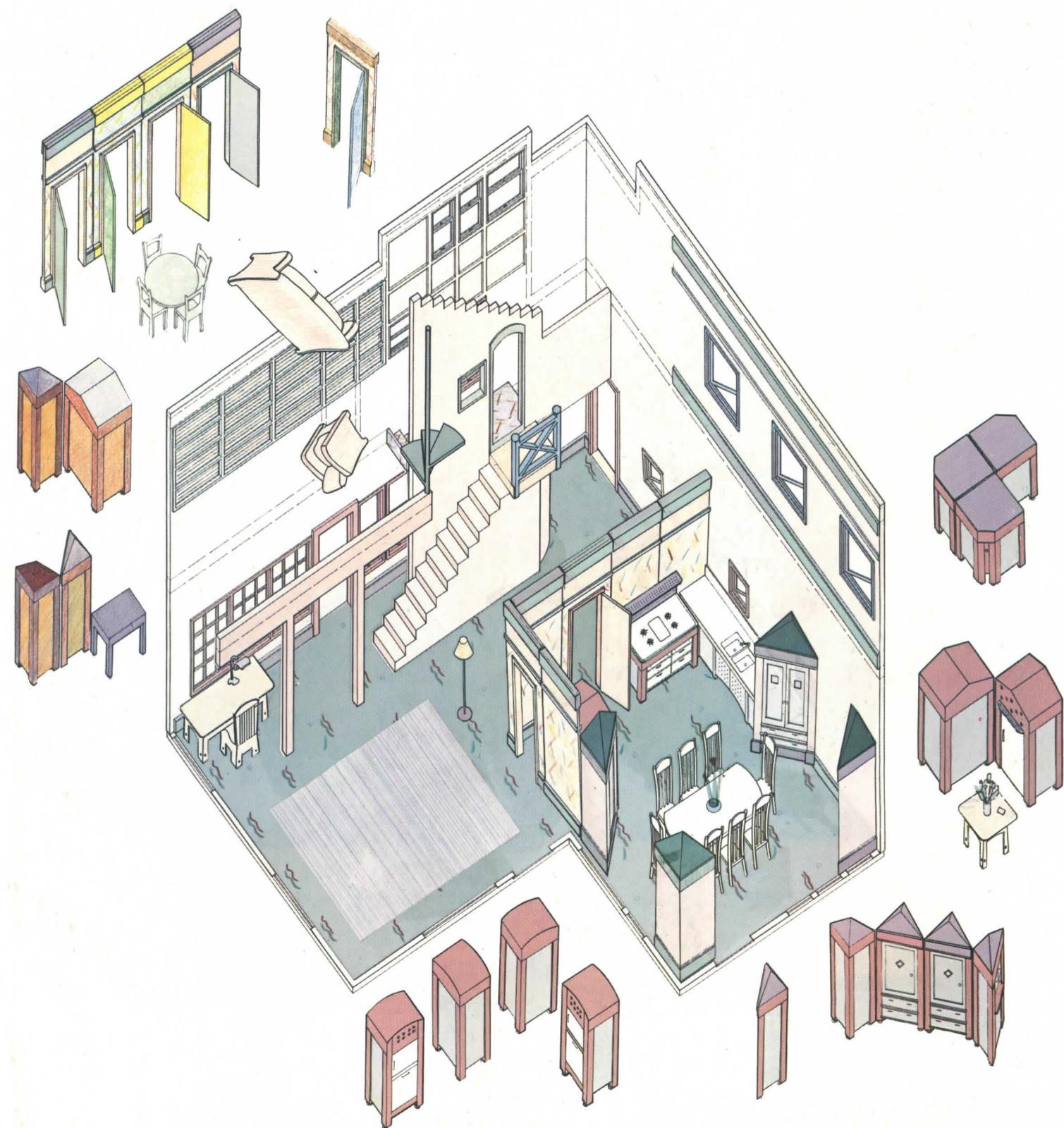


ARCHITECTURAL RECORD

Business Design Engineering
A McGraw-Hill Publication, Six Dollars a Copy
Record Houses, Mid-April 1985





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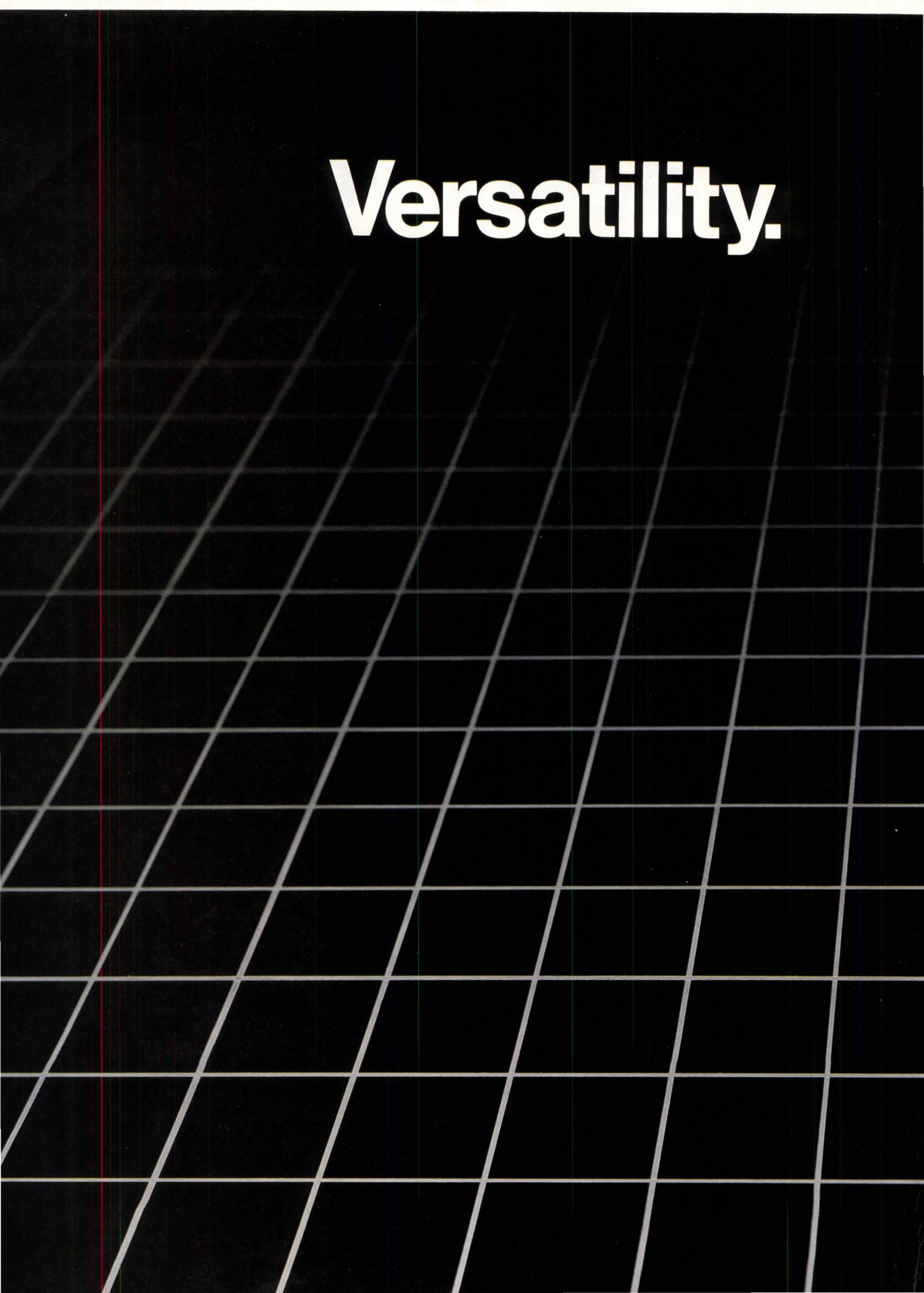
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Upas Street Houses

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Versatility.



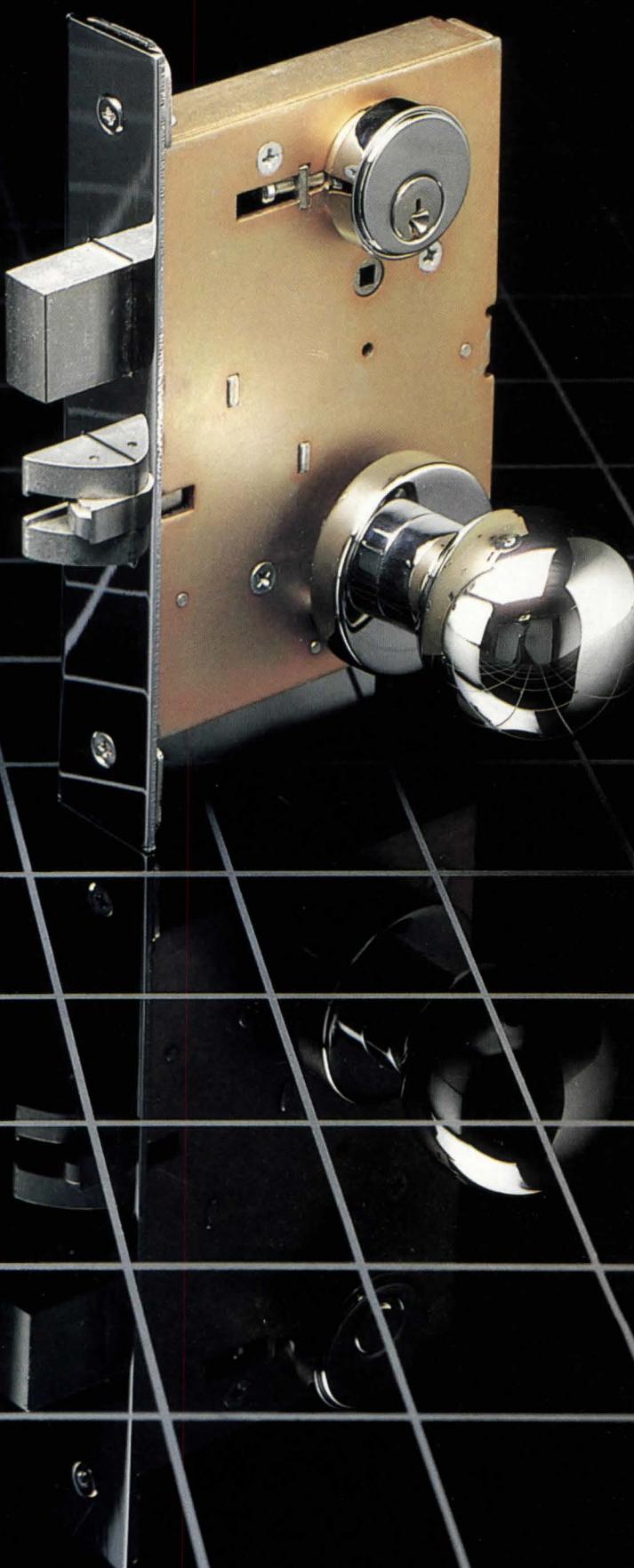
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The fireplace that's a real standout.

We'd like to introduce a fireplace that really stands out from the rest—in looks and flexibility. It's Superior's new Peninsula fireplace! And what a beauty it is. With almost 13 square feet of viewing area and three open sides, it can provide a dramatic, custom-built look to three different rooms. All in one revolutionary design. Imagine the possibilities!

To add to the drama of the Peninsula fireplace, we've included a few "asked-for" features at no extra cost. Among these are beautiful brass-framed doors with special high temperature glass and a newly designed suspended grate.

Of course, you also get Superior's zero clearance design, which makes for fast, easy installations. Time after time. You won't need a lot of space. And you won't have to use a lot of materials. You won't need a heavy masonry foundation either. Because the Peninsula fireplace can be positioned and leveled for framing just about anywhere. In fact, you can put the unit directly on a wood floor, if necessary.

The Peninsula fireplace also features Superior's proven two-

wall air-cooled chimney system. The 10-inch chimney sections are a snap to put up and require just 1-inch clearance to combustibles. Illustrated do-it-yourself instructions accompany every unit. The bottom line is that you save a lot of time and money on every installation. And that adds up.

What's more, Superior's clean-face installation has no grilles. So you get a beautiful fireplace. Without the custom-built masonry price.

For Superior energy savings, there's an outside-air kit option that helps make the Peninsula fireplace an efficient heating system, with unlimited design and construction possibilities.

Of course, along with the Peninsula fireplace you also get the Superior fireplace company—with 50 years of commitment to the fireplace industry and a vast, nationwide distribution network.

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For detailed literature, contact Superior Fireplace, 4325 Artesia Ave., Fullerton, California 92633. (714) 521-7302.

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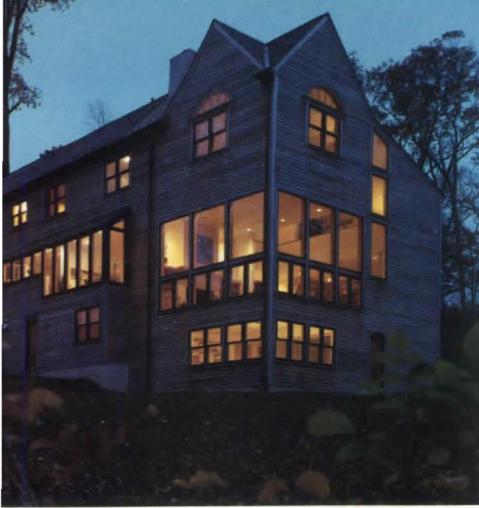
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Pella



This house has a great sense of site.

Carefully placed Pella windows and skylights help keep that feeling, especially indoors.

Many homes have a feel for the site. But too often that feeling is lost once you enter the house. Not so at this suburban Philadelphia home for a growing family. The strong sense of site really starts with a strong sense of entry. From the street, visitors pass through an archway in a latticework arbor onto an entry deck. This area is bounded by the house, garage, arbor and gazebo, all set at acute angles to each other. This area sets the stage to view the entire site as it falls away, finally reaching a scenic lake. This view isn't lost when you enter because as the site steps down, so does the house. Architect Lyman Perry has designed the spaces in the house to go with the flow. On the first level the ceiling remains even, but the floors step down in progressively expanding space from entry and kitchen, to dining, to living room.

And through this progression, Pella windows and skylights also act in response to the outdoors, reaching out to bring the outdoors in. For instance, the kitchen sink is directly under a band of Pella Skylights with matching Pella Casement Windows. And, to keep a good thing going, this arrangement continues uninterrupted into the dining room. By putting the daily tasks near the windows, the owners are brought into frequent contact with the view and the site.

Finally, as the space drops into the living room, huge Pella Fixed Windows with operable casements below bring a huge amount of light into the house. In fact, the mullion arrangement appears to be a railing, and reminds one of being on a porch or deck observing the world. Even though this arrangement of windows creates a strong feeling for nature,

Pella also keeps nature in its place. Outside, the units are completely clad in a low maintenance aluminum exterior. In between, double glazing and super tight weatherstripping keep the elements outside. And inside, the warmth of solid wood matches the glow of the resawn yellow pine floors and trim.

Pella offers more than superior quality products.

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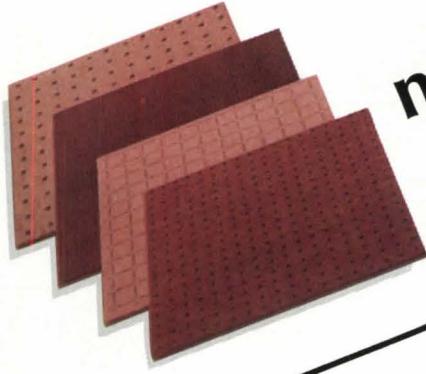
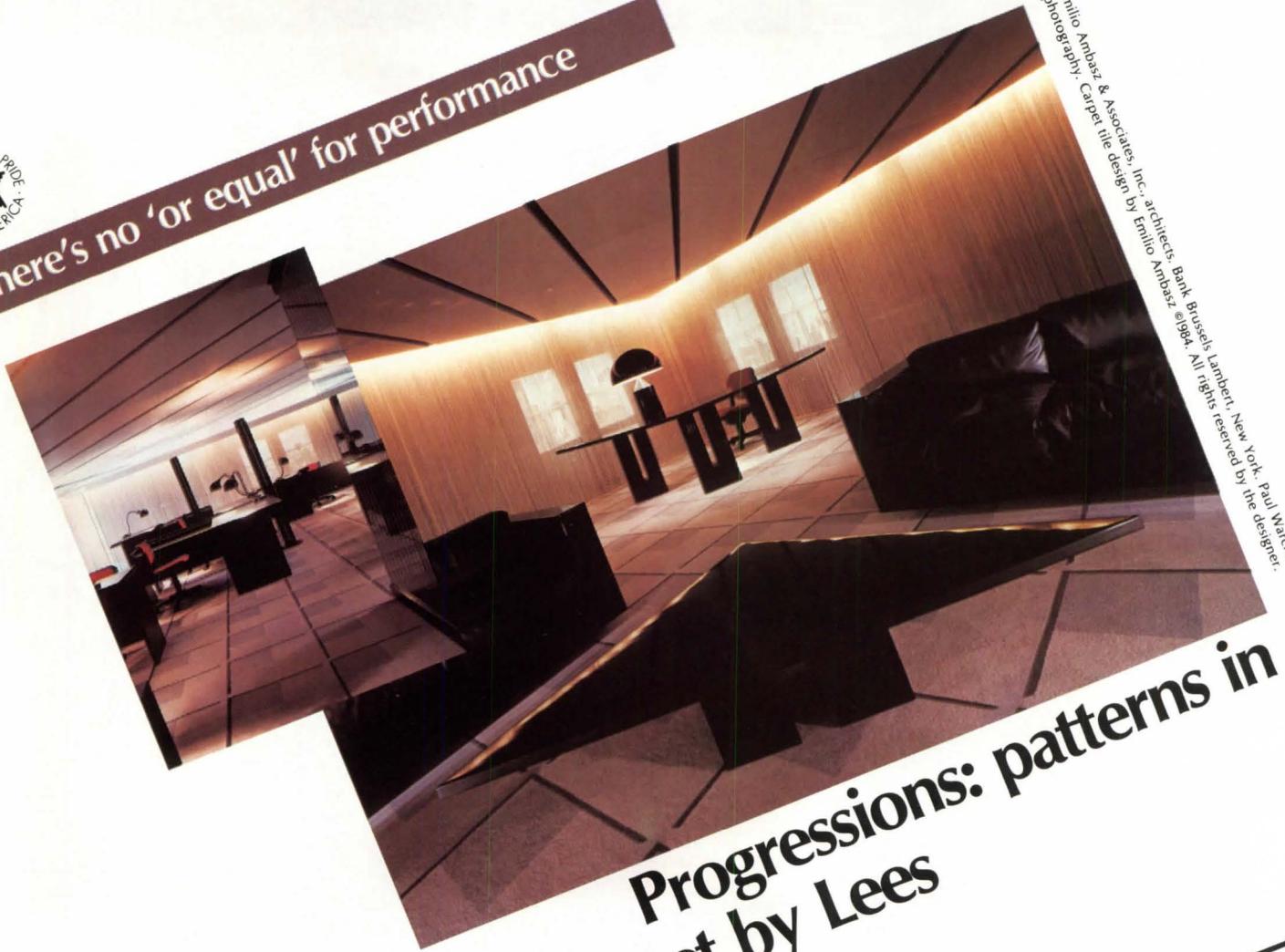
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Pella. The significant difference in windows and skylights.

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Emilio Ambasz & Associates, Inc., architects, Bank Brussels Lambert, New York. Paul Watchol, photography. Carpet tile design by Emilio Ambasz. ©1984. All rights reserved by the designer.

Panache.

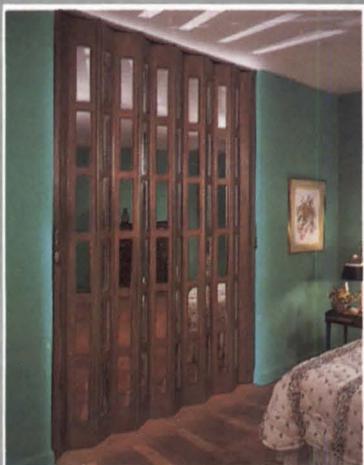


Panelfold introduces a new generation of wood folding doors designed to offer total flexibility for space planning in both hotel/resort guest quarters and residential interiors.

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Rich



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Whisper Patterns. Petal-soft shades of ceramic tile with

contemporary designs that can go from kitchen to family room. They also coordinate perfectly with American-Standard fixtures for a rich, new look in the bath. It's a concept we're selling hard in consumer shelter magazines. One that's also backed with top-notch American Olean distribution, personal service and our complete line of installation and tile care products.

Gaining the rewards you so richly deserve is easier with American Olean. For information on Whisper Patterns and our complete 1985 product line, write American Olean Tile Company, 3193 Cannon Avenue, Lansdale, PA 19446-0271; or call us at (215) 855-1111.

A close-up photograph of a modern bathroom sink and faucet. The sink is a light-colored, possibly ceramic or stone, vessel-style sink with a chrome faucet and handles. The lighting is dramatic, highlighting the texture of the sink and the metallic sheen of the fixtures.

You're out front with American Olean

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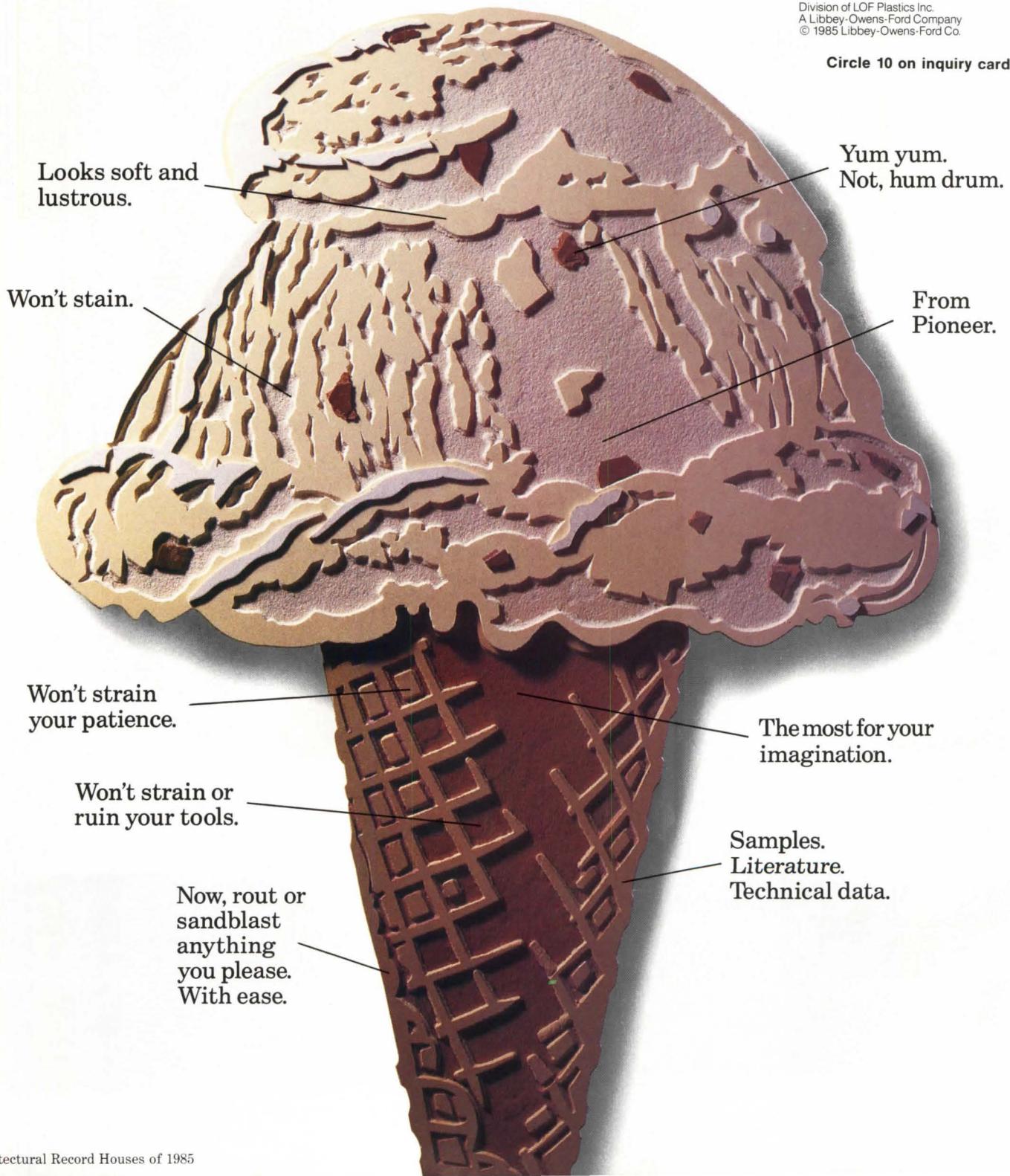
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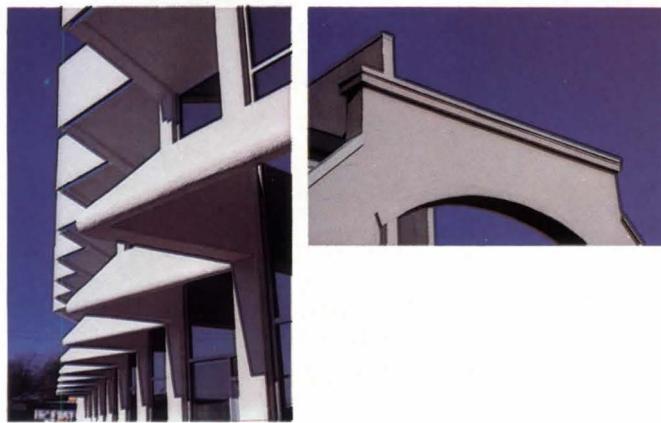
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Painting: Rembrandt's "Juno," c. 1665, from the Armand Hammer Collection. Gallery: Huntington Galleries, Huntington, West Virginia.
Floor: Hartco Acrylic Impregnated, Chesapeake color. Flooring Contractor: W.R. Shepard, Inc., Powell, Ohio.

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Formal edge treatment adds to appeal of guest bath in Amway Grand Plaza Hotel, Grand Rapids. DeWinter Associates, Inc., architects.

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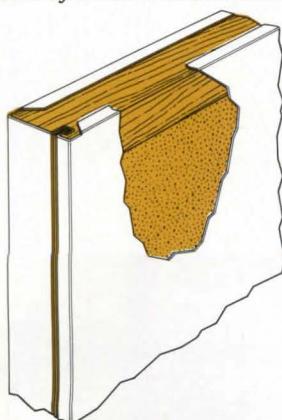
INSULATED ENTRY DOORS

Shutting the door on the elements.

Specifying the right door for multi-family residential homes can be critically important because an inappropriate combination of performance features will open the door to problems and customer dissatisfaction.

Today's needs for security, energy conservation and other features have made entry door selection especially complicated. The ideal performance characteristics for a thermal entry door system vary widely depending on the type of use, but there are basic requirements. All thermal entry doors must be easy to open and close, yet secure from unauthorized entry. All thermal entry doors must resist the passage of certain elements, whether it be heat and cold, fire, sound, wind or moisture. The following criteria form a good list of characteristics that will satisfy all key requirements for thermal entry door selection:

- All-steel construction with steel edges and effective hinge and lock reinforcement assures a high degree of security from unauthorized entry.
- A true thermal break on the door edge prevents metal-to-metal contact and inhibits the formation of condensation on the interior surface.
- Galvanized surface on both interior and exterior side helps prevent rust and corrosion.
- Thermal resistance of at least R-15 is needed to provide adequate thermal performance of the door.
- Manufacturing details that assure insulation will not delaminate from steel surfaces, foamed insulation has no voids, steel surfaces are fully protected from rust and corrosion, etc. are needed to provide durability.
- At least a five-year warranty on door is necessary.
- Manufacturer must have capability to modify door system for custom needs, such

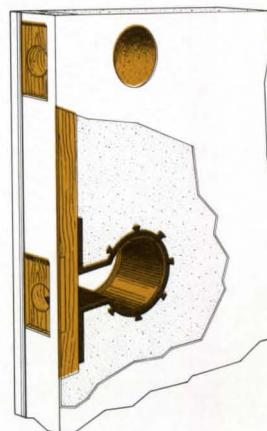


Vinyl thermal break locks steel skins together while separating exterior and interior surfaces to inhibit temperature penetration and condensation.

as pre-hung doors, sidelights, style, size, colors of paint, 20 or 18-ga. steel, etc.

- Doors should have effective weatherstripping details to seal around door opening without making door difficult to close.
- Door should have an adjustable threshold that insures an effective seal, yet adjusts to accommodate future settling.
- A sound rating of at least 26 STC is needed where sound control is desirable.
- Entry system has passed requirements (federal, ASTM and local) for structural, mechanical and air and water infiltration.
- Door must be 1½-hr. "B" fire-rated.
- Door must have FHA and HUD approval.

CASTLEGATE® Thermal Entry Systems are the only door systems that meet all the criteria listed above. The doors are constructed of 24-ga. galvanized steel on both sides of a high-den-

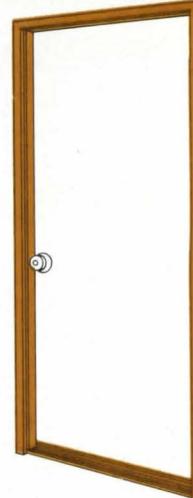


Combo-lock preparation is one of three security preparations available on CASTLEGATE Thermal Entry Systems.

sity (2.2 psf) polyurethane core, producing a thermal insulation value of R-15. A combination of magnetic and compression weatherstripping, along with triple-contact bottom sweep and adjustable threshold, seals out drafts and minimizes air and water infiltration.

The CASTLEGATE Thermal Entry System also has a sound attenuation rating of STC-26 and has passed important tests for thermal performance, mechanical performance, structural strength (wind load), water leakage, air infiltration, sound transmission, 240-hr. salt-spray primer paint endurance, HUD Federal Manufactured Home Construction & Safety Standards, 1½-hr. (B) fire rating and FHA Materials Release No. 1011.

The following quality-control features help assure that quality is high enough to justify the 5-year warranty offered: a computer-controlled production line, an electrostatic paint process that produces a 3-mil thick finish, an insulation foaming process that eliminates voids, and internal testing procedures.



All-steel CASTLEGATE Doors provide premium security and thermal performance in plain designs (shown here), in three-dimensional embossed and raised designs, or in designs with glazed openings.

Besides the security features of 24-ga. steel surfaces, all-steel edges, reinforced hinges and lock-reinforcing details, these doors also have 20-ga. and 18-ga. skin options for even greater security. CASTLEGATE Steel Security Frames are also available for special security needs.

CASTLEGATE Entry Systems have an extensive product mix. Wood or steel frames, prefinished or prime-painted doors, twelve hinge variations, three lock-preparation variations, two weatherstripping variations, glazed or unglazed options, embossed or raised profiles, traditional or contemporary designs, textured stainable steel designs and seven prefinished paint colors are available. Also, the doors can be modified for custom needs or to fit unusual size requirements.

For an explanation of the tests CASTLEGATE Thermal Entry Systems have passed and the requirements the systems have met, along with descriptive literature, write: Dept. 122, Castlegate Division, USG Industries, Inc., 101 South Wacker Drive, Chicago, IL 60606-4385.

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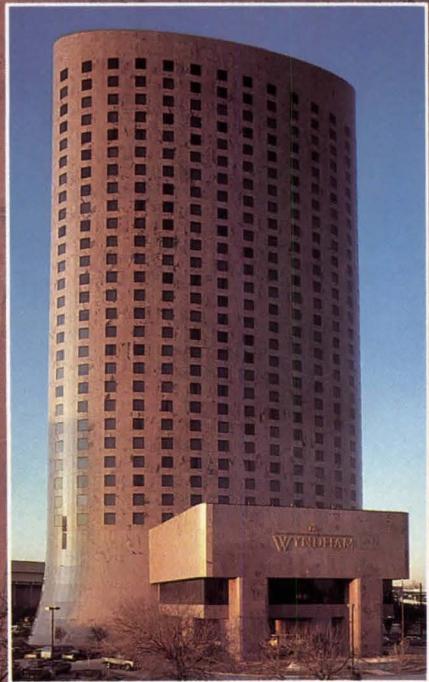
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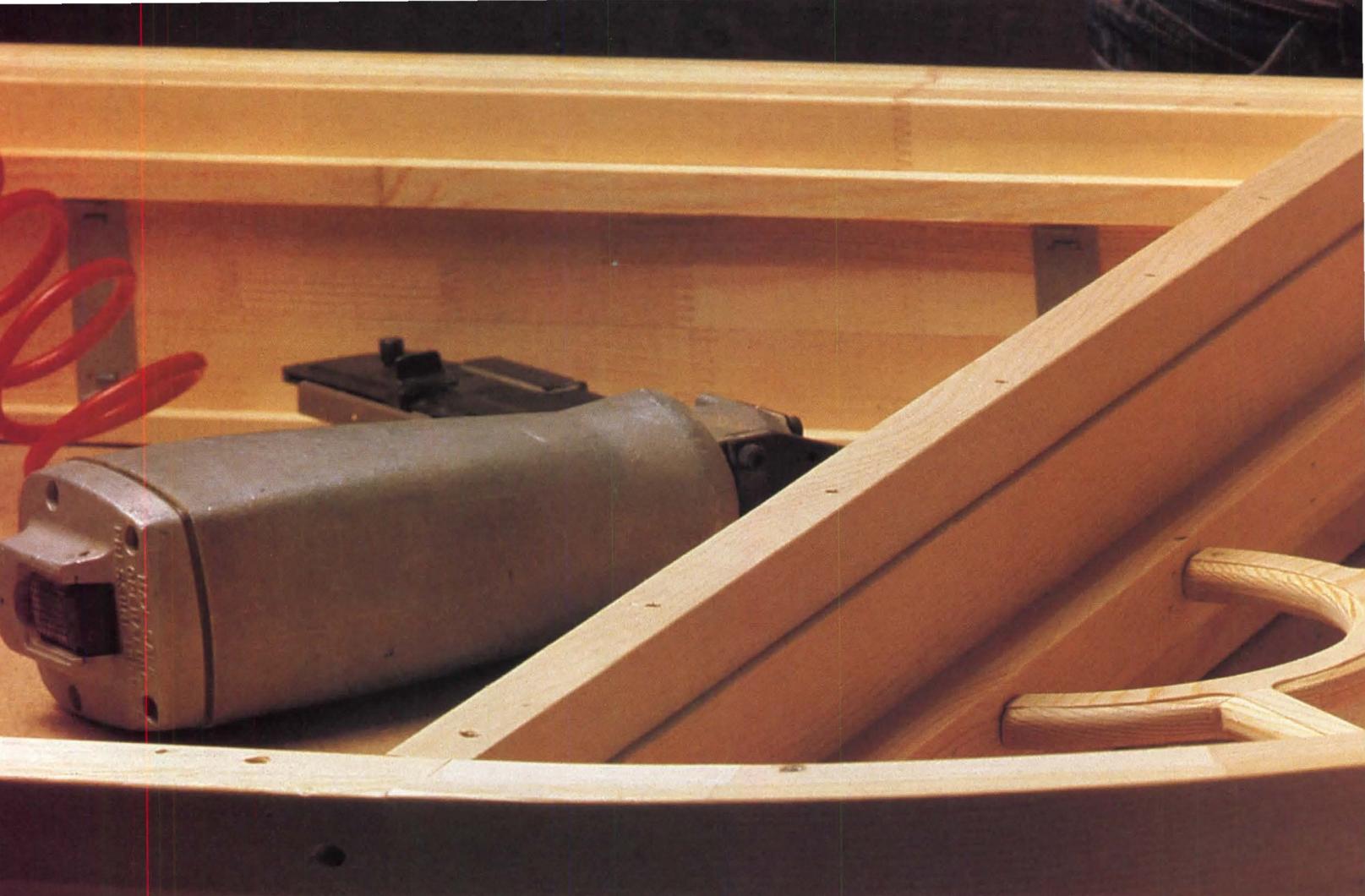
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If you want an 18-foot high Round Top with true divided lites, we'll build you one of those.

Or, if you want an Oval Round Top six-feet wide, we'll build that for you, too.

EVEN WE DON'T KNOW HOW MANY KINDS OF ROUND TOP WINDOWS WE OFFER.

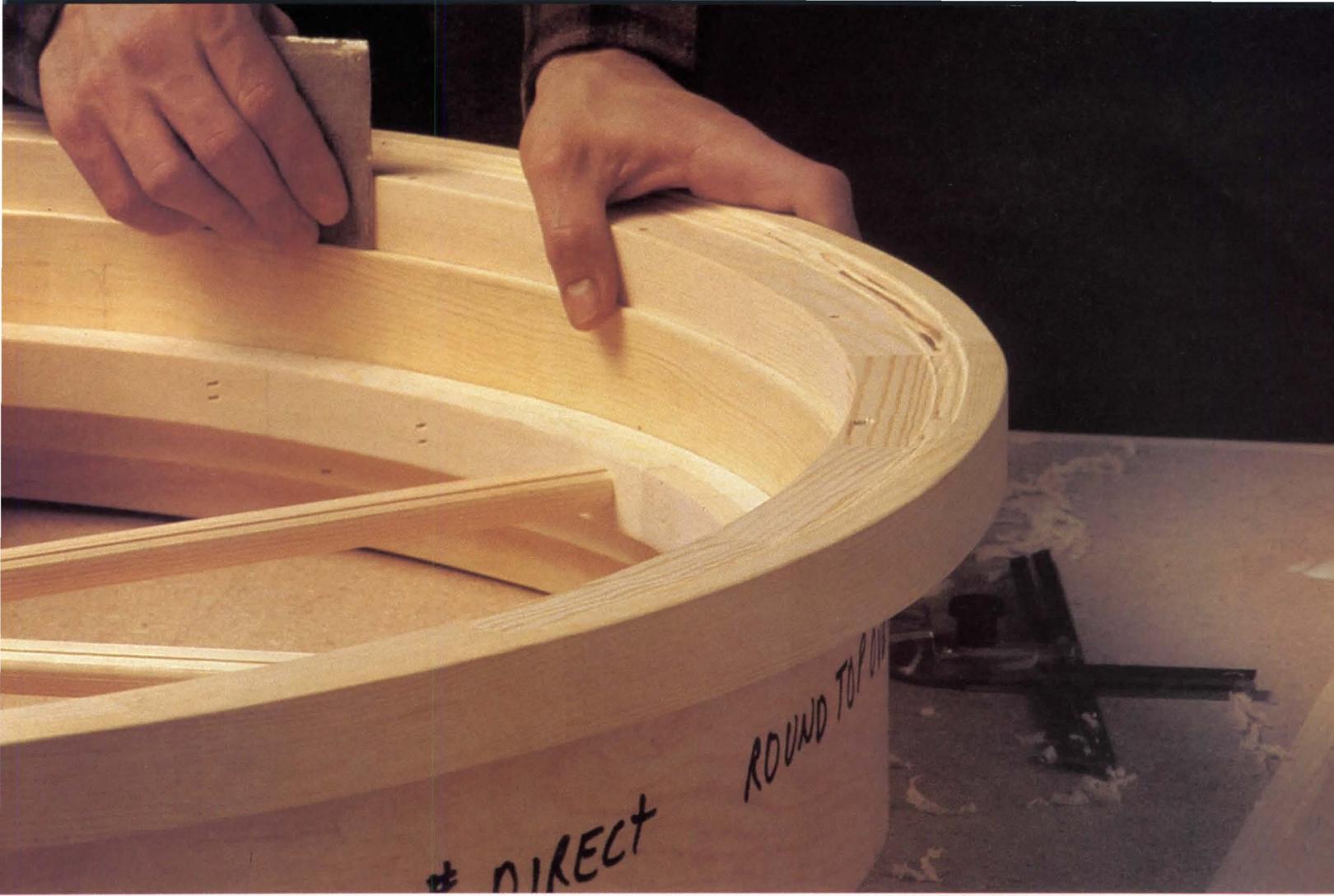
That's because our Round Top windows are made to order. And virtually every day, somebody asks us to build one in a new size or shape.

In fact, if we can't build the window you have in mind, it probably can't be built.

NO MATTER HOW DIFFERENT THEY APPEAR, OUR WINDOWS ARE ALL MADE THE SAME WAY.

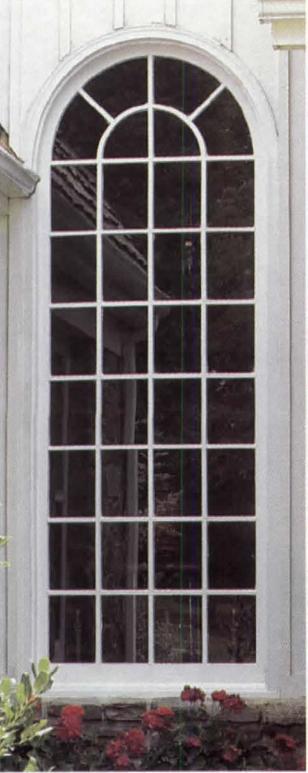
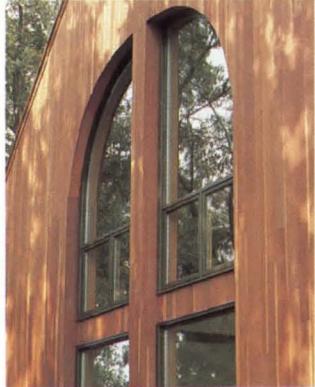
Carefully. With much of the work done by hand.

Designs, such as Gothic true divided lites or a hub with spokes, are handfitted to ensure proper fit.



And matched pieces of Ponderosa pine are meticulously fitted together to form a sturdy arch that will accept a beautiful stain-and-varnish or

paint finish. A polycron exterior finish is also available. (This finish has been proven to last at least as long as aluminum or vinyl cladding.)



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BEAUTIFUL AFTER THE
HEATING BILL ARRIVES.**

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TO ORDER.





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Finished architectural concrete seldom conforms to aesthetic demands. Cold joints, color batch differentials and patches, as well as other problems, can leave the surface of a new building looking spotted and imperfect. That was the problem with the Douglas Centre Building in Coral Gables, Florida when construction was finished in 1975.

VIP finished the building by applying one coat of Ombrella® 9300 Semi-Opaque Water Repellent Coating to all concrete surfaces.

The result led the architectural firm of Nichols, Fullerton, Py, Vavra to write, "The VIP Ombrella Tinted exceeded our expectations in terms of making the poured concrete portions of the building appear uniform in color, while retaining the architectural flavor of the poured rope-form concrete which we desired."

Today, the Douglas Centre Building looks as good as it did then.

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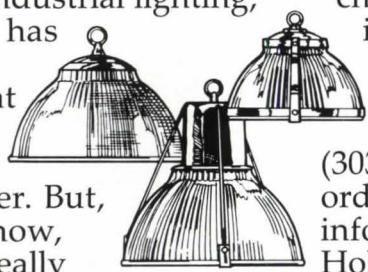
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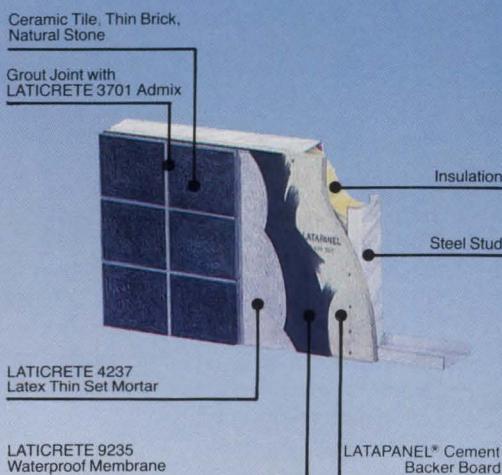
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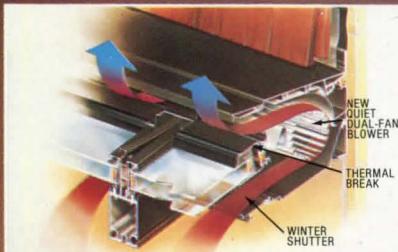
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Spacious - Bright - Enjoyable

Capture the great *Outdoors - Indoors* — with a Four Seasons™ Glass Room Enclosure. This unique room will add space, beautiful views and brighten your day. It is elegantly designed to complement the finest residence or place of business. Look at the exclusive features that only the industry leader — Four Seasons — can provide:

POW-R-VENT™ — (COOLING SYSTEM). This unique, patented cooling system from FOUR SEASONS™ quietly and efficiently removes heat build-up on the roof glazing (ridge area). Operates automatically and efficiently, with or without your air conditioning system, to remove heat trapped at the ridge (heat rises) thereby keeping the room cool. (U.S. Patents 4438680, 270940, 4316405).



