BUILDING TYPES STUDY:

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

ARCHITECTURAL RECORD

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Cover: A remodeled carriage house
Eastern Long Island, New York
Architects: Susana Torre, The Architectural Studio
Photographer: Timothy Hursley

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by Barclay F. Gordon

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The site, which slopes down from the street to the lake, offered a solution: the house is two stories, but banked into the slope to appear as just one story from the street. The strong, linear shape of the house is softened by curved walls at each end which also give the appearance of more space between the house and neighboring buildings. The home's simple, sculptural quality is also consistent with the idea that the house be viewed "in the round" from all directions.

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Look at EG&G’s Willow Creek Office Building in Idaho Falls, Idaho. The architects, Flatow Moore Bryan and Assoc. won a prestigious energy conservation award for this building. The design captures heat generated by the building’s occupants and its sodium lighting. Exterior walls of Outsulation were chosen to retain this captured energy.
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Dryvit is listed in the General Building File of Sweets Catalog under Section 7.13/DR.

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

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

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

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

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

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

Architects: The Allen/Buie Partnership
1000 Pegues Place
Longview, Texas
Owners: Mr. and Mrs. Robert Allen
Engineers:
Hixson & Harris (structural)
John J. Guth Associates (mechanical/electrical)
Landscape architect: Joseph Bramlette
Contractor: M. Cline Brown Company
Photographer: Hursley & Lark
Daylight from the windows is balanced overhead by light from a plastic barrel vault over the circular stair. Photos at left and below show the kitchen and living room respectively. The terra-cotta color is carried from the outside to the interiors where it gives warmth to wall planes and contrasts effectively with the range of finishes and furnishings.
THE COXE STUDIO
BLOCK ISLAND, R.I.
BY VENTURI, RAUCH
AND SCOTT BROWN

We know these little buildings, sitting alone out in a field. We've seen them before: in an old photograph, in a child's drawing, in other fields. They are a familiar and welcome sight.

Look again. These are not those little buildings.

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

The windows reveal the other story—the one based on the 11-page program client Weld Coxe submitted to architects Venturi, Rauch and Scott Brown. Since the house was designed from the outside-in, partner Robert Venturi moved, if not heaven and earth, at least walls and floors to accommodate Coxe's enumerated needs and preferences (captions overleaf). The windows register the activity, and the three—not two—floors within. They also provide, by their irregular placement, a magnetic visual charge for the exterior; and by their grand scale, according to Venturi, the little house is made "gracious," not "mean and fussy."

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

Architects: Venturi, Rauch and Scott Brown
4236 Main Street
Philadelphia, Pennsylvania
Robert Venturi—design
Frederic Schwartz—project architect
Owners: Weld Coxe and Mary Hayden
Engineers:
The Keast and Hood Company (structural)
Consultants:
Dian Boone (interiors)
Total Environmental Action (energy)
Builder: Donald M. Coxe
Photographer: Thomas Bernard
Just as the exteriors pay homage to the prevailing architectural climate of Block Island, the interiors show comparable deference to the exhaustive program submitted by client Weld Coxe. In addition to a standard list of functional requirements, Coxe included detailed behavior patterns, preferred views (both out and in), and even the adverse psychological effects of various seating arrangements. The three-room house is tailor-made. The intricate sections (below) illustrate the complex planning gymnastics within the ostensibly simple house—gymnastics duly recorded in the fenestration on the east and west facades (previous page). But even when "historically correct," (as on the north and south facades), Venturi is admittedly "incorrect": note the traditional double-hung window (photo above left)—it's 8-feet-high, a Brobdingnagian dimension for a house that measures 24- by 18½-feet.
In keeping with the relaxed spirit of Block Island—and the owners’ preferences—interiors consultant Dian Boone elected a hodgepodge aesthetic, re-employing furniture from co-owner Mary Hayden’s previous Maine retreat. The beaded-board walls and painted wide-plank floors are especially welcome; similarly, the coal stove, complete with rocking chair. As specified in the program—and by New England tradition—living, dining, and kitchen areas are incorporated into one open groundfloor space; a heavily-glazed vestibule protects that space from blustery winds. While the overscale windows may serve architectural theory for the exteriors, the interiors reap the practical benefits of extra light and more expansive views. The second-floor, mezzanine-style bedroom offers a lunette view of the pond. For construction, Coxe turned to son Donald—an architecture student turned carpenter; according to Venturi, who characterizes the detailing as a “collaborative effort,” the choice was a wise one.
PRIVATE HOUSE
EASTERN SHORE, MARYLAND
BY HUGH NEWELL JACOBSEN

