



BUILDING TYPES STUDY:

RECORD HOUSES OF 1971
PLUS APARTMENTS OF THE YEAR

TWENTY EXCEPTIONAL HOUSES AND EIGHT MULTI-FAMILY PROJECTS
SELECTED FOR THE 1971 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD

MID-MAY 1971

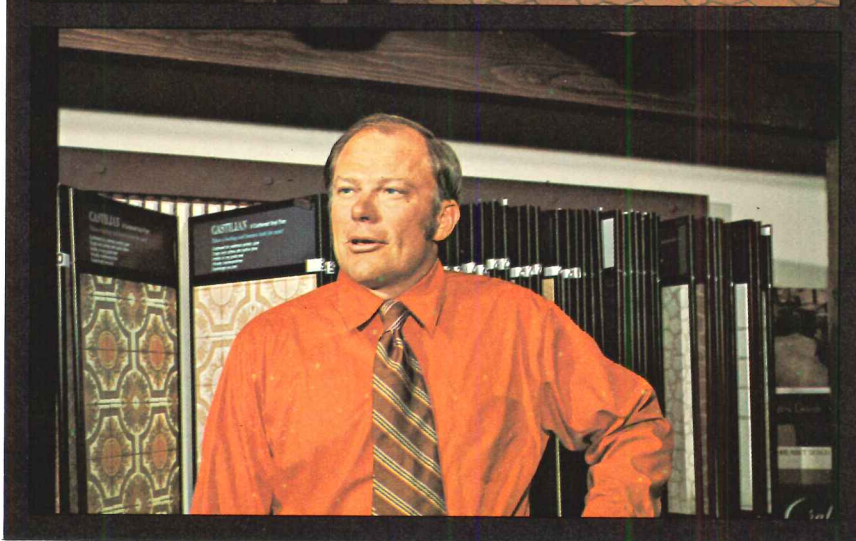


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THE RECORD REPORTS

- 21 **Preface**
 by Herbert L. Smith, Jr.
 and James D. Morgan
- 21 **Cartoon**
 by Alan Dunn

ARCHITECTURAL BUSINESS

- 2 **Photographers of Record Houses**
- 2 **Entry procedure for Record Houses 1972**

ARCHITECTURAL ENGINEERING

- 100 **New products for the house**
- 108 **Record Impressions**
- 111 **Record Houses Reader Service Inquiry Card**
- 117 **New literature for house planning**
- 120 **Index to advertising**

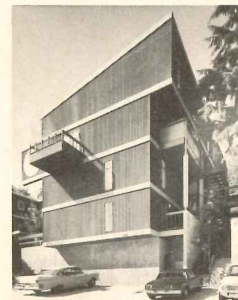
OF PARTICULAR ASSISTANCE TO THE EDITOR AND STAFF in preparation of this issue were: Herbert L. Smith, Jr. and James D. Morgan, editors-in-charge Jonathan Hale, assistant editor Danise Picone and Janet Bloom, editorial assistants Jan White, art direction Sigman-Ward, illustration Judy Geier, art production

BUILDING TYPES STUDY 422 RECORD HOUSES® OF 1971

- 22 **Sabel house**, Bridgehampton, New York
 Architects: Julian and Barbara Neski
- 26 **Riley house**, Inverness, California
 Architect: J. Alexander Riley
- 28 **Private residence**, Waccabuc, New York
 Architects: Keith Kroeger and Leonard Perfido
- 32 **Grossman house**, Parker, Colorado
 Architect: Theodore A. Grossman, Jr.
- 34 **Perlbinder house**, Sagaponack, New York
 Architect: Norman Jaffe
- 38 **Jones house**, Memphis, Tennessee
 Architects: Walk Jones + Francis Mah, Inc.
- 40 **Parker house**, Mendham, New Jersey
 Architects: Smotrich and Platt
- 44 **Stevens house**, Malibu Beach, California
 Architect: John Lautner
- 48 **Haid house**, Evanston, Illinois
 Architect: David Haid
- 50 **Private residence**, Easton, Maryland
 Architect: Hugh Newell Jacobsen
- 54 **Frankel house**, Margate, New Jersey
 Architects: Louis Sauer Associates
- 56 **Schmidt house**, Coconut Grove, Florida
 Architect: Donald I. Singer
- 58 **Private residence**, Central New York State
 Architect: Martin Growald
- 60 **Shafer house**, Annandale-on-Hudson, New York
 Architects: Baker and Blake
- 64 **Graham house**, Stamford, Connecticut
 Architect: Eliot Noyes
- 66 **Private residence**, Harrison, New York
 Architects: Architects Design Group
- 70 **Combs house**, Fire Island, New York
 Architect: Earl B. Combs
- 72 **Private residence**, East Hampton, New York
 Architect: David Kenneth Specter
- 76 **Burnham house**, Dublin, New Hampshire
 Architects: Mills and Martin
- 78 **Goldfinger house**, Waccabuc, New York
 Architect: Myron Goldfinger

FEATURES: APARTMENTS OF THE YEAR

- 82 **Hoven apartments**, Seattle, Washington
 Architect: George C. Oistad, Jr.



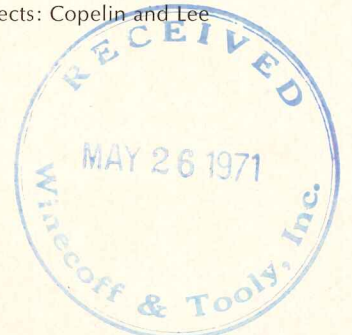
Vern Green

- 84 **East Burnside apartments**, Portland, Oregon
 Architects: Martin and Soderstrom
- 86 **Warren Gardens**, Roxbury, Massachusetts
 Architects: Hugh Stubbins and Associates and Ashley, Myer and Associates



Jonathan Green

- 88 **Townhouses**, Chicago, Illinois
 Architects: Booth and Nagle
- 90 **Islandia**, Alameda, California
 Architects: Fisher-Friedman Associates
- 92 **Tidesfall**, Columbia, Maryland
 Architect: Hugh Newell Jacobsen
- 94 **John R. Little residences**, San Anselmo, California
 Architect: Frants Albert and William Abend
- 96 **Palmetto Dunes golf villas**, Hilton Head Island, South Carolina
 Architects: Copelin and Lee



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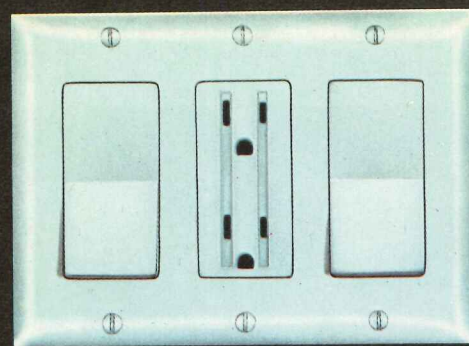
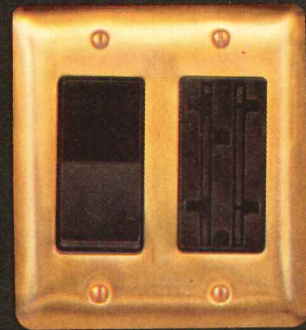
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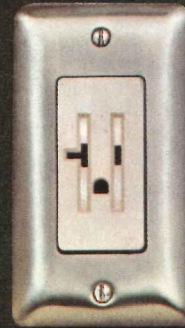
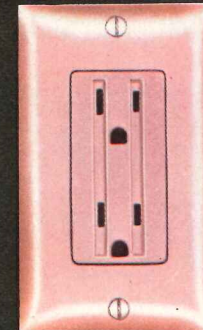
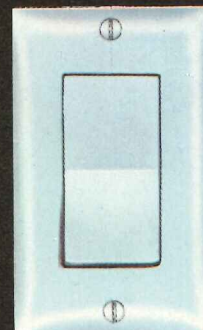
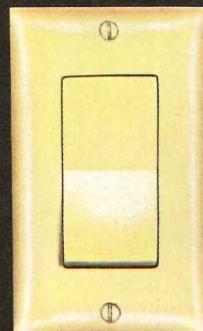
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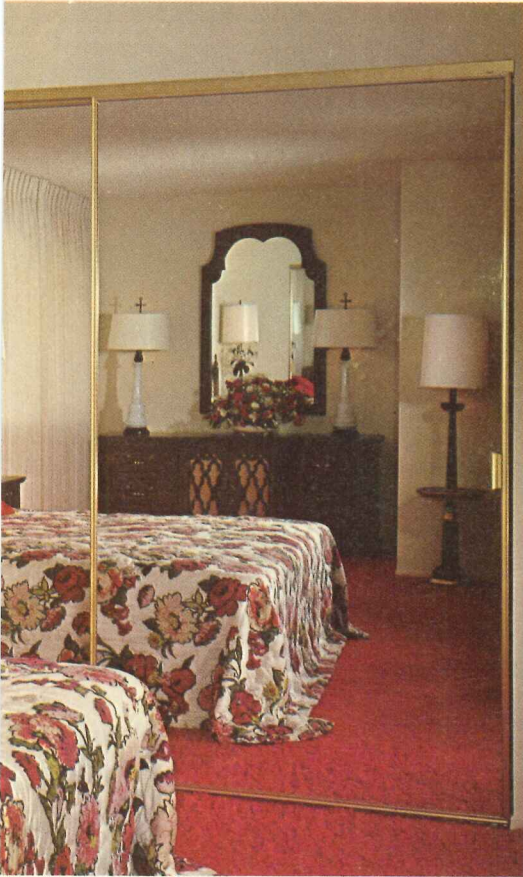


