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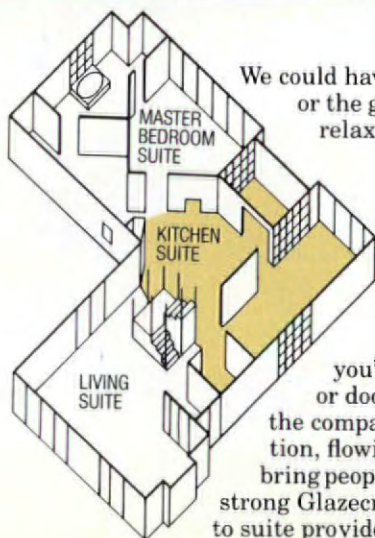
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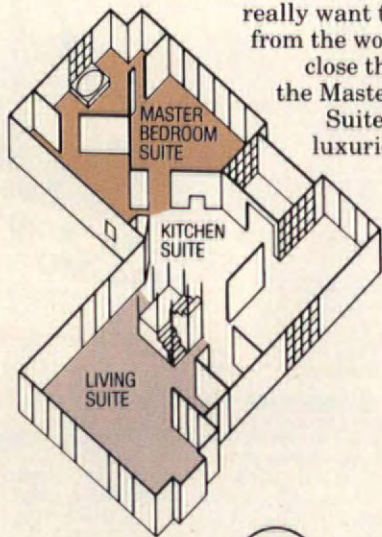




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Decorating a bathroom need not be an expensive undertaking. Our five examples show you how to personalize a small space.

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In summertime, patios and gardens come into their own. Perk up yours with a whimsical planter or glass-brick border.

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**COVER:** Pristine in white—Bernard and Carrie Wharton's remodeled kitchen in their 18th-century home in Greenwich, Connecticut. Photo: William P. Steele.

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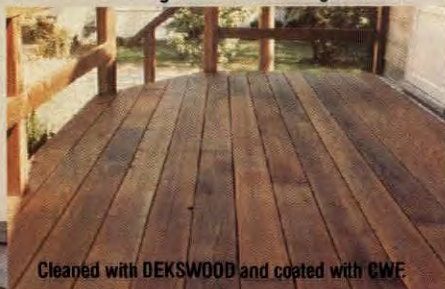
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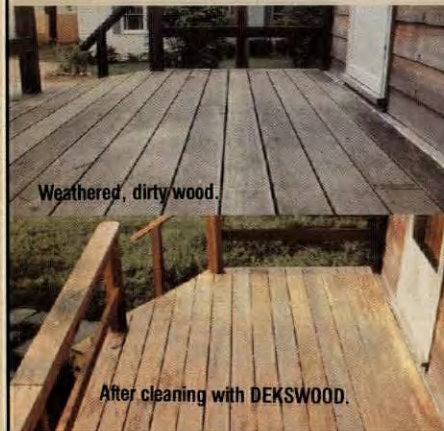
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# ON THE SCENE

## Of space and change

**A**s editor of HOME for more than four years, and a proud member of its staff for over five, I've watched the magazine grow in circulation from 95,000 copies a month to well over 800,000. And no wonder: HOME has matured and changed dramatically over these years. It has undergone a complete graphic redesign, added coverage of decorating and home furnishings, increased reportage of landscaping, and strengthened its position as America's foremost magazine on remodeling. Now the time has come for another change: Our owner, Knapp Communications, has decided to move HOME's editorial office to corporate headquarters in Los Angeles. Two other fine Knapp publications, *Architectural Digest* and *Bon Appétit*, are also produced there.

For personal reasons, I am unable to follow HOME to its new West Coast address, and a new staff headed by editor Channing Dawson will assume editorial responsibilities. Channing comes to HOME after four years at *Sunset* magazine, where he wrote on building and travel. Before that he worked for Blair & Ketchum's *Country Journal*. Channing has also built houses, so he brings hands-on, as well as editorial, experience to this position. As for me, I will remain as editor-at-large, aiding in the transition and working as liaison between the editorial and advertising departments.

A number of HOME's outgoing staff members will maintain an association with the magazine after its move to California. Linda Whitmarsh will remain as East Coast editor, based in New York, and several other editors will produce freelance articles in their fields of expertise.

It seems appropriate that this issue of HOME is dedicated to another area of change, the rethinking of square footage and the efficient use of space in houses. Most of us complain that our homes are too small, our rooms too cramped, and our storage barely adequate. With the cost of new building approaching an average of \$75 a square foot and remodeling costs up to double that, it's not hard to understand why the manipulation of space has become the number-one priority for designer and homeowner alike. More and

more, smart people are realizing that it's not how much space you have, but how you make it work for you that really counts.

This month's issue focuses on how to create more *usable* living area—and how to give the illusion that less is more. "Close Encounters" (pages 48-55) examines two new homes built on remnant city lots; each had to squeeze into a small site without unduly intruding upon its neighbors. Neither broke the bank (one cost \$65, the other \$75 a square foot), but each of the homes conveys a sense of spaciousness far greater than its actual area.

When it comes to remodeling and the search for more room, many people's eyes light on the garage. And certainly this is one solid solution for economically gaining added square footage. But once the conversion is complete and furnished, where do you park the car? "The American Garage" on pages 76-85 shows you how to eat your cake and have it too. Two examples used existing garages to create both living quarters and a new place to house the jitney; three others showcase garage, storage, and living space in totally new structures.

Another remodeling story, "Makeover of a 1940s Mail-Order House" (pages 42-45), demonstrates how a 400-square-foot addition, reordering of existing spaces—including 200 square feet of garage space—and skillful use of half-walls and cutouts expanded the house from a cramped 1,100 to a comfortable 1,700 square feet.

Finally, there's our selection of today's folding and dual-purpose furniture (pages 66-69) that combines high style and space-saving function. Chances are that some of our pieces can help your den or extra bedroom also serve as a home office.

I hope our space-conscious solutions take the pinch out of your existing tight spots, and provide inspiration for getting the most out of every square inch.

Now that I've tempted you with some ideas for change around *your* home, let me reassure you about something that will endure at our HOME: the dedicated commitment to practical, attainable residential design. And that's a promise.

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## Homeowners move up without moving out

Americans will sign remodeling contracts worth \$58.4 billion during 1986—an increase from \$43.1 billion only two years ago, according to projections prepared by the National Association of the Remodeling Industry. And

that large figure excludes all do-it-yourself work. Throw in the D-I-Y and maintenance expenditures, and homeowners will be investing between \$80 and \$90 billion in their homes this year, predict the estimates from various industry sources.

Why the continuing tremendous growth in remodelings? Many families who would otherwise purchase new, larger homes are opting to add on rather than endure the disruption of a move to a new

neighborhood, according to Columbus, Georgia, remodeler Larry Bussey, past chairman of the National Remodelers Council.

If remodeling growth continues at this pace, the Council estimates, it may soon exceed the amount spent to construct new single-family homes.

## A (very) little piece of the city for sale

It used to be called "Hell's Kitchen"; now it's called Clinton. One piece of the Manhattan neighborhood, located due west of the Times Square theater district, was for years a city-owned, rubble-strewn vacant lot—until neighborhood residents transformed it into the Clinton Community Garden.

Now that Hell's Kitchen has become Clinton, however, property values have soared, and the city recently decided that it was expedient to sell the once-worthless property at auction.

And the community garden? Well, the neigh-

borhood gardeners banded together and began selling 1-inch squares of the lot—complete with deed—at \$5 a shot to raise funds to buy the property. Finally, the city caved in and deeded the lot over to the Parks Department.

Meanwhile, the national grassroots response to the fund-raising appeal was so great (\$100,000 was raised) that the Trust for Public Land is now promoting similar programs in other urban areas. If you'd like to invest in a green piece of city real estate, write to Lisa Cashdan of the Trust for Public Land, 254 West 31st St., New York, NY 10001; (212) 563-5959.

## Studying in the lap of luxury

Student housing usually brings to mind tiny rooms in high-rise dorms or decaying garrets furnished in early Goodwill. As a consequence of the 1981 Federal tax law revisions, however, there is a boom in another type of student housing: the "kiddie condo." Faced with paying high rents—up to \$1,000 per month near the campus of the University of Texas in Austin, for example—many parents have chosen to buy kiddie condos for their children. Depreciation deductions can make a purchase a sweet deal indeed for par-

ents, and the kids seem to enjoy amenities such as spas, exercise rooms, and pools. The possibility of a capital gain four years down the line doesn't do anything to hurt the arrangement's appeal.

Profits aren't guaranteed, however. Real estate brokers suggest checking the local market carefully before buying. Poorly sited student condo projects have sometimes gone bankrupt, and buyers may be scarce after a child finally graduates. But one thing seems clear, in cities ranging from Berkeley to Chapel Hill: The living standards of students with affluent parents are on an upswing.

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## Dogs bite landlord wallets

If you rent an apartment or house to the owner of a dog with vicious propensities, and the animal subsequently takes a violent dislike to a passerby, who is liable for damages? Perhaps the landlord, decided the New York State Court of Appeals in the case of *Strunk v. Zoltanski*.

The court held, according to *The Mortgage and Real Estate Executives Report*, that the landlord had the duty

to exercise reasonable care not to expose third parties to risk of harm. One way a landlord could avoid liability would be to impose obligations in the lease; demanding that the animal be leashed might do the trick.

The ruling only applies to New York, but the court's prestige is such that other states may be influenced by the decision. So if you're a landlord, you might want to revise the wording in your leases regarding pets.

ILLUSTRATION: GEORGE BOOTH



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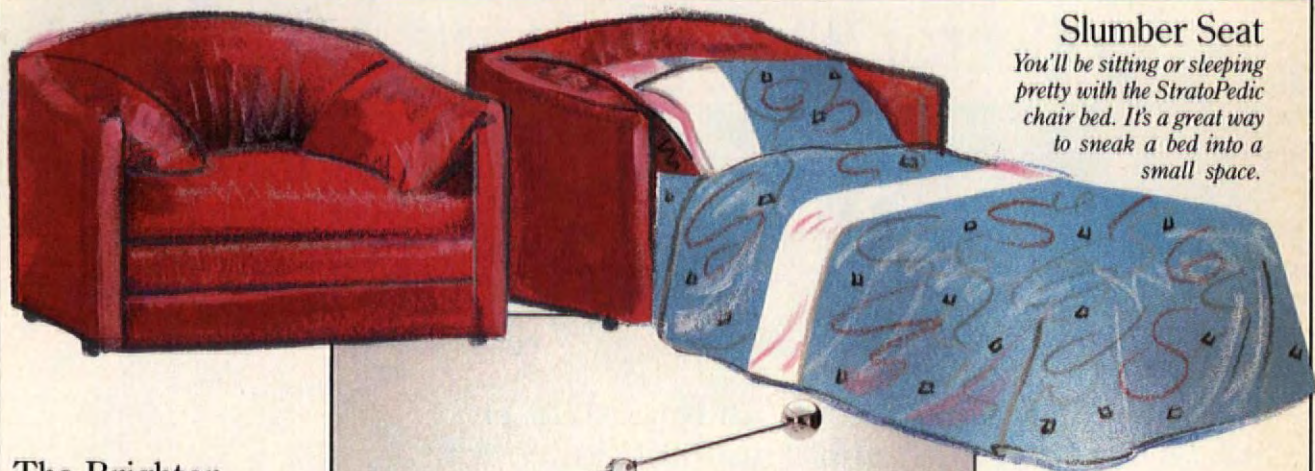
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# ON THE MARKET



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 You'll be sitting or sleeping pretty with the StratoPedic chair bed. It's a great way to sneak a bed into a small space.

## The Brighter Side of Work

Nothing tops a desk better than a hard-working light source, especially when it incorporates timeless design. Left to right: Pivot-arm lamp (\$130) from Conran's captures contemporary styling in chrome. For more traditional polish, Stiffel's solid brass (\$310) is hard to beat. For an Art Nouveau touch, the Rita lamp, also from Conran's (\$56).



## A Safe Home at a Sound Price

You can save dollars and still secure your home with the KeepSafer, a new wireless electronic security system by Schlage. Starting at \$179 for a console with one door and one window transmitter, it installs quickly with just a screwdriver.

## Geometry Tables

A line of six glass-topped tables, by designer Charles Pollock and his associate William Jaremkov for Vecta Contract, features bases that are bold geometric sculptures, each a variation of the cube. Pollock has designed several award-winning chairs, including—yes—the Pollock chair, which has been exhibited in the Louvre. His new line for Vecta Contract represents Pollock's first foray into table design. Made of a lightweight polyester resin with the look of genuine stone, the table bases are available in either white or gray.

## French Connection for Lace.

The Rue de France Catalogue features French lace goods—curtains, comforters, and more. The lace is made from a poly/cotton blend that looks like cotton but is easier to clean.



FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.

ILLUSTRATION: CHRISTOPHER HILL

PHOTOS: DEAN POWELL

# Hummel

## "School Children"

### Collector Thimbles



Announcing an Important First  
in Authentic Hummel Collectibles.

Sister M.I. Hummel has charmed millions of collectors with her classic illustrations. The delightful and timeless Hummel art, which became the basis of the famed Hummel figurines, has graced plates, bells, and other collectibles as well as art prints.

Her portraits of angelic children are simple and sincere and continue to win hearts all over the world. Sister Hummel's lifelike portraits of the boys and girls she knew and loved offer you the opportunity to return to a time of innocence when life was filled with wonder and the charm of discovery.

**An Important Thimble Collector's Event.  
Many Hummel Illustrations  
Never Before Seen on Thimbles.**

Now, for the first time, the Hummel "School Children," a collection of 28 adorable illustrations, will be made

available in a stunning series of collector thimbles. The "School Children" are some of Hummel's most popular works. *Many have never been seen on thimbles before.* They show children at play – innocently pursuing the happiness of childhood. The collection is available exclusively from The Thimble Collectors Club.

These famous works will be faithfully reproduced from the originals on fine ceramic inlays affixed to each thimble. The Hummel signature will appear on the reverse side in raised relief.

**Electroplated with Precious 22kt Gold!**

To further enhance the beauty and importance of this collection, each thimble will be electroplated with a layer of genuine 22kt gold. This is a first! No authentic Hummel Thimble has ever before appeared with gold decoration.



### Authentic Hummel

The artwork of Sister M.I. Hummel featured in this collection originates from the convent at Siessen, Bavaria, where Sister Hummel was a Franciscan nun. This collection of thimbles will be produced in West Germany exclusively for The Thimble Collectors Club. Skilled German craftsmen will faithfully, and with meticulous attention to detail, reproduce the authentic artwork from the originals.

This deluxe wooden wall display is included with your collection at no additional cost.

Authentic Hummel

**A Deluxe Wood Display at No Additional Cost.**

Your Hummel School Children Thimble Collection will be one of the highlights of your home. Imagine the delight you, your friends and family will share in enjoying this complete collection of Hummel "School Children" art. To showcase your collection to its best advantage, we will provide, at no additional cost, a deluxe wooden presentation case with your collection.

**Convenient Subscription Plan. Satisfaction Guaranteed.**

The original issue price is only \$15.00 (plus \$1.00 shipping and handling) per thimble, and this price is guaranteed for all 28 thimbles in your collection. Of course, this price includes everything: the exclusive Hummel Artworks, the 22kt gold electroplate, the ceramic discs, and the beautiful wooden display case. You will receive your thimbles at the convenient rate of two per month and you will be billed separately for each shipment.

Should you not be pleased with any thimble you receive, you may return it upon receipt for a complete refund. Naturally, you are free to cancel your subscription at any time.

**Subscribe Now.**

To subscribe to the Hummel "School Children" thimble collection, simply send your application to The Thimble Collectors Club, 47 Richards Ave., Norwalk, Conn. 06857. Send no money now, we will bill you. As production quantities must soon be set, we encourage you to act fast to avoid any future disappointment.



Thimbles shown actual size.

RESERVATION APPLICATION

*Hummel*

2

**"School Children" Collector Thimbles**

The Thimble Collectors Club  
47 Richards Avenue  
P.O. Box 5707  
Norwalk, Conn. 06857

Please return promptly.  
Send no money.

Please reserve \_\_\_\_\_ collection(s) of the Hummel School Children Collector Thimbles as described in this announcement, in my name. I understand that the collection consists of 28 thimbles, each electroplated with 22kt gold and featuring a different Hummel portrait on polished ceramic inlay. I will receive a deluxe wall display at no additional cost.

The price per thimble is \$15.00 (plus \$1.00 shipping and handling)\* and my thimbles will be shipped at the rate of two per month. I understand that I may return any thimble I am not satisfied with upon receipt and that either party may cancel this agreement at any time.

**Payment Options:**

- Please bill me for each monthly shipment.
- Please charge my credit card, at the time of shipment, for each monthly shipment:  MasterCard  VISA

Credit Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_ PLEASE PRINT CLEARLY

Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_

\*Conn. residents pay \$17.20 per thimble to include sales tax. Allow 10-14 weeks for initial shipment.

# AROUND THE HOUSE

## Air filtration: high-efficiency alternatives

**R**ight at the top of our fear-and-loathing-on-the-home-front file is the peril of indoor air pollution. And it's not necessarily those attention-getting gaseous toxins, like formaldehyde vapor and carbon monoxide, that are most worrisome. Much more prevalent and often-overlooked forms of household pollution—such as dust, smoke, bacteria, and pollen—likewise contribute to an unhealthy environment. In fact, there are some three million dust particles in each cubic foot of air in the average home.

The more exotic toxins are best eliminated by exchanging indoor and outdoor air. But there's a simpler and still very effective solution for dealing with air that's merely dirty: In place of conventional fiberglass filters, you can install one of the new breed of high-efficiency air filters in your central heating or cooling ducts or in a window air conditioner.

Some very effective high-efficiency systems, such as electronic air cleaners and precipitators, have been around for years. But now there are alternatives—

filters that claim to equal or surpass the performance of the electronic air cleaners, with the added advantage of requiring less maintenance. These high-efficiency filters are relatively inexpensive and easy to install.

### How air cleaners work

Electronic air cleaners work by putting a positive charge on particles as they enter the filter, then collecting them on a series of plates that are alternately charged either positive or negative. The positively charged particle is repelled by the positive plate and attracted to the negative plate. The disadvantage of this system is that it becomes progressively less efficient as it fills up with particles.

On the other hand, most high-efficiency non-electronic air filters, which are installed in an existing air circulation system, utilize the principle of "depth loading"; this means that after the first layer of particles is trapped within the filtering material, subsequent particles tend to accumulate on top of it. In effect, the dust becomes part of the filter and doesn't begin to block it for up to six months. Indeed, efficiency increases as the filter loads, which is just the opposite

of what happens in electronic filters.

Probably the best—and most expensive—high-efficiency filters are the HEPA (high-efficiency particulate air) type, made of pleated paper. Though a HEPA filter could in principle be used in a home, both the purchase price and the cost of replacement filters would be prohibitive.

There are, however, several high-efficiency filters that are appropriate for home use:

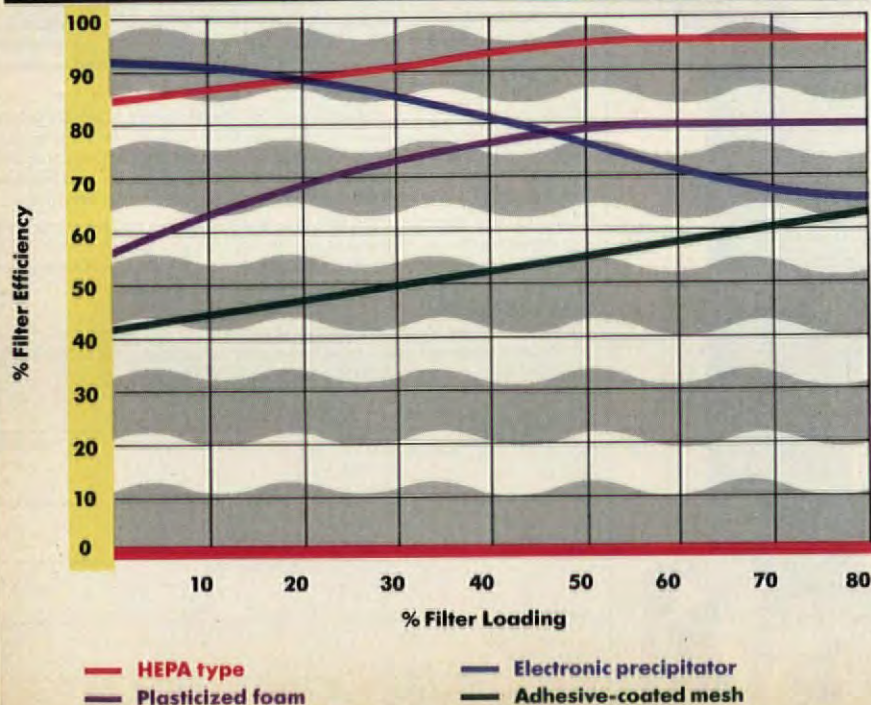
- The pleated-fiber filter is a new spinoff of the HEPA filter and approaches it in efficiency. It also offers reasonable maintenance costs—about \$15 to \$20 per filter replacement, typically necessary every six to 12 months. Installation requires a housing to adapt the filter to the duct work, but there is no electrical hookup.

- A filter made of plasticized foam or polyester effectively provides the many pockets necessary for high-efficiency filtration. This material can be purchased in lengths or rolls; small unframed pieces of it can be used in window air conditioners or as replaceable filters fitted into a custom-made permanent frame. Don't confuse these types with standard washable foam filters, which are better than ordinary glass fiber but not as efficient as the plasticized material.

- Coated metal mesh filters consist of several layers of aluminum sheets that are slit and then expanded to form hundreds of baffles. They are positioned so the baffles are arranged in a staggered pattern throughout the filter's depth. Air passing through is literally bounced from baffle to baffle, forcing it to come in contact with more of the filtering medium than it would in other filters. The result is increased efficiency, lower resistance to air flow, and reduced clogging. But the mesh is only part of the story. Before reinstallation and after cleaning, the filter should be sprayed with a special water-soluble adhesive. As the air passes through the filter, dust particles are trapped by the adhesive, which can also aid in removing odors.

Coated metal filters are easily cleaned by backwashing with water. The adhesive washes away along with the trapped particles; a fresh spraying of adhesive (available in non-aerosol spray cans from air conditioning and heating suppliers) restores the filter to like-new efficiency that will last for a long time. These filters require maintenance about as often as ordinary panel filters, but they have good depth-loading characteristics, are easy to

## COMPARING AIR FILTER PERFORMANCE LEVELS



Then he said,  
 "Thank you again for saying yes."



De Beers

### The Diamond Anniversary Ring.

A band of diamonds that says you'd marry her all over again.

A diamond is forever.



maintain, and are relatively permanent.

#### What to expect

An air cleaner won't make dust disappear; no matter how efficient, it works only on the air that circulates through it. Since many of the particles that compose dust are large (anything big enough to be visible is considered "large" by filter experts), they tend to settle quickly, never reaching the filter. Still, high-efficiency filters make a big difference in the amount of dust that settles, since the typical heating or air conditioning system circulates a considerable volume of air.

High-efficiency filters are no sure cure for allergies either, since their causes differ widely. But if airborne allergens are causing ill health, an air cleaner can be beneficial because it will remove a large percentage of them. In any dust-prone environment—a home with carpeting, drapes, pets, children, and smokers—an air cleaner can make a big difference.

The tiny particles that air cleaners remove are measured in microns (a micron is 1/25,400 of an inch; if you make a dot with a sharp pencil, its diameter is about 200 microns). Particles 10 microns and larger, like pollen, lint, and some dust, are normally visible, whereas smaller dust, smoke, and soot particles are not. High-efficiency air cleaners remove from 80 to 99 percent of all these particles. They will filter out pollutants that are 50 times smaller than those a standard fiberglass-panel filter can remove; they'll get rid of 99 percent of all pollen and spores and up to 90 percent of smoke and soot particles.

Regardless of the type of high-efficiency filter you choose, you're certain to make a big improvement in air quality compared to conventional filters. Plasticized polyester and metal mesh filters cost little more and are an easy first step to ultra-high filtration. You may feel the improvement in a reduction in hoarseness and sneezing, and over a long period you'll even be able to see the difference: Dust fallout and smudging around heat outlets will be reduced, as will the need for dusting and painting.

When you step up the efficiency of your filter, be sure to take full advantage of it. Set the blower on your furnace or air conditioner to operate constantly. The minor expense of operating this motor is a small price to pay for the 24-hour-a-day "scrubbing" it gives to the air you breathe.

EVAN POWELL

## THE SKY'S THE LIMIT.



Let the Andersen® roof window take your home to new heights. Whether installed in an existing room or used in new construction, it will create a heavenly bright space. It opens for ventilation, flips for easy cleaning, and closes secure—for the most energy-efficient, weathertight roof window possible. (Also available as a stationary unit.)

The Andersen roof window—for people who want a piece of the sky.

**FREE!**

Send me more information on the Andersen roof window. I plan to  build,  remodel,  replace. Mail to Andersen Corp., Box 12, Bayport, MN 55003.

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127-0686

Come home to quality.  
  
**Andersen**

# Some comforting thoughts from The Intelligent Window.

The Intelligent Window™ is the window made with *Sungate*® coated glass—the glass with the exclusive PPG coating that prevents inside heat from escaping. And that can be a comfort in a lot of ways.

It keeps you warm. You can feel the difference the *Sungate* coating makes with your own hands. The coated glass in the windows actually stays warmer. Which reduces condensation and keeps your home more comfortable. But that's not all.

It keeps your home beautiful. *Sungate* coated glass isn't reflective glass; it has the clear look of traditional windows. And inside, the coating actually reduces the fading of the fabrics in your curtains, carpets and furniture. So your home's good looks last longer. That can save you money. But it's not the only way *Sungate* saves.

It saves energy. Double-paned windows and doors with *Sungate* coated glass are as energy-efficient as triple-glazed. It's because of the special coating. The coating lets light and heat inside, and keeps the heat inside, so you save on heating bills. And all that adds up to something wonderful.

It increases your home's value. A home with *Sungate* coated glass feels warmer, looks great inside and out, and saves money, too. That makes a comfortable difference while you live there. And can make a big difference at resale time. What could be more comforting than that?



# DOLLARS & SENSE

## Sweet fifteen: The popularity of shorter-term mortgages

Is there a soul alive who wouldn't choose to own his or her home free and clear—if not immediately, then just 15 years down the line? Oh, there are many arguments, and good ones, that you shouldn't tie up too much money in a house. Real estate is the perfect collateral to borrow on; if you have

1984, the market share of these loans has grown from less than 5 percent to about 20 percent of current lending, according to unofficial estimates of Mortgage Bankers Association staffers. (The estimates have to be off-the-cuff because the composition of the mortgage market is changing so rapidly that studies are outdated in only a couple of months.)

In marketing the loans, lenders generally stress not psychological considerations but the potential for immense

savings in interest expenses over the life of the mortgage. Most of your monthly payment—especially in the early years—goes to pay interest; increase that payment by a modest amount earmarked for the principal, and the life of the loan can be shortened dramatically.

As we stated earlier, this might not be a good thing if you have the ability to invest that extra money profitably elsewhere.

But there is an important sweetener for those taking out loans with relatively short terms:

You can get a 15-year mortgage for at least half a percentage point less annual interest, and perhaps as much as three-quarters of a point less if you're a good bargainer, than if you opt for an otherwise identical 30-year loan. The reason for such largess? As a general rule, the longer a borrower has the use of money the higher the interest rate. Moreover, many investors in mortgages, especially pension funds, find a 15-year term more convenient, and they're willing to accept lower interest to get it.

A glance at the accompanying chart will illustrate the magnitude of long-run savings from a 15-year, 11.5-percent mortgage compared to its 12-percent, 30-year cousin. The shorter-term loan will increase the mortgage payment on a \$50,000 loan by \$70 per month, and by twice that on a \$100,000 loan. The total

**SAVINGS FROM SHORTER-TERM MORTGAGES**

mortgage amount	monthly payment:		savings over life of loan
	30 year term at 12% interest	15 year term 11.5% interest	
\$50,000	\$514.31	\$584.10	\$80,074
75,000	\$771.46	\$876.10	\$120,064
\$100,000	\$1,028.62	\$1,168.15	\$160,056

extra cash, you may do better putting it to work elsewhere, even if elsewhere happens to be more real estate.

That may well be true, especially for the sophisticated investor in a high tax bracket. But the fact remains that even some of those "sophisticates" harbor the desire for absolute security. And as long as you can afford the taxes on a home you own outright, you'll always have a place to lay your head.

The desire for security in an age of economic uncertainty probably goes far towards explaining the sudden popularity of mortgages with 15-year terms compared to the traditional 30 years. Since

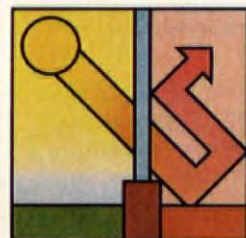
# And now The Intelligent Window tells all.

Here's why more and more people are choosing the comfort, beauty, energy savings and value of The Intelligent Window™—the one with



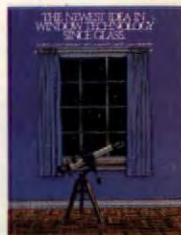
*Sungate*® coated glass from PPG.

It's the exclusive *Sungate* coating: it lets in the sun's light and heat, but reflects the heat



from your furnace, and the other radiant heat in your home, back into your rooms.

You can get the full story on how *Sungate* coated glass works by filling out and returning this coupon. Or, to find out who in your area sells windows and doors with *Sungate* coated glass, just call 1-800-2-GET-PPG.



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Please send me more information on how windows with *Sungate* coated glass from PPG can add to the beauty, comfort and value of my home.

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Circle 15 for free information

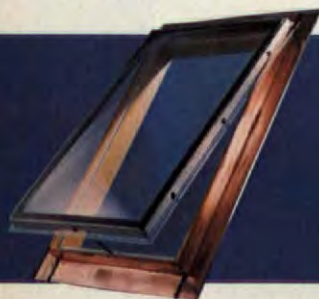
ILLUSTRATION: RICHARD OSAKA

## Skylighting with **VENTARAMA®**



**THE LOOK:** Skylighting with VENTARAMA is a bright, refreshing and beautiful experience. Almost any remodeling or building project can use a skylight and dollar for dollar, nothing can create a more dramatic effect.

**THE PRODUCT:** VENTARAMA skylights represent 35 years of manufacturing experience. Features like the hand-turn opening mechanism and convenient screen system make the units a pleasure to own. The sophisticated copper flashing and molded edge dome make them weatherproof, leakproof and durable. Some of the options available are shades, storm panels, pole operation, and a quiet, reliable motorized unit.



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## **DOLLARS & SENSE**

savings if a borrower paid the mortgage off entirely, month by month, over the 15-year period? About \$80,000 for the smaller loan and twice that for the larger mortgage: In either case the savings are far larger than the amount originally borrowed. A powerful argument indeed.

Keep in mind that some of those savings are more apparent than real. For one thing, people usually pay off a mortgage early, either by refinancing or by selling the house. Except for the half-point-lower interest rate, a shorter-term loan would be of little benefit to a person planning on selling in a couple of years; the extra \$50 or \$100 a month applied to the principal won't reduce net interest payments by more than a couple of dollars a month at first. And no adjustment has been made for the fact that all those interest payments are tax-deductible. The value of the deductions varies with your tax bracket, of course, but as a general rule, the 15-year mortgages result in, at best, modest savings for those in high (40- to 50-percent) tax brackets. They also might not make much sense for homebuyers at the other end of the income scale who are struggling to buy as much house and qualify for as large a mortgage as possible. These buyers need to keep their monthly payments as low as possible, even if that means paying a lot more interest in the long run.

But for people in the middle—not rich, perhaps, but with enough cash to easily pay an extra \$70 to \$150 a month—the 15-year mortgage can make a lot of sense. Indeed, the loan is especially popular among persons expecting to retire in 15 years or so. And no matter what your income, the \$15 to \$50 per month you would net by cutting a half point or more (bargain for at least five-eighths) off your interest rate is a very real—and very pleasant—savings.

HAL PORTER

### *Mortgage life insurance: letting reason rule*

**S**ometime during the closing, as stacks of legal documents and personal checks slosh back and forth across the table, the question is popped: "Do you want to take out a mortgage life insurance policy on the principal amount? That way, if something happens to you, your spouse will own the house free and clear. With everything else she (or he) will have to

worry about, raising the kids alone and all, at least a high mortgage payment won't be among them."

