BUILDING TYPES STUDY:

RECORD HOUSES OF 1982
SEVENTEEN EXCEPTIONAL HOUSES SELECTED FOR THE 1982 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD
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by Barclay F. Gordon

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Williams Center Forum, Tulsa, Oklahoma.

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Indoor air, bathroom air in particular, is full of pollutants. Odor is the obvious problem. But there’s also dust, tobacco smoke odors, and pollen, just to name a few. Sticking a fan in the wall and connecting it to ductwork does not solve bathroom air pollution problems. A fan is not air treatment. It is simply air circulation.

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Rush-Hampton Industries, Inc.
Longwood, Florida

Circle 13 on inquiry card
The fine art of fenestration.
And the Pella Clad Window System.

Beyond satisfying the needs for light and ventilation, window size and placement is a design element that reaches toward fine art. This idea, beautifully demonstrated in this lakeside home, expresses both the extent of the house from the inside, and the architectural solution to some rather strict site constraints. Local covenants allowed only one story construction as viewed from the street, yet the owners needed generous space for an active family life. And they wanted the house to take full advantage of the magnificent lake view.

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Contractor: Joe Peterson Construction Co., Minneapolis, Minnesota

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- Take no more time on the average than drafting with graphite.
- Can be revised by erasing ink lines on originals even years after they are drawn.
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- Ink lines are quickly matched within a drawing, from drawing to drawing, or from originals to blowbacks and other photoreproductions.

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40,000 buildings later in the U.S.A. — and many thousands of buildings later in Europe — Dryvit Outsulation® has become the exciting versatile answer to a whole range of today's construction challenges. For some very good reasons, as we shall see.

More than a wall for diversity of design.

Because it is a 4-component system, Dryvit has built-in design flexibility. The thickness of the insulation board may be varied to create highlights. Aesthetic detail can be introduced by incorporating 3-dimensional shapes. The surface of the 4 basic textures can be subtle or bold. Colors can be patterned for graphic impact. Look at the sculptural effects that The Symonds/Feola Partnership achieved for the Biltmore Fashion Park.

More than a wall for energy savings.

Putting insulation on the outside was a totally new idea when Outsulation came along. But it’s a natural when you understand what happens. Thermal bridges are sealed. Thermal shock is minimized. And that brings about a whole lot of energy efficient benefits that Dryvit is known for.

The dynamics are simple. With interior insulation, cold air infiltrates in winter, heat builds-up in summer. With Dryvit Outsulation, temperature fluctuations within the wall are minimal. Water can't penetrate. Heating and cooling costs plummet — even original HVAC installations can be smaller, for further cost reductions.

This Phoenix, Arizona, shopping center posed challenges to the architect. Design an addition to a pre-cast concrete plaza. Do it fast. Make it elegant for stores like Gucci’s and Saks 5th Ave. The sculptural quality was easy with foam shapes. The match is so marvelous, old and new blend. The time? Far less and 35% less in price than an estimate for pre-cast concrete.

Look at EG&G’s Willow Creek Office Building in Idaho Falls, Idaho. The architects, Flawow Moore Bryan and Assoc. won a prestigious energy conservation award for this building. The design captures heat generated by the building's occupants and its sodium lighting. Exterior walls of Outsulation were chosen to retain this captured energy.

Result? EG&G has a 280,000 sq. ft. headquarters 3 times the size of its former facility — yet uses 22% less energy.

More than a wall for residential construction.

This Atlanta, Georgia home, for instance, has the clean sleek look of stucco — but without stucco's cracking tendencies. The color is permanent, maintenance is minimal. But then, any design, period or architectural embellishment is reproducible with Dryvit. And owners can be confident when they choose to build with it. Our testing program is the most stringent for this type of system. And a network of distributors is on hand for far-reaching technical services.

For beauty and energy-efficiency, Outsulation comes through for the home owner.
later in the U.S.A... is more than a wall.

More than a wall for fast-track efficiency.
In 36 days, Andersen Fabricators, Elmwood Park, New Jersey, completed 100,000 sq. ft. of wall area on the Meadows Office Complex.

in Rutherford, New Jersey. Albert Levenelm, Jr., Architect, stated that Dryvit panels were specified for spandrels and columns. Why? Lightness of weight, ease of handling and speed of erection. The panels were fabricated in the Andersen plant and trucked in as needed. This off-site fabrication ability allows year-round construction and keeps downtime at a minimum. Cost-effective, indeed.

More than a wall for retrofit.
Midland Memorial Hospital in Texas had been adding wings of varying design and material since the 50's. It needed retrofit inside and out. Architects, Flatow Moore Bryan and Assoc. chose Dryvit to enclose the whole building in a clean insulating skin. Both panelized and field applied Dryvit were used for 221,000 sq. ft. of wall area.

Old walls of concrete and brick disappeared under a handsome Dryvit finish. Energy conservation was enhanced by massive Outsulation and window-shading bands incorporated within the System.

Today, Midland Hospital looks like a brand new medical center and energy consumption is expected to be substantially less than before.

"Panelized walls save time and money..."
Henry C. Iggena, Architect, Bellemead Development Corporation.

"The building at 210 Clay Ave. in the Meadowlands Corporate Center, Lyndhurst, NJ is actually an identical twin to a nearby building I designed a few years earlier. We employed the Dryvit System of panelization on both. The design entailed 32,000 sq. ft. of Dryvit panels and went up very quickly. Great economies were realized due to the speed of erection possible with this energy efficient wall system. All panels were in place within a three week time span."

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21 in all.
These architecturally pleasing colors are available in all 4 crack-resistant Finishes. Each color is integral with the Finish. All are fade and stain resistant. For more information, write to us stating your interest: new construction or retrofit.

More than a wall: an energy-efficient system.

Dryvit

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Dryvit is listed in the General Building File of Sweets Catalog under Section 7.13/DR.

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While other leading manufacturers make just a few standard sizes, we offer 1,456. And, if you need a size or shape we don't already have, we'll make it 1,457.

We offer windows with true divided lites, prefinishing, special jambs, clads, etc.
And because our windows are made to order, they're easy to install without fooling around with a lot of shims, extenders and the like.
**The Fit Your Climate**

Maybe because we're located in a place where the temperature can plunge to 30° or 40° below, we've become leaders in well-insulated, energy efficient windows.

Yet, the same things which make Marvin Windows ideal for our climate make them ideal for climates which reach temperatures of 110° above.

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Circle 39 on inquiry card
The seventeen award-winning houses that make up this year's issue are uncommonly, uncompromisingly diverse. Take, for example, the cover house by Susana Torre or the white box by Redroof Design—a box that wears an old barn as an outsized, unbuttoned overcoat (pages 104-107). These are but two of a group that bow to the elegant and often elaborate forms of the past without neglecting the fresh opportunities of the present. The intentionally nostalgic Block Island house by Venturi, Rauch and Scott Brown (pages 54-57) may seem to belong to this group too, at least in spirit. But the Block Island house, unlike the other two, is modeled in forms of the utmost simplicity, forms that in less sensitive hands might have trailed off into insipidity, or worse, into a vacuous period piece. That it escapes both fates, that the house retains its vigor and ends by beguiling us, is a fine tribute to architects long comfortable in the border zone between vernacular building and forms more consciously derived, architects who invest all their designs—like carpenters of old—with a host of personal touches.

But if the mixing of old and new is a recurrent feature of this year's houses, it is by no means the only design theme. The Lewis house by Don Metz (pages 96-99) and the house Jeremiah Eck designed for his family (pages 80-83) are among those that explore the issue of energy conservation, an issue made no less urgent by a temporary glut in oil reserves. One is underground, the other above, but both attack the energy problem practically and without any apparent willingness to sacrifice either comfort or liveability. Peter Wilson's Fire Island house (pages 76-79), a house fairly brimming with metaphor and exuberant imagery, seems to be raising a whole battery of questions—and all at once, but the answers Wilson offers are fun, and point the way toward new kinds of visual enrichment. Houses by Gwathmey Siegel and Associates (pages 116-120) and by Hugh Newell Jacobsen (pages 58-63) seem more familiar for they are executed in design idioms that these architects have long since made their own. But so complete is their mastery of materials and technique, of texture, tone and detail that the designs they have created will repay sympathetic study even by architects moving in very different directions. Whatever these directions, and however varied the means, the goal remains pretty much the same: something fresh, something personal, something better. —Barclay F. Gordon
THE ALLEN HOUSE
LONGVIEW, TEXAS
BY ALLEN/BUIE

When it became apparent that this narrow, low-lying lot would not find a buyer, architect Robert Allen—whose firm owned and sold the adjoining properties—decided to build on it himself. "You stick your neck out when you do this," says Allen, "because you know you are making a very personal statement." But whatever its self-conscious qualities, the house he designed with partner James Bule is shaped by a host of practical concerns, and by an obvious sensitivity to the site's topographical irregularities.

