




BUILDING TYPES STUDY:

RECORD HOUSES OF 1973

PLUS APARTMENTS OF THE YEAR

TWENTY EXCEPTIONAL HOUSES AND EIGHT MULTI-FAMILY PROJECTS
SELECTED FOR THE 1973 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD



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Private residence, East Hampton, New York
 Architects: Gwathmey Siegel Architects
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RECORD REPORTS

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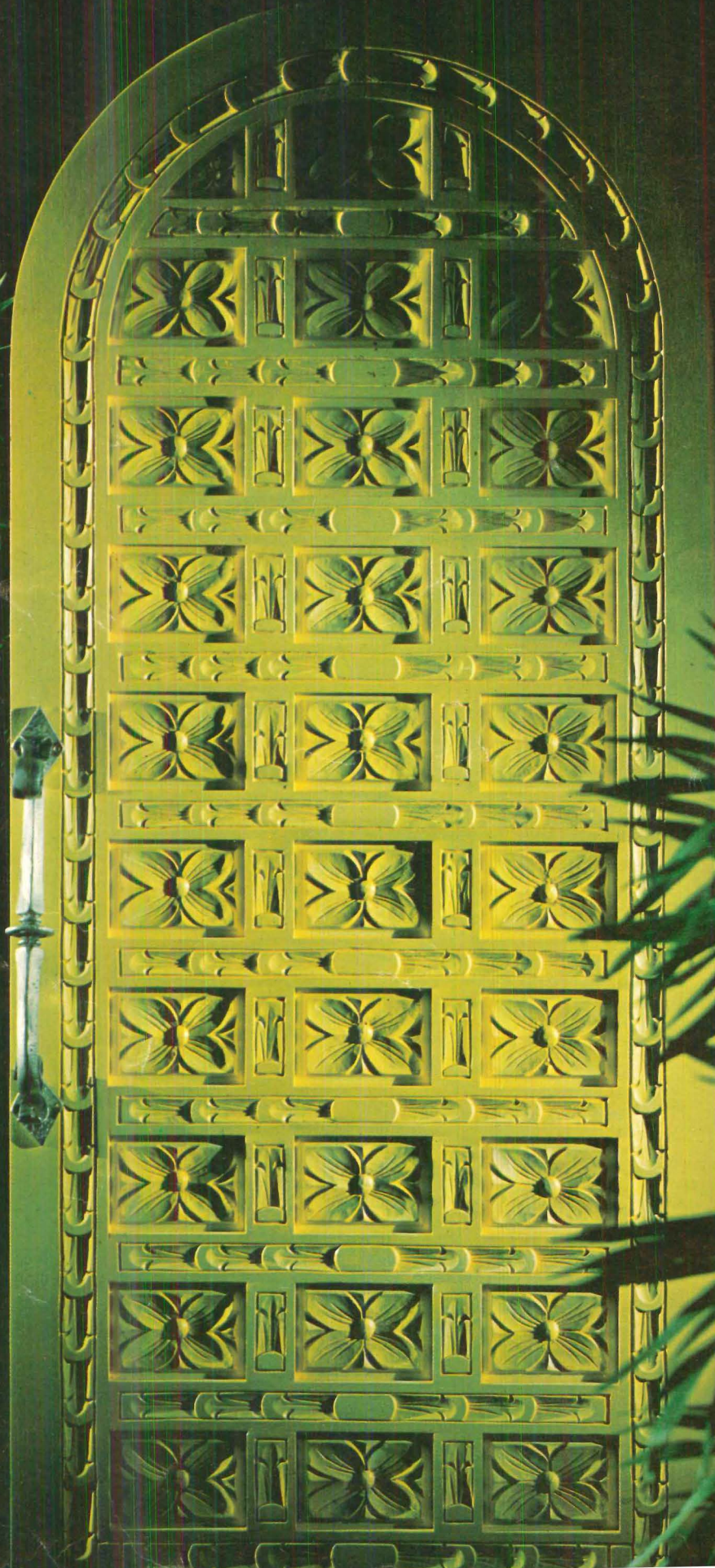
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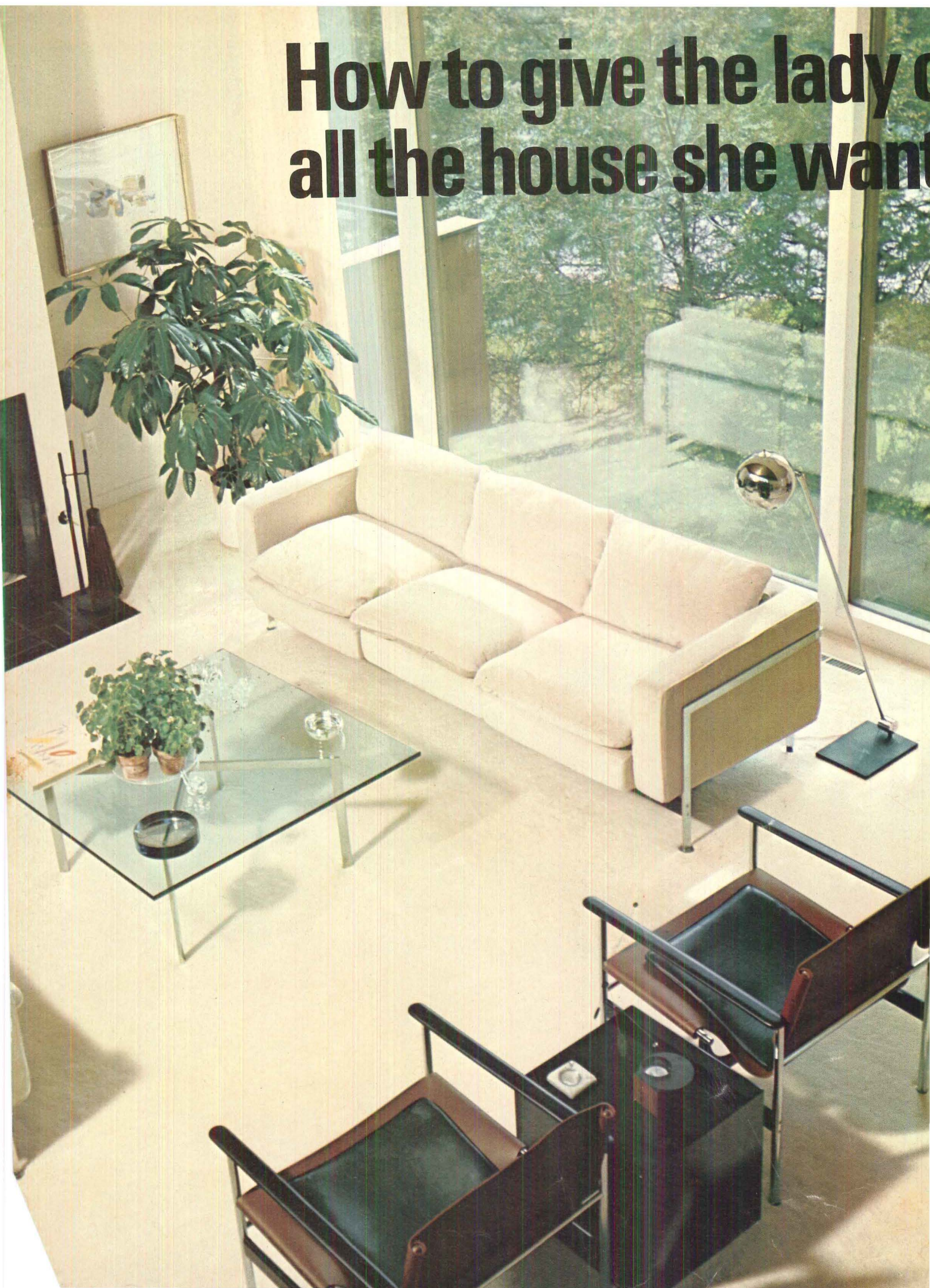
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all the house she wants**



the house

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...me pretty definite ideas about what
...nts. Of course, there's the modern,
...kitchen. But her modern outlook on
...sewife's role also has her looking
...-by-day excitement to live with.
...d airy spaces. Yet privacy and
...t. Beauty, and as always, economy.
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...-wall vanity mirrors, bedroom
...es, mirrored wardrobe doors, and
...baths. Just to name a few.
...nstance, here's what Mrs. Ray
...y told us about her new home: "We
...lot of glass to give each member
...family his or her own moments with
...ite view. There's a large sliding glass
...n the side wall of our breakfast area
...can enjoy a beautiful, old redbud
...ere he's hung a bird feeder. Meg's
...as a floor-to-ceiling picture window
...oks out onto a peaceful garden. My
...e view is the one off our bedroom—
...ded deck that's nestled among the
... some evergreens.
...course, we haven't used glass only
...ws. The clerestory windows through-
...house balance the light from the
...lass areas. So every hour of the day,
...light changes, the mood in each
...changes.

...r old house was much larger, but
...e seems to have so much more
... And it's certainly more exciting to
...e."

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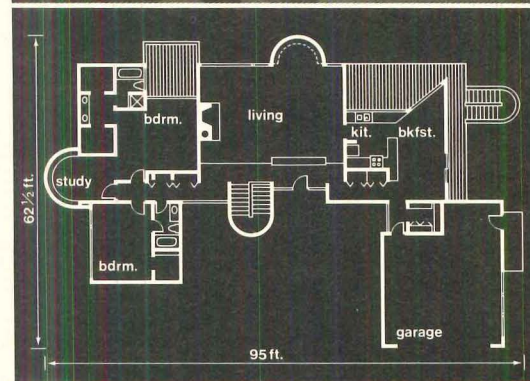
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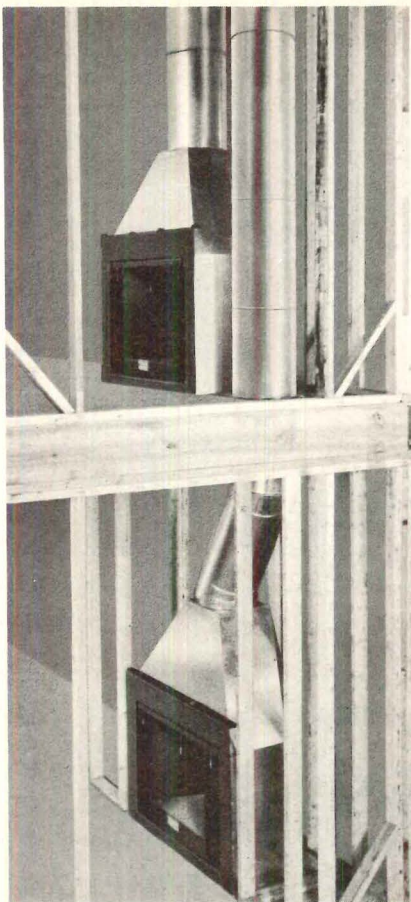
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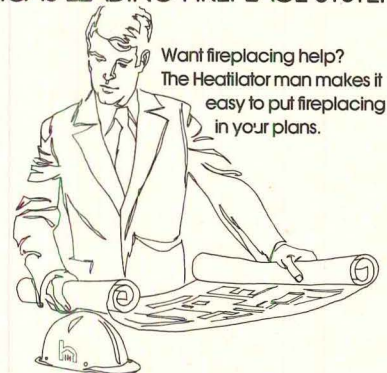
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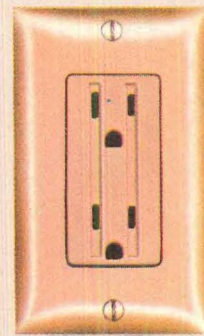
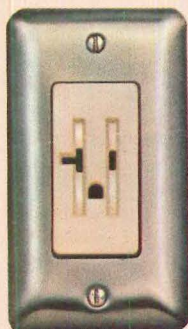
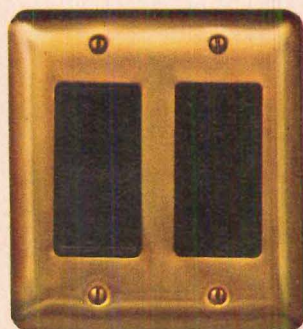
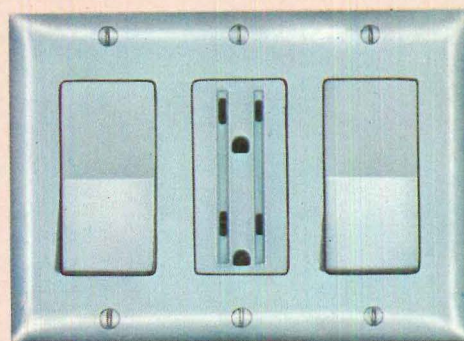
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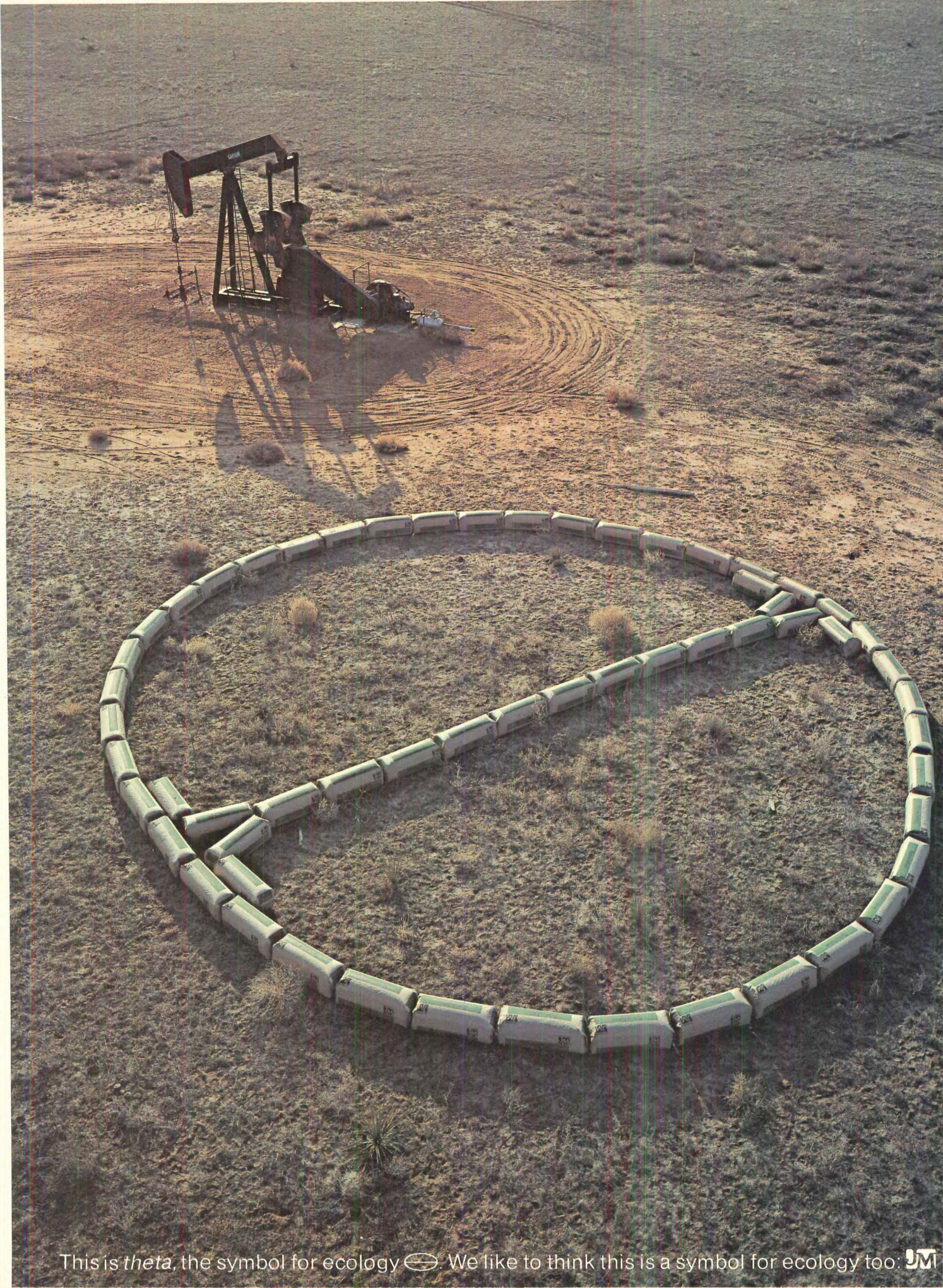
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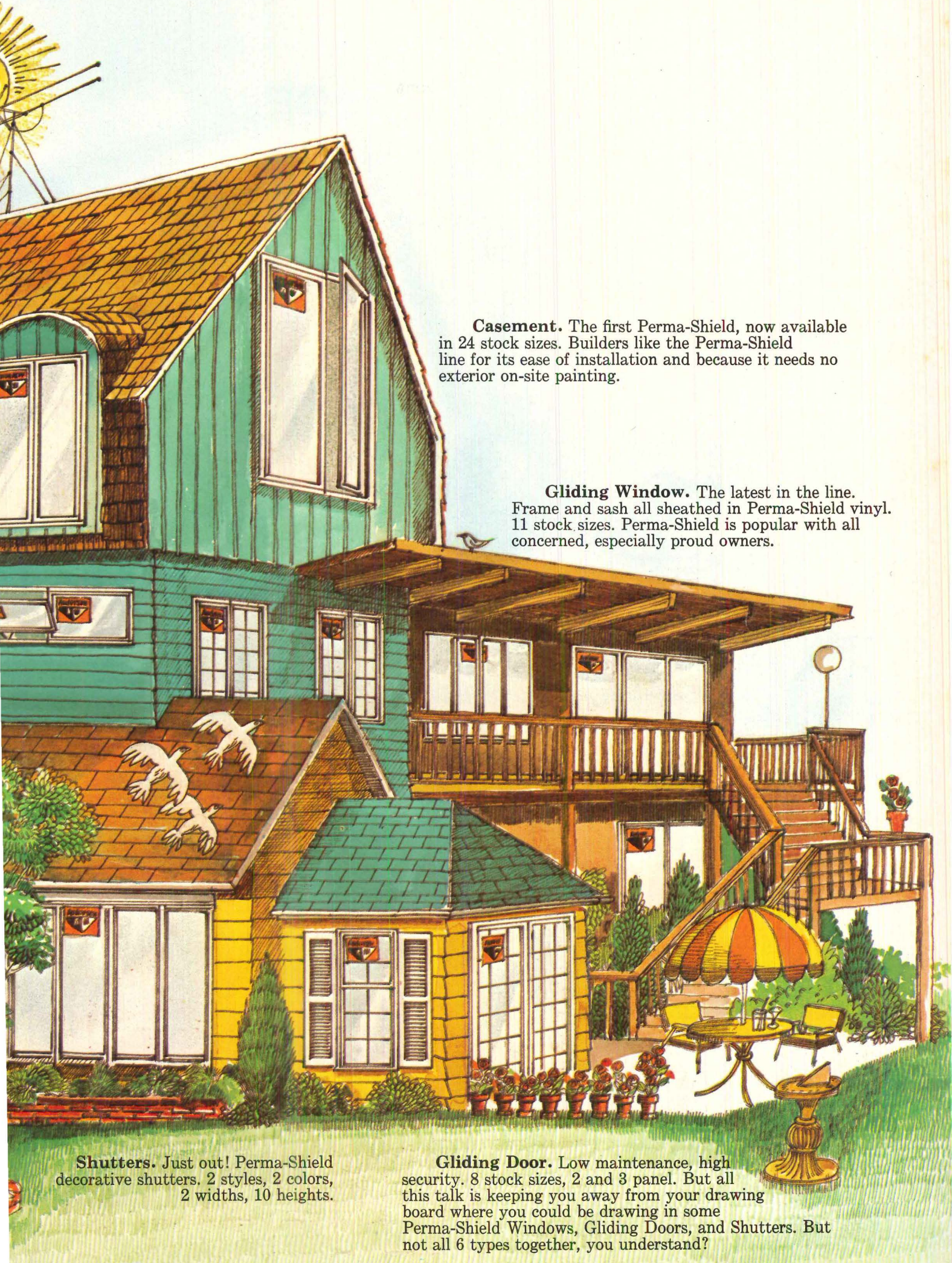
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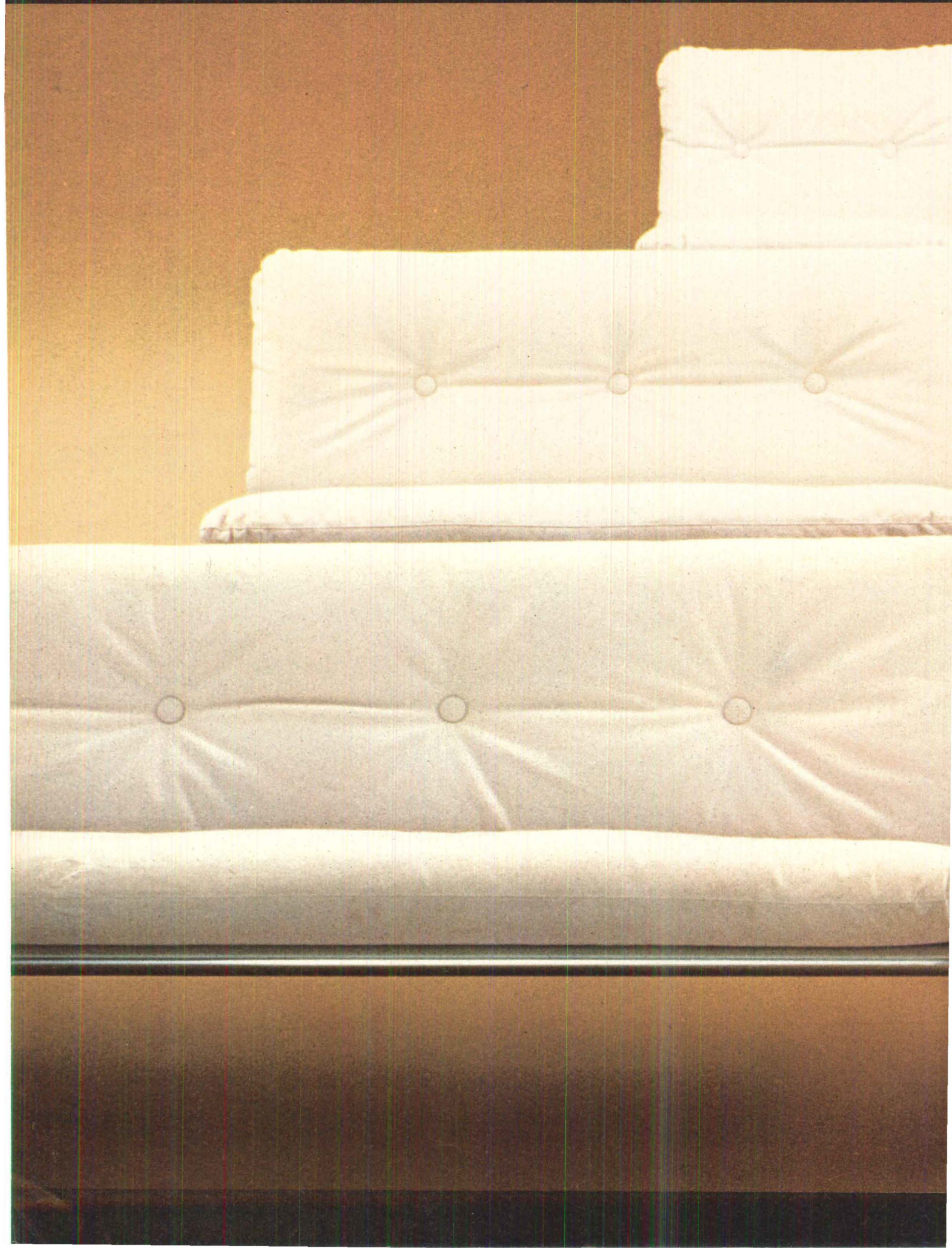
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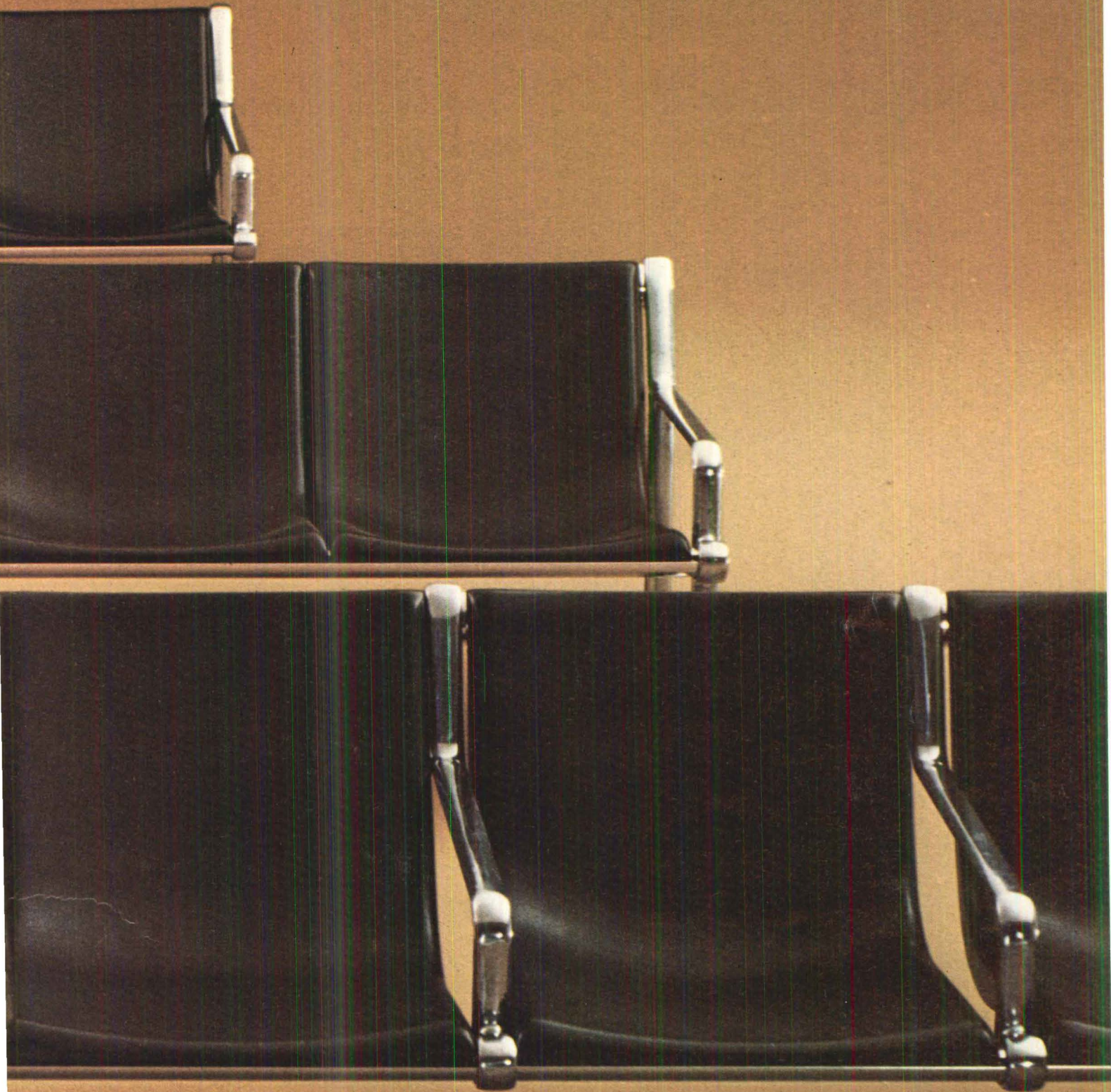
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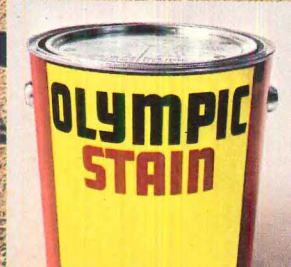
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Olympic brings out the wood's grain and subtle beauty, it also penetrates for protection.

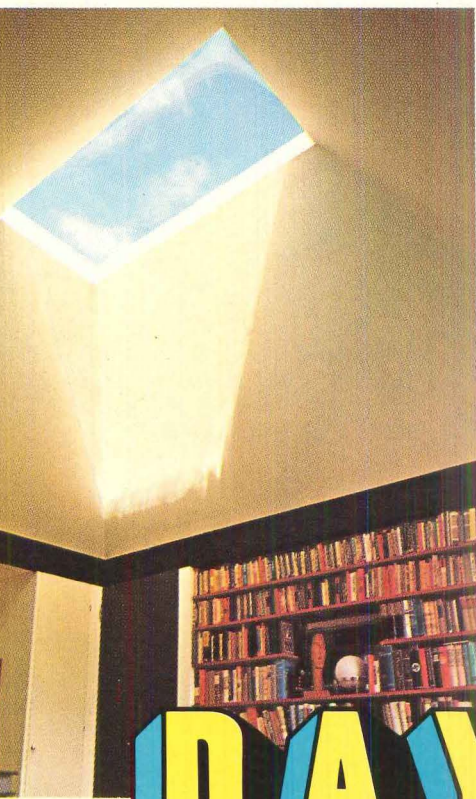
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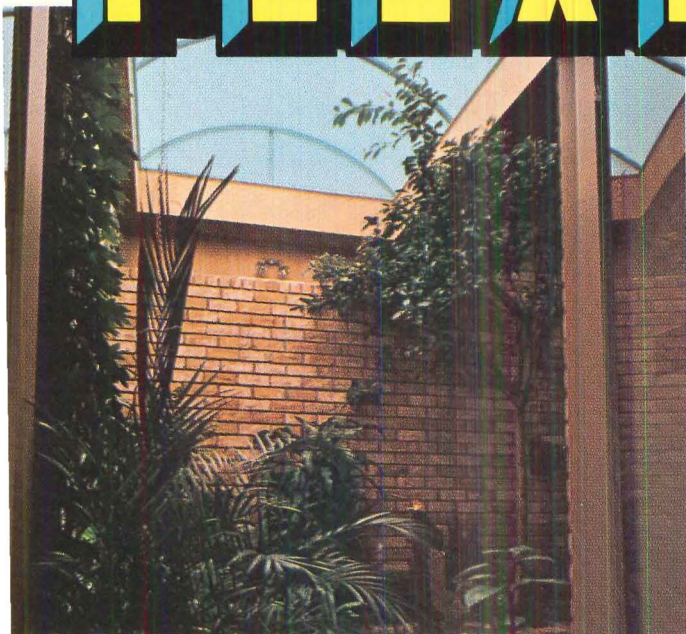
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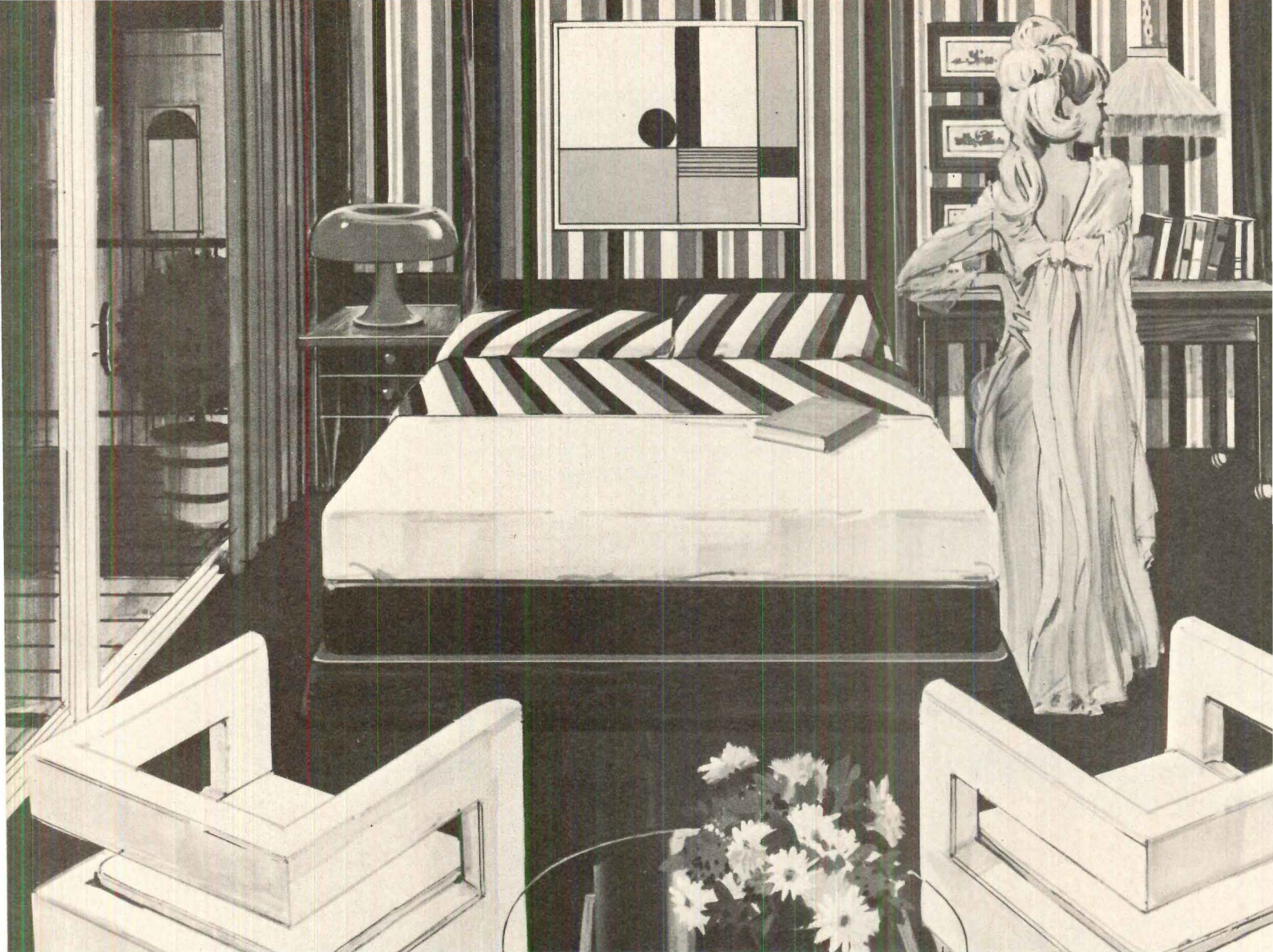
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Above: Sico bed ready for nighttime. Below: Sico bed raised for daytime use.

A Sico Bed will stretch one room into three.

Sico's Fifth Wall system offers more privacy and profitability for studio apartments and condominiums without sacrificing comfort and appearance.

This Sico Convert-A-Room concept turns one room into three — a beautiful living room by day, and spacious bedroom by night, with an additional privacy/dressing area included. Gives your tenants more usable space for their money while you get more rent per square foot.

The Fifth Wall contains a single

up to queen size bed and acts as an attractive privacy wall. You may buy the Sico bed, the desk/table and the night stand as a complete unit or as individual modules. It's so easy to transform the living room to a bedroom; the Sico bed

literally "floats" to the floor at a touch of the hand. There are other in-wall beds, but only one Sico Convert-A-Room System. Let a Sico representative show you how to increase apartment space and profits.



SICO
SICO INCORPORATED

Dept. AR 5-73

Box 1169, Minneapolis, Minn. 55440

Phone: (612) 941-1700

Cable: WLSICO, Mpls.

For more data, circle 11 on inquiry card



St. Louis Oak Townhouse and Apartment complex, St. Louis, Missouri, features use of Non-Com® Exterior for board and batten cedar siding. Developer: Lincoln Property Company, St. Louis. Architects: Dale E. Selzer, AIA, Dallas; Hastings and Chivetta, AIA, St. Louis.

Fire-retardant wood for the great outdoors ...Non-Com® Exterior.

The rustic, outdoor beauty of wood "Welcome Home" to prospective owners—it has a gracious warmth that is like no other.

With Non-Com Exterior treated wood here, you can add the aesthetic appeal of wood to your apartment or townhouse construction—and at the same time obtain built-in fire protection that is code recognized, and qualifies for favorable insurance rates.

Non-Com Exterior treated wood is the fire-protected wood in the world—most suitable for outdoor service. Specify it for siding, soffits, framing

and other weather-exposed areas. The fire-retardant quality stays safe outdoors, even in the wettest locations, because Non-Com Exterior is an all-weather treatment.

Non-Com Exterior fire-protected plywood and lumber opens up a wealth of practical possibilities in commercial construction. Think about the benefits this Koppers super wood can add to your next job.

Koppers has a full line of wood products with built-in fire protection, for indoor and outdoor use; plus fire-retardant red cedar shakes and shingles. For literature, send for

W-640 and 576. Forest Products Division, Koppers Company, Inc., 750 Koppers Building, Pittsburgh, Pa. 15219.

71-9

KOPPERS
Architectural and
Construction Materials

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...standard pre-manufactured traction elevators for medium-rise buildings

Montgomery's new SPM-T2500 traction elevator package will save you *time* and *money* on your medium rise building project. Standard pre-manufacturing by Montgomery means lower cost to the owner, faster delivery and installation while maintaining "custom" quality. The Montgomery SPM-T2500 is rated at 2500 pound capacity with a choice of 200 or 350 fpm speeds. Montgomery's SPM-T2500 is designed for single or multi-car applications.

If you want to know more about this new Montgomery quality engineered traction elevator package, contact our general office or look in the Yellow Pages for the location of one of our 170 offices. You'll find we're not very far from anywhere in North America.

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Offices in Principal cities of North America

montgomery moves people.

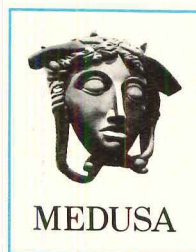
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TOWER FOR LIVING **COLOR CONTROLLED** WITH MEDUSA CUSTOM COLOR MASONRY CEMENT.

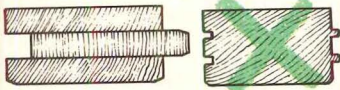
From top to bottom and start to finish the mortar color in this unique apartment tower was controlled by Medusa in strict adherence to the architect's choice. Medusa Custom Color Masonry Cement is mill-mixed under scientific process control. It arrives at the job site ready for mixing with just sand and water. No job site color formulation necessary. The architect and owner get what they specify — with controlled color from start to finish. Write for new color brochure. Medusa, P. O. Box 5668, Cleveland, Ohio 44101.



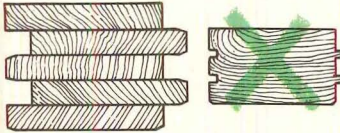
DIVINE TOWERS,
Madison, Wisconsin.
Architect: John J. Flad
& Associates, Madison.
Masonry Contractor: Wild
Masonry Inc., Madison.
Masonry Supplier:
Wisconsin Brick &
Block Co., Madison.
Medusa Custom Color
Masonry Cement
Color No. 79E.

MEDUSA CEMENT COMPANY Division of Medusa Corporation

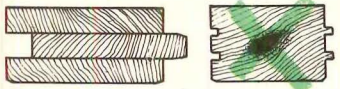
ADVANTAGES OF LOCK-DECK® LAMINATED DECKING



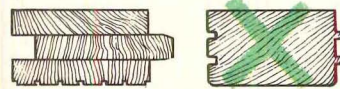
EXCLUSIVE: Lock-Deck consists of 3 or more kiln-dried boards, offset to form tongue on one side and end, groove on the other, laminated with weatherproof glue. We invented it.



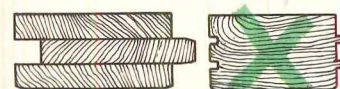
STRENGTH: Lock-Deck offers a range of E factors giving superior load-carrying values in spans to 20' or more in 5" thicknesses.



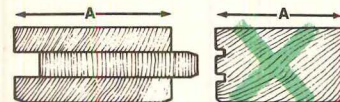
STABILITY: Each board in Lock-Deck is kiln-dried to 10-12% m.c. before lamination. This assures greater stability under all conditions.



BEAUTY: One or both faces of Lock-Deck can be any desired grade, in a wide choice of species. Solid decking is limited in both grades and species.



ECONOMY: In-place, finished cost of Lock-Deck is often less than solid decking due to speed of erection, factory-finishing, absence of waste, better coverage.



MORE COVERAGE: Offset tongue and groove on Lock-Deck gives more coverage per bd. ft. than machined solid decking.



LESS LABOR: Lock-Deck installs quicker, using ordinary nails. Solid decking requires spikes, special fasteners or splines.



LESS WASTE: Offset end match, absence of twisting and few unusable shorts keeps waste well below that of solid decking.



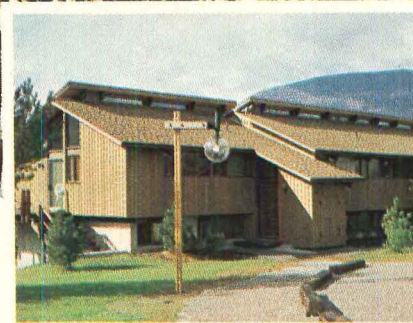
VERSATILITY: Lock-Deck forms excellent load bearing or curtain walls as well as floors and roofs.



DURABILITY: Unlike solid decking, knots or checks can go through only one ply in Lock-Deck. Weather-proof glue and exclusive process make bond stronger than the wood itself.



Murray Hill, Vermont, Townhouses; Deck House, Inc.; Architects, Deck Associates, Acton, Mass.



Our Lock-Deck® helped Deck House, Inc. create these townhouses

These unique New England townhouses use Potlatch laminated Lock-Deck decking to form both structural roof and floor as well as finished natural cedar ceiling in a single imaginative application. Laminated of three or more kiln-dried boards under heat and pressure, Lock-Deck is available in four thicknesses from 3" to 5", nominal 6" and 8" widths (10" and 12" in some species on inquiry) and lengths from 5' to 15' with 40' and longer available on inquiry. Faces, in a choice of grades and species, can be smooth-surfaced, saw-textured or wire-brushed and factory-finished in

Colorific penetrating acrylic stains. Lock-Deck helped Deck House find a whole new world of creative architecture and construction. It can do the same for you. Write for more information today.

Potlatch

Potlatch Corporation
Wood Products Group
P.O. Box 3591, San Francisco, Ca. 94111

Dannon® bet all its berries on Crusader's carpet of Herculon®...



and really cleaned up.

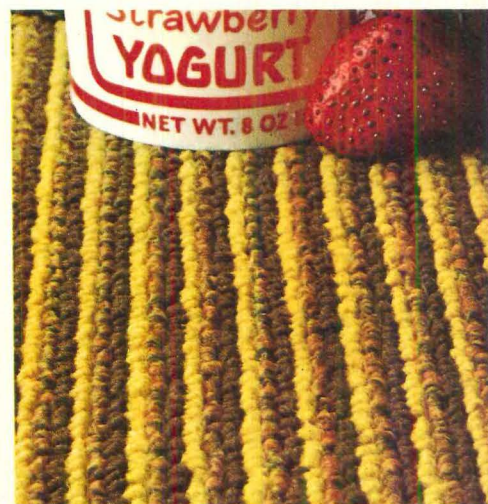
der calls it "Rebound". You'll call it
st carpet news in years. Made with
2600-denier HERCULON* olefin
this handsome level-loop original
neither man nor yogurt.
stain resistance of HERCULON,
ed with uncommon resistance to
on and fading, gives you the ideal
for any commercial installation.

Dannon cleaned up on Crusader's
"Rebound". So will you.

For detailed information on
HERCULON see Sweet's **S** Light
Construction, Architectural and
Interior Design files. Or, write Fibers
Merchandising, Dept. 301, Hercules
Incorporated, Wilmington, Delaware
19899 for free 24 page booklet.



*Hercules registered trademark.



Specify carpet of stain resistant Herculon®

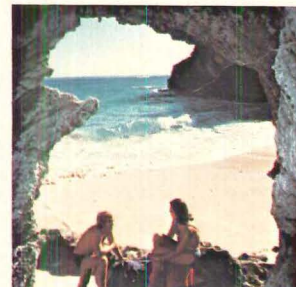
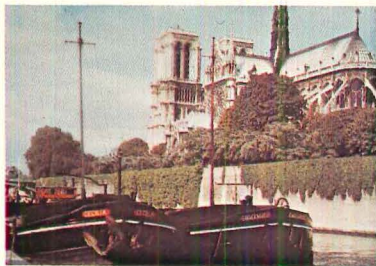
Pick a free

Where you want

PARIS—Savor the stunning beauty of the City of Lights, and indulge yourself in all the Parisian delights. We'll show you Notre Dame, Montmartre, the Louvre, the Champs Elysees and Versailles. You'll revel in the ooh-la-la of incomparable Paris night life. You'll stay at the modern Hotel Meridien. American breakfasts, dinners and gala Parisian parties! Paris in the Spring! Weekly jet departures from March 1 to April 8, 1974.

LONDON—See Big Ben, St. Paul's Cathedral, the Bank of England, Tower of London, Trafalgar and Piccadilly—all the sights that make London one of the world's great cities. Steeped in tradition, yet one of the liveliest cities on earth, it's unsurpassed for shopping, night life, theaters and fine dining. You'll enjoy deluxe accommodations at the posh Metropole Hotel, full breakfasts, gourmet dinners, a night at the theater, membership in a casino, two banquets, sightseeing—and time for yourself. Weekly Pan Am jet departures from Sept. 27 to Nov. 9, 1974.

COSTA DEL SOL—Have the time of your life on Spain's southern Sun Coast. The fabulous Hotel Atalaya Park offers you every resort pleasure. Swimming, fishing, boating, tennis, golf (greens fees included), shopping, sightseeing, or just relaxing in a delightful mañana atmosphere. Full breakfasts, dinners, entertainment and a countryside tour are included. It's luxurious leisure all the way. Weekly departures from April 15 to Sept. 21, 1974.



**Your Progress Lighting
Distributor will send you
on a FREE dream vacation!**

Act now to make the holiday of your dream happen next year!

Enjoy a pleasure-packed free week, including deluxe hotel accommodations, full breakfasts, dinners, sightseeing, gala banquets, entertainment, transfers, tips—the works!

All you do is go to your participating Progress Lighting Distributor and fill in a registration card for the Progress Lighting Vacation Club.

We'll mail you Vacation Club Stamp Book. Then just paste in the stamps you'll receive

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When you want!

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for the international set. Stroll
powdery white beaches, surf, sail,
or waterski. Dine in grand style
enjoy the exciting night life. See
apulco's famous cliff divers and bar-
in the Indian markets for serapes,
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apulco's finest hotel, the deluxe
a Internacional, with full break-
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e included. Weekly departures
Nov. 1 to Dec. 14, 1974.

BERMUDA—Come to the beautiful
Crossroads of the Atlantic. We'll welcome
you at a beach barbecue with Calypso mer-
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Wine you and dine you, too. Treat yourself to
the beach, the pool, sightseeing by surrey,
tennis, golf, lively night life, and shopping for
bountiful bargains. Deluxe accommodations
at the new St. George Holiday Inn, with full
breakfasts and dinners. Weekly departures
from May 22 to Sept. 9, 1974.

DOMESTIC VACATIONS

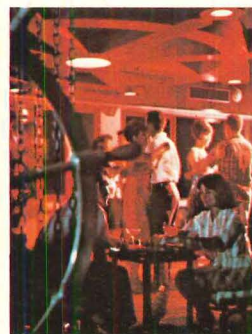
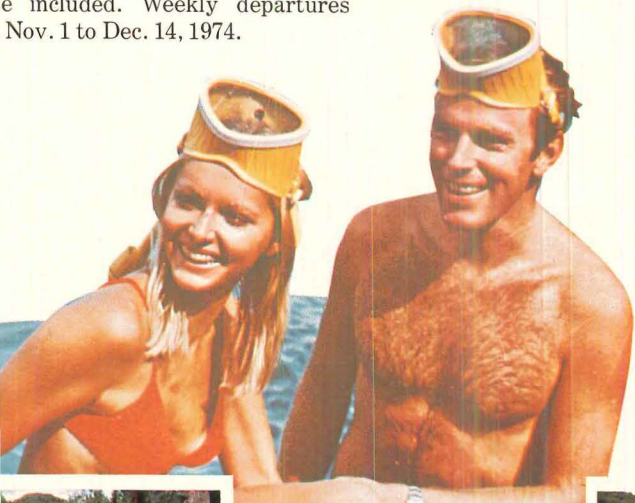
Prefer a vacation nearer home? That's
easy, too! Only a half book of stamps lets
you live it up for any six consecutive
days, June 15 to Sept. 5, 1974. You pro-
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motor trip). Your Progress Distributor
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velous, magic kingdom of fantasy, plus
real luxury at the Hilton Inn South.
Disney World tickets included.

Playboy Club-Hotel, Lake Geneva,
Wisconsin. Choose your pleasures—
sailing, fishing, golf, swimming, riding,
and star-studded night life. The ulti-
mate in dining and accommodations.

Montreal is like a trip to Europe.
Superb restaurants, scenic beauty and
vibrant night life. Stay at the Queen
Elizabeth Hotel. Includes breakfasts,
dinners, and sightseeing.

Las Vegas. Stay at the glittering
Frontier Hotel and Casino, with
sumptuous food, and big-name enter-
tainment included. You can golf, swim
and try the action in the lavish casino.



Progress Lighting fixtures between now and
, 1974.

When you've collected a book of only 50 stamps*
ur trip, away you go on the vacation trip of a
ne! (If you've ever been on a Progress holiday,
now it's the height of fun and luxury.)

You must register now to participate. So
See your Progress Lighting Distributor
for full details, or send the coupon for our
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PHILADELPHIA, PENNSYLVANIA 19134

PROGRESS LIGHTING Vacation Club X-1
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with more information.

Name _____

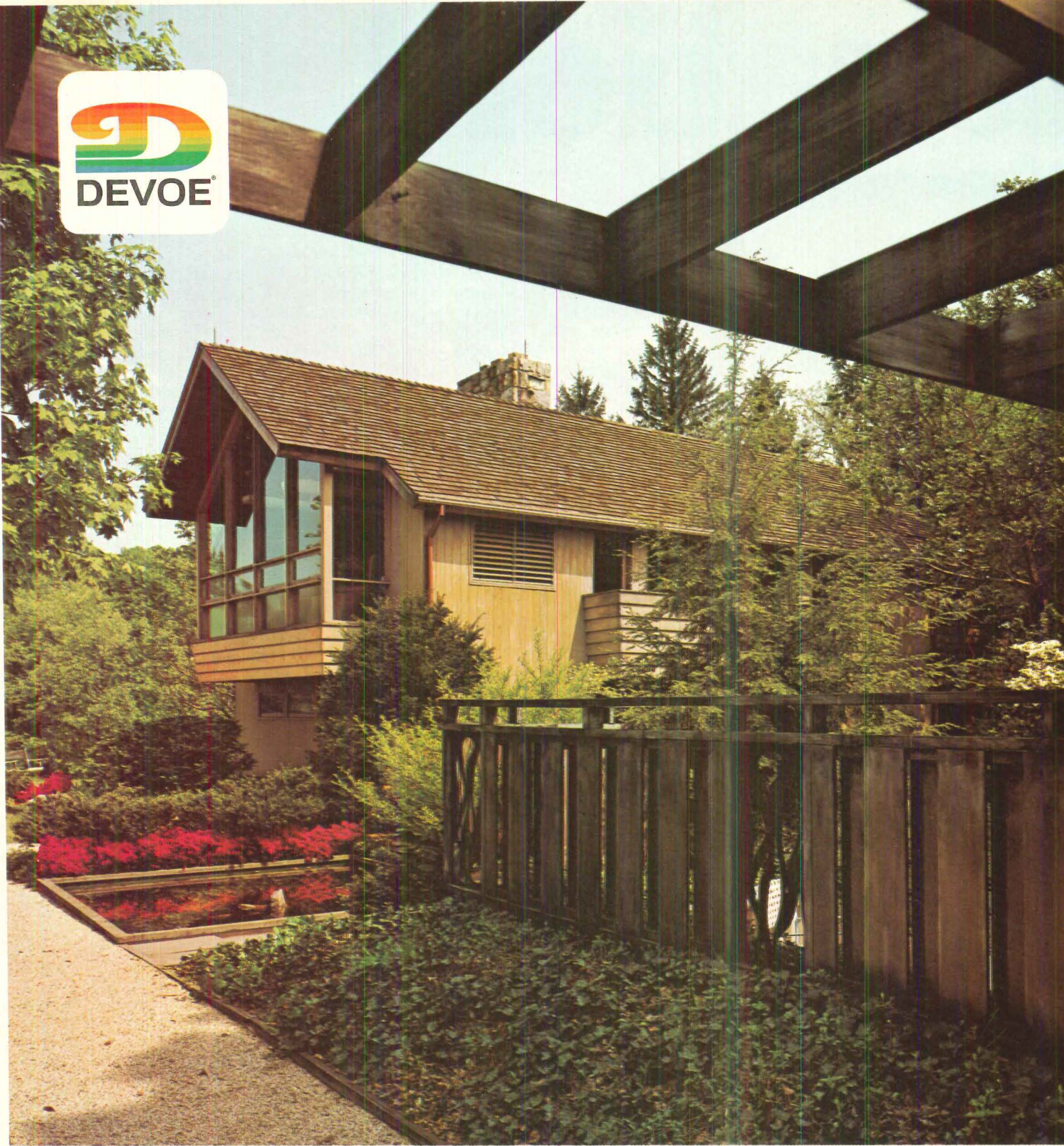
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Address _____

City _____ State _____ Zip _____

Builder Electrical Contractor Dealer Other _____

Name of my nearest Progress Lighting Distributor: _____



Make the Most of Wood's Natural Beauty

When the beauty of natural wood is good enough to protect but too good to cover, there's Wonder Woodtones™. A complete color line of solid hide and semi-transparent stains that enhance the finest qualities of natural wood. Ideal for rustic woods, shingles, shakes, fences, exterior plywood or wood siding.