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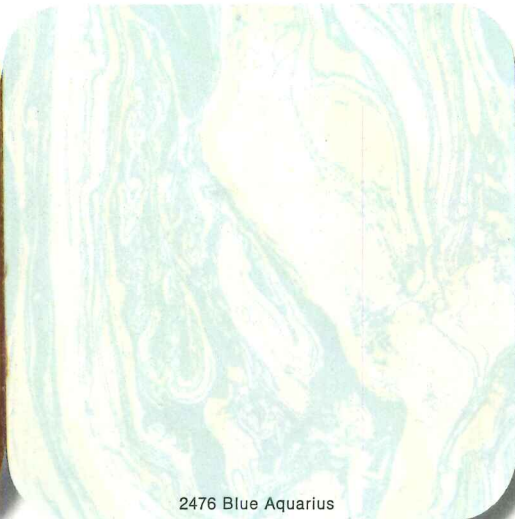
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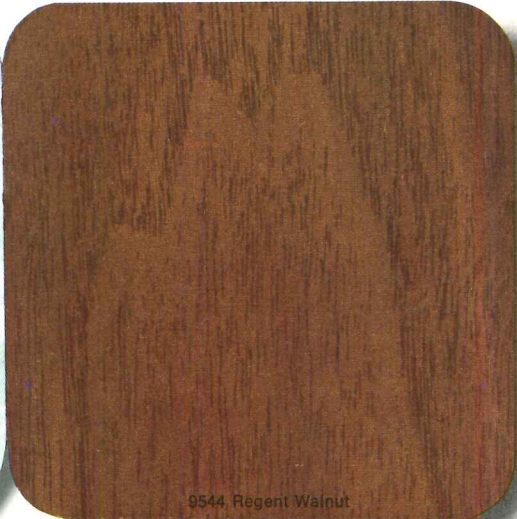
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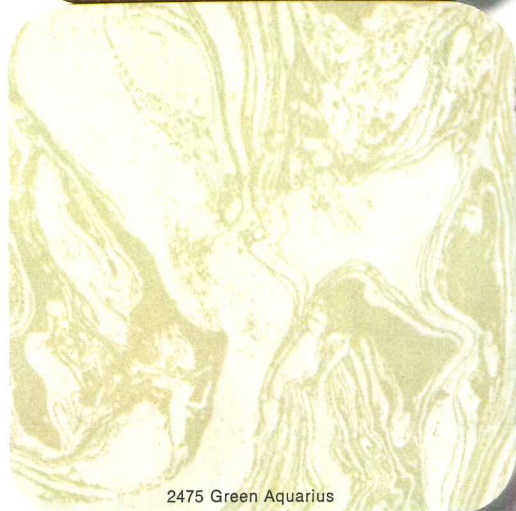
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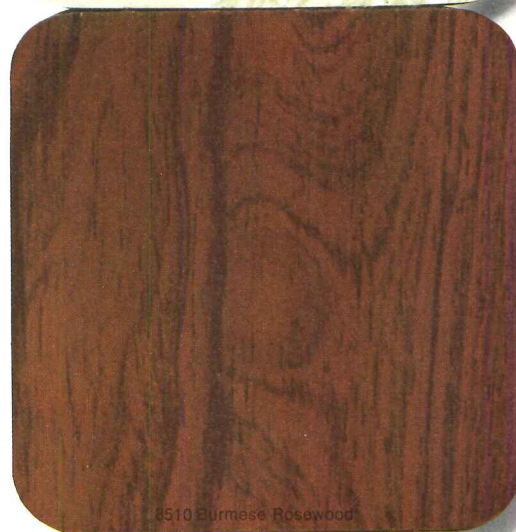


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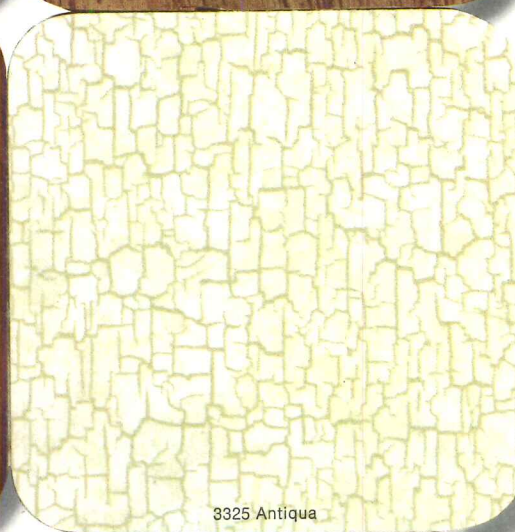


