

HOME

SPECIAL: 29 PAGES
OF DECORATING

CREATIVE IDEAS FOR HOME IMPROVEMENT

OCTOBER 1985 \$1.95

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OVERSTORY

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DOLLARS & SENSE

Remodeling: Sorting out the financial options

As a homeowner, you've probably received an importuning letter from a financial institution recently, perhaps even more than one. "Free up the equity in your home," the pitch goes. Use a "home equity" loan to send your child to college, take a trip around the world, or add a bathroom, bedroom, or new kitchen to your home. "No points or prepayment penalty!" the letter may exclaim in bold type.

Sounds tempting, especially if you've begun to consider the best way to finance a remodeling project. But before you call up that would-be lender, remember that this new type of loan is but one of a half-dozen or more routes to explore in your search for home fix-up dollars. You could, for example, pay the old-fashioned way—with cash—and avoid all the hassles of a loan. Sure, you'll sacrifice the interest those funds would have earned if they remained in a bank account, but that amount will be more than offset by the higher interest rate the bank would charge you if you took out a loan. True, interest payments you pay out can be deducted on your tax return, but interest your savings earn is taxable, canceling out most of the tax savings from paying interest. So paying in cash could actually save you cash in the end.

Before you close out your savings account, however, be aware that there are possible disadvantages to paying cash. First, make certain that you have enough money on hand for emergencies—three months' expenses is a good rule of thumb. Then consider whether those funds could be invested elsewhere for a higher rate of return, or perhaps to start a business. Finally, be aware that money invested in a house is not very liquid; if you need these funds in a hurry, you will not be able to get at them easily.

For many of us, of course, financing an addition or major remodeling out of savings simply isn't a viable option. Money for such projects is available, however, from four main sources: a second mortgage, refinancing your current mortgage, the aforementioned home equity

loans, and unsecured personal loans.

Second mortgages are probably the most common source of remodeling dollars. As with a first mortgage, a second mortgage is secured by your property, and you'll probably need to pay interest points, an application fee, and have your house appraised to get one. Furthermore, you can now obtain either a variable-rate or a fixed-rate second mortgage, so if you choose this option, you'll have to decide whether you feel like gambling that inter-

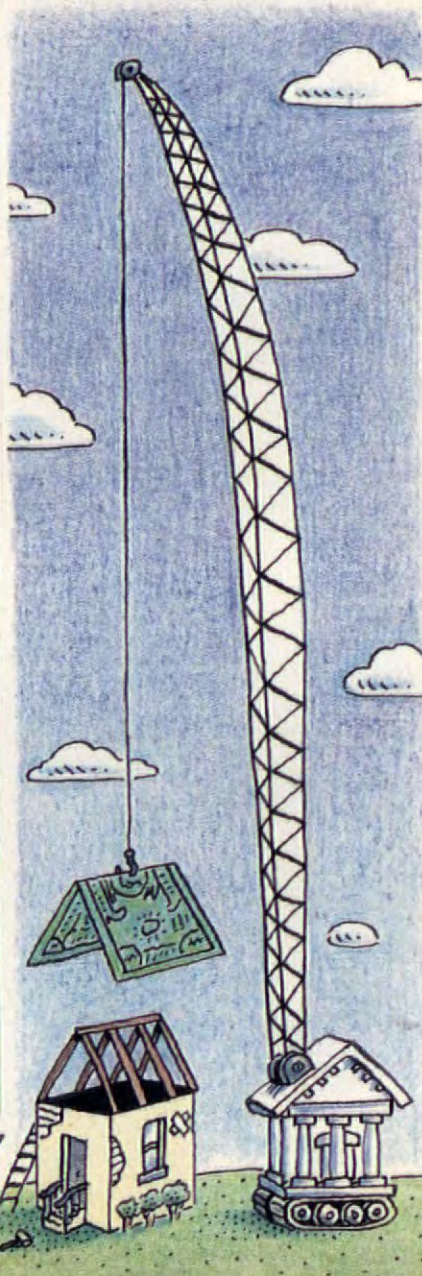
est rates will stay the same or go down, or whether you prefer the security of a fixed rate, fixed payment loan. The interest rates of second mortgages are generally several percentage points higher than those for first mortgages.

Refinancing your first mortgage might be the wiser option if your current interest rate is higher than the prevailing market rate—for example, homeowners whose loans go back to the 15-percent-and-up days—or if the principal amount of the existing loan is low in relation to the amount being borrowed. In other words, if you have an existing \$20,000 loan and wish to borrow another \$20,000, you might get a better rate on a new loan than if you combined a first and a second mortgage. But you'll have to pay interest points on the entire new loan amount and possibly a prepayment penalty. The best place to start your search for a new loan would be your existing lender; the institution may waive some of the fees and might even give you an interest rate break on the new loan to get a low-interest first mortgage off the books.

The new home equity loans are essentially a flexible line of credit using your home as security. They are a form of second mortgage that offers some of the features of a revolving charge card. You draw out funds when you need them and pay off the principal as quickly as you choose above the minimum monthly fee. Origination fees are low, usually a few hundred dollars, and there's a small annual charge. Interest rates, however, are usually several percentage points higher than would be charged for a conventional second mortgage. You also run the risk of frittering away the equity in your house if you're not careful.

Finally, a personal loan might be the best option if the amount you wish to borrow is small, say \$5,000. Lenders charge a higher rate on such a loan, 18 to 21 percent is common, but there will be no rigamarole about appraisals, points, or loan fees to worry about.

It might also pay to investigate nonbank sources of financing: For example, you might be able to take out a loan against the paid-up value of your life insurance for an interest rate as low as 5 or 6 percent; credit union rates are usually lower than



at home with

CARPET

Carpeting: go with the flow.

To help insure that the feeling of space flows naturally from one room to another, it's important that carpeting be coordinated by color, and if possible, texture. Here Galaxy's "Melina," from the new Moroccan Series, is so versatile and beautiful, it serves as the floor covering for the entire level, and actually makes the space seem larger.

Continuity is important at our house, too.

At Galaxy, we make each and every carpet with two things in mind: to make it look great and make it last. That means we use durable nylon fibers like Dupont Antron[®] and feature Scotchgard[®] protection. And that means every Galaxy name brand carpet is warranted for long wear.

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DECORATOR IDEA #3

CONTINUITY

The Well-Coordinated House.

How do you preserve the mood and character of individual rooms in your home, yet make each feel a part of the whole? Continuity is the key — finding some common decorating “thread” with which you can weave all the rooms together. Color is probably the most effective link, as this country motif dramatically demonstrates. Splashes of blue are carried from room to room in the nylon berber carpet, pillows, antique quilt, china and wall-paper. Textures can also make strong ties. Here, the stained rough cut beams that frame the passageway between rooms also form the door mouldings and baseboards. The stuccoed walls provide additional continuity.

At last, berbers can come out of the family room and into your living room. Galaxy's "Melina" featured here in "Morning Haze," is just one example of the soft colors our nylon berbers provide to help you coordinate rooms throughout the house.

You're right

GALAXY



For a softer, plusher alternative, go with Galaxy's "Cotillion," shown here in powdery blue "Dresden."

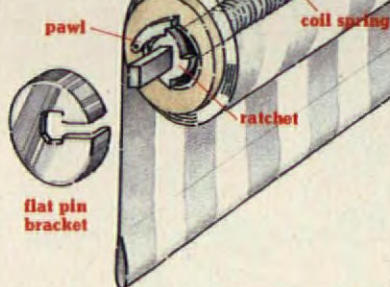
AROUND THE HOUSE

Roll-up shades: How to keep them functioning smoothly

Window shades just roll up and down, right? Well, when they're new they do—or should—but, over time, shades can become stubborn, frustrating objects that seem to have minds all their own. They may, for example, refuse to stop at the desired level, never roll up completely, or, worst of all, insist on rolling up in an absolute frenzy the moment you let go. If this sounds familiar, don't despair. Window shades aren't nearly as complicated as they seem—and you can bring them under your absolute control. In fact, malfunctioning shades can usually be fixed without any tools at all.

All window shades have metal pins poking out from each end. The round pin is like a nail, mainly there to help the shade hang securely on its brackets. The other pin, a flat one, is attached to the assembly and serves as a sort of anchor for the mechanism. Behind the flat pin is the spring that, in effect, provides

By adjusting the spring tension, you can usually keep a roll-up shade in proper working order.



power for the shade to roll up or down.

When a shade won't roll back up, remove it from its mounting bracket by the flat pin. Turn the pin clockwise about 12 times, which will increase the spring tension. If it's difficult to turn the pin, roll up the shade manually, remount it, and pull it down again. Repeating this procedure several times should produce the necessary spring tension to roll the shade

back up on its own.

If spring tension is too taut and the shade rolls up quickly—and noisily—remove the shade from its brackets and unroll it by hand, using the flat pin. Then remount the shade on its brackets and raise the shade. This should solve the problem, but if the shade still jumps the gun, repeat the process until it relaxes.

Sometimes shades won't stop at the desired point when drawn. If this is the case, remove the shade from its bracket and, with a soft brush, gently clean the ratchet and pawl (see the accompanying illustration). If that doesn't work, apply a drop of light oil to the pawl, located just above the flat pin.

If none of these tactics works, simply abandon the old roller, buy a new one at a hardware store, carefully detach the finicky shade from its old roller, and staple the end of it to the new roller with three or four staples. Your easily earned reward? A smooth, snag-free shade that stays where you want it. **PETER FINCH**

ILLUSTRATION: JOHN GIST

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First Waltz is available only by reservation direct from Lenox and will not be sold through even the most prestigious dealers or galleries. The original issue price is \$95, payable in convenient monthly installments of \$19 with *no finance charge.* Each figurine

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AROUND THE HOUSE

ture should be coated lightly with petroleum jelly. Any nonaluminum metal objects should be stored in completely dry areas to prevent rust.

Such steps may seem like chores as they're being performed, but they'll seem like godsend when unpacking time comes around. At the very least, improperly stored fabrics and furnishings will appear wrinkled, rusted, and stained. At worst, they may be so damaged that they're useless. And after all, if you're going to take the time to lug all this stuff to the basement or the attic, you might as well do it right.

PETER FINCH

Get your place in shape for winter before the cold weather

You may be lolling in the sun today, but before you know it Christmas lights will be aglow all along Main Street. Mind you, this isn't meant to nag—only to suggest that if you get started on the fall chores now you can avoid frostbitten fingers before you're finished.

Sunbelt dwellers may have things a bit easier this time of year and follow different routines. But even modest seasonal changes demand that you pay attention to your air conditioner, heating system, lawn, and yard.

Start with the heating system. Turn the furnace on for a few minutes and inspect the flame; if it isn't solid blue with clearly defined edges, call a serviceman to clean and adjust the burner. While he's at it, have him inspect the controls and heat-regulating devices. Finding an available serviceman is a lot easier in September than it is in January.

If you have a hot-air system, replace the filter and check the tension on the blower belt—it should have about 1/2-inch of free play. Drain and refill a steam or hot-water system, and oil the circulating pump if it has an oil receptacle.

Remember last winter's heating bills? If they seemed far too high, take a close look at your storm doors. Make sure they fit and close properly and make a tight seal at the threshold. If necessary, caulk around the door frame. Similarly, check caulking around storm windows, as well as the weather stripping along the sliding portions of the windows. There are few places where heat escapes as quickly as leaky doors and windows.

Are you about ready for a new storm door or storm windows—or any energy-saving home improvements, for that mat-

ter? If so, don't hesitate—this is the year to do it. The federal energy income-tax credit expires on December 31st, and, unless Congress renews it, you'll get no help from Uncle Sam on saving energy after that date.

Now, take a look at your basement windows. They probably leak more heated air than you think, so consider fitting them with storm windows or weather stripping at least. Check the caulking around these windows, and also along the top edges of the foundation.

In the attic, close any operable vents you may have opened for summer ventilation, and inspect the fit of the attic door. If it isn't airtight, weather-strip it.

And don't forget the humidifier—it too can be an energy saver. With humidity at an ideal level, you can turn the thermostat down a couple of degrees and still feel just as warm. Besides that, your body's moist membranes won't dry out, so you're less likely to catch colds.

With the inside of the house under control, go back outside and enjoy what's left of the warm sun. Scraping and painting may not be your ideal form of entertainment, but touching up peeling spots now will save you the trouble of a whole-house overhaul come spring.

Now's also the time to trim shrubs and tree branches. With a full summer's growth, long, snow-laden branches could snap or scrape the shingles off your roof. Small shrubs, especially perennials, will survive winter best with a bit of root protection. Peat moss, leaves, or grass clippings heaped around the stem bases will help do the job.

After the final lawn mowing of the season, put your mower gently and respectfully into hibernation. Scrape the caked-on grass and debris from the underside of the blade housing. Drain the old oil—while the engine is warm—and immediately refill it. Then drain the gas and run the engine until all the gas in the fuel line is used up. This will prevent condensation in the line, and you'll have easier starting in the spring. Finally, go over the blade with an oily rag to prevent rust.

After you've cleaned out the gutters, shut off the outside faucets, and raked all of the leaves, give your lawn its winter ration of fertilizer. Grass continues growing through the winter, especially the root systems. If you feed it properly now, your lawn will come on strong in the spring.

Before the end of November, you should have all your fall work done. Then, during your Thanksgiving vacation, you'll be able to put your feet up and relax. ▶

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AROUND THE HOUSE

Proper storage for the accoutrements of summer

The party's over—it's time to pack up all those lightweight fabrics and furnishings and say good-bye to summer. But before you dump everything in a box and take it to the garage, basement, or attic, think ahead to next summer's retrieval—or you may face a Pandora's box. In fact, any time you store fabrics and the like, special care must be taken to prevent damage.

The first order when storing any article is to clean it, no matter how long it will remain stowed away. Soiled garments and household items tend to discolor, and they often attract insects when tucked away in a drawer or a closet for a long period of time.

For most textiles, as well as aluminum, wicker, and bamboo furniture, warm water and a mild detergent will do the job. Especially valuable items should be washed with distilled, softened, or deionized water (available at supermarkets), since hard water contains mineral deposits that can stain or even disintegrate textiles. Don't starch any items—it attracts insects, even to synthetic fabrics.

Both natural and man-made fabrics should be air-dried away from direct sunlight—ultraviolet rays in the sun's light

can cause damage. And be careful with linen—if it gets bone-dry, the brittle fibers may break down.

For all fabrics, the optimum storage temperature is approximately 70 degrees, with a relative humidity of about 50 percent. Closets that are sealed all winter should also be ventilated periodically. (See the accompanying chart for a run-down of the appropriate cleaning and storage methods for a variety of materials and household objects.)

In some parts of the country, mildew can be a problem. It's easy to control, however, by operating a small heater or leaving incandescent lights turned on in the storage area. Incandescent bulbs repel those pesty organisms that thrive in dark places and, because they produce little ultraviolet light, won't break down fabric fibers as direct sunlight will.

When preparing linen and cotton for storage, avoid plastic wrappings, which emit fumes that can yellow or rot these natural fibers. Instead, linens—including linen/cotton blends—should be carefully wrapped in acid-free tissue or muslin. Never store linen in cedar cabinets—the oils in the wood can cause discoloration. (Acid-free tissue paper, special acid-free storage boxes, and Orvus WA Paste, a mild detergent for rugs, cottons, laces, and linens, are all available by mail-order through Talas, 213 West 35th St., New

York, N.Y. 10001, (212) 736-7744.)

Certain fabrics crease easily, so it's best not to fold them. If it's unavoidable, roll tissue into tubes and place them along the fold to form soft curves that provide structural support and prevent creasing.

Treated, nonwrinkle cottons should be stored flat and wrapped in muslin or acid-free tissue as well. Synthetic fabric items such as curtains, slipcovers, outdoor tablecloths, umbrellas, and bed linens can be wrapped in plastic for protection; they should be stored in dry, cool areas. Metal curtain hooks should be removed since, in moist air, they may leave permanent stains.

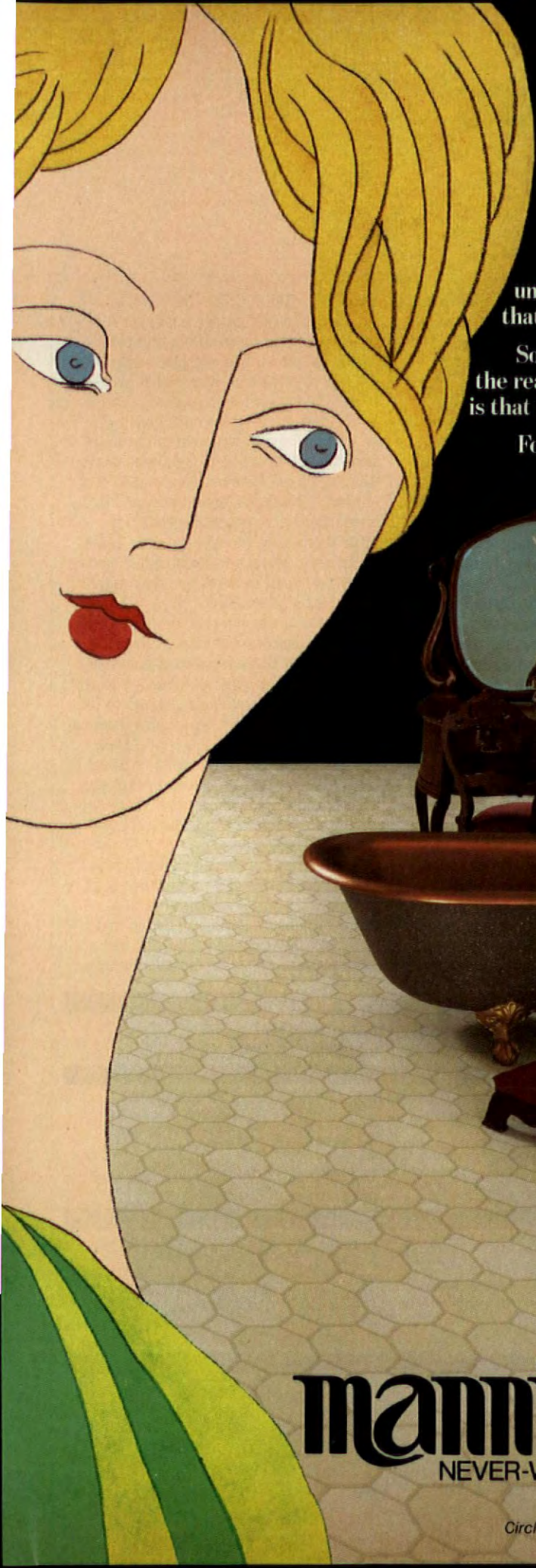
Some professional cleaners will wash and store carpets and rugs at their own facilities, but this isn't always necessary. If you're budget-conscious enough to want to avoid taking these larger items to the cleaners, start with a thorough vacuuming and wash with carpet shampoo. Then sprinkle them with moth balls or flakes to repel insects. (There are rug pesticides available, but experts say that these chemicals are usually unnecessary and can stain fine carpets.)

If you're storing leather goods, first clean them with saddle soap, then stuff or stretch the objects to preserve their shape. Choose a storage location that allows air to circulate around the items.

To prevent oxidation, aluminum furni-

GUIDE TO STORING SUMMER FABRICS AND FURNISHINGS

	Cleaning Method	Storage Preparation	Optimum Environment	Insect Prone	Notes
COTTON, CANVAS, LINEN					
	Clothing	<i>mild detergent, no starch</i>	65°-75°, 50% humidity, adequate ventilation	YES	Plastic wrappings and cedar storage may cause yellowing. Remove hooks from curtains and stuff slipcovers with tissue before storing.
	Curtains				
	Slipcovers	<i>fold or hang loosely, wrap in tissue or muslin</i>			
	Rugs	<i>vacuum both sides</i>		YES	
SYNTHETICS					
	Cushions	<i>fold or roll loosely, wrap in plastic</i>	cool/dry area, exposure to artificial light	NO	Avoid prolonged exposure to direct sunlight. Sleeping-bag linings may be prone to moth damage.
	Tents				
	Sleeping bags				
	Awnings				
	Flys				
MISCELLANEOUS					
	Aluminum furniture	<i>mild detergent</i>	<i>coat with petroleum jelly</i>	dry	NO
	Leather goods	<i>saddle soap</i>	<i>stretch, stuff or hang to preserve shape</i>	50% humidity	NO
	Wicker Bamboo	<i>mild detergent</i>	<i>restore finish</i>	moist	NO



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How WESO puts the *pleasure* back into wood heat.

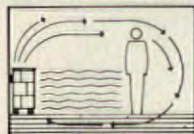
More comfortable, more convenient—and far safer than ordinary stoves—WESO's civilized ceramic tile stoves make other stoves seem prehistoric by comparison. And their rich, handcrafted exteriors have a beauty no iron stove can match...

Touch any other type of stove while it's operating and you could get a serious burn. But you *can* touch the tiles of a WESO Ceramic Tile Stove—even lean against them—while the stove fills your rooms with wonderful warmth. Such unsurpassed safety is just one of the reasons experienced woodstove users are switching to these intelligently-designed, splendidly efficient tile heaters. Here's another example:

WESO warmth is very different from most stove heat. A typical radiant stove bakes you on one side while you freeze on the other (*See the illustration to the right*). The farther away you stand, the chillier you feel. Build a small fire and you have to huddle near the stove; build a big fire and you can't get near it!



But the WESO's uniquely-engineered "ceramic shell" design moves warm air naturally all around your room. You get a mild yet penetrating warmth—never harsh or scorching—plus remarkably *even* temperatures floor to ceiling, anywhere you stand. No roasting, no "cold spots," no noisy electric blower needed. Many people actually prefer WESO heat to furnace heat.



Our stoves won't make you change your lifestyle just to enjoy the pleasures and savings of burning wood. They offer every convenience you could ask for, including easy firestarting and operation; a sophisticated automatic thermostat that ends constant tending; a pull-out ash pan for mess-free cleaning; and a tempered glass window to let you see the fire. You can burn coal, too, without any costly "conversion kit."

There's never any rust, no exterior maintenance. The tile sections can be easily removed, so installing or moving your WESO isn't a struggle. And while most stoves require at least 3 feet between themselves and combustibles, you can safely place furniture as close as 9" to WESO tiles. That saves a *lot* of valuable room space.

In sum, WESO Stoves offer these and many other advantages most cast-iron and soapstone stoves are *physically incapable* of duplicating. Send today for our FREE color stove portfolio and let us tell you the complete story.



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ON THE MARKET



Mail-Order Elegance

This wing chair (above) is one of many pieces of famous-make fine furniture discounted and sold through the Edgar B. Furniture Plantation catalogue.

Help for Wallpaper Hangers

On the Border- line

New wallcovering borders (below, \$6.50 per 10-meter roll) by Laura Ashley let you rim a room with charm. They're washable and come in 18 different designs.

If you've ever tried to hang wallpaper, but ended up tempted to hang yourself, help is on the way. The U.S. School of Professional Paperhanging offers a free pamphlet, "Tips for the Do-It-Yourself Paperhanger." Another choice, "The Wallcovering How-To Handbook," from the Wallcovering Information Bureau, guides you through buying and installation.

CATHY K.
OLIVUCCI



FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92.

ON THE MARKET

The High Point of Furnishings

Several of HOME's editors visited High Point, N.C., last April to scrutinize more than 1,500 exhibits at the semi-annual Southern Furniture Market. Among the trends we discovered: Exotic finishes abounded; Drexel Heritage, for example, offers a wall system with a goat-skin finish, while Habersham Plantation's new china cabinet sports almond-tone faux marble. Jewel tones were a smash, as seen on Casa Stradivari's Columns dining table with an emerald metallic finish. Multipurpose furniture intros were also plentiful; a real eye-catcher in this category was Jamison's Skysleep collection. We also noticed that many upholstered pieces were being lifted off the floor on legs. John Mascheroni's club chair for Swaim (below) shows this new lift in design.



ILLUSTRATION: CHRISTOPHER HILL

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ON THE MARKET



Hot Off The Wire

These sleek hangers (below) from Euro Style will keep you and your closet neat and in vogue.

A Bright And Useful Basket

The Tasket carryall (above, about \$12) by Cadence pops up to haul groceries, laundry, or whatever, then folds flat for easy storage. It's available in red, white, blue, beige, brown, and gray.



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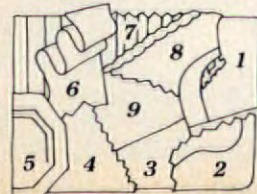
ON THE MARKET



Designer Clothing Legends Change Hats

Many fashion designers have shifted their talents from the jean scene to dinner plates, wall paneling, and other products for the best-dressed home. 1. **Ralph Lauren** gives wicker a whirl with his new Key West rattan love seat, upholstered in Palm Harbor Plaid cotton, from Spiegel. 2. **Bill Blass** does bedding with a Grande Fleur flair for Spring-maid. His new linen ensemble includes sheets, comforter, shams, and coordinating window treatment. 3. **Liz Claiborne** also focuses bedward with her new Madras Plaid sheets, comforter, shams, and dust ruffle for Burlington. 4. New slumber fashions from **Christian Dior** for Wamsutta include this Willow pattern in sheets, comforter, shams, and breakfast neckroll pillow. 5. **Daniel Hechter** breaks the mold with octagonal plates in red, yellow, and blue paisley for Mikasa. 6. **Gloria Vanderbilt** brings tulips to bloom in wall paneling by Champion and matching bed linens (with sheets, comforter, shams and Priscilla curtains) by J.P. Stevens. 7. Eaton, a striped series, is a **Perry Ellis** premiere by Martex, while

8. **Mary McFadden** debuts a three dimensional look in her Bel Canto pattern for the boudoir, also for Martex. 10. **Alexander Julian** joins the bedroom design wave with a Make-believe Solid by Fieldcrest.



Hints from the Past Make Modern Horse Sense

For a collection of practical advice gathered from the pages of old farm journals and home and garden magazines, turn to *Homestead Hints* (left, \$7 including postage) edited by **Donald J. Berg** and available from *Antiquity Reprints*. ▶




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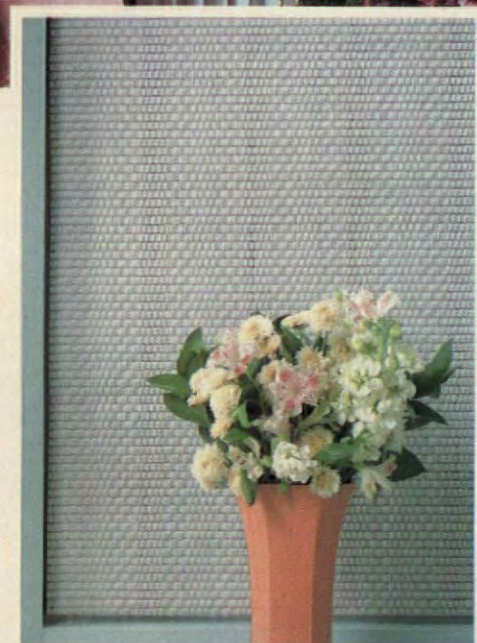


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UPDATE

A new type of flood insurance

Twenty percent of all beds in California are filled with water, even in the dry season. This creates a problem because a good many of those water bed owners are living in rentals. And the thought of 200 gallons of water cascading, floor by floor, through an apartment building gladdens the hearts of few landlords.