Wonder Woodtones™ works for you indoors, too—on beams, barnwood, or



rough-sawn panels.

Specify the beauty and protection of Wonder Woodtones™ in greens from the forest, sandtones from the desert and seashore, or basic colors of cedar and redwood. Accent these with striking black, golds, and more.

Find out more about these important exterior stains. Write Devoe Paint, one Riverfront Plaza, Louisville, Ky. 40202.

IMAGINATION FROM  MELANESE®

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Earthstone is so different you can do different things with it.

Natural redburning shale from mother earth, hand-moulded into rustic, glazed semi-vitreous tile. That's what Earthstone is. What it can become is up to you. The authentic richness of Earthstone, enhanced by its variegated texture, cries out for creative

applications. Earthstone's glaze needs no waxing, no buffing, no stripping. Immediately available in six shapes and

five rich earth tone colors. Custom shapes available upon request. If you have an idea that's different, we have the Earthstone! Write us for a sample.



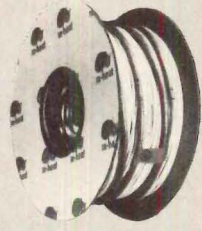
DIVISION OF SIKES CORPORATION
FLORIDA TILE • P. O. BOX 447 • LAKELAND, FLORIDA 33802

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Earthstone is a trademark of Sikes Corporation.



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COMMERCIAL**



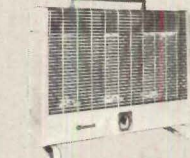
RADIANT HEATING CABLE



RA-STAT THERMOSTATS



PRF (FAN DRIVEN)
PORTABLE HEATER



PORTABLE
RADIANT HEATER



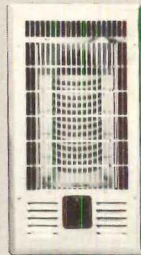
PORTABLE
BASEBOARD HEATER



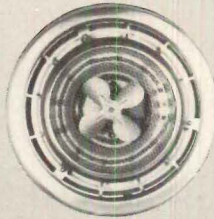
RAYWALL ECB



BF (FAN DRIVEN) HEATER



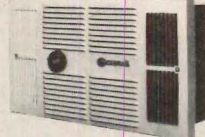
RAYWALL JR.



CEILING HEATER



RF (FAN DRIVEN) HEATER



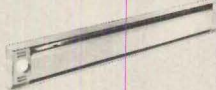
STUD DUCT HEATER



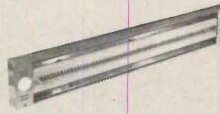
RADIANT WALL
INSERT HEATER



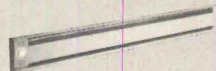
RKS HEATER



BB BASEBOARD HEATER



FB BASEBOARD HEATER



BH BASEBOARD HEATER



"F" SERIES FURNACE



"FC" SERIES FURNACE



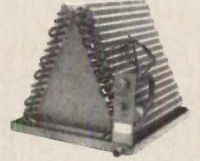
"MFC" SERIES FURNACE



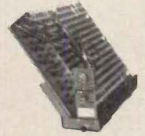
REDI-WARM
FORCED AIR HEATER



"H" COILS



"A" COILS



SLOPED COILS



PUMPHOUSE HEATER



ELECTRONIC
AIR CLEANER



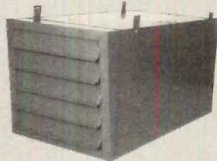
SERIES DP-600-P
ELECTRONIC
AIR CLEANER



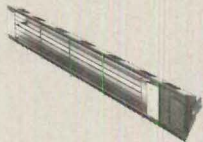
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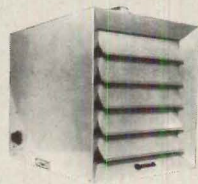
**COMMERCIAL
-INDUSTRIAL**



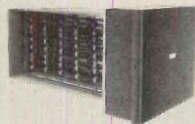
FIH UNIT HEATER



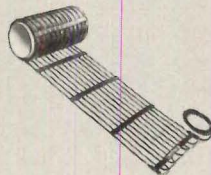
QUARTZ HEATER



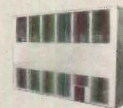
INDUSTRIAL UNIT HEATER



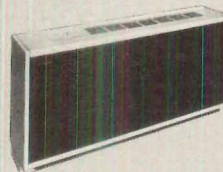
DUCT HEATER



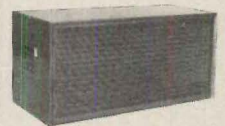
SNOW MELTING MATS



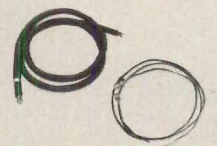
RECESS MOUNT
CONVECTOR HEATER



THRU-THE-WALL
HEATING &
AIR CONDITIONING



PRE-CHARGED
CONDENSING UNIT



PRE-CHARGED TUBING

For more data, circle 20 on inquiry card

RENAISSANCE™

The new, antique look in paneling.

Introducing Renaissance™ hardwood plywood wall paneling from Georgia-Pacific. It comes in six warm shades of real hardwood face veneer, each flecked and shadowed. With a finish that looks handrubbed. Renaissance paneling. A new old-fashioned look, at old-fashioned prices.

Renaissance comes in 4' x 8' x 1/4" panels. And it's available with a Class III flame spread rating. For more information, just contact your G-P representative.

Georgia-Pacific

The Growth Company
Portland, Oregon 97204





FIREPLACES

by

Majestic®

*in any style,
design or fuel-*



The adaptability of Majestic's extensive line of fireplaces is practically unlimited! Literally a smorgasbord choice in design, motif, style, type, size — and even color! Majestic gives you that "just right" feature for today's living unit.

The simplified and trouble-free design of Majestic prefabricated fireplace units should now be included in every quality house or apartment plan because it is the conventional way to build a fireplace today. Designed for zero clearance to combustibles and framed-in with wood, Majestic Built-Ins are lightweight, eliminating costly footers and masonry work. And the package is complete from hearth to chimney top! Popular sizes of front-opening or corner-opening, up to a commanding 42" model, are available for either wood or gas firing. Built-In Gasilators have the exclusive Majestic feature of an automatic damper which opens when the fireplace is in operation.



If the conventional look of the traditional fireplace is not your "cup-of-tea", then a Contemporary free-standing, wall-hanging or suspended unit will be. And the Majestic full-line of styles, models, colors — as well as fuels — assures an efficient and self-expressive fireplace. And one that can be placed most anywhere!

Bold in concept — imaginative in design — your irresistible urge for individuality is satisfied when you choose from the Majestic Fireplace line. The most complete line from America's leading fireplace manufacturer.



BUILT-INS —
WOOD-BURNING
GASILATORS® —
GAS FIRED
CONTEMPORARY —
WOOD — GAS —
ELECTRIC



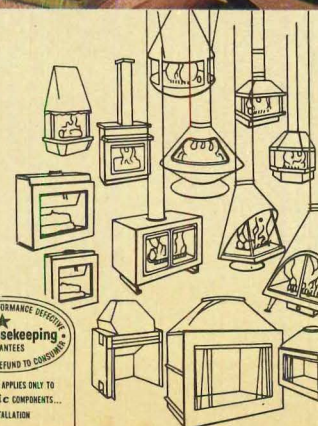
Write today for
FREE catalogs and
name of Distributor
near you.



An American-Standard Company

The Majestic Company
Huntington, Indiana 46750

For more data, circle 22 on inquiry card



Step up to higher profits with Logan spiral stairs.



That's no run-around. When you add the uniqueness of Logan spiral stairs, you add a distinctive custom look and compact convenience that your customers are willing to pay for and could well be their reason for buying.

The low cost Logan spiral stairs can easily add far more than their cost to your selling price. ■ The four-foot diameter stair is only \$359.95. And that includes the exclusive upper landing platform and decorative Logan safety railing. These spiral stairs also are available in five-foot and six-foot diameter models. All stock size stairs are pre-engineered to fit floor-to-floor dimensions from 8'-7½" to 10'. ■

Erection? It's the easiest. There are only four steps from the carton to the finished installation. And all Logan spiral stairs are reversible for either left or right hand conditions in innumerable applications.

■ Give your customers the unique look of luxury that only Logan spiral stairs can deliver. Call your nearby Logan distributor for immediate delivery. Or contact us for details. Either way, you'll find the stairway to higher profits with Logan. ■ LOGAN CO. Subsidiary ATO Inc. P.O. Box 6107, Louisville, KY 40206.

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Jabco Developer, Inc.

LOGAN CO.

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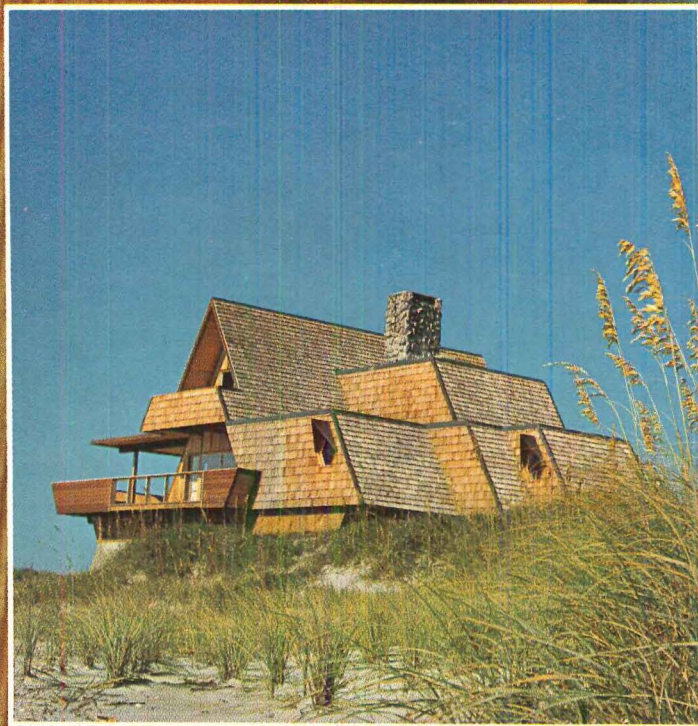
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1973

One of the real pleasures of putting this issue together comes from the sense of freedom, of buoyancy, even exuberance, that many of these houses inspire—this despite of the warnings from those custodians of architectural virtue who dismiss the private house as “an inconsequential design problem” or “a mere indulgence of the privileged.” Whether such voices are signs of a time of plenty or whether many of us simply have a tin ear for prophesy remains uncertain. What is clear, however, is that custom housing continues to enjoy strong vital signs and still exerts an influence on design beyond the size of its actual market—and that is another strong rationale for this issue.

The 28 residential projects selected for our special awards are fresh and inventive. Remarkably few of the submissions showed any of the signs of timidity and compromise that sometimes creep like a deadening overlay of mistrust over other building types. These houses were fun to design and appear to be fun to live in. Perhaps the happiest sign of all is that, despite the presence of some durable talents, most of the houses were designed by architects who are new or relatively unknown to readers of these pages.—*Barclay F. Gordon*

RECORD HOUSES



Norman McGrath

1 A cool secluded pond is the focus for this house in the Green Mountains of Vermont. Access by car is possible only at a level 35 feet above the water, and so the entrance is at the top and the house is a series of terraced rooms facing the view and arranged around a central stairway that steps down inexorably from the entrance to the pond below, and just before (for the less adventurous) to an open deck and swimming pool.

The site and the shape of the house are both similar to the year-round vacation house on the shores of Lake Michigan (page 90), but

here the architect has been ardently concerned with the careful ordering of rooms inside and their relation to each other, rather than with preparing a swooping profile to be enjoyed from outside. He, in fact, points out that "the house was meant to be lived in and on, and not to be viewed from across the pond."

Exigency as well as predilection controlled some of the decisions, too, for the house is made of standard 2 by 4 framing, with standard windows, doors, skylights, and commonly available sizes of plywood and sheetrock, installed

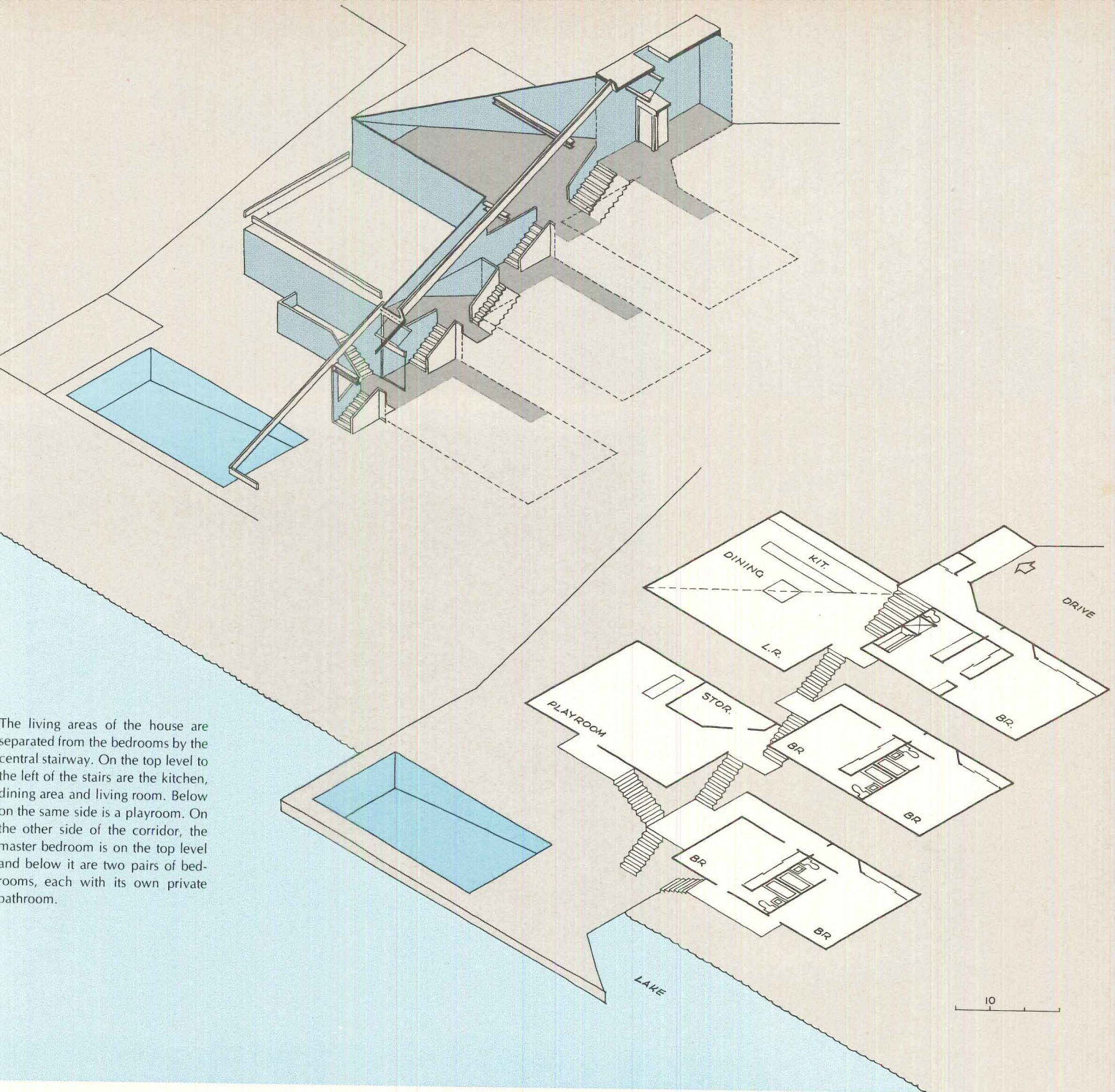
with a minimum of cutting. For all this good sense, though, the house makes a remarkable impression on the land.

The architect points out that he was trying to put standard parts together in other than standard ways. This, admittedly, is not a unique intention today, as anything that veers even a single degree from the standard can skew the construction budget out of all recognition. Here, though, the attempt has worked: the house is not standard, and certainly doesn't look standard.

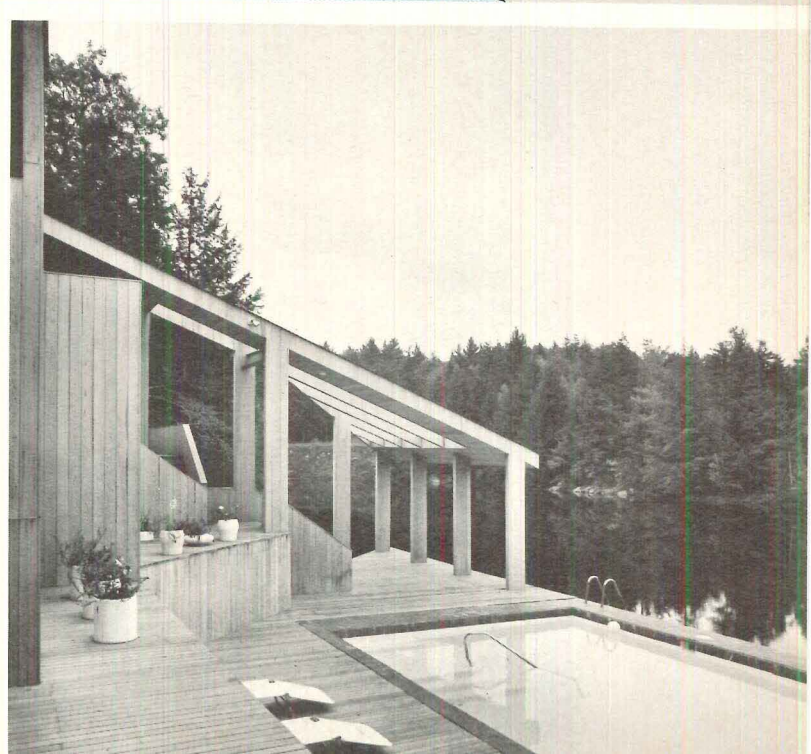
The long stairway, covered over by a 57-foot skylight, is a criti-

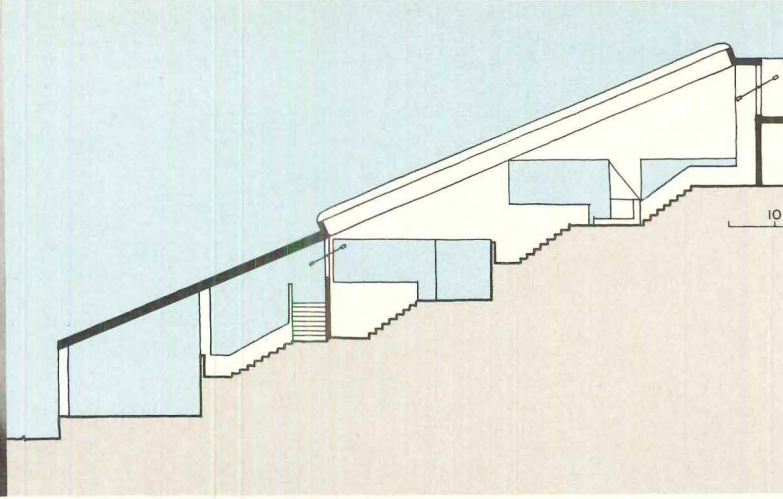
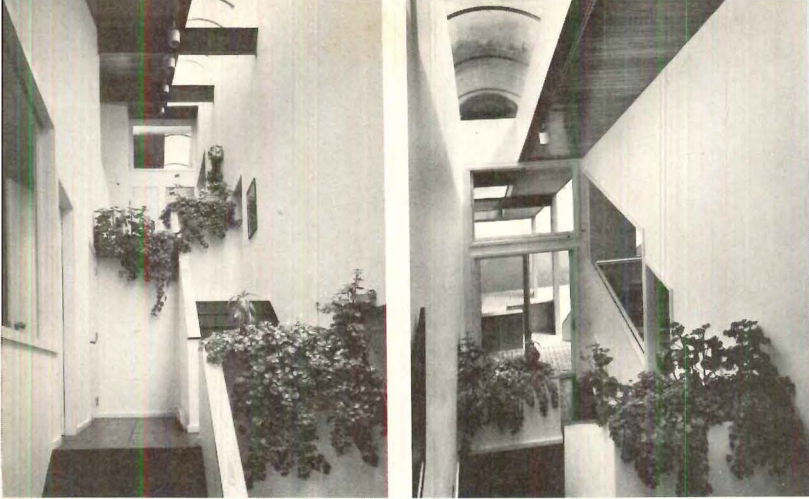
cal element among the special qualities of the house. From outside, it helps bring the separate rooms together to make a single shape, and from the inside it forms a similar function. Flooded with sunlight, it allows movement up and down and across it, and even provides a place—an indoor garden in the center of the house—for temporary repose; or for catching a passing glimpse of the water below.

Architect: PETER L. GLAVIN
Owners: Mr. and Mrs. B. GLAVIN
Location: Westminster, Vermont.



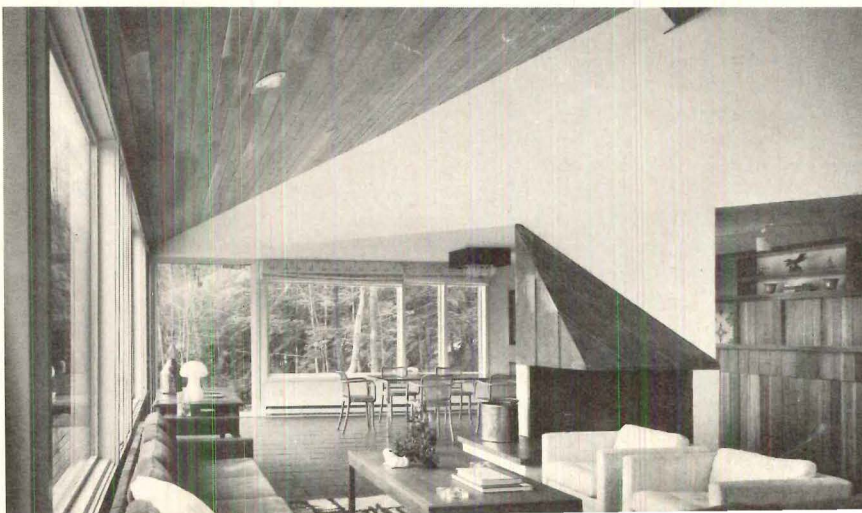
The living areas of the house are separated from the bedrooms by the central stairway. On the top level to the left of the stairs are the kitchen, dining area and living room. Below on the same side is a playroom. On the other side of the corridor, the master bedroom is on the top level and below it are two pairs of bedrooms, each with its own private bathroom.

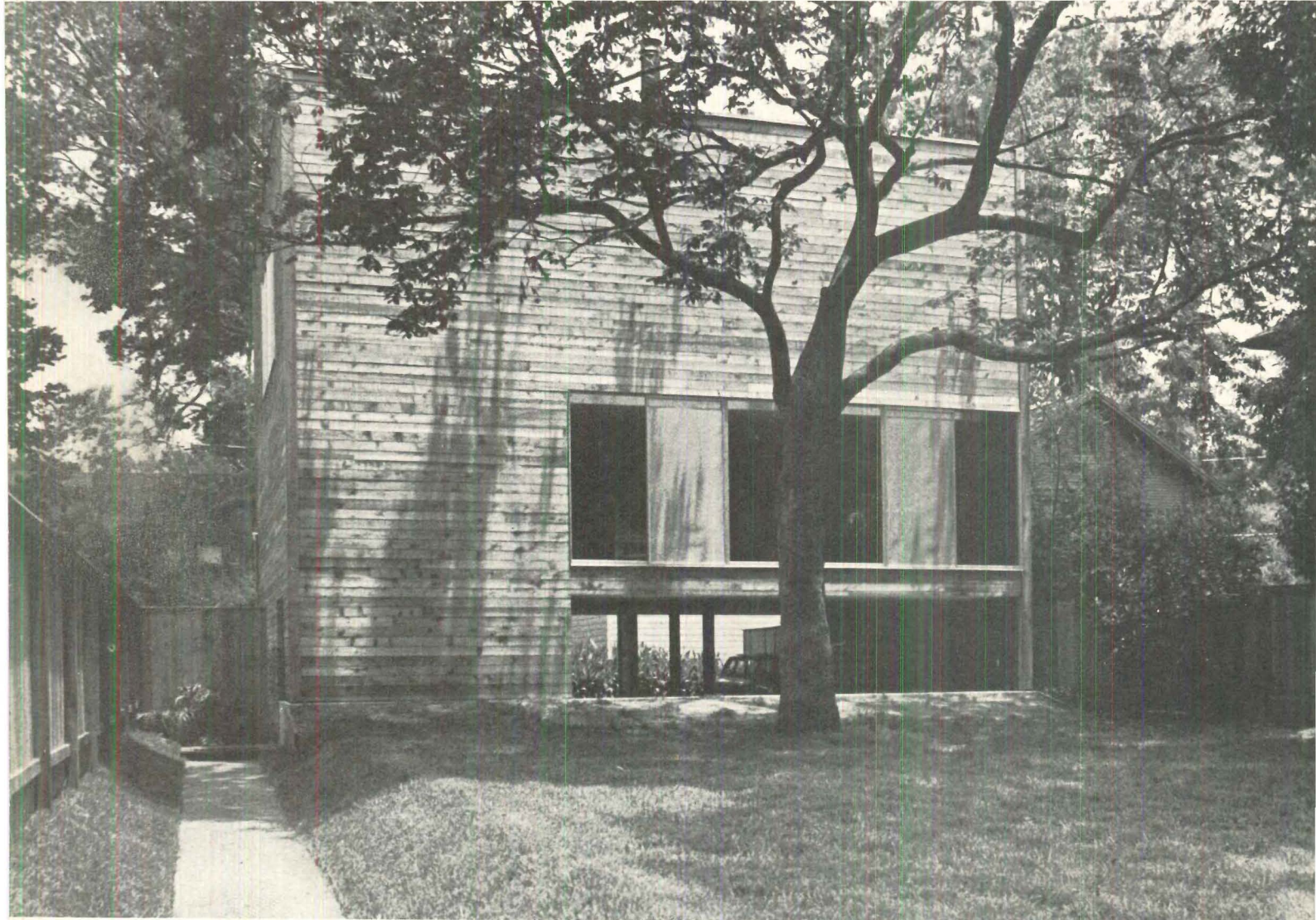
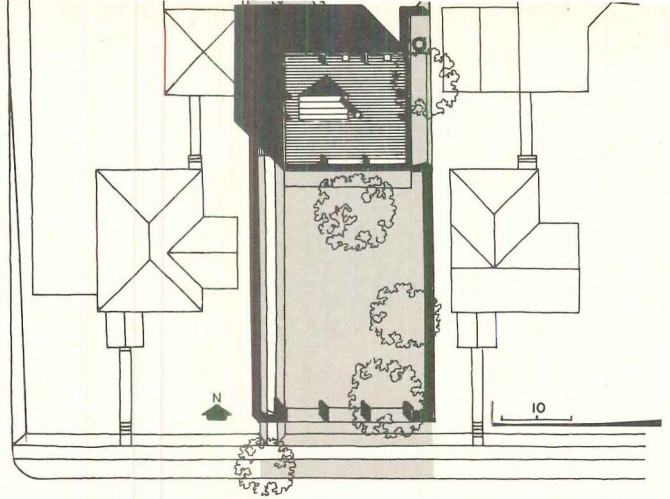






Near the entrance at the top of the house, the stairway opens directly into the living room (left), which is also seen on the right and above. The long skylight above the stairs allows solar heat generated in this space to rise to the top and exit through a large pivot window, creating a chimney effect. Outside air is drawn into the house from below, resulting in a natural air-conditioning system.





Jonathan

2 In designing a house for his own family of four, in a Houston subdivision, architect William Cannady began with two important design decisions. First, he set the house at the rear of the lot creating in this way one large outdoor area instead of two smaller areas and avoiding the standard shoulder-to-shoulder relationship with neighbors. Second, he placed the house over the garage and developed an inviting roof terrace that provided a second usable outdoor space—this one to be used primarily by parents for cocktails and cookouts. The six-

foot side yard restrictions and the pattern of existing trees combined to determine the precise siting as well as the 33- by 37-foot outside dimensions.

Kitchen, study, dining and living room, share the second floor and flow easily around a sharply defined central core. The level above is compartmentalized into parents' and children's bedrooms and baths. The floor of the master bedroom is cut back to create a narrow vertical connection with the living room below (section and photo, opposite page).

The structure is standard wood frame, clad inside and out with 1- by 6-inch rough sawn cedar siding. Painted sheetrock is used selectively on ceilings and third floor partitions. The floor of the living room level is finished in clay tile imported from Mexico and the roof terrace is 1- by 4-inch redwood decking constructed in pallets.

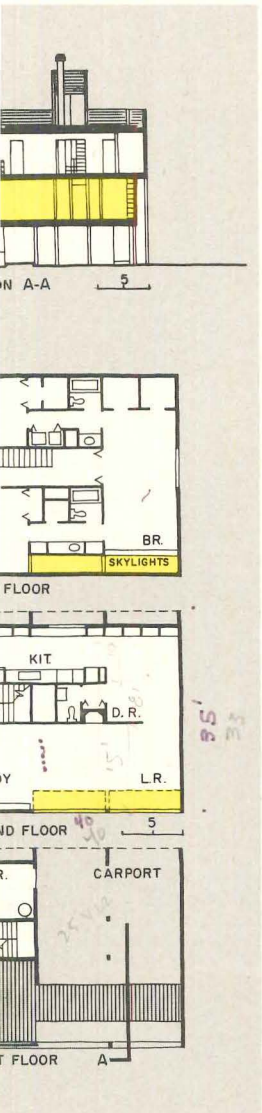
The budget for this simply constructed but appealing house was \$48,000, or just under \$15 per square foot. According to Cannady, this very low cost was achieved for several reasons. The quantity and

cost of finish materials was not excessive. But beyond that, almost unusual detailing conditions were allowed to creep into the drawing and the contractor understood, was sympathetic to, the architect/owners' rather straightforward design intention from the outset.

Architect and owner: WILLIAM CANNADY. *Location:* Houston, Texas. *Engineers:* Krahl & G. (structural). *Landscape architect:* Carlisle Becker. *Contractor:* De Fabricators, Gene Hop partner-in-charge.



The creation of a rooftop terrace brought the useable outdoor coverage to virtually 100 per cent of the site—an objective that seems especially sensible for a small lot in a warm climate. Projecting vents are carefully located to intrude as little as possible (photo left). A solid parapet and surrounding trees help to preserve a pleasant sense of privacy when the roof deck is in use.



Photos by Richard Payne except as noted





Edward Jacoby

3 Two rows of hooded, quarter round light scoops immediately give this Massachusetts house by Earl R. Flansburgh and Associates a distinctive visual character. These curvilinear forms, rising in the plane of the fascia, open in two directions and funnel daylight deep into the interiors of the living room, dining room, rear entry, master bedroom and bath. The remainder of the geometry is right angled and rectilinear except in the entrance hall (see plan) where several semi-circular elements quietly echo the roof forms.

The house, for a family of four, is a simple-span wood structure built on two levels split at the entry, and zoned for easy family living. Major wall openings are largely

restricted to the east-west axis and provide generous views across the richly wooded site. North-south walls are treated as wood planes undisturbed by openings—a design decision that produces a simple visual clarity.

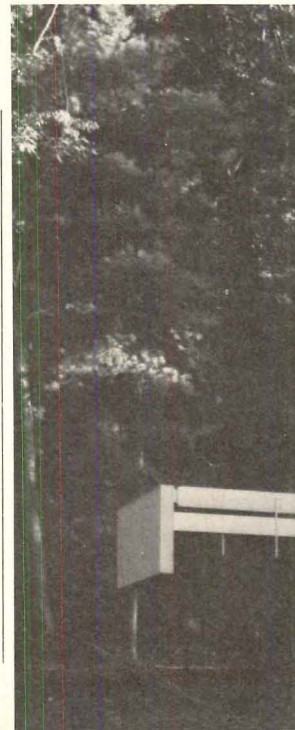
The house is sited comfortably on a gentle knoll and cantilevered decks, extending beyond the line of the house in three directions, amplify the sense of ground swell.

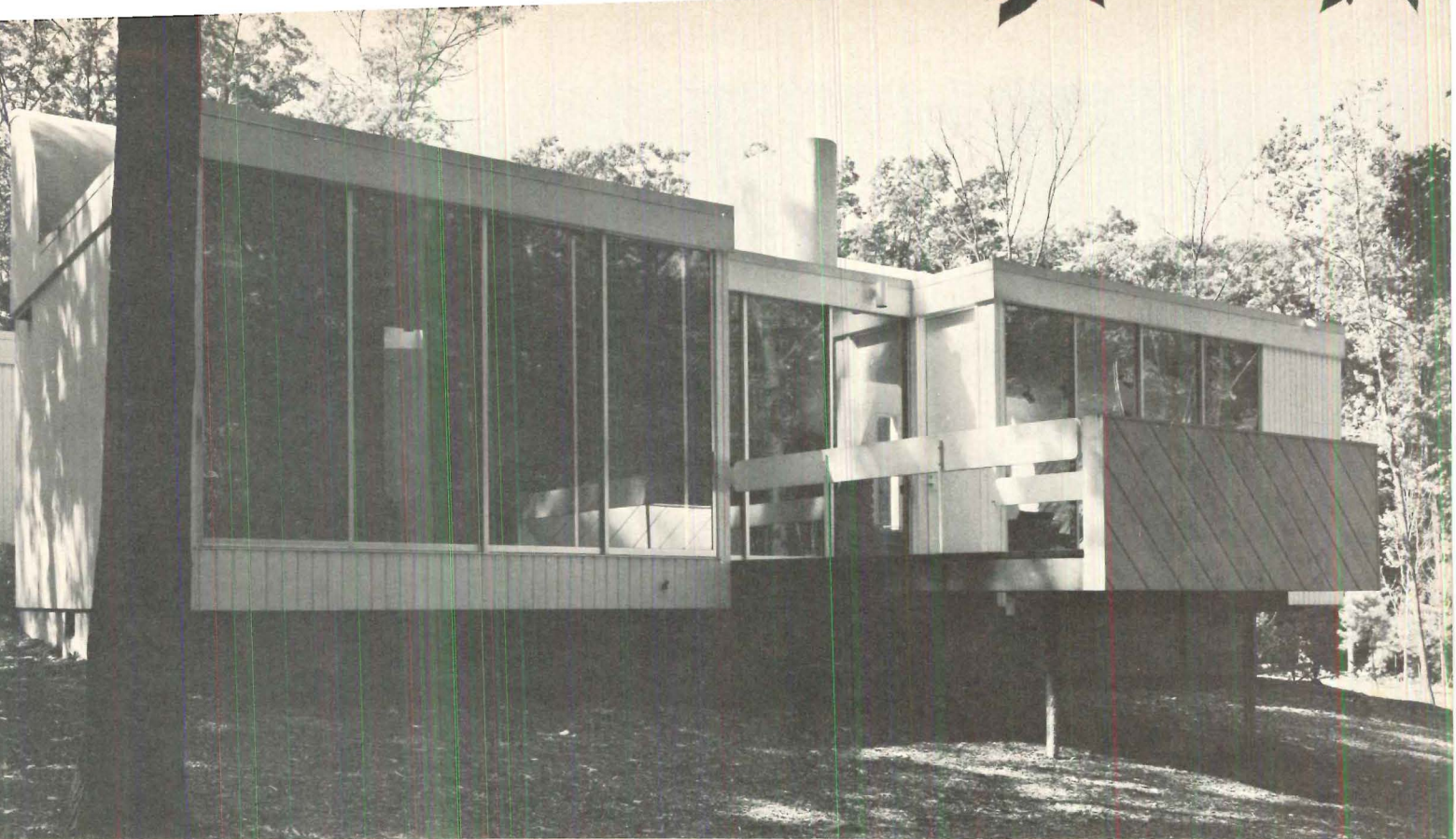
The handsome interiors are carefully organized into clearly defined spaces but a suggestion of spatial flow is retained around door openings and partition returns.

New furnishings throughout the house were selected by architect and client. The architect, for the first time in his experience, was

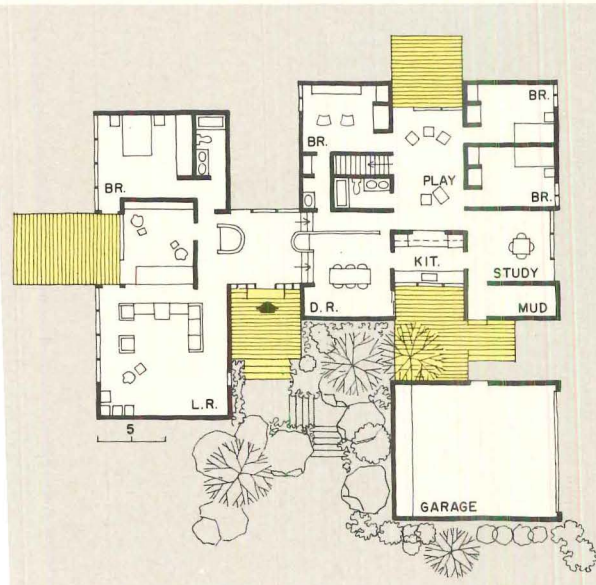
commissioned to design a large, multi-colored wool rug for the living room. Color, texture and lighting are used thoughtfully throughout for richness and variety. Finishes are rough sawn wood siding on exterior walls, drywall for interior partitions, white oak for flooring and sand finish plaster for ceilings. Handsome, brown clay tiles, imported from Italy, are used to finish the floor of the dining area (photo overleaf).

Architects: EARL R. FLANSBURGH AND ASSOCIATES, INC.—Jane Weinzapf, design; John Crowe, landscape. *Owners:* Mr. and Mrs. Norman A. Bikales. *Location:* Lincoln, Massachusetts. *Engineers:* Souza & True (structural). *Contractors:* Costa Limberakis.





Edward Jacoby photos



The Bikales house is planned in two clusters that are linked by a small entrance vestibule. The third element, a garage, stands free of the house and encloses an intimate deck just off the kitchen.

Bedrooms for the younger members of the family open into a common playroom which can be supervised from the kitchen. A family room, also off the kitchen, offers an informal alternative to the main living room.

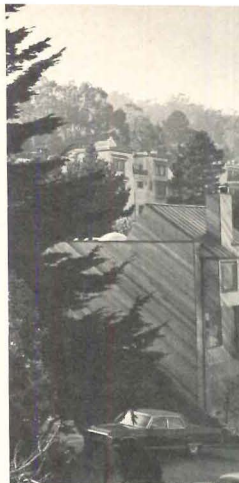




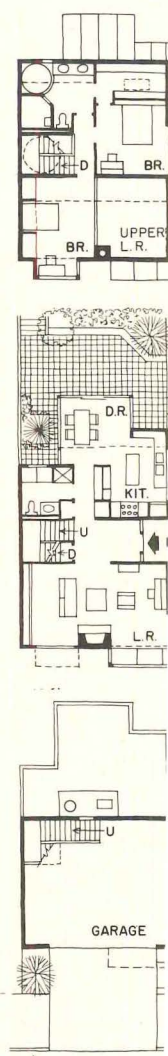
Living room (above) is just off the main entry. Parent's study (left) is located between the living room and master bedroom. Dining room (right) is part of the spatial flow leading toward kitchen, playroom and youngsters' bedrooms. Recessed lighting and spotlights augment the daylight that streams into the dining area from the light scoop above.







Remo Pratini photos except as noted



Edmund Burger

4 Patricia Coplans' hillside house in San Francisco rises in a conspiracy of angled planes and projections to overlook Golden Gate Park and the Pacific Ocean. The projecting bay windows are part of a local residential tradition but the sloping window walls (photos right) are a direct response to particular site conditions and the architect-owner's desire to capture as much sunlight as possible on this steeply contoured north slope.

The plan is compact and simply ordered in spite of the visual complications created by the pro-

jections. The living room occupies the north end of the house over the garage and is overlooked, in turn, by a gallery level guest bedroom. Master bedroom and bath occupy the second floor over the kitchen. The sloping glass roof of the dining area frames a view up the slope of tall stands of eucalyptus. A central entry hall, also skylighted, is reached from the garage below or by a winding outdoor stair on the west side of the house.

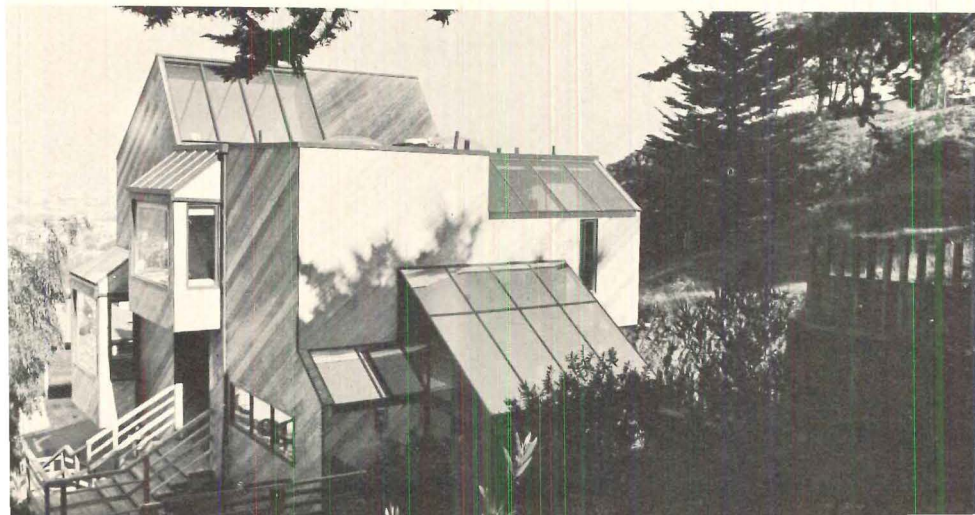
Finish materials are sympathetically selected and detailed with skill. Exterior walls are West-

ern Cedar nailed up in diagonals that echo the slope of the site in two directions. Interior partitions are gypsum board over wood studs; flooring is teak parquet for the living room and clay tile for dining room and kitchen. Rich accents, like the marble fireplace surround, are used sparingly. A dark red baked enamel finish, used on all gutters, downspouts, window sash corner details and roof, contrasts warmly with the cedar siding, and gives the house a crisp, firm-edged angularity. This linear emphasis is restated inside in the window and door trim as in

the unusually crisp and elegant light details.

The Coplans house is inimitable with a stimulating spatial character—a character that is personal but not aberrant, a character that does not dissolve with the second or third look.

Architect and owner: PATRICIA COPLANS of Burger and Coppola. *Location:* San Francisco, California. *Engineers:* Geoffrey Coppola (structural); James Petersen (mechanical). *General contractor:* Patricia Coplans.



The furnishings in the Coplans' house are a mixture of built-ins and modern classics in chrome, cane and leather. The relative formality of many of these pieces is surprising but no problems of compatibility seem to arise.

Large skylights in many spaces flood the house with light but glazing is tinted for protection against the sun's direct rays.

Edmund Burger



Maris/Semel photos

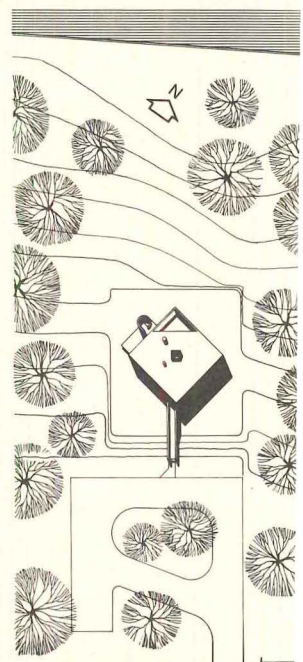
5 Within the simplest of shapes—a 30- by 30- by 27-ft cube—Julian and Barbara Neski have created a house that offers constantly varying experiences of space, of indoor and outdoor living, and of view.

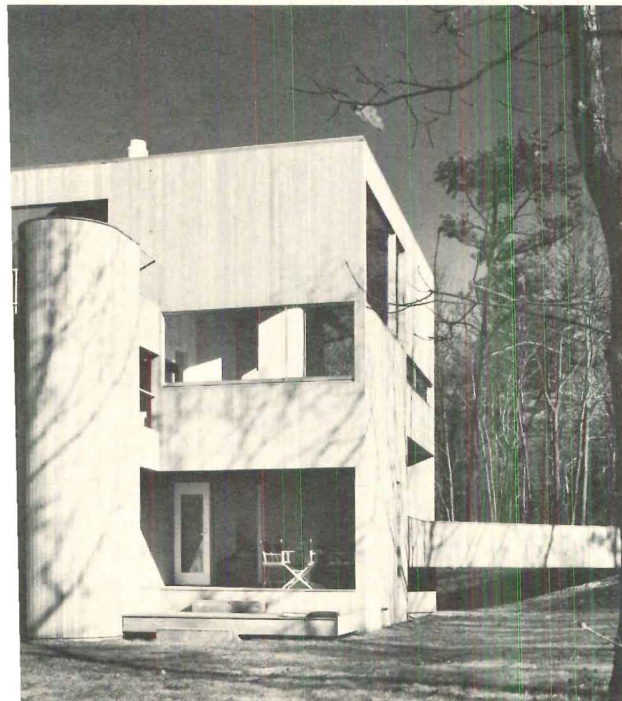
The architects explain the complexity within simplicity this way: "The house was designed as a weekend retreat for a young couple and their three children. The site is wooded, and on the edge of an inlet which opens to the bay and the ocean.

"It was decided to develop a design which would enable one to experience the trees, water, and sky from constantly shifting planes of reference and cross reference; in effect, to establish a continuous vertical movement through 11 levels [see plan], culminating in a final [and most dramatic of all] view of the sea from the roof deck."

The plan, a 30-foot-square angled on the site, is divided into four squares which coil up and down about the central stairwell spine. The exterior expresses the shifting levels of space with windows and porch openings of varied—but artfully proportioned—width and height. Further—and such "complexities" work well against the essentially simple mass of the house—the attached elements of entry bridge and stair cylinder contrast pleasantly and balance with elements that are incised into the smooth surface of the cube.

Architects: BARBARA and JULIAN NESKI—associate: Ronald Bechtol. *Owners:* Mr. and Mrs. Peter Simon. *Location:* Remsenburg, Long Island, New York. *Interior designers:* Neski Associates. *Structural engineer:* Stanley Gleit. *Contractor:* Vern & Ben Warner.

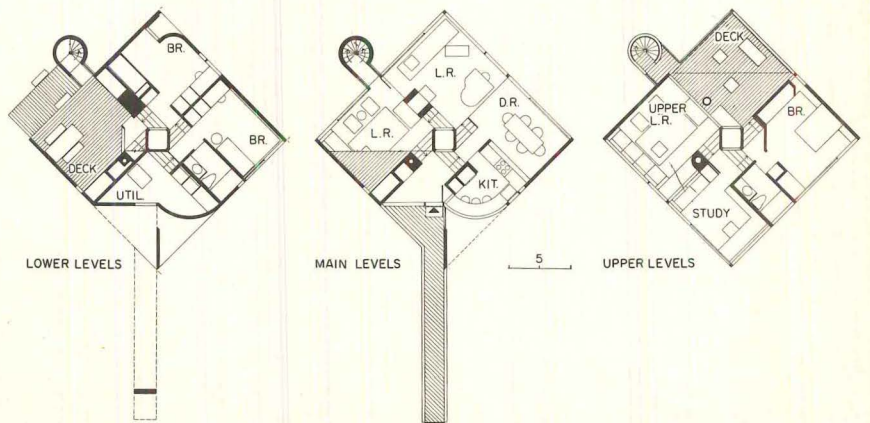




Entry bridge leads to one of the many spaces incised from the cube shape. This porch leads to the entry hall and kitchen, and from there the main circulation space moves in four-step jumps up to the living spaces, including a two-story high living room (photos next pages), and—still higher—a study, master bedroom,

and roof deck. A second stair in the entry leads down to two more bedrooms and a bath. There are 11 levels in all. A circular stair tower short-circuits the roof deck-living room-lower deck levels.

The house is finished with 1 by 4 fir, with flush joints; sealed and bleached.



