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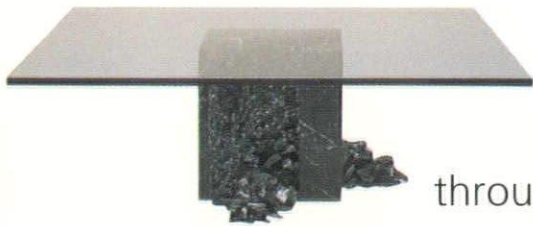
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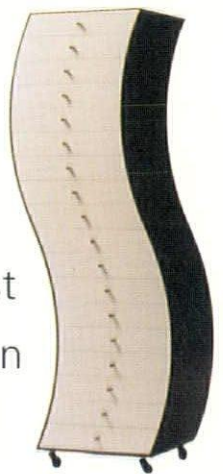
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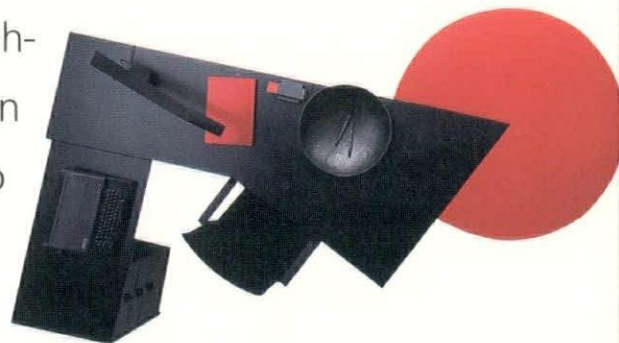
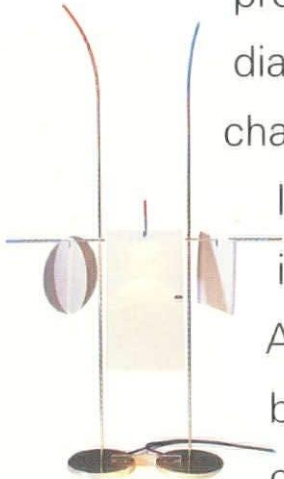


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Publication and Advertising:

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Advertising Sales:

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Business Management/Administration:

Francie K. Portrey, Executive Publisher

Yearly Subscription Rate:

\$25.00; Single Rate \$6.00

Foreign/Canadian Subscriptions

\$40.00 USA; Single Rate \$9.00 USA

Subscription Change of Address:

Consult editorial office below

Distribution USA, Europe, Asia and Canada:

Metropolitan Press Publications, Ltd.

Advertising and Editorial Office:

Metropolitan Press Publications, Ltd.

Box 3680 Merchandise Mart Plaza

Chicago, IL 60654 USA

Tel: 312/829-9650 Fax: 312/829-9606

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ISSN: 0893-8940

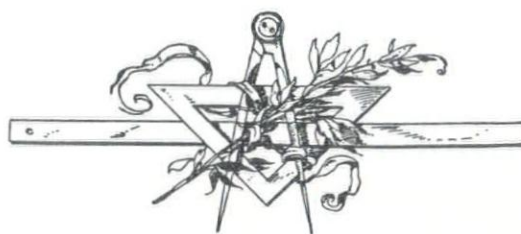
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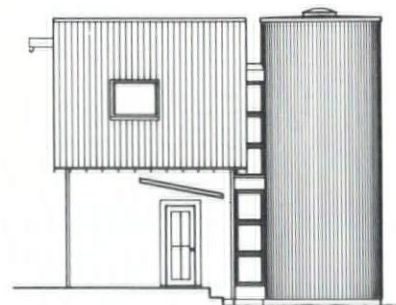
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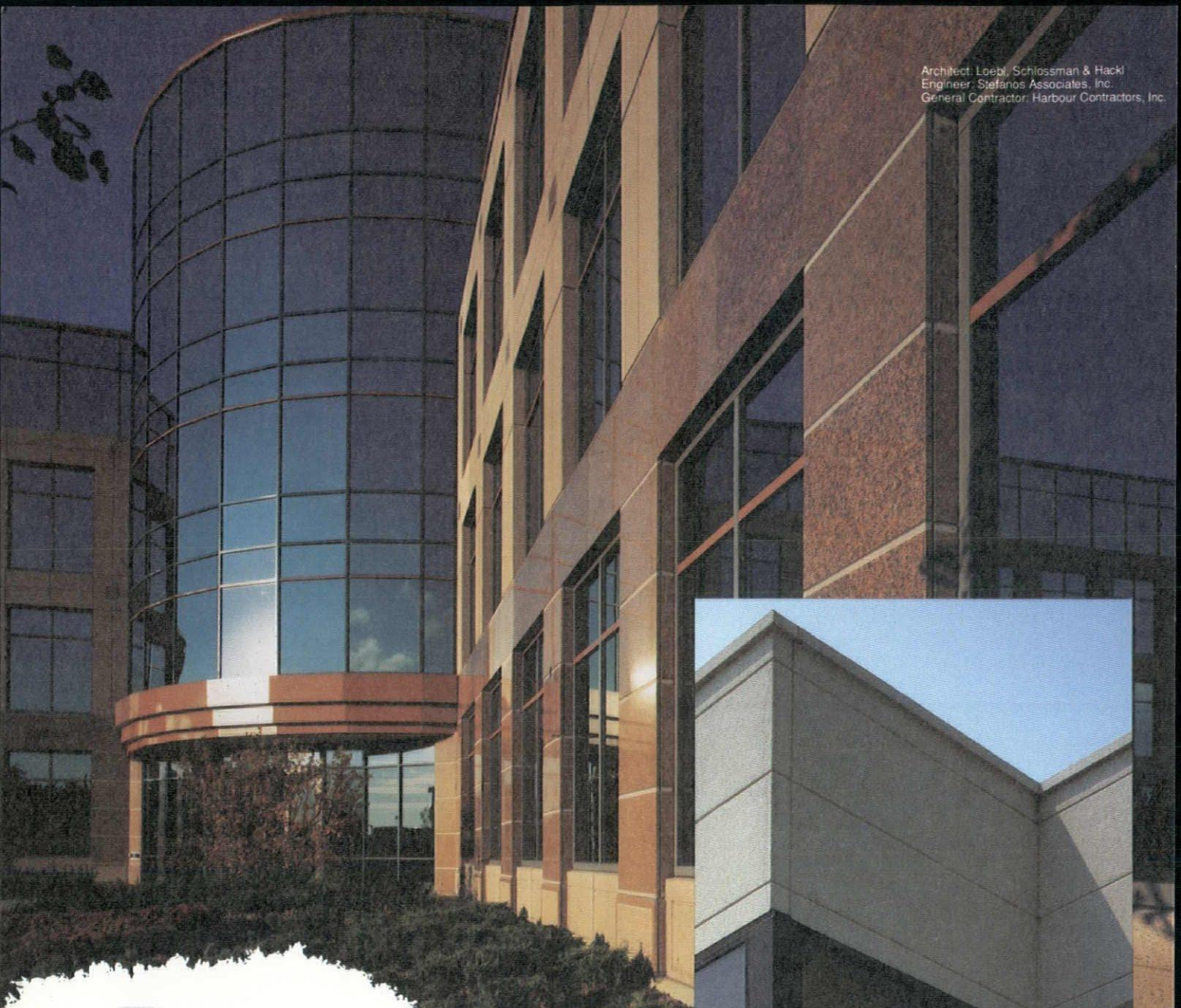
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METROPOLITAN REVIEW

ARCHITECTURE, ART, DESIGN, URBAN PLANNING, INTERIORS, CULTURE,
THEORY, HISTORY, THE CITY & THE HOUSE



From Poussin to Matisse: An Exhibition at The Art Institute of Chicago

Fifty-one French paintings from The Hermitage Museum in Leningrad and the Pushkin State Museum of Fine Arts in Moscow are presented at The Art Institute of Chicago from September 8 through November 25. Organized jointly between The Art Institute and the Metropolitan Museum of Art, this exhibition is the second exchange with the USSR and ranges from the works of Nicolas Poussin (1594-1665) through Henri Matisse (1869-1954).

Organized by Douglas Druick, Searle Curator of European Painting, and Martha Wolff, curator of European Painting before 1750, the exhibition presents the most important and comprehensive loan of French painting to the United States from the Sovi-

et Union's two preeminent public collections. The selection of works by Poussin and Matisse alone are among the most important ever presented to the American public. This exhibition and the history of Russian taste for French painting that it illustrates is particularly timely as the Soviet Union is once again experiencing a major opening to the political and artistic culture of the west.

Poussin is represented by four canvases, including *Victory of Joshua over the Amorites* and *Victory of Joshua over the Amalekites* (both circa 1625-1626). Acquired by Catherine the Great and part of the Hermitage collection from 1770 to 1927, when the latter picture was transferred to the Pushkin, the two pendants are united for this exhibition. Also on view is a late masterpiece of Poussin, *The Holy Family with Saints Elizabeth and John the Baptist* (1655).

Claude Lorrain, who like

Poussin was a French resident in Rome, is represented by great paintings of his maturity—*Landscape with Rape of Europa* (1655) and *Landscape with Battle on a Bridge* (1655)—a pair of paintings acquired as pendants by Prince Nikolai Yusupov in 1789.

From the 18th century, there are a selection of exquisite cabinet paintings by Antoine Watteau, Francois Boucher, Jean Baptiste Greuze, and Jean Honore Fragonard. The decorative paintings of Claude Joseph Vernet and Hubert Robert were collected extensively by many Russian families, and a representative group are shown in the exhibition. Notable neoclassical works by Jacques Louis David, Elizabeth Louis Vigee Le Brun, Francois Gerard, Louis Leopold Boilly, and Jean Auguste Dominique Ingres reflect Russian taste at the turn of the century.

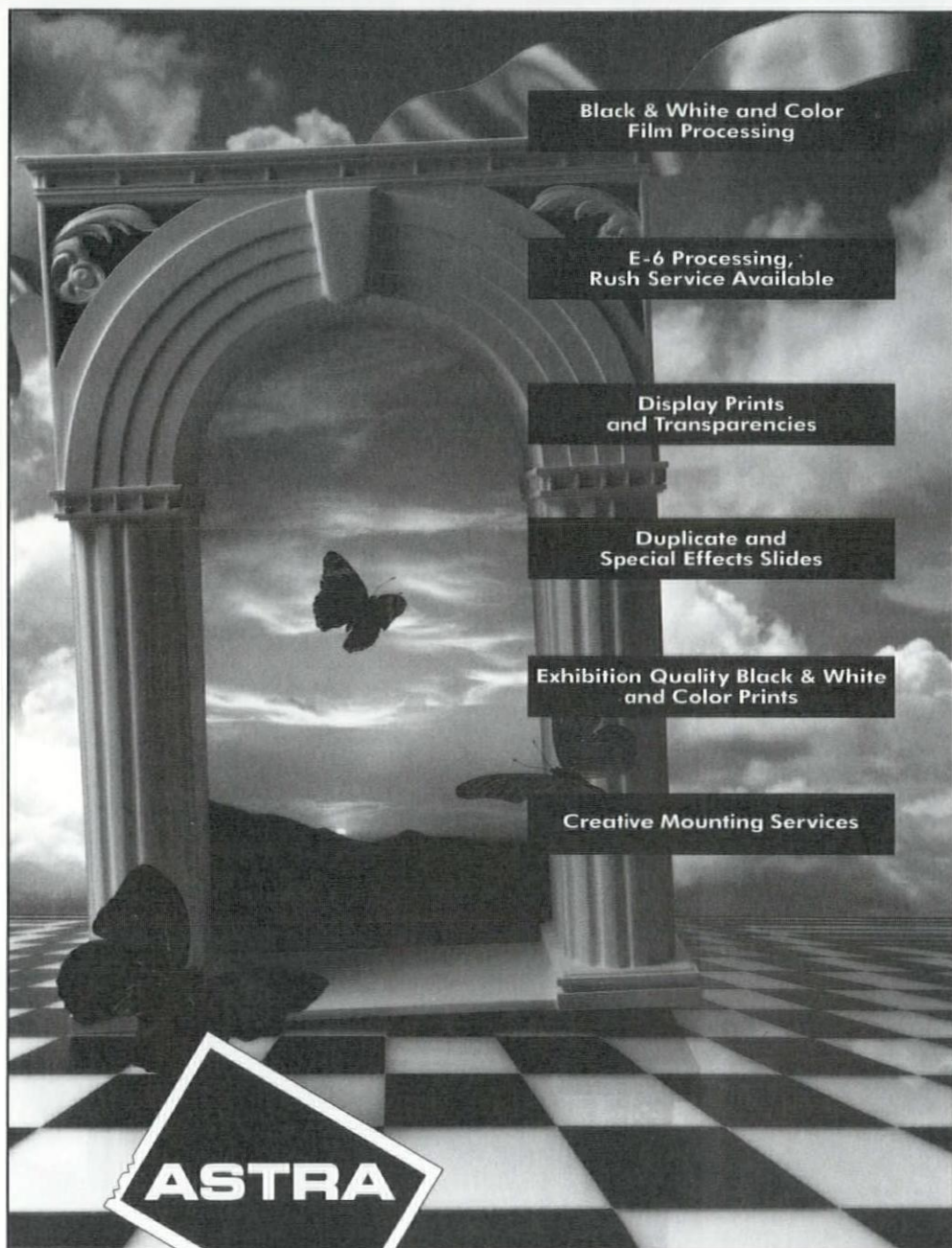
Major works by Manet,

Renoir, Gauguin, Henri Rousseau, and Bonnard bring the exhibition into the 20th century.

The last section of the exhibition is devoted to nine masterpieces by Matisse and reunite an important ensemble of three paintings: *Nasturtiums* and *Dance* (1912), *Corner of the Artist's Studio* (1912), and *Conservation* (1909). The first two were created as pendants by Matisse and were purchased from the artist after completion by the noted collector Sergei I. Shchukin. In the collector's dining room, these paintings were hung as part of the triptych, flanking the earlier *Conversion*.

The exhibition continues at The Art Institute until November 25.

Nicolas Poussin, Victory of Joshua over the Amalekites, circa 1625-1626.



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**City of Dijon-
Clemenceau-Boudronnee
Competition**

The City of Dijon, Capital of Burgundy, France, is organizing an architecture and town-planning competition open to foreign architects. The object of this competition, limited to a sketch drawing, is the development of an area of 150,000 square meters, close to the city centre, on which now stands the Palais des Sports and the Parc des Expositions et Congres de Dijon.

The program is planing name-ly in the installation of a complex covering some 70,000 square meters, including an auditorium with 1500 to 1800 seats, intended for cultural events, a business centre with offices and services, a hotel with 120 rooms and the restructuring of the present Exhibition and Congress Centre (Parc des Expositions et Congres de Dijon).

The winner will be invited by the City of Dijon to provide the general layout plans and to design the public facilities. The business centre developer might possibly entrust the winning architect with its design.

During the first phase, the Board of Examiners will select a maximum of five architects to actually take part in the competition. The examiners, who will propose a winner to the client, have a sum of 800 000 FF at their disposal to indemnify the runners-up.

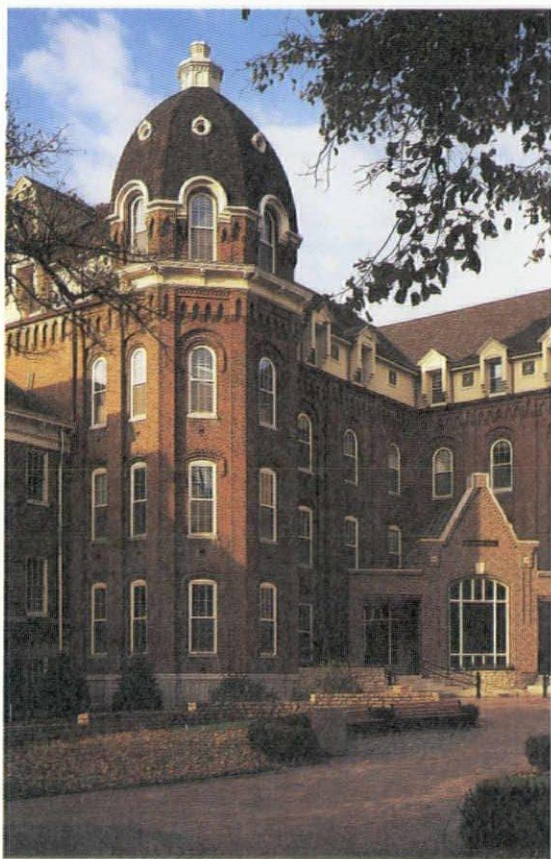
Architects interested in this operation should apply for a candidate's dossier from the City of Dijon, Direction des Services Financiers, Service des Marches, BP 1510, 21033 Dijon Cedex, Tel. 80.74.51.72, Fax 80.74.52.99, Teletext-Telex: 80.31.88.03 VILDIJON.

The closing date for candidates' dossiers to be completed and returned is Friday, September 7th, 1990 at 5 p.m.

**Historical Society Opens
Lost Homes Exhibits**

The Historical Society of Oak Park and River Forest unveiled their latest exhibit: "Lost Homes, Oak Park, Illinois," last June at the Historical Society museum located in Pleasant Home, 217 S. Home Avenue, Oak Park.

This exhibit, which runs through October, has been funded by a grant from the Civic Arts Council. Museum hours are Saturday and Sunday from 1 p.m to 4 p.m. For more information call 708/848-6755.



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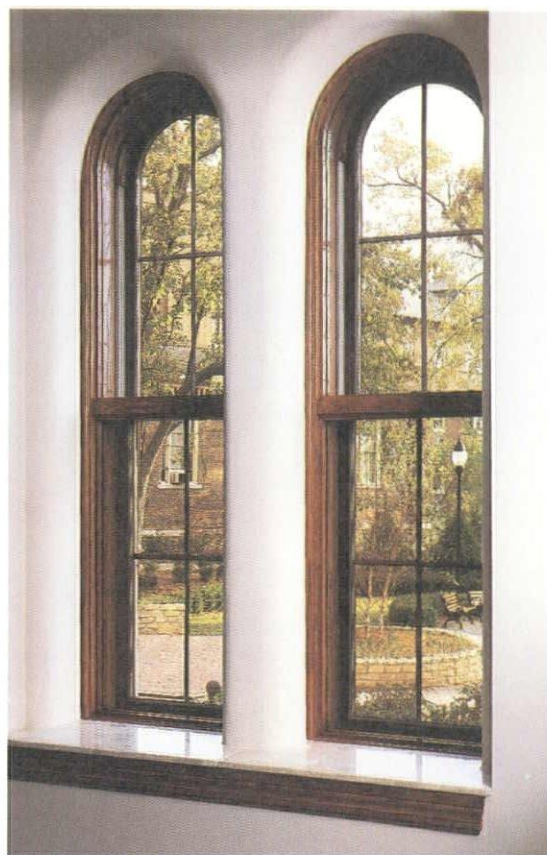
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Corporate Design Explored in an Exhibition at The American Center for Design Gallery

An exhibition on the strategic utilization of design by a major corporation, titled "Corning: A Corporate Commitment to Design Excellence," is held at the American Center for Design Gallery from September 7 through October 31.

Corning Incorporated focuses on four major business segments: specialty materials, communications, laboratory services, and consumer products. The company has been remarkably successful in accomplishing a comprehensive approach to corporate identity, communications design, product design, and architecture. Each of these areas are documented in the exhibition.

Corning has consistently felt that design is a sound investment that has not only helped to achieve business goals, but more importantly has increased the perception of quality within the entire corporation.

According to James R. Houghton, Chairman of Corning Incorporated, the company "supports good design not as a corporate intellectual exercise, but because it is a prudent investment in survival and growth."

The exhibition is consistent with the American Center for Design's goal of building awareness among the corporate community of the strategic value of design.

The American Center for Design Gallery is located at 233 East Ontario, Chicago, Illinois, and is open from 9:00 a.m. to 5:00 p.m. Monday through Friday. Groups are welcome.

Folger Exhibition Celebrates the Cathedral

The Cathedral: Faith in Stone, which has opened at the Folger Shakespeare Library, on May 1 and which will run through Oct. 12, was created to mark the completion of the Washington National Cathedral. It features etchings and engravings from the 15th to the 20th centuries of over 20 cathedrals in Great Britain

and Europe, along with festival books of royal coronations and funerals, prayerbooks, contemporary manuscript accounts of travellers to cathedrals, government regulations affecting cathedrals, portraits of clergy, and music written for performance in cathedrals. On loan for the exhibit from the Washington National Cathedral are medieval and Renaissance processional and altar crosses, chalices, and other religious art objects.

Almost half the exhibit is devoted to cathedrals in England. Included are documents and engravings tracing the history of St. Paul's, the cathedral of London, beginning with its original design complete with a magnificent spire. In 1561 the spire was struck by lightning, causing extensive damage. A flurry of publications attributed this disaster to a sign from God for citizens of London, and an Italian merchant visiting London in 1562 mused that "it seemed to me to be a warning to divert them from the wicked path to the right one." His journal and accompanying sketches are included in the exhibit.

One of the largest Gothic cathedrals of Northern Europe was begun in Cologne in 1248. Work continued fitfully into the 16th century, then stopped altogether and was not resumed until the 19th century. The cathedral was completed in 1880 in accordance with the original plans. A woodcut of Cologne published in 1493 in the *Nuremberg Chronicle* shows the cathedral under construction.

In 1662, Parisians rejoiced in the return to the French capital of the young and dashing Louis XIV with his Spanish bride Maria Theresa. A high point in the festivities was the procession of the royal couple from the palace of the Louvre to Notre Dame cathedral, illustrated in the exhibit by a contemporary engraving.

The Folger Shakespeare Library contains the largest collection of early editions of Shakespeare in the world. Each year approximately 1000 scholars use its vast holdings of Shakespeare and Renaissance materials, including 280,000 books, 100,000 of which are rare.



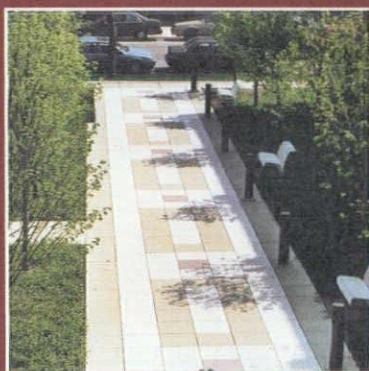
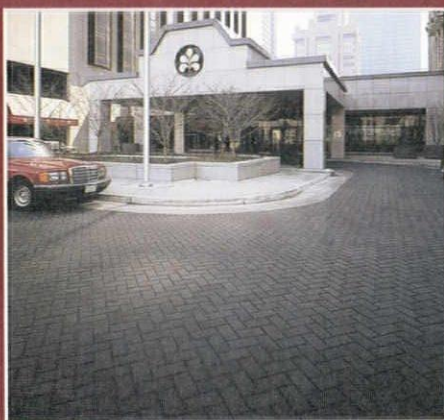
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Monuments and Masterpieces: Public Sculpture in New York

By Donald Martin Reynolds, Macmillan Publishing Company, \$39.95

To view some of the finest art and sculpture in New York, you don't have to go to the Metropolitan Museum of Art, the Guggenheim, or the Museum of Modern Art. You can just stroll the avenues, streets and parks of New York to feast your eyes on the largest historically important col-

lection of public sculpture in the United States. Monuments to our nation's heroes by leading sculptors and architects, abound in New York's equestrian statues, historic portraits in bronze, war memorials, funerary markers, triumphant arches and honorific columns. Decorative elements by artists and craftsmen adorn fountains, streetlamps, park benches, clocks and even sidewalks, providing hidden delights around almost every corner. Now, art historian Donald Martin Reynolds has compiled the first guide to New York City's finest public

sculpture in *Monuments and Masterpieces: Histories and View of Public Sculpture in New York City*.

Reynolds gives the critical and historical background of over 80 examples of public art throughout the five boroughs from the 17th-Century to the present and includes over 240 of his own photographs. Ranging from Manhattan's uptown icons such as Grant's Tomb and the downtown delights of the U. S. Customs House to the fanciful gates of the Bronx Zoo, Brooklyn's war memorial in Cadman Plaza, Staten Island's "Hiker" monument to

all veterans, and the American Architectural Terra-Cotta Company in Queens, he traces the development of American sculpture and its European origins and reveals the working methods of the artists of the day. Reynolds cites the famous and obscure, unveiling the traditions behind the city's war memorials and equestrian monuments, and the symbolism of stone and tree in graves to fallen heroes.

These are just a few examples of the fascinating lore in *Monuments and Masterpieces*:

At the Delacorte clock tower in the Central Park Zoo bronze monkeys strike the time each hour and six bronze animals dance to children's songs every half hour. The clock can play 32 different melodies such as Three Blind Mice and Hickory Dickory Dock, so that no single melody is repeated during a 24-hour period.

The Prince George Hotel, now a welfare hotel, has a lavishly decorated ballroom with ornate columns, vaulting and oil paintings on the ceiling, recalling the splendor of Genoese palaces. Today, the room is used as a basketball court, but miraculously, the decorations have survived.

During the building of Grant's Tomb, a grave on the site was spared demolition and still can be found near the grand edifice. Its inscription reads, "Erected to the Memory of an Amiable Child, Died 15 July 1797 in the Fifth Year of His Age." It is a tribute to gentleness and a poignant counterpoint to the Grant memorial.

The first Washington Square Arch in Greenwich Village was built of plaster and horsehair over wood, and straddled Fifth Avenue. It was a temporary structure, built to celebrate the 100th anniversary of George Washington's inauguration.

The famous lions that flank the entrance to the New York Public Library were carved by Edward Clark Potter who was best known in his day for his magnificent lions, horses and oxen. They are favorites of New Yorkers now, but critics attacked them for lacking in regal bearing when they were erected in 1911.

Monuments and Masterpieces is invaluable to the layman and scholar alike, providing a fresh look at public sculpture and a glimpse into the themes, styles and ideas that have occupied the minds and inspired the talents of the American practitioners of the art.

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**Wallace K. Harrison
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Wallace K. Harrison's life spanned a major portion of this century. The story of his life is the story of 20th-century New York. Victoria Newhouse chronicles Harrison's unique career, presenting not only his biography

and works but also the high drama of how architecture happens in the real world.

The combination of Harrison and Nelson H. Rockefeller, millionaire Maecenas, produced one of the most powerful architect-client relationships of all time. Their impact drew other powers — such as Robert Moses and William Zeckendorf — into a scheme of building and real estate development that paved the way

for the New York City we know today. Emerging from the chrysalis of Rockefeller Center, Harrison masterminded great campaigns of a new monumentality: the United Nations complex, Lincoln Center for the Performing Arts, and the Albany Mall.

Along with these colossal structures, Harrison planned and built projects of lesser stature but of no less significance. Private houses;

the First Presbyterian Church, or "Fish" church in Stanford, Connecticut; the first aluminum skyscraper — for Alcoa in Pittsburgh; and aspects of New York City's airports all pay homage to Harrison's intriguing and complex talent. These works and others, profusely illustrated, are presented in this absorbing cultural history.

Victoria Newhouse is president of the Architectural History Foundation, a publisher of scholarly books.

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Italian Art 1900-1945

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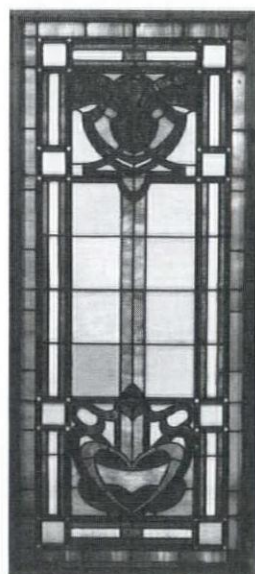
Italian Art 1900-1945 presents a panoramic view of one of the most diverse and prolific eras in Italian culture. Italian contributions to major 20th-Century art movements such as Futurism, Metaphysical painting, abstract art, and Realism are shown through the work of such key figures as Giacomo Balla, Umberto Boccioni, Giorgio de Chirico, Amedeo Modigliani, Giorgio Morandi, and Arturo Martini. In addition the book traces how the development of painting and sculpture interrelated with other modes of expression: photography, architecture, design, philosophy, literature, film, and theater.

A host of experts — including art historians Donald Kuspit and Serge Fauchereau, architect Vittorio Gregotti, architectural historian Francesco Dal Co, and theorist Renato Barilli — have contributed essays that together create a complete picture of the Italian avant-garde in the first half of the 20th-Century. An illustrated chronology of exhibitions held from 1900 to 1945 and a bibliography are also included.

A leading force in the world of art, Pontus Hulten is currently Artistic Director of the Palazzo Grassi in Venice. Germano Celant is Curator of the Solomon R. Guggenheim Museum in New York, contributing editor to *Artforum*, and author of *Unexpressionism* (Rizzoli, 1988) as well as other books.

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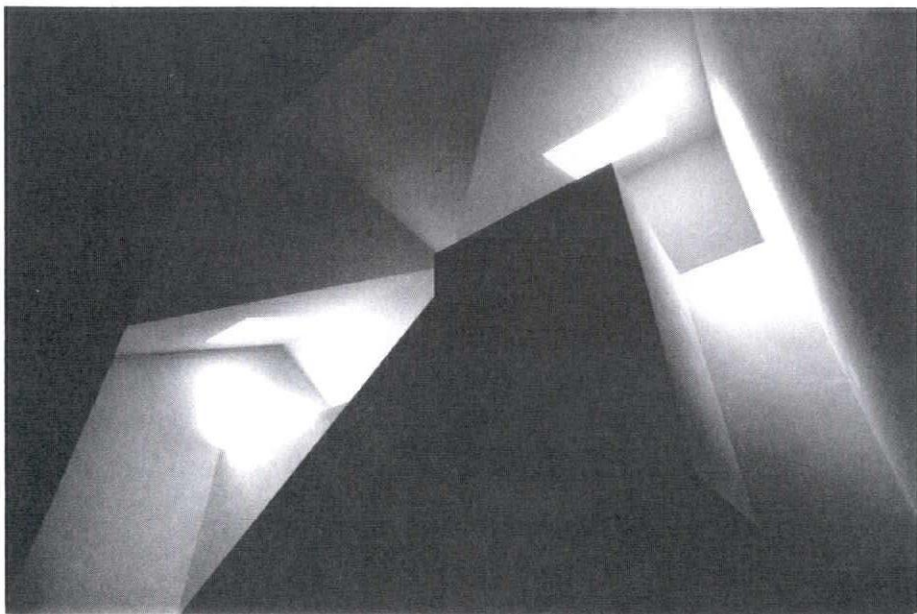
Prairie School window, 80" x 36"

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Management of Industrial Construction Projects

By John J. O'Neill, Nichols/GP Publishing, \$49.95.

This book gives you the basic skills of project management as applied to large and complex construction, such as petrochemical plants.

Is the construction project under consideration practical and achievable within the necessary time-scale for success? At the right price? With the necessary performance standards? And if you do undertake it, how can you be sure of success?

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Useful examples and case studies are used throughout to explain and illustrate important points.

The book also forms a sound basic introduction to project management for students in engineering and building construction.

Learning from Rotterdam

Edited by M. J. Vroom and J. H. A. Meeus, Nichols/GP Publishing, \$52.50

Neglected open spaces scattered between highly developed built-up areas are a feature of many European inner cities. Such land may have been left undeveloped since wartime destruction. Taking as a case study the rehabilitation of a site in central Rotterdam, this book examines how such small pockets of unused urban land may be reclaimed.

Following an historical examination of urban development in the Netherlands, and of the specific site, landscape architects present possible designs.

Schemes are illustrated, sometimes in color. At a time when increasing attention is focused on the revival of inner cities, the book provides an important practical examination of options for policy makers, planners and landscape architects.

Paper Architecture — New Projects from the Soviet Union

By Heinrich Klotz and Alexander G. Rappaport, Rizzoli International, \$29.95.

The utopian projects in this volume were created by young architects in the Soviet Union between 1979 and 1988. Collected for an exhibition organized by the German Architecture Museum in Frankfurt, these works of "paper architecture" are now touring the United States.

Possessed of a playfulness and vitality equal to that of architectural projects in the West, Perestroika architecture was the name Professor Klotz preferred for them, but he was rebuked. These projects were created precisely in opposition to the official building program of the Brezhnev era, not as a result of new-found freedom.

The exhibition, which opened at MIT in March 1990, will travel to the American Institute of Architects, Washington, D.C., the Yale University School of Architecture, Grey Art Gallery of New York University, and Rice University School of Architecture, Houston.

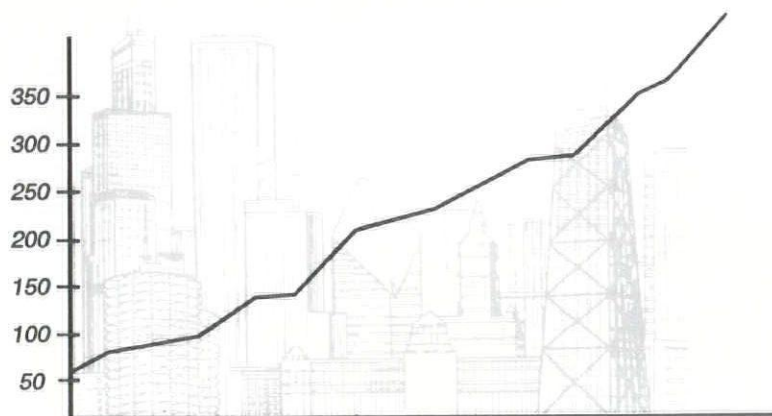
Heinrich Klotz, the former Director of the German Architecture Museum, Frankfurt, is the author of many books, including *20th-Century Architecture*, Rizzoli, 1989.



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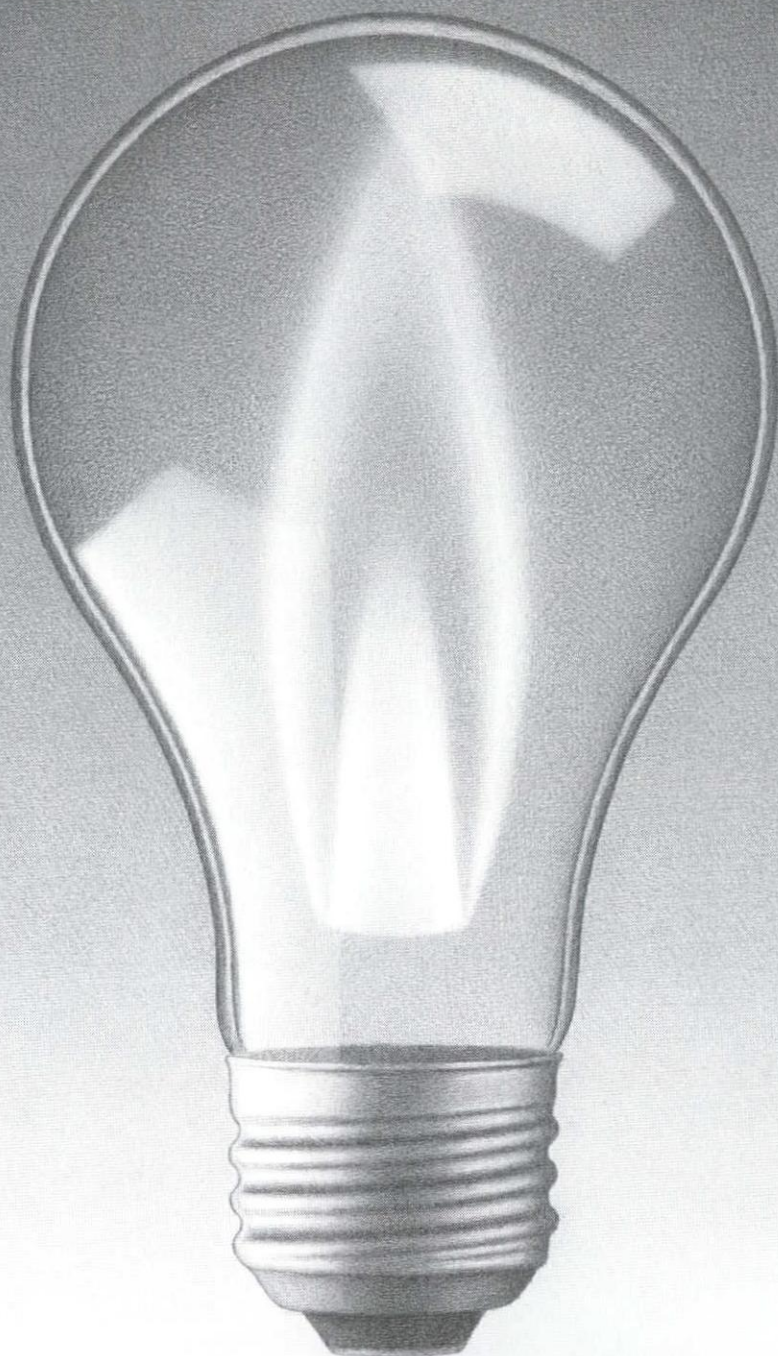
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The New Moderns: From Late to Neo-Modernism

By Charles Jencks, Rizzoli International, \$75.00.

In this, Charles Jencks's latest, up-to-date exploration of the current architectural scene, the practitioners of the "new" modernism are examined for the variety of impulses and trends that drive their work. The architects, who design in a range of vocabularies—de-constructivism, high-tech, and late modernism—are presented with introductions and criticism by Jencks and generous illustrations of their work.

Gehry, Johnson, Eisenman, Maki, Koolhaas, and many other leading figures of today's modern avant-garde are treated, representing Jencks's theory that all seemingly "modern" movements must die in order to be reborn, and that modernism's rebirth stems from deep social and psychological impulses.

Charles Jencks is a teacher, lecturer, and the author of many books and articles on contemporary architectural design, including *Post-Modernism* (Rizzoli, 1987) and *The Language of Post-Modern Architecture* (Rizzoli, 1984).

Albert Frey, Architect

By Joseph Rosa, Introduction by David Gebhard, Rizzoli International, \$25.00.

Albert Frey, a compatriot of Le Corbusier and the first of his disciples to build in the United States, is a modernist master. He arrived in America in 1930 and immediately began a long career of innovation and experimentation in building, exploring materials new to construction such as cardboard, corrugated metal, canvas, and rubber. His Aluminaire House of 1931 on Long Island, now a protected landmark, was one of the few American works in the historic exhibition by Henry Russell Hitchcock and Philip Johnson on the International Style at The Museum of Modern Art, New York, in 1932. Frey's 200 projects and his built works, most of which are in Palm Springs, California, have placed him in the ranks of other California modernists, such as Richard Neutra and Rudolf Schindler, who have made significant and lasting contributions to the development of the American modern movement.

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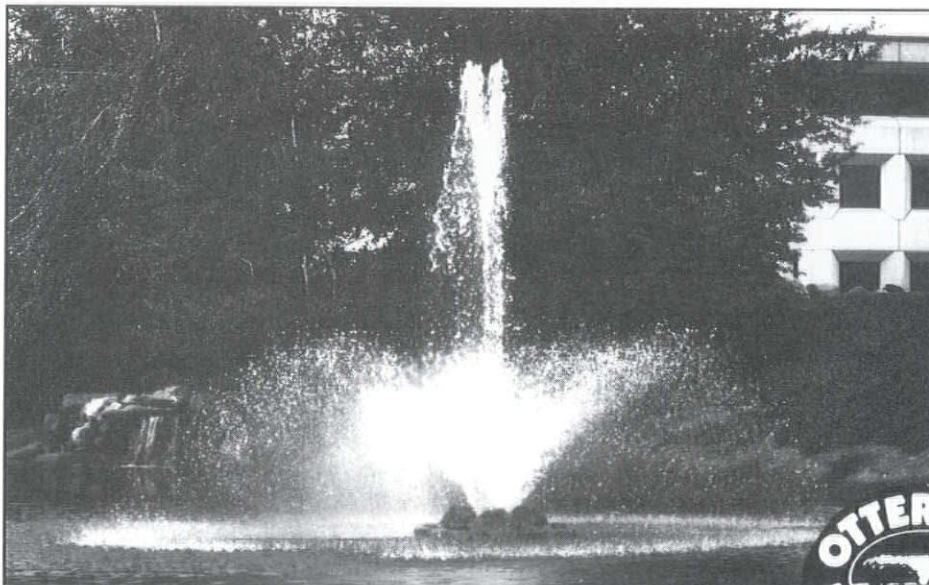
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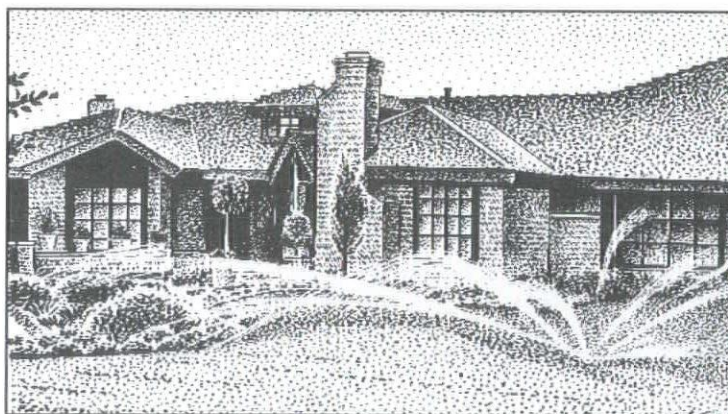
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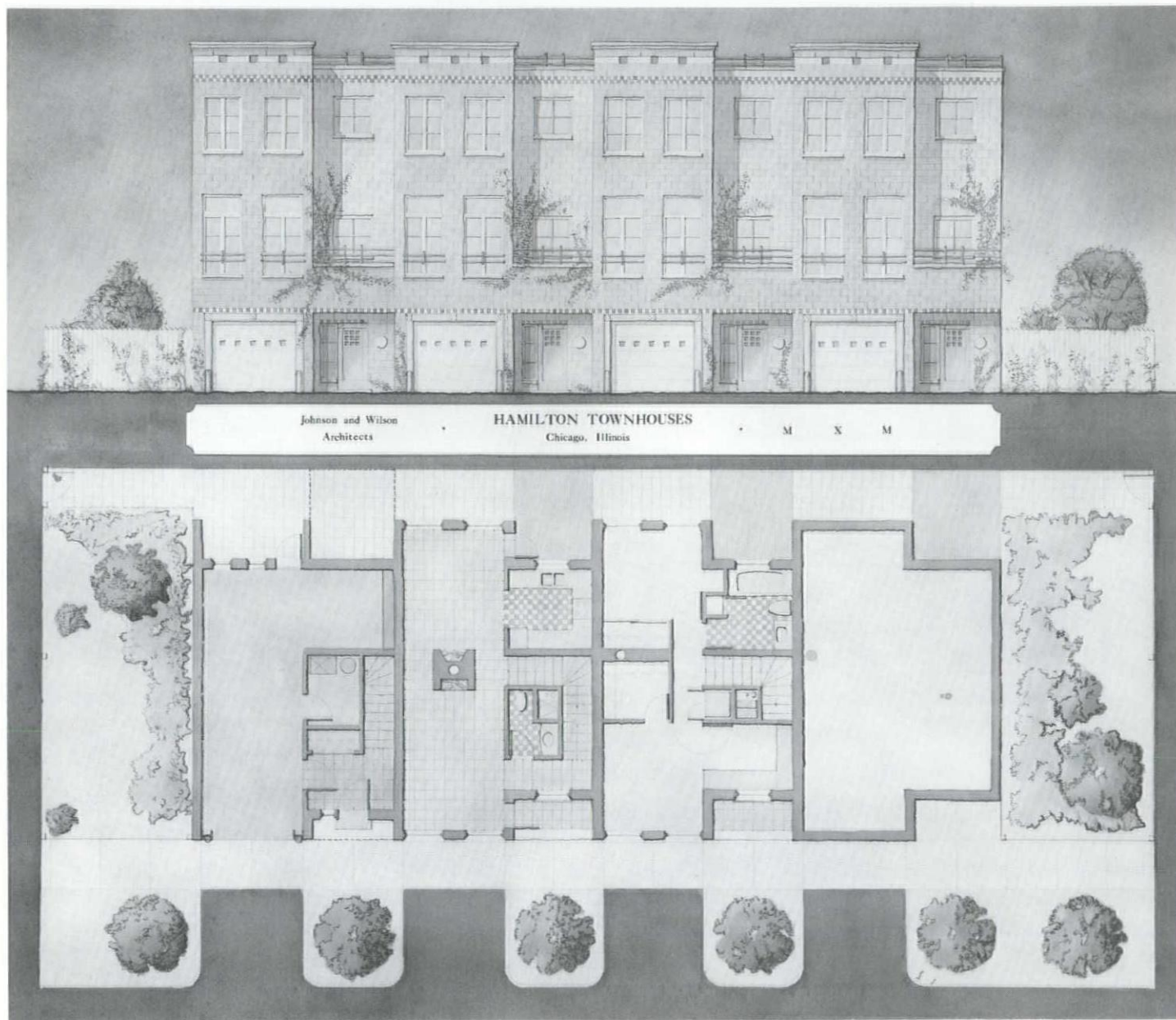
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KAPLAN RESIDENCE

A Near-North Side House is Expressed by a Pure Cylinder Form that Allows Natural Light to Filter Inward by Johnson and Wilson Architects



This single-family, masonry constructed residence is designed for its city lot on the near northside of Chicago.