But no merchant likes to sacrifice a fifth of the population as potential clients, and water beds—commonly reinforced with sturdy frames and liners—don't spring leaks much anymore. Therefore, the Apartment Association of Greater Los Angeles has now proposed an historic truce: Prospective tenants who buy water bed liability insurance



ILLUSTRATION: MARY LYNN BLASUTTA

can now rent any of 140,000 apartments owned by association members.

Annual cost of the \$100,000 policy? \$25. Apparently, the insurance company is confident that modern water beds don't spring leaks.

A rose is a rose— but a heating plant may not be a furnace!

That thing down in the basement that circulates heat throughout the house is a furnace, right? "Of course!" you'd probably reply.

And therein lies a tale. For 20 frustrating years, the Better Heating-Cooling Council has been trying to define the basic terminology of cen-

tral heating. To the council, headquartered in Berkeley Heights, N.J., a furnace is a hot-air heating plant, while a boiler is a heating system that uses steam or hot water.

Almost everyone, including the federal government, continues to use the term "furnace" generically. And it generally won't make any difference to most people—unless they're in the market for a "furnace."

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A question of style

Every time you choose a piece of furniture, you're making a statement of personal style. But what if you're not sure who the real you is—design-wise? The National Home Furnishings Association can help you find the answer.

The NHFA has devised a

quiz and accompanying guidebook as part of the Third Annual National Furniture Event and Sale. The quiz helps you discover your true decorating self, and the guidebook offers advice on the selection of furniture. Home furnishings retailers across the country are participating in the Event, which will last from mid-September until October 13th. If you're in a furnishing mood, drop by a local retailer and take the quiz. A discount coupon enclosed in the package will reward your restyling efforts with an 11 to 40 percent price cut. HAL PORTER



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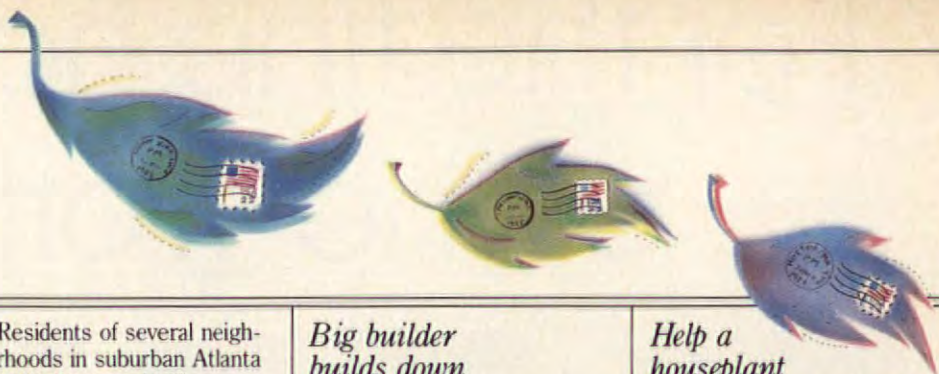


ILLUSTRATION: JODY GURALNICK



ILLUSTRATION: CHARLES WALLER

Upgrading the neighborhood

You may have noticed high-rise office buildings sprouting up at a nearby expressway interchange; or you may have heard rumors that men in gray flannel business suits have been cruising your neighborhood casting acquisitive glances at your property. If these seem like sure signs that your quiet, tree-lined suburban street may soon be throbbing with commerce, what should you do?

Residents of several neighborhoods in suburban Atlanta and Washington, D.C., recently confronted this problem: They united and sold the whole neighborhood as a package. By bargaining as a unit they were able to as much as triple the amount they would have received if they had sold their homes individually—an option worth considering if you detect the tide of commercialization rising around your neighborhood.

Cecil Sears, of Washington, D.C.'s Urban Land Institute, offered the following advice to these homeowners in *Changing Times* magazine: Hire an appraiser and real-estate agent; try to get the property rezoned for commercial uses before selling; and check if the houses can be removed from their foundations and sold—the developers are interested in the land, not houses.

Sears might have added, though, that the most difficult aspect of any such transaction might be getting 50, or even 15, independent homeowners to agree on anything.

Home loans, Tokyo style

The prospective home buyer in Japan, like his American fellow, has an affordability problem. With more than 100 million Japanese scrunched onto a few mountainous islands

with the land area of California, housing space is understandably short and land is dear. A 700-square-foot bungalow located an hour from a Tokyo office, for example, may cost \$100,000, and the average Japanese salary is only 60 percent that of the typical American.

Even though home prices are zipping up, says a reporter for *Newsday*, the Japanese home buyer only has to pay between 5.5 and 7.5 percent interest on his mortgage. And lenders have introduced the "two-generation mortgage." When the first generation retires, the second takes over the payments.



ILLUSTRATION: MICHAEL BARTALOS

Big builder builds down

The largest new-home builder in Great Britain is Barratt Development PLC, Sir Lawrie Barratt, chairman. It controls 14 percent of the British market. Number one in California for 1984? Barratt America, Inc., with 1,400 starts.

Barratt's success in both countries was achieved by building down. He constructs condominium apartments with floor areas as small as 340 square feet, though most are a bit larger. The price? about \$40,000 or so, but that includes furniture and kitchen appliances supplied by Sears.

The organization is also known for using aggressive marketing techniques to lure buyers in. Barratt America will even accept old homes as trade-ins to clinch a deal.

Help a houseplant turn over a new leaf

What do you do if your spider plant takes on a suspiciously yellow cast? Or if the leaf turns brown and curls up at the ends? Well, the National Houseplant Diagnostic Laboratory wants you to send them "...your weak, your weary, your blotched, your mysteriously yellowing leaves." For \$6.95, the lab, at 257 Midland Ave., Lexington, Ky. 40502, provides you with a treatment plan and a diagnosis on a computer printout.

The service was tested, with good results, by *Consumer Reports*, though the magazine did point out that the same service would likely be provided free by a county cooperative extension service or by many nurseries.



Banging away at your computer

So you're a bit mad at your new computer. Really angry, that is. It seems to you that every time you want to run a vital program, the machine smugly responds with a mad-deniably technical message, such as "SYNTAX ERROR." Okay, maybe you just hit a wrong key. But the dumb

machine should have known it was just a slip of the thumb! Maybe you need a Bit Banger to preserve your sanity. The 13-inch-long mallet with a foam rubber head is marketed by a San Francisco computer store, Bits & P.C.s, and is designed specifically for healthy and harmless hacking at your computer. (A similar device, called the Bit Bat, exists, but so far we haven't been able to track down the seller.)

If your computer still refuses to toe the line after a good thrashing, you can always go to a toy store and buy a real baseball bat. You might not be able to use your computer anymore, but if you've been driven to the desperate measures of littering the carpet in your den with shards of glass, then maybe computers aren't really your thing, anyway. ▶

ILLUSTRATION: RANDALL ENOS

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ON THE SCENE

In praise of decorating

Autumn. Somehow this is the season that gets my decorating juices going. In my mind, winter is for planning all sorts of improvements, spring seems like the logical time to remodel, and summer is reserved for the garden. But once fall arrives, my thoughts turn to paint, fabric, and furniture.

This month, we've turned our attention to decorating, specifically, to the living room, which ironically—and unfortunately—is often the most under-utilized room in the house. Our sextet of examples (pages 44–55) runs the gamut from country to traditional to contemporary to eclectic. But all share one feature that's important to every well-designed living room: comfort. These are rooms their owners can be proud of and relax in. May they provide you with a host of ideas.

The living room is a key spot in any home. Indeed, a recent survey conducted by the American Society of Interior Designers found that 80 percent of the 2,400 professionals polled said that the living room is the most frequently redesigned room in the house. And they confirm that comfort is key.

Gail Adams, president of ASID, comments, "As the demands of hectic business and social schedules make life increasingly complicated, people want their private environment to be a hideaway where they can escape from the world and feel pampered." Hear, hear!

The survey also shows that a new client has emerged, dramatically different from the stereotypical interior design client of the past. Today's clients are apt to be two-income couples in their thirties or forties or empty-nesters. In other words, they're people like you and me.

Moreover, many designers are working in smaller-size spaces. Says Gail Adams, "As housing costs escalate, people are increasingly using the services of an interior designer to make the best use of the space they have."

Not surprisingly, the most popular design styles are traditional, contemporary, and eclectic—and clients' reasons for choosing a certain style are similar: simplicity, function, and comfort.

I've always loved to fill out surveys myself. If you're similarly inclined, visit one of the 5,500 stores across the nation that will be offering a lifestyle-decorating quiz as part of the National Home Furnishings Association promotion from September 15 to October 13. Stores displaying the NHFA logo will have copies of the quiz and can help you translate your decorating personality into a look that's right for you and your home.

If HOME conveys one message in this issue let it be this: There are no rules in decorating. As the NHFA quiz will tell you, uncover your instincts and follow them.



For storage and style, nothing beats the armoire (pages 67-71). Casa Stradivari's pine example evokes French country charm.



Designer Ron Brady's Scottsdale, Ariz., living room exemplifies the comfort and beauty of the living rooms on pages 44-55.



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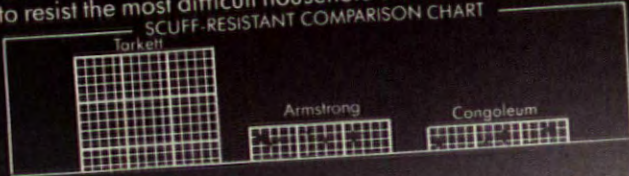
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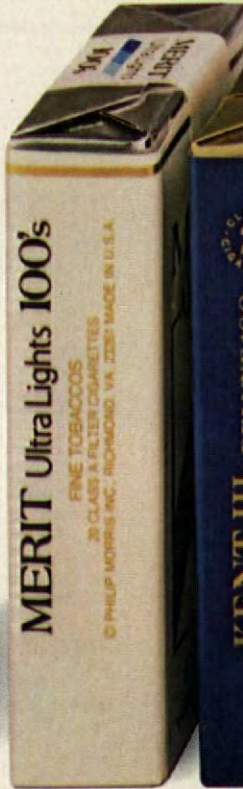
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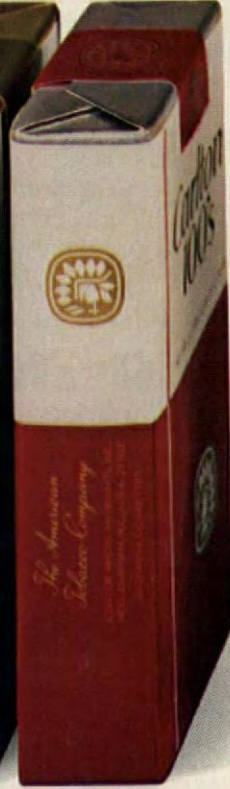
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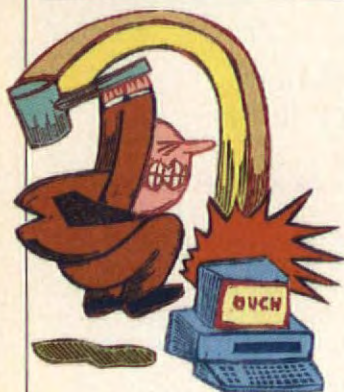
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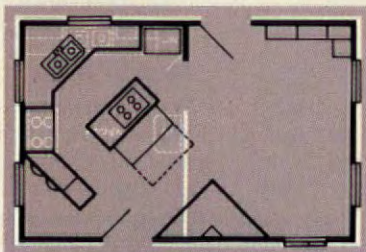


COVER: The richly paneled dining room of a Connecticut farmhouse illustrates how designer James Ruddock "perfected the past." Photo: Tom Yee

Don't be fooled by its good looks. This kitchen works.

Easy-care Designer Solarian® II is the ideal floor for this efficient kitchen.

The room



It used to be one of those drafty old kitchens with the appliances along the walls. Inefficient and dowdy-looking besides.

But, with the addition of a center island and the artful placement of appliances and work areas, the kitchen becomes efficient. Even the new Armstrong floor is more efficient than the old floor. It keeps on looking great with very little bother.

This remodeled kitchen ends up being so beautiful, you don't notice all of the clever ideas that make it efficient. A few are pointed out below. To see all of the ideas in this beautifully efficient kitchen, fill out and mail the coupon below. We'll send you a complete information package.

The Designer Solarian II floor

The stylish look of this Armstrong Designer Solarian II floor begins with Inlaid Color™. With most no-wax floors, the color and design are just printed on. Designer Solarian is different.

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Indoor greenhouse provides extra storage.

Slide-through table is both a work surface and a table for four.

Kitchen TV nestles under small-appliance storage.

Range hood conceals roomy spice rack.

Floor design copyrighted by Armstrong.

WRITING HOME

Cover Story

If you saw two different covers (right) on HOME last month, fear not: As they say on the airwaves, this was only a test. While all subscriber copies had the outdoor cover, which was photographed by Tony Holland, newsstand copies were divided. Those sold in the western part of the country carried the same exterior cover photo; those in the East sported an interior photograph, by Hickey-Robertson. (Other than the cover photograph, all September issues were identical.) Traditionally, HOME has been primarily a subscription magazine, but lately we've been selling an increased number of newsstand copies. This cover "test" was an effort to determine what type of cover photo would appeal most to newsstand buyers. If you'd like to add your vote, send a letter to Writing HOME indicating which cover you prefer.



H.E.L.P.

There's an error in your otherwise excellent article, "Free insulation and more from your local utility" (Dollars & Sense, March 1985). Florida Power & Light does not provide free insulation jackets for water heaters, as you state. However, through our H.E.L.P. (Home Energy Loss Prevention) program we do offer to pay half the cost of installing one. We appreciate HOME's thorough look at the complex reasons behind electric utilities' programs, and we encourage people to contact us if we can be of any assistance regarding FPL's conservation program.

Leonard G. Sanderson, Jr.
Supervisor,
Energy Management Information
Florida Power & Light Co.
Miami, Fla.

We thank Mr. Sanderson for clarifying the point and for encouraging our Florida readers to participate in the energy-conservation program.

A man's home is his castle

I purchased my home (above, right) in 1976, and was attracted by its secluded, creekside setting, the 1/3-acre site, and the mother-in-law rental unit over the garage. I also liked the unique entrance, which consists of a 75-foot bridge that spans a creek. The 1930s house was small (two bedrooms, two baths; about 1,300 square feet), but still adequate for myself and a feline friend.

It was in January 1982 that my plans to improve the property began to develop. That month the area was hit with the worst flood in over 50 years: My scenic creek became a raging river and washed out my bridge, leaving me without access or utilities. Fortunately, emergency aid and low-cost loans were available, and I was

able to rebuild the bridge. Later that same year, I began plans to expand the house to accommodate a larger family. Because of the uniqueness of the site and my interest in Victorian architecture, I decided to remodel the home in the romantic Tudor style. I designed the basic floor plan myself, and hired a draftsman to complete all of the working drawings.

Construction began in May 1983 and we moved in on Christmas Eve of that same year. The house now consists of 3,000 square feet, with three bedrooms, three baths, library, formal dining room, living room, family room, and kitchen.

Special features include leaded- and stained-glass windows,



Victorian crown and base moldings, cobblestone and brick fireplaces, three decks, hot tubs, bay window, and lots of brass hardware throughout.

Total cost for the remodeling? Approximately \$150,000, with much of the work and general contracting done by myself.

The renovation retained the best parts of the old house, and today it's literally impossible to determine where the original house ends and the addition begins—despite the 50-year age difference. And to think, the property was worthless after the 1982 flood!

Keith W. Marsh
San Anselmo, Calif.



Retire in style

We have finally finished building and are living in our "Dream House." We'd like to express our many thanks to HOME for all the ideas and help you have given us over the years.

My husband and I, both retired, designed our home with enough space for hobbies—something that retirees often overlook. We have shops for woodworking projects, a large kitchen (above) where I can give cooking lessons, and plenty of space for our ever-growing collection of decorative duck carvings.

We thought you would be interested in seeing what two semi-senior citizens can accomplish with the help of HOME.

Theodore and Dorothy Kaiser
Hartford, Va.

HOME welcomes questions on all subjects relating to the home, as well as letters about, and photographs of, readers' own building and remodeling projects. Address questions, letters, and photos (color slides are preferred) to Writing Home, HOME, 2 Grand Central Tower, 140 East 45th St., New York, N.Y. 10017. Because of the large volume of mail, we are not able to respond to all letters or publish all photographs. Letters selected for publication may be edited. All materials submitted become the property of Home Magazine Publishing Corp.

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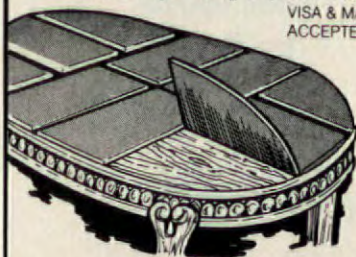
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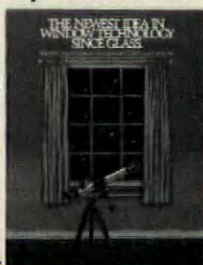


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FURNITURE WITH A PAST. Laura Ashley's coveted English country prints cover this fine furniture designed by her. Sofas, loveseats, sofa beds, and chairs that recall a revered past were selected for this "Upholstered Furniture" catalog. Price: \$3. Bridgeford Furniture Company. Circle 768.

MIRROR FRAMES. Folder illustrates mirror frames for any decor, including antique, contemporary, Oriental, and classic. Finishes are gold, gold with brown tone, wood, and antique gold. Carolina Mirror. Circle 69.

FURNISHINGS AND DESIGN CONCEPTS. Careful planning and a discriminating selection of furnishings will provide elegance in any room of your house. Contemporary, country, Oriental, and traditional styles mean grace and tastefulness in form and presentation—an essence you can achieve for your home in any style you want. This portfolio of interior furnishings presents furniture in the styles of today and from the finest periods in history. Price: \$4. Cherry Hill Furniture, Carpet & Interiors. Circle 813.

BEAUTIFUL MYRTLE-WOOD CLOCKS. Brochure of glossy-style clocks with a unique grain pattern in each one. Give your home the warmth of nature's own beauty. Price: 50¢. The Clock Connection. Circle 586.

WILLIAMSBURG REPRODUCTIONS. Craft House offers over 2,000 authentic reproductions, including furniture, fabrics, bedspreads, clocks, prints, wallpaper, lamps, and much more, all based on the extensive antique collection of the Colonial Williamsburg Foundation. Send for the 286-page full-color book. Price: \$8.95. Colonial Williamsburg Foundation. Circle 871.

COUNTRY CURTAINS. Catalogue shows a complete line of curtains in cotton muslin and permanent press. Some designs have ruffles, others fringe or lace trim. Also available: bed ensembles, tablecloths, kitchen and dining room accessories, wooden rods, rugs, pillows, and dolls. Country Curtains. Circle 145.

OVER A BARREL. The Crate and Barrel catalogue presents a complete line of contemporary home-furnishing accessories in 35 full-color pages. Included are European gourmet cookware, glassware, dinnerware, textiles, and other home and personal furnishings. Price: \$2. Crate and Barrel. Circle 697.

GRANDFATHER KNOWS BEST. Wall, mantel, and grandfather clocks made by American craftsmen and German clockmakers offer the best of times in many ways. From Early American to French provincial, see the clocks that fit into almost any lifestyle in this color brochure. Gravely Furniture Company/Ridgeway Clocks. Circle 144.

ITALIAN RENAISSANCE. Seventeenth-century bedroom and dining room designs have been recreated just for you in this brochure. Italian and Baroque styling will transform that room into something really special. Price: \$3. Henredon Furniture Ind., Inc. Circle 769.



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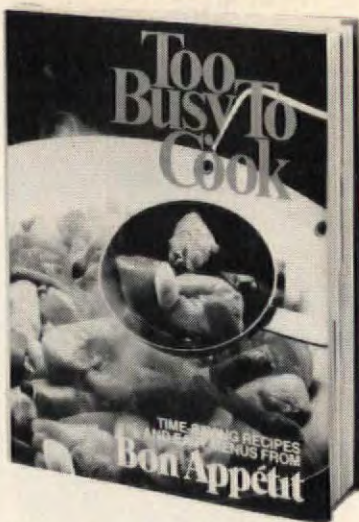
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PRODUCT LITERATURE

FLOORING

CARPETS BY ENKALON®. This free, 6-page colorful brochure deals with the care and cleaning of your carpet, and explains the superior features of carpets made with Enkalon® nylon fiber. Known as the "Party Carpet," it is technically advanced so you can entertain without a care. Each is backed with a full five-year warranty. *American Enka Co. Circle 147.*

ANYTHING GOES CARPET. The "Anything Goes!" carpet brochure features the first residential carpet backed by a 10-year manufacturer's warranty against crushing and matting. Many styles and colors are available. *Armstrong. Circle 80.*

THE LOOK OF QUARRY TILE. The new Glazecraft brochure shows Armstrong's finest, no-wax floors with the look of real glazed quarry tile and the practicality of vinyl tile. Mix and match to achieve your own custom designs. *Armstrong. Circle 66.*

HARDWOOD IDEAS. Catalogue presents a line of natural hardwood plank, strip, and parquet flooring. *Price: 75¢. Bruce Hardwood Flooring. Circle 610.*

ORIENTAL-DESIGN RUG. Color catalogue shows more than 50 different Persian and Chinese Oriental-design rugs in 13 sizes. Includes rug glossary and special construction story. *Price: \$3. Couristan, Inc. Circle 767.*

CARPETS AND RUGS. Illustrated booklet contains the history of carpet weaving and a detailed view of modern machine-made carpets and rugs. Includes tips on the care and cleaning of carpeting as well as a complete glossary of terms. *Price: \$1.50. Hoover Co. Circle 659.*

CARPET SHOPPING GAME PLAN. A 32-page booklet presents a practical, methodical, and easy-to-understand shopping plan for selecting carpets and rugs. It combines basic information with professional tips on choosing colors, textures, and fibers, and discusses the use of area rugs and padding, as well as facts on installation. *Price: \$1. Karastan. Circle 636.*

CARPET-BUYERS GUIDE. This free brochure will help dispel your confusion in selecting and purchasing fine rugs and carpets. Terminology and helpful hints on what to look for when shopping for carpets are part of this informative pamphlet. *Monsanto. Circle 146.*

HARDWOOD FLOORING. Illustrated manual gives complete instructions on preparing, sanding, and finishing all types of hardwood flooring. It discusses types of finishes, stenciling, and the use of fillers for the do-it-yourself remodeler. *Price: 50¢. National Oak Flooring Manufacturers Association. Circle 572.*

HARDWOOD FLOORING. Ten-page color brochure illustrates a line of seven prefinished hardwood flooring patterns. Diagrams and specifications are included. *Price: 25¢. Robbins Inc. Circle 524.*

FURNITURE & FURNISHINGS

THE LOOK OF AMERICA. This sampler of fine wood furniture takes you to the heart of America. A collection of color brochures can hook you into the look of your choice, always very American. *Price: \$1. American Drew. Circle 649.*

HOME FURNISHINGS. Color catalogue shows a wide selection of wallpapers and fabrics, paints, bed and table linens, rugs, and many other products for every room in the house. Easy-to-follow symbols guide selection of design and color groups. *Price: \$5. Laura Ashley. Circle 844.*

STONE FIREPLACES. Source book pictures a collection of traditional and contemporary home fireplaces showing colors, styles, and types of natural stone. Price: \$3. *Building Stone Institute. Circle 766.*

CERAMIC-TILE STOVE. Free literature package describes an affordable, efficient, and clean European coal- and wood-burning tile stove that heats by convection and with gentle radiant heat. A wood fire will burn up to 10 hours, coal up to 18 hours, yet the stove remains safe to touch. The stove can be built-in or left freestanding, and is now available in eight sizes and decorator colors, including hand-painted Delft tiles. *Ceramic Radiant Heat. Circle 62.*

FUNCTION PLUS PRICE. Cast-iron stoves and fireplace inserts with glass windows, firescreens, ash bins, and blowers burn wood or coal and are shipped directly to your home from the manufacturer. Color catalogue includes details. Price: \$2. *Consolidated Dutchwest. Circle 695.*

WOOD-STOVE WINDOW. Color brochure introduces a new glass window for wood stoves; it's made to resist high temperatures. Price: 25¢. *Corning Glass Works. Circle 519.*

WOOD/COAL-BURNING SOAPSTONE STOVE. Brochure outlines the complete story behind Hearthstone wood- and coal-burning radiant soapstone stoves. Price: \$1. *Hearthstone. Circle 633.*

WOODSTOVE REVOLUTION. Less wood, less work, less pollution, more safety—all from the new Jøtul 201 Turbo, in which a unique secondary combustion system converts wood smoke into fuel. The full-color pamphlet shows why less is more. *Jøtul. Circle 63.*

A HEATED EQUATION. Aesthetics plus efficiency add up to the American Fireplace Stove, Jøtul #8—inspired by a handcrafted 18th-century corner cupboard. Get a good look at this cast-iron fireplace stove in the color leaflet. *Jøtul. Circle 149.*

WOOD-BURNING FIREPLACES. Performance report and a do-it-yourself installation planner present the Warm Majic fireplace, rated 41 to 43 percent efficient by the Wood Heating Alliance. Price: 50¢. *Majestic Co. Circle 587.*

AIRTIGHT WOOD STOVES. Foldout presents the Moravian Parlor Stove, the Moravian Fireplace Insert, and the Quaker Box Stove. Includes specifications for each model. Price: 50¢. *Quaker Stove Co. Inc. Circle 571.*

BURN, BURN, BURN. State-of-the-art wrought-iron Rais Stoves have three compartments: heat chamber, firebox, and wood bin. The firebrick-lined firebox keeps fires burning—for warmth and cooking—up to 10 hours without refueling. Get the product literature while it's hot. *Rais & Wittus. Circle 65.*

VERMONT CASTINGS FIREPLACES. Color brochure shows Vermont Castings stoves and fireplace inserts in a variety of settings. New enamel colors, decorating ideas, and stove specifications are also described. *Vermont Castings. Circle 148.*

CATALYTIC STOVE. This stove burns the smoke from your fire for 40 percent more heat, 90 percent fewer pollutants, and almost no creosote. Brochure describes the features of the Shelburne Catalytic fireplace stove, including installation information and a sample of frequently asked questions and answers. Price: \$1. *The Vermont Stove Company. Circle 635.*

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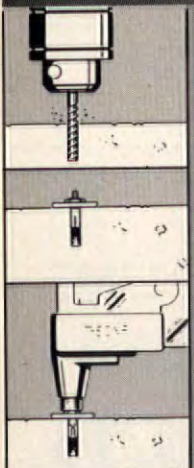
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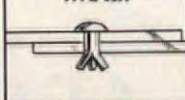
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PRODUCT LITERATURE

GARAGE DOORS. Color brochure offers ideas on choosing a garage door and driveway pattern that can add to your home's beauty. *Frantz Manufacturing Co. Circle 50.*

BIFOLD DOORS. Color brochure describes how bifolds can match entrance doors, solve space problems, and eliminate swelling, warping, and splitting. Includes traditional, modern, flush, or louvered styles with deeply embossed designs. *Price: 25¢. General Products Co., Inc. Circle 520.*

MIRROR DOORS. Sixteen-page catalogue shows actual room settings where mirrored doors visually stretch space. The doors are easily installed and feature distortion-free premium-grade plate mirror and heavy-duty hardware. *Price: \$1. Monarch Mirror Door Co. Circle 652.*

FIR DOORS. Literature shows high-quality entry doors—carved, French, sash, and leaded glass—as well as interior panel doors. Firm also offers sliding and swinging patio doors, spindles and stair parts, and entryway frame systems. Includes finishing and installation tips. *Price: 25¢. Nicolai Co. Circle 543.*

WOOD DOORS GALORE. Color catalogue shows a large selection of wood doors, including entry doors with stained-glass inserts, laser-carved entry doors, thermal-glass doors, storm-door systems, solarium hinged patio doors, bifolds, and more. *Price: \$2.50. E.A. Nord Co. Circle 741.*

ELECTRICAL & LIGHTING

LIGHTING VERTICAL SURFACES. Designer-industry bulletin explains techniques of lighting large walls, specifically those seen first when entering a space. Advanced lighting equipment aids in proper illumination to enhance works of art and wallcoverings. *Price: 50¢. ASID. Circle 589.*

ELECTRICAL PRODUCTS. Color catalogue presents a line of range exhaust hoods, lighted mirrors and medicine cabinets, push buttons, and other accessories. *Price: \$2.50. Miami-Carey Manufacturing Co. Circle 729.*

TOWEL WARMER. Brochure features electric towel warmers that add luxury and comfort to any bath. Available in chrome or gold plate. *Price: 25¢. Myson Inc. Circle 525.*

COMMUNICATIONS SYSTEMS. Now you can answer your phone through a home communications radio/intercom setup. Full-color catalogue details a line of components and systems. *Price: \$1. NuTone Division of Scovill Industries. Circle 651.*

LIGHTING IDEAS FOR DECORATING. Booklet includes hundreds of tips on fixture selection, decor styling, room situations, and accent lighting, all to maximize decorating appeal. *Price: \$1. Thomas Industries Inc. Circle 650.*

SECURITY LIGHT SWITCH. Vigilite permits you to program lighting so that your house looks inhabited, even if you are miles away. Flyer explains the easily installed switch. *Price: 25¢. Tiffany's Treasures Inc. Circle 522.*

FIREPLACES & STOVES

FIREPLACE TALK. Brochure displays more than 100 fireplaces. Richard Le Droff, master chimney mason, discusses style, construction, design, the location of flues and chimneys, and safety. *Price: 50¢. Adams Co. Circle 588.*

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PRODUCT LITERATURE

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APPLIANCES

REFRIGERATION INNOVATION. From ice-cream makers and through-the-door ice and water service to solid-state electronic control, Admiral's innovation is evident in the complete line of refrigerators featured in this full-color, 12-page booklet. Price: 75¢. Admiral Home Appliances. Circle 597.