To preserve as many trees as possible, and to compensate for the lot's sharply falling contours, Allen designed the house on three levels. The middle level (see plans) contains the main living spaces and is tilted back to street level by a bridge. Three bedrooms occupy the upper level, while the ground floor is given over to a carport and family activity area. All three levels are linked by a circular stair.

Three of the Allens' four children have grown up and moved out. Sort of. "Trouble is," says Allen, "they never take anything with them when they go." The remark, more whimsical than rueful, acknowledged a storage problem familiar to many a household, and fixed its source firmly in a characteristic pattern of American life.

In all other respects, the design is comfortable and satisfying. It meets the owners' wish for a certain formality, and yet leaves them ample freedom for experiment and individual expression. In some of its particulars—in the garden concept for example—the design reflects the deep impressions left on Allen and his family by a recent visit to the villas and hill towns of northern Italy. The long water cascade (photo lower right) with its intentionally narrowed perspective, the use of uncarpeted marble floors, and the terra-cotta color of the house itself—a color that softens the strict angularity of the volume—were all adapted from an amalgam of impressions carried back across the Atlantic. But melted down and reminted, these forms seem perfectly at ease in this setting, and grace it with a character and distinction unexpected.—B.G.

Architects: The Allen/Bule Partnership
1000 Pecos Place
Longview, Texas

Owners: Mr. and Mrs. Robert Allen

Engineers:
Hibson & Harris (structural)
John J. Cuth Associates (mechanical/electrical)

Landscape Architect: Joseph Bramlette
Contractor: M. Clive Brown Company
Photographer: Hursley & LeK
Daylight from the windows is balanced overhead by light from a plastic barrel vault over the circular stair. Photos at left and below show the kitchen and living room respectively. The terra-cotta color is carried from the outside to the interiors where it gives warmth to wall planes and contrasts effectively with the range of finishes and furnishings.
We know these little buildings, sitting alone out in a field. We've seen them before: in an old photograph, in a child's drawing, in other fields. They are a familiar and welcome sight.

Look again. These are not those little buildings.

Initially, they appear as indigenous to the landscape as the stone wall trailing down toward the pond—twin sentinels looking out over the water. For most of us, a "shingle-sheathed box [or two] with gables" will suffice to identify the vernacular; Rhode Island historians, however, will include the "temple" proportions of the facades, and the overscale barge boards, to more accurately pinpoint the "country-churn Creek Revival" style endemic to southern New England. But the small house and smaller guest house participate rather than assimilate. They are sophisticated architectural immigrants wearing the local building traditions and materials with the self-confidence and poise of a native.

The windows reveal the other story—the one based on the 11-page program client Weld Cox submitted to architects Venturi, Rauch and Scott Brown. Since the house was designed from the inside-out, partner Robert Venturi moved, if not heaven and earth, at least walls and floors to accommodate Cox's enumerated needs and preferences (captions overleaf). The windows register the activity, and the three—not two—floors within.

They also provide, by their irregular placement, a magnetic visual charge for the exterior; and by their grand scale, according to Venturi, the little house is made "gracious," not "mean and fussy."

The tension between the general form and the unexpected modifications to that form engages our eye, brings us out of the merely picturesque, invites us in. That play between the familiar and the special is particularly appropriate, considering Cox's request to "keep it simple, and make it architecture." —C.K.G.

Architects: Venturi, Rauch and Scott Brown
4236 Main Street
Philadelphia, Pennsylvania
Robert Venturi—design
Frederic Schwartz—project architect
Owners: Weld Cox and Mary Hayden
Engineers:
The Keast and Hood Company (structural)
Consultants:
Dian Boone (interiors)
Total Environmental Action (energy)
Builder: Donald M. Cox
Photographer: Thomas Bernard
just as the exteriors pay homage to the prevailing architectural climate of Block Island, the interiors show comparable deference to the exhaustive program submitted by client Weld Coxe. In addition to a standard list of functional requirements, Coxe included detailed behavior patterns, preferred views (both out and in), and even the adverse psychological effects of various seating arrangements. The three-room house is tailor-made. The intricate sections (below) illustrate the complex planning gymnastics within the ostensibly simple house—gymnastics duly recorded in the fenestration on the east and west facades (previous page). But even when "historically correct," (as on the north and south facades), Venturi is admittedly "incorrect": note the traditional double-hung window (photo above left)—it's 8-feet-high, a Brobdingnagian dimension for a house that measures 24- by 18½-feet.

VENTURI, RAUCH AND SCOTT BROWN
In keeping with the relaxed spirit of Block Island—and the owners’ preferences—interiors consultant Dian Boone elected a hodgepodge aesthetic, re-employing furniture from co-owner Mary Hayden’s previous Maine retreat. The beaded-board walls and painted wide-plank floors are especially welcome; similarly, the coal stove, complete with rocking chair. As specified in the program—and by New England tradition—living, dining, and kitchen areas are incorporated into one open ground-floor space; a heavily-glazed vestibule protects that space from blustery winds. While the overscale windows may serve architectural theory for the exteriors, the interiors reap the practical benefits of extra light and more expansive views. The second-floor, mezzanine-style bedroom offers a lunette view of the pond. For construction, Coxe turned to son Donald—an architecture student turned carpenter, according to Venturi, who characterizes the detailing as a "collaborative effort,” the choice was a wise one.
PRIVATE HOUSE
EASTERN SHORE, MARYLAND
BY HUGH NEWELL JACOBSEN

Resting quietly on a hummock, as if in an Andrew Wyeth painting, this residence seems the quintessential "house." Jacobsen's career-long interest in abstractions of appropriate contextual and historic allusions again marks his style: the predominant architecture in this rural area of the Eastern Shore of Maryland is Gothic Revival white wood frame.

Shorn of any gingerbread, the basic elements of houses of that period are here—a formal/informal plan and design, multiple gables (each with an oculus), tall chimneys, tall windows, surrounding trellised or glassed-in terraces and porches, and the structure clad in narrow pine clapboards painted white.

But even with all that traditional recall, the simplicity of the forms and elegance of detailing give the house a fresh, timeless quality. It is a big, luxurious house. Jacobsen has given the needed (and very appealing) domestic quality by a minimum of pretension orfad, and by deliberately omitting all evidence of scale—particularly in windows and doors—to visually reduce the actual size of the house in relation to the land. It almost gives the illusion of a one-story house.

Handling of the landscape itself also plays a major design role. The five-foot knoll the house rests on was designed by the architect to abet controlled views of and from the house. As can be seen from the plot plan, an axial focus for the living room at the back of the house (photo top right) through an 800-yard allée was sculpted from the land towards the river view, and the bay beyond, to the south. The axis is continued to create a focus on the building's entry from the approach drive from the north (center right). These are typical Jacobsen touches—simple and direct, yet providing great style and flair.

The plan of the house (see overleaf) continues this axial symmetry and centers on a great (and unexpected) entrance hall. Perhaps it is this deft combination of the comfortably familiar with innovative surprises that gives the house its distinction and appeal. —H.L.S.

Architect: Hugh Newell Jacobsen, FAIA
2529 P Street, Northwest
Washington, D.C. 20007
Charles P. Parker-project architect
Engineers: Kraas and Mok (structural)
Landscape architect: Lester Collins
Contractor: Harper and Sons, Inc.
Photographer: Bent Rej
From the recessed enclosure of the entrance (top left), one is quickly riveted by the planned vista through the big living room windows (photo left) to the long corridor of trees and water (below). Lateral views from the house range over well-manicured grounds, and across a swimming pool that is treated almost as a formal reflecting basin (photo above).
All interiors are very comfortable, lavishly spacious. In the living room (left) and entrance, ceilings reach the full height of the house. The areas can be used together, or separated by sliding pocket-doors. (Most doors and many windows are handled with similar pockets.) Above is a balcony sitting area and a bridge which share the space and views (photos above). The dining room (right) has an elegantly detailed kitchen in an "el" directly off the room. All walls and ceilings are painted drywall; floors are bluestone. As is typical in all of Jacobsen's work, lighting in all rooms has received very special attention, with a variety of downlights and wall-washers. Bedroom windows (photos below), which appear as single tall units from outside, are floor-to-ceiling on the first level, yet provide generous units on the second. All are gray-tinted and curtained by vertical blinds.
THE BRAGUE HOUSE
SANTA FE, NEW MEXICO
BY ANTOINE PREDOCK

Low annual rainfall together with broad seasonal and diurnal temperature extremes are two of the elemental forces that have shaped this desert site, forces that any designer who builds on this high tableland outside Santa Fe must inevitably take into account. Other shaping forces include a blistering noonday sun and an occasional high wind that can blow this thin desert carpet all over the place. These worst-case conditions do not make the site inhospitable. Far from it. But they do suggest a sort of defensive design that Predock has been careful to provide by means of heavy adobe walls, and by a plan that centers on an unroofed but enclosed court that acts as a sun trap while providing a year-round, outdoor activity area that is completely sequestered. By limiting the size and number of exterior openings, and by shading with wood trellises those that turn toward the sun, the architect has also reduced the demand for summer cooling.

