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## Business

News, 29

## Design

**Building Types Study 600: Record Houses 1984**  
**Preface, 57**

by Douglas Brenner

**House of Light, Chicago, 58**

by Booth/Hansen & Associates

**Farris House, Seattle, 64**

by Mark Millett of Krekow/Jennings/Millett

**Private house, Sagaponack, New York, 66**

by Brillembourg & Lanman

**Punta Alegre, Key Biscayne, Florida, 70**

by Andres Duany & Elizabeth Plater-Zyberk

**House in the Tidewater of Maryland, 74**

by Hugh Newell Jacobsen

**Denton House, Aspen, Colorado, 82**

by William Lipsey

**Private house, Northeastern Coast, 84**

by Graham Gund Associates

**Private house, Lincoln, Massachusetts, 88**

by The Office of Michael Rosenfeld

**Petrie House, Wainscott, New York, 92**

by Venturi, Rauch and Scott Brown

**Villa on the Bay, Corpus Christi, Texas, 96**

by Batey & Mack

**Private house, Northwest Connecticut, 104**

by Crissman & Solomon Architects

**Bozzi House, East Hampton, New York, 108**

by Robert A.M. Stern Architects

**House in Dallas, Texas, 112**

by Edward Larrabee Barnes and Armand P. Avakian

**Carriage House, Lancaster, Pennsylvania, 122**

by Caroline Northcote Sidnam

**Izenour House, Stony Creek, Connecticut, 124**

by Steven Izenour of Venturi, Rauch and Scott Brown

**House for a Musician, San Diego, California, 128**

by Rob Wellington Quigley

**House on Lake Memphremagog, Austin, Quebec, 130**

by Peter Rose

## Engineering

New products, 138

Product literature, 143

Manufacturer sources, 175

Advertising index, 188

Reader service card, 191

Cover:

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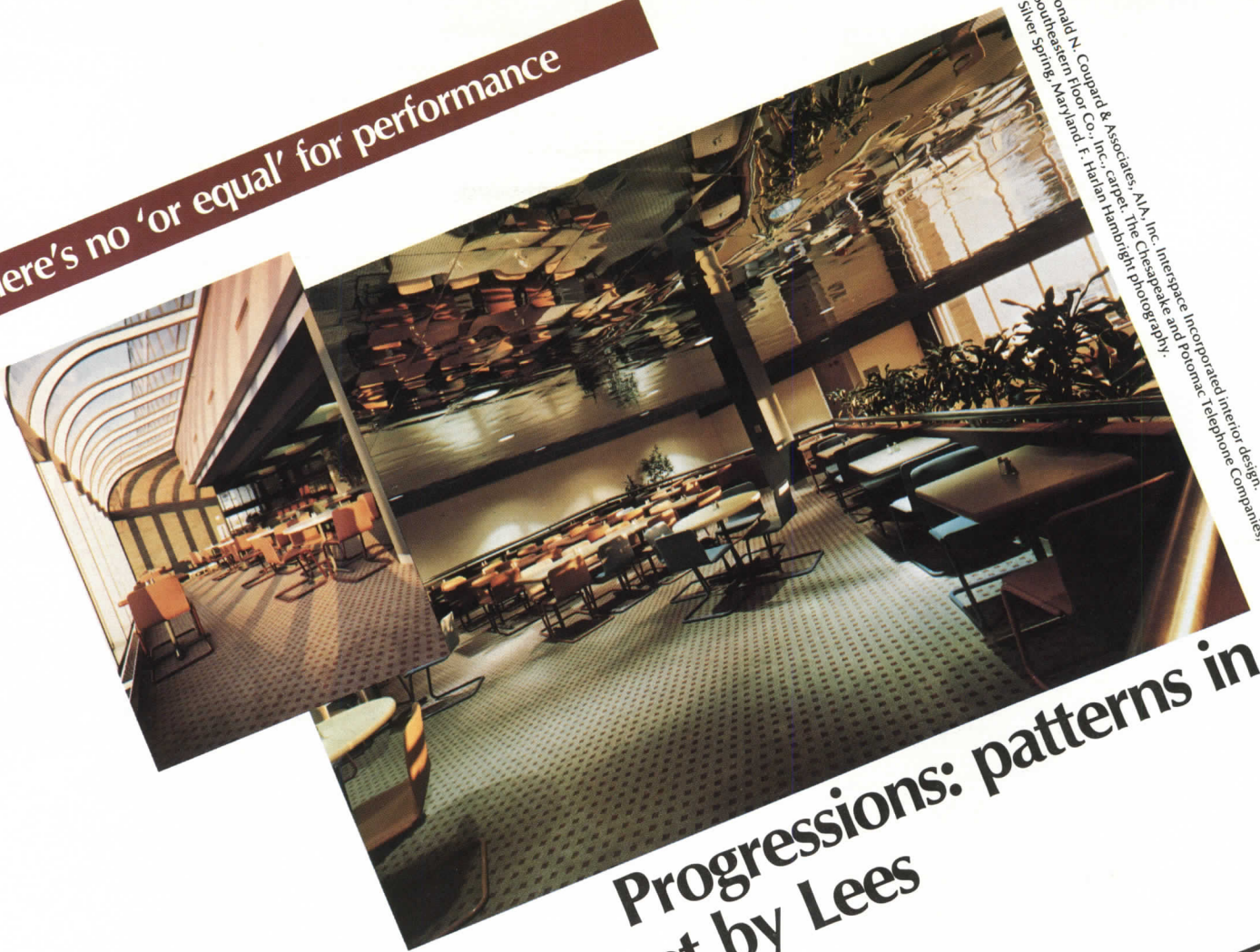
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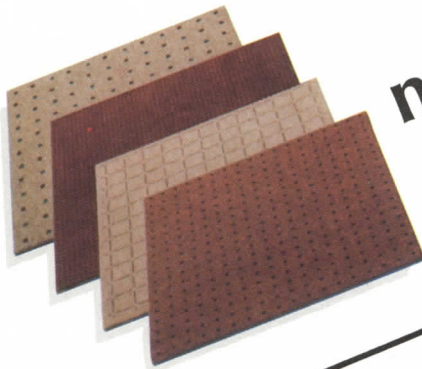


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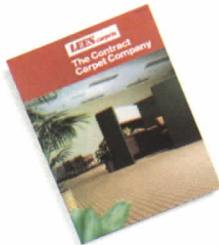
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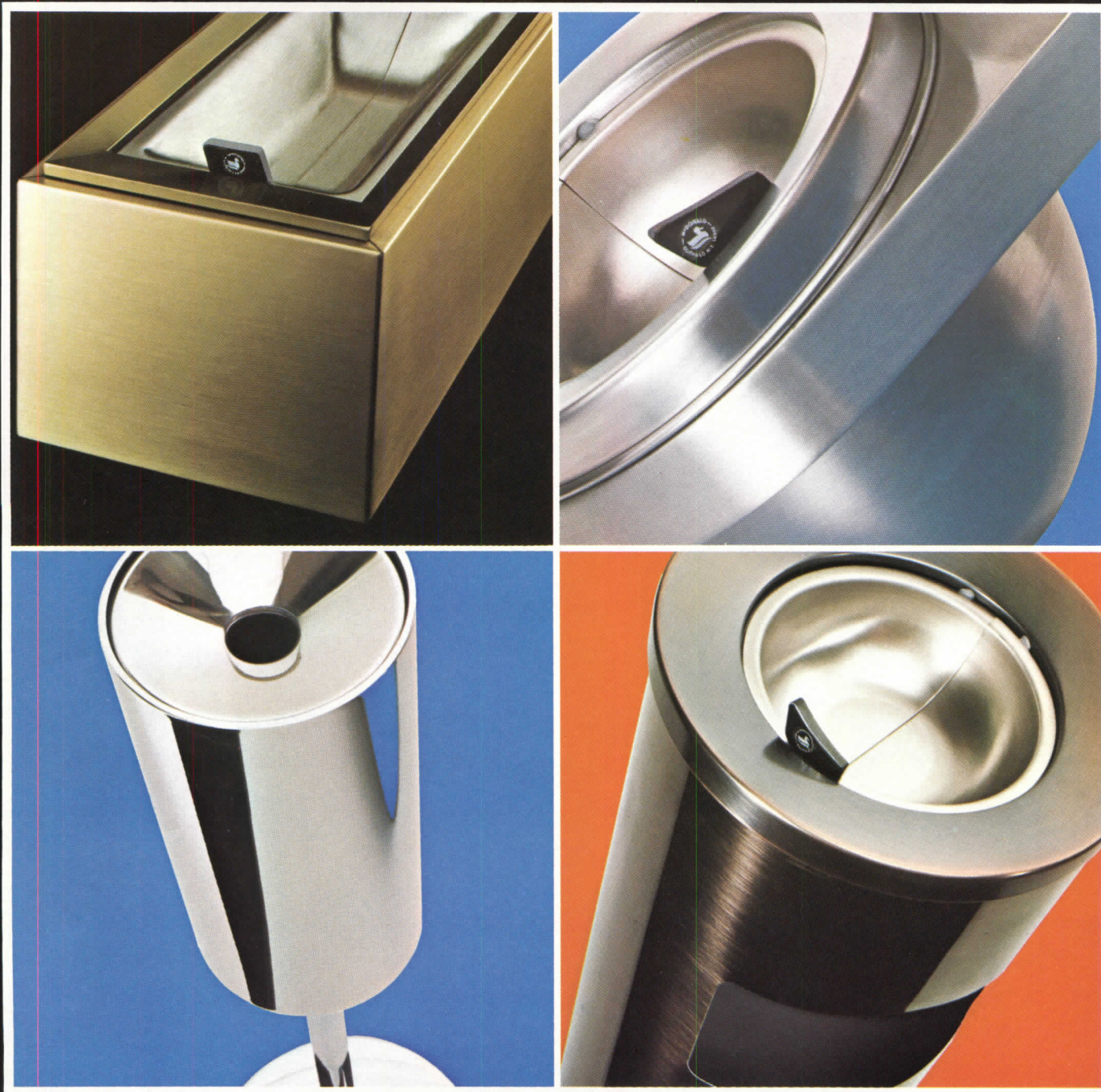
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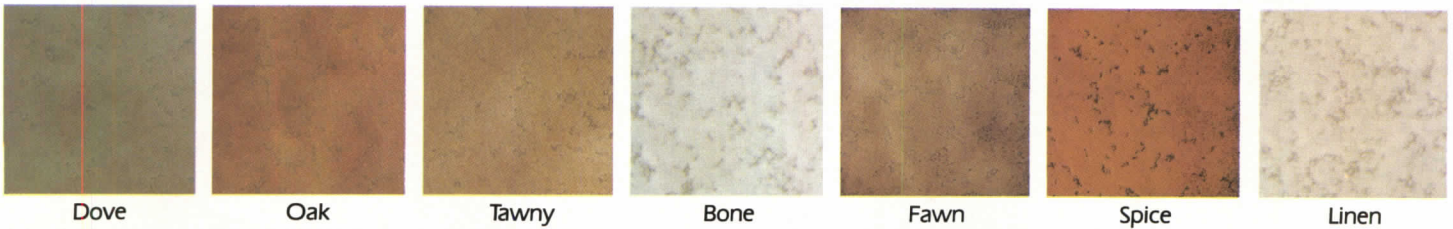
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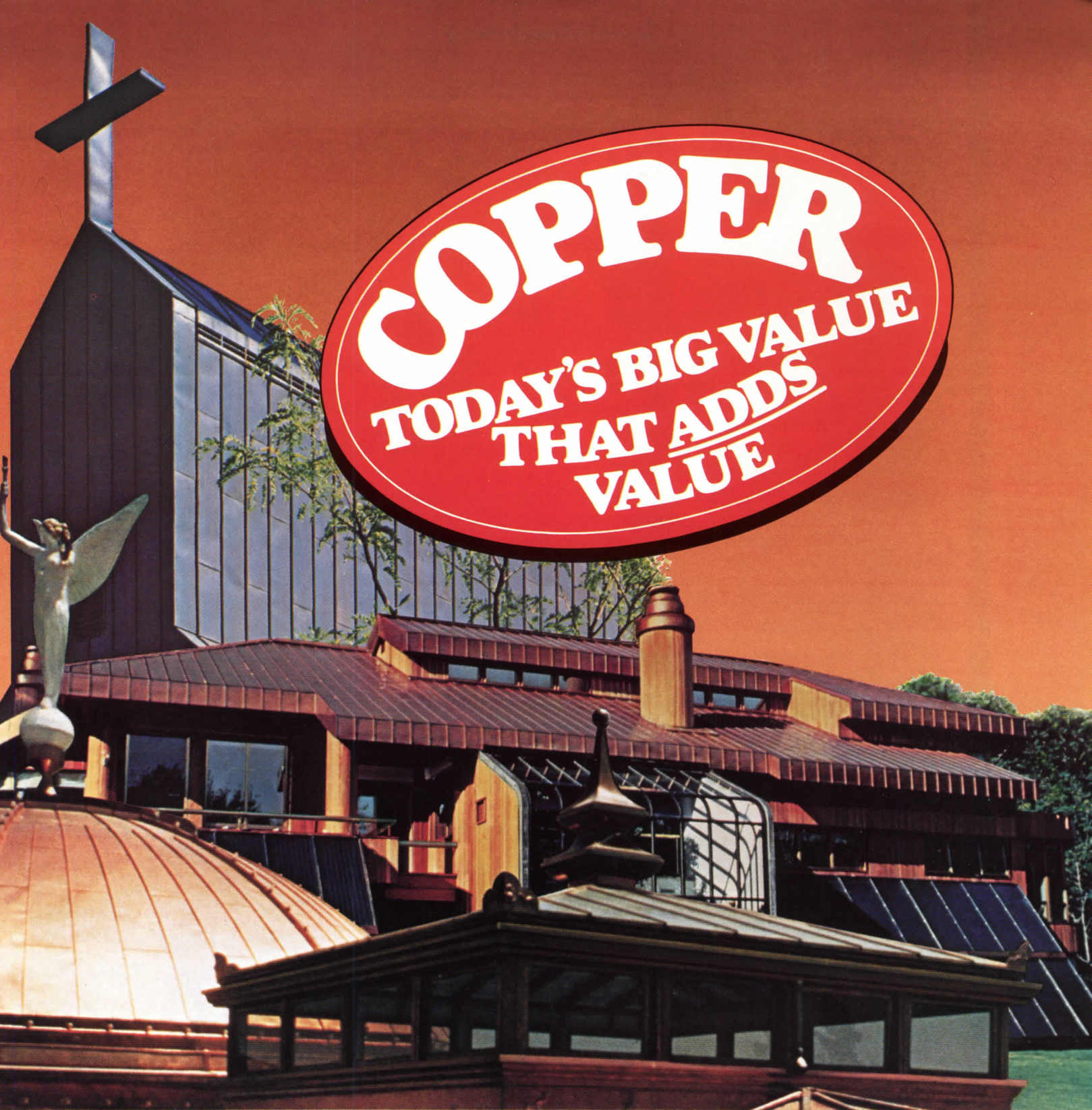
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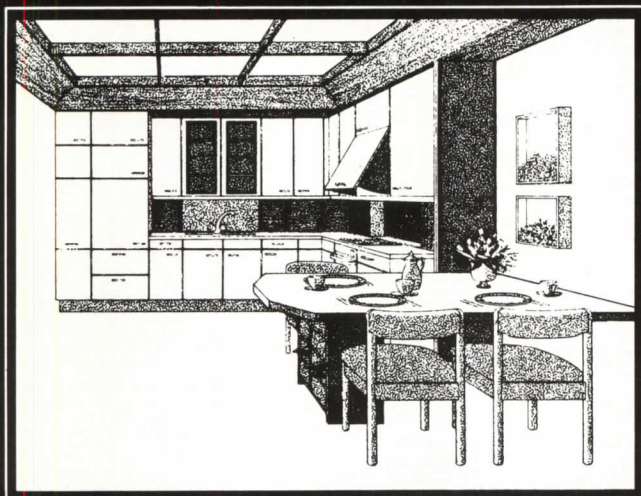
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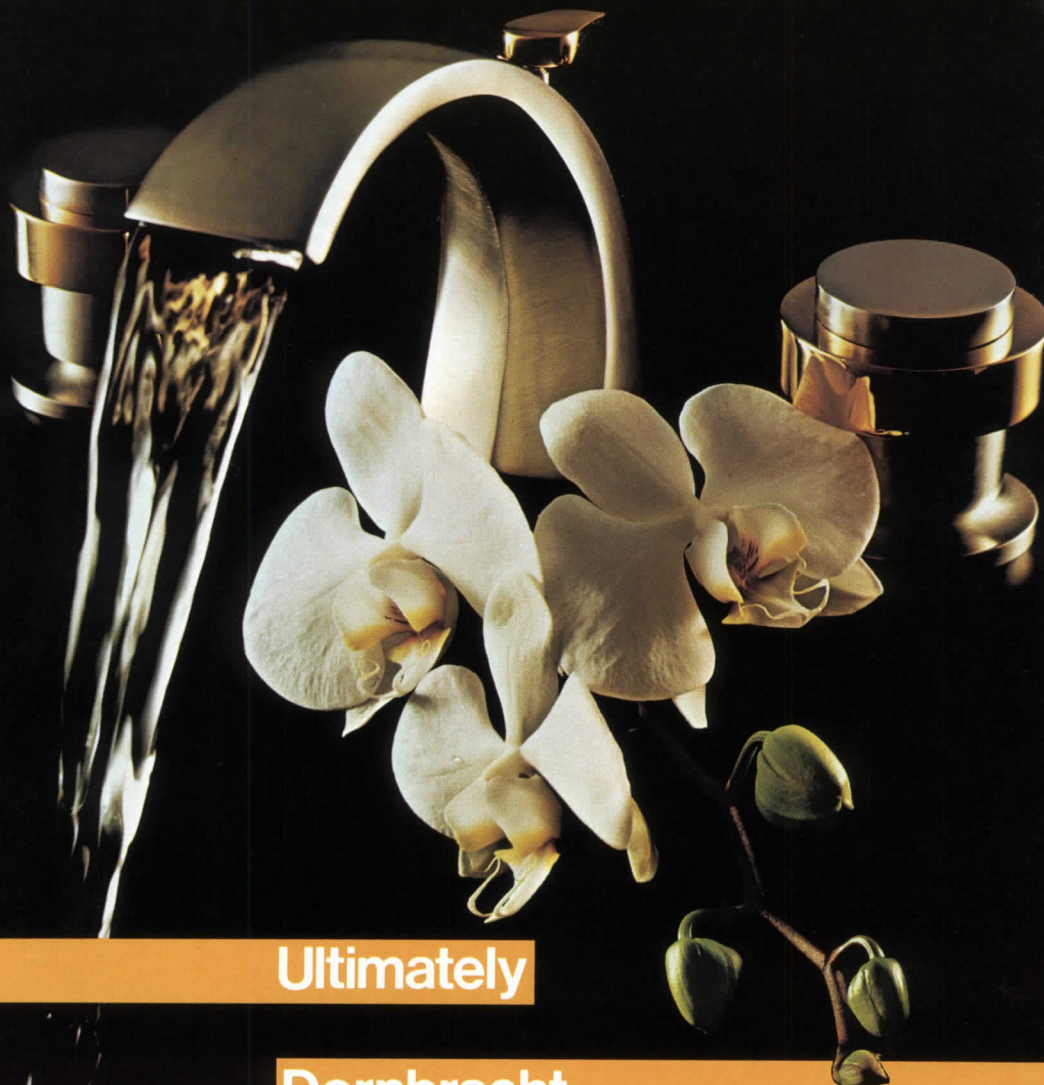
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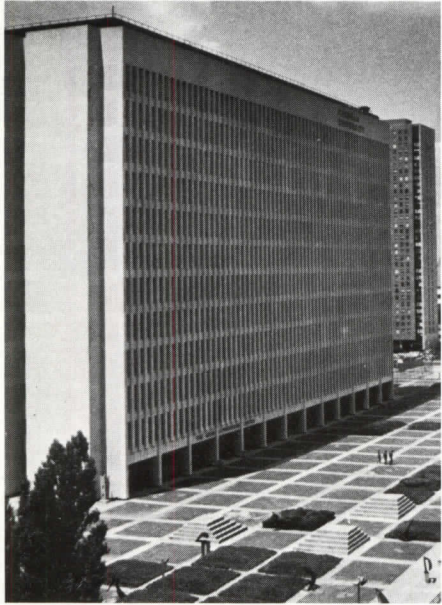
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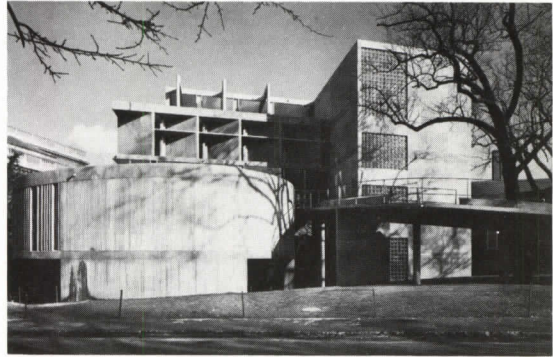
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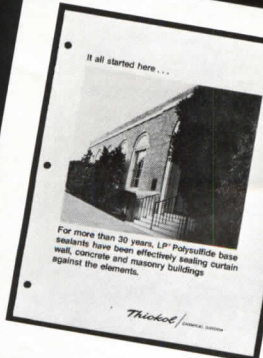
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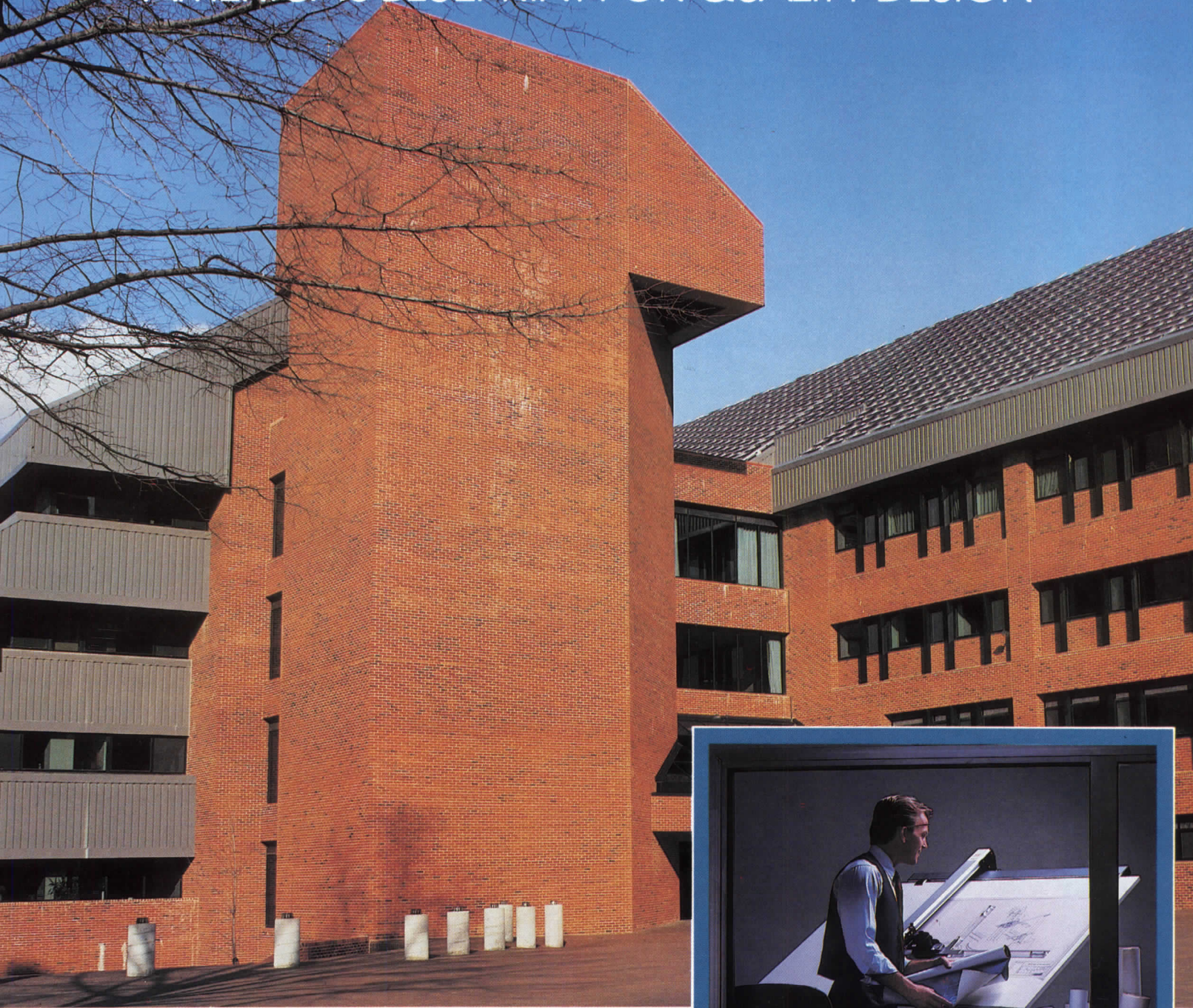
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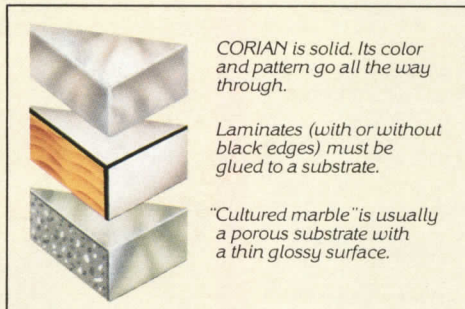
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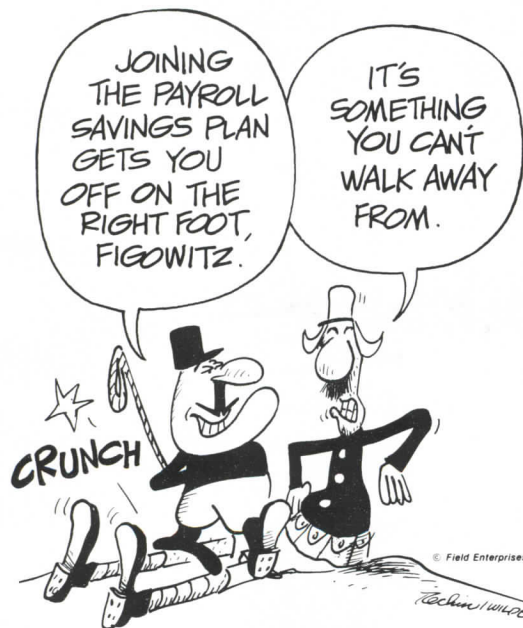
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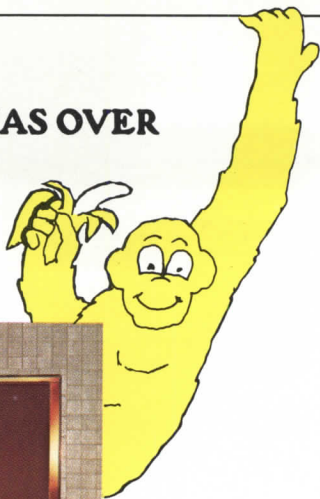
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The Professional Services Management Association has announced that it will maintain permanent offices at 1213 Prince Street in Alexandria, Virginia 22314, and has appointed its first Executive Director, Donna Tobin. Among the objectives of the move is the broadening of available management information. The telephone: 703/684-3393.

### **AIA's New York Association goes public on opposition to church de-landmarking**

Joining a growing group of such organizations as the state Preservation League and New York City's Municipal Arts Society in open opposition to a bill currently before the legislature that would exempt church property from landmark designation controls, the New York Association has gone public with its stand. According to Ralph Heiman, association president: "It is morally unacceptable for untaxed religious bodies to sell their properties for gain on the backs of state taxpayers."

The ripple effect of such a bill makes it a matter of national importance. The pros and cons were listed in RECORD last September (see page 25) as well as the appropriate persons to write in the state capital for those so moved.

### **Another rise in housing affordability**

The National Association of Realtors indicates that the year started with an affordability index of 86.2, a further rise over the last poll (see March news). This meant the median family income of \$24,700 was that per cent of the amount required to buy the median-cost existing house at \$70,000. Preliminary reports indicate that the year as a whole reached 83.6.

One of the star performers of the current recovery, the housing industry, is doing better than even the optimists were assuming not too long ago. Last fall, most industry analysts and the National Association of Homebuilders were reckoning on an annual-housing start rate of about 1.7 million starts for this year, a number equal to last year's.

However, as warm weather began to set in across the nation, NAHB revised its figures upward to 1.8 million starts for the year, spurred by the dramatic seasonally adjusted rate of 1.9 million for January and 2.2 million in February.

Part of the spurt is due to new financing techniques.

In a World News interview with Betsy Qutb, the NAHB's staff vice president for mortgage finance said that builder bonds are "overwhelmingly the most popular option" among builders. These bonds, which were invented in the late '70s by big builders, are today used by builders of all sizes, accounting for maybe \$3 billion annually—an amount equal to roughly 5 per cent of annual mortgage originations for new home construction (Total annual mortgage originations, including other use such as rehabilitation and renovation, total about \$200 billion annually).

Construction firms gain direct access to national capital markets by floating bond issues using the individual home purchaser's mortgage as collateral.

The difference from normal practice, in which a savings and loan association or a mortgage bank holds the mortgage, is that the builder himself does that. His bond market loans, secured by the buyer's installment payments, borrow a leaf from other installment purchases such as cars and appliances: the builder reduces his taxes by reporting only the monthly payment received rather than the total sales price.

Builders claim that this type of financing cuts interest costs to the buyers as well—Qutb estimates anywhere between one-half and one-and-a-half per cent depending on variables such as the local market and competition.

Builder bonds became a political football earlier this year in Washington when word leaked out that the Treasury, concerned over revenue losses by this installment-plan tax treatment, was considering new regulations or issuing adverse tax decisions. Housing industry allies in

Congress introduced a "sense of Congress" resolution to retain the present status of builder bonds. Qutb says the industry got verbal assurances from the administration that they would not try to change the rules in the near future and that, if they do, they will attack other installment sales as well.

Another financing technique that is believed to have contributed significantly to the current boom is the adjustable rate mortgage. While estimates about the popularity of these mortgages vary, an NAHB mortgage specialist guesses that maybe 50 per cent of all conventional loans today are ARMs. These come with all sorts of wrinkles, but their common feature is that their interest rates are tied to rates on government obligations, such as Treasury bills, and so they change at fixed intervals, such as every one, three or five years.

Some of these mortgages have payment caps, but these can be deceptive. Payments cannot be raised beyond a certain percentage, but if that is insufficient the difference may be added to the principal. Others have interest caps, but these ARMs typically feature a somewhat higher first payment. ARMs have a "buy-down" feature—a low initial rate and first-year-payments schedule to entice buyers that goes up dramatically later no matter what the interest rate situation is. "It's not necessarily bad, but you have to watch it," says the NAHB expert.

How long the boom will last is uncertain. NAHB notes that interest rates have been edging up slowly, from 12.75 per cent (the Fannie Mae rate without-service charge of .375 per cent) in early February to 13.2 in early March, and 14 per cent is somewhere on the horizon. This does not cause any great concern now, but 1985 is a different matter: "Wall Street is more jittery over next year," says the NAHB analyst. Pressure on the money markets has not been excessive so far because "business wasn't borrowing that much, but it is borrowing more now. The full impact of the deficit of \$200 billion will be felt next year."