KITCHENS IN KITS. Beverly Pac provides everything from skillets to slicers, frying pans to food processors, skewers to stemware. Cost-efficient kits—basic, better, or gourmet—vary in size, taste, and price and make a kitchen complete overnight. Send for the catalogue. Price: \$1. Beverly Distributing Corp. Circle 630.

RANGE MANIA. Electric, microwave, and gas; built-in cook tops, ovens, and dishwashers too—they're all appliances with a reputation. Send for the information. Caloric Corp. Circle 127.

ELECTRIC BARBECUE. No installation, no charcoal, and low operating costs are features claimed for this electric barbecue unit. Four-page pamphlet tells how to have charcoal-broiled flavor without any mess. Electric Char-B-Que. Circle 42.

HOT-WATER DISPENSER. Brochure illustrates the Redyhot built-in dispenser that provides 200-degree water at your sink. Price: \$3.50. FilteX. Circle 795.

GRILL-RANGE. Color brochure displays a complete line of state-of-the-art convertible/downdraft grill-ranges and cook tops, optional accessories, and self-cleaning wall ovens. Jenn-Air Corporation. Circle 43.

EFFICIENT APPLIANCES. Brochure describes Energy Saver V dishwashers, which use less energy by preheating water. Also includes a description of trash compactors, disposals, water dispensers, mixers, and coffee mills. Price: 50¢. KitchenAid Division, Hobart Corp. Circle 565.

COMMONSENSE COOKING. Booklets present a complete line of convenient, practically designed appliances, including microwave ovens, self-cleaning gas and electric ranges, and combination units. Magic Chef Inc. Circle 44.

KITCHEN PLANNING. Sixteen-page booklet describes kitchen layouts, appliance selection and placement, storage tips, and ideas for making the kitchen a multipurpose room. Additional topics include how to save time by combining appliance use and kitchen safety for children. Price: \$1. The Maytag Co. Circle 631.

CENTRAL CLEANING SYSTEMS. Brochure explains a cleaning system with a 2-horsepower motor and a large-capacity disposable bag. Price: \$1. NuTone Division, Scovill Industries. Circle 632.

CABINETS & COUNTERS

EXCLUSIVE CUSTOM KITCHENS. Catalogue features 148 pages of contemporary European kitchen designs in plastic laminates, wood-laminate combinations, and traditional woods. Price: \$5. Allmilmö Corp. Circle 837.

KITCHEN SPECIALISTS. Complete directory contains the names and business addresses of specially qualified designers who are experts in the design, planning, and installation of kitchens. American Institute of Kitchen Dealers. Circle 39.

KITCHEN COLLECTION '85. The Bosch Kitchen combines function and style in this beautifully illustrated catalogue of kitchens, including built-in appliances. Price: \$5. Robert Bosch Sales Corp. Circle 836.

PRACTICAL ELEGANCE FOR THE BATH. Literature shows the look of luxury in one-piece vanity tops and sinks, shower and bathtub surrounds, and counter tops with Corian, a solid marblelike material. Price: \$2. DuPont Corian. Circle 692.

COLOR LAMINATES. ColorCore from Formica is a new surfacing material that features the high-performance characteristics of laminate combined with the added dimension of integral color. Literature provides a grid of sample colors and answers frequently asked questions. Formica Corp. Circle 40.

CABINET DESIGNS. Guide describes how to plan, choose, and install kitchen and bathroom cabinets. It includes step-by-step installation instructions with grid-planning sheets, cabinet cutouts, and unit specifications. Price: \$3. Kitchen Compact Inc. Circle 763.

HOW TO PLAN A KITCHEN. Booklet contains hints for planning new kitchens and discusses measuring techniques, cabinet design, planning for symmetry, and special cabinet features. A grid sheet and layout are included. Price: \$1.50. Merrilatt Industries Inc. Circle 658.

GERMAN BATHROOM CABINETRY. Brochure presents the latest in award-winning bathroom designs. Contains cabinet styles from wood to laminate with a variety of accessories plus complementing counter tops and sinks. Price: \$2.50. Poggenpohl USA Corp. Circle 727.

DISTINCTIVE CABINETRY. Full-color literature shows custom cabinetry with special attention given to storage space, convenience, and decorator touches for kitchen and bath. Price: \$2.75. Quaker Maid Kitchens. Circle 742.

DOORS

HANDCARVED IMPORTS. Booklet illustrates a collection of imported handcarved doors and panels made of kiln-dried mahogany, walnut, and other fine woods. Price: \$2. Acme Hardware Co. Inc. Circle 720.

HANDCARVED ENTRANCES. Pamphlet pictures 50 domestic and imported handcarved doors. Includes new, patented panel-security construction, fire-resistant design, and a full line of stained, leaded-glass inserts. Bel-Air Door Co. Circle 150.

THE IDEAS BOOK. Need inspiration for the recreation room, workshop, or family room? A 20-page idea book describes how to plan increased living space for pleasure and convenience. Book also discusses how to insure safety with a basement door for direct outside access. Price: 50¢. Bilco Co. Circle 569.

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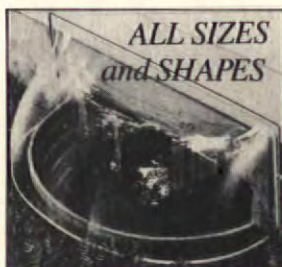


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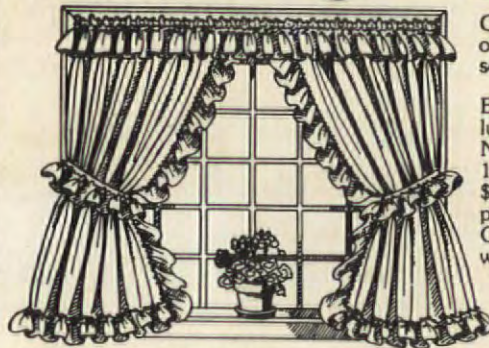
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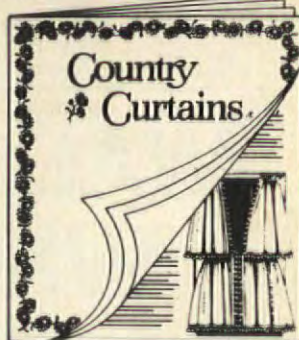
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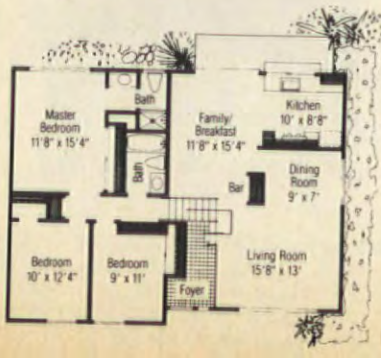
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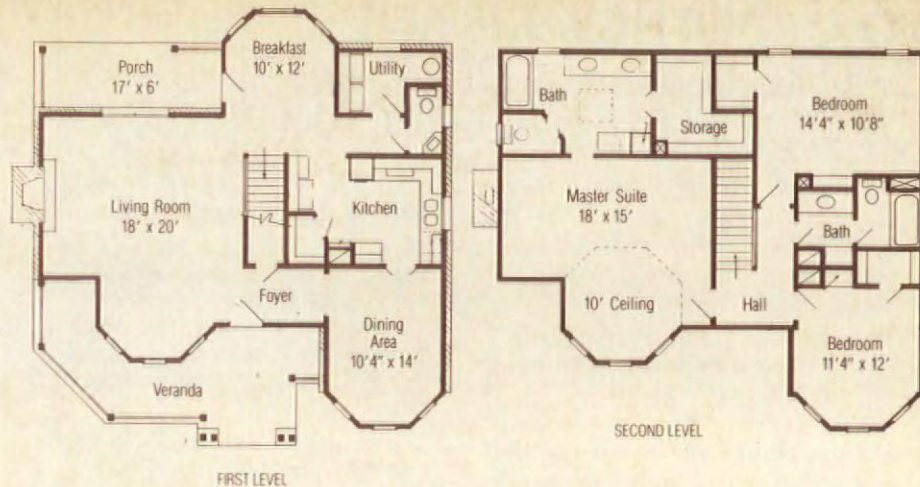
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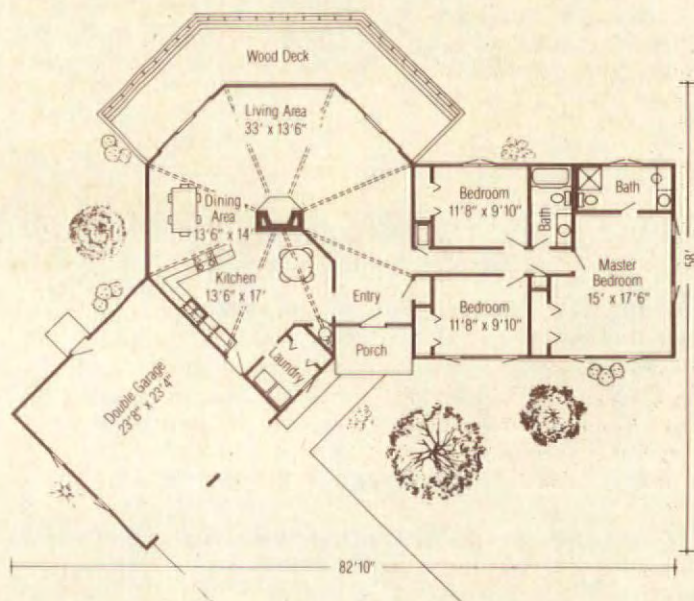
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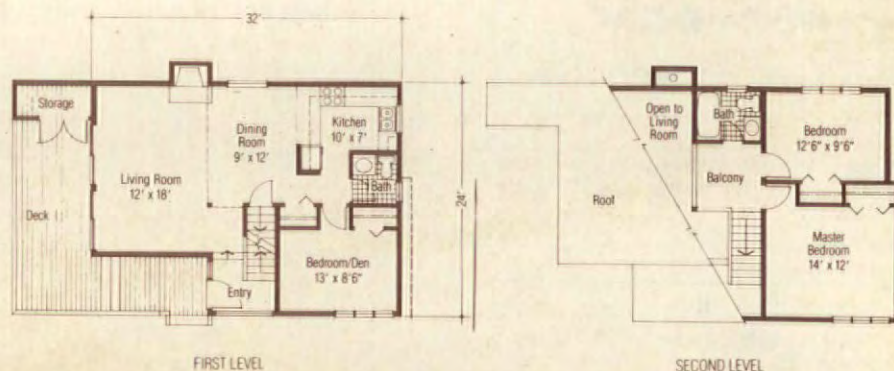
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- Centrally positioned fireplace forms the hub of living areas in this single-level contemporary.
- Expansive deck connects to the living room at the rear of the house via sliding glass doors.
- Peninsula kitchen, with dinette area, has direct access to the laundry and double garage.
- Sleeping wing includes three bedrooms and two baths.
- Materials list is included; mirror-reverse plans are available if specified.
- House measures 82'10" x 58' (excluding deck).
- House has 1,783 square feet (excluding garage).



- This compact design features a wrap-around deck with exterior storage space.
- Energy-saving features include plenty of south-facing glass.
- Sunken living room has a fireplace or wood-burning stove option, and opens onto wood deck.
- The master bedroom is located on the second level, and has clerestory lighting.
- A balcony on the second level opens to the living room below.
- Materials list is included; full-reverse plans are available if specified.
- House measures 32' x 24' (excluding deck).
- First level has 696 square feet; second level, 416 square feet.



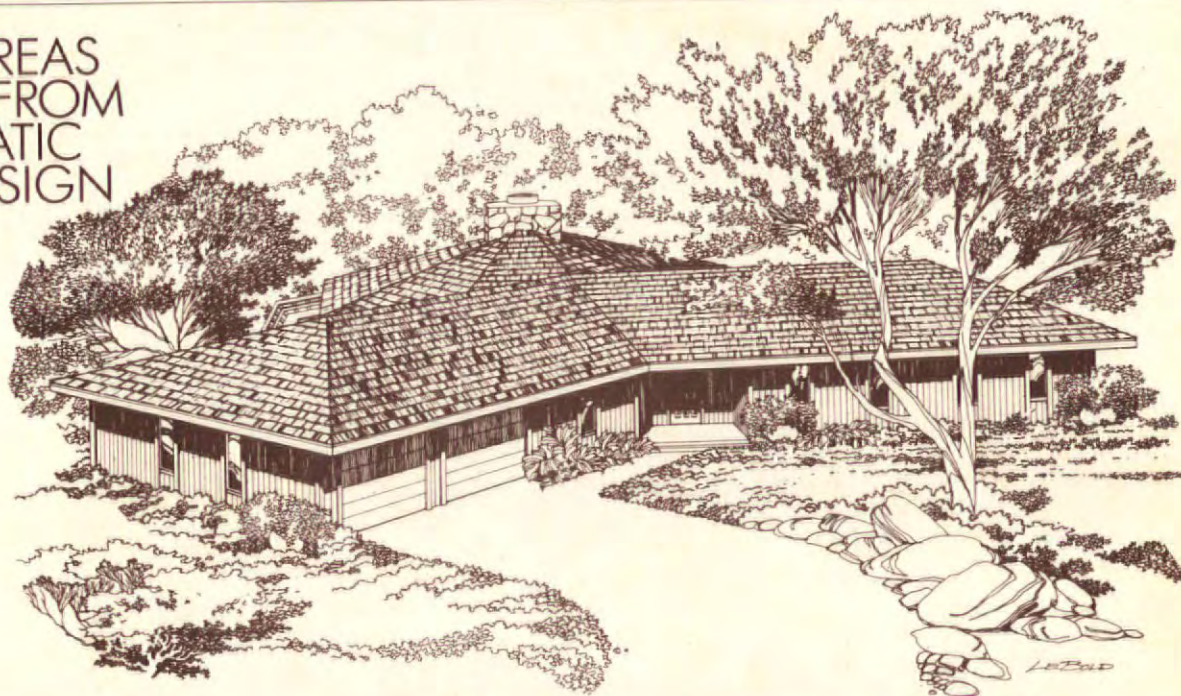
BAY WINDOWS
GRACE A
TRADITIONAL
VICTORIAN
HOME

PLAN 8403



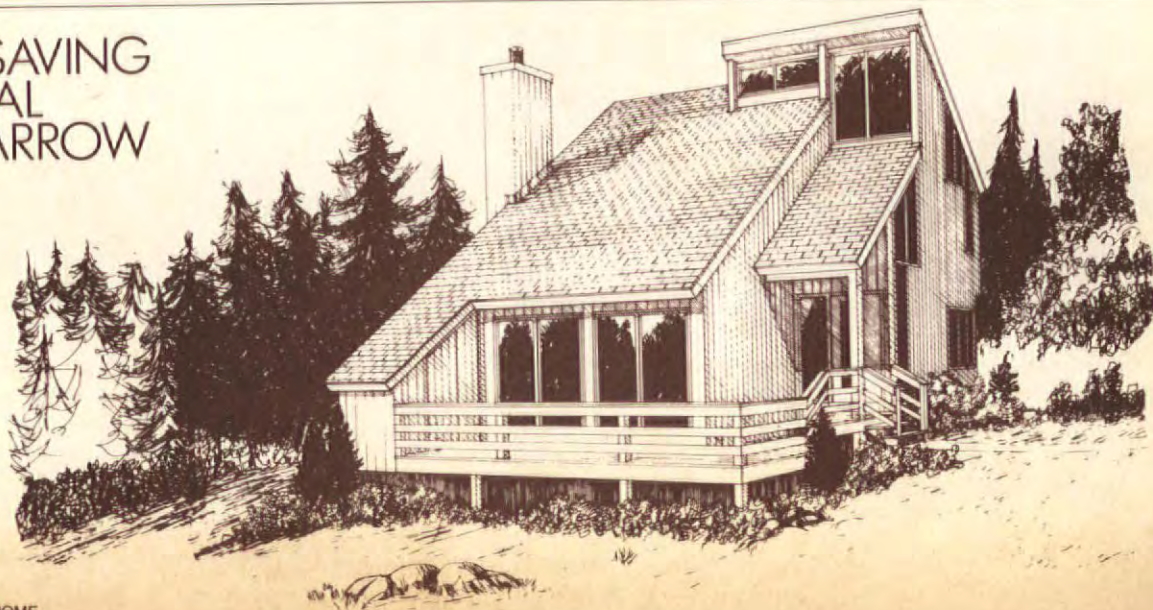
LIVING AREAS
RADIATE FROM
A DRAMATIC
CORE DESIGN

PLAN 3644

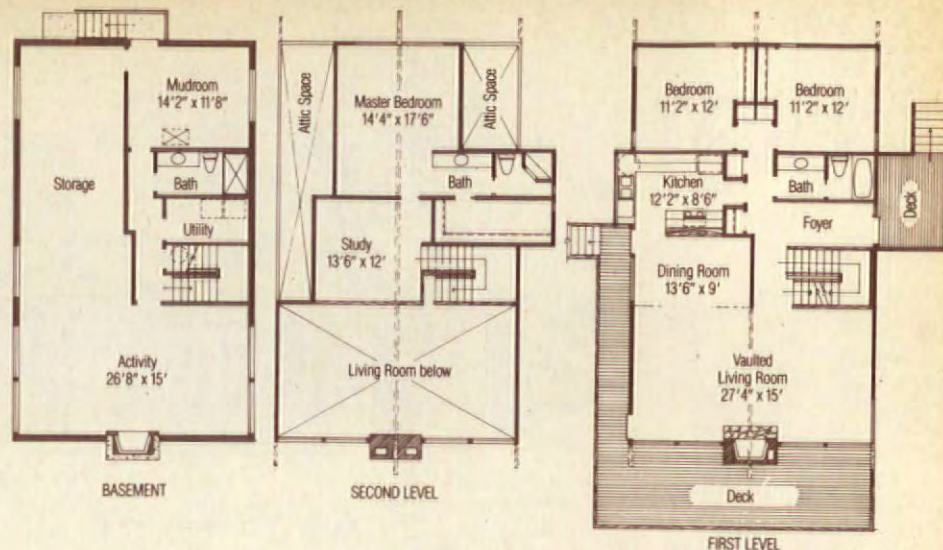


ENERGY-SAVING
PLAN IDEAL
FOR A NARROW
SITE

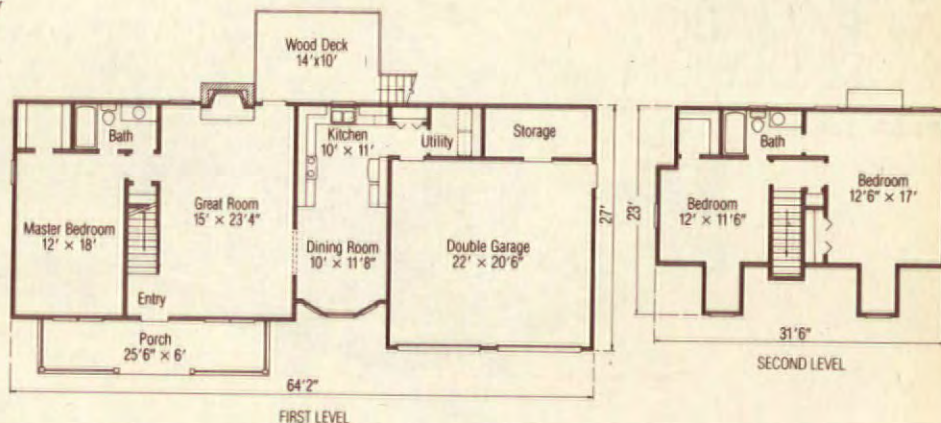
PLAN 6808



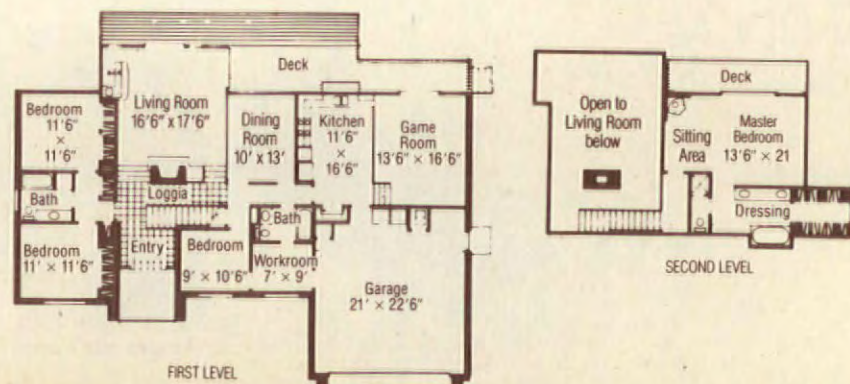
- Three-bedroom design, measuring only 30 feet across its front, could serve as a comfortable first home or as a vacation retreat.
- Study has potential to be a studio or craft/hobby haven.
- Kitchen with breakfast bar opens into the dining area, which merges with the living room to create a large open area bordered on two sides by a 10-foot-wide deck.
- Full basement offers expansion potential.
- Materials list costs \$15; mirror-reverse plans are available if specified.
- House measures 30' x 46' (excluding deck).
- First level has 1,306 square feet; second level, 598 square feet; basement, 1,306 square feet.



- Great room to the right of the entry has a fireplace with raised hearth and access to a wood deck.
- Open-plan kitchen, with adjacent pantry and laundry, adjoins the dining room.
- First-level master bedroom includes a walk-in closet; two second-level bedrooms, each with a dormer window, share a full bath.
- Ample storage space occupies a corner at the rear of a double garage.
- Materials list and gas-heating plan cost an additional \$20 each; mirror-reverse plans are available if specified.
- House measures 64'2" x 27' (excluding deck).
- First level has 1,055 square feet (excluding garage); second level, 593 square feet.

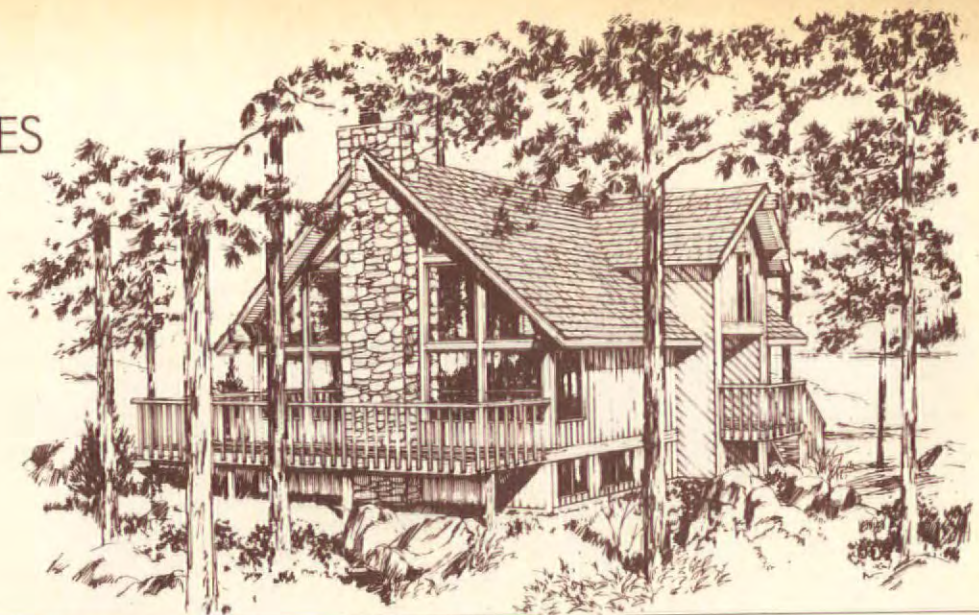


- Exterior of fieldstone, with eave-line windows, gives a rustic appearance.
- Living room, equipped for entertaining, has a wet bar, fireplace, and access to a deck.
- Kitchen is located between the dining room and a sunken game room.
- Private second-level master-bedroom suite includes a deck, sitting area, full bath with tub and shower, dressing room, and walk-in closet.
- Materials list and full-reverse plans cost an additional \$10 each.
- House measures 67'6" x 42'4".
- First level has 1,860 square feet (excluding garage); second level, 534 square feet.



