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Cover:

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PHOTOGRAPHERS OF RECORD HOUSES 1989

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

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

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

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

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

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

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

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

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

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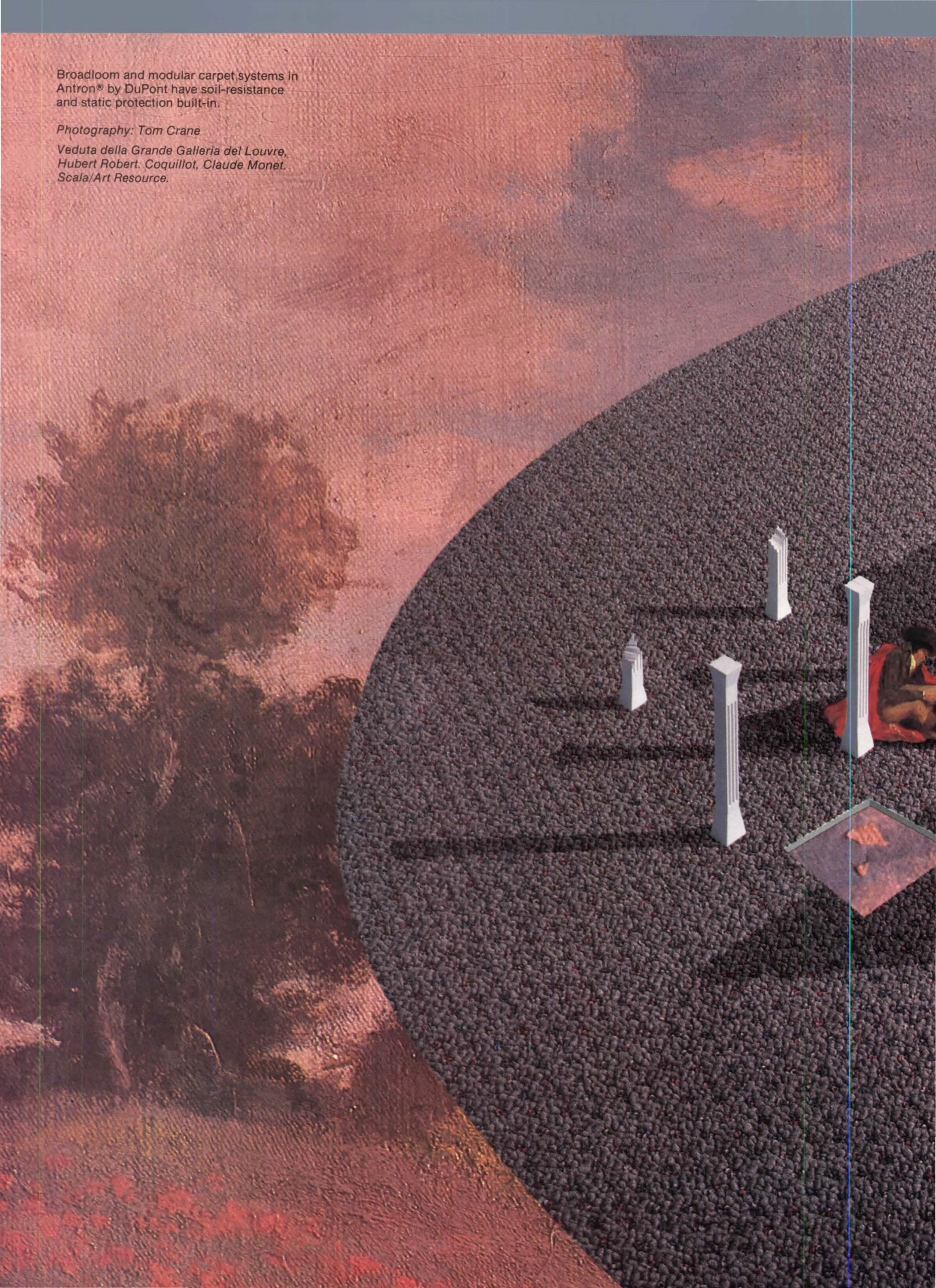
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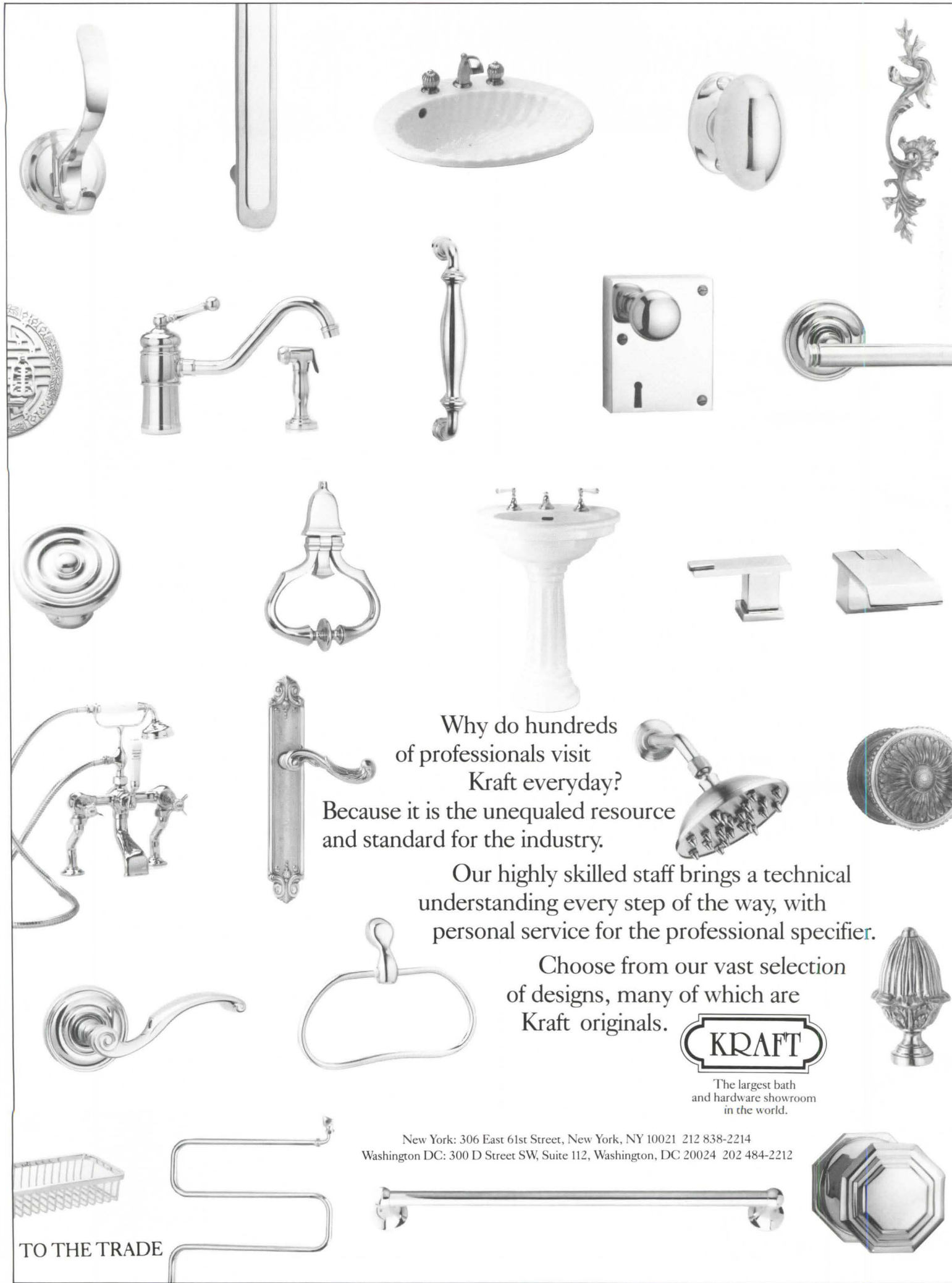
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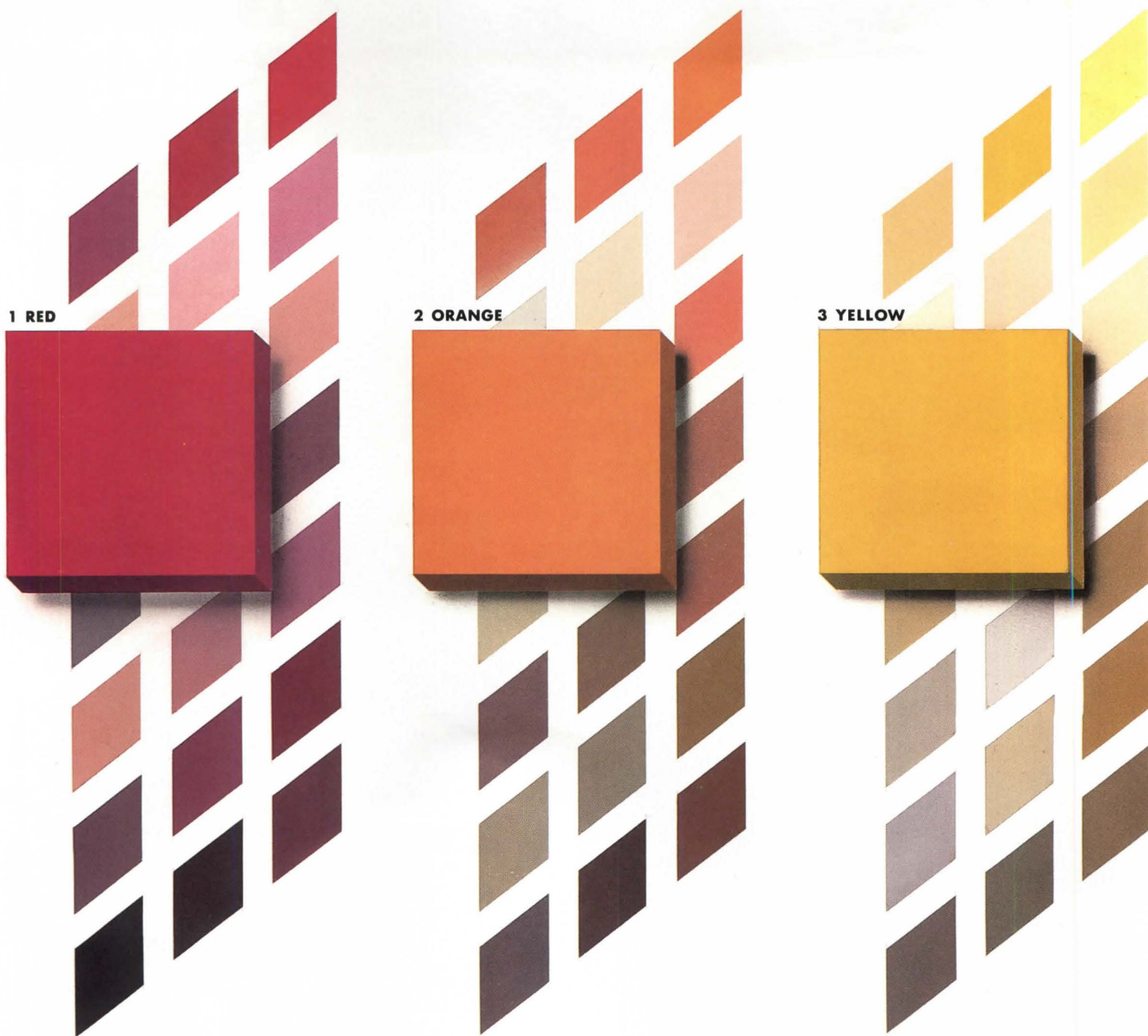
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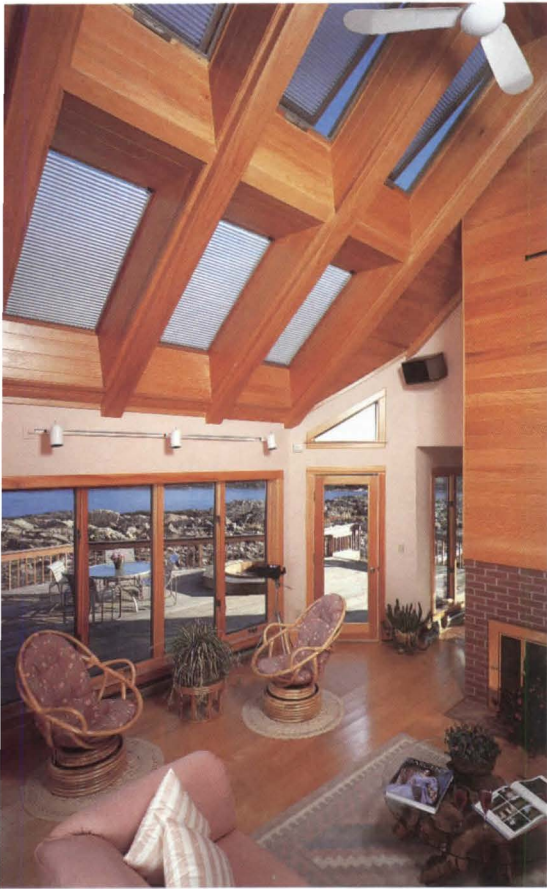
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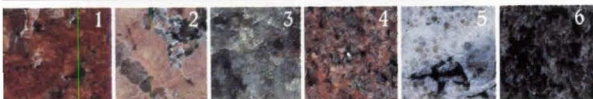
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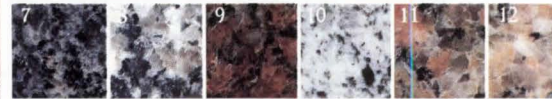
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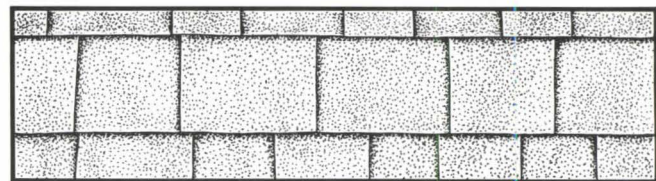
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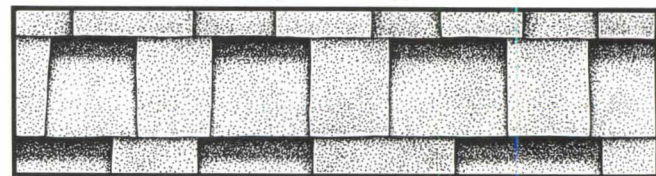
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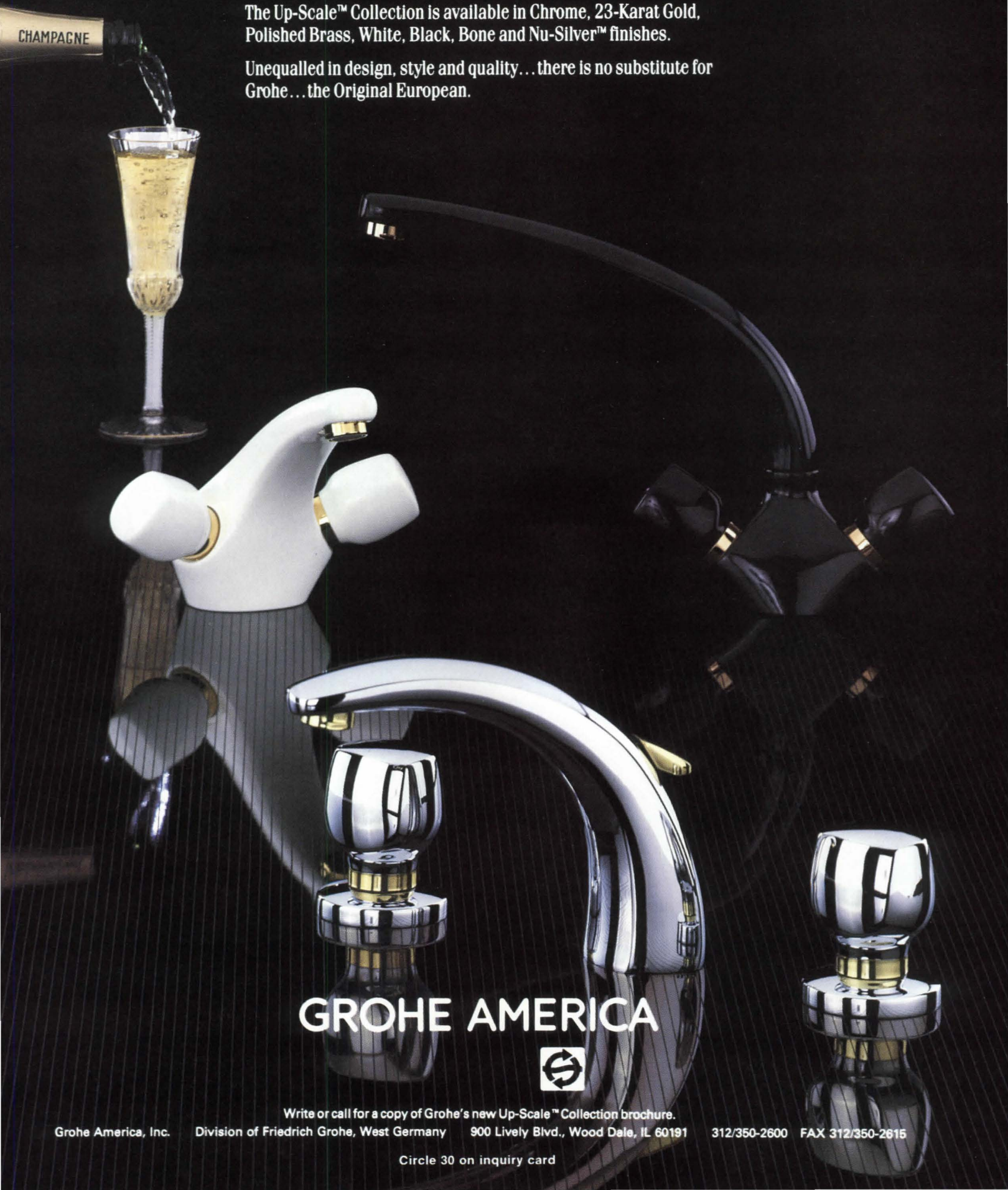
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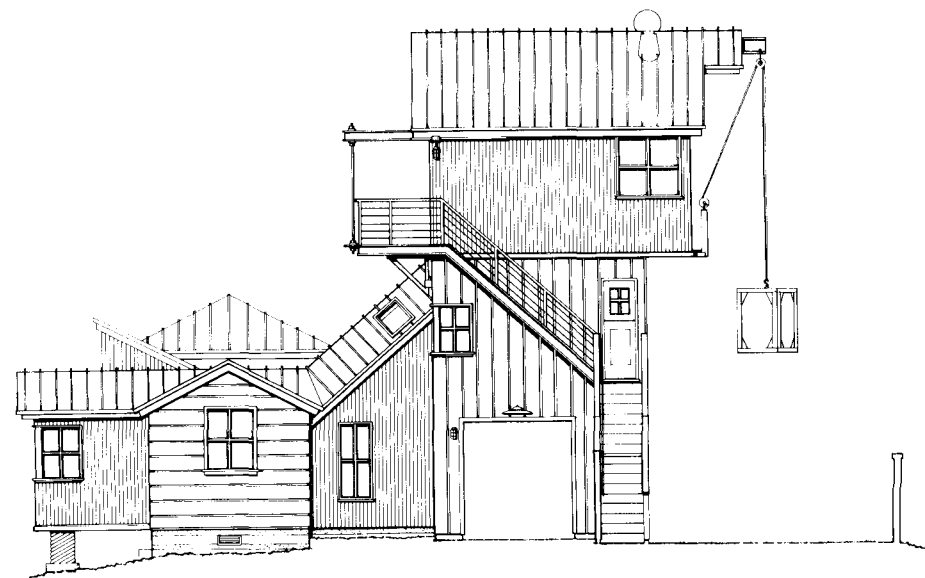
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Record Houses 1989