*Peter Hoffmann, World News, Washington, D.C.*  
More news on page 34





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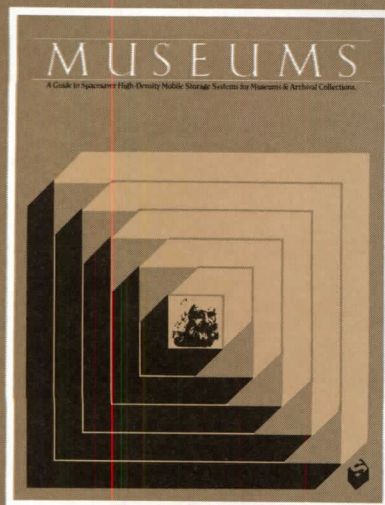
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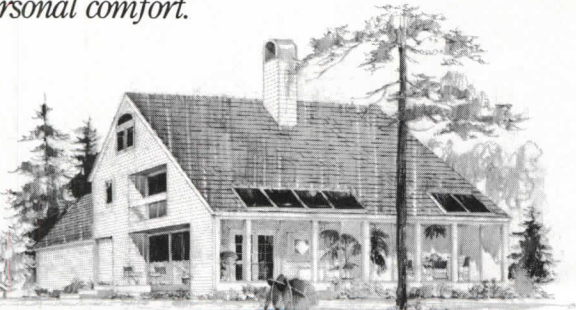
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*Business news continued*

## Administration recommends zero budget for Historic Preservation Fund for fourth straight year

In prior years, Congress has overridden such zero-budget recommendations by providing some \$26 million annually (down from \$60 million in 1979 and amounting to some 26 ten thousandths of one per cent of the national budget). But perhaps not this year. With pressure stronger than ever to tighten up on Federal spending, only the fact of this being an election year holds any real hope for substantial monies for the fund.

Included in the fund's activities are grants to the National Trust and matching grants to states for, among other things, certification to the National Register required for preservation tax credits (see RECORD July 1983, page 37 for an explanation of how these work). Last year \$2.165-billion worth of rehabilitation projects qualified

for the credits (up 87 per cent over 1981 when the current more advantageous credit schedule went into effect). New and existing housing units totaled 38,637, accounting for about half of all rehabilitation projects. Without state certification, many of these projects would not have reached the register and consequently been carried out under the tax-credit program.

When polled, 64 per cent of owners using the credits stated that they would have not undertaken the rehabilitation work without them. Total building rehabilitation investments in 1983 reached \$21 billion, although much of this would have not qualified as work to restore historic character. C.K.H.

## Survey would reveal new value for design professionals

An informal survey taken among a limited number of design professionals across the United States by communications consultants Capelin & Landreth reveals the potential for important changes in the building industry after a decade marked by severe inflation and several sharp recessions. Most consistently observed was a marked increase in demand for "quality" in planning, design and construction. The designers attributed the demand to:

- Increased competition among developers for buyers, tenants or users, with design being used for its marketing value in getting buyers or tenants.
- A desire for long-term investment, which has given rise to the "facilities manager" for buying, analyzing and monitoring design services.
- Caution over the effectiveness of "fast-track."

Other significant trends noted by the survey of designers include:

- Interest in rehabilitation of older structures to take advantage of existing structural systems, quality materials, tax incentives and simplified land-use approvals.
- A "cooperative" approach to planning and design as a means

to satisfy all interests, ease regulatory procedures and protect investment.

- The architect's role of a "facilitator," using his own public and private sector contacts to effect development.
- Time saved through computer-aided design and other automation being reinvested in the design process to improve quality.

According to Capelin & Landreth principal, Joan Capelin: "Galvanized by economic experience, the successful design firm today has adopted new management techniques, long-range planning, and marketing and other business development methods, implemented by newly specialized, in-house personnel or by outside consultants. The result has been the evolution of a more aggressive business organization able to compete for more—and better—projects on which to apply its design skills."

*More news on page 38*



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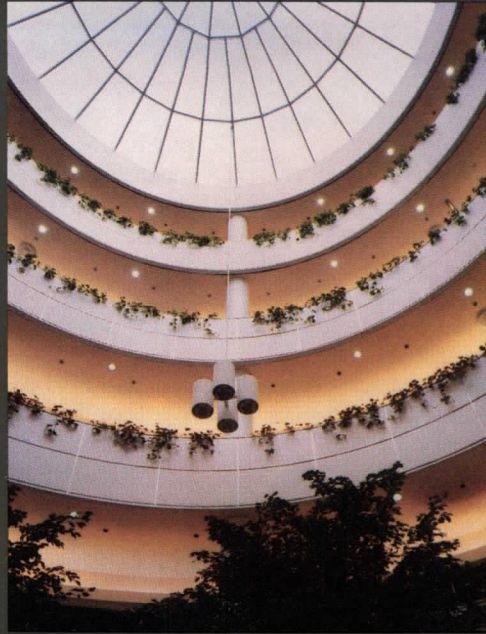
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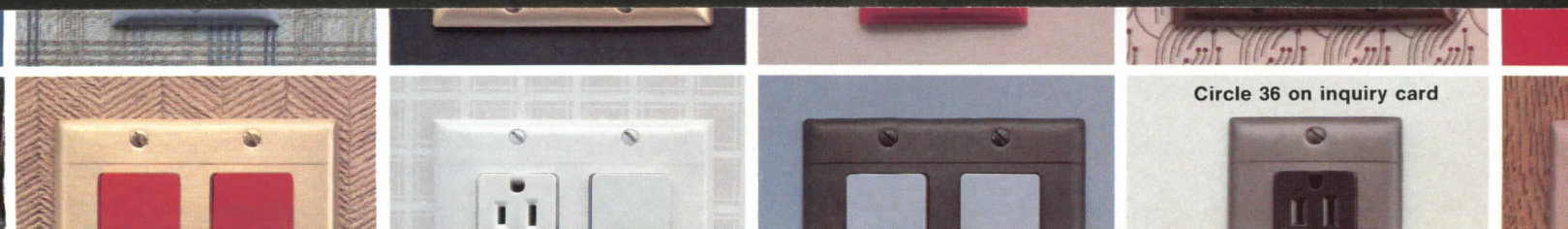


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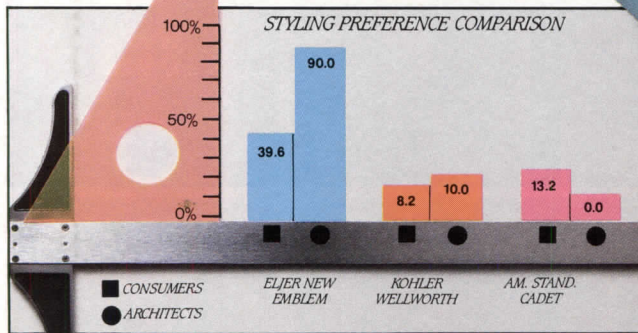
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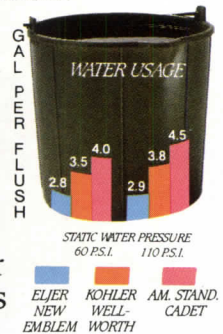
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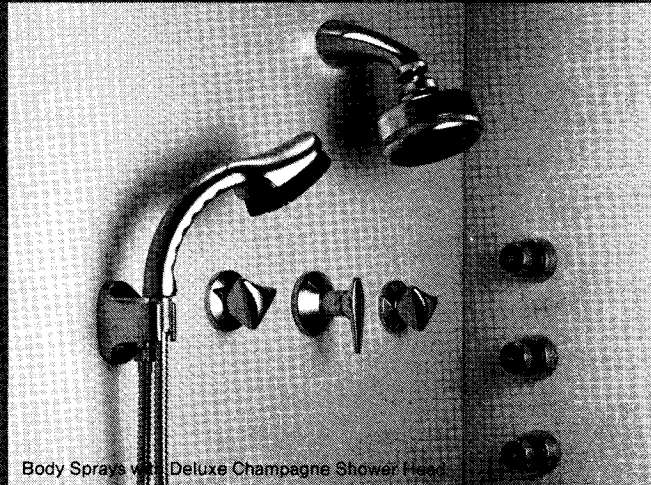


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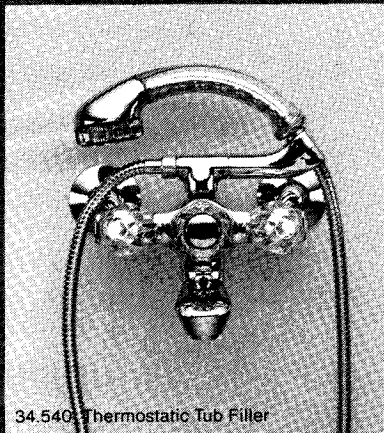
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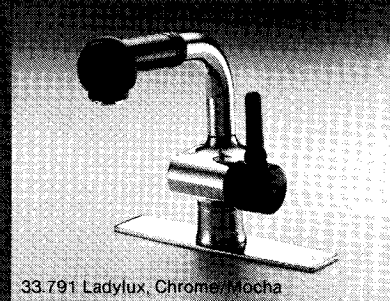
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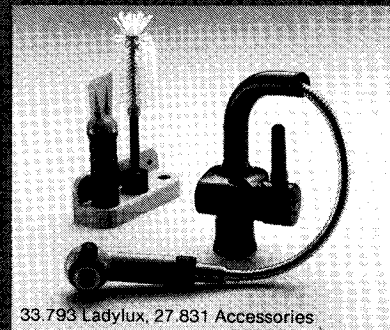
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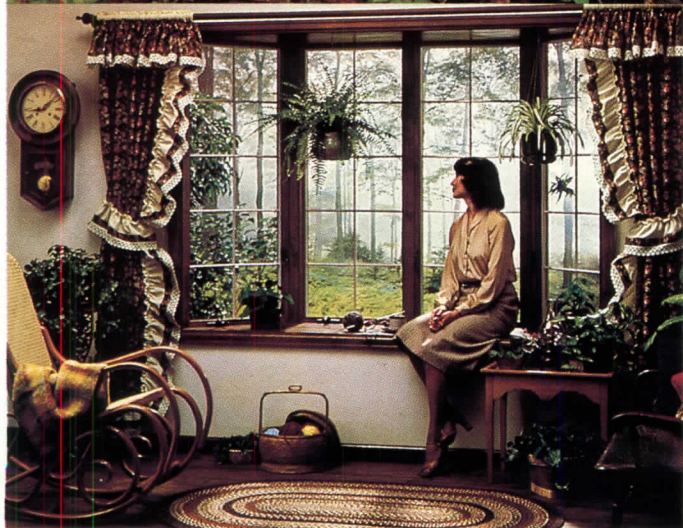
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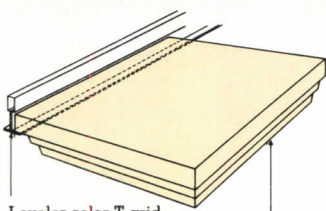
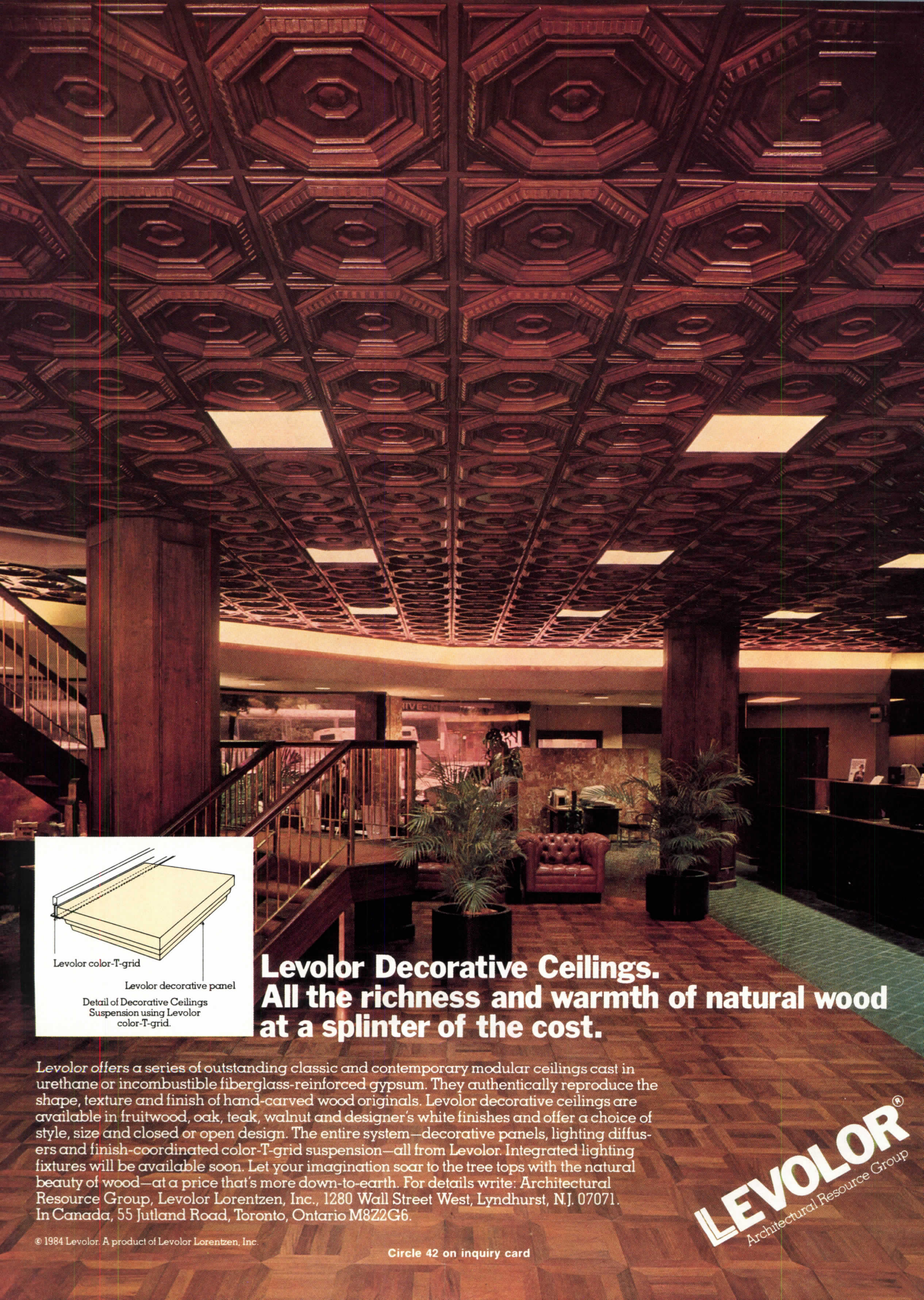
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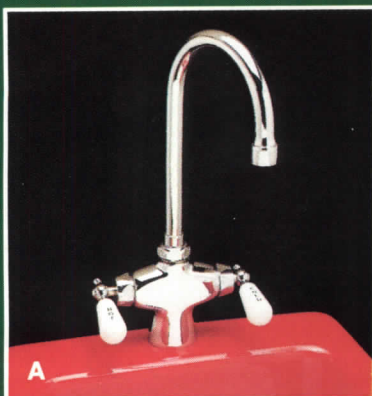
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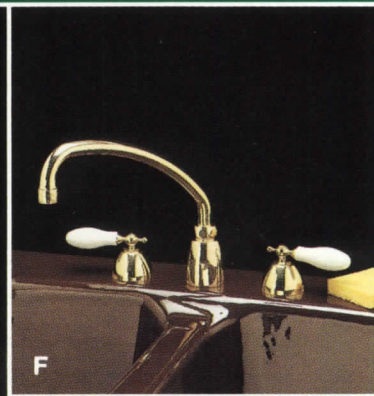
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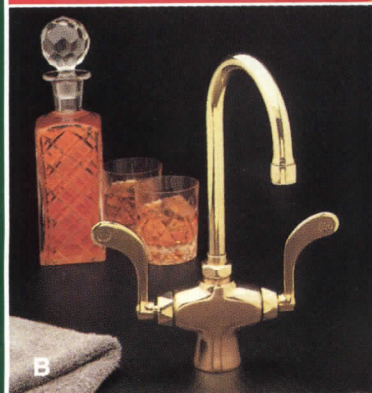
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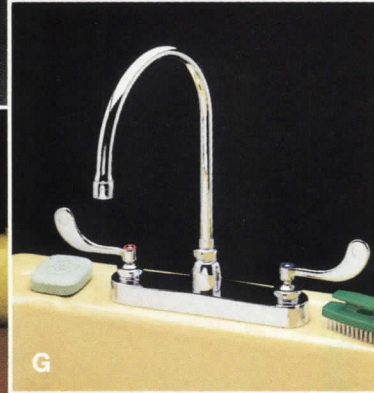
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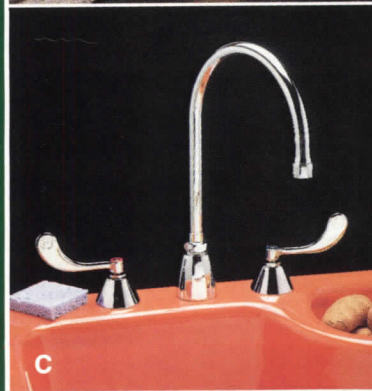
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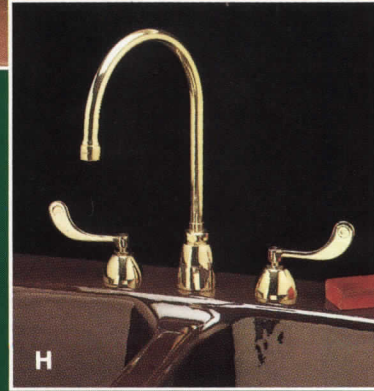
E



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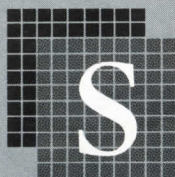
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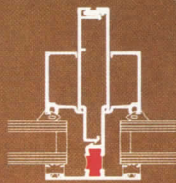


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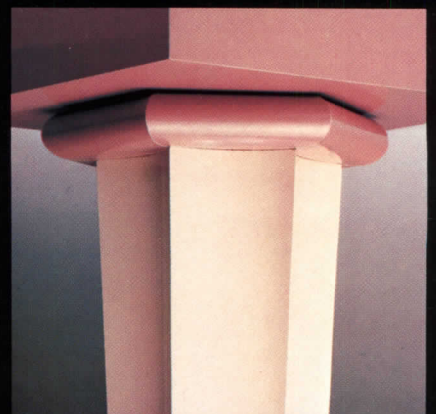
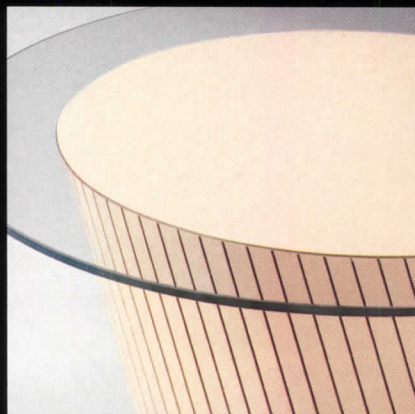
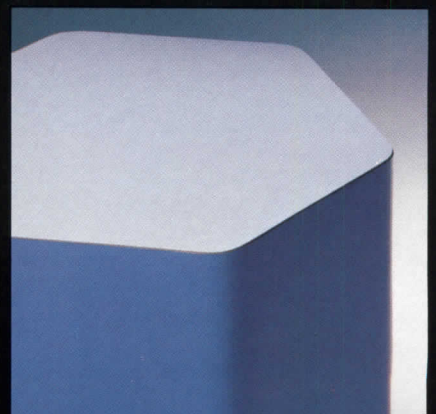
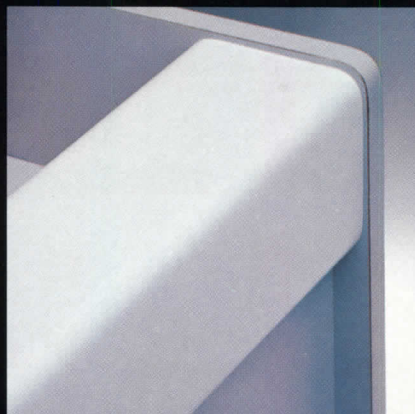
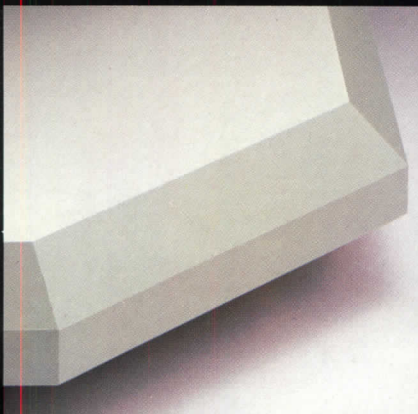
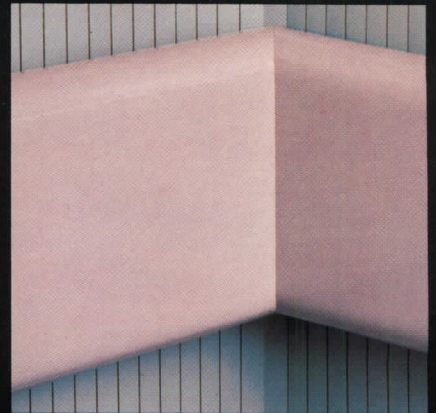
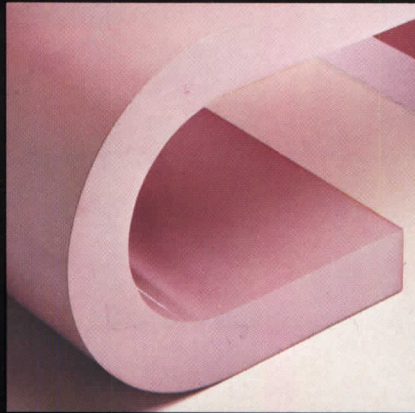
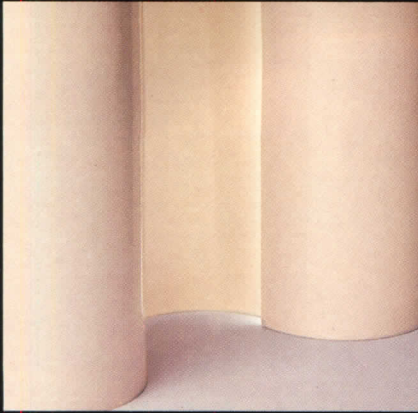
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# Record Houses 1984

*“There is no absolute perfection, there is no communicable ideal; but much that is empiric, much that is confused and extravagant, will give way before the application of principles based on common sense and regulated by the laws of harmony and proportion.”*

—Edith Wharton and Ogden Codman, Jr.,  
The Decoration of Houses,  
1897

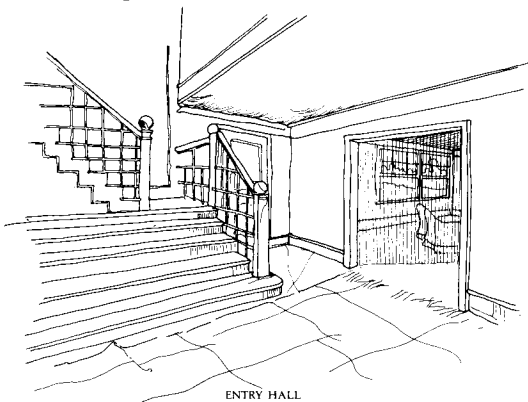
*“Houses of the best taste are like clothes of the best tailors—it takes their age to show us how good they are....”*

—Henry James,  
The American Scene,  
1906

In selecting houses for this issue, the editors of ARCHITECTURAL RECORD have not presumed to espouse a single esthetic canon. Nor have we arbitrarily dismissed empiricism or even the occasional extravagance, since the discoveries made by untrammelled inventiveness can sometimes more than offset a minor breach of conventional “good taste” or economy. We looked (as always) for designs that are at once visually provocative, physically attuned to their environments, and representative of the diversity of modern life—and we found again and again that the architects who submitted projects to our awards program had turned to history for inspiration. (The Shingle Style, in every latterday variety known to Vincent Scully—and a few novel permutations besides—is clearly as popular as ever. Of course, Palladio, Lutyens, Wright, Le Corbusier—and yes, Breuer too—still have loyal disciples from coast to coast. And Norman farmhouses remain in demand.)

We were pleased to observe that the products of this studious reflection, however admirable, are not confined to stylistic revival and adaptation of regional vernacular—though our roster of award-winners includes noteworthy examples of both modes. Especially gratifying are the signs of architects’ sensitivity to the less obvious ways in which a house becomes a *personal* historic landmark for the client, imbued with an individual’s or a family’s private traditions and alive with the spirit of a particular place.

If these dwellings gain a mention in future histories they will not, one hopes, be cited solely as the self-expression of architects’ egos. Admittedly, some of the buildings shown on the following pages embody grand gestures which, for all their present drama, may in years to come seem merely grandiose. But there is also plenty of the common sense, harmony, and patiently adjusted proportion that allow a house to fit its owner comfortably, to wear well, and even to grow more becoming with age. *Douglas Brenner*



ENTRY HALL

Bozzi House,  
Robert A. M. Stern Architects



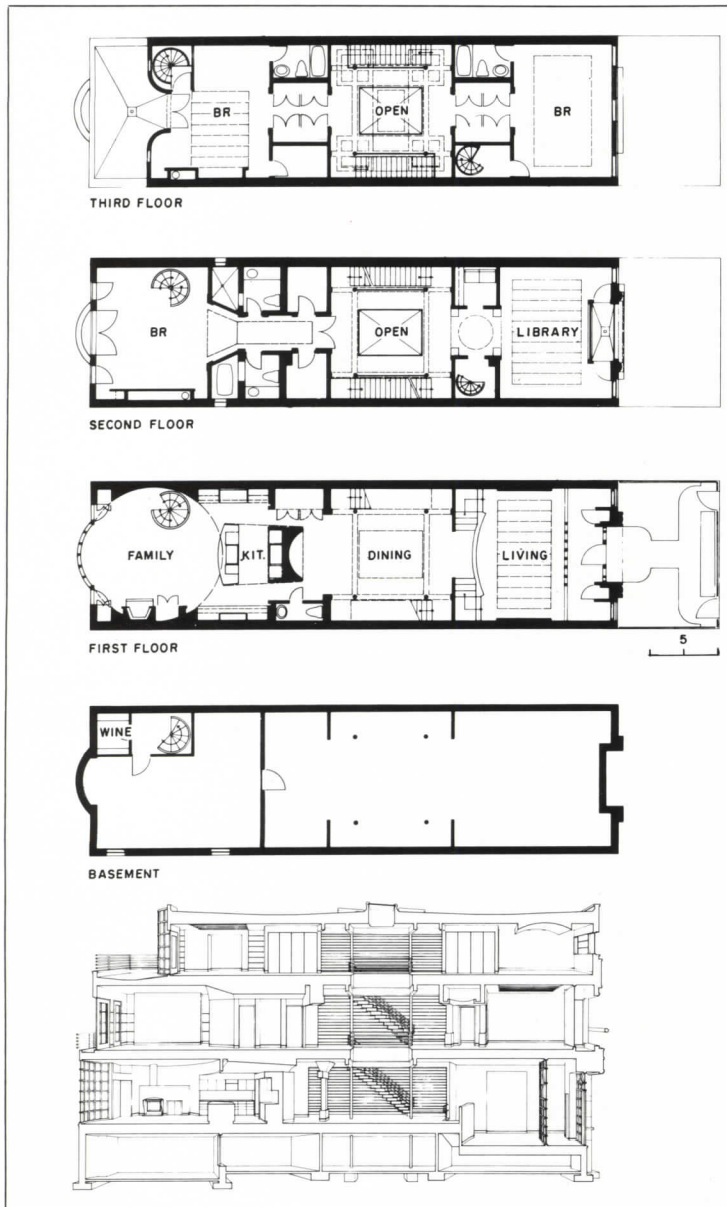




# House of Light

## Chicago

### By Booth/Hansen & Associates



"I think we've all had our fill of funereal buildings," says Laurence Booth as he surveys the interior of a new Chicago residence his firm calls the House of Light. "We now want things to be light, lively, and delicate." This desire, albeit commendable, is hardly novel, expressing an impulse that has inspired a long line of town-house architects from the brothers Adam on. More tellingly, perhaps, the freshness for us of Booth/Hansen & Associates' radiant design is its aura of confident grandeur, a tone we no longer expect of city dwellings built in our own time.

One immediately senses the neoclassical derivation of the house without measuring the golden sections and perfect squares that have been painstakingly traced into its limestone-and-granite facade (opposite) or the double cubes and other mathematical figures defined by its axial parti. Nor is this classicism purely ornamental. On the contrary, the 5,200-square-foot structure erected on a vacant lot in Chicago's Lincoln Park possesses a cool, almost abstract reserve that holds it aloof from the florid eclecticism of its turn-of-the-century neighbors. It is the visible warmth of the light-filled interior, contrasting textures, and Booth/Hansen's gentle modulation of geometry that take the chill off the facade's lapidary elegance.

The clients, a couple with one small child, wanted surroundings in which they could entertain formally on occasion without sacrificing a casual mode of daily life. To that end, Booth/Hansen freely reworked the front-and-back-parlor row-house type without its dark core and narrow hallways (but *with* its backstairs and top-floor nursery). They demarcated stages of formality with a sequence of permeable barriers that channels circulation around the central spine and molds softly rounded volumes within the rectangular shell. This spatial progression starts with a wrought-iron garden fence and glazed vestibule, extends through a pair of niches, and terminates in a rear bow window (photo below).

Though laid out for the convenience of a family without live-in servants, the enfilade of variously shaped rooms and anterooms is not unlike that of a London town house by Adam or Soane, or a small Paris *hôtel* of the 18th century. More exceptional is Booth/Hansen's placement of the dining room at the base of a three-story skylighted gallery flanked by open stairways (overleaf)—a spectacular, if distracting, set piece. At night, a glowing oculus outside the second-story library takes over as a private household sun. *D.B.*





The superimposed grids of glazed panels help to create a visual (and climatic) screen for the living room (upper photo below). This reception area (see also page 63) is in effect only an anteroom, a prelude to the virtuoso piece beyond: a skylighted gallery rising the full height of the house (opposite and lower photo this page; fire-code requirements initially prompted the installation of multiple stairways). Columns,

architraves, and a deep niche give the dining room its own identity at the base of this luminous stairwell, although one's eye is inevitably drawn to a lighted oculus outside the second-floor library (below and opposite). The round feet of the dainty balcony posts are raised one quarter inch above their actual bases, intensifying the sensation of a space alive with dancing rhythms.