The plan of the Brague house is carefully sequenced. Arrival is across an attractive, interconnected series of terraces, and entry is directly into the main space where a huge fireplace mass is the pivot around which living, dining and kitchen spaces are tightly rotated. Separated by level changes, these spaces are platforms that stage upward to the kitchen so that the owner, a gourmet cook, can preside over large gatherings in all three spaces simultaneously. Kitchen functions have been divided into food preparation, storage, and cleanup, and each is given its own area. Other parts of the house are arrayed around the inner court: master bedroom with terrace and secondary bedroom to the east, garage to the west, and a small, private library to the north.

Interior finishes, too, have been selected for performance, but Predock made these choices with an eye on the traditional pueblo architecture of the region. Unadorned stucco walls, wood ceilings and brick floors are all time-honored surface treatments here, but Predock has given them a freshness with contemporary hardware and details, and by carefully considered, beautifully framed views of the high desert that recur in delightful variations throughout the house.—B.G.
The large photo above illustrates the hierarchy of spaces as they are staged up to the kitchen. The unroofed court is glimpsed through sliding glass doors beyond. The photo far left shows this court more fully, while the photos stacked at right explore the kitchen and its relationship to several adjoining spaces.
THE BOYLES HOUSE
ASPEN, COLORADO
BY HARRY TEAGUE

Sited by the banks of the Roaring Fork River outside Aspen, and at an elevation of 8,600 feet, this mountain house derives its character from its setting—and in a way that is unusually direct. The over-all massing as well as the shapes of individual rooms emerged from the architect's struggle to relate a small house to an immense landscape. The interesting and provocative method Teague chose was to create two internal axes and relate each to an
external context. The greenhouse and the elements it parallels are related, quite naturally, to the east-west solar axis. The second axis, offset by 45 degrees, is the axis of the valley in which the house is built. Spaces that are related to either axis (but not both) tend to be passive and reposeful. Those that respond to both axes, and mediate between them, are active, energetic spaces that offer views to distant objects and points of reference on the valley walls.

The house is entered in a gradual process down a long entry hall that serves as an airlock. A change from exterior to interior finishes signals arrival inside, but the superbly framed mountain view is saved for the final turn into the living room. The dining area, kitchen and greenhouse lie beyond. An angled stair rises up and over the oblique end of the kitchen to furnish access to the master bedroom (with tub), to a sequestered deck, and to darkroom and storage space on the second floor. From there, a ladder leads past a small sleeping loft to an enclosed crow’s nest that promises seclusion and panoramic views through 360 degrees.

To some, the Boyles’ house may have a slightly unedited look—particularly in comparison to other houses in this collection. But the seemingly random assortment of details and projected shapes are by no means accidental. They are the result of a rigorous design process in which visual refinement is not equated with simplification, a process in which spontaneity and improvisation have an important place and individual expression is both a guiding principle and a cherished goal. —B.C.
The Boyles house has also been shaped by its heating system. In a climate that averages 10,000 degree days annually, an inter-related combination of heat sources and convection devices are important. The greenhouse, the south-facing windows, the rock storage, the wood stove, even the extreme verticality of the house itself all play a part. During January and February, months that make the heaviest demand on heat, about $40 per month for electricity and $15 per month of wood were all that was required.
THE VANG HOUSE
NAPA, CALIFORNIA
BY SEIDEL & CARLIN

During early discussions about this, their first house, the clients envisioned it being set like a sculpture in a wooded site. Their architects gave them a cubist house which succeeds as a sculptural image, drawing attention to itself in the midst of dense growth, yet serving as a very comfortable retreat.

Located in the rolling foothills near the town of Napa, California (north of San Francisco), the two-and-one-half-acre site is steeply sloped. The architects have placed the house high on an existing narrow bench-like site. This particular spot provided easy access from the main road, and yet its height capitalizes on magnificent views—as far as 60 miles on clear days—of Suisun Bay, Mt. Diablo and Green Valley. Given these constraints of site and a tight budget, the best solution was a simple rectangular-shaped house just 21’ by 38-feet, three stories high, providing 2,900 square feet of space.

Unlike most California houses designed for wooded areas, this house is not clad in wood, but in crisp stucco to enhance the formal image created by a careful composition of each elevation. The scale is cleverly deceptive, as the walls rise three stories without any indication of relationship to interior floors or functions. Large expanses of industrial windows are set into each wall and align with a grid pattern scored on the exterior as “trim” (see photos above and lower right). The trim is colored dark maroon to “match” the bark of the 100-year-old manzanita trees flourishing on the site; the stucco walls are a very light-colored pink.

As Martha Vang is a painter, the architects treated the interiors as studio loft space—open and filled with light. By designing a two-story-high well in the center, there is a sense of expansiveness that is unusual in such a small structure. The working studio (positioned to receive north light) is located on the third floor, separated from the master bedroom by a bridge, and from the main living areas on the second floor. More often than not, the open well is used as the most convenient way to raise and lower Martha Vang’s large paintings.

While the presence of the house does not dominate the site, it is not hidden from view either. As seen from the road below, its cubic proportions and scale give it the appearance of an early work in the International Style.—J.N.
Architects: Alexander Seidel & Jared Carlin
27 Orben Place
San Francisco, California
Owners: Fredrick & Martha Vang
Contractor: Gordon Draper
Photographer: Gerald Ratto
The main entrance (above) and the various rooms of the interiors all connect to the central two-story volume (right). To enhance this feeling of openness, there are no barriers between most of the rooms (with only the master and guest bedrooms sectioned off). Subtle changes in room sizes and ceiling heights create more private retreats, including the extension of bay windows on the southern elevation. The second floor bay (left) looks out over a garden and rambling stream, and the third floor bay (below left) has views to the valley below and the hills beyond.
THE PEITZKE HOUSE
FIRE ISLAND, N.Y.
BY PETER WILSON

There’s a lighthearted air sweeping across the summer resort of Fire Island that infects even the most anxiety-ridden New Yorker with a holiday spirit approaching the insouciance of childhood. That spirit is evident in the red wagons islanders employ to trundle provisions to and fro (cars are not allowed), and that spirit has been captured in the tiny house architect Peter Wilson and poet/gardener Martha Peitzke built as a vacation escape from their Manhattan loft. Not surprisingly, Wilson and “official client” Peitzke approached the project as an opportunity for displaying his-and-hers talents; happily, for husband and wife, the two interests merge in a complementary flourish.

Depending on your frame of architectural reference—and which elevation you happen to be facing—the Peitzke house is: 1) a “modified saltbox,” 2) an Italian villa, 3) a formal garden, or 4) still under construction. The generous selection is not the product of indecision, but intention. Like stage sets erected to suit different acts and scenes, facades have been designed to suit different audiences—either public or private. Because the site is bordered on two sides by pedestrian walkways, New England domestic charm is provided—complete with shingles and bay windows—for passers-by; there’s even a traditional front door, with pediment and antique sidelights (photo left). But such polite architectural neighborliness is revealed as merely a tip of the contextualist hat, when one walks through the
front door and discovers not a house, but a garden.

In lieu of an ocean view, the garden was conceived as the visual and social focus of the house. To sharpen that focus, and to foreshorten the prospect, Wilson erected a lattice facade: the lacy backdrop provides a definite, if transparent, edge for the garden, and, in form and fenestration, a twin for the public facade (photos previous page). Consequently, the house appears exploded—as if pulled apart, and an atrium inserted. To reinforce the scheme, and the lattice wall, parallel trellises and decks join beams with an interconnecting arbor. In addition to serving as the tie that binds, the infrastructure provides accommodation for alfresco dining and sleeping. (Wilson also anticipates family plays being performed on the garden pavilion stage.)

With her plot thus staked, Peitzke set about ensuring fruition and formality for her flora. Railroad ties were set in a rigid configuration of axes and cross-axes to impose order on the glorious chaos of wisteria, climbing roses, and clematis. Though deer currently feast on the garden, plans include topiary to ward off the hungry herbivores. —C.K.G.

Architect: Peter Wilson Associates
93 Nassau Street
New York, New York
Peter Wilson—design
Barbara Weinstein—project architect
Owners: Martha Peitzke/Peter Wilson
Engineers:
Ken Eipel/Eipel Engineering (structural).
General contractor: Paul Shands Contracting
Photographer: Peter Aaron/ESTO except as noted
THE ECK HOUSE
NEWTON, MASS.
BY JEREMIAH ECK

This "starter house" for architect Eck and his wife is small (1,200 square feet) and compact. In size and form it fits comfortably into its modest suburban neighborhood. It cost, last year, just $65,000, not including land but including a highly effective, clever but uncomplicated and controllable passive solar system. Yet for all of its proper New England spareness, almost everything about this little house is quite special and carefully detailed and rather elegantly finished.

