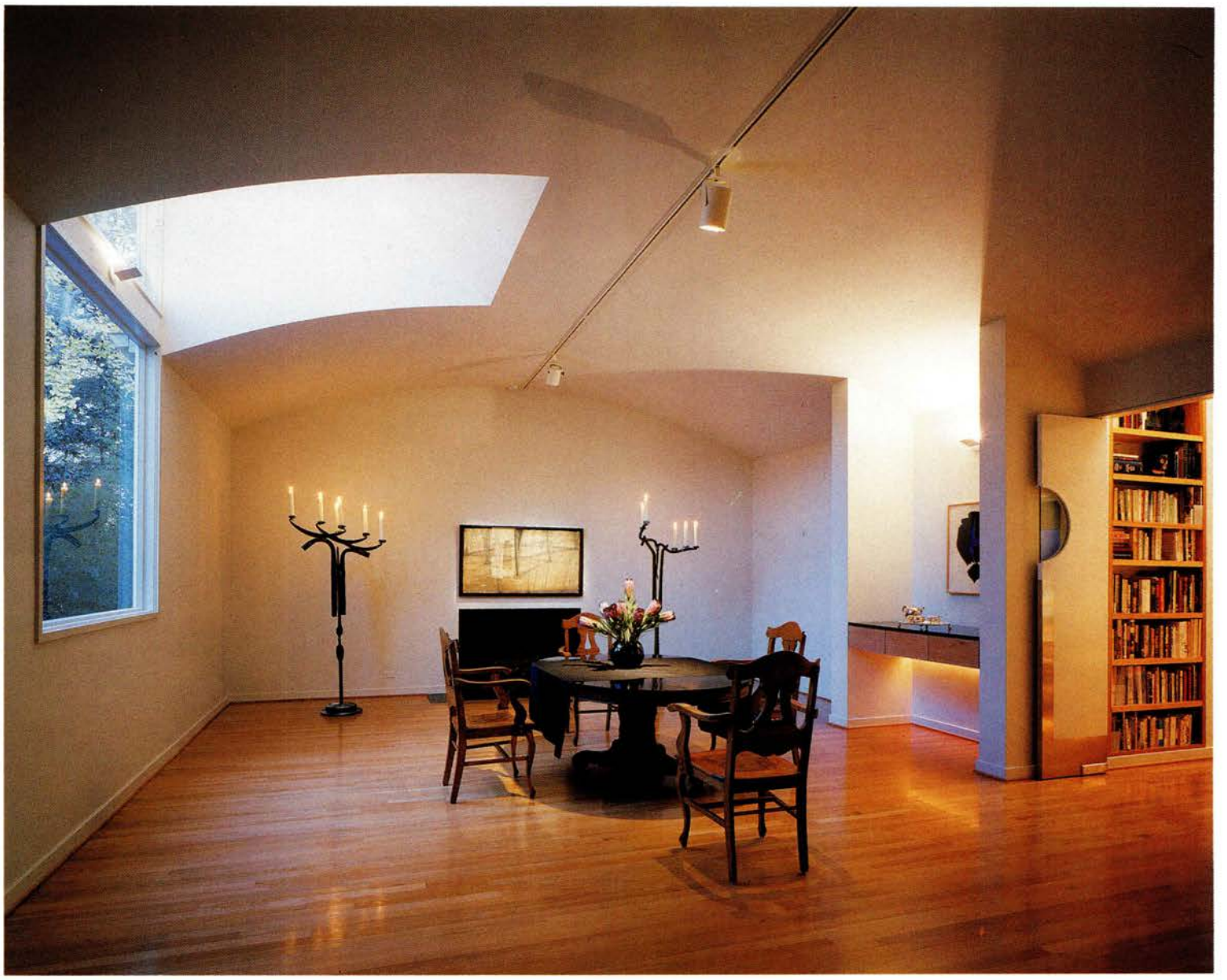
light scoops, sometimes in combination. Perhaps the most striking of these devices is the light scoop in the dining room (opposite): a large square window on one wall is surmounted by an identical window, and light entering through the upper glass reflects from three sides and the top of a white plastered cube. In the study, a curved glass-block wall transfers light from glass terrace doors on the other side of a corridor, while a skylight above the desk, like the kitchen skylight, frames a view of sky, clouds, and tree tops.

In Jimenez's mind, the manipulation of space runs a close second to the manipulation of light in order of attraction, and a major space in this house is the complexly evolving passage that leads from the tall constricted foyer (bottom opposite), through a corridor visually widened by French doors and a terrace (right), to the large living room with a low intimate area and a more formal high area for the display of large art works (above). The passage culminates in an expansive view of native foliage. **GRACE ANDERSON**

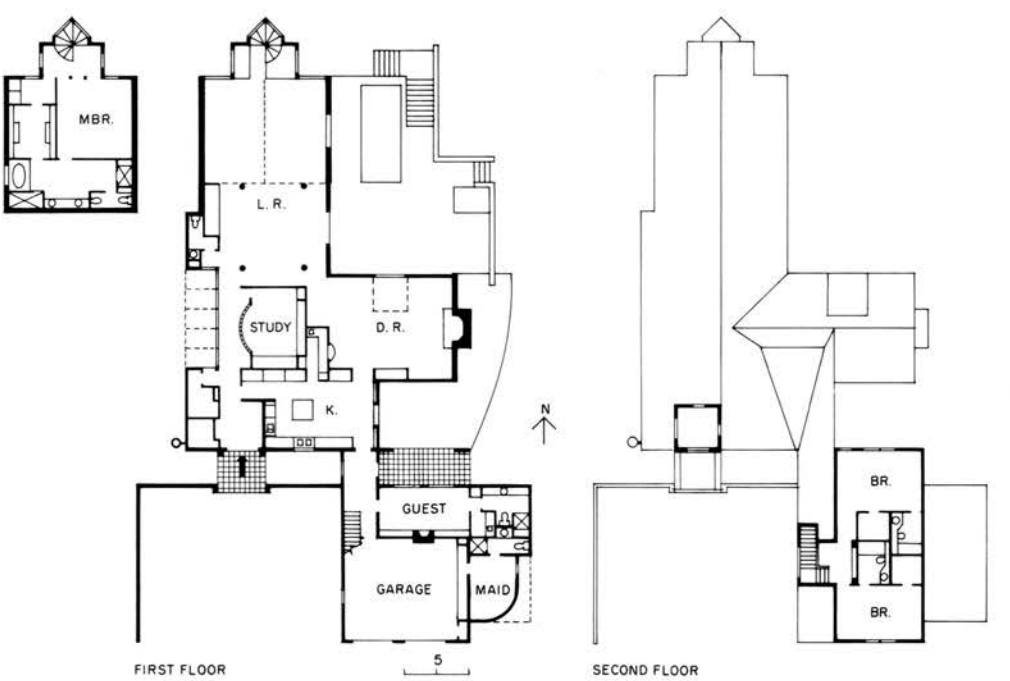
House Along the Bayou
Houston, Texas
ARCHITECT: *Carlos Jimenez/ Architectural Design Studio—Carlos Jimenez, designer; W. Robert Singleton, Dominique Brousseau, Russell Duesterhoft, project team*
ENGINEERS: *Bob Gatewood & Associates (structural)*
CONSULTANTS: *McKinnon Associates (landscape architect)*
GENERAL CONTRACTOR: *Robert Singleton Associates/Builders, Inc.*
PHOTOGRAPHER: *©Peter Aaron/ESTO*



The living room (top left) provides display space for the owners' art collection. A long corridor with inflected volumes proceeds from the foyer (bottom right) past the glass-



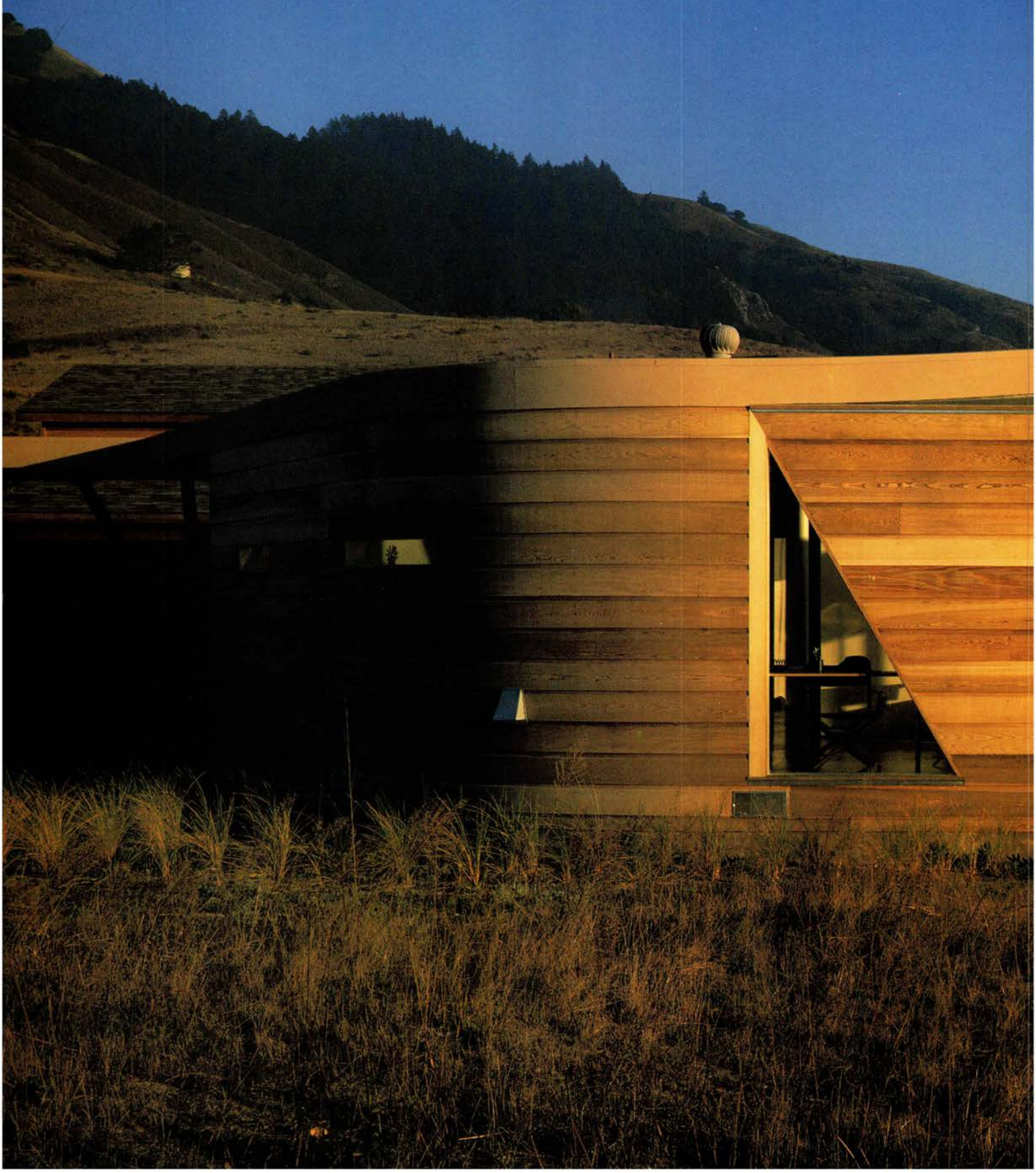


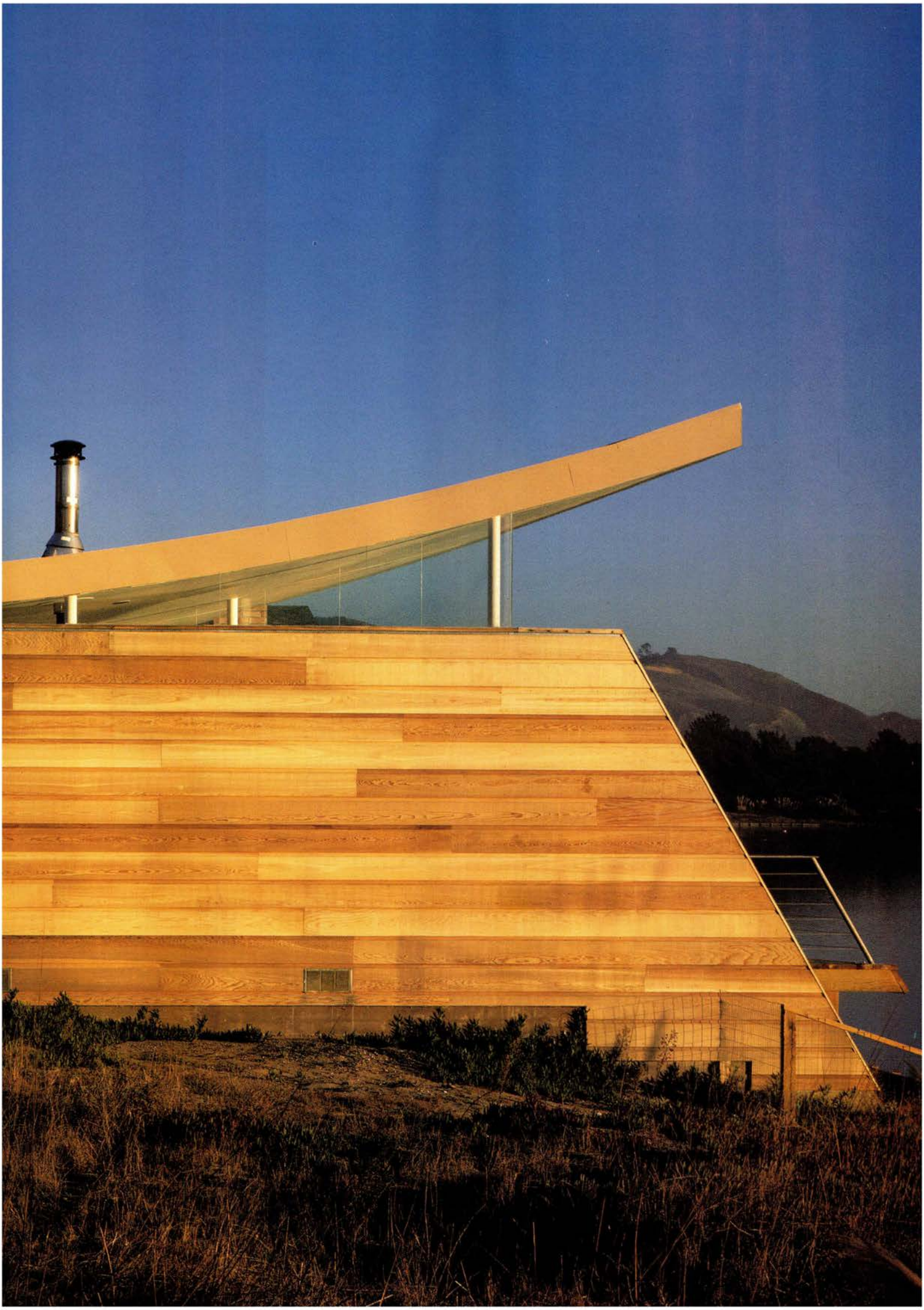


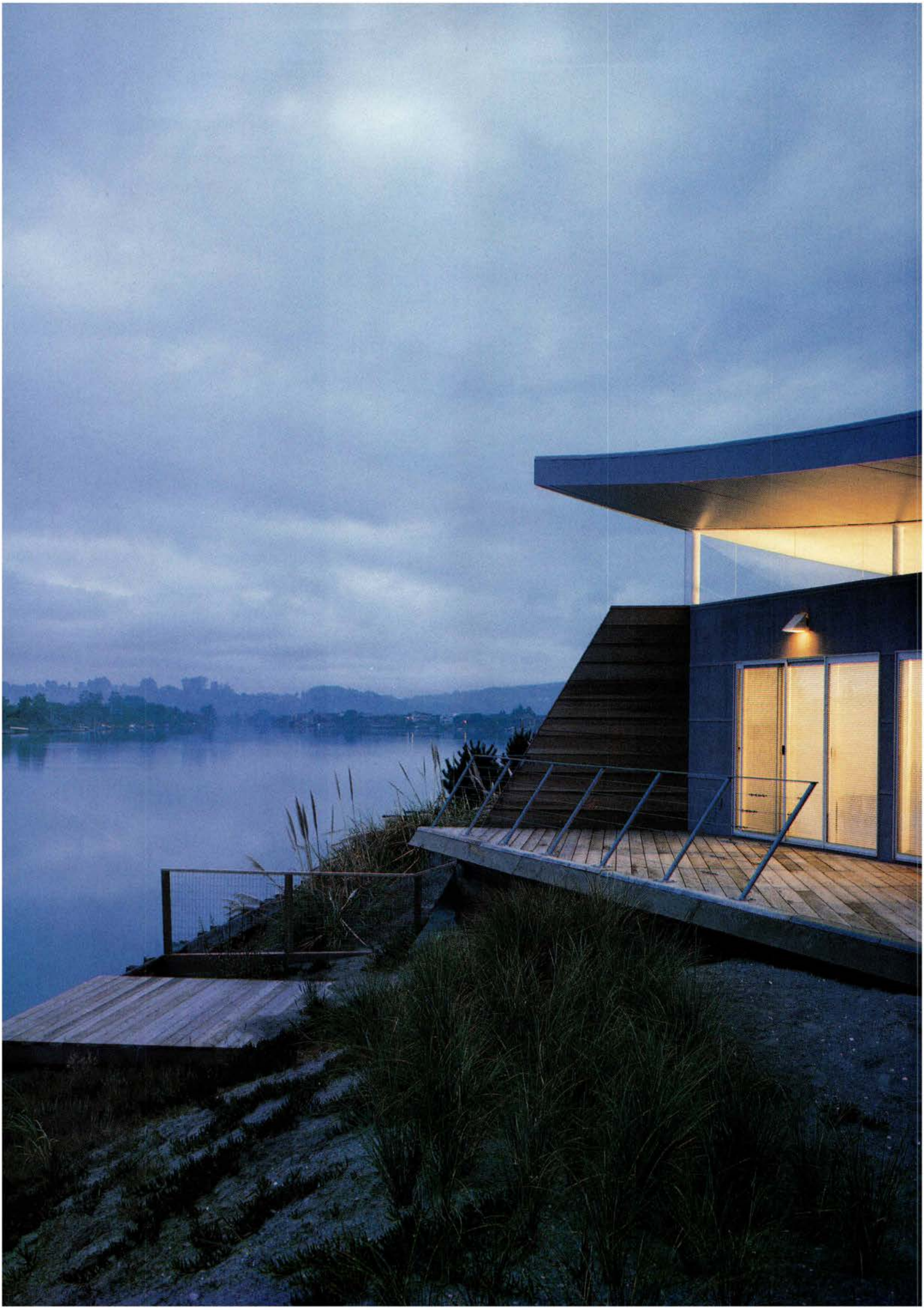
block wall of the study (bottom left). A light scoop in the dining room (top right) intensifies daylight transmitted by two windows. Bookshelves hold a kitchen library of cookbooks.

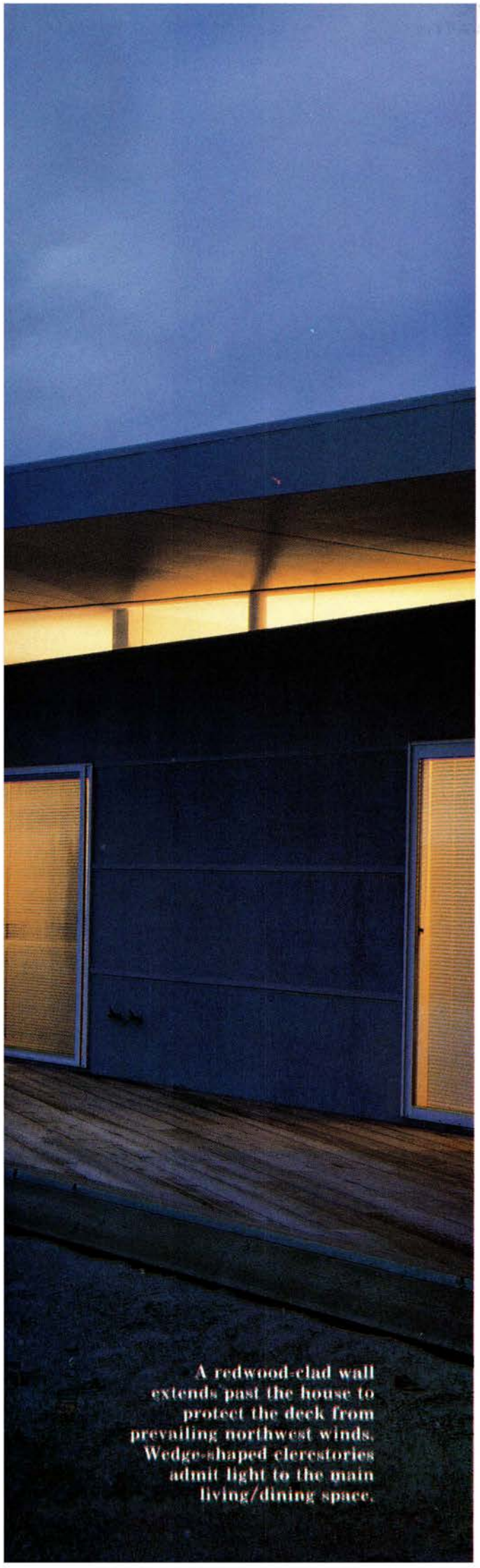
The Perfect Wave

The upswept roof and shiplike prow of a vacation house near San Francisco are Stanley Saitowitz's metaphors for the seashore.

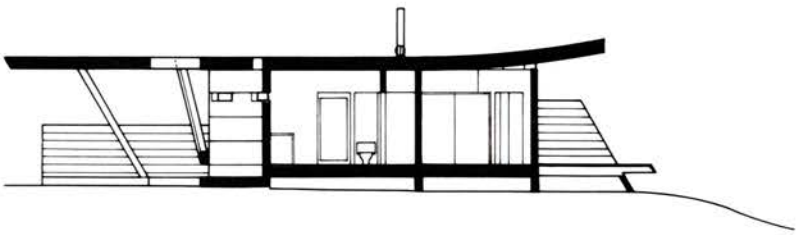








A redwood-clad wall extends past the house to protect the deck from prevailing northwest winds. Wedge-shaped clerestories admit light to the main living/dining space.



When Stanley Saitowitz received the commission to design a vacation house in Stinson Beach, a popular San Francisco getaway 10 miles north of the Golden Gate between the Pacific coast and the wooded hills of Marin County, he had visions of sand and pounding surf. Jim and Mary-Lou McDonald's site, however, was on Seadrift Lagoon, a tame body of water inland from the beach. The lot overlooked the lagoon and a row of houses on the other side, without even a glimpse of the ocean.

So Saitowitz set about making the 1,200-square-foot house a metaphor for the seashore, its roof resembling the crest of a wave and the building's overall form somewhat reminiscent of a ship's prow. The wood-frame structure's side walls are sheathed in redwood, which is already weathering to what the architect calls "a driftwoodlike crust." The wall facing northwest, where winter Pacific storms have maximum impact, is nearly blank and extends past the house to shelter a wide deck overlooking the lagoon (left). The deck is a parallelogram in plan, and the supports for its railing follow the angle of the wall's projecting prow.

The plan of the house echoes the parallelogram shape of the deck, but with one rounded corner. A decidedly informal main entrance takes visitors past an outdoor shower, through a seemingly flimsy carport whose skewed support posts represent a deliberate moment of disorder in Saitowitz's otherwise carefully controlled composition. Inside is a refreshing main space of light and motion that combines the functions of living room, dining room, and kitchen. This room, given great dynamism by the upward sweep of the roof, is punctuated by three verticals: a white-painted column, a shiny metal vent, and a black metal chimney rising from a wood stove. The kitchen, located in the curved end of the space, features a work island whose prowlike form, echoed in a ceiling well, continues the structure's basic architectural theme.

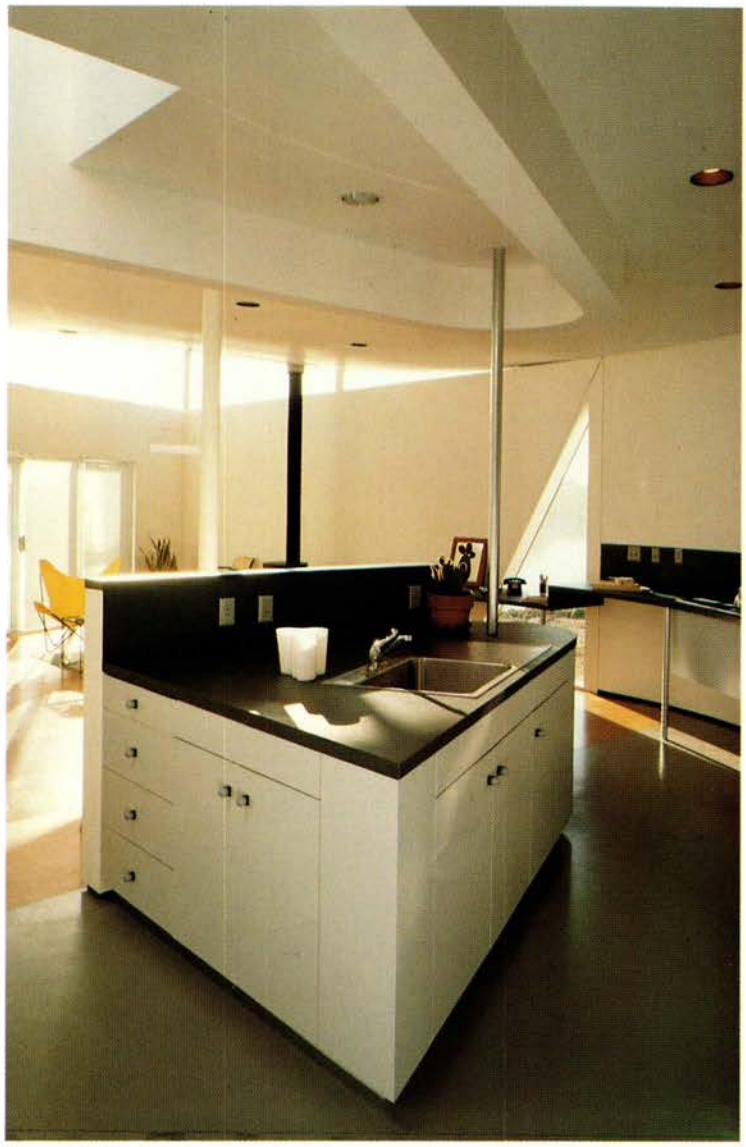
Light enters the house through sliding patio doors, a sail-shaped window on the northwest wall, and overhead clerestory windows on three sides. There are also skylights in the main space and the adjoining bedroom and bath area, and high slit windows facing the road. Above the deck, the lagoon's rippling water is reflected by the clerestory onto the underside of the roof, adding to the sense of motion. The master bedroom has a triangular window set high in a corner, permitting views of the coastal hills from the bed.

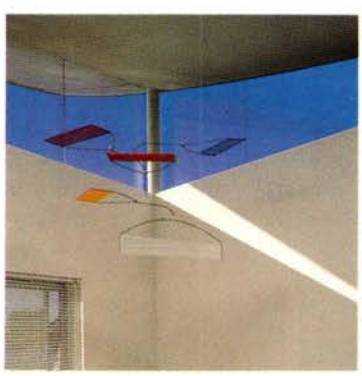
Finishes throughout are modest. Floors are particle board, and the walls facing the carport and deck are painted plywood. "All of the money went into structure," says owner Jim McDonald, who is a self-employed contractor. Saitowitz looks down at the floor. "Someday this may be marble," he muses. Even in a beachfront community dedicated to domestic informality, it would not be too elegant a material for this elegant space and shell.

