



BUILDING TYPES STUDY:

RECORD HOUSES OF 1978

PLUS APARTMENTS OF THE YEAR

TWENTY EXCEPTIONAL HOUSES AND SIX MULTI-FAMILY PROJECTS
SELECTED FOR THE 1978 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD

MID-MAY 1978



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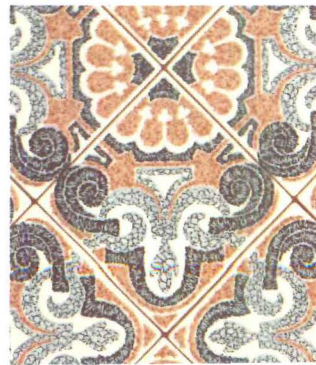
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Cover: Marcus house
Chappaquiddick Island, Massachusetts
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Of particular assistance to the Editor in the preparation of this issue were:

Barclay F. Gordon, editor-in-charge
Grace Anderson, associate editor
Charles K. Hoyt, associate editor
William Marlin, associate editor
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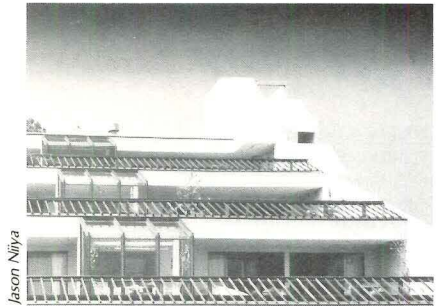
Jan White, art direction
Muriel Cuttrel, illustration
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PHOTOGRAPHERS OF RECORD HOUSES OF 1978

Gil Amiaga, 152 East 23rd Street, New York, New York (102)

Barbeau Engh, 205 Ralston Avenue, Mill Valley, California (50)

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Richard Payne 4200 Westheimer, Suite 217, Houston, Texas (70)

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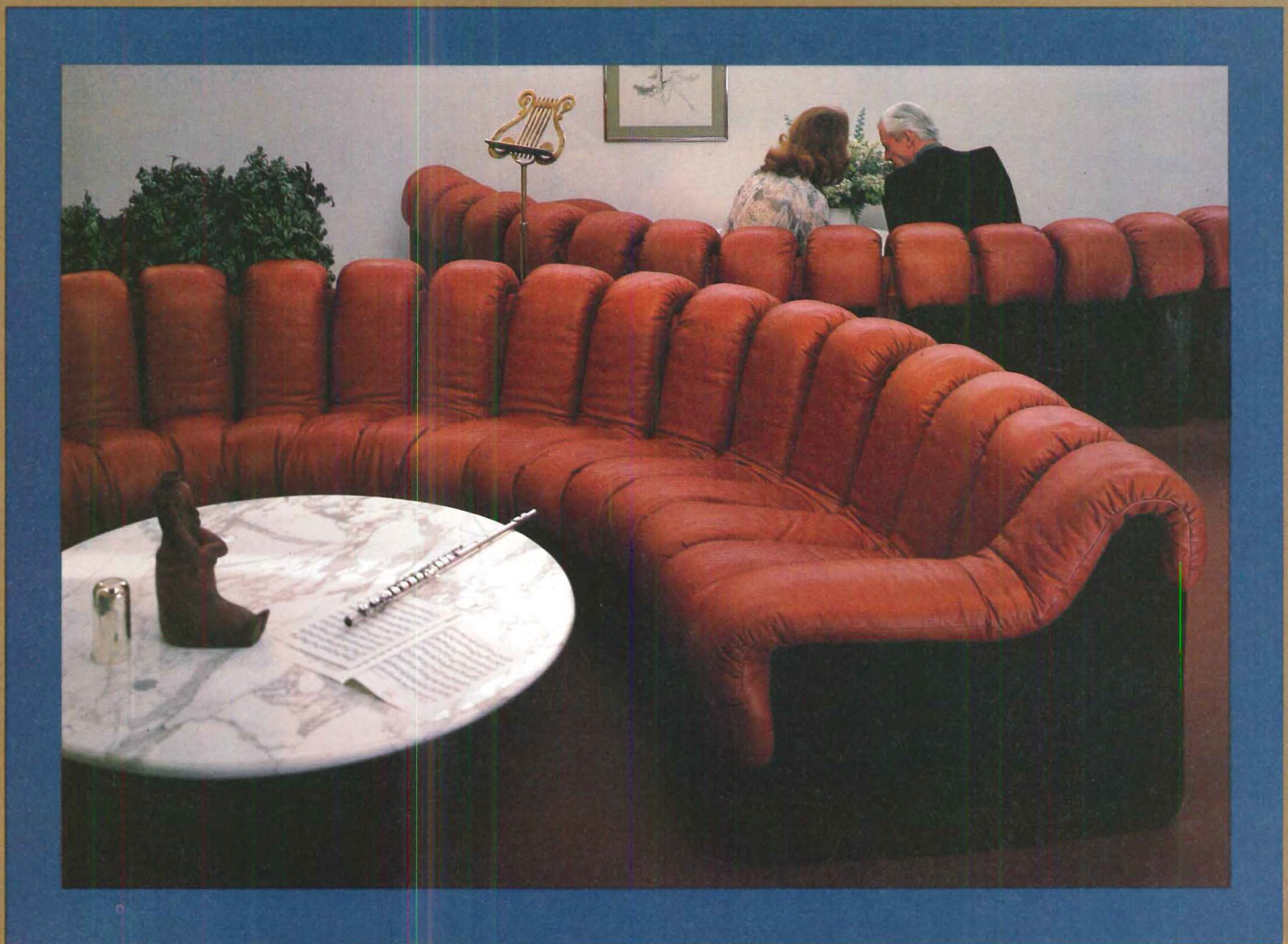


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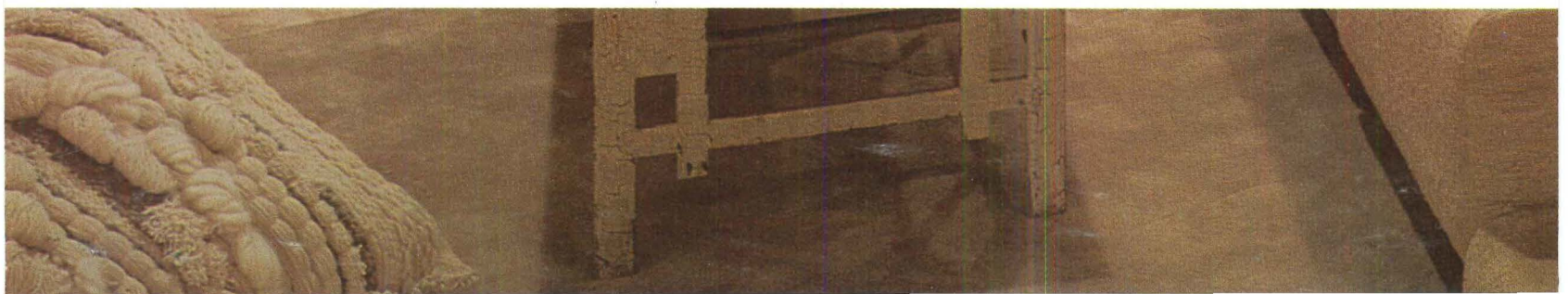
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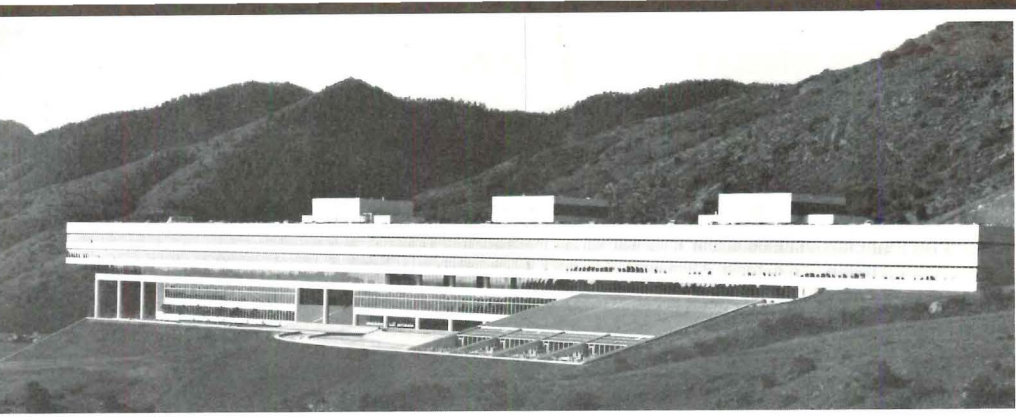
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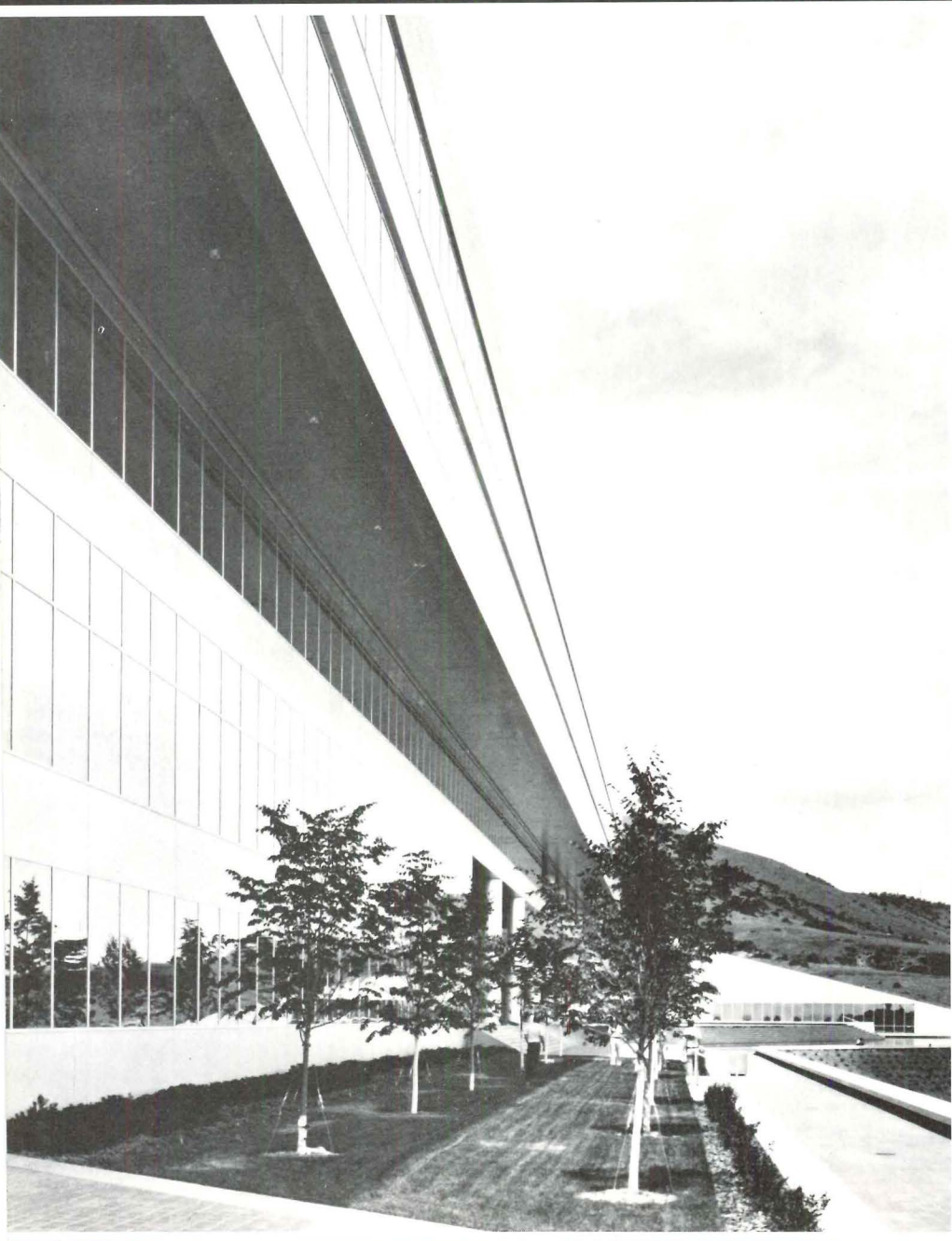
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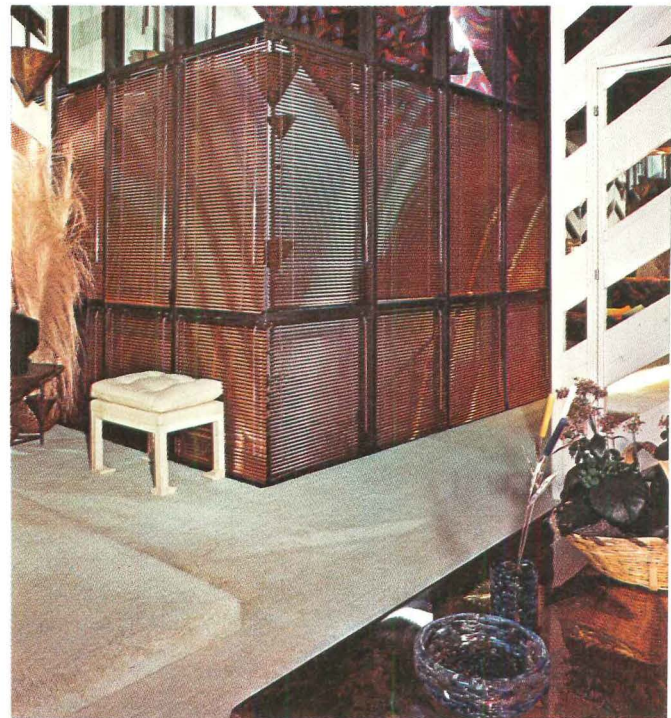
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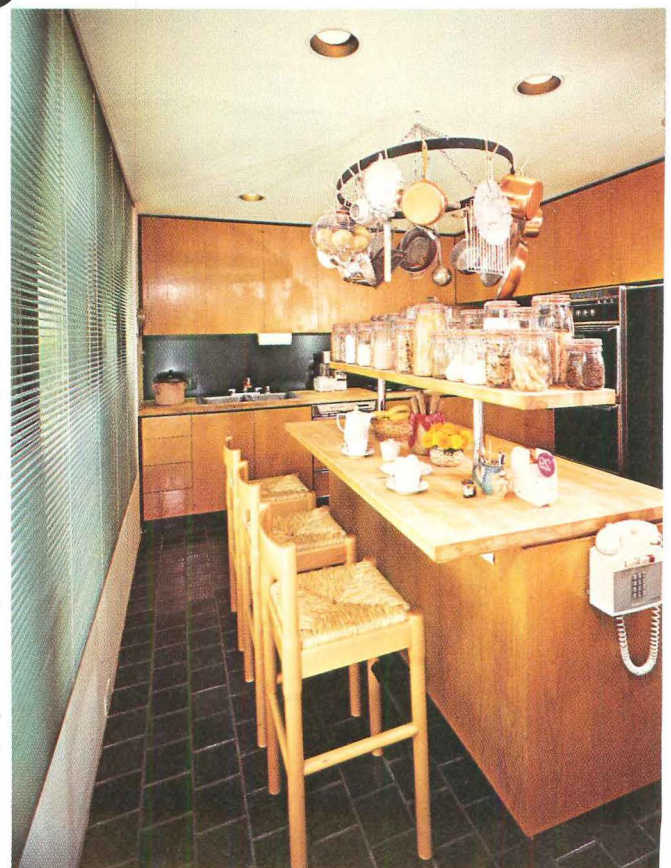
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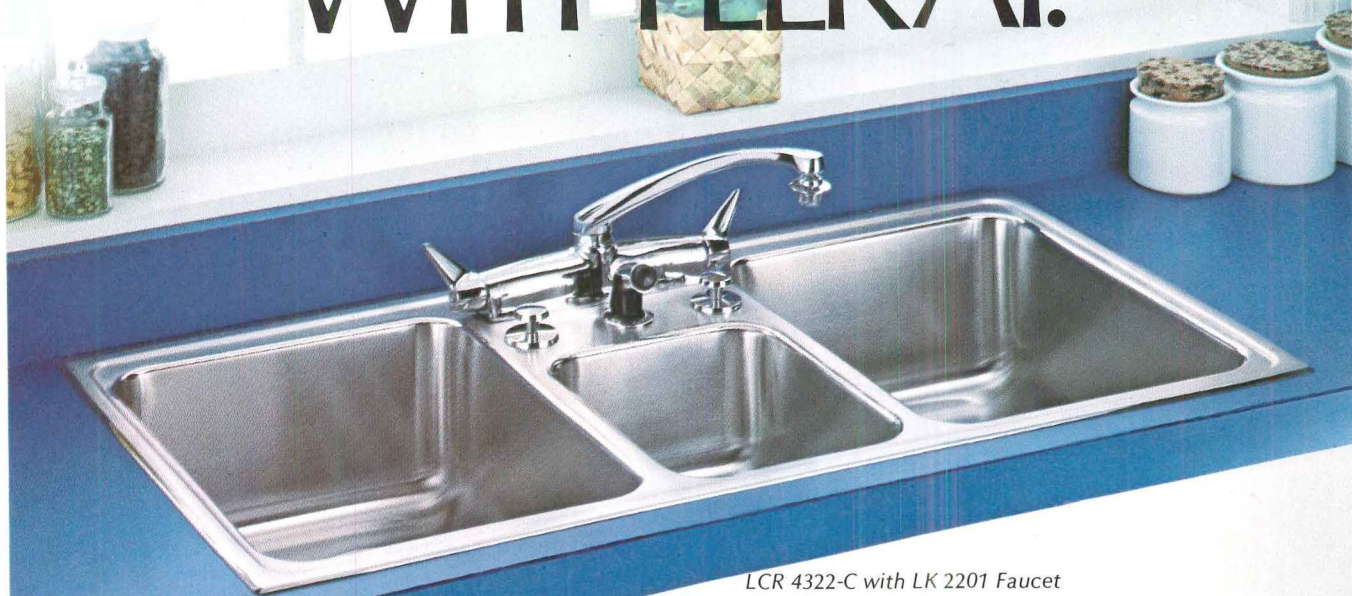




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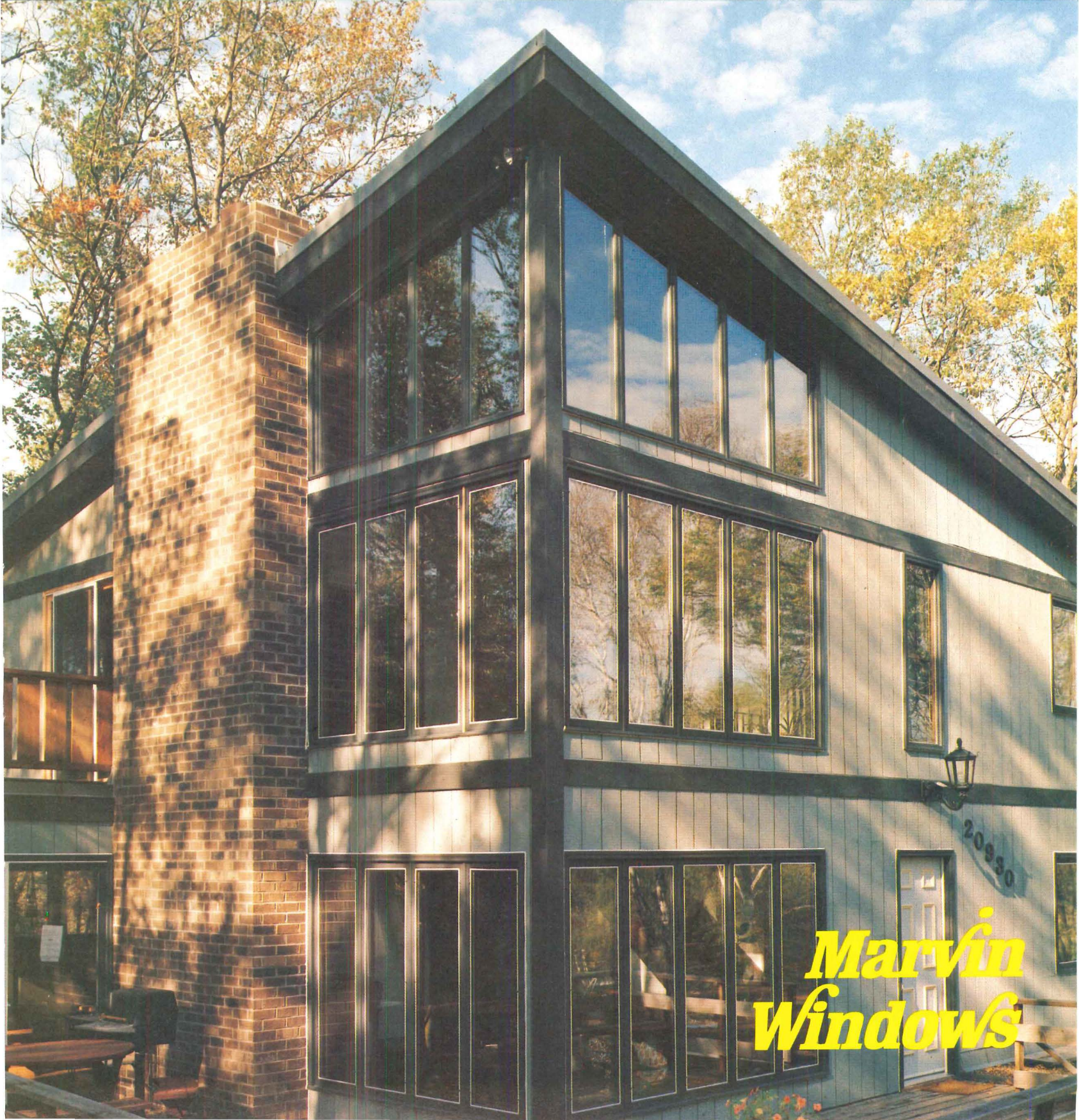
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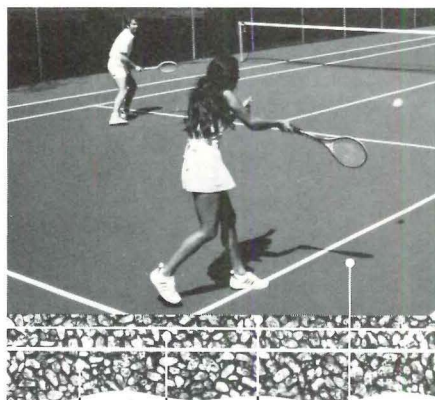
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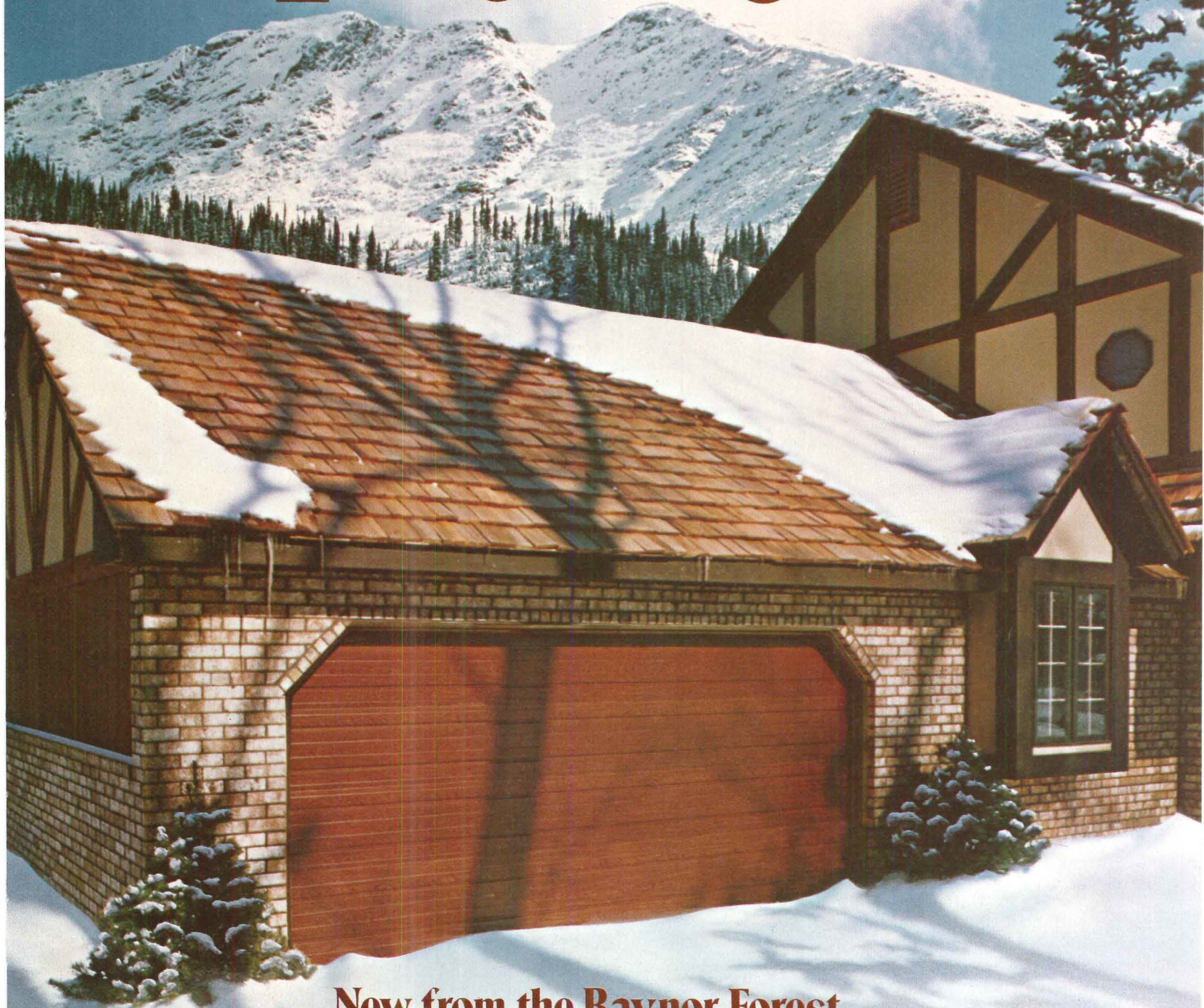
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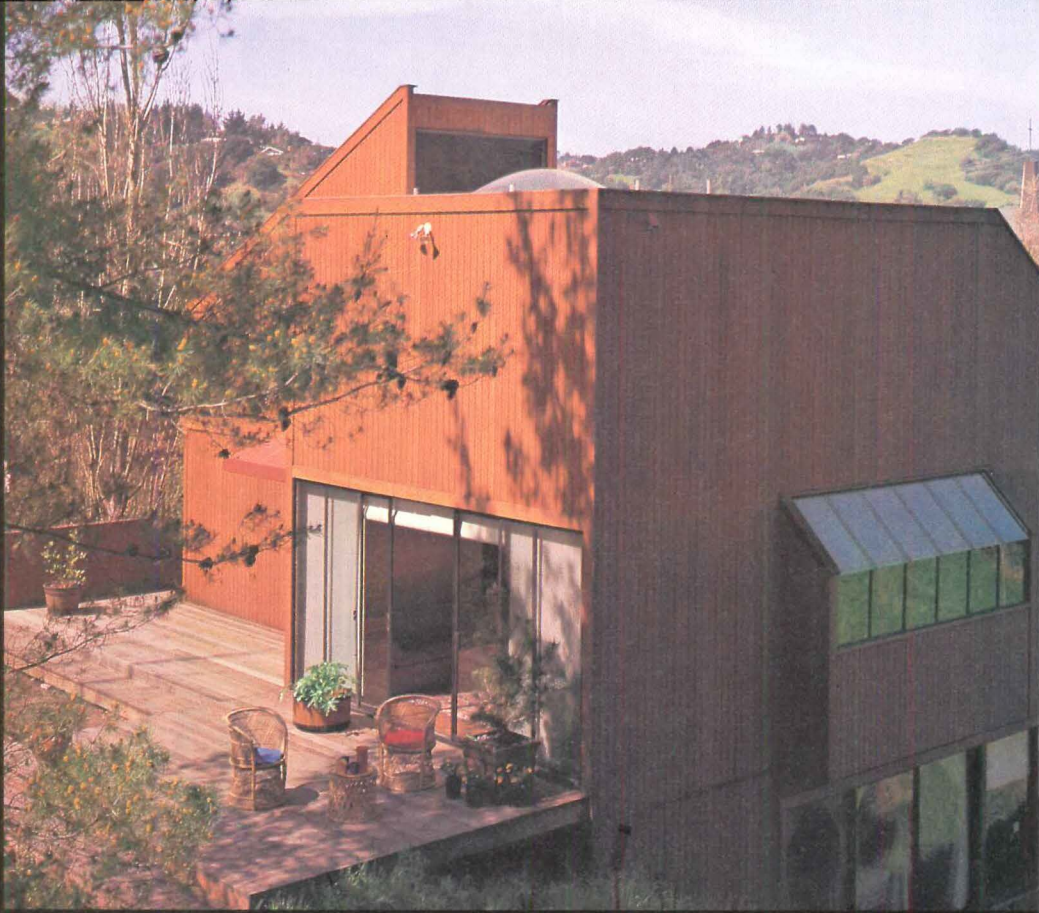
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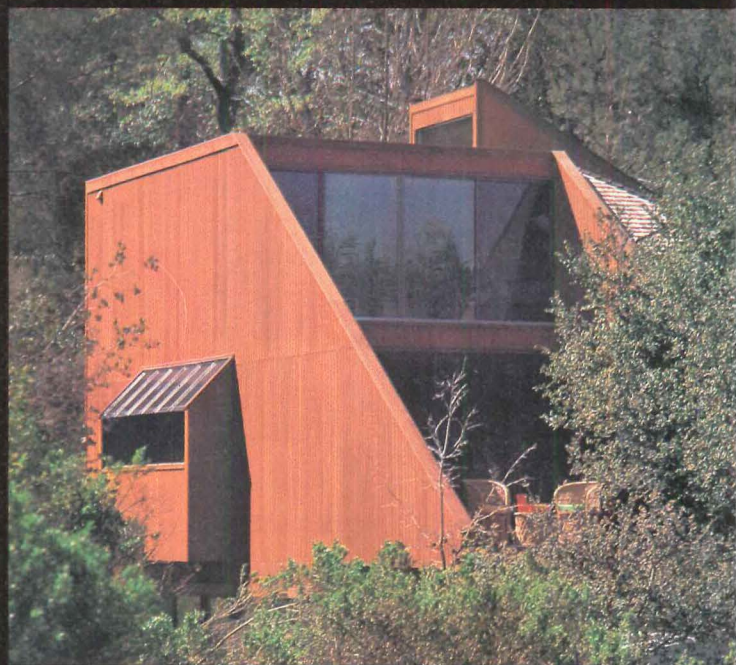
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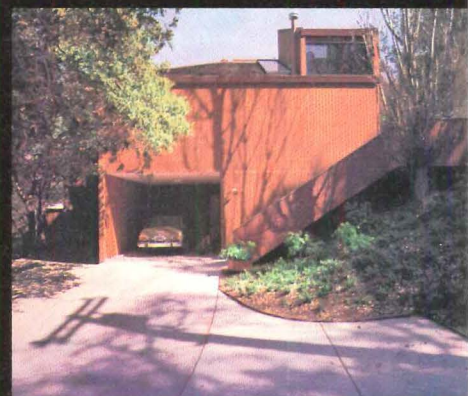
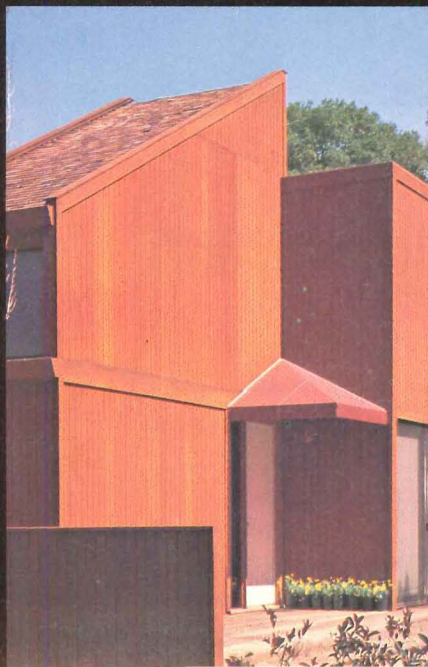
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Now available for the first time, this directory serves as a vital reference, locating those crucial prospective clients. Easy to use, the corporation names appear in list form, and include 4,000 corporate buyers — 1,000 of which count themselves among the Fortune 1,000! It saves you hours of research, giving immediate access to individual contacts who act as the actual selectors of architects, engineers, consultants and contractors. The list also includes telephone numbers, speeding up the time between the finding of clients and the establishment of direct contact with them.

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- How To Establish Global Marketing and Contacts

PLUS Construction Plans Projected

Where available, the directory supplies coding next to the name and address of the corporation detailing not only the client's preferred method of initial contact, but also the construction activity projected through 1980 including its estimated size and geographical location.

AND Thorough Update Provided

An addenda in the form of additions, corrections, replacements and deletions will be issued to ensure that you receive only the most accurate and up-to-date information.

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skid resistant contoured bottom

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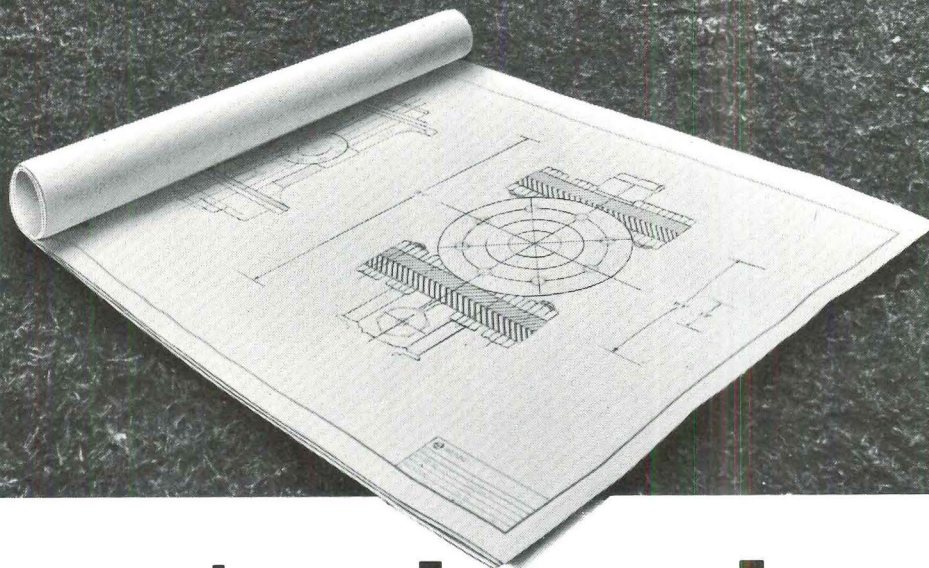


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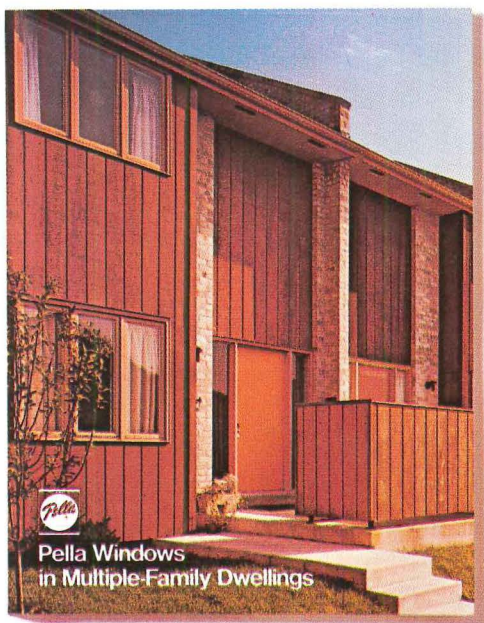
The elegant Versailles, a masterpiece of modern metalworking artistry, is a dramatic contrast to this primitive wooden lock.* Wooden locks, such as this one of ancient Indonesian origin can be traced back thousands of years to other civilizations in Africa and Asia. Its basic locking principle of wooden pins and a notched key was the genesis of today's pin tumbler cylinder. Each in its own way reflects a dedication to traditions of quality and craftsmanship.

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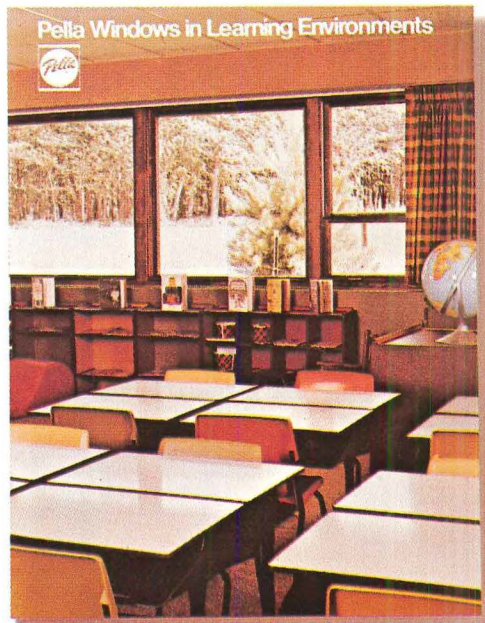
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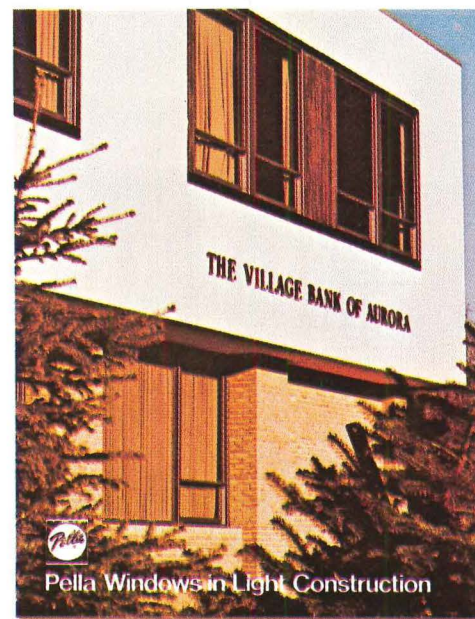
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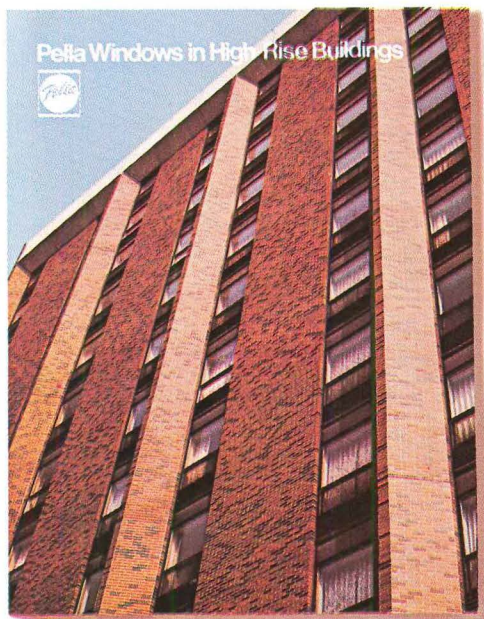
Multiple-Family Dwellings — Pella Wood Windows can help give apartments and condominiums a non-commercial feeling.



Learning Environments — shows how Pella Windows are being used to create the kind of warm, home-like environments students prefer.



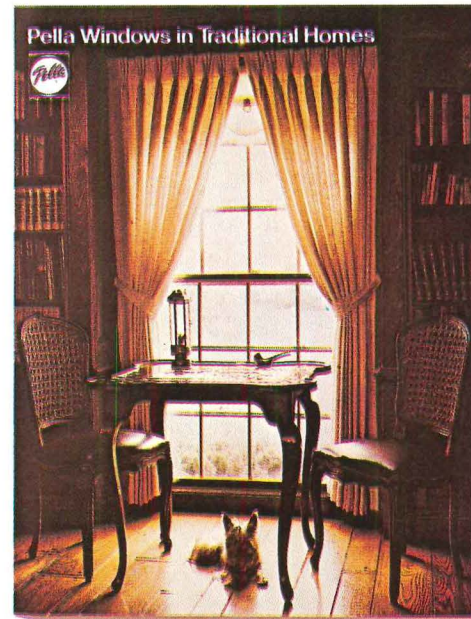
Light Construction — illustrates how Pella Windows and Sliding Glass Doors contribute to the architectural theme of a variety of building styles.



High-Rise Buildings — Pella Clad Windows combine the beauty of wood inside, with the low maintenance of aluminum outside.



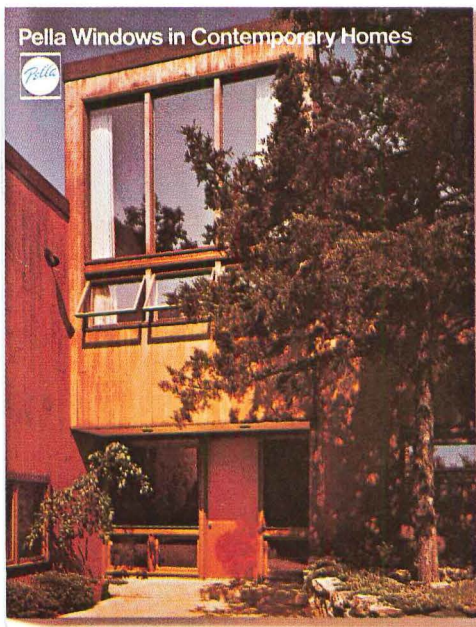
Health Centers—Pella Windows help health centers, hospitals, and homes for senior citizens project a feeling of comfort and security.



Traditional Homes — Pella takes a close look at the types of windows best suited to the traditional home.

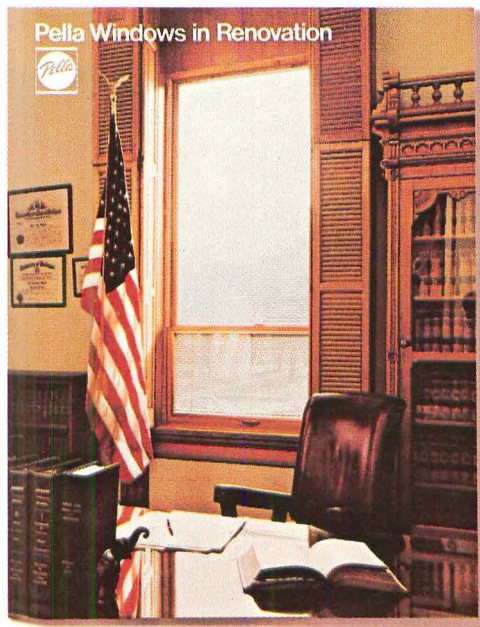
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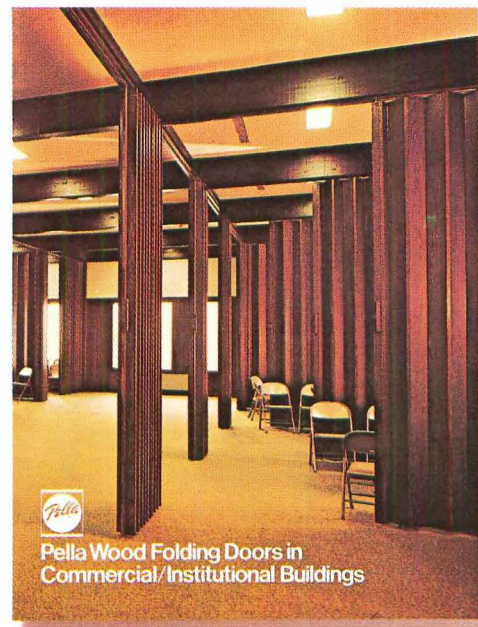
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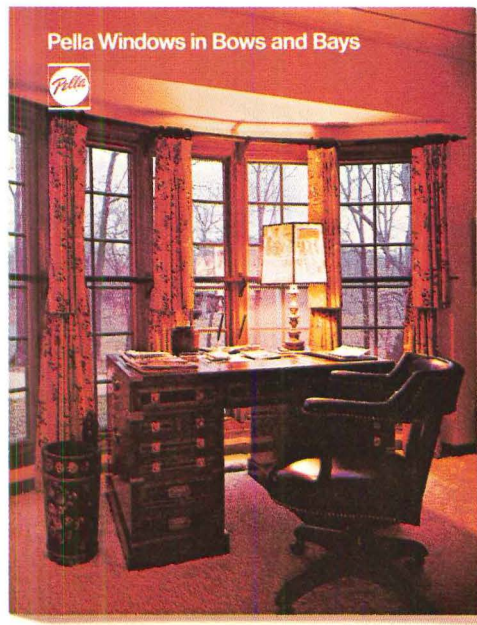
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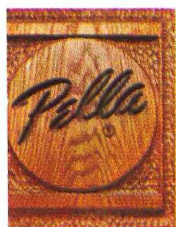
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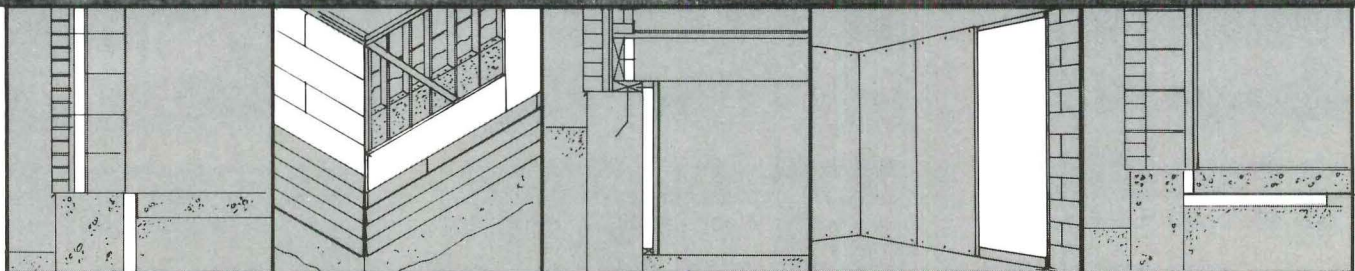


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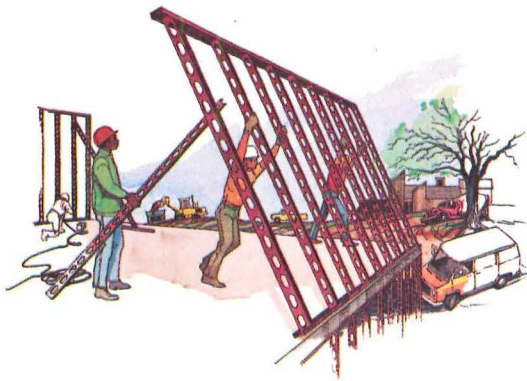
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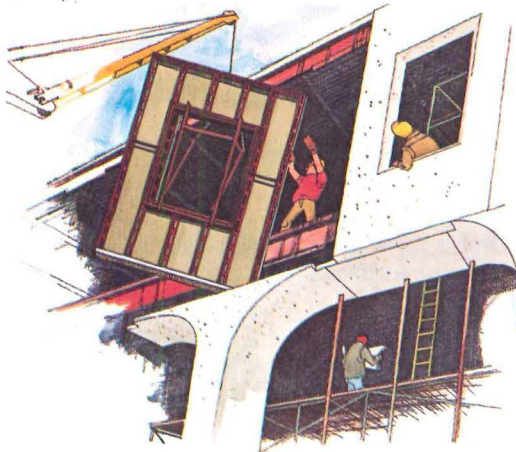
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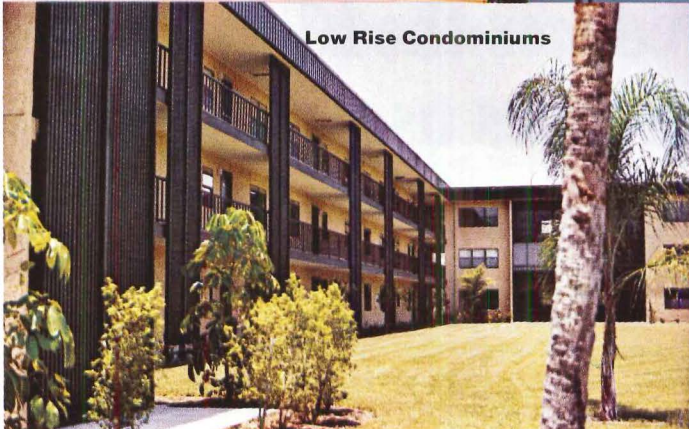
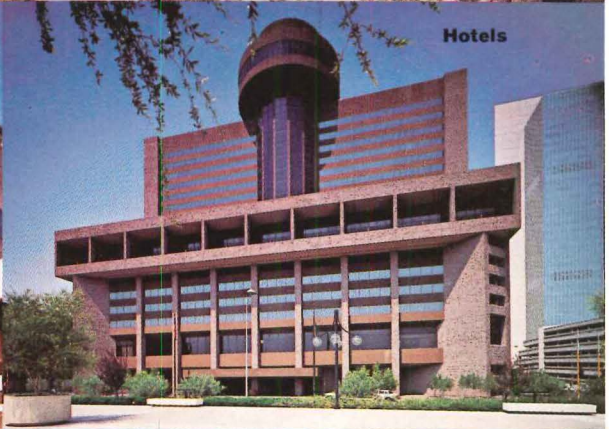
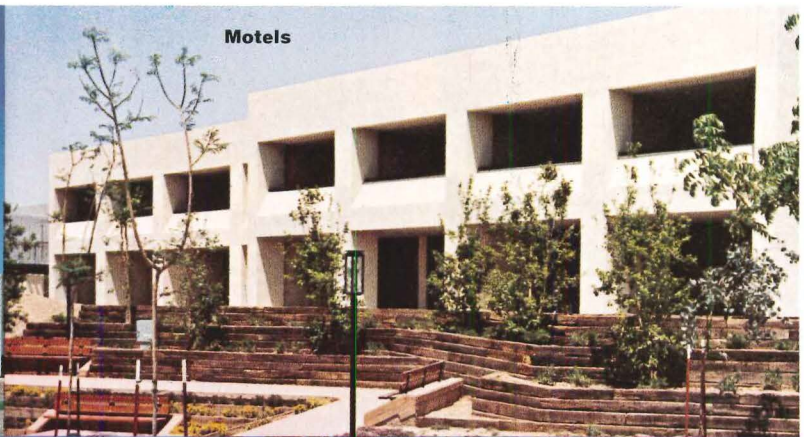
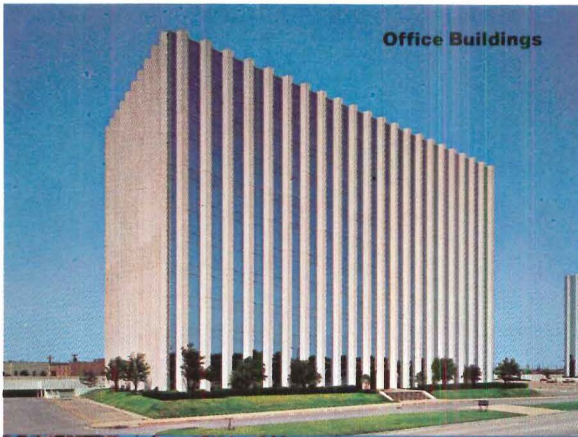
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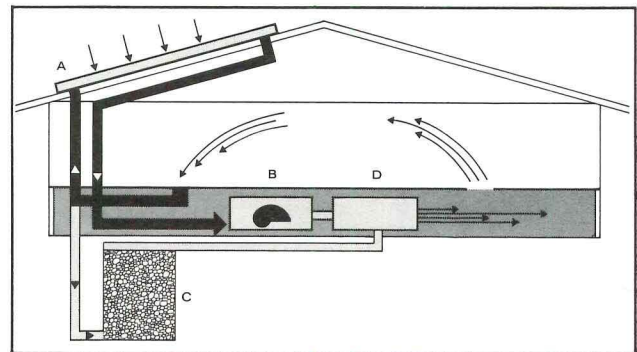
Plen-Wood system cuts construction and energy costs of solar homes.

When Al Throckmorton saw the energy-saving potential of the WWPA Plen-Wood system, he was quick to incorporate it into his plans for five new solar homes under construction by Frontier Development Co. in Nevada. The Plen-Wood system is based on a simple concept: the entire underfloor crawlspace is used as an insulated, air-tight plenum chamber for distribution of warm or cool air through floor registers.

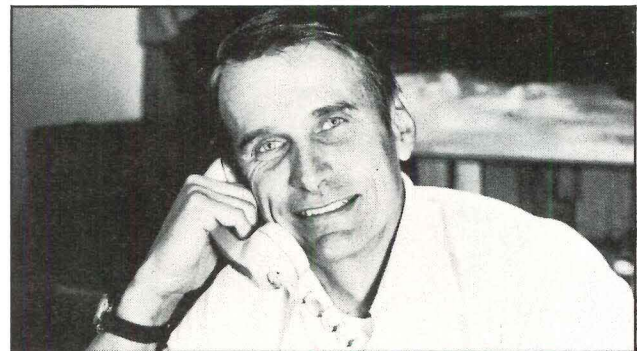
Throckmorton, an industrial engineer and solar heating consultant to builders, gave these reasons for using Plen-Wood: "It's a better, more efficient system than conventional ducted systems. For one thing, it's easier to balance. And because of its efficiency, we can use smaller solar collectors, which helps keep these homes competitive with conventional systems."

The Plen-Wood system also cuts construction costs "...saving \$400 to \$600 per home compared to ducted installations."