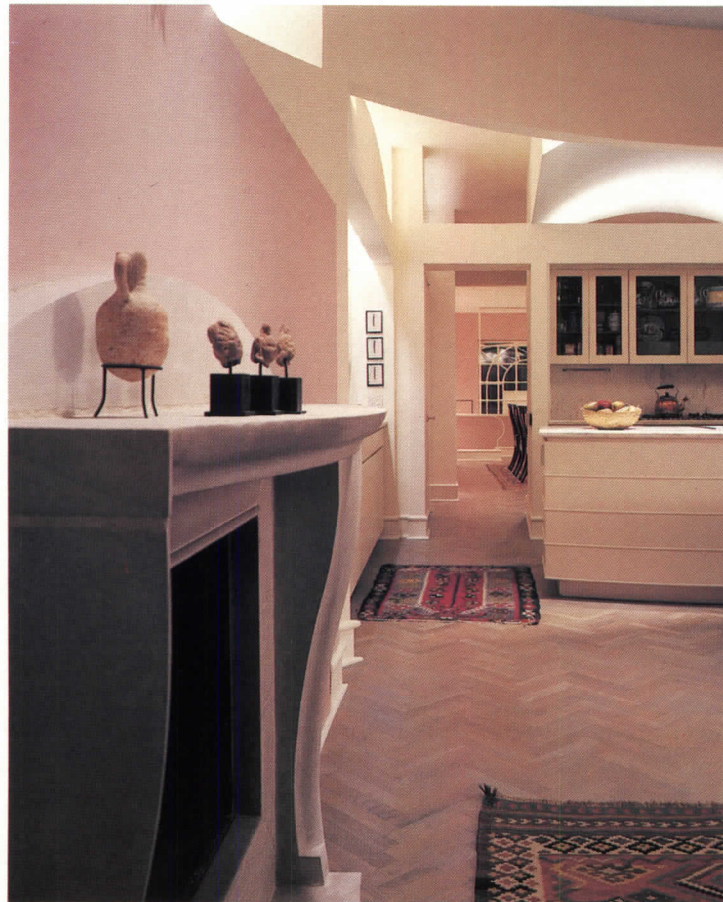
*Curvilinear forms in the family room (below) echo arches in the partially visible entry facade, the apsidal screen wall in the formal living room (opposite), and the open vault above the niche between dining room and kitchen (far right in photo opposite). However, unlike the living and dining rooms, which strike the visitor as vantage points for architectural extravaganzas, the relatively self-contained family room is a welcoming island of calm. A spiral staircase opposite the fireplace offers a more intimate alternative to the grander steps at the center of the house (and also helps to satisfy Chicago's fire code). Architect Laurence Booth reports that the owners' son, who must climb to a third-floor bedroom, is "a very careful little boy."*

*House of Light  
Chicago*

**Architects:**  
*Booth/Hansen & Associates  
555 South Dearborn  
Chicago, Illinois 60605  
Laurence O. Booth, designer,  
assisted by Keith W. Campbell,  
Steven F. Weiss, John C.  
Shuttleworth*

**Engineers:**  
*Chris P. Stefanos Associates*

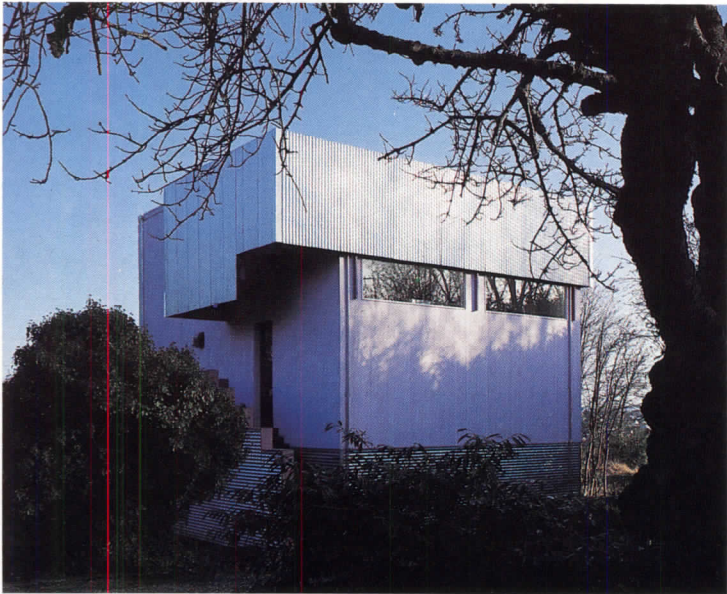
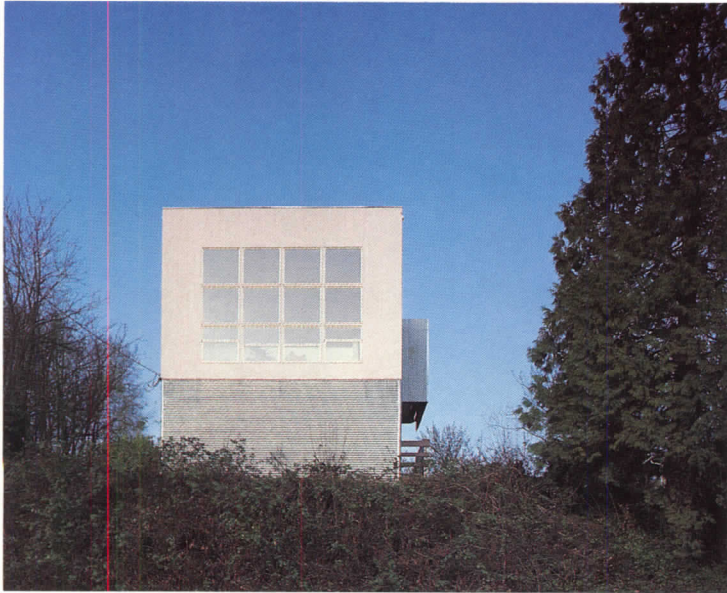
**Photographer:**  
*©Paul Warchol*





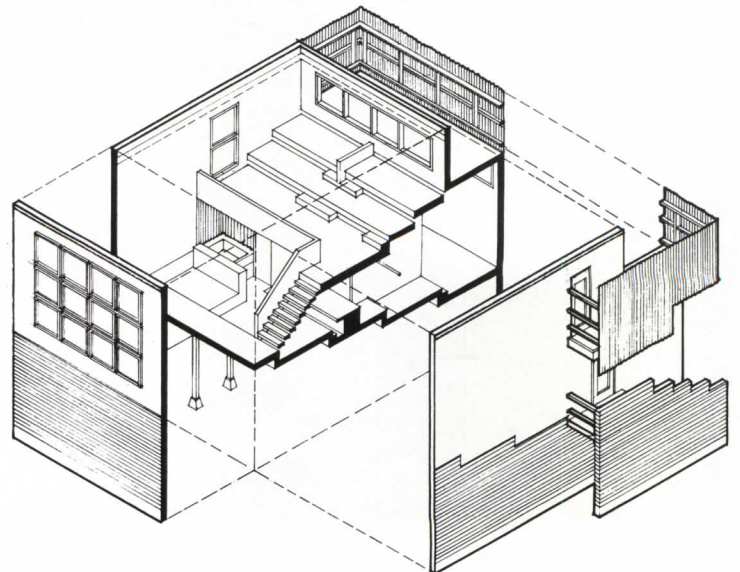






Millett has left an ample basement for future expansion beneath the present living space, which is framed in six-inch studs with a cladding of tongue-and-groove cedar and corrugated galvanized steel. High windows ensure seclusion while illuminating the multifaceted habitat of white walls and Swedish-finish particle board floors. Much of Linda Farris's collection is the work of Northwest

artists, such as Sherry Markovitz, whose polychrome animal heads hang above the bathroom and kitchen, and Peter Millett, the architect's brother, who painted a special panel for the front door.





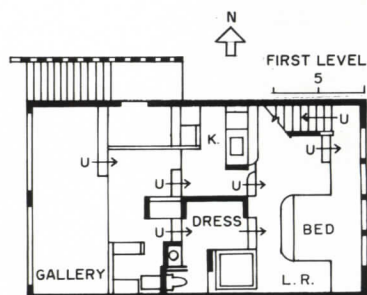
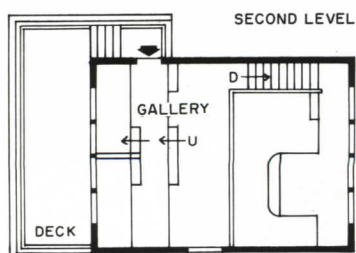
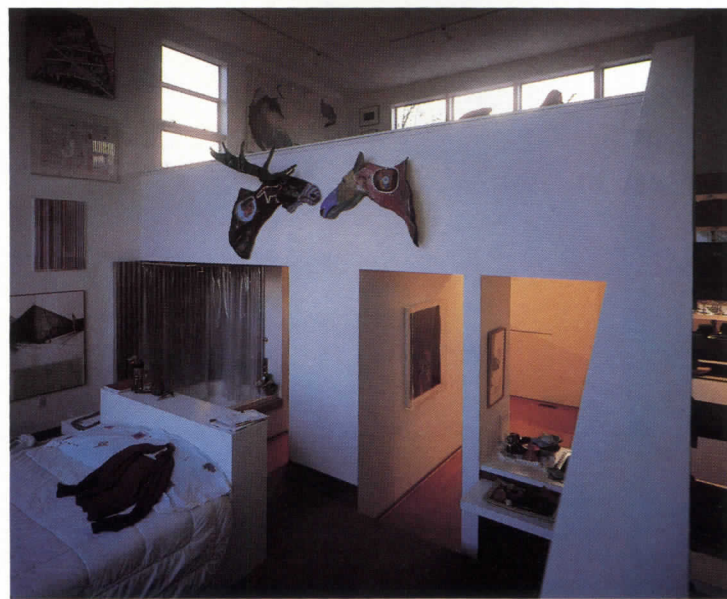
# Farris House

## Seattle

By Mark Millett of  
Krekow/Jennings/Millett

Looking at the contemporary art Linda Farris shows in her Seattle gallery and collects at home, one appreciates the fitness of the residence she commissioned from Mark Millett. Besides affording an impressive variety of backdrops for changing displays within only 1,200 square feet of space, the house itself reflects Farris's taste for vibrant pattern, emphatic profiles, and piquant twists of convention. Stylistically, the corrugated-steel-trimmed box she calls home stands as far apart from the warmth-of-wood tradition of modern Northwest design as it does from the jerrybuilt bungalows that crowd the surrounding neighborhood. Closer in spirit to Millett's design are the artist's studio houses of early 20th-century Paris, which similarly enclosed versatile living and working lofts in simple cubic constructions. Bold simplicity suited Farris's \$40,000 budget as well as her stated desire for one big all-purpose room with a view where a single woman or a couple could as happily live alone as throw a party for a crowd. The steeply sloped urban lot Millett found for his client brought the economic advantages of an unfashionable address and the reusable foundations of a bungalow destroyed by fire; another asset was a panorama of the Cascade Mountains. Extant concrete stairs in the yard inspired the steps that are the leitmotif of Millett's scheme, in plan, elevation, and section.

Raising the frame dwelling six feet above the downhill grade permitted the insertion of a huge picture window without compromising privacy or security. Stepped indoor platforms offer vantage points for the view and define functional zones without cramping the space into discrete compartments. The uppermost tier is a gallery opening onto a sun deck, with more gallery space on the entry level below. The bed/couch and all storage are built in, seating is arranged at will by strewing the platforms with cushions (decorated by the owner's artist friends), and opposite the kitchen, the bathtub occupies a place of honor in an open alcove lined with corrugated steel. Only one of many contrasting textures amid the bright collage of the interior, the rippled metal sheets become a dominant architectural element outside. Applied horizontally at the foot of the cedar-clad walls they imply a basement podium; standing vertically around the sun deck, they suggest a massive cornice. As Frank Gehry demonstrated some time ago, galvanized steel has an allure all its own, but there is many a gray Seattle day when Ms. Farris must be glad to view the world through rose-colored walls. *D.B.*



**Farris House**  
Seattle  
**Owner:**  
Linda Farris  
**Architect:**  
Mark Millett of  
Krekow/Jennings/Millett  
117 Summit Avenue East  
Seattle, Washington 98102  
**Engineers:**  
Swenson Engineers

**General contractors:**  
Karl Krekow and Scott Jennings  
of Krekow/Jennings/Millett  
**Photographer:**  
Timothy Hursley



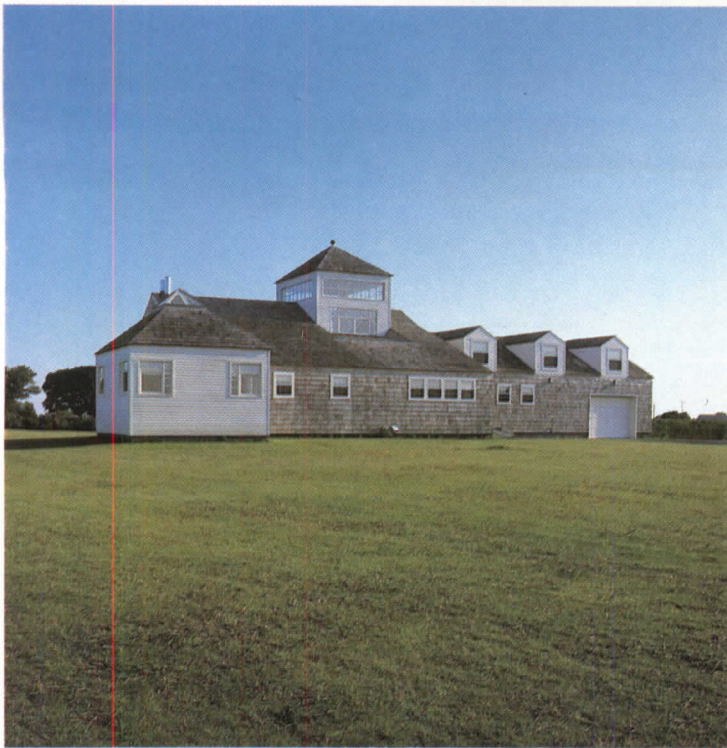
**Private House  
Sagaponack, New York  
By Brillembourg & Lanman**











*A much windowed tower at the center of the building (above), apart from establishing a vantage for a splendid view of ocean and farmland, performs the essential task of bringing a lot of daylight into the once windowless barns. From a study on top of the dining pavilion (opposite, top left), light spills over a railing into the living room or filters down steps to the first floor (opposite, top right).*

*Private house  
Sagaponack, New York*  
**Architects:**  
*Brillembourg & Lanman  
16 East 52nd Street  
New York, New York 10022  
Carlos Brillembourg and Jonathan  
Lanman, principals; Michael  
Kearney, project architect*  
**Engineer:**  
*Stanley Gleit (structural and  
mechanical)*  
**Landscape architects:**  
*Daniel D. Stewart & Associates*  
**General contractor:**  
*John Dupree*  
**Photographer:**  
*Roberto Schezen*

While many people think of eastern Long Island in terms of the fashionable Hamptons, an older, gentler tradition of farms and small towns still prevails in much of the region. Not only does the weekend house shown on these pages share one boundary of its yard with a potato field next door. The house itself occupies two recycled potato barns. Such barns, a familiar building type in these parts, usually have dark weathered shingle siding and roofs. Unpropitiously for residential conversion, on the other hand, they never have windows.

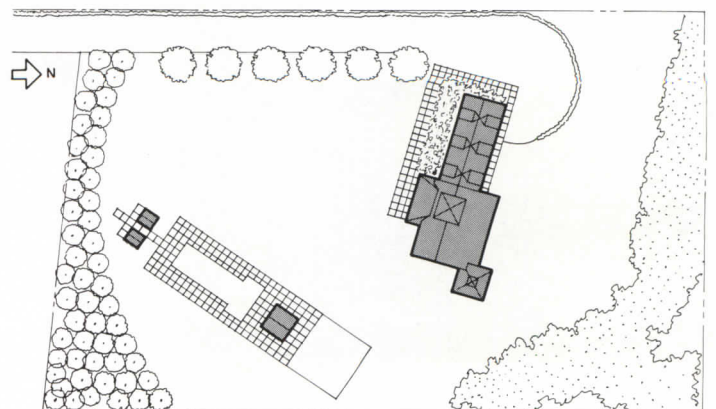
To make one house with two barns, architect Carlos Brillembourg butted their narrow ends, transforming the larger barn into high living space and the smaller, with the insertion of a second floor, into sleeping space. The first item on the renovation agenda was to get daylight into the unfenestrated building. To that end, Brillembourg designed a large glass bay at the front of the house and introduced outsize windows into the living room walls—8-over-8 double hung sashes paired one above the other to look like prodigious 16-over-16 (see preceding pages). Other additions included three pairs of dormers built athwart the ridge of the smaller barn to provide headroom in the upstairs bedrooms and bath, and a square skylit pavilion for the master bedroom at one corner. A spreading front porch and a central tower, purely for pleasure, have the kind of carefree differentness that induces relaxation. The porch and tower overlook a T-shaped swimming pool and two small new buildings—one a changing room and one for mechanical equipment.

The exterior of the house both defers to and distinguishes between old and new. Dark weathered shingle houses in the region customarily have bright white painted trim. Here, however, white also identifies the new—new windows and doors are painted white, and new dormers, like the new pavilion, have white clapboard siding in contrast to the old weathered shingles (though in fact new shingles have replaced the old).

Inside, Brillembourg wanted especially to save the old roof trusses, at least in the larger of the two barns. Rather than drop a ceiling beneath tie beams to make room for insulation, he laid insulation on top of the old roof and then built a new shingle roof over the whole. The old structural complexity, its visibility preserved, includes the interlaced rafters of an old extension and the underside of the old shingles, all newly painted white.

The most commanding change, though, is a central tower that impales the roof of the larger barn. At its base, it encloses a dining place apart, where a gridded trellis supports a cove ceiling of old-fashioned tongue-and-groove panels. On top of the dining pavilion, an aerialike balcony, brightly lit even on overcast days by surrounding windows, overlooks the living room and serves as widow's walk, study, playroom or hideaway as occasion suggests.

Almost as commanding as the tower is the double staircase, which in another house might even be called grand. From a low landing, the left staircase leads to the upstairs bedrooms. The right staircase leads to a small landing, thence to a short curved stair beneath a curved balustrade, thence to a little bridge and—aha!—the aerie. *G.A.*





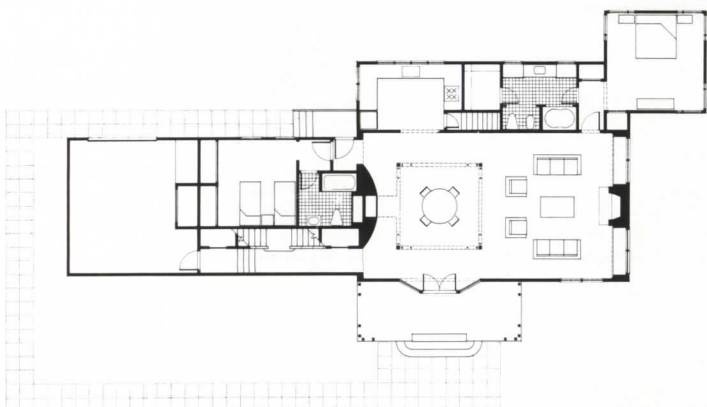


Turning two potato barns into a weekend house, architect Carlos Brillembourg wanted the kind of capacious porch seen on Edwardian summer houses. To

invest the porch with suitably romantic ease, he ornamented it with a sort of jigsaw trellis in modern dress, gridded elements that, as it turns out, also see service

as towel racks for swimmers and as climbing toys for adventurous children. The same squares recur as ornament elsewhere, notably in frames surrounding windows in the

tower (opposite) and around the interior dining pavilion (directly above). The red lacquered tables were designed by the architect.

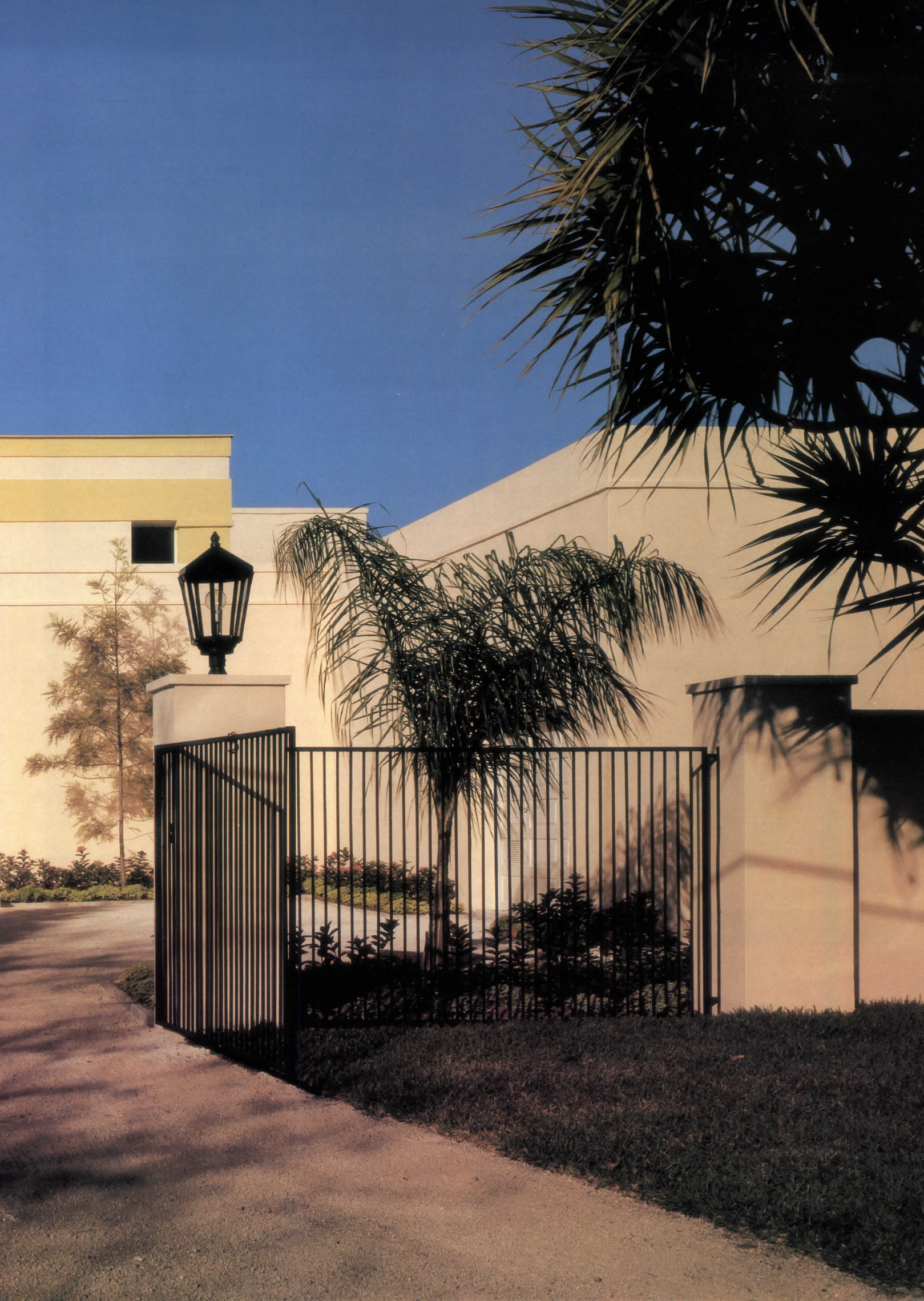




**Punta Alegre  
Key Biscayne, Florida  
By Andres Duany &  
Elizabeth Plater-Zyberk**

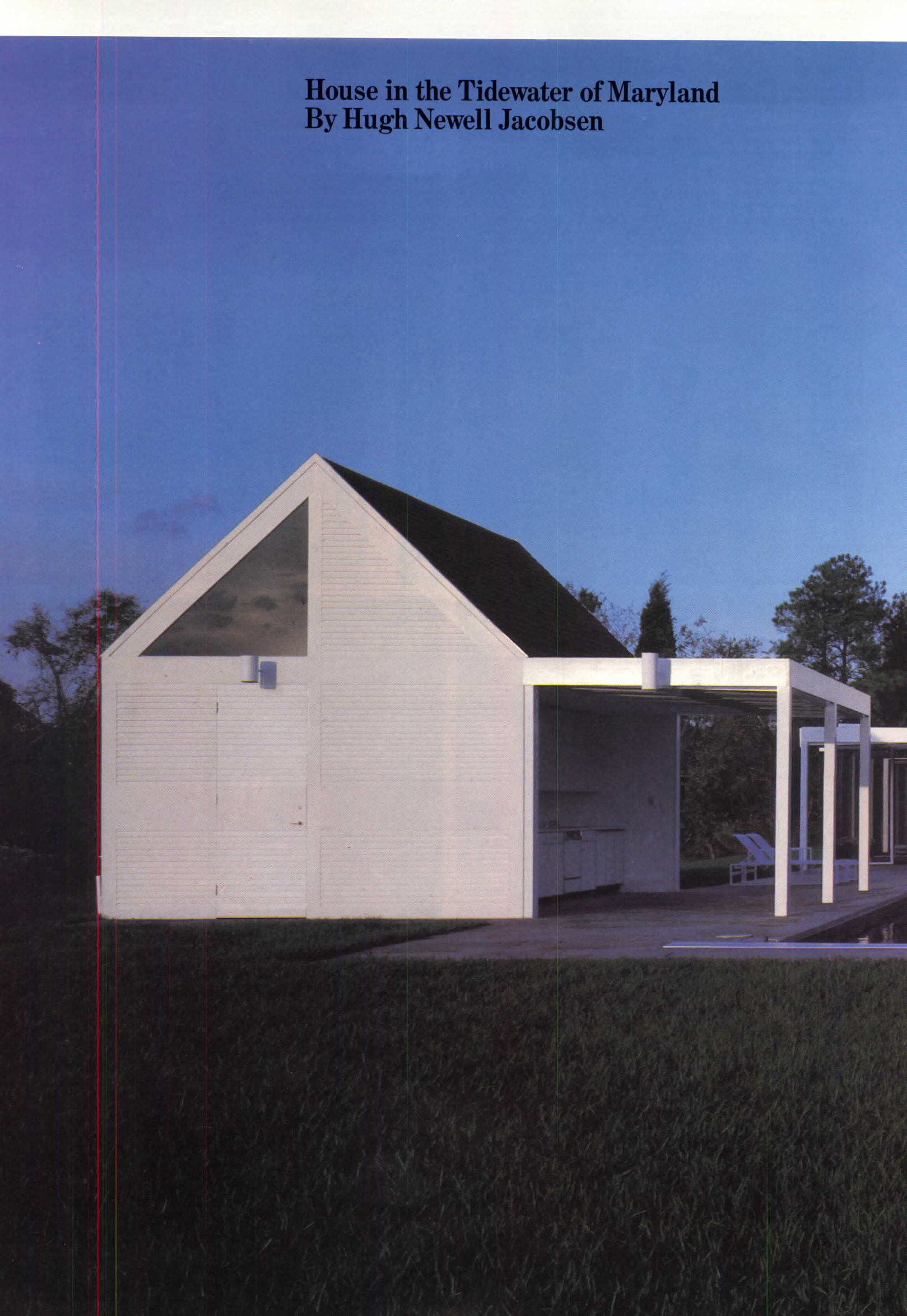




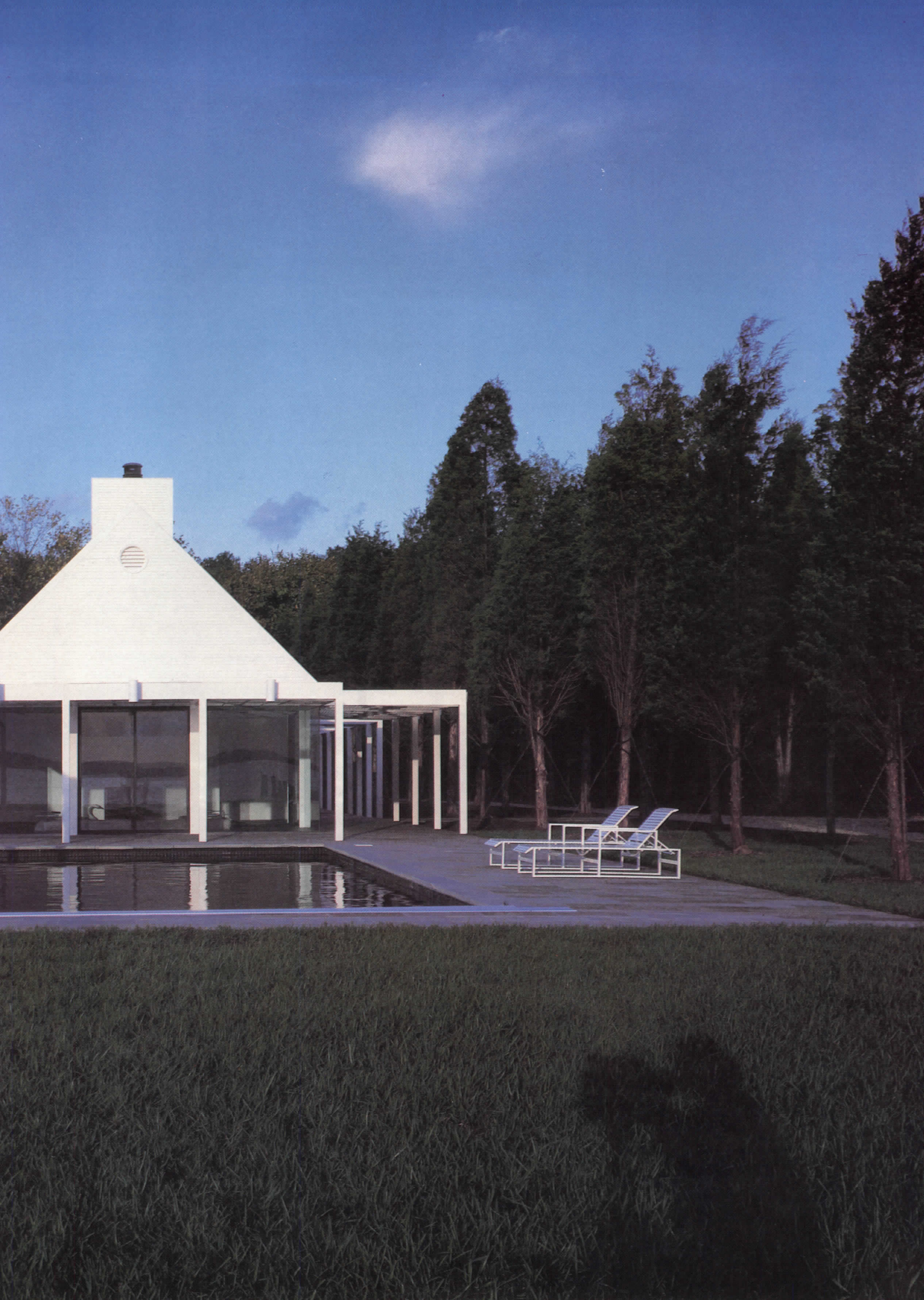




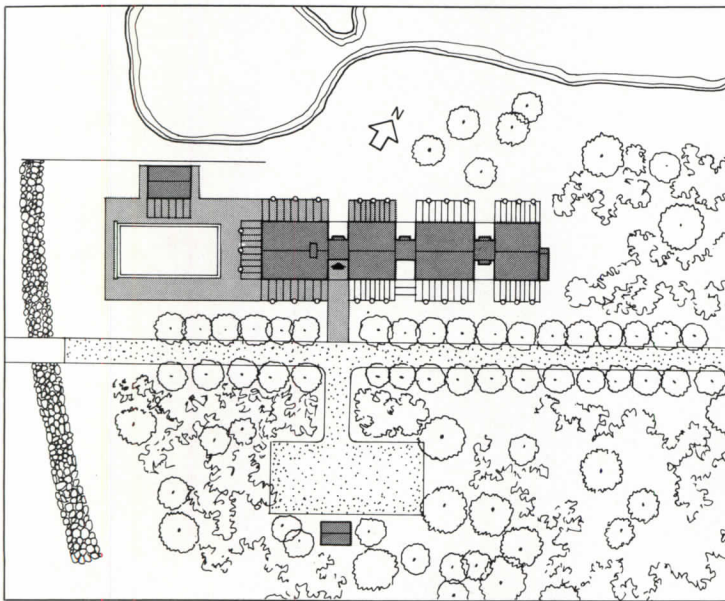
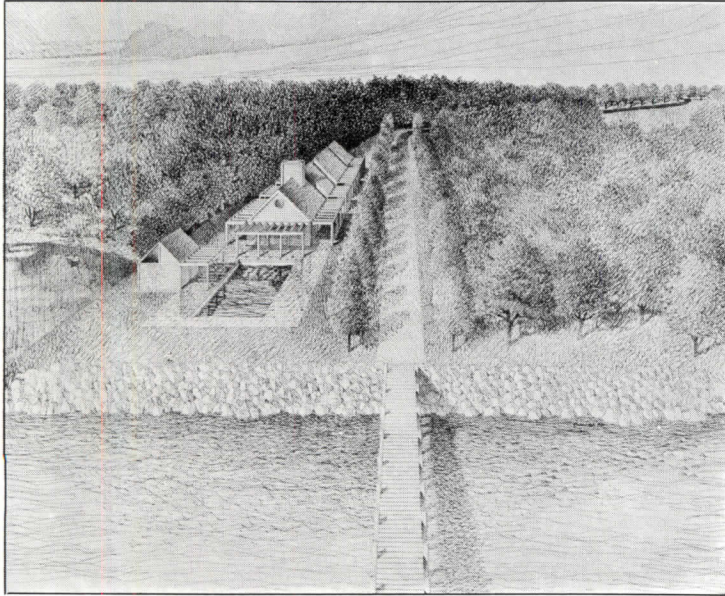
**House in the Tidewater of Maryland**  
**By Hugh Newell Jacobsen**











The strong, tree-lined avenue developed for the house stresses the long, linear scheme. The plan is in distinct units; a pool area, living room, kitchen and dining area, and two bedroom blocks. Each area is flanked by stone or oyster-shell terraces.