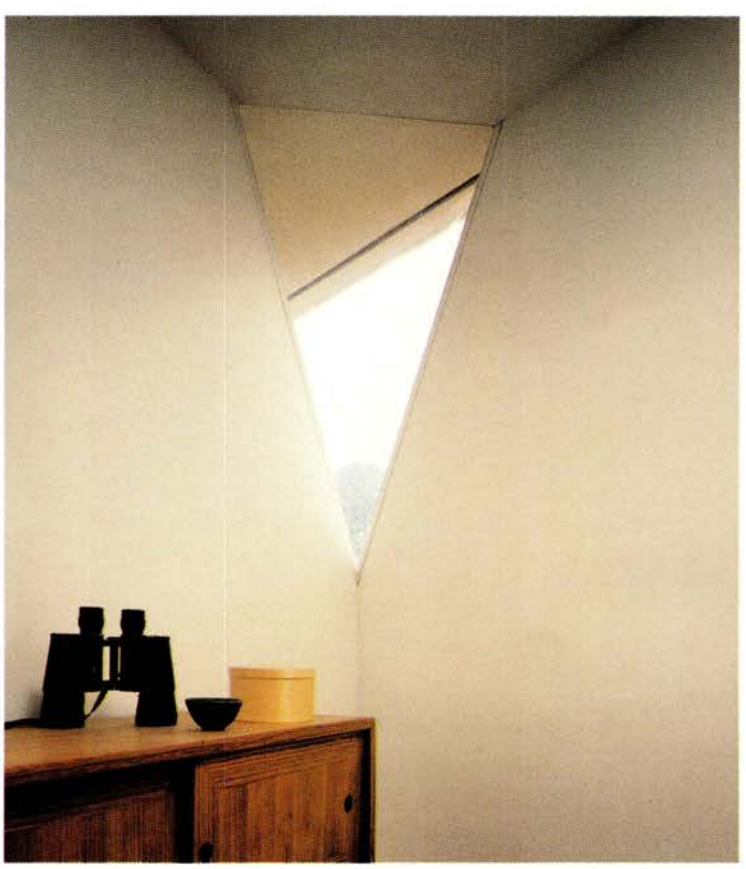
DONALD J. CANTY

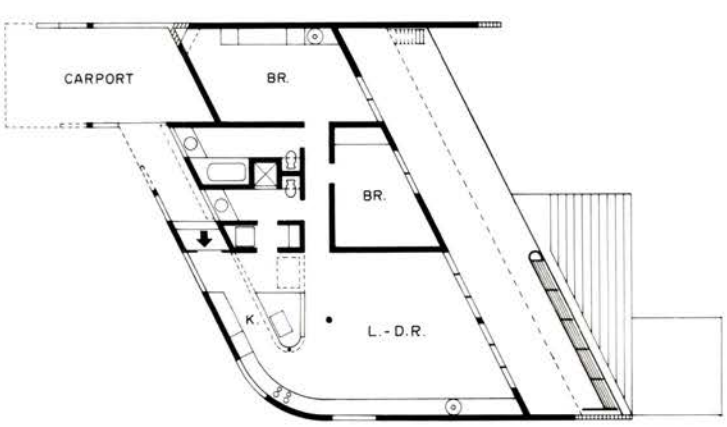
McDonald House
Stinson Beach, California
OWNERS: *Jim and Mary-Lou McDonald*
ARCHITECT: *The Stanley Saitowitz Office—Stanley Saitowitz, Daniel Luis, John Winder, project team*
ENGINEER: *Gregg Marioni (structural)*
GENERAL CONTRACTOR: *McDonald Construction*
PHOTOGRAPHER: ©*Richard Barnes*

Though Stanley Saitowitz has called the interior of the McDonald House "a cave, carved by water," this light-filled space seems anything but grottolike. The architect's chosen nautical themes abound throughout the redwood-sheathed structure, ranging from the angled "prow" formed by the meeting of two living-room walls (below) and a similar rounded motif created for a kitchen work island (top right and opposite), to the upswept ceiling "wave" and sail-like window in the main living space (bottom opposite). In the master bedroom, a corner window offers a glimpse of the coastal hills (bottom right). All principal public and private spaces are located off a long wood deck (plan bottom), which is reached via sliding glass doors.





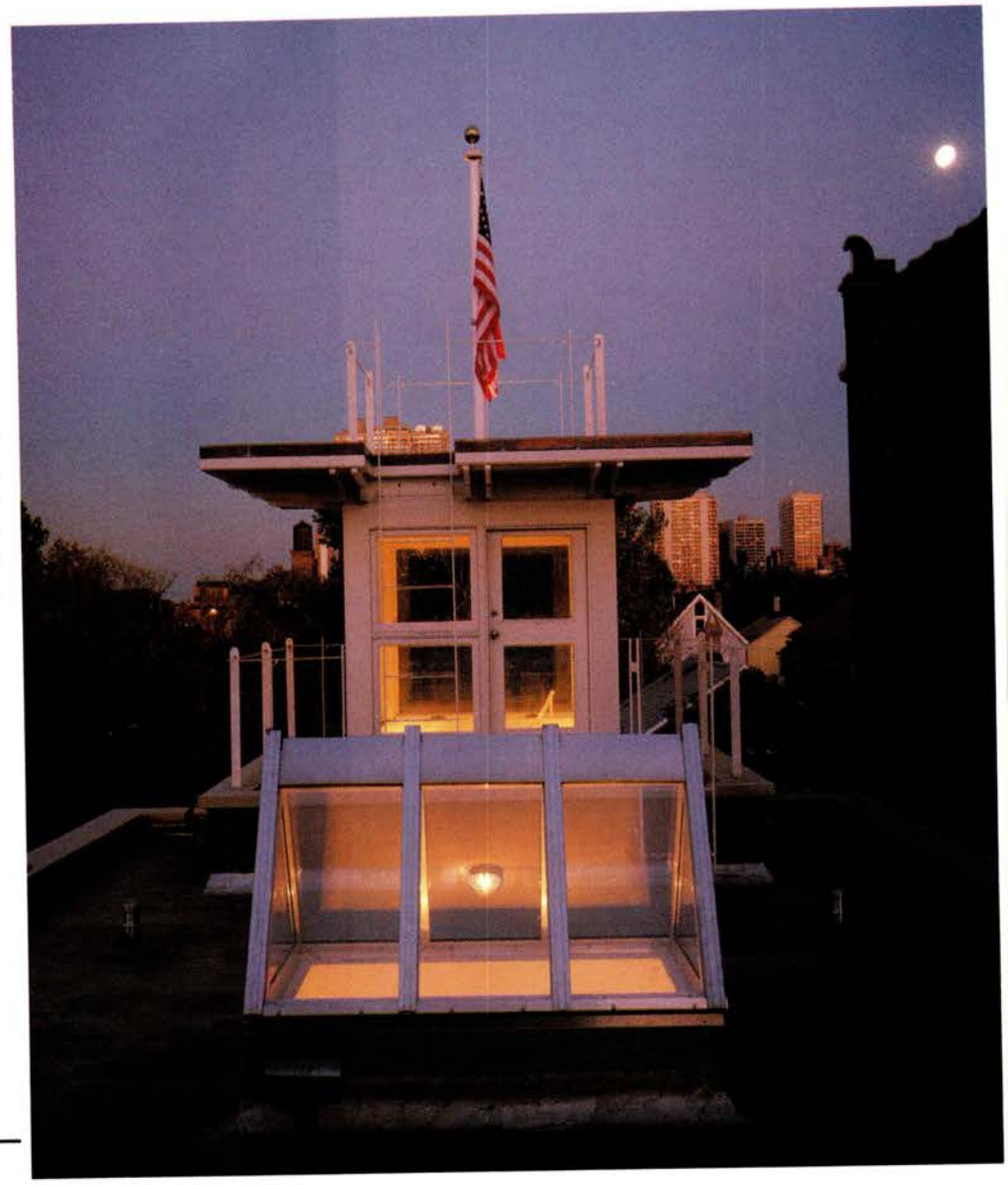




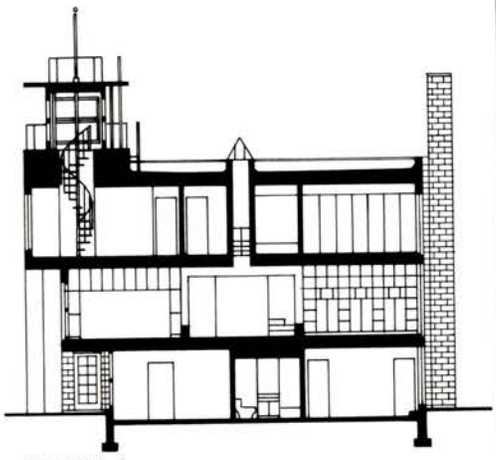




Town and



On a small lot, Phillips expanded space by building up, creating a tower topped by a cupola and flag pole (right). Space also rises in the form of a narrow light well (section below).

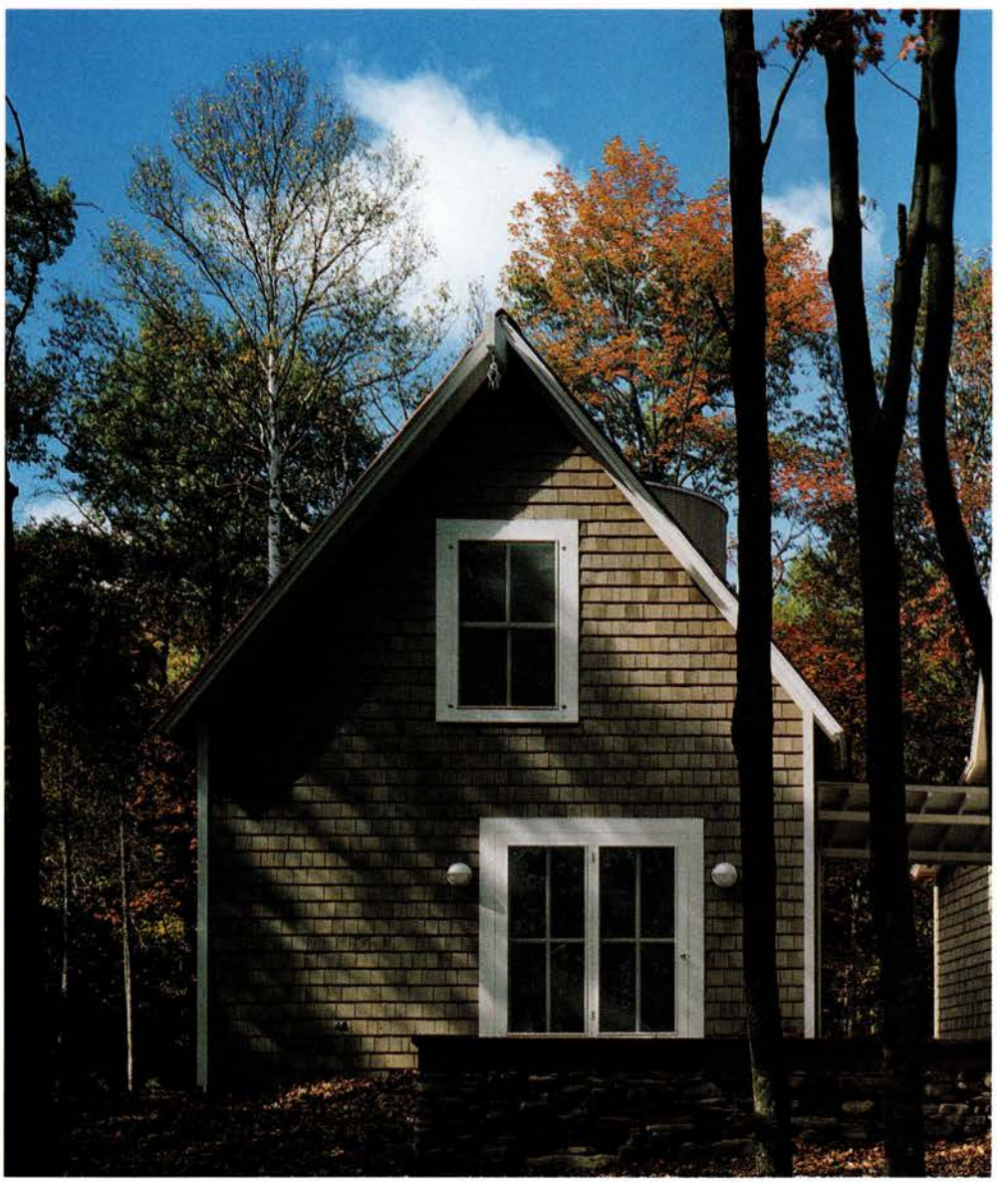


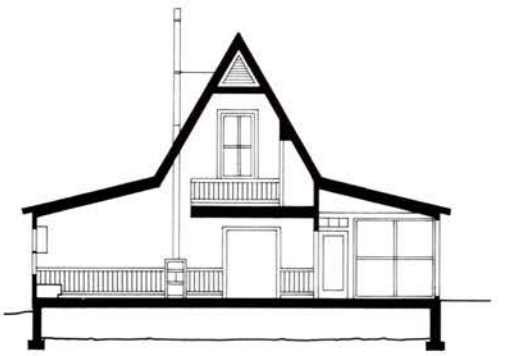
SECTION A-A

The drive along Lake Michigan from Chicago to Washington Island, Wisconsin, takes about five hours—plenty of time to admire the maritime structures, lighthouses, and clusters of farm buildings dotting the roadside. Having made the trip many times, Frederick Phillips knew the buildings well. And as he designed his city house and his family's country retreat, he kept them in mind, borrowing their unassuming geometry and economical use of materials.

Working on both houses at the same time, Phillips played one off the other. For the three-story Chicago residence, he took a strict symmetrical approach, carefully balancing masonry elements on the tight 25-foot-wide city lot. Such a strategy not only maximized space for living areas (as opposed to circulation), but established a more formal design, appropriate for the urban setting. For the country house, Phillips switched to wood-frame construction and created an informal as-

Country





SECTION B-B

On Washington Island, Phillips played with the forms of rural buildings, varying the roof pitches of the small structures that make up the country house (left and above).

semblage of three separate forms. While the Chicago house took cues from Italianate and Queen Anne buildings nearby, its country cousin followed precedents set by neighboring farm houses.

Both designs, though, share a set of common architectural concerns. Phillips is an architect who dislikes wasting space; accordingly, floor plans for both houses are tightly arranged so circulation area is minimized. The designs also show Phillips's penchant for expanding and contracting space. On the tight city lot, he pushed the house's tower up as much as possible, releasing space in the form of a cupola. Inside the house, he lowered ceilings in the dining room to heighten the impact of a two-story light well in the center of the room. Even on Washington Island where his house sits on 13 acres, Phillips squeezed the small structures together so the spaces between them are as well defined as the interiors.

CLIFFORD A. PEARSON



INNER-CITY BEACON

A stately house stands proudly in a once-blighted Chicago neighborhood.



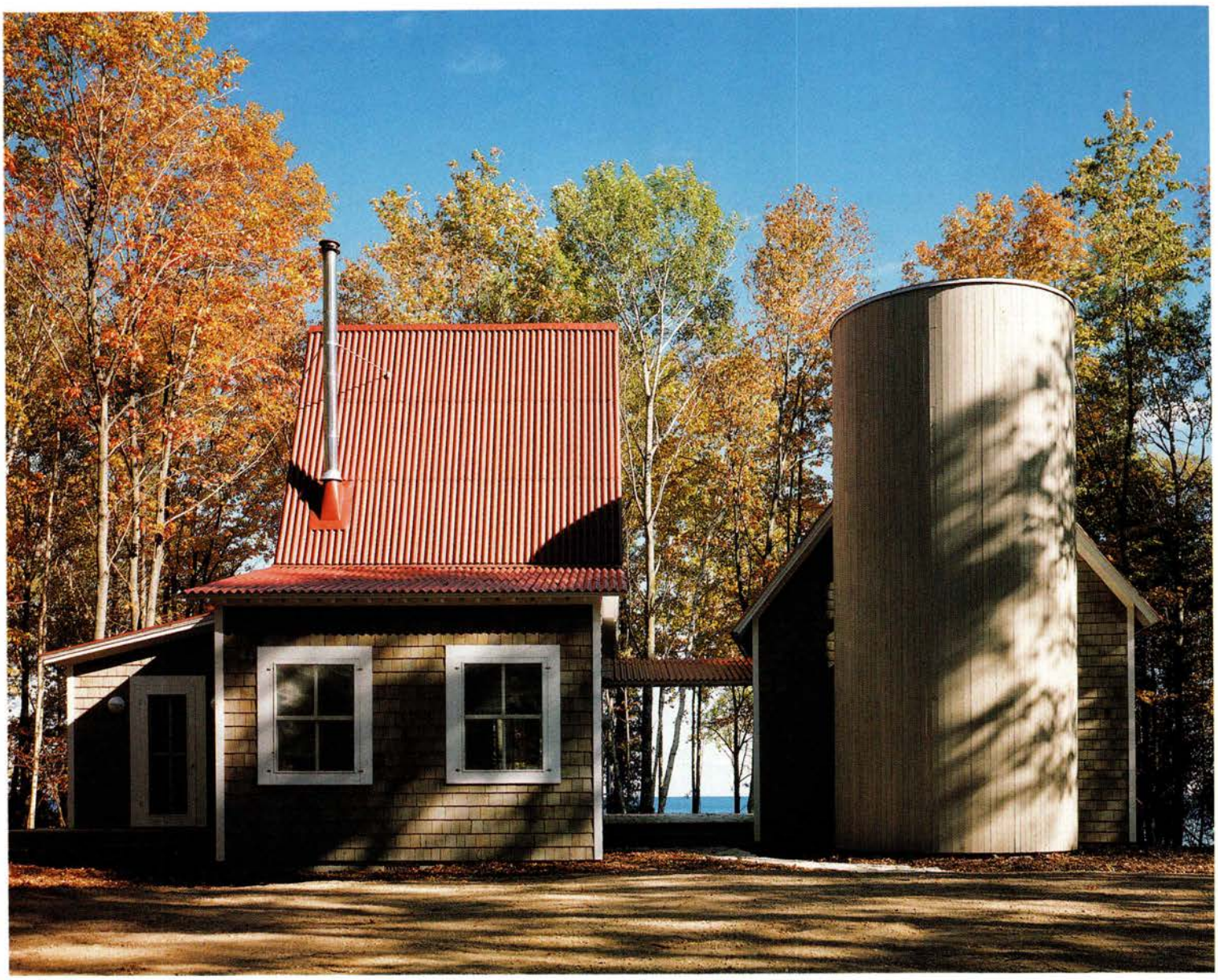
Just four blocks from the Cabrini Green housing project (infamous for its high crime rate), Frederick Phillips built for himself a three-story house that presents a disciplined face to its transitional neighborhood. Set on a tight lot 25 feet wide and 125 feet deep, the building is a beacon of hope and order in an area of architectural and social diversity.

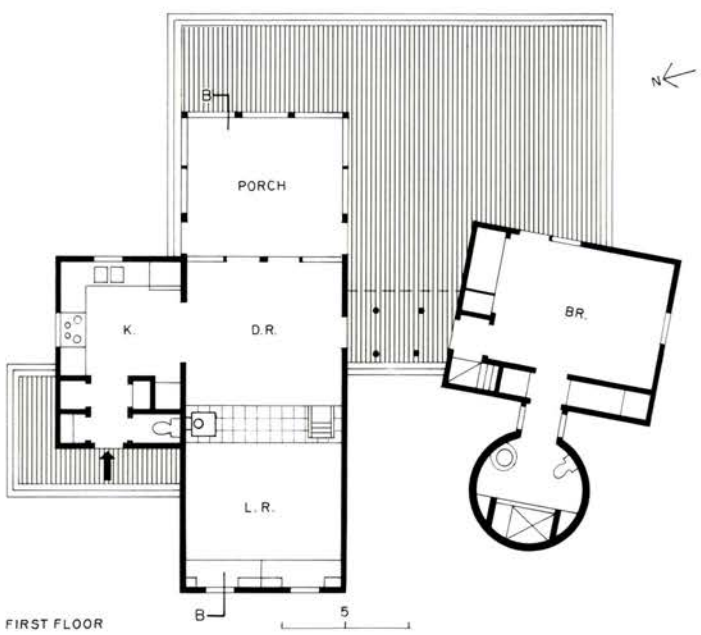
While most town houses follow a tripartite arrangement with one-third of the plan devoted to circulation, Phillips developed a symmetrical scheme that minimizes circulation space while maximizing living area. On the outside, he centered a brick tower in front of a backdrop of concrete block and topped it off with a square cupola and a widow's walk. With a much larger Romanesque Revival apartment building next door, "the challenge was to design a small house that could stand up to a rather imposing neighbor," says Phillips.

Recessed within the tower is the entrance, a protected space that serves as a transition between indoors and out. The first floor, which is actually two steps down so it can qualify as a basement, includes a rental apartment, a laundry room, and stairs up to the Phillips residence. The second floor, the most strictly symmetrical in the house, has a shotgun layout in which hallways have been eliminated and shoji screens can separate the three rooms. The feeling here is one of controlled elegance: recessed sidebars on one side of the dining room, for example, balance the stairway on the other side, while matching sets of bookcases on either side of the living room mimic the tower form on the outside of the house. A two-story light well provides an element of surprise, slicing through the third floor and bringing natural light into the central dining room. **C. A. P.**

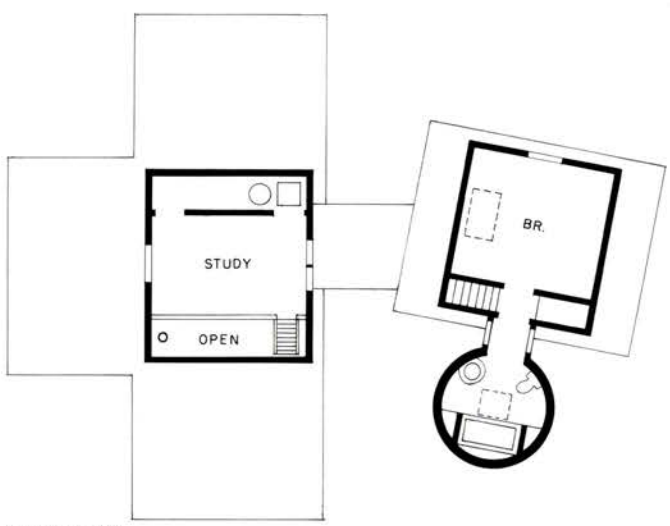
Private Residence
Chicago, Illinois
OWNERS: *Frederick and Gay Phillips*
ARCHITECT: *Frederick Phillips & Associates—Frederick Phillips, designer; Phillip Czosnyka, project architect*
ENGINEERS: *Beer Gorski & Graff*
GENERAL CONTRACTOR: *Ladner Construction*
PHOTOGRAPHER: *©Gregory Murphey*







FIRST FLOOR



SECOND FLOOR

RURAL GEOMETRY

A trio of small structures work together as a country retreat.

Set on 13 acres of land with the great expanse of Lake Michigan within view, the three buildings that compose this summer house might easily have spread out along the landscape. But instead they huddle together, forming a small, villagelike enclave in the Wisconsin wilderness. Having been designed by architect Frederick Phillips for two generations of his family, the parts of the house want to stay close to one another.

"In the city I usually try to expand space," says Phillips, "to make a house feel as large as possible." But on rural Washington Island, Phillips deliberately contracted space, limiting the house to a total of just 1,200 square feet and leaving as much of the land undisturbed as possible. Even the one staircase is squeezed to a minimum (two feet wide) to make it "feel as tight as a ship."

The three parts of the house accommodate different functions. The largest structure, which features a double-pitched roof, includes the living, dining, and cooking areas, as well as a sleeping loft. The other two components, a barnlike structure with bedrooms on two floors and a silo with corresponding bathrooms, read as freestanding elements, but are, in fact, joined. A small garage (not shown on plan) is set back from the house.