Throckmorton is working on plans for 115 more homes. To conserve energy, he'll continue to tap the limitless power of the solar system. With his own solar system. And Plen-Wood.

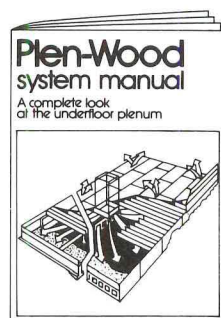


Air is drawn through collectors (A) and distributed by fan (B) to either rock-filled storage unit (C) or through plenum to house registers. On cloudy days and at night, heated air is drawn from storage unit and, if necessary, supplemented with heat from furnace (D).



Al Throckmorton. President, Sunheat Solar Systems

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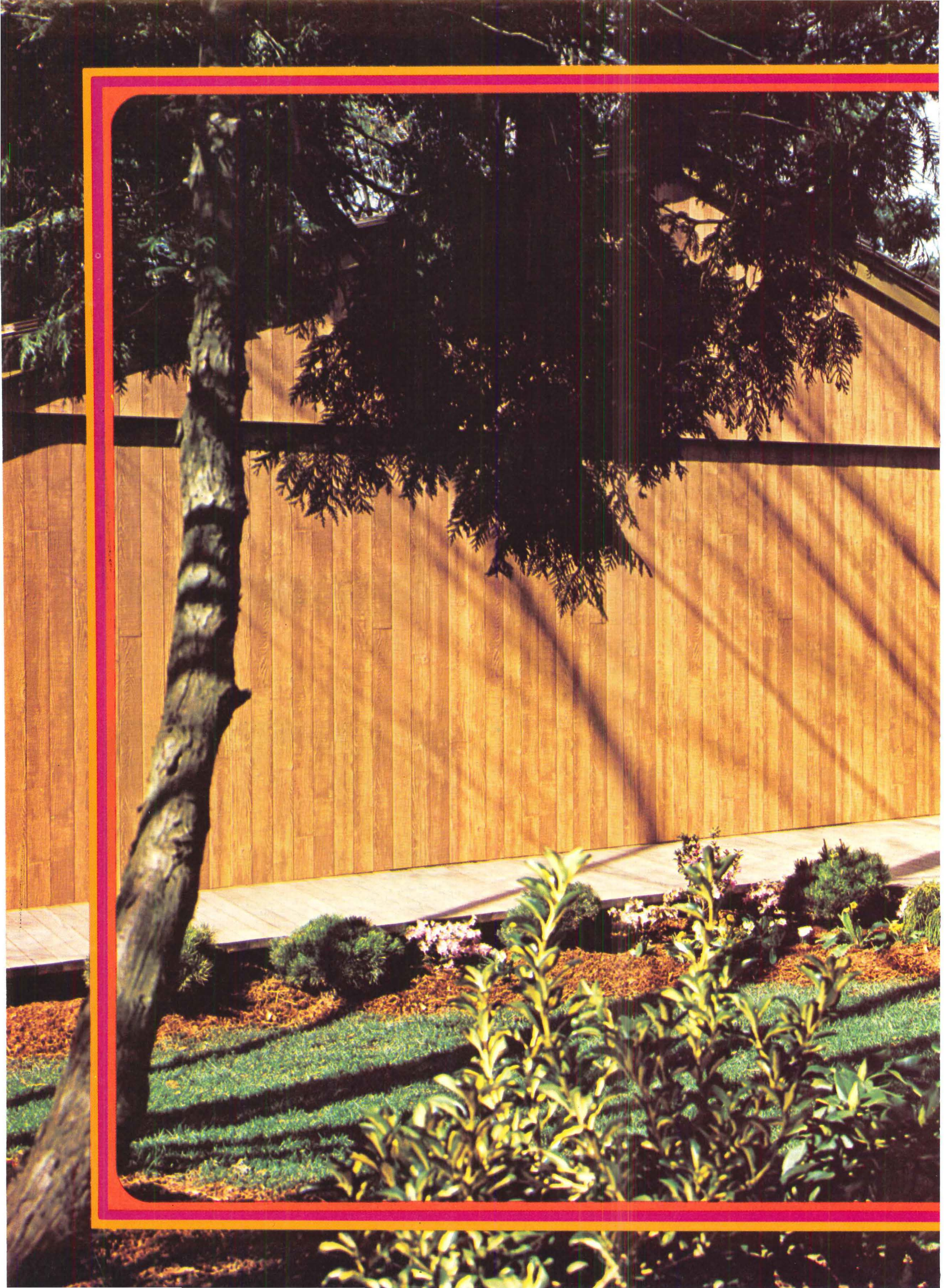
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PPG: a Concern for the Future

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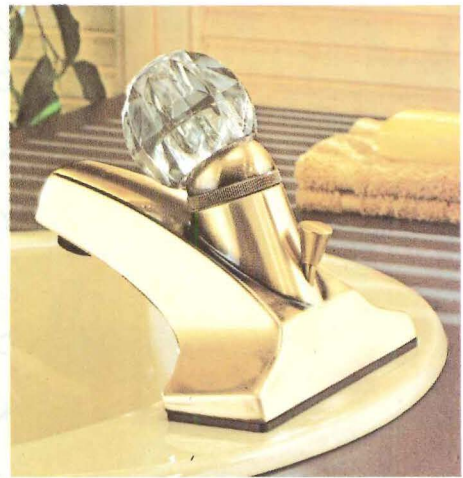
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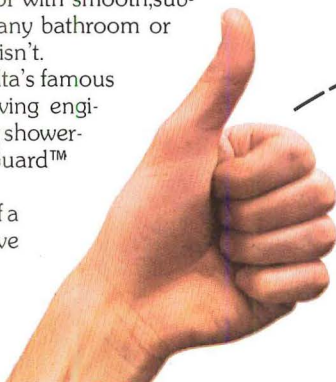
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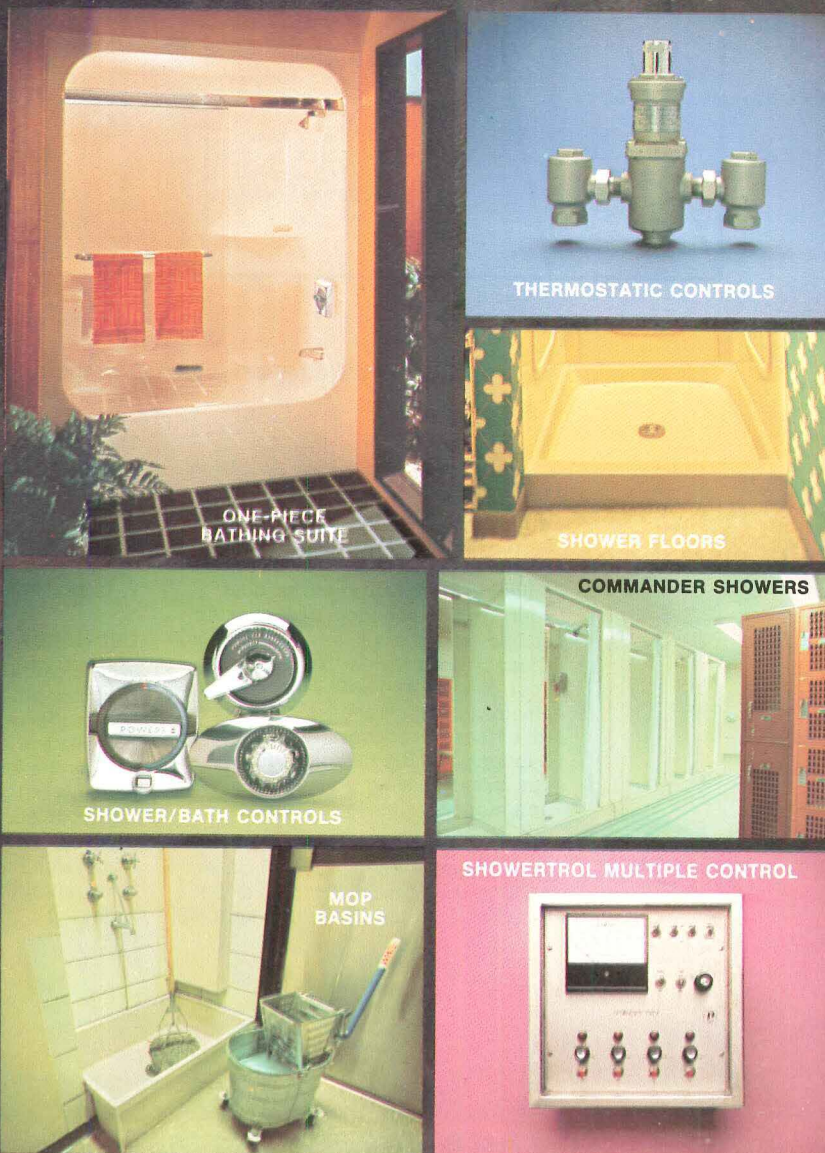
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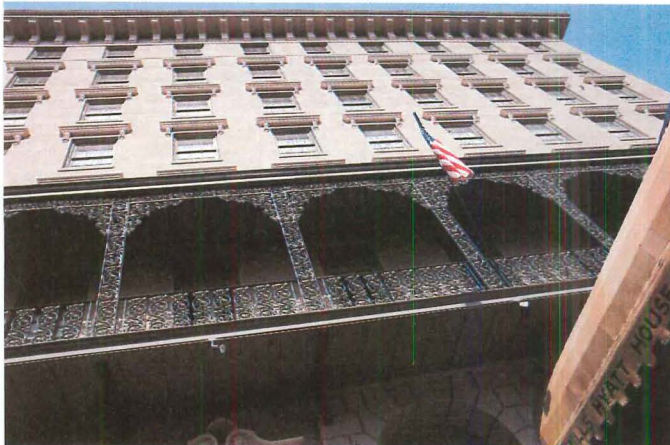
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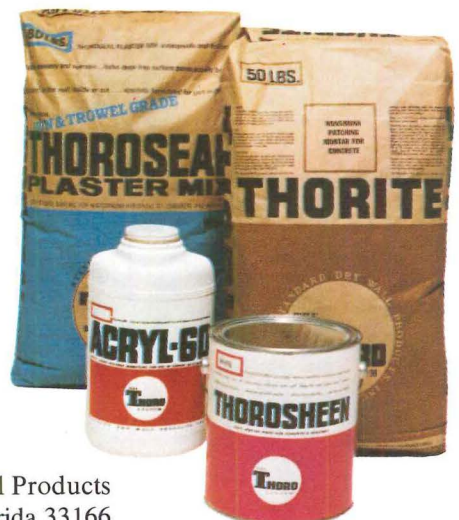
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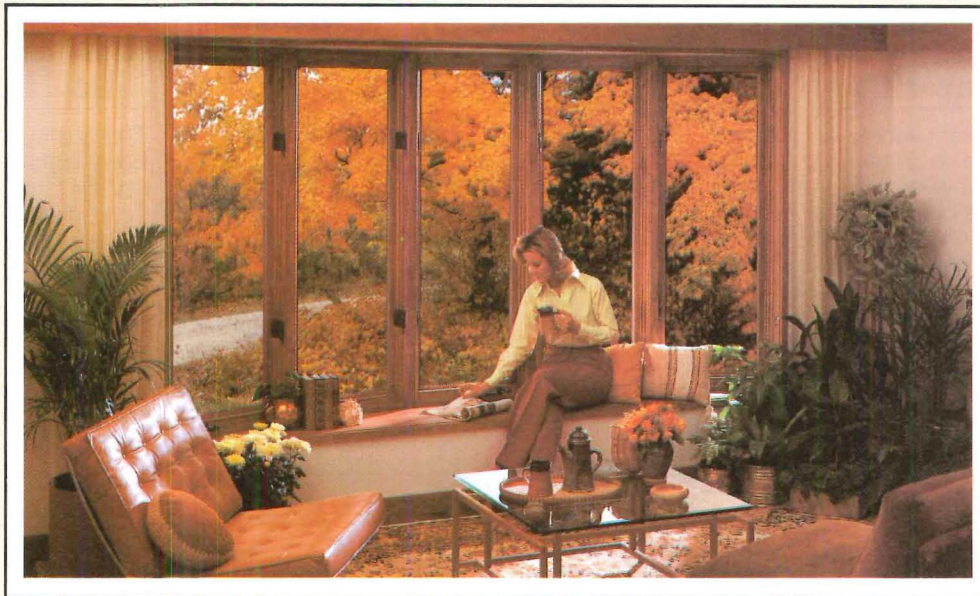
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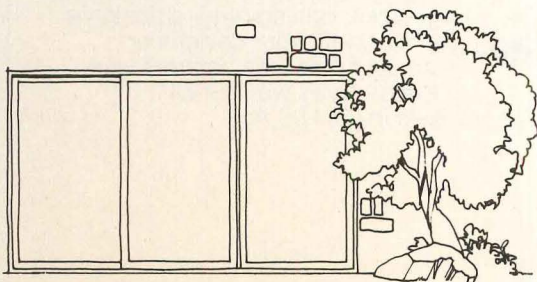
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The Chrome Finish

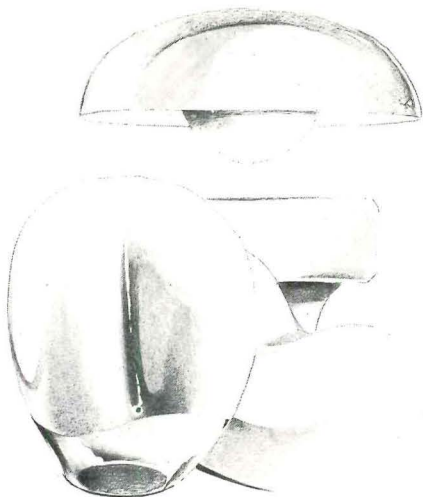
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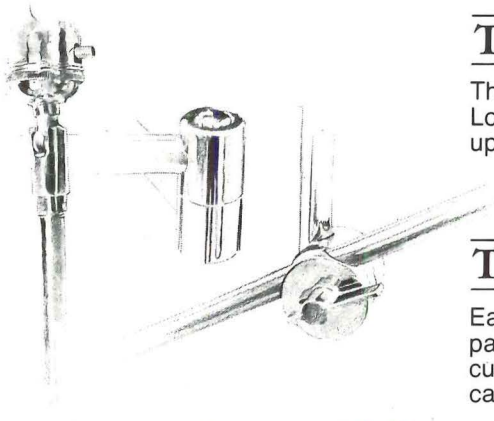
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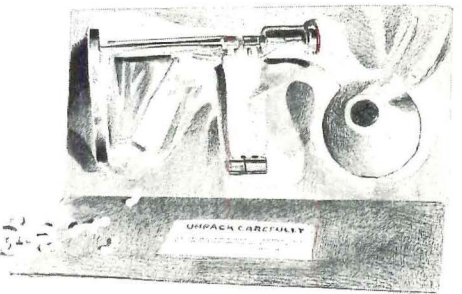
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The Arrival

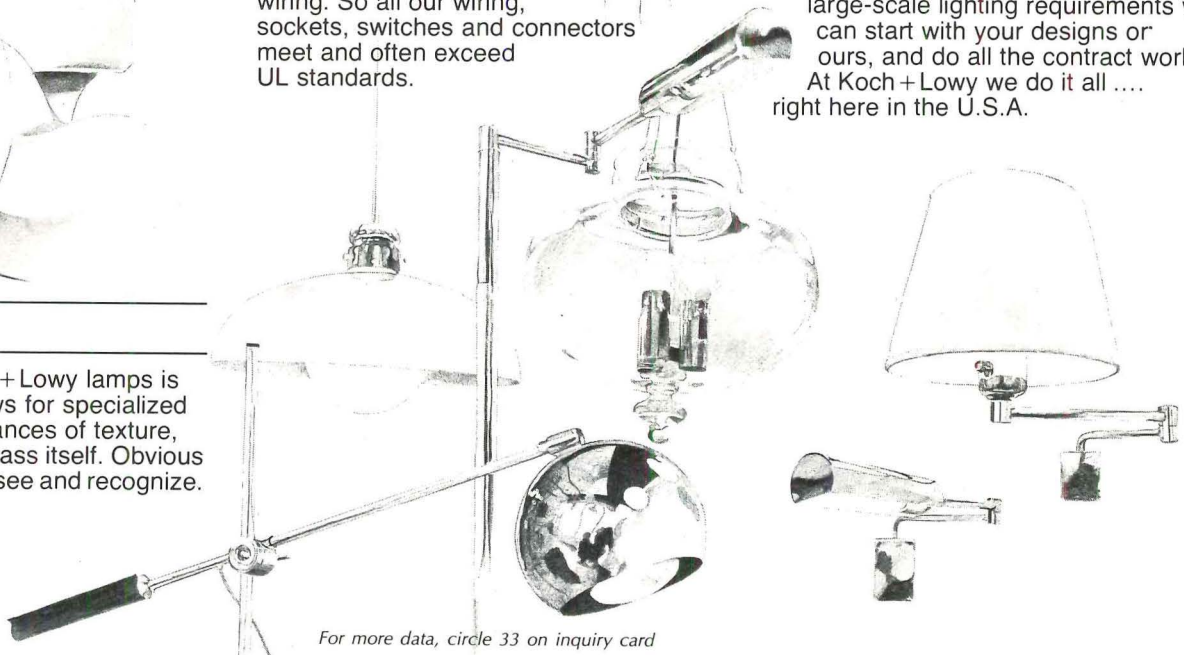
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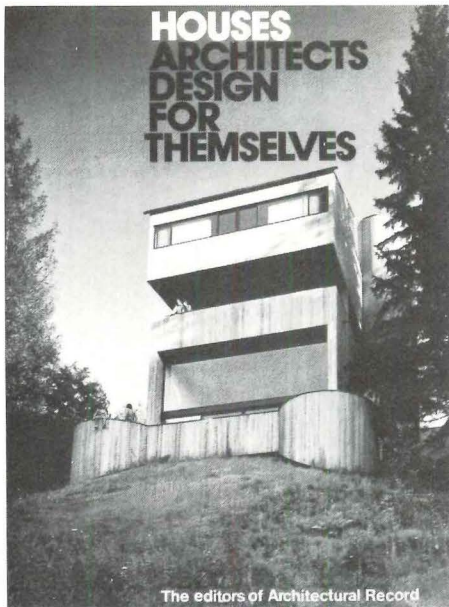
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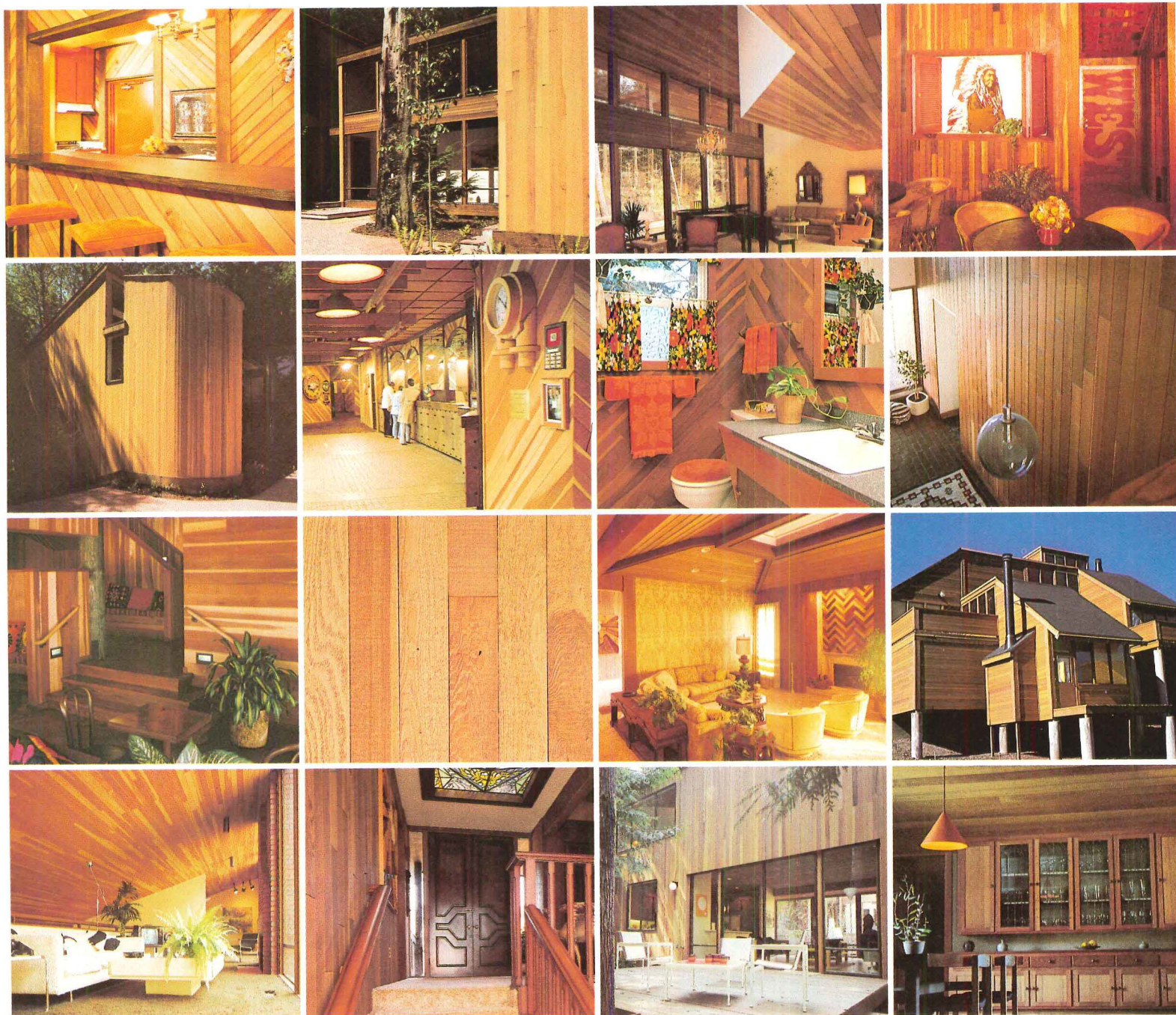
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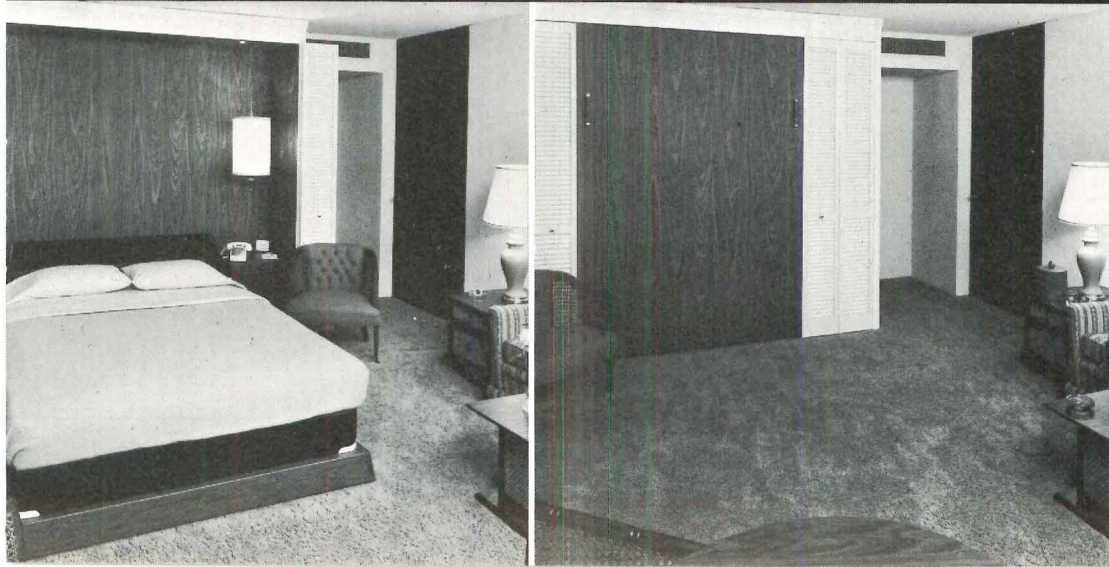
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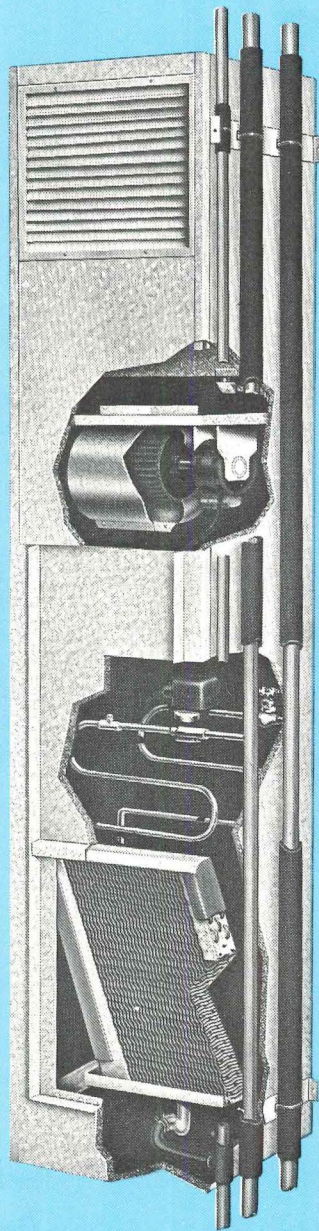
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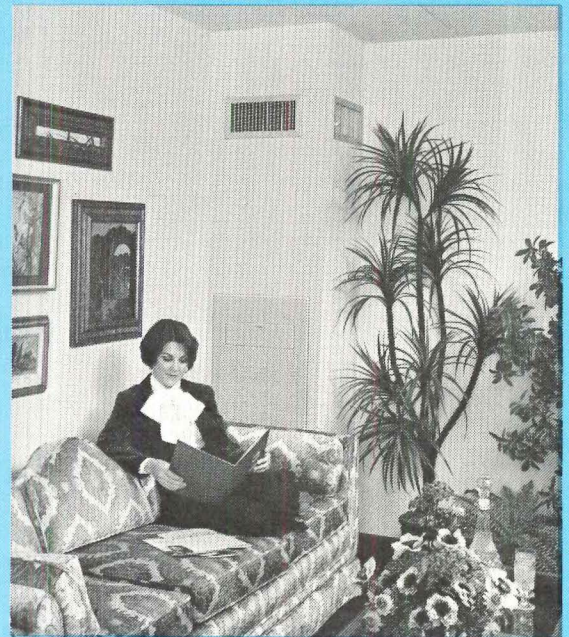
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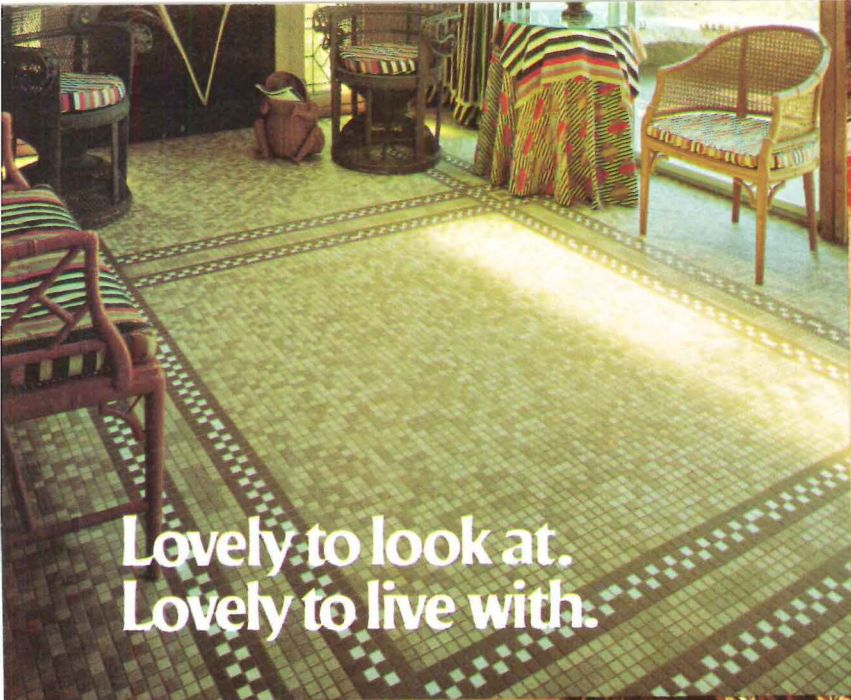
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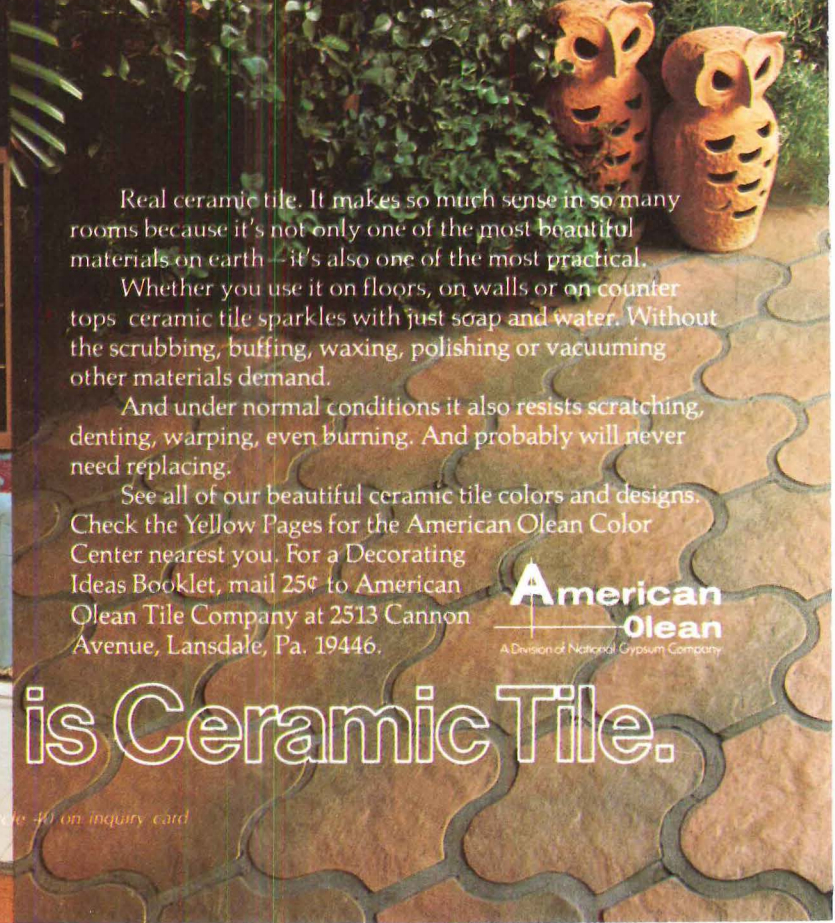
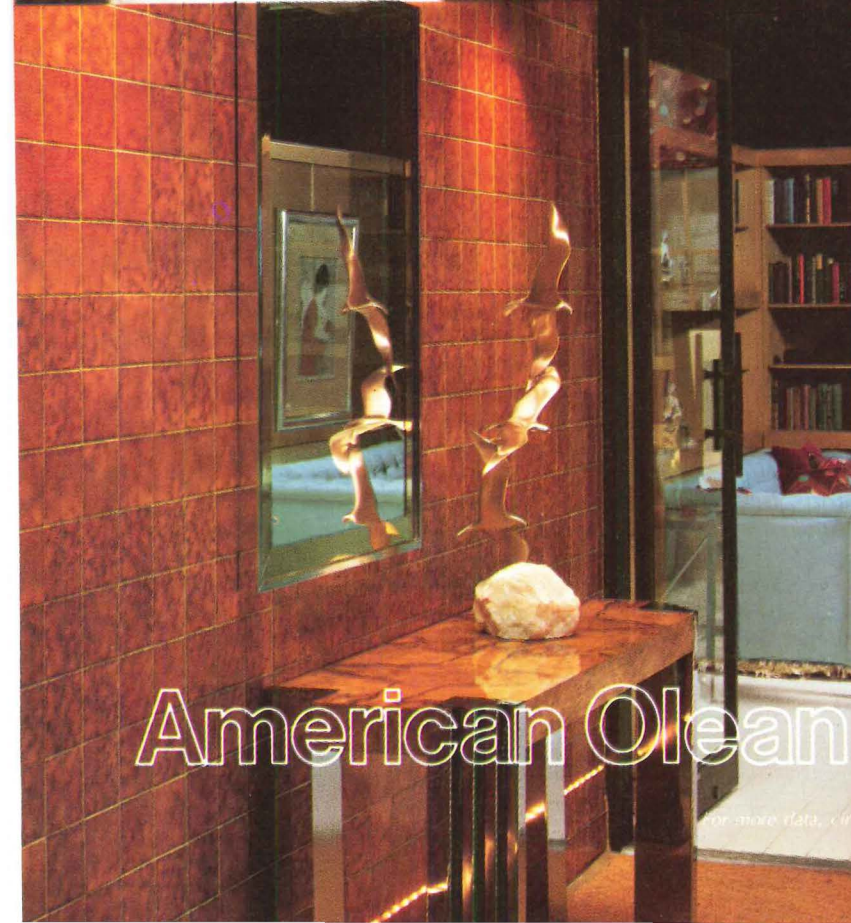
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Record Houses

1978

"Away from mainstream Modern" may seem like one of the subthemes of this year's issue, and perhaps it is, but no reader need worry that all the old channel markers are in imminent danger of being swept away. They are not. Examples of neo-Corbusian, Wrightian and Miesian houses appear here in surprisingly undiluted form and, more important, most of the submissions—whether selected or not—responded to widely held and long familiar feelings about visual order.

But a few of the houses come as signals and hint at something new in the air. After examining the designs by Trout Architects (page 74) or the Riley house by Moore, Grover, Harper, (page 92) the reader may well ask if vernacular—even regional—themes are reentering American residential design with increasing force. He may also note that this issue includes fewer "white boxes" in their infinite variation than earlier issues and fewer glamorous, high-style designs of any type.

What we sensed among this year's 200-plus submissions was an incipient diversity of approaches, and with this diversity a slackening interest in formalism, a gentle relaxation of design credos, and a renewed interest in solving functional and site problems directly and without fuss.

Energy concerns are apparent in most of these designs, though very few active solar houses were submitted and only one was selected. Many architects said that solar collectors of one kind or another had been considered early in design but abandoned later on for high initial costs and some reservations about efficacy. A few added that collectors are not easy to manage from the design standpoint and, owing to their own precise requirements, impose a heavy restriction on other design and planning options. In most cases, therefore, architects concentrated on tightening their details, insulating heavily, siting their houses with more care, and taking advantage of passive solar possibilities wherever they occurred.

An added thought about regionalism: if, as some believe, a new interest in regionalism is developing, and if diversity and vernacular references are two of its harbingers, then we must be as certain as possible that it is not a regionalism that carries too vividly the burdens of a remembered past—of roof forms, of plan anomalies, of finishes that once gave the buildings of an area a distinctive, homogeneous look. Nor can it be an eclectic reassembly of historical elements held together by sentiment and nostalgia, or by a hankering after times past when the valleys were more peaceful and a man's word was his bond. Was there ever such a time? Today's regionalism—if that is indeed the appropriate term—must be a hard-as-hickory regionalism based on thorough analysis of site, elevation, wind conditions, sun angles and environmental stability. It must generate its own design grammar and reflect its own unique circumstances in time and place. Perhaps most important, it must be a regionalism that stirs an emotional response that is broad, deep, and keenly felt. —*Barclay F. Gordon*

Hall House

Napa, California

Roland-Miller, Architects

The owners asked for a small, year-round house that looked and felt like a vacation house. That is exactly what they got—and more. The site is a dramatic, six-acre hillside dropping down to a creek. Overhead is an almost complete canopy of tall redwoods. Making sensible use of the limited building space and dodging tree trunks with the utmost grace, the house stacks itself into two 20- by 20-foot units connected by a split-level stair (see plans overleaf). The uppermost level contains the master bedroom and bath as well as a private deck. The middle levels include living and dining spaces, kitchen, wrap-around deck and entry. The lowest level provides an additional bedroom and large recreation space. All these elements are brought together in plan and especially in section with really extraordinary sensitivity. Nowhere is there a sense that the site has been violated or that the plan is forced in its search for accommodation with these lovely surroundings. The surroundings, in fact, are keenly felt in every space through glass walls that provide only the merest hint of enclosure. Even the roof is opened in several places to provide occupants with views directly up into the towering treetops.

Finishes in the house are simple and appropriate: glass and exterior grade plywood for most wall surfaces; painted gypsum board inside. Structural bracing is added where needed over the glass. A mild climate, coupled with almost total shading from the vertical sun, makes the extensive use of glass practical. It remains pleasant and cool in the summer. In winter heating is provided mostly by wood stove and fireplace, supplemented occasionally with electric hot water and whatever radiated heat is furnished by a low-angle sun.

It is a splendid house, crafted to the site and the needs of its owner with exemplary success.



Architects: Roland/Miller Associates
666 Seventh Street
Santa Rosa, California
Owner: Clarence and Kay Hall
Contractor: Charles Gentry
Photographer: Barbeau Engh





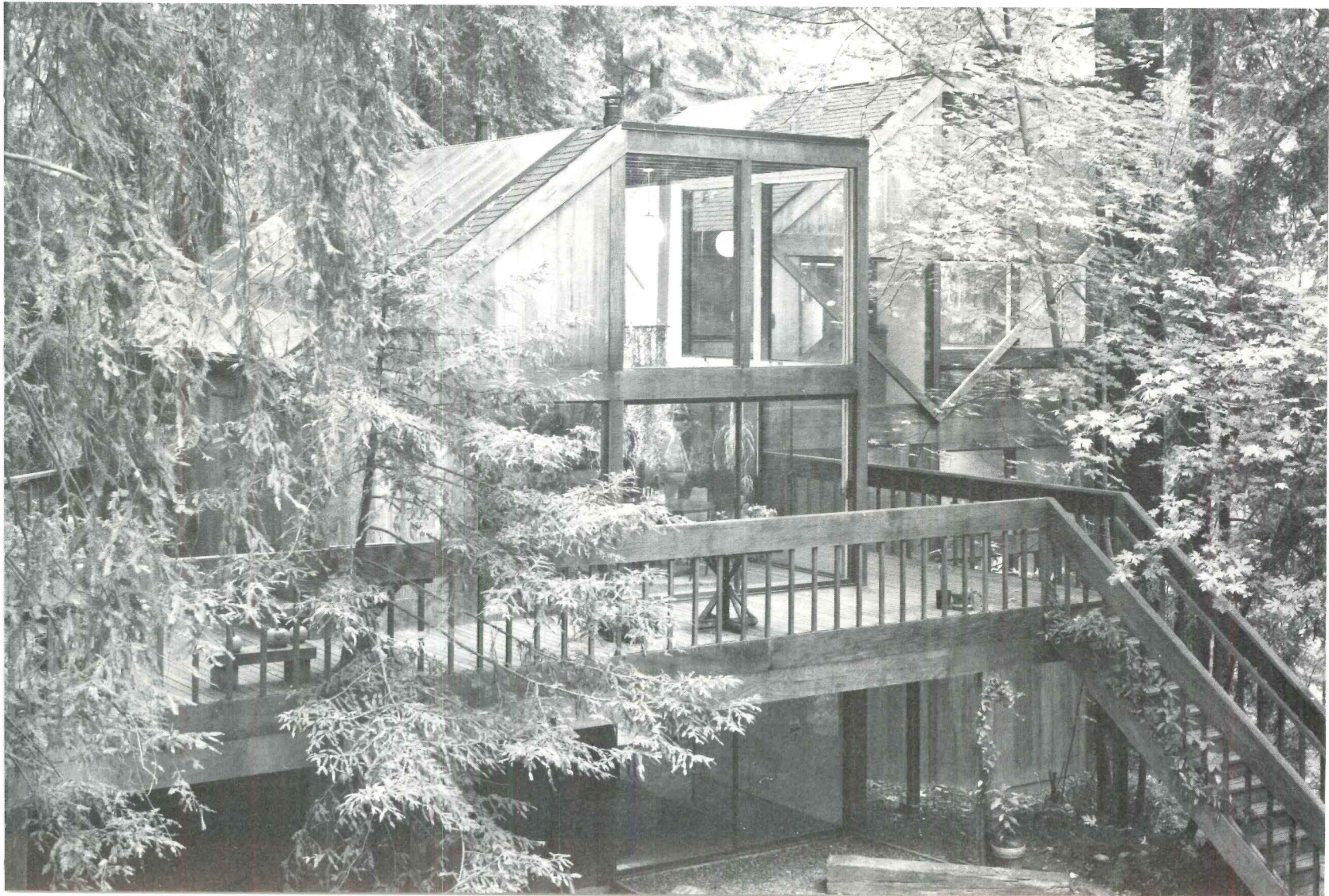
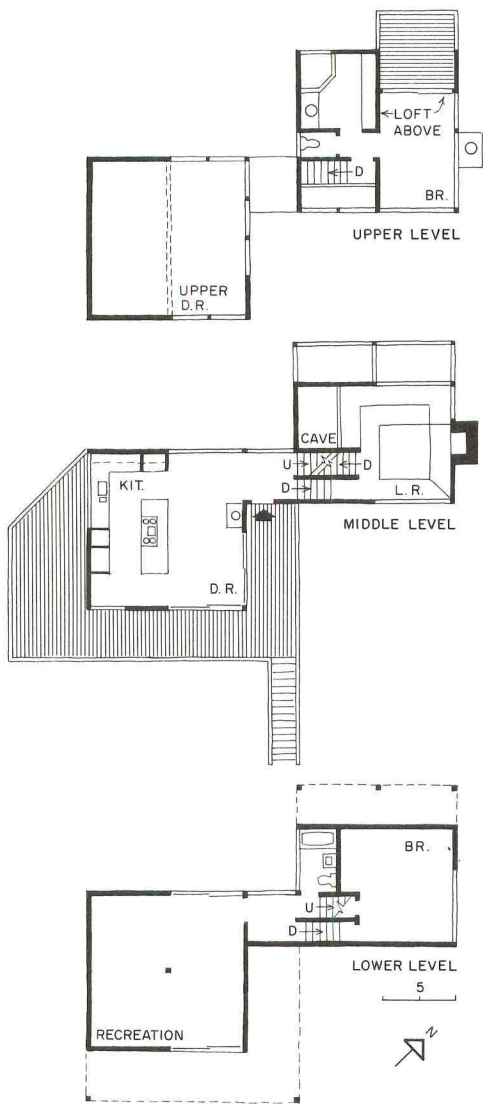


The interior spaces, though modest in scale, are exceptionally open and airy. The kitchen and dining area, (photos this page) feel almost uncontained. The bedroom (photo opposite) offers view in every direction—including toward the night sky—and the ladder leads to a small hidden loft.

At about \$30 p.s.f., the house was surprisingly inexpensive to construct.

ROLAND/MILLER





Hobbs Residence
Seattle, Washington
Hobbs Fukui Associates,
Architects

A steep, urban site sloping to the east with a view of woods, Lake Washington and the Cascade Mountain Range in the distance. Space for functions both common and private for two parents and three children. Architect Richard Hobbs brought these givens together in a 16-foot by 46-foot rectangular plan that distributes its functions over six interior levels. The entry level leads down to the children's areas or up to the main spaces of the house. Off these main spaces, and facing the view, is a narrow greenhouse that provides—in addition to a profusion of house plants—a fine sense of openness to the deck and woods beyond (photo below right).

Only from the downhill side does the verticality of the scheme reveal itself completely. From this vantage, the elaborately sculpted wood forms reach right to the tree tops giving the occupants of the upper levels a remarkable sense of privacy and an exhilarating feeling of elevation.

The interiors are carefully worked out and considerable spatial interest is achieved by powerful diagonal forms and by graceful circular projections into the main spaces. The extraordinary variety of openings also enriches the spaces, filling the interiors with daylight and broad streaks of sun that are especially welcome in the Northwest.

Heating is provided by a four zone system employing both electric baseboard and forced air units controlled from a central location. The principal finishes are cedar siding, anodized aluminum window frames, and gypsum board on ceilings and interior walls.



Architects: Hobbs Fukui
1501 Belmont Avenue
Seattle, Washington

Owner: Richard Hobbs

Engineers:

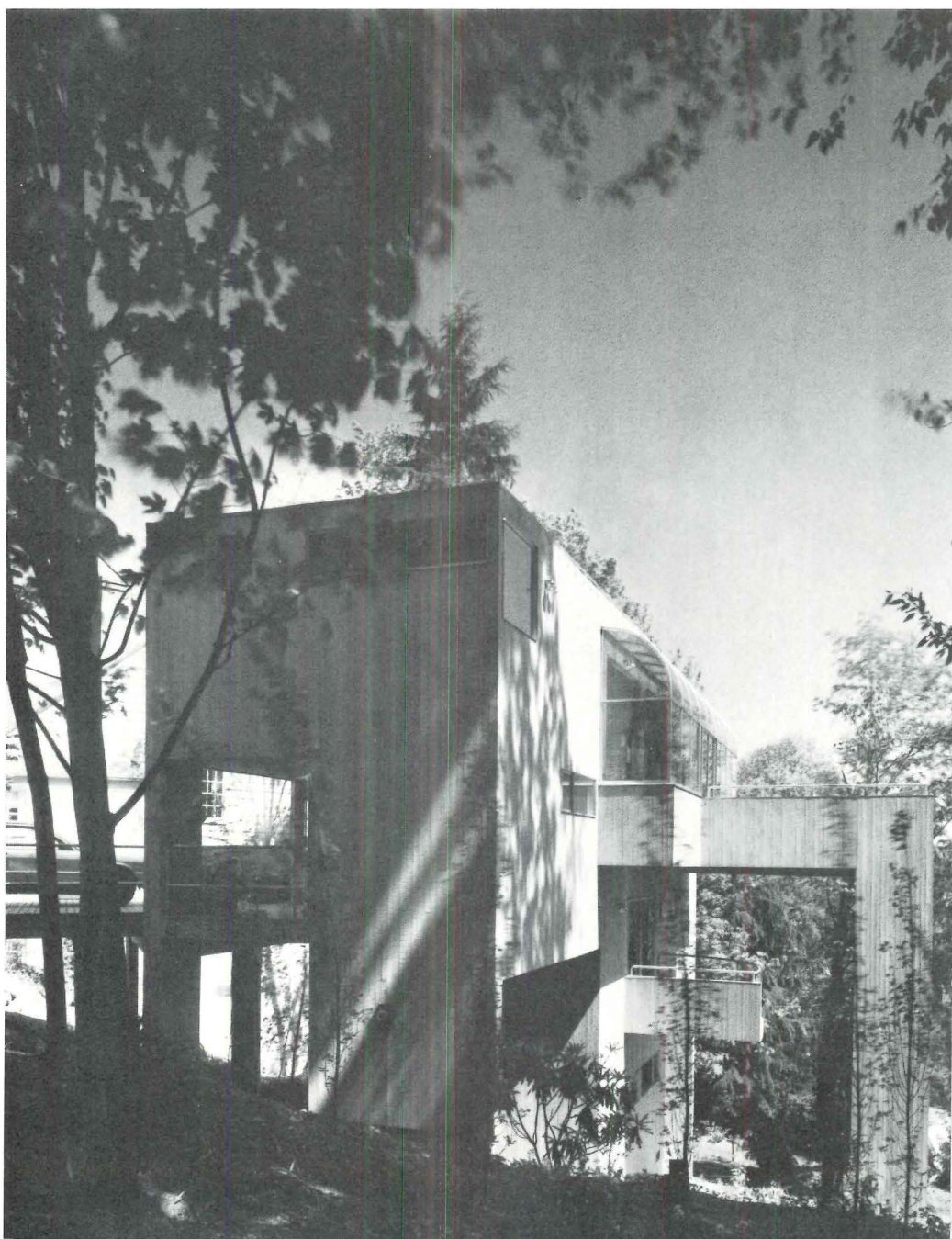
Robert G. Albrecht (structural)
Neil H. Twelker (foundations)
Martin/Datacom Associates (mechanical)

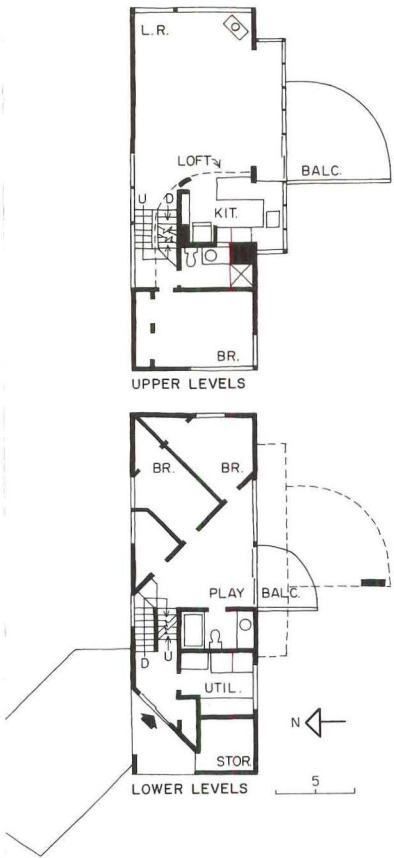
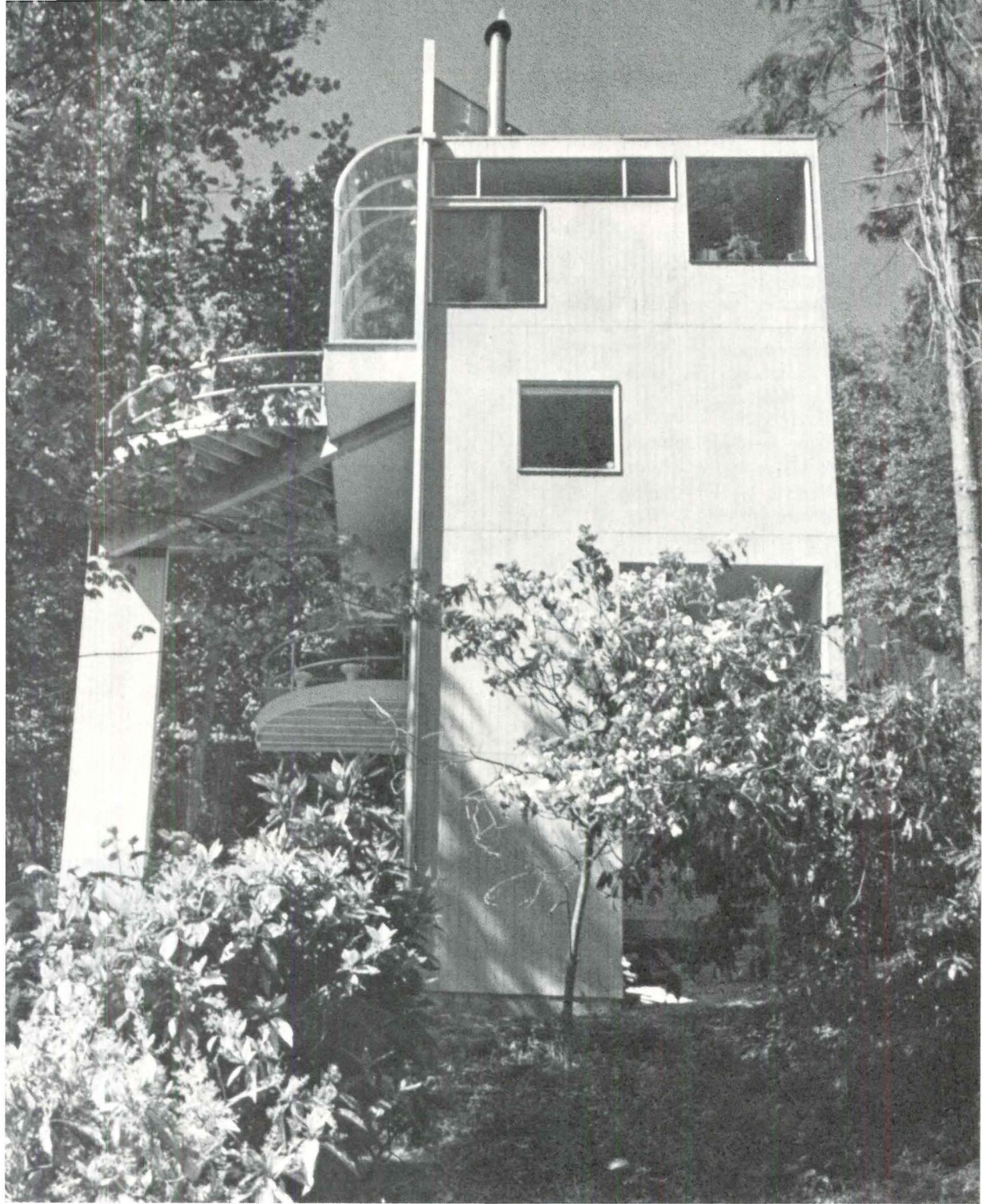
Interiors: Dallas E. Zeiger

Landscape: Thomas L. Berger

Contractor: Stole Building Co.

Photographer: Art Hupy





Barn Renovation

Maryland Eastern Shore

Moore Grover Harper, Architects

The owners of this old barn placed some unusual constraints on the architects they commissioned to convert it to a second home. Certain of the constraints, in addition, seemed in a sense to conflict. The owners wanted the renovation to be energy-efficient, for instance, but they also wanted the original siding and roofing to be retained and remain visible from within. They wanted the first-floor structure of stone walls (circa 1850) and hand-hewn timbers to be celebrated, but they also wanted the barn highly receptive to the sun.