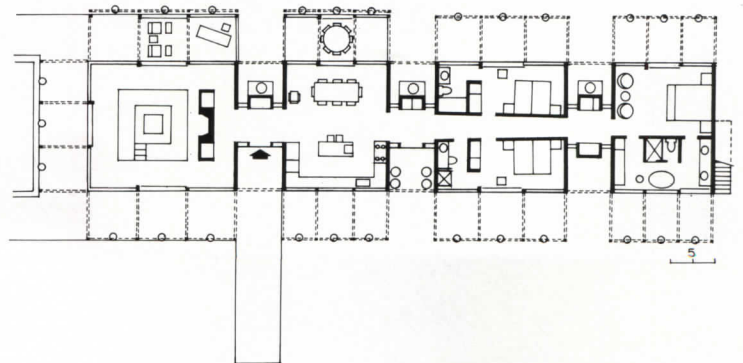
Hugh Jacobsen has always been quick to translate the inherent drama of any site he works with into a “grand” Beaux-Artian scheme. This seaside weekend and summer house is no exception.

Here, the shore, a duck pond and an old fire lane leading to the bay have been handled with great aplomb: reinforced with a double row of trees, extended into the water by a long pier, and surfaced with local ground-oyster shells, the fire lane has been converted into a truly *grande allée*—and into a strong design motif for the whole scheme.

The house is sandwiched between lane and pond, and has its four linked pavilions and two outbuildings stretched out like a row of little fishing cottages—or, as Jacobsen might say, “a string of tourist cabins.” The siting of the house was a deliberate (and successful, as can be seen from the photographs) attempt to reduce its size as seen from the water—and to take maximum advantage of the primary bay and the secondary pond views.

The exposure and isolation of the site give both considerable benefits—and disadvantages. On the one hand, the extreme privacy permitted about 90 per cent of the skin of the house to be of insulated glass to make the most of the views and expand the sense of space from within. But, when unoccupied, there is the possible danger of violent storms and vandalism. A tidy answer to this was developed by the use of floor-to-ceiling shutters, ranged all around the house, and operated by electrically driven winches. Closed, they form solid, clapboard-like walls; open and raised, they form adjustable sunscreens for the terraces and help reduce the heat load. They are supported by a trellis-like verandah, whose columns, and even the downlights (which Jacobsen emphasizes on the plan), intentionally echo the vertical march of trees down the avenue. Individual pitched roofs for each of the house-units further emphasize this progression of forms. Inside the house, a long, narrowing hall recalls this in a forced perspective with a rather lighthearted insouciance.

The house is built of simple materials: horizontal wood siding on wood studs; asphalt roof shingles; drywall interiors; bluestone flooring; aluminum-framed sliding glass doors. But all are put together with meticulous craft and from a sensitive palette of details which Jacobsen has developed through his career. Though some of the design vocabulary might be the same, this house has a strong and unmistakable individuality of its own—as do most of his structures, be they tiny or huge. Each is done with enormous *style*, if not *a style*—and they also work! H.L.S.







*Modest, and quite “Eastern Shore” in its appearance, the real scope of the house—and even the large parking lot—are artfully screened by trees. What looks as if it has always been there, but was indeed planned, is seen above and the drawing top left.*





*The various aspects created by the ingenious automatic shutters can be seen in the photos here and overleaf. Operated by motorized garage openers, the units also serve as adjustable sunscreens and blinds—from open slats to solid, protective walls. Glazed links between the building units have interior vertical blinds. These, coupled with sliding insulating-glass walls and the surrounding*

*stone or oyster shell terraces lead to indoor-outdoor living as it should be. Night lighting is very effective, with indoor wall washers, downlights along the trellis edges, and outdoor lights for the trees.*





*The precision of craft and detail includes such niceties as crisp, stainless steel flashings. Two of the terraces—off the living and dining areas—are screened. Heating is by a fireplace and water-to-water heat pumps. Two outbuildings house a kitchen by the pool, tool storage by the parking area.*





*The living spaces, indoors and out, are closely welded together by the same stone paving, nearly invisible glass walls and the extending trellises. And a revival of the conversation pit of the 1950s is singularly effective to preserve the views of crab pots and ferryboats.*

*House in the Tidewater area of Maryland*

**Architect:**  
*Hugh Newell Jacobsen, FAIA  
2529 P Street, N.W.  
Washington, D.C. 20007*

**Engineers:**  
*Alfred H. Kraas, FASCE  
(structural)*

**General contractor:**  
*Nuttle Lumber Co.*

**Landscape contractor:**  
*Kurt Bluemel, Inc.*

**Photographer:**  
*Robert C. Lautman*







# Denton House

## Aspen, Colorado

By William Lipsey



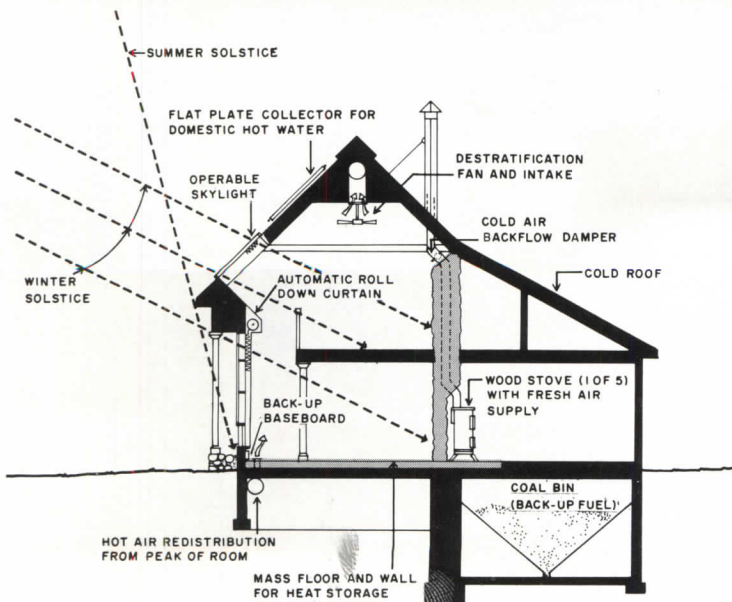
Architect William Lipsey's client for this house in the Rockies is a contractor who wished to build it himself while showing off his skills as a craftsman in wood. His wife, a weaver, hoped for a house that would look and be, for the most part, handmade. The couple also asked for broad, sheltering roof forms designed to suggest the 19th-century mining-camp architecture of the region. They wanted a house that would be easy to take care of and inexpensive to heat.

The heart of the house is what Lipsey calls a "live-in trombe wall." It is a two-foot-thick rubblestone spine, 43 feet long and 17 feet high, whose 110-ton mass stores incoming solar gain from the large proscenium-shaped window on the south elevation (photo below) and from skylights (section). A brick floor also soaks up heat. All the rooms in the house back up to the mass wall and each has a potbelly stove set in a niche in the wall, with flues buried in the masonry, allowing the stones to capture additional heat from the departing combustion gases. An automatic roll-down insulating curtain in three sections, controlled by a thermostat, covers the glass wall when heat would be lost rather than gained. The passive solar design of this house has turned out to be quite successful. On the coldest days, approximately 50 per cent of its heating needs are taken care of by the sun. A back-up coal-fired hot-water system operates at about one-third the cost of an equivalent electric system.



The house is sheathed in cedar bevel siding with a cedar shingle roof. Its main entry porch (photo right) has a room to store wood, and leads to a coatroom that serves as an airlock, further reducing heat loss. The six-paned dormer above contains a greenhouse. As the interior photos and plans indicate, the living, dining and kitchen spaces fill the area formed by the solar proscenium and its parallel mass wall. A series of balconies meander above, containing or connecting a weaving studio, library, study, the greenhouse, and the master bedroom. All bedrooms, including those for the couple's three children on the first floor, are on the north side of the mass wall and can be shut off without significantly affecting the heat gathering process.

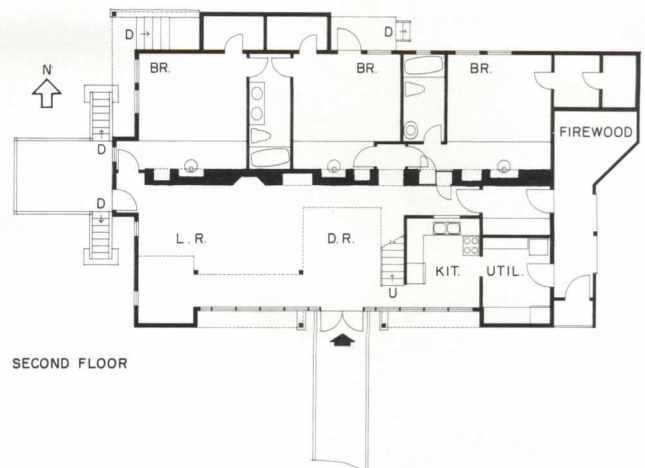
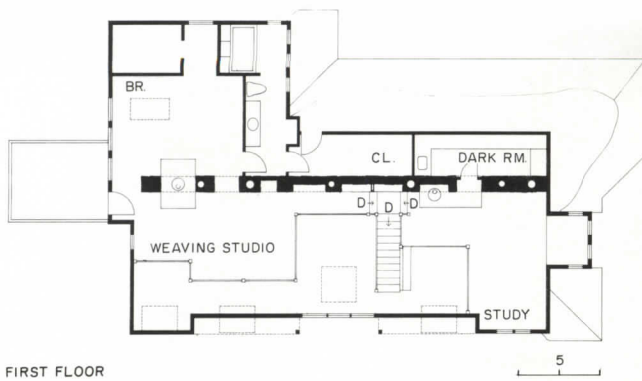
In designing the house Lipsey spent a lot of time on its shape, proportions, colors and texture: "I tried to give familiar materials and shapes a new context to make them extend the pleasure they give us." He and his clients have succeeded in creating a lively and richly habitable home that is unusually direct in its expression of energy conservation and handicraft. *M.F.S.*





*Denton House*  
 Aspen, Colorado  
**Owners:**  
 Mr. and Mrs. Gordon Denton  
**Architect:**  
 William Lipsey  
 P.O. Box 3203  
 Aspen, Colorado 81612

**Contractor:**  
 Denton Construction Company  
**Consultant:**  
 Ron Shore (solar)  
**Photographer:**  
 Gordon Schenck





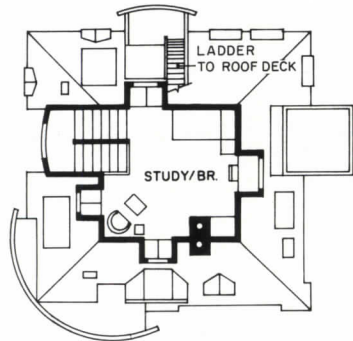




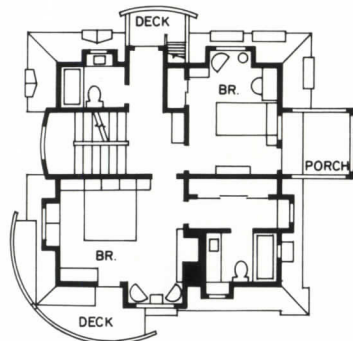
# Private House

## Northeastern Coast

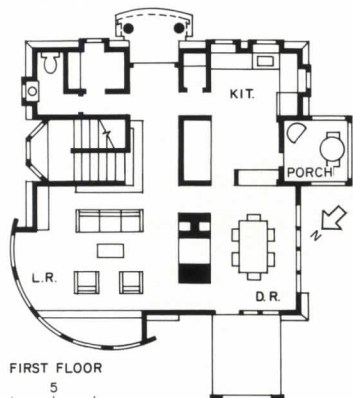
### By Graham Gund Associates



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

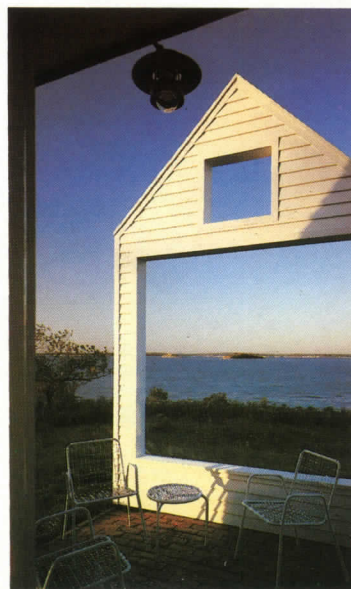
*Plywood sheathing, red cedar clapboards, and white cedar shingles were molded into the eccentric, quirky, and even daring assemblage of peaked, segmental, truncated, angular, and curving dormers and bays that punctuate the sweeping arc of the roofhouse (photos opposite and next page).*

The setting is a barrier island located a few miles off the coast of New England. Long shorelines, virgin forests, deep harbors, and windswept dunes come into sharp focus as the ferry from the mainland approaches. No teeming resort this place—only a simple boat landing, a tiny village centered on a triangular green, and a collection of summer cottages that for generations have sheltered residents of Boston, New York, Hartford, and Providence seeking an escape from their weekday labors.

If the idyllic character of its location so close to the hectic northeastern megalopolis is an anomaly, the seasonal retreat that Graham Gund Associates have designed for a young couple from Boston is likewise idiosyncratic. Although the clients had a fairly typical program for the 2,125-square-foot house—living and dining rooms for entertaining, a master bedroom and two guest chambers for visitors, and screened porches for eating and sleeping during warm weather—they also sought architectural imagery at once distinct from and in harmony with the other summer residences on the island.

There are, to be sure, some obvious historical allusions to 19th-century seaside architecture at work in a house that consists of a huge cedar-shingled mansard roof dotted with an array of white clapboard dormers, bays, and porches. It is just as apparent, however, that the dwelling is no archaeologically precise imitation of past forms. Seen from the water's edge, the roofhouse (as it has been dubbed by both the architect and owner) rises mysteriously out of a low bluff like the Brobdingnagian belvedere of some Victorian fantasy that has been stripped of all traditional ornament. The dormers, placed in seemingly random fashion on all four elevations, function admirably by exploiting both intimate and expansive vistas into the surrounding landscape. One such projection appears to have slipped off the roof and become embedded in the ground just outside the dining room where it frames a perfect 19th-century seascape and defines the edge of a small patio (photo below).

Given the exuberance of the exterior, the rather straightforward nature of the interior is something of a surprise (plans left), and one is quickly reminded that the structure's curving walls enclose what is essentially a simple cube. The three-story, vertical arrangement of the space in fact has a citified quality not unlike an urban town house—that is, until one takes a whiff of the salt air and peers out one of those dormers toward the distant New England hills. *P.M.S.*











*The open ground floor benefits from striking views through a curved wall of double-hung windows (top). Only a brick fireplace interrupts the spatial flow between the living and dining rooms (above). Outside, a ship's ladder follows the slope of the house to a sheltered roof deck, a contemporary adaptation of the traditional sea-facing widow's walk (facing page).*

*Private House  
Northeastern Coast*

**Architects:**  
*Graham Gund Associates, Inc.  
12 Arrow Street  
Cambridge, Massachusetts 02138  
Graham Gund and Peter Madsen,  
principals; Bill Ridge, Lowell  
Warren, Chris Iwerks, project team*

**Engineers:**  
*Le Messurier Associates  
(structural)*

**General contractor:**  
*Bouton Services, Inc.*

**Photographer:**  
*©Steve Rosenthal*







Private House  
Lincoln, Massachusetts  
By The Office of Michael Rosenfeld





An inviting front court was formed by siting the apartment perpendicular to the house (top photo). The apartment and its deck sit on a new garage, partly embedded in the hill, making the apartment lower than the house's second story but higher than the first. The greenhouse (bottom photo) extends beyond the rear wall of the original house and can be seen from the new living and dining rooms.



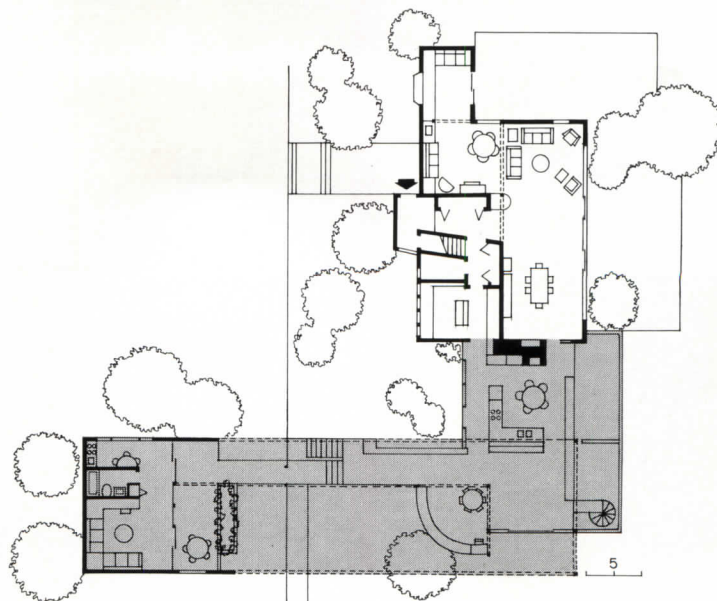
An addition to a simple 1950s box house (by Constantine Pertzoff) nearly doubles the original living area and provides the amenities of a later generation: a greenhouse, a large kitchen/family room, and even a mother-in-law apartment.

The Pertzoff house (at left in top photo), of frame construction with cedar clapboard siding, was sited on a sloping wooded site overlooking a pond. The owners, a couple with two school-age children, wanted the addition to give them a feeling of being outdoors and also a sense of spaciousness.

To achieve this, architect Michael Rosenfeld designed what are essentially two new rectangular boxes. The smaller one, sited alongside the original house and set back slightly from the front wall, is the kitchen, defined by oak cabinets and a high (10-foot-six-inch) ceiling. The larger one, which forms an ell, consists of a series of elements united by a screen wall that echoes the International Style idiom of the original house. These include a play area, set off from the kitchen by cabinets, a quarter-round seating area under a low ceiling (photo right), and a corridor lined with louvered cabinets leading across an outdoor bridge to a small apartment with its own deck. The screen wall, which also embraces a mature tree, serves as the visual boundary of the addition, providing the desired sense of spaciousness without enclosing more space than would be appropriate. While it is a deferential nod to the style of the original house, it is also playful, for the openings in the trusslike structure are intended to be seen as a series of "eroded windows," and they have been outfitted with planters in order that greenery can soften the hard edges and turn the wall into a modernist "ruin."

Because foliage also responds to the client's desire for a feeling of being outdoors, planters have been mounted on the deck in front of the apartment and along the louvered cabinets. In addition, there is a generous greenhouse next to the kitchen, part of which is below grade level (photo left). Reached by a spiral staircase, this two-story conservatory is simply a part of the basement opened to the living area so that it can accommodate trees and other tall plants. Rosenfeld believes that bringing light to the rest of the basement will also make the space more usable.

The new sense of spaciousness does not end with the addition. The original living room has become a large dining area, backing onto the new kitchen, and the old kitchen and dining area are being turned into a large, open living room overlooking the garden. *N.G.G.*





*Serving as a pivot between the house and the apartment, a quarter-round seating area offers an intimate place to read, watch the children at play, or simply enjoy the flowers in the greenhouse. It is shielded from the working areas of the kitchen by cabinets (visible behind sink in bottom photo). The greenhouse on one side of the kitchen and the corridor leading to the original house on the other*

*serve as the connective tissue that links the addition to the house. This function is emphasized by the use of plate glass, glass brick, and steel, and by the eight-foot ceilings that contrast with the taller ceilings of the kitchen/family area.*



*Private house  
Lincoln, Massachusetts  
**Architect:**  
The Office of Michael Rosenfeld  
389 Garfield Road  
Concord, Massachusetts 01742  
**Engineer:**  
Edward True of Souza  
and True, Inc.  
**General contractors:**  
Ralph S. Osmond Co.—David  
Osmond, field supervisor; The  
Office of Michael Rosenfeld—  
Charles Barry, field supervisor  
**Photographer:**  
Paul Ferrino*



# Petrie House

## Waincott, New York

### By Venturi, Rauch and Scott Brown

It would be easy to come off as an architectural arriviste in the private Long Island enclave for which Venturi, Rauch and Scott Brown designed the Petrie residence. A weathered gatehouse guards this domain of rambling old shingled cottages set among artfully tended woods and dunes, and rude ostentation has been discreetly kept at bay. Mr. Petrie, an investment banker, and his wife, a trustee of the Whitney Museum, sought architects who could build a modern seaside retreat with the quiet distinction of its venerable neighbors. The site they obtained, one of the last in the vicinity with direct access to the shore, suited the Petries' love of sailing and their desire for a house open to maritime views and the prevailing winds.

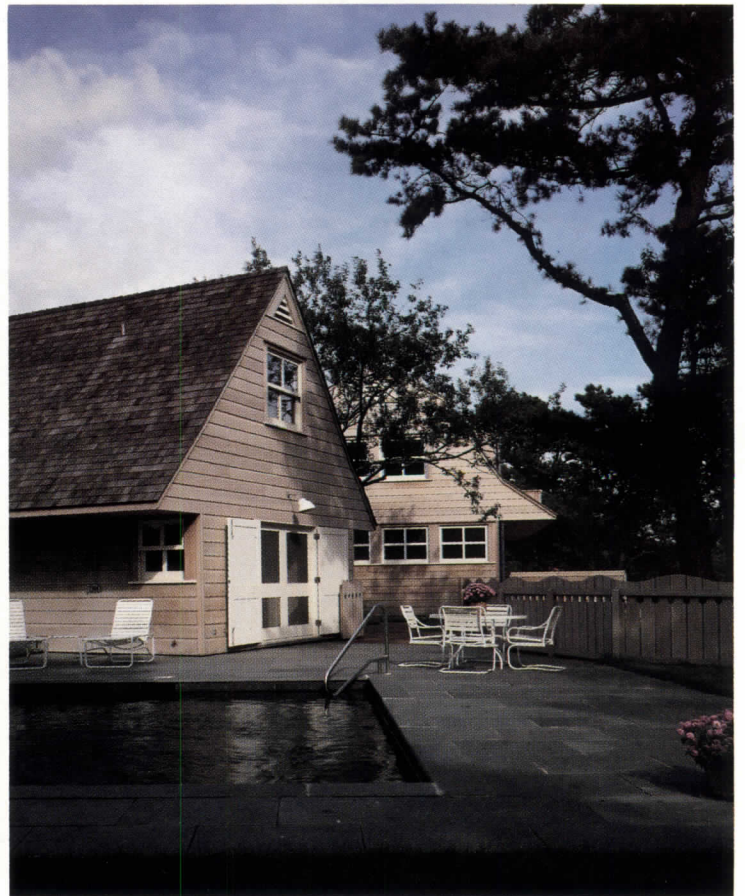
As in earlier residential projects on Nantucket and Block Island, Venturi, Rauch and Scott Brown have developed the parti of an asymmetrical compound of modest-scaled structures (plans overleaf). In this instance, the slightly skewed juxtaposition of the gable end of a garage-cum-boathouse against the horizontal sweep of the gambrel-roofed main house not only forms a picturesque ensemble, but defines an entry forecourt (top photo opposite). This studied deviation from strictly orthogonal geometry—equally evident in details such as the meandering pool-yard fence and the trapezoidal garden plot between house and garage—lends the entire complex the air of well-mannered informality that animates the best Shingle Style design. It is evident that the Petrie house draws upon a kindred esthetic, despite the absence of shingles from the shiplap-sided walls. The time-honored palette of grays and tans, picked out with white, black, and muted greens and blues, reflects the coloration of the surrounding landscape. Banded windows accentuate the taut wooden skin and elongated dormers emphasize the generous breadth of the roof, whose pent eaves shade the walls below like the brim of a sunbonnet.

A wave pattern painted on the plywood panels between the dormer windows is a whimsical touch of local color, but the formal gesture that most specifically ties the house to its Long Island setting is the gambrel roof. "Dutch Colonial" in the lexicon of New York builders, this characteristic feature of regional vernacular architecture appears on several turn-of-the-century summer places near the Petrie house. Venturi, Rauch and Scott Brown's own references to the past are unmistakable, if generic rather than literal, and updated with flush surfaces and oversize details, both outside and in (see photos overleaf). As in many Shingle Style dwellings, a central fireplace and stairway anchor the flowing space of expansive first-floor interiors, which connect to an ample deck. (Regrettably, the full external effect of the inner core is diminished by the lack of a substantial chimney.) The more intimate second-story chambers fit snugly into the dormered gambrel, with balconies overlooking a saltwater pond and the ocean. More compact than some of the old-fashioned villas it emulates, the Petrie house nevertheless has the up-to-date newcomer's advantage of superior insulation and interiors zoned for year-round use. *D.B.*

*Before design began, the Petries, who are avid sailors, erected scaffolding to test the building site's orientation to ocean views and breezes. Wind and water are basic elements of Venturi, Rauch and Scott Brown's project—in the wave patterns cut into the crest of the fence and painted on plywood panels between the dormer windows; in a structure stoutly framed for gale loading, and clad with cedar boards and shingles whose tone will only improve with weathering; and in the provision of a sailboat storage loft over the garage, equipped with block and tackle. The purposely casual assemblage of buildings, fences, and pool extends into the grounds, where the graded transition from brick to bluestone paving, to mown lawn, to wildflowers and scrub weds house and landscape.*



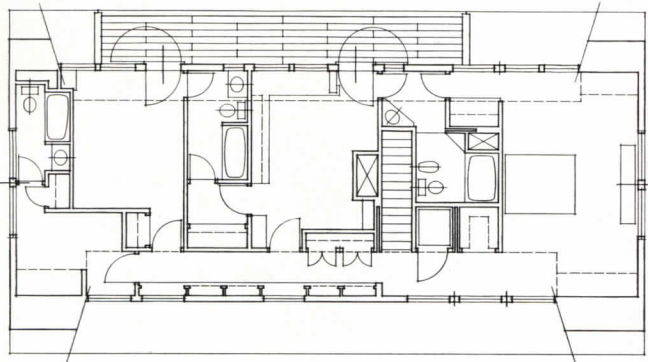
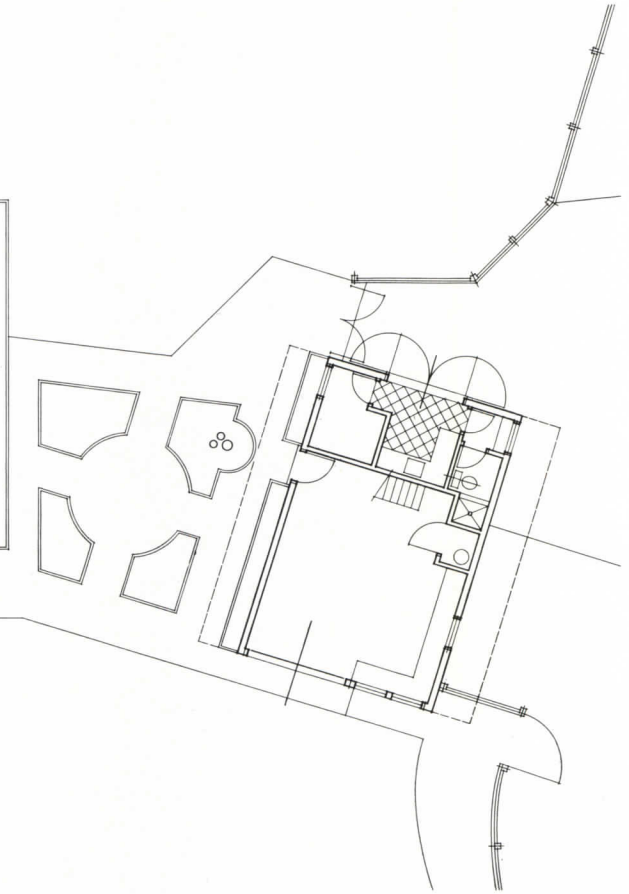
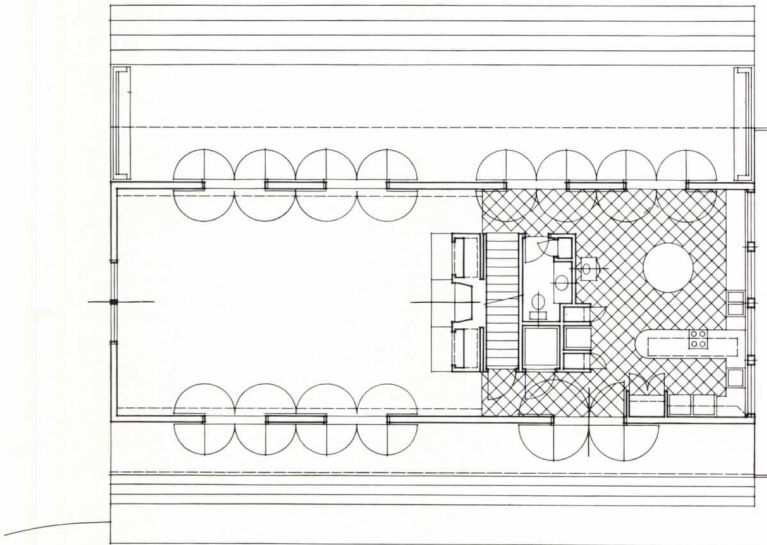
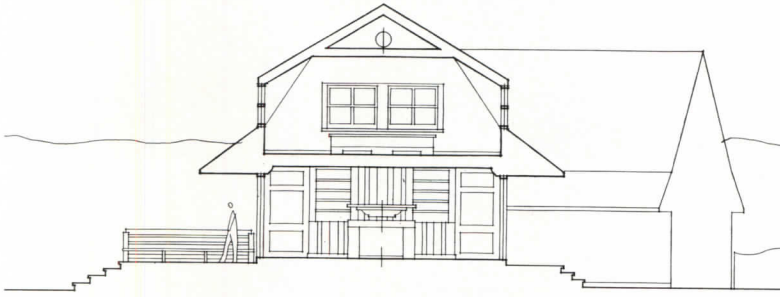






Cross ventilation cools the entire house throughout the summer, and in wintertime sliding pocket doors enable the kitchen and master bedroom to be sealed off from the rest of the house, with zoned forced-air heat on the first floor and hot-water heat upstairs. Interior finishes and trim repeat the countrified character of exterior ornament. The overscaled painted chair rail and dentil course in the

living room (opposite below) are keyed to the bold cyma moldings of cornice and mantel, in the esthetic genre of sophisticated primitivism. The genuine folk art of Sicilian puppet heads adorns Mr. Petrie's second-floor study (opposite above), which opens onto the rear balcony. Below the built-in desk is a wainscot paneled with beaded board, a common wall treatment in old Long Island houses.