RUSTIC
WOOD HOME
ACCOMMODATES
VACATION USES

PLAN 3206



DORMERS
BRIGHTEN
A BRACE OF
UPSTAIRS
BEDROOMS

PLAN 4605



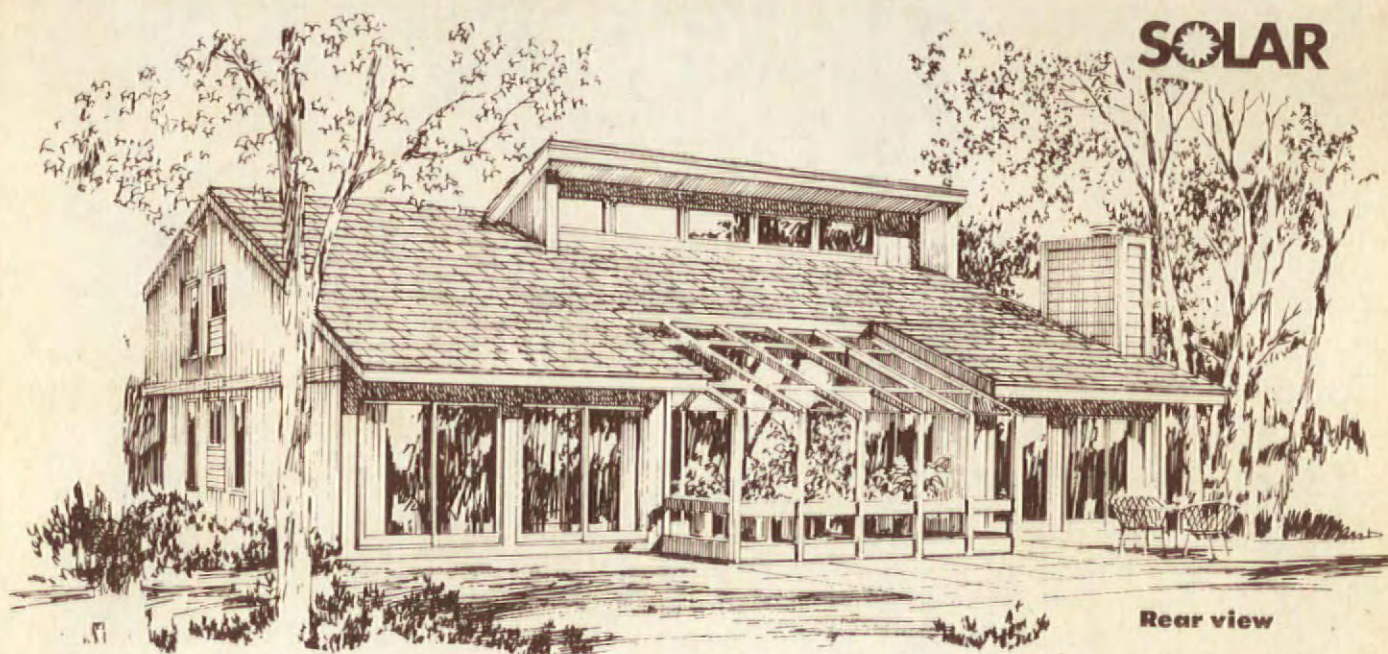
SECOND LEVEL
OFFERS
SECLUDED
MASTER SUITE

PLAN 4026



WORKING BLUEPRINTS FOR HOUSES YOU CAN BUILD

HOME PLANS



Rear view

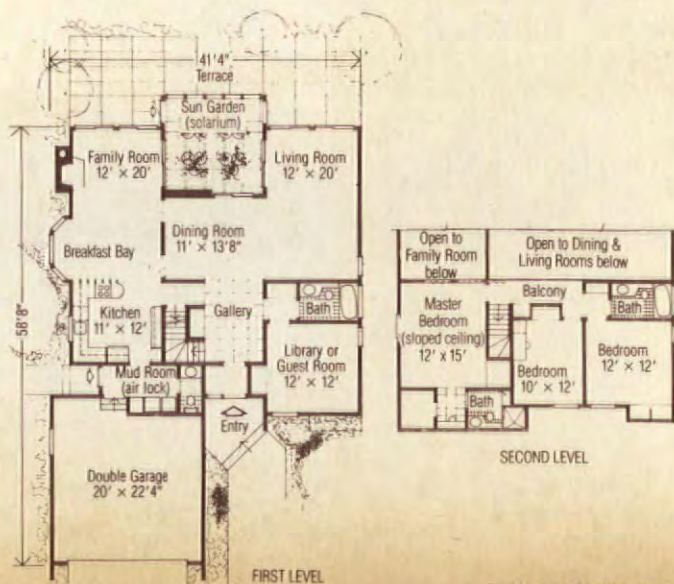
PASSIVE SOLAR DESIGN EMBRACES THE SUN

PLAN 6513

- When oriented to the south, glass-enclosed solarium collects the sun's heat, which is stored in a masonry wall and floor.
- Family, living, and dining areas open to the solarium through sliding glass doors; additional light and ventilation are provided by clerestory windows.
- First level also includes a kitchen with breakfast bay, a library or guest room, a full bath, and a half-bath.
- Master bedroom has sloped ceiling, shower/bath, ample closet space, and two interior windows that augment the solar design.
- Plan includes an optional basement.
- Materials list costs \$20; mirror-reverse plans are available for an additional \$10.
- House measures 41'4" x 58'8" (excluding terrace).
- First level has 1,214 square feet (excluding garage, solarium, and mudroom); second level, 762 square feet; optional basement, 848 square feet.



Front view



BUYING GUIDE

50219. (Circle 3); **Hand-Hooked Rug** by Leigh Glen, 320 West Mechanics St., New Hope, Pa. 18938; **Towels** by Martex, a division of West Point Pepperell, 1221 Avenue of the Americas, New York, N.Y. 10036; **Recessed Lighting** by Halo Lighting Products Division, McGraw-Edison Co., 400 Busse Rd., Elk Grove Village, Ill. 60007. Left: **Sink** by American-Standard (Circle 619); **Chair and Ottomans** by Donghia Furniture Co., 306 East 61st St., New York, N.Y. 10021; **Upholstery Fabric** on chair and ottoman by Manuel Canovas, 655 Madison Ave., New York, N.Y. 10022; **Nail-brush, Soaps, and Powder Puff** from Caswell-Massey, 575 Lexington Ave., New York, N.Y. 10017. (PAGE 74)

Lighting by Lighting Services from Lighting Center Ltd., 1097 Second Ave., New York, N.Y. 10022; **Rug** from Thos. K. Woodard, 835 Madison Ave., New York, N.Y. 10021; **Bathroom Fixtures and Fittings** by Jacuzzi Whirlpool Bath Inc., 298 North Wiget Lane, Walnut Creek, Calif. 94596 (Circle 620); **Cedar Cabinets** by Lewis & Kaufman, 124 West 10th St., Huntington Station, N.Y. 11746; **Travertine Counter Top** from Corcoran Marble, 17 Prairie Rd., Huntington, N.Y. 11746; **Sinks and Fittings** by Paul Associates, 42-05 10th St., Long Island City, N.Y. 11101; **Toilet** by American-Standard, 40 West 40th St., New York, N.Y. 10018 (Circle 617); **Solid Towels** by Martex, a division of West Point Pepperell, 1221 Avenue of the Americas, Consumer Products Division, New York, N.Y. 10019; **Striped Towels** by Katja for Cannon Mills, Customer Information, 1271 Avenue of the Americas, New York, N.Y. 10019; **Soaps and Bath Accessories** from Caswell-Massey, 575 Lexington Ave., New York, N.Y. 10017.

MODULAR HOUSING (PAGES 76-77)

Architecture by Barry Berkus, Berkus Group Architects, 223 East De La Guerra St., Santa Barbara, Calif. 93101; **Building** by Mill-Craft Building Systems, Tower Road, P.O. Box 327, Waupaca, Wis. 54981; **Interior Design** by Jack Childs and Gene Dreyfus, Childs/Dreyfus, 919 North Michigan Ave., Chicago, Ill. 60611; **Landscape Architecture** by Theodore Brickman Co., Long Grove Road, Long Grove, Ill. 60047; **Housing Market Consulting** by Elise Platt, E.A. Platt & Co., Inc., 551 Fifth Ave., New York, N.Y. 10017; **Exterior Material System** by Dryvit Systems Inc., One Energy Way, West Warwick, R.I. 02893; **Interior and Exterior Paint** by Glidden Coatings & Resins, a division of SCM Corp., 900 Union Commerce Bldg., Cleveland, Ohio 44115; **Windows** by Capitol Products Corp., P.O. Box 3070, Harrisburg, Pa. 17105; **Copper Roofing, Wiring, Flashing, and Decorative Copper** by Copper Development Assoc., 51 Weaver St., Greenwich Office Park, Greenwich, Conn. 06836; **Greenhouse** by English Greenhouse Products Corp., 11th & Linden Streets, Camden, N.J. 08102; **Atrium Doors** by Moulding Products Inc., 2100 Union Bower, Irving, Texas 75061 (Circle 11); **Exterior Decking** by Koppers Co., Inc., 1900 Koppers Blvd., Pittsburgh, Pa. 15219 (Circle 622); **Fireplaces** by Majestic Co., 1000 East Market St., Huntington, Ind. 46750 (Circle 562); **Portable Spa** (The Caressa) by Jacuzzi Whirlpool Bath, 298 North Wiget Lane, Walnut Creek, Calif. 94596 (Circle 684); **Carpeting and Resilient Flooring** by Armstrong World Industries, Liberty and Charlotte, Lancaster, Pa. 17604 (Circle 12); **Ceramic Quarry Tile** by American Olean Tile Co., 1000 Cannon Ave., Lansdale, Pa. 19446 (Circle 623). (PAGES 78-79)
Insulation and Rolled Roofing by Owens-Corning Fiberglas, Fiberglas Tower, Toledo, Ohio 43659 (Circle 13).

Additional product suppliers to NEST '85 include: **Bath Enclosures** by Alumax, P.O. Box 40, Magnolia, Ark. 71753; **Exercise Equipment** by Amerec Corp., 1776 136th Place, Bellevue, Wash. 98005; **Zoned Heating/Cooling System** by Carrier Air Conditioning Co., Carrier Parkway, Syracuse, N.Y. 13221; **Closet System** by Clairson International, Closet Maid, 720 S.W. 17th St., Ocala, Fla. 32674; **Adhesives and Caulking** by DAP, Inc., 855 North Third St., Tipp City, Ohio 45371; **Range, Microwave Oven, Clothes Washer, and Dryer** by General Electric, Appliance Park, Louisville, Ky. 40225; **Wood Flooring** by Hartco Inc., 300 South Main St., Oneida, Tenn. 37841; **Bathroom Plumbing Products** by Kohler Co., 444 Highland Drive, Kohler, Wis. 53044 (Circle 685); **Lighting and Appliance Control System** by Leviton Mfg. Co., 5926 Little Neck Parkway, Little Neck, N.Y. 11362; **Mirrored Closet Doors** by Monarch Mirror Doors Co., 21325 Superior St., Chatsworth, Calif. 91311; **Communications and Security System, Vent Fans, Central Vacuum, and Built-In Food Processor/Preparation Center**, by NuTone, a division of Scovill Inc., Madison and Redbank Roads, Cincinnati, Ohio 45227; **Refrigerator and Dishwasher** from Sears, Roebuck & Co., Sears Tower, Chicago, Ill. 60684; **Fasteners** by Senco Products Inc., 8485 Broadwell Rd., Cincinnati, Ohio 45224; **Pull-Down Beds** from Sico Inc., Room Makers Division, 7525 Cahill Rd., Minneapolis, Minn. 55440; **Trusses** by Trus Joist Corp., 9777 Chinden Blvd., Boise, Idaho 83714; **Plastic Laminate** by Wilsonart, Ralph Wilson Plastics, 600 General Bruce Drive, Temple, Texas 76501 (Circle 624); **Exterior Lattice** by Cross Industries Inc., 5219 Cross Industries Inc., 5219 Peachtree, Atlanta, Ga. 30341.

CHECK MATES (PAGE 80)

Fabric from Circle Fabrics, Inc., 263 West 38th St., New York, N.Y. 10018; **Table** from Conran's, Mail Order Dept. HM, 444 Lafayette St., New York, N.Y. 10023 (Circle 625); **Large Handmade Bowl** by Beth Forer, 243 Riverside Drive, New York, N.Y. 10025; **Glasses** by Katja Design Services, Inc., 466 Washington St., New York, N.Y. 10013; **Plates** with checkerboard border and all-over checkerboard by Taitu U.S., P.O. Box 58127, Dallas, Texas 75258; **Handmade Rice Bowl** by Beth Forer; **Napkins** from Party House Inc., 2216 Palmer Ave., Pittsburgh, Pa. 15218; **Pencils** from Leadworks, 3401 Richmond Rd., Beachwood, Ohio 44122. (PAGE 81)
Bathroom: **Morgans Hotel**, 237 Madison Ave., New York, N.Y. 10016. **1-Inch Ceramic Tile** in black or white by Mid-State Tile, P.O. Box 1777, Lexington, N.C. 27292; **2-Inch Ceramic Tile** in black or white by American Olean Tile Co., Lansdale, Pa. 19446 (Circle 516); **Printed Ceramic Tiles**, left to right: 1-inch check and 1/4-inch check by Whitehead Studios, Suite 1234-A, The Merchandise Mart, Chicago, Ill. 60654, and 1-inch check and 1/2-inch check by Hastings Tile, 404 Northern Blvd., Great Neck, N.Y. 11021. (PAGES 82-83)
Pillowcase by Katja for Cannon, 1271 Avenue of the Americas, New York, N.Y. 10020; **Ceramic Tiles** by Laura Ashley, 714 Madison Ave., New York, N.Y. 10021; **Floormat** by Heller Designs Inc., 41 Madison Ave., New York, N.Y. 10010; **Armloeffel Chair** from ICF 305 East 63rd St., New York, N.Y. 10021; **Wool Rug** from Conran's, Mail Order Dept. HM, 444 Lafayette St., New York, N.Y. 10023 (Circle 625); **Joseph Hoffman Wastebasket** from Bieffe USA, 227 West 17th St., New York, N.Y. 10011. (PAGES 84-85)
Grid-Pattern Sheet Vinyl Flooring by Tarkett

Inc., P.O. Box 264, 800 Lanidex Plaza, Parsippany, N.J. 07054 (Circle 17); **Black Vinyl Floor Tiles** by Natural Vinyl Floor Co., Inc., P.O. Box 1302, Florence, Ala. 35645; **White Vinyl Floor Tiles** by Azrock Industries, 84 Northeast Loop 410, San Antonio, Texas 78216; **Grid Shelving, Ice Buckets, and Planter** from Conran's, Mail Order Dept. HM, 444 Lafayette St., New York, N.Y. 10023 (Circle 625); **Wallpaper Border** by Laura Ashley, 714 Madison Ave., New York, N.Y. 10021; **Woven Chaise Longue** from Howard Kaplan's French Country Store, 35 East 10th St., New York, N.Y. 10003.

PERFECTING THE PAST (PAGES 86-87)

Interior Design by James Ruddock, 4 East 89th St., New York, N.Y. 10028; **Citron-Green Upholstery Fabric** by Scalomandre Inc., 950 Third Ave., New York, N.Y. 10022; **Light-Gray Upholstery Fabric** by Brunschwig & Fils Inc., 979 Third Ave., New York, N.Y. 10022; **White Upholstery Fabric** by Clarence House Fabrics Ltd., 40 East 57th Street, New York, N.Y. 10022; **Pale-Gray Upholstery Fabric** by Abraham-Zumsteg Inc., 979 Third Ave., New York, N.Y. 10022; **Lamps** designed by James Ruddock; all other furnishings are antique. (PAGES 88-89)
Left, top: **Upholstery Fabric** from Brunschwig & Fils Inc., 979 Third Ave., New York, N.Y. 10022; **Floor Lamps** designed by James Ruddock, 4 East 89th St., New York, N.Y. 10028; all other furnishings are antique. Right: **Hanging Lamp** designed by James Ruddock; **Upholstery Fabric** on chairs by Brunschwig & Fils Inc.; all other furnishings, tableware, flatware, and glasses are antique. (PAGES 90-91)

Right, top: **Upholstery Fabric** on bench near window by Brunschwig & Fils Inc., 979 Third Ave., New York, N.Y. 10022; **Upholstery Fabric** on chairs by Lee Jofa Inc., 979 Third Ave., New York, N.Y. 10022; all furnishings are antique. Right, bottom: **Upholstery Fabric** on chaise by Cowtan & Tout Inc., 979 Third Ave., New York, N.Y. 10022; all other furnishings are antique.

Prices are approximate and subject to change.

Since the Buying Guide is based on interviews with homeowners, architects, and designers, HOME cannot guarantee its accuracy. When information is unavailable, items are omitted from this listing; one-of-a-kind, custom-made, or antique items may also be omitted.

†Available through the trade only.

(D) Distributor

from Sweet Nellie, 1262 Madison Ave., New York, N.Y. 10028. Bottom: **Armoire** (American Country Collection, #20511-340; \$805) by Thomasville Furniture Industries Inc., P.O. Box 339, Thomasville, N.C. 27360; **Glassware** from Pottery Barn, 231 10th Ave., New York, N.Y. 10011; **Handpainted Platter, Pitcher, and Antique Cocktail Napkins** from Cherchez, 864 Lexington Ave., New York, N.Y. 10021; **Light-Blue Pitcher and Tray** by Alessi, from Ad Hoc Housewares, 842 Lexington Ave., New York, N.Y. 10021; **Mixers and Liquors** by Joseph E. Seagram & Sons Inc., 375 Park Ave., New York, N.Y. 10022; **Bar Knife and Cork Screw** from Sointu, 20 East 69th St., New York, N.Y. 10021. (PAGE 69)

Top: **Armoire** (Palladian, #4307; \$2,812) by Baker Furniture, 1661 Monroe Ave. Northwest, Grand Rapids, Mich. 49505. Right and bottom: **Armoire** by Casa Stradivari, 200 Lexington Ave., New York, N.Y. 10016; **Assorted Soaps** on top shelf from Caswell-Massey, 575 Lexington Ave., New York, N.Y. 10017; **Small Rectangular Pillow, Towels, and Neckroll** by Martex, a division of West Point Pepperell, Consumer Products Division, 1221 Avenue of the Americas, New York, N.Y. 10020; **Antique Quilts** from Sweet Nellie, 1262 Madison Ave., New York, N.Y. 10028. (PAGE 70)

Antique Armoire (\$3,800) from Evergreen Antiques, 1249 Third Ave., New York, N.Y. 10021. (PAGE 71)

Top, left: **Armoire** (\$1,500), **Baskets, Bowls,**

Bronze Plate, Dried Flower Wreath, Wooden Bowls, Terra-Cotta Cannisters, Marble Bowls, Ladle, Terra-Cotta Vase, Box Filled With Pebbles, Fringed Tablecloth, Napkin Set, Assorted Placemats, and Bowl With Pinecones all from Zona, 484 Broome St., New York, N.Y. 10013; **Glassware, Paper-Lace Shelf Edging, Dinnerware, Pitcher, Flatware, Rabbit-Lid Terrine, and Napkins** all from Wolfman-Gold & Good Co., 484 Broome St., New York, N.Y. 10013. Top, right: **Armoire** (Avenue) by Drexel Heritage Furnishings Inc., P.O. Box 2446, 1690 English Rd., High Point, N.C. 27261; **Television and VCR** by RCA Corp., Consumer Relations Department, 30 Rockefeller Plaza, New York, N.Y. 10020. Bottom, right: **Antique Armoire** (\$5,500) from Wooster Gallery, 86 Wooster St., New York, N.Y. 10012; **Antique Chair, Clock, and Lamp** all from Alan Moss, 88 Wooster St., New York, N.Y. 10012. Bottom, left: **Armoire† and Bench†** by Henredon, available through Baker Knapp & Tubbs, 200 Lexington Ave., New York, N.Y. 10016; **Menswear** by Perry Ellis Inc., 525 Seventh Ave., New York, N.Y. 10018.

DOUBLE PLAY ON THE MASTER SUITE

General: **Interior Design** by Carolyn Guttilla/Plaza One, P.O. Box 670, Locust Valley, N.Y. 11560;

Architecture for tile bath by Austin Gray Associates, 111 Piping Rock Rd., Locust Valley, N.Y. 11560;

General Contracting for tile bath by Tor Torkelsen Builders, 15 Brush Place, Huntington, N.Y.

11743; **Storage** for tile bath by Judith Kashden, Closet Systems Co., 1175 Broadway, Hewlett, N.Y. 11557; **Construction** of wood bath by Sam Lewis and Milton Kaufman, Lewis & Kaufman, 124 West 10th St., Huntington Station, N.Y. 11746. (PAGES 72-73)

Left, top: **Carpeting†** by Stark Carpet Corp., 979 Third Ave., New York, N.Y. 10022; **Fabric†** (Peeweed) on walls, window shade, and bed skirt by Brunschwig & Fils, 979 Third Ave., New York, N.Y. 10022; **Antique Rocker** from Thos. K. Woodard, 835 Madison Ave., New York, N.Y. 10022; **Round Antique Night Table†** from Lillian Hermel, 301 East 20th St., Huntington Station, N.Y. 11746; **Rectangular Antique Night Table†** from John Rosselli Antiques, 255 East 72nd St., New York, N.Y. 10021; **Lamps** by George W. Hansen Inc., 121 East 24th St., New York, N.Y. 10010; **Basket** next to bed from Pottery Barn, 231 10th Ave., New York, N.Y. 10011; **Antique Pillow Cases** from The Victorian Garden, 144-27 75th Rd., Flushing, N.Y. 11367. Left, bottom: **Italian Floor Tile** from Country Floors, 300 East 61st St., New York, N.Y. 10021; **Shower** (Chrome on Brass) by G.M. Ketcham Co., 132-06 89th Ave., Richmond Hill, N.Y. 11418; **Sauna** by American-Standard, 40 West 40th St., New York, N.Y. 10018 (Circle 618); **Heated Towel Rack** by Paul Associates, 42-05 10th St., Long Island City, N.Y. 11101; **Travertine Counter Top** by Corcoran Marble, 117 Prairie Rd., Huntington Station, N.Y. 11746; **Sliding Doors** by Pella/Rolscreen Co., 102 Main St., Pella, Iowa

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BUYING GUIDE

York, N.Y. 10022; **Plaid Fabric** on chair and ottoman by Clarence House Ltd., 40 East 57th St., New York, N.Y. 10022; **Rug** from Seret and Sona, 149 East Alameda, Santa Fe, N.M. 87501.

VICTORIAN REVIVAL

General: **Architecture** by Thomas Bateman Hood, 1118 Rosedale Drive, Atlanta, Ga. 30306; **Interior Design** by Emily Hood, 1118 Rosedale Drive, Atlanta, Ga. 30306; **Landscape Architecture** by Glen Tracy, North Brook, Ill.; **Project Architect:** Don Olson, South Bend, Ind.; **Interior Carpentry** by Tim Hannan, 78 Willow Court, Central, S.C. 29630; **Interior Design Consulting** by Claire Cook, Casella Interiors, 567 Lincoln Ave., Winnetka, Ill. 60093.

(PAGES 56-57)

Skylight by Velux America, Inc., 450 Old Brick Rd., P.O. Box 3208, Greenwood, N.C. 29648 (Circle 35); **Lighting** by Halo Lighting Products Division, McGraw-Edison Co., 400 Busse Rd., Elk Grove Village, Ill. 60007.

(PAGES 58-59)

Rugs from Village Carpets, 924 Green Bay Rd., Winnetka, Ill. 60093. Bedroom: **Wallpaper** by Gear, 19 West 34th St., New York, N.Y. 10001. Kitchen: **Lighting Fixtures** by Halo Lighting Products Division, McGraw-Edison Co., 400 Busse Rd., Elk Grove Village, Ill. 60007; **Curtain Fabric** by Marimekko, 7 West 56th St., New York, N.Y. 10019; **Artwork and Framing** from The Frameworks, 725 Ridge Rd., Wilmette, Ill. 60019.

STEP BY STEP

How to plant a tree (PAGES 60-61)

For information on planting and transplanting trees, consult *Plants & Gardens*, Brooklyn Botanic Garden Records (Spring 1982), 1000 Washington Ave., Brooklyn, N.Y. 11225; *Gardening Techniques* by Lee Foster, Ortho Books, Chevron Chemical Company, Consumer Products Division, 575 Market St., San Francisco, Calif. 94105 (Circle 847); *Gardening and Landscaping* by Jules Oravetz, Sr., Theodore Audel & Co., 4300 West 62nd St., Indianapolis, Ind. 46268; *The Weather-Wise Gardener* by Calvin Simonds, Rodale Press, Emmaus, Pa. 18049; and *Sunset New Western Garden Book*, Sunset Books, Lane Publishing Co., Menlo Park, Calif. 94025.

CREATING A KITCHEN

General: **Architecture** by George Emerson, 2 Gaslight Rd., Yarmouth Port, Mass. 02675; **Cabinetry** by Dave Marceau, Sears Road, Dennis, Mass. 02638.

(PAGES 62-63)

Left: **Wallcovering** by Wall-Tex, Columbus Coated Fabrics, a division of Borden Inc., 1280 North Grant Ave., Columbus, Ohio 43216; **Oak Parquet Flooring** by Bruce Hardwood Floors, 16803 Dallas Parkway, Dallas, Texas 75248 (Circle 547); **Plastic Laminate** on counter tops by Wilsonart, 600 General Bruce Drive, Temple, Texas 76501 (Circle 613); **Ceramic Tile** on island counter top by American Olean, Lansdale, Pa. 19446 (Circle 614);

Dishwasher, Refrigerator, Microwave, Double Oven, and Hood by Sears, Consumer Information, Sears Tower, Chicago, Ill. 60684; **Television** by Sharp Electronics, 10 Sharp Plaza, Paramus, N.J. 07652. **Recessed Lighting** by Progress Lighting, Erie Ave. and G St., Philadelphia, Pa. 19134. Right, inset: **Mixer** by KitchenAid, a division of Hobart Corp., 711 World Headquarters Ave., Troy, Ohio 45374 (Circle 560); **Stainless-Steel Sink** by Elkay Manufacturing Co., 2222 Camden Court, Oak Brook, Ill. 60521 (Circle 514); **Faucet** by Moen, a division of Stanadyne Inc., 377 Woodland Ave., Elyria, Ohio 44036 (Circle 1); **Greenhouse Window** by General Aluminum Corp., P.O. Box 34221, Dallas, Texas 75234.