To accomplish these priorities, the architects began by building new exterior walls, fastening them by means of ledger strips to the old plates. New rough siding was also applied and left to weather. Because the old rafters could not support another layer of roofing, the architects nailed 2x6s through the existing metal roof into the rafters creating a "T" section that would support new horizontal members and a new metal roof. The cavity this created was filled with insulation.

Along its south wall, the old barn had been built with an integral shed. But the shed cut off long views to the Choptank River as well as winter sunlight, so the architects stripped it of its siding, removed sections of its roof and in this manner created a trellised structure (photo right) that adds enormously to the character of the renovation.

Five solar collectors on the south-facing section of the roof provide domestic hot water, while a conventional oil burner is used for space heating. When the house is unoccupied, the two systems are set in tandem and the thermostat set way down.

"We worked hard," says Mark Simon, "to retain and even enhance the rough-hewn character and yawning openness that makes this building a barn, while at the same time giving attention to special places where the inhabitants live and play."

A marvelous renovation.



Architects: Moore Grover Harper
Essex, Connecticut

Charles Moore, Mark Simon; project architects

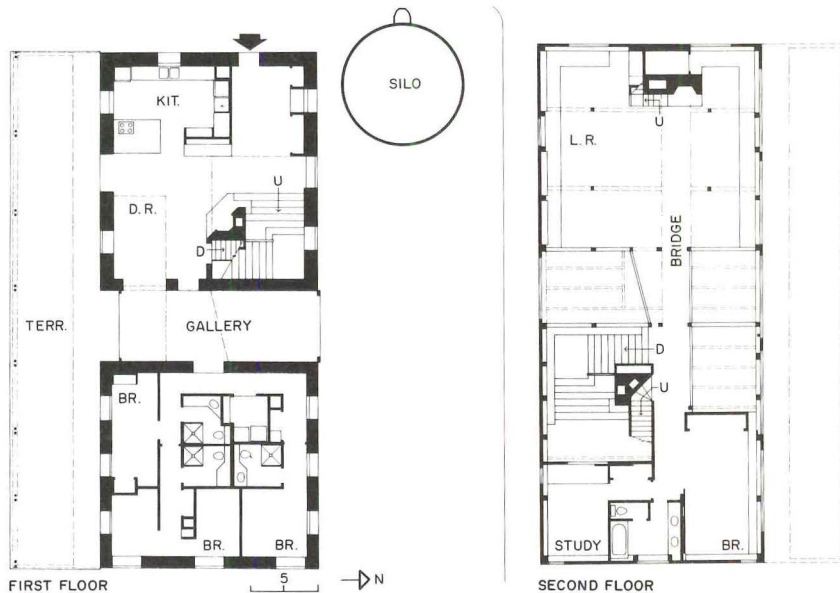
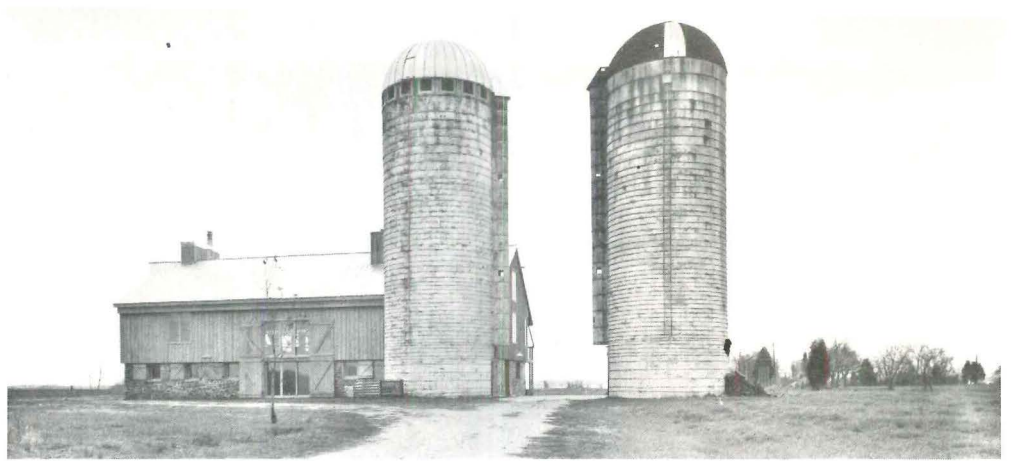
Engineer: Ronald Schaeffer (structural)

Interiors: Samuel Marrow

Landscape architect: Lester Collins

Contractor: L.G.R., Inc.

Photographer: Norman McGrath

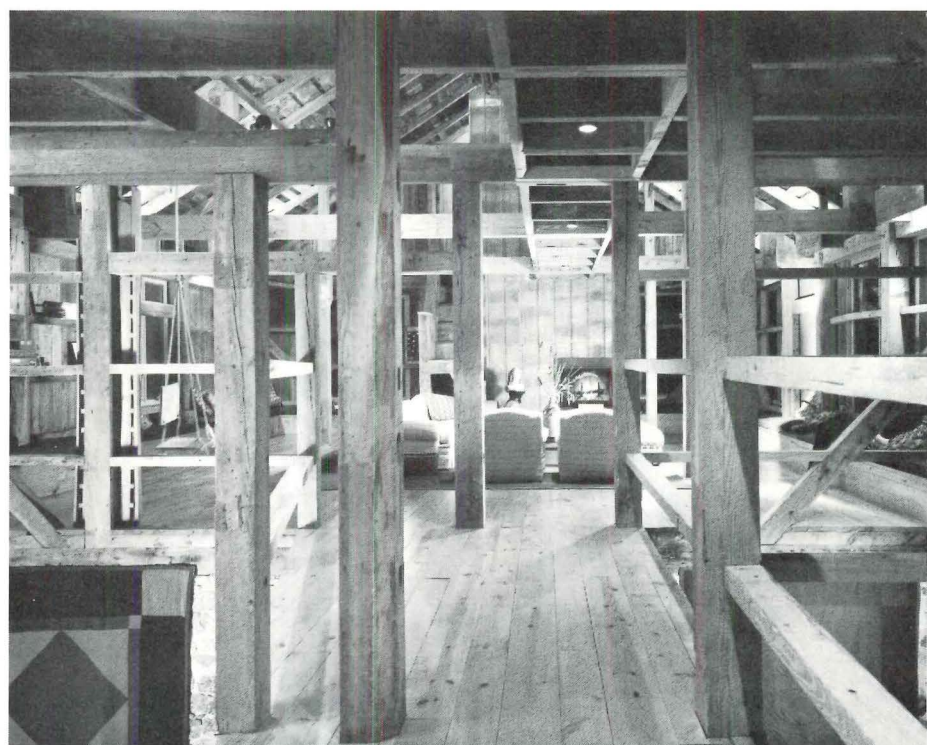
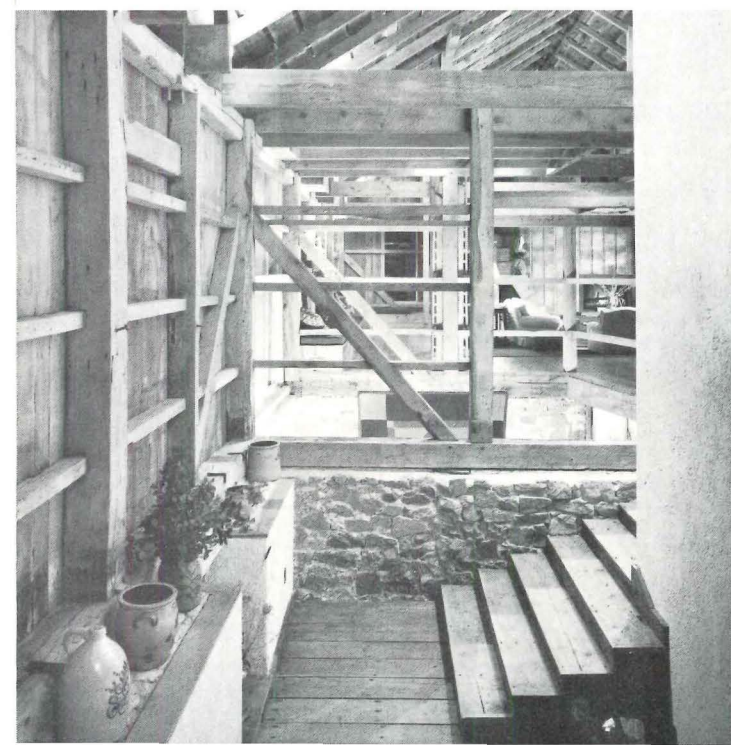






MOORE GROVER HARPER

The major spaces are distributed over three levels or partial levels. The entry is on the west wall and leads to a small vestibule. From here, the view leads to a broad staircase that passes behind a stucco-covered chimney up to the second-floor living room. A second flight of steps leads to the third floor. As the photos eloquently show, all the major spaces are anticipated through a tantalizing fretwork of beams, posts and braces. Wherever possible, the architects have retained details and hardware from the earlier era—the wood bolt on the door (previous page) being a fine example.





Private Residence
Atlanta, Georgia
Porter/Kelly, Inc., Architect

The key element to the design of this house in suburban Atlanta is its interior organization—an excellent plan of open, flowing spaces focused on a dramatic, skylit, 22-foot-high foyer. The foyer is the hub, from which the rest of the house flairs outward, stepping down the site in accordance with the topography. The main living areas are immediately seen from this point at the entrance and because of extensive use of glass windows, views are opened up to the heavily wooded site in all directions. Few partitions exist in the house to maintain this open feeling, with none used in the main living areas. Each room is, nevertheless, defined by a change in levels, and could easily be closed off if necessary. The upper floor is the opposite, with many partitions for privacy, but the master and guest bedrooms are open to the foyer to receive natural light.

The clients are both interior designers and they commissioned local artisans to design art work displayed throughout the nearly 5,000-square-foot house, specifically in the foyer and living room.

The house is rather isolated from its neighbors, and can hardly be seen on the two-acre site. Orientation of the house to the north and west was a logical solution due to the land terracing in that direction and geological studies which indicated positioning the pool and tennis courts in the western section of the site.

The exterior is highly articulated and a contrast of forms which "relate to the varying nature of the site," explains architect Philip Porter. In addition, the forms reflect the spatial arrangement, jutting out wherever there is a room, and are curved or angular in correlation to the interior functions. The entrance (top right) demonstrates this diversity, and is particularly pronounced: some of the openings on the southern elevation are framed and have large overhangs shading their respective rooms from the sun, while others (like the upper stairwell) are glass enclosed to permit an uninterrupted view to the trees.



Architect: Porter/Kelly, Inc.
1819 Peachtree Street, N.E., Suite 609
Atlanta, Georgia

Owners: Mr. and Mrs. Jorgen Jensen

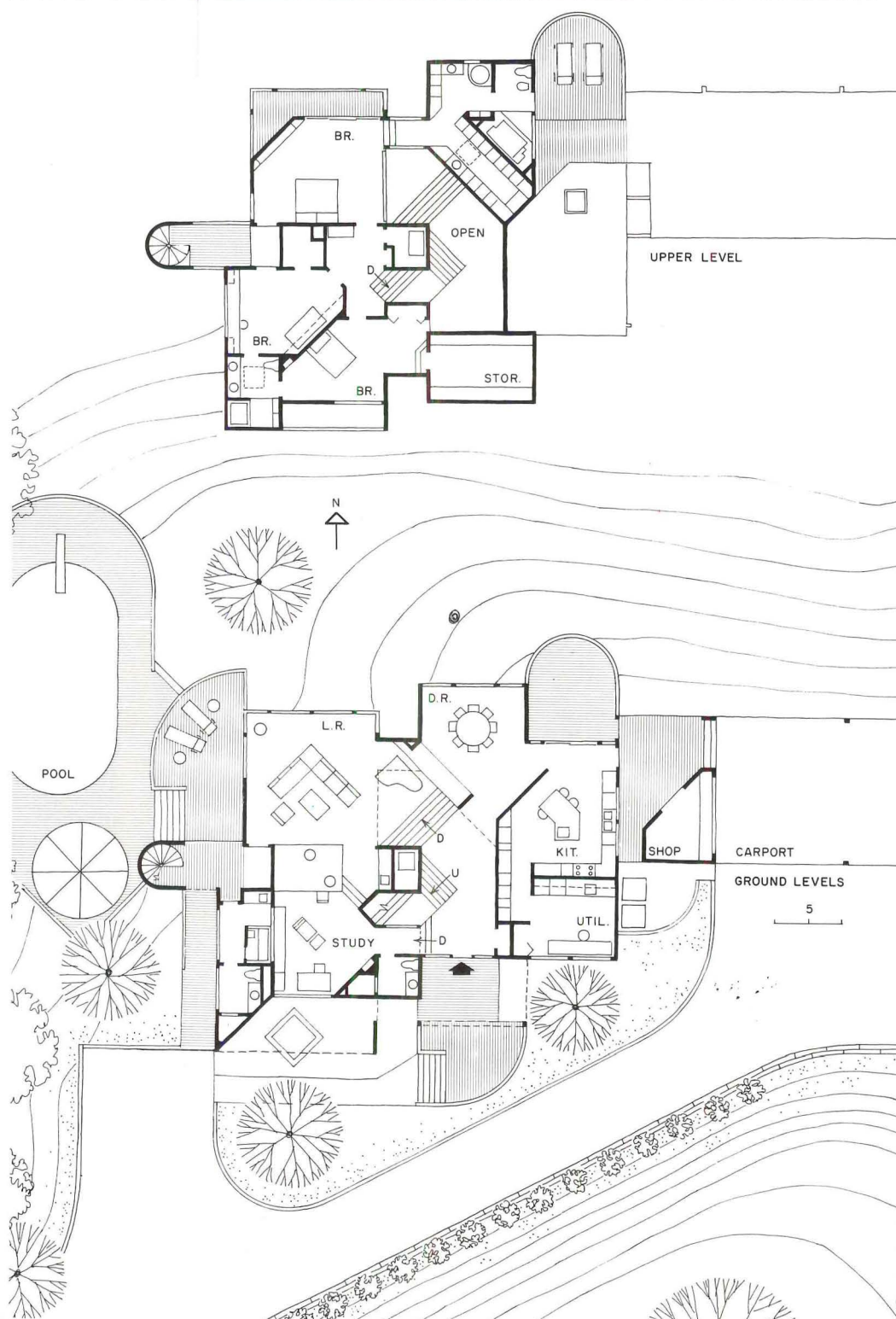
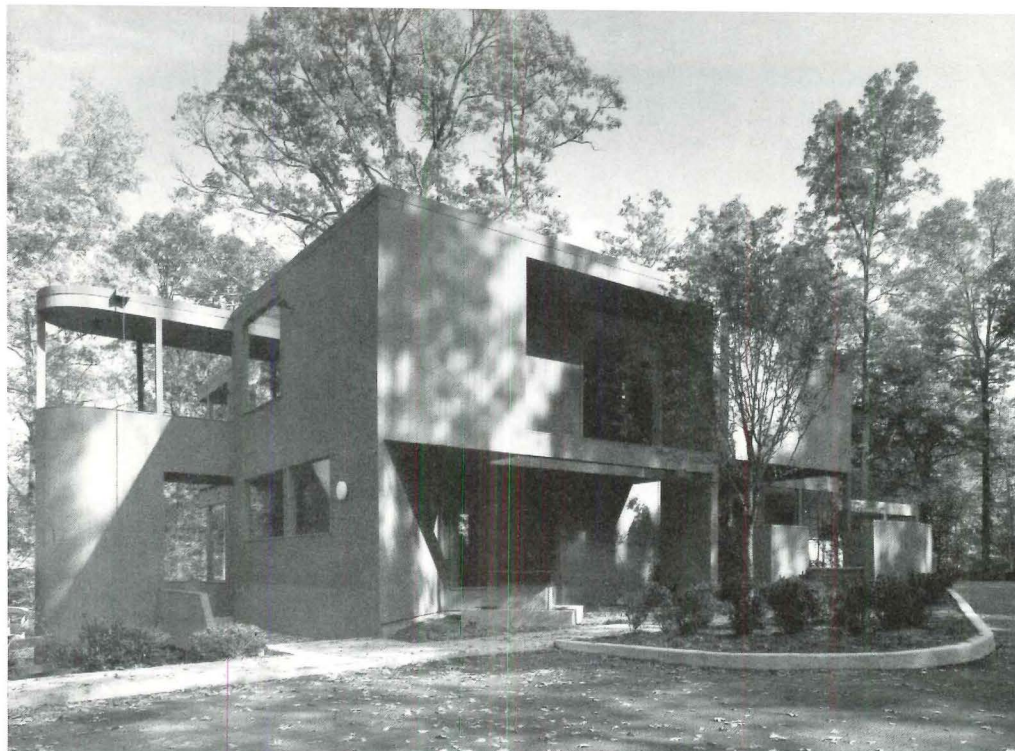
Structural engineer: Armour & Cape, Inc.

Lighting consultant: Dan Kennedy

Landscape architect: Laubmann-Reed & Associates

Contractor: R.L. Connelly & Son

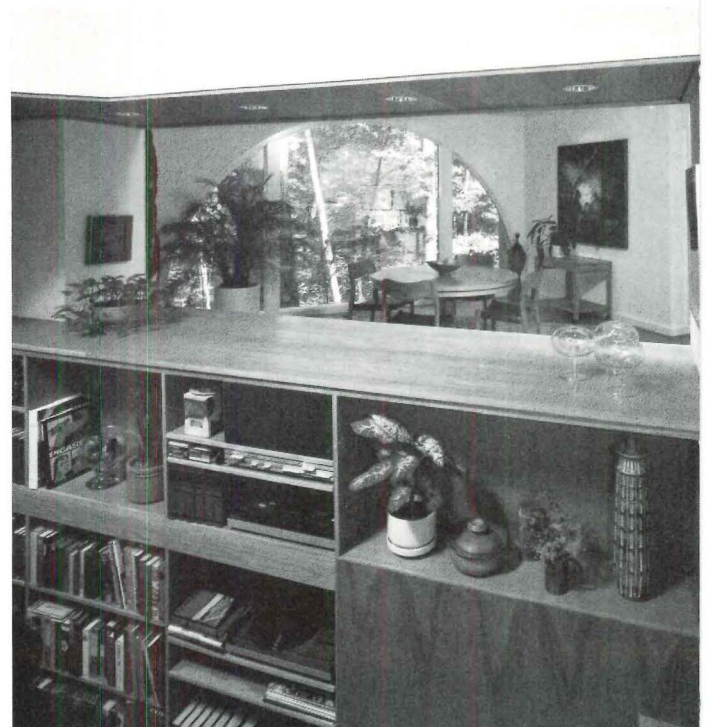
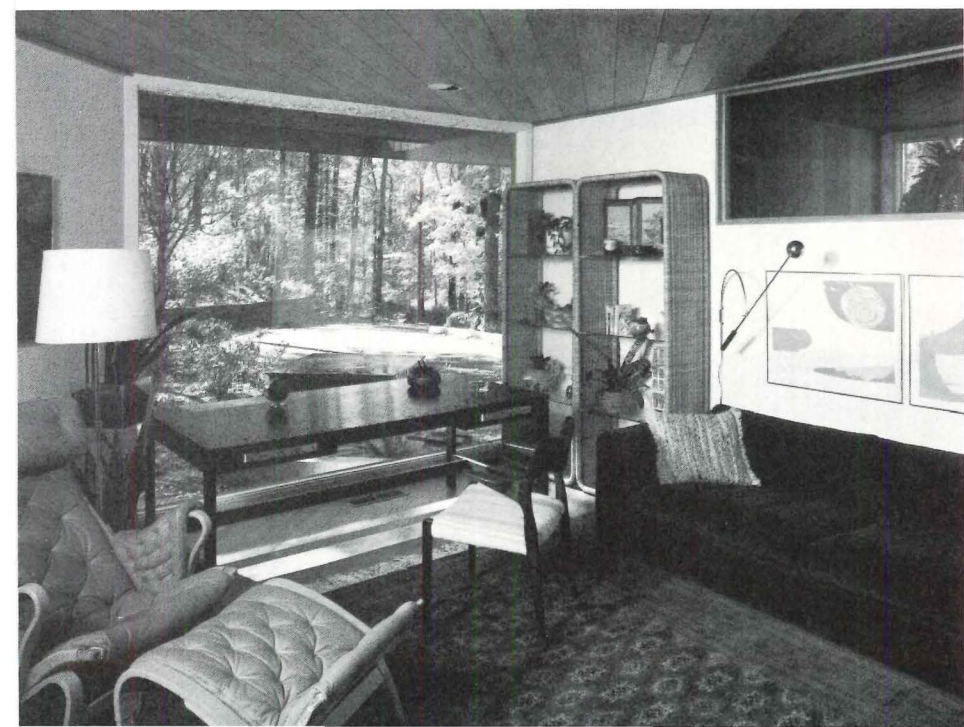
Photographer: E. Alan McGee







PORTER/KELLY, INC.



The interiors of the Jensen residence are open from room to room but do appear semi-private due to variation in ceiling height and floor level. Windows abound but some are playful half-circles, from master bedroom looking through a stairwell (below) or in the dining area (bottom, second from left).



House on Lake Michigan
Glencoe, Illinois
Booth Nagle & Hartray,
Architects

Located on a high bluff some 20 miles north of Chicago, this beautifully transparent house opens on three sides to sumptuous views of woods and lake. The lower floor, countersunk into the hillside, contains children's and guest quarters. The upper level, linked to the garage in an "L" configuration, houses all the main living spaces and disposes them toward the various views.

The structural discipline is imposed by five, 27-foot-square bays framed in steel within which the interior functions are loosely and graciously contained. The hard-edged esthetic is softened inside by occasional curved surfaces and by exquisitely refined detailing throughout.

In order to justify the vast expanse of glass, the architects tightened the glazing details to all but eliminate infiltration. The heavy earth insulation on three sides of the lower floor is another energy conservation feature, and this device simultaneously produced a lower profile on the storm side of the house. The glass itself is 1-inch-thick double glazing and all other elevations are stucco-covered concrete block heavily insulated. During the first year of occupancy (with an especially bitter winter), the architects note that operating costs for gas and electricity were well within acceptable levels and, in fact, compared favorably with other new houses in the region that were designed with considerably less glass.

The spaces of this house are so gently modulated that only the broad ceiling gives any real feeling of containment. From almost every vantage point the eye is drawn out through the walls to the site which has been left as natural as possible. The sun, the wind, the rain, the changing color of the seasons are more than just welcome visitors; they are a big part of what this house is about.



Architects: Booth Nagle & Hartray
Steven P. Weiss, job captain
230 East Ohio Street
Chicago, Illinois

Engineers:

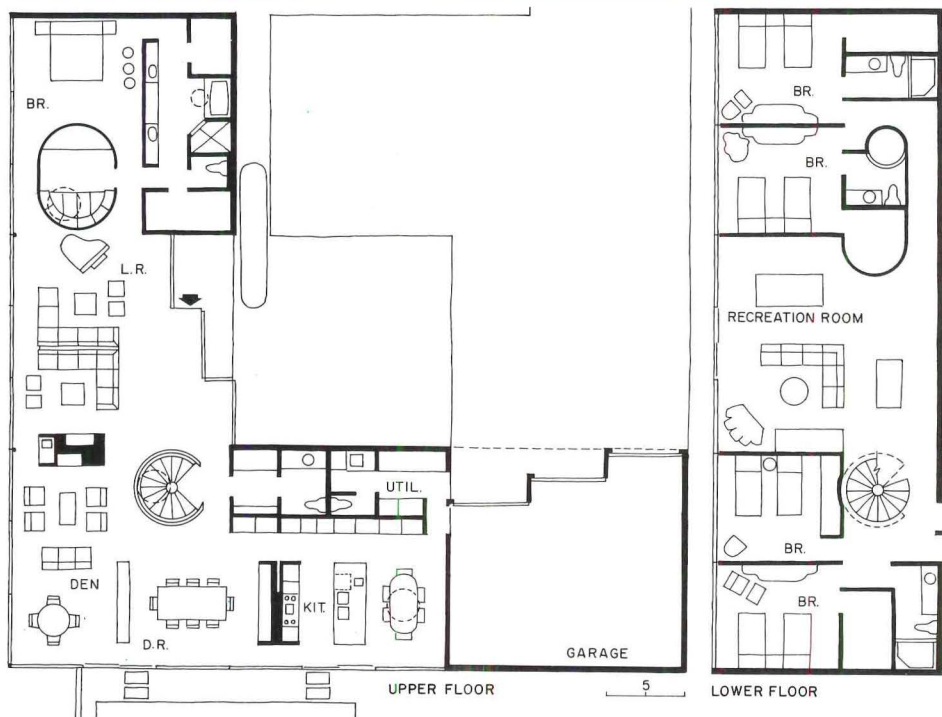
Wiesinger-Holland, Ltd. (structural)
Wallace, Migdal & Drucker (mechanical)

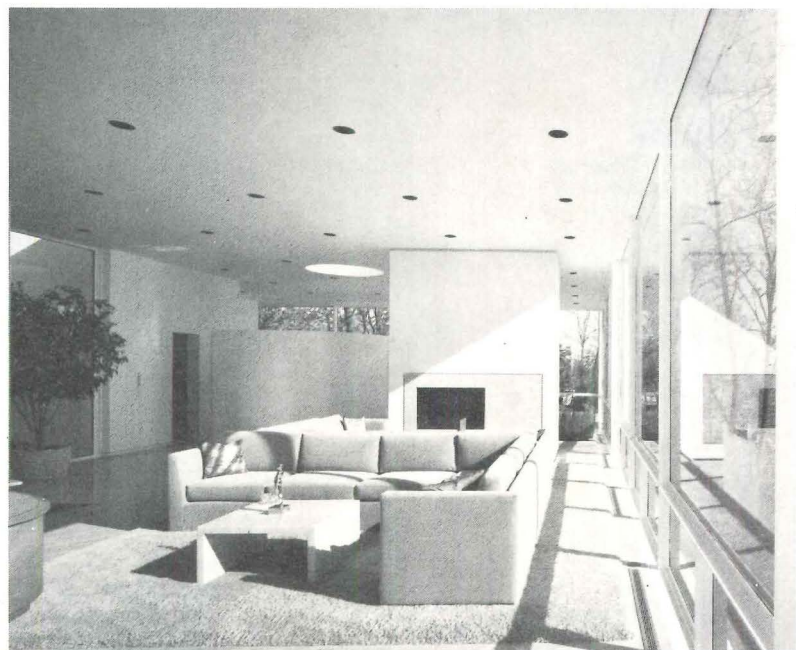
Landscape architects:

Joe Karr & Associates

Contractor: H.O. Schulz Co.

Photographer: Phillip Turner





Private Residence
Old Westbury, New York
Norman Jaffe, Architect

In plan, this house for a family of six brings together three radial elements into a fluid, loosely-ordered composition. The elements are joined in a rush of space at the entry—the only volume with a busy, cross-axial, no-traffic-light feeling. The other main spaces are serene volumes that occur most often at the ends of long circulation routes purposefully turned into passageways that give the spaces they serve maximum privacy.

The house is built upon a strong base of heavily-battered stone walls that carry in their timeless forms a message from every generation of builders from Adam down. Poised above the stone, and setting up a powerful contrast, are elegant wood enclosures of contemporary form and detail. A thin ribbon of glass sets the two materials apart.

Jaffe felt that the site's soft but insistent undulations and its very tall row of silver beeches invited a ground plan that was dynamic, angular and strongly horizontal. He achieved this by asymmetrical arrangement of parts and by retaining right-angle reference points only where he felt they were necessary or helpful in establishing functional relationships.

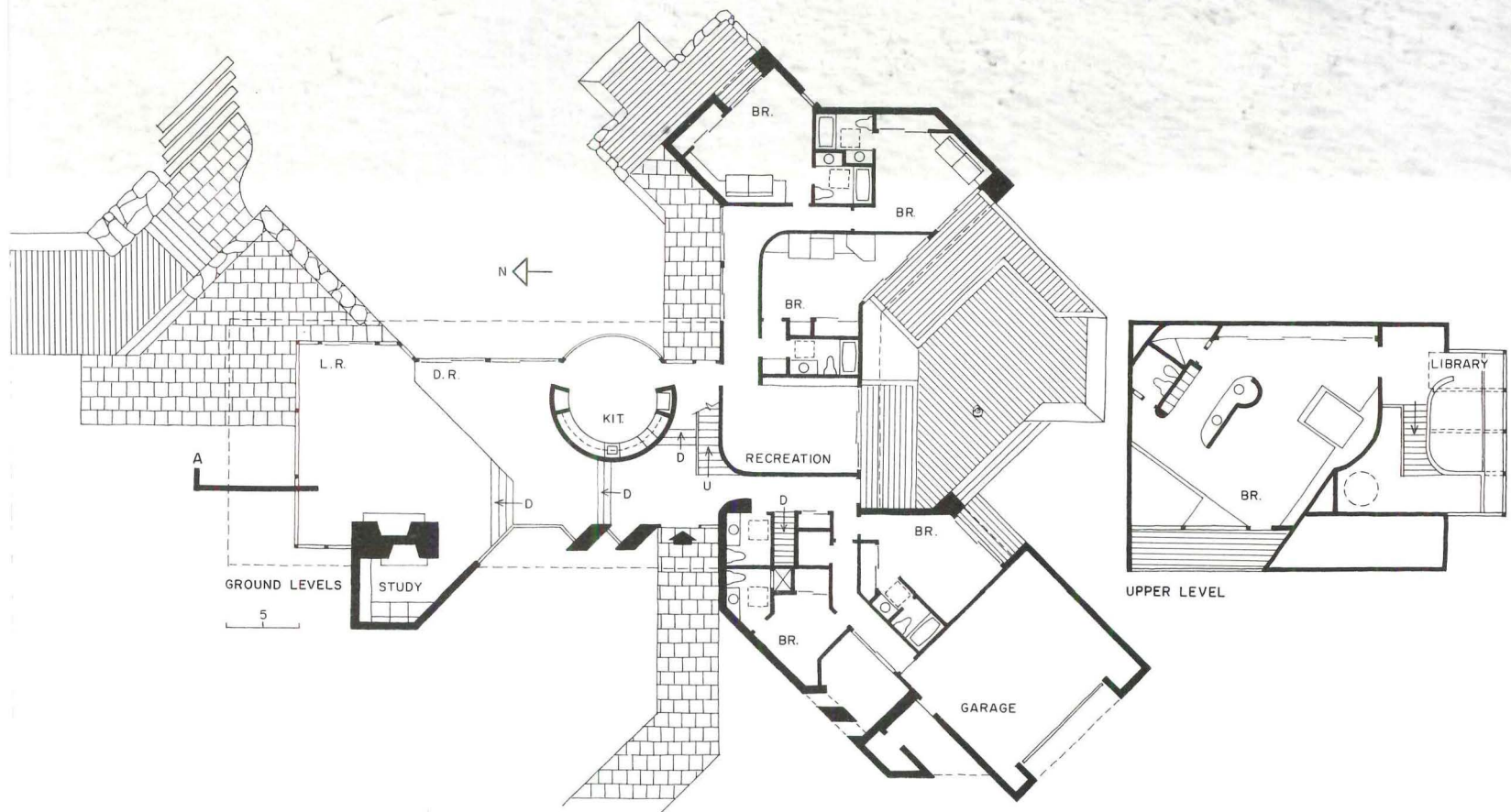
The house has many personal, idiosyncratic touches, no doubt, and the architect's compositional urge has been give free play, but the design is far from indulgent. The skewed walls, the softly-curving soffits, the free form of spaces all work. And more than that, they manage to come together in a unified visual whole that is expressive and exciting. The forms move well across the site, making reference to the rise and fall of the land and to the file of trees between house and road. This reconciliation between house and site has been aided importantly by landscape architect James Rose, who selected and placed plant materials with exemplary sensitivity and subtlety.



Architect: Norman Jaffe
125 East 80th Street
New York, New York

Engineer:
John Grammis (structural)
Landscape architect:
James Rose
Contractor: Donald Cappy
Photographer: Bill Maris





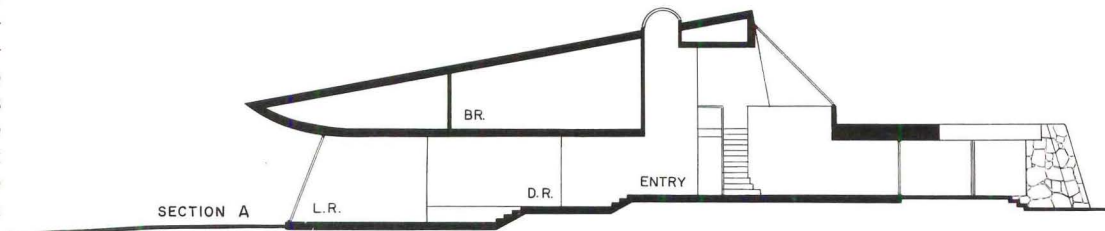


NORMAN JAFFE





The section at right shows how floor levels have been modulated and how the second-floor master bedroom relates to the rest of the house. It is reached by a stair from the entry. The small library that shares the upper level with the bedroom is sheltered by a sloping glass wall.



Private residence
Central Arkansas
E. Fay Jones, Architect

Long low lines with deeply sloping roofs, cantilevered overhangs and an expansive open plan, all combined with a sensitive respect for landscape and reverence for the nature of materials, powerfully recall Frank Lloyd Wright's Prairie Style; and indeed architect Fay Jones, who designed this house in central Arkansas, did study for a time at Taliesin. Closer observation, however, tempers the initial impression and suggests rather that a proper application of Wrightian principles allows an architect to remain very much his own man and to design buildings of individuality. (Mr. Jones, queried about the Wrightian aspects of his design, demurred politely while granting certain "intangible" influences. "As a matter of fact," he said, "those service cores remind me a little of Louis Kahn's servant spaces.")

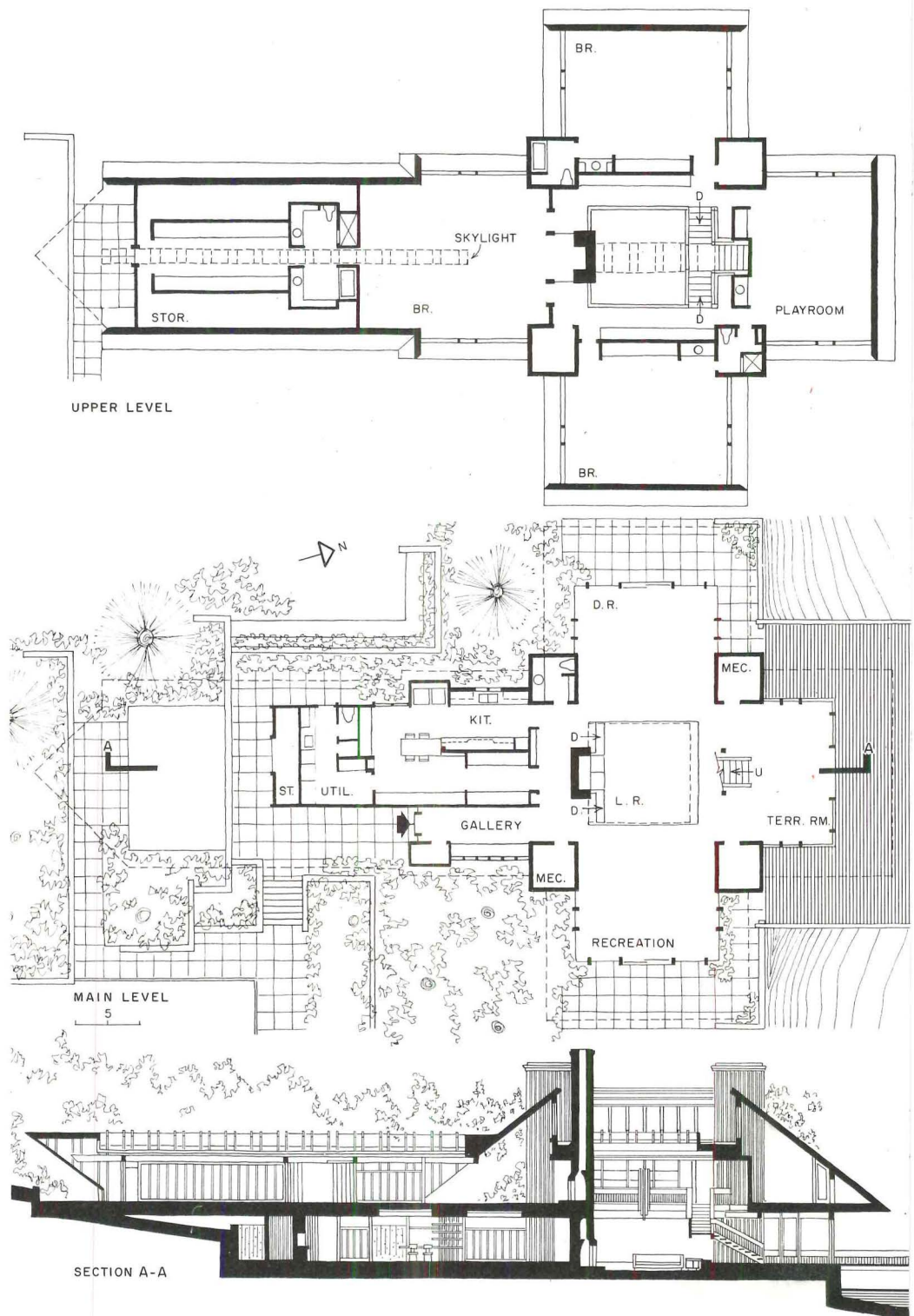
The house, built for a couple with two young sons, is partially sunk into the shore of a private man-made lake and extended over the water on concrete pilings. Its cruciform plan places a two-story living room at the crossing, from which radiate living spaces downstairs and children's rooms upstairs. The strongest defining elements of the plan are four large structural service cores, sheathed with plywood and battens, which support the truss-like cantilevers of the radiating bedrooms and a second-floor gallery that encircles the living room.

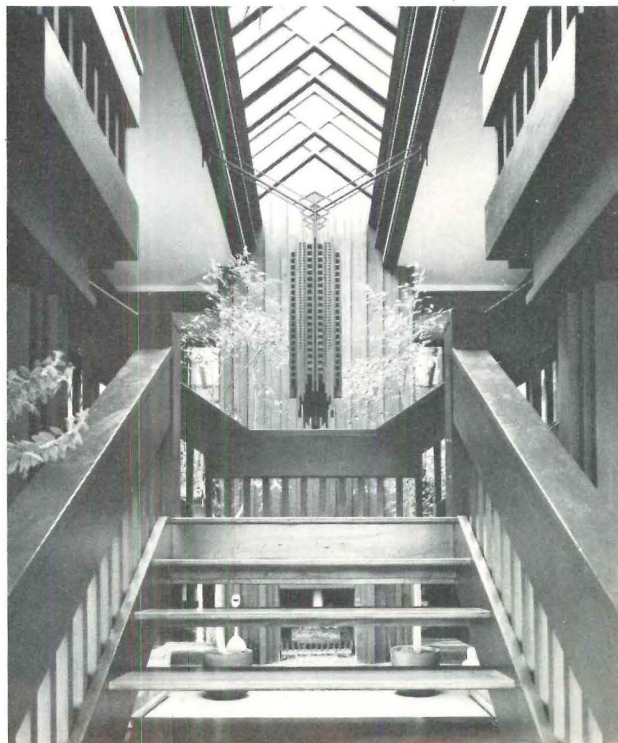
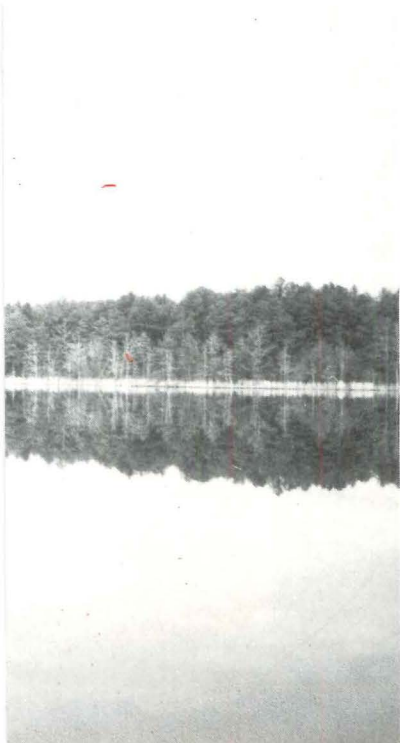
Though the steep sheltering roofs suggest from the exterior a perhaps darkened house, the interior is in fact extraordinarily open to light and views of the water and landscape. Entertainment areas on the first floor beneath the cantilevers are glazed on three sides, affording the living room a 180-degree view interrupted only by the square columns. Upstairs, triangular glass end walls open each bedroom on two sides. Extensive skylights above the central well and master suite admit additional daylight, as do clerestories connecting the four towers. To reinforce this openness, glass is mitered at the corners of the downstairs rooms and at the ridge of the skylights.

The entry and the second-floor gallery provide exhibition space for the owners' collection of Indian art and relics.



Architect: E. Fay Jones
1330 North Hillcrest
Fayetteville, Arkansas
Project assistants: John Womack and
Maurice Jennings
Engineer: James Wellons (mechanical)
Landscape architects: Landscape Associates, Inc
Contractor: Herb Davis
Photographer: Richard Payne





Hulse House

Atlanta, Georgia
Anthony Ames, Architect

Here is a jewel, a guesthouse and pool built behind the owner's existing house on a suburban street in Atlanta. Though small, the plan provides a rather full range of functions: living room, bedroom, kitchen, dining, two baths, study and storage. But for the fact that it has only one bedroom, the house is comparable in program to a typical vacation house. A two-story scheme was selected to conserve as much of the site as possible for other activities.

The most desirable view is to the north, overlooking the pool, and therefore this elevation is almost entirely open. The other elevations, by contrast, are essentially windowless to ensure privacy and to reduce solar buildup during warm summer days.

There is considerable tree cover over the house and the neo-Corbusian features of the design—the white wall surfaces in particular—catch the heavy shadows in endlessly shifting patterns. Solar collectors were considered for heating the pool but it was this same tree cover that made the panels impractical.

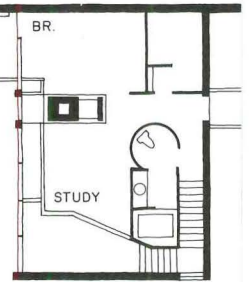
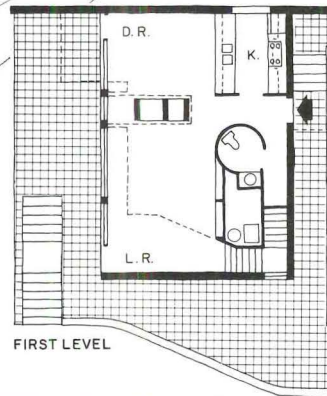
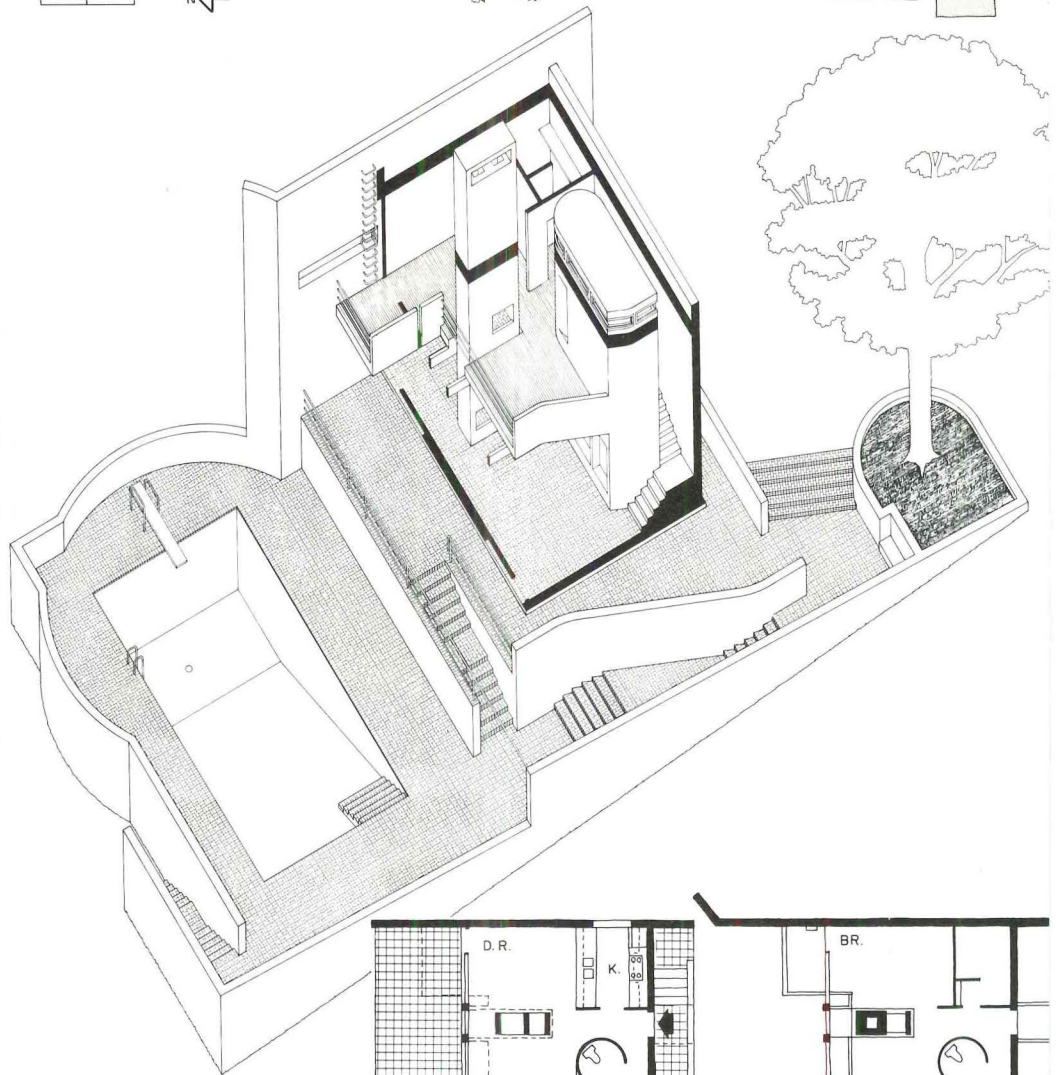
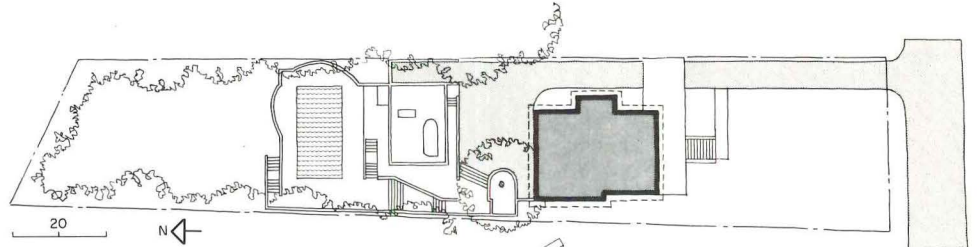
The structure of the house is brick veneer over a standard wood frame except that 2x6 studs were used to accommodate additional insulation in all exterior walls.

The interiors are delicately scaled and detailed with consummate care. Bold primary colors offer powerful contrasts to the white-painted gypsum board partitions and ceilings. So do the brick pavers over the first floor slab and around the pool.

Inside and out, the Hulse house is invested with fine proportions, rich detail, and the unmistakable stamp of thoughtful design.



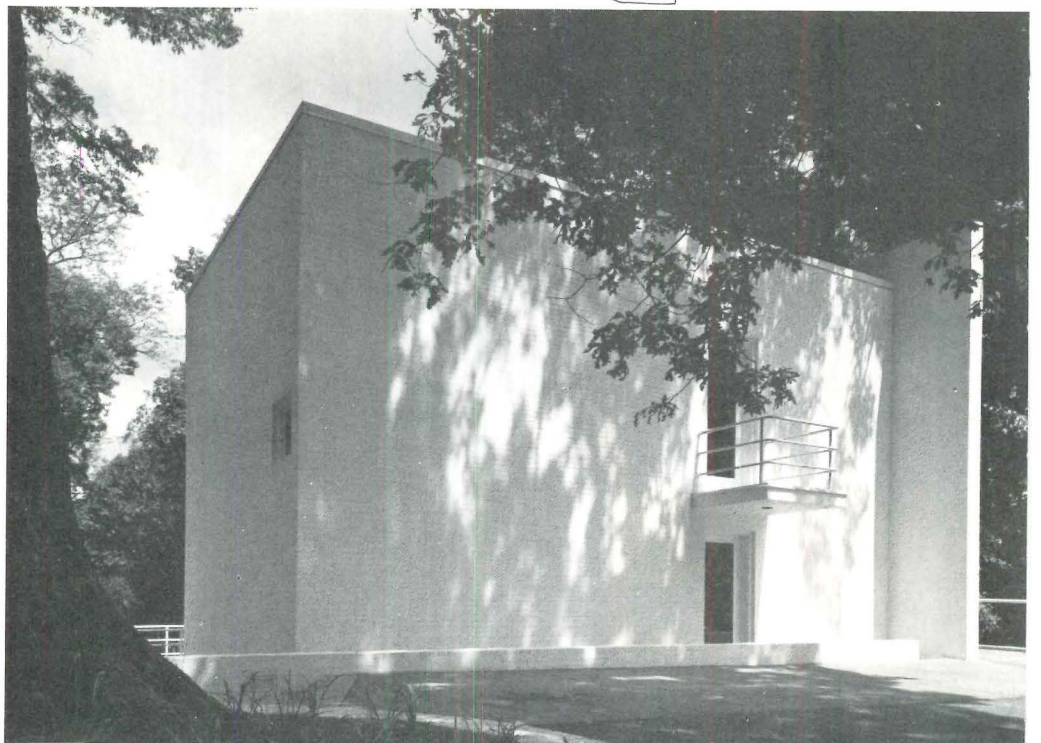
Architect: Anthony Ames
Box 54114
Atlanta, Georgia
Owner: Frank W. Hulse IV
Engineers:
Smith and Freeman (structural)
Contractor: J.B. Hiers
Photographer: E. Alan McGee

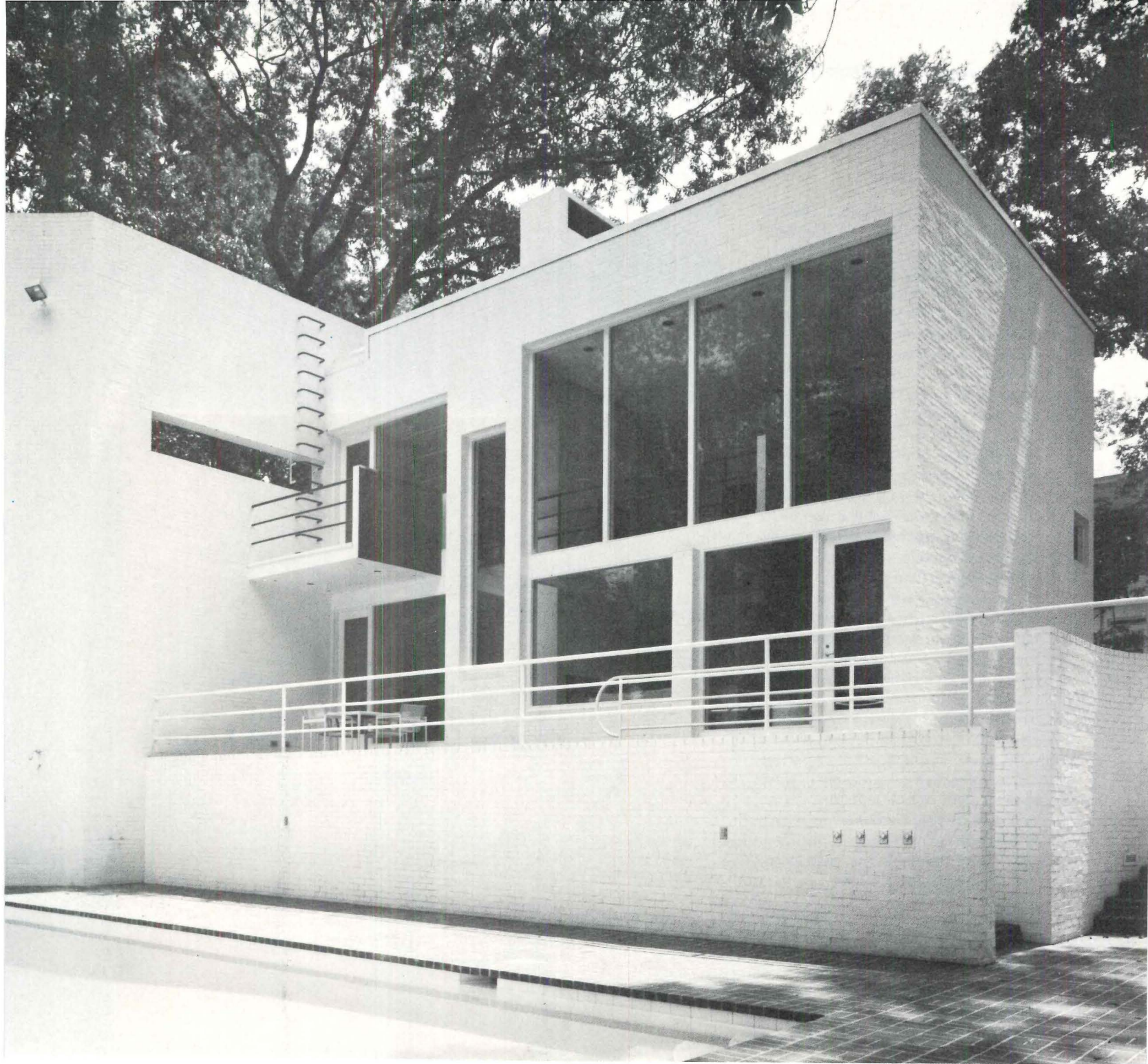


FIRST LEVEL

SECOND LEVEL

5





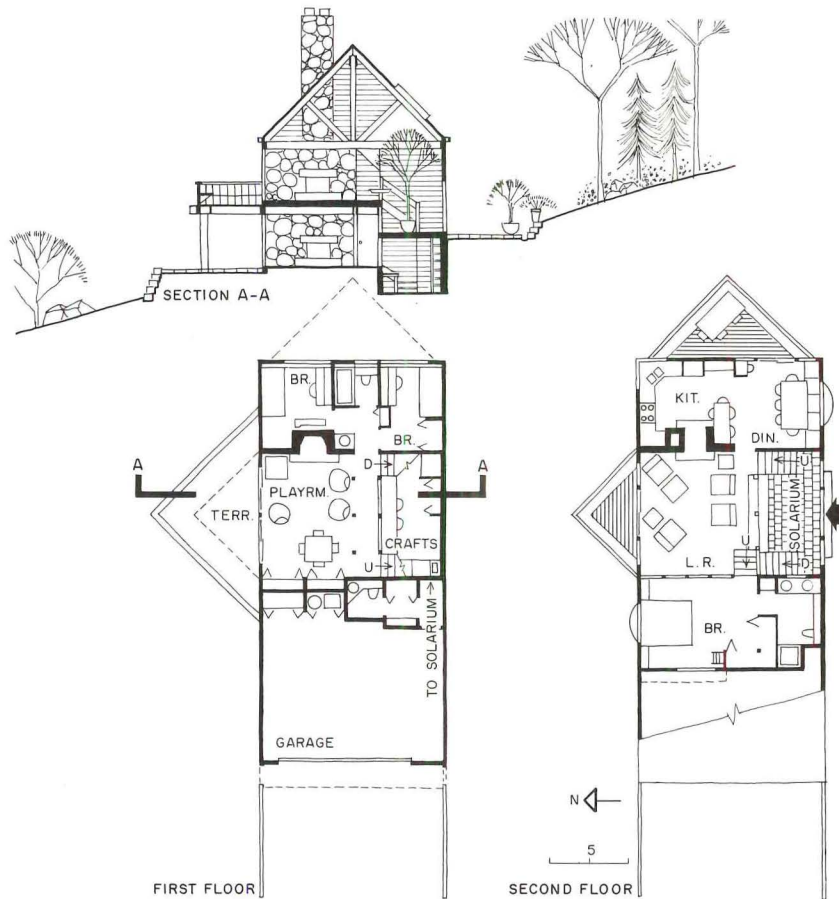
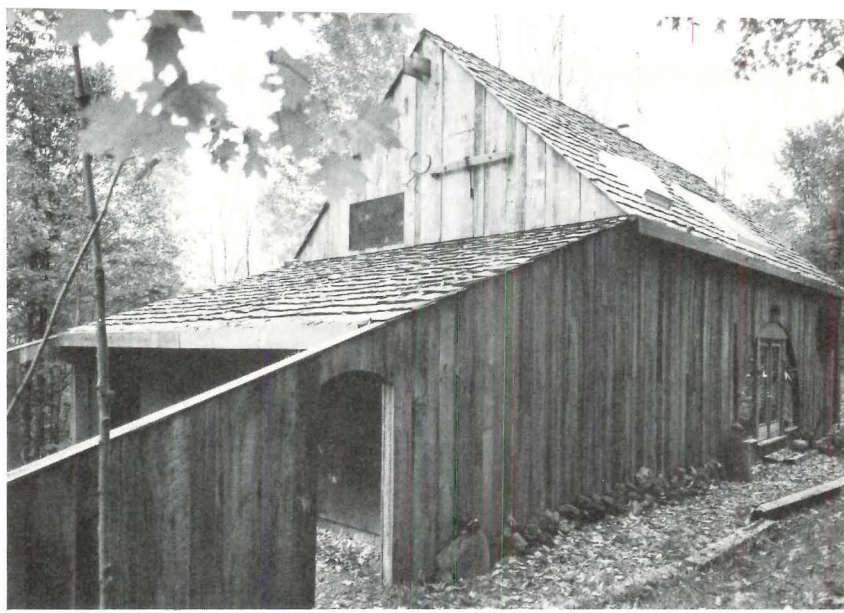
Desberg House Central Ohio Trout Architects, Inc.