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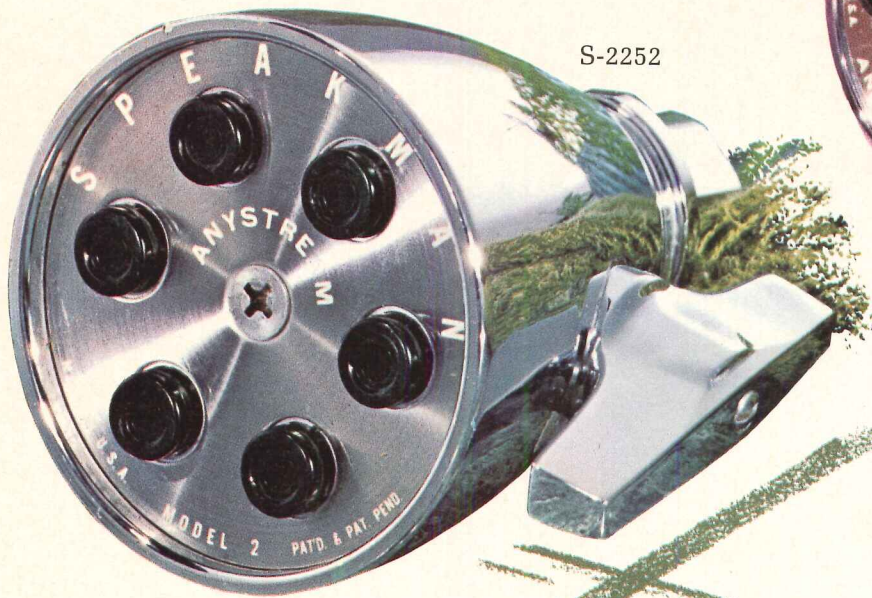
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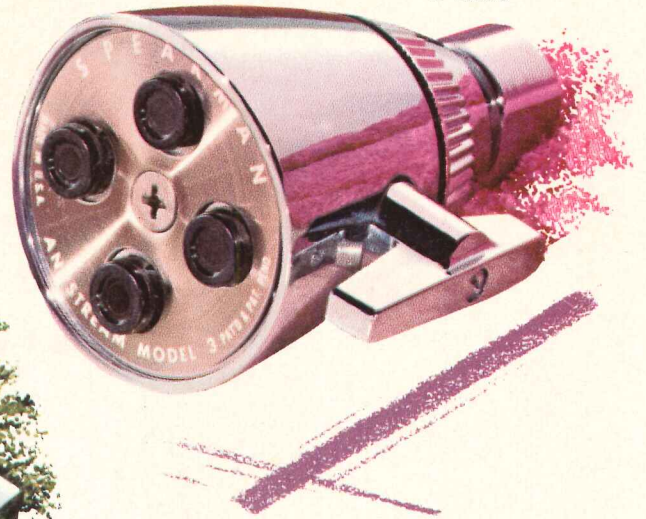
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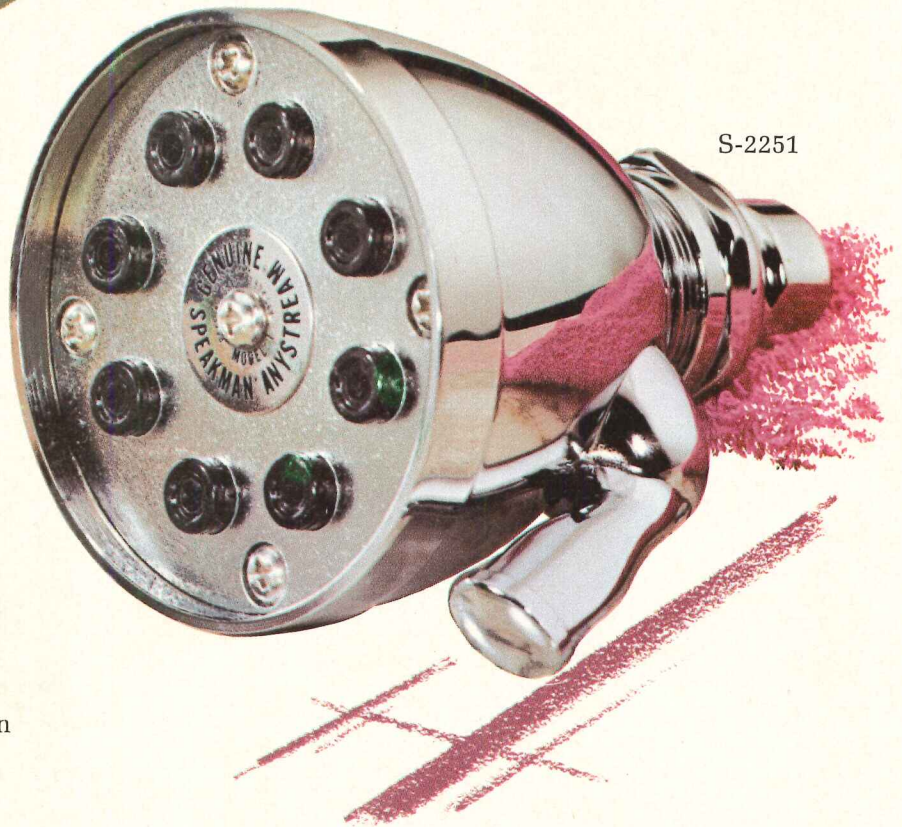
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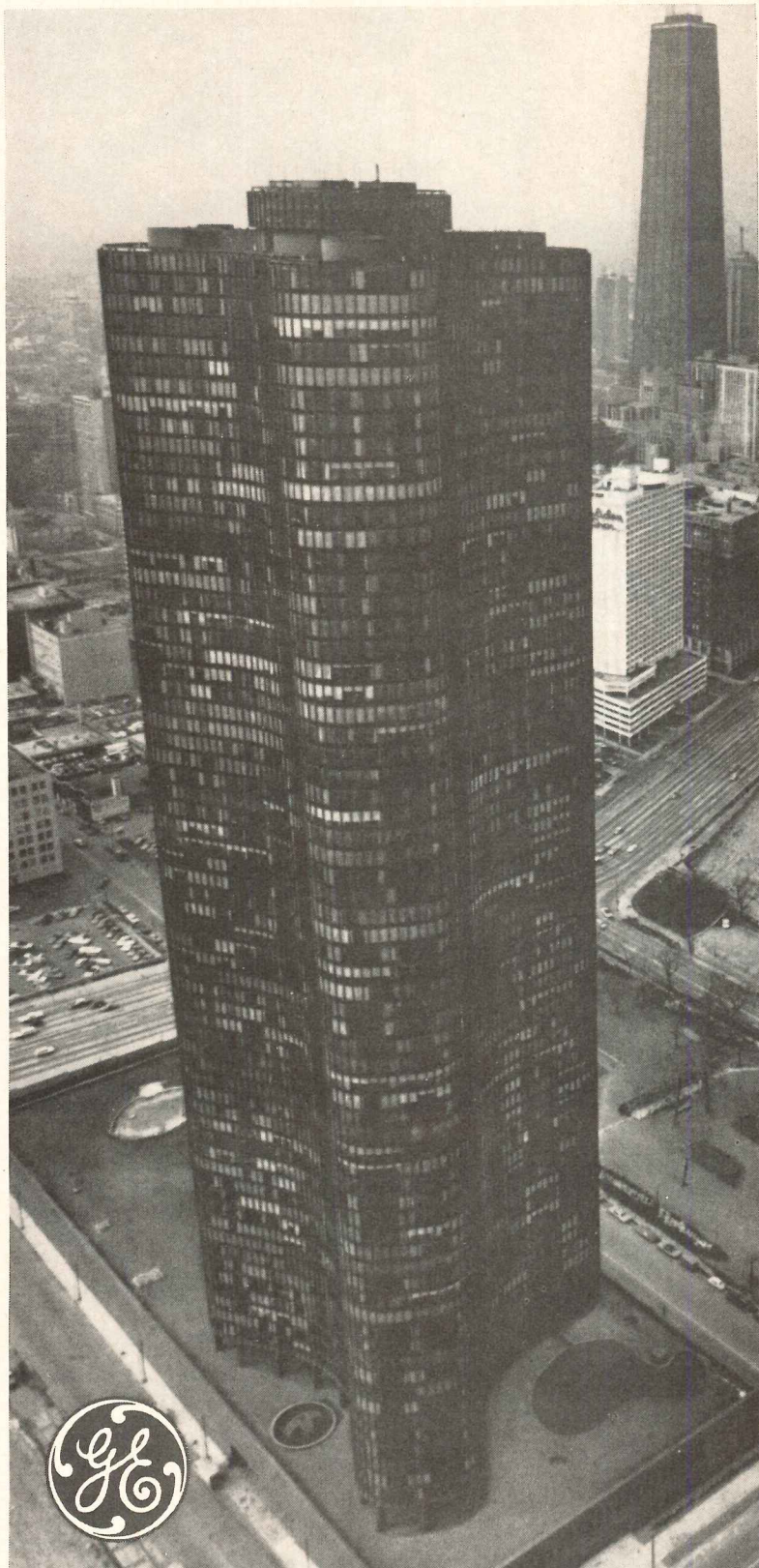
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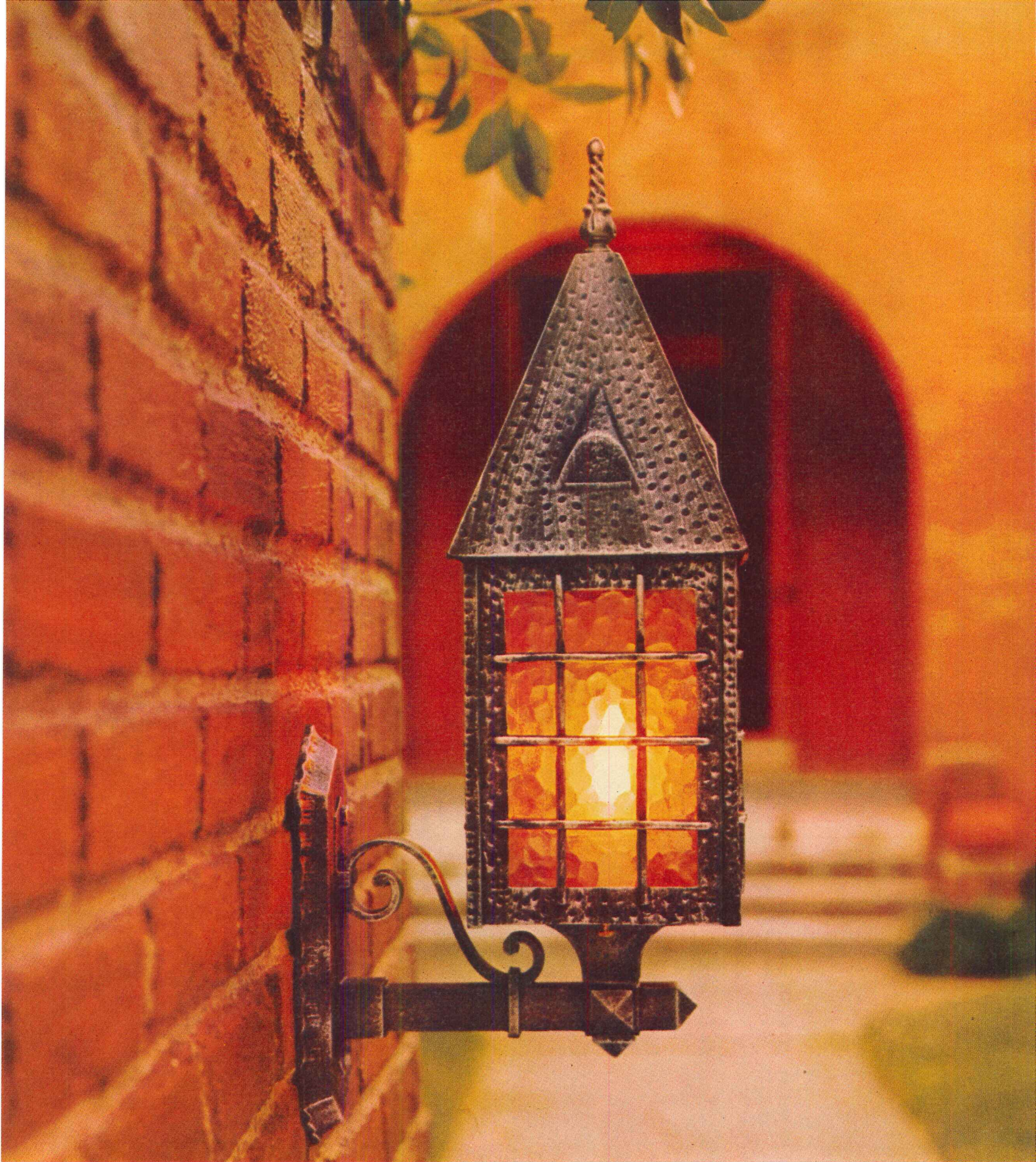
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For more information on the lovely new Sherwood fixtures, or on the

hundreds of other Hadco cast metal lanterns, write to Dept. 22A-157.




Lighting by
HADCO

P.O. Box 128, Littlestown, Pa. 17340
A Subsidiary of Esquire, Inc. 

For more data, circle 11 on inquiry card





The more windows there are, the greater the reason for specifying Andersen.

At least a third (maybe even half) of the exterior wall area in the home you're designing right now is windows and gliding doors. No one can dispute their importance as a design element.

And the more windows and gliding doors you use, the more important it becomes to specify Andersen.

Because Andersen Windows can complement your design scheme . . . no matter how many you include. They don't stand out. Don't dominate. They do their job quietly . . . efficiently . . . beautifully . . . without focusing attention on themselves.

Another point. The more windows your customers have, the more they will appreciate the comfort, convenience and carefree living their Andersen Windows and Gliding Doors afford.

They will thank you for selecting windows that operate smoothly, silently, effortlessly without a lot of fuss and bother. For heating cost savings of 15% or more every year.

Specify Andersen Perma-Shield® Windows and Gliding Doors with the protective vinyl sheath, and your customers will be doubly thankful for the savings in costly window maintenance. Up to \$10 a window for painting every 3 or 4 years.

Yet they'll still be able to enjoy the beauty and warmth of wood on the inside.

They'll thank you for the extra convenience features such as welded insulating glass that eliminates all storing, handling and washing of storm windows. Removable grilles that pop out for easy window cleaning.

Whatever you specify, Perma-Shield or wood, your customers will be mighty pleased with the choice.

