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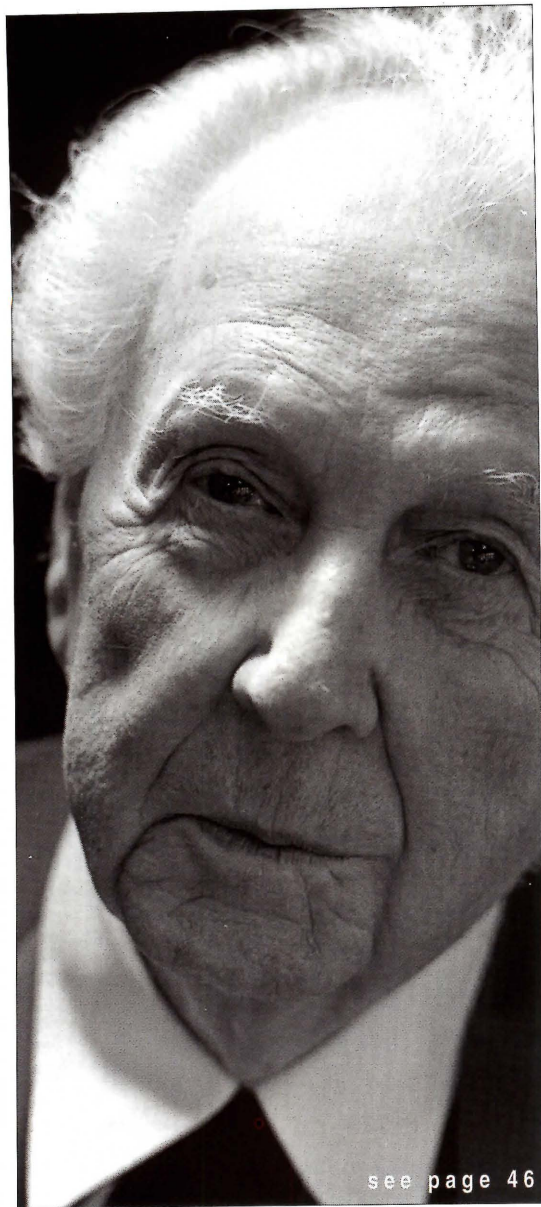
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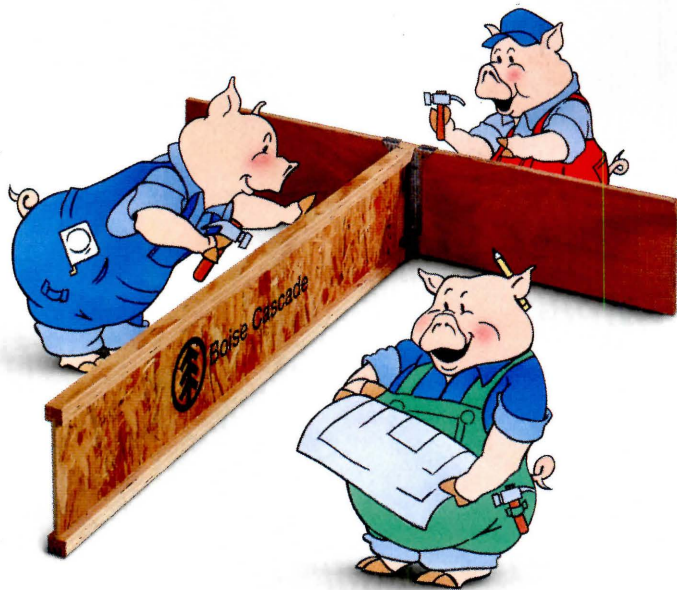


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Phone 202.452.0800 / Fax 202.785.1974

Volume 3, number 1, *residential architect* (ISSN 1093-359X) is published eight times a year in 1999 by Hanley-Wood, Inc., One Thomas Circle, N.W., Suite 600, Washington, DC 20005. Copyright 1999 by Hanley-Wood, Inc. Opinions expressed are those of the authors or persons quoted and not necessarily those of Hanley-Wood, Inc. Reproductions in whole or in part prohibited without prior written authorization. *residential architect* is sent free of charge to qualified readers involved in the residential home design market. The publisher reserves the right to determine qualification criteria. Out-of-field subscription rates are: U.S., \$39.95; Canada and all other countries, \$U.S. \$49.95; airmail is additional. Single-copy price is \$10.00. For subscription information write to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. **Subscriber customer service:** 888.269.8410 / Fax: 847.291.4816. Periodicals postage paid at Washington, DC, and at additional mailing offices. Postmaster: Send address changes to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. This issue mailed in regional editions.



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from the editor

beyond frank lloyd wright

don't know who's doing good residential work these days? It's time to take off the blinders.

by susan bradford barror

We in the magazine business look for excuses to publish blockbuster issues on important topics of the day. The approach of the new millennium gives all of us at Hanley-Wood, Inc., such an excuse.

Hanley-Wood is the publisher of *residential architect* and a dozen other publications relating to residential design and construction. Being a rather precocious company, we decided to celebrate Y2K

here at *residential architect* centers on the greatest residential architects of the 20th century—and the 21st century's rising stars.

We could have selected the list of luminaries ourselves. Instead, we asked you. Frankly, the results shocked us.

Of the 135 readers we spoke with, 100 gave top billing to Frank Lloyd Wright. That was no surprise. But few of you were willing (or able) to name the next century's notables. Most of you answered: "I don't know—I don't read that much" or "I'm not

imagine what you might learn
if you opened your eyes
to the work of others.

a year early. Pick up the January 1999 issues of such Hanley-Wood titles as *residential architect*, *BUILDER*, *REMODELING*, and *CUSTOM HOME*, and you'll find thoughtful analyses of housing's most important 20th-century movers and shakers.

Each magazine's selection of individuals and events reflects the focus of its readership. Appropriately, the millennium coverage

familiar with other architects' work." A few of you nominated yourselves—and no one else.

These responses suggest an appalling lack of curiosity about the current-day design community. Don't you read, travel, look around you? Imagine what you might learn if you opened your eyes to the work of others.

Several of you were more eloquent in looking



Katherine Lambert

ahead to the 21st century, citing a lack of leadership in residential design today:

"Everybody reinterprets the same old crap. There is nothing new. American architects have not progressed—it's an eclectic mix of junk."

"There are no rising stars. We haven't fulfilled any of Modernism's dreams. The idea of exploring something other than stick-frame architecture hasn't really happened yet—we are still building with Civil War technology."

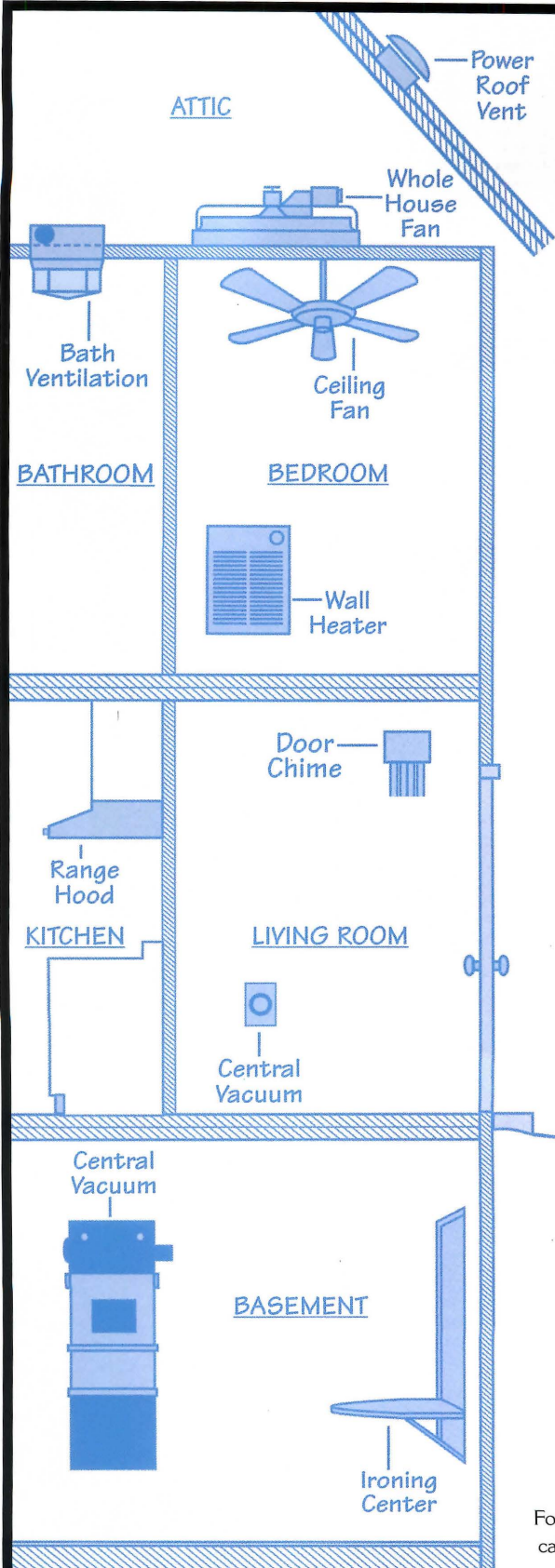
"Everybody has prostituted themselves into what developers want. No one stands out."

And one respondent challenged the survey

itself, saying, "It's not possible to name anyone because residential architecture is so vast. There are so many different programs—the question is just too broad."

Thanks to all who took time and thought to share their opinions with their fellow readers. We think you'll find the results (which start on page 46) quite a compelling read.

To the rest of you—the silent majority of *residential architect's* readers—we urge you to use this magazine to communicate with your colleagues. Call, write, or e-mail us and tell us what's on your minds. **ra**



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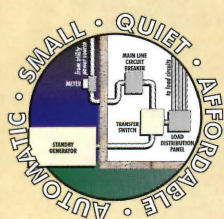
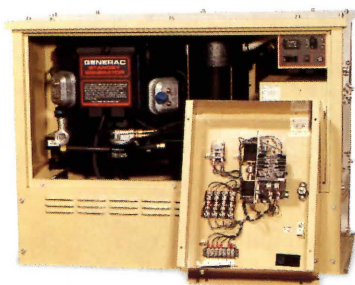
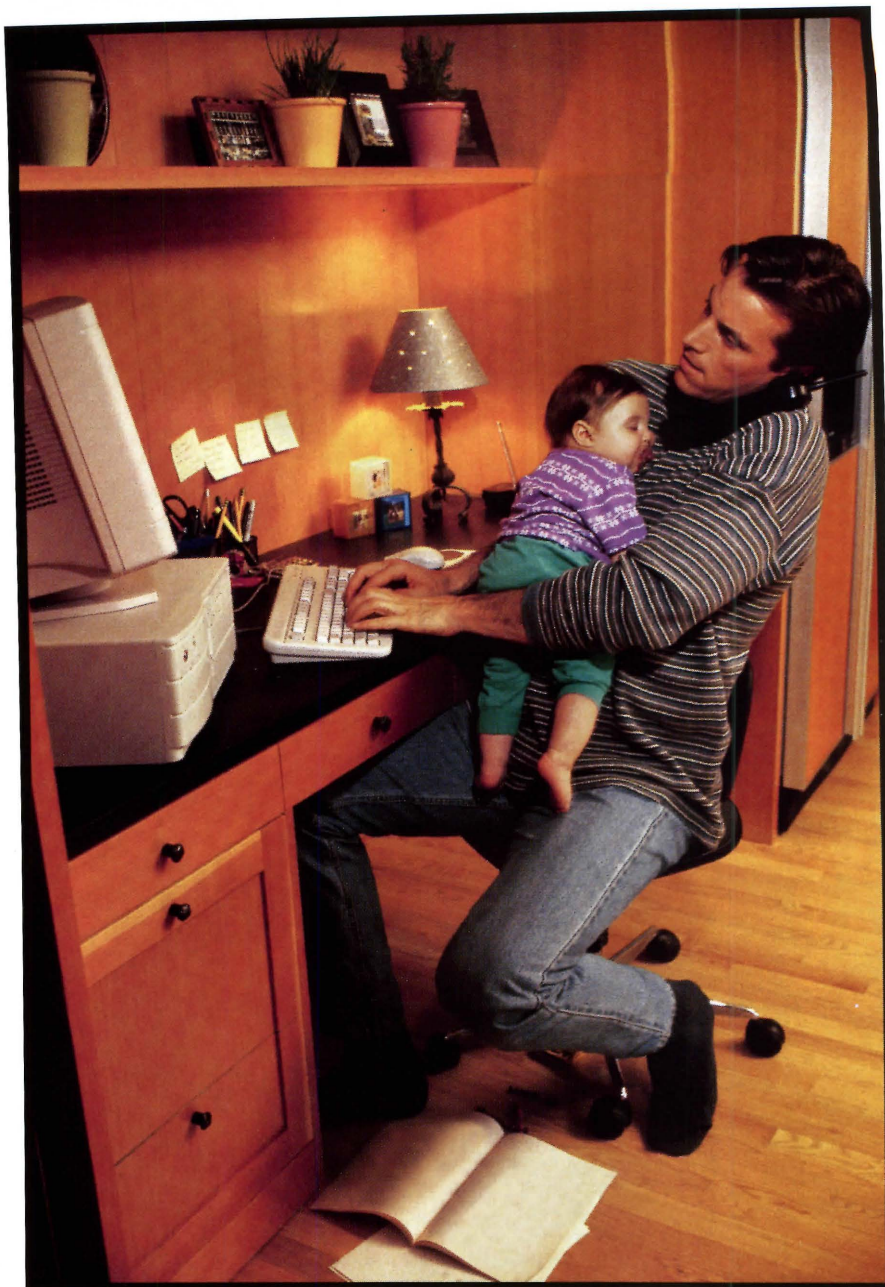


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letters

keep those cards, letters, and e-mails coming, folks.

mac attacks

I am responding to Kurt Mueller's letter, "PCs Live On" (Letters, November/December 1998, page 14).

It really does get tiring hearing yet another Wintel user's disdain for what he doesn't understand. Architects by nature are supposed to be open to different options, not just pull

makes a fine presentation tool when showing clients computer images. We have saved money using the Mac, and it suits me fine that other firms go with the crowd.

AutoCAD, while great for engineers, always comes in close to last in practically every objective evaluation I have seen in terms of architectural applications. At the AIA years

cheap computer and \$3,299 for mediocre software, why not pay \$3,299 for a great computer and \$699 for more streamlined software?

We do a lot of addition/renovation projects, and have been Mac-based since Macs came out. I use a program that gives excellent quality drawings quickly and profitably. The time needed to do drawings is less, I find, and all the non-drawing tasks are much simplified. Basic file maintenance, file naming, and ease of use allow Mac users to be experts on a greater number of programs, and the integration saves time. I do door and room finish schedules in Excel, and can paste intelligent data into drawings and have both the schedules and multiple drawings up at the same time. I also can integrate great graphics seamlessly. All for a software cost that is a fraction of AutoCAD's.

I have consultants who use DataCAD on PCs, which is just fine. For production drawings, that will do. I have a Pentium card in my Mac and a Compaq to use for those occasions when the software is available only for PCs. However, whenever possible, I work in the Mac environment. Working with the PC is like using a car with manual windows at a toll-

booth. I find it interesting that Mac users are much more adept at working with PCs than PC users are with Macs. It has to do with creativity and the understanding that elegance truly does save time and money.

*John A. Teets, RA
Glenside, Penn.*

what constraints?

With reference to the article "The New Texas Regionalism" (November/December 1998, page 46), and specifically the section that spotlighted Cunningham Architects in Dallas (page 54):

The article mentions that this unfortunate young architect is often "constrained by budgets of \$90 to \$200 per square foot." As a young architect in New York City, I would find those project budget costs quite acceptable. For example, 606 Fifth Avenue at 49th Street, a small 1,100-square-foot office that is leased at \$45 a square foot, was completely demolished, redesigned, and built for \$175 a square foot, furniture included. The project involved new 7-ton A/C, CCTV security, marble and slate flooring, custom maple furniture, vaulted gypsum ceilings, curved flush doors with invisible hinges, laminated glass doors, stone counter-

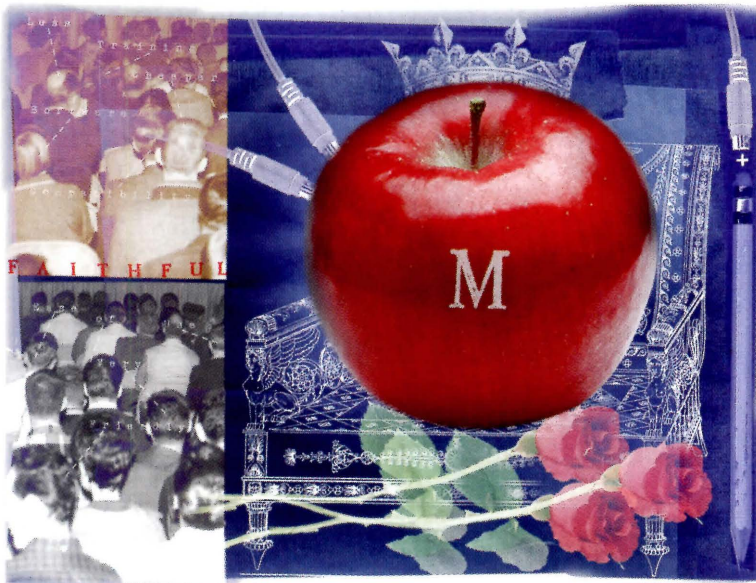


Illustration: Stuart Bradford

something out of a drawer, make a few changes, and pass it off as something original. The comment "We never even considered the Mac" says a lot.

The iMac is not intended to be a CAD workstation; it is fine for Internet access and office and scheduling tasks. Since you can pick it up and move it, it also

ago, ArchiCAD left it in the dust. And MiniCAD, which was Mac-birthed but is now cross-platform, has many advantages, too. AutoCAD drawings still look like engineering drawings, and the true cost per station is absurd, particularly when DataCAD and other PC alternatives exist. Instead of paying \$699 for a mediocre

tops ... and all of that in midtown Manhattan for less than the “constrained budget” of a house in Dallas!

I come from a background of designing and building houses in the country suburbs beyond the city. There, contractors and developers can turn around a house for \$69 a square foot. Can't we as architects work within a budget twice that to make a visible statement of design philosophy without feeling “constrained”? Damn, I wish I could have clients like Mr. Cunningham's!

A beautiful project and article regardless. Keep up the great coverage and inspiration for architects.

Vincenzo Fressola, AIA,
Architect
New York

construction contracts

I absolutely love reading *residential architect*, as that is what I am. Reading the latest issue about clients from hell made me think of a good topic that I would love to see covered in an upcoming issue: residential construction contracts.

Having only recently become a full-time, self-employed residential architect, I am fairly familiar with commercial construction contracts but have only a limited knowledge of the owner/contractor forms of agreement that are used for custom home construction.

I know that the AIA has

no good standard form for residential work in which the architect has a very limited role during construction—occasional job-site visits, nothing more. No checking of shop drawings, approving pay requests, signing off on substantial completion, and so on. Many home builders bring their own “standard” contracts to the clients. Sadly, these may be two or three pages of boilerplate, with little or no protection for the homeowner. What about release of liens, correction of the work, 10 percent retainage, insurance issues, change orders, and other important issues?

It seems to me that other architects out there would be interested in this topic and would have some valuable advice for practitioners like me. What is so important here is that unless the actual agreement form that the owners and builder sign states that the work will be performed in accordance with the drawings and specifications, and that they are a part of the contract for construction, then the drawings and specs are merely “go-bys,” with the builder not contractually obligated to follow them.

Paul DeGroot,
Architect
Austin, Texas

positive energy

bravo to Mr. Duo Dickinson! (Perspective,

November/December 1998, page 34.) I, too, only design residences. In fact, I go even further. I design only energy-efficient homes: passive solar, super-insulated, straw bale, and the like.

I do not think of my work—or my clients—as “fill-in” work, either.

Pamm McFadden
Elements Design Group
Boulder, Colo.

thanks

I want to thank you for your efforts in *residential architect*. The magazine fills the gap between the national architectural press and regional builders' magazines. The former seem to concentrate on large firms producing large-scale commercial and institutional projects (*Do I really need another article about the*

Getty Museum?), while the latter focus on houses and housing but without any consistency in aesthetics (*Gee, that house is ugly!*).

Thanks for finding a useful balance.

Thomas J. Carleton,
Architect, AIA
Salinas, Calif.

I think your publication is just what the residential design field has needed for some time: a magazine devoted to more than just pretty pictures—although we all enjoy them, too. Your articles concern the profession itself, presenting different views from a variety of geographical locations, company sizes, and philosophical perspectives.

It is a great magazine. Keep up the good work.

Ray Cox, C2D
Denton, Texas

redlines

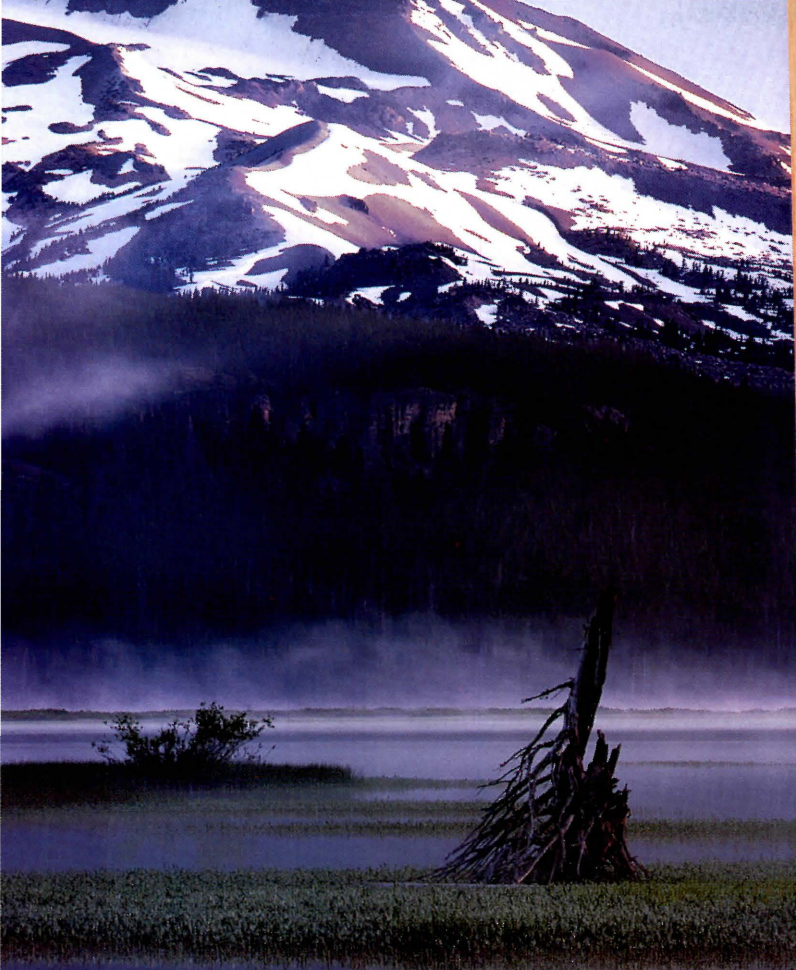


Photo: James F. Wilson

the beams featured in the Latorre house by Cunningham Architects (November/December 1998, page 55) are parallel strand beams. **ra**



Everyone thinks their children
Susan's are within



are perfect.
1/16 of an inch.

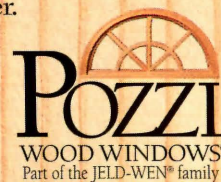
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home front

tips and trends from the world of residential design

simple symmetry

twin towers give bilateral symmetry to a 1,630-square-foot house in Atlantic Beach, Fla. The house, designed by William Morgan Architects in Jacksonville, Fla., won an award of excellence from the Florida Association of the AIA.

The 60-by-125-foot site is a suburban lot set into dense, windblown woodlands of live oak, cedars, pines, and palms. Morgan's task was to create a modest house for a young couple, giving it ocean views and outdoor living space without disturbing native vegetation.

His solution: a four-level design whose core contains major living spaces with eastward views of the Atlantic, about 200 yards away. Bedrooms occupy the two middle floors. The top level is reserved for living, dining, and two broad, cantilevered terraces.

The towers are strictly functional. Some 35 feet high, they house utilitarian necessities—stairs, kitchen, baths—while providing bracing against hurricane winds.—*susan bradford barror*



© Chroma Inc.



Doug Sanford

Dr. Alice Friedman's new book, *Women and the Making of the Modern House*, addresses the role of women clients in shaping houses designed for them by such master architects as Frank Lloyd Wright and Mies van der Rohe.

women's rooms

educational programs about great residential architects aren't too hard to find. But what about their not-so-famous clients, who often had a tremendous impact on the final form of the houses designed for them?

The National Building Museum in Washington, D.C., shed some light on the client-architect relationship with a half-day symposium entitled "Women Clients: Shaping the Modern Home." The October 1998 event featured three speakers: Dr. Alice Friedman, co-director of the architecture program at Wellesley College and author of a new book on women clients; Thomas Stallman, an architect who is the curator of Frank Lloyd Wright's Hollyhock house in Los Angeles; and New York architect Susana Torre.



© Chroma Inc.

Jacksonville, Fla., architect William Morgan chose cedar shingles for the exterior of a narrow, vertical house near the Atlantic coast. Floors, beams, joists, and ceilings are southern yellow pine in a natural finish.