(PAGE 64)

Bottom: **Faucet and Fiberglass Sink** by Kohler Co., 444 Highland Drive, Kohler, Wis. 53044 (Circle 681); **Italian Tile** on backsplash from Cloutier Supply, 445 West Main St., Hyannis, Mass. 02601.

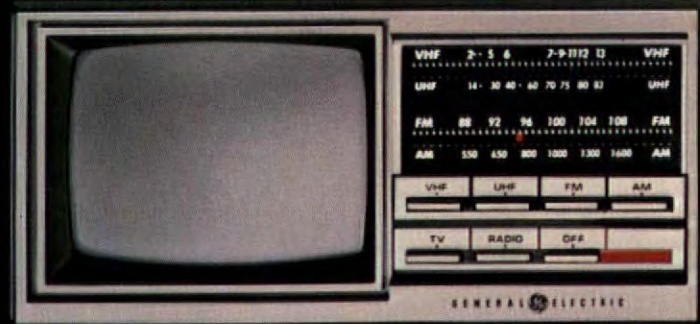
STORAGE WITH STYLE

(PAGE 67)

Armoire (#17-0830P, Burnt Almond; \$2,085) by Habersham Plantation Corp., Box 1209, Toccoa, Ga. 30577; **Sewing Machine** by The Singer Co., 8 Stamford Forum, Stamford, Conn. 06904.

(PAGE 68)

Left and top: **Armoire** (The America Collection for The Museum of American Folk Art, #675-13; \$2,300) by The Lane Co. Inc., Box 151, Altavista, Va. 24517; **Teddy Bears** on top two shelves



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Additional manufacturers of wood stoves and fireplaces include: Arrow Tualatin, Inc., P.O. Box 1229, Tualatin, Ore. 97062; Cantherm, 1475 Shelburne, South Burlington, Vt. 05401; Consolidated Dutchwest, P.O. Box 1019, Plymouth, Mass. 02360 (Circle 682); Crane Stove Works Inc., P.O. Box 440, Braintree, Mass. 02184 (Circle 683); Custom Wrought Products Co., P.O. Box 225, Greentown, Pa. 18426 (Circle 9); Lopi International Ltd., 10850 117th Place, N.E., Kirkland, Wash. 98033; Majestic, an American-Standard Co., 1000 East Market St., Huntington, Ind. 46750 (Circle 561); Southport Stoves, 260 Stagg St., Stratford, Conn. 06497 (Circle 10); Vermont Stove Co., Winooski, Vt. 05404.

For more information on wood stoves and related products, write for "WoodHeat/86," (\$6), P.O. Box 2008, Laconia, N.H., 03247, and contact the following professional organizations: National Chimney Sweep Guild, Route 940, Box 130, Pocono Lake, Pa. 18347; Underwriters Laboratories, 333 Pfingsten Rd., Northbrook, Ill. 60062; Wood Heating Alliance, 101 Connecticut Ave., N.W., Washington, D.C. 20036.

DESIGNS FOR LIVING (PAGES 44-45)

Interior Design by Juan E. Mir, 43 East 63rd St., New York, N.Y. 10021; **Handpainted Floor** by Luis Molina, 401 East 62nd St., New York, N.Y. 10021; **Lighting Design** by Douglas Baker, 40 West 27th St., New York, N.Y. 10001; **Lattice Window**

Frame by Tamas Inc., 43 East 63rd St., New York, N.Y. 10021; **Chaise Longue** designed by Henrietta Blau and Juan E. Mir, and fabricated by Delta Upholstery and Drapery Inc., 423 West 55th St., New York, N.Y. 10019; **Wicker Chair and Ottoman** by Wickerworks, from Jack Lenor Larsen Inc., 41 East 11th St., New York, N.Y. 10003; **Fabric** (Morning Star) on chair and chaise, and **Fabric** (Mikado) on curtains by Jack Lenor Larsen Inc.; **Quilt** by Studio Nove Nove, 168 Lexington Ave., New York, N.Y. 10016; **Lamps** from The Lighting Center, 1097 Second Ave., New York, N.Y. 10022; **Leather and Lacquer Console** by Dakota Jackson, 306 East 61st St., New York, N.Y. 10021; **Paintings** on console by Salvador Duke, 637 Second Ave., New York, N.Y. 10016; **Sculpture** by Barbara Bady, 870 U.N. Plaza, New York, N.Y. 10017; **Pedestal** by Keller-Williams Furniture Manufacturing Co. Inc., 979 Third Ave., New York, N.Y. 10022; **End Table** from LCS, 1059 Third Ave., New York, N.Y. 10021; **Decorative Accessories** from John Rosselli Antiques, 255 East 72nd St., New York, N.Y. 10021, and Marvin Alexander Inc., 315 East 62nd St., New York, N.Y. 10021. (PAGES 46-47)

Interior Design by Patrick Gallagher, 66 Madison Ave., New York, N.Y. 10016; **Wallcovering** (Tariac, SS721), **Wallcovering** on folding screen (Akita, SS719), and **Wallcovering** around fireplace (Sand Paints, SS724), all from the Satinesque

Sophisticate Collection by Columbus Coated Fabrics, a division of Borden Inc., 1280 North Grant Ave., Columbus, Ohio 43216; **Table Lamp, Square End Table, and Leather Sofa and Arm Chair** from Niedermaier, 435 Hudson St., New York, N.Y. 10014; **Wicker Chair, Coffee Table, and Floor Lamp** from LCS Inc., 1059 Third Ave., New York, N.Y. 10021; **Dining Table** designed by Patrick Gallagher; **Dining Chair and Desk** from Newell Art Galleries Inc., 425 East 53rd St., New York, N.Y. 10022; **Dhurrie Rug** from Kamdin Designs, 791 Lexington Ave., New York, N.Y. 10021; **Round End Table, Flatware, and Round Block** from Conran's, Mail-Order Department HM, 444 Lafayette St., New York, N.Y. 10003; **Pillowst, Artwork, and Decorative Accessories**, from Karl Mann Associates, 232 East 59th St., New York, N.Y. 10022. (PAGES 48-49)

Interior Design by Terry Brady and Ron Brady of Brady's Interior Design and Florist, 4167 North Marshall Way, Scottsdale, Ariz. 85281; **Rug, Metal Chairs, Handpainted Fabric** on antique chairs and pillows, **Stone Coffee Tables, Antique Tables, Cypress Table, Antique Bird Cage, Corbels** on fireplace, **Lamps, Pottery, and Abstract Paintings** by Ron Brady, all from Brady's Interior Design and Florist. **Flowers** throughout by Brady's Interior Design and Florist. (PAGES 50-51)

Plaid Fabric on sofa by Brunschwig & Fils, 979 Third Ave., New York,

N.Y. 10022; **Fabric** on camelback sofa and **Rug** by Manuel Canovas, 979 Third Ave., New York, N.Y. 10022; **Print Fabric** on armchair by Pierre Deux, 870 Madison Ave., New York, N.Y. 10021; **Antique Quilts and Pine Table** from White Horse Antiques, Montauk Highway, Quogue, N.Y. 11959; **Chandelier** from Tom Thumb Lighting, 142 North Robertson Blvd., Los Angeles, Calif. 90048; **Hutch and Ceramic Jug Lamps** from Rosemary Casey Interiors, 17 Comstock Court, Ridgefield, Conn. 06877; **Rag Rug** from Einstein Moomjy, Inc., 526 State Highway 17, Paramus, N.J. 07652. (PAGES 52-53)

Striped Silk Fabric by Winfield Design Associates, 2690 Harrison St., San Francisco, Calif. 94110; **Carpeting** from International Floorcoverings, 195 Rhode Island St., San Francisco, Calif. 94103; **Egyptian Inlaid Mosaic Boxes** from Pilgrim/Roy, 372 Hayes St., San Francisco, Calif. 94102. (PAGE 54-55)

Interior Design by Nancy Kitchell, Kitchell Newlon Interior Design Inc., 6125 East Indian School Rd., Scottsdale, Ariz. 85251; **Sofa, Textured Fabric** on sofa, **Pillows** on sofa, **Coffee Table, Fireplace Surround, Water Jar** on coffee table, **Lamp, Jar, and Basket** on fireplace, and **Etchings** all from Kitchell Newlon Interior Design Inc.; **Drop-Leaf Table and Arm Chair** by Minton Spidell, 8467 Steller Drive, Culver City, Calif. 90230; **Striped Fabric** on armchair by Kravet Fabrics Inc., 201 East 56th St., New

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BUYING GUIDE

Information on products shown in this issue

Although manufacturers' names and addresses are provided as available, HOME cannot supply the names of all retail sources. Contact manufacturers directly for the nearest retailer. Many manufacturers offer brochures you can order through HOME's Automatic Secretary.

ON THE MARKET (PAGE 16)

1. **Key West Love Seat** by Ralph Lauren for Spiegel, 1040 West 35th St., Chicago, Ill. 60609, or call toll free (800) 345-4500; 2. **Grande Fleur Linens** by Bill Blass for Springmaid, Springs Industries Inc., 104 West 40th St., New York, N.Y. 10018; 3. **Madras-Plaid Linens** by Liz Claiborne for Burlington Domestic, a division of Burlington Industries, 1345 Avenue of the Americas, New York, N.Y. 10105; 4. **Willow Linens** by Christian Dior for Wamsutta

Home Products, a division of M. Lowenstein Corp., 111 West 40th St., New York, N.Y. 10018; 5. **Paisley Dinnerware** by Daniel Hechter for Mikasa, 41 Madison Ave., New York, N.Y. 10010; 6. **Tulips Wall Paneling** by Gloria Vanderbilt for Champion International Corp., One Champion Plaza, Stamford, Conn. 06921, and **Matching Bed Linens** for J.P. Stevens & Co. Inc., 1185 Avenue of the Americas, New York, N.Y. 10036; 7. **Eaton Linens** by Perry Ellis for Martex, a division of West Point Pepperell, 1221 Avenue of the Americas, New York, N.Y. 10020; 8. **Bel Canto Linens** by Mary McFadden for Martex; 9. **Make Believe Solid Linens** by Alexander Julian for Fieldcrest, a division of Fieldcrest Mills, 60 West 40th St., New York, N.Y. 10018; **Homestead Hints** by Donald J. Berg for Antiquity Reprints, Dept. HM, Box 370, Rockville Centre, N.Y. 11571. (PAGE 18)
Plastic Dip by Woodcraft Supply Corp., 41 Atlantic Ave., P.O. Box 4000, Woburn, Mass. 01888; **Hanger** from Euro Style, P.O. Box 1068, Old

Village Station, Great Neck, N.Y. 11023; **Tasket** by Cadence Inc., 1513A Merchandise Mart, Chicago, Ill. 60654. (PAGE 19)
Wall System with Faux Goat-Skin Finish by Drexel-Heritage Furniture, Main Street, Drexel, N.C. 28619; **China Cabinet with Faux Marble Finish** by Habersham Plantation Corp., P.O. Box 1209, Toccoa, Ga. 30577; **Columns Dining Table** by Casa Stradivari, 200 Lexington Ave., New York, N.Y. 10016; **Skysleep Collection** by Jamison Bedding Inc., P.O. Box 989, Nashville, Tenn. 37302; **Club Chair** by John Mascheroni for Swaim, Box 4147, Archdale Branch, High Point, N.C. 27263; **Corian Sinks** by DuPont Co. Inc., BMP P23-2373 (A15157), Lancaster Ave., Wilmington, Del. 19898; **Lifetime Light Bulb** by DioLight Technology Inc., 70 East Long Lake Rd., Bloomfield Hills, Mich. 48013. (PAGE 20)
Edgar B. Plantation Catalogue by The Edgar B. Furniture Plantation, Highway 158, P.O. Box 849, Clemmons, N.C. 27012, or call toll free (800) 334-2010 (in N.C. call (919) 766-0531); **Wallcovering Borders** by Laura Ashley Inc., 714 Madison Ave., New York, N.Y. 110021; **"Tips for the Do-It-Yourself-Paperhanger"** (send a stamped self-addressed envelope) by The U.S. School of Professional Paperhanging, 16 Chaplin Ave., Rutland, Vt. 05701; **"The Wallcovering How-To Handbook"** by The Wallcovering Information Bureau, 66 Morris Ave., Springfield, N.J. 07081.

WARMING TRENDS (PAGE 35)

Wood Stoves, left to right: Defiant by Vermont Castings, Inc., 7032 Prince St., Randolph, Vt. 05060 (Circle 621); Small Oval (#3732) by Godin, available through Stone Ledge Company, 170 Washington St., Marblehead, Mass. 01945 (Circle 4); Hearthstone III by HearthStone, Hearthstone Way, Morrisville, Vt., 05661 (Circle 762). (PAGE 36)
Wood Stoves: Rais 3 by Rais & Wittus Inc., Hack Green Road, Pound Ridge, N.Y. 10576 (Circle 7); Model 025 by Weso, available through Ceramic Radiant Heat, 5819 Pleasant Drive, Lochmere, N.H. 03252 (Circle 8). Top, right: **Fireplace**, System 18, by Jotul USA Inc., P.O. Box 1157, Portland, Maine 04104 (Circle 6). (PAGE 38)
Top: **Fireplace**, HH42, by Heatilator Inc., 1915 West Saunders, Mount Pleasant, Iowa 52641 (Circle 515). Bottom: **Stove**, Turbo 10, available through Burning Log Wood Stove Specialists Inc., 18601 Highway 99N, Lynnwood, Wash. 98037. (PAGE 40)
Wood Stove, Catalytic Elm, by Vermont Iron, Inc., Waterbury, Vt. 05676. (PAGE 41)
Wood Stove, 900.450, by Piazzetta, Can-Dian Trading Corp., 50 Place Crémazie, Suite 418, Montreal, Québec, Canada H2P 2T1. (PAGE 42)
Wood Stove, Darby, by The Coalbrookdale Company, RFD #1, Box 477 HMG, Stowe, Vt. 05672.

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the spaces together, he had moldings throughout painted the same dark gray. He selected the various room colors, all mixed from stock paints, to be compatible with the gray—and with each other. More subtle is the fact that all rooms with the same functions are painted the same color: light gray for halls, medium earth-green for bedrooms, a deep bluish green for the living room and front parlor. “The cohesiveness of the colors creates a nice flow from room to room,” says Ruddock.

Subtle integration of spaces has also been created with furniture. Though few people would care to have three chairs of a type, rather than two or four, the third Louis XV *fauteuil* in the small front parlor ties the room to the adjacent living room, where the other two flank the fireplace. An amusing pair of Empire Revival armchairs with elephantine

legs were also separated, one to each room, and two Empire French Colonial daybeds did the same. Handsome standing floor lamps, designed by Ruddock, are again unifying elements throughout the living spaces.

Curiously, while the designer’s standing and table lamps are based on classic elements such as balusters and spindles, the style of his ceiling fixture is industrial high tech. Their success, while surprising to some,

makes perfect sense, according to Ruddock: “They’re functional and straightforward—like the house.”

This fine balance between old and new can be seen as a microcosm for Ruddock’s overall triumph: Turning an 18th-century house into a beautiful, comfortable 20th-century home—one that’s inextricably linked to America’s past. **ROBERT MEHLMAN**

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92.



New master bedroom (above) serves as a sitting room as well. A Queen Anne daybed is the focal point of one of the new upstairs bedrooms (left). Rustic kneewall contributes to the period look and provides storage space behind.



Once an uninsulated attic with single storage loft, the second floor now contains two bedrooms and a bath. Connecting hallway (above) sports a period gunstock beam purchased from a local salvager; it mirrors an original beam on a facing wall. Attic serves as sleeping/storage lofts.

Cape. The new bedroom and kitchen wing is, however, separate from the main house in one important respect: Ruddock specified a two-zone oil-heating system for the house, with one zone solely for the addition. In winter, the owner can thus live in the new rooms while keeping the main structure only as warm as necessary to prevent pipes from freezing.

As for decorating, the designer utilized the owner's antiques masterfully, but made no attempt to recreate

a period interior. Indeed the sparseness that would have prevailed in 1710 is the antithesis of Ruddock's decorating scheme. While the Queen Anne chairs in the dining room date from the same period as the house, the rest of the furnishings cover virtually every decade since, tapping the delights of the Orient as well as those of Europe and America.

Using muted but rich colors, Ruddock created a backdrop that integrates the diverse collection. To tie



enclosed in one of the rooms, Ruddock incorporated them into a new central hall that offers access to both bedrooms. Rather than hiding the primitive gunstock posts, which resemble inverted rifle butts, the designer used them as focal points in the new space. And for symmetry, he matched the two structural posts with two nonsupporting gunstocks on the opposite side, using 18th-century originals purchased from a salvager.

Even the new bedrooms appear original to the house. "For energy reasons, I lowered the ceilings to 6½

feet, much as they would have been in the 18th century." He then insulated the interior walls to further minimize heat loss. The spaces above the bedrooms were converted into rustic sleeping lofts for guests.

When it came to the master bedroom/bath addition, the owner wanted a self-contained room to serve as a sleeping, study, and informal living area. While there is no pretense of being an 18th-century space, the room's nonstructural ceiling beams and stylized gunstock posts make it entirely compatible with the original

With its original paneling, random-width chestnut and oak floorboards, and fine set of antique Queen Anne chairs, the dining room (above) most captures the home's 18th-century spirit. Ruddock notes that the high-tech ceiling fixtures he designed reflect the same straightforward practicality as Colonial design.



Armed with information from books on early Connecticut houses, plus knowledge gleaned from examining other Capes as well as museum installations of period rooms, Ruddock reconstructed the house by virtually "deconstructing" it. All elements in disrepair or not original to the house were removed. In the end, only the roof (*sans* 1920s asphalt shingles), interior walls (braced with struts to prevent collapse), and the stone chimney and foundation were left

standing. And to make needed repairs, even the latter two were partially disassembled.

The project was executed with the exacting methods of an archaeologist. When the chestnut and oak floors were pulled up to replace the rotting beams beneath, each plank was numbered so that it could be returned to its original position. The replacement beams were not only of the same sizes and shapes as the originals but were made with 18th-century adzes.



Small front parlor (above) is unified with adjacent living room through matching wall color, furniture, and Ruddock-designed light fixtures. White cedar shakes (above, left) replaced 20th-century asphalt roof shingles. New kitchen and master bedroom wing was built off the back of the house (left).

Similarly, when the top of the foundation was taken apart to be remortared, each stone was numbered and returned to its original position. Ruddock even insisted on perfectly reproduced nails, which were hand-forged at a New Hampshire ironworks.

Throughout the reconstruction, Ruddock maintained a perfect balance between pragmatism and purity. In duplicating the original cedar clapboard siding, the designer specified that they be spaced as they had been in 1710, with the overlap between boards decreasing toward the roof. To protect the new exterior, he shied away from bright white paint, which was costly in the 18th century and would have been reserved for more stately homes. Instead, the raw clapboard was left to weather for nine months, which permitted the nails to "bleed," further enhancing the image of age. A protective, semitransparent white stain was then applied.

Beneath the new siding, 20th-century needs were met with aplomb. Though the many interior walls sported their original paneling, the perimeter walls inside had always been left flat and unadorned. Ruddock replaced these with plasterboard, filling the cavity between walls and clapboard with fiberglass insulation of the highest R-value that would fit.

The removal of exterior walls also made a contribution to aesthetics, allowing Ruddock to hide a crucial modern convenience—wiring. This enabled the designer to plan the placement of outlets, fixtures, and phone jacks so that no wires would be visible. This required advance planning of furniture placement, but Ruddock feels it worth the effort. "Once you wire a room, you might as well do it fully," he explains. "It's only a little more expensive than doing it halfway, and far less costly than digging through walls later."

The totally original second floor showed just how primitive Early American architecture could be. Except for a small storage loft to one side, the entire space was open, uninsulated, and unadorned. Roof beams were exposed, and nails came through the roof shingles.

Plans called for two bedrooms, one large, one small, and a full bath. Since it was impractical to have either the staircase or freestanding chimney



The living room (above) showcases the owner's eclectic furnishings. White-enamel Oriental hardwood table, American wrought-iron Arts & Crafts table, and a pair of Louis XV fauteuils display tremendous aesthetic diversity, yet all work together in the designer's arrangement. ►

PERFECTING THE PAST

Painstaking restoration plus an imaginative decorating scheme elevate a fine Colonial farmhouse to the pinnacle of comfort and beauty



New York designer James Ruddock concentrated on historical accuracy in restoring the exterior (left) of this 1710 Cape Cod in Connecticut. The replacement cedar clapboard, for example, was installed in the Colonial manner, with overlaps greater at the bottom of the house than at the top. Original nine-over-six windows were reinstalled.

When restoring early homes, the classic and often perplexing dilemma is how to balance historical purity with modern comfort and convenience. Such was the case when a New York City resident purchased this 1710 center-chimney Cape on 100 acres of rolling farm and forest land in Connecticut. Though surprisingly few changes had been made over the 270-plus years, the house was not without problems. Windows and doors had been moved about, and siding and roofing had been replaced with materials an 18th-century resident couldn't have understood. What's more, the foundation mortar and floor beams needed repair.

The real areas of concern were neither aesthetic nor structural, however. Though the 30' x 50' house was large for an early Cape, it was far too small for the owner's needs. And while the lovely structure was a perfect setting for antiques, the own-

er's amazingly eclectic assemblage—ever-increasing as a result of what he calls his inveterate “buy lust”—would tax the skills of all but the most innovative designer.

Enter Manhattan interior designer James Ruddock. In a little over a year, Ruddock rekindled the house's wonderful Colonial spirit in a manner that would draw accolades from even the most demanding preservationists. In addition, he greatly increased the living space and created a comfortable environment that's receptive to furnishings of virtually any style.

Much of the success of the restoration lay in the fact that it seems never to have happened. Rather than being restored to 18th-century newness, the structure has been rebuilt to appear gently weathered. Even the new additions, which include a country kitchen (featured in HOME's June 1984 issue) and master bedroom suite, seem simply to belong, neither



conflicting with the original structure nor looking like contrived attempts to appear Colonial.

According to the owner, the finished product reflects designer Ruddock's understanding both of his client's needs and of the house itself.



THE GRID IN MANY GUISES

"The grid is a classic design element that also looks contemporary," say architects Douglas Peix and William R. Crawford, who relied on the motif when renovating the kitchen and home office of this sleek Manhattan apartment. In the kitchen (above), the pattern is not only a focal point on the floor but also a practical form that conducts light through translucent shades to the left of the doorway. The designers carried the pattern through to a stairwell and home office (left; far left) to unify the spaces.

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92.

PHOTOS: EDGAR DE EVIA

A black grid shelving system is mounted on a wall. The grid consists of vertical and horizontal black lines. On the shelves, there are several items: a white bowl on the top left shelf, a white cylindrical container on the top middle shelf, a white cylindrical container on the middle left shelf, and a white cylindrical container with a handle on the bottom right shelf. A roll of wallpaper with a black and white diamond pattern is draped over the top right corner of the grid. A contemporary chaise longue with a black and white checkered patterned seat and backrest is positioned in front of the grid. The background wall is a light color with a subtle grid pattern.

Vinyl tiles from Azrock and Natural Vinyl Floor Co. and sheets from Tarkett offer checkers for the floor.

Wallpaper border from Laura Ashley offers an inexpensive, quick-change alternative to moldings.

This contemporary version of a French classic, the bistro-style chaise longue from Howard Kaplan's French Country Store is made of rattan and plastic.

Any blank wall becomes a grid with Conran's open-back shelving made of black-stained ash veneer.



BOLD STROKES FOR A KITCHEN

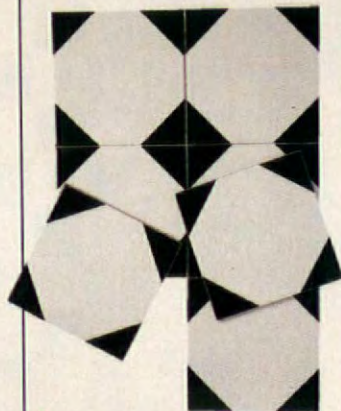
When he created this new kitchen next to the entrance of a Manhattan apartment, New York City architect David Estreich, AIA, wanted the room to have a formal character and be both separate from and open to the adjacent dining room. Estreich chose a black-and-white tile backsplash as the perfect element to make the room unusual. He says that

everyone “oohs” and “ahs” when they step into the apartment, since the checkerboard pattern is the first thing that they see. The design also echoes the grid of the glass block used in the entrance. Estreich complemented the clean kitchen by designing a set of Joseph Hoffman-inspired chairs and a table for the eating area. ▶

PHOTOS: DAVID FRAZIER



Bold Katja Check sheets from Cannon fit any scheme from Neoclassic to International Style.



Laura Ashley's large, grid-inspired ceramic tiles impart a Victorian feeling.

Rubber checkerboard mat from Heller Designs is perfect for the kitchen floor.



PHOTO: DAVID FRAZIER

The perfect proportions of the square give this Conran's rug a sophisticated subtlety.

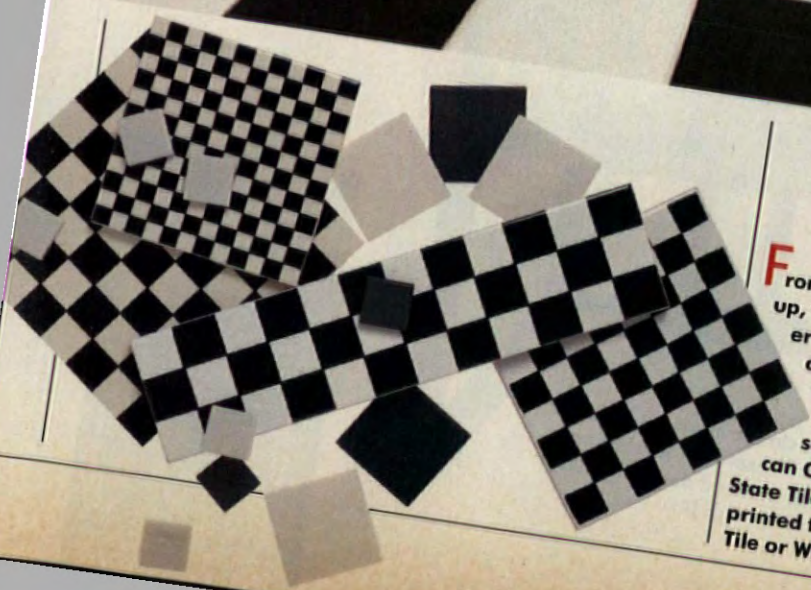


A classic motif for a classic chair: Josef Hoffman's sleek, black-stained ash chair, available through ICF.