To minimize the height of the house, given the steep (50-degree) roof called for by the solar design, architect Eck kept the first floor level close to the ground. He also let the roof cut through the upper floor rooms (the kneewalls are 3 foot, 6 inches inside); and reduced the apparent height by cladding the lower floor in cedar clapboards and the walls above in plywood painted light gray. ("I hope the seams won't show, but if they do I'll add battens.") The roof is green "because I hate black and there are a lot of green roofs in the neighborhood." Instead of conventional corner boards, architect Eck used stock bullnose corner boards, and oversize crown molding at the eaves and rakes—a refinement that seems just right on this house. The entry (right in top photo) is picked out with a stock wooden column and a slender rail fence.

Inside (see overleaf) the plan is simple but well suited to the owners' informal lifestyle. The dining space enjoys a bay window view at one end of the kitchen. The living room is made special by raising the ceiling to the eave line (almost 12 feet) and by its huge south facing window wall (see large photo overleaf). The heavy timber framing properly suggests that something is going on above. As it is—the space above the living room is given over to a heavily insulated "solar attic"—heated to over 100 degrees on the coldest (though sunny) days by a 12-foot-square Kalwall skylight and containing both heat-storage tubes and a hot-water pre-heat tanks that can be closed off and insulated by a movable shutter at night and on dark days (see section). This past winter, the Ecks needed the living-room wood stove only three months (burning two cords), and used the supplementary baseboard electric heat only six weeks. — W.W.

Architect: Jeremiah Eck of Cutler/Eck Inc. Architects, members of The Associated Architects
129 Portland Street, Boston, Massachusetts

Owners: Jane and Jeremiah Eck

Engineers: Paul Donnelly (structural)

Contractors: Jeremiah Eck and Richard Rigoli & Co.

Photographer: Paul Ferrino
Section (top) shows the solar attic. There are eight heat-storage tubes—fiberglass tubes 12 inches in diameter, eight feet tall, filled with blue-dyed water. Water on its way to the hot-water heater is preheated in two 30-gallon black-painted tanks. The shutter (dotted line) is raised to enclose the heat-storage units at night. Room finishes are simple but carefully detailed. Cabinets are custom-made in cherry wood—"our one luxury," says architect Eck.
THE BLUM HOUSE
WATER ISLAND, N.Y.
BY ROGER C. FERRI

Though it looks like some eccentric nautical vessel waiting to be christened and launched, the Blum house will never make that maiden voyage. And though we can almost visualize the whimsical pavilion gliding majestically across the horizon, the gangplank has been let down for the first and last time (photo left).

Such piquant imagery is not inappropriate, considering the context, the summer community of Water Island, New York, the view, the Atlantic Ocean, and architect Roger Ferri’s blithe sentiments, “A beach house is the setting for a carefree mind and a soaring spirit.” With one eye to the island’s modest bungalows and shingle cottages, and the other to the water, Ferri developed a novel scheme that strikes a lyrical accord between land and sea—a houseboat, complete with portholes and rope lifelines.

Like a ship model on proud display, the Blum house rests upon a massive wooden podium nine feet above the encroaching thicket. While Federal flood insurance mandates take credit for elevating the house, the opportunity thus presented did not elude architect Ferri. Lattice skirts, let down to shield the structural underpinnings, visually strengthen the “base” as an independent element; consequently, the taut boxes set above appear all the more introduced—as if delivered, rather than constructed. (Not incidentally, the lattice panels are designed to break away in the unhappy event of a hurricane.) The client’s preference for open, unobstructed interior spaces (photos opposite) is expressed in the massing: two stacked and graduated volumes, oriented and glazed to the view. As a counterpoint to the geometric rigidity, and as a foil for the heat of the summer day, a flared sunscreen lifts off from the first floor, just as a beveled “lid” sets down on the second. Four Tuscan columns provide visual—not structural—support, and, in keeping with the spirit of the S.S. Blum, a hint of grandeur. —C.K.G.

Architects: Roger C. Ferri & Associates
261 West 22nd Street
New York, New York
Roger Ferri—design
Maurice Saragossi—project architect
Brin Magee—interiors associate
Owners: David and Margo Blum
Engineers:
Robert Silman (structural)
Batlin & Oxman (mechanical)
General contractor: Tony Foss
Photographer: ©Cervin Robinson
Inside the cypress pavilion, architect Ferri wisely kept a low profile: nothing detracts from the view. A simple plan provides unobstructed vistas, and satisfies the client's request for "loft-like" spaces. Furniture, finishes, and fabrics were chosen for their textural—vs. decorative—properties: downstairs, "rustic" and "natural;" upstairs, polished and polychromatic. This change in esthetic tempo is conveyed to beachcombers with a harsh magenta rim on the sunscreen (photo previous page). Narrow voids between the sunscreen's horizontal planks allow for cross ventilation through a clerestory band of jalousie windows. Heavy trusses (photo top right), and marine plywood set in an irregular pattern (photo below right), ensure that the Blum house does not put to sea with the first gale.
Blessed by a warm sun year-around, and by a Caribbean surf that beats relentlessly against its base, this rugged limestone shelf provides a matchless backdrop for vacation activities of many kinds. And if the house that clings so securely to its heights appears to be shaped by a welling romanticism, small wonder. Both the program and the site invite the most picturesque of design responses.

Architect George Woo did not approach his task timidly. For a couple with four children who like to escape the winter fastness of Michigan when they can, Woo designed a vacation house of white planar surfaces energized with pipe railings and with a large assortment of openings turned toward the ocean and protected from the sun by broad overhangs and recessed glazing. The sense of complication is heightened by massing that separates the house into two structures linked by covered walks but spaced apart across an open court. The indoor/outdoor spaces that are so often the delight of tropical or subtropical houses are also presented in Woo's design and reach a dramatic climax in the elevated roof deck (see photo next page) that is a superb sun trap but also serves as a grand platform from which to watch the approach of tropical thunderstorms that occasionally gather and strike in this region with really awesome majesty.

But for all vacationers, the sun, the wind and the surf can be enervating, and there is a moment for even the hardiest when enough is enough. For these times, the architect has provided a series of interior spaces that are cool, withdrawn and restful. The living room is typical. It is a long and slender volume with its principal seating area pulled sharply back from the window wall. The adjacent kitchen and dining spaces enjoy a similar sense of shelter and calm. Above the living room is a multi-use loft for sleeping and storage. The bedrooms are isolated but can be easily reached by covered walkways at two levels that are themselves inviting spaces. And servants’ quarters occupy a separate structure a short distance uphill.

In selecting his construction and finish materials, Woo turned his attention to what was available locally, and used these materials in ways that provide contrast, and more than a little romance. — B.C.
The 65- by 236-foot lot, formerly part of a coconut plantation, faces the ocean to the east and the low, thick growth of the Yucatan peninsula to the west. The house is sited about half way back on its lot at a height 20 feet above sea level and about 100 feet back from high tide. Rainwater is collected from the roof surfaces of the house and conveyed to a cistern located beneath the court for use at a later time.
THE McMILLAN HOUSE
NEW JERSEY
BY GERALD ALLEN

There is absolutely nothing obvious or ordinary about this house. It is full of pleasant surprises—in its form, its spaces, the way daylight is let in, the way the treehouse view is controlled. The house is pinned to a very steep site by tall and slender wood stilts; but this is background, scarcely seen, and certainly not expressed as an important design element. Instead, what is expressed and what is important are images that are simple and familiar—"meant to recall farmhouses in northern California for the owners and ones in the South for the architect"—though this house is in fact very elegant and sophisticated and very understated.

The drama of the site and view (and, indeed, the house itself) are hidden from view as one arrives, since the drive is thickly planted on the downhill side. It leads to a gravel-paved parking area that is enclosed on the downhill side by a garage and tool shed connected by a long arcade that, again, screens the view of the house and site beyond. These structures are made of rough-sawn cedar boards stained almost black, with dark-gray metal roofs—all designed to merge quietly into the landscape. These outbuildings seem at first to be the house itself; but what appears to be the front door actually leads not to an interior, but to a high bridge. From the bridge the steep site is revealed for the first time. An old-fashioned lattice wall on the left focuses attention to the view on the right, and the screened porch (familiar images!) of the house itself—standing in a canopy of trees on its wooden stilts.

In form, the house is a three-story square tower with a shed wrapped around it at the main floor level. In the tower, a staircase winds its way up and down around a central fireplace and chimney. Though the images on the outside—the metal roof, the rough siding, the lattice wall, the screen porch—are rural and simple; inside the details are white and refined and very contemporary and high-style. Pleasant surprises....—W.W.

Architect: Gerald Allen
19 Union Square,
New York City
Job team: Michael Berdery, Graham Mackenzie Gordon, and Andrew Moszynski
Owners: Deborah and Daniel McMillan
Engineers:
Robert Silman Associates, P.C. (structural)
Raamot Associates (soils)
Consultants:
Ann Charlotte Krantz (interior furnishings)
Christine Beebe (interior colors)
Contractor:
AVR, Ltd.—John Ansed and Edward Dwyer
Photographer: Timothy Hursley
Just inside the entrance, a tall space rises to the peak of the shed roof. Behind it, and visible through large openings in the shape of a giant sash window, the stair ascends into a rotunda on the upper floor.