Who can deny the emotional appeal of this soft-sell pitch for life insurance? Financial worries, sometimes even panic, lie heavily on the minds of those assuming the debt for a new or refinanced home. The desire to relieve heirs of the burden for just a few extra dollars a month can prove nearly irresistible. But viewed purely as a financial decision, is mortgage life insurance a good buy?

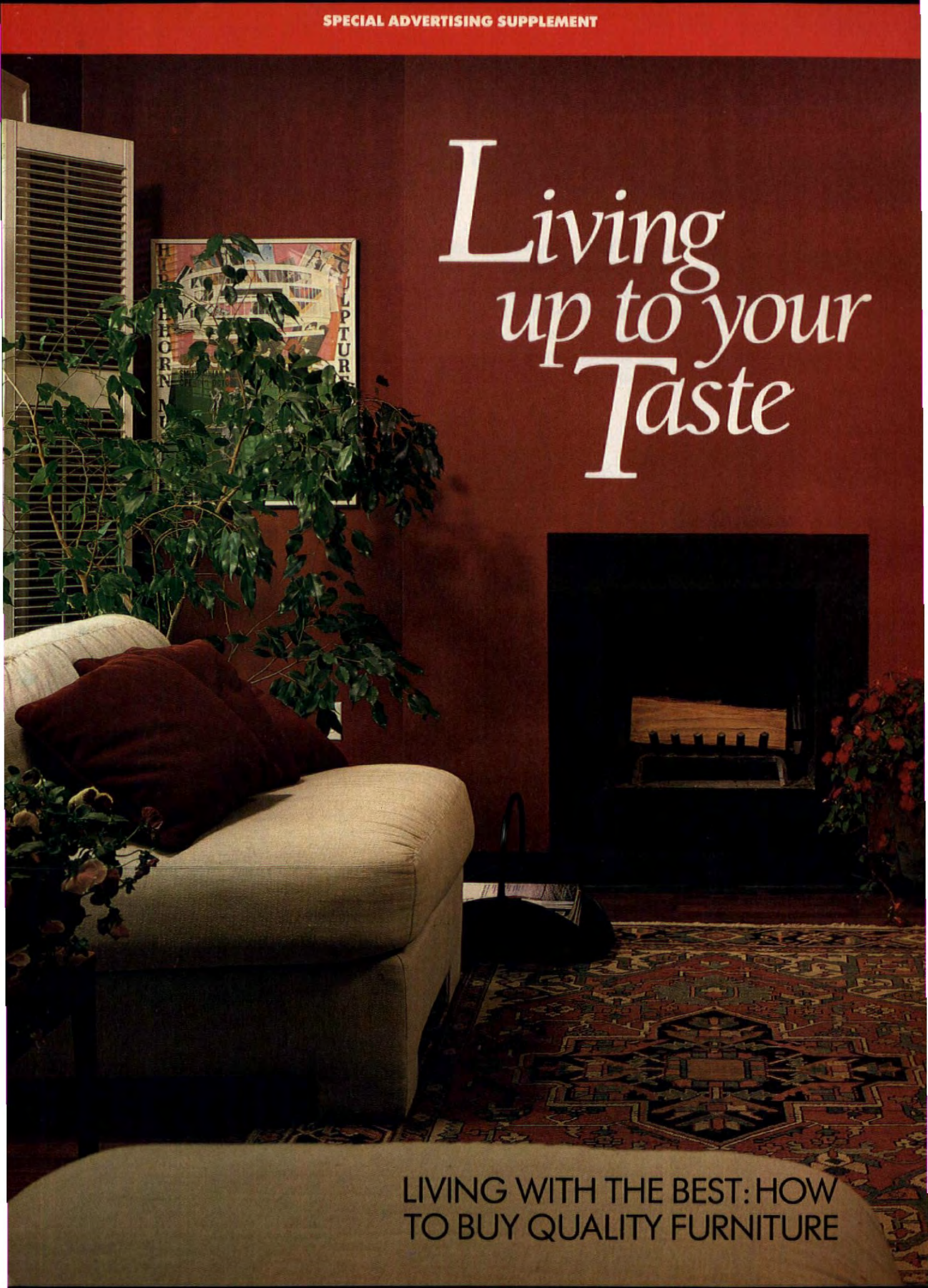
Mortgage life is a form of reducing term insurance: There's no accumulation of cash value (that is, it's not a savings instrument), and the value of the insurance goes down in tandem with the mortgage. Like any other form of life insurance, it should be analyzed in terms of what will be needed to maintain an acceptable standard of living for the heirs. That analysis will consider pensions, social security, survivor's benefits, other insurance policies, and savings. The purpose of life insurance—particularly term life insurance—is to bridge the gap between what the survivors will need and what assets they will actually possess; making the mortgage payment is just one of the necessary expenses to be taken into account.

Prices vary, but we recently saw a quote of \$505 per year for mortgage life insurance on a 40-year-old man borrowing \$50,000. By point of comparison, a \$100,000 one-year renewable term policy at another large mutual insurance company would cost the same man \$196 annually—minus dividends, which would typically run \$30 to \$40.

In other words, this hypothetical non-smoking 40-year-old male could buy twice as much insurance for 60 percent less by dissociating the insurance decision from the mortgage. And maybe it wouldn't be wise for the survivors to have all their money tied up in the house anyway. If they needed extra cash, what would they do? Borrow on the house, thereby paying points and closing costs again?

It's true that the cost of renewable term insurance will go up as the man ages, but 10 years will pass before his payments equal those of the mortgage life policy—and still for twice as much coverage. Perhaps not every mortgage life policy is so disadvantageous, but it bears repeating that life insurance decisions should be made with a cool head and must take the household's entire resources and needs into account. Let's face it, a real estate closing may not be quite the right time.

PHILLIPS HUSTON



# Living up to your Taste

LIVING WITH THE BEST: HOW  
TO BUY QUALITY FURNITURE

# Living with the Best

**Our homes have new meaning in today's hard-edged, impersonal world. They're more than shelter: they're an expression of ourselves, of who we are, and what we value. So buy wisely and well when you choose the furniture you come home to, and invite friends in to share. You'll be making an investment in beauty and quality that will add value to your life for many years to come.**

## A WORD ABOUT STYLE

**F**urniture, more than any of the decorative arts, reveals the homelife and history of humankind down through the ages. You can tell what was going on in the outside world by what went into the interiors of the times.

In our times, that rich legacy of furniture styles stretches across many countries, through many centuries. And what you choose to live with is equally revealing of you... what you value, where you've been, who you are.



Formal or informal? French furniture can be as country-casual as the open-arm chair, above, or as formal as the elaborately carved Louis XV table.

Choosing your style of furniture, like setting a fashion look for yourself in clothes, is still largely a matter of individual taste. You must first know your own style of living, and then decide what

style (or styles) of furniture go with it best. You have a wide and varied range to choose from, among them: English traditional... American country... formal French... classic European... Scandinavian modern... cutting-edge contemporary... a bewildering array of riches.

But not necessarily. The way to decorate today is to *collect* furniture fashions, rather than to settle for a single style or period. It's the *eclectic* approach — "living with the best of everything" — picking and choosing from all history has to offer until you arrive at a look that's individually *yours*. There's only one ground rule for successful eclectic decorating, and that's *attitude*. Decide first whether your attitude toward home is *formal*, or *less formal*, and then choose furniture that expresses that attitude.

The difference between formal and less formal furniture comes down to four factors: *design* (is it complex or simple?); *wood* (mahogany, walnut, satinwood and burls are inherently more formal than "home-growns" like pine, maple, birch, and even oak); *craftsmanship* (the more intricate the detailing —

*The joys of eclectic decorating: one eye-stopping piece, such as this sensuous "ribbon-candy" chair, can zap new life into a room filled with tradition.*

carvings, inlays, applied fretwork and such — the more formal the piece); and *finish* (highly polished, finely painted furniture versus natural, stripped, pickled or casually painted pieces).

In upholstered pieces, fabrics also contribute to the attitude of furniture in their fiber content, color and pattern, and construction (see next page).

Within these broad-brush generalizations, there's a wide world — literally — of furniture styles to choose from. Today's furniture industry is capable of reproducing the best designs from the past in high-quality, historically accurate pieces that can be passed down as treasured heirlooms. Or you can choose the latest in furniture ideas for the '80s, if that's more your style.

Whatever best expresses you, don't settle for less than the finest quality. Read on... we'll tell you how to find it.



## QUALITY: WHAT MEETS THE EYE

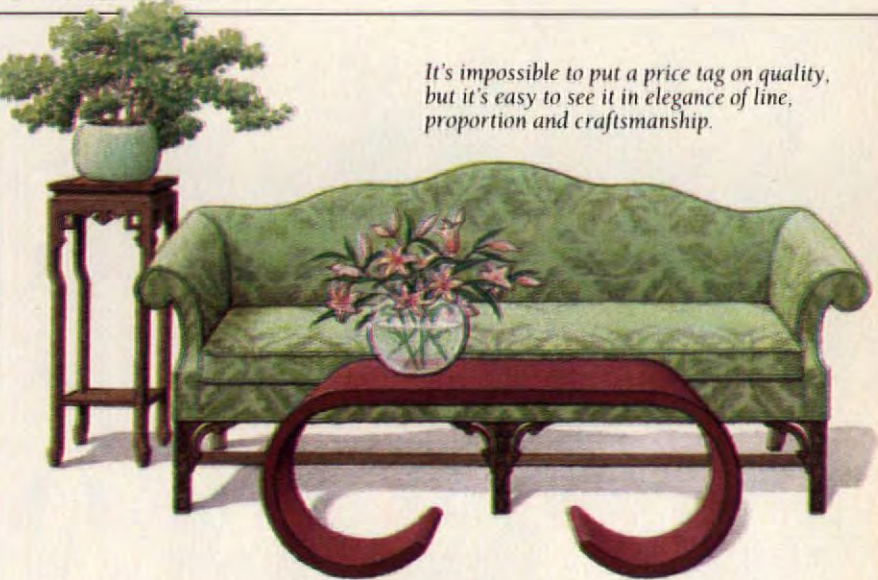
**T**he beauty of fine furniture is more than surface-deep. Because your home expresses your standards, what you choose to surround yourself with should measure up by several yardsticks, both visible and hidden beneath the surface. Here's how to tell if you're buying the quality craftsmanship and styling that will pay off the investment fine furniture involves.

Use *all* your senses—including the sixth one—to evaluate the beauty and quality of a piece of furniture. First, look it over carefully. Does it please your eye? Is it well-proportioned and attractive in line and scale? In short, does the piece look like quality?

### UPHOLSTERED PIECES

In upholstered furniture, quality depends largely on the fabric and how it's been handled. Silk, linen, satin, brocade and velvet often show up on more formal pieces; tweeds, corduroy, nappy and sturdily woven fabrics lend themselves to less formal upholstery.

There are many exceptions to this rule, however, so study the label, remembering: tightly woven, textured surfaces and synthetics (such as nylon, acrylic and polyester, or *blends* with such natural fibers as silk, linen, cotton



*It's impossible to put a price tag on quality, but it's easy to see it in elegance of line, proportion and craftsmanship.*

and wool) are usually better for hard use than all-natural fabrics, and those with smooth, polished surfaces and delicate construction. In either case, look for applied fabric finishes that help ward off soil, stains and fading.

Now, survey the way the fabric has been applied. Patterns should match all around; seams should be straight and strong; welting firmly sewn in place; and the skirt lined for extra body. Lift the cushions: the seat deck beneath should be of matching fabric (or a coordinating color). Look under the piece itself: legs

should be an integral part of the frame, and joints securely joined by dowels and reinforced with corner blocks. Feel through the bottom dust cover: the bottom webbing should be firmly woven and reinforced with steel straps. Pat the bottom: it should sound as solid as a well-made drum.

### CASE PIECES

Quality in case pieces (all wood) largely depends on what you *can* see and feel. The surface should be smooth to both eye and hand, color should be uniform, and wood graining well-matched across all doors and drawers. If the piece is *veneered*, the match can be exact, something not always possible with solid wood.

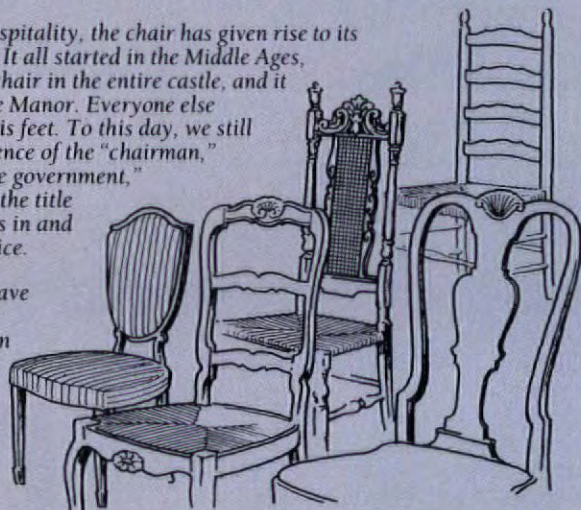
That's just one of the beauties of veneering, a method of furniture construction long mistaken for inferior, which it definitely is *not*. More than 90 percent of furniture made today is veneer, which means that up to five thin layers of wood have been permanently bonded, with the top layer beautifully grained and finished. Together, the layers are actually stronger than solid wood, which is subject to atmospheric conditions.

Finally, the finish should be clear, deep and rich (unless it's painted or distressed to look old), and any hardware firmly attached, smooth, solid and hefty-feeling in the hand.

### THE AFFABLE CHAIR

*The ultimate symbol of hospitality, the chair has given rise to its own code of social graces. It all started in the Middle Ages, when there was only one chair in the entire castle, and it belonged to the Lord of the Manor. Everyone else stood, or sat on stools at his feet. To this day, we still acknowledge the preeminence of the "chairman," we speak of the "seat of the government," and any gentleman worth the title rises when a woman walks in and offers his chair as a sacrifice.*

*Please be seated. Chairs have changed with the times: (From top right) American country ladder-back; Jacobean English; Queen Anne; Country French; Federal shield-back.*





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## QUALITY: BEHIND THE SCENES

**W**hen it comes to judging quality in furniture, what you can't see is critical. Here's where your other senses come into play.

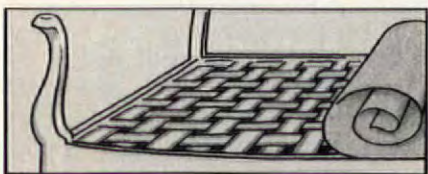
Try upholstered pieces on for comfort. Sit down hard and bounce! If the inside construction is good, you'll feel — or hear — nothing but solid comfort. If the chair whines in protest, or you bottom-out on the frame, be wary.

Also ask your salesperson about the inside construction. Definitely the best: eight-way tied coil springs. (In pieces with very slim-lined backs, you may also find sinuous springs, made of wavy, heavy-metal wire.)



Eight-way hand-tied springs are found in the finest upholstered pieces.

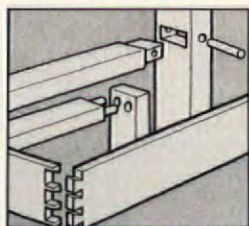
Good quality furniture has up to three layers of padding over the springs. Down is the top-of-the-line material for cushions, but you may prefer a combination of down and polyester fiberfill. A minor miracle of modern technology, fiberfill automatically plumps up the cushions between sittings. Often the cushioning is wrapped around a core of polyurethane, and the whole business is then encased in a down-proof, zippered ticking, which, in turn, is covered with decorative fabric. The outer cover should also have a zipper, for better fit, not so you can take the covers off for separate cleaning.



Durable webbing — often made of polypropylene — should be closely interwoven across the bottom of upholstered pieces, then covered with sturdy fabric.

In all-wood furniture — or case pieces — backs and drawers will be your primary guide to the overall quality of the

Signs of well-built furniture: pieces are put together with either dovetail, dowel or mortise-and-tenon joints.



In drawer construction, look for dust panels and smooth, quiet operation on center glides.



piece. Back panels should be inset and solidly screwed to the frame, then finished as finely as the rest of the piece. If the back's merely stapled on and left rough and unfinished, you're dealing with inferior quality.

In drawers, look for dovetailed joints and smooth and quiet operation on center glides, with very little side-to-side play. The drawers themselves should feel smoothly finished inside, stained — or clear-coated and waxed — so you don't endanger your clothes.

Top-quality furniture has dust panels between drawers, both to strengthen the piece and further protect what you put inside. Drawer handles, knobs or pull-grooves should be securely attached and sturdy enough to stand up to a life of active duty.

Ditto for doors: they should open and close smoothly and quietly without sagging, and any glass panels (as in a breakfront) should be set-in behind wood strips, not merely held by occasional clips.

Another earmark of quality construction in case pieces is tightly fitting, well-cemented joints reinforced with corner blocks that have been glued, or notched

and screwed firmly into place.

If you're buying a table, feel its underside. Like the back of a case piece, it should be smooth to the touch. And if this is an extension table, check the leaves for fit and well-matched graining. Also ask the salesperson to put them in while you watch — and listen — for easy, squeak-free operation.

With today's technology, you can't always trust your eyes when it comes to judging what furniture is made of. What looks like real wood may actually be machine-printed grain so life-like you have to read the label to tell the difference. Do. Also question the salesperson, and even ask to see the catalog description, if you're still in doubt.















Today's manmades are so lifelike, only the label will tell if a piece of furniture is made of real wood, or covered in authentic leather, like this plump, curvy Art Deco club chair.

That's a good idea when you're buying other materials as well, such as plastic, metal, rattan or even "leather." Many new synthetics are such close copies of the real thing — even down to wrinkles and scars — only the label (and maybe your nose) will know for sure.

*It takes all five senses — plus your sixth sense — to know when you're buying quality craftsmanship and materials in furniture.*

# FURNITURE FASHIONS THROUGH HISTORY

We can read the history of humankind in the furniture styles that have evolved through the ages. This chart spans both countries and centuries to show what was fashionable when, and where.

	16TH CENTURY	17TH CENTURY		
FORMAL FRENCH		Louis XIII 1610-1643 		Louis XIV 1643-1715 
ENGLISH	Elizabethan 1558-1603 	Jacobean 1603-1649 Cromwellian 1649-1660 	Restoration Carolean 1660-1668 	William and Mary 1689-1702 
AMERICAN			Early American 1607-1720 	
OTHER STYLES	Italian Renaissance 15th and 16th Centuries 	Spanish Still influential in Mediterranean styles 	Oriental From Antiquity on 	

## FINDING THE RIGHT HOME FASHIONS

A professional interior designer might be the first — and wisest — investment you make in any decorating project. Not only are they pros, skilled in the art and science of home furnishings, but they know where to go to find the perfect desk... the careful painter, carpenter or rug-installer that you need.

A designer is part artist, part psychologist, and all-business when it comes to realizing the dream room in your head. In the process, a designer can even save you money by keeping you from making costly mistakes.

These miracle workers are as close as the phone book. Look under "Interior Designers," or the American Society of Interior Designers. All designers have their own working arrangements; don't hesitate to discuss fees and budgets right up front. An independent designer may charge you a flat hourly rate to come to your home and give you ideas

on what to do. You buy those ideas for that fee, and take over from there. Other designers may work on a purchasing arrangement, which means they buy everything at their wholesale price; you pay retail, or less. Still other designers prefer to work for a percentage of the total cost of the job.

Most large furniture retailers and department stores also offer professional design services. Such services are basically free; you may pay a retainer fee up front, but it's usually refunded after you spend a certain amount.

Even if you're blessed with perfect-pitch taste and an unerring eye for color, decorating can be an anxiety-producing experience. You'll be spending a goodly amount of money, and the results will be on display to all the world. Short of hiring a professional shoulder to lean on, there's another way to get good decorating help: *mail-order it*.

The idea of buying by mail is as old as

rural America, but the merchandise is anything but old-fashioned. Today's catalogs offer top-of-the-line home fashions products, in a wealth of colors and styles. And if that's not enough, at least one has added the expertise of a renowned professional designer to the offerings in its pages: All the products in the latest Spiegel catalogue are hand-picked by designer-columnist-author Carleton Varney.

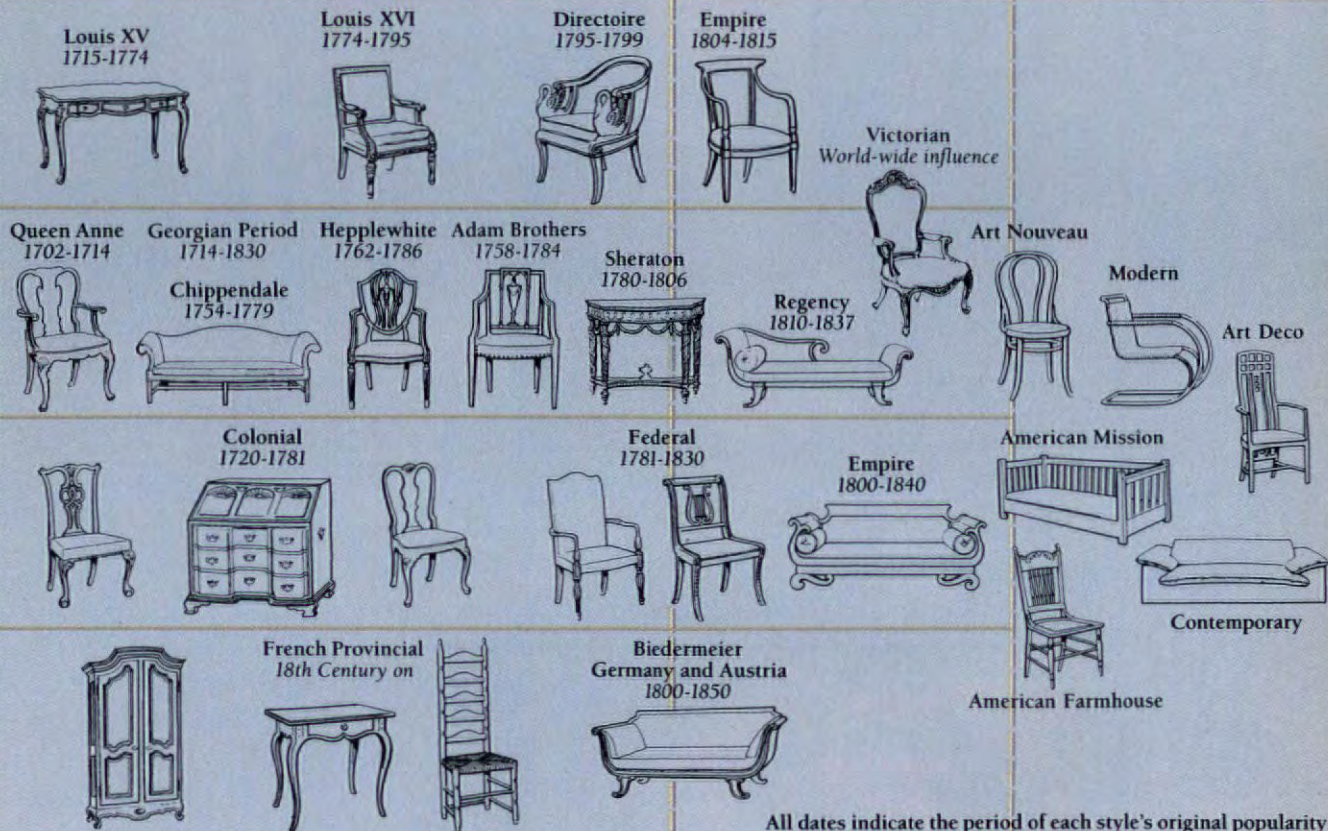
Another innovation on the old mail-order theme brings helpful hints and how-to ideas to your TV screen. Decorating by video tape had to happen sooner or later, and WestPoint Pepperell has made it sooner.

First in a series, "Decorating Your First Home" offers 10 minutes of televised you-do-it ideas, including inexpensive tricks with sheeting. Buy a full set of Martex sheets, and you get a coupon to send for the tape and its million-dollars' worth of ideas for just \$3.95.

18TH CENTURY

19TH CENTURY

20TH CENTURY



All dates indicate the period of each style's original popularity.

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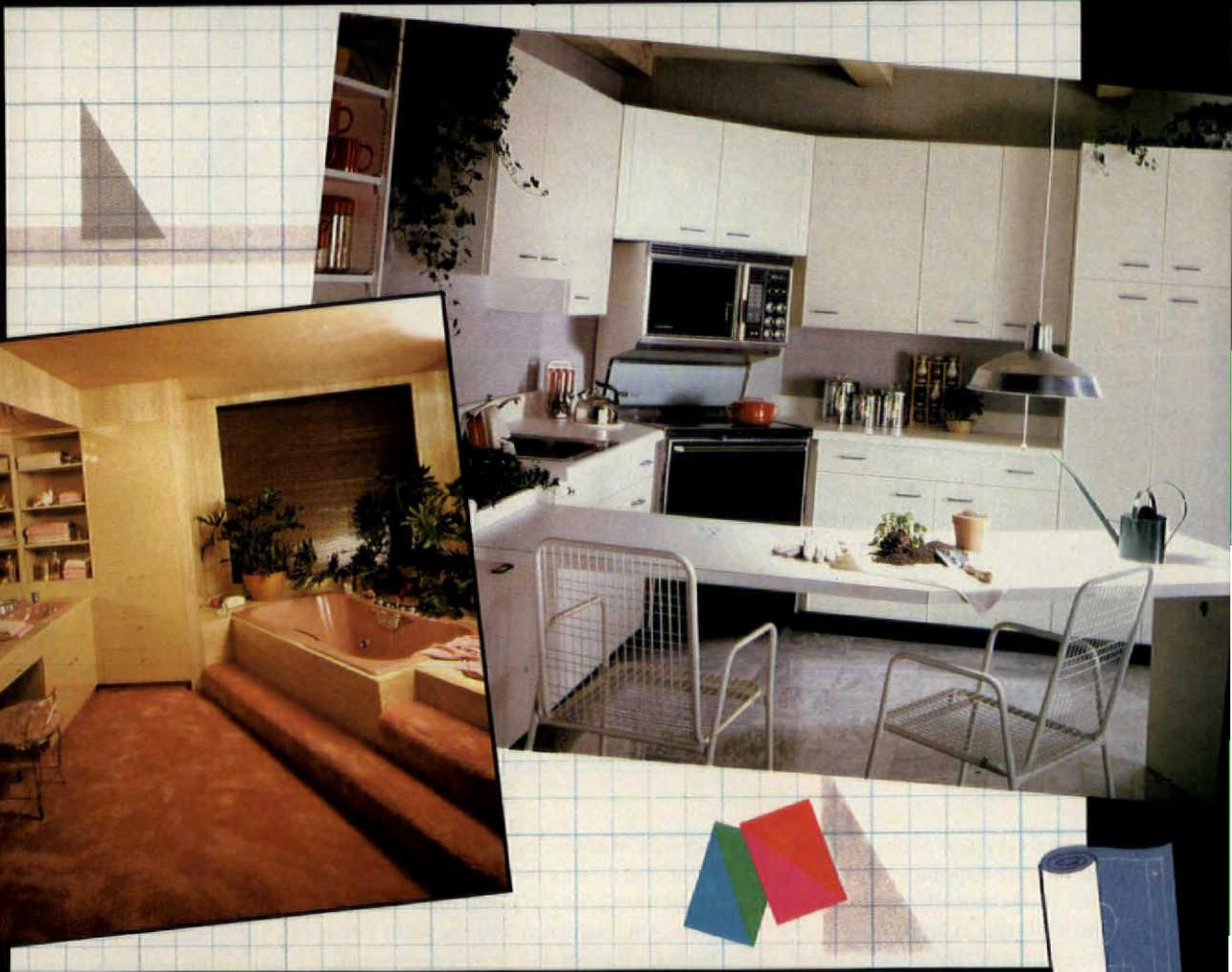
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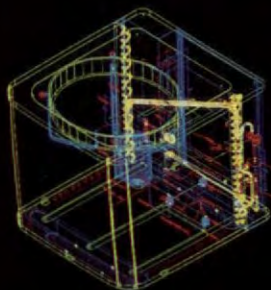
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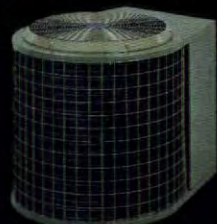
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# KITCHEN & BATHS

*In designing a new kitchen, plan carefully for the refrigerator*

The refrigerator is big, expensive, and in constant use by the whole family. Unfortunately, it can also be quite an obstacle in kitchen planning. Before you start tearing out walls for a new kitchen, think hard about where to install the refrigerator, which model to choose, and how to make it as attractive and unobtrusive as possible.

## WHERE TO PUT IT

Placement involves both function and aesthetics, but function comes first. Here are some guidelines:

- Locate the refrigerator as close as possible to where groceries are brought into the kitchen.
- The refrigerator—preferably its handle side—should be at the end of a counter at least 36 inches long, which will be used both for food preparation and for unloading groceries.
- Place the refrigerator within 4 and 7 feet of the sink. You should be able to move from refrigerator to sink to range top to dining area in one direction. The ideal arrangement is to have refrigerator, sink, and range at the points of a triangle whose sides add up to no less than 12 and no more than 21 feet.

## WHICH ONE TO CHOOSE

There is no one "best" refrigerator; you'll want to evaluate your needs, the amount of space available, and your budget before settling on a particular model. Here are the three typical choices:

1. The most commonly seen refrigerators feature two side-hinged doors with the freezer above the fresh-food section. If there is no through-the-door ice or beverage dispenser the hinging is usually reversible. These units are available in 18- to 22-cubic-foot models, ranging in width from 30 to 36 inches and priced at about \$900 to \$2,200. In some cases the freezer, ideally a pull-out bin, is located below the fresh-food compartment—usually a more convenient placement because it raises the fresh food closer to eye level. On the down side, energy efficiency decreases somewhat and the price increases with a bottom-freezer unit; a large one may cost close to \$2,500.
2. Side-by-side designs are available in 30-, 33-, 36-, and 48-inch models varying in price from \$1,000 to around \$2,350. They have several pluses: The top-to-

bottom refrigerator section puts fresh foods closer to eye level; the narrower doors don't swing as far into the room; and the full-length freezer is accessible even to children. Unfortunately, though, the left- and right-hinging doors block adjacent counter tops on both sides of the appliance. And in the smaller models, the freezer may be so narrow that it won't hold a frozen pie, let alone the 25-pound Thanksgiving turkey.

3. For heavy use, separate refrigerator and freezer units may be ideal. Each requires 36 inches of wall space, however, and these appliances are expensive—\$1,500 to \$2,000 apiece for 20- to 21-

*Where you want to place your refrigerator often determines what kind you choose. Its height, width, depth, handles, and hinges all have to be considered in your kitchen plan.*

cubic-foot capacity. A commercial refrigerator is another possibility. Available in 30- and 48-inch widths and offering capacities of 17.9 to 28.8 cubic feet, they cost about \$3,800 to \$5,000. These units are good-looking, but require the installation of a separate freezer nearby. Their clear glass doors also compel you to store everything in perfect order.

## MAKING IT LOOK GOOD

After the refrigerator's design and location have been determined, it's time to ask how the unit can be most attractively installed. One approach is to place it at the end of a row of cabinets, with panels flanking the refrigerator and a deep cabinet above. While this treatment will minimize the appliance's bulky appearance, it will not make it look built-in; the necessary air space above and on each side of the refrigerator hampers a true built-in effect, as does the considerable depth of

freestanding units. Another way to camouflage a refrigerator's bulkiness is to plan a "tall wall" of cabinetry and appliances, with refrigerator, oven, and pantry placed along one side of the room. This arrangement will look best if all cabinet doors, including those above the appliances, are the same height. The refrigerator should be next to the counter and separated from the oven by the pantry. But if placing the oven next to the refrigerator is unavoidable, it's a good idea to separate them with a sheet of insulating board—and to choose a self-cleaning oven, since they are exceptionally well insulated compared to other models.

If the side of the refrigerator will be next to a wall, be sure to check the clearance requirements listed in the specifications; if the doors cannot open wide enough, their inside shelves will keep the refrigerator's bins and drawers from opening freely. Wherever the unit is located, its depth, including handles, should be carefully detailed on your plan.

To reduce the box's projection into the room, you might try recessing it into the wall or into a niche that steals space from a garage or little-used room behind it. This installation may require special placement of electrical and icemaker water lines to the side of the appliance or through a cabinet above it. Whatever method of recessing is selected, remember not to back the appliance so far into the niche that the doors cannot swing past the sides.