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

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

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

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

The plan of the house (see overleaf) continues this axial symmetry and centers on a great (and unexpected) entrance hall. Perhaps it is this deft combination of the comfortably familiar with innovative surprises that gives the house its distinction and appeal. —H.L.S.
From the recessed enclosure of the entrance (top left), one is quickly riveted by the planned vista through the big living room windows (photo left) to the long corridor of trees and water (below). Lateral views from the house range over well-manicured grounds, and across a swimming pool that is treated almost as a formal reflecting basin (photo above).
All interiors are very comfortable, lavishly spacious. In the living room (left) and entrance, ceilings reach the full height of the house. The areas can be used together, or separated by sliding pocket-doors. (Most doors and many windows are handled with similar pockets.) Above is a balcony sitting area and a bridge which share the space and views (photos above). The dining room (right) has an elegantly detailed kitchen in an "ell" directly off the room. All walls and ceilings are painted drywall; floors are bluestone. As is typical in all of Jacobsen's work, lighting in all rooms has received very special attention, with a variety of downlights and wall-washers. Bedroom windows (photos below), which appear as single tall units from outside, are floor-to-ceiling on the first level, yet provide generous units on the second. All are gray-tinted and curtained by vertical blinds.
Low annual rainfall together with broad seasonal and diurnal temperature extremes are two of the elemental forces that have shaped this desert site, forces that any designer who builds on this high tableland outside Santa Fe must inevitably take into account. Other shaping forces include a blistering noonday sun and an occasional high wind that can blow this thin desert carpet all over the place. These worst-case conditions do not make the site inhospitable. Far from it. But they do suggest a sort of defensive design that Predock has been careful to provide by means of heavy adobe walls, and by a plan that centers on an unroofed but enclosed court that acts as a sun trap while providing a year-round, outdoor activity area that is completely sequestered. By limiting the size and number of exterior openings, and by shading with wood trellises those that turn toward the sun, the architect has also reduced the demand for summer cooling.

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

Interior finishes, too, have been selected for performance, but Predock made these choices with an eye on the traditional pueblo architecture of the region. Unadorned stucco walls, wood ceilings and brick floors are all time-honored surface treatments here, but Predock has given them a freshness with contemporary hardware and details, and by carefully considered, beautifully framed views of the high desert that recur in delightful variations throughout the house.—B.C.
The large photo above illustrates the hierarchy of spaces as they are staged up to the kitchen. The unroofed court is glimpsed through sliding glass doors beyond. The photo far left shows this court more fully, while the photos stacked at right explore the kitchen and its relationship to several adjoining spaces.
Sited by the banks of the Roaring Fork River outside Aspen, and at an elevation of 8,600 feet, this mountain house derives its character from its setting—and in a way that is unusually direct. The over-all massing as well as the shapes of individual rooms emerged from the architect's struggle to relate a small house to an immense landscape. The interesting and provocative method Teague chose was to create two internal axes and relate each to an
external context. The greenhouse and the elements it parallels are related, quite naturally, to the east-west solar axis. The second axis, offset by 45 degrees, is the axis of the valley in which the house is built. Spaces that are related to either axis (but not both) tend to be passive and reposeful. Those that respond to both axes, and mediate between them, are active, energetic spaces that offer views to distant objects and points of reference on the valley walls.

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

To some, the Boyles’ house may have a slightly unedited look—particularly in comparison to other houses in this collection. But the seemingly random assortment of details and projected shapes are by no means accidental. They are the result of a rigorous design process in which visual refinement is not equated with simplification, a process in which spontaneity and improvisation have an important place and individual expression is both a guiding principle and a cherished goal. —B.G.

Architect: Harry Teague
P.O. Box 4684
Aspen, Colorado
Owners: Edgar and Barbara Boyles
Contractor: S.L.O.W. Construction
Photographer: Gordon Schenck
The Boyles house has also been shaped by its heating system. In a climate that averages 10,000 degree days annually, an inter-related combination of heat sources and convection devices are important. The greenhouse, the south-facing windows, the rock storage, the wood stove, even the extreme verticality of the house itself all play a part. During January and February, months that make the heaviest demand on heat, about $40 per month for electricity and $15 per month of wood were all that was required.
During early discussions about this, their first house, the clients envisioned it being set like a sculpture in a wooded site. Their architects gave them a cubist house which succeeds as a sculptural image, drawing attention to itself in the midst of dense growth, yet serving as a very comfortable retreat.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Like a ship model on proud display, the Blum house rests upon a massive wooden podium nine feet above the encroaching thicket. While Federal flood insurance mandates take credit for elevating the house, the opportunity thus presented did not elude architect Ferri. Lattice skirts, let down to shield the structural underpinnings, visually strengthen the "base" as an independent element; consequently, the taut boxes set above appear all the more introduced—as if delivered, rather than constructed. (Not incidentally, the lattice panels are designed to break away in the unhappy event of a hurricane.) The client's preference for open, unobstructed interior spaces (photos overleaf) is expressed in the massing: two stacked and graduated volumes, oriented and glazed to the view. As a counterpoint to the geometric rigidity, and as a foil for the heat of the summer day, a flared sunscreen lifts off from the first floor, just as a beveled "lid" sets down on the second. Four Tuscan columns provide visual—not structural—support, and, in keeping with the spirit of the S.S. Blum, a hint of grandeur. —C.K.G.
Inside the cypress pavilion, architect Ferri wisely kept a low profile: nothing detracts from the view. A simple plan provides unobstructed vistas, and satisfies the client’s request for “loft-like” spaces. Furniture, finishes, and fabrics were chosen for their textural—vs. decorative—properties: downstairs, “rustic” and “natural”; upstairs, polished and polychromatic. This change in esthetic tempo is conveyed to beachcombers with a brash magenta rim on the sunscreen (photo previous page). Narrow voids between the sunscreen’s horizontal planks allow for cross ventilation through a clerestory band of jalousie windows. Heavy trusses (photo top right), and marine plywood set in an irregular pattern (photo below right), ensure that the Blum house does not put to sea with the first gale.
Blessed by a warm sun year-around, and by a Caribbean surf that beats relentlessly against its base, this rugged limestone shelf provides a matchless backdrop for vacation activities of many kinds. And if the house that clings so securely to its heights appears to be shaped by a welling romanticism, small wonder. Both the program and the site invite the most picturesque of design responses.