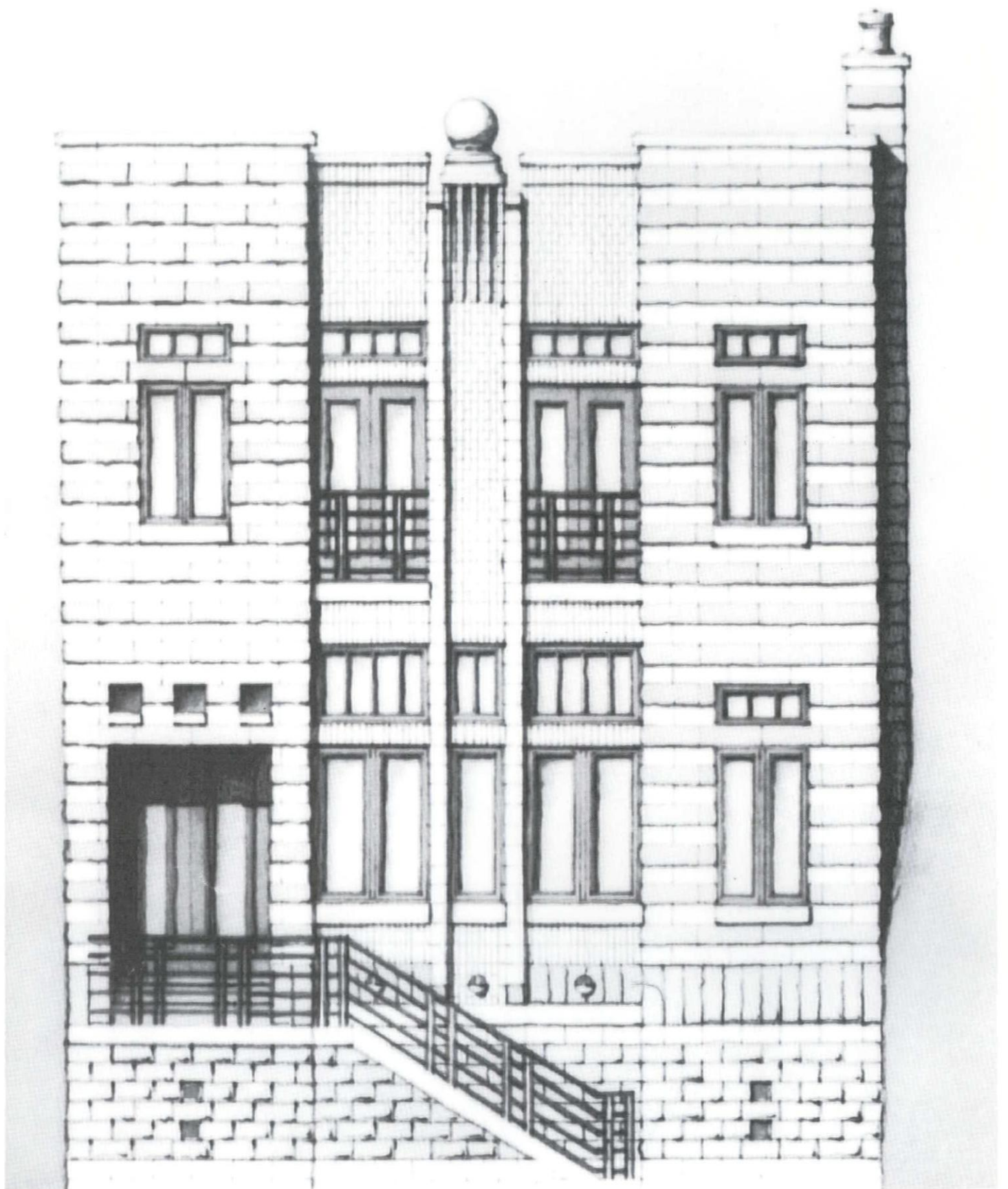
In its open plan, a first floor living room, family room, and kitchen enclosed a central cylindrical dining room. This

"pure cylinder" form extends through the second floor to flood the house with natural light.

Light is introduced to the second floor master bedroom via a semi-enclosed veranda whose walls step down to enclose the backyard.

KAPLAN RESIDENCE

Chicago, Illinois
Johnson and Wilson, Architects
Urban Estates, General Contractors
Structural Shop, Structural Engineers
Creative Systems Engineers, Mechanical Engineers



SCHWAB TOWER

Located on Lake Michigan, this Dune Tower House Bespeaks a Sympathetic Vernacular to its Indiana Surrounds by Johnson and Wilson Architects

Situated on the peak of a one-hundred-foot-high dune, the house is sited 400 feet from Lake Michigan in Indiana.

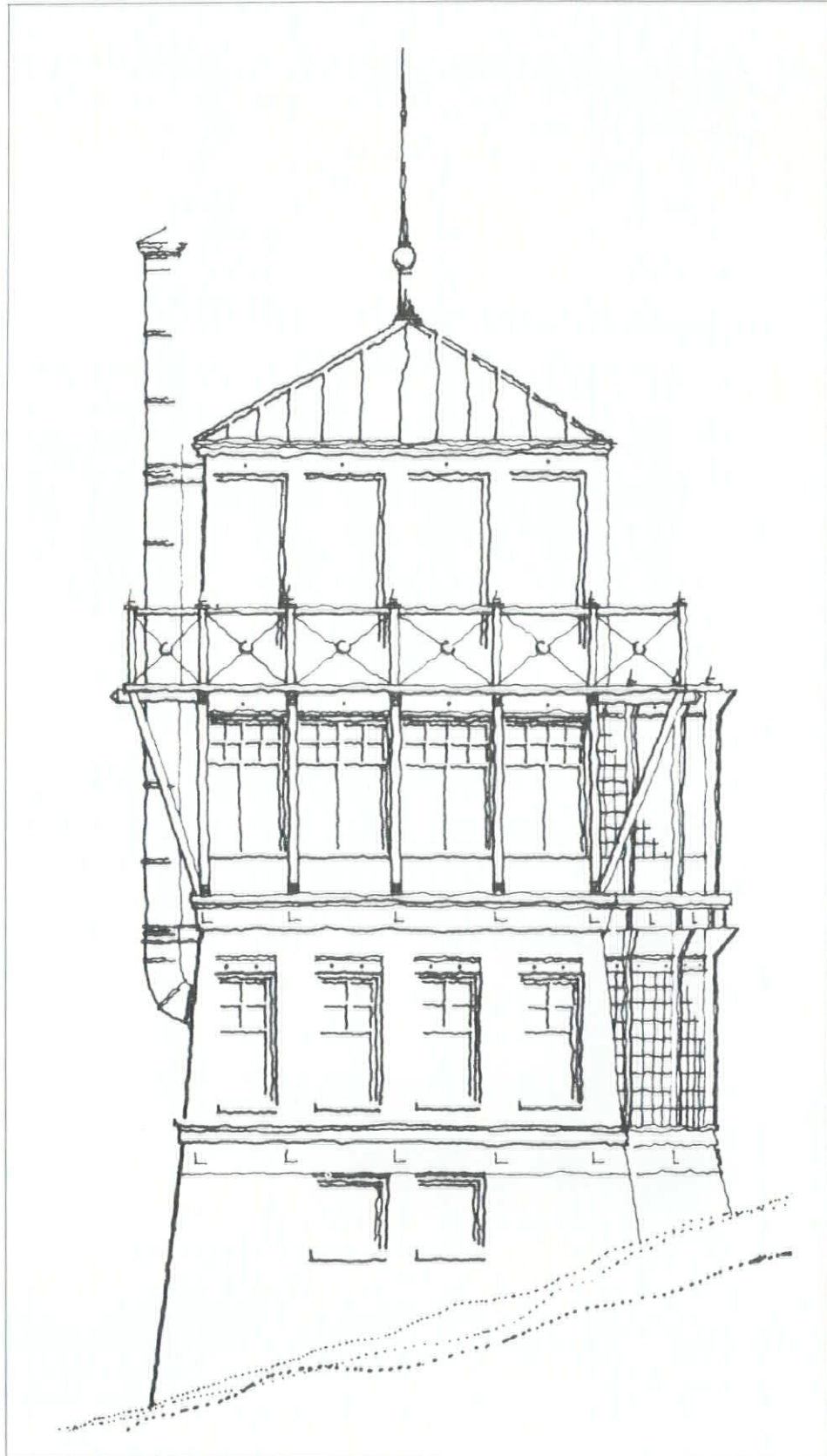
The tower image allows the owner to elevate the screened-in porch to overlook the treetops to Lake Michigan beyond.

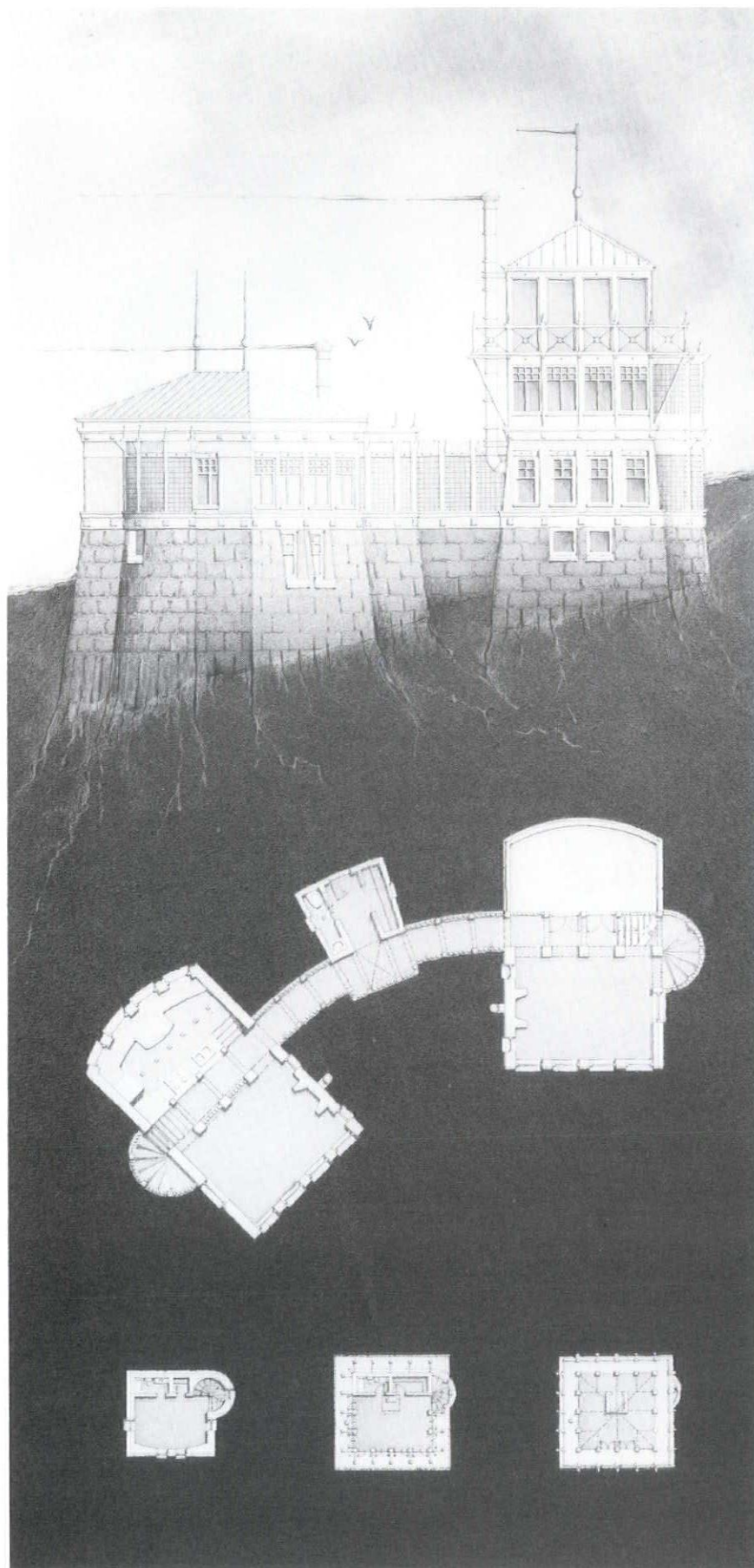
The house is entered through a central pavilion that is flanked by a glass block "spine," which leads to the separate towers.

One tower contains the living room with the children's bedroom below and the master bedroom above, while the other tower contains the kitchen, dining room, and a guest bedroom below.

SCHWAB TOWER

Beverly Shores, Indiana
Johnson and Wilson, Architects





MIRABELLI RESIDENCE

The Rural Midwest Serves as Inspiration for this North Suburban House Massed through Euclidean Volumes by Cordogan, Clark & Associates



Rhis 3,000-square-foot residence in suburban Libertyville is inspired by the vernacular architecture of the rural Midwest. The massing of the house is an interplay of simple Euclidean volumes.

The house is carved into a hill, and opens through extensive glazing toward the south to provide passive solar heating in the winter, while the summer sun is

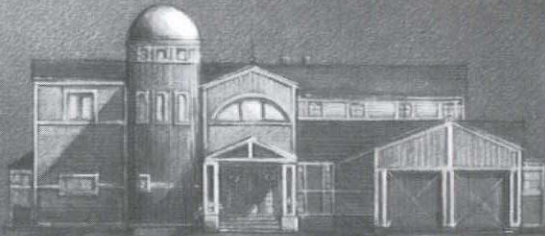
screened by deep eaves. The ground floor contains a "great room," kitchen, and master bedroom, and is bisected by a perforated "gallery wall," which culminates on each side with a fireplace.

Children's bedrooms are located on the second floor, with a central playroom which overlooks the great room. The silo form is both a stair tower and, at the third floor, an observation deck/play area for

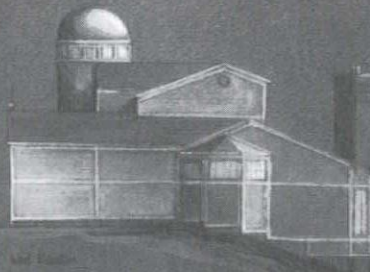
the children.

MIRABELLI RESIDENCE

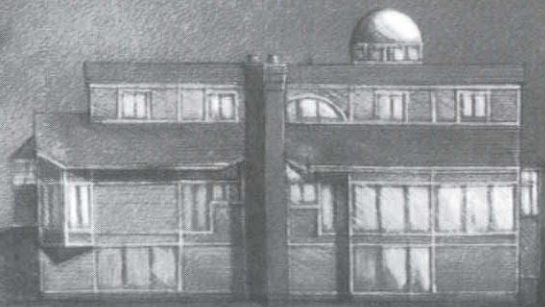
Libertyville, Illinois
Cordogan, Clark & Associates, Architects
Frank and Chris Mirabelli, Clients
Tom Henderson, General Contractor
Cordogan, Clark & Associates, Structural Engineers
John Clark and Tim Hobbes, Photographers



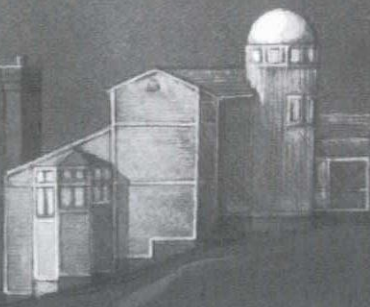
North Elevation



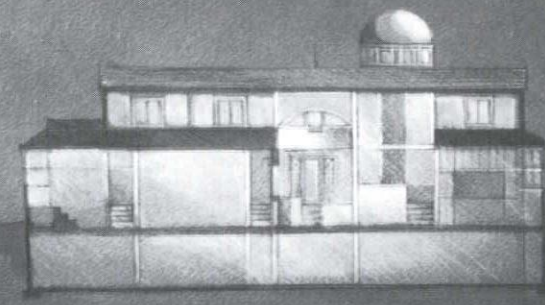
West Elevation



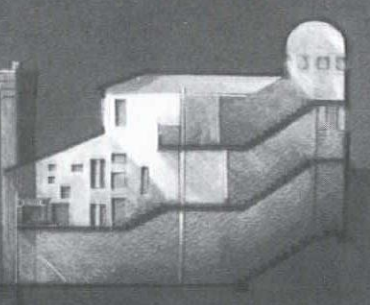
South Elevation



East Elevation



North-South Section



East-West Section

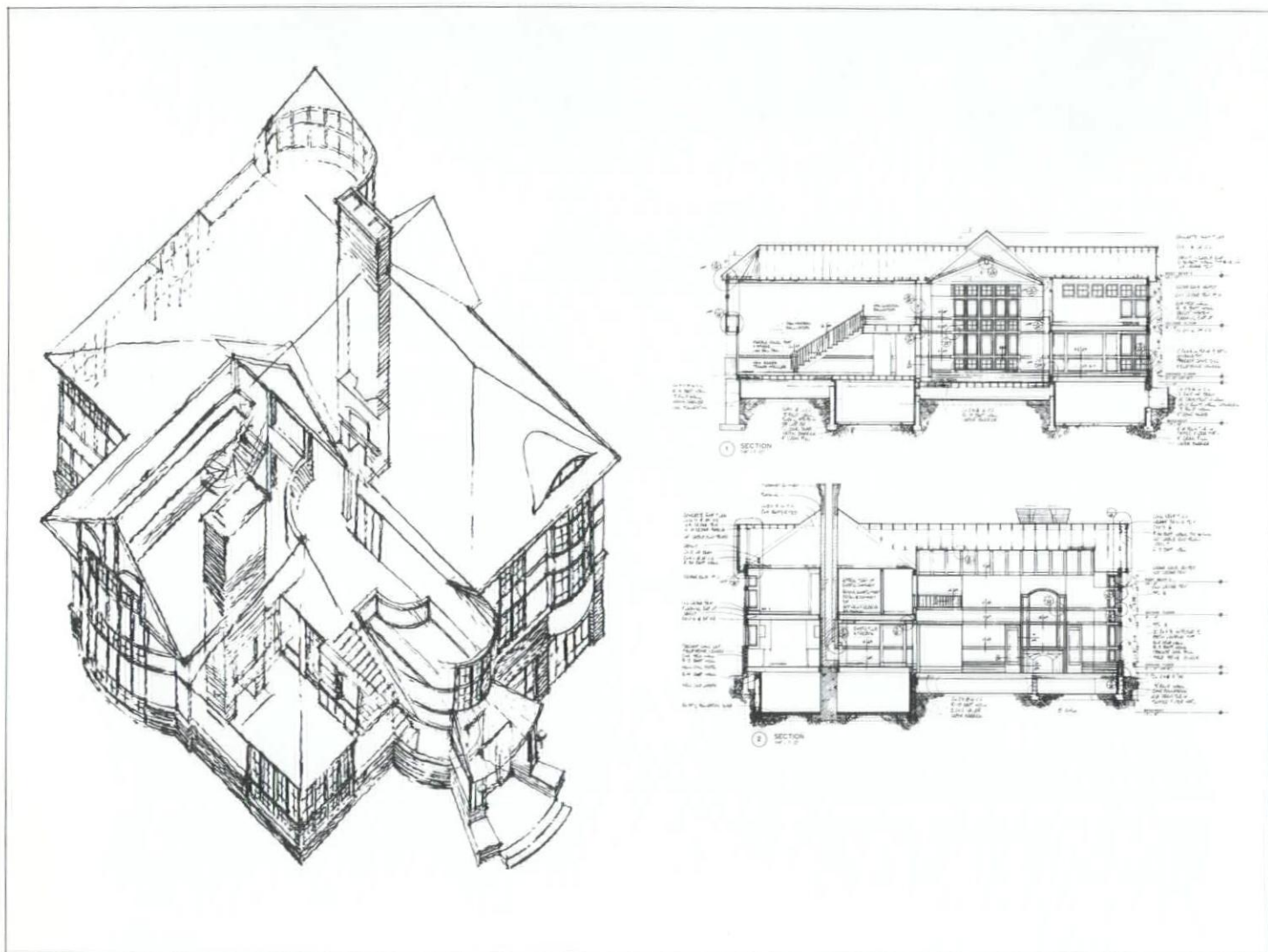
Cordogan, Clark & Associates

Murakami Residence
Lakewood, Illinois

John W. Clark '37

ALLEN RESIDENCE

An Oakbrook House Opens Outward through Corner Glazing, Bay Windows, and Oversailing Eaves to Respond to Views by Cordogan, Clark & Associates



This single-family residence in Oakbrook, Illinois is embedded in its heavily wooded setting and opens outward through corner glazing, bay windows, oversailing eaves, and asymmetrical massing, to respond to the sun and surrounding views.

The house provides spaces for both gracious entertaining, as well as intimate family life. The two-story entrance hall flows into a two-story formal living room with overlooking second-floor balconies

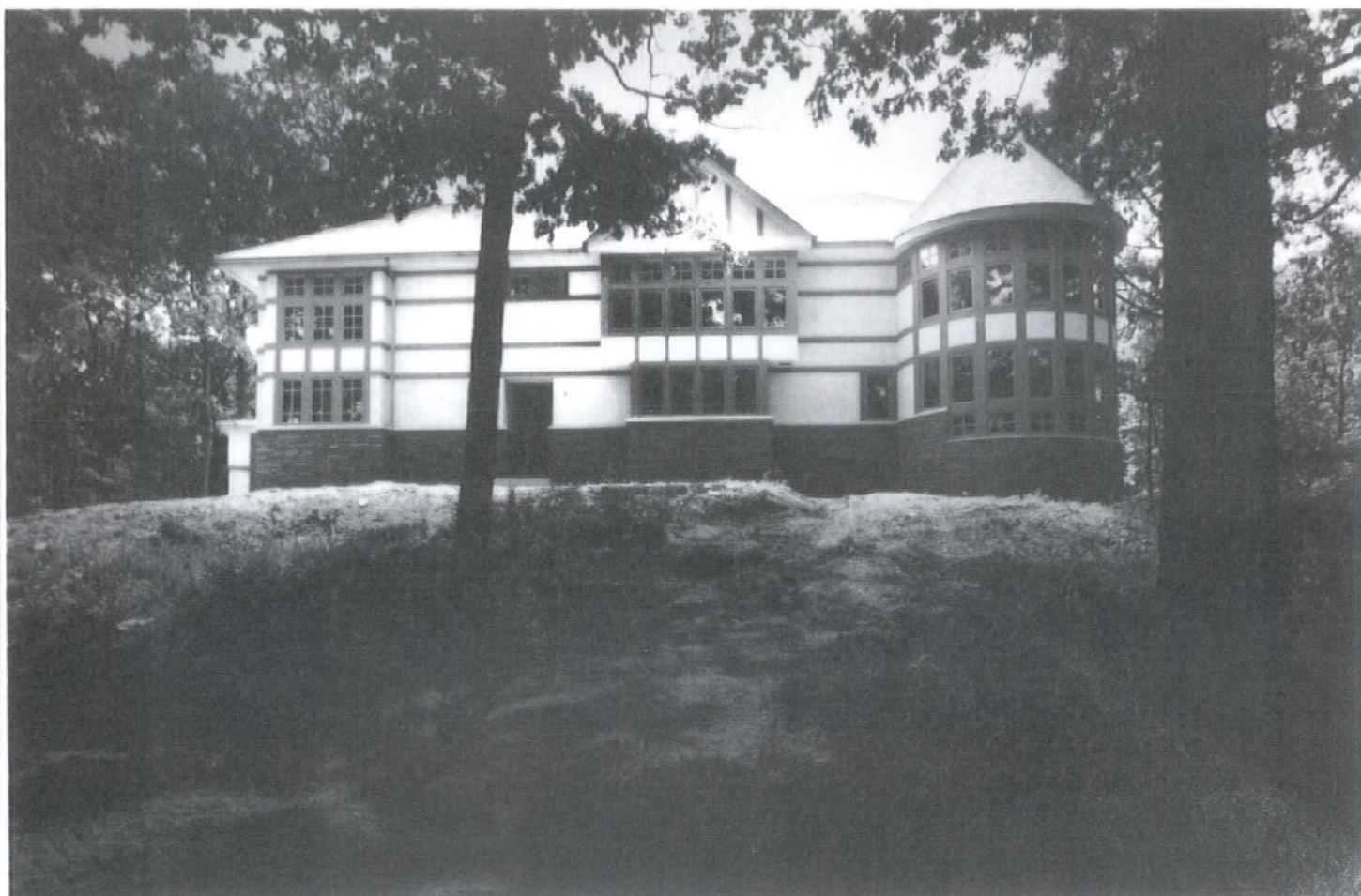
and is flanked by intimate family, den, and, dining spaces. Generous wall and gallery spaces are provided for owners' extensive painting collection.

The internal spaces of the house freely communicate both horizontally and vertically. Large stone chimneys establish axes around which these spaces are informally grouped. The layering of these spaces is carefully articulated through use of an extensive system of horizontal trim on the interior and is reflected, as well on

the exterior. The interplay of simple euclidean volumes and bands of windows create a skipping rhythm which is organized horizontally.

ALLEN RESIDENCE

Oakbrook, Illinois
Cordogan, Clark & Associates, Architects
Raymond and Sally Allen, Clients
Hank Groh, Builder, General Contractors
Cordogan, Clark & Associates, Structural Engineers
John Clark, Photographer



NORTH SEMINARY PLACE

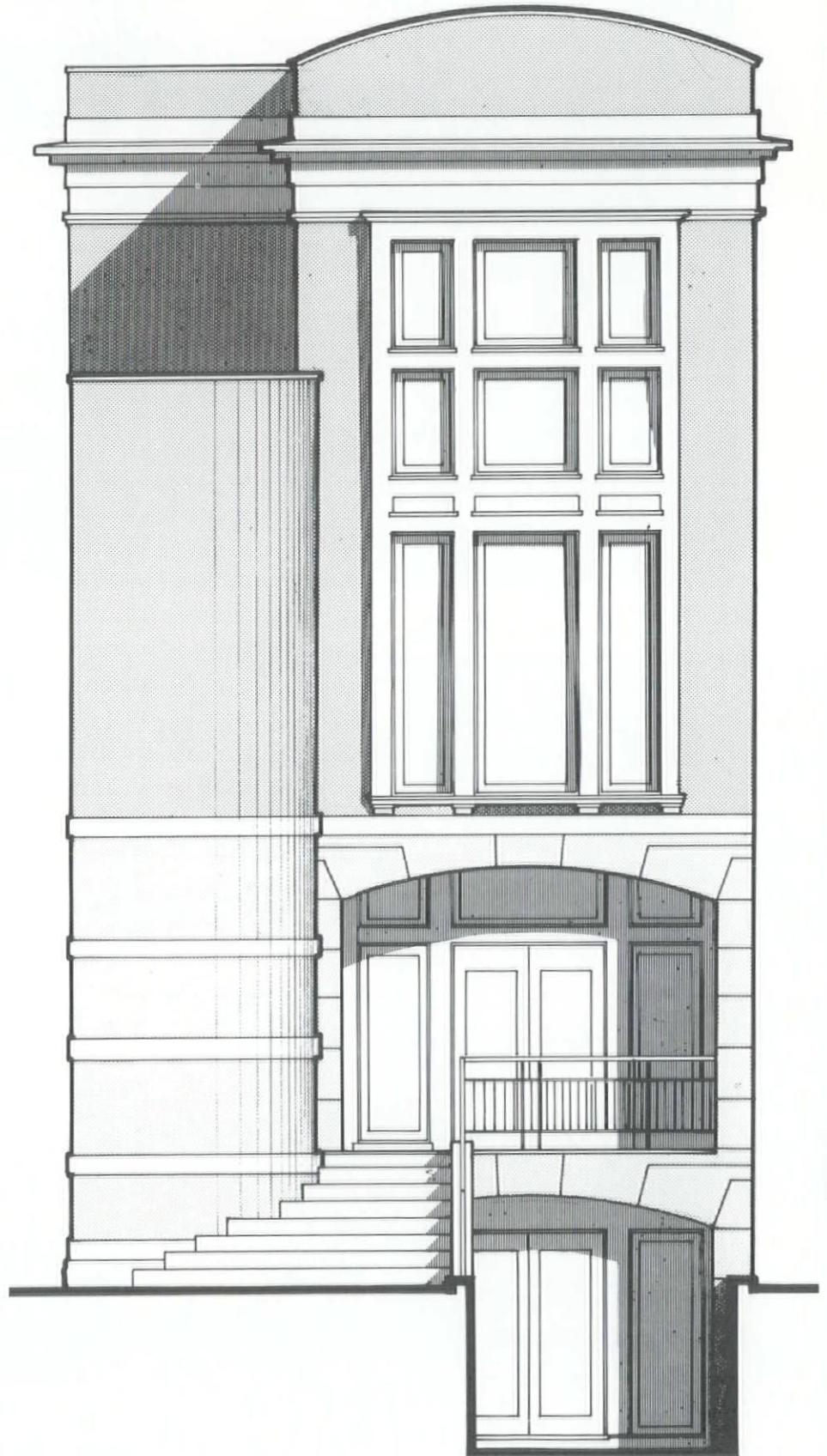
Courtyards, Setbacks, Recessed Terraces, and Arcades Result from the Manipulation of the House's Volume by Madel Gibbons Associates

Located on a prominent corner lot in Chicago's DePaul Neighborhood, this project involves gutting and altering an existing brick structure and linking to it a 2,500-square-foot brick addition.

The volume of the structure is manipulated to form courtyards, setbacks, recessed terraces and arcades to reduce the mass of the structure, as well as to blend it with the site.

The design is reminiscent of Edwardian English country homes with large concentrated expanses of windows that are two stories tall. The base of the building is of smooth and rusticated limestone with gray-beige brick. The upper portion of the structure is a dark red brick, which matches the existing structure's brick color.

The project contains four bedrooms plus a grand master suite with its own courtyard and roof deck.



2209 NORTH SEMINARY

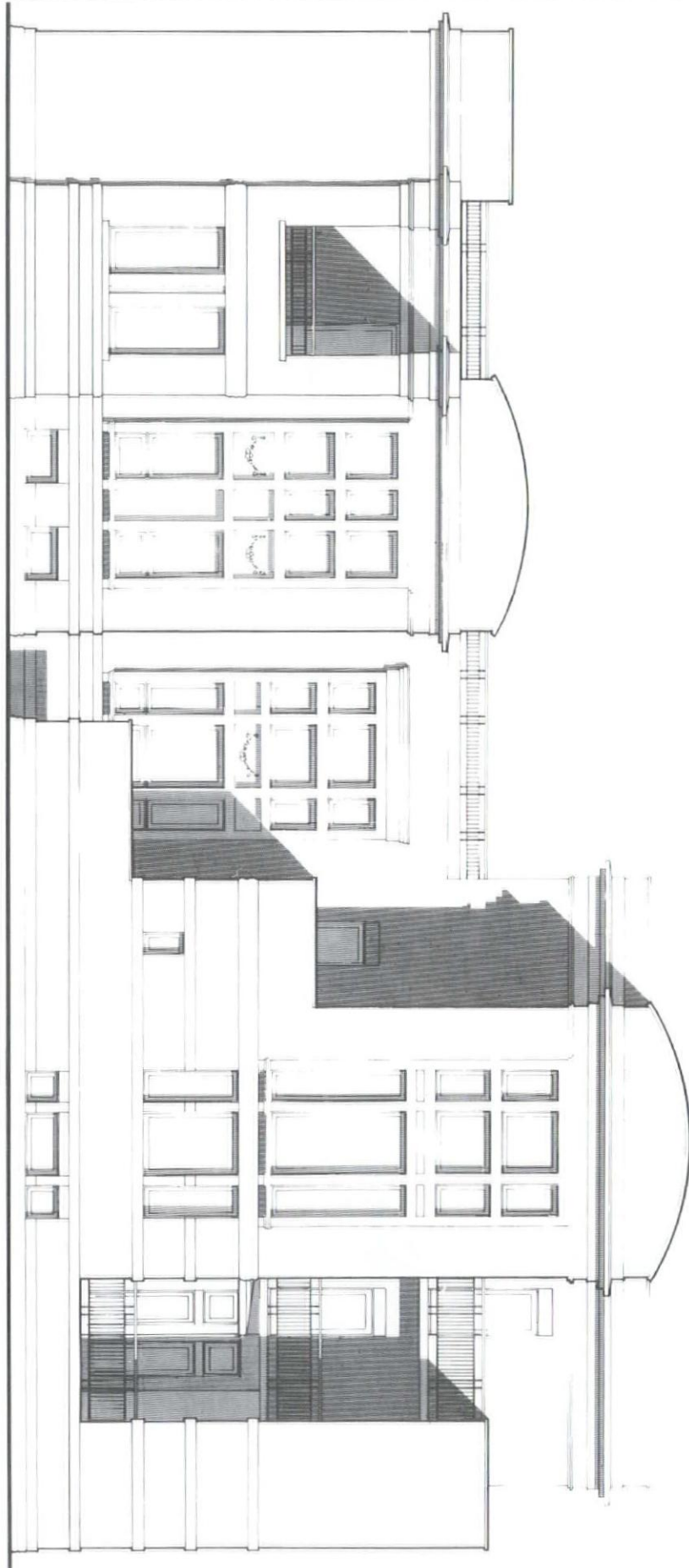
Chicago, Illinois

Madel Gibbons Associates, Architects

B&A Limited, Clients

B&A Limited, General Contractors/Mechanical Engineers

Stearn-Joglekar, Structural Engineers



MEDOW MARQUEZ RESIDENCE

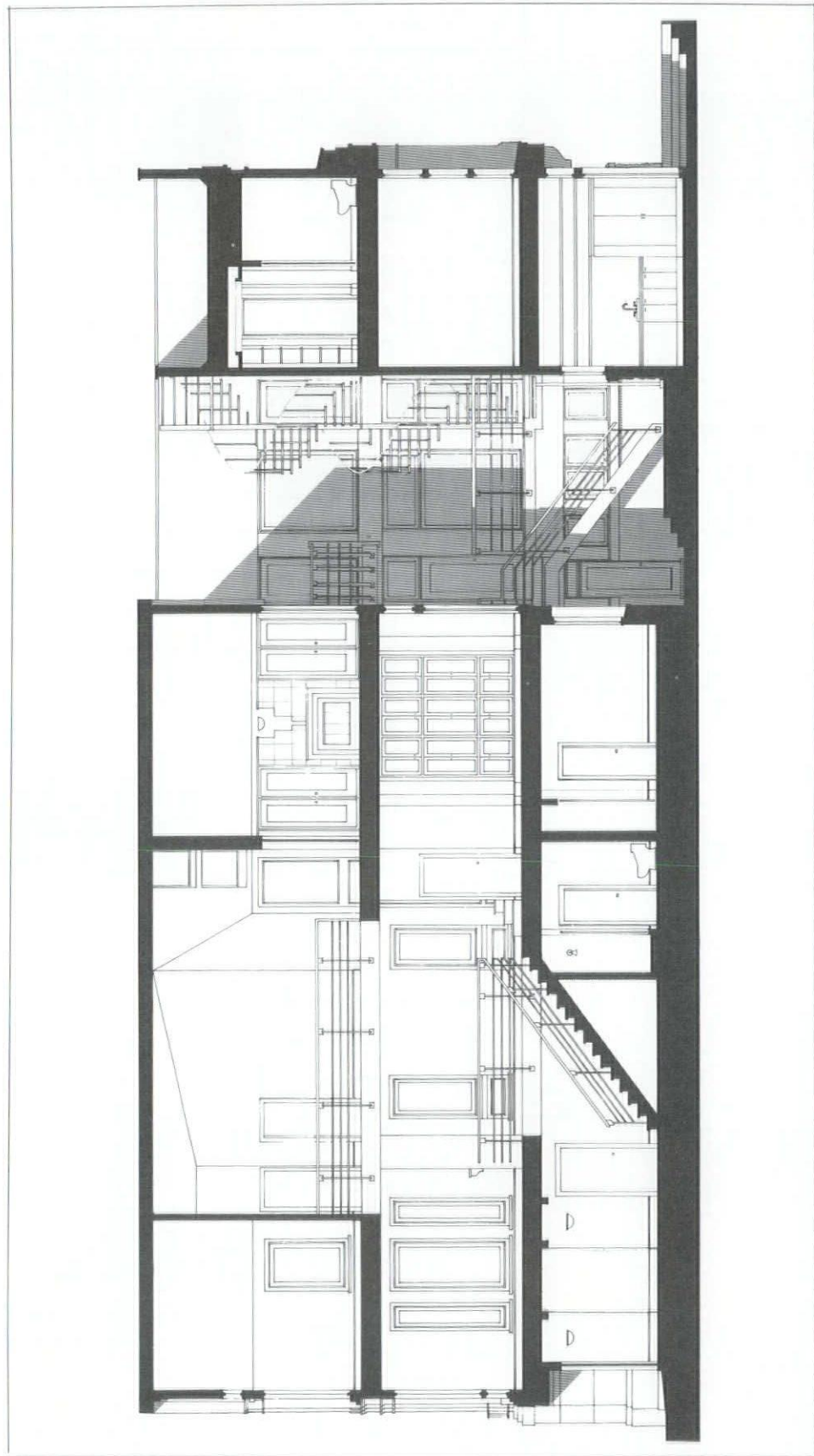
An Existing Frame House is Gutted with a New Addition that Adds Distinction and Classic Appeal by Madel Gibbons Associates

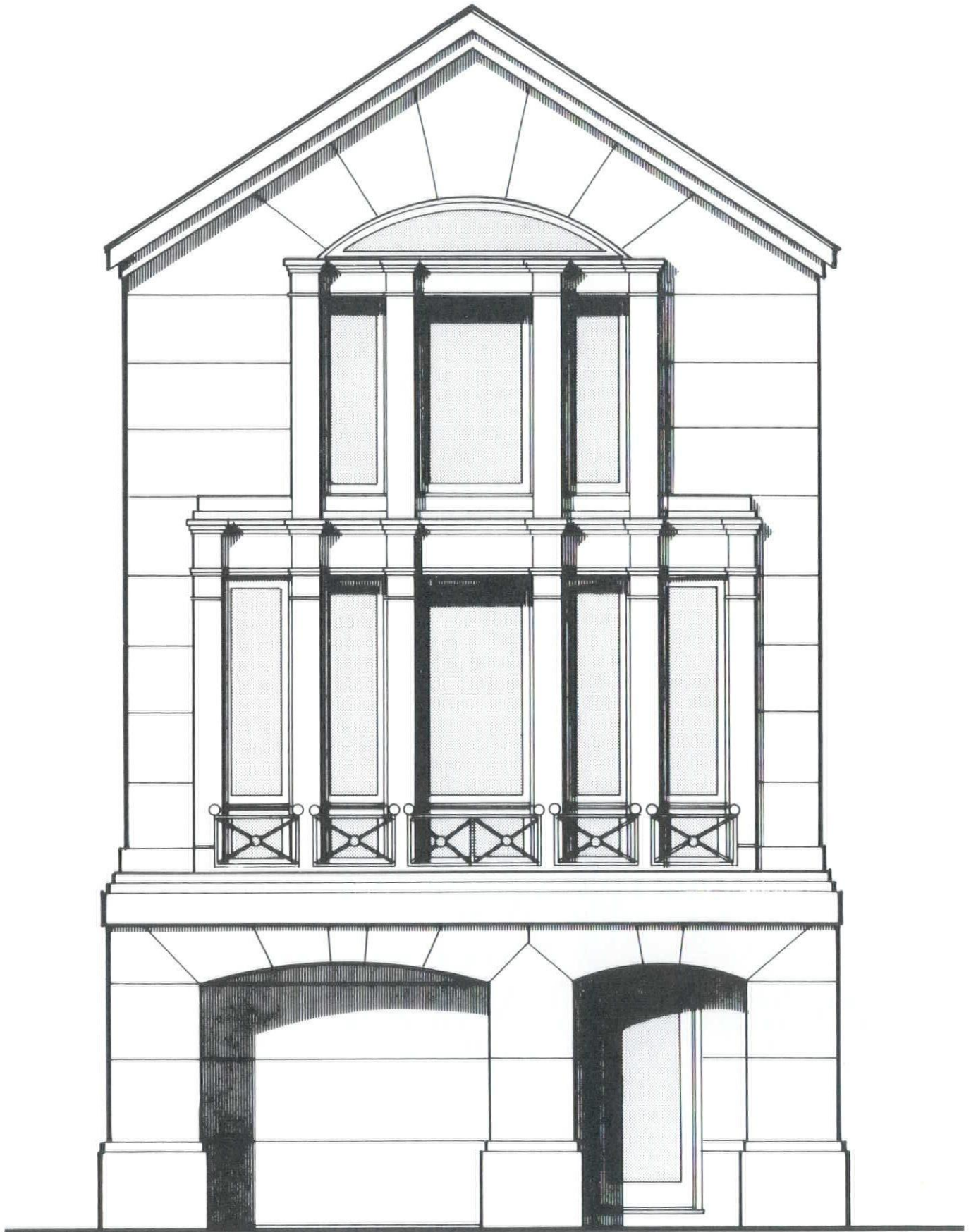
This 4,500-square-foot renovation consists of gutting an existing frame structure and adding a three-story addition to the rear. The addition forms a courtyard between it and the existing structure.

In addition to the numerous windows in the courtyard as well as on the facades, a three story atrium defined by undulating floor openings edged with sleek railings illuminates the interior of the house.

MEDOW-MARQUEZ RESIDENCE

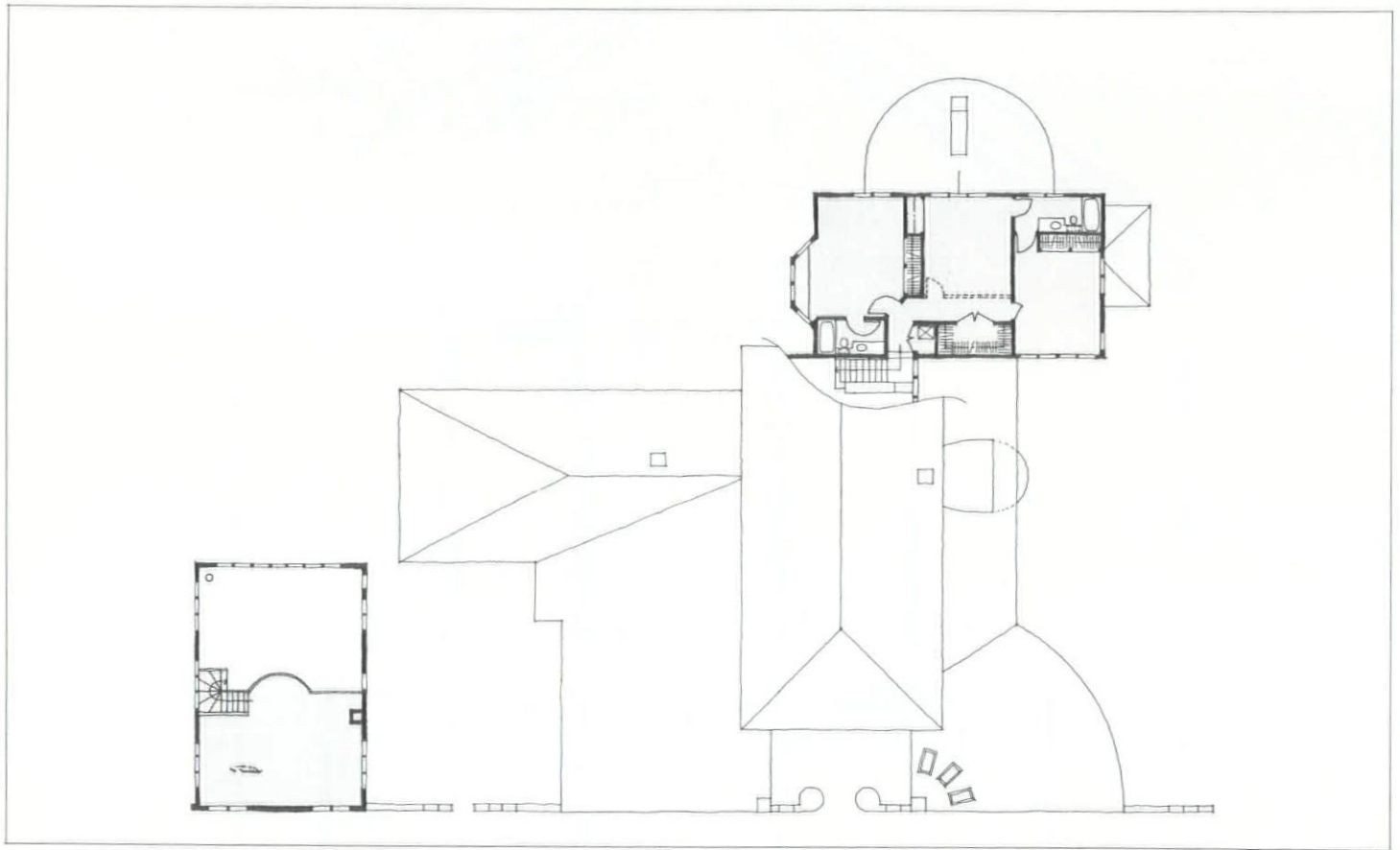
Chicago, Illinois
Madel Gibbons Associates, Architects
Jonathan Medow and Rosanna Marquez, Client
M.W. Carlson, General Contractors
Stearn-Joglekar, Structural Engineers
Duignan-Woods, Chartered, Mechanical Engineers





EX-URBAN HOUSE

The Hard-Edged Front Facade Contrasts the Wooded Site to Emphasize the Transition between Nature and the Man-Made by Bauhs and Dring, Ltd.



On a 28-acre property, this 7,000-square-foot house is sited on the edge of the woods with windows overlooking a meadow to the south and windows looking into a wooded ravine to the north.