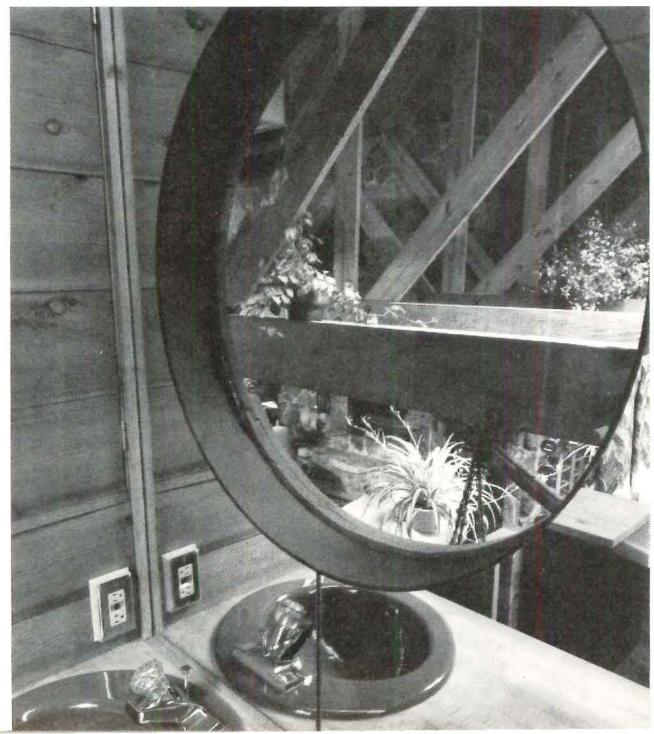
In a rural Ohio setting—a small clearing partially masked by trees—Trout Architects designed this modest, year-round house, cladding it with siding recovered from a fallen barn nearby. The simple, vernacular quality of the exterior gives the house its appealing folk image, but the interior spatial development is considerably more complex. The main entry is at a mid-level solarium, a high, skylighted space filled with planting. Half a level below are the children's bedrooms and family room, while half a level above are the main living spaces. Half a level up again is the master bedroom suite. Above the bedroom is a small "retreat" (reached by a ship's ladder) that overlooks the living room. Spatial definition is apparent throughout the house but the volumes flow together through arched openings.

Finish materials have been selected for their ease of maintenance, and the detailing, though it is far from slapdash, heightens the sense of informality. Throughout the house, in fact, invention substitutes for visual refinement and the result is a design that is fresh and enriched with wit. The mirrored wall of the bathroom (photo below right) is fitted with a porthole that appears at first to be part of the mirror but it actually opens to an unexpected view of the roof trusses. The house is fully insulated and equipped with three fireplaces that augment a gas-fired heating system, keeping fuel bills down during the cold months of winter.



Architects: Trout Architects, Inc.
19063 Lake Road
Rocky River, Ohio
Owners: William and Karen Desberg
Engineer:
Williams & Hach (structural)
Contractor: Melbro, Inc.
Photographer: Alan Holm





Opp Residence
St. Paul, Minnesota
Design Consortium, Architects



An aging but still substantial brick rowhouse at the end of a residential block in St. Paul was the starting point for this elaborate residential renovation by the Design Consortium. Of the original interior, only the ornamental mantle, the stair to the upper level and the bathroom plumbing connections were retained. All else is new. The architects began by creating an upper and lower apartment, the lower making splendid use of what had been the 11-foot-high basement space (photo opposite). To make this basement volume fully habitable, the architects threw it open to the level above and borrowed light from the first floor windows. The result is a beautiful space keyed to all the other smaller spaces by carefully studied transitional elements. The delicacy of touch in this renovation is remarkable as is the intelligent use of color to reinforce the linear character of the design and the skillful development of secondary circulation on the raised gallery above.

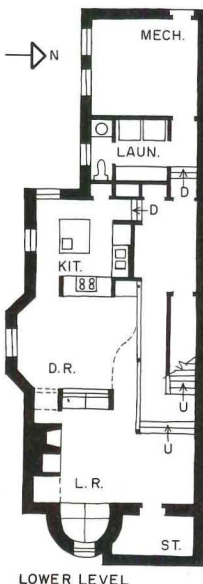
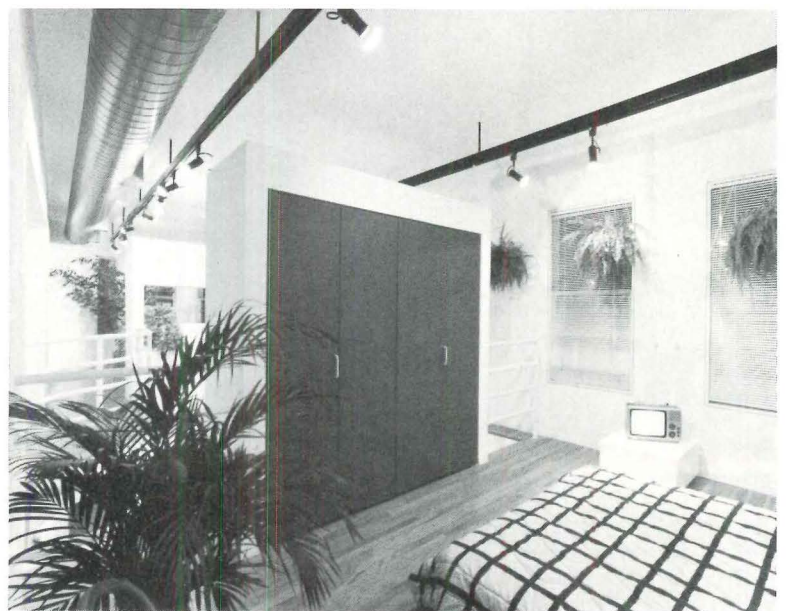
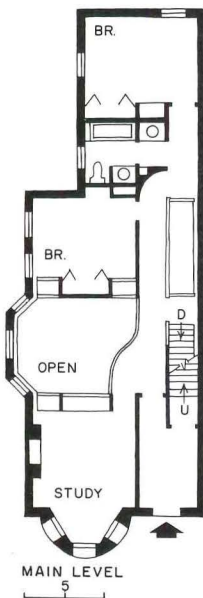
The upper (entry) level provides a private bedroom at the rear, a more open bedroom overlooking the living room, and a private study reached by a warp in the line of the gallery (see photos).

The upper level apartment, when complete, will be a rental unit.

Renovated at a cost of about \$24 p.s.f., the Opp residence is another superb reminder that re-use can produce important economies at no sacrifice to comfort or high visual impact.



Architects: Design Consortium
1012 Marquette Avenue
Minneapolis, Minnesota
James Geisler, project architect
Owner: Roger Opp
Photographer: Phillip MacMillan James





Private Residence
Napa Valley, California
Bull Field Volkmann Stockwell,
Architects

This vacation house is set in the midst of a vineyard, shaded by oaks and set off by a small grove of walnut trees. The house, designed by Daniel Volkmann and Daniel Chung, somehow looks as if it too grew there; and it seems to say we have plenty of time and plenty of space so let's be relaxed and enjoy it.

Part of this sense of relaxation grows from the planning/massing concept: the house is pulled apart into three sensible sections: a bedroom wing (left in big photo), the larger living-dining-kitchen space, and (right in photo) a separate bedroom-entry-garage component.

These three pavilions are connected only by a trellised open porch, which offers an outdoor space for every room and an immense area shaded from the intense summer sun. Beyond the roof and trellis line, this shaded outdoor space opens in turn to the pool area, outlined by the house and stone walls and defined by the only landscaping and grass area of the complex.

There is a becoming modesty about the forms that make up the house—while they are quite clearly contemporary, they seem to share a character with the barns and hops storage buildings of the area. The major living space is set apart from the others by the long clerestory—a clear signal that this space is different and more important than the others, with their truncated ridges.

And there is an appropriateness to the choice of materials—fieldstone fences, vertical redwood board siding, red cedar shakes on the roof.

While the architects have made all this look easy, there is of course nothing easy about it. If this is a casual house, it is carefully casual—the detailing is trim and precise, and the clerestory and metal chimney are suggestions of a rather more sophisticated interior—which is shown in photos and plan on the next pages.

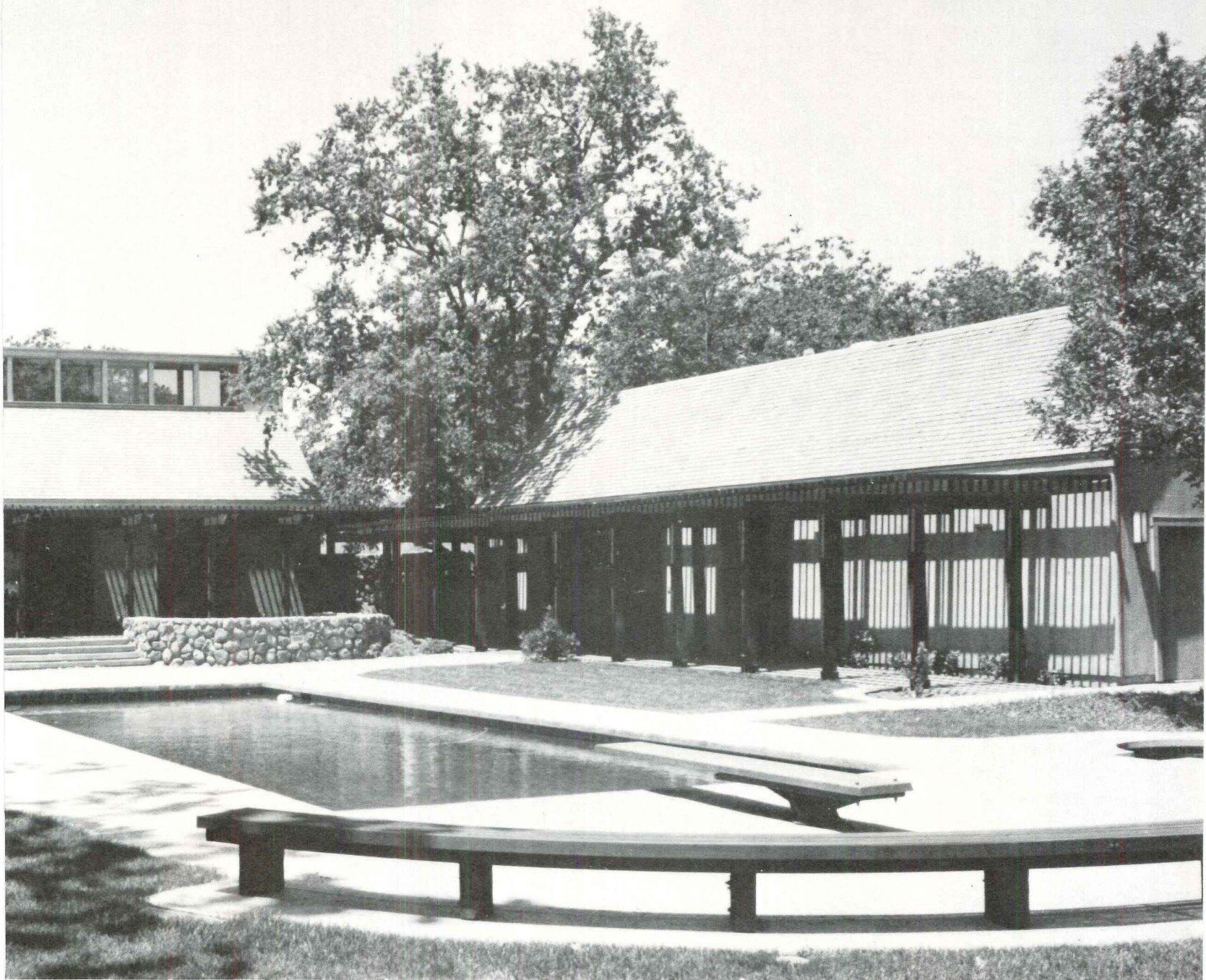


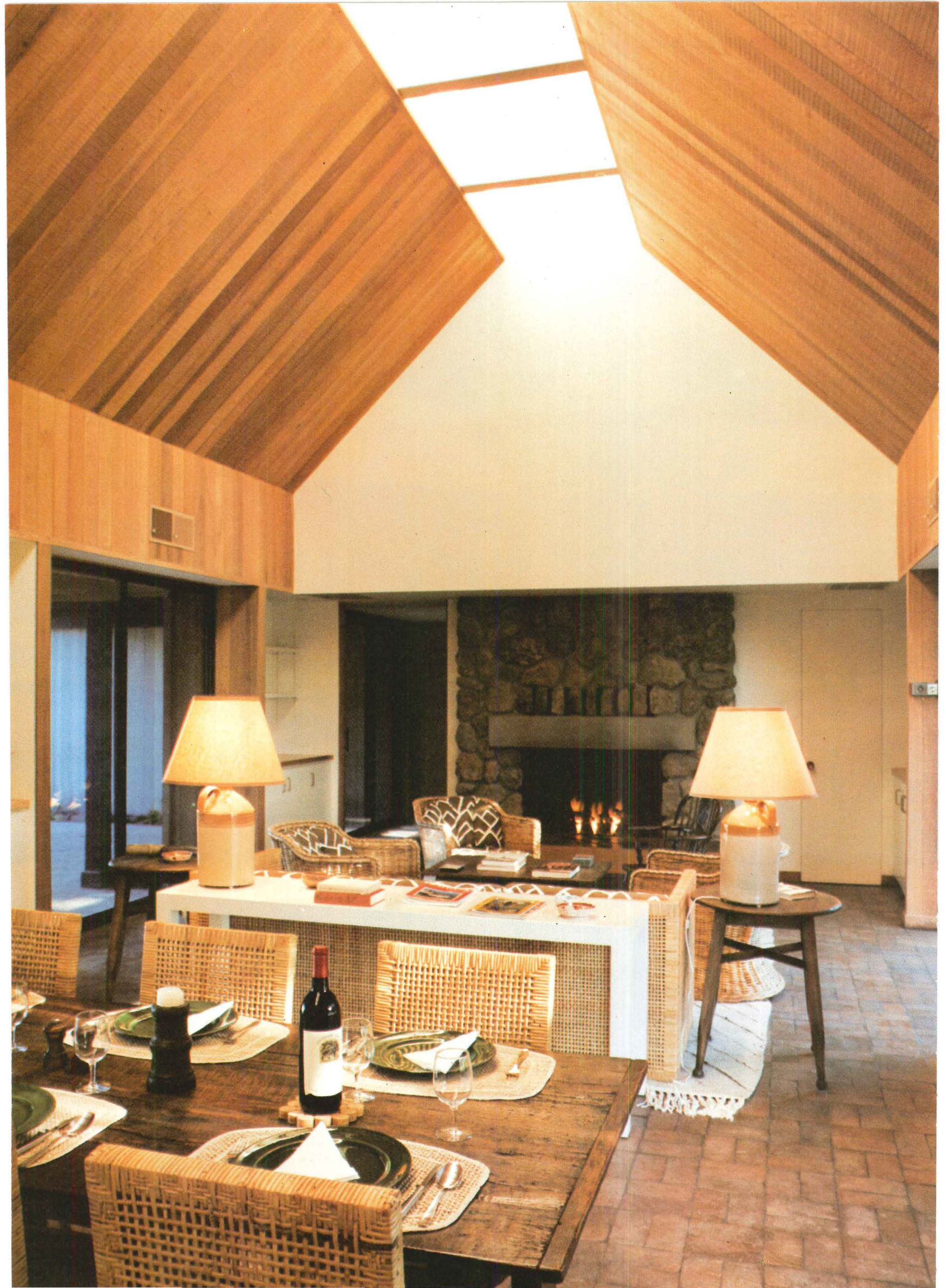
Architects: Bull Field Volkmann Stockwell
350 Pacific Avenue
San Francisco, California
Daniel Volkmann, partner-in-charge
Daniel Chung, designer

Engineers:
L.F. Robinson & Associates (structural)
Harding-Lawson (foundations)
Marion-Cerbatos and Tomasi (mechanical)

Landscape architect: Thomas Church
Contractor: Edward R. Palmer
Photographer: Karl Reik

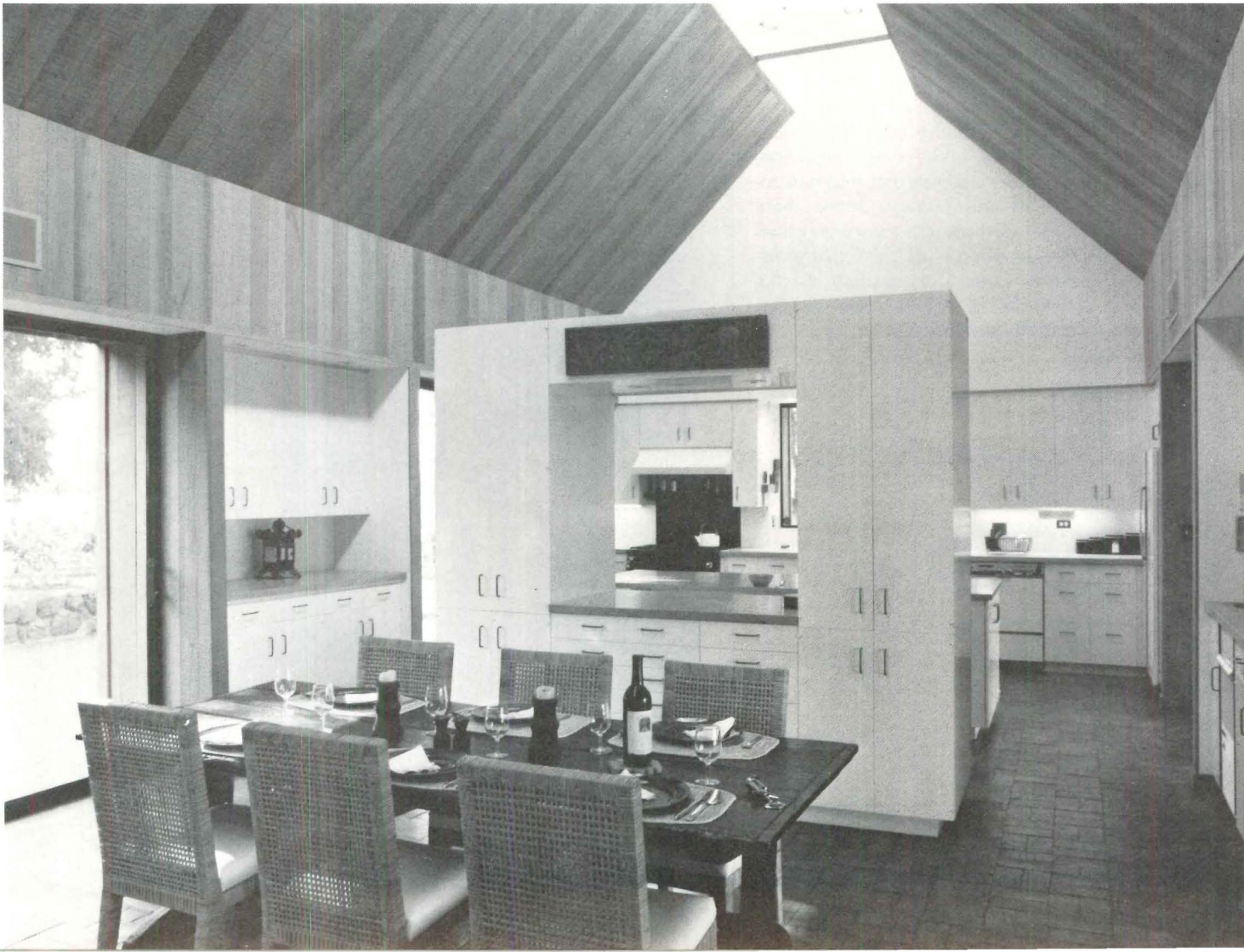
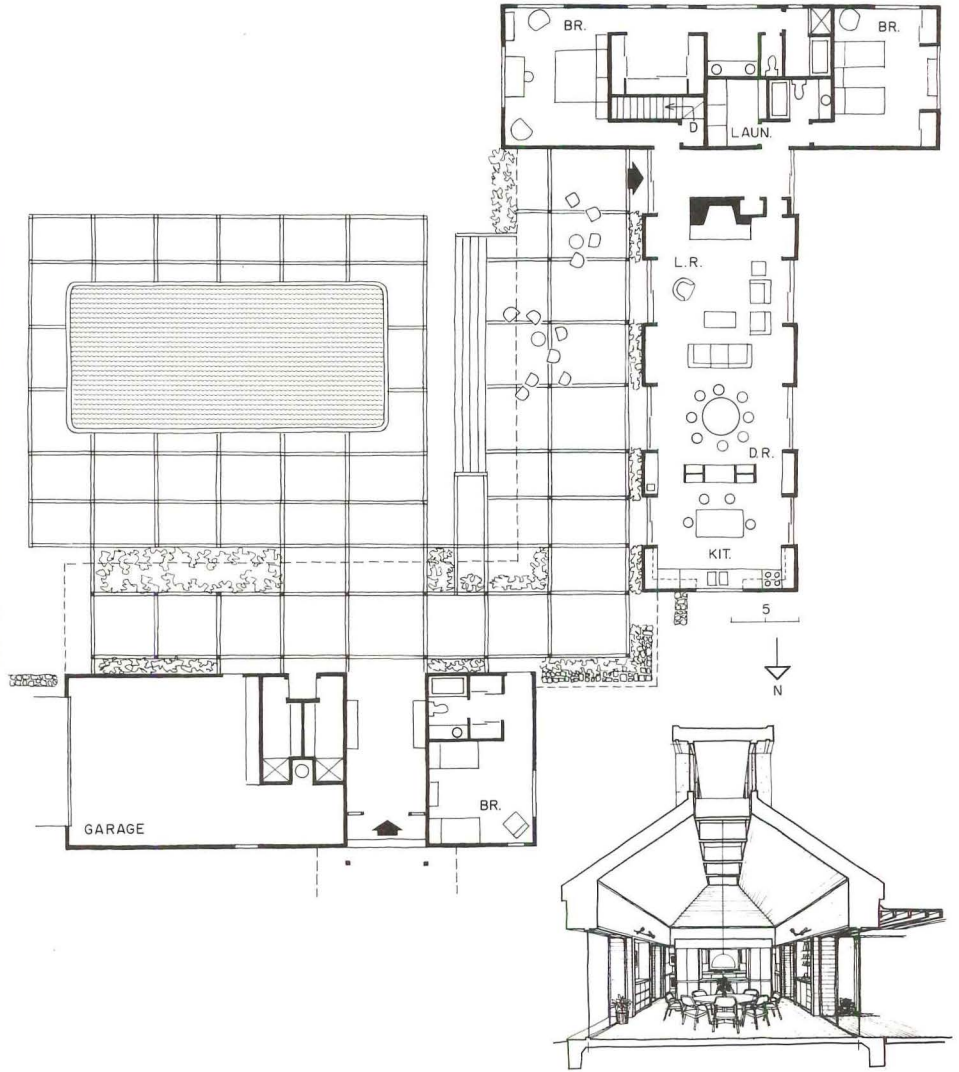








The stretched out plan creates through ventilation in every room and opens almost every room to a shaded terrace and the pool courtyard. In the living-dining-kitchen pavilion, see photos, the clerestory provides constantly shifting patterns of light throughout the space. The walls and ceiling are resawn cedar set off by white painted gypsum board on the end walls. The floor is brick—and this finish carries through the sliding glass doors to the terraces.



Private residence
Northern Connecticut
Johansen-Bhavnnani, Architects

The principal influence on this design was the site itself—a beautiful but sharply sloping hillside vexed by massive rock shelves and outcroppings that left only three small areas suitable for building. Using these spots as shoulders, Johansen developed a fragmented plan, piling up rock foundations for each of the three main elements of the plan, then cantilevering the house over these foundations to save as many root systems of close-in trees as possible.

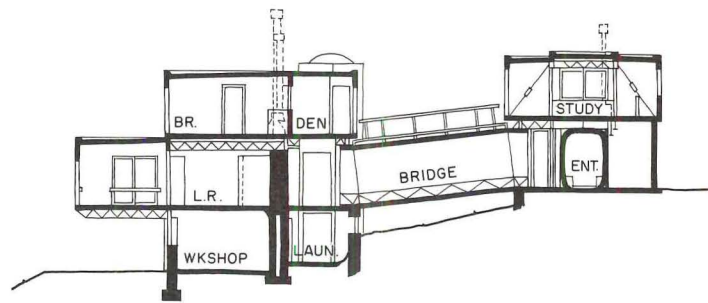
Bringing the parts of the house together—and giving due visual importance to circulation in so decentralized a scheme—are tubes designed in what architect and owner smilingly call “a Budd Car esthetic.” These wonderfully expressive elements are made structural by bar joists under the floor, and are finished in corrugated aluminum sheet that serves as a foil against the site—a site on which Nature appears to have pulled out all her stops. Where tube and glass wall intersect, a neoprene gasket is introduced to create a seal and water shields keep run-off along the corrugations from reaching the glass wall. Gaskets, shields, grommets and associated hardware are all stock industrial items. Inside (see photos next pages) the tubes are finished, insulated, and fitted with concealed lighting.

The house is framed in a combination of light steel and wood stud and clad in an asbestos-cement panel with a factory finish used here in several contrasting colors.

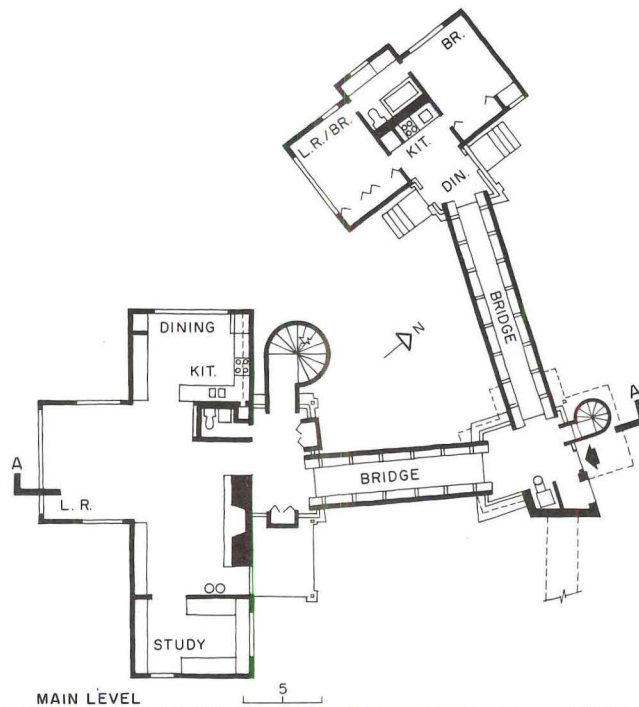
The interiors of the main spaces are dressed in gypsum board, slate, field stone and wood plank, materials that return us to the realm of the familiar. More than anything else, perhaps, it is this conjunction of the familiar with the unfamiliar that gives this house its richness, its strength, its fun and, above all, its special claim on the attention of the profession.

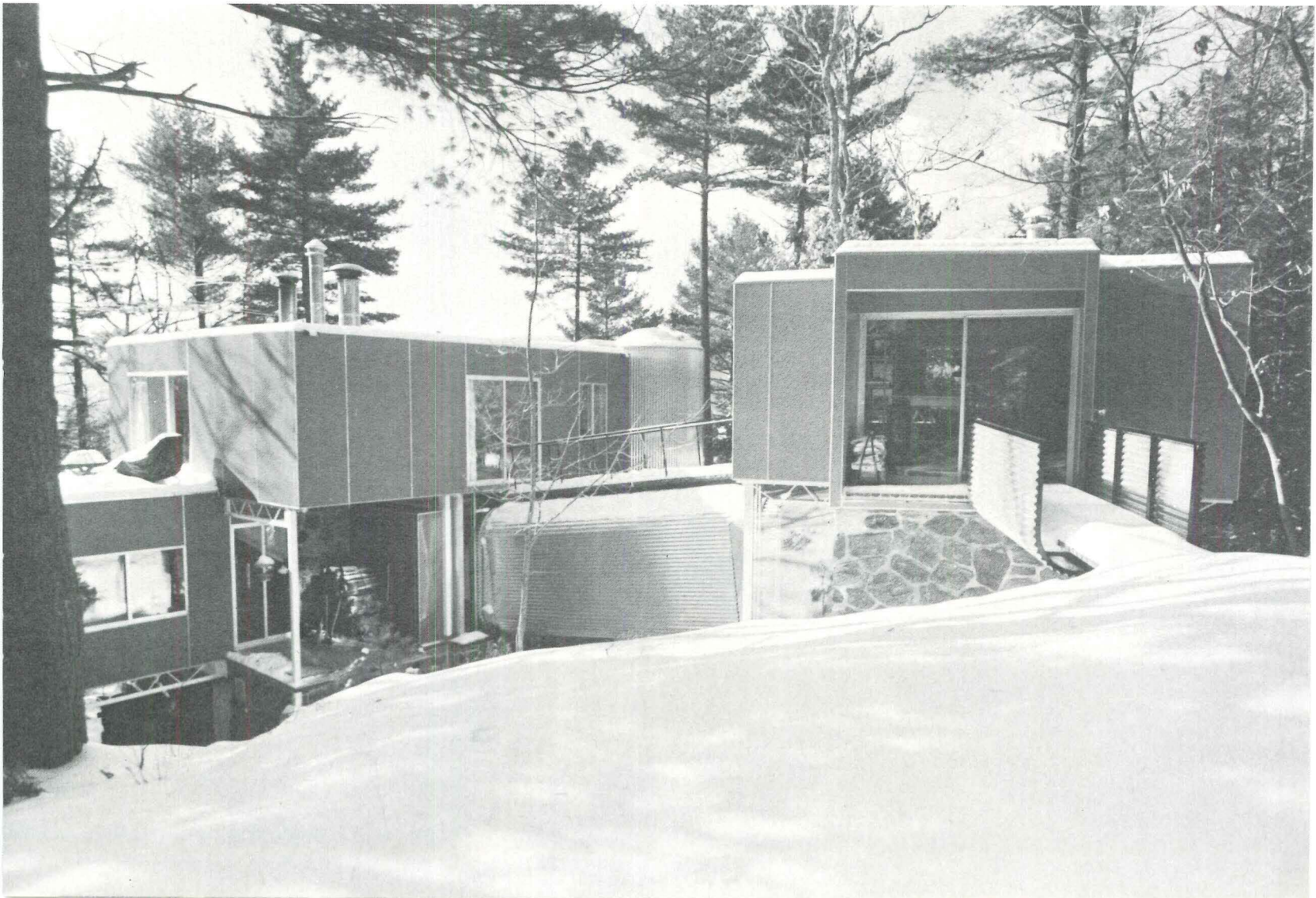
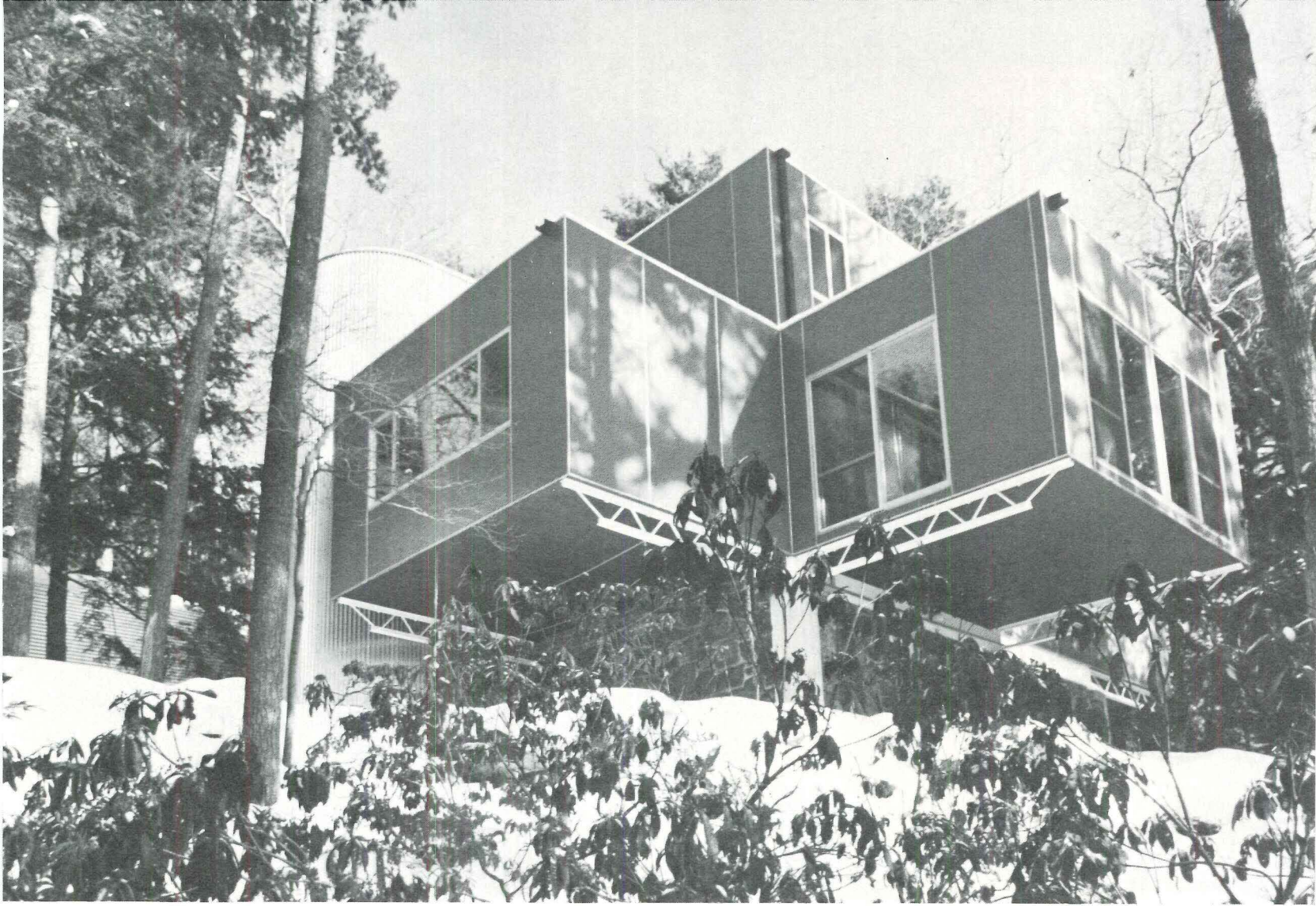


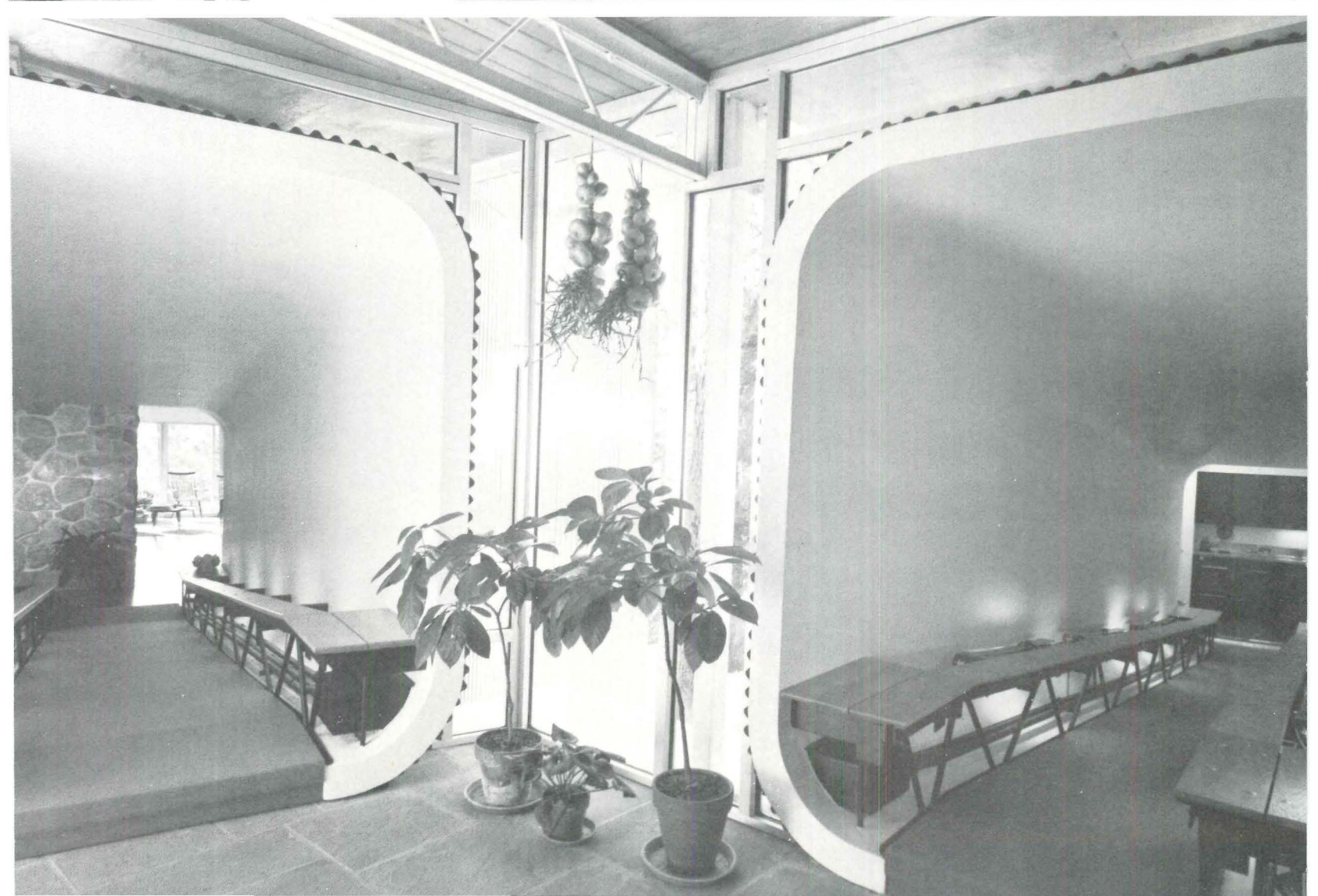
Architects: Johansen-Bhavnnani
401 East 37 Street
New York, New York
Engineers:
Besier & Gibble (structural)
Flack & Kurtz (mechanical)
Contractor: A. and L. Zavagnin
Photographer: David Hirsch



SECTION A-A

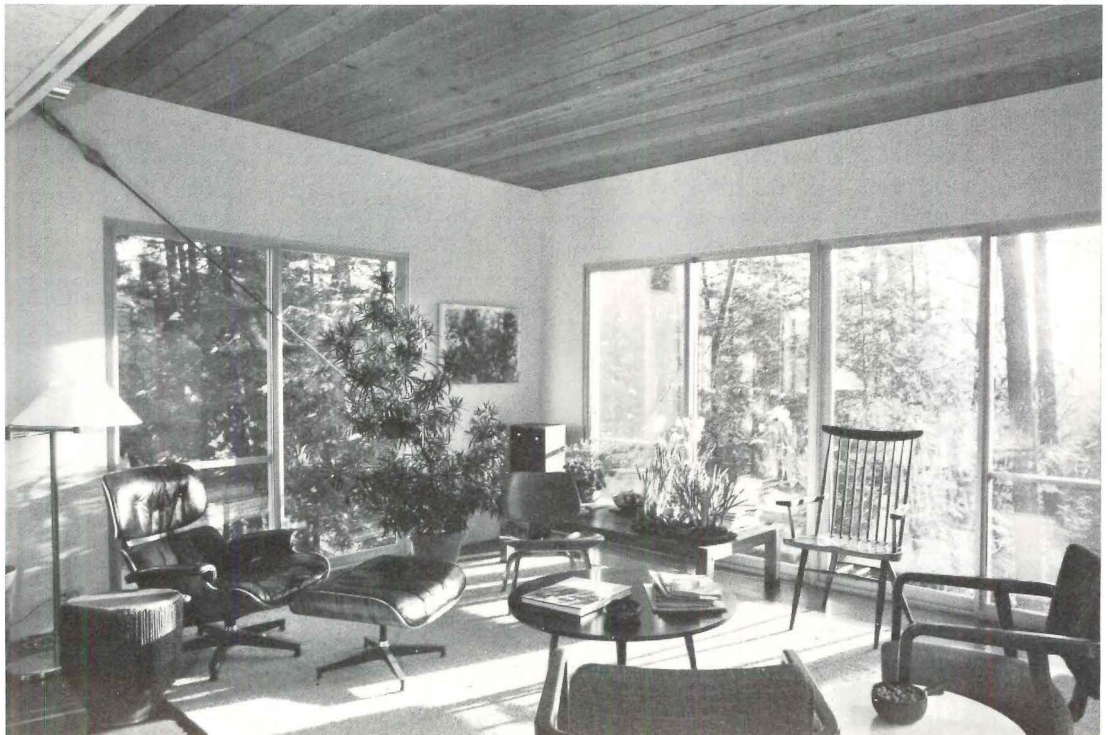
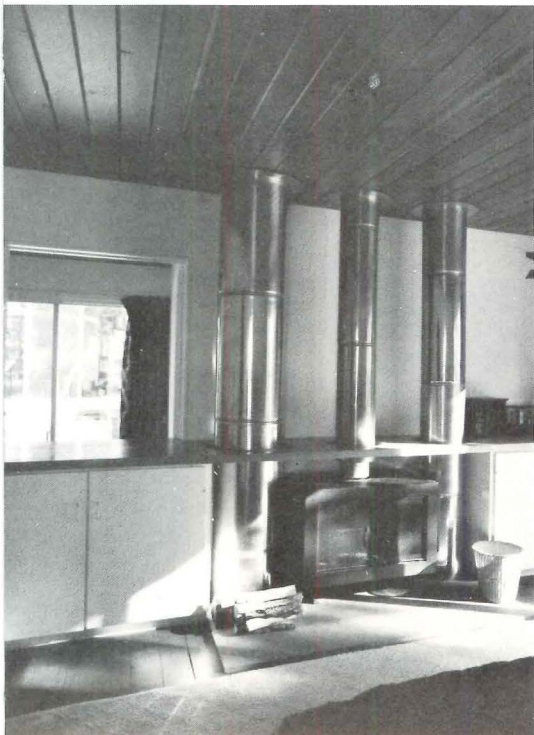






JOHANSEN-BHAVNANI

The closed character of the tubes is in marked contrast to the rest of the house, which is opened almost everywhere to views of the site and the Connecticut countryside beyond. Double glazing is used in all major openings.



Private residence
Park County, Wyoming
Moulton Andrus, Architect

It's a Rocky Mountain kind of high, at this ranch, called Brown Thomas Meadow, where a new house of cedar siding, cedar decking, and cedar shakes has been made to feel right at home at the end of a long, deep river valley full of cottonwood groves and wonderful views.

A cluster of activities has been created. Just across the open decking from the main house are a studio, a guest house, and, beyond these, at the end of a stretch of more decking, is the ranch office.

Sliding glass doors, of generous dimension, open these buildings to the outdoors, and to each other. Sliding barn doors, insulated with foam, allow them to be closed up, independently of each other, accounting for variations in season and occupancy.

While the positioning of this cluster is meant to soften the effect of the prevailing southerly winds, which really howl around here, the positioning of the windows in the loftier spaces is meant to ensnare the pleasurable southerly sunlight, which is rather hard to catch as it is, what with the mountain slopes that enfold the valley. Views of these, nearly straight up, are also caught. So while the disadvantages of the setting, and there aren't many, are kept out, the advantages of the setting, as serene as it is spectacular, are let in.

The main house, on two levels (the ranch office also is), has a singular flowing space around a core of fireplaces, services, and stairs. Structural elements or surfaces emanating from this core are panelled with wood. Other walls are gypsum board, painted. This contrast between the core and the shell deepens the identity, unity, and drama of the space. The guest house and the studio, both on one level, though each also has a loft, are tidy, connective variations on the main material theme of the main house.

That saucer-shaped contraption on top of the ranch office is the antenna of a microwave radio, but other kinds of signals are being sent, too—saying a lot about the enchantment and efficiency of a plain-spoken, honest, handsome architecture. It's not hard to stay a spell, but then, Brown Thomas Meadow *is* one.