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

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

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

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

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

In form, the house is a three-story square tower with a shed wrapped around it at the main floor level. In the tower, a staircase winds its way up and down around a central fireplace and chimney. Though the images on the outside—the metal roof, the rough siding, the lattice wall, the screen porch—are rural and simple; inside the details are white and refined and very contemporary and high-style. Pleasant surprises.... —W.W.
Just inside the entrance, a tall space rises to the peak of the shed roof. Behind it, and visible through large openings in the shape of a giant sash window, the stair ascends into a rotunda on the upper floor. The space at the entrance is lit indirectly; the stairwell, in contrast, is lit by skylights that admit shafts of sunlight. In summer, when the leaves are on the trees, this central space becomes the only brightly and directly lighted place on the whole site. In the main living spaces, a string of skylights through the sloping wood ceiling bounce light against the walls so the rooms are flooded with diffuse light.
THE LEWIS HOUSE
MEDFIELD, MASS.
BY DON METZ

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

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

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

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

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

DON METZ
I:\000\ARCHITECTURAL RECORD HOUSES OF 1982

FAMILY LIGHTHOUSE
DOOR COUNTY, WISCONSIN
BY NAGLE & HARTRAY

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

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

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

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

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

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

Engineers: Beat Gorsky Graf (structural)
Contractor: Carlson, Erickson
Photographer: John Hilarides
The only color in the clear-finished wood interior is purple, found on the spiral staircase. Architect Nagle has particular praise for the local Swedish carpenters whose craftsmanship was essential to the otherwise unadorned interior. Walls and ceilings are cedar; kitchen counter and table are maple block recycled from a local bowling alley. On a wall just outside the kitchen (left), a ladder for agile children leads to a corner loft.
“Sometimes my house reminds me of Andrew Wyeth’s paintings,” says the owner of this converted barn, as she looks out over a hillside pasture sloping away to stone walls and woods. Visitors approaching the house from the top of the hill (above left) are apt to see shades of Wyeth, too, although a walk around this surprising building reveals that it is not at all the cliche of reconstituted Americana its quaintly weathered timbers would suggest. The client asked for “a comfortable modern house inside an old barn,” and Redroof Design took her literally at her word, installing a 20th-century white box—close kin to the flat-roofed studio houses of the ’20s—within the skeleton of a 19th-century frame structure. This piquant juxtaposition of old and new emerged from the architects’ decision to emphasize the patent artifice of a well-appointed barn. “It’s really the modern counterpart of an 18th-century garden folly,” says Yann Weymouth of Redroof, “rather like the Gothic ruins where ladies and gentlemen retreated to drink tea.”

Even though the rough-hewn posts and beams of the barn penetrate the cool planar geometry of the house, the new living pavilion is clearly defined as a self-contained volume. At the downhill base of the building, the space between the outer shell and the inner block is treated as a latticed porte cochère. On the upper levels, partial removal of old wall boards on the south and west fronts created an airy verandah that opens the interior to views and daylight, gently dappled as it passes through knotholes, crevices between boards, and exposed roof framing. Small-paned windows were retained on the east wall, the one facade where the perimeter of the house abuts the barn, and on the north, where the expanse of siding acts as a winter wind screen. Inside, a simple layout orients the two-story living room to the south for passive solar gain, the master bedroom to the rising sun, and the kitchen and dining area toward the sunset. A large round skylight above the living room offers a barn swallow’s-eye view of rafters and nairols silhouetted against the clouds. —D.B.

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

Engineer: Doug Watson (structural)

Interiors: Rio Raikes and Franklin Salasky

General contractor: Roxbury Contractors—Rio Raikes and Joe Speranza

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

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

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

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

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

Architects: Neski Associates
8 West 40th Street
New York, New York
Susan Strohbach—associate
Owner: Mr. and Mrs. Richard Chiaraviglio
Engineer: Robert Silman (structural)
Contractor: Lynch Lafountain & Sons
Photographer: Norman McGrath
The living areas of this appealing house open to woodland views that change dramatically with the seasons. The views into the entrance court, by contrast, are no more than a modest glimpse. Dropped beams over the space effectively modulate the ceiling height (photo above).
Axonometrics have a way of making any building look like a grown-up doll house, an effect that is particularly congenial to the spirit of Susana Torre's scheme for this remodeled stable on eastern Long Island. In her transformation of the turn-of-the-century balloon-frame structure, Torre strove to evoke memories of snug childhood hideaways—treehouses and attic nooks—that enhance the gentle seclusion of a country retreat. Of course, the Shingle Style building is itself the vestige of another favored realm for nostalgic reverie, the pre-war era of croquet lawns, wicker tea tables, and white flannels. Without resorting to pastiche of specific period models, Susana Torre has taken great pains to preserve as much as possible of the vintage exterior, while creating new interior spaces and a series of decks and balconies that provide a remarkably flexible layout. Seen from the outside, the most conspicuous results of the renovation are an east-facing trellised entry porch (photo opposite), whose silhouette reflects the form of the gabled dormer behind, and a tall arched window cut into the opposite western facade (overleaf). Along this east-west axis, Torre has inserted a paneled center hall and stairway, reminiscent of the pivotal circulation spaces of authentic Shingle Style dwellings. The remainder of the plan has been disposed along quite different lines, with the master bedroom downstairs and the main living room upstairs in the former hayloft (plans and photos overleaf). There is a kitchen and a bathroom on each story, and two sleeping alcoves are tucked alongside the eaves upstairs, in order that both levels can be used independently, according to the variable needs of family and guests. It is the upper room, with its sloped ceiling and playhouse-like kitchen enclosure, that most nearly recovers the cozy ambience of children's secret lairs; but even here, one is drawn outward to enjoy the changing aspect of the seaside landscape. On the east, the top of the latticework porch is a sheltered belvedere for outdoor dining, and on the south, there is a bowfront balcony, just large enough for one person to look out over Shinnecock Bay and the ocean.—D.B.