The one-sixth mile long entrance road crosses a wetland area and winds through the woods to the house. The front facade intentionally establishes a hard-edge to contrast with the woods, emphasizing the difference between nature and the man-made object.

A formal paved entry court continues to make a transition from the natural environment by reducing the spatial scale just prior to entering the house. From the foyer, the wide solarium stretches along the sunny south wall, with the formal living room at one end and the cantilevered master bedroom suite at the other. The solarium becomes a dining area for large gatherings. The horizontal architectural expression of this facade reflects the flat prairie it overlooks.

Large overhangs admit only winter

sunlight to the solarium. The family room, kitchen, and screen porch overlook a shady deck on the north side of the house. From the central family room, both vistas are simultaneously visible. A three-sided screen porch is also adjacent to a courtyard that separates the guest house (over a three-car garage) from the main house. The cloistered yard is designed to create another variety of outdoor environment.

Landscaping close to the woods is formal, becoming more naturalistic as the planted material blends into the woods away from the house. Future plans include a pool, a swinging bridge to the gazebo/hot tub, a tennis court, and a three-hole golf course.

EX-URBAN HOUSE

Elburn, Illinois

Bauhs and Dring, Ltd.

Wangler Construction Co., General Contractors

MFH Associates, Structural Engineers

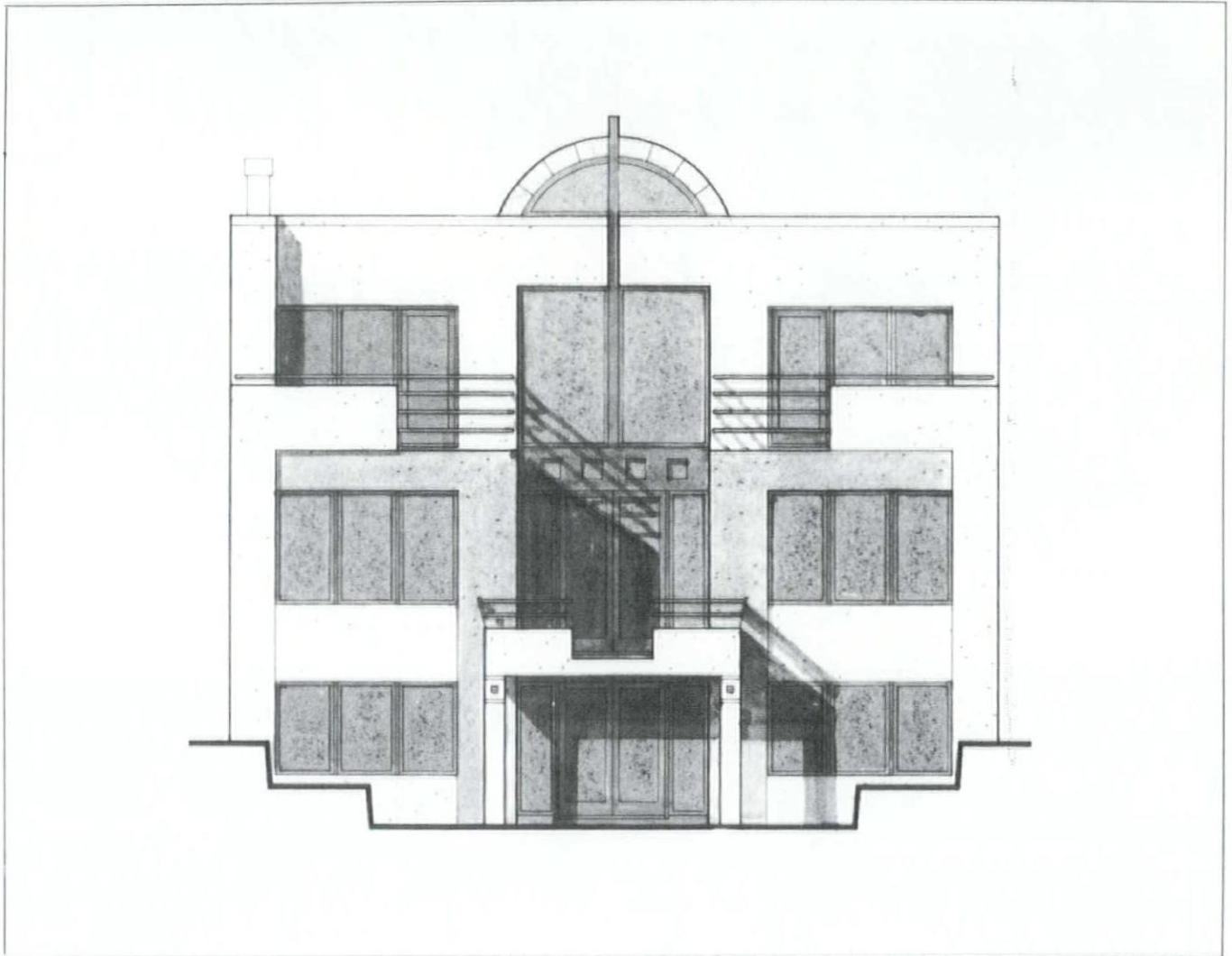
Countryside Landscaping, Inc., Landscape Contractors





ACKERSON HOUSE

The Genesis of this Chicago House is an Axis that Runs from Front to Back in the Form of a Two-story Vaulted Atrium by Bauhs and Dring, Ltd.

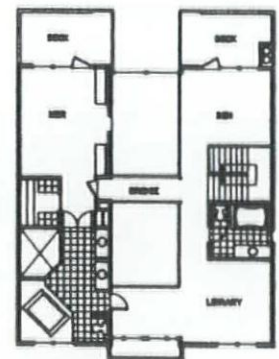
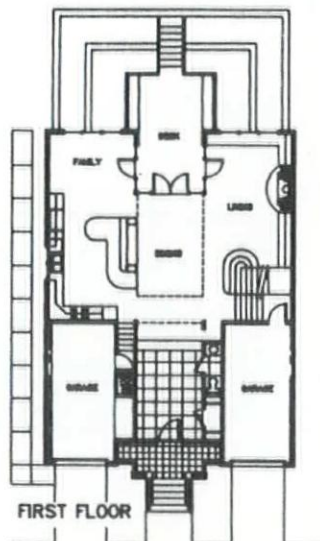


Designed on an exceptionally wide Chicago lot, the genesis of this house design is an axis that runs from the front to the back of the house to form a two-story, vaulted atrium.

The lineal atrium organizes the house externally, as well as internally, by acting as a reference for the manipulation of the exterior planes.

This enables the tripartite division of the interior to be expressed on symmetrical facades at the front and rear of the house.

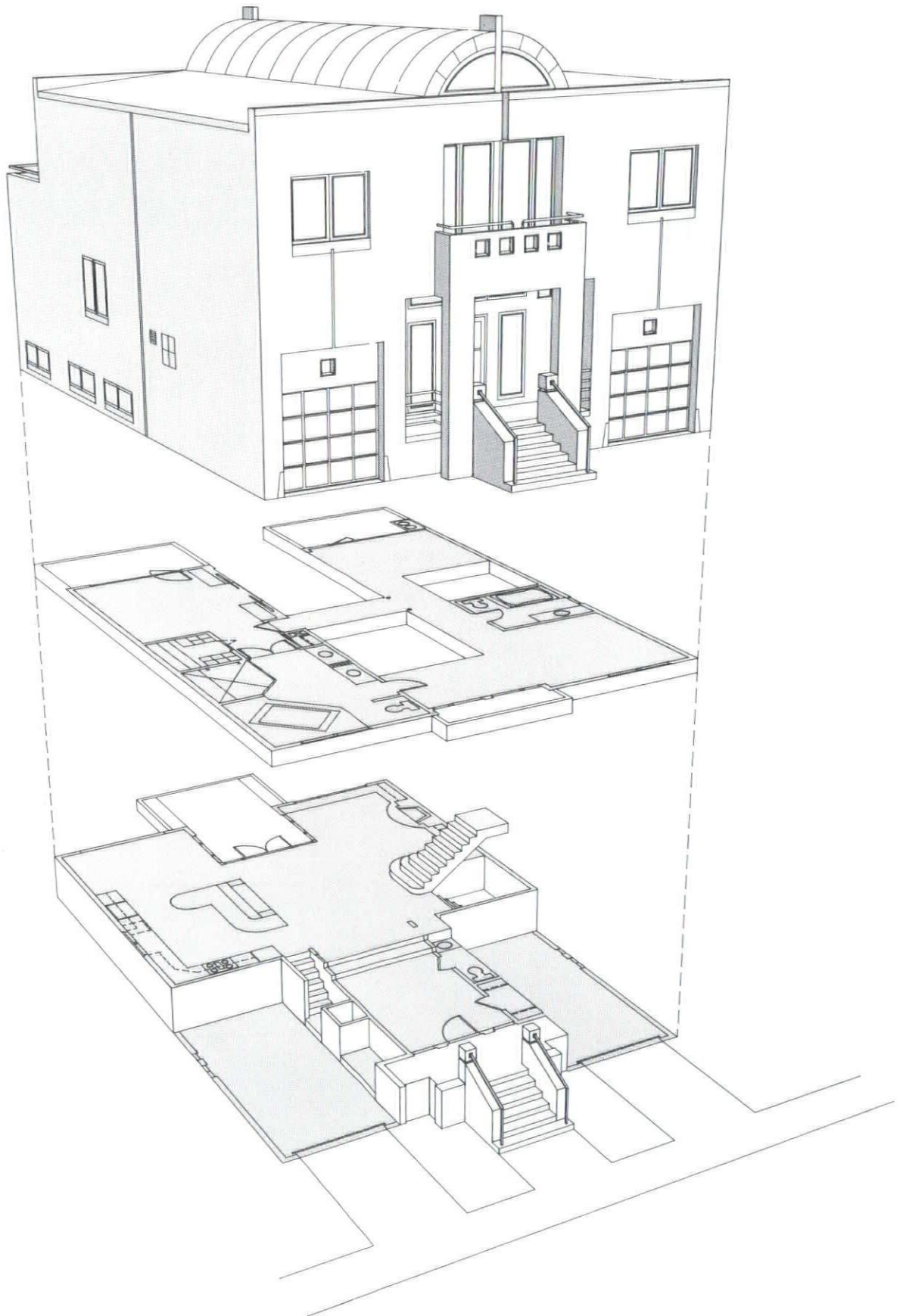
The axis organizes the front with an entrance portal and terminates at the rear with glazed openings looking out on raised terraces, a wood deck, and a lower patio.



SECOND FLOOR

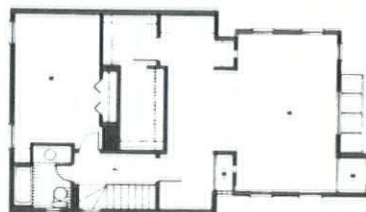
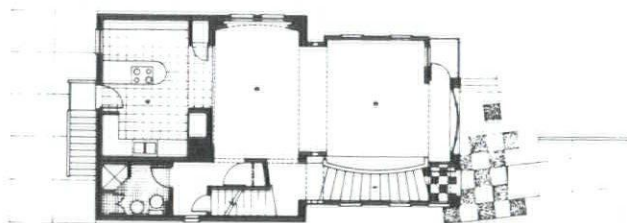
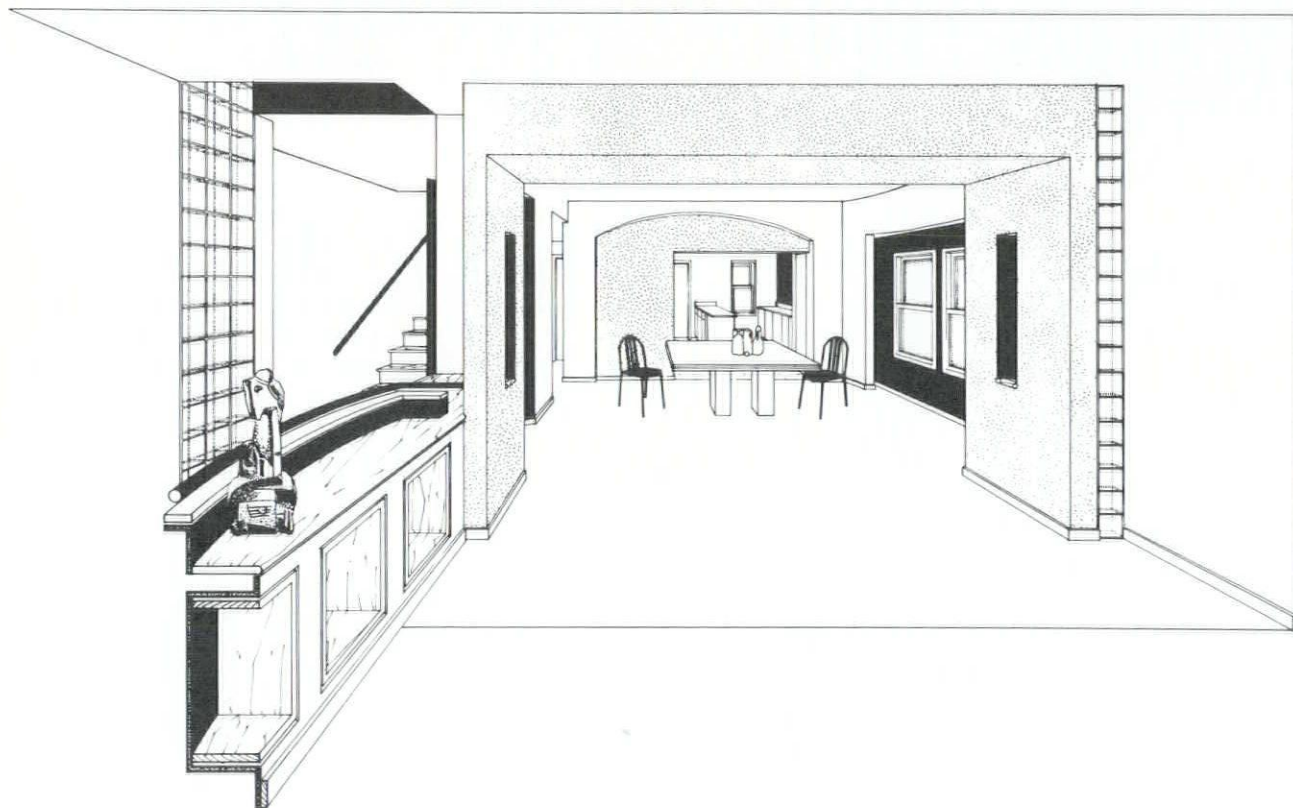
ACKERSON HOUSE

Chicago, Illinois
Bauhs and Dring, Ltd., Architects
Fred Ackerson, Client
Ganco Construction Co., General Contractors



KENMORE HOUSE

Giving the Impression of a Large Internal Volume, this Addition Respects the Side-Yard Set-Back Requirement by HSP/Ltd. Seglin Associates



The renovation and addition to a small home for two, employs simple plan and surface gestures to enlarge the building in an economical and efficient manner. Located at the back of a typical 25 x 125-foot Chicago lot, the program remodels existing rooms and extends the organization to engage the front addition and site.

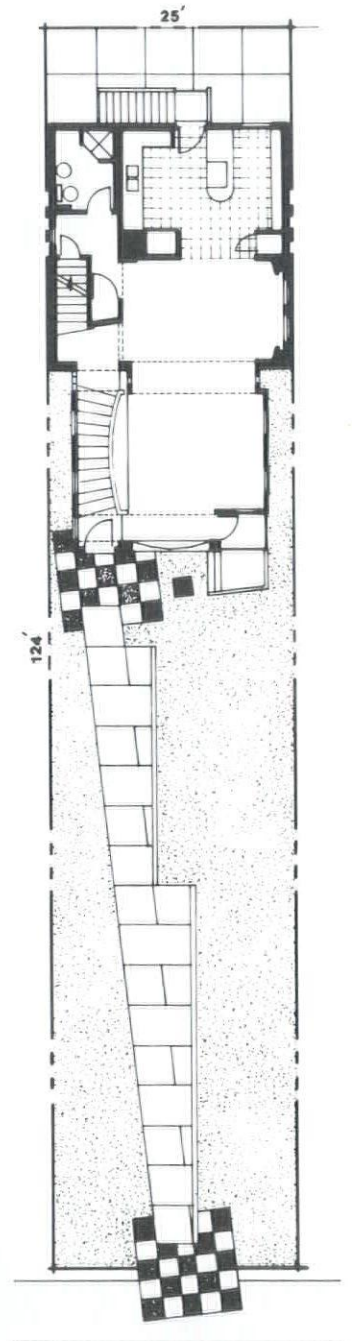
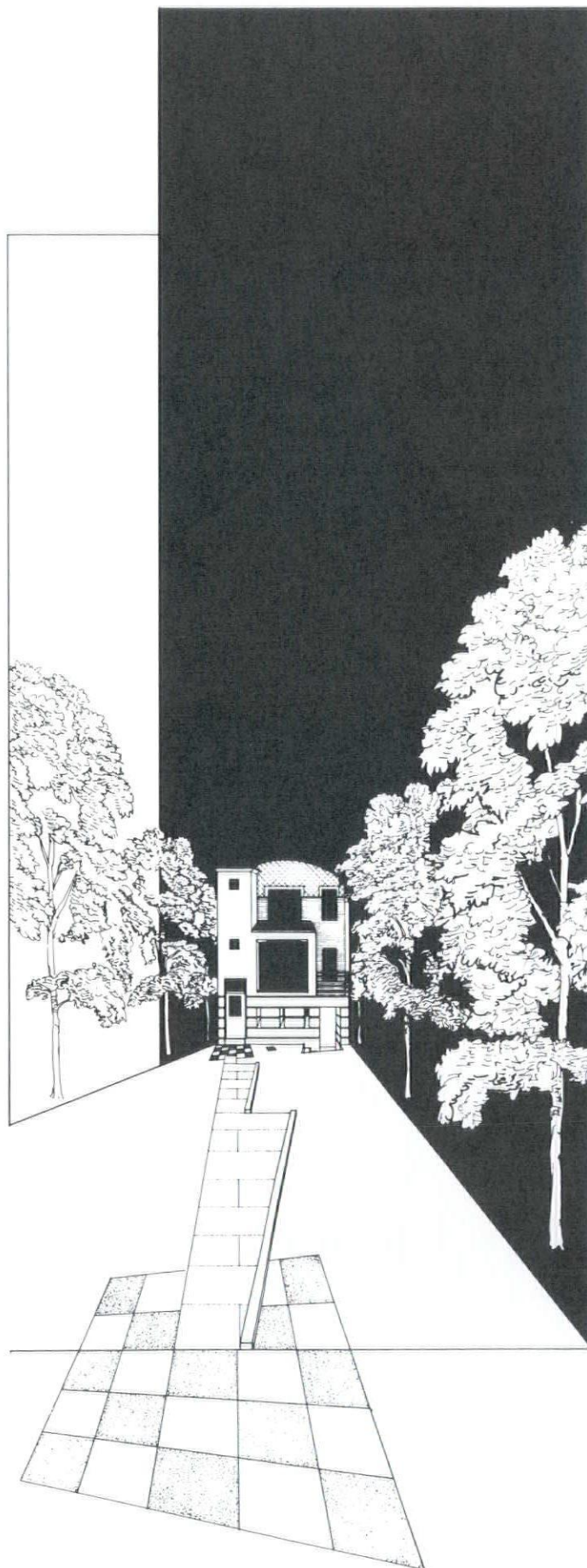
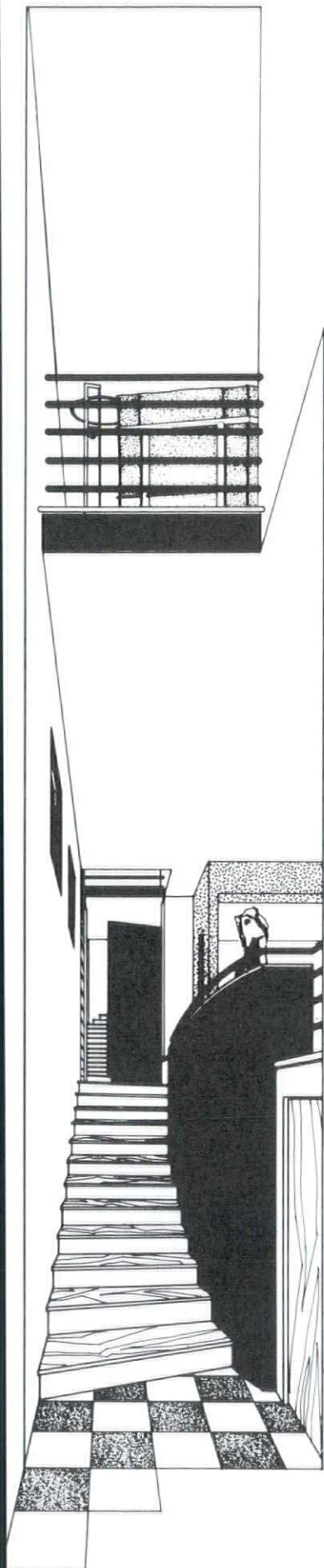
Respecting side yard set-back requirements, the addition maximizes horizontal

and vertical spatial adjacencies to give the impression of large internal volume. Shared space and framed views join the addition with the existing structure to promote a unified continuous configuration.

The new front facade combines stucco, clapboard siding and asphalt shingles to reinforce the building's base, middle, and top. Facade elements step, slip, and intersect in a fragmented manner while alluding to the telescopic layers within the plan.

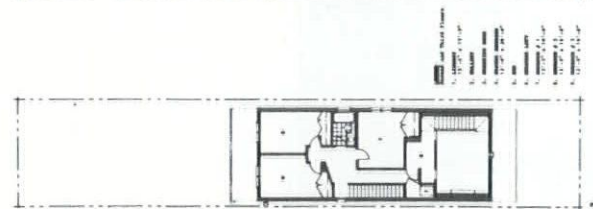
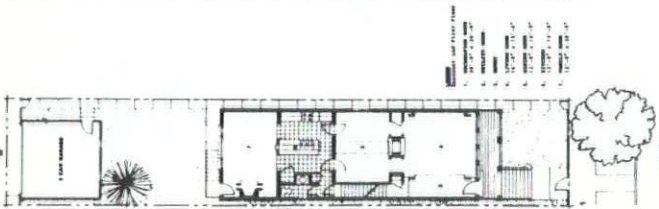
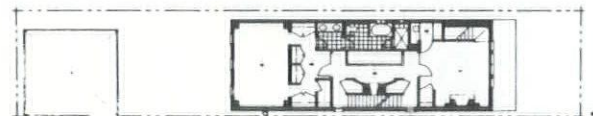
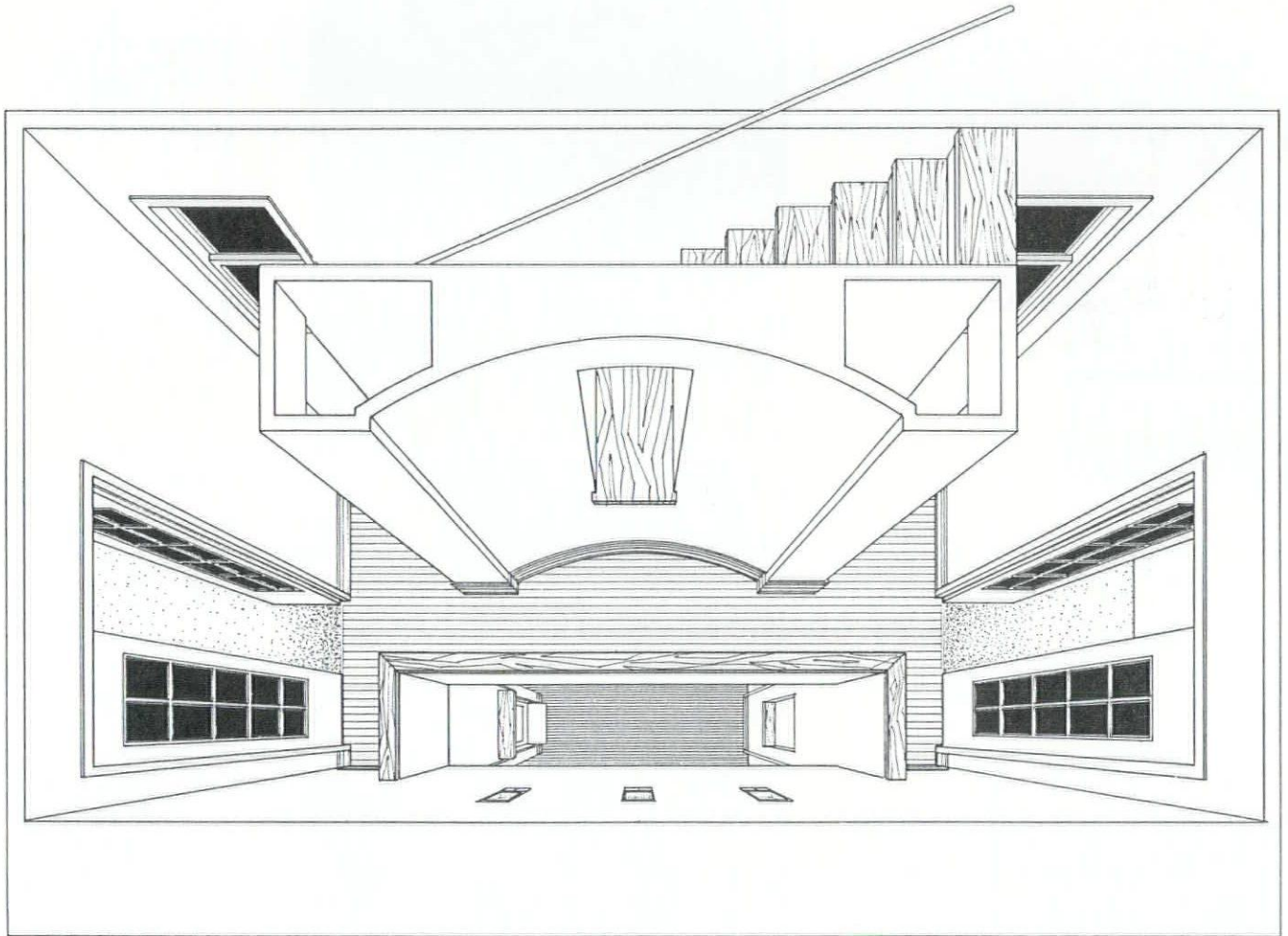
3311 NORTH KENMORE AVENUE

Chicago, Illinois
HSP/Ltd. Seglin Associates, Architects
Penelope Sand and Jim O'Connor, Clients
Weirich Construction, General Contractors



CHICAGO RESIDENCE

Victorian Architecture; Traditional Detailing with Contemporary Reinterpretation, Inside and Out,
by HSP/Ltd. Seglin Associates



This 4,000-square-foot city residence employs traditional detailing in a contemporary reinterpretation of the Victorian urban dwelling.

While encouraging a sense of horizontal and vertical connection, the plan articulates individual rooms and spatial sequences with columns and soffits. The

axial arrangement permits space to be visually borrowed from adjacent rooms and stairways.

The second floor master suite includes bedroom and library, and is linked by a gallery overlooking the dining room.

Exterior detailing employs numerous textures and colors in a stylistic reference to the building's context. The facade re-

fines architectural themes that typify neighboring homes, establishing a unique identity through the quality and character of materials.

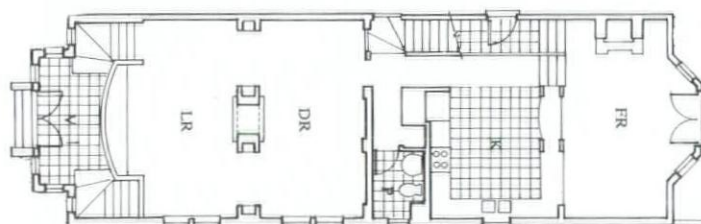
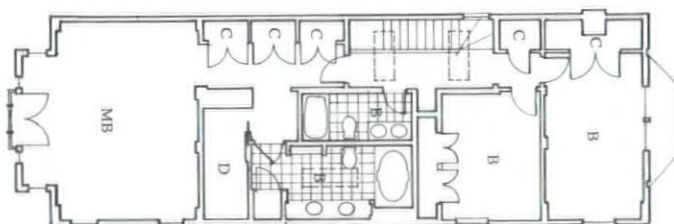
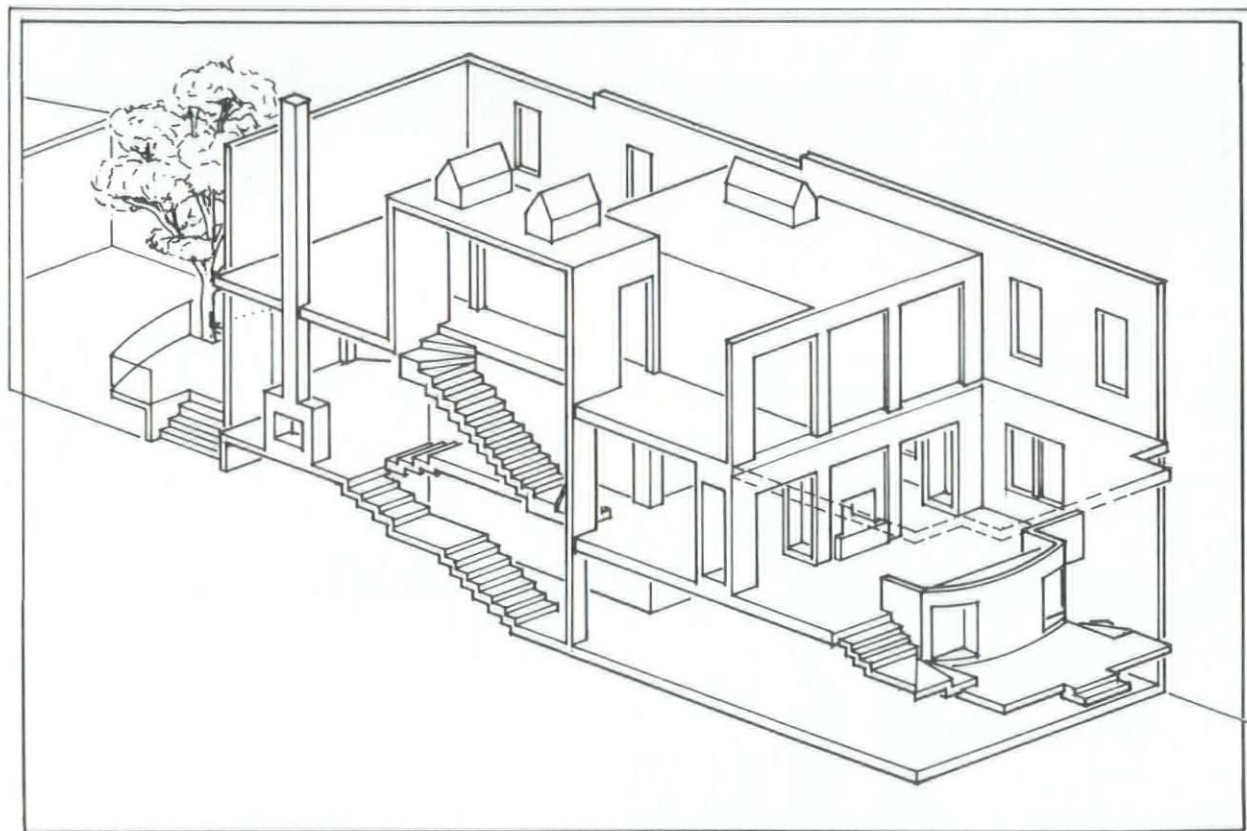
PRIVATE RESIDENCE

Chicago, Illinois
HSP/Ltd. Seglin Associates, Architects
2623 North Dayton Partnership, Clients
South Side Builders, General Contractors



CHICAGO RESIDENCE

A Single-Family House Explores the Central Axial Emphasis of a Typical Chicago Parti—Formal and Commanding by Environ, Inc.



SECOND FLOOR

The design challenge was to modernize, improve, and enlarge (by 80%) an existing 2,200-square-foot frame house on a double lot, without compromising the 70-year-old character; existing focus was placed on coherently arranging the plans for the life-style of the large young family. It was of concern not to create an addition that is alien to its existing counterpart.

On the first floor, the small rooms in their tight existing arrangement provide the opportunity for a linked suite of spaces for formal living and entertainment functions. An axial corridor links the front vestibule to the kitchen and veranda in the rear. Parallel to this axis is another strong axial element, the new family room, this creates an exterior axial vista with the

garden which slips past the house to the south. Both axes, which are essentially symmetrical with the site, are then locked together by a cross axial relationship through the kitchen, breakfast room, and family room, the hub of every day activity. The second floor is a jigsaw puzzle of bedrooms, bathrooms and closets, arranged around the existing stairwells and corridors.

The elevations posed a particular challenge. The change of the building's form from a concentric single volume to a complex of layered forms with increased fenestration, suggested that the addition could be irrelevant. However, pilasters and brackets are repeated to establish a consistency. A beltcourse and fascia are also utilized to band both volumes into a

unified composition. The symmetrical central emphasis of the front elevation is opposed by the new rear elevation which is an asymmetrical composition on a tripartite system with an understated central axis. The form of the veranda is diagonally related to the dormer of the master suite. On each side the dominant axis is addressed by local symmetrical compositions which are related to spaces, vistas, and circulation.

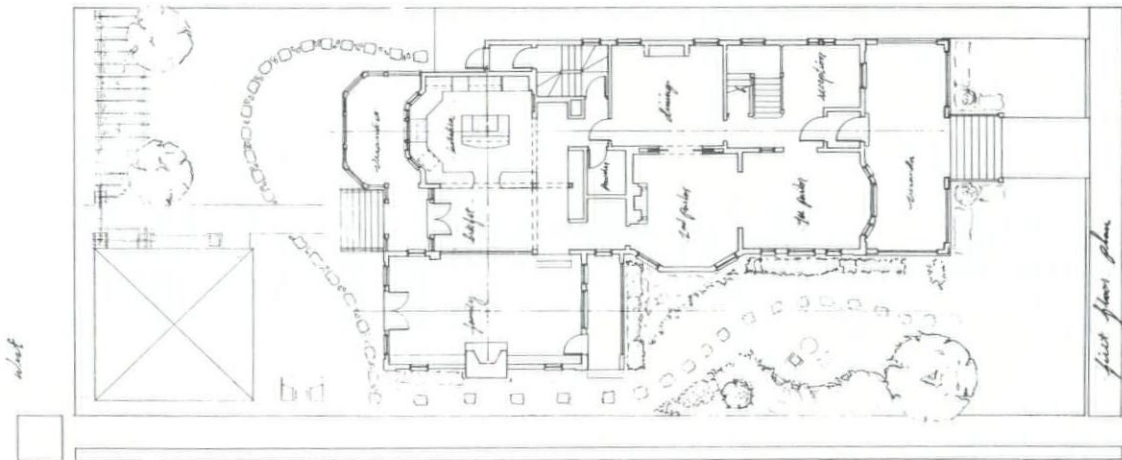
PRIVATE RESIDENCE

Chicago, Illinois
Environ, Inc., Architects
Daniel Litvin, Clients
B & A Construction, General Contractors
Michael Henning and Tim Schmitt, Illustrators



VERHEY RESIDENCE

An Addition to a 70-Year-Old Frame House that Blends the Original Architecture with Updates and Modernization by Environ, Inc.



The concept of this single family, 2,500-square-foot residence was to explore a central axial emphasis on top of the typical Chicago Parti of 1/3 to 2/3 plan arrangement. Each element is grouped in a logical organized arrangement: i.e., plumbing areas and vertical circulation.

The living room and dining room are essentially the same space that is elevated vated above the entry vestibule space. The volume is expressed as a semi-circular projection that intrudes into the vestibule squeezing the stairs around to the sides of

the space.

The main living area is divided by an arched screen where the central portal is filled with a through fireplace. The adjacent arches are formed by opposing bookcases. The opposite wall echos the arches separating the dining and living room. Here the portals reveal the service volumes of the powder room, kitchen, and stairwell. The stairwell is a vertical element extending from the basement to a skylight roof.

The kitchen relates visually to the family room below and beyond. Here the

arcade is open providing for another large unified space which expands to into the yard with a bay and deck.

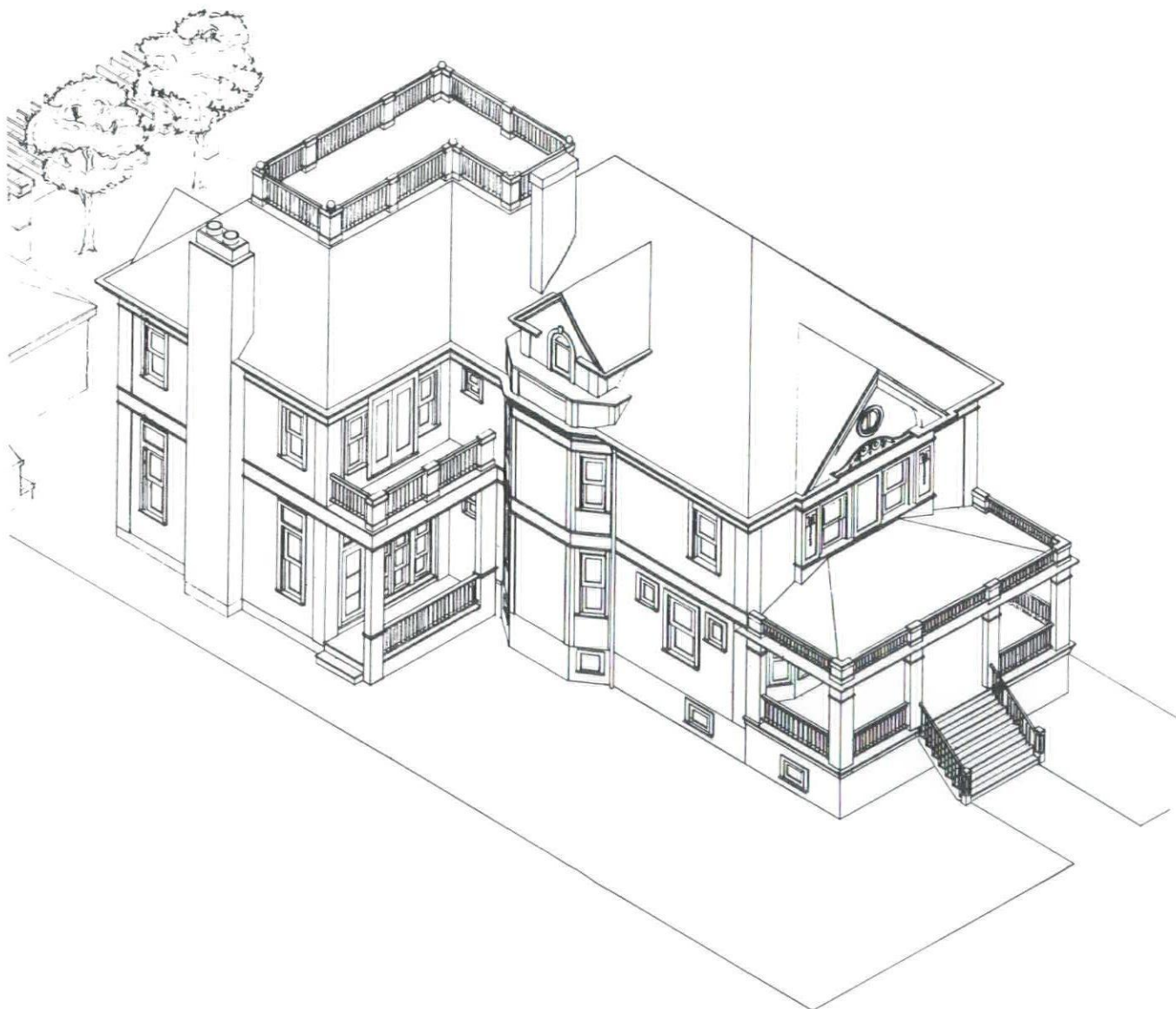
Each space of the first floor mentioned, maintains their own formal symmetry while locked into a primary cross-axial thrust of the whole house.

VERHEY RESIDENCE

Chicago, Illinois
Environ, Inc., Architects
Tom and Linda Verhey, Clients
Stern-Joglekar, Structural Engineers
Michael Henning and Tim Schmitt, Illustrators

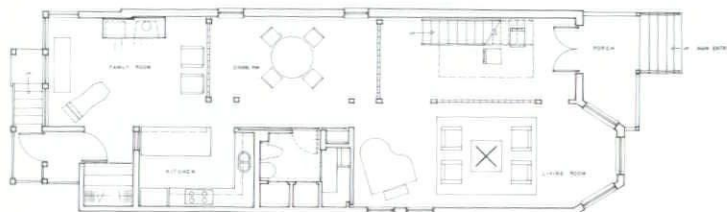


South



HANSEN RESIDENCE

A Victorian Townhome Rehabilitated; Expressing the Classical Original Outside, Conforming to a Contemporary Design Inside by Youngman & Company



FIRST FLOOR



SECOND FLOOR

A Victorian Styled residence has been extensively rehabilitated for an architect and his family. The 100 plus year old structure had a classic traditional facade that was intact, however, earlier remodelings had completely altered the interior character of the original residence.

The objective was to retain and express the original exterior shell including windows and mouldings. However, the interior was to be of contemporary design articulated within the existing shell. Confining walls were removed and skylights

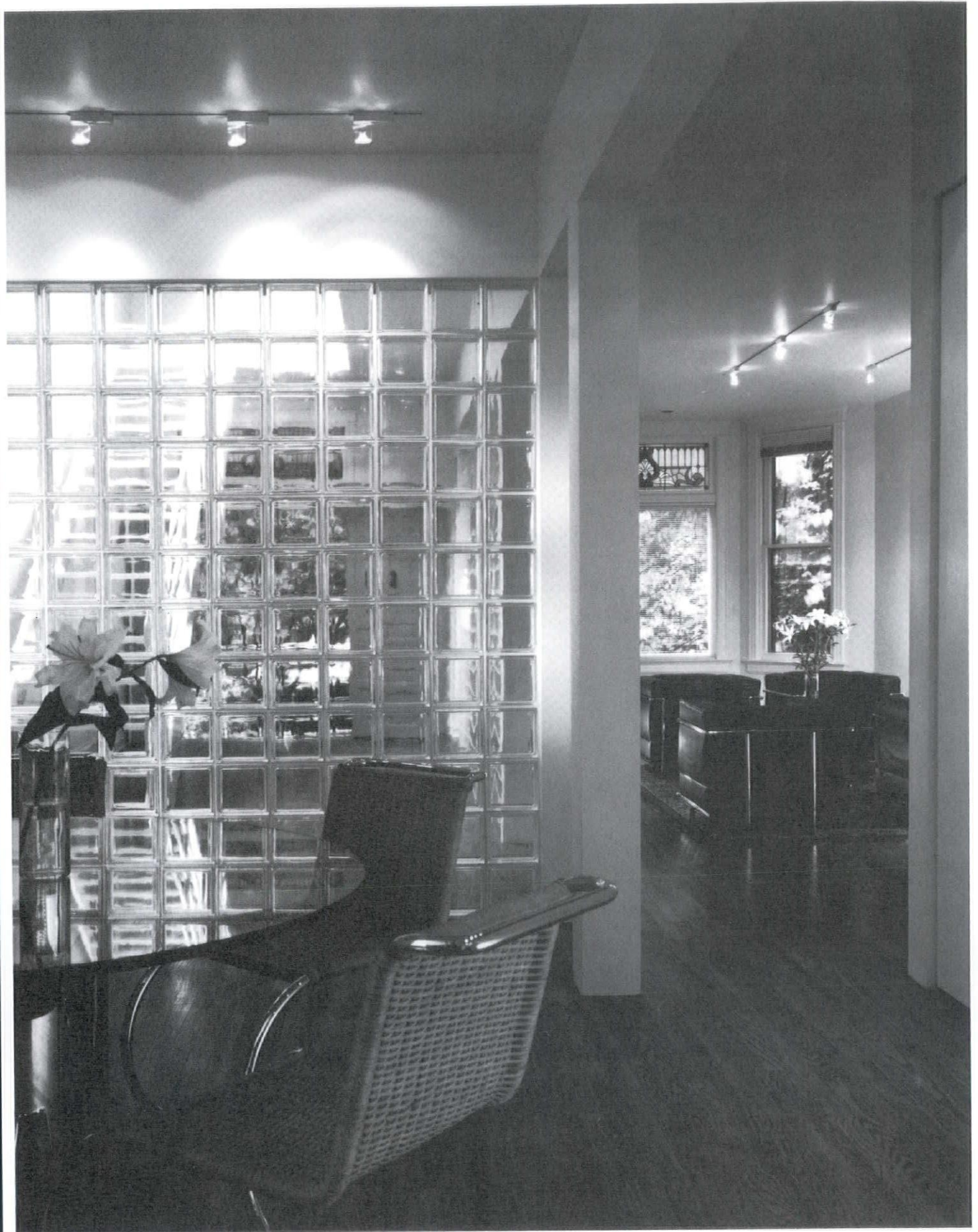
were introduced. Available natural light was limited due to the narrow 25-foot-wide building lot surrounded by taller structures and trees. Translucent glass block walls were constructed where divisions were desired but which allowed filtered views from one end of the house to the other on the first level maximizing openness and light.