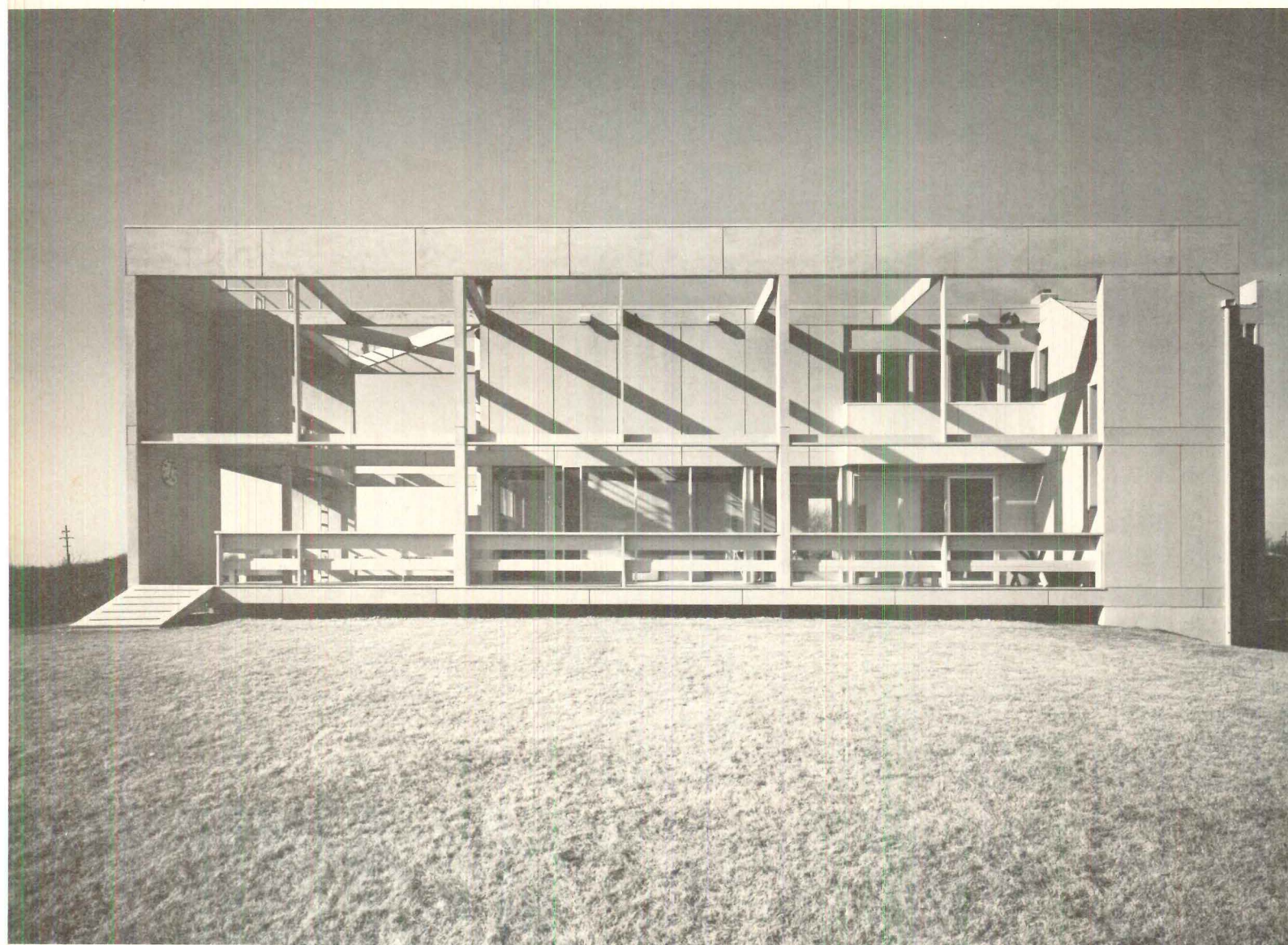
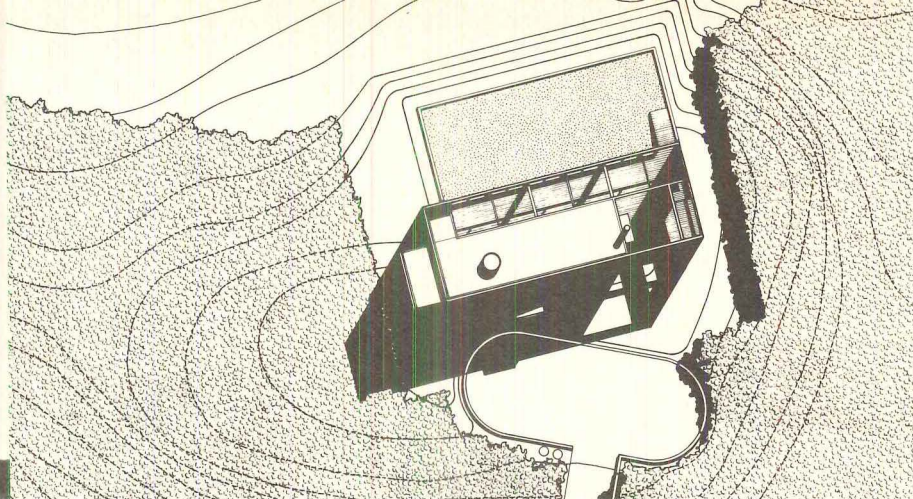
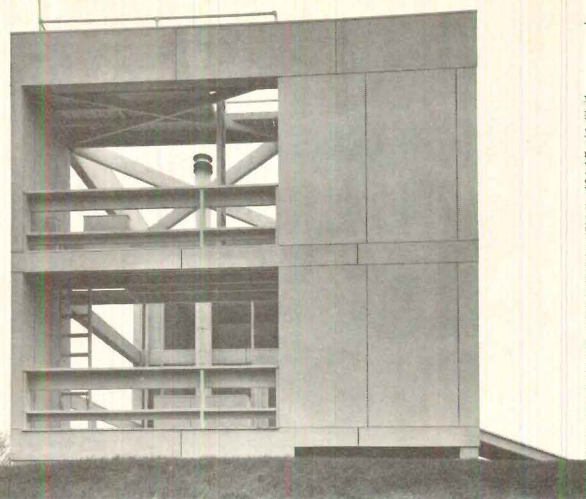




The interiors—with their constantly changing levels and unexpected openings to the outside and the various decks—offer constantly changing views and spatial experiences. Opposite page: the main living space with, at top, an opening to the roof deck and, at rear, a more intimate music and seating area. The kitchen (above), with its curved dining bar is on level with the dining room; it in turn opens to the music area (left). Below: two other views of the living room.

Inside finishes are drywall for walls and ceiling, oak strip flooring.





6 This vacation house in eastern Long Island stands on a high point of ground surrounded by dense shrubbery and overlooking both the ocean and the town of Montauk. Both the owners, Mr. and Mrs. Peter Lowenstein, and the architects Chimacoff/Peterson, share a preference for simple geometric forms and neither wished to thrust aggressive shapes into this gentle landscape. The resulting design, therefore, is a simple prismatic volume of 900 square feet enclosed in a framework created by extending the exterior columns and joists to points of intersection. The larger

envelope embraces a deck, gives the whole composition an exciting transparency, and prints the solid walls with a changing abstract of cast shadows.

The south elevation (above) faces the ocean and will be fitted with adjustable canvas blinds to control the sun and glare. Just off the deck is a small grass plateau, formed by fill from the excavations, where badminton and volleyball are regularly played as part of the summer routine. At the open west end of the house (photo top), a series of observation and sunbathing platforms can be reached by

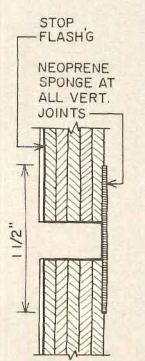
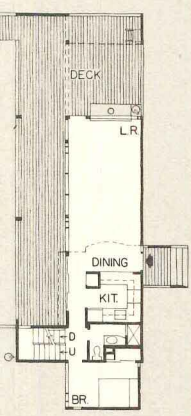
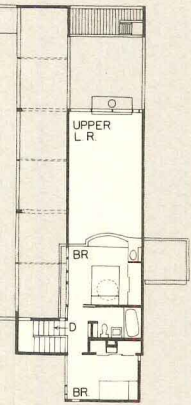
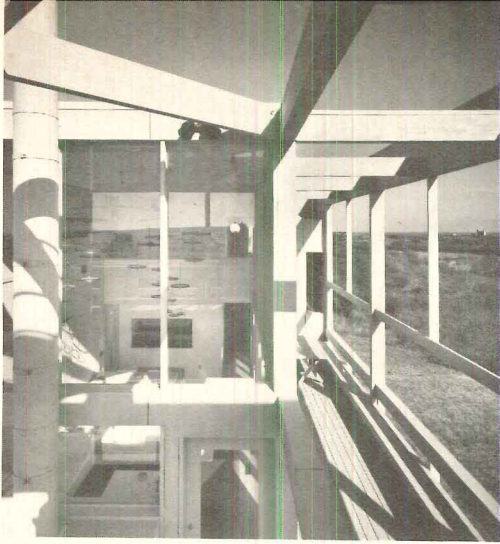
retractable ladders. Living, dining and kitchen areas share the deck level with a small guest room. A bath and two bedrooms—one overlooking the living area—occupy the upper level.

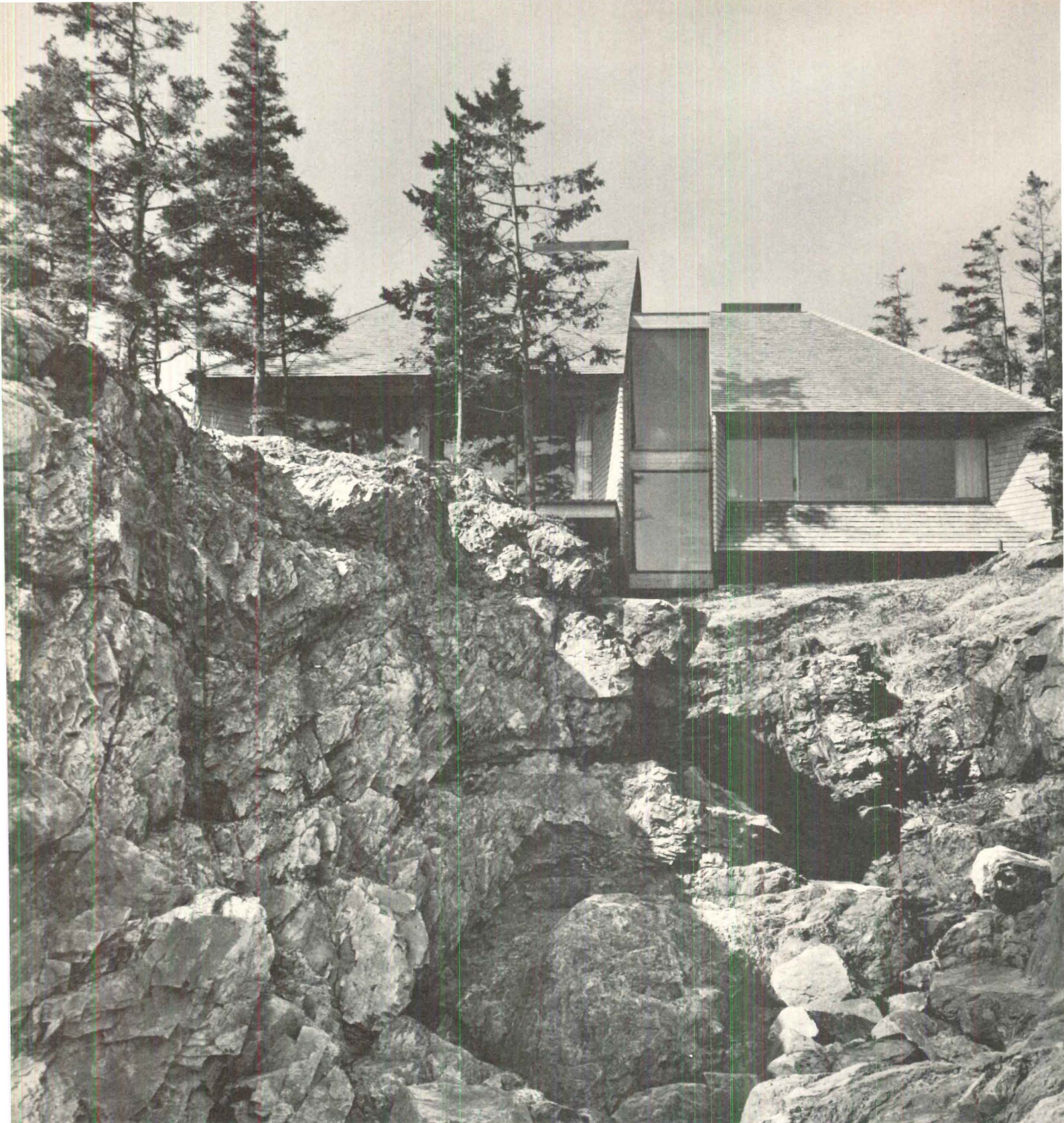
Standard materials and construction techniques have been used throughout. Exterior wall surfaces are painted plywood used, when possible, in full 4-by-8-foot sheets and put in place without battens but spaced apart by strips of flashing that give the narrow reveals a visual emphasis (see detail opposite page). Construction costs for this house were just under \$40,000.

What is most appealing of the Lowenstein house is the clarity of interest and spatial liveliness it generates within a carefully considered and economic building system. Also noteworthy is the relationship the architects have established between house and site, a rapport that results from a conscious effort to place two different elements in an amicable contrast.

Architects: CHIMACOFF/PETERSON. *Owner:* Mr. and Mrs. Peter Lowenstein. *Location:* Montauk, Long Island, New York. *Structural consultant:* Donald P. Green. *Contractor:* David Webb.

Norman





Norman McGrath p

7 There is a strength and majesty to the granite seawall of Maine that makes it impossible for any work of man to dominate—or indeed try to compete. Wisely, architect Robert Burley has chosen to site this house so that a high lip of rock at the top of the promontory shields the house and acts as a “railing,” and so that a few trees soften the stark and beautiful views. Because of its siting, its shape, and its white cedar finish, the house is hardly visible from offshore.

While at first glance this house appears simple and subdued, it is

full of visual surprises—changes of scale and heights, unexpected views, and a thoroughly pleasant plan that must be a joy to live with.

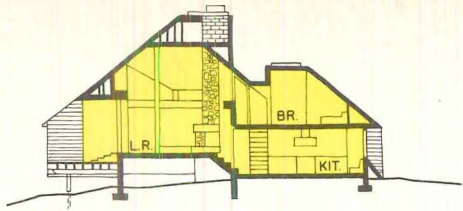
In concept, the house is a fragmented pyramid (see roof plan, near right) pulled apart into four cedar-shingled blocks with tall, glass-walled galleries separating each one. The pitched roofs and fragmented character bear a strong relationship, again, to the site; and the cedar shingle exterior and edge-grain fir interior give the house a quiet consistency that sets off (or is set off by) the dramatic site

and architectural forms of the house. Creating this quiet simplicity requires, of course, great care and skill in detailing: note the absence of fascias at the eaves, and the walls “beveled” back to the windows without apparent thickness at the corners. On the inland side, the house is approached through heavy spruce forest and the impact of the views is not felt until one has moved well into the house.

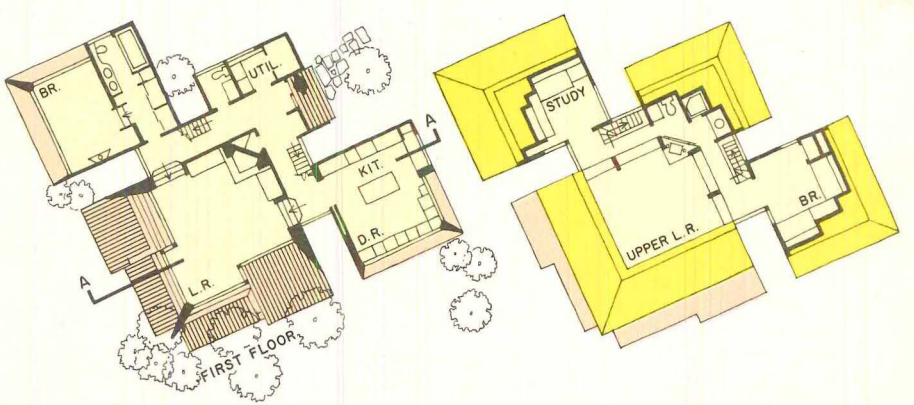
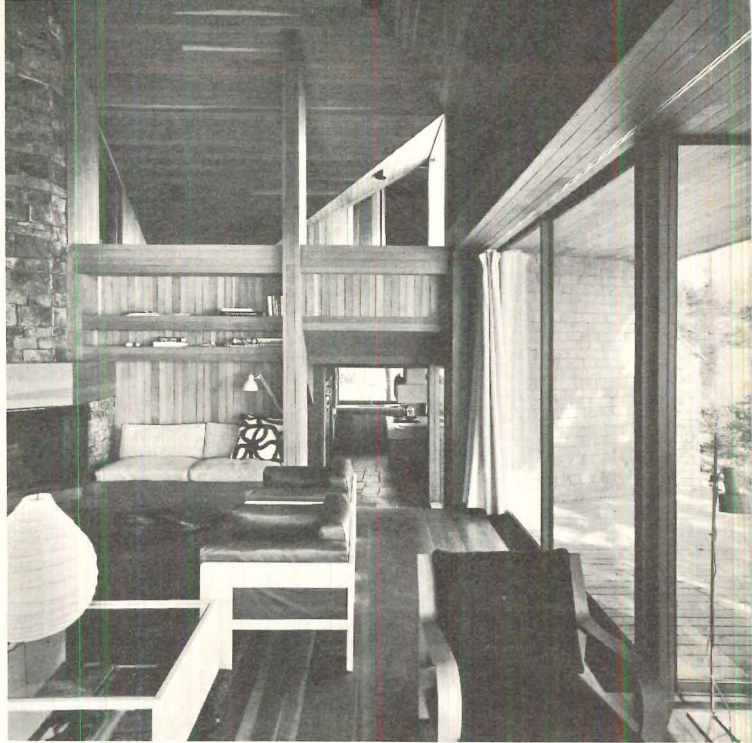
The living spaces are thoughtfully disposed into the segments of the house. From the entry (top right in plan), two broad halls or galler-

ies—both glass walled at their ends and thus offering dramatic glimpses to the forest and sea—lead to the master-bedroom suite or to the kitchen-dining pavilion. The ceilinged living room is entered by four broad steps, from either gallery. Stairs in both hall wings lead to an upstairs gallery, serving a study (above the master bedroom) and a second bedroom (tucked under the roof of the kitchen-dining pavilion).

Architects: ROBERT BURLEY ASSOCIATES. *Location:* the Maine coast. *Contractor:* E. L. Shea, Portland.



In section, the living room pavilion is raised above the main floor level to accommodate an immovable piece of the Maine shoreline which cropped up at that spot, and to give the large glass walls of the living room a clearer view to the sea. All photos show a skill in craftsmanship that is rare today—and both architect and owner are high in their praise for builder Phil Shea. Inside, all floors, ceilings, and walls are edge-grain fir panelling except for black Maine slate on the gallery level and in the kitchen. Shingles are white cedar; windows, and sliding doors are framed in bronze-finish aluminum. Roofs were truncated at the top to simplify framing, and these flat sections are metal-capped. Square footage of the house: 2,020.





Robert Lautman photo

8 Hugh Jacobsen's clients for this handsomely articulated house in northwestern Connecticut were the Ralph Schwaikerts—a family with three teenage sons who share a love of outdoor activities and a common concern for the environment. The site selected is thickly wooded, rolling land at the edge of an 80-acre, man-made lake. Trees and dense shrubbery give the house a pleasant sense of softly curtained seclusion.

The Schwaikert house is large (nearly 5000 square feet) and strung out in gently offset segments butted together at transverse walls (photo above). This massing device, characteristic of a number of Jacobsen's recent houses, helps resolve the problems of scale and legibility. Unlike the Willard Worth house

(RECORD HOUSES OF 1972, pages 66-67), to which it bears at least a casual family resemblance, segmental massing brings the scale of the house down without calling particular attention to its component parts.

Steeply pitched roofs and high clerestories are the result of a conscious effort by the architect to capture natural light and reflect it deep into the interiors. The remainder of the fenestration is window wall except at the kitchen and master bedroom (photo, page 57, top right) where windows are treated as small, shed roofed projections that offer restricted views.

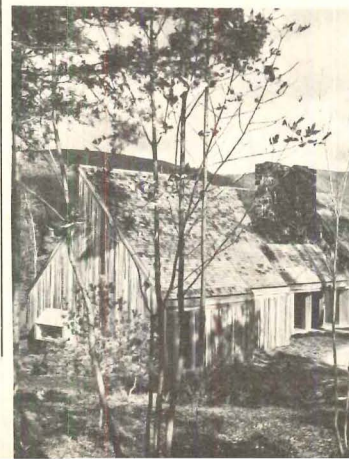
The relative formality of the furnishings was a requirement of the program and reflects the amount and type of entertaining the

owners anticipate they will have.

In the Schwaikert house, as in Jacobsen's other residences, compatibility of shapes and elegance of detail are carefully studied. Almost nowhere do ambiguous relationships becloud the design intention. Almost never is a detail clumsy or inconsistent. But this near-absolute attention to detail has not come at the expense of more fundamental design obligations. The Schwaikert residence is nicely conceived, firmly sited and well built.

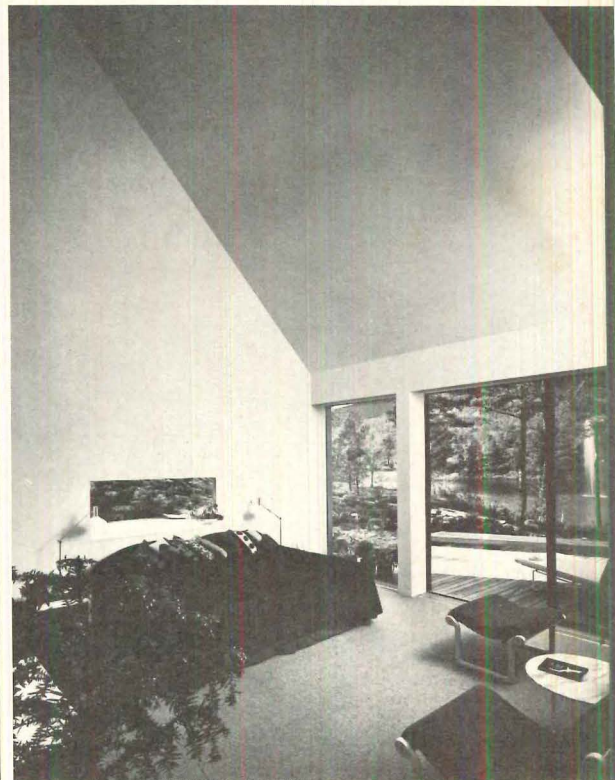
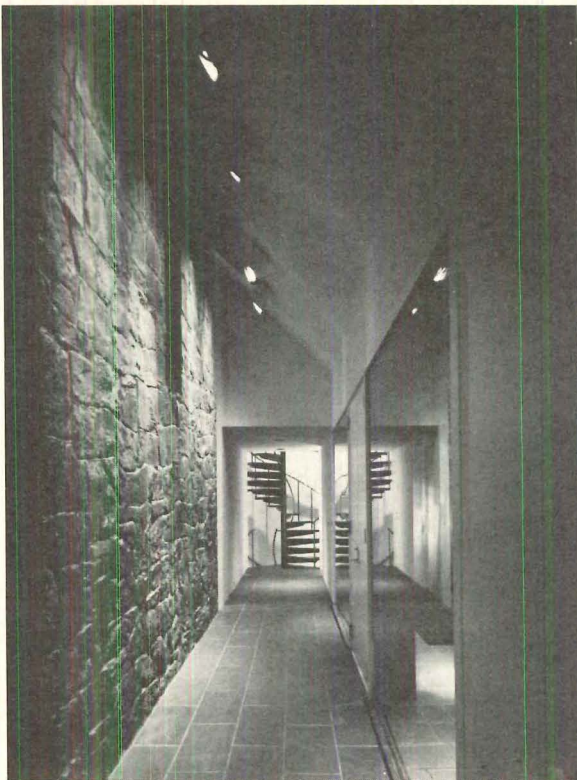
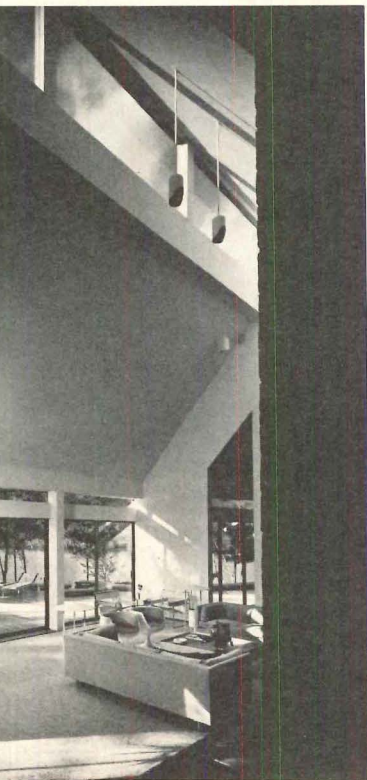
Architect and interior designer: HUGH NEWELL JACOBSEN.
Owner: Mr. and Mrs. Ralph Schwaikert. *Location:* Salisbury, Connecticut. *Engineers:* Fortune, Downey & Elliott (*structural*). *Contractor:* Gilligan Brothers.

Tall conifers and birches dominate this lakeside site. The height of trees permitted Jacobsen to design what is, after all, a tall volume house without risk of overscaling. The clerestories flood the house with light and even on gray days the spaces have plenty of daylight.





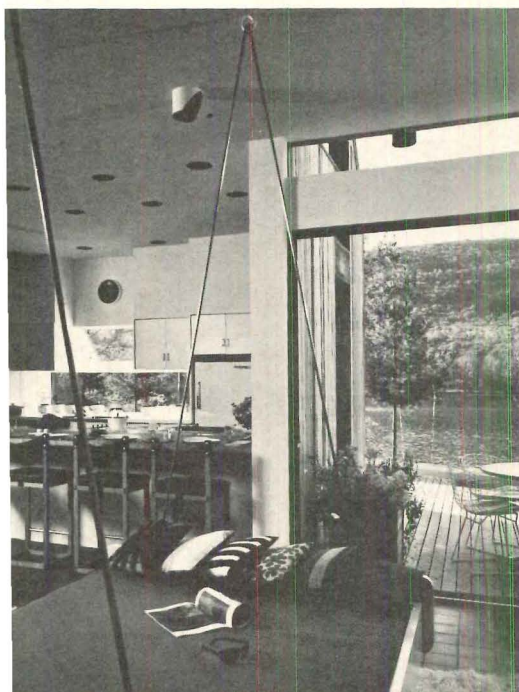
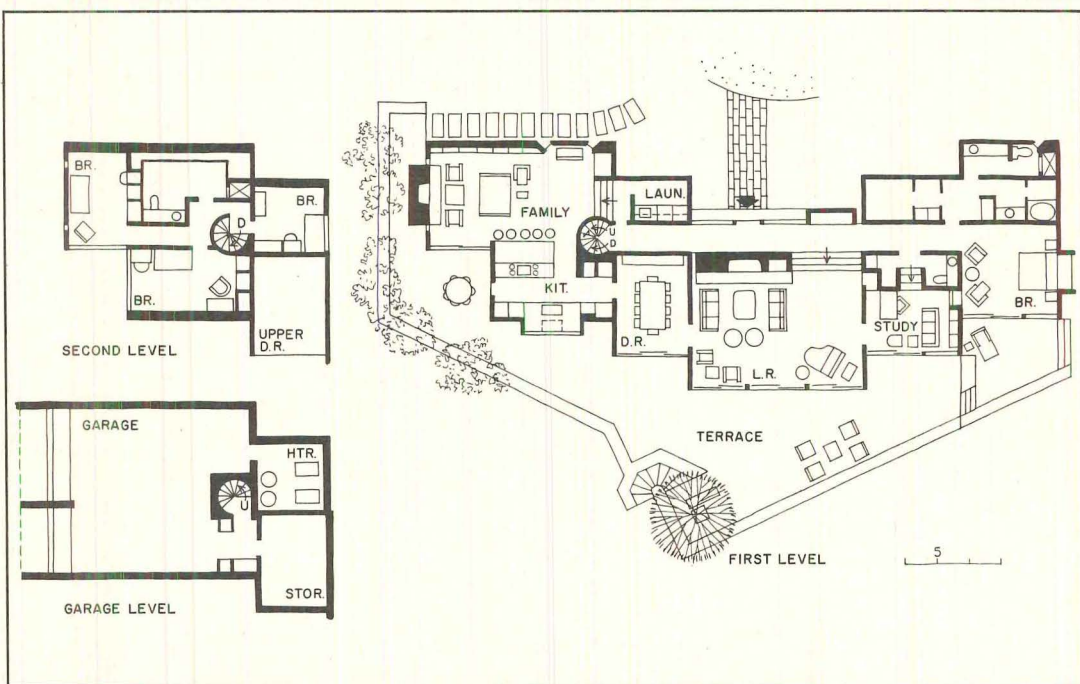


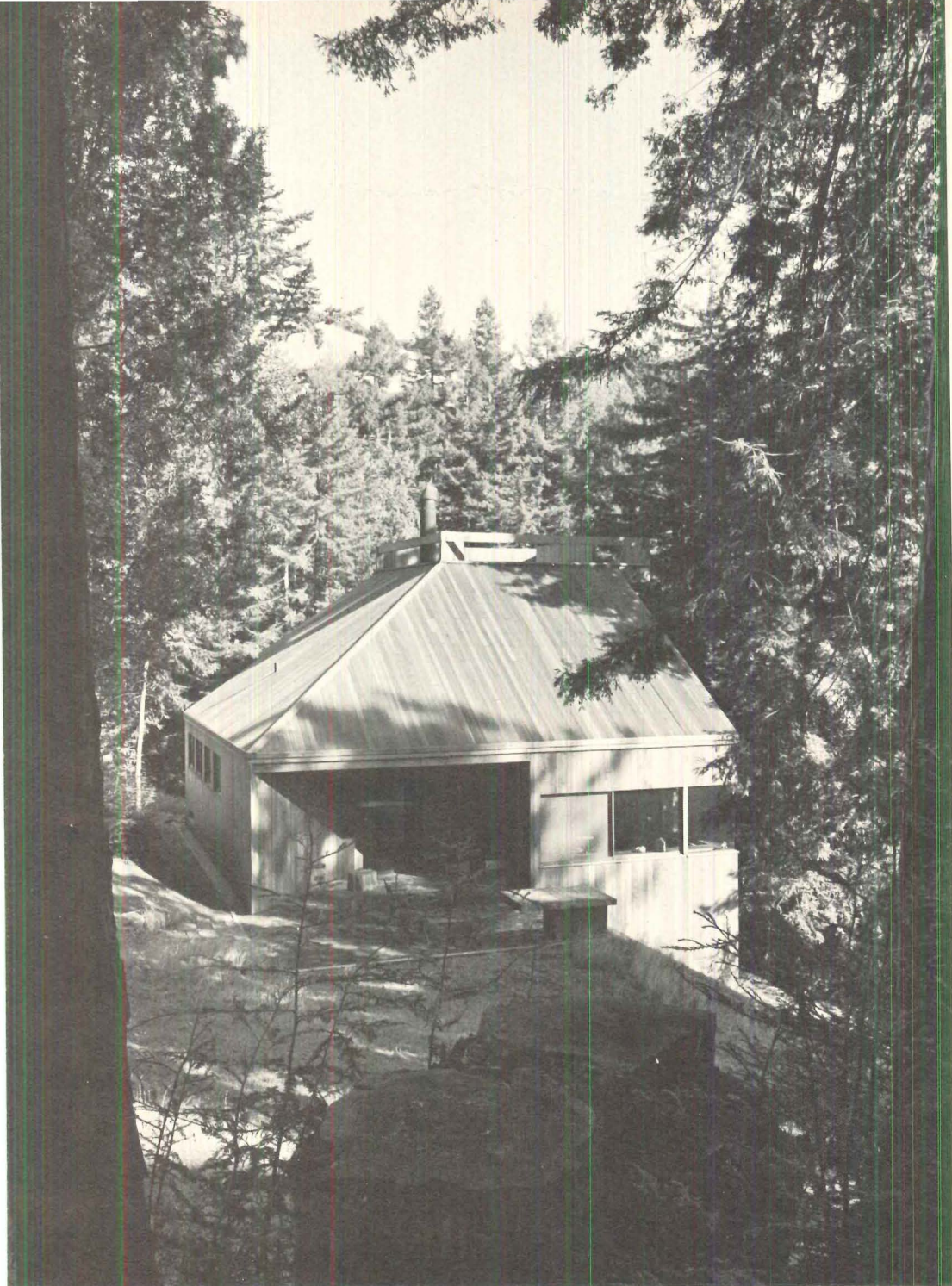


The principal materials used for construction and finishes are red cypress for exterior walls, gypsum board for interior partitions, cedar shingle for roofs, stained oak and quarry tile for floors and local stone for the massive fireplace wall. Heating and cooling is by means of an electrically-operated forced air system that employs floor registers at perimeter glass walls.

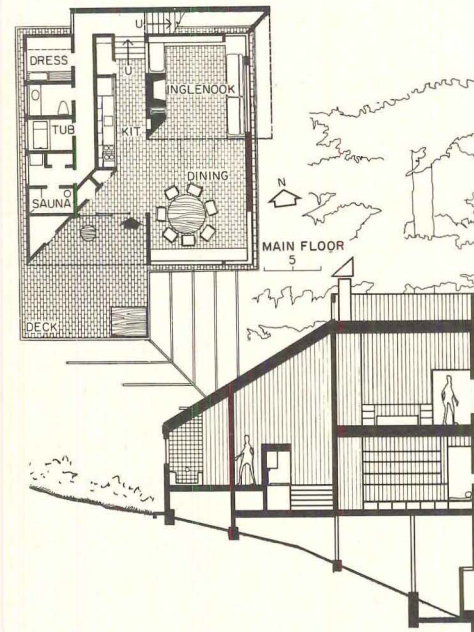
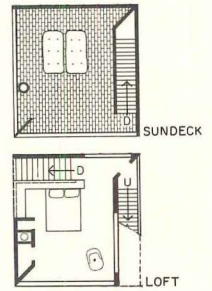
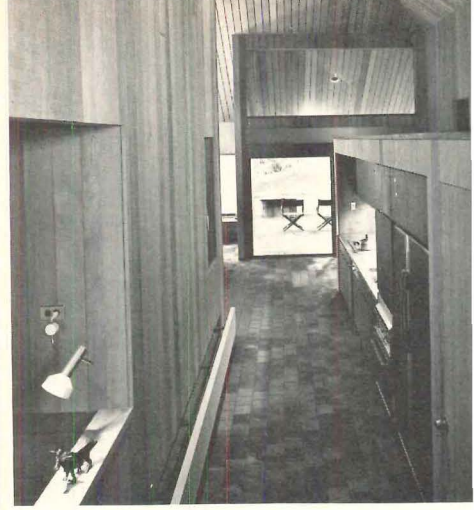
The plan of the Schwaikert house uses circulation space economically. A narrow front hall terminates visually in a circular stair leading to the boys' bedrooms (photo above). The entrance to the master bedroom is at the opposite end of the entry hall. It is buffered from the living room by a small library down four steps from corridor level. Secondary circulation is room to room.

All ground floor spaces open through sliding glass doors to an inviting terrace, finished in wood decking, that overlooks the lake.





Jeremiah O. Bragstad photos



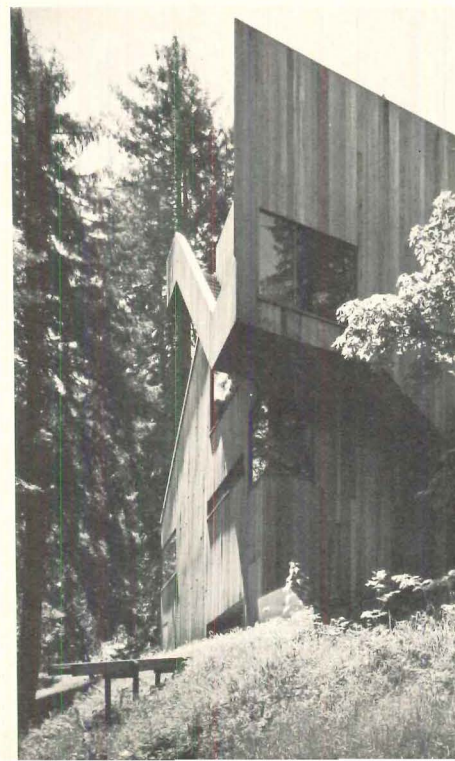
9 An indigenous material and a modest form have been combined to produce an intriguing yet uncomplicated vacation house. Architects McCue Boone Tomsick make the most of a downhill approach (above) by sheathing the roof as well as the walls with tongue-and-groove redwood boards. The unifying effect of the common material makes the house seem smaller and more simple than it proves to be upon entry (acrosspage). Yet such modesty is entirely appropriate when the site is an isolated and heavily forested hillside in the Santa Cruz Mountains of California, looking out over a valley preserve toward the Pacific Ocean. The angled wall, which follows the hip of the roof at the entry, provides protected entrance where those who

have walked down the hill from the parking area may remove muddy boots and winter coats before entering. That part of the house is oriented away from the winds but catches mid-day sun. End-grain redwood paving blocks form a parquet terrace that continues indoors as an important finish.

A very generous stairway within the single, large interior space makes vertical circulation an important generator of the functional relationships. Directly ahead, as one enters, a short flight of steps just past the kitchen leads to the level with four small rooms containing toilet facilities (including a sauna). To the right and up the stairs is the bedroom. Again to the right, and now outdoors, this squared spiral leads up to the sun-

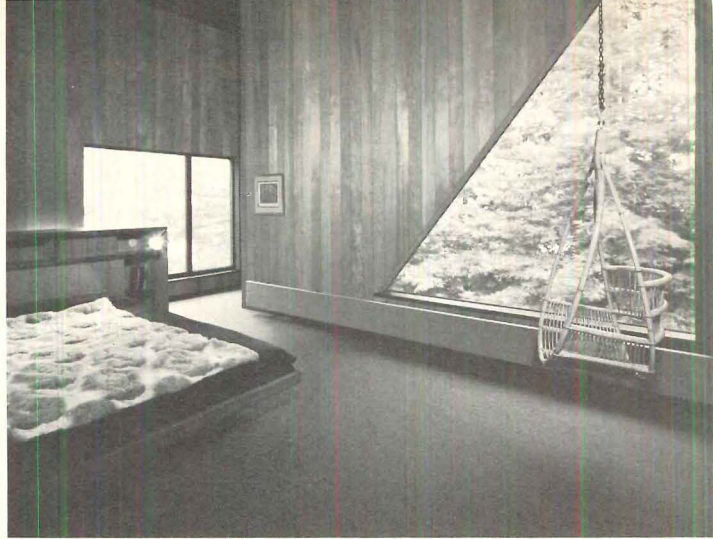
deck in the treetops. Redwood boards also sheathe the interior completely; the ceiling boards are spaced slightly apart to assist in ventilation of the roof structure. Although the large space is beautifully detailed, it is clear that it was designed for unpretentious and relaxed vacation use. Within the large space, the eating area is adjacent to the strip kitchen. Under the ceiling formed by the bedroom floor, is an inglenook sitting area around a fireplace whose seating doubles as extra sleeping accommodation.

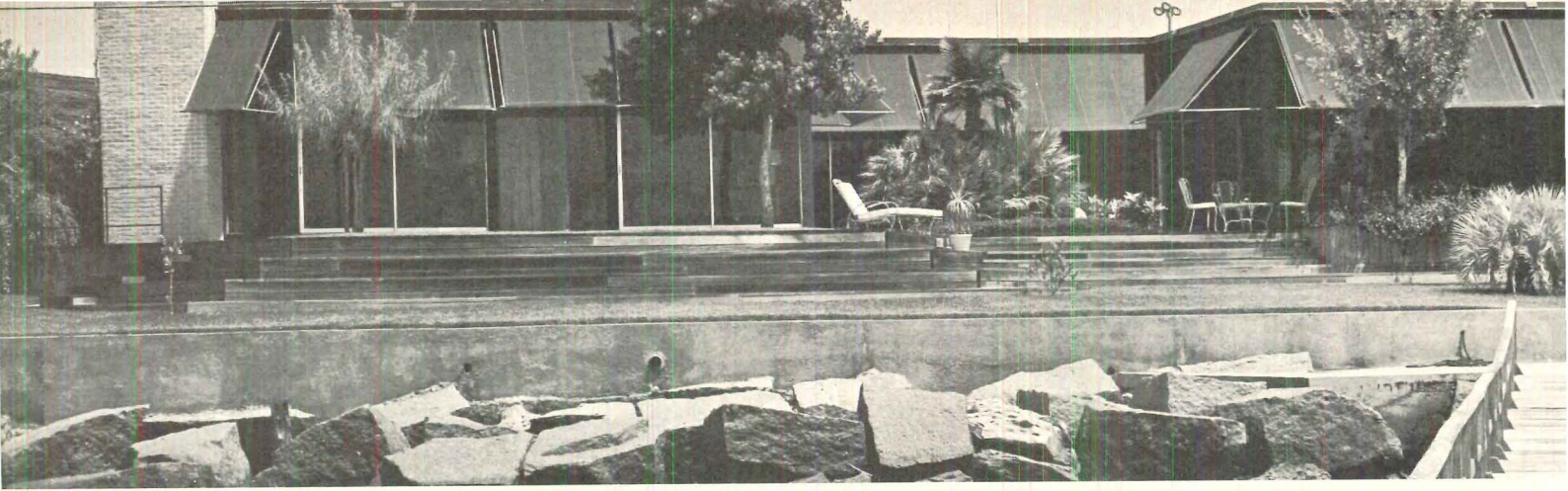
Architects: McCUE BOONE TOMSICK. *Location:* San Mateo County, California. *Engineers:* Hirsh and Gray (structural); Marion, Cerbato and Tomasi (mechanical/electrical). *General contractor:* Henry Knutzen Sons, Inc.





A high degree of spatial integration is achieved within the house by the use of a single material—redwood—on walls, ceilings and floors. The square spiral stairway and the loft bedroom which opens onto the large space below also contribute to the unified feeling. Butted glazing in both downhill corner windows of the main floor room provide splendid diagonal views into the thick foliage while the slit windows illuminate the page for anyone reading on the built-in couch.





Rick Gardner p

10

This gracious south Texas house for a doctor and his wife fills out its trapezoidal site and opens in an irregular "U" to broad views of Galveston Bay. Because the main orientation is toward the west, sun-screening for the window walls—particularly those facing the water—was a paramount concern. The simplest, least expensive solution proved to be operable canvas awnings of the store front variety, a design feature that gently dominates the elevations and gives the house its primary esthetic character. Other design elements are de-

liberately subordinated. But the simplicity of the elevations is in marked contrast to the complexity of the plan—a complexity that stems in part from the shape of the site, but more, perhaps, from the decision to particularize so many spaces and provide alternate circulation to most.

Because the Galveston region is smack in the path of periodic Gulf Coast hurricanes, architect Howard Barnstone followed the recommendation of the local weather bureau by setting the first floor elevation at 14 feet above mean sea

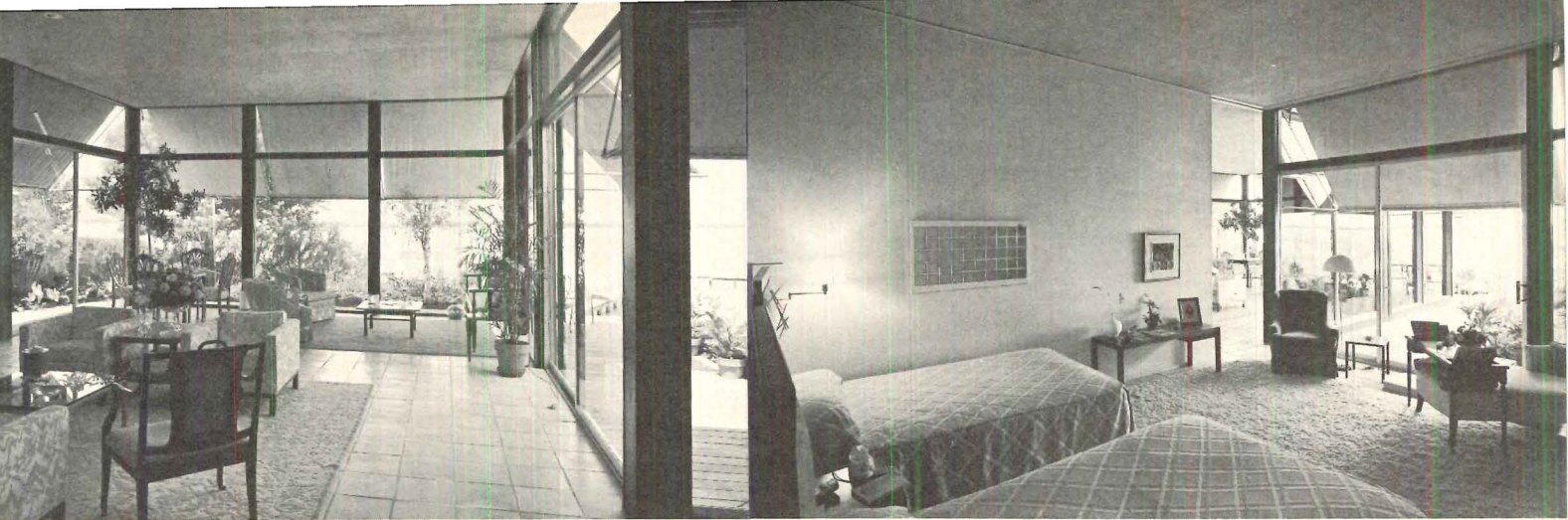
level, or several feet over natural grade. To take up this differential, Barnstone introduced stairs between the entry hall and the main living areas and he ringed the front and sides of the house with a strip terrace and a flight of redwood steps. The outdoor spaces created by this device are intimately scaled and inviting.

The interiors make generous use of available space. Furnishings are somewhat formal and detailing is straightforward and uncontrived throughout.

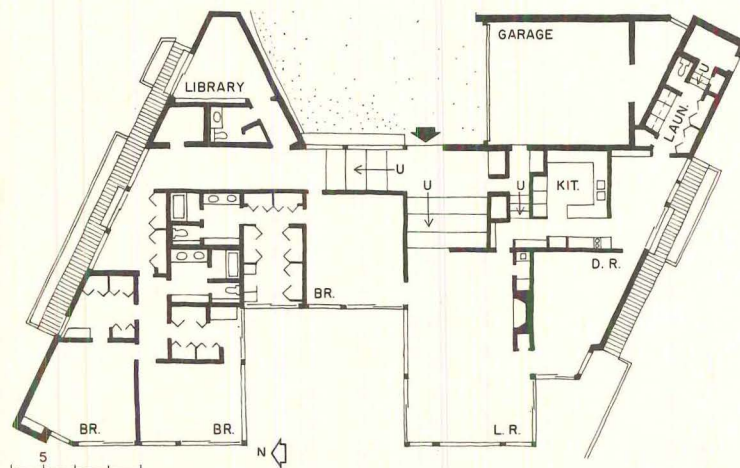
Exterior walls of the Levin resi-

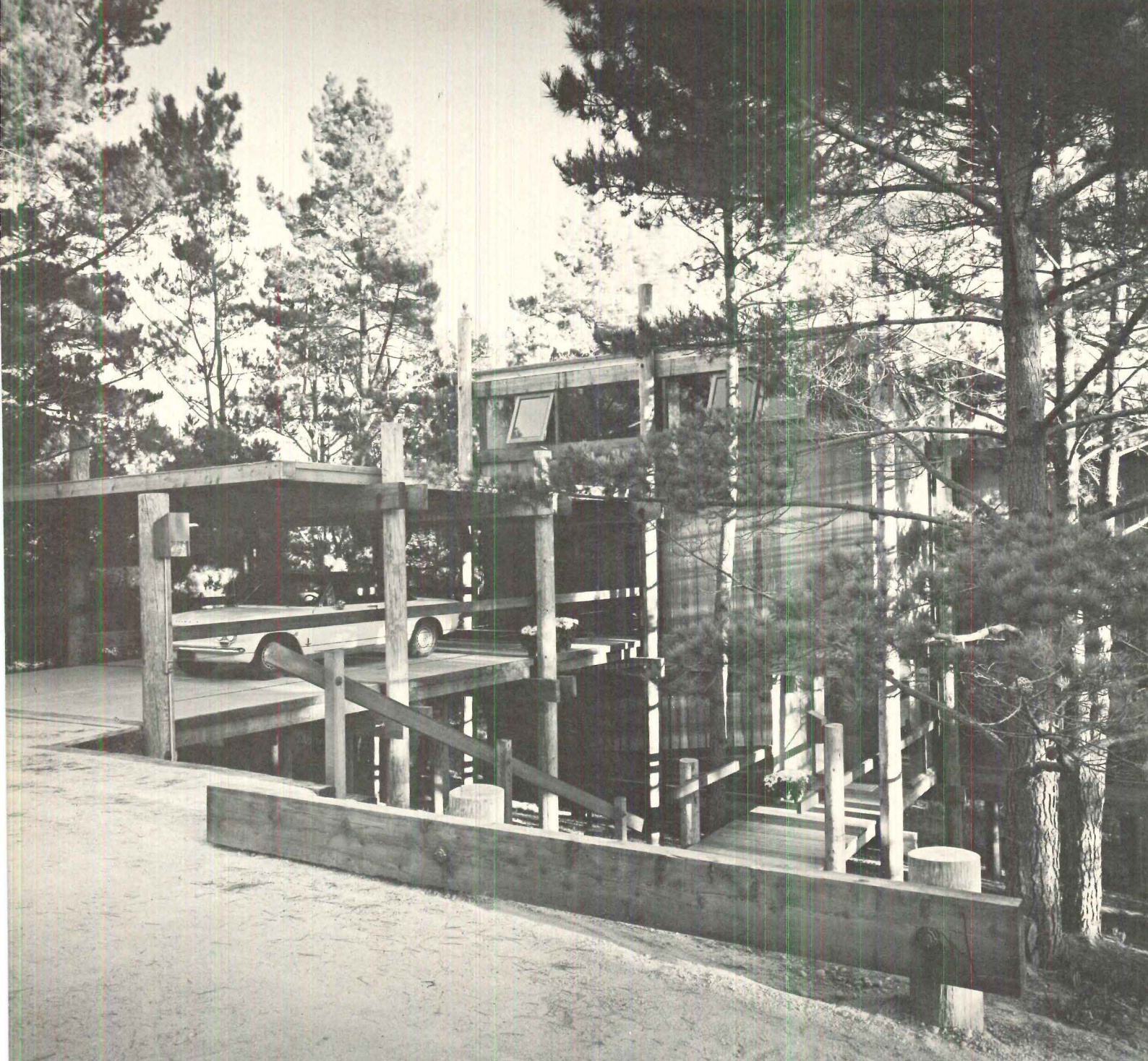
dence are tempered glass and brick. The floor slab is finished in clay tile. Partitions are gypsum board on standard wood stud and ceilings are acoustical plaster. The roof is built up tar and gravel.

Architect: HOWARD BARNSTONE, *Owners:* Dr. and William Levin. *Location:* Galveston, Texas. *Engineers:* Cunningham & Lemus (*structural*); Ralph Spence (*mechanical*). *Interior design:* Herbert Wells. *Landscape architect:* Ralph Gunn. *Contractor:* Morton Construction Company.



The plan of the Levin house contains several unexpected elements: a master bedroom directly off the living room, a substantial number of internal spaces and secondary circulation between so many spaces. Few of these plan complexities are translated into the massing or into the elevations.





Morley Baer photos

11

A south slope, densely wooded with Monterey Pines and overlooking Carmel Bay, is the site for this handsome pole house designed for sale by architects Smith & Larson. The decision to use pole supports simplified the foundation conditions, left the site as undisturbed as possible and, in general, minimized the difficulties and expense conventionally associated with building on a hillside.

Living spaces are arranged on three levels. Kitchen, dining, living room and master bedroom share the lowest level. Carport, study, guest room and bath occupy the middle level. The upper level is reserved for children's lofts and storage. Entrance and lofts face the street while the living areas open toward the south and the view.

The poles form an exterior framing system standing just out-

side the plane of the walls except that the lower level living spaces pivot around a single freestanding pole that supports a corner of the study above (photo page 64).

The house was built as a speculative venture by architects who wanted to expand their experience as they established their practice. In the absence of an owner with a precise program, the house might have become too personal—too fervid an expression of the designers' own attitudes and interests. Happily, that did not happen. While the conception is anything but timid, the apportionment of spaces is clearly functional and the designers have carefully avoided geometric extremes or oddly shaped volumes.