Architect: Susana Torre, The Architectural Studio
243 West 38th Street
New York; New York

Dorothy Alexander, Steve Middouhas, Donna Robertson, and Richard Velcro—production

General contractor: Harold Reeve and Sons

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

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

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

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

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

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

The plans below and the photos on this spread show the enormous visual energy generated by the spaces as they flow into each other—an energy that is one of the Viereck house’s most compelling features.

FIRST FLOOR

SECOND FLOOR

GROUND FLOOR

OPEN TO BELOW

DECK

BR/LOFT

LAUN. ENTR.

BR

STUDY

STUDIO

MECH
The simple, three-level arrangement of the Viereck house shows most clearly in the section above. The stairs (photos left) are given a visual prominence that is thoroughly appropriate to a design of such vertical development. The master bedroom (photo below) is located at the top of the house and offers superb views of eastern Long Island.
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Benjamin H. Evans, AIA

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SOLAR STORAGE / A four-page color brochure describes non-pressurized, cylindrical, solar-energy-storage tanks made of fiberglass reinforced polymer sheet. The tanks are 18 in. in diameter, 120 in. high, and weigh 19 lb. They may be used to hold liquids, powders or solids. • Solar Components Corp., Manchester, N.H. circle 405 on inquiry card

CLOTHES DRYERS / A 24-page illustrated catalog describes 16 electric clothes dryers and 12 gas clothes dryers. Each dryer is described by model number, price, and optional accessories. The dryers are available in a variety of colors. • Environ Distributors, Inc., Findlay, Ohio. circle 406 on inquiry card

CONTROL SYSTEM / A six-page brochure describes an automatic lighting- and appliance-control system. The system involves a programmer that carries out scheduled on/off cycles and a transmitter which sends signals to modules in existing wall boxes. It may be used for both security and energy savings. • Leviton Manufacturing Co., Inc., Little Neck, N.Y. circle 401 on inquiry card

PHOTO/VIDEO FURNITURE / A 16-page color catalog displays a multitude of video console cabinets and utility carts as well as video tape storage and transport systems. Also included are slide trays, files and light boxes. Prices and dimensions are listed with descriptions of each model. • Luxor Corp., Waukegan, Ill. circle 410 on inquiry card

WOOD DOORS / A selection of doors, columns, spindles and stair parts is assembled in an indexed 68-page color catalog. Included are descriptions of and specifications for each of over 1,000 products. Among the products are sidelights, transoms, glass doors and Dutch doors. The catalog is available for $2.50 by writing to: E.A. Nord Co., P.O. Box 1187, Everett, Wash. 98206.

WINDOWS / A 1982 catalog from Andersen describes its windows, gliding patio doors and new products: a box bay unit; a window for narrow openings such as stairway landings; and ten additional sizes for the 30- and 45-foot angle bay units and bow windows. Specifications and technical data are included. • Michael Anthony Studios, Ltd., Chicago. circle 407 on inquiry card

DOORS / A 28-page, four-color brochure illustrates eight series of door designs. Materials include oak, mahogany, walnut and ash, either finished or unfinished. Included in the brochure are specifications and information on finishes. • Customwood, Albuquerque, N.M. circle 411 on inquiry card

PARQUET FLOORS / A 16-page, four-color brochure describes 13 wood and brick designs. Installations are shown with detail drawings and photographs to illustrate the use of materials. Information on finishes is included as well as descriptions and pictures of two design applications for walls and ceilings. • Michael Anthony Studios, Ltd., Chicago. circle 407 on inquiry card

BATHS / An eight-page, four-color catalog describes fiberglass bath fixtures. Combination tub/showers, shower stalls and bathtubs are illustrated. The shower stall section includes two-wall showers, plus compact and deluxe three-wall showers. Products' compliance with major codes is detailed. • Lasco Industries, Anaheim, Calif. circle 404 on inquiry card

KITCHENS / An eight-page color catalog describes and gives specifications for compact kitchens. These kitchens come in 10 series, ranging in size from 30 in. to 72 in., and are available with a gas or electric range. Special features and optional equipment are highlighted. • Acme National Refrigeration Co., Inc., Long Island City, N.Y. circle 412 on inquiry card