Furthermore, the translucent walls not only transmitted light but refracted and reflected light as well including the polychromatic hues of the MR low voltage general lighting. Other finishes include

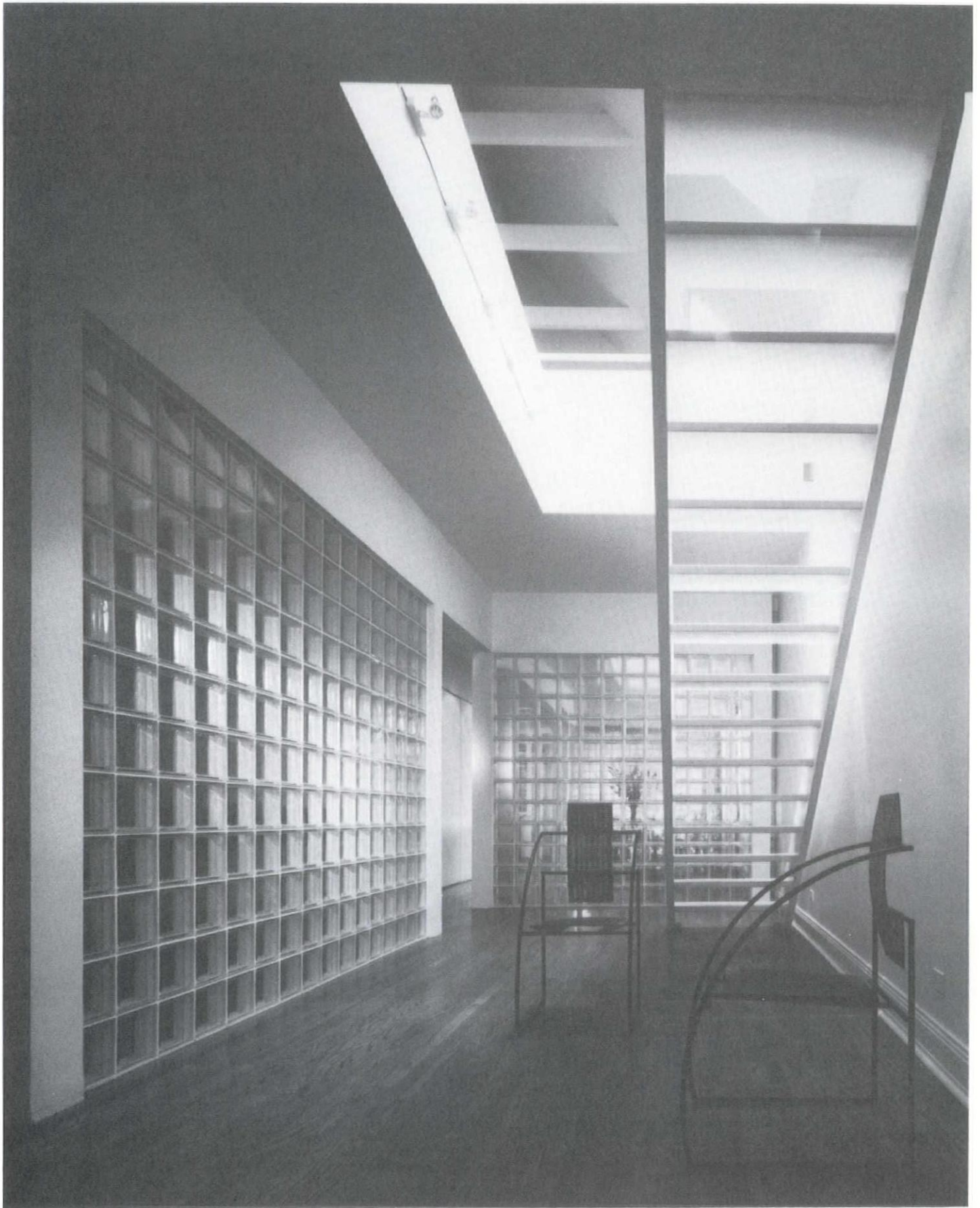
white walls and ceilings as well as kitchen cabinetry. Floors are natural oak on the first level and carpeted on the second level. Classic furnishings were selected by the owner.

HANSEN RESIDENCE

Chicago, Illinois
Youngman & Company, Inc., Architects
Mr. & Mrs. David Hansen, Clients
Alton Construction Company, General Contractors
Youngman & Company, Inc. with David Hansen, Interiors
Hedrich-Blessing (Marco Lorenzetti), Photographers

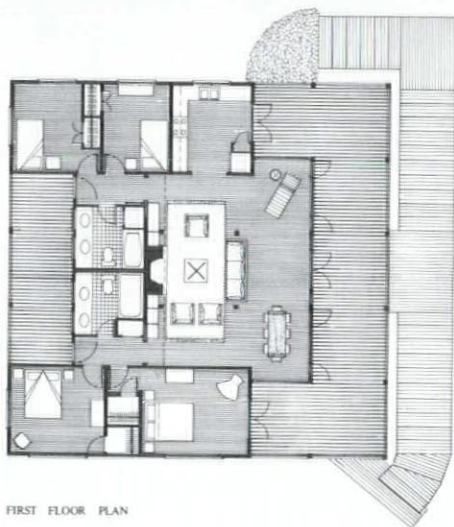
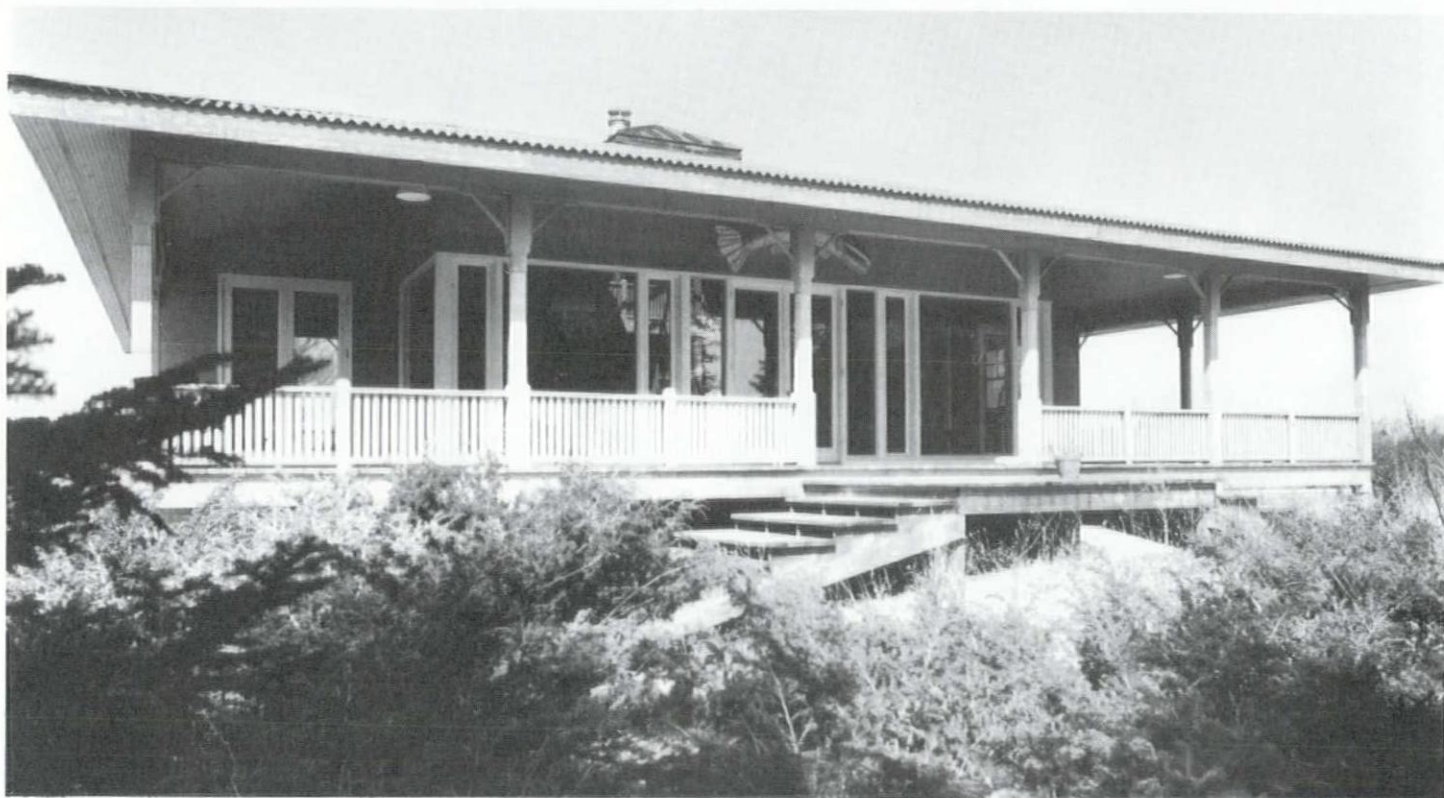




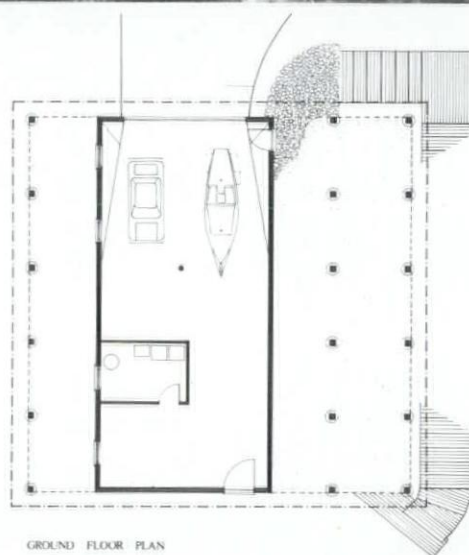


WISCONSIN VACATION HOUSE

Off Door County Peninsula, a Vacation House Positioned behind a Dune Combines Vernacular and Industrial Materials by the Office of John Vinci



FIRST FLOOR PLAN



GROUND FLOOR PLAN

Located on Washington Island, off the peninsula of Door County, Wisconsin, this 50 by 50-foot vacation house is positioned behind a low sand dune on Lake Michigan. Four by four-foot columns on ten-foot centers form a modular framework for the structure.

Four center columns define the living area. Bedrooms, kitchen, and porches are located along the perimeter walls. The lake can be seen from all major rooms and from the front veranda.

Pine siding is used for both interior and exterior finishes. The pine ceiling is stained light blue; walls are stained white and structural elements and trim are stained a rose color.

The pyramidal roof is sheathed in a corrugated asphalt material with a factory finished green coating. At its apex is a skylight that caps the exterior.

A two-car garage, laundry room, and boat storage area are located below the living areas.

WISCONSIN VACATION HOUSE

Washington Island, Wisconsin
Office of John Vinci, Inc., Architects
Young Brothers Construction Company, General Contractors
Henry Hawry, Structural Engineers



HAUS OMAHA

An Organic Design — Simple, Picturesque, and Romantic — Reconstituted from within the Landscape of Nebraska by Rudolph & Associates, P.C.



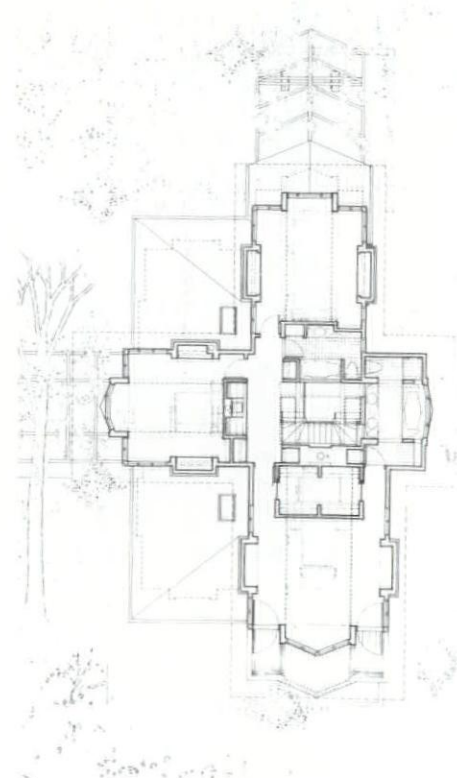
As a special refuge, hidden in and of the landscape, this house is among the trees. The mass of the structure is preceded by several horizontal layers that establish a natural plateau. The verticals are indigenous masonry piers, deceptive in their implication of eroded pillars of stone, exposed as outcropped structure, projected through the terra firma. The enclosing walls are weathering cedar siding balanced on, and stretched between the massive stone piers. The roof, similar to a tent below the canopy leaves above it, stands above the horizontal platform balanced on the stone piers, but not touched by them. The upper story is similar to bluffs scoured and worn allowing for windows carved into the house. Focused to the center of the crossing roofs is the masonry chimney pyre, as an outcropping to which the special centroid of the home is embraced.

Entry is made carefully, despite the numerous lookouts, into an unmarked cavern. Deceptions are the initiation, for erosion has opened way to the protected center. The chambers of the house radiate from the core, stretching and projecting from each direction. The horizontal flow of the interior space is toward the center. High and low volumes are cut away solids; dissipated spaces include the upper layers of the rooms.

The primary rooms open to the south, a sloping layer. The northern side has limited openings to a forest edge brought up to the structure. Deep overhangs limit the long horizontal light levels. The interior below is the cutting remains of a shallow cave. The flowing space is detailed to accentuate continuity, stratification, forming by erosion. Monolithic deceptions are suggested from retention of wall to ceiling material layers. And yet, above this illusion is the sloped tent, stretched above as in pro-bd — tecton of the vertigo dream state.

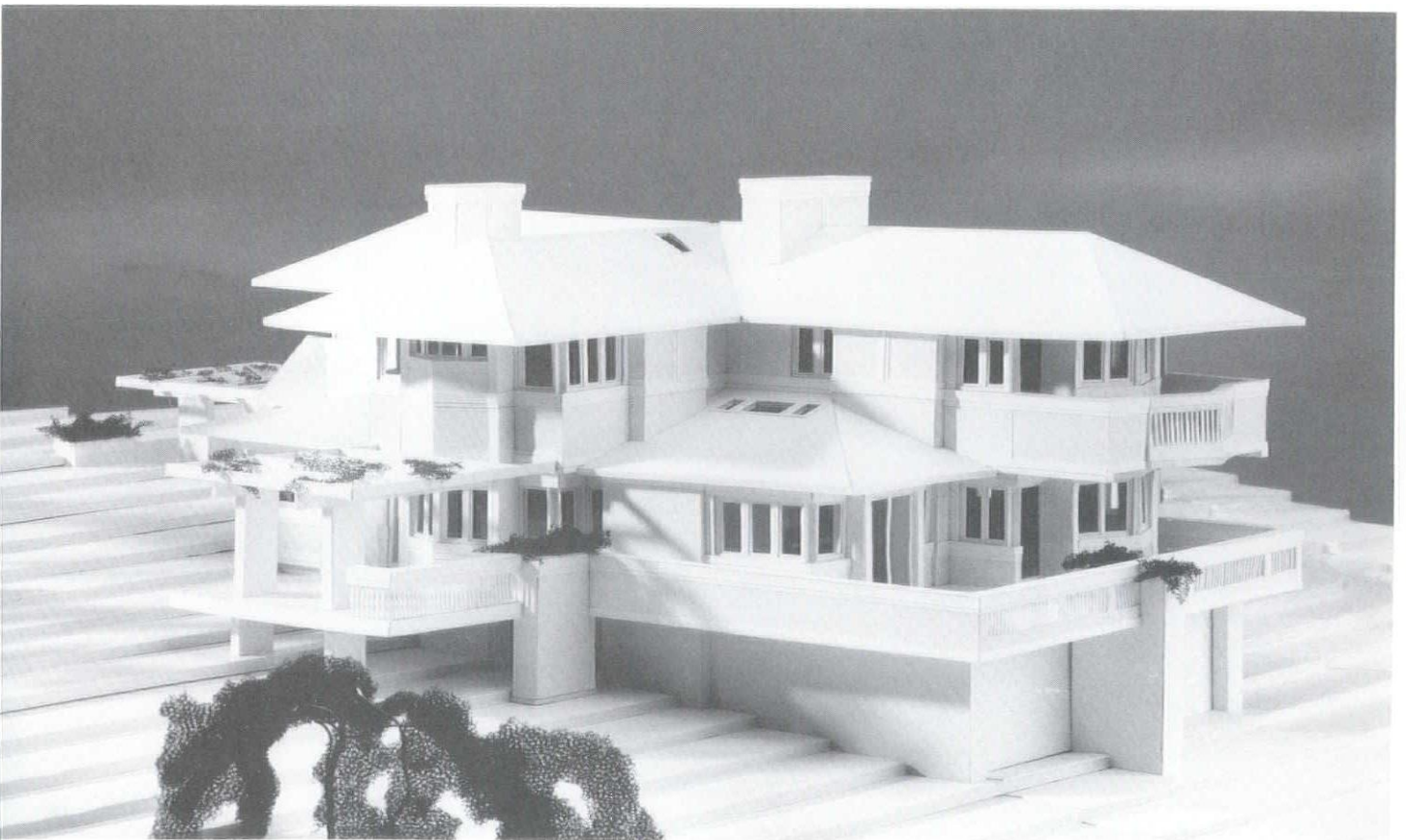
Stemming from the chimney horizontal trim branches out to all layers, walls, ceilings of the interior. Window casings, door frames are woven into an introverted arbor. Divided, repeated, extended beyond view, trim encompasses verticals with horizontals into a varied visual unit throughout the home, a harmony in spatial variety.

Now an organic product, romantic, picturesque, and reconstituted from within the landscape, the deception is toward a layered paradise.



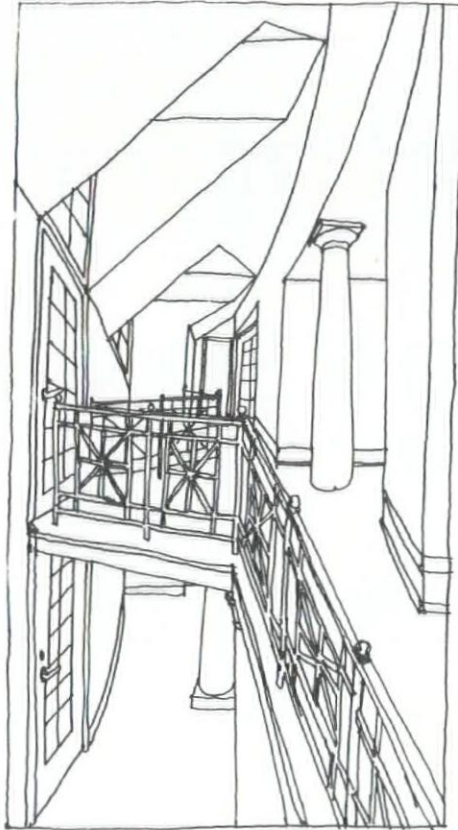
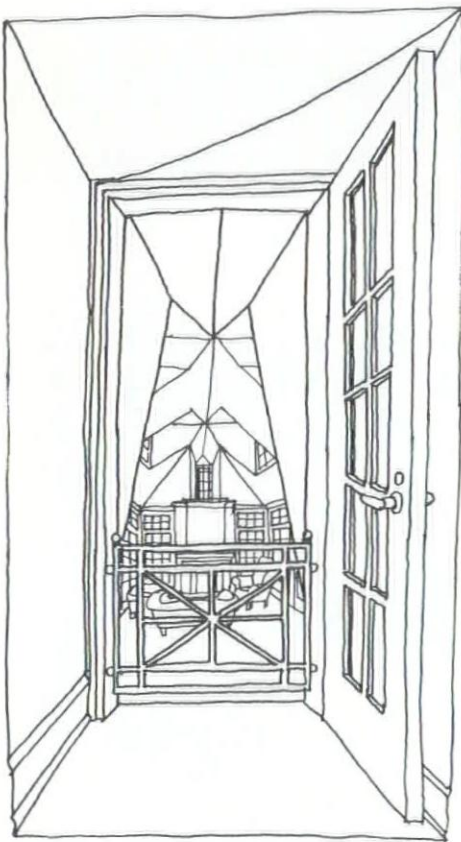
HAUS OMAHA

Omaha, Nebraska
Rudolph & Associates, P.C., Architects



GLENCOE HOUSE

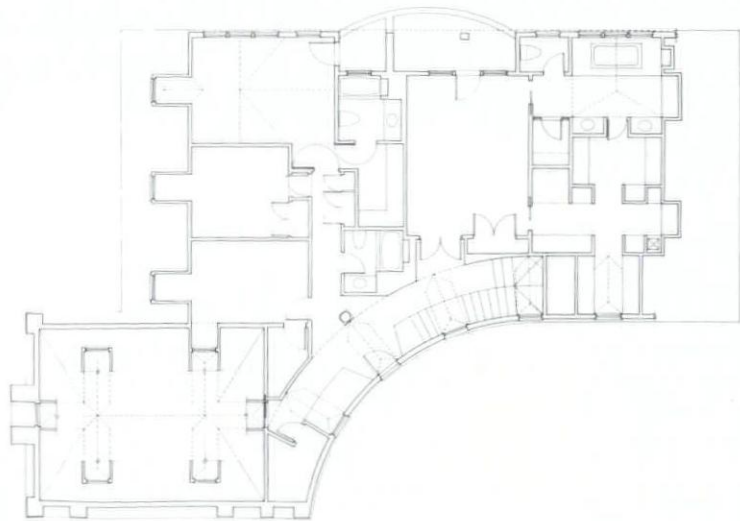
Stucco with a Cedar Shingle Roof, this North Suburban House is Formal and Appropriately Gestures to its Surrounds by Stuart Cohen & Associates



This new 5,000-square-foot is to be located on a wooded lot at the end of a street in west Glencoe. It will be the only new house on a block of large tudor and French country style houses built in the late 1920s. The rectangular property is entered at its corner. The house is pulled slightly forward on the property and its curving front and screen wall at the garage are intended to create a formal motor court entry.

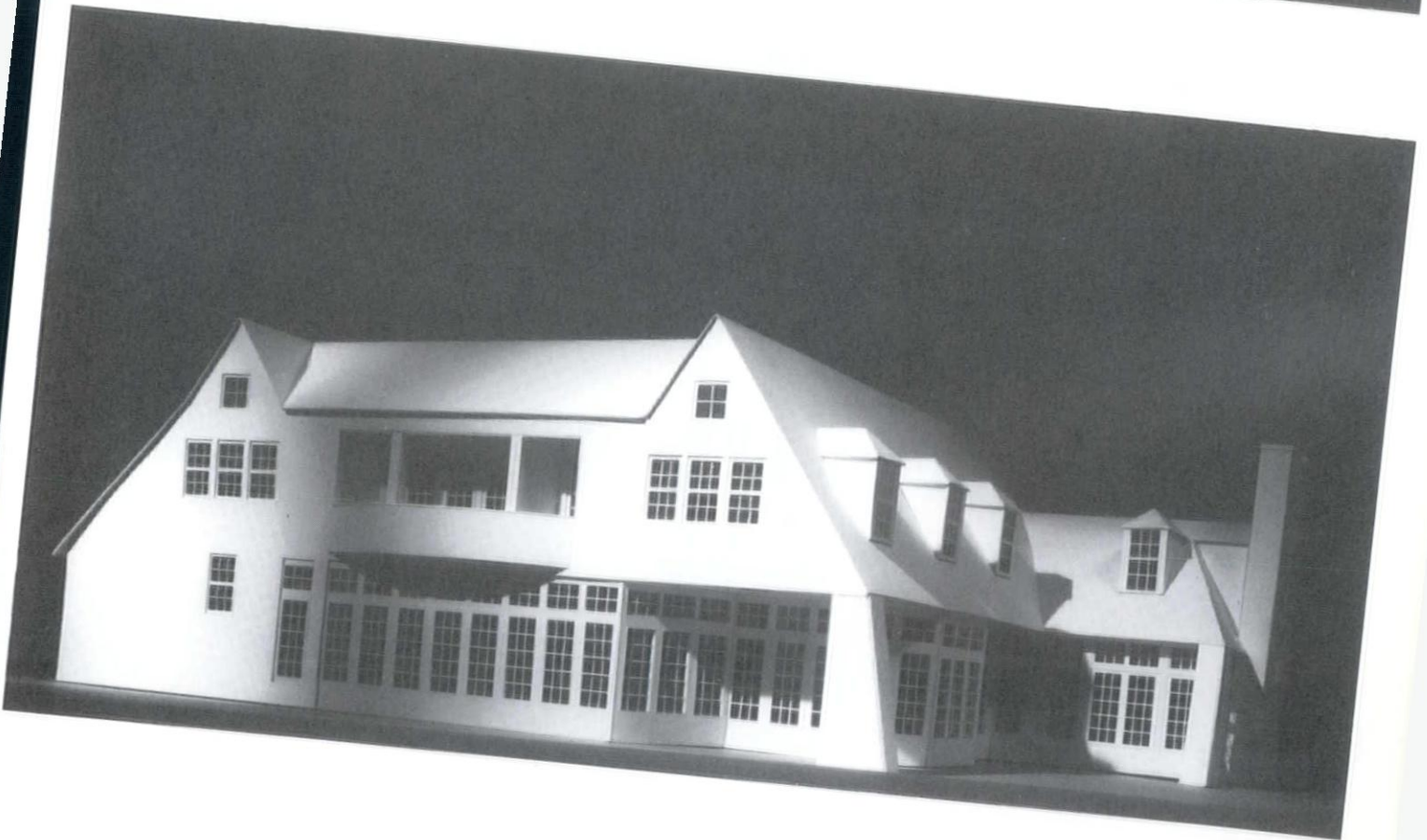
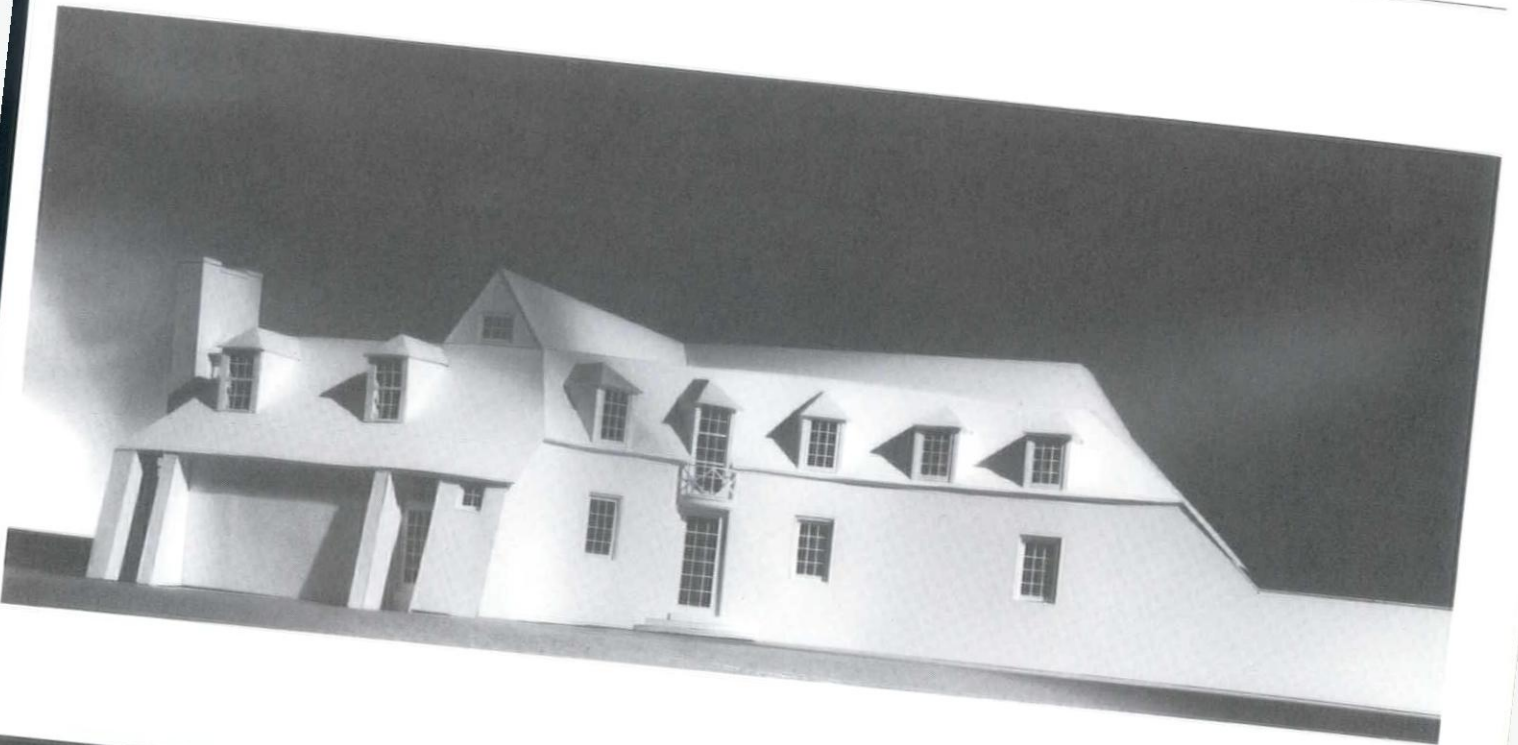
At the front of the house the roof is pulled down to create the appearance of a one-story house. The roof dormers light the stair hall and curving upper hallway. The story and a half high living room is also top lit by dormer windows. On the ground floor the living room and dining room are visually connected by a continuous wall of windows and French doors. These form a bay in the dining room and an angled corner in the breakfast room. These spaces open to a stone terrace at the rear of the house which is partially covered by the second floor of the house above.

The exterior will be stucco with a cedar shingle roof.



GLENCOE RESIDENCE

Glencoe, Illinois
 Stuart Cohen & Associates, Architects
 Beer, Gorski & Graff, Structural Engineers
 Creative Systems Engineers, Mechanical Engineers
 Orlando Cabanban, Photographers



LAKE GENEVA RESIDENCE

Simple Massing, Clean Lines, Minimal Palette Define this Summer Home in the Tradition of the Midwest by Eckenhoff Saunders Architects



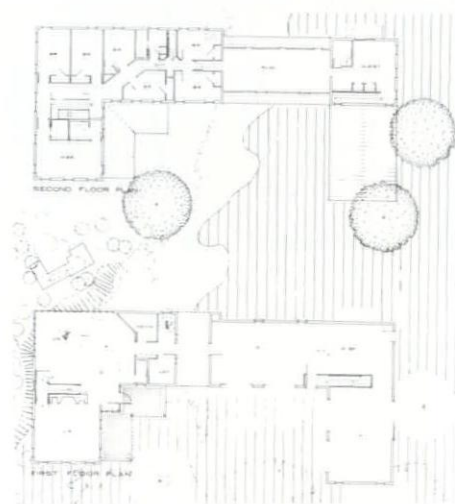
This summer home crowns a heavily wooded 40-acre estate overlooking Lake Geneva. The client requested a design in the tradition of a Midwestern American Farmhouse with simple massing, clean lines, and a minimal palette of materials. The only departure from this rural image occurs in the dining room where a large gridded window overlooks a nearby ravine.

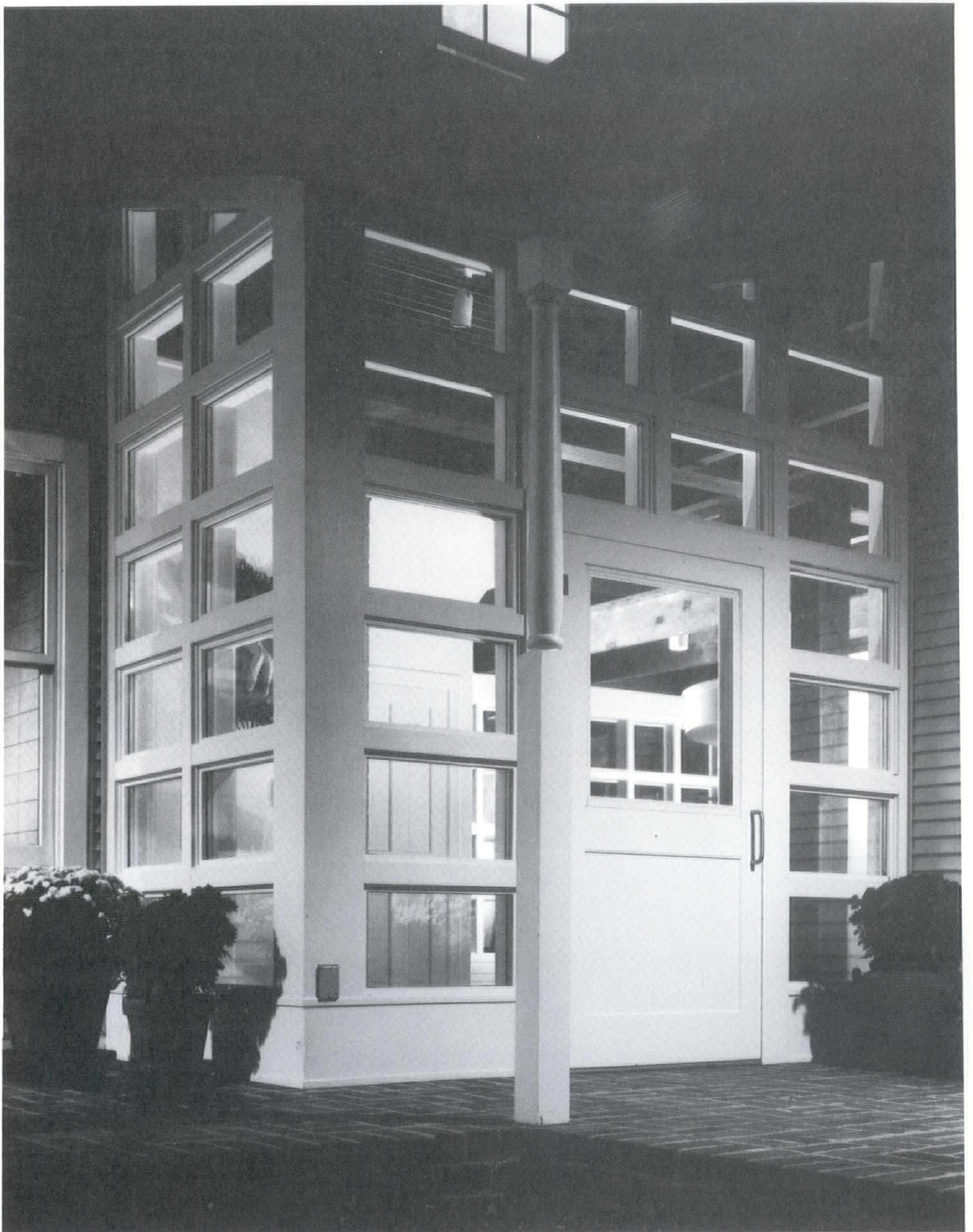
The house contains 3,500 square feet of living space and features an open plan with kitchen, dining, and living rooms flowing together. Upstairs, each of the six children have their own room connected by a back stair to the kitchen and rear door. The garage wing with its second

floor playroom and guest quarters is attached to the house and forms a protected courtyard enclosure. Structurally, the house is of heavy timber construction featuring exposed timber columns, beams, and decking. The yellow pine decking was salvaged from railroad warehouses demolished in Chicago.

LAKE GENEVA RESIDENCE

Lake Geneva, Wisconsin
Eckenhoff Saunders Architects, Architects
Joe Farrugia, Structural Engineers
McGuire Engineers, Mechanical Engineers
Van Inwegen Photography, Photographers





LISON HOUSE

An Addition and Remodeling of a Dune House Overlooking Lake Michigan; New and Old Tied Together Geometrically by Norman A. Koglin Associates, Ltd.



Serious erosion compelled the previous owner of this house, originally perched on top of a dune overlooking Lake Michigan, to move the small two bedroom ranch house onto a one-story concrete block base east of the dune.

As a result of this relocation, the house felt buried, camouflaged by its dark color and had poor views in any direction. Entering the house from the basement level forced one to climb a spiral stair to reach the main level.

The client's program for the addition and remodeling consisted of adding several spaces including a family room extending toward the lake, a new master bedroom and bath, a guest room, two bedrooms, a whirlpool, and a quiet work area, as well as improving the circulation, vistas, and visual quality of the house.

The design solution orients the house circulation east/west establishing an equal relationship between the lake and the forest. The stair tower and the octagon whirl-

pool room anchor this circulation. As a strong vertical element, the four-story stair tower with a small office at the top, serves as the prow of the house, exaggerating its size and identifying the new entry. The master suite was added above the existing living room and the two-story lake room was elevated an additional two feet to provide equally spectacular views in the lake and forest.

New and existing construction were tied together by maintaining existing roof slopes, replacing existing windows to match the new, and re-cladding the entire house in vertical cedar siding. The color scheme further ties the house together while adding a whimsical quality.

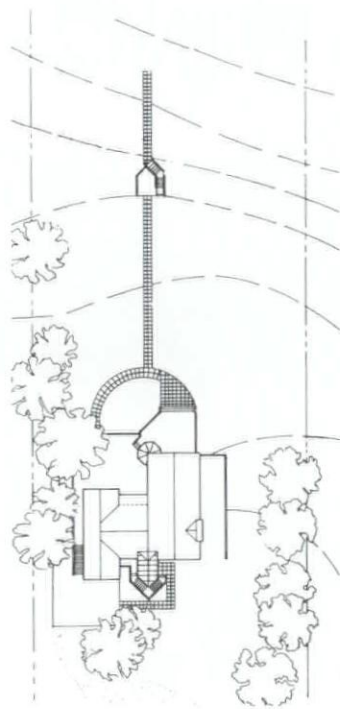
LISON HOUSE

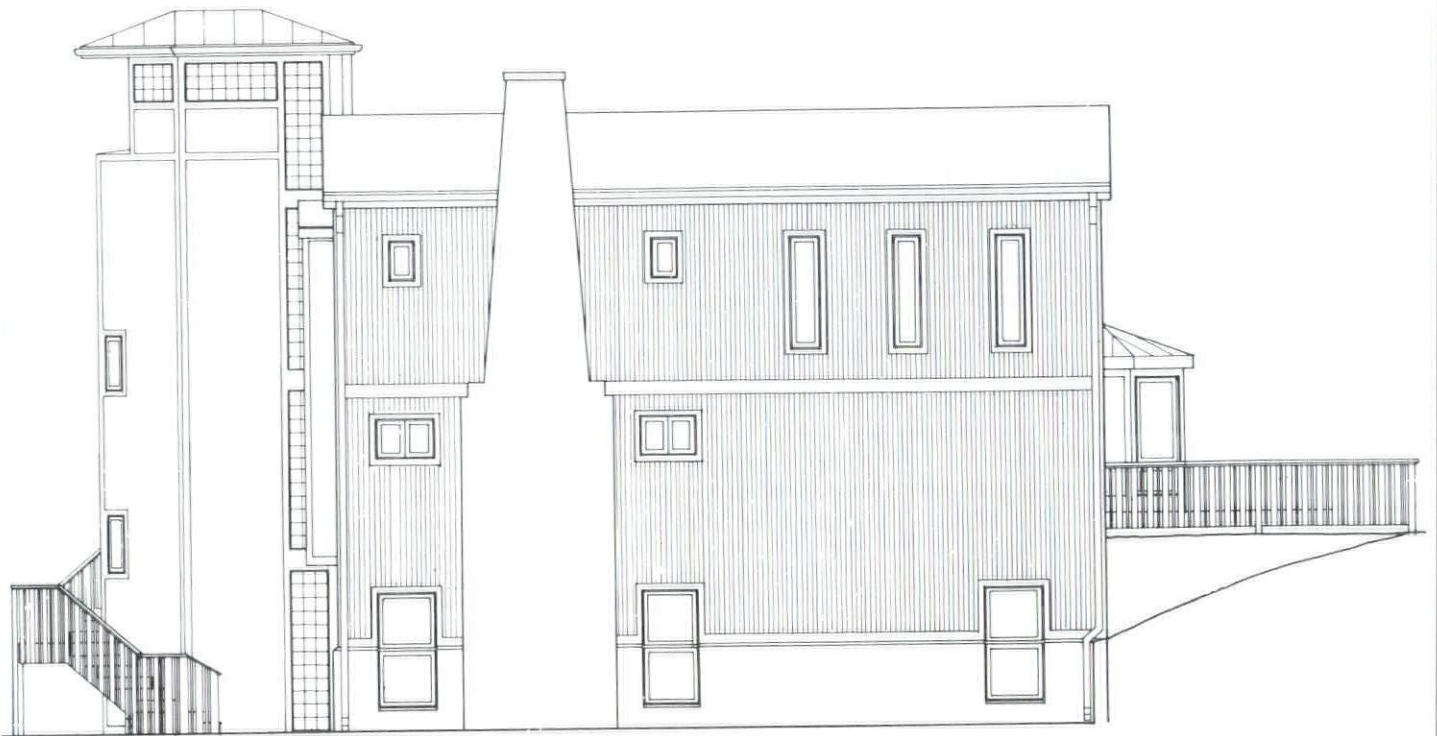
Stevensville, Michigan

Norman A. Koglin Associates, Ltd.