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*Heat Mirror is a trademark of The Southwall Corporation



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Above: Typical Remodeling Center Store Location

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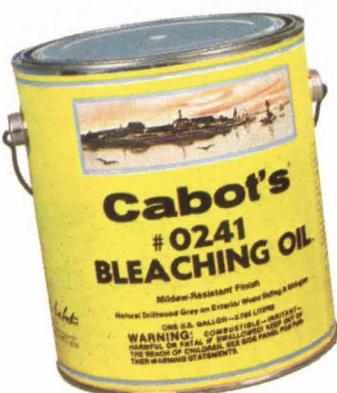
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- **Preserves wood.**
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Cabot's® Bleaching Oil

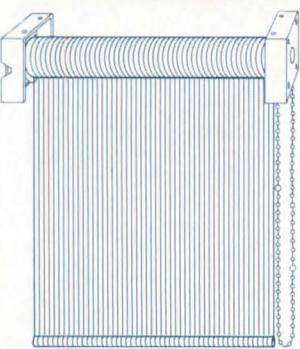
This fine product is a favorite of architects, builders, and homeowners. When applied to untreated wood, Cabot's Bleaching Oil actually bleaches the wood, imparting a delicate gray tone that weathers in a few months to a natural driftwood gray. This effect, heretofore found only in seacoast areas after years of exposure to salt air, is now attainable anywhere in the country. Cabot's Bleaching Oil, a refined and clarified oil with bleaching ingredient, is suitable for all exterior wood: shingles, siding, and clapboards.

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Detail of Levolor Tech Shade

Soften the hard realities of sunlight. Introducing Tech Shade by Levolor.

Tech Shades not only provide your interiors with a soft, decorative look, they also allow for an uninterrupted view of the exterior. These woven see-thru shades, available in a choice of densities, accommodate variations in exposure to sunlight. A unique design is employed to assure visual continuity when different densities are used on different sides of the building. And solar shading and glare control capabilities are virtually unmatched. The durable all-Celcon, color-matched operating mechanism is designed for quiet performance. Control tension is adjustable. Tech Shades are offered in an attractive color range. Custom colors and weaves are available on special order. For a product catalogue, write Tech Shade, Architectural Resource Group, Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, NJ 07071. In Canada, 55 Jutland Road, Toronto, Ontario M8Z2G6.

SMPS awards entries sought

The Society for Marketing Professional Services has set a deadline of May 3rd for entry in its 12 categories of awards, which include company brochures, newsletters, and advertising. Judging is based on creativity and marketing results. For more information, contact Deborah Molyneux, SMPS, 801 North Fairfax Street, Alexandria, Va. 22314 (703/549-6117).

Want to know how to deal with asbestos?

In line with its recent tougher guidelines on asbestos, the EPA has inaugurated its first training center for architects and other building professionals at the Georgia Institute of Technology in Atlanta. The center is dedicated to providing first-hand knowledge of how to deal with this carcinogenic material.

The EPA says it expects to open additional centers in early summer in Boston, to be run by Tufts University, and in Kansas City, to be operated by the University of Kansas. The EPA provided \$125,000 to Georgia Tech to run its center.

On opening day, the Asbestos Information Center presented an awareness seminar aimed at general audiences, focusing on how to identify asbestos materials, how they affect human health, and available alternatives. Normally, the center offers three-day conferences for professionals having to decide how to reduce the effects of asbestos, and five-day courses for operators who do the actual work, including hands-on experience in a mock-up environment that emphasizes proper control techniques. Careless asbestos abatement can be more dangerous to health than leaving the material in place, EPA says.

More generalized courses will be offered to parents, school officials, teachers, building owners, etc.

EPA's assistant administrator for pesticides and toxic substances, John A. Moore, called the center "an important expansion of our national asbestos technical assistance program." Each of EPA's ten regional centers has had an asbestos coordinator since 1979. The new center "will bring an added dimension of formal training to the program," Moore added. *Peter Hoffmann, World News, Washington, D.C.*

Annual meeting of ACEC set

The annual meeting of the American Consulting Engineers Council is set for May 5th through May 9th in Boston. Convention seminars are geared to various-sized firms in four categories—from large to single person—and will cover profitability, practice, liability, human resources, compensation, and such special topics as fee bidding versus qualifications in engineer selection, productivity versus pitfalls in computer software, the council's new peer review process, bringing along new principals to run the firm in the future, foreign competition, and evaluating firms for potential purchase or merger. The keynote speaker will be TV science editor Jules Bergman. For more information, contact Connie Newman, ACEC, 1015 Fifteenth Street N.W., Washington, D.C. 20005 (202/347-7474).

Smoke movement prediction made easy

Scientists at the Center for Fire Research at the National Bureau of Standards have completed a "draft" version of a new practical computer model that will predict the spread of fire, smoke, and toxic gases, and that promises to be faster than previous programs.

To point out the importance of this development, NBS reports that 80 to 90 per cent of fire deaths are due to smoke and gas rather than flames or heat. Until now, computer models of fire phenomena have been used almost exclusively in research. But the new program called FAST, a somewhat strained acronym derived from the title, "A Model for the Transport of Fire, Smoke and Toxic Gases," is intended for specific applications by building and product designers, fire safety experts, and state and local regulatory officials.

"The model incorporates the same chemistry and physics as other models do, but it is considerably faster and more 'robust,'" according to Dr. Walter Jones, a scientist at the center. "It can complete calculations for which some previous programs would run and run and not come up with an answer."

FAST is written in ANSI Fortran, and so far it runs on mainframe and minicomputers. But researchers are trying to modify it for

Locals fight back

Zoning measures in three California towns are designed to keep convenience stores from being pushed out in favor of tourist-oriented businesses such as "boutiques and T-shirt shops." As analyzed by the American Planning Association, the ordinances work something like this: Berkeley has established a quota system for any one type of business such as restaurants, fast-food outlets and "gift/jewelry/craft shops." Sausalito is empowered to review each new store to assure some degree of community responsiveness. And Carmel-by-the-Sea separates village shopping and tourist-related shopping into two distinct areas. The three towns have come to grips with a growing problem for resort towns across the nation. For more information, contact the APA at 1313 East 60th Street, Chicago, Ill. 60637.

microcomputers. Claims Jones: "Anyone who is moderately knowledgeable about computer modeling can use FAST." Jones says initially it will probably be used by those larger fire-protection, engineering, and architectural firms that now use modeling to solve potential fire spread problems. But he expects its use to be picked up by other types of professionals as well.

The FAST model predicts, for example:

- How smoke builds up in a room;
- How it moves from one room to another through corridors, elevators and ventilation shafts;
- How long it will take, as well as what concentration levels it will produce.

Future versions are expected to predict fire and smoke movement in high-rise buildings, and they will also take into account the effects of forced ventilation.

Computer testing is fairly cheap, often costing less than \$100. A full-scale burn under lab conditions can cost \$20,000, takes a lot of time, and tests only one specific situation. A computer model, says NBS, can simulate the effects of different room sizes and shapes and of other variables. *Peter Hoffmann, World News, Washington, D.C.*

Introducing the densest carpet



Karastan has ever woven.



Karastan has woven over 119,000 tufts of yarn into each square yard of this extraordinarily dense new High Spec Series. The yarns used, DuPont ANTRON® and ANTRON® XL nylon, add static-control and soil-resistance to these outstandingly durable styles.

The rich, understated, coordinated colorings and tailored small scale designs work alone or with each other.

To put it more succinctly, never before has so much style been packed into so little space.

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Naturalite Skylights Make Atrium Concepts Work Beautifully.

The handsome Bent Tree Green office condominiums in north Dallas capitalizes beautifully upon the atrium concept through use of structural ridge skylights by Naturalite.

The Naturalite engineered glass skylight system encloses two identical areas measuring 50' x 71'. Glazing consists of $\frac{1}{2}$ " heat strengthened reflective laminated glass with an .060 poly vinyl inter-layer. The finish of the aluminum structural ridge is dark bronze anodized.

General contractor, Bramcon General Contractors. Architects, Harwood K. Smith and Partners, Inc., Dallas.

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Circle 33 on inquiry card

Costs:
Yes, stability continues to be stable,
but watch out for labor

Summary of Building Construction Costs



Districts Eastern U.S.				
Number of metro areas	10/84 to 1/85		1977* to 1/85	
	10/84 1/85	1/84 1/85	1977* 1/85	
Metro NY-NJ	18	1.79	5.70	1670.08
New England States	33	0.84	3.75	1612.57
Northeastern and North Central States ...	120	0.56	2.65	1622.39
Southeastern States	106	-0.11	3.31	1676.34
Average Eastern U. S.	277	0.42	3.23	1644.96



Western U. S.				
Mississippi River and West Central States	122	0.20	2.22	1631.92
Pacific Coast and Rocky Mountain States	106	0.01	1.62	1718.02
Average Western U. S.	228	0.11	1.94	1671.95

United States Average	505	0.28	2.65	1657.15
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* Using only cities with base year of 1977

If no news is good news, then little to report on construction price fluctuations certainly cannot be bad. This fourth quarter 1984 report completes a full year of fairly stable costs. While, over-all, costs in the fourth quarter rose by a modest amount, six cities—Atlanta, Birmingham, Dallas, Miami, San Francisco, and Seattle—showed a decline, the first three cities repeating a similar performance between the first and second quarters.

On a regional basis, only the Eastern U. S. showed increases above one per cent. New York showed the biggest, followed by Boston, Philadelphia, and Pittsburgh. Over-all, labor and material costs for the construction industry rose an average of only 2.65 per cent during the entire year.

Material costs in the fourth quarter of the year moved very little, with plywood recording the largest increase in the period—2.3 per cent. It was followed by concrete block, up 1.8 per cent, and concrete, up 1.3 per cent. The slight lowering of mortgage and interest rates provided a small growth in housing starts that was enough to increase demand and cause the minor increases of price in these basic building materials.

Labor rates continued to feel the current pressure of a mixed construction economy—the growth of non-union activity assisting in

keeping, at least for the present, labor rate increases minimal. With most contracts up for renewal in the spring and early summer of 1985, however, it can be anticipated that construction labor rates will increase slightly more than in 1984—especially if the industry continues to expect a growing construction economy.

McGraw-Hill Information Systems Company studies are conducted quarterly by direct contact with union and non-union sources, direct material suppliers, construction labor consultants, and both general and specialty contractors in each city.

*Cost Information Systems
McGraw-Hill Information
Systems Company*



Average of all Nonresidential Building Types, 21 Cities

1977 average for each city = 1000.0

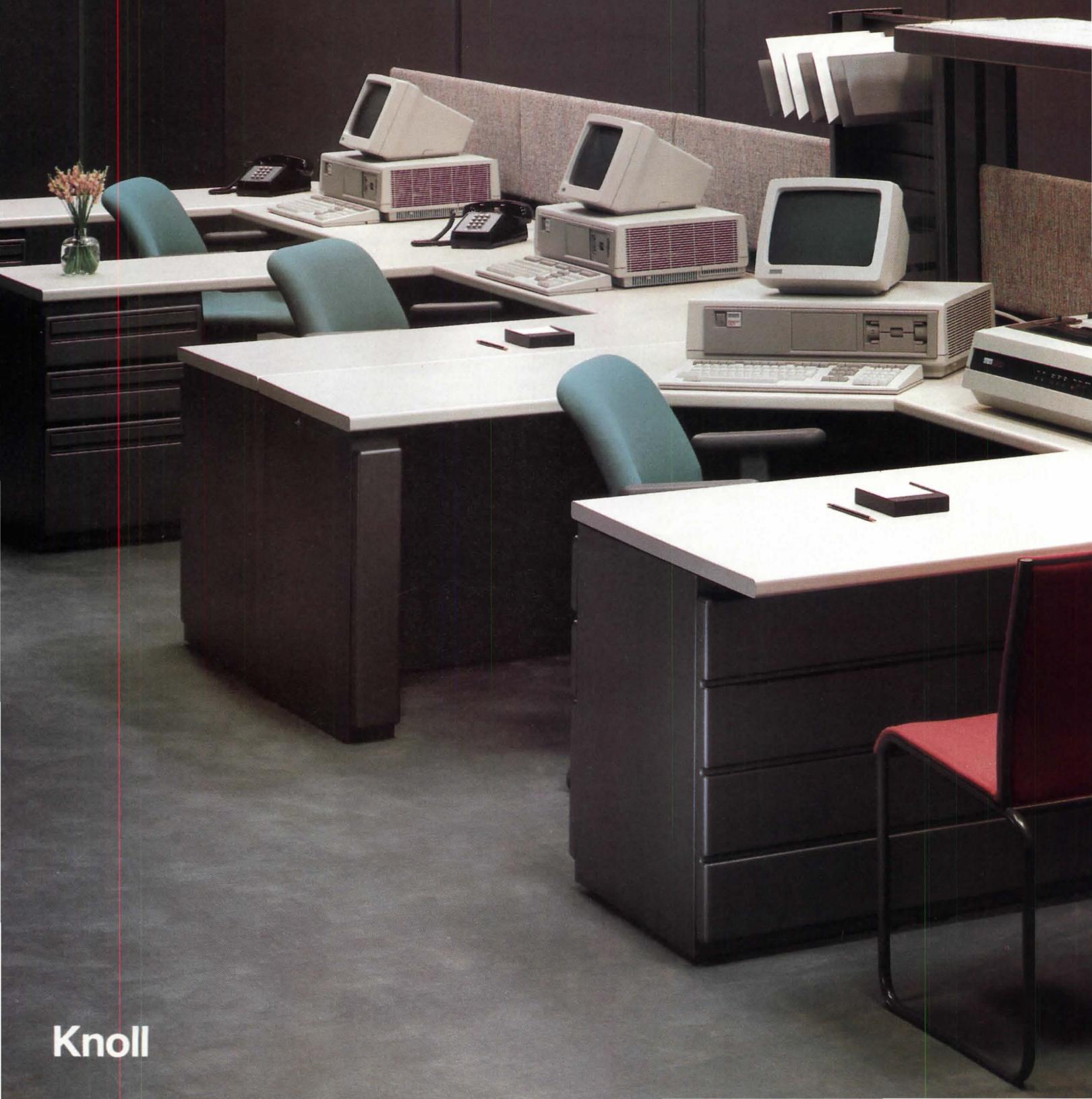
1984

1st 2nd 3rd 4th

Metropolitan area	1977	1978	1979	1980	1981	1982	1st	2nd	3rd	4th	1st	2nd	3rd	4th
Atlanta	1171.5	1712.6	1925.6	2098.6	2078.0	2360.6	2503.5	2421.4	2478.5	2456.7	2506.6	2473.0	2488.6	2448.7
Baltimore	1018.4	1107.7	1304.5	1446.5	1544.9	1639.5	1683.8	1702.4	1705.0	1689.7	1673.3	1668.5	1688.5	1703.7
Birmingham	1029.7	1142.4	1329.9	1407.2	1469.9	1468.1	1491.0	1518.9	1540.0	1535.7	1570.6	1567.0	1599.0	1594.7
Boston	1028.4	0998.6	1236.0	1283.7	1432.5	1502.0	1553.7	1547.7	1557.1	1569.9	1607.1	1606.1	1625.8	1646.0
Chicago	1007.7	1032.8	1199.7	1323.6	1344.7	1425.8	1415.6	1433.3	1459.0	1439.5	1459.7	1465.7	1464.6	1476.7
Cincinnati	0848.9	0991.0	1323.9	1385.2	1350.4	1362.6	1376.8	1445.3	1459.1	1430.8	1444.9	1474.9	1478.6	1484.5
Cleveland	1034.4	1040.8	1287.5	1388.2	1459.5	1511.4	1462.1	1523.2	1521.0	1475.9	1451.9	1461.5	1463.1	1464.0
Dallas	1042.4	1130.6	1431.9	1481.9	1750.6	1834.3	1816.9	1847.8	1892.8	1925.9	1962.8	1957.8	1976.0	1958.0
Denver	1038.8	1100.4	1495.6	1487.4	1632.2	1679.1	1684.6	1745.9	1755.7	1800.1	1819.5	1819.5	1820.2	1824.3
Detroit	1018.1	1087.3	1275.3	1447.4	1580.3	1638.0	1649.5	1654.4	1652.9	1672.1	1665.1	1661.6	1687.8	1697.9
Kansas City	1023.5	0951.5	1125.8	1233.2	1323.4	1381.8	1347.4	1390.8	1400.6	1407.5	1418.8	1435.6	1444.2	1447.1
Los Angeles	1022.5	1111.0	1255.3	1387.5	1474.3	1503.3	1506.1	1501.4	1523.9	1548.7	1529.8	1546.0	1555.1	
Miami	1004.5	1080.9	1330.1	1380.6	1369.1	1392.1	1429.6	1458.9	1473.5	1467.6	1491.1	1505.6	1523.7	1522.2
Minneapolis	1060.2	1196.8	1286.9	1327.7	1442.6	1576.8	1586.2	1631.8	1632.5	1624.6	1635.0	1634.8	1627.7	1640.4
New Orleans	1001.3	1138.8	1291.9	1505.7	1572.7	1616.9	1618.0	1624.8	1631.0	1650.5	1682.4	1689.0	1689.0	1691.4
New York	1005.4	1043.0	1247.1	1319.4	1419.2	1491.8	1563.7	1623.1	1622.3	1672.5	1677.3	1666.6	1700.2	1747.2
Philadelphia	1013.8	1074.2	1487.5	1539.5	1660.7	1769.4	1754.9	1759.7	1815.9	1819.5	1860.5	1893.0	1903.9	1922.1
Pittsburgh	1016.1	1015.0	1227.0	1341.7	1493.2	1479.5	1486.7	1491.6	1488.8	1497.2	1506.7	1565.1	1571.4	1576.1
St. Louis	1039.1	1198.8	1275.9	1320.0	1397.3	1451.2	1453.5	1498.1	1508.6	1524.9	1552.5	1575.7	1603.9	1625.5
San Francisco	1083.2	1326.8	1473.4	1644.8	1776.4	1810.1	1814.1	1851.9	1856.8	1856.8	1855.7	1921.3	1942.8	1935.3
Seattle	1142.5	1137.9	1373.4	1616.8	1814.9	1962.7	1986.6	1982.7	1974.5	1979.0	1934.2	1939.0	1962.3	1948.9

Costs in a given city for a certain period may be compared with costs in another period by dividing one index into the other; if the index for a city for one period (200) divided by the index for a second period (150.0) equals 133%, the costs in the one period are 33% higher than the costs in the other. Also, second period costs are 75% of those in the first period (150.0 divided by 200.0 = 75%) or they are 25% lower in the second period.

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The Hannah Desk System.
It puts wires where they belong:
out of the way.**



Knoll

Basic to the design of all Hannah Desk components are both vertical and horizontal wireways, with removable covers, providing virtually unlimited space for every kind of wiring and cable, and easy access for installation and maintenance.

Because the Hannah Desk System is completely modular, it can be configured to properly support any computer terminal and its peripheral equipment—to meet any user's needs. Freestanding desks, credenzas and linked system configurations can all be created simply, with little down time.

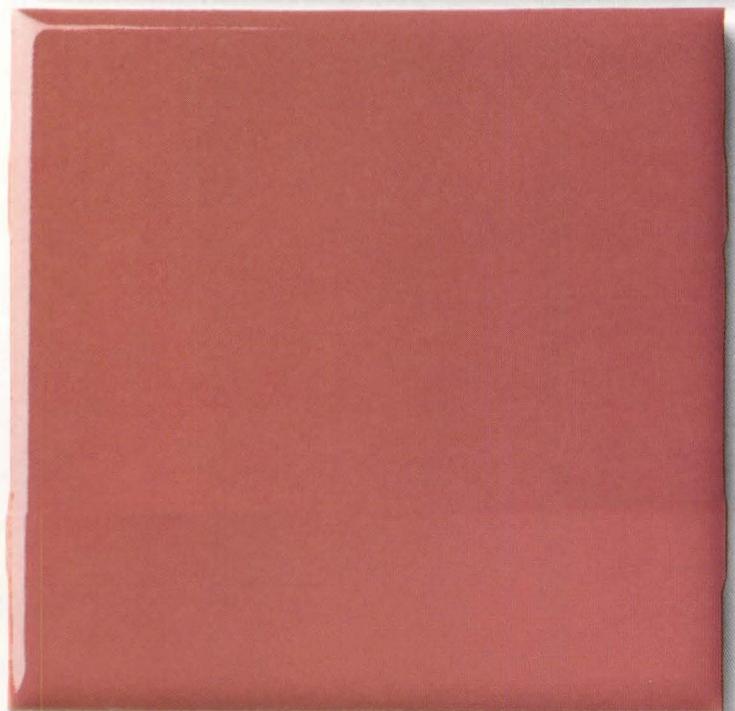
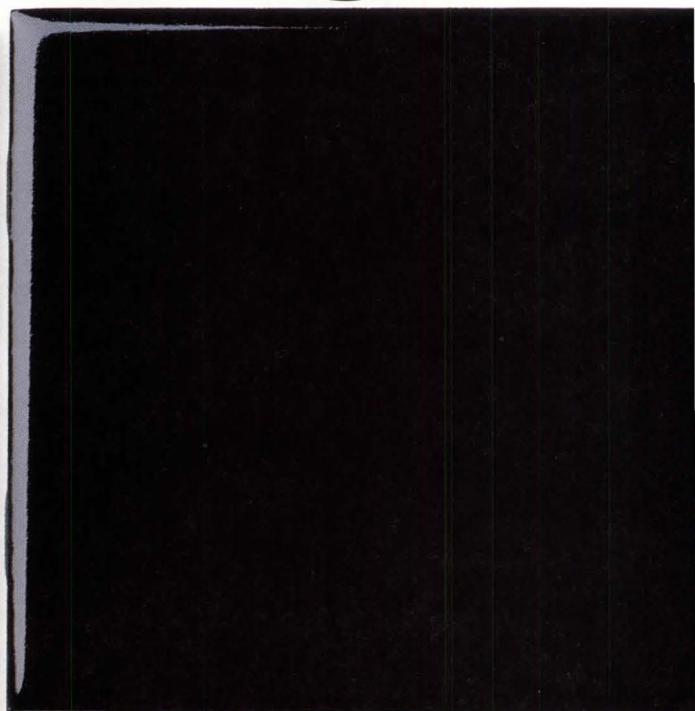
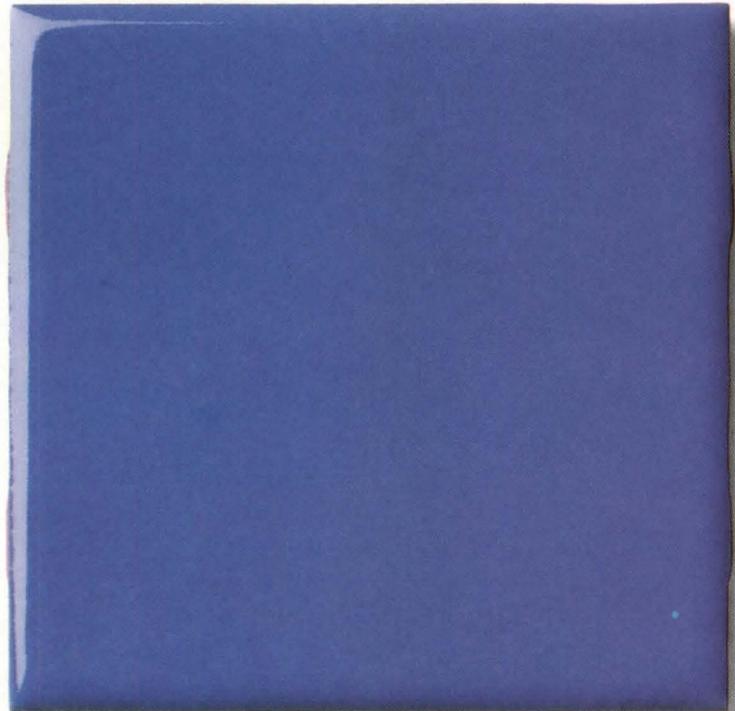
The Hannah Desk is the modular desk system that, at last, demonstrates that aesthetics and automation can coexist harmoniously in the office. And it is as accommodating to the people who use it as it is to the computers they use.

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Circle 75

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been looking a lit



competitors have epaled lately.



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Architect: M. Paul Friedberg & Partners

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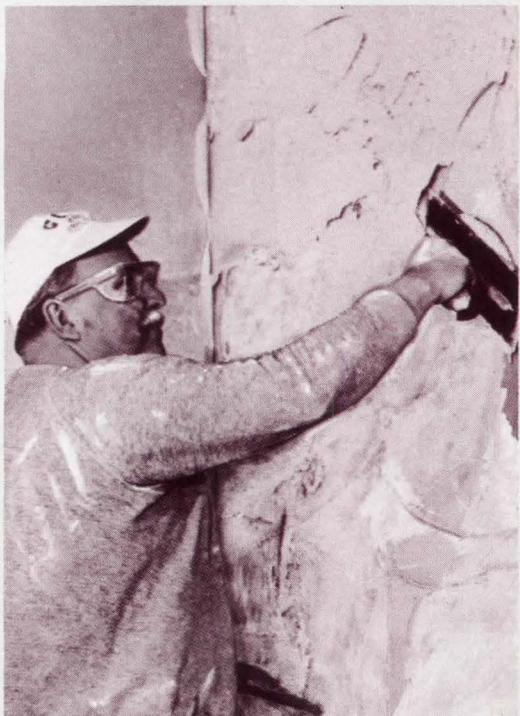
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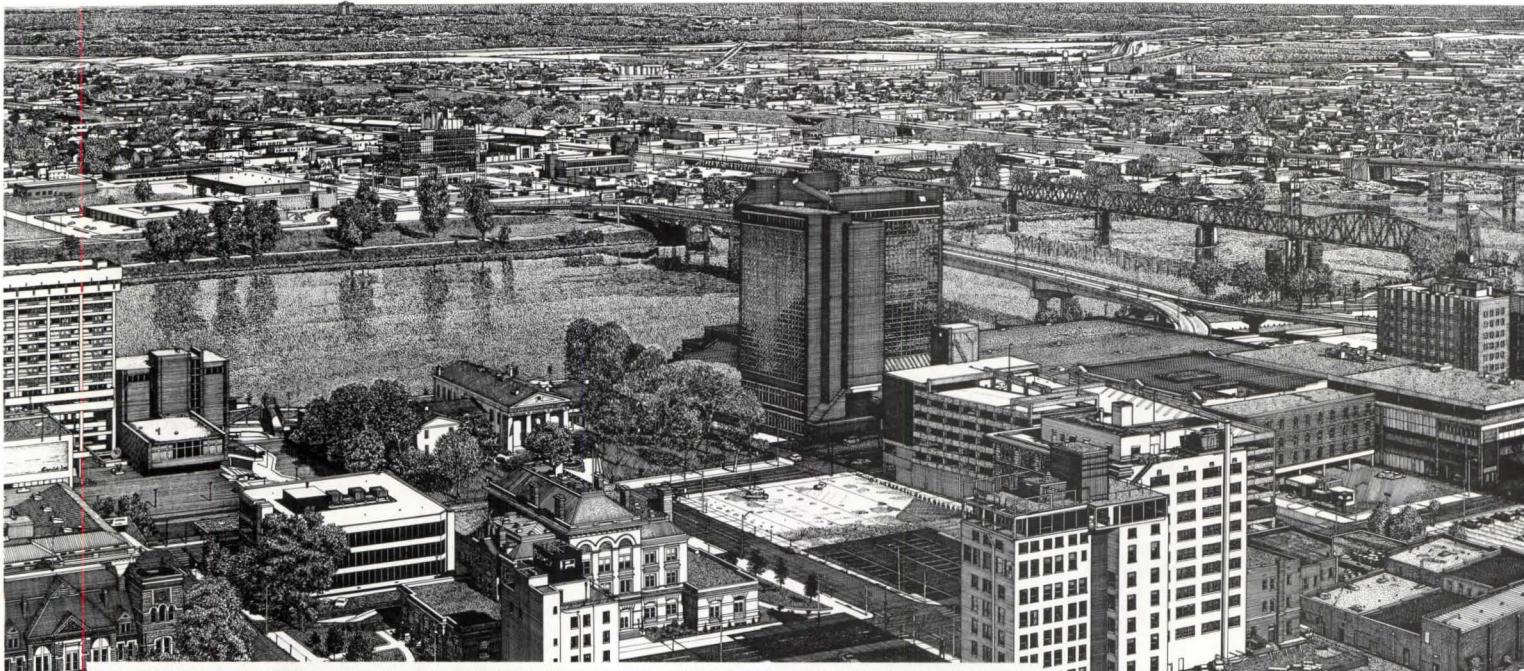
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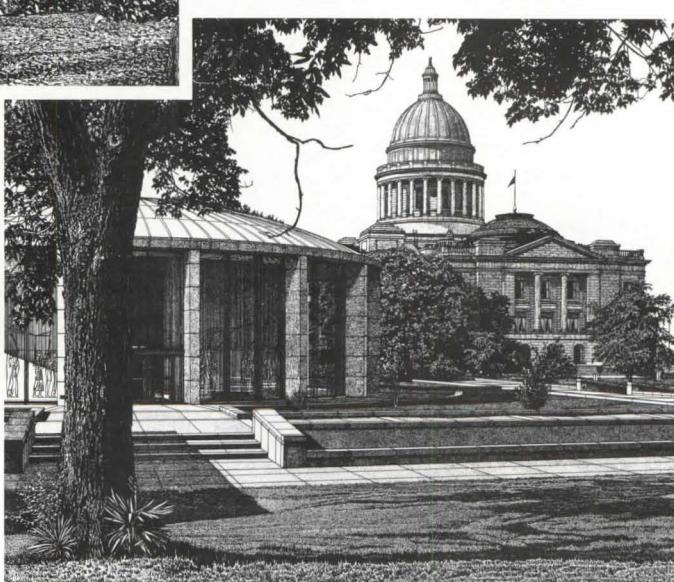
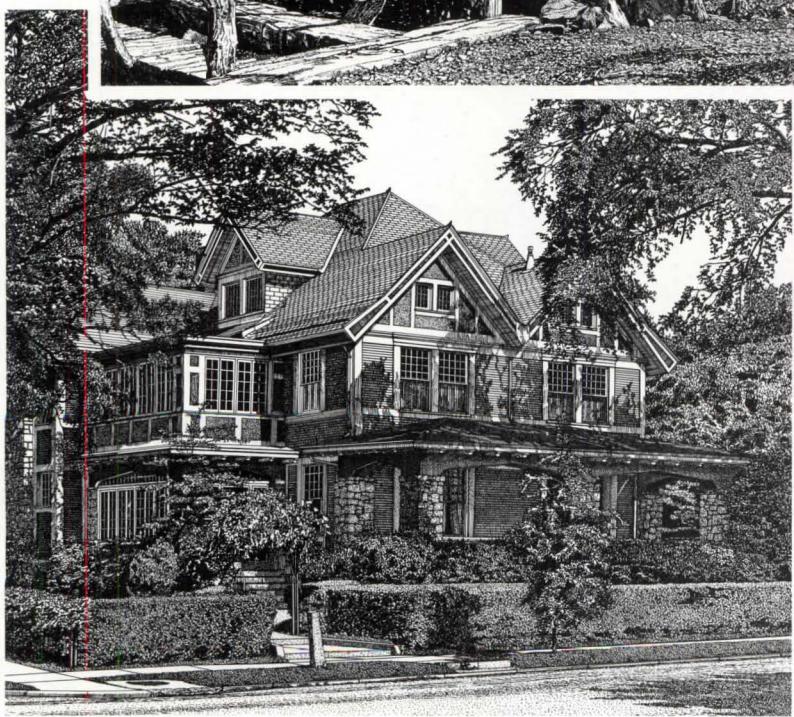
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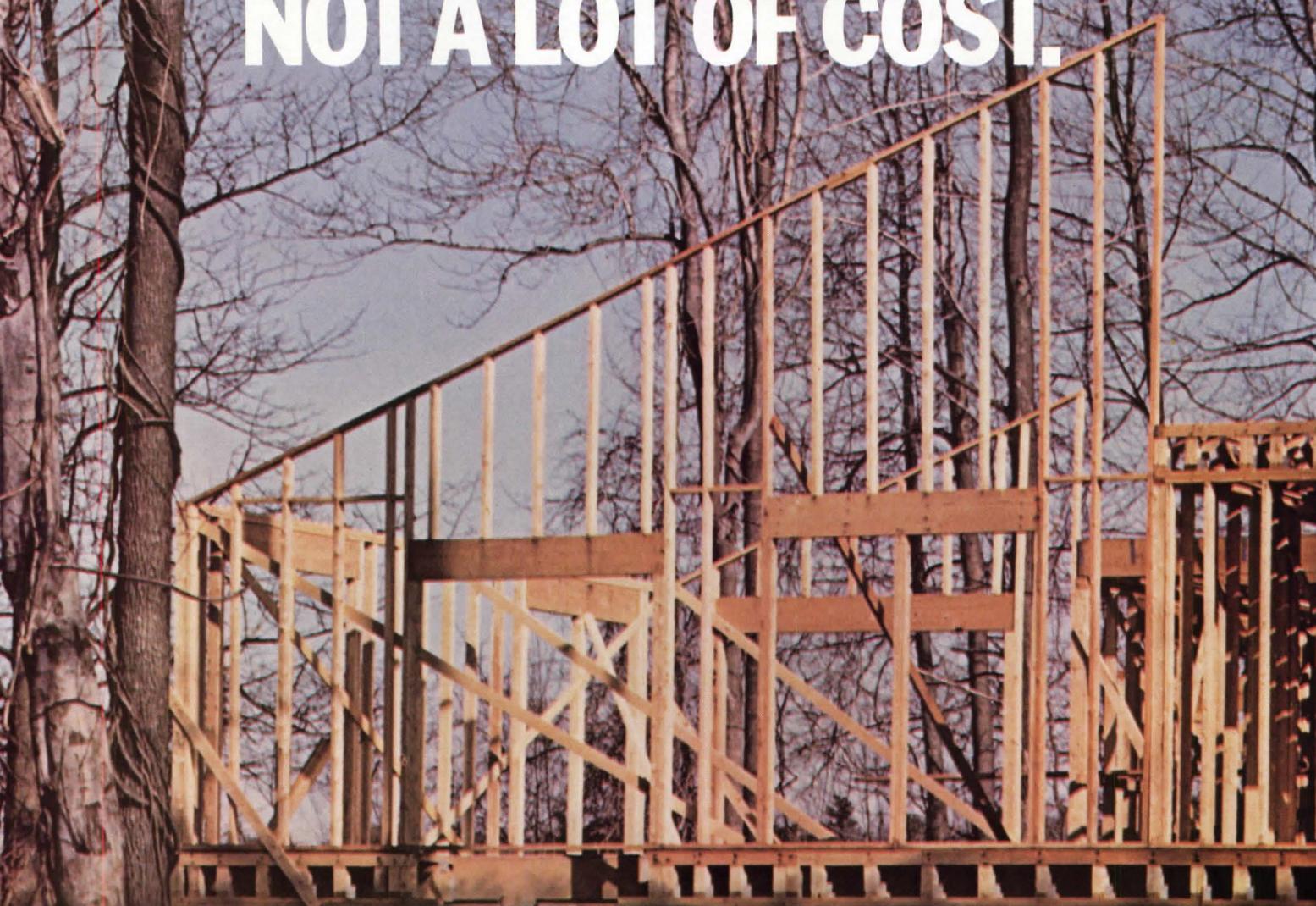
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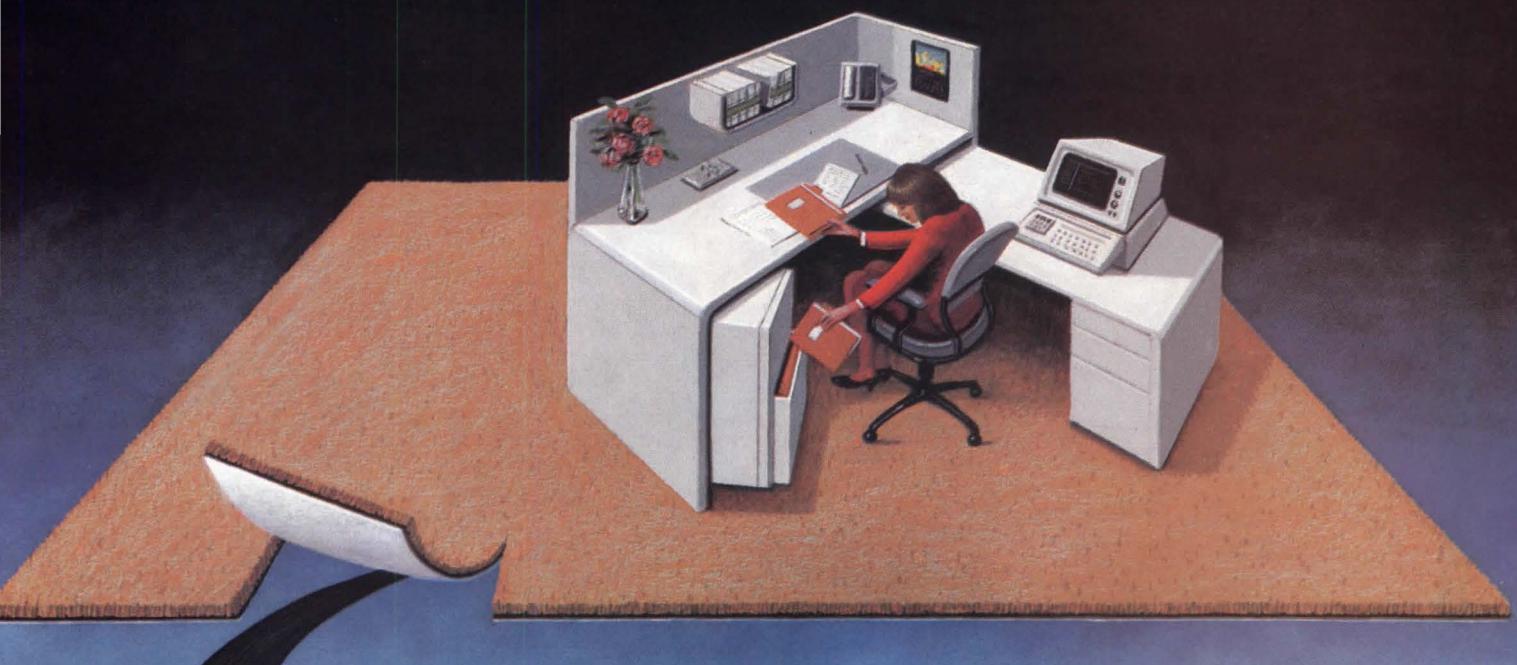
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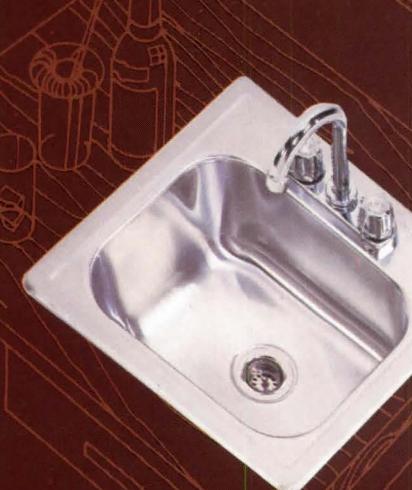
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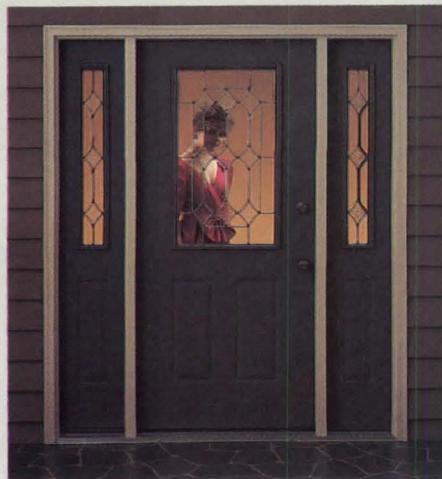
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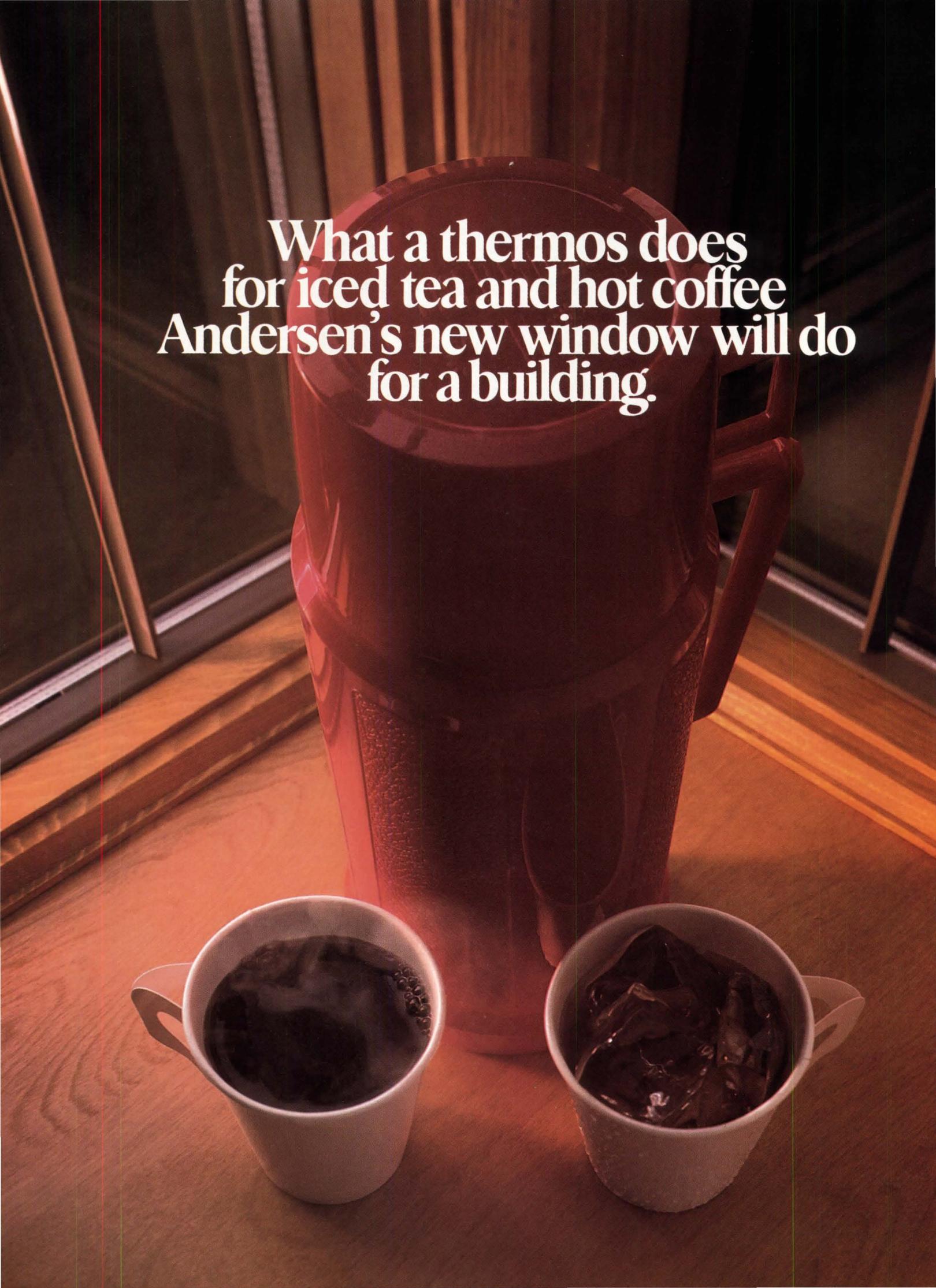
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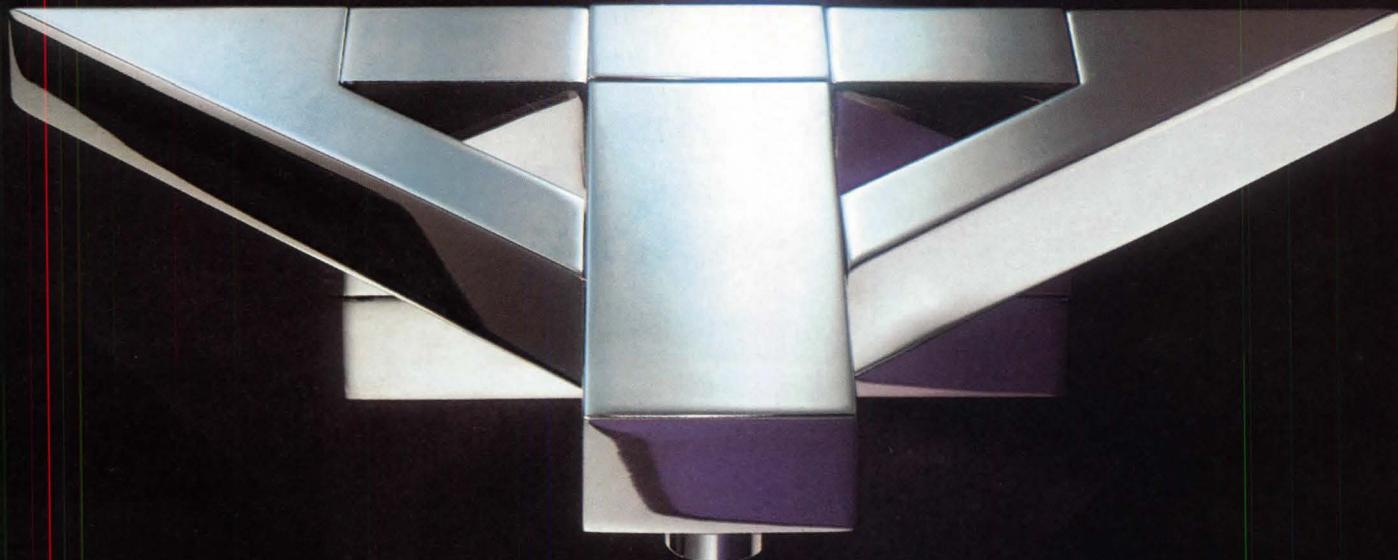
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Record Houses 1985

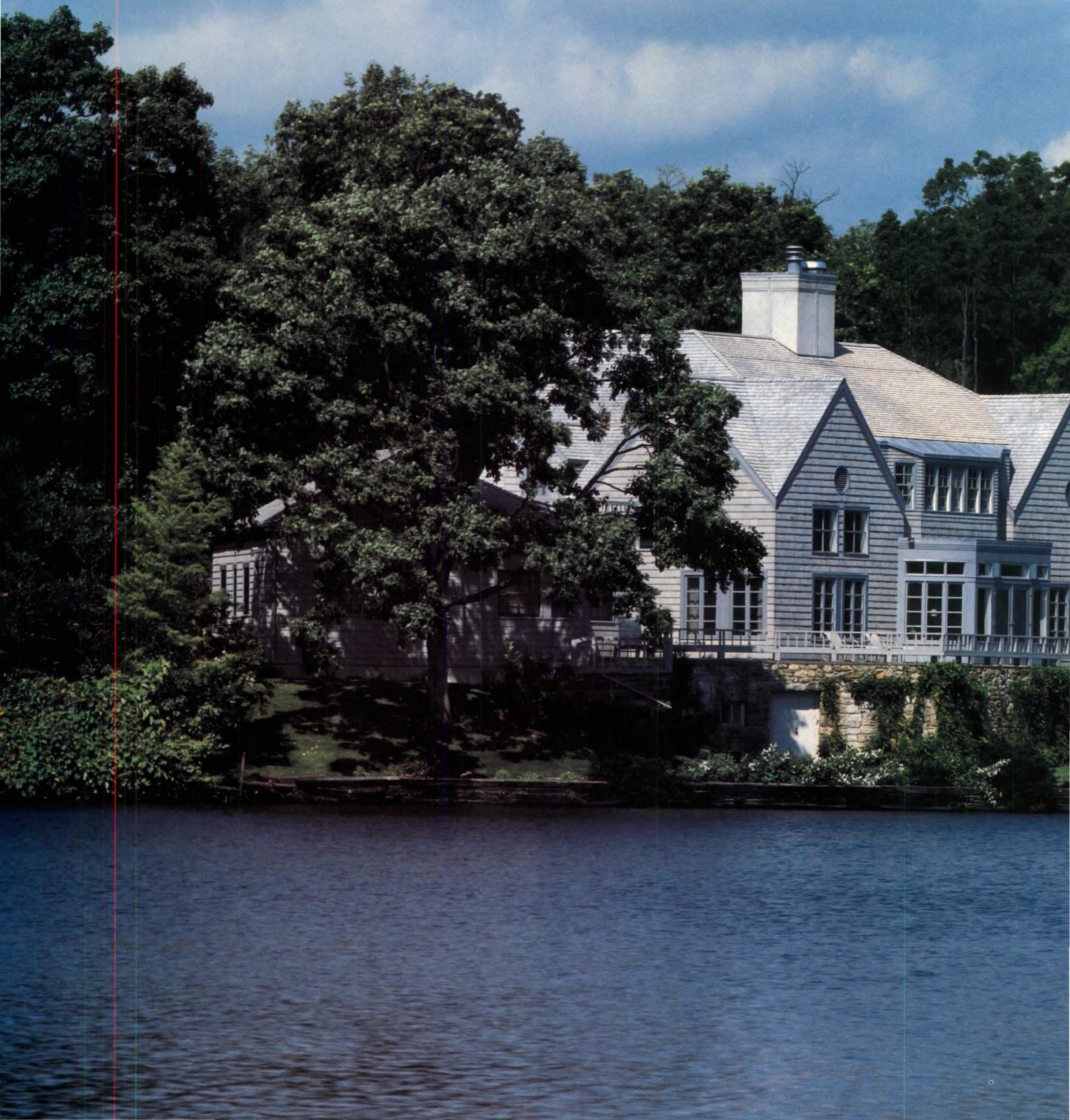
If our cover makes you itch for the white paste and blunt-edged scissors you haven't used since Dick and Jane were required reading, don't be dismayed. Grab your crayons or paper dolls and join in. The kit of parts designed by architects Smith & Others is a creative plaything for adults of all ages, though it is *not* (as the article and photographs on pages 104-109 confirm) just make-believe or nostalgic whimsy. Smith & Others' adaptable loft house is only one of the more engaging examples of familiar elements skillfully—and provocatively—reconsidered that we illustrate in these pages. Yet even without the prevailing interest in history and iconography, a retrospective mood would inevitably color this issue, since this is our 30th yearly collection of Record Houses.