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

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

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



Berggruen House
Rutherford, California
Fernau and Hartman, Architects

In the Wright spirit



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





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

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

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

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

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

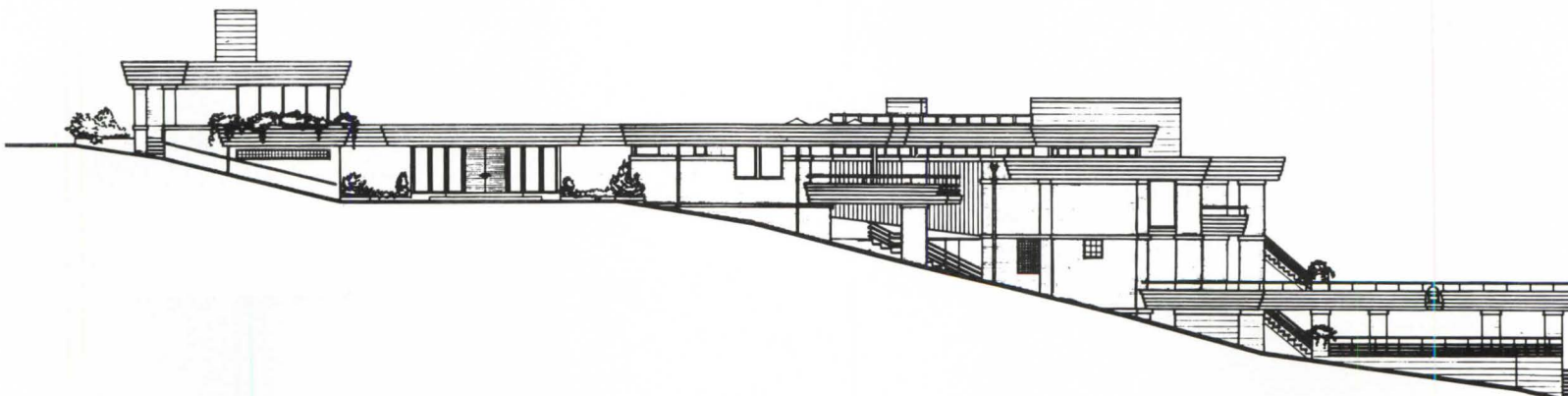
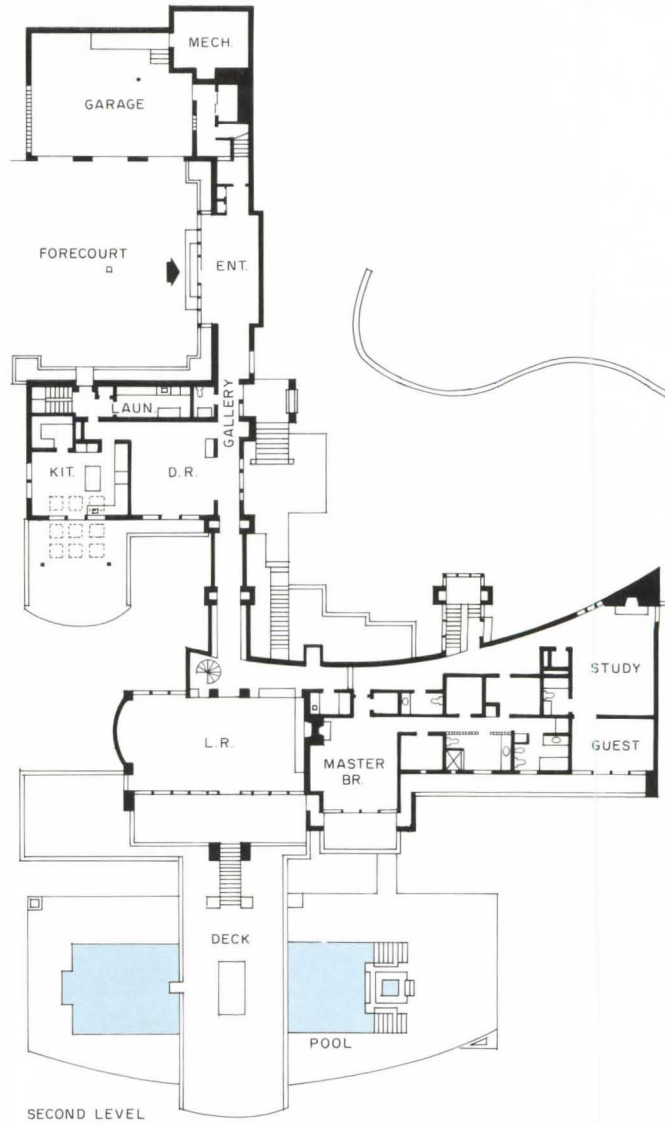
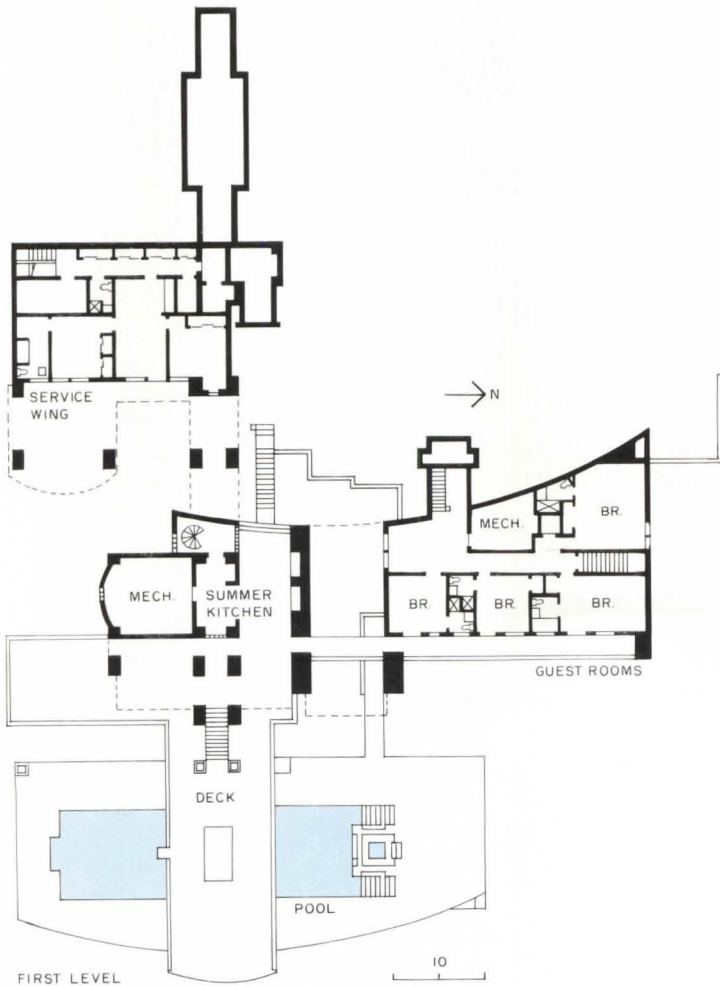
Ceraldi repeated the simple vocabulary of the exterior inside, with stepped patterned woodwork and unembellished walls that act as a foil to the owner's vibrant art collection. Spaces are modulated by natural light filtered through leaded glass, skylights, clerestories, and ribbon windows. Throughout,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

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



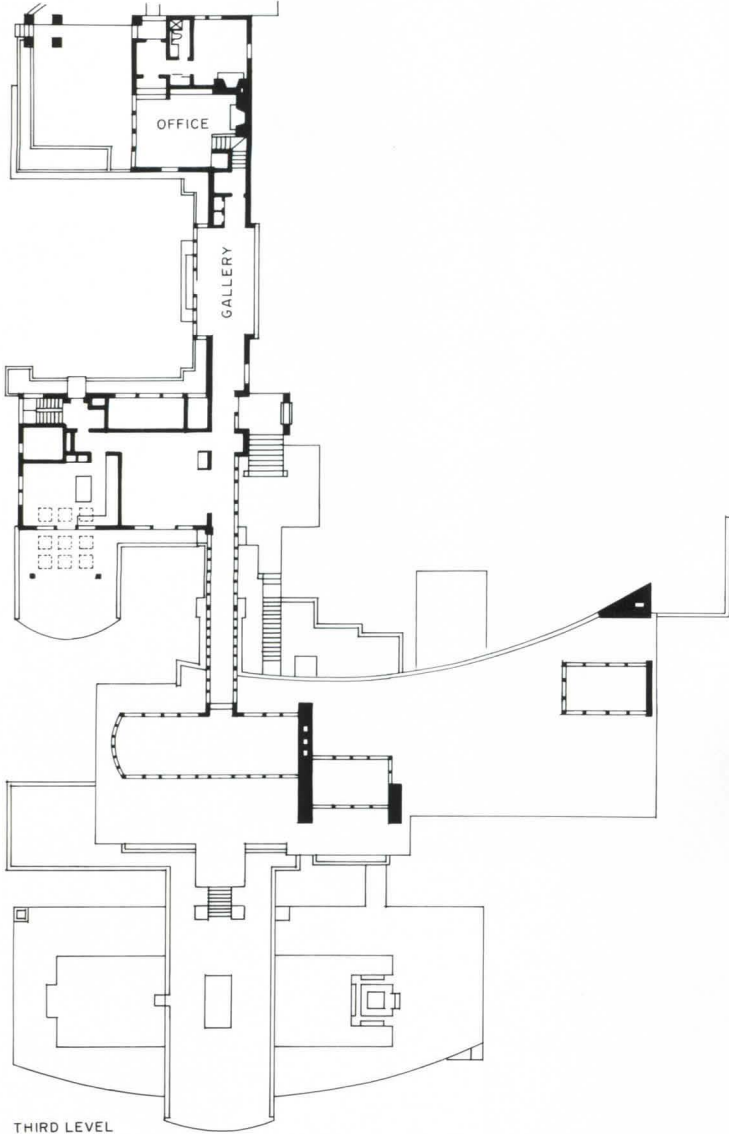
The principal public spaces of the house are located on the second level (middle plan) off a central gallery that descends to an outdoor deck (section). At the street (top of plans), Ceraldi remodeled an existing house on the site into a garage and office (middle and right plans), which

enclose the north side of a forecourt. He located the main entrance within this forecourt under a cantilevered curve (bottom photo opposite). The main spine of the house leads from an office to a dining room and a secondary axis containing a master-bedroom

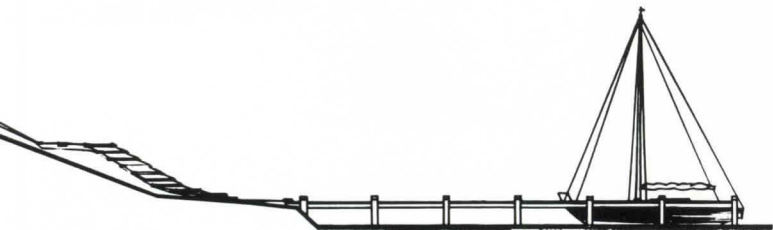


suite and adjoining study, which open onto a private deck (middle plan). Tucked beneath this level is a string of guest bedrooms all opening onto terraces (left plan). On the bottom deck facing the river, the pool gives swimmers the illusion of paddling aboard a

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



THIRD LEVEL

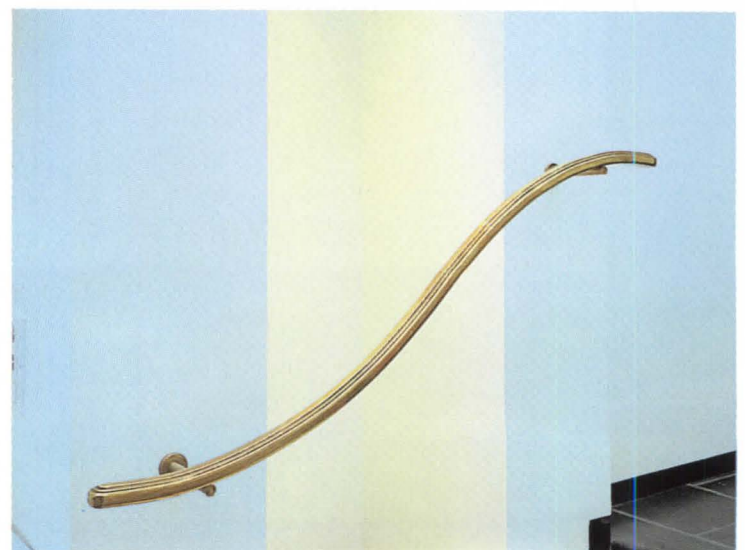
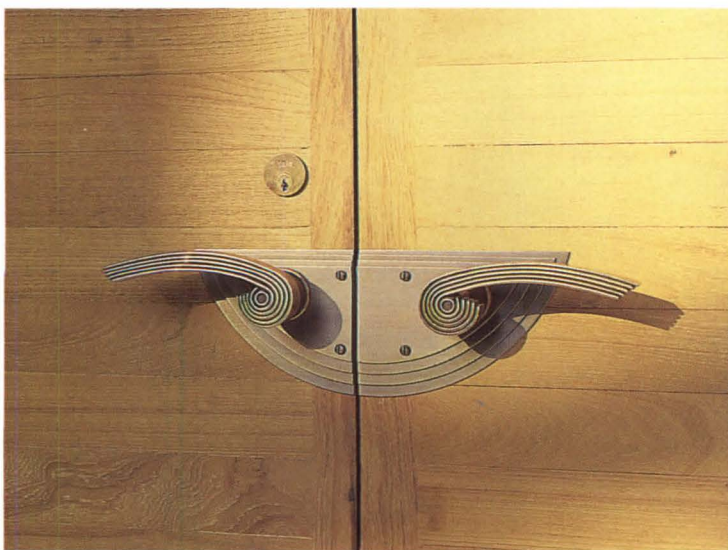




In the living room, a limestone fireplace provides a solid counterpoint to the room's clerestories and doors (above). A skylit gallery (top left and right opposite) runs the length of the house, stepping down from the entry to the living room. Ceraldi designed much

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

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





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

associate-in-charge; Kathryn
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 Arnold Oppler, draftsman;
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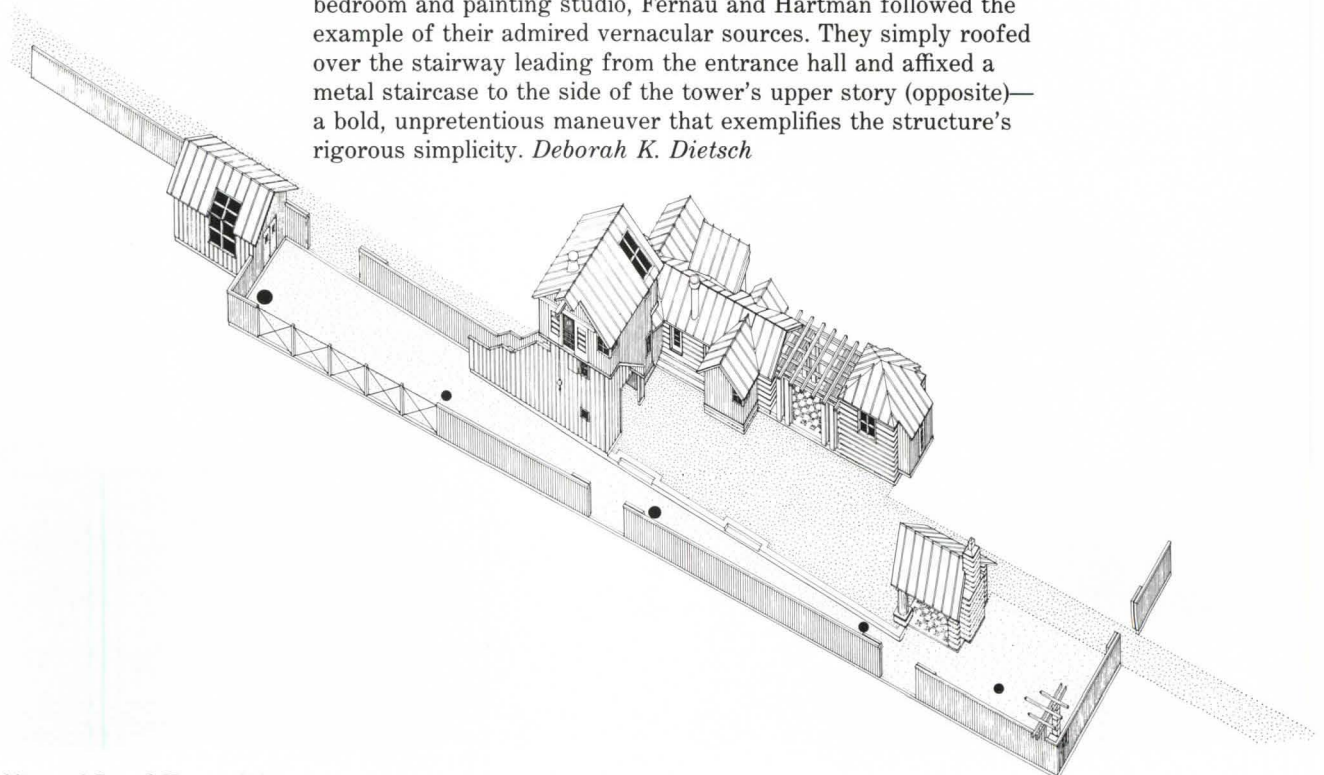


Back to basics

Berggruen House
Rutherford, California
Fernau and Hartman
Architects

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

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







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

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

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

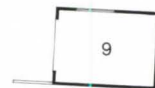
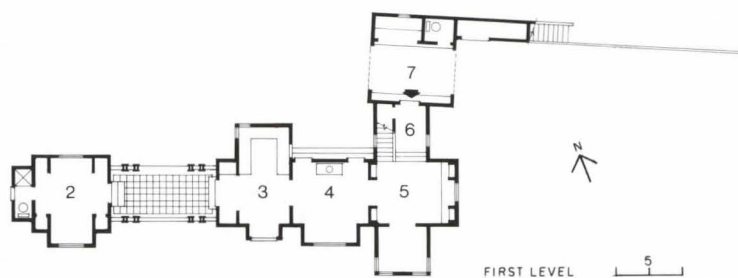
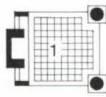




The central block of the Berggruen House is organized as a group of interconnected pavilions that hint at Palladian symmetry and axiality (plan). A freestanding bedroom/bathroom suite terminating the enfilade is furnished with a built-in bed and shelving (opposite). Gabled roofs and hand-painted walls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