Josef Hoffman applied the grid to even the most utilitarian objects; witness this metal trash can, available from Bieffe USA.



PHOTOS: KEI OGATA



From 1/4-inch squares on up, the choices for check-board ceramic tiles abound. You can create your own pattern with solid squares from American Olean and Mid-State Tile, or use checked, printed tiles from Hastings Tile or Whitehead Studios.

SPLASHED WITH BLACK AND WHITE

Inspired by the sleekness and sophistication of old luxury trains, Andrée Putman designed this bold bathroom at Morgans Hotel in New York City. Using black-and-white Japanese ceramic tiles, stainless-steel basins, and hospital-sink gooseneck faucets, she created an elegant, dramatic atmosphere. ▶

PHOTO: DAVID FRAZIER

C

CHECK MATES

Zigzags and triangles may come and go, but squares are here to stay. Perfect, unchanging, in fact impossible to improve, the square and its multiple partner, the grid or checkerboard, remain two of history's most enduring forms. From Bronze Age ceramics to Byzantine churches, Bauhaus design to modern art, your grandmother's black-and-white linoleum floor to the side of a ubiquitous yellow taxi—the square and grid have graced them all. Similar to a simple chord of music, these shapes form the basic units on which more complex designs can be built. And today, perhaps in reaction to the recent vogue for chintz and clutter, the no-nonsense grid appears on everything from fabrics and tablewares to furniture and even build-

ings. Whether bold background or eye-catching accent, basic black and white or a softer scheme, the grid's elemental form can add visual interest to any decorating scheme, whether multipatterned elegance, 18th-century traditional, or high-tech modern. As our varied examples illustrate, for a dramatic, timeless

This checked cotton fabric from Circle Fabrics can brighten any room.

design, you can simply ask for the check.

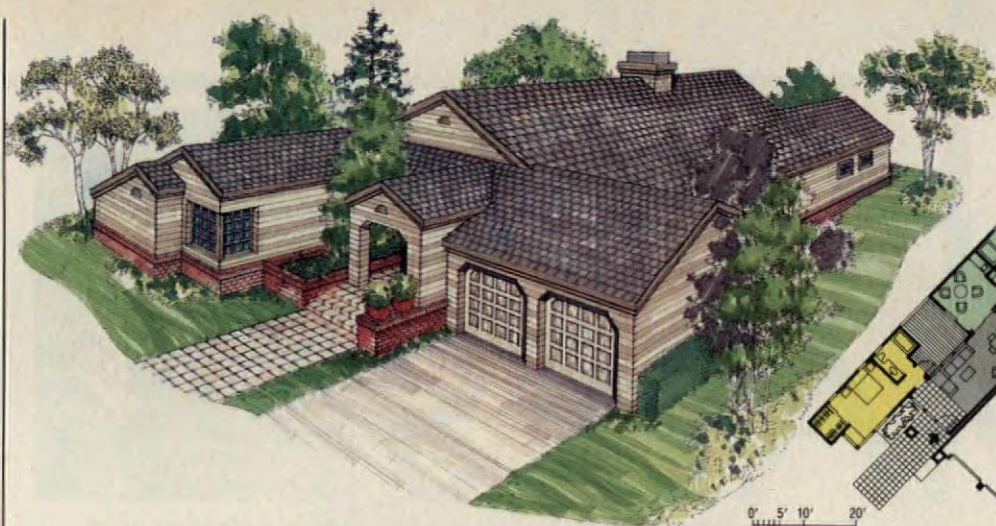
SUSAN WILLIAMS



Architect Graham Gund, FAIA, designed this view-framing checkerboard wall for his Church Court development in Boston.

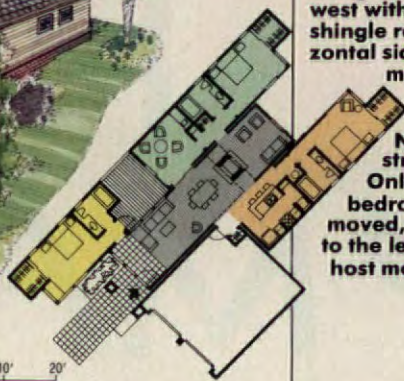


Handmade platter and bowl by Beth Forer, glasses by Katja, plates by Taitu, and Party House paper napkins all complement the grid-motif, glass-top table from Conran's. You can even sign the check with pencils from Leadworks.

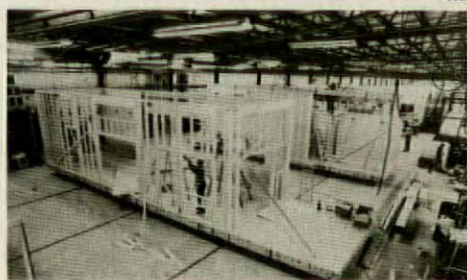


UPDATED PRAIRIE TRADITION

Designed for the Midwest with a wood-shingle roof and horizontal siding, this model (left) has a similar floor plan to the NEST demonstration house. Only the guest bedroom has been moved, from the right to the left side of the host module.



copper, salmon, and a sky blue—were repeated in the interior, for example, and a lavish use of laminates allowed for easy-to-clean surfaces. Furthermore, furnishings built into the house can be included in the mortgage amount.



Berkus and Mill-Craft's Dan Kabat expect these homes to sell for about \$50 to \$60 per square foot including foundations but excluding the building lot. These figures would mean that the configuration exhibited in Houston would

Frame construction (left) adds a familiar note to an innovative home as a NEST module is built on Mill-Craft Building System's U-shape Waupaca, Wis., assembly line.

TROPICAL STYLE

The exterior of this "Florida" design (below) hints at art-deco lines as it flows around a patio and pool (see plan).

A home constructed from Berkus's modules need not look as sleekly contemporary as the NEST '85 model. If you prefer wood shingles and siding or an adobe effect to the copper roof and stucco siding of the Houston model, that too could be provided. For example, Dan Kabat, vice president of sales for Mill-Craft Building Systems of Waupaca, Wis., the manufacturer of NEST '85, is planning to integrate some of Berkus's designs into the company's line of modular housing. These will feature "more traditionally Midwestern siding treatments," says Kabat.

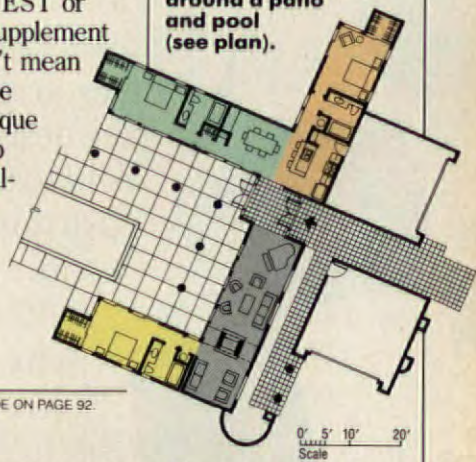
The NEST '85 exhibit in Houston may have been a bit misleading in one respect. As Berkus points out, the system seems particularly well adapted to floor plans that encompass courtyards, as a perusal of Berkus's designs on these pages will illustrate. But there simply wasn't enough room to assemble such a layout on the floor of the Astrodome.

Berkus, Platt, and Dreyfus all emphasize that the system is flexible enough to accommodate the needs of a wide variety of home buyers, from the young couple just entering the market to the empty-nester. Furthermore, adding on to accommodate a growing family might be as easy as buying an extra module, while the empty-nester might sell off unneeded space on some future used-module market.

Pricing for what is still essentially a research project is a bit uncertain, but both Barry

probably cost around \$85,000, excluding land and depending on materials used. No one, least of all Berkus, expects that NEST or similar designs will do more than supplement stick-built housing. But that doesn't mean they feel that they've yet tested the design limits of the modular technique with NEST '85. Instead, the group is proceeding with their next installment: NEST '86 at the January 1986 builders' show in Dallas. As Elise Platt recently commented, "Now we're wondering if there's a way of breaking up those long exterior walls." HAL PORTER

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92.



than the fast lane.

So it's not surprising that the first popular factory-built homes were trailers. And even after trailers ceased to be pulled by cars, they still had to be transported down the highway, where objects more than 12 feet wide often require special permits. So as trailers evolved into mobile homes and finally came to be called manufactured homes, they tended to be constructed as long, narrow boxes.

In an effort to create factory-built houses with more traditional floor plans, manufacturers turned to the concept of the modular house. These homes are generally constructed from room-size factory-built units that can be assembled on site. Today, thousands of modular houses are being manufactured in regional factories across the country.

But where conventional industry wisdom holds that high-quality modular houses must look like traditional site-built homes if they are to find a market, NEST fairly screams out its factory-born origins, converting the constraints imposed by modular construction into pluses.

NEST architect Barry Berkus, head of The Berkus Group of Santa Barbara, Calif., and the designer of about 500,000 stick-built homes across the country, has long experimented with innovative designs using modular techniques. But he had come to feel that "for too many years we've tried to design a modular house that looked just like something built stick by stick in the field."

Berkus discussed his desire to explore modular housing that wasn't constrained by the need to look traditional with housing industry marketing consultant Elise Platt and interior design consultants Jack Childs and Gene Dreyfus of the Chicago based Childs/Dreyfus Group. Platt, head of E. A. Platt & Co. of New York, agreed to organize a consortium that would build NEST, and Childs/Dreyfus designed the interiors.

Berkus's solution? The four basic modules, all constructed in a factory using conventional framing techniques. Every NEST home would contain a 38-foot-long host, or mother, module with 11' 6" ceilings. This unit contains a living room, dining area, optional floating fireplace, and a den. The other modules have sloping roofs and fit next to, or "nest" against, the host module at the 11' 6" elevation. The 42' 2"



"kitchen" module also contains a master bedroom and bath with walk-in closet that, together with the host module, might form a cozy retirement or vacation home. The third module, also 42' 2" long, contains two bedrooms and a bath or, in the floor plan used at the NAHB show, a bedroom, bath, and a "tropics" room that opens off the living room. The fourth module is 28 feet long and was designed to be used as a guest bedroom, mother-in-law apart-

ment, or home office with bath. This module could be attached to the rest of the house or be a freestanding structure.

All of these units are 12 feet wide, of course, the restriction that Berkus says he had the most difficulty overcoming. Berkus's



Outdoor living areas (left) and factory-installed insulation (above) exemplify NEST's quality design and construction.

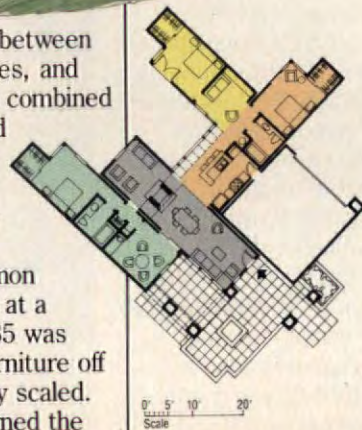
SOUTHWEST MODERN

Adobe-style exteriors, barrel tiles, and wooden beams recall haciendas in this dual-courtyard design (see plan).



design allows walls to be opened up between the modules in a wide variety of places, and the elimination of many interior walls combined with the high and sloping ceilings and clerestories contribute to a surprisingly open, airy feeling.

Most of the furnishings of the display model in Houston were built in. Gene Dreyfus explains that, in common with other designs in which space is at a premium—the floor area of NEST '85 was 1,785 feet—it was difficult to find furniture off the showroom floor that was properly scaled. Dreyfus's partner, Jack Childs, designed the furniture so that there would be a continuity with Berkus's design. The exterior colors—



THE NEXT GENERATION

state-of-the-art system offers infinite flexibility plus all the comforts of home

During January of this year, 50,000 home builders and their suppliers gathered in Houston's Astrodome for the National Association of Home Builders' convention. This annual event is part trade show, part business meeting, part carnival. And the hit of the show? Not the members of the NCAA championship pom-pom team high kicking to the greater glory of an air-conditioning firm, nor the lithe models "demonstrating" products for a manufacturer of spas and whirlpools. Instead, the builders endured hour-long waits to view NEST '85, an innovative modular house thrown up overnight on the Astrodome floor.

NEST stands for New Expanding Shelter Technology. The consortium that produced NEST as a research project tacked the year onto the name to indicate that no breakthroughs are necessary for the system to go into production; all of the components are currently being manufactured. In fact, rather than any revolutionary materials or building techniques, the "new technology" of NEST's title actually refers to AIA architect Barry Berkus's flexible design. Constructed from four factory-built modules that can be rapidly joined together in an almost infinite variety of combinations, NEST is a bit like a full-scale version of children's Lego blocks.

But a flexible floor plan is only the beginning of the excitement surrounding this project. NEST also offers imagination and a taste of luxury, despite the fact that it's constructed using a technique most of us associate with spartan simplicity.

NEST's living spaces abound with surprising, spacious perspectives, clerestory windows, high ceilings, and sleek built-in furniture. Nor was the house a simple rectangle. Whirlpooled decks lap against the twin peninsulas of parallel wings; cunningly designed latticework helped create private outdoor nooks; and greenhouse spaces provide sunny extensions



WOODSY DESIGN FOR THE NORTHWEST

of the living areas in a manner unique among competing modular homes. Even to the uninitiated, NEST demonstrates that a modestly sized and priced home doesn't have to be dull or ordinary.

A brief review of the history of manufactured housing illustrates how NEST '85 directly challenges contemporary assumptions concerning the potential and the limitations of factory-built, modular houses. At least since Henry Ford revved up his first assembly line, home builders have been fascinated with the idea of building houses in factories. After all, by using mass-production techniques, Ford was able to cut the cost of a car from several

thousand dollars to a few hundred. Why couldn't the same be done for people's homes? Instead of being laboriously constructed stick by stick, a home built in a factory would provide an inexpensive source of quality housing.

That was the dream; the task of turning that dream into a reality has not been easy. Perhaps the most unyielding problem has been the most obvious: While mass-produced cars are easily transported down a highway, a traditional house is much wider

A shake roof and wood siding clad a NEST home conceived for the Northwest (above). Bedroom wings extend from the living area (see plan) and open onto a common deck.



The floating fireplace (above), 11½-foot ceilings, and clerestory windows are hallmarks of the host module. Interior walls can be opened up in many places in each module; at left, the dining area flows right into the kitchen module.

ILLUSTRATIONS: DAVID HASKIN AND HUGH HUDDLESON, COLORING BY EVELYN RABAUDI

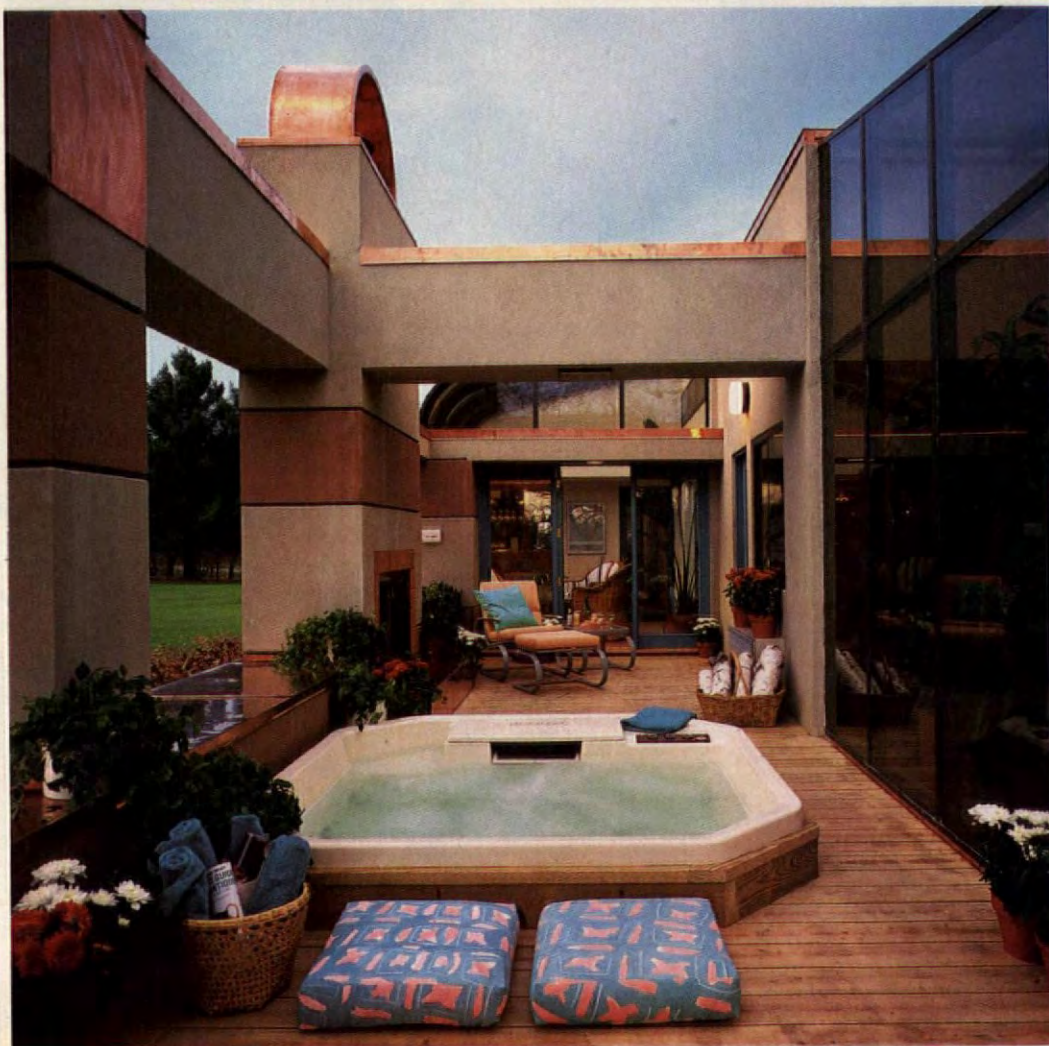
MODULAR HOUSING:

Modular housing has moved well beyond the trailer *sans* wheels: This



NEST '85: A MODULAR SHOWCASE

This contemporary home (top and right) was assembled from four factory-built modules designed by Barry Berkus, AIA. The units can be joined in a variety of configurations (see floor plans throughout this article). In each plan, ● denotes the host module containing a living/dining area and den; ■ denotes a two-bedroom module (though one bedroom has become a "tropical" room in this design); ● denotes the kitchen/master bedroom module; and ● denotes the guest bedroom module, which can be a freestanding unit.



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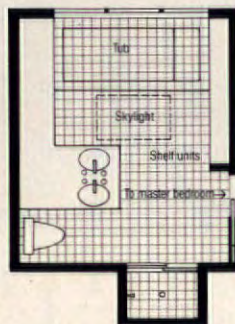
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Square can lighting adds an architectural element to the husband's bath (above; see plan). Towel bar at the end of the peninsula pulls out to reveal a built-in hamper.



0' 5' 10'
Scale

white marble counter tops, decorative gold-banded sinks, and dressy gold-plated fixtures to offset the rustic look of the cedar. The result is a sleek, sumptuous bath that answers the couple's plea for more room.

At least it did for a while. Two years later, the couple decided to "split up"—each desired a separate bath. "I really wanted a place of my own, a quiet spot that would bring the outside in," says the wife.

This time, Long Island architect Austin Gray came to the emotional rescue, creating a luxurious bathroom addition on the other

side of the master bedroom. The new area houses a dressing area, shower, sauna, and storage aplenty.

Gray also mirrored the wall opposite a set of sliding glass doors that maximize natural light and reflect a view of a private garden. A cathedral ceiling over the bath area leads the eye upward to a skylight that filters glare yet admits sunlight.

Guttilla, Gray, and the wife selected materials from a neutral palette: cream-color Italian tile on the walls and floor in the bath area, a bleached-oak

floor in the dressing area, soft fabric walls throughout, and pale travertine for the counter top. "I love the play of the same color in different patterns and textures," Guttilla admits.

Storage specialist Judith Kashden designed a walk-in closet off the dressing area for seasonal storage. See-through lingerie bins, wire baskets, shoe racks, and lots of mirrors keep everything in sight.

Both husband and wife are delighted with their respective spaces. The moral of this story? To each his own, of course. **AMY RUSSELL**

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92

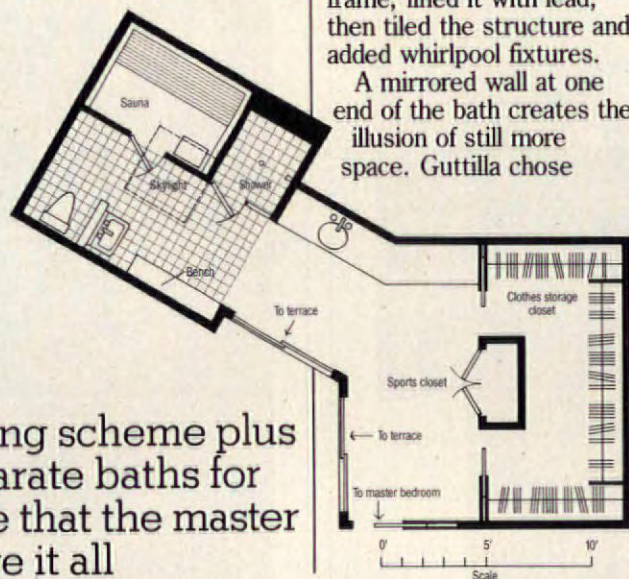


ON THE MASTER SUITE



PHOTOS: TOM YEE

Interior designer Carolyn Guttilla worked with architects Austin Gray and Dan Milano to create two very personal spaces for the owners of this Long Island home. The designer chose a light, cheery color scheme and striking quilt for the bedroom (above), which lies between both baths. The sauna in the wife's bath (left; see plan) was installed in just two days from a kit. An art-deco chair and a colorful rug lend a cozy, "living room feeling" to the dressing area (right).



An artful decorating scheme plus the luxury of separate baths for him and her prove that the master bedroom can have it all

You call this a master bath?" was interior designer Carolyn Guttilla's initial reaction to the ground-floor bathroom of her clients' Long Island house. The tiny bath had one small window, a stall shower, a single basin, and a water closet.

In its place, the owners wanted a spacious bath that they could share without getting in each other's way. New York City architect Dan Milano responded to their desire for more personal space by designing a contemporary, streamlined retreat off of the master bedroom that harbors a whirlpool, shower, two sinks, and plenty of counter space.

Local builders Sam Lewis and Milton Kaufman ripped out all the old fixtures, applied tongue-and-groove cedar paneling over plasterboard walls and ceiling, and installed a skylight over the tub to bring in natural light.

The whirlpool itself had to be custom made to fit the 6-foot, 4-inch-tall man of the house. To accommodate his height, the builders constructed a wooden frame, lined it with lead, then tiled the structure and added whirlpool fixtures.

A mirrored wall at one end of the bath creates the illusion of still more space. Guttilla chose



DOUBLE PLAY





of great family treasures: Stereos, media equipment, art supplies, toys, china, and clothing can all be stored beautifully and efficiently in an armoire.

Today's armoires range from the classic Louis XIV to the simplest cupboard, made in rustic, Early American style. They may include such modern features as adjustable glass, laminate, or wood shelves, drawers — some even have access for electric cords.

Equally at home in a castle or cottage, an armoire is a functional piece of furniture that can enhance the design of any room. Indeed, you might say this elegant and versatile "standard" has brought well-ordered storage out of the closet!

AMY RUSSELL

A rustic armoire (top left, 45" x 18" x 82") from Zona is constructed of hemlock recycled from an 1809 barn. The simple cupboard houses tableware from Zona and Wolfman-Gold & Good Co. English Regency-style armoire (top right, 41" x 20" x 79½"), by Drexel Heritage, is made of cherry, yew-wood veneer, and walnut molding; it conceals a TV and VCR from Macy's. Features include bifold doors, an adjustable shelf, and an electric-cord exit. This antique, German-made art-deco armoire (bottom right, 52½" x 23" x 66½") from the Wooster Gallery has a mahogany interior; the exterior's crotched-walnut veneer complements an art-deco chair, clock, and lamp from Alan Moss. A yew-wood armoire (bottom left, 44" x 20" x 80") by Henredon recalls 18th-century Georgian design and has two adjustable shelves, removable partitions, and brass hardware. The armoire and bench are both available at Baker, Knapp & Tubbs Showroom; menswear is by Perry Ellis.

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92.

Antique Swedish pine cupboard (left and right, 50" x 17" x 80") from Evergreen Antiques of New York City still wears its circa 1810 coat of paint. Originally intended for use in a kitchen, it's equipped with four fixed shelves, two drawers, and a spoon rack. Faux wood graining, subtle gray-green panels, and a cheerful orange border add up to absolutely nothing but charm.



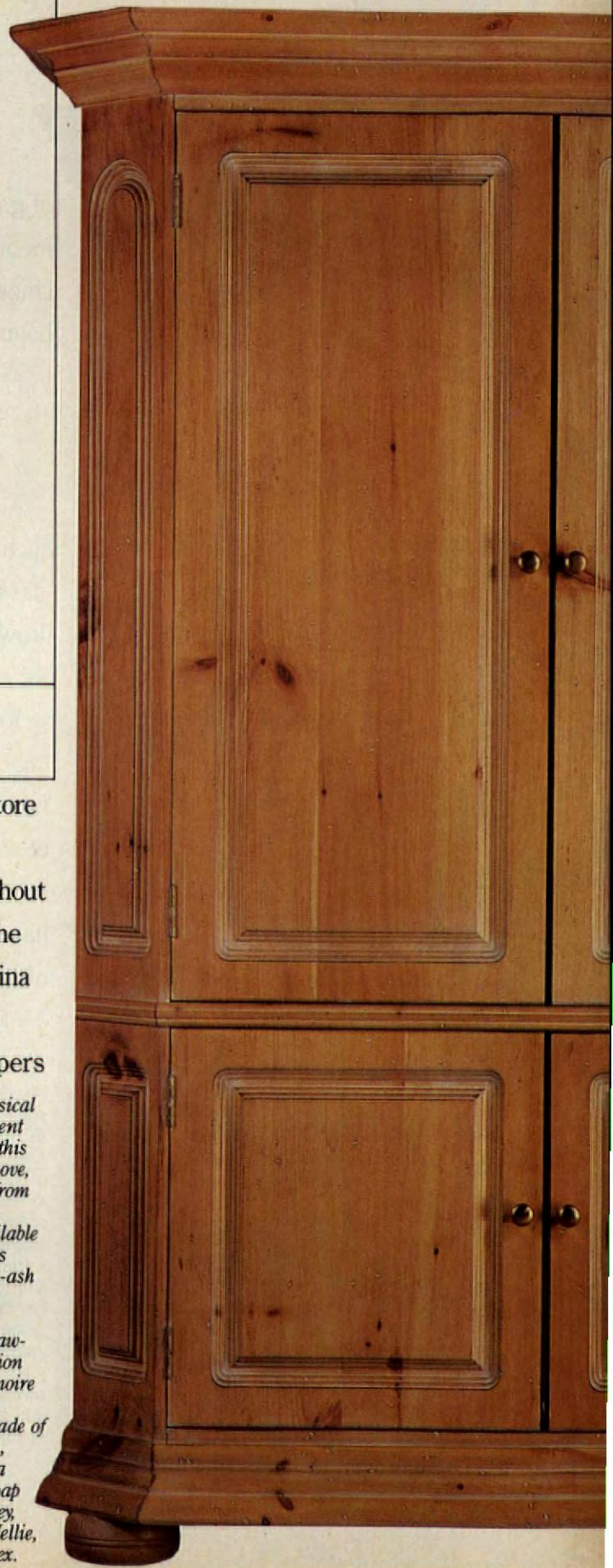


carvings, armoires were used to store family treasures and were often included in a bride's dowry. Throughout her life, a housewife would polish the family armoire until the wood's patina was the envy of all her friends.