John & Karen Lison, Clients

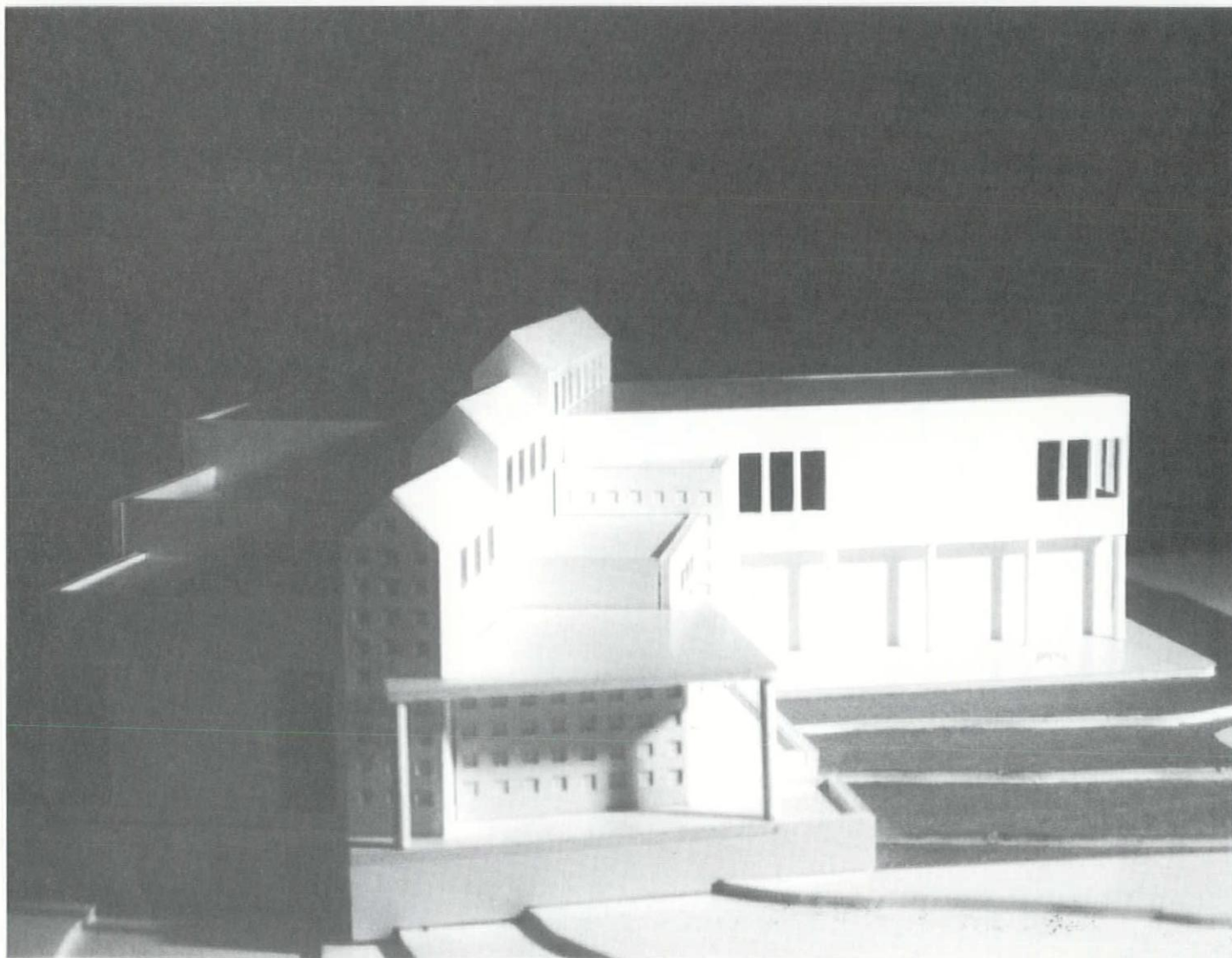
Lykos Construction co., General Contractors





HIGHLAND PARK HOUSE

This North Suburban Chicago House Takes its Design from Site Conditions, Offering Primary Views of its Wooded Context by Fugman Dakich & Associates



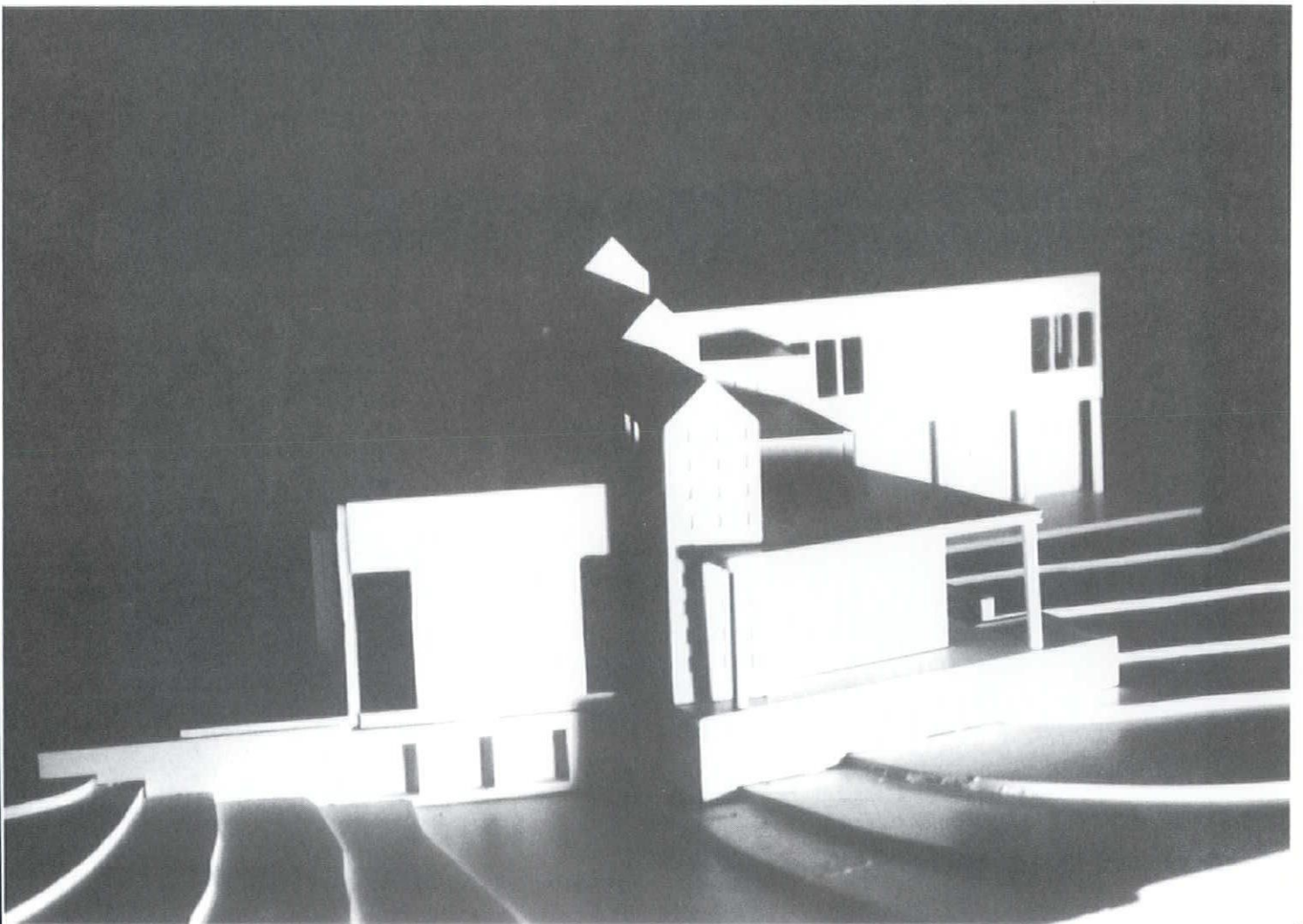
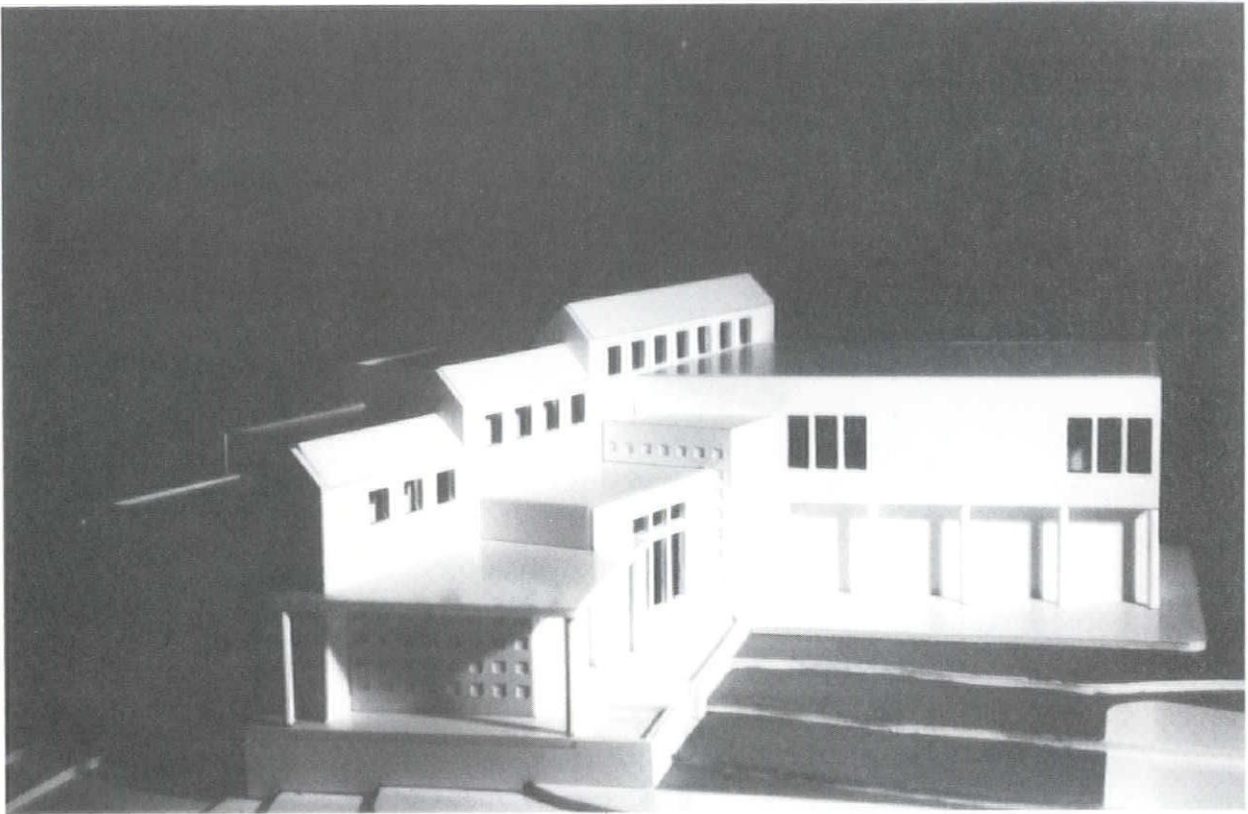
This project is for a 6000-square-foot house with a four-car garage on a one-acre, wooded lot in Highland Park, Illinois. The site is a corner lot fronting on an east-west street, with the primary view to the woods toward the northeast.

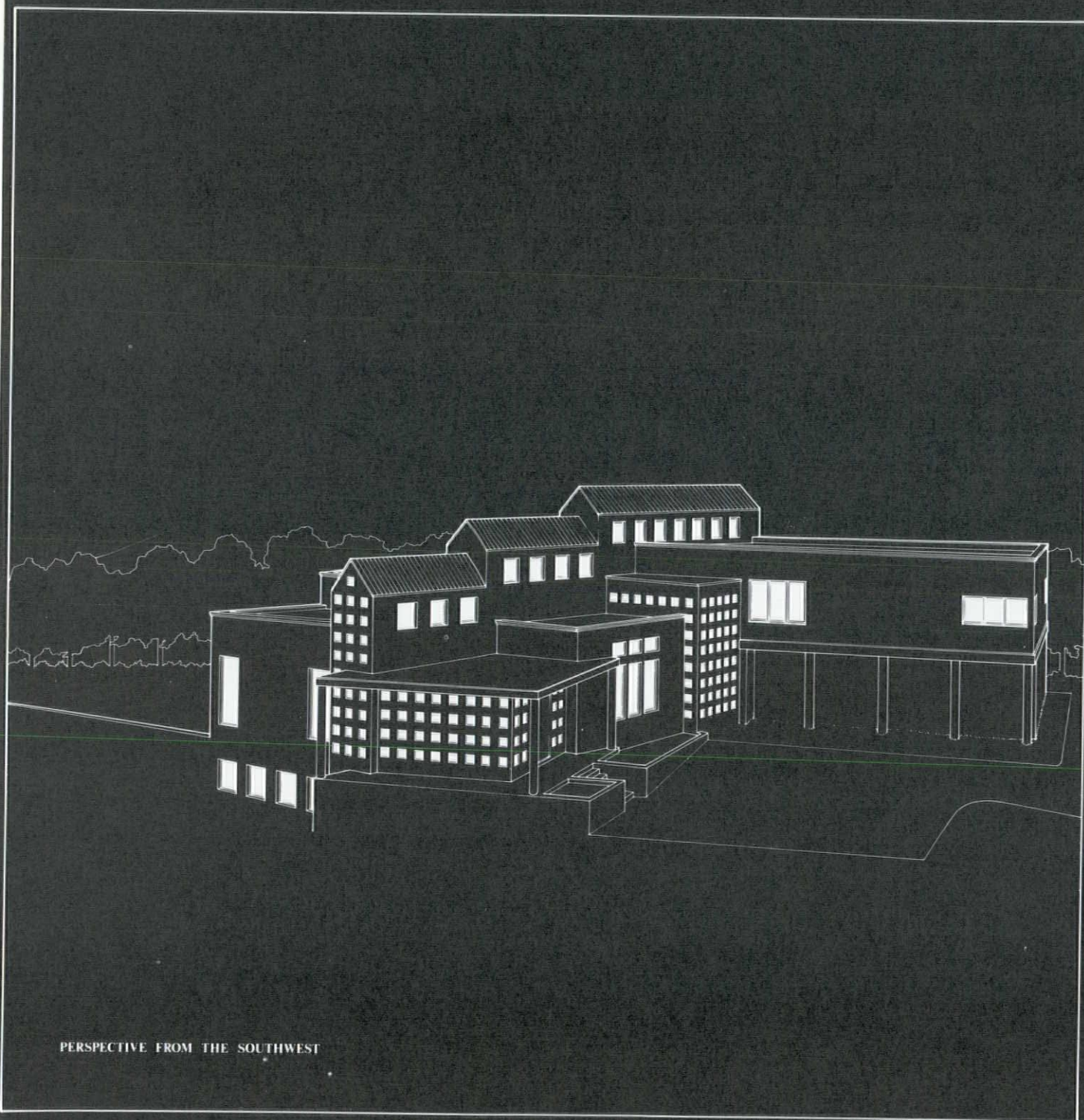
Using the site conditions to develop the building geometry, the front entrance and

the automobile access relates to the frontage road, while the primary living spaces rotate toward the view to the northeast. A roof monitor occurs over the main circulation spine providing natural light into the north-facing primary spaces. The second floor contains bedrooms grouped around a common "gathering space" adjacent to the stair.

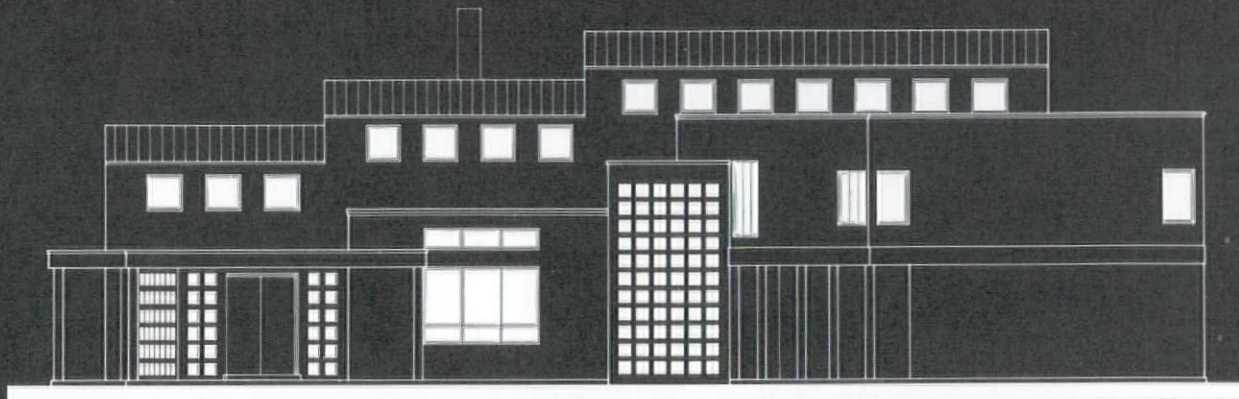
HIGHLAND PARK RESIDENCE

Highland Park, Illinois
Fugman Dakich & Associates, Architects
Mr. & Mrs. C. Wiznitzer, Clients
Beer, Groski & Graff, Structural Engineers
Mid/Res., Inc., Mechanical Engineers
Dan Creaney Co., Civil Engineers
Fugman Kakich & Associates, Photographers

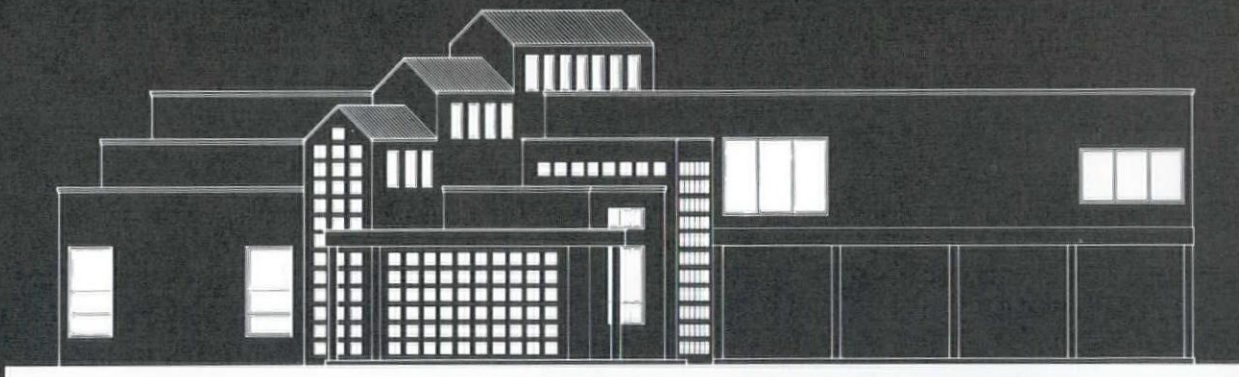




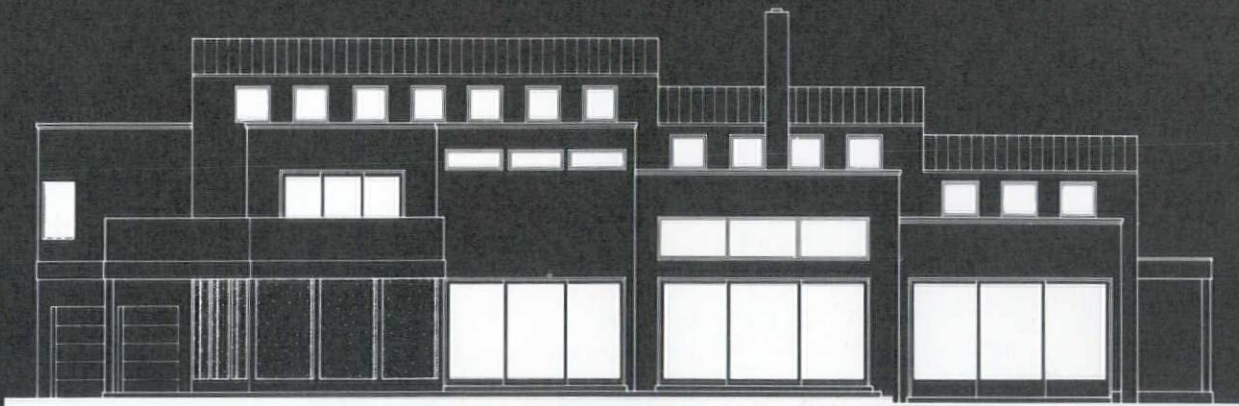
PERSPECTIVE FROM THE SOUTHWEST



SOUTH ELEVATION



WEST ELEVATION

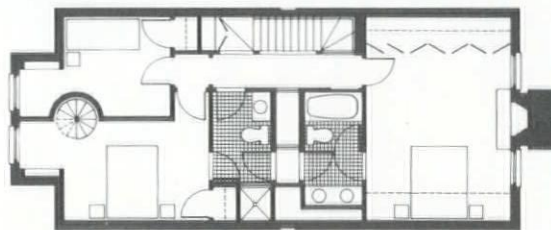
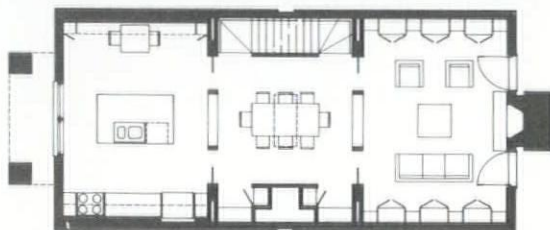


NORTH ELEVATION



URBAN HOUSE

Farm Complexes of North Coastal Wisconsin Provide the Setting, the Style for this Three-Part House
by Frederick Phillips and Associates



This house has origins in lighthouses and industrial wharf buildings common to small towns dotting the Lake Michigan coast between Chicago and Door County, Wisconsin (250 miles north of Chicago).

Built in a blighted inner city neighborhood, this new structure incorporates characteristics of adjacent Queen Ann and Italianate houses. Massing, window sizes and types, colors and materials all borrow directly from these houses. A ground face

concrete block provides an intentionally modest backdrop to the brick tower into which all the "architecture" of this house is concentrated. The tower, topped by a cupola and widow's walk, give this small building a height and presence deserving of the large six-flat to the left.

On the main floor (second level), a simple axial plan eliminates hallway space and utilizes the entire 20 X 42-foot envelope for kitchen, dining and living areas. Retractable soji screens at the third points

provide the option for three distinct rooms. A balconied lightwell between the third floor bathrooms allows for the modulation of natural light at the center of the house.

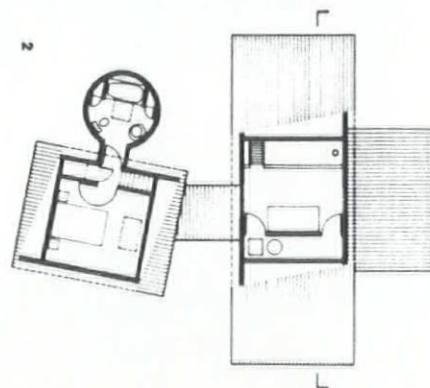
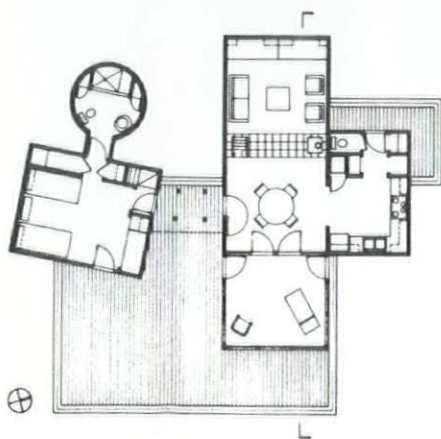
PRIVATE RESIDENCE

Chicago, Illinois
Frederick Phillips and Associates, Architects
Ladner Construction, General Contractors
Gregory Murphey, Photographers



WISCONSIN RESIDENCE

A Brick Tower Inspires this Residential Architecture; Taking Visual Cues from Native Industrial Buildings
by Frederick Phillips and Associates



Inspired in part by farm complexes of northern coastal Wisconsin, three structures house living spaces, bedrooms, and bathrooms respectively.

The separation of this tiny program (1,200 square feet) into three distinct struc-

tures establishes a reassuring community of buildings on this remote 13-acre site on Lake Michigan.

Accordingly, this design is as much about the spaces between buildings as it is about the buildings themselves.

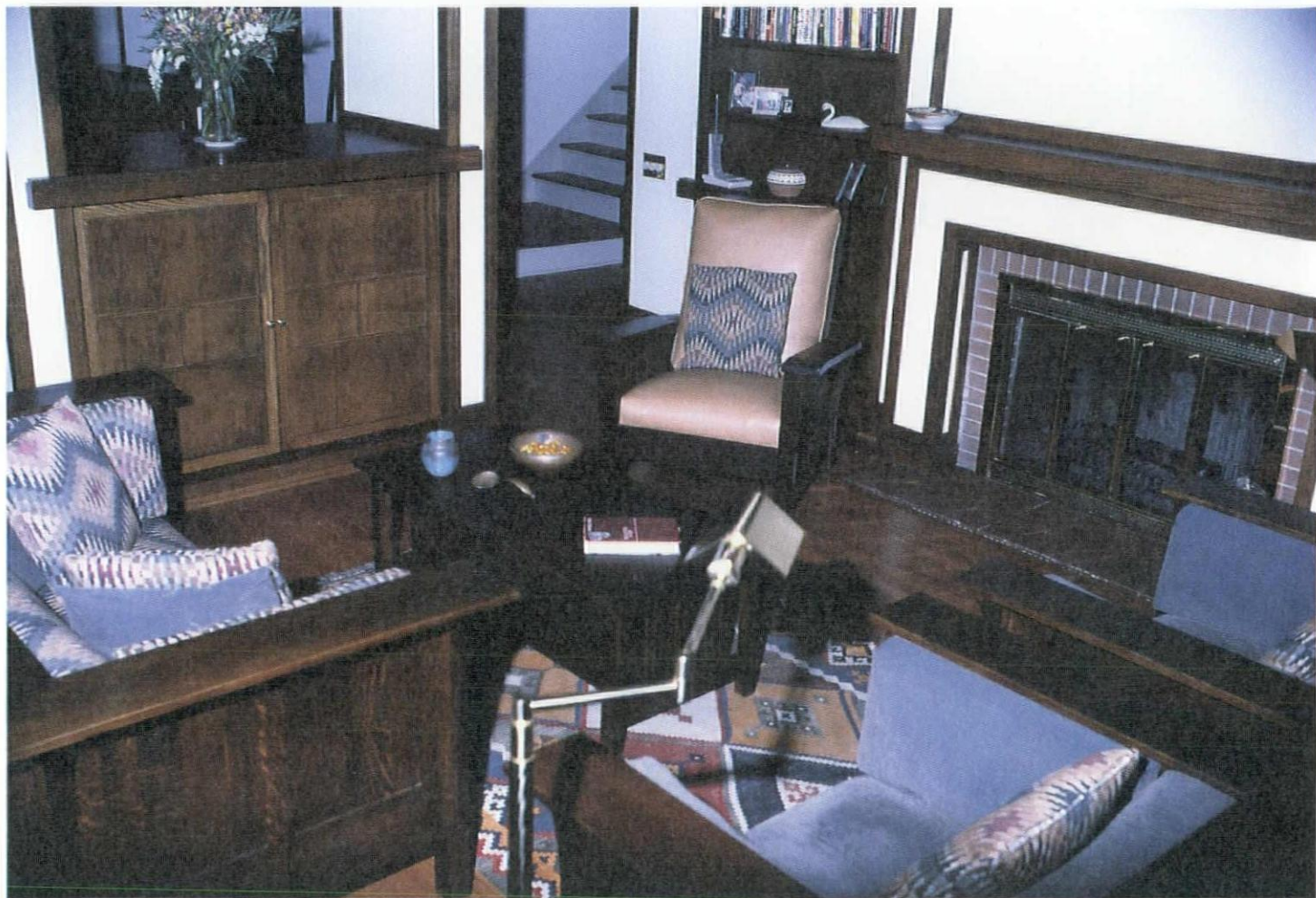
WASHINGTON ISLAND RESIDENCE

Washington Island, Wisconsin
Frederick Phillips and Associates, Architects
Young Brothers Construction, General
Contractors
Gregory Murphey, Photographer



KELMAN RESIDENCE

A Renovated Summer Home Transforms a Colonial to Shades of the Prairie School to Create a Singular Style by Tilton + Lewis Associates, Inc.



The clients had originally contacted the architects to design a new Prairie School vacation home. During the site selection search, a six-acre estate on Lake Delavan became available that met the land character requirements. Unfortunately a deteriorating New England Colonial victimized by several insensitive remodelings/additions occupied the site. Economics did not permit the demolition of the existing structure.

During the discussion of this dilemma and review of the existing structure's potential, the architects were retained to design the renovation. The revised program goals included the desire to create interior environments sensitive to the Prairie School, increase glass areas allowing vistas of the lake and "park like" site while allowing natural light to penetrate the interior spaces and to unify exterior elements.

The design approach implemented elements of the Prairie School including: creating free flowing space connecting the

entrance hall to the dining room and new porch and living room and existing porche; using the wood trim to define planes, building custom designed built-in cabinets; adding a dining room table and sideboard, leaded art glass transoms, skylights and lighting fixtures; and selecting Stickley seating units in the living and dining rooms.

The result is a design that defies a singular style label. However, the various architectural elements work in harmony to meet the client's aesthetic and economic goals.

KELMAN RESIDENCE REMODELING

Delavan, Wisconsin
Tilton + Lewis Associates, Inc., Architects
Robert and Maryann Kelman, Clients
Peter R. Krallitsch & Associates, Structural Engineers
North Walworth Heating, Inc., Mechanical Engineers
Tilton + Lewis Associates, Inc., Landscape Architects





NEAL HOUSE

A Turn-of-the-Century Mansion is Vigorously Transformed Back to its Original Complete with Adamesque Detailing by Marvin Herman & Associates



Designed by J. N. Tilton in 1881, this residence at 1425 North Astor Street is currently undergoing a transformation that will return it to its original turn-of-the-century splendor as a single-family residence.

Since World War II, the house has been a nine-unit apartment building. The renovation includes restoring the entire interior with new decorative wood panels, flooring, and trim; traditional casework; a classical gallery with Adam-style plasterwork ceiling; marble baths and floors; and a three-story, cantilevered marble

staircase.

The street facade of the building will have a new stone balustrade to replace the missing original balustrades.

A fourth-story roof pavilion is the final element in this building transformation. The pavilion will hold a family room with stone hearth and French-style windows and doors from which the owner will have access to the roof decks. The pavilion, which is set back from the street elevation, is constructed of materials that are in keeping with the house's original construction.

The house was built by Chicago architect J. N. Tilton for William Kerfoot in 1893.

NEAL RESIDENCE

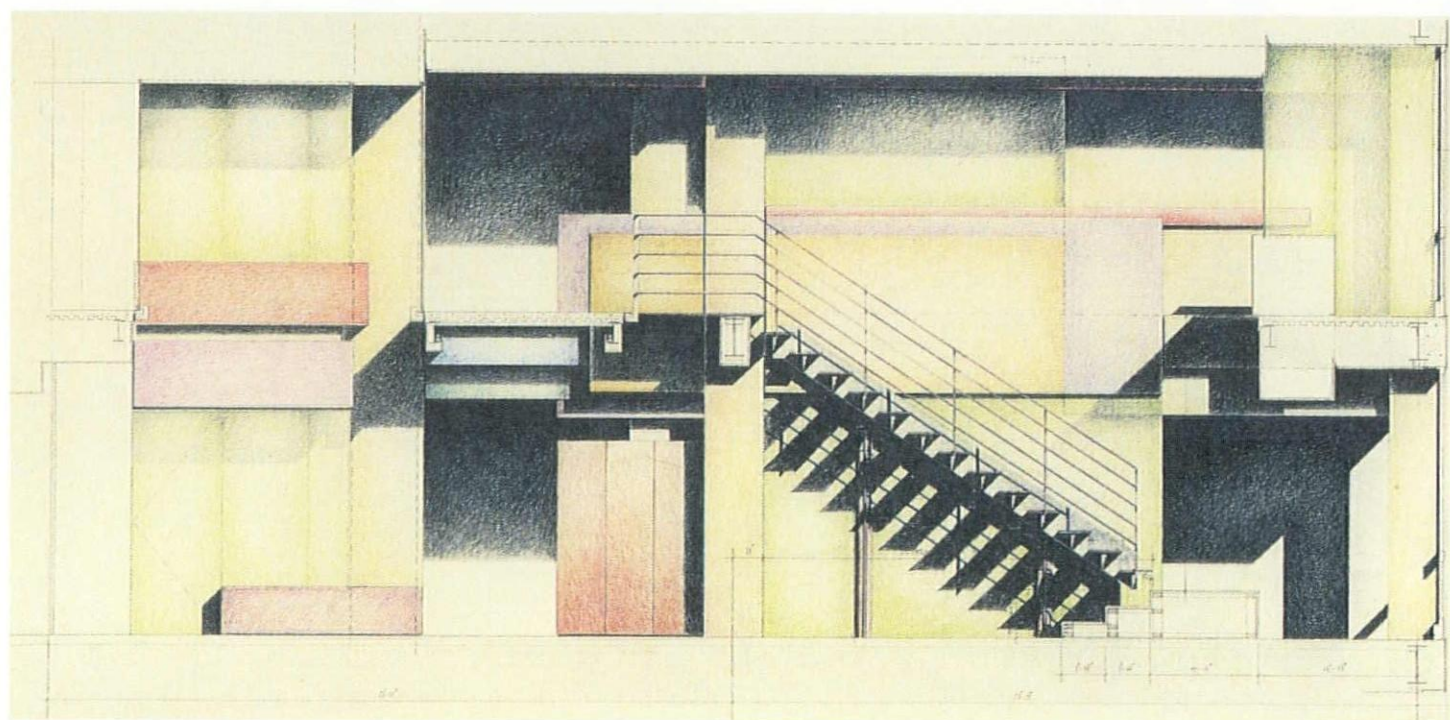
Chicago, IL
Marvin Herman & Associates, Restoration Architects

J. N. Tilton, Original Architect (1881)
W. D. Kerfoot Esquire, Client
Beer Gorski & Graff, Ltd., Structural Engineers
Mid/Res., Inc., Mechanical Engineers
Bruce Gregga Interiors, Interior Designers



UNTITLED NUMBER 5

Multiple Visuals, Formed through Layering and Articulating Common Elements in the Space, Create a Deeper Context by Krueck & Olsen Architects



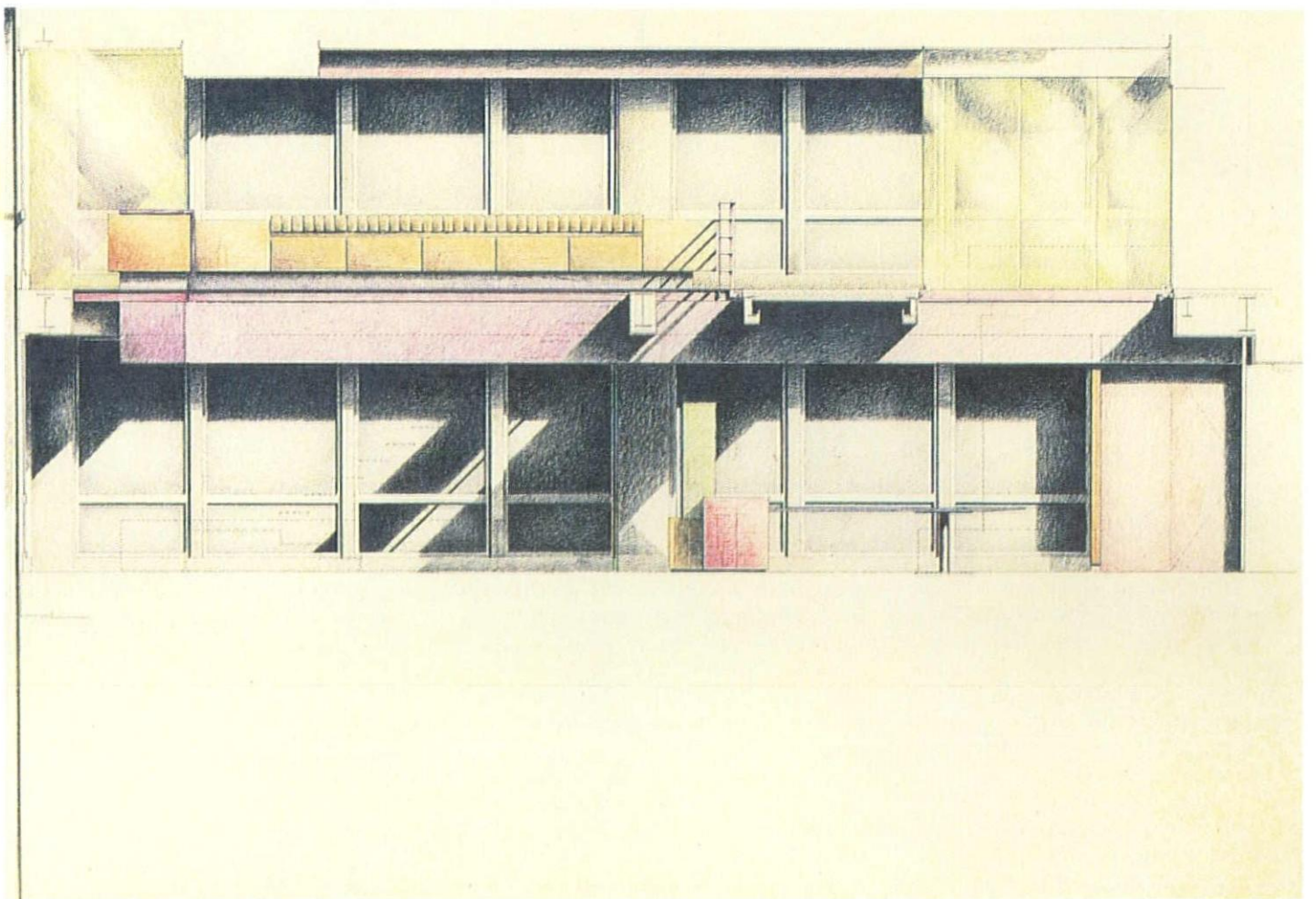
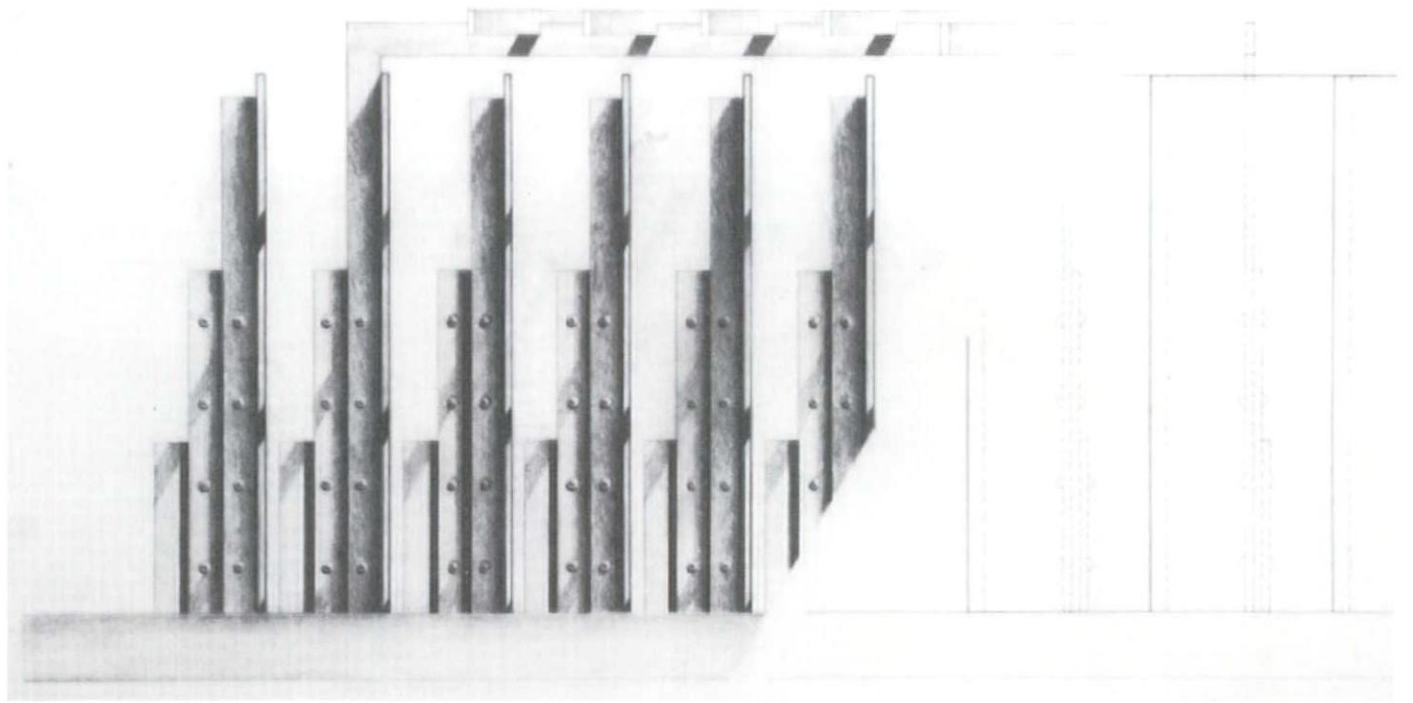
This 3,400-square-foot duplex apartment project represents an extraordinary effort to achieve an intelligent architectural solution to the specific requirements of the client's program and the reconciliation of this solution to the real restraints of the historical modern lake front building of which it is a part. The plans for the apartment are organized around a new stair element and the articulated floor opening which are used to tie together both the upper and lower floors into an expressed architectural volume.

The idea of volume is further reinforced

by common elements both in plan and in three dimension that move both horizontally and vertically throughout the apartment. The further layering of these common elements and the eventual inclusion of various material which penetrate and move into and through the apartment effect and support architectural perceptions of light, volume, and texture. Ultimately all of this comes together within the apartment to create a deeper context involving multiple visuals that invite one to stay and explore in the same way one experiences a fine work of art.

UNTITLED #5

Chicago, Illinois
Krueck & Olsen Architects, Architects
Mies van der Rohe, Original Architect
(1948-1951)
Frazer Construction, Inc., General Contractors
Tyulk, Wright & Gustafson, Structural Engineers
Northern Weathermakers, Inc., Mechanical Engineers



WORN RESIDENCE

An Arizona Vacation House Expressed in a Series of Walls to Define Interpenetrating Courtyards and Living Spaces by Florian-Wierzbowski



A 2,500-square-foot vacation house in Arizona is sited on a ridge overlooking a golf course. The building is expressed as a series of walls that define interpenetrating courtyards and living spaces. The austere walls of the compound are penetrated by an arbor, which casts a rich pattern of light and shade. The arbor, which runs from the street, through the house to the garden beyond, blurs the distinction between inside and outside space.

The house is organized as a hierarchy of public and private spaces. The

monolithic presence of the street facade leads to an entry court. A two-story living room dominates the open composition of planes and volumes that comprise the garden facade. A small tower to the north of the building houses an office above a study.

All rooms are fenestrated to take advantage of short and long range views. Desert landscape design is an integral part of the architecture.

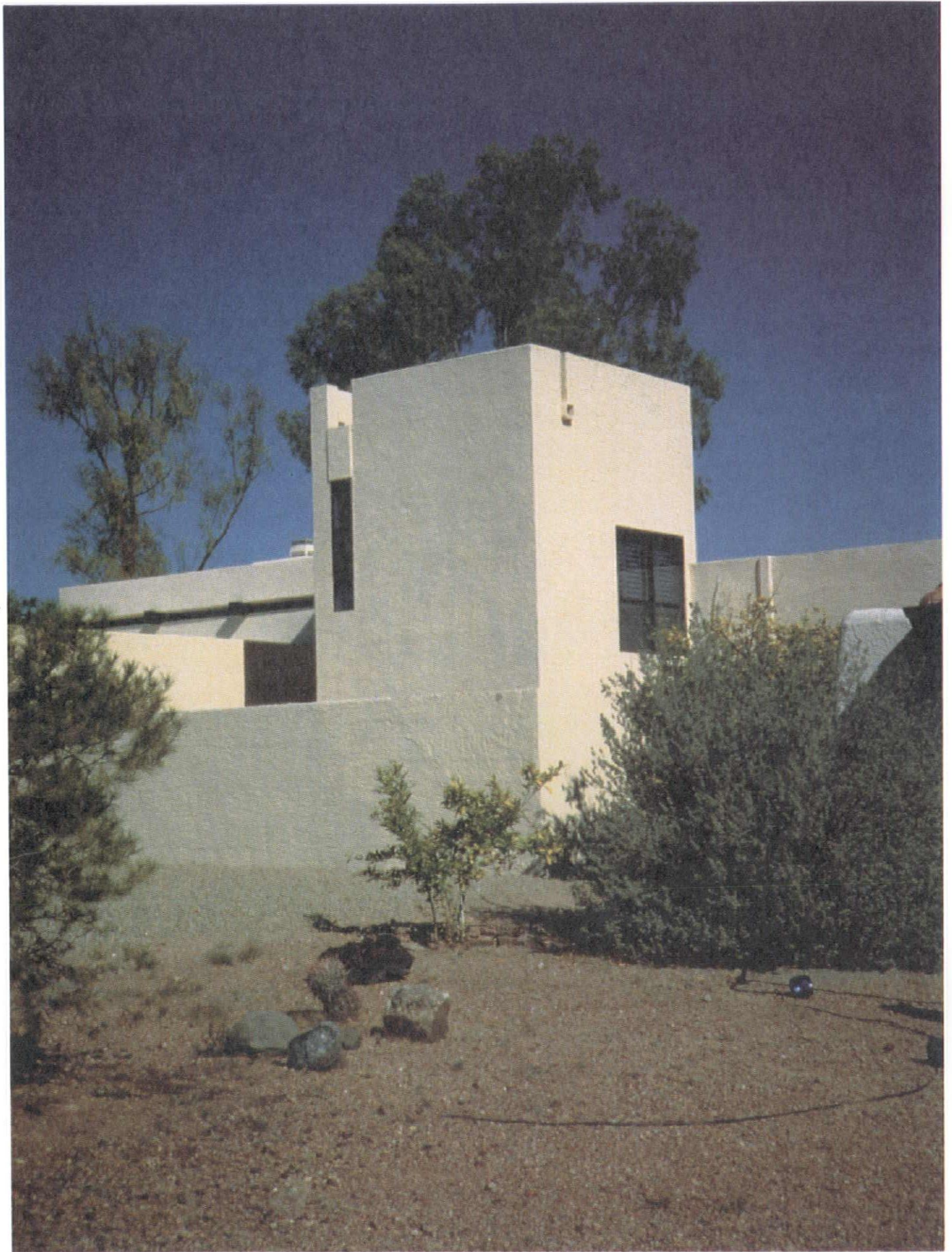
The residence embraces the restraints of builder's technology. The structure of

the building consists of uniform vertical and horizontal components sheathed in a sprayed on stucco material.

WORN HOUSE

Fountain Hills, Arizona
Florian-Wierzbowski Architecture, P.C.,
Architects

Mr. & Mrs. William Worn, Clients
Shadow Mountain Builders, General Contractors
Stearn-Joglekar, Structural Engineers
Cindy Belk, Landscape Architect
William Worn, Photographer



MICHIGAN VACATION HOUSE

A Heavy Timber Frame House on a Long, Narrow Wooded Lot Overlooks the Vernacular Countryside and Lake Michigan by Rosen and Horowitz



The site is long, narrow and heavily wooded; it is on a bluff overlooking Lake Michigan. The dense thicket of trees on the side toward the road has been retained to provide privacy. Selective tree removal and pruning on the other side allow views of the lake. All rooms are oriented to receive winter sunlight, and all, except for the children's bedrooms, have lake views.

A bedroom wing and living wing are

linked by an entry foyer. The two-story high living wing is built with heavy timber framing, while the bedroom wing is conventional platform framing.

A second-floor study opens to a lakeside balcony and overlooks the two-story high living room and two-story high screened porch.

The heavy timber frame is exposed on the inside. The exterior is sheathed in vertical tongue and groove siding.