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

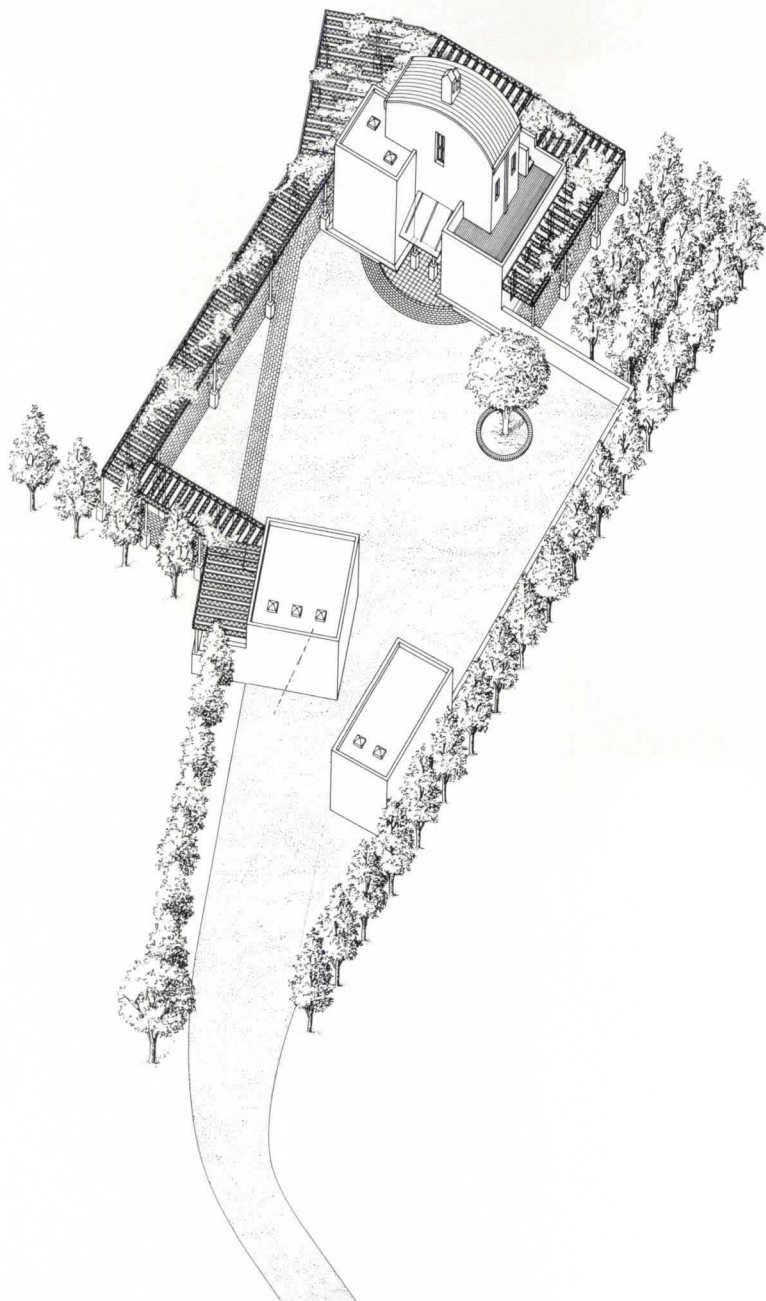


Berggruen House
 Rutherford, California
Architects:
 Fernau and Hartman
 Architects
 2512 Ninth Street, No. 2
 Berkeley, Calif. 94710
 Richard Fernau, Laura
 Hartman, partners-in-charge;
 James Goring, job captain;
 Lisa Harris, Heather Schatz,
 Frank Wang, David Nieh,
 assistants
Engineers:
 Nellie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



Locke House
Temecula, California
Rob Wellington Quigley,
Architect

Outpost of civility



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

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

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

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

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

James S. Russell

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

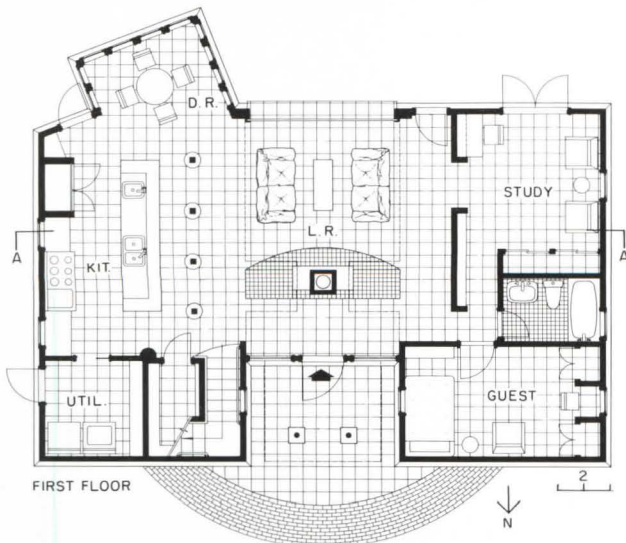
abstractly evocative details such as the belltower-like chimney. The southern side of the house, in contrast, is open to views and winter sun (bottom). The overhead door to the living room can be left open much of the year in Temecula's benign climate.



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

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

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

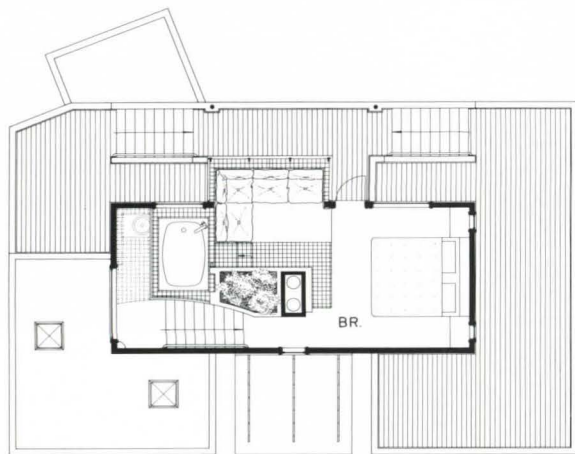


an intermediate level (below left and section) with a whirlpool bath placed on top. Under the arched roof, a bedroom (below right) focuses on a fireplace with a facing banquette.

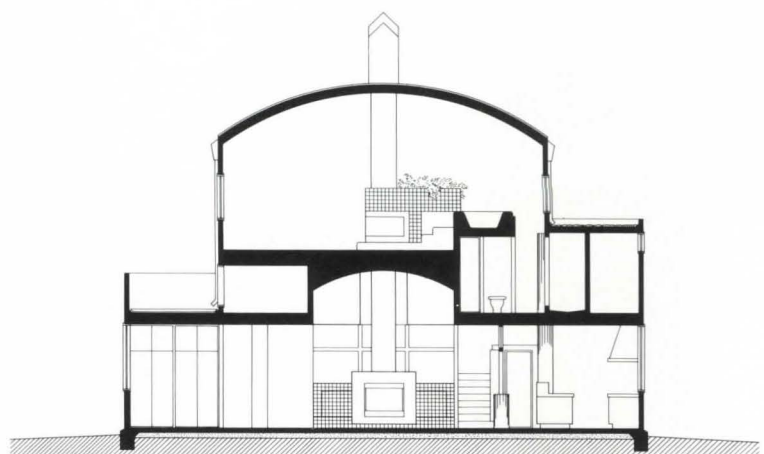
Locke House
 Temecula, California
Owner:
 Bridget Locke
Architect:
 Rob Wellington Quigley
 434 West Cedar Street
 San Diego, Calif. 92101
 Rob Wellington Quigley,

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

General contractor:
 Vern Rowley
Photographer:
 © Tom Bonner



SECOND FLOOR



SECTION A-A



All natural

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

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

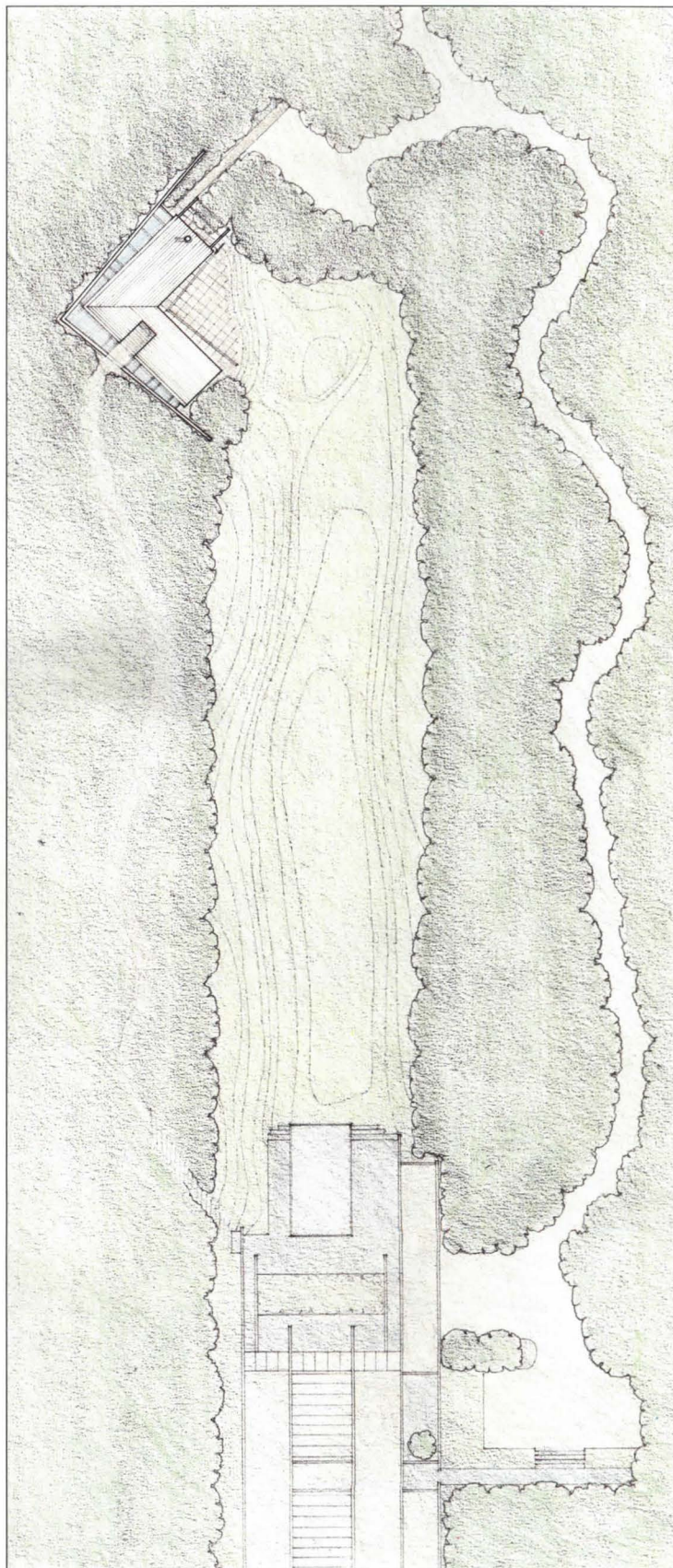
Paul M. Sachner

Two houses by
James Cutler Architects



Wright Guest House

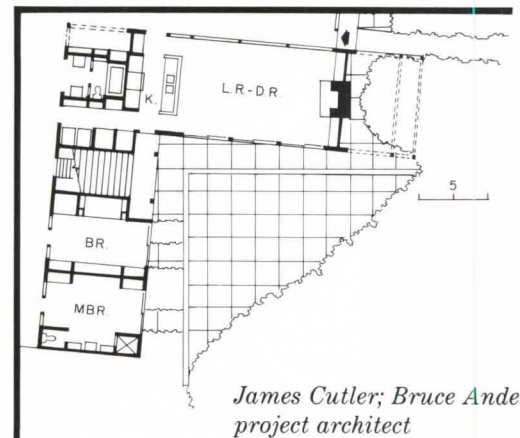
When James Cutler talks of the 1,700-square-foot guest house that he designed for Virginia and Bagley Wright, the conversation quickly turns away from the clients' two-bedroom two-bath program to profounder issues such as the passage of time, the seasons of life, and the struggle between permanence and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





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

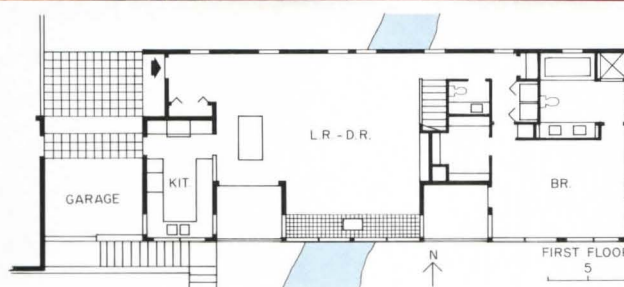
Wright Guest House
 Seattle, Washington
Owners:
 Virginia and Bagley Wright
Architect:
 James Cutler Architects
 135 Parfitt Way S. W.
 Winslow, Wash. 98110



James Cutler; Bruce Anderson,
 project architect
Engineers:
 Greg Hiatt (structural);
 Ecotope (mechanical)
Consultant:
 Thomas Berger (landscape)
General contractor:
 Charter Construction
Photographer:
 ©Peter Aaron/ESTO