SHINGLES / Cedar shingle products are described in a 1982 color catalog. In 12 pages, photographs, detailed technical illustrations and data make up a reference manual of red cedar hillside panels, roof panels and cedar shingles. A selection chart pictures each type of panel and shingle and gives dimensions. • Shakertown, Winlock, Wash. circle 409 on inquiry card

HEAT PUMP SYSTEMS / A four-color, four-page performance report from Shell describes its Duraflex polyethylene pipe earth coils designed to improve geothermal heat pump systems. The mechanics of the coils and pump systems, and the results of experimental installations are discussed in detail. • Shell Chemical Co., Houston. circle 408 on inquiry card

LAVATORIES / An eight-page color brochure shows 15 models of Kohler sinks in a variety of colors. Ten styles of faucets are shown as well. Accompanying each photograph is a description with information on available colors and the materials used. A color chart also indicates available colors for each model. • Kohler Co., Kohler, Wis. circle 413 on inquiry card

FLOORS / A 12-page color catalog from Kentucky Wood Floors features hardwood flooring in 37 designs. Included are photographs of installations coupled with diagrams and dimensions. Information on specifications, installation and maintenance is also included. • Kentucky Wood Floors, Inc., Louisville, Ky. circle 403 on inquiry card

INSIDE WINDOWS / An eight-page brochure describes an airlock window system designed to attach to the casing opening on the inside of an original window. The brochure also compares the system to ordinary outside storm windows in terms of energy efficiency. • Environmental Dynamics, Inc., Findlay, Ohio. circle 414 on inquiry card

PHOTO/VIDEO FURNITURE / A 24-page, four-color catalog describes and gives specifications for compact kitchens. These kitchens come in 10 series, ranging in size from 30 in. to 72 in., and are available with a gas or electric range. Special features and optional equipment are highlighted. • Customwood, Albuquerque, N.M. circle 411 on inquiry card

LASCO / Cedar shingle products are described in a 1982 color catalog. In 12 pages, photographs, detailed technical illustrations and data make up a reference manual of red cedar hillside panels, roof panels and cedar shingles. A selection chart pictures each type of panel and shingle and gives dimensions. • Shakertown, Winlock, Wash. circle 409 on inquiry card

ENVIRONMENTAL DYNAMICS, INC. / An eight-page color brochure describes an airlock window system designed to attach to the casing opening on the inside of an original window. The brochure also compares the system to ordinary outside storm windows in terms of energy efficiency. • Environmental Dynamics, Inc., Findlay, Ohio. circle 414 on inquiry card

COAT RACKS / Four pages of the 1982 catalog from Acme National Refrigeration Co., Inc., Long Island City, N.Y. features a variety of wall and floor coat racks with hooks of different materials and finishes. Included are a hanger for a golf bag, and several types of Closet Rods and wire storage baskets. circle 412 on inquiry card
Flame Proof® LHC.

The Superior Fire Retardant, Pressure-Treated Wood from Osmose.

What you don’t see on the outside protects on the inside. FLAME PROOF® LHC has the qualities you can count on. It is superior to other interior fire retardant treated wood because it is non-blooming, less-corrosive to metal fasteners, and has UL approval. FLAME PROOF® LHC is a special chemical formulation free of sulfates and chlorides, ideal for use wherever fire hazards must be minimized.

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FLAME PROOF® LHC fire retardant treated wood is a superior product that provides an extra margin of fire safety in any architectural application. It also qualifies for lower insurance rates.

For more information concerning FLAME PROOF® LHC send for a free copy of the Sweets Brochure or refer to the 1982 Sweets Catalogue.

Circle 41 on inquiry card
European-styled spa products

These two sleek new lines are the latest additions to this manufacturer's collection of European-designed kitchen, bath and spa products. Grohe America Inc., a subsidiary of ITT, conducted a two-year study beginning in 1975 on the acceptability of European-designed faucets; once finding great favorability, Grohe introduced in 1978 their two-handle models. The two new lines presented at right are called Euromix and Relexa.

The Euromix line includes the single-handle lavatory centerset and kitchen deck faucet, and the tub filler/hand shower. The Relexa line includes five different hand-held shower models.

All products are available in polished chrome, 23-karat gold, antique brass, pewter or satin brass finishes. The faucets are solid brass and feature a patented solid brass cartridge for durability.

Grohe America, Inc., Elk Grove Village, Illinois

circle 300 on inquiry card

more products on page 129
Once you start using VELUX roof windows, it's difficult to stop.

With over 40 years experience specializing in roof windows and working closely with architects around the world, we’ve learned a thing or two. In terms of design, function, ease of installation, weather tightness and the availability of a complete program of options, including special glazings, you could not ask for more. Economically priced from about $200 to $500, they conform to all major building codes and may be used in passive solar applications.

VELUX. The world leader in roof windows and skylights!
The new Zero "Sound-Stop 1-R" guarantees a continuous seal around the full perimeter of the opening. Special attention is given to the corners. Result: An S.T.C. rating of 44!