The first Record Houses, published in 1956, divided that year's award-winners into two categories, "Houses for Family Living" and "Adventuresome Houses with New Ideas," a distinction that now seems rather quaint. It isn't that we in 1985 have forsaken the homely virtues for stylistic or technical high jinks, or abandoned originality under a cloud of post-Modern malaise. On the contrary, our current sample of residential design reaffirms the perennial iconic allure of the freestanding, single-family house—and offers a few ingenious strategies for holding down the cost of what has become, for many, one of America's less affordable dreams. The value of innovation per se is necessarily debatable. A good number of the planning schemes, structural techniques, and esthetic devices that have emerged as "new ideas" during the past 30 years can still be practical and look "modern" (see, for example, the Hoekstra house, pages 78-81); other former novelties are merely dated.

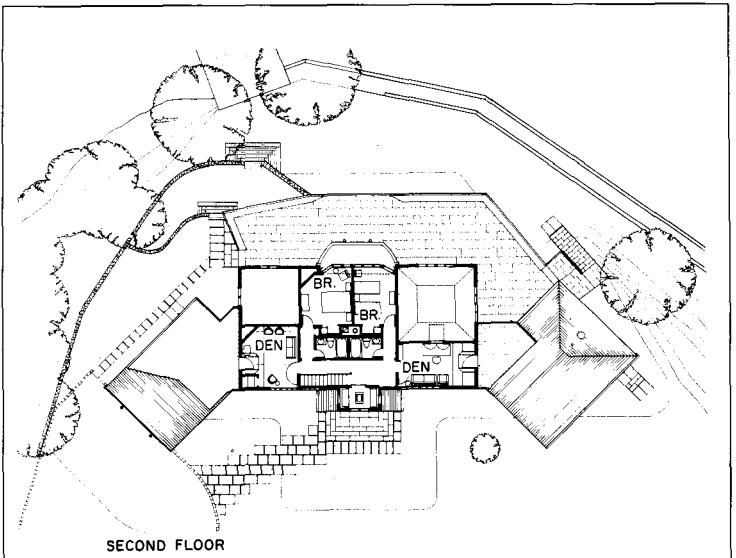
Socially, of course, these three decades have been times of enormous change, and perhaps the most adventuresome domestic architects are those who have questioned our basic assumptions about "family living" without losing sight of "home." In its 30th installment, as in its first, Record Houses is not meant as a primer or a copybook for what is, after all, a complex, very grown-up design problem. At the same time, though, we hope Record Houses 1985 *is* a lively lesson in imagination, fantasy, and some of the other not-so-childish things we should never put away.

Douglas Brenner

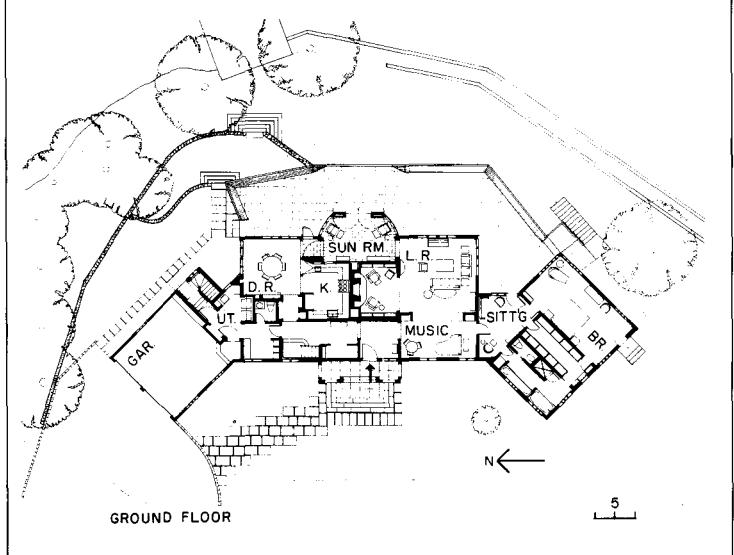
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By R. M. Kliment &
Frances Halsband Architects**



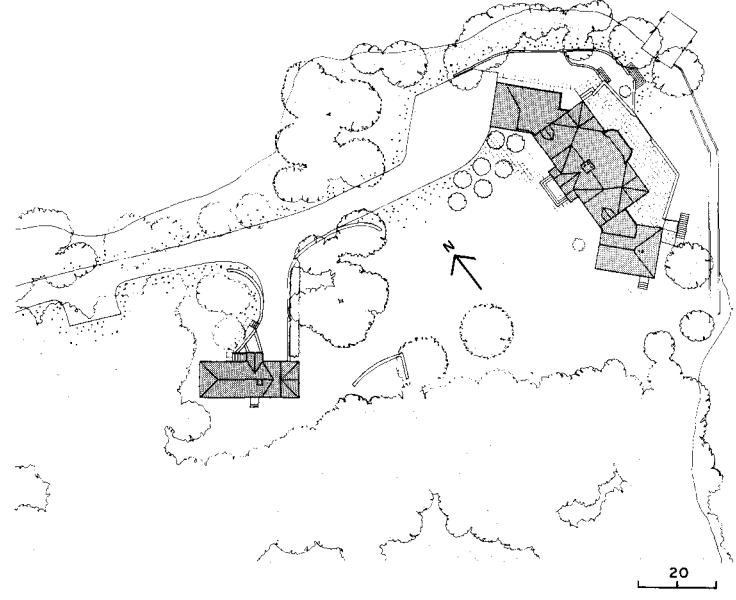




SECOND FLOOR



GROUND FLOOR



20

There is a tinge of insecurity lacing the pride in Robert Kliment's voice when he labels the house he and partner Frances Halsband designed for the shore of a tiny, exurban lake "easy to like." Which is curious only if you forget that not so long ago Kliment and Halsband would have been banished from the inner circle of "serious" architects for committing such a crowd-pleasing crime. But Kliment should relax: we've come a long way since the days when houses were considered to have merit only if they were constructed of some hopelessly complex, preferably abstract, theory—and looked it. Although the notion, oddly enough, has taken some getting used to, it's now perfectly respectable for an architect to design a house that looks like a house. Just as this one—with its shingles and gables, its bay window and front porch . . . its instant accessibility—most certainly does. But lest cynics conclude that the gates to contemporary architectural eminence swing open to anyone with an Olde New England-style shopping list of domestic accouterments, a close look at (and behind) this *Home Sweet Home* facade reveals that you can still separate the men from the boys, the women from the girls, by scrutinizing the plan, the manipulation of materials, the overriding sense of order and rightness that has always distinguished the meritorious from the meretricious—regardless of what it looks or does not look like.

The house that this house looks like was determined—as such things always should be—by the predilections of the people who occupy it, and by the preconditions of the place it occupies. Here in Westchester County, for example, where New York's landed gentry retreat from Gotham's grime, there is a marked preference for "traditional" domestic accommodation. And though the area's *lure* housing stock is not as genuinely venerable as residents might like to think (having more than its share of ersatz Tudor and Colonial), the appearance of venerability is nonetheless maintained. Which suits the clients, a couple in the early autumn of their life (as that unfortunate seasonal metaphor would have them), like a Mercedes station wagon. And while no specific "style" was mandated, Halsband and Kliment were informed that the house should have a sense of permanence and longevity, of stability and order: "They definitely didn't want strip Modern."

If at first glance you might suspect that you've seen the 12-gable Halsband-and-Kliment assemblage before, both architects and owners would regard it as a compliment. The oh-so-familiar impression doesn't last, however, as the near-generic house model has been tampered with—made specific. There are asymmetries in the fenestration, peculiarities in the detailing, and an uncharacteristic plan that reflects the sort of program a Kennedy or Buckley might supply. The stiff, somewhat formal public facade is an essay in neat, planar composition (facing page), whereas the loose, decidedly informal private facade is an essay in not-so-neat decomposition (previous spread). The architects bowed to "life style," and turned their backs on Colonial tradition, by inserting open-air roof decks between the gables of the tripartite central core and the adjacent saltbox wings; Kliment and Halsband played strictly by the rules, however, when it came to the issue of craftsmanship—just as they always do.

"If we'd been working 30 or 40 years ago, we'd have been Miesians," concludes Frances Halsband, referring not to any stylistic sympathy with the pristine iciness of the modern master's brilliant residential *œuvre*, but rather to an affinity for the exactitude that always guided Mies's hand. And though Halsband and Kliment prefer to mine the riches of the classical, the vernacular, and the modern, rather than myopically aim their professional pick at a single vein, their eclectic compositions nevertheless appear as taut and rigorous as the designs of any International Style purist; "as inevitable . . . as if it couldn't have been any other way." Perhaps this last aspiration falls into the category of conceit: this house could have, in fact, been any number of other perfectly respectable ways. Kliment and Halsband's way, however, happens to be one of the better ones. C. K. G.

It's the kind of house your grandmother might have—if your grandmother were Rose Kennedy: a slightly strict, but welcoming place rising proudly from a clearing in the woods. The imagery is not inappropriate considering the sylvan, seven-acre site, and the owners' frequent visits from their three children and two grandchildren. But since too much of a good thing is not, Halsband and

Kliment were asked to insure intra-family privacy. The latter is reflected in the separate master suite wing (plan, facing page), in the upstairs bedrooms with their own playrooms and sitting rooms, and in the guest house that greets visitors midway along the winding drive (site plan, facing page). The stone wall supporting the lakeside terrace is a remnant from the house razed to make way for this one (bottom).





"There's detail, but it's not baroque," assays architect Robert Kliment, who feels that the "plain" is no less important than the "fancy" in matters of design. Translated into building materials, the architect's attitude results in spaces and rooms that while reserved—perhaps even spare—are not without visual and tactile interest. The living room, for example, is outfitted with hints of richness such as extra-wide plank oak floors, slender picture rails, and light sconces, but the room depends equally (at least) on its spatial generosity for character and grandness: extra ceiling height and clerestory windows, courtesy of the 18-foot cubic dimension, work in concert with the neighboring inglenook-style library that extends the room's north face (facing page), the generously dimensioned music room that extends its west face (not shown), and the expansive views out across the lake that do the work on the south and east. The material palette changes, appropriately, for the adjacent dining porch (photo left)—a sky-blue slatted ceiling and stone floor register the relative informality of the indoor/outdoor room. In section (below) the house's dense center—weighted downstairs by the study and kitchen (below), and upstairs by two bathrooms—is revealed as the pivot upon which the luminous perimeter rooms revolve.



SOUTH-NORTH SECTION

Contrary to the convention that mandates stairs in the foyer, architects Frances Halsband and Robert Kliment preferred to let practicality be their planning guide. In deference to the relegation of the upstairs to the family's second- and third-generation users, the architects slid the stairs down the front hall, directly on axis with the dining room (below), and handy to the mud room, laundry room, kitchen, and garage. Though the staircase is out of the formal way, the architects did not skimp on detailing, which is characteristically idiosyncratic: "We don't do copybook details," quips partner Halsband. Clearly not. The combination screen/balustrade is a carefully worked out composition of horizontals and verticals with "just the right amount of perforation," hopes Kliment (photo right). At the top of the stairs (photo facing page), a window seat alcove provides a cozy corner for weary grandchildren to nap, not-so-weary children to amuse themselves with a board game, or very-eager-for-the-kids-to-come-home parents and grandparents to wait for arrivals.

*House in Westchester County
New York*

Architects:

R. M. Kliment & Frances Halsband
Architects

255 West 26th Street
New York, New York 10001

Engineers:

Robert Silman Associates
(structural); Jack Green Associates
(mechanical/electrical)

Consultant:

Mariette Himes Gomez (interior
decorating)

General contractor:

Walmara Construction Company

Photographer:

© Cervin Robinson





Hoekstra House

Homewood, Illinois

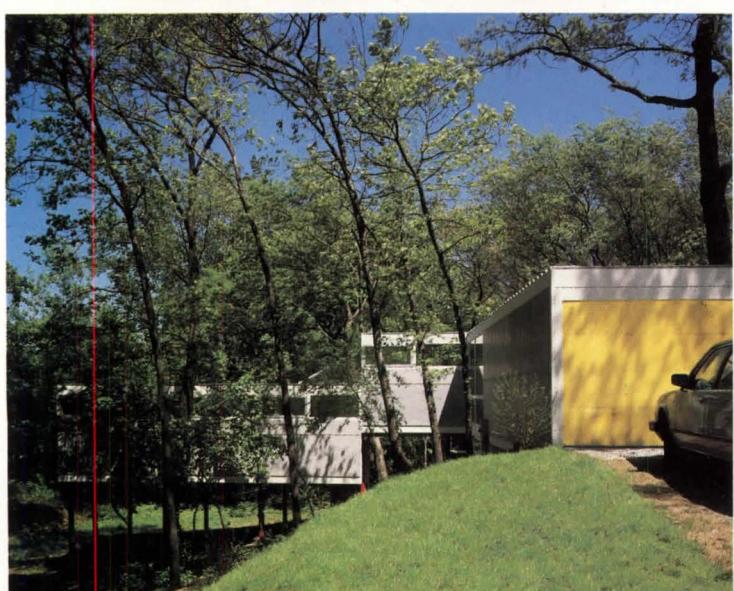
By David Hovey



It is somehow very appropriate to include this house, with its spare elegance, in this 30th issue of Record Houses. It tidily crystallizes a number of the evolving esthetics and concerns of those 30 years: from bright red lally columns to open planning: from "modular coordination" to pre-fab "design-build" concepts. But it is hardly just a case of *déjà vu* or "historic revivalism." Everything has been carefully re-thought, and used to obtain optimum space, timing, and costs for *this era*—all executed with a simple freshness and verve.

The basic program was typical: a young family with a very limited budget, who wanted the most square-footage for their money—including three bedrooms, two baths and a two-car garage. However, the site they chose—beautifully wooded and about 45 miles from Chicago—was a small, steeply sloping one with difficult sandy soil conditions. More crucially, they had within three months from the time they contacted architect David Hovey to move from quarters they then occupied.

Though they went to him because they liked a house he had built for himself, Hovey turned out to be an unusually interesting choice. He is president and chief designer of a small development firm, Optima Inc., that has a staff of 10, including eight architects. Their practice, started in 1978, consists largely of multi-family housing—for which they buy the land, design the buildings, do the contracting, and successfully sell the units quickly in a market that has been economically tenuous.



Long interested in industrial techniques, Hovey had previously used some modular ideas in housing. With the short time-frame desired to produce this house, it was a challenge to further explore an aim of prefabricating a basic structure to be erected in one day—and to cut typical red tape and costs of individual houses by combining design and contracting with standard, modular products.

A plan was quickly developed, based on eleven welded-steel modules of 10- by 24-feet—nine feet tall where enclosed—and with all elements selected on a basic two-foot unit. Working drawings were produced in a couple of weeks, permits soon obtained, and a large fabricator of press-formed steel channels contracted to deliver welded "steel envelopes," with floors and ceilings in place, on 11 semitrucks. With the aid of a crane, they were assembled in one day. As most of the other elements were prefinished, the family enthusiastically moved in at the end of the three months. And for the long range, energy concerns were not forgotten: thermal glass (only one wall, and high strip windows elsewhere, some operable sash) and thick insulation in all the voids. Says Hovey of the design: "We don't want 200 side-by-side, but perhaps dotted in trees here and there." H. L. S.



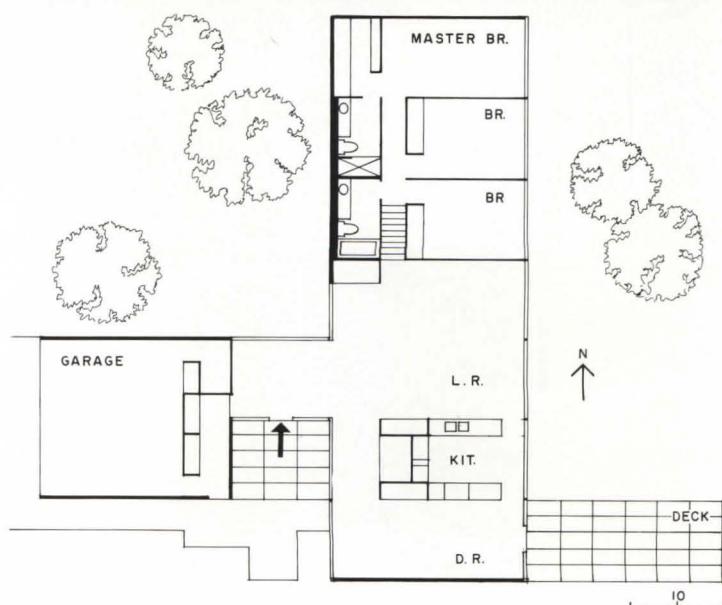
Optima Inc. photo



Stepping down with the hillside, the house lightly rests on lally columns set in minimal concrete foundations. The off-set of the levels also creates a bedroom "wing" and permits clerestory windows in the big open living-dining-kitchen area. A flat, modular steel unit forms a terrace for outdoor living off the dining area and convenient to the kitchen for serving. Utilities are banked into two "service cores," with

washer-dryer closeted by the baths at the head of the stairs, and heating and air-conditioning equipment flanking the kitchen. Lots of storage walls abound through the house and garage. Fenestration is designed to provide privacy from the street side with solid panels and high windows, and glazed openness to the woods. Solid exterior panels are cement board with a "limestone" appearance." Roof and ceilings are

exposed steel; basic lighting is by surface-mounted downlights. The interiors were also done by Optima Inc., with walls of painted plasterboard; floors of rubber or Berber wool carpets; simple modern furniture "classics" of glass, chrome and leather, and a sectional sofa. Completed square-foot costs were reportedly less than half the \$90 to \$100 per-square-foot current in the area.



Hoekstra House
Homewood, Illinois

Owners:

Mr. and Mrs. Douglas Hoekstra

Architect:

David Hovey

37 South Wabash

Chicago, Illinois 60603

Stephen Gawlik,

Michael Glynn,

Mehran Farahmandpour,

project associates

Engineer:
Nejat Tokay (structural)
General contractor:
Optima Inc.
Photographer:
*Bill Hedrich,
Hedrich-Blessing, except as noted*



Radler House

Bridgehampton, New York

By Bruce D. Nagel



"No flat roofs," insisted Bruce Nagel's client, Harvey Radler. This prohibition may sound like an outright dismissal of modernism at large, but in fact the veto has more to do with the strict sense of appropriateness that seems to dominate every aspect of life in New York's fashionable Hamptons. "If we had been building in the dune area to the south, we would have had a flat roof, too, like the others," Radler explains. "But here (a one-acre site next to 40 acres of potato field) it's more rural and a peaked roof fits in better."

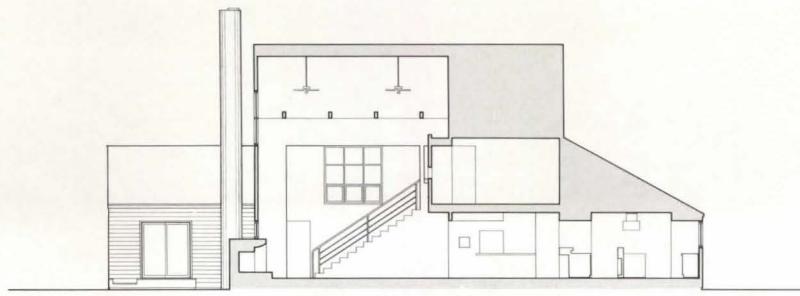
For Mr. and Mrs. Radler's country retreat, Nagel adapted the ad-hoc compound layout typical of eastern Long Island farms, breaking down the 2,200-square-foot program space into a cluster of distinct units. Thus, there is a main single-gabled "farmhouse" sheltering the living room, dining room, and a second-story bedroom, with a "lean-to" wrapping around to enclose the kitchen and guest apartment. The master-bedroom suite occupies a "shed" connected by a passageway to the main complex. A 30-foot, freestanding chimney stack at the west end of the house instantly conjures up "silo." No sooner has the mind registered "farmyard," however, than it detects playful departures from that pastoral genre. On the south front, for example, facing the potato field (opposite), the main volume sheathed in gray shingles gives way to expose a stucco facade pierced with a mosaic of operable windows and doors. Besides allowing for energy efficiency, the stucco wall and openings anticipate an interior that is emphatically modern. On the north, the blank face of a shingled screen wall suggests a more formal street facade. A pivoting door (below) heightens the drama of entrance, as does a low ceiling that funnels towards a curved pink wall and suddenly expands into a living room soaring 28 feet up into the rafters (or rather T-beams) of a pitched roof (overleaf).

Nagel has emphasized the airy openness of this lofty volume through contrasting elements of sculptural mass: a second-floor bedroom that juts like a projection booth over the living room; the fireplace, a carved-out block that punches through a grid system of windows to the west; and the curving wall of the entry that also helps to mold the dining area. The open plan that accommodates the Radlers' informal style of entertaining in the major living spaces is offset by the privacy of bedroom suites that can be closed off entirely when not in use. Articulated forms and a palette of dusky colors further accentuate the particular identity of each element. Bruce Nagel's decision to design "a piece of modern architecture dressed in rural clothing" has yielded a surprisingly comfortable blend of countrified sophistication, an image that reminds us of the abstract purity that artists in many media have discovered down on the farm. *J. V. I.*

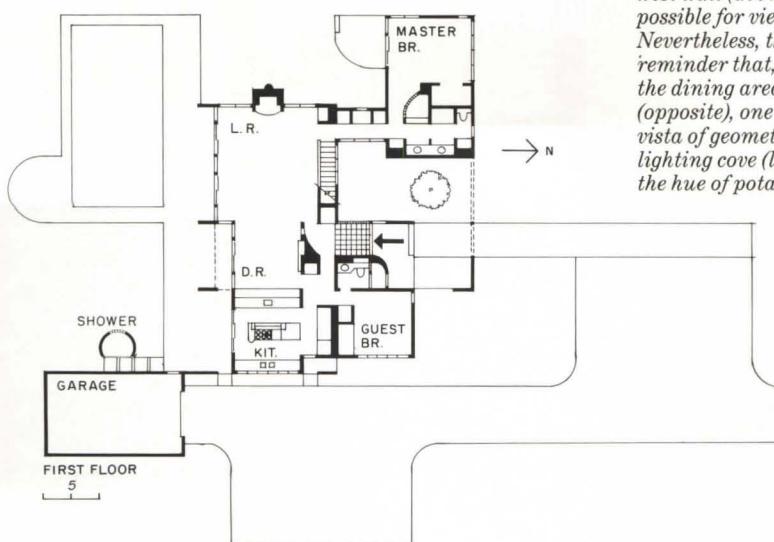




The clustered massing of low, gray-shingled volumes associated with eastern Long Island's farmyard vernacular is most pronounced on the public facades to the north and west (upper photos opposite); the south face (above), viewed from a neighboring field, interjects the contrasting note of a boldly punctuated stucco screen wall, commonly associated with a different Hamptons "vernacular" grounded in the design of Gwathmey Siegel and Richard Meier (Nagel worked in the offices of both firms before establishing his own practice). The 6-ft 8-in.-wide pivoting front door (near left), a cast-concrete chimney stack, and a circular outdoor shower with window (at right, above) compose a playful idiom of the architect's very own.



The Radlers asked that the gabled west wall (above) be as open as possible for viewing sunsets. Nevertheless, the focal hearth is a reminder that, facing back toward the dining area and sleeping loft (opposite), one can enjoy a subtle vista of geometry and color. A pink lighting cove (left in photo above) is the hue of potato fields in bloom.





*Radler House
Bridgehampton, New York*

Owners:

Mr. and Mrs. Harvey L. Radler

Architect:

Bruce D. Nagel

66 Newtown Lane

East Hampton, New York 11937

Structural engineer:

Severud, Perrone, Szegezdy, Sturm

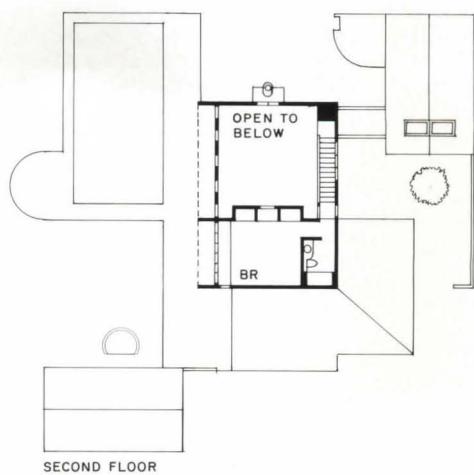
General contractor:

Caramagna & Murphy Inc.

Photographer:

©Timothy Hursley/

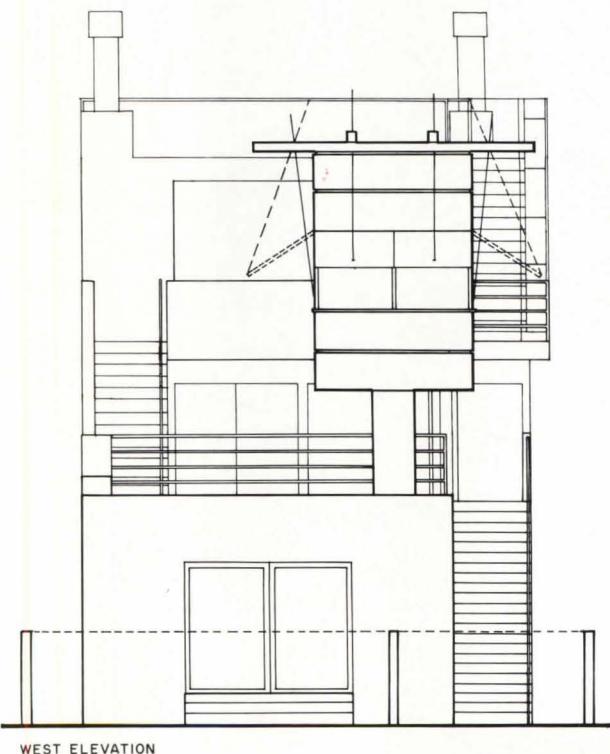
The Arkansas Office



Norton House

Venice, California

By Frank O. Gehry & Associates



Venice, California. Envision a place where food stamps are as common as platinum American Express cards will soon be, and where the carriers of each have managed to effect an uneasy truce at best. Envision a place where a generation of wanderers came to hang out in the '60s, burned out in the '70s, and stayed on to cool out in the '80s. Envision a place where those who can't make it in the L. A. fast lane downshift into idle, and where record moguls who find Santa Monica too suburban and Malibu too far away carefully try to hide their irritation when asking the welfare mother who lives next door to *please* keep her kids off the red BMW. Envision a place where the professionally unemployed wile away the cloudless blue days following superannuated flower children handing out save-the-world pamphlets, while mad-at-the-world punks with Mohawk haircuts sneer at Arnold Schwarzenegger's old buddies pumping iron on their bench presses by the sea. Envision a place where balding blond beach boys pretend the summer hasn't ended and go right on looking for that perfect wave. Now envision all that all that implies.

It's a 10-minute stroll from Frank Gehry's office to Bill Norton's house. This being greater Los Angeles, of course, you could drive, but it's better to go on foot—at least the first time. You'll take Ocean Walk, the city's hurly-burly pedestrian thoroughfare, and along the way you'll get a crash course in the sorrows and joys of what sociologists would term "a transitional community with a heterogeneous population." If the decibel at which Venice blares its socio-economic cacophony explains why some horrified visitors see lurking in its tortuous streets a ready indictment against the errors of our fast-track society's ways, it also explains why architect Frank Gehry remains so loyal to the place. Venice is for Gehry an intensified microcosm of the American city—warts and all—and the American city is where this architect practices architecture. Though he hasn't built much here, Gehry never forgets Venice in his work: it is his source of inspiration, storehouse of raw material, and context of choice. To the squeamish, he might point out that we do not live in a perfect world, so why pretend.

For Bill Norton, who spent his youth keeping close watch over the bronzed California girls immortalized in song, Venice is understandably sentimental. And though Norton climbed down from his lifeguard tower and headed for Hollywood years ago, he returned to a one-story stucco cottage on the beach after an early brush with success. When bachelorhood ended, and the second generation was imminent, Norton turned to long-time friend Gehry for help at home.

"Does it stand out?" asks Gehry, who will be heartbroken if you answer in the affirmative. For it was his intention to remodel and expand Norton's ramshackle cottage without interrupting the abrasive fabric of its environs. Like an acquisitive beachcomber, Gehry gathered up the bits and pieces that compose Venice, and then, with the hand of a sculptor, re-assembled them. Most recognizable in his palette of found objects is the lifeguard tower perched above the sky-blue tile ground-floor studio. The diminutive study is not only a winsome reminder of screenwriter Norton's well-spent youth, but a practical lookout from which he can search sand and sea for the elusive muse. As backdrop for the tower, which has become a much-loved local landmark, Gehry replaced the former cottage's courtyard and garage with a three-story box that houses the bulk of Norton's 3,000-square-foot program. Though Gehry is better known for assemblage than appliquéd, a \$180,000 budget forced him to forego the former in favor of the latter. Even so, the vivid juxtaposition of polychromatic tile and stucco, with corrugated metal and chain link appurtenances, suggests that Gehry is uncompromised by the change. A final bow to the neighborhood is revealed on the south facade, where Gehry expressed his need "to make relationships... to form connections" by specifying glass, not stucco or tile (overleaf). "I don't do Disneyland," asserts a remorseless Gehry: "I do what I do, and my career suffers or gains by it. But that's me, and that's what I do." C. K. G.



If you've never been to Venice, California, and skateboarded along Ocean Walk, the house Frank Gehry built for screenwriter Bill Norton and artist Lyn Norton may come as something of a shock (facing page). Clearly, this doesn't fit any traditional preconceptions of appropriate domestic accommodation. Yet when viewed from across the strand (above), amid the context from which it derives its

unorthodox materials and appearance, the only question remaining is, "Can you find the Frank Gehry house in this picture?" Well... maybe the question should be, "How long did it take you to find the Frank Gehry house in this picture?"







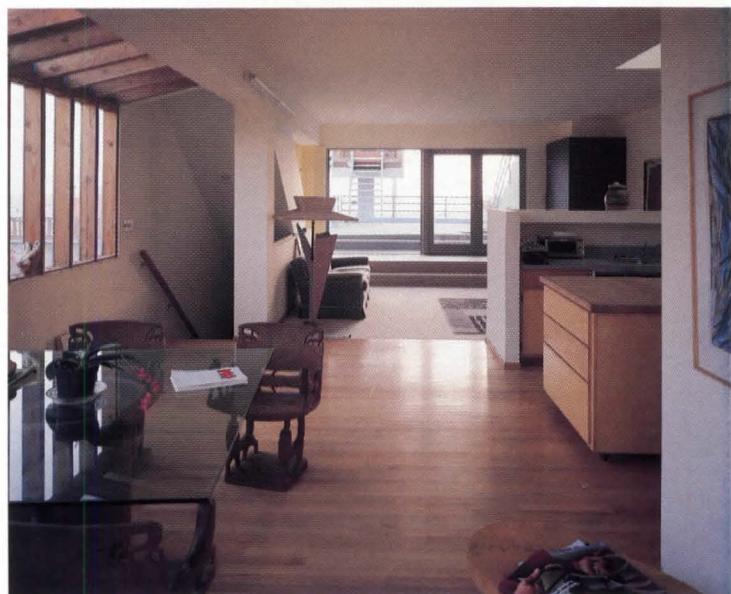
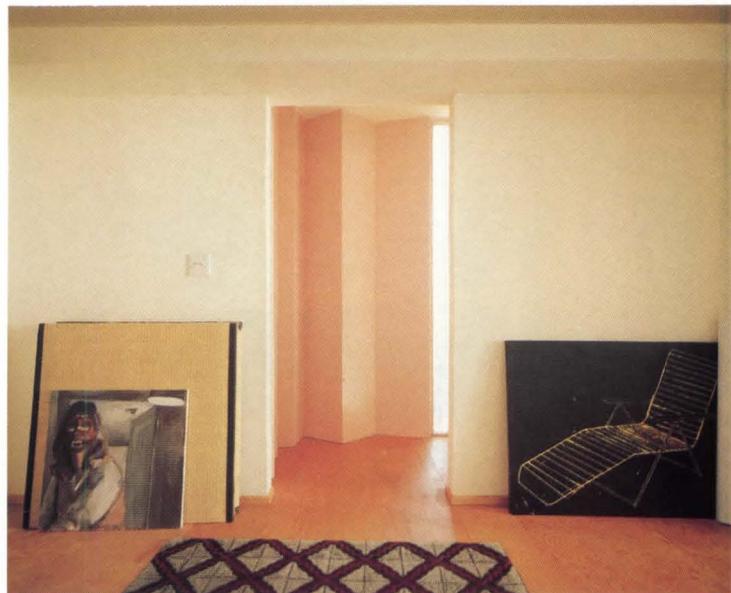
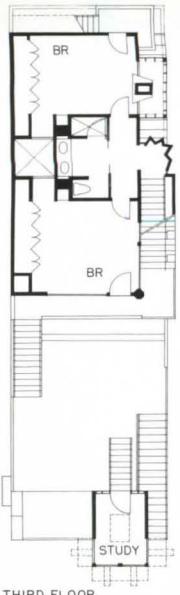


25th Pl
60 E

ONE WAY
TOW AWAY
NO PARKING
ANY TIME

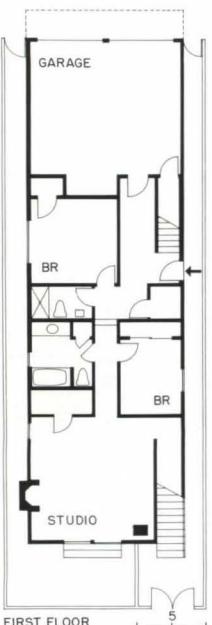
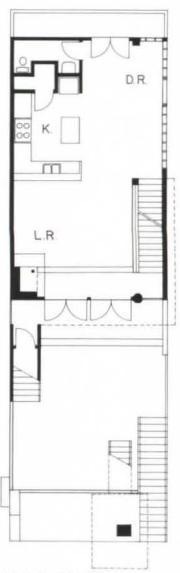
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2511



By situating the vertical circulation along the perimeter of the Norton residence architect Gehry hoped to create the impression of a house caught in the act of construction/deconstruction. The SITE-style move works in concert with the exposed studs of the very low-tech greenhouse attached to the south facade, which, at first glance, suggests that the contractor walked off the job. Gehry went public with the traditionally private workings of the house in an effort to "make a positive kind of connection with the neighborhood." The stubby columns punctuating the green-tile stair linking the third-floor bedrooms to the roof deck (preceding page) were designed as pedestals for small pieces of sculpture to be contributed by Bill Norton's friends in the local art community; similarly, the billboard-scale panel set beneath the stair is a blank canvas in wait for artist/wife

Lyn Norton. At alley-side the house is perhaps better mannered than its dilapidated neighbor (facing page), but certainly not intimidating enough to evoke fear of gentrification. Although the interiors of the house are rich only in light and space, not finish, Gehry prefers to let the occupants forge their own direction in matters of interior decoration. Which they are doing. The pleated screen terminating the third-floor stair emerges intact on the exterior: it was intended to be glass—a crystalline object set into the richly variegated south facade—but a \$60-per-square-foot budget could only stretch so far.





The original scheme for screenwriter Bill Norton's study called for a telescoping, metallic structure that bore an uncanny resemblance to Darth Vader's helmet (RECORD, June 1983). The nonexpandable \$180,000 budget, however, recommended more modest allusions. Gehry's alternate scheme, a bona-fide reproduction lifeguard tower, found instant favor with former lifeguard Norton, who found his architect's dollhouse treatment of the study infectious, and has furnished it in the friendly clutter and flashy wallpaper that any child could appreciate. Pragmatic-minded adults will take comfort in the knowledge that the study is fully equipped with plumbing.

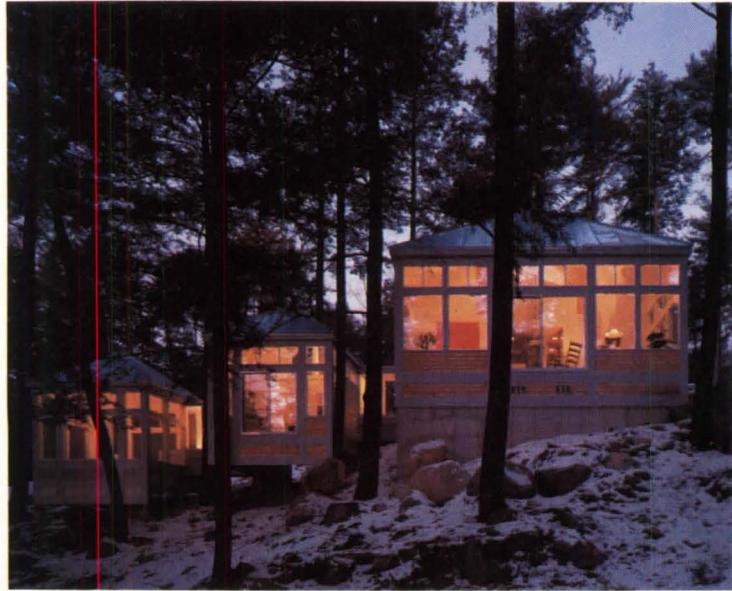
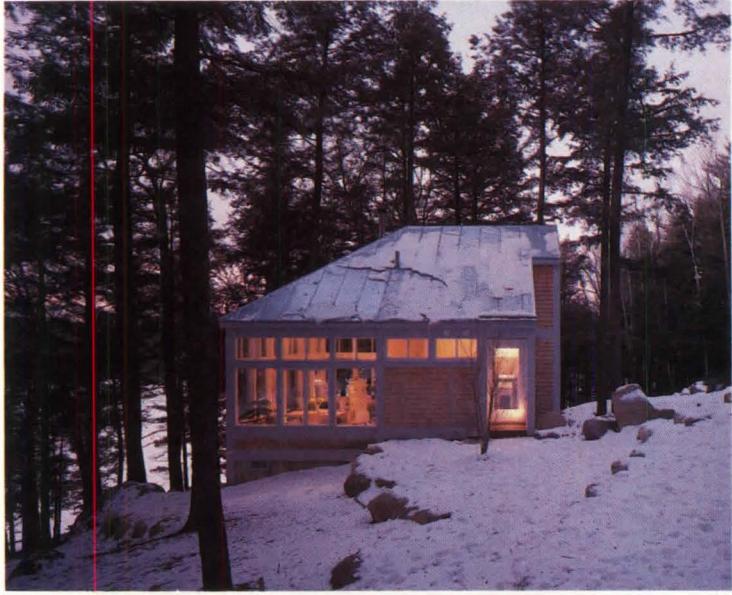
Norton House
Venice, California
Owners:
Lyn and Bill Norton
Architects:
Frank O. Gehry and Associates
11 Brooks Avenue
Venice, California 90291
Frank O. Gehry, principal-in-charge; John Clagett, co-designer; David Kellen, Rene Ilustre, design team
Engineers:
Kurilys & Szymanski (structural)
General contractor:
Chartered Construction Corporation
Photographer:
©Timothy Hursley/
The Arkansas Office



Wharton House

Nottingham, New Hampshire

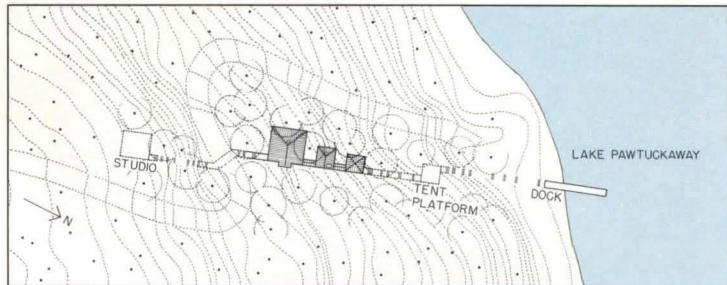
By Amsler Hagenah MacLean



The woodsy lake-front regions of New Hampshire have long been a favorite weekend and summer retreat for Boston-area urbanites. But in recent years the growing hustle and bustle of Häagen-Dazs-invaded rural towns has begun to send many natives into the hills for peace and quiet of their own. After Nottingham resident John Wharton observed Amsler Hagenah MacLean in action on a job at nearby Phillips Exeter Academy (RECORD, November 1983), where he teaches sculpture, he and his wife Patt asked the Boston architects to design a house on their property. The Whartons and their two sons had been living in faculty housing and wanted a refuge from the academic enclave of overachievers. They also placed stress on a house that clearly nurtures family values: Patt is a judge who often deals with cases of child abuse and broken homes. After surveying the 2.4-acre site, Ken MacLean and associate Gail Woodhouse developed an axial scheme of connecting and overlapping spaces that step northerly, between the hemlocks, downhill toward Lake Pawtuckaway. The program included a generous living room, dining room and kitchen, four bedrooms, two bathrooms, and a studio for John.