Bridge House



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

Bridge House
Port Blakely, Washington

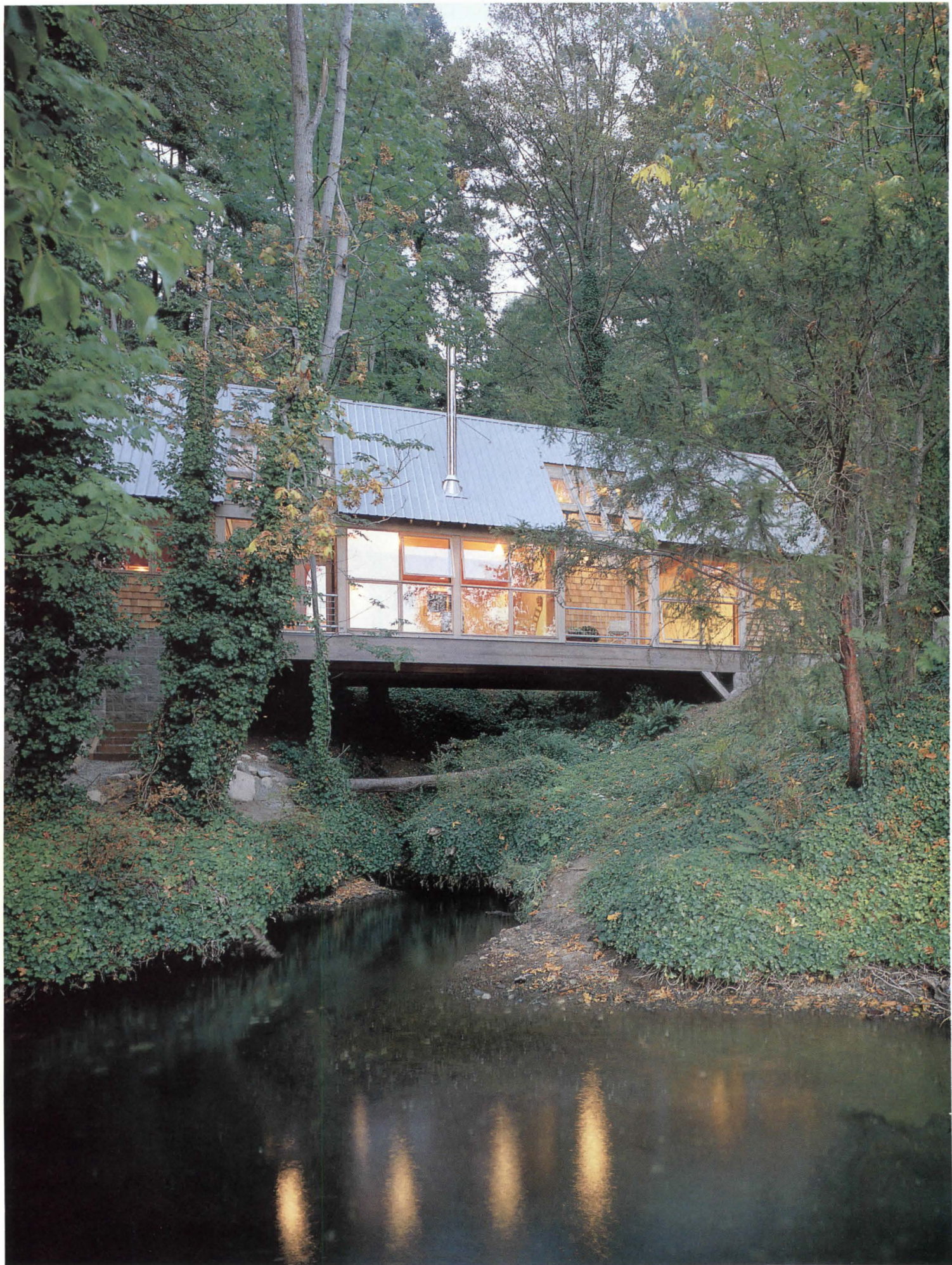
Owner:
G. Gale Cool

Architect:
James Cutler Architects—
James Cutler, project architect;
Jeff Garlid

Structural engineer:
Greg Hiatt

General contractor:
James McDonald Kennedy

Photographer:
©Peter Aaron/ESTO



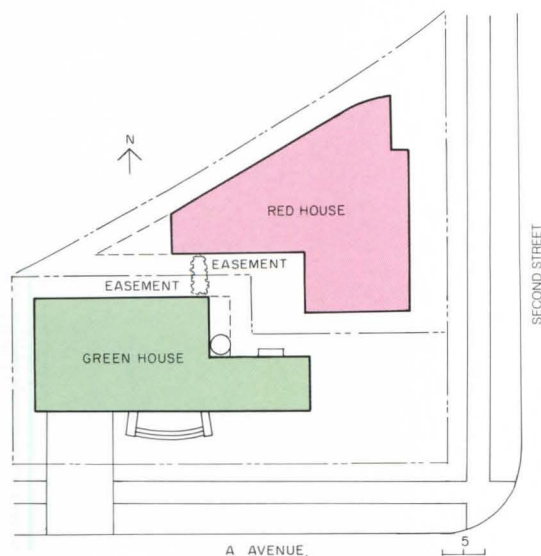
Second growth



Leightner Houses
Coronado, California
Smith and Others, Architects



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



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

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

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

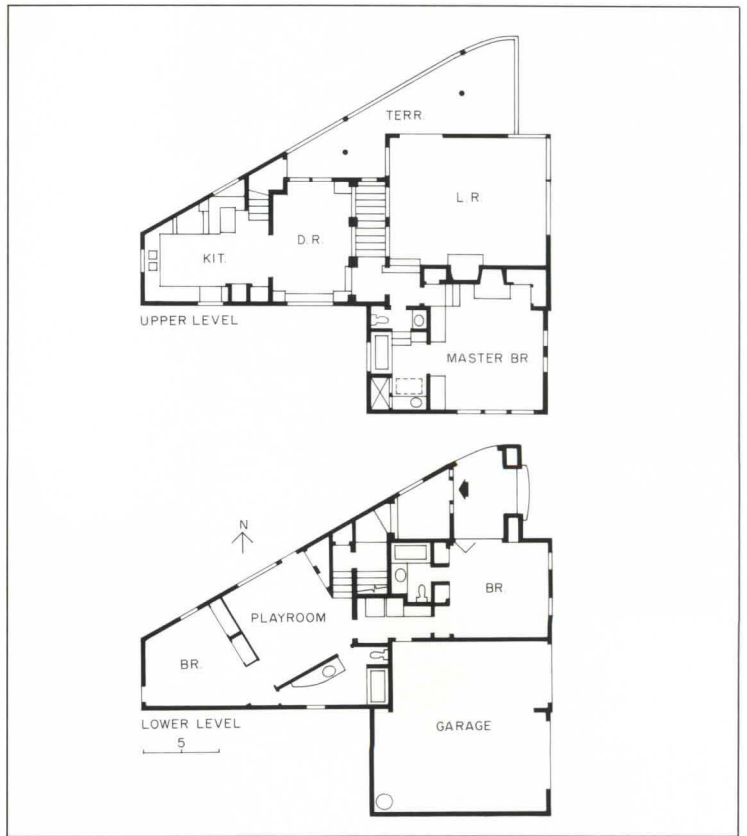
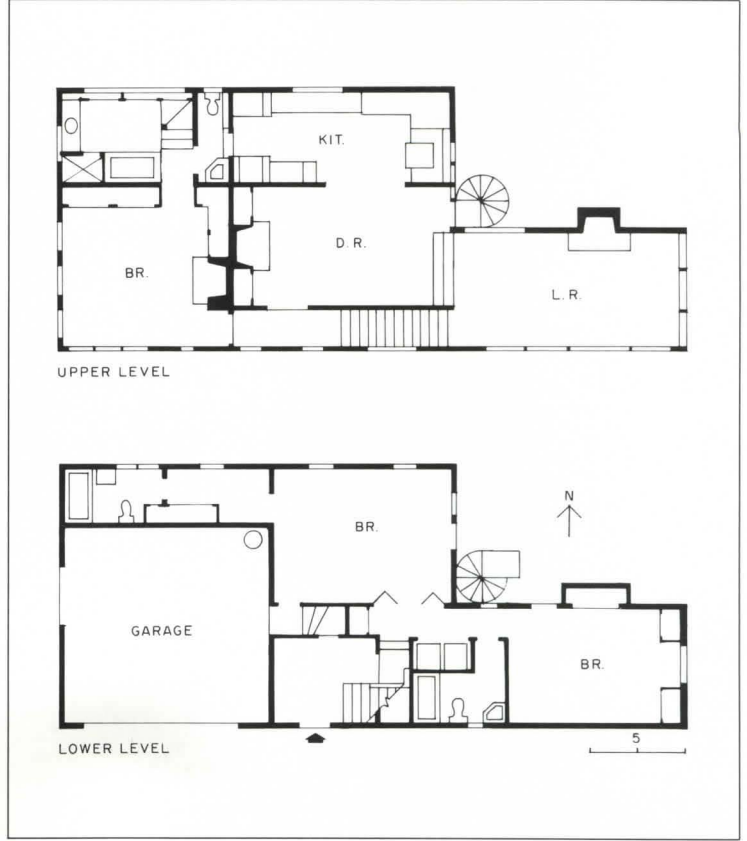
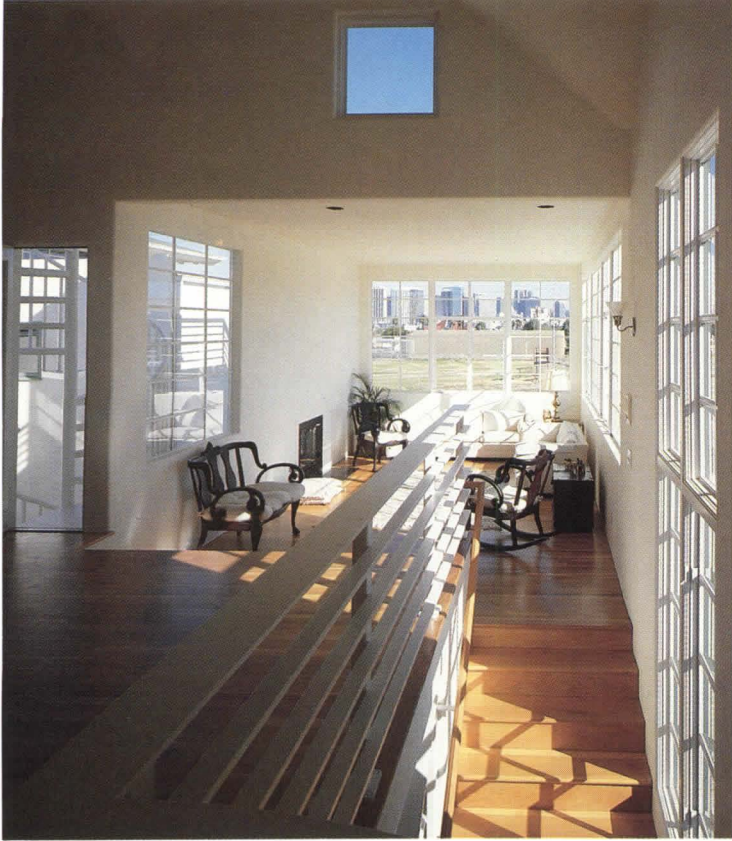
It is in plan that the relationship between the Coronado houses and Smith’s previous work is most evident. While the more difficult triangular site of McCormick’s house is anchored by the cubic living room under its hip roof (bottom right opposite), other parts of its interior are discrete suites of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

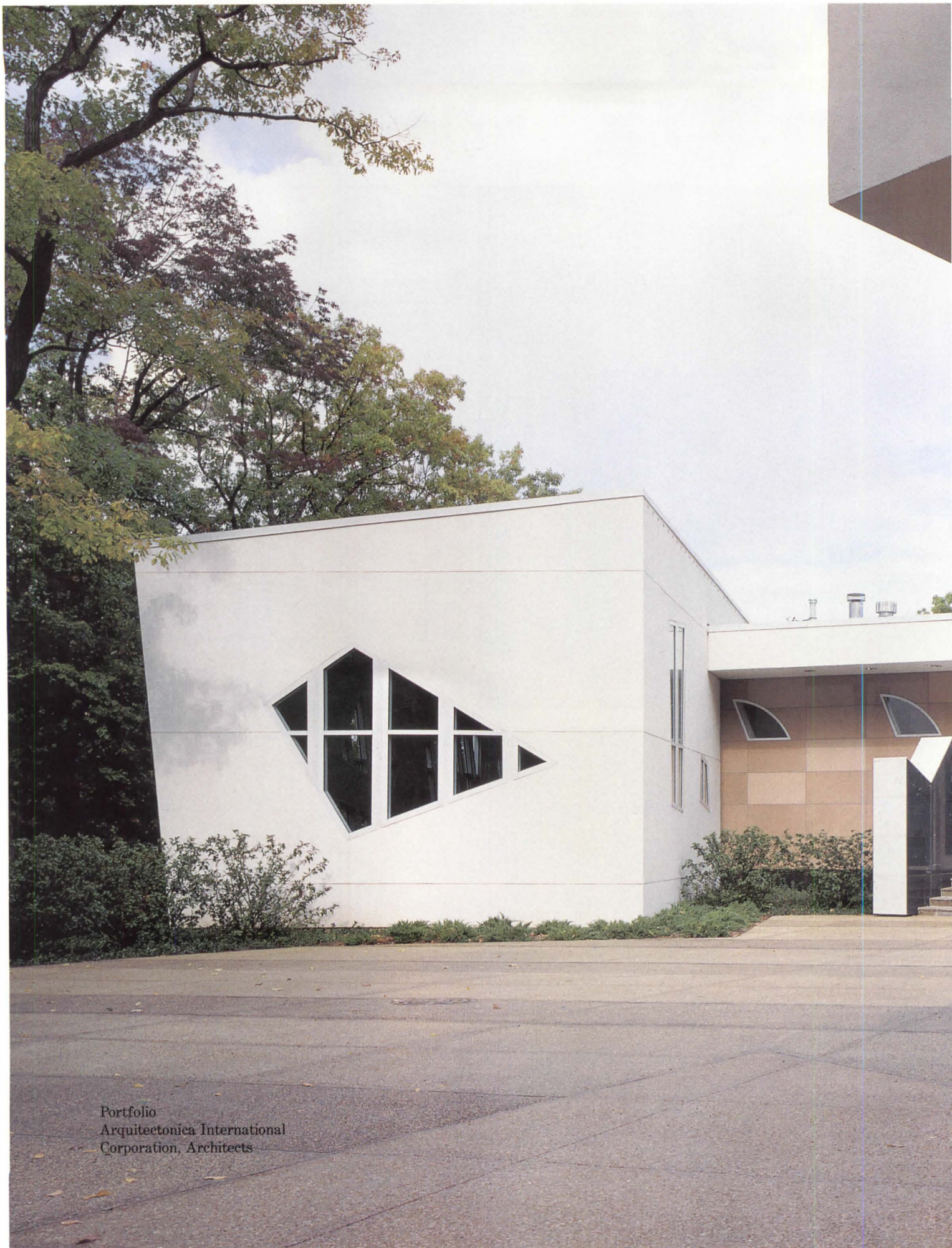
“Compared to our other work, these are absolutely conventional houses,” says Smith, whose unorthodox imagery has not put off buyers. Both Coronado houses were sold before they were finished, and the clients have engaged the pair for another project. Will Smith and Others continue to develop its innovative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

James S. Russell

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

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





Portfolio
Arquitectonica International
Corporation, Architects

Good neighbors

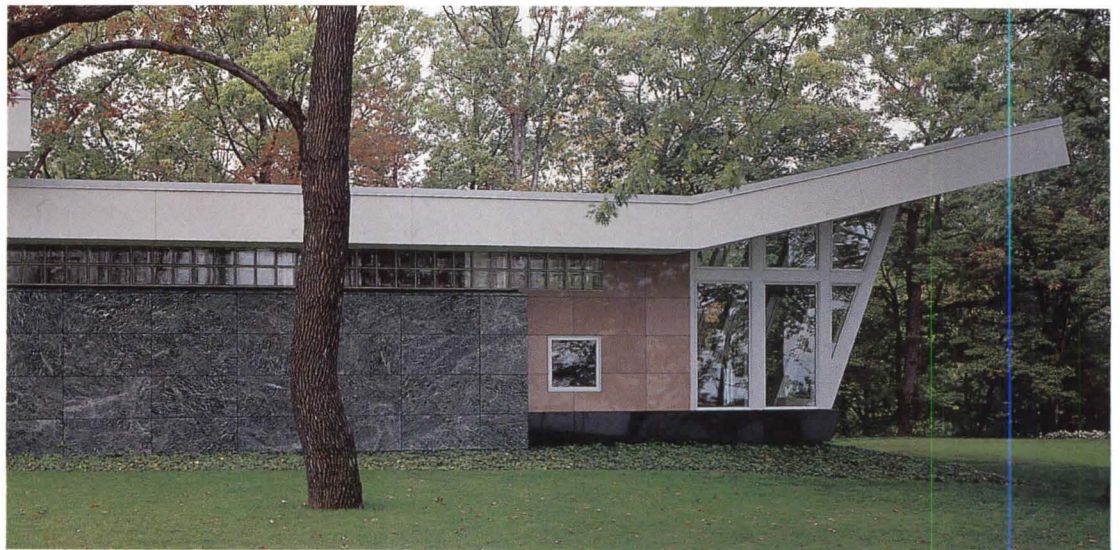
Though keeping up with the Joneses is not necessarily the driving force behind building a house, many new residences are often, shall we say, “inspired” by what neighbors or acquaintances have done. Such is the case for two couples in the Chicago area, both of whom wanted to capture the best of suburban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



Walner House

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

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



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

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





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

Walner House
Glencoe, Illinois

Owners:

Barbara and Harvey Walner

Architect:

Arquitectonica International Corporation

2151 LeJeune Road

Coral Gables, Fla. 33134

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

Engineers:

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

Consultants:

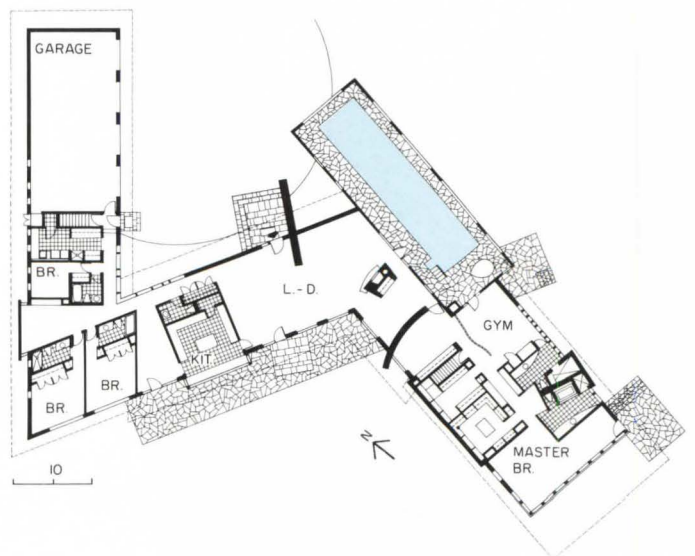
Theodore Brickman Co. (landscape); Chicago Lighting Consultants (lighting)

General contractor:

Pepper Construction Co.

Photographer:

© Timothy Hursley







Private Residence

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

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



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

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





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

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

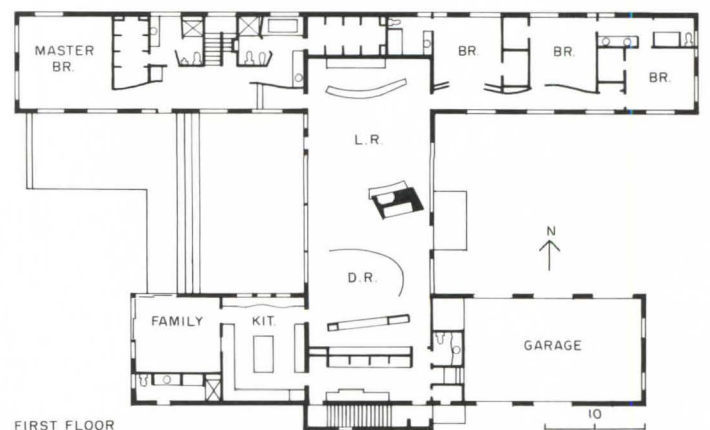
Consultants:
The Office of Peter Walker & Martha Schwartz (landscape); Chicago Lighting Consultants (lighting); Countryside Landscaping (landscaping)

General contractor:
Albert Jacob Homes

Photographer:
© Timothy Hursley

Private Residence
Cook County, Illinois

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



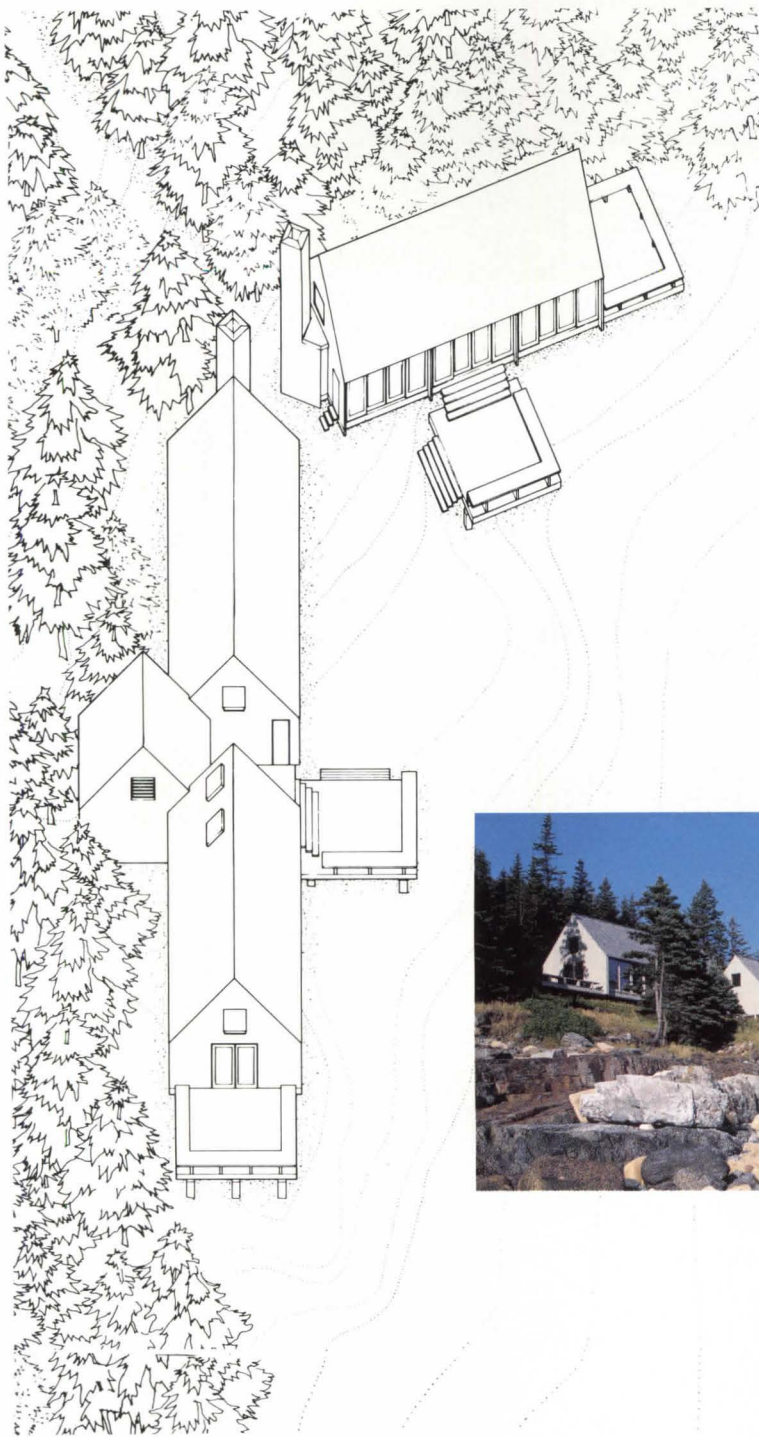




Woodland boundary



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



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

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

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

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



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

storage is built into the walls throughout the house.