Friedman's subject was Edith Farnsworth, an independent thinker who commissioned Ludwig Mies van der Rohe to design a house for her in Plano, Ill.—and complained about the glass-and-steel structure's lack of private space. Stallman focused on the turbulent life of Hollyhock house client Aline Barnsdall, whose dramatic personality Wright captured in the home's sweeping interior planes and ornate exterior. Torre addressed the broader issue of how architects can work with women clients to address their unique lifestyle needs.—*meghan drueding*

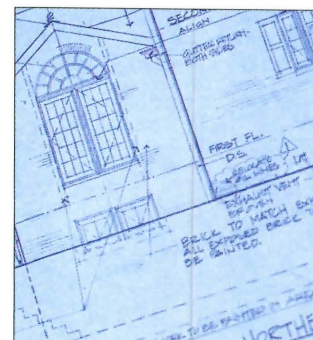
Women and the Making of the Modern House. *Alice T. Friedman.* 238 pp. Illustrated. New York: Harry N. Abrams. 1998. \$39.95 (hardcover). 1.800.345.1359.

designer's license

a designer's most precious commodity—house designs—can now be protected from theft with the

“Industry Guidelines for the Licensing of House Plans” from the American Institute of Building Design (AIBD). The guidelines, which were drawn up by the group's copyright committee, suggest language for four different types of licenses: one-time use of blueprints, one-time construction license for reproducing,

multiple construction uses as set by the licensee, and unlimited construction use for reproducing. The copyright committee



Doug Sanford

hopes that the plan protection program will encourage designers to license, lease, or rent their plans rather than sell them. Contact AIBD's executive director, Bobbi Currie, at 1.800.366.2423 for more detailed information on the guidelines.—*deena shehata*

fig. 1: Nord Door No. 9141 (Oak)



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*fig. 2: Nord Door No. 4670
Sidelight No. 4676 (Oak)*



*fig. 3: Nord Door No. 4681
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*fig. 4: Nord Door No. 4624
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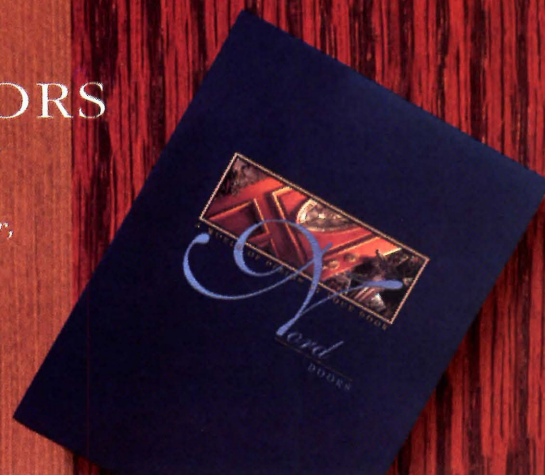
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Call it a go-cart: Dail Dixon, FAIA, of Dixon Weinstein Architects in Chapel Hill, N.C., designed a tuck-under cart to transport food between kitchen and dining room.

cartwright

dail Dixon, FAIA, designed this kitchen in Orange County, N.C., right down to the furniture. The clients' social and family life centers around cooking and eating; Dixon calls the dining room and kitchen "the heart of the house." So he created a clever cart for transporting food and dishes between those two all-important rooms. The cart rolls under the kitchen's island when not in use. Dixon says he designed the cart's triangular end to look like a tablecloth; the end comes up to serve as a handle for pushing the cart. The cart's maple finish blends unobtrusively with cabinetry in both the kitchen and dining room.—*d.s.*

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san francisco treat

San Francisco. The name evokes images of Victorian row houses, hilly streets, fog—and exceptional Modern design. The city's shops, homes, and public buildings evidence a serious bent towards the clean-edged but quirky, the functional yet visually striking. *San Francisco Modern* celebrates the Bay Area's sophisticated architectural diversity in 204 pages of rich photography and intelligent text devoted to residential design, interiors, and furniture.

Author Zahid Sarder, the architecture and design editor of the *San Francisco Examiner Sunday Magazine*, divides the book into six sections—"Home as Gallery," "Small Spaces, Big Ideas," "Loft Living," "Bringing the Outdoors In," "Room for History," and "Bay Region International." His selections show respect for the individual character of the city's neighbor-

hoods and surrounding towns, such as Berkeley and Sausalito.

Sarder covers both the design and technical aspects of San Francisco's brand of Modernism.

In a description of a Sonoma home, for example, he discusses how its layout "recalls the idealistic utilitarian aesthetic of the early Modernists." In the next paragraph he describes the builder's use of an earthquake-resistant, cement-

and-polystyrene-block construction system.

Sander features the work of such Bay Area masters as Fernau and Hartman, Joseph Esherick, Jim Jennings, Stanley Saitowitz, and Mark Mack. Each project gets four to six pages of coverage with extensive interior and exterior photography. Common design denominators among the book's 32 very different residences are an emphasis on views and color, efficient use of space, and an abundance of glass and warm woods.

The pages of *San Francisco Modern* hold appeal for any architect or design-minded consumer—particularly those interested in the natural Modernism of the West Coast vs.

the more industrial Modernism of the East.—*m.d.*

San Francisco Modern. Zahid Sarder; photographs by J.D. Peterson. 204 pp. San Francisco: Chronicle Books. \$40 (hardcover). 415.537.4252.



© 1998 Alex Vertikoff

blacker's back

after years of mistreatment and neglect, Greene and Greene's Blacker house in Pasadena, Calif., is thriving. Its current owners have restored one of the architects' most treasured bungalows to its original condition, replacing many of the light fixtures and furniture pieces that had been removed and sold by the previous owner.

For three weekends in October the public had a chance to see the restored residence, as its owners opened it for tours for the first time since it was completed in 1907. Tour proceeds went to the restoration of the Gamble house, another Greene and Greene masterpiece just a few blocks away. (For more on the Greene brothers and the Gamble house, see page 51).—*m.d.*



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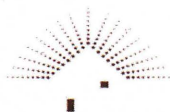
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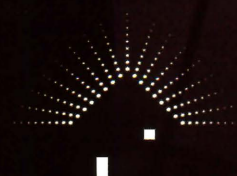


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The Frank Thomas house (left) in Oak Park, Ill., was designed by Frank Lloyd Wright in 1901. Valerie Walsh (below) on the front porch of her childhood home.

postcard from oak park, illinois

as a child growing up in a Frank Lloyd Wright-designed house in Oak Park, Ill., it never really occurred to me that my house was unique. It was just my home. Only later in life did I recognize the influence Wright's genius had on me and my career.

I was seven when my family moved into the Frank Thomas house, one of Wright's earliest Prairie Style prototypes. What was it like growing up there? Delightful. Most rooms had two entries, which made circulation easy and fun for childhood chasing games. No dead ends in this house.

It was a great gathering place. Kids came over to play billiards. Our musician friends headed for the dining room, where the grand piano sat in an alcove. As adolescents, we congregated in the kitchen, where windows wrapped the room in place of upper cabinets. The porches came alive with birthday parties and games; the knee-walls were a perfect height for sitting.

It wasn't the house alone that influenced my experience. Frank Lloyd Wright's legacy surrounded me. Possibly the highest concentration of Wright-designed houses anywhere was right there in my

neighborhood. My daily walk to elementary school took me on the same route as the official Wright walking tour. The houses where I babysat, raked leaves, and trick-or-treated during the 1960s remain Prairie landmarks to this day.

My Girl Scout troop met in Wright's glorious Unity Temple. A boy I had a crush on in junior high lived nearby in the extraordinary Nathan C. Moore house. A girl-friend lived in another Wright home, where I enjoyed many slumber parties and after-school visits. And just down the street was Wright's own home and studio.

I recently visited my former home. Its leaded glass still glistened the way I remembered. I stood in the foyer, savoring every detail as though for the first time: the liberal use of flat layered wood trim; the beauty and detail of the windows, doors, and lighting fixtures; and the strength of the horizontal lines. Yet the house felt familiar, memorized.

I know now that living in this masterpiece created the lens through which I see my world as a designer and builder of houses. It shaped my reference points for spatial relationships, siting, detail,



Rick Schwolsky

light, use of materials, inside/outside communication, and every aspect of proportion.

An architect friend told me that I design houses from the door-knobs out. Even as a 22-year-old builder in Santa Fe, I got carried away in detail. In subliminal training throughout my childhood, I unknowingly adopted Wright's statement "I believe a house is more a home by being a work of art."

Frank Lloyd Wright and my parents gave me the gift of a lifetime: They surrounded me with art and beauty during my most impressionable years. I dwelled in mastery.
—valerie walsh

Valerie Walsh is a home building consultant in Boulder, Colo., who specializes in environmentally sustainable design and construction. A custom builder in Santa Fe for 14 years, she is currently designing her own home with her betrothed, also a builder.

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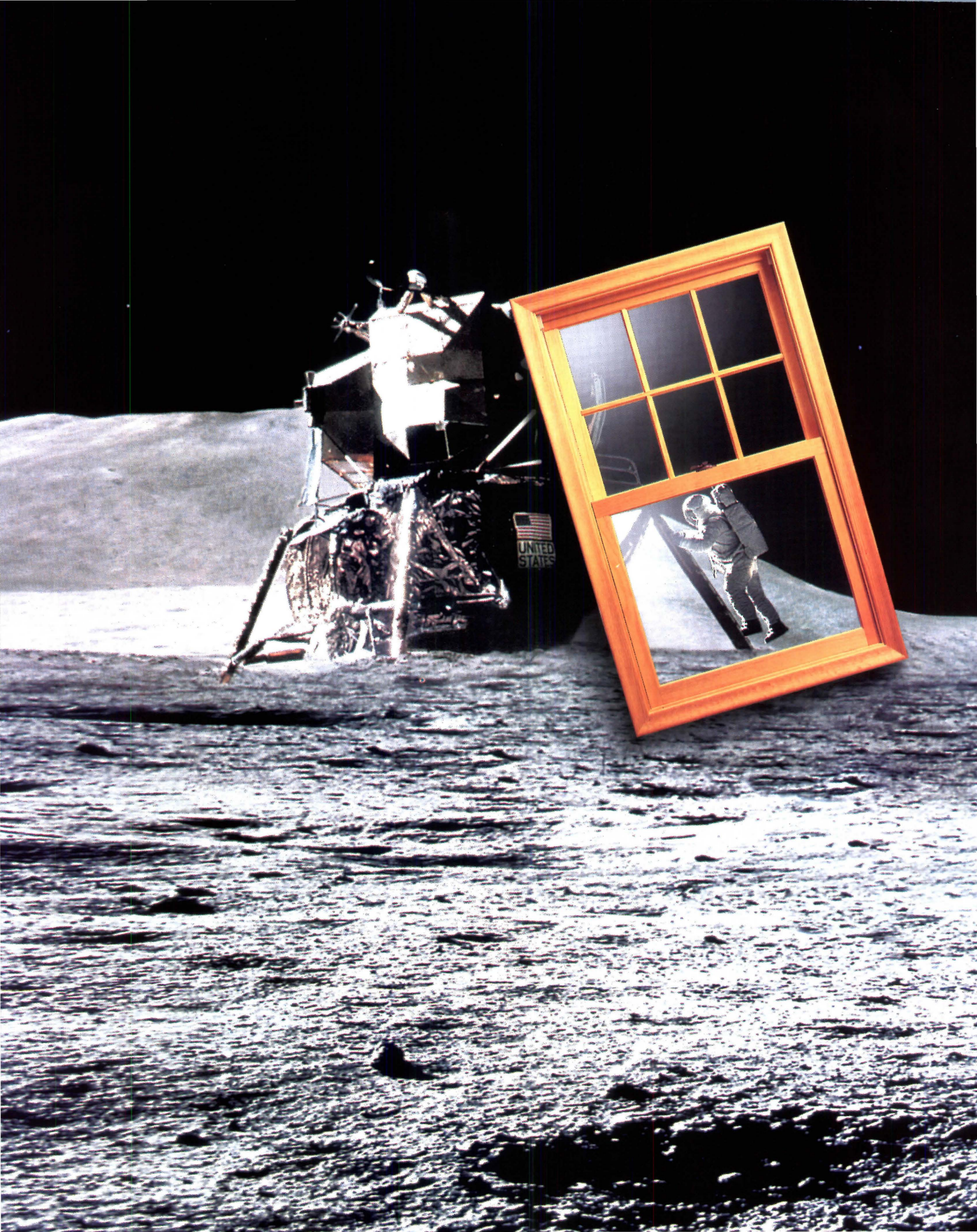
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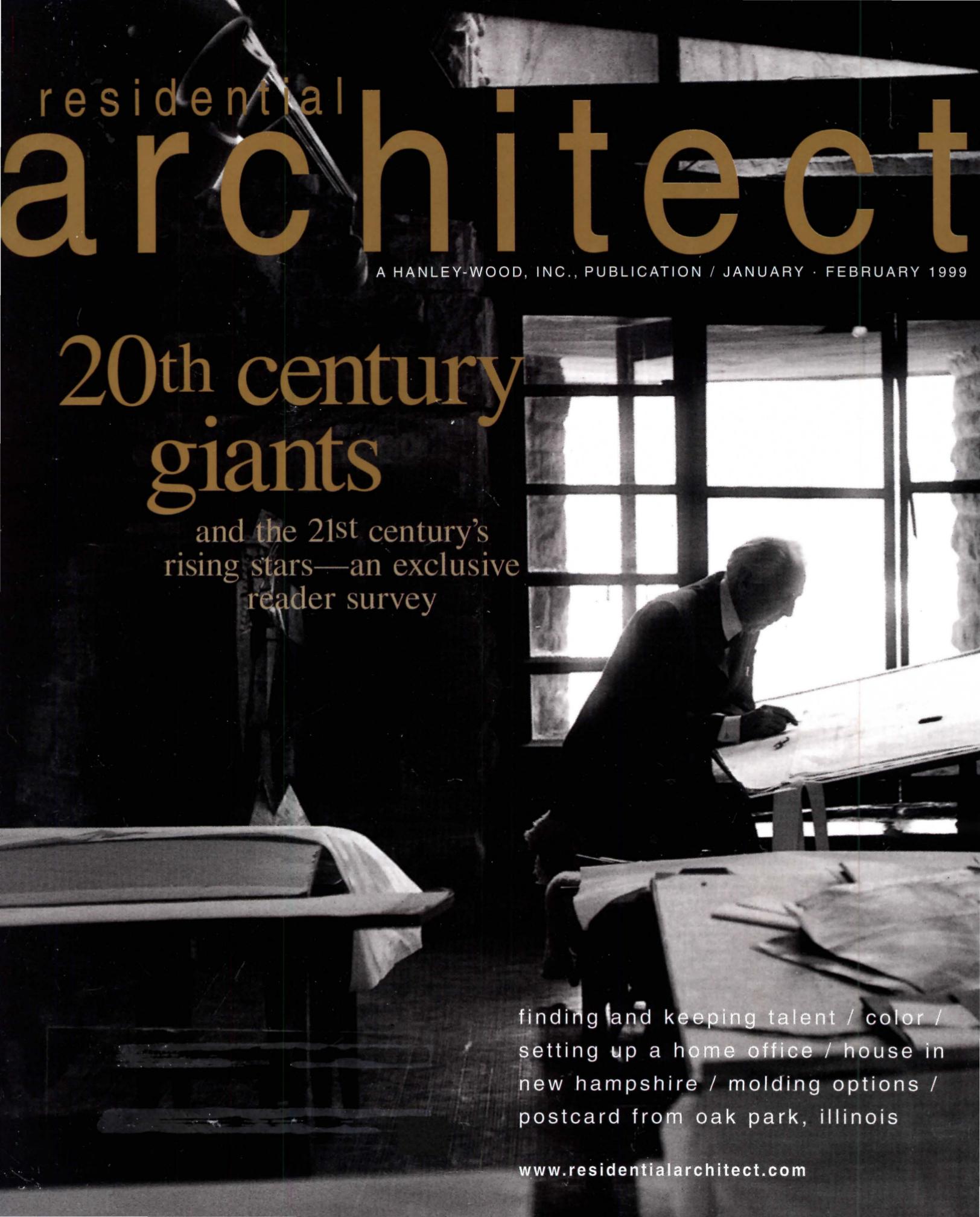
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making the case for classicism

to heck with modernism. it's time to return to our traditional roots.

by alvin holm, aia

there was an old woman who lived in a shoe but she was exceptional. Most of us like a house that looks like a house. When it comes to buying or building a home, our preferences lie within a fairly narrow range. No shoes, please, or ducks. We have seen schools come to resemble factories and office buildings morph into giant refrigerators. But our homes? Despite 50 years of monolithic Modern education, we still cling to the notion that they should be traditional.

Modernism, having swept the field in every other area of design, has never really won acceptance in the residential market. I am happy about that, and not surprised. Why would anyone want to live in the chilly, unyielding, cheerless abstraction of a Modernist house? My wonderment is focused on the spectacular success of Modernism everywhere else. Why do we tolerate the sterility of the modern workplace or the visual clatter of our malls or the hostile anonymity of our schools, courtrooms, and hospitals?

a little history

In the wake of World War II, Modernism managed to obliterate the traditional design values that had prevailed for several thousand years before.

Throughout the first half of this century, Modernists engaged in honorable guerilla warfare against the tolerant establishment, making contributions here and there and generally enlivening the dialogue between the usual progressive/conservative poles. But until 1945, most new architecture remained traditional: the theaters, banks, hotels, railway stations, office buildings, and, of course, the homes. And then tradition died.

The GIs came home and went to college in unprecedented numbers, FHA created suburbia, and the interstate highway system destabilized the entire population. When the smoke cleared, Modernism had won the day. Tradition was nowhere to be seen—

except in the little bungalows proliferating like bunies all across the country.

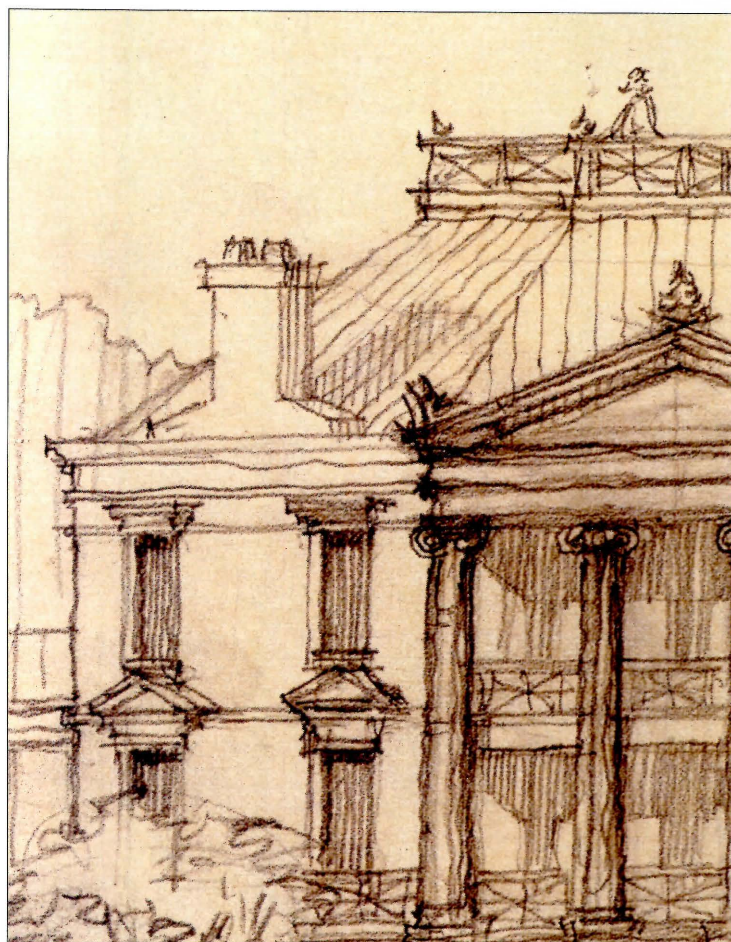
archetypes

I once read of a classroom experiment where urban children who lived in row houses were asked to draw pictures of their own homes. All of them drew rectangles with triangular tops, chimneys with smoke, and a little path across the lawn to the front door. Most of these students had never seen such a house except in

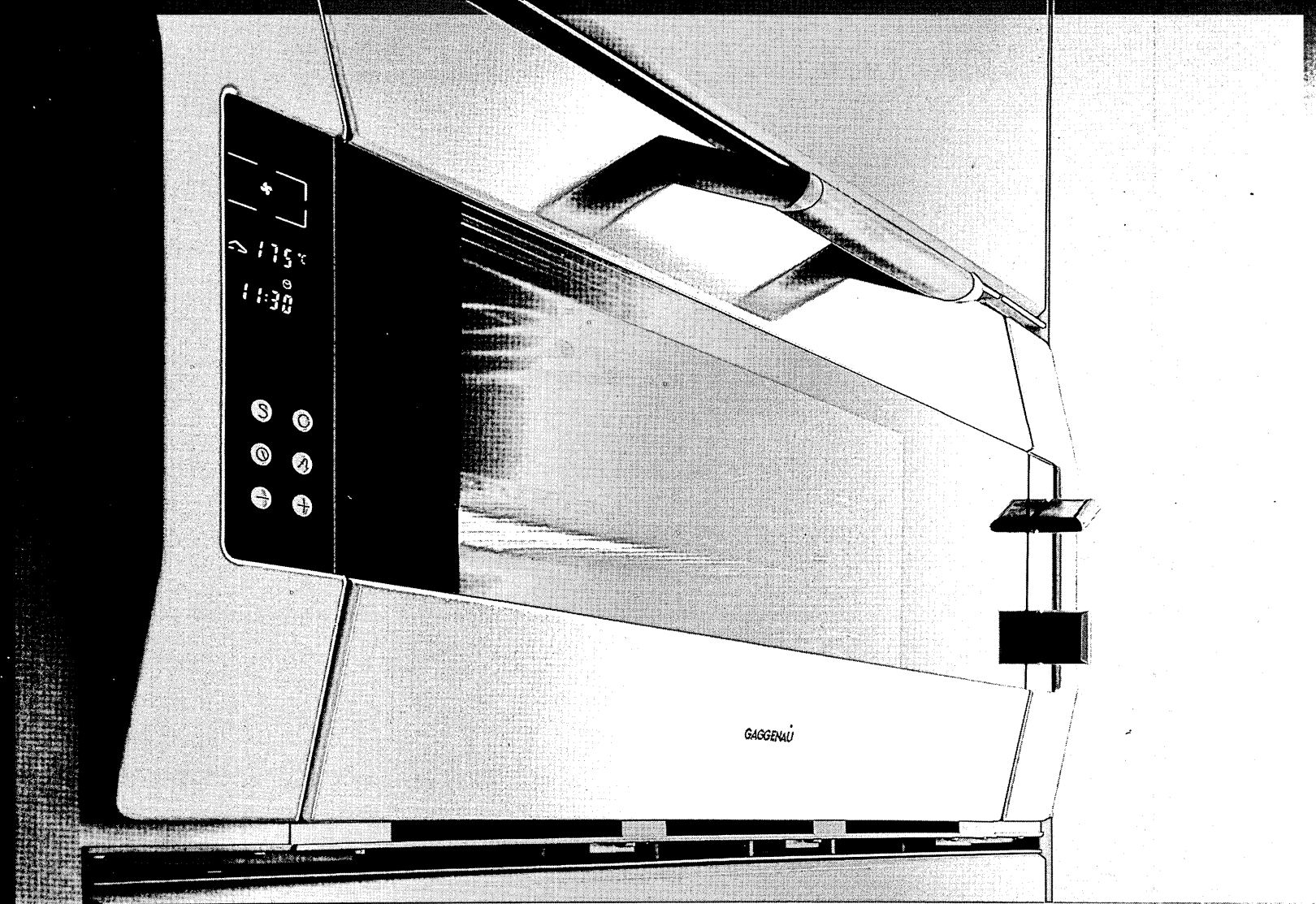
storybooks. Yet each harbored this archetype.

Years later, I asked my senior students at Moore College of Art and Design to make a quick sketch of a house, any house. I gave them three minutes and told them to represent a house as simply and clearly as they could. My students are fairly sophisticated and highly skilled. Yet most drew the same archetypal house form as the children had done.

continued on page 34



Illustrations: Alvin Holm



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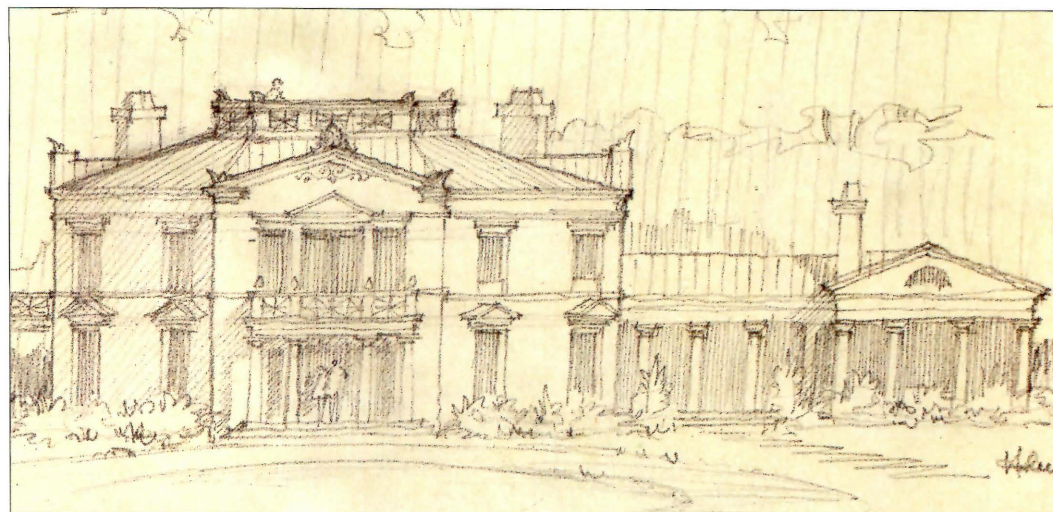
In previous issues of this magazine, other writers have discussed the many qualities people seek in selecting a house: warmth, coziness, comfortable scale, symmetry, and so on. Everyone agrees that these qualities are found more readily in traditional homes than in Modernist ones. But the debate continues as to whether contemporary design can ever deliver them without resorting to traditional forms.