Only a day after the scheme was completed, while the architects were still congratulating themselves on a job well done, the clients phoned to announce the purchase of a boat that they intended to use as their primary residence. In the next breath they reassured the architects that, yes, they were still planning to build a house; it would just have to be, well . . . smaller. So MacLean and Woodhouse returned to the drawing board to "tighten up" the spaces of the first scheme as much as possible. Respecting the Whartons' passion for life on the water, they took their cue from the compactness of boat design. A bedroom and bathroom were eliminated (the studio was built separately), the living areas were compressed into double-height spaces with sleeping lofts, and, adhering to the Whartons' vision of close-knit family living in the woods, the architects defined the major rooms as three discrete but firmly joined cabinlike volumes.

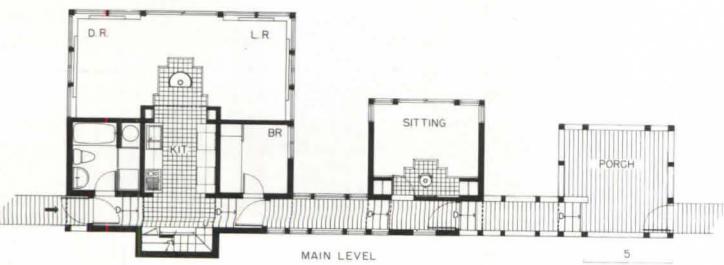
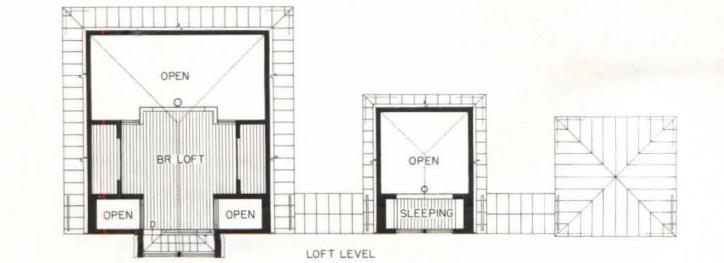
The main house now has a walk-through kitchen that leads directly into the living and dining rooms, which open out on three sides to views of the surrounding landscape. Below, the "son's house" is every teenager's dream: a separate pad that is never far from a good home-cooked meal. Finally, a screened porch terminates the string of graduated volumes. A glazed hallway links the three pavilions and emphasizes the "procession" down through the woods to the dock. Without much difficulty, the house can be extended by future additions. After all, as the architects knew all too well, the Whartons just might change their minds . . . again. K. D. S.



The three graduated volumes were inserted, just barely, among the trees so that a corner of the "son's house" narrowly clears a nearby trunk. The architects adopted a wait-and-see strategy, modifying roof heights during construction as necessary, and chopping trees as a last resort. Now, when the wind blows, the steel roof and cedar shingles are brushed by swaying hemlocks.



Like good sailors, the owners—and the architects—wanted to take advantage of every inch in the 1,800-square-foot house. For example, the treads of the three stairs between the kitchen and front door (top left) flip up to provide storage for muddy boots, and a ship's ladder provides access to the son's sleeping loft (top right). The flue of the ceramic coal-burning stove the Whartons selected for the living room (bottom right) is attached to the suspended “mantel” behind it, which doubles (as does everything in the house) as something else—in this case the headboard for the master bedroom loft beyond. Two plastic tubes capture the heat that collects in the loft and recirculate it underneath the living room floor—the tubes are also the railings for the open stairwell (below left) to the bedroom.



The glazed hallway that runs the eastern length of the house has become a gallery for several of John Wharton's smaller sculptures and a showcase for the contractor's painstakingly precise oak floor joints. Scrutinizing the superb craftsmanship, architect Ken MacLean confides, "In a job like this the contractor makes all the difference."

Wharton House
Nottingham, New Hampshire
Owners:
John and Patt Wharton
Architects:
Amsler Hagenah MacLean,
Architects, Inc.
65 Long Wharf
Boston, Massachusetts 02110
Gail P. Woodhouse, associate

Engineers:
Charles Chaloff, structural;
Fitzemeyer & Tocci, mechanical
General contractor:
David Kremrels
Photographer:
©Nick Wheeler





Frantz 3

Vineyard Haven, Massachusetts

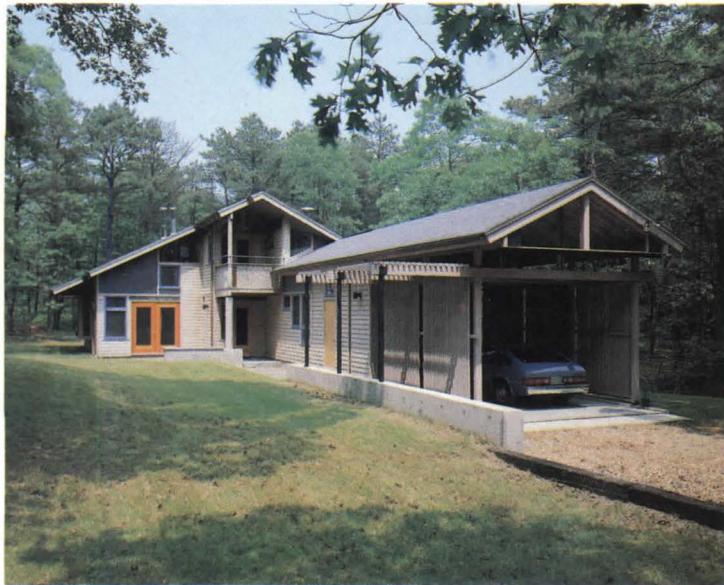
By Richard C. Tremaglio



For once, the architectural photographer's convention of unpopulated spaces seems true to life: Richard Tremaglio's retirement house for Beatrice and David Frantz is, in fact, a home that awaits its owners. Year-round residents of Martha's Vineyard, the Frantzes are still firmly ensconced in another dwelling Tremaglio designed for them only a few miles away from the new house. "Frantz 1," a rambling assemblage of personal mementos and hand-crafted structure, was conceived on site and built between 1968 and 1972 through a collaborative effort of architect, client, and friends (see RECORD, May 1982). "Frantz 2" is a remodeled tower in the Azores. If each of those buildings is virtually an autobiographical essay, neither was intended as a definitive work; looking ahead to future chapters, the Frantzes foresee a time, maybe five or 10 years hence, when they will need a smaller, more manageable establishment. To that end they providently acquired a secluded two-acre lot and engaged Tremaglio to devise "Frantz 3," a compact yet comfortable retreat that could be rented out until they decide to move in.

The architectural heritage in the Frantzes' neck of the woods, never one of the Vineyard's more fashionable resorts, runs to unpretentious shingled bungalows and ranches. "I hoped to refer to these precedents but also transform them—gently—in a complex mixture of wood-framing methods," the architect says. The seemingly casual arrangement of his manifold transformations belies a coherent esthetic and functional order. Working outward from a "four-poster" of concrete columns (one of which he pushed outside to mark the entry), Tremaglio dovetailed post-and-beam structure, partitions, and movable screens to form a nest of discrete rooms and overlapping spaces. The layout is uncommonly adaptable, permitting the house to be zoned for summer or winter use, and for occupancy either by multiple tenants or by the owners downstairs and a servant or nurse in the loft above.

Outside, the calm horizontals of roof planes and a stringcourse at second-floor level unify the subtly varied rhythm of frame, cladding, and fenestration, and securely link the carport to the main body of the house. Indoors, the masonry columns and a brick hearth reinforce the symbolic focus of a family living and dining area, which is clearly visible from the downstairs bedroom. The Frantzes wanted a house where if one spouse is eventually bedridden, he or she would never feel shut off. Indeed, even a solitary resident need not complain that "nobody's home," according to Tremaglio: "You can sit alone at the table and it's almost as though the three columns are friendly company. They seem to say that you and the things the building is made of are all part of the same place." D. B.

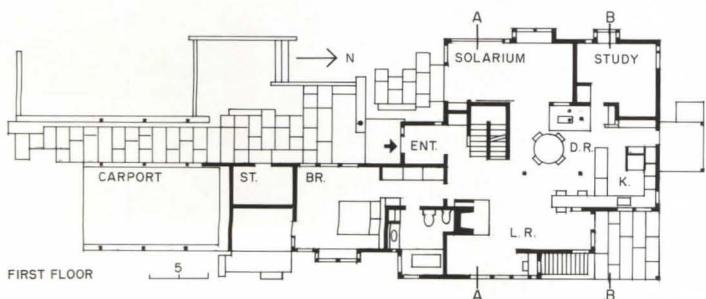


Though he generally avoids historical decoration, Richard Tremaglio explains, "I've always picked up clues from the local environment." His design for the Frantz residence reflects study of the modest cabins and ranch houses that characterize this relatively untraveled part of the island, rather than the classical mansions, Shingle Style villas, and gingerbread cottages that constitute the picture-

postcard image of Martha's Vineyard architecture. At first glance, viewed through the trees, the Frantz house suggests a bungalow that just grew over the years as its owners tacked on a verandah here, a shed there. It is a relaxed effect that suits the Frantzes' quiet way of life, and gives their home an immediate air of "belonging." On closer examination, of course, massing, elevations, and the mix of materials

prove to be anything but ingenuous or haphazard—just as Beatrice and David Frantz are hardly simple backwoodsmen. The entry sequence, for example, has been gracefully contrived to shield the front door from the public road to the east (preceding pages) yet still afford a measure of processional drama. By filtering light and glimpses of foliage and sky, the slatted garage enclosure, overhead trellises, and

open porches ease the transition from landscape to architecture, just as staggered flagstones blur the foundation line, and extruded posts and beams imply continuity with the building's internal structure. Rather than ignore the garage as a regrettable appendage, or disguise it as a mock barn, Tremaglio has integrated it into the body of his design. In similar fashion, a porch and peak-roofed bay dignify the back



door (opposite) which overlooks a customary short cut to the waterfront used by area residents. Gray bleached cedar shingles and painted trim come straight from the familiar Vineyard palette, but the intricate articulation of the facades is very much the product of Tremaglio's own philosophy. Always an advocate of building method as a generator of form, the architect has also recorded the process of decision-

making in the visible fabric of the house. Just as Tremaglio first conceived the plan as a four-square group of concrete columns, which he then modified (transposing one pier to the entry porch) and elaborated to suit his program, he initially ordered the enclosing walls into a series of regular gabled pavilions, which in turn could be expanded or cut away. Like pentimenti, inset panels of slate imply the

displacement of primary window units, and vertical copper strips (e.g., under the right-hand gable slope in photo opposite) trace the hidden intersection of interior partitions with exterior cladding. Tremaglio contrasts this almost obsessive calculation with his approach to earlier designs: "When I started on the first Frantz house I was a product of the '60s. I lived on site and I encouraged ad hoc

involvement by clients and builders, in the hands-on spirit of the time. Times have changed, though, and partly through my teaching at MIT, I've become more interested in methodological discipline and economy of means. I now feel that I can reach this degree of order better through drawing in the office than by being out in the field struggling for a consensus on which kind of nail to use."



WEST ELEVATION

In winter, sliding partitions can be closed to seal off the solarium (top photo) and increase the thermal efficiency of a wood stove and fireplace in the main living/dining area. During the warmer seasons, clerestory windows, glazed ceiling hatches, and skylights open for ventilation. Meticulous craftsmanship is apparent throughout in exposed structure and finish details that seem to define space without containing it; the effect is equally reminiscent of Japanese architecture and de Stijl. "I wanted to bring out the collective quality of space," says Tremaglio. "It is a gathering of people, furniture, and structure." Floors are oak, trim is clear pine, kitchen cabinets are cherry, beams are fir, and first-story ceilings are mango plywood. Tremaglio rightly placed great faith in his contractor: the construction foreman was once a shipbuilder and most of his crew were "local boat types." The few surprises they presented were happy. Having roughly sketched out a curved opening for headroom at the top of the stairs, for example, Tremaglio returned a week later to find a perfect wooden arch in place, complete with imposts. Caught off guard by a "post-Modern" detail that he would not have designed himself, Tremaglio asked the foreman how it came to be. "This is what all the architects around here are doing now," he was told. Tremaglio chose to leave the arch in place as "part of the whole collage."



*Frantz 3
Vineyard Haven, Massachusetts
Owners:
Mr. and Mrs. David H. Frantz, Jr.
Architect:
Richard C. Tremaglio
5 Story Street
Cambridge, Massachusetts 02138
Richard C. Tremaglio,
architect-in-charge;
James Anderson, production
assistant
Structural engineer:
A.M. Tremaglio
General contractor:
Martha's Vineyard Construction Co.
Photographer:
Herb Engelsberg*





Upas Street Houses

San Diego, California

By Smith & Others

San Diego certainly has its share of developer-built tract housing—the ubiquitous three-bedroom two-bath that suits the four-person nuclear family just fine, but is less amenable to childless, single-parent, or one-person households. Happily, the city also has Ted Smith, a young architect who is attracting considerable local, and now national, attention with a new kind of house that provides a flexible, moderate-cost alternative for a whole range of people seeking a way into the city's high-priced residential market.

Together with associate Kathy McCormick, Smith has designed a trio of virtually identical, 1,985-square-foot structures—dubbed “loft houses”—that are nestled into the base of a secluded canyon, incongruously within earshot of the San Diego airport. Built on spec for \$40 a square foot, the houses embody a seemingly paradoxical Smith philosophy—namely, that “beautiful next to ugly looks terrible, but a lot of ugly together can look good.” Not that either Smith’s architecture or the surrounding context of modest stucco “haciendas,” wood-sided ranches, and an occasional bungalow should be characterized as “ugly”: “homely” (in the literal sense) might be a better word to describe the typically San Diegan, urban-yet-woodsy enclave. As infill housing, Smith’s buildings clearly refer to their neighbors in color (a subtle palette of cream, gray, tan, and blue-green), materials (stucco, plywood-and-batten, and tongue-and-groove siding), and details (a shallow peaked parapet, a pyramidal cap, and a trellislike screen). “Blendo” is the neologism that Smith has invented to define the relationship of his buildings to their context, which in the case of the Upas Street houses implies a certain stylistic neutrality.

If Smith’s esthetic notions strike some as a bit offbeat, his ideas regarding residential interiors are likewise unconventional. In order to allow for 12-foot-high spaces totally unencumbered by fixed partitions (except for two baths and a master bedroom upstairs), Smith has designed the L-shaped houses with all load-bearing walls on the perimeter. The concept of open-space planning, currently the norm in commercial architecture, is not unusual; what *is* unusual in Smith’s design is a “kit of parts” comprising eight-foot-high white birch cupboards and room dividers that McCormick developed to enable buyers to create their own interior environments (isometric drawings pages 108-109 and cover). While the furnishings are meant to be portable (they are, in fact, mounted on casters to facilitate reconfiguration), such accouterments as French doors, beamed ceilings, painted wainscoting, and fireplaces provide a bit of permanent luxe. After all, even the broadest-minded purchaser appreciates the enduring symbols historically associated with the image of home. *P.M.S.*



The “blendo” contextualism of Ted Smith’s three Upas Street houses is so convincing, his buildings are sometimes hard to pick out in photographs. For the uninitiated: two of the houses lie below cliffhanging boxes on stilts (facing page) and beyond a modest ‘50s vernacular (left). Although a third stands seemingly in isolated splendor (above), it, too, exhibits the details and colors of its neighbors.

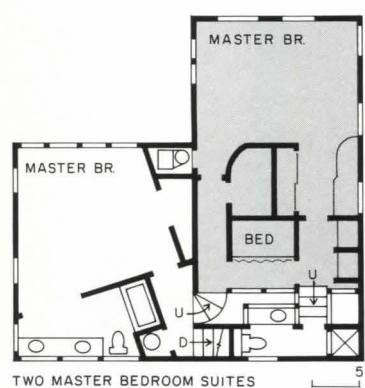
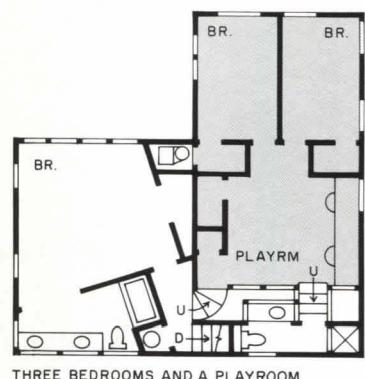
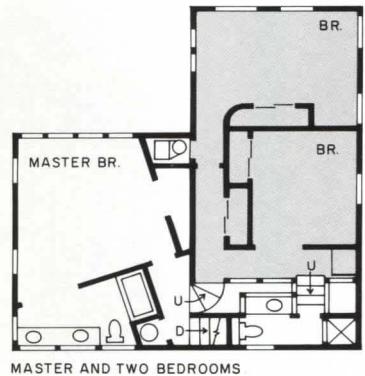


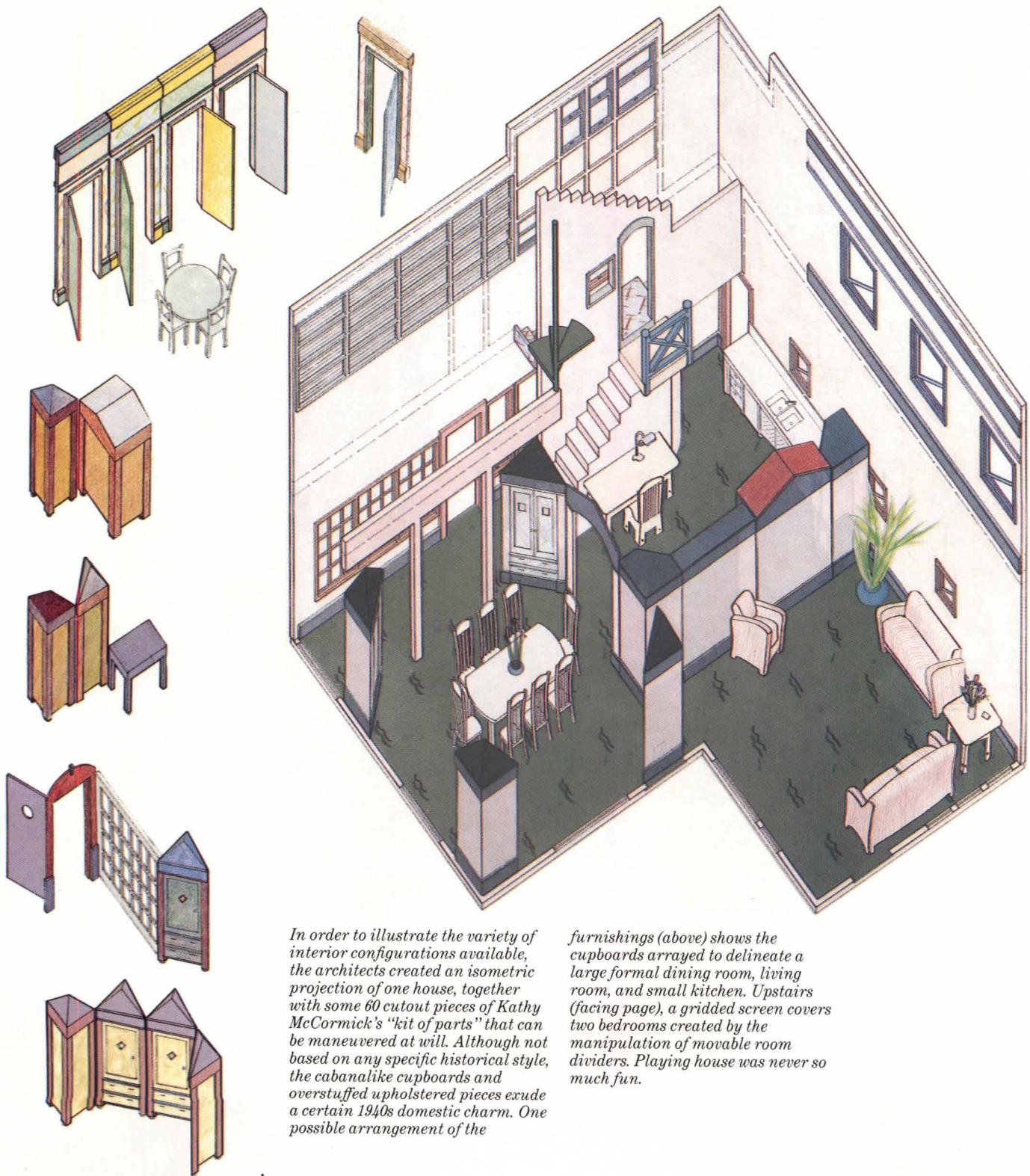




Prior to putting the Upas Street houses up for sale, the architects constructed three model homes that showed prospective buyers how they might customize the loftlike first-floor space with a modular system of cupboards, appliance covers, screens, and archways (photos above and facing page). The flexibility of the interiors is also revealed by three hypothetical upstairs plans (right). Although fixed walls define two

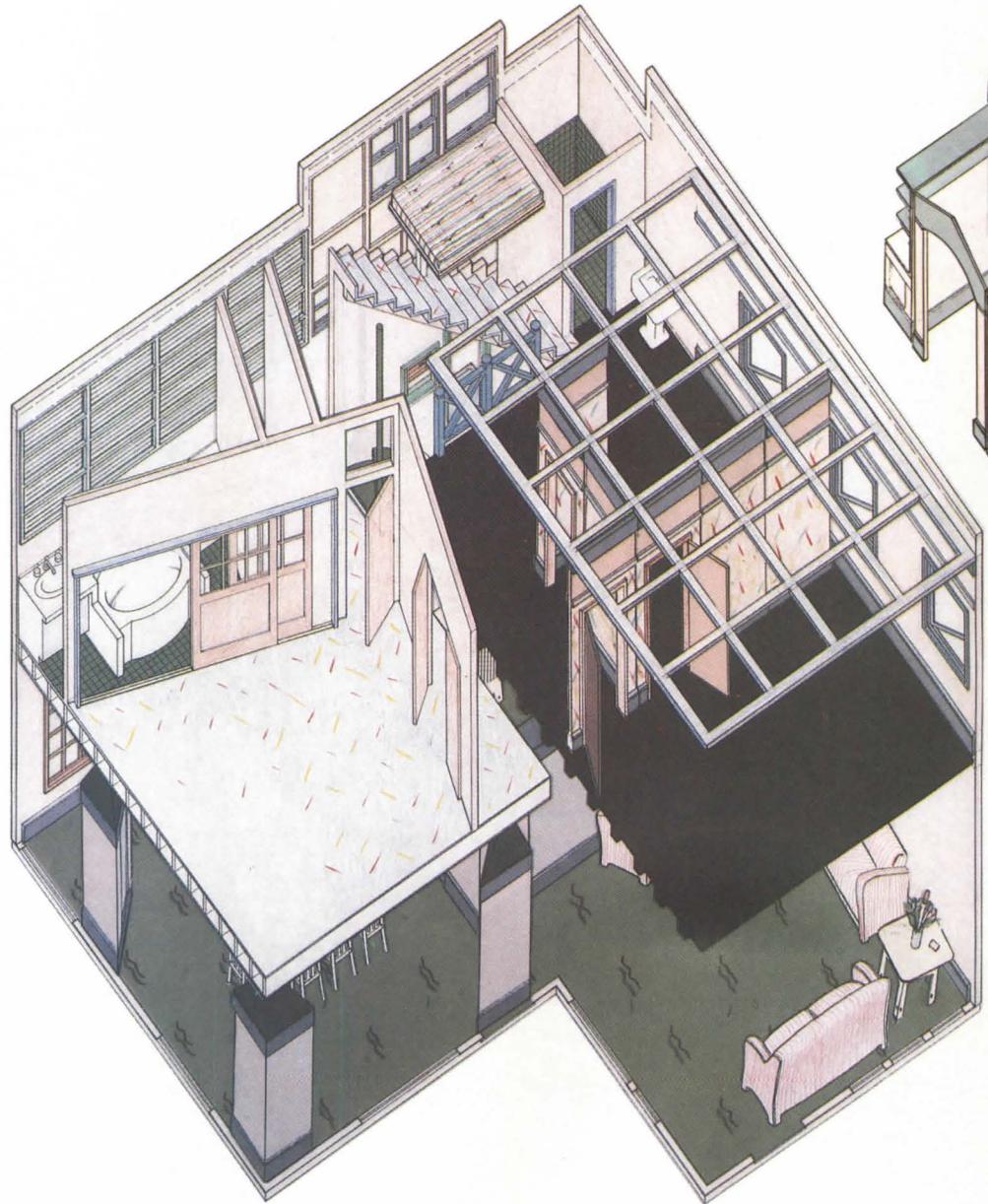
bathrooms and a polygonal master bedroom, shaded areas on the plans mark a 480-square-foot space that can be divided or left open to accommodate, say, a family with two older children (top), a family with two young children in need of a playroom (middle), or two unrelated people needing separate-but-equal sleeping facilities (bottom). The options, as the brokers would put it, are infinite.





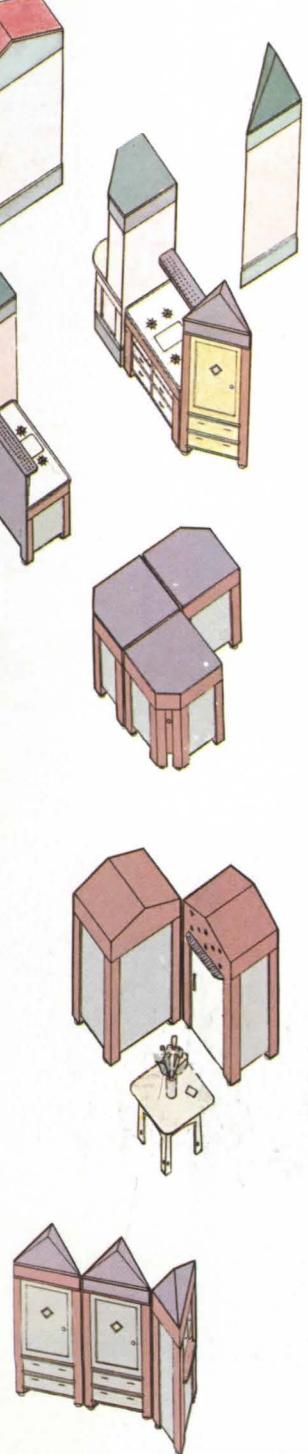
In order to illustrate the variety of interior configurations available, the architects created an isometric projection of one house, together with some 60 cutout pieces of Kathy McCormick's "kit of parts" that can be maneuvered at will. Although not based on any specific historical style, the cabana-like cupboards and overstuffed upholstered pieces exude a certain 1940s domestic charm. One possible arrangement of the

furnishings (above) shows the cupboards arrayed to delineate a large formal dining room, living room, and small kitchen. Upstairs (facing page), a gridded screen covers two bedrooms created by the manipulation of movable room dividers. Playing house was never so much fun.



*Upas Street Houses
San Diego, California*
Architects:
Smith & Others
12712 Via Donada
Del Mar, California 92014
*Ted Smith with Kathy McCormick
(colors, interior furnishings)
and John Oleinik*

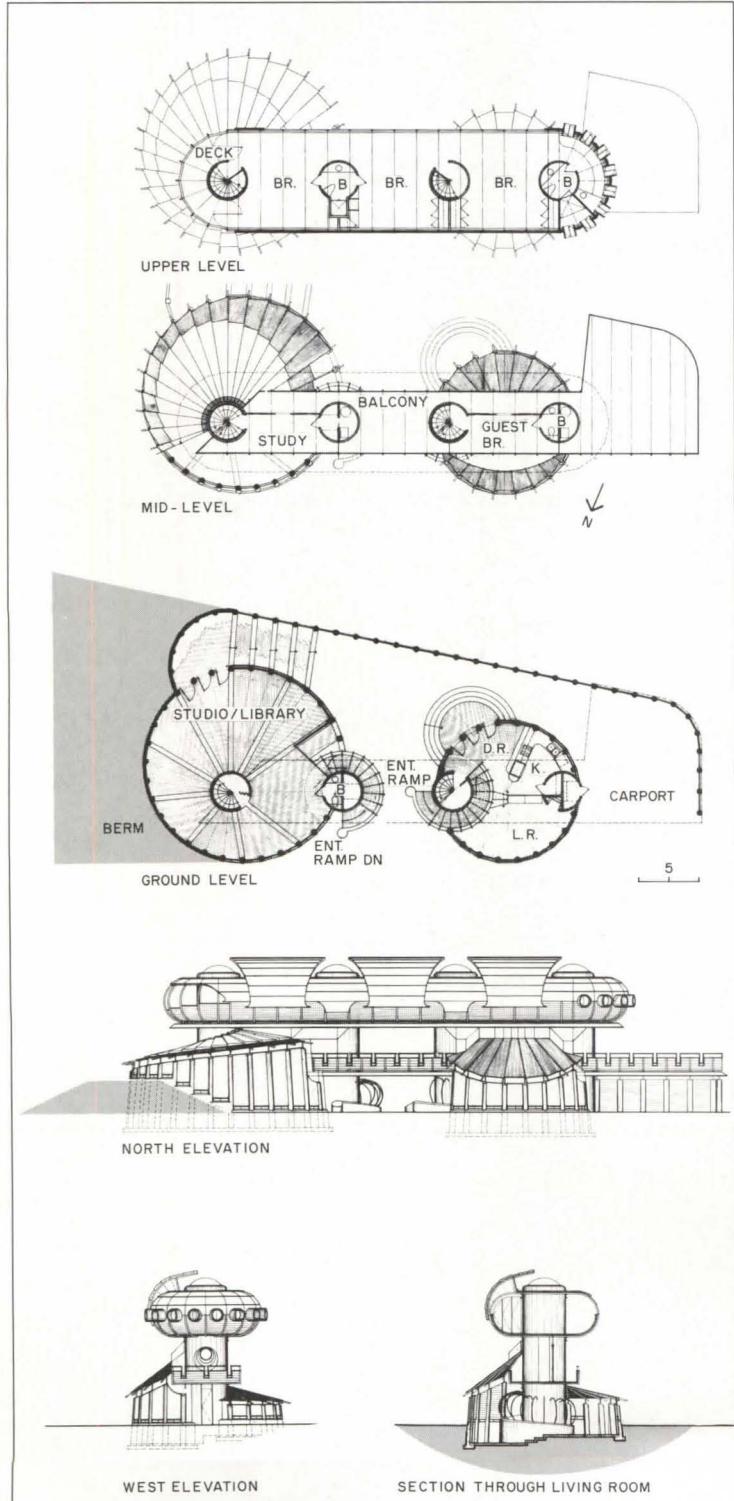
Engineers:
Horseman Engineering
General contractor:
Upas Street Property Partnership
Photographer:
John Durant



Prince House
Albuquerque, New Mexico
By Bart Prince







Those seeking inspiration for a contextual vacation house on Cape Cod or a glass-and-steel Mesian pavilion in one of the better suburbs should turn back now, and quickly. For we are about to embark on "a journey of the mind," as Rod Serling might put it, a voyage into the imagination that will take us far from the cozy domesticity of the neo-Shingle Style or the serenity of mainstream Modern. We are entering the highly personal world of Bart Prince (portrait below), whose own house on a quiet residential street in Albuquerque exemplifies the architect's place within the tradition of American architectural expressionism.

Although some observers see his buildings simply as biomorphic or space-age fantasies sprung full-grown from the overactive mind of a child of the '50s, there is much more at work in Prince's architecture than an artist's comic-book conceptions of the future. Born of the Southwest, Prince has been subject to a whole range of visual stimuli—both natural and manmade—that may have profoundly affected his work. Albuquerque's quintessentially garish Route 66 strip, the stark lunar landscape of New Mexico, and the powerful imagery of nearby pueblos and kivas might easily lead one to believe that almost anything is possible on the high plateau. That impression was reinforced at Arizona State University, where Prince first immersed himself in the work of Frank Lloyd Wright and later, Bruce Goff, whose idiosyncratic buildings seemed in harmony with Prince's own notions of design. After graduation Prince spent four years in Goff's office, and although he left his mentor in 1972 to set up his own practice, their relationship remained close right up to Goff's death in 1982. (That relationship, in fact, continues today with Prince's supervising the completion of Goff's last design, a new museum of Japanese art in Los Angeles.)

In the manner of Goff, Wright, and even Sullivan, Prince's buildings express the individual character of his clients, and for his own 4,000-square-foot house that character is inextricably intertwined with the architect's debt to his three progenitors. The geometry of circles and spirals that preoccupied Wright from the 1940s onward is evident throughout Prince's house, from two round ground-floor living and studio spaces and four structural cylinders supporting the capsulelike upper story, to circular concrete columns rising from the building perimeter and cylindrical solar collectors that warm the bedroom area (plans left and photo facing page). Sullivan's experimentation with metal ornament is brought up to date with the spiky steel rods that Prince utilized as a frame for solar shading fabric and as a "feathery transition between the house and sky." Underlying the building's odd shape (some see it as a rocket ship, others a caterpillar) is the architect's claim that the actual form evolved from the inside out: the curving upper-level walls are a result of Prince's desire for soft, comfortable interiors and are not based on any preconceived formalistic ideas.

Despite the unwavering support of his clients, Prince's buildings do have their critics, particularly those who feel that all architecture in New Mexico should be of the brown-stucco-to-look-like-adobe school. (One fanatical detractor went so far as to burn down Prince's Santa Fe studio three years ago.) What the naysaying contextualists fail to see, however, is that Prince is the latest in a long line of American originals—Goff, Wright, Soleri—whose work seems to flower with special brilliance in the desert sun. Seen in that light, his house is firmly rooted in the history of the freewheeling Southwest. *P.M.S.*





Structural steel I-beams support third-level bedroom quarters (below), which are clad in tongue-and-groove decking over custom-bent, three-inch-diameter metal ribs. By covering all walls and floors in monochromatic gray carpeting, Prince created a serene contrast to the more aggressive exterior—an effect that is heightened by light filtering through the translucent acrylic panels of a semicircular

terrace door. Descending one of two circular stairways enclosed by structural cylinders (two other cylinders house bathrooms and mechanical equipment), one first reaches a middle level, occupied mainly by south-facing balconies (not shown). Down a few more steps is Prince's studio and library (facing page), one of two circular ground-floor living areas entered separately via spiraling brick ramps. Twenty



feet high at its apex and 40 feet in diameter, the studio is set into a windbreaking earth berm, much in the manner of Wright's 1945 Jacobs House. A corresponding circle, 30 feet in diameter, houses a kitchen/living room wing (plans overleaf). In both spaces 14-inch-wide poured concrete columns support a light-steel roof frame covered with translucent acrylic panels and tongue-and-groove wood siding.

Prince House
Albuquerque, New Mexico
Architect:
Bart Prince
3501 Monte Vista N.E.
Albuquerque, New Mexico 87106
Engineers:
Engineering Associates
General contractor:
Bart Prince
Photographer:
Robert Reck



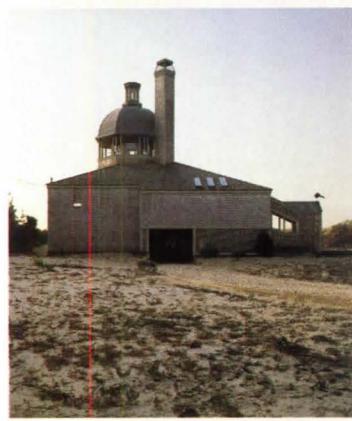
Crowell House

Eastern Shore, Long Island

By Mark Simon of Centerbrook



Robert Perron



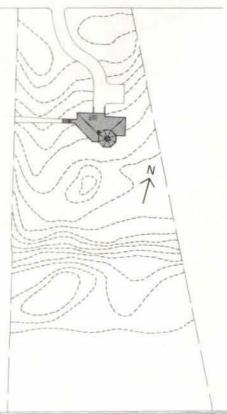
For many young architects, the first built structure, accomplished soon after graduation, is the House for Mother. But how many mothers commission yet a second dwelling? A question difficult to answer, but we know that Mark Simon's mother, Joan Crowell, and his stepfather, David Crowell, now enjoy two houses by their favorite architect. The first (left top) is a berm house tucked into a Vermont hill, to protect it and the Crowells from fierce New England winters. "I wanted a lighthouse," she told me, "but he gave me a tunnel." Well not exactly. Mother's House I is actually a warm cave hidden behind a 19th-century homesteader's facade with a splendid view of the Green Mountains. But Simon's early exercise in the Shacks-and-Shanties Style has a touch no woodsman or trapper would have been likely to attempt—an oval oculus over the porch.

The second time around, Joan Crowell got her lighthouse, in just the right place, off the Atlantic coast on Long Island's South Fork. The Crowell's Hamptons property is on the dunes and includes a large and welcoming family house with a broad terrace overlooking the sea, a swimming pool, and a studio for painter and sculptor David Crowell. What it lacked was a second private workplace—a space for dreams, a sanctum, for writer and composer Joan. Like V. Sackville-West or William Butler Yeats, she would have been content with just a tower. It was necessary, however, to consider the possibility of rental or resale, and therefore Mother's House II was designed to eventually function in the ordinary way, with a small kitchen, bath and rooms usefully linked in a living, dining, bedroom sequence. But the interior remains a place of self-enclosure, the center of an artist's world. Here the challenge to Mark Simon, which he has bravely met, was to represent his mother to herself.

If the house seems serene within, however, it is full of surprises without, a small collage of unlikely fragments assembled to form an unforgettable landmark. Simon has created a sense of movement, in the spirit of the site, a place where one comes to enjoy the wind and the weather in a house that boldly contends with it. "I see the house," says he, "as an old man standing in the wind with his cape flapping off him." Indeed, the hip roofs as they descend from the octagonal tower give the appearance of spinning in one direction, while the gabled entry seems to rotate in another. The windows facing the entry porch get larger as they approach the tower, intensifying the impression of entwining, spiral force.

From some angles the little studio has a vestigial look, perhaps a remnant of a once great house in the Shingle Style, now a touching ruin. From other viewpoints the house suggests that there should be more to come, as in the rambling extensions that through the years aggregate around a recycled windmill. Asked if he were not tempted to carry the narrow entrance porch beyond the front door, making it wider at this point, spinning it around the base of the octagonal tower, and extending the hipped roof to form a deep, shaded veranda, Simon acknowledged that he had considered the idea. The Crowells, as noted however, already had a deck overlooking the ocean. "It is really intended to be an inside house," the architect explains. "On the porch there is room for just one little chair." And he wanted the half of the tower facing the beach to rise straight from sand to cupola, without interruption.

Furthermore, extending and enlarging the porch would have interfered with the choreographed movement he devised for the house. Said Simon: "The narrow entrance porch conceals a crooked stair. As one climbs it, there is a slow getting used to the house just before finding the door to the main room. From this space one climbs again, past a little room in the octagon, on up to the belvedere by means of another stair that wiggles and meanders to give a sense of organic crookedness." Finally, beneath the dome, there is a circumambient walkway allowing Joan Crowell, in Simon's words: "to walk in circles when worrying." And look out to sea. *M. F. S.*



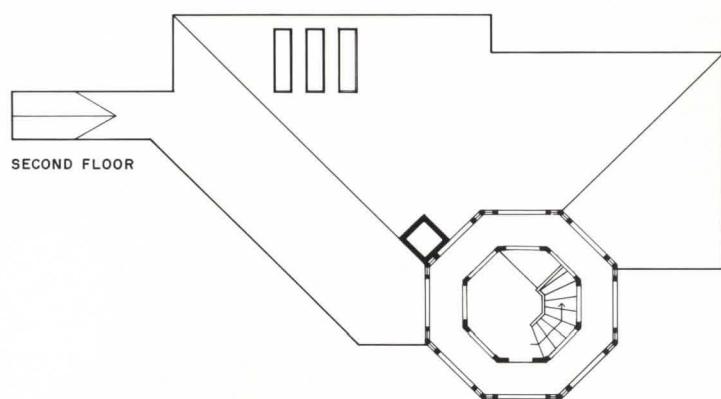
Mark Simon's first house for the Crowells (top) was constructed in the late '70s in the Green Mountains of Vermont. His second (site plan and photos above and opposite), a beach house, fulfills a completely different function and program.







Were chimney, dome, and lantern ever more boldly conjoined? "In some ways it looks accidental," admits Simon, "but it certainly is extremely intentional. I am intrigued by things that compare back and forth, and those two shapes—one a tall thin stick and the other a big round dome—are very opposite to each other, but they just seemed to go together as a pair, symbiotically." Windows and dome were deliberately overscaled. The dome consists of eight segments sheathed on the inside with drywall, on the outside with plywood and finished with lead-coated copper. Windows are big on the south facing the ocean, small on the north. The porch roof, edged with lattice, has been dimensioned to screen the summer sun, but admits the winter's rays deep into the interior to warm it. The principal space will eventually have a wood-burning stove to supplement the building's oil-fired hot air system. In summer the house is adequately cooled by cross-ventilation and an updraft when the windows are opened in the belvedere.



Although the spaces may eventually be used as designated on the plan, the entire building now functions as a studio. Joan Crowell composes at the piano on the first level (right below), but also works a few steps up within the octagon (opposite page) and enjoys the belvedere (right), which is just big enough for a single comfortable chair, a footstool and a shelf for books. When she leans back, the Atlantic horizon is at eye level.

Crowell House
Eastern Shore, Long Island

Owners:

Joan and David Crowell

Architect:

*Mark Simon of Centerbrook
P. O. Box 409*

Essex, Connecticut 06426

Leonard J. Wyeth, project manager

Engineers:

*Besier Gibble & Quirin;
Rudi Besier, partner-in-charge*

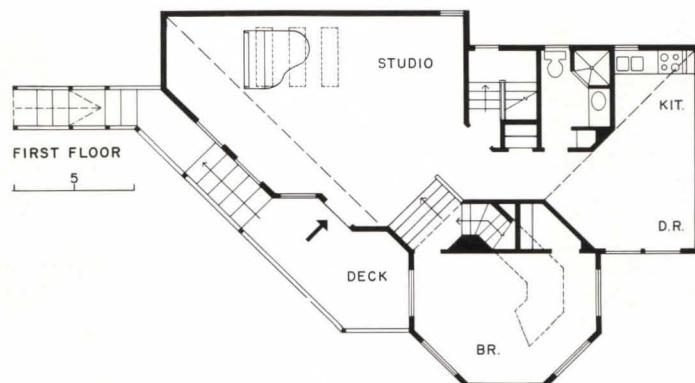
General contractor:

M. Clarke Smith

Photographer:

©Timothy Hursley/

The Arkansas Office, except as noted





Round Hill

Woodbridge, Connecticut

By Herbert S. Newman

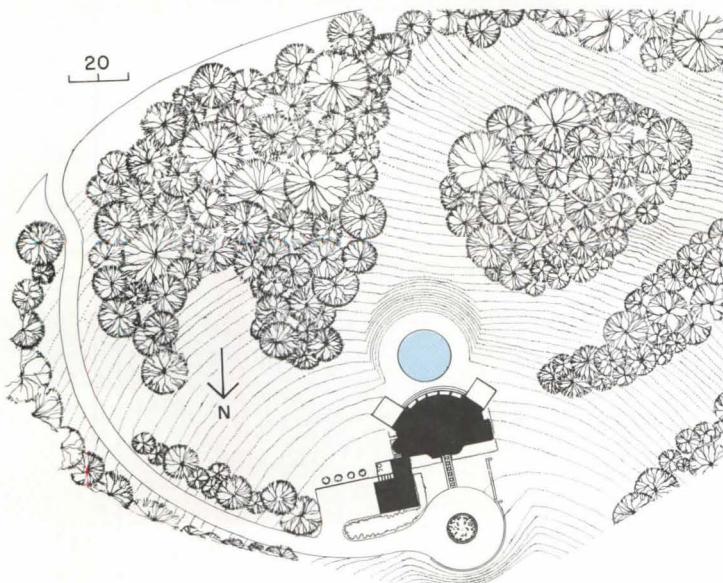
While on a trip to England, as they admired the rolling hills and distant vistas of the western counties, architect Herbert Newman and his wife developed a yearning for a weekend house of their own with similarly stirring views. But as happens with dreams, amplification set in. The Newmans wanted more than respite on weekends. They wanted daily "physical and spiritual separation from the workaday world." Like Candide, they found their dream close to home. In the same Connecticut town they had lived in for 24 years, the Newmans found just the site: the highest point in Woodbridge, a wooded hill 650 feet above sea level with a clear field of view down to New Haven's harbor on Long Island Sound seven miles to the south and to the eastern end of Long Island 15 miles beyond that.