Check your Sweet's File. Or contact your Andersen distributor for the details on all the Andersen Perma-Shield and wood styles.

Andersen Windowalls™
ANDERSEN CORPORATION BAYPORT, MINNESOTA 55003



A family of four at the Commodore,

For Key Biscayne's Commodore Club, Montgomery designed and installed a family of four elevators perfectly

matched to the needs of this sparkling new condominium.

You will find exactly the right Montgomery elevator to meet your requirements for performance and price, too. Montgomery oil hydraulic, geared traction, and high rise gearless traction units cover the complete range of elevator capability.

Call Montgomery for planning assistance. We can meet your need perfectly from the family of fine Montgomery elevators and escalators. Montgomery moves people!

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Montgomery Elevator Co. Limited, Toronto, Ontario
Offices in Principal cities of North America



Architect: Marchesani & Cohen, Architects, Miami Springs, Florida

General Contractor: Grant Sholk Construction Company, Miami, Florida

For more data, circle 13 on inquiry card



Clean, carefree DURACRON Color Coatings from PPG are ideal for applications on all aluminum windows and extrusions. Far more appealing than raw aluminum which is subject to unsightly pitting and dulling, these color-fast, baked-on acrylic finishes come in white and a range of bright, beautiful colors that keep their original lustre year after year. It's a fresh sales-booster. And DURACRON Color Coatings are formulated to meet a variety of requirements for permanence, low-maintenance and economy. Gain this new outlook on aluminum windows and extrusions. Send for further information on DURACRON Color Coatings. See Sweet's Architectural File, Industrial Construction File, or write Product Manager, Extrusion Coatings, Dept. 16W, PPG INDUSTRIES, Inc., One Gateway Center, Pittsburgh, Pa. 15222.

PPG: a Concern for the Future

For more data, circle 14 on inquiry card

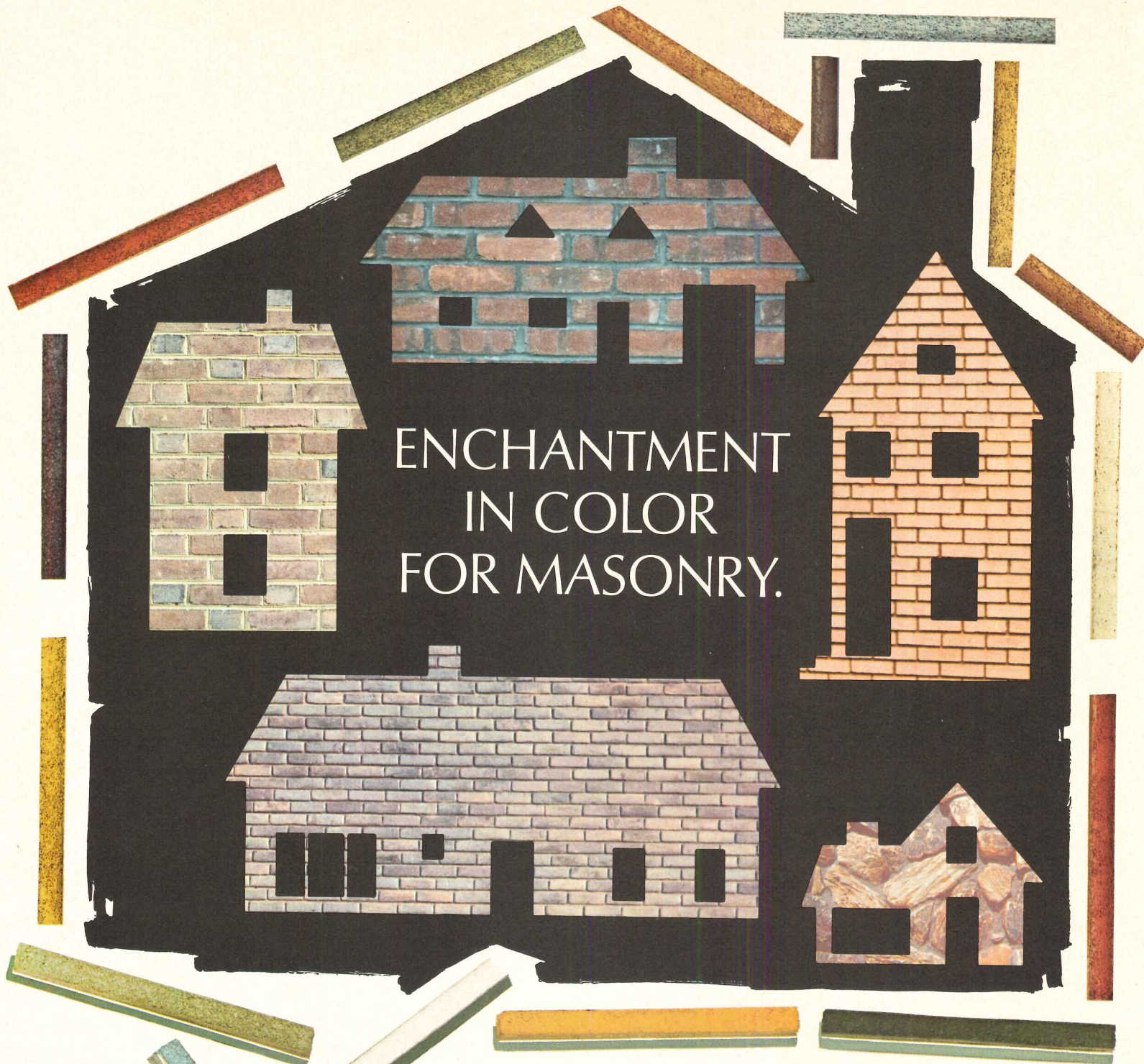
Fresh outlook on architectural extrusions:

Complement your windows and extrusions with added value, beauty and sales appeal by specifying DURACRON® Color Coatings.

FOX CHASE CONDOMINIUM, Mt. Clemens, Michigan. Architect, Progressive Associates, Inc.; Builder, Bert L. Smokler Co. (subsidiary of Dreyfus Corp.); Window Fabricator, Ida Products Co.; Coating Applicator, Pittsburgh Aluminum Alloys; National Aluminum—A Unit of National Steel Corp.

Extrusion
Coatings





ENCHANTMENT
IN COLOR
FOR MASONRY.

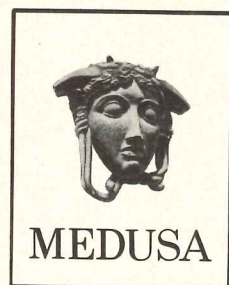
MEDUSA CUSTOM COLOR

Add elegance to new homes with the use of Medusa Custom Colored Masonry Cement for colored mortar.

By specifying a colored mortar for your Home, Town House, or Apartment, you customize and personalize its architectural splendor. With little additional cost, you will appreciate your investment to its fullest.

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Write for free sample kit containing six popular MCCMC colors.



For more data, circle 15 on inquiry card

Four easy steps to Lennox Total Comfort

WARMTH.

A Lennox furnace continuously circulates gently moving air. Quiet. Constant temperatures—wall to wall, floor to ceiling. No drafts.



HUMIDITY.

A Lennox power humidifier moistens and softens gentle Lennox warmth. Protects precious things against the damage of dryness—skin, hair, and throat, and costly fabrics, furniture, furs.



COOLING.

A Lennox central air conditioner keeps your summers cool and dry and quiet and clean. And because your home is a summer retreat, the outdoors becomes more fun!



ELECTROSTATIC AIR CLEANING.

This Lennox unit removes over 90% of all dust or pollen particles from the air passing through it. Reduces cooking odors, smoking odors. Draperies, walls stay cleaner longer.



The Lennox level of quality and performance matches the luxury of the finest custom-designed home. For information write Lennox Industries Inc., 981 So. 12th Avenue, Marshalltown, Iowa 50158.

More families own **LENNOX** central heating & air conditioning than any other brand.

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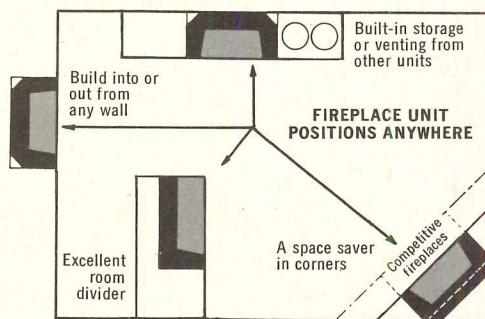


This Heatilator fireplace turns people on...and sets you free

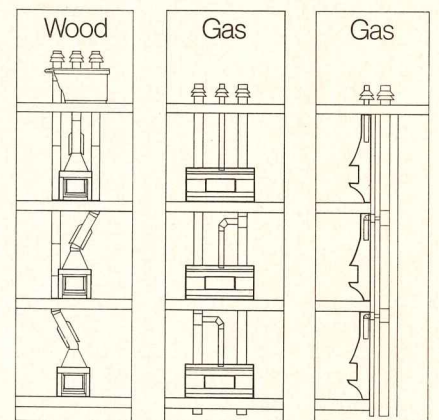
Meet the Mark 123—an exciting Heatilator fireplacing simplified concept. To people, a great way to find relaxing escape. To you, freedom to factor in real fireplacing customized to any architectural plan.

Forget any set ideas about fireplaces. The representative diagrams shown detail the versatility, adaptability and stacking features. Support and surround the Mark 123 with combustible materials. Heatilator Mark 123 systems (fireplace, flue and roof termination) arrive jobsite for as low as \$297. Twist-lock feature secures components in literally seconds. Full-pack insulation eliminates condensation and noise transmission.

