

FAMILY ROOMS • YARD REMODELS • KITCHENS FOR LESS

# HOME

CREATIVE IDEAS FOR HOME DESIGN

MAY 1988 \$1.95

## DRESSED-UP CASUAL

ROOMS OF EASE  
AND ELEGANCE



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A Beach House Goes  
From Shack to Chic





# TO A RADAR LOOK EXA

Forget the fact that the car on the left is a legendary performance car. And that the one on the right is a wagon.

A radar gun doesn't notice minor details like that. It focuses on only one thing: speed.

And from that point of view, the Porsche 944 and the Volvo 740 Turbo Wagon look remarkably similar.

In fact, in repeated quarter-mile tests, they came up with virtually identical numbers—both in elapsed time and miles-per-hour. In 0-60 tests, the

\*BASED ON INDEPENDENT ACCELERATION TESTS. © 1988 VOLVO NORTH AMERICA CORPORATION.





# GUN, THEY CTLY ALIKE.

Volvo wagon actually came out ahead of the Porsche.\* Which is no small feat for *any* car, much less a wagon.

It's no wonder *Road & Track* magazine called the 740 Turbo Wagon the closest thing to a five-

door sports car.

Which all goes to prove that the Volvo 740 Turbo Wagon is something very rare indeed:

A wagon that's actually worth owning for what it packs up front.

**VOLVO**  
A car you can believe in.



# Inside



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## FEATURES

### SIMPLY STYLISH

What to do with a Southern California beach cottage that's small, dark, depressing and cheap? Buy it, then overhaul it—on a budget—into this white-on-white cocoon of warmth, elegance and comfort.

### SOUTHWESTERN EXPOSURES

Do you know the way to Santa Fe? Down the hall and to your left—at least with these three baths, whose appealing Southwest tiling and styling say "Santa Fe" even though they're miles away.

### MAKING THE GRADE

Visit cliffhangers in Los Angeles and Seattle for a look at how two inventive architects take advantage of affordable lots and panoramic views to deliver these breathtaking hillside homes.

### WHERE THE GRASS IS GREENER

A small concrete-slab patio, a plot of grass and Rover constitute many a backyard. But these three relandscapes show how the proverbial grass can be greener out back, with a delightful garden ambiance.

### IN THE FAMILY TRADITION

Whatever your family configuration, togetherness is on the rebound. See how four Washington, D.C.-area homes convert small, dark spaces and inconvenient kitchens into cozy, multifunctional family rooms.

### MATERIAL CULTURED

With sci-fi names like Ultrafab, Ripstop and Textilene, high tech textiles are the latest wrinkle in alternative, affordable and breezy architectural elements.

### BUDGET GOURMET

You don't have to cook up big bucks to bring style and function to your kitchen. With no structural alterations, three kitchen remodels show how to do it—for about \$8,000, \$13,000 and \$16,000 respectively.

**COVER:** A resourceful actress/designer performs imaginative cosmetic surgery on her cottage in Manhattan Beach, California, to create a homestyle that bridges ease and elegance; see page 50. Photographed by Michael E. Garland.

## DEPARTMENTS

### FRONT DOOR

From the editor

### WRITING HOME

Letters to the editor

### UPDATE

News from the home front: A new chair from San Diego, new colored acrylic from New York, what's new in Milan, and '50s furniture renewed in Miami.

### ON THE MARKET

A custom window room, chairs with window-pattern backs and a cool and versatile window fan highlight what's hot for the home this month.

### ON THE SCENE

Blind ambition

### DOLLARS & SENSE

The six-percent solution

### PROFESSIONALLY SPEAKING

Getting your lender to listen

### STEP BY STEP

Antique wicker clinic

### BACKDOOR

If I had a hammer

### BUYING GUIDE

### PRODUCT LITERATURE

### SHOPPING AT HOME

### HOME PLANS



# If our appliances are so terrific, how come we offer so much service?

As good as they are, even a GE appliance can run into trouble. But if it did, our factory-trained service professionals would start looking pretty good to you. So would our fleet of GE Consumer Service trucks that are practically workshops on wheels.

Our 90-day money-back Satisfaction Guaranteed program\* would come in pretty handy, also. If, for any reason, you don't like a GE major appliance, we'll take it back and replace it. Or refund your money. No other manufacturer offers it. And it's in addition to

our regular warranties.

Then there's our Quick Fix® System, including parts and easy-to-follow repair manuals for do-it-yourselfers.

You might even call the GE Answer Center® service at 800-626-2000. Day or night they'll answer your questions. Plus give you the name of local dealers.

So even though the likelihood of a GE appliance breaking down may be fairly remote, it's nice to know the likelihood of great service isn't.

\*Applies to new refrigerators, freezers, dishwashers, compactors, washers, dryers, microwave ovens and cooking products purchased from an authorized GE retail dealer.

*We bring good things to life.*



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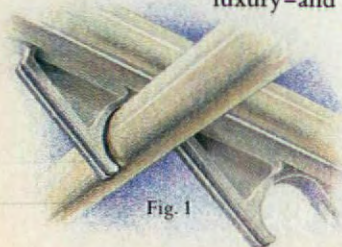


Fig. 1

never give a moment's worry to construction. When we build our furniture, we build in an assurance that every detail's been taken care of.

This ratchet design is just one example, but a good one (fig. 1). Depending on the furniture style, we use either a locking nylon ratchet, which snaps into place, or a light, tough aluminum ratchet. Each one is engineered to support the chaise back without leaving its mark on the finish.

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Fig. 2

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# HOME

MAY 1988 VOLUME XXXIV NUMBER 5

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# The new box isn't the real news.

Frankly, we don't expect anyone to flip over Merit Ultra Lights simply because they now come in a box. Oh, sure, it's a terrific package—the Flip-Top® is very handy, and the sturdy sides stand up to all kinds of abuse. What's really exciting is inside.

Thanks to Enriched Flavor,<sup>™</sup> Merit Ultra Lights delivers real taste satisfaction.

And that's great news in ultra low tar smoking.

Enriched Flavor,<sup>™</sup> ultra low tar. A solution with Merit.



## New Merit Ultra Lights Box.

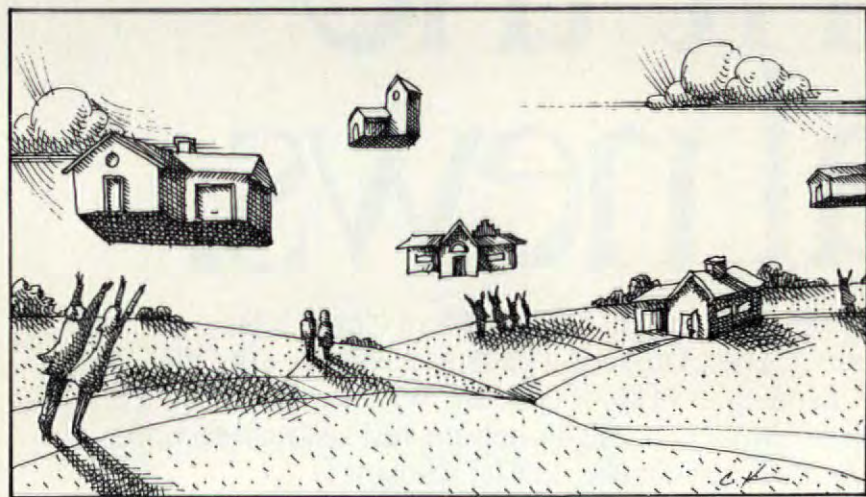
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Kings: 5 mg "tar," 0.5 mg nicotine—100's: 6 mg "tar,"  
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**SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.**



# The Great Hut Rut



CATHERINE KANNER

IT STARTS EVERY YEAR around the second week in February, when the sun has climbed midway between winter solstice and spring equinox. Greenhouse gardeners and solar aficionados refer to this time of year as the true beginning of spring. But to the hundreds of thousands of real estate agents across the country, and to the millions of would-be home buyers, this marks the beginning of the house-hunting season. By late spring, the great hut rut will be in full, inexorable swing.

Around our editorial offices, this stranger-than-life, stronger-than-love affliction has reached epidemic proportions. About 30 percent of our staff is either looking for land, seeking out starter homes or toying with the idea of trading up.

Forget about discussing story ideas, meeting deadlines, reading bluelines, talking over styling, propping or scouting strategies. Hallway banter now revolves around minuscule lot sizes, abominable house prices, deed restrictions, disclosure statements, legitimate offers and counters to counter offers.

Every day, it seems, some battered soul comes into the office with a gruesome war story from "out there" in the real estate trenches. Some are heart-rending accounts of near-misses, some are accusations of audacity and

greed, some are simple exclamations of exasperation at the whole process.

To wit: One of our troop was shown a plot of land with a great view, good frontage, accessible water and electricity. When she excitedly went back to make an offer, she discovered that she had been shown the wrong piece of property. Another found a home, made an offer and bettered the seller's counter offer, only to have the owner sell the home to "the nice young man who came before" her. Another one of us has gone through four agents; still another has her mother out looking. One of us actually bought a new house, then had a change of heart and decided to get out of the deal a day after she got in. The agent threatened her with a lawsuit over the commission fee; they settled out of court. I tell you, this is better than *Days of Our Lives*.

Didn't home buying used to be fun? Why does it now seem so much like a bout with the Asian flu?

Part of the problem, I think, is that we really want to move into the homes we lived in when we left the nest, notwithstanding the 20 years of hard labor our parents put in to get there.

Another part of the problem is that there are a lot more ants in the colony these days, and far wealthier ones at that. What's more, every tunnel in the

anthill costs radically more than it ever did before. To complicate things, each ant now has an agent, or two or three, and many have lawyers. It's curious to me that our culture has developed to the point that in order to engage in one of the basic survival activities of the human species—seeking shelter from the storm—we choose to do it by proxy. Very often, we don't even meet the family whose home we're moving into.

Looking for a home nowadays is such a demanding activity that it requires a quasi-religious zeal. Skeptics and agnostics need not apply. The great hut rut is for believers only. You put on your blinders, gird your loins, envision the home you want and daily repeat the mantra of the great house hunters: "I know in time we will find the home that is right for us."

Believing that, you can weather the slings and arrows of your outrage and misfortune, of finding a perfect little house in a perfect little neighborhood at a perfect \$50,000 higher than you can afford. You hold your tongue when your agent shows you how to play with the PITI figures, then drives you to a ramshackle fixer-upper and wonders out loud if you could make it as a suburban pioneer. You smile at the miles of orange carpeting and fluorescent tile you see along the way and chuckle gamely at the words, "All you'd have to do . . ."

The great hut rut is not for those weak of heart or weary of wandering. The spoils go to the true believers, to the well-networked, to those whose mothers can get the word out that their sons and daughters are on the property prowl. From Dallas to Des Moines to the Delaware shore, the rush to buy homes this year is equaled only by the political frenzy to get a new family into that large white house on Pennsylvania Avenue, the one with the classical columns and the hemispherical portico. I wonder what its per-square-foot cost is? I wonder if its agent can get me in to see it?—C.L.D.



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## Writing Home

### Finishing with Swedish

We are building a house and would like to use a Swedish finish on the new pine floors we're laying. But our local paint store doesn't carry it nor do they know whether we should use it for our floors. Can you help?

James Haynes  
Larue, TX

*A Swedish finish is a good choice for softwood floors for two reasons. First, it remains flexible over time and moves with the expansion and contraction of wide boards without fracturing. Second, the first application of Swedish gets down into softwoods like a penetrating finish, which increases its effectiveness. Unlike penetrating sealers, however, it is relatively difficult to apply and most manufacturers recommend hiring a professional floor care expert.*

*Two large manufacturers of Swedish finishes we know of are Glitsa American, Inc. (Bacca and Glitsa), 327 S. Kenyon, Seattle, WA 98108, (800) 527-8111, and Minwax Co., Inc. (Skandian), 102 Chestnut Ridge Plaza, Montvale, NJ 07645, (800) 526-0495.*

### Disposables don't disappear

I am happy to see your magazine supporting a safe and healthy home environment by printing articles and book reviews about indoor pollution, toxic household chemicals and the like.

But the pollution problem doesn't end there, as the February "Update" section reveals: Many companies seem intent on creating more throwaway items. These products will end up in the local landfill or dump and, if they are made of plastic, they will be there for years because they do not decompose. Does anyone really need a disposable lawnmower?

George Blakey  
Nederland, CO

*Of course consumers don't need a disposable lawnmower, any more than they need scores of toothpaste brands*

*or a fast-food franchise on every corner. Disposables are with us because automation has dramatically lowered the cost of producing many items while the cost of having things repaired, including lawnmowers, has skyrocketed. Thus many products are being sold on the strength of convenience rather than permanence. But innovative ways to combat the waste problem are beginning to appear, including the photodegradable garbage bags shown in "On the Market" (page 24 of this issue).*



CHARLES DANIELS

### The naked truth

I like the open design and natural light of the New American Home featured in the February issue. I wonder, however, about the lack of privacy for a bather in the master bathtub. Isn't the greenhouse area a little overexposed?

Sarah J. Schmidt  
Mason City, IA

*You're right—you've caught us with our windows undressed. The naked truth of the matter is that builder David Kennedy waited for input from the real-life purchasers of the house. There are a number of ways to shield the master bath, and Kennedy wanted the solution to fit their specific needs. The new homeowners have chosen to extend the privacy wall around the corner and to raise it by 1 foot.*

Marilyn Pierson of Classy Glass,





# Waiting for the new arrival.

He had been mail ordered some 70 years ago. Been handed down from Everett to Ruby to Mike as their time for such a trustful friend first came, then went away.

Today, the bear rests in his latest home. Awaiting his latest charge. Born, more or less on schedule, just a few short nights ago.

**The house.** This home was different from the ones the bear had known before.

He thought the difference was all the windows. That made this place seem more spacious than it was. That let the light flood in. That kept the coziness from slipping out.

In part, he was right. The windows were, in fact, something truly special.

**The windows.** Each of the windows... from the big bay in the living area to the round-topped one he anxiously waited in... was *The Intelligent Window*.<sup>®</sup> A kind made with just one type of remarkable glass, *Sungate*.<sup>®</sup> coated low-E glass from PPG.

*Sungate* coated glass lowers heating bills in winter by keeping inside heat inside. And lowers cooling bills in summer by

keeping outside heat out there.

Its special coating makes *Sungate* coated glass up to 70% more effective at insulating than uncoated glass.

**The arrival.** Light shines through the *Sungate* coated glass as the nursery door swings open. A napping infant moves from a mother's arms into an antique crib.

A long-time family friend sits watching from the window. And finally, is lifted from the sill and introduced to Jason.

For more information on how windows made with *Sungate* coated glass from PPG can add to the warmth, beauty and openness of your home, send for your *free* brochure. Or, call 1-800-2-GET-PPG to find out who in your area sells windows and doors with *Sungate* coated glass.



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*the supplier of the solarium, has seen a variety of privacy ideas from her clients' interior designers, including folding shutters or screens, window shades that are pulled up from the bottom, and landscaping for privacy.*

### The cricket's batty cohort

My husband and I had a fit of laughter over the cricket tale in the "Front Door" column (February 1988).

We thought we had a tiny bat, named Squeaky, in a barn on our rural Texas property. For six months we talked to the little creature, who seemed to be hidden in a rolltop desk stored there. When we moved back to California and unloaded all the furnishings, there was Squeaky, all right. Only he wasn't a bat at all, but a smoke detector with a battery wearing down just like your cricket!

Janie Kirk  
Lakewood, CA

### No licensing for this decorator

The idea of licensing interior designers—discussed in Mark Alvarez's January "On the Scene"—is simply a new way to rob the interior design field of talent and common sense.

Prospective clients will be turned off by interior designers who are required to have a four-year degree, serve an apprenticeship and pass a qualifying exam before they can hang up a shingle. Who wants to see an even more expensive, elite profession?

The local "housewife decorators," as the 1988 president of the ASID refers to them, have much more to offer than his prejudicial title implies. First and most important, local decorators' services are affordable for the average family and small business. These professional women and men are creative and informed about design trends and updates. Licensing will only make titled and certified "interior designers" charge more; it won't make them any more accessible, personable, creative or informed. Thanks but no thanks from this "housewife decorator."

Judith Presgrove  
Ft. Worth, TX

### Another view of interior designers

Thank you for the "Redesigning the Interior Designer" column by Mark Alvarez. As an architect, I feel compelled to respond to several points.

First, architects actually do perform work which, when done poorly, can harm people and so we are licensed to make sure that we protect the health, safety and welfare. I find it difficult to understand how even the most aesthetically displeasing interior design scheme could prove to be dangerous. Although interior designers need to standardize their education and professional qualifications for uniformity, licensing seems to be unnecessary.

On another point, although architects spend four or five years obtaining a professional degree and serve a minimum three-year apprenticeship before sitting for the licensing exam, the education we receive is broad and does not allow us to develop expertise in all aspects of a practice. We are essentially orchestrators of the construction process. The client, architect, engineers and contractors are all essential players in the creation process. Interior designers, with their deep knowledge of fabrics, materials, colors and furnishings, are valued members of this team.

Finally, designer John Robinson mentions that many clients ask for a master plan to enable the completion of a design over time as finances permit. This planning is one of an architect's basic services. Our education and experience qualify us to develop master plans with a much broader perspective than can be done by interior designers alone. We are trained to see projects holistically, from zoning issues to cost estimating to site planning to construction details to aesthetics and comfort. We are a total design profession with many facets; interior design is just one. Together, the team can create a complete design that is a seamless environmental experience.

Ann Schubert Purdy  
Buffalo, NY

### ERRATUM

*The landscaping on page 62 of the March "Welcoming Sights" article was not credited. It was done by Works of Art Landscape Contractors, 411 Oakridge Dr., Stafford, VA 22554.*

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., Suite 1500, 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.

Life in mid-19th century America had a certain quality and charm to it. It was a simpler time. A quieter time. A time many of us yearn for today.

Now, Waverly has captured the essence of that bygone era in its newest collection. A collection inspired by the famous Greenfield Village located in Dearborn, Michigan.

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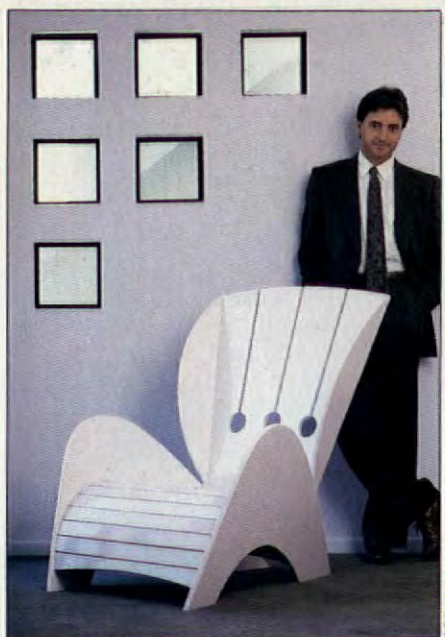
# The Art of Living. ☪ The Art of Waverly.





# Update

BY STEVE HOLLEY



BOB NISHIHARA

## John Nalevanko's "Nollo" Contender

ONE OF SAN DIEGO architect John Nalevanko's heroes is Charles Rennie Mackintosh.

Why? Because the Scottish designer refused to be pigeonholed, applying his talents to graphics, architecture and furniture before

turning to watercolors during his final years.

Which may explain why, even though Nalevanko created his first piece of furniture for himself—mainly to save money—and is now busy designing custom homes, he remains devoted to the furniture pieces that spring from short sketching

sessions. That first piece, a breakfast table, sold quickly to a visitor—and a furniture business was born.

Since opening his own practice in 1980, Nalevanko has become one of San Diego's hottest young architects. Clients can't say enough about their homes, many of which are like large pieces of furniture, ceiling beams carefully finished and joined, squares of window setting up rhythms like the back of a classic Mackintosh chair. And of course the furniture, whether subtly built in or standing alone like sculpture, always has flair.

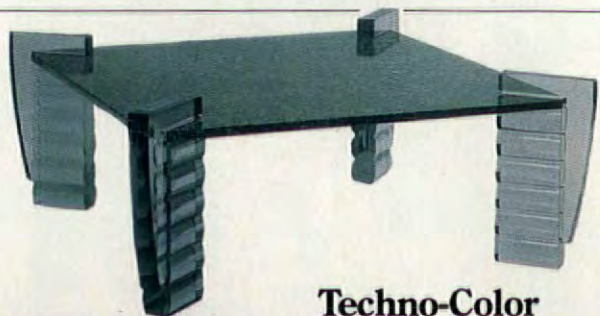
To date, Nalevanko's best-known design is the "Nollo" chair (pictured), conceived in 1982 and since honored by the San Diego chapter of the American In-

stitute of Architects.

You know that classic folding wood Adirondack chair advertised in the back of *The New Yorker*? Nalevanko decided it was time for an update. So he recreated it with voluptuous curves and five coats of slick white Chevrolet automotive paint, giving the new chair his own nickname. It was a hit, and clones have since been minted for several clients. Now he's thinking of mass-producing the chair in plastic. For the moment, though, you can order one custom-made in any color (619/481-5638)—and the cost? Far less than you'd pay for an Aalto or Corbu.

Of course, some day Nalevanko hopes to retire with his watercolors.

—Dirk Sutro



COURTESY OF LES PRISMATIQUES

## Techno-Color

A NEW COLOR-INFUSED acrylic called **Prismacolor** has been developed by Les Prismatiques, a New York furniture and lighting company. Available in eight shades, the material has the translucency of glass but is tinged with subtle color. Raymond Jurado's "Stressa" coffee table (above) features a blue Prismacolor base supporting a blue pearl granite tabletop.



TIMOTHY HERSLEY

"The separation that has been characteristic of both art and architecture in the 20th century now is being challenged," believes architectural historian Robert Jensen, curator of a new exhibition, *Architectural Art: Affirming the Design Relationship*, which opens May 12 at the American Craft Museum in New York City.

In conjunction with the AIA and with support from Haworth, Inc., the museum show illustrates how the postmodernist endorsement of architectural ornament has created a new attitude toward works of art. Among the architectural art highlighted are trompe l'oeil murals, pictorial tapestries and ceramic wall tile. Pictured is an ornamental leaded glass window at the Oregon Justice Center in Portland.





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## Update

### Fab Fifties Take Star Turn

NOSTALGIA AND A LOVE for old familiar things may explain a fascination for antiques, collectibles and the furniture of your childhood, but Carolyn



At her Miami shop, Antares, Carolyn Robbins specializes in reawakened '50s Moderne painted in automobile lacquers and finished by South Florida artists.

Robbins, owner/designer of the Miami furniture studio Antares, adds a modern twist to reminiscing.

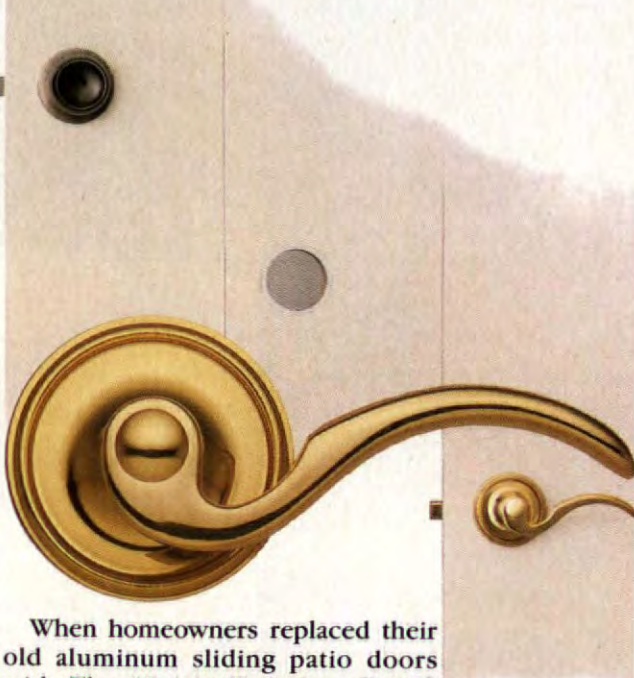
"What we're doing is like 'rebirthing' at an art gallery/furniture store," says Robbins. With a variety of artists, she transforms uninspired 1950s furniture, found at garage sales and flea markets, into 1980s works of art with automobile lacquer, satin, suede, terry-cloth, appliques and hand-sewn touches.

According to Robbins, the

imaginative pieces appeal to fans of the eclectic look. Each work is named, as a painting or sculpture would be, and priced from about \$150 to \$3,500, though accessories can be less.

Each month new works are introduced and displayed in gallery-opening fashion at Antares, named for a star in the constellation Scorpio. A recent "salon" debut featured fun-loving furniture accented with cartoon motifs and inspired by animated film and fantasies. Other ad-

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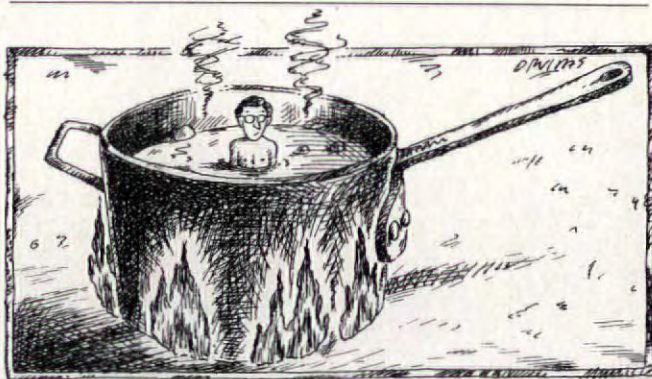
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A must for *au courant* baths and decks, hot tubs have mainstreamed beyond the mellowed-out mantra culture. But careful, you can get into, uh, hot water. For instance, hot tubs over 104°F can be harmful if you are pregnant, have heart disease or have been drinking. Herpes and AIDS, however, are not spread through hot-tub water, says an excellent booklet on hot-tub safety from the Seattle Health Department. To order, send \$3 to Seattle-King County Department of Health, Hot Tub Booklet, 110 Prefontaine Pl. S., Seattle, WA 98104.