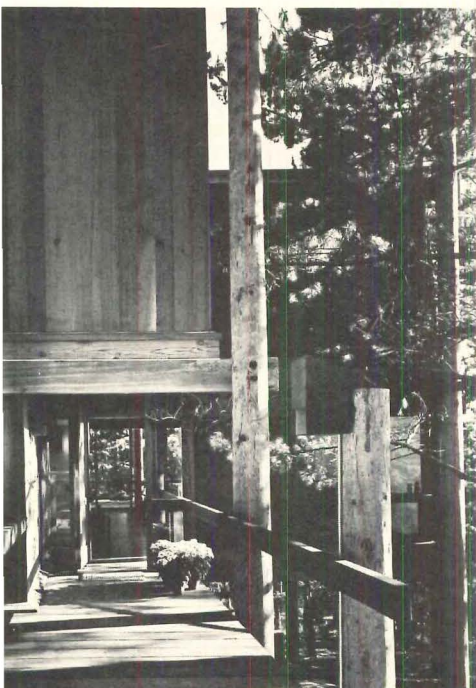
As a result, the house found an enthusiastic buyer almost at once. Lawrence Spector speaks lyrically

of his new house: "I wanted to own it after we opened the front door . . . light, space, view in every direction . . . rain water running down the sheets of roof glass. We were under a waterfall. I could have indoor plants, a natural kind of decoration everywhere.

"I walked around the property in the next days, in the light of day, in the rain, at midnight. The house simply radiates from any position on the land. . . ."

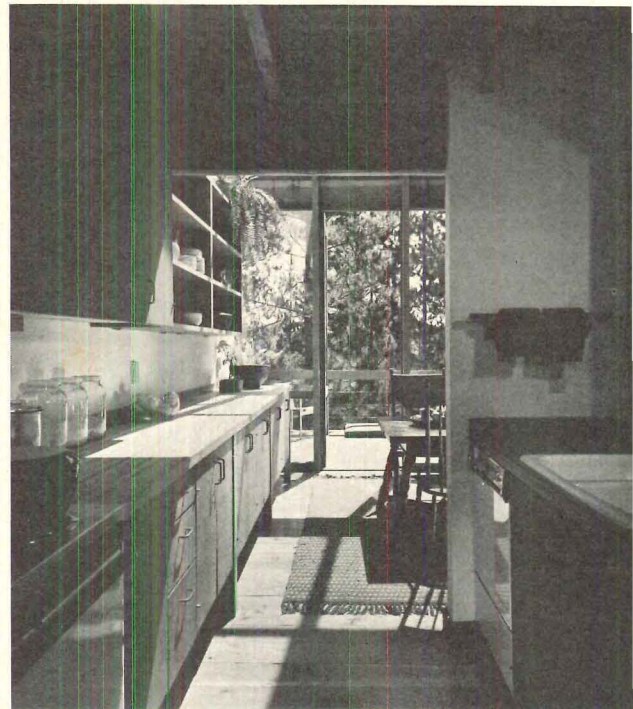
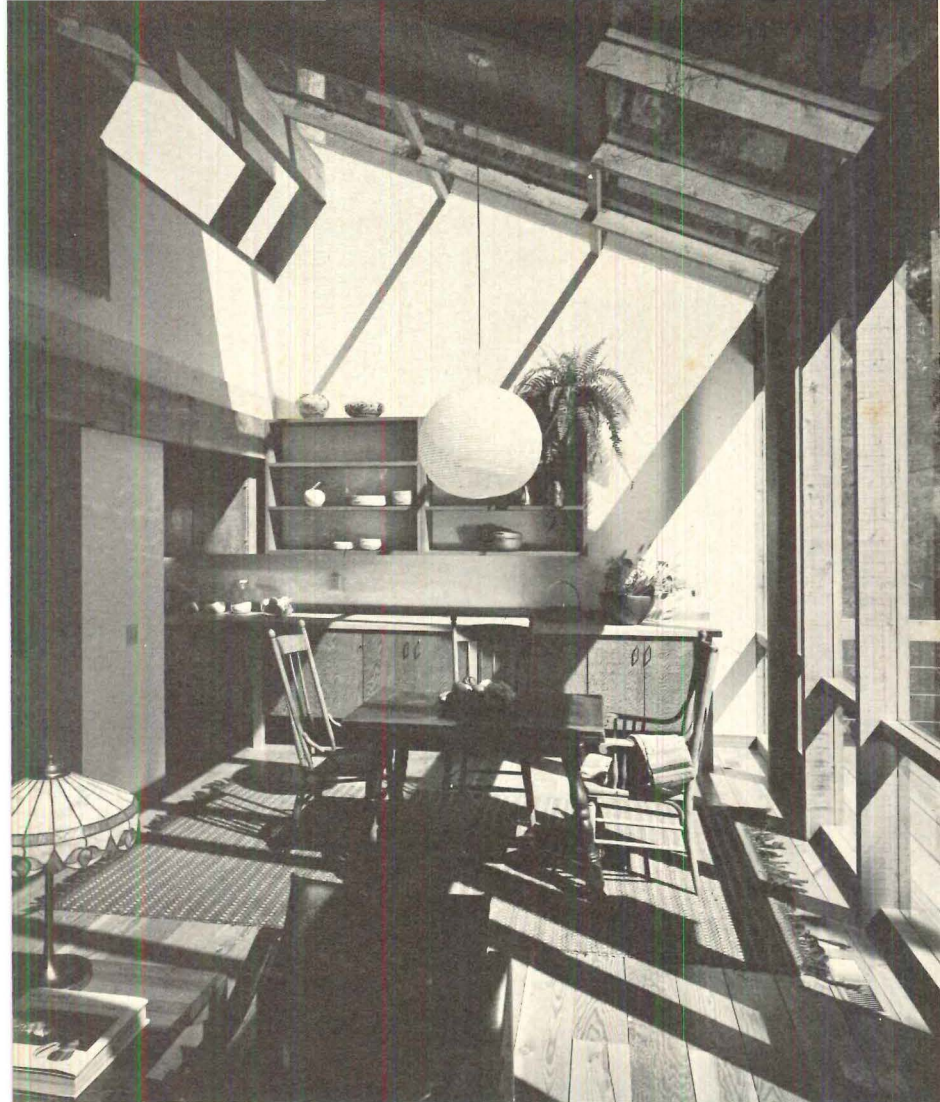
This praise is not undeserved. The Spector house is beautifully tailored to its site and apparently just as well suited to the needs of its new owner.

Architects and engineers: SMITH & LARSON. *Owner:* Lawrence Albert Spector. *Location:* Pebble Beach, California. *General Contractor:* Smith & Larson.

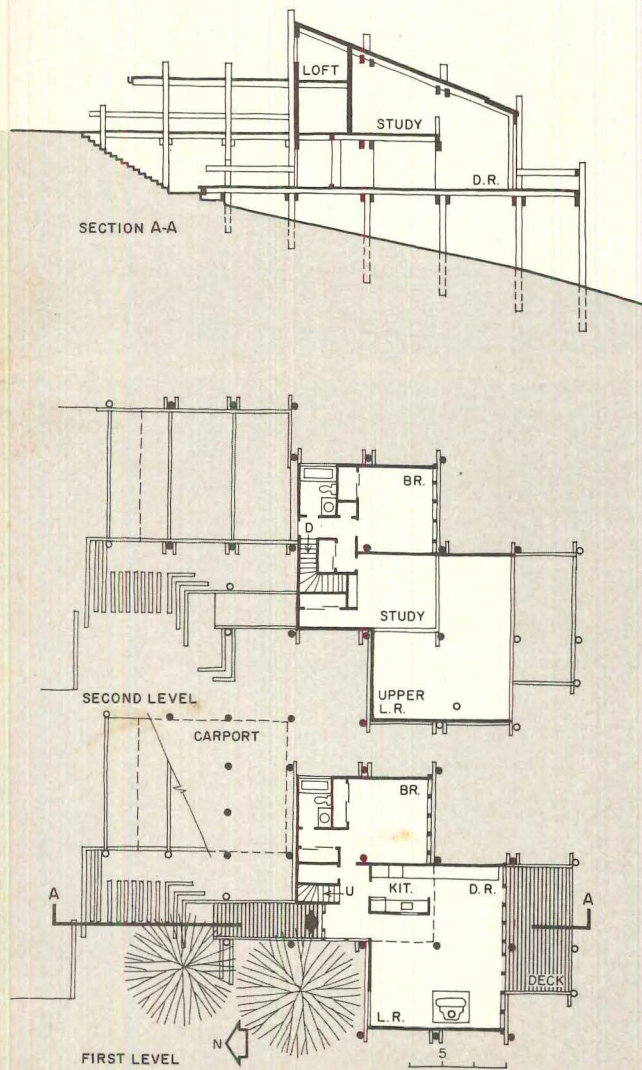


The main entrance (photo left) is reached by means of a stair and bridge at the side of the house. The bridge is protected from the weather by the projection of the level above. A simply detailed deck (photo right) extends beyond the living room and provides an intimate space for outdoor dining.





Sunlight is brought deep into the interior of the living-dining space by glass cut into the pitched roof (photos right and above left). The second floor study is lit by sunlight from the same source. Thanks to careful design, the quality of natural light is exceptionally pleasant throughout the house.







Steve Rosenthal photos

12 Truro is a small community located near the northern tip of Cape Cod. The peninsula narrows abruptly near Truro to a minimum width of half a mile, granting many residents views of both the ocean and the bay. The land is tufted with scrub pine and pocked by small glacial basins.

This summer house for a minister and his family, designed by architect Paul Krueger, stands at the lip of one such basin and steps down into its depth to provide a measure of privacy for the lower level bedroom. A twelve-foot-wide, three-level volume, the house is framed in tripled 2 by 12s diagonally braced at top and bottom. Additional bracing—against high winds—is provided by external guy wires turnbuckled to “dead men”

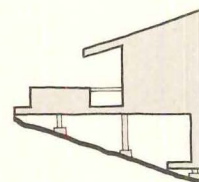
at either side of the house (see photo above).

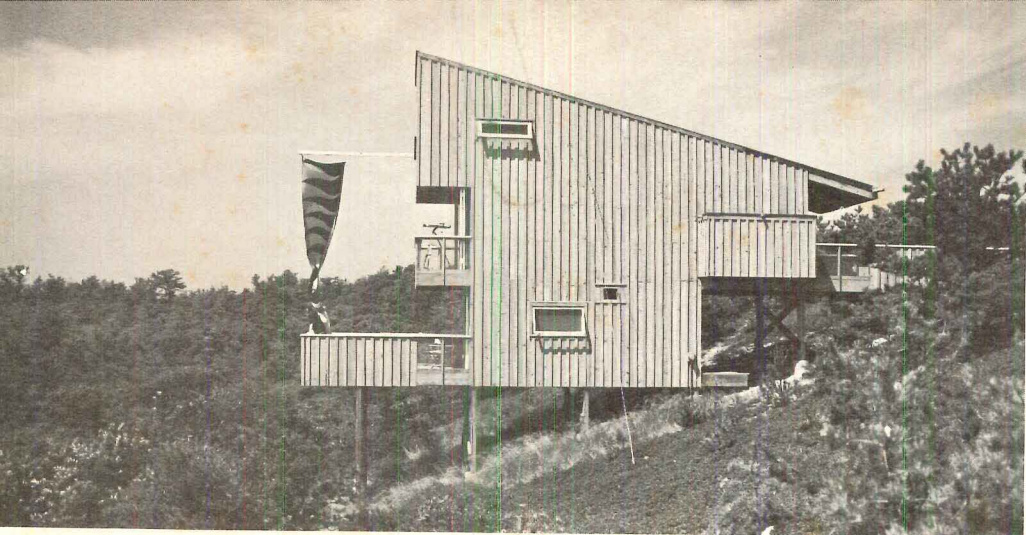
Built on an extraordinarily modest construction budget (under \$12,000), the house is clad in cedar board and batten, exposed on the exterior, and joined to the main vertical structure by horizontal nailers. Floors are fir decking and the roof is finished in cedar shingle. Minimum enclosure, simple construction, minor requirements for equipment, and the sparing use of interior finishes kept costs at rock bottom. But in spite of these economies, the Mark house has a freshness and inventiveness that derives from its siting and the playfulness of its forms. The interior spaces open outward and upward to expand the 12-foot-width and provide easy avenues of visual release. Inside and

out, the house has a consistent vocabulary of details and a pleasant sense of leisure and relaxed informality. It is a house where wet bathing suits do not seem out of place.

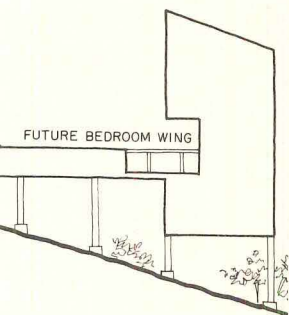
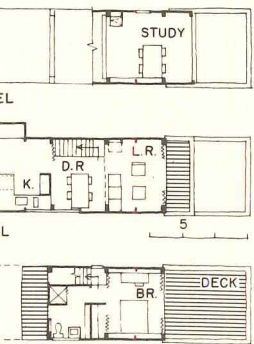
Future plans include a small bedroom wing to be constructed farther down the slope and attached to the main structure by a stepped bridge. When the addition is complete, the existing lower level bedroom will become a family room.

Architect: PAUL H. KRUEGER. Associate architect: Malcolm Montague Davis. *Owner:* Reverend and Mrs. Edward L. Mark. *Location:* Truro, Massachusetts. *Structural engineers:* Tsaing Engineering; *structural consultant:* Souza and True. *Contractor:* Colp Brothers.





approach to the house is a 12-foot wide bridge-deck that provides a pleasant, sequestered setting for outdoor dining. It also introduces a design theme that will be expanded in the planned bedroom wing is located farther down the basin. The architect had hoped to extend the braced structure over the deck but was barred from doing so by code.





Resawn cedar plywood and intricately detailed greenhouse sections are key visual elements in this construction house and studio nestled on the Santa Cruz Mountains of California. The owners are two architects and teachers who preferred to live casually in a house that gave them a sense of openness and light. They also wanted to garden, maintain a small orchard, and keep horses, so they didn't want to have to commute about using their house as a living space for these kinds of activities. A greenhouse house for gardening during the colder months suggested its own natural connector between the living house and the studio, where the owners work and hold small classes (below right). Then, greenhouse sections suggested themselves as an equally natural way to provide openness and light throughout the house: are stacked and staggered to let light into both floors of the living space (left), or used singly to light a large entrance hall or to cover a private balcony (right).

13

This house is a robust manifestation of a very particular way of living. Architects around San Francisco seem traditionally to have been less willing than most to bend with the prevailing stylistic winds, though from time to time they have sent some special ones of their own blowing East. If the architect of this house caught his way of designing from older and more famous teachers, then he and his clients have managed to transmute the lessons into something that is unique and altogether their own.

The stock greenhouse sections seem pleasantly domestic, even though it is possible to see in them recollections of the finely honed work of James Stirling. The interior spaces, too, must owe something to cousins at the Sea Ranch, and the rough plywood finish is an easygoing industrial counterpart to the

kinds of materials Bay Region architects have favored for years. Yet the house manages to be powerfully different. It is individualistic, even good-naturedly homely, and it is brimming over with the sense that it is just the kind of house its owners wanted, and knew they could not get prepackaged.

It was they, in fact, who ordered the plywood finish. It was also they who found themselves, as the designs were being worked out, in the familiar *cul-de-sac* of wanting more than they could afford, and not being willing to build in stages. So they rolled up their sleeves and built the house themselves, with assistance from the architect and only one full-time carpenter.

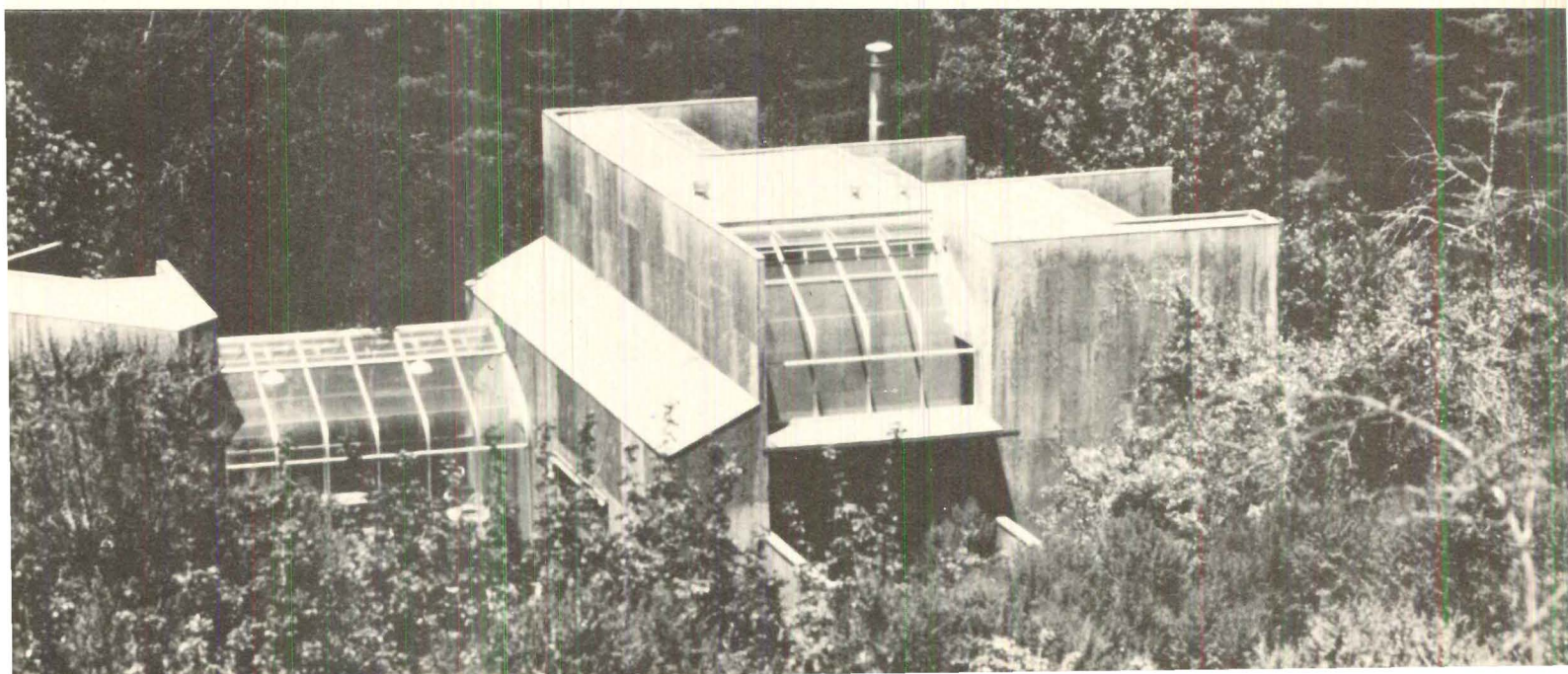
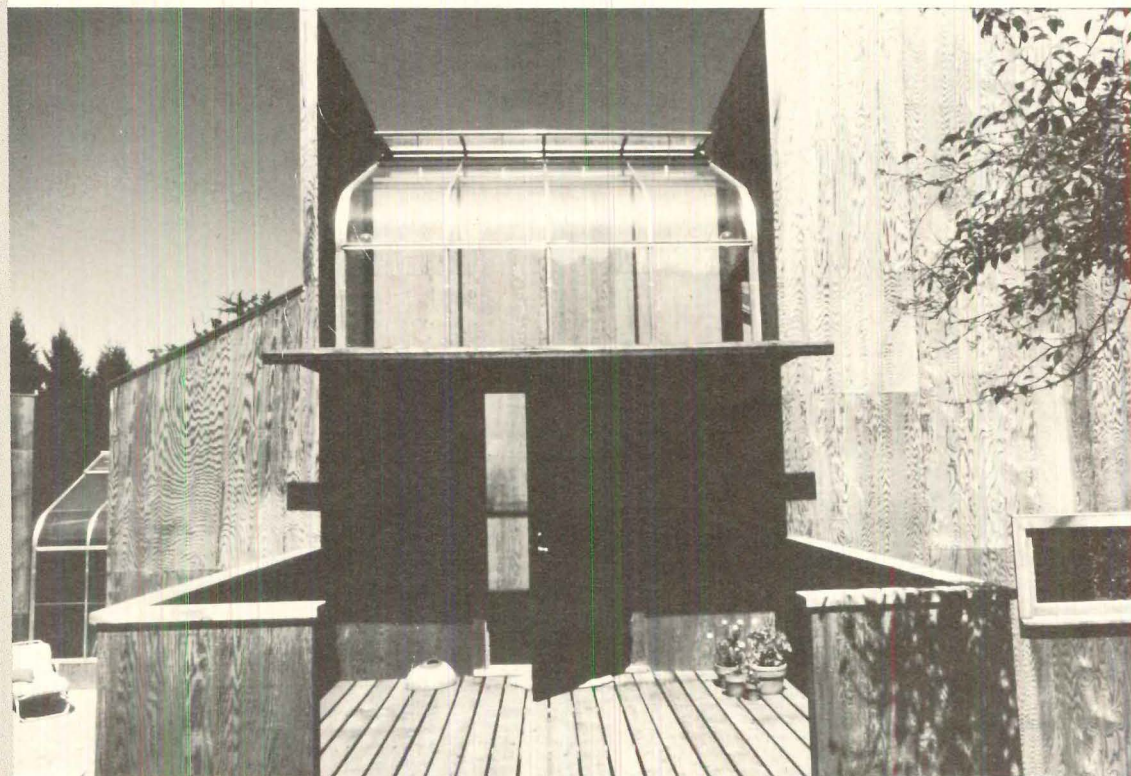
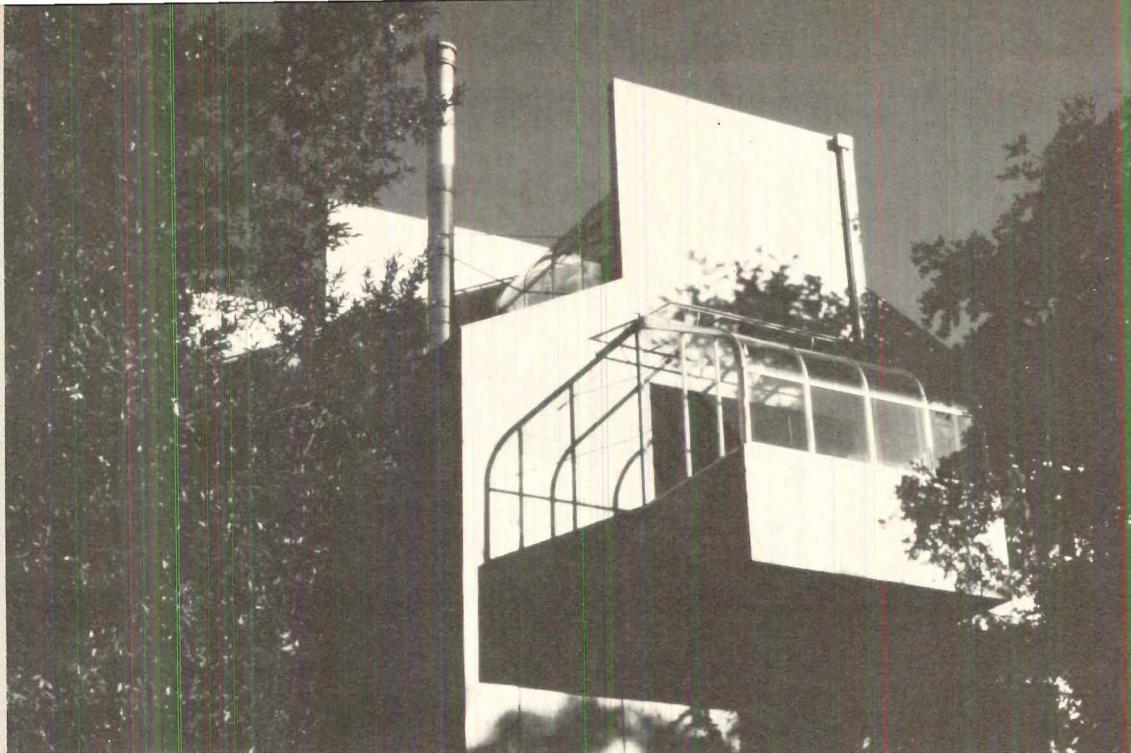
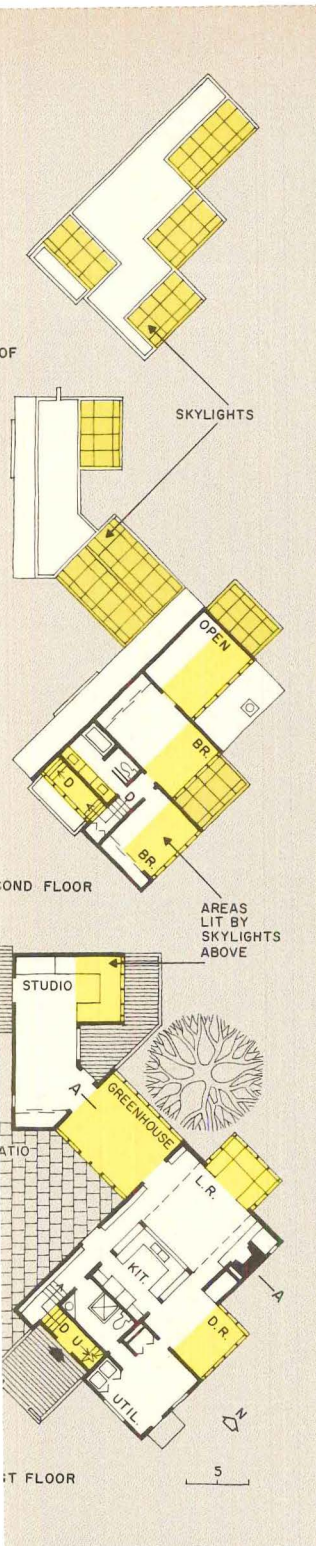
Only time and the owners will tell whether or not all the decisions were good ones—whether, for in-

stance, so much uncontrolled sunlight inside will really seem desirable, or whether the sense of openness created by the plywood walls sliding from inside past the glass to the outside won't be diminished as the plywood outside weathers and, on the inside, doesn't.

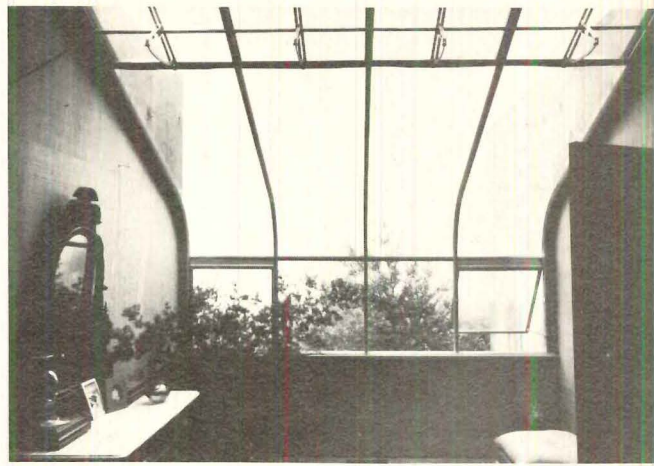
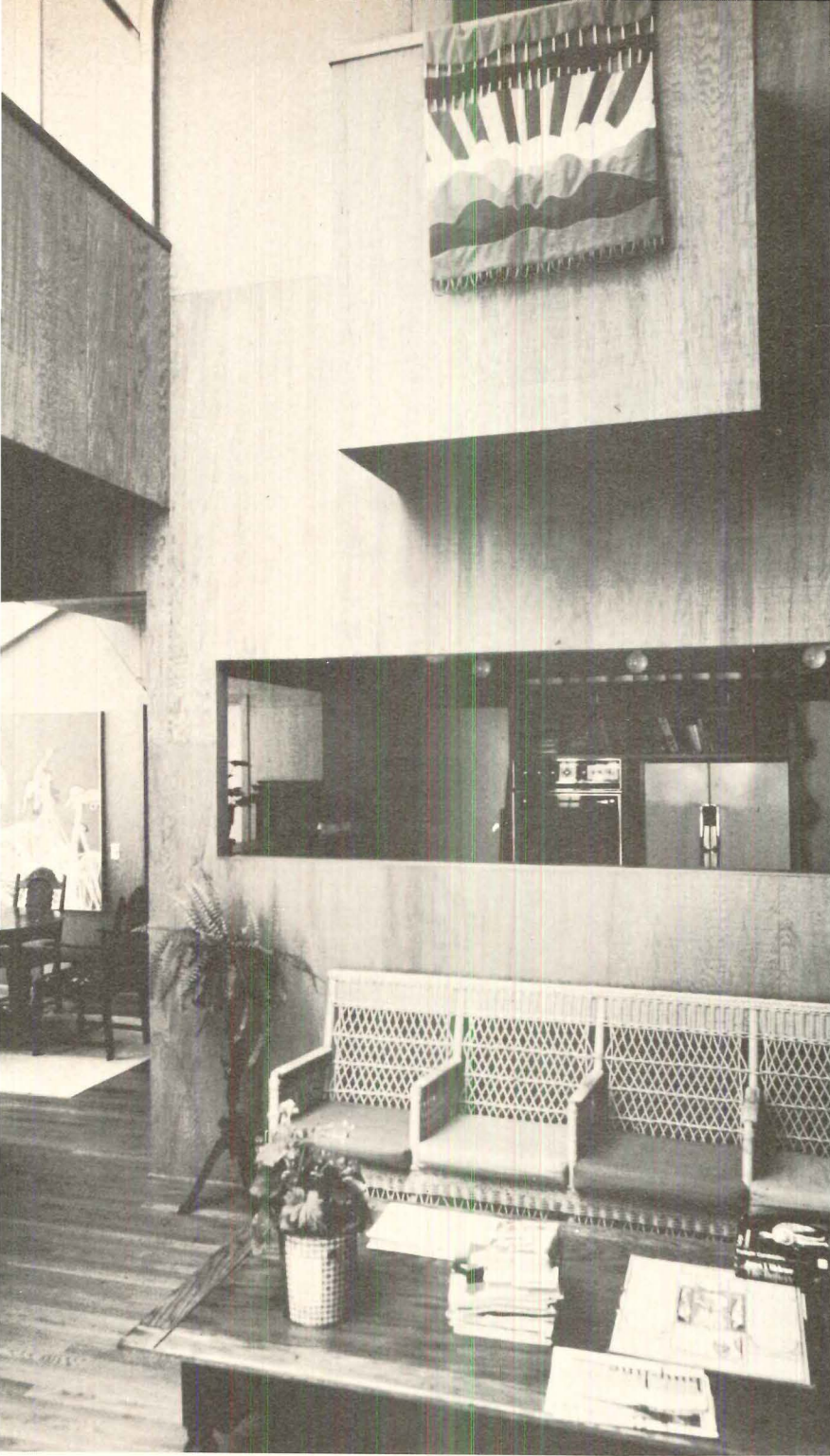
In any case, the house is a cheering expression of the owners' special taste, and of their architect's ability to nourish it. Though the latter member of this triumvirate freely borrowed from his colleagues, he let the house not only be different, but also quietly and blessedly un-rhetorical; this is a quality to be greatly treasured.

Architect: PETER BEHN of Behn and Gavin. Owners: Mr. and Mrs. Robert Lozano. Location: Santa Cruz County, California.

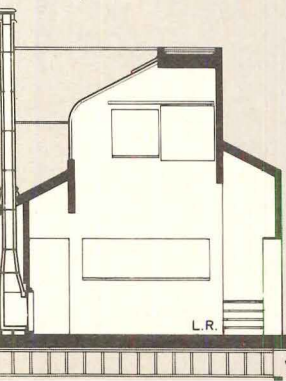


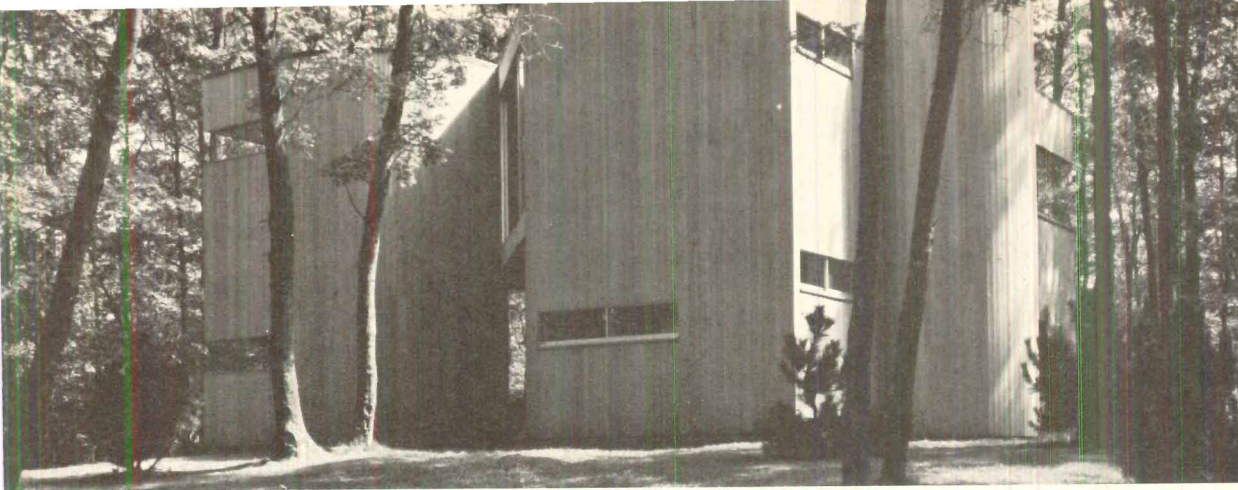






side the house, cedar plywood re-
 ins the finish material, and there
 is an abundance of natural light in all
 the rooms. A bedroom and a bath
 on the second floor are shown on the
 plan above; adjacent on the right is
 a greenhouse, seen through sliding
 glass doors. Above and on the left is
 a living room, lit by two green-
 house sections, and penetrated from
 the second floor of the house by a
 balcony.

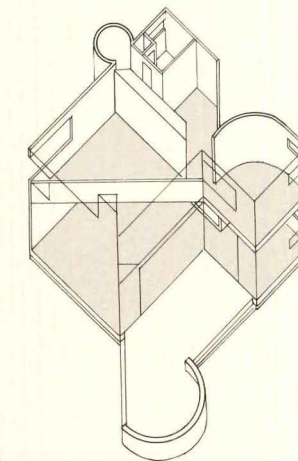
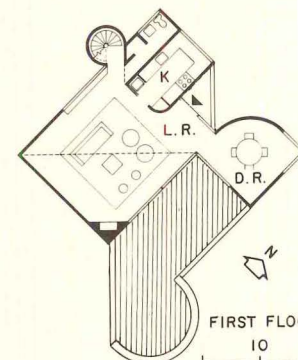
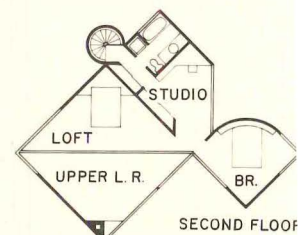




Gig Amiaga photos

Basically rectangular in shape, the house gains character by some simply achieved but highly rhythmical undulations of wall to express the activity areas and function occurring inside. The combined sense of slant and openness that occurs within is also expressed in the relatively closed entrance arcade (left), the glass at back (below left).

Details throughout are simple and unobtrusive, well proportioned, with spaces and massing given importance; even on a limited budget, there is no deference to the "external" school—the mechanics of the house are not seen.



14 In this weekend and vacation house, architect Richard Moger displays as much skill in creating distinctive architecture with minimal size and budget as he has previously shown with more ample resources—as in his Rouse house, Clayton, New York (RECORD HOUSES of 1967).

Though the house itself contains only 1500 square feet, and was built for \$35,000, an illusion of far greater size—even luxury—has been created by some intriguing design techniques. The most obvious ones are the use of a modified "open plan," and the allocation of

the greater part of the house to a big living room and minimal (but ample) spaces for other areas. These ideas, of course, have been around for quite a while, but here they have been combined with a highly successful interplay of scale, light, openness and seclusion, which gives the sense of variety so often tragically lacking in a small house. In addition, Moger has incorporated an eye-catching *leitmotif* of rectangles and curves, all tied together by highly accented diagonal focal points; this, in the best sense, is the "decorative" element in the house—very simple, very ar-

chitectural, with no frills, fuss or ostentation—and is obvious in the structure, the furnishings, even the wall hangings. This visual use of the diagonal (as can readily be seen in the photographs) increases the perspective and sense of visual space to a remarkable degree.

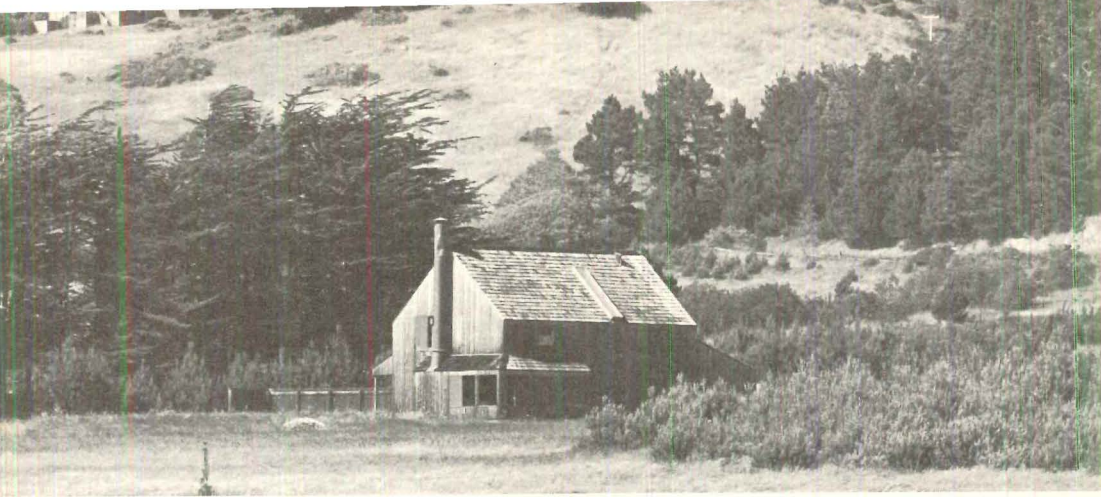
Though, when all doors are open, one can see—or at least be conscious of—most all of the spaces in the house (and all these spaces somehow take advantage of the big, east-facing glass wall of the living area), necessary privacy is assured by doors to bedroom, baths, kitchen, and tracks provided

for curtains, if they are desired for the windows.

In part, the budget was met by simple construction: a wood frame on concrete block foundation, cedar siding, painted gypsum board interiors, built-up roof, quarry tile floors, furnace in outside-attached crawl space. All is neat, easy to maintain.

Architect and owner: RICHARD MOGER. Location: Southhampton, New York. Engineers: Langer & Gilise (mechanical); Paul Guglielmo (structural). Contractor: John C. Magna.





The "Binker Barn," named for salesman who came up with idea, is repeatable in several ferent versions. The basic shape heavy-framed box, with a kite and living areas on the first l (opposite), two bedrooms and a above, and, higher still, lofts sleeping, or simply for retreat. lean-to (below) can be a carpo garage, or a third bedroom bath. Or a separate garage car added, as in the more distant o. two versions on the left.



A. Youngmeister ph

15

This ingenious vacation house has been built well over a dozen times at the Sea Ranch in California. The basic notion is simplicity itself: a barn-like space with a plan that can be flipped and with an appended lean-to whose function is variable. The working out of the notion, though, assures that simplicity does not lead to dullness.

The ground floor plan is circuitous, so that the apparent size of the space is increased because the eye can never see all of it at once. The "Z" shaped plan of the second floor allows sunlight to fall into the living areas from skylights in the

roof, casting patterns that change with the hours and the seasons. It also provides upward vistas from below, and the pleasure of moving from a low space, like the dining area, to one that is dramatically higher. One can also move outside the enclosing walls of the house to lounge in a bay window, or right up to the peak of the roof to doze or sleep in one of the lofts there. What begins, then, as a simple space ends up providing an admirable array of different places to be and things to do.

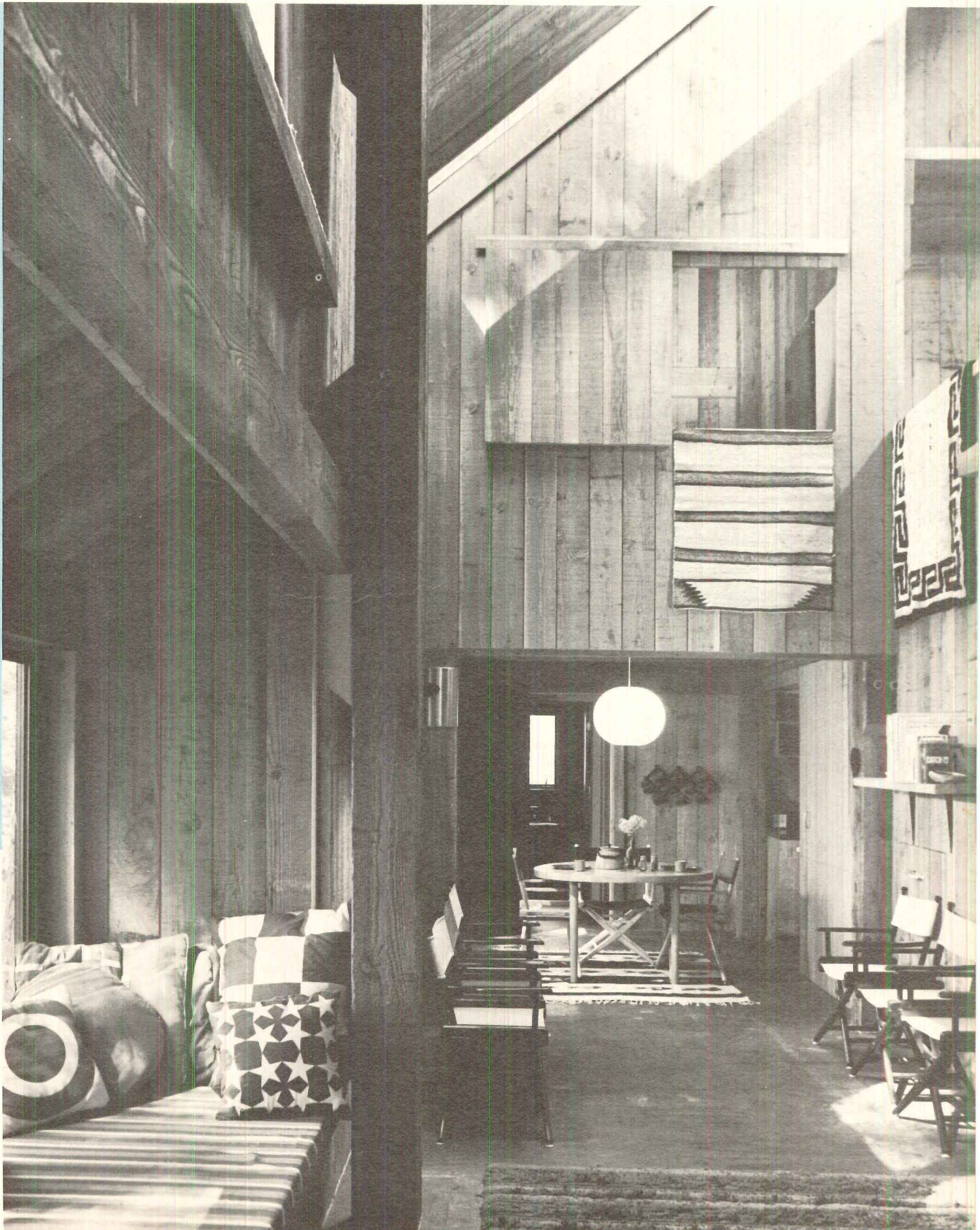
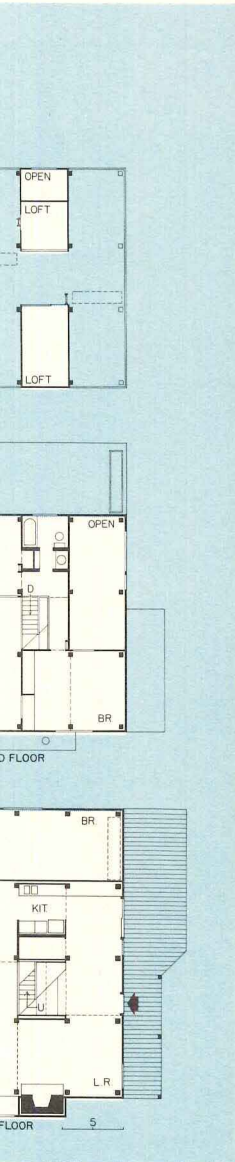
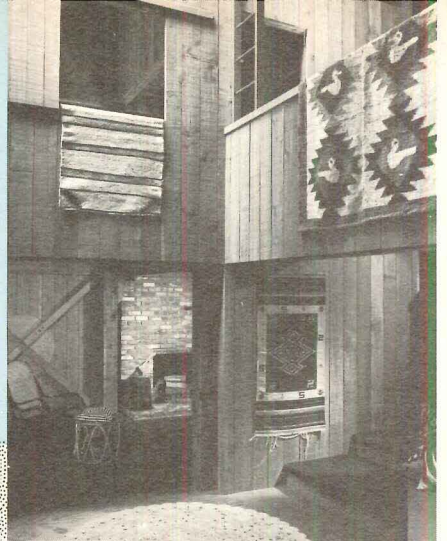
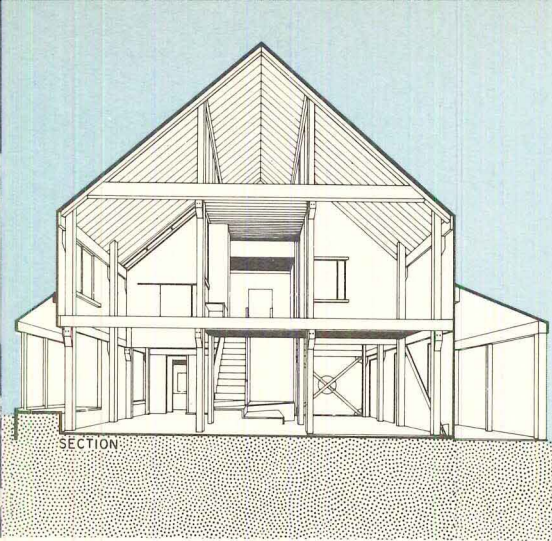
The architects assumed that in a vacation house choices of what to

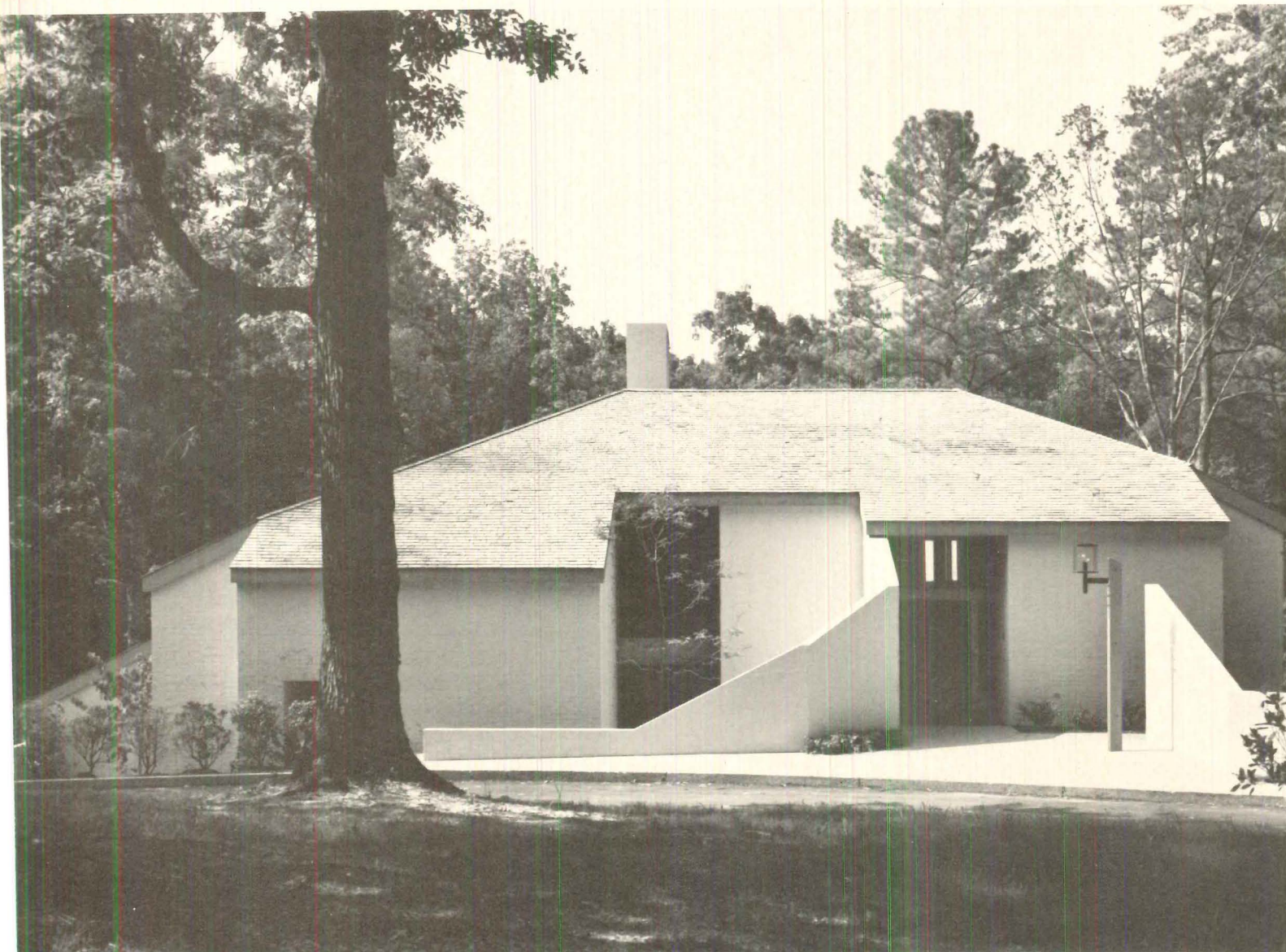
do and where to do it would be made casually, and so the feeling of the interior is relaxed. The details are simple, the rough-sawn boards are left unfinished, and the heavy framing members stand fully exposed.

Outside, this way of building produces an effect that is downright modest, recalling simple rural structures. It has turned out that, at the Sea Ranch, this assumption of modesty was wise, for as more and more houses are built on the open meadows, each more obviously "designed" than the next, and each one competing with all the others

for attention, there is the danger that the place may begin to look more like a statuary farm than the beautiful, desolate landscape which once was, and which the original developers, planners and architects had sought with great care to preserve.

Architects: WILLIAM TURNBULL AND CHARLES MOORE
MLTW / Moore-Turnbull—Robert Theel, associate. Location: The Sea Ranch, California. Engineers: Erick Morreau (structural); Breckenridge and Race (civil). Contractor: Matthew D. Sylvia.