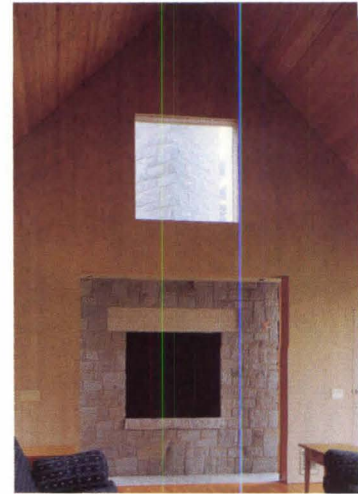
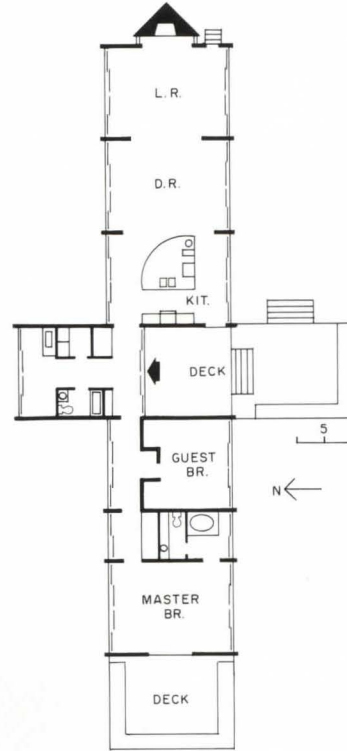
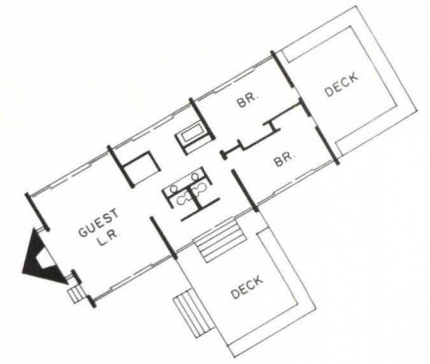
Other factors helped keep things simple, but expensive. The Ward house is located on an island where every item of construction material—every yard of concrete, every nail—had to be imported by boat. Usually cheap construction—slab on grade, for example, requiring the importation of gravel, moisture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

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

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

Mildred F. Schmertz





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

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



Domesticated experiment

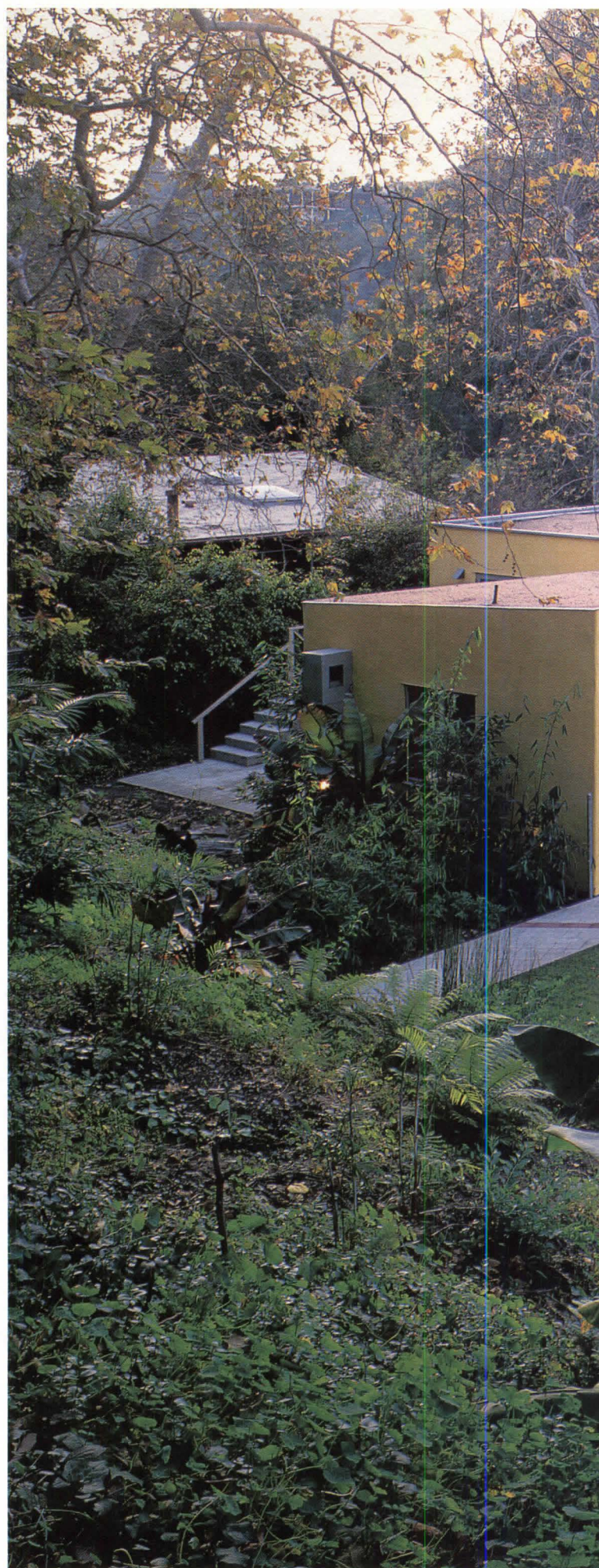
In designing a house for filmmaker John Whitney, San Francisco architect Mark Mack faced an unenviable task. He not only had to satisfy Whitney's demand for a "realistic" domestic environment, but create the space within a compound designed by Los Angeles's premier architect, Frank Gehry. While other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

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

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

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

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



Whitney House
Santa Monica, California
Mark Mack, Architect

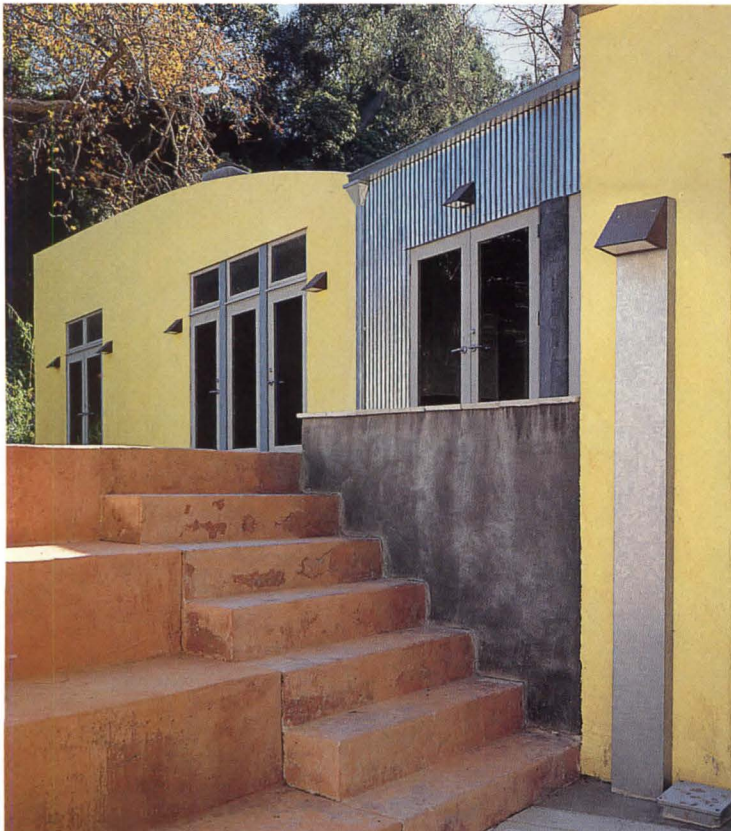




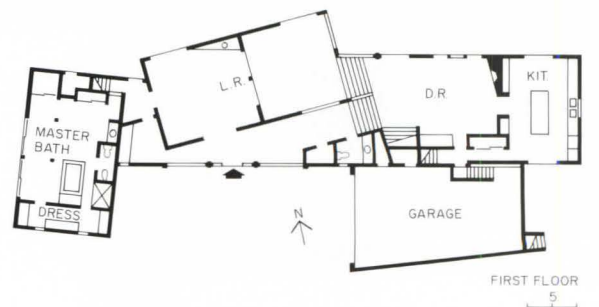
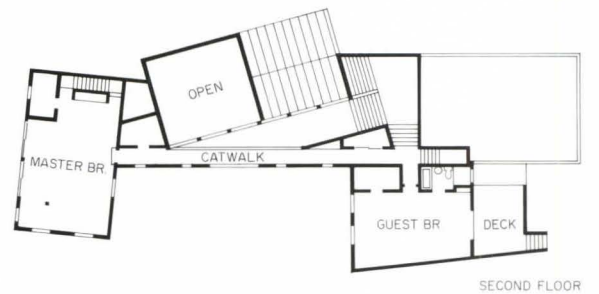
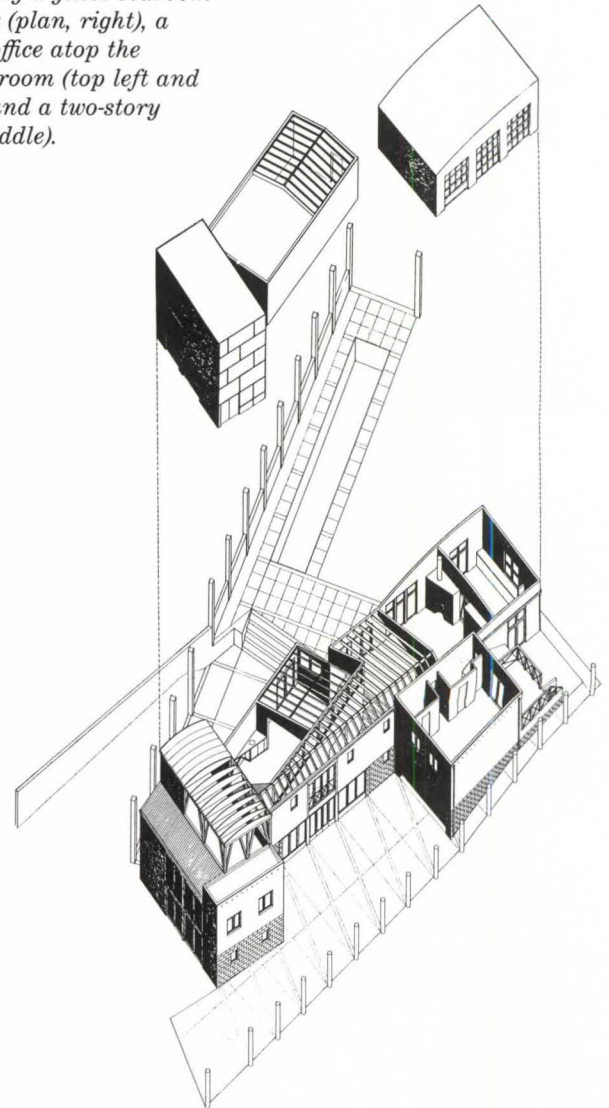
Tom Bonner



Tom Bonner



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







1

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



2

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

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



5



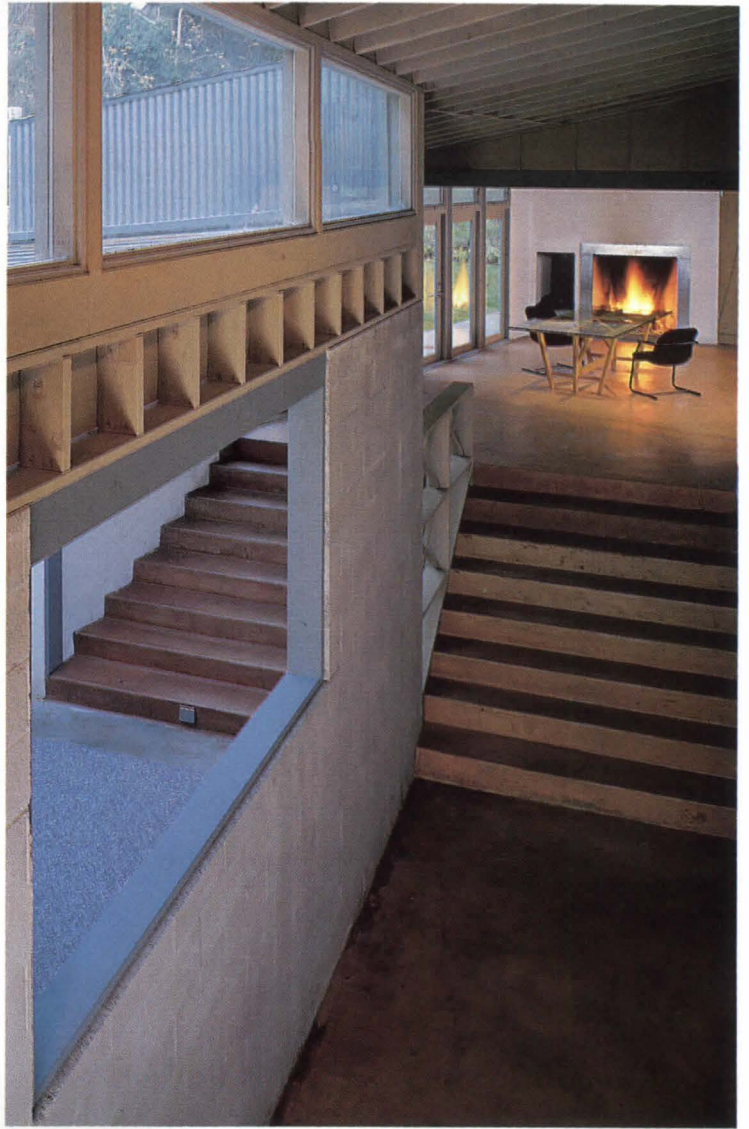
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3

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

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



4

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



7



8





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

House of six gables



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

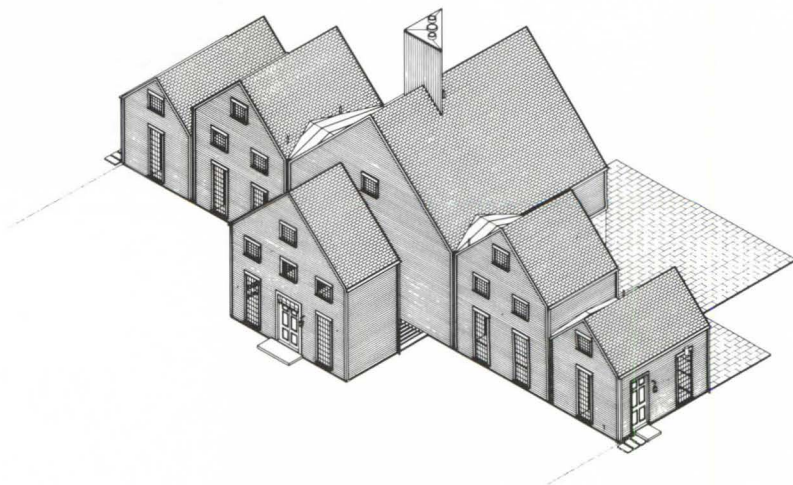
Hugh Jacobsen's houses look reassuringly like houses: comfortably straightforward, if maybe a little severe. Neither impression, though, survives a second glance, as Jacobsen pulls illusion after allusion from an overflowing bag of tricks. Adept at conjuring persuasive motifs from the architecture or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

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

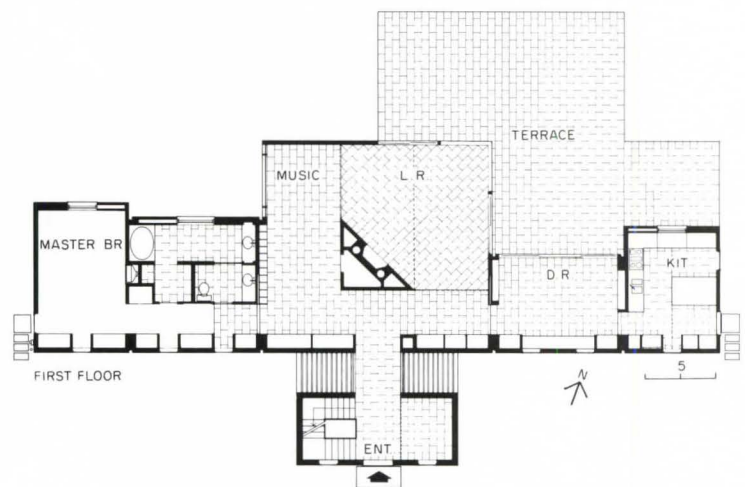
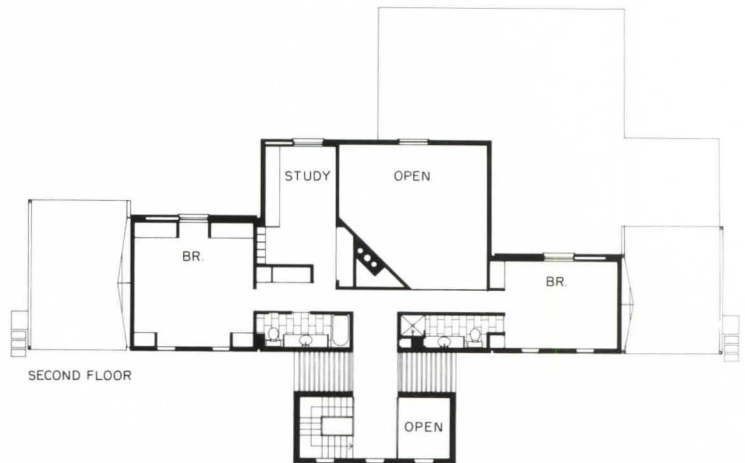
The sport with 18th-century convention carries over to a playful manipulation of scale, abetted, in this case, by nature. Approaching the house via a 500-foot-long drive, the eye scanning the surrounding meadow for cues to scale is tricked by an improbably immense (6-foot trunk diameter) front-yard evergreen that distorts the building's true size. Pleased with the ambiguity, Jacobsen compounds it. The gravel forecourt is bare of scale-betraying planting. Upper windows are unhelpfully square, lower ones tall and skinny, and even the entrance fuzzes its dimensions with double door panels and a transom light. The window frames themselves are appliquéd on walls of clapboard shrunk from the usual 5 1/2-inches deep to only 2 1/2 inches, giving the four-square building fronts an illusory verticality.

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

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







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

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

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

Engineers:
MMP International (structural)

General contractor:
Van Horn & Son, Ltd.