Varying roof pitches and asymmetrical fenestration give the house an informal character in keeping with its rural setting. But the composition of the buildings is anything but casual; Phillips played with models for months so the structures would frame views of the lake and create well-defined outdoor spaces. Now he believes the best room in the house is the one between the two major buildings. **C. A. P.**

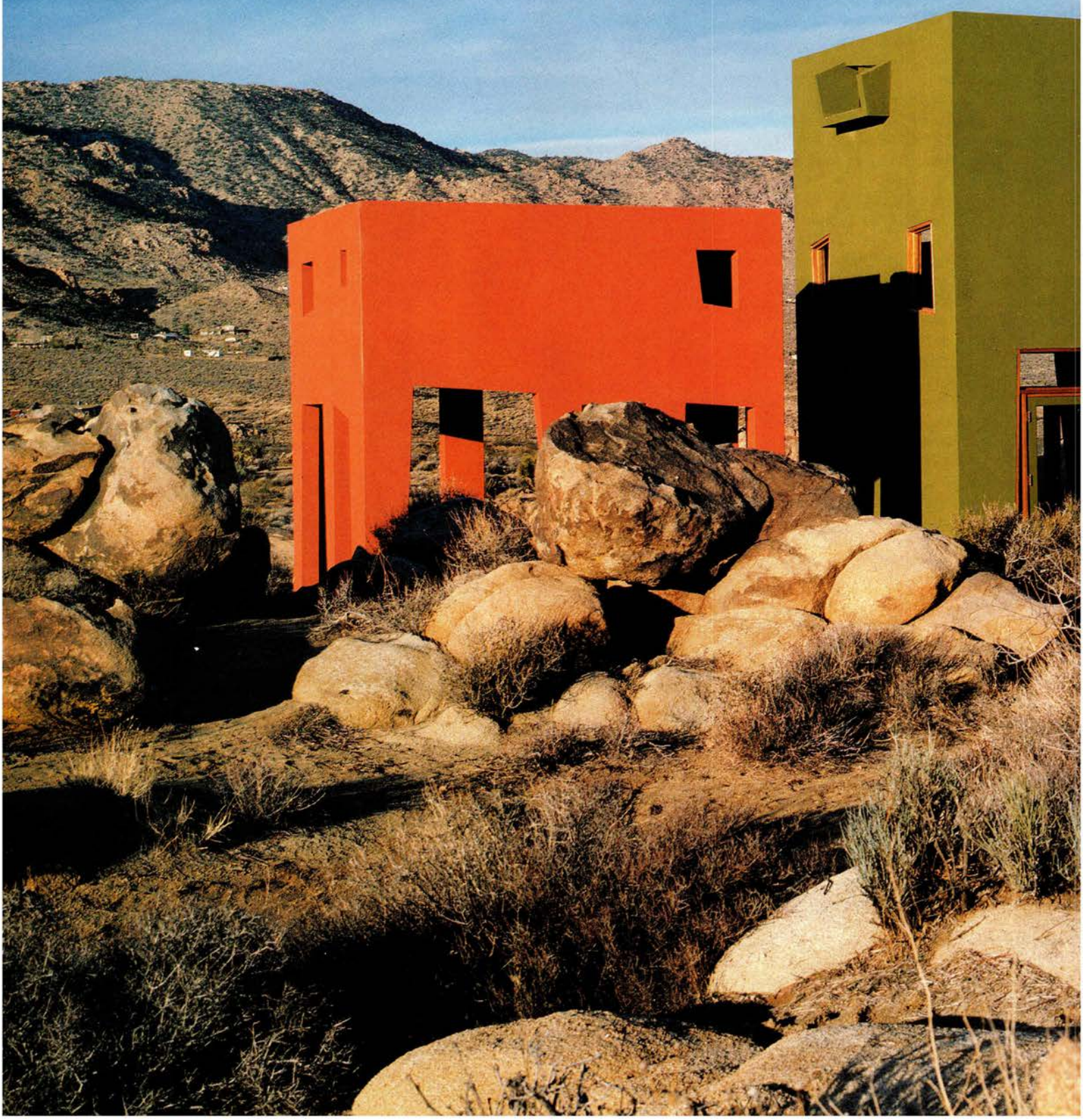
Private Residence
Washington Island, Wisconsin
OWNERS: *Mr. and Mrs. Edward H. Bennett, Jr.*
ARCHITECT: *Frederick Phillips & Associates—Frederick Phillips, designer; Phillip Czosnyka, project architect*
GENERAL CONTRACTOR: *Young Brothers Construction*
PHOTOGRAPHER: *©Gregory Murphey*

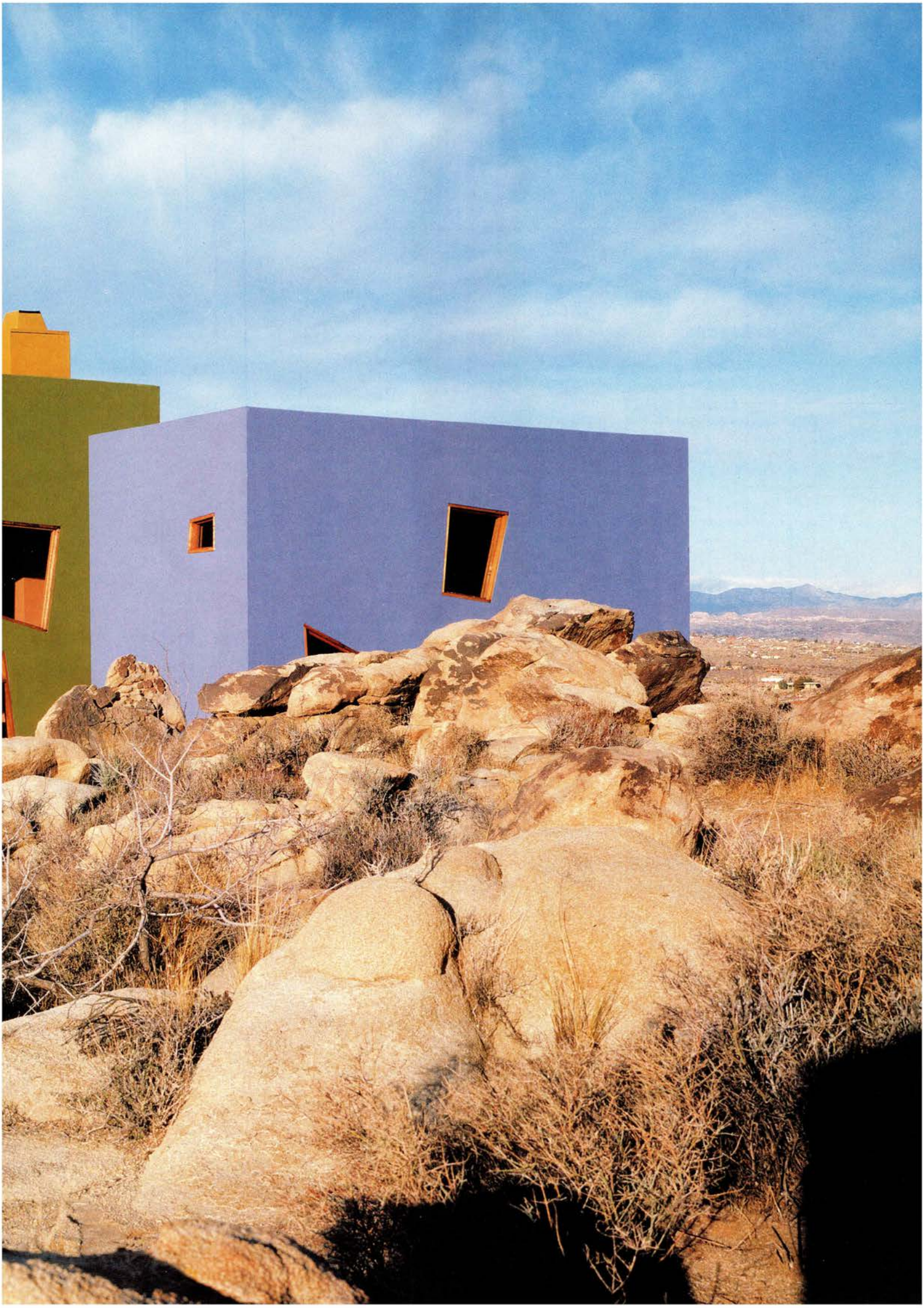




Desert Bloom

L. A. critic Aaron Betsky calls Josh Schweitzer's weekend retreat a comment on Southern California's natural and man-made landscape.

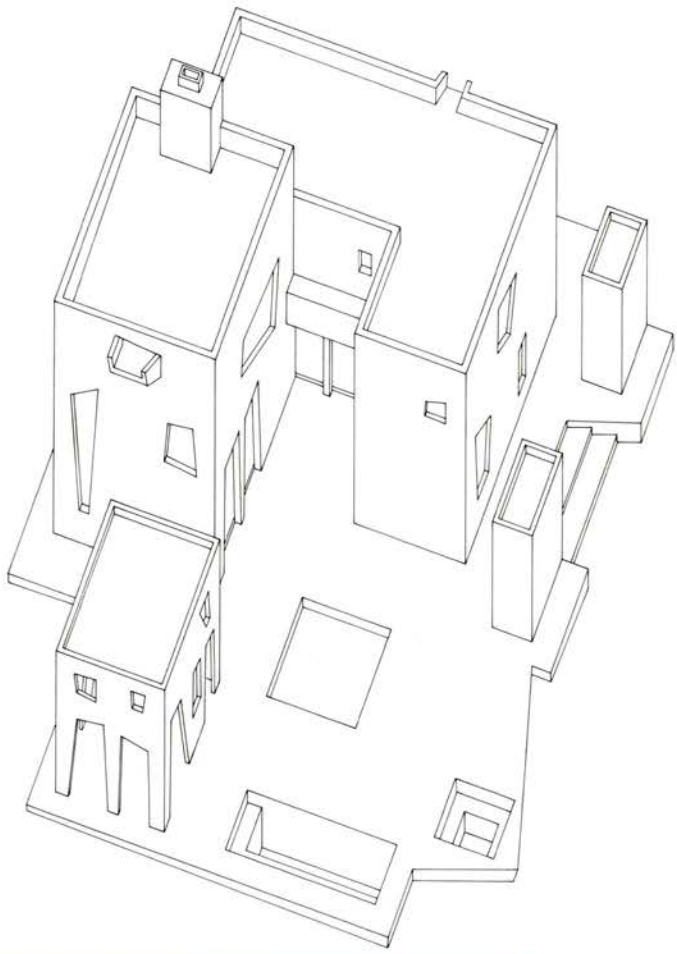




Los Angeles architects love the desert, but few have actually tried to build there. Now young architect Josh Schweitzer has constructed his first ground-up building in the high desert of Joshua Tree National Monument. What's more, he has used this commission as a chance to state the case for an architecture that he has only been able to make in fragments in Los Angeles itself. Beyond its isolated site, this small "monument," as Schweitzer calls it, proposes some new basic forms for the architecture of Southern California.

There are really two landscapes at Joshua Tree, the vast desert preserve three hours east of Los Angeles. One is the stark wilderness of stacked boulders and the surreal detail of every cactus, thorn bush, and prickly flower that inhabits this other-worldly grandeur. Then there is the town of Joshua Tree and the other fast-growing desert communities—fragmented Western settlements buried beneath an absurdly scaled paraphernalia of shopping centers, corner malls, and ranch homes.

It would be hard to miss the small compound Schweitzer has erected between the town of Joshua Tree and the park entrance, in a valley of huge boulders dwarfing small homes. It is made up of an orange outdoor pavilion, an olive-green living area, and a royal-blue bedroom wing. The blocks are placed like three man-made boulders piled up in contradiction to either the natural stones or the man-made

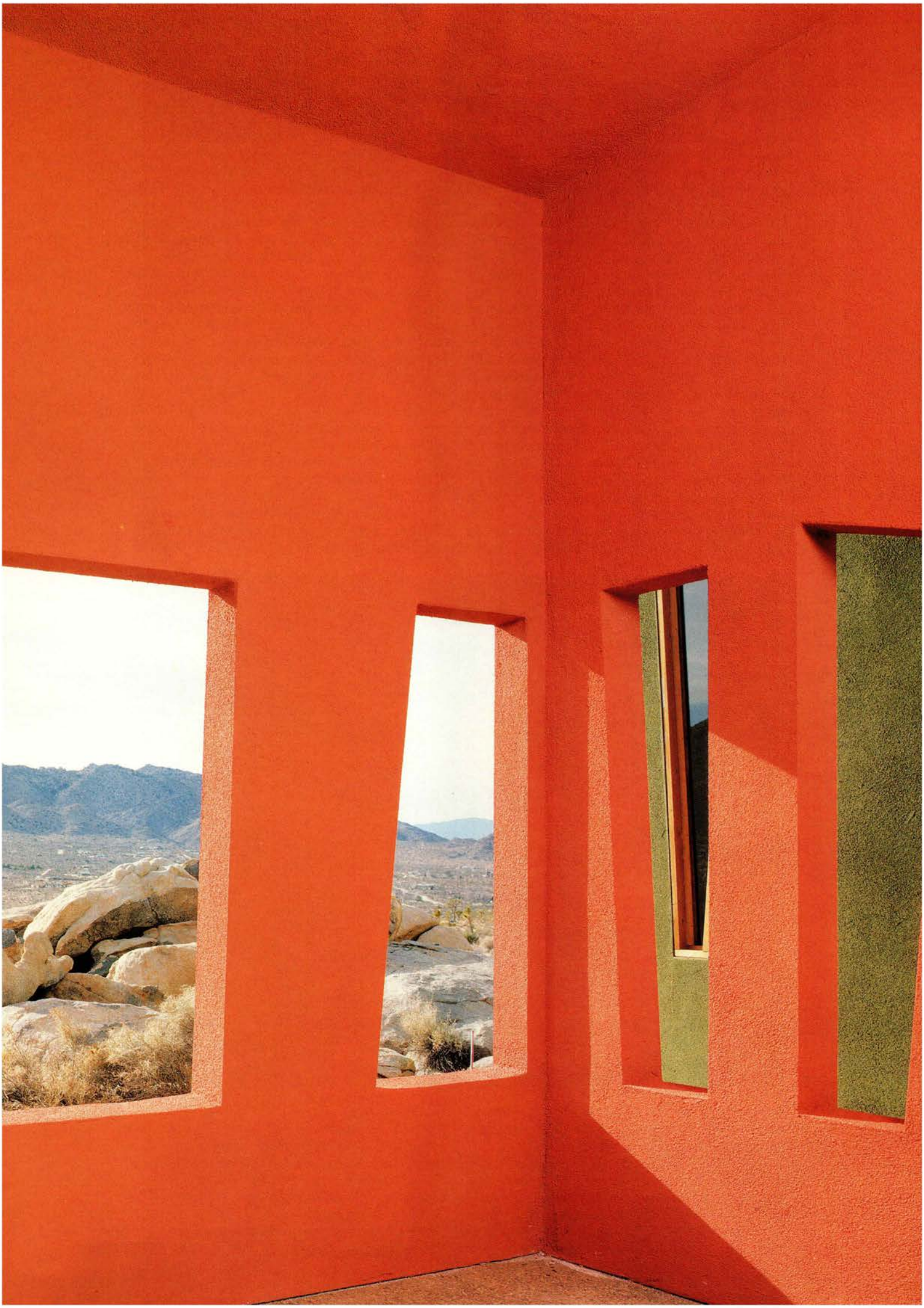




shelters. Each piece is cut with openings at odd angles, making the scale and composition of the compound even more abstract. It is an alien, willful piece of architecture.

The Monument comes from, stands outside of, and comments on both the natural and the man-made landscapes. That is exactly how Schweitzer planned this weekend retreat for himself and four friends, who together own





three successful restaurants and an eyewear business in Los Angeles. "What struck me about Joshua Tree was that the rocks were majestic, and that I was building in between the rocks. So I tried to make it look as if these blocks had been left after everything else had slid down." What is found in between those rocks is a wood-frame fragment of the formal complexities of civilization, here liberated from too much program. There is only one tiny bedroom, along with two sleeping lofts. The orange pavilion is an outdoor room, a place of shade and idiosyncratic pattern, the living room merely about verticality in a landscape of horizontal expanse. The forms are large, blocky, and deformed, existing somewhere between orthogonal rationality and the rough-and-tumble world outside. Each carefully placed window frames a view of the mountains, but in a cut-off, angled manner, so that the desert is seen through edited snapshots.

When asked about the colors, Schweitzer points out: "Everyone thinks of the desert as monochromatic, and so people try to blend in. But when you look carefully, there are all these amazing colors: a vivid green lichen growing on a rock, a bright red flower, and the impossibly blue sky. This compound takes those colors and builds them at the scale of man, which is bigger than the flowers, but a lot smaller than the rocks."

The compound "confronts the city with the desert," adds Schweitzer, but in fact it confronts the memory of the city with the memory of original desert, monumentalizing them into an architectural fusion. The forms may seem primitive, but they are derived from sources like Schweitzer's former employer, Frank Gehry, and the work of Luis Barragán. Its urbanity is stripped down to the bare essentials: stucco and gypboard walls, redwood windows, offbeat colors, and furnishings that wed Scandinavian modern and Midwestern rural. The house is a prime example of "the New Primitivism," a knowing adaptation of the Los Angeles vernacular and a retreat into quasi-naive, quasi-muscular shapes eschewing both decoration and the semblance of coherence.

It is perhaps fitting that the first monument to this movement should be constructed at the place where the fragmented vernacular is still nascent and the most extreme version of the California landscape is preserved. The Joshua Tree compound is an inventive, romantic revision of both California landscapes and a statement of a new world that might be found within and beyond the opposition of those worlds. Schweitzer talks about the compound not as just shelter, not "a tent in the desert, but a church, a cathedral, a place of mystery." It is a ceremonial, if perhaps somewhat pretentious, beginning for a young architect—the kind of small, beautiful piece of architecture that the amorphous world of Southern California building deserves. **Aaron Betsky**



The Monument
Joshua Tree, California
Architect: *Schweitzer BIM—Josh Schweitzer, Meriwether Felt, Patrick Ousey, Scott Prentice, project team*
Engineers: *Davis-Fejes Design (structural); Comeau Engineers*
Contractor: *Silverstrand Partnership*
Photographer: *©Tom Bonner*



The stark landscape surrounding Joshua Tree National Monument looms outside a bedroom window.

Art and Craft

A house and artist's studio by Fay Jones, near Denver, is an intriguing exercise in structure-related geometry. It also typifies the architect's Wrightian roots.

It's a long way from Fay Jones's Ozark Mountain hometown of Fayetteville, Arkansas, to the heavily forested five-acre Rocky Mountain site of the house and artist's studio that the architect recently completed near Denver. At first, doing a house so far from his office troubled Jones. He was unable to visit the site as often as he would have liked and could not keep his hand on the entire process, from design to completion. But he welcomed the challenge of working in a different environment. "The Rockies make the Ozarks look like hills," he says. "The house had to be something substantial to stand up against the landscape."

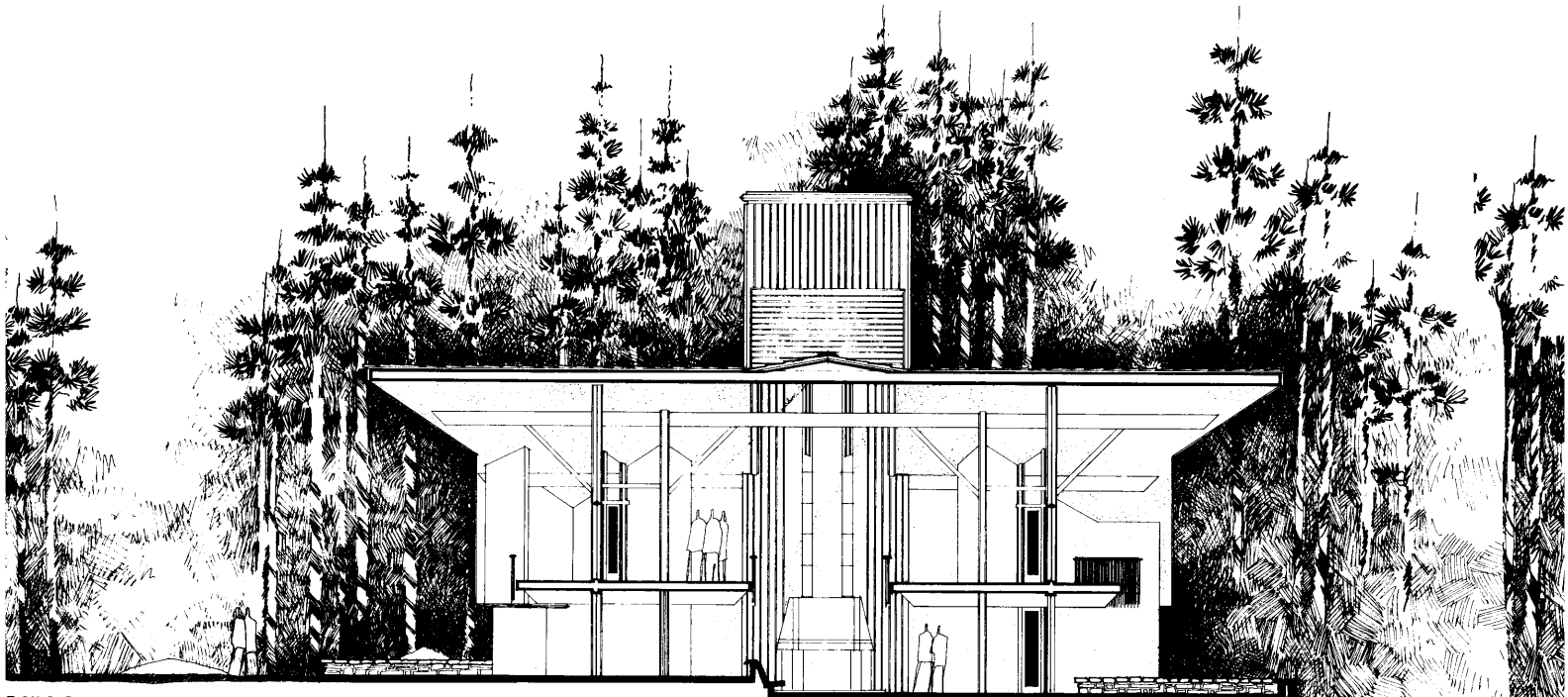


The result—a 3,270-square-foot structure that was shaped by the place in which it was built—is pure Fay Jones. Like so much of the architect's work, its design leitmotif emerged from structural imperatives, which have been left exposed for all to see. The theme is carried through at all scales, from the overall form to small details and furnishings. It is a totally consistent work of architecture.

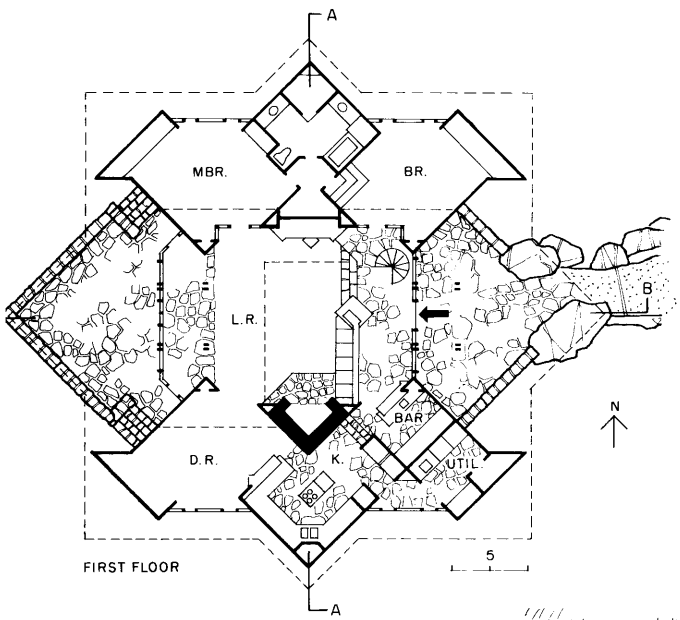
The clients, an architectural delineator and his wife, wanted "large openings to the outside and a strong sense of shelter," Jones recalls. There was to be generous studio space as well as living quarters, and they requested a great deal of natural light, carefully thought out in terms of quality and source. Then, too, given the site's 7,400-foot altitude, there was the essential matter of insuring that the house would stand up under extreme snow and wind conditions, imposing heavy lateral loads. It was this consideration that ultimately gave the design its theme: a pervasive angularity in elevation, section, plan, and decoration. (The theme is introduced in the elaborate wood carvings, small photo above, that adorn the front door).

At the core of the house are two tall towers containing mechanical stacks and the fireplace flue. These vertical ele-

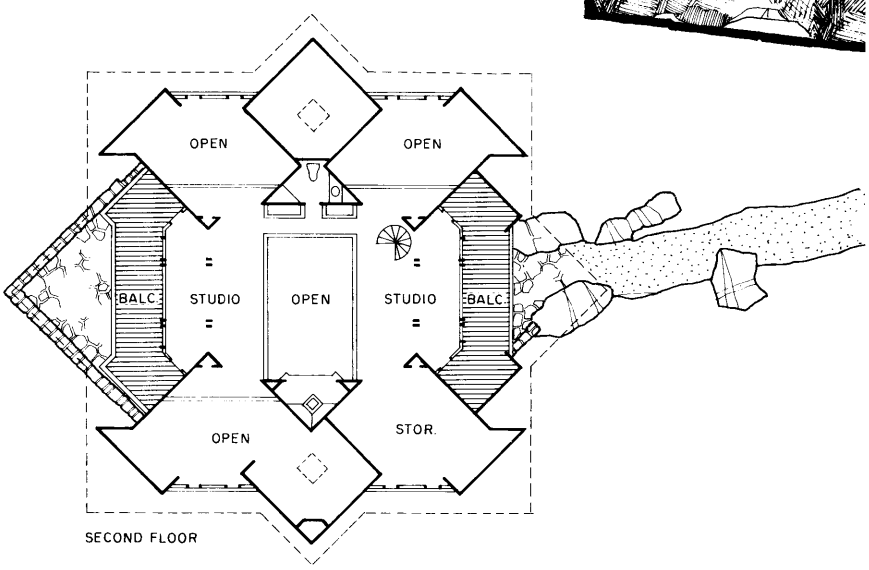




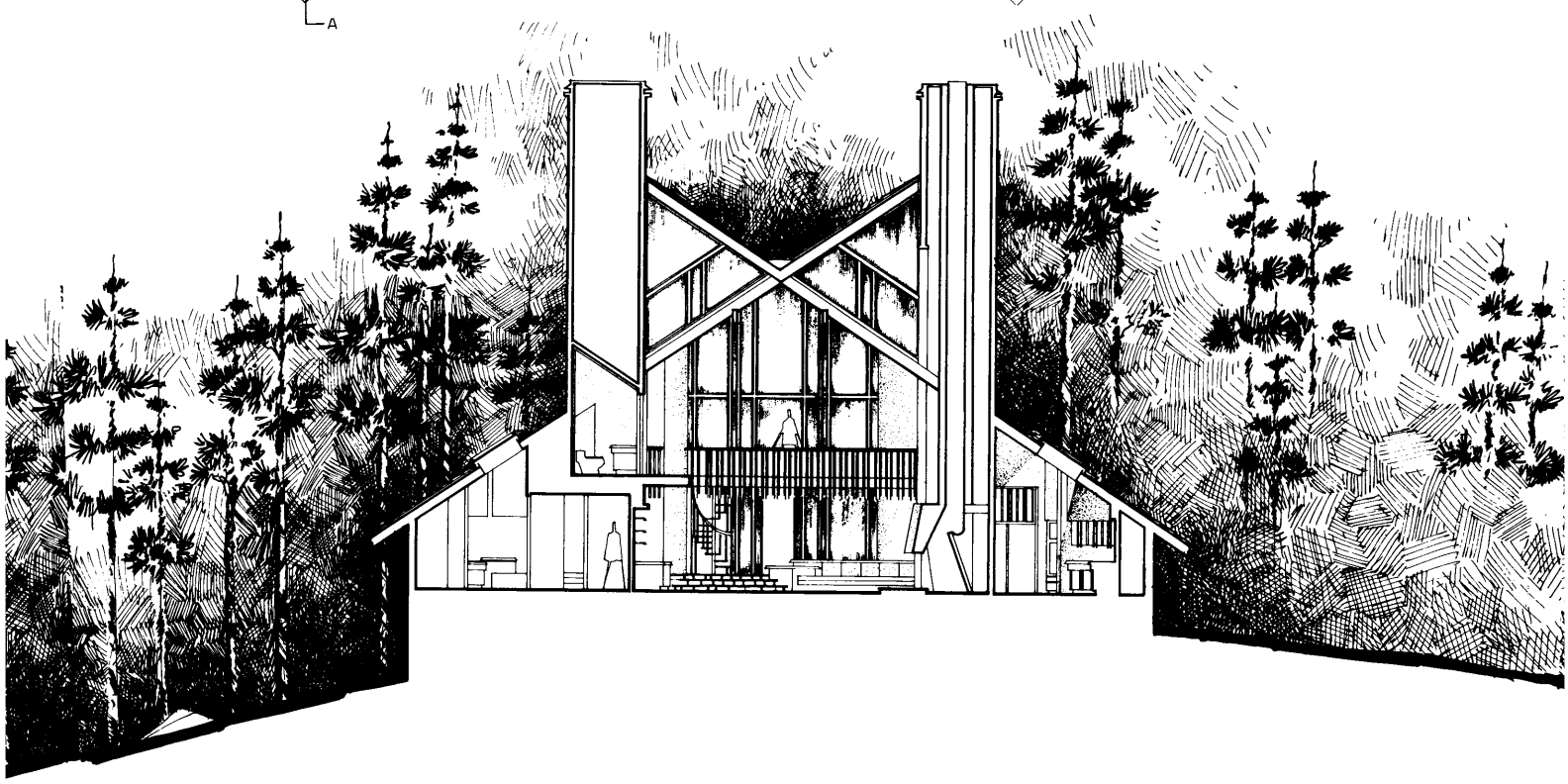
TION B-B



FIRST FLOOR



SECOND FLOOR



N A-A

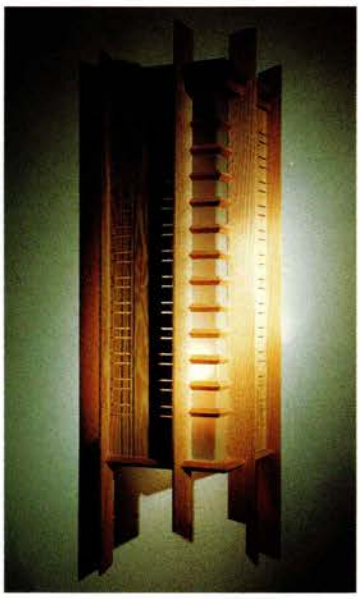


The balcony off a second-floor studio projects over a stone-walled terrace and faces mountain views to the west (opposite). The structure's wide, sloping roof sheds snow during a typical Colorado winter, while two tall towers anchor the structure and the exterior composition (top right). On the east-facing main facade (bottom right), one enters through an open courtyard beneath the high roof crest, proceeding under a balcony to the tall volume at the core of the house. Full-height walls of glass face spectacular views across the forested site.