Clyde May

16

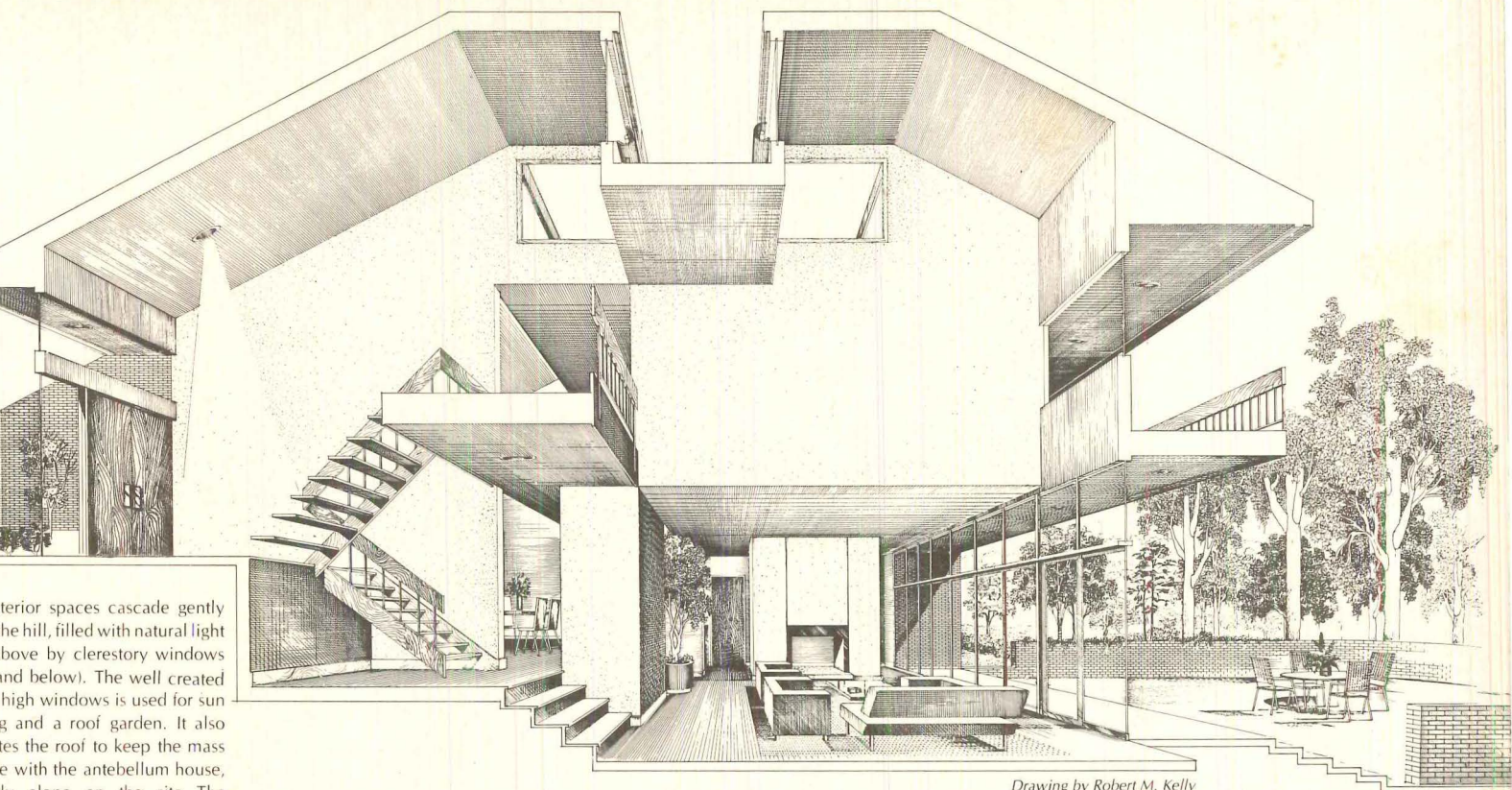
The decision, by Mr. and Mrs. R. D. Comstock and their architects, Pearson and Porter, to save the modest pre-Civil War house on their site in Atlanta (top photo, right) determined the design approach for the house that was to be constructed next to it. Everything about the new structure—siting, materials, roof forms, detailing—was obviously conceived to make as happy a conjunction between the two as possible. The deliberate suppression of scale-denoting elements such as standard doors and windows (let alone white columns!)

helps the much larger new house stand gracefully by its ancient neighbor. The siting of the new construction on the downhill side of an existing automobile loop drive centered on the old house had several advantages. First, it allowed the old house to remain as the visual focus. Second, it allowed the architects to place much of the required volume of the new house below the level of the drive. Study of the plans and section (opposite) shows how completely the elevation facing the drive (above) has minimized the true size of the

building. Finally, the siting allows the large rooms for entertaining—an important part of the program—to relate comfortably to the ravine in which the house is placed and the future lake planned for the site. Living room, dining room, den and recreation room are grouped and open to each other (although the recreation room does have a door) to provide a spaciousness in which the active family of four can move comfortably and entertain large groups. The interior spaces relate to the landscape by a continuation of wall and floor planes that form

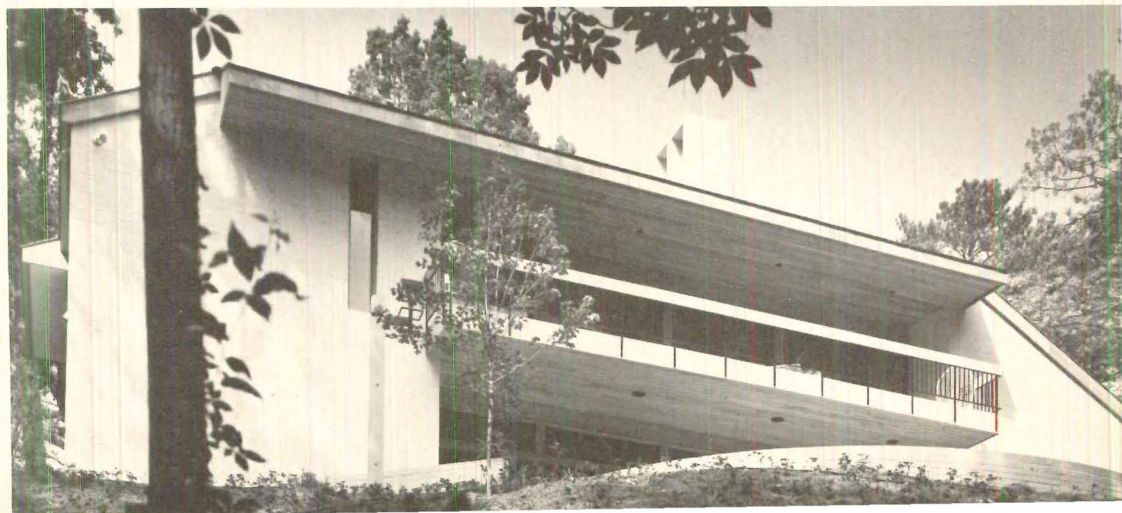
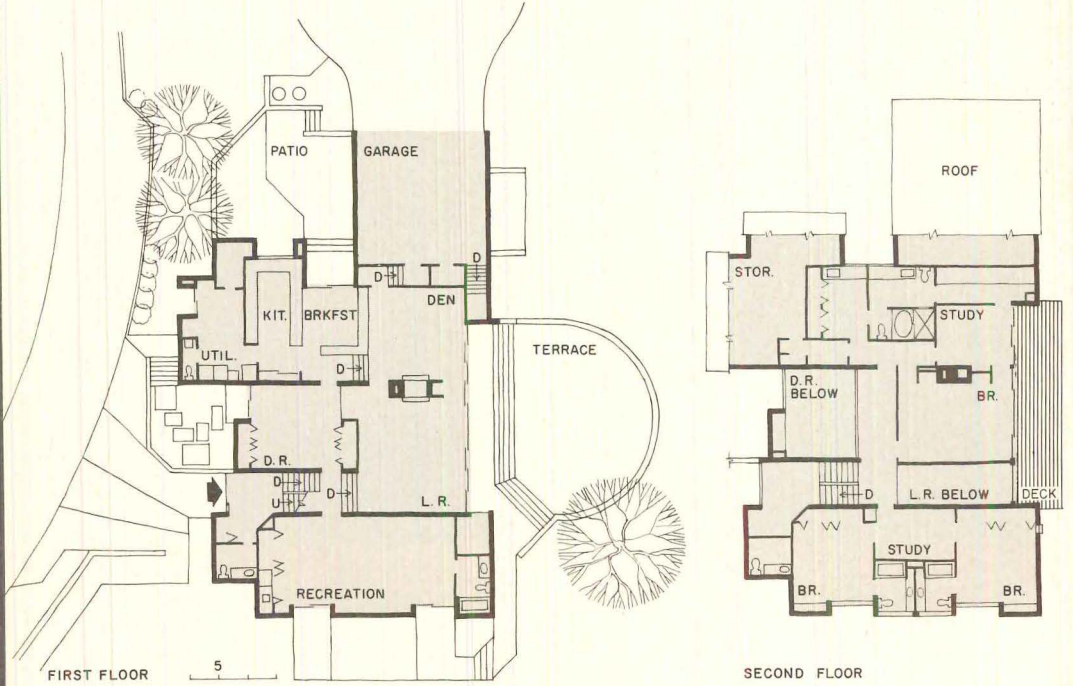
terraces and gardens. The veranda framehouse has brick veneer walls and a cedar shingle roof to match similar finishes that remain on the walls and roof of the existing house. Interiors are painted drywall.

Architect: CLYDE C. PEARSON and Porter. Owners: Mr. and Mrs. R. D. Comstock. Location: Atlanta, Georgia. Engineers: Warren S. Weems (structural); Warren S. Weems (mechanical). Interior design: Warren S. Weems. Landscape architect: Warren S. Weems. Contractor: Malone Company.



Interior spaces cascade gently
 the hill, filled with natural light
 above by clerestory windows
 (and below). The well created
 high windows is used for sun
 g and a roof garden. It also
 es the roof to keep the mass
 e with the antebellum house,
 ly alone on the site. The
 hill elevation (bottom) has a
 ng horizontal quality.

Drawing by Robert M. Kelly





Allan McCoy photos

17 The genesis of this design was a wedge-shaped lot with a spectacular view, but sloping to a degree which almost signalled unbuildability. The solution was a structure built in parts elsewhere and trucked to the site. There a trestle was built at street level at the top, and this became a platform for the crane which lowered the pieces one by one into their proper positions. Later, the trestle became a car park for the finished house.

The house is made of three tall towers, connected at some levels and separate at others. The smallest of these towers twines around an elevator shaft. The other towers hold at various levels the living room, children's bedroom and bath, and a workshop in the one, and a studio, family room, kitchen-dining room, the master bedroom, the guest room, and a game room

in the other. The frame of the house is a freestanding skeleton which receives no structural help from the wall panels; its members are glue-laminated wood and were pre-cut, pre-drilled, pre-stained and numbered for position. When the skeleton had been erected on concrete footing pads (in five-days' time) diagonal tie rods were added and adjusted to align the structure to receive the wall panels.

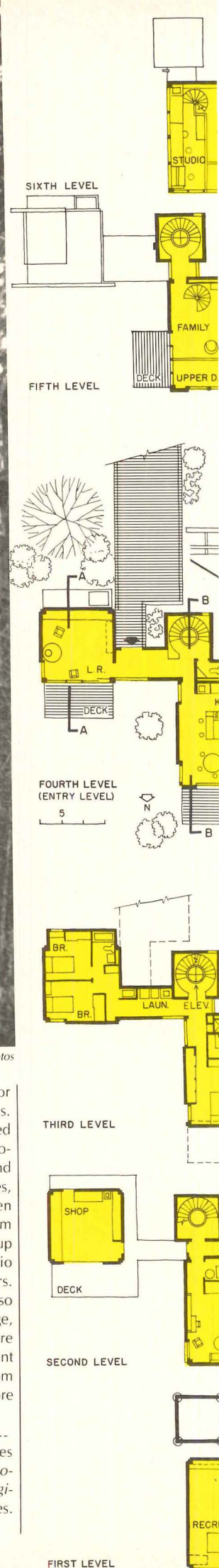
These were shop built of 2 by 4 framing and pre-stained cedar siding, then dropped into place by the crane and bolted onto the frame from inside (in barely four more working days). All the installation was done from the inside.

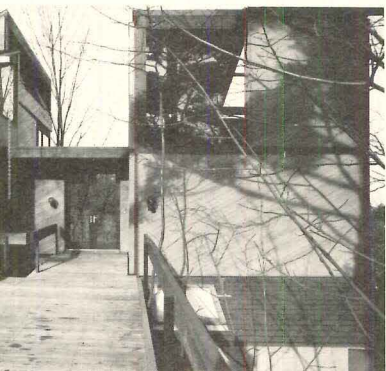
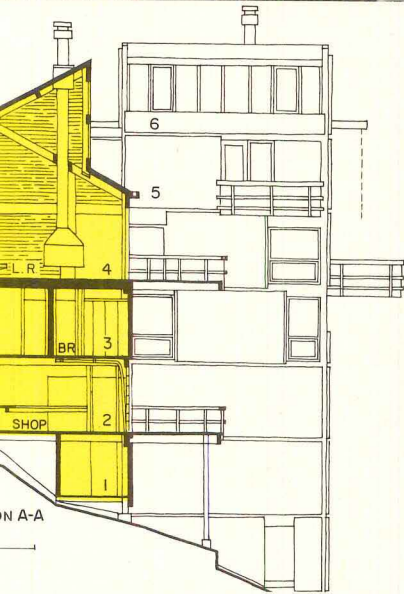
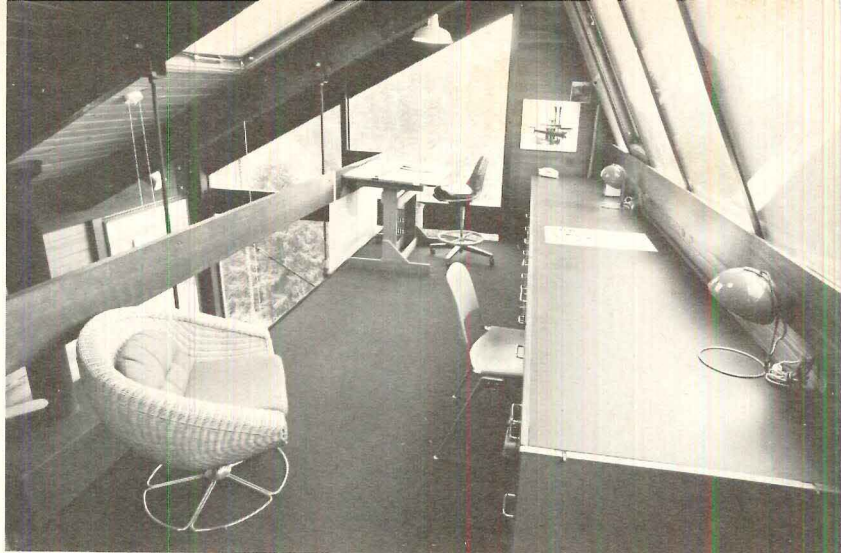
The completed house is a straightforward, ingenious solution to a taxing site problem.

The obvious disadvantage of a house which is organized vertically

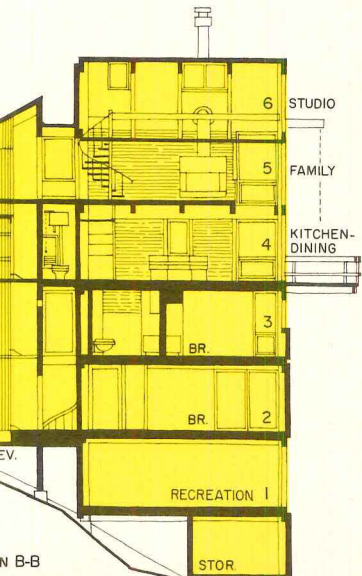
is that the rooms on any one floor are isolated from all the others. Here the architect has countered the practical disadvantages by providing space for an elevator, and lessened the psychological ones, for example, by piercing an open shaft from the kitchen-dining room on the main level all the way up past the family room to the studio at the very top of one of the towers. On the other hand he has also turned disadvantage to advantage, by carefully arranging rooms where isolation is desirable on different levels or in different towers from each other, and from the more public spaces.

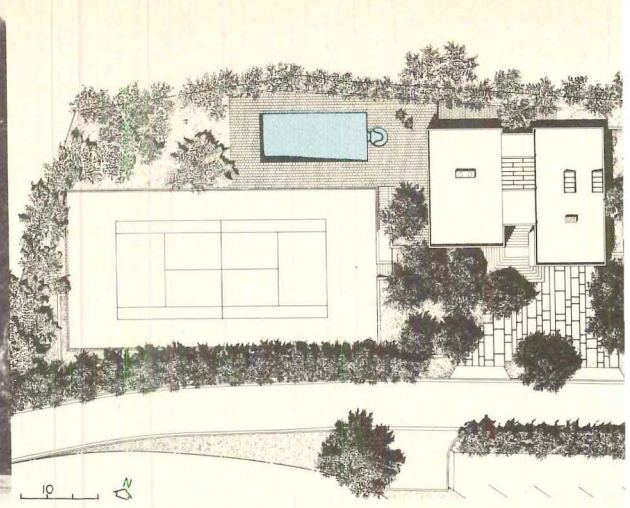
Architect: JAMES OLIVER of James Oliver Architects & Associates. *Location:* Portland, Oregon. *Engineers:* Frank Honey & Associates. *Contractor:* Malcolm Merino.





Entrance to the house (above) is across a bridge which leads to the main public rooms inside. The kitchen-dining room (above left) is open to the studio and under the roof (above right). The living room (above right) is lit from above by a large light scoop and opens onto a deck and a splendid view.





Julius Shulman

18

The Heidemann residence outside Los Angeles, by Pulliam Matthews and Associates, is built into the flank of a hill on a three-quarter-acre site that drops nearly 50 feet corner to corner. The slope, and the owner's desire to have both a tennis court and a swimming pool on the property, sharply limited the building area available. A reasonably compact, two-level solution was the result.

An open stairwell (page 83, middle) separates the active and quiet areas of the house. Game room and living room are oriented

to the south and overlook both pool and tennis court. Kitchen, library and bedrooms face north. Parking is under the lower living area. Above the concrete podium, which extends in the form of a long retaining wall to embrace the tennis court, the house is framed in wood and finished in heavily-textured stucco. Windows are set back two to six feet from the outside wall to protect against Southern California's intense sunlight.

The interiors, somewhat formal in terms of furnishing and dressy in terms of finish, are ex-

cuted with consistent skill. A brown, marble facing on the fireplace wall is an elegant accent to the plaster partitioning and oak flooring. Chrome handrails lend sparkle to the skylighted, central stairwell and offer a design theme that is picked up again in the furniture. In the living room, sculpture, planting and high-contrast graphics combine to provide a strong visual impact to a deliberately understated white-on-white scheme.

Careful massing and attention to planning and detail, inside and out, give the Heidemann house an

unusual richness, clarity and interest. The Heidemann house has its own distinct character but belongs at the same time, to a Los Angeles tradition that dates back to Frank Lloyd Wright and perhaps earlier.

Architects: PULLIAM, MATTHEWS AND ASSOCIATES—Jaswant Singh, project architect. *Owner:* Bernard Heidemann. *Location:* Beverly Hills, California. *Structural engineer:* Norman J. Epstein. *Landscape architects:* Robert Jones Clark Associates. *Interior designer:* Signe Holechek. *General contractor:* R. C. Wheeler



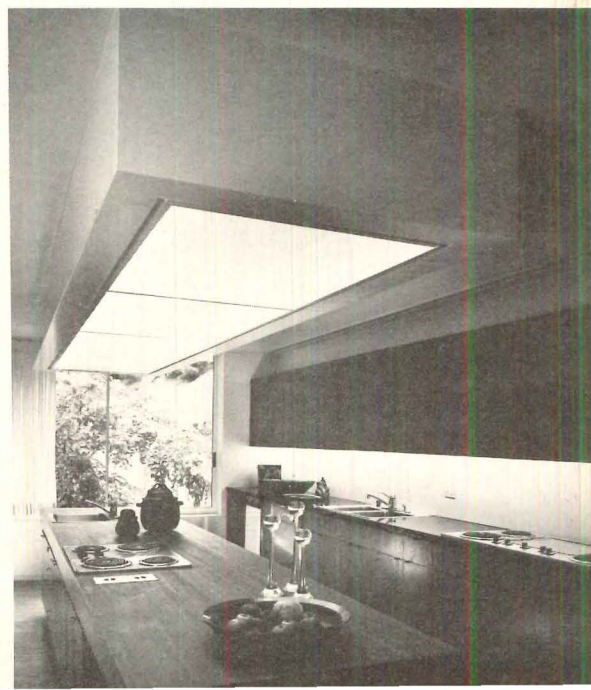
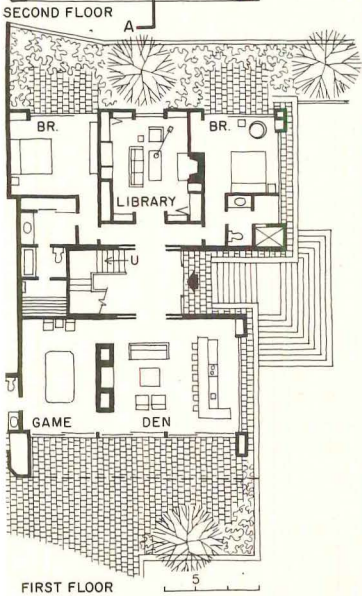
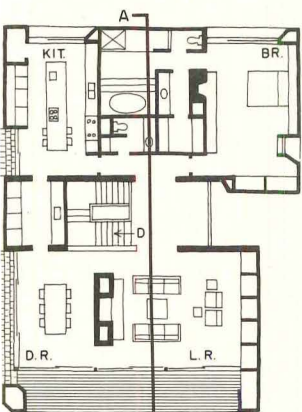
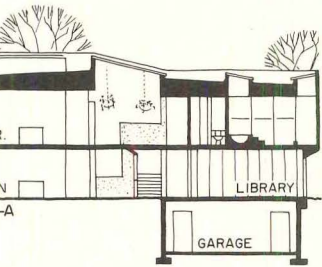


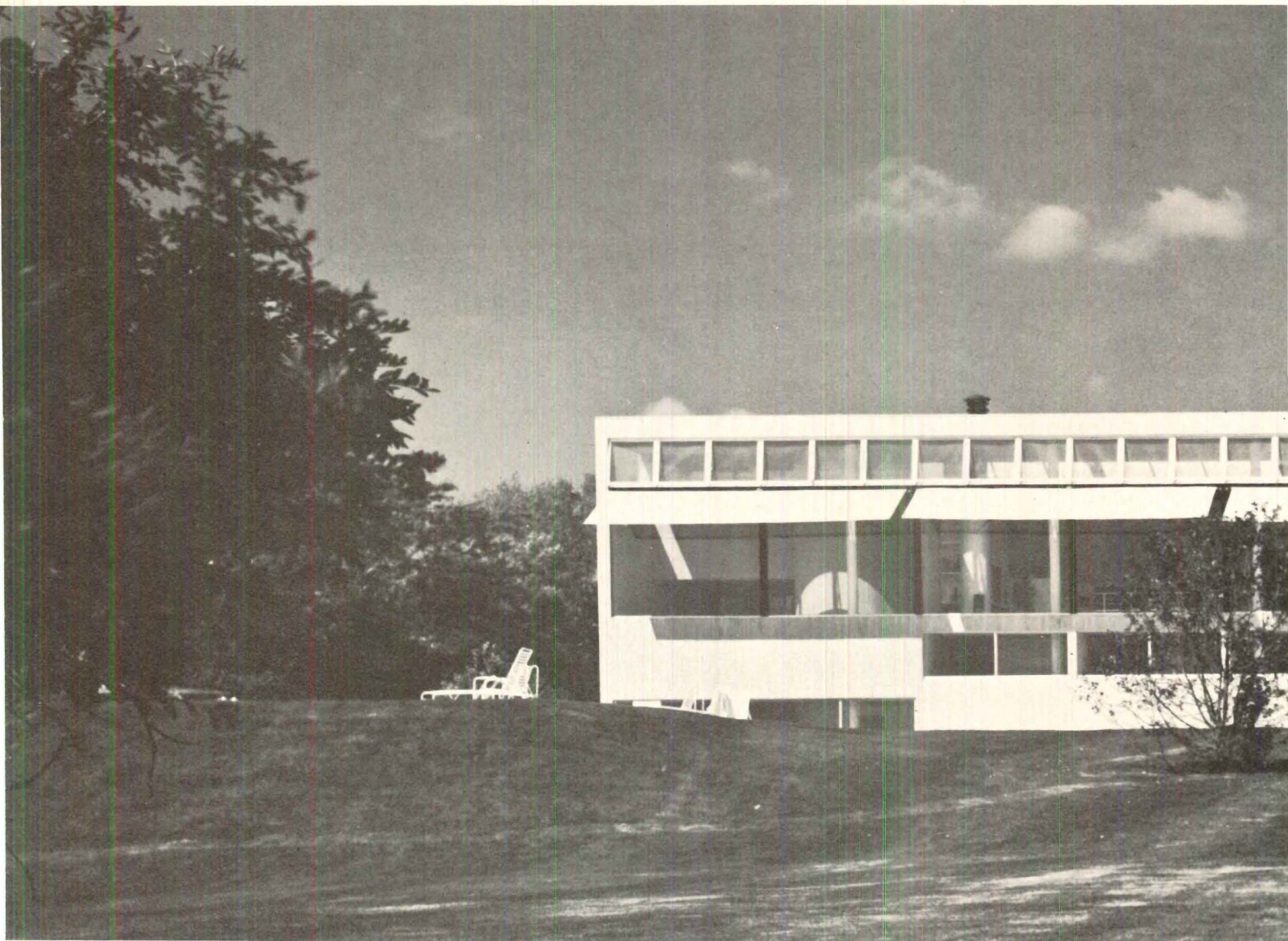
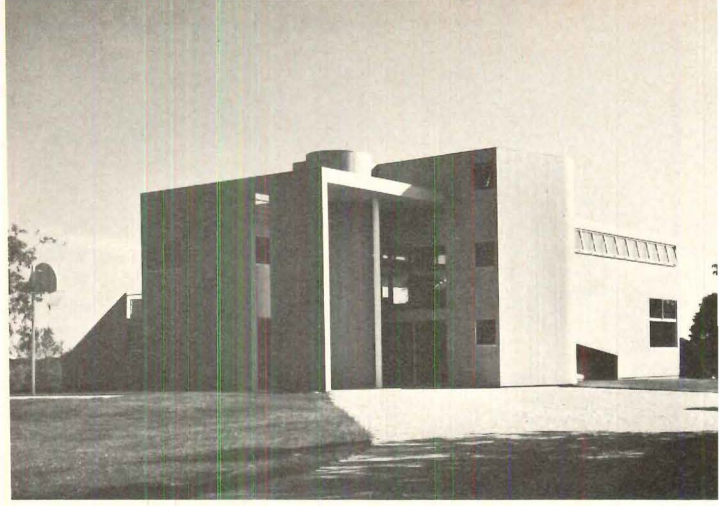
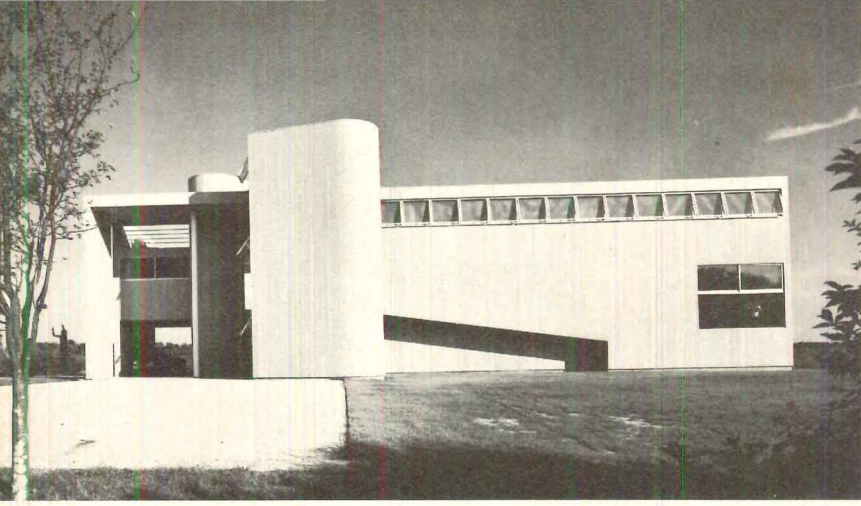


The crisp white planes of the interiors reflect the light beautifully and also serve as excellent neutral backgrounds for graphic and sculptural display. The end wall of the living room (photo opposite page, bottom) is designed to house hi-fi equipment.



Lighted, central stairwell (photo above) separates the living-dining areas from the rest of the house. Behind this stairwell, a small pantry links the kitchen to dining area creating an easy pattern of circulation.





19

East Hampton, for some time a busy bazaar for contemporary architectural experiments (both superb and otherwise), now has a new attention-getter: the lean, powerful elegance of this sizable house synthesizes some of today's design directions—and with great aplomb.

The house is very much in the stylistic vein of this architectural firm's work, and demonstrates a continuing growth in assurance and maturity. It is a country house of great comfort, privacy and livability—qualities which sometimes get diluted in the architect's quest for

design purity and unity.

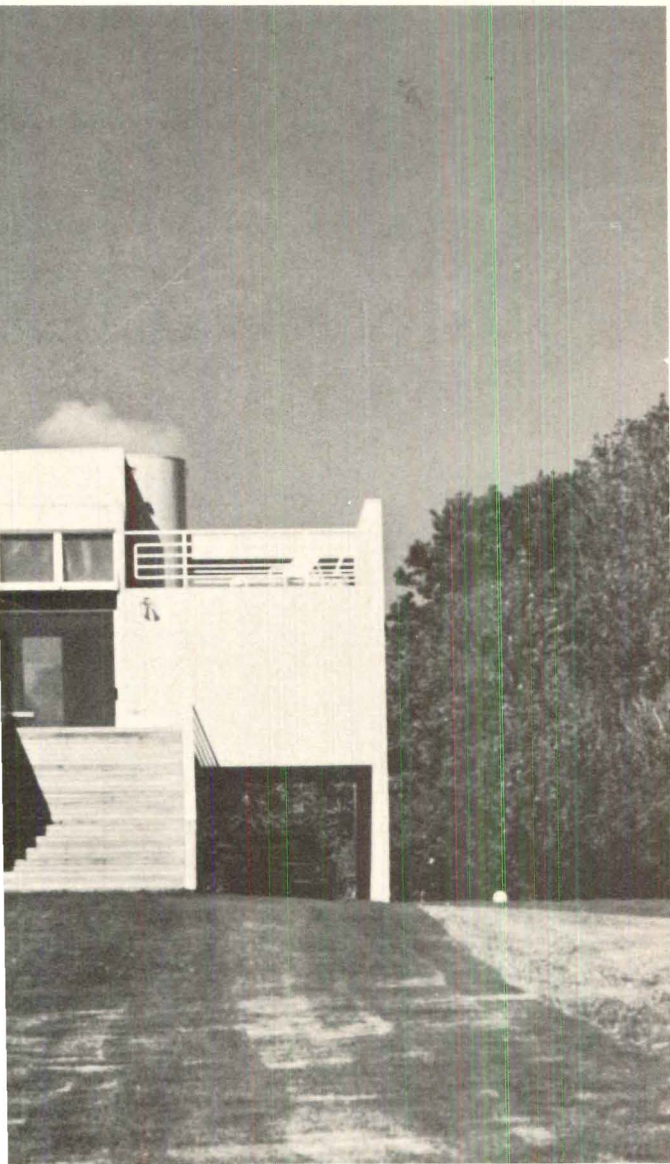
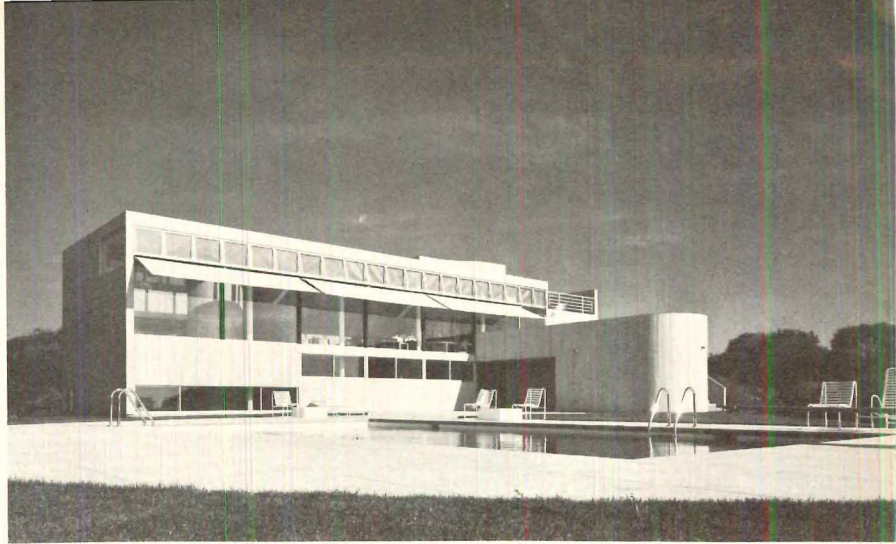
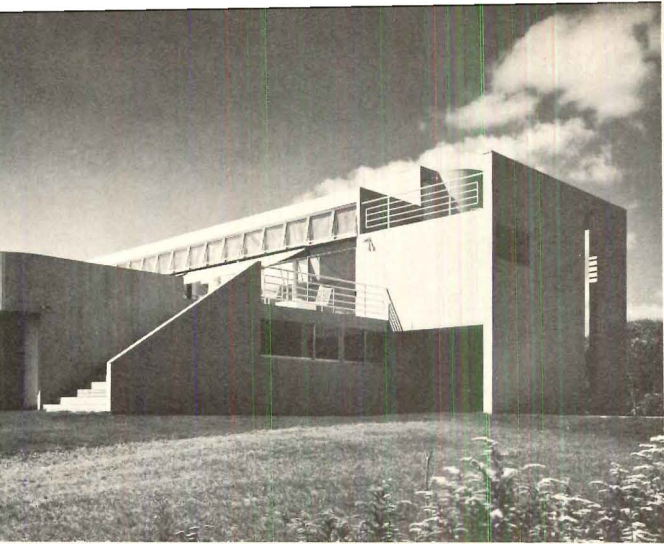
The house sits like a big, artfully asymmetrical sculpture on a gently sloping five-acre site. It is bounded on the south by a pond, with views of the ocean beyond. To take full advantage of these vistas, the living-dining areas are elevated, European fashion, to the second floor. The ground floor level, below, is zoned by an entry which separates car and service areas from bedrooms for the family's three children and their adjoining indoor and outdoor play spaces. On varying levels above the main living spaces are ranged the master bed-

room suite, a study, guest accommodations and a roof terrace; all are connected by a ramp and by stairs. Thus, each activity area of the house has its own "zone" and full privacy.

The structure has a regular column grid of white-painted steel which supports the basically rectangular roof. The rest of the structure is wood frame, clad inside and out with tongue-and-groove cedar siding treated with a bleaching oil to obtain a soft gray color. All cabinet work is treated as a "secondary building system" and is also surfaced in white. The basic rectangle

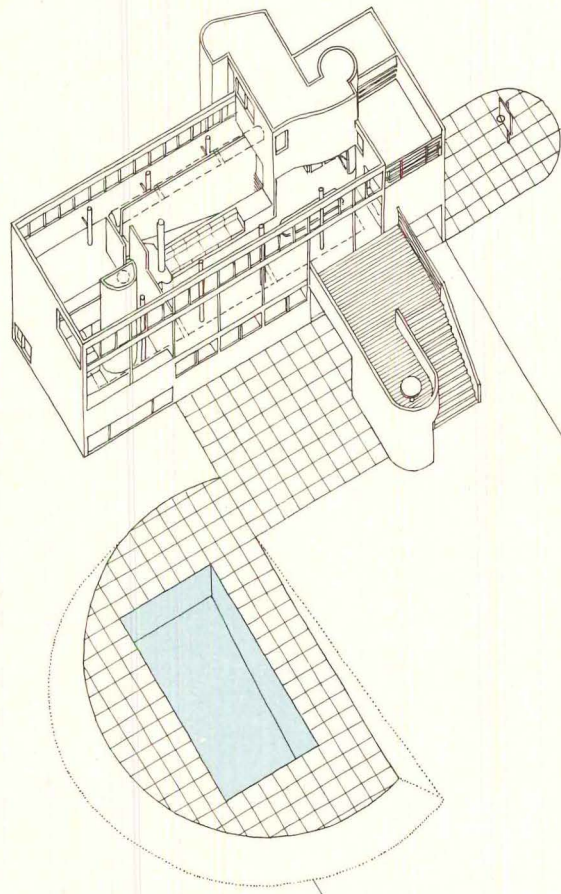
of the house is relieved by what architects describe as "variations, erosions, transparencies and extensions related to views, indoor-outdoor, public and private activities. The resulting interplay of geometric voids and solids, great stairs, elevated pipe-railed terraces has a strong recall of the "International Style" of the 1930s; it is an approach to design which works in such a big-scaled house as without seeming pretentious or overbearing.

But the house is very much of today, especially in its amenities including a very well handled



Ezra Stoller © ESTO photos

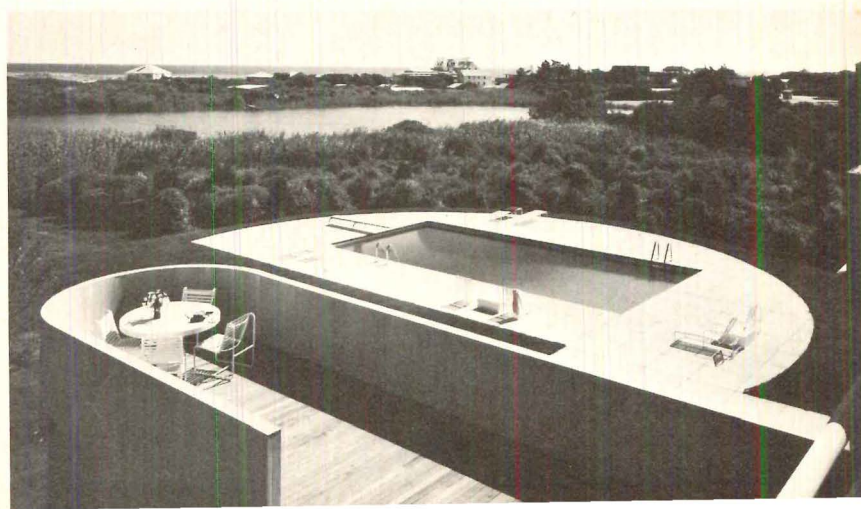
Viewed from any angle, the house presents an extremely well studied and interesting composition. The front (top left) is relatively closed and dramatizes the automobile approach; the back (above and left) is largely glass and has a number of outdoor viewing decks to take advantage of a panorama of pond and ocean (below).

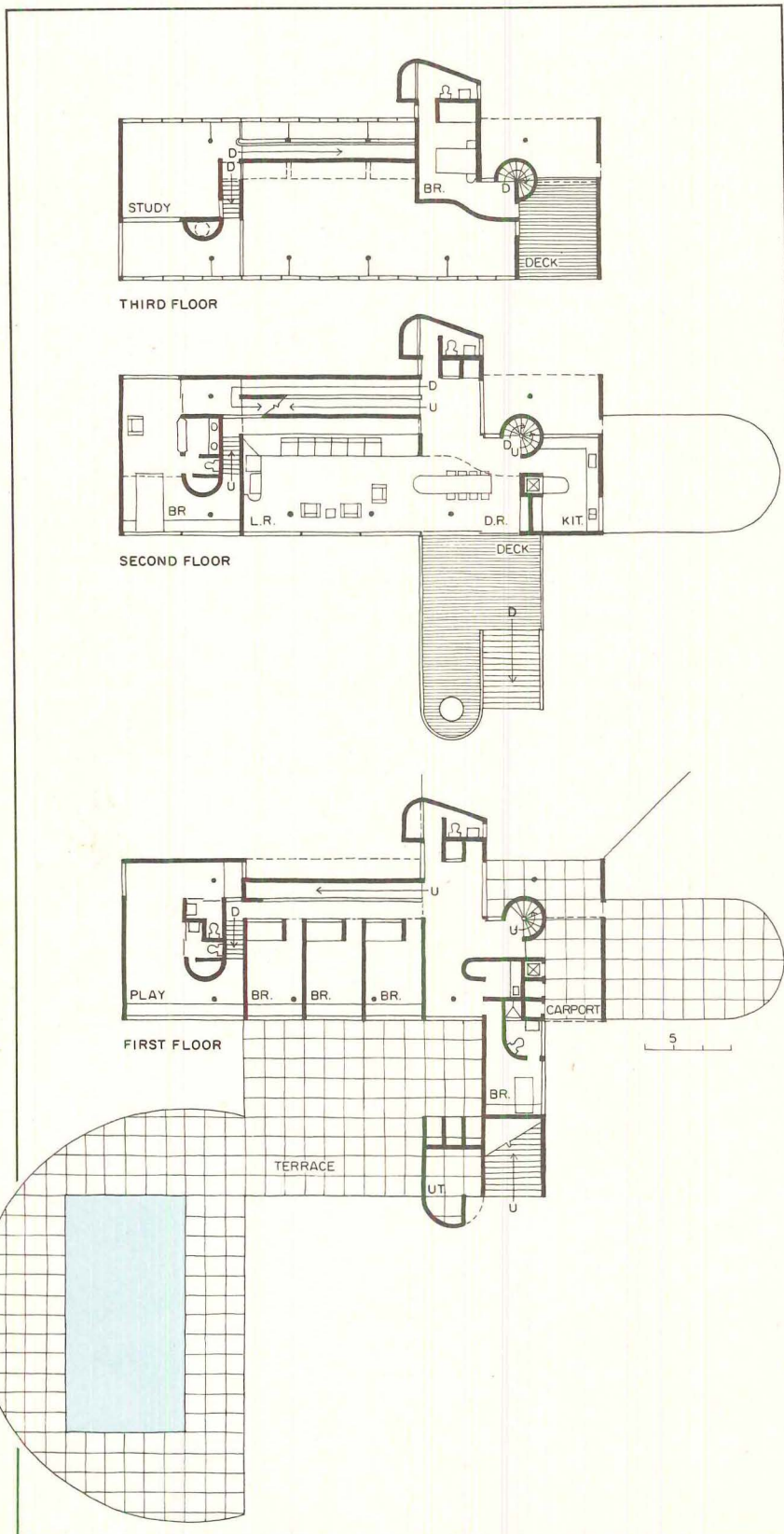


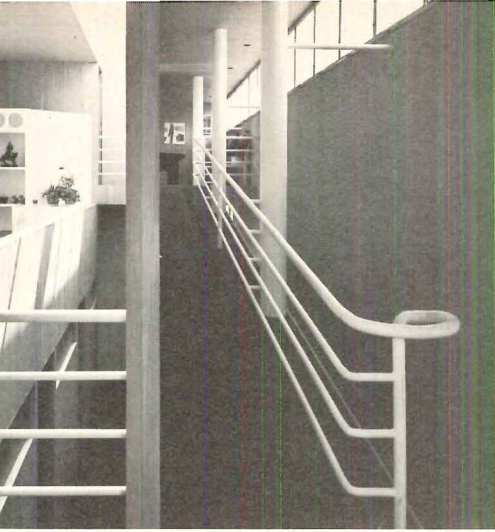
erated automobile approach
 carport (there is even a dumb-
 or to transport groceries to the
 rd-level kitchen). The house
 electric heating and cooling,
 en and laundry equipment,
 in intercom and hi-fi systems.
 ity is good throughout, and the
 was about \$35 per square foot
 ding cabinet work and carpet.
 The landscaping and interior
 n for the house were also done
 ie architects, and contribute
 nously to the visual cohesi-
 s and unity of the place. Day-
 ng has been as carefully con-
 ed as artificial light for night;

clerestories and skylights add bal-
 ance and drama, and operable
 canvas awnings shade the big living
 area window wall. All interiors are
 furnished in a generously scaled,
 low key, comfortable fashion with
 spots of bright color for accent (see
 also front cover) against the basic
 gray of the bleached cedar siding
 and white monochrome of the steel
 structure.

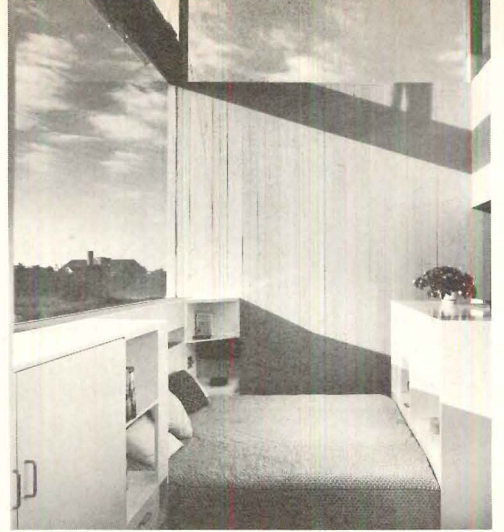
Architects: GWATHMEY SIEGEL
 ARCHITECTS. *Location:* East
 Hampton, New York. *General con-
 tractor:* John Caramagna.

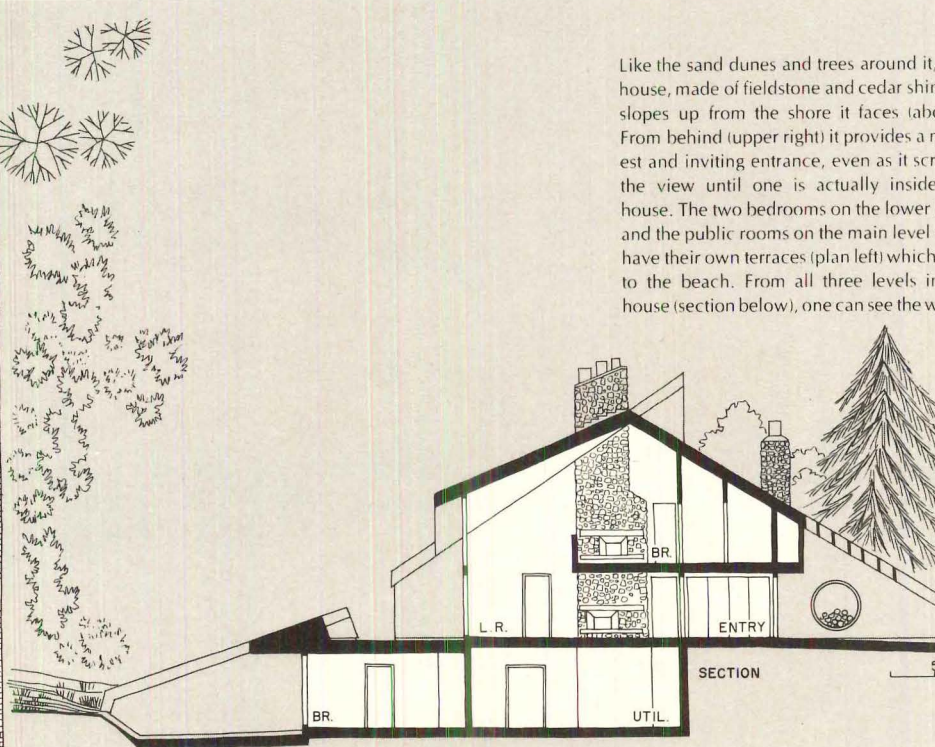
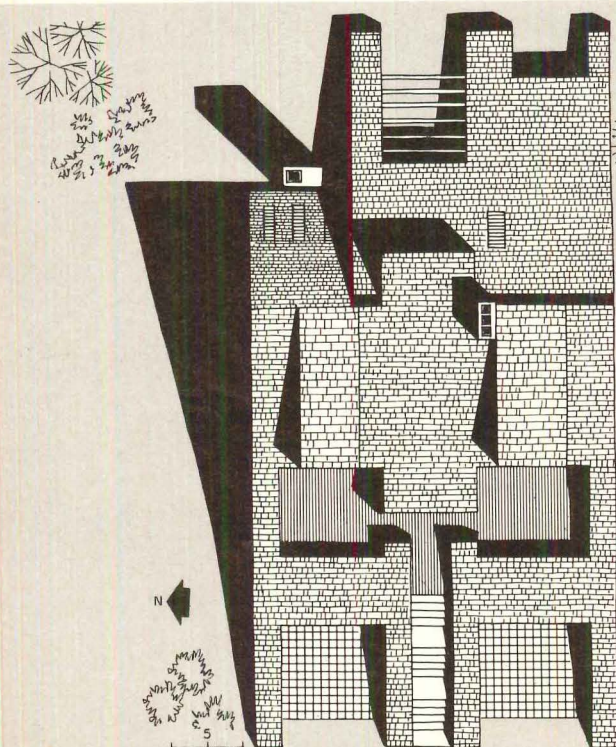
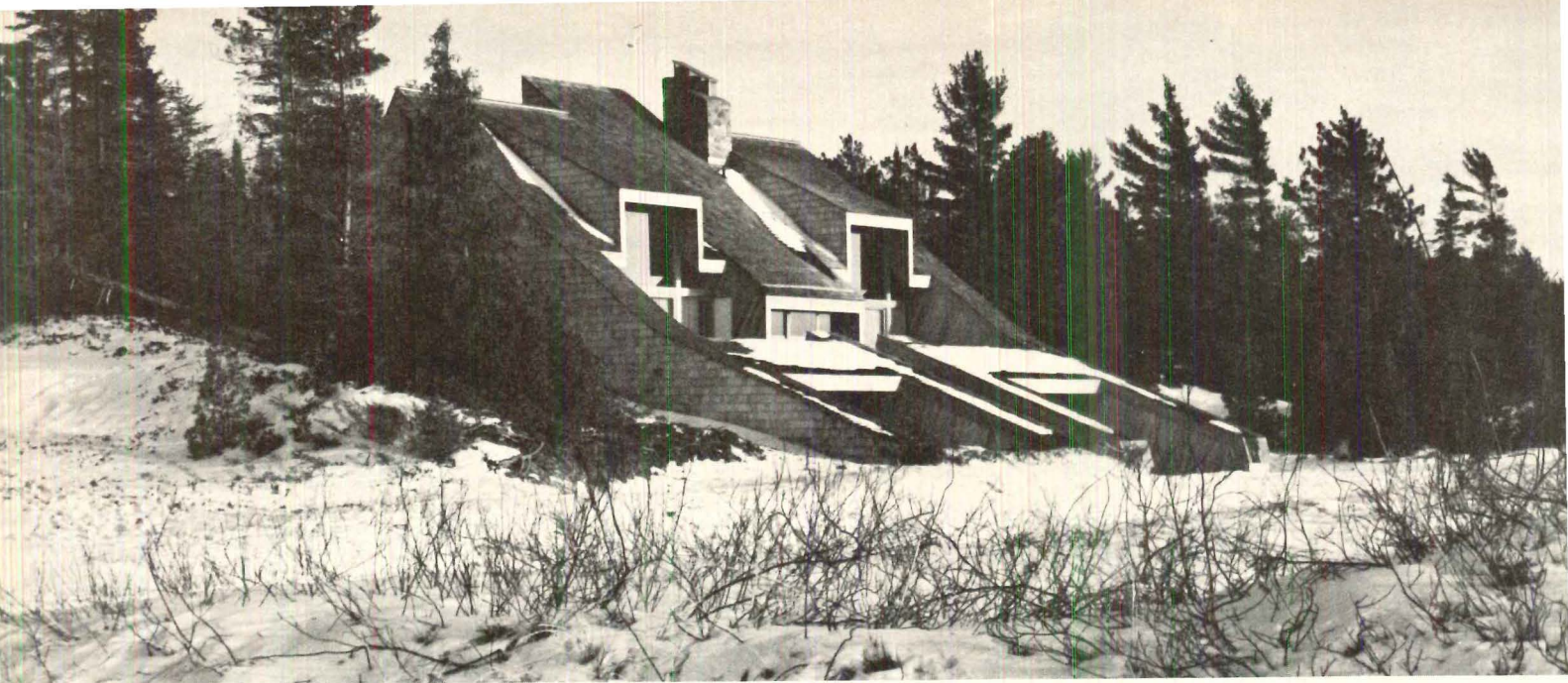






The real spaciousness of the living and dining areas of this East Hampton house is readily apparent in these photos; it is visually increased by the big window wall and viewing deck—and, in a vertical sense, by the ramp which links all levels of the house and by the long curved skylight above it. Most rooms, as well as the ramp, are carpeted, with tile used as flooring in bathrooms and kitchen. A large amount of furniture and cabinets are built-in to preserve the architectural unity of the interiors and provide unusually good facilities for storage and display.