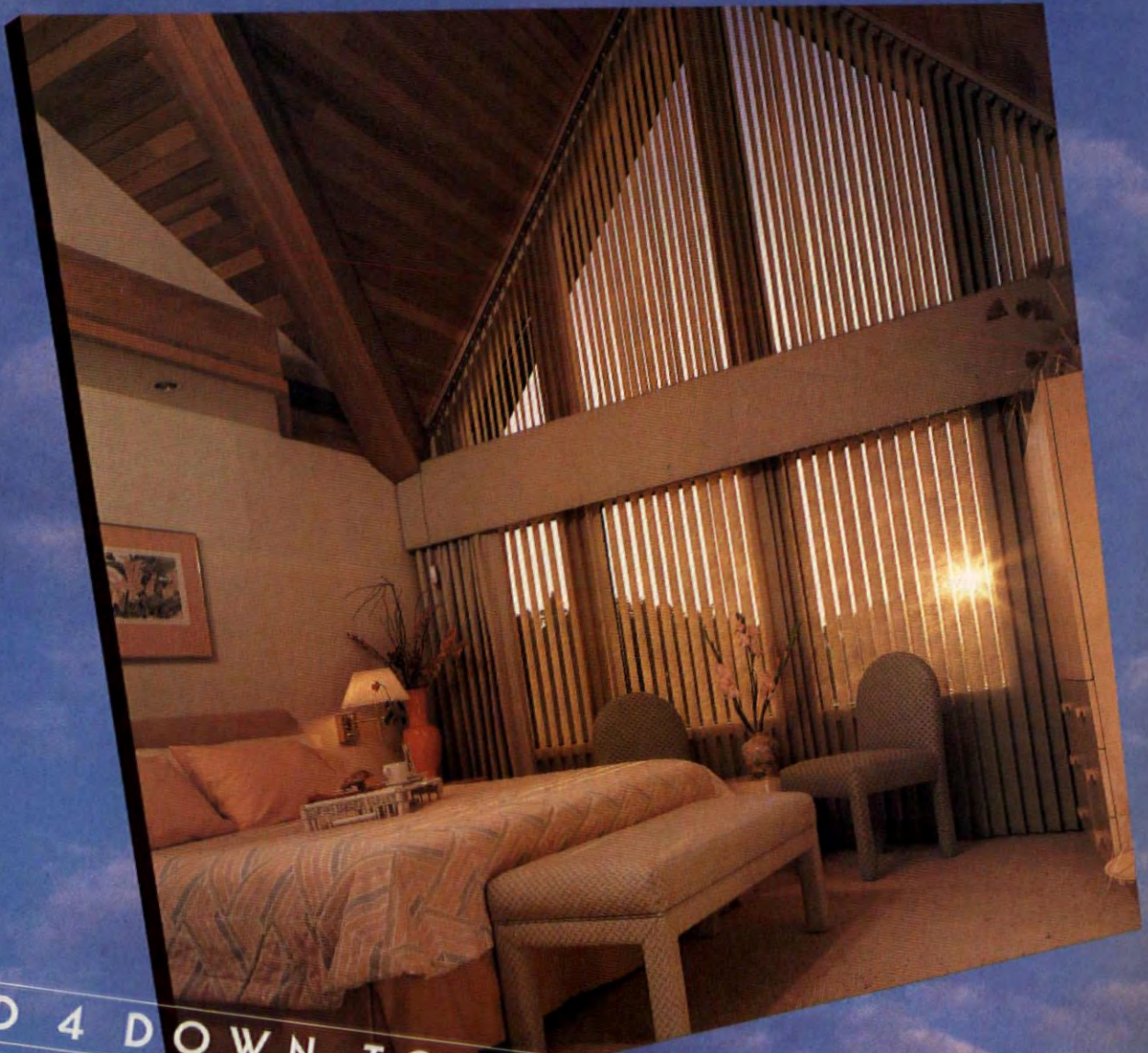
Finally, think about the front finish you prefer; it can match other appliances or blend with the surrounding cabinetry. Black glass doors are handsome, but of questionable practicality: Think of all those fingerprints! Freestanding units that receive panels are only marginally successful because the box color is still visible on the door edges and sides. The only way to have a truly unobtrusive refrigerator is to get a built-in with panels to match the kitchen cabinets. One European model is actually made to fit inside a tall cabinet. Unfortunately, though, its capacity is small, and it requires manual defrosting.

Think carefully before deciding which arrangement is best for you. The right choice and placement of the refrigerator are the first steps in planning a beautiful, hard-working kitchen.

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# OUT OF THE DARK

## *A Guide to Outdoor Lighting*

**O**utdoor lighting is for the incurable romantic, the safety-conscious pragmatist, the proud homeowner, and anyone who is simply afraid of the dark. It's also so affordable and rewarding that everyone who owns a home should consider how exterior lighting can enhance it.

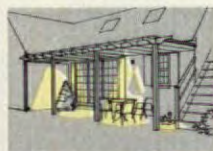
"If you illuminate just one thing outside your window, you'll see instantly what a difference it makes," says lighting consultant Susan Murray, who heads the Palm Beach Lighting Design Company in Brooklyn, New York. "Instead of the window reflecting your room back at you, which gives a sense of being closed in, you suddenly have a view—and you feel freer. Besides, a garden often looks even better after dark because you can be selective and light only the best parts."

Tom Longhurst of Willem Wirtz Garden Associates, Palm Beach, Florida, often "opens up" a client's yard by lighting trees on adjoining property too. "The client's lot looks bigger, and the neighbor usually loves it—as long as the light doesn't glare in his eyes. Lighting is more than looks, though," he adds. "It can change your whole way of living after sundown." Swimming in the pool, entertaining outdoors, and playing lawn games are but a few of the nighttime pleasures you can enjoy.

Most outdoor lighting is done for aesthetic reasons, either to enhance the appearance of the house or yard or to show off a beautiful tree or object. But lighting for safety and security is important, too. "No question," says Longhurst, "lighting is a deterrent to burglars." But he cautions against "advertising your affluence" and suggests saving the showy looks for the back of the house, using more discreet lighting in front. Another point he stresses: Even lighting used strictly for practical purposes—for security or to define a walkway, for example—should be attractive.



Lighting in the soffit over the door extends a warm welcome. Low path lights and hidden directional lighting illuminate the path. Uplighting makes the tree a dramatic focal point.



A post lamp, floodlights, and pool lights, all of different intensities, create a harmonious interplay of light and shadow that unifies house and yard.



A shapely tree gets special emphasis by combining a single uplight with two high fixtures to downlight the ground cover and walkway below.



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Deciding what you want to achieve is the easy part; the actual design will take a little more doing. Before starting out, you need an understanding of the characteristics of light and how to use it. Textbooks call for ambient or background lighting to unify space, focal lighting to call attention to important objects or areas, and some "brilliant" to add sparkle. As Tom Longhurst asserts, "It's like the old saying, 'If everyone had a million dollars, no one would be rich.' If you light everything evenly, nothing stands out. You have to vary the intensity here and there and plan interruptions in the illumination to give it life."

Brightness is another factor to consider. In most cases light levels between 0.5 and 8 footcandles will be adequate. "But people tend to over-light," says lighting designer Jane Grosslight of Tallahassee, Florida. "If you strike a match in the dark, it can seem like a headlight. You'd be surprised how little light you really need to 'turn off' the dark."

The experts caution against trying for exotic effects. Most strive for a natural look—that is, lighting that imitates moonlight or filtered sunlight. And they are emphatic about avoiding glare. As Jane Grosslight says, "When clients request lights that will shine on people coming up the steps, I explain that you don't want to light people; you want to light the surfaces people are to see."

Experimenting will help you understand the effects of various lighting techniques. Before proceeding with a design, arm your family and friends with portable lights and try some of the following techniques.

- **Downlighting** typically utilizes one large floodlight or several smaller ones to illuminate objects or areas from above.

- **Uplighting**, or lighting from below, should be used circumspectly; since it's attention-getting, the illuminated object must be worth the special effect.

- **Moonlighting** filters light down through trees using high, hidden fixtures that cast complex shadows on the ground.

- **Grazing light** emphasizes surface textures—of tree bark or flagstone paving, for example. The light should rake across the surface closely



Exciting dimension and character are created by silhouetting trees and shrubbery with cross lights.



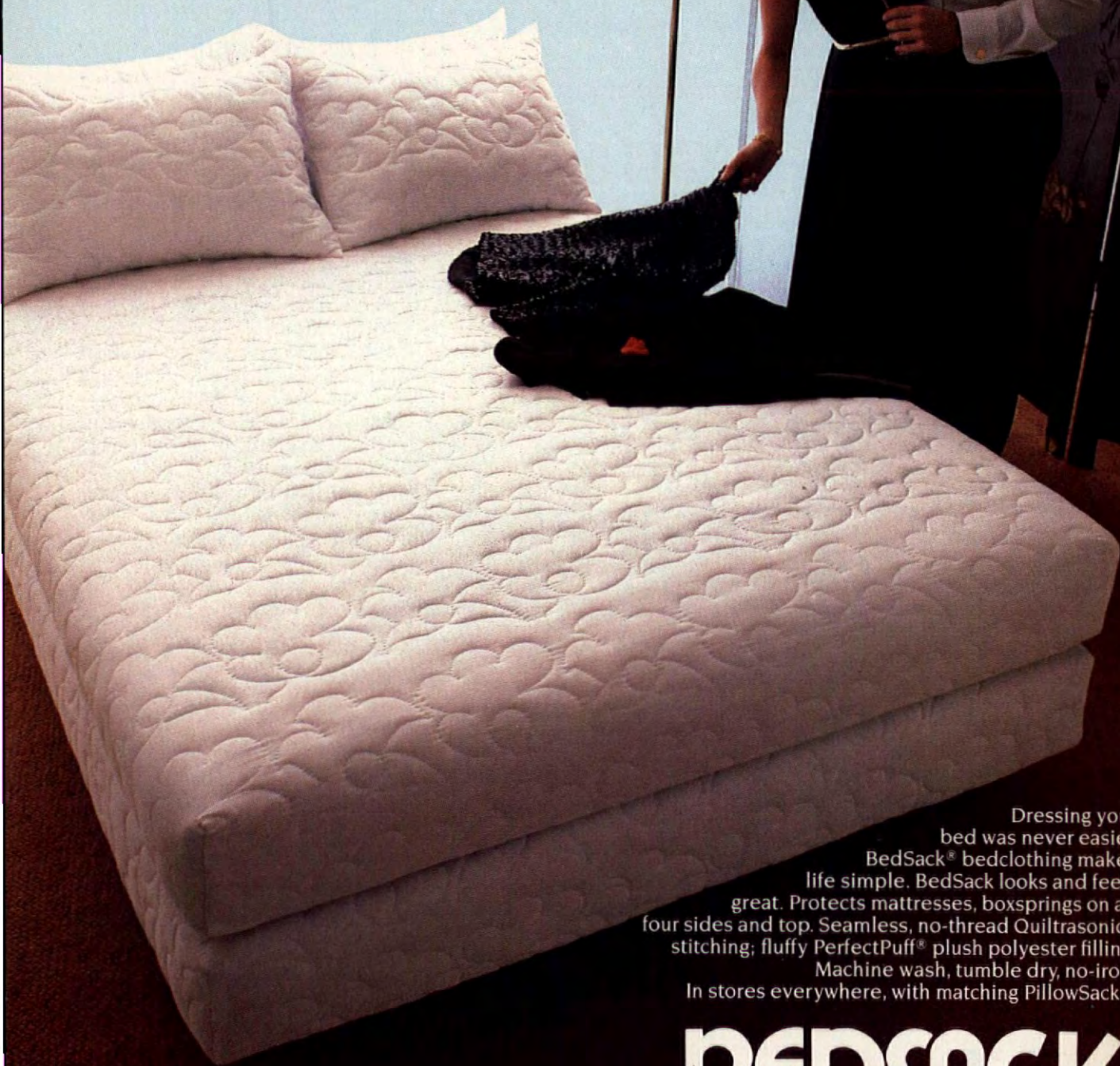
A low light accents the colors in the flower bed while a roofline floodlight throws ambient and safety lighting on the garden and fence.



A light directed toward the split-leaf maple casts soft shadows on the fence, rakes across the path, and picks up the brilliant red of the flowers.



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enough to create a pleasing pattern of light and shadow.

• **Silhouetting** is achieved by concealing a strong light behind a plant or object to silhouette it against a vertical surface. Like uplighting, silhouetting is dramatic and should be used carefully and with discretion.

• **Shadowing** generally uses a light near ground level, aimed up diagonally

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to add sparkle.*

through a subject to cast its shadow onto a surface behind it.

• **Spotlighting**, usually achieved with a downlight or other directional fixture, is used to create focal points, so again, don't overdo. If you can't resist spotlighting several interesting areas of your garden, do it in combination with other techniques.

• **Contour lighting**, a specialized application of downlighting, uses low, hooded fixtures to define borders—of a path, reflecting pool, or flower bed, for example.

• **Cross lighting** employs two or more light sources—generally diffused floodlights—with beams crossing high above a subject. It adds more depth and dimension than one-source lighting.

• **Background lighting** implies the illumination of a wall or other vertical surface. Used in combination with other lighting techniques, for which it sets the stage, background lighting can range from the subtle to the dramatic.

• **Mirror lighting** is achieved by lighting subjects in such a way that they are reflected in a dark pool.

• **Water lighting** is recommended only if the water can be kept clean at all times. Either downlights or specially sealed underwater fixtures may be employed. The technique can be exciting, but it must be expertly used.

• **Colored lights** can be either gorgeous or garish, so they, too, are best left to experts.

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## OUTDOOR LIGHTING FIXTURES AND EQUIPMENT

**T**he key considerations in selecting the proper equipment are achieving the desired lighting effects, avoiding glare, keeping light levels appropriate to the site and use, and planning convenient controls.

• **Fixtures:** Since basic lampholders have no shield or lens, they produce glare and are best concealed from view. The longer the shield over the light source, the narrower the beam and the less glare. Bullet lights have a cone-shaped shield, making them good for filtered light effects such as moonlighting. Flush-mounted fixtures, often called well lights, can be set into the ground in areas that are exposed to view. Chain-hung and wall lanterns grace entries, porches, and patios. Post lanterns and their shorter counterparts, bollard lights, are used for safety and architectural enhancement. Low lights, known as path or driveway lights, are popular for contour and fill lighting.

• **Lamps:** Though they are relatively short-lived and inefficient, incandescents come in many sizes and shapes, in both standard and low-voltage versions, and produce colors similar to those seen by sunlight. The most common types are the familiar A bulb, R or reflector, ER or elliptical reflector, PAR or sealed-beam, and the quartz lamp.

Fluorescents are seldom used for outdoor lighting, but it should be noted that they have a long life and are highly energy-efficient. Warm white fluorescents will provide acceptable color.

Mercury vapor lamps are one of the high-intensity discharge (HID) types. They do not render colors as well as incandescents, though the phosphor-coated mercury vapor lamps are better than clear ones. Their long life makes them popular in difficult-to-reach locations—for instance, as moonlights in tall trees. Of the two other HID lamps, metal halides render colors at least as well as mercury vapor lamps and are twice as efficient; the high-pressure sodium lamp is even more efficient but the newest types produce white light with a golden hue. Like quartz incandescents, sodium lamps are bright—indeed, too bright for many applications.

• **Controls:** Lights for individual areas should be on separate circuits so they can be controlled independently from inside or from outdoor auxiliary switches. Use dimmers to prolong lamp life and change lighting effects, photocells and timers to turn lights on and off automatically. These and other systems, such as infrared sensors that turn lights on when someone passes in front of them, will boost convenience and safety.



Low area or path lights are used for lighting steps, terraces, walkways, flower beds, and ground cover, as both general and contour lighting. The variety of designs ranges from "mushroom" lights and decorative pagoda styles to simple wall-mounted fixtures.



Downlighting can be from a concealed source or from a decorative hanging lantern. Uplighting can be directed from low fixtures or from well lights set flush in the ground.



Most lighting techniques utilize adjustable holders. They are available in many styles; some can be mounted on walls or clamped onto trees, while others have spikes or enclosed ballast for ground use.



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work somewhat differently; before you make a selection, ask about fees and the scope of their services. Some set a flat fee for designing a project. Others charge by the hour, with about \$70 a typical hourly rate. To cite an example, Susan Murray usually contracts to design and specify everything in a lighting project: She will devise a plan, secure the clients' ap-

*If you're planning to landscape, call a lighting consultant early. You'll avoid the anguish of seeing trenches dug through your new garden.*

proval, call in bids from electrical contractors, then fine-tune the system until it's satisfactory.

She advises anyone planning landscaping to call in the lighting consultant as early as possible. "You don't have much choice with an existing landscape," Susan says, "but if you're planning a new one, you can save yourself the anguish of seeing trenches dug through your garden."

Many landscape architects include lighting design as part of their service. Others hire lighting specialists as consultants, and so are a good referral source if lighting is all you need. A lighting expert may work without a landscape architect. Usually collaboration is very helpful, however, because landscape architects know more about how tall plants will grow and whether blooms will last long enough to warrant lighting them.

It is certainly possible for a homeowner to design his own outdoor lighting and to purchase the fixtures himself, but a specialist can help forestall maintenance headaches—among them, the need to reposition lights as plants grow. And even in a largely do-it-yourself project, an electrical contractor may be needed for at least a portion of the work.

Think of outdoor lighting as an investment with substantial dividends. A lighted deck, garden, or patio makes the entire house seem larger—and it can increase the value of your home.

OLA M. PFEIFER

## STANDARD VERSUS LOW VOLTAGE

The difference between an insignificant 12-volt and a jolting 120-volt shock is the most palpable distinction between so-called low-voltage and standard-voltage lighting systems. The main component of a low-voltage system is a transformer that plugs into a standard outlet and reduces the 120-volt power to 12 or 16 volts. Though it's important to make sure the outlets and fixtures are operating at the same voltage, the results are a lighting system that is definitely safer for the do-it-yourselfer to work with. (See "Step by Step" in the April 1985 HOME.)

The smaller size of low-voltage systems, and the fact that low-voltage cables can be laid on top of the ground if desired, makes them easier to install and to use than standard lighting systems. It is also simpler to rearrange a low-voltage system should you change your mind about the ways the lights are set up or want to accent different things during different seasons of the year.

Low voltage naturally means less illumination, so you need more lamps to get the brightness a standard system would provide. If your yard is large or if you plan extensive lighting, you may have to run conduit underground out to additional transformers, as each one handles a limited number of lights.

Low-voltage systems are generally used where soft to medium lighting is desired. Standard systems offer good medium lighting, and if modified with a dimmer switch can give a lower light as well. They're ideal, however, where high light levels are needed for safety or security.

Costs vary so widely for both types that it would be all but useless to cite examples here. Standard-voltage systems are, however, more expensive: More components are required, and installation is usually done by an electrician. Standard systems also call for top-quality materials. Since wires must be buried in deep trenches, repair and replacement are not easy. For this reason, a standard system is more permanent—and consequently less flexible—than a low-voltage one.

To sum up, low-voltage systems are a good choice if you are on a budget, want soft to medium lighting, need flexibility, and would like to do the installation yourself. Standard-voltage systems cost more, are more permanent, and offer higher light levels. They're an excellent choice for large areas. They also tend to require less maintenance owing to their comparatively heavy-duty components. In many cases a combination of the two systems will provide the perfect solution.

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.

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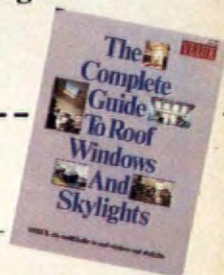
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# MAKEOVER OF A 1940S MAIL-ORDER HOUSE

*With vision and panache, a Houston architect transforms his featureless prefab house into a sun-filled space oriented toward a backyard deck.*

The home Houston architect Steve Lochte purchased had been built in the 1940s from a prefab kit, and it was typical of the mass-produced houses of America's postwar years: a small, single-story box with only 1,100 square feet. Showing his remodeling plans to his colleagues, he met with polite skepticism; fellow architects believed that Lochte's design, which proposed to elongate the house rather than widen it, would not change the home's cramped quality.

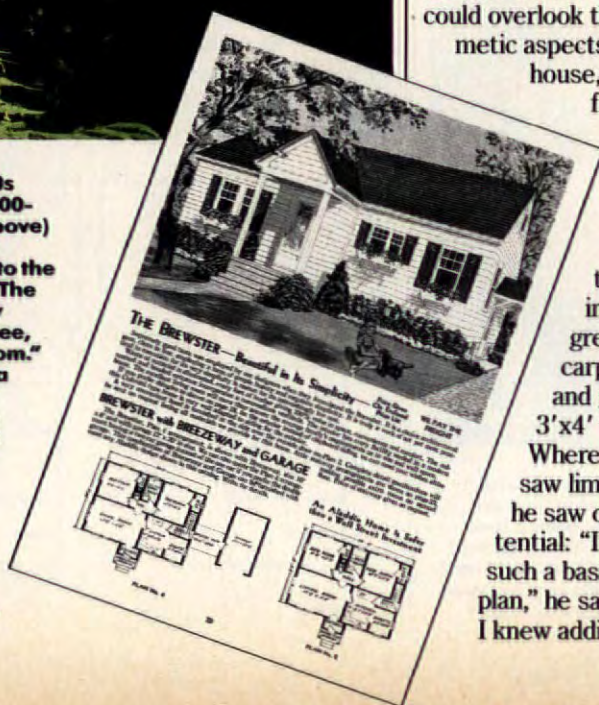
It was a credit to Lochte's vision that he could overlook the sad cosmetic aspects of the house, left over

would be easy."

Steve did a temporary fix-up upon moving in. Later, when he could manage the finances and was about to marry, the real work began. He and wife Eda agreed on the key objectives: to orient the house toward the backyard, admit lots of light, and keep to a budget.

The couple tackled the structural revision by reordering the floor plan to maximize space. A simple but strategic addition of 400 square feet connects the existing house and garage, creating a new den, dining area, and bath. Borrowing another 200 square feet of space from the two-car garage and a dilapidated porch rewarded the Lochtes with even more living area. Conversion of half of the garage into a studio and laundry made use of otherwise wasted space; because the structure had only one door, it never held more than one car anyway. And getting rid of the enclosed back porch was not only good design sense, but fun as well. Remembers Eda, "We gave a backyard barbecue, handed sledgehammers to our friends, and told them to go at it."

Joining the existing 1940s house and garage, the 400-square-foot addition (above) reorients Steve and Eda Lochte's Houston house to the once-unused backyard. The 20' x 20' deck is partially shaded by a giant oak tree, creating an outdoor "room." Sliding glass doors and a gridded picture window (left) admit light into the remodeled home; a wall extending from the portico balances the façade and provides privacy for the study/guest room. Photo at far left is the original house; an advertisement, right, shows a similar model.



from its days as a rental property—asbestos siding, lime-green shag carpeting, and generic 3'x4' windows. Where others saw limitations, he saw only potential: "It had such a basic floor plan," he says, "that I knew adding on



Contrasting kitchen cabinets (top) were the result of having insufficient ash plywood for the whole job, but Steve is pleased with the final effect. Rubber flooring and vibrant beet-and-teal detailing add to the room's contemporary

feel. Strong architectural shapes and color give the studio (above) both a look and a function that it lacked before the renovation. Stacking file cabinets in a convenient nook adds working space to the small area.

Not all phases of the project could be pursued with such abandon. Prying off the individual shingles on the exterior meant three weekends outdoors in 35-degree weather. And when rewiring began in the attic, electricians fell through the unstable acoustical-tile ceiling (but emerged unharmed) twice.

When the addition was complete, the desire for a sun-filled home led the Lochtes to replace all the windows in the original parts of the house. Rooms that once had a single window dead-center in a wall now display a variety of treatments, such as sliding glass doors in the den and master bedroom, a 5'x7' gridded window that rounds the corner of the living room, and a glass-block wall in the dining room. In the master bath, more glass block functions as a sun-catching shower surround as well as a spatial partition.

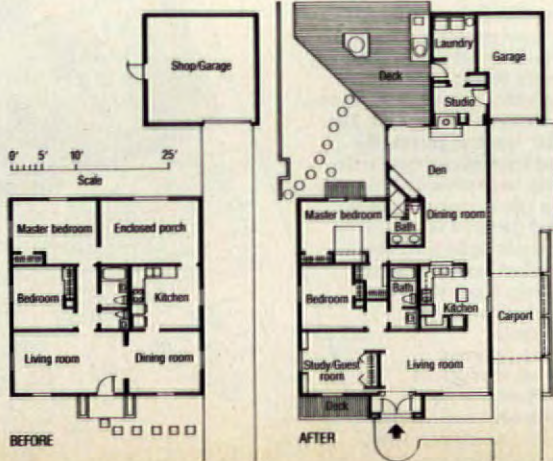
While in accord on these major renovations, the couple differed on some decorative details. "Steve wanted more glass block across the front of the house where we now have the gridded window," recalls Eda. "He also wanted an all-gray interior, but I told him that was definitely not for me." The refined compromise that resulted: interiors painted taupe, teal,

and heather, and glass block accenting the scheme, not dominating it.

The Lochtes spent \$50,000 on the remodeling and, although both are design professionals, that figure doesn't reflect the substantial price breaks those in the industry often enjoy. The couple saved not with insiders' discounts but by executing all demolition, fence and deck construction, painting, and landscaping themselves. Their work has paid off: The once bland, featureless house has increased fourfold in value since Steve bought it in 1977. In redesigning his own home, Steve followed the two rules he would offer anyone undertaking a remodeling: Begin with a carefully crafted master plan and be sure to hire the best contractor you can afford. "We had a fantastic architect-turned-contractor," Steve explains. "He was very picky about how things were done."

The success of the remodeling becomes evident when Steve tells of his formerly doubting friends' reactions. "Most can't believe it's only 1,700 square feet," he smiles. "The house now seems very spacious. People are surprised, except for us—we knew it would work all along." ELIZABETH BOYD

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.





High ceilings, a bank of windows, and sliding glass doors (top) open up the new dining area and den to the deck. A freestanding teal wall (above, left) separates the living room from the study/guest room and serves as

backdrop to an antique chest that Steve bought when he was 12 years old. The master bedroom's large corner closet left only one logical place for the bed (above, right); an alcove was created by recessing the bed into the wall.

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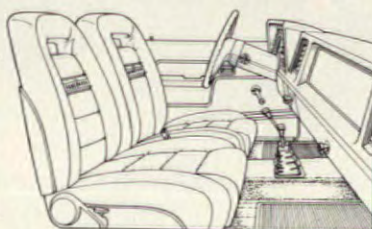
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In-town convenience, suburban privacy—two West Coast homes built on pocket lots prove that planning pays off.

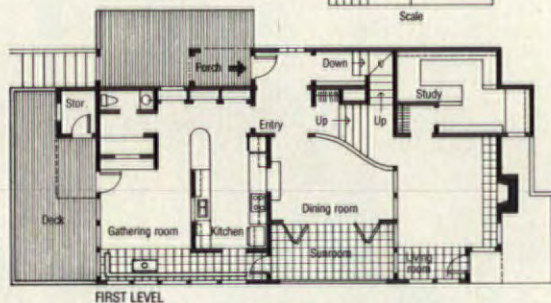
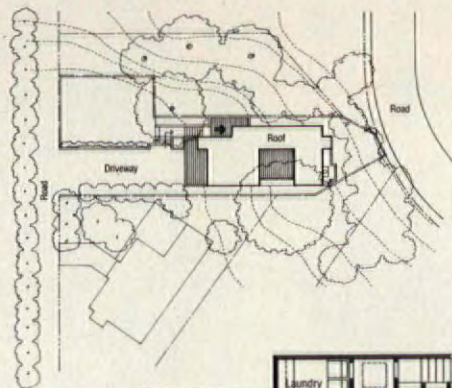
## NEIGHBORLY NEWCOMER

Determined to find an urban Seattle site on which they could afford to build, Roger and Connie Williams refused to be discouraged when they discovered the ideal lot offered as part of a "package deal." Steep, wooded, and in the heart of the established Montlake district, the lot offered privacy as well as a central location. But there was one hitch: The adjacent lot—and house—came along with it. Deciding the opportunity was too good to pass up, they bought the house and its two lots and lived there while Roger, an architect, designed their new home.

"The existing house was built on a 17,000-square-foot lot," he explains, "which, because the zoning laws have changed, now comprises two lots." Changing the boundaries between them, in order to retain a buildable lot when they sold the original house, was not so simple. "The property served as a greenbelt in the area," says Williams, "and we got into something of a battle with the neighbors. It was understandable—we wanted to build virtually in their backyards."

Actual construction of the 2,350-square-foot house took five months and about \$153,000. But first, getting neighborhood and city approval meant 18 months of public hearings, which allowed Williams plenty of time to fine-tune his design. In order to respect the character of the 60-year-old community while producing a low-maintenance, energy-conscious house, Williams borrowed architectural details from surrounding homes.

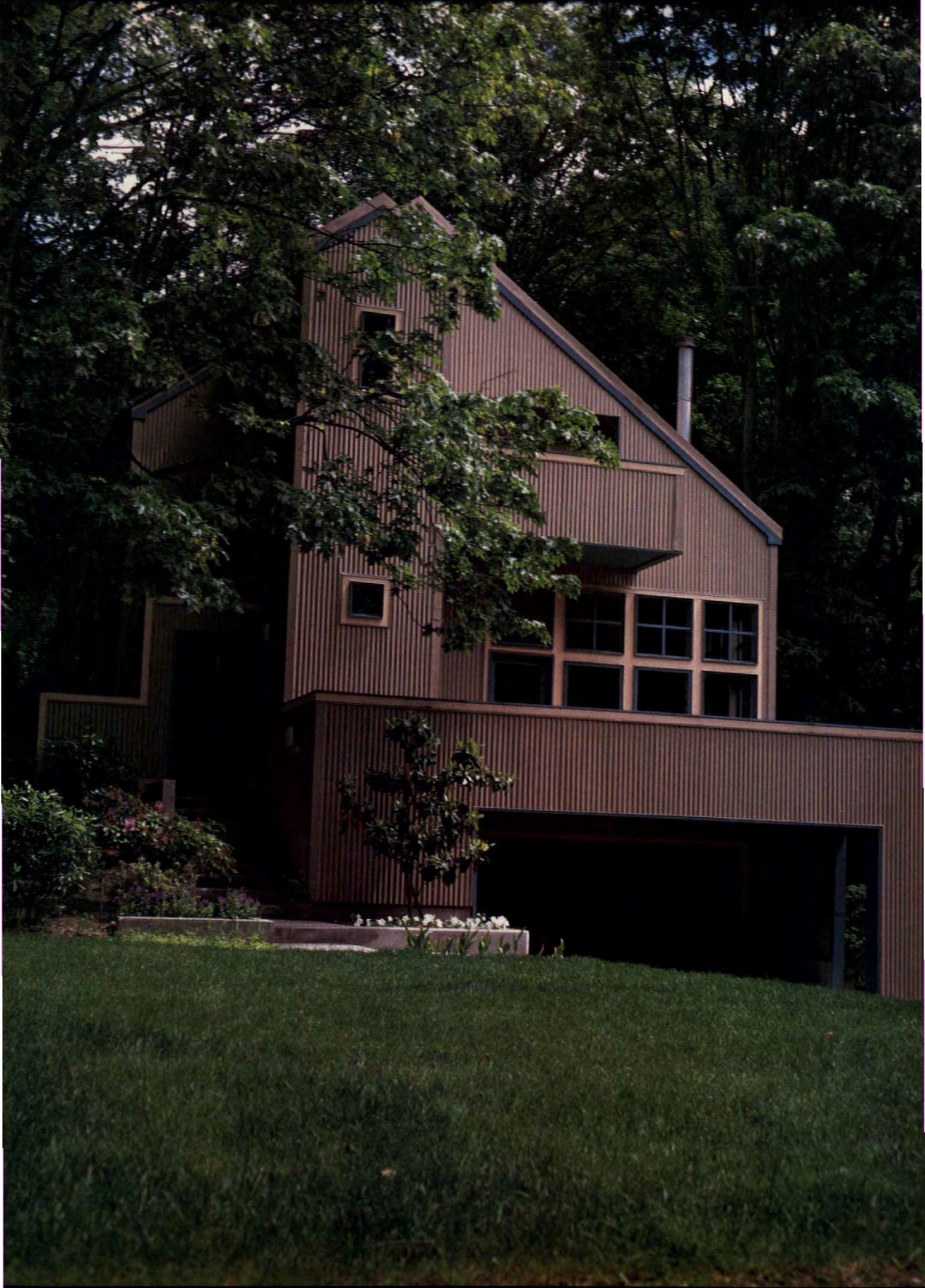
The house's steeply gabled roof harmonizes with those



A glass-paned garage door to the sunroom and oversized bifold doors to the dining room (above) may be selectively opened for a number of indoor/outdoor environments.