Apart from considerations of site and spiritual separation, however, Newman, like any architect worth his salt, perceived the design of his own house as a chance to draw on and fuse a lifetime's worth of observation, experience, study, and meditation. The virtually symmetrical house bestrides a strong north-south axis running through a central tower. Though the tower contains many functional benefits, its basic architectural purpose is compositional, producing a focal point on the elevation and a pivotal point for both plan and section. At the same time, the architect wanted interior height for a great hall at the center of the enclosing house. Thus the tower's evocation of Italian villas and stately homes is scarcely incidental.

On the other hand, the central tower's overriding message may be psychological. At its base, a square hall reaches up three stories past large windows to a belvedere under the roof, and the many glazed openings drench the travertine floor and white walls with bright daylight. The space emulates the great halls found in stately homes—Newman mentions Chatsworth and Blenheim. To a visitor entering a great hall, the space proposes to offer generous welcome and perhaps to inspire a sense of awe. But though welcome was certainly on Newman's mind at Round Hill, awe was not his aim, and emulation of palatial tradition stops short of the monumental dimensions of ducal seats: the 16-foot square floor has a more domestic scale. The hall's most important quality, however, as with its models, is the tenants' constant use of and exposure to the space; whether they move from living room to dining room, from bedroom to breakfast room, from the front door to any room, all routes lead through the central hall.

Outside and inside, in two dimensions and in three, the architect made use of the opportunity to play intricate and multifarious games with geometry. From plane geometry, he took the circle, the square, and the triangle. From solid geometry, he took the cube, the pyramid, and the spiral. And then he pitted each form against the others. The circular carriage sweep that terminates one end of the central axis, for instance, repeats the circular form of the pool that terminates the other end, and a pair of hollowed-out cubes embraces the pool from the ends of the semicircular living-room glass wall. The square entrance hall fits inside the larger square of the tower, while the corners of the tower are beveled to form an octagon. The large rondel above the main entrance looks in on a truncated pyramid, where a sloping skylight joins the outer tower with the belvedere. This transparent overlapping of disparate forms offers rich food to the eyes both outside the house and within it.

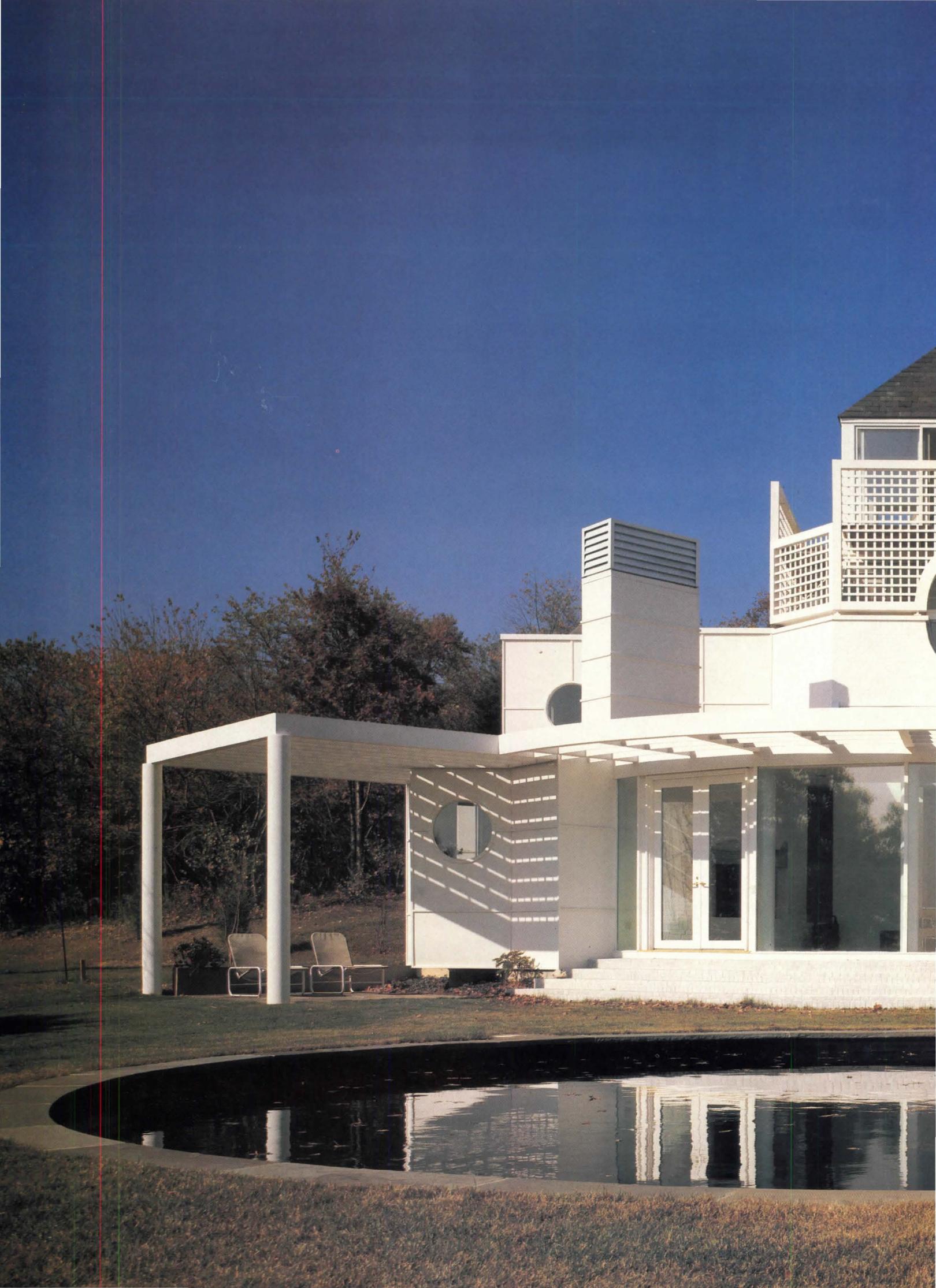
Moreover, the geometric devices affect both the transference and perception of light within the central hall—Newman calls it "layered light." On sunny days, light in abundance makes its way through the outer round windows to the sloping skylight, thence to interior round windows and gridded railings to fall on walls and floor. To insure the fullest possible penetration of light to lower surfaces, Newman inserted triangular wood grids at the corners of the octagon along the second-floor balcony (see plan). From the interior, one's eye of course follows the path of illumination in reverse for glimpses of sky and foliage. And at night, the whole tower turns into "a natural light fixture." G. A.





The strong axis that bisects the central tower leads the eye from the circular drive through Round Hill's open door and the living room's glass wall to Long Island Sound seven miles away and 650 feet downhill. At the back of the house (next pages), the living room and flanking terraces overlook a circular pool matching the form of the drive in front; Newman fancifully sees the pool as a skipping stone aimed at the

water in the distance. The symmetry of the 3,200-square-foot house eases from time to time: the breakfast room, for example, occupies a curved bay window at the end of one wing (lower photo opposite). The tower at the center of the wood-framed building is finished with brick veneer, the wings at either side with wood, and the whole painted white.



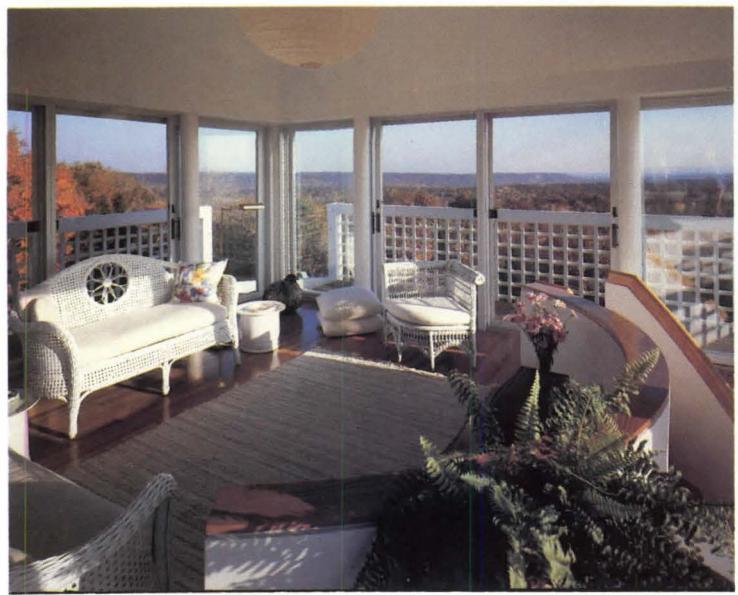
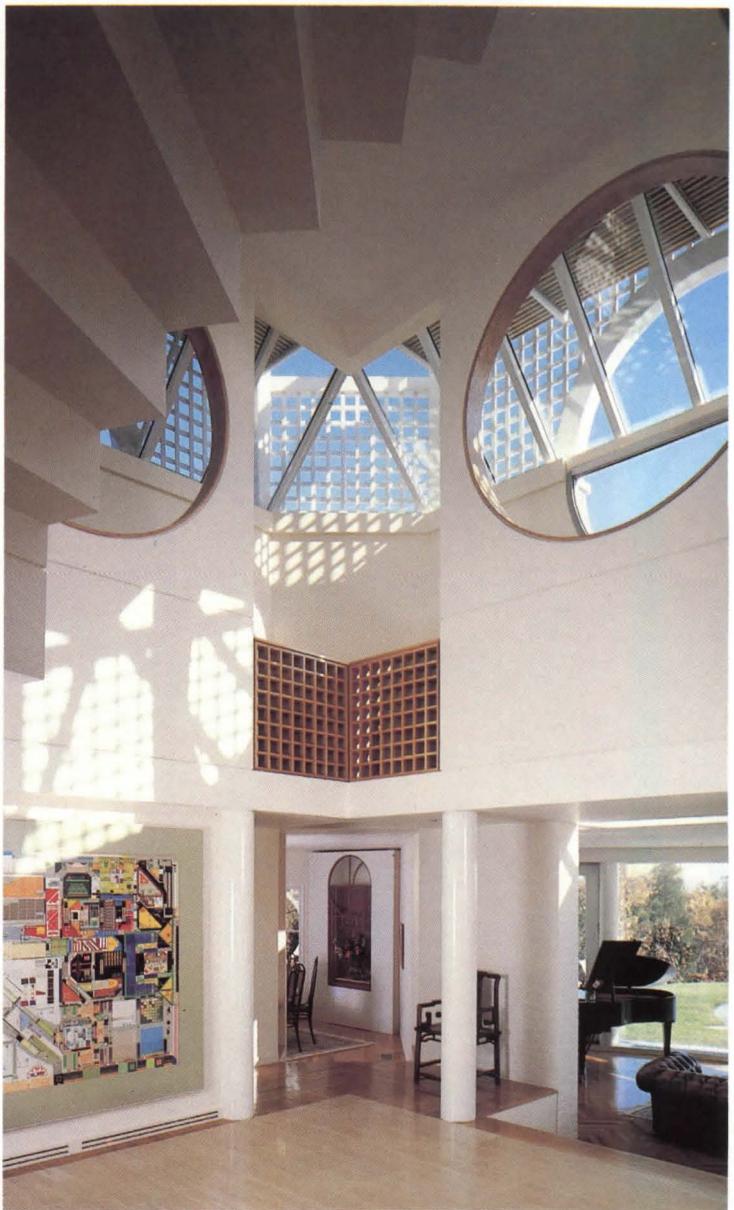
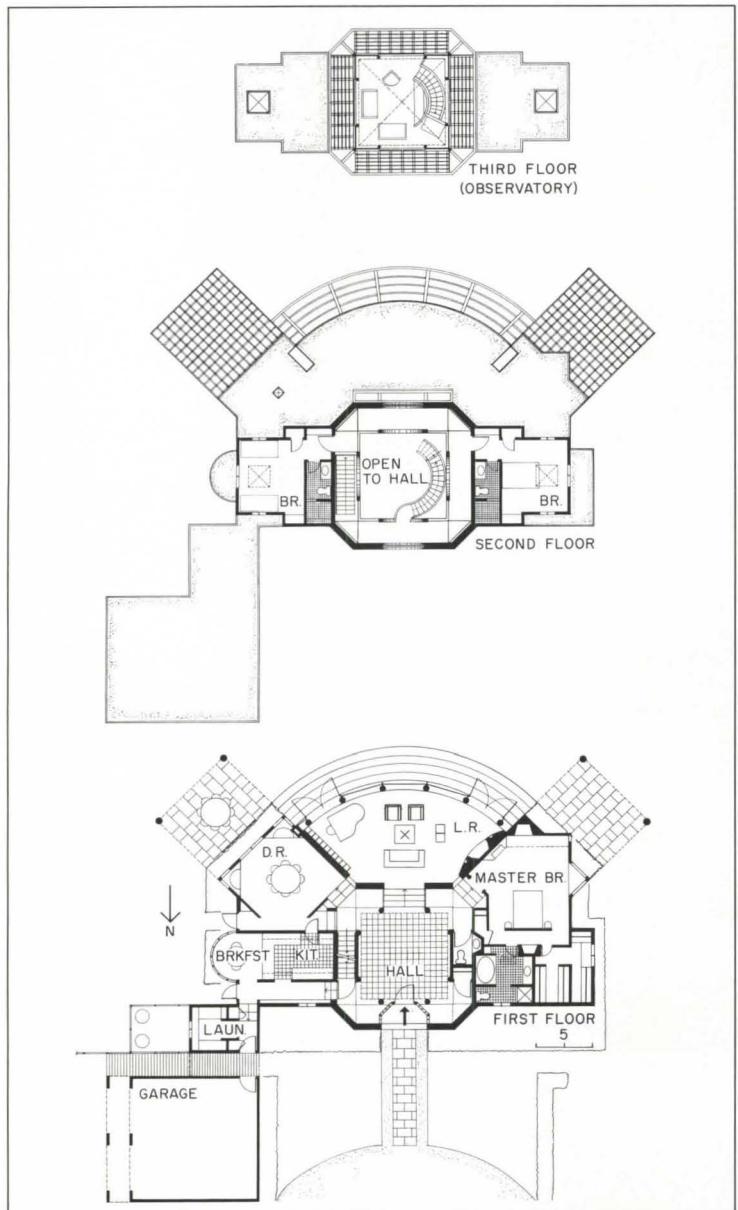




The living room at the Newman house (above), sunk three steps below the floor of the central hall, commands an expansive view of Connecticut and Long Island. The semicircular wood lattice that screens the glass wall in summer admits unimpeded south light to warm the room in winter (see also preceding pages). Though the central tower is inextricably tied to the rest of the house—no one moving around

the house can miss either the hall or the views—it is set apart by a 4-foot space on all sides, a space that provides for balconies, stairways and mechanical equipment (plans and section opposite). The corner of the square hall is the nexus of the house's layered geometries—squares, circles, cylinders, spiral and, at the corner of the pyramidal skylight, a glass triangle (photo opposite right). The round-headed wall cabinet in the

dining room, which Newman admits he cribbed from New England kitchen furniture, is lighted naturally through a window behind its lining. To anyone entering the observation deck via the spiral staircase (photo bottom opposite), the first sight is Long Island 20 miles away. He does not yet know that behind his back is the Housatonic Valley 40 miles away.



The Mystery of the Flying Staircase; or, How Do You Get There From Here? And, What Holds It Up? In the entrance hall at Round Hill, architect Newman installed a spiral staircase overhead as an air-borne object to tantalize the caller.

Seeming to spring directly from the lintel over the front door, and clearly leading to a brightly lit something at the top of the house, the stair has no visible means of access save to winged creatures. But the mystery is, after all, mere illusion. Hidden access for humans is available behind one of the hall's partitions, where a stairway leads to the second-floor balcony (see plans on preceding page). As with the circulation pattern, the structure of the flying staircase also surrenders to logical explanation. A steel beam at the base of the stairway transfers structural and live loads to the house's timber frame; the steps are supported on either side by continuous spirals of plastered laminated wood, the wood protruding from the plaster to furnish a handrail.



Round Hill
Woodbridge, Connecticut

Owner:

Herbert S. Newman

Architects:

Herbert S. Newman Associates AIA,
P. C.

300 York Street
New Haven, Connecticut 06511

Herbert S. Newman, partner-in-charge;
Robert Godshall, project architect;
Michael Raso, job captain;
John Boecker, Jeffrey Kaufman,
assistants

Engineers:

Martin-Horton Associates
—John Martin

Interior design:
Herbert S. Newman,
Edna L. Newman

Landscape architects:
Peter Rolland Associates/
Connecticut

Consultant:

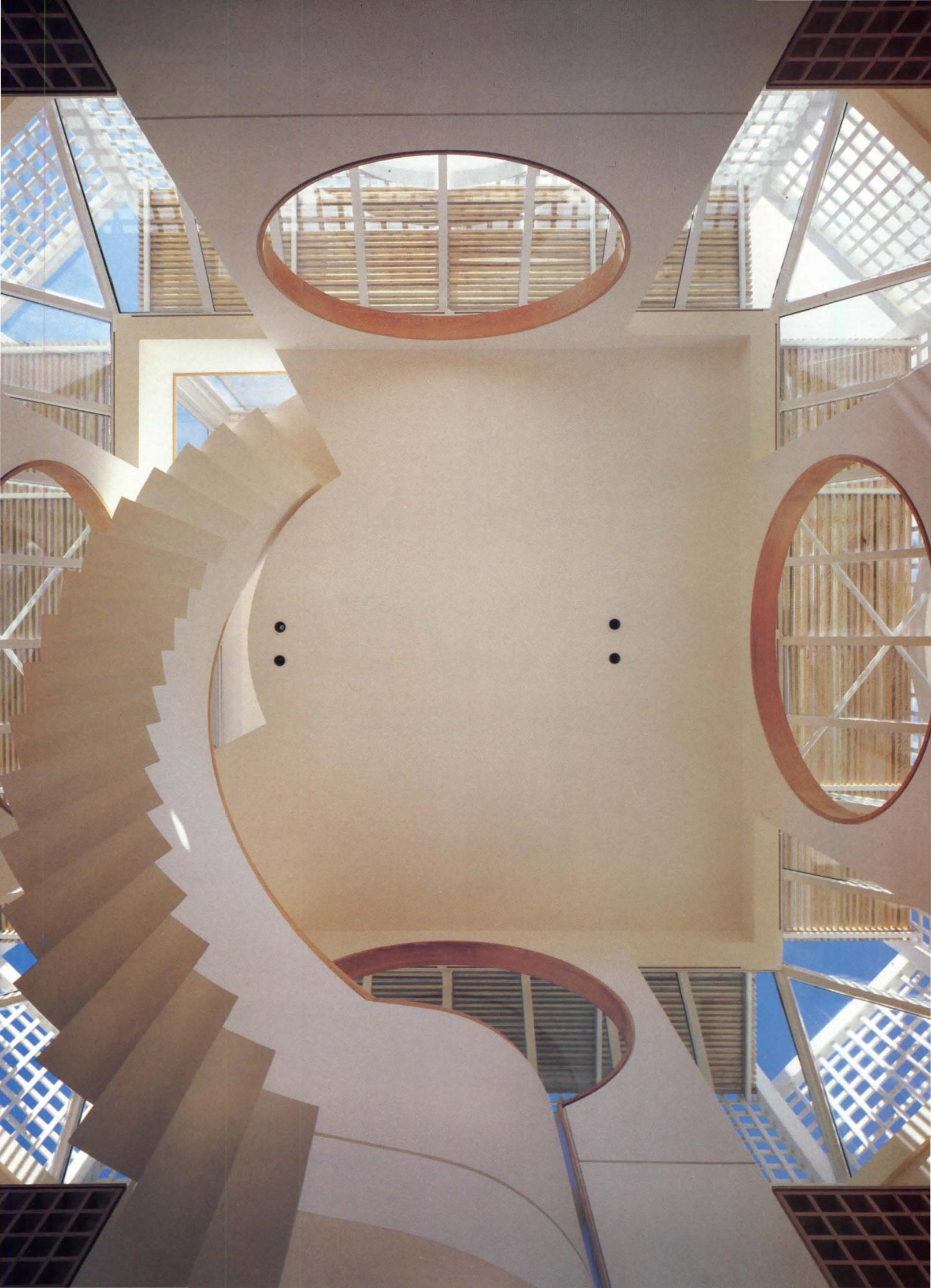
Sylvan R. Shemitz (lighting)

General contractor:

Panza Construction Co.

Photographer:

Norman McGrath



Dickinson House

Madison, Connecticut

By Duo Dickinson



Because of the proximity of the land seller's house (at right in bottom photo), Dickinson tried to create the sense of a retrofitted carriage house, with a carport below. Roof pitch and materials were derived from the neighbor. A simple symmetrical form was used for construction economy and for effective massing. To make the most of a few windows, vertical shapes focus on tree views and horizontal on the sweep of salt

marsh. The south-facing window seen when approaching the house (opposite) is composed of a stock slider topped with a mullioned light. The same fenestration recurs on the western wall, where it is seen immediately upon entering the house—a playful touch. Hopper windows in a cruciform arrangement (above) dot the living room with lively points of light and provide ventilation in summer.

What more deserving client can an architect have than a young couple with limited means who are determined to have a house of their own? In this instance that young couple happens to consist of the architect himself, Duo Dickinson, and his wife Liz, a law student. And luckily Dickinson believes that "when there is less quantity, you can up the quality of your efforts... The limits are liberating."

Limits Dickinson had in abundance. A tight budget not only limited the size of what he could build, but the lot that best met his price and location criteria, a subdivision of the backyard of an existing house, was wetlands—thus the first floor had to be 20 feet above mean high water, any basement walls would have to be hydrostatically designed, and an expensive septic system was needed. Further adding to costs, 100 feet of ledge had to be blasted for utility lines. Because of the lot's proximity to the seller's house, its style and a sightline restriction had to be considered. *And a north-facing view made passive solar heating impractical.* Balancing the limitations were a superb location—on, but hidden from, the main road of a desirable Connecticut shore town. A superb view—of six acres of salt marsh, a sea of reeds that changes with the seasons. And superb trees—three ancient white oaks and one grand old maple that are home to countless birds.

True to his word, Dickinson did find these limitations liberating. He created a house that has been variously described as an ark, a covered bridge, a doghouse and a car wash—a simple gable-roofed rectangle cantilevered out over two bearing walls that lift it to the height of the white oak branches (and dispense with the expensive basement). Its 38-foot length was derived from 16-inch framing modules; its 20-foot width from uncut 2 x 10 joists. The ark analogy is apt, for not one inch of space has been wasted: the two-story living room is just long enough to avoid being perceived as a shaft; the galley kitchen has just enough space for two cooks to collaborate; minimum space has been devoted to closets and bath. Yet the effect is not confining. A major axis allows the eye to travel the full 38-foot length of the house. The nautical tightness of the kitchen and office areas merely emphasizes the exuberant vertical spaces to the north and south. The oversize windows draw the eye up and out. And the entry, carport, and deck add 800 square feet of useable space to the house's 1,100 square feet of finished, heated space.

The Dickinson house is about the same size as the condominium units many young couples buy these days. Dickinson wishes they realized they could afford more; he's even writing a book about small houses. So it was with great glee that he reported that condominium units with a view are selling for \$135,000 in his town. His house, including land, came to \$105,000. N.G.G.







The focal point of the living room is the surprising interior use of an ordinary bay window (opposite), which lends scale to the expanse of shear wall used to stiffen the open area. Other scale-giving devices in the living room, which is 21 feet high at its peak, include an 18-foot-wide shelf (top left), which also hides a steel rod reinforcing the north wall; a whimsically decorated fireplace that, according to Dickinson, "mediates between the size of the furniture and the size of the space"; and extra-wide baseboard moldings that wrap around all openings because, says the architect, "there's something about a framed opening that seems to make furniture more comfortable." The dual-career office area tucked under the sleeping loft on the south side of the house is shown at bottom right. Floor plans (previous page) show the simplicity of the entire scheme, with private

areas relegated to a loft and public areas below. Heating is zoned so that the north-facing rooms can be closed off from the south-facing office and bedroom to save warmth. To expand the house, Dickinson would either extend the loft along the east wall, turning the fireplace area into an inglenook, or build a two-bedroom tower alongside the house.

**Dickinson House
Madison, Connecticut**

Owners: Elizabeth and Duo Dickinson

Architect: Louis Mackall & Partner

50 Maple Street

Branford, Connecticut 06405

Duo Dickinson, partner-in-charge

General contractor:

Post Road Wood Products

Photographer:

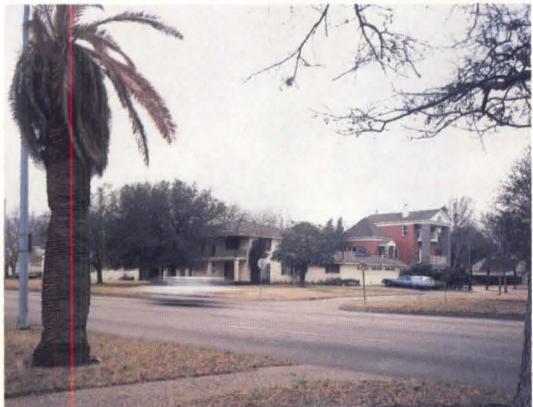
Mick Hales



Mixon House

Houston, Texas

By Taft Architects



John and Judith Mixon never worry about keeping up with the Joneses. On the contrary, there must be Joneses all around Houston who despair of ever keeping pace with the Mixons. It isn't only that the ebullient couple thrives on a demanding two-career marriage (he is a prominent law professor, she is a full-time junior high school teacher); the Mixons also have energy to spare for extracurricular joie de vivre, whether collecting antique cars and contemporary art or giving elaborate costume parties. "We have a history of high flying," says John Mixon with a laugh. "You might say we're show-offs of the first degree." Judy Mixon raises an eyebrow indulgently and adds, "Well, John *really* means we both enjoy sharing things with other people."

Gregarious as they are, however, the Mixons concluded several years ago that they were sharing rather too much privacy with others at home. They liked the informality of their modern, glass-and-stucco courtyard house, but were uneasy with the perpetual togetherness imposed by a multilevel open plan—especially if John Mixon wished to hold a tutorial at the same time that Judy Mixon was grading term papers, and Millicent, her teen-age daughter by a previous marriage, had friends over to watch TV. With characteristic enthusiasm and acuity, the family analyzed their needs and desires down to specific room relationships and dimensions before approaching Taft Architects with the commission for a new house on a 50-by-100-foot parcel in one of Houston's older residential enclaves. Among the Mixons' more explicit desiderata were a triple-decker interior with garden-level quarters for Millicent, a continuous living/dining area on the main floor, and a separate master suite above. Judy Mixon requested an open central kitchen, where she could see and talk to guests, and generous decks for outdoor entertaining. John Mixon asked for a "spittin' porch" facing the street: "I know our back yard is prettier than the front," he said, "but I still want some sort of contact with passers-by."

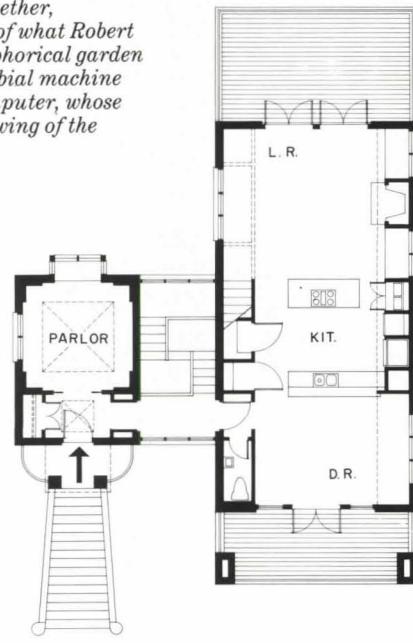
Appreciative of their neighborhood's traditional architecture, and hopeful that their own addition to it would be sympathetic, the Mixons were nonetheless unwilling to dictate any particular style. "I made only one modest proposal," John Mixon recalls: "I'd like a house that will make people hit their brakes as they drive by on Buffalo Speedway." Taft's three partners, John Casbarian, Danny Samuels, and Robert Timme were unfazed by these seemingly contradictory intentions. As the trio demonstrated in their design for Fort Worth's River Crest Country Club (RECORD, October 1984), they are equally adept at decorous bows to precedent and eye-catching flourishes all their own. More problematic was a formal correlative to the exact balance of privacy and extroversion in the Mixons' daily lives.

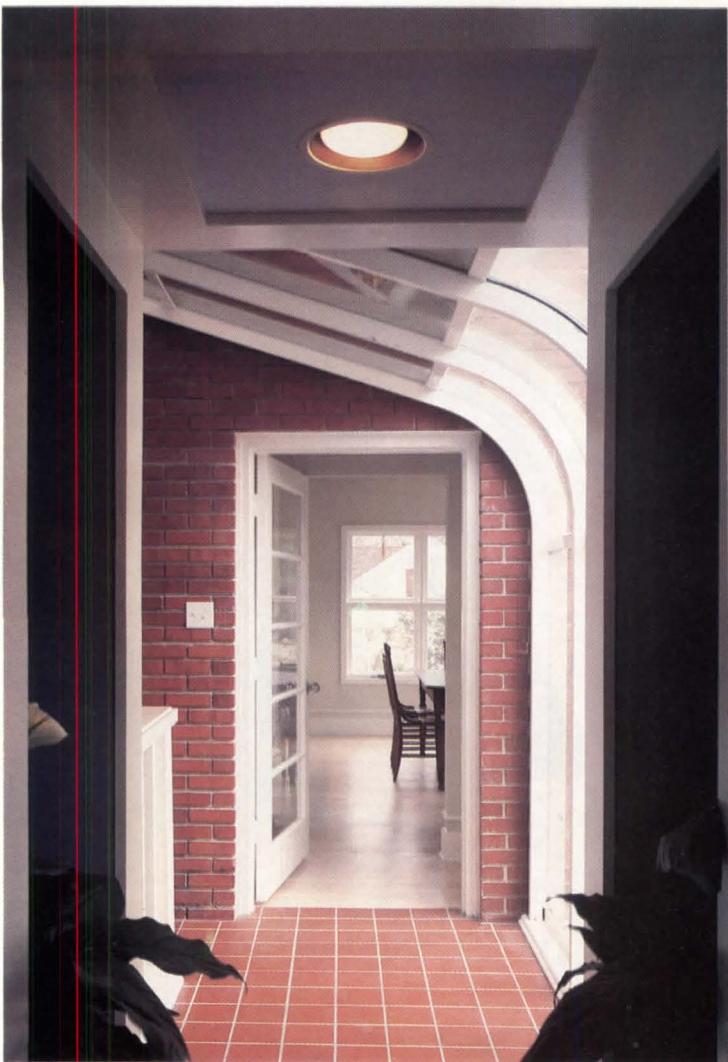
In the course of discussing alternative schematic models, it transpired that the clients envisioned "some kind of formal room" near the front of the house. "I needed a place where students and lawyers could come by and, if they didn't pass muster, wouldn't go any further," says John Mixon. Taft conceived this antechamber as an updated version of the turn-of-the-century reception room or front parlor, where respectable hostesses could screen callers before receiving them "at home." In Taft's final parti, the public/private distinction is expressed in the duality of separate pavilions joined by a bridge (interiors overleaf), with the hipped-roof parlor-cum-study stationed like a gatehouse at the head of an oversize stoop. By manipulating the scale and proportions of other familiar domestic elements—portico, balcony, lunette, oriel—the architects composed facades that are at once proper and provocative. The use of alternating bands of smooth and split-face concrete block to suggest the rusticated stone trim of classic brick houses is fully in tune with this esthetic, inexpensively creating a memorable frontispiece. The only genuine stone on the facade is a granite plaque above the garage inscribed with the street address. "It was John Mixon's idea," says John Casbarian. "He got it from a local tombstone dealer. He even wanted to carve our name and firm logo on it. But we felt *that* was a bit much." D. B.





Because their 2,800-square-foot residence faces a quiet side street on the erstwhile "carriage-house" segment of a corner lot, the Mixons enjoy vistas up and down the landscaped back yards of neighbors along busy Buffalo Speedway. The lack of houses directly in front of or behind the property enabled Taft to design relatively open facades on the north (preceding pages) and the south (detail opposite). On the garden side, concrete-block rustication (whose module is repeated in the glass-block base of the parlor "bridge") and a pedimented oriel echo the imposing classicism of the street facade. The poolside terrace, open decks, and the giant north portico furnish the expansive settings for outdoor entertaining that Judy Mixon requested. Indoors, the uninterrupted sequence of living and dining areas and kitchen is similarly hospitable (upper photo right). The parlor (lower right) is more introverted, though an uplighted blue pyramidal ceiling seems to dissolve into ether, reinforcing the effect of what Robert Timme calls "a metaphorical garden pavilion." The proverbial machine in the garden is a computer, whose screen displays a drawing of the Mixon house.

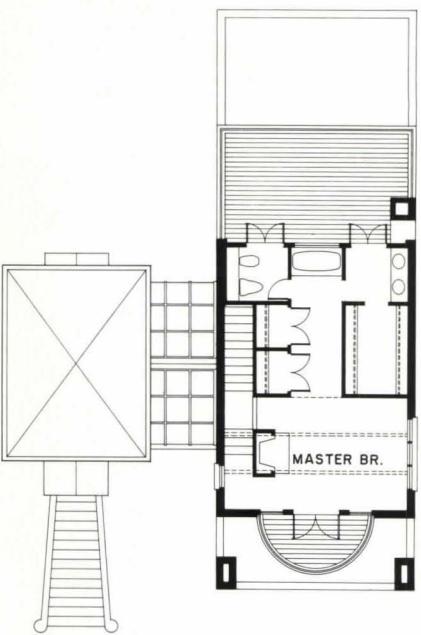




The false perspective of the swimming pool, as seen from the solarium, magnifies the apparent depth of the back yard (upper photo near left). Interior vistas heighten the drama of movement and arrival: niches frame the bridge between parlor and dining room (top left); the slope-shouldered silhouette of a fireplace draws the eye up a staircase (lower photo near left); a dressing room frames the view of the marble-trimmed master bath (large photo bottom left). Taft originally designed doors to enclose the tub, but the clients insisted on removing them. Judy Mixon recalls: "Danny Samuels said, 'I don't mean to question your bathroom habits, but . . .'" Untroubled by the array of windows in this private aerie, John Mixon comments: "I've determined the distances beyond which it's not worth looking in."

Mixon House
City of West University Place
Houston, Texas

Owners:
John and Judith Mixon
Architects:
Taft Architects
807 Peden Street
Houston, Texas 77006
John J. Casbarian, Danny Samuels,
Robert H. Timme, partners;
Larry Dailey, project manager;
Suzanne Labarthe, Robert
Bruckner, support team
Structural engineers:
Cunningham Associates, Inc.
General contractor:
Pat Marshall Custom Builder, Inc.
Photographer:
©Paul Warchol

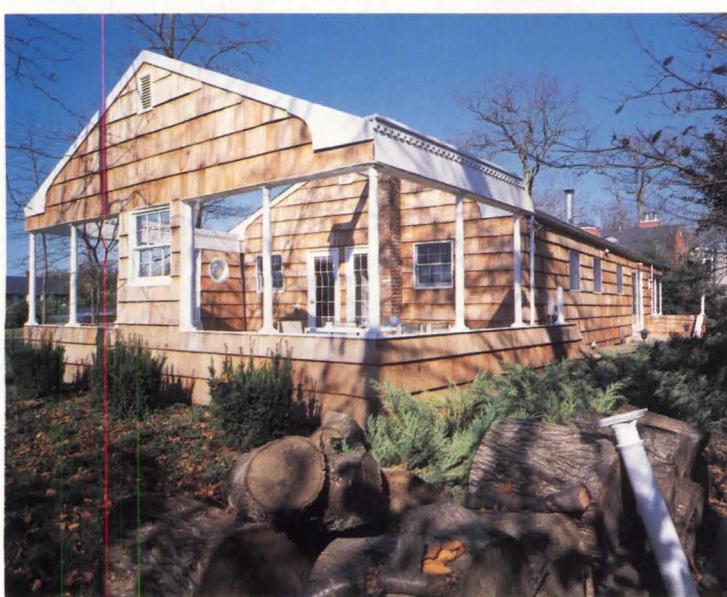




"The Framingham"

Remsenburg, New York

By Haigh Space



"I'm not really sure you'll want to do this project," said New York businessman Daniel Silverstein to architect Paul Haigh, who knew that Silverstein and his wife had been shopping for an affordable vacation cottage on eastern Long Island. "I found a piece of land with this bungalow on it," Silverstein continued. "You remember when developers built little houses called 'The Ascot' or 'The Beacon Hill'?... Well, we've got 'The Framingham!'" The 1964 prefab three-bedroom ranch had plenty to recommend it for recycling—sound construction, a good location on a corner lot close to the Silversteins' beach club, and a very good price—but it didn't exactly look like the upscale New Yorker's ideal of a chic Hamptons hideaway. Haigh and his colleagues at Haigh Space assured the uneasy homeowners that, far from being an esthetic embarrassment, the Framingham had its own inherent charm. "We could have said, 'Let's just disregard this stuff and let our egos go wild,' which a lot of architects do in that part of Long Island," Haigh observes. "After all, the house would have a totally new function, different from the full-time Levittown-style family life it was designed for. But we decided to treat the house as if no architect had been involved—as if an ordinary builder skilled in that tract-house vernacular had been given *our* program."

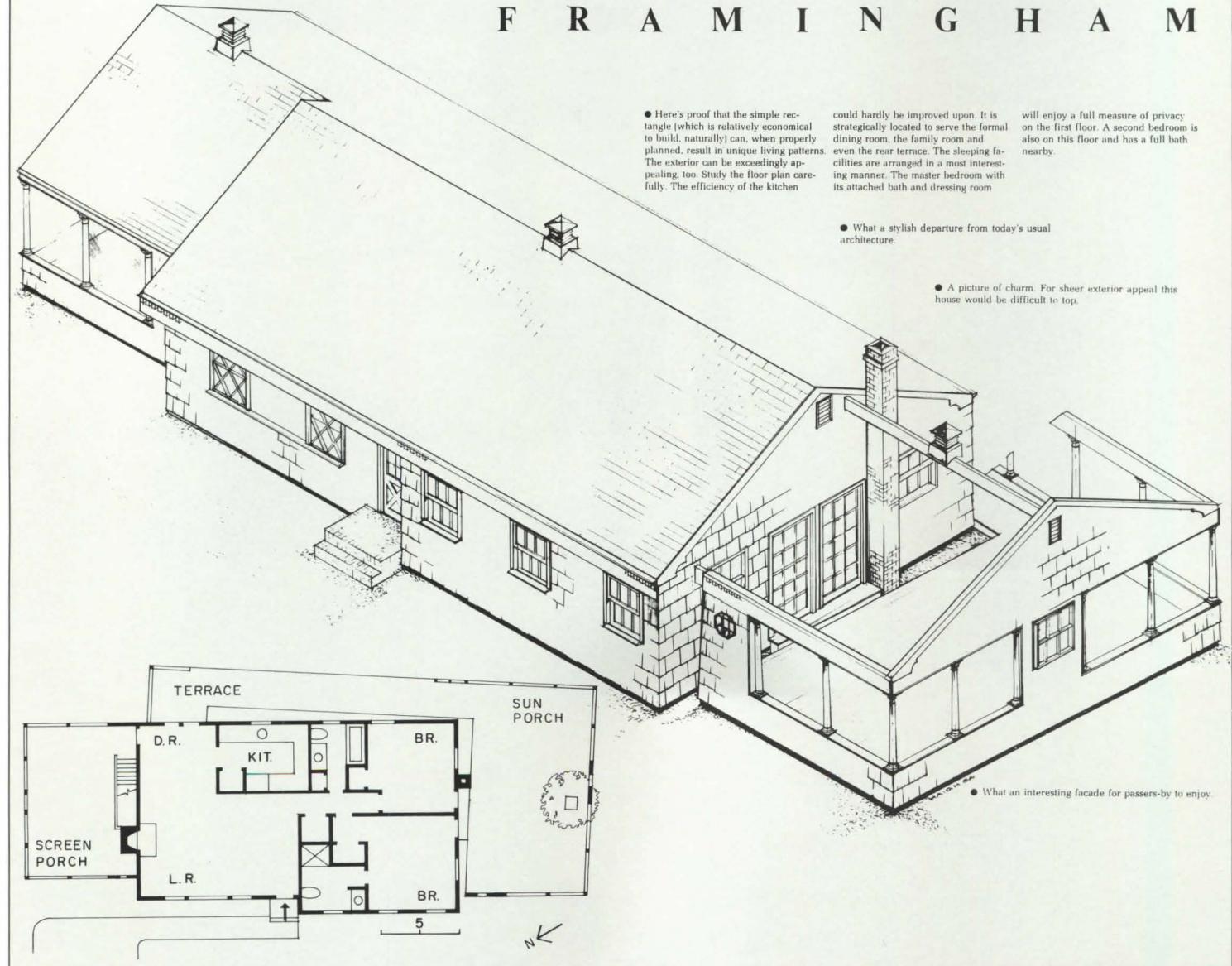
The graphic style and captions of Haigh Space's presentation drawing bring to mind the catalogs in which prefabricated model houses like the Framingham were advertised. Having demolished the original house to its frame, the architects faithfully reconstituted prototypical materials and decoration—such as oversize cedar shakes, dentil moldings, cupolas, and octagonal windows—while adroitly

transposing the original esthetic to another key. (Ironically, Haigh Space had difficulty finding local workmen who were still proficient in the building skills of the 1960s.) Paul Haigh comments: "Architectural 'transformations' like the screen walls and rotated plan are often applied in a Modernist context, but rarely in this vernacular. We figured that if these ideas work at all, they should work here, too."

"The Framingham"
Remsenburg, New York
Owners:
Mr. and Mrs. Daniel A. Silverstein
Architects:
Haigh Space
27 West 20th Street
New York, New York 10011
Paul Haigh, Barbara H. Haigh, Jon
A. Dick, Geraldine Triano, Dan
Axminster, project team

Landscape designer:
Brian V. Kluge
General contractor:
Sun-Ark Construction, Inc.
Photographer:
Mick Hales

F R A M I N G H A M



Preserving the Framingham's integrity was a delicate task, since programmatic changes ultimately necessitated stripping the building to its studs, reorganizing fenestration, and nearly doubling the original floor area. Besides turning an unwanted garage into a screened dining porch (overleaf), revamping the kitchen, adding a fireplace, and transforming the third bedroom into a second bath, Haigh Space wrapped a sun deck around two sides of the house. Cranked three degrees off axis, as if stretching phototropically for the southern sun, and articulated as a roofless, skeletal offshoot of the primal Framingham—complete with cupola and mullioned sash—the mannerist sun porch (details opposite) betrays the hand of no ordinary builder. There are other wry hints of knowing metamorphosis, but over all, Haigh Space took pains to honor "period" materials and details. "Such things are often misread as flippant," says Paul Haigh. "But we seriously wanted the house to have a second level, so people will in some way involve themselves by looking again and asking questions. At the same time we wanted the house to still be 'okay' in the neighborhood." Amazingly, the result is neither *faux-naif* nor patronizing and, as the architect puts it, "The faucets work." A Framingham by any other name... D.B.