Stephen Kliment called

“let us reconnect with those friendly and beautiful buildings of the past.”

—alvin holm, aia

for architects to incorporate these qualities into a “humane Modernism” (Perspective, October 1997, page 38). I agree that it is possible to do so. But in distilling those essences from well-loved houses of the past, the loveliness



itself is lost, because it resides in the whole, not in the ingredients. Beyond the sum of the parts is that image of home. It is not something created by hot young architects; it evolves from times past in ways we are powerless to change.

Another writer, architect John Burroughs,

I heartily agree with Burroughs, and I have devoted the past 20 years of my practice to doing just that: studying, teaching, restoring, and designing classical buildings. I find it a far more agreeable activity than laboring in the Modernist mines, as I did for many years previously.

back to the future

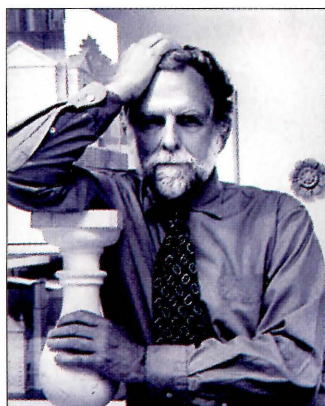
We may have achieved a brief and heady freedom when Modernism triumphed, but revolutionary posturing can no longer satisfy our longing for a life of meaning and delight. Three thousand years of layered iconography and refinement in the Western canon of design cannot be swept away without provoking a deep disequilibrium.

We remain the same species of beast that worshipped in temples and mosques a millennium ago, that reveled and sorrowed, got bored and

angry, labored and ate and slept and caroused, just as we do today. And in our works there is a corresponding continuity that has spanned the centuries—until now.

My hope is that our reluctance to abandon traditional architecture in our homes will lead us back to a re-examination of the classical tradition in our civic life as well. Let us reconnect with those friendly and beautiful buildings of the past that we ruthlessly rejected after the Second World War. And let us learn from them to build a future more congenial to love and life on earth than the one we face today. **ra**

Alvin Holm, AIA, is a Philadelphia architect who specializes in traditional design. In addition to residential work, he has designed galleries for the Metropolitan Museum of Art in New York City and a bronze civic fountain for Kansas City.



Joanna Lightner

described the richness of classical design (Letters, January/February 1998, page 18). He asserted that “we must rediscover the traditions of building that were abandoned with the advent of the Modern movement.”

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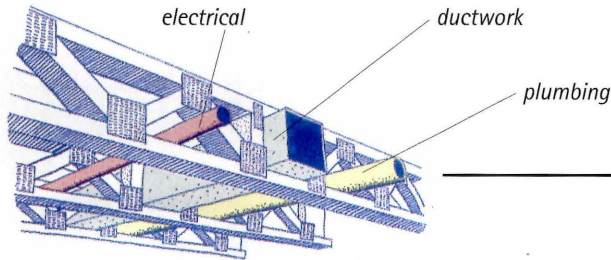
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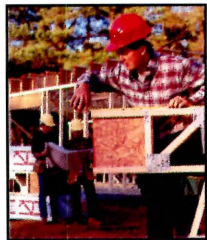
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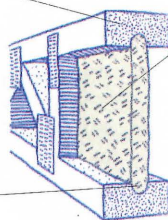
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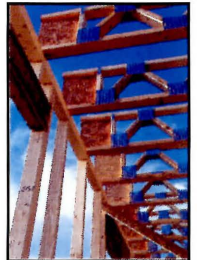
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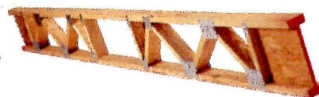
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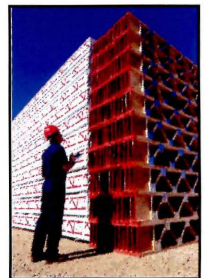
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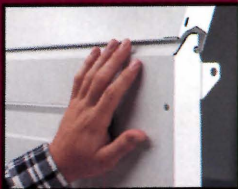
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talent search

where to find talented personnel, and how to keep them once you've got them.

by sharon o'malley

Seidel/Holzman, a small production practice in San Francisco, was panic shopping. The firm was busier than it had been in five years, and it needed qualified, talented help in a hurry. Partner Alex Seidel, FAIA, interviewed a slew of candidates who were demanding higher-than-usual salaries for what he considered under-par skills.

Six months into his search, an experience with one job seeker convinced him to stop. After working two years as a designer for a drugstore chain, the candidate had sent résumés to nine local firms, extracting lucrative offers from eight—including Seidel/Holzman. The candidate announced that Seidel had until Friday to make up his mind.

Friday was too soon for Seidel, who decided he would rather turn away work than settle for second-best personnel. "If you want to do high-quality design," he says, "it's very important that you have the right people working in the office."

Seidel isn't alone. The market for architects in California and across the coun-

try has mushroomed in the past two years after a housing slump that chased many qualified designers out of the profession. The firms who survived are hard-pressed to find and keep talent. But top firms remain choosy about the professionals they add to their teams. The key, say their principals, is to keep them once they're on board.

beyond paychecks

Four days a year, Mark Scheurer, AIA, hangs a "gone fishin'" sign outside his office in Newport Beach, Calif., and takes off with his 26-person staff for a day of golf or a tour of the area's historic homes. He calls it "Spirit Day," and says it's "a needed breath of fresh air" for a hard-working staff.

Scheurer also elevated five employees to partner in 1998, added profit sharing to employees' retirement options, and gives regular bonuses. "You're only as good as your people, and to keep these people, I have to do this," says Scheurer, whose firm turned down 75 jobs last year and made a business decision not to grow bigger

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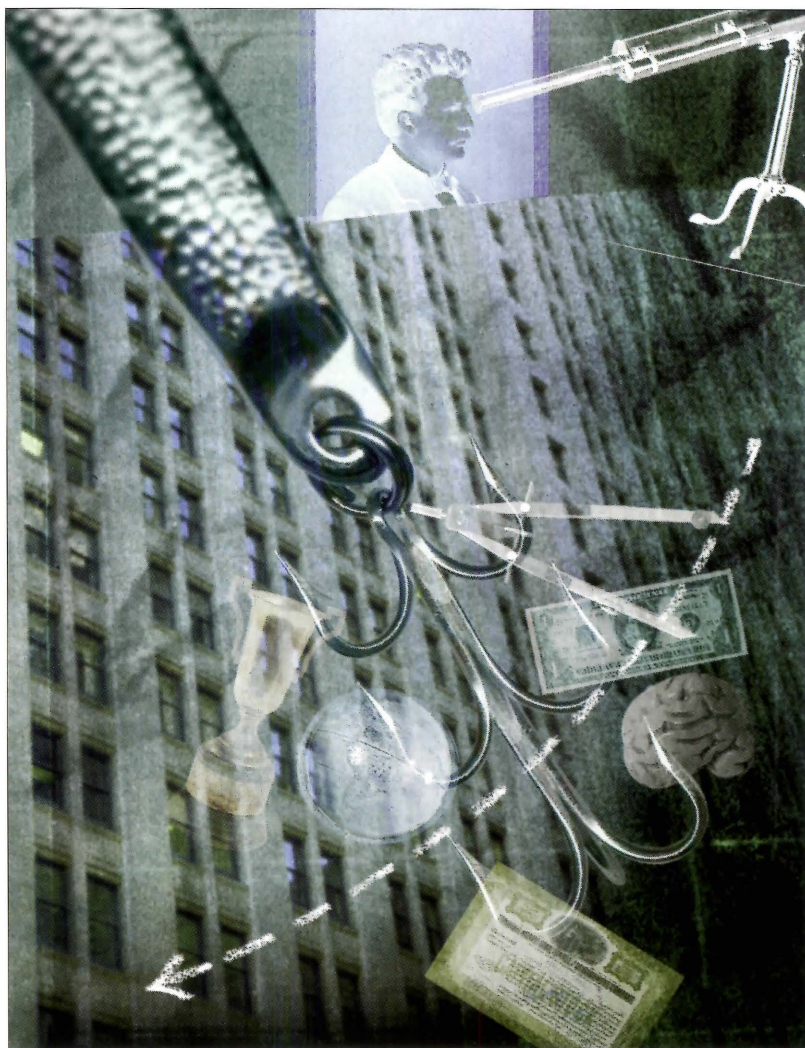
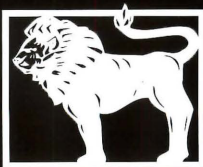


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during the current consumer spending spree.

That attitude—and those benefits—is what job seekers are looking for, Scheurer asserts. “We were losing people because we didn’t have a dental plan,” he says. So he surveyed the area’s 10 most successful architectural firms to learn which benefits they offered. “Now, when somebody walks in, we can say we have all the whistles and bells that everyone else does,” Scheurer says.

Benefits can be a seductive draw to an architect who is used to doing with-

ning. The result is a high turnover rate—18 percent on average. That’s a loss of about one in five employees a year.

But money isn’t everything. “One issue for most designers is they like to have continuous professional development,” says George Schrohe, president of Management Design in San Francisco, whose clients are architects.

“When we ask people how they can be satisfied with such a low salary, we find it’s the love of the profession and the fact that they are problem-solving and

Employees are assigned to committees that plan parties, organize sports teams, and run an in-house museum that showcases the work of the firm’s designers.

turf wars

Since 1996, job-seeking architects have been in the driver’s seat, shopping for the best deals and demanding unheard-of perks and pay. “There are definitely more jobs that are going unresponded to than there are [graduating] students” to fill them, says Jean Sielaff of Yale University’s School of Architecture. Even inexperienced, unlicensed architects are demanding more responsibility and better money, she says.

Sara O’Neil-Manion, AIA, was shocked when she discovered just how much more. Two of her young hires were tempted by offers of nearly \$40,000 from a competing firm—a salary more than \$10,000 higher than what Bethesda, Md.-based O’Neil & Manion Architects offers inexperienced help.

“It’s pretty ruthless right now,” says O’Neil-Manion, who admits to having lost several staffers to other firms that raided hers for talent. Yet it’s tough to hang onto a worker when a competitor is offering above-market compensation. Aram Bassenian, AIA, a principal with Bassenian/Lagoni Architects in Newport Beach, Calif.,

calls on colleagues to “have enough self-confidence to be able to charge the proper fees, so that we have the means available with which to treat our employees properly.”

Others maintain that architects are willing to accept smaller salaries if they are given responsibility and treated to challenging work.

“If you make a challenging, exciting, fun place to work, you don’t worry about raiding,” says production architect Bill Devereaux of Devereaux & Associates in McLean, Va. He once saw a classified ad in *The Washington Post* announcing that a competitor would pay top dollar to defectors from his 13-person firm.

term limits

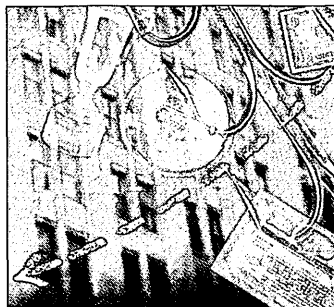
Even with perks, admits O’Neil-Manion, a firm like hers that hires junior staff can’t expect to keep all of its employees for the long haul. “People usually work here two or three years and then hop around,” she says. While she encourages young architects to sample the field, she says a firm loses money every time an employee jumps ship before putting in four years.

Her firm’s response has been to vest employees in its profit-sharing plan only after five years—a move O’Neil-Manion says has

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“people want to feel important, they want to feel good about themselves, they want to use the talents they have.”

—mark simon, faia



out. Bill Fanning, director of research for PSMJ Resources in Boston, says most design firms fall far short of other industries when it comes to employee perks. Architects spend an average of 3 percent of payroll on retirement, for example, compared with the U.S. average of 8 percent to 9 percent.

Moreover, architecture firms tend to adjust salaries according to cost-of-living fluctuations rather than a designer’s value, says Fan-

gaining knowledge. That is more key than the income they receive.”

“People want to feel important, they want to feel good about themselves, they want to use the talents they have,” seconds Mark Simon, FAIA, of Centerbrook Architects and Planners in Centerbrook, Conn. So Simon involves designers in budgeting their own jobs and working with clients. And like Scheurer, he makes sure his staff plays together after work:

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had surprisingly little impact on young employees. "We find it interesting that young graduates don't really value the pension plans and the 401k plans," she says.

Schrohe notes that some architectural schools encourage graduates to try out several firms, staying with each for just three years or so before choosing a career path. But a firm can function with only so many junior people, says Seidel. "You can't run a whole practice on recent graduates, because a certain experience level is needed for certain positions," he says.

Until the job glut eases, firms must keep quality high by employing only high-quality people—even if it means pinching profits, advises Scheurer. "There are people that I call 'the bounty hunters' who are looking for the most cash. We've lost a couple of them," he says. "But we've had tremendous success in keeping people who are truly dedicated to architecture."

The reason? "We try to be as committed to our employees as we are to our clients," says Scheurer. "Without either one, I'm worthless." **ra**

Sharon O'Malley is a freelance writer in College Park, Md.

recruiting tips

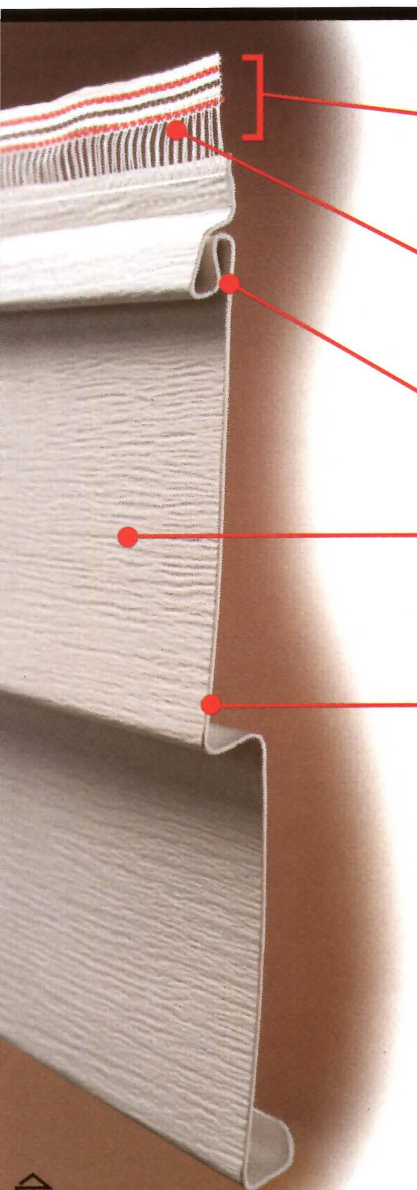
If you're having a hard time finding qualified candidates to join your team, make it easy for them to find you.

- **Get published.** Architecture students and seasoned designers alike read trade publications, see pictures of houses they like, and know which firms are in the spotlight. Those are the firms they want to work for.
- **Publicize your firm's awards and accomplishments.** Who doesn't want to work for a winner?
- **Upgrade your benefits package.** Offer full medical, dental, and optical coverage as well as bonuses, vacations, sick leave, retirement plans, overtime pay, and continuing education.
- **Ask your employees to recommend their friends.** High achievers usually hang out with each other. Consider offering a bonus to employees who recruit others.
- **Offer a signing bonus.**
- **Develop a relationship with a school of architecture.** Most colleges allow firms to visit the campus to recruit.
- **Ask suppliers, consultants, and clients for the names of architects they have worked with and liked in the past.**
- **Attend conferences and conventions where other architects are likely to be.** If you meet someone you like, try to spend some time together.
- **Advertise in the local newspaper—but do it on a weekend when architects have time to think about whether they want to change jobs.**
- **Avoid the Internet.** Web-based job boards draw responses from candidates across the country, which can be an expensive proposition. Out-of-town applicants expect the firm to pay for transportation to the interview and, if hired, for relocation expenses.
- **Choose people who have shown some loyalty to past employers.** A candidate who has changed jobs every year or two since graduating is likely to be short-term with you as well.
- **Don't discount inexperienced candidates who demonstrate potential.** With some training, they could turn into stars.



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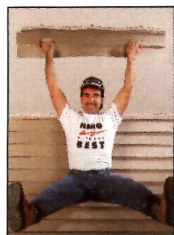
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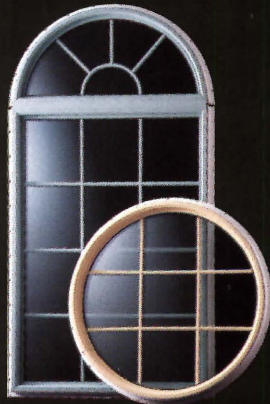
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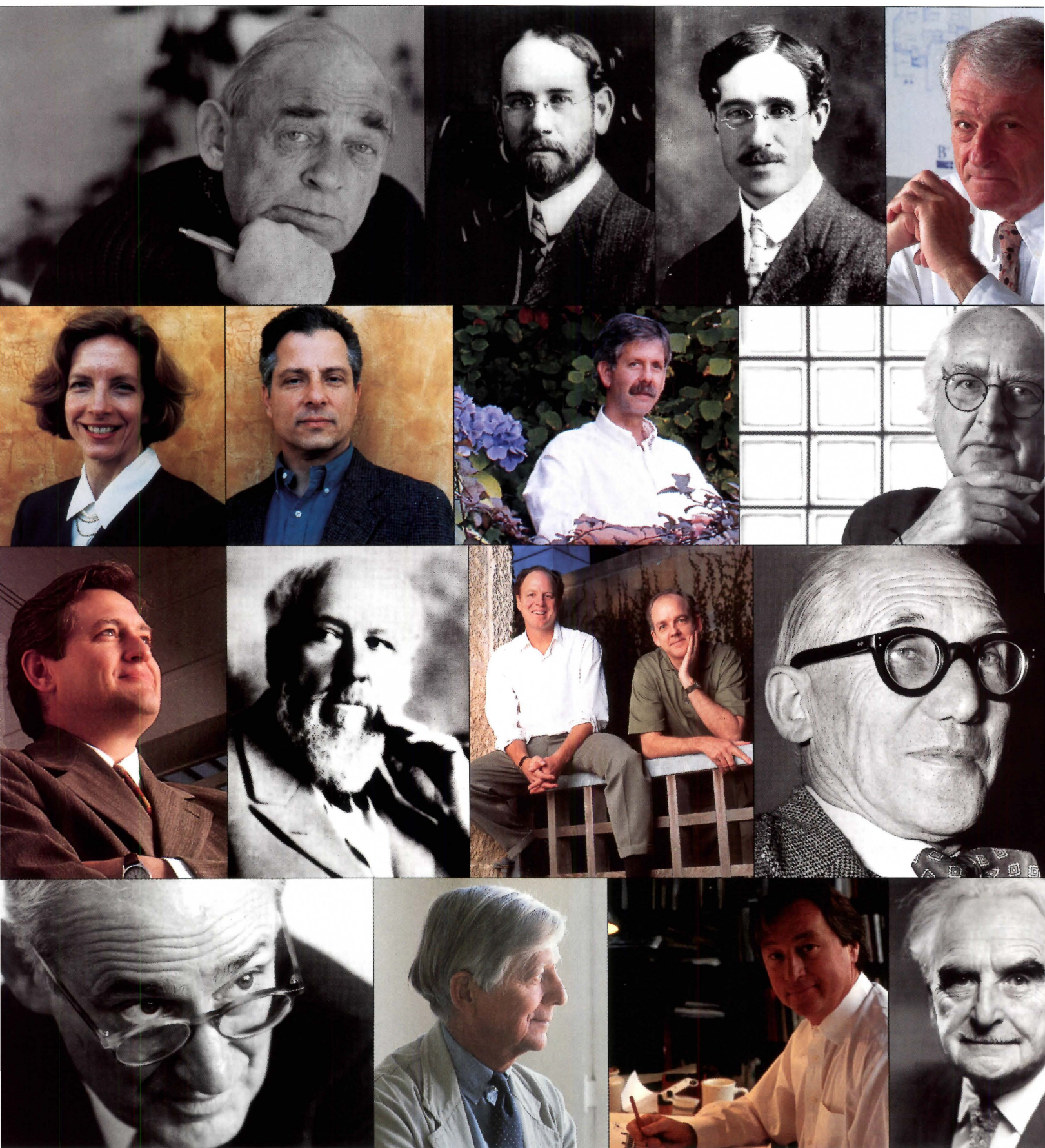
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20th century giants

we asked our readers to name
the greatest residential architects
of the 20th century—
and the 21st century's rising stars.

Some dismiss the turn of a new century as a mere switch of numbers, with no more significance than December's inevitable transition to January. But consider how we celebrate the ending of a single year, let alone a century—with a heartfelt mix of revelry and reflection.

Here at *residential architect*, we view the close of the 20th century as an opportunity for both celebration and contemplation. This was the century of the automobile, the airplane, and the computer—of nuclear war and the polio vaccine.

And what of the century's mark on design? Our cities were transformed by the bold hand of the International Style. Downtowns fell victim to the clean sweep of urban renewal during the 1960s—only to be sent back to charm school in the current nostalgia boom.

The work of a single architect epitomizes this century's design evolution: Frank Lloyd Wright. When we



asked 135 readers of this magazine to name the greatest residential architects of the 20th century, 100 put Wright at the top of the list. He was born at the dawn of the Victorian age, and

died 91 years later at the height of the Modern era. His legacy of built work and architectural innovation inspires us to this day.

The following pages represent a Top 10 list of architects whose work has shaped residential design in the 20th century. You'll find them a diverse and intriguing bunch. We also celebrate five current-day architects, chosen by our readers, whose residential work forecasts the century ahead.—*susan bradford barror*

frank lloyd wright (1867–1959)

"They think I'm arrogant, pretentious, jealous, envious, and all the rest, but I have only one great desire; to see America with an architecture of its own." So said Frank Lloyd Wright during a series of interviews with journalist John Peter, two years before his death. A bit disingenuous, perhaps. But Wright established a uniquely American architectural vocabulary that shapes housing in this country to this day. As one of *residential architect's* survey respondents put it: "He did good architecture that the average person can relate to."

nature and materials

Wright's residential work is best known for its integration of site and structure; Fallingwater is arguably his finest moment. In his autobiography, Wright said, "It is in the nature of any organic building to grow from within on its site." His innate understanding of nature as a driving force in architecture was his greatest contribution, according to those who responded to our survey.

Said a custom architect, "Wright influenced generations of architects worldwide by developing the house as an extension of the land." Said another reader, "He used natural colors and products; he found the warmth in nature."

Though Wright used wood and stone throughout his career, he respected the beauty and utility of all materials. Fallingwater exemplifies his commitment to material diversity. The structure itself is expressed in horizontal blocks of concrete. But the home's interior relies on native stone, right down to the great chunks of ledge that push up through the floor surrounding the hearth.

open plans

Open floor plans, which Wright introduced as early as 1900 with the first of his Prairie houses, represented a radical shift from the close, defined rooms of the Victorian era. He brought the Prairie style and its principles—its openness and horizontality—to average Americans through a pair of *Ladies' Home Journal* articles, followed by a series of house plans he designed for the magazine in 1900 and 1901.

In one of the Peter interviews, Wright said, "Space ... is the thing to expand, extend, and preserve. So that you get a sense of spaciousness wherever you are in the house. You are never cut off."