Panels of enameled corrugated steel (above and opposite) sheathe the Seattle house.





*Contoured wall cut-outs, glass doors, and interior windows make for open, loosely defined spaces.*

of its neighbors. But there is also some deviation from traditional materials: The siding and roofing are of corrugated steel. The resulting uniform texture and color are distinctive, yet harmonious with the surrounding buildings.

The sloping site was well suited to an energy-efficient house. Trees to the south and west were cleared, while the north and east sides of the building were left wooded; this allowed the house to be "zoned" according to use and energy considerations. From north to south and east to west, the interior becomes progressively lighter and more "lived-in." A windowless north wall, affording privacy from uphill neighbors, encloses service areas (laundry, stairway, and utility rooms) not requiring sunlight. Living areas are along the south wall, where windows work with a low concrete wall and concrete floors as a passive solar collector.

Moving from east to west, the master bedroom, living room, and study remain serenely in the trees, while

the combination kitchen/family room and the daughter's bedroom make up a light-filled "noise zone." Additionally, four heating zones—one apiece for the kitchen area, each bedroom, and the rest of the house—are individually controlled.

The kitchen design fulfills Connie's demand for a room that allows her to "stay in contact with the rest of the house." Cut-out walls between living spaces provide a visual link, while doors and windows separating the east-west spaces may be opened or closed to control traffic and noise.

The design is such a rousing success that Williams was a winner, in 1985, of the *Sunset*-AIA Home Awards, sponsored by *Sunset* magazine. And thanks to site-sensitive design, the house has turned foes into fans. "The neighbors were skeptical at first," says Williams, "but now they seem really pleased. Because we left so many trees, we all have privacy. It's almost like having a townhouse in the woods."



To make the most of Seattle's damp, gray climate, the maximum legal window area is used together with a tiled concrete wall that retains heat.



The house's various living areas are separated by 3-foot changes in level.



Visually, the galley kitchen is "open-ended" owing to the placement of windows.



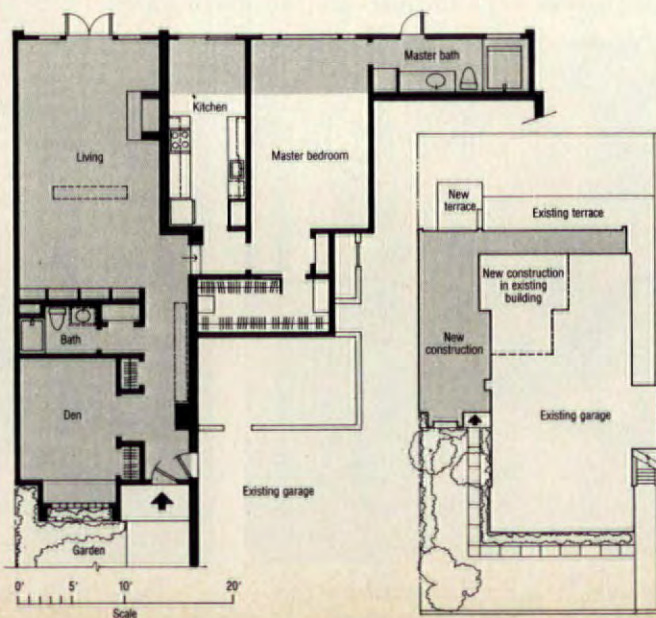
The kitchen retains its individual identity yet is very much in touch with the main part of the house. Maple floors and laminated surfaces are carried through to the eating area.



A change in zoning laws allowed a secluded apartment to be added to the side yard of a three-story 1905 San Francisco building. Floor-to-ceiling glass doors (opposite) open the living room to the terrace and rear garden, a rarity in the crowded city.

## HEART-OF-CITY HIDEAWAY

Even for the most diligent and patient homesteader, finding space on which to build in a densely populated urban area can sometimes seem a nearly impossible task. But there are occasional instances when one's efforts are unexpectedly rewarded by happenstance, as when San Francisco zoning requirements were changed to allow residential buildings to front the property line. Yet it took a developer with foresight to recognize the potential in a three-unit building in a San Francisco neighborhood. The structure was constructed in 1905 for a father and his two daughters, each of whom lived on a separate floor. Once the new zoning regulations took effect, it became apparent that with sensitive planning and design an addition to the building could be made without obliterating the peaceful mood of the surrounding garden. The first real estate agent to be offered the listing for the new unit accepted it—for herself! She agreed to fund the developer's project on the condition that the addition be designed by an architect of her choosing. The result is this surprisingly spacious wing on a historic structure—in the form of a 1,750-square-foot hideaway discreetly





The modest price of the addition belies the effect of the space on visitors. "When people come here for the first time, their jaws drop," says the architect.

connected to both the original building and the street.

Architect David Hale of San Francisco found the commission a rare opportunity in that, as he explains it, "The chance to make this kind of addition hardly ever comes up, particularly with the increasing popularity of condominiums. The timing of this job was really quite a lucky fluke."

The new construction was done in stucco, harmonizing with the existing structure. It joins the main building just below the window levels of the second floor, and appropriates part of the garage and basement areas into the floor plan.

Getting maximum mileage from the new zoning laws meant employing a few tricks of the trade. Removing the rear wall of the building, Hale extended the new unit by 6 feet, giving it exclusive use of the garden (previously, no units had had any direct access to the garden; after the new addition was made, the front yard became the outdoor common area). A master bedroom, kitchen, and



*The dining room's built-in shelving and cabinetry provide storage in keeping with the owners' desire for a "grandchild-proof," easy-to-maintain home. Blond wood, pale wall color, and uncluttered decor emphasize the apartment's space.*

bathroom now occupy space that once housed a dance school, and the apartment was further enlarged by expanding into an under-utilized garage area.

To meet the building and safety codes, as well as comply with the demands for convenience made by the client, Hale added a door to connect the unit with the remaining garage and installed 9-inch-wide crank-open windows for ventilation. Since construction of the new rooms called for some demolition work that affected the original fire escape routes, the architect was required to install a new accordion-style fire escape that spans the roof and runs down the side of the new unit.

Although the apartment has only front and rear windows and is in the partial shade of the garden, all rooms receive a substantial amount of sunlight. Skylights in the hall and the combination living/dining room admit extra light, simultaneously providing subtle area definition. Ten-foot ceilings in the main living areas and tall glass doors leading to the terrace add to the bright and

spacious quality of the rooms.

Building the unit cost about \$75 per square foot, but the modest price belies the effect that the space has on visitors. "When people come here for the first time, their jaws drop," says Hale. "Because of the roundabout entrance and the secluded garden, it's as if they're asking, 'How did I get here?' I love that element of surprise."

To complement the architecture of the new space, the owners called in their daughter, interior designer Mary Edwards, to design furnishings for their in-town apartment. "They wanted something fun, young, and grandchild-proof that requires absolutely no maintenance," she says, "and the interior certainly meets those criteria. It's very Californian—airy and uncomplicated—in its feel. And it has the impossible: a tranquil, private yard in the heart of the city."

ELIZABETH BOYD

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.



*The view from the kitchen takes advantage of the garden setting.*



*A custom-designed laminate sofa performs double duty as a bed.*



*Its garden view and muted color scheme make the bath a peaceful retreat.*



*A painting by San Francisco artist Peter Kitchell hangs in the dining room.*



*The living room fireplace is bordered by travertine marble and brass molding.*



*An impressionistic garden scene encourages breakfast in bed.*

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An arched window is the focal point of the new kitchen, where white tile surfaces provide ample work area while visually enlarging the space.

## Pure Kitchen

*Its unlimited versatility and spanking-clean look make white an all-time favorite for kitchens. Our three fresh examples put white in the spotlight.*

# THE GREAT WHITE WAY



The designer used all storage space that would keep utensils hidden yet accessible. Custom-made drawers hold spices, knives, and a marble slab for rolling dough.

### *Towards a more entertaining work space*

**L**aura and Bobby Aycock like nothing better than to whip up supper for 100. But they could barely manage to prepare a weekend breakfast for two in their tiny kitchen, wedged in with a mud room and pantry in the Aycocks' 1928 Birmingham, Alabama, Tudor-style home.

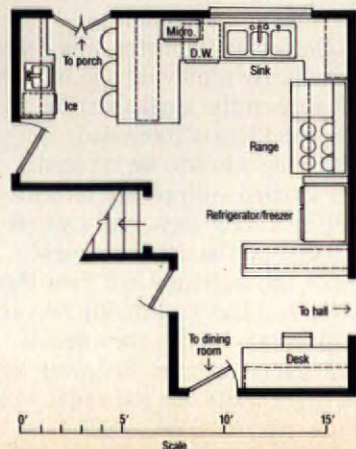
So they collaborated with kitchen designer Clifton Seeds in planning a

whole new design. Joining the kitchen with the two adjacent spaces, the trio created an L-shaped room that now includes a desk area, a wet bar, and a super-practical kitchen complete with commercial stove.

Inches are precious in a small area, and Seeds took advantage of them all. He designed a special appliance garage for the food processor and coffeemaker, and had drawers custom-made to accommodate spices, knives, and a marble surface for rolling dough.

He replaced a small window over





the sink with a bold arched one. While visually extending the space, it also repeats the curves of new bookshelves and the arched doorways in the rest of the house.

Since the designer couldn't squeeze in the central food-preparation island that Mrs. Aycock had requested, he added two small peninsulas with white tiled surfaces and lots of storage space below.

Walls and ceiling are white, as are the glass-paned hanging cabinets and all tiled counter tops. Softening the potentially stark all-white surfaces

**Between sink and range is a tambour-door appliance garage (inset, above), which contributes to the clean, uncluttered look the owners sought.**

are the Mexican-tiled floor, the built-in butcher block, and brass cabinet hardware. A final craftsman's touch: On one wall is mounted a Delft-style mural composed of tiles hand-painted by a local artisan.

The counter facing the bar has a slight overhang where the couple can slip two chairs for informal dining. But more to their taste, they can now prepare food for a party of 175.



This sleek white kitchen enjoys a breathtaking view of the Cascades. New glass doors open the room to the outside deck. The original kitchen is now a practical bar area (below) with open shelving.

### *Clear emphasis on a splendid view*

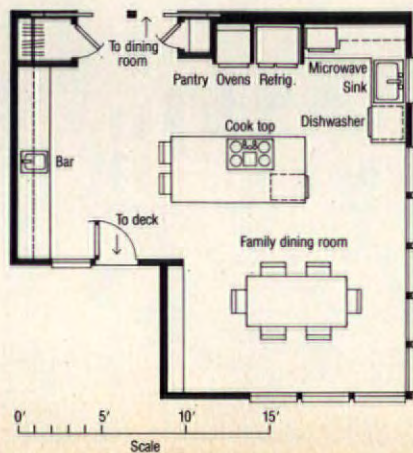
**“W**hen you have a view like this, the last thing you want to do is obstruct it,” says Carol Sullivan. And although the Seattle house she and her husband, John, bought is extremely spacious, the kitchen was depressing: The work area was cramped, the oak flooring had yellowed, and hanging cabinets blocked a breathtaking view



of the Cascade Mountains.

Architect Jim Johnston was called in to help. By removing one bearing wall between the small existing kitchen and family room and substituting a beam, he created a larger kitchen with plenty of work space, an eating area, and a whole new focus on the dramatic view.

Since the Sullivans and their three children had had a white kitchen in their previous house, they decided to repeat the color here. Relieving the expanse of white are the cedar ceiling and the parquet floor, which was



sanded and given a natural Swedish finish. Cabinets and appliances are white, but counter tops are tiled in a neutral buff tone that blends well with the floor and ceiling.

Storage is plentiful: In the new central cooking island Johnston included generous drawer space, complete with storage for bottles. There also are convenient open shelves for stemware and wine bottles in the bar area, which features a dropped ceiling and recessed lighting.

Johnston installed track lights in

**White appliances and cabinets are softened by natural accents: sand-colored tile counter tops, an oak floor, cedar walls and ceiling. Slide-out cabinets over the refrigerator (inset, above) open on both sides.**

the kitchen, complemented by fluorescent tubes under the hanging cabinets "that are especially effective as task lighting," he explains. Color-corrected to simulate incandescent light, the tubes give the room a warm pink glow in the evening. But as Carol Sullivan says with a smile, "nothing compares with the rising sun seen from my white kitchen."



## Preserving an 18th-century heritage

“We see the house as our own working laboratory,” says Carrie Wharton.

Both she and her husband, Bernard, are with the firm of Shope, Reno, Wharton Associates in Greenwich, Connecticut—she as interior designer, he as architect. The previous owner of their Stamford home had ripped the kitchen apart

just before putting the house on the market. “From the start we knew we’d have to replace floors, walls, everything—and we were thrilled,” says Carrie.

The house was built in 1792, a time when interiors were typically spare, simple expanses of white offset by wooden floors. “We wanted to preserve its integrity,” explains Bernard. “We intended the kitchen to be a reflection of the house and its history, but it also had to work for our family.” The Whartons have two small children, and the eating area was





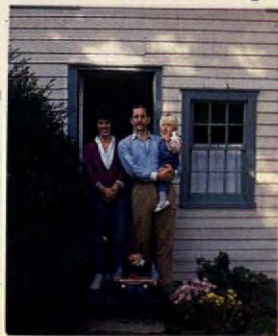
planned especially for them.

The work-area ceiling was lowered to accommodate recessed lighting. When the main ceiling beam had to be replaced with a new one, the Whartons had its surface chiseled with an adze so that it would blend in with the original beams. And baskets are suspended from specially forged wrought-iron hooks, accenting the charm of this 18th- and 20th-century kitchen.

PUCCI MEYER



In this Connecticut kitchen green marble counter tops and black-and-white vinyl flooring contrast with white walls and ceilings. Glass cabinets feature panes that can be removed for cleaning. The cabinets' tiny walnut inlays and delicate patterns are repeated in the built-in benches to create a sense of continuity. On the back of each bench (inset, above) are engraved Roman numerals representing the birth dates of the owners' two young sons. The cabinet above the left bench is actually a disguised fuse box.



FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107

# STEP BY STEP

How to "pickle" a floor



Pickling, stenciling, and varnishing rejuvenated this decades-old parquet floor. Fine sanding gives the floor its lustrous sheen; stenciling was applied after pickling but before final varnish coat. Note how wood grain, enhanced by pickling solution, is clearly visible. With a little testing, you can control how opaque the final look will be.



floors. The principle is simple: When a tint or pigment is applied to sanded, unfinished, open-grained wood (oak and pine are ideal), the wood's fibers absorb the solution at different rates. We see the difference between soft and hard fibers in unfinished wood as dark and light grain, respectively. When a pickling solution is applied and then wiped off, the grain patterns are accentuated by the different absorption rates.

Virtually any color can be used for pickling, but light colors are usually most effective and are easier to work with.

## For stripping, call a professional

The first step in refinishing a floor is to strip off the old finish. Commonly done with a powerful floor sander, a disc sander for edges, and a hand scraper for corners, this job is best left to a professional. While the tools can be rented, they require a deft touch; in inexperienced hands they can do more damage than good. The cost for a professional to do just the stripping is around \$1 to \$2 per square foot.

Before he starts sanding, discuss with him how you envision the floor when the pickling job is finished, since the way it is sanded will greatly affect the finished look. For instance, a silky finish calls for a final pass with fine sandpaper; you'll get a rougher, more rustic look with coarser sandpaper.

Once the floor is stripped, follow the steps shown at right; this method was recommended to HOME by wood-finish manufacturer Homer Formby and is the one currently used by many professionals. Before the final varnish coat, you may wish to add stenciling, as we did, to enhance the floor design (see page 97 in the December 1984 HOME for stenciling instructions).

Before applying the pickling solution and after every step that requires sanding, be sure to vacuum the floor meticulously. You may want to go over it carefully with a dust-free rag, paying special attention to corners and edges.

Before you start on the whole floor, you may want to test for opacity in a small area. Spread the solution over a section of floor away from the normal flow of traffic, perhaps where a piece of furniture usually stands. The longer you leave the solution on the floor the more opaque the finished look will be. Generally speaking, you'll want to let the solution stand from 20 to 60 minutes before wiping it off.

## Supplies and equipment

Supplies needed are paint, paint thinner, absorbent lint-free rags, and clear varnish. (Because it is slower to dry, oil-based paint is easier to work with than latex.) You'll also need a mixing bucket, a wide paintbrush, several disposable paint roller trays for the varnish, a vibrating sander, a lambswool wax applicator with several replacement pads, knee pads, rubber gloves, and, for varnishing, a respirator mask.

To avoid lifting the pickling pigments, choose a varnish with a different chemical base from that of the pickling solution. The type of varnish you use will affect the floor's final appearance. For instance, polyurethane or oil varnishes tend to darken light colors. A clear, non-yellowing varnish with an alcohol, toluene, or aliphatic-resin base is best; they're available through suppliers to professional floor finishers. They're highly toxic, however, and require that you wear a respirator mask with Type A chemical-fume filter; follow application instructions to the letter.

It's important to allow the proper drying time between varnish coats. To ensure a hard, damage-resistant surface, you'll need to apply several layers of varnish, sanding and vacuuming after all but the last coat. Depending on the type of varnish, this process can take several days.

One final word of advice: Start at the end of the room opposite the door and work your way toward it. Otherwise, you may find yourself in a *real* pickle.

MICHAEL CHOTINER

If you're refinishing a wood floor and want to enliven it, lighten its color, and add elegance, you might consider "pickling" it. Though commonly done by professionals (at \$2 to \$5 a square foot), we show an easy method of pickling that homeowners can do themselves. It's a time-consuming and somewhat laborious task, but by doing it yourself, you can cut the cost of a professional pickling job in half or more.

The term "pickling" generally refers to several traditional methods of applying a tinting solution—often a lime-and-water mixture or a solution of gesso and paint—to wood paneling or



**1** Mix a pickling solution with flat oil-base or latex paint thinned 30 to 40 percent.



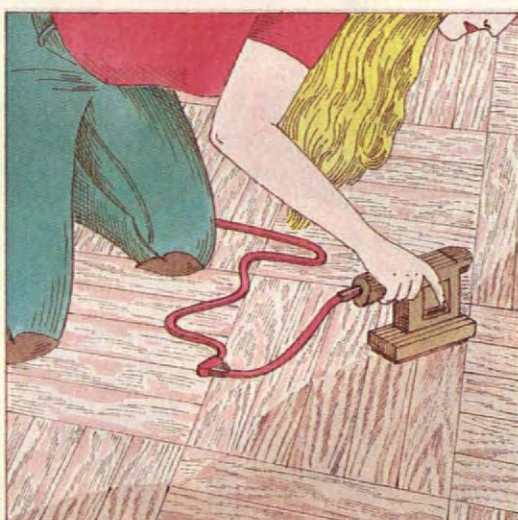
**2** The natural color of red oak (top left) and several degrees of opacity—experiment with formula and timing for the look you want.



**3** Apply solution with a wide paintbrush. Since you'll be rubbing it off, it doesn't matter if you go with or against the grain.



**4** Let solution stand for 20 to 60 minutes, then rub off using circular strokes.



**5** Allow floor to dry at least 24 hours. Then sand with a vibrating sander and fine sandpaper to even out coating and bring out grain.



**6** Apply 3 or 4 coats of non-yellowing varnish with a lambswool wax applicator, sanding and vacuuming between coats.

# FUNCTIONAL FORMS

*Today's High-Style Folding Furniture*



PHOTOS: TOM YEE

*Amisco Industries' tubular-steel-frame folding stools sport butcher-block seats.*



*Willsboro Wood Products' Westport foldaway chair, crafted of Adirondack oak, has ample arms to hold drinks and plates.*



*The solution for close quarters: Conran's solid ash sofa and tables with red-stained legs transform into a double bed.*



Bridge tables yanked from the back of the closet on Sunday nights and metal folding chairs dragged up from the basement for family get-togethers: That's the image that comes to mind when most of us think of folding furniture. But today's collapsible pieces aren't the purely utilitarian objects of the past. New, cleverly designed pieces—sporting well-made hardware that ensures years of use—answer consumers' demand for space-saving, high-quality, func-

tional furniture with contemporary flair.

Manufacturers both here and abroad offer an array of options from sofas to step stools. Though many of the pieces shown are imports, American classics are also making a showing.

While convenience is the cornerstone of folding-furniture design, crisp styling may sway you to put these pieces front and center for everyday use. Explains Riccardo Rosa, president of Vivere Corporation, "Consumers



*Tubular steel with black plastic fittings forms the Totem valet stand by Magis from Vivere.*



*Gold Medal's hardwood Desert chair features satin varnish finish and durable canvas covers.*



usually buy folding furniture because it stores compactly, but they also recognize its flexibility. Chairs and tables, for example, can go from den to dining area to balcony or patio." Another trend: Not only are metal and plastic used, but wood as well, sometimes in combination with metal and fabric.

Fortunately, high quality and good design don't necessarily translate into exorbitant costs; prices range from as little as \$10 to over \$1,000. With all its assets, folding furniture is well on its way to losing the connotation of "substitute" and entering the realm of mainstay home furnishings.

JANET B. SIROTO

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.

Scotto's enameled steel round table from Contract & Leisure Seating is perfect by the pool or sparking a neutral interior.



The components of Terna by Seccose from Vivere—resin seat, polymerized painted steel frame, and cloth or leather back—all fold pancake-flat.



IKEA's Akka wall-hung drop-leaf table with laminated top and beech frame turns any scrap of space into a dining nook.



Matte-white steel rods frame Crate & Barrel's folding version of the classic butterfly chair with a cotton cover.



Despite its solid presence, Elisa, a roomy armchair by Magis from Vivere, does indeed disassemble and stow away in small spaces. Choose a black-finish or natural ash frame and cotton or leather cushions.



Scotto's steel folding table from Contract & Leisure Seating is available in an array of bright enamel finishes as well as basic black.



*Black or white or red all over, this trolley from the Museum Store at the Museum of Modern Art collapses to a 3-inch width.*



*The arms and back of the stylish Gambe sleep-sofa from Sherwood Corporation fold down to provide a twin bed; the tubular steel frame has an all-cotton cover.*



*Designed by Pascal Mourgue for Pamco Design, the natural beech Arc chaise with cane insets adjusts to three positions.*



*From Furniture of the 20th Century comes this streamlined metal folding table designed by Achille Castiglioni Cumano.*



*The tubular steel frame and nonskid plastic supports of Vivere's Step have so much appeal you'll never fold it away.*



*Cricket by Magis from Vivere boasts a bright plastic seat and a steel-rod frame with polyamide-sheathed joints for smooth, quiet unfolding.*



*In a tight spot? IKEA's drop-leaf wall-mount Ted table of epoxy-lacquered metal folds flat against the wall, letting a no-space area become a workplace.*



*IKEA's Rappen chairs offer a chromium-plated steel frame and steel net seat and back.*





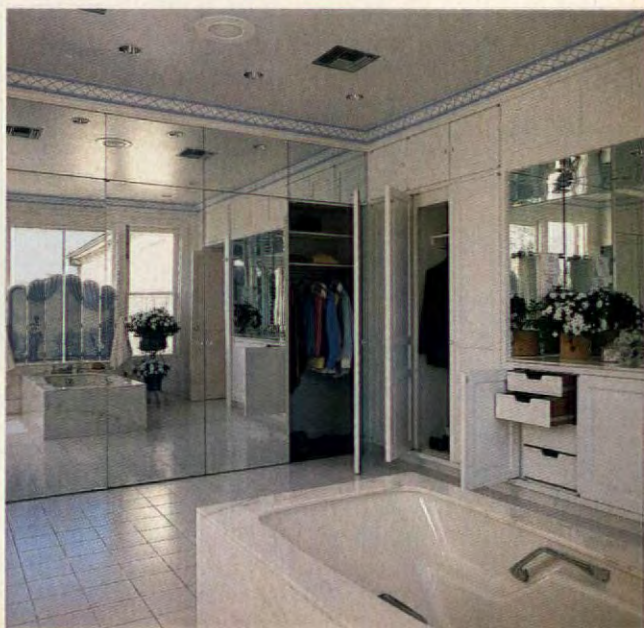


Because of their small scale and requisite fixtures and fittings, bathrooms seem to invite personalization. A couple of rolls of wallcovering, a well-placed border tile, an unusual chandelier can, with minimal expense, transform any bath from utilitarian to unique. And since baths aren't "lived in" like the other rooms of your home, they can often benefit by an extra punch of color or pattern. Here are five perfect examples from across the country.

**1** Marion and Edgar Bright wanted "a sleek, elegant look" for the master bath that was to be crafted from an extra bedroom in their New Orleans home. Interior designer Gerrie Bremermann responded with a blue-accented scheme, echoing the adjacent master bedroom's tones. To achieve a clean, open look, the designer used Alabama marble to sheathe the whirlpool tub and to top the painted custom cabinetry. The floor's generous 8"x8" ceramic tiles enhance the sense of spaciousness. Opposite the tub, a bank of closets boasts mirrored doors, visually doubling the

13½'x16' area. On either side of the bathroom the designer included closets with ample drawer space, as well as built-in his-and-her vanities enhanced by polished chrome fixtures. Sparking the pristine palette is the motif painted on the crown molding by the Brights' daughter Holly. Another attention-getting element is the scalloped screen that masquerades as a curtain. Hand-painted by New Orleans artist Charles Richardson to depict nearby Audubon Park, the screen gives bathers privacy while they enjoy views of the sky—which they can continue to do after the bath by stepping through French doors onto the adjoining terrace.

# BEAUTY AND THE BATH







2. Three years ago interior designer Nancy Serafini showed Andrea and William Finard a ceramic border tile graced with a garland of flowers. Their reaction was love at first sight, and the color scheme of this Weston, Massachusetts, powder room was set. Nancy and Andrea next selected a complementary blue-edged white tile. Luck followed them on a visit to a wallpaper showroom, where they found a virtually perfect match: a small-scale floral and border print. Coordinated fabric creates the shower curtain and shades; Victorian brass lamps and an antique Scandinavian pine egg cupboard are the functional accessories. The hard part of the project, says Serafini, was making all the patterns fit the 7'x7' space; mapping out the tile placement became a tricky exercise in geometry. But the result—an apparently effortless combination of complementary patterns—handsomely belies the challenge.



3. "We wanted to make it memorable," say Ed and Fran Epsen of the guest bathroom in their Patagonia, Arizona, home. And there's no doubt that Tucson interior designer John Bissell's whimsical and spirited pattern-on-pattern design has achieved the desired effect. Glazed Mexican tiles in over half a dozen designs are compatibly integrated in a terracotta, white, and blue color scheme. The tile was chosen for its practicality as well as its decorativeness: "Tile is a cinch to maintain," Fran notes. A hand-thrown

pottery sink and brass fixtures harmonize with the 6'8"x8' room's earth tones. Custom fir cabinets, specified by architect Ray Krueger, complement not only the color palette but also the woodwork

throughout the five-year-old home. The bathroom is windowless to combat the southwestern heat, but a skylight admits enough sunshine to top off the south-of-the-border flavor perfectly.





**4.** When Lois and David Anderson added a master bedroom suite to their Atherton, California, home, they wanted the bath/dressing room to “feel like the outdoors,” according to Lois. To fulfill that request, Palo

Alto contractor Tom Plemons specified two features to bring nature inside: Skylights for the 16' x 18' space provide treetop views, and a bay window overlooks the verdant backyard. Lois tied together the dressing and bathing areas with a fresh peach-and-green wallcovering. Taupe ceramic tile skirting the separate bath and shower introduces deep, muted color and harmonizes with the random oak plank flooring in the dressing area. Finally, the dressers, painted white and accented with brass hardware, add a light touch that harmonizes with the master bedroom's eclectic country spirit.





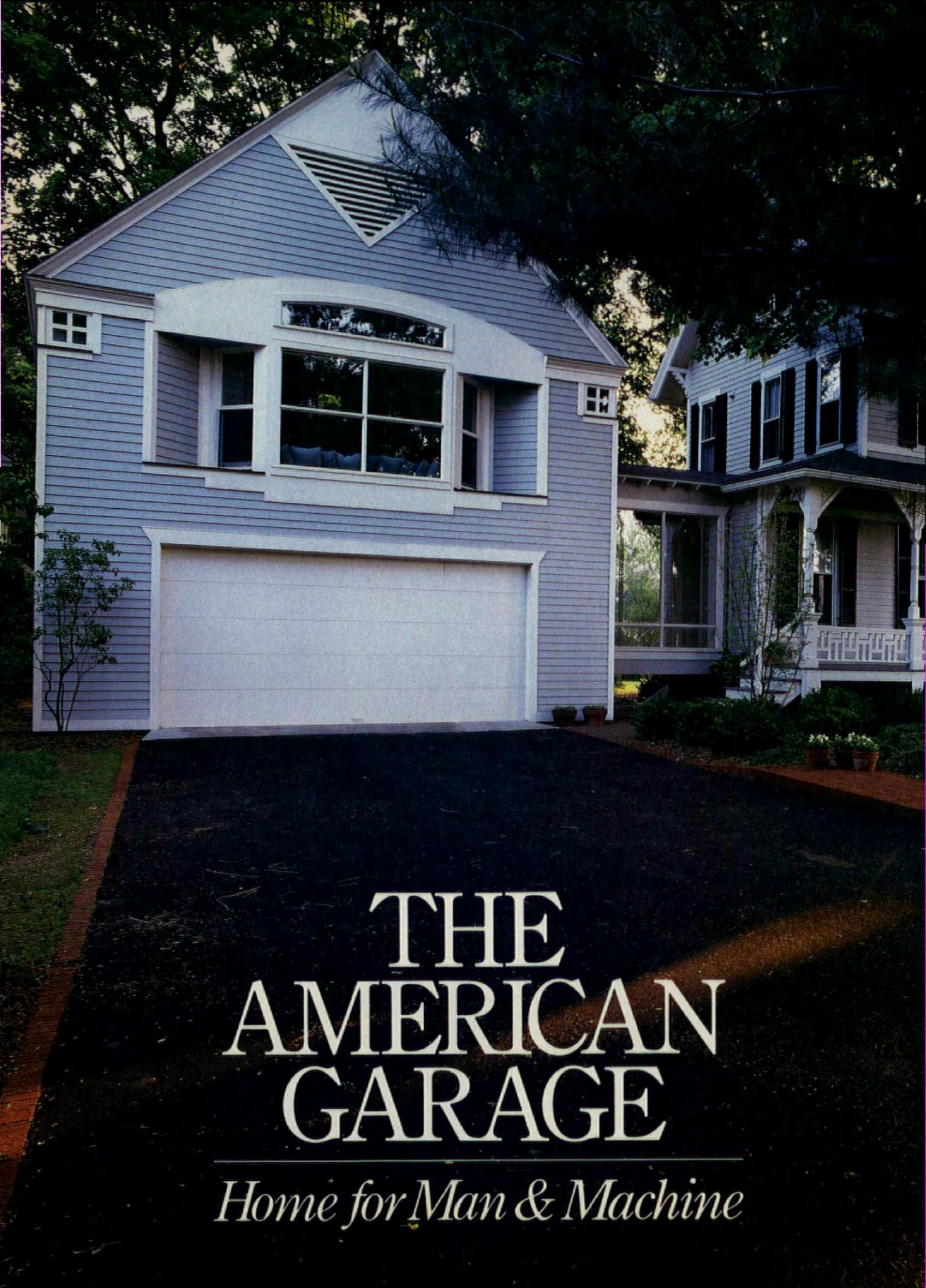
How to remodel a bathroom to suit a Greenwich, Connecticut, couple partial to the early American style? Interior designer Mary Zick formulated a plan that may lack historical precedent, but certainly answers the owners' request for a "Colonial" bathroom. Incorporating a dressing room into the now-9' x 12' space, Zick had the shutters, closets, moldings, and raised-panel pine cabinets painted a shade of blue typically used by the Founding Fathers; this tone coordinates with the master bedroom as well. The designer then worked with the

owners' collection of period-style pieces, such as the wrought-iron lighting fixtures, filling in gaps with primitive portraits and folk art. Oak-framed mirrors and cabinets, hardwood flooring, and homey rag rugs add more warmth while recalling 18th-century tradition. A floral border that Zick describes as "part adaptation, part improvisation" contributes an extra flourish in Colonial colors. She designed the border, then New York City artist Lynn Goodpasture did the stenciling for a final note of centuries-old style.