From the the studio loft (opposite), the central volume of the living room is dominated by a massive fireplace. Jones's custom furnishing designs include a wall sconce (above), a dining table and chairs (top right), and built-in living-room seating (bottom right).

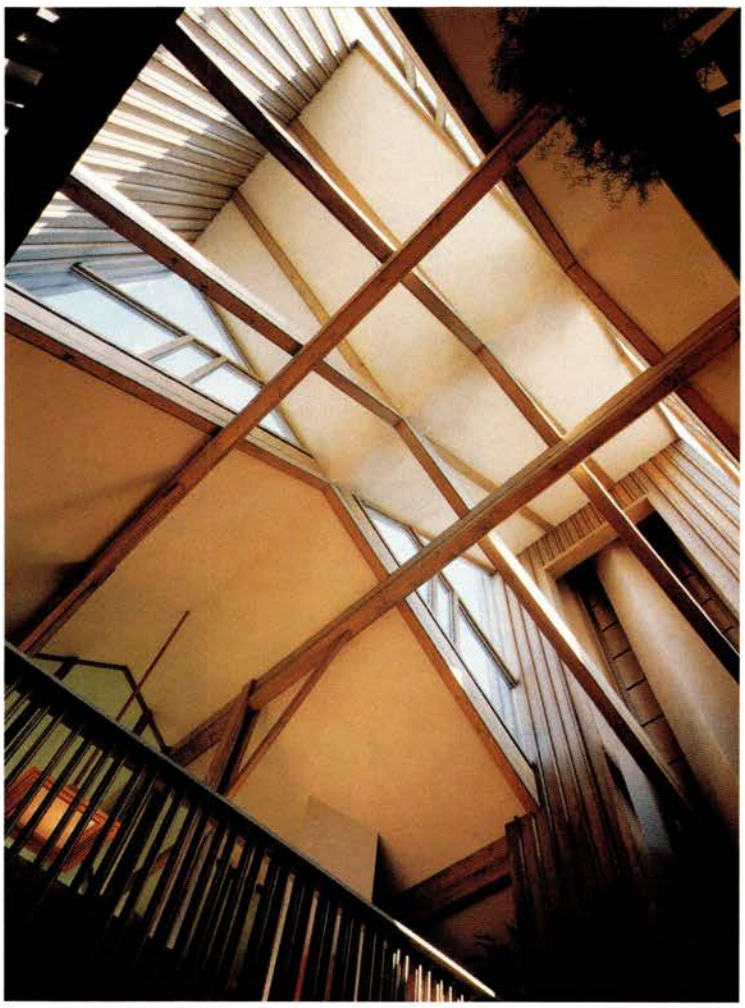
ments are connected by exposed rafters in an interlocking, scissorlike configuration reminiscent of Jones's signature woodland chapels back in Arkansas. The resulting section (bottom drawing page 71) is almost like a structural diagram for dealing with lateral loads.

Jones's scheme created large clerestory windows bringing light into dramatic upper-level studios. This high-source delineating light also enters the central two-story volume in the middle of the living room, where it balances silhouetting light coming through tall windows that look out onto a hillside garden to the east and dramatic mountain views to the west. These windows are protected by balconies opening from the studios and by wide overhanging eaves. Jones characterizes the structure's roof as "winglike"; on a functional level, its precipitous pitch helps insure that heavy Colorado snows will not accumulate.

Just over 1,000 square feet of studio and storage space occupy a mezzanine loft reached by a spiral staircase. Because all major rooms on the main floor rise to the house's full height, the slope of the roof gives them an angular shape that is carried in plan (page 71). Except for a small bar, there is not a square or rectangular room in the house.

The architect's structural geometry extends to the design of the project's interior furnishings. Jones cites Frank Lloyd Wright's dictum on organic architecture: "You need to see the big things in the little things and the little things in the big things." He was commissioned to create many of those "little things"—i. e., furniture and lighting fixtures—and hopes to produce more work as time passes and some of the clients' existing pieces need replacement. Much of the furniture was clearly inspired by Wright, especially the striking dining table and chairs and the handsome wood and glass wall sconces. Once again, they are angular in form, as are the sturdy fireplace and built-in sofa in the living room. The exposed structure—especially the bracing that joins columns and beams—is a major contrib-







Clerestories (top left and above) formed where structural members intersect bathe studios with light. A custom four-foot square pendant hangs above the client's studio worktable amid a forest of exposed columns, beams, and braces (bottom left and opposite).



utor to the seamless quality of the interior environment.

Jones deliberately limited his palette of colors and materials. Structural members are fir, the furniture oak, and the same stains are utilized throughout the house. Exterior walls are stucco, interior walls drywall covered with textured paint. The interplay between the light-colored walls and wood trim and structure is reminiscent of traditional Japanese architecture. But if there is a Japanese flavor to the Davenport House, it was filtered through Wright, whose influence also can be felt in the procession of spaces through the house and the modulation between indoors and out.

Entry is through an open courtyard defined by low stone walls and a flagstone floor. Visitors first pass beneath the sweeping roof high overhead, then under one of the studio balconies, and finally beneath the studio loft itself.

After emerging past the carved front door (flagstone continues as the flooring), one descends two steps into the soaring central volume of the living room, with its towering windows. The flagstone resumes beyond the living room and out into a triangular terrace to the west. Along the way there are frequent views upward into the light-filled, aerielike spaces of the studios. The contrast affords high drama. **DONALD J. CANTY**

Davenport House
Evergreen, Colorado
OWNERS: *Mr. and Mrs. Lawrence Davenport*
ARCHITECT: *Fay Jones & Maurice Jennings Architects—Fay Jones, Maurice Jennings, David McKee, Leroy Scharfenberg, George Goudarsi, Curtis Presley, project team*
GENERAL CONTRACTOR: *Ehlers Construction Company—Steve Ehlers*
PHOTOGRAPHER: ©*Timothy Hursley*

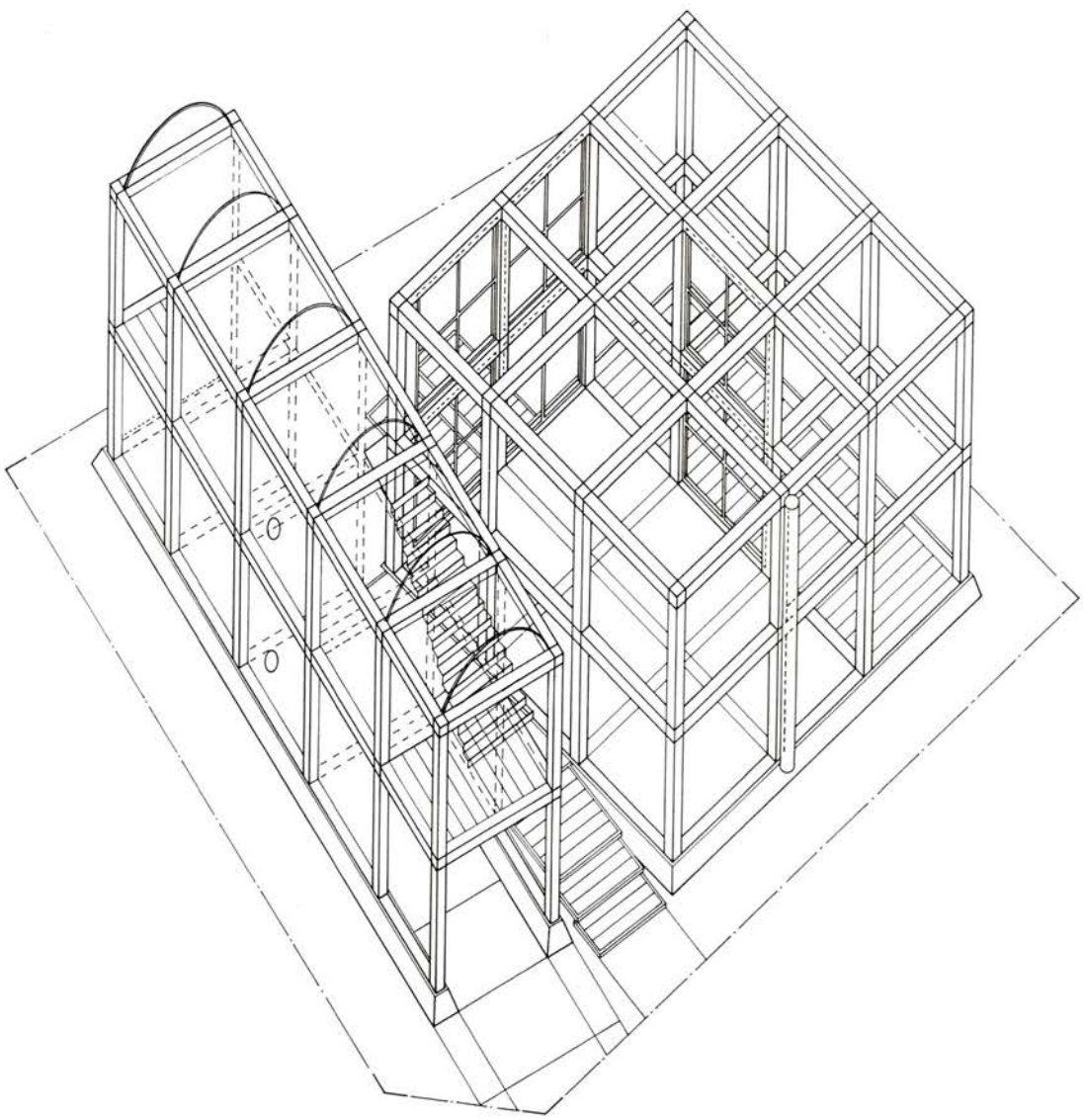


Shadow Box





Invited to design a wood house that would promote the Japanese lumber industry, Milanese architects Antonio Citterio and Terry Dwan devised a low-cost solution that is also a symbol of East-West cultural exchange.





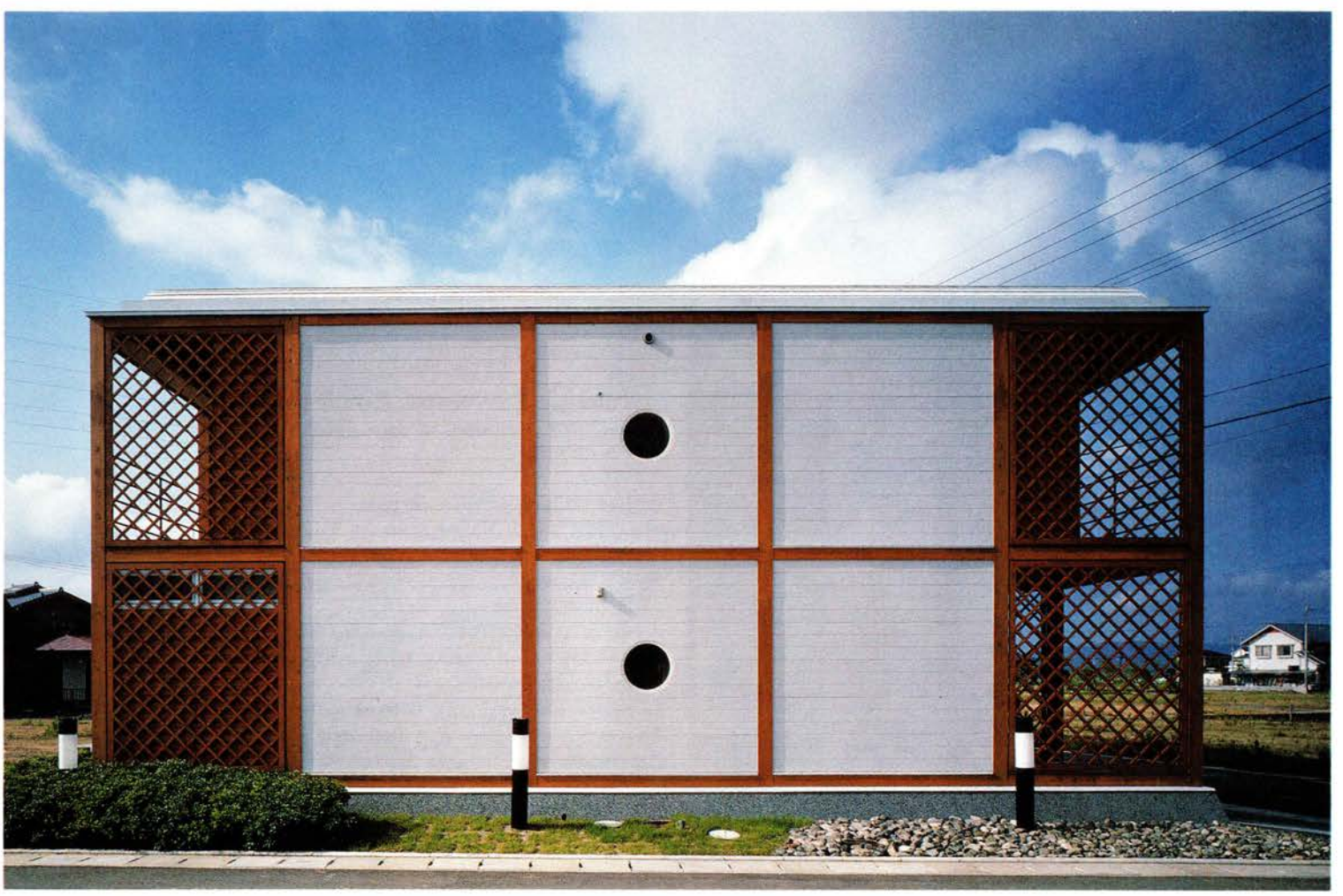
In architectural circles, the concept of "cross-cultural exchange" has become something of a cliché. With so many architects working outside the borders of their own countries, it is not surprising that the phrase appears in nearly every press release extolling the virtues of a project that involves multinational collaboration of any sort. But when the designers in question are an Italian architect and his American partner—namely Antonio Citterio and Terry Dwan—and the client is a Japanese consortium—in this case, the powers-that-be of the city of Kumamoto in southern Japan and the national department of Forestry and Fishery—"cross-cultural exchange" is a fitting, even understated, sobriquet.

In order to promote Kumamoto's flagging lumber industry, the region's governor decided to hold a competition to build 10 houses within a new development. Nine of the houses were to be designed by Japanese architects, while the tenth, in hopes of attracting more widespread public attention, was to be the work of an Italian firm. Studio Citterio/Dwan was selected.

Embracing the international theme of their commission, Citterio and Dwan configured a structural grid of 9 1/2-foot-square bays that, on a practical level, gives geometric order to the plan and section and, on a conceptual level, accommodates a variety of Eastern and Western references. A cubic volume with 16-foot-high ceilings contains the "public" rooms, which the architects deliberately gave the generous proportions of an Italian *piano nobile* (page 82 bottom and page 83), while a two-story linear volume is in keeping with the more modest, inward-looking "private" spaces typical of Japanese homes, including a traditional tatami room on the second floor (page 82 top). Located between these architectural metaphors of East and West is the entrance, contained in a skewed skylight-topped volume that conjures up, according to Dwan, "an urban space," painted the Japanese ceremonial color of black.

With a developer as client, Citterio and Dwan's first completed work in Japan is spec housing in the literal sense. But the architects prefer to think of the project as philosophically, not

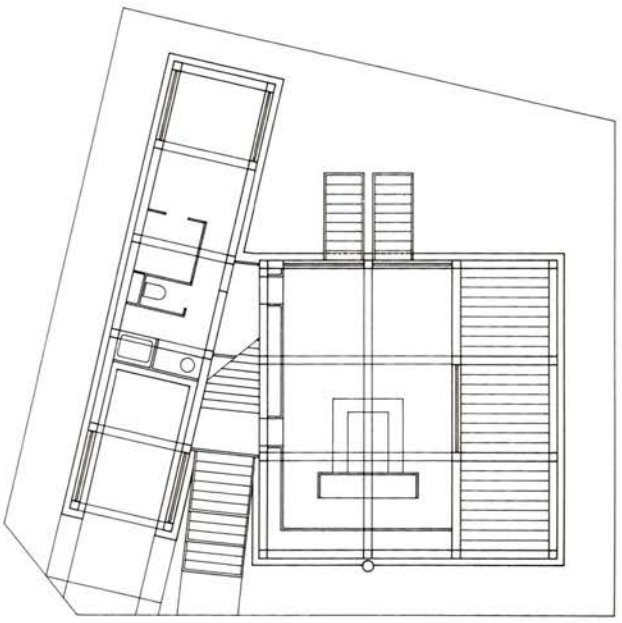




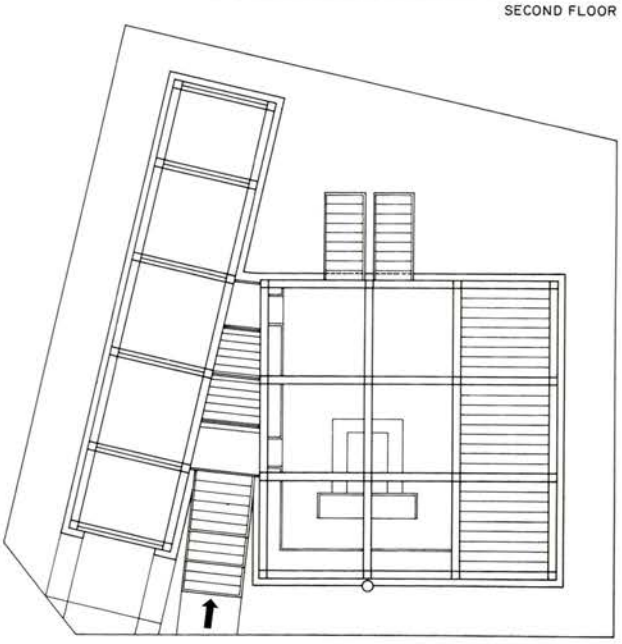
Although the house's kit-of-parts appearance suggests that it was built from prefabricated components, it was in fact custom built on site. Local pine was used for beams, columns, and interior finishes; exterior siding is of composite boards with a polyurethane coating (previous pages).







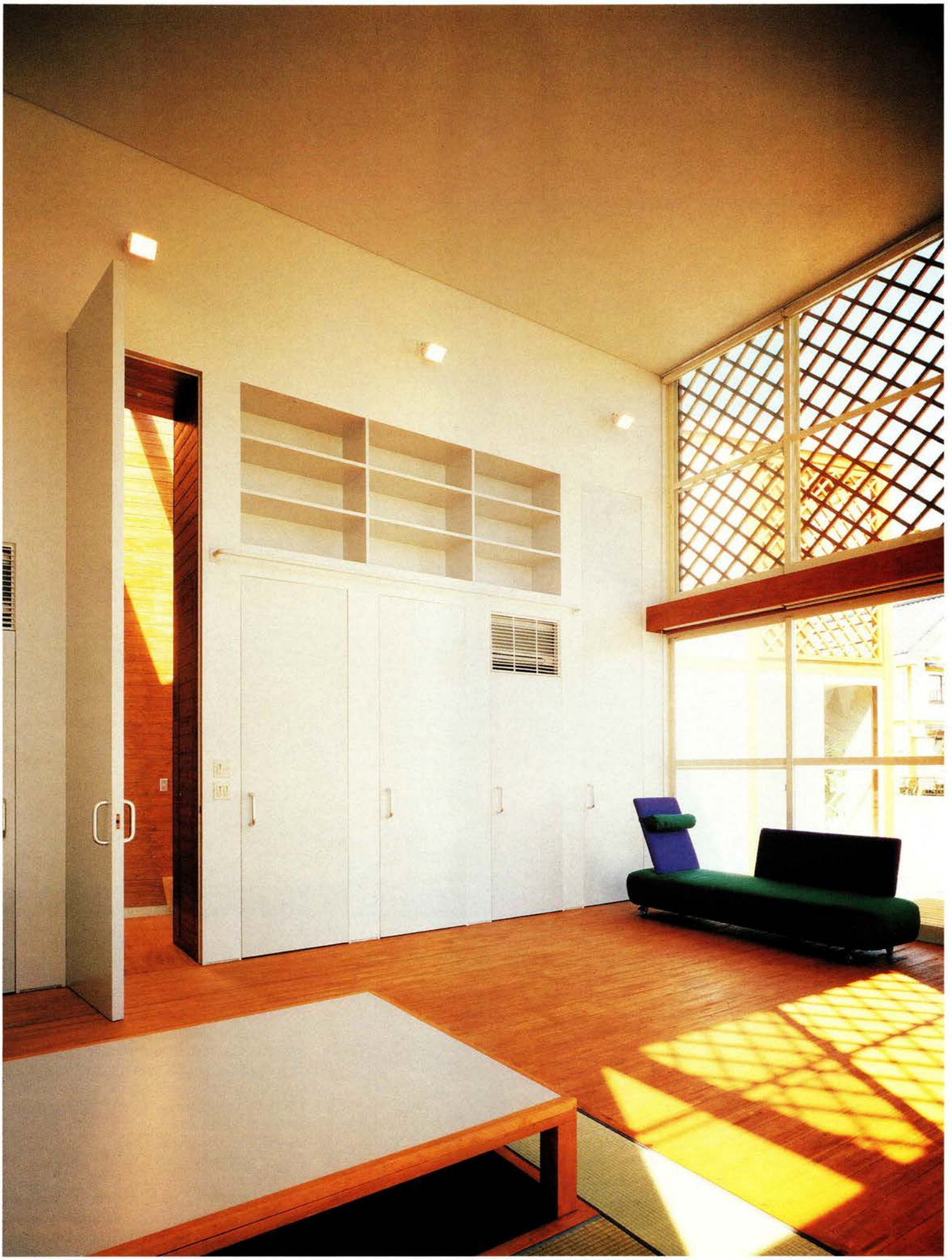
SECOND FLOOR



FIRST FLOOR N

economically, speculative. Says Dwan of the house: "It's about the coming together of two cultures." Or perhaps three, but who's counting? **KAREN D. STEIN**

House in Kumamoto, Japan
OWNER: *City of Kumamoto*
ARCHITECT: *Studio Citterio/Dwan—Antonio Citterio and Terry Dwan, principals-in-charge; Akinori Kubota, project architect*
ASSOCIATE ARCHITECT: *Kenzirou Ueda*
ENGINEERS: *Toa Engineering and Keisaku Kuimoto (mechanical/electrical)*
GENERAL CONTRACTOR: *Tatara Komuten Construction Company and Shinsan Jutaku Company, joint venture*
PHOTOGRAPHER: *Yoshio Shiratori*



Free-Range Architecture



Larry Booth calls it the Chicken Coop. And indeed the small weekend house he built for himself about an hour outside of Chicago takes many of its cues from simple farm buildings and the surrounding prairie. But ascetic it is not. Clean lines, graceful edges, and perfectly executed details make this 1,100-square-foot house more elegant than vernacular.

Set in the corner of an eight-acre lot, the house opens onto a prairie of wild grasses and occasional trees. According to Booth, he and his wife fell in love with the site, then built a house that would be an extension of it. Sitting just inches above the ground and echoing the strong horizontals of the terrain, the house does, in fact, become a part of the landscape.



Although the weekend retreat is hardly a farm house, it is built on the foundations of one and incorporates an interior wall from the old building in the bathroom. And like its rural antecedents, this house is a collection of structures: a main building, a freestanding tower, and a small shed (not shown on plan) still under construction. Each of the structures is a different color—black for the house (to recall the prairie after it is burned each spring), yellow for the tower (to match the grasses later in the summer), and red for the shed (to pick up the traditional color of barns).

A simple rectangle in plan—just 17 by 65 feet—the main house reveals itself in three dimensions as a series of edges, some touching and some sliding effortless-

Inspired by the prairie, Booth/Hansen & Associates designed an elegantly simple weekend house in Lake Bluff, Illinois, that hugs the land and throws a few sensual curves indoors.



ly past one another. The shingle roof, for example, doesn't rest above a cornice, but extends beyond the structure's envelope and then stops abruptly. Inside the house, the gracefully vaulted ceiling curves down toward a set of tall windows on the south wall, but just misses the plane of the wall, slipping in front of the fenestration by a couple of inches. On the opposite side, the ceiling continues all the way down to the edge of a sitting ledge, becoming a windowless north wall. Built from four plywood arches connected by two-by-fours and then plastered, the vaulted ceiling sensuously wraps the open-plan living spaces together. "We wanted a soft, light space—like the inside of a tent," explains Booth.