Said one survey respondent, "It's easy to forget that Wright designed the Prairie houses so many years ago; they were so far ahead of their time. All of us have taken something from them." Indeed, walk through any newly built house today, and it's clear that Wright's Prairie openness lives on in informal living areas that blur the lines of room function.

usonia

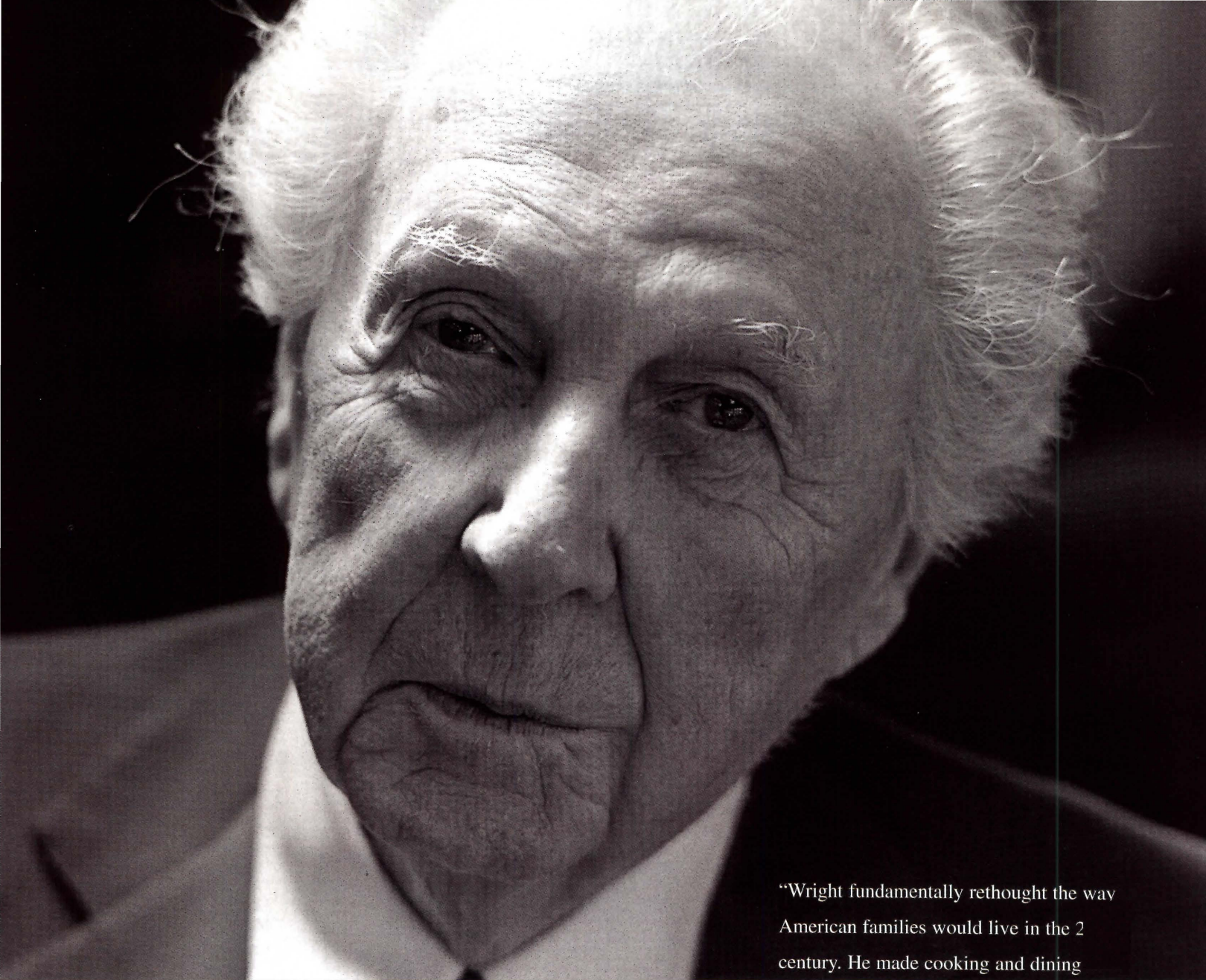
From his early Prairie houses, Wright evolved a more mature house form: the Usonian houses, which preoccupied him from the 1930s through the end of his life.

"Usonia" stood for the United States of North America, and the democratic principles on which the country was founded. Our readers cited these houses, with their middle-class accessibility, as one of Wright's lasting legacies.

In his autobiography, Wright called moderately-priced housing the most difficult problem for American architects to address. "I would rather solve it ... than build anything else I can think of at the moment," he wrote. The Usonian houses were his solution. In them, he balanced aesthetic delight with structural economy achieved through the elimination of costly "extras" such as basements, garages, gutters, and interior trim—precursors to the value engineering movement that took the mass home-building industry by storm in the 1970s.—s.b.b.

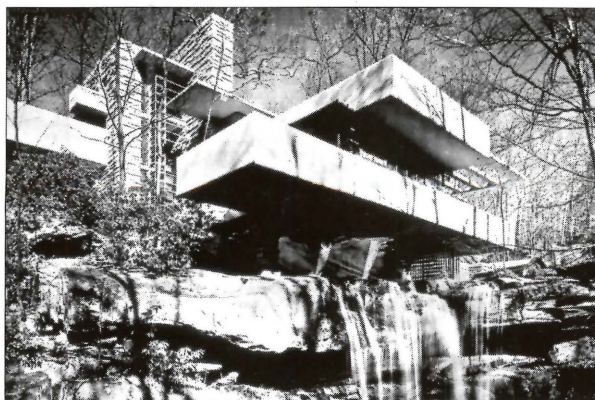


residential architect readers cited the 1906 Robie house in Chicago as one of Wright's two most influential houses. Here, he explored the limits of cantilevered roof forms, which extend 20 feet beyond any masonry support.



“Wright fundamentally rethought the way American families would live in the 20th century. He made cooking and dining integral with other aspects of family life in open, connected spaces. He blurred the boundary between indoor living and outdoor living, and he made the car a member of the family.”

Lawrence W. Speck
Dean, School of Architecture
The University of Texas at Austin



Wright designed Fallingwater as a weekend retreat for Pittsburgh department store magnate Edgar J. Kaufmann. Completed in 1937, it pushed the cantilever to new extremes with a series of concrete slabs suspended above a waterfall. The living room is wrapped in a continuous band of horizontal glass overlooking water and woods.

robert a.m. stern (1939–)

Unmoved by the stark geometric planes of modern domestic architecture, Robert A.M. Stern has turned to history as a sourcebook for design. By “revalidating traditional forms,” Stern is on the “cutting edge of the revival of the reinvention of the more traditional house,” said one survey respondent. “He addresses housing in a practical manner,” said another.

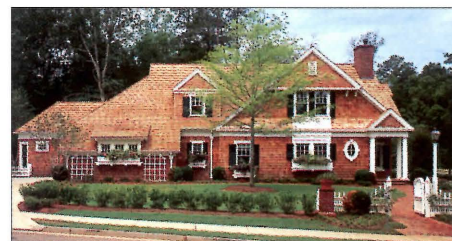
Early on, Stern looked to the vernacular Shingle Style for the design of houses on the East Coast. At first glance, one might not recognize his houses as new, a reaction that Stern himself applauds.

But the more closely you look, the more original his designs seem. He has tweaked traditional decorative elements just a bit. Windows and gables are oversized, for

example. Towers, window bays, and porches seem to reach out and engulf the landscape. Inside spaces are designed for contemporary use, with family rooms, large kitchens, and smaller dining rooms. Yet the interiors exhibit a profound attention to details of the type that recall traditional housing elements.

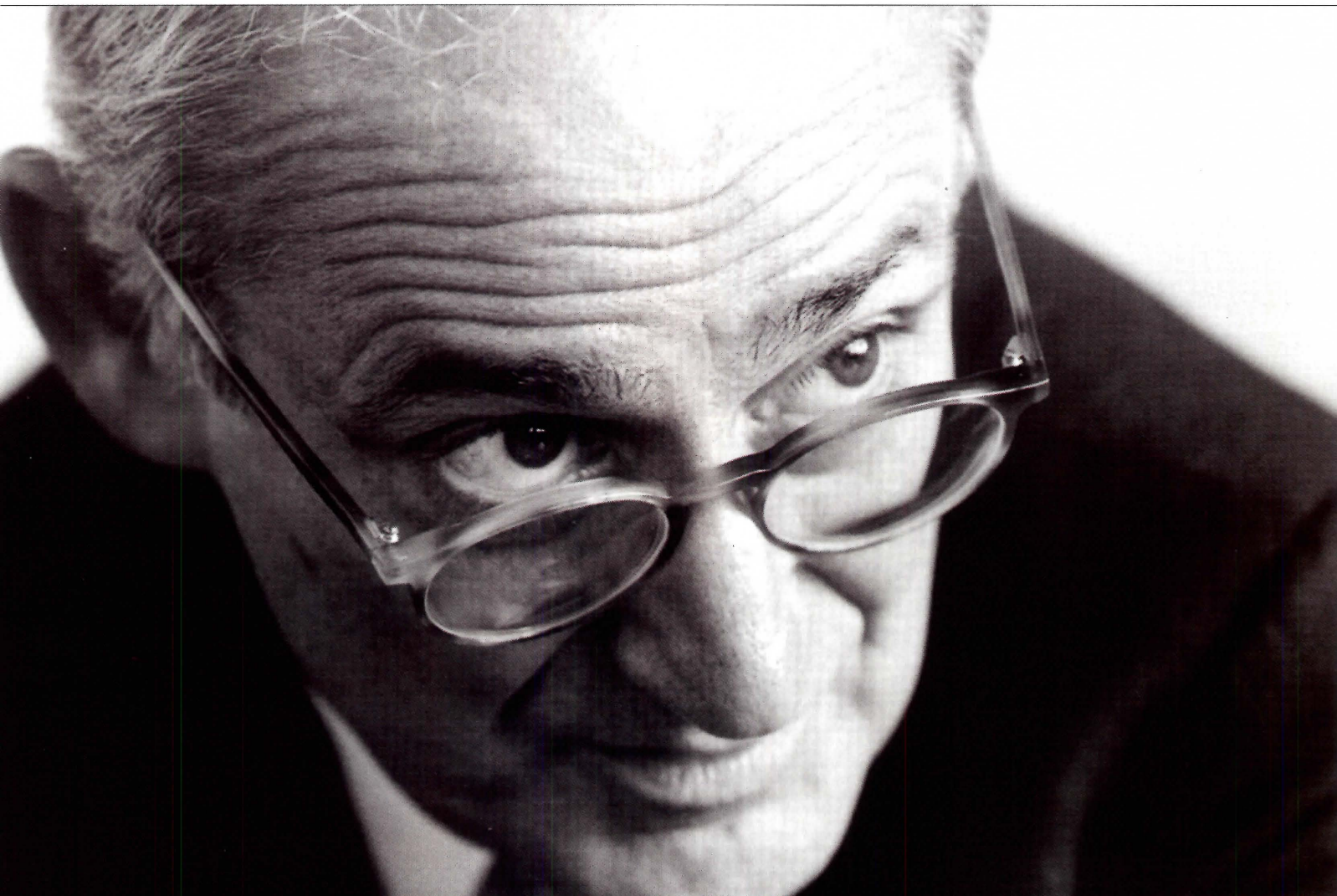
Through his work, Stern has shown that a historicist approach can produce a range of delightful buildings, from mountain retreats to hotels and civic structures. To the housing industry as a whole, though, it is his design for *Life* magazine’s 1994 Dream House that brought Postmodernism to the masses and welcomed back into home building many traditional design features that had once been spurned.

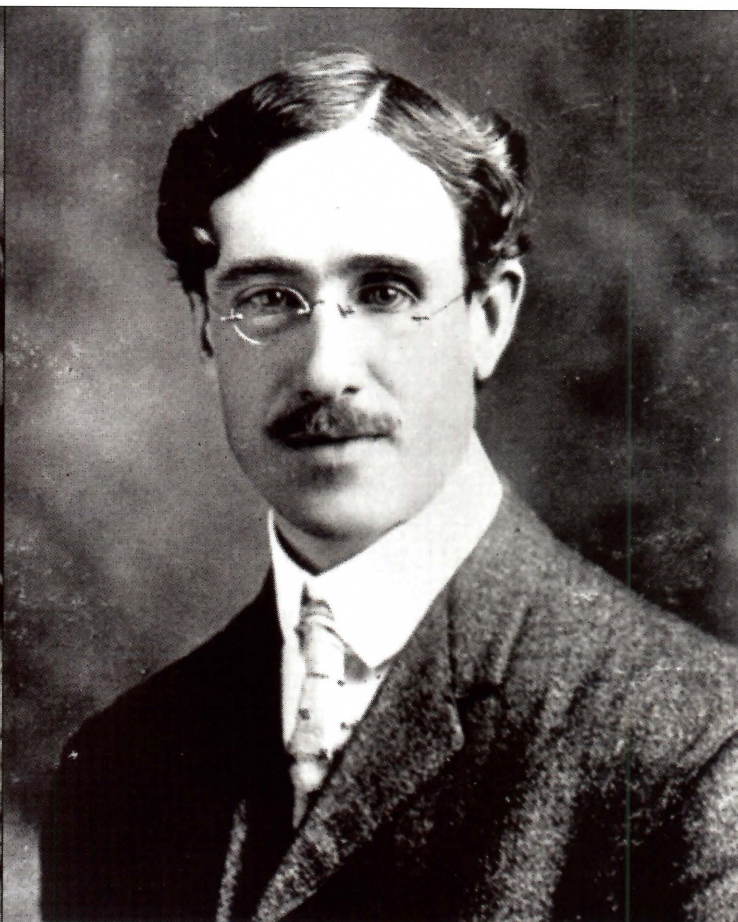
—nora richter greer



Stern revived and reinterpreted traditional American house forms, as in this Georgian/Shingle Style hybrid in Cohasset, Mass. (top). His 1994 *Life* Dream House (above) brought his signature design style to average Americans.

Photos (from top): © Steven Brooke Studios; © Peter Aaron/Esto Photographics; Librado Romero/New York Times Pictures





charles sumner greene (1868–1957) henry mather greene (1870–1954)

The Greene brothers from Pasadena, Calif., melded English Arts and Crafts concepts, Japanese design purity, and the American ideal of outdoor-oriented living. Yet to label Greene and Greene as pioneers of the American Arts and Crafts movement doesn't tell the whole story. *residential architect* readers, from Modernist custom architects to staff designers at national home-building companies, voted their firm one of the greatest of the 20th century.

Henry (above, left) and Charles Greene's influence extends far beyond the genre they helped to define. It is their painstaking approach to detail in every house that strikes a resounding note with residential architects. "Their attention to detail is

something all architects should emulate," said one reader, a production architect. The Greenes' love of natural materials is another source of inspiration. "They had a passion for working with materials in a very honest way," said a custom architect in San Francisco. "That passion doesn't just apply to West Coast architects or Arts and Crafts specialists. It transcends regionalism."

Those polled cited the Gamble house of 1908 in Pasadena as the Greenes' most influential work. Now the property of the University of Southern California and the City of Pasadena, the house features signature design elements like large roof overhangs and hand-carved Japanese-style friezes.—*meghan drueding*



The Gamble house is among the best preserved of the firm's works. The carpet Charles Greene designed still covers the living room floor.

Photos: (top, both portraits) Courtesy Gamble House/USC Greene & Greene Library; (above) Alex Vertikoff

le corbusier (charles-édouard jeanneret) (1887–1965)

As the author of that famed maxim “The house is a machine for living in,” Le Corbusier rejected traditional architectural forms and brought to life the underpinnings of the modern house: functionality in design and asceticism in appearance. His houses incorporated rigorous geometries and bare façades that reflected the newfound values of an industrial society.

In naming Le Corbusier one of the 20th century’s giants, one reader cited his “pure machine aesthetic, his analysis of space, function, and the notion of continuous space, and his abstract, sculptural gestalt.” Another called Corbu “responsible for [the development of] mass housing types.”

As conceived by Le Corbusier, houses were to be as logically designed for function as any modern machine, and were to be efficiently constructed from standard mass-pro-

duced parts. A typical example is his Villa Savoye in Poissy, France, of 1929.

The “new houses” had flat roofs that acted as terraces. Windows and door openings became stripped-down decoration. The houses were raised on supporting posts to allow light and air to enter at ground level; main living areas were on the second and third floors. This structural system produced radically different interior plans with split-level living spaces free from the restrictions formally imposed by load-bearing walls.

Late in his career, Le Corbusier would combine his interests in housing design with urban planning to create the massive Unité d’Habitation in Marseilles, France. This highly articulated apartment building, floating on a double row of reinforced concrete piers, would become the prototype for modern high-rise apartments.—*n.r.g.*



Le Corbusier’s Villa Savoye (top) exemplifies his maxim “The house is a machine for living in.” His 330-unit Unité d’Habitation in Marseilles, completed in 1952, applied style and a high degree of articulation to the modern apartment building.

Photos: © Artists Rights Society, New York/FLC, Paris





hugh newell jacobson (1929–)

The design world is filled with architects who practice in a certain style. They are Modernists, perhaps. Or traditionalists. And they do what they do very well.

Then there is Hugh Newell Jacobsen. He's one of the very few currently practicing architects whose style can be accurately labeled at once traditional and powerfully modern.

Part of Jacobsen's mission has been to lift house design out of the realm of pretentiousness, and that's exactly what he has accomplished. His pristine white forms rise gracefully from sites as varied as Maryland's Eastern Shore; Santa Fe, N.M.; Paris; and the Caribbean. He designed a house for another 20th-century icon, Jacqueline Kennedy Onassis.

His Washington, D.C.-based practice, now 40 years old and with separate divisions for furniture and interior design, is going strong.

In the words of one reader, Jacobsen "marries 'high-tech' International Style to 'high-touch' residential comfort." Said another, "His work is completely contemporary in a traditional way." *Life* magazine chose Jacobsen to design its 1998 Dream House. And thousands of architects and students take to heart his eloquently articulated design philosophy: "Good architecture never shouts. It is like a well-mannered lady who is polite to her neighbors." Thanks to Jacobsen, "well-mannered ladies" inspired by his minimalist houses dot landscapes all over the globe.—*m.d.*



This 1997 house in Great Barrington, Mass., embodies Jacobsen's clean-lined design aesthetic.

Photos: (above) © James McHugh; (right) © Robert C. Lautman

20th century

richard meier (1934–)

Readers of *residential architect* cited Richard Meier for his “simplicity of expression,” his “pure geometry of form,” for “bringing new materials to residential architecture,” and for his ability to “fit modern style into nature without damaging context.”

Clearly influenced by the Modernism of the Bauhaus movement, Meier explores in his architecture a well-defined geometric vocabulary—of curved shapes juxtaposed with rectilinear ones, void with full, and a rigorous system of grids. He considers each house a piece of sculpture, carefully placed into its natural context. Yet he purposely selects architectural forms not found in nature. And he manipulates his designs so that interior spaces extend into the landscape as a reflection of the ever-changing natural environment.

The signature of Meier’s residential work is the Douglas house of 1973, a brilliant white house that sits dramatically on a steeply sloping hill overlooking Lake Michigan. It is entered through the rear, which has few openings to protect the owner’s privacy. The lakeside façade is a high-glassed living room that looks out onto the water.

The Douglas house exemplifies another of Meier’s mandates—to create space where light is omnipresent. His contention that light is central to the experience of architectural volume has led to his predilection for white surfaces.

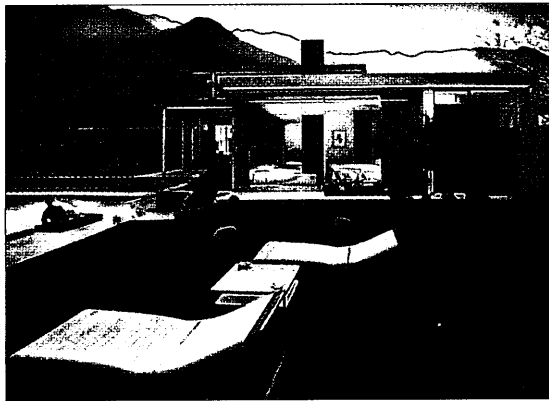
Meier has forged the way for many architects, bringing new materials and forms to modern residential architecture—and an appreciation of how that new vision can fit into nature.—*n.r.g.*



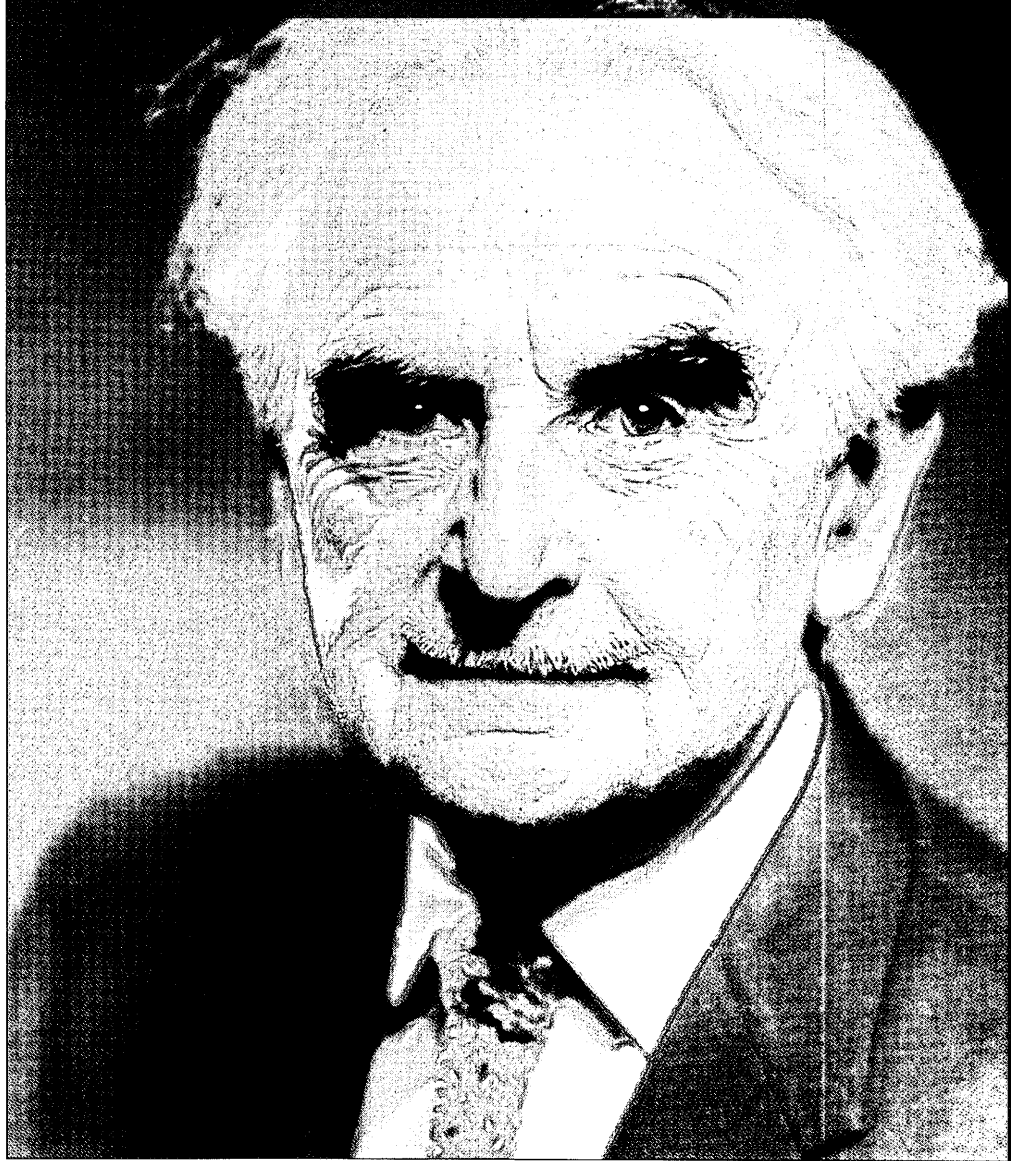
The Douglas house applies Meier’s crisp white geometry to a lakeside site in Harbor Springs, Mich.

Photos: (below) © 1997 Luca Vignelli; (right) © Scott Frances/Esto Photographics





The Lovell house (top) established Neutra's place in the new Machine Age. The Kaufmann residence (above) demonstrated his maturing interest in the integration of structure and site.



richard neutra (1892–1970)

Upon discovering the Wasmuth portfolio of Frank Lloyd Wright's work, young Viennese architect Richard Neutra vowed to come to America. He set sail in 1923 and worked in New York, Chicago, and with Wright at Taliesin, before heading for Los Angeles.

The turning point in Neutra's career came in 1927, when he won the commission for Dr. Philip Lovell's "Health House," a concrete, steel, stucco, and glass composition stacked high on a Los Angeles hillside. The building's interplay of lines and planes established Neutra's fascination with spandrels, ribbon windows, overhanging roofs, wall planes, and skeletal structure. As one reader remarked, "The Lovell house rendered the machine aesthetic livable and influenced a generation."

In 1932 Neutra was featured—along with Ludwig Mies van der Rohe, Walter Gropius, and Le Corbusier—in the landmark Museum of Modern Art exhibition that coined the term International Style. The exhibition catalog ranked Neutra "among American architects second only to Frank Lloyd Wright in his international reputation,"

although strangely he was heralded more for his writings than for his buildings. The same year, Neutra built a house and studio for himself in Los Angeles, with banded casement windows, a modular layout, and industrial detailing.

Although critical attention focused on Neutra's inventiveness with structure and skin, his houses were often notable for their interaction with nature. His Von Sternberg house of 1935 in California's San Fernando Valley featured a curved patio enclosure, a screen wall dividing two gardens, and a network of moats. The 1946 Kaufmann house in Palm Springs, Calif., merged indoors and outdoors with a semi-enclosed sitting area connecting the main house and guest wing. (Interestingly, Neutra's client was the same Edgar J. Kaufmann who had commissioned Fallingwater 11 years earlier).

In 1949, *Time* featured Neutra on its cover, praising his attempts to "humanize" modern architecture. As one of *residential architect's* readers put it, Neutra was "one of the first to bring high Modernism [to America] and make it palatable."—*vernon mays*

alvar aalto (1898–1976)

Finnish architect Alvar Aalto can be considered a father of organic design. His houses synthesized nature, tradition, vernacular architecture, and the cultural influences of his time and place. They are the forebears of the sustainable homes of today.

While he was heavily influenced by the International Style, Aalto renounced industrialized production as a formal ordering sensibility. Instead, he viewed architecture as an organism that worked seamlessly with its site.