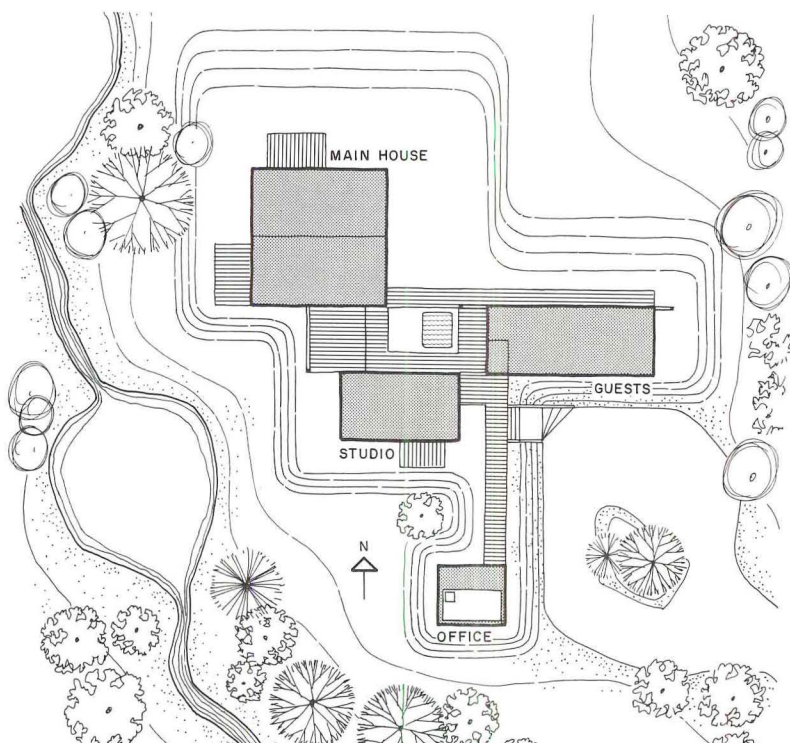
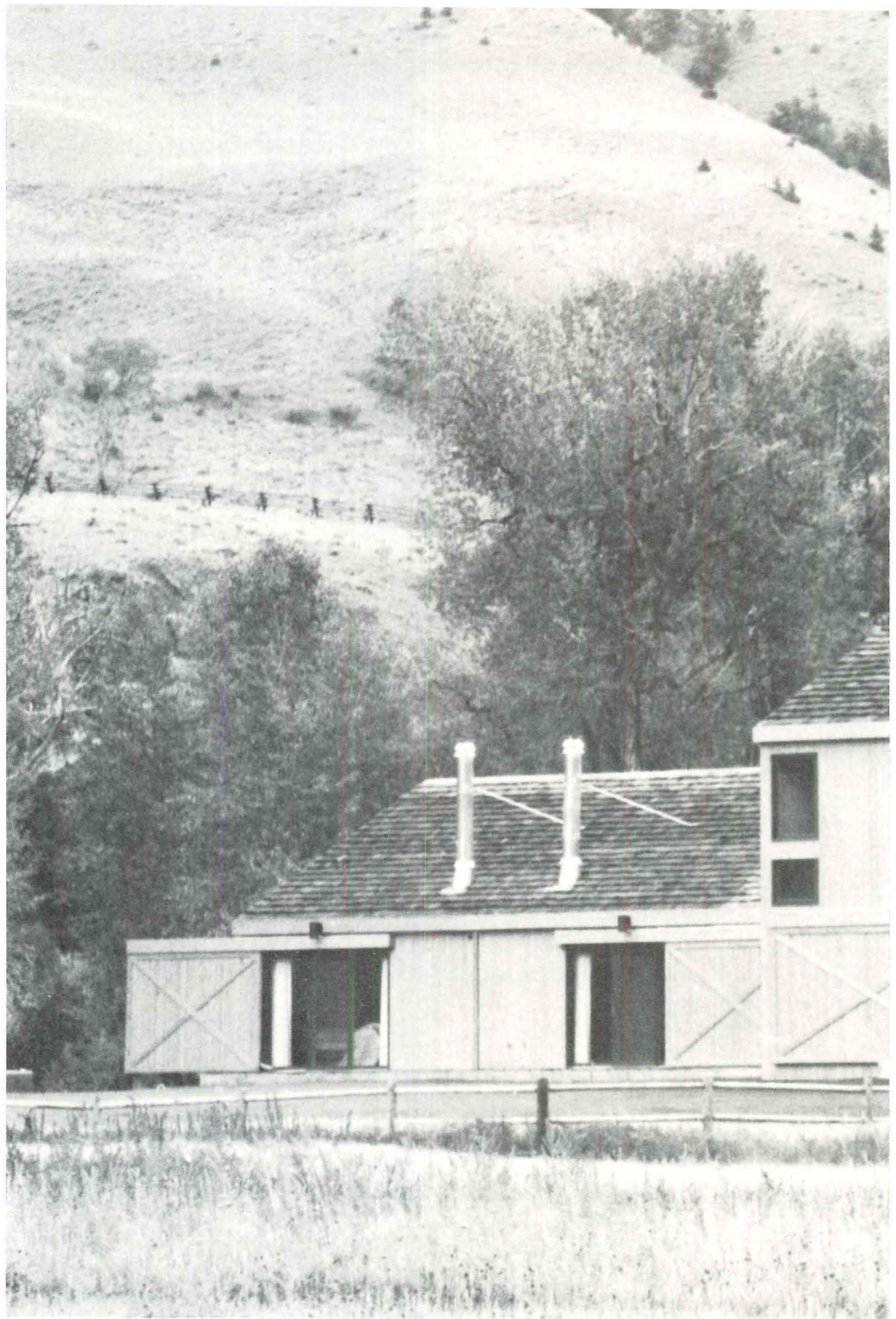


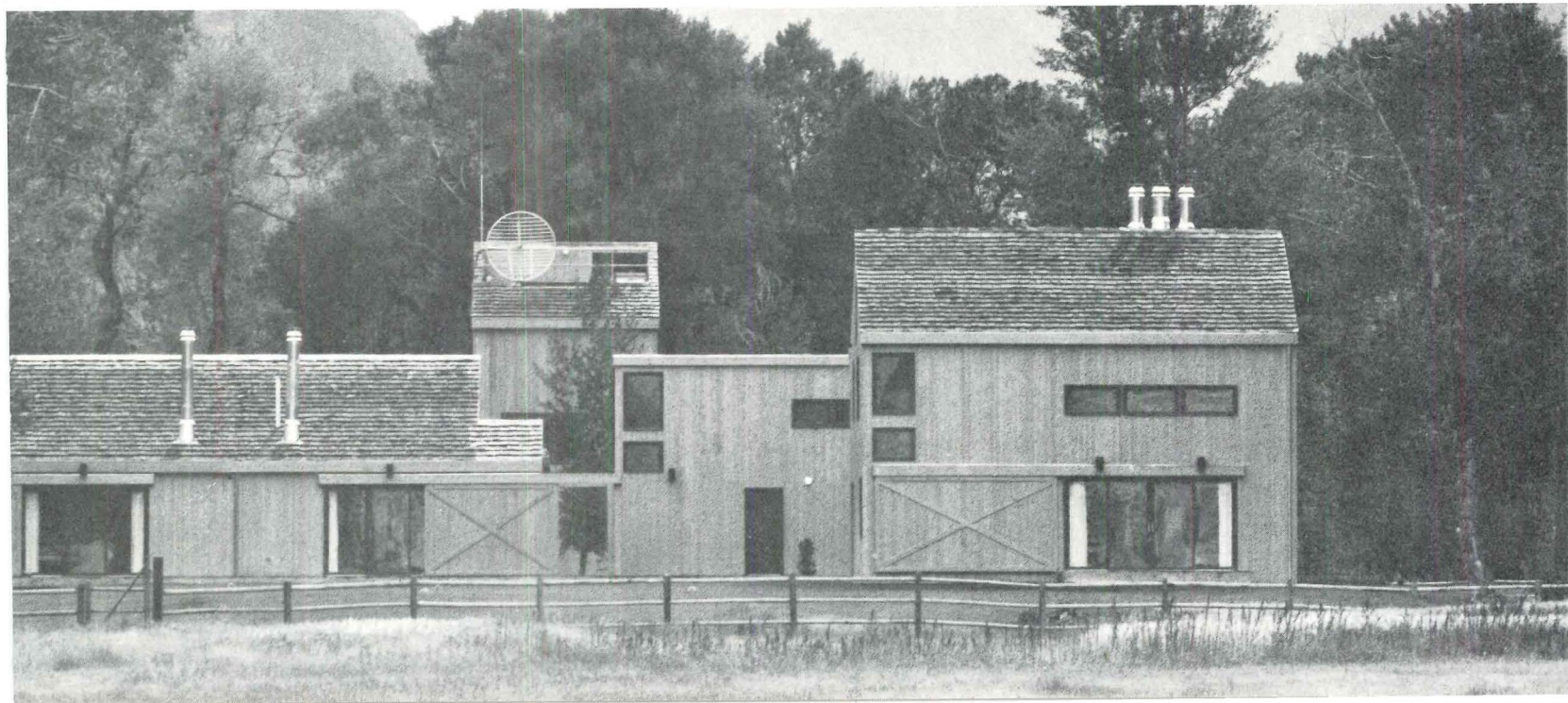
Architect: Moulton Andrus
1421 S.W. 12th Avenue
Portland, Oregon

Engineers:
Burgstahler, Holmes, Carlson (structural)
Ron Niswander (mechanical)

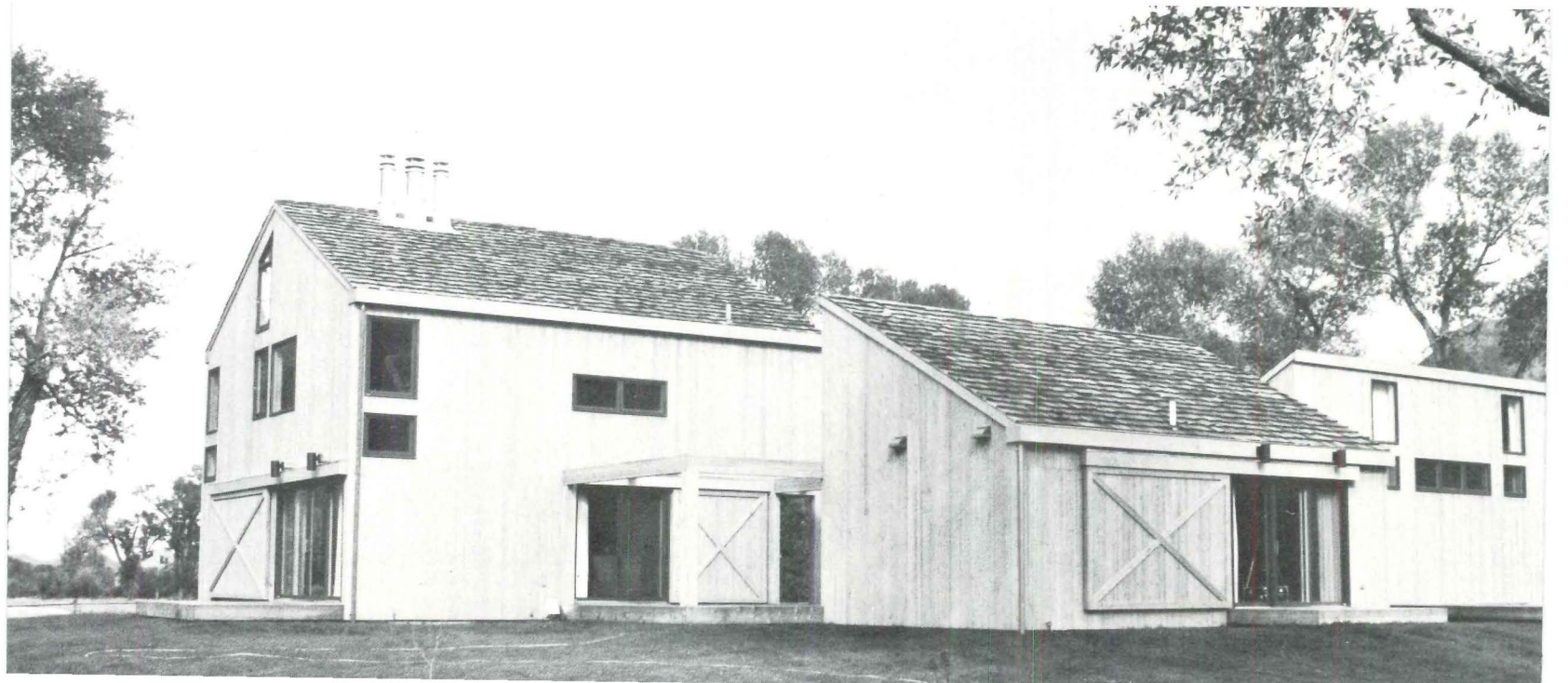
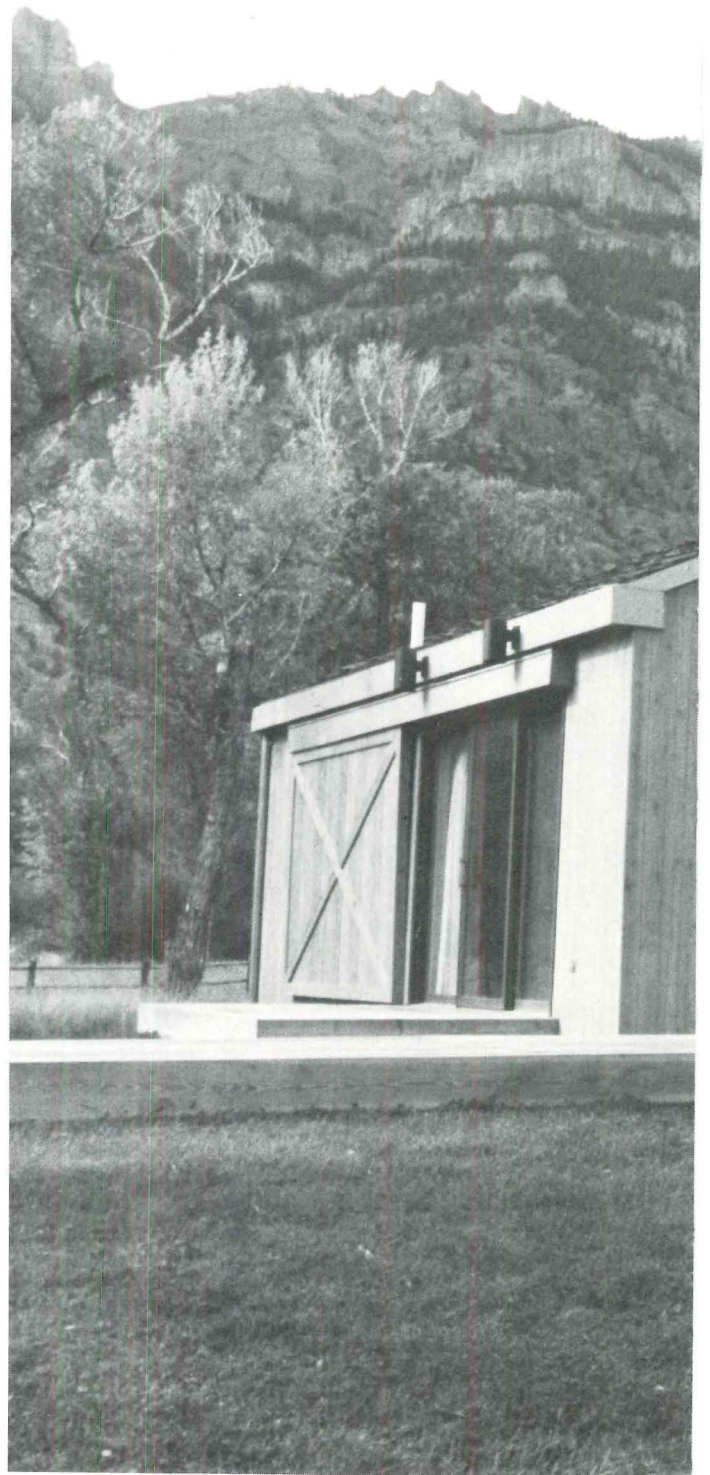
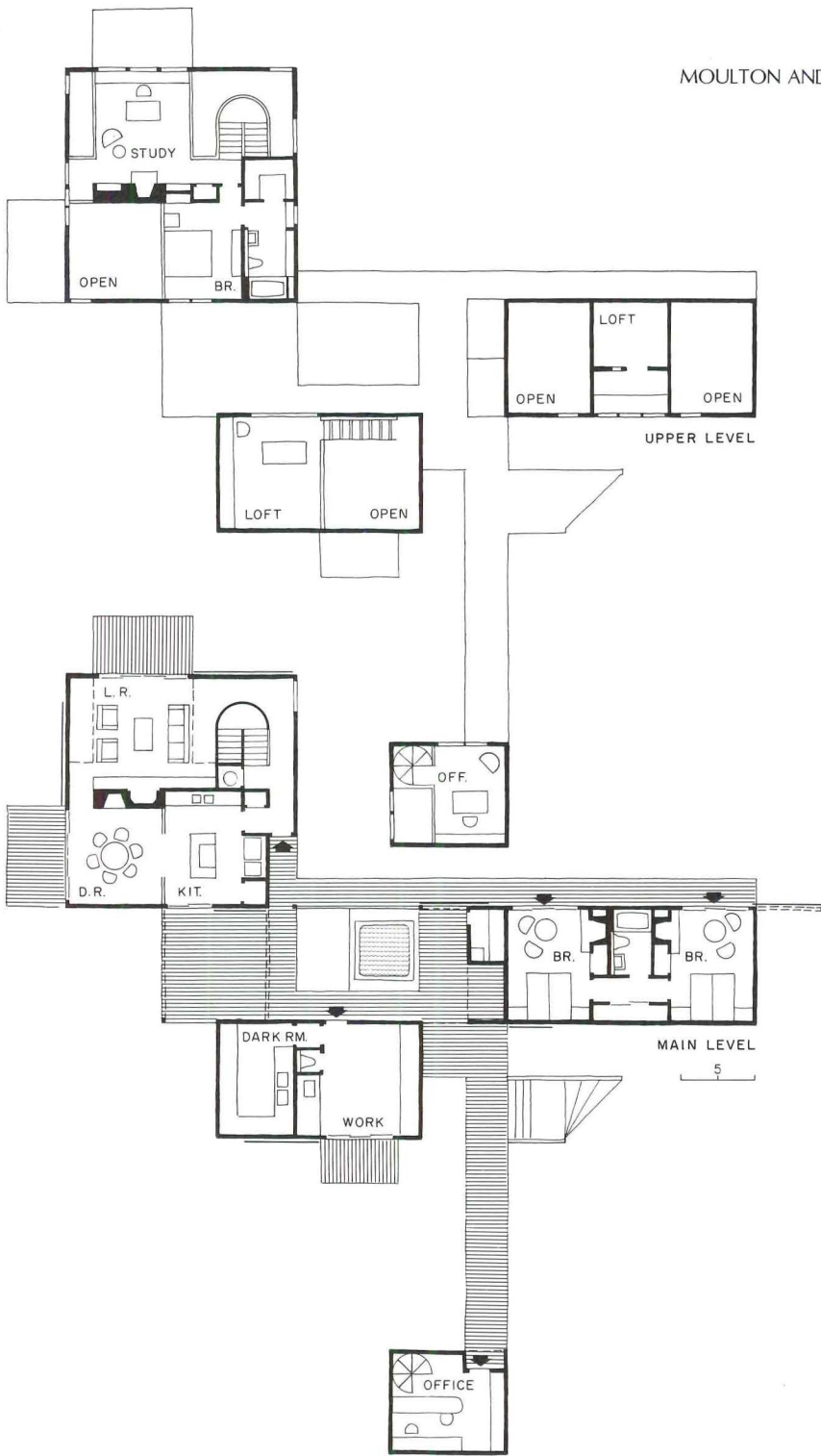
Contractors:
Don Hicks
Nic Patrick (ranch office)

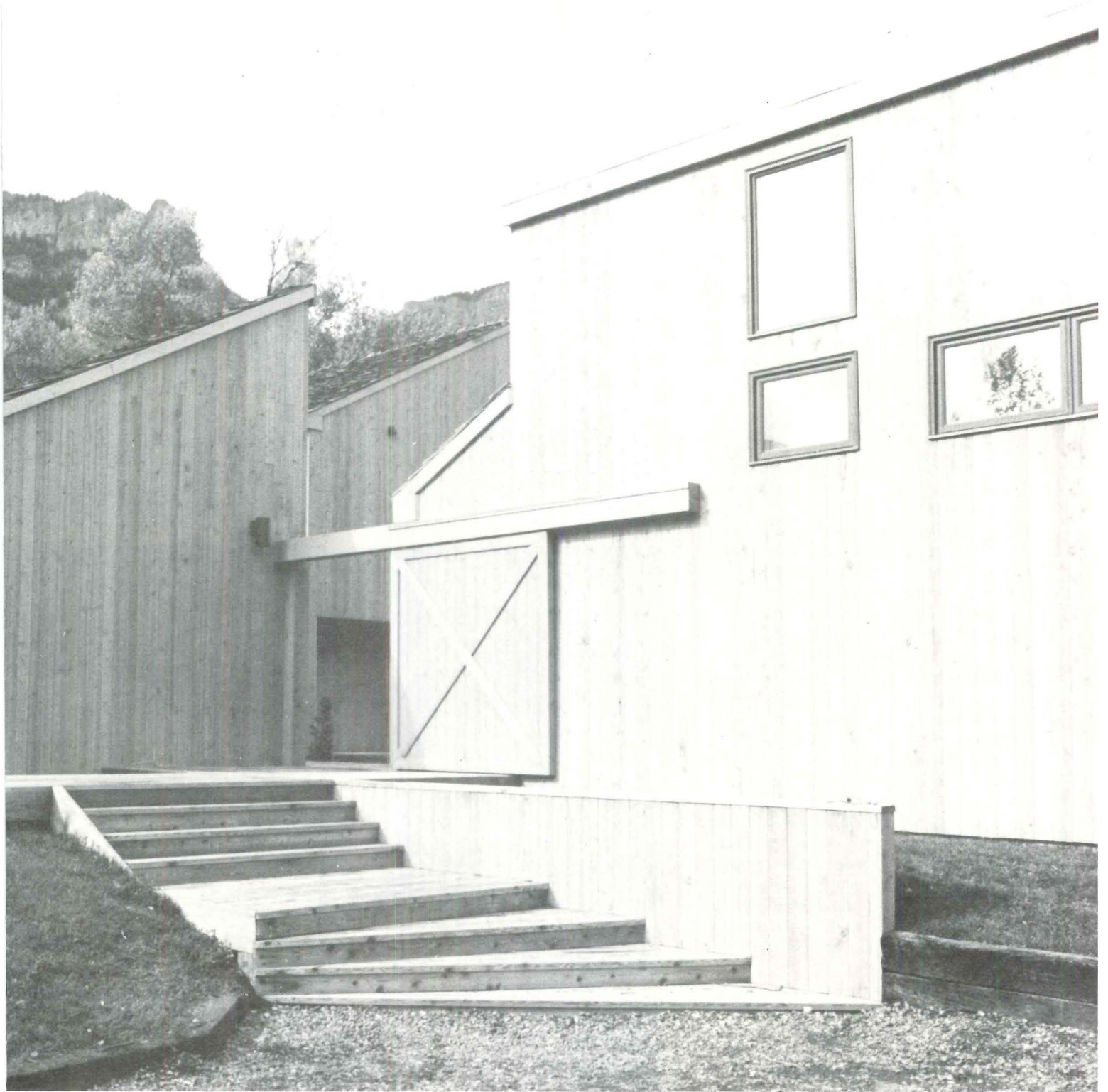
Photographer: Moulton Andrus





MOULTON ANDRUS





The congenial, clustered character of the ranch is quickly, quietly confided, moving up the entrance steps (above), and through an unpretentious portal between the studio on the left and the guest house on the right. The main house is beyond these (left), across the wood decking which runs between, connects, and integrates all the buildings. Built on two levels, the main house, which is one space around a core of fireplaces, services, and stairs, is both cozy and cosmic. The study, for example (right), lets on to the material and structural nature of the architecture in a plain-spoken way while letting out to the natural elements with restrained, strategically placed openings. Without any cloying rusticity, it is a place of its place, with both a memory and a vision.



Klein Residence
 South Miami, Florida
 Donald Singer, Architect

For a heavily-wooded and irregularly-shaped site of two acres, architect Donald Singer has designed an 8,000-square-foot house, which (along with a tennis court and swimming pool) fits into the lush subtropical vegetation with the least possible disturbance. Indeed, this vegetation so completely surrounds the house and its adjuncts that they are virtually invisible from the street and the neighbors.

An initial decision was to place all of the rooms on one floor to maximize contact with the outdoors, despite the large ground coverage that this decision entailed. The floor is gently stepped away from the foyer (middle photo) and down the site—which slopes eight feet from end to end. This arrangement not only accommodates the natural conditions, but allows increased height for the large living-dining area (photo, opposite) under the single-level roof.

There are three distinct zones for the various rooms and these house bedrooms for the children, a large guest-parent suite (which with its own kitchen can function independently from the rest of the house) and a large living-dining area for an active social life and entertainment schedule. In the latter area, the adjacent swimming pool is extended inside a sliding glass wall (bottom photo) to enhance a sense of festive contact with the outdoors. Similar contact is provided by the many decks which surround the house and extend into the dense foliage—such as the deck between the owners' sitting room and the living room (top photo).

The structure of the house is an adaptation of the local usage which is a concrete frame with concrete block infill and a stuccoed finish. Instead a deep exposed concrete beam extends around the structure and rests directly on the exposed concrete block walls. The beam spans openings and provides a structural tie for the walls. Laminated wood decking spans between the concrete beams except in the 40-foot-wide living room, where laminated wood beams are used. The suspension hardware for the sliding glass wall at the swimming pool was specially fabricated to eliminate a bottom track and form a weather seal with the water.

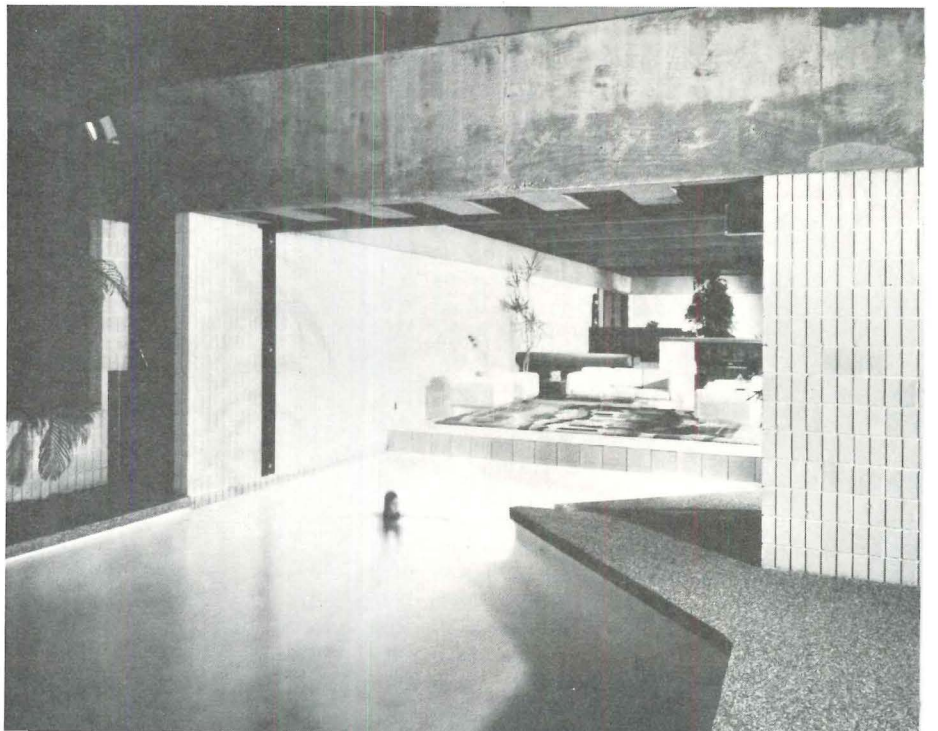
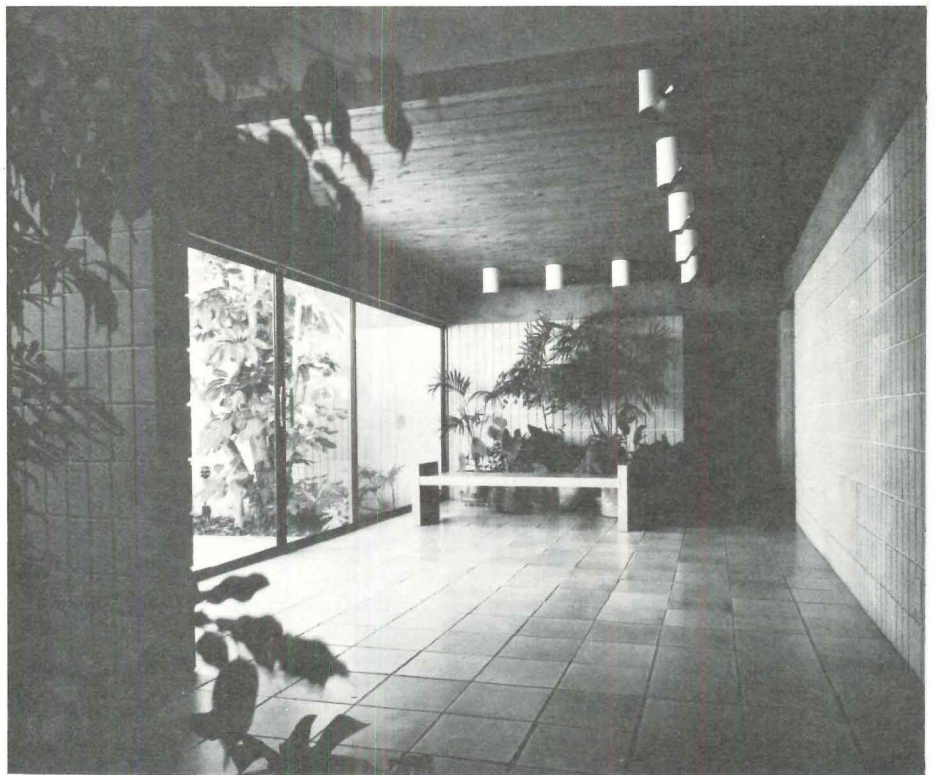


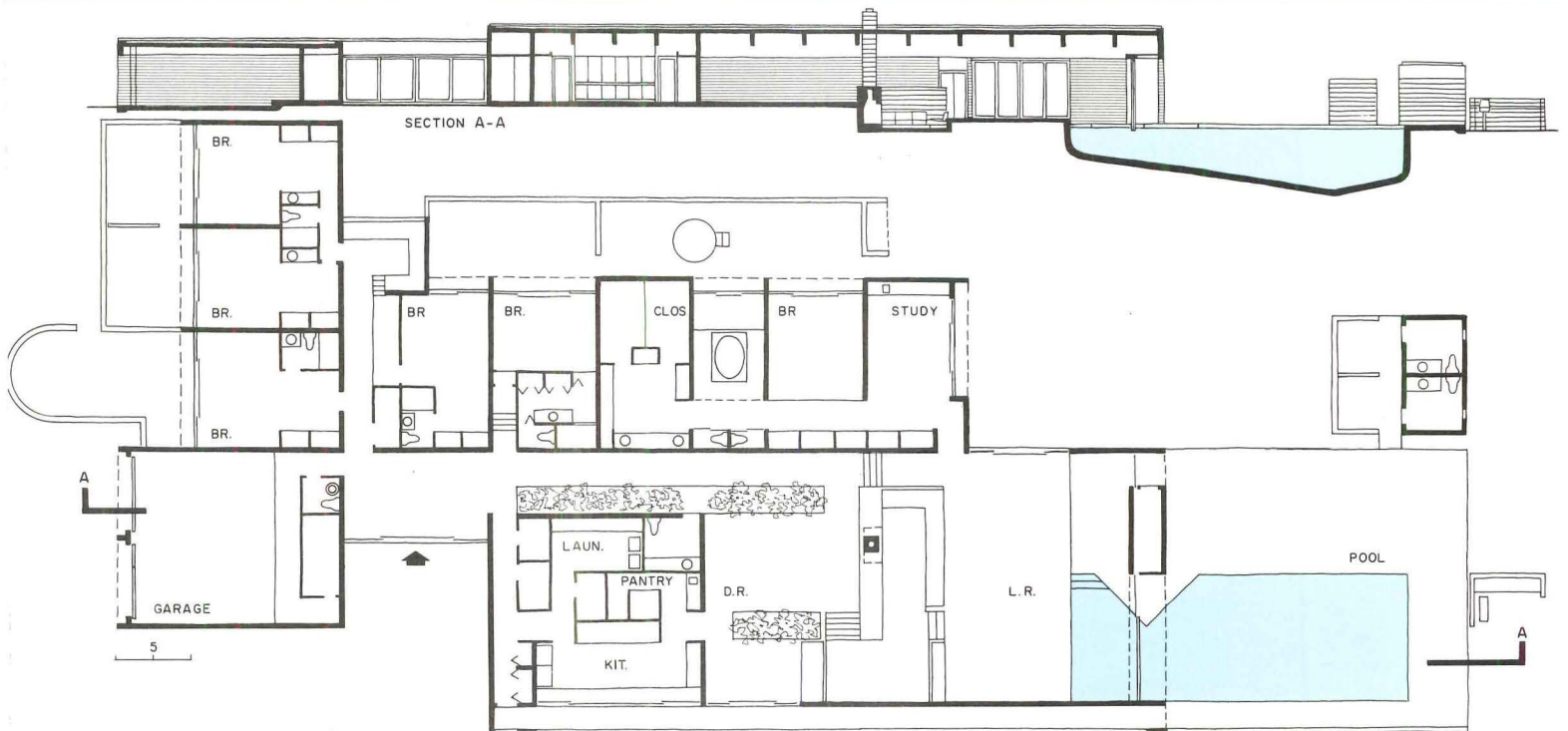
Architect: Donald Singer
 224 S.W. First Avenue
 Fort Lauderdale, Florida
 Owner: Mr. & Mrs. Joseph Klein

Engineers:
 De Zarraga Donnell, Inc. (structural)
 C.E. Bailey Associates (mechanical)

Landscape architect:
 W.T. Bradshaw

Contractor: Edwin Vihlen
 Photographer: Dan Forer





Riley house
 Guilford, Connecticut
 Moore, Grover, Harper,
 Architects

For this evergreen, stone-chocked New England site, architect Jefferson Riley designed his own house using traditional materials and time-honored building techniques. It is a tall house (four stories including basement) and it rises in a complex profile of setback and projection in each elevation. Dormers protrude from the sleepy pitched roof, adding to this sense of complication, and all exterior surfaces are richly mottled with shadow.

The south-facing gable end of the house is opened generously to the sun. The greenhouse below and the varied openings above fill the tall space behind with natural light and warmth. Surplus solar heat collected in the greenhouse is circulated along the insulated foundation wall and stored for radiation at night. The second and third floor bedrooms are set back from the exterior wall but open through windows to the tall space, thus taking advantage of light and view without additional heat loss. Supplementary heating is provided by wood stoves in the kitchen and living room. These stoves vent through the roof and the tall flues accent the verticality of the design.

The volumetric liveliness of the Riley house comes from the interplay of intimate spaces with the unexpectedly tall central space and additional fun is provided by unlooked-for details for double-hung windows on interior walls or a panelled wood door leading to the greenhouse.

Of his non-mainstream approach to design Riley says: "The house with its long gable roof, its double-hung windows, its red-stained clapboards, its central chimney, its over-all bilateral symmetry offset by asymmetrical parts, makes numerous allusions to colonial houses indigenous to its New England context. Yet we did not reproduce these traits by rote, but found joy in assembling them into a unique composition with contemporary strivings of its own."



Architect: Jefferson Riley
 Moore, Grover, Harper
 Essex, Connecticut
 Contractor: Essex Builders
 Photographer: Norman McGrath





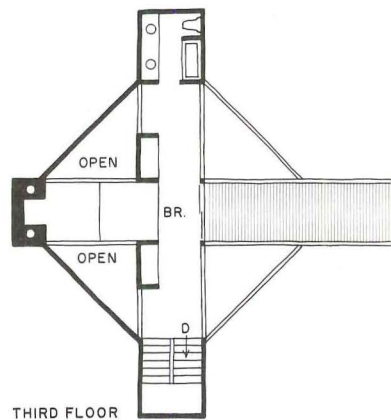
Marcus House
Chappaquiddick Island
Myron Goldfinger,
Architect

Three vertical shafts and a narrow, projecting deck give this Massachusetts vacation house its lively, characteristic massing. The shafts contain stairs, baths and triple-stacked flues, together arranged in a triangular plan that forms a rigid structural frame. It is a tall house, closed on two sides against weather and open to a panoramic water view on the third. The main living spaces are on the middle level lifted just above surrounding treetops and the parents' bedroom (designed as a pair of intersecting bridges) is located on the level above. The long deck, which steps out so purposefully over the landscape, is an extension of one of these bridges and points directly toward Nantucket Island in the distance.

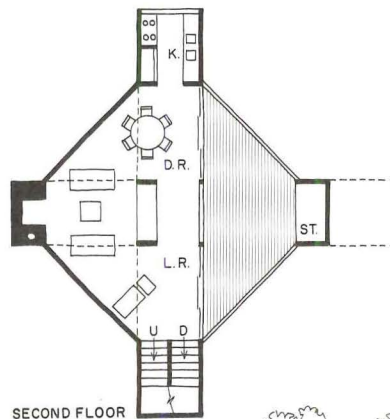
The play of triangular and right angle forms gives the massing unusual energy. The interior spaces derive much of their sculptural excitement from the intersection of bridges and the lines of force they generate so freely. The master bedroom, more of a spatial event than a room perhaps, is the climax of the design and celebrates its importance by opening to almost everything: the main living spaces below, the view to the horizon, the sky above.

The detailing throughout is clean-edged but explicit. The structure is wood frame over a concrete foundation using self-bracing forms as protection against high winds. The exterior finish is weathered cedar laid up vertically throughout. Gypsum board is used for partitions and ceilings, quarry tile for all floors, fir plank for all decking.

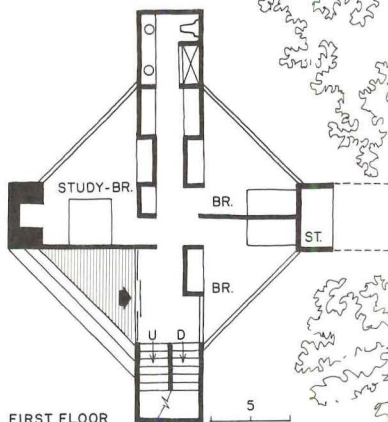
Future expansion, if necessary, will be in the form of a half-unit attached to the house at the stair shaft.



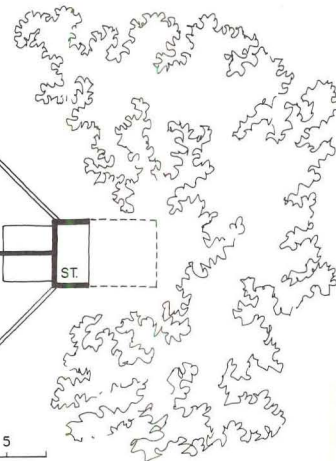
THIRD FLOOR



SECOND FLOOR



FIRST FLOOR



Architect: Myron Goldfinger
333 East 30th Street
New York City

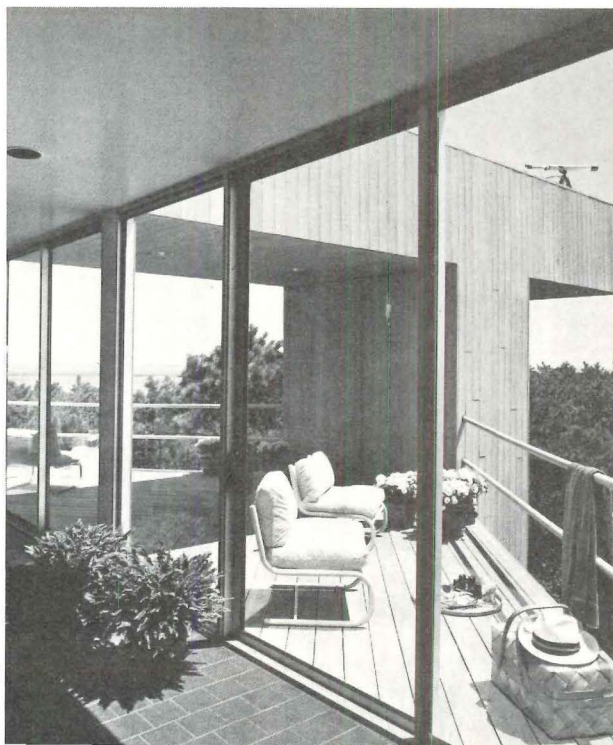
Owner: Ira Marcus

Engineers:

Richard Balser (structural)
George Casper (mechanical)

Contractor: K.T. Galley Co.

Photographer: Norman McGrath
Courtesy of House and Garden







MYRON GOLDFINGER

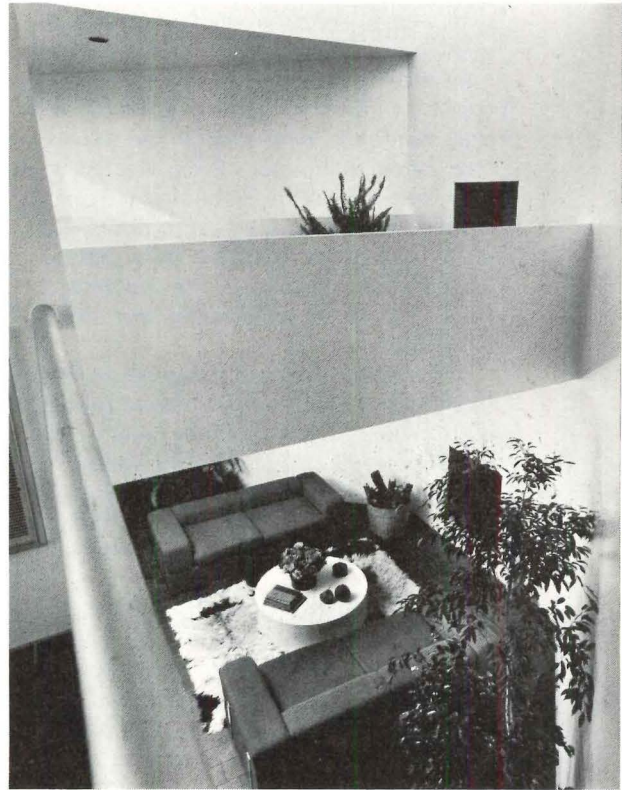
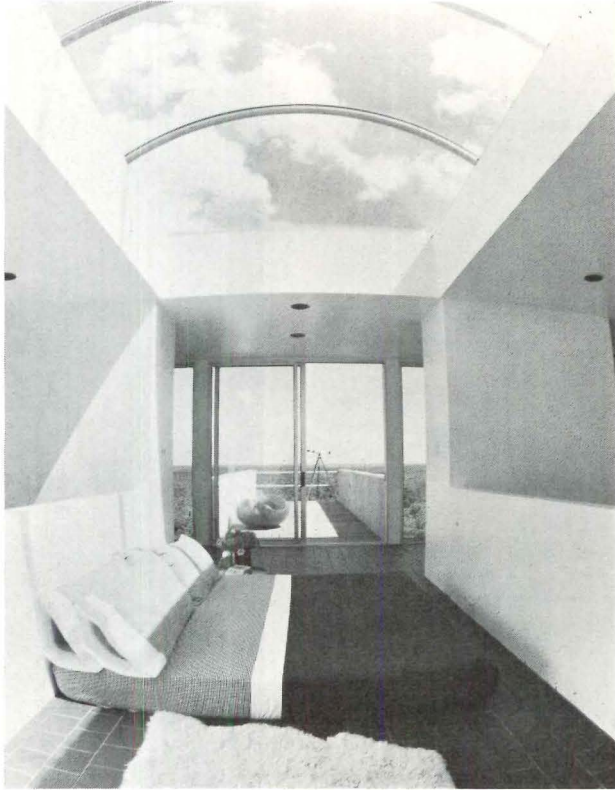
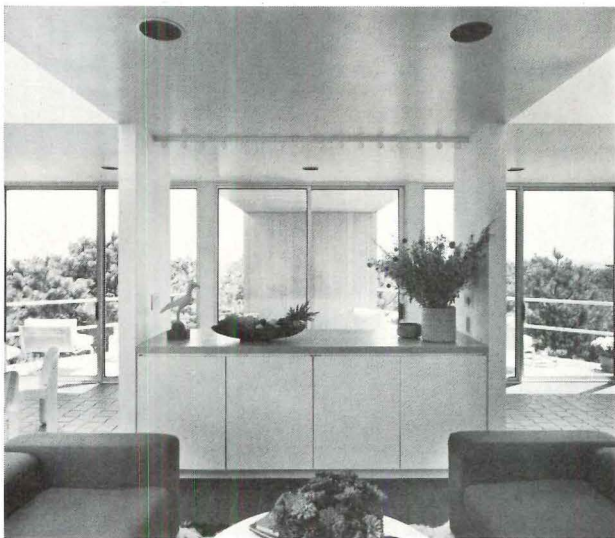


Photo above (also on cover) shows the upper level master bedroom formed by the intersection of the two bridges. The architect reports that the owners do not mind the unrestricted sunlight from the plastic vault over the space. The view of the night sky is more than compensating.



Whitton/Dailey Residence
Watermill, New York
Alfredo De Vido, Architect

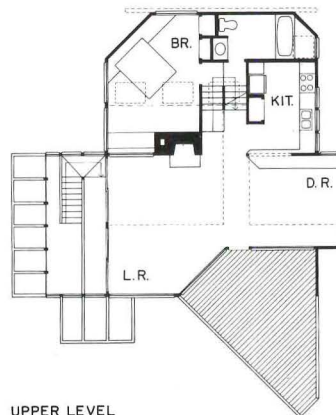
The owners of this Long Island house are two women, one of whom operates a house plant consulting firm. The greenhouse is therefore both a business necessity and a center of domestic activity. It forms an extension to the living room on the second level facing south, and can be isolated at night from the rest of the house by sliding, double-glazed windows and doors to prevent excessive heat loss. Many plants, tolerant of temperatures in the mid-forties, endure the nightly temperature drop without difficulty.

The house is opened extensively to the south and east, but virtually closed to the north. The carefully-studied pattern of openings results in a passive solar system in which sun-warmed air is collected through the greenhouse and other windows facing south or east to be released—slowly—at night.

For summer cooling, roof lines are sloping to permit venting of the house through several operable roof windows on the west side. Heated air is also drawn out through lower windows by a negative vacuum which results in a natural draft through the house on warm summer days.

Like other houses by this architect, the design is a lively exercise in wood construction. Projections and setbacks animate the exteriors and give the feeling that a lot is going on inside. And so it is. The interior spaces are particularized, each carefully shaped around its primary function and all are brought together into easy, comfortable spatial relationships—the relationship between living room, greenhouse, dining area and kitchen being especially happy here.

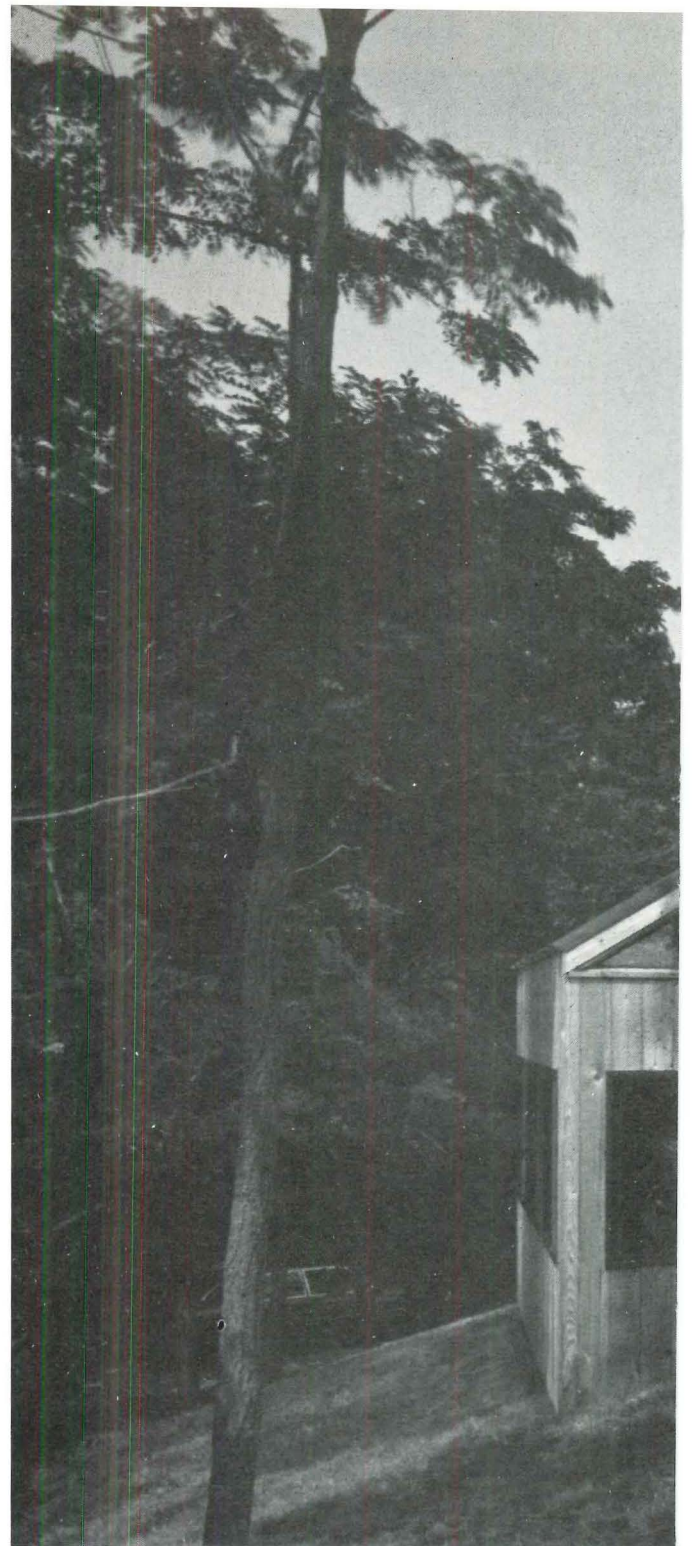
The selection of finishes and the detailing are carried out with a sure hand, and with careful attention to both maintenance requirements and budget limitations.



UPPER LEVEL



LOWER LEVEL



Architect: Alfredo De Vido
27 West 53rd Street
New York, New York

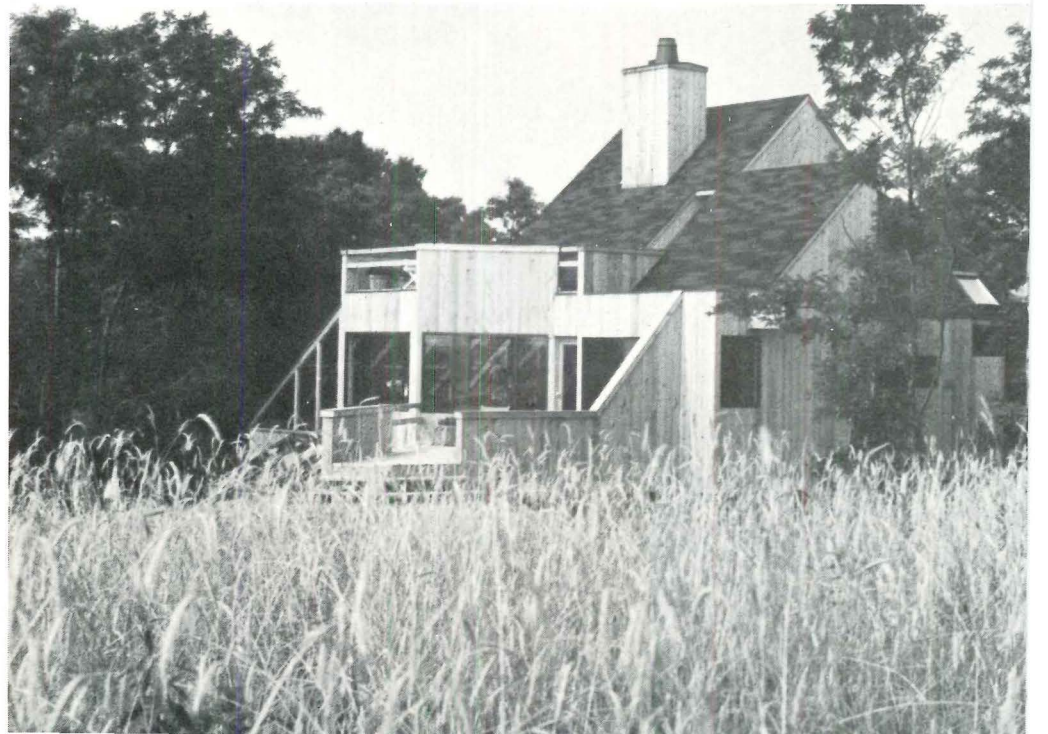
Owners: Lynn Whitton and Diane Dailey

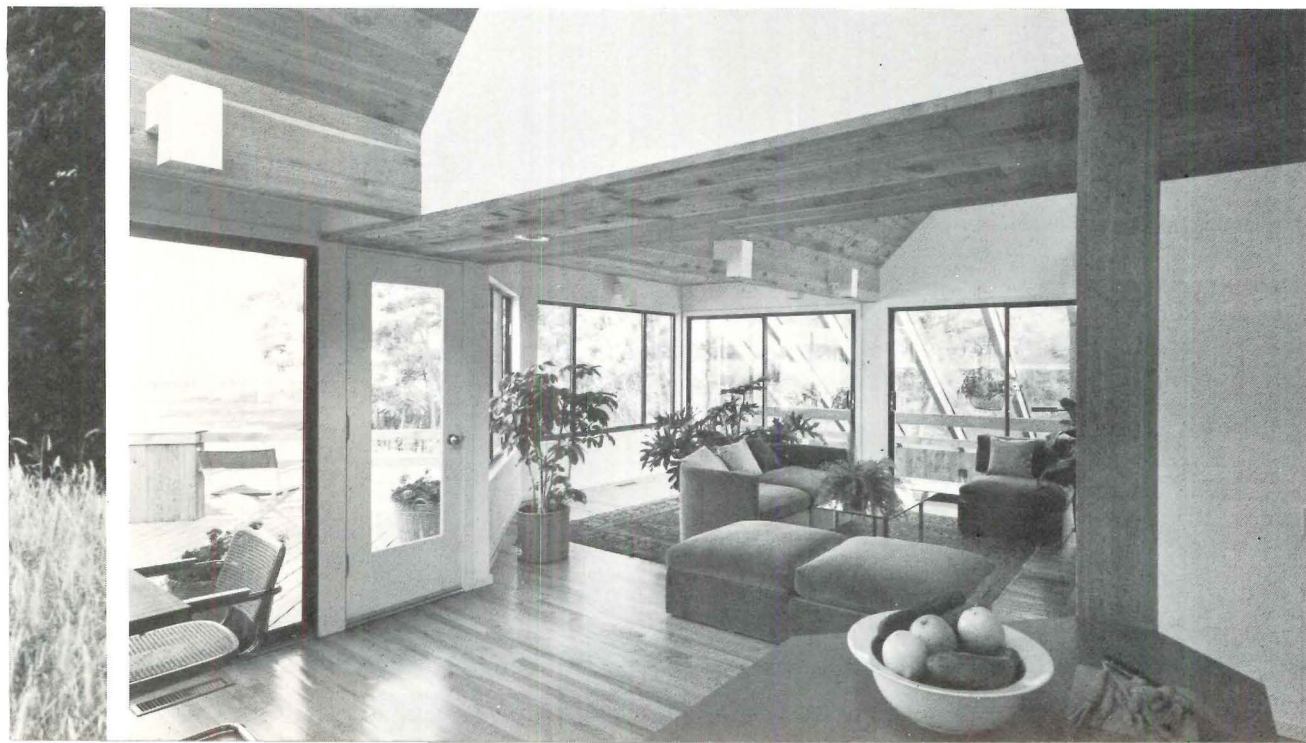
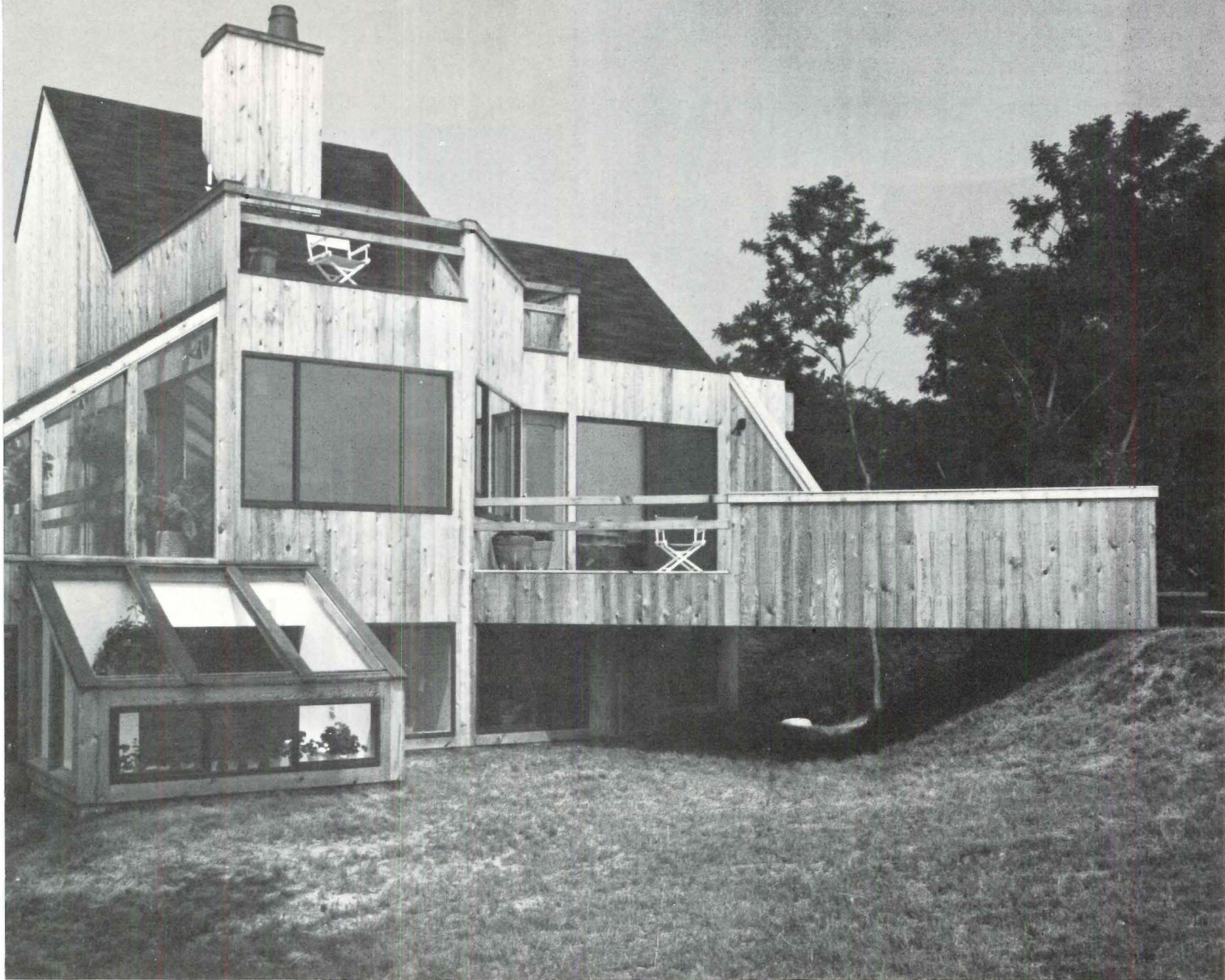
Engineer:

Charles Thorton (structural)

Contractor: Mark Mathews, Inc.