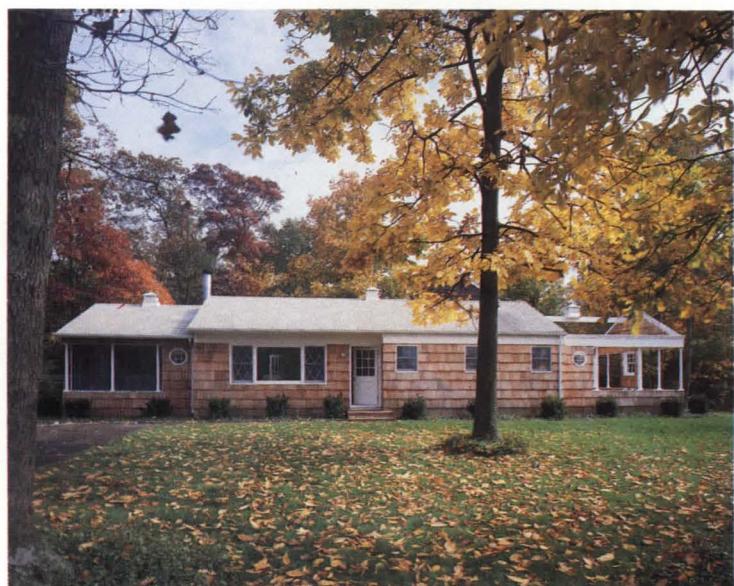
● Here's proof that the simple rectangle [which is relatively economical to build, naturally] can, when properly planned, result in unique living patterns. The exterior can be exceedingly appealing, too. Study the floor plan carefully. The efficiency of the kitchen

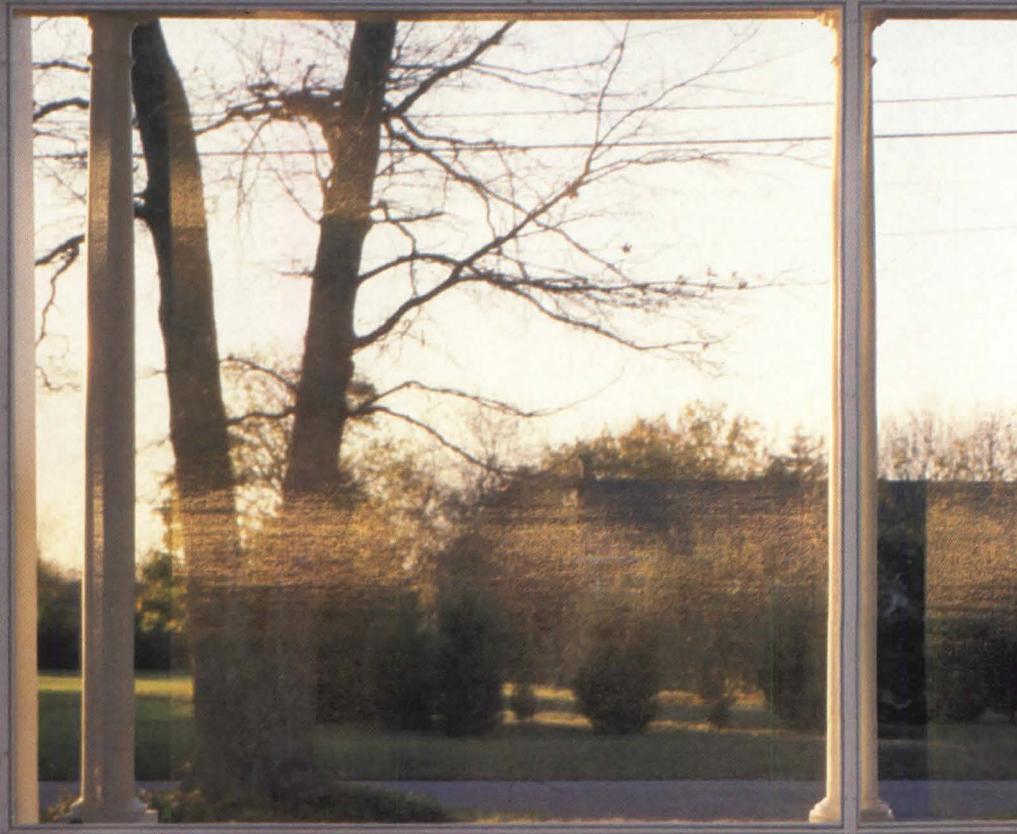
could hardly be improved upon. It is strategically located to serve the formal dining room, the family room and even the rear terrace. The sleeping facilities are arranged in a most interesting manner. The master bedroom with its attached bath and dressing room

● What a stylish departure from today's usual architecture.

● A picture of charm. For sheer exterior appeal this house would be difficult to top.

● What an interesting facade for passers-by to enjoy.







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1



2



4

brushed chrome, brushed chrome with polished brass or gold accents, and black chrome with brushed chrome accents. Bathroom Jewelry's more rectilinear *Excalibur Line* (2) features widespread and centerset lavatory faucets, bathtub and shower valves, and towel racks and rings in a combination polished brass and chrome finish. The line also includes a pen that is a miniature of King Arthur's sword—hence the collection's name—no doubt intended for those who truly do their best work in the bathroom. Many homeowners clearly opt for opulence when selecting fixtures; others, however, prefer the understated appeal of streamlined modern. While the latter group of fixtures is specified for its form-follows-function simplicity, they are often constructed of the same luxurious materials as their shiny

brethren. Epic's *Colours* (3) collection of sleek faucets, for example, is made of solid brass. The faucets have an acrylic finish, for durability and easy maintenance, that comes in red, yellow, white, brown, and beige. The *Junko* series, imported from Italy by Watercolors, includes lavatory (shown, 4), bathtub, and bidet sets. The knuckled knobs and spouts are made of brass and have an enamel finish available in blue, white, red, yellow, gray, beige, and black. A polished chrome finish can also be specified.



3

For the bathroom

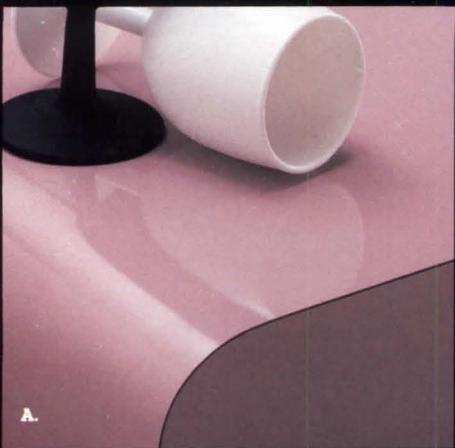
Americans are spending a greater portion of their leisure time in the bathroom these days, and they're demanding more than a convenient positioning of the fixtures. They want an ambience of comfort and luxury—where no faucet or valve is unworthy of the designer's scrutiny. And judging from the array of centerset, spreadset, gooseneck, wall-mounted, deck-mounted and swivel faucets and fittings now available, they should have no trouble finding fixtures that meet their needs and tastes. For example, the Broadway Collection's *Taliesen Suite*, which includes a Roman bathtub set, shower valves, a spreadset faucet (shown, 1) and a tank lever, can embellish every fixture in the bathroom. The curved fittings are made of solid brass and are available in several finishes, including polished brass or chrome,

1. *Taliesen Suite*, The Broadway Collection; Olathe, Kansas.
Write 300 on reader service card

2. *Excalibur Line*, Bathroom Jewelry Inc.; Los Angeles.
Write 301 on reader service card

3. *Colours*, Epic, Div. of the Masco Corp.; Indianapolis.
Write 302 on reader service card

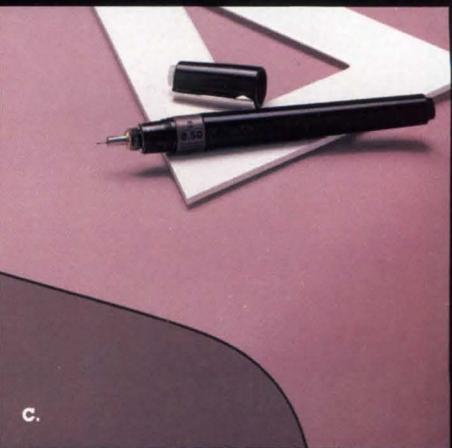
4. *Junko Series*, Watercolors; Garrison-on-Hudson, N. Y.
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Continued on page 170



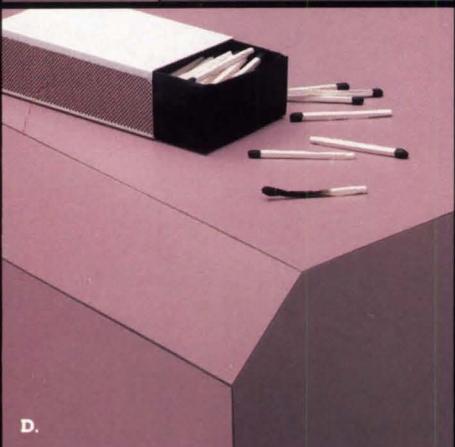
A.



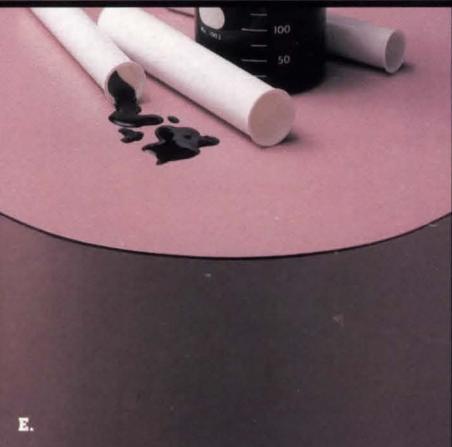
B.



C.



D.



E.



F.



G.



H.



I.

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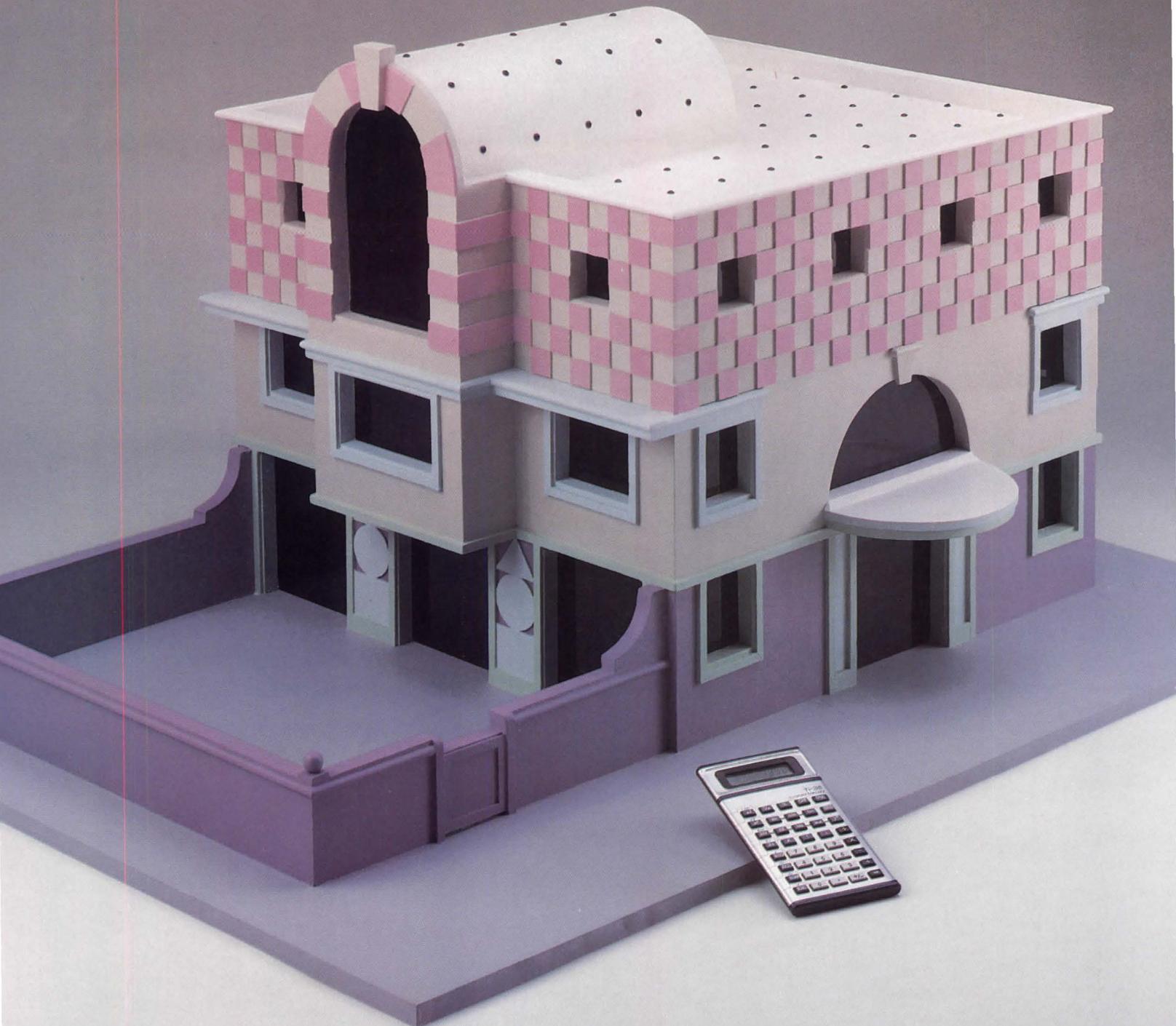
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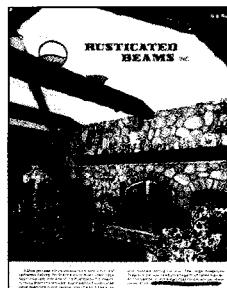
1 Indoor and outdoor furniture

The manufacturer's line of solid mahogany indoor and outdoor furniture is featured in an 8-page color catalog. Photos show available tables, benches, and additional seating components. The dimensions and finishes of each product are described in the literature. C I Designs, Medford, Mass.



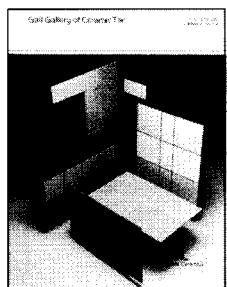
2 Brick

A 16-page color brochure illustrates various steps in the brick manufacturing process, from the mining, pulverizing, blending, extruding, and cutting of clay to the setting and drying of the unburned units. Photos show the brick in both residential and commercial applications. Acme Brick Co., Fort Worth, Tex.



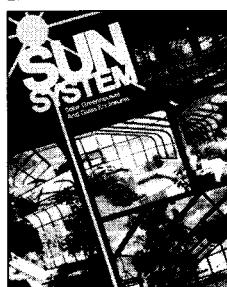
3 Wood beams

An 18-page color catalog provides information on the installation, available finishes, and prices of the manufacturer's line of decorative hollow white-pine beams. The standard and custom stains are described. Wood for mantels, flooring, and sills and other rusticated plank products are also featured. Rusticated Beams Inc., West Warwick, R. I.



4 Ceramic tile

Residential and commercial applications of ceramic tile are shown in a 16-page color catalog. The literature illustrates the available colors and includes information on trims for the several tile lines. Gail Architectural Ceramics, Tustin, Calif.



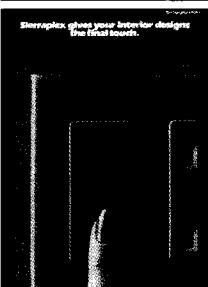
5 Solar greenhouses

A 12-page guide illustrates the design flexibility and the esthetic and economic advantages of the manufacturer's line of solar greenhouses and glass enclosures. Color photos show commercial and residential installations. Data on thermal characteristics is included. Sun System, Commack, N. Y.



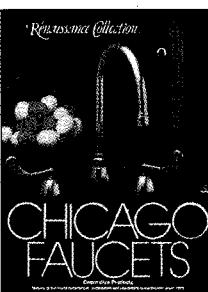
6 Metal panel roofing

An 8-page color catalog features the Stile galvanized steel panel roof system. The five available colors of the system's Fluropon coating are shown. Installation instructions, a description of system components, and a review of code regulations are included in the literature. Metal Sales Manufacturing Corp., Louisville, Ky.



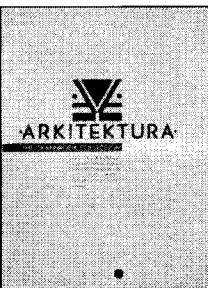
7 Wiring devices

Sierraplex rocker switches, rectangular receptacles, and ground fault circuit interrupters are shown in a 12-page brochure. Photos show the 10 available wall plate colors. Electrical ratings and typical specifications for each model are reviewed in the literature. Pass & Seymour, Inc., Syracuse, N. Y.



8 Faucets

The Renaissance Collection of polished brass and chrome-plated faucets is illustrated in a 12-page brochure. Included in the literature are color photos of a variety of decorative kitchen and bath faucets, shower, tub and bidet fittings, and fixtures for service bars. The Chicago Faucet Co., Des Plaines, Ill.



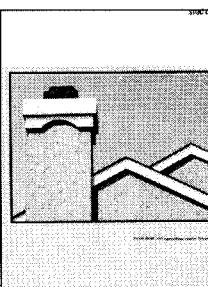
9 Saarinen furniture

Authentic Eliel Saarinen furniture designs, fabricated with hand-crafted details and decorative veneers, are shown in a portfolio of Cranbrook Academy-authorized reproductions. Each insert page has a color photo of an individual piece, accompanied by the history of its design and a description of its construction. Arkitektura, Bloomfield Hills, Mich.



10 Glazing

An 8-page color brochure describes Low-E glass, designed to save heating and cooling costs by creating an internal heat barrier. The glass' thin metallic coating, intended to keep heat out during summer and in during winter, is described. Performance data for residential and commercial applications is included. Guardian Industries Corp., Carleton, Mich.



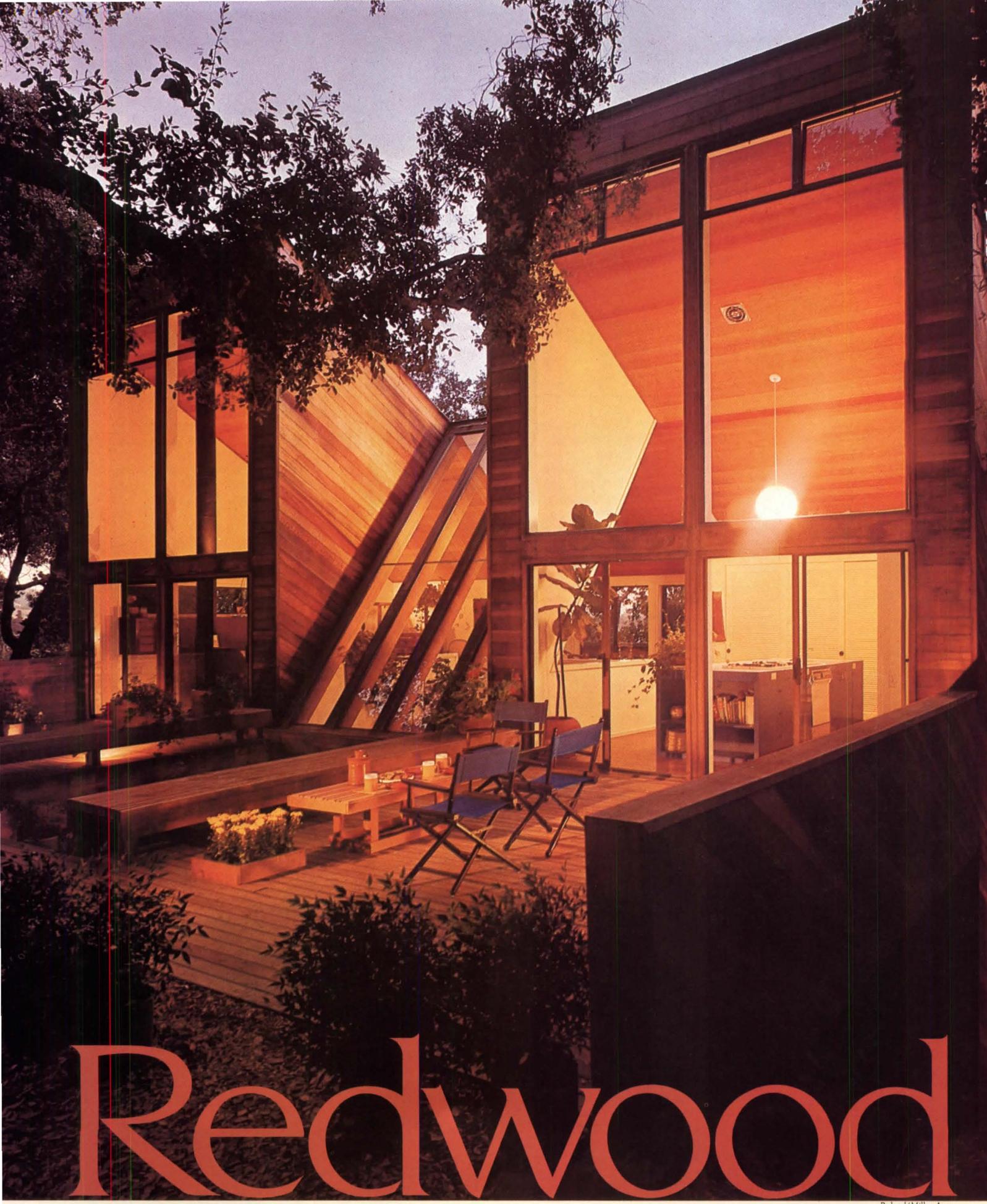
11 Exterior coating

Stuc-cote, an acrylic-based surfacing system for both new construction and retrofit, is said to resist air infiltration, impact, cracking, mildew, and ultraviolet degradation. A 4-page brochure includes instructions for applying the coating over insulative sheathing, masonry, or concrete and results of product testing. Simplex Products Div., Adrian, Mich.



12 Prismatic glass fixtures

The Classic series of pendant, chain, and wall-mounted brass and prismatic glass lighting fixtures is featured in a 4-page color brochure. The available shade and cap styles, mounting options, and finish choices are reviewed in the literature. Manville, Holophane Div., Denver.



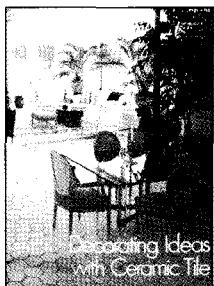
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Beauty and durability today...and tomorrow. Versatile redwood—there's a grade for every project. Send for our booklet, "Redwood Grades and Uses."

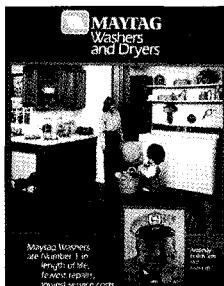
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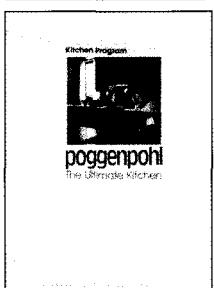
13 Ceramic tile

A 16-page color brochure reviews the manufacturer's line of ceramic tile and shows several interior and exterior applications. A variety of tile shapes, sizes, and colors are illustrated. Tile maintenance and wear is reviewed in the literature. American Olean Tile Co., Lansdale, Pa.



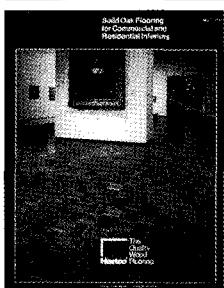
19 Washers and dryers

Several of the manufacturer's residential washers and dryers are shown in a 16-page color catalog. Energy-saving, convenience, and control features of the appliances are discussed in the literature. Diagrams show the dimensions of standard models. The Maytag Co., Newton, Iowa.



14 Kitchen cabinets and counters

A line of German-designed laminate and wood kitchen cabinets and counters is shown in a 44-page color catalog. Photos illustrate the available cabinet front styles and finishes in a variety of configurations. Special storage units are also shown in the literature. Poggenpohl USA Corp., Allendale, N.J.



20 Oak flooring

The manufacturer's solid oak parquet flooring, manufactured in 6- by 6-in. tiles, is featured in a 4-page color brochure. Diagrams show the tapered tongue-and-groove joints. The foam back of each tile, which is intended to protect the wood from the effects of water condensation, is described in the literature. Hartco, Inc., Oneida, Tenn.



15 Patio doors

A 4-page color brochure reviews the manufacturer's line of insulated steel patio doors. The hinged door system, which includes a screen door and comes in double or triple widths, is shown in four styles. Stanley Door Systems, Div. of The Stanley Works, Troy, Mich.



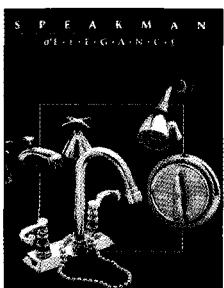
21 Tile products

The manufacturer's line of glazed ceramic tile products is featured in a 4-page color brochure. Photos show several different tile patterns, textures, and colors for kitchen, bathroom, and living room applications. Dimensions are given in the literature. Marazzi USA, Inc., Sunnyvale, Tex.



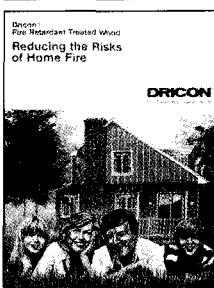
16 Roofing shingles

The manufacturer's residential fiberglass roofing products are reviewed in a 24-page color catalog and specification guide. The durability and intended application of each product line is described in the literature. A color selection chart is included. Manville, Roofing Systems Div., Denver.



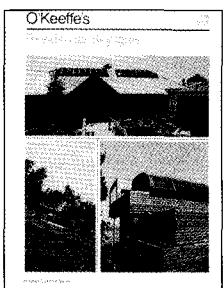
22 Bath fittings

The manufacturer's new *d'Elegance* line of faucets, spouts, and shower fittings is featured in a 12-page color catalog. Three finishes, including polished brass, satin chrome, and polished chrome, are shown in the literature. A selection chart is included. Speakman Co., Wilmington, Del.



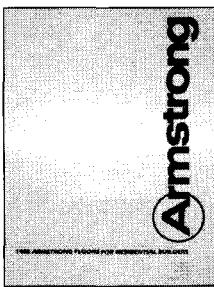
17 Treated wood

The use of *Dricon* fire-retardant treated wood for studs, joists, subflooring, and trusses in residential construction is discussed in a 10-page color brochure. Product testing results are reviewed in the literature. Koppers Co., Inc., Pittsburgh.



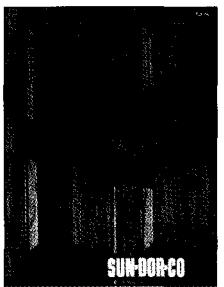
23 Skylights

An 8-page color catalog features the manufacturer's line of skylights designed to provide natural light, ventilation, and a view in a variety of residential applications. The literature shows both glass and acrylic units that are available in a selection of shapes and sizes. O'Keeffe's Inc., San Francisco.



18 Resilient flooring

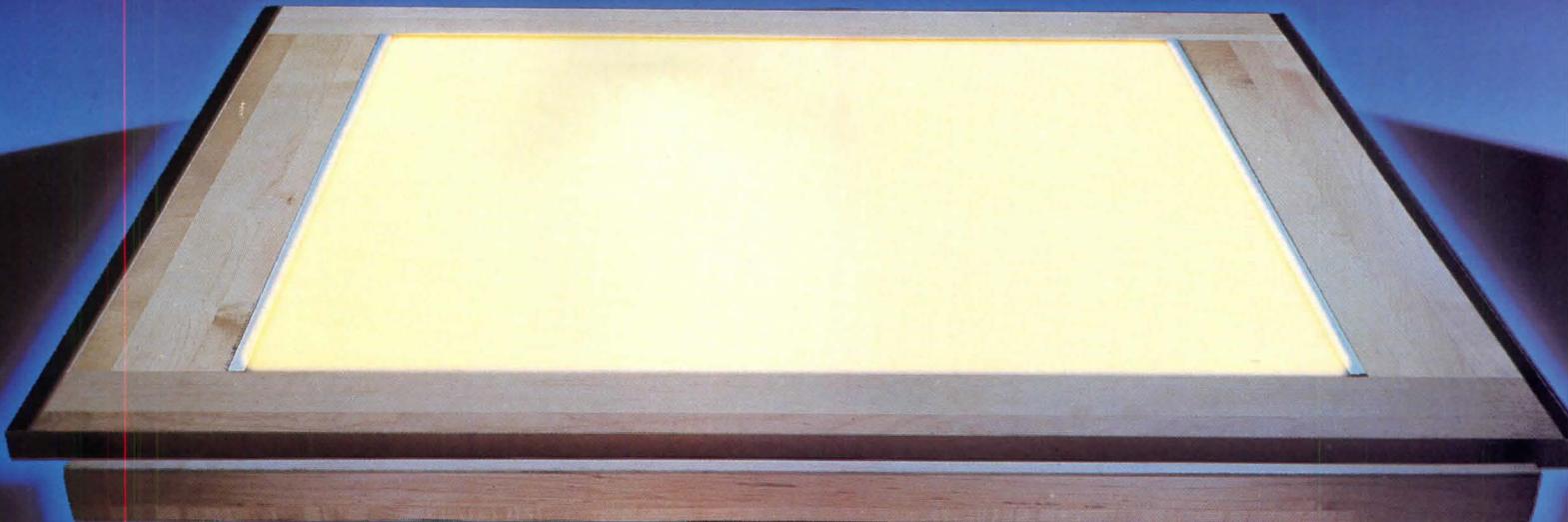
The manufacturer's line of resilient flooring for residential applications is reviewed in a 55-page color catalog. Photos show the available patterns and colors of the sheet floors and *Glazecraft*, a vinyl tile that is intended to look like ceramic. A chart that lists benefits and features of each product is included in the literature. Armstrong World Industries, Inc., Lancaster, Pa.



24 Wood doors

Over 250 styles of interior and exterior wood doors, including models with thick raised and beaded panels, decorative leaded safety glass, matching transoms, and standard-size sidelights, are shown in a 16-page color catalog. Dimensions and specifications are given in the literature. Sun-Dor-Co, Wichita, Kansas.

Ask for America's finest light tables with full-range dimming control... **MAYLINE**



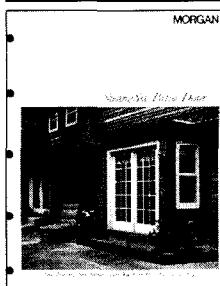
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Mayline Company, Inc.
619 N. Commerce Street, Sheboygan, WI 53081

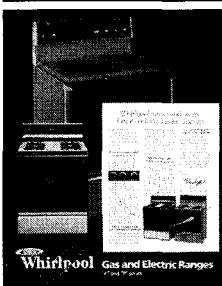
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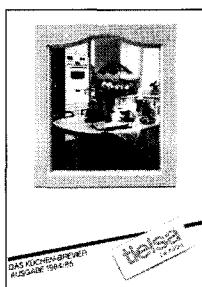
25 Wood patio doors

An 8-page color brochure describes the features of the manufacturer's new *SwingSet* wood-framed patio door system. Photos show the pre-assembled units that can be specified to fit single, double, or triple door openings. Solid brass lever handles and deadbolt hardware are discussed in the literature. Morgan Products Ltd., Oshkosh, Wis.



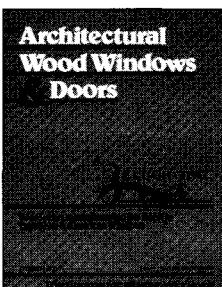
31 Ranges

The manufacturer's line of residential gas and electric ranges and ovens is reviewed in a 24-page color catalog. Charts compare cooking, cleaning, and maintenance features and list the dimensions of the freestanding ranges. Whirlpool Corp., Benton Harbor, Mich.



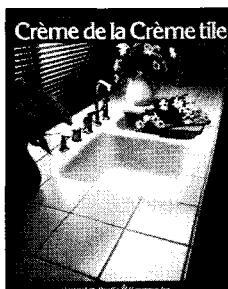
26 Kitchen design

A 135-page color catalog and kitchen planning guide features a line of German-designed kitchen cabinets, counters, and storage components. Twenty-five suggested kitchen configurations are shown in the literature. Photos show a selection of cabinet fronts and hardware. Tielsa Kitchens of W. Germany, Contemporary Systems, Inc., Woburn, Mass.



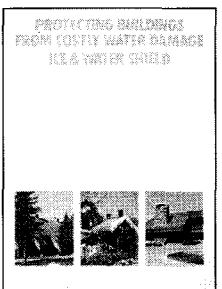
32 Wood windows and doors

The manufacturer's line of wood windows and doors for new construction or renovation in residential and commercial applications is illustrated in an 8-page color brochure. A chart listing available models is included in the literature. J. Zeluck Inc., Brooklyn, N. Y.



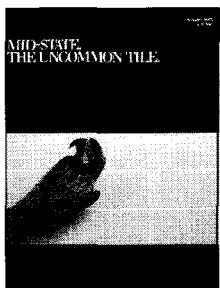
27 Ceramic tile

A 4-page color brochure features the manufacturer's *Crème de la Crème* ceramic tile. Photos show how the 6- by 6-in. and the 6- by 3-in. tile can be used in several different color and pattern combinations in kitchens, bathrooms, or near fireplaces. Huntington/Pacific Ceramics, Inc., Corona, Calif.



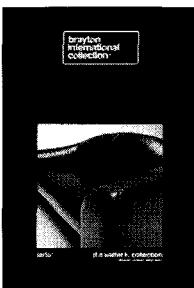
33 Roof membrane

A 4-page color brochure describes the *Ice & Water Shield* system, which is installed under shingles to protect houses from water damage due to melting ice dams. The system's rubberized asphalt membrane is said to be less costly and obtrusive than heating cables or metal ice belts. W. R. Grace & Co., Construction Products Div., Cambridge, Mass.



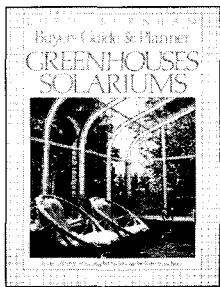
28 Tile

A 24-page color brochure reviews the manufacturer's line of wall and floor tiles. Photos of the new *Concourse* line of quarry tile, available in 6- by 6-in. and 4- by 8-in. sizes, are included. The color selection for each product line is shown. Mid-State Tile, Lexington, N. C.



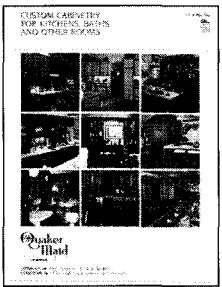
34 Leather-upholstered furniture

The *Lario* collection of leather-upholstered chairs and two- and three-seat sofas designed by Burkhardt Vogtherr is featured in an 8-page color brochure. Descriptions, photos, and dimensions of each unit are included in the literature. Brayton International, High Point, N. C.



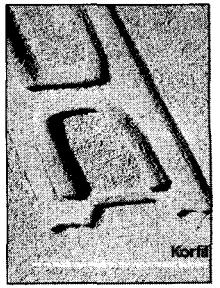
29 Greenhouses/solariums

A 36-page color catalog contains information on greenhouse and solarium design and construction. A selection of the manufacturer's 225 different models is shown in on-site photos. The glazing options for each model are described. Lord & Burnham, Irvington, N. Y.



35 Kitchen and bathroom cabinets

The manufacturer's line of custom cabinetry for kitchens and bathrooms is illustrated in a 4-page color catalog. A selection of cabinet styles is shown. Special appliance cabinets and storage accessories are described in the literature. Quaker Maid, Leesport, Pa.



30 Block insulation

An 8-page color brochure explains how expanded polystyrene inserts for standard two-core masonry blocks can be used to nearly double the insulating characteristics of masonry wall construction and improve sound resistance. The general benefits of masonry construction are also reviewed in the literature. Korfil Inc., Chicopee, Mass.



36 Masonry fireplace

The manufacturer's *Heatform* heat-circulating fireplace is featured in an 8-page brochure. Photographs show the unit in approximately 20 different room configurations. Heat-flow diagrams, installation information, and a performance comparison graph of the 13 available models are included. Superior Fireplace Co., Fullerton, Calif.

Break Old Customs.

Start by getting Webb's catalog on decorative windows. Standard, in-stock windows with the look, fit, feel and structure of custom-made, but at affordable prices. Included are half rounds with a seamless molded urethane outer frame that withstands the worst of weather. Its inner core has the density of wood. Its rigid molded-in surface, plus a factory-applied finish, reduces maintenance to near zero. And capping it off, these half rounds match and fit over wood or clad double hung or casement windows. For a copy of our catalog, which also covers Webb's complete line of decorative wood windows and louvers, mail your business card, or drop a note to Webb Manufacturing, Inc., P.O. Box 707, Conneaut, Ohio 44030-0707. (216) 593-1151.

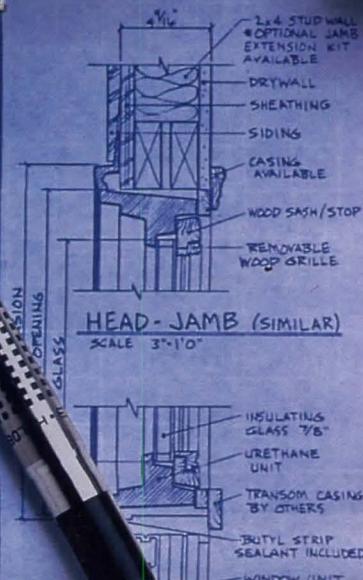
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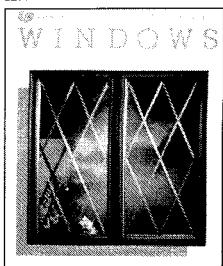
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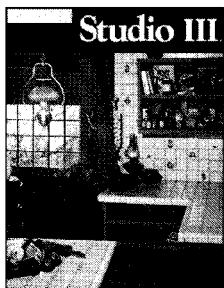


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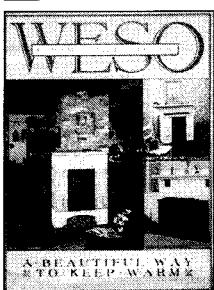
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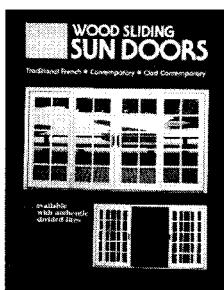
37 Casement windows
The *Excel Clad* line of aluminum-clad wood casement windows, a recent addition to the manufacturer's selection of windows and doors, is featured in an 8-page color folder. The windows are available with several glazing options, including *Heat Mirror* heat-reflecting glass. Louisiana-Pacific Corp., Barberton, Ohio.



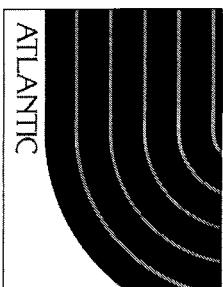
43 Decorative tile
A 6-page color brochure shows the manufacturer's decorative tile arranged to form patterns and murals in the bathroom and kitchen. Several different mural patterns, including the *Culinary Series* and the *Living Series*, and a selection of border and field patterns are featured. Florida Tile, Div. of Sikes Corp., Lakeland, Fla.



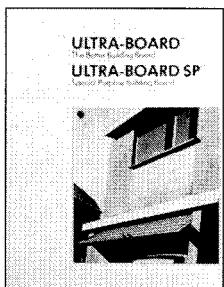
38 Ceramic tile stoves
A 10-page color catalog explains how the ceramic tile shell of a wood stove stores and slowly releases the heat generated by the fire in the interior cast-iron fire chamber. Eight German-manufactured models, available through an American importer, are shown. Ceramic Radiant Heat, Lochmere, N. H.
Available for \$1.00 per copy



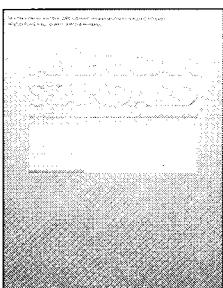
44 Wood sliding doors
The manufacturer's line of sliding solid wood and aluminum-clad patio doors is featured in a 4-page color catalog. Diagrams show details of frame construction. Dimensions of each model and glazing, hardware, and insulating system specifications are included. Pozzi Window Co., Bend, Ore.



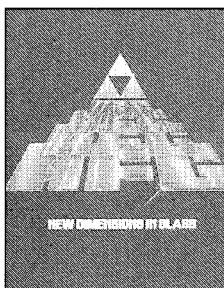
39 Freestanding staircases
A line of standard and custom manufactured staircases is featured in a 22-page color brochure. Single- and double-helix models are shown. A chart that lists the passage width and tread angle of each model is included in the literature. Atlantic Stairworks, Inc., Newburyport, Mass.



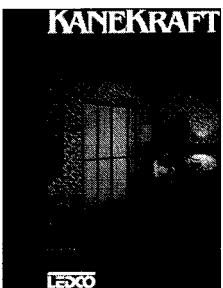
45 Building board
An 8-page technical brochure describes *Ultra-Board*, an asbestos-free, noncombustible, fiber-reinforced cement building board. Residential applications—as a wall or ceiling lining, for partitions, as an infill panel, and as a tile substrate—are reviewed in the literature. Weyerhaeuser, Middlesex, N. J.



40 Bathroom fixtures
The ribbonlike *Whisper Patterns* can be specified on the manufacturer's *Ellisse Suite* line of bathroom fixtures, which includes pedestal lavatories, basins, one-piece toilets, and bidets. An 8-page color brochure illustrates these fixtures with coordinated ceramic tiles, wallcoverings, and bath towels. American-Standard, New Brunswick, N. J.



46 Glass products
The manufacturer's line of residential and commercial glass products, including float glass in clear, bronze, and gray; tempered glass; insulating glass; and several solar glazing panels, is featured in a 20-page color brochure. The shading coefficient and light and heat transmission levels of each product are listed. AFG Industries Inc., Kingsport, Tenn.



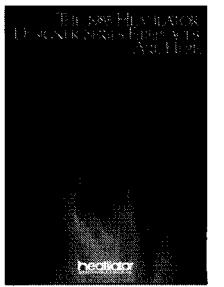
41 Bi-fold doors
A 4-page color brochure describes the construction of *KaneKraft* bi-fold doors using 2 1/8-in. supporting rails that are concealed behind the open-weave cane panels. The panels are intended as an alternative to louvered doors. Ledco, Inc., Shelbyville, Ky.



47 Cabinets
A 32-page cabinet design guide includes color photos of the manufacturer's kitchen and bathroom cabinets. Five lines are shown, and the photos are accompanied by construction specifications and installation instructions. Kitchen Kompact, Inc., Jeffersonville, Ind.
Available for \$3.00 per copy



42 Wood doors
The design and manufacture of the *Mastermark* line of fir and hemlock stile and rail doors is reviewed in an 8-page mini-brochure. Photos and descriptions of special features, including carved panels, raised moldings, and etched glass inserts, are also included in the literature. Simpson Door Co., Seattle.



48 Fireplaces
The manufacturer's three new fireplaces, including a see-through, two-sided unit, a corner fireplace, and a zero-clearance fireplace with the look of masonry construction, are featured in a 6-page color catalog. A diagram shows the standard equipment for each model and optional features. Heatilator Inc., Mt. Pleasant, Iowa.



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Built-in refrigeration for homes of distinction

Combining beauty and performance Sub-Zero is the true built-in refrigeration system designed exclusively for the home.

All models feature 24" depth, which enables them to fit flush with all standard base cabinets and affords easy accessibility to all stored items. □ All Sub-Zero built-in models are designed to accept exterior panels of virtually any material. This unique feature provides you complete flexibility in kitchen design. You can blend it in or accent your own special kitchen decor. □ Models range in size from 24" to 48" width and up to 31 cubic feet in capacity...the largest unit

made for the home. The line features side-by-side, over-n-under (freezer on bottom), all refrigerator, and all freezer units. Also available are under-counter and individual ice-making units. □

All full size units feature automatic icemaker and adjustable storage in both refrigerator and freezer. □ An outstanding refrigeration system coupled with such innovative features as polyurethane insulation (entire unit including doors), magnetically sealed doors, self venting and automatic defrost assures years of satisfactory performance. □ Every Sub-Zero unit is completely test run at the factory for total performance before delivery.

SUB-ZERO

See Sub-Zero on display at leading kitchen dealer and appliance showrooms.

Send for colorful brochure on unique kitchens. Available in Canada. SUB-ZERO FREEZER CO. • P.O. BOX 4130, MADISON, WI 53711 • 608/271-2233

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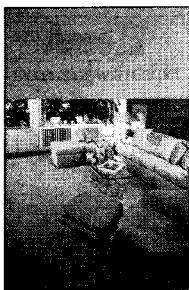
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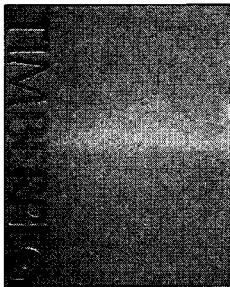
49 Roll-down shutters

Exterior-mounted shutters, constructed with either wood or aluminum slats, are featured in a 4-page color catalog. The roll-down shutters are electrically operated and are designed to provide shade, privacy, and wind protection. Soleil, Miami, Fla.



50 Carpeting

A 22-page color booklet provides general information about carpet selection and includes separate sections on texture and color. Photographs show several of the manufacturer's *Anso IV* nylon carpets in a variety of indoor applications. Allied Fibers, New York City.



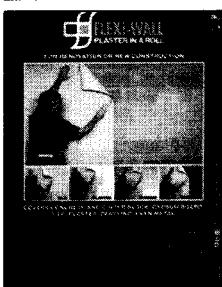
51 Post-and-beam system

A 26-page booklet features the manufacturer's pre-engineered post-and-beam framing system. The advantages of a complete exterior shell package, including siding, insulation systems, and millwork, are explained. Color photos show the *Cluster Sheds* individually and grouped together to form larger living spaces. Timberpeg East, Inc., Claremont, N. H.



52 Ceramic tile

The manufacturer's new catalog features the most recent lines of unglazed and glazed floor and wall tiles. The catalog includes products for residential, commercial, and institutional applications. New color additions to several tile collections are shown in the literature. United States Ceramic Tile Co., East Sparta, Ohio.



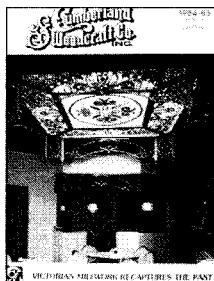
53 Gypsum-coated wallcovering

A 4-page color brochure describes the manufacturer's gypsum-impregnated flexible wallcovering that crystallizes to plaster on the wall surface. The product is intended as a finish for masonry walls that are used in passive solar heating systems. Flexi-Wall Systems, Liberty, S. C.



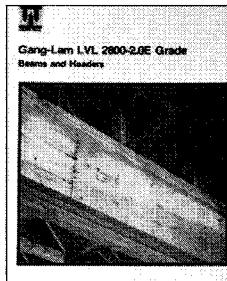
54 Residential steel framing

The advantages of the manufacturer's open web residential steel framing system are discussed in a 6-page color brochure. The energy-saving features of the pre-engineered system are reviewed in the literature. Melco Home Building Systems, Strafford, Mo.