Survey respondents cited Aalto for his “personal translation of Modernism,” calling him “ahead of his time” in his “use of wood and humanizing materials.” He developed the idea of layering in architecture—creating a fragmented and composite view that consolidates multiple, moving, and aerial viewpoints. The desired result, as in Cubist art, is one of simultaneity, in which all the diverse and contrasting visions create a cognitive whole.

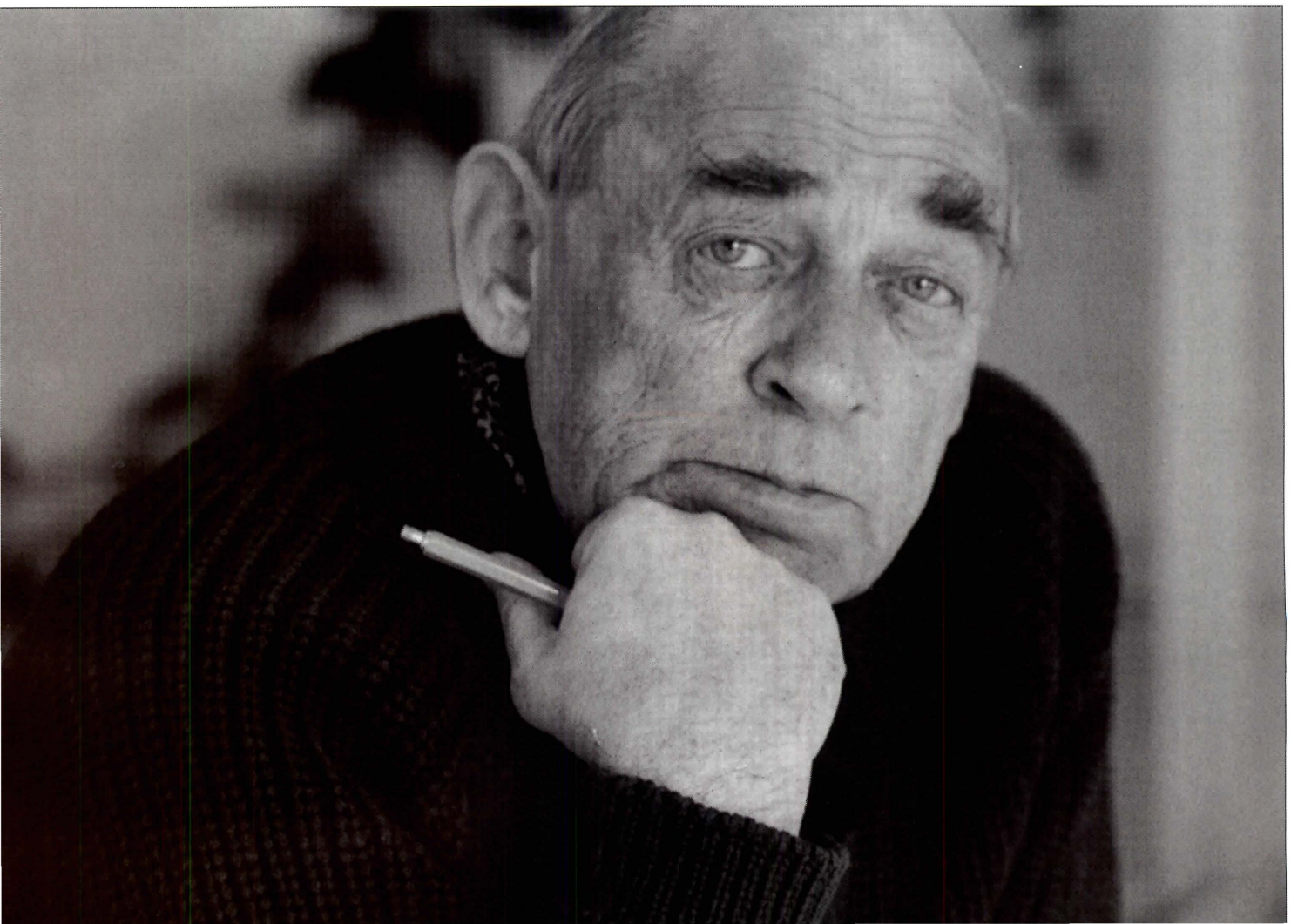
Aalto’s constant awareness of a home’s occupants led him to an intuitive understanding of external and internal circulation patterns. He was deeply concerned with how a house brought its inhabitants into contact with the surrounding environment.

The Villa Mairea of 1938-39 in Noormarkku, Finland, demonstrates this concern. The centerpiece of the L-shaped house is a rustic sauna. Set in a courtyard, it is intentionally visible from the home’s living room. The second floor contains a sequence of private spaces increasing in complexity from the servants’ wing to the bedrooms, culminating in the owner’s studio.—*n.r.g.*



Built as a summer home, Aalto's Villa Mairea used native materials to integrate a Modernist structure with its wooded site.

Photos: (below) Alvar Aalto Foundation; (above) Maija Holma



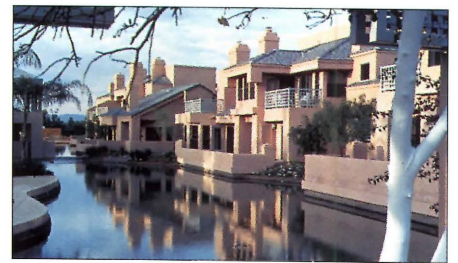


barry berkus (1935–)

Barry Berkus' 40-year-old (and counting) career has forever altered the paradigm of architects and planners working to create more livable urban and suburban environments. His Santa Barbara, Calif., firm, Berkus Design Studio and B3 Architects + Planners, was instrumental in planning such new towns as Irvine, Calif.; Hilton Head, S.C.; and Reston, Va.

Berkus' influence extends far beyond planning. *residential architect* readers cited his innovations with garage configurations, room sizes and placement, and siting techniques. And they credited him for helping to develop and publicize forward-thinking building concepts. Berkus' NEST house of 1989 was the first to showcase smart house technology. His Home of the Future, completed in 1997 for *residential architect*'s sister magazine, *BUILDER*, pushed home technology, design, and materials innovation into the 21st century.

In his survey response, a prominent Florida production architect gave Berkus perhaps the highest compliment an architect can receive: "I would never have pursued a career in residential design if not for Barry Berkus."—*m.d.*



Berkus designed The Pavilions (1985) in Scottsdale, Ariz., around a water feature.

Photos: (above) © Jeff Browns; (right) © Robb Miller

bernard maybeck (1862–1957)

Readers cited San Francisco architect Bernard Maybeck for his leadership in the California Arts and Crafts movement. The son of an immigrant wood carver, Maybeck trained at the prestigious École des Beaux Arts in Paris, where he gained an appreciation for classicism in both the arts and architecture. He drew on those influences throughout his career, even as he explored the craft of more rustic handwrought forms in wood, metal, stone, and glass.

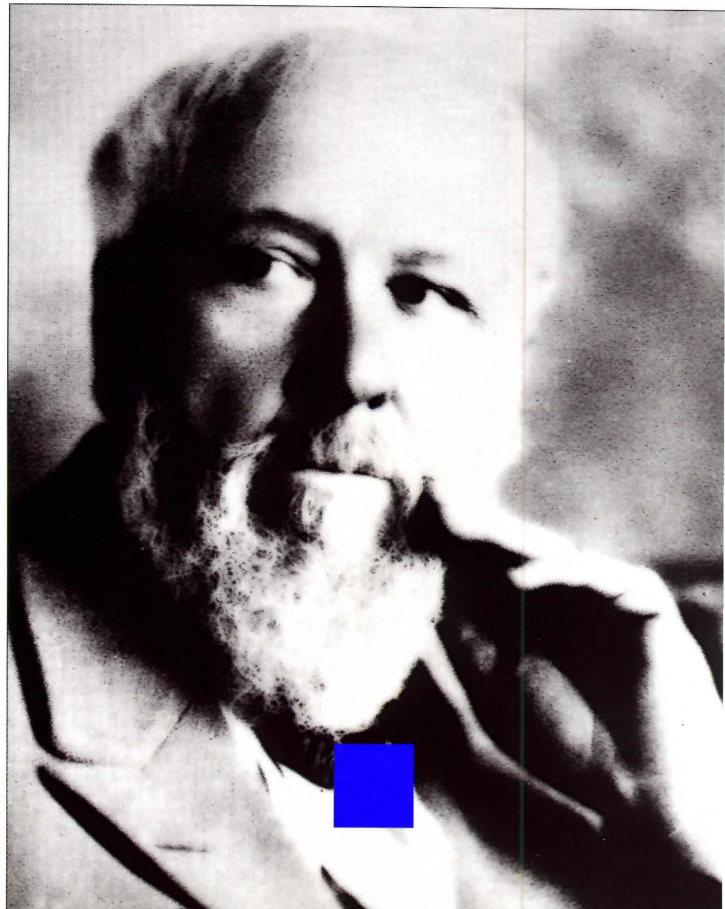
Maybeck's houses blur the line between indoors and out through the use of balconies, cathedralesque windows, and rooms that open directly into lavishly landscaped gardens. Indeed, he was an accomplished landscape designer, devoted to the use of native plant materials and topography.

Maybeck was further intrigued by neighborhood planning. For his own community in the hills adjoining the University of California, Berkeley, campus, he proposed extensive plans—never executed—for road and lot configurations that followed the site's natural contours, vegetation, and waterways. In 1913, he received a commission to plan and design the buildings for a timber company town in Oregon. Despite the thoroughness of Maybeck's designs, the project fell victim to mismanaged funds and was never built.—*s.b.b.*



Maybeck's Reese house of 1906 in Berkeley, Calif., exhibits elements of a rustic chalet.

Photos: Documents Collection, College of Environmental Design, University of California, Berkeley



21st century

rising stars

our readers name the 21st century's rising stars.

james cutler (1949–)

Jim Cutler is the very model of the authentic modern architect. Not Modernist, but modern. Not for him acrobatic forms using materials contorted into unnatural shapes, nor vast, Acropolis-like campuses that lop tops off hills to satisfy the program.

For Cutler, Arcadia is the sanctity of the natural world. He is upset if a tree is cut down to make room for architecture. He gets his aesthetic jollies out of giving a client the best building for the money, while preserving the natural surroundings. Witness his Bridge house, which straddles a ravine and stream with a 42-foot span that disturbs not a single blade or trunk of the terrain.

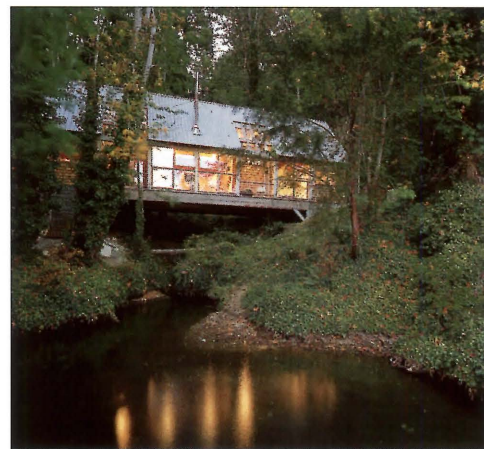
What Ralph Nader is to the automobile, Cutler is to architecture. Raised in the coal country of northeast Pennsylvania, he apprenticed with mentor Peter Bohlin. He

then moved to the Pacific Northwest, where mild weather and orderly profiles of centuries-old trees contrast with the gritty Northeast of his youth.

Cutler's repertoire is clean, well-crafted wood buildings that unite with elegant off-the-shelf industrial products: stoves, door hardware, towel racks. It is his love of craft and the sanctity of nature that readers cited in the survey. Indeed, he worships the Native American creed: Respect nature; if you must kill a tree, replace it.

Cutler champions simplicity in an age of extravagance; appropriateness in an age of clashing values; and ecological sensitivity in an age of dwindling resources, uncontrolled erosion, and vast oil spills. He is the architect the 21st century must have if our environment is to be fit to live in.

—*stephen a. kliment, faia*



Cutler designed the Bridge house to have minimal impact on its woodland site.

Photos: (below) Jon Deshler; (above) Peter Aaron/Esto Photographics





andres duany (1949–) elizabeth plater-zyberk (1950–)

When an architect's work serves as the setting for a major motion picture, his or her impact has reached far beyond the immediate world of architecture and planning. Or his *and* hers, in the case of the husband-wife partners Andres Duany and Elizabeth Plater-Zyberk.

The Miami-based pair is best known for pioneering the neotraditional town planning movement. By now the story of Seaside, their new-cum-old resort community on Florida's panhandle, is known to every design professional in the country; it served as the backdrop for last summer's hit film "The Truman Show."

But Seaside's success is just one part of the pair's overall impact on the American landscape. "Their ideas have influenced how architects of my generation think," said a nationally known production architect. "Not just about single houses, but about towns and neighborhoods."

Architecture critic Vincent Scully (who was Duany and Plater-Zyberk's professor at

Yale) agrees. In his afterword to Peter Katz's *The New Urbanism: Toward an Architecture of Community*, Scully writes, "The work of Andres Duany and Elizabeth Plater-Zyberk completes the vernacular and Classical revival by dealing with the town as a whole."

Duany and Plater-Zyberk define New Urbanism in terms of walkable neighborhoods and downtowns. They advocate planning and architectural guidelines that enhance a sense of community, looking to successful towns, villages, and neighborhoods of past generations for inspiration. And they can be credited with reviving the charrette method for designing communities and towns.

Their 19-year-old firm is currently involved with urban redevelopment plans for Providence, R.I.; Trenton, N.J.; Oxnard, Calif.; Los Angeles; St. Louis; and Stuart, Fla. Abroad, the firm is working on projects in Australia, Jamaica, Turkey, Canada, and the Philippines.—*m.d.*



Seaside's sandy walkways, screened-in porches, and small-town atmosphere launched the neotraditional town planning movement.

21st century

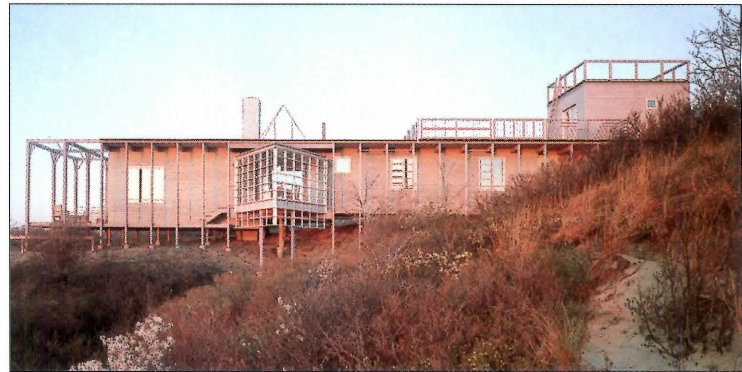
steven holl (1948–)

New York architect Steven Holl's modus operandi is to strip down the American vernacular in order to provide a new reading of old forms. In the process, he achieves a residential architecture that is honest yet sophisticated, juxtaposing elegant finished surfaces with coarse, unworked materials. His inventiveness exhibits an obsession with mathematics countered by concern for detail and materials and for the way in which they are installed, treated, and revealed.

Readers cited Holl for his "pure, simple, timeless buildings that manifest a strong sense of

place," his "willingness to be different," and for his "use of analogies and metaphors."

This penchant for allegory is evident in one of his early designs, the Berkowitz/Odgis house on Martha's Vineyard. During the conception stage, Holl found a passage in *Moby Dick* describing how an Indian would take the skeleton of a whale and put bark over it to make a house. He translated Herman Melville's description into a long, single-story house terminating at a two-story tower at one end—a house with a whale of an exoskeleton frame.—*n.r.g.*



Holl's design for a house on Martha's Vineyard uses simple, unadorned materials to evoke the shape of a whale.

Photos: (below) © Steven Holl Architects; (above) © Paul Warchol Photography



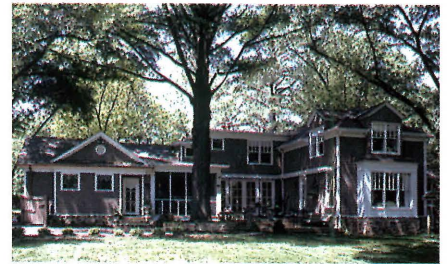


j. carson looney (1956–)

If Duany and Plater-Zyberk pioneered neotraditional town planning, J. Carson Looney is surely one of its most avid and skilled practitioners. Looney is chiefly known for his historically derived house designs in such neotraditional communities as Harbor Town and South Bluffs in Memphis.

But as Looney's career has evolved over the past 20 years, he has explored a less rigidly historicist vocabulary. The result: houses that fit neotraditional neighborhoods in terms of scale and detail, but that reflect Looney's forward thinking about what houses should be at the close of the 20th century. As one reader put it, "His houses demonstrate an understanding of the modern home dweller, but they have a good foundation in historicism."

For Looney, every floor plan is a clean slate. Rooms go where they work best for the occupants, rather than following the dictates of historical precedent. His houses accommodate computers and cars with grace and an elegance of detail that suits old and new neighborhoods alike.—*s.b.b.*



Looney doubled the size of a 1940s cottage in Memphis with a new wing that extends living space into the rear yard.

Photos: (above) Danny Turner; (right) Jeffrey Jacobs Architectural Photography

david lake (1951–) ted flato (1955–)

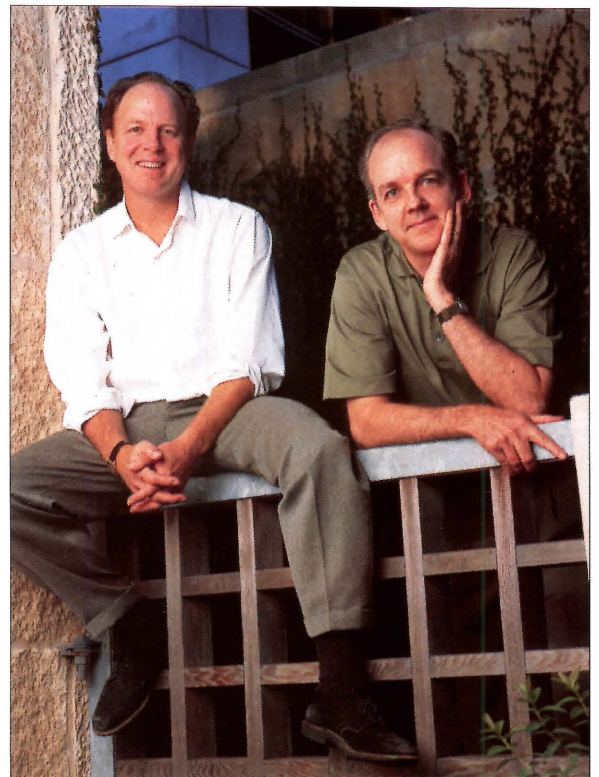
Their dogged pursuit of a regional Texas architecture has earned Lake/Flato Architects wide respect among residential architects, who look to this dynamic duo as leaders for the 21st century. Based in San Antonio, the firm blends an appreciation for local building traditions with a sensitivity to climate and construction savvy to create a method of working that's worth imitating anywhere.

Lake and Flato's sophisticated use of metal roofs, limestone walls, and locally manufactured brick prompted readers to single them out among the host of Texas architects who favor indigenous materials. The partners refined their craft under the watchful eye of architect O'Neil Ford, a regionalist in his own right. When Ford died they struck out on their own and, starting with the 1991 Carraro residence, have steadily produced one award-winning residence after another.

They draw inspiration from the prosaic agricultural structures scattered about the Texas landscape, but their success is equally dependent on a collaborative process energized by their complementary styles.—*v.m.*



Photos: (above) Hester & Hardaway; (right) James McGoon



Ted Flato (above, seated) and David Lake used steel elements from an abandoned cement plant for the Carraro residence (left).

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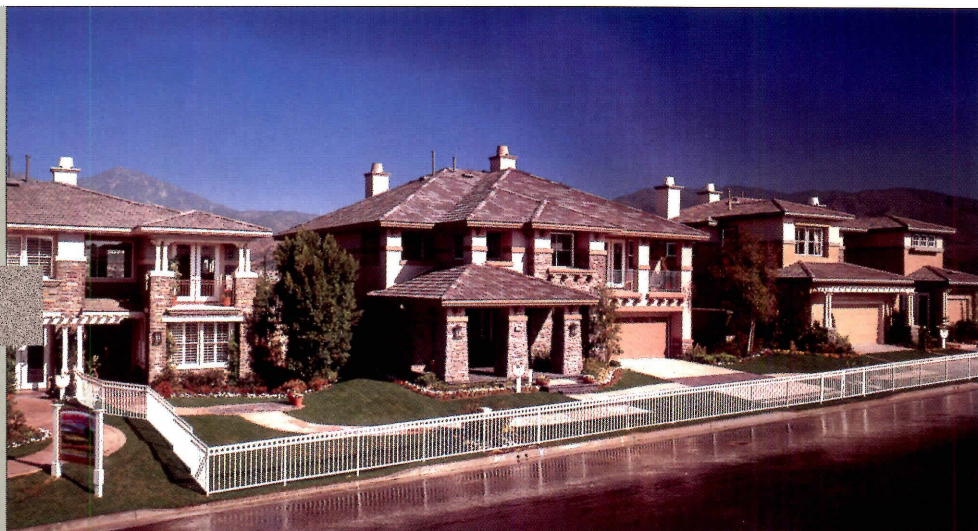
Annapolis, Md., architect Wayne Good, AIA, picked green paint to cover the red cedar siding of this vacation home on Maryland's Chesapeake Bay. The color satisfies community design requirements while linking the house to its wooded site.

green, green, or... green.

That was the color palette Wayne Good, AIA, had to choose from for a vacation home he designed in Sherwood Forest, Md. The Chesapeake Bay resort community restricts exterior colors to green and brown—the shades of the camp cabins that once occupied the site.

As it happened, the lawn green that Good and his clients chose integrates the home with its leafy site, complementing the blue waters of the Chesapeake with a grace that a beige, a red, or an earth-toned exterior just wouldn't have. “We wanted the

“we wanted the house to be contextual anyway, so the green stipulation wasn't really a problem.”—wayne good, aia



Eric Pigg



Michael Pyatok



Michael Pyatok

(top) The rust-colored rocks and hills of Dove Canyon, Calif., led architect McLarand, Vasquez & Partners and color consultant Miriam Tate to select earth tones for the exteriors at Muirfield, a high-end, single-family community.

(above left) For The Highlands at Klahanie, Michael Pyatok, FAIA, dressed up a monochromatic facade with red and green accent stripes.

(above right) The three-part palette at Sycamore Co-op Homes in Santa Cruz, Calif., is typical of Pyatok's color technique. He also switches exterior hues among buildings to create individuality and visual interest within the community, and to break down building mass.

"brighter paints are usually too strong for an entire building. I save them for accents like railings and latticework."—michael pyatok, faia

house to be contextual anyway," says Good. "So the green stipulation wasn't really a problem."

Good hit upon a key point in exterior color selection: Make constraints work for you. Community guidelines, natural environment, and neighborhood character can help rather than hinder the color process. Even issues like density, climate, and affordability can help narrow the list of color choices and point the way to the most appropriate palette for a project.

community guidelines

In an ideal world, architects would have complete creative license with color. But, in reality, most will have to deal with community-directed color restrictions at some point. Wayne Good designs high-end custom homes; at the other end of the affordability spectrum is Michael Pyatok, FAIA, of Oakland, Calif. Eighty percent of Pyatok's work is for nonprofit corporations that build low-income housing. His overall strategy for dealing with color restrictions, however, is the same as Good's: Use them to your advantage.

The available palette at The Highlands at Klahanie, a low-income multi-family subdivision in Issaquah, Wash., ranged from light beige to dark beige. "I picked the most colorful tones I could find, and spiced them up with red and green accent stripes at the base, middle, and top of each building," says Pyatok. "The rules didn't say anything about not doing accents—no one ever called us on it."

climate and environment

Local climate and naturally occurring hues are readily available clues as to which exterior colors to use. Mark Nessel, AIA, the Excelsior, Minn., architect who designed the vivid blue home at right, says a desire to counteract bleak Midwestern winters partially inspired his choice—as did the

“we had some model cardboard in the office that was this striking bright blue. It just seemed right.”—mark nesseset, aia

region’s abundance of bright blue lakes. Bill Kreager, AIA, of Mithun Partners in Seattle often selects light or pastel shades to brighten overcast Pacific Northwest weather.

Darker colors absorb heat and lighter ones reflect it. So heat retention and reflection and energy savings may also factor into a color equation. Hence the bright whites and pastels of tropical climes, and the dark, warmth-absorbing roofs of Northern houses.

Rick Emsiek, AIA, of McLarand, Vasquez & Partners in Costa Mesa, Calif., says the red and brown tones of the homes at Muirfield in Dove Canyon, Calif. (top left), are drawn directly from the surrounding terrain. The firm worked with Costa Mesa color consultant Miriam Tate—a highly fruitful collaboration, according to Emsiek.

“We went out onto the site with the client, the consultant, the project architect, and even the interior designer. Miriam totally understood the direction we were going in,” Emsiek says. He recommends that the architect stay involved in the process, even if a color consultant is on board, to ensure that color is an organic part of the project’s overall exterior design.