In the spirit of simplicity, Booth grouped living, dining, and cooking into one large room, taking up roughly two-thirds of the house. Furniture, designed by Booth, separates the different functions, but maintains views to the prairie to the south and east. Two bedrooms, a bathroom, and a sleeping loft occupy the western third of the house. **Clifford A. Pearson**

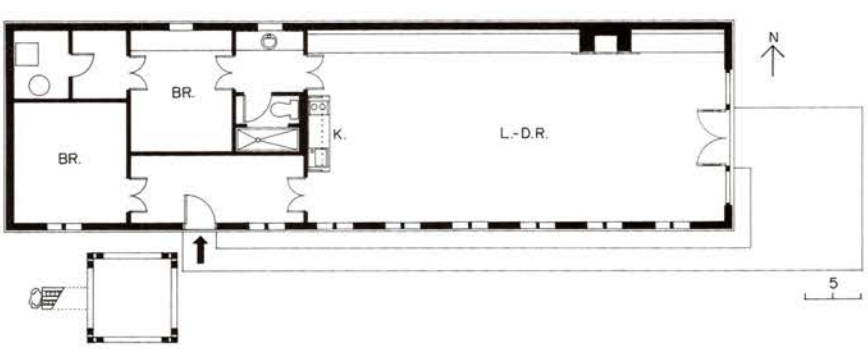


The Chicken Coop
Lake Bluff, Illinois
Owners: *Patricia and Laurence Booth*
Architect: *Booth/Hansen & Associates—Laurence Booth, principal; Gary Beyerl, technical architect*
Engineers: *Beer, Gorski, Graf (tower)*
General Contractor: *James Heinsohn*
Photographer: *Bruce Van Inwengen*

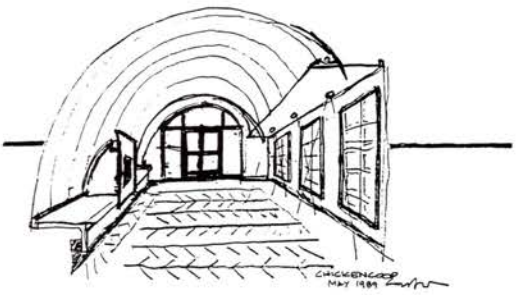
The entry foyer (below left) immediately orients visitors to the view of the prairie. In the main living area (opposite) a barrel-vaulted ceiling emphasizes the unity of the space. Lighting recessed behind a long sitting ledge washes the





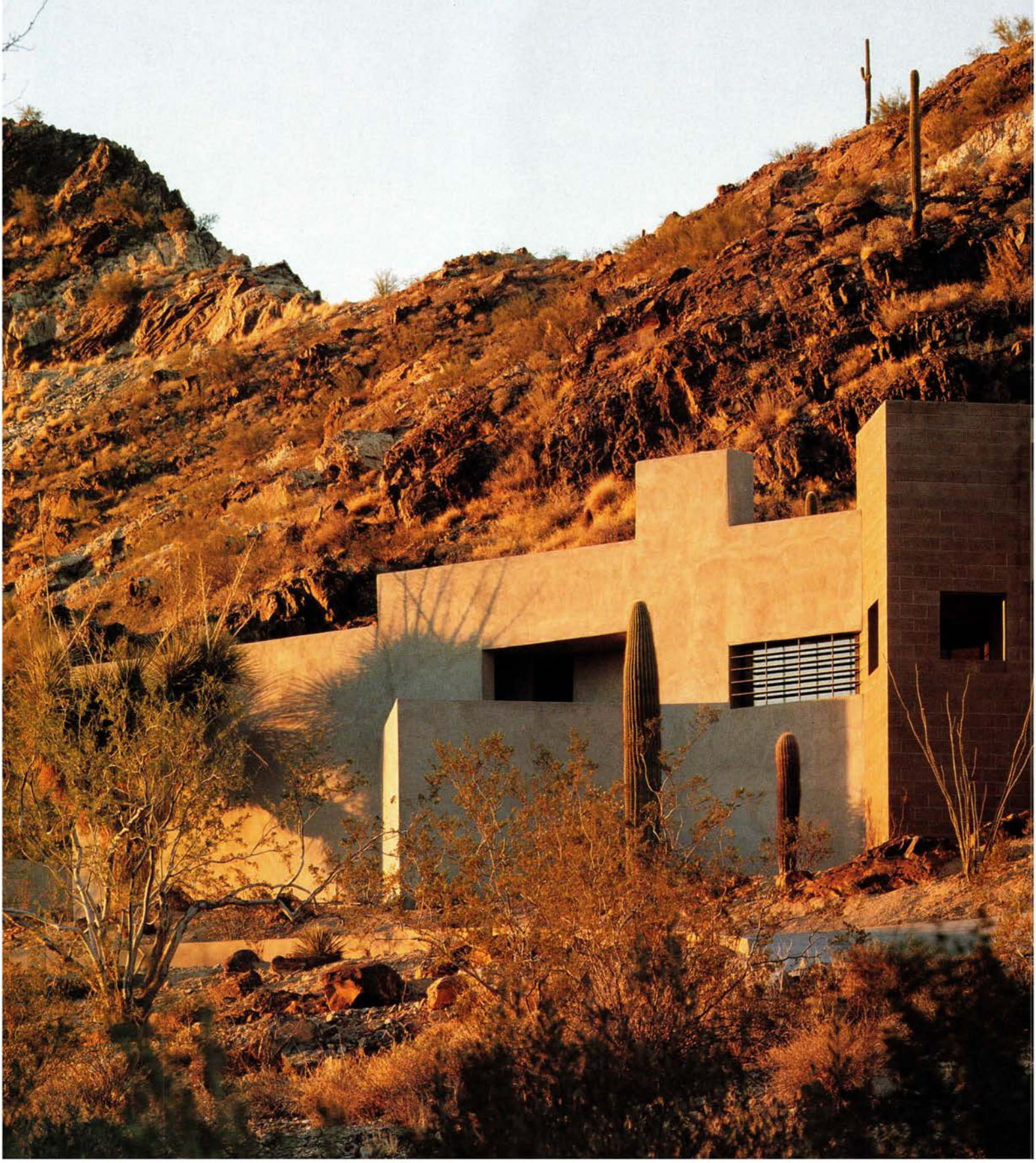


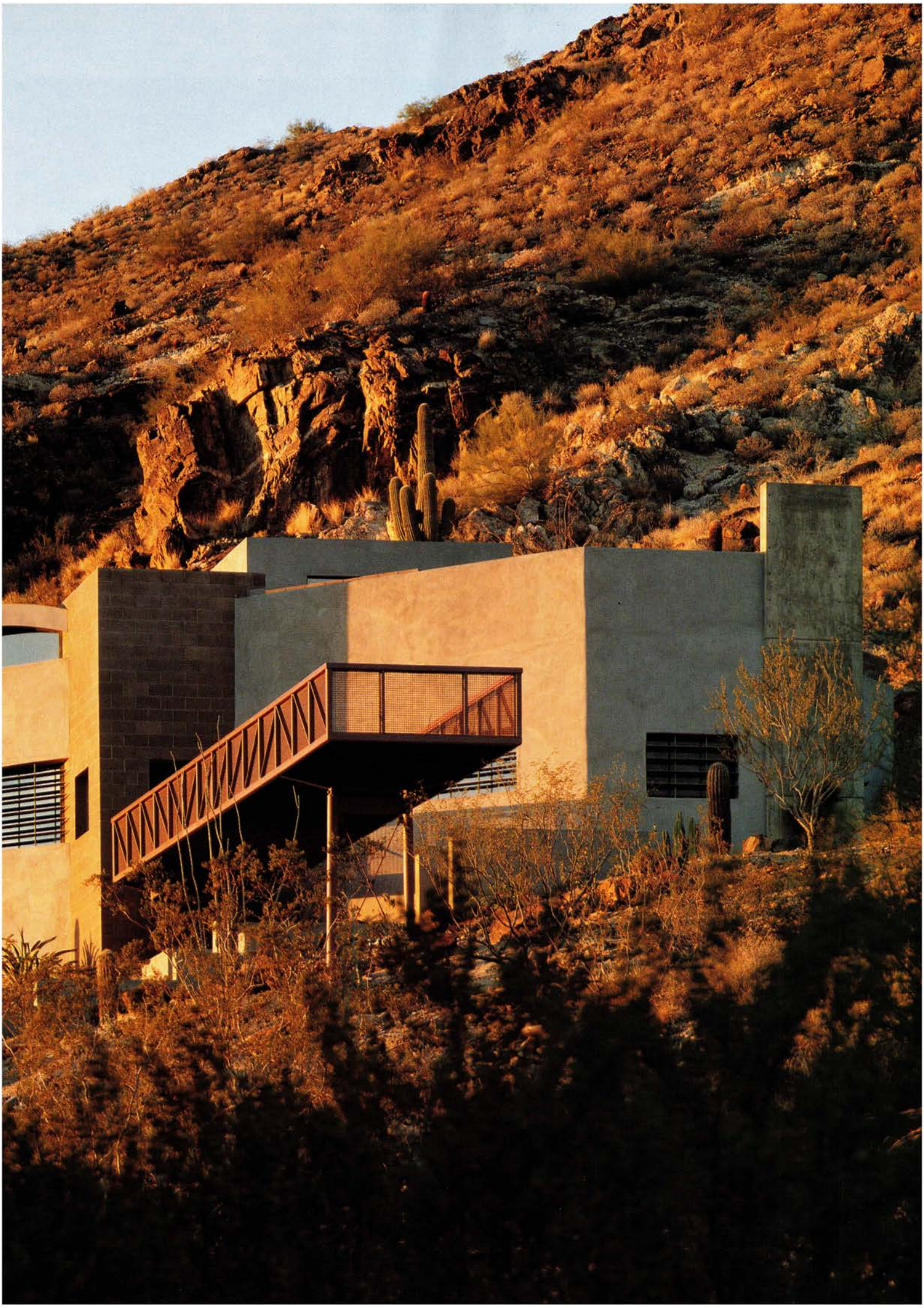
windowless north wall at night, while a set of six tall windows on the south wall provides natural light during the day. Booth likens the plastered vaulting to an eggshell—"vulnerable but strong." Flooring is ash.

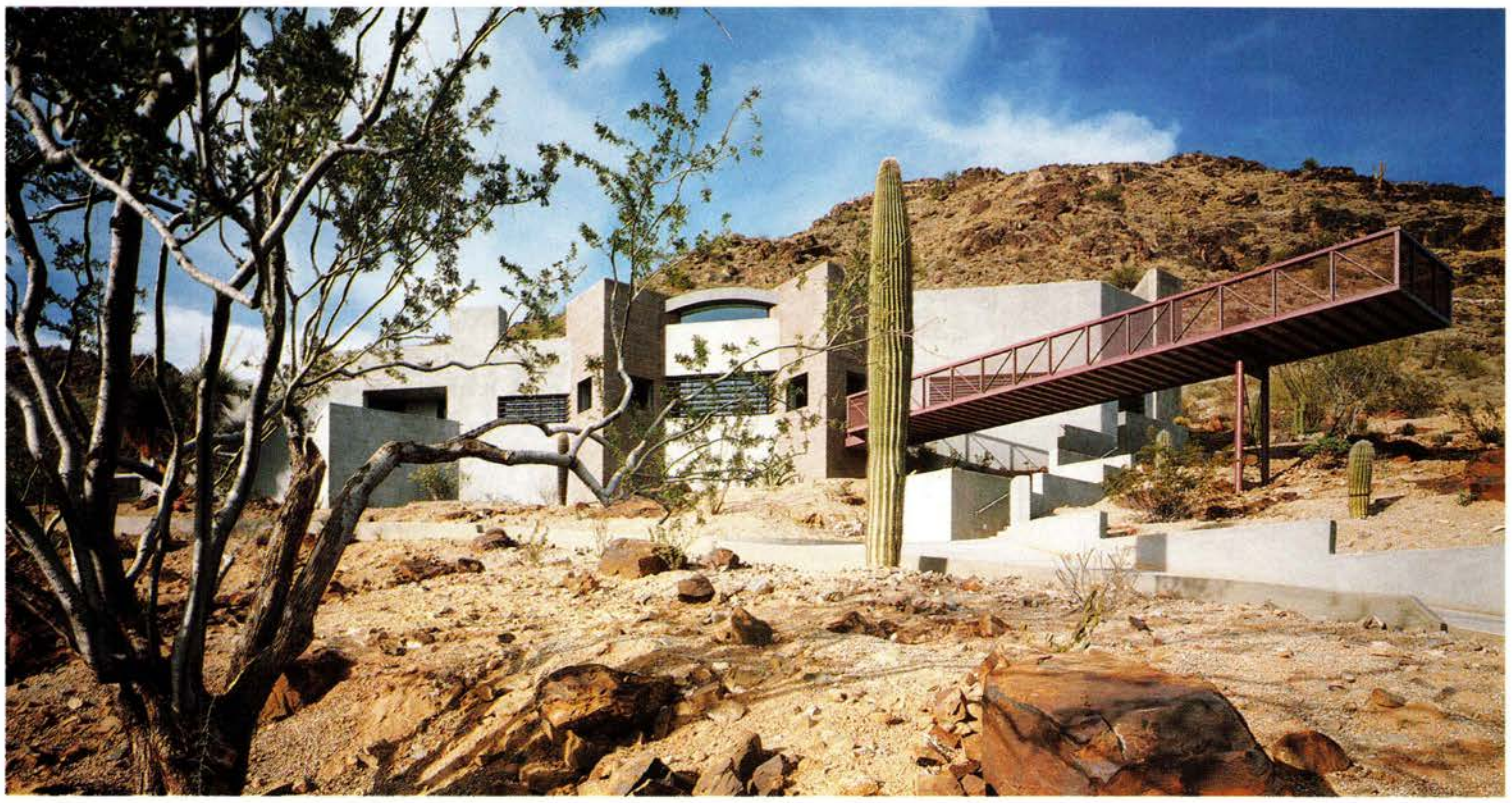


Raising Arizona

Incorporating references both sensory and surreal, a house near Phoenix demonstrates Antoine Predock's vision of architecture as abstract landscape.







A steel bridge, both entrance gateway and terrace, addresses the displaced-land allowance dictated by town code.



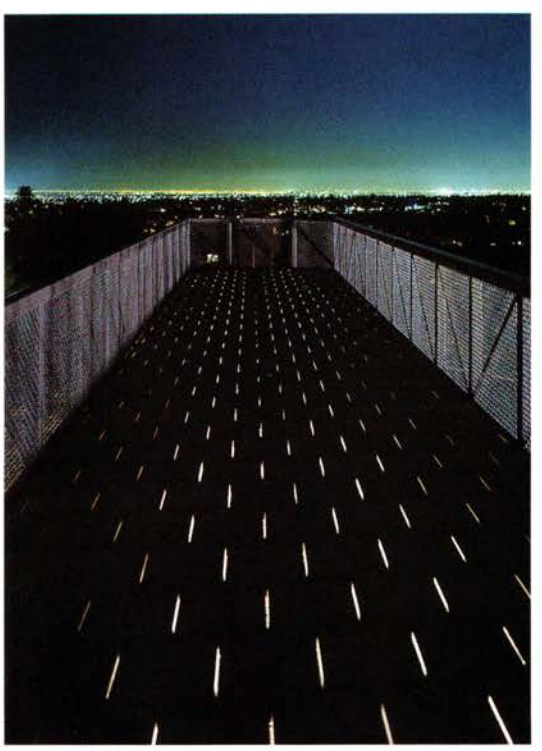
Some parents flounder when they find that their children have suddenly grown up and left home, vacating rooms in a once comfortably filled house. Not Judy and Sidney Zuber. This couple with two grown sons, although heads of a close-knit family, is not the type to embalm roomfuls of high-school memorabilia as wistful reminders of the good old days when the boys still lived at home. Nestled in the aptly named Phoenix suburb of Paradise Valley, the Zubers' house of some 20 years had undergone the requisite alterations and additions to accommodate a growing family. But after the children moved out, the parents seized the opportunity to purchase a prime piece of mountainside real estate just down the street and build themselves what Judy Zuber calls "an adult house"—an assortment of finely finished spaces suitable for high-style entertaining, conspicuously lacking both a "family room" and a door to the master-bedroom suite.

To fulfill this ideal of grown-up living, the Zubers turned to Antoine Predock, of Albuquerque. The conditions that the architect encountered in Phoenix ranged from the starkly natural—the harsh climate and striking terrain and vegetation of the Sonoran Desert—to the sublimely architectural (with Frank Lloyd Wright's Taliesin West in the neighboring town of Scottsdale, the master's presence still influences the built landscape 31 years after his death). Drawing equally on tangible and intangible sources of inspiration, Predock fashioned a well-protected structure that emerges like a bunker out of a rocky outcropping and expands into a stately Wrightian horizontal bar punctuated by vertical observation posts and, more dramatically, an eggplant-colored steel balcony/bridge (opposite). The architect grouped the various rooms around a series of semi-enclosed courtyards, creating a deliberate contrast between bright, cross-ventilated "public" spaces (page 94 and page 95 top) and narrow, shaded passageways (page 94 bottom). He located the living room, dining room, and kitchen/breakfast room along the south-facing front facade to exploit dramatic views of the valley and the city of Phoenix beyond, and set the more private study into the slope of the site (plans page 95). Predock furthered the image of a tropical oasis by bringing some surprising natural elements inside. An elevated water table in the courtyard creates, with the help of a hidden system of motors and pumps, a gentle waterfall to a square reflecting pool, which drains via a narrow channel into a round basin sunk into the foyer floor. The bold geometric forms cut out of the stone paving add a fittingly reverential aura to what is, especially in an arid climate, a sacred commodity (photos pages 92 and 93).

The outdoors is the clear focus of the house, as if to support Predock's claim that architecture is "abstract landscape." Rather than overexpose the interiors with south-facing picture windows, he edited views into modest-sized, carefully placed openings. In order to soften the effects of Arizona's harsh summer sun, Predock recessed the windows into two-foot-thick walls of

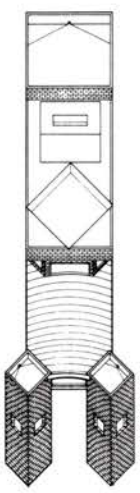
Airplane imagery abounds in the Zuber House. The cockpitlike master bedroom (below) overlooks the dining room and the valley beyond. Narrow windows, positioned for in-bed viewing, telescope vistas of mountain and sky. The outdoor bridge lights up like an airport runway at night (bottom).



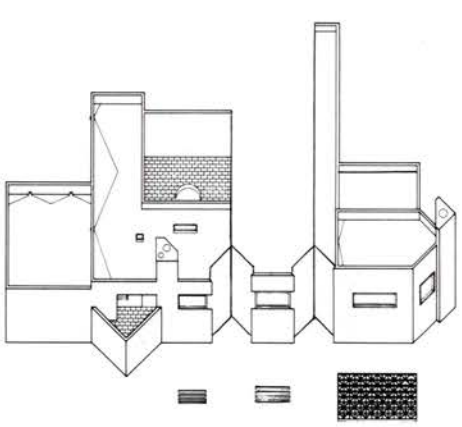




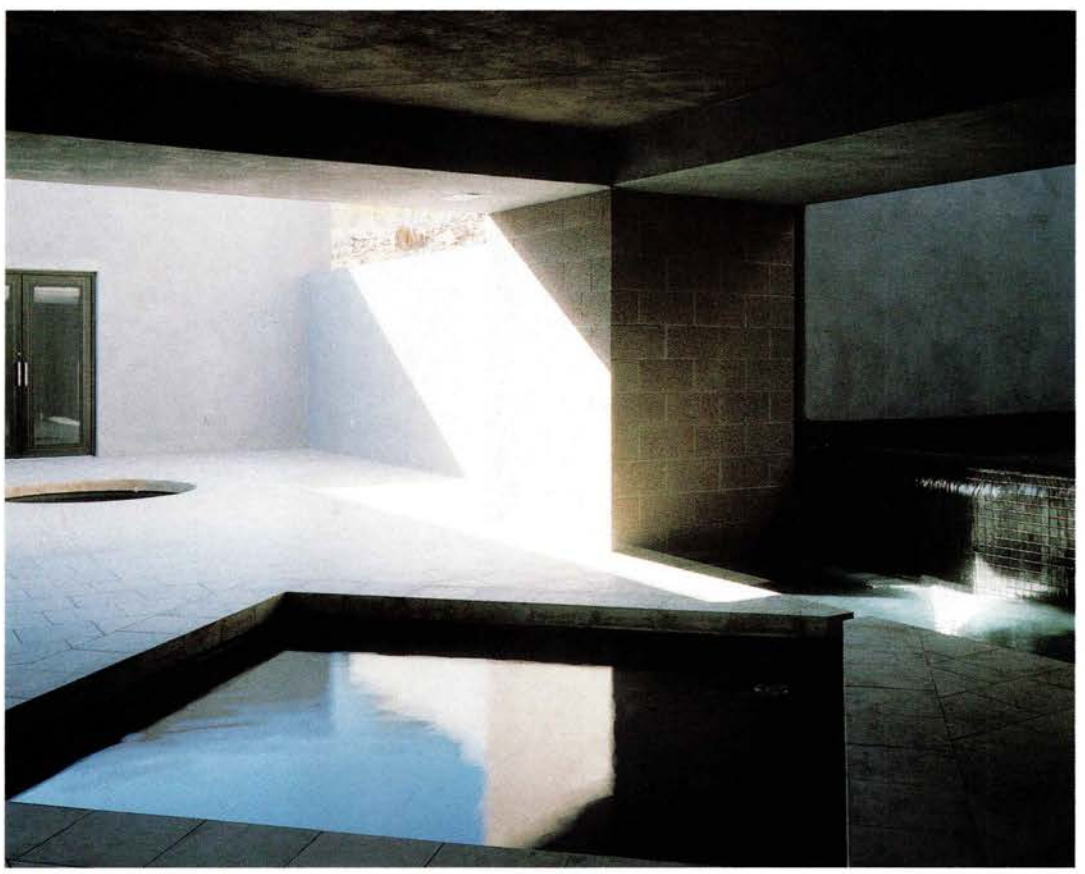


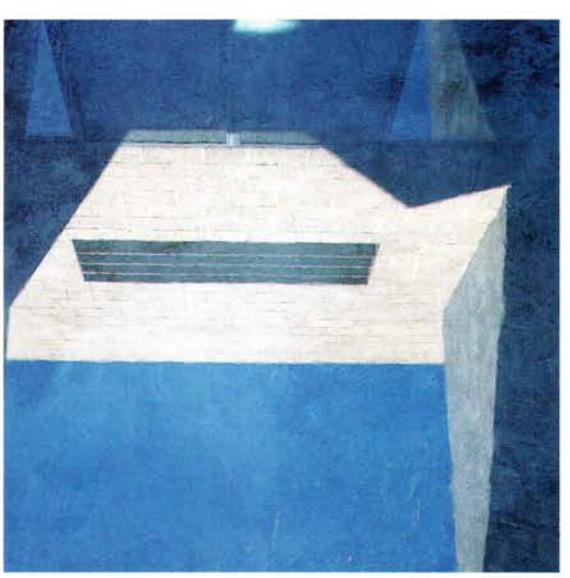






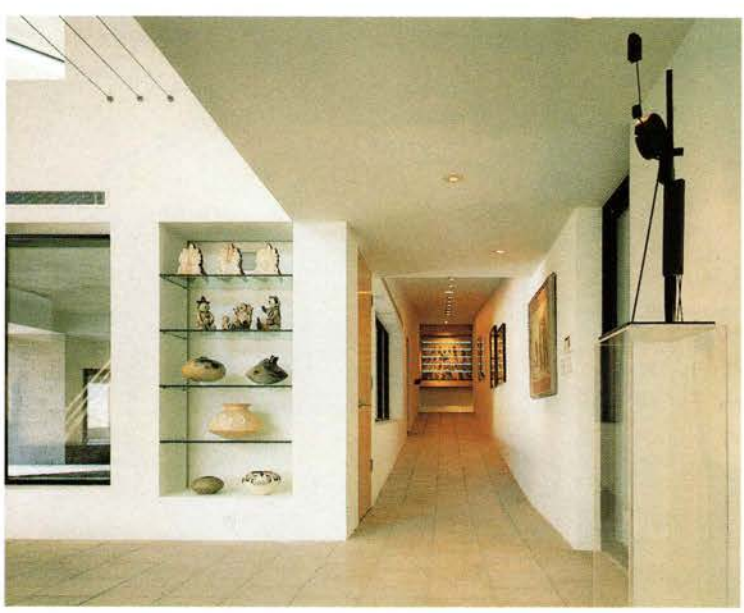






Water takes on added significance in arid climates. For the semi-enclosed courtyard of a house in the Sonoran Desert, Predock created an elevated water table whose contents spill into a square reflecting pool (top) and then flow in a circular basin inside the house. From a balcony in the master bedroom (opposite), a reflection of the courtyard facade can be seen in the water—a compelling image that recalls a David Hockney watercolor (right).

Low-voltage wires provide a flexible lighting system for the Zubers' varied collection of paintings and artifacts.

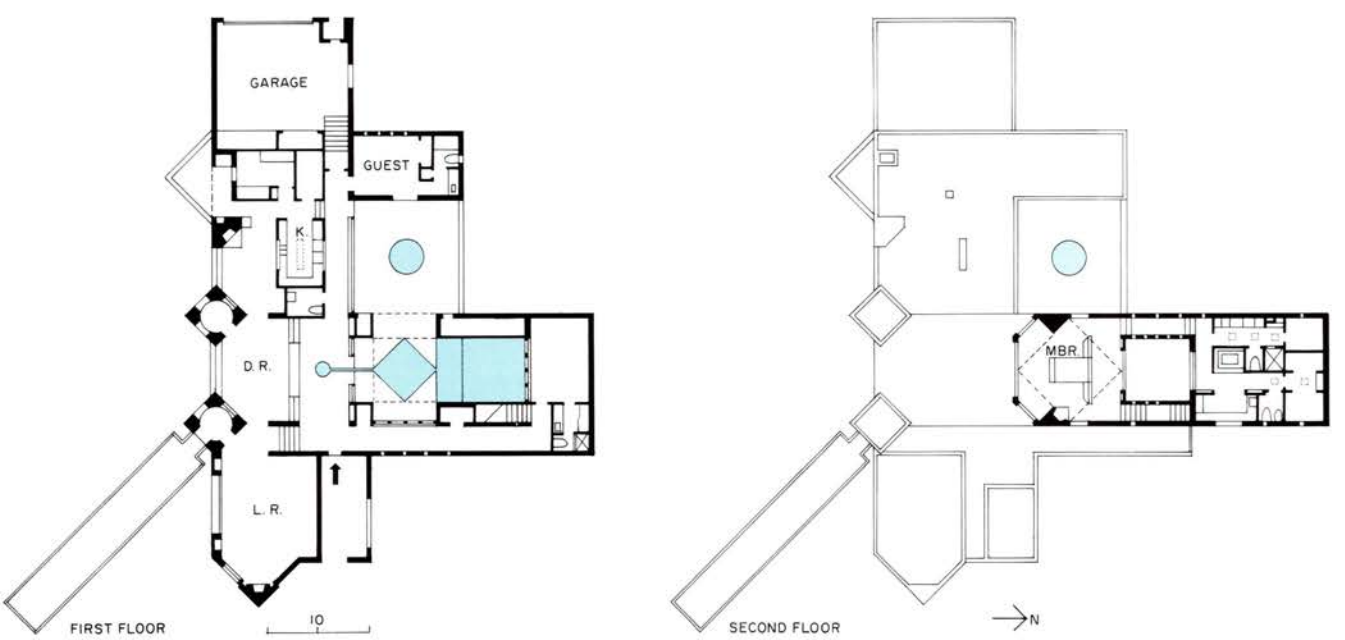


stucco-covered concrete block and added fixed louvers for additional screening. Upstairs, Predock adapted Judy Zuber's fantasy of owning a Manhattan penthouse apartment into a southwestern aerie—a prow-shaped second-floor master-bedroom suite with telescoping views of mountain and sky. It's no accident that the room's curved and slotted windows conjure up the flight deck of a space ship: for Predock, UFOs are as legitimate a source of inspiration as the path of the sun. The architect thus not only embraced his clients' fantasies, he integrated a few of his own.

KAREN D. STEIN

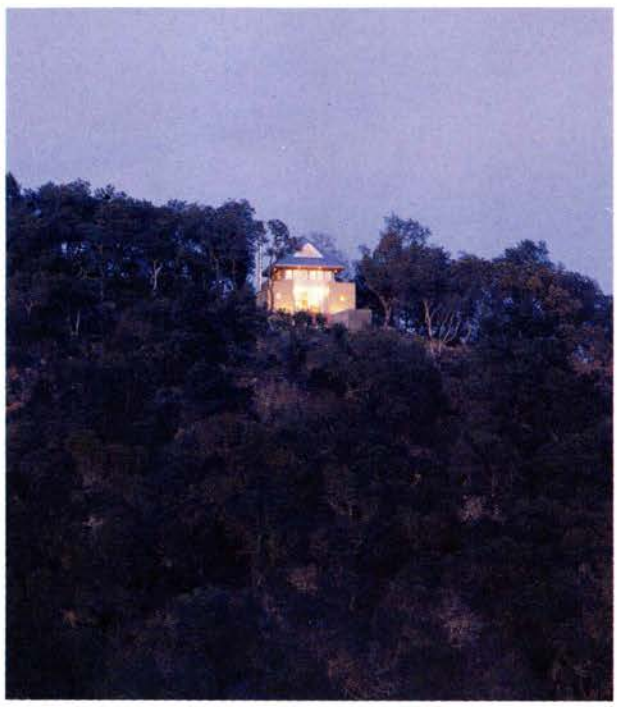
Zuber House
Paradise Valley, Arizona
OWNERS: *Dr. and Mrs. Sidney Zuber*
ARCHITECT: *Antoine Predock Architect—Antoine Predock, principal-in-charge; Geoffrey Beebe, associate-in-charge; Tim Rohleder, job captain; Ronald Jacob, Jim Williams, Hadrian Predock, Sam Sterling, Joe Barden, Mark Harris, project team*
ENGINEER: *John F. Olney (civil)*
CONSULTANTS: *Mitzi Vernon and Judy Zuber (interiors); Roger Smith (lighting); Nancy Gerczynski (landscape)*
GENERAL CONTRACTOR: *Saddleback Construction*
PHOTOGRAPHER: *©Timothy Hursley*

The flow of water through the house reinforces the axis established by the mountain and valley.