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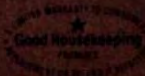
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## Update

### Milan Elan

THOUGH THE TIME lapse decreases yearly, what wowed them at the 27th annual **Salone del Mobile** in Milan last September takes a number of months to make waves on this side of the Atlantic. And while the more adventurous Italian tastes won't necessarily play in Peoria, a filter-down effect most always influences the designscape in this country sooner or later.

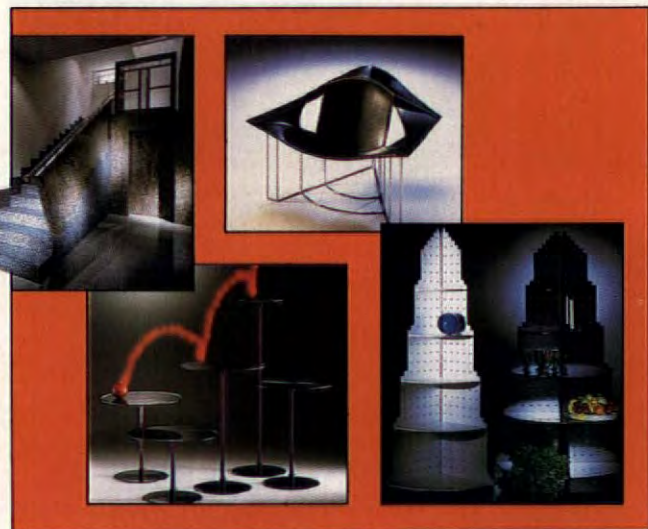
Our man in Milan spotted more "technical and visual refinements than radical new designs." But certain images surfaced that are likely to make some impact on the American scene:

□ Contemporary designs showing the influence of classics of past centuries.

They were often expressed in dark wood or a mix of materials, especially metal, marble, leather and wood.

□ Technical innovation and the exploration of materials, be it in the way leather is treated—like origami in the "Equity" chair—or in production technique, exemplified in the futuristic "Profil" bookcase made of sheet metal pierced by laser beam (both pictured).

□ Metal used everywhere. Among the treatments: metal meshing (steel softened with rubber in a chair design); extruded aluminum sheathed in leather for table legs; steel, solid and musical, for the series of "Gong" tables (pictured).



Clockwise from top left: Alessi's celebrated new Sottsass-designed showroom; "Equity" leather armchair by Matteo Grassi; "Profil" bookcase; Morphos's "Gong" tables.

ditions include children's furniture and a first for the studio—pieces made of new handpainted pine, made to

look weathered. Clients can also bring in pieces for refinishing and reupholstering. —Nina Diamond Perry

FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.



# On The Market

EDITED BY DEBORAH J. ELY

## Container Gardening

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## Sun Spots

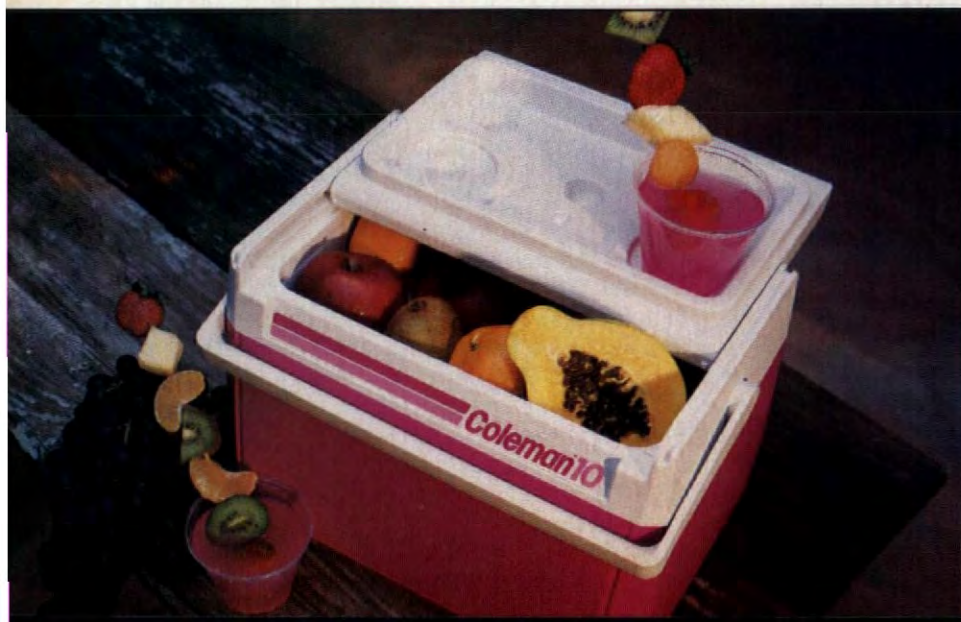
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# On The Market

COURTESY OF LUTEN CLAREY STERN



## Window Seats

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## The Untouchables

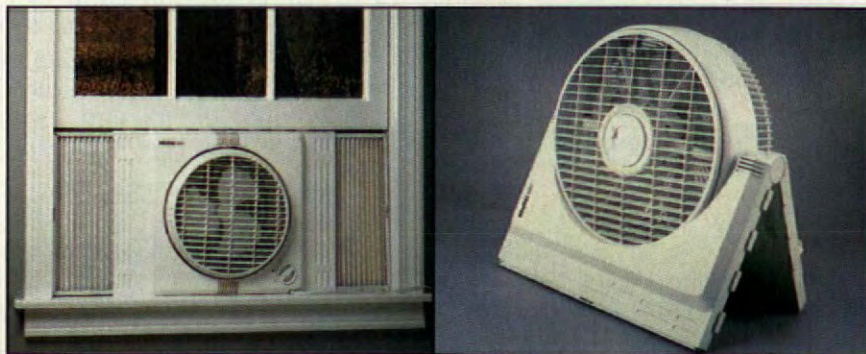
NO MORE MESSY switches from sticky fingers! Honeywell's Notouch light switch turns lights on and off with just the wave of a hand. It also works as a dimmer, turning on at dusk and off at dawn. About \$50.

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FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.



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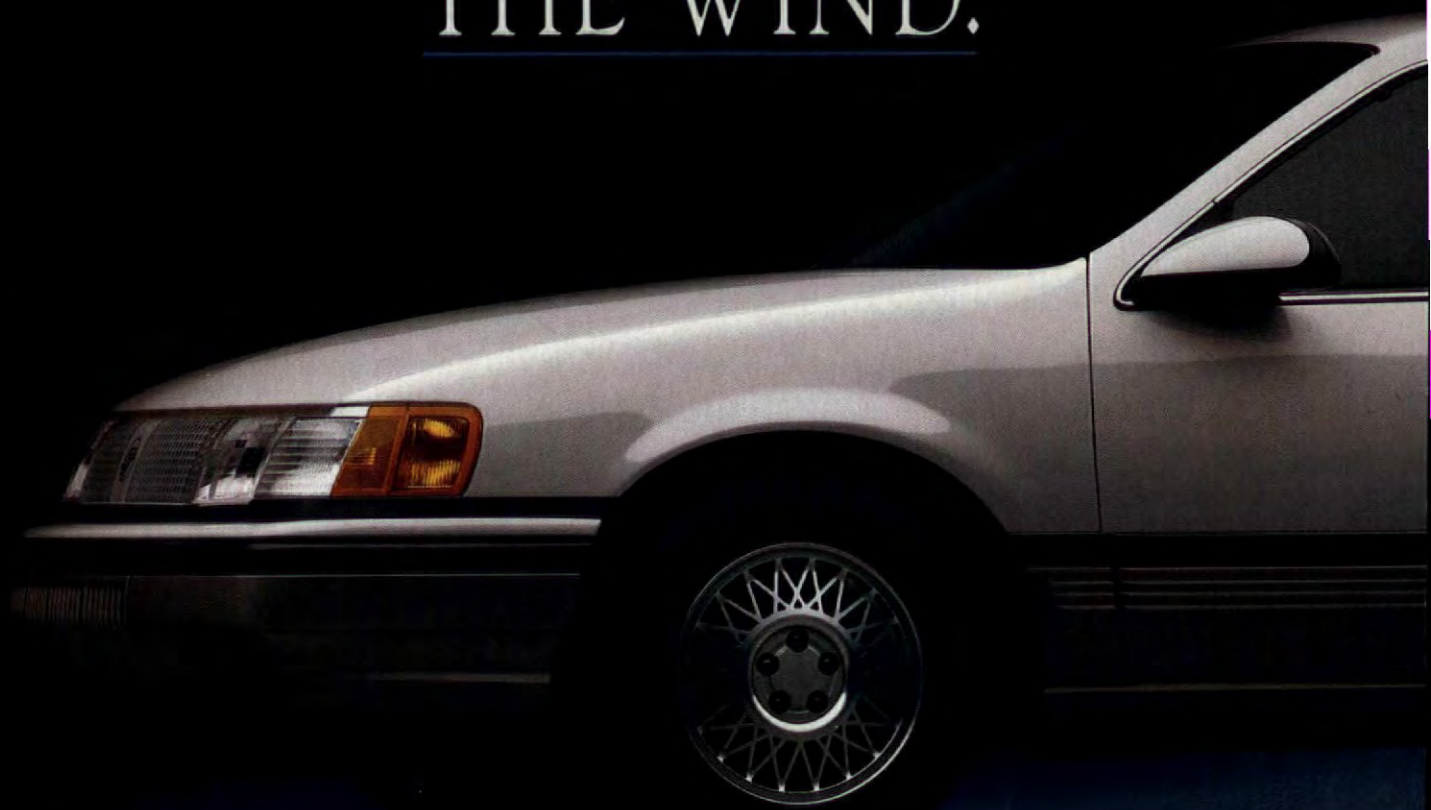
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# Blind Ambition

BY MATTHEW SMITH

David Hunt's home is not just the product of his vision; it *is* his vision.

DAVID HUNT'S DREAM HOUSE is nearly finished. It sits impressively in serene, rocky foothills overlooking the San Fernando Valley—an elegant Colonial home, seemingly transported from the antebellum South. It is surprisingly rural here, only 30 minutes from Los Angeles; when the hammers and buzz saws finally cease, only the breeze and the birds will intrude on the silence.

Hunt and his wife, Deborah, have spent 14 months and \$1.5 million building this house. They designed the floor plan themselves: 28 rooms, 11,000 square feet, a massive ballroom, wine room, solarium, indoor hot tub. Befitting a man who is a pioneer of the recent trend in fully computerized, "smart" homes, Hunt's new digs will be wired to the rafters with electronic gadgetry. From two computer screens and 32 telephones, the Hunts will be able to program and operate their lighting, appliances, heating, alarm systems, even their electronic drapes. "This house is not just an accident," Hunt says. "It has been in my mind's eye for 20 years."

In many ways, Hunt is one of those American entrepreneurial clichés: Born into a large, miserably poor Southern family, he is now, at the youthful age of 39, a self-made, up-from-the-bootstraps multimillionaire, the owner of six companies, with his own entry in *Who's Who in California*. He made his money in home security systems and home automation by being among the first to recognize the significance of technology for homeowners and small businesses. Considering his background, then, his house is not just a home; it is symbolic of long-awaited financial freedom. When he finally moves in, it will no doubt be with the sweet satisfaction of a prize hard won. As it turns out, it came harder than is at first apparent.

For when Hunt shows off his home for a visitor, a certain irony is involved. The reason why becomes evident as he moves through the house. It is familiar terrain, yet he walks carefully and deliberately, and he occasionally has trouble negotiating the flotsam of construction. David Hunt is slowly going blind. From his solarium, he points out a panoramic view of the valley that in a few years he will no longer see. He walks through the library that eventually he will have no use for. He mentions the tennis court out back that sometime in the near future he won't be able to enjoy.

Hunt was born with retinitis pigmentosa, a degenerative eye disease in which black pigments gradually encroach on one's field of vision. His father also had RP, and a roll of the genetic dice passed it on to Hunt and his two brothers. Hunt's peripheral vision has eroded to the point that what he sees now, he says, "is like looking through a straw." Inexorably, even what sight he has will be gone.

Hunt refers to his disorder as an "inconvenience," and in some ways it is



Entrepreneur David Hunt: "We create lifestyles. We have a home that thinks for you instead of you thinking for it."





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## ON THE SCENE

no more than that to him—an encumbrance, certainly, but one he has learned to bear with equanimity. In some ways, however, his waning eyesight has been the motivation for his success. "I could have made excuses for all the reasons why life has passed me by, but no," Hunt says. "I knew at an early age that I had to make it. I didn't have time to wait for someone else to make decisions that would affect my well-being."

One of the early choices Hunt made was to forgo music as a career. He showed promise early—recording an album at 16, touring the country in bands. Twice in the late '70s he won a national songwriting contest. But by then he was beginning to realize that in music, success can be a long time coming. "You can be the best in the business and not make a dime," Hunt says. "With my eye problem I had no choice—I had to be successful while I was young. Someone else controls your destiny in that industry."

Music did, however, play a peripheral role in his eventual success. As an aspiring musician, Hunt owned thousands of dollars' worth of equipment. To protect his investment, he bought a small burglar alarm system. When he told some of his musician friends about it, they asked if he could buy alarms for them too. The more he researched the subject, the more impressed he became with the potential market for security systems, and he decided to give the business a try. In 1973, he founded American First Alert Security.

Since the alarm systems Hunt sold could be controlled by telephone, it was a short leap to establishing another firm, Commex Telesystems, which specializes in sophisticated phone systems for homes and offices. With such a system, many of a house's electrical functions—lighting and appliances, for example—could be controlled from a telephone. Hunt's fascination with home automation led to his involvement in a growing trend. Two years ago he launched AFA Smart Alarms, a distributor of the Home Manager, a computerized brain that centrally regulates virtually everything electrical in a house. By touching a video screen, a homeowner can program the temperature of individual rooms, have lights, stereos, sprinklers and appliances turn on or off at prescribed times of the day,

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## O N T H E S C E N E

have coffee brewing when he wakes up and a casserole cooked when he gets home from work. "Everyone else is just talking about it, but we're doing it," Hunt says. Together, his companies operate with a staff of fewer than 30 people but generate several million dollars in revenues.

It is a long way indeed from the life Hunt remembers as a child. "I can tell you stories you can't believe about rags to riches," he says. He grew up on a small farm in North Carolina, one of seven children. From the age of six he did manual labor with his father after school, cutting and stacking lumber. In elementary school, he remembers having to pick up litter from the schoolyard one year in exchange for lunch. "The experience makes you a strong person," he maintains, "or it can be demoralizing."

"I've had some real negativity in my life," Hunt continues. "But you've got to be positive, you've got to keep trying. Everybody has problems; some people's problems are just more than the next guy's."

His philosophies on business success are no less axiomatic: "Make people like you. If they like you and trust you, they'll do business with you. Always give them more than they bargained for, that's another one of my philosophies. But let them know that you did."

"I treat people in life the way I like to be treated," Hunt declares. "I give my word and honor it. At whatever cost. I believe in the old standards like that. You're your destiny. What you say is what you are."

Pathos is a common response to stories of people with disabilities, but it seems out of place with Hunt. That may be illustrated best by a story he tells about his and his wife's decision to have children, knowing that their kids could also be born with RP. They were married in 1977 but put off parenting for a number of years. "I was very conscious of my eyes and getting on the path to success," Hunt explains, and for a time his wife was reluctant to have children "because she didn't want them to suffer like I suffered. I said, look, there's nothing I hate about living. I've enjoyed life. I've had an inconvenience, but I've had to work around it. It just made me a stronger person. I said, I don't want to take the gift of life from somebody who could enjoy it."

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They now have two young boys, and Hunt reports that, "I don't think my kids have it. I've said a lot of prayers."

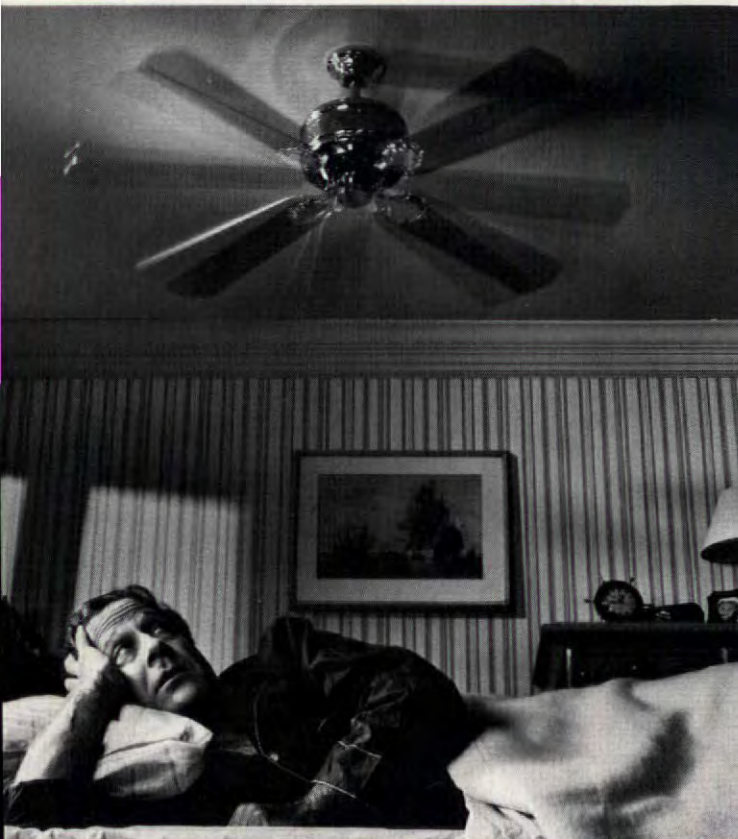
Hunt is beginning to talk about enjoying his own life a little more, and is considering semiretirement in a few years. "But I'll never retire. Maybe instead of working seven days a week I'll cut down to three." He says he would like to travel to Europe and Australia while he can still see. The rest of the time he'll spend in his custom-designed house. He is building a special sound-

proof room behind a secret door in the library. When he pushes a button, the wall will open onto a grand piano, electronic keyboards and an elaborate stereo system. Perhaps he can take up where he left off with his music career. And when he's done composing for the day, it may be that he'll wander down to his temperature-controlled wine room and select a bottle of Chardonnay. As he carries it down the hall, infrared sensors in the ceiling will detect his presence and turn on high-intensity lights before him so he can see where

he's going, all the way upstairs to the master bedroom suite. There, Hunt's computerized home will have already turned on the hot tub at 5 p.m., and will have opened the drapes to let in the slowly dimming sunset. All that will be left is to sit back, relax and enjoy the world he has built for himself.

*Matthew Smith is a Los Angeles-based freelance writer.*

FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.



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# The Six-percent Solution

BY HAL PORTER

## Real estate commissions: Can they be lowered? When should you try?

IF YOU RECENTLY sold a home using a real-estate broker—and approximately 80 percent of the existing homes sold in the United States *are* sold through a broker—then you paid a commission. I can predict with almost as much accuracy the commission rate on that transaction: the odds are about five chances in six that it was either 6 or 7 percent of the sales price. Furthermore, if you paid 6 percent, then almost everybody in your locality probably charges six; if you paid seven, then 7 percent is likely the customary rate.

If you sold a home for \$100,000, a 7-percent commission would amount to \$7,000. That might seem a very hefty sum of money for what would typically add up to at most a couple of weeks' work. The question arises: Can you get the broker or agent to accept less than the standard commission in your locality? When should you try?

Before I try to answer these questions, a few words about the source of my statistics. Several years ago, the Federal Trade Commission issued a report on real estate sales practices that included a national survey of 700 recent buying and selling transactions for single-family homes. Though there are great local variations in these figures, most brokers and agents with whom I've discussed the study agree that the commission rates and percentages of sales sound reasonable.

One other caveat: Real estate brokers are extremely shy about discussing their commission percentages. The reason is quite understandable; while it's legal for there to be a customary charge for a service, it's not legal for brokers to get together and discuss what the customary fee will be in an



JENNIFER SKOPP

area. That would be a conspiracy to restrain trade, and probably a violation of the Sherman Antitrust Act and innumerable other state and Federal statutes. Real estate brokers have gone to jail for fixing fees—as have steel magnates and businessmen in many other industries. Yet the fact remains that, in the residential market, there is remarkably little competition among brokers in terms of the sums they charge clients to represent them.

Whether or not brokerage fees *should* be so uniform is the subject of another, more philosophical article. The fact is that they are, so the question for the home seller is how to hang onto as much as possible of the sales price.

Obviously a seller can dispense with the services of a broker altogether with a FSBO transaction (see "The For

Sale By Owner Option" in the January 1987 "Dollars & Sense"). But using a broker is helpful or even vital in many situations, especially if the market has few buyers and you need a quick sale. In addition, many sellers aren't very good salespersons, especially when the buyer is tramping through their home making disparaging remarks to gain bargaining leverage. So for whatever reasons—markets or marketing—let's assume that you're going to use an agent or broker. To negotiate a commission it helps to know how that commission pie is divided.

### Setting commissions: Who gets what

One of the most important services a broker can provide a seller is inclusion in the local Multiple Listing Service



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## DOLLARS & SENSE

(MLS). The MLS is a computer inventory of most of the homes listed with participating agents in a given locality. The great majority of transactions in an area with a strong MLS involves two sets of brokers; both legally are agents of the seller, but one brings the buyer in while the other controls the sales listing. The two parties are brought together by means of the MLS.

Usually half of the commissions will go to the listing agent and half to the agent who brings in the buyer, that is, 3 or 3.5 percent to each if the total commission is the typical 6 or 7 percent. Furthermore, that 3 percent is split yet again,

### One of the most important services a broker can provide a seller is inclusion in the Multiple Listing Service.

with half (1.5 percent) going to the agent and half to his or her brokerage firm. So your listing agent is likely to personally receive at most a quarter of the standard commission.

When a home is listed on the MLS, the commission split is also indicated. So picture an agent with a buyer in her office, gazing at a computer monitor. The addresses of all the homes likely to interest this prospect are lined up, with commission rates appended. If two similar homes are listed, one of which will pay the agent more than the other, in which direction is the agent likely to steer the prospect first? Thus the first rule of commission negotiations: If you're trying to sell your house, don't negotiate yourself out of the market.

The second rule? Assess the power of your position. Liz Johnson, director of media relations for the National Association of Realtors (NAR), points out that commissions are always negotiable. If the market for homes is particularly hot in your locality, with many buyers pounding on the doors of each seller, then the seller is in the driver's seat when negotiating a commission with a broker or agent hungry for listings. Conversely, in a slow or stagnant market, the seller has correspondingly less bargaining power.

A seller may not believe that he or she needs all of the services offered by an agent. Perhaps all that's desired is a listing on the MLS—no sign on the front lawn, brochures, open houses, ads in the newspaper or on cable TV paid for by the brokerage firm, or what have you. By demanding fewer services you might get the agent to agree to a lower commission rate. In any event, you should interview several agents before you select one (or more than one) to represent you. Discuss commissions with each in careful detail.

### The nitty gritty

Don't expect too much enthusiasm from a listing agent at the suggestion of cutting his commission. Remember that he's probably going to have to absorb all of the reduction, since the prospect of a lower-than-normal split might well prompt the buyer's agent to steer his client to another house—especially if the lower commission rate is listed in the MLS. On the other hand, one agent, who requested anonymity, advises that in his experience there is no advantage to going *above* the prevailing rate either; offering a 7-



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percent instead of a 6-percent commission seems to have no effect on traffic. This agent suggests that the seller would make more money by concentrating on an overall sales strategy rather than concentrating on commissions: For example, it might be safer to increase the price by \$500 rather than decreasing the commissions by that amount.

This agent also dismisses the reduction-of-services argument, claiming that the examples listed above—dispensing with brochures, open houses and so on—don't truly save much time or money. He will cut his commissions when dealing with three types of clients. One is corporate relocation services; they provide a large volume of business and are simpler to deal with than individuals. He will also offer a volume discount to a builder. His third instance of reduced commissions arises out of sales in progress: Occasionally he will pare a few dollars off commissions to make a deal work, especially if several other transactions are dependent upon the first one. To clarify this point, let's

say Party A is selling a home to buy another, and the owner of the second home is selling to buy yet another, and so on. Sometimes a single agent may participate in several of these strings of transactions, and may not even have to

split the commissions on some of them (he connected the buyer and seller directly). A break in the chain of deals could cause all of them to collapse, so the broker may sacrifice the commission on one link of the chain to ensure a much larger total return.

cant (more than 1-percent) reductions are more likely to be obtained where the commission is *not* being split. Let's say that you're trying to sell your home yourself, and an agent knocks on your door with a buyer. There's no reason for you to pay the standard commis-

sion. In this case, I would demand that the commission be cut at least in half. Homes valued at three to four times the norm for an area might be priced at a flat fee rather than as a percentage rate, saving the seller money. Flat-fee commissions for very inexpensive properties such as undeveloped lots might also encourage a broker to track down a buyer by assuring a guaranteed minimum compensation.

You might think about scouting discount brokers, though admittedly their overall success has been spotty. In the FTC study, 11.5 percent of the sellers surveyed had contacted a discount broker, but only 2.3 percent actually sold through one. I suspect that the first figure would be somewhat lower today, but I have no proof of this.

In the end, you may or may not end up paying the customary local real estate commission when you sell your home. But remember: If you don't ask, you haven't a prayer that the commission charge will be reduced.