Like the sand dunes and trees around it, the house, made of fieldstone and cedar shingles, slopes up from the shore it faces (above). From behind (upper right) it provides a nest and inviting entrance, even as it screens the view until one is actually inside the house. The two bedrooms on the lower level and the public rooms on the main level each have their own terraces (plan left) which lead to the beach. From all three levels in the house (section below), one can see the water.

Balthazar Korab

20

This year-round vacation house is notable for the way it merges into its site while still remaining a strong shape, and for its interior arrangement, which provides a generous complex of communal and private spaces for the owners, their guests, and their six children.

The site, which faces westward over Lake Michigan, was a small sand bowl surrounded by thickets of pine, spruce and birch trees. The house was designed to fill in the bowl and echo the profile of the landscape which sweeps up from the water's edge to the tall trees behind. While doing this, though, it also manages to evoke a host of disparate images: from the back it looks something like an old-fashioned shingled house sunk deep into the ground, and from the front

like a set of precarious ski jumps, or even, with a little imagination, like the Great Sphinx at Giza.

For all these peculiar riches, the house shows an admirable attempt to be polite to its surroundings, without being so polite that it loses its own identity.

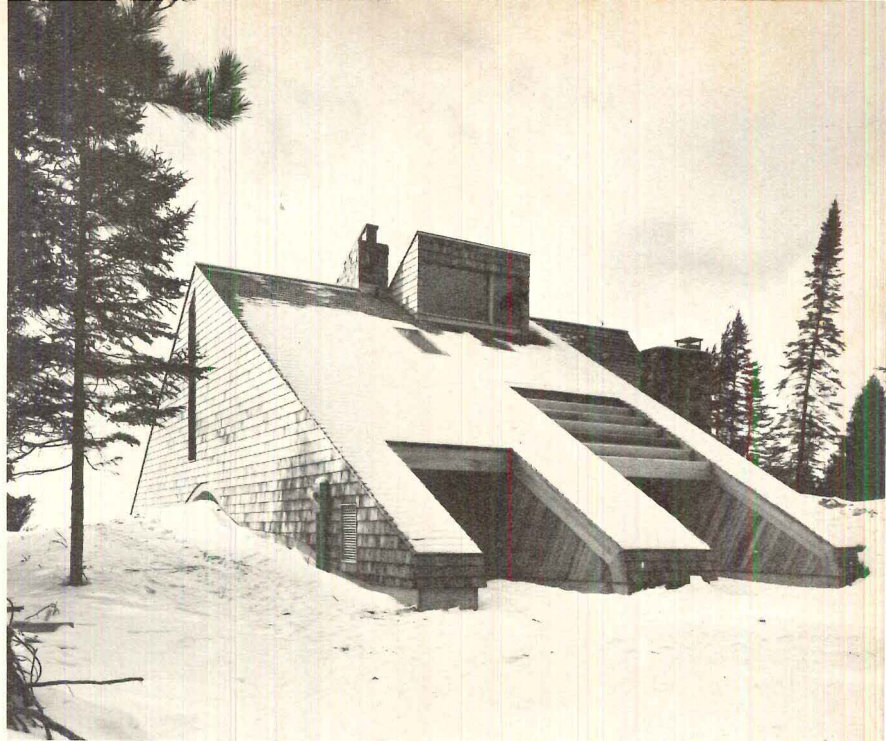
Inside, the children's bedrooms are dormitories placed on a separate floor, with their own access to the beach. Above them are the more public rooms—two living areas (again with access to the beach), a dining area and a kitchen, which is placed so that it can conveniently supply meals taken either indoors or outdoors, on the terrace or on the beach.

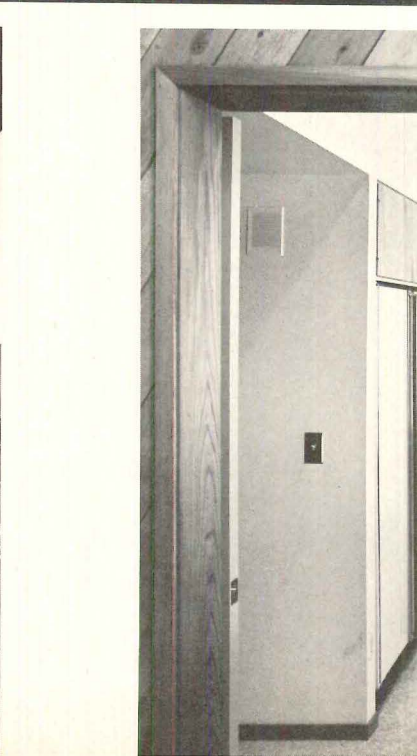
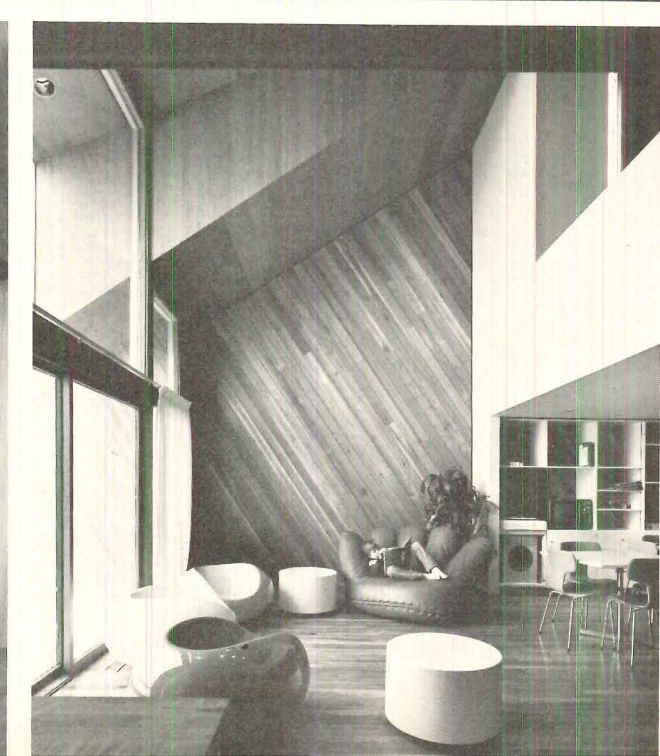
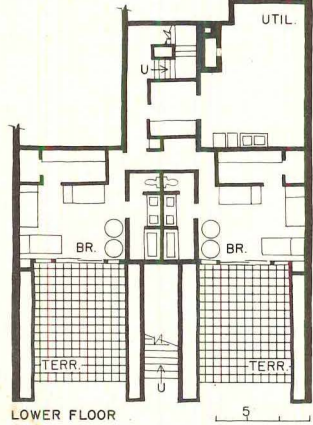
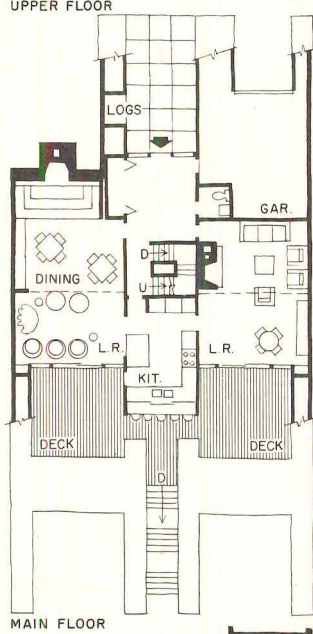
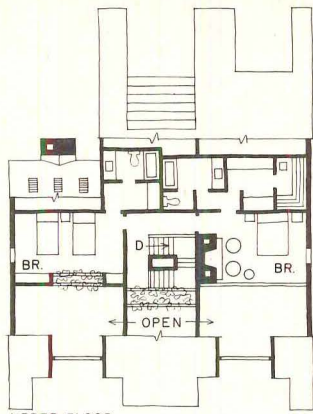
The master bedroom and guest room are both on open balconies above the main floor, though each

has its own private bath and dressing room, and the former has an uncommon luxury, a fireplace.

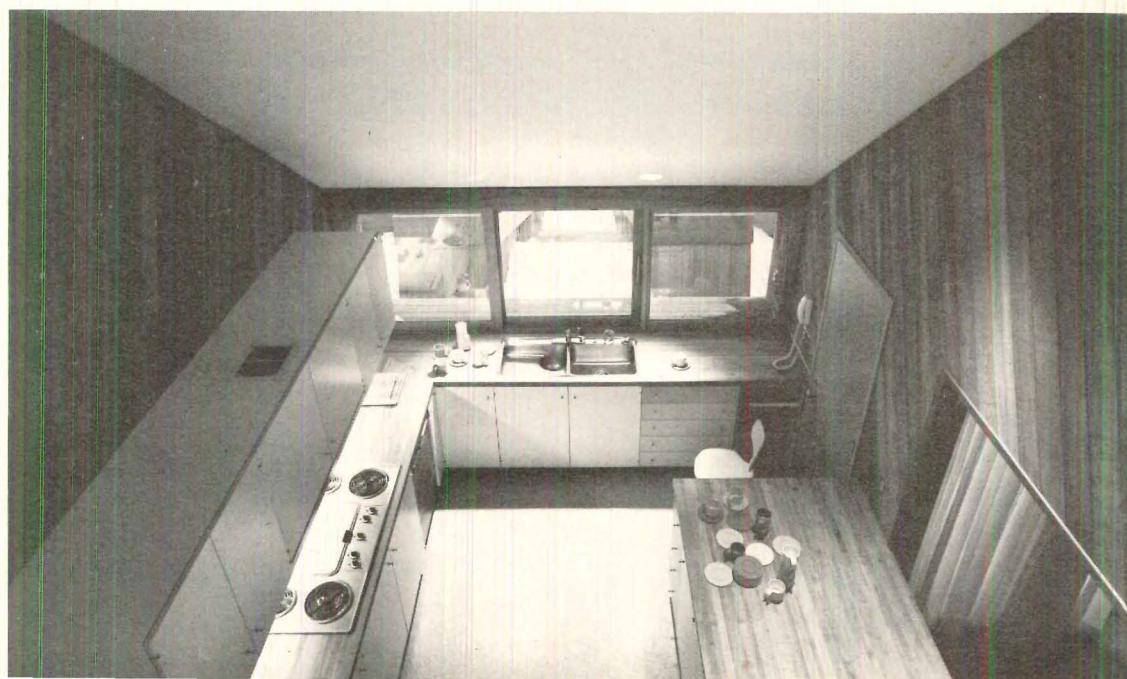
Because of its careful provisions for privacy in some parts, because of the placement of the kitchen which allows it to be used from a number of different directions, and because of the more open arrangement of the public spaces, the house gives its occupants many opportunities to savor the pleasures of the site and of each other's company, while also allowing them to retreat to their own special quarters.

Architects: WILLIAM KESSLER AND ASSOCIATES, *Owners:* Mr. and Mrs. Walter Briggs, III. *Location:* L'arbre Croche, Harbor Springs, Michigan. *Contractor:* Walter H. Desimpel, Co.





Living area on the left is designed
primarily for children, and, since it
is adjacent to the kitchen (below right)
is also especially useful for dining.
Living area on the right is more
thoroughly separated from the
kitchen and becomes, when neces-
sary, a place for adults to gather,
shielded from cooking activities and
noise from the children. Both living
areas open onto a deck above the
beach on the lower floor and, in
addition, onto the beach.



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Listed in order of appearance in the magazine



34 **PETER L. GLUCK**
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Suginami-ku
Tokyo 168, Japan



38 **WILLIAM T. CANNADY**
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40 **EARL R. FLANSBURGH** of
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14 Story Street
Cambridge, Massachusetts



44 **PATRICIA COPLANS** of
Burger & Coplans
No. 1 Fifth Avenue
Oakland, California



46 **BARBARA and JULIAN NESKI**
29 East 61st Street
New York, New York



50 **ALAN CHIMACOFF and STEVEN PETERSON** of
Chimacoff/Peterson
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Ithaca, New York



52 **ROBERT BURLEY** of
Robert Burley Associates
Waitsfield, Vermont



54 **HUGH NEWELL JACOBSEN**
1427 27th Street N.W.
Washington, D.C.



58 **ROBERT COLE THEEL** of
MLTW/Moore Turnbull
Pier 1½
San Francisco, California



60 **HOWARD BARNSTONE**
1222 Barkdull
Houston, Texas



62 **DAVID ALLEN SMITH and ROGER LARSON**
Smith & Larson
12 Prescott Street
Monterey, California



66 **PAUL H. KRUEGER**
44 Brattle Street
Cambridge, Massachusetts



68 **PETER W. BEHN and LAWRENCE D. GAVIN**
Behn and Gavin
1709A Delaware Street
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72 **RICHARD R. MOGER**
132 Madison Avenue
New York, New York



74 **GERALD M. McCUE and FRANK TOMSICK** of
McCue Boone Tomsick
631 Clay Street
San Francisco, California



76 **CLYDE C. PEARSON** of
Pearson & Porter
1819 Peachtree Street N.E., Suite 101
Atlanta, Georgia



78 **JAMES C. OLIVER**
124 Southwest Yamhill Street
Portland, Oregon



80 **JAMES G. PULLIAM** of
Pulliam, Matthews & Associates
1666 West Third Street
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84 **CHARLES GWATHMEY and ROBERT SIEGEL**
Gwathmey-Siegel Architects
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New York, New York



88 **EDWARD FRANCIS** of
William Kessler & Associates, Inc.
1800 Mack Avenue
Grosse Pointe, Michigan

ARCHITECTS OF THE APARTMENTS OF THE YEAR 1973



94 **HOWARD J. BACKEN, ROBERT ARRIGONI and E. BRUCE ROSS** of Backen, Arrigoni & Ross, 300 Broadway
San Francisco, California



98 **CHARLES HARRISON PAWLEY**
5700 Southwest 94th Street
Miami, Florida



100 **HOWARD OXLEY and TOMMY LANDAU** of
Oxley/Landau/Partners
1355 Westwood Boulevard
Los Angeles, California



102 **DONALD GOODHUE and BUD EVENSON** of
Hall & Goodhue
666 Camino Aguajito
Monterey, California



104 **PIETRO BELLUSCHI and ROBERT C. BRANN**
Jung/Brannen Associates, Inc. (consulting arch)
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Boston, Massachusetts



106 **DONALD R. ROARK** of
Donald R. Roark & Associates
311 Detroit Street
Denver, Colorado



108 **RICHARD C. PETERS, RICHARD M. CLAYBERG and THOMAS J. CAULFIELD** of Peters and Clayberg and Associates, 370 Brannan,
San Francisco, California



110 **STANLEY M. BRENT, RONALD GOLDMAN, LARRY ROBBINS and ROGER BOWN** of
Brent Goldman Robbins & Bown
10960 Santa Monica Boulevard
West Los Angeles, California

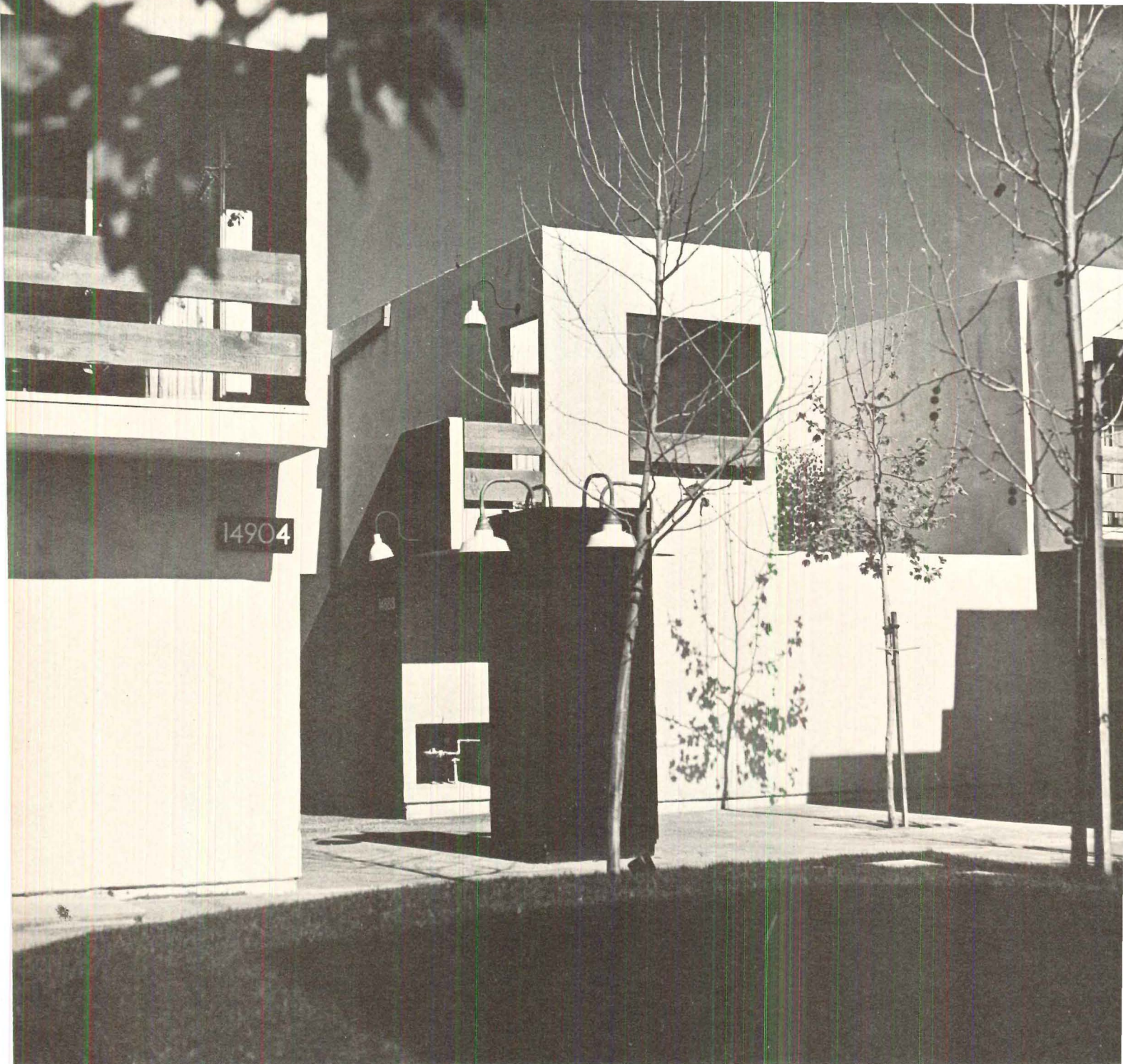
1973



Illustration for ARCHITECTURAL RECORD by Alan Dunn

"Does the meaningful space come out of the budget?"

APARTMENTS OF THE YEAR



Ed Stoekli

7 Working with a construction budget of approximately \$12,000 per unit, architects Backen, Arrigoni & Ross have produced this exceptional 296 unit residential community in southern California. The units were designed for rental to young professionals in the age group between 21-35 and recreational facilities appropriate to this group were also provided.

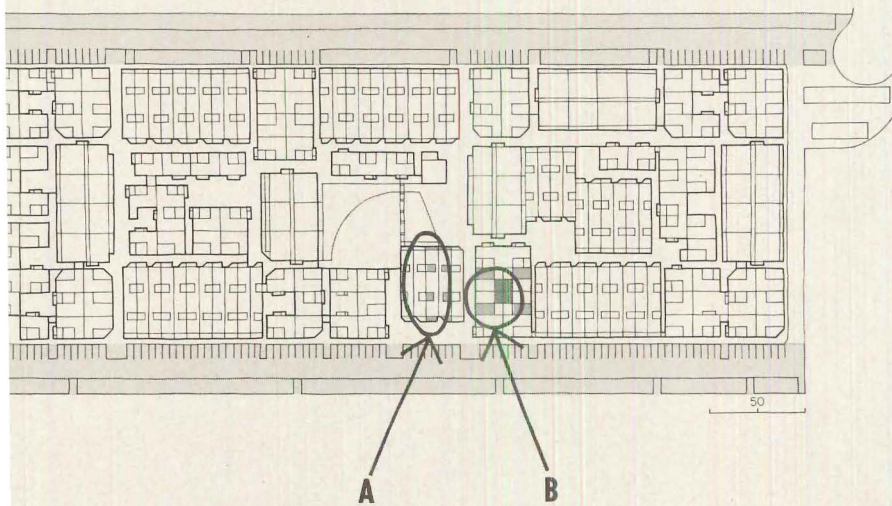
The architects developed the site as a continuous structure (see site plan) out of which a rich variety of outdoor spaces—public and private—were carefully carved. By restricting cars to two peripheral bands, the interior of the site has become an inviting pedestrian network of walkways and courtyards,

all beautifully scaled and sympathetically detailed using lighting fixtures, gutters and downspouts, paving and plants. The housing is constructed of conventional wood frame finished in textured stucco and boldly accented in a variety of bright warm colors.

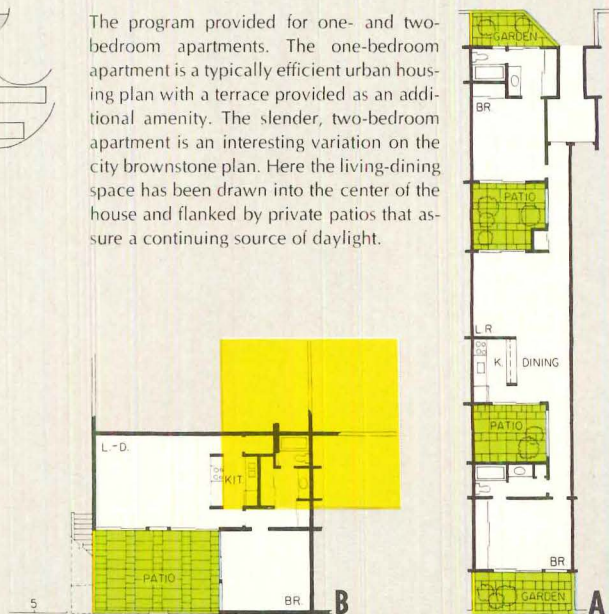
The one- and two-bedroom apartments are functionally laid out and provided with more than the ordinary number of amenities. But the great strength of the design is the richness and variety of its internal spaces. They move in and out, open to invite entry or close to redirect or gently exclude. In some, the feeling of enclosure is forceful. Others are thrown wide open to the sky. All are textured and handsomely planted.

What the architects have also achieved is a clear sense of community at the village scale. The physical elements are repeated in variations without monotony and they seem to flow together in a united and stimulating composition. This is a place that excites the imagination. This is a place that delights the senses.

Architects: BACKEN, ARRIGONI & ROSS, INC. *Owner and Developer:* Leadership Housing Corporation. *Location:* Tustin, California. *Structural engineers:* J. S. Papp & Associates. *Landscaping:* POD Landscape Architects. *Interior designer:* Judy Rock. *Contractor:* Leadership Housing Systems, Inc.



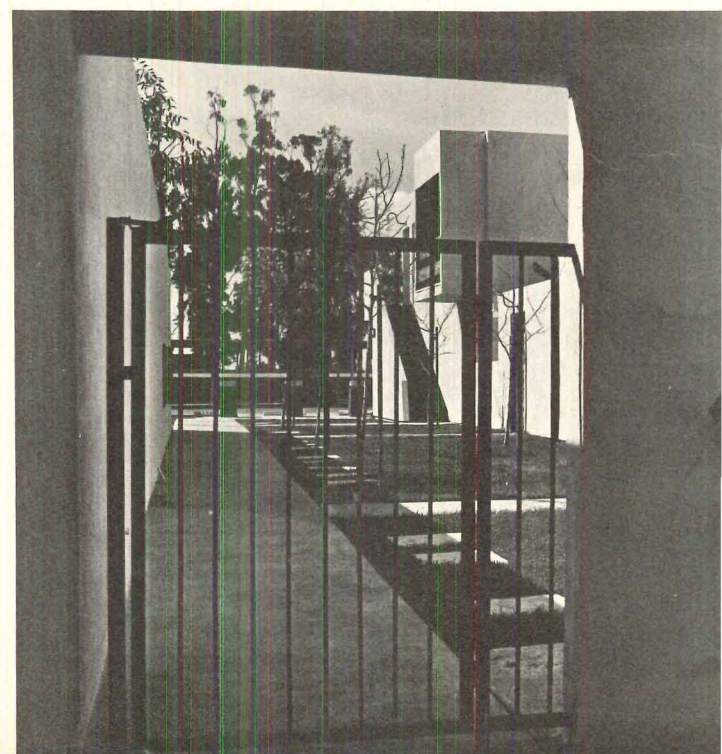
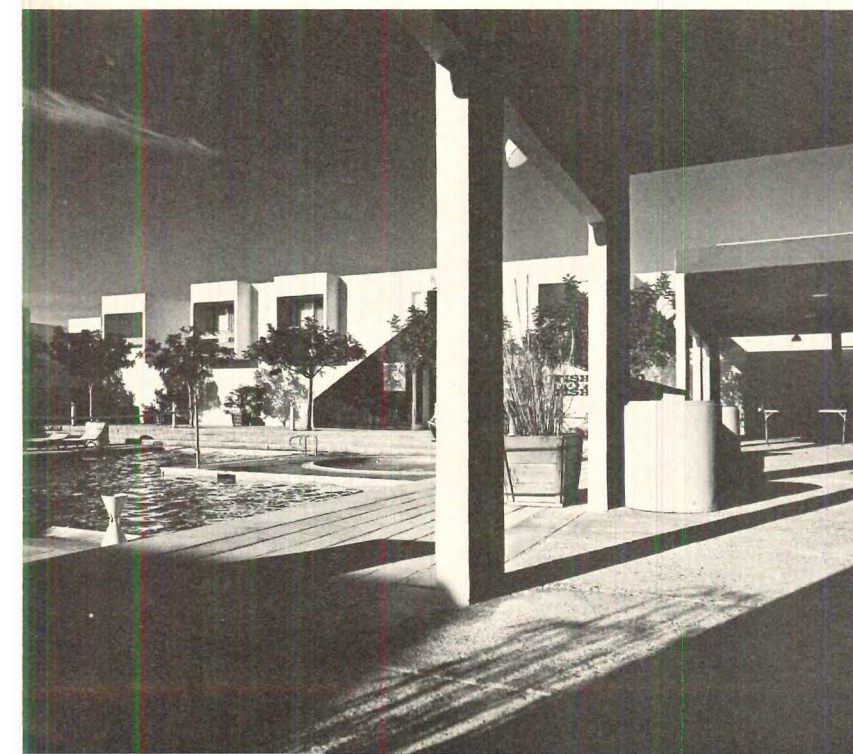
The program provided for one- and two-bedroom apartments. The one-bedroom apartment is a typically efficient urban housing plan with a terrace provided as an additional amenity. The slender, two-bedroom apartment is an interesting variation on the city brownstone plan. Here the living-dining space has been drawn into the center of the house and flanked by private patios that assure a continuing source of daylight.





Like the exteriors, the interiors are conceived and executed as simple planar forms in and about which space flows rather freely. The chief finish materials are painted gypsum board on interior partitions and ceilings, vinyl asbestos tile and/or carpeting on floors, ash for wood doors and cabinets and plastic

laminates for kitchen counters. Sliding window assemblies are aluminium sash. Interior colors are full-blooded and warm but never overwhelm the interior architecture or get in the way of its easy and interesting spatial flow. All apartment units make more than adequate provision for ventilation.







Julius Shulman photo

3 Fifteen miles north of San Diego, on 70-foot high coastal cliffs overlooking the Pacific, architects Oxley/Landau/Partners have designed a dramatically sited condominium community of 51 single-family units. The residential density is approximately 17 units per acre which leaves a striking 74 per cent of the available land open—a desirable feature for residents of this particularly benign climate. The architects also created an underground parking structure that not only stores cars out of sight but raises the central portion of the site to provide overviews in every direction—especially toward the west and the ocean.

The apartments are upper and lower flats as well as duplexes and most have front and back patios on

grade or terraces above. The massing of the units, and their color and texture are the result of a thoughtful effort to complement the cliff edge site. All the buildings are clad with restraint in natural cedar shingles which gives the entire project a welcome homogeneity and keeps its highly sculptural character from becoming all together too much of a good thing.

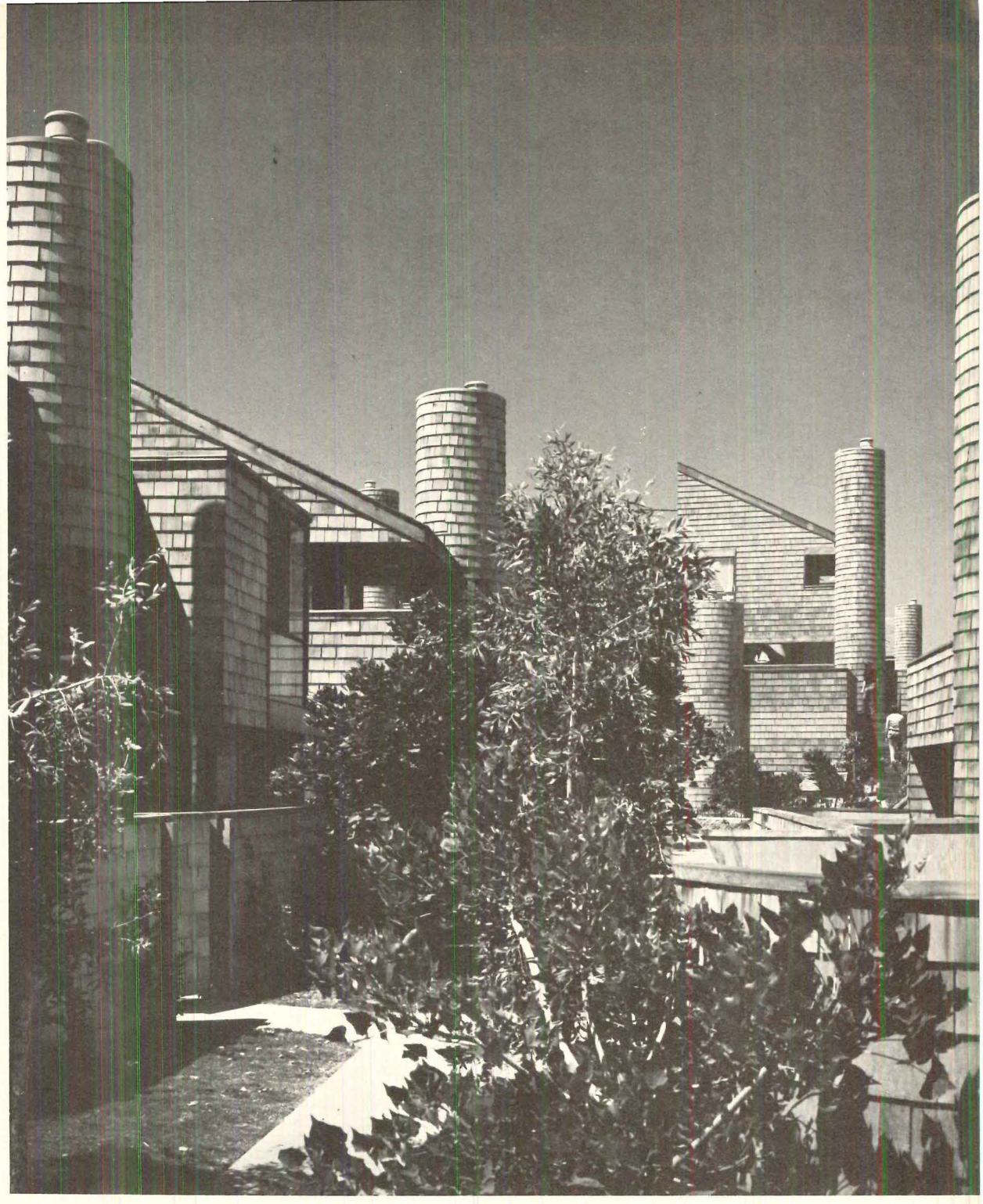
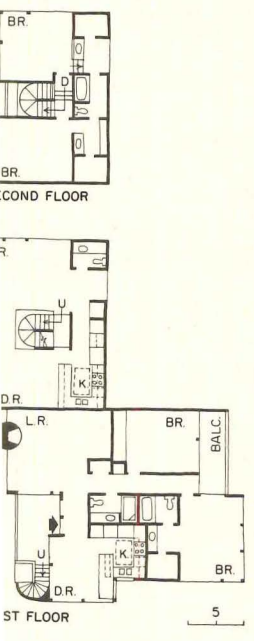
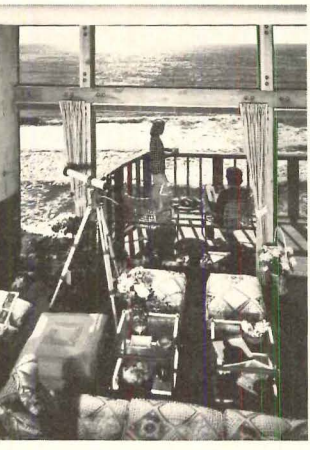
The interiors are thoughtfully planned and generously proportioned. The flats are over 1400 square feet; the duplex apartments are more than 1600. Ceiling height in many living rooms is 10 feet and double height entry areas are skylighted. Upper level spaces have sloped ceilings and exposed wood beams.

From beginning to end, the ar-

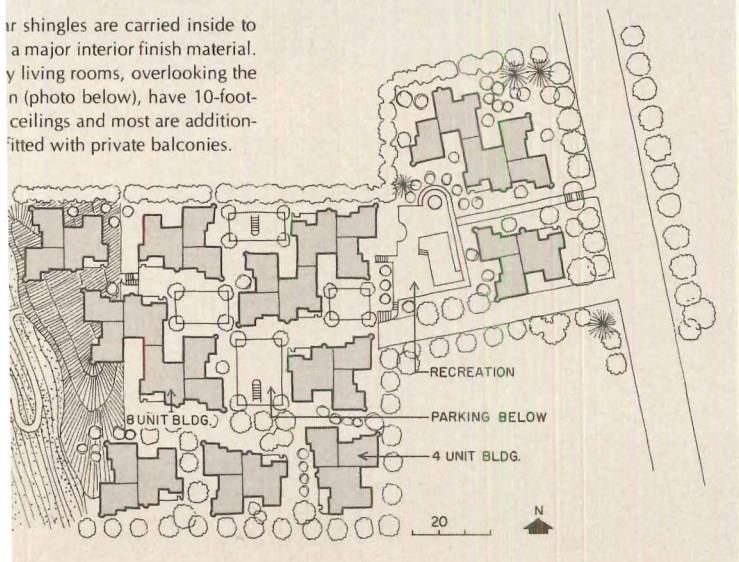
chitects and owners have striven with considerable success to preserve the quality of the site and retain as much natural planting as possible. Where new plant materials have been added, the additions have been made with sensitivity and skill. The whole project has the pleasant flavor of care and concern.

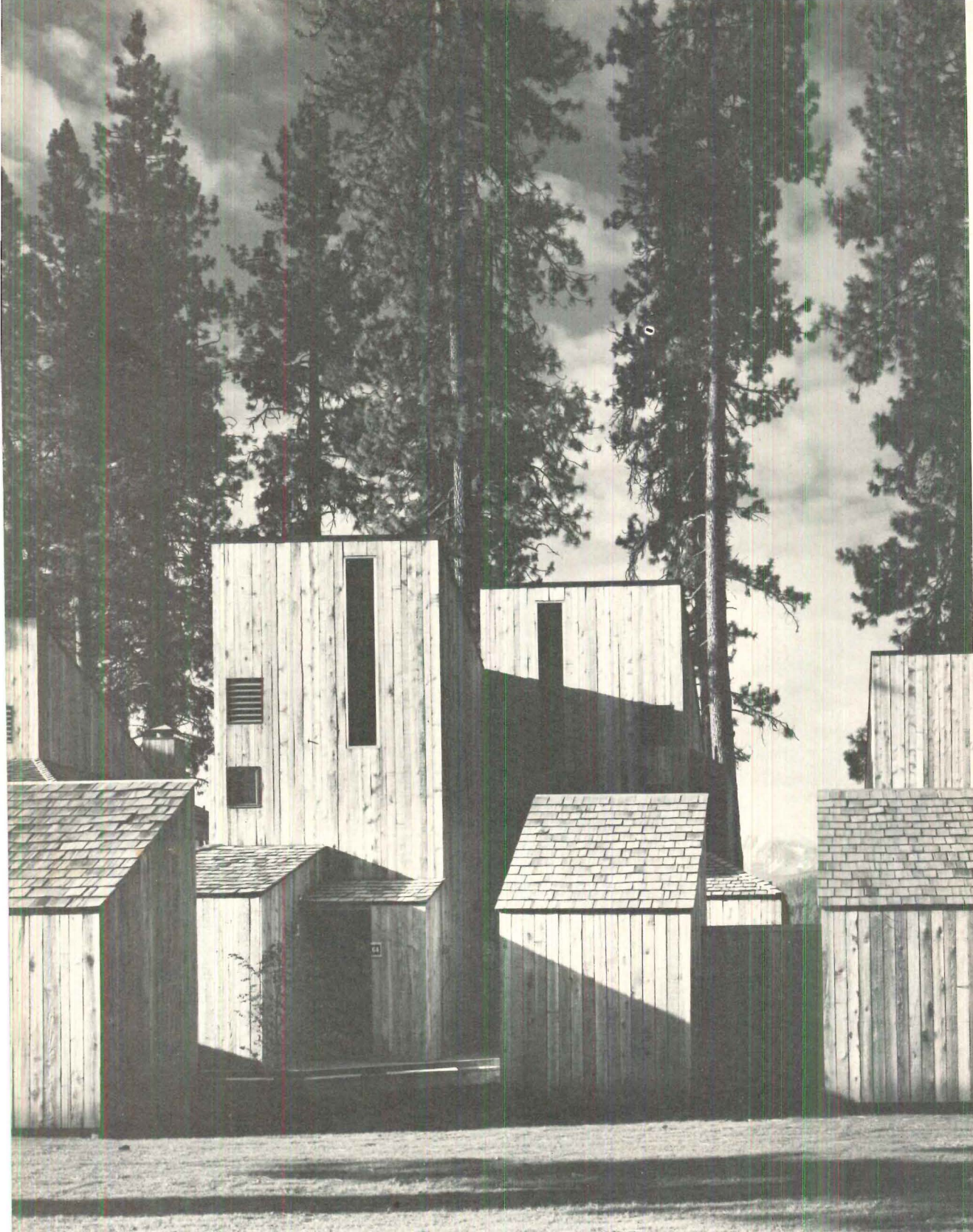
Architects: OXLEY / LANDAU / PARTNERS. *developer and owner:* Westward Construction Corporation. *Location:* Solana Beach, California. *Engineers:* Rick Engineering Company; *consultants:* Joseph Kinoshita & Associates. *Landscape architects:* Fong, Jung, Preston and Nakaba Associates. *Interior designers:* Environs Unlimited. *Contractor:* Westward Construction Corporation.

meandering shapes of the buildings and their careful juxtaposition result in a variety of large and small courts. Every unit has at least 100 square feet of private outdoor living space.



Our shingles are carried inside to be used as a major interior finish material. Many living rooms, overlooking the ocean (photo below), have 10-foot ceilings and most are additionally fitted with private balconies.





All the apartment units in this housing group are sited on flat meadowland and open toward views of the nearby Sisters' Peaks. The rugged, jagged shed roof vocabulary, with its visual discontinuities, seems especially appropriate response to the meadowland site and its mountainous surroundings.



Morley Baer

4 The Country House Condominiums form a small recreational/second home community at the foot of the Cascades in central Oregon. The buildings are situated on a meadow and grouped around a tall stand of Ponderosa Pine that has been used by architect Donald Goodhue as a unifying design device. "The important thing we were trying to do here," says Goodhue, "was to give expression to the 'colony' idea—a group sharing a special place together, forming one discrete entity rather than simply a row of condominiums lined up against the spec-

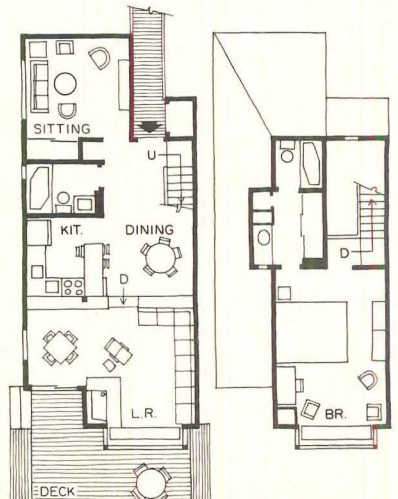
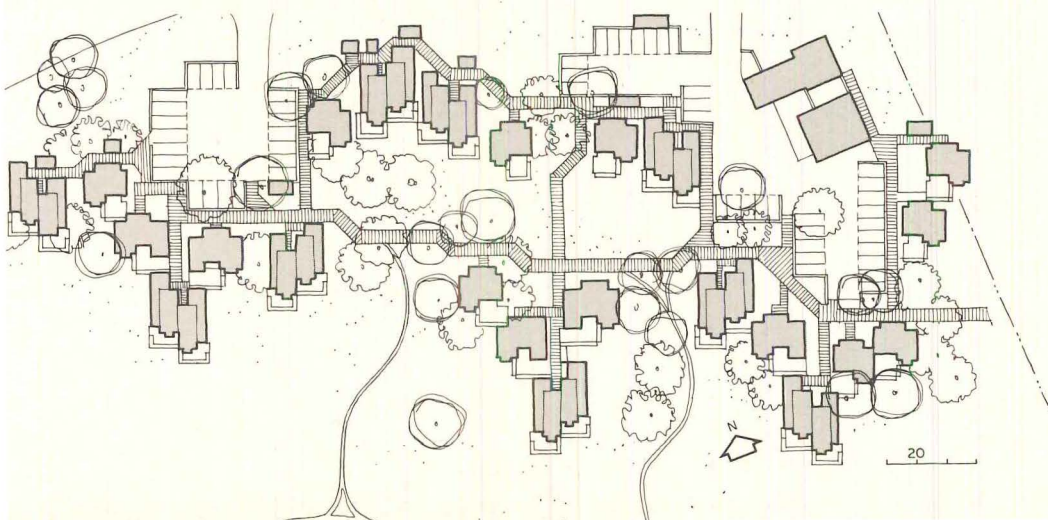
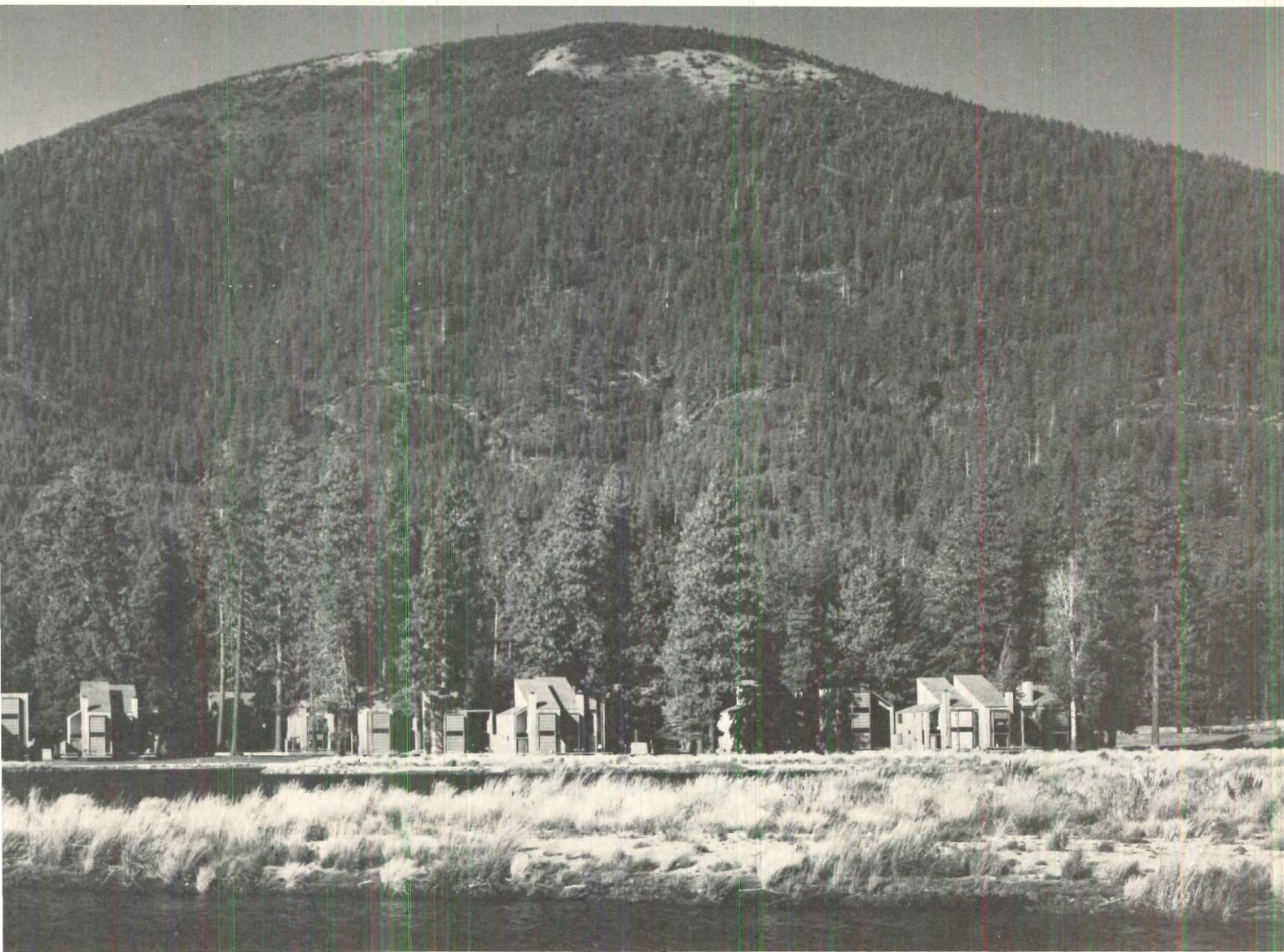
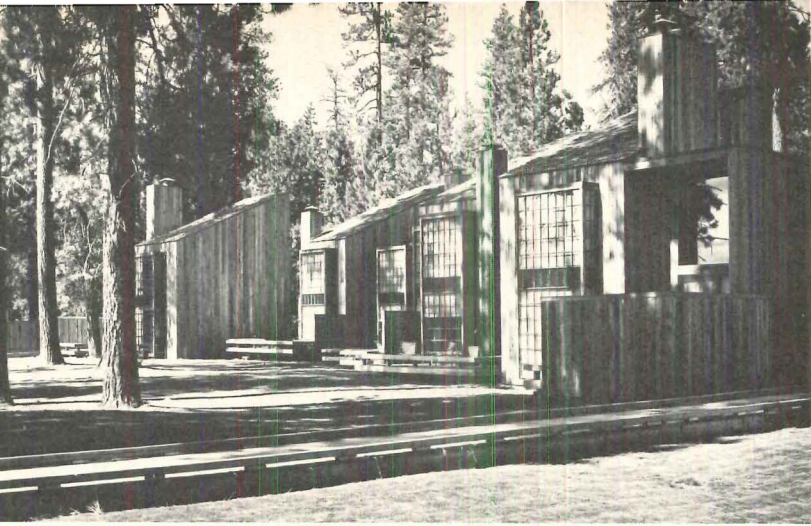
ular view. (See photos at right). The site plan gives special attention to pedestrian linkages between individual units and common spaces. The boardwalks are a means of controlling pedestrian circulation while protecting the privacy of the near units. They serve a social function as well by providing a setting for random and unplanned daily encounters between members of the community—a function that would be lost if circulation was more diffuse. Parking is contained within enclosed spaces and automobiles therefore provide

a minimum danger or distraction to pedestrians.

Individual apartment units are conventional wood frame with pine exterior and interior finishes. Their careful grouping takes advantage of the view while it provides a number of small-scale, private outdoor spaces that double as suntraps and windbreaks. Each unit is designed with a projecting bay window enclosed by a small-pane steel sash—a design gesture in sympathy with local building traditions. The interiors are planned as flexible spaces adaptable to a variety of prefer-

ences in the matter of furnishings and functions. Almost all units have generous allocations of space for summer recreation and especially for youthful activities.

Architect: DONALD GOODHUE and JAMES HALL and DONALD GOODHUE (Bud Hall, project designer). *Owner:* Brooks Resources Corporation. *Construction:* Central Oregon. *Engineering:* Howard Carter (structural); Rick Lee (mechanical and electrical). *Space planner:* George Schwab. *Interior design:* Tom Dear. *Contractor:* Keeton-King.





Gorchev and Gorchev p

5 The buildings of this housing complex in a town near Boston were not chosen for this issue to represent a new or innovative approach to housing. Rather, to show a common approach extremely well done. Working within the limits and budget restrictions of the FHA 236 program for low- and moderate-income housing, the architects have produced a group of carefully detailed structures that relate sympathetically to the landscape.

Utilizing the rich potential of the site, the units were turned inward toward small courtyards in which existing topography and large evergreens and hardwood trees were retained wherever possible. Indeed, even during the excavations, adjustments were made to preserve trees and boulders.

The buildings themselves are three-story wood frame structures

with cedar siding stained a rich reddish-brown color. Openings for the aluminum window units with insulating glass are trimmed with 1 by 4 redwood boards perpendicular to the building face. These were stained dark brown and give a precision to the facades that belies their simple construction. A lattice along the first floor of the units as they face into the small courtyards (right) gives an appropriate scale.

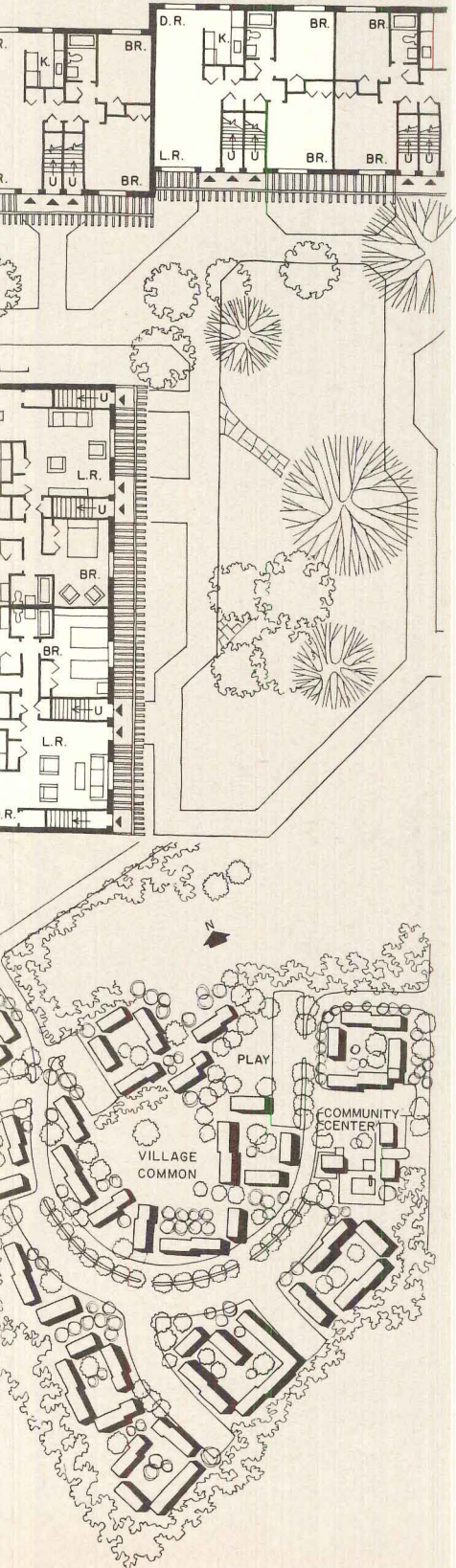
The interior arrangements place two- and three-bedroom flats on the first floor. Duplex apartments are above with bedrooms on the third floor. Each unit has its own entrance from the courtyard and the first-floor apartments have a door to grade from the dining room.