JANET B. SIROTO

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.





# THE AMERICAN GARAGE

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*Home for Man & Machine*



When is a garage not a garage? It used to be that the family car and a clutch of tools were the only things found in American garages. But our needs are changing—and with them, our homes. In five variations on a theme, our homeowners remodeled their old garages or built anew—gaining space for workshops, storage, additional rooms, and of course, the car.

## A VICTORIAN ARRANGEMENT

**I**t was plain and architecturally out of scale, but the 50-year-old garage wasn't an eyesore, and it certainly functioned adequately. So during the two and a half years they spent restoring their elegant 1880s Victorian home near Stamford, Connecticut, the young owners didn't concern themselves much with the garage. But once restoration was finished and their first child was born, the couple realized that some sort of playroom was in order. The logical spot for its location: above the humdrum garage.

"These old Victorians didn't have family rooms," notes one of the owners. "Children of the day played in



*An uninspired Connecticut garage (inset, left) was given an upstairs family playroom by architectural firm Shope, Reno, Wharton. A glassed-in bridge connects garage and house (left). Details include a recessed bay window and small corner windows (right).*



*Set into the bay window, a wide window seat doubles as storage in the children's playroom; recessed shelves hold books and toys. For furnishings, the owners chose easy-to-move wicker chairs and an Oriental carpet—the perfect surface for building-block projects and hiding spilled juice.*



their bedrooms or in the attic. So when we decided to add a playroom, it seemed appropriate to design one upstairs and away from the main part of the house." The couple asked Shope, Reno, Wharton Associates, an architectural firm based in nearby Greenwich, to add a second story, renovate the undistinguished 20'x24' garage, and connect it to the house.

Adding a new clapboard exterior, the architects kept the lower part of the façade simple—it is a blank wall interrupted only by the rectangular garage door. They placed visual emphasis at the second-story level and above, with a dramatic bay window set flush with the façade, small four-light windows at the corners, and an inverted pediment in the gable. Says partner Bernard Wharton: "My

clients and I wanted to keep a Victorian flavor—borrowing the proportions, roof pitch, and scale of the house—without being too literal in interpretation. The result clearly belongs to the 1980s."

Because of her work in historic preservation, the wife wanted the

renovation to be a sensitive synthesis of old and new. She is particularly pleased with the glass-enclosed bridge between house and garage. "We thought the connection should be light and transparent," she says, "a neutral link between new and old."

The bridge is one element in a passageway that begins in the home's redesigned hall and culminates in an airy playroom on the second floor of the garage. The route is marked by architectural details—some serious, some playful—that, explains Wharton, create a sense of cohesion between the two structures: A hand rail is topped by a miniature colonnaded building; tiny maple inlays march up stairs, across a built-in desk and banquette, and around windowsills; carved wooden balls anchor either end of the window



*Subtle details provide continuity, including rows of maple inlays and dentils and an architecturally inspired backsplash, mirror frame, and hand rail.*

*Narrow windows and a built-in desk form a neat geometric composition on the north wall. To vary the room's boxy shape, skylights were cut into the 11-foot ceiling to expose the roof slope, and soffits were lowered to a cozier 7 feet, breaking the blank walls into alcoves. Mixed-media work by Bruce Robbins.*



seat. Strong colors highlight the details against the predominantly white background.

To keep the 460-square-foot playroom from seeming too barnlike, the architects turned the four corners inward, dropping soffits to 7-foot heights along the walls and creating several alcoves, now filled with books and toys. They ensured an abundance of light and fresh air with four operable skylights, in addition to the wide south-facing bay window and narrower windows on the north side.

Despite the size of the new second floor, the existing walls and foundation were able to bear the additional load. Contractors Olsen/Wood Associates of Darien, Connecticut, employed a conventional framing system and worked closely

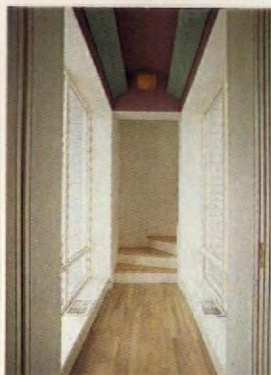
with the architects on the interior details.

"The tricky part," says Wharton, "was getting a complicated series of spatial relationships just right. The various heights in the room had to be exact at every level."

The new room is a favorite with all

members of the family—now numbering four. "It's nearly always filled with masses of toys," laughs one of the owners. The couple selected an old Oriental rug and wicker furnishings with their two youngsters in mind—the rug for its flat surface and colorful pattern, which effectively hides all

manner of stains; the light-weight chairs because they can be moved around easily. "I didn't want a heavy sofa or rigid furniture arrangement," says one of the owners. "This is, after all, a playroom." Though they seldom use the room alone—usually joining the children to read or play—the parents envision a day when the area will convert to a casual living room. "It's a truly versatile space," they remark. "We can't imagine a happier ending for our old garage."



*Pierced green soffits conceal lighting in the bridge (above, left). A maple ball balances atop a small-scale architectural model (above, right).*



*A Palladian-style entrance, tucked discreetly between house and newly expanded garage (below), opens to a light-filled breakfast room (opposite). Visible through the arched window, exposed beams let in light from clerestory windows. Moldings were copied from the Georgian-style house.*



## PALLADIAN REVIVAL COMES HOME

**T**hough they loved their Washington, D.C., neighborhood, the owners of this 1930s Georgian-style house had mixed emotions about its floor plan: The formal layout wasn't conducive to casual entertaining, the kitchen didn't have a sit-down breakfast area, and the backyard was, in the words of one of the owners, "cramped and truly ugly." They decided to add on an informal family area.

The couple contacted architect Dennis M. Dugan, now of Pelham Manor, New York, and quickly learned that implementing their

plan would be no simple matter. Says Dugan, "The property didn't conform to current zoning laws; the garage was too close to the rear property line, and the yard was too shallow for a rear addition. If we tore down the garage, any new construction would be limited to a 25-foot depth and a single story. What's more, it would have to include space for cars."

Faced with this Catch-22 situation, Dugan and his clients applied for a

variance to convert the old garage into living space and attach a new garage to the street side of the house. The patio linking house and old garage would be enclosed and made into a breakfast area.

Using the house's symmetrical center-hall floor plan and simplified Georgian details as inspiration, Dugan reapplied what he saw in more contemporary terms. The addition's recessed Palladian-style entrance was

inserted between new garage and existing house. It opens into a dramatic 11'x17' breakfast room—positioned between the original kitchen, redesigned by Dugan, and the new family room in the former garage. Opposite the breakfast room's entrance, an arrangement of windows and double glass doors con-



*The old garage's location (above, left and right) did not conform to zoning laws, so architect Dennis M. Dugan converted it into a family room, adding a new garage and enclosing a patio.*

*Dugan transformed the narrow flagstone-and-grass backyard into a more formal brick patio, reached from the breakfast room by glass doors and a curving sweep of steps. The south-facing glass-and-masonry walls act as passive solar collectors for the breakfast and family rooms.*



nects the space with a brick patio in the resurrected backyard.

"I used the two arched Palladian windows to anchor the breakfast room's design, and carried the half-circle motif through to the barrel-vaulted ceiling," says Dugan. Near the entrance, the vaulted ceiling is replaced by exposed beams that let in light from clerestory windows.

Dugan took advantage of the new family room's southern exposure to incorporate passive solar features into his design. He turned the family room into a heat sink by opening up the southwest façade with a row of windows. He also insulated the outside of the brick walls, covering them with aluminum siding to conform to the building code. Inside, the ceiling was insulated and the brick walls were plas-

tered to retain heat evenly. During the summer and early fall, an enormous flowering magnolia casts cooling shade on the room.

In the shallow backyard, the archi-

tect created "a more urban space," replacing slate flagstones and grass with decorative brick paving and landscaping. Wide brick steps sweep down from the breakfast room.

Though small, the patio is ideal for the owners' entertaining.

Completed in 1980, the remodeling—including garage conversion and new construction (a total of 660 square feet), redesign of part of the kitchen, exterior brickwork, fencing, and landscaping of the patio—cost just under \$85,000. But, say the owners, the transformation of a bleak backyard and ordinary garage into functional and attractive areas that complement their house has been well worth the expense. "It's almost magical the way it all fits together," is the couple's delighted consensus.



*The old 220-square-foot garage—now a casual family room—blends contemporary and traditional furnishings. Beams are finished in sheetrock to hold track lighting.*

*Ramon and Mary Ann Otero modified a 19th-century carriage house design into a modern garage, workshop, and studio. Using stock as well as salvaged materials, the couple duplicated the house's architectural details, including its fishscale shingles and bull's-eye plinths.*



## CARRIAGE HOUSE FOR THE EIGHTIES

**F**itting companion to their beautifully restored 1893 home in Monrovia, California, Ramon and Mary Ann Otero's garage is a modern version of a 19th-century carriage house. The owners discovered the design in *Palliser's New Cottage Homes*, originally published in 1887. Ramon modified the garage's exterior to echo the ornamentation of the Queen Anne-style house, but he adapted the interior to hold an array of modern machines.

The 28'x21' front half of the garage is wide enough to accommodate the family cars and two side bays, one with a work-

bench and tool shop, the other housing a drill press tucked beneath stairs to a studio loft. The slightly narrower 22'x21' rear half—divided into horse stalls in Palliser's plan—is given over to Ramon's hobby of refurbishing clas-



*The garage, built in 1980, complements the adjoining 1893 Queen Anne-style house. In keeping with the style, the concrete driveway was scored to resemble paving stones.*

sic cars. There is room for three cars and an additional stall outfitted with a 14-foot-long, 5-foot-deep grease pit.

Garage doors are faced with cross members in late-19th-century Stick style. The lower pair lifts up, while the ones in the gable above swing open—a plus when hoisting spare auto parts to the loft. Though currently used for storage, the loft will be remade into a studio for Mary Ann.

A blue latticework fence shields the side entrance to the house. As a final touch, the couple etched the driveway to resemble an old-fashioned sidewalk. Although the Oteros used historically correct materials in renovating their turn-of-the-century home, they used mostly stock materials for the 1500-square-foot garage—at a total cost of \$32,000.

*The Fraunfelders' barnlike garage gives them enough space for three cars, lawn equipment, tools, six cords of wood, and bicycles. In bad weather, their dogs have access to the garage from the dog run, at left. The garage's light gray exterior blends with the rural setting.*



## RENAISSANCE OF THE BARN

**A**lthough Jack and Barbara Fraunfelder's early-19th-century home in Walpole, New Hampshire, had a colorful history as a country inn, the house had no place to store wood, yard equipment, bicycles, or cars. The couple decided to build a garage based on a prefabricated saltbox house plan. They asked local architect Livingston Elder to revise the interior layout to suit their storage needs while modifying the exterior to look like a barn.

Elder made the 28' x 36' garage easily accessible from

all directions. The east side, facing the driveway and house, holds two car stalls. Two barn doors on the west side open to storage space for yard equipment. Behind a sliding door on the north side, there's room for extra wood, a compact car, or bicycles.



*In keeping with the residence's traditional New England character, architect Livingston Elder adapted a prefabricated saltbox house plan to a two-story garage.*

Elder gave the south façade greater architectural importance: Two wide archways offer a graceful transition from the workshop to a shaded brick patio between kitchen and garage.

A loft, presently used for storage, was left unfinished, but plumbing and a fireplace were installed for future use. The garage's red-oak frame was covered with rough-sawn pine, stained a light shade of gray that blends in well with the country surroundings. As Barbara Fraunfelder remarks, "We were afraid that if we painted it white, it would look like a giant whale!"

The original project, completed several years ago, cost \$22,000, and current plans are for transforming the garage loft into a recreation room.

Architect Christopher Carley designed a two-story clapboard garage with enough space to accommodate a 750-square-foot one-bedroom apartment upstairs. Central door provides quick access to cars and stored equipment on lower level; large windows let in sunlight to heat the concrete slab.



## GARAGE FOR ALL REASONS

**N**ew England winters are not kind to cars or animals, so one Boston-area family asked Concord, New Hampshire, architect Christopher Carley to design a multipurpose garage capable of sheltering their two automobiles and three dogs. They also wanted to add a small upstairs apartment, a new side entrance to keep foot traffic from the front door, and a greenhouse area.

Carley responded with an oversized (28'x21') garage that allows plenty of storage around the family's cars. The extra space makes for a com-

fortable 750-square-foot, one-bedroom apartment above.

The new garage had to complement the family's rambling late-18th-century farmhouse. Although practical requirements dictated the building's form, its gables and window styles are

those of the house; so are its materials, including board-and-batten construction and clapboard siding. On the south façade three large multipane windows—similar to those in the house—allow the sun to heat the concrete slab; the retained warmth helps the diesel cars get a quicker morning start.

Connecting the two buildings is a modified greenhouse and mud room that serves as new side entrance to the house. The mud room—the dogs' domain in winter—runs alongside the greenhouse; a low wall keeps pets and plants apart. In all, the 1984 garage project gave the family an additional 1650 square feet of highly functional space.

CHRISTINA NELSON



*A connecting passageway satisfies the homeowners' requests for a new side entrance, a large greenhouse, and a shelter for their dogs in cold New England weather.*

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107

# IDEAS

## TO BUILD ON

### *Outdoor Planters that Perk Up the Place*

**Y**ou don't have to be a landscape architect to create the perfect setting for a collection of beautiful plants. Beyond the usual baskets, barrels, and clay pots, there are plenty of materials at hand that are suitable for outdoor planters. Twigs, stone, brick, and lattice are all possibilities, as are glass, metal piping, and

ceramic tiles. Even a salvaged architectural relic can add interest and focus to your garden or yard. Used imaginatively, any of these materials can highlight a pot of

flowers, add textural contrast to a bed of herbs, or frame a group of shrubs.

Here are a few simple and unusual designs from Springfield, Illinois, architect Mike

Jackson and New Jersey landscape designer Patricia Wagoner that provide some surprisingly handsome effects. And most of these projects are portable; if you relandscape, just move them to suit.

AMY B. RUSSELL

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.



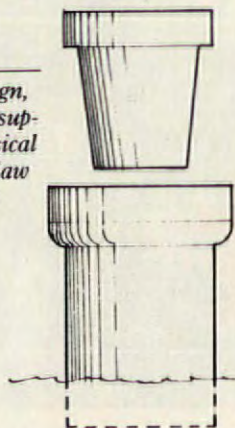
*Steele*

#### **PICKET-FENCE POST PLANTER**

Architect Mike Jackson updated a classic with a twist: Pickets are cut wide (2' x 8') and have a "hole" at the top for a potted plant. A 3/4-inch brass strip from a hardware store, hand-bent to form, is screwed to both sides. Alternate 1' x 6' posts echo the shape of the pots.

#### **CLAY-PIPE POTS**

In Patricia Wagoner's design, clay pipes from plumbing supply stores provide a whimsical setting for potted plants. Saw to desired height and sink firmly into the ground.



*Steele*

## NATURAL WOOD BORDER

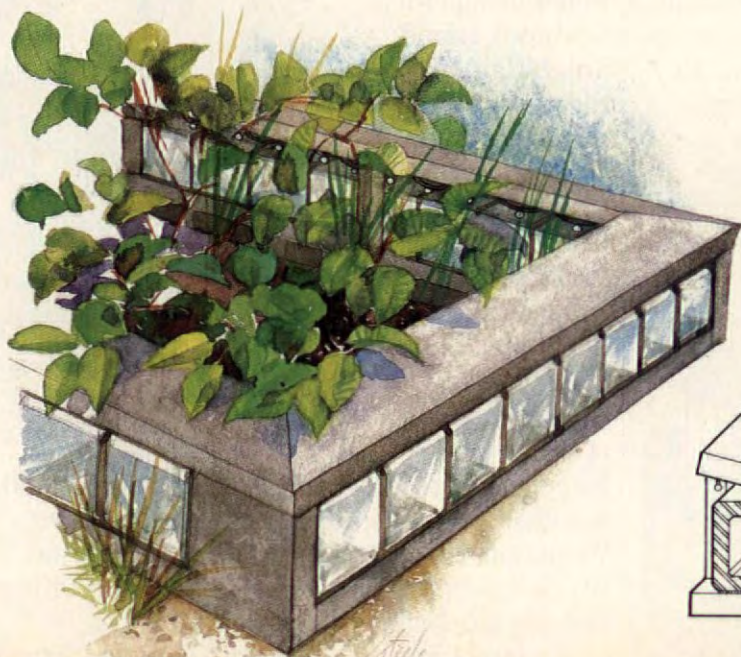
Patricia Wagoner used wood rounds to create a rustic border for a bed of flowers. Using any hardwood, cut rounds to the desired height (or have a lumberyard do it), treat them with a wood preservative, and sink them about 1 foot into the ground.



Steele

## GLASS-BLOCK EDGING

Mike Jackson used 6" x 6" blocks, 2' x 6' treated stained cedar, and a clear silicone sealant to create this dramatic border. Glass blocks are attached to wood and each other with sealant. Frame is cut wider than blocks; the overhang conceals and protects wiring for optional lights (12-volt outdoor minilights are safest).



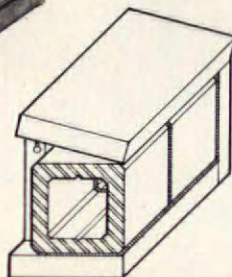
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Steele

## PACHYDERM PLANTER

This elephant, designed by Mike Jackson, will haul your favorite potted plants season after season. Made from 3/4-inch marine plywood parts cut with a jigsaw, it's held together with brass screws (they won't rust) and wood braces that support his backpack. The bottom of his pack is slatted for drainage, but could be lined to hold soil instead of a pot.



# DESIGNING with LATTICE

Just as moonlight through the trees evokes romance, sunlight filtered by lattice or trelliswork suggests a gentler time. Though in wide use since the early Renaissance, it was in 17th-century France that trellis or *treillage*—lattice supporting climbing plants—reached its height of sophistication and



PHOTO: DAVID FRAZIER

*Designed by John Ryman, this fence screens street views while affording ventilation.*

popularity. The complex designs of that era have set a gracious standard ever since.

Today, the legacy lives on in spirit and style, though usually on a less grandiose scale. Of course, trellis still appears in formal gardens; but it is just as likely to serve as an architectural element, to create a transition from garden to terrace, or to

frame an outdoor "room" or arbor "hallway."

In its simplest form, lattice or trellis consists of crisscrossed wooden strips nailed together into a diamond or square grid and supported by uprights. It may be flat or three-dimensional, freestanding or against a wall. An expanse of trellis can screen off a bleak view, while a trelliswork arch (or a succession of them)

*New lattice, treated to appear weathered and paired with an antique wrought-iron gate, marks the entrance to a garden in New York State.*



PHOTO: DAVID FRAZIER

can frame a pleasant one.

Custom-designed, more elaborate applications of latticework are limited only by imagination and budget. One effective trick, for example, is to install a mirror behind the lattice. Depending on its placement, it can visually enlarge a space, reflect needed light into it, or substitute an attractive reflected view for a nonexistent real one. Just back the mirror with marine-grade plywood, seal it around the edges with silicone

caulk, and set it behind the lattice wherever you please.

As a versatile, flexible material that can be experimented with at the drawing board, lattice has found renewed favor as an architectural element.

In her design for a Seabrook Island, South Carolina, residence, Washington, D.C., architect Amy Weinstein used a trelliswork pergola to connect garage and entrance; trellis columns and a latticed Palladian façade recall details of the historic

homes in nearby Charleston. "The play of light and shadow enriches the architecture," says Weinstein. "It gives a richness of detail. And lattice lets you establish planes in space without building solid walls."

Architect Steven Spurlock, of the D.C. firm Joe Wnuk Associates, agrees. When front and



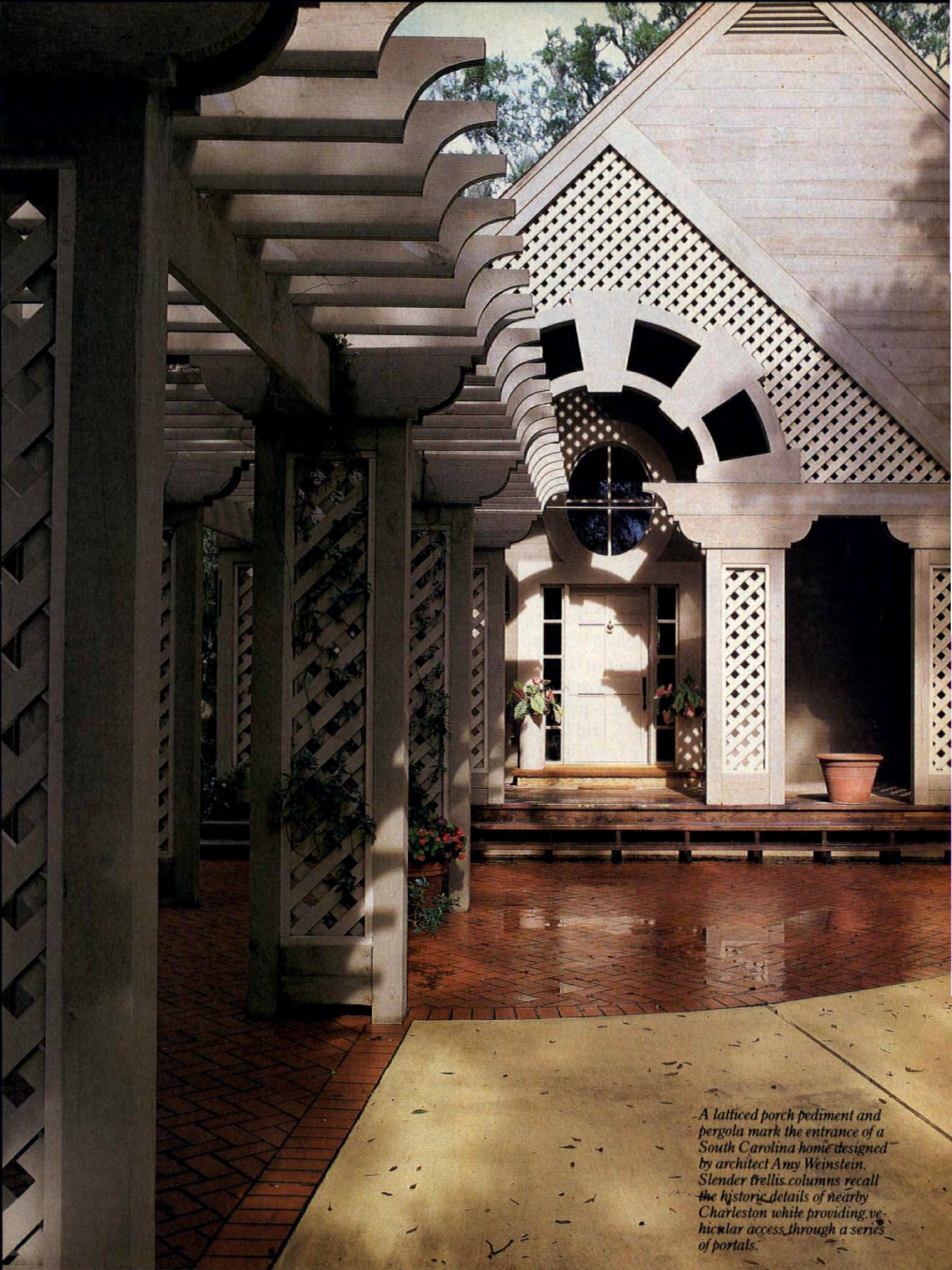
PHOTO: JOHN VAUGHAN

*Ivy trained on metal trellis is in keeping with the symmetry of a stone fence in San Francisco.*



PHOTO: DAVID FRAZIER

*Latticed planters flank the matching driveway door of a Washington, D. C., townhouse.*



*A latticed porch pediment and pergola mark the entrance of a South Carolina home designed by architect Amy Weinstein. Slender trellis columns recall the historic details of nearby Charleston while providing vehicular access through a series of portals.*



PHOTO: JOHN VAUGHAN

*A pair of wooden columns and an airy expanse of lattice divide the small yard of a San Francisco townhouse, while suggesting additional garden space beyond.*

rear additions to a two-story house in Washington's Glover Park area left proportions off-kilter, lattice pediments balanced the design while providing shade for the new porches. "It's

a 'soft' material," says Spurlock, "that's perfect when you want privacy as well as ventilation."

Custom trelliswork costs between \$10 and \$20 per square foot installed, and landscape professionals who do such elaborate work may be booked months in advance. But the availability of precut 4'x8' lattice panels,

ranging from about \$12 to \$16 apiece, makes experimentation both quick and affordable. Be sure to use brass or galvanized screws for assembly.

More expensive woods such as cedar, cypress, and redwood can be left to weather naturally; on the West Coast, even teak is used in some luxury custom designs. Pine lattice, on the other hand, must be stained or painted for preservation. This is an important consideration if it will be supporting plants, for an

*A latticed gazebo in Winnetka, Illinois, provides secluded shade for reading or afternoon tea.*



PHOTO: JESSIE WALKER



*Forming a graceful threshold, an arched trellis with swinging doors frames the view of a San Francisco home.*



PHOTO: LAURIE BLACK



PHOTO: DAVID FRAZIER

When front and rear additions left this Washington, D.C., house awkwardly proportioned, architect Steven Spurlock screened the façades with cut-out lattice. Whimsical yet functional, it resolves the building's gangly, unbalanced lines without the weight of real walls.

established vine is all but impossible to remove from a trellis when it comes time to repaint it. Climbing roses, juniper, crab-apple, honeysuckle, clematis, and bitter-sweet are perfect for training on trellis, as are many other climbing or twining plants. Wisteria, though beautiful, is chancy: Unless the vine is closely tended, its strength will overpower the trellis's.



PHOTO: DAVID FRAZIER

Functional, decorative, and flexible, lattice is enjoying renewed popularity today for much the same reason that *treillage* was beloved in Renaissance France. It achieves spectacular effects, and quickly—

whether enhanced by twining plants or simply admired for its own geometry.

ELIZABETH BOYD



PHOTO: JOHN VAUGHAN

FOR FURTHER INFORMATION, REFER TO THE BUYING GUIDE ON PAGE 107.

*Flowering vines curved around a trellis soften the urban streetscape at the entrance of a San Francisco townhome.*

# PRODUCT LITERATURE

## Mail-order products and services

### 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.

**COOK TOPS.** Pamphlet features both full-range and counter-top cooking surfaces. Includes specifications, details, and optional cookware. Amana Refrigeration Inc. Circle 54.

**COOKING/CLEAN-UP TIME-SAVERS.** Kitchen clean-ups go fast with the leading name in food waste disposers. All models feature an exclusive, 1-year in-home service warranty. And when time is precious, the Steamin' Hot water dispenser is priceless. Provides 190° hot water instantly . . . right at the kitchen sink. Brochures highlight models, features, benefits. In-Sink-Erator Division, Emerson Electric Co. Circle 55.

**KITCHEN IDEAS FOR TODAY.** A remodeling guide from Tappan. Full-color booklet will help you plan your large, small, or cozy, old-fashioned, dramatic, or spectacular kitchen, with ideas on refurbishing top to bottom. Price: \$4. Circle 812.

**KITCHEN WORKHORSES.** Brochure describes conventional and microwave ovens, cook tops, compactors, dishwashers, and ventilating hoods. Thermador/Waste King Division, a Masco Co. Circle 116.

### CABINETS & COUNTERS

**CREATING WITH CORIAN.** A 20-page color brochure filled with photographs and suggestions for the many beautiful, innovative, and practical ways you can use Corian in the kitchen, bath, and throughout your home. Price: \$1. DuPont Corian. Circle 622.

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

**EUROPEAN KITCHENS.** 160-page, full-color catalogue of kitchen cabinet designs and styles in woods, laminates, wood/laminate combinations, rattans, and polyester. Also cabinet components and options, floor plans, and valuable planning information. Price: \$9. Siematic Corp. Circle 904.

### DOORS

**FREE BROCHURE** featuring a newly patented revolutionary device that easily converts most round door knobs to lever type in less than 60 seconds. No tools are needed; no need to remove existing hardware. Leveron is economical, and perfect for those seeking the convenience of a lever handle, especially arthritics, the handicapped, or even toddlers. Arden Sales. Circle 53.

**THE IDEAS BOOK.** Need inspiration for your 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. Circle 567.

**PATIO DOORS.** A new line of trackless swinging patio doors of ponderosa pine is featured in this brochure. The doors are available in both 6'8" and 8' heights and come with a choice of hardware. The sills are constructed of Lexan—a maintenance-free material that helps reduce energy costs. Marvin Windows. Circle 58.

### ELECTRICAL & LIGHTING

**SECURITY SYSTEMS.** Catalogues detail three remarkable security systems, each designed to meet specific homeowner requirements. Price: \$2. NuTone Inc. Circle 687.

**SUMMON HELP QUICKLY** in the event of a fire, attempted burglary, or medical emergency in your home! Brochure describes the Nutech-11, a remarkable new home security system that incorporates high-tech features and options, while remaining affordable and easy-to-operate. Price: 50¢. NuTone Inc. Circle 568.

### FIREPLACES & STOVES

**WOOD-BURNING STOVE.** With fossil fuels at a premium and utility rates on the rise, keeping your home warm and comfortable can become expensive. Literature describes all the economical features of this stove, including cast-iron-lined fuelbox, high-temperature-glass door, and slide-out ash drawer. Arrow Woodstoves. Circle 62.

**FUNCTION PLUS PRICE.** Cast-iron stoves and fireplace inserts, shipped directly to your home from the manufacturer, with glass windows, firescreens, ash bins, and blowers burn wood or coal. Color catalogue includes details. Price: \$2. Consolidated Dutchwest. Circle 688.

**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 63.

**50 TRADITIONAL FIREPLACES** selected for their outstanding styling. An original collection of 50 front elevations of fireplaces with exquisite decorative wood molding and architectural details, featuring beautiful styles. Georgian, Colonial, New England, French, Tudor, and Edwardian fireplaces. Price: \$12. Mike Tecton's Custom Homes. Circle 886.

### FLOORING

**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 66.

**TRIM 'N FIT PORTFOLIO.** Trim and Fit is Armstrong's name for sheet vinyl floors made especially for do-it-yourselfers. (Sheet vinyls come in seamless 12-foot-wide rolls.) Informative folder holds colorful brochures showing available choices. Installation steps pictured. Contains copy of warranty. Armstrong. Circle 28.

**UNDERSTANDING CARPET QUALITY.** An informative guide to identifying quality and long-term performance characteristics in nylon saxony carpets. Also discusses how to shop for carpet and how to read and understand carpet warranties. Armstrong. Circle 29.

**CUSHIONED VINYL.** Illustrated catalogue shows a designer line of cushioned sheet-vinyl flooring, which has the advantage of a lasting shine without waxing. A do-it-yourself-installation folder is included. Tarkett/Gafstar. Circle 68.

### FURNITURE & FURNISHINGS

**HOME FURNISHINGS.** Color catalogue shows a wide selection of wallpapers, 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 830.

**REPRODUCTION FURNITURE.** Hand-made reproduction beds and other furnishings. "Satisfaction guaranteed since 1890." Price: \$5. Biggs Direct Mail. Circle 831.

**FALL IN LOVE** with our charming country-ruffled curtains and accessories. We use a special fabric that will resist fading and needs virtually no care. It will look beautiful for years! Everything is custom-made just for you. Our exciting catalogue features many curtain styles, lots of decorating ideas, and extra-large fabric swatches in 21 colors. Price: \$3 (refunded with order). Country Romance. Circle 763.

**HOME FURNISHINGS.** A treasury of inspiring ideas and hundreds of helpful hints for furnishing every room in your home are featured in this full-color catalogue—required reading for anyone who is re-decorating or planning a new home. Price: \$5. Ethan Allen. Circle 832.

**FINE FURNITURE.** Catalogue contains 160 color pages displaying furniture in attractive settings. Includes upholstered, occasional, dining room, and bedroom pieces. Price: \$5. Harden Furniture Co. Circle 833.

**SLEEP . . . SLEEP.** On these comfortable La-Z-Boy Signature II sleep sofas, that's exactly what you'll want to do. The full-color mini-brochure shows a variety of sofas and lists important features. Price: \$2. La-Z-Boy Chair Co. Circle 689.

**CUSTOM BEDROOM FURNISHINGS.** Photographs and drawings illustrate this beautiful 24-page catalogue, depicting contemporary, casual, and traditional bedroom furnishing designs. Price: \$3. Norman's of Salisbury. Circle 769.