High Country

Architect Ross Anderson's little house with a big view distills wit and polish from the Napa Valley's down-home vernacular of farmstead and vineyard.



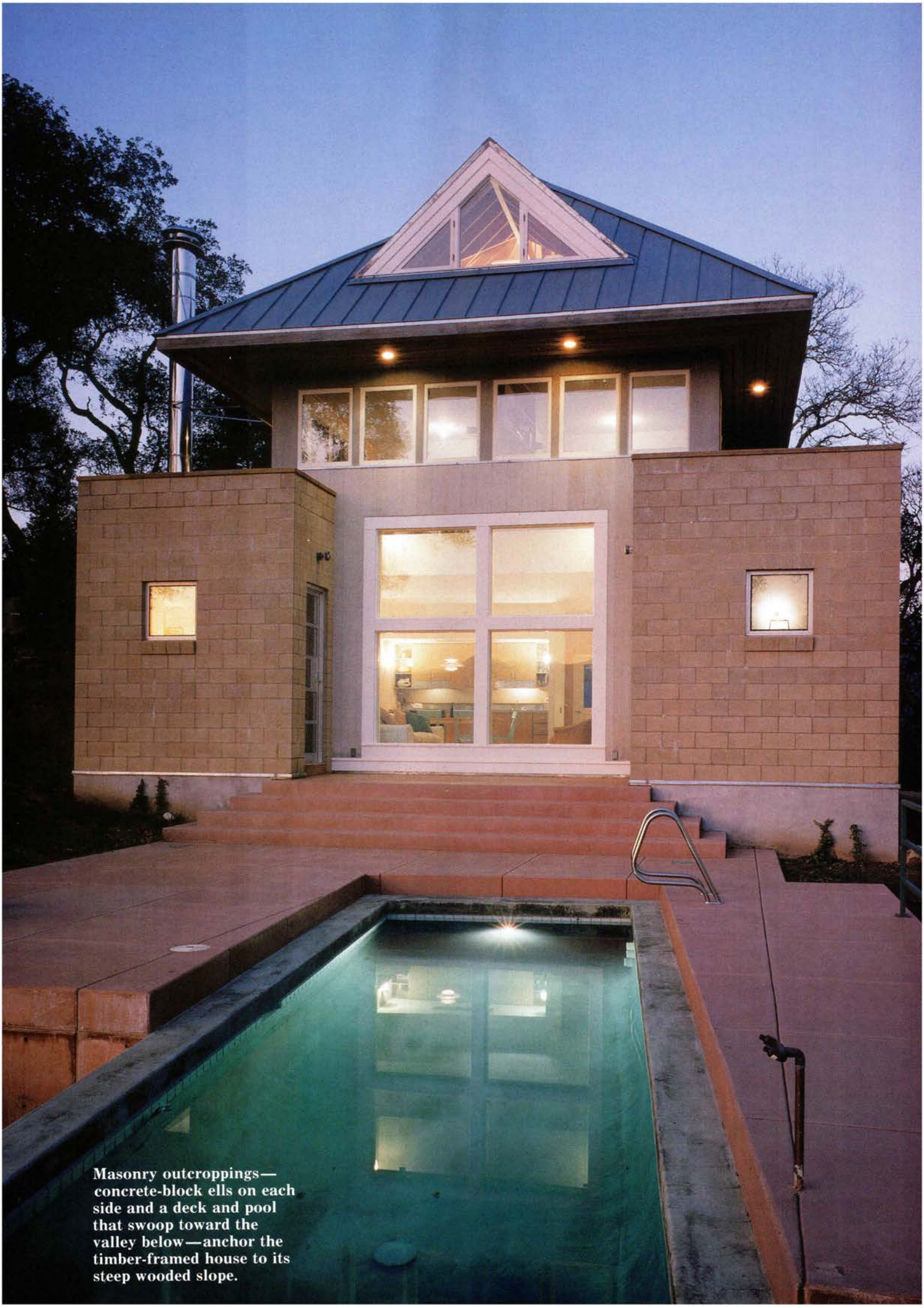
Architect Ross Anderson likens this little house perched high on the rim of California's Napa Valley to "an old Brownie camera" that frames and focuses the sweeping view, capturing and recapturing the ever-changing panorama across the valley and its vineyards. More than a lens, however, it is also a participant in the surrounding landscape, both natural and manmade.

Built for Anderson's parents, the hideaway is a prelude to a larger residence, which it will serve as a guest cottage and pool house. Basically a simple wood-framed, metal-roofed box, the 1,500-square-foot structure shares its ordinary materials, straightforward construction, and familiar geometry with the barns and winery sheds that dot the valley below. But the sum of the regional imagery is far from rustic.

Balancing the crispness that sets it against the embracing thicket of oaks and pines, the house is solidly rooted in a base of concrete volumes that emerge like boulders from the rocky slope. The entrance is on the north, approached by way of a wisteria-laced pergola composed of a rough-hewn overhead trellis set on tube-formed concrete columns. The true front, though, faces south, where windows expand to the view. The facade is bracketed by two L-shaped concrete-block add-ons that clasp the frame structure in a stout carapace from which it pops up to a slim band of second-story windows sheltered by the broad pyramidal roof. Between the ells, a shallow apron steps down to the deck and lap pool, which thrust the house forward to rugged tinted-concrete outcroppings that rise to seven feet above the ground as the slope falls away. Adding force to the suggestion of movement, the long narrow pool turns slightly to the east, angling to align with a small pond on the valley floor—a visual continuum filtered through the branches of overhanging oaks. The protective concrete shell is not simply a conceit, however, but a response to the very real danger of fire on the dry south slope of the valley. In addition, the lap pool doubles as an emergency fire-fighting reservoir.

Within the encasing twin ells of warm golden-beige concrete blocks, the house's principal volume insistently expresses both the concept of the bracketed "wooden box" and its makeup, inside as well as out. At ground level, the building is sturdily framed of two-by-sixes sheathed in vertical siding of white-washed, rough-sawn redwood, which gives way to the second floor's lighter two-by-four framing and smooth bleached-plywood cladding, and the attic floor's exposed hipped-roof structure beneath the terne-



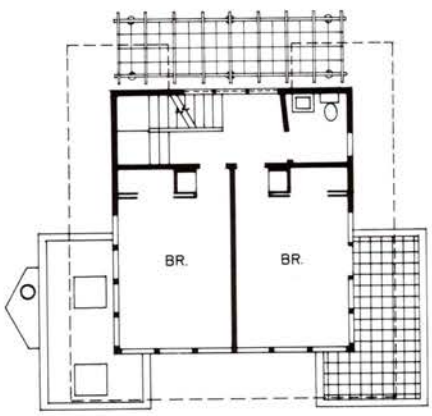


Masonry outcroppings—concrete-block ells on each side and a deck and pool that swoop toward the valley below—anchor the timber-framed house to its steep wooded slope.

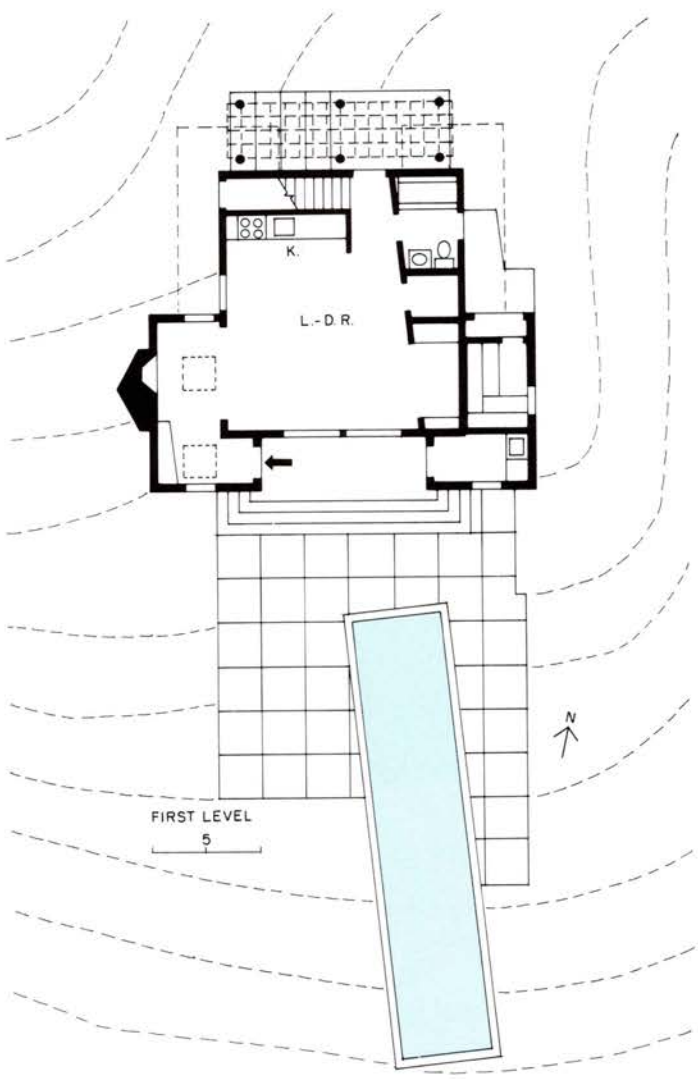




THIRD LEVEL



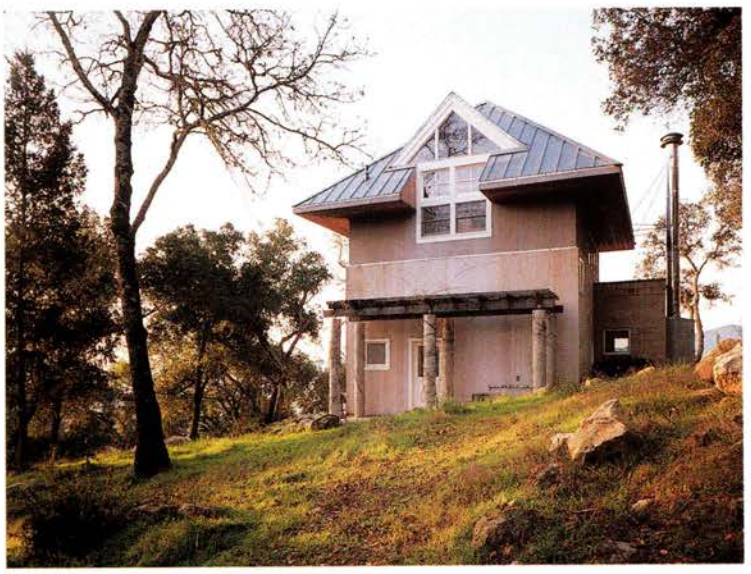
SECOND LEVEL

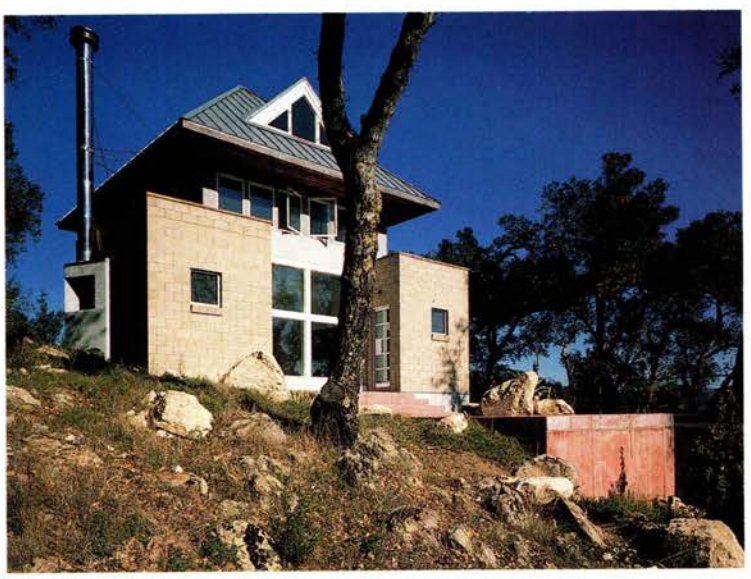


FIRST LEVEL

5

On the uphill side of the site (upper photo), visitors to the Anderson house are greeted by a low-keyed facade made welcoming by a vine-clad pergola and porch. On the upper floors, however, a big square window and attic dormer anticipate a south face (lower photo) wide open to sweeping valley views.





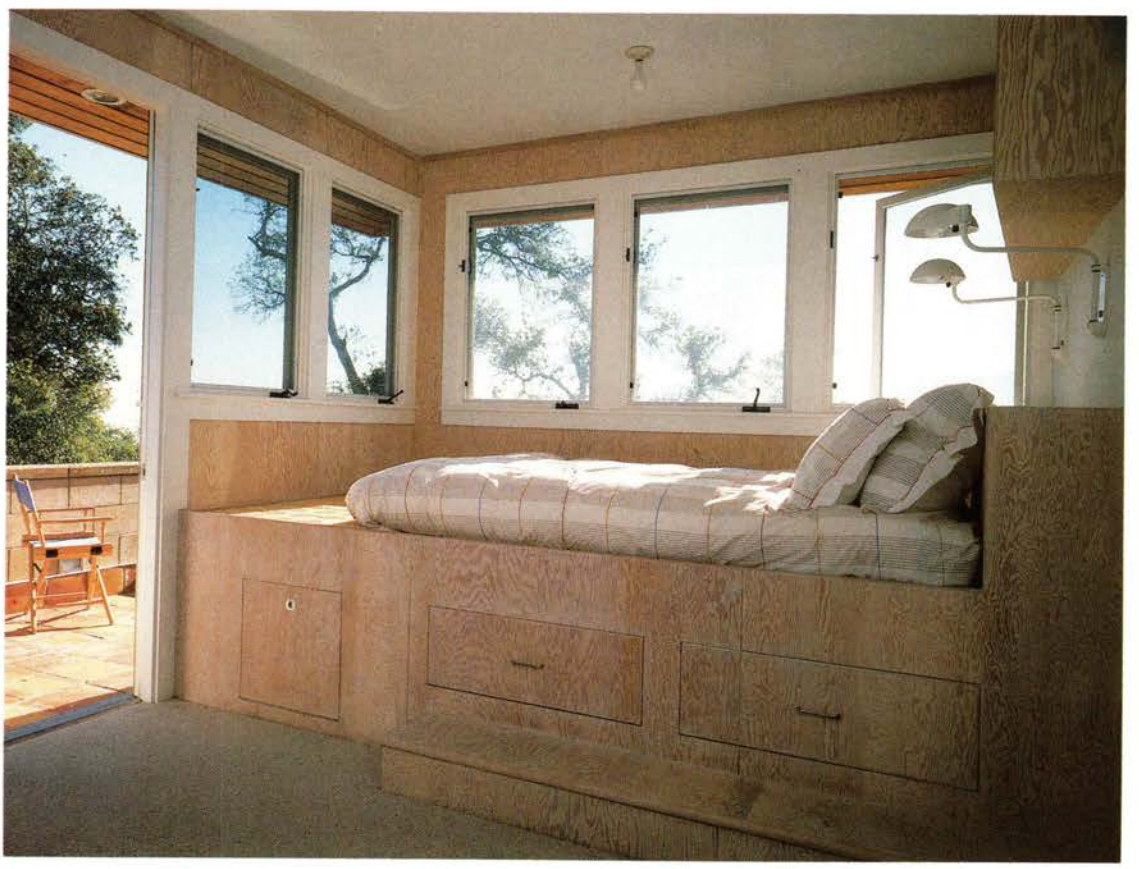
coated sheet-metal skin. Throughout the interior, perimeter walls are seamlessly paneled in heavily grained plywood finished with a light transparent stain, while additive elements—inner partitions and ceilings—are white-painted dry wall.

Finally, though, it is not the tautly controlled enclosure that defines this small house but the deftly orchestrated openings through which it incorporates its natural surroundings. The most notable interruption is the big four-square window on the south wall of the ground floor's combined kitchen, dining, and living areas, which bursts upward to borrow from the floor above, as if the prospect it overlooks were too grand to encompass. To one side, the concrete-block wall of the ell that serves as an elaborated inglenook around the fireplace is breached by matching picture windows, small view-framing squares at the front and over the mantel. (The ell opposite contains a sauna and storage/laundry room with a matching front window.) On the second floor, the south wall is wrapped in a band of windows that turns the two bedrooms into open sleeping porches, complete with sill-height platform beds that further blur the boundary between outside and in. Even in the attic, a spillover sleeping loft, big dormers break through the roof on both south and north, opening vistas to and through the treetops.

Margaret Gaskie

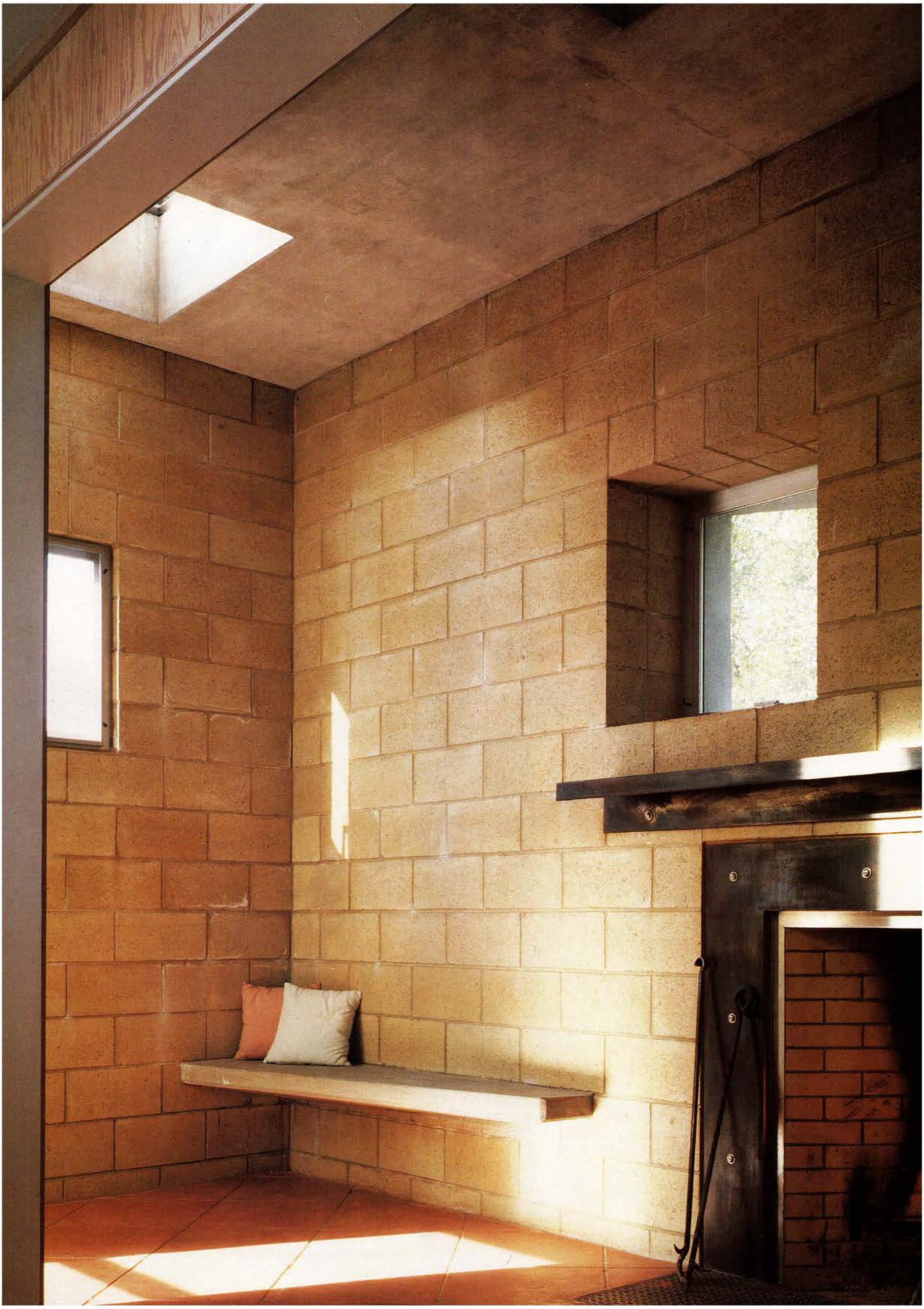


The ground floor's one big room, which includes a kitchen/dining area (left) and daybed alcove as well as the main living space, is braced on the west by a cozy concrete-block inglenook (opposite) that houses the fireplace and provides direct access to the pool deck. Overhead, sill-high platform beds stretch beneath the strip windows of the second-floor "sleeping porches" (below left), while extra sleeping space tucks under the exposed framing of the attic loft (below).



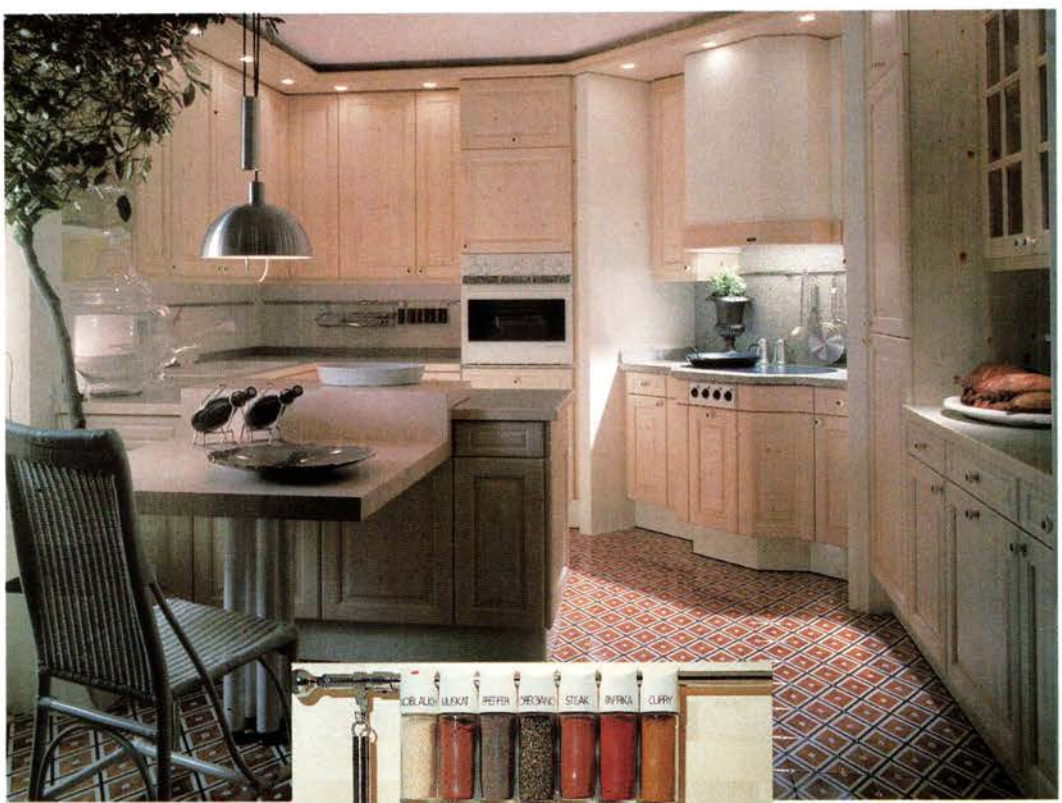


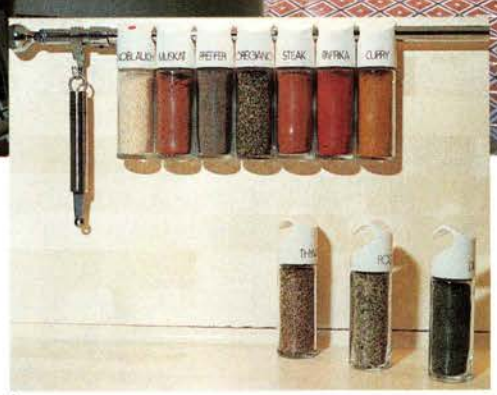
The Napa House
Rutherford, California
Owners: *Mr. and Mrs. Ross Anderson*
Architect: *Anderson/Schwartz Architects—Ross Anderson, designer/partner-in-charge; Amy Lann, job captain; Wes Goforth*
Engineers: *Philips and Giorgi Structural and Civil Engineers*
General Contractor: *Glen-Bilt Inc.; Victor Aen Inc. (pool)*
Photographer: ©*Michael Moran*



EUROSTYLE MEETS COUNTRY

New kitchen and bath components incorporate a diversity of design.