Photographer:
©Robert Lautman



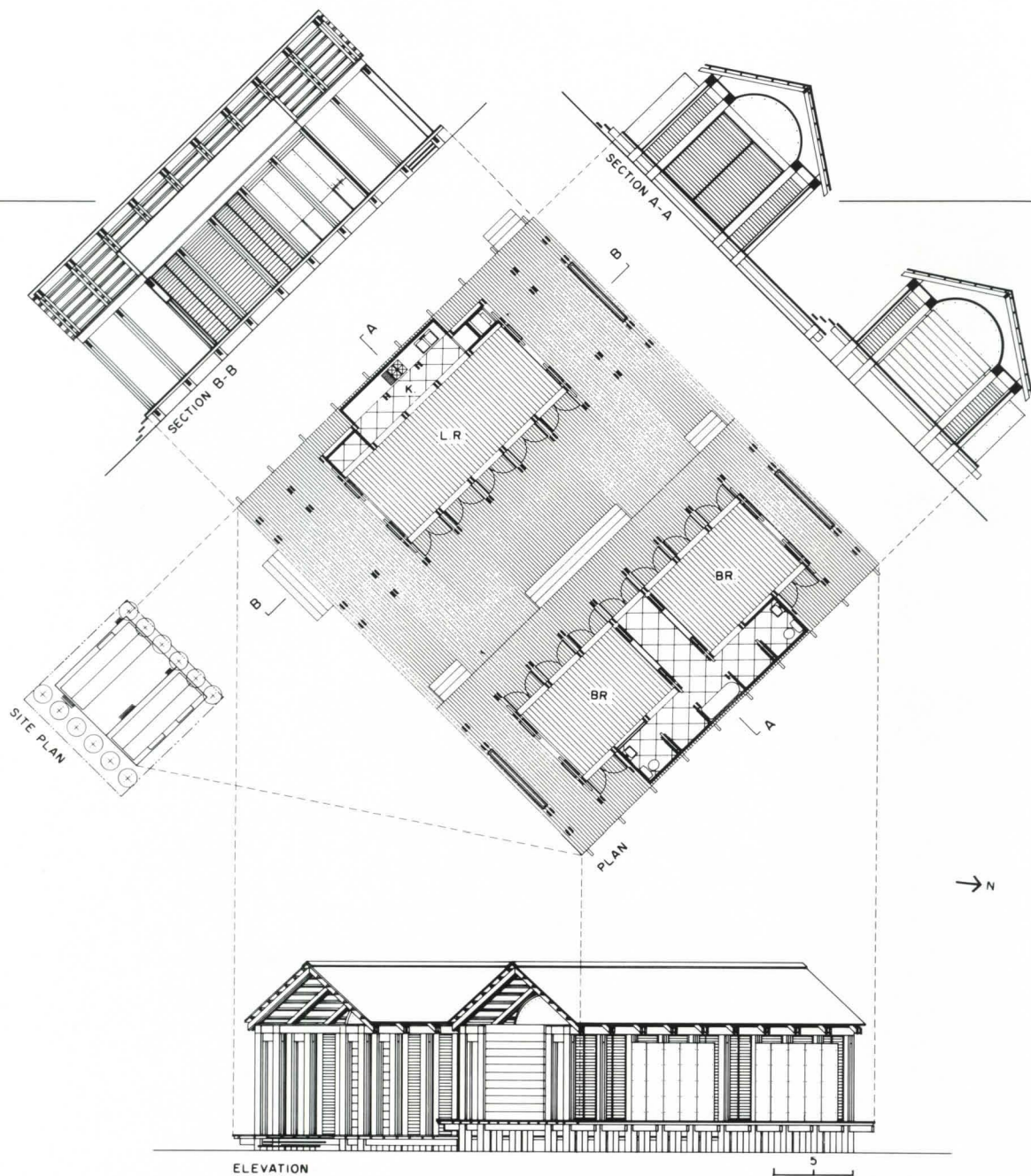
Chatham House
Seaside, Florida
Walter Chatham Architect

Breaking the code



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

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

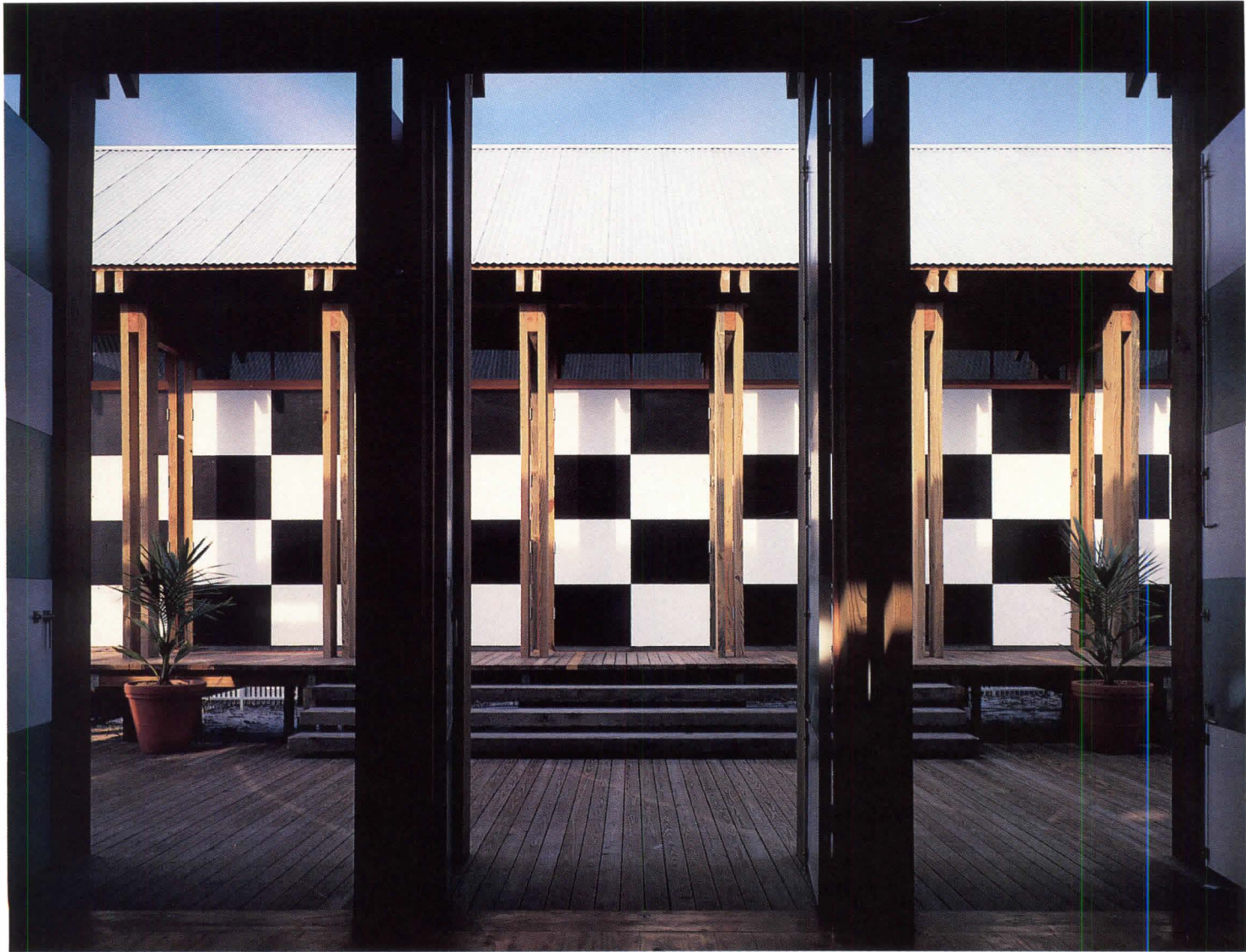


to-the-bones survivors of a Gulf Coast hurricane. Although the massing, siting, and straightforward structural expression of Chatham's house all conform with Seaside's planning mandates, the architect strayed from the town's architectural code in two major areas: material (corrugated-steel kitchen and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



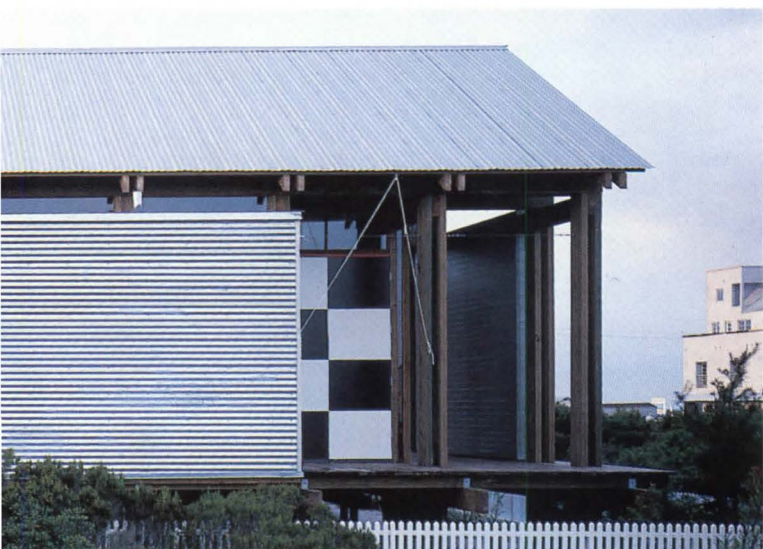
The two 20- by 50-foot pavilions of Walter Chatham's Seaside house are constructed of paired 3-by-10 pressure-treated pine posts and 9-inch beams, bolted together like a steel-framed office building. In place of loadbearing stud walls, Chatham designed infill panels

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



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

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





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

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



*Chatham House
Seaside, Florida*

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

*Gordon Haslett, project
assistant*

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

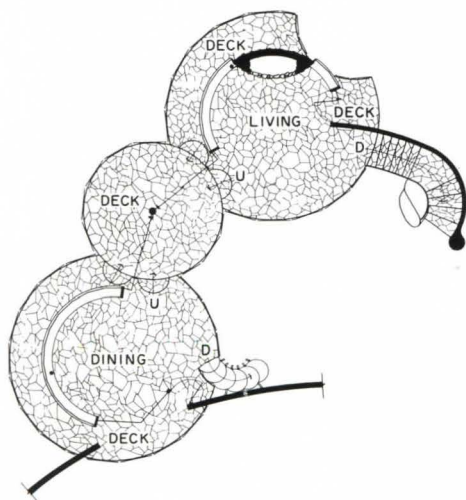
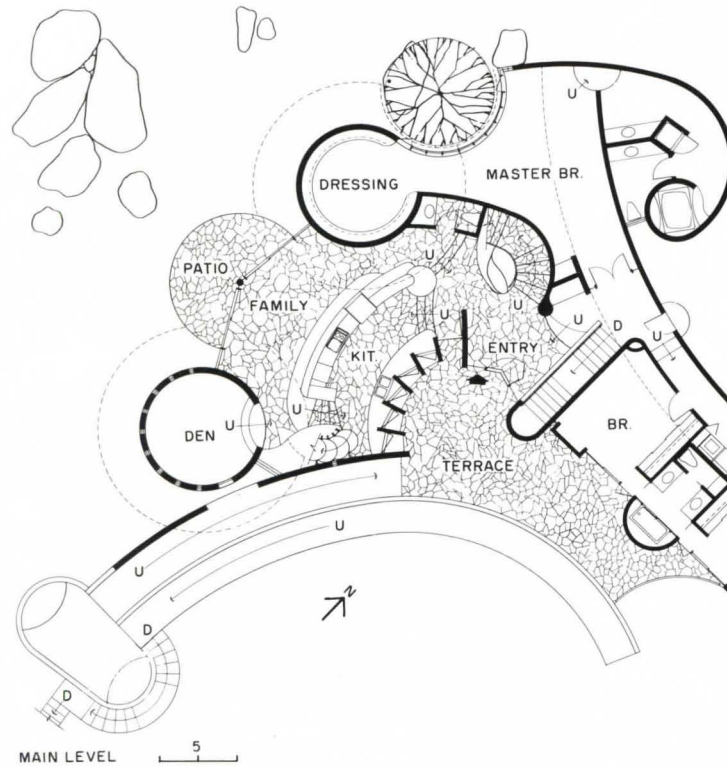


Prince House
Albuquerque, New Mexico
Bart Prince, Architect

Organically grown

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

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

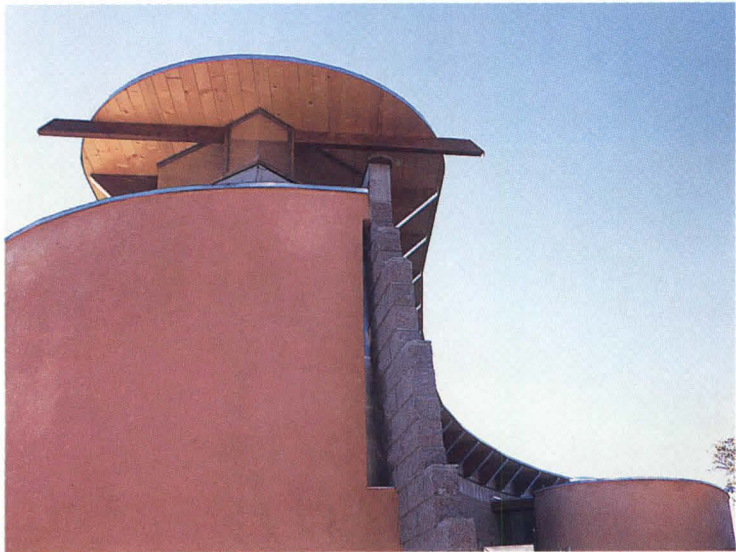


Alan Weintraub





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



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

Alan Weintraub



Alan Weintraub

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

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



New products: Bedside manners

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

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

1. Dreamy details

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

Circle 300 on reader service card

2. Against the wall

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

Modern Living, Los Angeles.

Circle 301 on reader service card

3.,4. Tectonic pair

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

Circle 302 on reader service card

5. Under the net

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

Limn, San Francisco.

Circle 303 on reader service card

6. Backrest to the future

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

Poltrona Frau, New York City.

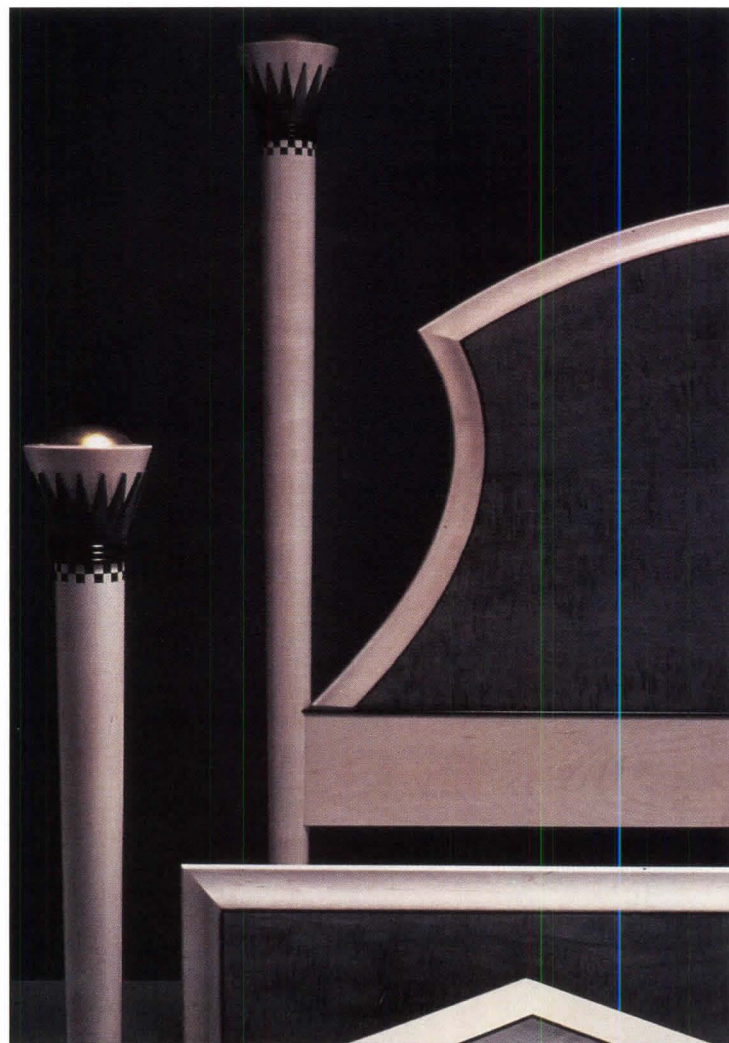
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7. Rock-a-bye baby

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

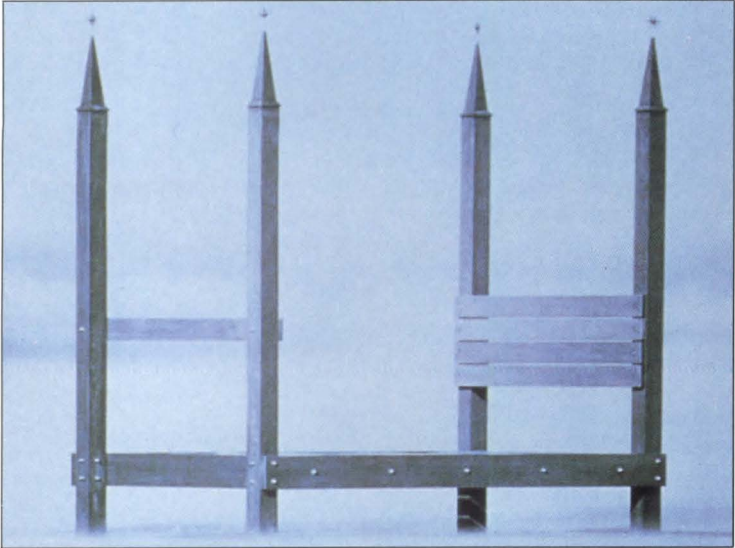
Interim Office of Architecture, San Francisco.

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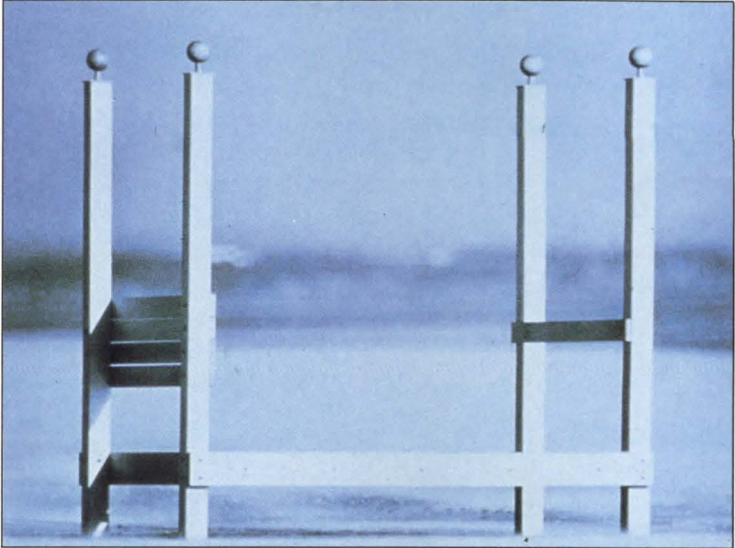


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New products: kitchen and bath

1. European pedestal

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

Circle 306 on reader service card

2. Single-lever faucet

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

Circle 307 on reader service card

3. Contoured kitchen

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

Circle 308 on reader service card

4. Color-coordinated fixtures

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

Circle 309 on reader service card

5. Victorian comfort

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

Circle 310 on reader service card



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4



5

For more information, circle item numbers on Reader Service Card



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

Circle 311 on reader service card



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

Circle 312 on reader service card



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

Circle 313 on reader service card



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

Circle 314 on reader service card



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

Circle 315 on reader service card
More products on page 119

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

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

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

The Norwegians call it "split."