The space at the entrance is lit indirectly; the stairwell, in contrast, is lit by skylights that admit shafts of sunlight. In summer, when the leaves are on the trees, this central space becomes the only brightly and directly lighted place on the whole site. In the main living spaces, a string of skylights through the sloping wood ceiling bounce light against the walls so the rooms are flooded with diffuse light.
THE LEWIS HOUSE
MEDFIELD, MASS.
BY DON METZ

As architect Don Metz wrote in his recently published book, Superhouse, "What we're looking for is an architecture vocabulary of 'earth shelteredness' that signifies the unique dynamics of building underground." Metz's pragmatic approach to this vocabulary is demonstrated by the success of the Lewis house. According to him, there are three reasons why the house performs as well as it does: it is well insulated; it is sheltered by earth temperatures which range from 45 to 50 degrees year round; and the energy it reaps from sunlight coming through the south window wall is enhanced by the thermal storage capacity of the structural materials, tile floors and interior masonry walls.

The perimeter walls of the house are of 8-inch-thick reinforced concrete. There are eight inches of extruded polystyrene insulation on the roof and three inches on the buried perimeter walls. As is the case in Metz's Winston House (Record Houses 1974), on sunny days solar gain contributes sufficient heat to maintain a temperature of 70 degrees. For cloudy days, however, there are three wood stoves and electric baseboard heating. According to owner Jack Lewis, any one of the stoves is sufficient to heat the entire house, because of effective air circulation.

Two factors which are perhaps the greatest contributors to the esthetic appeal of the Lewis house are the treatment of natural light and the use of curved walls. Since one fear of living underground is claustrophobia, natural light is also one of the most functional elements of the design. Metz introduces natural light horizontally because he believes "the horizontal line of sight is our natural aspect whereas light from above adds to our sense of being 'down under.'"

A central atrium over an indoor pool and a sunken courtyard at the east end of the house allow natural light to penetrate the deepest interior spaces. Similarly, the curved walls serve not only to engender a sense of security against the feeling of being closed in but also to influence the movement of space to create an inviting esthetic environment.—L.L.

Architect: Don Metz
Pinnacle Road
Lyme, New Hampshire

Owners: Mr. and Mrs. John Lewis

Engineer: Harris Hyman
Contractor: Thomas W. Proe
Photographer: Robert Perron
DON METZ

The Lewis house gracefully exploits the benefits of earth-coupled and passive solar design. By building the house (5,200 square feet) into a south-sloping gravel bank and berming earth along the north, east, and west walls, the heat loss at 20 degrees below zero is kept down to 38,000 Btus/hr. The earth-sheltered walls and roof and the generous south-wall glazing provide an effective, low-tech guarantee of maintenance-free energy efficient performance for the life of the house.
FAMILY LIGHTHOUSE
DOOR COUNTY, WISCONSIN
BY NAGLE & HARTRAY

When architect James Nagle designed a vacation house in Wisconsin's Door County, he found that such contemporary architectural principles as contextuality and vernacular form fit like old shoes. Not only have he and his family spent a lot of time in these parts sailing and cross-country skiing, but he has in addition designed a number of other houses in the area.

The owners asked for an essentially simple house that would accommodate themselves, four children and guests, that would allow both quiet and convivial activity, and that would take panoramic advantage of the woods and Lake Michigan. The octagonal cedar house, which Nagle calls frankly "an object building," takes its distinctive regional form from the lighthouses in the vicinity. The square "light" 40 feet up in the treetops encloses an observatory with a window seat around the entire perimeter.

The plans of the house's three floors are pinned at their centers by a spiral staircase, around which variegated geometrical spaces—squares, rectangles, triangles—revolve (see section below and plans on next page). On the ground floor, the square stairwell turns 45 degrees to connect bedrooms around the periphery and bathrooms at the triangular corners; each bedroom has a triangular closet tucked around the well. On the second floor, sitting areas—two rectangular, one triangular—open off the stairwell, while the kitchen nudges into the central space. The square observatory on the third floor has proved equally hospitable to reading, napping and parties.

Because the house will be used year-round, the design provides both winter and summer entrances. Snow-covered visitors come in at one corner of the ground floor and then emerge into a sitting room with fireplace. The summertime entrance lies across a wood porch at the top of an open stairway.

To minimize heating and cooling, a fan at the peak of the house can be reversed according to season. In summer, it draws cool air from the lake up through the stairwell to open windows around the observatory. In winter, it forces sunwarmed air from the top down. All windows have triple glazing.—C.A.

Architects: Nagle, Hartray & Associates Ltd.
230 E. Ohio Street
Chicago, Illinois
William Siltan, job captain

Engineers: Beer Corsley Graf (structural)

Contractor: Carlson, Erickson

Photographer: John Hisalides
The only color in the clear-finished wood interior is purple, found on the spiral staircase. Architect Nagle has particular praise for the local Swedish carpenters whose craftsmanship was essential to the otherwise undecorated interior. Walls and ceilings are cedar; kitchen counter and table are maple block recycled from a local bowling alley. On a wall just outside the kitchen (left), a ladder for agile children leads to a corner loft.
WELLS HILL HOUSE
FAIRFIELD COUNTY, CONNECTICUT
BY REDROOF DESIGN

"Sometimes my house reminds me of Andrew Wyeth's paintings," says the owner of this converted barn, as she looks out over a hillside pasture sloping away to stone walls and woods. Visitors approaching the house from the top of the hill (above left) are apt to see shades of Wyeth, too, although a walk around this surprising building reveals that it is not at all the cliché of reconstituted Americana its quaintly weathered timbers would suggest. The client asked for "a comfortable modern house inside an old barn," and Redroof Design took her literally at her word, installing a 20th-century white box—close kin to the flat-roofed studio houses of the '20s—within the skeleton of a 19th-century frame structure. This piquant juxtaposition of old and new emerged from the architects' decision to emphasize the patent artifice of a well-appointed barn. "It's really the modern counterpart of an 18th-century garden folly," says Yann Weymouth of Redroof, "rather like the Gothick ruins where ladies and gentlemen retreated to drink tea." Even though the rough-hewn posts and beams of the barn penetrate the cool planar geometry of the house, the new living pavilion is clearly defined as a self-contained volume. At the downhill base of the building, the space between the outer shell and the inner block is treated as a latticed porte cochère. On the upper levels, partial removal of old wall boards on the south and west fronts created an airy verandah that opens the interior to views and daylight, gently dappled as it passes through knotholes, crevices between boards, and exposed roof framing. Small-paneled windows were retained on the east wall, the one facade where the perimeter of the house abuts the barn, and on the north, where the expanse of siding acts as a winter wind screen. Inside, a simple layout orients the two-story living room to the south for passive solar gain, the master bedroom to the rising sun, and the kitchen and dining area toward the sunset. A large round skylight above the living room offers a barn swallow's-eye view of rafters and nailers silhouetted against the clouds.—D.B.

Architects: Redroof Design
30 East 20th Street
New York, New York
Yann Weymouth—partner-in-charge
Peter Coan, Franklin Salasky,
Ken Sanden—design team

Engineer: Doug Watson (structural)

Interiors: Rio Raikes and Franklin Salasky
General contractor: Roxbury Contractors—Rio Raikes and Joe Speranza
Photographer: Elliot Erwitt. Courtesy House & Garden.
© 1981 by The Conde Nast Publications Inc.
The gabled onion barn which forms both the outer shell and the inner armature of Wells Hill House formerly stood about eight miles away in farm country that has long since turned suburban. Old siding, pine plank floors, and chestnut posts and beams were dismantled and numbered for reconstruction at the new site. For a picturesquely "ruinous" effect, window frames set with cracked and pitted glass were retained on the north facade, where they admit light to the recessed entry.
By playing off conventionally picturesque elements of rural vernacular against the no less conventional forms of early Modernism, Redroof Design has intertwined two durable strands of architectural nostalgia. While hand-carved timbers create a sympathetic setting for antique furniture (and modern pieces in the same spirit), the simple geometry of the inner pavilion, with its flat roof, bi-level living room, pipe-railed balconies, and carport, evokes the canonical machine à habiter.
THE CHIARAVIGLIO HOUSE
EASTERN LONG ISLAND
BY NESKI ASSOCIATES

This beautiful and environmentally-sensitive site is an undulating woodland of oak and beech located near Amagansett on Long Island's eastern tip. Its owners, a South American couple, wanted a private weekend retreat, and the plan that the architects developed in response to their needs unites three shed-roofed forms around a sizeable entry court. The roof massing is picturesque and characteristic of the region, but the entry court is unexpected on a site so isolated and heavily screened by trees. It developed in the plan because the owners, who come from a culture where courts are commonplace, wanted to leave the woodlands undisturbed, but yearned for a composed, contemplative, and sharply confined outdoor space.