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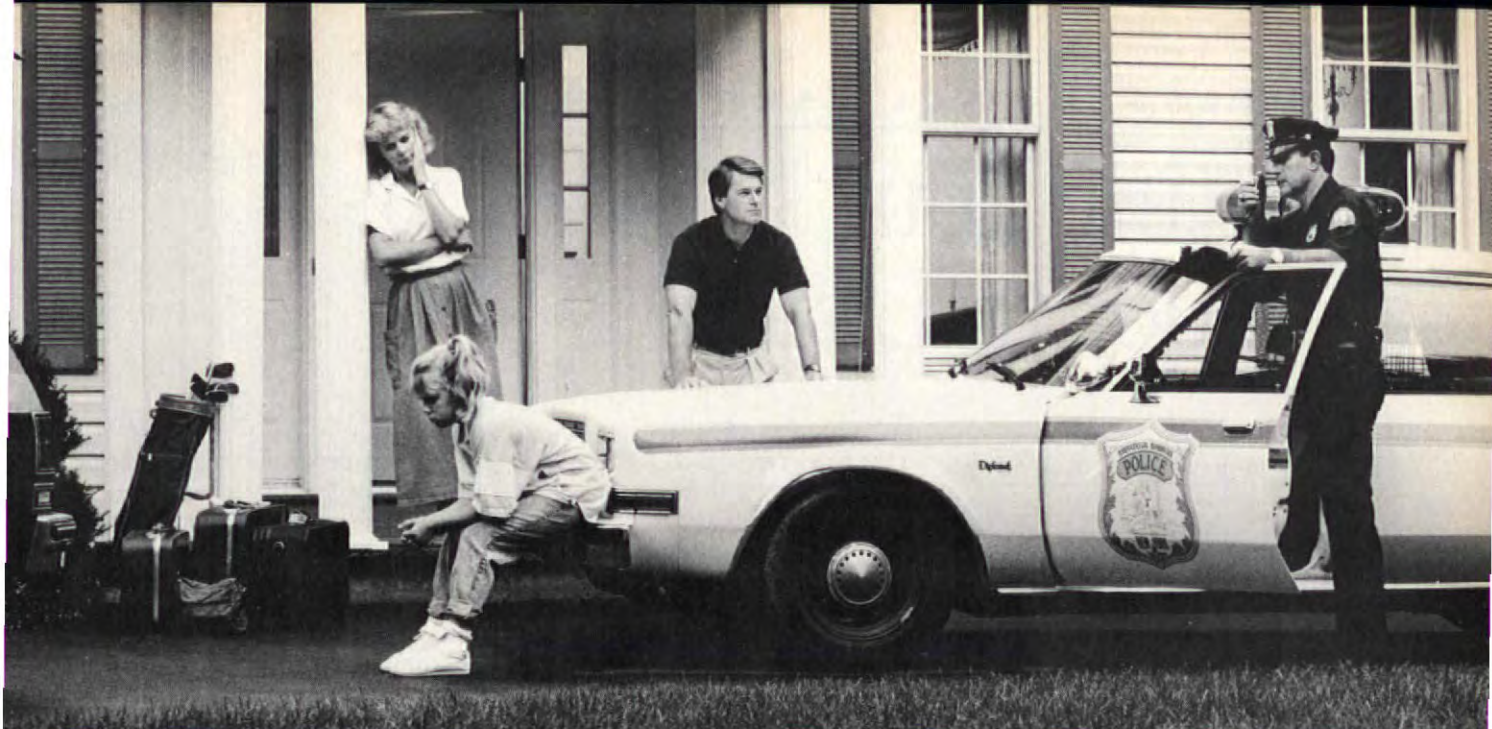
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### The bottom line

The brokerage commission structure is implicitly linked to the use of the MLS, because when several agents are involved the commission is so carved up that it is difficult to reduce. Signifi-





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# Getting Your Lender to Listen

BY GREG TARBOX

Dealing with errors or changes in your mortgage can be a frustrating business. Here's help from a pro.

GETTING THE LOAN for your home wasn't necessarily a pleasant process, but you had lots of help: Your real estate agent, branch loan officer and escrow agent or attorney all eased you along the tangles of red tape.

So it can come as a shock—when an undeserved late notice arrives in the mail or a question about loan policy comes up—that you're on your own af-

ter the papers are signed. And the folks you'll be dealing with aren't the people at the local branch or anyone else you know or who knows you, but the lending institution's large centralized loan servicing department.

With all of its different sections and departments to handle different functions, loan servicing can seem like an impenetrable bureaucracy to the outsider. But getting the information or changes you need is relatively simple if you're knowledgeable in two areas: where to direct your inquiry, request or complaint, and how to communicate and document your needs.

## A road map of loan servicing

The larger the lending institution, the more specialized and departmentalized loan servicing will be. Getting to know

the various departments listed below will help you direct your inquiry to the right place—something that can save you hours or days of frustration. Listed under each department and its description are some of the problems that these departments can address.

**Customer Service**—handles all incoming inquiries on the main phone number. When they can't fulfill your needs, they will transfer you to a person in a department who can.

**Problem:** You're uncertain which department to contact to discontinue the impound account on your loan.

**Solution:** Customer Service will transfer you to the appropriate section.

**Problem:** You are putting your house on the market and your broker asks you for your approximate remaining principal balance.

**Solution:** Try Customer Service first. Right-to-privacy laws may not allow them to give you an exact balance, but they'll be able to mail it to the borrower of record.

**Payoff Department**—known as the "Demand," "Bene and Demand" or "Statement" Department. Prepares demand statements (also called "estoppel letters"), which detail payoff figures to escrow or attorneys involved in the sale of your home. They also process payoff checks and issue refunds for overpayment, cancel private mortgage insurance and FHA insurance, and perform full satisfactions, reconveyances and releases.

**Problem:** You are due a sizable refund from your payoff.

**Solution:** Check first with your escrow company or attorney. Lenders typically send refunds to them, not to the borrower. Once you're sure that they don't have the check, call the Payoff Department and ask whether the refund was mailed and when.

**Problem:** The lender will not release your refund because of a check hold on your last house payment. (Lenders typically place a 15- to 30-day hold on payments to protect against checks



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drawn on insufficient funds.)

**Solution:** The only way to shake this boulder loose is to prove to the Payoff Department that your check has cleared by supplying a copy of the front and back of your canceled check. Another method is to show that you made the payment with certified funds—a cashier's check, money order or cash.

**Problem:** You paid off your old loan six months ago. In applying for a second mortgage you're told that a release of lien (also known as a full reconveyance or satisfaction of mortgage) hasn't been recorded.

**Solution:** If the Payoff Department says they can't perform the full reconveyance because the original loan documents are not available, ask if they can write an affidavit of lost document to expedite the process.

**Assumption Department**—also known as the "Transfer," "Bene and Demand," "Change of Ownership" or "Statement" Department. It issues beneficiary statements, which detail loan terms for additional financing or loan assumption. They are also typi-

cally responsible for changes on the computer that generates monthly bills in the new owner's name.

**Problem:** You've just assumed a loan but haven't received your correct monthly billing.

**Solution:** Call and ask the Assumption Department why your name is not on the loan records. An assumption is usually held up because all requested documents have not been received from the escrow company or attorneys. Call your escrow officer or lawyer, tell him what is missing and have him send the documentation immediately. If you find out that your name is on the loan but you haven't received any bills, have the Assumption Department check your mailing address. But make your payment on time with or without the bill. Although lenders may forgive a late charge following the close of escrow on an assumption, they will take a harder line on any subsequent late payments.

**Problem:** You need a simple change recorded on your loan—say, a name change or the deletion of a co-bor-

rower from the title.

**Solution:** Call the Assumption Department and inquire how to request a record change. There may be a fee.

**Tax Department**—monitors tax due dates and amounts; pays property taxes for loans that have tax impounds (called, confusingly enough, "escrow accounts" in the Southeast).

**Problem:** Both you and your lender paid your property tax installment simultaneously. This can happen when you do not know your loan has an impound account for taxes, when the lender pays taxes right before a loan is paid off, or when the lender uses the wrong parcel number.

**Solution:** The county or town will usually cash the check that is received first and return the second one. To obtain a refund you will have to show that you paid the installment by copying the front and back of your canceled check.

**Insurance Department**—maintains insurance policies for all loans in the portfolio, pays premiums when due, places forced-order insurance when policies cancel without replacement





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policies being received. Insurance departments only service policies; they do not underwrite them.

**Problem:** You receive a notice stating that the lender is going to place forced-order insurance and bill you for it by advancing the amount to your loan, or by increasing your payment.

**Solution:** Send in a copy of your insurance policy as proof of coverage. Should there be any lapse in coverage between the inception date of the forced-order policy and your policy, you will be given a prorated bill.

**Payment Processing Department**—also known as the "Cashiering Department." It processes payments and non-sufficient funds (NSF) checks, and distributes cash. Don't try to call this section directly.

**Collection Department**—makes phone calls and sends letters and telegrams on all delinquent loans. They also order property inspections when necessary, handle all late payments and submit loans to foreclosure.

**Problem:** You receive a delinquent notice and are charged a penalty in er-

ror. There are a number of reasons why this can happen: Your check was applied to someone else's loan, there was a processing delay in posting your payment, or your payment was not applied but was returned to you.

**Solution:** Ask Collections to research the source of the problem and correct it. They will ask you for copies of your last payment check (yes, front and back again) to begin their research.

### Getting heard

Knowing where to start in a loan servicing organization is half the battle, but it won't do you much good unless you follow some simple rules in communicating with these departments. Here are some suggestions:

**Telephoning.** The best way to start is with a phone call. The main number for loan servicing will probably be answered by a customer service representative. They are limited to giving general information: mailing addresses, loan paid-to dates, payment amounts and basic company policies and procedures. When the rep can't

help you with your request, he'll transfer you to the appropriate department. Whether or not you get the department you need depends on how well you explain what you want.

This is where preparation pays off. Before you phone, have the following in front of you: your loan number, your questions, and space to write down the answer; the complete name of the person you talked to, his or her department, his phone number (and extension), his mailing address, and the date and time of your call.

To keep from having to tell your story all over again if you are disconnected, write down the names, departments and numbers of the person you are talking to and of the person to whom you're being transferred.

When you reach a solution to your problem on the phone, have it confirmed in writing (particularly commitments such as waiving a late charge, reducing fees or correcting your credit rating). If you fail to receive a confirmation letter, send *them* one.

If the person you are calling is un-



## ... And Thank You for Your Patronage

To most of us, a home mortgage is a fairly personal thing. On some mornings, it's the only reason you struggle out of bed and go to work. But to the investment world, your mortgage note is just another negotiable instrument that can be bought and sold countless times to other lenders or to investors. Even huge savings and loans that have traditionally maintained their own portfolios are beginning to sell their loans at an ever-increasing rate.

This creates apprehension and even anger in many borrowers. Rest assured, though, that the basic terms of your loan (its interest rate and length of term) cannot be altered. However, there can be some minor fallout for you, the borrower, in any sale of your note. Here are two common scenarios and the changes they are likely to incur:

**Your loan is sold to an investor.** Many lenders, such as mortgage bankers,

routinely sell their loans on the secondary market to investors like the Federal National Mortgage Association ("Fannie Mae") or the Federal Home Loan Mortgage Corporation ("Freddie Mac"). In most cases, the lender continues to service the loan. In fact, your lender will not even notify you when it sells your loan to an investor.

The good news is that you're working with the same bank; the bad news is that different investors have different policies regarding prepayment penalties, loan assumability, principal paydowns, partial reconveyances, fees and other conditions concerning your note. As unfair as it may seem, your original lender is required to enforce these new policies—even if they disagree with your original contract.

**Your loan is sold to another lending institution.** In this case, your lender will send you a polite letter in the mail

announcing that from now on you'll be sending your payment to another bank (and that they have appreciated your patronage).

You may encounter problems during the transition. House payments sent to the original lender may not reach the new noteholder in time to be posted before late charges begin to accrue. Should this happen to you, calling your original lender won't do you any good. All records—your master file, loan history, computer records, etc.—have been transferred to the new institution. Like it or not, you have to deal with them.

Ask their Customer Service Department for instructions on having late charges waived. Find out your new loan number and get instructions on how to address your payment if the bill doesn't arrive in time for payment in the forthcoming month.

—G.T.

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available, leave your name, loan number, reason for calling and phone number. Always anticipate where you will be when leaving phone numbers, but leave as many as possible. You should also indicate any time zone differences (a factor *you* can use to save a few bucks if you time your calls right).

**Writing.** Never jot a request on your payment coupon—it won't be read. Instead, call Customer Service and ask to whom the correspondence should be addressed, and the proper mailing address for this particular request (often different from the post office box on the payment envelope).

Ask specific questions and define your problem; be clear about what you need to know or what you want to happen. If your letter is a followup to a phone call, briefly recount the conversation. Name names. Refer to enclosed copies of canceled checks or statements by check number and respective amounts. The more you show and tell, the better. And always keep a

copy of everything.

Write your loan number on your correspondence and all attachments. Be sure to put your home phone, work phone and/or car phone in your letter.

**Getting it there fast.** If time is indeed money (during a closing, for instance), you have a number of options:

□ **Overnight service.** Be sure to direct the package to a specific department and person (or at least, "Supervisor"). Notify the recipient that the letter is coming so it doesn't languish in the mailroom after delivery. Call the next day to make sure it arrived and that you sent the right documentation.

□ **Faxing.** This method of telecopying has become quickly accepted in the lending industry when original documentation isn't needed. You'll need to address your transmission to a specific person and department, and let them know when it is coming. Your transmission should include a cover letter with date, time, recipient's name, your name, number of pages, your phone

number and fax number and any special instructions. Have them call you when they receive the fax.

□ **Hand delivery.** If your lender's loan service center is nearby, you can drop off the documentation yourself. This may save you a few dollars and give you an opportunity to discuss your case personally with whoever is handling it. It pays to telephone ahead, though, since some service centers have strict security procedures.

□ **Delivery service.** Make sure you call for instructions if sending a messenger so that your documents end up in the right hands.

□ **Interbranch delivery.** Ask your local branch office if they have overnight courier service to the loan servicing center.

---

*Greg Tarbox has been a payoff and assumption supervisor for about 10 years, and is currently an assistant manager in the Payoff Department of a large Southern California savings and loan.*

---



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**By adding light, soft furnishings and deft accents, designer Lina Raymond has transformed a once-ordinary California beach shack into a chic hideaway.**

By Suzanne Boone

"I HAVE BEEN rethinking, reforming and reshaping my environment since I was in my crib—which, I guess, says a lot about my capacity for change."

Relaxing on a sofa in yet another home, the one she moved into just a few months before this interview, Lina Raymond is describing the plans that will transform it into the latest of eight jewelboxes in which she has lived over the past decade. Her penchant for settling into what real estate agents call "fixer uppers" is equaled only by her ability to live up to their suggestions that the places need just "a little TLC."

An actress by profession, Lina is also a passionate architectural designer and her own contractor. In fact, she will don whatever hat is needed in order to get the job done. The project we are discussing today is one of her favorites—a little cottage located in Manhattan Beach, an easygoing community just southwest of Los Angeles. "Quite frankly, my needs when I was house shopping two years ago were very simple. I was finishing up a divorce, I had nothing but cookbooks, clothes and some framed photographs, and I didn't want to change my teenage son John's school. I found the perfect place: small, dark, depressing and very, very cheap.

"I like to think that the overhaul was a visual one, though it turned out that there wasn't a single square foot from the street to the back fence that wasn't rewired, reroofed, retiled, replastered

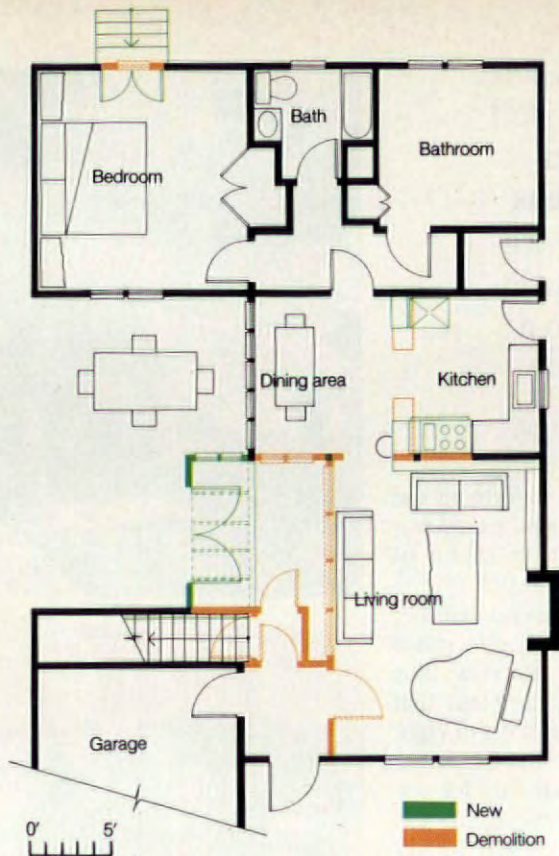


**Top and above:** With only subtle changes, the formerly unremarkable façade is now focused. A flower-covered lattice turns an overhang into a pretty garden breezeway. A fence between house and garage and a path of salvaged brick further define the approach. Crisp punctuation is added by a new awning over the windows of the apartment above, occupied by the owner's son.

**Opposite:** The living area, once comfortably dowdy, has been given a dose of sunlight and life. A mirrored wall highlights the room's assets—reflected light from outside and an unusual asymmetrical fireplace chimney. Below: Lina tends her lush rose collection.







Above: With only about 550 square feet of public space to work with, down came barriers between kitchen, dining room, living room and hall. The patio-facing wall was moved a few feet out and glazed. Below and right: Kitchen now flows past counter into dining room. Commercial range is capped by a custom stainless steel hood, a sculptural accent viewed from three sides. "It ought to be a statement," laughs Lina, "since it cost more than the range itself!"



Left: Subtle suggestions distinguish various functions within the public room: A step down to the patio doors, a change of flooring from hallway to dining area, a half-wall defining the kitchen. Doorway at rear leads to master bedroom. Below: Before the remodel, living room windows looked onto entry hall.







or replumbed," Lina sighs. "But those are the details. What interested me was the aesthetic change. I had been working for years with the fresh feeling of white-on-white, and I wanted my ideas to culminate in a final statement." (True to form, her current project is all warm, rich, dark woods). "I gutted a 'Let's Make a Deal' maze of little doors that was once a most confusing entry hall, extended the living area into the patio and lit it with a skylight, and tore down the dividers between minuscule kitchen, dining and living rooms." She adds with a grin, "I also exposed the inside stairway lead-

ing up to John's apartment-room—now it's open to the living area so he doesn't feel so . . . removed."

Lina and John resided under a tarp in the living room for six months, showering in the kitchen and visiting the local gas station's facilities for weeks at a time. "When the shell was complete, I was so exhausted that I floated numbly in the pool just looking at it for another six months."

Then the decorating commenced, always a gratifying process because progress is so visible. There was a small problem, however: Lina had run out of money. She remained un-

daunted. "I cheerfully allocated the last of my budget to fantasy items—a white piano, a commercial stove, and bed linens. After that I couldn't afford anything new. I didn't even worry about colors—I was committed to white and just assumed that old upholstery would need recovering. So I scrounged around for shapes I liked without worrying about upholstery (I think the pieces I bought had a terrible gold brocade pattern), and stitched them into creamy white canvas slipcovers. The odd part is that I liked the slipcovers so well that I made another set, out of sheets, to protect *them*."





**Top and above:** French doors invite parties and family gatherings to spill onto the formerly unused patio. Aggregate decking is softened with groupings of large potted plants; a seating vignette in a protected nook lends a private air.

Tables, cabinets, beds, lighting—all were picked up at garage sales, salvage yards and close-out blockbusters. Lina even visited the local marble works and persuaded a skeptical stonecutter to cut scrap into jagged shapes for dresser- and tabletops. She beams, "I'm his only broken marble customer.

"But to be serious," Lina continues, "the house is a cocoon of warmth, elegance and comfort, and its secrets are uncomplicated. From the start I asked this little cottage to exemplify the qualities I admire: simplicity, form and light. The work went according to schedule, but my satisfaction is far greater than I'd expected because I created physical solutions to my own lifestyle issues.

"For example, I like to be with my guests when I'm preparing dinner, so the kitchen is open; it just has a waist-high countered wall to camouflage messy goings-on. I like sunlight, so it

streams into the living room and plays patterns on the walls. I have modern needs for convenience tempered with an old-fashioned love for rich elegance, both of which are overridden by an extremely inflexible budget—the total cost of the makeover was \$40,000, less than \$10,000 going into the interior. So I decorated with my eye on the practical, my hand on the calculator and my heart in the flourishes.

"I toyed with the definition of 'white' in my palette, washing tile very lightly to create one shade, bleaching wood flooring for another. It's astonishing, too, how many shades you can get from Dunn-Edwards Plain White #1. I kept fabrics hard-working and practical, adding softness in the way a curtain draped a window or a length of lace decorated a tabletop.

"As for the backyard, consisting of a decked-in swimming pool, initially I considered it a drawback. I wasn't par-





**Top:** The simplest color scheme, white on white, is fresh and intriguing in the bedroom because of its rich interplay of varied textures. Bedside tables are salvaged cabinets topped with unmatched marble slabs. The original bathroom (above) is almost unrecognizable, even though major elements remain intact in the new version (left). The mirrored wall and marble countertop make dramatic, elegant touches.





**Left:** On the bedroom's rear wall, an awkwardly placed window (below, from outside) was replaced with glass doors opening to the pool deck. The canvas window coverings, a relaxed variation on the balloon shade theme, filter late afternoon sun.



**Above:** Now that the pool is easily reached (the original path, running alongside the once rarely used patio, is also now more traveled), it is a multipurpose gathering spot. Lina explains, "Its appeal is quintessentially Californian—warm people, cool water and weather that never lets me down."

ticularly interested in sunning, and I was definitely *un*interested in replastering, new pumps and maintenance. But as I came to understand the house, I kept being lured outside and I unexpectedly discovered the pleasure of swimming" (and, presumably, the therapeutic benefits it offers the construction-weary). "When I added, as

one of my last projects, a set of French doors from my bedroom to the pool deck, I was hit with a realization: Not only had I sculpted this little house into a reflection of my personality; it had also made its magical imprint on me."

FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.



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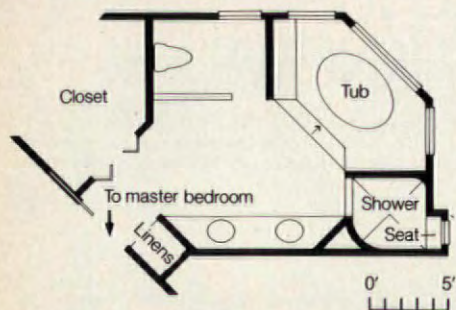
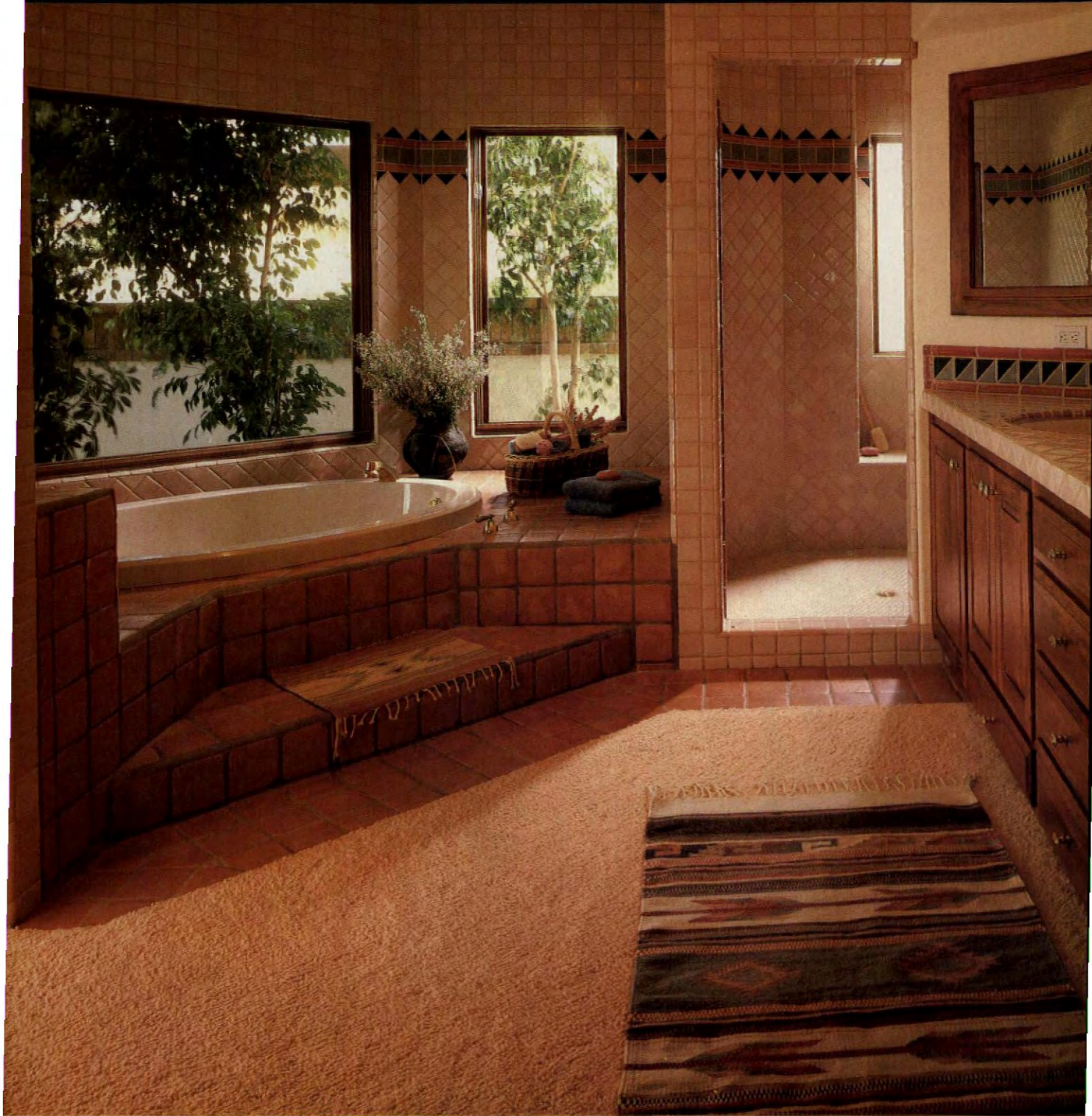
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# SOUTHWESTERN EXPOSURES

**You don't need to have sun and sand outside to cultivate a desert aesthetic inside. Three baths show how the warm colors, distinctive tiling and molded spaces of Southwest style can be adapted for any setting.**

By Patricia Connell

IN DESIGNING and building their new home in Rancho Santa Fe, California, Gary and Nancy Ann Zeff were aiming for a Spanish look. But at the suggestion of designer Sheryll Jackman (and after a couple of visits to Santa Fe), the Zeffs found themselves captivated by the style of the desert Southwest.