**FREE COLOR BROCHURE.** Turn sweet dreams into luxurious dreams in the comfort and style of bedclothing by Perfect Fit Industries. Bedsack and Ultra Bedsack prolong the life of your mattress and boxspring; UltraPad's patented design ensures effortless fit and a fresh, tailored look. Machine washable, no-iron. Perfect Fit Industries. Circle 3.

To order these brochures and catalogues, use the Automatic Secretary following page 96.

# A Heartwarming Portrayal of Loyalty from A Child's Best Friend



•A strictly limited edition porcelain plate

•Shown smaller than actual size of 8½"  
•23K gold rim

Often, a child's most touching moments are those spent with a faithful pup. Especially when the canine is a "partner in crime," a bond of loyalty exists. "In Disgrace" portrays just such a heartwarming childhood moment, on a limited edition collector plate, sure to be cherished by all who view it.

A little girl and her playful pup have wreaked havoc in Mother's garden, and now the youngster must stand in the corner for her misdeed. Accepting his share of the blame, her loyal dog takes his place by her side, awaiting the time when they can again frolic and play.

This charming art is one of Bessie Pease Gutmann's most famous works, earning for her wide acclaim both in the U.S. and abroad. Now, for the *first time ever*, this famous art is being presented on an officially authorized limited edition porcelain collector plate.

Offered through The Hamilton Collection, "In Disgrace" premieres *A Child's Best Friend Plate Collection*—portraying eight heartwarming scenes by Bessie Pease Gutmann. Each issue will be hand-numbered and accompanied by a same-numbered Certificate of Authenticity, attesting to its status as part of the edition limit of 14 firing days.

## In Disgrace

featuring original art by

BESSIE PEASE GUTMANN

As an owner of this first issue, you are guaranteed the right—but *never the obligation*—to acquire all seven subsequent issues of *A Child's Best Friend*.

Furthermore, you may acquire this masterwork at *no risk*. The Hamilton Collection *100% Buy-Back Guarantee* assures that you may return any plate for a full refund, within 30 days of receipt.

The first, officially authorized limited-edition plate, featuring this famed "In Disgrace" art by Bessie Pease Gutmann is already bringing strong demand. Because of this, we cannot guarantee your reservation after the date shown. So, to avoid disappointment, *order today!*

©Rockford Editions, Inc., Rockford, IL 1935, 1962

### RESPOND BY:

May 31, 1986

Limit: Two plates per collector.

Please accept my application for "In Disgrace" by Bessie Pease Gutmann, first issue in *A Child's Best Friend Plate Collection* inspired by her famous original paintings. 8½" diameter, 23K gold rim, hand-numbered. I understand I am under no obligation to buy any other plate. I wish to purchase \_\_\_\_\_ "In Disgrace" plate(s) at

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Name \_\_\_\_\_

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\*Florida residents please add \$1.34 per plate sales tax. Illinois residents add \$1.87 per plate state and local tax. Please allow 6-8 weeks for delivery. All applications must be signed and are subject to acceptance. Deliveries made only to U.S. and its territories. ©HC1985

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## PRODUCT LITERATURE

**DRAPERY & UPHOLSTERY FABRICS.** Interior design made simple! Drapery and upholstery fabrics used by designers are now available. Literature describes sample program featuring a variety of textures, solids, and prints. Many fabric types offered: silks, linens, wools, cottons—traditional or contemporary. Top quality at affordable prices. Yardage available for immediate delivery. Price: \$2. *Spectrum*. Circle 690.

**VALUABLE TIPS** for smart shopping for furniture, carpet, and window treatments and helpful suggestions on the care and maintenance of those items. 3-M Co. Circle 72.

**FURNITURE FOR A DECK.** Tropitone's always-popular casual tables and chairs can be ordered from this 76-page catalogue. 25 colors for 16 rust proof, tenicote, powder-painted styles are available. Price: \$1. *Tropitone Furniture Co.* Circle 623.

**DECORATING YOUR FIRST HOME** is an informative 10-minute video that will help you discover ideas for decorating with sheets. Ideas that let you make the most of what you already have. Price: \$5.25. *West Point Pepperell*. Circle 902.

### HARDWARE & TOOLS

**VERSATILE STAPLE GUN.** How-to brochure featuring this heavy-duty staple gun contains tips and money-saving ideas. Price: 35¢. *Arrow Fastener Co.* Inc. Circle 548.

**DRILL-PRESS CLAMP.** Foldout describes an apparatus for securing materials on drill presses. Makes fast placement possible. *Dissim Corp.* Circle 73.

**HOME-IMPROVEMENT SUPPLIES.** Mail-order catalogue lists 9,000 home-improvement and building supplies, including hardware, tools, windows, and doors, all at low prices. Price: \$2. *Scotty's Inc.* Circle 693.

**FRAMING HARDWARE.** Two booklets explain how unexpected framing problems found in remodeling projects can be solved through the use of structural wood fasteners. *TECO*. Circle 74.

### HEATING & COOLING

**COMBINATION HEAT PUMP.** Brochure presents energy-efficient features of a heat pump/air conditioner. Gives estimated savings achievable through use of the year-round unit. *Carrier Corp.* Circle 75.

**ENERGY MONITOR.** Foldout presents programmable thermostat that measures and displays heating or air conditioning use today, yesterday, this week, or last week . . . at the touch of a key. Price: 50¢. *Ceiling Fan Place*. Circle 569.

**STOVE WARMTH.** Wood- and coal-heating stoves will cut your heating bill down to size. This free color brochure features a variety of charming designs. *The Coalbrookdale Co.* Circle 76.

### MANUFACTURED HOMES

**MANUFACTURED HOMES.** Kit contains 26-page portfolio and floor plans of over 50 energy-efficient active and passive solar designs, from traditional to contemporary in design. Prices start at \$40,700 for an erected shell; homes range in size from 850 to more than 3,500 square feet. Price: \$12. *Acorn Structures, Inc.* Circle 887.

**FREE BROCHURE** offering pressure-treated, precut log homes in your choice of three different log styles: authentic Appalachian Round, contemporary Shadolog, and traditional Mountaineer Dovetail—all complete with a 25-year warranty against decay and insect infestation. Manufacturing facilities located in Virginia, West Virginia, and Kentucky. Custom designing available at no charge. *Appalachian Log Structures, Inc.* Circle 80.

**HABITAT HOMES.** 20 post-and-beam passive or active solar designs feature spacious interiors, rugged beams, and virtually maintenance-free interiors and exteriors. Packet includes primary, vacation, and retirement homes, each offering complete design flexibility. Prices start at \$23,632. Price: \$6. *Habitat*. Circle 851.

**QUALITY CEDAR HOMES.** A cedar home from IHC—it's stronger, warmer, and custom-designed to fit your lifestyle. Full-color plan book includes photos, plans, specifications, and prices. Price: \$5. *International Homes of Cedar, Inc.* Circle 834.

**LINCOLN LOGS LTD.** Complies with National Building Codes BOCA, ICBO, and SBCCI, and offers 100-year product warranty. Furniture-grade eastern white pine logs are milled to 1/4" tolerance and assembled with name-brand components into an energy-efficient, weather-tight home. Over 3,000 homes nationwide. Company financing. 175 distributor/dealers in 40 states. 2-volume color planning kit. Price: \$9.95. *Lincoln Logs Ltd.* Circle 873.

**CEDAR HOMES.** Plan book features 60 different plans plus a price list, specifications, and a home planner to draw your own plan. Price: \$5. *Lindal Cedar Homes*. Circle 835.

**A TRADE ORGANIZATION** of 75 Independent Log Home Manufacturers and Handcrafters from throughout the United States and Canada. Send for a complete list of log Home Manufacturers who are Council Members and for a free booklet entitled "Is A Log Home For Me?" *North American Log Home Council*. Circle 82.

**HANDSOME LOG HOMES.** Brochure details a line of log homes that are precut and ready to assemble. Contains several designs along with floor plans ranging from 576 to 2,304 sq. ft., prices, and a footage list. Price: \$4. *Timber Log Homes Inc.* Circle 813.

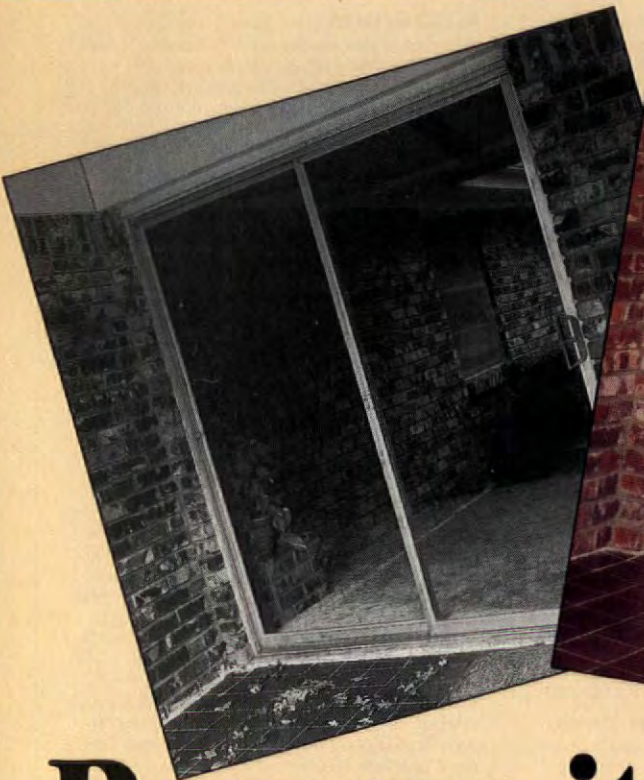
**POST AND BEAM.** Traditional design with a contemporary open plan—including cathedral ceilings and skylights—plus a new Solar Series are described in this brand-new portfolio. Price: \$10. *Timberpeg*. Circle 879.

**AFFORDABLE CUSTOM HOMES** are available in three exteriors—new contemporary timber or traditional log styles. Interior walls can be finished with plaster/stucco wood paneling, wall paper, or half-logs. All 70 precut home kits, or your custom design, offer wall and roof insulation values to R-40. Price: \$6. *Wisconsin Log Homes*. Circle 850.

### PAINTS & SEALANTS

**TIPS ON STAINING.** Booklet suggests many ways to bring out the best in wood shingles, siding, clapboard, paneling, and decking. Provides application tips and gives color selections. Price: 25¢. *Samuel Cabot, Inc.* Circle 516.

**EXTERIOR WOOD FINISHES.** Brochure on exterior wood finishing describes a clear sealant finish coat formulated to preserve wood. Price: \$1. *Flood Co.* Circle 624.



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## PRODUCT LITERATURE

**BEAUTIFUL WOOD FINISHES.** "How to Beautifully Finish Wood" booklet enables anyone to create professional finishes with an oil that primes, seals, finishes, protects, and beautifies, outlasting other surface coats three to one. Eight attractive Danish oil colors are now available. Eliminates prestaining. Price: \$10. Watco-Dennis Corp. Circle 501.

### PLANNING AIDS

**KITCHENS.** This 192-page guide is filled with tips and ideas on kitchen design and planning. It discusses layout, cabinets, appliances, counter tops, flooring, and wall and ceiling materials. Over 300 photos and illustrations. Money-back guarantee. Price: \$11.50. The Building Institute. Circle 906.

**BUILDING OR REMODELING.** House Building Kit provides complete cardboard model building materials including brick, stone, wood siding, flooring, windows, doors, cabinets, landscaping, etc.—for constructing a detailed scale model of your own house design. Almost any style house can be constructed from this one kit. Packaged in a sturdy cardboard gift box. Price: \$17.95 Design Works, Inc. Circle 907.

**BUILDING? REMODELING?** Four checklists by an architect help reduce costs and avoid pitfalls in your building project. Also included is information on a new consumer's guide to construction. Money-back guarantee. Price: \$2.50. Werner R. Hashagen. Circle 727.

**CERTIFIED KITCHEN DESIGNERS.** This directory contains the names and business addresses of experienced kitchen designers who have met the requirements for professional certification as Certified Kitchen Designers and are experts in the design, planning, and installation supervision of kitchens. National Kitchen & Bath Assoc. Circle 2.

### PLANS & DESIGNS

**FREE BROCHURE** contains home exterior plans and step-by-step guidance for finishing your interior with Curtis materials. Exceptional below-market, no downpayment construction financing while you build. Curtis Custom Homes. Circle 83.

**44TH EDITION.** 60 plans with 85 variations. B & W house plan book featuring many plans with European styling. Homes from 1,200 to 3,800 sq. ft. 25 plans with great rooms and 35 plans with both living room and family room. Energy efficiency details furnished with all plans, and the plans are designed to meet FHA and VA requirements. Price: \$7. W. D. Farmer. Circle 863.

**COMPLETE HOME PLANS COLLECTION.** Six-volume library of home plans from America's leading designers. Over 600 home plans plus our exclusive "Energy Conservation Specification Guide." Price: \$16.95. Garlinghouse Co. Circle 903.

**ULTRACONTEMPORARY HOMES.** Plans-6 (2nd edition) highlights 44 single- and multi-level ultraccontemporary designs ranging in floor area from 1,300 to 3,600 square feet. Interesting concepts include a pyramid-shape home, studio space, and sunken conversation pits. Price: \$2.95. Heritage Homes Plan Service Inc. Circle 750.

**HOMES BY A HOUSEWIFE.** Smaller "open" home designs with accents on a liveable traffic flow. Also energy-efficient and passive-solar-oriented. Price: \$10. Homes By a Housewife. Circle 880.

**PLANS IN NEED,** plans, indeed, with special consideration of your specific needs from top to bottom. All plans are drawn to your specifications after you order, not before. Send for literature and prices. Price: \$2.95. Lamar Home Design Co. Circle 747.

**EARLY AMERICAN DESIGNS.** Portfolio #1 has renderings of 15 Early American homes, including a Cape Cod, Williamsburg, and others ranging in size from 1,300 to 2,000 square feet. Blueprints are available. Price: \$12. W.S. Lockhart Designs. Circle 888.

**CUSTOM HOMES YOU CAN BUILD YOURSELF—MILES HOMES** 66-page, full-color catalogue of 38 home designs plus optional floor plans. For all lifestyles and tastes. Contemporary, Tudor, traditional, Colonial, and country styles. Describes below-market construction financing program with no downpayment. Build-it-yourself or act as a general contractor. The more you do yourself, the more money you save. Find out how. Price: \$3. Miles Homes. Circle 771.

**KITCHEN SPECIALISTS.** Directory contains the names and business addresses of specially qualified kitchen dealers who have subscribed to the highest standards of business conduct, professional practices, and fair pricing and are experts in design, planning, and installation of kitchens. National Kitchen and Bath Association. Circle 84.

**COUNTRY RUSTIC HOMES.** A choice of energy-efficient and solar homes, featuring great room concepts in all styles. Price: \$2.95. National Plan Service Inc. Circle 748.

**BEST SMALL HOMES.** Best-selling ranch, split foyer, multilevel, and 1 1/2- and two-story homes. Also narrow lot designs. Price: \$2.95. National Plan Service, Inc. Circle 749.

**LOG HOME PLANS.** 29 exciting designs for western living, or custom-design your dream home from precut 6", 8", or 10" thick pine or red cedar logs. Color brochure. Western Log Homes. Circle 4.

**INSULOG HOMES.** Designed for the most efficient use of energy. Solar adaptable, easily maintained. Cedar or pine precut kits with handcrafted logs of authentic contour and shape. Brand-name components. Options for lofts, cathedral ceilings, dormers, garages, knotty-pine paneling, cedar-shake shingles. Custom or standard designs. Color Planning Guide. Price: \$6. Wilderness Log Homes. Circle 854.

### PLUMBING

**PERSONAL SHOWERS.** 12-page color brochure details personal hand showers, glide bars, deck mounts, complete systems, shower heads, and accessories. Retail price list included. Price: \$1. Alsons Corp. Circle 626.

**BATH ENCLOSURES.** Materials describe the Alumax line of tub enclosures, shower enclosures, and custom units as well as the enclosure industry's only line of matching accessories. Price: 50¢. Alumax/Magnolia Division. Circle 563.

**FAUCET IDEAS.** This 24-page booklet describes many styles of kitchen and bar faucets, as well as bath and shower valves, all in polished chrome. Features the Unique Diacore™ washerless cartridge design which is non-corrosive. Price: \$1. Elkay Manufacturing Co. Circle 627.

## PRODUCT LITERATURE

**LEISURE PRODUCTS.** Booklet explains spas, whirlpool baths, and environmental enclosures. Provides installation and decorating ideas for a full line of leisure products. *Price: \$2. Kohler Co. Circle 694.*

**BUILD AND DESIGN YOUR BATHROOM.** Over 300 illustrations and 160 pages of precise bathroom information describing everything from designing, remodeling, and decorating ideas to installation of fixtures, wiring, lighting, and plumbing. *Price: \$9. National Home Planning Service. Circle 904.*

### POOL, PATIO, & YARD

**SOLAR HEATED SWIMMING POOLS.** This 12-page color booklet illustrates and describes Fanta-Sea Pools' complete line of above-ground, solar-heated pools with a built-in patented solar deck system that both heats and cools the pool water. Five different-size swim areas with many deck options. *Price: \$1. Fanta-Sea Pools. Circle 613.*

**BUILD A DECK.** Photos, diagrams, and instructions on planning, materials, and building techniques for deck projects are included in "The Deck Book," a 32-page color booklet featuring pressure-treated lumber. Literature also includes information on constructing modular, swimming pool, and fire-pit decks, as well as gazebos and outdoor furniture. *Price: \$2. Georgia-Pacific Corp. Circle 695.*

**PUT UP YOUR SUNBRELLA.** Sunbrella awnings, patio covers, and privacy screens are made of colorful acrylic fiber. Booklet includes energy-saving ideas, installation tips, and more. *Price: 50¢. Glen Raven Mills. Circle 572.*

**MAINTENANCE-FREE FENCING.** Literature describes an array of aluminum fence designs—ornamental metal, picket, and privacy-panel styles. Each fence is guaranteed for 15 years. *Price: 25¢. Jerith Manufacturing Inc. Circle 520.*

**COLUMNS AND GRILLWORK.** Catalogue shows columns in all sizes, shapes, and lengths for restoration and new projects. *Price: \$1. Moultrie Manufacturing Co. Circle 628.*

**DECKS AND PATIOS.** Over 400 illustrations and 160 pages providing complete construction and planning details using all kinds of materials. Other features include overhead cover, fences, planters, walls, lighting, outdoor furniture, etc. *Price: \$9. National Home Planning Service. Circle 905.*

### ROOFING

**ROOFING TIPS.** Pamphlet provides tips on roof maintenance and inspection. *CertainTeed Corp. Circle 91.*

**SNAP-TOGETHER VINYL GUTTERS.** Illustrated book shows gutter and downspout systems that are easily installed, maintenance-free, noncorrosive, and rot-resistant. *Price: \$1. Genoa Inc. Circle 629.*

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**FREE BROCHURE.** CertainTeed Corporation offers new brochure highlighting the benefits of insulating with Insul-Safe III. Decrease summer air conditioning bills with Insul-Safe III, nontoxic, noncorrosive, non-combustible, and odor-free blown-in insulation. Save money and keep cool this summer. *CertainTeed Corp. Circle 6.*

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### SPECIALTY PRODUCTS

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**THE DIAMOND ANNIVERSARY RING.** A band of diamonds that says you'd marry her all over again. Free brochure features this ring and others, as well as the location of the jeweler nearest you. *DeBeers. Circle 30.*

**SPIRAL STAIRWAYS.** Catalogue illustrates spiral-stairway systems for interior and exterior use. *Duvinage Corp. Circle 97.*

**QUALITY STENCILS.** Made especially for home decorating, the 200 designs in this catalogue are pre-cut from durable plastic. Each kit features sponge applicators and instructions. Also offered are wall-border designs, 17 colors of acrylic paints, and accessories. *Price: \$2. Gail Grist Stenciling, Inc. Circle 699.*

**WEATHER VANES, SUNDIALS, AND SUN-DRIES.** As the wind blows, so can your house soar with an eagle, rise with an angel, roar with a lion, or swim with a whale, thanks to the polished- or weathered-copper-finish weather vanes featured in this catalogue. Keep your home headed in the right direction with brass sundials, door knockers, and more. *Good Directions Co. Circle 98.*

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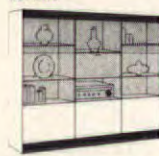
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## PRODUCT LITERATURE

**FREE BROCHURE** describing first-quality decorator fabrics at low mill-store prices. Three New England outlets feature region's largest collection of top-quality designer fabrics from most leading mills and textile converters. *Home Fabric Mills. Circle 99.*

**MORTGAGE ANALYSIS SERVICE.** Attention current or prospective homeowners! Save thousands on your mortgage with our mortgage analysis service. We can help you achieve home ownership sooner than you expected. Easy, legal. *Moranna Services. Circle 5.*

**40-PAGE CATALOGUE** of prints featuring offset lithographic reproductions. *Price: \$10. Moss Portfolio. Circle 878.*

**PET DOORS.** You and your pet will enjoy more freedom and convenience with an EASYTHRU pet door. Easily installed in any doors or wall, it's quiet, safe and easy for pets to use. Features see-thru Plexiglas panel, top security and long-lasting quality. Free catalog includes other useful items for pets. *E. G. Mulligan & Co. Circle 101.*

**PET-DOOR PANELS.** Discover the practical solution to the most frequent pet problem. Pet-door panels combine attractive appearance with solid construction and feature an anodized-aluminum frame, safety glass, reversible built-in security lock, and cover to keep your pet inside or outside when desired. *Price: 50¢. Patio Pacific, Inc. Circle 573.*

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### TRAVEL

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**CRUISE IN 1986.** Whether on the Fairwind, the 5-Star Fairsea, or the brand-new Fairsky, Sitmar cruise ships let you experience the Seven Seas in style. Free 62-page "Sitmar Experience 1986" booklet puts their world in your hands. *Sitmar. Circle 105.*

**ROYAL TREATMENT.** The Royal Viking Line "Cruise Digest" provides an overview of schedules, itineraries, and fares for shorter cruises whenever and wherever you want to go. Whatever distant sea you wish to sail, this colorful 60-page digest illustrates the Royal pleasures to be had. *Royal Viking Line. Circle 106.*

### WALLS & PANELING

**JUST ABOUT ANY WALLCOVERING** sold in the United States can be purchased from Golden Wallpaper at a savings of up to 50 percent and sales tax free outside of Pennsylvania. Delivery is usually within one week. Homeowners with a tight decorating budget will be glad to know that there is now a new way to stretch wallcovering dollars to the maximum. *Golden Wallpaper. Circle 114.*

**INSULATED WALL SYSTEM.** Colorful two-page brochure describes the Thermo-Lam system of insulating walls by using 1 1/2 inches of polystyrene between laminated wood. *Pre-Cut International Homes. Circle 115.*

**TEXTILE, GRASS-CLOTH, STRING WALL-COVERINGS.** Literature kit contains more than 80 samples of quality handcrafted wallcoverings—offered at a 50-percent discount. Do-it-yourself instructions and tools are available, and there is a special program for licensed decorators. The kit charge is deductible from the first order. *Price: \$2. Shibui Wallcoverings. Circle 700.*

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**EASY AS ABC.** Self-curling, 22"x 76" self-flashing Skylites™ drop between rafters. Custom or standard designs. *Gammans Industries. Circle 109.*

**CALMING THE STORM.** The illustrated "Sensible Storm Window Booklet" details instructions, materials, and buying information on these crystal-clear acrylic storm windows that feature rigid acrylic glazing and a magnetic steel fastening system. *Price: \$3. Jasmine Co. Circle 775.*

**WINDOW AND DOOR IDEAS.** Booklet shows windows and patio doors in all-wood or aluminum-clad designs for low maintenance and energy savings. *Pella/Rolscreen Co. Circle 110.*

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**FRENCH LACE.** The romantic look of French lace can be yours. Rue de France imports the traditional country designs of France and offers them custom-made as tiebacks, café curtains, door curtains, tablecloths, table-runners, and more. Also, 100-percent cotton Provençal prints from the south of France. 24-page color catalogue. *Price: \$2. Rue de France. Circle 686.*

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**Insulog homes**, designed for energy efficiency, are easily maintained and solar-adaptable, and permit a variety of interior wall treatments. Precut kits in cedar or pine include everything you need to build your home. To order a color planning guide, send \$6 to Wilderness Log Homes, Dept. HE26, Rte. 2, Plymouth, WI 53073. *Circle 849.*



**Net chair** made of durable and weatherproof braided nylon holds up to 500 pounds and swings from a hardwood crossbar. It's easy to install, can be used both indoors and out, and sells for \$52.95 for chair and pillow; extra pillows are \$8.50 each. To order, write Unique Simplicities, Box 1185, Dept. D, New Paltz, NY 12561 or call (800) 845-1119, Ext. 61.



**Design/build school** offers intensive two-week sessions of in-studio design and on-site construction that will prepare you for building your own home. Classes are offered throughout the summer. For more information, write Yesterday, Inc., Dept. HOME-6, P.O. Box 344, Warren, VT 05674. *Circle 18.*

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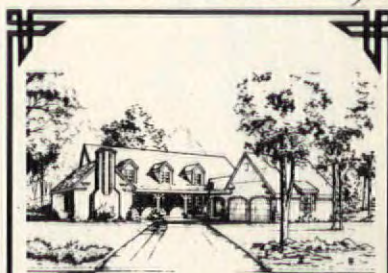
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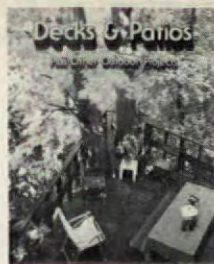
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**Build a deck, patio, fence, planter, or other outdoor furniture in your backyard with help from this 160-page planning guide.** Complete construction and planning details are included, using all kinds of materials. To order, send \$9 to National Home Planning Service, Dept. HOME-6, 37 Mountain Ave., Springfield, NJ 07081.



**Authentic reproduction hardware** in both brass and hand-forged iron is featured in this catalogue. Items include drawer pulls, knobs, hinges, finials, and other hardware perfect for the craftsman working on a new project or the refinisher who needs replacement hardware. For a catalogue, send \$2 to Horton Brasses, Dept. HOME-6, P.O. Box 120M, Nooks Hill Rd., Cromwell, CT 06416. Circle 681.



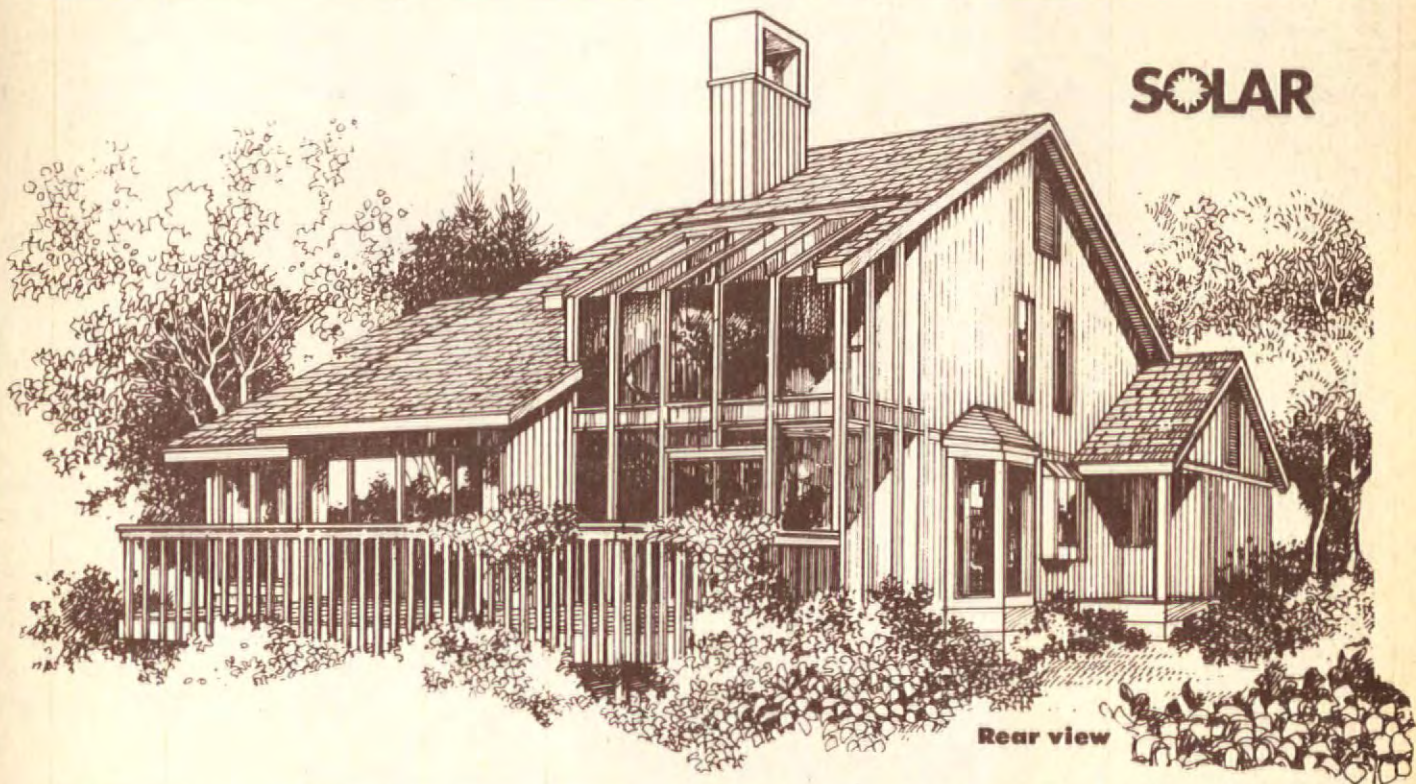
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# HOMIE PLANS



Rear view

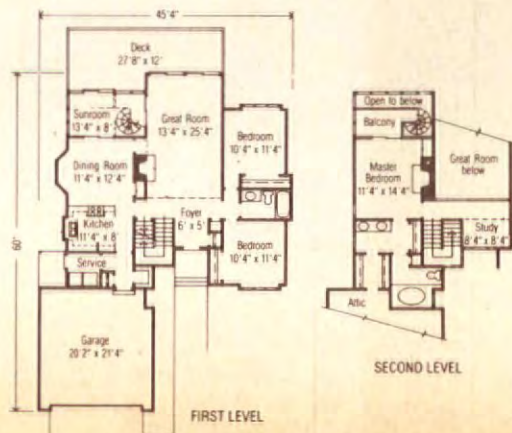
## DRAMATIC LINES ENHANCE A PASSIVE SOLAR

### PLAN 5731

- When two-level sunroom is oriented to the south, the sun's heat is collected and stored in the concrete floor.
- Dining room and great room both open to the sunroom through sliding glass doors; the sunroom also has access to the spacious deck.
- On second level, study overlooks the great room and has operable clerestory windows allowing for natural ventilation.
- Luxurious master bedroom has an indoor balcony in the sunroom and circular stairway to the first level, along with a fireplace, cathedral ceiling, and a full dressing area and bath.
- Plan 5731 comes with a crawl space; Plan 5731-A features a full basement. Please specify one when ordering.
- Materials list costs \$20; mirror-reverse plans are available for an additional \$10.
- House measures 45'4" x 60'.
- First level has 1,132 square feet (excluding garage); sunroom, 116 square feet; second level, 504 square feet.