The advantages of hiring experienced color consultants like Tate are obvious, say Emsiek and other architects who have used them. Consultants bring to the project their knowledge of available shades, materials, trends, and regional preferences.

good neighbor policy

Built surroundings can be just as much a factor in color selection as the natural environment. “Color is really important in developing a sense of neighborhood,” says Tina Beebe, in-house color consultant for the architecture firm of Moore Ruble Yudell in Santa Monica, Calif. “But it’s not as simple as painting houses different colors to differentiate them from one



Karen Meliv

A whimsical blue distinguishes this Excelsior, Minn., home and studio. The project is clad in squares of acrylic stucco.

another. I like color to be part of the architectural idea of a home and a street in a more subtle, 'city' way. In some situations two houses next door to each other *should* be the same color. It's very subjective."

Another consultant, San Francisco's Bob Buckter, agrees. "The homes next door and across the street are some of the first things I look at when I'm choosing colors." He tries to choose shades that complement the surrounding buildings, without creating a color clone of any one home. Buckter likes to use computer imaging to "test out" a color, without the commitment of actual application. He uses ICI Industries, a U.K.-based parent company to several major U.S. paint manufacturers. ICI provides digital imaging services at no charge to clients who buy a certain amount of its paint.

Computer images aren't as accurate as the real thing. But digital previews provide clients with color alternatives without the lost time—or money—of a finished paint job no one likes.

mitigating density

Paint is one of the most cost-effective ways to make a high-density project appear less dense, while increasing curb appeal and client satisfaction. Kreager says that interspersing a darker exterior shade among light-colored units does wonders to soften the impact of multifamily projects. Pyatok uses color to scale down height; by dividing a building horizontally into three zones and changing the color and materials on each, he makes it appear smaller and less intimidating. "Brighter paints are usually too strong for an entire building," he says. "I save them for accents like railings and latticework."

color trends

What are the top color choices for 1999 and the fast-approaching millennium? The people to ask are the folks



Photos: Courtesy ICI Industries/Bob Buckter



at Color Marketing Group, an international, not-for-profit association of marketing professionals based in Alexandria, Va. CMG holds a yearly conference, out of which comes a color forecast for consumer products in several different categories, including architecture/buildings and residential.

Blue is the big story for 1999 and beyond. Not to worry, though. Bright blue houses won't necessarily be popping up all over America this year. But look for dark-blue front doors, perhaps, or playful turquoise window trim. And beyond the blue streak, look for lighter, brighter, cool colors in the years ahead. *ra*

San Francisco color consultant Bob Buckter used computer-generated images to show two alternate color schemes for Bridgewater Condominiums in Albany, Calif. Computer imaging is especially useful in projects like these, in which a spot test may not be enough to gauge a color's impact on an entire building.

resources

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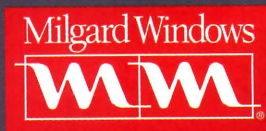
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Miriam Tate Company has designed a series of color palettes for manufactured stone, concrete roof tiles, and exterior stucco produced by alliance members. The package helps simplify color decisions for architects and builders.

"the homes next door and across the street are some of the first things I look at when I'm choosing colors."—bob buckter

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new hampshire hybrid

It looks innocuous enough: a cedar-sided house with crisp white trim on a quiet New Hampshire street. But Timberpeg's 3,000-square-foot New London model is really a bold experiment in combining building techniques.

by meghan drueding



The Douglas fir hammer-beam trusses that criss-cross the great-room ceiling contain low-voltage halogen lights for nighttime illumination. Floor-to-ceiling bookcases are topped with remote-controlled awning windows.

new hampshire

hybrid

the mission

Timberpeg, based in the foothills of New Hampshire's White Mountains, is a designer and manufacturer of timber-frame homes. Such houses, which use exposed timber beams for structural support, also are known as post-and-beam.

This model, located in New London, N.H., is a hybrid. "We wanted to see how well timber framing would work in conjunction with modular assembly, stick building, and panelized construction," says Timberpeg's chief designer, Jim Driesch. The company anticipated that adding modular components to the mix would lower the project's overall cost and completion time.

"We saved timber framing for the primary rooms that get a lot of attention," Driesch says. Douglas-fir-beamed two-story ceilings give the great room, family room, and owners' suite a dramatic, cathedral-like effect.

the method

Timber framing is a time-consuming and expensive building system (costs run about the same as high-end stick construction). But the absence of studs in a post-and-beam house allows for unbroken insulation—a particular advantage during harsh New Hampshire winters. In the experimental New London house, Driesch specified 3½-inch-thick stressed-skin panels on the home's exterior walls and roof, with an R-value of 28.

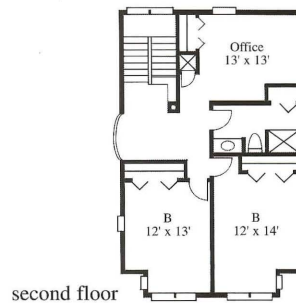
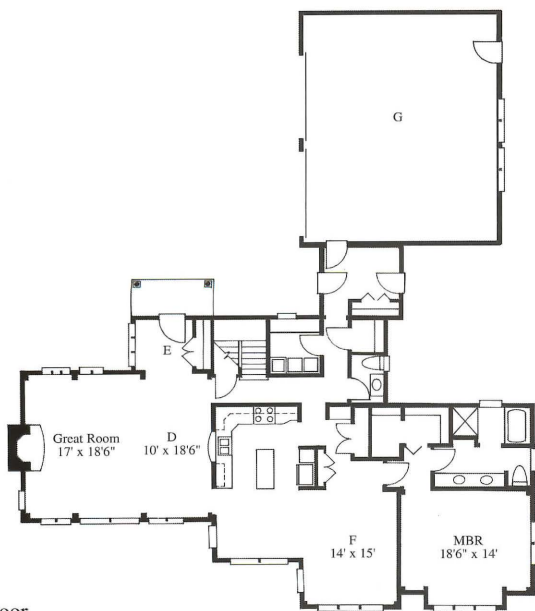
The second-story rooms are composed of modular boxes. These factory-assembled components arrived at the site prewired, drywalled, painted, and with plumbing pipes, carpeting, and windows already installed. Interior door casings, baseboards, and exterior trim were added on site. The home's stick-built front entry provides a smooth transition between the post-and-



"we saved timber framing for the primary rooms."

—jim driesch

A second-floor balcony gives residents a bird's eye view of the great-room ceiling's intricate woodwork.



new hampshire

hybrid

beam great room and the modular stairwell; it's impossible to tell where prefab ends and custom begins. Driesch used a fourth method, quick and inexpensive panelized construction, for the garage.

site constraints

Combining four building techniques in one house wasn't the only challenge Timberpeg faced. The company chose the two-acre lot for its location—a mile from New London's town center and the region's major highway—and its golf course and mountain views. But the site has drawbacks. It lies at the bottom of a hill; the living room of an existing house looks right down onto the model's north side, which is its rear elevation.

By way of solution, Driesch placed the garage in the rear of the house to block the home's back rooms from the neighbors'

view. And he lined the great room's north wall with floor-to-ceiling bookshelves, giving the space purpose and visual interest without adding eye-level windows. Natural light can still stream in, through remote-controlled transom windows above the shelves.

Driesch's last constraint was hardly an unpleasant one. The home faces a local road, which overlooks a valley. Beyond the valley lie the scenic White Mountains. "Our goal was to provide the home's residents with mountain views from every front room," he says. So the floor plan locates the rooms in which residents will spend the most time—the great room, family room, and owners' suite—on the home's south, street-facing side. And Driesch designed them with as many windows as possible without compromising privacy or heat retention.


up to the challenge

If anyone was game for the job of designing an unusual house on a tough site, Jim Driesch was. Trained as an architect, he happened to fall into a drawing/drafting job with Timberpeg in 1975. Twenty-four years later, he's the company's primary residential designer. Driesch worked with New London builder Old Hampshire Designs, Timberpeg's local representative, to implement the home's complicated plan.

pass or fail?

The big question to be answered after every experiment is—did it work? From a financial standpoint, not particularly. According to Driesch, the modular parts used were so bare-bones compared with the hand-hewn post-and-beam pieces that Timberpeg had to hire craftspeople to customize items like the kitchen cabinets and bathroom built-ins. So the financial savings on the four-method method were minimal, if any; hard costs came out to \$140 per square foot.

But the house reads comfortably, livably. Though it's a spec house, it's easy to imagine a family or couple reading by the side of the great room's Rumford fireplace, or eating breakfast while viewing snow-capped ski slopes. The home is on the market for \$549,000; it currently serves as a model house for Timberpeg to show potential clients. **ra**



Extra front windows bring in light and views of the White Mountains, compensating for the lack of natural light entering the home's rear.

project:

New London model, New London, N.H.

designer:

Timberpeg, West Lebanon, N.H.

builder:

Old Hampshire Designs, New London

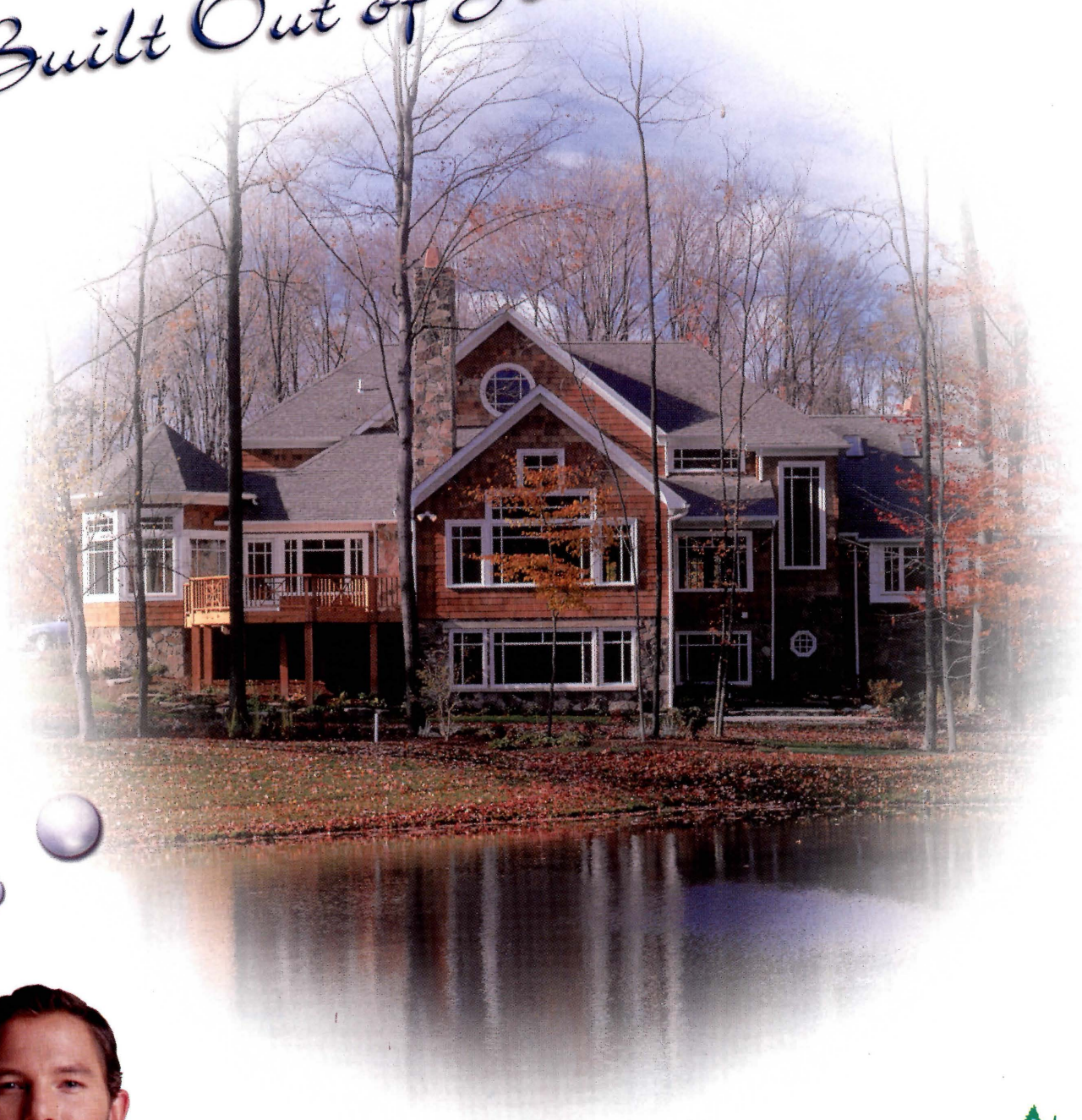
interior designer:

Sandy Biuso Odell, New London

“our goal was to provide mountain views.”

—jim driesch

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show topper

Bomanite's Micro-Top adds a custom finish to everyday surfaces like concrete, wood, metal, plastic, and asphalt. The cementitious topping system can be installed on new and



existing flooring, exterior paving, and walls. Design and color options are unlimited. Simply sketch out the pattern and color you want, and bring your ideas to a licensed Bomanite contractor. No primer is required. The liquid-polymer and colored-powder mixture is applied with a squeegee or troweled on; it dries in approximately 12 hours.

The Micro-Top medallion shown here was stenciled onto an existing concrete surface. The custom design, which covers 100 square feet, cost \$1050. (Prices vary depending on the intricacy and size of each design.) For more information and a list of licensed Bomanite contractors in your area, contact 559.673.2411 or www.bomanite.com.—*d.s.*

new hues

Sherwin-Williams' new Wood Classics System of interior stains, sealers, and varnishes offers a range of fast-drying colors and looks. Stains that once required 18 to 24 hours to dry can now be recoated in just two hours. The system comes in eight basic color packages, and can be customized using more than 40 tints—including the eight



Fun Stain hues shown here, which are ideal for accenting wood floors and trim. The product can also be used to create wood-grain looks on hardboard-skinned, hollow-core doors. The Wood Classics System includes a sanding sealer, fast-dry varnish, and a polyurethane varnish. For more information, contact 1.800.321.8194.—*deena shehata*



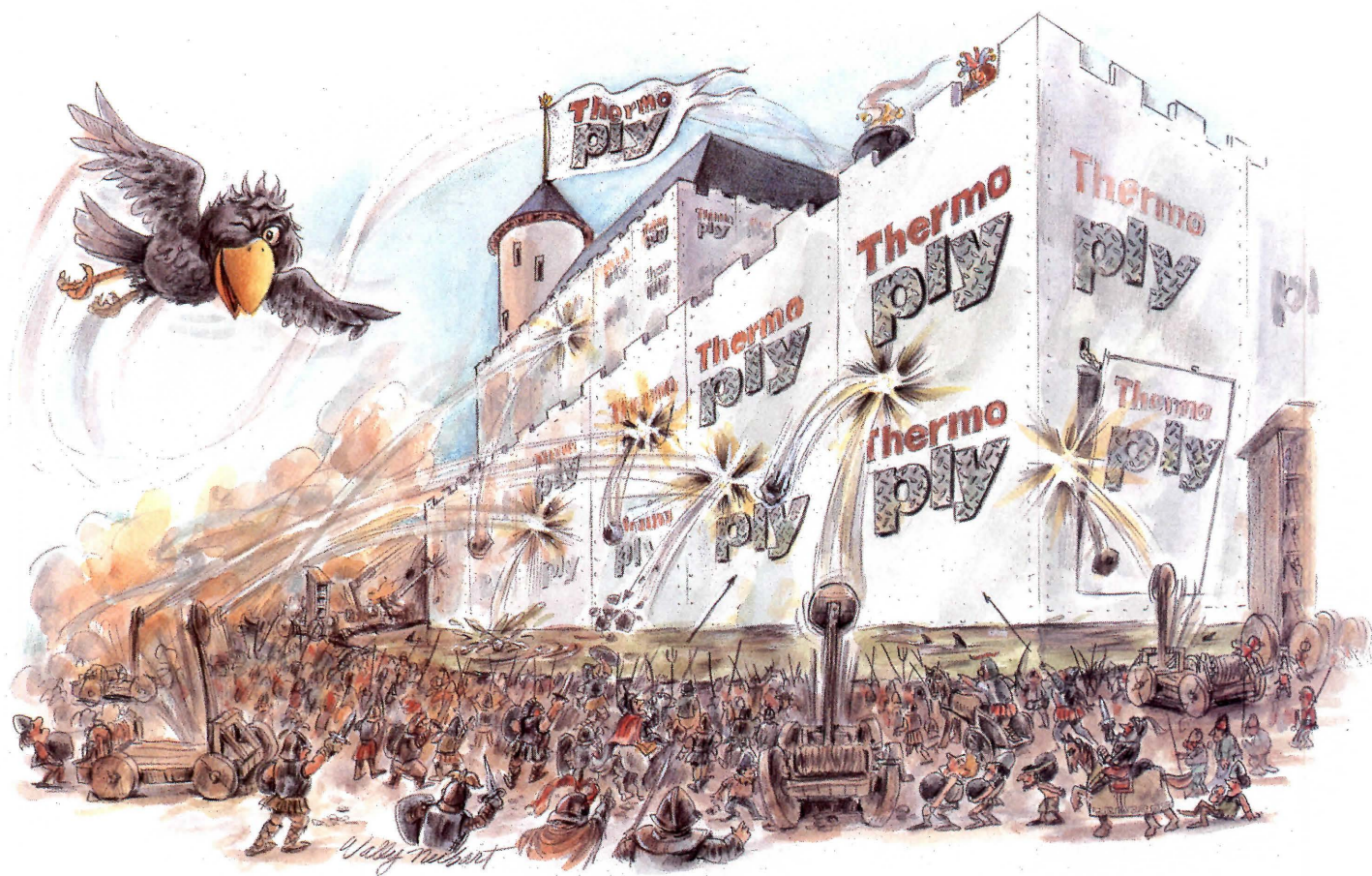
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Cork floors can now be installed in a single step, thanks to Natural Cork's new 1Step Contact Adhesive System. The pre-applied, environmentally safe adhesive saves time and labor on installation of the company's parquet cork tiles.

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homework

setting up a cutting-edge home office on a budget.

by matthew power

do you use your home office as a part-time or after-hours extension of the firm's main office? If so, you're probably looking for a professional yet low-cost home work environment. Having telecommuted for three years, I've learned that by combining new and existing technologies, you can lower overhead without sacrificing cutting-edge communications and comfort.

telephone service

Deregulation of phone service has been both a boon and a boondoggle for home office workers. The boon: lower prices and extended services. The boondoggle: increased telemarketing; sometimes unreliable service; and confusion about options, plans, and extras.

Last summer, I received a phone bill for about \$650. I called MCI and asked how much an alternate calling plan might have saved me. Had I signed up for the flat-rate plan (currently 10 cents a minute), the same bill would have run about \$250. Phone companies, I learned, are not required to tell you when you're wast-

ing money. I have since switched to a flat-rate plan with AT&T.

What about the expense of an extra phone line? I've found that by choosing optional services carefully, you can get by with just one additional line, reserving your home phone for Internet access during the day. Here are the calling options I use:

distinctive ring. I give out a separate fax number for my business line. When someone calls to send a fax, I hear two quick rings and don't answer the phone. My fax machine recognizes distinctive ringing and takes the call.

call waiting with ID.

Though I rarely interrupt a call, this option allows me to use a call-waiting ID box so that I can identify truly important calls. The ID box stores numbers, so if a message is garbled or lost, I know who to call.

voice mail. Remote voice messaging intercepts phone calls I choose not to take. To integrate this feature with my caller ID, fax, and answering machine, I instructed the phone company to have voice mail pick up after seven rings rather than the default of three. The extra rings give me more time to decide whether to interrupt a call.

internet access

If you frequently send graphics files online or use the Web for research, I recommend signing on with a local Internet service provider. Find a company with a technical guru who works regular hours. For about \$5 more than the rock-bottom \$14.95 Net access AT&T now offers, you get unlimited online time and the services of an expert consultant.

Other factors to consider:

file size matters. If you intend to send digital files via e-mail, you can reduce file size by saving work in an "object-oriented" rather

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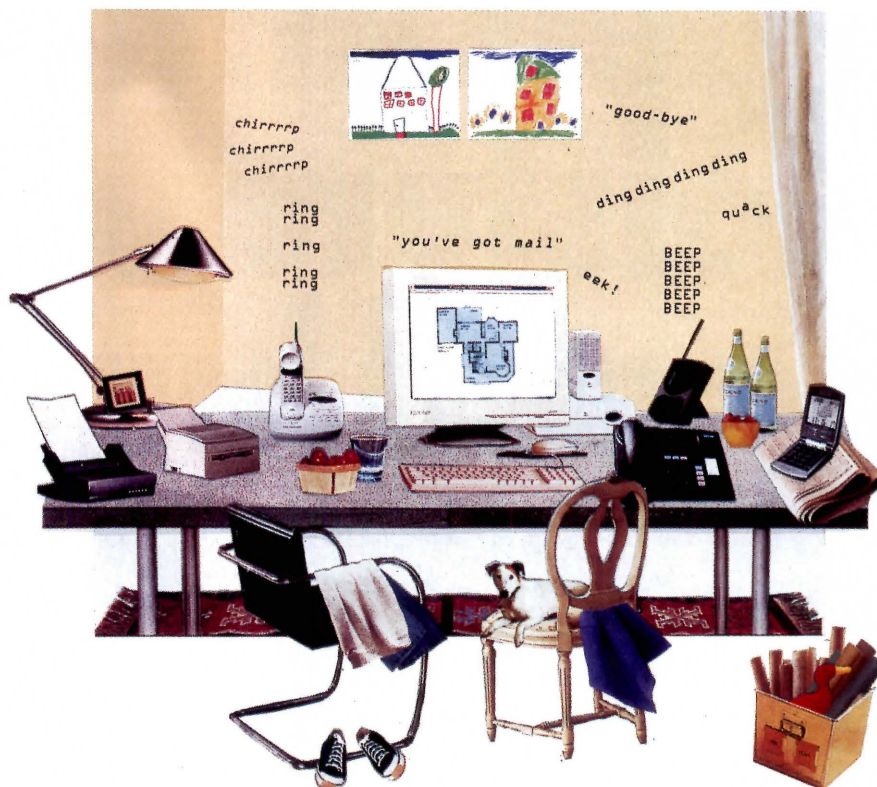


Illustration: Mara Kurtz

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than a bitmapped format. Your software manual will explain the difference. Save scanned images at no more than 150 dots per inch (dpi), and, when possible, save them in black and white or grayscale rather than color. Don't worry about the size of text files. Just attach and send them in their native format.

speed is relative. You may have heard about a new cable modem service offered by your local cable company, purported to be much faster than your phone line modem. I tried one of these services for a few months. It was faster—but not that much faster. When I attached graphics files with my e-mail, they became scrambled. Technicians took weeks to respond to my queries. Important e-mail disappeared. To top it off, the service cost twice what my local provider charges.