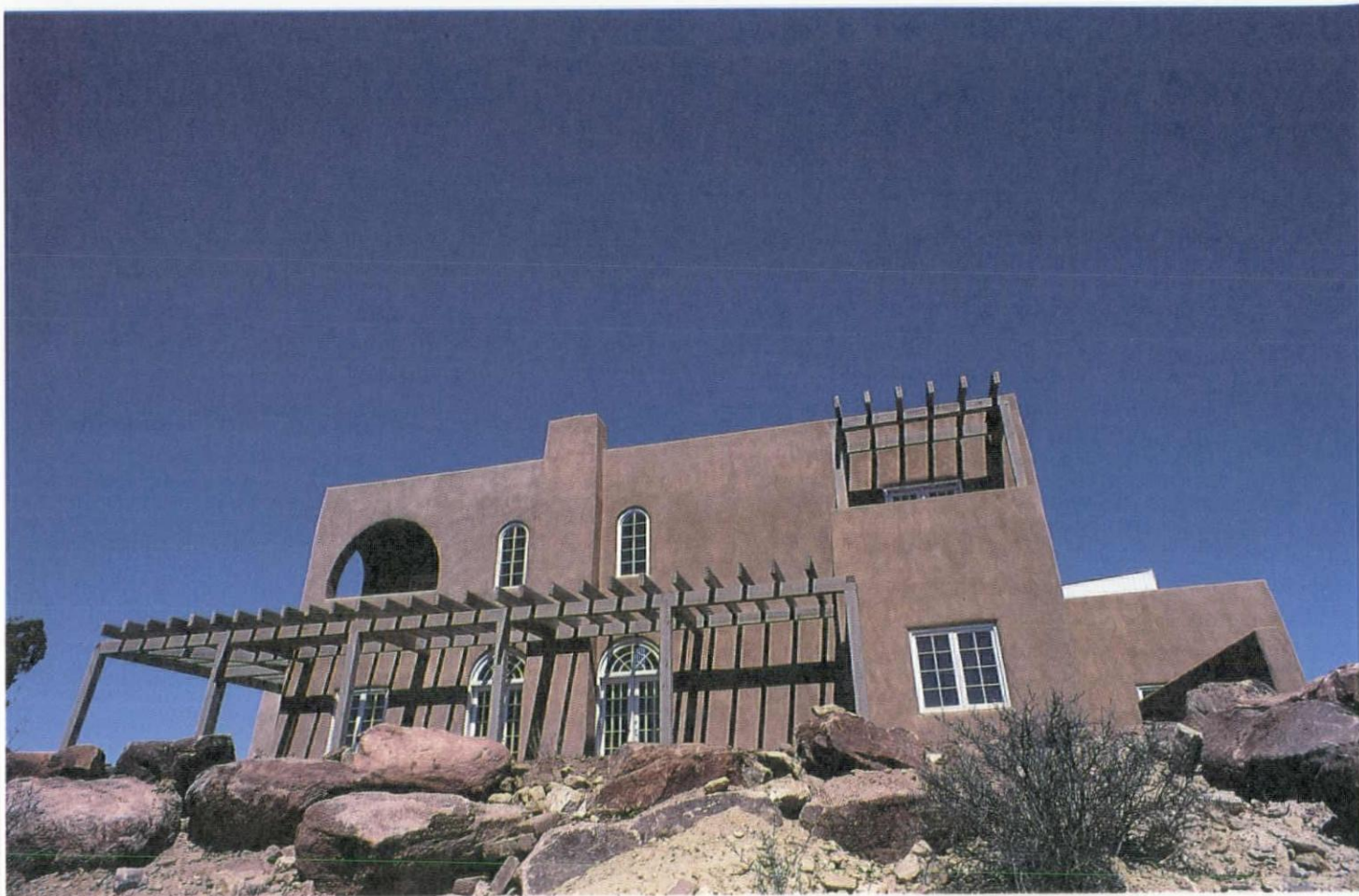
MICHIGAN VACATION HOUSE

New Buffalo, Michigan
Rosen and Horowitz, Architects
Michael Wood, General Contractors
Frothingham Tree & Landscape, Landscape Architects
Michael B. Rosen and Antje Ulfers, Photographers



SANTA FE HOUSE

Adobe Walls with Log and Heavy Timber Beams Compose this Vernacular Home with a traditional New Mexico Sala by Rosen and Horowitz



The ancient method of building with log and heavy timber beams supported by adobe walls, still prevalent in Northern New Mexico, is used in this vacation house. Sited at the edge of a rock ledge, it is to be used by a couple who will have frequent visitors.

The studio with its north-facing skylight is for the wife who is an artist. The husband will be able to conduct business from the second floor study, which opens onto a covered roof terrace and overlooks the two-story high living/dining hall. This traditional "sala" is the focus of the architectural scheme.

The approach to the house is from the north by a long driveway from the public road. The elements of the house are ar-

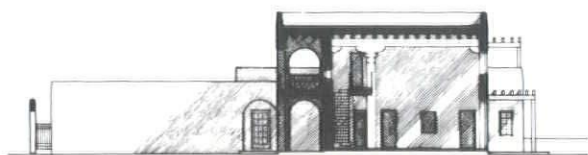
ranged in a U-shape to provide an entrance court. This intimate space, protected from occasional high winds, is in contrast to the southerly oriented, trellised patio that overlooks a dramatic desert landscape.

Symmetry and asymmetry, formality and informality, are deliberately introduced to recall early examples of the Pueblo Style.

NEW MEXICO VACATION HOUSE

Santa Fe County, New Mexico
Rosen and Horowitz, Architects
McDowell Construction Co., General Contractors
DeWindt/Henry Architectural Planning Services, Consultants
Michael B. Rosen, Photographer

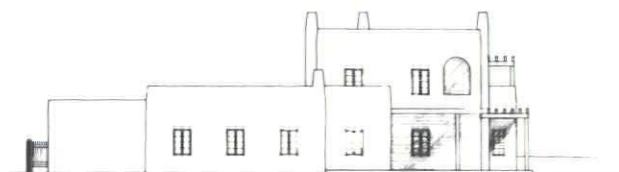




SECTION A-A
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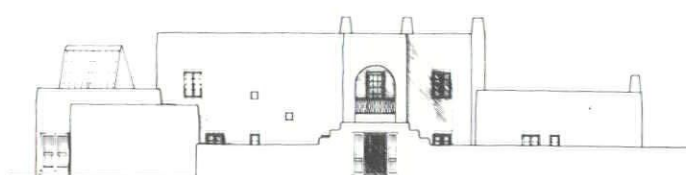
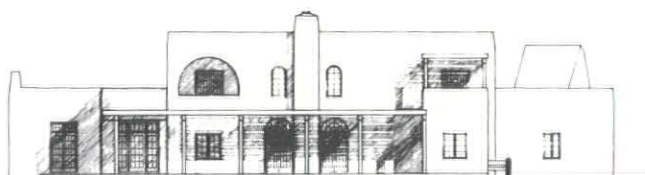
SECTION B-B
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WEST ELEVATION
0' 2' 4' 6' 8' 10'

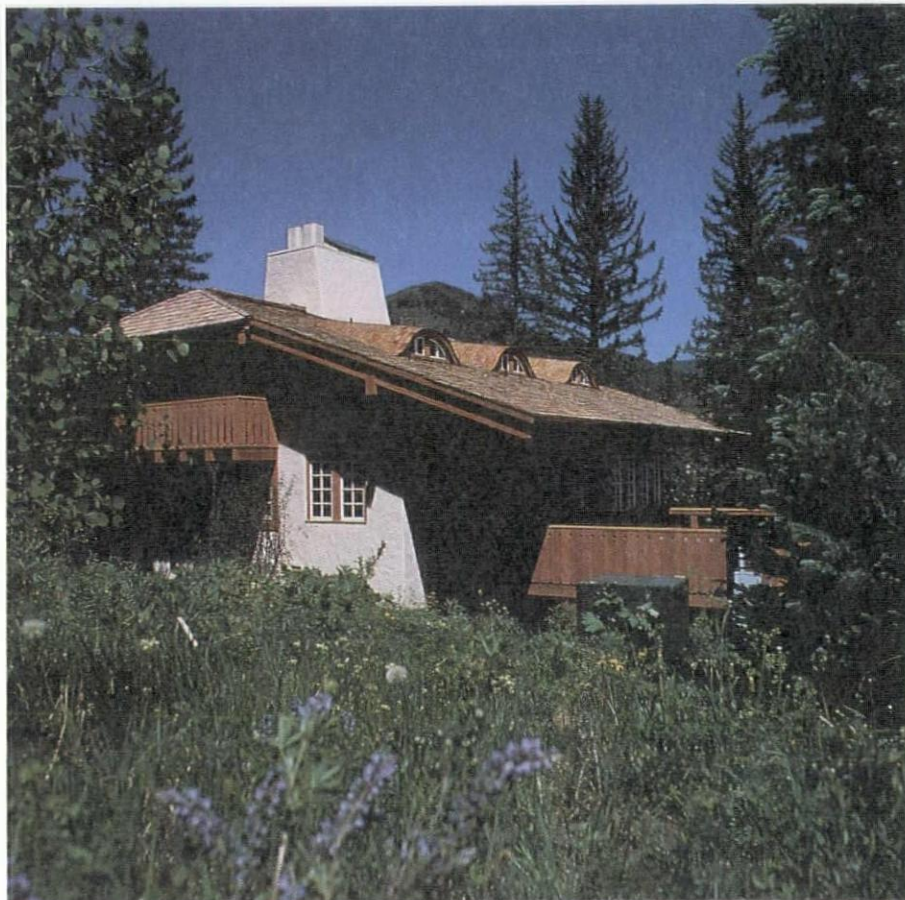


EAST ELEVATION
0' 2' 4' 6' 8' 10'



VAIL COLORADO RESIDENCE

Recalling Neighboring Alpine Architecture; Vernacular in Design and Materials for this Mountain Retreat by Hammond Beeby & Babka, Inc.



This three-level, 5,000-square-foot private home is designed to recall Alpine architecture. The dramatically detailed wood construction, broad shallow-pitched roof and deep eaves, and symmetrical cantilevered balconies all combine to create an idyllic retreat in the heart of the Rocky mountains.

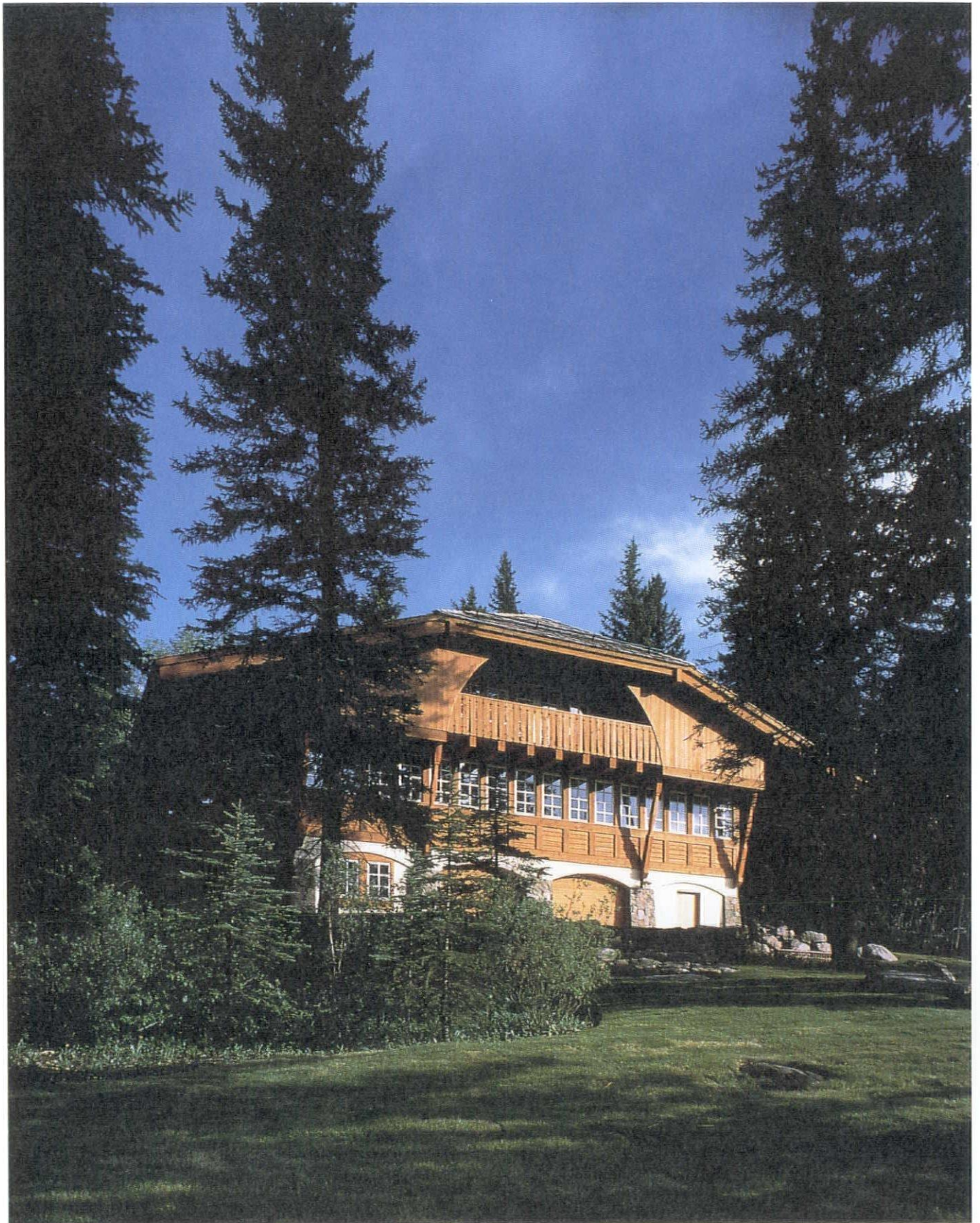
The natural, dense landscape, carefully preserved during construction, encourages the feeling of permanence and integration appropriate for this vernacular style. Alpine fir trees, tall pines, and aspen provide a vertical frame for the architecture, and shade the deep stone terraces and balconies. The wide drive allows a dramatic approach to the north gable-end facade, where garage space and a separate apartment occupy the ground floor. On the west side, a wide stone staircase leads the visitor to the open plan of the main dwelling space at the first and second levels.

The living and dining areas occupy one half of the first floor, with a central focus

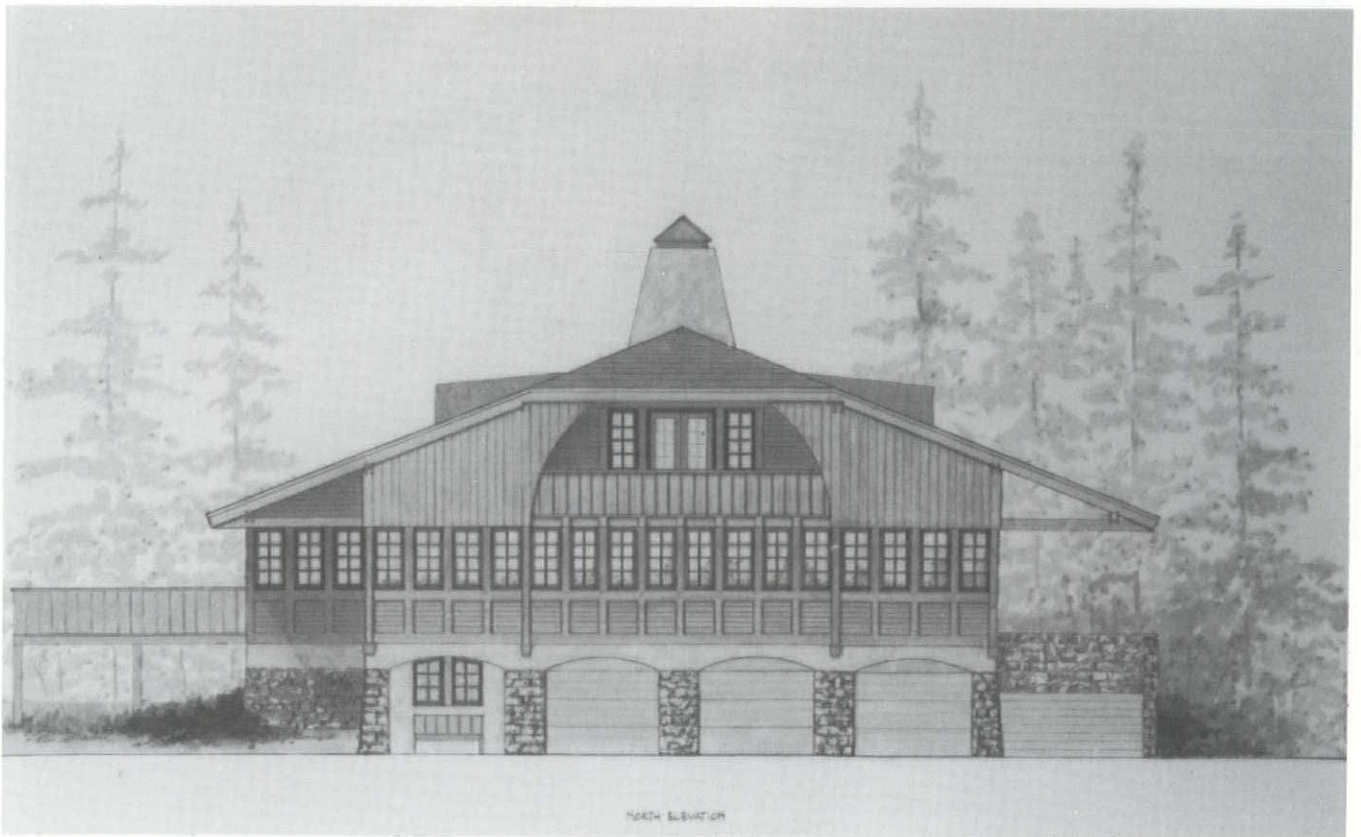
on the large stone fireplace and its daylight seating area at the core of the house. Parallel to the chimney shaft, a large, two-story skylight pierces the roofline, allowing natural light to pour down over the

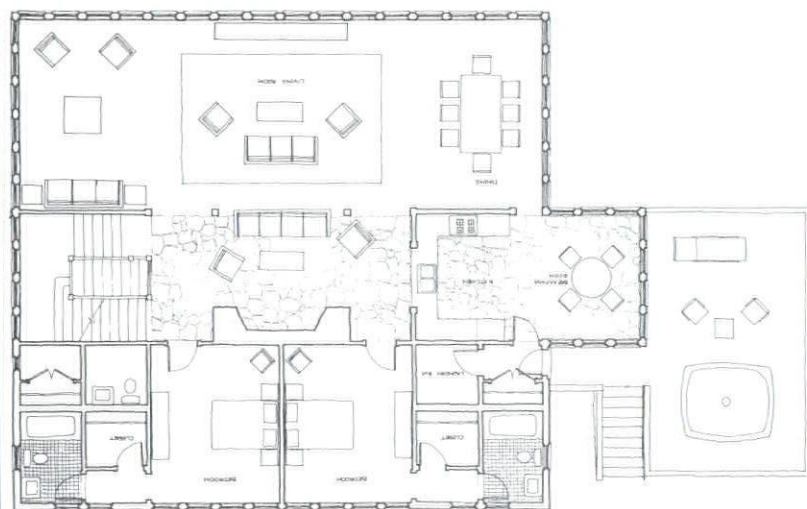
rough-hewn stone chimney. The rooms on the second level also benefit from this dramatic interior light source, with small deep windows looking onto the white stucco well.





THE CHICAGO VILLA





The band of narrow windows encircling the first floor space provides a panoramic view, and a strong and well-articulated "horizon line" for this mountain retreat. Natural materials, exposed wood-beam construction, and a generous floor plan with a balance of private and communal spaces, complete the interior features of this residence.

VAIL COLORADO RESIDENCE

Vail, Colorado

Hammond Beeby and Babka, Inc., Architects

Roy Walzer, Litchfield Partners, Clients

George Shaeffer Construction Company, General Contractors

M. J. Mueller Company, Inc., Structural Engineers

Dann Coffey, Photographer

HAWTHORNE PLACE HOUSE

An Ambitious Conservation and Renovation Transforms this Former Country House into an Urban Gem by Schroeder Murchie Laya Associates, Ltd.



The first house built on Hawthorne Place in the 1880's was this spacious country residence built for one of Chicago's earliest North Side land developers. *IN1*In 1987, an ambitious conservation and renovation was begun on the house to once again make it the gem of the street. An additional 3,000 square feet of living space was created by utilizing unused portions of the basement and attic. A new glass conservatory was added in the rear yard. An art gallery was placed in the attic over the old garage.

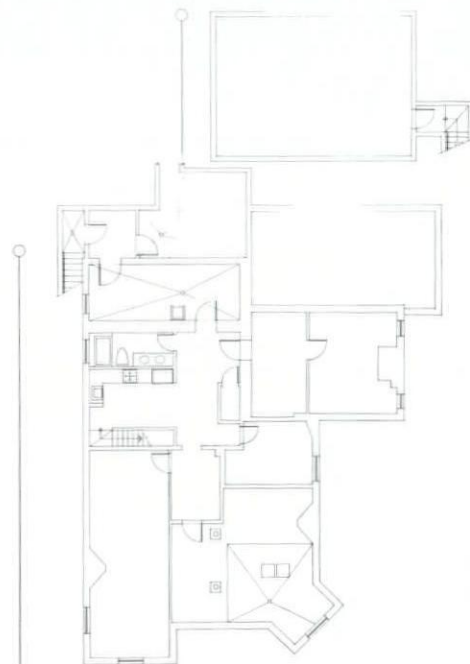
The interior of the house was completely renovated creating six bedrooms and four baths. The living room, sun room, piano room, entrance hall, and gallery create a grand presence through use of finely crafted materials and effective lighting. A new kitchen, scaled to its country house origins and done in a rich blend of wood, glass, and stone provides a strong coun-

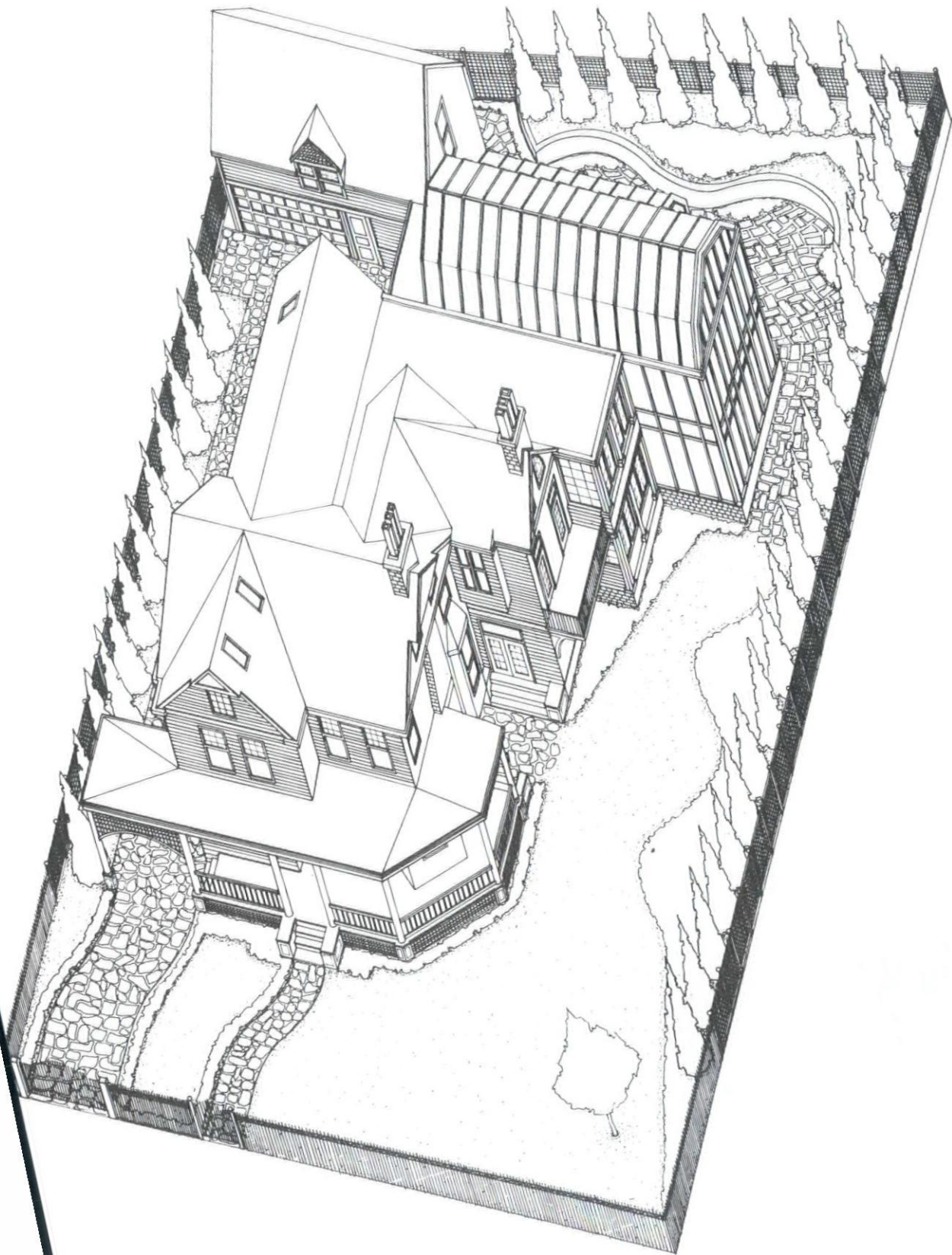
terpoint to the main living areas.

The master bedroom and sun room look into the lush conservatory through arrays of French doors. The conservatory has a free form swimming pool with flagstone patio that successfully integrates with the native plant and stone landscaping in the grounds surrounding the house. Plant selection and placement both in the conservatory and around the property enhance the respect for privacy of both the occupants and neighbors.

HAWTHORNE PLACE PRIVATE RESIDENCE

Chicago, Illinois Schroeder Murchie Laya Associates, Inc., Architects
The Kissner Company, General Contractors
Samartano, Structural Engineers
Mid/Res., Inc., Mechanical Engineers
Lighting by Design, Consultants
POD, Landscape Architects
Barbara Karant, Photographer





BRIDGMAN RESIDENCE

A Collection of Unique Spatial Experiences—Inside and Out—Add Distinction to this Lake Michigan House by Schroeder Murchie Laya Associates, Ltd.



This summer house, designed for a family of four, is built on a bluff that overlooks grass dunes descending into Lake Michigan. The site (94 X 334 feet) drops 30 feet from the entry road to the beach, rich with various landscape experiences: a covered gorge, a timber trail, a flagstone walk and a suspension bridge. Like its surrounding atmosphere, the house is a collection of unique spatial entities which call and respond to each other and their environment. Grouped together, these buildings provide an interior passage which echoes the natural movement of the terrain.

At the arrival point, above the bluff, a tin roofed, board and batten garage greets you with a fragment from history, hinting at the previous building character of the site. Moving vertically from the forested bluff down to the wild dune grasses, one arrives at the front door with an accompanying long view of the lake. Like a lighthouse, the great room towers upwards, a double height volume which overlooks the lake. An upper level study keeps watch over the entire site. A set-back screen porch tower is constructed of wood clapboard and trim. This volume also contains an upstairs master bedroom and terrace

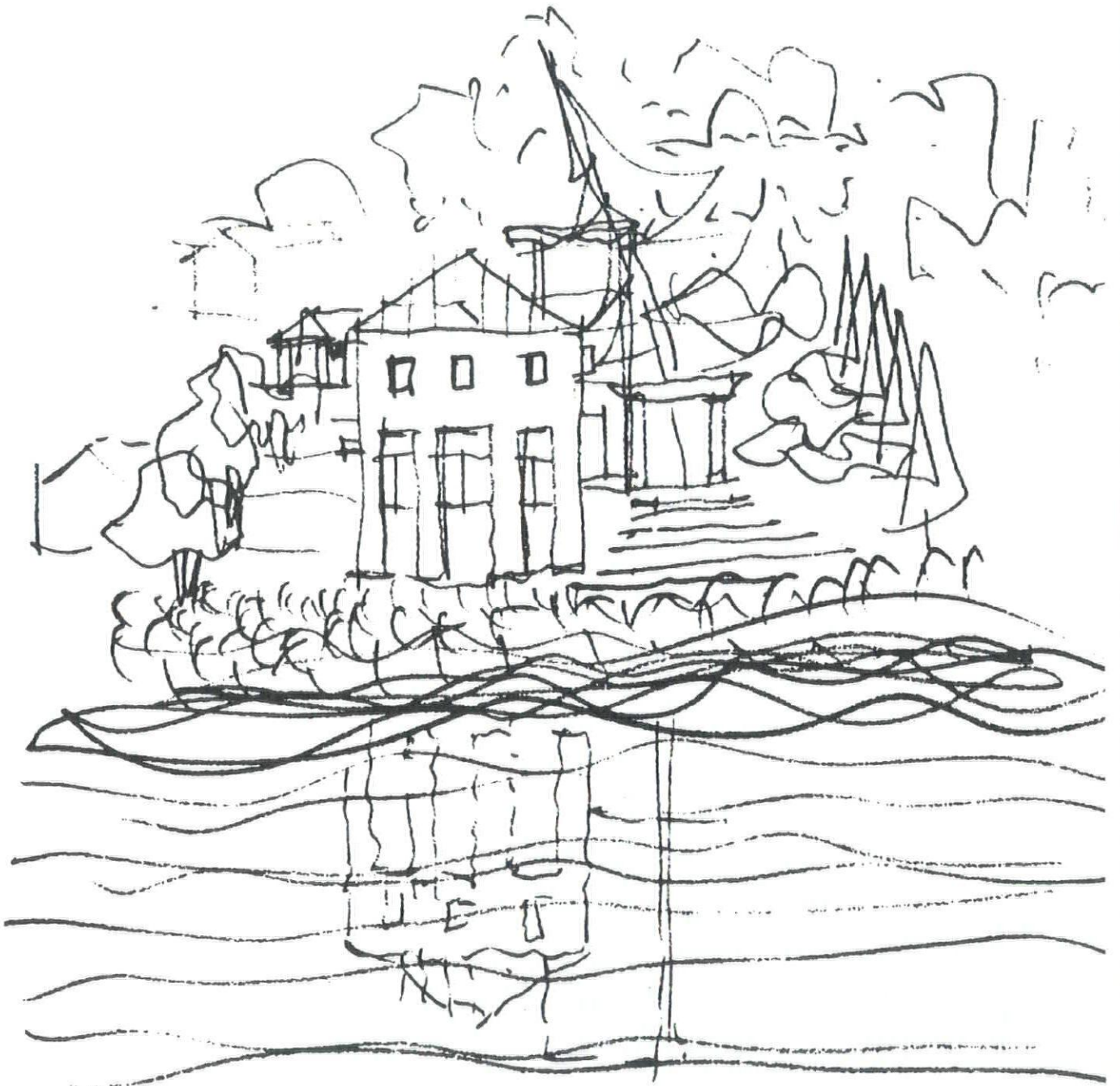
look-out. A third "building" houses air and sunlight in a patio "framed" with trellising. Faux flagstones and faux bronze birch bark rails create a dreamlike natural sanctuary. An open neutral concrete grid marks the point of lowest descent, providing an indulgent block for absorbing pure sun.

BRIDGMAN PRIVATE RESIDENCE

Schroeder Murchie Laya Associates, Ltd.,
Architects

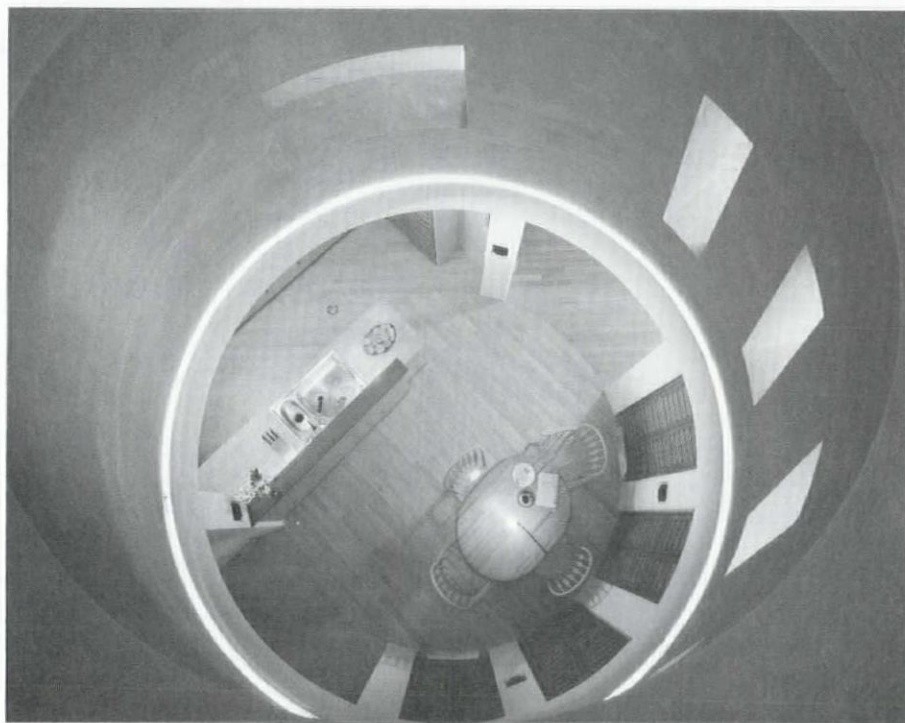
Richard and Sharon Gillman, Clients

Jack O'Brian Construction, General Contractors



BELDEN RESIDENCE

Interior Spaces Revolve around an "Unexpected" Cone Structure in this Restoration of a Lincoln Park House by Schroeder Murchie Laya Associates, Ltd.



The Belden Private Residence is the \$1.2 million restoration of an existing two-flat in Chicago's Lincoln Park area. The historic facade was cleaned and restored, while the inside was completely gutted for conversion to a contemporary single family residence with live-in quarters.

In addition to all new plumbing, electrical, and mechanical systems, the house will have three bedrooms, four and one-half baths, dining, sitting and breakfast rooms, kitchen and a complete one bedroom live-in apartment on the lowest level.

The client wanted several intimate spaces with all the everyday functions on one floor (dining, kitchen, baths), and a large entertainment space. They desired an interior atmosphere that was "unexpected."

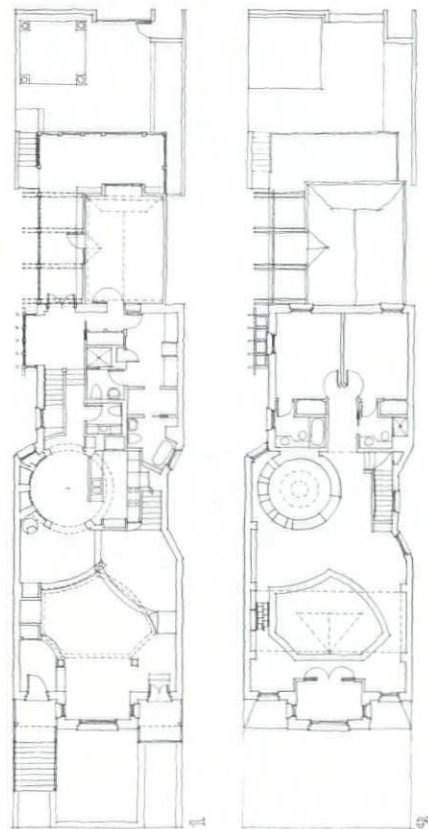
The "intimate" interior spaces revolve around an "unexpected" cone structure, which is a cylindrical breakfast room with futuristic lighting technology. The cone ascends three-stories to a skylight in the roof. Cutouts into the unfinished plaster cone allow light to stream into other levels, creating a variety of moods. From the cone breakfast room, one can also see through a corridor to the rear garden area. A computerized "theatrical" lighting sys-

tem keeps the light constantly changing in the cone, simulating the earth's rotation. Fiber optics provide a lighting option of the constellation under which the client was born. Consultant Randy Burkett Lighting Design planned pre-set programs for whole house lighting that can be selected from five different control stations. Baths and master bedroom are on this floor while the second floor (overlooking the entry) provides a large entertain-

The interior design works with natural materials and Far Eastern aesthetics. Naturally finished woods are employed throughout: oak floors, ash and oak cabinetry, pine trim, the loft ceiling has four fir intersecting gables and in the master bedroom, a pine ceiling. The master bedroom is located in the rear of the house, and uses a pagoda as its design inspiration. It looks out to a raised terrace garden with redwood posts and over a lower garden modeled after Japanese gardens. The old garage was demolished and the salvaged bricks now enclose this lower garden area.

BELDEN PRIVATE RESIDENCE

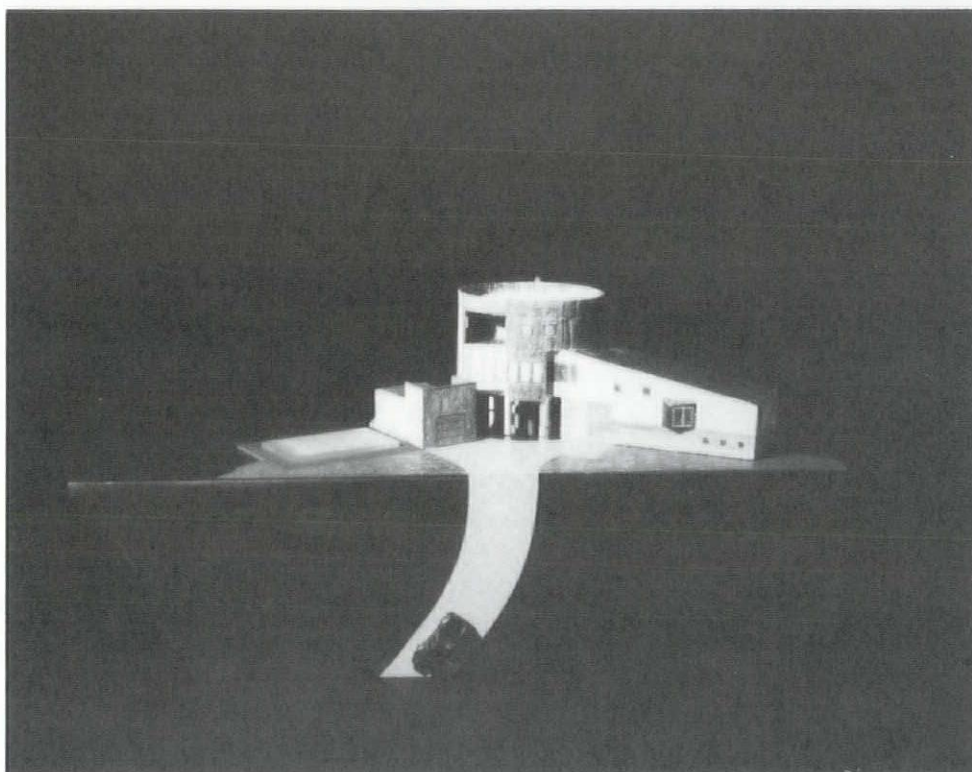
Chicago, Illinois
Schroeder Murchie Laya Associates, Ltd.,
Architects
Wayne Cable, Photographer





MICHIANA HOUSE

A 1933 World's Fair Round House is Renovated; Articulates its Unique Geometric Proportions
by Schroeder Murchie Laya Associates, Ltd.



After the closing of the 1933 World's Fair, houses built for the fair were transported from Chicago to the shores of Michigan. This private residence in Michiana expands on the 1933 Fair "round house." The design hinges four distinct volumes around the main cylinder. The cylinder is detached from the ground providing an entrance to the structure and a central carport. The exposed structural columns rise through the building, organizing the interior spaces. The interior becomes an assembly of living areas.

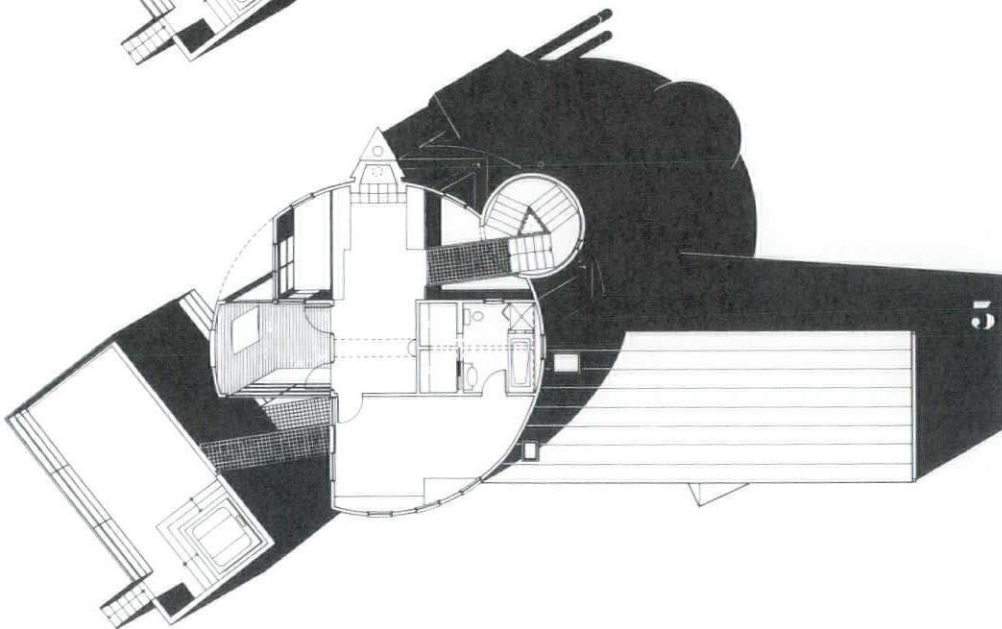
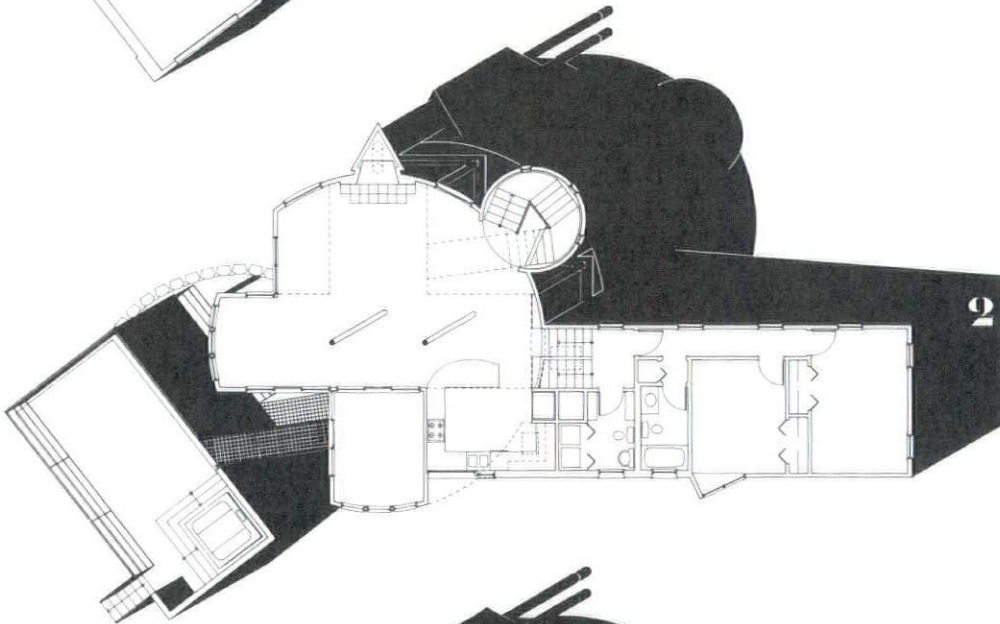
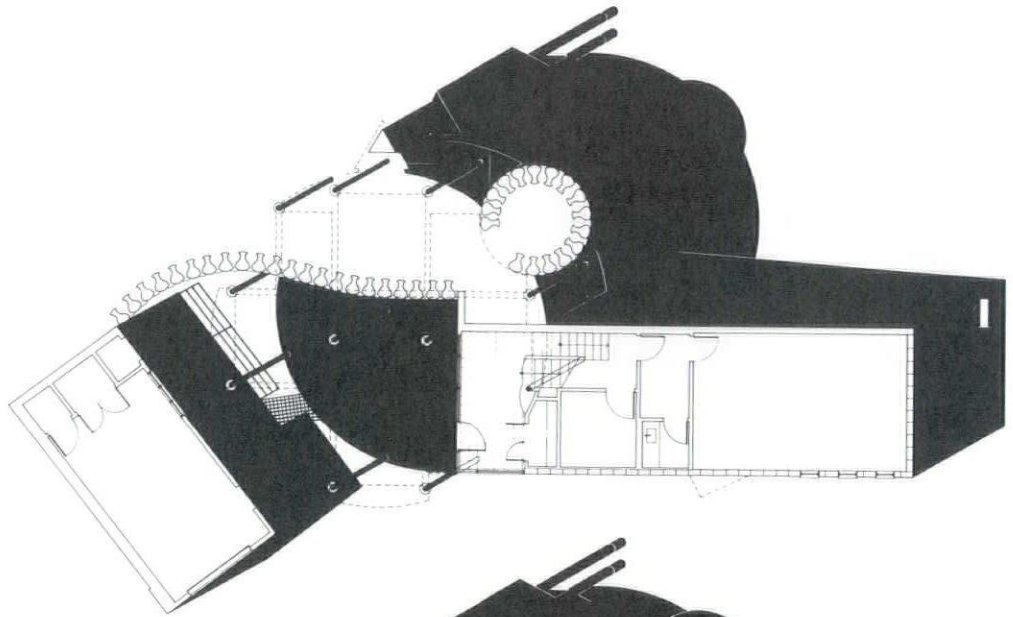
One extension from the cylinder provides a entrance stairway into the residence and a complete guest wing. Another

volume contains a garage with a rooftop whirlpool and an in-ground swimming pool beside it. Both can be reached from a bridge connecting the garage to the main house porch. The other two volumes connected to the cylinder enclose another stairway and a fireplace. The exterior finishes include vertical cedar and corrugated metal siding.

shaped according to their particular functions. Cuts were made into the drum to take advantage of the surrounding views. This made possible three degrees of enclosure to be experienced within the main cylinder: interior rooms, screened-in porch, and an open deck.