The master bath decor is perfectly in tune with the home's Southwestern harmonies. Five-inch unglazed Saltillo tiles—smaller cousins of the standard 12"x12" tiles used elsewhere in the house—cover the tub platform and edge the carpeted floor. They are com-

plemented by glazed, subtly toned wall tiles, some cut into triangles and set in decorative bands. The owners wanted an unusual tile treatment but without any "cutesy flower borders"; the designer settled on her lively arrangement only after making painstaking tile-by-tile drawings.

At one end of the double-sink vanity is an open shower with bench. Opposite the vanity is the toilet enclosure; the Zeffs enhanced it with a window and a little extra space to make it "more pleasing . . . and not just a spot you aren't supposed to know about."

**Above:** Cherry cabinets have a water-proof baked-on finish. "His" extra-deep medicine chest, fitted with electrical outlets, stores shaver and hair dryer.

**Opposite, left:** Bathroom includes open shower, separate toilet niche, his-and-her sinks and medicine cabinets, built-in laundry bin. Since this is a master bath, vanity is a tall (and comfortable) 37 inches. Center and right: Shower, tub platform feature storage niches.

**Right:** Tub surround's unglazed Saltillo tiles are sealed for easy maintenance. Window frames are Douglas fir, stained to match the cherry cabinetry; windows overlook a small private garden.



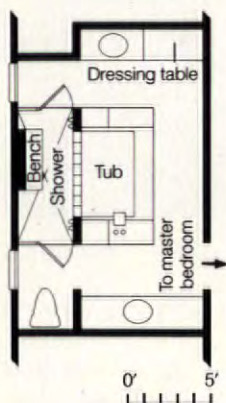






PAUL AND TORY Zahler's Santa Monica, California, house would look very different indeed if they hadn't been snowed out of Reno airport one Valentine's Day weekend. Scuttling plans for a Lake Tahoe ski trip, they decided at the last minute to visit Santa Fe—"and fell in love." So the couple made a rapid design shift in their about-to-be-built house—switching from Mediterranean to Southwest style—and have never looked back.

Interior designer Van-Martin Rowe planned the sleek master bathroom around several handpainted tiles that the Zahlers brought home from Santa Fe. Used as accents in the steam shower and on the two sinks' back-splashes, they are complemented by strategically placed rows of stock tiles in similar deep hues. These splashes of color bring just the right note of warmth and liveliness to the room's cool expanses of neutral tile, glass block and mirror.



**Above:** With glass-block wall and glass door at either end, the oversize, double-fixture steam shower receives plenty of light. "I love having a double shower," says the owner. "With two kids, it makes it easy for everyone to clean up at once."

**Opposite:** Owners originally planned a combined tub/steam shower; the designer suggested that they divide them, using glass-block wall to bring light into shower. Floor is tiled with Mexican pavers; custom cabinets are maple.

**Below and right:** The bathroom design was inspired in part by these desert-motif handpainted tiles, which the homeowners found in Santa Fe.







PHOTOGRAPHED BY LISL DENNIS

**Above:** Whirlpool tub is surfaced with same tile as its raised platform; curved right-hand platform extension holds telephone. Cabinet pulls are iron knots, wrought by a local blacksmith.

**Right:** The room's spatial divisions—en-bath, secluded shower, toilet/bidet enclosure, lounging nook—give a sense of privacy to simultaneous occupants.

**Below:** Owner likes to relax or read near the fire after a shower, and to enjoy the fire from the whirlpool. Below right: Open shelves in passageway to shower keep towels readily at hand.



"WHEN WE MOVED here from Chicago," recalls Nancy Horton of Scottsdale, Arizona, "we wanted our house to mix rough-hewn Southwest style with big-city refinement." The "we" includes Nancy's husband Ron and five children; their new home is a sprawling adobe.

Nancy had definite ideas for the master bath; designer Nancy Kitchell helped carry them out. Choosing not to tile the shower ("the grout is a nuisance to clean"), she had it painted with the same enamel used throughout the room; the result is durable and easy to maintain. Cabinet doors, declares Nancy, just collect fingerprints—so towels are stored on open shelves.

Dividing the room into separate areas—including a fireplace nook—makes it possible for several people to use it at once without compromising a sense of luxurious privacy.



FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.





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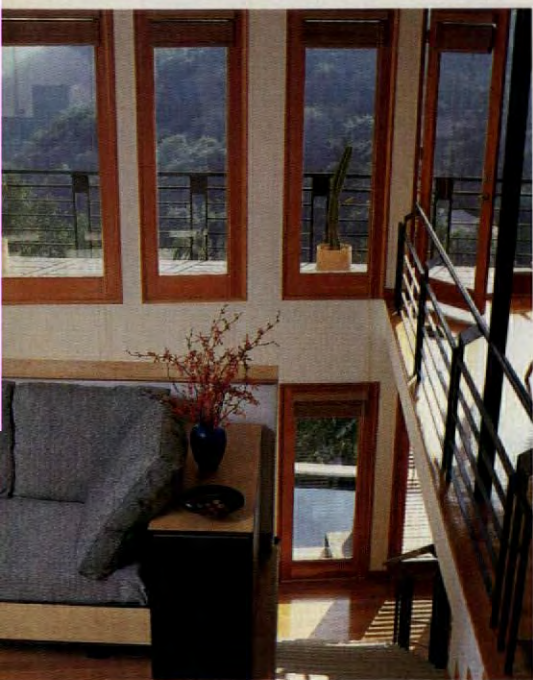




**Taking advantage  
of affordable lots  
with panoramic views,  
multilevel hillside homes in  
Los Angeles and Seattle  
scale the slopes with confidence.**  
By Wendy A. Silverstein

# MAKING THE GRADE





**Previous page:** The trilevel home, surfaced in cement plaster with sprinklings of metal filings, clings to its Los Angeles hillside. The architect expects plantings of creeping fig eventually to cover the exterior, making it "part of the hill again." **Above:** Framed in vertical-grain Douglas fir, custom-made French doors and windows orient the house toward the canyon view. **Above right:** Photographed on the second-floor center balcony, just off the dining area, are architect Tony Unruh and homeowners Frank Unruh and Titch Pleasance.



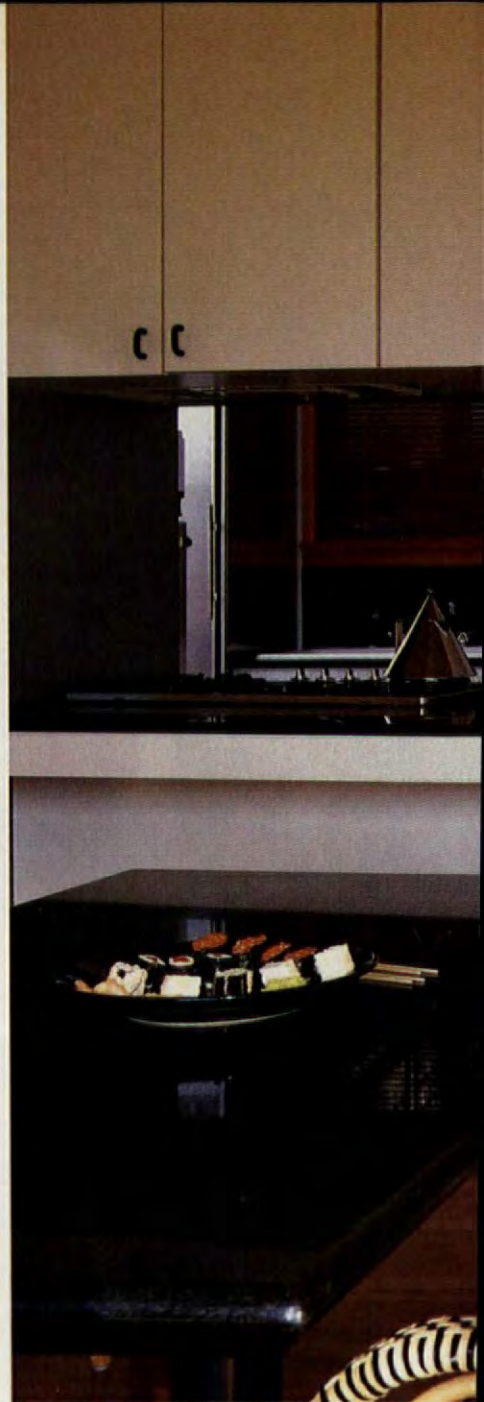
A third-floor recording studio and first-floor office accommodate professional needs, while Frank and Titch live on the second floor. They spend much of their time in the heart of the house, an open-plan kitchen, dining and sitting area; here the couple enjoy unimpaired views through rows of French doors and windows. But the visual appeal is not, to be sure, all outside. The architecturally interesting main living space features twin stairs, metal railings and a galley kitchen with mixed laminate cabinets. Carefully selected art and furnishings complement Tony's design and make the room calm and comfortable. The private master suite is situated at one end of this level, a guest wing at the other.

Building the foundation was the most challenging part of the project. Since the architect wanted the first floor on level ground, 400 cubic yards of soil and several trees had to be removed. Then, to prepare for the pier-and-grade-beam foundation system, 17 holes for piers were dug to a depth of 20 feet. Ten of the piers support the house, four support the pool and three the driveways.

Before construction, Frank had had reservations about living on a steep canyon hillside. But after moving in, he and Titch fast became accustomed to the pleasures of life from a bird's-eye point of view.

**F**rank Unruh and Titch Pleasance wanted to live in a secluded Los Angeles canyon, surrounded by nature yet still close to the city. After a fruitless search for homes in their price range, they turned to architect Tony Unruh, Frank's brother. He encouraged them to stop house hunting and, instead, to look for unimproved land in the area. The couple found a steep, overgrown lot just off a main canyon road for an affordable \$60,000.

With the slope of the hillside in mind, Tony designed a three-level residence whose high, open spaces, clean lines and gray, black and white scheme spotlight the view. Most rooms open out to a balcony or the lap pool.



**Above:** A stairway leads up from the first floor to the open-plan kitchen and dining/sitting areas. Twin stairs ascend to the third-floor carports. **Opposite:** Even within the limited budget (the 3,000-square-foot house cost under \$50 per square foot), the architect was able to add special touches: He faced the kitchen's low-cost cabinets with black-and-white patterned laminate and topped its simply shaped counters with granite.

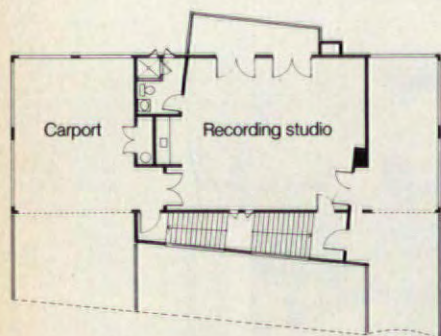




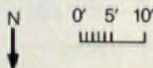
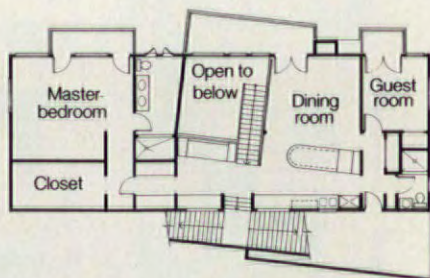




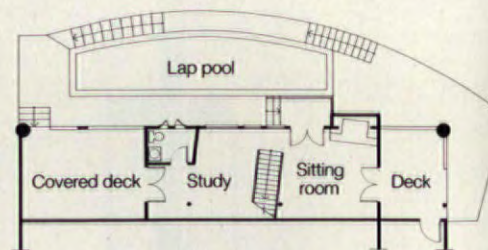
THIRD FLOOR



SECOND FLOOR

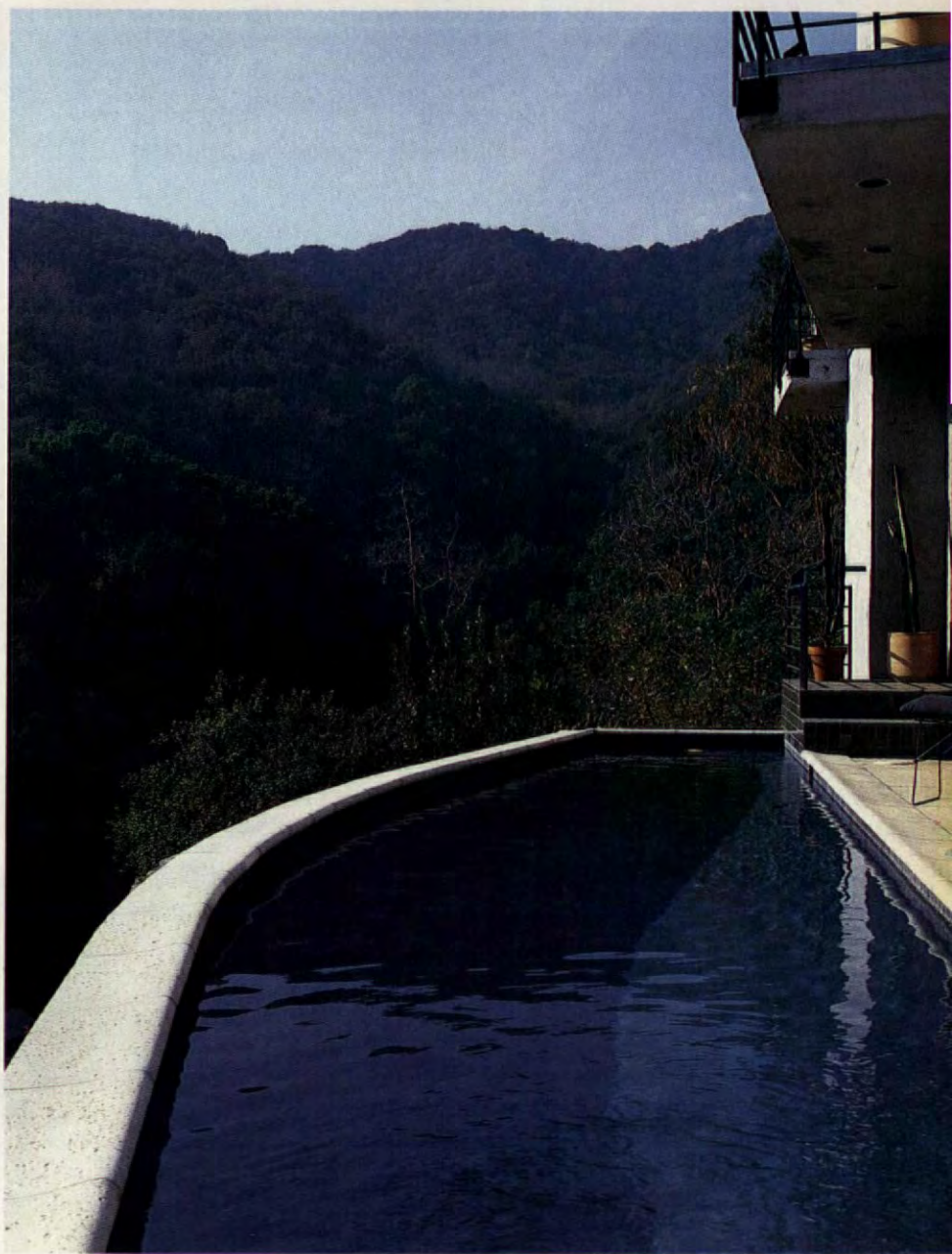
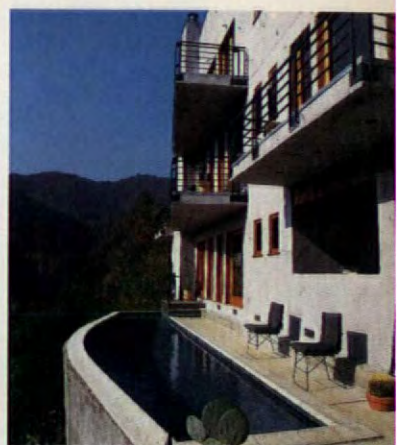
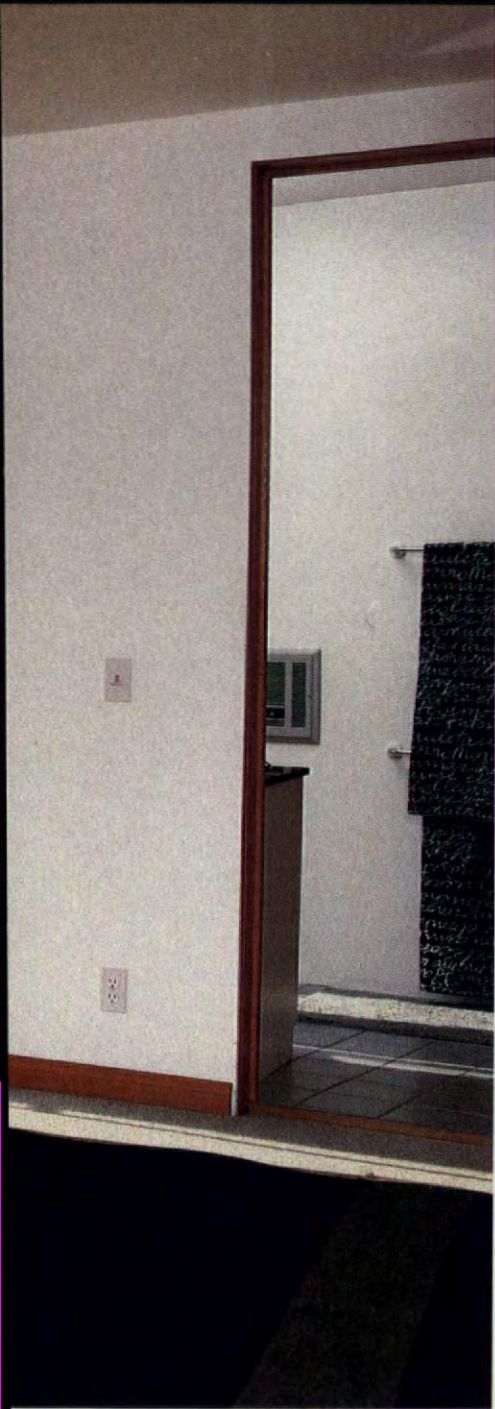


FIRST FLOOR



While the stairwells and central balconies are parallel to the street, the architect oriented the house to the view by rotating it 6 percent to the west. The couple live on the second floor and work on the first and third floors.





Above: The master suite offers great privacy, even with raised blinds, as well as a commanding southern view. Above right: Working with the homeowners' predilection for black, white and gray, the architect designed a striking tile pattern for the two-headed shower/tub in the master suite. Each of the house's four bathrooms has a different pattern of tiles. Right and above far right: The radius-curve lap pool is roomy enough for one person to wade while another swims along the edge. Metal railings were custom-designed.





**A**fter designing a number of hillside homes for clients, Seattle architect Warren Pollock chose a steep suburban site for his own residence. Besides offering better sun exposure than level land, the lot was architecturally challenging. Comments Warren, "Every aspect of a hillside structure, from foundation to floor plan, requires creative design solutions."

A natural shelf located halfway down the hillside provided a level base for the house; the architect poured a conventional foundation there. An aerial bridge, which doubles as a garage, extends from the house to a huge street-





**Opposite, top:** Seattle architect Warren Pollock used a zigzag motif on everything from the stepped roof façade to the floor's tile pattern. Horizontal cedar siding, painted white, faces the exterior; metal railings and custom-made, factory-painted aluminum windows add color and never need refinishing.

level "deadman" (an in-ground anchor that helps tie a structure to its hillside). Here the "deadman" is a 28-foot-long retaining wall with reinforced concrete piers that penetrate deep into the hill.

Too tall and thin for wood framing alone, the house is framed in wood and steel. An enormous exposed steel crossbrace on the downhill side keeps the house rigid and adds structural interest to the exterior. To support the stepped roof, steel beams were cut at 45-degree angles and welded into a zigzag. Because of the house's part-steel construction, project framers had to be more exact with their measurements than working in wood alone demands.

Warren designed the house so that it is only accessible from its almost completely windowless street side. Owing to the steepness of the site, the view-facing decks and windows at the back of the house are completely private. Though the house has four floors, Warren and his wife Ginger spend most of their time together in the second-floor master suite and third-floor open-plan kitchen, living and dining areas.

Although they have planted a small, level garden outside the first-floor guest rooms, the Pollocks prefer to relax on the wooden decks. From this vantage—with no ground in sight—they see their hillside house as the ultimate in high-rise living.

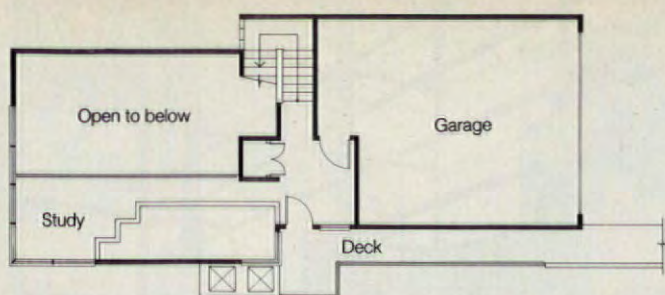
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**Opposite, bottom, and above right:** A narrow bridge leads to the windowed home office loft, perched at the top of the four-level, 2,150-square-foot residence. An L-shaped half-wall divides the living and dining areas below. Right: A glass-block wall in the skylit kitchen brings in light and provides privacy from the neighboring house.

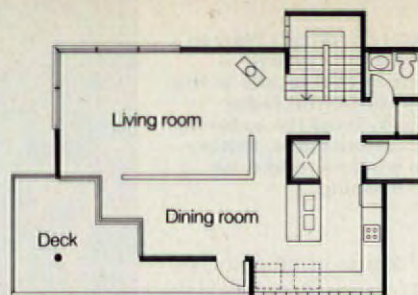


PHOTOGRAPHED BY MICHAEL JENSEN

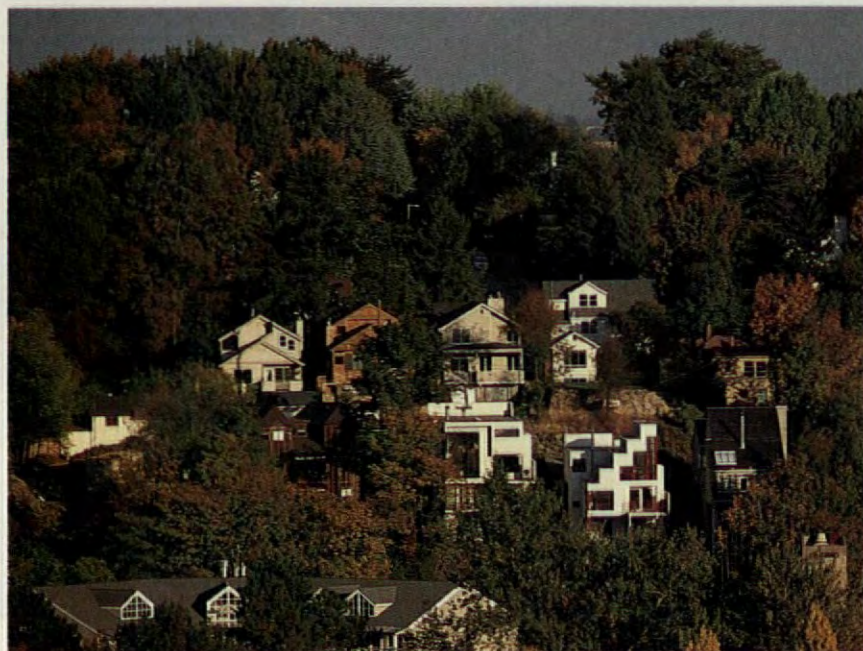




FOURTH FLOOR



THIRD FLOOR

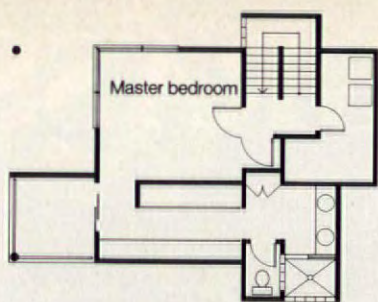


**Above:** The repeated use of a zigzag pattern throughout the house is even apparent in the well-organized plan. Public spaces occupy the top two floors; bedrooms are below. Each floor opens out to a deck or garden. A single stairway connects the four floors—and keeps the homeowners fit.

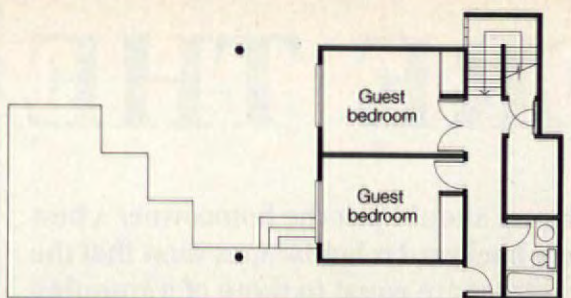
**Left:** Despite its location on a crowded Seattle slope, architect Warren Pollock's stepped-roof residence is easily spotted. Below and opposite: Glass-block and window patterns in the second-floor master bath and bedroom repeat the recurring zigzag motif and offer a constant reminder of the home's hillside site. A primary color scheme is used as an accent throughout the house.