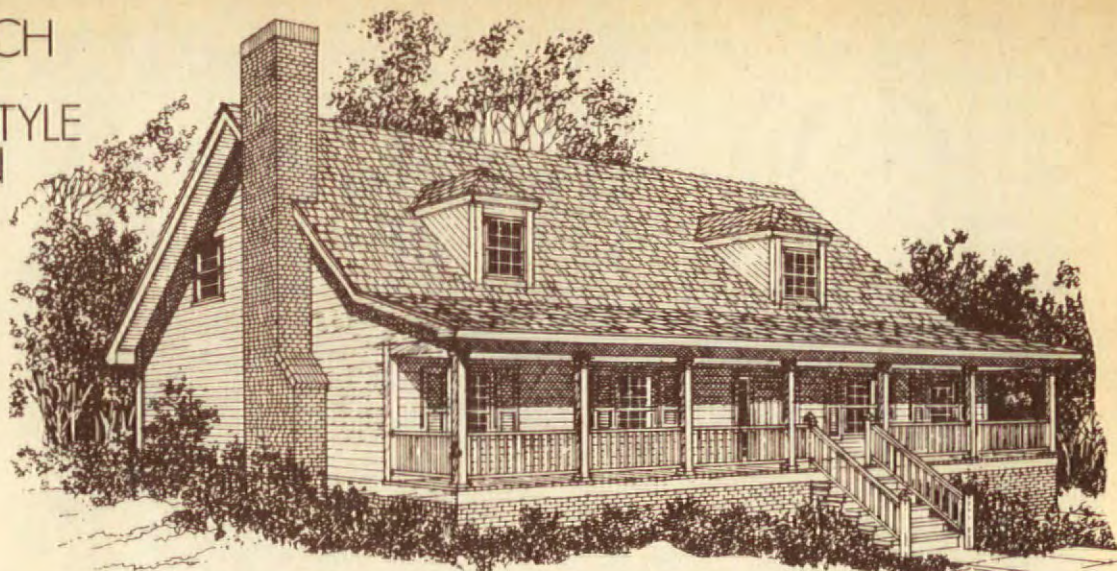


Front view



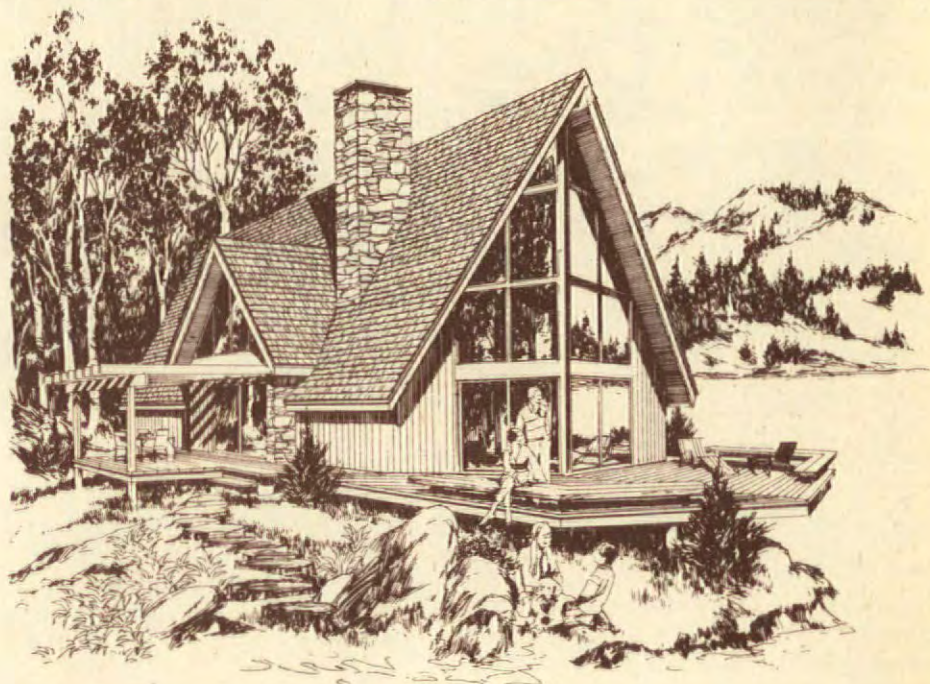
SHADY PORCH  
OFFERS  
COUNTRY-STYLE  
RELAXATION

**PLAN 5510**



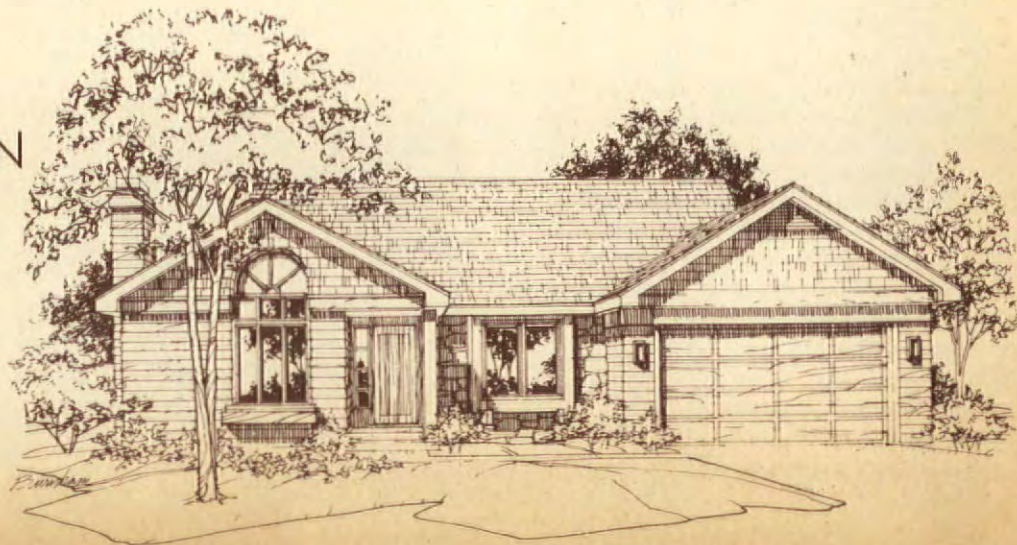
DINING AREA  
ON THE DECK  
INVITES  
CASUAL MEALS

**PLAN 2201**

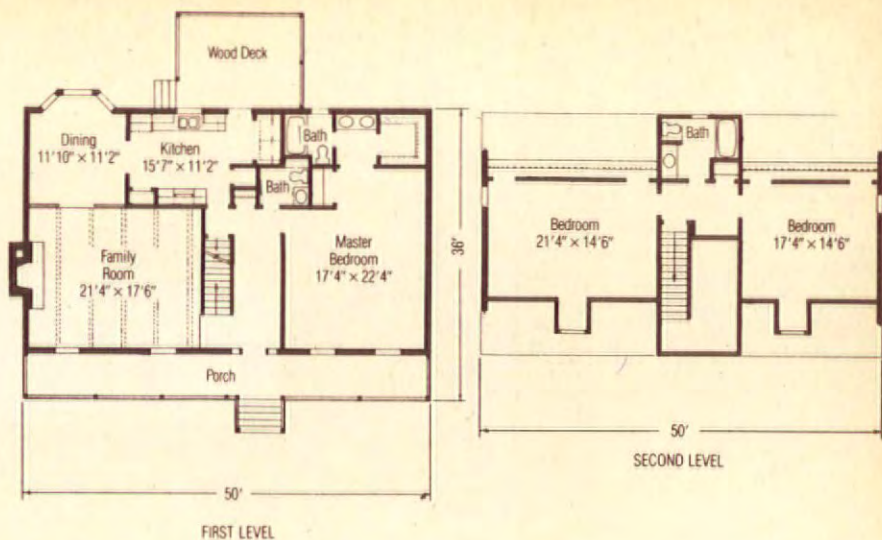


VAULTED  
CEILINGS  
EMBELLISH A  
COMPACT PLAN

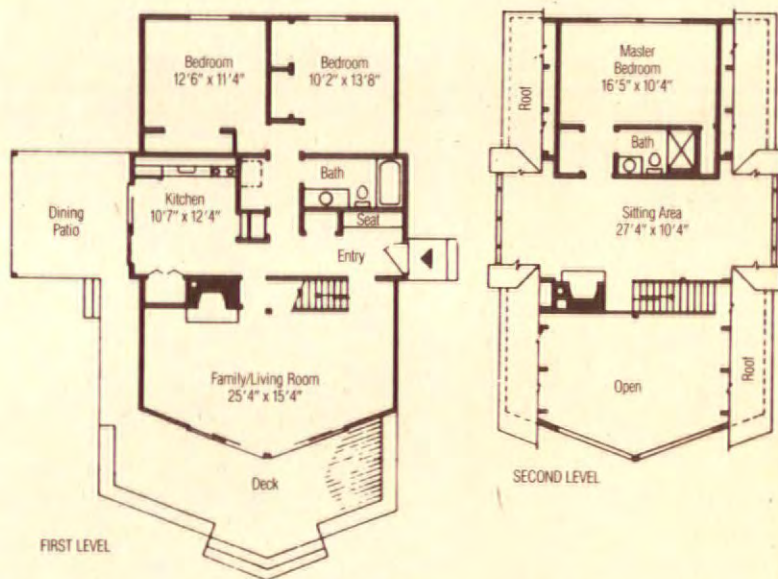
**PLAN 2673**



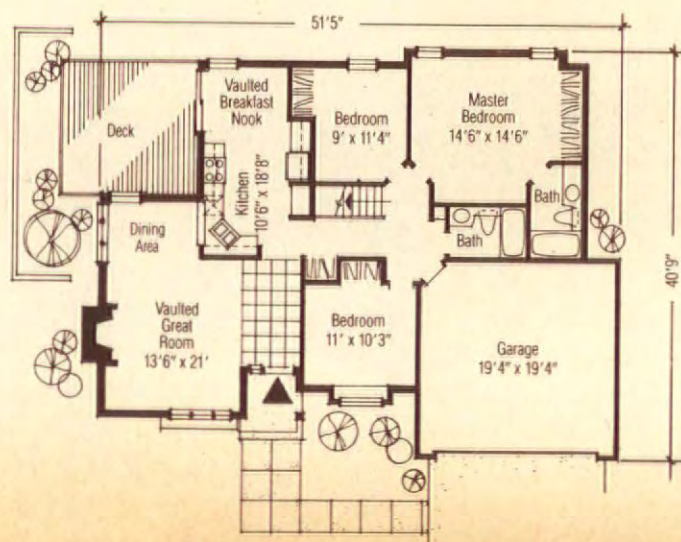
- Covered porch spans the full 50-foot width of the house, providing a cool spot for relaxing outdoors.
- Glass-enclosed dining bay adjoins the kitchen, which has two pantries and a laundry closet.
- Fireplace and beamed ceiling lend appeal to the spacious family room.
- Master bedroom includes a walk-in closet, twin vanity, and full bath.
- Two upstairs bedrooms have dormer windows facing the front and share a full bath.
- Mirror-reverse plans are available if specified.
- House measures 50' x 36' (excluding deck).
- First level has 1,500 square feet; second level, 875 square feet.



- Expanses of glass rise to the roof's peak, opening up the prow-shape living room to an expansive view.
- Roomy wraparound deck includes a dining patio located off the kitchen.
- Two downstairs bedrooms share a full bath; second level contains a master bedroom, bath, and an open sitting area with fireplace.
- Materials list and plans for full basement or crawl space are included; mirror-reverse plans are available if specified.
- House measures 40' x 54'8" (excluding deck).
- First level has 1,216 square feet; second level, 624 square feet.



- Great room and kitchen with vaulted ceilings have access to the dining area; great room also includes a fireplace.
- Sliding glass doors lead from the breakfast nook to a corner deck, which enlarges the living area.
- Master bedroom has a full bath; two additional bedrooms share the remaining bath.
- Third bedroom closet may be eliminated to open this space to the kitchen and create a family room plus two bedroom home.
- Plan includes a basement.
- Materials list is included; mirror-reverse plans are available if specified.
- House measures 51'5" x 40'9".
- House has 1,283 square feet (excluding garage).



CHALET-STYLE  
HOME OFFERS  
OUTDOOR  
LIVING AREA

**PLAN 2054**



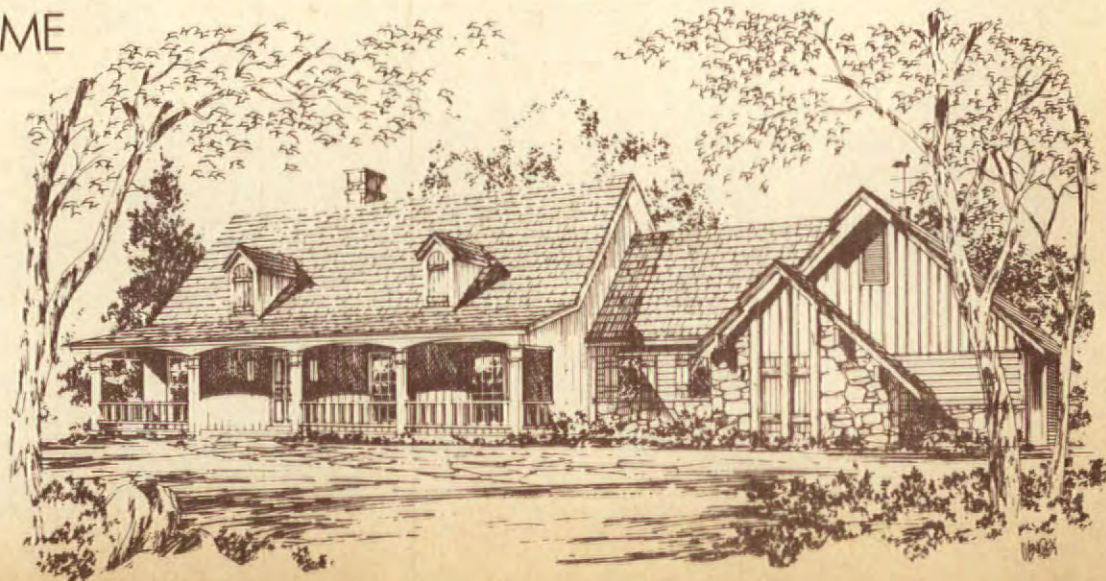
BOLD ROOF  
DETAIL ADDS  
DRAMA TO  
A MODERN  
INTERIOR

**PLAN 4916**

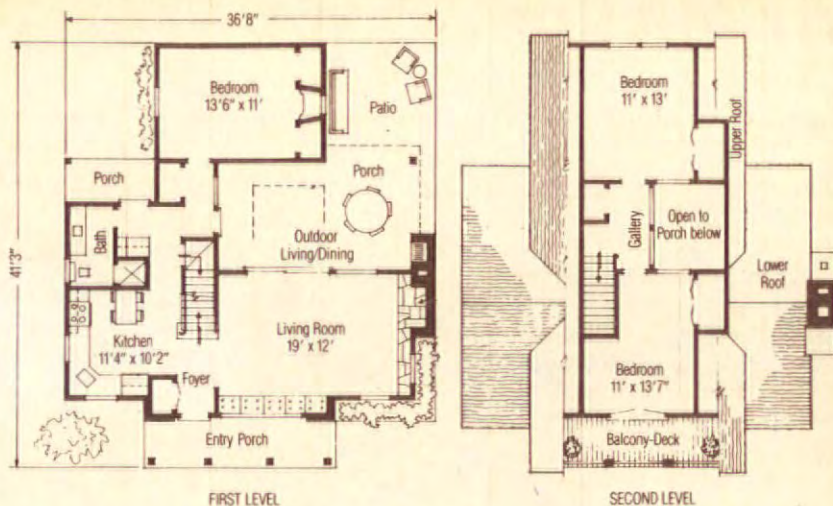


RANCH HOME  
OFFERS  
BUILT-IN  
ENERGY  
SAVINGS

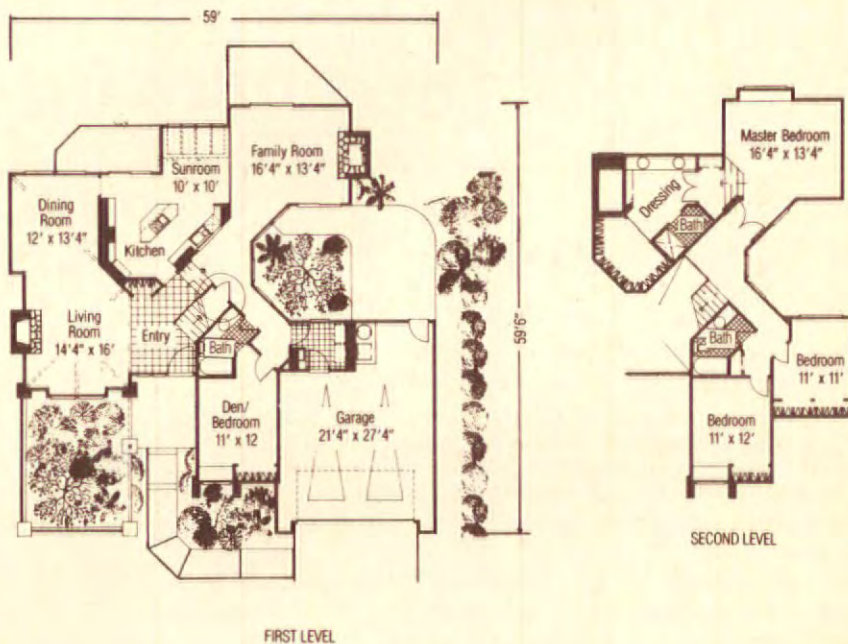
**PLAN 7103**



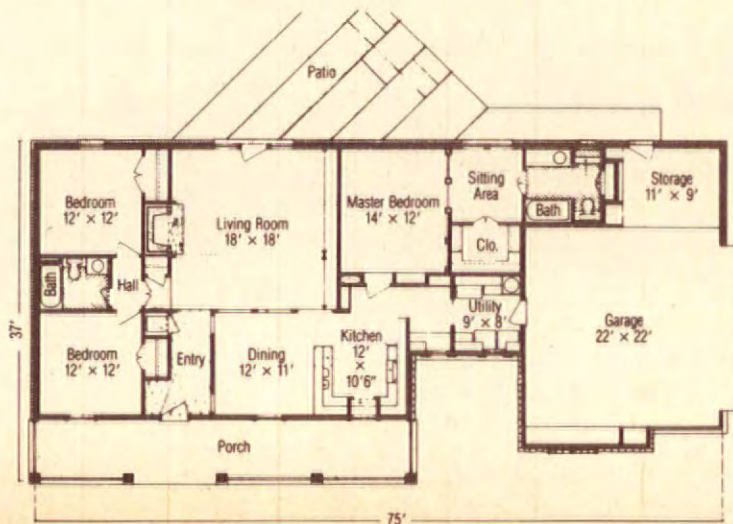
- Large stone fireplace warms the living room, which has a window seat and sliding doors to a covered porch and open patio, served by a barbecue.
- L-shaped kitchen contains an eating bar; a utility room and shower/bath are nearby.
- Upstairs bedrooms open off a gallery hall; one bedroom has its own balcony located above the front entry.
- Plan includes optional basement.
- Materials list costs \$25; mirror-reverse plans are available if specified.
- House measures 36'8" x 41'3".
- First level has 798 square feet; second level, 400 square feet; patio, covered and entry porches, 429 square feet; optional basement, 798 square feet.



- Tall dormer windows and courtyard walls set the tone for interior spaces that are carefully separated for informal and formal living and entertaining.
- Off the two-level entry hall are living and dining areas with vaulted ceilings; expansive island kitchen with adjoining sunroom is nearby.
- Hallway with windows looking to a courtyard leads to family room that has a wood stove and sliding glass doors to patio.
- Second level houses two baths, two bedrooms, and a master bedroom.
- Plan 4916 comes without a basement; Plan 4916-A offers a full basement. Please specify when ordering.
- Materials list costs \$30; mirror-reverse plans are available if specified.
- House measures 59' x 59'6".
- First level has 1,498 square feet (excluding garage); second level, 997 square feet.



- Maximum R-value insulation, water-saving plumbing fixtures, and vapor barriers are among this home's energy-efficient features.
- Fireplace lends appeal to the sunken living room with beamed ceiling.
- Work center includes a U-shape kitchen with nearby sewing room and separate utility room; two-car garage has storage space and a workbench area.
- Sunken master bedroom has a comfortable sitting area, walk-in closet, and full bath.
- Mirror-reverse plans are available if specified.
- House measures 75' x 37' (including porch, excluding patio).
- House has 1,600 square feet (excluding garage).



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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)

**Pivot Arm Lamp** from Conran's, Mail Order Dept. 4044, 4 S. Middlesex Ave., Cranbury, NJ 08512 (Circle 615); **Solid Brass Lamp** by Stiffel, 700 N. Kingsbury St., Chicago, IL 60610; **Rita Lamp** from Conran's (Circle 615); **Occasional Tables** designed by Charles Pollock and William Jaremko for Vecta Contract, 1800 S. Great Southwest Pkwy., Grand Prairie, TX 75051; **StratoPedic Chair Bed** by Stratford Furniture, a Mohasco Co., 666 N. Lake Shore Dr., Chicago, IL 60611; **Keepsafer Home Security System** by Schlage Lock Co., P.O. Box 3324, San Francisco, CA 94119; **Rue de France Catalogue**, 78 Thames St., Newport, RI 02840.

## OUT OF THE DARK (PAGES 32-40)

For more information on outdoor lighting design, write for the following publications: American Home Lighting Institute, *Guidelines to Good Lighting* (\$2), 435 N. Michigan Ave., Chicago, IL 60611; *GE Home Library* (free), 4700 Almond Ave., Louisville, KY 40209, or call the GE Answer Center, (800) 626-2000; *How to Design & Install Outdoor Lighting* by William Wilson, 1984, Ortho Books, Chevron Chemical Co., Consumer Products Div., 575 Market St., San Francisco, CA 94105; *Outdoor Lighting* by Sunset Books, 1969, Lane Books Magazine & Book Co., 85 Willow Rd., Menlo Park, CA 94025; *Practical Guide to Home Lighting* by William F. Rooney, 1980, Van Nostrand Reinhold Co. Inc., 135 W. 50 St., New York, NY 10020; *The Light Book* (#803-152, 75¢) by General Electric Co., Inquiry Bureau, Nela Park, Cleveland, OH 44112. For more information on outdoor lighting products, contact: Artemide, Inc., 150 E. 58 St., New York, NY 10155; Clapper's, Box 4, 1121 Washington St., West Newton, MA 02165; DRI Industries, 11300 Hampshire Ave. S., Bloomington, MN 55438; Georgian Art Lighting Designs Inc., P.O. Box 325, Lawrenceville, GA 30246; Greenlee Landscape Lighting, 1220 Champion Cr., Ste. 116, Carrollton, TX 75006; HADCO: Craftlite, Inc., 100 Craftway, P.O. Box 128, Littleton, PA 17340; Halo Lighting Products Division, McGraw-Edison Co., 400 Busse Rd., Elk Grove Village, IL 60007; Hanover Lantern, Div. of Hoffman Products, Inc., 470 High St., Hanover, PA 17331; Philip Hawk & Co., 159 E. College Ave., Pleasant Gap, PA 16823; Idaho Wood, P.O. Box 488, Sandpoint, ID 83864; Kim Lighting, 16555 E. Gale Ave., P.O. Box 1275, City of Industry, CA 91749-1275; Lightolier, 346 Claremont Ave., Jersey City, NJ 07305; Malibu Division, Intermatic Inc., Intermatic Plaza, Spring Grove, IL 60081; William B. McDonald Copperworks, P.O. Box 6760, San Antonio, TX 78209; Nightscaping, Div. of Lorain Inc., 1705 E. Colton Ave., Redlands, CA 92373; NuTone Inc., Madison & Red Bank Rds., Cincinnati, OH 45227; RAB Electric, 321 Rider Ave., Bronx, NY 10451; Ribbonlite, Willem Wirtz Associates Inc., 326 S. 24 St., Philadelphia, PA 19103; Stonco, a division of Keene Corp., 2345 Vauxhall Rd., Union, NJ 07083; Sylvan Designs, Inc., 19767 Bahama St.,

Northridge, CA 91324; Victor Manufacturing Co. Inc., 1045 Terminal Way, San Carlos, CA 94070; John Watson Landscape Illumination, 1933 Regal Row, Dallas, TX 75235; Wendelighting, 9068 Culver Blvd., Culver City, CA 90230.

## MAKEOVER OF A 1940s MAIL-ORDER HOUSE (PAGES 42-43)

**Architecture** by Stephen Lochte, 4219 Byron, Houston, TX 77005; **Contracting** by Jack Vaughn, 3807 Northwestern, Houston, TX 77005; **Windows** by Kaiserhof Consolidated, Inc., P.O. Box 11645, Houston, TX 77293; **Exterior Paint** (Raisin) by Pittsburgh Paints, PPG Ind., One PPG Place, Pittsburgh, PA 15272; **Lighting Fixtures** from Conran's, Mail Order Dept. 4044, 4 S. Middlesex Ave., Cranbury, NJ 08512 (Circle 615); **Ceiling Fans** by Hunter Fans, a division of Robbins & Meyers Inc., Comfort Conditioning Division, 2500 Frisco Ave., Memphis, TN 38114; **Outdoor Furniture** by iittala, 41 Madison Ave., New York, NY 10010. (PAGES 44-45)

**Kitchen: Ceiling Paint** (Beetroot) by Pratt and Lambert, P.O. Box 22, Buffalo, NY 14240; **Cabinets** by Stephen Lochte, 4219 Byron, Houston, TX 77005; **Range** by Whirlpool, 2000 U.S. 33 N., Benton Harbor, MI 49022; **Dishwasher** by Hotpoint, call the GE Answer Center, (800) 626-2000; **Faucet** by Stanadyne Inc., Moen Division, 377 Woodland Ave., Elyria, OH 44036; **Butcher Block Table** from Storehouse Inc., 2737 Apple Valley Rd. N.E., Atlanta, GA 30319; **Cabinet Pulls** by Hewi, from Forms + Surfaces, P.O. Box 5215, Santa Barbara, CA 93108; **Food Processor** by Cuisinarts Inc., 15 Valley Dr., Greenwich, CT 06830; **Coffee Grinder** by Robert Krups North America, 7 Pearl Ct., Allendale Industrial Park, Allendale, NJ 07401. **Studio: Wall Clock** by Braun Instrument, 281 Albany St., Cambridge, MA 02139; **Dining Area/Den: Glass Block** by Pittsburgh Corning Corp., 800 Presque Isle Dr., Pittsburgh, PA 15239 (Circle 31); **Dining Chairs** by Thonet Industries Inc., 491 E. Princess St., York, PA 17405; **Dining Table and Sofa** from Storehouse Inc.; **Fireplace** by Majestic, P.O. Box 800, Huntington, IN 46750; **Salt and Pepper Shakers** by Boda Nova, 225 5 Ave., New York, NY 10010. **Living Room: Paint** (Ionian) on floating wall by Pratt and Lambert; **Green Marble Flooring** from Walker & Zanger, 1832 S. Brand Blvd., Glendale, CA 91204; **Glass Tables** from Storehouse Inc. **Bedroom: Paint** (Heather Dusk) by Pratt and Lambert; **Platform Bed** custom-made by Stephen Lochte.

## CLOSE ENCOUNTERS (PAGES 48-49)

**Architecture** by Roger Williams, AIA, Roger Williams Architects, 2021 Minor Ave. E., Seattle, WA 98102; **Contracting** by Kreckow/Jennings Millett Inc., 177 Summit E., Seattle, WA 98102; **Land-scapes Architecture** by Thomas Berger & Associates, 2021 Minor Ave. E., Seattle, WA 98102; **Windows** by Northwest Window Works Inc., 3227 164 S.W., Lynnwood, WA 98037; **Exterior Lights** by Prescolite, Division of U.S. Industries Inc., 1251 Doolittle Dr., San Leandro, CA 94577; **Interior Lighting** by Lightolier, 346 Claremont Ave., Jersey City, NJ 07305; **Exterior Paint and Trim Stain** by Parker Paint, 3326 S. Junett St., Tacoma, WA 98411; **Floor Tile** (8" x 8" Monoceram in Grigio) imported by Hastings Tile, 404 Northern Blvd., Great Neck, NY 11021. Dining Room pictured from outside: **Glass Pane Garage Door** by Northwest Door Inc., 19821 87 Ave. S., Kent, WA 98301; **Wood and**

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**Canvas Chair** by Gold Medal Inc., 1700 Packard Ave., Racine, WI 53403.

(PAGES 50-51)

Dining Room: **Table** by Tallahan/Loop Corp., 568 First Ave. S., Seattle, WA 98104; **Breuer Chairs** from Sitka Design, 113 First Ave. S., Pioneer Square, Seattle, WA 98104. Family Room: **Wood-burning Stove** by Rais & Wittus Inc., Hack Green Rd., Pound Ridge, NY 10576; **Sofas** from Sitka Design. Kitchen: **Cabinets and Cabinet Tops** by A & H Cabinets, 4640 148 Ave. N.E., Redmond, WA 98052; **Plastic Laminate** on cabinets (Frosty White) and cabinet tops (Denmark Blue) by Wilsonart, 600 General Bruce Dr., Temple, TX 76501; **Cabinet Handles** from Forms + Surfaces, P.O. Box 5215, Santa Barbara, CA 93108; **Stove Top** by Thermador/Waste King, a Masco Company, 5119 District Blvd., Los Angeles, CA 90040 (Circle 36); **Refrigerator** by General Electric, call the GE Answer Center, (800) 626-2000; **Food Processor** by Cuisinarts Inc., 15 Valley Dr., Greenwich, CT 06830; **Coffeemaker** by Robert Krups North America, 7 Pearl Ct., Allendale Industrial Park, Allendale, NJ 07401; **Clock** from Current Inc., 1001 Western Ave., Seattle, WA 98104; **Coffeepot** from Crate & Barrel, 850 N. Michigan Ave., Chicago, IL 60611.

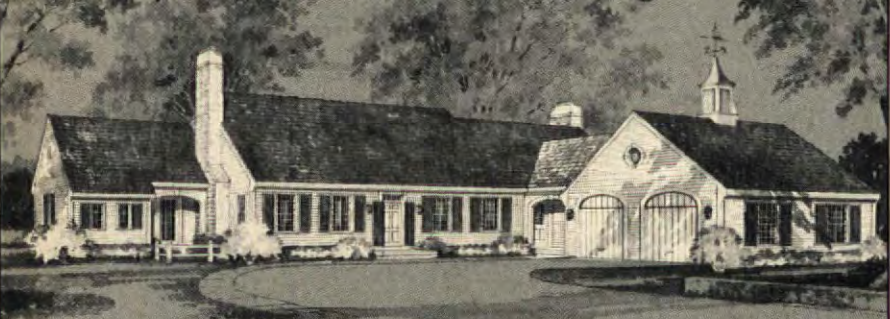
(PAGES 52-53)

**Architecture** by David Hale, AIA, 1045 Sansome St., San Francisco, CA 94111; **Interior Design** by Mary Edwards, 1248 Lombard St., San Francisco, CA 94109; **Contracting** by Charter Construction, 2412 Harrison St., San Francisco, CA 94110; **Interior Ceiling Lights** by Halo Lighting Products Division, McGraw-Edison Company, 400 Busse Rd., Elk Grove Village, IL 60007. Living Room: **Accordion Folding Blinds and Fabric** on sofa and pillows by Ledoux Yazzolino Assoc., 171 Bluxome, San Francisco, CA 94107; **Stucco Wall Finish, Sofas, and Coffee Table** by Pratt & Shaffer, 1296 Haight St., San Francisco, CA 94117; **Wicker-back Chair** from Daini Brothers, 2001 Polk St., San Francisco, CA 94109.

(PAGES 54-55)

Dining Room: **Cabinets and Shelves** by Pratt & Shaffer, 1296 Haight St., San Francisco, CA 94117; **Weathered-effect Finish** on table and benches by Cathleen Lambridis, Croma Designs, 2602 Pacific Ave., San Francisco, CA 94115; **Chairs** from Daini Brothers, 2001 Polk St., San Francisco, CA 94109; **Vases and Plants** on shelves by Fioridella, 1920 Polk St., San Francisco, CA 94109; **China** by Fitz & Floyd, P.O. Box 815367, Dallas, TX 75381-5367; **Champagne Bucket and Oil & Vinegar Containers** by Alessi/USA, 281 Albany St., Cambridge, MA 02139. Kitchen: **Cabinets** remodeled by Pratt & Shaffer; **Floor Tile** by American Olean Tile Co., Lansdale, PA 19446 (Circle 618); **Sink** by Stanadyne Inc., Moen Division, 377 Woodland Ave., Elyria, OH 44036; **Refrigerator** by Kenmore Division, Sears Roebuck & Co., Sears Tower, Chicago, IL 60684 (Circle 619); **Drop-in Range** by Modern Maid, Div. of Caloric Corp., 403 N. Main St., Tipton, PA 19562 (Circle 562); **Dishwasher** by Maytag, 403 W. 4 St. N., Newton, IA 50208; **Rug** (Kid Grid) by Mary Edwards, 1248 Lombard St., San Francisco, CA 94109; **Cabinet Pulls** by Builders Brass Works Corp., 3474 Union Pacific Ave., Los Angeles, CA 90023; **Chairs** from Daini Brothers. Bedroom: **Two Color Striae Wall Glaze** by Cathleen Lambridis, Croma Designs, 2602 Pacific Ave., San Francisco, CA 94115; **Wall Sconce** from Basic Concepts, 2797 16 St., San Francisco, CA 94103; **Sofa and Coffee Table** by Pratt & Shaffer; **Fabric** on sofa by Ledoux Yazzolino Assoc., 171 Bluxome, San Francisco, CA 94107; **Mohair Throw** by Elizabeth Eakins Inc., 1053 Lexington Ave., New York, NY 10021; **Painting** from Japoneseque, Crocker Galleria, 50 Post St., San Francisco, CA 94104. Bathroom: **Trompe l'oeil Cloud Wall Glaze** by Cathleen Lambridis, Croma

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Designs; **Sink** by American Standard Inc., 40 W. 40 St., New York, NY 10018; **Fish** from Ginsberg Collection, 595 29 St., San Francisco, CA 94131; **Plants** by Fioridella; **Towels** by Cannon Mills, Customer Information, 1271 Ave. of the Americas, New York, NY 10020. Fireplace: **Trim and Finish** by Pratt & Shaffer; **Combed Wall Glaze** by Karolyne Brenner, Ginsberg Collection; **Spring Grass** by Fioridella. Window Seat: **Cushion Fabric** by Roche-Bobois, 1 Henry Adams, San Francisco, CA 94111; **Pillow Fabric** by Ledoux Yazzolino Assoc.; **Tea Set** by Fitz & Floyd.