Clustered around it, though not keyed to it visually, the main spaces of the house turn outward to the site. The living-dining-kitchen volume is edged with a long, narrow deck that overlooks a swimming pool sunk deep in a gully that sequesters it—and makes it all but invisible from inside the house. The master bedroom is isolated in its own structure, as is the guestroom wing across the court. When not in use the guestrooms can be completely closed off and left unheated.

The house is constructed using standard wood frame, but dropped beams over the main living spaces act as bracing elements and carry the cedar of the exteriors inside where it contrasts warmly with the white gypsum board and with the floor finish of Mexican tile. Standard glazing units are used for windows and sliding door assemblies, and the detailing of materials, both inside and out, is eloquent but restrained.

Outdoor areas—particularly near the court and pool—have been carefully floodlighted, not only for the pleasant illumination that tree lighting provides, but to alleviate the sense of loneliness, even spookiness, that must occasionally overtake the occupants of any house set deep in the woods. —R.G.

Architects: Neski Associates
8 West 40th Street
New York, New York
Susan Strothbach-associate
Owner: Mr. and Mrs. Richard Chiaraviglio
Engineer: Robert Simon (structural)
Contractor: Lynch Lafountain & Sons
Photographer: Norman McGrath

108 ARCHITECTURAL RECORD HOUSES OF 1982
The living areas of this appealing house open to woodland views that change dramatically with the seasons. The views into the entrance court, by contrast, are no more than a modest glimpse. Dropped beams over the space effectively modulate the ceiling height (photo above).
Axonometrics have a way of making any building look like a grown-up doll house, an effect that is particularly congenial to the spirit of Susana Torre's scheme for this remodeled stable on eastern Long Island. In her transformation of the turn-of-the-century balloon-frame structure, Torre strove to evoke memories of snug childhood hideaways—treehouses and attic nooks—that enhance the gentle seclusion of a country retreat. Of course, the Shingle Style building is itself the vestige of another favored realm for nostalgic reverie, the pre-war era of croquet lawns, wicker tea tables, and white flannels. Without resorting to pastiche of specific period models, Susana Torre has taken great pains to preserve as much as possible of the vintage exterior, while creating new interior spaces and a series of decks and balconies that provide a remarkably flexible layout. Seen from the outside, the most conspicuous results of the renovation are an east-facing trellised entry porch (photo opposite), whose silhouette reflects the form of the gabled dormer behind, and a tall arched window cut into the opposite western facade (overleaf). Along this east-west axis, Torre has inserted a paneled center hall and stairway, reminiscent of the pivotal circulation spaces of authentic Shingle Style dwellings. The remainder of the plan has been disposed along quite different lines, with the master bedroom downstairs and the main living room upstairs in the former hayloft (plans and photos overleaf). There is a kitchen and a bathroom on each story, and two sleeping alcoves are tucked alongside the eaves upstairs, in order that both levels can be used independently, according to the variable needs of family and guests. It is the upper room, with its sloped ceiling and playhouse-like kitchen enclosure, that most nearly recovers the cozy ambience of children's secret lairs; but even here, one is drawn outward to enjoy the changing aspect of the seaside landscape. On the east, the top of the latticework porch is a sheltered belvedere for outdoor dining, and on the south, there is a bowfront balcony, just large enough for one person to look out over Shinnecock Bay and the ocean. —D.B.

The cedar-shingled stable, designed around 1910 by New York architect Grosvenor Atterbury, was hauled from its original site a quarter-mile away to save it from an encroaching housing development. Susana Torre's landscape plan calls for a trail of yellow mustard flowers, planted to mark the path of the building's arrival.

Architect: Susana Torre, The Architectural Studio
243 West 33rd Street
New York, New York
Dorothy Alexander, Steve Middagh, Donna Robertson, and Richard Velor—production
General contractor: Harold Reeve and Sons
Photographer: Timothy Hursley
Although the carriage house was placed on new footings at the present site, most of the structure was kept intact during the move, including the brick chimney. Old rafters were exposed, and beaded pine boards that had covered stable ceilings now line the walls of the entry and stair hall. The sloped enclosure of the upper level has been paneled in clear-finished cedar, which contrasts with the painted surfaces of the kitchen and bathroom unit at one end of the space (opposite). With its own miniature facade, this doll house-like pavilion is flanked by sleeping alcoves for children or summer guests. (Susana Torre delights in the tilt of the corbeled chimney, which reminds her of a rough trunk poking through a tree house.) Small windows were retained in the northern gable wall, which faces a busy road. On the other three sides, windows and balconies open the room to sunrise and sunset, and a panorama of the dunes and the sea. The door on the landing (left) can function as a separate entrance to the second story.
THE VIERECK HOUSE
LONG ISLAND
BY GWATHMHEY SIEGEL

Without abandoning the vocabulary of forms with which this firm has been so successful, Gwathmey Siegel & Associates has striven to capture a little of the spirit and the feel of a French country house in this design for a prominent French fashion photographer and his wife, who wished to build on a heavily-wooded, six-acre site in eastern Long Island. Siting the house on the property’s only knoll, and opening it eastward to distant views of Gardiner’s Bay, the architects developed an economical, three-level plan that encloses only 2,100 square feet, but feels very ample in all its spaces.

The lowest level provides an entry and extra bedroom, but most of its space is given over to the owner’s photographic studio. A level above are the major living spaces, and, at the top of the house, a modestly scaled loft bedroom for the owners who asked the architects to provide only the minimum of space and amenity in their private quarters.

The interiors are designed to be composite and compact. Like the French prototype—to which Gwathmey Siegel have paid at least a nodding tribute—these interiors are a place for withdrawal. Their spaces are hardworking and contain an unusual number of built-ins. The kitchen is at the heart of the plan. In the Vierreck house, the stairway takes a tremendously active role in ordering and enriching spaces, and it provides not only vertical continuities but forceful diagonal thrusts that are given added emphasis by multiple pipe railing details.

In the selection of color accents, both inside and out, the architects were guided by the owners’ shared preference for bright primaries. A highly-charged yellow is used at the transoms and on some interior wall surfaces while the metal flues emerge through the roof in a rich red. The rest of the exterior, by contrast, is treated in the soft gray of weathered cedar, but these surfaces are animated by projections and cutbacks—and by openings that, despite their variety, are disciplined.

Among this firm’s many fine houses, the Vierreck house stands out not just for its modest scale, but because it exhibits an inner consistency and control that are almost absolute.—B.G.

Architects: Gwathmey Siegel & Associates
475 10th Avenue
New York, New York
Bruce Nagel (associate-in-charge)
Daniel Rowen (designer)
Engineers:
Geiger Berger (structural)
Thomas Polisse (mechanical)
Contractor: Caramagna & Murphy
Photographer: Norman McGrath
GWATHMEY SIEGEL

The plans below and the photos on this spread show the enormous visual energy generated by the spaces as they flow into each other—an energy that is one of the Viereck house’s most compelling features.
The simple, three-level arrangement of the Viteck house shows most clearly in the section above. The stairs (photos left) are given a visual prominence that is thoroughly appropriate to a design of such vertical development. The master bedroom (photo below) is located at the top of the house and offers superb views of eastern Long Island.
DAYLIGHT IN ARCHITECTURE

Benjamin H. Evans, AIA

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CLOCKS / The Howard Miller Clock Company's 1982 catalog describes their collections, identifying the features of each clock including graphics, materials and movements. The clocks, designed by Arthur Umancoff, George Nelson, and William Sklaff, are shown in color photographs and diagrams. • Howard Miller Clock Co., Zeeland, Mich.
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SOLAR STORAGE / A four-page color brochure describes non-pressurized, cylindrical, solar-energy-storage tanks made of fiberglass reinforced polymer sheet. The tanks are 18 in. in diameter, 120 in. high, and weigh 19 lb. They may be used to hold liquids, powders or solids. • Solar Components Corp., Manchester, N.H.
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PHOTO/VIDEO FURNITURE / A 16-page color catalog displays a multitude of video console cabinets and utility carts as well as video tape storage and transport systems. Also included are slide trays, files and light boxes. Prices and dimensions are listed with descriptions of each model. • Luxor Corp., Waukegan, Ill.
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CONTROL SYSTEM / A six-page brochure describes an automatic lighting and appliance-control system. The system involves a programmer that carries out scheduled on/off cycles and a transmitter which sends signals to modules in existing wall boxes. It may be used for both security and energy savings. • Leviton Manufacturing Co., Inc., Little Neck, N.Y.
circle 401 on inquiry card