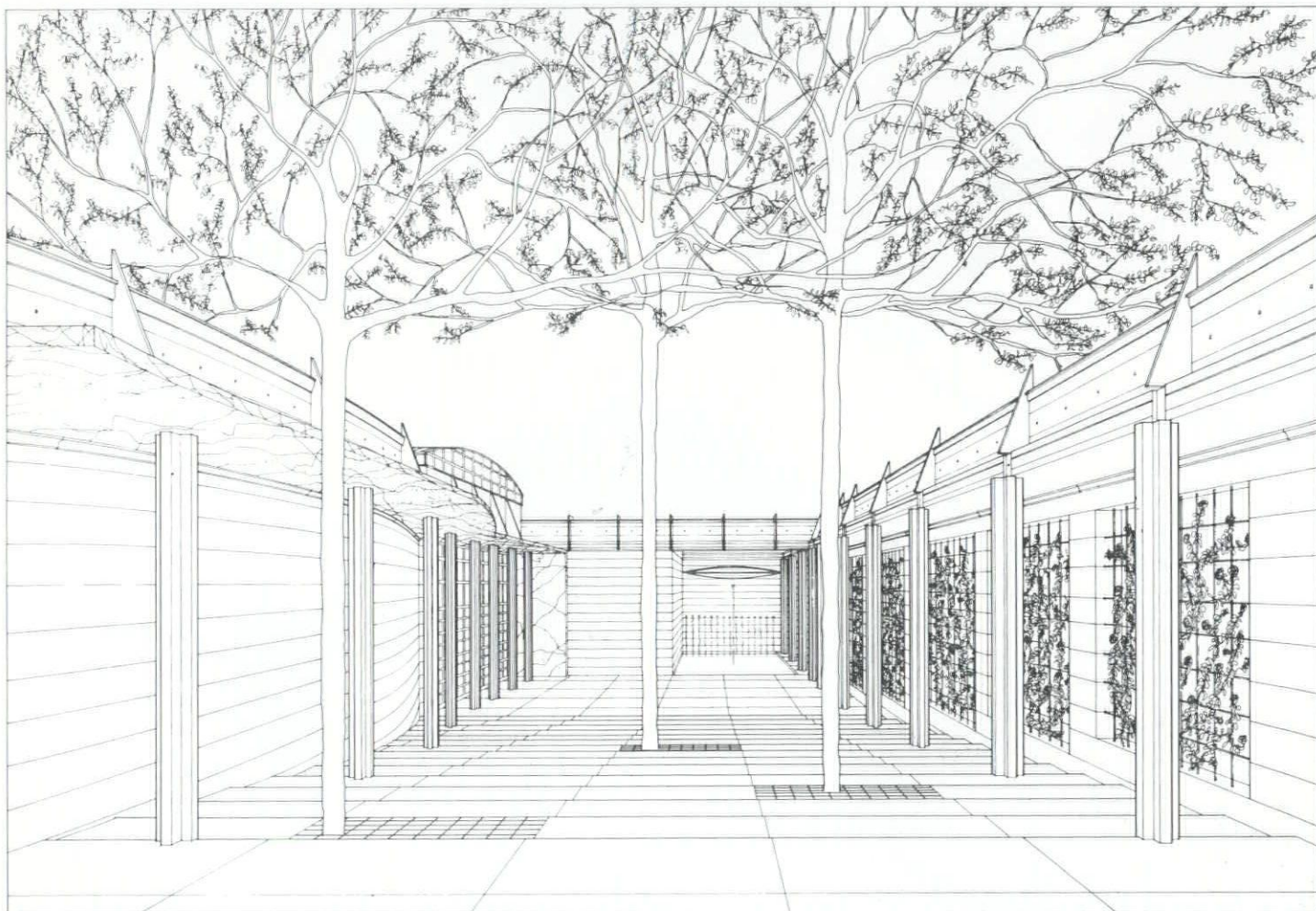
MICHIANA RESIDENCE

Michiana, Michigan
Schroeder Murchie Laya Associates, Inc.,
Architects
Mort & Coots Siegel, Clients
Jack O'Brian Construction, General Contractors
B&W Drawings: Todd Niemec, Illustrators



KRAVIS RESIDENCE

Light Courts, with Plantings and Pools, Articulate this Tulsa Suburban House; Expanses of Walls for Paintings by Michael Lustig & Associates



Designed for a sloping, wooded, suburban site, this house displays a large art collection on long expanses of wall while controlling the strong southwestern light through a series of light courts containing plantings and pools.

The planning introduces a sequence of long and short views on the changing axes of the entry sequences. These variations play against a series of curved figural elements, two of which punctuate the major vaulted gallery space. From the galleries the views of the surrounding site are formally composed glimpses of a landscape which one can look at, rather than be in.

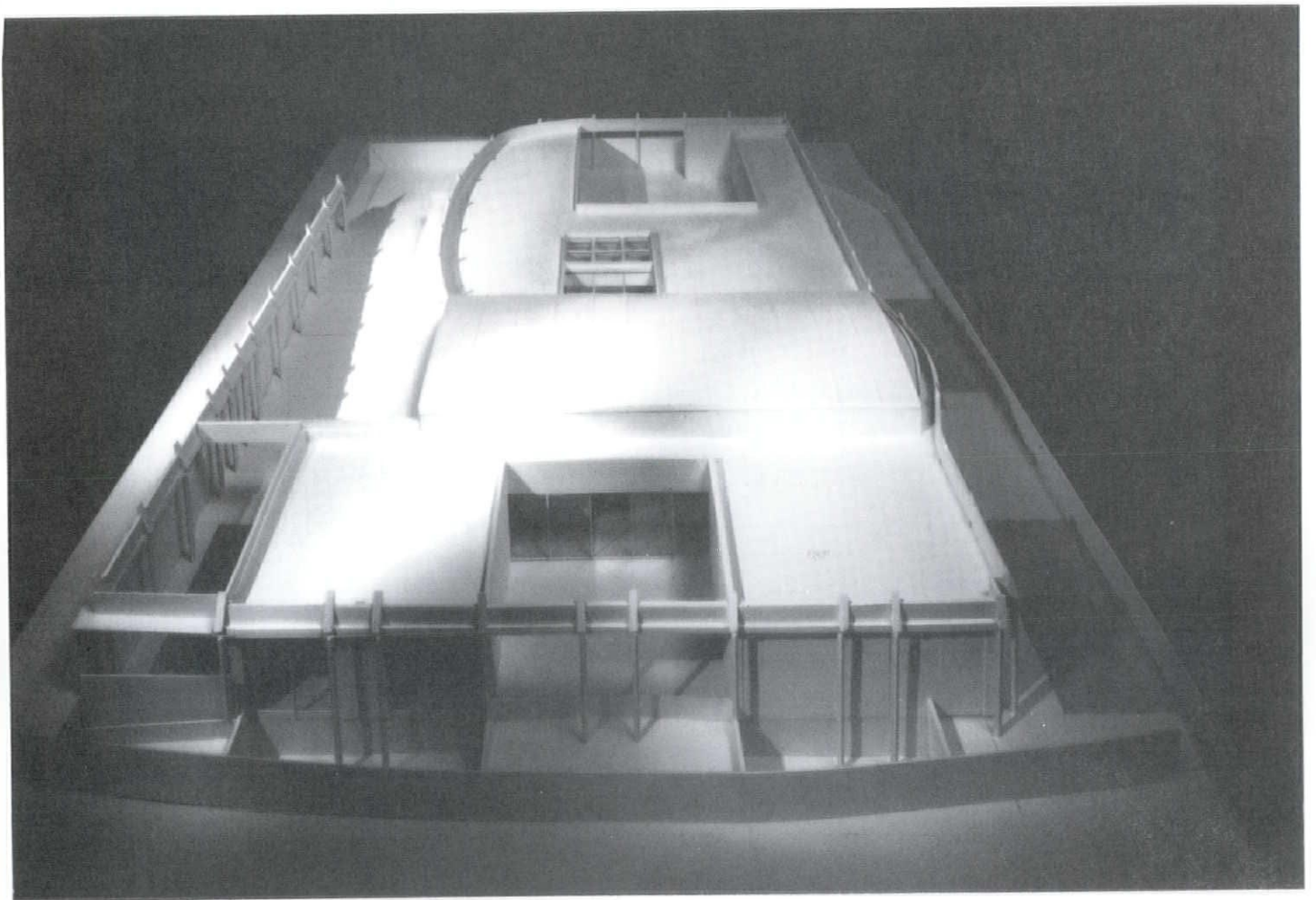
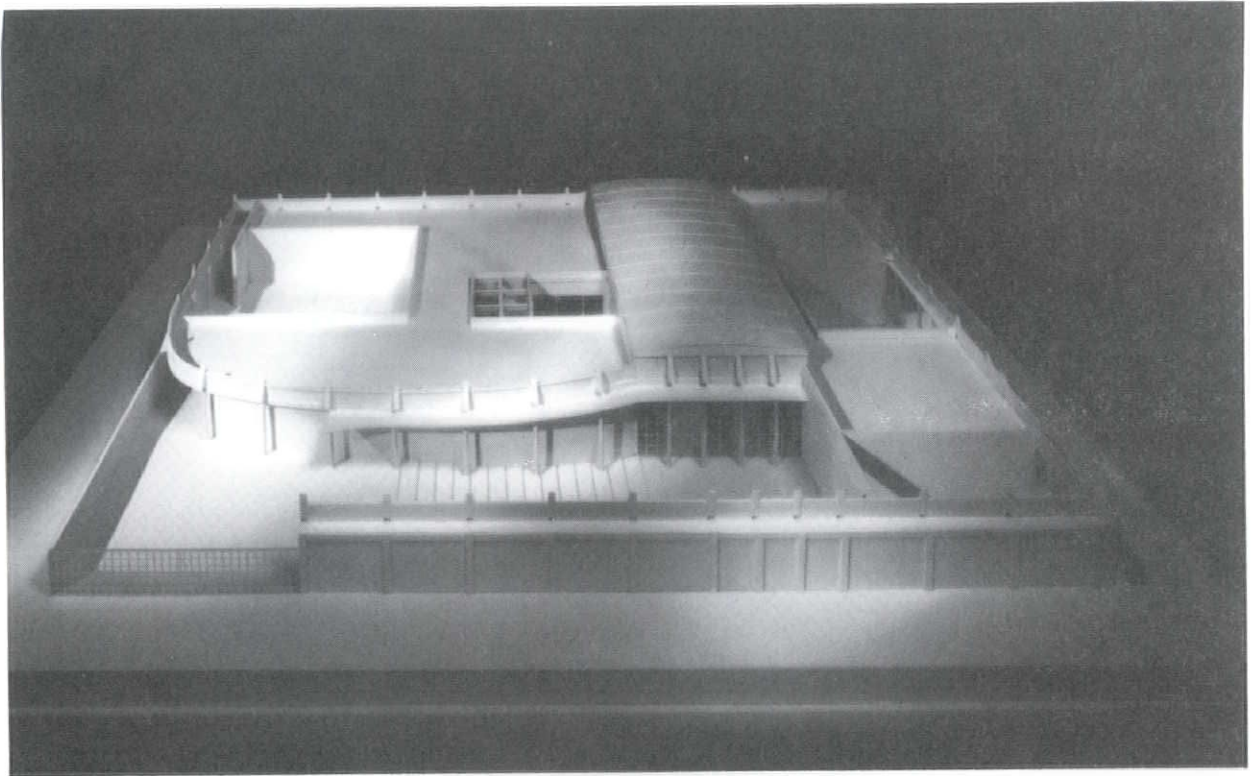
The use of travertine clad, masonry bearing walls, and decorative solumns, the

sequence of open and closed spaces, and the delineation of the building on a podium all recall classical architecture, while the abstraction of these devices reveals an interest in form more than symbol.

KRAVIS RESIDENCE

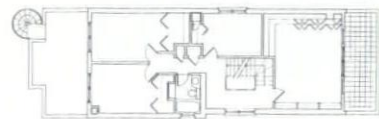
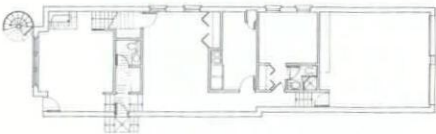
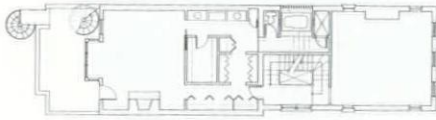
Chicago, Illinois
Michael Lustig & Associates, Architects
George Kravis II, Client
Tornrose & Campbell Associates, Structural Engineers
K & M Schillingford Inc., Mechanical Engineers
Phillips & Bacon, Lighting Consultants
Pat Manhart, Landscape Architect
Campbell Design Associates, Interior Design





HOWE STREET RESIDENCE

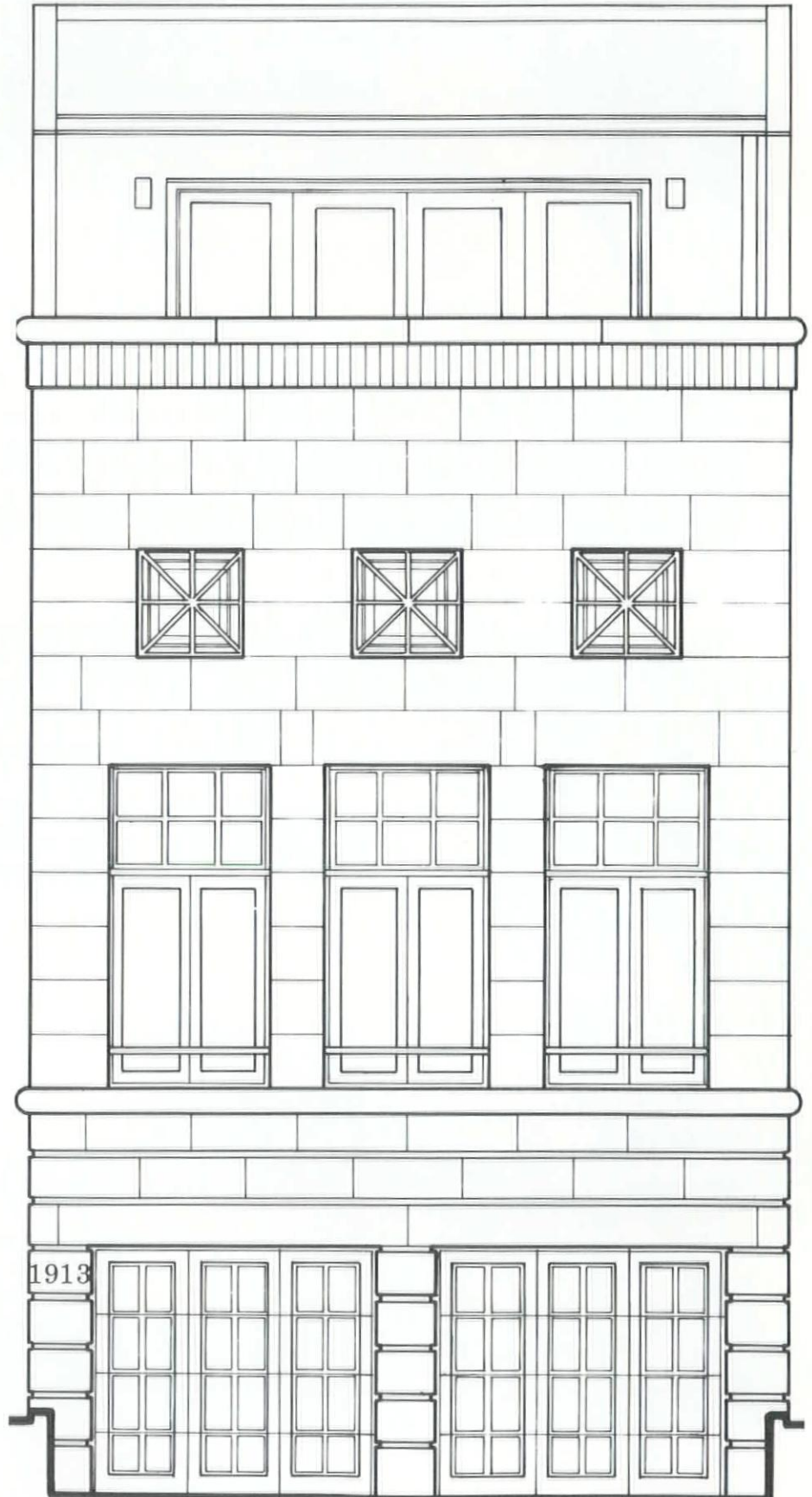
A Formal, Distinguished House has a Classical Facade and Parti and Fits into its Context on Chicago's Northside by Pappageorge Haymes, Ltd.



A large urban home for a growing family dictated the design goals of flexible interior space, maximum exterior space, and a reserved, but distinguished image for this townhouse on Chicago's northside.

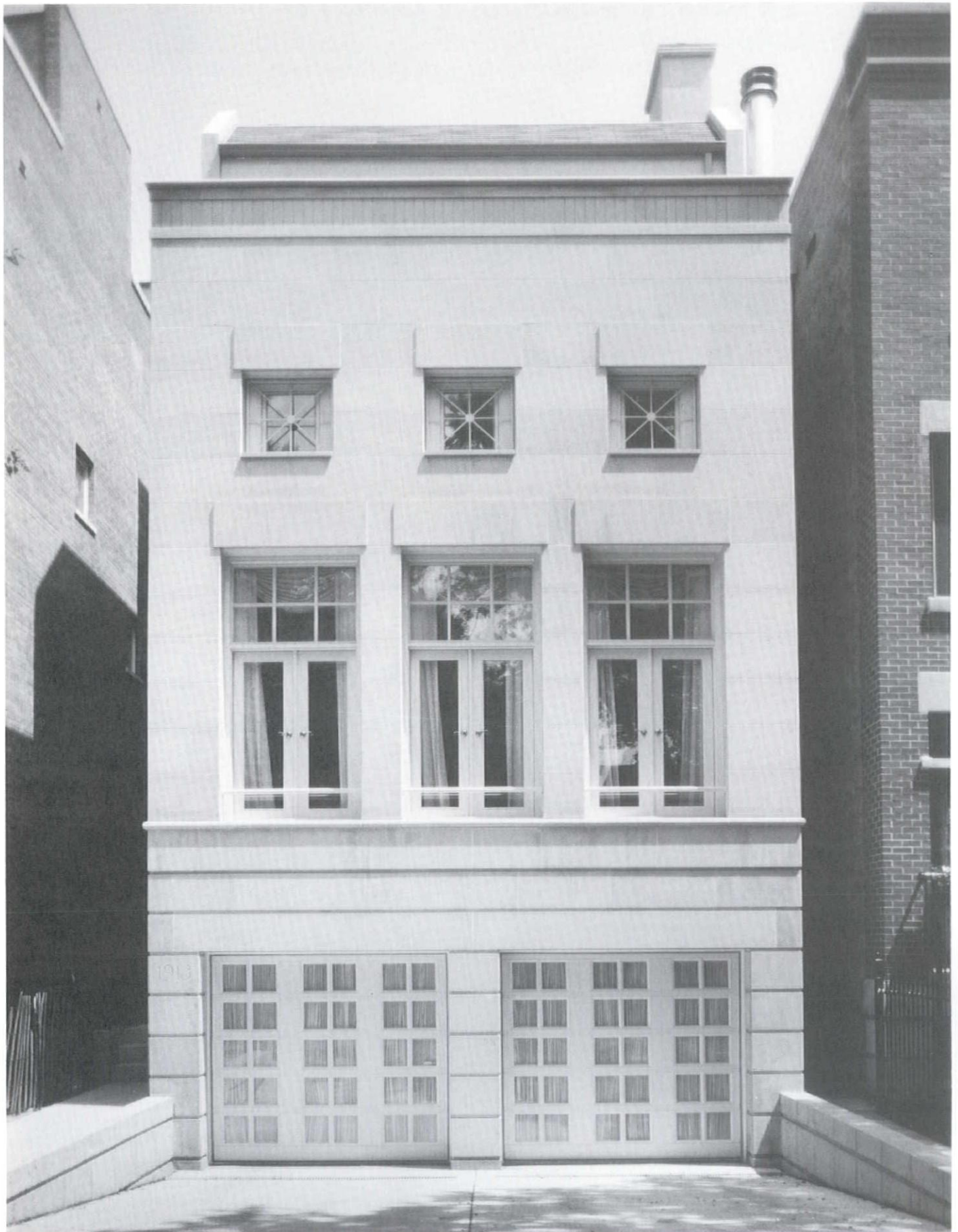
At the lower level, a garage provides convenience for an on-call doctor and allows an unusually large landscaped rear yard. The living level is anchored street side and by a formal two-story living room and by a one and one-half-story "great room," opening gracefully to the rear yard. The dual circulation axis between the two establishes a formal, yet open character. Upper levels decrease in size according to use, creating private terraces. A central stair, soaring three stories high, culminates at a rooftop penthouse and terrace for an uncompromised skyline view.

In respectful response to the house's context, the facade of smooth limestone, deep-set windows, and sensitively articulated garage doors creates a sense of reserved urban elegance without compromising identity.



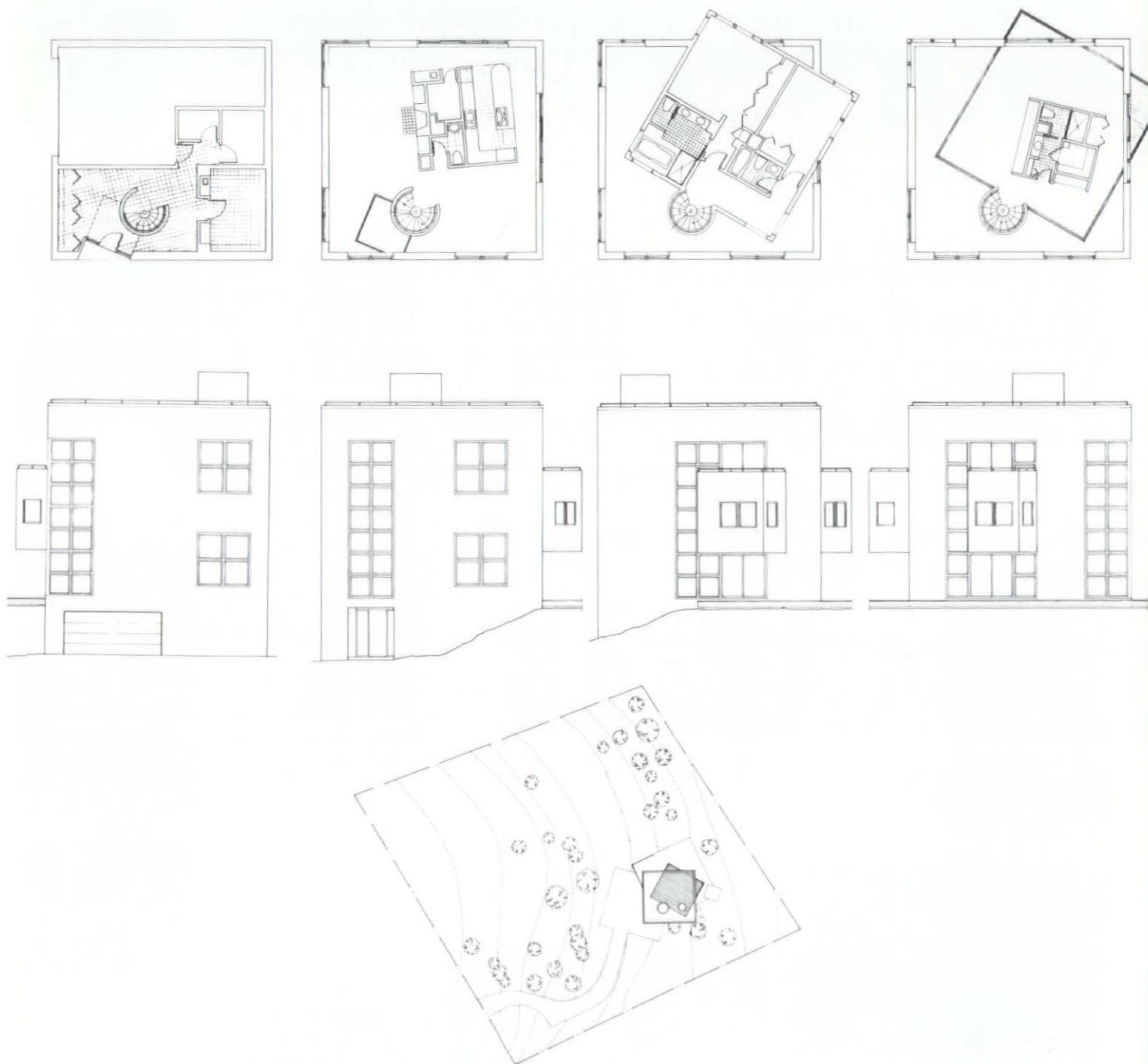
1913 NORTH HOWE STREET

Chicago, Illinois
Pappageorge Haymes Ltd., Architects
Morrisey & Morrisey, General Contractors
Beer Gorski & Graff, Structural Engineers



NEMICKAS RESIDENCE

The Michigan Vacation Residence—a Cube on a Berm—Fulfills the Client's Desire for a Modernist Treehouse for Grownups by Pappageorge Haymes Ltd.



Taking advantage of views of and from the southern tip of Lake Michigan, this 3,500-square-foot vacation residence fulfills the client's desire for a modernist treehouse for grown-ups.

The main volume of the house is a 36-foot cube positioned into a hillside berm among progressively larger planes of

a parking area and exterior deck. Within this simplistic geometry, the decreasing rectilinear masses are playfully arranged, one per floor, to house internally focused functions. Seemingly anchored only by a cylindrical stair structure, the sleeping level rotates out of the main volume. Appearing to float, it concurrently defines formal functions of the first floor and more

private areas of the loft.

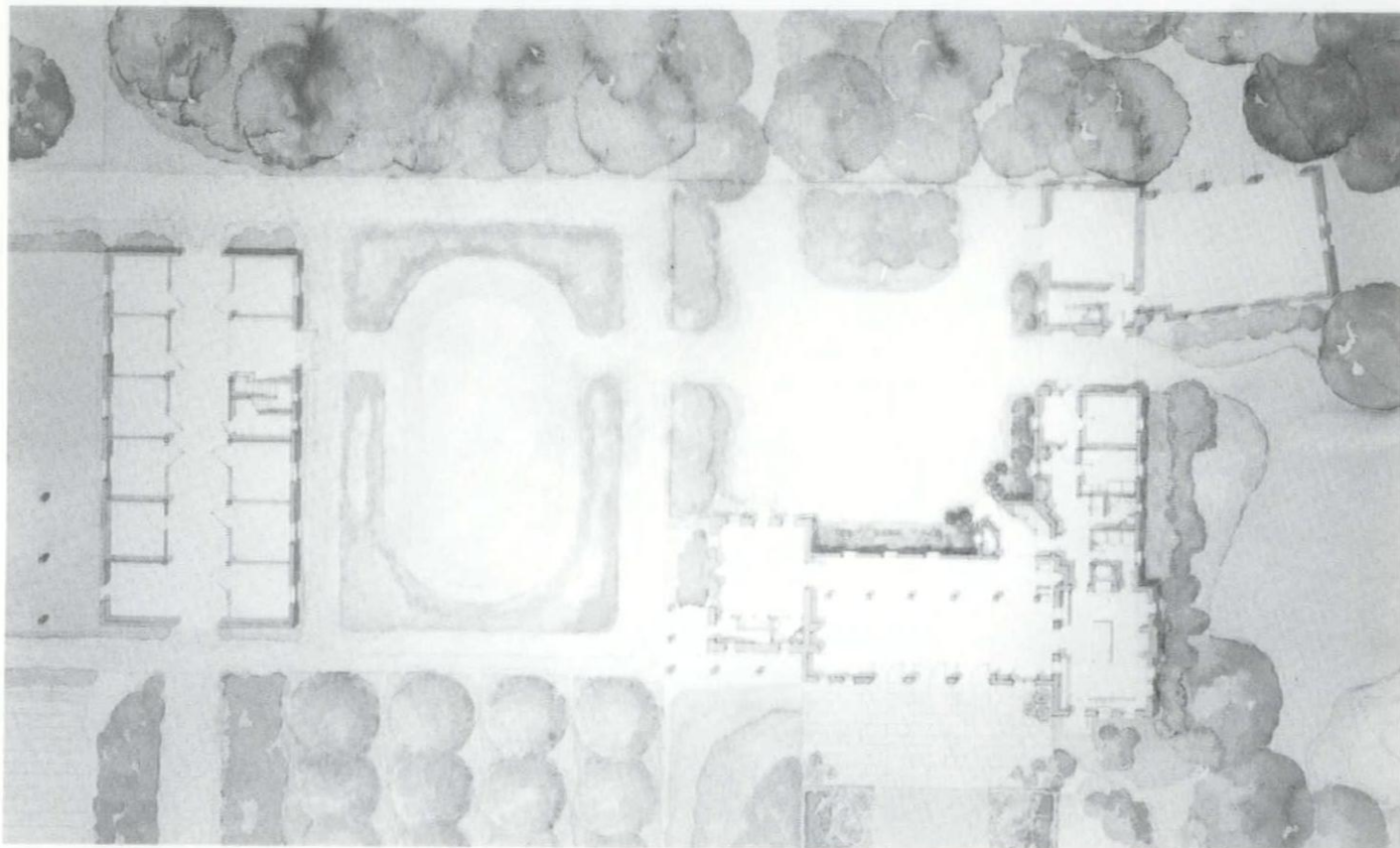
NEMICKAS RESIDENCE

Eiffel Tower Bluff, Michigan
Pappageorge Haymes Ltd., Architects
Lakeshore Building Contractors Inc.,
General Contractors
Bartkus Berger, Structural Engineers



FRAMING ESTATE

Richly Romantic, Rooted in an Era of Illinois' Farmland Tradition, this Farm Integrates the Contemporary without Comprise by Decker and Kemp



Set onto 65 acres of rolling Illinois farmland, this family retreat integrates the local traditions of agricultural building groupings and forms, with forms and materials, which are derived from the larger history of such arrangements in the literature of architecture. The grouping also features a variety of materials, detailing, and forms aimed at creating an imagined narrative of their life: how these buildings came into existence first as barn and house, and how they might have been altered and changed as the farm, and the inhabiting family, grew and developed.

Located on a knoll at the edge of a small forest, the arrangement of the buildings on the site takes best advantage of the shape of the land, and the nature of the landscape and vegetation both in the immediate vicinity of the house, and across the site. The attempt is to create a landscape

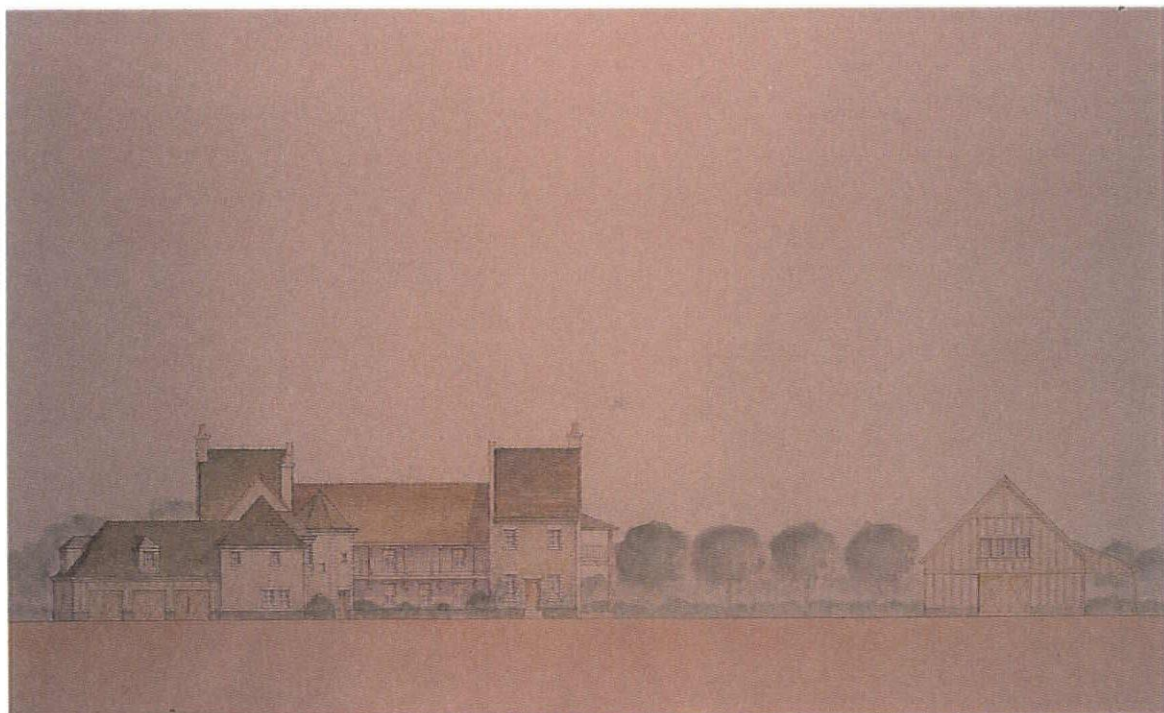
plan that includes native plantings, pastures, hedgerows and low walls between fields of flowers, ponds for swimming, and pathways of gravel amid orchards and fields. The landscape plan has been organized with an eye towards controlled views into the site, and views from the rooms of the house in various directions.

Constructed of stone, timber, and stucco, with wood and tile roofs, the buildings incorporate all of the contemporary developments in residential building technology without compromising the image and visual character of the traditional architecture.

Together with the clients, the architects have created a shelter for the life of a family that is beautiful and durable, and whose character supports and is derived from the specific nature of the landscape and locale.

FARMING ESTATE

Lake Forest, Illinois
Decker and Kemp Architecture and Urban Design, Architects
Beer, Gorski & Graff, Ltd., Structural Engineers
Diane Legg, Landscape Architect



CARL MILLES

A Retrospective on the Famous Swedish Sculptor: His Work and Students at Cranbrook Academy of Art; an Important Colleague of Eliel Saarinen



The exhibition, "Milles as Mentor: The work of Cranbrook sculptors, 1931-1951," on view at the Cranbrook Art Museum (through October 1990), includes many less-familiar bronze, marble, plaster, and wood sculptures by the Swedish master juxtaposed with the work of several of his Cranbrook students, colleagues and friends. Work by well-known artists such as Duane Hanson, Tony Rosenthal and Marshall Fredericks are included with the work of Frances Rich, Carroll Barnes, Svea Kline and others who worked with Milles. The work is from Cranbrook's permanent collection with generous loans from Marshall Fredericks, the Gilbert and Lila Silverman collection and the collection of Jerome and Patricia Shaw.

Swedish sculptor Carl Milles came to Cranbrook in 1931 as the Head of the Sculpture Department. His sculptures and fountains are integral elements in Eliel Saarinen's overall design for the

Cranbrook Educational Community. Cranbrook Academy of Art Museum has the largest collection of Milles's sculpture in the United States, second only to Millesgarden, Milles's villa and studio in Lidings, Sweden.

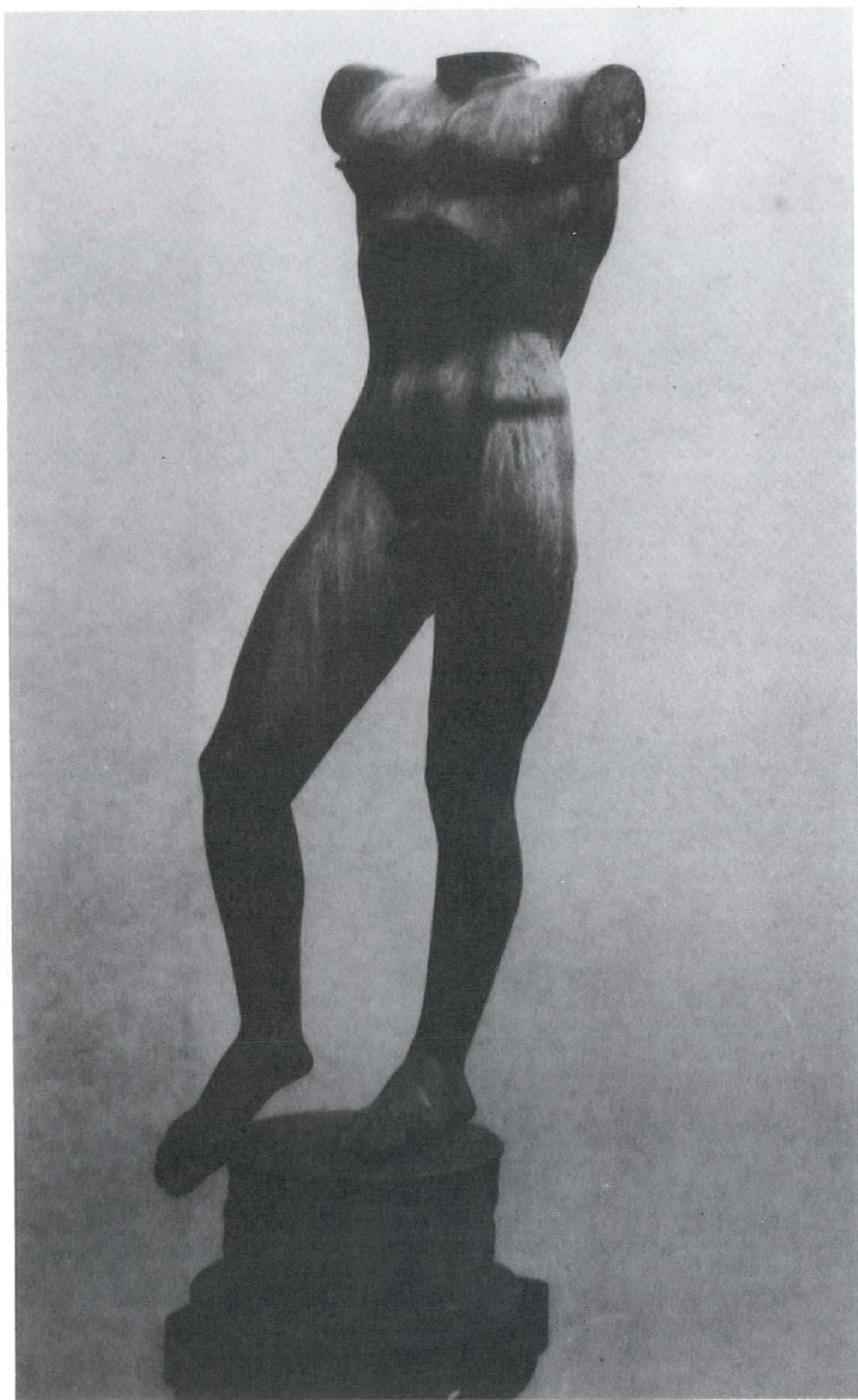
Carl Milles was born in 1875 in Lagga, a town near Uppsala, Sweden. In 1897, he moved to Paris where he eventually worked in Rodin's studio. He was first accepted into a Salon des Beaux-Arts exhibition in 1899. In 1906 he returned to Sweden and began building Millesgarden. During the 1920s Milles was a Professor of the Royal Academy of Fine Arts in Stockholm. Both for cities in Sweden, and later for locations in the United States, he received major fountain commissions, including the famous "Orpheus Fountain" of 1936, designed for the Music Hall in Stockholm, of which a second version was installed at Cranbrook in 1938.

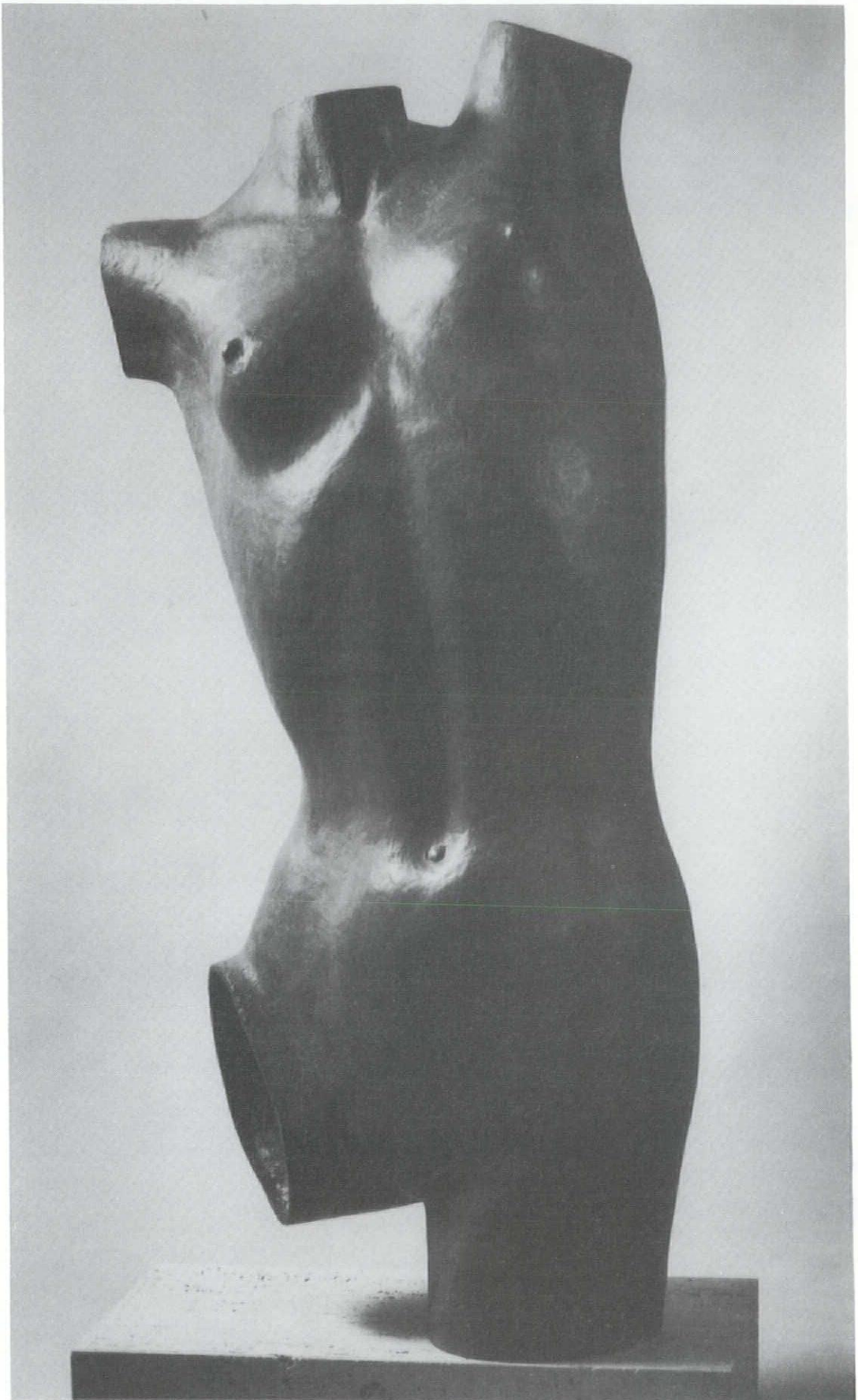
Milles and his Austrian wife Olga took up residence at Cranbrook in 1931. As the

Head of the Sculpture Department, Milles did not offer formal instruction nor did he receive any administrative responsibilities. Instead, he used the spacious ninety-foot studio at Cranbrook to create his own work and was available to critique and offer suggestions to the senior sculpture students. Milles was a viable world class sculptor and a monumental presence at Cranbrook and provided the role of mentor to many aspiring young artists. Milles remained at Cranbrook until 1951 when he returned to Sweden and spent subsequent summers in Italy. Milles died in 1955 at Millesgarden.

Above: View of Milles as Mentor Exhibition including the work of Duane Hanson, Carl Milles, Jon Jonson, and Frances Rich. Photography by Juliet R. Harrison.

Right: Carl Milles, "Torso of Sun Singer," Bronze, circa 1917.







According to a biographer, "Milles's conception of an academy of the art is ...a place which gives the student the means to teach himself those things which he finds are necessary to know and provides an environment conducive to liberating his creative urge." Inasmuch, Milles did not encourage a dogmatic style but rather expected his students and colleagues to learn creative logic and think for themselves in sculptural terms. However, the work of several of his colleagues such as Marshall Fredericks (Instructor, Cranbrook Academy of Art, 1934-42) and Francis Rich (Student, Cranbrook Academy of Art, 1937-40) reveal a definite stylistic connection of Milles whereas others such as Carroll Barnes (Student, Cranbrook Academy of Art, 1939-40) and Tony Rosenthal (Student, Cranbrook Academy of Art, 1939-40), gradually moved towards abstraction retaining Milles's sense of drama, balance and form.

"Milles as Mentor" does not attempt to prove the degree of influence Milles had on his students and colleagues, but rather, offers the opportunity to investigate the issue by exhibiting the work together. The exhibition includes 40 works of sculpture, 12 by Carl Milles and 28 by his students, colleagues and friends. Artists represented in the exhibition include Carroll Barnes, Charles Dusenbury, Marshall Fredericks, Waylande Gregory, Duane Hanson, Gloria Jeffries Elies, Jon Jonson, Ruth Keller Schweiss, Svea Kline, William McVey, Carl Milles, Francis Rich, Tony Rosenthal, Lilian Swann Saarinen and Berthold "Tex" Schiwetz. The exhibition also includes 10 photo panels, many showing the artists at work in their Cranbrook studios. Works in the exhibition by Carl Milles include "Torso of Sun Singer," "Mermain with Fish," "Wounded Horse," "Sketch for the Head of Beethoven," "Sketch for Jonah and the Whale," and

others. "Milles as Mentor" was curated by Gregory Wittkopp, Curator of Collections, with David D. J. Rau, Assistant Curator.

Cranbrook Academy of Art Museum offers temporary exhibitions focusing on contemporary trends in the visual arts. The permanent collection features work by Eliel and Eero Saarinen, Harry Bertoia, Maija Grotell, Charles Eames and other Cranbrook artists, architects and designers. Museum hours are 1:00-5:00 p.m., Tuesday through Sunday. Docent-guided tours are available with advance notice. For tour information, call 313/645-3323.