**Petrie House**  
Wainscott, New York  
**Owners:**  
Mr. and Mrs. Donald A. Petrie  
**Architects:**  
Venturi, Rauch and Scott Brown  
4236 Main Street,  
Philadelphia, Pennsylvania 19127  
James H. Timberlake, project  
architect; Steven Izenour, David  
Marohn, Chris Matheu, C. Stanley  
Runyan, Jeffrey D. Ryan, Maurice  
Weintraub, staff

**Associated architect:**  
Clayton P. Morey  
**Engineers:**  
Keast and Hood Co. (structural)—  
Sam Harris, project engineer;  
Weber and Grahn (mechanical/  
electrical)  
**General contractor:**  
Harold R. Reeve and Sons  
**Photographer:**  
Tom Bernard







Villa on the Bay  
Corpus Christi, Texas  
By Batey & Mack



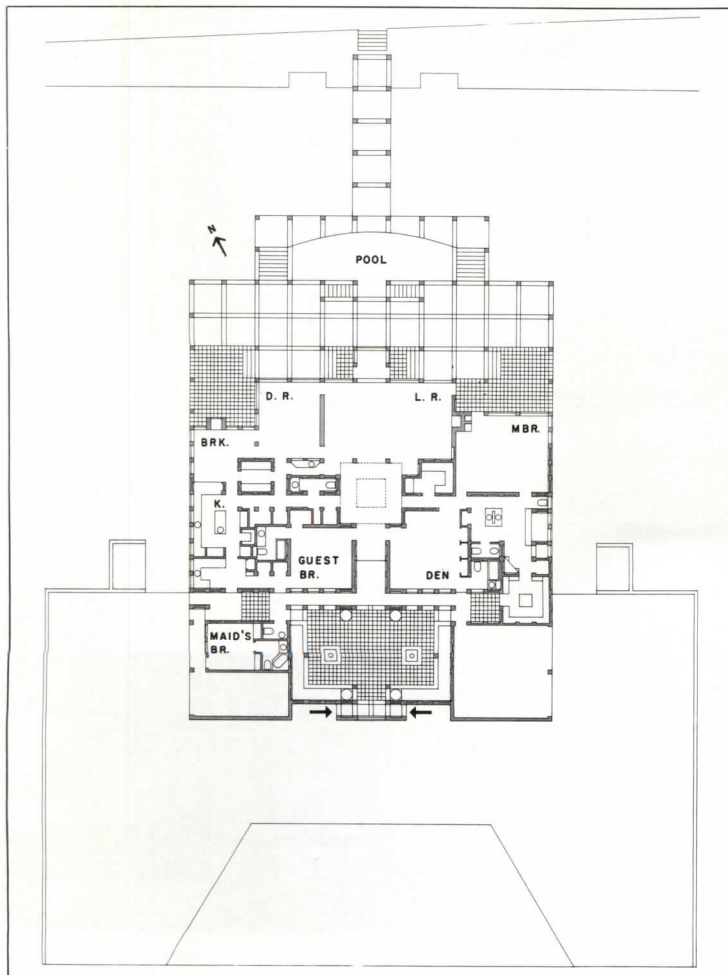






It is surprising that a climate as extreme as Corpus Christi's has failed to produce a generally accepted local style of architecture. Yet a tour of the city's bay-side residences reveals only the usual all-American suburban hodgepodge—from misplaced Cape Cod to sprawling '50s modern. California architects Andrew Batey and Mark Mack didn't help matters either when they tackled their commission for this house on the Texas coast. Instead of attempting to invent the missing regional vernacular—responsive to Corpus Christi's torrid summers, bitter winters, and fierce annual hurricane season—Batey and Mack simply looked to the site they were given, a not-so-gentle knoll rising from the bay, and then turned (as is their practice) to a suitable archetype—in this case, the Roman villa. More specifically, Batey and Mack chose the villa suburbana as their model, since the classic duality between introverted public facade and extroverted garden front seemed made to order for their site, wedged as it is between four-lane Ocean Drive and an unobstructed view of Corpus Christi Bay. Once the contrasting aspects of the two facades had established an historical prototype, the antique villa theme was reinforced through classical proportions keyed to a unifying geometric order: an insistent four-foot grid reflected on the floor plane (in inlaid slabs of marble), on the wall (in aediculas), and on the ceiling plane (in coffers). And true to their sources, Batey and Mack defined a powerful central axis that dominates the entire plan (below). First established in the open-air atrium just inside the street entrance, the eight-foot-wide axis passes through a varied sequence of open and closed spaces, and rather than terminate this stately promenade with the obvious climax of a grand look-out window on the bay (photo overleaf), the architects extended an imperial avenue right down to the water's edge. Although they take pride in the respectful references to classical precedent that include such details as Roman grilles, porticoes, and pergolas, Batey and Mack are most pleased with the solid masonry construction that gives the house its venerable monumentality—and helps to temper the inhospitable climate. No Nubian slaves were required to hoist the three-eighths-inch Italian travertine tiles onto the concrete block frame, but the effect comes as close to the glory that was Rome as any Texas Maecenas could wish. *C.K.G.*

*In deference to their Roman prototype, and in response to four lanes of constant traffic, Batey and Mack erected a near-blank public facade along Ocean Drive. The low, horizontal expanse of sun-bleached travertine is punctuated only by a Honduran Cypress grille inset into the central entry pavilion (photo top left). Hidden behind this pylon is an open-air atrium that not only reiterates the Roman theme but shields the south-facing rooms from the eyes of passers-by. In the atrium, two antique columns appear to float on sheets of water spilling into moats at the bases of their marble pedestals. The trellises of the courtyard colonnade form a welcome sunscreen. An extra bit of material and symbolic grandeur is supplied to the main entry of the 4,200-square-foot house by a slab of pink Texas granite (photo top right).*













*"It's the only house in Corpus Christi that I'd care to be in during a hurricane," announces Andrew Batey. His confidence relies on the 40-foot piers that lift the villa onto a concrete platform, and the 30-pound-per-square-foot bulletproof glass which ensures that no one safely inside would miss the spectacle of palm trees flying by in 120-mph gales. Even in clement weather, the view is spectacular—both out and in. A small reflecting pool has been oh-so-carefully positioned so that one looks out to the water across water: the effect is surreal. The rough Mexican stone steps leading down to the Bay are flanked with rectangular columns that suggest the remains of some noble ruin. Batey and Mack like the suggestion. The pillars are sheathed in a mottled pink-beige-gray limestone that reappears above the travertine datum of the exterior.*



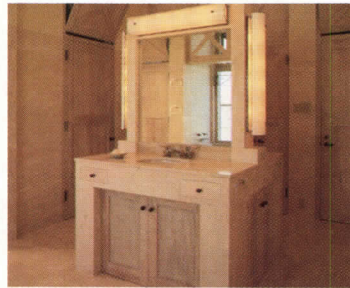
Robert Ames Cook







Though San Francisco architects Andrew Batey and Mark Mack have made their reputation on modest (primarily stucco) houses in California's Napa Valley, their Texas clients presented them with the extraordinary opportunity to design without any economic restrictions. Budget? "It was never mentioned. . . never even alluded to," confesses Batey. The architects took full advantage of the chance to "explore the use of refined and lasting building materials." Rarely does one find such luxurious materials—Italian travertine, Mexican limestone, Texas granite—in contemporary houses, and the quality of the craftsmanship is comfortably above the grasp of all but the grandest budgets. One doesn't proceed far, either around or through the house, without realizing the benefits of such client largesse. For material richness isn't reserved merely for the public spaces: the bathrooms (left) are no less opulent than the public rooms opening off the eight-foot-wide central axis that runs through the house, from street to water.



*Villa on the Bay*  
 Corpus Christi, Texas  
**Architects:**  
 Batey & Mack  
 84 Vandewater Street  
 San Francisco, California 94133  
 Andrew Batey and Mark Mack  
**Associate architect:**  
 John Wright  
**Engineer:**  
 Wallace Wilkerson (structural)  
**Interiors:**  
 Norman Foster  
**Contractor:**  
 O.J. Beck & Sons—Joe Ortiz,  
 construction supervisor  
**Photographer:**  
 Tim Street-Porter except as noted









# Private House Northwest Connecticut By Crissman & Solomon Architects



The clients for this weekend house are a psychoanalyst and his wife, a family therapist. Like most mental-health professionals, they take the entire month of August off to heal, as the saying goes, themselves. High on their agenda for the August of 1979 was the demanding yet joyful chore of finding the right architect to build a longed-for house on their beautiful land overlooking the Berkshires. But the liberating month came and almost went and no suitable architect had so far been found. Their schedules precluded their looking again until August 1980.

One more year and still no start made on their house? Stress, tension, angst. Then one day in the local bookstore, they discovered a set of back issues of *RECORD HOUSES* and bought them all. Studying and restudying the houses of Crissman & Solomon, they found them more and more to their taste. The thing to do was to call up the architects before Labor Day, but would such outstanding designers be willing to do their modest house? Fears of rejection. Fears worked through. Chance taken. Telephone call to Jim Crissman who of course was delighted to meet them, arrange visits to the houses they had liked in *RECORD*, and show them others as well.

The clients-to-be discovered that every house that Crissman &





Solomon had so far built is flooded with light and air. Each dwelling is single-mindedly related to a focal point—lake, sea, mountains. The firm's architectonic repertoire that appealed so much to them includes steeply gabled wood frames sheathed in white clapboard with corner boards, modest understated entrances, and projecting curvilinear wraparound elements (often screened pavilions with decks). The couple also liked what they saw of Crissman & Solomon interiors. They noted that a typical living area always reaches the full height of the house and shares its spatial volume with certain upstairs areas, often with a mezzanine that usually includes a study overlooking both the living room and the view. They observed, furthermore, that such living rooms, in spite of their height, appear intimate because of the introduction of low soffits on the perimeter. And they liked the dining areas, usually lower and roofed by steeply sloping skylights.

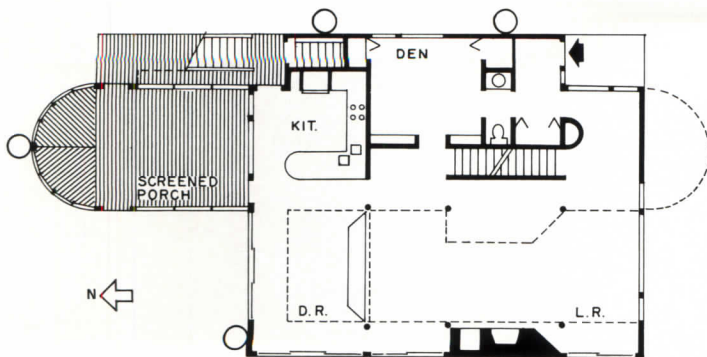
Crissman & Solomon, once hired, set out to capture for their new clients the qualities the couple had admired so much in the firm's work, while responding in fresh ways to this family's own particular demands and sensibilities, and to the challenge of their magnificent site. *M.F.S.*



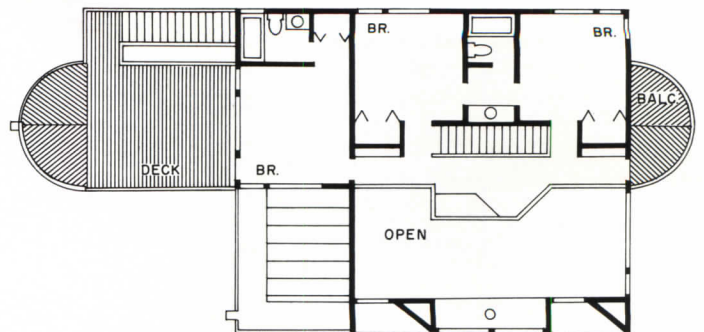


Because the couple have two young children, this 2,200-square-foot house meets the functional requirements of a small family. The house is placed on a knoll just off the entrance drive, preserving the magnificent westward sweep of the site. The building's two-story living room and one-story dining room face west toward a truly breathtaking view of nearby woods and distant mountains. The deeply

modeled west facade of the living room provides sun screening and helps frame and define the view. The bedrooms, kitchen, and study are to the east. The materials and detailing are indigenous though the assembly of forms, as in all Crissman & Solomon's work, is unique to the site and the client's requirements. Construction is conventional wood framing sheathed in white painted



FIRST FLOOR



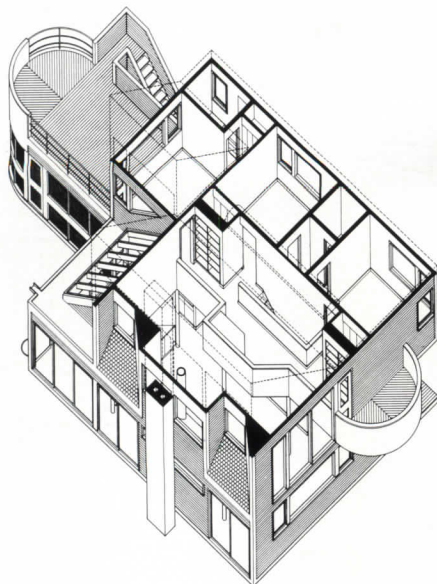
SECOND FLOOR



clapboard with corner boards. The sloping roofs are of red cedar shingles and the flat roofs are tar and gravel. The interiors are finished with painted gypsum board edged with oak strips. The house is heated by a fireplace with an interior cylindrical chimney and a combination oil/wood warm-air furnace with a freestanding brick exterior chimney.

**Private house**  
Northwest Connecticut  
**Architects:**  
Crissman & Solomon  
Architects Inc.  
44 Hunt Street  
Watertown, Massachusetts 02172  
**Engineer:**  
Charles J. Chaloff (structural)

**Consultant:**  
Lynda Loy Hack (interiors)  
**General contractor:**  
Gilligan Brothers  
**Photographer:**  
© Steve Rosenthal

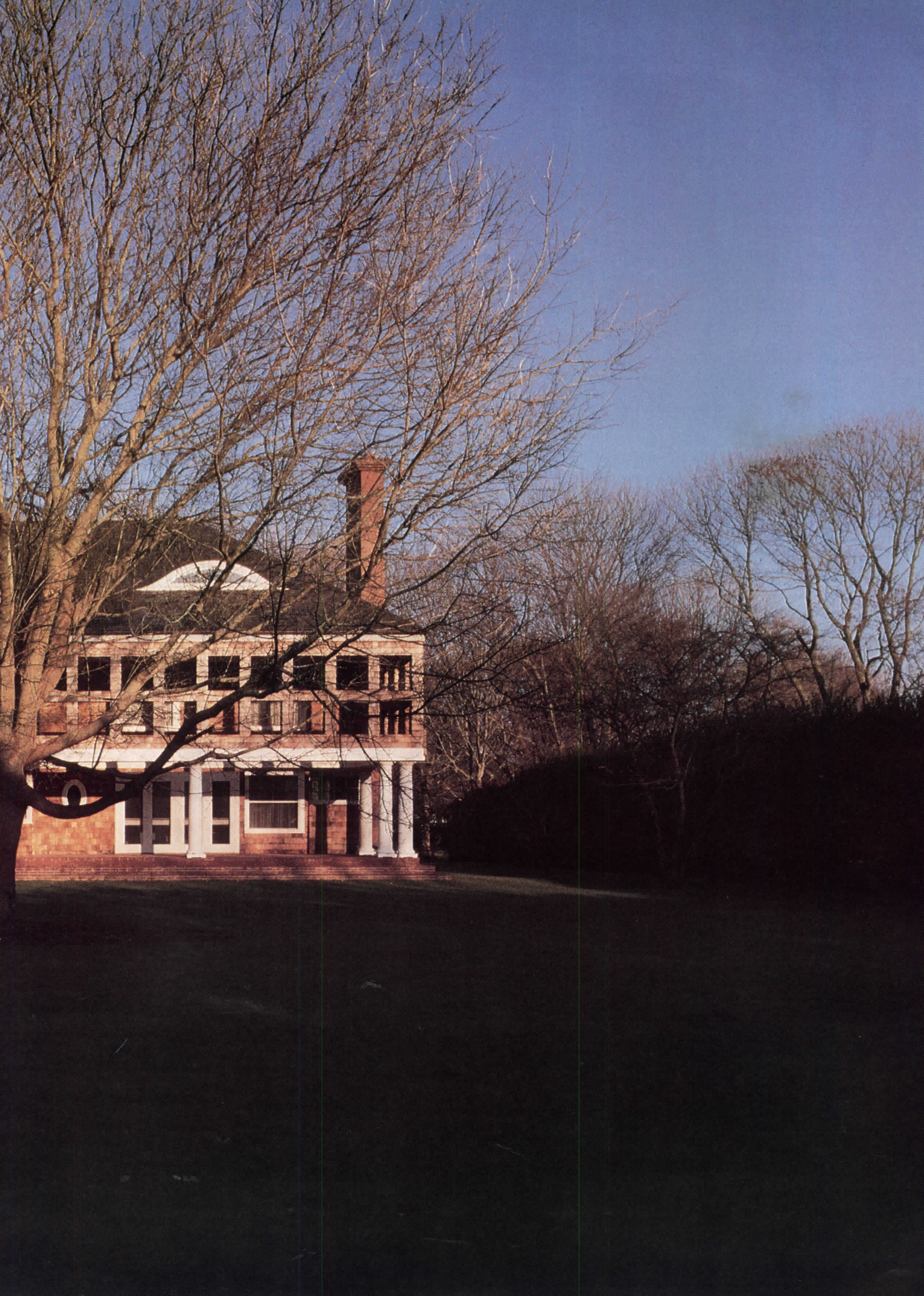




**Bozzi House**  
**East Hampton, New York**  
**By Robert A.M. Stern Architects**





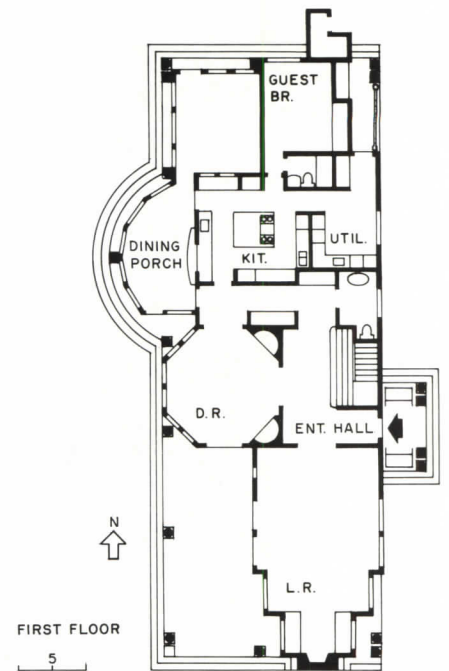
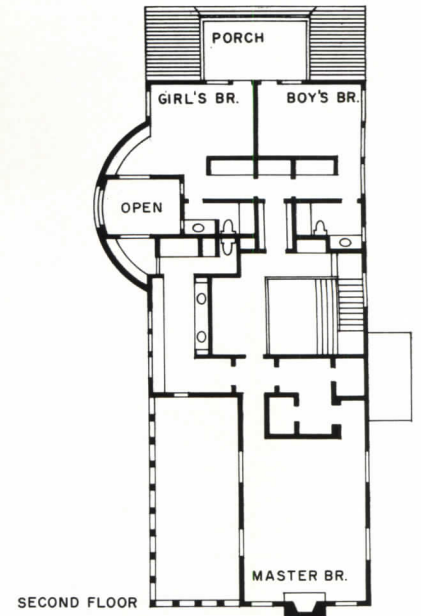




The architectural lineage of East Hampton's fashionable summer colony reaches back far beyond the turn-of-the-century Shingle Style houses that compose the standard building type in this part of town. These anything-but-humble "cottages," which to our eyes epitomize the cultivated rustication of Victorian gentry, were conceived by their original architects as harking back to the modest frame dwellings erected by Long Island settlers two centuries before. Happily for East Hampton, this heritage of fond remembrance and respectful, if unpedantic, adaptation persists in the work of Robert A.M. Stern, who was commissioned to design a house for a couple with two children, in the erstwhile side garden of an old colony estate.

If the entry facade (below) presents an air of formal reserve to the street close by, the turreted garden front (photo preceding pages) is relaxed, open, and even playful, befitting the casual pleasures of family life. The layout of principal living rooms, as well as the deployment of deep verandas and generous expanses of windows, emphasizes the orientation of the house towards its hedge-bordered private domain. Like the 19th-century masters he emulates, Stern has tightly bound his amalgam of classical and vernacular elements within a skinlike shingle cladding, articulated with white trim and capped by a broad hip roof. A shallow brick podium also forms the floor of rear porches, where the shingle skin has been stretched back or cut away to define three open-air rooms, including a bowfront dining area. The gridded screen wall enclosing the upper level of the living room porch is a device used by William Ralph Emerson in his Hemenway house of c. 1883. Other borrowings from the past include Tuscan columns, eyebrow dormers, an attenuated chimney, and double-hung windows with upper sash divided into small lights. Despite such assiduous scholarship, Stern is unmistakably our contemporary in his free manipulation of his sources. Witness the mannerist flourishes of the oversize broken pediment on the aedicular entrance (opposite top left) or the split conical roof that converts the turret into a light monitor for the dining porch below (opposite bottom right).

Stern's disposition of spaces honors the planning principles of his esthetic forbears: a lofty stair hall (or "living hall" in the vocabulary of 100 years ago) is the pivot for the entire layout. Within the dignified geometric order defined by architectural elements such as a parlor inglenook, an octagonal dining room, arched niches, and wide landings, Stern has arranged a comfortable mixture of Stickley furniture and new seating, tables, and rugs of his own design. "All in all," says Stern, "our effort has been not toward the reconstruction of a moment in time or the obliteration of memory (that still afflicts so much contemporary design) but to . . . examine the culture and context through the bright lens of optimistic creativity. . . ." *D.B.*



*Stern has endowed an essentially boxy frame house with sculptural density and decorative richness. Details such as a balcony carved out of the roof (opposite top right), and a truncated turret-light-monitor (bottom right), are at once idiosyncratic and reminiscent of 19th-century prototypes.*

**Bozzi House**  
 East Hampton, New York  
**Owners:**  
 Mr. and Mrs. Bruce Bozzi  
**Architects:**  
 Robert A.M. Stern Architects  
 200 West 72nd Street  
 New York, New York 10023  
 Robert A.M. Stern, principal-in-charge; Terry Brown, Roger Seifter, assistants-in-charge; Ronne Fisher, assistant-in-charge of interiors  
**Structural engineers:**  
 Robert Silman Associates  
**Lighting consultants:**  
 ICL Consultants, Ltd., Carrol Cline  
**General contractor:**  
 Pat Trunzo  
**Photographer:**  
 Roberto Schezen











**Private House  
Dallas, Texas  
By Edward Larrabee Barnes  
and Armand P. Avakian**







As many things tend to be in Texas, this house is very big—and very special. Its design and planning are fine-tuned to the site, the client, and, above all, to Dallas—a city that tempers a slightly reserved sophistication with a good dollop of casual exuberance. It is a town where people shop at both Neiman Marcus and Sears, serve nouvelle cuisine and Tex-Mex food, and sponsor the arts and the Dallas Cowboys.

In an uncanny way, Barnes and Avakian have synthesized these qualities into a pared-down essence, much as Barragán has done in Mexico. But even with its disarming simplicity, the hacienda-like house is also a tour-de-force of modern comfort and mechanical equipment. Of its design, Barnes says, “While this is a so-called modern house, rational and functional, it is also a romantic house. There are overtones from other times, archetypal forms that have appeared in architecture for thousands of years—the enclosing patio, the tower, the two-story living room. It is a statement to do with a beautiful piece of land, a beautiful art collection, privacy in the suburbs, and family life.”

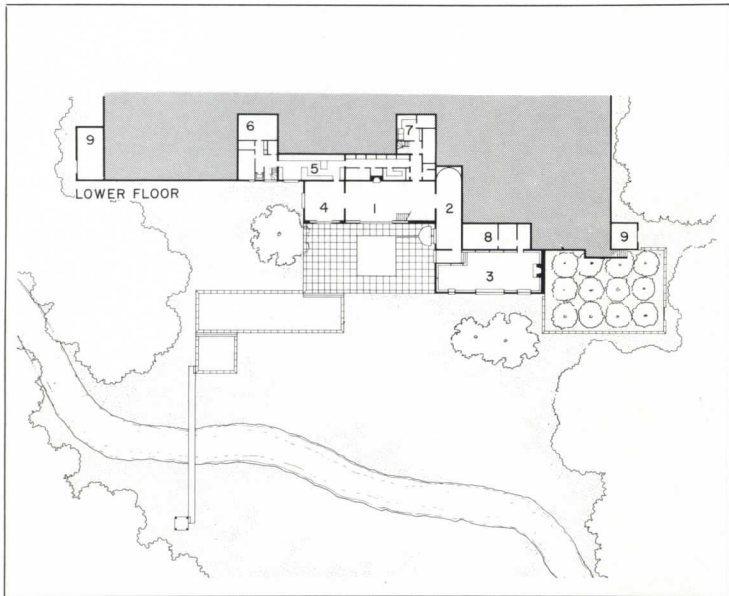
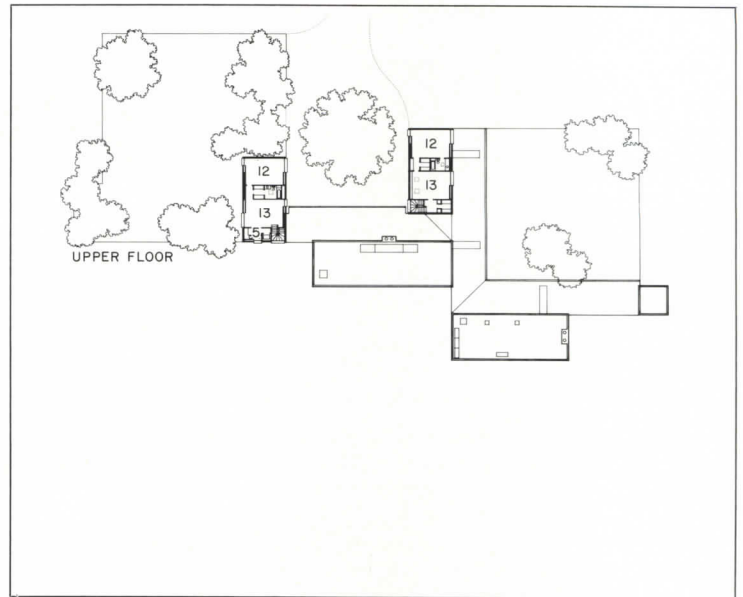
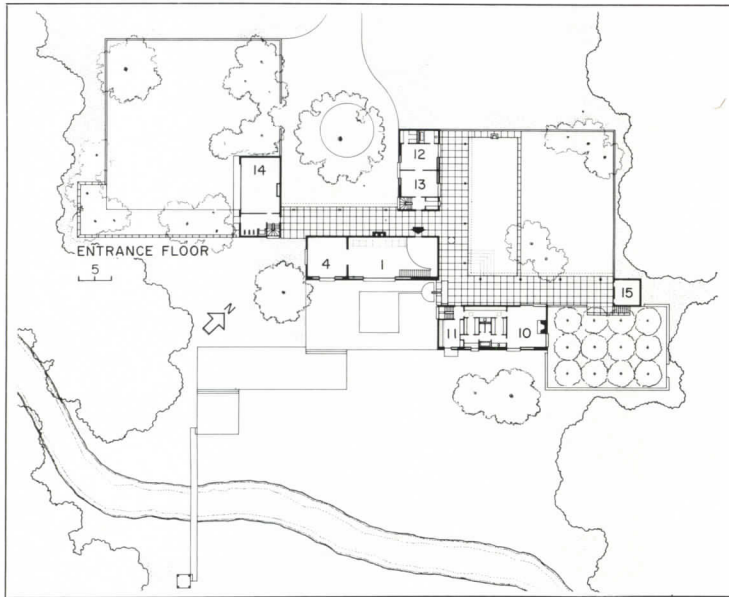
As the house replaces an older one, the 3½-acre site is a mature, partially wooded plot, which drops down to a winding brook. The new structure and its several courts and terraces are fitted into the slope to minimize its size: 12,686 square feet of enclosed space, 4,301 square feet of covered porches. From the entrance court, dominated by a big spreading oak, the house appears as four smallish structures, connected by the breezeways and long covered porches—“dog runs” in Texas.

From the back gardens, careful articulation of the cascading units gives an impression of a small hillside village, with intimate view-terraces and plazas, pools and a “waterfall” fountain. Most windows and screens slide into pockets to turn spaces into garden pavilions when the weather is right.

Inside, as Barnes puts it, the plan is also “a cluster of houses,” giving children and parents separate and private suites (with separate entrances), and at the same time bringing the family together in the outdoor spaces and the lower-level living areas—“the town with its public squares.”

Serenity and privacy are also enhanced by the walled-in courts. Off the entry drive is a service court to tuck parking and deliveries out of sight; the pool patio gives total privacy from neighbors—and just below it (and off the master bedroom) is a surprise court of flowering pear trees. This is a special house—but there are lots of lessons and delights to glean from it. *H.L.S.*





1. Living room
2. Art gallery
3. Library
4. Dining room
5. Kitchen
6. Servant
7. Laundry
8. Mechanical
9. Storage
10. Master bedroom
11. Office
12. Bedroom
13. Sitting room
14. Garage
15. Sauna

The functional aspects of the house are as considered and expansive as the more purely visual ones. As can be seen from the plans above, the four building "blocks" of the entry level rise into two "towers" on the level above; and all interconnect on the bottom floor, so that the house can function as a unit. At this lower level, the major service areas—kitchen, laundry, storage, mechanical rooms and the like—are all buried into the side of the hill. They not only link with all the stairways, but have a special service entrance and elevator flanking the garage. Poured-in-place reinforced concrete is used for floor slabs, and for walls at grade changes and hill embankments. The remaining load-bearing walls are reinforced concrete block, finished with white stucco outside, and metal studs, insulation, and painted gypsum board on the interiors. Other materials are high quality and precisely detailed: limestone paving, copper roofing over cedar planking, black-framed metal pocket windows. Most equipment is of "commercial" quality. The lighting in the main living areas is specially designed for displaying the works of art. There are also extensive security, intercom, and stereo systems throughout the house. Heating and air conditioning have remote boiler and chiller rooms, with air pumped to individual equipment closets for each zone or floor—to minimize noise and vibration in living spaces. All construction was done under tight, computerized time and cost controls, under the fast-track management of Armand Avakian.

