Renters willingly spend up to \$15 more per month to enjoy a Mark 123. That means more cash flow, rental profit, loan and sales value for builders and investors.

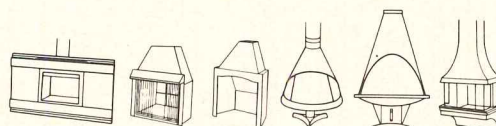


Send for the Heatilator Architectural File. Wood- and gas-fireplace systems are detailed in full color catalogs and representative architectural drawings. Write: Vega Industries, Inc., 3351 W. Saunders St. Mt. Pleasant, Iowa 52641. Also available in Canada.



Multi-level venting for Wood or Gas systems. Choice of manufactured or job-built roof termination.

heatilator
America's Leading Fireplace Systems



Built-in/Free-standing/Wall-hung

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Architect: Edward C. Collins II, Associates
Wood: Cedar

START WITH WOOD / FINISH WITH OLYMPIC STAIN.

- Costs less than paint.
- Easier to apply than paint.
- Lasts longer than paint.
- Guaranteed not to crack, peel or blister.
- 66 Colors, solid or semi-transparent.
- Protects wood beautifully.



For color samples on wood and A.I.A. Manual, write Dept. T, 1148 N.W. Leary Way, Seattle, Washington 98107. Olympic Stain. A division of COMERCO, INC. 

For more data, circle 18 on inquiry card



"That's a Gold Bond Panelectric ceiling. It provides the cleanest, most comfortable heat you'll ever enjoy."

What a beautiful selling feature to add to the homes and apartments you design. Panelectric panels look like regular gypsum wallboard . . . go up just as easy . . . and take any form of decoration. This is a single layer electric radiant heating system that eliminates furnaces, ducts, or radiators. What you don't see is the electric cable because it's factory-fabricated into the noncombustible gypsum rock core. For more information on Panelectric® and other products shown, write National Gypsum Company, Dept. RH-51G, Buffalo, New York 14225.

OTHER PROSPECT PLEASERS FROM NATIONAL GYPSUM COMPANY, THE ANSWER PEOPLE

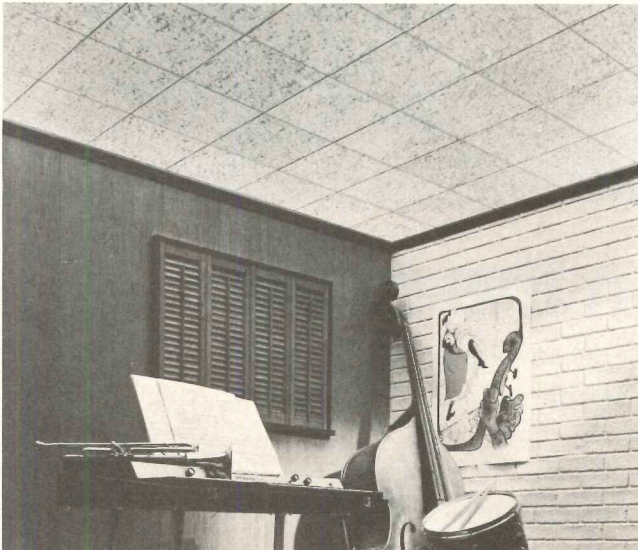
Veneer Plaster combines the economies of gypsum drywall construction with the fine qualities of lath and plaster. Glass fiber mesh reinforces joints of plastering base formed of 4-foot wide panels.



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Prefinished Woodrock® is the answer to low-maintenance siding. It has the strength and fire resistance of masonry but in clapboard or panel form. Special formulations make it lighter, more workable. And it's top-nailable for clapboard.



Gold Bond Silentex, your "unholy" weapon against noise. A Silentex® ceiling swallows up to 80% of all noise reaching it. In thousands of tiny sound traps so small you're not aware they're there. Made with wood fibers, it is lightweight — a feature builders appreciate. And it has a handsome brush texture of wheat and white color tones, which blends with any decor.





LP-gas on the rocks

Rocky shore to rocky mountain, LP-gas lets you civilize the most primitive sites. Because it's *portable*. Goes anywhere, easily. Far beyond the reach of utilities.

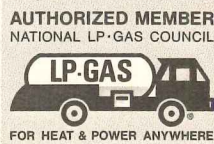
LP-gas brings with it all the creature comforts. Heat. Air conditioning. Hot water. Fuel for cooking. Even generates electricity.

So when it comes to your next "wild" challenge, don't limit your imagination. Go *way* out. Call on versatile LP-gas to solve the problem of comfort—safely, cleanly, dependably.

Of America's great sources of energy, only LP-gas serves in so many ways.

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79 West Monroe Street, Chicago, Illinois 60603



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ARCHITECT: JOSEPH B. THOMAS IV

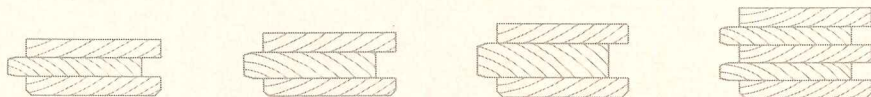


Lock-Deck® Decking helped create this unique recreational facility

Potlatch invented Lock-Deck laminated decking, and this spectacular recreational facility at Fairways Royale condominium in Florida takes full advantage of this versatile material. Over a unique frame of glue-laminated arches and beams, the decking for floors, roof and sidewalls is Inland Red Cedar Lock-Deck with saw-textured face. The same framing and decking system is used for a bridge, cantilevered indoor and outdoor stairs, a sun deck and porte cochere. Lock-Deck helped give design freedom to the architect through reasonable-cost wood structures without compromise of aesthetic principles. We can do the same for you. Write for information.

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and A. C. Siegel
Structural Engineers: Bliss & Nyitray
Mechanical Engineers: Alexander & Associates
Construction: Roof Structures of Florida, Inc.

For details see Sweet's Architectural File 1c|PO



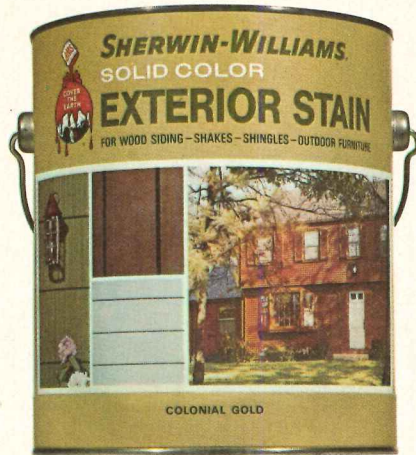
Potlatch
WOOD PRODUCTS GROUP
P. O. Box 3591 · San Francisco, Calif. 94119

Lock-Deck is available in 4 thicknesses and 2 face widths. Electro-Lam® beams in all sections up to 162 sq. in., lengths to 60 ft.

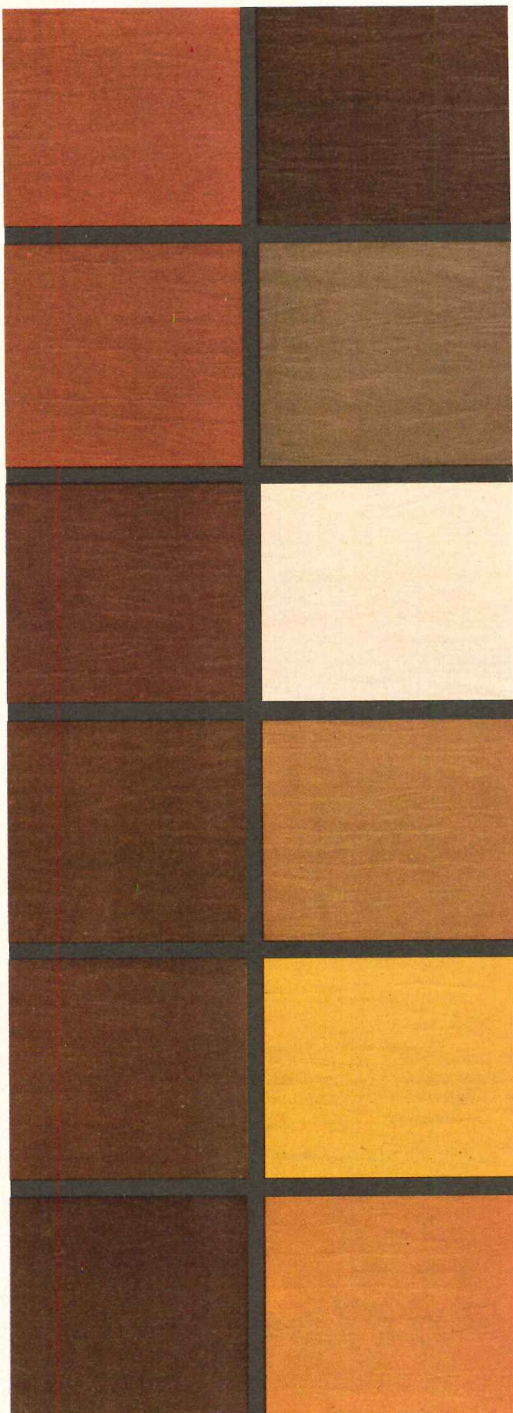
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For wood siding, shingles, shakes, decks, porches, steps, railings, fences, benches.



For terrace walls, interior beams, ceilings, paneling, or any area where wood is used.