SECOND FLOOR



FIRST FLOOR



0' 5' 10'





# WHERE THE GRASS

**While the front of a house should put the homeowner's best foot forward, these three backyard relandscapes show that the pleasures of a private retreat are equal to those of a stunning entry.** By Deborah J. Ely

THIS PETITE GARDEN in San Francisco was little more than dirt and a retaining wall when landscape architect Pat O'Brien first saw it. Owners Charles and Rachel Hagner, busily restoring the Victorian home attached to it, contacted her to redesign the yard within its 25'x30' boundaries.

To create a feeling of larger space, the rear of the garden was raised two steps. The existing 15-foot retaining wall was painted pink and a super-scaled white trellis was attached to it. The hint of pink adds a glow to the area and gives the trellis depth, mak-

ing it appear to be freestanding and giving a focus to the yard.

Additional lattice appears on top of the fence and garage, providing partial screening—and, as O'Brien notes, "Obscuring the edges of a space makes it seem larger."

Existing pittosporum trees were retained and incorporated into the garden, while bougainvillea climbs along the lattice, standing out in brilliant contrast against the white background and drawing the eye forward. The whole creates a comfortable, private escape from city life.



**Above:** This small San Francisco garden is enlarged by playing with perspective. Existing retaining wall is obscured by lattice. **Left:** Concrete steppingstones are softened by dichondra. The lattice at back of picture blurs the line between garden and street.

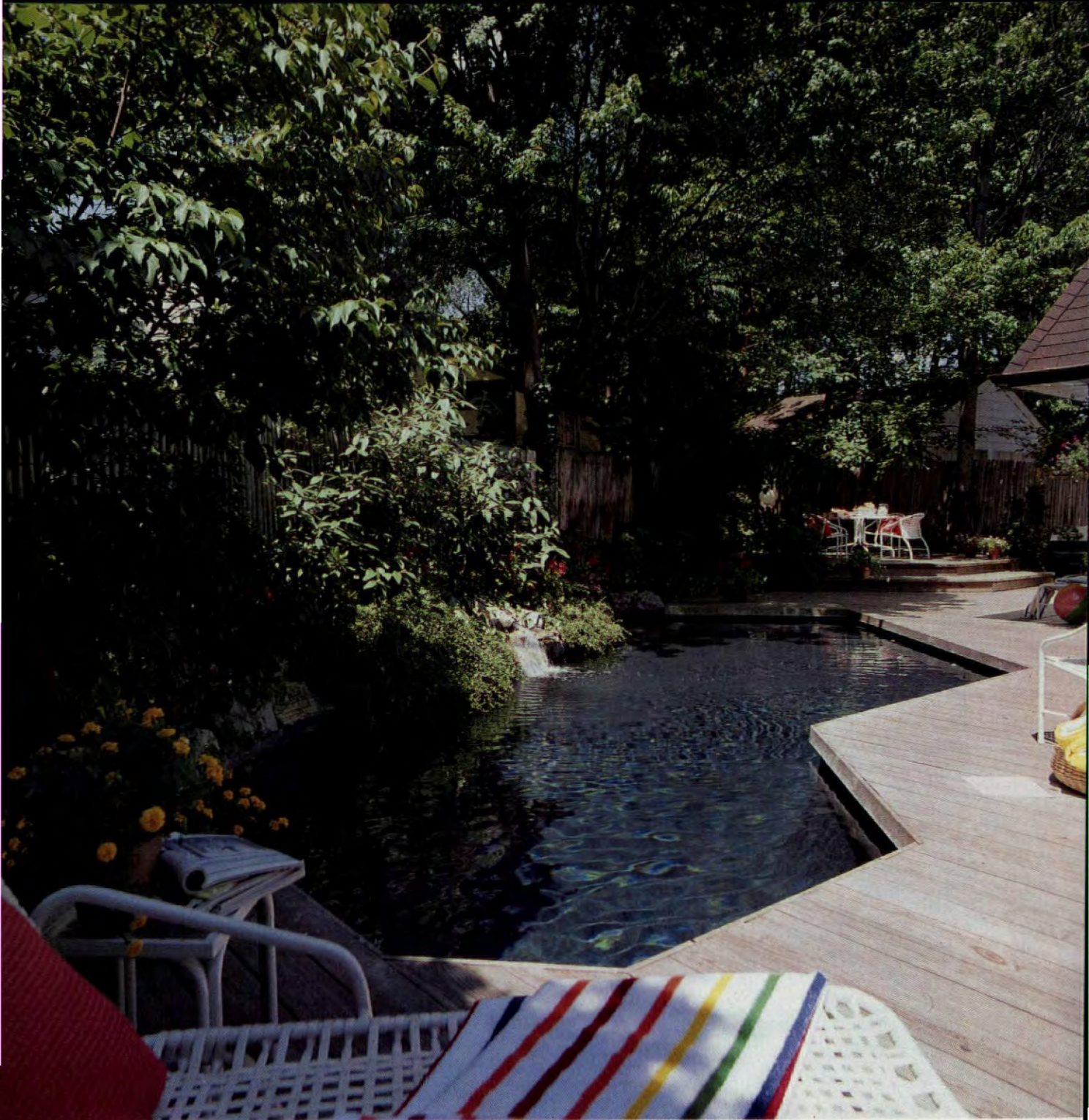
**Right:** Narrow path widens to raised patio, creating the sensation of depth. **Far right:** Originally sloped, the site was made bilevel by raising the back portion onto a podium two steps above the front.



# IS GREENER







**This pondlike pool with waterfall was carved from an extremely tight space. Wood deck masks the heating and filtration system.**

■  
"WHO WOULD HAVE believed this could be possible *here*?" asks Ann Neuman delightedly of her northern New Jersey pool and deck. Looking at the yard in its present form, it's hard to guess just how small the space really is: The triangular site is only 16 feet across at its narrowest point, 28 feet at its widest. Ann and her husband Robert didn't think they had room for a pool at all

until they happened upon landscape architect Michael Hartnett; "I was the first person they contacted who didn't laugh," he remembers.

The garage and part of the driveway making up most of the yard were mercifully gone by the time Hartnett appeared. He designed a 32'x14'x9' pool for the space, mimicking the angles of the house on the edge facing it while letting a natural flow rule the opposite side. Existing shrubs and trees were incorporated into the design.

The site naturally drains toward the house, so Hartnett built up part of the pool and concealed PVC drainage pipes under a wooden deck. The decking also serves to hide the pool's filtration and heating equipment.

The yard is used mostly between Memorial and Labor Days, and is great for entertaining, but the Neumans enjoy looking at the pool year round. "It took a while to convince me that this was a good idea," admits Ann. "Now I wouldn't change it for anything."





Above: Although only used from May to September, the pool is left uncovered year round. Occasional fallen leaves add to its natural look. Below: The site originally comprised a driveway and garage. Right: Decking was built up both to follow the natural slope of the site and to create an illusion of greater space.







**This bilevel sunken terrace was originally a basketball court. Brick, bluestone and green-and-white plants create a quiet retreat.**

THE L-SHAPED, 1,400-square-foot Providence, Rhode Island, yard that presented itself to landscape architects Susan and T. P. Plimpton was a rather unlovely sight. Weed-ridden wood chips covered the ground in one section while a cracked asphalt basketball court comprised the other; a lattice fence separated them.

The Plimptons removed the basketball net and dug out the asphalt, replacing it with a pair of brick ovals that

form a sunken terrace. Punctuated with bluestone pavers, its two levels create a sense of changing space and encourage movement. The wood chips were replaced by more bricks in order to form the main terrace, while the steps leading down to it from the house were revamped in order to better relate the two areas. The existing lattice fence was recycled, becoming the sunken terrace's back boundary.

Acknowledging the problem of two dig-happy resident terriers, the Plimptons raised surrounding planting beds above the reach of curious paws, with the result that the edges of the

beds also serve as seating.

Because the owners spend much of every summer out of town, the designers decided to rely on low-maintenance plant materials that are not dependent on seasonal color for interest. Generous use of groundcovers and evergreens combined with white tulips, impatiens and azaleas gives the space a fresh, calm feeling. "One of the nicest things about the shape of this garden," notes Susan Plimpton, "is that you don't see it all at once; it unfolds as you venture in."

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BUYING GUIDE ON PAGE 104.





**Above right and below:** Revamped stairs connect the yard to the house; the previous stairs turned the viewer away from the garden. Having used raised planters throughout the garden, the designers included one in the new stairway, helping to integrate it into the plan. **Right:** Low-maintenance evergreens and groundcovers combined with white tulips and impatiens create a serene atmosphere that encourages contemplation.





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# IN THE FAMILY TRADITION

In three Washington-area homes, small, dark living spaces and inconveniently located kitchens become family rooms that bring togetherness back into style. By Robin Duke



The bay of this Washington, D.C., family room addition offers a sunny, intimate nook within a grandly scaled, 450-square-foot space. The bay's operable panes look out to the backyard's low-walled patio.



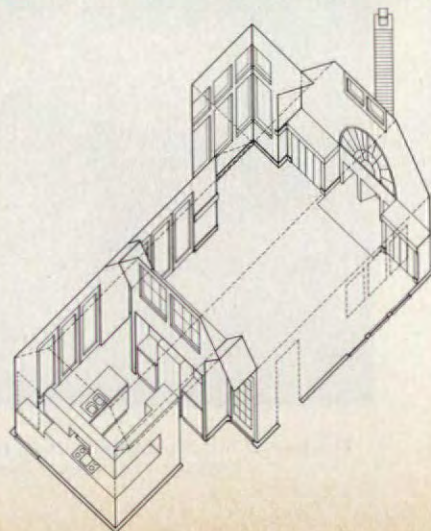


**Top:** Glass pocket doors separate kitchen from family room activities, while a high interior window, similar to those of the existing house, filters sunlight between the two rooms. Above right: From the exterior, the pedimented bay window suggests the interior's grand scale.

**Above:** Built-in cabinets and chair rails were raised to "leaning level" to maintain the expanded scale created by the higher ceiling. The half-round window over the fireplace, a special request of the owners, necessitated building the chimney at an angle to keep the view clear.



PHOTOGRAPHED BY DAVID FRAZIER





**S**ituated in a picturesque neighborhood of Bethesda, Maryland, this center-hall Colonial offered the perfect location for its new owners. What the home lacked, however, was an organized arrangement of adequately sized rooms. "The original house was a series of dead ends—a collection of bits and pieces," says architect Heather Willson Cass of the firm Cass & Pinnell. "The kitchen was small and dark, and the beautiful backyard had been virtually ignored."

The owners needed a larger, more efficient kitchen and family room/dining area that was well integrated with the home's overall circulation. Changing the old, too-small former kitchen into a laundry room, Cass added a lofty 850-square-foot space to the rear of the house. She then divided the large area with a wall pierced by glass pocket doors and overhead windows. To create a striking focal point in the family room and to give it a sense of height in keeping with the interior's grand scale, the architects installed a bay window that rises above the eave line.

Of the design's essential simplicity and spatial drama, Cass notes that she took care to "make the architecture out of the space" rather than relying on special materials for effect. As an example, nearly all the windows are standard; in fact, the only custom window is the half-round above the fireplace. Its unusual position required that the chimney be built at an angle so as not to obstruct the view. The result is an airy space that sparkles with sunlight and offers an uninterrupted vista of the handsome backyard.

The owners are so happy with the remodel that they speak of the addition as their "weekend house."



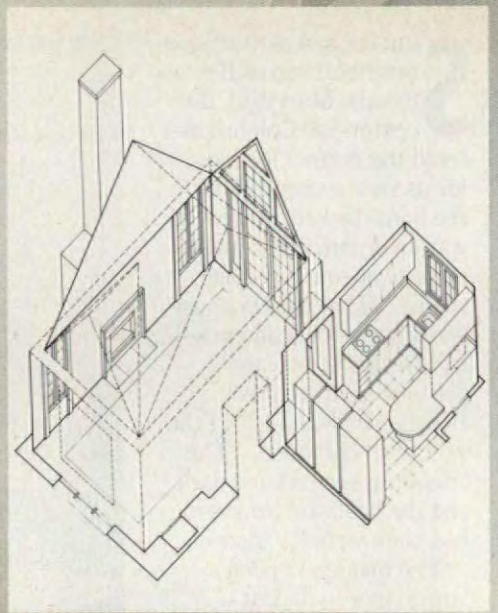
**Top:** The extra-wide countertop provides ample work surface as well as dining space. A low desk tucked under the multipaned window enjoys a view of the garden beyond.

**Above:** The U-shaped kitchen design places all appliances within easy reach—a must for the owner, who is an avid cook. Right: Cabinetry is recessed into the partition wall (at left) to make the most of the kitchen's square footage. Two skylights are poised to bring light into the adjoining windowless dining room.





The peaked ceiling of the new family room draws the eye upward to intricate bracketing designs taken from the existing home's exterior ornament. French doors lead to a walled terrace.





The fireplace as seen from the dining room doorway. Right: The addition (left) smoothly and seamlessly completes the home. Below right: Trim device conceals structural members.



The pantry and porch were used to enlarge the kitchen. Oak trim and hardware warm the laminate cabinetry.



**W**hen a house of distinctive style needs modifying, the architects' task is usually a difficult one. Yet the family room addition to this stately Washington, D.C., Tudor home "solved itself," says Anne Lewis of McCartney Lewis Architects. "The flat west end of the house easily lent itself to an addition. After the project was completed, everyone agreed that the home had always needed the change."

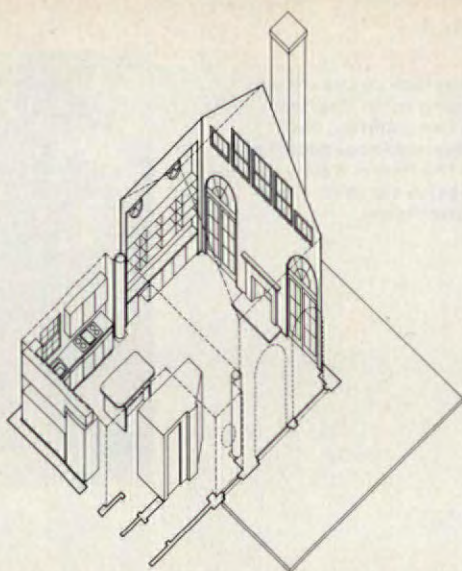
"We had to have an informal space off the kitchen," say the owners. "There's a spare room at the other end of the house, but it was too far away." Lewis corrected the situation by adding on a 390-square-foot family room with a peaked 21-foot ceiling. Inside, decorative bracketing taken from designs in the stucco-and-half-timber exterior gives more definition to the gable lines. To make the addition seem a logical extension of the home, the new fireplace lies on the axis from the study through the living and dining rooms.

The architects enlarged the kitchen by 90 square feet, bumping out the wall behind the sink; they also reworked the former kitchen's poor design to achieve the present sleek look.

On the exterior, the addition's roof pitches, windows and character perfectly echo the existing structure.



**Right:** Within the existing area, the architects enlarged the kitchen and opened it to the family room. **Below right:** Decorative columns distinguish the kitchen area from the family room. Lower cabinets conceal television, stereo and wiring for the computer.



Carolyn and Roger Johnson had two priorities in remodeling their kitchen and family room. First, they wanted a larger kitchen that didn't separate Carolyn from her family when she prepared meals. Second on the list was a more open family room, with fireplace, in which the whole clan could work and lounge. Without enlarging the existing 400-square-foot space, Washington, D.C., architect Jack McCartney of McCartney Lewis Architects reorganized the area to accommodate the owners' needs.

Removing an interior brick wall which had divided the kitchen from the family room, McCartney created a spacious L-shaped kitchen. He then removed the area's rear wall—made up of two small windows flanking a bookcase—and replaced it with custom French doors and a fireplace. To recoup the lost storage, built-in cabinets and bookshelves line one wall. The original ceiling height of 11½ feet was raised to a soaring 25 feet, and the upper walls were perforated with circular and double-hung windows. "The transformation," declares Carolyn succinctly, "is amazing."



FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.





The new master bath overlooks the family area. Above: In the new rear wall of the family room, French doors flanking a traditional fireplace offer an unobstructed view of the backyard.



Top: The functional butcher-block dining counter was one of the owners' chief requirements. Above: The family room is closely related to the terrace, which was extended around the rear of the house.



PHOTOGRAPHED BY DAVID FRAZIER





## "I've always wanted a room like this."

"I wanted something different,  
something that fits the way I feel about  
my home.

"How did I do it? I dreamed a little. I  
talked to my friends, looked through  
magazines, and remembered what I liked  
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Architectural installations using high tech textiles are imaginative, effective and economical alternatives to conventional construction. By Leslie Clagett

# MATERIAL CULTURED

This elegantly simple structure was designed not so much to provide shade, but to catch and contain falling berries and leaves from the overhanging ficus tree. Lightweight PVC tubes (available at plumbing supply and larger hardware stores) are fitted through sleeves stitched across the width of the material, a woven acrylic known as *Argonaut*. The extending ends are finished with vinyl pipe caps. The fabric is easily removed for cleaning by slipping the tubes out of their sleeves, allowing debris to be brushed and hosed away.



PHOTOGRAPHED BY CHARLES DANIELS





PHOTOGRAPHED BY CHARLES DANIELS

In collaboration with architect Andrew Sussman, Sylvia Gentile (founder of Windlines, a Santa Monica, California, firm that specializes in creating architectural fabric designs) produced this breezy shade. Open-mesh *Textilene*, with 30 percent sun-screen, quietly tempers the sunlight. Vulnerable edges are reinforced with a double thickness of the vinyl-coated fabric, then the cloth is woven through a rhythm of 4x4 joists.



PHOTOGRAPHED BY RAINER BLINCK

A tension/compression rig, anchored by counterweights, holds sectional pyramids over skylights in this project by the Los Angeles architectural firm Morphosis.



In counterpoint to the rough, rigid wooden beams that course through the overhead space, graceful loops of Textilene, banded with 200-denier nylon, diffuse harsh sunlight. Designed by Sylvia Gentile, the baffle is suspended from the ceiling by a system of eyehooks, dowels and turnbuckles attached to the skylight frame. Each of the two panels measures 4'x20'. The drape of the fabric can be adjusted by sliding the dowels along lengths of aircraft cable.

PHOTOGRAPHED BY CHARLES DANIELS



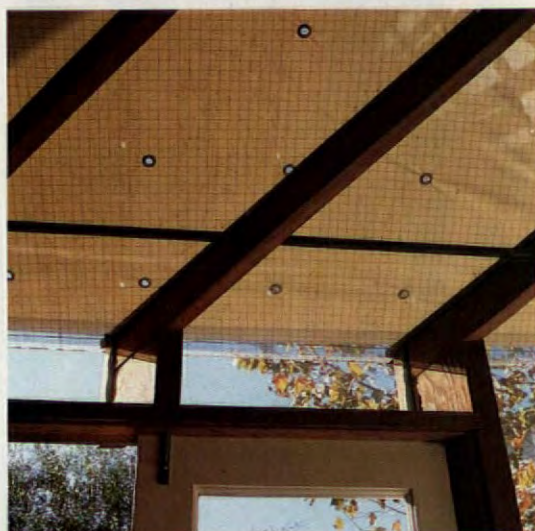
The packcloth panels provide more than shade; they form sculptural elements that literally cap off the otherwise flat roof of the house. The material and frame must withstand volatile ocean breezes.







Architects Hank Koning and Julie Eizenberg consulted Windlines while designing their house; the wired glass topping the entry needed protection. Triangles of *Pyrotone*, a flame-retardant cotton/polyester blend with an acrylic topcoat, were punctuated with brass grommets and then anchored into the stucco walls with eyehooks. More than decorative, the openings moderate the saillike behavior of the fabric. A length of rope is hemmed into the leading edge of the fabric, the added stiffness allowing it to better slice the wind.



## MATERIAL EVIDENCE

Cordura's principal attributes are its strength and durability; industry tests for abrasion and tearing show it outlasts not only cotton canvas, standard nylon and vinyl, but leather as well. Unaffected by rot or mildew, the lightweight (6.3 or 9.9 oz./yd.) nylon fabric comes in varied weaves and colors. Custom fire-retardant treatment is available.

JUST AS DIFFERENT building materials are chosen for their particular characteristics and job suitability, the selection of industrial fabrics is determined by a number of factors unique to the situation. *Suppleness* and body should be considered; canvas duck doesn't have the fluid, billowy quality of a

lighter fabric, such as Ripstop nylon. This isn't a strictly quantifiable attribute. As they say in the trade, "Put your hand to the goods" (but not your home sewing machine—these textiles are tough, and may clog the works with chemical residues). Materials have varying *fade resistance*

Originally designed for marine use, Argonaut has a responsive drape comparable to ordinary upholstery material. Under normal conditions, this 9.5 oz./yd. acrylic duck is guaranteed against mildew and fading for five years. Fully water repellent but not flame retardant, it is made in a 46-inch width in opaque solids and stripes.

If canvas is too heavy and nylon's too light, Ultrafab, at 9.6 oz./yd., is an ideal all-purpose middleweight textile. Offered in a vivid spectrum of 60-inch solids and 30-inch stripes, it is a fire-resistant acrylic-coated polyester. A special ultraviolet inhibitor protects against fading, and the fabric is abrasion-, water- and mildewproof.

**CORDURA**

**ARGONAUT**

**ULTRAFAB**



Reminiscent of a captive kite, this free-wheeling backyard shelter was a joint effort of Sylvia Gentile and Los Angeles architect Jeff Tohl. Extending from concrete columns, pivoting metal pipes allow the "roof" (nylon packcloth with *Ripstop* applique) to assume myriad configurations.

PHOTOGRAPHED BY DAVID GLOMB

when exposed to full sun. A related issue: the *shade factor* is calculated in percentages that increase with the fabric's ability to filter out light (for example, a shade factor of 95 percent borders on opacity).

Most industrial textiles designed for outdoor use are easily cleaned with a hose or

soft brush. Be aware, however, that certain cleaners may affect the waterproofing of some fabrics; heed manufacturers' cautions. Check, too, the material's susceptibility to mildew and fiber rot—and how to prevent (or cure) these material maladies.

The textiles highlighted here are but a

few of those available; custom upholsterers, sailmakers, and banner and awning fabricators usually have a large selection of sample cards and can help with the design.

FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.

Developed for use in the camping industry, 60-inch *Ripstop* nylon with a polyurethane coating weighs a mere 2.5 oz./yd. The surface treatment repels water and inhibits ultraviolet light. As the name suggests, the material is tear resistant (small punctures can be repaired with special tape). The strong, low-porosity fabric is a good wind barrier.

Often used for window shades, 72-inch *Sol-R-Veil* is a vinyl-coated fiberglass fabric that, at 14.7 oz./yd., poses a formidable 88-percent barrier to heat as well as a 73-percent light screen; in cold weather it also protects against heat loss. Impervious to rot, the sturdy weave resists cracking at temperatures ranging from -35°F to 125°F.

Produced in a variety of solids and patterns, this vinyl-coated polyester mesh affords a shade factor ranging from 50 to 70 percent, depending on color (a similar material, "Sunsure," provides 95 percent shade). The highly durable, flame-retardant fabric carries a five-year warranty. *Textilene's* 60-inch open weave is ideal for windy sites.

**RIPSTOP**

**SOL-R-VEIL**

**TEXTILENE**





Stock oak cabinetry, no-frills tile in an off-white shade, and white porcelain sinks kept costs down in remodeling this airy kitchen.

# BUDGET GOURMET

**A great kitchen doesn't require a great budget. By managing their remodels, three cost-conscious homeowners made limited funds add up to kitchens with style and function.** By Christina Nelson



**TOTAL COST: \$16,250 BREAKDOWN:** Stock Cabinetry and Installation—\$5,750 Hardwood Floor—\$2,200 Tile and Installation—\$1,800

CONTRARY TO POPULAR BELIEF, it doesn't take a fortune to remodel a large kitchen with an eye to style and function. A prime example is the handsome update of Ingrid and Jack Purcell's '60s kitchen in Mill Valley, California. The 27'x14' room, with its adjacent sitting area and nearby wet bar-turned-pantry, were reorganized and restyled for a mere \$16,250. "The secret," says San Francisco designer Daen Scheiber, "is to combine inexpensive but high-quality materials with a good floor plan and the right color scheme."

Stock oak cabinetry, for example, cost only \$5,750, but a light-wash finish and careful planning for a perfect fit lend a more expensive custom-made look. In another economical move, the Purcells kept the existing wall ovens and refaced the refrigerator, but treated themselves to a new dishwasher and cooktop. Hardwood floors and off-white tile take the place of linoleum and electric blue counters. When the family cooks, an expanded, 10'x6' island becomes the hub of activity—with three pull-out breadboards, two built-in chopping blocks and a sink for washing vegetables. Steps away, a banquette lets guests stay close to the action.

Scheiber also increased the natural light in the kitchen, relocating to the sitting area three small windows that had been scattered around the room, adding a fixed window over the sink, and painting the dark redwood ceiling and walls in neutral colors to reflect light from the existing skylights.



**Above:** The oversize island features a new gas cooktop with down-draft vent that eliminated an obtrusive overhead hood. The refrigerator was simply refaced with an oak panel to match the cabinetry. **Below:** The trio of windows above the new banquette were recycled from elsewhere in the kitchen.



**Above:** The homeowners decided to relinquish a little-used wet bar in favor of a large walk-in pantry. **Below:** By almost doubling the size of the existing island, they managed to add room for a long breakfast bar, vegetable sink, TV and wine rack.







**Above:** This Arizona home's owner-designer combined custom-crafted cabinets of native alderwood, a termiteproof poured concrete floor and existing appliances in the kitchen of his 1870s adobe. A new window was added above the cooktop.

**TOTAL COST: \$13,000**    **BREAKDOWN:** Cabinet Design and Installation—\$6,500    Concrete Floor and Installation—\$2,800    Plasterwork—\$1,200

THE SECRET TO THIS SMALL Arizona kitchen's success? In a word, efficiency. Its planning makes use of every available inch, whether behind closed doors or out in the open. The owner, building and landscape designer Dick Guzauskas, has managed to bring more style and function to this 11'x12' space than are found in many kitchens twice the size.