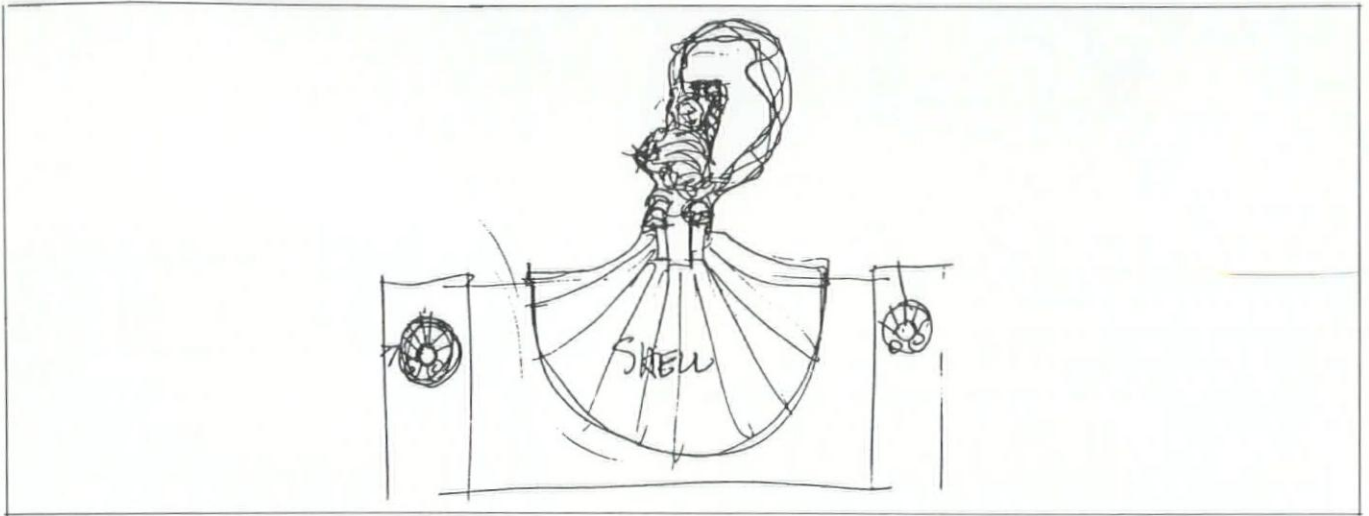
Above: Cranbrook Academy of Art. Carl Milles, Sculptor; Eliel Saarinen, Architect.

Right: Frances Rich, "Nude Female Torso," Bronze on Travertine Marble Base, 1976.

RAYMOND KASKEY

A Washington Architect/Artist's Newest Public Sculpture for Chicago: Appropriate Urban Art at One with the Architecture of the Building

By Christian K. Laine



Washington architect and sculptor, Raymond Kaskey's new commission for "Gem of the Lakes," a sculpture and fountain that will soon be the crowning touch to Kohn Pedersen Fox Associates' new lobby/wintergarden 311 South Wacker Drive, continues the current, appropriate dialogue of sculpture incorporated into the overall design of a building. This latest of Mr. Kaskey's work is not the typical, modernist expression of sculpture added to a plaza, via Chagall, Picasso, Miro, as seen in many prominent Chicago plazas, but a planned addition and articulation of the architecture: sculpture at one with the building; the building at one with the sculpture. This is the century-old tradition of architecture's relationship to sculpture with many important examples rooted in the Renaissance, right up to the late 19th Century.

"Gem of the Lakes" has much in common with another of Kaskey's famed commissions: "Portlandia," the sculpture that was selected from over two hundred applicants to be incorporated into the design of Michael Graves' Portland Building in Portland, Oregon. The 27-foot-high, 6.25-ton trident-bearing symbol of Portland (the largest pounded copper sculpture since the Statue of Liberty) borrows from traditional artistic values: a Piranesi-like reclining nude in a classical niche with wind-blown hair pointing to the entrance

of the building. Like a caryatid, "Portlandia" supports the very space she occupies, but is not contained completely in the enclosure. A baroque putto splashes water on her from an upturned urn. In the best baroque tradition, "Portlandia" is kinetic and becomes a skillful incorporation into the total architectural idea.

In Chicago, "Gem of the Lakes" respects the same tradition at Portland, with the sculpture's baroque references and symbolism and as the anchor phenomenon for what becomes the definition of "opening" at the 311 South Wacker Drive wintergarden. The theme of this sculpture and fountain is taken from the City of Chicago's seal: a nude babe in the shell being a derivation from the classical symbolism of the "pearl in the shell." Hence, the main figure—a gown-up Atlas, bearded and broad-shouldered—kneels on the shell—a representation of the neck of the Lake. Instead of the babe, Kaskey's reference of the muscular Atlas is more directly inspired by Carl Sandburg's famous poem, vis-à-vis "broad shoulders." The fountain's water action adds to the Chicago references through the windblown drapery: the two strands of drapery represent the two branches of the Chicago River; one flowing upward, one flowing downward. Thus "the babe in the shell" could be thought of as a "Chicago River god."

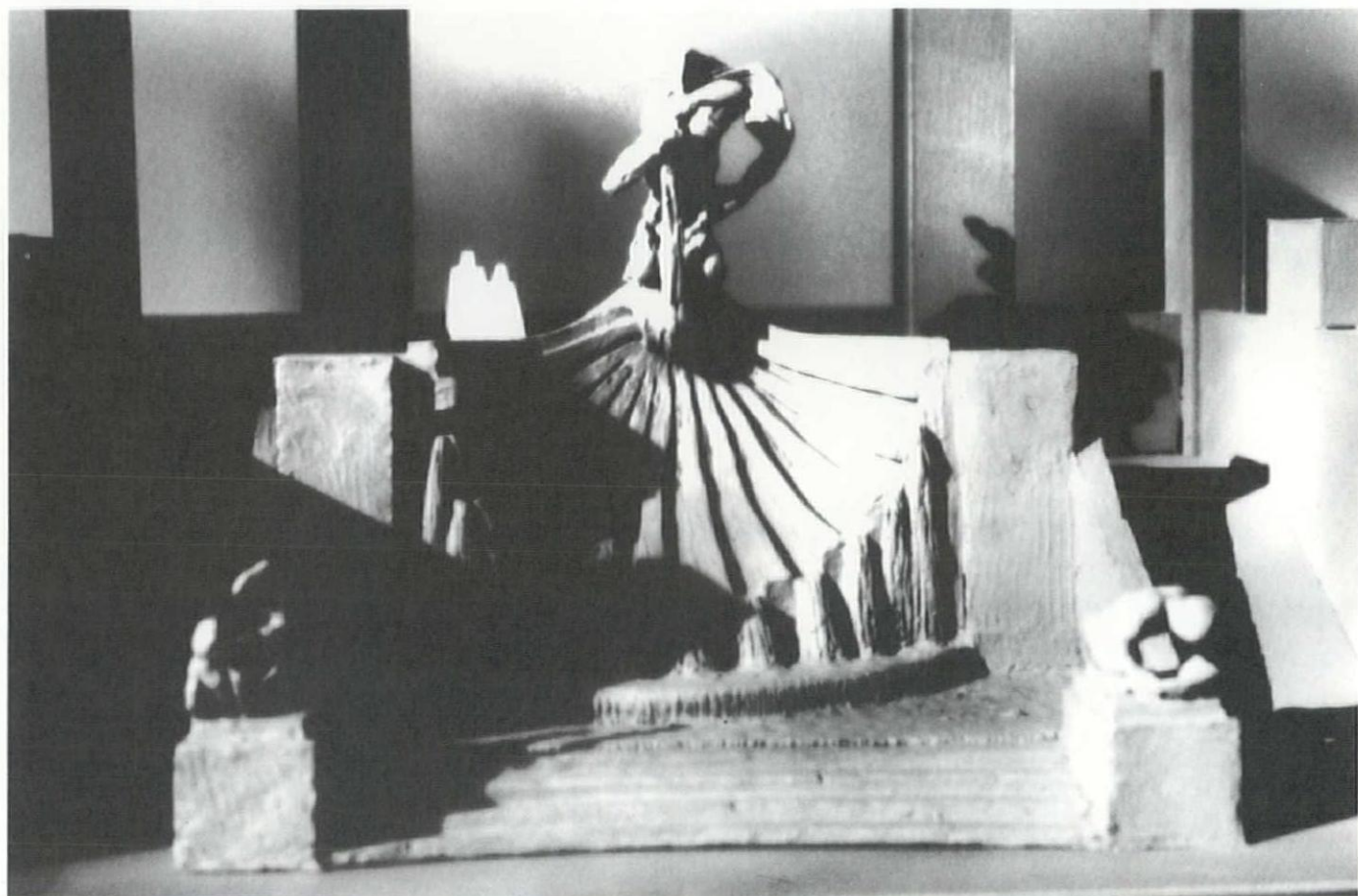
Although the idea that sculpture serves to represent or commemorate something

is from an era goneby, its new-found, contemporary revival is on the rise. In opposition to modernist sculpture that came to represent nothing but itself, allegorical or figurative art has made a great comeback in a society that needs a sense of the symbolic, a sense of deeper meaning when no other meaning is available; accessible. Whereas the building serves to symbolize its function, i.e. "bank" or "school" or "office tower," modernist sculpture, without any kind representation, became a purely decorative afterthought. Exchange Chicago's Picasso for a Miro and the meaning of the plaza, the building, or its context is not altered or affected. This sense of pure decoration inherent to modernist sculpture adds severely to the "pastiche" when the two arts merge as one. Sculpture, save for the last 75 years, has always been the ultimate plasticity of architectural form distilled to its most intense attributes.

And this is the tradition that Mr. Kaskey reinspires. A former modernist, Mr. Kaskey studied sculpture along with architecture at Carnegie Mellon and later at Yale University. His education was typical of the time; strictly formal and abstract. He was influenced by Yale's luminaries: Josef Albers and such European Constructivists as Bill Max. His edu-

Above: Raymond Kaskey, Sketch of "Gem of the Lakes." Right: Full Size Figure from Clay.





cation led to an interest in the Bauhaus theories of exploring three-dimensional geometry and form.

By the mid-1970's, Mr. Kaskey, as many architects of the period, found that abstraction had gone too far. He retaught himself how to draw and model the human figure, a process that was slow, but one that was more challenging than the abstract and limited formal vocabulary he had learned. He entered Washington, D.C.'s Veterans Memorial Competition with an entry that featured a GI carrying his dead buddy as a centerpiece in a garden setting and was discouraged by being overlooked by the very Late Modernist jury.

Winning the Portland Competition invigorated Mr. Kaskey much as the Michael Graves entry jolted a whole profession bent on modernism. One artist at a public meeting argued that the sculpture be "thrown out" because its style had "died of old age" more than a hundred years ago. This suggestion was repeated by passionate and established, modernist practitioners in Portland, not only for Mr. Kaskey's proposal, but also for the Graves' building as well. In both cases, the selec-

tion committee remained unmoved. Mr. Kaskey's entry had been democratically selected by a public who voted it number one. Kaskey, like Graves, was given the commission.

Both "Portlandia" and "Gem of the Lakes" typify traditional sculpture, not only in their symbolic content, but also in their construction. In "Portlandia," Mr. Kaskey revived the method of copper *repousse*, a painstaking technique in which copper coils are pounded—50 blows per square inch, in this case—to fit a plywood form and then riveted together.

For "Gem of the Lakes," Mr. Kaskey started with a clay maquette (one at half an inch equals 1 foot). At this scale he worked out the main idea and how the sculpture fits into the space and into the architecture, referring to the blueprints for the unbuilt building. Next, he went to a one-quarter size maquette to work out the main figure. For this, he hired live models. At this stage, too, he also developed the water action of the fountain with the help of a consultant from California who specializes in this field.

Once satisfied with the design and having the approval of the client, he enlarged

the fountain to full-size with the help of his assistant, George Carr. He used a three-dimensional pantograph to facilitate the process. The finished, full-size clay was trucked to the Laran Bronze foundry in Philadelphia where the figure was cast using the elaborate lost wax process. The shell, on the other hand, was sand-casted. The large size of the shell and the relative simplicity of the form allowed it to be cast in this simpler, sand-cast method.

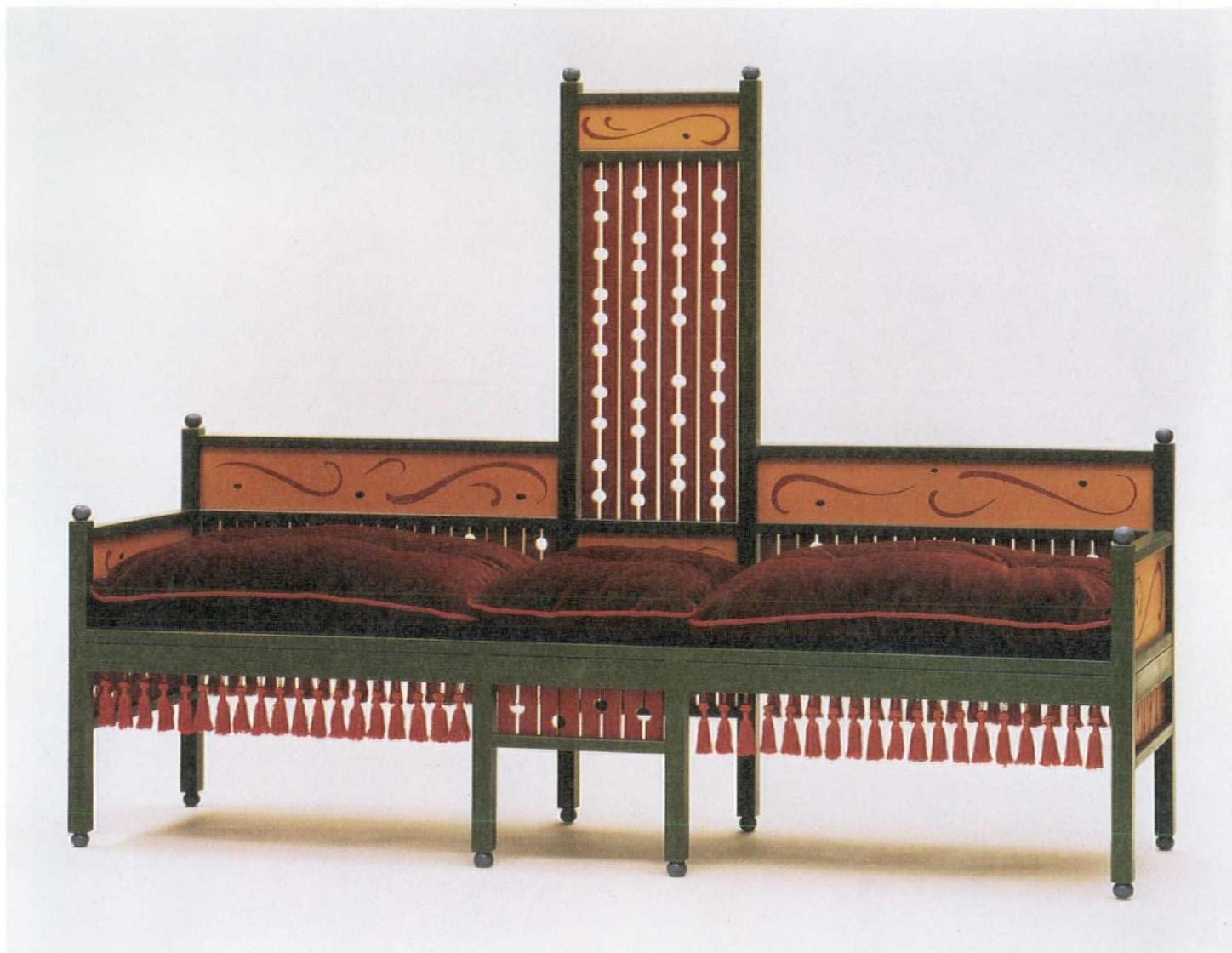
Presently, Mr. Kaskey is at work on another Chicago commission: the large owls and various other ornamental sculpture for the Harold Washington Public Library. Additionally, he is making a monumental portrait statue of Art Rooney, former owner of the Pittsburgh Steelers, for the Three Rivers Stadium in Pittsburgh. For the Charlotte Douglas International Airport in Charlotte, North Carolina, he is working on a sculpture and fountain of Queen Charlotte.

Above: First Maquette. Right: Full Size Detail of Head in Clay.



NEW AMERICAN FURNITURE

An Exhibition at the Renwick Gallery Gives a Cross-Section Look at the Craft and Ideas from America's Furniture Designers



New American Furniture, which opened at the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, on April 20 and which continues through September 3, draws inspiration from historical furniture in the collection of the Museum of Fine Arts, Boston. Twenty-six American studio craftsmen designed and built new works that convey elegance, wit, whimsy or satire. These leading furniture makers reinterpret and combine forms, decorative elements or construction techniques of the past, and their furniture reflects their connections to the small-shop cabinetmakers who first used the term "art furniture" in

the 1870s.

The desks, chairs, cabinets, tables, and wardrobes in the exhibition simultaneously join tradition and overturn it. Juxtaposed with photographs of the earlier works, these new pieces are a departure from furniture history. While some are close to the originals in spirit, others are of unexpected design. A simple 17th-Century trestle table inspired a mahogany slab supported by four robots, an 18th-Century high chest was the source for what appears to be a stack of distorted and unaligned drawers, and a 17th-Century great chair is the antecedent of a colorfully painted cherry bench.

The blurring of distinctions between art, design and craft in the late 1980's has led to a flowering of creative energy focused on symbolic and functional furniture. The one-of-a-kind studio pieces in the exhibition are primarily crafted of wood but also include such disparate materials as brass, plastic laminates, synthetic mother-of-pearl, faux granite, aluminum and brick.

During the 1950's and 1960's, studio furniture makers stressed the spirituality and primacy of wood, and strove to work in personal, nonhistorical styles. Material and method were viewed as ends unto themselves or as pre-eminent factors in the design

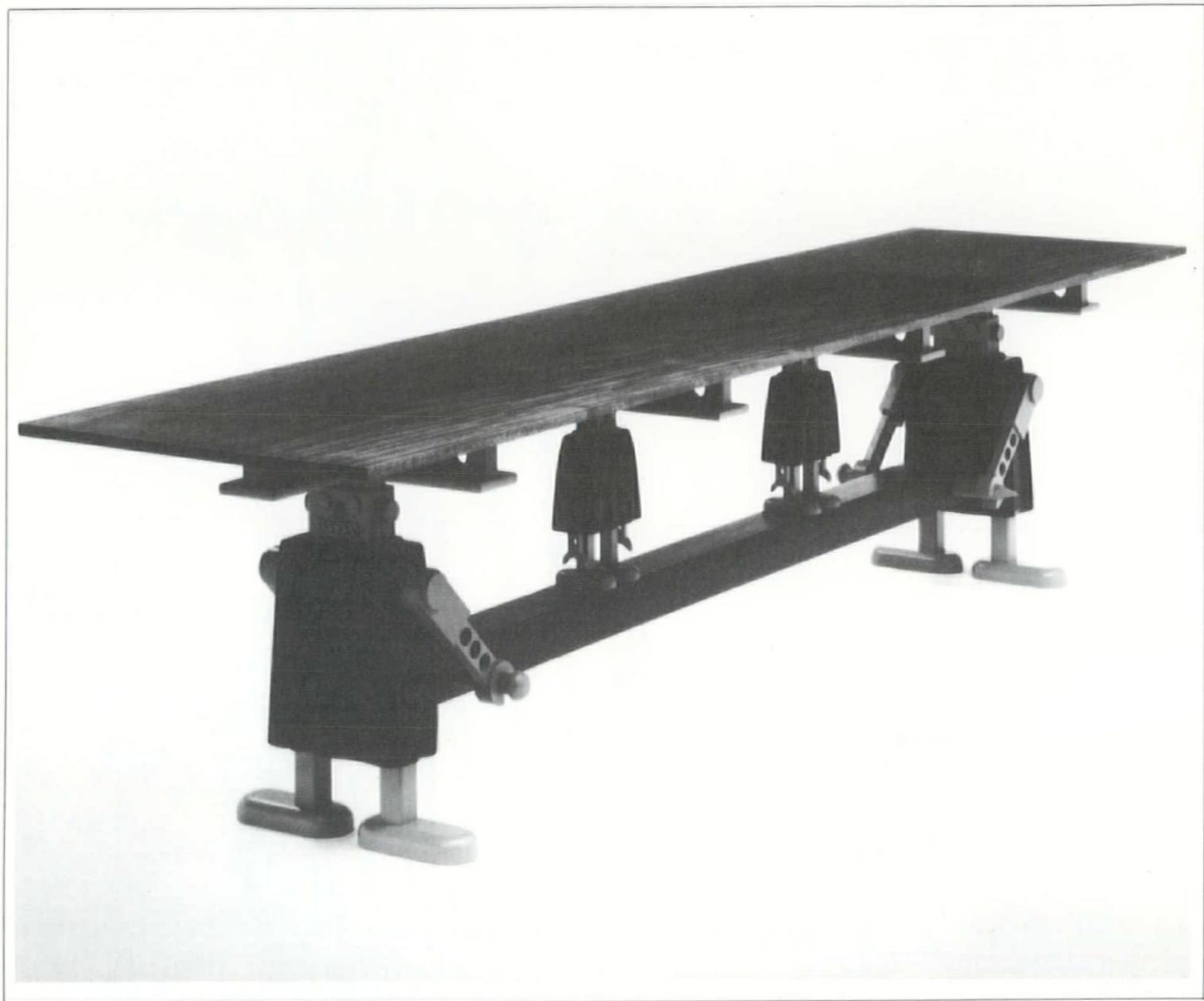
process.

The new forms created by today's craftsmen suggest their interest in tradition with innovative

Above: Mitch Ryerson. "Bench," Cherry, Veneer-core Maple, Baltic Birch Plywood, 1989.

Right: Tommy Simpson. "Boston Throne Chair," Walnut, Cherry, Padouk, Mahogany, Bird's-Eye Maple, Splated Maple, Curly Maple, Tulio, Western Satinwood, bone, shell, 1989.





design, consummate technical skills and varied materials and finishes. In addition to the expected mahogany and maple, these craftsmen work with such exotic woods as Honduran rosewood, Baltic birch, pau ferro, Australian lacewood, Ceylonese satinwood and Swiss pearwood. Paint, formerly frowned upon, is used liberally and decorative detailing adds to the visual richness of several pieces.

Furniture created by this second generation of furniture makers, the majority of whom are graduates of furniture design programs, differs dramatically from that of the earlier generation. First emphasizing conception and design, these furniture makers then determine appropriate technique or materials. They are in-

terested in the history of design and construction, new technical possibilities and the combination of wood with other materials. In the art of composition, they break down the elements or parts of past objects or ideas and then recombine them in new ways that present a contemporary perspective.

These studio furniture makers encompass a diversity of expressions ranging from those focusing on traditional concerns to those that incorporate wit and metaphor. Seven of these craftsmen — John Dunnigan, Hank Gilpin, Kristina Madsen, Richard Scott Newman, Timothy Philbrook, Mitch Ryerson and Rick Wrigley — draw on a traditional compositional sense to develop new but not unfamiliar forms. The possibilities of refined joinery

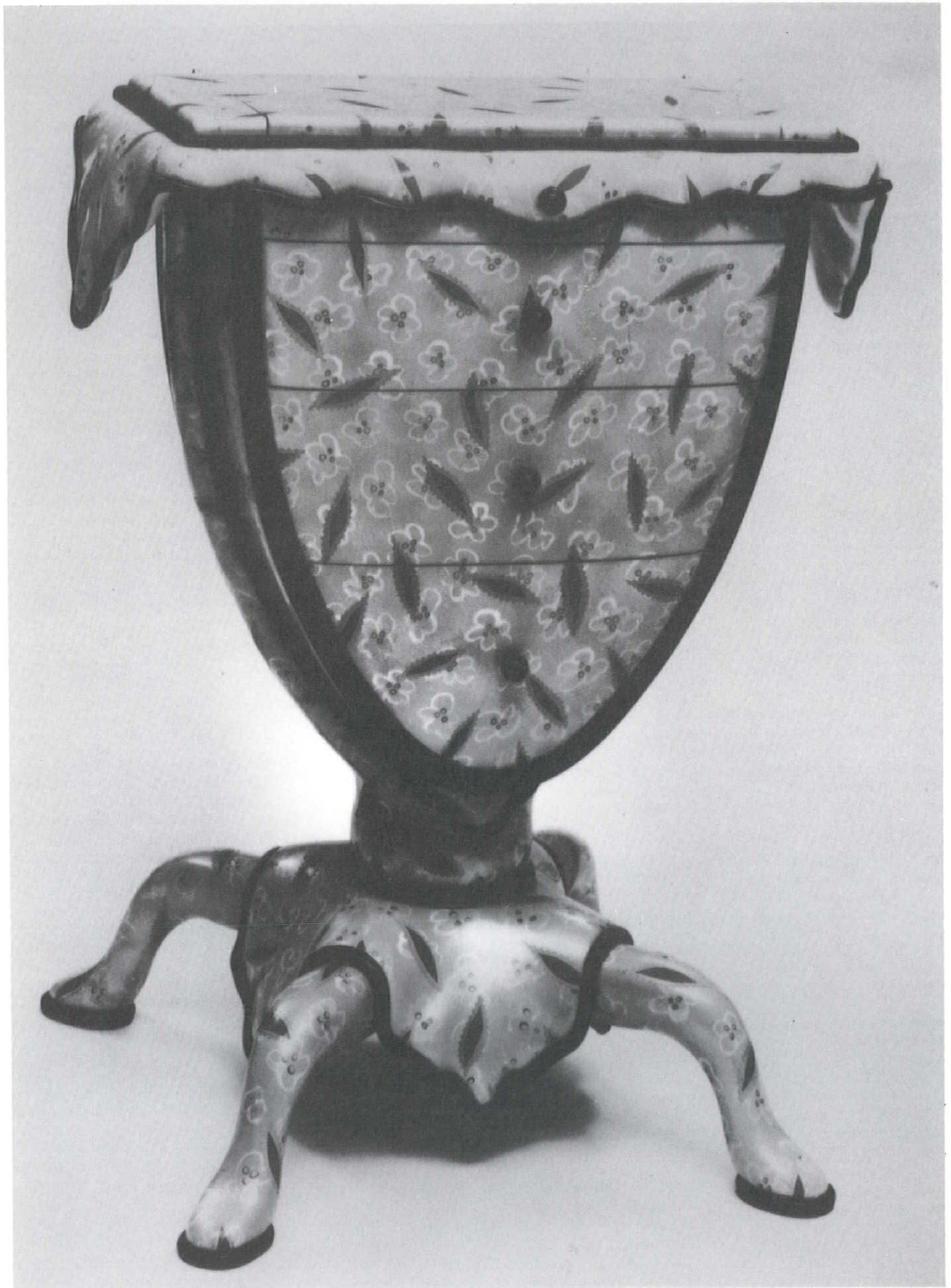
and lamination link the meticulous work of Jere Osgood, Wendy Stayman, Bruce Beeken and Jeff Parsons.

The integration of different cultural perspectives and techniques allow Thomas Hucker and Michael Hurwitz to create distinctive work, the subtlety of which is often challenging. Peter Dean, Rosanne Somerson and James Schriber paint their furniture surfaces and produce pieces with strong contemporary references and details. A sculptural and playful approach characterizes the work of Tom Loeser, Judy Kensley McKie, Michael Piereschalla, Paul Sasso and Tommy Simpson. Gary Bennett has been the leading figure in the use of aluminum, Formica, and bronze. On a more conceptual level, Wen-

dy Maruyama, Alphonse Mattia and Ed Zucca create witty sculptural furniture, and John Cederquist distorts perspective while still honoring the basic functional requirements of furniture.

Above: Ed Zucca. "Mystery Robots Rip Off the Rain Forest," Mahogany, Yellow Poplar, Maple; Acrylic Paint, Gesso, Polyethylene Ink, 1989.

Right: "No, You Get Out of My Garden," Bent Laminated Lauan Plywood, Yellow Poplar, Curly Maple, Wenge; Acrylic Paints, 1989.



UNITED STATES

The Museum of Contemporary Art 250 South Grand Avenue at California Plaza; 213/621-2766 "The Decisive Years: 1945-1960 Selections from the Permanent Collection," through September 9. "Tim Rollins + KOS," through September 9. "American Art Since 1950 from the Norton Simon Museum," through September 9.

Los Angeles County Museum of Art 5905 Wilshire Boulevard; 213/857-6211 "A Primal Spirit: Ten Contemporary Japanese Sculptors," through August 26. "Treasures from the Fitzwilliam: the Increase of Learning and other Great Objects of that Noble Foundation," through September 9. "Masterpieces of Impressionism and Post-Impressionism: the Anneberg Collection," August 16 through November 11. "A Single Beauty: Ceremonial Textiles from the Islands of Indonesia," September 13 through January 13. "The American Arts and Crafts Movement: Virtue in Design," September 23 through January 6. "The Fauve Landscape: Matisse, Derain, Braque, and their Circle, 1904-1908," October 4 through December 30. "The Quilted Self: Nineteenth-Century Costume on American Figurative Quilts," October 18 through January 13. "Masterpieces in Focus: Soap Bubbles by Jean-Baptiste Simeon Chardin," October 18 through January 20. "Wrapped in Glory: Figurative Quilts and Bedcovers 1700-1900," October 18 through January 13. "Die Brücke Woodcuts: Selections from the Robert Gore Rifkind Center for German Expressionist Studies," through October 7. "Antiquities from the Collection of Varya and Hans Cohn," August 9 through November 4.

SAN FRANCISCO, CALIFORNIA

San Francisco Museum of Modern Art 401 Van Ness Avenue; 415/863-8800 "Visionary San Francisco," through August 26. "Minor White: The Eye that Shapes," through August 19. "John Baldessari," through September 9. "The Art Museums of Louis I. Kahn," through September 16. "1989 SECA Art Award,"

September 27 through November 25, 1990. "Sebastiao Salgado," October 4 through December 2. "Sigmar Polke," November 15 through January 13. Florence Henri: Artist-Photographer of the Avant-Garde," December 13 through February 10.

CHICAGO, ILLINOIS

American Center for Design 233 East Ontario Street; 312/787-2018 "Corning: A Corporate Commitment to Design Excellence," September 7 through October 31.

The Art Institute of Chicago Michigan at Adams Street; 312/443-3600 "Altered States: The Printed Image and the Dynamic of Change, Part I," through August. "Altered States: The Printed Image and the Dynamic of Change, Part II," through August. "Changing Impressions: Experimental Printing from the 17th through 19th Centuries," through August. "Monet in the 90's," through August 12. "Lee Miller: Photography," through August 26. "Lenore Tawney Retrospective," through October 28. "The New Vision: Photography Between the World Wars, Ford Motor Company Collection at The Metropolitan Museum of Art," September 15 through December 2. "Ed Paschke: Paintings," October 13 through January 2. "Drawings by Ed Paschke," October 13 through January 2. "Chicago Skyscrapers: Selections from the Permanent Collection," through December 31.

The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies Gallery I, 333 West Wacker Drive; 312/829-9650 "Recent Japanese Poster Designs," through August 24. "The Chicago Villa," August 28 through September 28. "Raymond Kaskey: A Retrospective," August 28 through September 28. Gallery II, Sante Fe Building, 224 South Michigan Avenue; "City of Prague," September 25 through December 15.

The Chicago Historical Society Clark Street at North Avenue; 312/642-4600 "Below the Line: Living Poor in America," through October 29.

The Chicago Public Library Cultural Center 78 East Washington Street; 312/346-3278 "Italy: One Hundred Years of Photography," through September 1. "Against the Odds: African-American Artists and the Harmon Foundation," through September 29. "Asian Indians in Chicago: Photographs by Mukul Roy," through September 29. "Jimmy Wilnewic: Recent Paintings," through September 8. "Resetting the Stage: Theater Beyond the Loop, 1960-1990," through September 15. "Didier Nolet: Dreams of a Man Awake," September 15 through November 3. "Vanitas," September 15 through November 10.

BOSTON, MASSACHUSETTS

Museum of Fine Arts 465 Huntington Avenue; 617/267-9300 "Pierre Bonnard: The Graphic Art," through July 29. "Night Before the Day,"

CAMBRIDGE, MASSACHUSETTS

Harvard University Art Museums 32 Quincy Street; 617/495-7768 "The Frederick Wertham Collection," through July 22. "The Harvest of 1830: The Barbizon Legacy," August 25 through October 21. "Forty Prints from Forty Friends," September 1 through October 28. "Romanticism I and II, November 3 through December 2.

MINNEAPOLIS, MINNESOTA

Walker Art Center Vineland Place; 612/375-7600 "The Photography of Invention: American Pictures of the 1980's," through August 26. "Scenes and Sequences: Recent Monotypes by Eric Fischl," through October 21. "Art into Life: Russian Constructivism 1914-1932," October 7 through December 30.

Minnesota Museum of Art Saint Peter at Kellogg; 612/292-4355 "A Lighter Shade of Pale," through September. "Fish," through July. "Running Silhouettes: Asian Shadow Puppet Figures in the Collection of Minnesota Museum of Art," through March 25,

1991. "Small Masterwork Paintings," through September 2. "The Figure in American Art," September 23 through May 1991. "Mythic Sculpture," November 17 through January 6.

NEW YORK, NEW YORK

American Craft Museum 40 West 53rd Street; 212/956-3535 "Building a Permanent Collection: A Perspective on the 1980's," August 8 through September 30. "Ed Rossbach: 40 Years of Exploration and Innovation in Fiber Art," September 6 through November 4.

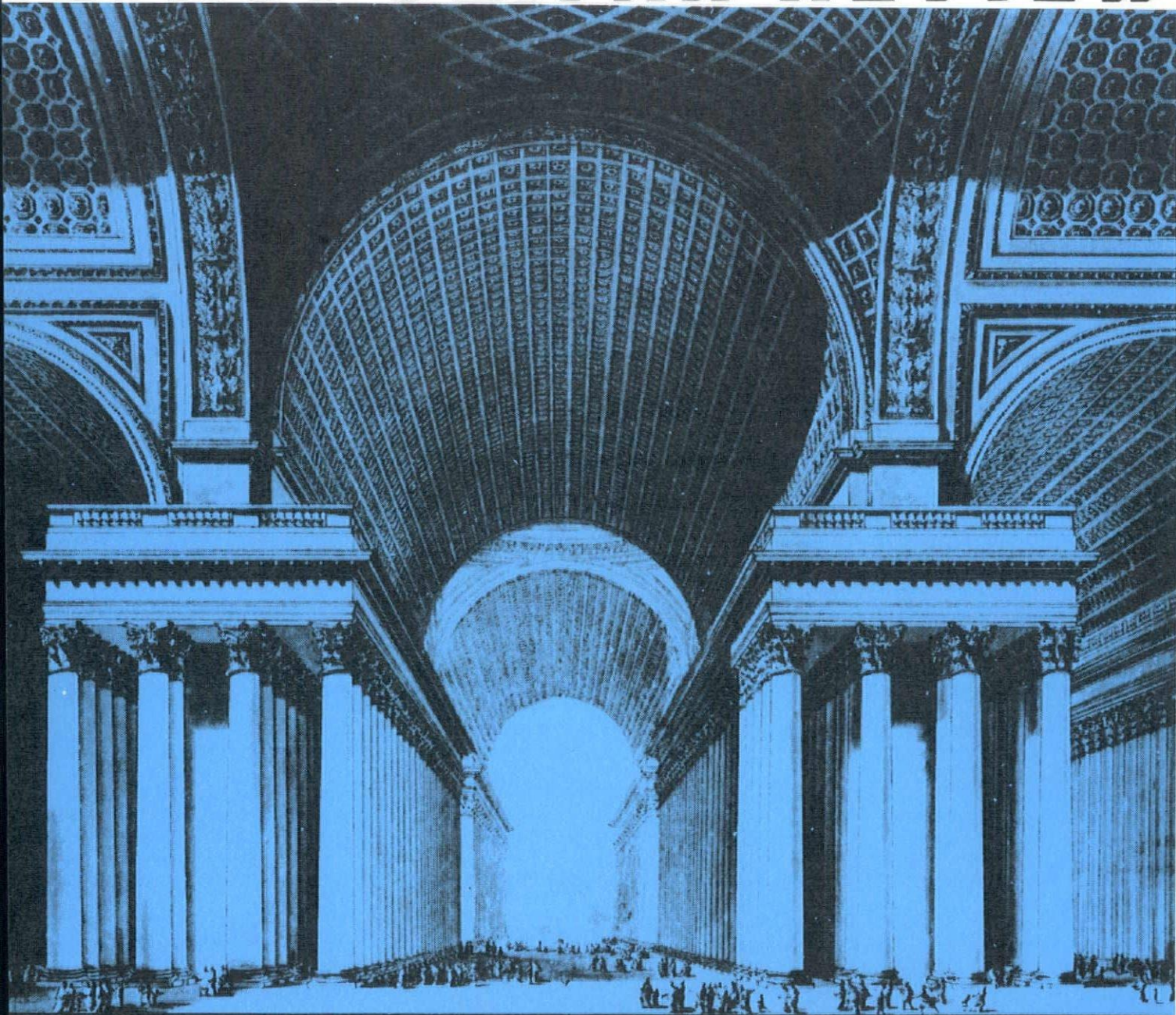
Bronx Museum of the Arts 1040 Grand Concourse; 212/681-6000 "Artist in the Marketplace," through September 3.

Cooper-Hewitt 2 East 91st Street; 212/860-6898 "Color, Light, Surface: Contemporary Fabrics," through September 2. "Flora Danica and the Heritage of Danish Porcelain, 1760-1990," through September 2. "The Doughhouse," through October 14. "Gold of Greece," September 11 through January. "Eighteenth Century Scenic and Architectural Design: Drawings by the Galli Bibiena Family," September 25 through December 30. "Mondo Materialis," October 16 through February 1991.

Museum of Contemporary Hispanic Art 584 Broadway; 212/966-0573 "The Decade Show: Frameworks of Identity in the 1980's," through August. **The Museum of the City of New York** Fifth Avenue at 103rd Street; 212/534-1672 "Selling the World of Tomorrow: New York's 1939 World's Fair," through August 12. "Gibson Girl," through January 6. "The Passing Scene," through October 28. "Within Bohemia's Borders: Greenwich Village, 1830-1930," October 16 through February 3.

The Metropolitan Museum of Art 82nd Street and Fifth Avenue; 212/879-5500 "Japanese Art from the Gerry Collection in the Metropolitan Museum of Art," through July 29. "Andean Four-Cornered Hats," through October 14. "Loyalty and Dissent in Traditional Chinese Calligraphy and Painting," through July 22.

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"Masterworks of Louis Comfort Tiffany," through September 9. "From Poussin to Matisse," through July 29. "Italian Renaissance Frames," through September 2. "Oasis for the Eye: Felix Teynard's Photographs of Egypt, 1851-1852," through September 19. Art of Central Africa: Masterpieces from the Berlin Museum für Völkerkunde," through November 4. "Reflections of the Floating World: The Use of the Mirror and Reflection in Ukiyo-e Art," through October 28. "The Iris and B. Gerlad Cantor Roof Garden," through October 28. "Joseph Wright of Derby," September 7 through December 2. "Five Years of Nineteenth-Century Acquisitions," September 11 through Mid-January. "Glories of the Past: Antiquities from the Collection of Shelby White and Leon Levy," September 14 through late January. "Drawings by John Singleton Copley," September 18 through January 13. "Eighteenth-Century Drawings in The Metropolitan Museum of Art," September 18 through December 9. "Mexico: Splendors of Thirty Centuries," October 10 through January 13. "American Quilts and Coverlets," October 16 through January 20.

The Museum of Modern Art 11 West 53 Street; 212/708-9400 "Francis Bacon," through August 28. "Matisse in Morocco, The Paintings and Drawings, 1912-1913," through September 4. "Architectural Drawings of the Russian Avant-Garde, 1917-1935," through September 4. "Projects: Lorna Simpson," through August 26. "High and Low: Modern Art and Popular Culture," October 7 through January 15. "Lady Hawarden: Victorian Photographers," through October 9. "First Light: Twenty Etchings by James Turrell," through November 13. "Information Art: Diagramming the Microchip," September 6 through October 30, 1990. "New Photography 6," October 18 through January 8.

The New Museum of Contemporary Art 583 Broadway; 212/219-1222 "From Receiver to Remote Control: The TV Set," September 14 through November 25.

The New York Public Library Fifth Avenue and 42nd Street;

212/930-0654/Lincoln Center, 111 Amsterdam Avenue at 65th Street; 212/870-1600 "Portugal Brazil: The Age of Atlantic Discoveries," through September 1. "Play Ball! Baseball's Early Innings," through September 22. "Words Like Freedom," through August 31. "Wired for Sound," through September 22. Photography, 1962-1972,"

Whitney Museum of American Art Madison Avenue at 75th Street; 212/570-3633 "Los Angeles Apartment Drawings by Edward Ruscha," through October 14. "Burgoyne Diller," September 14 through November 25. "Hunt Diederich," October 19 through December 30. "Mind Over Matter: Concept and Object," October 4 through February 10. "Hans Hoffman," through September 16. "Maurice Prendergast," through September 2.

Whitney Museum of American Art at Philip Morris 120 Park Avenue and 42nd Street "The (Un)Making of Nature: Installations by Michael Paha," through July 11. "With the Grain: Contemporary Panel Painting," through September 26.

Whitney Museum of American Art at Equitable Center; 212/570-3633 787 Seventh Avenue, between 51st and 52nd Street "Early/Later: Selections from the Permanent Collection of The Whitney Museum of American Art," through November 1990.

CINCINNATI, OHIO

Cincinnati Art Museum Eden Park; 513/721-5204 "Out of Our Closet: Fine Fashions, 1980-1920," through September 2. "The Fine Art of Folk Art," through September 2. "Summoning of the Soul: Treasures from China's Tombs," through July 1. "Fakes and Forgeries: The Deceiver's Art," through September 30. "Shadows of the Mainsail," through September 30.

PHILADELPHIA, PENNSYLVANIA

Academy of Fine Arts Broad and Cherry Streets; 215/972-7642 "Light, Air and Color: American Impressionist Paintings from the Collection of the Pennsylvania Academy," through April 14,

1990. "Sculptures by Duane Hanson," through September 23. "20th-Century Realism," through September 16. "19th-Century Landscape Paintings," through September 16. "Bay Area Figurative Art: 1950-1965," October 6 through December 30.

Philadelphia Museum of Art Parkway at 26th Street "From the Collection: Objects Designed in the 1950's," through September. "Images of Benjamin Franklin," through September 16. "Legacy in Light: Photographic Treasures from Philadelphia Area Public Collections," through August 12. "Bathers," September 9 through November 25.

FORT WORTH/DALLAS, TEXAS

Dallas Museum of Art 1717 North Harwood; 214/922-0220 "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," through September 9. "Chocolate Pots and Tomb Guardians from Ancient Mexico: Selected Works from Private Collections," through November 1. "Rembrandt and Whistler: Master Prints," through August 19. "Objects of Elegance and Whimsy: Japanese Lacquerware and Shibayama from the John R. Young Collection," through October 21. "Stitches of Expectation: The Anna Landes Dowry Quilts and Textiles," through November 4. "The Wanderers: Masters of 19th-Century Russian Painting," October 28 through January 6.

WASHINGTON, D.C.

Corcoran Gallery of Art 17th Street and New York Avenue, N.W.; 202/638-3211 "James Drake: New Work," September 15 through November 11.

Folger Shakespeare Library 201 East Capitol Street, S.E.; 202/544-7077 "The Cathedral: Faith in Stone," through October 12.

National Gallery of Art 4th and 7th Streets, SW "Gardens on Paper," through July 22. "The Drawings of Jasper Johns," through July 29. "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection," through August 5. "Edvard Munch: Master Prints from the Epstein Family Collec-

tion," through September 3. "Old Master Drawings from the National Gallery of Scotland," through September 23. "The Sculpture of Indonesia," through November 4. "George Caleb Bingham," through September 30. "Kasimir Malevich," September 16 through November 4.

National Museum of American Art 8th and G Streets, NW "Missouri Portfolio: The Drawings of George Caleb Bingham," through August 19. "Visual Poetry: The Drawings of Joseph Stella," September 7 through November 12. "Made with Passion: The Hemphill Folk Art Collection in the National Museum of American Art," September 23 through January 21.

Renwick Gallery Pennsylvania Avenue at 17th Street, N.W. "New American Furniture," through September 3. "Four Contemporary Calligraphers," through October 28. "Structure and Surface: Beads in Contemporary American Art," through November 25.

The Phillips Collection 1600 21st Street, NW; 202/387-2151 "The Men of the Rebellion: The Eight at The Phillips Collection," September 22 through November 4. "Outdoor Sculpture: John Ferguson," September 8 through December 30.

MILWAUKEE, WISCONSIN

Milwaukee Art Museum 750 North Lincoln Memorial Drive; 414/271-9508 "Perceptions 1990: Contemporary Wisconsin Art," continuing. "Currier and Ives' Best 50 Revisited," through September 16. "Word as Image: American Art 1960-1990," through August 26. "Black Art: Ancestral Legacy, The African Impulse in African-American Art," September 14 through November 18. "James Ensor Prints," through September 9. "Cross Cultures: Ethnic Themes in Wisconsin Art," through August 20. "From Gainsborough to Pearlstein: A Decade of Drawings Acquisitions," September 20 through December 9. "From Talbot to Mapplethorpe: A Decade of Photography Acquisitions," September 27 through January 6.