Photographer: Eliot Fine

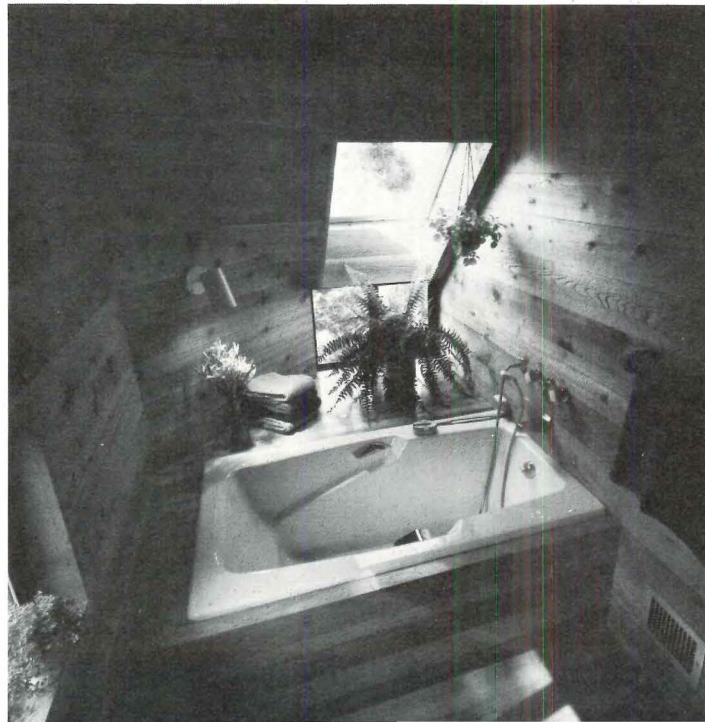






ALFREDO DE VIDO

The interior spaces of the Whitton-Dailey house are energetically expressed. The separations between rooms are often more implied than real: ceiling slopes, counters and columns being used as elements of definition (see photos this page and right). House plants are used effectively to add color and richness to most of the spaces. Up and down lighting fixtures were architect designed.





Cohen Residence
 South Orange, New Jersey
 Marcel Breuer and Associates

Despite an architectural axiom that difficult sites stimulate good design, this site remained empty in an established residential section of South Orange, New Jersey, because prospective builders found the topography discouraging. The terrain slopes sharply upward from the front of the lot, and a ravine that accommodates run-off from uphill neighbors runs across the site near the street. Any solution necessitating infill and drainage would have been expensive as well as damaging to the natural beauty of the rather rugged landscape.

By placing the house at the top of the slope, architect Herbert Beckhard managed to kill two birds with one stone: he avoided the problem of the ravine by simply letting run-off flow through a culvert under the driveway, and he satisfied the owners' request for visual privacy from the street by screening the house with the numerous mature trees already on the site.

The owners also requested the separation of adult and children's activities so as to allow both generations to entertain guests at the same time and in their own fashions. The binuclear plan places the more formal adult wing on the lower slope, while the rear wing, which meets grade at the back yard, contains common family areas and children's rooms. These wings are joined by a glass-walled link that serves as both entry and circulation hall.

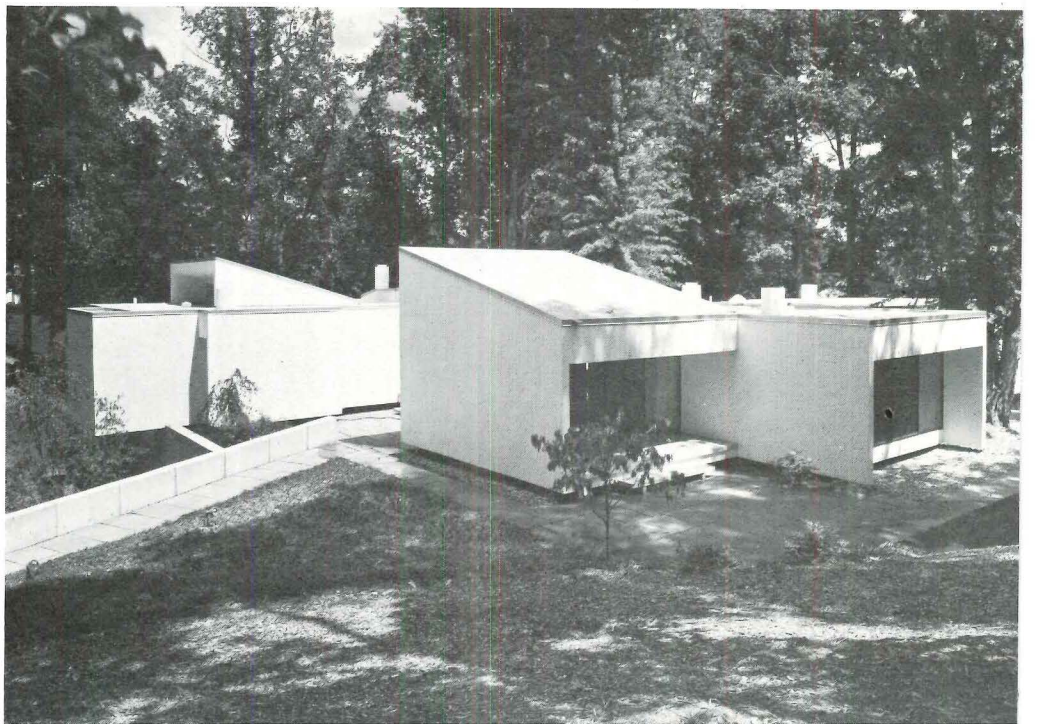
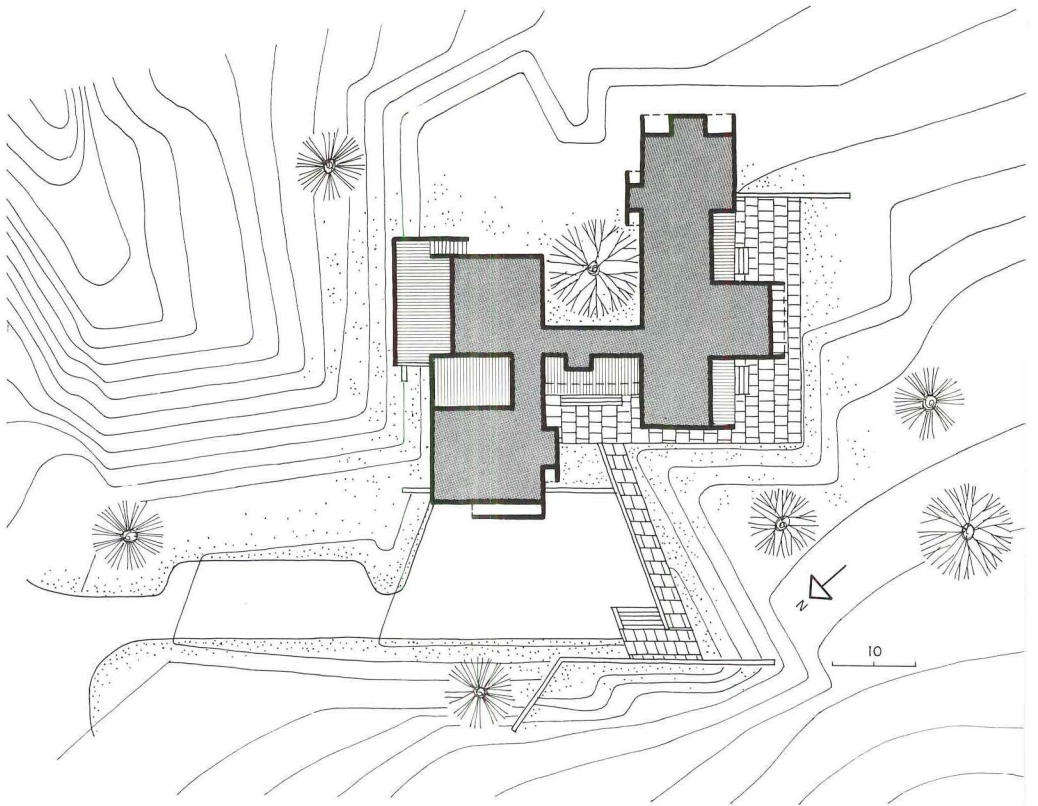
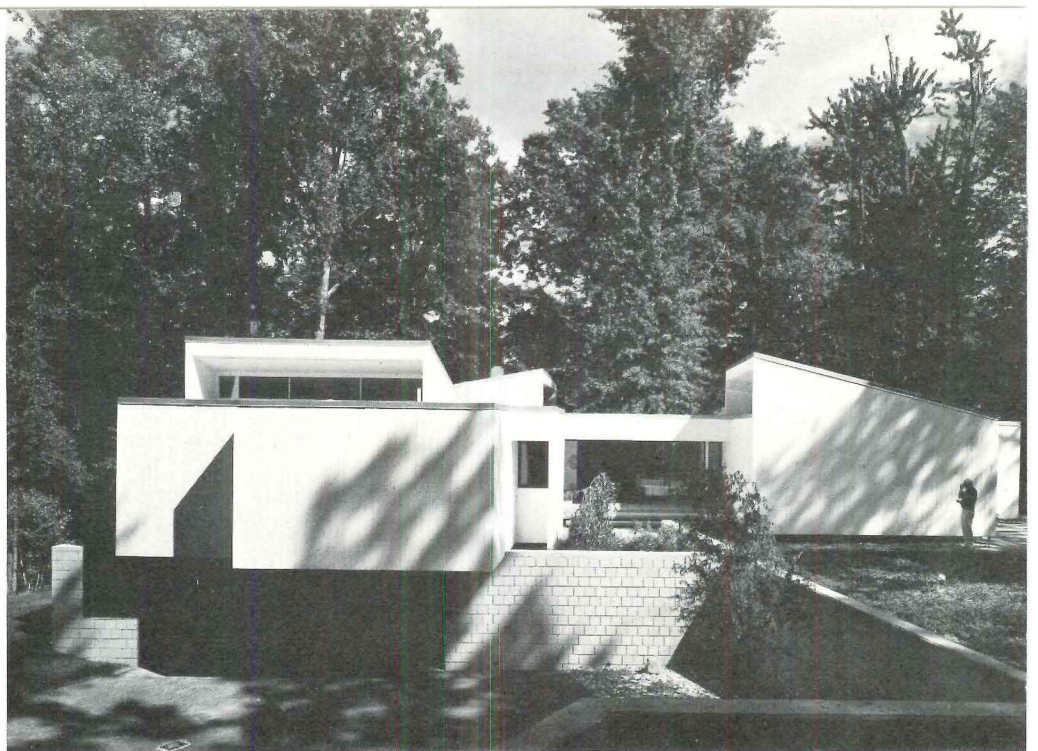
The architect positioned glass areas carefully to maximize privacy and to minimize the material on exterior walls (an energy-conservative measure). Glazing is generally screened by baffles or is set well back into the building volume and thus protected by walls and overhangs.

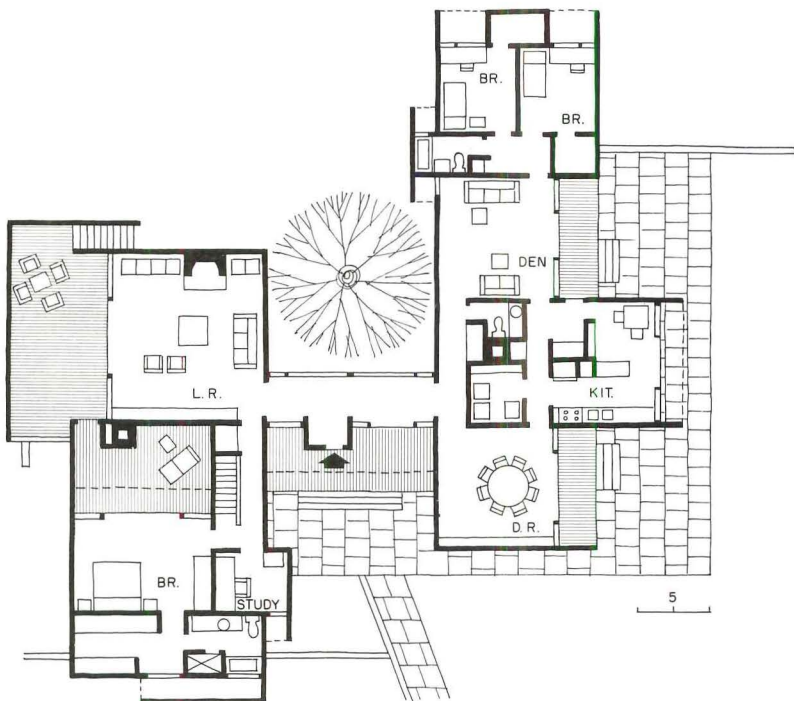
The placement of glass also offered a number of esthetic opportunities for massing, for modeling and, on the interior, for natural lighting. Apart from the visual interplay of plain white walls and voids created by recessed decks and glass walls, clerestories give an ordered complexity of form to the roof line and balance interior daylight.

Finish materials reflect the easy elegance and graceful comfort characteristic of the design. Interior walls are white plaster accented with natural cedar siding on some walls and ceilings.



Architect: Marcel Breuer and Associates
 635 Madison Avenue
 New York, New York
Partner-in-charge: Herbert Beckhard
Associate: Donald Cromley
Owners: Mr. and Mrs. Arthur Cohen
Interior design consultant: Jane Yu
Contractor: Stephen Scott Co.
Photographer: Gil Amiaga





Private residence
The Sea Ranch, California
Donald Jacobs, Architect

This new house at The Sea Ranch (100 miles north of San Francisco) was designed to focus all views from the interior on the domineering natural elements of the region—the Pacific Ocean and the California coastline. Orienting the house to this prime view also created privacy, visually blocking from sight a well-trodden trail to the east, a neighboring house only 20 feet to the west and a less interesting view to the north. The entrance, therefore, was located (along with the garage, partially sunken into the knoll site to minimize its bulk) on the north, highlighted by operable wooden barn doors (not shown), reminiscent of older structures in the area and early designs at The Sea Ranch. Two decks were also positioned with southerly exposure; these are very private, partially hidden by the building's frame which, in addition, cuts out strong winds from the northwest.

The owners wanted open interiors with a "gutsy" structural feeling, a criteria which led to the development of a strongly expressive series of interior spaces. These were organized around an open, central spine, 16 feet high (the maximum height limit in the development), and the rooms overlooking the corridor have framed views through the main living space. Trusses were employed to span broad spaces in the living, dining and kitchen areas, not only to create spaciousness but to lend the proper ambiance the clients desired. (Track lights mounted on the trusses cast shadows across the main living area when lighted at night.) Spatial variety is subtly handled by roof pitch and a variation in floor levels, devised despite no appreciable slope on the site.

With 80 per cent of the glass on the southern elevation and the open nature of the spaces, the house acts as a solar energy collector, measurably reducing energy consumption. Typical roof, floor and wall insulation, and dark tiled or carpeted floors retain the sun's heat—so much so that the clients say the house rarely needs more than a fire in the central fireplace to maintain warmth throughout. The exterior is of California redwood, the interior of Douglas fir.

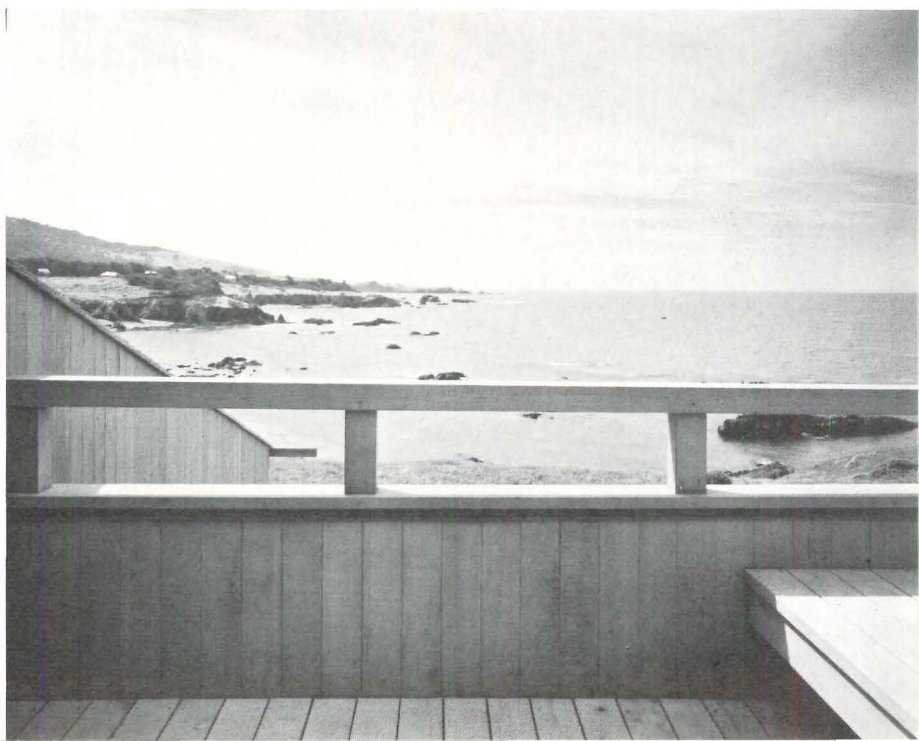
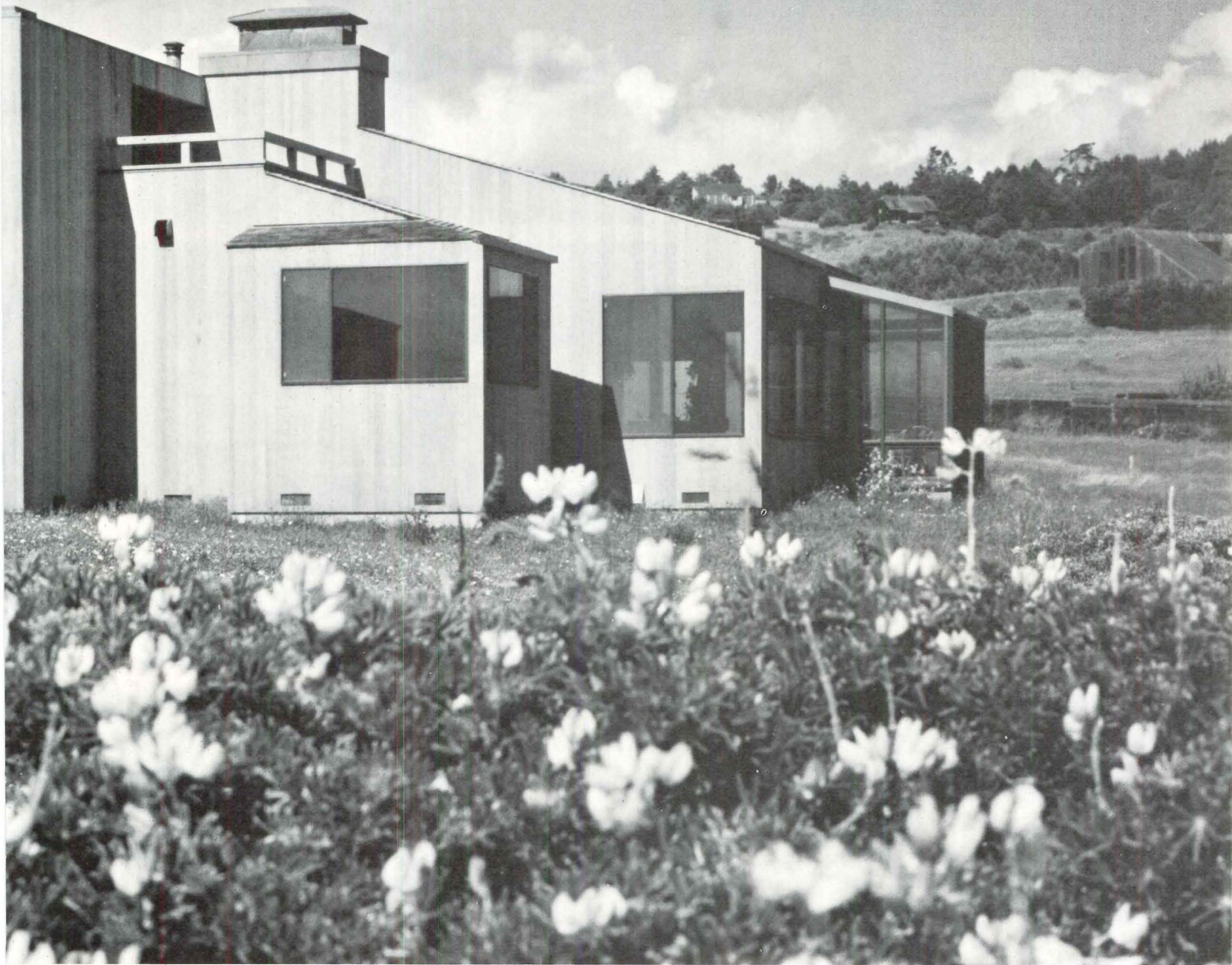


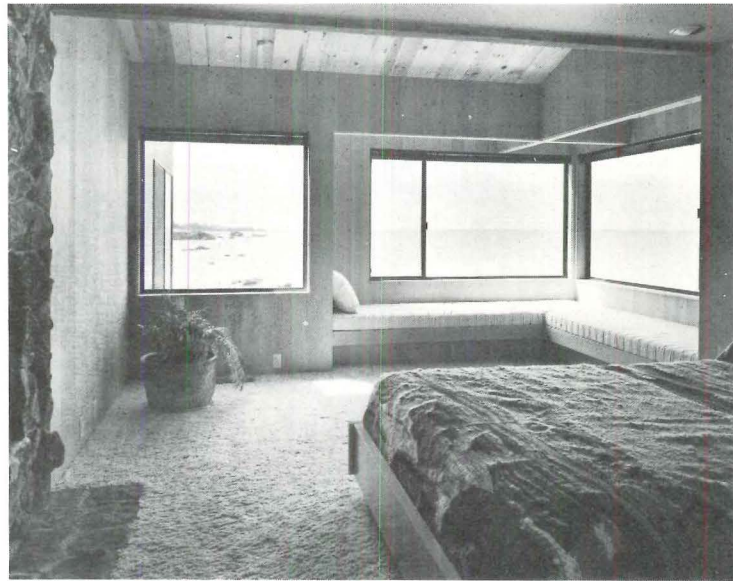
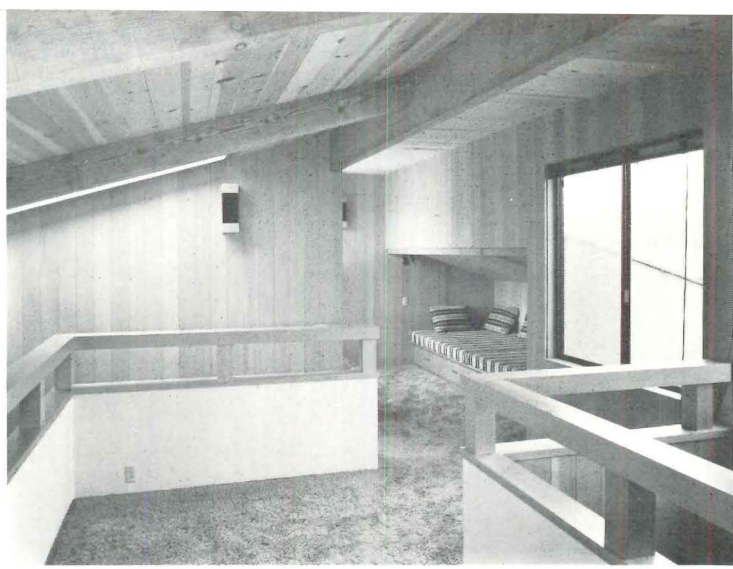
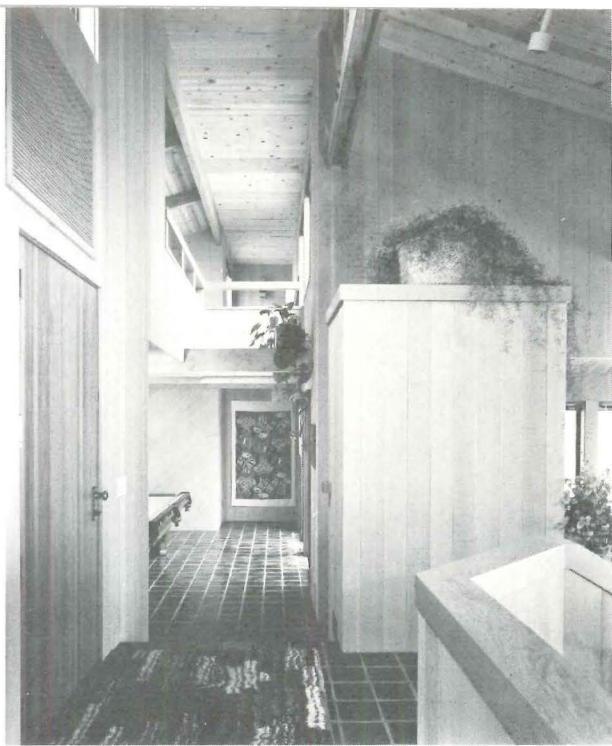
Architect: Donald Jacobs
1000 Annapolis Road
The Sea Ranch, California

Structural engineer:
Fook Z. Lee

Contractor:
Robert Miller Construction Co.
Photographer: Merg Ross







DONALD JACOBS

The whole house is designed to focus on the ocean views to the south—and by spreading out the spaces along a central spine every room (except baths) has such a view. The spine also enhances efficient circulation from the entrance (above), passing the pool room to the loft (top right), to the master bedroom (right), or to the main living area (bottom and opposite page). The open interior and subtle level changes frame these views from all points.





Private Residence
District of Columbia
Hugh Jacobsen, Architect

This Washington, D.C. house for a retired couple is erected on the last vacant lot in an established residential district just a few blocks from the city's ceremonial center. The triangular site—used for years as a dump for fill by contractors of neighboring houses—falls off rather abruptly at one edge, and Jacobsen used these contours to advantage. He sited the house along that edge to elevate one long facade. The segmented massing responds to the property line and the offsets (each one half the unit width), give the house an agreeable scale.

In its 2000-square-foot area, the house accommodates all the basic residential requirements except a garage and provides, in addition, a painting studio that can double in the future as an extra bedroom and bath. To conserve space in a plan that is already efficient, Jacobsen introduced a counter-weighted trap door in the living room floor (next page) that opens to a basement stair. The openings in the walls are generous, but each is carefully oriented to avoid sightlines to surrounding houses that crowd in closer around this site than the photos seem to suggest.

Of the detailing, there is little to say except that it is Jacobsen at his best—which is very good indeed and very imaginative. The narrow line that defines the roof joists is a continuous eave vent. The "pop-out" kitchen window is made of a single sheet of clear plastic bent at 45 degrees and installed without mullion at eye height or other visible trim.

The house is wood frame, clad mostly in plywood sheets that were site-scored to match the 1×6-inch siding used in the gable ends to simplify flashing. The transition from plywood to plank, as you can see for yourself, is practically invisible.

The entire exterior is cloaked in white, a "color" that carries its purity through to the interiors where it contrasts richly with quarry tile and brighter-colored furnishings.



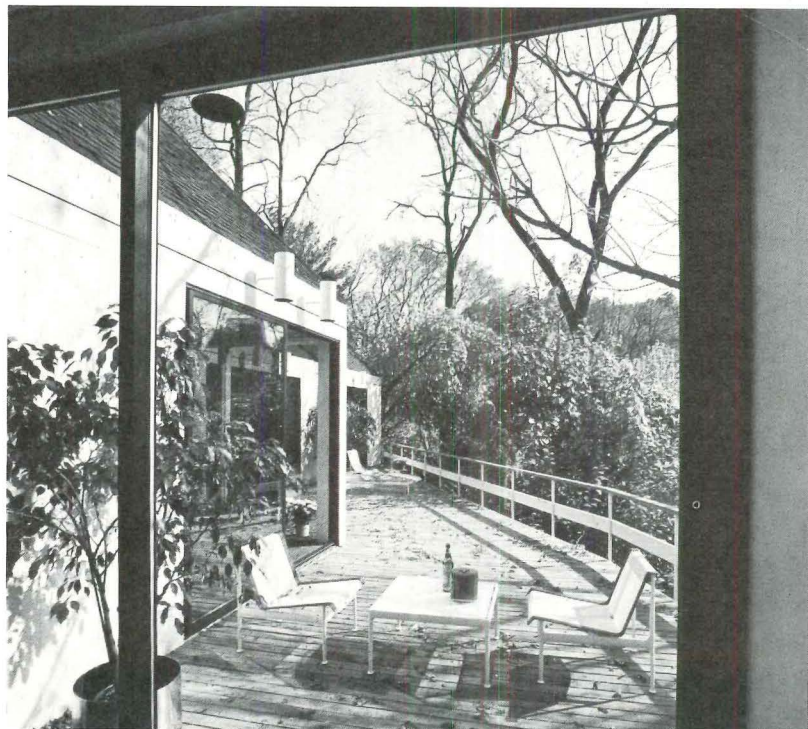
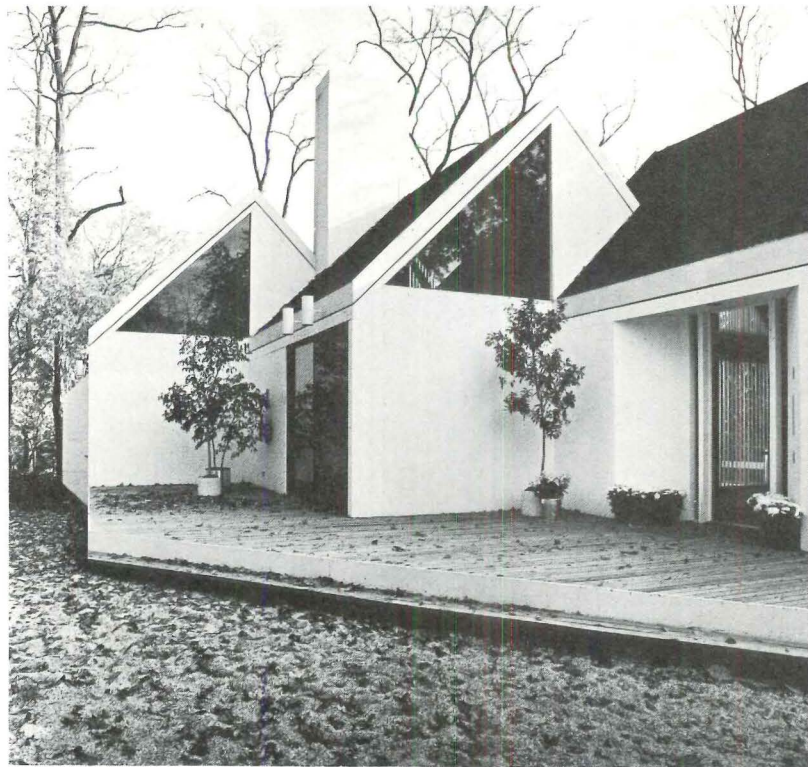
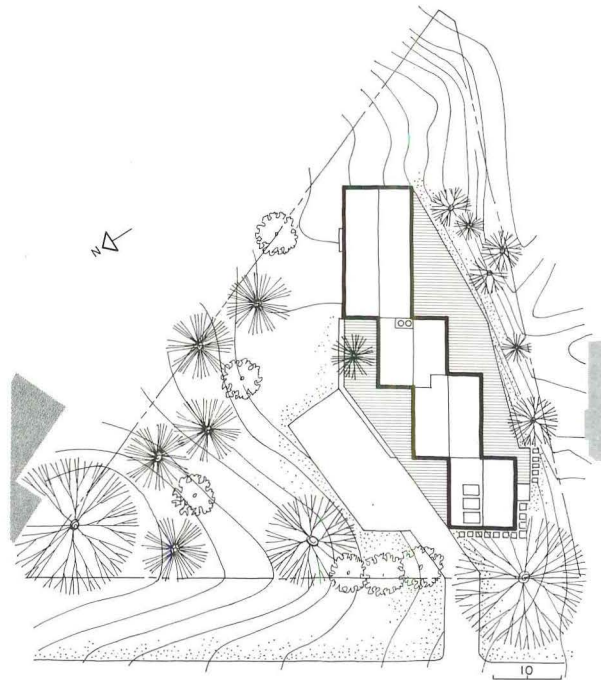
Architect: Hugh Newell Jacobsen
1427 27th Street, N.W.
Washington, D.C.

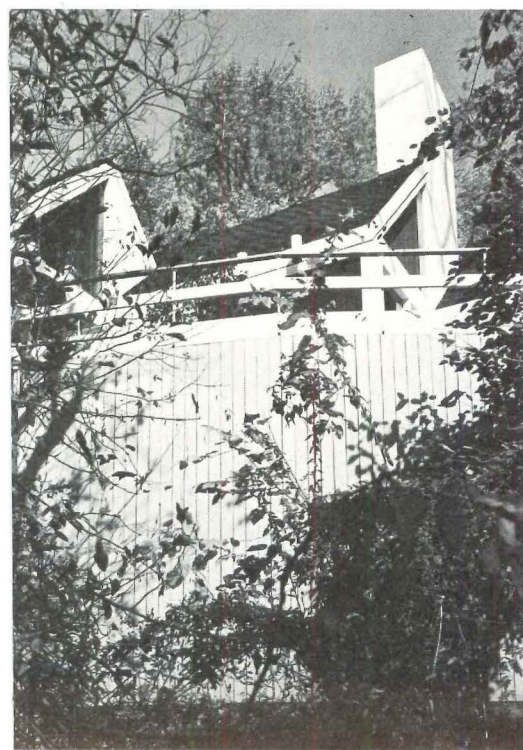
Engineer:

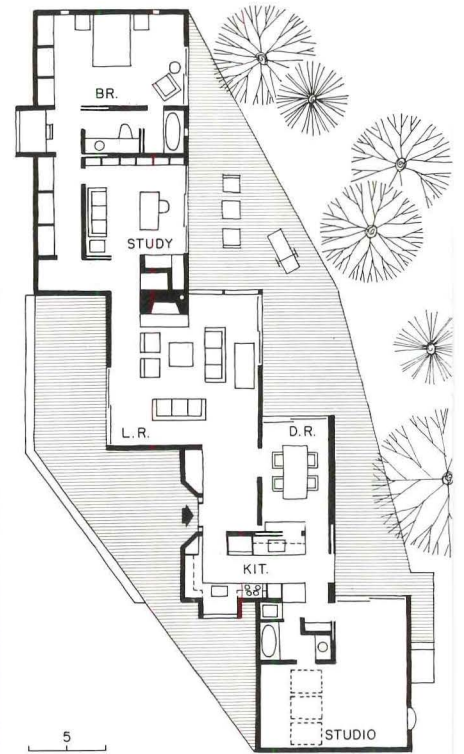
Alfred Kraas (structural)

Contractor: E.J. Smith

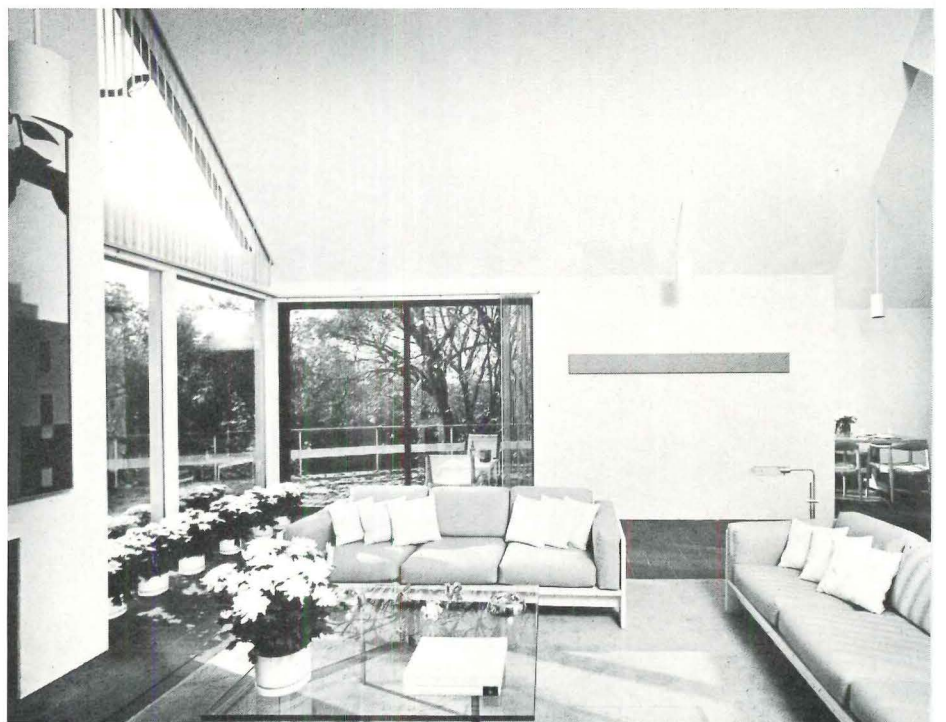
Photographer: Robert Lautman







The high ridge lines and the large openings give the interiors only the gentlest sense of containment. Furniture groupings become islands, static interludes in an otherwise lively spatial flow. The pattern of offsets produces decks on both long sides of the house. On the entry side the deck is only about a step above grade, but here, as the photos show, the slope of the site gives the deck users considerable elevation and view.



Apartments of the Year

Enlarging the scope of this issue and, like a caboose, rolling past at the end are six high-density projects that offer buyers the conveniences and shared burdens of that way of living. But like the houses they follow, these designs are carefully tailored to their sites and respond with more than ordinary aptness to the complications of their individual programs. Each, in addition, is designed with an attention to image that makes it attractive in a highly competitive marketplace.

The first (next pages) is a superb instance of infill housing, by architect James McNeely, designed to fit snugly on a landmark street in old Boston. Its sensitivity to its surroundings made it an immediate favorite with RECORD's editors. The sixth, a nine-unit condominium designed by Murray Milne to overlook the Pacific, is a marvelous example of hillside development, fresh in its forms, and financed in an unusual and interesting manner.

Between these two are four others, each taking shape around a clear design idea and all taking maximum advantage of whatever amenities were at hand or could be created on the site.

But as lively and inventive as these projects are—and as well tuned to their sites and purposes, they only begin to suggest the largely unexplored possibilities inherent in cluster housing. As public acceptance increases, as architects like these get a crack at its design, cluster housing may slough off its encumbering, second-class image and earn the place in residential design to which its potential virtues have long entitled it.

—Barclay F. Gordon

Beacon Street Apartments Boston, Massachusetts James McNeely, Architect

Fire destroyed one of a pair of Beacon Hill rowhouses in 1967, leaving a charred, gaping hole in the street facade until 1972 when architect James McNeely, in partnership with a local attorney, purchased the empty site and the undamaged bowfront next door.

The partners developed a plan to unite the two structures by serving both with a common elevator, stair and fire escape. Floor alignments could not be reconciled for the older structure had ceiling heights up to 14 feet. The new structure was designed with more standard eight foot ceilings (see section above). As a result, the elevator cab opens in both directions and stops within the shaft at different levels to serve either side.

In final form, the project includes 12 two bedroom apartments, two single-bedroom apartments and three studio apartments all sold as condominiums during construction or soon after. Those who purchased during construction had many choices in finish materials so the interiors vary considerably, reflecting a wide range of individual tastes. Common areas are kept to a minimum and maintenance charges, the architect reports, are among the lowest in Boston.

What is perhaps most important is that this well designed infill housing—the first of its kind in this Boston district—is housing of a type so many American cities desperately need. The new construction does not shoulder aside its older neighbors. It fits snugly into position respecting the scale, form and finish of adjoining buildings but keeps its own personality intact as it completes the street scene in a venerable but still handsome Boston neighborhood.



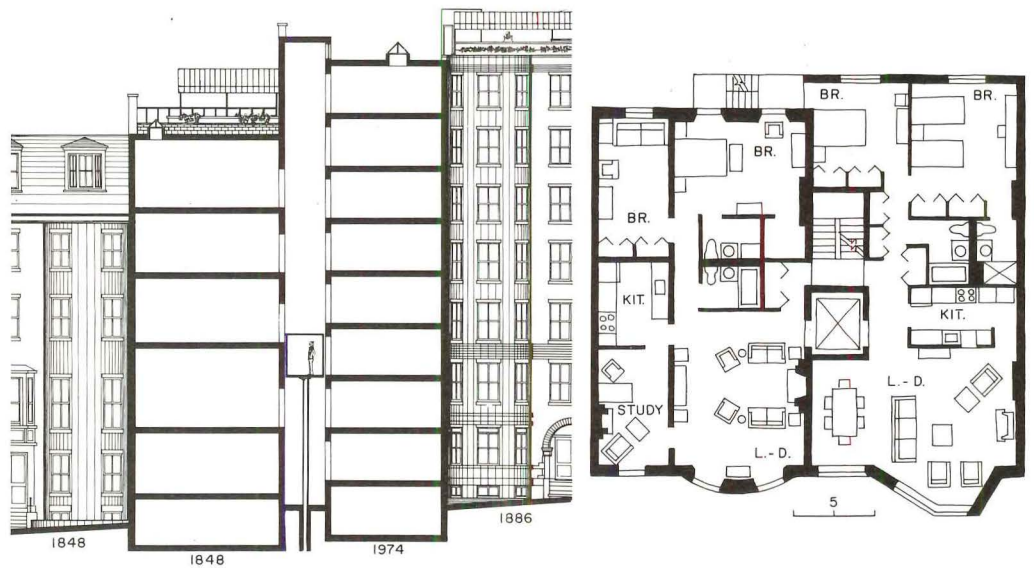
Architect: James McNeely
16 Joy Street
Boston, Massachusetts

Owners:
Phoenix House Partners

Engineers:
Craig Barnes (structural)
Leo Brissette (mechanical)

Contractor: for building shell:
John R. Clark & Associates

Photographer: William Owens





Concord Greene Apartments Concord, Massachusetts Huygens and Tappé, Architects

The site is 24 acres of orchard land bounded by a commuter rail line to the north, a major highway to the East and a group of single-family houses to the south. The Township, with its proud Revolutionary associations, was sensitive to the potential impact of this 220-unit cluster on the community. Huygens and Tappé therefore worked especially closely with the Township to accommodate their wishes in matters of siting and development.

Paved and built-upon areas were arranged to preserve the existing landscape wherever possible. Finish materials and building forms were designed to respond to the region's historical character. Two entrances have been provided to reduce on-site vehicular traffic and apartment units form cul-de-sac clusters off the main loop road. The original farmhouse was retained to give the new community a firm historical centerpiece.

The orientation of the apartments is away from the railroad and the main highway and toward a brook that runs through the site.

Fences and other external enclosures are stained, rough-sawn plywood with battens. The living units are of conventional wood construction, clad in narrow clapboards with corner boards and wood trim—all designed to evoke the traditional village image of New England but provide for these owners many of the amenities of contemporary life. Two features stand out: the saltbox profiles and the unambiguous, no-nonsense relationship of building to site. Both are old New England virtues.



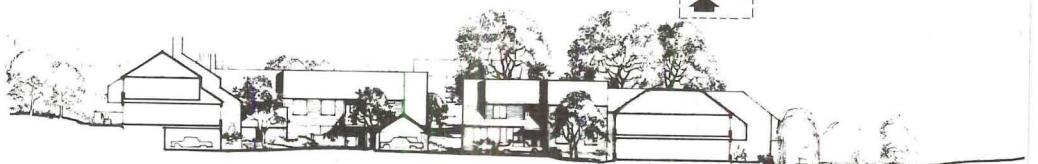
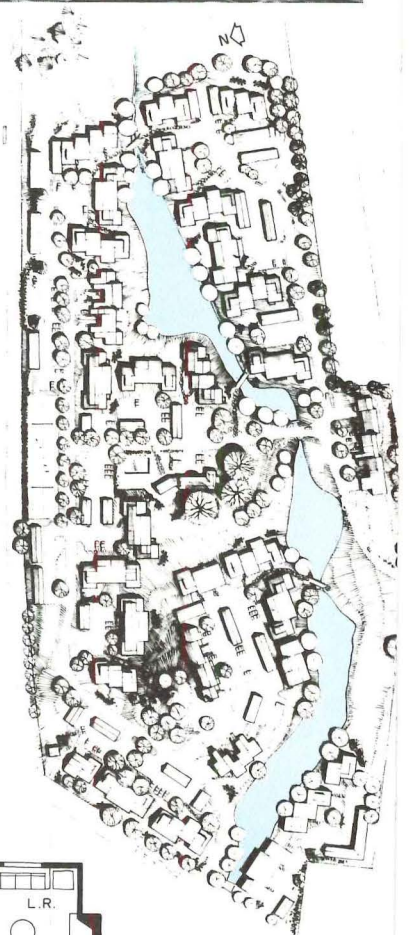
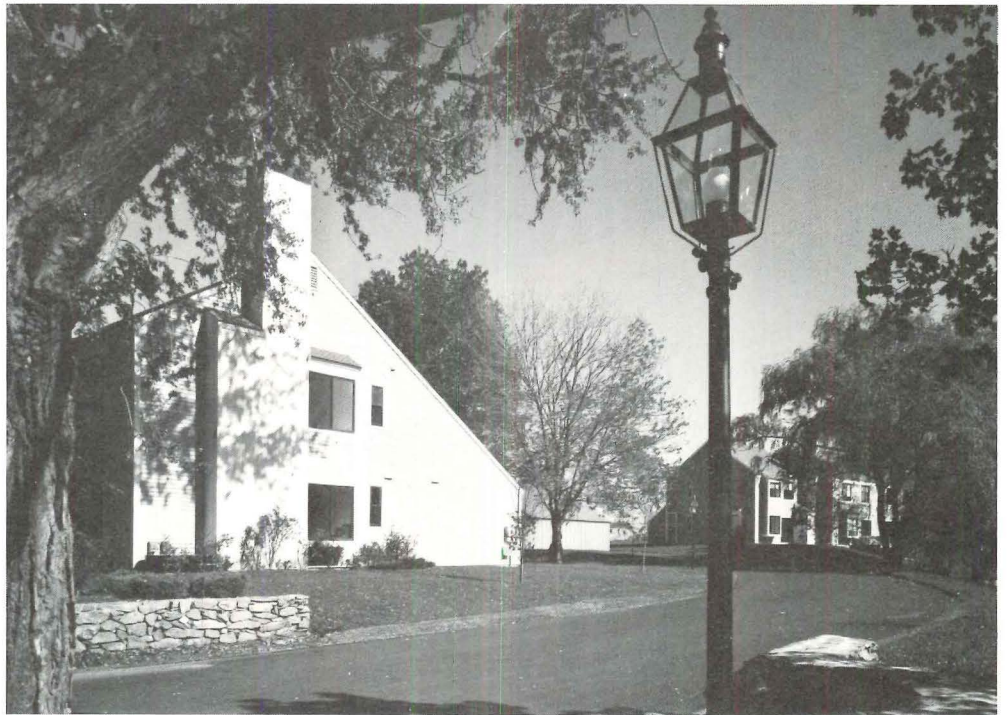
Architects: Huygens and Tappé, Inc.
462 Boylston Street
Boston, Massachusetts

Owner:
Concord Junction Realty Trust

Engineers:
Steco Engineering (structural)
Comfort Air Systems (mechanical)
R.D. Nelson (site)

Landscape consultant:
Gerald F. McNeil

Contractor: E.A. Comeau, Inc.
Photographer: Steve Rosenthal





The Fairways

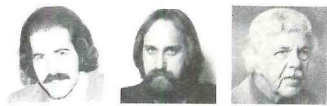
Coquitlam, British Columbia
R.E. Hulbert & Partners,
Architects

The brightly-painted and scalloped elevations of this 58-unit complex tend to belie the impressive amount of sober thought that went into its planning and design. Located on a 2-acre site in a Vancouver suburb, the buildings are carefully view-oriented to a golf course and park lands on three sides, and access to the surrounding grounds is easy.

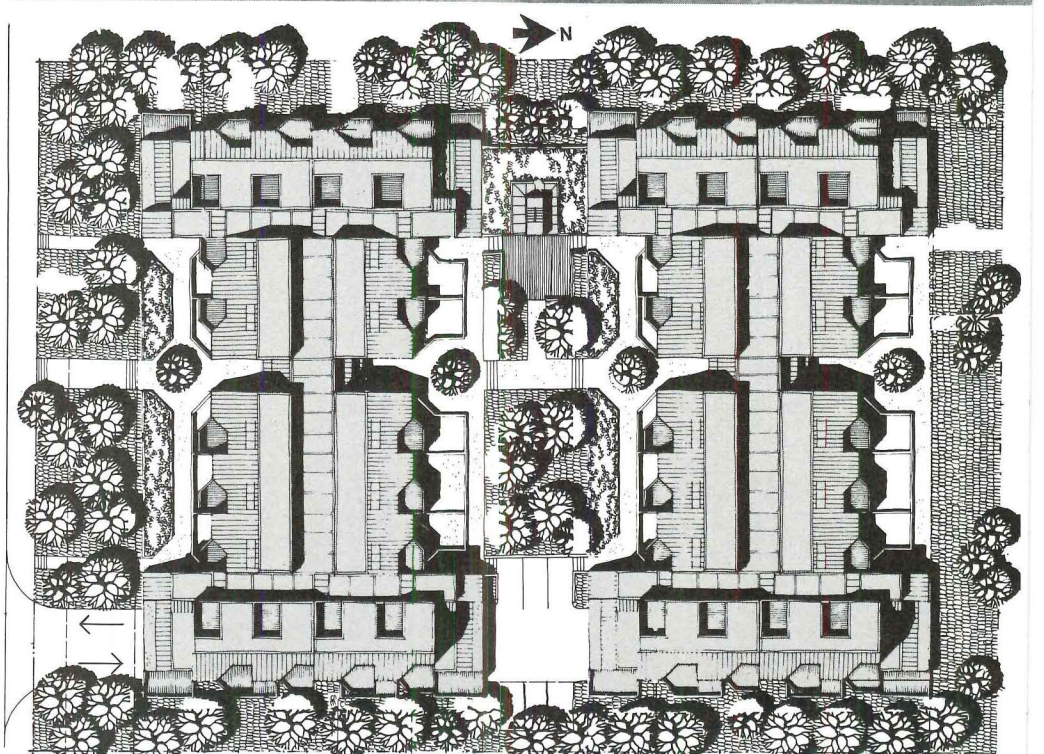
All units are either split-level, two-story townhouses or corner "bungalows." Each type is designed to provide an unusual degree of amenity. Automobiles are accommodated on a parking deck that gives directly to the split-level units. The townhouses are entered from a third-floor pedestrian street that is paved, enclosed from the weather, and landscaped with hanging plants and potted shrubs (see photos next pages). It is a remarkably pleasant access space. The breakfast spaces of each townhouse project into this corridor and are skylighted.