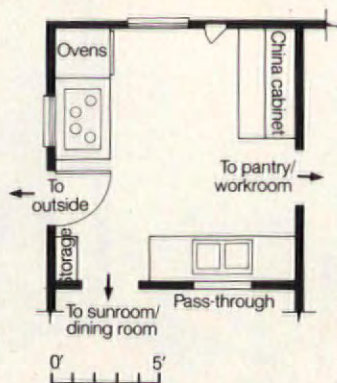
Before its 1983 remodel, the kitchen served as a studio apartment in an adobe-turned-boardinghouse, closed off from adjacent rooms and short on natural light. When Guzauskas renovated the house, he started by opening up the area physically and visually: adding a second window,

replacing the solid backdoor with a glass one, creating a doorway and a pass-through to the sunroom/dining room.

Guzauskas's changes increased the amount of light but reduced valuable wall space. He offset that loss by installing cabinetry and shelving all the way to the 9½-foot ceiling and designing lots of pull-out work spaces, including a 2'x3½' pasta board that fits across a doorway and doubles as a service area. An enthusiastic cook, Guzauskas created more under-counter storage by locating the refrigerator and a roll-away dishwasher in the adjacent pantry/workroom.

The designer admits that his kitchen is not for everyone; the wooden countertops require upkeep (though the polished concrete floor is a breeze to maintain), the upper cabinets are hard to reach, and there's not much room for clutter. But its modern efficiency is what counts for this cook: "Everything has its place," he affirms.





**Above:** A new doorway and pass-through open the 11'x12' kitchen to a previously inaccessible sunroom/dining room. The pantry/workroom houses the refrigerator, portable dishwasher, chopping block and additional storage. **Below:** A storage cabinet keeps frequently used staples close at hand.



**Below:** Cleverly concealed work space includes a pasta board that can be pulled across the doorway (left) and a copper shelf handy to both cooktop and microwave.



**Above:** The extra-large enclosed china cabinet hides a 12-square-foot shelf that slides out to serve as breakfast bar and desk. For maximum storage capacity, the cabinets are built all the way to the 9½-foot ceiling; the 6'1" owner relies on an alderwood stepstool to reach the top-most shelves. **Below:** Using every inch of available space, the owner even installed bookshelves over the doorway to the pantry/workroom.







**Above:** Light, receding colors—bleached red-oak cabinets, almond countertops and pale green tile—give this 8'x11' kitchen a feeling of openness that belies its narrow galley plan. A window in the new Dutch door brings in natural light.

**TOTAL COST:** \$8,000 **BREAKDOWN:** Custom Cabinetry—under \$4,000 Hardwood Floor—\$500 Tile Design and Installation—\$600

WHEN JUDEE HUMBURG bought her modest little bungalow in Menlo Park, California, it certainly wasn't for the kitchen—a relic of the 1950s with green linoleum, gold-speckled counters, a few dark cabinets and no organization at all. The new owner managed in the narrow 8'x11' galley by adding second-hand cabinets, painting surfaces white and rarely entertaining. But she kept mental notes on how the room should look and function, and by the time she was ready to remodel, most of her homework was done.

As a start, Judee spent hours browsing in bookstores and home improvement centers, visiting kitchen showrooms, evaluating cabinetry and figuring what would fit in her tiny galley. Then she drew and redrew floor plans, deciding finally to close off one opening to the dining room to make space for a pantry, but to enlarge the existing pass-through.

She eliminated a window near the backdoor, compensating for the loss of light by installing a half-glass Dutch door.

"I also jotted down notes on how I cook," Judee explains, "and planned cabinets accordingly." Among her priorities were multiple spice racks, slide-out cutting boards, an appliance garage, heavy-duty roll-out shelves, linen drawers, and the pantry with multiple foldout shelving to store family china, flower vases and daily staples.

Colors are light to help the narrow room feel more spacious. Custom-made red oak cabinetry and oak flooring were bleached to match floors elsewhere. Almond countertops harmonize with a pale green tile backsplash. But the finishing touch is a custom-designed tile pattern incorporated into the backsplash. Its inspiration came from a local decorator show house; as Judee recalls, "I thought of my garden and my botanic-theme china and suddenly envisioned a delicate vine meandering across celadon tile."

FOR FURTHER INFORMATION, SEE  
BUYING GUIDE ON PAGE 104.



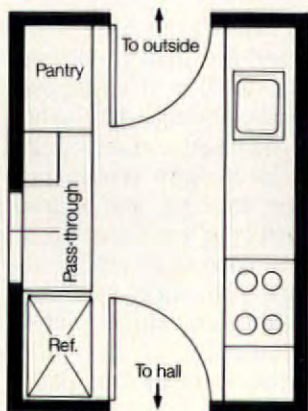
**Below:** The custom-designed tile pattern—inspired by the owner's flower garden and china—uses 4-inch tiles rather than the standard 6-inch size. **Right:** Countertop and shelf edges are beveled to match the cabinet doors. An oak strip gives the pass-through shelf to the dining room a more formal look.



**Below:** Glass-fronted cabinets display the owner's favorite dinnerware and relieve the long expanse of oak cabinetry.



**Above:** Fold-out pantry to left of the backdoor accounts for half the kitchen storage; the ironing board tucks away into a top drawer. **Below:** Closing off a doorway to the dining room gained space for the pantry. The existing pass-through was enlarged.



0' 5'



# Antique Wicker Clinic



BY DON VANDERVORT

## Giving antique wicker new life with a craftsman's touch

IN THE BALMY SUMMER air, the porch swing creaked as Grandma knitted and Grandpa snoozed beneath the daily newspaper, slouched in his favorite old wicker chair. Wicker: It evokes pleasant memories of gentler days gone by. Maybe that's why antique wicker is experiencing such a resurgence in popularity. Today it accents homes of all styles, connecting contemporary families with the comfort, care and craftsmanship that were once a part of everyday life.

The term "wicker" actually covers many woven-furniture materials, including rattan, cane, reed, rush, fiber, willow, even Oriental seagrass. For the sharp shopper, there is plenty of antique wicker waiting to be found—at garage sales, flea markets, or in Aunt Ida's attic. The trouble is, most antique pieces are either in tattered shape or—if restored by a dealer—pricey. Here we show you how to make over a classic wicker chair that would cost \$100 or less at a garage sale but about \$500 in an antique shop.

We chose to restore a chair from the



Antique chair, saved from a garage corner (left), offers style, comfort and character.

early 1920s and give it a contemporary paint job. This particular chair is made from rush, a manmade paper fiber. Master craftsman Alan Serebrin of Wicker Design Antiques in Seattle, Washington, demonstrates the restoration procedures on the facing page. Keep in mind that you can adapt these techniques to nearly any wicker items from lamps to baby carriages.

In some cases it may be difficult to distinguish a new wicker piece from an old one. Before you spend a lot of time restoring a chair (or any other piece, for that matter), you'll want to be sure to verify its authenticity. To do this, take it to an antiques dealer, preferably

a specialist in old wicker.

The tools and materials needed are shown at right. You'll need needle-nose pliers, diagonals, 1/2-inch nails, upholstery tacks, hammer, nailset, utility knife, bristle brush, wire brush, small paintbrush for detailing, and a drop-cloth to protect your work area. In addition, buy replacement wicker (as needed), white glue, spray paint (and primer, if required), and a pint of enamel for detailing.

To find replacement wicker, look in the Yellow Pages under "Rattan, Reeds, and Willows," "Caning" or "Wicker Products." When you go to buy the replacement wicker, take





**1.** Here are the tools and materials you'll need to restore a chair like this one. See the text for a complete listing.



**2.** Glue and renail any loose parts of the understructure; set nailheads. Tighten or replace any missing screws.



**3.** For unraveled wrap, first cut off and tack down end of old wicker. Tuck and tack new wicker end; wind tightly.



**4.** To finish wrap, tuck loose end under final wind, tack through both and snip end flush. Apply glue around perimeter.



**5.** To reweave, first snip out broken or damaged wicker material (from underside) where spokes will support cut ends.



**6.** Weave in the new wicker, starting from the underside. Follow the weave's pattern, pulling wicker tight as you go.



**7.** Snip off the ends of the new wicker repair from below, where the cut ends will "lock" against the supporting spokes.



**8.** Replace spokes by pushing them into place with needle-nose pliers, following the pattern of the weave.



**9.** After thoroughly brushing chair, apply primer and spray paint. Using a small paintbrush, detail with enamel.



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## STEP BY STEP

along damaged pieces of the original to confirm the materials and sizes you'll need and to discuss with the dealer any special techniques for working with those materials.

Though we had the cushion recovered by a professional upholsterer, if you have a sewing machine and minimal talent you can easily fashion a slip-cover for a foam-rubber cushion.

Basically, there are four techniques that are key to repairing most wicker-style furniture: wrapping, over-and-under weaving, inserting spokes, and finishing. These techniques are shown on page 101. Certain pieces might require braiding or complex weaving; if you're facing such a situation, study the original work for clues to duplicating it and talk with a wicker professional before you begin. Staining natural wicker to match original colors is best left to the pros.

Also keep in mind that the directions here are for a fairly simple restoration, where no major structural parts are missing or broken. For your first project, try to choose a chair that has minimal damage—or perhaps a non-weight-bearing accessory piece.

In addition to the step-by-step information, here are a few tips that will help you achieve professional results more easily:

- ☐ It's often helpful to take the chair to a gas station to blow off all the dust and dirt. If it's shaggy with flaking paint, brush it down well.
- ☐ As you work on repairs, be sure to direct cut wicker ends and tacks downward or—if they are part of the understructure—in toward the center where they won't be seen.
- ☐ If you're using reed or cane, you must soak it in water before bending or winding. Cane requires about a five-minute soak; reed needs longer, depending upon its thickness. Rush, fiber and grasses don't need soaking because they are more pliable.
- ☐ When cutting out broken wicker and reweaving, be sure to remove a long enough expanse so that the repair wicker will lie flat, conforming with the existing weave. If spokes are missing where considerable reweaving is necessary, replace the spokes before reweaving (see step 8).

FOR FURTHER INFORMATION, SEE BUYING GUIDE ON PAGE 104.



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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 our Automatic Secretary.

## UPDATE (PAGES 16-21)

"Nollo" Chair by John Nalevanko Architects, 1049 Camino del Mar, Ste. 8, Del Mar, CA 92014; "Stressa" Table by Les Prismatiques, 232 E. 59th St., New York, NY 10022; Antares, 2640 S.W. 28th Ln., Miami, FL 33133.

## ON THE MARKET (PAGE 22)

The Anywhere Garden by Rubbermaid Inc., Media Dept., HM-AG, 1147 Akron Rd., Wooster, OH 44691 and Container Gardening Soil Mix by A. H. Hoffman Inc., Landisville, PA 17538; Nature's Window by Solar Additions Inc., P.O. Box 234, Greenwich, NY 12834, (518) 692-9673; Personal 10 and Personal 18 Flip-top Coolers by The Coleman Co. Inc., 250 N. St. Francis, Wichita, KS 67201, (316) 261-3316. (PAGE 24)

Window Chair Collection by Luten Clarey Stern Inc., 1059 Third Ave., New York, NY 10021, (212) 838-6420; Good Sense Photodegradable Garbage Bags by Webster Industries, 58 Pulaski, Peabody, MA 01960, (617) 532-2000; Notouch Light by Honeywell Inc., 3753 Plaza Dr., Ann Arbor, MI 48104, (800) 251-5243; Fan by Holmes Air, Holmes Products Corp., New Englander Industrial Park, 7 October Hill Rd., Holliston, MA 01746, (617) 429-8601.

## ON THE SCENE Blind ambition (PAGES 28-33)

To obtain more information, contact AFA Smart Systems, 9349 Melvin Ave., Unit 4, Northridge, CA 91324, (818) 993-8600.

## SIMPLY STYLISH (PAGES 50-51)

Architectural Design by Lina Raymond; Wall and Ceiling Paint by Dunn-Edwards; Knotty Pine Floors bleached by homeowner; Mirrors from Blanco Glass, 12003 Washington Blvd., Los Angeles, CA 90066; Sofa Fabric Covers (made from cream-colored sheets) from K-Mart; Marble Tabletop from DeLorenzo Marble and Tile, 20518 Earl St., Torrance, CA 90503; Teapot (on mantel) from Somerstown Gallery, Rte. 100, Somers, NY 10589; Tumblers from The Pottery Barn, 231 10th Ave., New York, NY 10011; Basket from Stats, 120 S. Raymond Ave., Pasadena, CA 91105; Ceramic Tile Vase and Mounted Tiles from Cottura, 7215 Melrose Ave., Los Angeles, CA 90046. (PAGES 52-53)

Living room: Tile Flooring from Ceramic Tile Center, 525 Van Ness Ave., Torrance, CA 90501; Wall and Ceiling Paint by Dunn-Edwards; French Doors, Door Hardware and Windows from One Stop Door Shop, 7004 Meyer Ln., Redondo Beach, CA 90278; Canvas Window Covering Design by Bartolo Interiors, 845 14th St. #10, Santa Monica, CA 90403; Wall Scones from American Lighting, 8327 Melrose Ave., Los Angeles, CA 90069. Kitchen: Cabinetry Paint by Dunn-Edwards; Cabinetry Hardware and Sink Fixtures from Snyder Diamond, 22850 Hawthorne Blvd., Torrance, CA 90505; Countertop is scrap marble; Stove by Jade Range, 7355 E. Slauson Ave., Com-Alessi, dist. by the Marcuse Group, 281 Albany St., Cambridge, MA 02139; Tea Towel by Le Jacquard Français Inc., 200 Lovers Ln., Culpepper, VA 22701.

Dining area: French Doors and Windows from One Stop Door Shop; Canvas Window Covering Design by Bartolo Interiors; Suspended Lamp from Industrial Revolution, 7560 Melrose Ave., Los Angeles, CA 90046; Table from Charles & Charles, 8886 Venice Blvd., Los Angeles, CA 90034; Folding Dining Chairs from Contemporary Lifestyles, 2200 Artesia Blvd., Redondo Beach, CA 90278; Barstools from Chairs Unlimited, 8815 Beverly Blvd., Los Angeles, CA 90048. (PAGE 54)

Patio: Exterior Paint (Swiss Coffee White) by Dunn-Edwards; Patio Umbrella ("Bellori" Market Umbrella) from By Design, The Beverly Center, 131 N. La Cienega Blvd., Los Angeles, CA 90048; Chairs from Pier 1 Imports, 533 S. Pacific Coast Hwy., Redondo Beach, CA 90277; Exterior Lighting from American Lighting, 8327 Melrose Ave., Los Angeles, CA 90069; Canvas Window Cover Design by Bartolo Interiors. (PAGE 55)

Bedroom: Canvas Window Cover Design by Bartolo Interiors; Lamps from Industrial Revolution, 7560 Melrose Ave., Los Angeles, CA 90046; Cabinetry is salvaged; Bed Linens are lace and satin acetate, purchased by the yard and sewn by homeowner; Photo Album and Portfolio by Il Papiro, 1021 Lexington Ave., New York, NY 10021. Bathroom: Countertop from DeLorenzo Marble and Tile, 20518 Earl St., Torrance, CA 90503; Sink by Briggs from Snyder Diamond, 22850 Hawthorne Blvd., Redondo Beach, CA 90505; Shower Curtain from L'Arche, 7375 Melrose Ave., Los Angeles, CA 90046; Mirrors from Blanco Glass, 12003 Washington Blvd., Los Angeles, CA 90066. (PAGE 56)

Bedroom: French Doors and Door Hardware from One Stop Door Shop; Chair from Contemporary Lifestyles, 2200 Artesia Blvd., Redondo Beach, CA 90278. Backyard: Umbrella from Stats, 120 S. Raymond Ave., Pasadena, CA 91105.

## SOUTHWESTERN EXPOSURES (PAGES 58-59)

Design by Sheryll Jackman, ASID, 1300 Orange Ave., Ste. 322, Coronado, CA 92118; Tile by Latco Tile Co., 2943 Gleneden St., Los Angeles, CA 90039; Sinks by Kohler Co., 444 Highland Dr., Kohler, WI 53044; Brass Tub and Sink Faucets by The Chicago Faucet Co., 2100 S. Nuclear Dr., Des Plaines, IL 60018; Cabinets by Crystal Cabinet Works Inc., 1100 Crystal Dr., Princeton, MN 55371; Accessories from Bowen & Carlyle, 2940 Main St., Santa Monica, CA 90405. (PAGES 60-61)

Design by Van-Martin Rowe, P. O. Box 1139, Beverly Hills, CA 90213; Glass Block from Bourget Bros., 1636 11th St., Santa Monica, CA 90404; Unglazed Mexican Pavers and Beige Ceramic Wall Tiles from T.O. Tile, 1124 Wilshire Blvd., Santa Monica, CA 90401; Solid-color Ceramic Accent Tiles by Latco Tile Co., 2943 Gleneden St., Los Angeles, CA 90039; Toilet and Sinks by Kohler Co.; Sink Faucets by Altmans Il Bagno, 8919 Beverly Blvd., Los Angeles, CA 90048; Tub Faucet by Harden Industries, 13813 S. Main St., Los Angeles, CA 90061; Steam Equipment by Mr. Steam, 43-20 34th St., Long Island City, NY 11101. (PAGE 62)

Design by Nancy Kitchell, Kitchell Interior Design Associates, 7522 E. McDonald Dr., Scottsdale, AZ 85253; Tile by Cactus Enterprises, 425 E. Madison, Phoenix, AZ 85034; Whirlpool by Jacuzzi Whirlpool Bath Inc., 298 N. Wiget Ln., Walnut Creek, CA 94596, from Sa-guaro LaCasa Pools, 539 E. Glendale, Phoenix, AZ 85020; Sink, Toilet and Bidet by Kohler Co.; Faucets by P. E. Guerin Inc., 21,23,25 Jane St., New York, NY 10014; Alder Cabinets custom-made by Jon Kitchell Construction, 7522 E. McDonald Dr., Scotts-



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dale, AZ 85253; **Cabinet Hardware** by Cavaliere Blacksmiths, 3805 N. Brown Av., Scottsdale, AZ 85251; **Ceiling Fan** by Casablanca Fan Co., 450 W. Baldwin Park Blvd., City of Industry, CA 91746; **Window Shades** custom-made by Kitchell Interior Design Associates; **Handpainted Fabric** on lounge by Mitchell John, P. O. Box 44583, Phoenix, AZ 85064; **Paint** (Pearl White) by Dunn-Edwards Corp.

### MAKING THE GRADE (PAGE 65)

**Architecture** by Tony Unruh, 1946½ N. Vermont Ave., Los Angeles, CA 90027; **Interior Design Con-**

**sulting** by Trish Boyer, 1946½ N. Vermont Ave., Los Angeles, CA 90027; **Structural Engineering** by Constantine Tziantzis, 436½ Altair Pl., Venice, CA 90291; **Paint** by Sinclair Paints; **Doors and Windows** by Loch Lohmond Finish Materials Inc., 22539 Cass Ave., Woodland Hills, CA 91364; **Carpeting** from Charisma Floor Covering, 8539½ Melrose Ave., Los Angeles, CA 90069; **Railings** by Alfredo's Iron Works, 2420 Forney St., Los Angeles, CA 90031; **Cactus** from Maleenee Desert Gallery, 216 S. Rosemead Blvd., Pasadena, CA 91107; **Railing Design** by architect.

### (PAGE 66)

**Sitting area:** **Couch** designed by architect and fabri-

cated by Patrick Kaufman, 2965 N. Alessandro Ave., Los Angeles, CA 90039; **Cushion** by Nu Made Upholstering Co., 7611 Beverly Blvd., Los Angeles, CA 90036; **Fabric** on couch (series 6000, black-and-white) from Olé Oaxaca Loom Exports, 503 Seaport Crt., Ste. 102, Port of Redwood City, CA 94063.

### (PAGE 67)

**Dining area:** **Sconces** from Conran's, Mail Order Dept. HM, 4 S. Middlesex Ave., Cranbury, NJ 08512; **Cafe Armchairs** imported by Tropi-Cal, 5731 S. Alameda St., Los Angeles, CA 90058; **Small Table/Stool** by Mickville from Modern Living, 4063 Redwood Ave., Los Angeles, CA 90066; **Art** near stairway by Los Angeles artist Barney O'Brien; **Scrolls** by Brock Klein from Ruth Bachofner Gallery, 926 Colorado Ave., Santa Monica, CA 90401; **Black Plate** from Industrial Revolution, 7560 Melrose Ave., Los Angeles, CA 90046. **Kitchen:** **Cabinetry** by Patrick Kaufman, 2965 N. Alessandro Ave., Los Angeles, CA 90039; **Laminates** by Abet Laminati from ATC, 12110 Sherman Way, North Hollywood, CA 91605; **Pulls** from Details, 8625½ Melrose Ave., Los Angeles, CA 90069; **Sink** by Kohler Co.; **Fixtures** by The Chicago Faucet Company; **Refrigerator** by Sub-Zero Freezer Co. Inc., P.O. Box 4130, Madison, WI 53711; **Stove and Dishwasher** by KitchenAid Inc.; **Espresso Mini** by Robert Krups North America, 7 Pearl Ct., Allendale Industrial Park, Allendale, NJ 07401; **Aldo Rossi Teapot** by Alessi dist. by The Marcuse Group, 281 Albany St., Cambridge, MA 02139; **Utensil Holder** by Copco from Industrial Revolution, 7560 Melrose Ave., Los Angeles, CA 90046; **Glass Vase** by Crown Corning, subsidiary of Corning Glass Works, Corning, NY 14831; **Cups and Plates** by H. F. Coors China, 8729 Aviation Blvd., Inglewood, CA 90301; **Black Bowl** from Industrial Revolution, 7560 Melrose Ave., Los Angeles, CA 90046; **Tea Towels** by Now Designs, 540 Hampshire St., San Francisco, CA 94110-1494.

### (PAGE 68)

**Bedroom:** **Chaise** by Atelier International Ltd., 235 Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069; **Light** by Ron Rezek Lighting and Furniture Inc., 109 Greene St., New York, NY 10013; **Shades** by Best Drapery, 6710 Melrose Ave., Los Angeles, CA 90038.

### (PAGE 69)

**Bathroom:** **Wall Tile and Floor Tile** (Cerdisa) from International Tile, 1288 S. La Brea Ave., Los Angeles, CA 90019; **Sink and Fixtures** by Kohler Co., 444 Highland Dr., Kohler, WI 53044; **Towels** by Andrée Putman from Industrial Revolution, 7560 Melrose Ave., Los Angeles, CA 90046; **Vase** by Crown Corning, subsidiary of Corning Glass Works, Corning, NY 14831; **Pin** from Maxfields, 8825 Melrose Ave., Los Angeles, CA 90069; **Watch** from Wanna Buy A Watch?, 7410 Melrose Ave., Los Angeles, CA 90046. **Exterior:** **Pool** by architect; **Chairs** by Sof-Sof from Modern Living, 4063 Redwood Ave., Los Angeles, CA 90066.

### (PAGE 70)

**General:** **Architecture** by Warren Pollock, Pollock, Lau and Associates, 1100 Olive Way, Ste. 201, Seattle, WA 98101; **Windows** by Mercer Industries, 2636 N.W. 26th Ave., Portland, OR 97210; **Paint** (Silver Flash) by Ameritone Paint Corp. **Sitting area:** **Paint on rail** (Safety Red) by Ameritone Paint Corp.; **Flyline Chairs** by CMP, Padova, Italy, from Current, 1201 Western Ave., Seattle, WA 98101; **Cube** custom-made by David Graebner, Speaker Lab, 6307 Roosevelt Way N.E., Seattle, WA 98115; **Coffee Table and Vase** from Keegs, 310 Broadway E., Seattle, WA 98102.

### (PAGE 71)

**Living room:** **Couch** by Dania Furniture, 6416 Roosevelt Way N.E., Seattle, WA 98115; **Tizio Table Lamp** by Artemide Inc., 150 E. 58th St., New York, NY 10155; **Coffee Table** from Keegs, 310 Broadway E., Seattle, WA 98102; **Chair** from Current, 1201 Western Ave., Seattle, WA 98101; **Wool Carpeting** (Dark Gray) from Sound Floor Covering Inc., 18375 Olympic Ave. S., Tukwila, WA 98188; **Japanese Pot** from De-



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## Buying Guide

sign Concern, 1427 Western Ave., Seattle, WA 98101; **Poster** from Mondrian National Gallery, 1200 N St. N.W., Washington, DC 20005; **Dining area: Dining Table** (Corbusier Airplane Table) and **Flyline Chairs** by CMP, Padova, Italy, from Current, 1201 Western Ave., Seattle, WA 98101; **Tray** (Tracy Ann Jacobson Design) by Stelton USA, P.O. Box 1645, New York, NY 10028; **Poster** from Museum of Contemporary Art, 250 S. Grand Ave., Los Angeles, CA 90012; **Light** over painting from Current, 1201 Western Ave., Seattle, WA 98101; **Painting** by Carolyn Graebener, Seattle, WA. Kitchen: **Lighting** by Lightolier, 100 Lighting Way, Secaucus, NJ 07305. Kitchen: **Cabinetry** by Kiski Cabinetry, P.O. Box 2332, Kirkland, WA 98033; **Pulls** from Forms + Surfaces, P.O. Box 5215, Santa Barbara, CA 93108; **Countertop and Flooring** (Italian porcelain tile) by Fiandre, available from most tile suppliers; **Sink and Fixtures** by Kroin Inc., Charles Square, Ste. 300, Cambridge, MA 02138; **Cooktop and Oven** by Gaggenau U.S.A. Corp., 5 Commonwealth Ave., Woburn, MA 01801; **Microwave** by Amana Refrigeration Inc., Amana, IA 52204; **Flyline Chairs** by CMP, Padova, Italy, from Current, 1201 Western Ave., Seattle, WA 98101; **Glass Block** (Argus) by Pittsburgh Corning Corp., 800 Presque Isle Dr., Pittsburgh, PA 15239; **Arne Jacobson Coffee Service and Stainless Steel Bowl** by Stelton USA, P.O. Box 1645, New York, NY 10028; **Coffeemaker and Grinder** by Gaggenau U.S.A. Corp.; **Saucepan** by Cuisinarts Inc.