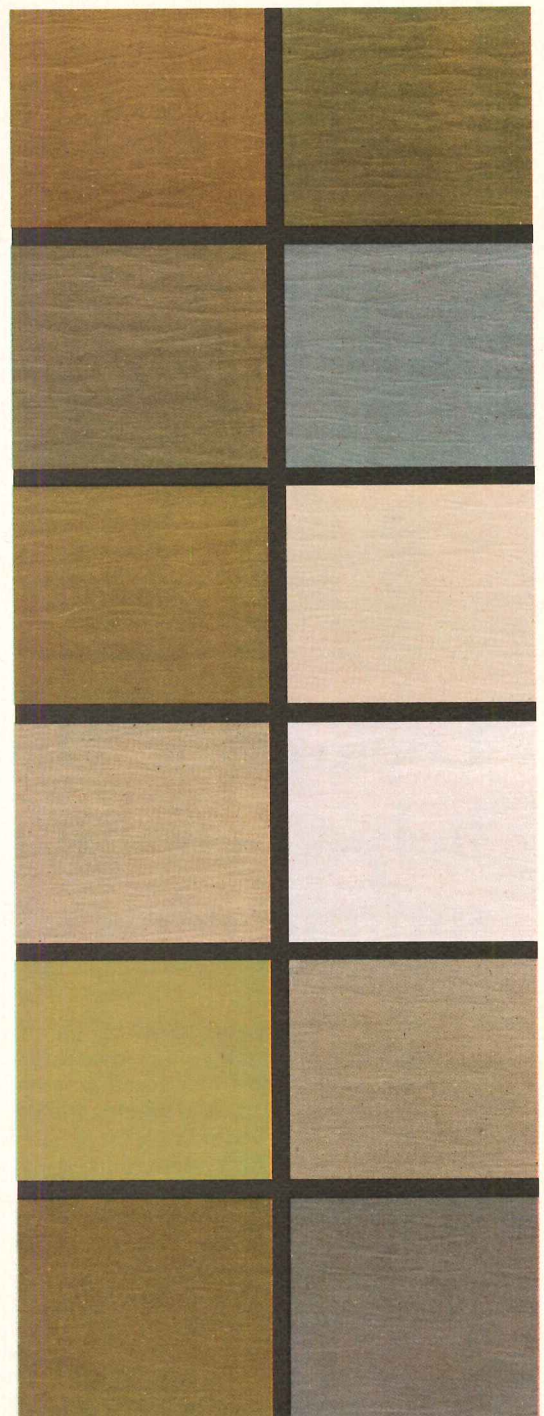
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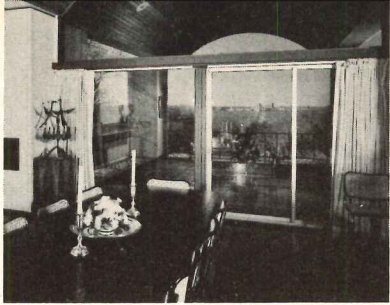
See specification Nos. 71.07, 71.14, in our catalog 9.9/SH, Sweet's Architectural and Industrial Construction Catalog Files. Or circle inquiry card or write the Sherwin-Williams Co., Architectural Service Division, Cleveland, Ohio 44101.



SHERWIN-WILLIAMS



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ULRICH FRANZEN, F.A.I.A.

9 Record Houses

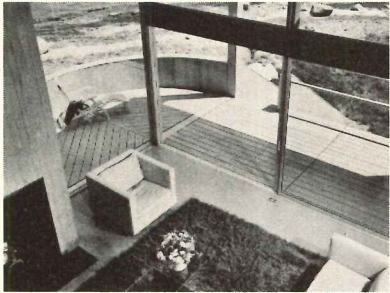
68



RICHARD OWEN ABBOTT, A.I.A.

4 Record Houses

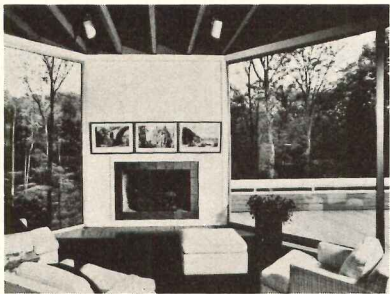
69



GWATHMEY, HENDERSON & SIEGEL, A.I.A.

4 Record Houses

70



KROEGER-PERFIDO, A.I.A.

7 Record Houses

71

Parker house, by Smotrich & Platt.

Private residence, Harrison, N.Y., by Architects Design Group.

Pearlbinder house, by Norman Jaffe.

Combs house, by Earl Burns Combs, A.I.A.

Sabel house, by Julian and Barbara Neski.

Private residence, Fairfield County, Conn. by Eliot Noyes & Associates.

Private residence, Westchester, N.Y., by Kroeger and Perfido, A.I.A.

WINNERS CHOOSE ARCADIA

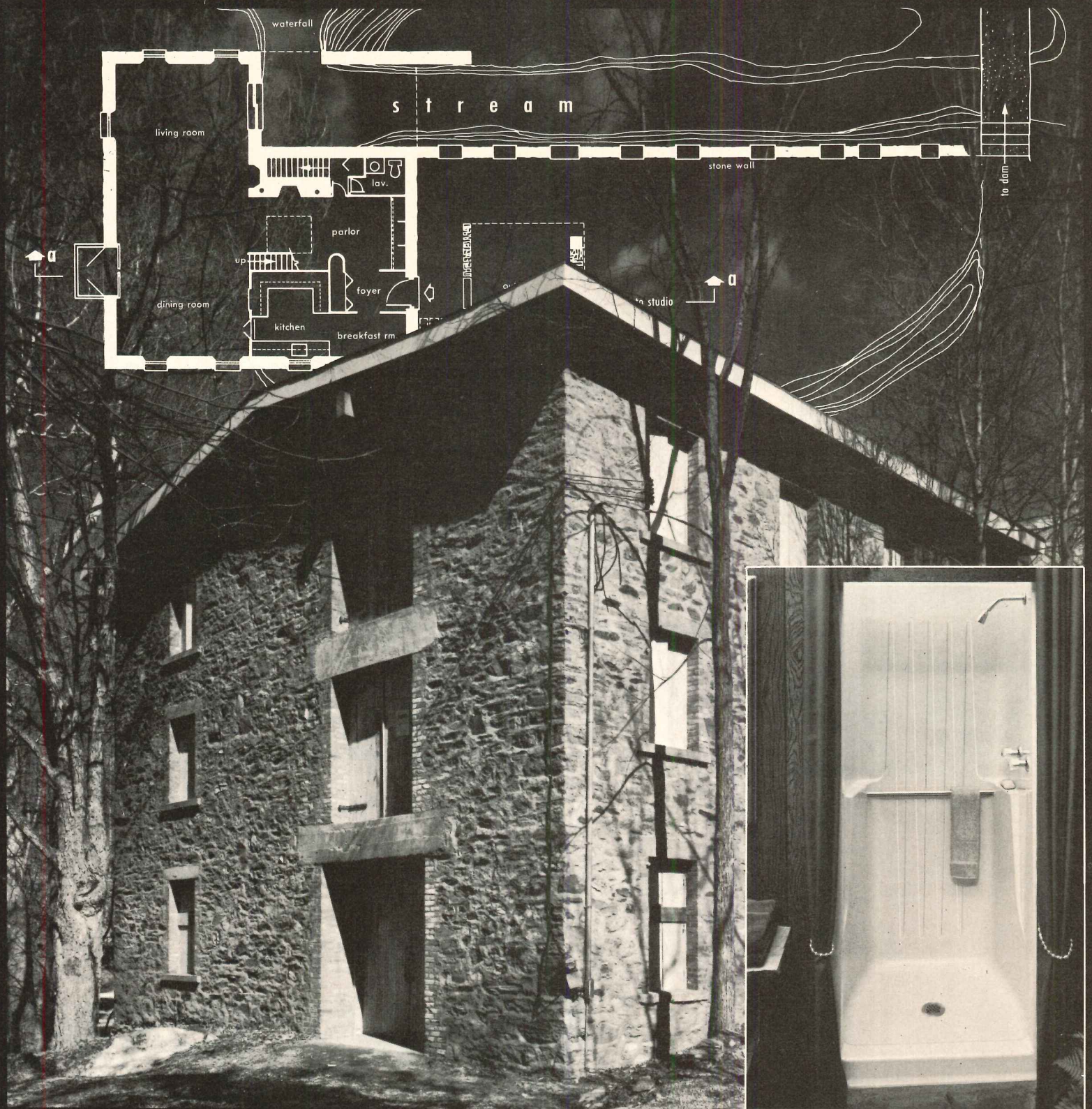
Sliding glass doors and windows by

NORTHROP ARCHITECTURAL SYSTEMS

999 South Hatcher Ave., City of Industry, California 91745 / (213) 964-6511

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The bathrooms down by the old mill stream are stone, slate, wood and Universal-Rundle.



Four-and-a-half years ago, Don and Antonia Salvato escaped the crowded metropolis. They bought a cider mill—stream and all—located in a forest some 85 miles from New York City.

Then they went to work on the 76-year-old main structure. New roof. New beams. And over 200 weekends later, their mill is becoming a contemporary masterpiece.

Don Salvato, an architectural designer, chose Universal-Rundle fixtures for his 2½ bathrooms and

planned swimmers' shower. The 36-in. Uni-Shower for the swimming area is a one-piece fiberglass unit with an optional top. In Don Salvato's own words, "The fiberglass is even more beautiful than I thought it would be."

Architects specify Universal-Rundle fixtures for a number of reasons. We've been innovating bathroom fixtures for 70 years. We deliver promptly. Our fiberglass units cut installation time and costs. Just set the seamless one-piece tub/shower unit

into framing, nail the flanges and it's ready for plumbing hook-up. No tiles, no grouting, no call backs. For a closer look at our color-matched line, write Universal-Rundle Corporation, New Castle, Pa. 16103.