### THE GREAT WHITE WAY

(PAGES 57-59)

**Design** by Clifton H. Seeds, Kitchen Gallery, 612 Montgomery Hwy., Birmingham, AL 35216; **Cabinets** by Ruti Custom Kitchens, Rte. 23, Goodville, PA 17528; **Cabinet Hardware and Switchplates** by Baldwin Hardware Corp., 841 Wyomissing Blvd., P.O. Box 82, Reading, PA 19603 (Circle 596); **Counter Tops** by Monarch Tile Mfg., 600 S. Oakes, San Angelo, TX 76902; **Tile** on backsplash painted by Angie Hutchinson, Huntsville, AL; **Commercial Range** by Wolf Range Co., 19600 S. Alameda St., Compton, CA 90220; **Microwave** by Litton Ind., P.O. Box 9461, Minneapolis, MN 55440; **Refrigerator** by Sub-Zero Freezer Co., P.O. Box 4130, Madison, WI 53711 (Circle 35); **Bar Sink** by Kohler Co., 444 Highland Dr., Kohler, WI 53044 (Circle 683); **Triple Bowl Sink** by Eljer, Three Gateway Center, Pittsburgh, PA 15222 (Circle 682); **Faucets** by The Chicago Faucet Co., 2100 S. Nuclear Dr., Des Plaines, IL 60018 (Circle 560); **Dishwasher** by KitchenAid, a division of Hobart Corp., 711 World Headquarters Ave., Troy, OH 45374 (Circle 561); **Lighting** by Lightolier, 346 Claremont Ave., Jersey City, NJ 07305; **Icemaker** by Scotsman Consumer Products, 505 Front St., Albert Lea, MN 56007; **Built-in Can Opener** by Thermador/Waste King, a Masco Company, 5119 District Blvd., Los Angeles, CA 90040 (Circle 36); **Metal Chair** from Zimports, P.O. Box 47847, Dallas, TX 75247-0847; **Food Processor** by Cuisinart Inc., 15 Valley Dr., Greenwich, CT 06830; **Coffee Maker** by Robert Krups North America, 7 Pearl Ct., Allendale, NJ 07401. (PAGES 60-61)

**Architecture** by James Johnston, 5110 N.E. 54 St., Seattle, WA 98105; **Cabinets and Counter Tops** designed by architect; **Tiles** from La Fiandre (Italian Imports) distributed through The Ultimate Kitchen and Bath, 101 Henry Adams St. #270, San Francisco, CA 94103; **Corian Edgings** by E.I. DuPont Co., F&FP Dept., Rm. B4273, Wilmington, DE 19898; **Wall Oven and Cook Top** by Thermador/Waste King, a Masco Company, 5119 District Blvd., Los Angeles, CA 90040 (Circle 36); **Microwave** by Litton Ind., P.O. Box 9461, Minneapolis, MN 55440; **Refrigerator** by Amana Refrigeration Inc., Amana, IA 52204; **Dishwasher** by KitchenAid, a division of Hobart Corp., 711 World Headquarters Ave., Troy, OH 45374 (Circle 561); **Trash Compactor** by Frigidaire, 3555 S. Kettering Blvd., P.O. Box WC4900, Dayton, OH 45449; **Bar Sink** by American Standard Inc., 40 W. 40 St., New York, NY 10018; **Sink** by Kohler Co., 444 Highland Dr., Kohler, WI 53044 (Circle 683); **Faucets** by Grohe, 2677 Coyle Ave., Elk Grove Village, IL 60007; **Track Lighting** by Lightolier, 346 Claremont Ave., Jersey City, NJ 07305; **Recessed Lighting** by Juno Lighting Inc., 2001 S. Mount Prospect Rd., P.O. Box 5065, Des Plaines, IL 60618; **Tube Lights** by American Fluorescent, distributed by AMFEC, Seattle, WA, (206) 284-3949; **Atrium Door** by Weathervane Window Co., P.O. Box 2424, Kirkland, WA 98083-2424; **Coffee Maker and Grinder** by Robert Krups North America, 7 Pearl Ct., Allendale, NJ 07401; **Mixmaster** by KitchenAid, a division of Hobart Corp., 711 World Headquarters Ave., Troy, OH 45374; **Director's Chairs** by Tele-

scope Folding Furniture Co., P.O. Box 299, Granville, NY 12832; **White Chairs** by Flyline, Padova, Italy, from Current Inc., 1001 Western Ave., Seattle, WA 98104; **Decorator Accessories** from Sur La Table, 84 Pine St., Seattle, WA 98101. (PAGES 62-63)

**Architecture** by Bernard Wharton, Shope, Reno, Wharton Assoc., 18 W. Putnam Ave., Greenwich, CT 06830; **General Contracting** by Tom Officer, N. Thetford, Lyme, NH 03768; **Cabinets, Benches, and Table** designed by architect and made by Breakfast Woodworks, 50 Maple St., Branford, CT 06405; **Floors** by Flexco Co., P.O. Box 553, 1401 E. 6 St., Tusculum, AL 35674; **Counter Tops** designed by architect; **Carpeting** by Stratton Ind., Inc., 919 Third Ave., New York, NY 10022; **Commercial Stove** by Garland Commercial Ind., 185 E. South St., Freeland, PA 18224; **Ventilating Fan** by NuTone Inc., Madison & Red Bank Rds., Cincinnati, OH 45227; **Refrigerator** by General Electric, call the GE Answer Center, (800) 626-2000; **Dishwasher** by KitchenAid, a division of Hobart Corp., 711 World Headquarters Ave., Troy, OH 45374; **Sink** by Elkay Manufacturing Co., 2222 Camden Ct., Oak Brook, IL 60521 (Circle 617); **Faucets** by American Standard Inc., 40 W. 40 St., New York, NY 10018; **Recessed Lighting** by Lightolier, 346 Claremont Ave., Jersey City, NJ 07305; **Double Ceiling Spotlight** from Conran's, Mail Order Dept. 4044, 4 S. Middlesex Ave., Cranbury, NJ 08512 (Circle 615); **Canisters** from Conran's (Circle 615); **Espresso Machine** by Alessi/USA, 281 Albany St., Cambridge, MA 02139.

### STEP BY STEP

#### How to pickle a floor

(PAGES 64-65)

**Pillow Case (Plumetis Fard) and Floral Pillow Case and Duvet Cover (Orchidees Manguie)** by Descamps, 723 Madison Ave., New York, NY 10021. For further information on non-yellowing floor finishes, contact: K.J. Quinn Co., Marketing Dept., 195 Canal St., Malden, MA 02148 (MC Series/Q-Thane products); Min-Wax Corp., Dura Seal Division, 102 Chestnut Ridge Plaza, Montvale, NJ 07645 (Skandin Swedish floor finish); Glitsa-American Inc. (national distributors of white stain and wood bleach), 327 S. Kenyon St., Seattle, WA 98108.

### FUNCTIONAL FORMS

(PAGES 66-67)

Bottom, left to right: **Folding Stools (#420, 18" or 24")** by Amisco Industries Ltd., Box 250, L'Islet, Quebec, Canada GOR 2C0; **Foldaway Chair (Westport)** by Willsboro Wood Products, Box 336, Dept. 03F18, Willsboro, NY 12996 (Circle 32); **Futon Frame (#663018; 20 1/2" x 43 3/4" x 61 1/2")**, **End Tables (#663018; 7" x 30" x 30 1/4")**, and **Futon Mattress (#662801, 60" x 80")** from Conran's, Mail Order Dept. 4044, 4 S. Middlesex Ave., Cranbury, NJ 08512 (Circle 615); **Totem Valet Stand, (#IN/01)** by Magis, from Vivere Corp. 250 W. 57 St., New York, NY 10019; **Folding Chair (Desert, #43)** by Gold Medal Inc., 1700 Packard Ave., Racine, WI 53403. (PAGES 68-69)

Top row, left to right: **Round Black Folding Table (Café)** by Scotto 85 Meubles, from Contract & Leisure Seating, Inc., 133 W. 19 St., New York, NY 10011; **White Folding Trolley (#5560; 15 3/4" x 23 1/2" x 28 1/2")**, by Louis Licien Lepoix, from The Museum Store at The Museum of Modern Art, 11 W. 53 St., New York, NY 10019; **Ratchet-Arm Sofa (Gambe)** by Sherwood Corp., P.O. Box 519, Spring City, TN 37381; **Folding Chair (Terna)** by Seccose, from Vivere Corp., 250 W. 57 St., New York, NY 10019; **Drop-Leaf Wall Table (Akka, 25 1/2" x 39 1/4")** from IKEA Pennsylvania, Inc., Plymouth Meeting Mall, Plymouth Meeting, PA 19462; **White Butterfly-Chair Frame (#2284)** and **Blue-and-White-**

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**Striped Canvas Cover** (#2285) from Crate & Barrel, 850 N. Michigan Ave., Chicago, IL 60611; **Lounge Chair** (Serie Arc) designed by Pascal Mourgue, from Pamco Design Inc., 119 W. 57 St., Ste. 1520, New York, NY 10019; **Folding Table** (Table D'Appoint, #252-168) by Scotto 85 Meubles, from Contract & Leisure Seating, Inc.; **Folding Arm Chair** (Elisa, #EL-00) by Magis, from Vivere Corp.; **Dark Green Folding Table** by Achille Castiglioni Cumano, from Furniture of the 20th Century, 227 W. 17 St., New York, NY 10011; **Step Stool** (Step, #IN-13) and **Folding Chair** (Cricket) by Magis, from Vivere Corp.; **Rectangular Metal Folding Table** (Ted, 17 1/2" x 23 1/2") and **Folding Chair** (Rappen, 18") from IKEA Pennsylvania, Inc.

### BEAUTY AND THE BATH (PAGES 70-71)

**Design** by Gerrie Bremermann, 1603 St. Charles Ave., New Orleans, LA 70130; **Architecture** by Barry Fox, Barry Fox and Assoc., 1519 Washington Ave., New Orleans, LA 70130; **Contracting** by Edward Hansen, 121 N. St. Patrick St., New Orleans, LA 70119; **Marble**, including counter top and bathtub casing, from Roubion Tile & Marble, 8204 Oak St., New Orleans, LA 70118; **Walls, Windows, Drawers, and Upper Raised Cabinets** by Alex J. Kondroik Millworks Company Inc., 4908 Bison, Metairie, LA 70001; **Ceiling Border Design** by Holly Bright; **Mirrored Doors and Closets** by Edward Hansen, 121 N. St. Patrick St., New Orleans, LA

70119; **Tile Floor** by Antique Floor, 1444 Oak Lawn Ave., Oak Lawn Design Plaza, Ste. 580, Dallas, TX 75207; **Bathroom Fixtures** by Eljer, Three Gateway Center, Pittsburgh, PA 15222 (Circle 682); **Faucets**† from Paul Associates, 42-05 10 St., Long Island City, NY 11101; **Scalloped Hand-painted Screen** by Charles Richardson, New Orleans, LA; **Light Fixtures**† by Lightolier, 346 Claremont Ave., Jersey City, NJ 07305; **Bath Brushes, Soaps, and Other Accessories** from Caswell-Massey, 518 Lexington Ave., New York, NY 10017. (PAGES 72-73)

**Design** by Nancy S. Serafini, Homeworks, 17 Ravine Rd., Wellesley, MA 02181; **Bath Fixtures** by American Standard Inc., 40 W. 40 St., New York, NY 10018; **Faucets** by American Standard Inc.; **Shower Toilet**† by Country Floors Tile, 300 E. 61 St., New York, NY 10021; **Wallpaper, Window Curtains, and Shower Curtains**† from Hinson & Co. (Rella, Pattern No. 1208), 979 Third Ave., New York, NY 10022; **Floor Tile**† by Country Floors Tile; **Lighting** by City Lights, 1232 9 St. N.W., Washington, D.C. 20001; **Cabinet, Mirror, and Decorator Accessories** from Bath & Closet Boutique, 139A Newbury St., Boston, MA 02116. (PAGE 73)

**Design** by John Bissell and Marion Sinclair, 123 E. 4 St., Tucson, AZ 85705; **Tiles** (floor, sink, and walls) by Handcrafts of Mexico, 7902 E. Pierce, Scottsdale, AZ 85254; **Faucets** from Benjamin Supply Inc., 210 E. Broadway, Tucson, AZ 85701; **Skylight** by Lane-air Skylights distributed by Romanoski, 3760 E. 37 St., Tucson, AZ 85713; **Lighting**† by Halo Lighting Products Division, McGraw-Edison Co., 400 Busse Rd., Elk Grove Village, IL 60007; **Cabinets** by Carl Geisler Custom Woodworks Enterprises, Inc., Aviation Hwy., Tucson, AZ 85713. (PAGE 74)

**Design** by Lois Anderson (owner) and Tom Plemons, Plemons Contruction, 511 Washington Ave., Palo Alto, CA 94301; **Tiles** by ACI Stonelite Tile (Sand Beige), 1651 Pomona Ave., San Jose, CA 95110; **Bathroom Fixtures** by Kohler Co., 444 Highland Dr., Kohler, WI 53044 (Circle 683); **Faucets**† by Artistic Brass, 4100 Ardmore Ave., South Gate, CA 90280; **Sliding Shower Door** by Western Shower Door Inc., 4080 Campbell Ave., Menlo Park, CA 94025; **Lighting**† by Boyd Lighting Co., 56 12 St., San Francisco, CA 94103; **Wallpaper**† by Charles Barone Inc. (Imperial Garden), Pacific Design Center, 8687 Melrose Ave., Ste. 643, Los Angeles, CA 90069; **Windows** by Pozzi Window Co., P.O. Box 5249, Bend, OR 97708; **Skylight** by Velux-America Inc. (model GGL), 450 Old Brickyard Rd., P.O. Box 3208, Greenwood, SC 29648 (Circle 33); **Cabinets** by San Antonio Cabinets, 716 San Antonio Rd., Bldg. H, Palo Alto, CA 94303; **Cabinet Hardware** by Baldwin Hardware Corp., 841 Wyomissing Blvd., P.O. Box 82, Reading, PA 19603; **Blinds** by Levolor Lorentzen Inc., 1280 Wall St. W., Lyndhurst, NJ 07071 (Circle 616). (PAGE 75)

**Design** by Mary Zick Interiors, 297 Round Hill, Greenwich, CT 06831; **Bath Fixtures** by American Standard Inc., 40 W. 40 St., New York, NY 10018; **Faucet** by Brass-Craft, P.O. Box 100, Lancaster, TX 75146; **Lighting** by Authentic Design, The Mill Rd., West Rupert, VT 05776; **Cabinets** custom-built by designer; **Walls** stenciled by Lynn Goodpasture, 42 W. 17 St., Apt. 8B, New York, NY 10011; **Mirrors** custom-built by designer; **Rugs** from The Gazebo, 660 Madison Ave., New York, NY 10021; **Glass Canisters** from Conran's, Mail Order Dept. 4044, 4 S. Middlesex Ave., Cranbury, NJ 08512 (Circle 615); **Peach Towels** by Fieldcrest, from Bloomingdale's, 1000 Third Ave., New York, NY 10022; **Decorator Accessories** from Caswell-Massey, 518 Lexington Ave., New York, NY 10017.



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Circle 9 for adding basement entrance  
Circle 10 for replacing wooden door

## BUYING GUIDE

### THE AMERICAN GARAGE

(PAGES 76-77)

General: **Architecture** by Bernard Wharton, Shope, Reno, Wharton Assoc., 18 W. Putnam Ave., Greenwich, CT 06830; **Contracting** by Olson/Wood Associates Inc., 163 West Ave., P.O. Box 2006, Darien, CT 06820; **Landscape Architecture** by Peter Rolland & Associates, 85 Willow St., New Haven, CT 06511; **Exterior Paint** by Pratt and Lambert, P.O. Box 400150, Dallas, TX 75240; **Windows** in connecting hallway, **Long Curved Window, Bay Window** (front), **and Grid Windows** for exterior lights custom-made by Colonial Millwork, 145 Water St. S., Norwalk, CT 06856; **Bay Windows** (side) by Marvin Windows, P.O. Box 100, Warroad, MN 56763 (Circle 19); **Skylights** by Velux-America Inc., P.O. Box 3208, 450 Old Brickyard Rd., Greenwood, SC 29648 (Circle 20); **Interior Lighting** by Lightolier, 346 Claremont Ave., Jersey City, NJ 07305. (PAGES 78-79)

Family Room: **Window Seat and Bookcase** by Colonial Millwork, 145 Water St. S., Norwalk, CT 06856; **Red Lintel Sculpture** by Bruce Robbins, from Blum Helman Gallery Inc., 20 W. 57 St., New York, NY 10019; **Fabric** (Blue) on pillows and cushions by Fabriyaz, 41 Madison Ave., New York, NY 10010; **Pillow** (Burgundy) by Design Gallery, 443 Third Ave., New York, NY 10016; **Baskets and Ficus Tree** from Springdale Florists, 28 Camp Ave., Darien, CT 06820; **Serape Rug** from Kalati Brothers Oriental Rugs, 245 5 Ave., New York, NY 10016; **Antique Wicker Chairs** from The Gazebo, 660 Madison Ave., New York, NY 10021; **Rocking Horse** by S.L.N. Lawrence, 226 Belknap Rd., Framingham, MA 01701; **Triangular End Tables** from Bloomingdale's, 1000 Third Ave., New York, NY 10022. Office Area: **Built-in Desk** by Colonial Millwork; **Painting** (Postis II) over desk by Bruce Robbins, from Blum Helman Gallery Inc.; **Antique Wicker Rocker and Chair** from The Gazebo; **Desk Accessories** by Il Papiro, 1021 Lexington Ave., New York, NY 10021. Bathroom: **Sink** (Hammer-tone of nickel-silver) by Bates and Bates, 3699 Industry Ave., Lakewood, CA 90712; **Mirror and Vanity** by Colonial Millwork; **Hand Towels and Wash Cloths** by Cannon Mills, 1271 Ave. of the Americas, New York, NY 10020. (PAGES 80-81)

General: **Architecture** by Dennis M. Dugan, AIA, 537 Manor Ln., Pelham Manor, NY 10803; **Contracting** by Barlows Inc., 1115 W. Broad St., Falls Church, VA 22046; **Windows** by Pella/Rolscreen Co., 102 Main St., Pella, IA 50219 (Circle 21); **Interior Lighting** by Lightolier, 346 Claremont Ave., Jersey City, NJ 07305. Breakfast Room: **Curved Transom** by Barlows Inc.; **Tablecloth** from Jenny B. Goode, 1194 Lexington Ave., New York, NY 10028; **Glass Vase** by iittala, 41 Madison Ave., New York, NY 10010; **Dhurrie Rug** (CT140 Pink Floral) by Kamdin Designs, 791 Lexington Ave., New York, NY 10021; **Antique Trunk** from Louis Vuitton U.S.A. Inc., 595 Madison Ave., New York, NY 10022. (PAGE 82)

Patio: **Garden Design and Installation** by Garden Gate Landscaping Inc., 821 Norwood Rd., Silver Spring, MD 20904; **Furniture** by Tropitone Furniture Co., Inc., P.O. Box 3197, Sarasota, FL 33578 (Circle 22). Family Room: **Upholstered Furniture** from Theodore's Contemporary Furniture, 2233 Wisconsin Ave. N.W., Washington, DC 20016; **Wicker Chest** from Lord & Taylor Co., 424 Fifth Ave., New York, NY 10018; **Dhurrie Rug** (LB167D Tanjibar) by Kamdin Designs, 791 Lexington Ave., New York, NY 10021; **Glass Vase** by iittala, 41 Madison Ave., New York, NY 10010; **Reading Lamp** from Lamp & Shade Center, 5714 Connecticut Ave. N.W., Washington, DC 20015. (PAGE 83)

Carriage House: **Architecture** adapted from *Pal-*

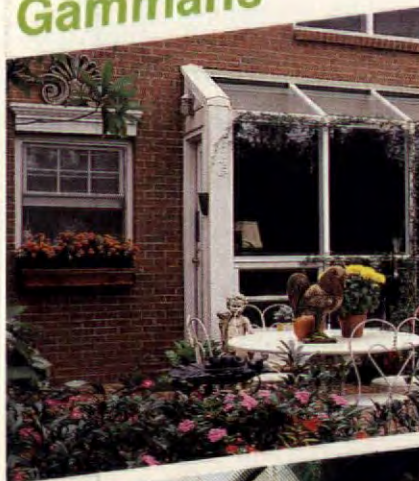
*liser's New Cottage Homes in Detail* reprinted by DeCapo Press, New York, 1975; **Contracting** by Bruce Benson, 9544 Kennerly St., Temple City, CA 91780; **General Carpentry** by Bill Lipka, 819 S. Edith Ave., Alhambra, CA 91803; **Carpentry Details** by Franklin Bell, 6435 Encinita, Temple City, CA 91780; **Color Consultation** for exterior paint by Bob Buckter, 3877 20 St., San Francisco, CA 94114; **Exterior Paint** by Kelly-Moore Paint Co. Inc., 1015 Commercial St., P.O. Box 3016, San Carlos, CA 94070. (PAGE 84)

General: **Architecture** by Livingston Elder, P.O. Box 506, Walpole, NH 03608; **Roofing** of red cedar, for more information contact Red Cedar Shingle and Handsplit Shake Bureau, 515 116 Ave. N.E., Ste. 275,

Bellevue, WA 98004 (Circle 547); **Stain** on board batten siding by Olympic, 2233 112 St. N.E., Bellevue, WA 98004 (Circle 23). (PAGE 85)

General: **Architecture** by Christopher Carley, 129 Penacook St., Concord, NH 03301; **Contracting** by Connolly Brothers Inc., (Mark Nielson, project manager), 20 Oak St., Beverly Farms, MA 01915; **Landscape Architecture** by Joseph Hudak, Westwood, MA 02090; **Greenhouse** by Four Seasons Solar Products Corp., 425 Smith St., Farmingdale, NY 11735 (Circle 24); **Windows** in second story of garage by Andersen Corp., Bayport, MN 55003 (Circle 25); **Ladder Windows** by Connolly Brothers, Inc.; **Windows** on front of house by Pella/

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## BUYING GUIDE

Rolscreen Co., 102 Main St., Pella, IA 50219 (Circle 26); **Skylight** by Velux-America Inc., 450 Old Brickyard Rd., P.O. Box 3208, Greenwood, SC 29648 (Circle 27); **Garage Doors** by Overhead Door Corp., One Oaks Plaza, 6750 LBJ Freeway, P.O. Box 400150, Dallas, TX 75240; **Exterior Paint** by Benjamin-Moore & Co., 51 Chestnut Ridge Rd., Montvale, NJ 07645.

### IDEAS TO BUILD ON Outdoor planters that perk up the place (PAGES 86-87)

**Natural Wood Border and Clay-pipe Pots** designed by Patricia Wagoner, 88 Grist Mill Rd., Wanaque, NJ 07654; **Picket-fence Post Planter, Glass-block Edging, and Pachyderm Planter** designed by Michael Jackson, 1015 W.

Lawrence, Springfield, IL 62704. For more information on outdoor planters, write for the following publications: *Wood Projects for the Home*, Ortho Books, Chevron Chemical Co., 575 Market St., San Francisco, CA 94105; *The Successful Wood Book* by Rachel Bard, Structures Publishing Co., Box 1002, Farmington, MI 48024; *Gardening and Landscaping* by Jules Oravetz, Sr., Theodore Anel & Co., 4300 W. 62 St., Indianapolis, IN 46268.

### DESIGNING WITH LATTICE (PAGE 88)

Lattice Planters, Driveway Door, and Stairwell: **Design** by Sam Dunn, Dunn Brady Assoc., 1711 Connecticut Ave. N.E., Washington, DC 20009. Fences with Lattice: **Architecture** by John Ryman, P.O. Box 339, Brookhaven, NY 11719; Ivy Trellis on stone wall: no credit available. (PAGE 89)

Lattice Entry/Porch/Pergola: **Architecture** by Amy Weinstein, Weinstein Assoc., 1739 Connecticut Ave. N.W., Washington, D.C. 20009; **General Contracting** by N.J. Marrone Builder, P.O. Box 656, Johns Island, SC 29455. (PAGES 90-91)

Trellis with Columns: **Landscape Architecture** by Ron Mann Design, 497 Carolina St., San Francisco, CA 94107. Garage Wall with one-way mirror behind lattice: **Architecture** by Pamela Heyne, 3311 Q St. N.W., Washington, DC 20007; **General Contracting** by Jenkins Hill Assoc., 741 8 St. S.E., Washington, DC 20003; **Landscape Architecture** by Oehme/Van Sweden Assoc., 3109 M St. N.W., Washington, DC 20007; **Garden Planting** by Georgetown Lawn and Yard, 3900 Edmunds St. N.W., Washington, DC 20007. Lattice Gazebo and Lattice Archway: no credit available. House with Lattice Porches: **Architecture** by Joseph E. Wnuk & Assoc., 520 10 St. N.W., Washington, DC 20004; **General Contracting** by Jenkins Hill Assoc.; **Windows** by Pella/Rolscreen Co., 102 Main St., Pella, IA 50219 (Circle 34); **Exterior Stain** on lattice by Duron Paints and Wallcoverings, 10406 Tucker St., Beltsville, MD 20705. Ivy Covered Stair Entry: no credit available.

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.

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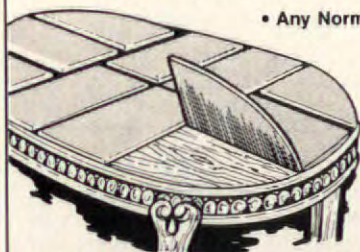
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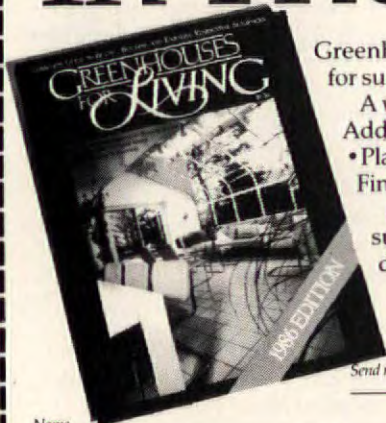
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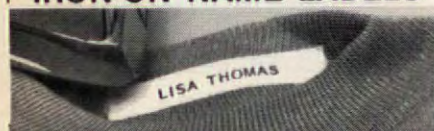
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# WRITING HOME



## Wood work

*My husband and I bought a beautiful lot in Mill Valley, California, surrounded by redwoods and bay laurel. We hired Larry Walter, of Don Olson & Associates in Sausalito, to draw architectural plans for us, then spent every weekend for two and a half years doing most of the building ourselves. It's a three-story wood house with cedar-shingle roof and siding. The 1,800-square-foot interior boasts numerous special features, many of them handcrafted.*

*Our kitchen has a glass roof at one end and an expansive open pantry at the other. The dining area features oak Dutch doors opening out to a wraparound deck; we made all of the exterior doors ourselves. We also managed to fit a 100-case-capacity wine cellar into the plan.*

*The project required a lot of work and time, but the results have made it more than worthwhile. We're so proud of our home that we couldn't resist sharing it with your readers.*

Georgia Munsell  
Mill Valley, CA

## A step in the right direction

*Help! I'm confused about something: In the May "Step by Step" column you mentioned laying out a series of 6-8-10 right triangles to establish sides for a patio. I've heard of this procedure but do not understand how it is done. Can you give a simple explanation for those of us who were not math majors?*

Vivian Harf  
Los Angeles, CA

Whenever you need to establish square corners—for a patio, building, or fence, for example—you can use an application of the Pythagorean Theorem. (Remember high school geometry? The length of the hypotenuse of a right triangle equals the square root of the sum of the squares of the other two sides.) Since the square root of 3 squared plus 4 squared is 5,

whenever you have a triangle with sides measuring 3, 4, and 5 units (or multiples of those numbers), it will have a square corner. Here's how you would apply the theorem to plan a deck or patio adjacent to a house. Extend one long tape measure or folding rule along the house wall so the 6-foot mark coincides with one edge of the planned patio. Position a second ruler extending out 8 feet from the 6-foot mark of the first and roughly perpendicular to the wall. Lay down a third ruler to form the third side of a triangle, placing its end at the 0-foot mark of the first ruler. A slight pivoting of the second ruler will align its 8-foot mark with the 10-foot mark of the third ruler—and you have established a line exactly perpendicular to the house wall. Drive stakes into the ground for reference. Repeat the procedure to complete the squaring guidelines for each patio edge, then project the desired measurements for each side from those guidelines. Tie strings between the stakes and you'll have the outline of your patio.

## Enhancing the stone

*I enjoyed your article on wood paints and finishes ("Everything You Always Wanted to Know about House Paints," March 1985), but was wondering what one should use on fieldstone. What kind of lacquer would give the stone on my freestanding fireplace a finished look and tough surface?*

Kurt Wulliman  
Riverdale, NY

Abel Banov, the author of the article and a noted paint expert, offers these suggestions: If the fieldstone is not in direct contact with heat, you can use a moisture-cured polyurethane varnish. Several coats will give a finished look, but keep in mind that the polyurethane will yellow if exposed to heat.

If the fieldstone surface is close to the hearth and will be subjected to over 200°F, no product on the market will withstand this heat. At least one manufacturer, however, is in the process of developing a clear silicone product that will tolerate higher temperatures. Contact the General Electric Answer Center directly: (800) 626-2000.

## Spackling '80s-style

*My husband and I recently bought a 12-year-old condominium that had been used as a rental property by its previous owners. The damage to the interior was considerable, and we have spent many hours spackling, sanding, priming, and painting just one room!*

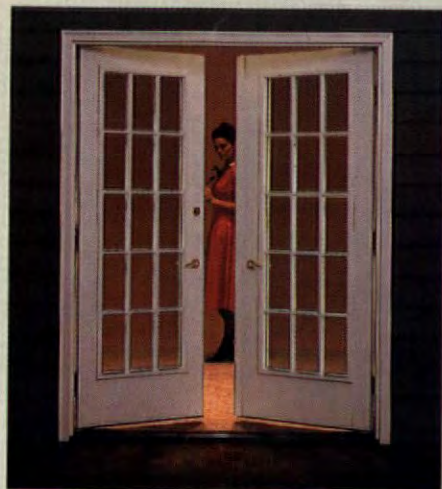
*One day while working on this project I thought of an idea for a picture. I put my camera on top of a can of Spackle, set the self-timer, and voilà! We think of the result as American Gothic for the '80s.*

Adair Wilson Heitmann  
Bridgeport, CT

## American Gothic 1985



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, 5900 Wilshire Blvd., Los Angeles, CA 90036. 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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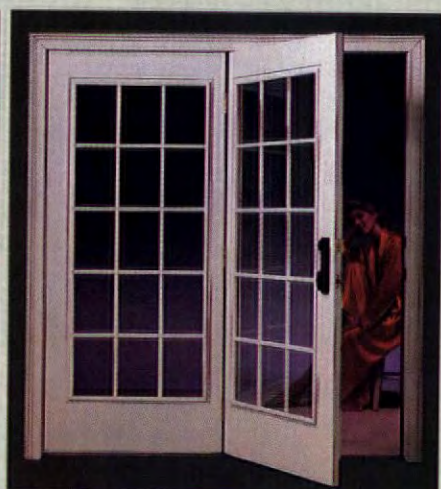
Ariel circle head window.



Ariel sliding glass door.



Ariel double hung window.



Prado insulated swinging patio door.



Ariel casement window.

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