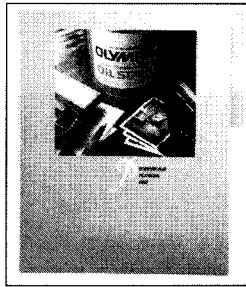
55 Millwork

A 24-page color catalog illustrates dozens of Victorian millwork designs for both interior and exterior decoration. Made of solid kiln-dried hardwoods, especially oak and poplar, the product line includes brackets, spandrels, balustrades, wainscoting, partitions, and grilles. Cumberland Woodcraft Co., Inc., Carlisle, Pa.



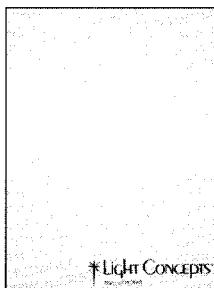
56 Laminated veneer lumber

Beams and headers made from the manufacturer's new *Gang-Lam* laminated veneer lumber are featured in a 16-page catalog. The laminate is said to have a greater weight-carrying capacity than standard lumber and can be nailed to any surface. Gang-Nail Systems, Inc., Miami, Fla.



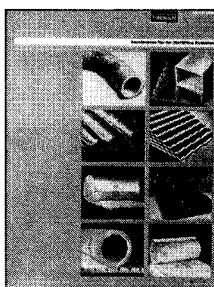
57 Paints and stains

The manufacturer's "Professional Planning File" contains a paint and stain specification guide, bid sheets for analyzing and comparing estimates from paint contractors, and a list of nationwide distributors. The properties of various coatings and the necessary surface preparation are reviewed. Olympic Stain, Seattle.



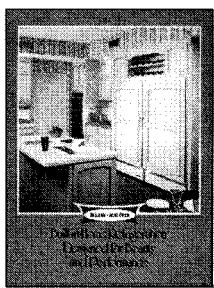
58 Fluorescent fixtures

A 34-page color catalog illustrates *Light Concepts* decorative fluorescent lighting fixtures for residential applications. The literature includes photos and descriptions of grid and parabolic fixtures, wood-framed ceiling lights, and wraparound, circline, wall-mounted, and utility lighting. Lithonia Lighting, Conyers, Ga.



59 Air duct insulation

The manufacturer's thermal and acoustical insulation, designed for residential and commercial duct heating and cooling systems, is covered in a 20-page booklet. The duct products and insulations are said to be effective in reducing heat loss and noise levels in low- and medium-pressure air-handling systems. Owens-Corning Fiberglas Corp., Toledo.



60 Refrigeration

The manufacturer's line of built-in refrigerators and freezers is featured in a 12-page color brochure. Photos show the 24-in.-deep units installed flush with standard-size kitchen cabinets and counters. A selection of wood and laminate panels that can be inserted onto the front and side surfaces is shown. Sub-Zero Freezer Co., Inc., Madison, Wis.

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Now Foamular® extruded polystyrene insulation is available through Firestone Building Products. So you can specify RubberGard® EPDM membrane, accessories *and* insulation from a single source. And a single source warranty from Firestone covers both your Firestone membrane system and the thermal performance of the Foamular insulation.

Ideal for most types of single-ply roofing systems, Foamular is one of the fastest growing names in insulation. The rigid panels are light-weight, easy to handle and cut, and Foamular retains its high R-value even after prolonged exposure to moisture of every kind. Known for technical leadership, service and cost per R-value, the complete Foamular roofing product line is available through Firestone, including the unique low density Foamular 150 board.

For the best in EPDM roofing *and* roof insulation, specify RubberGard membrane and Foamular insulation... now available through Firestone with a single source warranty. Firestone Building Products, 3500 West DePauw Blvd., Indianapolis, Indiana 46268. Sales: 1-800-428-4442. Technical Service: 1-800-428-4511.

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DIVISION OF THE FIRESTONE TIRE AND RUBBER COMPANY

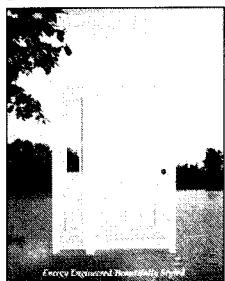
* Foamular is a registered trademark of UC Industries, Inc.

* RubberGard is a registered trademark of Firestone Building Products Company.

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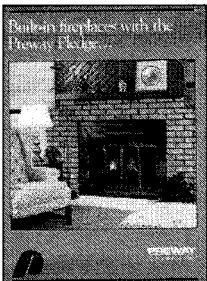
Product literature *continued*

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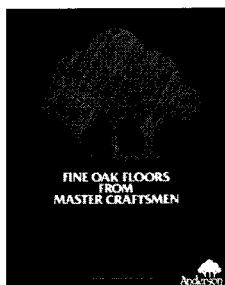
61 Entry system

An 8-page color foldout shows how the *Lee Haven* system combines the thermal performance of wood stiles and rails with the durability of a magnetically sealed, polyurethane-core steel entry door. All glazing and side light options are illustrated. Weather Shield Manufacturing, Inc., Medford, Wis.



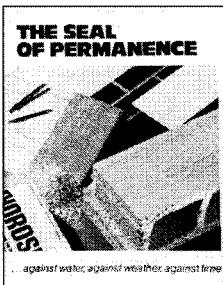
67 Built-in fireplace

An 8-page color brochure reviews the *Super Energy Mizer* built-in fireplace. Fireplace accessories, including a pressurized air circulator and decorative grates, are described in the literature. The manufacturer's 25-year limited warranty is reviewed. Preway Inc., Wisconsin Rapids, Wis.



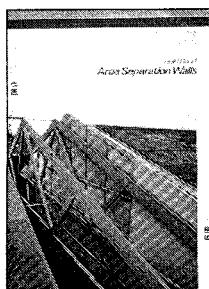
62 Oak flooring

A newly expanded 16-page color catalog shows laminated oak parquet and plank flooring in several interior applications. The literature includes full product specifications and tips on floor care and installation. Anderson Hardwood Floors, Clinton, S.C.



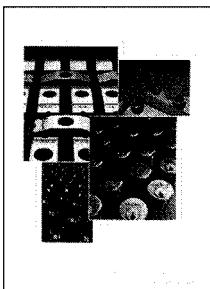
68 Weatherproofing

The manufacturer's line of over 40 products that are intended to insulate and protect buildings from the effects of weather extremes or restore already damaged structures is reviewed in an 8-page color brochure. A range of applications, from small homes to highways and bridges, is shown in the literature. Thoro System Products, Miami, Fla.



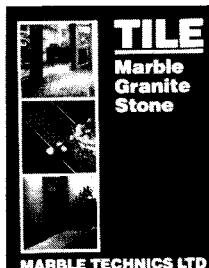
63 Cavity drywall systems

An 8-page brochure reviews the savings in labor, time, space, and materials by using one of the manufacturer's two I-stud cavity area separation wall systems as a substitute for masonry block for vertical fire barriers between adjacent wood-frame multi-housing units. Gold Bond Building Products, Div. National Gypsum, Charlotte, N.C.



69 Security locks

A 108-page color catalog reviews the manufacturer's line of high-security residential and commercial locks. The *D-10* dropbolt, which is said to offer complete protection in high-risk situations, is featured in the catalog. Medeco Security Locks, Inc., Salem, Va.



64 Marble and granite tile

A 32-page color catalog features marble, thin granite, and stone tiles from all over the world. French limestone tile, Bavarian marbles and stones, and granite tiles and pavers in a variety of colors are shown in the literature. Marble Technics Ltd., New York City.



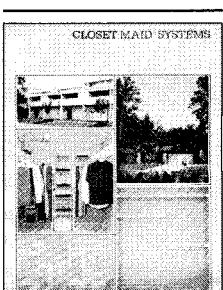
70 Cedar shingles

A 4-page color brochure features the manufacturer's line of *Fancy Cuts* shingles. The nine shingle patterns are shown alone and in several combinations. Illustrations show both restoration and new construction applications. Shakertown Corp., Winlock, Wash.



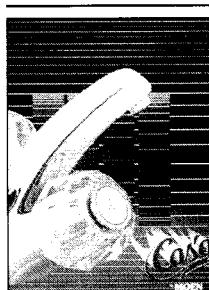
65 Lighting fixtures

A 68-page color catalog reviews the manufacturer's line of track, fluorescent, recessed, and specialty lighting fixtures for residential or commercial uses. Diagrams illustrate mounting options. Dimensions and electrical specifications for each fixture are included. NuTone Housing Group, Scovill Inc., Cincinnati.



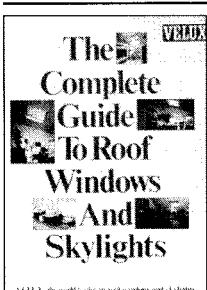
71 Closet storage

The manufacturer's *Closet Maid* closet organizer is said to effectively double the hanging space in a closet. A 4-page color brochure describes the system components, including double-hung shelf-and-rod units, pole supports, and shoe racks. Clairson International, Ocala, Fla.



66 Faucets and fittings

The *Casa* line of European-designed and manufactured faucets, intended for residential use, are featured in an 8-page color brochure. The chrome-plated product line includes seven styles of kitchen and lavatory faucets, a bidet faucet, two tub spouts, and bath and shower valves. Moen Group, Stanadyne, Inc., Elyria, Ohio.



72 Skylights and roof windows

The manufacturer's line of skylights and roof windows is reviewed in a 24-page color brochure. Different models and accessory options are shown. Information about flashings, installation, safety, and ventilation is included in the literature. Velux America, Inc., Greenwood, S.C.

Ultimate Water Movers...GROHE

Polished Brass, White, Black, Pewter, 23-Karat Gold, Satin, Antique Brass or Polished Chrome...Grohe's *European Originals* add the *finishing touch* to kitchens, baths and spas.

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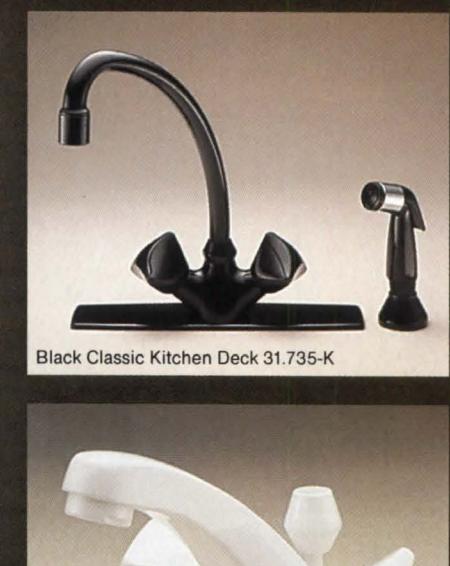
Polished Brass Roman Tub Filler 13.457-R Brown Onyx Handles 07.191



Ladylux with Pull Out Spray 33.798
Kitchen Utensil Set 27.831-L



Pewter Deluxe Adjustable Showerhead
Pulsation Spray Personal Shower and
Grohmix Temperature Control Valve



Black Classic Kitchen Deck 31.735-K



White Classic Centerset 21.175-L



Satin Brass Classic Tub/Shower Set
With Champagne Showerhead 25.510-Y



Gold Grohmix Tub Filler with
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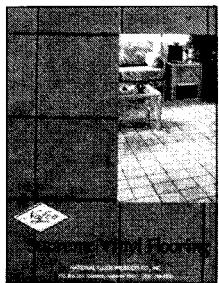
Write for our new *International Collection, Ladylux and Harmony in White™* brochures © 1985 Grohe America, Inc.

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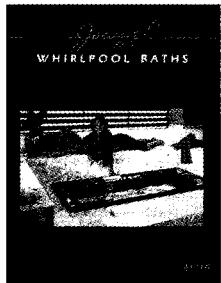
Product literature

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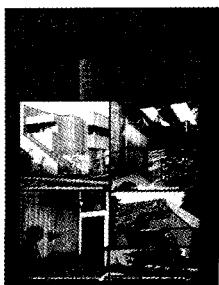
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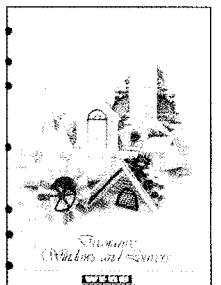
73 Vinyl tile flooring
Simulated marble, wood-grain, brick, slate, and terrazzo tile patterns are shown in a 20-page color catalog of the manufacturer's line of vinyl tile flooring. Most tiles are 1/8 in. thick and are intended for residential applications. National Floor Products Co., Inc., Florence, Ala.



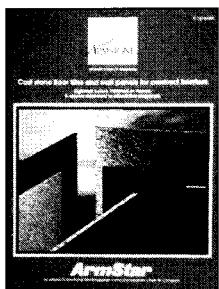
79 Whirlpool bath
Thirteen different whirlpool baths are featured in a 28-page color catalog. Diagrams give the dimensions and plumbing specifications of each model. Special features of the line, including the *Water Rainbow* waterfall fill spout and single-touch on-off operation, are reviewed in the literature. Jacuzzi Whirlpool Bath, Walnut Creek, Calif.



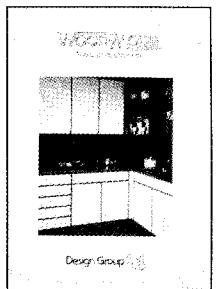
74 Cedar plywood
A 6-page color product guide illustrates and describes Western Red Cedar-faced plywood intended for use as siding and paneling. Panel sizes, thicknesses, and grades are listed. Finishing, installation, and maintenance instructions are given in the literature. Evans Products Co., Portland, Ore.



80 Decorative windows
A 12-page brochure features the manufacturer's line of decorative windows and louvers, including rounds, half-rounds, ovals, and octagons. Color photos show a variety of applications. Diagrams illustrate several glazing, mullion, and frame options. Webb Manufacturing, Conneaut, Ohio.



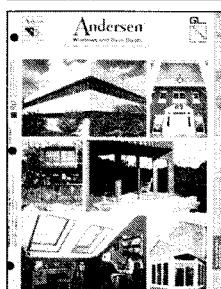
75 Cast stone
A 4-page color brochure features *Armstone* cast stone floor tiles and wall panels for contract interiors. The manufacture of the tiles, which contain over 90 per cent natural stone, is described. The textured and monolithic surfaces; honed and polished finishes; standard and custom sizes; and a selection of 18 colors are shown. ArmStar, Lenoir City, Tenn.



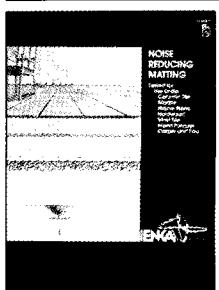
81 Cabinets
A 16-page color brochure reviews the manufacturer's kitchen cabinet line, based on European-styled frameless construction. Six different models are illustrated in a variety of configurations. Close-ups show the concealed hinges and melamine laminate surfacing. Wood-Mode Cabinetry, Kreamer, Pa.



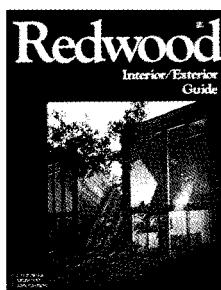
76 Concrete floor system
A cast-in-place concrete floor system for single-family and low-rise residential buildings is described in a 4-page flyer. The system, which consists of deck forms supported by collars on the joist forms that are in turn supported by brackets at the end walls and interior beam, is described. Portland Cement Association, Skokie, Ill.



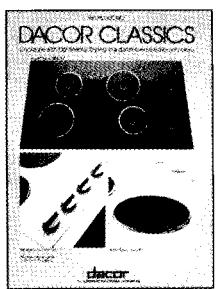
82 Windows and doors
Detailed descriptions of several new window and door products are included in a 56-page color catalog. Featured products include high-performance glass and *Flexiframe* window components, which permit fabrication of odd shaped windows that coordinate with the manufacturer's standard window line. Andersen Corp., Bayport, Minn.



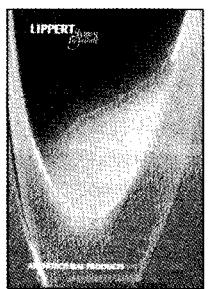
77 Sound-reducing matting
Enkasonic is a two-layer composite, sound-reducing matting that is intended to meet sound rating requirements in both new construction and retrofit multiple-unit dwelling floor systems. An 8-page color catalog describes the product's advantages when used under a hard surface floor. American Enka Co., Enka, N.C.



83 Redwood lumber
The durability, dimensional stability, and strength of redwood lumber is reviewed in an 8-page color brochure. Illustrations of interior and exterior applications are included in the literature. Handling and installation requirements are reviewed, and various finishes are suggested. California Redwood Association, Mill Valley, Calif.



78 Cooktop
A 2-page insert features the *Continental* solid burner electric cooktop, available in almond, black, and white porcelain enamel. Features of the cooktop, including even heat distribution across the entire burner, a variable temperature control, and safety lights to indicate when each unit is on, are reviewed. Dacor, Pasadena, Calif.



84 Bathroom fixtures
An 8-page color catalog features the manufacturer's line of one-piece vanities available with a variety of lavatory, apron, backsplash, and side-splash choices. Marble, onyx, and solid-color vanity units are illustrated as well as bathtubs, showers, and additional accessories. Lippert Corp., Menomonee Falls, Wis.

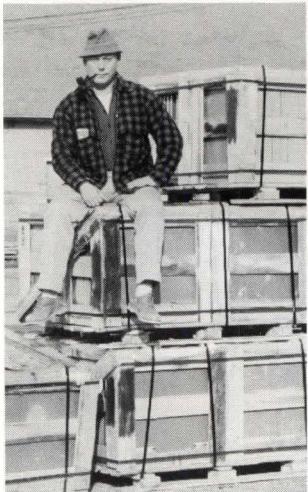
Think Vermont. Think Vermont Green!

"I'll tell you why. Up here in Vermont, as you know because I've told you so many times in this little series of advertisements, I own a quarry full of good

slate in purples, reds, mottled, and greens. The way the cookie crumbles is that we get some purple and red but a lot of mottled and green. Not long ago, anxious to sell some of that green slate, I made a deal to sell 80,000 square feet of it to a shopping center developer. The trouble is that the shopping center deal went sour, as shopping center deals often do, and as a result...

I'm sitting on 80,000 square feet of green slate you can have wholesale. In fact cheap

"The slate is very good quality, a very nice color (somewhat romantically called Mountain Mist). It's natural cleft, sawed into two-by-two-foot squares, ½-inch nominal thickness, very hard and very skid-resistant. It will have to be mud set. At the risk of sounding like Crazy Eddie, I really have to move this slate out. For one thing, two acres of slate, even in neatly stacked crates, takes up a lot space in the yard (it's a month's production). Besides, every time I see that stack of crates I'm reminded that I may not after all be the shrewdest Yankee trader in Vermont, which is an image of myself I rather like. So...



Think green slate. Think two-acre plaza -at a patio price

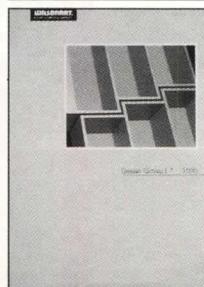
"If you've got a job that could use 80,000 square feet of lovely green slate, call me toll-free at 1-800-343-1900. And hurry. The price is not going to be *insane*, but it's going to be pretty darn attractive. Like the slate. Which I *sure* would like to move out of the yard.

—Bill Markcrow

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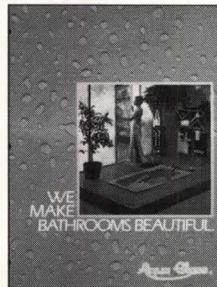
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Product literature *continued*



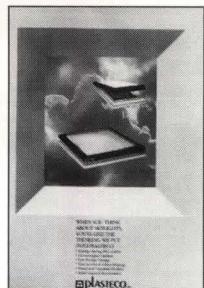
85 Laminates

New additions to the *Design Group 1* line of decorative laminate, intended for surfacing in residential and commercial applications, are shown in a 16-page color brochure. Illustrations of the 160 available colors and patterns and photographs of a variety of laminate products are included. Wilsonart, Temple, Tex.



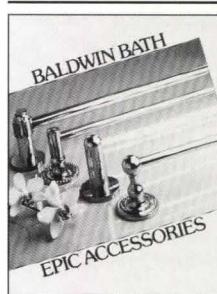
86 Tubs and showers

A 16-page color catalog reviews the manufacturer's line of whirlpools, spas, steam units, and standard acrylic and gelcoat bathtub/shower modules. Lavatories and tempered glass bathtub enclosures are shown in the literature. The dimensions of each unit are given. Aqua Glass Corp., Adamsville, Tenn.



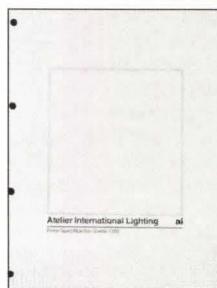
87 Skylights

An 8-page color catalog describes the manufacturer's line of residential skylights and features *Thermblow* units, with a double-wall PVC curb for insulation without condensation. Continuous ridge, vaulted, and tandem skylight systems and solar accessories are also shown in the literature. Plastec, Inc., Houston, Tex.



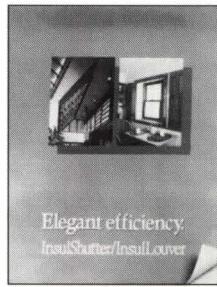
88 Bathroom accessories

A 12-page color brochure features a new line of brass bathroom accessories, including towel bars and rings, robe hooks, tissue and toothbrush holders, vanity shelves, and soap dishes. The manufacturer's hot forging process, which compresses brass alloy into a heavier product, is reviewed in the literature. Baldwin Hardware Corp., Reading, Pa.



89 Lighting fixtures

A 16-page price and specification guide features a full line of architect-designed wall, floor, and task lamps for contract and residential use. The catalog includes photographs of each unit accompanied by a description of its construction and available finishes. Atelier International Lighting, New York City.



90 Insulating shutters

An 8-page color catalog reviews construction details, performance ratings, installation options, and ordering information of the manufacturer's insulating shutter system for windows and sliding glass, or French doors. An adjustable louver system for skylights, greenhouses, and clerestory windows is shown. InsulShutter, Keene, N. H.

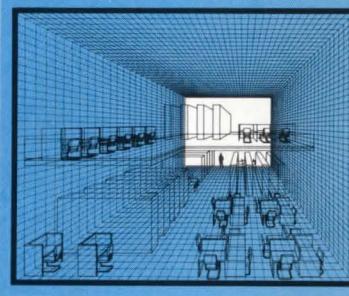
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- Unlimited quantities for total design freedom.
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91 Garage door

The Thermowayne steel garage door, with a solid polyurethane core and a thermal break between the inner and outer metal skins, is shown in a 4-page color brochure. Features of the door, including an embossed wood-grain finish and a non-corrosive latch, are described. Wayne-Dalton Corp., Mount Hope, Ohio.



92 Fireplace

A 4-page color catalog reviews the standard features of the Supercirculator fireplace, including tight-fitting doors, outside air supply, flue damper, and forced-air fans. The dimensions and performance rates of the unit are included in the literature. Majestic, Huntington, Ind.



93 Reflective surfacing

A 6-page foldout brochure includes samples of the manufacturer's mirrorlike polystyrene decorative surfacing. The product is available with or without a self-adhesive, and can be applied to walls, ceilings, and furniture. Liberty Hardware Manufacturing Corp., White Plains, N.Y.



94 Plywood directory

A 41-page booklet includes a plywood manufacturers membership directory that lists the name and address of each plant, the maximum size of the plywood manufactured at each, and the glue, wood species, and finish used. Hardwood Plywood Manufacturers Association, Reston, Va.

Available for \$2.00 per copy



95 Vinyl windows

The energy-saving advantages of the manufacturer's rigid vinyl double-hung residential windows are reviewed in a 6-page brochure. A photo of a window section shows the four sealed air chambers of the fusion-welded frame and the fin seal double and triple weatherstripping. Trocal Window Systems, Div. of Dynamit Nobel of America, Inc., Rockleigh, N.J.



96 Wallcoverings

A sample book contains swatches of the Torino II collection, additions to the Torino line of Italian-designed wallcoverings. The wallcoverings have a parchmentlike texture and are available in 11 new colors, including chalk, zinc, barium, sepia, clay, feldspar, cobalt, nickel, iron, sienna, and umber. Donghia Textiles, New York City.

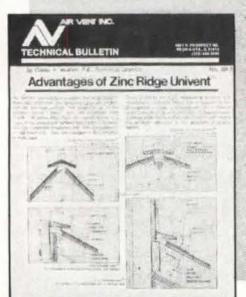
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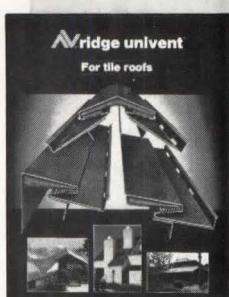
and specification writers

Principles of Attic Ventilation,

the only complete technical reference on attic and roof ventilation. The new third edition presents state of the art technology . . . includes air flow amount and pattern for vent types in general use today . . . quantifies ventilation needed to lower energy requirements, prolong insulation and roof life, prevent moisture problems and avoid winter ice dams.



ADVANTAGES OF ZINC RIDGE UNIVENT™ describes a new ridge ventilator that provides fungistatic protection for the entire roof surface, preventing mold and fungus. Includes technical drawings.



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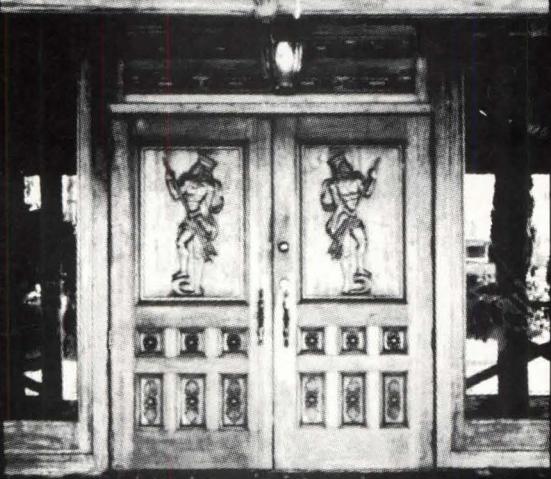
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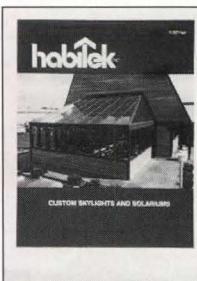


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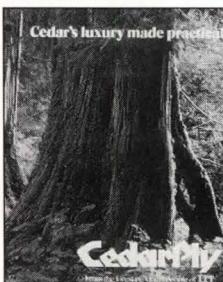
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Product literature *continued*



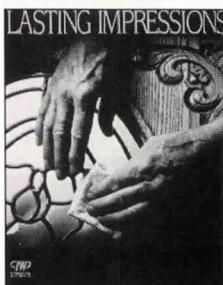
97 Skylights and solariums

The manufacturer's custom-made tubular aluminum skylight and solarium systems are described in a 4-page color brochure. Features of the systems, including a thermally broken base extrusion and interlocking frame members, are reviewed. Drawings of construction details are shown. Habitek, Inc., Norristown, Pa.



98 Cedar plywood

A variety of residential applications of Cedar-Ply Western Red Cedar plywood siding is illustrated in an 8-page color brochure. The available grades, types, and finishes of the plywood panels are reviewed. Flame-spread data and finishing instructions are included. Peninsula Plywood Div. of ITT Rayonier Inc., Port Angeles, Wash.



99 Wood doors

A 20-page catalog shows approximately 60 oak and mahogany interior and exterior doors with sidelights. Color photographs show the available models, which feature hand-carved details and etched, leaded, and beveled glass in a variety of residential applications. International Wood Products, San Diego.



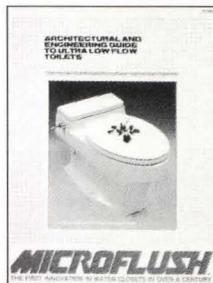
100 Bath fixtures

A line of china bathtubs and shower trays imported from France is shown in an 8-page color brochure. Asymmetrical tubs, designed to fit into corners, and free standing double-apron baths are illustrated. The fixtures are shown in white and in a selection of pastel shades. Porcher, Inc., Chicago.



101 Landscape lighting

Spread, path, border, and accent fixtures for landscape lighting are illustrated in a 26-page color catalog. Photometric data for each fixture is given. Diagrams show dimensions and mounting options of each unit. Kim Lighting, City of Industry, Calif.



102 Toilets

An 8-page color brochure reviews the economical and environmental benefits of the Microflush toilet, which uses compressed air to draw waste from the bowl over the trapway. Photos of the different models are included in the literature. Microphor, Inc., Willits, Calif.

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103 Built-in ovens

Option 3 micro-convection ovens are featured in an 8-page color brochure. Photos of the built-in units, which have a microwave/convection oven on top and a conventional, self-cleaning thermal oven/broiler on the bottom, are included in the literature. Thermador/Waste King, Los Angeles.



104 Aluminum siding

A 12-page color brochure features *Cedarwood* aluminum siding. The siding's fluorocarbon coating is said to resist weathering, chalking, fading, staining, and to require no painting. The siding is shown in white, gray, beige, and brown. Alcan Building Products, Warren, Ohio.



105 Ceiling tile

An 8-page color brochure includes photos of the manufacturer's *Auditone*, *Quietone*, and *Hacienda* lines of mineral-fiber ceiling tile for residential use. The acoustical properties, fire-resistance ratings, and maintenance requirements of the tiles are reviewed in the literature. United States Gypsum, Chicago.



106 Vinyl tile

The manufacturer's line of vinyl floor tile, made from PVC resins, is featured in an 8-page color brochure. Simulated wood grain, brick, quarry tile, and marble patterns are shown in both commercial and residential applications. Azrock Floor Products, San Antonio, Tex.



107 Indirect lighting

An 8-page color catalog reviews several methods of indirect lighting. A line of freestanding, portable, wall-mounted, and suspended fixtures is illustrated and described in the literature. The mirrored reflector of the line's optical system is discussed. Guth Lighting, St. Louis, Mo.



108 Windows and glass doors

A 56-page color brochure features the manufacturer's line of wood and aluminum-clad windows, doors, and sloped glazing systems. The literature includes size charts for single units and combinations, energy performance figures, specifications, and detail drawings. Pella/Rolscreen Co., Pella, Iowa.



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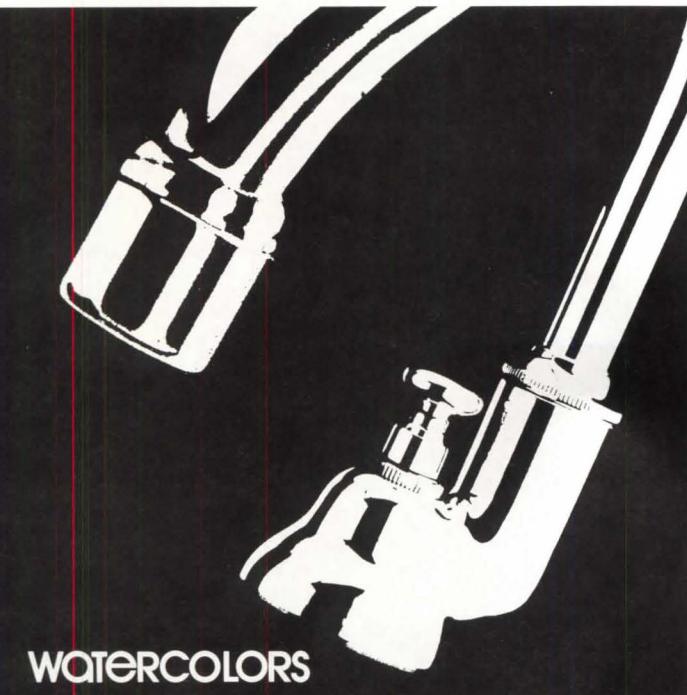
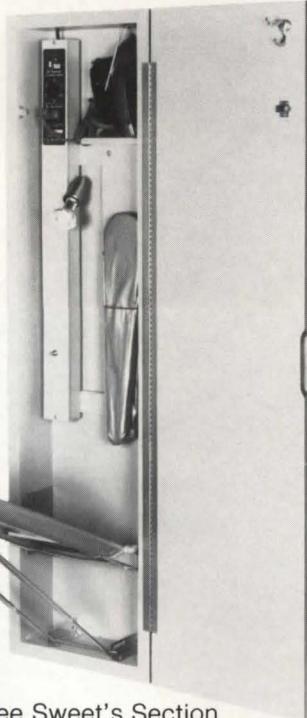
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109 Tennis court surface

A 4-page color brochure describes a modular tile tennis court surface, said to be easy to install over any hard base such as concrete or asphalt. The manufacture of the tiles, which are made of treated polyethylene, is reviewed. Resort and residential applications are illustrated in the literature.

Matéflex, Utica, N. Y.



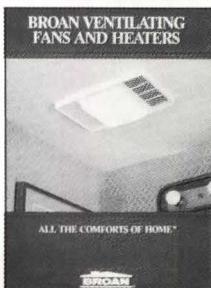
110 Single-lever fittings

The *Orchidea* line of fittings for kitchen, bar, and bath sinks, bathtubs, showers, and whirlpools is featured on a 2-page color flyer. Designed by Junko Enomoto, the fittings are individually cast and assembled from solid brass, and are available in six baked-enamel colors. Watercolors, Inc., Garrison-On-Hudson, N. Y.



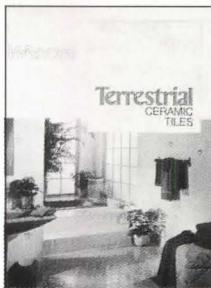
111 Contract fabrics

A color foldout brochure describes the *Millennium* line of upholstery, drapery, wallcovering, and carpet designs. *Aubusson* tapestry, woven with five layers of wool, is featured in the literature. Several silk, wool, and Egyptian cotton patterns are shown. Jack Lenor Larsen, New York City.



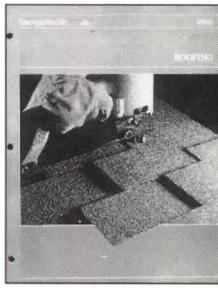
112 Ventilating fans

Electric fans for the bathroom, kitchen, laundry room, and basement are illustrated in a 16-page color catalog. Fan-forced heaters and room-to-room fans that transfer heated or cooled air from one space to another are also featured in the literature. A selection of wall control panels is shown. Broan Manufacturing Co., Inc., Hartford, Wis.



113 Ceramic tile

A 4-page color brochure features the manufacturer's *Terrestrial* tile, available in four colors that are intended to match standard bathroom fixtures and kitchen appliances. Accent tiles, offered in brighter colors and patterns, are also shown in the literature. Wenczel Tile Co., Trenton, N. J.



114 Roofing products

Organic- and fiberglass-based shingles and built-up roofing products are covered in a 12-page color catalog. The *Valiant* and *Summit* shingles, intended for residential applications, are featured. Product specifications and a color selection chart are included in the literature. Georgia-Pacific Corp., Atlanta.

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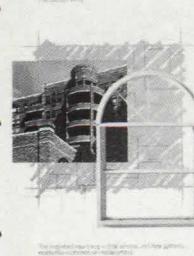


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115 Security systems

A 16-page buyers guide reviews several aspects of home protection systems: levels and types of security devices, fire alarms, central station monitoring options, and installation techniques. Floor plans indicate suggested placement of different security devices. Honeywell, Inc., Minnetonka, Minn.

116 Bathtubs

A line of bathtubs made with a molded fiberglass shell lined with plastic foam cushioning and covered by an elastomeric surface material is illustrated in a 10-page color brochure. Dimensions and water capacity of each model are given in the literature. The Soft Bathtub Co., Seattle.

117 Railings

Handrails and balustrades, shower rails, grab bars and many other residential hardware items constructed from the manufacturer's nylon-coated galvanized steel components are shown in an 8-page color catalog. Product specifications and detail drawings are included in the literature. Hewi, Inc., Allendale, N.J.

118 Kitchen units

A 15-page catalog illustrates kitchen units intended for use by the handicapped or for installation in apartments for the elderly, hospitals, nursing homes, and limited-space residential applications. Full product specifications and available options are reviewed. Dwyer Products Corp., Michigan City, Ind.

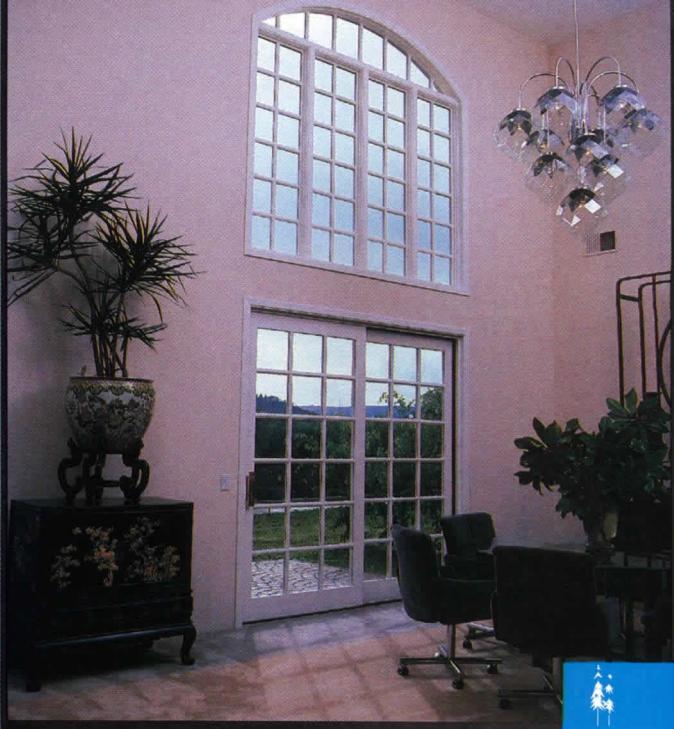
119 Windows

A 26-page color catalog reviews the manufacturer's single- and double-hung windows, rolling windows and doors, specialty windows, and greenhouse bays for residential, commercial, and institutional buildings. Frame and glazing details are illustrated in the literature. Capitol Windows, Harrisburg, Pa.

120 Plywood

A 56-page guide reviews the specification and use of plywood structural panels. Wall, floor, and roof construction techniques are explained and illustrated in color photos. Load-span tables for plywood products are included in the literature. American Plywood Association, Tacoma, Wash.

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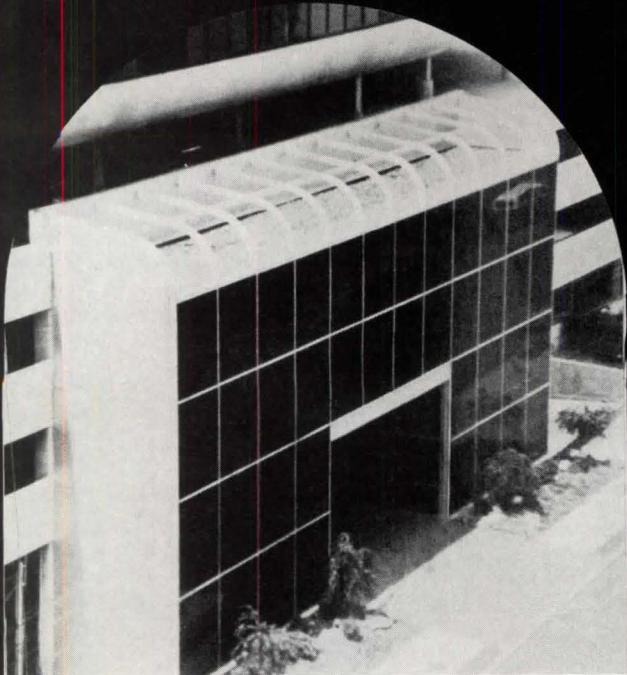
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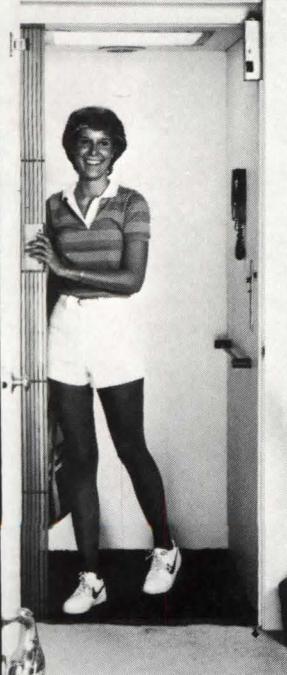
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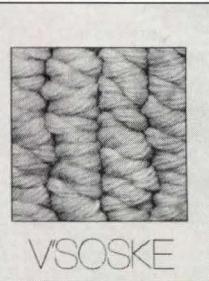
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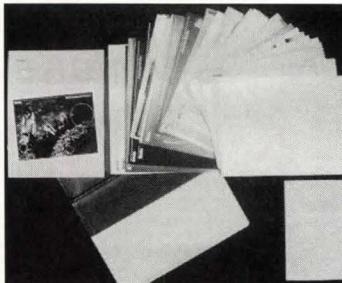
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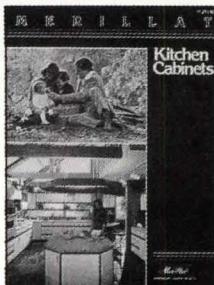
121 Wool carpeting

A 12-page color brochure outlines the manufacturer's line of wool carpets and custom shape, size, and color area rugs. Photos show a selection of hand- and machine-tufted textures and patterns. Production techniques are described and illustrated in the literature. VSoske, New York City.



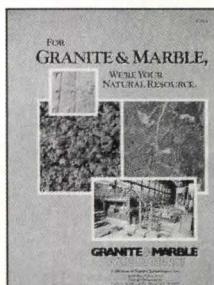
122 Kitchen and bath fixtures

A product information kit contains photographs, descriptions, and specifications of each item in the manufacturer's line, including kitchen and bathroom fixtures, washbasins, and garden and park furniture. The kit also contains a list of sales representatives. Kroin Inc., Cambridge, Mass.



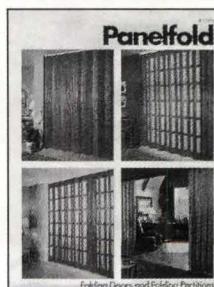
123 Kitchen cabinets

A 16-page catalog features the manufacturer's selection of cabinet styles. Raised oak panels in light tones and European-styled frameless cabinets with melamine surfaces are shown in color photographs. Drawings illustrate the construction details of the different lines. Merillat Industries, Inc., Adrian, Mich.



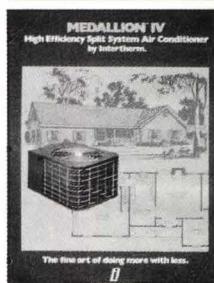
124 Granite and marble

An 8-page color catalog features a line of granite and marble intended for residential and commercial applications. The literature describes how the manufacturer saws and processes 20-ton blocks into marble tiles, granite pavers, and custom-specified units. Granite & Marble World Trade, Chicago.



125 Folding doors

Decorative folding partitions and screens for residential applications are illustrated in a 12-page color catalog. The line includes solid face and carved, caned, mirrored, and glazed insert panels, and rigid vinyl folding doors. Operable walls for commercial use are also shown. Panefold Inc., Miami, Fla.



126 Split-system air conditioner

A 4-page color brochure explains the energy-saving advantages of *Medallion IV* residential air conditioners, part of the manufacturer's line of hvac products that also includes wall-mounted units, heat pumps, and self-contained air-conditioning systems. The systems are said to be easy to install and maintain. Intertherm, St. Louis.