Write for our two new catalogs. One tells all about the new "Sound-Stop 1-R"—as well as the rest of the Zero line. The other tells you all you need to know about S.T.C. ratings, decibels, frequencies, etc.
PRODUCT REPORTS continued from page 127

ROUNDED FRAME ARMCHAIR / Designed by Bob Becker to be rugged yet light in scale, the Delphi Chair has a carefully joined, rounded frame of natural ash or yellow birch with walnut, cherry or mahogany finish. It is suggested for a number of executive office applications, as a pullup guest chair, for dining or at the conference table. ■ Helkon Furniture Co., Inc., Taftville, Conn.

circle 301 on inquiry card

EXTENSION MIRROR / Stanley Paul's "Lombardy" mirror is mounted on an extension bracket, and swivels to provide both regular and two-and-a-half power magnification. The wall-hung fixture is solid brass, and is available in polished brass or chrome finish. ■ Paul Associates, Long Island City, N.Y.

circle 302 on inquiry card

BATHROOM HARDWARE / The Accent II Collection features bath hardware and switchplates in contemporary styling. Bathware is available in antique or polished brass finishes. Each grouping includes an 18-in. and 24-in. towel bar, towel ring, recessed as well as surface-mount tissue holders, garment hook, wall-mounted soap dishes and toothbrush/tumbler holder, plus four common wall plate combinations. ■ Amerock Corp., Rockford, Illinois.

circle 303 on inquiry card

PANEL-FRAME CREDENZA / Another version of Paul Mayen's "Katonah" floor credenza, the 15-in.-gauge panel-frame unit is made with two, three and four touch-latch doors. Mirror-finish doors may be combined with either 14 glossy or low-gloss colors, five woods and five burls. ■ Intrex Inc., New York City.

circle 304 on inquiry card

AREA RUGS / A new standard design in this all-wool custom area rug program, "Gotham City" is a stylized cityscape drawn by artist Bill Hinz in a linear technique. Handcrafted area rugs, wall hangings and carpeting are offered for residential and commercial applications. ■ Form III, North Vernon, Ind.
circle 305 on inquiry card

PROJECT: Buffalo Convention Center, Buffalo, N.Y.
SPECIFIED WALLCOVERING: MAYATEX WOVEN SISAL
INSTALLATION: After researching many types of wallcoverings, the architects determined that MAYATEX SISAL incorporated all of the features needed for this specific installation.

SISAL is: Flame retardant, cigarette resistant, cost efficient, sound absorbing, insulating, extremely durable and naturally static-free. It installs easily on walls and floors with minimal surface preparation and requires very little maintenance. Exciting visual and textural contrasts are achieved when SISAL is used alone or in combination with other building materials.

RESULTS: Four years after its installation, the SISAL is still going strong! Architect Jim Renaldo says, "We are delighted with the performance of this product. It has fully lived up to our original expectations."

TASITWEEED
TASIWALLS

These SISAL floor and wallcovering products, manufactured by Tasibel and Cordemex, are available in a wide range of natural textures and colors.

For more information or to see an installation in your area contact one of these exclusive importers:

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Eastern USA & Canada: Merida Meridian, Inc., 405 E. Hiawatha Blvd., Syracuse, NY, 13208, (315) 422-4921
Central USA: Design Materials, Inc., 2000 Grand Ave., Kansas City, MO, 64108, (816) 221-6544
Western USA: Continental Western Corp., 2211 Frederick St., Oakland, CA, 94606, (415) 532-1558

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As dramatically demonstrated on Diamond Tower, Milwaukee, the STO system gives you absolute design freedom with virtually no restrictions on unique shapes or angles, color and texture combinations.

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404/939-9590

Circle 46 on inquiry card
FAUCET / This single control lavatory faucet, called Roma, is part of the 1982 deluxe new product lines. It is washerless, with the water flow controlled by a ceramic disc cartridge. It is made of solid brass with a chrome finish. • American-Standard, New Brunswick, New Jersey

circle 306 on inquiry card

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

circle 311 on inquiry card

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

circle 308 on inquiry card

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

circle 309 on inquiry card

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

circle 310 on inquiry card

更多的产品请参阅第133页

Kentucky Wood Floors introduces the latest additions to their renowned Custom Classics, a line noted for its excellence in design and craftsmanship.

"Palace," created for the Helmsley Palace in New York, is joined by two other patterns: "Aristides" and "Continental." These new additions are presented in a color brochure showcasing an entire line of quality hardwood flooring to fit any need or budget.

Contact your Kentucky Wood Floors distributor or Gary Keibler, Vice President of Marketing.
In addition to our complete line of wood windows, patio doors, and steel insulating entrance systems, Weather Shield will manufacture direct set units to your custom home plan.

Our direct sets can be ordered in a wide variety of shapes and sizes, including triangles, octagons, trapezoids, and special square or rectangular sizes.

With uncompromising craftsmanship, we design each custom unit to compliment your Weather Shield casement, awning, double hung, and scena-vu windows. For total building continuity, we offer coordinated patio and steel insulating entrance doors to further enhance your window selections.

Direct set glazing options provide optimum energy efficiency and value — select from 1" insulating or 1" triple insulating glass, or maximize solar energy gains with our new triple and quad pane SolaireFilm units. All are available in a choice of several virtually maintenance-free exteriors.

For the design-conscious, it's Weather Shield windows and doors — a beautiful way to add shape, dimension, interest, and creative flair to the structure and architectural design of the home.