Despite the fact that I often attach sluggish 2 MB graphic files to my e-mail, I'm sticking with my 28.8 Kbps modem for now. I see no reason to spend more money on high-speed Internet access and hardware. A standard modem may take a few minutes more to upload or download a file, but the call is free, the service reliable, and the end result predictable.

cellular phones and pagers

After several years of telecommuting, I've decided

that reaching people in their home offices should be easy—but not too easy. Rather than enslaving yourself to a pager, consider a minimal-usage cellular phone. If you give your cell number only to family members, and use it primarily to check messages on your answering machine, you can keep costs low and send a clear message of self-respect to your clients.

remote computer access

Before you invest in hardware and software that allow you to modem home from the office and connect to your computer, do a reality check. How often will you use such a gimmick? Why not invest \$119 in a Zip Drive for your home computer instead? You can take all of your important files with you on a portable 100 MB disc that fits in your shirt pocket.

creature comforts

A well-planned home office should include independent climate controls, efficient lighting, and a modest level of security. Whether your office is in a detached outbuilding (as mine is) or a dedicated room in your home, the following inexpensive gadgets can quickly pay for themselves:

programmable thermostat. They generate average annual energy savings of 30 percent or more, so you can't afford not to have one.

typical monthly costs

It costs me \$209.17 per month to operate my high-tech, low-overhead home office.



telephone (monthly)

■ standard residential phone service	\$20.52
■ flat-rate calling plan (10 cents/minute)	4.95
■ distinctive ring (allows for fax)	3.00
■ call waiting	3.50
■ call-waiting ID with name	6.75
■ home voice-mail service	5.95
■ cellular phone with minimal plan (includes 20 minutes of air time)	19.95
■ Internet service provider	19.00
■ total monthly costs	\$83.62

average usage costs (monthly)

■ long distance calls (500 minutes)	\$35.00
■ electricity/heat/cooling	50.00
■ total monthly costs	\$85.00

equipment/hardware (one-time costs)

■ computer with integral modem	\$1,500.00
■ laser printer (used)	300.00
■ plain paper fax/copier (used)	200.00
■ grayscale scanner (used)	75.00
■ answering machine	56.00
■ 900 MHz remote telephone/headset	125.00
■ call-waiting ID box	24.95
■ uninterruptible power source	85.00
■ telephone recording device (for conversations with clients)	25.00
■ compact fluorescent lamps (2)	18.00
■ programmable thermostat	24.00
■ total equipment cost	\$2,432.95
(\$40.55 per month, distributed over 5 years)	

total monthly operating costs

■ with purchase of equipment	\$209.17
■ without equipment costs	\$168.62

You can shut down climate control while you travel. In homes with forced-air heating or cooling, consider putting in a small zoning system (available from companies like Trol-A-Temp or Research Products) that allows you to maintain a constant comfort level.

compact fluorescent lamps. For ambient lighting, install compact fluorescent lamps with ballasts

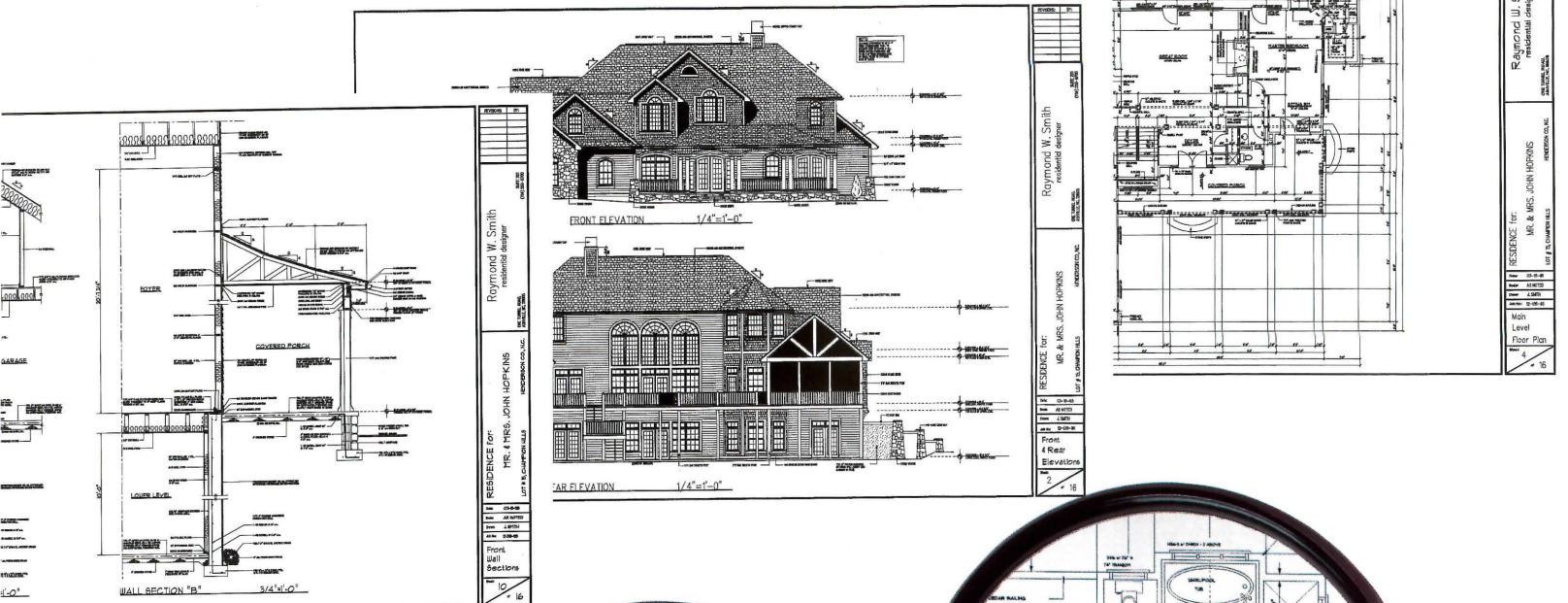
to avoid flickering. They save up to 75 percent on overall lighting costs. Consider installing an occupancy sensor that shuts off the lights whenever you leave the office.

single-switch outlets.

I wired two electrical outlets to the same switch for overhead lighting. When I leave the office, one flick of the switch shuts off an

continued on page 85

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uninterruptible power source (UPS). A study by IBM found that most residential electricity fluctuates in a way that could damage computers—more than 20 times a day. Many homeowner insurance policies won't cover equipment damage caused by power spikes or lightning. A UPS allows you to shut down safely when power fails, and protects your electronics from fickle power grids.

bottom line

You could probably cut costs by eliminating some of these options in your new office. And some of these savings may require you to make minor sacrifices of time and efficiency. But you'll be the master of your machines, instead of their wretched servant. *ra*

Matthew Power, a full-time freelance writer and editor, lives in Cumberland, Maine, where he works from a home office with all the right stuff.

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decorative molding debate

plaster or polyurethane? an interior designer weighs the pros and cons.

by craig sawyer, nwsid

mrs. Gotbucks has just hired you to design her new Colonial-style home in the Hamptons. Among your many tasks is to select moldings that will re-create that detailed 18th-century look. Suddenly you find yourself scrambling to remember that lamb's-tongue—a traditional molding pattern—is more than a delicacy at your favorite Greek restaurant.

Several molding catalogs later, you are beginning to wonder what type of molding to use for that ornate crown in Mrs. Gotbucks' new dining room. Should you go with polyurethane or plaster? Chances are you will use some of each; both products have their advantages and disadvantages, depending on the application. Having worked extensively with both, let me offer some comparisons.

polyurethane

Plaster moldings have for centuries been the molding of choice for fine homes. Lately, however, even with the resurgent interest in traditional detail, plaster has been losing ground to polyurethane moldings—

also known as hard foam. The reason is obvious: Polyurethane moldings are easy to use and to purchase. They are builder-friendly, and specifiers have a wide range of choices through polyurethane molding manufacturers who are more than willing to send out free catalogs.

ease of use. Polyurethane moldings are lightweight and easy to cut. A single worker can hold a fairly large piece in one hand while wielding a power nailer in the other. Shipping is easy, too. Even large crown moldings can be sent by standard shipping services, which saves time and money. Plaster moldings, on the other hand, must be carefully crated before they can be shipped commercially.

durability. For outdoor use, polyurethane moldings are the clear winners. Polyurethane resists all weather and all but the most desperate insects. On the other hand, plaster can be used outside only if treated with linseed oil, flashing, and lots of paint. Outdoor plaster must be inspected regularly after installation, to ensure that it doesn't dissolve away.



Craig Sawyer

A polyurethane window pediment caps an exterior window on interior designer Craig Sawyer's house. The casings are wood.

We've seen a dramatic increase in the range of exterior ornaments available in polyurethane, thanks to its superior all-weather performance.

flexibility. Polyurethane moldings have the further advantage of being flexible. Though considerably more expensive than their rigid counterparts, flexible polyurethane moldings are great cost-savers when try-

ing to trim a curved surface. If anyone has seen a flexible plaster product, please let me know.

plaster

Though polyurethane moldings offer many conveniences, today's architects needn't relegate traditional plaster moldings to the scrap heap of history. Plaster moldings

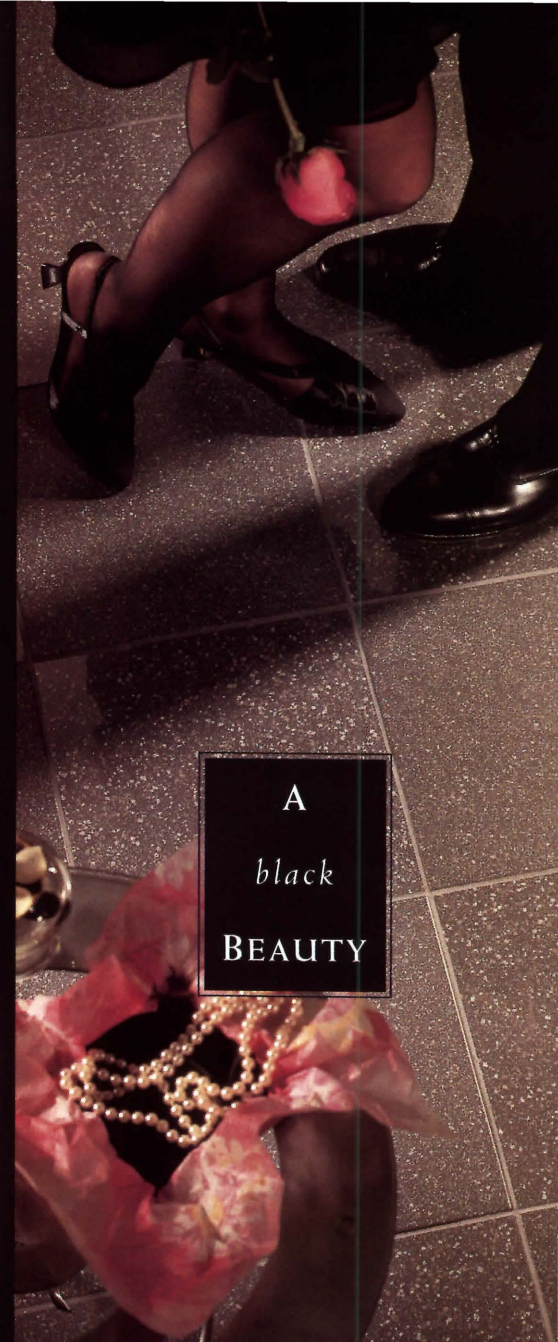
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have several important advantages.

selection. Plaster offers many more molding options than its competitor. Most major plaster molding manufacturers have been around for years (several for more than a century), and have amassed huge portfolios of stock moldings and ornaments. This wealth of material gives the architect a greater degree of design flexibility than polyurethane moldings can offer.

detail. Plaster moldings tend to have a finer level of detail than polyurethane. This reflects not only the nature of the product, but also the skill of the craftspeople who carved the original molds.

cost. As a rule, plaster moldings cost 20 percent to 30 percent less than the

polyurethane products.

fire resistance. Plaster moldings are fireproof. This quality comes in handy when designing fireplace mantels where tolerances won't allow wood or other flammable materials.

installation. Contrary to appearances, plaster is not unfriendly to the average finish carpenter. Most plaster moldings have fiber or mesh cast into them for strength, so all but the most delicate of installations can be power-nailed. Painters love plaster moldings, because finishing uneven joints and filling gaps is much easier than with polyurethane moldings. And plaster moldings are much more resistant to shrinking than polyurethane moldings. I have seen too many poly-

urethane crown moldings whose joints have opened up with time, resulting in callbacks and unhappy clients.

poly or plaster?

Both products are winners in the ornate and large molding derby. I regularly use both in my work, depending on the needs of the job. Polyurethane, with its convenience and durability, is here to stay. But plaster fits the bill where fine detail and perfect finishes are required. **ra**

Craig Sawyer's Seattle-based interior design firm, Craig Sawyer Designs, specializes in interior finishes and details. Sawyer has made a specialty of traditional millwork design; he lectures on the subject nationally. Sawyer is a member of the Northwest Society of Interior Designers (NWSID).

what's your spec?

Excited about a new product or material? Tell your peers about it in doctor spec. Send an outline of your idea to: Susan Bradford Barror, residential architect, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005. Fax: 202.833.9278. E-mail: sbarror@hanleywood.com.



John Gussman

Elaborately detailed plaster moldings adorn Sawyer's dining room.

resources

I've worked with these suppliers. Also check www.hbrnet.com for a comprehensive list of molding manufacturers.

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www.focalpointap.com

Fypon

exterior polyurethane moldings
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www.fypon.com

Decorators Supply Corp.

plaster and other moldings
773.847.6300
www.decoratorssupply.com

Fischer & Jirouch Co.

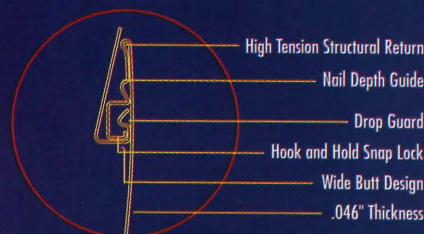
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Arbor Glen



Cyclonic Lock

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by rick vitullo, aia

Living in beautiful areas of the world can be a mixed blessing, for these are the places where natural forces are most severe—even dangerous. Southern coastal areas and islands have lots of sun and warm temperatures year-round, but hurricanes are a risk. High winds and snow loads plague scenic mountain areas, while earthquakes are a fact of life in sunny California and elsewhere.

Good design can handle these challenges without much in the way of unusual materials or detailing. But clients (and architects) occasionally promote design ideas for aesthetic reasons—ideas that could put a building component in harm's way of severe forces. Such instances call for creative solutions outside of standard detailing.

cabled column

A client asked Gerald Cowart of Cowart Group, PC, Architects in Savannah, Ga., to design a house in the style of traditional Southern architecture—in turn inspired by British Colonial architecture—with a porch overhang as a major component of the cooling system. In such designs, the porch overhang

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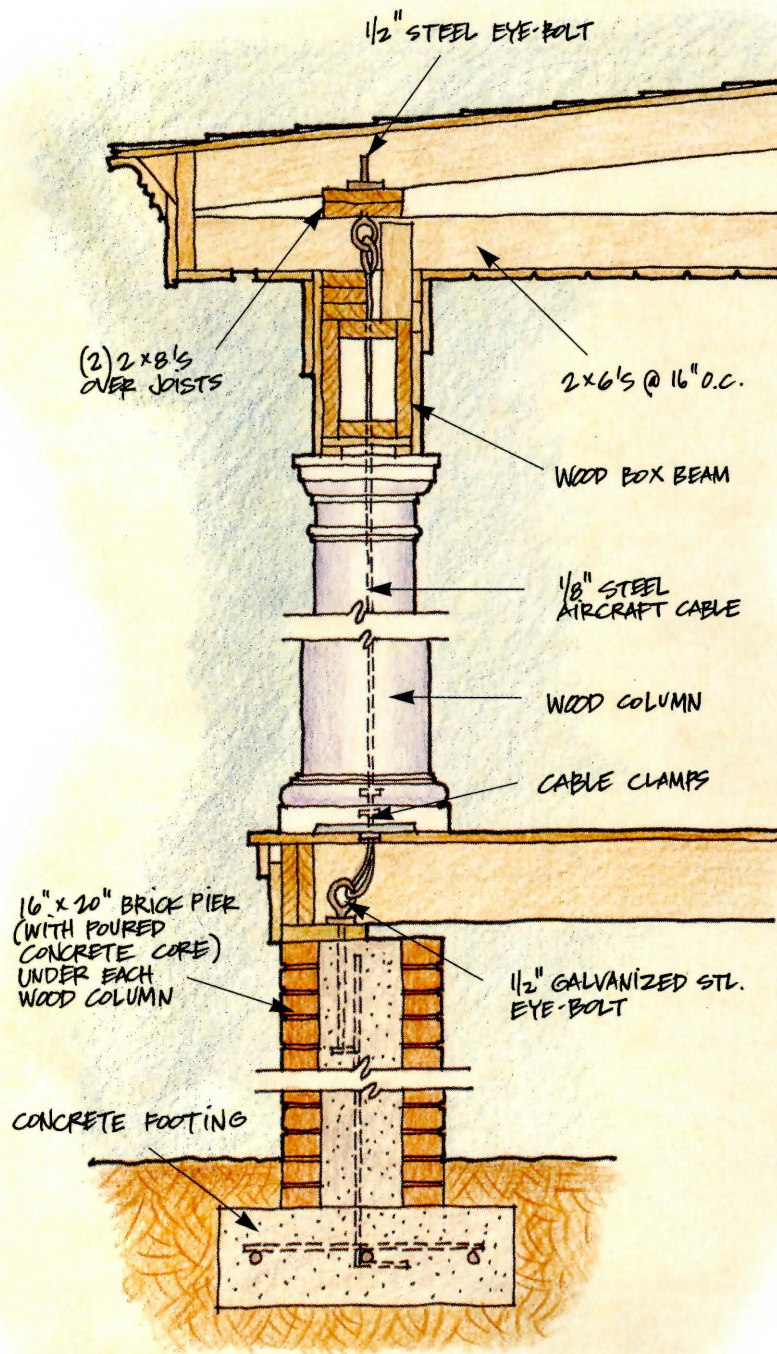


Illustration: Rick Vitullo

Gerald Cowart designed a porch with traditional architectural detailing, using 10-inch-diameter wood Doric columns, set 6 feet on center, for the supports. Aircraft cable, run through each wood column, attaches to an eye-bolt set into a brick and concrete pier, which in turn connects structurally to the concrete footing below.

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shades a home's southern side and catches cooling breezes.

While energy-efficient, this configuration is vulnerable to severe uplift forces in hurricanes. Codes specify "tying roof rafters to foundations" as a means of resisting hurricane wind loads, particularly uplift forces. Conventional uplift-resistant detailing calls for wood posts inside porch columns, with steel plates and straps holding all the pieces together. This system is structurally redundant, cumbersome, and inefficient.

So Cowart designed an alternative detail to resist uplift forces on the porch overhang. He tied the porch roof to the concrete foundation using $\frac{1}{8}$ -inch aircraft cable. The cable runs directly from an eye-bolt set in the concrete foundation, through each wood column, to another eye-bolt attached to a wood brace set over the porch roof joists.

window wall

For Jeff Wilson, an architect with Jeffery S. Wilson Architect, AIA, in Anchorage, Ala., the challenge was to design a house on a steep hillside. The site offered great views but also exposed the house to high winds. Seismic zone 4 forces also were a factor.

continued on page 94



Ken Graham Photography

Alaska architect Jeffery S. Wilson designed a steel X-brace for a vaulted dining room. The hillside site is vulnerable to high wind loads. Rather than use large expanses of glass, which would have been heavier and more expensive, Wilson used horizontal and vertical wood braces to break up the window wall.

Waterproofing vs. Dampproofing.

Dry is Why waterproofing is clearly better.



A Dutch legend tells of a lad who saved his town from a water catastrophe by plugging a leaking dyke wall with his finger.

Today, architects, builders and homeowners fight to avoid a different kind of water disaster. In newly constructed basements, they're looking for the right kind of protection against leaks.

Unfortunately, many people don't know there's a dramatic difference between dampproofing and the superior alternative of waterproofing.

The dampproofing approach.

The typical method of dampproofing involves applying a layer of unmodified asphalt that's only 10 mils thick when cured. (Historically, this material wasn't created to protect basements or even repel water. In fact, it's a type of primer to prepare road surfaces for other materials.) It degrades quite quickly underground, becomes brittle and shatters at low temperatures. So even thicker applications would yield little, if any, improvement.

This unmodified asphalt won't span foundation settling cracks, nor will it stop water flow under hydrostatic pressure – both of which occur naturally underground. As a result, dampproofing only delays water penetration instead of providing a long-term preventive shield against it.

The waterproofing advantage.

Koch Waterproofing Solutions offers a range of waterproofing alternatives, each of which outperforms dampproofing dramatically. Every Koch solution begins with a polymer-modified asphalt membrane that provides a minimum 40 mils of protection when cured.

This base membrane spans and seals foundation settling cracks. Plus,

the membrane remains elastic at low temperatures for reliable performance, season after season.

And that's just the beginning. With Koch's family of TUFF-N-DRI® and WATCHDOG WATERPROOFING™ solutions, you can specify extra peace-of-mind – ranging from additional protective membrane layers to high-quality foundation boards that protect

Or to confidently store virtually any item without fear of water damage – freeing more floor space upstairs to use as they like.

Protect your interests.

Guaranteed Dry Basements from Koch also help seal your reputation, and protect your builder partners from profit-robbing callbacks.

Builders Reporting callbacks on basement leaks

Callbacks while using TUFF-N-DRI less than 1%

Callbacks while using Dampproofing 85%

Differences between dampproofing and waterproofing products from Koch Waterproofing Solutions

	Elasticity	Resists Hydrostatic Pressure	Resists Deterioration
Koch	Yes	Yes	Yes
Dampproofing	No	No	No

the waterproofing membrane, channel water to the drainage system and insulate basement space inside.

No wonder Koch offers the assurance of Guaranteed Dry Basements** with some of the best warranties in the industry. Try getting a guarantee like that with any dampproofing product.

Dry is why you can build in more value.

With your choice of TUFF-N-DRI and WATCHDOG WATERPROOFING solutions from Koch, you're not only offering Guaranteed Dry Basements to homeowners. You're providing the value of multiplying the usable space of their homes' floor plans.

A Guaranteed Dry Basement enables homeowners to transform basement space into an entertainment center, a home office, or a playroom for the kids.

A recent survey revealed that the most common problem home inspectors find in homes less than 12 years old is basement leaks.* And builders who dampproof report a high rate of callbacks (see charts).

So why choose waterproofing over dampproofing? DRY is WHY it's no contest. For details on the full range of waterproofing solutions available to fit your needs, call Koch at 1-800-DRY-BSMT.



*Source: USA Today, May 21, 1997 Builders reporting callbacks on basement leaks. **See limited warranty for details.

Wilson gave the house a two-story dining space with a spectacular window wall. The wall needed bracing for lateral loads, so Wilson designed a large steel X-brace into the wall structure, using highly cost-effective materials: 3½-by-3½-inch standard steel tube sections, welded in place, and 2x6 wood members, with vinyl windows between. This simple yet dramatic structural system carries all of the horizontal loads and connects the roof structure to the masonry foundation, anchoring the whole to the hillside.

Both solutions reduce structural vulnerability by using fewer mechanical connections to join roof to foundation. The result: elegantly efficient designs in the face of severe environmental conditions. **ra**

Rick Vitullo, AIA, is founder and principal of Oak Leaf Studio Architects, Crownsville, Md.

got an idea?

Share clever design and construction details with your peers. Submit sketches, construction drawings, and descriptions to: hands on, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005.

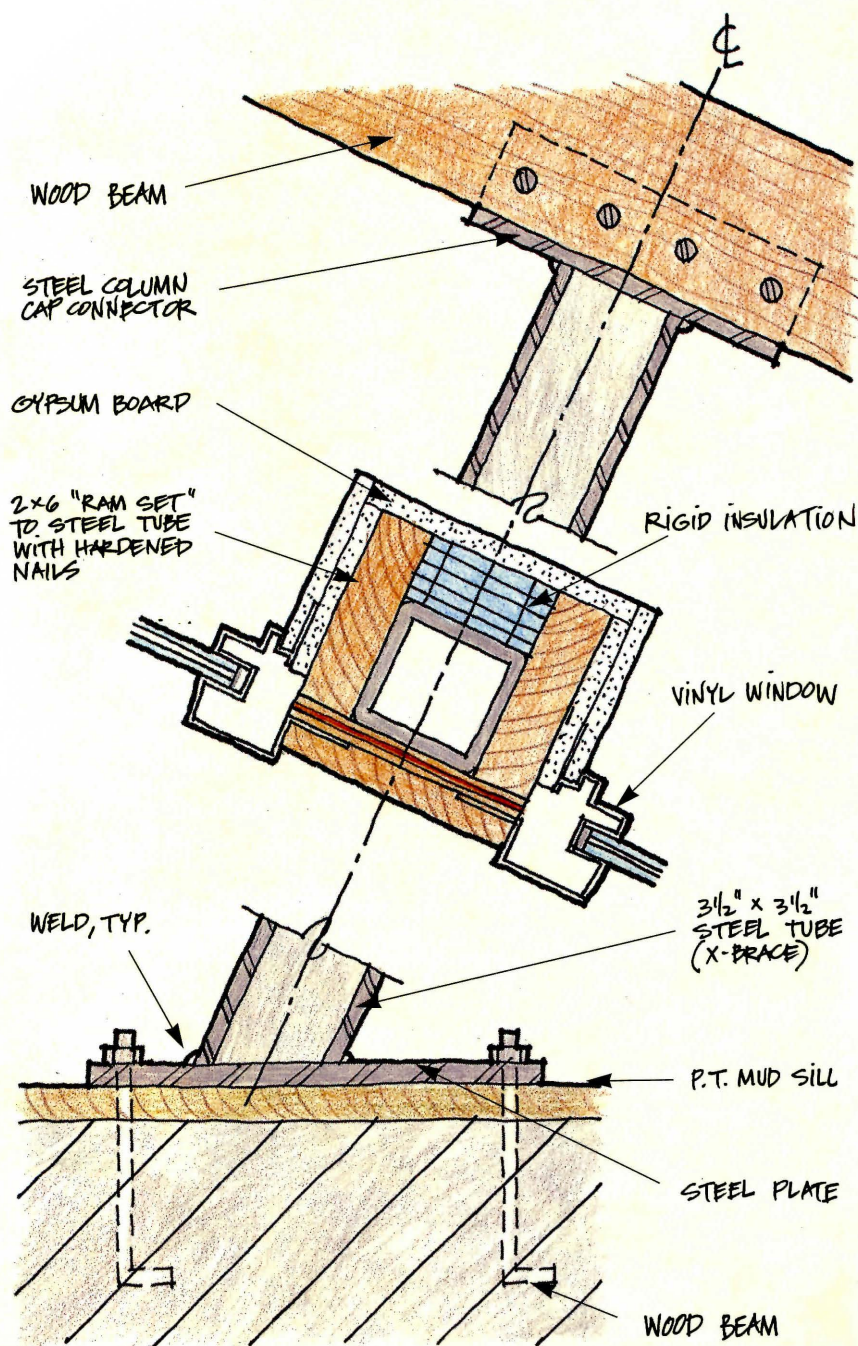


Illustration: Rick Vitullo

Wilson's steel X-brace ties the roof framing above to the foundation below. The detail at center shows how the architectural finishes and blocking attach to the X-brace.

Program

Created for Custom Builders, Designers and Architects

Now in its third year, **Custom Home** is the fastest growing and largest custom home building show—a must attend for custom builders, designers and architects. **Custom Home '99** will have improved and expanded educational sessions, exhibitor displays, on the show floor presentations and networking opportunities.



At Custom Home '99 You'll Have the Exclusive Opportunity to:

- Attend educational seminars and presentations
- Learn from renowned building experts
- Get information on the latest custom building products, services and technologies

With this much to do, see and learn in just two days, **Custom Home '99** is a smart investment in your company's future success. Take a few moments to review this informative and benefit-packed program, and then call today to register. We look forward to seeing you in Chicago for **Custom Home '99...Where Builders See their Future.**

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Come See the Future of Custom Building.