Universal-Rundle

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MAGNIFICENT CEDAR
WOOD SHAKES OR
SHINGLE TEXTURES

UP FRONT

WHERE IT COUNTS



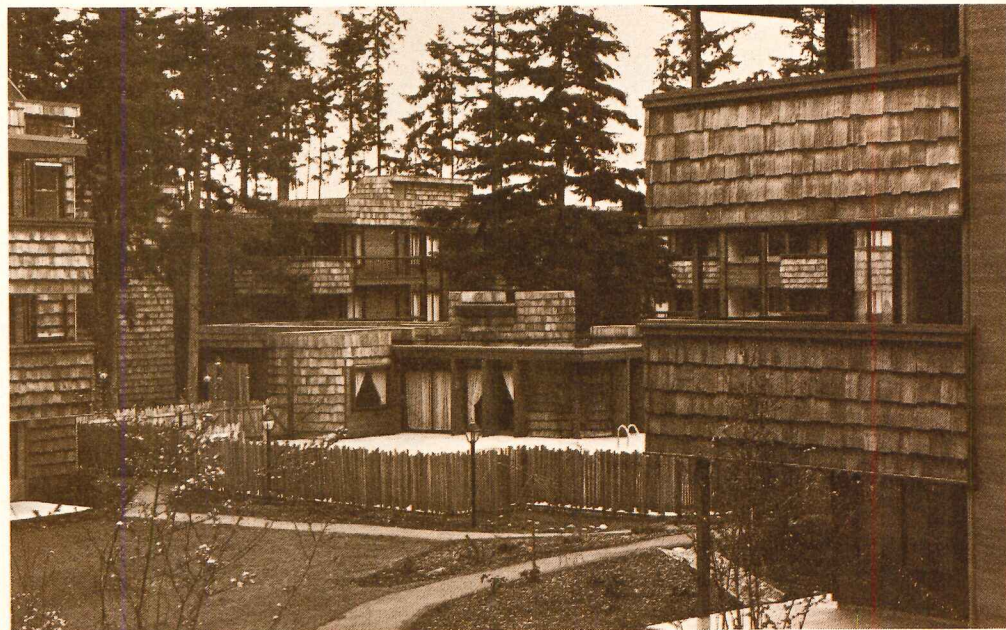
Unlimited design emphasis is possible with the use of the various interesting textures available in Shakertown Shakes and Shingles for use on homes, apartments, or condominiums. First impressions of the exterior and entrance ways will determine cus-

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CONVENIENT 8-FOOT PANELS



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There's a Tyler No-Hub DWV System in there. Tenants just never hear it.

Tyler's ♀ No-Hub® pipe and fittings make one of the quietest DWV systems you can install in a home or apartment.

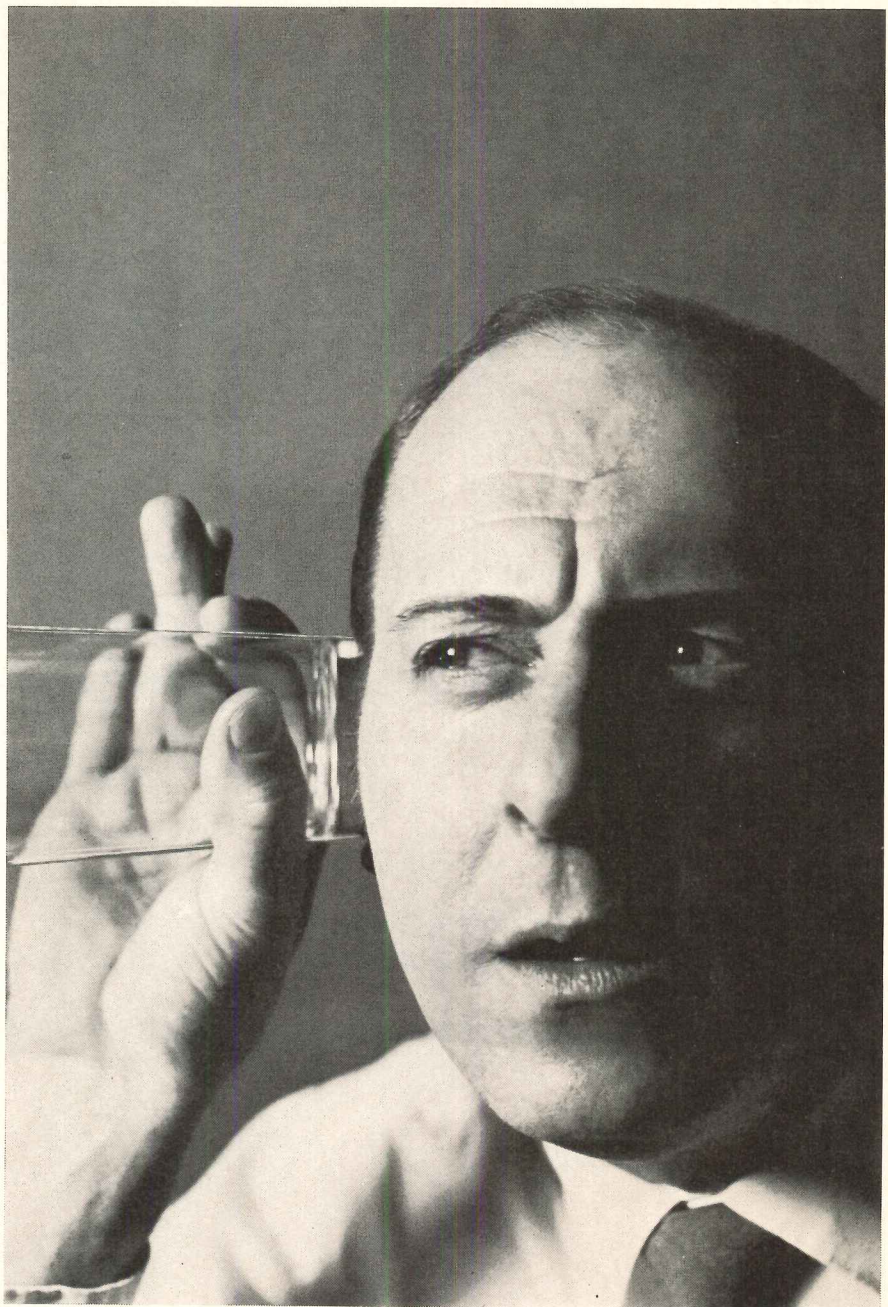
The mass and weight of permanent cast iron is one reason.

Another is No-Hub's Neoprene Sleeve. The coupling forms an isolation break at every joint. For example, it absorbs all the vibration of a garbage disposal at the first joint and makes it impossible for noise to travel through the system.

Tyler's No-Hub DWV System is permanent, too. Cast iron has an in-use history of over 100 years. Neoprene is impervious to oils, fats, greases, chemicals. It resists aging and it's fireproof.

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(during a power failure)

Your award-winning design doesn't look like much in total darkness.

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And the furnace or air conditioning system stops. And the refrigerator isn't refrigerating. And the freezer meat begins to thaw.

Admittedly, chances of a prolonged power failure aren't great. But neither is the chance that your house will burn down, yet you'd never recommend against fire insurance.

For less than \$2,000, you can install "power failure

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It can protect the owners from great financial loss. Help prevent panic. Even tragedy.

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One standby power plant is over-engineered, over-built, over-tested. It's a complete system. It's rated conservatively. Its performance is certified.

Because it must perform so that everything else will. No. 1 is the One.

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For more data, circle 27 on inquiry card

A memo to architects and engineers from the publisher

Subject: **PROJECT AIR RECLAMATION**

When an entire nation sees, smells and inhales a problem, the need for publicizing that problem becomes secondary to devising solutions to it—and communicating them to the right people.

Impetuous promptings to do something about pollution are understandable as it finally dawns upon an unsuspecting populace that unless effective action is taken, accelerating technical progress promises at best a poisonous prosperity. What the situation now demands, however, is more enlightenment on products and systems, available or under development, for protecting and reclaiming our environment.

In this regard it would be a most constructive development if architects, and the engineers who work with them, were more fully informed on anti-pollution systems and equipment designed for use in all types of buildings.

Architect and engineer expertise is essential to equipping new and existing buildings to meet anti-pollution standards. Moreover, architects and engineers bring to private projects a deeply reflected sense of responsibility to the public and the environment. As professionals they are the primary advocates of quality design solutions to quantitative building problems. Today, backed by clearly foreseeable legislative action and the pressure of public opinion, they are in a better position than ever before to persuade their clients to invest in the most efficient anti-pollution systems.

Unfortunately, effective dissemination of needed information to the design professions—and the stimulus that would provide to the introduction of effective anti-pollution systems—is dependent to a degree on editorial and advertising budgets. Therefore, with the hope of rendering a public and professional service, Architectural Record is offering upon application to the publisher one full black and white page free to any manufacturer of equipment specifically designed to reduce outdoor air pollution on the following conditions:

1. The manufacturer must feature a comprehensive solution to an air pollution problem in a building and, where applicable, include test data relating to prevailing standards and codes. (Note: components are not eligible unless presented as part of a total system and specialized process equipment is excluded.)
2. The manufacturer will assume full responsibility for the accuracy of all statements.
3. The manufacturer has national distribution and agrees to supply promptly to architects and engineers full information on his system.
4. The publisher of Architectural Record may designate the issue in which the message will appear.
5. All copy will be subject to review and approval by the editors of Architectural Record.
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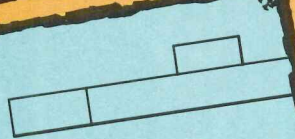
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LITE-TRAC

Like San Francisco's famed cable cars, PRESCOLITE's PHASE 3 Lite-Trac moves along a specific track to get your lighting where you need it. An adjustable lighting system for either single or two circuit use. Lite-Trac, with almost unlimited adaptability, may be recessed, pendant, or surface mounted (horizontal or vertical). A wide range of Trac-lites is available—with varied lamp sources in wattages from 25 to 500. For further information, write PRESCOLITE, a division of U.S. Industries, Inc., 1251 Doolittle Drive, San Leandro, California 94577 or call (415) 562-3500.