### (PAGE 72)

Bathroom: **Lighting** by Lightolier, 100 Lighting Way, Secaucus, NJ 07305; **Cabinetry** by Kiski Cabinetry, P.O. Box 2332, Kirkland, WA 98033; **Pulls and**

**Hooks** from Forms + Surfaces, P.O. Box 5215, Santa Barbara, CA 93108; **Countertop and Flooring** (Italian porcelain tile) by Fiandre, available from most tile suppliers; **Bathtub Tile** by Latco Tile Co., 2943 Gleneden St., Los Angeles, CA 90039, from Unique Distributing, 3807 Second Ave. S., Seattle, WA 98134; **Sink and Fixtures** by Kroin Inc., Charles Square, Ste. 300, Cambridge, MA 02138.

### (PAGE 73)

Bedroom: **Bed** from Scan Design, 10515 N.E. 6th St., Bellevue, WA 98004; **Bedding** from Frederick & Nelson, 501 Pine St., Seattle, WA 98111; **Blinds** by Bali Blinds, Marathon Carey-McFall Co., P.O. Box 500, Montgomery, PA 17752; **Light** by Artemide Inc., 150 E. 58th St., New York, NY 10155.

### WHERE THE GRASS IS GREENER (PAGES 74-75)

**Design** by Pat O'Brien, Meacham/O'Brien, 1706 Stockton St., San Francisco, CA 94133.

### (PAGES 76-77)

**Design** by Michael Hartnett, Contemporary Landscapes Inc., 7-08 Third St., Fair Lawn, NJ 07410; **Pool Construction** by Petron Pools, 32 Depots, Verona, NJ 07044; **Pitcher, Glasses, Pillow, Blankets and Basket** from Conran's, 450 Oberlin Ave., CN 2103, Lakewood, NJ 08701-1053.

### (PAGES 78-79)

**Design** by Susan W. and T. P. Plimpton, Plimpton Associates, Pojac Point, North Kingstown, RI 02852; **Landscape Planting** by Herb Kaiser, Kaiser Tree Preservation Co., 37 Flagg Ln., North Kingstown, RI 02852; **Masonry** by Alfred Freire, Patitas Construction, 174 Main St., Lincoln, RI 02865; **Carpentry** by

Citrone Brothers, 9 Groton St., Johnston, RI 02919.

### IN THE FAMILY TRADITION (PAGES 81-83)

General: **Architecture** by Heather Willson Cass, Cass & Pinnell Architects, 1532 16th St. N.W., Washington, DC 20036; **Contracting** by Accent General, 1925 Mayflower Dr., Silver Spring, MD 20904. Exterior: **Exterior Enamel Paint** by Duron Paints and Wallcoverings; **Patio** of local bluestone and brick; **Patio Furniture** by Brown Jordan, Dept. UZ613, P.O. Box 5688, El Monte, CA 91734, and Triconfort Corp., 200 Lexington Ave., New York, NY 10016. Family room: **Interior Paint** by Duron Paints and Wallcoverings; **Semicircular Window** (over fireplace) custom-made by Bruce Becker Custom Windows, 2615 Windsor Ave., Baltimore, MD 21216; **All Other Windows** by Pella/Rolscreen Co., Pella, IA 50219; **Pendant Lights** by George Kovacs, 330 E. 59th St., New York, NY 10022; **Upholstery Fabric** on sofas by Yves Gonnet Inc., 979 Third Ave., New York, NY 10022; **Upholstery Fabric** on armchairs by Manuel Canovas, 979 Third Ave., New York, NY 10022; **Upholstery Fabric** on side chair by Brunschwig & Fils Inc., 75 Virginia Rd., White Plains, NY 10603. Dining area: **Oval Dining Table** (red Formica with oak trim and base) custom-made; **Dining Chairs** (lon) by Modern Mode Inc., 306 E. 61st St., New York, NY 10022. Kitchen: **Skylight** (#3392-SP) by Pella/Rolscreen Co., 102 Main St., Pella, IA 50219; **Cabinets and Hardware** by St. Charles Mfg. Co., 1611 E. Main St., St. Charles, IL 60174; **Countertop Material** by Formica Corp., 15021 Broadway, Ste. 1519, New York, NY 10036; **Pendant Light** by George Kovacs; **Refriger-**

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## (PAGES 84-85)

General: **Architecture** by Anne Lewis, McCartney Lewis Architects, 1635 Connecticut Ave. N.W., Washington, DC 20009; **Interior Design** by Carol Ridker Interiors, 1611 21st St. N.W., Washington, DC 20009; **Contracting** by Peterson and Collins, 2329 Champlain St. N.W., Washington, DC 20009. Family room: **French Doors** custom-made by Peterson and Collins, 2329 Champlain St. N.W., Washington, DC 20009; **Fireplace** by Majestic Fireplaces, P.O. Box 800, Huntington, IN 46750; **Prayer Flags** (over fireplace) and **Temple Horn** (on hearth) from Nepal; **Persian Rug** from Stark Carpet Co., 300 D St. S.W., Washington, DC 20024. Kitchen: **Cabinets** (Concept 400 Continental Series) by Heritage Cabinets Inc., 14 Cleghorn St., Fitchburg, MA 01420; **Countertops** (#949 with oak edge) by Formica Corp.; **Stove/Cooktop and Trash Compactor** by Thermador/Waste King, a Masco Co., 5119 District Blvd., Los Angeles, CA 90040; **Sink** (Wakefield) by Kohler Co., Kohler, WI 53044; **Faucet** (300 S with spray) by Delta Faucet Co., 55 E. 111th St., P.O. Box 40980, Indianapolis, IN 46280; **Food Processor** by Cuisinart Inc.; **Can Opener** by General Electric, Housewares and Audio Business Div., 1285 Boston Ave., Bridgeport, CT 06602.

## (PAGES 86-87)

General: **Architecture** by McCartney Lewis Architects, 1635 Connecticut Ave. N.W., Washington, DC

20009; **Contracting** by SBR Contractors, 720 Maple Ave., Rockville, MD 20850; **Landscaping** by Osama Shimizu, Shimizu Landscape Corp., 6102 Bryn Mawr Ave., Glen Echo, MD 20812. Exterior: **Siding** of clear cedar, for information contact the Red Cedar Shingle & Handsplit Shake Bureau, 515 116th Ave. N.E., Ste. 275, Bellevue, WA 98004; **Exterior Paint** by Benjamin Moore & Co.; **Exterior Wall-mounted Downlight** by Edison-Price Inc., 409 E. 60th St., New York, NY 10022; **Patio Furniture** from Woodward and Lothrop, 1025 F St. N.W., Washington, DC 20013. Family room: **Interior Paint** by Benjamin Moore & Co.; **Wall Unit and Semicircular Transoms** custom-made by contractor; **Brass Door Hardware** by Baldwin Hardware Mfg. Corp., 841 Wyomissing Blvd., P.O. Box 82, Reading, PA 19603; **Circular Window With Rotating Sash** (above wall unit, #RV1-11) by Webb Mfg., 1209 Maple St., P.O. Box 707, Conneaut, OH 44030; **Double-hung Windows** (above French doors) custom-made by Becker Custom Windows, 2615 Windsor Ave., Baltimore, MD 21216; **Quarter Sphere Wall Scones** by Atelier International Ltd., 596 Madison Ave., New York, NY 10022; **Brass Andirons** by Baldwin Hardware Mfg. Co., 841 Wyomissing Blvd., P.O. Box 82, Reading, PA 19603; **Sofa and Chairs** by Hickory Chair Co., P.O. Box 2147, Hickory, NC 28603. Kitchen: **Cabinets** (white plastic laminate, Series 949) by St. Charles Mfg. Co., 1611 E. Main St., St. Charles, IL 60174; **Countertops** are of 949 white ColorCore and 1½-inch maple butcherblock; **ColorCore Laminate** on countertops by Formica Corp., 15012 Broadway, Ste. 1519, New York, NY 10036; **Refrigerator** (#241) by Sub-Zero Freezer Co. Inc., P.O. Box 4130, Madison, WI 53711; **Stainless Steel Sink** (LR-2522) by Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521; **Faucet** (#7300) by Moen Group/Standadyne Inc., 337 Woodland Ave., Elyria, OH 44036; **Dishwasher** (Imperial #KDI-21) by KitchenAid Inc., 701 Main St., St. Joseph, MI 49085; **Electric Cooktop** (E36) and **Range Hood** (VR-600) by Thermador/Waste King, a Masco Co., 5119 District Blvd., Los An-

geles, CA 90040.

## MATERIAL CULTURED (PAGE 89)

**Fabric Installation** by Tom Lombardi and Sylvia Gentile, Windlines, 1450 23rd St., Santa Monica, CA 90404, (213) 828-1938; **Argonaut Fabric** by West Point Pepperell, Industrial Fabrics Div., P.O. Box 71, West Point, GA 31833, (404) 645-4000, dist. by Unitex West, Corporate Headquarters, 1641 N. Allessandro St., Los Angeles, CA 90026, (800) 421-8506; **Glassware** from The Pottery Barn, 10250 Santa Monica Blvd., Los Angeles, CA 90067; **PVC Tubes** from Armstrong Hardware, 1321 West Pico Blvd., Los Angeles, CA 90064.

## (PAGE 90)

**Porch Cover Architecture** by Andrew Sussman, 6666 Emmet Terrace, Los Angeles, CA 90068, (213) 850-6105; **Fabric Installation** by Windlines; **Textile Fabric** dist. by Unitex, Corporate Headquarters, 1641 N. Allessandro St., Los Angeles, CA 90026, (800) 421-8506; **Chair Cover** by Berk's, 2520 Santa Monica Blvd., Santa Monica, CA 90404; **Exterior Skylight Cover Architecture** by Morphosis, 1718 22nd St., Santa Monica, CA 90404, (213) 453-2247; **Plant** from Anawalt Lumber Co., 1001 N. Highland Ave., Hollywood, CA 90038.

## (PAGE 91)

**Fabric Installation** by Windlines.

## (PAGE 92)

**Architecture** by Hank Koning, Julie Eizenberg, Architects, 1550 18th St., Santa Monica, CA 90404, (213) 828-6131; **Fabric Installation** by Windlines; **Pyrotone Fabric** dist. by Unitex, Corporate Headquarters, 1641 N. Allessandro St., Los Angeles, CA 90026, (800) 421-8506; **Coffemaker** from The Pottery Barn, 10250 Santa Monica Blvd., Los Angeles, CA 90067; **Cordura** by E. I. du Pont de Nemours & Co., Textile Fibers Dept., Special Industrial Marketing, Centre Road Building, Wilmington, DE 19898, (302) 999-2791, dist. by John King Inc., 1121 East Pico Blvd., Los





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### (PAGE 93)

**Architecture** by Jeffrey Michael Tohl, AIA, 8522 W. Third St., Los Angeles, CA 90048; **Fabric Installation** by Windlines; **Packcloth and Ripstop** dist. by Busch & Associates Ltd., 871 W. 16th St., Newport Beach, CA 92663, (714) 722-9929; **Sol-R-Veil** by Sol-R-Veil Inc., 635 W. 23rd St., New York, NY 10011, (212) 924-7200; **Textilene** dist. by Unitex. For general information about outdoor fabrics contact the Industrial Fabrics Assoc., 350 Endicott Bldg., St. Paul, MN 55101, (612) 222-2508.

### BUDGET GOURMET

#### (PAGES 94-95)

**Interior Design** by Daen Scheiber, Scheiber Design Group, 365 Vermont St., Ste. 201, San Francisco, CA 94103; **General Contracting** by Tim Cooney, Cooney Carpentry, 2307 Barry St., Napa, CA 94559; **White Stain** on ceiling by Olympic, 2233 112 St. N.E., Bellevue, WA 98004; **Paint** on walls by Benjamin-Moore & Co.; **Track Lighting** by Halo Lighting, div. of Cooper Ind., 400 Busse Rd., Elk Grove Village, IL 60007; **Flooring** installed by Twin Oaks Floor Co., 61 Bahama Reef, Novato, CA 94949. Kitchen: **Oak Cabinets** from American Kitchen & Bath Concepts, 10 Mendell, San Francisco, CA 94124; **Tile** by American Olean Tile Co., Lansdale, PA 19446; **Fixed Window** over sink by Ocean Sash & Door Co., 3154 17th St., San Francisco, CA 94110; **Wall Ovens and Dishwasher** by General Electric, 2100 Gardiner Ln., Ste. 309, Louisville, KY 40225, or call the G.E. Answer Center, (800) 626-2000; **Refrigerator** by Sub-Zero, P.O. Box 4130, Madison, WI 53711; **Down-draft Gas Cooktop** by Modern Maid, div. of Caloric Corporation, 403 N. Main St., Topton, PA 19562; **Faucets** by Grohe America Inc., 900 Lively Blvd., Wood Dale, IL 60191; **Vegetable Sink** by Kohler, 444 Highland Dr., Kohler, WI 53044; **Compactor** by Broan Mfg. Co., 926 W. State St., Hartford, WI 53027; **Chairs** (America Bar Stools) from Ambiente, 300 Kansas St., San Francisco, CA 94103; **Mixing Bowl** from Emporium-Capwell, 835 Market St., San Francisco, CA 94103; **Pottery** on refrigerator from Dunkirk Associates, 2 Henry Adams St., San Francisco, CA 94103. Banquette: **Coffee Table** from Beauty Line, 1640 S. Redwood Rd., Salt Lake City, UT 84104; **Cotton Banquette Fabric** (Natural) by Scheiber Design Group, 365 Vermont St., Ste. 201, San Francisco, CA 94103; **Accent Pillows** (Mahatma Stripe) by Donghia Textiles, 200 Kansas St., San Francisco, CA 94103; **Needlepoint Pillows** from Patrick/Franklin Showrooms, 2 Henry Adams St., San Francisco, CA 94103; **Botanical Prints** from Francis Lee Kaufman, 101 Henry Adams St., San Francisco, CA 94103.

### (PAGES 96-97)

**Design** by homeowner; **Cabinetry and Door** designed by homeowner and Gary Kautto; **Ceiling Light Fixtures** from City, 361 W. Chestnut, Chicago, IL 60610; **Paint** on wall (Pure White) by Pittsburgh Paints; **Alderwood Cabinets** by James Kirsten, Precision Joinery, c/o Unfinished Furniture Company, 7071 E. 22nd St., Tucson, AZ 85710; **Hardware** by Baldwin Hardware Corp., 841 E. Wyomissing Blvd., Box 15048, Reading, PA 19612; **Poured Concrete Floor** by Carson Concrete, 3475 Dodge Ave., Tucson, AZ 85716; **Gas Cooktop and Electric Wall Ovens** by Chambers, div. of KitchenAid, 701 Main St., St. Joseph, MI 49085; **Microwave** (Radarange) by Amana Refrigeration Inc., Amana, IA 52204; **Sink** by Elkay Mfg. Co., 2222 Camden Ct., Oak Brook, IL 60521; **Faucet** by Delta Faucet Co., div. of Masco Corp. of Indiana, 55 E. 111 St., P.O. Box 40980, Indianapolis, IN 46280; **Stool, Terra-cotta Pots and Pitchers** from Crate & Barrel, 725 Randwehr Rd., Northbrook, IL 60062; **Antique Reproduction Pottery** from Kay Mallek Antiques, 3859 E. Grant Rd., Tucson, AZ 85712; **Diptych** over doorway by Ron Megordon, Mesa Gallery, 2178 Bush St., San Francisco, CA 94115; **Fish Plates** from Neiman-Marcus, The Rotunda, 150 Stockton St., San Francisco, CA 94108; **Blue-and-White Crock** from Wooden Apple, 4811 E. Grant Rd., Tucson, AZ 85712.

### (PAGES 98-99)

**Tile Design** by Denise Lees, Custom Artistry by Denise, 300 2nd St., Ste. 111, Los Altos, CA 94022; **Refrigerator, Microwave and Dishwasher** by General Electric, 2100 Gardiner Ln., Ste. 309, Louisville, KY 40225, or call the G.E. Answer Center, (800) 626-2000; **Down-draft Range** by Jenn-Air Corp., 3035 N. Shadeland Ave., Indianapolis, IN 46226; **Corian Countertops** by DuPont, Corian Consumer Information Center, The DuPont Co., Room G-50849, Wilmington, DE 19801; **China** (Botanic Garden) by Portmeirion USA, P.O. Box 5, Naugatuck, CT 06770.

### STEP BY STEP

#### (PAGES 100-102)

**Wicker Chair and Antique Lamp** by Wicker Design Antiques, 515 15th E. Ave., Seattle, WA 98112; **Calendar, Wire Basket and Stationery** by City People's Mercantile, 500 15th E. Ave., Seattle, WA 98112. For further information on wicker furniture see *The Official Price Guide to Wicker* by Richard Saunders, The House of Collectibles Inc., 1900 Premier Row, Orlando, FL 32809.

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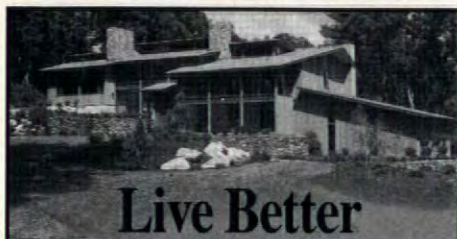
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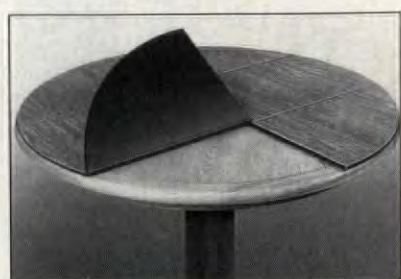
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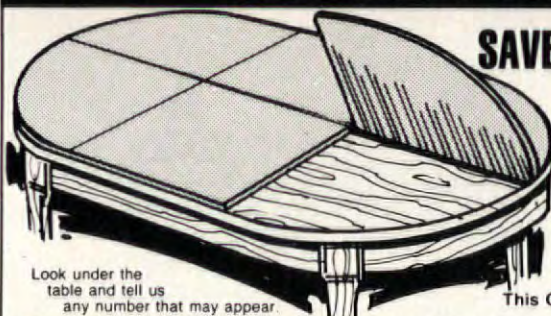
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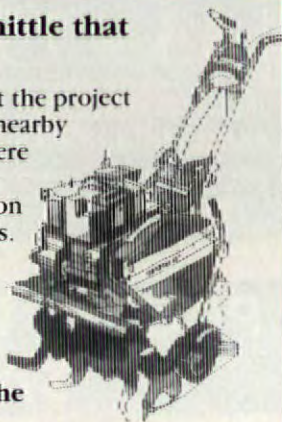
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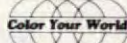
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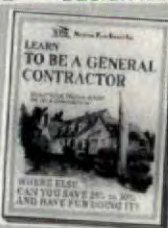


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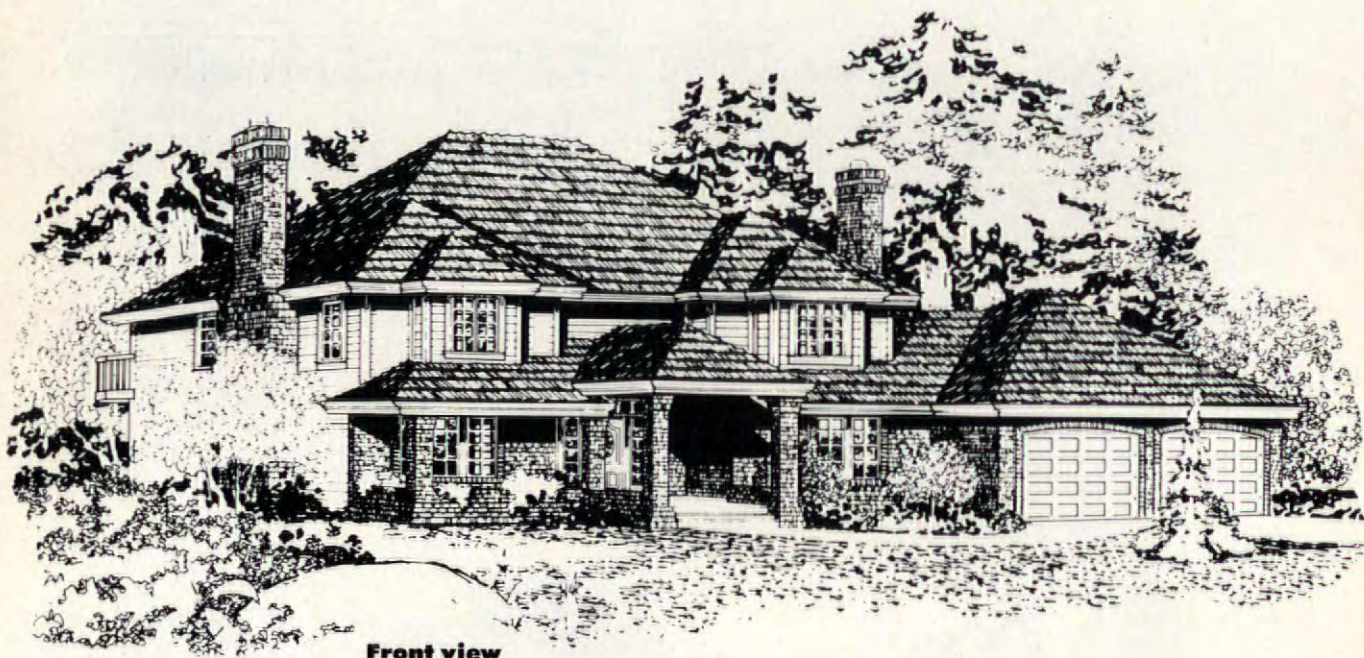
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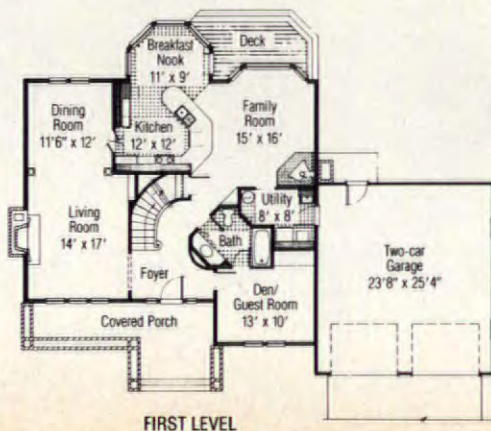
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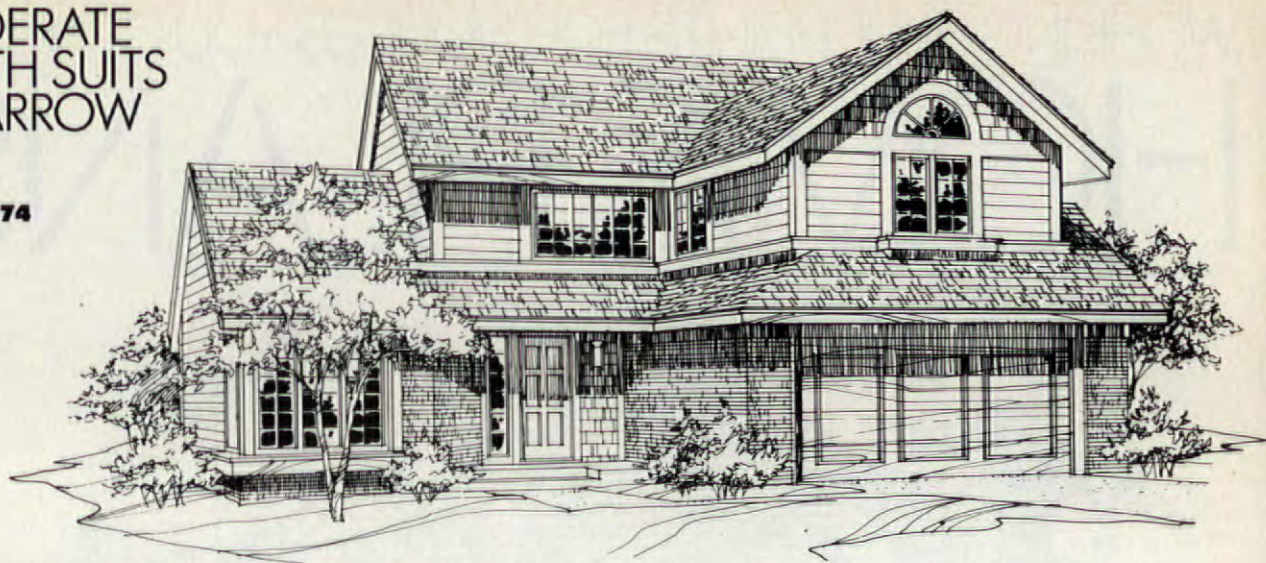
- ☐ Large foyer leads to the elegant living room with fireplace and adjoining dining room.
- ☐ Peninsula kitchen and sunny breakfast nook provide an ideal area for casual family dining; breakfast nook has access to the rear deck.
- ☐ Family room features a bay window overlooking the deck and a wood-burning stove with brick hearth.
- ☐ Luxurious master bedroom suite has a fireplace, cozy window seat, private deck, a walk-in closet, dressing area and a sunroom bath with separate spa tub and shower.
- ☐ Two additional bedrooms, one with a window seat and the other with a walk-in closet, share a full bath.
- ☐ Materials list costs \$30; mirror-reverse plans are available if specified.
- ☐ House measures 64' x 48' (including breakfast nook).
- ☐ First level has 1,368 square feet (excluding garage); second level, 1,182 square feet.