*The interiors are simple, and very comfortable and spacious—and planned for the maximum appreciation of a collection of art and antiques. A balcony and rather grand staircase provide a formal entry to the main rooms on the lower level: living and dining rooms, an art gallery, and a big library. From the pool patio (overleaf) a little cascade of water channels through a breezeway down to a pool in the dining terrace (left).*

*House in Dallas, Texas*

**Architects:**  
Edward Larrabee Barnes, FAIA  
410 East 62nd Street  
New York, New York 10021  
and Armand P. Avakian, AIA  
242 Fairfield Avenue  
Ridgewood, New Jersey 07450

**Interiors:**  
Marguerite Theresa Green

**Landscape architects:**  
Boyd and Heiderich

**Lighting designer:**  
Donald L. Bliss

**Engineers:**  
Severud, Perrone, Szegezdy, and  
Sturm (structural); Joseph R.  
Loring Associates (mechanical/  
electrical)

**General contractor:**  
Gene Campbell, Inc.

**Photographer:**  
Nick Wheeler











# Carriage House Lancaster, Pennsylvania By Caroline Northcote Sidnam



*Before the city of Lancaster tore down a parallel row of outbuildings on the north side of the street to create a public park, the carriage house faced a narrow back alley. Caroline Sidnam was obliged to retain a two-car garage on the ground floor for the use of the owner and her tenants in a town house at the southern end of the through-block lot. Though the second-story living quarters, like most of the project, are new construction, Sidnam strove to preserve the character of the demolished stable, specifying molded bricks from the same source that supplied the original builder.*



What might be called the garage apartment par excellence occupies one of a row of former carriage houses in downtown Lancaster. The owner, who leases out her ancestral town house across the back yard, looked to the converted stable for a more manageable pied-à-terre during periodic visits from her present home in New York. Though she conceived the project as a simple renovation, structural analysis revealed that most of the old fabric was unsound. Architect Caroline Sidnam's decision to raze the one-and-one-half-story building sparked controversy in this historic district, but the patent charm of her design and a promise to reuse roof slates, garage doors, and much of a party wall won over the landmarks commission and zoning board. The north-facing street front (above right) still has the workaday aspect of a genuine mews, whereas cozy domesticity prevails on the southern garden facade (above top and bottom). Behind the diminutive porch, living spaces interlock with the elegant precision of compartments in a fitted dressing case. The economy of the layout poses a deliberately surreal contrast to the rich decor of moiré silk walls and Empire furniture, a new variation on the Pennsylvania Dutch theme of plain and fancy. *D.B.*





The cruciform layout takes advantage of views and light along the north-south axis, with sleeping berths, bathroom, kitchen, and an elevator tucked into the corners (movable vertical louvers give bedrooms the full benefit of cross ventilation). A deck extends the usable floor area, while a skylight, pillars, and a tentlike ceiling amplify the perceptible scale of the 580-square-foot interior. Solar-tinted windows filter out ultraviolet rays that might damage an inherited collection of Empire furniture. Opulent neoclassical antiques are hardly the obvious choice for a bandbox dwelling but, says Sidnam, the idea of a mini-Malmaison over the garage "piqued the client's sense of paradox."

**Carriage House**

Lancaster, Pennsylvania

**Architect:**

Caroline Northcote Sidnam

116 University Place

New York, New York 10003

Caroline Northcote Sidnam with the assistance of Jonathan Kammel

**Associated architects:**

David Lynch & Associates—

Rick Le Blanc, project architect

**Engineers:**

Structures, Inc. (structural);

Moore Engineering (mechanical/

electrical)

**Consultants:**

Susan Thorn (interior decorator);

Classic Quarters (local decorating

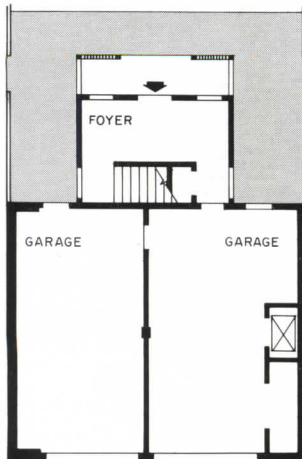
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**General contractor:**

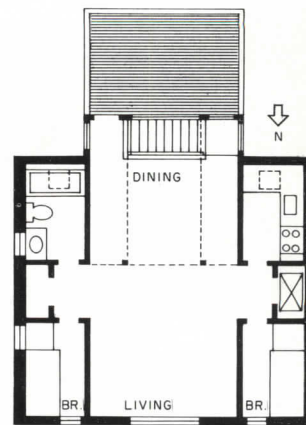
Clayton Gerlach, Inc.

**Photographer:**

Langdon Clay



FIRST FLOOR



SECOND FLOOR



**Izenour House  
Stony Creek, Connecticut  
By Steven Izenour of  
Venturi, Rauch and Scott Brown**







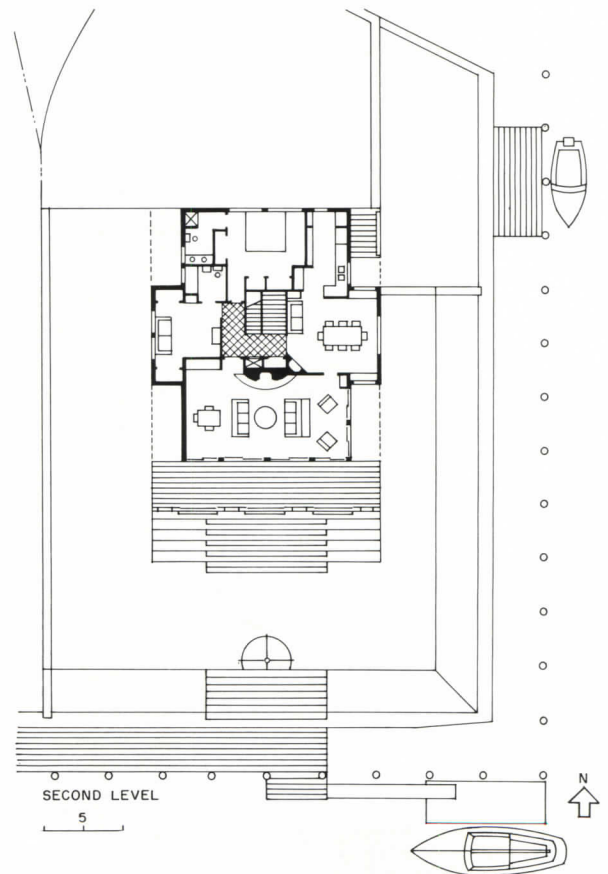
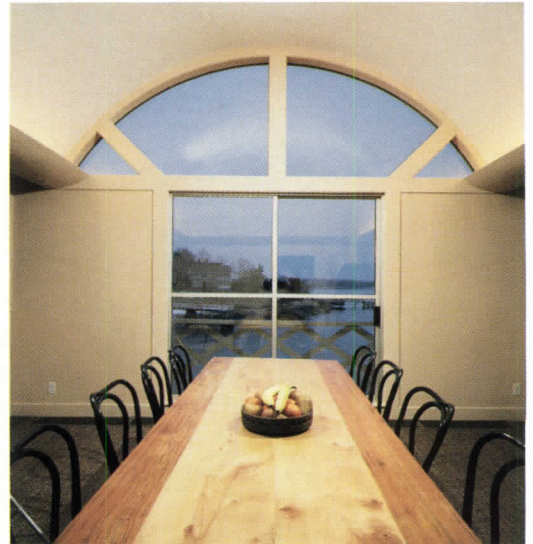
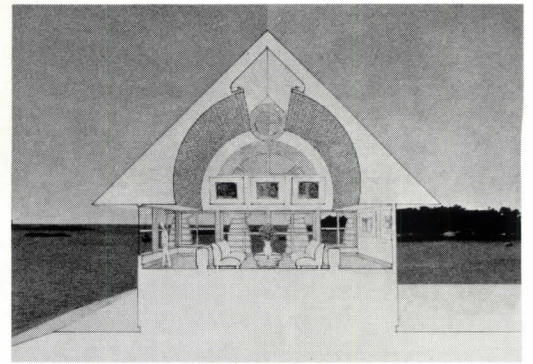


This small dockside bungalow designed by architect Steven Izenour for his father, the noted theater designer, engineer and historian George C. Izenour, is an upstart, spunky presence. From the coastal road (overleaf), it flaunts an audaciously overscaled rose window that has the nerve to be a pilot's wheel. The jaunty nautical touch is a suitable emblem for a house by the sea and it also reminds the Izenours of the ferry boat that once took them to their former summer house on a nearby island.

The rear of the house as seen from the water (right) reminds the Izenours of much more. The senior Izenour has measured, photographed, and drawn the ruins of almost all the theaters of antiquity in order to learn their secrets. His love for classical theater buildings soon grew to include all of the architecture of the ancient world, and he wanted his new house to signify this passion. It was up to Steve to figure out how.

The program and local zoning called for a one-story house with the living area floor level at a minimum elevation of plus-12 feet above sea level to meet hurricane and flood conditions. Steve achieved the required elevation by building two platforms, one above the other. The lower podium leveled the site which originally sloped downward from the road to the shoreline. To the north at this elevation is a two-car basement garage split by the front entrance and stairway to the living room floor. Planted in grass, this lower platform is edged on the waterside with rough cut granite (rejects from a local quarry stone selected for the Johnson/Burgee AT&T Building). The second platform, supported on poured piers, serves as the main floor of the bungalow. To the south, this floor becomes a porch reached by a broad flight of wooden stairs and edged by four flat column cutouts which Steve calls "Doric." Because of their extremely exaggerated entasis they appear round when viewed from the sea. Above the porch is a half wheel window recalling the pilot's wheel to the north.

George Izenour is delighted with his south facade. For him it is a tetrastyle temple, complete with pronaos, stylobate, and Cyclopean wall, complicated by a classical fanlight. He is also overjoyed with his living room (below). In section it is like a horseshoe (Moorish) arch but lacks the bull's-eye window shown in the preliminary drawing (right). Too high and narrow to be appropriately photographed, it is a superb stereo sound chamber. George will tell how he and Steve shaped its acoustics in a forthcoming article for RECORD. *M.F.S.*



*Izenour House*  
 Stony Creek, Connecticut  
**Owners:**  
 Mr. and Mrs. George C. Izenour  
**Architects:**  
 Venturi, Rauch and Scott Brown  
 4236 Main Street  
 Philadelphia, Pennsylvania 19127  
 Steven Izenour, designer, with the assistance of Christine Matheu

**Contractor:**  
 (Built by Eric Stone and George C. Izenour)  
**Photographer:**  
 Tom Bernard







# House for a Musician

## San Diego, California

By Rob Wellington Quigley

"You're kidding!" was architect Rob Quigley's first reaction when his clients showed him their site, a San Diego hillside overlooking a busy freeway, and described what they wanted to build there: a small house with a studio for the wife, a quiet room in which the musician husband could practice and teach. . .AND space where they could give chamber music concerts for their friends indoors in wintertime and outdoors in the summer. All of this at a budget of \$94,000.

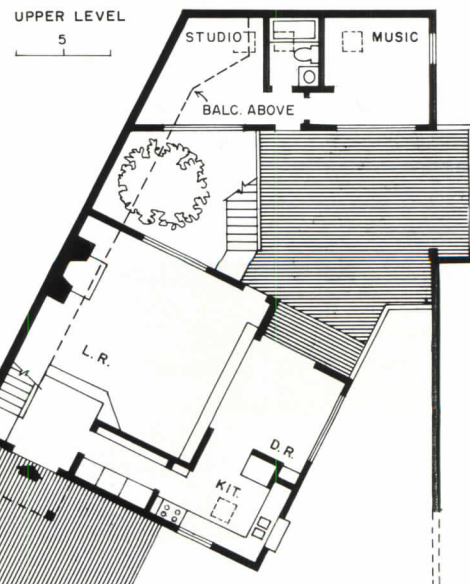
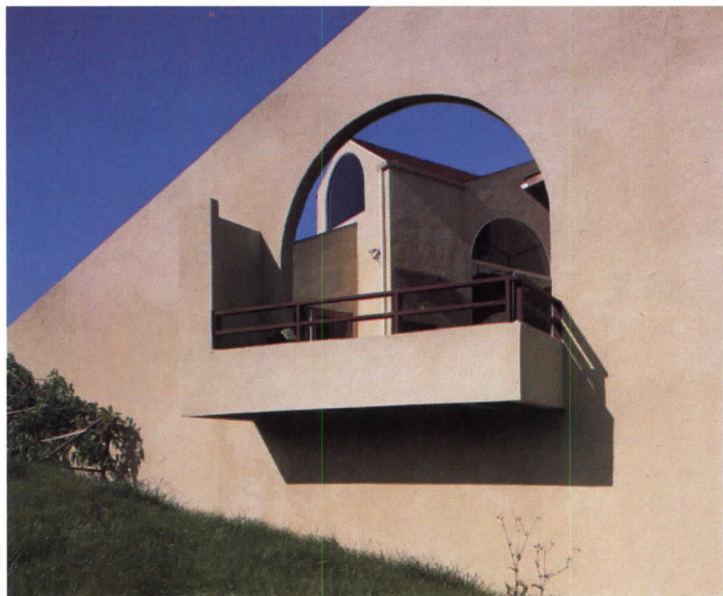
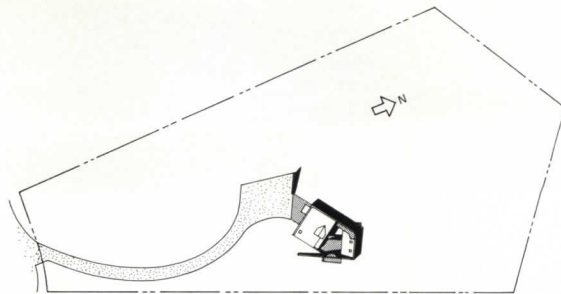
But the couple knew what they were doing when they commissioned Quigley. As the photo on the facing page shows, they got their concert space. And what's more, they got a house that is livable when the two of them are there alone.

Quigley had to overcome the two obvious problems built into his program: providing the requisite amount of space within a tight budget, and insulating that space from the noise of the eight-lane freeway. He devised a plan consisting of two stucco boxes separated by a deck and a small garden, and then wrapped the whole area with a high stucco wall to shield it from the noise. Total living area: 1,500 square feet.

The larger, rectangular, box contains the entry, kitchen, dining room, and living room, with the spaces arranged so that the dining room can be used as the stage, while the living room, which soars to two-story height on one side, holds seating for the audience. An overflow crowd can sit on the stairway that leads to the bedroom in the second box. As Quigley explains the acoustics of this space, "the side walls, of white drywall, were left 'hard,' while the ceiling, of spaced redwood lath, is 'soft.' And the rear balcony wall can be used to 'tune' the room by adding or subtracting books and works of art." The clients are pleased, he says, and consider the result to be acoustically excellent.

The smaller, trapezoidal, box, which has the studio and music room on the first floor and the master bedroom and bath above, is reached by crossing the open courtyard either on the stairway or the open deck—this is, after all, southern California.

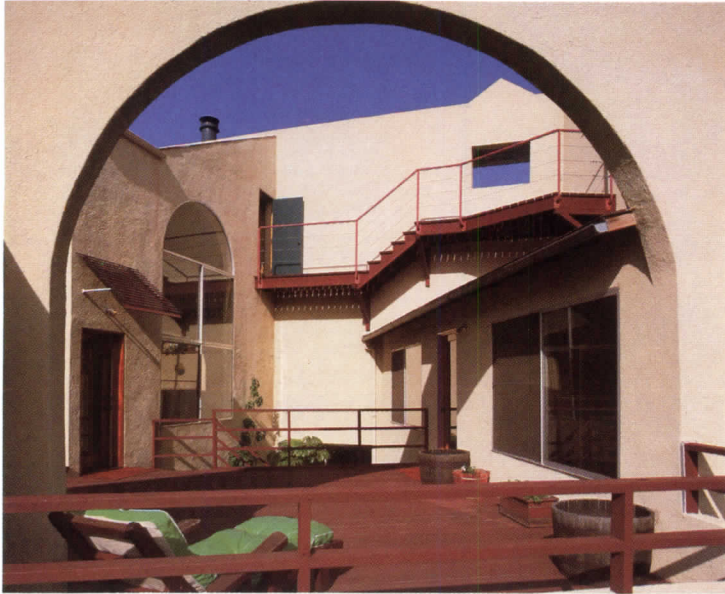
For summer concerts, musicians sit on the cantilevered outer deck framed by a broad archway, and the audience sits on the inner deck, the stairs, the upper balcony and in the dining room. The arch not only composes a proscenium for the musicians, but frames the best vistas of the surrounding landscape. One can also enjoy the scenery from the gabled dormer, and, on clear days, distant San Diego Bay is visible from the balcony windows. All this, and Schubert too. *N.G.G.*





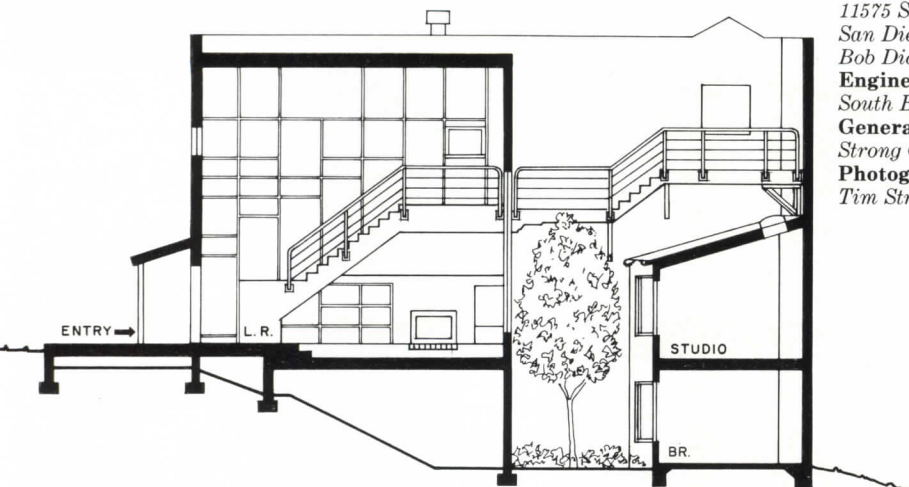
Pressed for a stylistic label, one might describe the eccentric geometry of this stuccoed cottage as Spanish Revival Expressionism—the hacienda of Dr. Caligari. It is a curious blend of esthetic references, but somehow appropriate for an outpost of chamber music and quiet study alongside the traffic of a southern California freeway. For summer concerts, musicians are framed by the proscenium arch and

the audience sits on the deck, the balcony, and in the dining room at left. Rob Quigley hopes that trees, which are barely visible in the photos below, will reach the bottom of the balcony connecting the living area and bedroom. Photo below right shows a concert in progress in the living room.



*House for a musician*  
San Diego, California

**Architect:**  
Rob Quigley, AIA  
11575 Sorrento Valley Road #217  
San Diego, California 92121  
Bob Dickens, project architect  
**Engineer:**  
South Bay Engineering  
**General contractor:**  
Strong Construction Company  
**Photographer:**  
Tim Street-Porter





**House on Lake Memphremagog  
Austin, Quebec  
By Peter Rose**















*Peter Rose's fine adjustment of classical proportion is particularly notable in the Vermont-slate-paved center hall (opposite). Here, as throughout the first floor, interior walls are articulated as a massive trabeated system with a continuous frieze. Recesses and moldings imply the interpenetration of a major and minor order while entasis enhances the apparent height of the gallery. The subtly splayed embrasure of the portal at left emphasizes the density of the wall and focuses the axial perspective from a fanlighted door in the living room sun porch (this page, lower right) to an arched panel on the right side of the foyer. Inventive classical chimneypieces in the living room (above) and dining room (lower left) are also termini for interior vistas. Along with the porch colonnade beyond, the range of French doors on the south facade (overleaf and detail lower right this page) mediates between the realms of natural and civilized order.*



*House on Lake Memphremagog  
Austin, Quebec, Canada*

**Architect:**

*Peter Rose*

*1315 de Maisonneuve West  
Montreal, Quebec, Canada*

*Peter Rose with Mark Pimlott*

**General contractor:**  
*Sherma Construction*

**Photographer:**  
*Timothy Hursley*













1



3



2



4

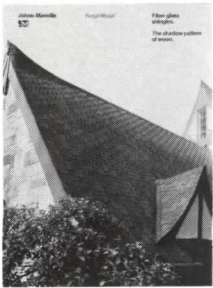
**Three kitchens and a bath** American homeowners for years have been a bit schizophrenic regarding the question of kitchen design. On one hand many still long for the charm of bygone days found in the Colonial kitchen, which is characterized by heavy wood cabinetry, busy gingham fabrics, paneled walls, and brightly colored trim. On the other hand consumers seem equally enamored of the latest in microcomputer-equipped touch-control appliances that one's grandmother could never have envisioned. While Colonial charm and contemporary convenience are not by necessity mutually exclusive, the trend now in the design of kitchens appears to be toward a refined "European" appearance, which means either rectilinear or gently curving cabinets in wood or plastic

laminates, pale colors, and a sleek, horizontal over-all appearance. Three models recently unveiled by West German manufacturers exemplify the look. Poggenpohl's *SI* kitchen (1) has an all-wood design of lightened ash or red beech veneers laid in 1-in.-wide bands over softly molded cabinets. Allmilmo's *Zeilostar* line (2) was introduced at this year's Cologne Furniture Fair and features a combination of colored laminates, cherry trim, and unusual fold-out doors. The crisp, angular *60 CM 600* series by Goldreif (3) also exhibits a combination of laminate and wood cabinetry and is available with coordinated light baffles, front edges, cornices, recess panels, worktops, handles, and toekicks. As kitchens go, so goes the bathroom. Designed by Luigi

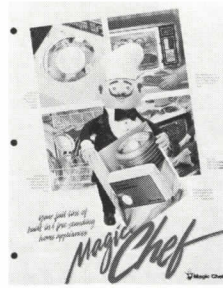
Massoni and manufactured in Italy, ICF's *Glacé* modular bathroom (4) features high-gloss polyester finishes in white, black, blue, green, wine, or beige with a choice of top surfaces that includes marble and granite. The system has the same flush front facade and concealed hardware as a matching kitchen that ICF brought out several years ago. *More products on page 150*

1. *SI* kitchen. Poggenpohl USA Corp., Teaneck, N.J.  
*Circle 300 on reader service card*
2. *Zeilostar* kitchen. Allmilmo Corp., Fairfield, N.J.  
*Circle 301 on reader service card*
3. *60 CM 600* kitchen. Goldreif USA Corp., Teaneck, N.J.  
*Circle 302 on reader service card*
4. *Glacé* bathroom. ICF, Inc., New York City.  
*Circle 303 on reader service card*

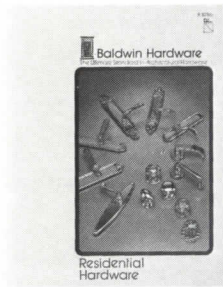




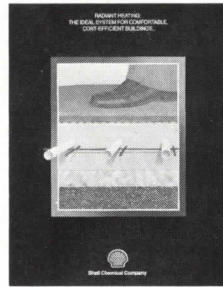
**Fiberglass shingles**  
*RegalWood* is a residential line of fiberglass roofing shingles that are laid in an overlay manner to simulate wood. A 4-page color brochure shows installation photos, compares the product with other three-tab shingles, and gives application data. Manville Service Center, Denver. Circle 400 on reader service card



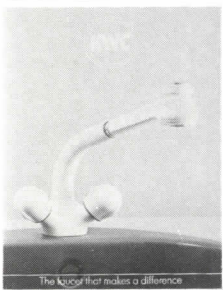
**Kitchen appliances**  
 A 42-page color brochure describes kitchen appliances including refrigerators, freezers, washers, dryers, electric and gas ranges, microwave and wall ovens, dishwashers, and trash compactors. Feature charts and dimensions are included for each. Magic Chef, Inc., Cleveland, Tenn. Circle 406 on reader service card



**Residential hardware**  
 Brass doorknobs, levers, switch plates, hinges, and knockers are among the products featured in a 12-page color brochure. Included in the literature are product photos, a list of available finishes, installation instructions, and specifications. Baldwin Hardware Manufacturing Corp., Reading, Pa. Circle 401 on reader service card



**Underfloor heating**  
 An 8-page color brochure describes underfloor radiant heating systems based on hot water circulating through polybutylene piping. The literature reviews possible applications and recommended installation techniques. Shell Chemical Co., Houston. Circle 407 on reader service card



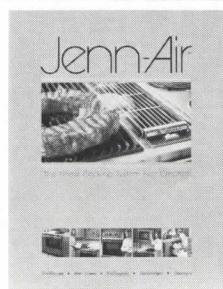
**Faucets**  
 Product photos illustrate a 4-page color brochure on a line of Swiss-made faucets. The literature highlights several designs with built-in, retractable spray nozzles. The units are available in five epoxy colors and three metallic finishes. KWC, Ltd., Irvine, Calif. Circle 402 on reader service card



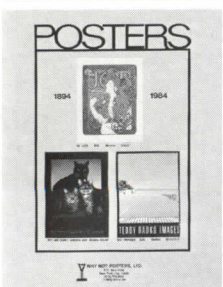
**Wood floors**  
 A 16-page color brochure features 70 varieties of oak, teak, and walnut hardwood floors available in smooth or textured finish. Installation photos, size charts, and a maintenance guide are included in the literature. Bruce Hardwood Floors, Dallas. Circle 408 on reader service card



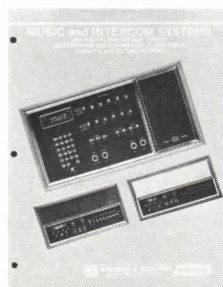
**Windows and patio doors**  
 A 56-page color catalog offers information on a line of roof windows, blinds, and vinyl-sheathed and primed wood windows and gliding doors. Section drawings, specifications, and information on insulation values, heat gain, infiltration testing, and options are included. Andersen Corp., Bayport, Minn. Circle 403 on reader service card



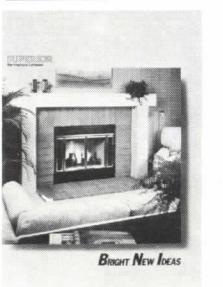
**Ranges**  
 The 4900 series of grill/range combinations is featured in a 20-page catalog that includes a variety of cooking appliances. All products have floor-mounted, hoodless ventilation systems, indoor grilling, and convertible cooktops. Ducting information is included. Jenn-Air Corp., Indianapolis. Circle 409 on reader service card



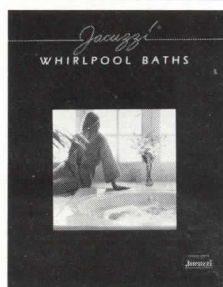
**Posters**  
 A 24-page color catalog illustrates a variety of limited edition prints and fine art posters by historic and contemporary artists. The artwork is available either framed or unframed. Prices and dimensions are listed. Why Not Posters, Ltd. New York City. Circle 404 on reader service card



**Intercoms**  
 A 6-page color brochure describes and illustrates a line of residential intercom and music systems. The featured *Series 100* has an all-metal chassis and can be ordered with up to four speakers and an electronic door opener. Broan Manufacturing Co., Inc., Hartford, Wis. Circle 410 on reader service card



**Fireplaces**  
 Installation photos and air-flow diagrams highlight an 8-page color brochure on a line of zero clearance heat-circulating fireplaces. All units are UL-listed. Optional accessories are described and illustrated. Superior Fireplace Co., Fullerton, Calif. Circle 405 on reader service card



**Whirlpool baths**  
 A 28-page color booklet features a line of single, double, and multiperson whirlpool and nonjetted baths. Each product is illustrated by an installation photo and a diagram showing features and options. Specifications are included. Jacuzzi Whirlpool Bath, Walnut Creek, Calif. Circle 411 on reader service card



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The Roommate Collection by Adden has set the standard for excellence in dormitory furniture. With its clean, straightforward design and handsome wood grain, the Roommate Collection is at home in settings as diverse as hospitals, hotels, and psychiatric facilities. Its superb solid oak construction is built to withstand generations of active use. For large installations, we will custom design the Roommate Collection to your specifications.

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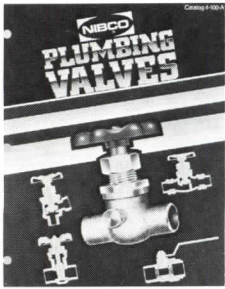
26 Jackson Street, Lowell, Mass. 01852 (617) 454-7848

Showrooms:

Boston, 77 North Washington Street  
Chicago, Room 11-112A Merchandise Mart

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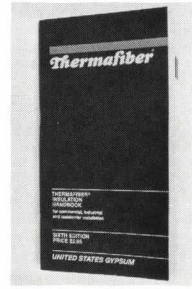




### Valves

A 24-page catalog describes 16 different varieties of plumbing valves. Data on size and weight, ANSI specifications, carton quantities, handle options, and soldering, brazing, and threading procedures are included. NIBCO, Inc., Elkhart, Ind.

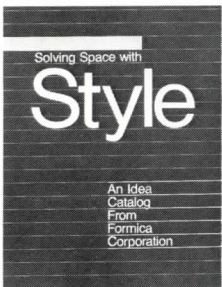
Circle 412 on reader service card



### Insulation

A 74-page illustrated handbook covers ThermoFiber mineral wool insulation products. Sections on thermal and acoustical properties; installation procedures; and the use of insulation in wall, partition, and ceiling systems are included. Tables outline fire ratings. United States Gypsum, Chicago.

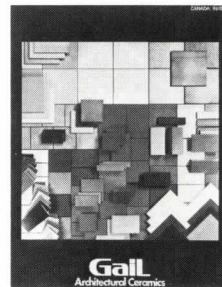
Circle 418 on reader service card



### Laminates

An 18-page color "idea catalog" shows residential installations that utilize Colorcore and other plastic laminates by the manufacturer. Several rooms are photographed, and a 1/4-in. gridded worksheet for preliminary design is included. Formica Corp., Wayne, N.J.

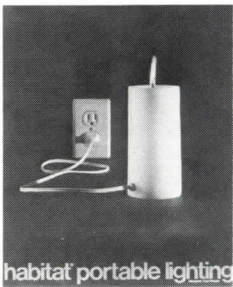
Circle 413 on reader service card



### Ceramic tile

A 16-page color catalog covers 14 glazed and unglazed lines of architectural ceramics. The literature includes photos of interior and exterior applications, a section on tile panels, and line drawings of available shapes and trim pieces. Gail Architectural Ceramics, Tustin, Calif.

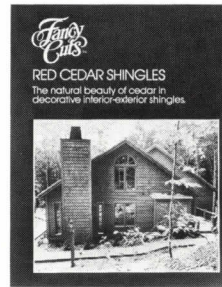
Circle 419 on reader service card



### Portable lighting

A line of 45 table and floor lamps designed by Paul Mayen is illustrated in a 48-page color brochure. The lamps are offered in polished metals, woods, marbles, and a variety of high-gloss colors. Habitat International, Ltd., New York City.