1

The National Kitchen & Bath Conference, to be held in Chicago April 20-24, will no doubt reflect the continuing enthusiasm of the American homeowner for upgrading these most domestic of spaces. Makers of appliances, cabinetry, fittings, and finishes will be exhibiting in an attempt to capture their share of this $30 billion-plus market. RECORD takes a preview of the displays. **J. F. B.**

1. A sense of order
German-made cabinets have a surprisingly American look, with paneled doors of solid, knotted spruce finished in a white stain. A comprehensive array of accessories includes spice containers (inset) and other holders designed to hang from a recess rail. SieMatic Corp., Trevose, Pa. *Circle 300*

2. Geometric lavatory
Alape's Primavera sink has a seamless round basin set into an enameled rectangular counter; trapezoidal storage drawers are topped by a triangular mirror. The support column is perforated metal. Euro Source, Ltd., La Crescenta, Calif. *Circle 301*

3. Botanical basin
Artist Edition fixtures include Fables & Flowers, a bouquet of tulips in shades of red on a self-rimming scalloped lavatory, available with coordinating faucets and tile. Kohler Co., Kohler, Wis. *Circle 302*

4. Monochromatic
The new Architects Series includes over 20 refrigerators, ovens, dishwashers, and other appliances that can be specified in uniform colors of white, black, or almond. KitchenAid, Inc., St. Joseph, Mich. *Circle 303*

5. Architectural influence
A Pennsylvania firm's custom-design capabilities will be highlighted by a display of casework executed "in the style of" such celebrated Chicago architects as Mies van der Rohe, Louis Sullivan, and Skidmore, Owings & Merrill. However, the example pictured was inspired by the unknown architect of the landmark Henry B. (Widow) Clarke House, with Neoclassical pediment and fluted columns. Heritage Custom Kitchens, New Holland, Pa. *Circle 304*

6. Special needs
An appliance manufacturer and *Home* magazine developed a "universal" kitchen to accommodate the needs of elderly, physically impaired, and school-age cooks. Components include a below-counter microwave, seated-height pull-out work surfaces, and a white-glass cooktop with easy-to-see front controls and offset cooking elements. Whirlpool Corp., Benton Harbor, Mich. *Circle 305*

7. Italian faucets
The contemporary Apua bath line offers faucets, fittings, and accessories in sleek polished brass and chrome. Watercolors, Garrison-on-Hudson, N. Y. *Circle 306*

8. Frameless cabinets
The simple lines of Vanguard cabinets are shown in a new finish option, bird's eye- patterned veneer. Casework in stock and custom sizes is offered for all types of residential storage. Wood-Mode Cabinetry, Kreamer, Pa. *Circle 307*

More products on page 106



2



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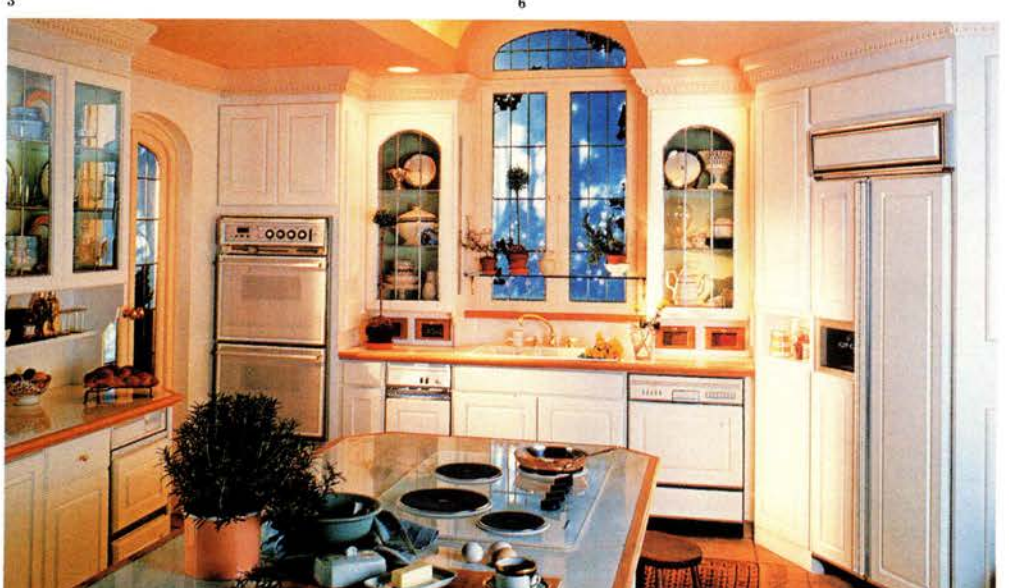
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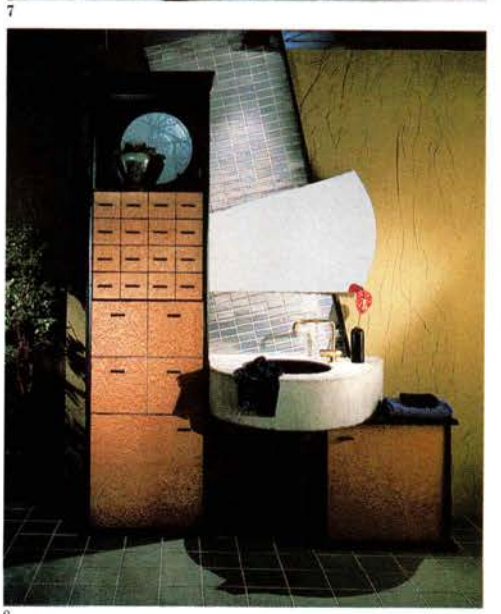
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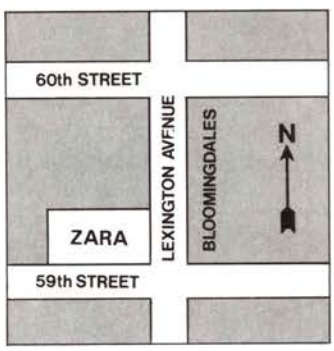
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8

The next time you're at Bloomingdale's in New York, take a walk across the street.

"There's a marvelous new store in town called *Zara*, and it's just diagonally across the avenue from Bloomies at 59th and Lexington. *Zara* is a "fast fashion" (they change inventory completely every ten days) retail chain that started in Spain a few years ago, and has exploded to more than a hundred stores all across Europe. The new New York store is their flagship in the States, and it's already a success. The range of fashion styles on each of the store's three levels, the bright palette of colors, and the electric sense that there's something new and exciting happening every day, all make it a fascinating, if hectic place to visit when you're in the city. Of course, if you're the guy who supplied the store's slate surfaces, they might let you take a break and sit down in one of the window areas.



That's me in the picture with the dummy. I'm sitting.

"And what I'm sitting on is Norwegian Black Lace Slate. (Isn't that a great name?) It's from the tiny village of Otta in central Norway, and we used it in two different finishes at *Zara*. We covered the platforms of the window display areas, one of which you see here under me, with a natural cleft surface. It's hand-split, of course, and has the just slightly uneven surface texture you expect in natural slate. But for the countertop surface of the cash/wrap desk (the busiest place in the store), we cut and smoothed an almost polished-looking finish. What happens on that countertop is that the Norwegian Black Lace catches and reflects light at different levels, so that from some angles the surface almost seems to undulate, and I've seen customers at the desk rubbing their fingers across it, surprised to find that it's dead flat.



If you have ideas, we have lots more Norwegian slate. Vermont, too.

"Even if you're not interested in supercharged feminine fashion, the muted-minimalism of *ISD*'s excellent design of *Zara's* three-level retail space is well worth a visit next time you're in New York. While you're there, touch and feel the slate, and see how well it works in *ISD*'s lighting/texture concept. We're proud of our contribution. We're looking for more interesting work we can be proud of. If you're considering slate for a quality custom project, don't worry about budget until you've talked to me, even if you're still just in the talking stage. That's fine, I love to talk. Try me: call me at 1-800-343-1900."

Bill Markcrow

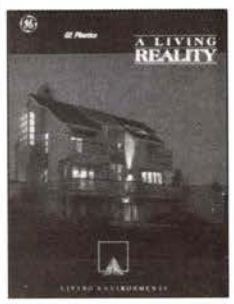
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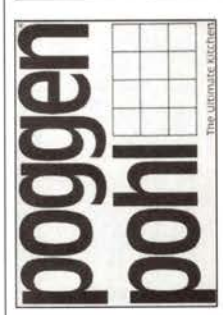
For more information, circle item numbers on Reader Service Card



Skylight design guide
Brand-new architectural photography illustrates the ways skylights and pivoting roof windows bring light into residential interiors. Tips on placement, sizing, flashings, and accessories are included in a 28-page brochure. Velux-America, Inc., Greenwood, S. C. *Circle 400*



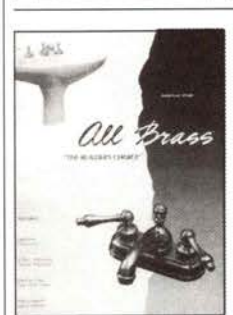
Engineering plastics
Currently available and emerging applications of high-technology plastics in the homebuilding industry are summarized in an excellent guide to GE's new Living Environments prototype house in Pittsfield, Mass. General Electric Co., Pittsfield, Mass. *Circle 401*



Kitchen cabinetry
A fold-out poster on German-made 2000 PE kitchens shows new black-stained ash, rose-stained ash, and limed ash and light oak finishes on traditional and contemporary cabinets. Storage options are functional and space-saving. Poggenpohl U. S., Inc., Tampa. *Circle 402*



Appliances
European-styled Elite appliances, offered in a new white-on-white color scheme, are pictured in a 12-page brochure. Photography and dimensions are included for refrigerators, ranges and cooktops, dishwashers, and ovens. Frigidaire Co., Dublin, Ohio. *Circle 403*



Traditional faucets
An eight-page color catalog illustrates brass fittings in turn-of-the-century styles, offered in polished brass, polished chrome, and antique brass finishes. Faucets, shower heads, tub spouts, and towel bars are included. All Brass, Div. Harden, Los Angeles. *Circle 404*



Fiberglass roofing shingles
Architectural applications of seven fire-rated shingle styles are featured in a 28-page catalog on residential and commercial roofing. A selection chart displays 40 of the most popular colors offered. Manville Roofing Systems, Denver. *Circle 405*

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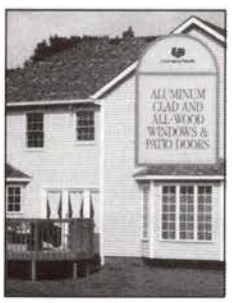
Flooring finishes
Glossy and matte sealants, stains, and protective finishes for residential and commercial hardwood floors, as well as products for tile and high-gloss concrete surfaces, are covered in an eight-page color catalog. Minwax Co., Inc., Montvale, N. J. *Circle 406*



Guide to cedar roofing
An illustrated 28-page manual shows homeowners how to substantially extend the life of a cedar shake or shingle roof, explaining how preventative maintenance and simple repairs when needed will insure a 40-year roof. $5 charge. The Cedar Guild, Lyons, Ore. *Circle 407*



Gas fireplaces
Color photography shows how three-sided Peninsula, see-through, and corner fireplace units can be installed in an imaginative way. Features include Piezo ignition, oak-look logs, and a yellow-orange flame. Superior Fireplace Co., Fullerton, Calif. *Circle 408*



Wood windows and doors
Cierra aluminum-clad and Prestige all-wood residential windows and patio doors are pictured in a 16-page color catalog. Window styles include double-hung, casement, awning, bow, and round-top configurations. Louisiana-Pacific Corp., Portland, Ore. *Circle 409*

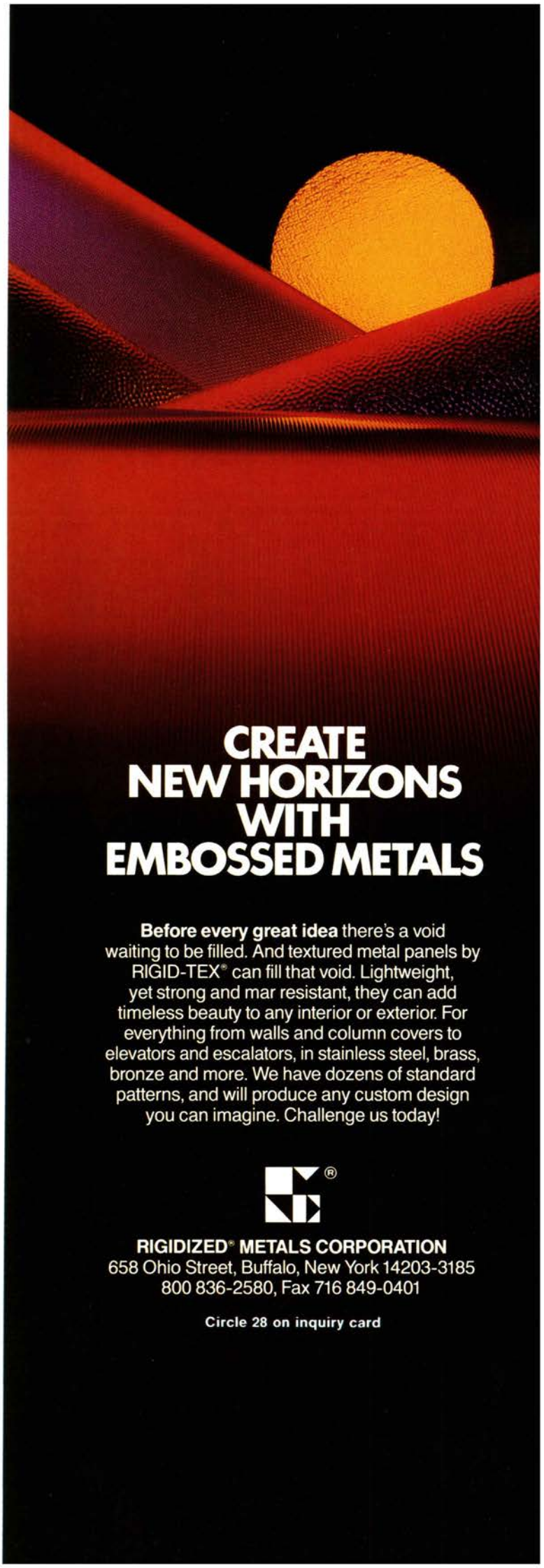


Architectural windows
A 36-page design guide demonstrates how windows can be creatively used to add both character and light to a home. Photos, floor and wall plans, and installation details are given for all projects. Andersen Corp., Bayport, Minn. *Circle 410*



Stile-and-rail doors
Solid-wood exterior and interior doors come in raised-panel, carved, louver, and bi-fold styles. Features include true-divided-light glazing, compatible transoms, and unique etched glass. Sun-Dor-Co, Wichita, Kan. *Circle 411*

Continued on page 108





1



2



3



4

Warmth, Scandinavian-style

Two distinctive types of wood-burning stoves, used for centuries in Scandinavia and northern Europe, are now available in the U. S. Constructed with a large, heat-radiating thermal mass, both stoves use a contraflow system that circulates flue gases within interior air chambers. Extremely efficient in the use of fuel, the stoves meet (or are exempt from) the most stringent EPA emissions standards, and have been UL tested as required. Though each has a relatively small footprint, they are *heavy*.

1 and **2** are versions of the traditional Swedish *kakelugn*, a masonry stove developed by royal decree in 1767 to combat a wood shortage. The exterior, covered in glazed tile, never gets too hot to touch. Royal Crown European Fireplaces, Inc., Rockford, Ill. *Circle 308*

3 and **4** are contemporary models of the heat-retaining *tulikivi* (soapstone) stove found in Finnish farmhouses, with glass doors for fireviewing. **3** is based on turn-of-the-century designs by Eliel Saarinen. Combination bake oven/heat stoves are also offered. The TuliKivi stove is made in Virginia of native soapstone, to Finnish specifications. The New Alberene Stone Co., Inc., Schuyler, Va. *Circle 309*

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

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

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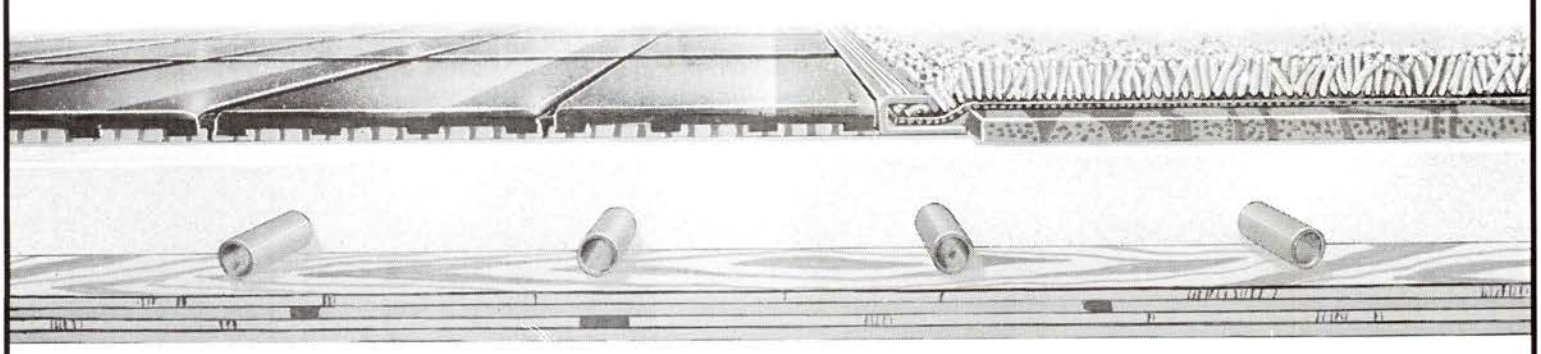
It's clean, efficient and unsurpassed in comfort. There's no moving air to create drafts or stir up dust. Just pleasantly warm floors silently radiating heat.

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

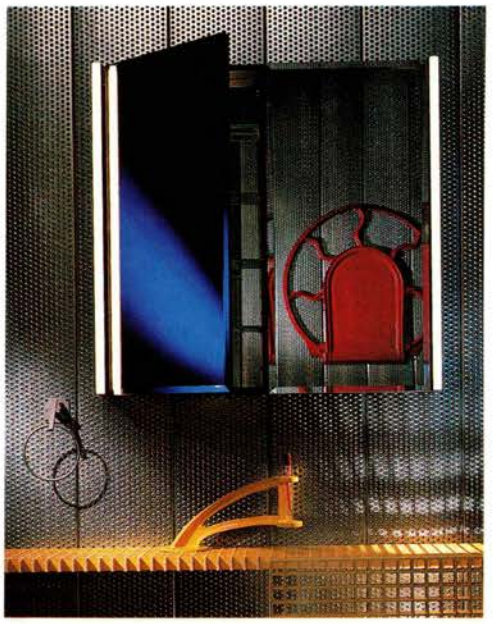
For more information, contact:

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

INFLOOR® HEATING SYSTEMS



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Concealed-storage cabinet
New Mirror Plus bath cabinets project only 3/4-in. from the wall; hinges and a full-width fingerpull are hidden from view. Lit by very slim European incandescent bulbs selected for their warm, shadow-free illumination, cabinets come in widths from 16- to 84-in. Mirror shapes include flat (above), arched, and triangular tops.
Robern, Inc., Bensalem, Pa. *Circle 310*



Single-handle goosenecks
Additions to the European-style Studio faucet line includes kitchen, tub/shower, bar, and lavatory models, all with a high-arc spout. The single handle can accommodate either right- or left-hand users. Faucets can be installed without a base plate.
Delta Faucet Co., Indianapolis. *Circle 311*





Stainless-steel kitchen sinks
Contemporary Gourmet sinks with integral ribbed drainboards have an almost commercial scale: the double-bowl model (above) is 53 in. wide; a 21-in.-wide single-bowl design has a total width of 40 in. Sinks have a scratch-resistant surface.
Elkay Mfg. Co., Oak Brook, Ill. *Circle 312*

Decorative-glass casements
Wood-framed 2- by 5-ft casement windows have intricate brass cames supporting small panes set around even-smaller beveled-glass diamonds. The decorative panel is sandwiched between two lights of plain glass to form a complete insulating unit. The installation pictured has an elliptical transom with an etched Florentine design.
WENCO Windows, Mount Vernon, Ohio. *Circle 313*

More products on page 110





No Compromise

The Viking Professional range.

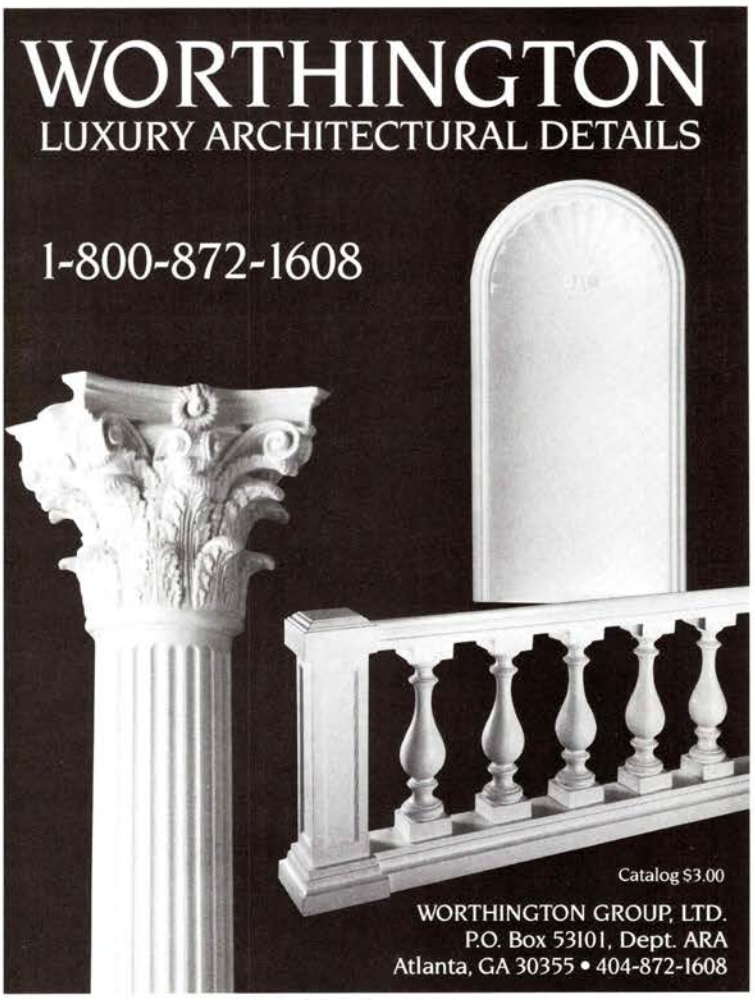
The commercial-type range A.G.A. design-certified for residential installation. No special construction, ventilation, or insulation is required. Your kitchen can remain as beautifully designed as your range. Before Viking, the choice was performance or convenience. But now, for those who demand perfection, there is no compromise.

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Over 50 art options in our Etched Glass Catalog are for installation in many of our more than 250 different wood doors and sidelites.

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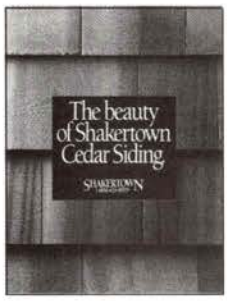
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SUN-DOR-CO

P.O. Box 13 Wichita, KS 67201 316-267-1397

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Red-cedar siding
The architectural, insulation, and installation advantages of cedar siding panels are explained in an eight-page brochure. Color photos illustrate recent residential and multifamily projects clad in red cedar. Shakertown Corp., Winlock, Wash. *Circle 412*



Frameless-style showers
ShowerTech GL tub/shower surrounds, a system of safety-glass curves and panels suspended from a slim aluminum framework, come in six sliding- and hinged-door versions and standard and custom sizes. Hastings Tile & Il Bagno Collection, Freeport, N. Y. *Circle 413*



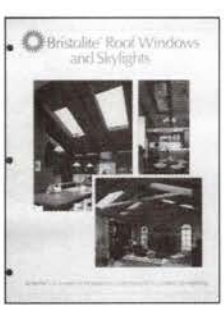
Gas cooktop
Now available in a 36-in.-wide model, the Quintessence drop-in cooktop features sealed burners that match the black-, almond-, or white-glass surface. A color brochure explains features such as a special low-heat burner. Dacor, Pasadena, Calif. *Circle 414*



Traditional fenestration
True divided-light and other classic muntin designs are included in a four-page catalog on traditional-style wood windows for residential applications. Pella/Rolscreen Co., Pella, Iowa. *Circle 415*

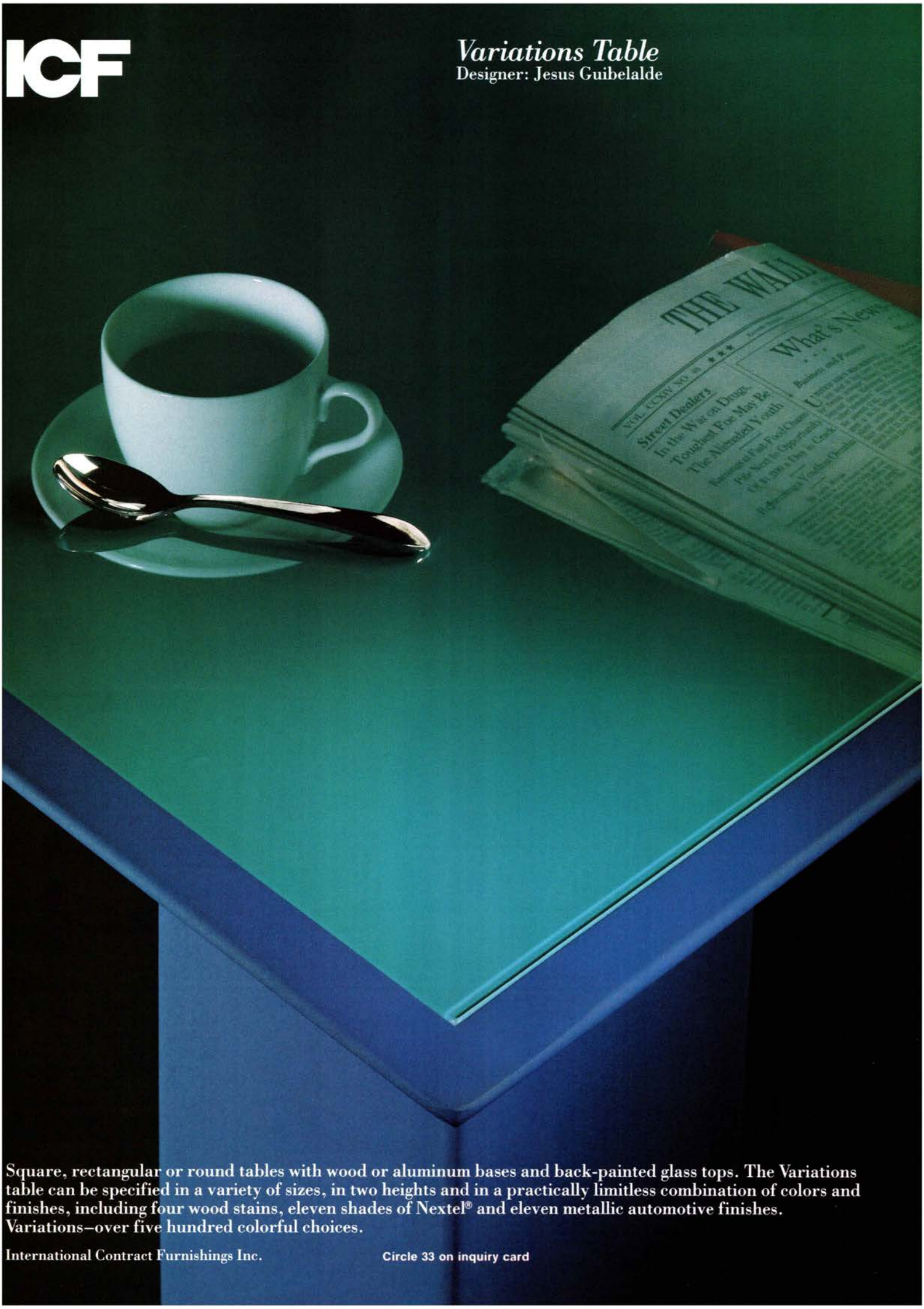


Italian kitchens
The simple designs and lacquered finishes of Maltinti's kitchen cabinetry are featured in a colorful, four-page booklet. Doors and counters can conform to the angles and offsets of special spaces. IDI North, Inc., Long Island City, N. Y. *Circle 416*



Skylights
Roof windows and skylights come in condensation-resistant models, including the Therm-o-weld fiberglass-frame unit and a new roof window with a PVC sash suitable for high-humidity bath areas. Bristolite Skylights, Santa Ana, Calif. *Circle 417*

Continued on page 112



Square, rectangular or round tables with wood or aluminum bases and back-painted glass tops. The Variations table can be specified in a variety of sizes, in two heights and in a practically limitless combination of colors and finishes, including four wood stains, eleven shades of Nextel® and eleven metallic automotive finishes. Variations—over five hundred colorful choices.