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

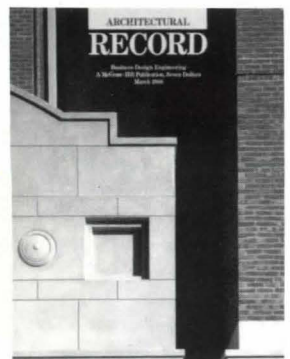


After you get the slate out of the ground, you have to break it to find the grain, and then someone like J.J. Beayon, with me in the picture, starts to split it, by hand, dividing by two over and over again. The machine hasn't been invented

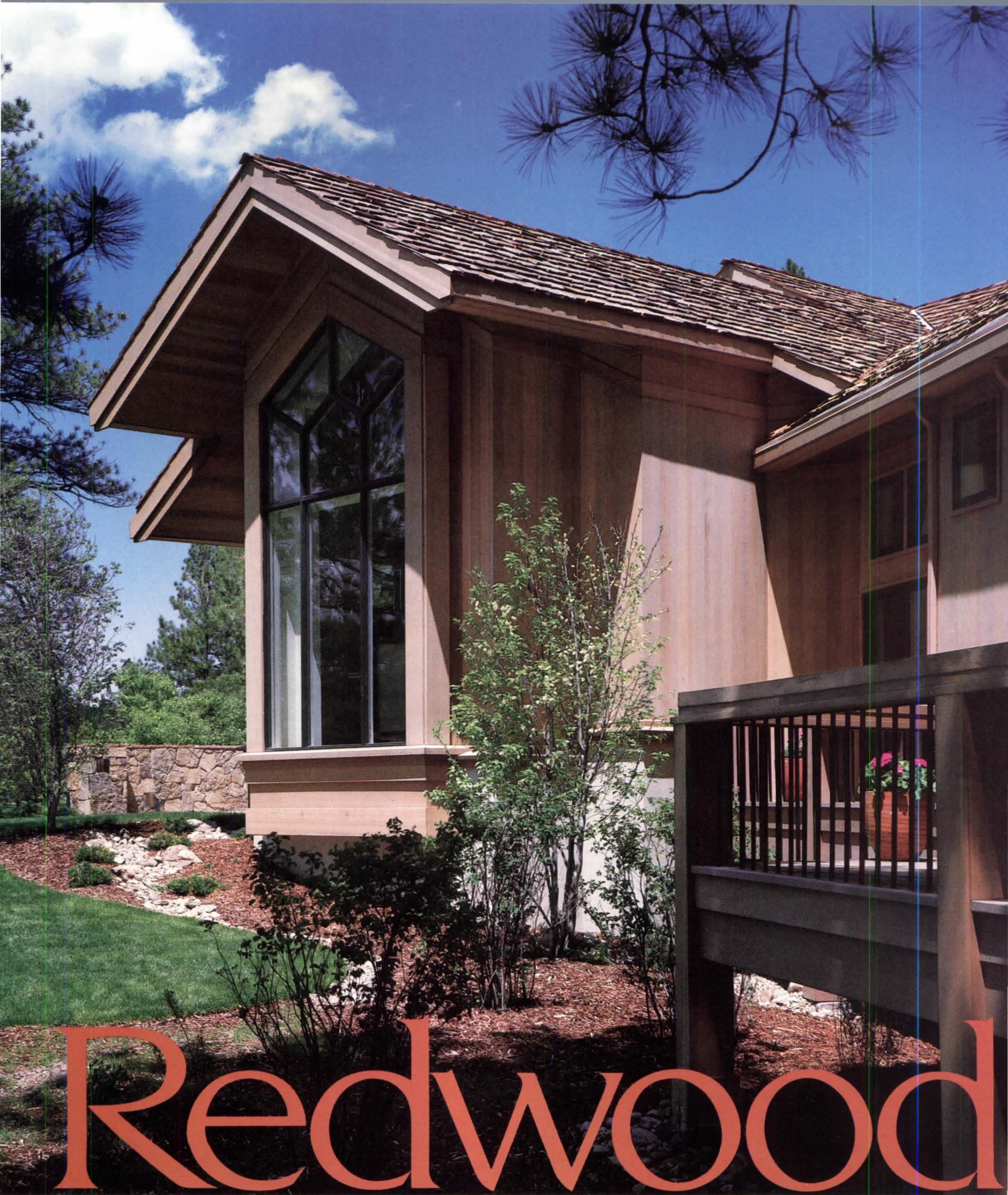
that can do it as well as the expert human hand and eye. We still have 85% waste before we get precisely cut and trimmed 3/16- to 1/4-inch hand-split slate shingles or 1-inch "Heavies." We import a little slate, too, Green Mountain Mist from Norway. I've been to their quarries 1,000 miles north of the Arctic Circle. We quarry and split in similar ways.

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

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




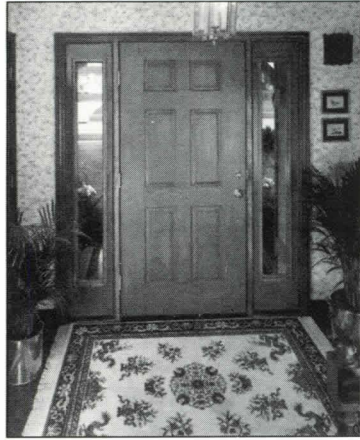
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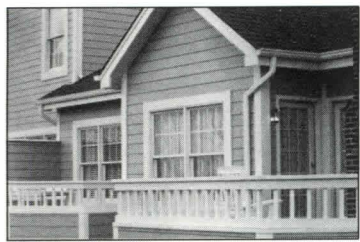
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Fiberglass door

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

Circle 316 on reader service card



Hardboard siding

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

Circle 317 on reader service card



Built-in oven

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

Circle 318 on reader service card

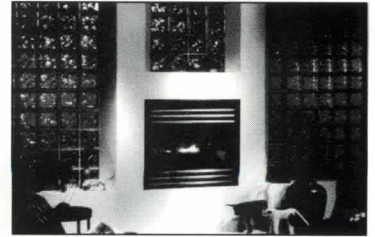


Wood-framed doors

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

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

Circle 319 on reader service card



Direct-vent fireplace

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

Circle 320 on reader service card
Continued on page 122

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

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

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

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

Undisturbed nature.

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

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

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

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

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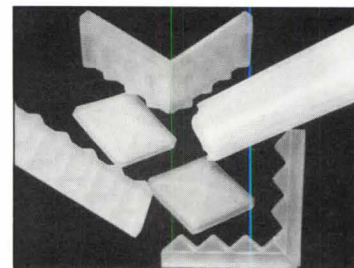
Continued from page 119



Wood-framed conservatory

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

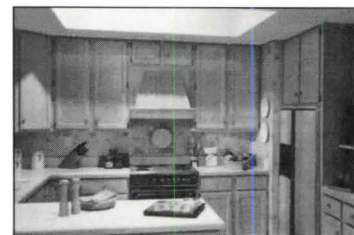
Circle 321 on reader service card



Molded-glass accents

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

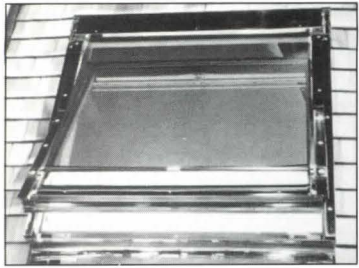
Circle 322 on reader service card



Kitchen cabinets

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

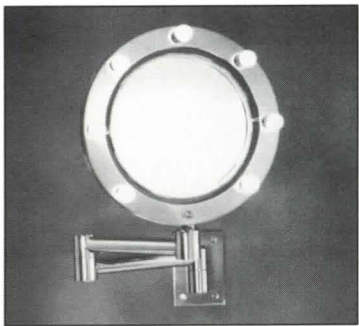
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Copper-clad skylights

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

Circle 324 on reader service card



Bath accessory

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

Circle 325 on reader service card



Kitchen faucet

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

Circle 326 on reader service card

Continued on page 124

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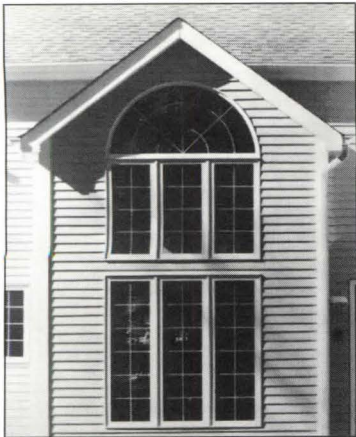


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Circle 40 on inquiry card

Continued from page 123



Insulating glazing

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

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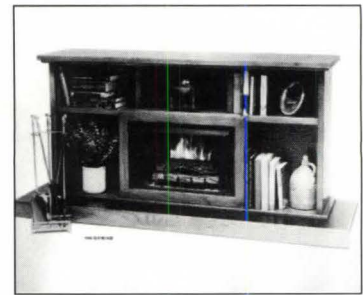


French-style doors

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

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

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Smokeless fireplace

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

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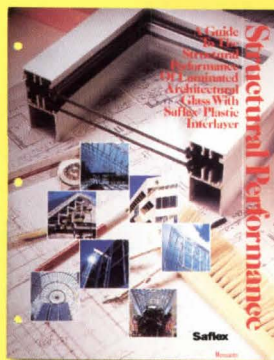
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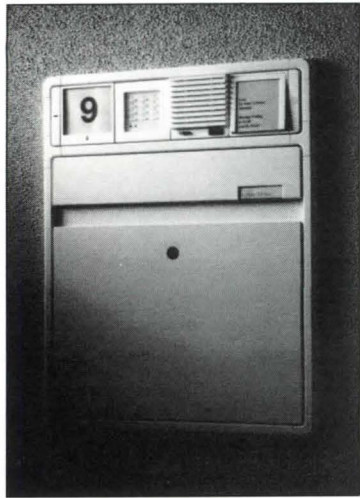
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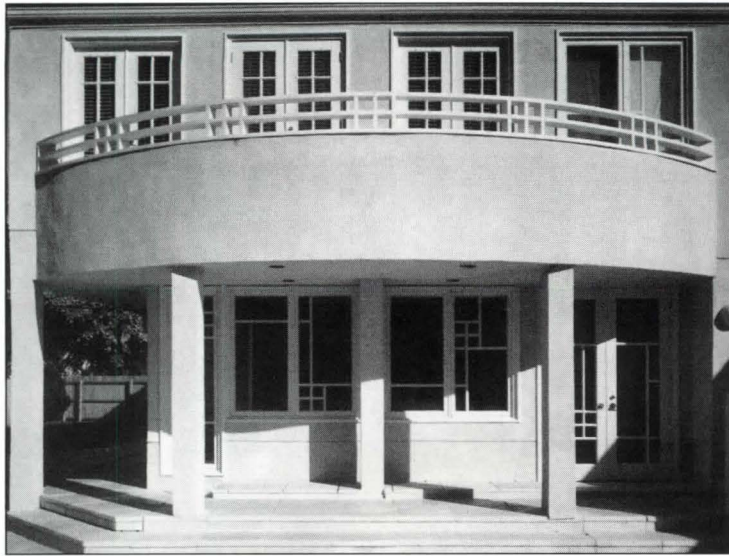




Residential mailbox

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

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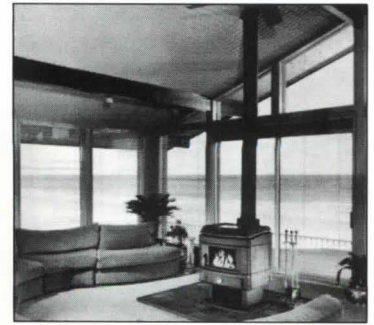


Custom-light doors

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

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

Circle 331 on reader service card



Wood-burning stove

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

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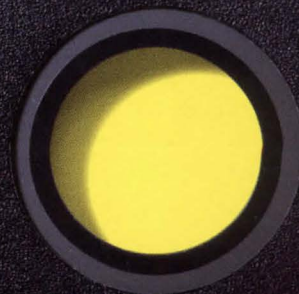
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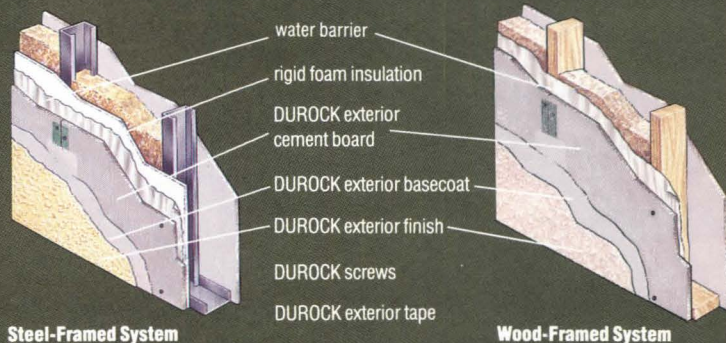
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Manufacturer sources

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Pages 42-49

Hudson River House
Theodore M. Ceraldi & Associates, Architects

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

Roofing: Lead-coated copper.

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

Pages 48-49—Hypalon roofing:

American Hydrotech, Inc.

Decorative hardware: custom by architects, fabricated by

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

Locksets: Yale Security Products.

Hinges: Stanley. Downlights:

Lightolier, Inc. Uplights: Norbert

Belfer. Switchplates: LiteTouch,

Inc. Stained glass: Renaissance

Glass.

Pages 50-55

Berggruen House

Fernau and Hartman Architects

Pages 50-53—Corrugated metal

siding: Curocco. Metal-framed

windows: Blomberg. Wood-framed

windows: Marvin Windows. Paints:

Fuller-O'Brien. Exterior lighting:

Shaper Lighting.

Pages 54-55—Custom woodwork:

Heritage Woodworks. Locksets

and cabinet hardware: Baldwin

Hardware Mfg. Co. Hinges:

McKinney. Recessed and spot

fixtures: Halo.

Pages 56-59

Locke House

Rob Wellington Quigley, Architect

Pages 56-57—Stucco: Thoro

System Products (Thoroseal).

Galvalume roof: Bethlehem Steel

Co. Wood-frame windows:

Continued on page 128

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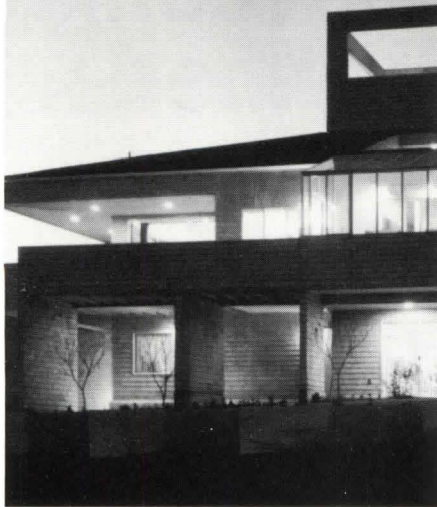
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Continued from page 127

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

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

Pages 60-65

Wright Guest House
James Cutler, Architects

Pages 60-63—Roofing: Red-cedar shingles. Stain on cedar clapboard: Samuel Cabot, Inc. Glazing: Southwall Technologies, Inc. (HeatMirror). Fiberglass skylight: Cemcel.

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

Pages 66-67

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

Pages 68-71

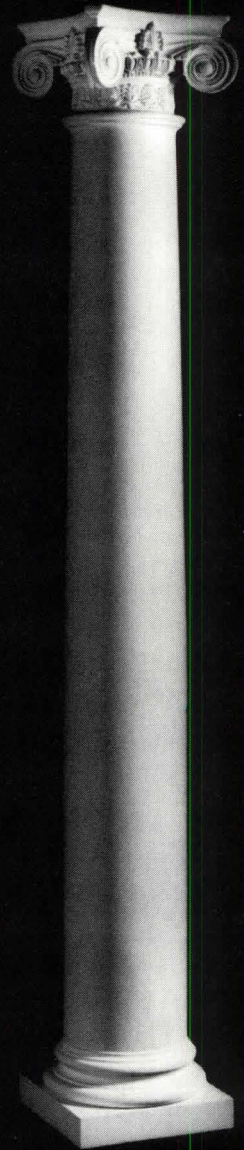
Leightner Houses
Smith & Others, Architects
Storefront glazing: Torrance Steel Window Co., Inc. Wood-framed windows: Pozzi Windows. Locksets: Schlage Lock Co. Paints and stains: Pratt & Lambert, Inc.; Frazee.

Pages 72-77

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

Continued on page 130

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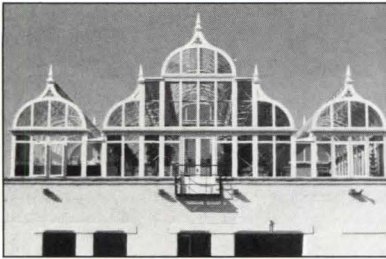
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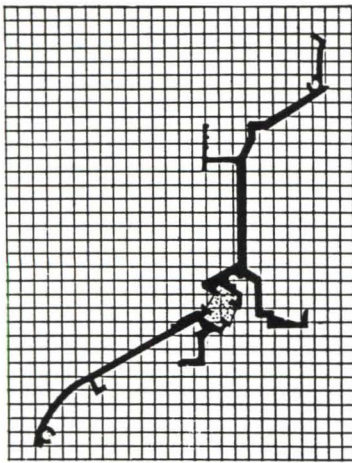
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Continued from page 128



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Pages 78-81

Private residence

Arquitectonica International Corporation, Architects

Pages 78-79—Brick: Glen-Gery Corp. Glazed block: Burns & Russell Co. (Spectra-Glaze).

Aluminum-clad wood windows:

Pella. Fixed-unit skylights: Skyline Skylights. Operable skylights:

Velux-America, Inc.

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

Pages 82-87

Ward House

Peter Forbes and Associates, Architects

Pages 82-85—Sliding wood-framed windows and doors: Duratherm Window Corp. Stains: Samuel Cabot, Inc. Douglas fir decking:

Potlatch Corp.

Pages 86-87—Dining chair:

Stendig (Prague). Tables: custom by architect. Recessed downlights:

Lightolier, Inc. Pendant: Artemide.

Pages 88-95

Whitney House

Mark Mack, Architect

Pages 88-91—Stucco: La Habra Stucco. Concrete pavers: Angeles Block. Wood-framed windows:

Pella. Entrance doors: California Classics. Hinges: Schlage Lock Co.

Sconces: Shaper Lighting Co. Pool lighting: Hubbell.

Pages 92-95—Birdseye veneer plywood: Generm Veneer. Stain:

Samuel Cabot, Inc. Concrete colorant: Conrad Sovig, Co.

Downlighting: Halo. Fluorescents: Alinea.

Pages 100-105

Chatham House

Walter Chatham, Architect

Windows and folding doors:

custom by Warnerworks. Paints:

Benjamin Moore & Co. Glass-

mosaic tile: Forms + Surfaces,

Inc. Kitchen range: Miele.