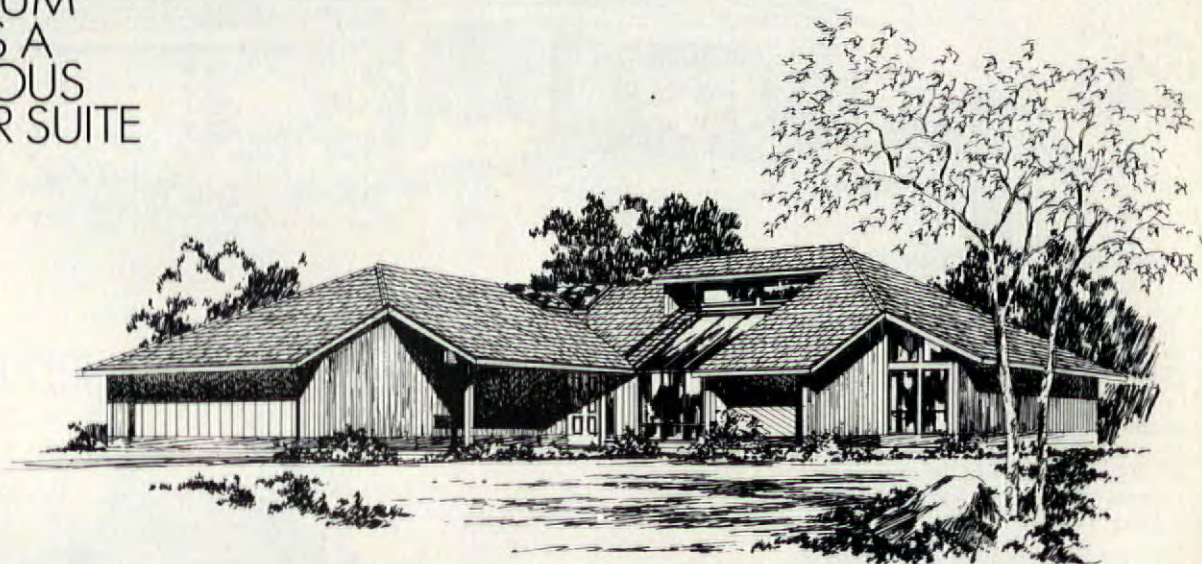
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**PLAN 2674**



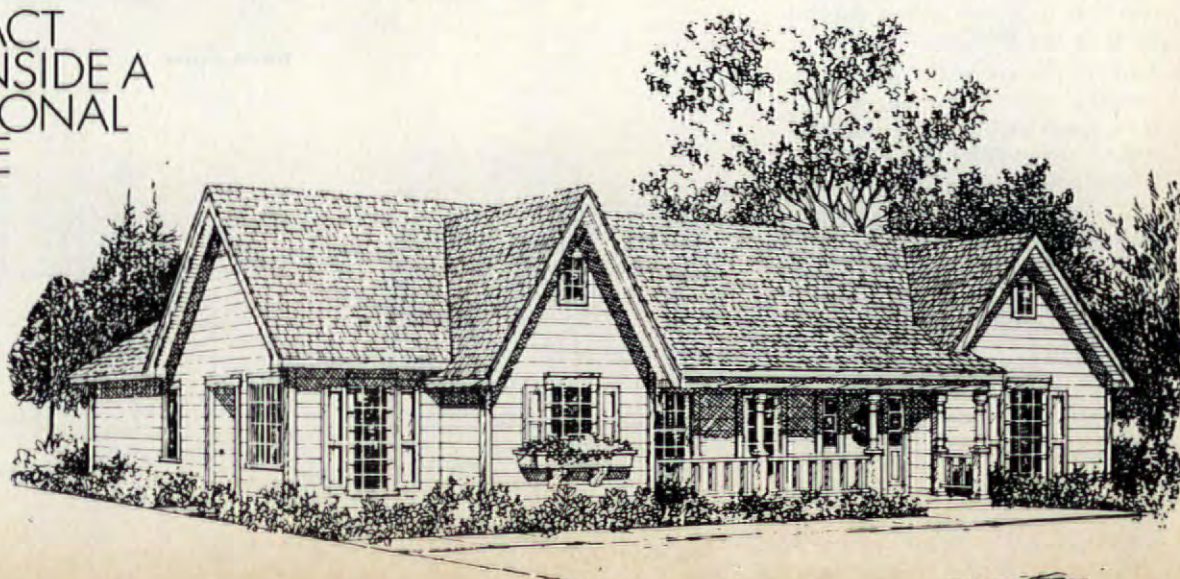
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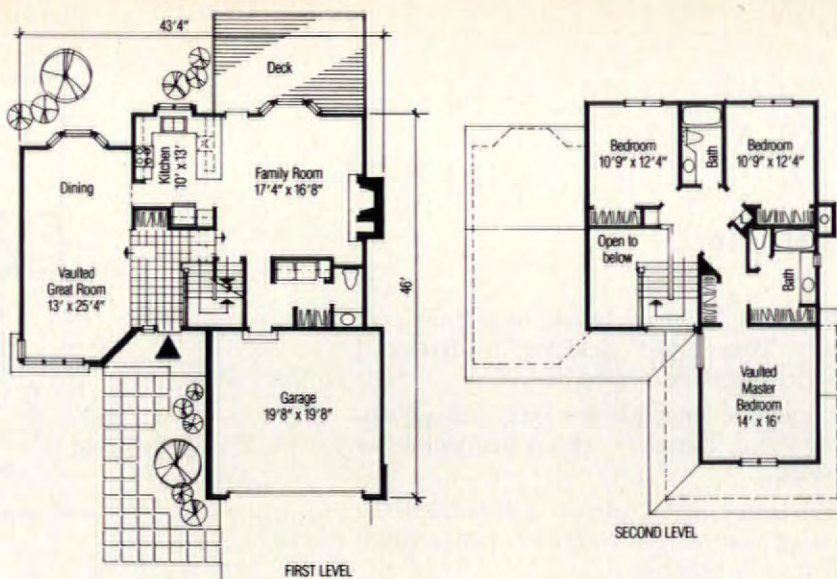
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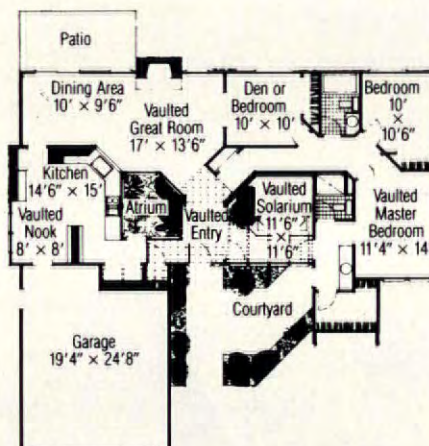




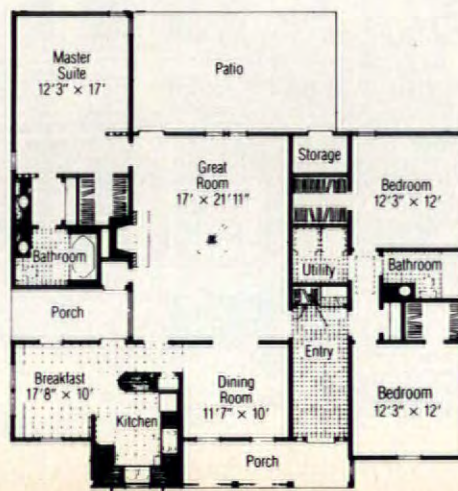
- ☐ Bay windows adorn the dining area and family room; family room has access to the deck, and is equipped with a fireplace with raised hearth and a nook for wood storage.
- ☐ U-shape kitchen is divided from the family room by a convenient eating bar.
- ☐ Upstairs, the master bedroom with vaulted ceiling and a full bath, and two additional bedrooms with an adjoining bath complete the plan.
- ☐ Plan includes a basement.
- ☐ Materials list is included; mirror-reverse plans are available if specified.
- ☐ House measures 43'4" x 46' (excluding deck).
- ☐ First level has 1,075 square feet (excluding garage); second level, 816 square feet.



- ☐ The tiled entry is accented by an atrium visible from the living room, dining room and kitchen.
- ☐ Great room with fireplace and adjacent dining area share sliding glass doors to a rear patio.
- ☐ Open kitchen includes a vaulted nook that gives access to the two-car garage.
- ☐ A vaulted solarium adjoining the master bedroom includes a spa for relaxation; the master suite also incorporates a shower/bath and walk-in closet.
- ☐ Two more bedrooms share a full bath.
- ☐ Plan 4909-A is available with a daylight basement. Please specify one when ordering.
- ☐ Materials list costs \$30; mirror-reverse plans are available if specified.
- ☐ House measures 51' x 57'6".
- ☐ House has 1,399 square feet (excluding garage); solarium, 124 square feet.



- ☐ Turned posts, shutters and a window box give a cozy look to a country Victorian.
- ☐ Tile-hearth fireplace with a built-in wood box dominates the great room, which has a fan suspended from the sloped ceiling.
- ☐ Master-bedroom suite has twin vanities, an oversize tub and a walk-in closet; similar closets enhance two other bedrooms.
- ☐ A separate dining room and a tiled kitchen with breakfast nook complete the plan.
- ☐ Mirror-reverse plans are available if specified.
- ☐ House measures 49'4" x 51'.
- ☐ House has 1,754 square feet.



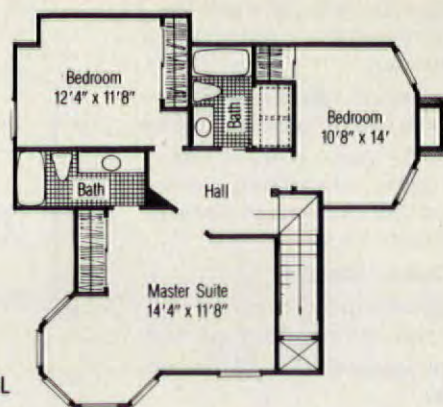


# COMPACT DESIGN REVEALS A CLASSIC VICTORIAN

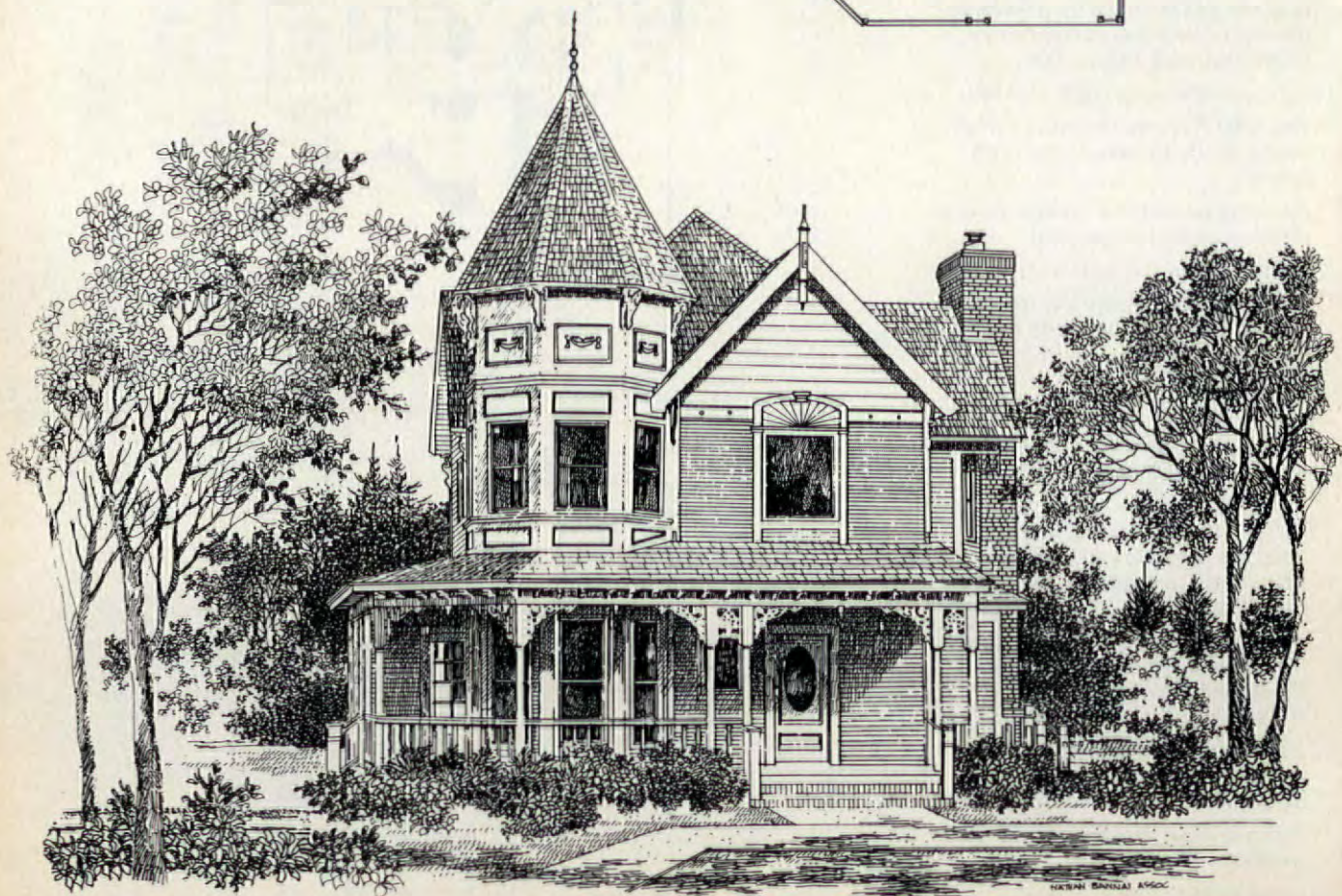
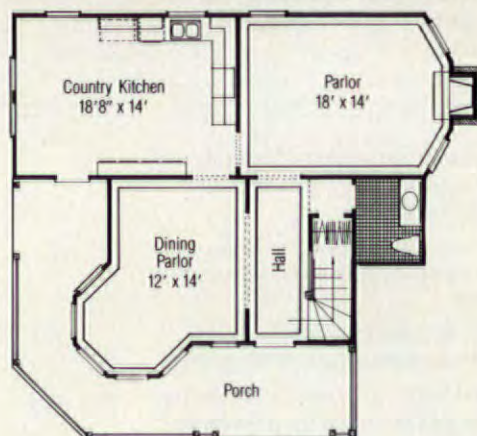
## PLAN 7610

- ❑ Charming Victorian boasts turn-of-the-century "gingerbread" detailing, old-fashioned parlor and three bedrooms.
- ❑ Located to the left of the entry hall is a dining room, complete with a five-sided bay window.
- ❑ The large country kitchen is adjacent to the dining room and the living room/parlor, which features a fireplace.
- ❑ Upstairs, master suite has a large bay-windowed area and offers a full, private bath; two remaining bedrooms share a bath that has access to a washer/dryer.
- ❑ Mirror-reverse plans are available if specified.
- ❑ House measures 39'4" x 35'6".
- ❑ First level has 870 square feet; second level, 821 square feet.

SECOND LEVEL



FIRST LEVEL





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## OR COMPLETE ORDER FORM BELOW

The home plans on the previous pages reflect the work of architects and designers across the nation. They cover a variety of architectural styles and sizes and are available as working blueprints that you can actually build from.

Most plans conform to the Uniform Building Code, a national standard for residential construction in various states, in effect at the time they were drawn. **Remember that modifications and the assistance of an architect or professional building designer are usually necessary, either to comply with local and state regulations or to accommodate your personal taste or building site conditions.** In fact, most of the homeowners who buy and build from our plans make some changes in them.

Home plans packages vary slightly with each designer, but most of them include the following elements:

**Exterior elevations**, which show the way each side of the house will look when it's built.

**Foundation plans**, which include drawings for a full, partial or daylight basement, crawl space or a slab foundation, depending on the plan you order. Some designers routinely include drawings for more than one type of foundation; others require you to specify the foundation you want.

**Detailed floor plans**, which show each level of the house and provide dimensions for rooms, doors, windows, stairways, walls and so on.

**Interior elevations**, which show cabinets, built-ins, fireplaces and other specific features.

**Cross-sections**, which show details of the home's framing, construction and insulation.

In addition to the blueprints, some designers include other helpful elements, or provide them for a nominal fee. Available only if specified in the plan description, these items include:

**Materials lists**, which tabulate types and quantities of everything a builder will need—lumber, flooring, windows, roofing and other essentials.

**Mirror-reverse plans**, which show the floor plan in reverse and the lettering and dimensions backwards. Mirror-reverse plans are useful when a house will fit your site better if all the rooms are on the opposite side than originally drawn. You'll need one set of mirror-reverse plans for the contractor. In addition, you **must purchase** at least one set of right-reading plans, and any additional sets should also be right reading.

**Full-reverse plans**, which are the same as mirror-reverse, except that the lettering and dimensions are right reading. That means you don't have to refer back and forth between two sets of plans. It's to your advantage to order all sets full-reverse **if they're available**, since they're much easier than mirror-reverse plans to read and use.

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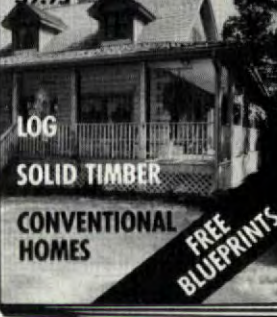
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# If I Had A Hammer

BY JEAN McELROY-MILLER

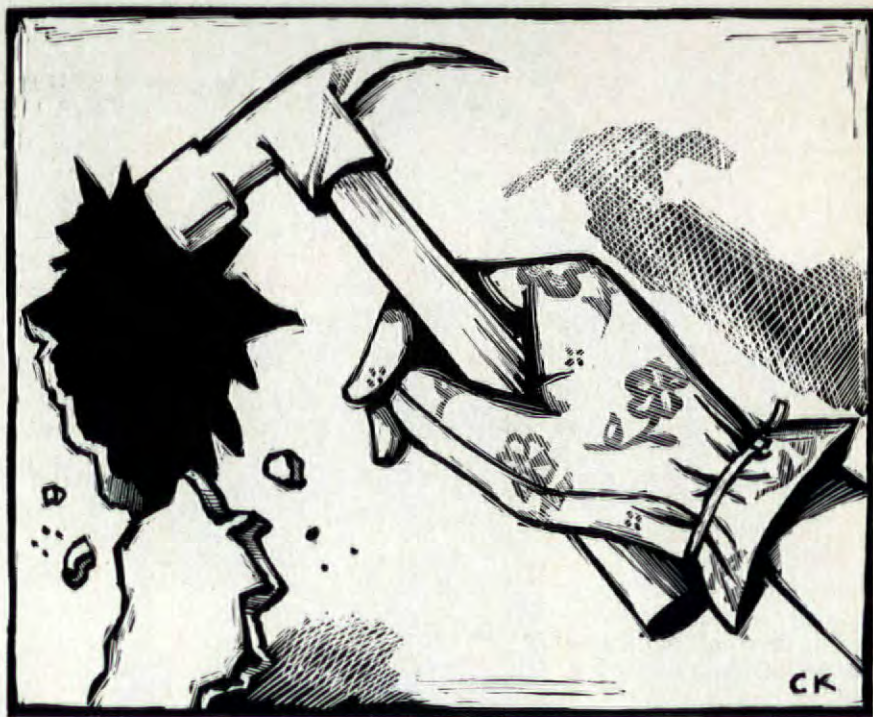
The day Mother defined women's liberation for a whole generation

AS TALL AS HER 5 feet, and twice as wide as her 100-pound frame, the hole in the kitchen wall had taken Mom six hours of hacking with both the claw and head of her hammer to create. Flashing a bright smile toward me as I gaped in astonishment, she quickly turned back to her work. Another few strokes knocked away a large chunk of plaster and opened the hole to the living room. Mom had finally broken out by taking the hammer into her own hands.

The Cape Cod-style house I grew up in—one of those post-World War II answers to the housing shortage—was remodeled inside and out by my father over a period of 24 years. The unfinished second floor became two large bedrooms. Half of the single-car garage was transformed into a rec room. Built onto the back of the garage was a man's dream of a tool shed, and a loft carved out above it housed old bikes and discarded toys. But for years nothing was ever done to improve the tiny, hidden kitchen.

If you walked into our living room through the front door, at the back of the house you would see a wall and a dining ell with a doorway. Through that doorway was Mother's kitchen. On either side of the doorway were the stove and refrigerator. The sink, on the northern wall, faced blue cabinets. At the back of the kitchen was a door to the backyard and a tiny window through which Mother could look out and see bluebirds and raccoons (though in the dead of winter they deserted her). The remaining wall was the one my mother broke through.

Through three baby girls who crayoned living room wallpaper with lipstick while she put away groceries in



the kitchen; through three daughters who ran out the front door, never, ever closing it behind them, while she fixed meat-and-potato meals on her small stove; through three female adolescents who got up from the dinner table and headed off to other activities while she washed dish after dish by hand, my mother was walled in by her kitchen and excluded from family life. But all that changed the day she took the hammer into her own hands.

Beginning as soon as we had left for school that day, Mom covered the hardwood floors of the living room with white sheets to catch the flying debris, then began to pound away at the plaster. Wearing garden gloves, she pulled out miles of insulation and stuffed it into a garbage can.

The bright smile she gave me when I first saw her work still glowed through my father's tirade when he came home that night. He screamed about support beams. He yelled about wiring. He ranted and raved about taking the hammer into her own hands. Then he went

out and got our neighbor, a retired electrician. Together they relocated the thermostat 2 feet down the hallway, smoothed off the rough edges of the hole and framed it.

And still my mother smiled.

She smiled as the sunlight from the living room windows shone through the new opening into the kitchen. She smiled as our neighbors, Mrs. Tyler, Mrs. Johnson and Mrs. Lynch, came to see this marvel of the early 1960s: a kitchen you could actually look out from to be a part of your family as you worked. And they told their friends and neighbors and on and on until this heady news of liberation reached the ears of women everywhere.

My mother is gone now, and I miss her. But every so often, when I build a bookcase or construct a deck, the weight of the hammer in my hands reminds me of when my mother took the hammer into hers. And I smile.

*Jean McElroy-Miller is a freelance writer living in Vallejo, California.*





“ A real pyramid. Wow! I didn't know they had pyramids so close to home. It even left Dad speechless. Oh, and we stayed in this really awesome hotel. Did I tell you about the clothes I brought back? Great colors! And the Mexican people were terrific. They were even nice to my little brother. Now that's incredible! ”

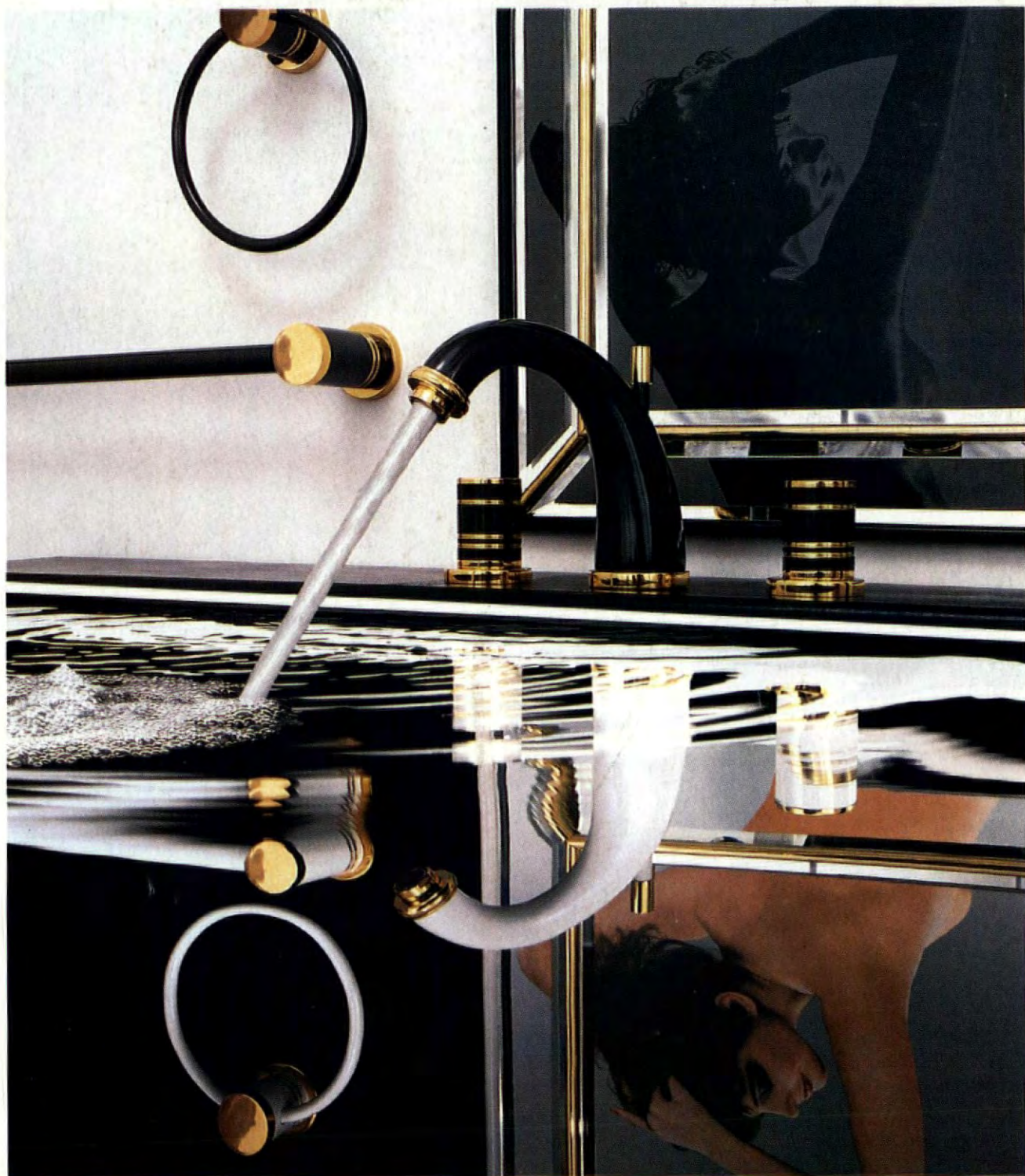
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