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Circle 35 on inquiry card

Continued from page 107



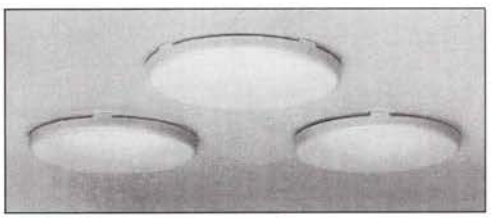
Dual-fuel stove
Model SEG196 provides "the best of both (cooking) worlds": the quick, hot flame of gas for range-top cooking and grilling, and even, electric heat (both thermal and convection) for oven baking. Other features include downdraft ventilation, a very-low-heat setting on two burners, and dishwasher clean-up for burners, grill grates, and drip pans. The slide-in unit is 30-in. wide, making it suitable for replacement use as well as new construction. Jenn-Air Co., Indianapolis. *Circle 314*



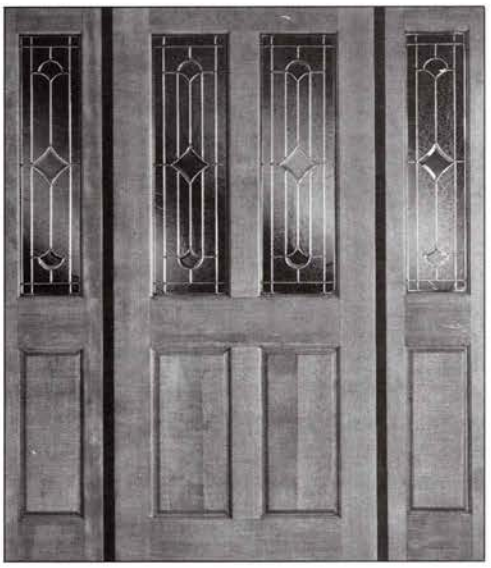
Insulated entry door
The Newport polyurethane-core entry has a weatherproof thermoplastic skin that can be stained or painted on-site. The patterning of the door is a direct cast from an oak door panel, and is said to reproduce the feel as well as the look of the natural wood. Peachtree Doors, Inc., Norcross, Ga. *Circle 315*



Kitchen and bath cabinets
A bath vanity surfaced in Hunter Green laminate typifies an extensive range of materials offered for residential cabinetry, including stainless steel and other metals, stains or high-gloss lacquer on wood, and almost any laminate surface. The St. Charles Companies, Chesapeake, Va. *Circle 316*



Concealed residential sprinklers
With a two-piece cover that automatically provides the required ceiling air-gap, the Silhouette has been approved by UL as a concealed sprinkler in residential applications. Finishes include bright brass, polished chrome, or paint. The Viking Corp., Hastings, Mich. *Circle 317*

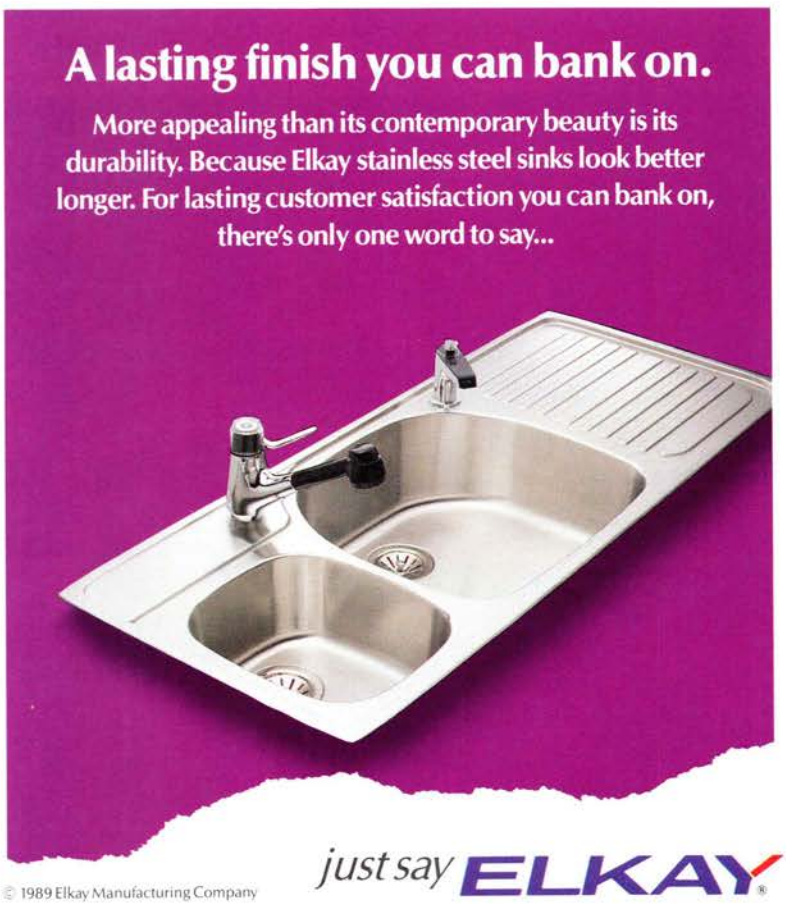


Prairie-look entry
A new four-panel, stile and rail door, the Sommerset has beveled-glass lights in an elongated diamond pattern of textured glass set in brass came. Door lights and matching sidelights are triple-glazed. Simpson Door Co., McCleary, Wash. *Circle 318*

More products on page 113



Circle 36 on inquiry card



Circle 37 on inquiry card

For more information, circle item numbers on Reader Service Cards



Bath accesories
Towel bars, shelves, robe hooks, and other accessories made of forged brass are offered in 14 distinctive styles, ranging from Victorian to sleekly Moderne. All designs, and eight finish options, are shown in color. Baldwin Hardware Corp., Reading, Pa. *Circle 418*



Range hoods
Kitchen ventilation equipment now comes in black-on-black and white-on-white colorways. Brochures describe a line of range hoods, as well as new modular bath cabinets with add-on shelves and top lights. Broan Mfg. Co., Inc., Hartford, Wis. *Circle 421*



Coordinated siding
A new line of vinyl siding, trim, and accessories such as pilasters and dentil moldings, Monogram is offered in 12 colors of smooth or cedar-grain siding, 15 matching or contrasting trim shades, and a latex paint system to match each. CertainTeed Corp., Valley Forge, Pa. *Circle 419*



Radiant floor heating guide
A Consumer's Pocket Guide to Radiant Floor Heating explains the concepts behind hydronic radiant heating, compares system costs, and describes common installation practices. Small charge. Hydronic Radiant Heating Association, Minneapolis. *Circle 422*



Hardwood flooring
An architectural catalog illustrates plank, parquet, strip, and custom floors in an extensive range of standard and exotic wood species. Residential, commercial, and institutional applications are included. Kentucky Wood Floors, Louisville, Ky. *Circle 420*



Energy-efficient windows
A colorful 40-page, full-line window selection guide discusses substantial savings offered by new glass technologies, wood frame construction, and weatherstripping. Hurd Millwork Co., Medford, Wis. *Circle 423*

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Continued from page 111



China suite reminiscent of early 1900s
The new Heritage Suite from American Standard has the look of the early 1900s with current-day advanced engineering. The vitreous china fixtures include a one-piece toilet with elongated bowl, a bidet, and pedestal and drop-in basins. The suite is available in white, and matches the company's Cadet Prestige faucets. American Standard, Piscataway, N. J. *Circle 319*



Entry-door system
Eagle Window & Door introduces its entry-door system made of steel. Construction features provide added security, and the system passes the 8 in. of rain-per-hour with a 50-mile-an-hour wind test. Among other features are: an insulating polystyrene core, and a special sill so it fits snugly into the Eagle door frame. Eagle Window & Door, Dubuque, Iowa. *Circle 320*



Kitchen spray faucet
The Ladylux pull-out spray kitchen faucet by Grohe America has European styling. It features a fingertip-controlled, dual-pattern head with selectable stream flow or wide-spray water pattern. Optional accessories can be interchanged easily and replaced with a water filter, tough scraper/spray, or delicate brush/spray. Grohe America, Wood Dale, Ill. *Circle 321*

More products on page 114

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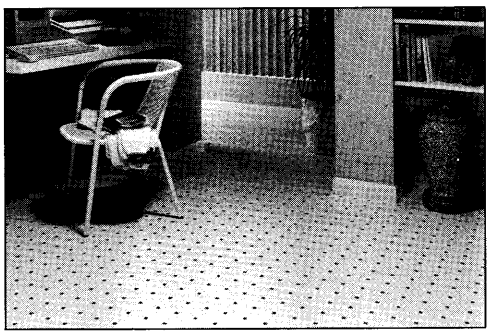
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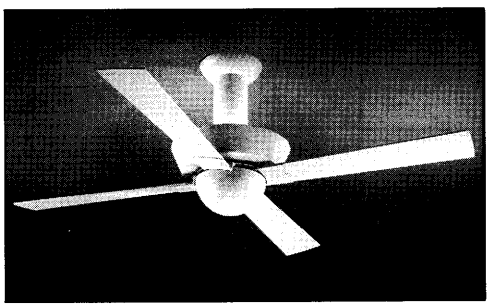
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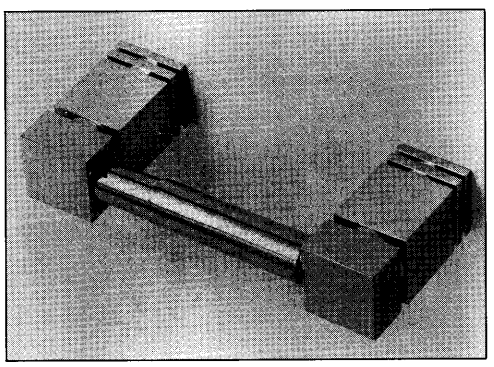
Continued from page 113



Sheet-vinyl flooring
The Easy Choice residential floor offers four new marble-tile-look patterns, including Loudenville, a subdued grid in contrasting colors. A new surface treatment, Scuff Guard, is said to provide extra protection from sneaker marks. Tarkett, Inc., Parsippany, N. J. *Circle 322*

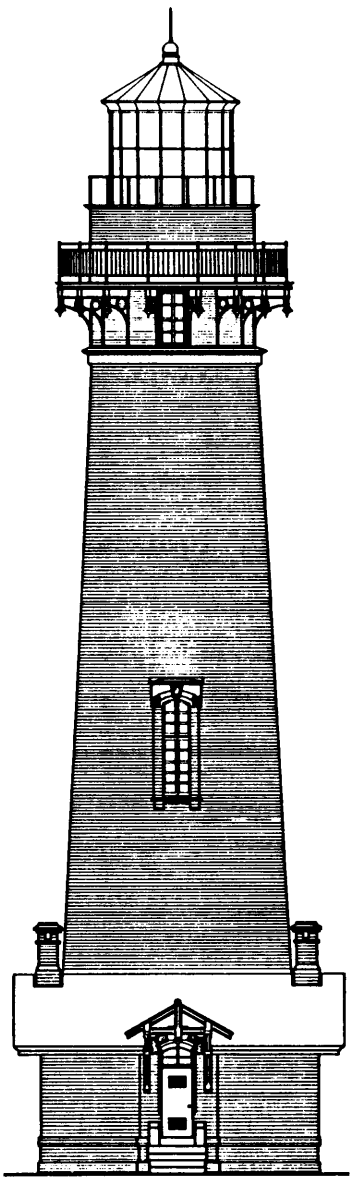


Ceiling-hung fan/light
Described as the first ceiling fan to provide completely integrated full-room lighting, Ron Rezek's Aurora fan has a four-lamp incandescent uplight and a halogen downlight. The four-blade fan can spin up to 200 rpm for efficient air circulation. Fan/light controls are wall-mounted. Beverly Hills Fan Co., North Hollywood, Calif. *Circle 323*



Bath accessories
Machined from solid brass, Dania Series 96 accessories—towel bars and rings, soap dish, and the paper holder pictured—are available in a choice of 15 finishes. Sepco Industries, Inc., Brooklyn, N. Y. *Circle 324*

Continued on page 116



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Manufacturer Sources

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

Pages 34-41
Slesin/Steinberg House
Lee H. Skolnick Architecture and Design, Architects
Stain on vertical siding: Samuel Cabot. Wood windows: Pella/Rolscreen. Aluminum windows: Four Seasons. Trim and interior paints: Benjamin Moore. Doors: Morgan. Exterior lighting: Louis Poulsen. Stain on oak flooring: Minwax. Copper tubing railings: fabricated by Babette Holland. Ceiling fan: Hunter. Commercial range: Wolfe. Countertops: ArmStar (Armstone). Pendant and other lighting: Ingo Maurer. Laminates: Abet Laminati.

Pages 42-47
Croffead House
Clark & Menefee Architects
Built-up roofing: Manville. Glass block: Pittsburgh Corning (Vue, Argus). Steel window-walls and entrance: Hope's Architectural Products. Locksets, hinges, and cabinet hardware: Baldwin Hardware. Custom cabinetry: JMO Woodworks. Latex paints: Devoe & Raynolds. Acrylic coatings: Tnemec. Downlights: Halo. Wall-wash fixture: Lazin Lighting. Wall, counter, and ceramic mosaic floor tile: American Olean Tile. Faucets: American-Standard (Dualux). Sink: Elkay Mfg.

Pages 48-51
House Along the Bayou
Carlos Jimenez/Architectural Design Studio, Architects
Clad-wood windows: Pella/Rolscreen. Shingle roofing: Owens-Corning Fiberglas. Brick: Cordell Brick. Paints and stains: Pratt & Lambert; Benjamin Moore. Wire-glass canopy: Binswanger Glass. Doors: Lone Star Products. Track- and ceiling-mounted spotlights; downlights: Lightolier. Glass block: Solaris U. S. A. Swinging doors: custom by architect. Recessed pivot hinge: Stanley. Wall-mounted uplights: Norbert-Belfer. Forged-steel candelabra: Tim Bailey, Sculpture Forge. Upholstered seating: Knoll International.

Pages 52-57
McDonald House
The Stanley Saitowitz Office, Architects
Siding: Redwood. Exterior lighting: Shaper. Windows and wood doors: All Wood Doors. Aluminum-framed sliding doors: Milgard. Downlights: Halo. Cabinetwork: Roy Anderson. Cabinet hardware: Forms + Surfaces. Counter tops: Abet Laminati. Downlights: Halo. Wood-burning stove: Rais-Wittus.

Pages 58-63
Two Private Houses in Chicago and Washington Island
Frederick Phillips & Associates, Architects
Pages 58,60-61—Wood-frame windows: Marvin. Wood and glass entrance: Simpson Door. Locksets: Schlage Lock. Brick: Belden Brick. Skylight: Sunglo Skylight Products. Interior paints: Pratt & Lambert. Recessed downlights: Halo. Pendant: Artemide. Cabinetry: custom by architect, fabricated by Ameriscan Designs. Pulls and hardware: Forms + Surfaces.

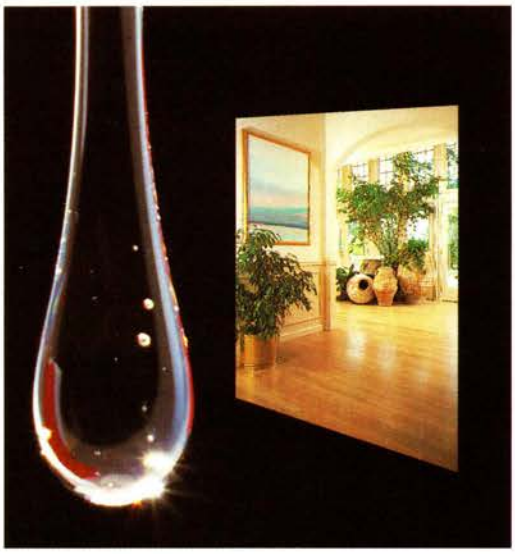
Pages 59, 62-63
Corrugated asphaltic-composition roof panels: Onduline. Trim paints, stain on Red Cedar shingle siding: Samuel Cabot. Exterior lighting fixtures: Bega. Windows and wood and glass doors: Marvin. Stove: Rais-Wittus. Pendant light: Artemide. Ceiling fan: Dayton.

Pages 70-77
Davenport House
Fay Jones + Maurice Jennings Architects
Roofing: Western Red Cedar shingles. Exterior finish: Dryvit Systems. Windows (fixed and operable): custom by architect. Pendants and sconces: custom by architect, fabricated by Jim Daniels Cabinet Shop. Architectural casework, built-in seating, and dining furniture: custom by architect, fabricated by Michael Hardin Riddle. Laminate surfaces: WilsonArt. Paints and stains: Sherwin-Williams. Ceilings and drywall: U. S. Gypsum.

Pages 84-87
The Chicken Coop
Booth/Hansen & Associates, Architects
Casement windows: Pozzi Window. Doors: custom by Burmeister Millwork. Roofing: Cedar shingles. Alternate-tread stair: Lapeyre Stair. Locksets: Jado. Hinges: Stanley. Coved ceiling and interior walls: U. S. Gypsum (Imperial Method drywall). Wood furniture: custom by architect, fabricated by Northwest Mill & Supply. Upholstered pieces: fabricated by Interior Craft.

Pages 88-95
Zuber House
Antoine Predock Architect
Sandblasted CMU: Crego Block. Wood framing: Truss Joist. Cantilever deck and sunshade: Tamburri Steel. French limestone flooring: Bleu Chamon Blanc. Recessed lighting: Lightolier. Dining table: custom by Louis Meuller. Master bed and breakfast table: custom by Mitzi Vernon. Cabinetry: Supreme Custom Cabinets.

Pages 96-101
Napa House
Anderson/Schwartz Architects
Integral-color CMU: Conrad Sovig. Metal roofing: Hickman Construction Products (Microzinc 80). Recessed uplight: Kim Lighting. Wood windows: Marvin. Fireplace: custom by architects. Pool: Victor Aaen. Door hardware: Stanley. Locksets: Schlage Lock. Kitchen cabinets: custom. Laminate surfaces: Nevamar. Tile: American Olean Tile. Finish on red oak flooring: Glitsa American. Table and chairs: Mondo Art. Carpeting: Stratton. Pendant: Louis Poulsen (Albertslund Lamp). Other lighting: Progress Lighting.



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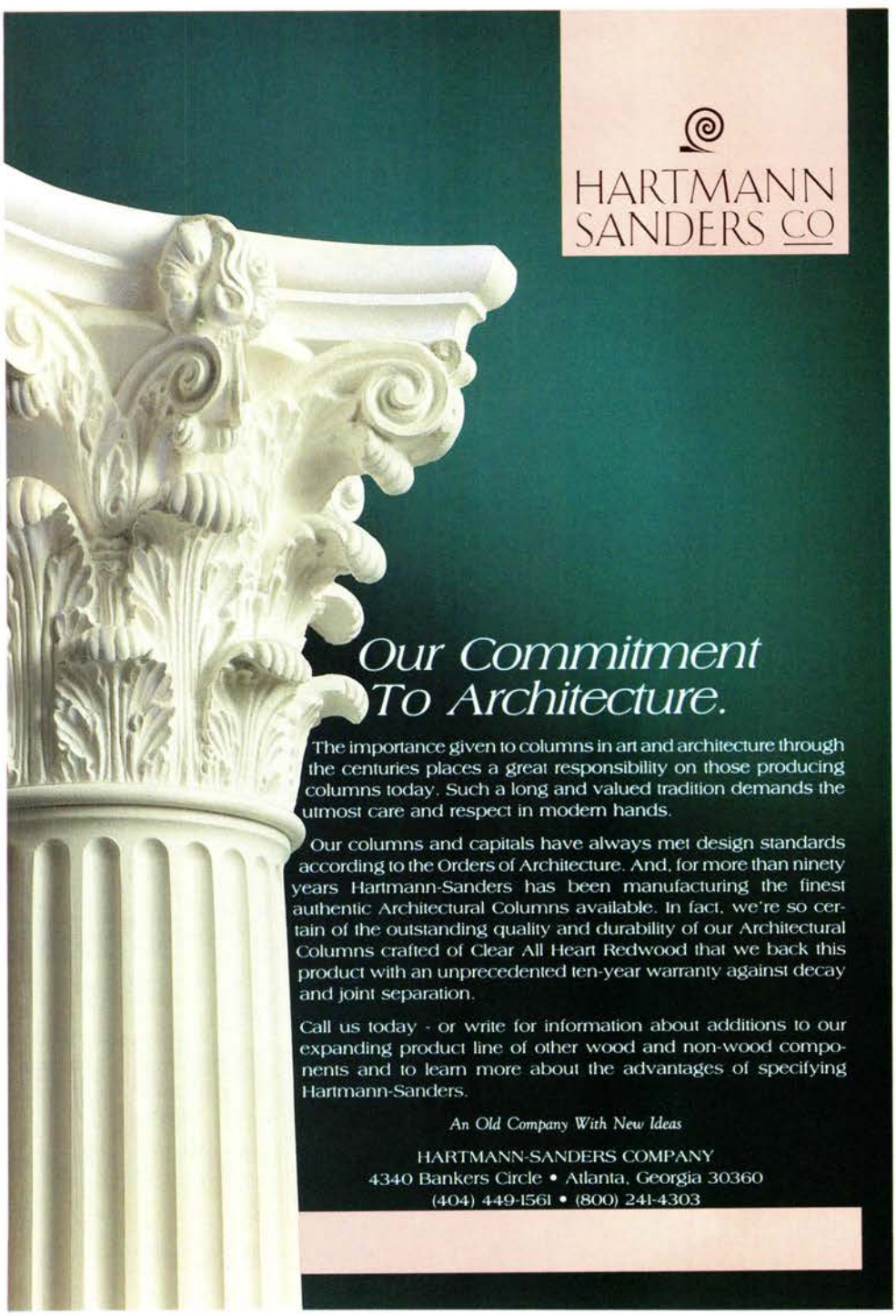
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Continued from page 114

Traditional-profile fixed windows
This custom maker's wood-framed, aluminum-clad windows are now available in a new, traditional-style exterior profile with a curved, matched drip-cap and vinyl nailing fin. Fixed windows like the ones shown may be ordered in any shape or size, with options that include Low E-, safety-, and argon-gas-filled glazing and true-divided-light designs. There are 10 standard profiles of interior wood trim. New Morning Windows, Bloomington, Minn. *Circle 325*

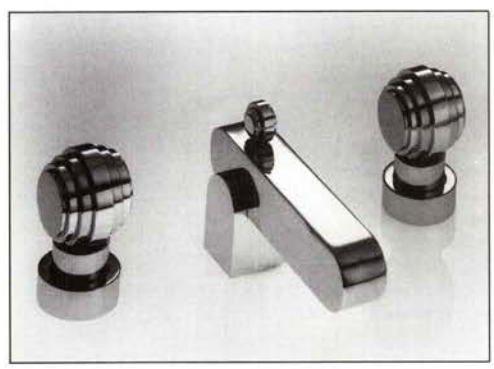




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Bath faucets and accessories
The Custom Collection now includes the Discovery lavatory set and four other new designs, available in towel bars, soap holders, and other fittings as well as faucets. Paul Associates, Long Island City, N. Y. *Circle 327*



Space-saving whirlpool bath
The Amea works well in both new and renovated baths, offering three adjustable jets, an integral headrest, and built-in seat and shelf within the dimensions of a standard tub. Jacuzzi, Inc., Walnut Creek, Calif. *Circle 328*

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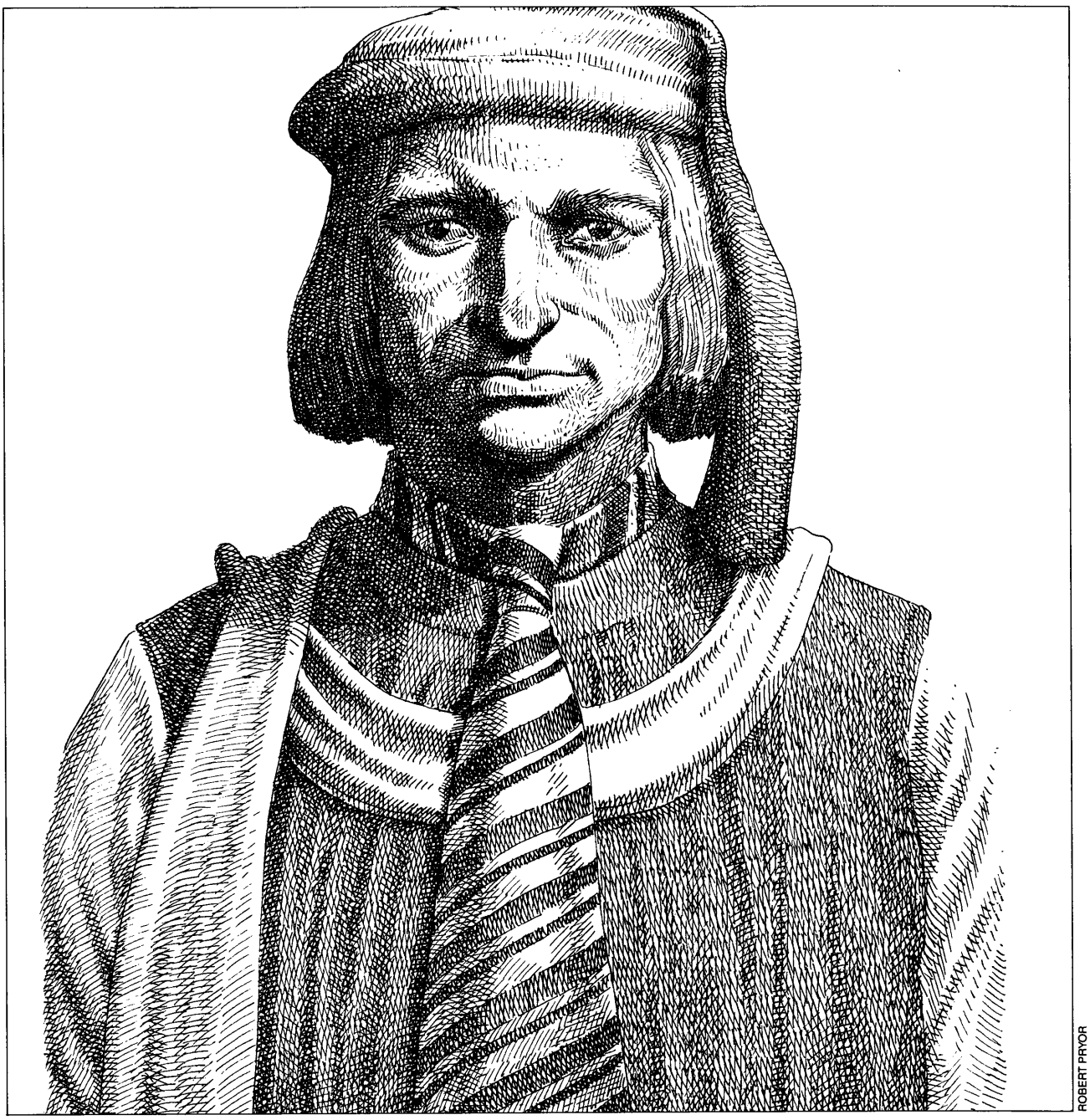


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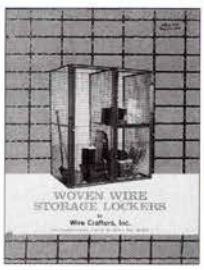
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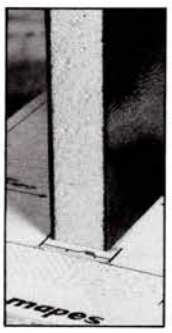
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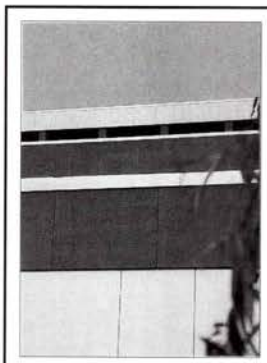
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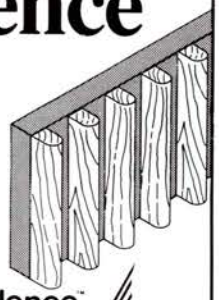
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