WINDOWS / A 1982 catalog from Andersen describes its windows, gliding patio doors and new products: a box bay unit; a window for narrow openings such as stairway landings; and ten additional sizes for the 30- and 45-degree angle bay units and bow windows. Specifications and technical data are included. • Andersen Corp., Bayport, Minn.
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DOORS / A 28-page, four-color brochure illustrates eight series of door designs. Materials include oak, mahogany, walnut and ash, either finished or unfinished. Included in the brochure are specifications and information on finishes. • Customwood, Albuquerque, N.M.
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WOOD DOORS / A selection of doors, columns, spindles and stair parts is assembled in an indexed 68-page color catalog. Included are descriptions of specifications and each of over 1,000 products. Among the products are sidelights, thermal glass and Dutch doors. The catalog is available for $2.50 by writing to: E.A. Nord Co., P.O. Box 1187, Everett, Wash. 98206.
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PARQUET FLOORS / A 16-page, four-color brochure describes 13 wood and brick designs. Installations are shown with detail drawings and photographs to illustrate the use of materials. Information on finishes is included as well as descriptions and pictures of two design applications for walls and ceilings. • Michael Anthony Studios, Ltd., Chicago.
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KITCHENS / An eight-page color catalog describes and gives specifications for compact kitchens. These kitchens come in 10 series, ranging in size from 30 in. to 72 in., and are available with a gas or electric range. Special features and optional equipment are highlighted. • Acme National Refrigeration Co., Inc., Long Island City, N.Y.
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FLOORS / A 12-page color catalog from Kentucky Wood Floors features hardwood flooring in 37 designs. Included are photographs of installations coupled with diagrams and dimensions. Information on specifications, installation and maintenance is also included. • Kentucky Wood Floors, Inc., Louisville, Ky.
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HEAT PUMP SYSTEMS / A four-color, four-page performance report from Shell describes its Duraflex polybutylene pipe earth coils designed to improve geothermal heat pump systems. The mechanics of the coils and pump systems, and the results of experimental installations are discussed in detail. • Shell Chemical Co., Houston.
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LAVATORIES / An eight-page color brochure shows 15 models of Kohler sinks in a variety of colors. Ten styles of faucets are shown as well. Accompanying each photograph is a description with information on available colors and materials used. A color chart also indicates available colors for each model. • Kohler Co., Kohler, Wis.
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INSIDE WINDOWS / An eight-page brochure describes an airlock window system designed to attach to the casing opening on the inside of an original window. The brochure also compares the system to ordinary outside storm windows in terms of energy efficiency. • Environmental Dynamics, Inc., Findlay, Ohio.
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SHINGLES / Cedar shingle products are described in a 1982 color catalog. In 12 pages, photographs, detailed technical illustrations and data make up a description of the material. A section on exterior wall, roof panels and cedar shingles. A selection chart pictures each type of panel and shingle and gives dimensions. • Shakertown Dist., Winlock, Wash.
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BATHS / An eight-page, four-color catalog describes fiberglass bath fixtures. Combination tub/showers, shower stalls and bathtubs are illustrated. The shower stall section includes two-wall showers, plus compact and deluxe three-wall showers. Products' compliance with major codes is detailed. • Lasco Industries, Anaheim, Calif.
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- Grohe America, Inc., Elk Grove Village, Illinois

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More products on page 129

Relexa shower system

Relexa adjustable shower head

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ROUNDED FRAME ARMCHAIR / Designed by Bob Becker to be rugged yet light in scale, the Delphi Chair has a carefully joined, rounded frame of natural ash or yellow birch with walnut, cherry or mahogany finish. It is suggested for a number of executive office applications, as a pullup guest chair, for dining or at the conference table. • Helikon Furniture Co., Inc., Taftville, Conn.  
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EXTENSION MIRROR / Stanley Paul’s “Lombardy” mirror is mounted on an extension bracket, and swivels to provide both regular and two-and-a-half power magnification. The wall-hung fixture is solid brass, and is available in polished brass or chrome finish. • Paul Associates, Long Island City, N.Y.  
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BATHROOM HARDWARE / The Accent II Collection features bath hardware and switchplates in contemporary styling. Bathware is available in antique or polished brass finishes. Each grouping includes an 18-in. and 24-in. towel bar, towel ring, recessed as well as surface-mount tissue holders, garment hook, wall-mounted soap dishes and toothbrush/tumbler holder, plus four common wall plate combinations. • Amerock Corp., Rockford, Illinois.  
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PANEL-FRAME CREDENZA / Another version of Paul Mayen’s “Katonah” floor credenza, the 1½-in.-gauge panel-frame unit is made with two, three and four touch-latch doors. Mirror-finish doors may be combined with either 14 glossy or low-gloss colors, five woods and five burls. • Intrex Inc., New York City.  
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AREA RUGS / A new standard design in this all-wool custom area rug program, “Gotham City” is a stylized cityscape drawn by artist Bill Hinck in a linear technique. Handcrafted area rugs, wall hangings and carpeting are offered for residential and commercial applications. • Form III, North Vernon, Ind.  
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FAUCET / This single control lavatory faucet, called Roma, is part of the 1982 deluxe new product lines. It is washerless, with the water flow controlled by a ceramic disc cartridge. It is made of solid brass with a chrome finish. • American-Standard, New Brunswick, New Jersey

LASER-CARVED DOOR / Through laser beam technology, precision woodworking can be achieved. This door collection consists of seven different styles ranging from Art Nouveau style to timberline scenes. Available in door widths from 2-ft 6-in. to 3-ft. • E.A. Nord Co., Everett, Wash.

KITCHEN CABINET / Designed with front frame construction to facilitate installation and alignment, “Omni” cabinets come in almond laminate with solid oak recessed pulls and trim. Doors hang on concealed hinges, and open a full 109 deg. Convenience accessories include an appliance garage/cutlery tray and a microwave oven cabinet. • Merillat Industries, Inc., Adrian, Mich.

CEILING FIXTURE / The “Opal” light series features globes of hand-blown glass; a three-light ceiling fixture is shown here. There are also three-globe floor lamps, and a single-globe wall fixture. • Koch Lowy, Inc., Long Island City, N.Y.

LAMINATE CABINETS / A contemporary design, “Metallia” cabinets are available in a Formica lacquer finish, with mirrored backsplashes and wine-rack cubicles as shown here. The simple case lines are set off by pewter geometric pulls. • Roseline Products, Inc., Farmingdale, N.Y.

FAUCET SET / Shown here in polished chrome finish, the “Pompton” faucet has rectangular handles set into circular stems. Fixtures are available in five different finishes. • Paul Associates, Long Island City, N.Y.

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• Honeywell, Inc., Minneapolis.

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• Ropers Co., Inc., Forest Products Group, Pittsburgh.

RESILIENT FLOORING / Subtle colorations and dimensional “grout lines” are said to add authenticity to “Key West” floor covering. The tile-pattern floor has application in most residential interiors, and features the Diamond Glow wear surface. “Key West” comes in four colorways. 
• Biscayne Decorative Products, Miami, Fl.

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• The General Tire & Rubber Co., Akron, Ohio.

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CEILING FAN / Low-profile fan with globe light fixture leaves a clearance of 6-3/4 in. on an eight-ft. ceiling. ● Comfort Conditioning Div., Rob- bins & Myers, Inc., Memphis, Tenn. circle 317 on inquiry card

SHOWER ENCLOSURE / Aluminum “StikStall” enclosure uses less metal for trim sides; the unit is erected around the glass. Doors are the adjustable pivot type, either framed or the newer frameless style. ● Howmet Aluminum Corp., Terrell, Texas. circle 318 on inquiry card

DOWNRAFT COOKTOP / This self-ventilating gas unit needs no overhead exhaust hood, and can be positioned on an island, peninsula or counter. “The Gas Top” has interchangeable cooking cartridges including double burners, grille, griddle and roaster. All lift out easily for cleaning. ● Modern Maid Co., Chattanooga, Tenn. circle 319 on inquiry card

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SOAKING TUB / Made of fiberglass reinforced acrylic in any of 13 colors, the “Greek” 22-in.-deep tub provides soaking comfort and whirlpool massage in a compact, space-saving 48-in.-long unit. Features include integral armrests and spa controls placed on the tub itself; pillow is available as an option. “The Greek” is marketed at under $1,000. ● Kohler Co., Kohl- er, Wisc. circle 322 on inquiry card

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SHELF / “Handy-Rack” is an all-purpose shelf unit for the bath. It is 11-in. long by 6½-in. deep by 12½-in. high. Available in white or beige, it is chrome trimmed and claimed to be easy to install and maintain. • Allibert, Inc., Edison, New Jersey. circle 327 on inquiry card

WATERLESS TOILET / This new toilet is a self-contained system that needs no water, chemicals, or plumbing hook-up for year-round use. All wastes are reduced to a small amount of safe, odorless compost material which is recommended as being good for lawns and gardens. The unit is approved by the National Sanitation Foundation. Design is of white glazed fiberglass or natural hardwood. Retail price is $3970 for the system which accommodates a 5-member household, and includes compost tank, toilet and kitchen inlets, ventilation system, and all hardware. • Citrus Mutrum USA, Inc., Cambridge, Mass. circle 330 on inquiry card

GLASS DOORS / The “Voyager Byzantine” line of ten leaded glass inserts are available for a variety of entry doors. The leaded glass comes in both beveled and stained forms, standard or insulated glass, and offered in standard lead finish trim or new bronze cove (the latter has the look of antique gold). • E.A. Nord Co., Everett, Wash. circle 328 on inquiry card