Seminar Series: Schedule of Events

New for 1999 - More Speakers, More Programs for Builders and Architects.

Thursday, March 11, 1999

8:00 am - 10:00 am

Concurrent Seminar Program

- Systems for Managing Your Construction Process, *Don Pohlig*
- Taking Business Management to the Next Level, *Bob Whitten*
- Successful Strategies for Exiting Your Building Business, *Al Trellis*
- Turning Prospects to Buyers, *Darl Williams*
- Contracts and Estimates—Start Each Job Profitably, *Dennis Dixon*
- Successful Marketing Strategies for Small Architectural Firms, *Sarah Susanka, AIA**

10:00 am - 1:30 pm

Exhibit Hall Floor Presentations

- Who Killed the Profits?—A Murder Mystery For Builders, *Directed by Al Trellis*
- Bringing the Value of Computing into the Home, *Mark Schmidt, IBM*
- Using the Internet to Run Your Business Better, *Adriaan Bouten, Hanley-Wood, Inc.*

2:30 pm - 4:00 pm

Concurrent Seminar Program

- Systems for Managing Your Construction Process, *Don Pohlig*
- Taking Business Management to the Next Level, *Bob Whitten*
- Finding, Hiring and Holding Onto Professional People, *Al Trellis*
- Turning Prospects to Buyers, *Darl Williams*
- 50 Ways to Propel Your Profits to Record Highs, *Dennis Dixon*
- Designing The Not-So-Big House, *Sarah Susanka, AIA**

10:00 am - 5:00 pm

Exhibit Hall Open

- Exhibit Hall Floor Presentations (10:00 am - 1:30 pm)
- Computer Forum (10:30 am - 2:00 pm)

7:00 pm - 10:00 pm

CUSTOM HOME 1999 Design Awards Dinner

Join us at the Hyatt McCormick Place for the CUSTOM HOME Design Awards Dinner—where we honor the country's finest custom home design. Tickets for the event are \$25 in advance, or \$35 at the show.

Sponsored by:



Weather Shield
Windows & Doors

Friday, March 12, 1999

8:00 am - 10:00 am

Concurrent Seminar Program

- From Bland to Grand—3 Stage Plan Review Makeover, *Jerry Gloss, AIA**
- Taking Business Management to the Next Level, *Bob Whitten*
- Successful Strategies for Exiting Your Building Business, *Al Trellis*
- Contracts and Estimates—Start Each Job Profitably, *Dennis Dixon*
- Communication Skills for Custom Home Builders, *Karen Keating, Architect**

10:00 am - 1:30 pm

Exhibit Hall Floor Presentations

- The Art of Doing the Deal—Featuring a Panel of Builders Willing to Reveal their Secrets
- Bringing the Value of Computing into the Home, *Mark Schmidt, IBM*
- Using the Internet to Run Your Business Better, *Adriaan Bouten, Hanley-Wood, Inc.*

2:30 pm - 4:00 pm

Concurrent Seminar Program

- From Bland to Grand—3 Stage Plan Review Makeover, *Jerry Gloss, AIA**
- Taking Business Management to the Next Level, *Bob Whitten*
- Finding, Hiring and Holding Onto Professional People, *Al Trellis*
- 50 Ways to Propel Your Profits to Record Highs, *Dennis Dixon*
- Communication Skills for Custom Home Builders, *Karen Keating, Architect**

10:00 am - 5:00 pm

Exhibit Hall Open

- Exhibit Hall Floor Presentations (12:30 pm - 1:30 pm)
- Computer Forum (10:30 am - 2:00 pm)

Seminar Program Sponsored by:



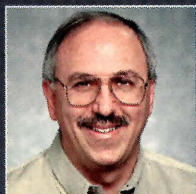
Andersen

* seminars addressing builder/architect issues

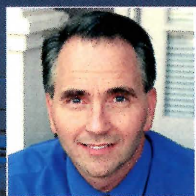


“Really enjoyed the seminars! This was the first time we attended the Custom Home show and we are looking forward to Chicago next year. We would love to attend as many sessions as you can schedule.”

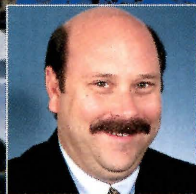
*Carol and George Vetrano,
The Vetrano Group*



Al Trellis
Co-founder of Home Builders Network and BUILDER magazine columnist "Ask Al." He is well known for his innovative thinking and dedication to making a difference in the housing industry. Al speaks to over 6,000 builders each year.



Bob Whitten
Bob has a diverse background, including staff experience at NAHB and production management for a \$60 million builder. He currently builds custom homes in Madison, AL and recently completed the rewrite of *Introduction to Business Management* for Home Builders Institute.



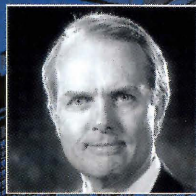
Jerry Gloss, AIA
A partner in Boulder, CO based Knudson Gloss Architects, Jerry's architectural perspective is shaped by early experience as a builder, blended with market driven design. He is active in providing educational information to builders nationwide.



Don Pohlig
Co-owner of Pohlig Builders, which won the prestigious America's Best Custom Home Builder Award in 1997. Don specializes in the building of million dollar plus custom homes on the "mainline" in Malvern, PA.



Karen Keating, Architect
President of The Keating Partnership in Golden, CO, Karen has 20 years experience in the design and construction of award-winning custom homes. Her firm has been honored with eight Best Custom Home of the Year awards in the Denver, CO area.



Darl Williams
As president of Strategic Sales Development, LLC, Darl provides professional sales training and property management experience to builders.



Dennis Dixon
Dennis is a custom builder from Flagstaff AZ. His firm has completed over 70 homes in the \$250,000 to \$2 million price range. He has shared his practical knowledge and cost saving tips with builders at the NAHB Convention and Western Building Show.



Sarah Susanka, AIA
Sarah Susanka is a founder, principal, and managing partner of Mulfinger, Susanka, Mahady & Partners in Minneapolis. She writes a regular column for Fine Homebuilding magazine, and is the author of *The Not-So-Big House*, published by the Taunton Press. Over the past fifteen years Susanka has gained national attention for her efforts to increase the quality and visibility of residential architecture.



Call 888.322.2878 to Register.



Seminar Series: Summaries

“Great deal—good programs—this was a very positive conference.”

Cheryl Strong, Delta Western Construction



Systems for Managing Your Construction Process

Presented by Don Pohlig

Don will show you how he has adapted and integrated the Microsoft family of software programs to manage the custom building process. The database program Access is used to prepare client and subcontractor specifications and to evaluate bids—leading directly to payment of subs. Word is used to produce technical documents and mailing information. Project 98 links individual job schedules to a master and Excel provides financial controls. Learn how all the pieces fit together in a total management package.

Taking Business Management to the Next Level

Presented by Bob Whitten

An experienced builder will explore two current trends in construction business management: strategic planning and psychological based management. Learn how to put together a strategic plan even if you are a one-person operation, and how to apply the psychology of personality based hiring, management and team building.

Successful Strategies for Exiting Your Business

Presented by Al Trellis

When you leave the building business, you want to leave with more than just your good name. This session will explore buy/sell agreements between partners, passing the torch to your children, merging with other companies, going public, liquidating holdings and generating cash flow streams after retirement. Plan now so you can enjoy later.

Call 888.322.2878 to Register.



Finding, Hiring and Holding Onto Professional People

Presented by Al Trellis

In today's environment of low unemployment, it is increasingly hard to find quality people. Learn where to look for new employees and how to evaluate their skills and compatibility with your company. Al Trellis will also present ideas on compensation and profit sharing programs designed to motivate your team and increase profits.

Turning Prospects to Buyers

Presented by Darl Williams

Converting prospects to buyers requires the building of a relationship based upon rapport, respect and trust. Review the techniques that experienced custom home builders use to develop their foundation of the buying environment. See how solid two-way communications that include the right questions and insightful listening can pay benefits. Learn to demonstrate and use your "processes" to make the prospect feel comfortable and assured—then close the deal. The program will include a simple "selling presentation" outline adaptable to the selling style of different individuals.



From Bland to Grand-3 Stage Plan Review Makeover

Presented by Jerry Gloss, AIA*

Every builder must have an effective system for evaluating and modifying plans. The first step is to identify what's wrong with a plan. Jerry Gloss will show you how to spot fatal flaws that make your product a difficult sell. We will review sight lines, memory points, efficient circulation, zoning for privacy, the informal triangle and other design concepts which will turn your homes into "gotta haves!"

Contracts and Estimates—Start Each Job Profitably

Presented by Dennis Dixon

If you don't start the job right, you may be losing money before you even begin. Tried and true methods of tying together your cost estimate, contract and management skills. Ensure profitability through proper utilization of allowances, change orders, draw schedules and specifications.

50 Ways to Propel Your Profits to Record Highs

Presented by Dennis Dixon

Marketplace proven steps and ideas for maximizing your profit throughout your custom business. Includes tips for shopping smart, controlling construction quality, accurate estimating, organizing for efficiency, pre-selecting components for clients, and creating "wow" through profit-sensitive details.

Successful Marketing Strategies for Small Architectural Firms

Presented by Sarah Susanka, AIA*

You're a small architectural firm. You want to build your business, but you don't have much of a marketing budget. Minneapolis-based custom architect Sarah Susanka shares practical, cost-effective strategies for building clientele—without breaking the bank.

Designing The Not-So-Big House

Presented by Sarah Susanka, AIA*

Custom houses don't have to be big to be beautifully—and thoughtfully—designed. Join Sarah Susanka, author of *The Not-So-Big House*, for a discussion on residential design that focuses on character rather than square footage. You'll walk away with a better understanding of how to design homes that fit your clients' lifestyles and personal tastes.

Communication Skills for Custom Home Builders

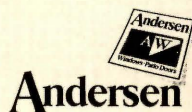
Presented by Karen Keating, Architect*

Studies show that 15% of your financial success is due to technical knowledge and 85% is due to personality, communication and the ability to create respect and trust. Architect Karen Keating will help you fine-tune your interpersonal communication skills so you can approve your ability to find out what clients want in their custom home. Design and build homes that meet the expectations of both the husband and the wife by learning to understand the subtleties of men's and women's distinct—and sometimes opposing—communication styles.

* seminars addressing builder/architect issues

Seminar Series

Sponsored by:



Learn From the Experts.



On The Exhibit Floor

On The Floor: Special Presentations

Who Killed the Profits? A Murder Mystery for Builders

Directed by Al Trellis

It's time to put an end to the crime of lost profits. Al Trellis will roundup the usual suspects from the audience to role-play the potential culprits: Eddie Estimator, Alice Architect, Sally Salesperson, Charlie Comptroller, Sam Superintendent and Barry Builder himself. Learn how to stop the bleeding of profits in your company at this entertaining floor show.

The Art of Doing the Deal

Moderated by Al Trellis

We've assembled a panel of builders and developers willing to share their secrets, strategies, and tricks for finding investment capital, buying raw land and finished lots, and overcoming objections so that the deal gets done. Don't miss the opportunity to see those "movers, shakers and rainmakers" in action.

Bringing the Value of Computing into the Home

Presented by Mark Schmidt, Marketing Director, IBM Home Director

As PCs and other electronic devices become more and more prevalent in today's home, it is becoming increasingly difficult to manage all these different products. But with the arrival of home networking, homeowners can connect all these disparate systems into one easy-to-use "command center" for greater convenience and safety. Come learn about the current realities of home networking, and how it is bringing the value of computing, particularly the Internet, into the home.

Using the Internet to Run Your Business Better

Presented by Adriaan Bouten, Vice President, New Media, Hanley-Wood, Inc.

Sure, you've heard all the hype about the power of the Internet. Now get the answers to how the Internet can really be used to advance your business. Questions ranging from: what are the resources available on the Internet today; to where do you find technical resources (such as product specifications and how-to's) and business resources (such as financing and marketing). We'll also share some examples of what some of your colleagues are doing successfully on the Internet.

On The Floor: Computer Forum

Added-Value

In addition to the hundreds of exhibitors, **Custom Home '99** offers additional expert presentations on the show floor. These 45-minute presentations will run throughout both days of the show, and focus on showing you how to take advantage of the latest technologies available to help grow your business. The events are open to anyone with an Exhibit Registration or a Full Conference Registration.

The Interactive Marketplace

A Roadmap to the New Economy

Presented by Keith T. Brown, Builder and CEO of BuildSoft/BuildNet, RTP, NC

Learn how the consumer will control all aspects of their commerce in the coming economy; and how we as builders will play our role in this new marketplace. Soon a custom home will cost less than a mass-produced home. Cost will come down, yet service will go up, all with reduced risk and higher job satisfaction. Come and find out how.

A Manufacturer's Perspective

Customer Service in the New Interactive Marketplace

Presented by Brian Strombotne, Sales and Distribution, Owens Corning, Toledo, OH

Learn how a building manufacturing giant, Owens Corning, can reduce your cost, save you time, and increase your service and product offerings through interactive technologies. You are the customer. It's time you got what you want. Come see how the interactive marketplace will drive the value to you—the home builder.

A Distributor's Perspective

Customer Service in the New Interactive Marketplace

Presented by an industry leading building material distributor

How can you get the products you desire, when you desire them, and how you desire them, for less cost. Add to that unparalleled service and you come out with the distributor of the future. Come listen to a leading building material distributor tell you how your distributor nirvana can be achieved.

Call 888.322.2878 to Register.



How Electronic Business Will Lead the Building Industry The Interactive Marketplace Will Benefit All Parties In All Aspects of Productivity

Presented by Electronic Data Systems (EDS), Plano, TX
Learn what buzzwords like "electronic commerce" really mean to you. This presentation will bring some high level concepts down to earth and will show you how they translate into real business advantages for you. Included will be information about specific projects in the home building industry designed to connect the purchasing systems of manufacturers, distributors, and for the first time, you the builder. Learn how the information you manage in your office will be tied directly to the rest of the product supply chain in a seamless business environment—saving you valuable time and money and increasing the service index for all parties.

The Interactive Marketplace Panel Roadmap to the New Economy

Presenter: Keith T. Brown, Builder and CEO of BuildSoft/BuildNet, RTP, NC

Speaker: Leading Building Material Manufacturer, Owens Corning, Toledo, OH

Speaker: Leading Building Material Distributor

Speaker: Leading Computer Services Provider, Electronic Data Systems (EDS), Plano, TX

The Panel will introduce you to where we are today and how computers are integrating the building industry and improving all aspects of business. The Interactive Marketplace will lower the cost of the entire building industry, increase service, selection, control and efficiencies. From customers to builders, from manufacturers to suppliers, all are coming together to produce astounding savings. Come talk with industry leaders involved in making it happen.

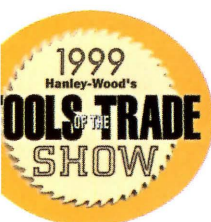
Top Custom Building Product Suppliers Ready to Meet With You

Partial Exhibitor List
(as of November 15, 1998)

American Home Fashions
by Tuftex
American Institute of
Building Design
Andersen Windows
Arcways
Ark Seal
Barden Homes
Bass Industries
Belgian Block Sales
Boise Cascade
Bosch
Buechel Stone
Build with Oil
Burnham Radiant Heating
CDCI
Caradco
Celotex
CertainTeed
Chemcrest Architectural
Products
Chief Architect by ART
Construction Lending
Continental Fan
Cooper Lighting
Crane Plastics
Cultured Stone Corporation
Custom Builder Resources
Custom Decorative Moldings
Cutler-Hammer
DM Industries
Dee Signs
Designed Stairs
Designer Doors
Draper
Dryvit Systems
DuPont Corian
DuPont Tyvek
Eagle Point Software
Eagle Window & Door
Eden Stone Company
Environment One
Fantech
Feather River Wood & Glass
Fypion Ltd.
Gaggenau
Geocel
General Filters
Grabber Construction
Grand Entrances
GraphiSoft
Hanley-Wood, Inc.
HB&G
Heat-N-Glo
Home Builders Network
Home Planners
Hoover Company
Hurd Millwork
IBM
Idaho Wood
International Wood
Products/Jeld-Wen
Jarrett, Inc.
Jenn-Air
KML Windows
Koch Waterproofing Solutions
Kolbe & Kolbe Millwork
Kraftmaid Cabinetry
Kwikset
Laticrete International

Lighting & Lowering Systems
Lindal Cedar Homes
Louisiana Pacific
Ludowici
Madawaska Doors
Marvin Windows & Doors
Maxxon Great Lakes
Maytag
Merle B. Smith Co.
Mid-America Building Products
MonierLifetile
Monitor Products
MTI International
Neff Kitchens
New England Classic Interiors
Nortec Industries
Oakton Distributors
Panel Haus
Parksite
Pella
Perma-Crete Resurfacing
Perma-Door
Plastpro
Price Pfister
Pro Fit Stairs
Protective Products
R-Control Building Systems
Raven Industries
Raynor Garage Doors
Reemay
Reward Wall Systems
Scotsman Ice Systems
Sea Gull Lighting
Semco Windows & Doors
Siemens Energy &
Automation
Skookum Lumber
SoftPlan Systems
Southern Staircase
Stair Parts
Stair Show USA
Stone Design
Stonelight
Style-Mark
Sub-Zero Freezer
Taylor Door
Tenneco Building Products
The Combination Door Co.
The Hardwood Council
Therma-Tru
Thomas Lighting
Trex
Trim-Tex
Trion, Inc.
Tuff-N-Dri Waterproofing
US Tec
Vetter
Viking Range
Vita International
Wayne-Dalton
Weather Shield
Wiel-McLain
Western Red Cedar Lumber
White River Hardwoods
Willamette Industries
Wirsbo

For information about exhibiting, call 914.682.2808.



New for 1999: Tools, Tools and More Tools

Custom Home is now co-located with the **Tools of the Trade Show**, the new all tool trade show from the publishers of Hanley-Wood's **TOOLS OF THE TRADE** magazine. Included in your registration fee, all **Custom Home** attendees can now test and compare different tools, learn new techniques and participate in live demonstrations. **Tools of the Trade Show** isn't for watching—it's for doing—and now its complimentary as part of your **Custom Home** registration.

See the Latest Custom Building Products.



Where to Stay

Come to Chicago. Come hear the blues. Come walk the Magnificent Mile. Come for the nightlife and the spectacular views. But best of all, come for Custom Home '99. Make your travel arrangements early and save.

Hotel Deadline: February 10, 1999

Room blocks have been reserved at the following Chicago hotels. Both hotels are conveniently located to the Lakeside Center at McCormick Place where all **Custom Home '99** exhibits and seminars will be held. When you call the hotel of your choice, mention that you will be attending the **Custom Home '99** show to receive the discounted rate.

Chicago Hilton & Towers

800.HILTONS (worldwide reservations)
or 312.922.4400

Rates: (Main Building) \$158 single, \$179 Double
(Towers) \$198 Single, \$218 Double

Hyatt Regency Chicago

On the Riverwalk

312.565.1234—ask for reservations
Rates: \$179 Single, \$204 Double



To Exhibit at Custom Home '99 or Tools of the Trade '99, call 914.682.2808.



Getting There

Special airfares are available by calling Hobbit Travel at 800.627.0221. Just mention **Custom Home '99** when you call to qualify.

Custom Home '99 will be held at McCormick Place at Lakeside Center.

Call 888.322.2878 to Register.



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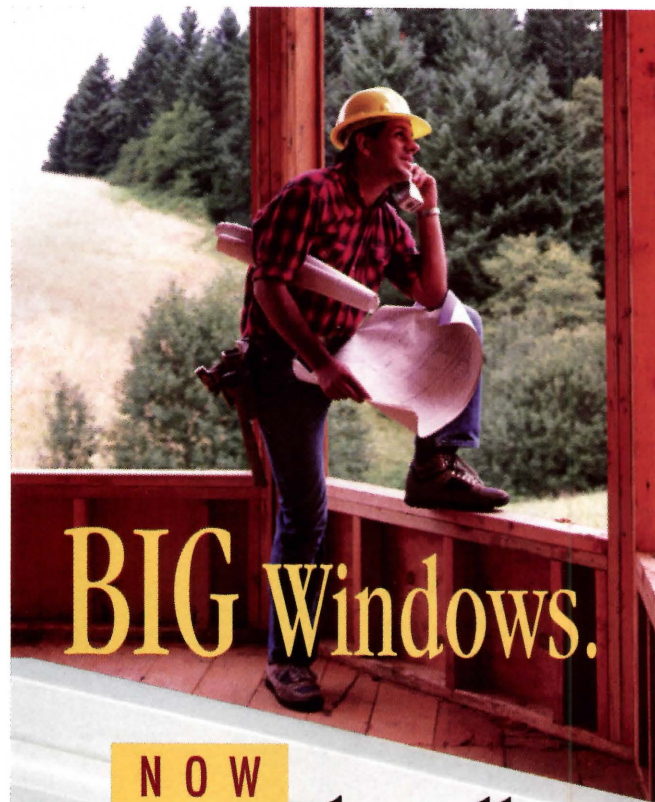
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new hampshire hybrid
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compactor/wine chiller—KitchenAid;
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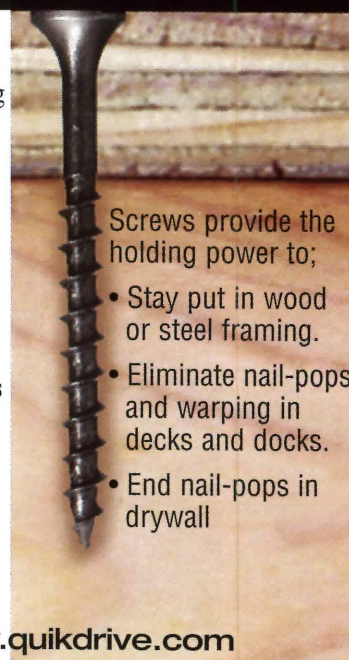
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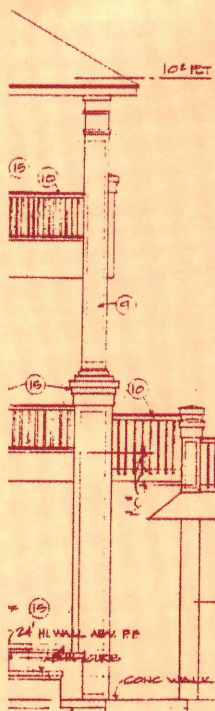
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For more information please contact
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Westport, CT 06880
(800) 366-2423, www.aibd.org

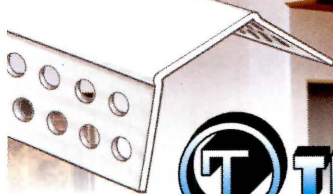


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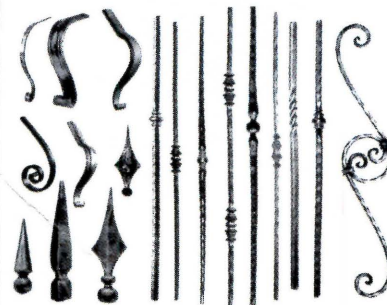
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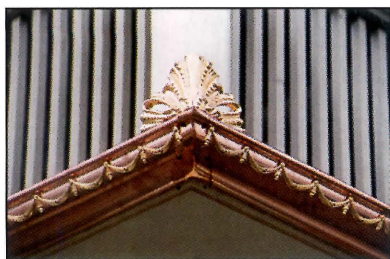


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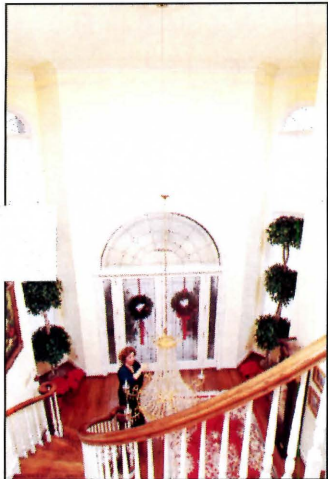


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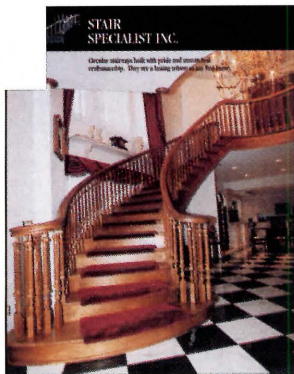
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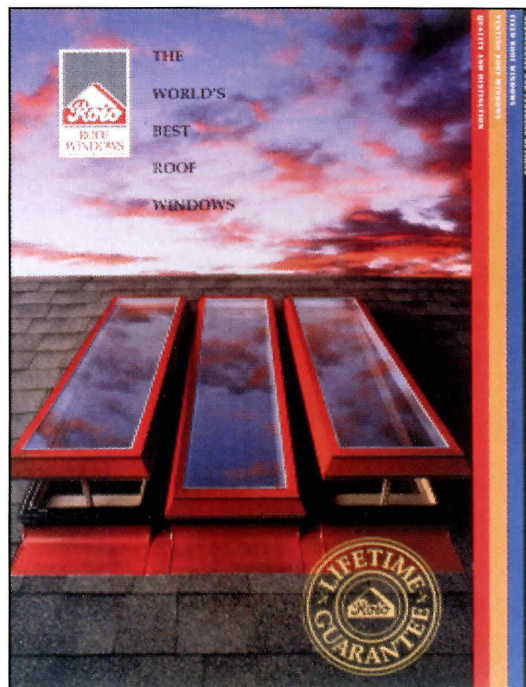
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