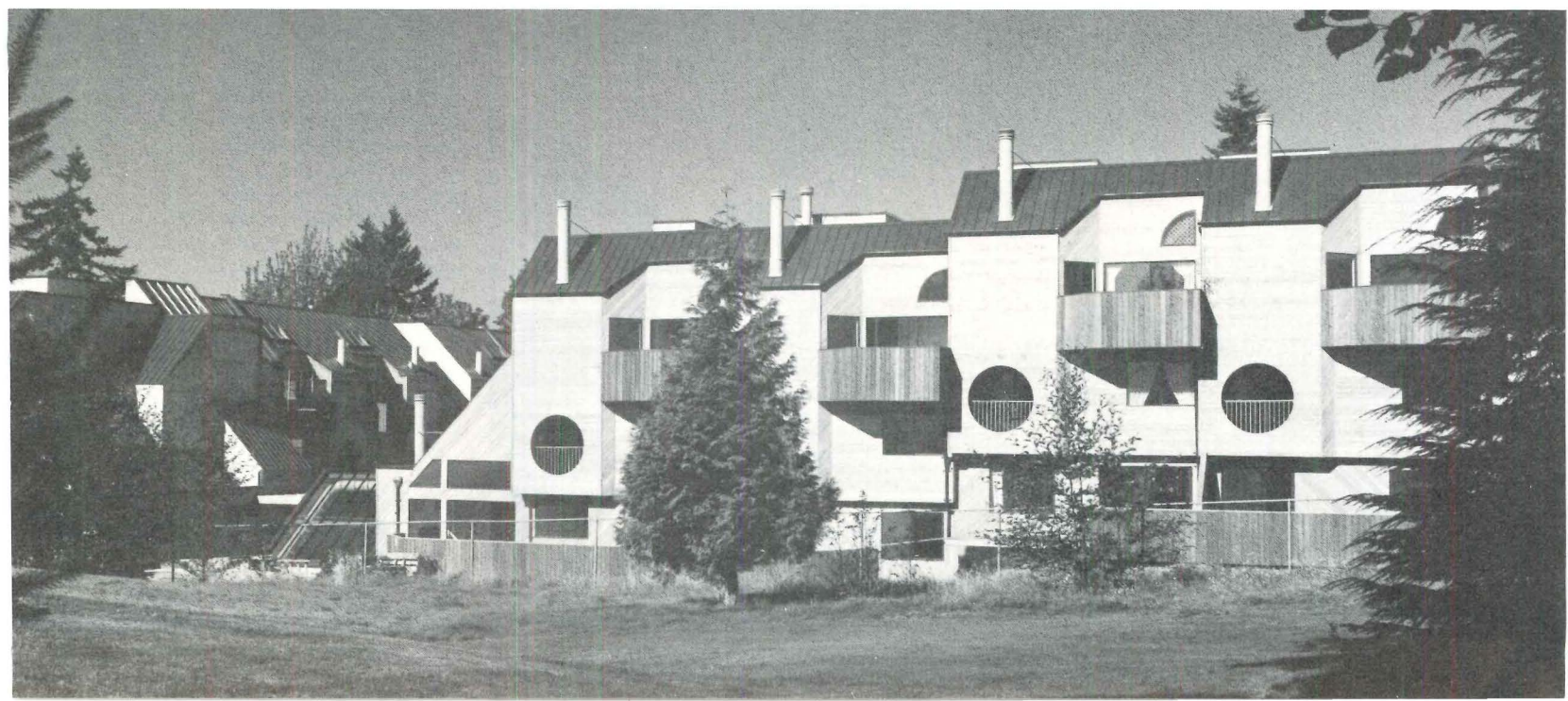
In this way, each space borrows light from the corridor skylights above. Another thoughtful planning feature: the townhouse units are zoned vertically with main living spaces on the entry level and sleeping spaces below. This device provides a sound buffer and reduces unwelcome noise between units. The (lower) bedroom levels are reached by interior stairs from the living level above or can be entered directly from a semi-private corridor below, thus providing a second means of egress. Most of the townhouses have a small loft space above the living areas; others have roof decks as an option to the lofts. The planning throughout is tight and efficient.

The lively elevations grow out of the desire to articulate each apartment in the mass, giving each an identity as well as a clear relationship with the others. The site organization permits the surrounding parkland to be drawn into the plan at the center to create a landscaped green shared by all.



Architects: R.E. Hulbert & Partners
215 14th Street
West Vancouver, British Columbia
Eugene V. Radvenis—design
John C.H. Porter—technical coordination
Owner: H.A. Roberts Group, Ltd.
Engineers:
David Nairne & Associates (structural)
Cook, Pickering, Doyle (foundations)
Perelco Design Ltd. (mechanical)
Interiors: public spaces by architect;
unit interiors by Peter Garret
Landscape architects:
John Lantzius & Associates
Contractor: Bidwell Construction Ltd.
Photographer: Simon Scott

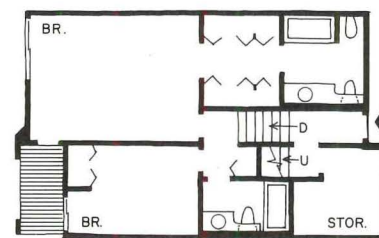




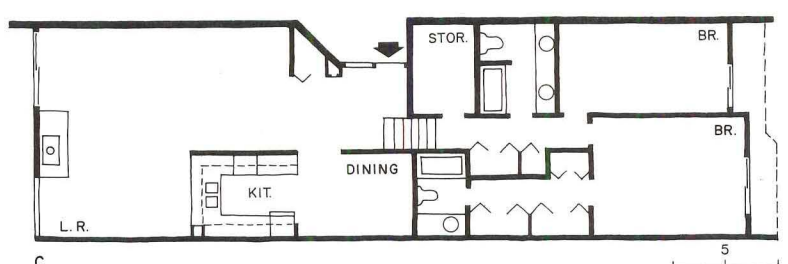
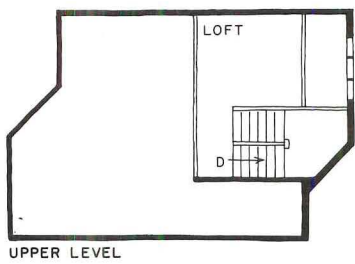
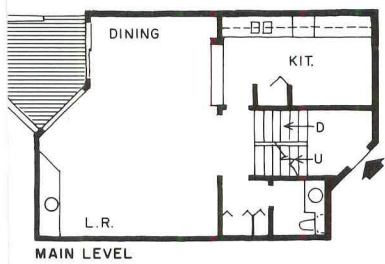
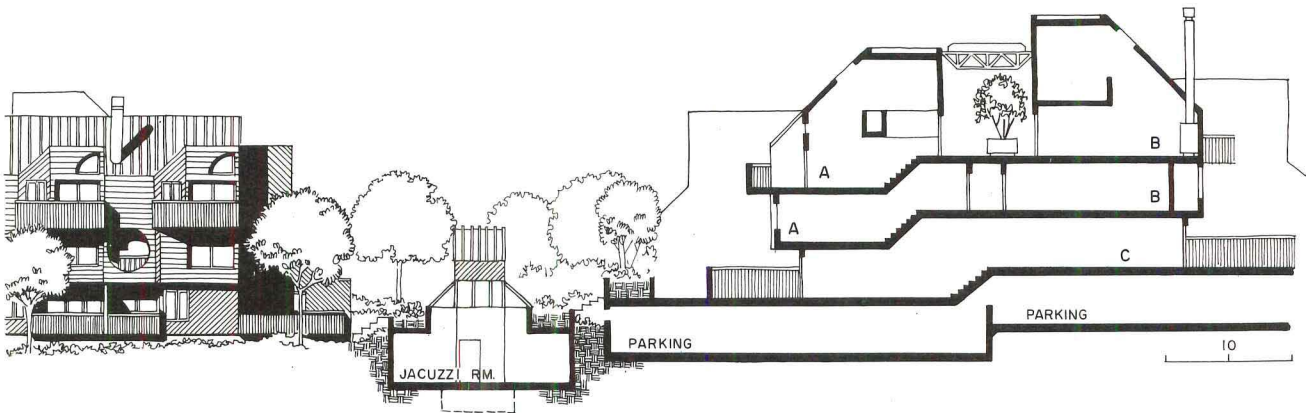
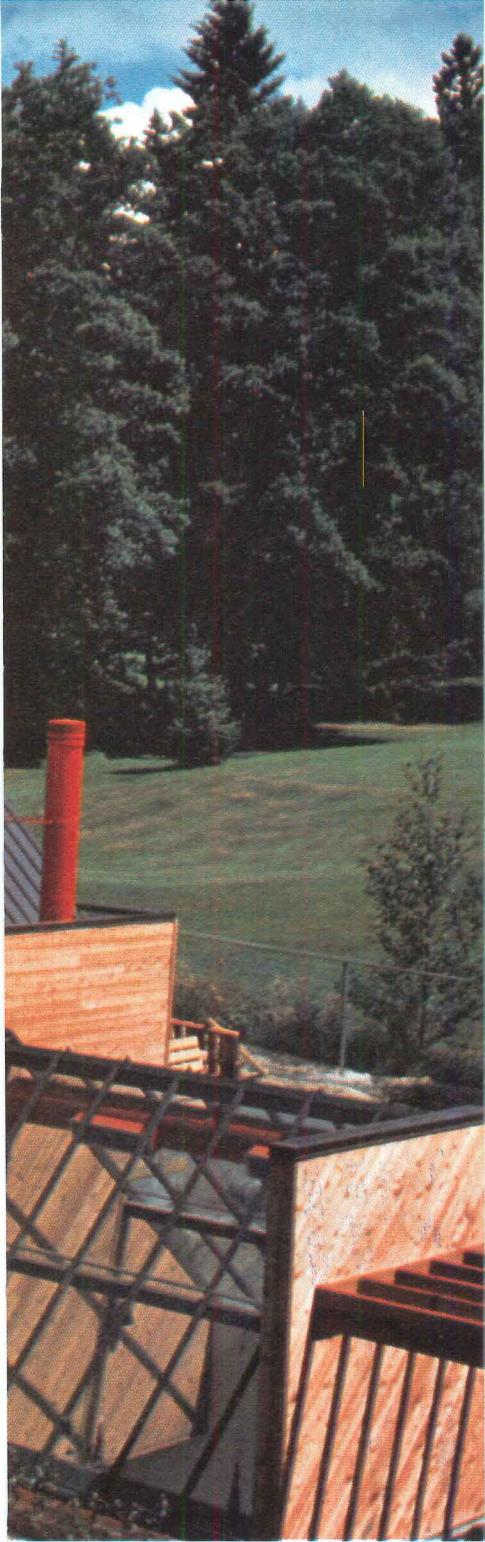


R.E. HULBERT & PARTNERS

The structure is a three-story wood frame over a concrete foundation and parking deck. Cedar siding, placed horizontally and diagonally, is the principal exterior finish. Chimney flues are baked enamel over stainless; roof finish is metal sheet with standing seams.



LOWER LEVEL A



Walnut Hill Apartment Haverstraw, New York Smotrich & Platt, Architects

Financed under Federal Section 236, this 180-unit cluster housing project is designed for low- and moderate-income families (the majority of them elderly) and is located on 7.75 acres north of New York City.

The eight two-story structures that make up the project step down the sloping site in a linear pattern that generally parallels the contours so that each ground floor unit has an on-grade entrance, convenient access to automobiles, pedestrian ways and community facilities. This arrangement also provides views of the Hudson River Valley from most of the upper-level apartments.

The units themselves consist of an upper and lower apartment; the upper apartment provided with a bridge entrance and a balcony, the lower with a small garden area to be planted at the tenant's option. All units have through ventilation.

A prime concern for designers—and one they solved with considerable success—was the establishment of a community identity and a village scale. The ring road, the pedestrian spine and the community building (photos below right) all contribute to this success. The design vocabulary is simple but used so consistently that the project "reads" as a village—and a nice one. The repetition of units does not pall because the designers have maximized their opportunities to articulate differences in grade and landscape form.

The principal exterior finish is plywood over a wood frame structure. Construction costs came to \$3,785,000 or about \$21,000 per dwelling unit including the community building, site work and final landscaping.



Architects: Smotrich & Platt
12 East 44th Street
New York, New York

William Eisenberg, project architect
Owners: Haverstraw Associates
with New York State Urban
Development Corp.

Engineers: Atlas/Balogh Associates (structural)
Woodward Clyde (soils)

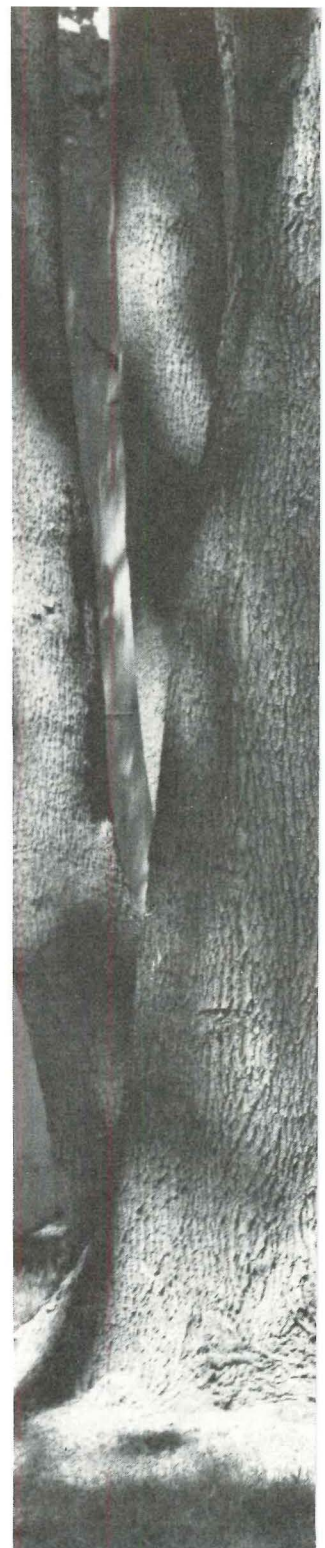
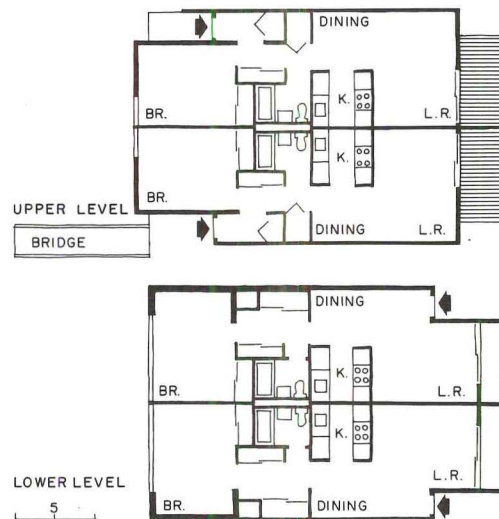
Robert Ettinger Associates (mechanical)

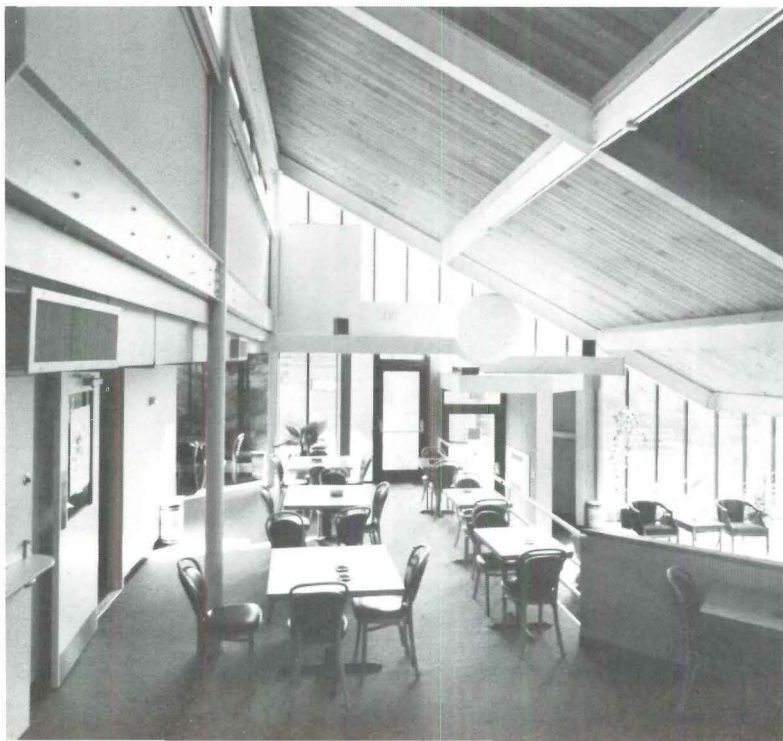
Landscape design:

Environmental Systems Planning

Contractor: Helmer/Cronin Construction

Photographer: Thomas P. Palmer





Cooper Street Lofts
Aspen, Colorado
Copland Finholm Hagman Yaw,
Architects

This 60- by 100-foot corner lot was the last undeveloped property in a residential neighborhood largely characterized by small scale, late-19th-century Victorian buildings. The architects' task was to provide six studio apartments of simple and economic design that were compatible with the Victorian "feel" of the community.

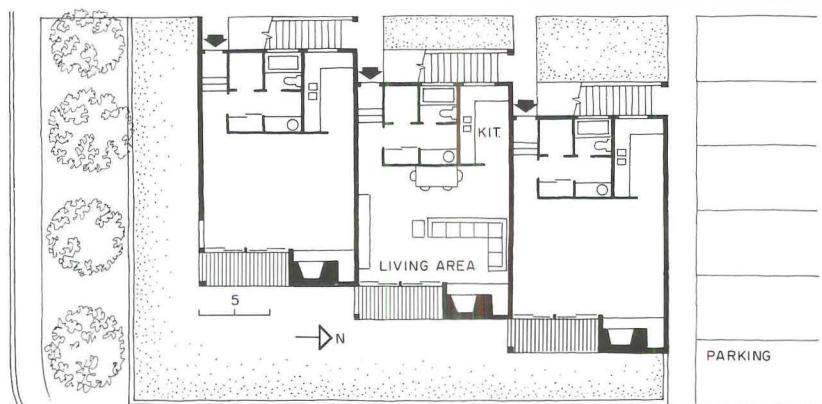
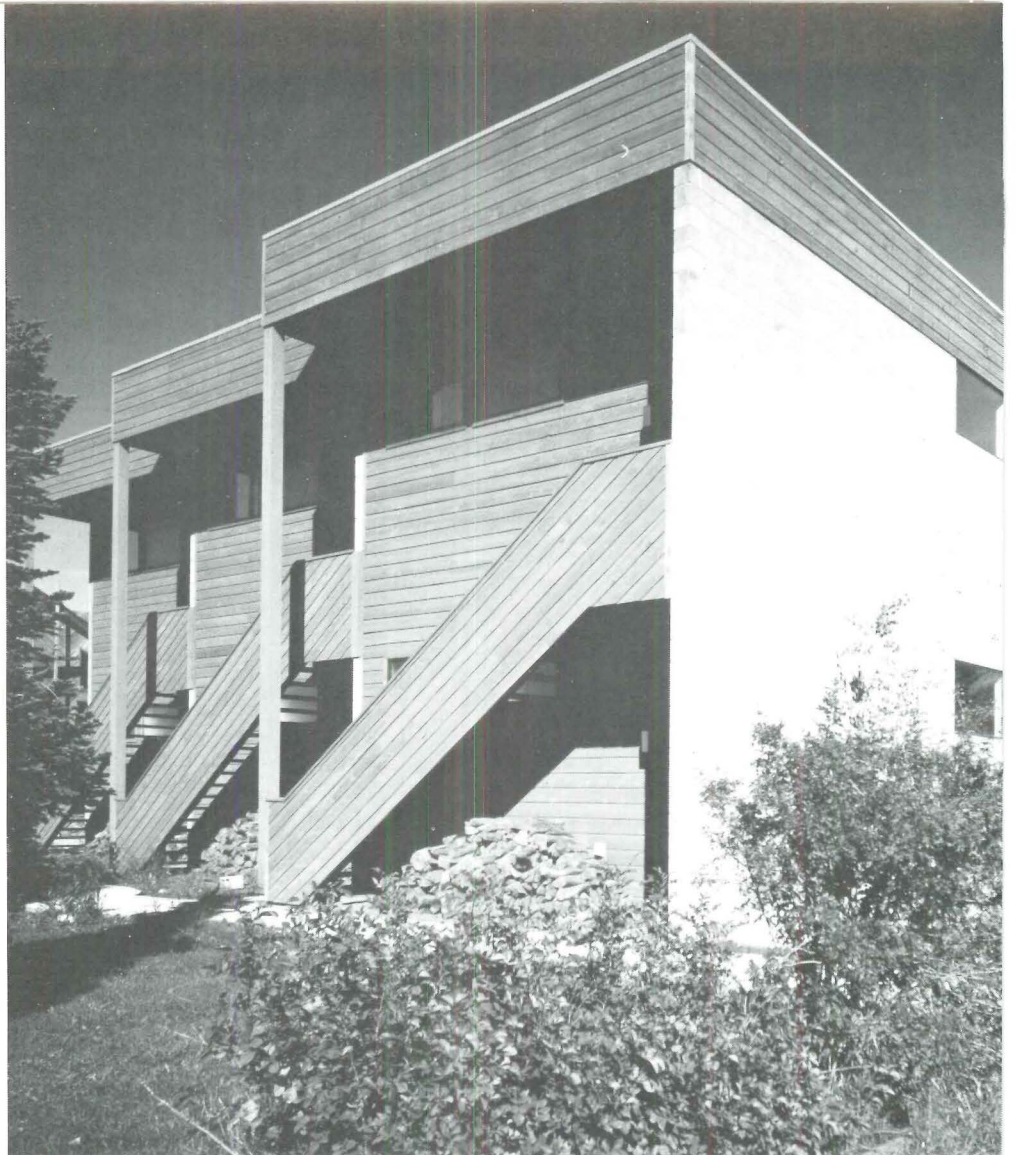
The six units at 600 square feet each are minimal in program but are designed with concern for both site and occupants. The plans are staggered along the front facade to heighten its sense of three-dimensional depth and to preserve an open space of modest scale at the corner of the site. Within the severe restrictions of budget, each apartment has a measure of outdoor space as well as a fireplace and a 13-foot ceiling.

The structure is concrete block bearing walls, exposed inside and out, wood floor and roof joists and a built-up roof. Gypsum board is used inside for ceilings and some wall surfaces, and outside cedar siding is used to contrast warmly with the block. Painted metal railings and flues provide added visual interest.

What seems especially commendable—and perhaps this is the lesson—is that the restrictions of program, budget and site did not become excuses for a design devoid of any interest. Instead, the architects achieved considerable sculptural interest, significant and welcome interior comfort and a building cluster that sits well on its site—a site near the ski lifts and only a short walk from shopping.



Architects: Copland Finholm Hagman Yaw
Box 2736
Aspen, Colorado
William Campbell, project manager
Owner: Cooper Street Partners
Engineers:
Anderson & Hastings (structural)
McFall and Konkel (mechanical)
Contractor: Wilbur, Carlson, Inc.
Photographer: William Lukes





Coastline Condominiums Malibu, California Murray Milne, Architect

On a hillside facing south and overlooking the Pacific Ocean at Malibu, architect Murray Milne and eight friends pooled their resources to establish the kind of living accommodations that none could have afforded without the others. "The eight friends," says Milne, "filed as a California real estate limited partnership with the architect and attorney as general partners. Each of the six limited partners contributed \$10,000 and each partner agreed to buy and live in one of the eight units. With this initial capital, they purchased the land, paid architectural fees, legal fees and building permit fees. Because the project was completely presold, the bank's appraisal was very generous and the construction loan was more than adequate. When the project was completed eight individual mortgages were taken out, the construction loan was paid off, and the partnership was dissolved."

The happy outcome of this unusual arrangement is a pair of narrow structures, each containing four 3000-square-foot units, parking for 16 cars, and a community-owned swimming pool.

The precipitous slope was ideal for a stepped section, giving each unit privacy as well as a panoramic view. To solve the problem of vertical transportation (where nine flights of steps separate the lowest from the highest level) Milne cantilevered a funicular system on the outside of the building at the second-story. Powered by a standard traction motor, the path of the funicular just clears the front door to each unit and can be summoned by a call button. The cab carries four passengers on what the architect describes as "one of the most exciting rides west of Disneyland."

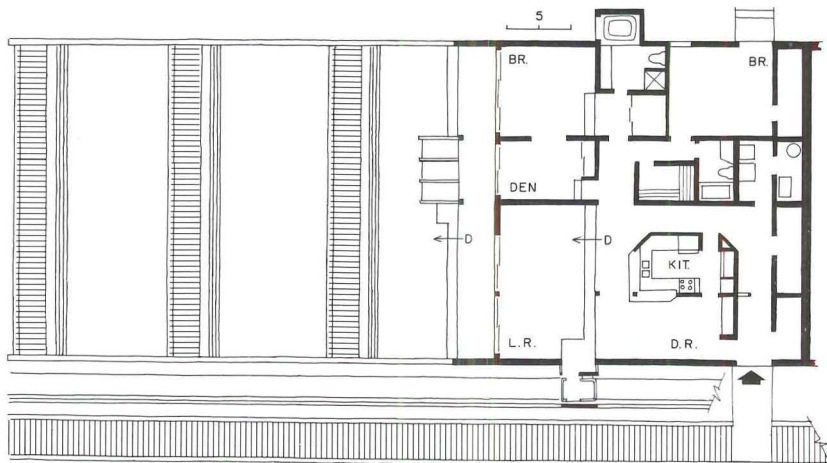
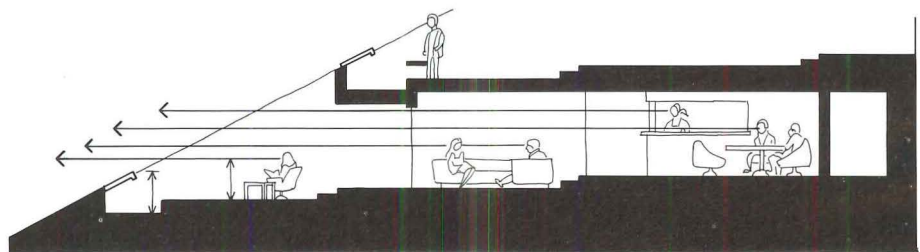
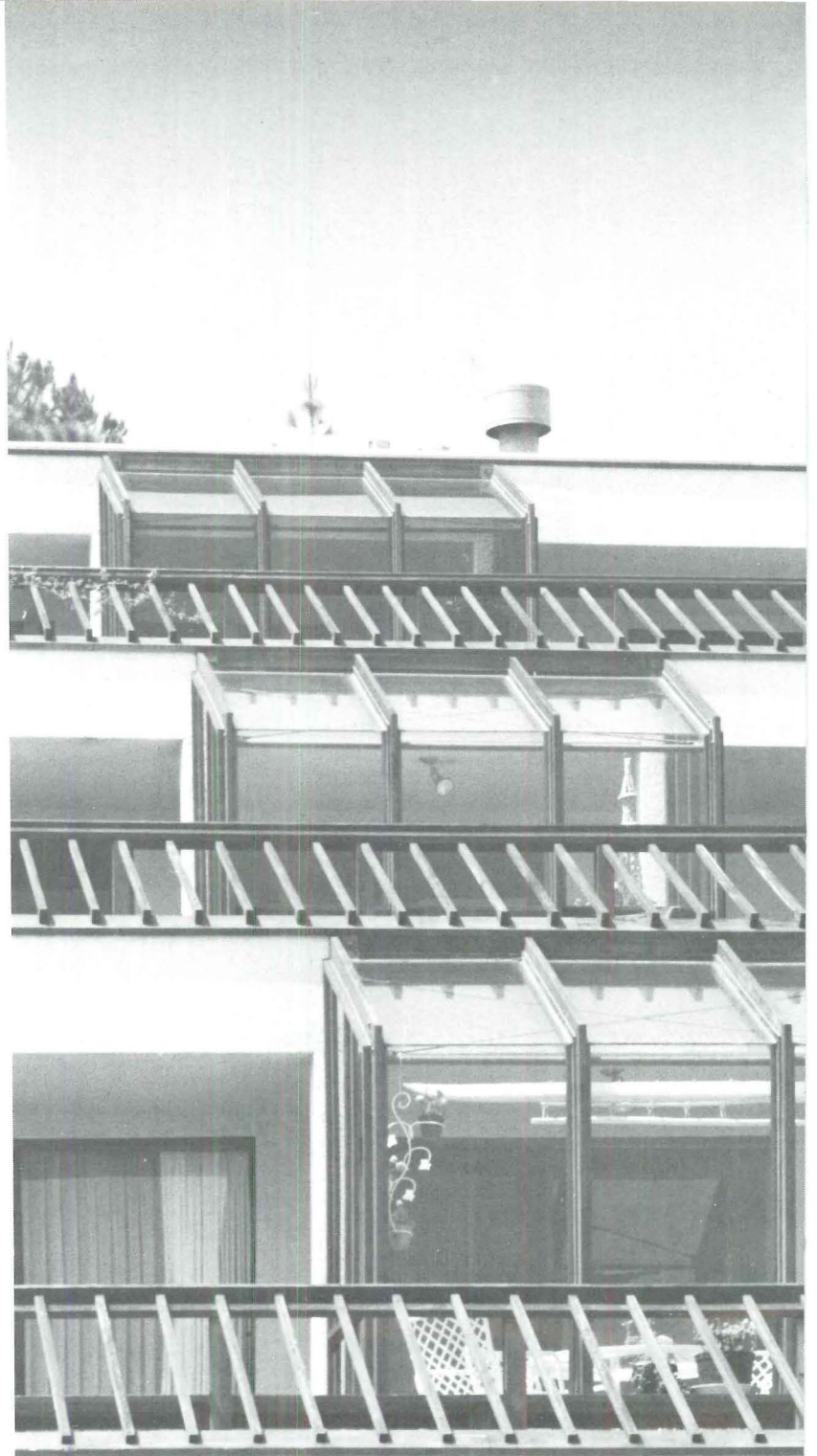
To reduce solar heat gain and glare, the large glazed areas are protected by a generous overhang. Each unit is insulated: 6 inches in the ceilings, 3½ inches in the exterior walls. The result of careful sun control and insulation is that, even on this southern California site, no air-conditioning is required.

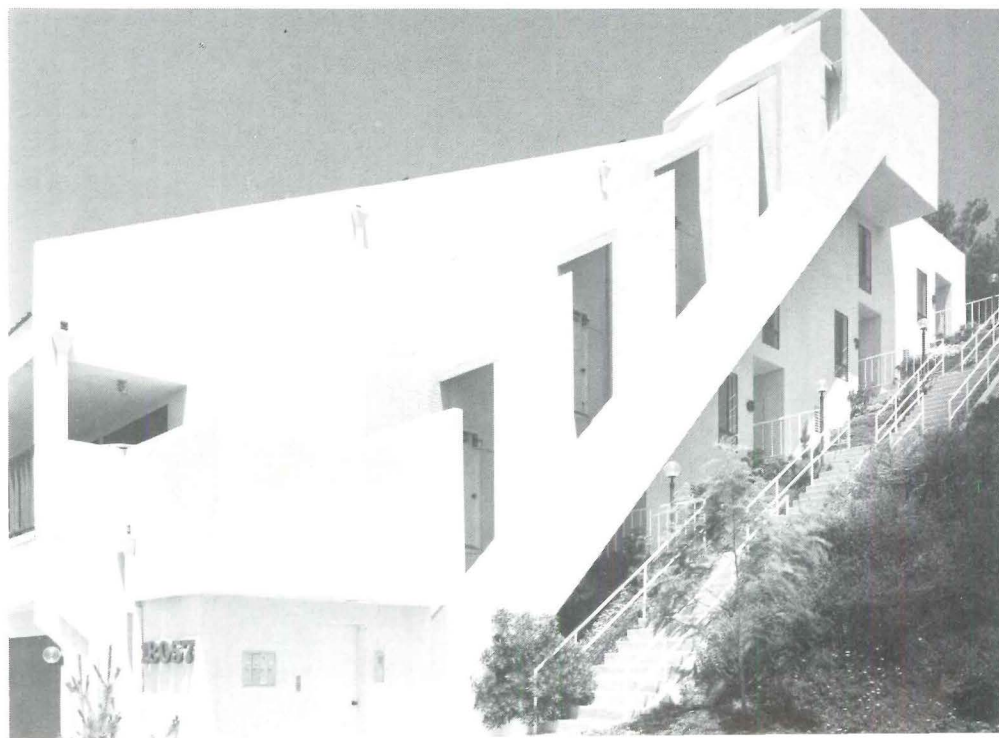
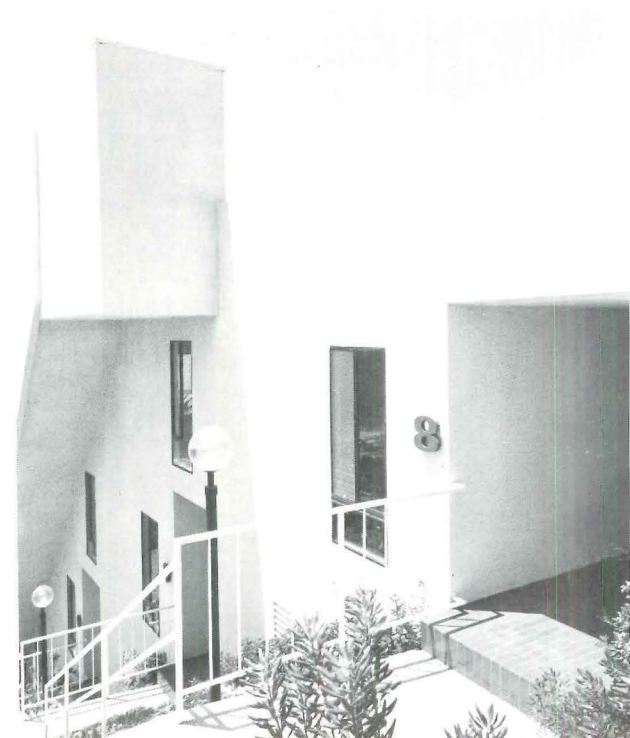


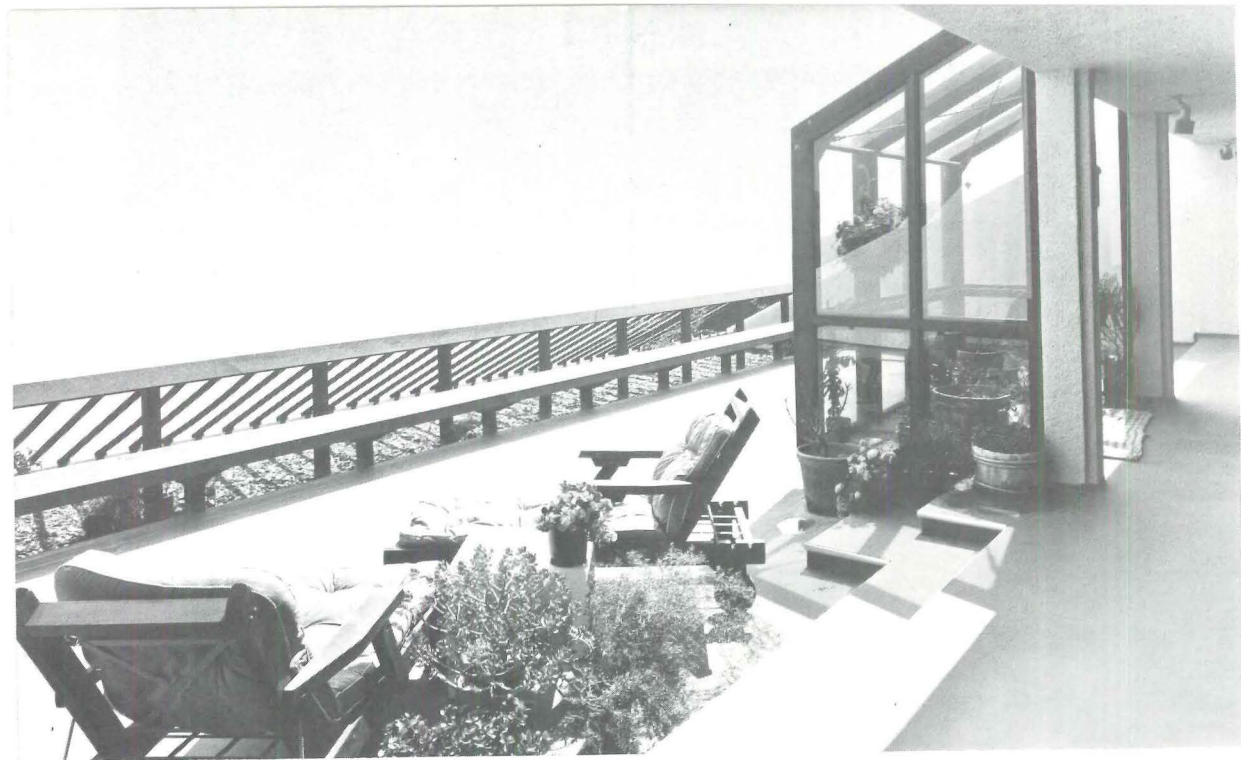
Architect: Murray Milne in association with Kamnitzer, Marks, Cotton and Vreeland
18057 Coastline Drive
Malibu, California

Engineer:

David Taubman and Associates
Contractor: Frank Ashley Construction
Photographer: Jason Niiya





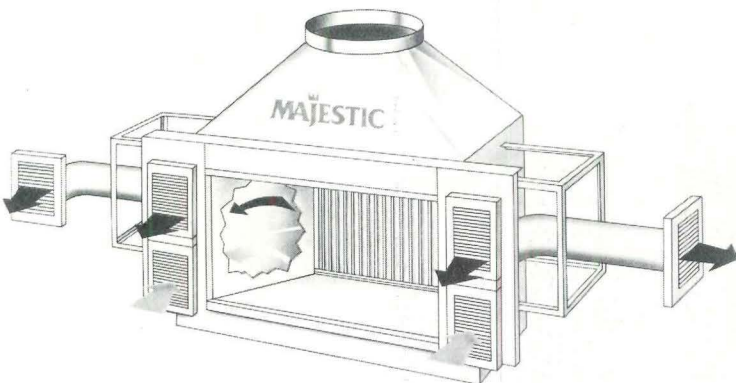
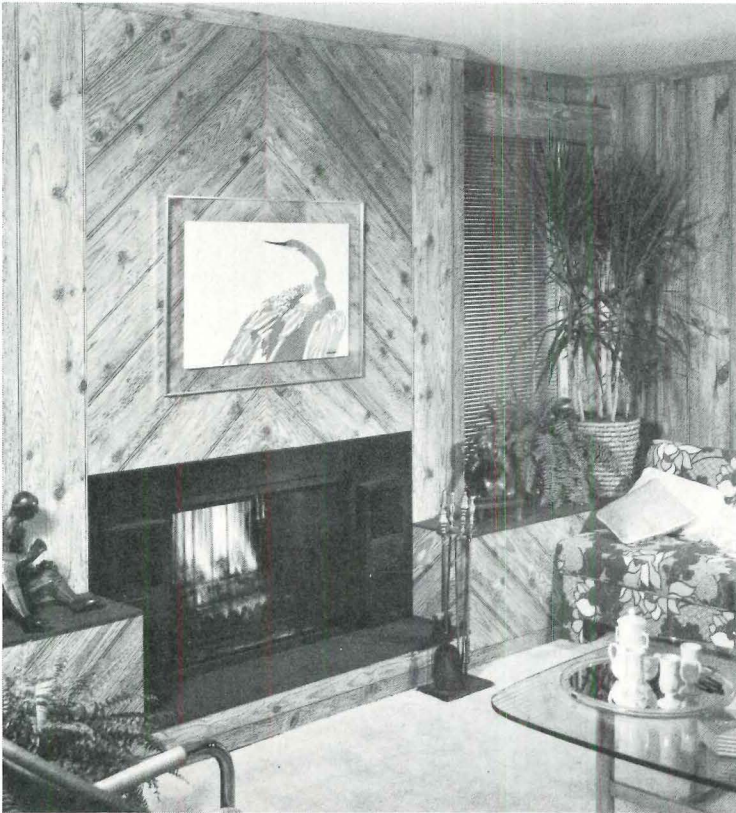


MURRAY MILNE

Milne established the basic three-bedroom floor plan, then each owner designed the interior of his own unit, selecting finishes and adding as many or as few options as he wished. In final form, no two units are alike. The architect's own space—including a 1000-square-foot sundeck—is shown in the photos at left.

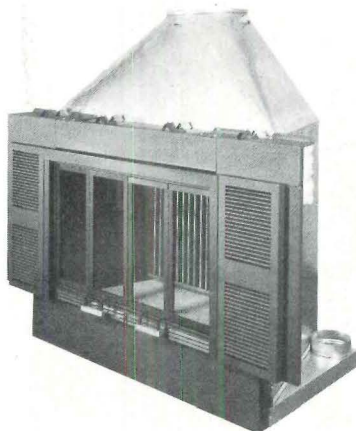
PRODUCTS FOR THE HOUSE

For more information, circle item numbers on Reader Service Inquiry Card, pages 157-158

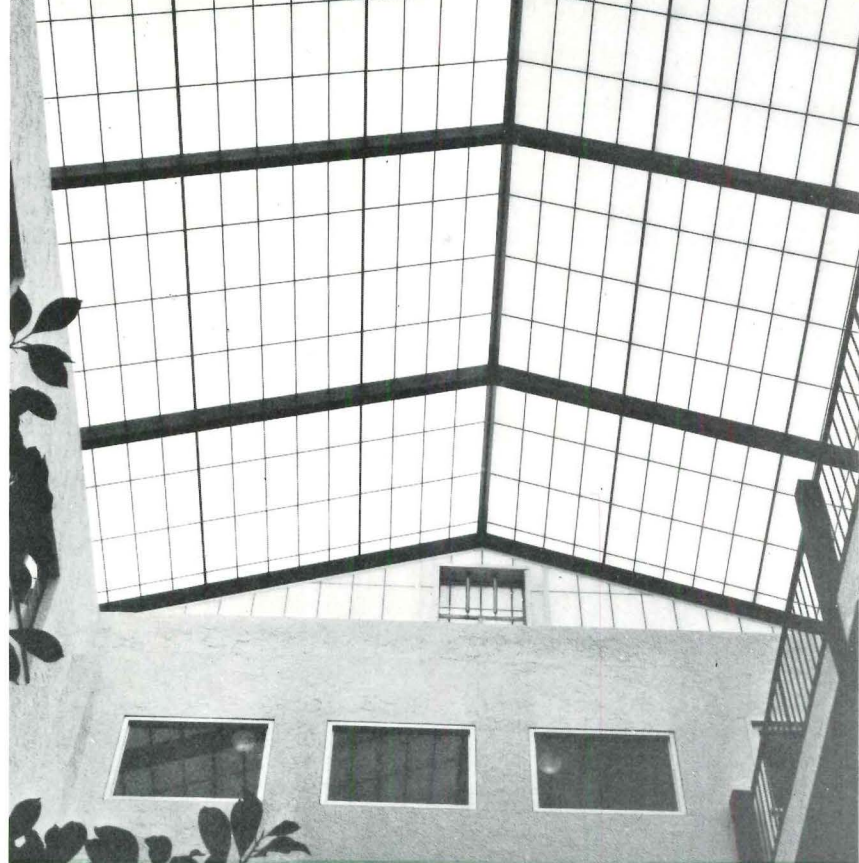


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ELECTRIC APPLIANCES / A color catalog outlines all product specifications for a complete line of major appliances, built-in and window room air conditioners, and explains customer services for builders, architects and remodelers. Featured kitchen units include countertop and built-in microwave ovens, and space saving laundry equipment. ■ General Electric Co., Louisville, Ky.

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BATH VANITIES / Two color brochures present a collection of solid oak vanities, medicine cabinets, fixtures and bath accessories. Room settings show how oak and cane materials blend with almost any design scheme. ■ Heads Up, Inc., Santa Ana, Calif.

circle 402 on inquiry card

HOME SPA / An eight-page catalog describes seven basic models of hydrotherapy spas and tubs, with sizes for use in clubs, resorts, condominium apartment recreation areas, and private homes. The brochure includes schematic dimensional drawings, explains mechanical equipment and construction features, and provides a quick reference guide to all required equipment. Tubs and spas are supplied factory pre-piped and plumbed to facilitate installation. ■ Whirl-Spa, Inc., Fort Lauderdale, Fla.

circle 403 on inquiry card

RED CEDAR SHAKES / A number of project ideas using economy-grade red cedar shingles and hand-split shakes are sketched in an illustrated brochure. Designs include dog houses, fireplace walls and furniture. ■ Red Cedar Shingle & Handsplit Shake Bureau, Bellevue, Wash.

circle 404 on inquiry card

INTERIOR PANELING / Three different paneling categories—smooth woodgrains, textured, and natural (brick, stone, etc.)—are pictured in full room settings and close-up photos in three idea brochures. ■ Masonite Corp., Peoria, Ill.

circle 405 on inquiry card

WATER-SAVING TOILETS / Closet tanks with an internal flushing system, found in compliance with almost all applicable codes, are fully described in a color plumbing trade catalog. These water-saving tanks are said to be ideal for converting conventional toilets without removing existing bowls. ■ Geberit Mfg. Inc., Michigan City, Ind.

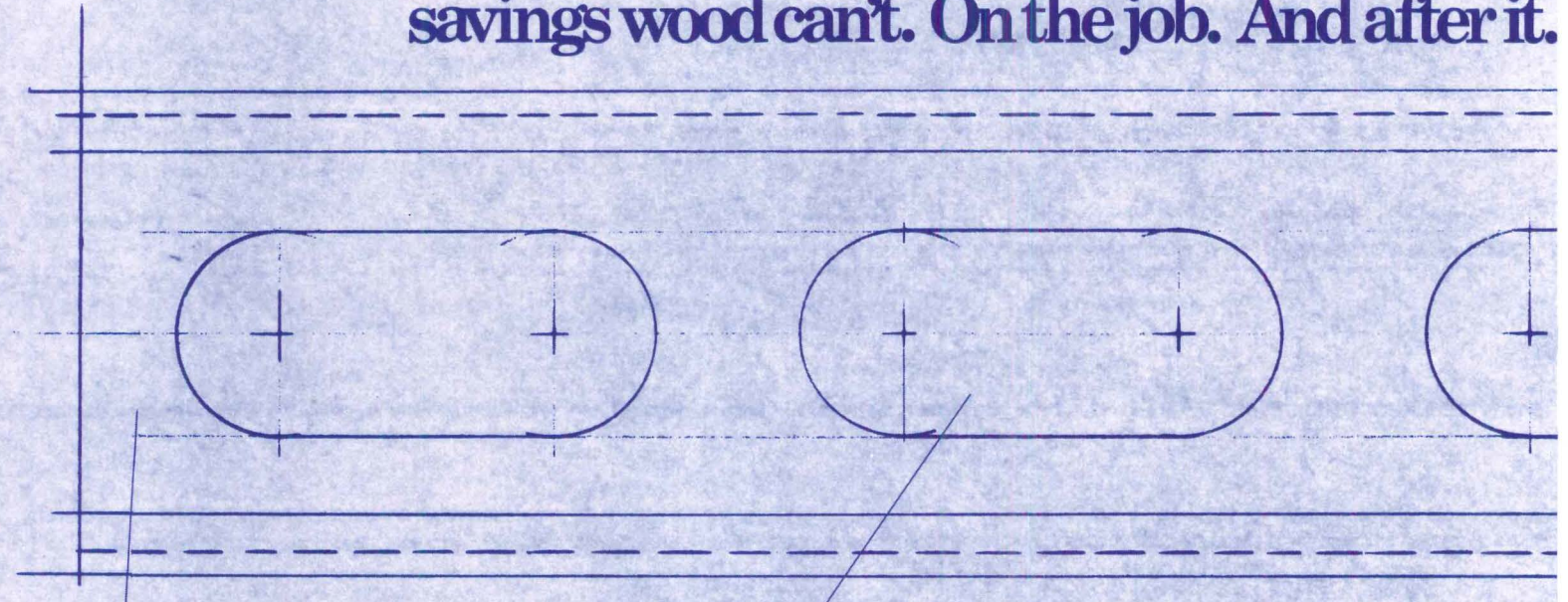
circle 406 on inquiry card

FOLDING STEEL DOORS / A six-page brochure shows how bi-fold doors can be matched with entrance doors, solve storage problems, and eliminate swelling, warping or splitting. Traditional, modern, flush and louvered styles are included. ■ General Products Co., Inc., Fredericksburg, Va.

circle 407 on inquiry card

Blueprint

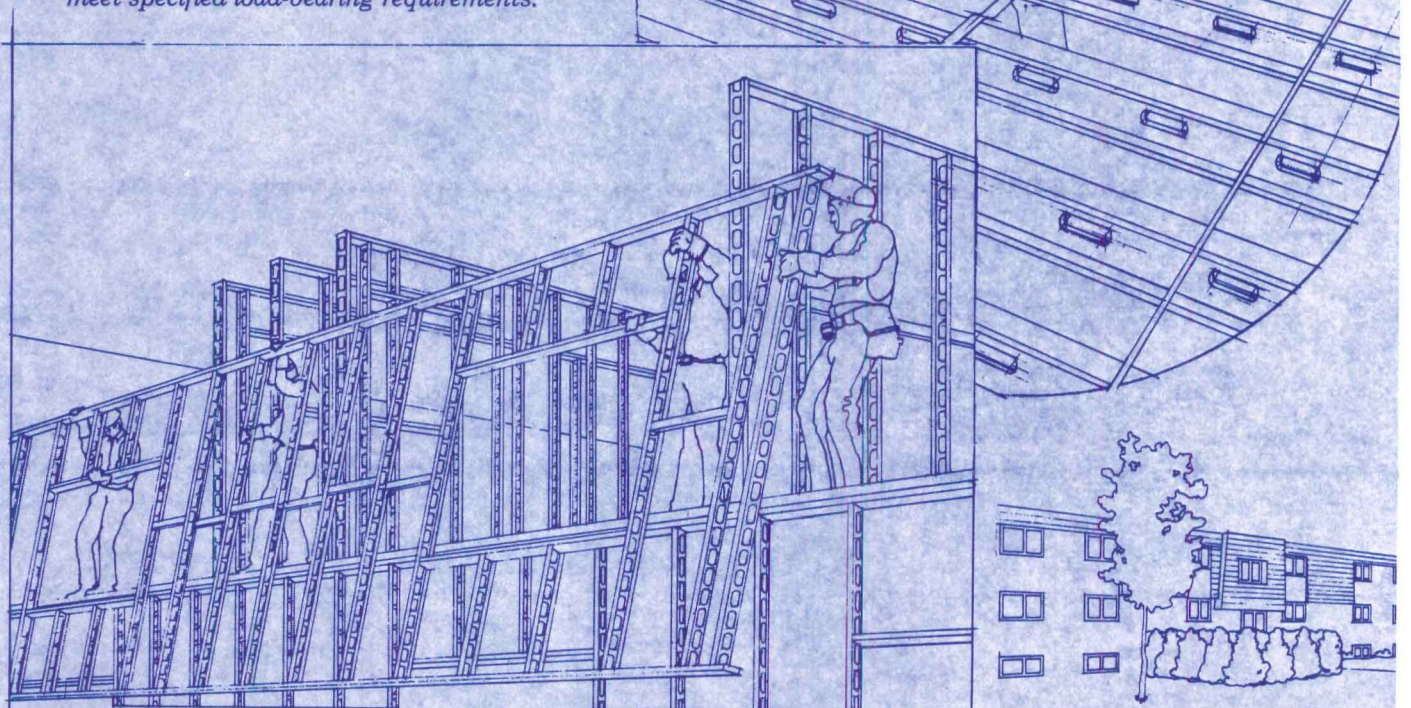
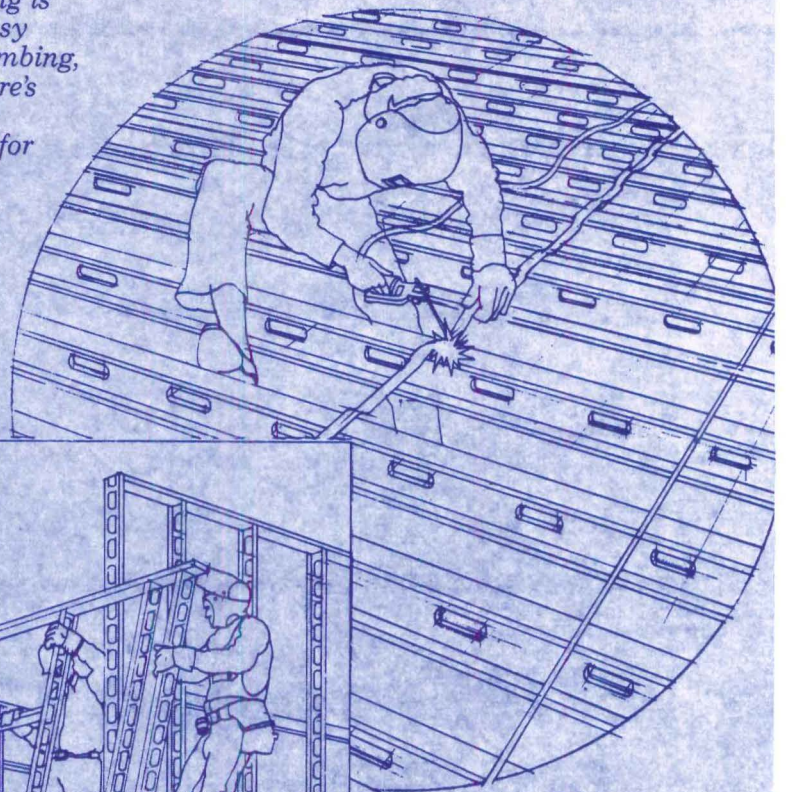
Wheeling Steel Framing provides savings wood can't. On the job. And after it.



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Wheeling Steel Framing is pre-punched for quick, easy installation of wiring, plumbing, or blow-in insulation. There's no need to drill holes for service lines or notch-out for duct work.

Once the Wheeling Steel Joists were installed on this job, V-Bridging was attached in order to meet specified load-bearing requirements.