Get to know Weather Shield, see the Sweet's file #8.16/wd or call Weather Shield's Marketing Manager, H. J. Koester at (715) 748-2100.

Circle 48 on inquiry card
BASIC SECURITY / The “Classic” home and apartment security system is professionally installed to monitor selected moveable openings, sounding a siren in the panel in the event of an alarm condition. A signal is simultaneously relayed to the Honeywell central station, which instantly summons police or fire emergency services. The system can be armed or disarmed with a private code that the homeowner can change easily at will. • Honeywell, Inc., Minneapolis.

FIRE RETARDANT WOOD / Designed for application in weather protected areas of buildings, Dricon fire retardant-treated wood claims two significant advantages over other types of treated lumber: it has “low hygroscopicity” (reduced moisture pickup), and low corrosivity of metals in contact with the treated wood. Dricon building components such as studs, trusses, and beams may be used with metal lath and plaster or dry wall for construction in buildings classified fire resistant. Roof decks, joists, and purlins of Dricon wood qualify for a UL Class I roof system designation. • Koppers Co., Inc., Forest Products Group, Pittsburgh.

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

RATED CARPET CUSHION / Made of flame-retardant sponge rubber, “Sentinel” commercial carpet underlay has a fire hazard rating of 20-15-5 under ASTM E84-80. It meets Class A requirements of NFPA Interior Finishes Standard 101-1976, and is suitable for such high-hazard occupancy areas as hospitals, schools, hotels, etc. It can also be used in high-traffic areas such as corridors and lobbies, both above and below grade. • The General Tire & Rubber Co., Akron, Ohio.

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...And for the very best reasons! DURABLE and LONG-LASTING—Matéflex interlocking modules are made from a special blend of polypropylene and rubber that stands up to the toughest matches. Resisting heat, cold and the sun’s direct rays, Matéflex is a proven winner season after season!

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Why more corporate controllers are recommending Colorline® partitions.

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For details on how Colorline® partitions can save money beautifully, ask for our FREE "Colorline® Partitions Pay Off" booklet. Contact Unistrut Interior Building Systems, 1821 Bedford Avenue, North Kansas City, MO 64116, (816) 421-4011. Or call your nearest Unistrut Service Center, listed on the facing page.

UNISTRUT Interior Building Systems

Colorline, 3.75: Superior sound control with no visible fasteners.

Circle 50 on inquiry card
UPHOLSTERED SEATING / The “Ot­timotm” group includes a 28-in.-wide armless chair, a 36-in.-wide chair with one arm, and a 44-in. two-arm chair (shown). There are also wedges for curvilinear configurations, an ottoman, and various sofas. Though appearing oversized, the pieces are only 38-in. deep. The base is finished in scratch-resistant Astro acrylic, offered in seven colors. • Cy Mann Designs, Ltd., New York City.  

CEILING FAN / Low-profile fan with globe light fixture leaves a clearance of 6-ft 7-in. on an eight-ft ceiling. • Comfort Conditioning Div., Robbins & Myers, Inc., Memphis, Tenn.  

CERAMIC TILE / For such residential applications as countertops, bath, and light-duty floors and walls, new “Satinstones” 41-/sq tile has a gently undulated, rippled surface. This texture reflects light, particularly on wall installations. “Satinstones” are available in eight colors. • Huntington/Pacific Ceramics, Inc., Corona, Calif.  

BUILT-IN TOASTER / Sized to fit easily between standard wall studs or above counter tops, this four-slice toaster extends from the wall housing for use. Each two-slice section has its own browning controls. Features include a slide-out crumb tray for easy cleaning. • Modern Maid Co., Chattanooga, Tenn.  

SHOWER ENCLOSURE / Aluminum “StikStall” enclosure uses less metal for trim side lining the unit is reflected around the glass. Doors are the adjustable pivot type, either framed or the newer frameless style. • Howmet Aluminum Corp., Terrell, Texas.  

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

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

PRODUCT REPORTS continued from page 133
Homasote Easy-ply® Roof decking

Looks Like Wood...

...But Insulates To R/35

- Decorative, “wood-like” vapor barrier on the ceiling side...where it belongs!
- Cover 16 square feet with each T&G Roof Deck panel...saves labor!
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ENERGY SAVING BUILDING PRODUCTS SINCE 1909.

Circle 51 on inquiry card
HOMESPUN LOOK / The "Doneg al Collection" of contract carpeting from Wellco Carpet Corp. is manufactured from Hercu lon 5500-denier, six-ply multi-color yarn. Said to resemble Irish hand-crafted fabrics, the new product line includes "Donegal," shown here, an over-all homespun look, as well as stripes and herringbone patterns. • Hercules, Inc., Wilmington, Delaware.

VINYL VERTICALS / Made of Geon vinyl, vertical blinds from Graber are available in 3- to 5-in. widths, and come in any length to fit any window. The louvers rotate 180 deg, adjusting to every angle for complete light, sun or view control. All louvers, when rotated, overlap not less than 1/2-in. Also offered are perforated vinyl louvers which permit a daytime view, reflect as much as 70 per cent of heat and glare, and maintain a level of opacity for privacy. • Graber Co., Middleton, Wisc.