Today, armoires are still the keepers



Inspired by the classical architecture of ancient Greece and Rome, this elegant armoire (above, 48" x 21" x 80½") from Baker's Palladian Collection and available at Bloomingdale's is veneered with white-ash burl and cherry; it has two adjustable shelves and four drawers. This reproduction country French armoire (left and right, 56" x 20" x 81"), made of pine with a natural, satin finish by Casa Stradivari, holds soap from Caswell Massey, quilts from Sweet Nellie, and linens by Martex.





Paneled doors, Hinges, and a painted-blue finish on this armoire (left and right, 52" x 22 1/4" x 82"), by the Lane Company mimic its original turn-of-the-century counterpart. Inside, teddy bears from Sweet Nellie sit on adjustable shelves. A contemporary, American-country-style armoire (below, 42" x 19" x 68") made of solid oak by Thomasville stores Seagram's liquor and barware from Ad Hoc Housewares, Cherchez, Pottery Barn, and Sointu.



cabinets to hold such luxuries as linen, crystal, silver, and coats-of-arms. And soon, no home—no matter how humble—was without one. Made of oak, walnut, beech, pine, or fruit woods, and often adorned with intricate inlaid borders, moldings, and

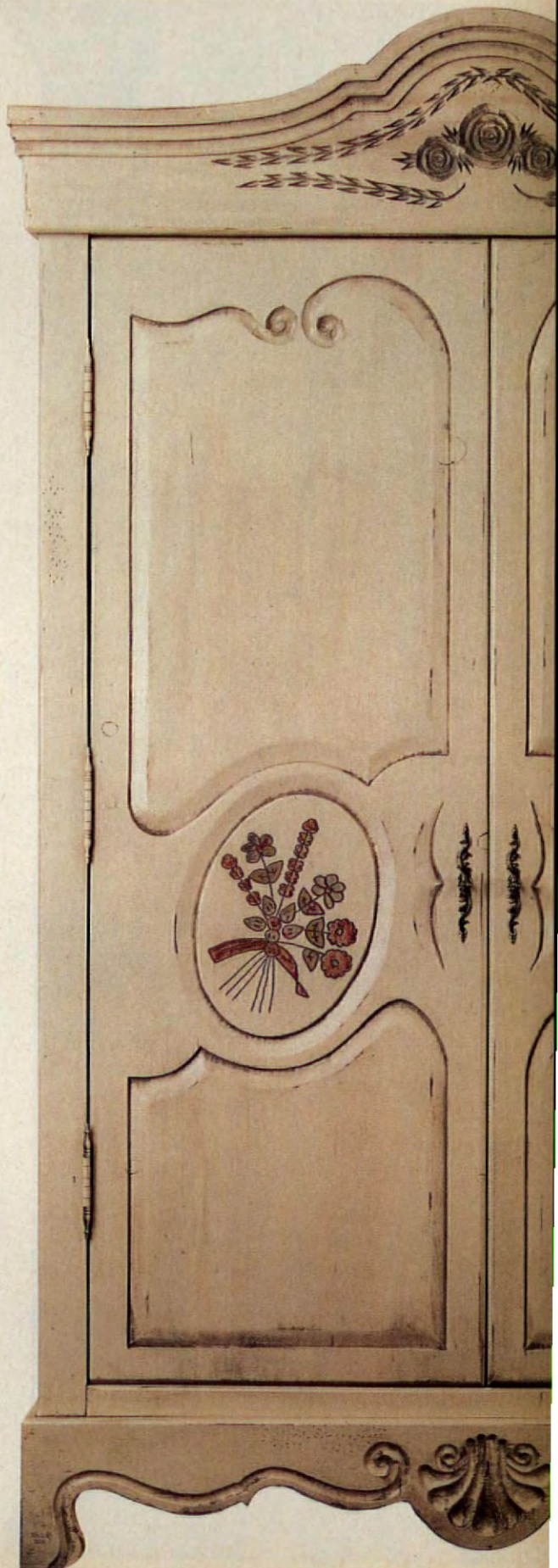


ARMOIRES

Storage with Style

Like croissants, champagne, and many of the finer things in life, armoires were originally a French invention. These enormous freestanding cupboards emerged during the 16th century as a standard piece of furniture in the homes of French royalty. According to some sources, the basic *armoire à deux corps* (comprised of two cupboards stacked atop one another, usually with a pediment) was used by the household knight to store his armor. By the 18th century, however, the affluent middle class required fine

Based on a traditional Louis XV design, this elegant armoire by Habersham Plantation (48" x 23" x 79") evokes the spirit of 18th-century France, while serving as an organized sewing center with a portable machine from Singer Co. Constructed of pine, it has two fixed shelves, three drawers, and hanging storage. The almond-color finish and delicate hand carving add a graceful touch to any room.



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A south-facing greenhouse window adds a bright note to the 14' x 21 1/2' room.

carefully we were able to take advantage of sales and closeouts. We bought a lot of things at a self-service building supply place where the salespeople aren't very helpful but the prices are good. We spent less than \$300 for all the decorative elements, including tile, wallpaper, fabric for the curtains I made, and a framed poster. The flooring and mastic cost under \$600 at a discount house. We brought our refrigerator from the

old house and for \$50 had it spray painted at an auto repair shop. The rest of the appliances were bought at a Sears surplus shop; Ken has always liked the quality of their appliances and the availability of parts. For \$1,200 we got a double oven, microwave, dishwasher, and drop-in cook top. The double oven was only \$347 because the

spring on the door was broken. Ken paid \$1.75 for a new spring and fixed the door himself. And the dishwasher, a \$500 model, was only \$260 because of a small scratch.

Q Does the room work as well as you thought it would?

A There's not one thing I would change. I cooked in that kitchen for a year in my head before it was built, and made changes before it was too late. Taking all the little details into consideration made all the difference. You can't rush into something like this. We did a lot of work ourselves to save money, but we derived as much satisfaction just knowing that we did it ourselves. I don't think we'll move from here until we retire. ISABEL FORGANG



Special storage spots include 6-inch-deep shelves on pantry-cabinet doors (above) and a cabinet for teapots and the like above the beverage sink (below).

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92.



scale representing appliances, cabinets, and furnishings and started moving them around on graph paper to determine the best layout. We wanted the table in front of the window, and I wanted the sink on the south side of the house under a greenhouse window. I decided to put the dishwasher between the sink and the table for easy cleanup. Then I had to position the stove and refrigerator. I knew that a triangle was the most efficient use of space, and it seemed practical to put the cook top on the island so two people could work at the same time. After that, everything else seemed to fall into place. The refrigerator is at the pivotal point of the triangle. We have two sinks,



A wide, tambour-door appliance garage keeps all small appliances out of sight but within easy reach.

with a double oven and microwave flanking the small "beverage" sink on one side of the room, and the main sink against the opposite wall.

I thought everything out very carefully. I rehearsed things in my head, picturing myself working in the kitchen. I decided to put the cook top in the middle of the island, for example, because I wanted the end of the island clear so I could put groceries down when I came in from shopping. And I realized I needed counter space at the other end for pots

coming out of the oven. We decided to tile the island so those hot pots wouldn't damage the surface.

Q Why did you decide on a center island?

A I had always liked them and, since I wanted a big kitchen, I thought this would be the best use of otherwise wasted space in the center of the room. It pulls things in closer, cuts walking around during meal preparation, and provides added storage space.

Q How did you determine the storage areas?

A I tried to put things near their point of use. Dishes, glassware, and silverware, for example, are between the sink and the table. My baking things are located in cabinets near the mixer; baking pans and casserole dishes are in the cabinet above the double ovens, and in the

space under the ovens, there's a drawer for cookie sheets and roasting pans. The glass-fronted cabinet above the beverage sink holds coffee, tea, and mugs. A wide cabinet in the center island opposite the big sink has a pull-out rack deep enough for pots with their lids. Another special storage spot is the pantry above and below the microwave. I asked the cabinetmaker to put 6-inch-deep shelves on the doors and reduce the depth of the interior shelves; that way things don't get lost on the back of the shelves.

Q Why did you have the cabinets custom made?

A I wanted to utilize every inch of space in the kitchen, and it was actually cheaper to have all the cabinets made than to pay extra for special sizes and features in a ready-made line. The oak cabinets and the laminate counter tops cost \$5,200 installed. I was quoted a price \$3,000 higher for a line of customized cabinets that wouldn't have included all the specialized storage I got.

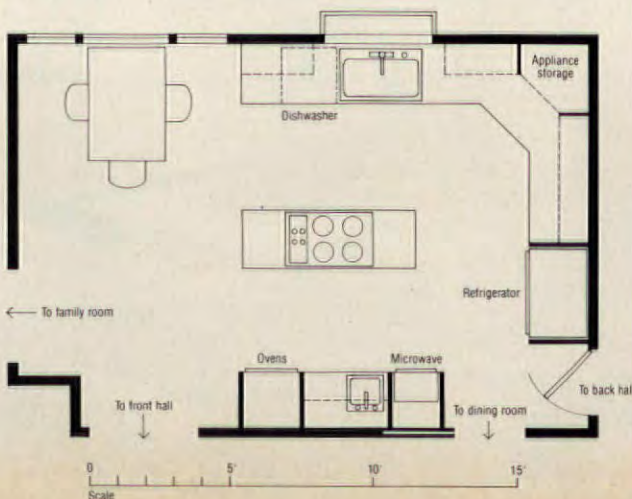


Following a point-of-use storage plan, Sandi keeps dishes in the cabinets between dishwasher and table (see plan).

Our cabinetmaker, Dave Marceau, had some terrific ideas of his own, like a drawer under the cook top for wooden utensils. He did have reservations about the appliance garage, however. He felt 2½ feet across was too big, but I wanted it to be able to hold all my appliances—the heavy-duty mixer, toaster, blender, can opener, and electric popcorn popper. Once it was in place, though, Dave said it was the best thing in the kitchen, and I agree.

Q What was your budget for the kitchen?

A We never set a price for the kitchen; we were determined that it was going to be first quality even if it meant temporarily doing without something elsewhere in the house. We saved on labor, not on materials: I tiled the island and backsplash and put up wallpaper, for instance, while Ken laid the prefinished parquet floor. By shopping





Doing much of the work themselves, Sandi and Ken Femino created a custom-fit kitchen in their Yarmouth Port, Mass., home.

CREATING A KITCHEN

One Couple's Success Story

What's it like to create your own dream kitchen? It requires meticulous planning, a healthy dose of ingenuity, and lots of hard work—and it's worth it. So say Sandi and Ken Femino, proud owners of a house they designed and built in Yarmouth Port, Mass. Acting as their own general contractors, the couple hired pros for the heavy tasks—framing, rough plumbing, plus electrical and masonry work—and undertook all the finishing work themselves. Sandi, an elementary school teacher, and Ken, a supermarket manager, worked on the house evenings and weekends for about a year; they moved into the house in July 1983. Sandi, who designed the kitchen herself,

recently shared her experiences with *HOME*.

Q How did you determine the layout of the kitchen?

A The design of the kitchen was based on experience. We knew what we did and didn't like from our first house, and once we decided we were going to build, I started making notes about things I wanted and clipping pictures from magazines. At first, I kept the file in a shoe box, but before long I'd filled up a carton.

We wanted a big, bright eat-in kitchen with room for a center island and a big picture window. That determined the 14' x 21½' size of the room. Then I made a list of all the things that had to fit in. I cut out pieces of paper to

5 Backfill the bottom of the hole so that the top of the root ball sets even with the grade. Soak thoroughly to settle the fill.



6 Loosen the twine and carefully slash the burlap around the root ball; try not to expose roots to the air by allowing soil to fall away.



7 Complete the backfilling around the root ball and work the surface into a dish-shape depression; this will help retain water.



8 Drive stakes into the softened earth in the area beyond the root ball. About one-third of their total length should be below the surface.



9 Wire-tie the tree to the stakes using soft tubing to protect the trunk. Leave a bit of play in the wires to permit a slight swaying; this promotes firm rooting.



STEP BY STEP

How to plant a tree in under an hour

In most parts of the country, brilliant autumn colors signify an end to the fast-paced tree-growth cycle of spring and summer. But fall can also herald new beginnings, for it's generally the best time to establish new trees in your yard.

Exactly when in the fall you should plant depends on the type of tree and the local climate. In general, trees should



1 Measure the diameter and depth of the tree's root ball to determine the size of the hole that will be needed.



be planted about four to six weeks before periods of unusual stress such as frost or drought; when soil temperatures are relatively cool; and when foliage growth has slowed or, preferably, stopped.

You can find a wide variety of trees either at a local nursery or through mail-order sources. Prices vary, usually based on the maturity of a plant and the availability of the species. Prices also vary from nursery to nursery—in our area, prices ranged from \$27 to \$125 for a 6- to 7-foot red maple—so it's worth comparison shopping. In addition to price, however, you should consider the reliability of a particular nurseryman. A good supplier should be able to answer questions about the soil, light, and space requirements for the tree you wish to plant.

Nursery stock will either be balled-and-burlapped or containerized. Containerized trees must be taken out of their pots before being planted and examined to be sure they're not rootbound. If you do find a tangled, ingrown mass of roots, it will have to be skillfully trimmed back before planting, which can lessen a tree's chances for survival. A much safer bet is to buy a balled-and-burlapped tree, since these may be planted more or less as is. Most garden guides say that cloth burlap will eventually rot away if left in place around the root ball, but in practice it's best to slash the burlap and thoroughly loosen all strings to prevent their constraining root growth. If the roots are wrapped in plastic "burlap," the covering should be removed once the tree is set into the hole.

The tools needed to plant a tree are very basic: a shovel and a garden hose. While you're at the nursery, pick up a soil test kit with complete instructions, some peat moss, and two or three wooden stakes. Depending on the results of your soil test, you may find you also need lime or sulphur to alter the pH level, organic material such as manure or compost, and elements such as nitrogen, phosphorus, and potassium. Also pick up some wire and a few short lengths of soft tubing needed to tie the new tree to supporting stakes, which should be left in place for about a year. The actual planting procedure, as illustrated here, shouldn't take more than half an hour. Weekly waterings until the ground freezes should be all that's required to nourish your long-term growth investment.

MICHAEL CHOTINER



2 Dig a hole that's roughly twice the diameter of the root ball and one-and-a-half times as deep. Remove rocks and other impediments to growth.



3 Test soil for pH level; most trees flourish in slightly acidic soil. Also test for key elements such as nitrogen, phosphorus, and potassium.



4 Lighten soil taken from the hole with peat moss and mix in other nutrients and elements that were shown deficient in soil tests.

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92.



Double-glazed skylights warm the kitchen. Cedar boards mark the original outside wall.

down and rebuilt, the passive solar room is now fitted with three double-glazed skylights and an open ceiling that follows the pitched roofline of the old kitchen. Salvaged French doors open onto a new rear deck.

Outside, the house gained a renovated porch and a distinctive paint job. "It came to me that I must have purple and pink," remembers Emily, who designed the new color scheme according to the traditional Victorian discipline of separate hues for body, trim, shadow, and detail.

The Hoods used professional painters, but "they just couldn't understand what we were getting at when I showed them all the colors," says Tom. "Finally, I bought a box of colored pencils and scribbled the right shades directly on the walls and trim."

The most distinctive change affected the hip-roofed

eye maple in the master bedroom—were all original.

Thus the Hoods restricted most interior work to such cosmetic tasks as refinishing floors and pine trim and preserving Victorian details like the bull's-eye carving on the door jambs and window frames. They also cleaned and rebuilt the original two-over-two windows with brass sash cords.

Apart from the removal of a non-bearing parlor wall, which Tom believes was added circa 1900, interior structural work was largely limited to the kitchen, another turn-of-the-century add-on. Tom

felt free to tamper with history and experiment with a new design. To make the house appear as if all of it had been built at one time, he redesigned the gable end with a peaked roof more typical of Victorian design.

"A hipped roof was a cheap alternative that used fewer materials," explains Tom, who believes that the earlier alteration failed to capitalize on the basic design. He asked himself how the house would have looked if the 1900 change had been made with more imagination and a bigger budget.



Salvaged materials and on-the-job carpentry skills yielded Emily a new porch.

"correct" answer to the problems at hand, but it is certainly a more livable design for the 1980s. RACHEL CARLEY

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92



Inside, the Hoods stripped the kitchen bare. Joists came down to open the ceiling.

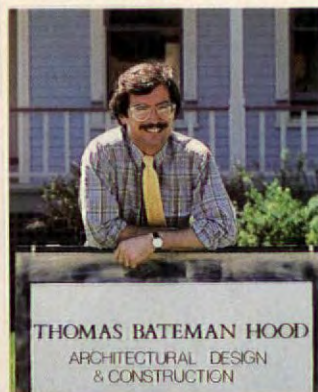
With the help of a hinged panel, the kitchen work island now doubles as an eating counter. The French doors were salvaged.





One month and four different kinds of sanding machines produced a rich glow for the original pine floor in the entry hall.

Indeed, the couple does not cherish fond memories of the months spent waking at 7 A.M., seven days a week, to work on the house. They do, however, happily recall the estimated \$40,000 saved on labor, as well as the fact that they sold the house in 1984 for more than double the original purchase price. The sum more than covered the total cost of materials and labor. The entire project cost \$36,000, plus \$4,000 for landscaping.



Tom moved his office to the house, creating a studio atmosphere for his colleagues.

Throughout, the Hoods were personally involved in every nook and cranny. Emily, in particular, "did a lot of the things I couldn't pay anyone else to do," recalls Tom. Her input covered everything from carpentry to unclogging sinks to hanging the cedar siding in the kitchen. She simply met most problems with on-the-spot solutions, like sawing a hundred old stair balusters, bought at salvage, to make twice the number for gingerbread detail on the porch. Were there problems? Of course. Both Tom and Emily vividly recall the time they awoke at 3 A.M., climbed ladders, and installed a makeshift roof during a driving rainstorm. The memory pales by comparison, however, to Tom's recollection of his last day on the job. A few hours after he shut the door on the finished work, a bathroom faucet loosened and sent water torrents through two ceilings, destroying everything in their wake. "It set



In the front room, the blond chintz shades match the refinished trim exactly.

us back six weeks," winces Tom, who had just finished sending out a total of 170 invitations to an open house.

A sympathetic renovation rather than a literal restoration, the final design incorporates new amenities and maintains the traditional character of the house. "One of the reasons that we liked the house was that so few changes had occurred prior to our purchasing it," explains Tom. There were only three or four coats of paint inside, and the floors—yellow pine in the front room and entry, fir upstairs, and bird's-

The original bird's-eye maple floor distinguishes the master bedroom. Patchwork quilts are Hood-family heirlooms.





The rotted porch (above) was first to go during the dramatic renovation of Tom and Emily Hood's Winnetka, Ill., house (left).

When a seven-room residence goes on the market for under \$60,000 anywhere, heads are bound to turn. And in the affluent Chicago suburb of Winnetka, Ill., most homes start at double that price. Small wonder, then, that over 400 potential buyers showed up to tour a circa 1877 Victorian house offered at silent auction two years ago. The minimum required bid? A mere \$59,000.

Granted, the vacant property was an unmortgageable ruin. The former residence of an elderly recluse who hadn't even used the second floor in over 25 years, the

Angelique, a South American hardwood, makes a handsome deck at the home's rear.

dilapidated frame building suffered all the classic symptoms of a lifetime of neglect. The plumbing, which dated to 1906, was matched in inefficacy only by the antiquated wiring. Water rained into the kitchen, and the porch was falling off. The rear foundation had sunk at least 6 inches.

Yet the price was right for architect Thomas Hood, AIA, and his wife, Emily, whose bid of \$83,525 finally won them the deed.

"We were looking for a dog and we found the worst mongrel in the village," laughs Tom, "but



Added rafters on the front gable gave the old hipped roof a new peaked profile.

we also had a piece of property in an excellent neighborhood that has been constant for an eternity." The couple was seeking a challenging renovation project both to generate publicity for Tom's firm and to showcase Emily's talents as an interior designer. The house represented an outstanding opportunity to create a model of superior materials and craftsmanship that still followed local building codes to the letter. Equally important, it would provide hands-on restoration experience, a means to establish bank credit, and, when the time came, the chance to turn a profit.

Aided by assorted family members and Tom's professional colleagues, the Hoods jacked up the house, tore down the rear kitchen, and began with foundation and porch repairs and new plumbing. Tom moved his office into the house, and both he and Emily put in equal time and elbow grease during the year-long project. "Maybe we were a bit naive," he remembers, "but we just didn't realize how long the job would take." ▶

The rear kitchen, built circa 1900, gained a new south wall. The siding on the exterior is red cedar.



The rear kitchen, built circa 1900, gained a new south wall. The siding on the exterior is red cedar.



PHOTOS: THOMAS HOOD



VICTORIAN REVIVAL

With fine craftsmanship and plenty of care, a young architect and his wife restore the period charm of a derelict Midwest Victorian



SUNBELT HOSPITALITY



Given the high cost of housing these days, it doesn't make sense to design a room that no one feels comfortable in," says interior designer Nancy Kitchell, of Kitchell Newlon in Scottsdale, Ariz. Following that dictum, she designed Kerry and Virginia Zang's living room to welcome the entire family. The owners wanted their furnishings to have a southwestern feeling that would complement the ceiling *vigas* and dark oak flooring and door trim. Kitchell achieved the relaxed yet elegant look by combining diverse furnishings. She chose a palette of neutral earthtones with muted accent colors as a backdrop for two country Italian pieces that "look southwestern, but are a bit more sophisticated." A Spanish-style coffee table pairs up with a French, green-suede armchair and a rare Afghanistani dhurrie rug. Striking, simple accessories—purchased in Mexico and New Mexico—mix with bowls of fresh flowers from the Zangs' garden. The mantel, once a limestone door surround in Mexico, was cut to fit the fireplace and the hearth. Say the owners of this truly inviting and livable 18' x 30' space, "The look is neither pretentious nor elaborate—just gracious, and that's exactly what we wanted in our living room."

PHOTOS: TIM STREET-PORTER

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 92

OLD-WORLD ELEGANCE



The formal living room of Tom Roberts and Ralph Du Casse has an old-world ambience that's perfectly suited to the Victorian charm of their San Francisco home. When artist Du Casse and designer Roberts, of Winfield Design Associates, Inc., in San Francisco, purchased the house in 1961, the 12' x 20' room already had a lofty ceiling, elaborate molding, wainscoting, and ceiling trim—all that was needed was a fresh coat of paint. "We wanted to create a neutral envelope that would show off Ralph's paintings," explains Roberts. Parchment walls and white wainscoting also blend harmoniously with the elegant antique furnishings, such as French Empire chairs, a Victorian bamboo occasional table, and a 19th-century Italian settee. The only spot of "color" they added was a ribbon of brown along the cove molding, which accents the architectural detailing of the room. "It's very important to have objects that interest the eye," says Roberts, referring to an assortment of American Bennington ware unexpectedly paired with inlaid boxes from the Middle East. "We simply bought what we liked, and it all worked well in the space," says Roberts. ▶

PHOTOS: CRAIG BUCHANAN





COUNTRY COMFORT

A living room can be inspired by something as simple as a favorite furnishing, as Robert and Carla Goldworm can attest. The focal point of the living room in their Connecticut weekend home is a contemporary, geometric-pattern rug that spurred a color scheme of blue, green, and rust. The room was already blessed with a beautiful cathedral ceiling, towering brick fireplace, exposed beams, and hardwood floors. All the owners did was paint the trim green for a note of contrast, and fill the space with furnishings they love—American antiques and country pieces they've collected over the years. With the help of interior designer Rosemary Casey, of Rosemary Casey Interiors, in Ridgefield, Conn., the Goldworms pulled together a mixture of reproduction and antique furnishings to achieve the "kind of cluttered" look they were after. A 150-year-old blanket chest became a coffee table in the new scheme, and a set of 100-year-old Hitchcock chairs complemented a reproduction dining room table bought at Casey's antique shop. For a finishing touch to the American country room, Jan Gardener and Cindy Lawson of Country Stencilers in Newton, Conn., hand-stenciled motifs around the windows and doors. ▶

PHOTOS: TIM STREET-PORTER







A SOOTHING PALETTE



Ron Brady, owner of Brady's Interior Design & Florist in Scottsdale, Ariz., wanted a neutral color scheme for the living room of his 1920s adobe house in Phoenix. "I work with colors all day," he notes, "so when I come home I want visual relief." Brady painted the walls and ceiling white with a pink tinge to subtly accent his art and accessories. To add texture to the room, he raked the plaster walls. The floors were stripped and bleached, and the fireplace was embellished with an ornate mantel that's supported by terra-cotta corbels painted white. "All the pieces have interesting stories behind them," says the owner. The dining room table, for example, is actually a cedar stump topped with glass, while two carved stone pillars from Mexico are now matching coffee tables. As befits Brady's profession, the room is always filled with a colorful array of fresh flowers. ▶



PHOTOS: TIM STREET-PORTER



URBAN SOPHISTICATION



When designer Patrick Gallagher redesigned this living room in a renovated Manhattan brownstone, he wanted the result to be dramatic and stylish, yet relaxed enough to be inviting and livable. "I didn't want it to be so stiff that if you moved an ashtray you'd upset the whole scheme," he insists. Working with Columbus Coated Fabrics, Gallagher combined several of the company's softly toned wallcovering patterns on the walls and around the fireplace. A freestanding decorative screen, also with wallcovering, became the backdrop for an eclectic mixture of contemporary leather seating units, Victorian Chinese-style chairs, and rattan pieces. Exotic African artifacts further contribute to the cosmopolitan atmosphere. Gallagher skillfully integrated the dining area with the living room with the help of a large, clean-lined leather sofa that became the dividing element. To give the dining area an identity of its own, he hung billowing curtains of rose-color silk on the enormous windows. Both areas are pulled together by the designer's use of a neutral color scheme of black, brown, and beige. Sleek black tile used on the floor adds a final note of elegance to the urbane setting. ▶

PHOTOS: RALPH BOGERTMAN

DESIGNS FOR LIVING

The combination of beauty and comfort, of being at once impressive and welcoming, is nowhere more important than in the living room. This is, after all, where we entertain guests, where friends and relatives congregate on special occasions, and where we ourselves retreat when we crave our home's most gracious surroundings. Though we may settle for a less-than-wonderful bureau in the guest room, or a so-so sofa in the family room, we generally lavish our finest and most cherished furnishings on the living room.