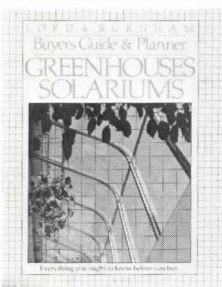
Circle 414 on reader service card



### Cedar shingles

Installation photos illustrate a 4-page color brochure on the Fancy Cuts line of Western red cedar shingles. Nine patterns for interior and exterior applications are available. Product dimensions and specifications are included. Shakertown Corp., Winlock, Wash.

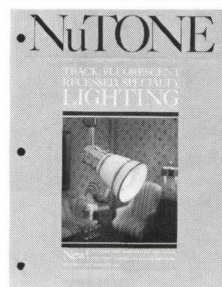
Circle 420 on reader service card



### Greenhouses and solariums

Single- and double-glazed residential greenhouses and solariums are described in a 34-page color brochure. Included in the literature are installation photos, section diagrams, and a state-by-state list of tax credits for solar energy projects. Lord & Burnham, Irvington, N.Y.

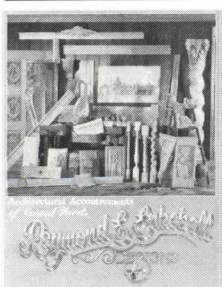
Circle 415 on reader service card



### Lighting

A 68-page color catalog features a line of track, fluorescent, recessed, and specialty lighting fixtures for residential and commercial use. Product photos, dimension drawings, and sample installations are included. NuTone Housing Group, Div. of Scovill, Cincinnati, Ohio.

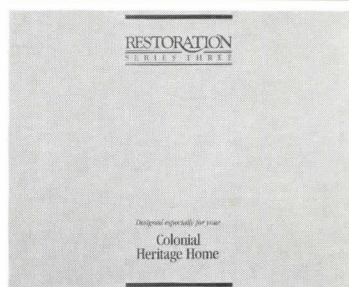
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### Architectural ornamentation

A 14-page catalog illustrates a collection of ornamentation available in unfinished carved pine, birch, or oak. Featured products include columns, finials, panels, doors, brackets, moldings, fireplaces, and balusters. Dimensions and prices are listed. Raymond E. Enkeboll, Carson, Calif.

Circle 416 on reader service card



### Vinyl siding

Restoration Series Three is a line of 3-in.-wide by 3/8-in.-thick vinyl siding claimed to duplicate the appearance of painted clapboard better than steel, aluminum, or other vinyl sidings. An 8-page color brochure features installation and product photos. Wolverine Building Products, Lincoln Park, Mich.

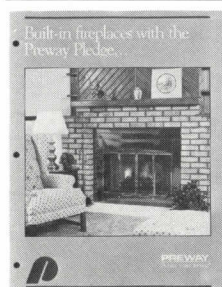
Circle 422 on reader service card



### Windows

Installation photos highlight a 16-page color brochure on a line of wood and aluminum-clad wood casement, double-hung, and sliding windows and patio doors. The windows feature Heat Mirror transparent insulation. Hurd Millwork Co., Medford, Wis.

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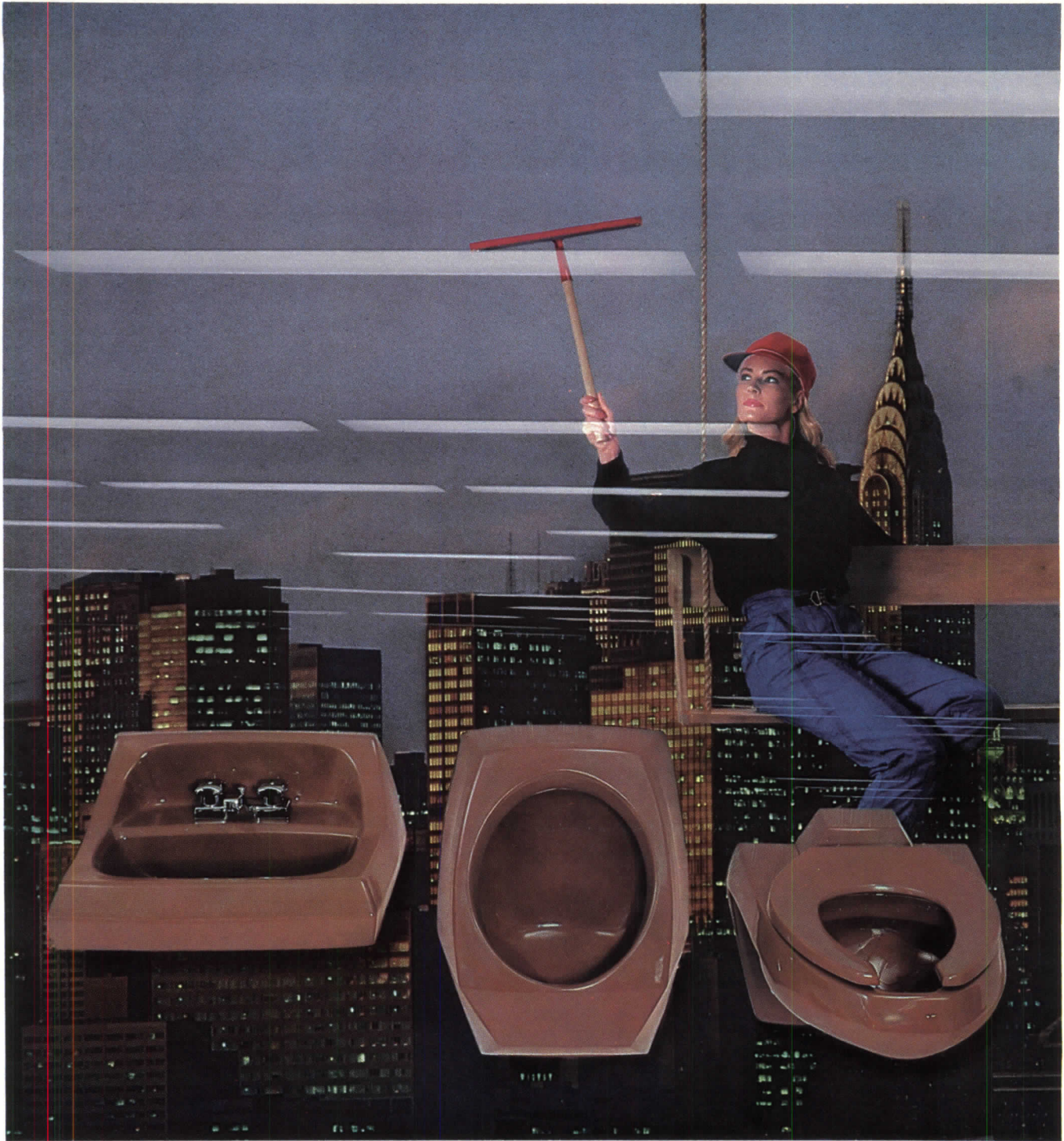


### Fireplaces

An 8-page color brochure includes photos, perspective drawings, and specifications of a line of built-in heat-circulating fireplaces. Featured is the Super Energy Miser, a new unit whose Ener-Jet-ic air-flow system is said to increase heat velocity and output. Preway, Inc., Wisconsin Rapids, Wis.

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"Having drawn floor plans, we supply pin-registered bases to each engineering discipline. This speeds development of preliminary and final plans by all consultants, reduces errors and makes it easier to coordinate efforts among disciplines.

"And because we also save time on corrections, and reduce repetition, we gain more creative design time."

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Note: Place St. Charles is a joint venture of Mathes, Bergman & Associates, Inc. and Morigama & Teshima Planners, Ltd.

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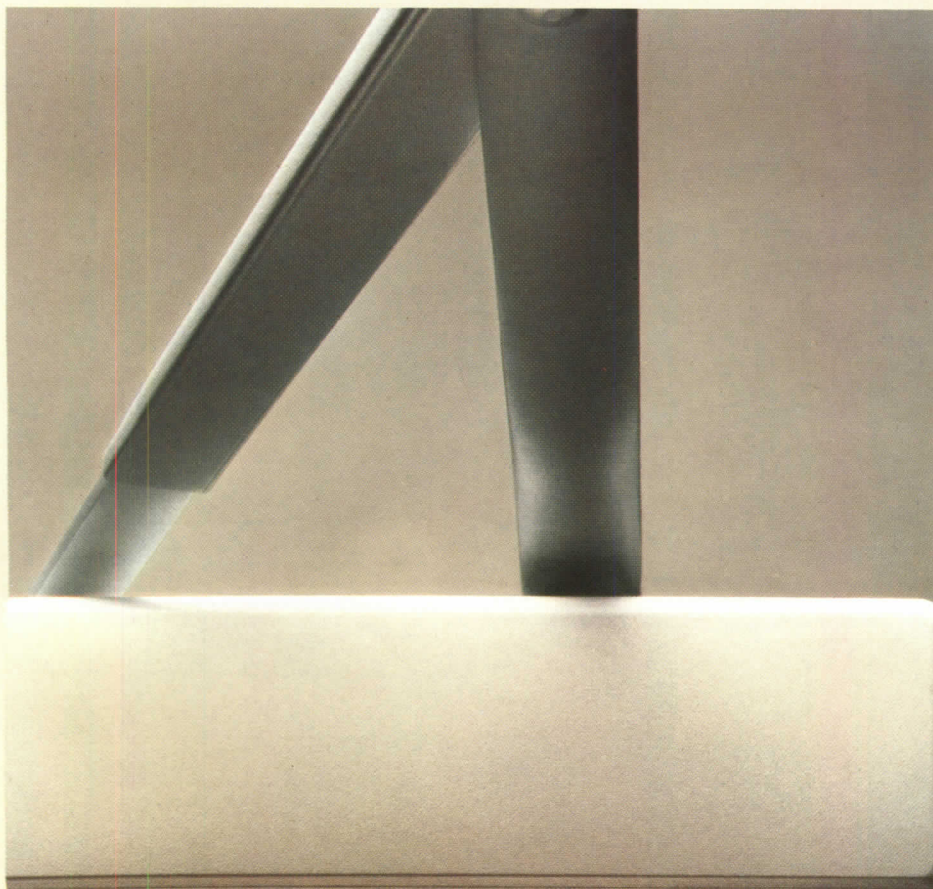
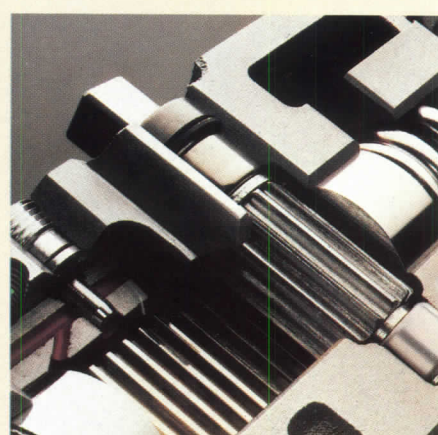
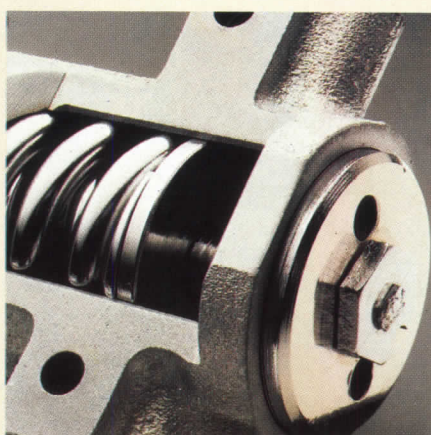
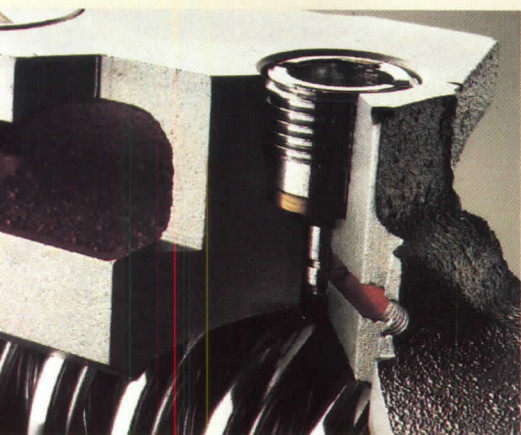
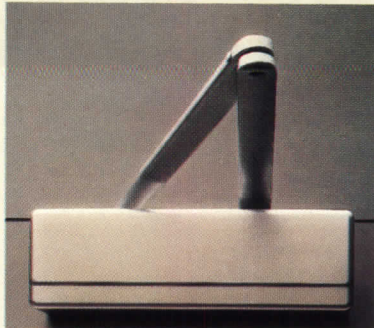
**Industrial Systems  
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Architect: Ahearn-Schopfer Associates, P.C.

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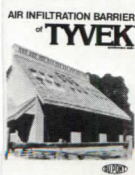
\*DuPont registered trademark.

\*\*Independent laboratory tests using 2x4 frame wall with 3½" R-11 insulation in 15 mph wind.



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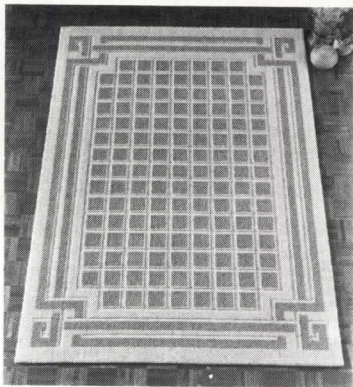
Title \_\_\_\_\_

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### Area rugs

*Oasis* is a collection of 100 per cent virgin wool area rugs available in four berber-toned patterns, including the Grid design illustrated. The unfringed rugs have cut-and-loop construction and are offered in six sizes ranging from 26-in. by 51-in. to 8-ft by 11-ft 2-in. Couristan, New York City. Circle 304 on reader service card



### Refrigerator

A 28-in., 16-cu-ft frost-free refrigerator/freezer features an energy-saver switch that permits the user to reduce the running time during periods of low humidity. *Trimwall* insulated construction allows for a thin cabinet. Kelvinator Appliance Co., Pittsburgh. Circle 305 on reader service card



### Hardwood floors

*Lok-Strip* is a ¾-in.-thick oak flooring designed to be installed directly onto concrete subfloors, or over old tile or plywood underlayment. The floor accepts a wide variety of stains and can be used in kitchens when coated with a water-resistant finish. Chickasaw Hardwood Floors, Memphis, Tenn. Circle 306 on reader service card

More products on page 154

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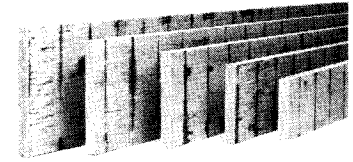




**Fireplace**

The *Classic* is a heat-circulating fireplace that features etched glass windows, an arched grille, and cast-iron doors. The unit fits a 38-in. opening and is installed with an 8-in. two-wall chimney system. Superior Fireplace Co., Fullerton, Calif.

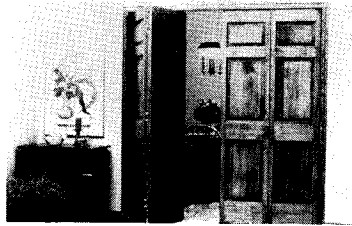
Circle 307 on reader service card



**Headers and beams**

*Micro-Lam* laminated veneer lumber headers and beams are available in five depths from 9½ in. to 18 in. and in any continuous length up to 60 ft. The lumber resists splitting, twisting, and shrinkage. Trus Joist Corp., Boise, Idaho.

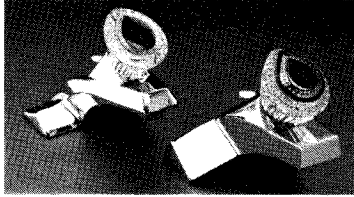
Circle 308 on reader service card



**Bifold doors**

Paneled bifold doors manufactured of Douglas fir or Western hemlock have concealed hinges mounted on the stile edges. Two- and four-door models are available to fit openings from 2 ft to 6 ft wide in a standard height of 6 ft 8½ in. Simpson Timber Co., Seattle, Wash.

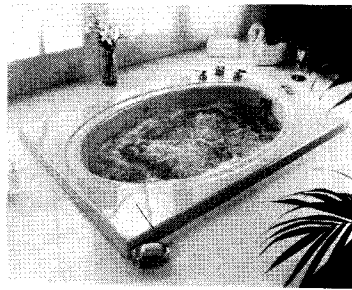
Circle 309 on reader service card



**Lavatory faucets**

*Moen* and *Chateau* single-handle faucets feature smooth escutcheons and large waterdrop-shaped control knobs. The *Moen* faucet escutcheon is cast in brass. Both faucets feature the *1225 Magnum* cartridge system, which has no washers, seats, or packing. Moen Div., Stanadyne, Inc., Elyria, Ohio.

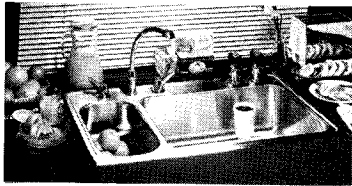
Circle 310 on reader service card



**Whirlpool bath**

The *Nova*, an oval-shaped whirlpool bath, features a reclining backrest and four adjustable jets. The bath measures 60 in. long by 42 in. wide by 18 in. high and is made of fiberglass-reinforced acrylic. Jacuzzi Whirlpool Bath, Walnut Creek, Calif.

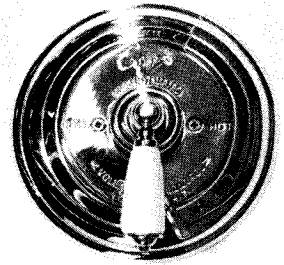
Circle 311 on reader service card



**Water appliance system**

*System 5* consists of a *Century* waste disposer, *Aqua-Temp* hot water and *Aqua-Chill* cold water dispensers, a *Hi-Arc* faucet, and a double stainless steel sink. The coordinated unit comes with a fitted cutting board and strainer. Elkay Manufacturing Co., Oak Brook, Ill.

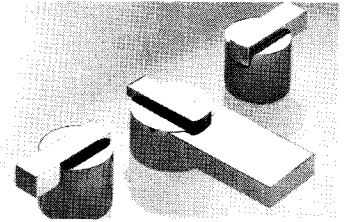
Circle 312 on reader service card



**Tub/shower valves**

Single-handle tub/shower and shower sets have balancing valves to maintain constant water pressure. Valves include maximum temperature settings and tub-to-shower diverters. The sets feature solid brass forged trim. Harden Industries, Inc., Los Angeles.

Circle 313 on reader service card



**Lavatory set**

The *Plato* lavatory set, shown here in polished chrome, comes in a variety of finishes. It is available as a deck tub set, a wall tub set, a shower set, and as a three-valve tub and shower combination. Paul Associates, Long Island City, N.Y.

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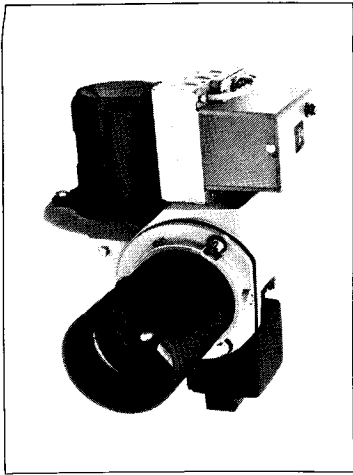
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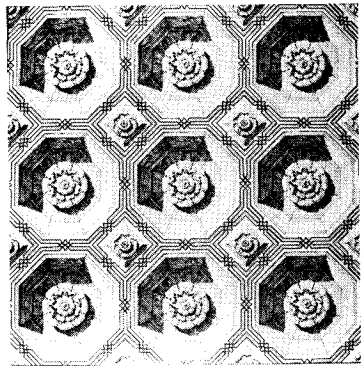
Circle 58 on inquiry card





#### Oil burner

The *MICROburner* is a low-firing-rate burner system designed for single-unit residential applications. It is available in three models: as a standard edition; with an automatic air damper; and with both an automatic air damper and an oil preheater. The burner has a capacity range from 0.25 GPH to 0.75 GPH. Sloan Valve Co., Franklin Park, Ill.  
*Circle 315 on reader service card*



#### Ceiling papers

Five silkscreened, hand-printed ceiling papers—*Pavillon*, *Provence*, *Odeon*, *Carleton Court*, and *Balmoral*—are designed to cover all or part of a ceiling. *Pavillon* and *Provence* feature light floral and bamboo patterns while *Odeon* is based on the floral Art Deco offshoot of Art Nouveau. *Balmoral* and *Carleton Court* (shown) feature repeat patterns. They are designed to cover the entire ceiling and create the illusion of architectural ornateness. Karl Mann Associates, New York City.  
*Circle 316 on reader service card*



#### Gazebo

The *YardGoods* gazebo model 813 features redwood framing and an open-louvered roof or an optional solid tongue-and-groove roof. It is available with a hexagonal redwood floor/deck or can be used on an existing patio or deck surface. Support posts and attachment plates are through-bolted, and frames are notched for tight lattice panels and roof boards. Upper panels are plywood-backed. Landscape Structures, Inc., Delano, Minn.  
*Circle 317 on reader service card*



#### Whirlpool bath

The *Ultimate* is a 54-in. by 54-in. by 29 $\frac{3}{4}$ -in.-deep whirlpool bath that is equipped with three 30-gpm jets. The unit is powered by a 1-HP pump and can be skirted, sunken, or installed on a raised platform. Pearl Baths, Inc., Minneapolis.  
*Circle 318 on reader service card*  
*More products on page 157*

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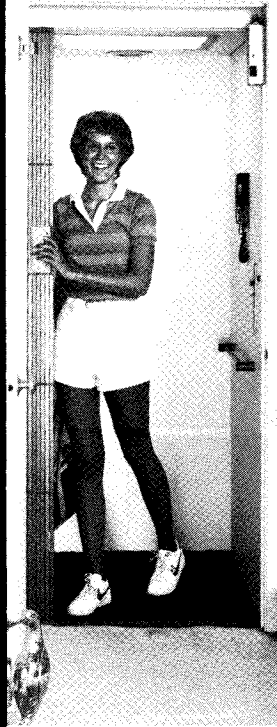
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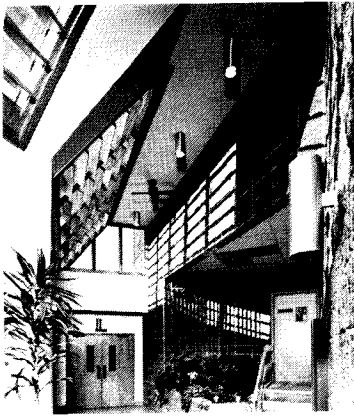
Did you know that Weather Shield builds a full line of Direct-Set windows to include: octagons, ellipses, trapezoids, parallelograms, triangles, circle tops, circles and half circles! Direct-Sets are available with the same exterior options as all of our other units, so you can match them up for truly unique window and door effects in your next building or remodelling project. *Sunsational!*



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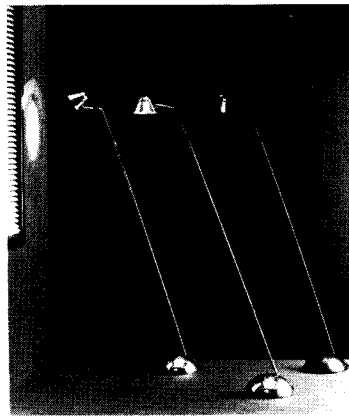
**Skylight insulation**

*Insul-Light* louvers are designed to inhibit energy loss through skylights by combining an insulating core with birch and basswood construction. In summer months the louvers can be used as an interior awning system. Electric and manual models are available. InsulShutter, Keene, N.H.  
Circle 319 on reader service card



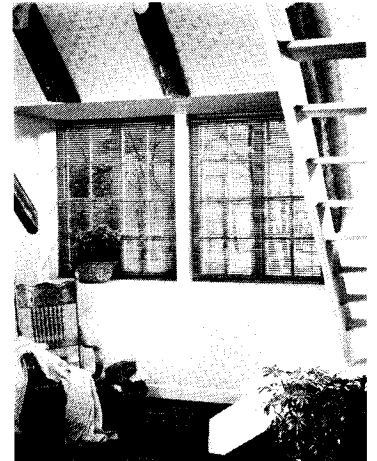
**Casement windows**

A 12-in.-wide model has been added to this manufacturer's line of vinyl-clad wood casement windows. It is available in four heights—31, 35, 43, and 55 in.—and features double weatherstripping and double glazing. Malta Div., Philips Industries, Inc., Malta, Ohio.  
Circle 320 on reader service card



**Lamp**

*Perfecta* is a low-voltage, three-way reading lamp that accommodates a concentrated 25W halogen bulb. The 43½-in. unit was designed by Peter Hamburger and is available in polished brass, chrome, or black finishes. Koch + Lowy Inc., Long Island City, N.Y.  
Circle 321 on reader service card

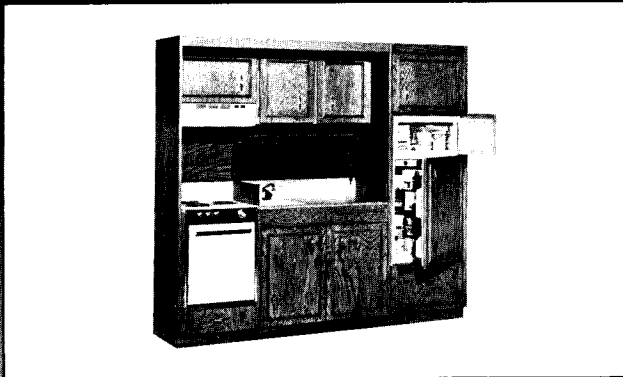


**Wood blinds**

*Woodland* blinds feature all-wood wands, knobs, valances, and bottomrails. Headrails and bottomrails are each 1 in. wide. Blinds come in five tones—natural, walnut, cherry, pecan, and maple. Hunter Douglas, Inc., Maywood, N.J.  
Circle 322 on reader service card  
More products on page 159

**The UNCOMMON Kitchen Unit**

*Bold, Innovative Compact Kitchens From Cervitor!*

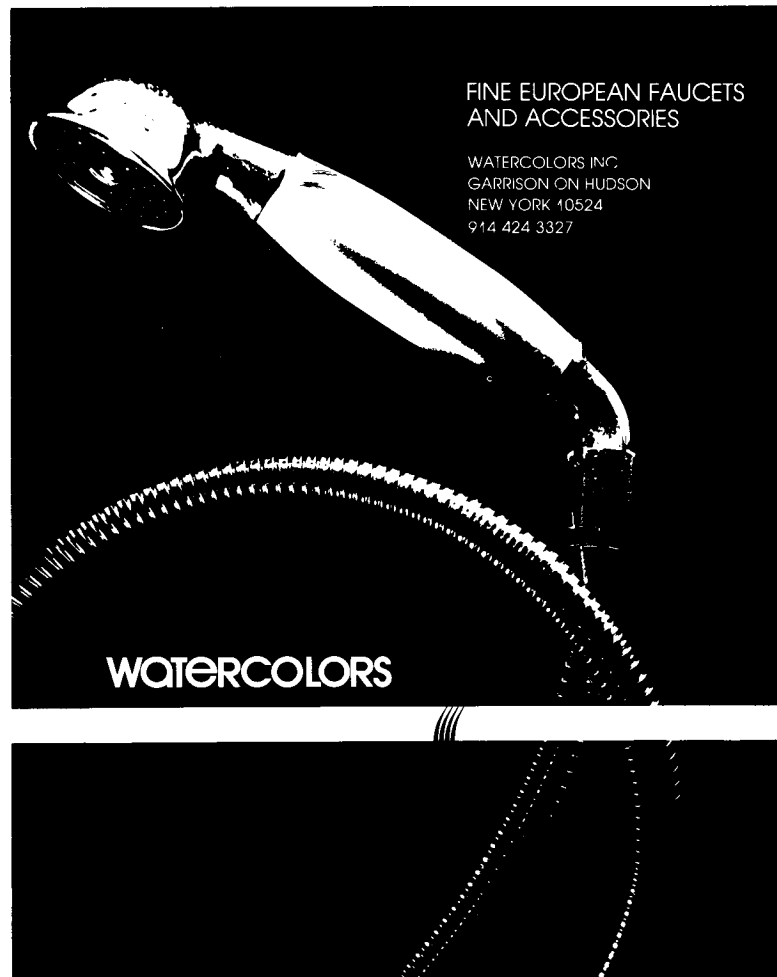


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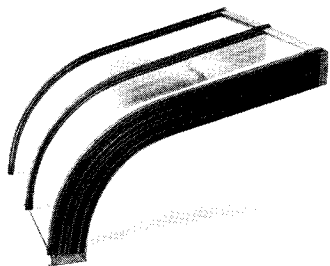
## **Diffrient Management Chair**

There is a popular myth in business: Fatigue is the sign of hard work and high productivity. Knoll and designer Niels Diffrient know fatigue is the enemy of productivity, and so explode that myth with the Diffrient chair. This is seating that beautifully combines everything the research of the last 30 years

has revealed about comfort and productivity with everything Knoll and the designer know about aesthetics. Another myth: Knoll makes only very expensive office furniture. The Diffrient Management chair puts another myth to rest. Knoll International, The Knoll Building, 655 Madison Avenue, NY, NY 10021.







**Curved glazed eaves**

The Cedar Suncap kit provides a glazed ceiling by covering curved wood eaves with glass or polycarbonate. Kits come in a variety of sizes and can be combined with ordinary windows and common building materials. Solaria, Inc., Portland, Ore.

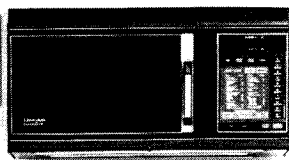
Circle 323 on reader service card



**Floor lamp**

The solid brass Model NAF60 floor lamp features four interchangeable brass reflectors. A pivoting socket housing and yoke permit various lighting effects. Also featured are a polished finish and a foot switch. The lamp is 48 1/4 in. tall. Nessen Lamps, Inc., Bronx, N.Y.

Circle 324 on reader service card



**Microwave ovens**

Litton-Aire Generation II is a series of three over-range microwave ovens designed to fit a standard 30-in. hood opening. The 600W ovens are offered with a choice of vertical or horizontal outdoor venting systems. A recirculation filter is also available for indoor venting. Litton, Minneapolis.