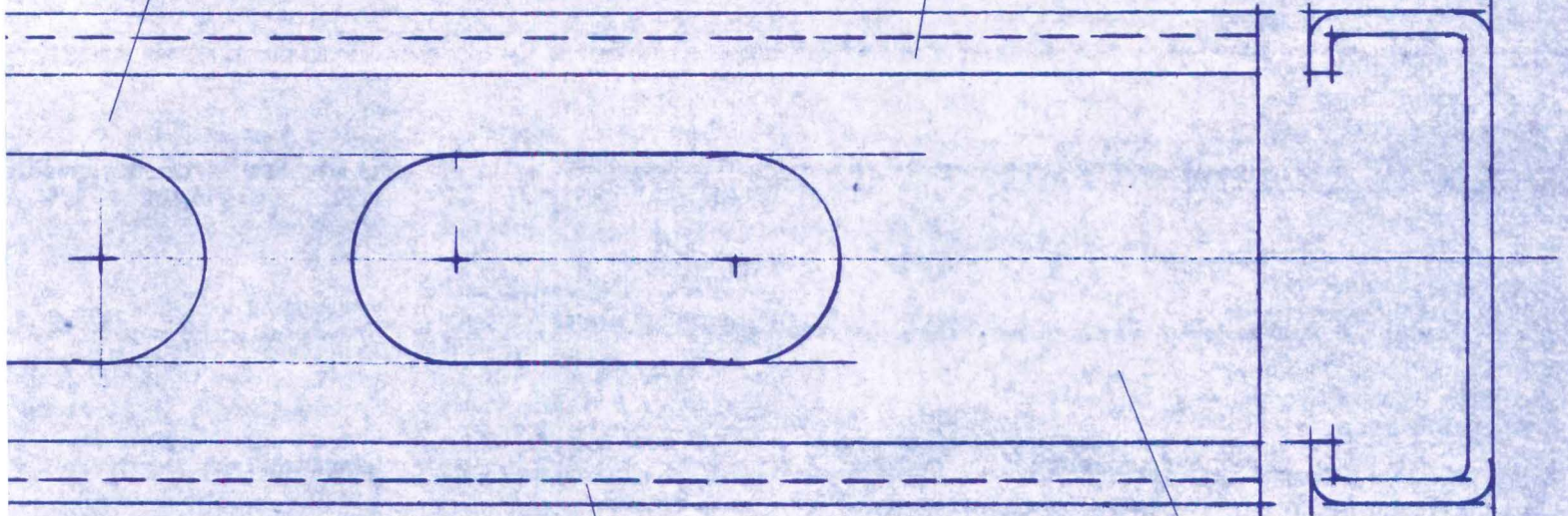


This lightweight wall section panel, fabricated using Wheeling Steel Studs, lifts into position with a minimum of manpower.

for savings.

Wheeling Steel Framing comes cut to specified lengths, so there's little, if any, waste. Even small pieces of scrap can be re-sold.

Wheeling Steel Framing won't warp, swell, shrink, or rot, so it gives you a rigid, stable framing system that results in fewer call-backs for door realignment, floor/wall separation, etc.



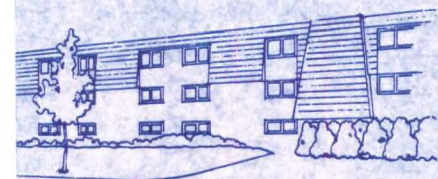
These are just a few of the reasons why economical Wheeling Steel Framing is now in the plans and on-the-job at construction sites for a variety of commercial and institutional buildings. Apartments. Schools. Townhouses. Hospitals. And more.

And here's another reason: by fabricating wall and floor section off-site ahead of your on-site building schedule, you can cut construction costs in *half!*

To learn even more ways contractors and architects are saving with Wheeling Steel Framing, write for our brochure WC-608. You'll get all the information, load tables and other technical data you need for specification, design and construction.

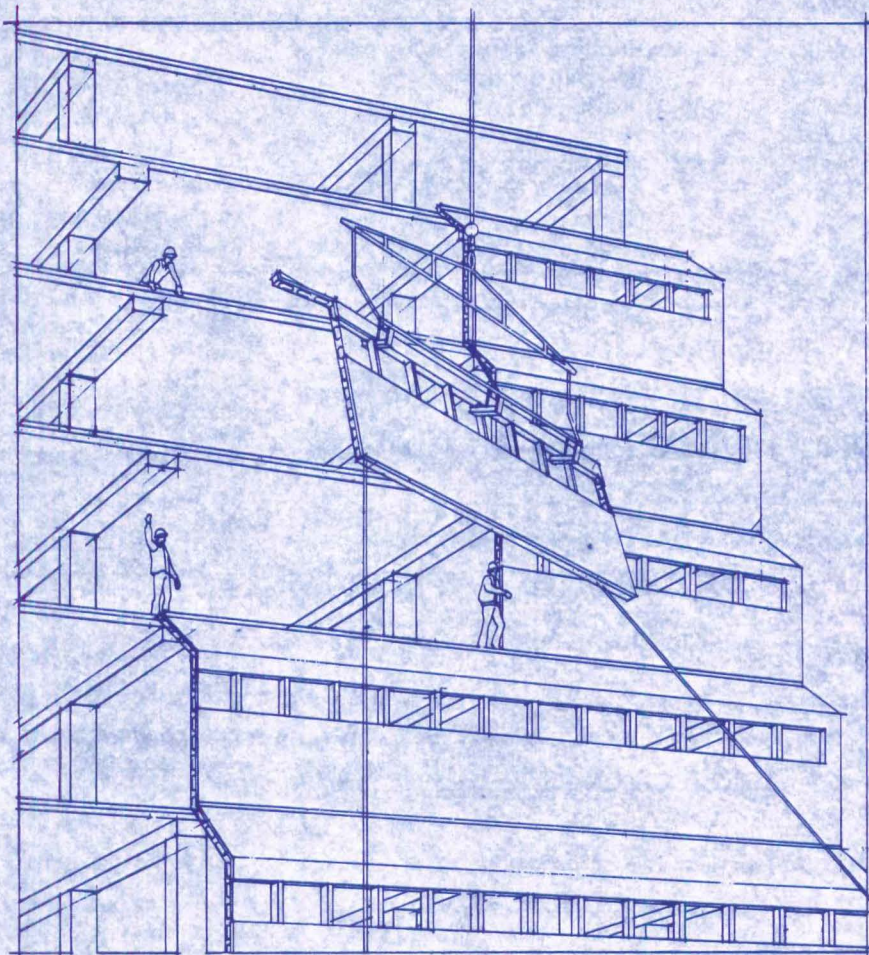
Write: Wheeling Corrugating Company, Division of Wheeling-Pittsburgh Steel Corporation, Dept. GC-17, Four Gateway Center, Pittsburgh, PA 15222.

Wheeling Steel Framing



Since it's rigid, Wheeling Steel Framing prevents nail pops and plaster cracks. Costly call-backs are minimized.

Wheeling Steel Framing has National Code approvals with 1-hour and 2-hour fire ratings.



The strength and rigidity of Wheeling Steel Framing provides many design options, such as this curtain wall application, not possible with wood construction.

For more data, circle 43 on inquiry card

Velux Roof Windows may inspire you to plan living space in areas that weren't planned for living before.

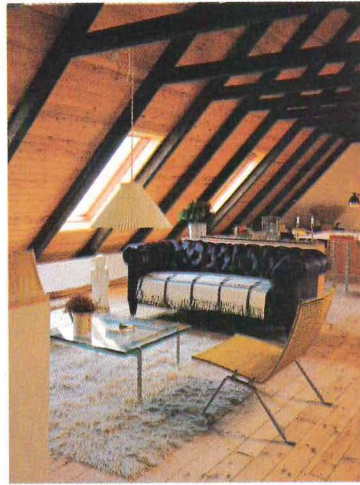
Whether in attic or cathedral ceilings, our windows provide a light and airiness that give you a whole new freedom of design.

Many architects have achieved striking effects by employing Velux windows in the roofs of high-ceilinged homes, making the sky above a part of the decor, as it were.

Ceiling height isn't a problem, incidentally, because we can supply three different remote control devices, including an electric unit which supplies the "reach" at the flick of an ordinary wall switch.

As for more common constructions, our windows supply the light and ventilation that are a prerequisite for creating a living environment under any gable roof. A good way to make a house larger on the inside without making it any larger on the outside.

We don't have to tell you about today's economic realities in the building business. Which is why our Living Attic is not just a catch phrase. In new construction and old, it simply makes good sense to use that valuable attic space for more things than gathering dust.



Light and ventilation: First priorities in a Living Attic.

There is nothing to prevent a Velux window from admitting every ray of light coming its way. It is aligned with the natural line of the roof. No overhead construction. No sides. Velux windows admit more light than dormers.

Similarly, our windows make it possible to obtain better ventilation. While they can be swung all the way around in a 180° arc for easy cleaning, our center-friction hinges allow them to remain open in any position up to the horizontal, when maximum ventilation is desired.

We even provide a Ventilation Flap so that air can be freshened when the window is locked, a nice security feature, too.

Our Control Bar is more than a piece of hardware.

The Control Bar, which runs the full width of the sash, is handy in every sense of the word. If you look closely at the picture on the preceding page you will notice that the Bar is at the top of the sash. This offers two important advantages in attic installations:

1. By having the Bar overhead, it is out of the way. Furniture and other objects can be placed directly in front of the window, providing more flexibility in the use of floor space.
2. The Bar is always within easy reach, allowing the window to be installed closer to the floor, for a better view of the outside. Look at the picture on the other page again.

And Velux windows also conserve energy.

Since we've been making roof window for a long time, we've learned a bit about keeping the weather out and the heat in, when it's important. And this is why every Velux window comes with factory-installed weather stripping. As for the pane, it's double-pane insulating glass. Unless you want triple-pane units, which we also supply.

Beautiful but unobtrusive.

Unlike many dormers, which look like an afterthought, Velux windows always look like they belong. They follow the natural roof line, as we've already mentioned. In addition, the outside is clad with aluminium sheathing whose neutral finish is compatible with all roofing materials.

We also supply optional flashing which is virtually hidden, and which reduces installation time to an absolute minimum. It's simplicity itself!

On the inside we are all wood, assembled with a careful workmanship and a finish that are of an exceptionally high standard.

Full range of accessories.

In addition to coming in a variety of sizes, our windows are available with special types of glass, sun shades, Venetian blinds and insect screening. And with the remote control option you read about earlier.




Advantages of a Velux window.

- Maximum light and ventilation.
- Weather-tight, energy-saving construction with factory-installed weather stripping.
- Overhead Control Bar allows for more usable floor space, more view of the outside.
- Outside pane cleaned from the inside.
- Simple labor-saving installation.

As for cost, you will find this is an advantage too, both in terms of purchase price and cost of installation. This is something we'll be pleased to tell you about in detail if you contact us.

There's a lot more you should know about Velux. Send for our free 28-page brochure.




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Telephone (617) 935-7390.

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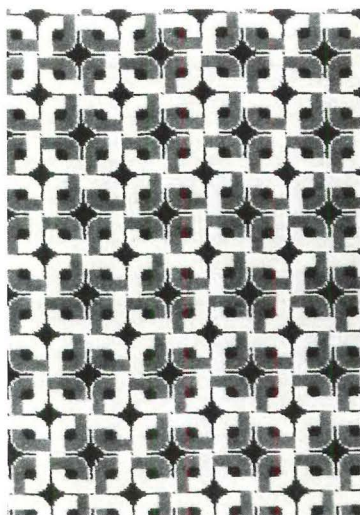
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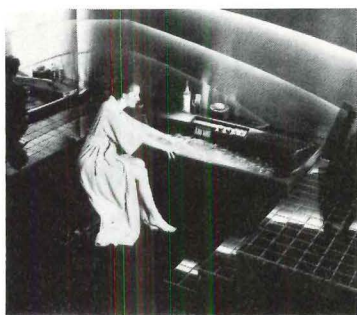
RH 578

VELUX
Roof Windows



CARPETS / "Frosted Links" is a new addition to this manufacturer's residential and contract carpet line. An Axminster weave using *Anxo X* nylon for soil and static resistance, this pattern is available in turquoise/green and red/rust/black color combinations. There are 13 other new designs offered in carpeting for a variety of traffic requirements; prices range from \$5.95 to \$16.95 per sq yd. ■ Alexander Smith Carpet, Mohasco Corp., Amsterdam, N.Y.

circle 301 on inquiry card



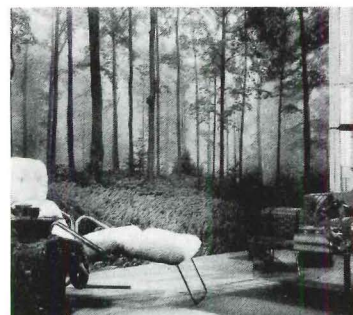
WHIRLPOOL BATH / The "Prima VI" is a futuristically-styled addition to a full line of whirlpool baths for residential installation. Faucets have been replaced by special fill spout and water valves, both plumbed into the bath itself. The molded fiberglass tub is 72-in. long by 36-in. wide by 18-in. high, and holds 65 gallons of water. All water fill and air induction controls are placed on the built-in master console: the user can "fine-tune" the air/water mixture for the massage level desired. Whirlpool baths, all self-contained, start at about \$1400, for a 4- by 3-ft showersoaking tub/whirlpool combination unit. ■ Jacuzzi Whirlpool Bath Inc., Walnut Creek, Calif.

circle 302 on inquiry card



BALANCE VALVE / The *Equa-Flo* pressure balance valve uses a sensing mechanism to maintain the same shower/tub water flow and near the same temperature when other demands for water in the home lead to a drop in hot or cold water pressure. The new valve is available in the "Cascade" line of bath controls. ■ Bradley Corp., Menomonee Falls, Wis.

circle 303 on inquiry card



PHOTOMURALS / Said to be equally suitable for residential and commercial installations, *Naturescapes* murals are lithographed on a matte finish laminated polypropylene material in 3½ by 4½-ft panels. They are rated at 17.95-0-0 under ASTM E-84-68. Panels will not stretch or tear when wet, allowing for easy hanging of the four or more panels required for a given scene. Completely dry strippable, *Naturescapes* are waterproof, stain resistant, and washable. Some scenes may be repeated indefinitely to cover any wall length. ■ Naturescapes, Inc., Woodbridge, Conn.

circle 304 on inquiry card

more products on page 138



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Long Island home; Architects: Vernon and Jay Sears, Quogue, Long Island; vertical siding treated with Cabot products.

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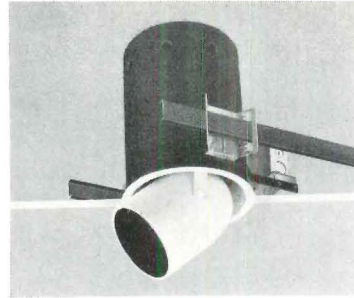
THERMAL FRENCH DOOR / Double-glazed tempered safetyglass is used in this French-style door said to be 64 per cent more energy efficient than similar doors with single glass panes. Door, available in 14 different configurations, is constructed of vertical grain Douglas fir or hemlock, with the thermal glazing sealed against air or water infiltration. Exterior panes may be either clear or bronze tinted; the wood grille is removable for cleaning or finishing. ■ Simpson Timber Co., Seattle, Wash.

circle 305 on inquiry card



DROP-IN RANGE / One of a full line of gas and electric kitchen units packaged for builders, this electric drop-in style range fits any 30-in. wide cabinet. Features include a self-cleaning oven with black glass door, "Meal-Minder" oven timer, lift-up cooktop, signal lights and non-tilt racks. ■ Magic Chef, Cleveland, Tenn.

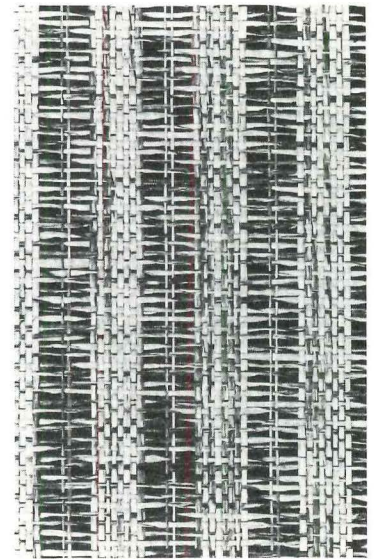
circle 306 on inquiry card



DUAL-PURPOSE DOWNLIGHT / This new incandescent fixture looks like a standard downlight, recessed into the ceiling. But a special hinged armature allows the lamp in its housing to be extended out of its recessed position for use much like a track or accent light. Once the lamp is extended, it can be rotated 350 degrees on its vertical axis and 90 degrees on its horizontal axis. Two different models permit installation in either accessible or plaster ceilings; options include concentric ring and egg-crate louvers and filter holders, and a series of color filters.

■ ITT Indoor Lighting, Vermillion, Ohio.

circle 307 on inquiry card



NATURAL WALLCOVERINGS / Over 150 different weaves, warp lays, and linen textures, all handmade in the Far East, are included in the "Warps & Weaves" collection of wallcoverings for contract and residential applications. Available in a range of contemporary colorways, the wallcoverings are 36-in. wide by 4 yds long per roll; prices range from \$19.95 to \$37.95 per roll. ■ Bob Mitchell Designs, Culver City, Calif.

circle 308 on inquiry card

more products on page 143

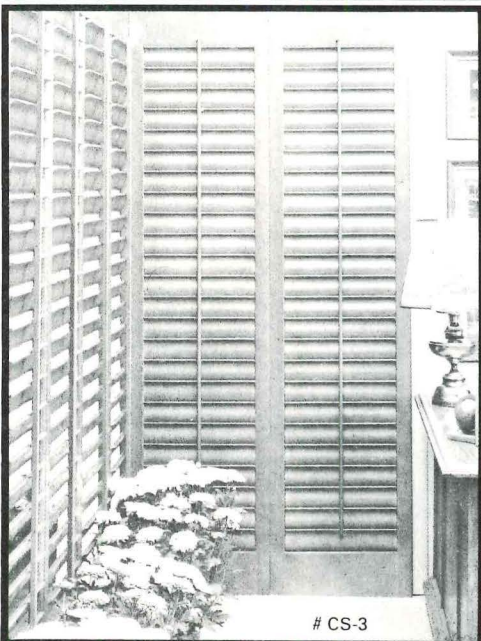
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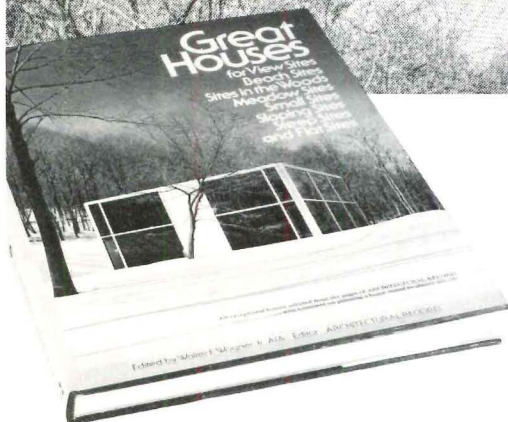
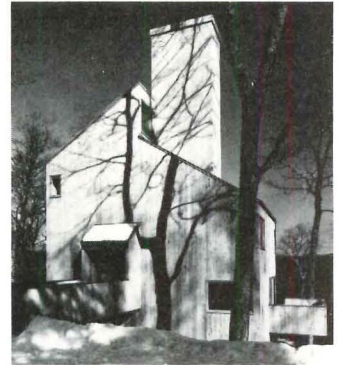
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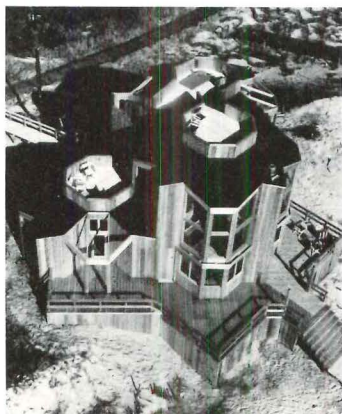
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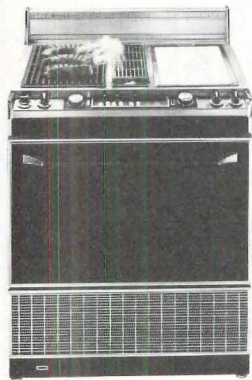
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BRONZE HARDWARE / Shown are some of the 24 architectural hardware items sand molded and hand finished in France of solid bronze: included are knobs, levers and outside pulls, all said to work with any heavy-duty latch set. A protective finish eliminates maintenance on the bronze or nickel-plated surfaces, even when used out of doors. Hardware is sized from 2 1/4- to 5 1/2 in.; retail price is \$56.00 a pair. ■ Barbizon Appointments, Ltd., Birmingham, Mich.

circle 309 on inquiry card



GRILL/RANGE / Said to be the first kitchen range with an electrostatic precipitator, this new electric unit uses a proximity ventilation system to eliminate cooking and grilling fumes and smoke, and requires no outside venting. The air purification cell can be cleaned periodically in the household dishwasher. This ductless air cleaning system will be available on a number of the manufacturer's ovens and ranges; it was designed especially for apartment and condominium installations. ■ Jenn-Air Corp., Indianapolis, Ind.

circle 310 on inquiry card



BATH FIXTURES / Created by Italian industrial designer Paolo Tilche, the toilet and lavatory shown above are part of the manufacturer's "International Line" of bath fixtures and fittings. The "Tilche Suite," made in the U.S., features angular forms, with a large basin positioned on a pedestal contoured to match the toilet base. These pieces are available in two new accent colors, "Aegean Mist" (blue/green) and "Bermuda Coral" (apricot) as well as seven other standard colors. ■ American-Standard, U.S. Plumbing Products Group, New Brunswick, N.J.

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STEEL GARAGE DOOR / The *Century 500* residential garage door has specially-designed *Child-Safe* joints between sections, said to reduce the chance of injury to hands and fingers. The steel door comes as a unit, complete with heavy-duty hinges and roller brackets and tapered track with nylon rollers. Two energy-saving options are offered with the *Century* door: a kit of 1 1/2-in.-thick fiberglass panels for interior insulation, and a perimeter weatherstrip package. ■ Stanley Door Systems, Birmingham, Mich.

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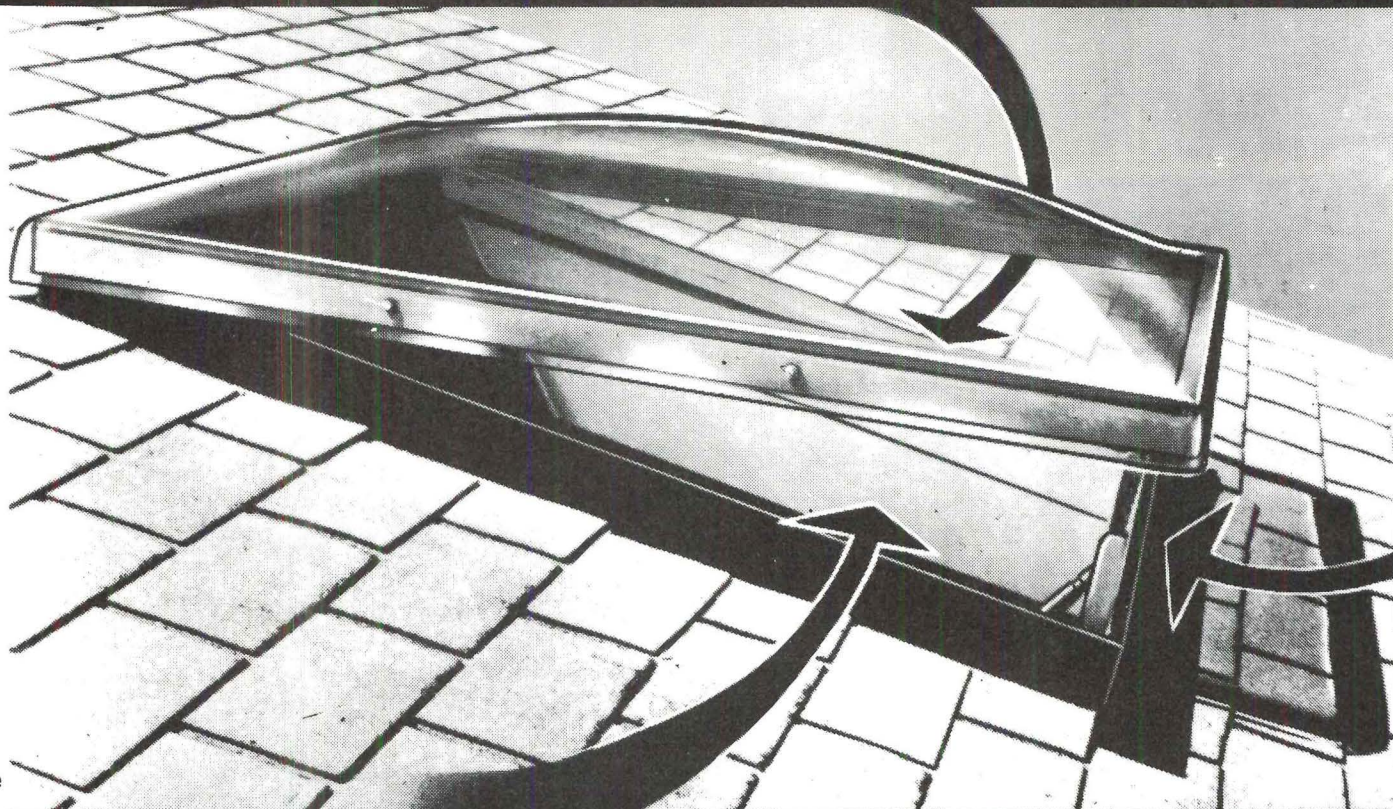
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Whitacre-Greer Thin Pavers bring beauty and durability to lobbies, foyers, game rooms and other interiors. Just 5/8" thick, they are available in a wide range of distinctive earth tones.

Whitacre-Greer Architectural Pavers are products of one of the country's richest clay areas — east central Ohio. The character and wide appeal of this unique range of earth tones is due to these rich Ohio deposits, processed with a variety of additives, under rigidly controlled firing conditions.

For the name of your nearest Whitacre-Greer representative, call SWEETS BUYLINE. Or, write or call collect to Whitacre-Greer, Waynesburg, Ohio 44688. Phone (216) 866-9331.

Thin pavers shown here are available as 3 3/8" x 7 7/8" rectangles. All are 5/8" thick. Compressive strength 10,500 psi. Maximum average absorption rate 4%. Freeze-thaw cycles, 100 minimum. Size and distortion tolerance and color variations on pavers will meet ASTM Designation C-216, Type FBS.



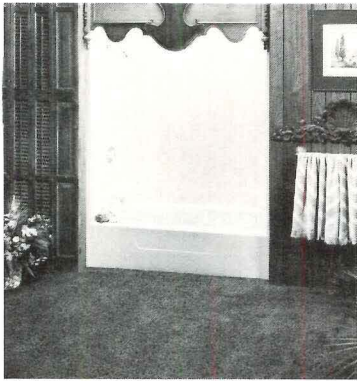
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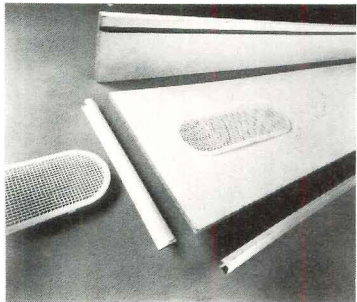


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ONE-PIECE BATH UNIT / Manufactured in one piece of *Corlglas*, a fire retardant fiberglass-reinforced polyester compound that resists stains, rust and mildew, this bath unit is designed for remodeling applications by contractors and homeowners alike. Three models are offered (in any of 16 colors): a 28- by 36-in. shower unit for limited-space areas; a 28- by 48-in. shower; and a 60-in. left-hand tub/shower combination unit, shown above. ■ *Corlglas Corp.*, Fort Wayne, Ind.

circle 313 on inquiry card



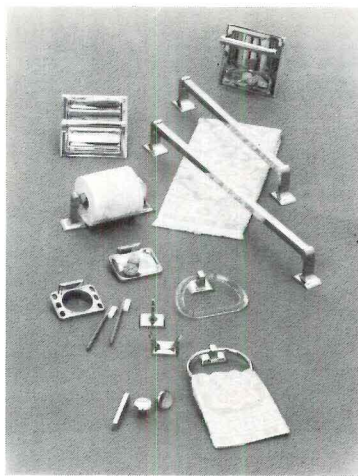
VENTED SOFFIT BOARD / The "Ready-vent" *Soffitsote* is a 1/8-in. 440-density board, factory primed on both sides, with diecut vent holes that are covered with a snap-in plastic screen. *Soffitsote* is available in widths from 12- to 48-in. Other products in the line include both plowed and non-plowed fascia board. ■ *Homasote Co.*, West Trenton, N.J.

circle 314 on inquiry card



REFINISHED PANELING / A face veneer of Ponderosa pine is finished in shades of weathered grey, brown or white to give "Barnplank" paneling the aged appearance and natural markings of knots, splits and worm holes of old barn wood. Irregular-width grooves spaced about 12-in. apart, give the 4- by 8-ft panels the look of individual boards. ■ *Georgia-Pacific*, Portland, Ore.

circle 315 on inquiry card



BATH HARDWARE / The *Chrome-Craft* line of bath accessories includes 18- and 24-in. towel bars, chrome and Lucite towel rings, recessed soap dish/grab bar, surface mounted and recessed tissue holders, and robe hooks. ■ *Ajax Hardware*, Div. of *Scovill*, City of Industry, Calif.

circle 316 on inquiry card



SWING-SPOUT FAUCET / The *Waterfall* faucet is now offered in six models designed for the kitchen and lavatory, all washerless and water-saving; flow is limited to about 2.75 gpm at 80 p.s.i. The high-rise swing spout provides free work space between spout and sink. ■ *Delta Faucet Co.*, Indianapolis, Ind.

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HEAT/COOL SYSTEMS / All three through-wall models in the *Zoneline III* heat pump line are said to offer substantial energy savings and cooling efficiencies. Intended for both original equipment and retrofit use in all types of multi-family and commercial structures, the 42-in. *Zoneline III* unit is currently available in 9,100-, 11,500-, and 13,700-Btuh capacities for 230/208-Volt operation; 265-Volt operation will be offered in mid-1978. ■ *General Electric Co.*, Louisville, Ky.

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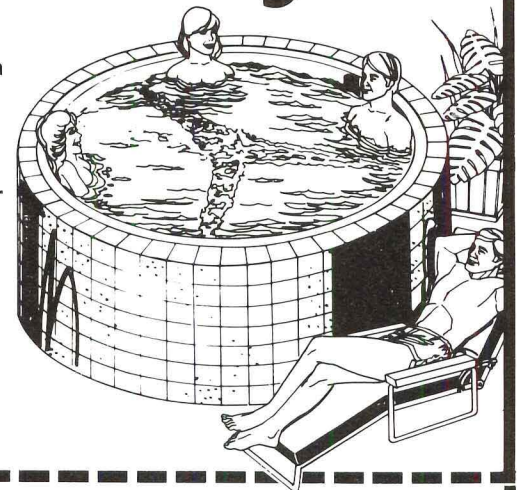
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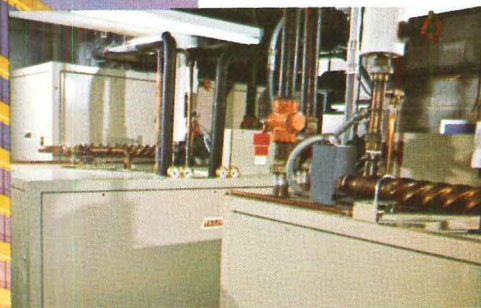
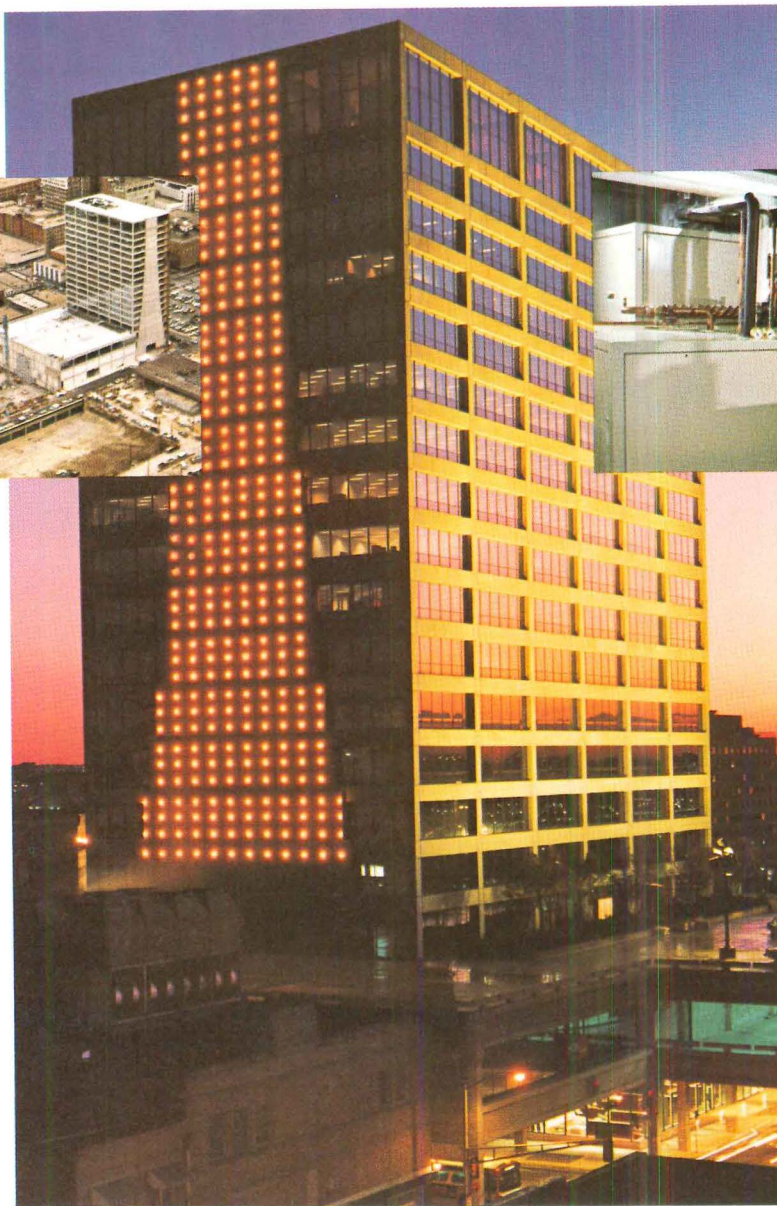
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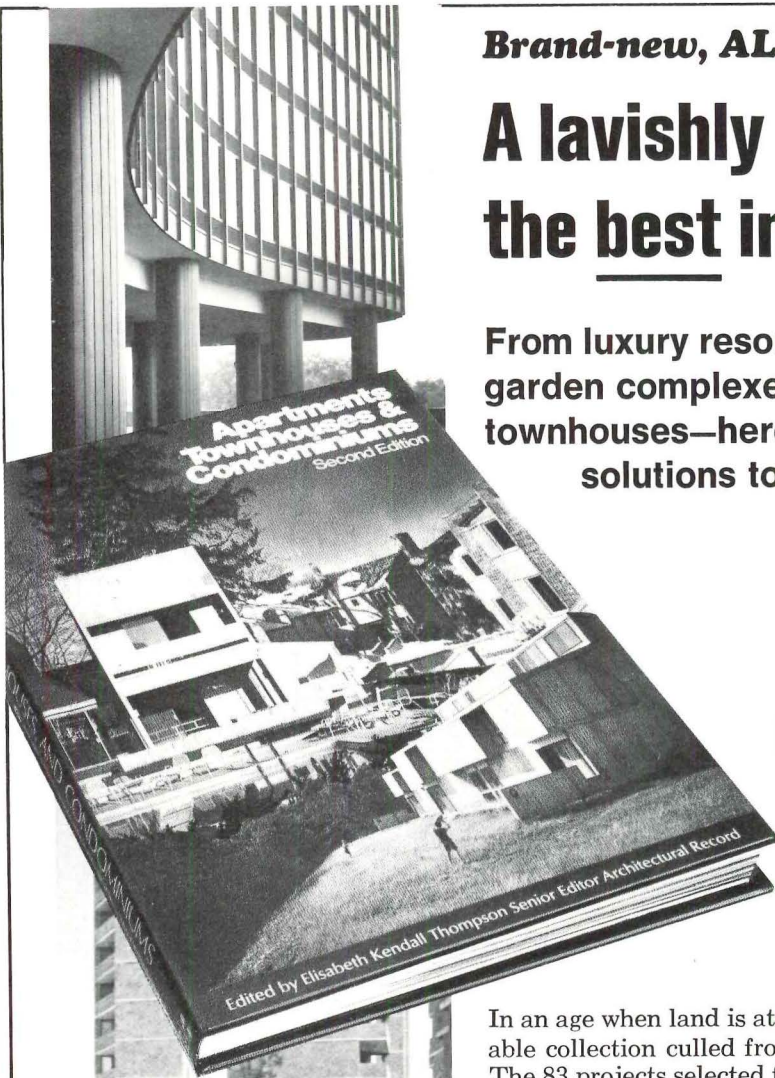
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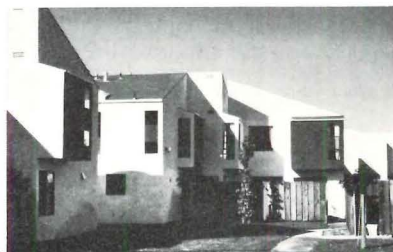
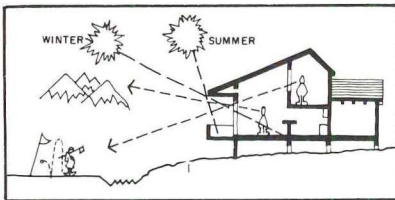


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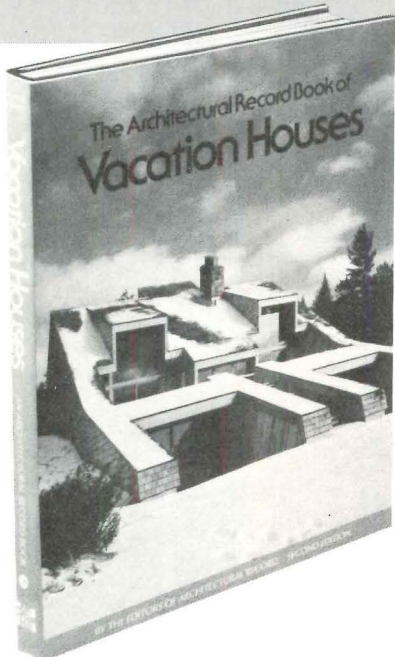
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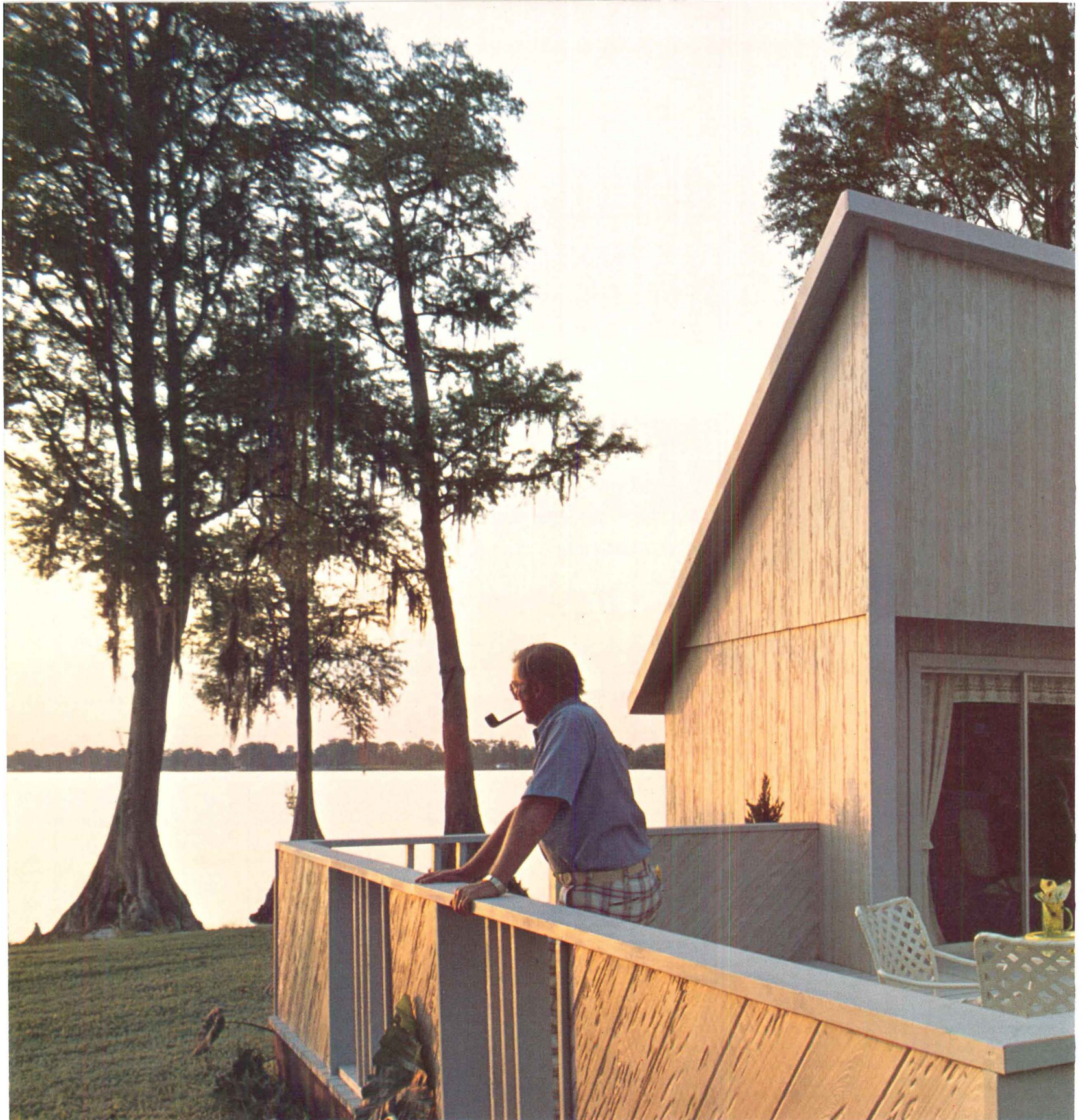
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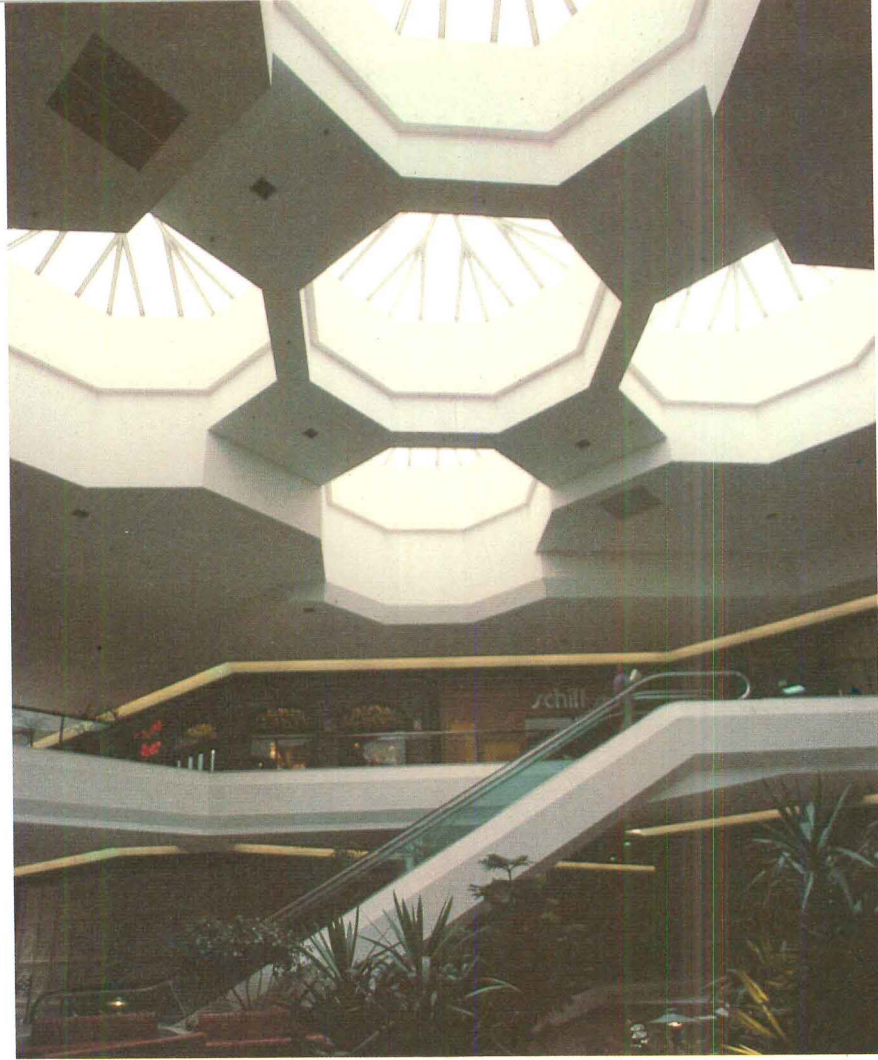
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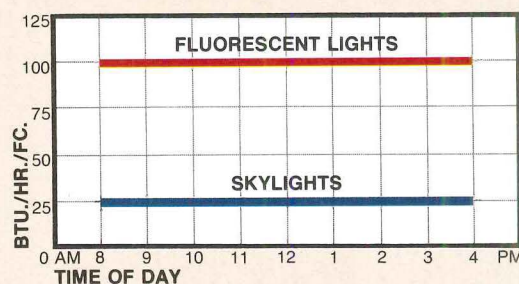




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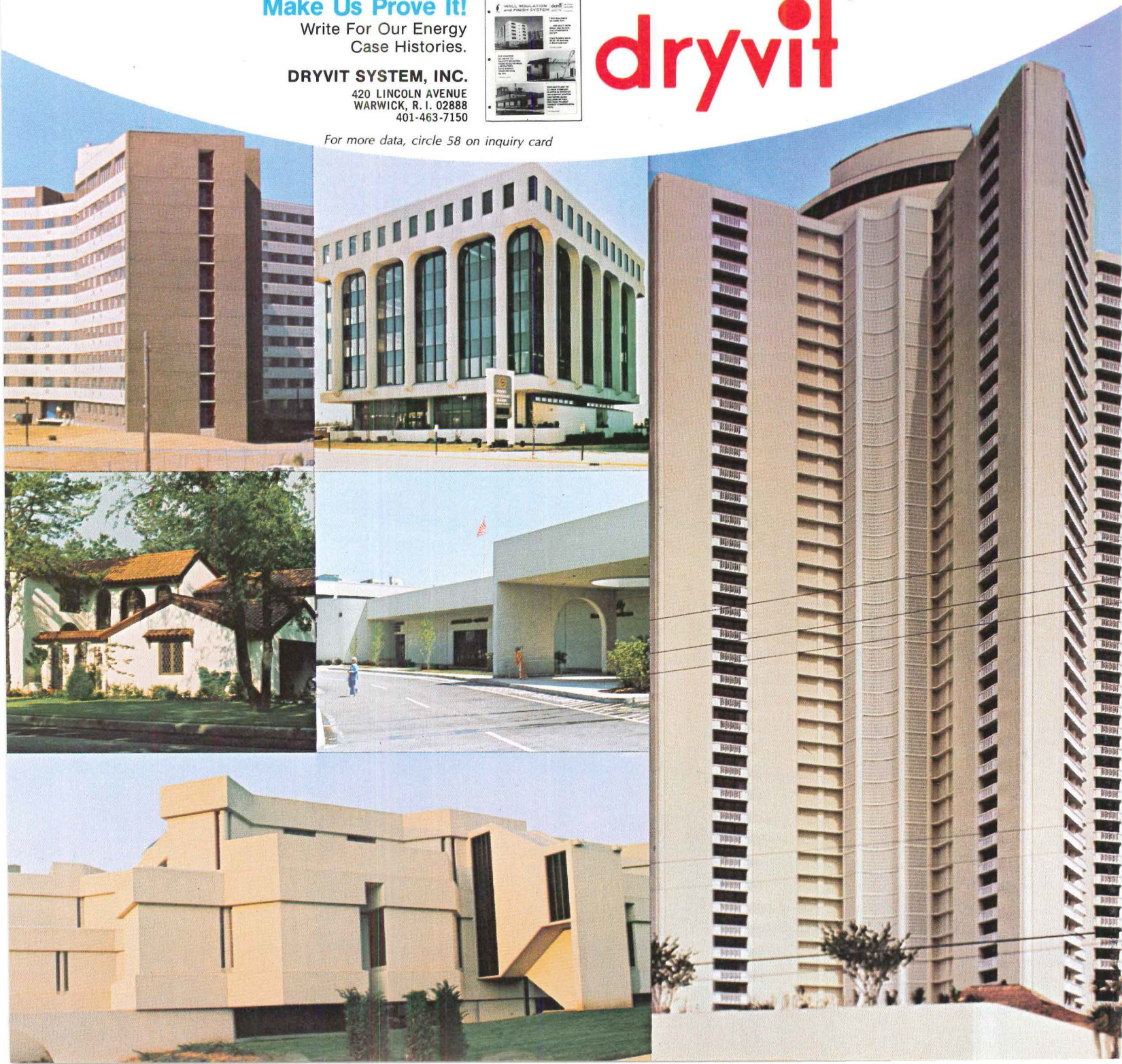
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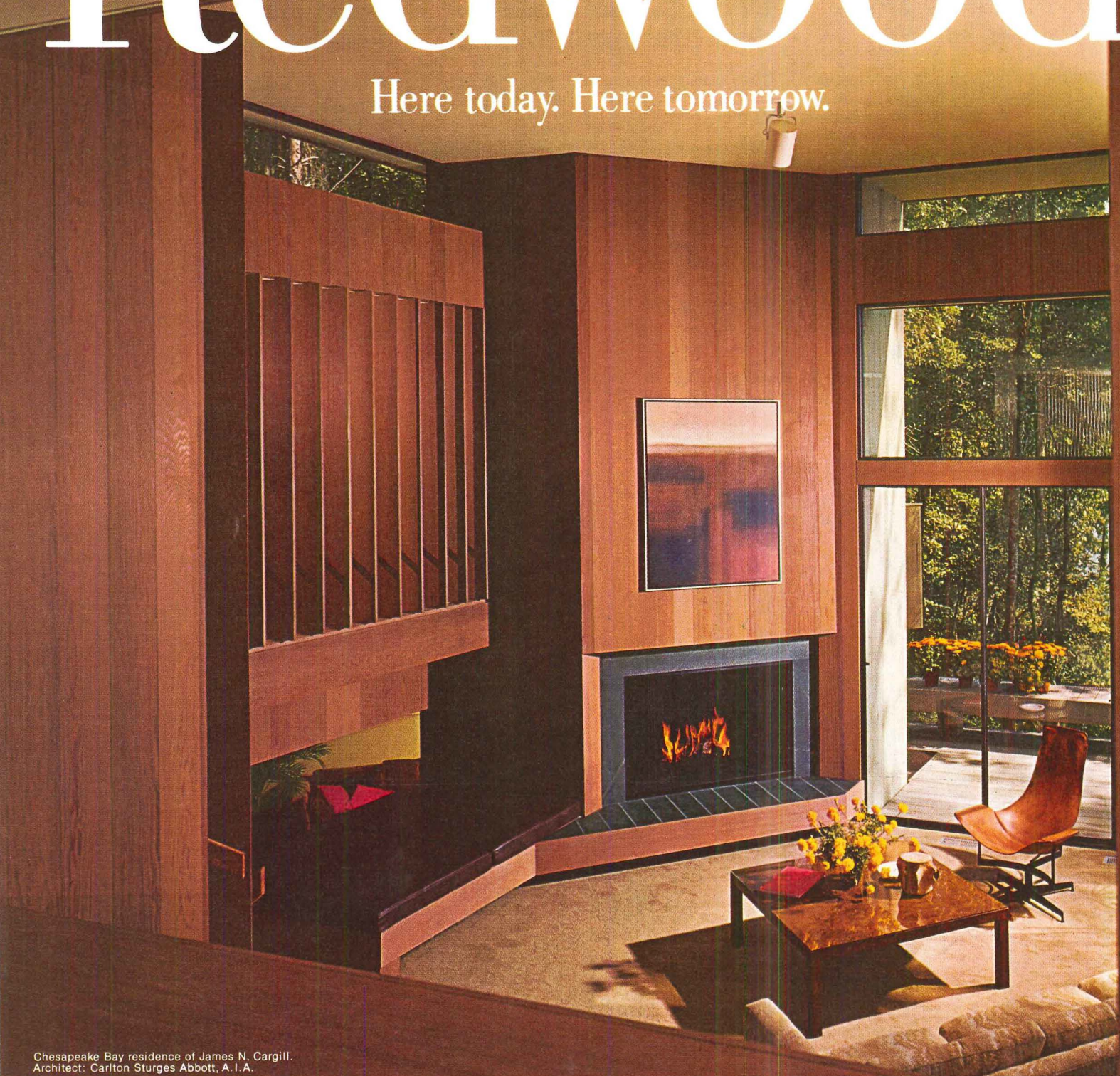
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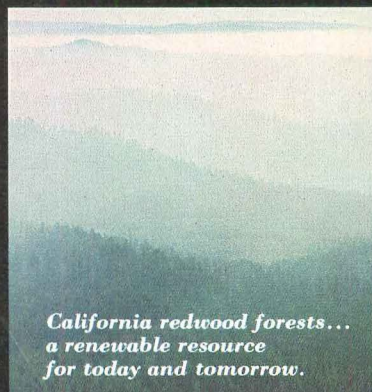


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