Finery, however, must be balanced by comfort: That high-back Mackintosh chair will look wonderful as an accent piece against a wall, but use six of them in lieu of soft, upholstered seating, and your living room will become a conversation piece rather than a place for conversation.

The decorating scheme of a living room—



whether traditional, contemporary, or something in between—can take its cue from the house's architecture, a regional or historic style, or a favorite collection. Or it can simply be a harmonious blend of best-loved objects that reflects your own sense of design.

Like our varied examples, a living room should be formal enough for entertaining, yet inviting enough for family and friends. As the name implies, these rooms are meant to be lived in—and enjoyed.

LEE EVANS

ORIENTAL INSPIRATION

For the Woodlands Designer Showcase in Oyster Bay, N.Y., interior designer Juan E. Mir, ASID, of Juan E. Mir Interior Design Associates, Inc., in Manhattan, tackled the challenge of creating a relaxed, contemporary sunroom within an elegant turn-of-the-century home. The adjoining garden and the exquisite hand-painted Chinese silk covering the walls served as inspiration: "The color scheme for the draperies, upholstery, and the pillows was taken from the delicate hues of the Oriental birds and blossoms on the handpainted silk," he explains. "The lush garden sparked the idea to paint the floor green." Handwoven rattan chairs and an antique side chair impart a casual, light personality to the room. Modern brass sculpture is handsomely displayed on lacquered, illuminated pedestals. In addition, two contemporary watercolors rest on top of a custom-made leather and lacquer console. Says the designer: "It's the kind of place where you want to relax." ▶

PHOTOS: LIZZIE HIMMEL





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some have developed a secondary
 combustion chamber—an area sepa-
 rate from the firebox where smoke
 is burned. And, in fact, three of the
 first four stoves to pass Oregon's
 emission standards were noncatalytic,
 secondary-combustion types.

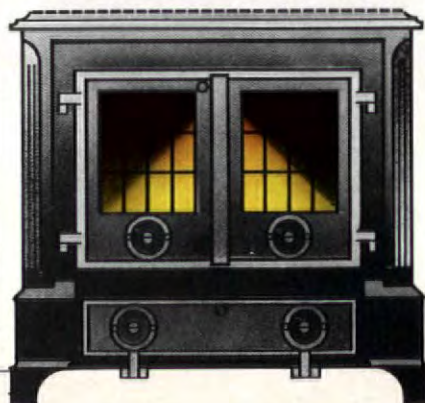
Given all the options in today's
 wood-heating appliances, it takes a
 bit of study to become an informed
 consumer. "Efficiency and safety
 should be your two big concerns,"
 says Dave Crosby of Consolidated
 Dutchwest, which in addition to man-
 ufacturing stoves, publishes two

*In response to recent
 fears about air pollution,
 stove makers have
 moved quickly to cut
 down on emissions and
 creosote buildup.*

useful guides to stove selection. A
 stove should meet Underwriter Labo-
 ratories' (UL's) safety specifications;
 efficiency, however, is not so clear-
 cut. Crosby suggests you find stoves
 of comparable size, read their state-
 ments about efficiency, and choose
 the middle ground. An alternative
 solution would be to choose a stove
 that has passed Oregon's emissions
 standards. But whatever your modus
 operandi, you'd best spend time
 with the product literature before
 investing in warmth. JAMES G. KEOUGH

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 BUYING GUIDE ON PAGE 92

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stove manufacturers have moved quickly to cut down on emissions and creosote—and to capture the wasted energy they represent. Many wood-stove makers have embraced the catalytic combustor—a honeycomb-shape ceramic device that has a thin coating of palladium or platinum over all of its surface. The palladium acts as a catalyst that allows smoke to burn at much lower temperatures—500 to 600 degrees Fahrenheit as opposed to 1,500 degrees. Jay Shelton, director of Shelton Energy Research, reports that combustor-equipped stoves reduce emissions by 80 to 85 percent and generate 93 percent less creosote. (For the complete story on creosote buildup and proper chimney maintenance, see next month's *Around the House*.) They also burn 20 to 30 percent less wood, thus cutting down on fuel costs.

Catalytic combustors last anywhere from three to six seasons, depending on use; replacements cost about \$80. This means a combustor will likely pay for itself just by increasing combustion efficiency.

Not all manufacturers have opted for the catalytic combustor. Instead,

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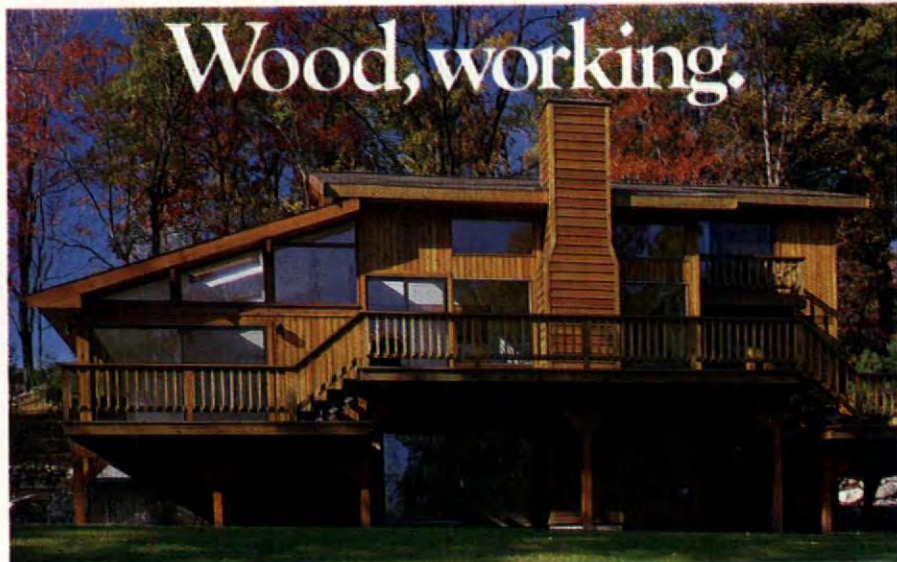
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grate, an ash pan, and a means of getting air underneath the burning coal. A number of stoves have conversion kits for burning coal.

One spur to recent technical innovation has come from government regulation. Wood stoves have become so popular in many parts of the country that residents and officials alike are concerned about their contribution to air pollution. Local governments in Alaska, Idaho, Montana, Nevada, and New Mexico have established voluntary restrictions, called "burn days," in an effort to cope with the growing problem.

Oregon was the first state to pass legislation setting particulate and flue-gas emissions standards for stoves. After July 1986, only stoves that meet those standards can be sold in the state. Colorado recently passed similar legislation; Massachusetts and a number of other states may soon follow. On the federal level, the Environmental Protection Agency says that as early as January 1987 it will issue a New Source Performance Standard for wood-burning devices. New stoves that don't meet the standard will be banned in all states.

While compliance with Oregon's new standards is currently voluntary,

The cast-iron and steel Catalytic Elm boasts an integral catalytic combustor that boosts heat output while reducing emissions and creosote.



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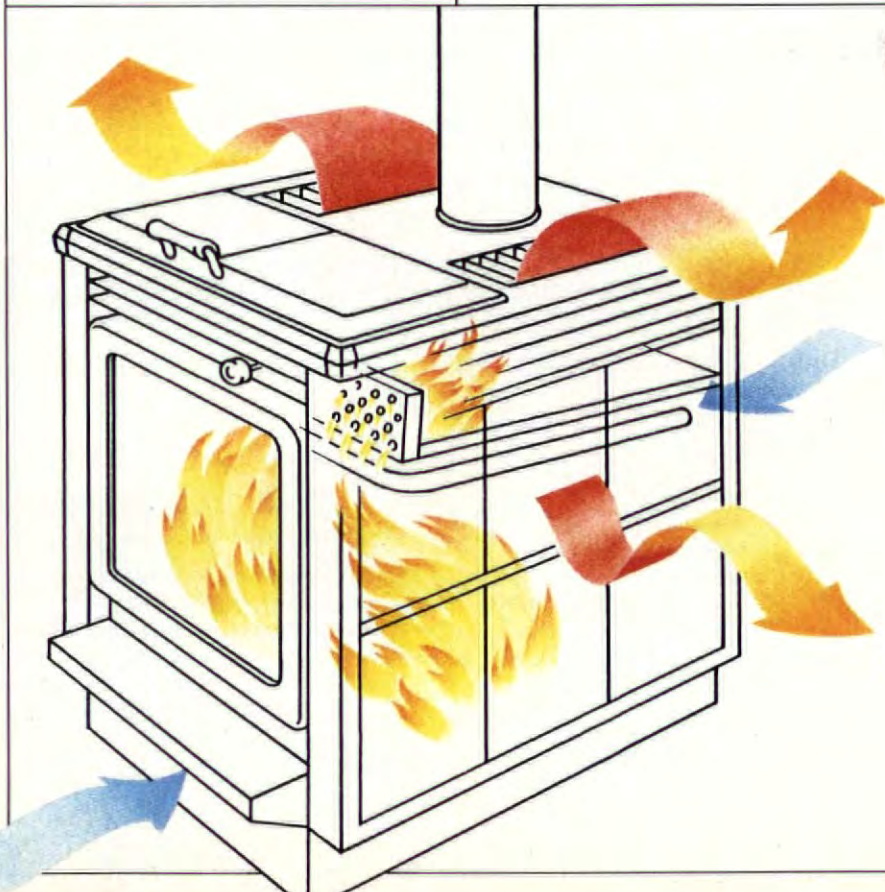
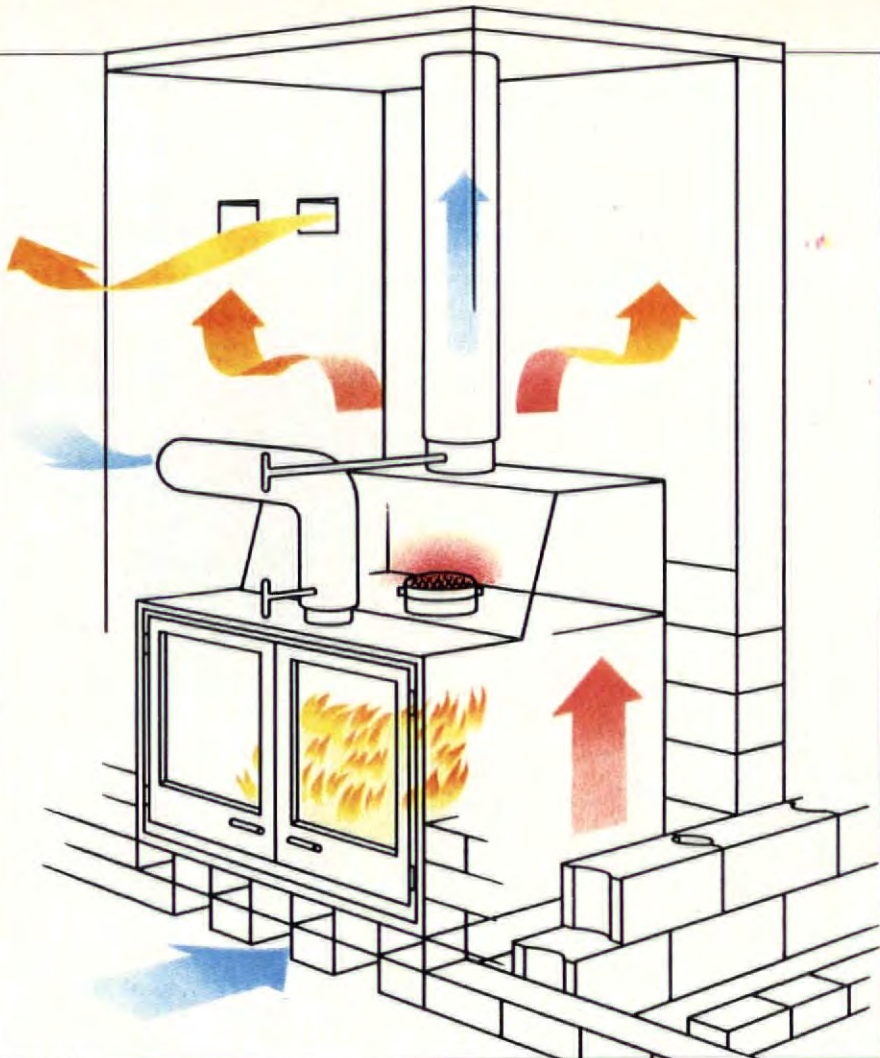
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warping at high temperatures (unlike steel), and it will hold heat longer though it is also slower to warm up. On the down side, cast iron is brittle and can crack if hit sharply or if there is a sudden change in temperature. Finally, the furnace cement in a cast-iron stove becomes brittle over time and must be renewed.

Sheets used to construct steel stoves are welded together rather than bolted. This means there's no furnace cement to maintain, but also that a professional will have to fix a weak joint. Top-of-the-line steel stoves, made from $\frac{3}{16}$ -inch-thick, or thicker, plate steel, are comparable to cast-iron stoves. Thinner steel stoves are less expensive but less durable. At least one manufacturer of steel stoves, Arrow Tualitin, lines its fireboxes with cast iron for added strength and heating efficiency.

The Turbo 10 wood stove (below), an Australian import, operates using a system that promotes secondary combustion for increased efficiency and lower emissions. Gases and smoke from combustion in the lower chamber are mixed with fresh air in the upper chamber and reignited by ambient heat. The tile sides radiate heat.



Healitor's new Model HH42 (above) is the first factory-built fireplace to incorporate a catalytic combustor; it also offers the option of an outside air intake, which utilizes cold air rather than heated air inside the home. (The unit was undergoing final tests at presstime; our illustration is based on preliminary plans.)

Tile stoves generally have a metal firebox enclosed in tile, often with an air space for convective heating between the firebox and the tile casing. Ceramic tile has twice the heat absorption potential of cast iron and holds and radiates heat longer than other stove materials.

Besides choosing stove materials, a buyer must also decide whether to purchase a wood- or coal-burning unit. It's important to remember that virtually all coal stoves will burn wood, but not all wood stoves can burn coal. Even those stoves touted as dual-fuel units may not be able to burn anthracite, which is the cleanest, most efficient coal to burn. To burn coal, a stove must have a shaker

ANNOUNCING

Goldilocks

by Carol Lawson

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To acquire Goldilocks, no advance payment is required now. However, the accompanying application should be returned by October 31st.



Doll shown much smaller than actual size of approximately 12" in height.

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Please enter my commission for "Goldilocks," a collector doll of fine hand-painted bisque porcelain designed by the internationally renowned artist, Carol Lawson.

I need send no payment now. I will be billed in 3 monthly installments of \$20.* each, with the first payment due when my doll is ready to be sent to me.

**Plus my state sales tax and
a total of \$3. for shipping and handling.*

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ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

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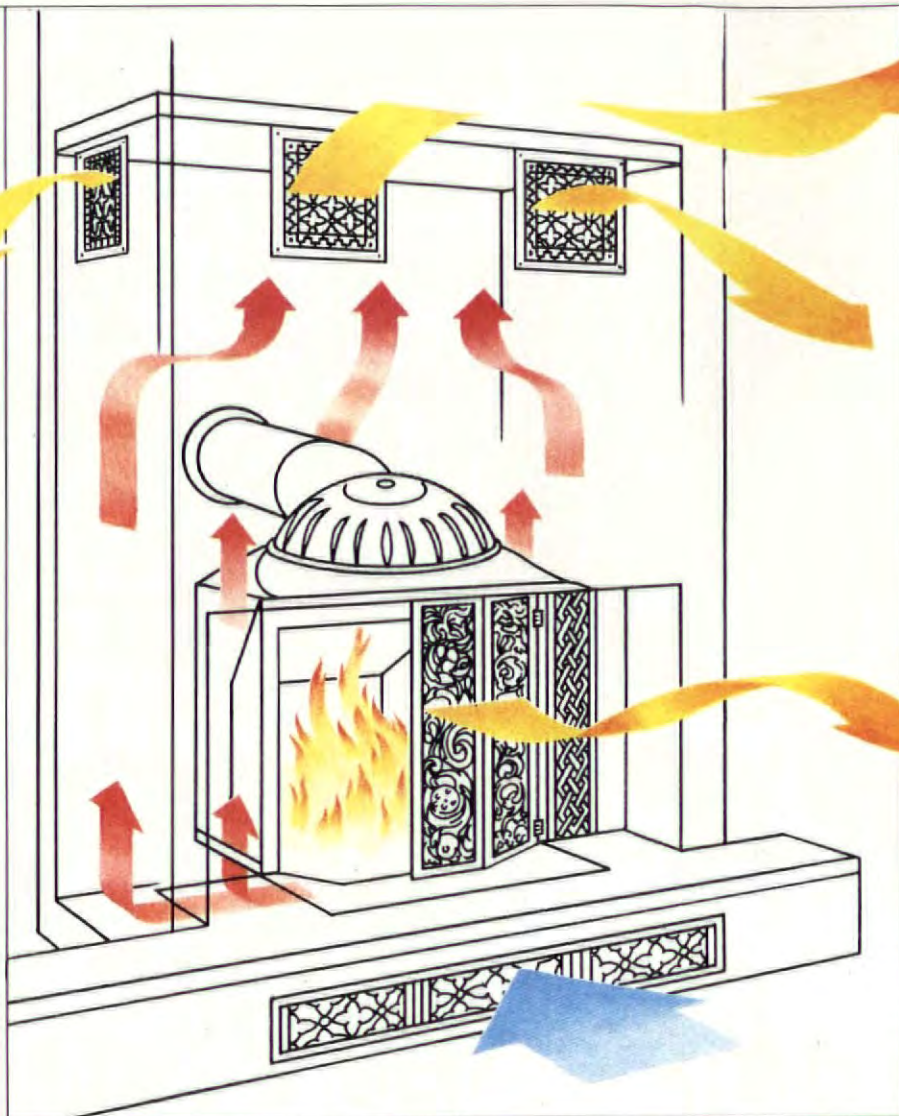
inefficient fireplace is to install a fireplace stove. These are much like freestanding units, except that they fit partially into the fireplace and generally have a metal panel that closes off the fireplace opening. These units take up less room than freestanding stoves and save on installation costs because they can be vented up the existing chimney. They do not provide the same amount of heat as a freestanding unit, however, in part because they have less exposed surface area.

The homeowner who doesn't already have a fireplace has a couple of options. He or she can buy a factory-built fireplace or a wood- or coal-burning stove. There are basically two types of factory-built fireplaces, those that require a masonry structure similar to a traditional fireplace and those called "zero-clearance" units. Zero-clearance fireplaces are less expensive and easier to install. They can be set directly onto a wood floor, and the studs, paneling, or wallboard that comprise the fireplace enclosure can abut the unit's metal surface.

Masonry-shell units, on the other hand, frequently require extensive alterations in a room. Because of their weight, they must also have a solid foundation, which may need to be constructed prior to installation.

Unlike earlier factory-built fire-

Rais & Wittus's Danish import in steel combines the charm of a fireplace, the comfort of a heater, and the benefits of a wood oven.



Jøtul's Fireplace System 18 is designed for installation in a masonry enclosure. The cast-iron sides of the unit absorb the fire's heat and release it to air drawn in through vents at the bottom of the chamber; warmed air is then carried up and out by convection. The doors and the masonry radiate heat.

Weso's handcrafted tile stoves are both practical and handsome. They burn wood and coal and are engineered for high performance.



places, most of today's models are "airtight" like stoves and therefore can burn for eight to 10 hours on a single load of wood. Also, some are equipped with automatic damper and flue controls and a thermostat to maintain a preset temperature over a long period of time. Another convenient, if less romantic, option is the gas fireplace, which altogether eliminates the fuss of dealing with logs. One manufacturer, Majestic, even offers a remote-control gas fireplace that can be turned on or off with a unit similar to a TV channel-changer.

The homeowner interested in a stove rather than a fireplace also faces a number of choices. The first is whether to buy a cast-iron, steel, or tile stove. Cast-iron stoves are made of individually cast parts that are bolted together and sealed with furnace cement. The cast iron is generally thicker than steel so the stoves weigh more. Cast iron resists

WARMING TRENDS

The Latest News in Fireplaces and Wood Stoves

During the energy crisis, homeowners were happy to buy wood stoves simply as inexpensive means to heat their homes. But not anymore. Today's homeowners are demanding high style and efficiency, and a responsive wood-heating industry is delivering both.

Like the Model T, stoves used to come in any color you wanted as long as it was black. Today, you can find stoves with durable enamel finishes in a rainbow of colors, and ceramic-tile models that offer still more color options. For the homeowner who's both practical and a hopeless roman-

tic, quite a few stoves feature glass doors that let you view the fire while maintaining efficient heating. And if you're on a tight budget, there are interchangeable trim options that allow you to move up to expensive brass, glass, and even gold-plated doors, which don't discolor like brass.

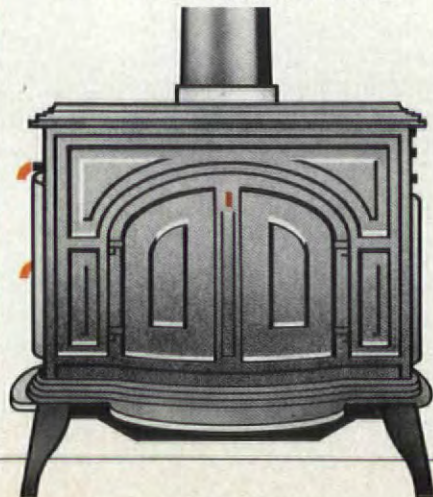
Of course, for diehard traditionalists nothing can replace the good old fireplace. Problem is, conventional fireplaces are woefully inefficient, delivering only a small amount of usable heat. Stoves, on the other hand, deliver plenty of radiant heat: Their surfaces capture the fire's warmth before it escapes up the chimney, and

then transfer the energy to the surrounding area.

One way to counteract the inefficiency of an open fireplace is to install an insert that allows it to burn more like a wood stove and can triple efficiency. Most inserts are designed to slide into an existing fireplace opening. Like a stove, the doors of an insert deliver some radiant heat, but because of the way many inserts are designed, they also deliver what's called convection heat. Cool air is drawn into spaces between the metal firebox and the existing fireplace walls where it is warmed and then drawn back into the room on natural convection currents. These currents can be augmented by a blower.

Another way to make use of an

Behind gracefully arched front doors, the cast-iron Defiant Parlor Stove from Vermont Castings has a combustion system engineered to deliver up to 55,000 Btus, enough to heat a 1,200- to 1,800-square foot home.



One of the highly decorative stoves from Godin, the cast-iron Oval derives its compactness from a firebox that burns logs in vertical position.



Newest in a line of soapstone stoves, which are known for their even, gentle radiant heat, the Hearthstone III features a high-tech air-control system.



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bank rates; and you might be able to borrow money from a stock broker using your securities as collateral.

Your best course is to check out all of these possibilities and decide which option serves your needs best. Each has its advantages and disadvantages, as do several we haven't discussed. Among our favorites are the rich-uncle option, the bequest option, and the long-shot roulette-wheel option.

PHILLIPS HUSTON

Sales tips that add sparkle to your home's value

You can't judge a book by its cover, but people can—and do—judge a house from the curb. "Buyers make snap judgments based on their initial reaction to a house," explains Beth Russell, an Amherst, Mass., real estate agent. "Sometimes they make up their minds even before they get out of their car." Your property may be a diamond in the rough, but you'll be forced to sell it for the price of rhinestones if its best features are hidden behind an unattractive exterior. So when you're trying to sell your house, "curb appeal" is the name of the game.

Consider for a minute what you can do to make your house more enticing. Does it need a new paint job? Are some of the shingles discolored and worn? Don't expect other people to overlook the small flaws that you've lived with for years: Painting the trim around windows and doors and replacing a few shingles on the roof could make a big difference in a prospective buyer's first impression.

Remember the buyer's often-unconscious logic: A house that looks cared for on the outside is probably in good shape inside as well. You may end up spending a few hundred dollars on cosmetic improvements, but the money you invest now could mean a quicker sale—and a higher selling price—later. For example, Russell recalls a 175-year-old Cape that had been clad in asbestos siding and painted a gold tone. After six months and no sale—despite a reasonable price for the area—the owners decided to remove the "golden" asbestos. Underneath they found beautifully preserved clapboard siding that needed only a coat of white paint to look like new. "It hardly cost anything, since the owners did it themselves," says Russell, "and the house sold at the asking price after only a week

back on the market."

Even if your house already has curb appeal, remember that neatness and cleanliness can spur a quick sale at a higher price. So put away any toys, bicycles, or tools lying around the yard, and keep walkways clear of clutter. Garbage cans should be out of sight, the lawn mowed, and all shrubbery neatly trimmed. Patch up any holes in the driveway and, if it's winter, be sure it's free of ice and snow. Even minor details can have a big psychological impact: For example, replacing faded house numbers with shiny new ones adds a "homey" touch while helping prospects find your house.

Now that your house looks great from the curb, it's time to clinch the deal with a sparkling interior. The first rule of thumb: A clean house sells more quickly than a dirty one, and buyers are apt to poke and pry into every corner. So you should undertake a thorough cleanup *before* opening your doors to house-shoppers, then follow up with routine maintenance as needed. If your closets and garage are crammed with years of accumulated clutter, consider having a garage sale—and then keep the closets tidy. And don't forget bathrooms, which should be immaculate—dirty sinks and fixtures may spark replacement worries. Keep clean towels and soap on hand, and replace a dingy shower curtain.

The key word for the kitchen is organization: This room really has to shine. Well-groomed cupboards and counters look more spacious, so keep shelves and counters clear. The stove and oven should be spotless, the freezer defrosted, and the refrigerator tidy and odor-free. Above all, avoid displaying knick-knacks in a room where less is definitely more.

Lighting is also important. Wash windows, inside and out, and open all the drapes or curtains; natural light adds warmth to a room. And don't forget that the attic and the basement in particular should be well lit—these are the areas most people want to investigate.

Another tip: Keep pets—especially less-than-friendly ones—out of the way when an agent shows your house. The whole idea behind showing your house is to make it appear welcoming, and it's the details that make a lasting impression. The smell of good coffee brewing, for example, or fresh flowers on the table could provide the special touch that convinces someone that there's no place like *your* home.

AMY RUSSELL



American Renaissance™

A celebration of light.

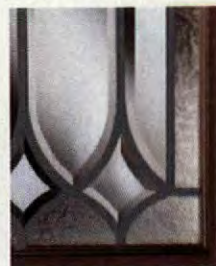
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