Pages 106-113

Prince House

Bart Prince, Architect

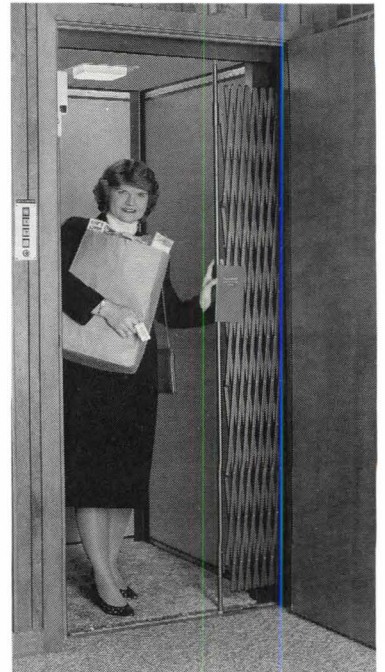
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glazing: CYRO Industries. Carpet:

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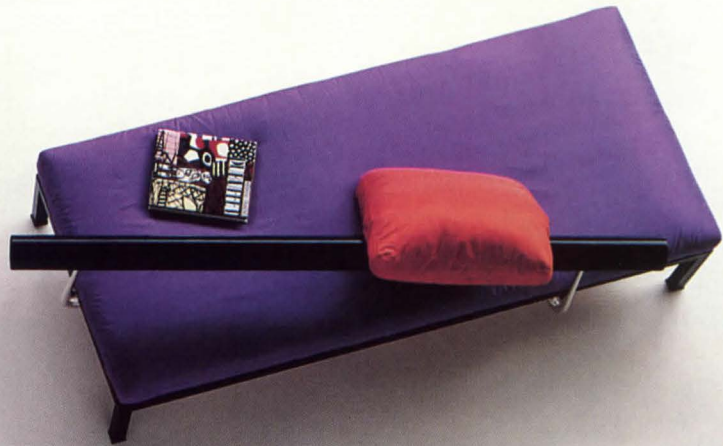
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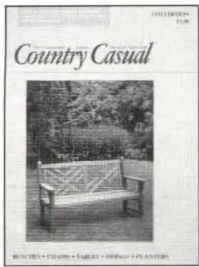
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Architectural Record Houses 1989 131

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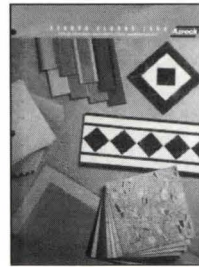
Product literature

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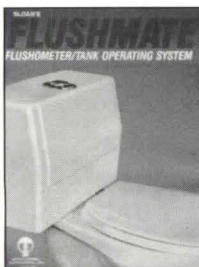
Teak site furniture

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



Resilient flooring

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



Water-saving toilets

A color folder explains how the 6-quart flushometer/tank system works, and illustrates toilets from various makers that incorporate the water-saving flush mechanism. Water Control International, Inc., Troy, Mich.
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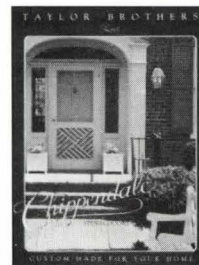
Siding accessories

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



Home-security glazing

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



Mahogany storm/screen doors

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

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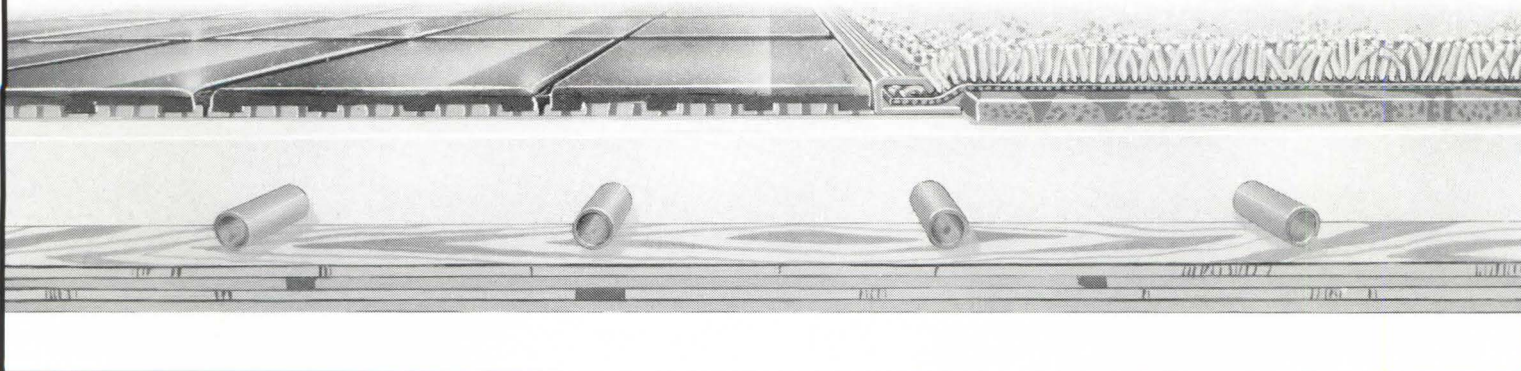
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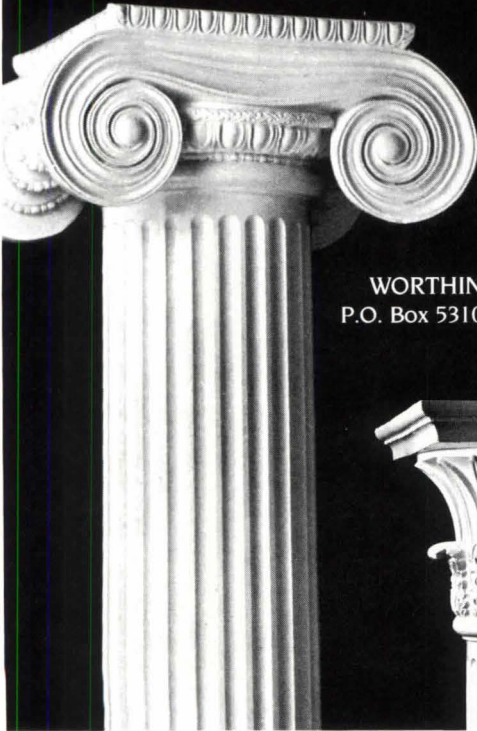
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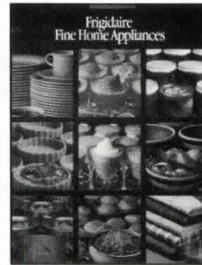
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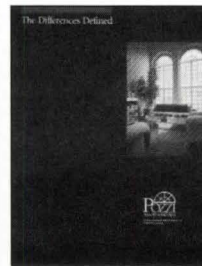
Product literature *continued*



Kitchen equipment

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

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Windows and doors

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

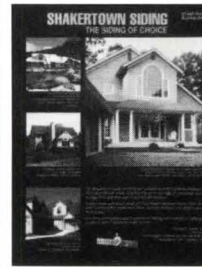
Circle 407 on reader service card



Fire-resistant roofing

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

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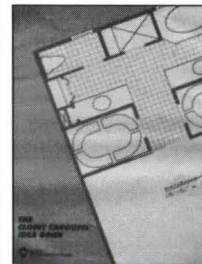


Cedar siding

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

Shakertown Corp., Winlock, Wash.

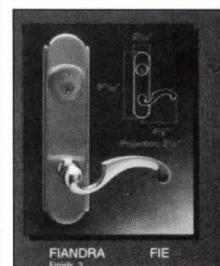
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Automated home storage

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

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Door hardware

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

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Continued on page 136



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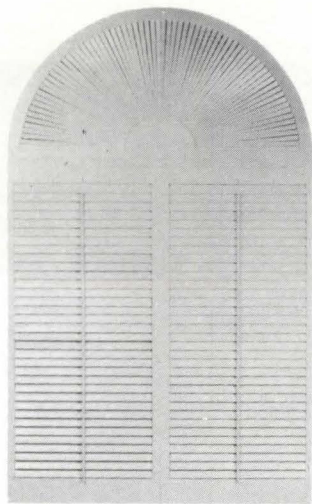
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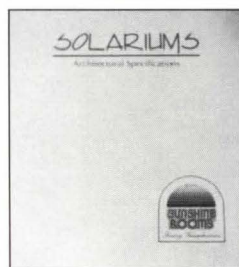
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Product literature *continued*



Sunroom design

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

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Paint specification

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

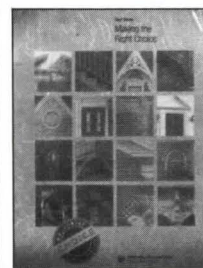
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Wardrobe storage units

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

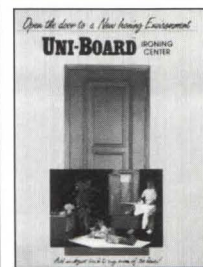
Circle 414 on reader service card



Siding and trim

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

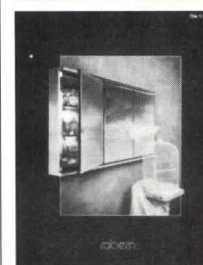
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Laundry equipment

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

Circle 416 on reader service card



Bath cabinets

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

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Continued on page 138

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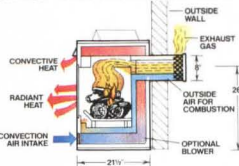
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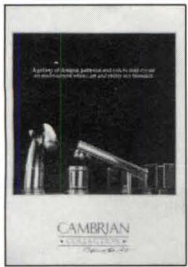
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Porcelain tile
Residential installations of large-scale porcelain tiles are pictured in a six-page applications brochure. Crossville Ceramics, Crossville, Tenn.
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Residential entrances
A full-line catalog covers lighted, nonlighted, leaded-glass, and woodgrain-finished insulated steel doors, frames, patio doors, and bifold doors for interior use. Benchmark Doors, Fredericksburg, Va.
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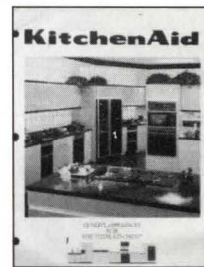
Faucets and basins
A 24-page color booklet presents the Cambrian Collection of decorative faucets. Kitchen, bar, and lavatory sinks in precious metals, exotic woods, and cast iron are included. U. S. Brass, Plano, Tex.
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Ceiling fans
A brochure introduces the Meridien fan, a transitional style that allows a full range of speed control and automatically slows the fan during nighttime hours. Casablanca Fan Co., City of Industry, Calif.
Circle 422 on reader service card



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



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

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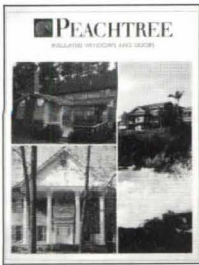
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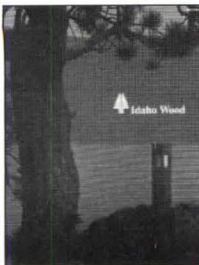
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Residential windows and doors
A 32-page catalog highlights a full line of wood and aluminum windows and patio doors, as well as insulated entry systems. Close-up photos focus on product details. Peachtree Doors, Inc., Norcross, Ga.
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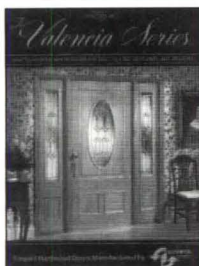
Whirlpool baths
Luxuriously sized home spas are pictured in room settings in a 28-page Jacuzzi catalog. Capacity, dimensional, and product-feature information is included. Jacuzzi Whirlpool Bath, Walnut Creek, Calif.
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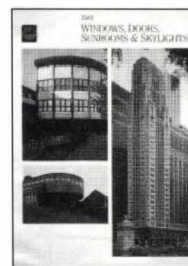
Cedar lighting fixtures
Outdoor post, landscape, and wall-mounted lights, cedar-framed interior light troffers, and home accessories such as mailboxes and towel bars are presented in a 16-page catalog. Idaho Wood, Sandpoint, Idaho.
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Solid-surfacing material
Written for the architect and designer, a technical brochure highlights all 13 Class I fire-rated Avonite colors, and describes the improved durability of the resin-based material. Avonite, Sylmar, Calif.
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Stilet-and-rail doors
Mahogany and red oak hardwood panel doors, bifold doors, and leaded-glass entry systems are described in a 12-page booklet on Spanish-made Valencia millwork. Bennett Industries, Fort Lee, N. J.
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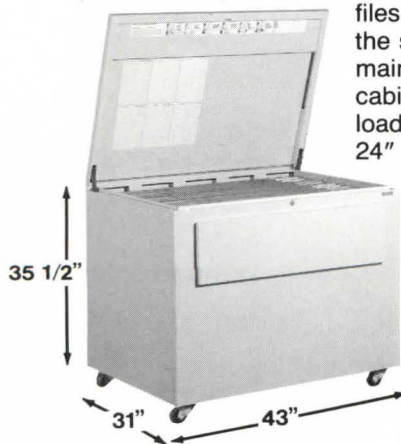
Wood-framed windows
A 90-page architectural catalog profiles commercial, institutional, and residential windows and doors. On-site photos, product close-ups, and detail drawings illustrate each Pella model. Rolscreen Co., Pella, Iowa.
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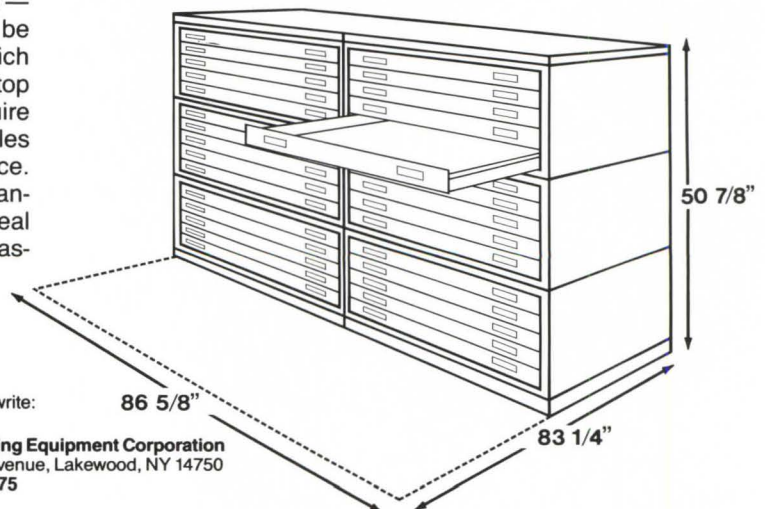


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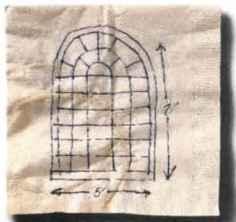
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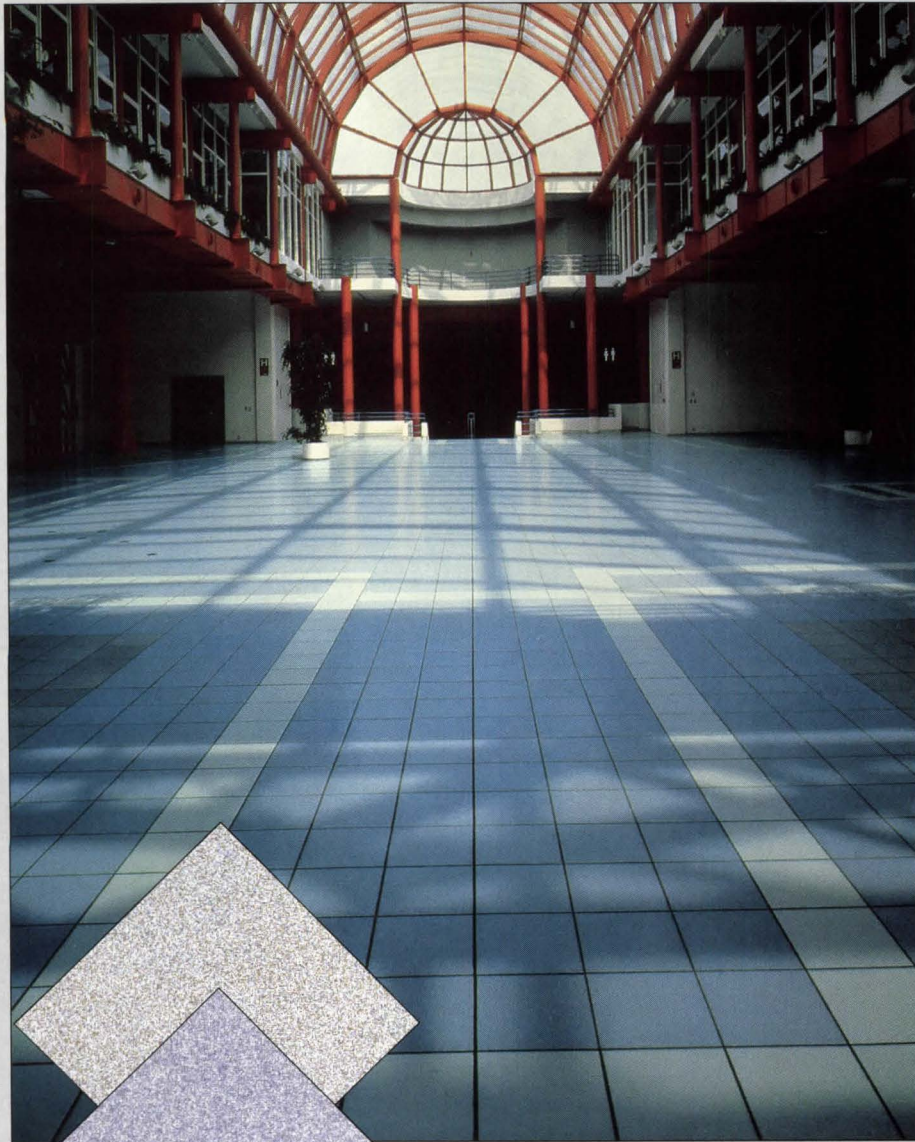
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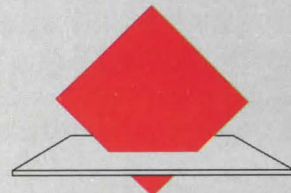
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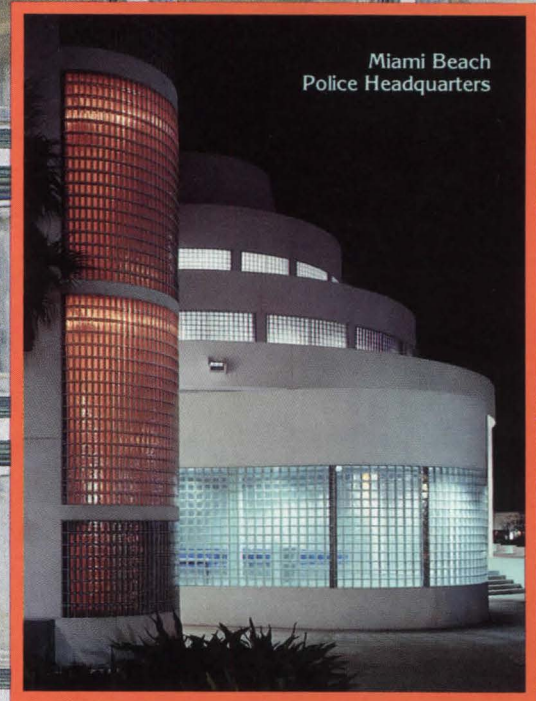
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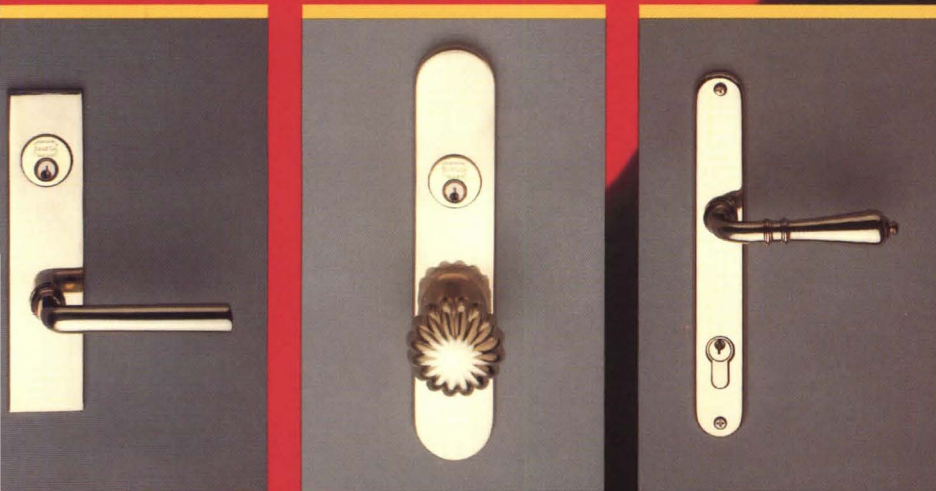
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