Circle 325 on reader service card  
More products on page 161

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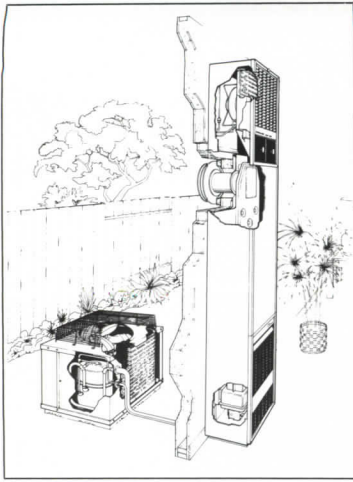
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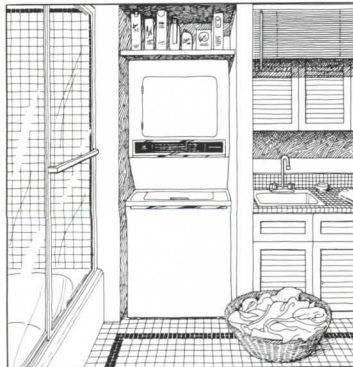
**Wall furnace**

The *Forsaire* is a combined 40,000-BTU heating and 12,000-BTU cooling wall unit measuring 12 in. by 14½ in. by 87½ in. It can be installed on or partially recessed into almost any exterior wall and requires no special wiring or ducting. A 20-in.-high condensing unit can be positioned just outside the wall. Williams Furnace Co., Colton, Calif.  
 Circle 326 on reader service card



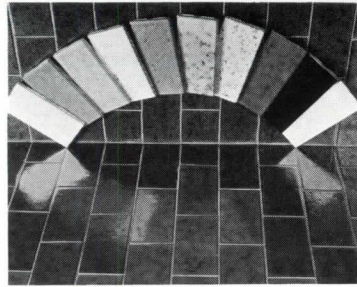
**Vinyl flooring**

*Classic Elegance* is a new marble-look design in the manufacturer's line of *Accent Supreme* cushioned vinyl flooring. The pattern is available in 12-ft widths and is offered in a choice of five colors. Congoleum Corp., Kearny, N.J.  
 Circle 327 on reader service card



**Laundry center**

The *S-1000* washer-dryer is said to offer full-size capacity in roughly one-half the floor space—5 sq ft—of conventional laundry equipment. The solid-state, microcomputer unit measures 27½ in. wide by 27½ in. deep. Minimum height is 73 in. The Maytag Co., Newton, Iowa.  
 Circle 328 on reader service card



**Tile**

*Caribbean II* is a line of 3-in. by 6-in. glossy or crystal glaze tiles for residential or commercial applications on walls, counters, and floors. The tile is ⅜ in. thick and is available in an abrasive grain for slip resistance. Nine colors are offered. American Olean Tile Co., Lansdale, Pa.  
 Circle 329 on reader service card



**Wallcoverings and fabrics**

A line of 17 French-inspired wallcoverings is offered in 75 colorways. The coverings are gravure-printed on pretrimmed, paper-backed grounds. Five coordinated upholstery fabric designs in 24 colorways are also available. The 54-in.-wide fabrics are 100 per cent cotton sateen and are protected with *Teflon* soil repeller. James Seeman Studios Div., Masonite Corp., Garden City, N.Y.  
 Circle 330 on reader service card



**Cabinet accessories**

A revolving pantry shelf for utility cabinets features five rotating shelves that are adjustable for tall or short items. A five-shelf storage unit for mounting on the back of pantry doors is also available. Both products are offered in 18-in.- and 24-in.-wide models. Merillat Industries, Adrian, Mich.  
 Circle 331 on reader service card  
 More products on page 163

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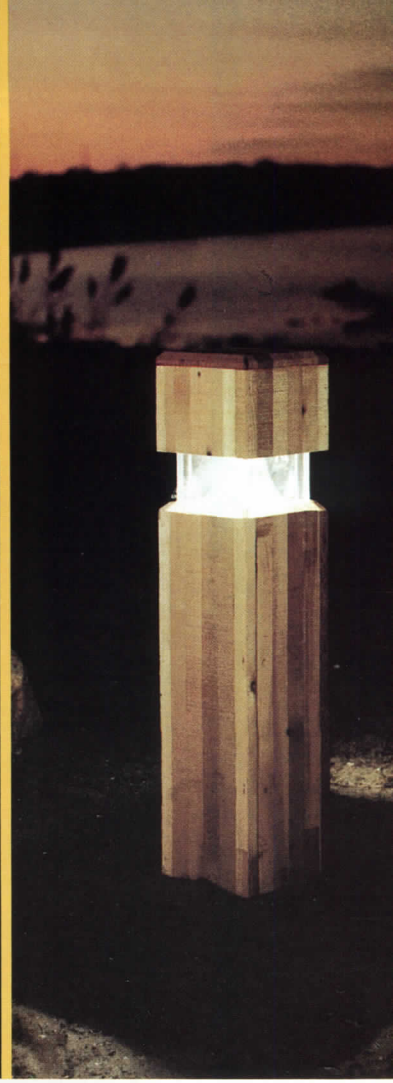
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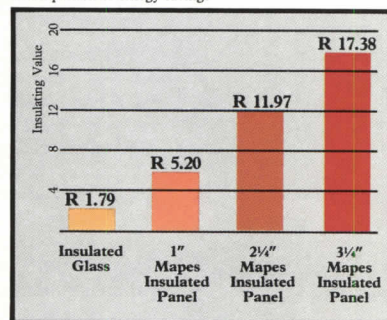


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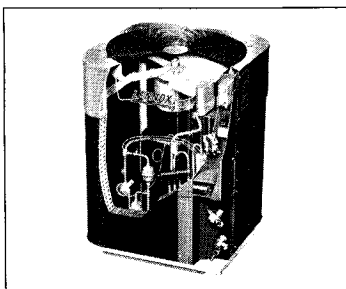
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### Heat pumps

The HP18 series of split system heat pumps is designed for new apartments, motels, and single-family houses. The unit has a cooling seasonal energy efficiency ratio of up to 8.45 and a heating coefficient of performance rating of up to 2.80. The pumps can be installed in furred-in space, attics, dropped ceilings, or closets. Lennox Industries Inc., Dallas.

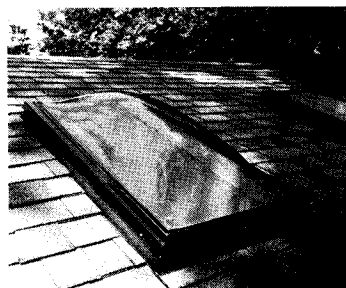
Circle 332 on reader service card



### Redwood siding

Imperial clear, all-heart California redwood bevel siding is 1½ in. thick and is available in 6-, 8-, and 10-in. widths. The siding is saw-textured to hold finishes better than smooth wood. Pacific Lumber Co., San Francisco.

Circle 333 on reader service card

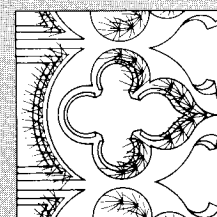
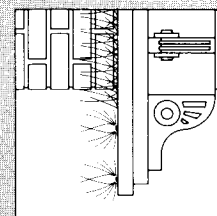
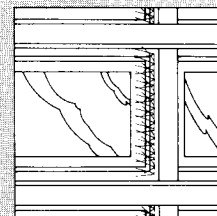
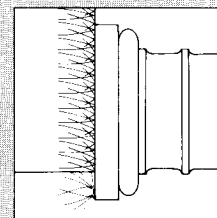
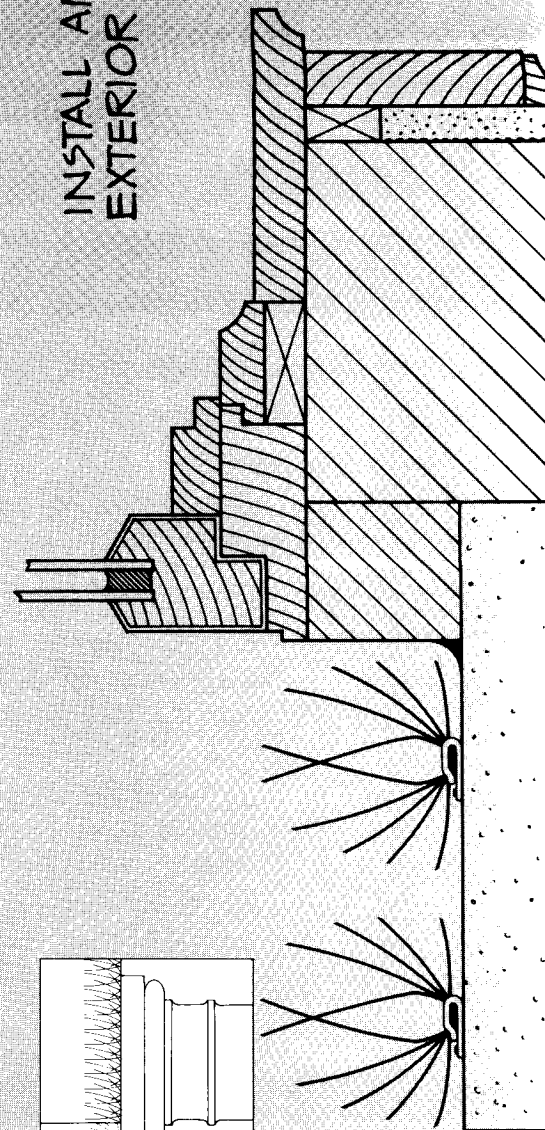


### Skylights

A line of polycarbonate plastic skylights is offered in both hyperbolic paraboloid and dome-shaped models. The units are treated with Ken-Guard coating said to prevent yellowing, dulling, and hazing from the sun. The skylights have R values of up to 6.10 when installed with the manufacturer's one-piece insulated curb made of brown fiberglass-reinforced plastic. Kenergy Corp., Orlando, Fla.

Circle 334 on reader service card  
More products on page 166

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# Ironically, sometimes a severe climate means more windows are needed. Not less.

## And Pella is more of a window.

Winters on the St. Croix River can be very long. Most likely they will also be very cold.

On the brighter side, they can also be very sunny. So although the climatic considerations in designing a home here can be quite restrictive, they also offer some positive benefits as well. This house, designed for a young professional couple and their children, takes full advantage of the climate and a site that slopes to the south with magnificent views of the river valley.

It does this by focusing in two directions.

The first is toward river vistas and southern exposures. Here, both standard and 8' high Pella Clad Sliding Glass Doors open onto decks and terraces, achieving close contact with the outdoors from every part of the house.

The second focus is inward where all major living spaces open onto a central atrium that reaches from first floor to roof. Here a large clerestory window lets an abundance of light into the center and rear of the house. It also contributes heat gain as part of an overall passive solar orientation of the house.

This light, coming from so many directions, makes the light colored walls, and wood and tile floors glow with a cozy warmth, even on overcast days.

All in all, this compact house — 3,600 square feet — achieves a high degree of spaciousness inside that's a direct response to the space outside. And although the house is described as modest, the special attention to materials, construction, and amenities reflects a level of quality that's anything but modest.

Here are just a few ways that Pella contributes to that quality.

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**When scraping and painting isn't part of the program, specify the Pella Clad System.**

Completely covering the exterior of Pella Products is a sturdy aluminum cladding that's finished in white or dark brown enamel. This tough coat resists chipping, flaking, peeling, blistering, corrosion, and a host of other plagues. Yet, for all this protection on the

outside, all you see inside is real wood ready for stain or paint.

**Pella Clad Sliding Glass Doors. Proportioned to meet your design requirements.**

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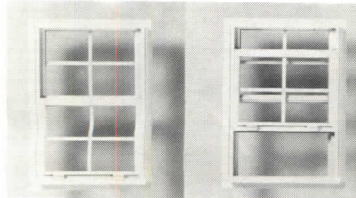
**This coupon answered in 24 hours.**

**Mail to:** Pella Windows & Doors, Dept. T30E4, 100 Main Street, Pella, Iowa 50219. Also available throughout Canada. © 1984 Rolscreen Co.

**Pella. The significant difference in windows.**

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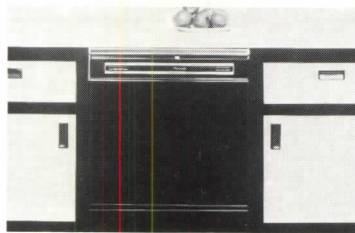
#### Window

The *T-300 Weather-Beater* is a single-hung aluminum window suitable for residential or light-commercial construction. The 1/2-in. insulated glazed unit features removable bottom sash, full nailing fins, a full-width lift rail, and mylar-shielded pile weatherstripping. Capitol Products Corp., Harrisburg, Pa. Circle 335 on reader service card



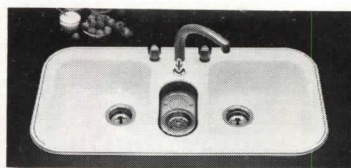
#### Plywood siding

*Guardian* siding features resin-impregnated overlays bonded by heat and pressure to exterior-grade plywood. A woodgrain texture is embossed onto the overlay during bonding. The siding can be applied directly to studs and is available in 4-ft by 8-ft and 4-ft by 9-ft panels. Simpson Timber Co., Shelton, Wash. Circle 337 on reader service card



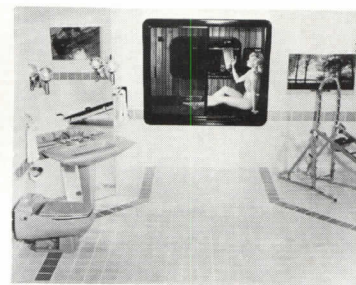
#### Dishwasher trim kit

A toekick trim kit by this dishwasher manufacturer is designed to give an unbroken horizontal line under European kitchen cabinets. Three available trim bottoms fit spaces of 5 in., 5 7/8 in., and 6 1/2 in. Thermador/Waste King, Los Angeles. Circle 336 on reader service card



#### Kitchen sink

The *Model 128* by Alape is a West German-made double-bowl kitchen sink with a center vegetable strainer compartment. The vitreous enamel-coated steel unit is available in solid colors with a decorative contoured stripe. Accessories include a chopping board, plate rack, and soap dispenser. Santile International Corp., Houston. Circle 338 on reader service card



#### Bathroom retreat

The *Environment Masterbath* combines a sauna, steamroom, shower, sunlamps, and whirlpool bath within one in-wall chamber. The unit features a deck above the whirlpool that is removable for access to the bath. It comes with a cabinet and towel bar, hand-held wall-mounted shower, and two vinyl-covered pillows. Two stereo speakers are mounted at the top of the unit for connection to a receiver. The chamber measures 91 in. by 52 in. by 82 in. The whirlpool alone measures 66 in. by 19 1/2 in. by 33 in. A deluxe model features an upholstered deck, 24-carat-gold trim, and a teakwood interior. Kohler Co., Kohler, Wis. Circle 340 on reader service card



#### Dining table

The round *Geo* table is sheathed in synthetic granite veneer made of textured paint finishes. A pedestal base features ribbed patterning, while the top surface has bullnose edging and a recessed apron. Options include custom sizing, polished or rough finish, and a choice of eight colors. Cy Mann Designs, New York City. Circle 339 on reader service card

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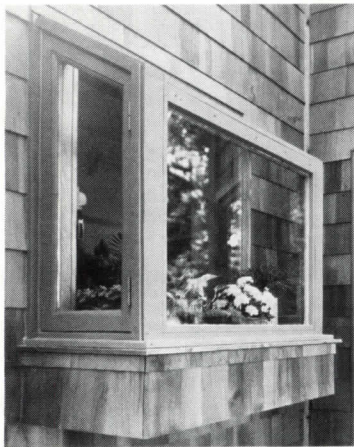
#### Overhead blinds

A line of skylight blinds with slats that tilt 180 deg are designed for windows with more than a 45-deg vertical slant. The blinds are available with either a motorized mechanism or a manually operated tilter knob that accepts a clip-in wand. Hunter Douglas, Inc., Maywood, N.J.  
 Circle 341 on reader service card



#### Bifold doors

The *Tudor Collection* is a line of bifold doors that feature plain or ornamental mirrors framed in wood. The doors come unfinished for custom staining or painting. Mounting hardware is included. Ledco, Inc., Shelbyville, Ky.  
 Circle 344 on reader service card



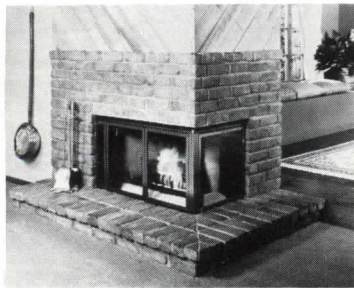
#### Bay window

The *Sun Bay* window features 90-deg flankers and a glazed sloping top that is claimed to emit more light than other bow-type windows. The Ponderosa pine unit has a lever lock that allows the side windows to remain in five positions for ventilation. Marvin Windows, Warroad, Minn.  
 Circle 342 on reader service card



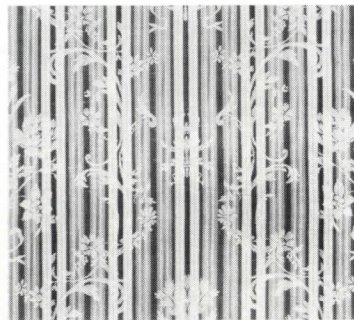
#### Built-in oven

The *Superba* 27-in. electric double oven features a built-in rotisserie and meat probe. The ovens have tempered black glass front doors and a reinforced porcelain cavity surrounded by high-density insulation. Kitchen Aid Div., Hobart Corp., Troy, Ohio.  
 Circle 345 on reader service card



#### Fireplace

A corner radiant heat fireplace comes in both right- and left-hand opening models. The unit has a 38-in. front screen and an all-refractory interior with a firebrick pattern. An outside combustion air kit and decorative glass door are options. Superior Fireplace Co., Fullerton, Calif.  
 Circle 343 on reader service card



#### Wallpaper and fabrics

Eight wallpaper, textile, and fabric collections derive their inspiration from historic patterns of the Far East, ancient Greece, and 19th-century France. Shown is Salerno, a design of stylized carnations and roses woven into a 51-in.-wide textile of flax and viscose rayon. Greeff Fabrics, Inc., Port Chester, N.Y.  
 Circle 346 on reader service card  
 More products on page 169

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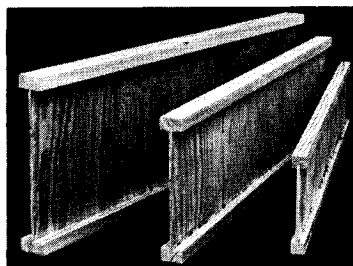




**Clay shakes**

Noninterlocking clay roofing shakes are available in natural red or variegated tones of brown in a choice of smooth or rough weathered finish. The 18-in.-long tiles are made in 4-, 6-, and 8-in. widths, and they may be laid to produce random patterns. San Valle Tile Kilns, Los Angeles.

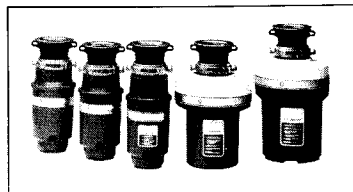
Circle 347 on reader service card



**Wood I-beam**

A 2- by 4-in. flange wood I-beam is designed as a framing member for roofs and floors of residential and light-commercial structures. The beams are available in depths from 7 1/4 in. to 20 in. and in lengths up to 60 ft. Alpine Structures, Oxford, N.C.

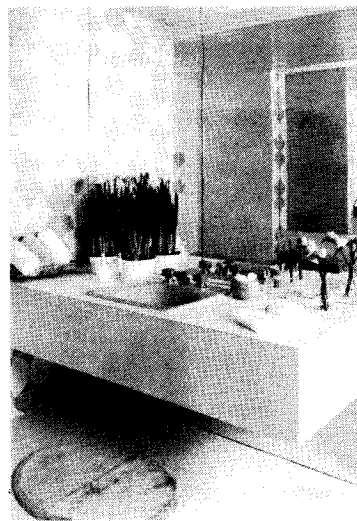
Circle 349 on reader service card



**Garbage disposers**

Whirlaway garbage disposers feature permanent magnet motors, glass-filled nylon hoppers, and polyester drain hoses. Corrosion-proof stainless steel grind rings are standard on the top three models in the line, and all units are equipped with antijam swivel impellers. Anaheim Manufacturing Co. Div., Tappan, Anaheim, Calif.

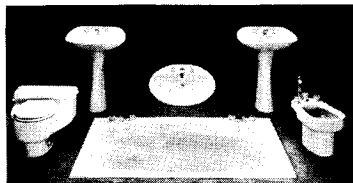
Circle 351 on reader service card



**Bathroom fixtures and tiles**

Whisper Colors represent a joint venture by American-Standard and American Olean to produce a new line of color-coordinated bathroom fixtures and tiles. Three hues—heather, shell, and sterling silver—are available in fixtures from American-Standard's *Ellisse*, *Roma Suite*, and *Lexington Suite* series. Matching tiles are offered in both plain and diagonal linear, half-moon, or loop designs. American-Standard, New Brunswick, N.J.

Circle 353 on reader service card  
More products on page 171



**Bathroom fixtures**

The *Signature* collection consists of a six-jet sunken whirlpool bath, two lavatories, a water closet, and a bidet. The fixtures are available in Aztec gold, sky blue, sun tan, cameo, buttercup yellow, teakwood, platinum gray, and white. Crane Co., New York City.

Circle 348 on reader service card



**Appliances**

This manufacturer has introduced two new colors—platinum and toast—to its full line of major kitchen appliances. The new shades harmonize with a variety of color schemes. They replace coffee and avocado, two colors that date from the 1960s. Whirlpool Corp., Benton Harbor, Mich.

Circle 350 on reader service card



**Wood flooring**

*GenuWood* vinyl bonded wood flooring is available in 12 wood patterns, including new pecan. All patterns in the line consist of a wood layer protected by a 20-mil vinyl surface on top and fiberglass-reinforced core vinyl sheeting below. PermaGrain Products, Inc., Media, Pa.

Circle 352 on reader service card

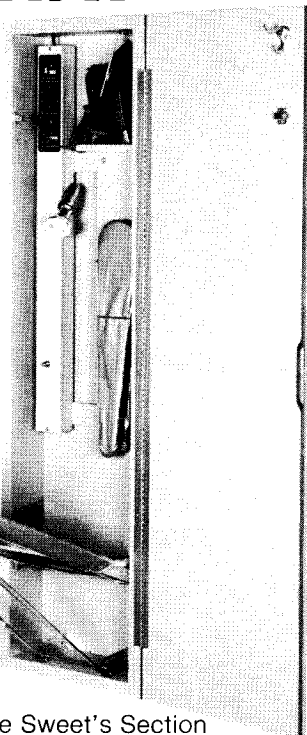
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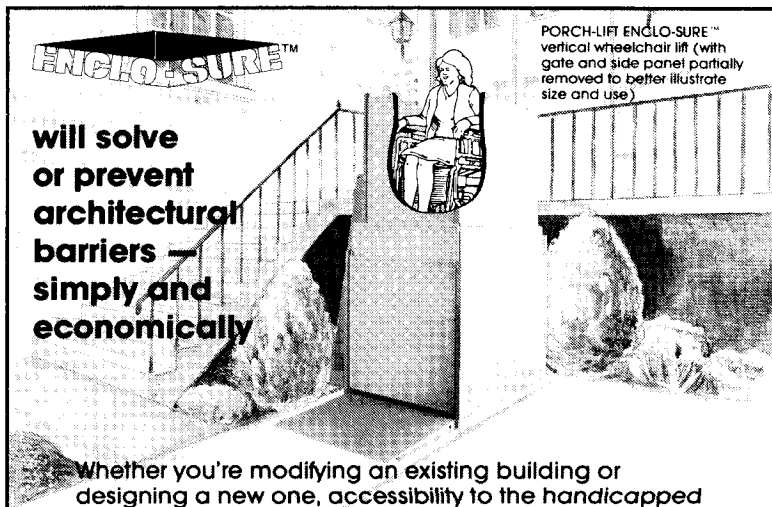
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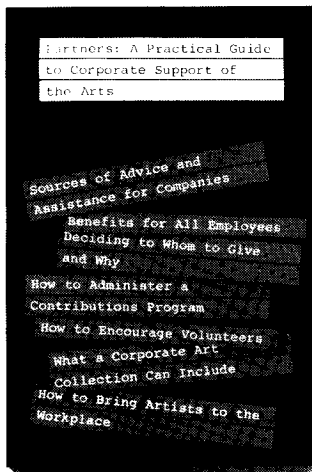


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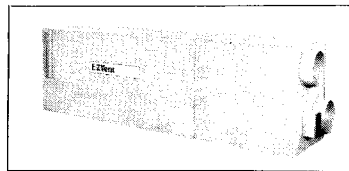
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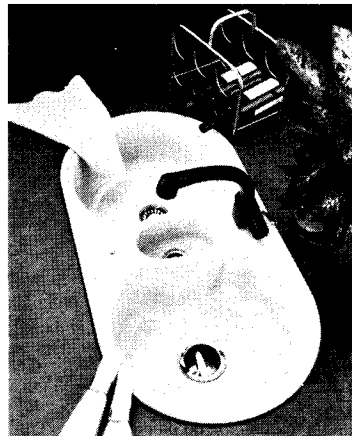
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### Sinks

*Elegance* is a Swiss-made kitchen sink that consists of two round bowls and a center oval waste catcher. The sink is shown with the manufacturer's *Trend* single-lever faucet that has a built-in telescopic spray nozzle. The sinks are available in colored porcelain-enameled steel, polished brass, copper, and stainless steel. Luwa Corp., Charlotte, N.C.  
Circle 355 on reader service card



### Fireplace

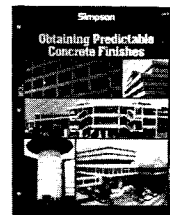
The *Supercirculator* fireplace has the capacity to heat more than 2,000 sq ft and delivers between 53,000 and 75,000 BTUS of heat. The self-contained unit has a 22-in.-deep firebox and heat-circulating vents built around glass doors that eliminate the need for grilles. Majestic Co., Huntington, Ind.  
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More products on page 173

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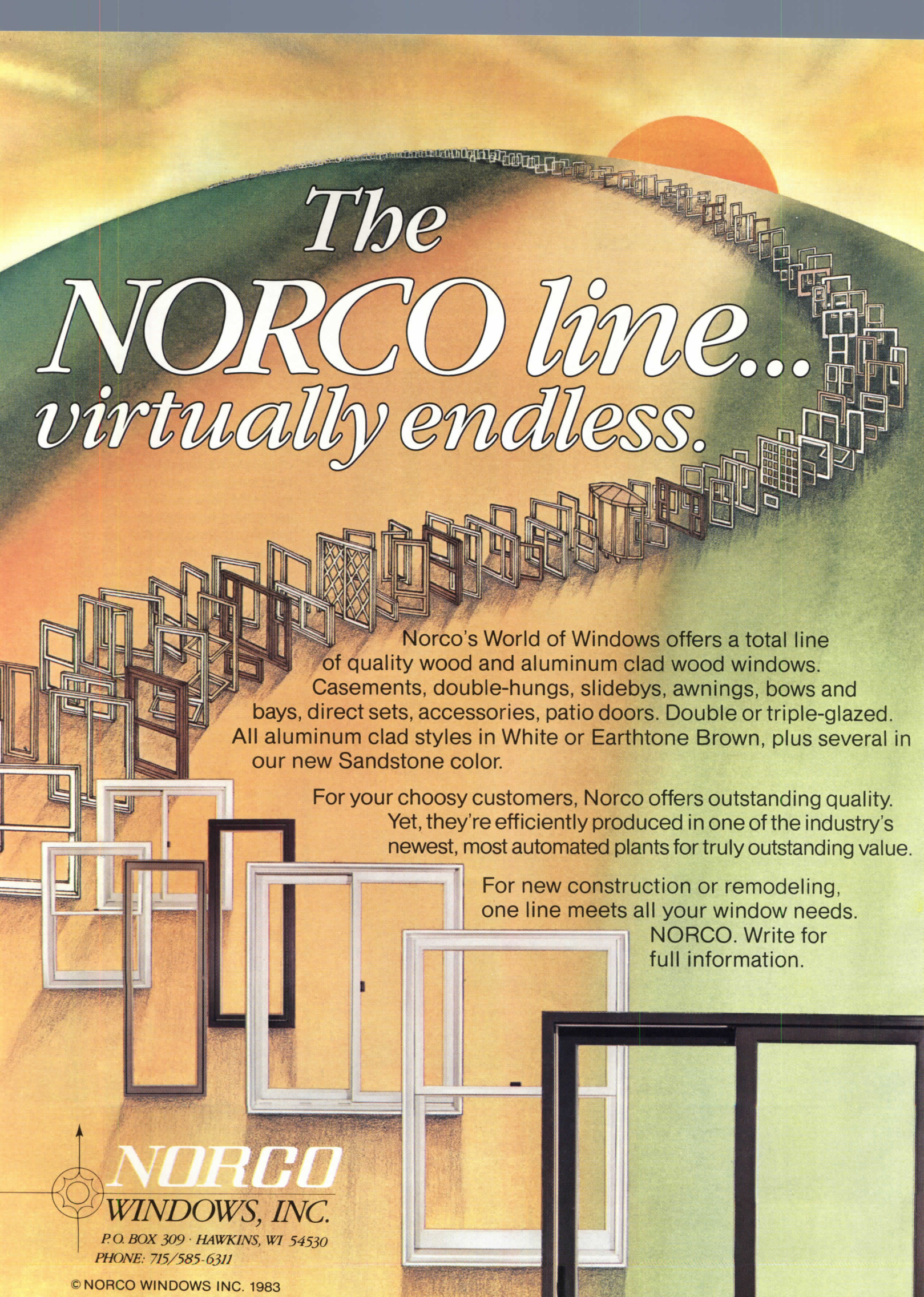
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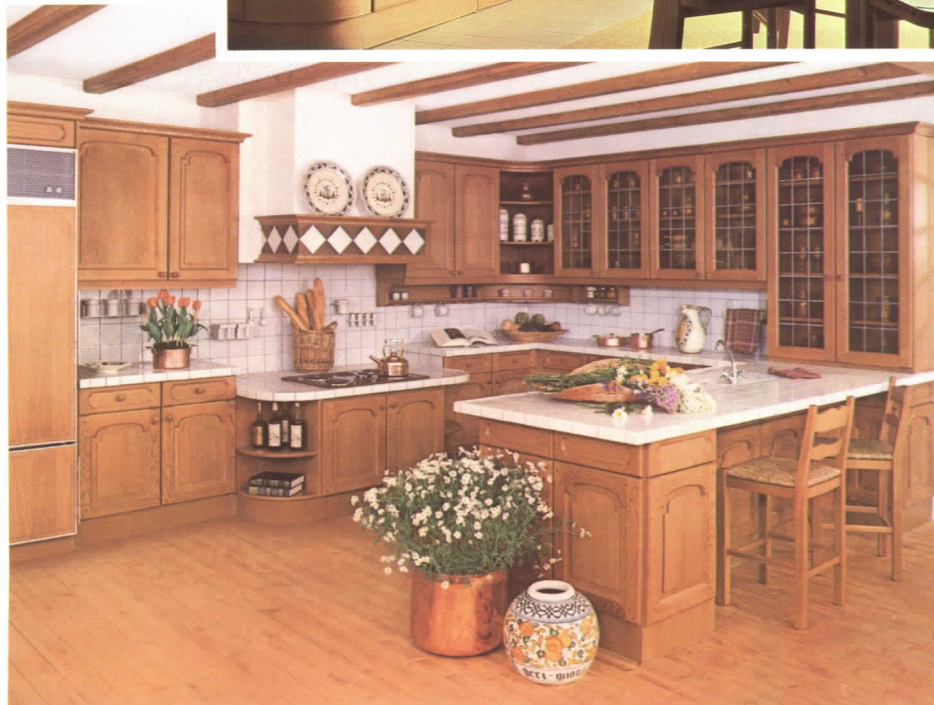
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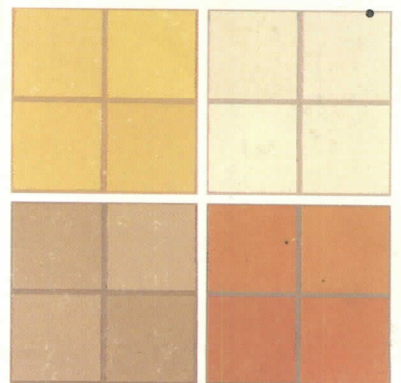
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