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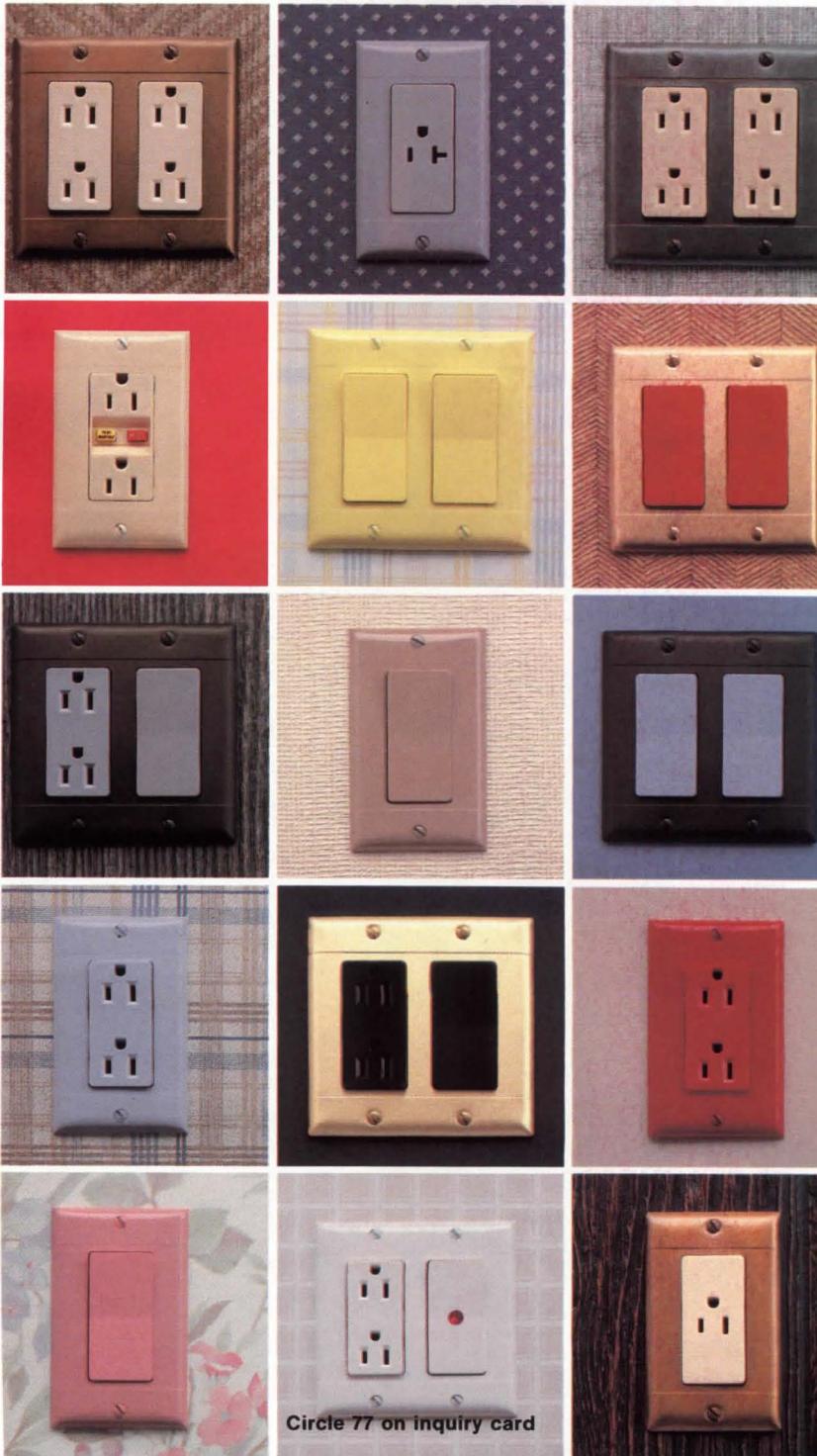
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127 Wood doors and windows
A 20-page color catalog features windows equipped with *Heat Mirror* glazing, said to enable the glass to achieve R-values above 4.0 without affecting clarity and view. Brochure contains photos and data on wood-framed casements and double-hung windows, and sliding and swinging patio doors. Hurd Millwork Co., Medford, Wis.

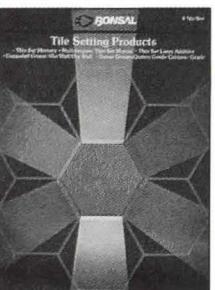
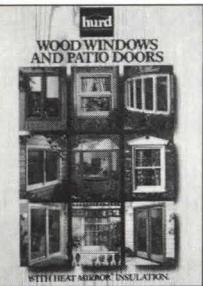
128 Ductless fans
A 4-page color brochure describes how ductless fan units can be used to filter contaminants, and deodorize and recirculate air in kitchens and bathrooms. Diagrams show the construction of the fans. Rush-Hampton Industries, Inc., Sanford, Fla.

129 Tile-setting products
An 8-page color brochure includes product descriptions, suggested uses, estimated coverage, application instructions, and performance and test data for the manufacturer's line of tile-setting products. A selection of 18 ceramic grade grout colors and seven dry wall grout colors is shown. W. R. Bonsal Co., Charlotte, N. C.

130 Sheet metal roofing
Residential and commercial applications for the manufacturer's zinc alloy roofing systems are illustrated in a 4-page architectural catalog. Standing- and batten-seam *Microzinc* roofs are described, and accessories, including gutters and flashing, are reviewed. Hickman Construction Products, Asheville, N. C.

131 Basement doors
A 6-page brochure illustrates the advantages of an exterior entrance to the basement. Color photographs of several installations are included. Diagrams show construction details. The Bileo Co., New Haven, Conn.

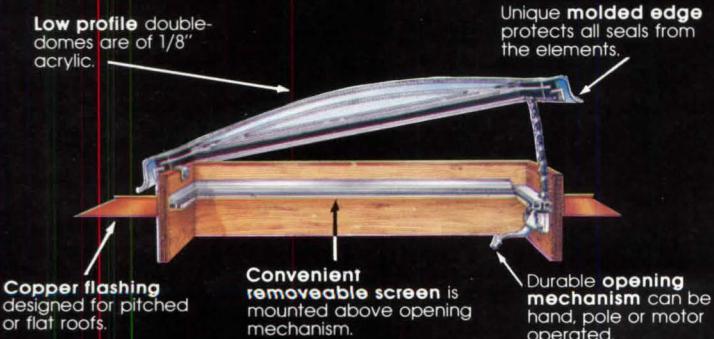
132 Kitchen appliances
The manufacturer's line of ovens, ranges, dishwashers, refrigerators, and microwave units is featured in a 12-page color brochure. The features of each unit are reviewed in the literature. Dimensions are included. Magic Chef, Inc., Cleveland, Tenn.



Product literature *continued*



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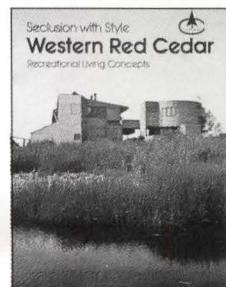
133 Cast-iron fireplace

The *Eclipse* cast-iron wood- or coal-burning fireplace is featured in a 4-page color brochure. Photos show the airtight, zero clearance unit installed flush with the wall and recessed into it. Performance and construction data is included. Dovre, Inc., Aurora, Ill.



134 Replacement windows

A 2-page color insert describes the *Thermalizer II* all-aluminum, thermally broken replacement window for residential applications. Features of the window, including tilt latches, positive locks intended to discourage prowlers, and fin-type weatherstripping, are reviewed. Season-all Industries, Inc., Indiana, Pa.



135 Red cedar siding

Several Western Red cedar siding styles, including board-and-batten, board-on-board, tongue-and-groove, and bevel siding, are reviewed in a 4-page color brochure. Photos show a variety of interior and exterior applications. Western Red Cedar Lumber Association, Portland, Ore.



136 Heating/air conditioning

An 8-page catalog features the main components of the manufacturer's *Sun Dial* residential and commercial heating and air-conditioning product line. Included are electric, gas, and oil furnaces; heat pumps; and combination electric furnaces and plenum heaters. Square D Co., Mesquite, Tex.



137 Masonry stains

A 4-page color brochure describes *Dymacryl* water-repellent stains, designed to protect and improve the appearance of concrete, exposed aggregate concrete, common and face brick, stucco, and natural stone. The 10 standard colors are shown. Product test results are summarized in the text. Dampney Co., Inc., Everett, Mass.



138 Decorative glass

Several different decorative glass installations, including windows, skylights, screens, and shades are illustrated in a 6-page color brochure. Etched, sandblasted and carved windows; leaded and stained windows; and copper foil and zinc lampshades and domes are described in the literature. Elysian Art Glass Co., Denver.

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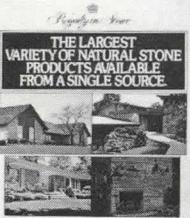
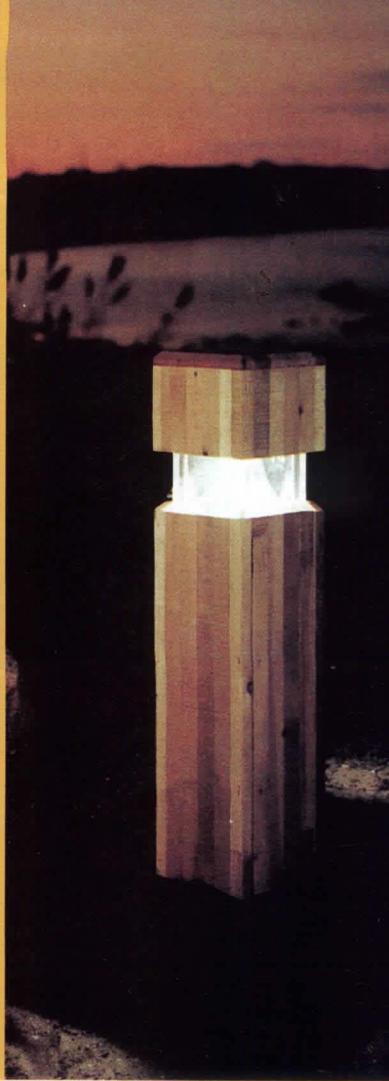
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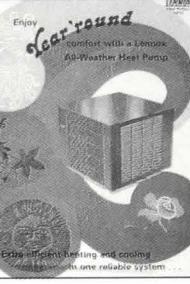
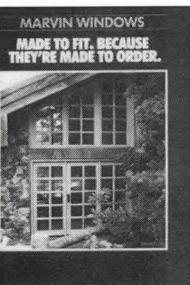


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139 Natural stone

Residential applications of marble and other natural stone building products are described and illustrated in a 4-page color brochure. Splitface ashlar, fieldstone and thin veneer stones and marble chunks are featured in the literature. Georgia Marble Co., Atlanta.

140 Windows and doors

A 72-page catalog contains information on approximately 5,000 standard shapes and sizes of wood windows and patio doors. All featured products, including round top windows, bow and bay windows, and terrace and patio doors, are described and accompanied by detail drawings. Photos show several pine-framed units. Marvin Windows, Warroad, Minn.

141 Vertical blinds

Residential installations of vertical window blinds are illustrated in a 36-page color booklet. The selection of available fabrics and textures, including vinyl, wool, cane, cork, grasscloth, and suede, are shown in the literature. Louverdrape, Inc., Santa Monica, Calif.

142 Tables

A 36-page catalog includes color photos of each *Monoform* table, available in cube, triangle, oval, and hexagon shapes. The text describes the process by which the natural wood veneer, polyester resin colors, and polished aluminum finishes are applied. Ordering information is included. Intrex Furniture, New York City.

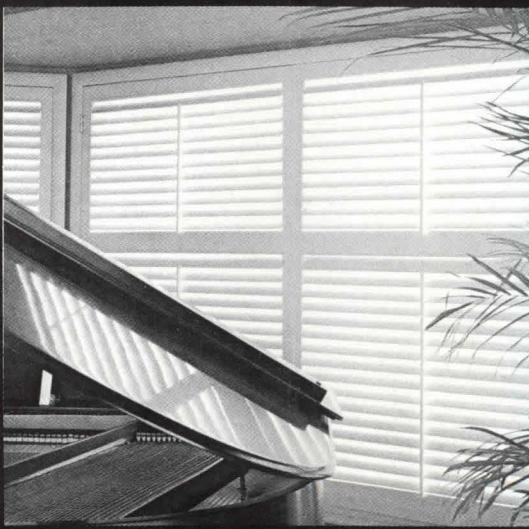
143 Exterior finish

A 4-page brochure includes case studies of residential projects using the *R-wall* insulation system. The features of the insulation board, which is coated with an all-acrylic finish and is said to maximize heat retention in winter and minimize cooling losses in summer, are described in the literature. ISPO, Mansfield, Mass.

144 Heat pump

A 4-page color brochure features the manufacturer's all-weather *HP16* heat pump. Diagrams of the heating and cooling cycles show how the pump transfers and recirculates heat between the indoor unit and the outdoor unit. Lennox Industries, Inc., Dallas.

PINECREST LIGHT SHAPERS



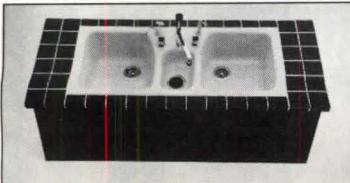
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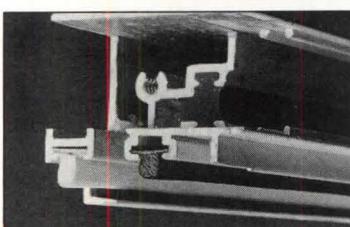
Circle 80 on inquiry card



Kitchen sink

The manufacturer's new *Bon Vivant* kitchen sink has two 17- by 18- by 9-in. basins separated by a disposal basin. The enameled cast-iron unit is available in self-rimming or square-corner models and comes in a selection of colors. Kohler Co., Kohler, Wis.

Write 304 on reader service card



Weather and door seals

The manufacturer's *Q-Lon* urethane foam weather seals are said to provide better resistance than pile seals to air infiltration due to the expansion and contraction of aluminum and vinyl windows. The seals come in five thicknesses, from .15 in. to .375 in., and come in white, brown, and black. Schlegel Corp., Rochester, N.Y.

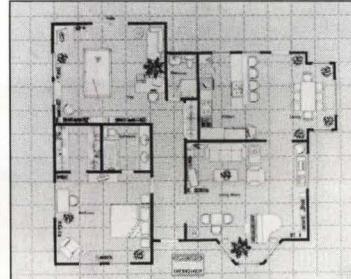
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Double-hung window

The manufacturer's new *Ariel* double-hung window has a wood interior and an extruded aluminum exterior frame. The sash liner is designed to be easily removable to facilitate painting or staining of the frame, and glass cleaning or replacement. Peachtree Windows & Doors, Norcross, Ga.

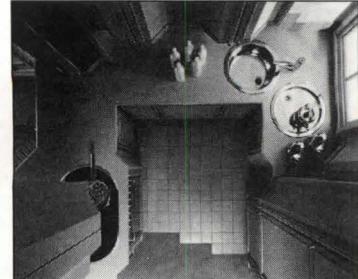
Write 306 on reader service card



Floor planning system

The *Plan-A-Flex Home Designer* floor planning design kit contains 400 reusable symbols and a flexible *GridBoard* layout sheet. The adhesive-backed 1/4-in.-scale furniture, fixtures, appliances, and building components can be arranged and rearranged on the layout sheet. ProCreations, New Orleans.

Write 307 on reader service card



Kitchen cabinets

The new German-made *Three Dimensional Design* system of kitchen cabinets is intended to provide an alternative to the flat, flush-door look as well as increased workspace and maneuverability. A selection of built-in and free-standing cabinets that can be used as room dividers is available. Allmilmö Corp., Fairfield, N.J.

Write 308 on reader service card



Pendant fixtures

The manufacturer's pendant light fixtures are made of solid brass and are available in several finishes. The

hand-blown Murano glass shades come in red, black, beige, and green. The Classic Illumination, Oakland, Calif.

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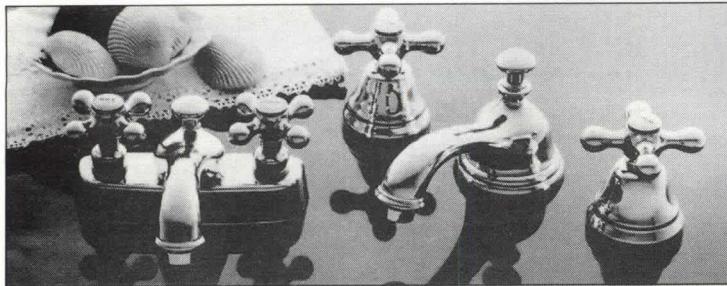
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Bathroom fittings

The manufacturer's new *47-Brass Cross Handle* series includes fittings for the lavatory, bathtub, shower, bidet, and bar. The fittings are available in a selection of metal

finishes, including polished brass, satin brass, antique brass, antique nickel, polished chrome, and satin chrome. Artistic Brass, Santa Monica, Calif.

Write 310 on reader service card

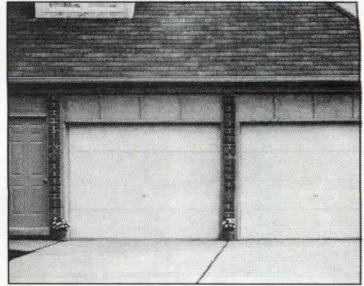
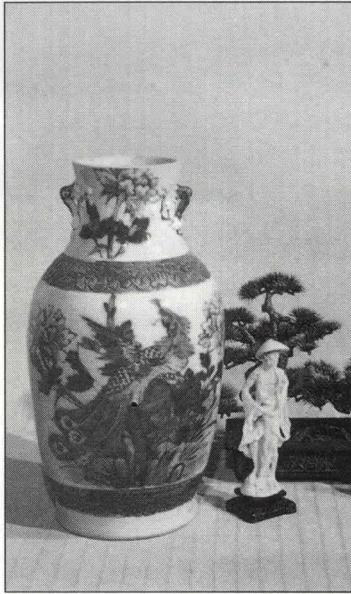


Dining furniture

Architect Warren Platner has designed a dining room table and matching chairs. The table base is laminated bentwood in a choice of white oak, walnut, or colored maple, and the top comes in beveled glass

or wood. The chair's curved seat and back are made of molded foam that can be upholstered in the manufacturer's fabric or the customer's own material. C I Designs, Medford, Mass.

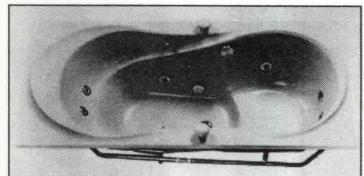
Write 311 on reader service card



Garage door

The manufacturer's textured steel garage doors can be specified for both single and double width garage openings. The doors come with the *Saf-T-Lok* track design to retain the rollers in the track as the doors are raised and lowered. Stanley Door Systems, Div. of The Stanley Works, Troy, Mich.

Write 313 on reader service card



Wallcovering

The manufacturer's new *Tribute* vinyl-coated wallcovering is intended for residential and contract applications. The fabric has a 3/4-in. vertical stripe pattern and is available in 25 colors. L. E. Carpenter & Co., Wharton, N. J.

Write 312 on reader service card

Whirlpool bath

The manufacturer has introduced an eight-jet, dual air-control whirlpool system powered by a 1-hp pump and motor. The tub's acrylic and fiberglass construction is said to help maintain water temperature. Five models are available. Villeroy & Boch, Inc., Pine Brook, N. J.

Write 314 on reader service card



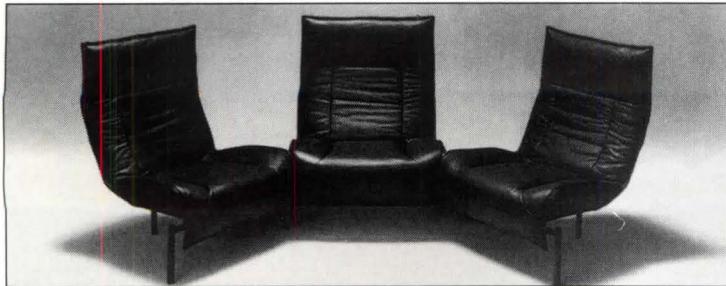
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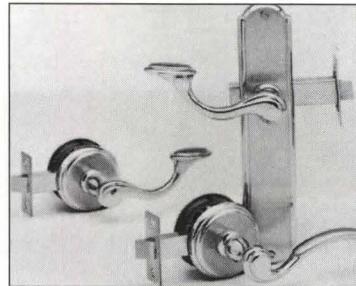


Pivoting sofa

The Veranda 3 pivoting sofa was designed by Italian architect and interior designer Vico Magistretti. The sofa is constructed of welded steel components that are attached to a wood base. Each side unit

rotates on a pivot away from the fixed center unit. The sofa is available in a selection of fabrics and leathers. Atelier International, Ltd., New York City.

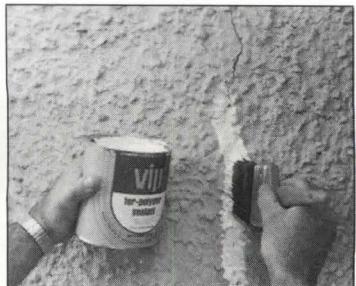
Write 315 on reader service card



Brass levers

The manufacturer's two new solid brass levers are available with polished and antique finishes. The levers are designed for use on 1 3/8- or 1 3/4-in.-thick doors and have a reversible latch. Valli & Colombo, Duarte, Calif.

Write 316 on reader service card



Sealants and coatings

The manufacturer's Series 5000 sealants and Series 8000 coatings are said to waterproof and protect the building envelope from the damaging effects of heat, cold, rain, salt water, chemical pollutants, and ultraviolet radiation. The sealants and coatings can also be used to patch surface cracks. VIP Enterprises, Inc., Miami.

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Automatic push-button lead advance.

Cassette cartridge holds 15 leads plus eraser.

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Kitchen cabinets

The Nova series of kitchen cabinets, imported from West Germany, has white laminate doors with oak side trim. The cabinets have molded drawers made from melamine and a continuous toekick trim. Läger Kitchens, East Providence, R. I.

Write 318 on reader service card

Glass coating

The Type E Energy System for windows, glass doors, and sloped glazing includes a low emissivity coating designed to reflect radiant heat. The coating is said to help keep interior heat from escaping during the winter and to reflect heat that radiates off pavement and exterior walls in the summer. Type E glass is available as insulating glass or it can be applied to the removable interior glass panel of the manufacturer's double-glazed insulating window. Pella/Rolscreen Co., Pella, Iowa.

Write 319 on reader service card

Circle 83 on inquiry card

172 Architectural Record Houses of 1985



Table lamp

The *Octavia* table lamp designed by Jerry Van Deelen has a conical brass body on a circular base with three brass spheres. The fixture has a convex hood made of frosted acrylic or synthetic marble. The unit is 16 in. wide and 17 in. high and is also available as a standing floor lamp. Les Prismatiques, New York City.

Write 320 on reader service card



Light- and fan-control panel

The manufacturer's new dual slide control panel is available in light/fan or light/light combinations. The unit can fit into the openings of standard-size wallplates and can be installed as a replacement for on/off switches. Lutron Electronics Co., Inc., Coopersburg, Pa.

Write 321 on reader service card

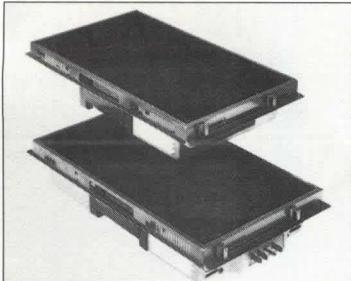


Furniture

The *Graffiti* collection of leather-upholstered furniture was designed by Burkhard Vogtherr. The series includes a 45-in.-wide by 16-in.-high chair, a 67-in.-wide by 28-in.-high

two-seat sofa, a 82 3/4-in.-wide by 28-in.-high three-seat sofa, a 81-in.-wide by 16-in.-high bench, and a 29 1/2-in.-square table. Brayton International, High Point, N.C.

Write 322 on reader service card



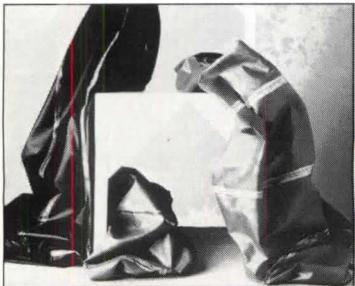
Induction cooking

Induction cooktop cartridges are available for the manufacturer's cooktops. They come with a black glass-and-ceramic surface. By the induction method, only electricity required to heat the cooking utensil is used and the surrounding surface is said to remain cool. Jenn-Air Co., Indianapolis.

Write 323 on reader service card

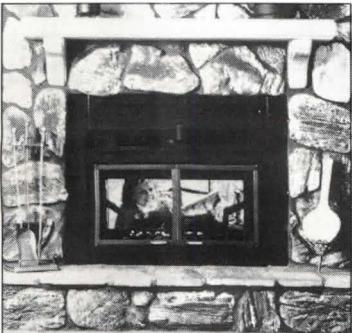
An advertisement for Chicago Faucets. The top half features a close-up of several ornate, gold-colored faucet handles and knobs resting on a dark surface, surrounded by green foliage. The text "the Chalyce Collection" is written in a stylized script font, with "T.M." in small letters to the right. Below this, the words "...extraordinary" are written in a smaller, sans-serif font. The bottom half of the ad has a solid black background. In large, white, outlined letters, it reads "CHICAGO FAUCETS". Below this, in a smaller white font, is the tagline "Commercial quality faucets for residential use since 1901." At the very bottom, in a smaller white font, are the company's address and phone number: "The Chicago Faucet Company • 2100 South Nuclear Drive • Des Plaines, IL 60018" and "312/694-4400 • Telex: 28-2528 CHIFAUCO".

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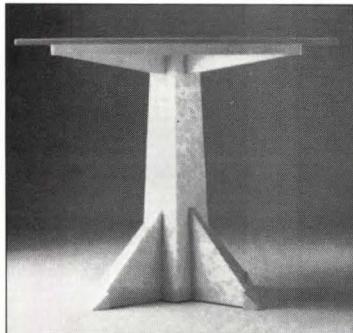
Fabrics

The *New Direction* collection of 100 per cent cotton fabrics is intended for residential and commercial applications. The collection includes the *Ajasai*, *Cat's Cradle*, and *Pentimento* (shown) patterns. Each pattern comes in a 54-in. width and is available in a selection of colors. California Drop Cloth, Los Angeles. Write 324 on reader service card



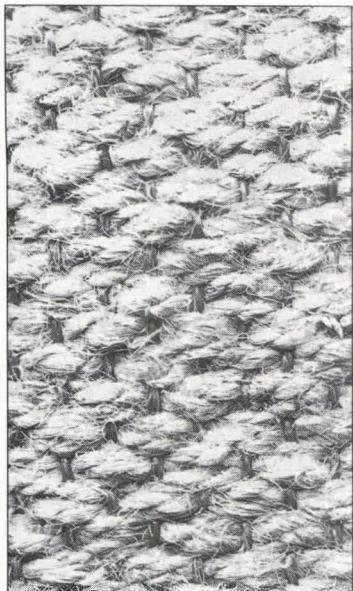
Fireplace

The manufacturer's 200TH two-sided fireplace gives off convective and radiant heat from both sides. The unit is 40 3/4 in. high, 45 1/2 in. wide, and 26 1/4 in. deep and has a glass door opening of 34 by 14 in. Heat-N-Glo Fireplaces, Burnsville, Minn. Write 325 on reader service card



Table

The *Techy* table was designed by Anna Castelli Ferrieri and has an injection-molded top that is said to be easy to assemble. The table is intended for interior and exterior applications and comes in black, white, yellow, red, and green. Kartell USA, Easley, S.C. Write 326 on reader service card



Carpets

The new hand-woven *Colombo* pattern, designed by Jack Lenor Larsen, is available in half-meter-square tiles or in custom-specified area rug sizes. The pattern comes in 6 shades and can be ordered with or without a PVC backing. Jack Lenor Larsen, New York City. Write 327 on reader service card



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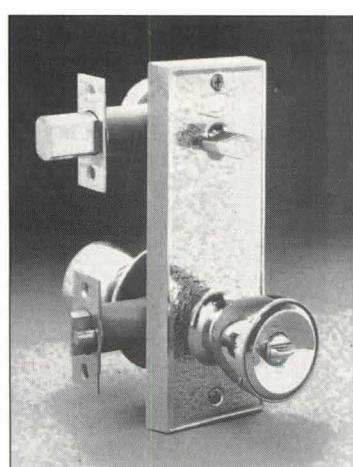
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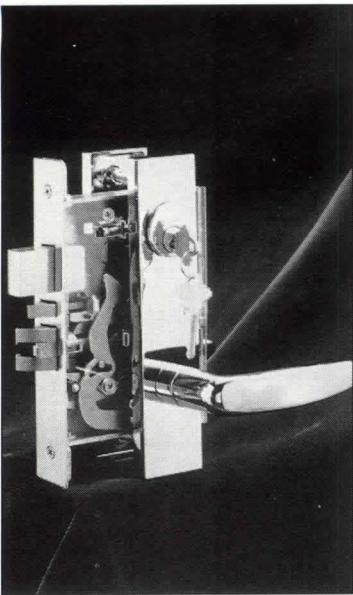


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Lock

The manufacturer's *Combo II* entrance lock for residential and light-commercial applications has a 1-in. deadbolt. The deadbolt and the latch bolt are simultaneously retracted when the inner knob or lever is turned. Falcon Lock, Div. of NI Industries, Inc., Huntington Beach, Calif. Write 328 on reader service card



Mortise lock

The manufacturer's new L series of mortise locks features a non-handed lock case that permits a variety of combinations of levers, knobs, and grip handles. The handing of the lock is adjusted by a 180 deg turn of the latch, and dismantling of the lock case is not necessary. The line is intended for both residential and commercial applications. Schlage Lock Co., San Francisco.

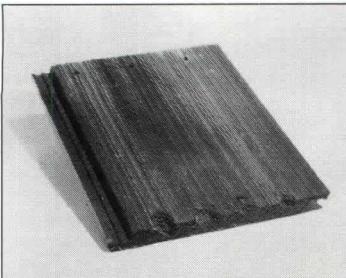
Write 329 on reader service card



Table

The manufacturer's 1001 series of pedestal tables is intended for residential and commercial applications. The table tops come in polished marble or chrome and are also available in custom-specified enamel colors. The pedestals have an 11-in.-diameter base with a 1 1/2-in. diameter post and come in polished chrome or brass. Tsao Designs, Inc., New Canaan, Conn.

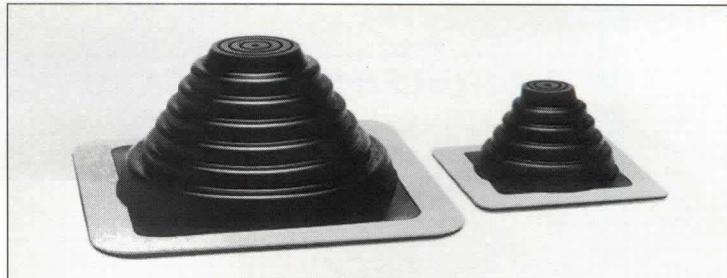
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Roof Tile

Frontier Shake, a concrete roof tile, has an irregularly routed front edge combined with a grooved surface texture to simulate the rough profile of cedar shake. It is Class A fire rated and available in three colors. Celotex-Marley, San Bernardino, Calif.

Write 331 on reader service card



Flashing

Master Flash, which consists of an aluminum base ring and flexible EPDM rubber flashing, is available in sizes to accommodate pipes ranging from 1/4 to 13 in. in diameter. It can

be customized on site to be used on deeply corrugated or steeply pitched roofs. Aztec Washer Co., Walnut, Calif.

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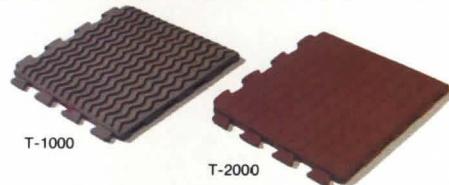
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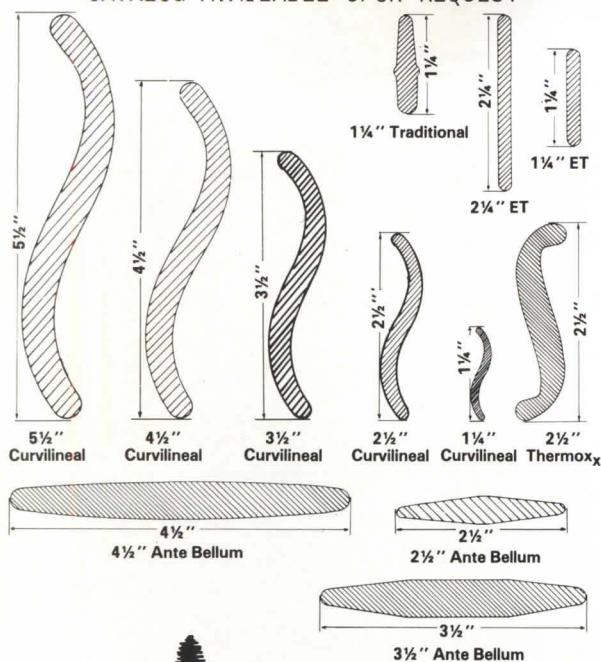


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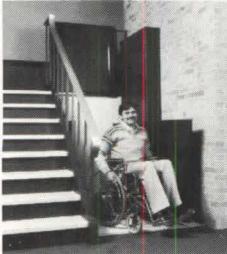
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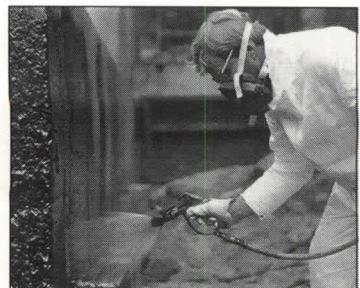
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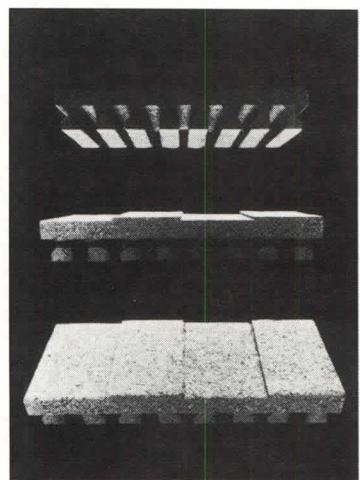
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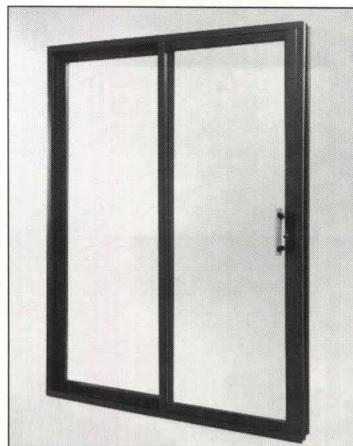
Waterproofing

Tuff-n-Dri residential basement waterproofing coating is designed for use on below-grade exterior walls. It forms a seamless membrane that is said to resist hydrostatic pressure. Owens-Corning Fiberglas Corp., Toledo. Write 336 on reader service card



Insulating ballast

The *Roofcap Paver* system, which can be used on both flat and sloping roofs, is designed to lock pavers in all directions to resist wind uplift. Its design is also said to prevent membrane shear, pavers sinking into the insulation, and paver displacement due to hydroplaning. IDR, Div. of The National Concrete Masonry Association, Herndon, Va. Write 337 on reader service card



Door

The *TR-8000 Magna-Glide* sliding glass door comes with a tank-type sill and a fully sloping threshold for drainage. It can be custom-made in any size to a maximum width of 191 in. and a maximum height of 96 in. The *TR-8000* comes with 1-in. insulated glass, thermally broken aluminum frame and sash members, weatherstripping, and a triple interlock at panel meeting rails. The door is also available with tempered glass, tinted glass, triple glazing or insulating film. TRACO, A Three Rivers Aluminum Co., Warrendale, Pa.

Write 334 on reader service card



Shower enclosure

The five-sided *Neo-Angle* shower enclosure, available in 36- or 38-in. models, has an angled door that allows ease of entry in cramped spaces. It comes with brown-tinted clear glass in a gold- or bronze-colored anodized frame or with pebbled glass in a silver frame. It can be installed with either a molded plastic surround or ceramic tile. Kinhead, Div. of USG Industries, Inc., Chicago. Write 338 on reader service card



Clay block

Clay faceblock, which offers both the look of brick and the installation speed of block, is available in a variety of colors, textures, and sizes, ranging from 6 by 4 by 12 in. to 8 by 6 by 16 in. It is intended for garden or perimeter walls. Davidson Brick Co., Perris, Calif. Write 335 on reader service card

Manufacturer sources

This SICO® Room Maker is a sale maker.

For your convenience in locating building materials and other products shown in this issue's feature articles, RECORD has asked the architects to identify the products specified

Pages 70-77

House in Westchester County by R. M. Kliment & Frances Halsband Architects

Pages 70-71—Shingles: Western Red Cedar (#1 Blue Label). Stain: Samuel Cabot, Inc. Wood frame windows: Marvin. Custom doors: Walmara Construction Co.

Page 73—Wall lights: Appleton Electric Co. Bluestone pavers: Westchester Stone.

Page 74—Uplights: Sternier Lighting Inc. Fireplace: Majestic Co. Paints (throughout): Benjamin Moore.

Page 75—(inset) Tile flooring and counters: Furstenberg & Co., Inc. Recessed lighting: Lightolier. Cabinets and architectural woodwork (throughout): Walmara Construction Co. Range: Garland. Smoke alarm: Pyrotronics. Range hood: Tri-County Fire Equipment Inc. Sink: Elkay.

Page 76—Heating grilles: Koppers Co., Inc.; Titus. Dimmer switches: Lutron.

Pages 78-81

Hoekstra House by David Hovey

Pages 78-79—Metal-glass curtain walls: Smeco. Insulating glass: PPG. Sheet metal roofing: Wheeling Corrugating Co. Paint: Benjamin Moore. Entrance: Kawneer. Doors and frames: Allied Metal Doors. Casement windows: Custom Fabricating, Inc. Garage door: McKee.

Page 80—Outdoor furniture: Kroin Furniture.

Page 81—(top) Downlights: Progress Industries. Kitchen cabinets: Scan Interiors Inc. Laminate: Formica. Kitchen sink: Polar Wave. Faucet: Moen. Dishwasher: Roper. Cooktop: Thermadore. Refrigerator: SubZero. Rubber flooring: Norament. Counter stools: Kinetics. Window blinds: Levolor. (bottom) Cube table: Intrex. Sling chairs: Atelier International (Le Corbusier). Chrome chairs and glass table: Knoll International (Mies van der Rohe). Gypsum drywall: U. S. Gypsum.

Pages 82-85

Radler House by Bruce D. Nagel

Pages 82-83—Shingles: Confar. Stains: Samuel Cabot, Inc. Wood-framed windows and sliding doors: Marvin. Trim paint: Benjamin Moore. Skylight: Roto.

Landscape lights: Street Lighting. Garage and entry doors: Custom by architects. Pivot hardware: Rixon. Slate tile: Orion Nova Ltd. Glass block: Pittsburgh Corning. Recessed lighting: Lightolier.

Page 84—Drywall surfaces: U. S. Gypsum. Paints: Benjamin Moore. Ceiling fan: Hunter. Flooring: Imperial Flooring. Sofas: Woodlee. Rug: Stark Carpets. Coffee table: Atelier International. Chairs: ICF (Aalto). Oil painting: Ken Rafferty. Spotlights: Lightolier.

Page 85—Cabinetwork: Central Kitchens. Recessed lights: Lightolier. Dining table and credenza: Custom by architects.
Continued on page 179



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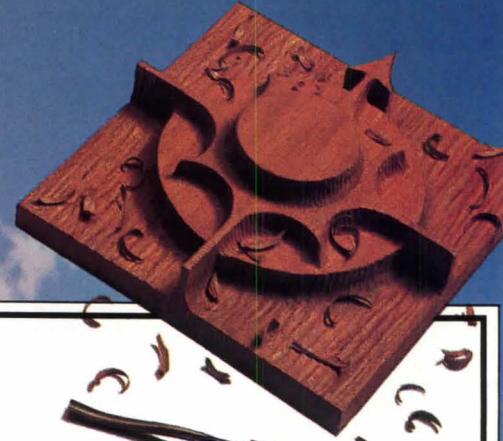
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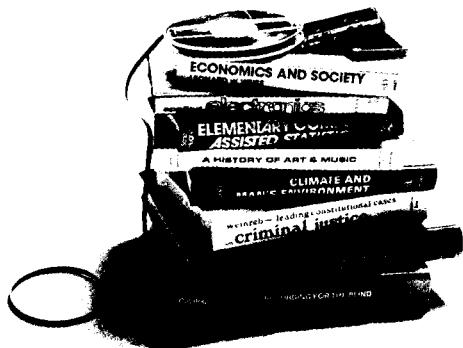
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fabricated by Crest Furniture. Chairs: Stendig. Stair carpeting: Stratton. Locksets: Schlage.

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by Amsler Hagenah MacLean
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Page 96—(top left) Floor tile (throughout): Hastings Tile. Range: Jennair. Wall tile: American Olean. (top right) Locksets: Ironmonger. (bottom) Stove: Ceramic d'Arte. Sink: Elkay. Dishwasher: Kitchen Aide. Refrigerator (under counter): SubZero. Draft barriers: American Stabilis. Pipe: Metalbestos. Hanging and recessed lighting: Lightolier. Cabinet work and custom woodwork: Eastern Butcher Block; Wille Venne Cabinets. Hardware: Hewi. Glass-top coffee table: Custom by owner.
Page 97—Flooring finish: Glitsa.

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Frantz 3
by Richard C. Tremaglio
Page 98—Wood and glass doors: Broseco. Locksets: Corbin.
Pages 99-101—Windows: Pella. Chimney: Metalbestos. Skylight: Vellux-America. Roofing shingles: Johns-Manville.
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Page 107—Cooktop: Gaggenau. Recessed downlights: Halo.

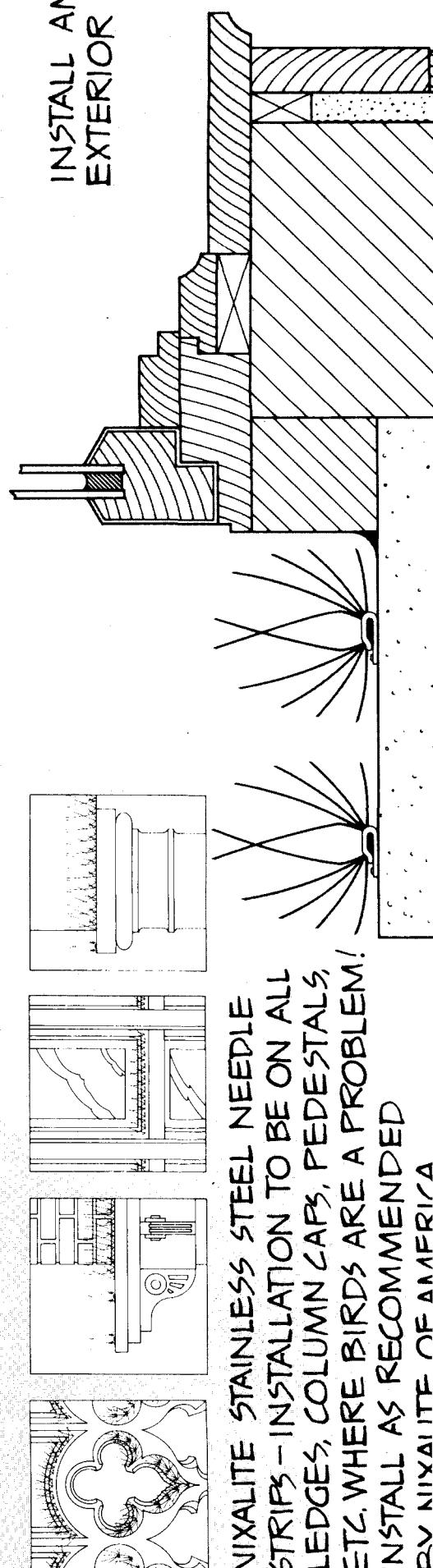
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Prince House
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Pages 114-115—Pole-mounted lamp: National Electric Co. Flooring: Kinney Brick Co. Wallcovering: Expansto Cork Co. Entrance: Betterbilt Doors.

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Crowell House
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Round Hill

by Herbert S. Newman

Pages 122-123—Paint (throughout):

Benjamin Moore. Siding: Georgia-Pacific (MDO Plywood). Pyramid skylights: Wasco. Custom architectural woodwork, fixed special windows, doors and lattice: Panza Mill. Operable windows: Andersen Corp. Roofing: Vermont Slate.

Page 124-125—Pool: Scott Pools Inc.

Bluestone pavers: Connecticut Stone.

Page 126—Flooring: White Oak. Hinges and locksets: Baldwin Brass Co. Closers: Sargent Co. Recessed lighting: Lightolier.

Chesterfield sofa: Philip Collack Antiques.

Coffee table: Knoll International. Sling chairs: Thonet (Breuer). Rug: Arekelian.

Page 127—(left) Sliding glass doors:

Andersen Corp. (right) Marble flooring:

Connecticut Stone. Art: Mark Wilson. Oiled white oak railings: Custom by architects,

fabricated by Panza Mill.

Page 128—(top left) Art: Peter Newman.

Pages 130-133

Dickinson House

by Duo Dickinson

Pages 130-133—Windows, sliding door:

Andersen Corp.

Pages 132-133—Paints and stains: Sherwin-

Williams. Fireplace: Martin. Pendant fixtures: Artimide. Radiators: Runtal.

Finish: VHT Flame Proof Coating. Interior wood doors: Broseco. Locksets: Baldwin.

Hinges: Ball & Ball. Pulls: Renovator's Supply. Drafting lights: LiteHeart. Chairs: Wilde & Spieth.

Page 133—Recessed downlights:

Lightolier. Range hood: Robert Canning Co.

Entrance door: Custom by architect, fabricated by Breakfast Woodworks.

Cabinet work and custom woodwork:

Breakfast Woodworks; Furniture Design;

Ansonia Architectural Woodworks.

Laminate: Formica. Kitchen sink: American Standard.

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Mixon House

by Taft Architects

Pages 134-135—Brick veneer: TriState

Brick. Concrete block: Eagle Lake. Wall lights: Lightolier. Greenhouse: Lord & Burnham. Glazing: PPG (Solarban 500).

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Gutters: Plastmo, Inc. Windows: Marvin.

Page 136—Glass block: PPG. Pool:

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Page 137—Wall sconces and downlights:

Lightolier. Locksets and hardware:

Schlage. Plastic laminate: WilsonArt.

Concrete floor finish: L. M. Scofield,

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Page 138—(top) Quarry tile: American

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"The Framingham"

by Haigh Space

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Andersen Corp. Columns: American Wood

Column Co. Wall fixture: Artimide. Doors:

Morgan.

Pages 142-143—Wood flooring finish:

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