WARP YARNS / Paperbacked 27-in.-wide wallcoverings are available with over 60 different combinations of solid or striped warp yarns. Picture here is "Santa Monica Freeway," a warm-toned blend of sand, apricot, seafoam and dusk yarns. These "Rhythms" wallcoverings coordinate with solid colored, acrylic-backed weaves for upholstery and walls. • Gifford Inc., New York City.

SPIRAL STAIR / An all-steel spiral stair is offered in a standard 4-ft diameter or in a 5-ft diameter package, both suitable for floor-to-floor heights up to 114-ft. All components are primed with all treads having an anti-slip factory-applied paint. The product has a steel handrail and may be used as a right-hand or left-hand stair. • American General Products, Inc., Ypsilanti, Mich.

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

circle 337 on inquiry card

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

circle 338 on inquiry card

AIR CONDITIONER / The HS18 condensing unit is claimed to meet any efficiency standard in the U.S. The units are available in nominal sizes of 1.5, 2, 2.5 and 3 tons, representing cooling capacities from 15,500 to 36,800 Btuh. They are designed for ground level or rooftop installation. • Lennox Industries Inc., Dallas.

circle 329 on inquiry card

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

circle 330 on inquiry card

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

circle 331 on inquiry card

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

circle 332 on inquiry card

Nothing matches the quality, feel and look of solid metal. And, because METTLE MICA™ is anodized aluminum, it gives you a solid edge over foil laminates. METTLE MICA is available in a variety of beautifully polished and brushed anodized finishes that are not flammable and won’t chip or peel. METTLE MICA has no unsightly edge lines, won’t pit or deteriorate and is impervious to water, alcohol and cigarettes. Although METTLE MICA is solid metal, it can be worked with standard woodworking tools, easily conforms to radius corners and can be applied with standard cements or adhesives. Best of all, METTLE MICA gives you a competitive edge on price . . . it’s one of the most economical laminating materials available. So get a solid edge by specifying METTLE MICA. Call or write for additional information, samples and the name of your local distributor. created and produced by the october co., inc.

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ARCHITECTURAL RECORD HOUSES OF 1982 139
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You now have a wider choice of top quality redwood grades for your next project. As always, you can depend upon the beauty and durability of Clear All Heart and Clear redwood. But now, for the first time, you can choose new B-Grade, textured with limited knots and streaks of creamy sapwood.

B-Grade, available kiln dried, offers the performance values of the clear grades. It insulates against heat, cold and noise. It resists flame spread. It holds finishes better than other woods and remains smooth, tight and uniform for lasting beauty and endurance.

New B-Grade—now, one more way to offer the beauty and performance of quality redwood.

California Redwood Association
Write for our Redwood Exterior/Interior Guide.

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Circle 57 on inquiry card
THE EARTHEN FLOOR.

Put nature on your floor with Carolina Colony Quarry Pavers. Warmth and color made from the good earth of North Carolina.

MID·STATE TILE COMPANY

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

• Stiebel Eltron N.A., Boston, Mass.

circle 339 on inquiry card

WOOD WINDOW / Newly designed weather-stripping of vinyl-wrapped foam has substantially reduced the air infiltration allowed by Pella’s traditional-style double-hung window. The “TD” window features a double-glass insulation system; options include triple glazing, Slingshade blinds, and Solarcool bronze glass.

• Rolscreen Co., Pella, Iowa.

circle 340 on inquiry card

TOUCH LAMPS / Floor, wall and table versions of the “Sabra” lamp are shown here. Each has a 4¼-in. diameter metal cylinder, which opens up to 10 in. to expose the diffused illumination from a 150-Watt bulb. Floor and table models are touch-activated to produce three levels of light from the standard one-way bulb.

• Koch + Lowy, Inc., Long Island City, N.Y.

circle 418 on inquiry card

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

• Flexi-Wall Systems, Liberty, South Carolina.

circle 419 on inquiry card

Circle 59 on inquiry card

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PRODUCT REPORTS continued from page 143

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

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

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

circle 424 on inquiry card

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

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more products on page 147
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PRODUCT REPORTS

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

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

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SIDING / Forestex "6-12," a ⅝-in. lap siding, is designed to give buildings a traditional narrow lap siding look, while cutting waste and application time. A self-aligning feature is claimed to cut application time by 30 percent. The product is available preprimed with a smooth, or a roughsawn cedar finish. • Forest Fiber Products Co., Forest Grove, Ore.

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WALL AND FLOOR TILE / Five new colors—old gold, country gray, saddle, caramel and sand beige—have been added to the Summitville line of ceramic tile for kitchen and bath walls and counter tops. These colors, and 10 others, are also available in Summitville ⅛-in-thick floor tile, shown here. • Summitville Tiles Inc., Summitville, Ohio.

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

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

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more products on page 149

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COUNTER STOOL / A comfortable stool constructed with a solid beech frame, the "Concetta" stool comes in bar and counter versions, 40- and 34-in. high, respectively. Seat options include vinyl rush, cane or wood, or upholstered. • Loewenstein, Inc., Fort Lauderdale, Fla. circle 433 on inquiry card

LOVE SEAT / Measuring 52-in. wide by 29-in. high, the "Patricia" love seat is suitable for small reception and lounge areas. It is constructed with a hardwood frame, fully upholstered, with a tight seat and attached edge back cushions. • Loewenstein, Fort Lauderdale, Fla. circle 434 on inquiry card

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