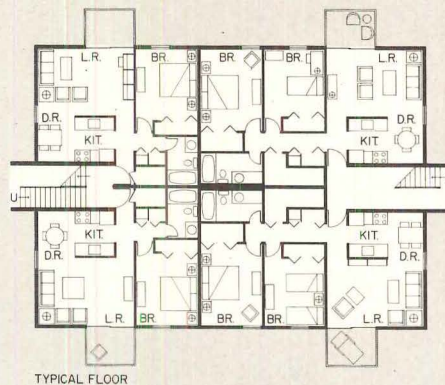
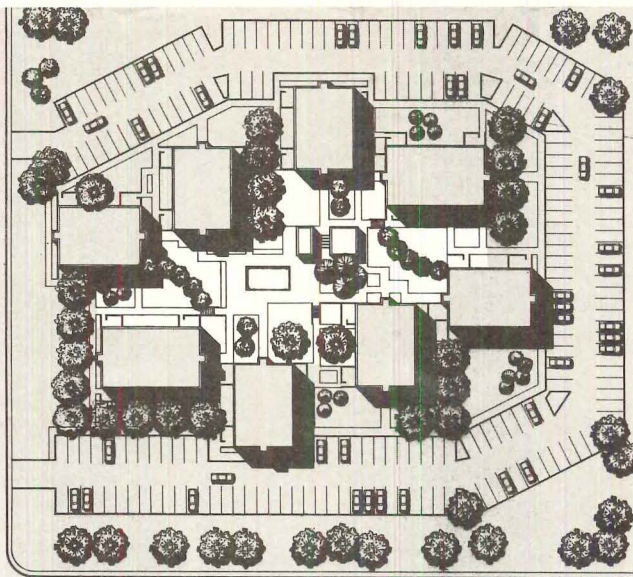
"While designing this project," says Robert Brannen, "we lived with the conviction that a humane, civilized environment must

be possible within the constraints imposed by subsidized housing budgets and standards. A knowledgeable, well-intentioned client, a public agency (Massachusetts Housing Finance Association) which never "looked the other way," and a design team willing to spend the time required were the combination that did the job."

Architects: THE OFFICE OF SAMUEL PAUL. *Consulting architects:* Pietro Belluschi and Jung/Brannen Associates, Inc. *Developer-builder:* Beacon Construction Co., Inc. *Location:* near Boston. *Engineers:* Benjamin H. Silberstein (*mechanical*); Goodall Shapiro (*electrical*); Homer K. Dodge Associates (*site*). *Landscape architect:* Joseph Gangemi. *Landscape consultant:* Carol R. Johnson and Associates.

Three-story wood frame buildings are arranged around courtyards gently set into the rugged New England landscape. Each courtyard (below right) acts as a small neighborhood for small-scale interaction and opens in turn to the "village common," larger play areas and a community center using three existing older houses. The complex includes a large swimming pool, a child-care facility and an adult activities building. It serves 404 units which have an average density of 25 units per acre.





Neil Reynolds

6 FHA-insured housing projects are bedeviled by so many economic and technical constraints that it often seems sufficient to praise them for getting built at all. The architects of this apartment complex are understandably proud of the fact that they have been able to build 96 units (half of them with one bedroom, half with two) within FHA 221d4 guidelines and with extraordinary economy. They are rightly proud, too, of the individual and social amenities that they have been able to include.

One side of the site for the

apartments is adjacent to open farmland, though partially separated from it by a row of mature trees, which fortunately were able to be saved. On the other sides it borders on a neighborhood of single-family houses, and the architects were anxious to maintain their scale.

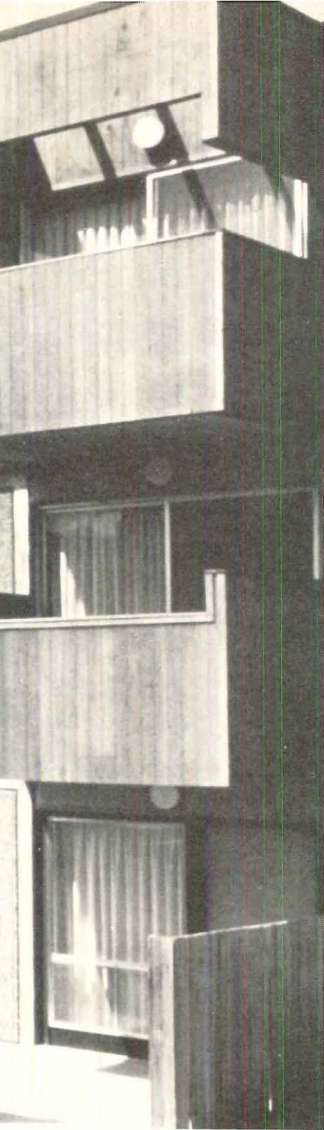
Accordingly, the facades of the three-story buildings are broken up by changes in material and by patios and balconies that, like the details of the neighboring houses, suggest the ways that people really live. Also in a gesture of good

neighborliness the parking lot and its sea of cars was depressed below the existing grade level.

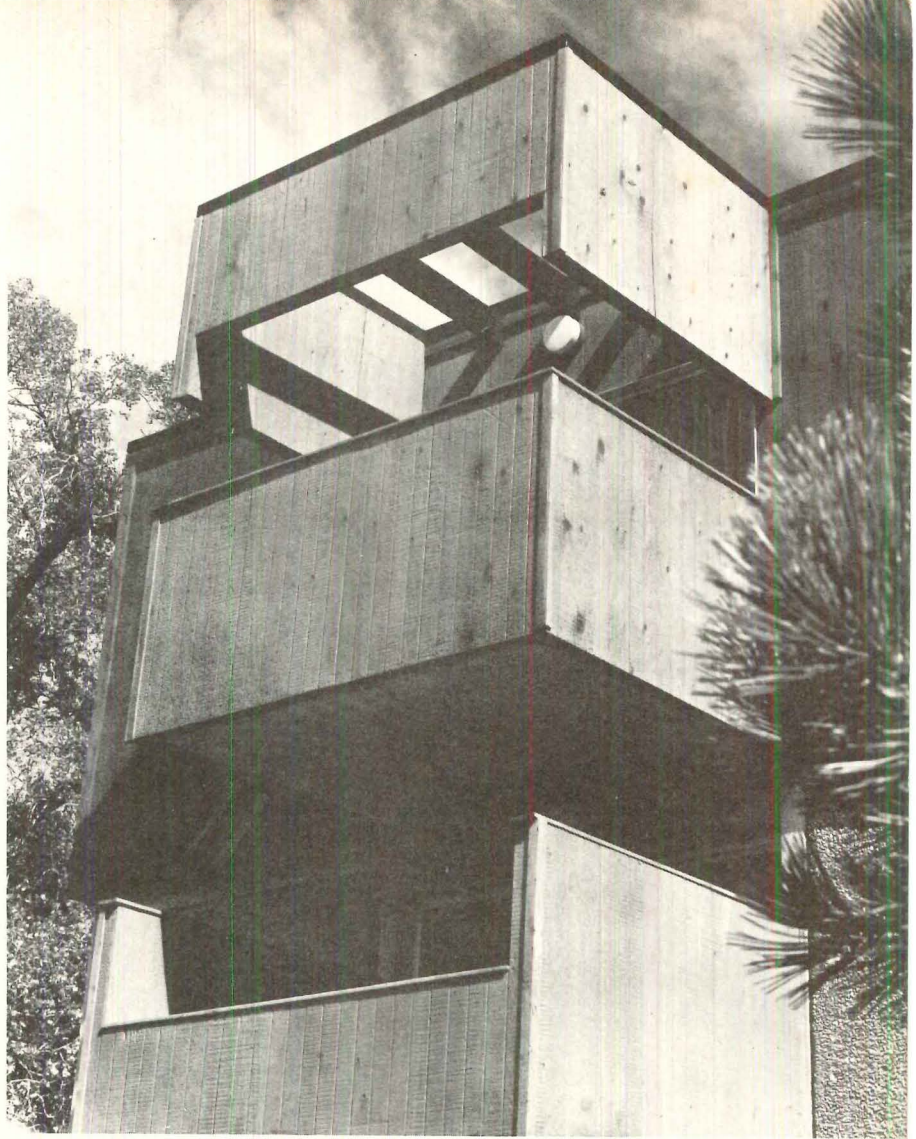
The first two stories of each building are made of precast concrete sections—readily available in the area. The third floors are all of conventional wood framing. Though it was necessary to have many apartments in each building, the architects managed to avoid any sense of claustrophobia or dangerously enforced community by dividing the buildings down the middle and by making entryways, either at grade or by open stairways.

At first glance these apartments make only a modest impression. The architects clearly had their hearts in the right place, for, on closer inspection, this is like a good place to live—and the reports is so—within constraints that often are not met effectively.

Architects: ROARK ASSOCIATES
 Owner: The Franklin Corporation
 Location: Greeley, Colorado
 Engineers: Johnson-Voiland-Architects and Sol Flax Associates
 Contractor: City Builders, Inc.



The eight buildings which make up this apartment complex are placed within a peripheral parking area, and they surround a central open space, a place for relaxation and recreation, which for many months of the year in these climes includes swimming. The open space is slightly elevated in order both to shield it from the parking places and to provide a view of the Rocky Mountains in the distance. Balconies and patios open onto the central area and give the occupants of each apartment the chance to survey the passing pedestrian scene.





Alan Stiles

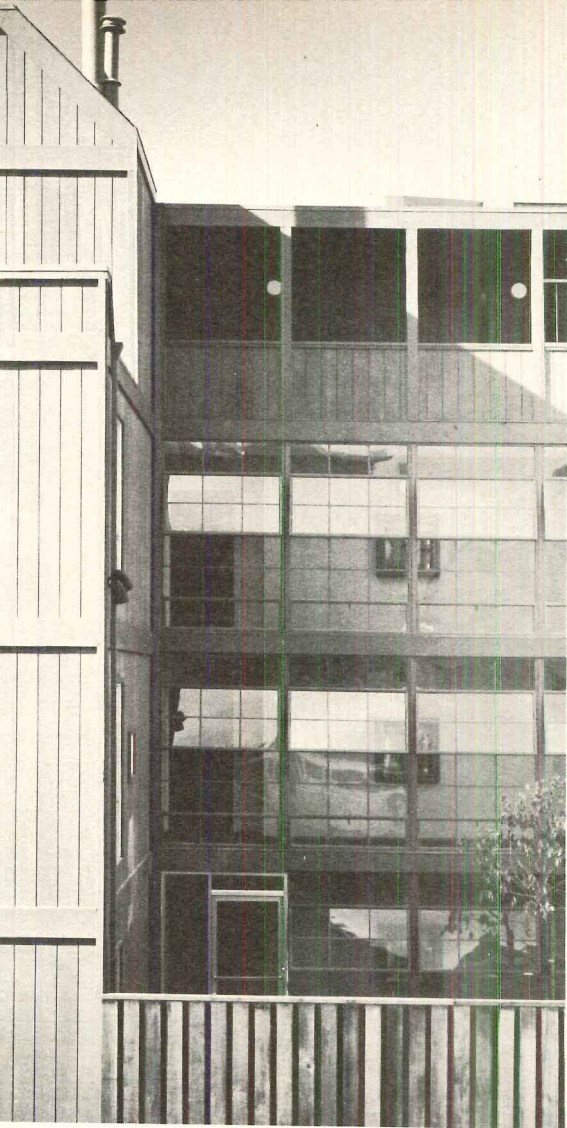
7 Few of the small apartment buildings built on left-over lots in every American city recently can be considered architectural contributions to their neighborhoods. Peters and Clayberg and Associates of San Francisco were most successful, while satisfying their developer/client's goals of rentability and low construction cost, in relating their design to the scale of the tree-lined street. The 17 unit-building is in an area of Oakland that, because of its proximity to the downtown and to major traffic arteries, is rapidly changing from single- to multi-family housing. Another of the site's advantages is access to views of San Francisco and the Bay as well as of downtown Oakland. Thus, almost all of the apartments have their balconies and bay windows oriented toward them. In addition, a small court at

the rear of the site offers the possibility of cross-ventilation for many of the units. Seven of them also have wood-burning fireplaces.

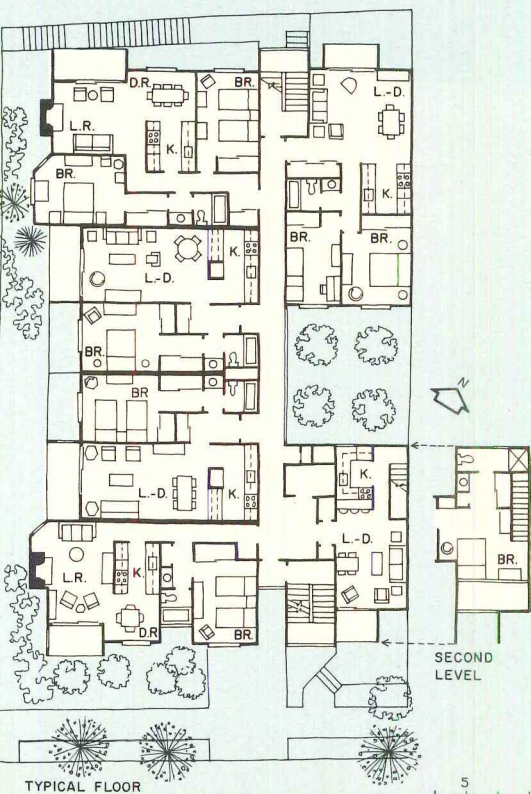
Perhaps the most interesting aspect of the building is its structure. A ground level garage of concrete and concrete block, which takes care of all off-street parking requirements, supports the three stories and penthouse of wood frame construction above. Adequate protection against fire was necessary of course. A heavy-duty water line with valves on the landings of the open stairwells (above) and fire extinguishers in the glazed corridor (above right) are two types easily seen. The most obvious expression of the lightweight construction is the redwood plywood siding. It was chosen, say the architects, not just because it compared favorably in cost with the stucco so

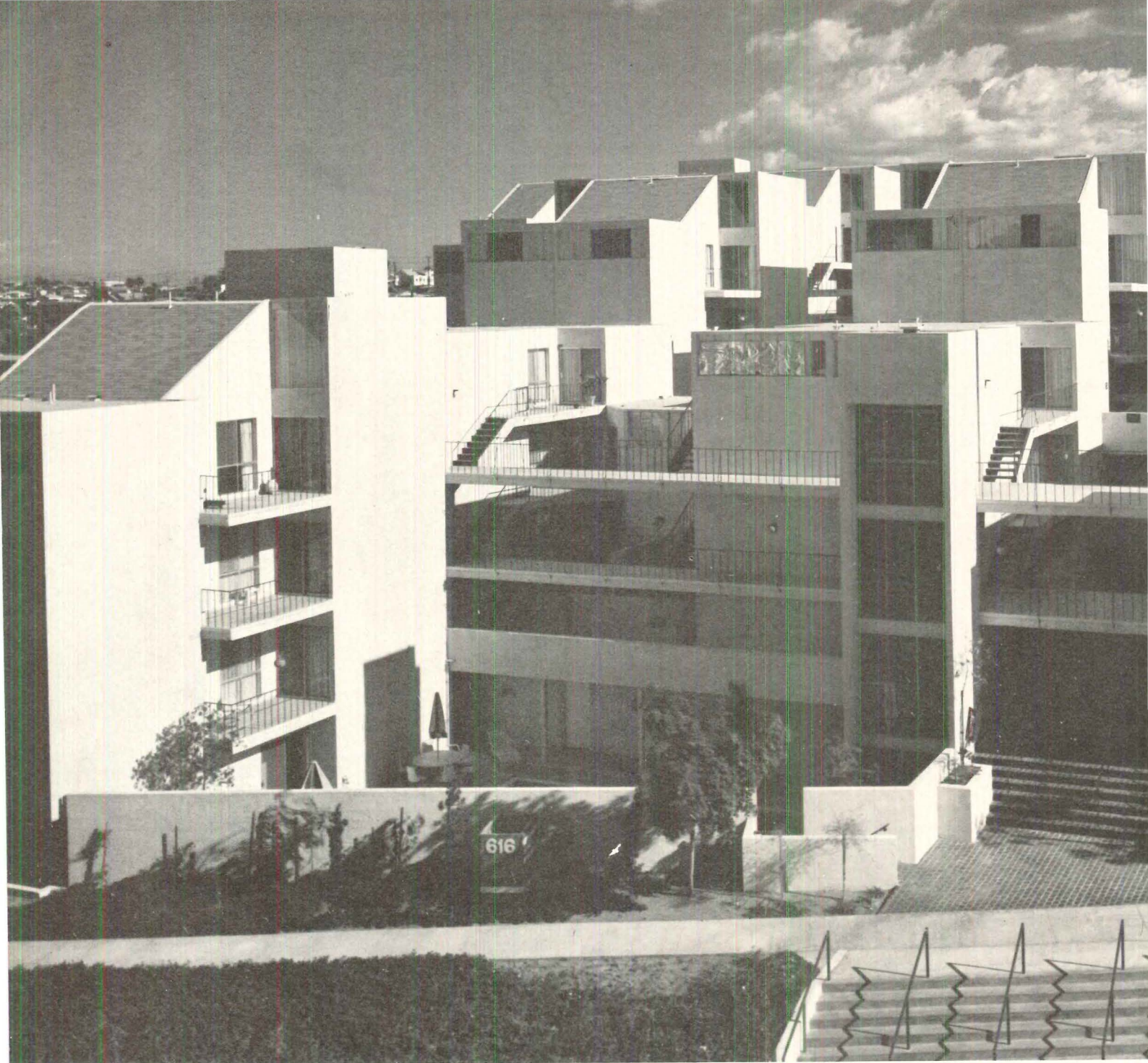
often used for such buildings in California, but because it complemented the mature trees nearby. It is finished with a semi-transparent stain that contrasts with the darker-stained horizontal and vertical trim. The plywood is used in the lobby (right) for a wall sculpture of numbers including the building's address, which was executed by the architects themselves. The lobby is entered, as is the garage, adjacent to the open stairwell (above). The cost of the building was \$263,000 or \$15,500 per unit, not including land or fees.

Architects: TOM CAULFIELD of Peters and Clayberg and Associates. *Owner and builder:* Barry S. Slatt. *Location:* Oakland, California. *Engineer:* Robert Vandembosch. *Landscape architects and interior designers:* Peters and Clayberg and Associates.



The 17-unit building nestles onto a slightly sloping lot of less than 7000 sq. ft. Access to most of the apartments is along a corridor glazed with steel industrial sash painted red-orange (above). They look into a small inner court which provides cross-ventilation for some of the units. Each apartment has a balcony, most of which take advantage of interesting views across San Francisco Bay.





Chuck Crandall p

8

Esplanade Village steps down a 1.2-acre suburban site near Redondo Beach, California to form an unusually handsome 105-unit rental community overlooking the ocean. Careful planning and massing has resulted in an orderly plan with eight apartment variations: 20 per cent efficiencies, 40 per cent one-bedroom, 20 per cent two bedroom. A maximum number are oriented toward the ocean but all have views and the privacy of individual units has been maintained with considerable care.

The massing seeks to emphasize the repetitive character of the system while investing the whole project with a pleasant village

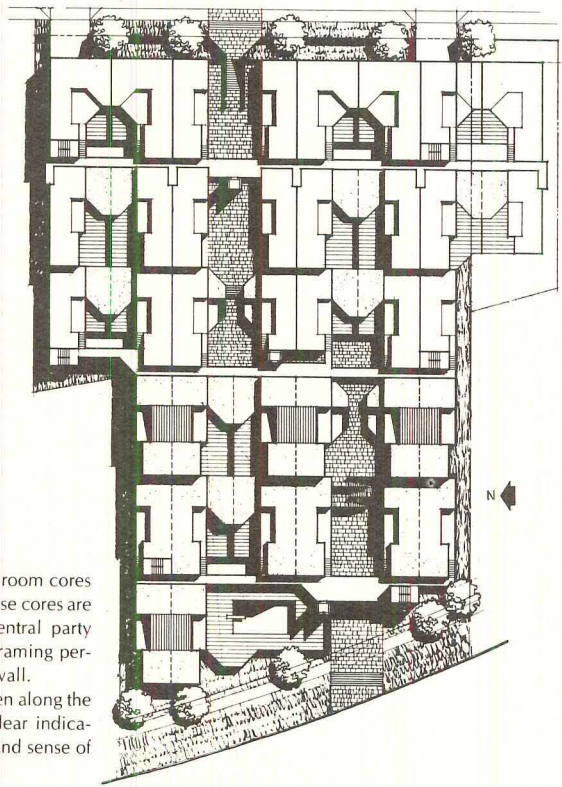
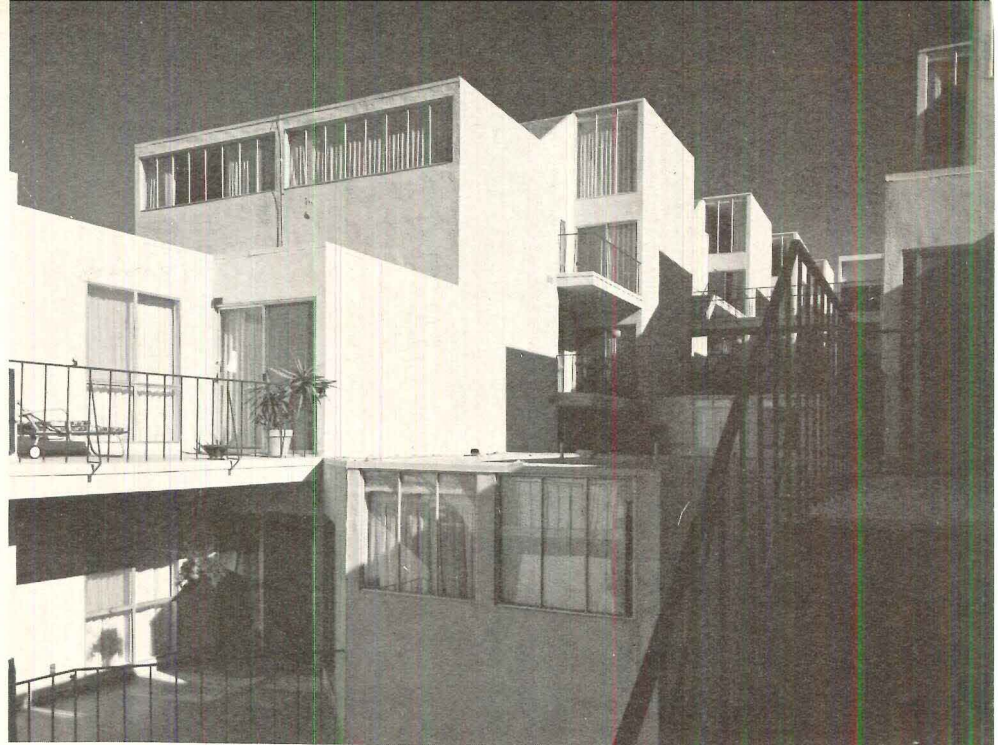
character and scale. Grade circulation is through a sequence of small courts—or an esplanade—with lateral circulation on bridges overhead. Shared facilities include a pool, a recreation room on the downhill side of the project, and a two-level subterranean garage.

The rental market in the area dictated the use of a three-story wood frame construction (Type V) with a one-hour fire rating. Exterior walls have a sprayed-on plaster finish, patios and open corridors are fitted with metal railings and sloped roofs are finished in asphalt shingle. Standard components and details are employed throughout.

But in spite of the simple con-

struction, the rigorous ordering of forms and the fairly substantial densities, Esplanade Village has a very inviting character. Part of it results from the openness of stairs and corridors and the outdoor lifestyle these elements infer. More of it, perhaps, is due to the careful siting and massing that create, in the mind of resident and passerby alike, an important sense of place and also of community.

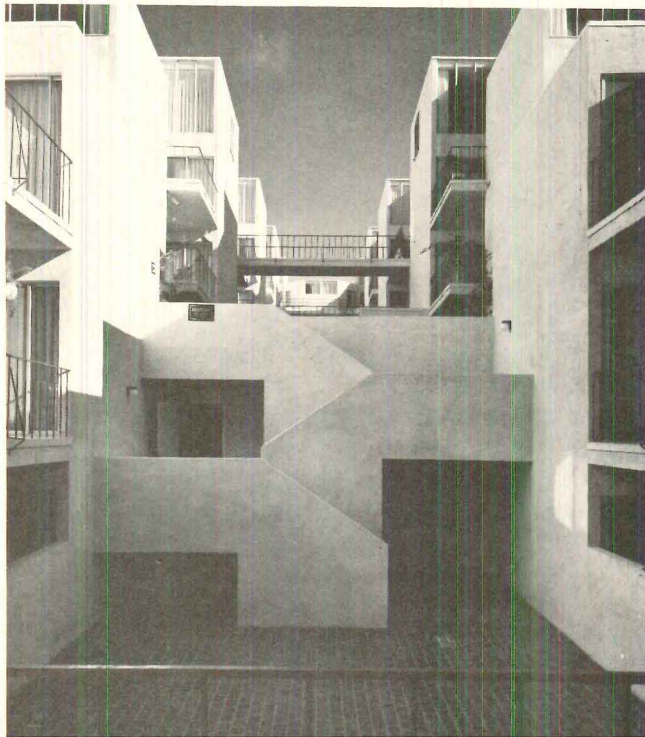
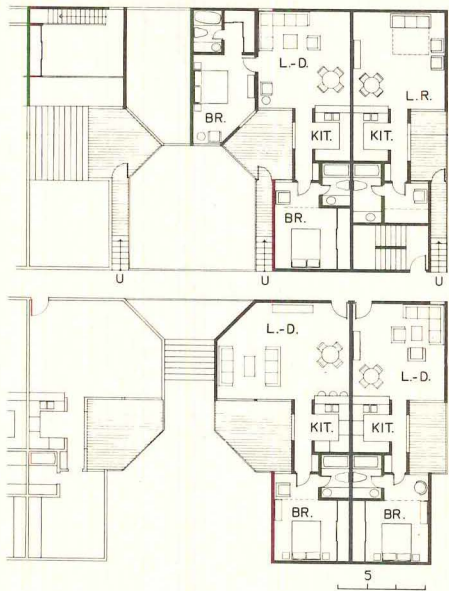
Architects: BRENT, GOLDMAN ROBBINS & BOWN—Dean Bell project architect. *Owner:* Esplanade Village Ltd. *Location:* Redondo Beach, California. *Structural engineers:* Ismail & Wagner. *Contractor:* Alter Building Co.



Similar kitchen and bathroom cores are used throughout. These cores are backed up against a central party wall with all structural framing perpendicular to the party wall.

Views at left are taken along the esplanade and give a clear indication of character, scale and sense of partial enclosure.





The site is bounded on two sides by public roads and dips twenty-five feet between roads. The project is designed to be expansible as adjacent 40-foot lots become available. At present, Esplanade Village includes 82,000 square feet of net rental area at densities of approximately 89 units per acre.

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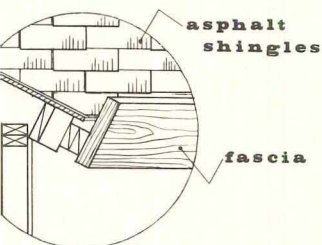
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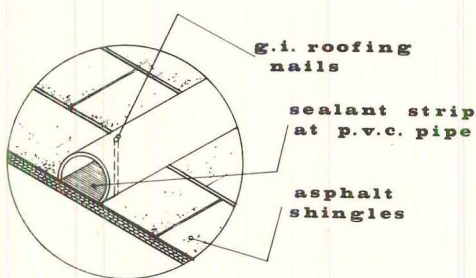


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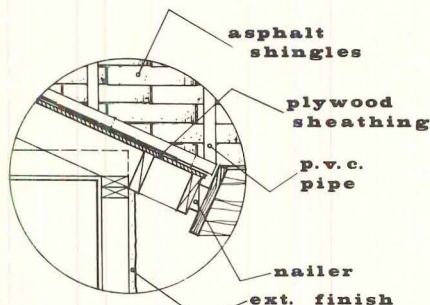
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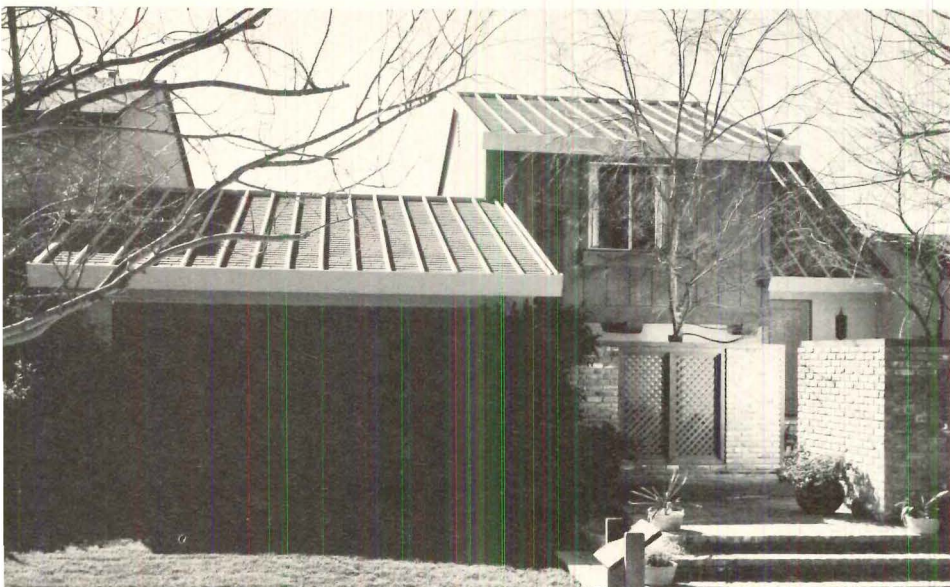
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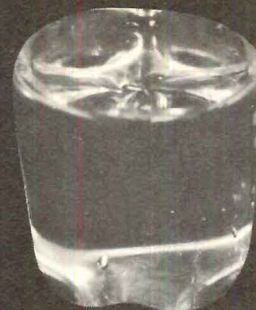
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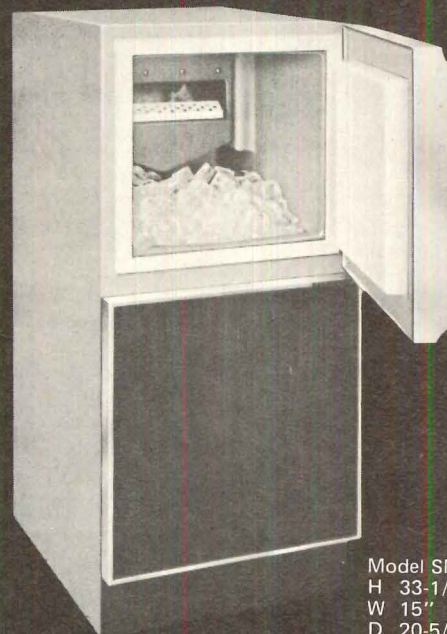
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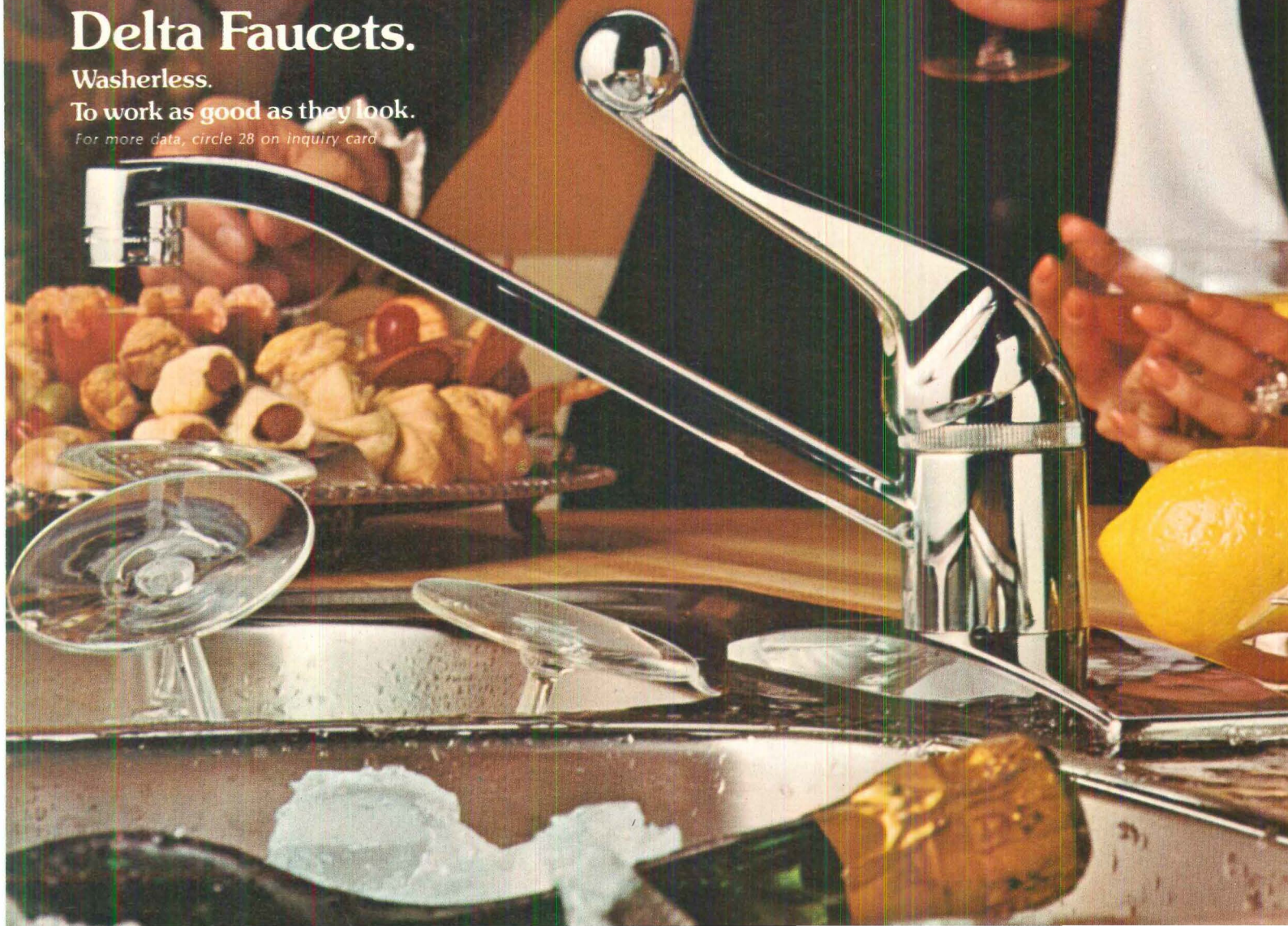
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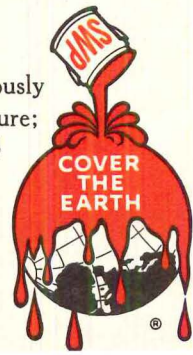
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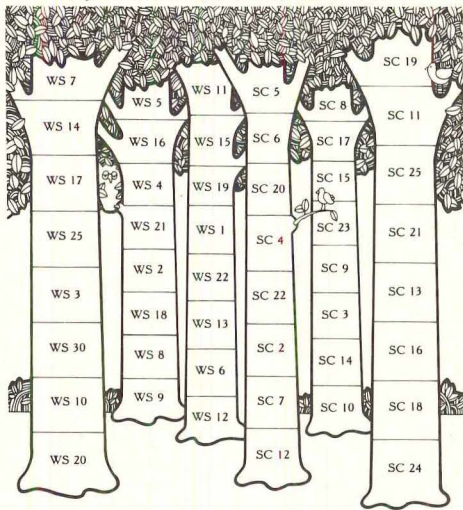


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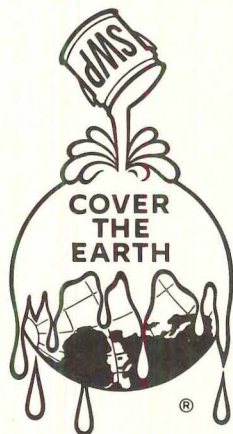
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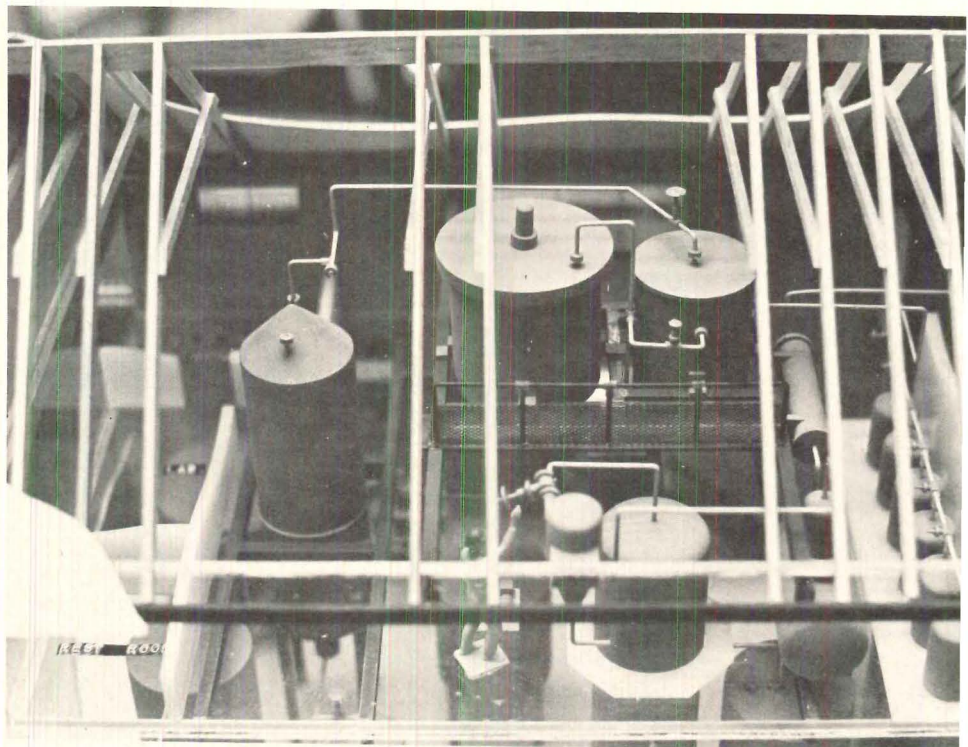
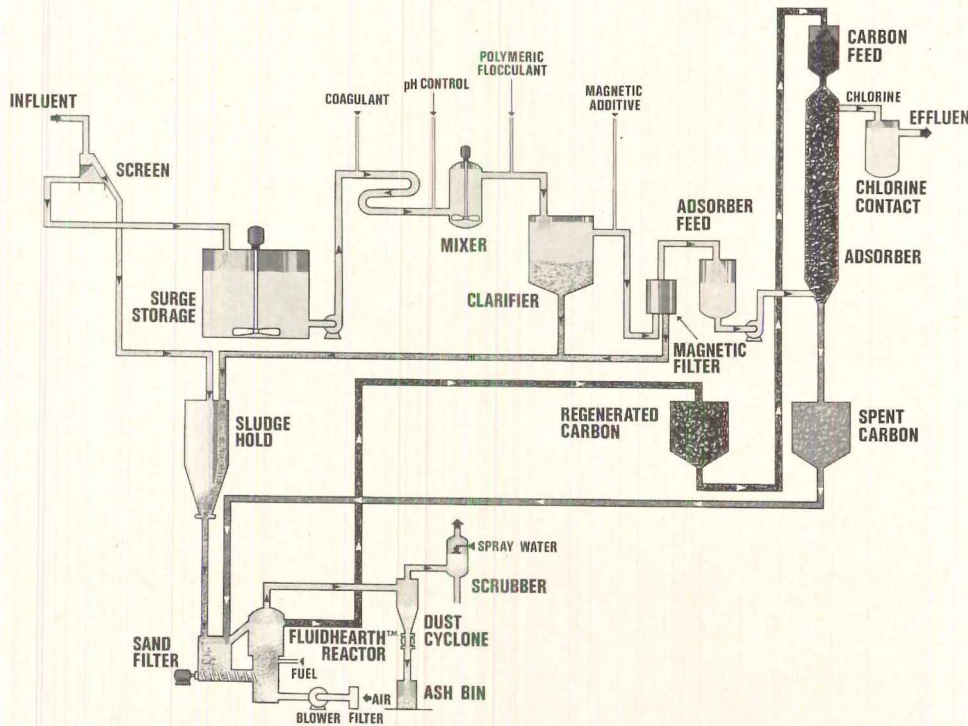
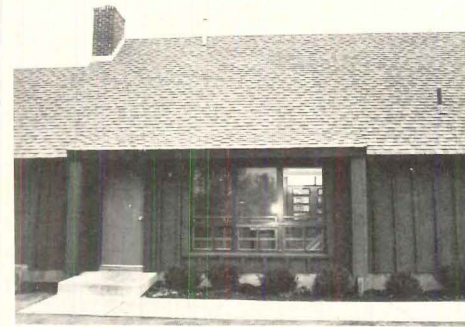


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SELF-CONTAINED WASTE TREATMENT PLANT / This physical-chemical wastewater treatment and incineration process for community developments, apartment complexes and hotels affords localized treatment in an ecological manner. The process can be completely housed in a structure compatible with surroundings, as shown right and in the cutaway view at the bottom of the page. The entire apparatus requires one-quarter of the square footage needed for conventional sewage treatment plants, and construction and operation costs are equal or lower. In the process (shown center), domestic wastes with suspended and dissolved solids are precipitated from the water. Organic solids are incinerated and inorganic solids are removed in the form of dry, sterile ash. The

effluent is potable and can be discharged safely. ■ AWT Systems, Inc., Wilmington, Del.

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The Birthday bath

Kohler celebrates its 100th anniversary with the Birthday Bath. The newest idea from the Bold Craftsmen.

A nostalgic blend of yesterday and today. The Birthday Bath—old-fashioned comfort with contemporary grace, 6 feet long and 37½ inches wide. Lustrious enamel interior bonded to cast iron. Smooth flared rim. In Antique Red, Black Black, White.

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100
BOLD CRAFTSMEN
SINCE 1873





The siding shown above is eight-inch horizontal. It's also available in double four-inch and double five-inch horizontal or 12-inch vertical panels. Matching V-groove soffit and fascia come in 12-inch panels.

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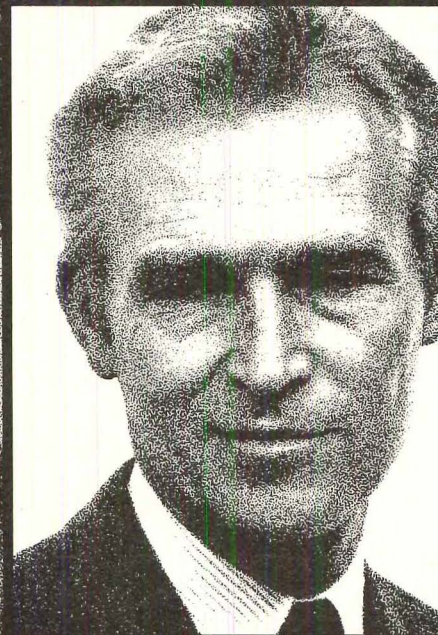
The Winners: 1973 Plywood Design Awards

Tappe'

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McCormack



Commercial/Institutional

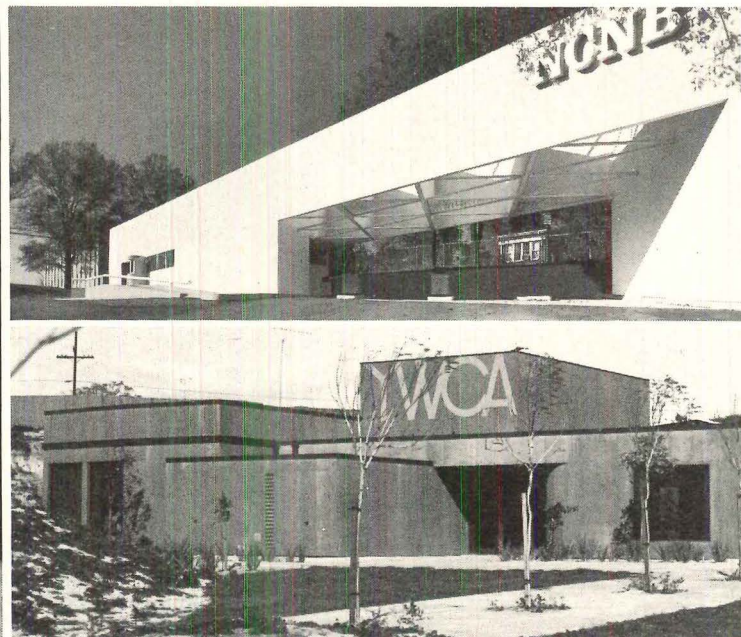
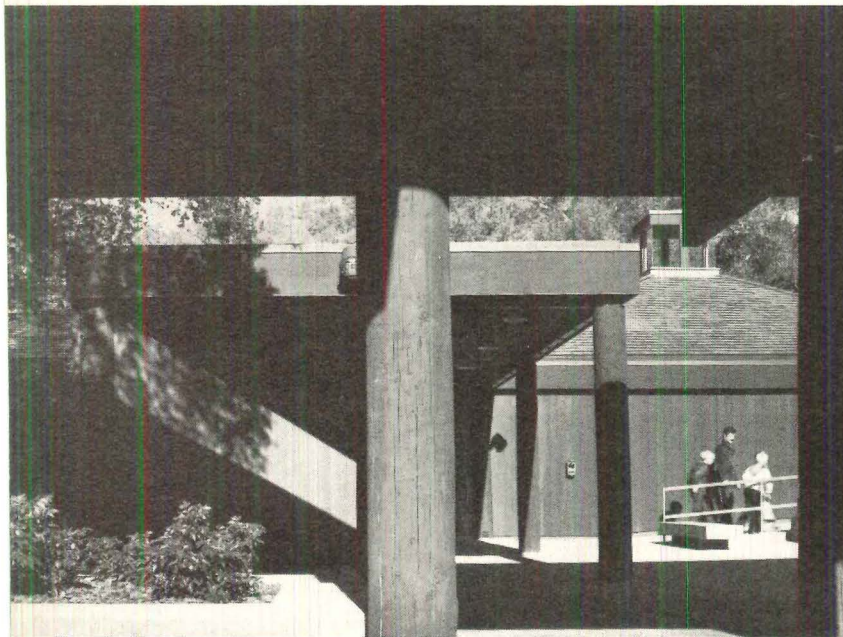
FIRST AWARD: Richard L. Dorman, FAIA. CLIENT: County of Los Angeles. PROJECT: Nature Study Center in Saugus, California. JURY: "A direct statement of structural wood members and plywood wall panels. An overall simple rustic character that makes a comfortable background for nature study."

CITATION: Wolf Associates. CLIENT: NCNB/Branch Bank. PROJECT: Bank in Charlotte, North Carolina. JURY: "This design recognizes the bank's prediction that most of its business will come from drive-in windows."

CITATION: Richard Bundy, O. W. Phipps, and Bruce Dammann, PBD (Architects Associated). CLIENT: San Diego YWCA. PROJECT: South YWCA in San Diego, California. JURY: "A positive architectural statement expressing plywood in a basic, uncomplicated manner."

First Award

Citation



Special Awards

FIRST AWARD: J.E. McCormack, AIA (Locatell/Deckbar/McCormack, Inc.). CLIENT: J. L. Lammers, Jr. PROJECT: "The Little Red Barn" souvenir shop in Sautee-Nacoochee, Georgia. JURY: "A simple but attractive roof structure complements the rugged reverse board and batten plywood exterior."

CITATION: Owen Beenhouwer. CLIENT: Mr. and Mrs. Gerald Jonas. PROJECT: Two-story bedroom/playhouse. LOCATION: Cooperative apartment building, New York City. JURY: "How to make an 11 x 13-foot room a very special child environment—joy and intellectual stimulation for years."

CITATION: Raymond E. Sells. CLIENT: Available for sale. PROJECT: Laminated plywood sculpture, 4 feet high. LOCATION: San Francisco, California. JURY: "A novel art form with great potential. Could be used to key architectural developments."

ard

Citation

Citation



More ideas:



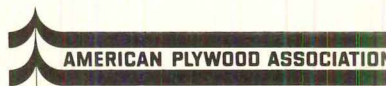
1. Huygens and Tappe', Narragansett Bay House, R.I. 2. Richard L. Dorman, FAIA, Nature Study Center, Saugus, Calif. 3. John M. Sampieri, AIA (Danielian Moon Sampieri & Ilg), Two-story Modular Townhouse, Louisville, Ky. 4. Wolf Associates, NCNB/Branch Bank, Charlotte, N.C. 5. J. E. McCormack, AIA (Locatell/Deckbar/McCormack, Inc.), Souvenir Shop, Sautee-Nacoochee, Ga. 6. Richard Meier, Hoffman House, East Hampton, N.Y. 7. Peter W. Behn (Behn & Gavin), Lozano House, Los Gatos, Calif.

8. Louis Sauer, Frankel House, Margate, N.J. 9. Carl Maston, FAIA, Los Angeles House, Calif. 10. Wendell Campbell (Campbell & Macsai Architects, Inc.), St. Mark A.M.E. Zion Church, East Chicago, Ind. 11. H. Ronald Walker, AIA (John D. Bloodgood Architects P.C.), Condominiums, Des Moines, Iowa. 12. Richard L. Dorman, FAIA, Nature Study Center, Saugus, Calif. 13. John Badgley, AIA, and Richard Brady, AIA, Medical Office Bldg., Bakersfield, Calif. 14. Owen Beenhouwer, Bedroom/Playhouse, New York City apartment.

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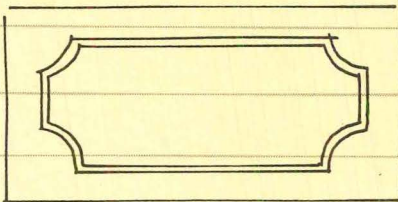
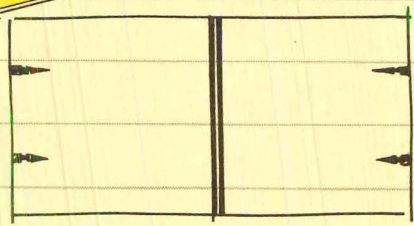
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 C.M.