CHAIR / The Panta design from the Brayton International Collection can be tilted and locked into four different positions with fingertip control. The high-back lounge, the low-back and the ottoman all rest on five-arm bases. Each piece comes in a chair brown finish. • Brayton International Collection, High Point, N.C. circle 331 on inquiry card

COUCH / Equipped with coil-spring support and covered in leather, the Mondial design from the Brayton International collection is available in one-, two-, and three-seat versions. • Brayton International Collection, High Point, N.C. circle 332 on inquiry card

created and produced by the october co., inc. circle 53 on inquiry card

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Circle 56 on inquiry card

Circle 333 on inquiry card

FANS / The “Island Fan,” available in
12 styling combinations, features nat-
ural-finish wood blades and genuine
cane inserts together with operating
features which include reversible
blade movement and an optional
variable speed control. The fan is
adaptably for mounting on vaulted or
unusually high ceilings. Optional ex-
tension tubes in 12-in., 18-in., 24-in.,
and 36-in. lengths are available. • Is-

Circle 336 on inquiry card

LAMPHOLDERS / Four low-voltage
lampholders substantially smaller than
previous models are used in conjunc-
tion with low-voltage lamps which
are claimed to be more efficient and
economical and provide a white light
that affords the most precise color
rendition. The lamps feature built-in
reflectors with a special dichoric coat-
ing. • McGraw-Edison Co., Elk Grove
Village, Ill.

BATH ACCESSORIES / A selection of
accessories includes: Ovaline, in
cream or blue made of opaque
French acrylic; and Marbline, in ala-
baster, cream, and sea-green, also
made of French acrylic. This manufac-
turer has a complete line of medicine
cabinets, both lighted and unlighted,
with space-saving and safety fea-
tures. • Allibert, Inc., Edison, N.J.

Circle 337 on inquiry card

FABRIC / Wool-Lon is a blend of 55
percent wool and 45 percent nylon.
According to the manufacturer, this
fabric retains the softness and the
inherent fire retardant properties of
wool, while eliminating pilling and
excess sheen, the weaknesses of
nylon. Nylon adds strength for a
heavy duty wear rating. • Unika-
Vaev USA, a div. of ICF, Inc., New
York City.

Circle 334 on inquiry card

BATH ACCESSORIES / This new line
of bath accessories incorporates a
grab bar and snap-lock mounting sys-
tem. All FieldSafe products fasten
directly to the wall, eliminating the
need for set screws. Finishes are soft
satin, highly polished or Bronzetone
stainless steel or brass. • Tubular Spe-
cialties Manufacturing, Inc., Los An-
gesles Calif.

Circle 335 on inquiry card

BATH ACCESSORIES / Remov-
able-core cylinders, that make it pos-
sible to re-establish security in a short
time after a key is lost, are now
available in an expanded range of
products from this manufacturer.
When these cylinders are used, a
master control key allows the core to
be removed and replaced. • Corbin
Division, Emhart Hardware Group,
Berlin, Conn.

Circle 338 on inquiry card

more products on page 143
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Circle 58 on inquiry card
STORAGE HEATER / Developed in Germany, the Stiebel Eltron electric storage heater uses economical off-peak electricity to heat a core of ceramic bricks. Heat is stored until the room thermostat activates a small fan, providing a comfortable temperature 24 hours a day. Stiebel Eltron N.A., Boston, Mass.

circle 339 on inquiry card

WOOD WINDOW / Newly designed weather-stripping of vinyl-wrapped foam has substantially reduced the air infiltration allowed by Pella's traditional-style double-hung window. The "TD" window features a double-glass insulation system; options include triple glazing, Slimshadie blinds, and Solarcool/brass glass. Rolscreen Co., Pella, Iowa.

circle 340 on inquiry card

FLOOR CANVAS / One of a series of bright, hand-painted designs by Florida artist Ann Sams, "Navaho" may be custom colored in any size up to 12' by 15'-ft. This stylized Indian motif is done in colorfast paints on heavy white cotton canvas with a strong latex backing. Coordinating fabric is also hand-painted, using a lighter-weight, 50-in-wide cotton material. Form III, North Vernon, Ind.

circle 417 on inquiry card

TOUCH LAMPS / Floor, wall and table versions of the "Sabra" lamp are shown here. Each has a 4½-in. diameter metal cylinder, which opens up to 10 in. to expose the diffused illumination from a 150-Watt bulb. Floor and table models are touch-activated to produce three levels of light from the standard one-way bulb. Koch + Lowy, Inc., Long Island City, N.Y.

circle 418 on inquiry card

WALLCOVERING / The Flexi-Wall System of wallcovering has properties claimed to be appropriate for passive solar energy use. When used with patented adhesive, the material is capable of transferring heat from the surface to the interior mass for storage and return the heat to the space at night. Flexi-Wall Systems, Liberty, South Carolina.

circle 419 on inquiry card

WRITE ON YOUR LETTERHEAD for catalog of wood lighting standards and accessories. Ryther-Purdy Lumber Company, Inc. 205 Elm Street P.O. Box 629 Old Saybrook, CT 06475 Phone (203) 388-4495

Circle 59 on inquiry card

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ARCHITECTURAL RECORD HOUSES OF 1982 143
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Circle 62 on inquiry card

WALLCOVERINGS / The 115 designs in the “City Dimensionals” wall-covering collection feature raised textures in tweed, polka dot, herringbone and tattersall patterns. Over 50 coordinating fabrics, both woven and printed, are also part of the “City Dimensionals” line. • Imperial Wallcoverings, Collins & Aikman, New York City.

circle 420 on inquiry card

RAYDIENT HEATING PANELS / This cutaway view of the Energy-Kote radiant heating panel shows its textured, flameproof surface coating, graphite copper heating element, bonding adhesive and fiberglass insulation board. System comes complete with junction box and thermostat. The infrared energy generated by the Energy-Kote panel can bring room temperatures up to comfort levels within five minutes, with energy savings over hot air systems said to be as much as 50 per cent. • TVI Energy Corp., New Canaan, Conn.

circle 421 on inquiry card

LAVATORY / An oval lavatory, the Ellipse, measures 33” by 19” and is crafted in enameled cast iron. A self-rimming lavatory, designed for easy installation, it can be used with this manufacturer’s Alerna, Bravura, or Flair faucets with swing spouts to cover the large basin area. • Kohler Co., Kohler, Wisc.

circle 424 on inquiry card

MARBELED CHINA / Kohler’s permanent decal process simulates the look of marble on vitreous china, as shown here on the “Rialto” toilet. Especially suitable for powder rooms, the marbled china is also available on the “Chablis” pedestal lavatory and the “Caxton” countertop lavatory. • Kohler Co., Kohler, Wisc.

circle 422 on inquiry card

BENCHES / Fiberglass and wood benches are available in either round or square, and range from 24-in. to 60-in. diameter or square. The base designed in fiberglass, is available in all of this manufacturer’s standard colors plus any custom color at an additional charge. Wood tops are clear, unfinished redwood or oak with a satin lacquer finish. • Pouliot Designs Corp., Shakopee, Minn.

circle 425 on inquiry card

more products on page 147
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THE BOLD LOOK
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SECURITY PHONE / The "Ted-Fone" security system operates over existing telephone lines with standard telephone components. Designed for touchtone or dial-pulse operation, it may be used for any industrial, commercial or residential security application. A 3-digit call code ensures that the user does not have access to the 7-digit phone number of anyone in the system. • Federal Signal Corp., Hinsdale, Ill.  
circle 426 on inquiry card

WALL AND FLOOR TILE / Five new colors—old gold, country gray, saddle, caramel and sand beige—have been added to the Summitville line of ceramic tile for kitchen and bath walls and counter tops. These colors, and 10 others, are also available in Summitstone 1/4-in.-thick floor tile, shown here. • Summitville Tiles Inc., Summitville, Ohio.  
circle 429 on inquiry card

ORIENTAL DESIGN / Axminster wovens in Holland, all-wool "Larenstan Collection" area rugs are authentic re-creations of Kuba and Shiraz designs. The bold patterns and mellow colorations are said to be particularly suitable to Early American and Primitive decorating themes. The full size and pattern range is available in stock. • Couristan, Inc., New York City.  
circle 430 on inquiry card

DRAPES / This vertical blind adjusts in both length and width to fit almost any window. The Vertical Drape headrail is adjustable and comes in four standard widths, and is available in white, antique brass or pecan finishes. The 5-in-wide louver panels can be adjusted to any angle and come in three textured fabrics. • The Graber Co., Middleton, Wisc.  
circle 427 on inquiry card

LINGEN WALL COVERING / Yarns of varied thicknesses are laminated to paper to create a linen blend warp-lay wallcovering which is imported from Belgium. The pattern shown is 97 percent linen and 3 percent rayon and is available in 24-in. widths in multiples of 12 yards. • International Linen Promotion Commission, New York City.  
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circle 433 on inquiry card

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ARCHITECTURAL RECORD HOUSES OF 1982 149
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