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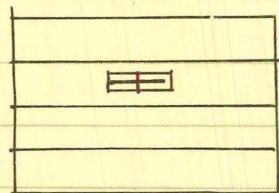
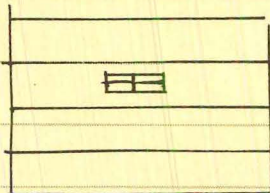
Bill

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 FLUSH DOORS ON
 NORTHWOOD MEADOWS
 PROJECT

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 SIMULATED HINGES
 AND CENTER
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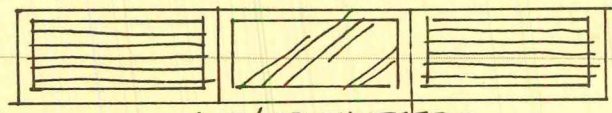
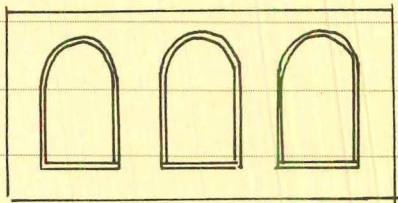


MOLDING
 CONSIDERATIONS
 FRENCH
 PROVINCIAL



ADD WINDOW DECOR W/MUNTIN FOR COLONIALS

CATHEDRAL
 ARCH
 MOLDING



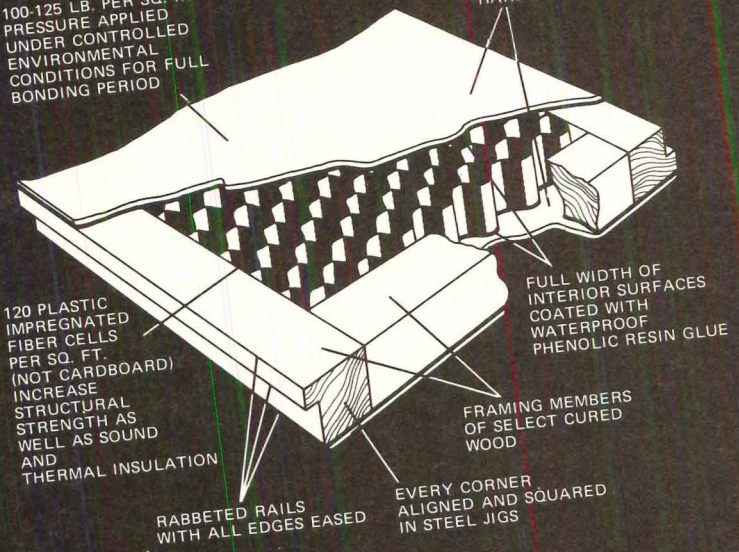
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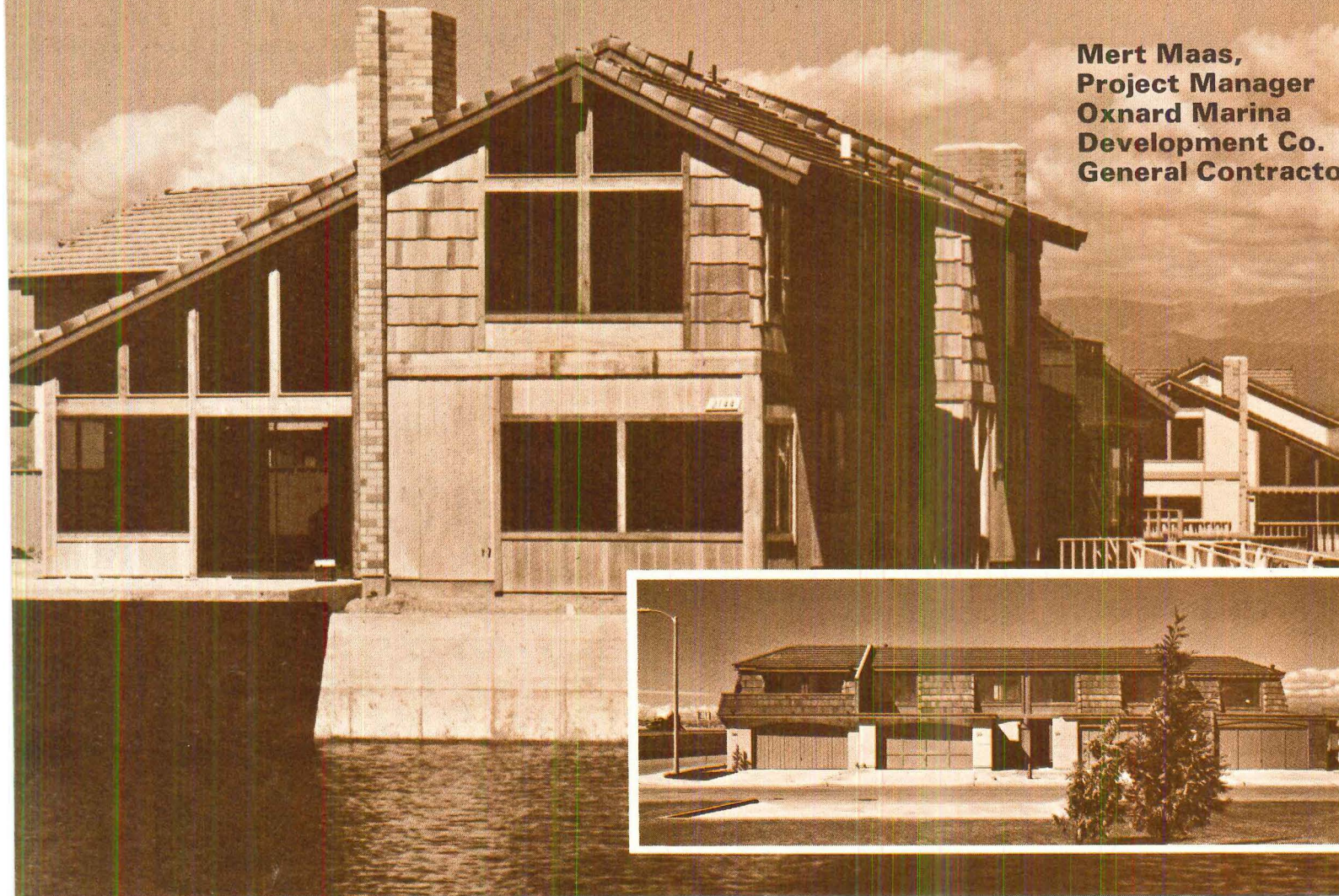
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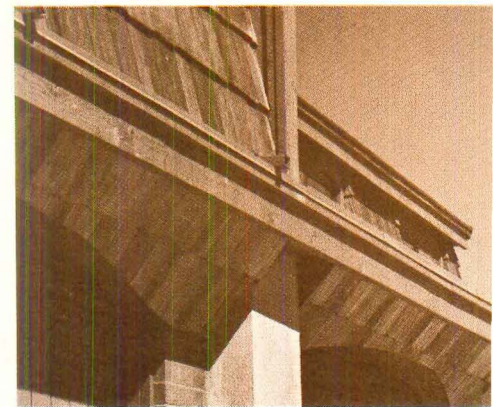
**Mert Maas,
Project Manager
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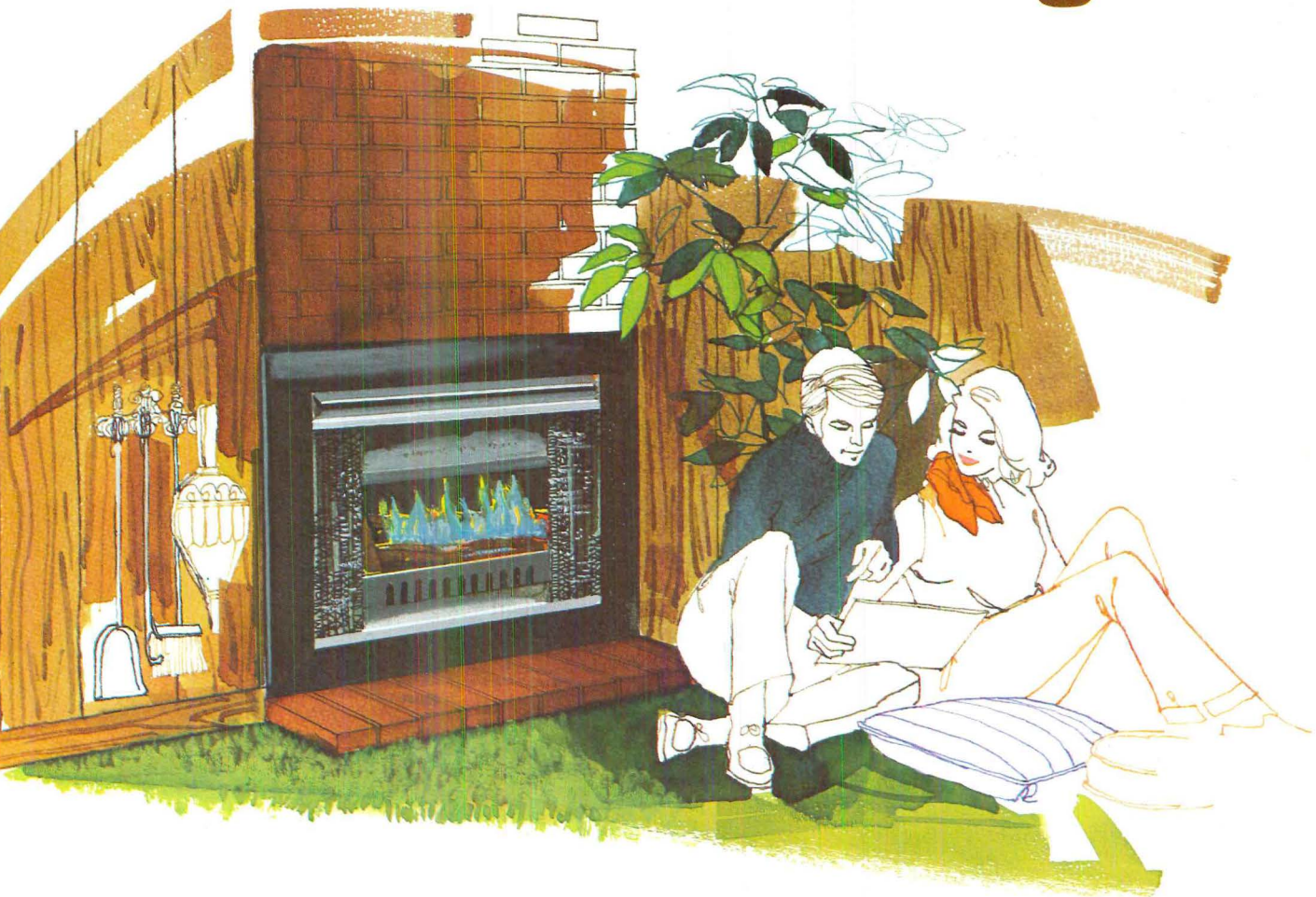
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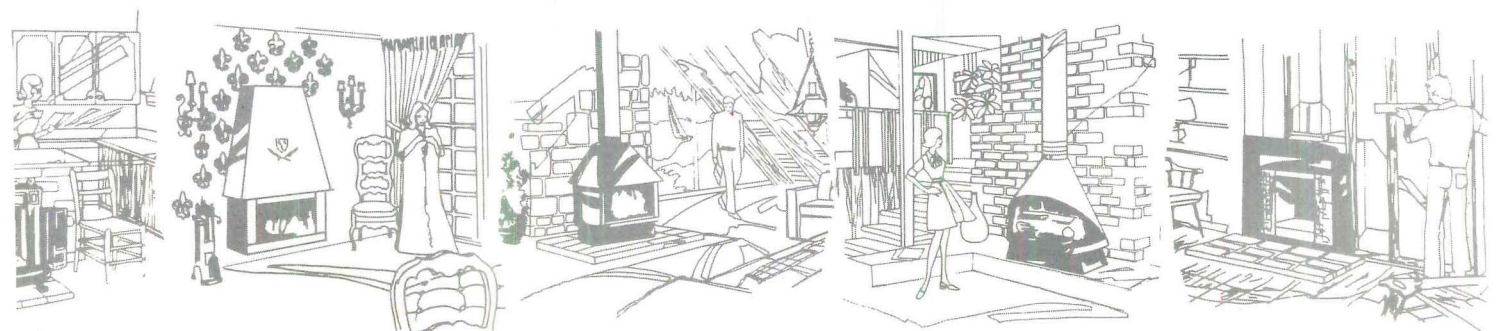


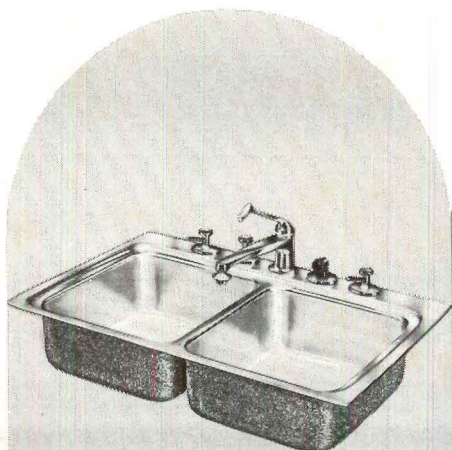
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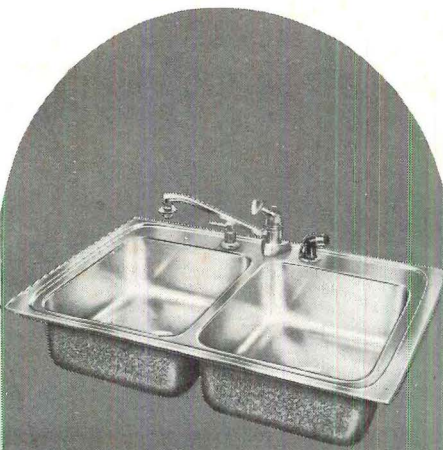
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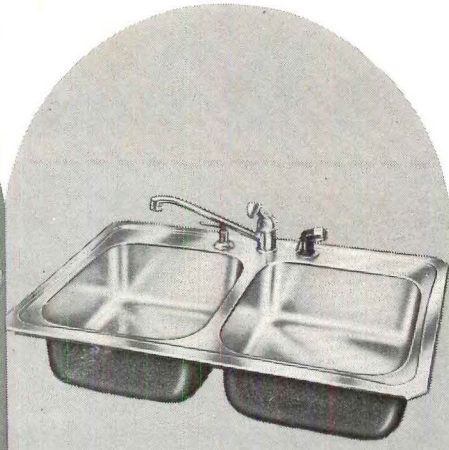




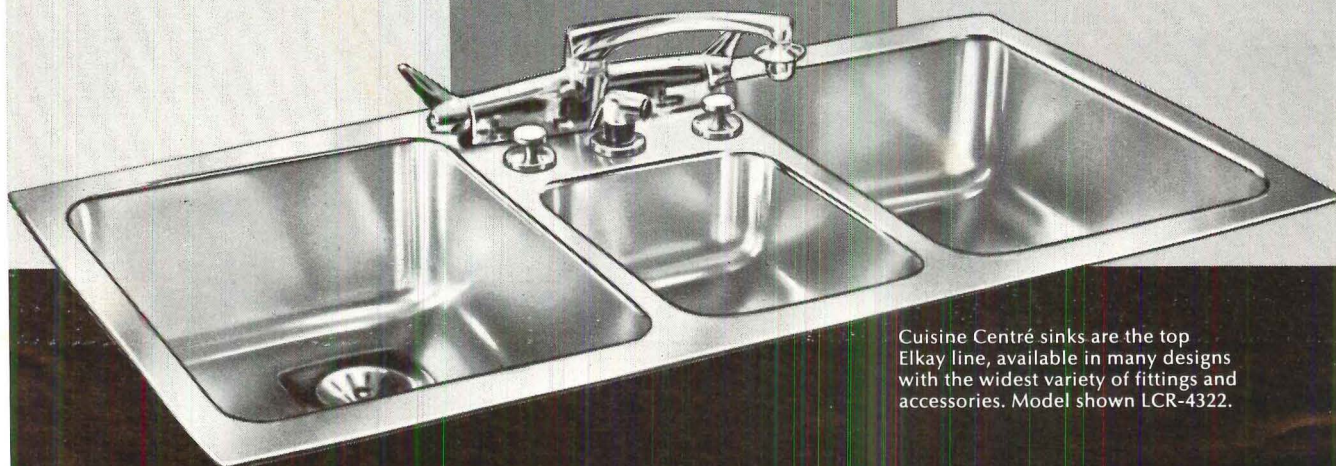
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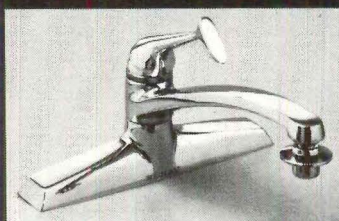


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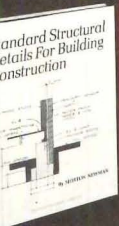
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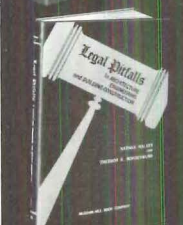
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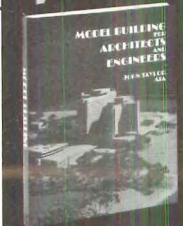
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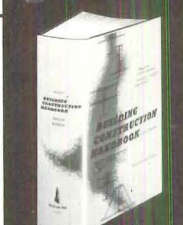
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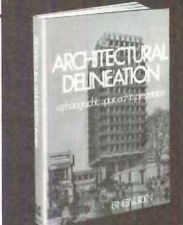
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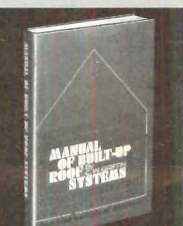
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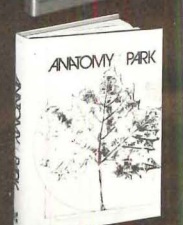
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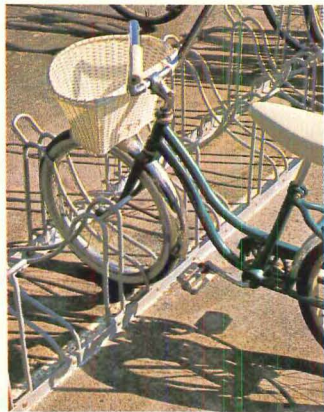
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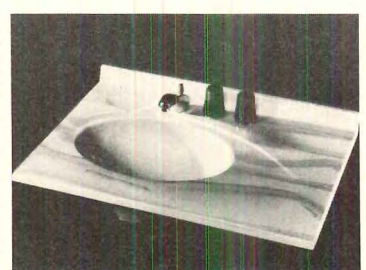
THREE-CIRCUIT TRACK LIGHTING / All necessary components and fittings and a large, varied group of lighting fixtures are included in this system with UL-listed circuit selector dial adapter which provides adjustable lighting at finger touch. ■ Swiveler Co., Inc., Nanuet, N.Y.

Circle 308 on inquiry card



FLOATING DOCKS / A floating system pre-assembled in lightweight modules for easy installation features wood deck components that are pressure-impregnated with a preservative that imparts a long, maintenance-free service life to wood, while leaving surface dry and clean to the touch. Exposed surfaces are color-stained to give a natural weathering appearance. ■ Koppers Co. Inc., Pittsburgh, Pa.

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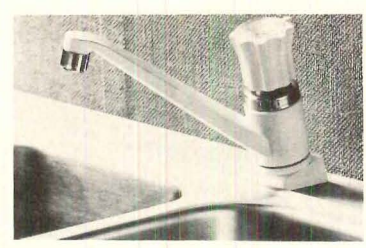
CULTURED MARBLE VANITY TOP / Initially, the tops are offered in three styles and sizes that range from 22 by 25 in. to 22 by 73 in. Colors are Carrara White and Emerald Bone. ■ Briggs, Sterling Heights, Mich.

Circle 309 on inquiry card



COMPACT KITCHEN / This space-saving refrigerated, hardwood cabinet with closing lid includes two burners, sink, cabinet and counter top. Cabinet is of hardwood veneer in oak or cherry. Unit measures 48 in. wide, 24 in. deep and 53 in. high. ■ Cervitor Kitchen, Inc., South El Monte, Calif.

Circle 313 on inquiry card



NARROW-LEDGED SINK FAUCET / A thermoplastic single-handle faucet for narrow-ledged sinks can be color-keyed to match different decors. Available in blue, sand, avocado, harvest gold, and white. The base measures 2 1/4 in. wide by 2 in. long. ■ Bradley Corp., Menomonee Falls, Wis.

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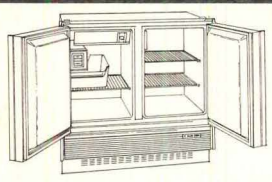
APARTMENT-SIZED RANGE / An apartment-sized range measures just 20 in. wide and is available in avocado, harvest, coppertone and white. Also offered in a gas model. ■ Magic Chef, Cleveland, Tenn.

Circle 311 on inquiry card



COOLTOP RANGE / A countertop range with a smooth, white-ceramic surface that stays cool uses induction heating. The range surface does not have to be heated to heat the vessel. Cooking stops soon after the unit is turned off. Power automatically turns off when the utensil is removed. ■ Westinghouse Electric Corp., Pittsburgh, Pa.

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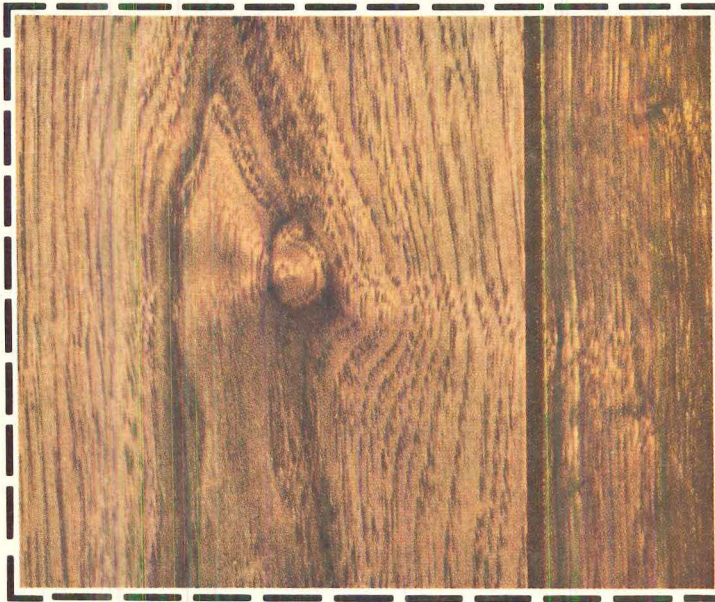
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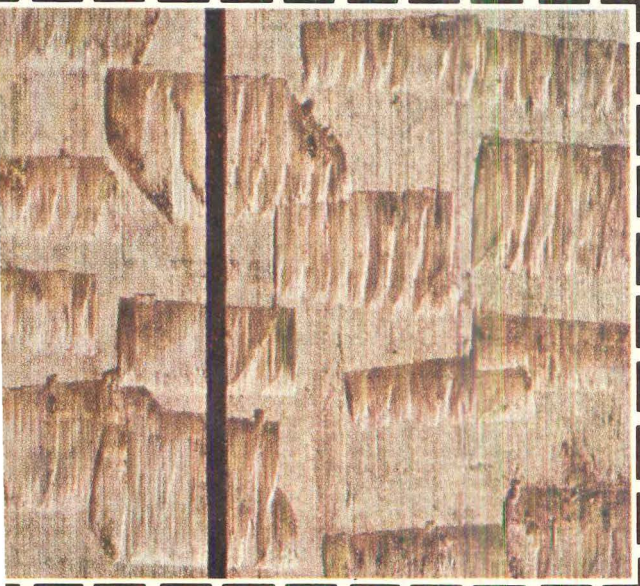
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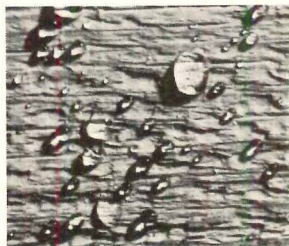
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LITERATURE FOR HOUSE PLANNING

For more information circle selected item number on Reader Service card, pages 139-140

ELECTRIC APPLIANCES & EQUIPMENT / A 40-page publication provides feature specifications and dimensional drawings on built-in dishwashers, stainless *Disposal* food waste disposers, a trash compactor, refrigerator-freezers, standard-size and compact washer and dryer, *Zoneline* packaged terminal and built-in room air conditioners, and a complete line of ranges. ■ General Electric Major Appliance Bus. Group, Louisville, Ky.

Circle 400 on inquiry card

HARDWOOD FLOORING / The catalog features catalog illustrations and descriptions of all *BondWood* parquet patterns, plank flooring designs and straight-edge flooring. Complete specification data is provided in convenient, easy-to-read chart form. ■ Harris Mfg. Co., Johnson City, Tenn.

Circle 401 on inquiry card

BUILT-IN PRODUCTS GUIDE / The guide has 76 pages of ideas and information on a wide variety of systems for comfort, convenience and security featuring articles on subjects such as proper home ventilation as well as help on home entertainment centers. Available at \$1. ■ Nutone, Cincinnati, Ohio 45209.

Circle 402 on inquiry card

ECONOMICAL SECURITY SYSTEM / A tenant-controlled security intercom system designed for apartment dwellings as well as office buildings is coupled into telephone lines already in the building. *Entraguard* is a mini-computer, easily programmed by the apartment manager. A visitor merely dials the code number indicated on the tenant directory for direct two-way private telephonic communication with the tenant. ■ Marlee Electronics Corp., Beverly Hills, Calif.

Circle 403 on inquiry card

CARPETING / A 28-page booklet on commercial and residential carpeting includes information on 44 styles, shown in full color. Brochure also includes a complete list of 15 warehouses and eight showrooms for the company. ■ Lewis Carpet Mills, Cartersville, Ga.

Circle 404 on inquiry card

PASSENGER ELEVATORS / A full-color brochure with design illustrations and engineering specifications for traction passenger elevators for medium-rise buildings is offered free of charge. ■ Haughton Elevator Div., Reliance Electric Co., Toledo, Ohio.

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FLUSH DOORS / An 8-page brochure in color describes a complete line of flush prefinished doors. Descriptions include: continuous wood block solid doors, interior hollow and institutional hollow core doors, wood particle board and head-lined doors, B and C label fire doors. Vinyl veneer doors also included. ■ Paine Lumber Co., Oshkosh, Wis.

Circle 406 on inquiry card

WHERE-TO-BUY HARDWOOD PLYWOOD / This guide lists major manufacturers and prefinishers of hardwood plywood and hardwood veneer, as well as suppliers to the industry. ■ Hardwood Plywood Manufacturers Assoc., Arlington, Va.

Circle 407 on inquiry card

CEDAR SHAKE AND SHINGLES / Full-color brochure shows texture and application of cedar shake and shingle panels 8 ft long for fast application on sidewalls and roofs of homes, apartments and townhouses. Sections on application details and technical specifications are included. ■ Shakertown Co., Cleveland, O.

Circle 408 on inquiry card

STORAGE WATER HEATERS / Bulletin outlines sales, operating specifications data on a line of *N-Store* packaged storage water heaters. Complete dimensions, capacities and equipment furnished are included on both horizontal and vertical models. ■ Sellers Engineering Co., Chicago, Ill.

Circle 409 on inquiry card

LUMBER / Expanded to include additional design values and complete data on the full range of lumber and grades, the 1973 edition of *Western Woods Technical Library* is available without charge to architects and specifiers. Included are the guidelines for selecting light framing lumber, estimating needed quantities of studs and paneling. Added are tables of design values for light framing lumber, tables on properties of section: joists and beams, planks and cladding. ■ Western Wood Products Association, Portland, Ore.

Circle 410 on inquiry card

HARDBOARD SIDING / An extensive hardboard siding line is featured in 1973 "Exteriors" catalog. The page brochure illustrates the wide variety of siding styles currently available: smooth and textured; horizontal and vertical treatments; contemporary and traditional patterns; stainable and prefinished. ■ Sonite Corp., Chicago, Ill.

Circle 411 on inquiry card



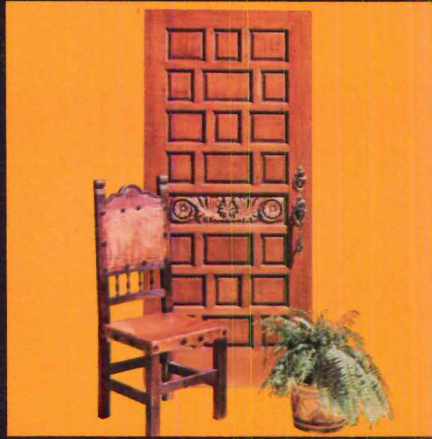
Redwood T&G lumber applied diagonally on office building complex



Pyrotec recessed edge acoustical panels in office waiting room



Pattern 8 Ruf-Sawn redwood plywood on California office building



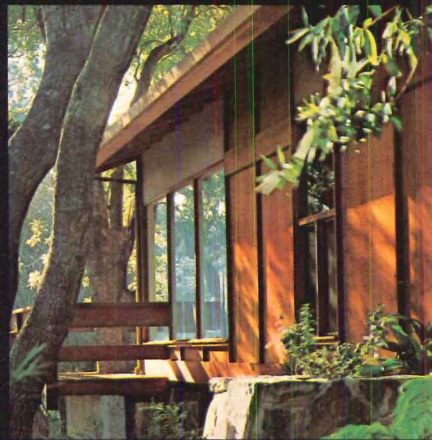
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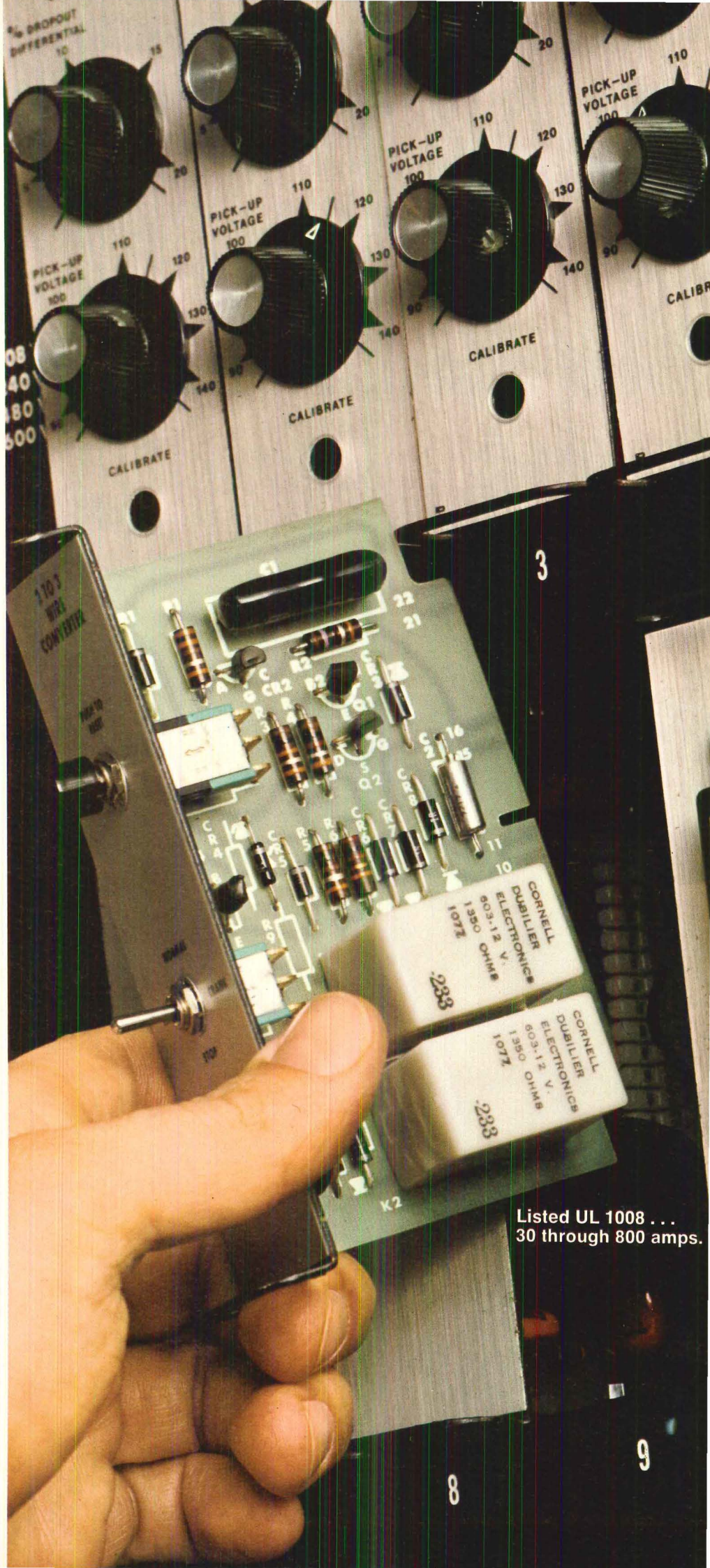
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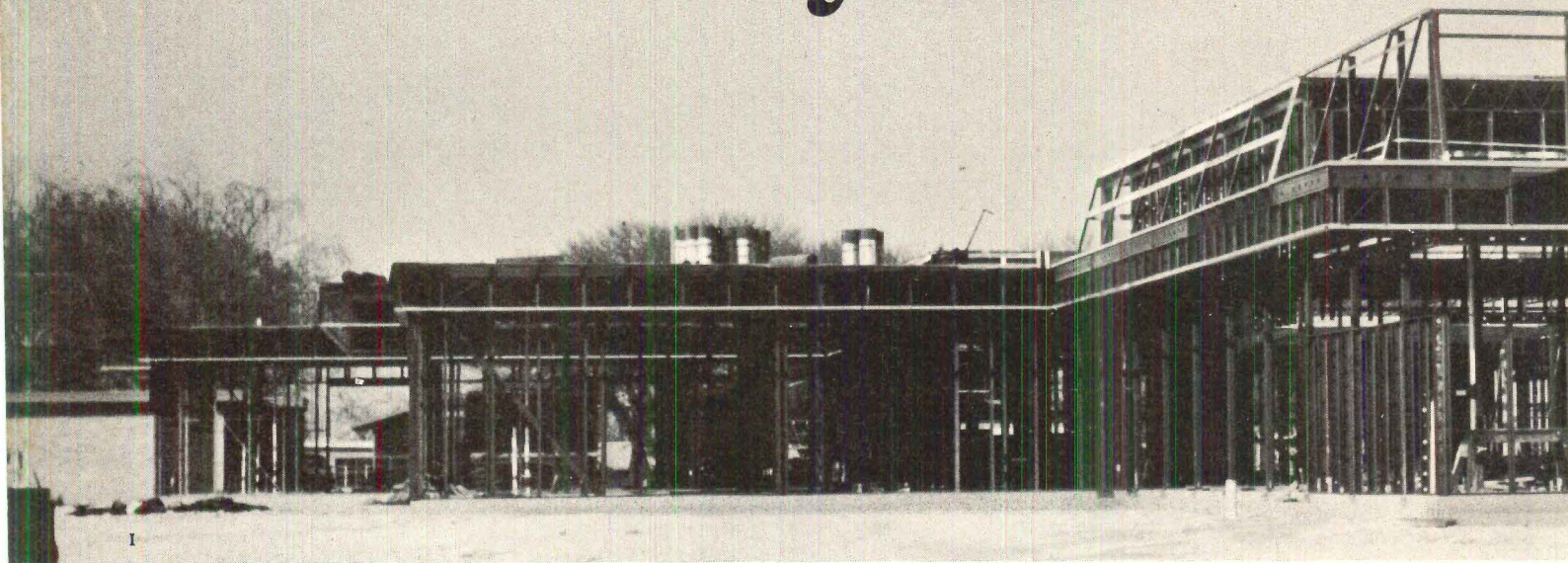
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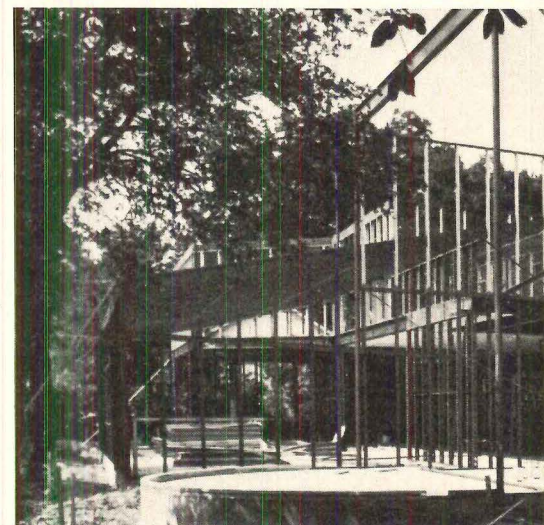
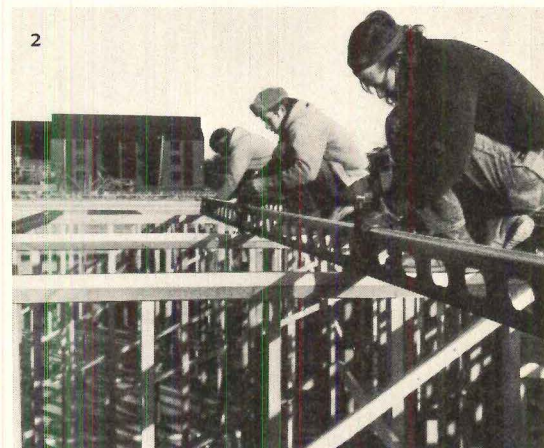
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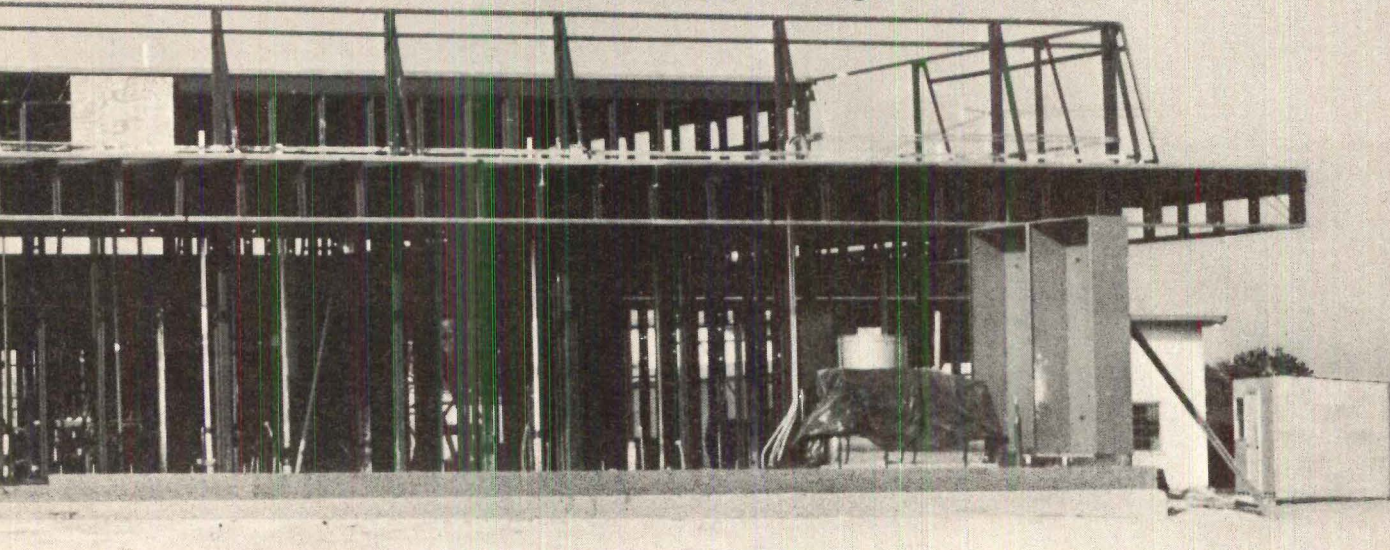
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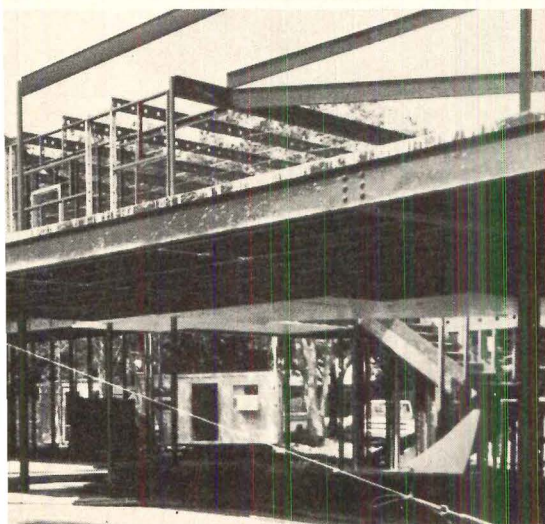
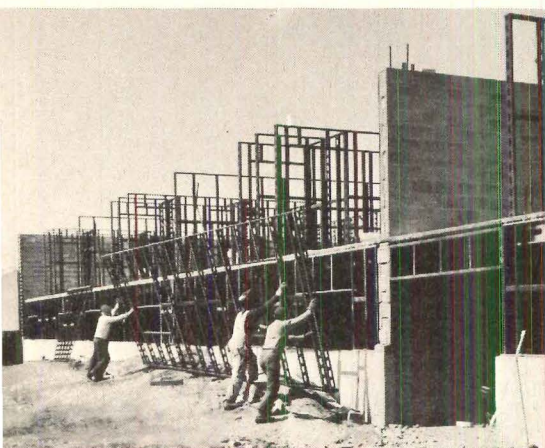
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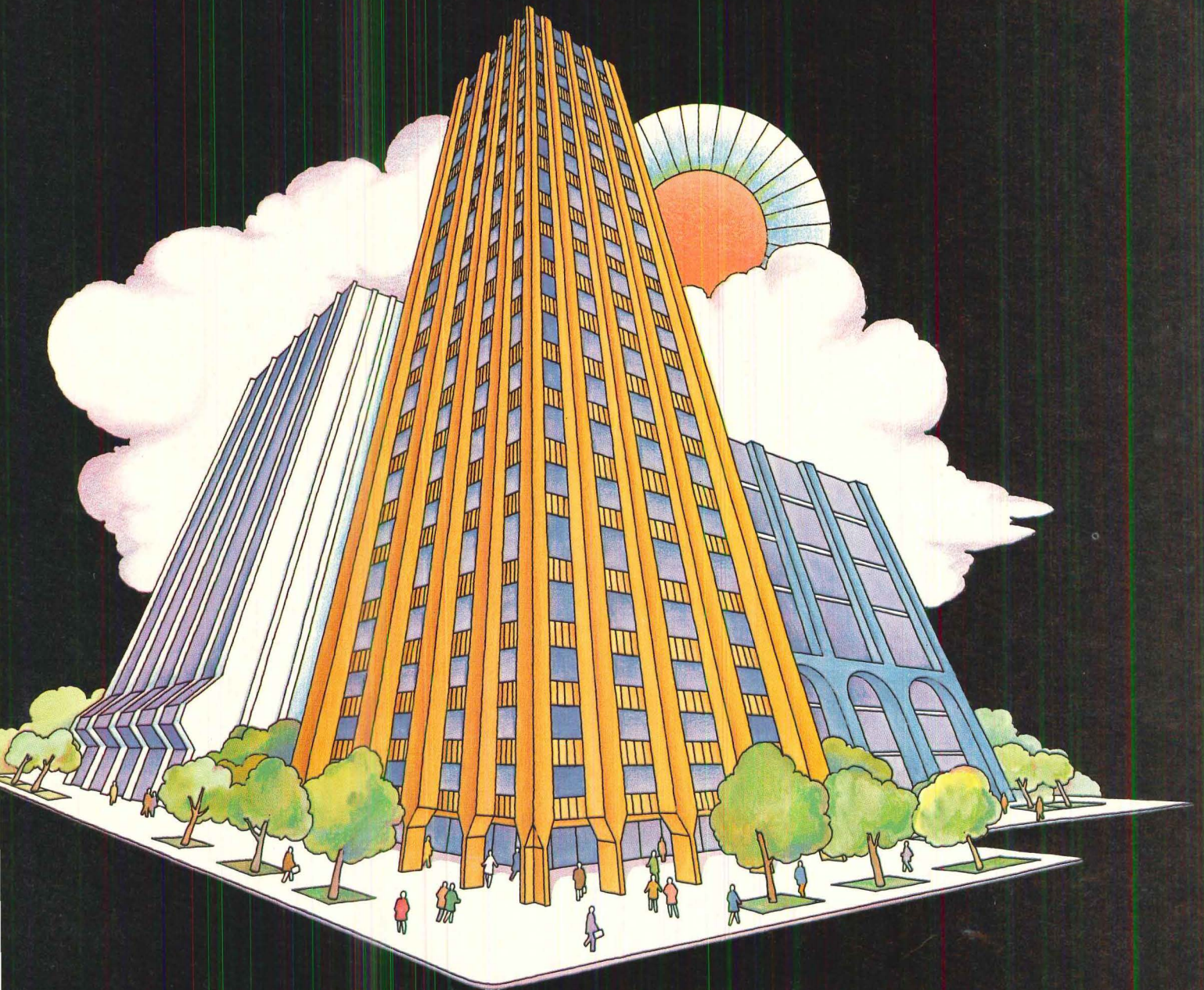
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It's a home designed to "open up to the sun," with a large skylight over the two-story living room. And glass walls and roof

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For the exterior, Miss Coplans wanted more than eye-appealing design. This house was to be as maintenance-free as ingenuity and modern technology could make it. So all the metal — skylight frames, window sash, gutters and downspouts and metal roof — was coated with DURACRON Super 800 acrylic enamel, brick red color to contrast with the diagonal cedar boards.

These DURACRON coatings are baked-on scientifically. Won't chip, peel,

or flake. And they'll keep their color in spite of the sun, wind, and relentless fog of the bay area. With little or no maintenance.

Want to collaborate with PPG on a low maintenance house? Look for DURACRON coatings from PPG in Sweet's Architectural or Industrial/Construction Files 9.10/PPG. Or contact the Market Manager, Extrusion Coatings, PPG Industries, Inc., Dept. 13S, One Gateway Center, Pittsburgh, Pa. 15222

PPG: a Concern for the Future

For more data, circle 54 on inquiry card

Owner/Builder:

Patricia A. Coplans, San Francisco, California

Extrusion Color Coater:

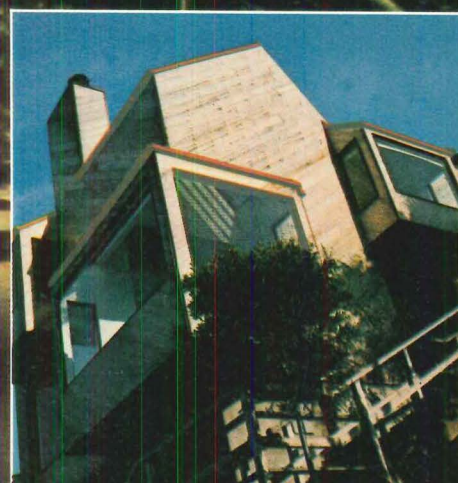
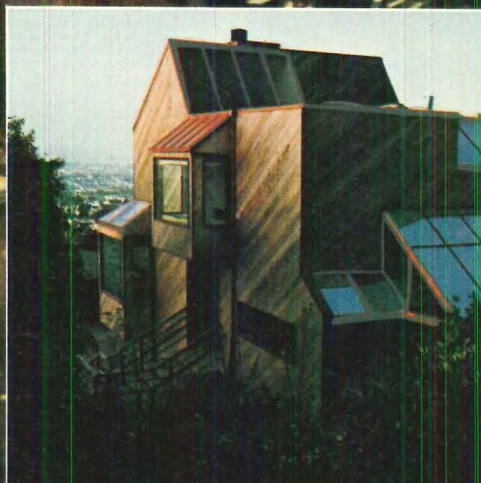
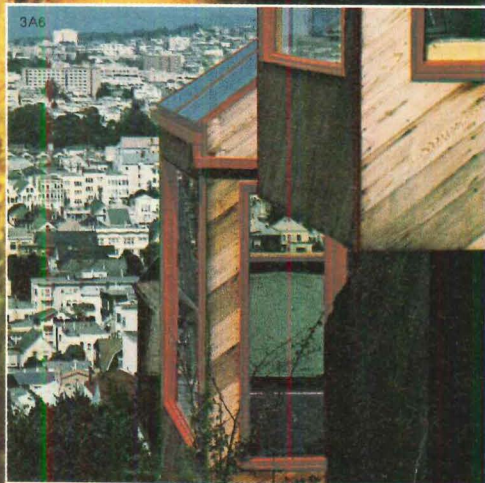
O'Keeffes, Inc., San Francisco, California

Architecture and Planning:

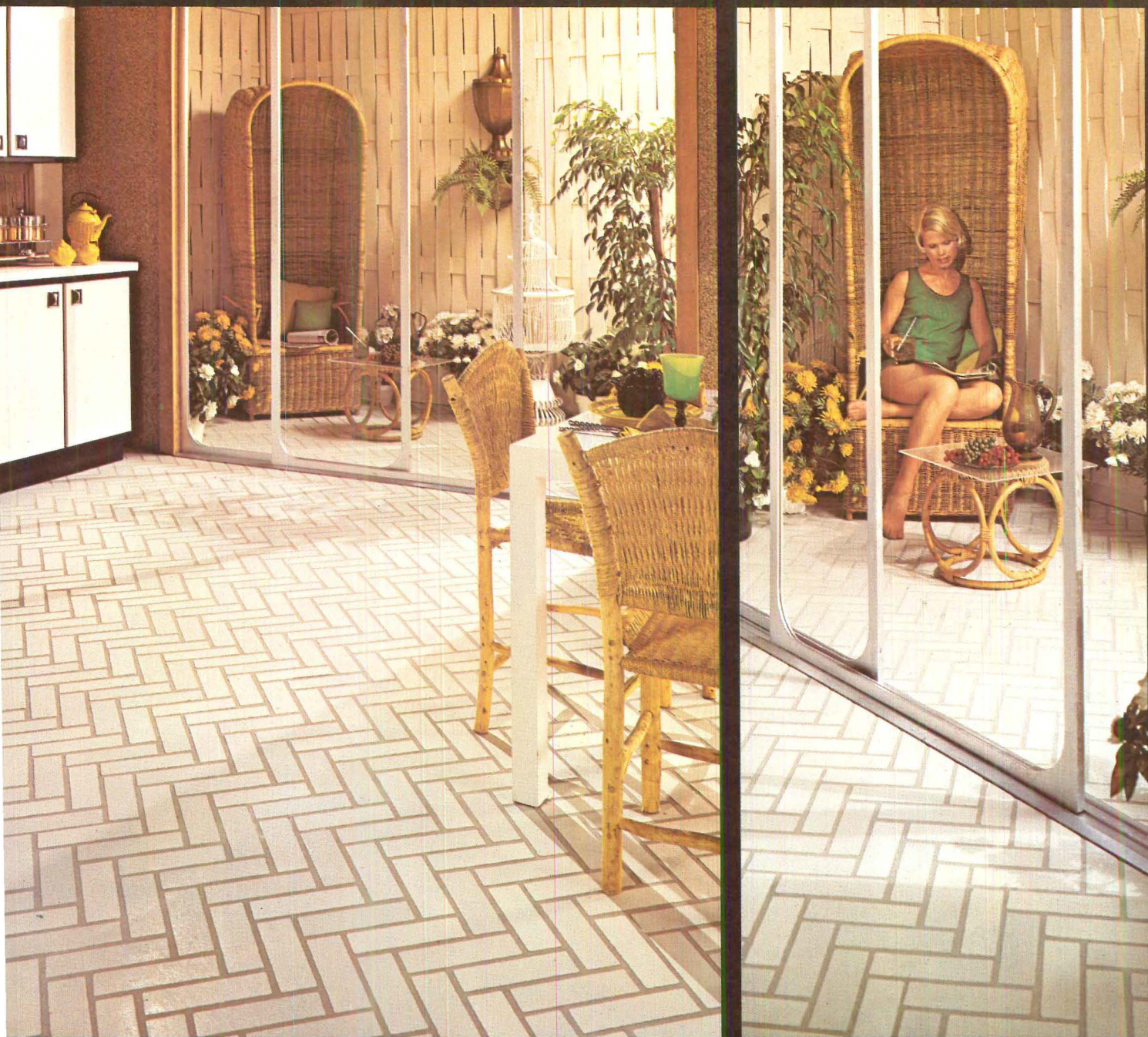
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Because it's made in six foot wide rolls, installation of UNIFLOR is fast and economical. Simple installation technique makes a completely seamless, one piece floor which is water proof and weather resistant.

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We'll send you a sample and full details.



NATIONAL FLOOR PRODUCTS CO., INC.

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you're remodeling, he's often out of the house in one day.

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