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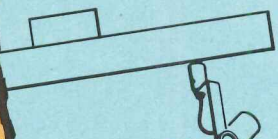


92228
8ft. JOINER TRAC

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- 90416 Square canopy mount
Single circuit only
Matte black



- 93412 Black and brushed alum
- 90412 Square canopy mount
Single circuit only
Black and brushed alum



93411 150W, PAR-38

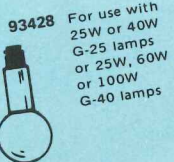


93415 300W, PAR-56




93419 150W, R-40

- 93431 300W, Incandescent
500W, Quartz-Halogen
- 93432 300W, Cool Beam



93428 For use with
25W or 40W
G-25 lamps
or 25W, 60W
or 100W
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PRESCOLITE



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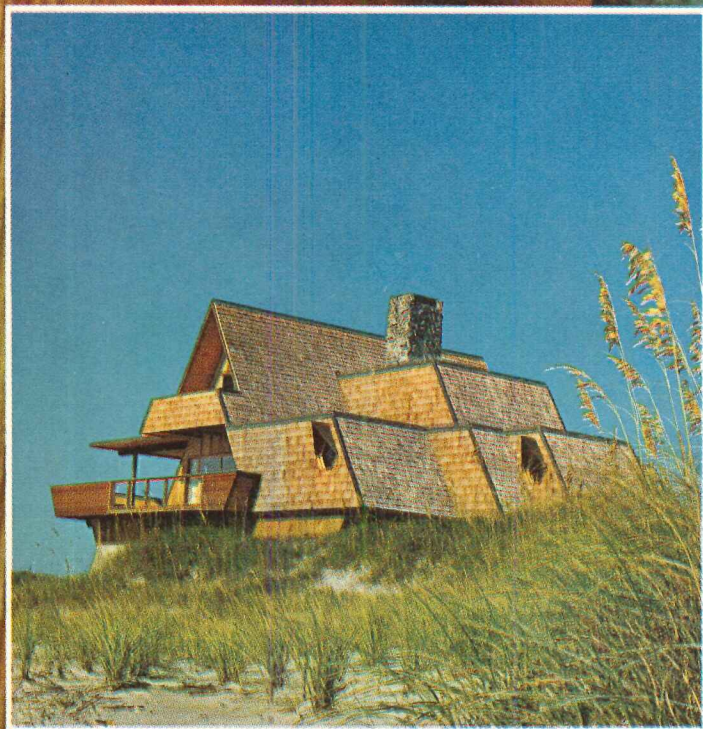
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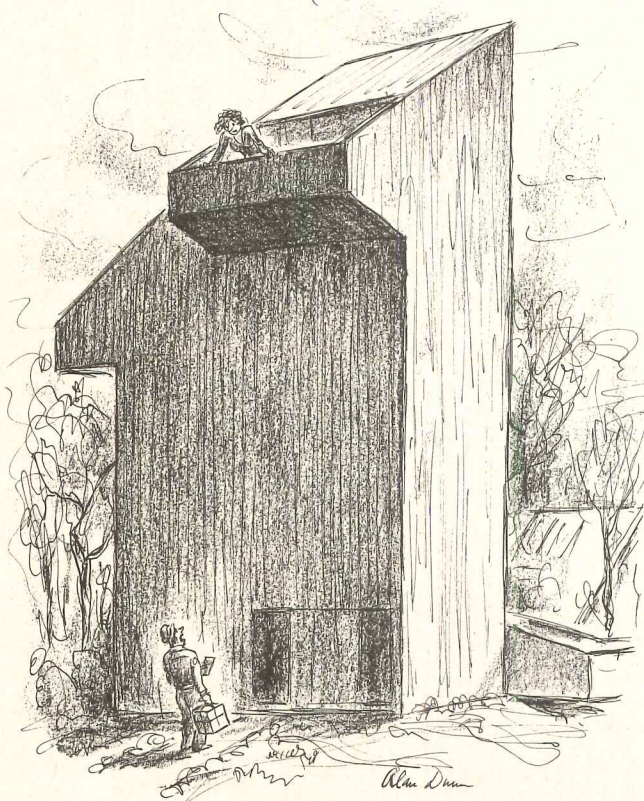


The twenty houses and eight apartments which follow convey our impression of the breadth of residential design thought in the United States today. Some of the names are familiar to readers of past RECORD HOUSES, but fifteen of the architects in this sixteenth collection are receiving their first ARCHITECTURAL RECORD Award of Excellence in Residential Design (as are their clients). If the buildings in this issue—diverse in cost, size, materials, location, and philosophy—have anything in common, it seems to be a trend toward substantialness. Gone, for the most part, are the visual lightness and the rigorous structural systems that intrigued architects when RECORD HOUSES began in 1956. In their place, solidness, a true sense of enclosure. But the architect is still as busy exploring the potential of architecture through residential design as ever. And as usual, this issue of ARCHITECTURAL RECORD will be sent, in addition to regular subscribers, to 20,000 builders and 7,000 interior designers and will be available in bookstores across the country.

Herbert L. Smith, Jr.

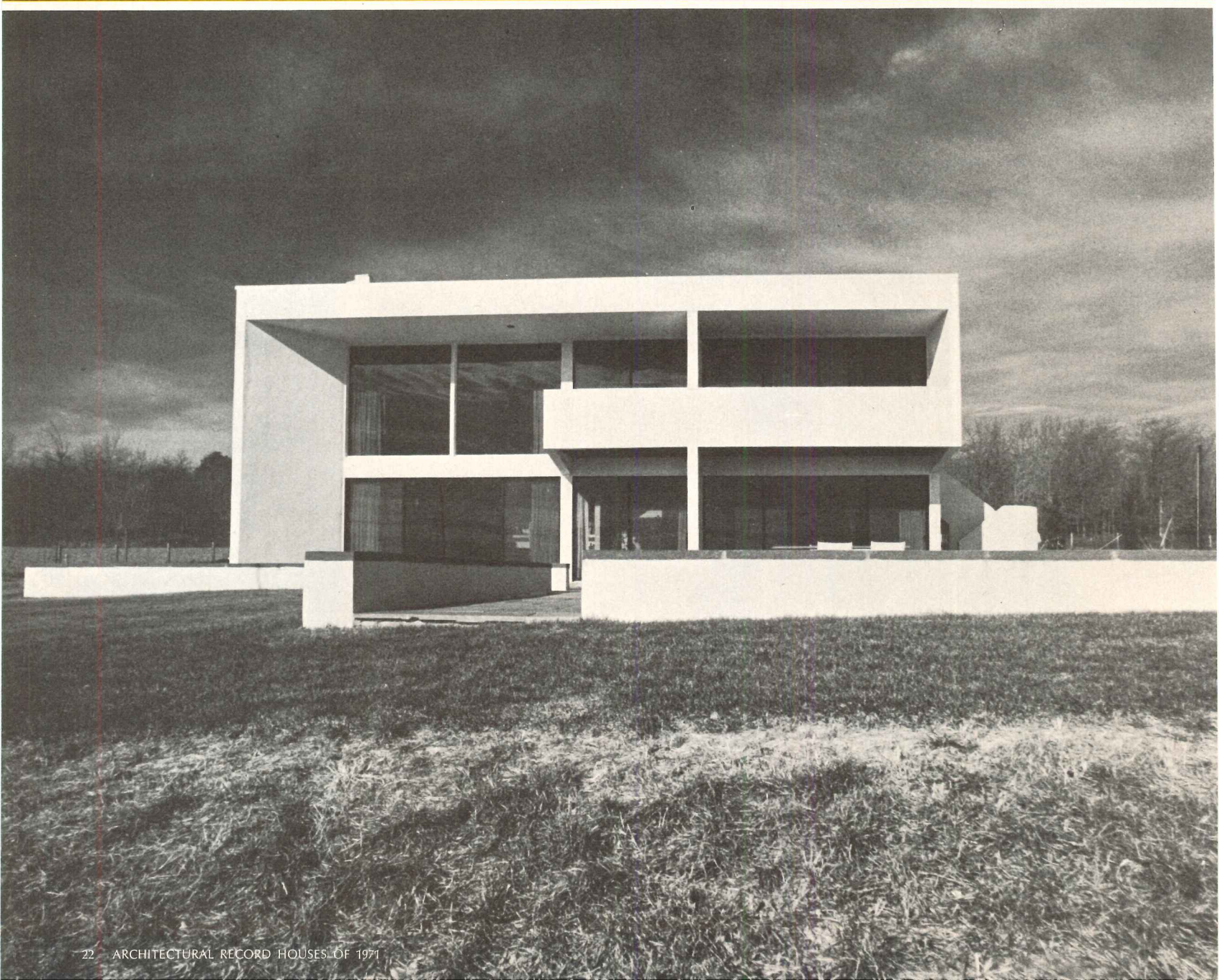
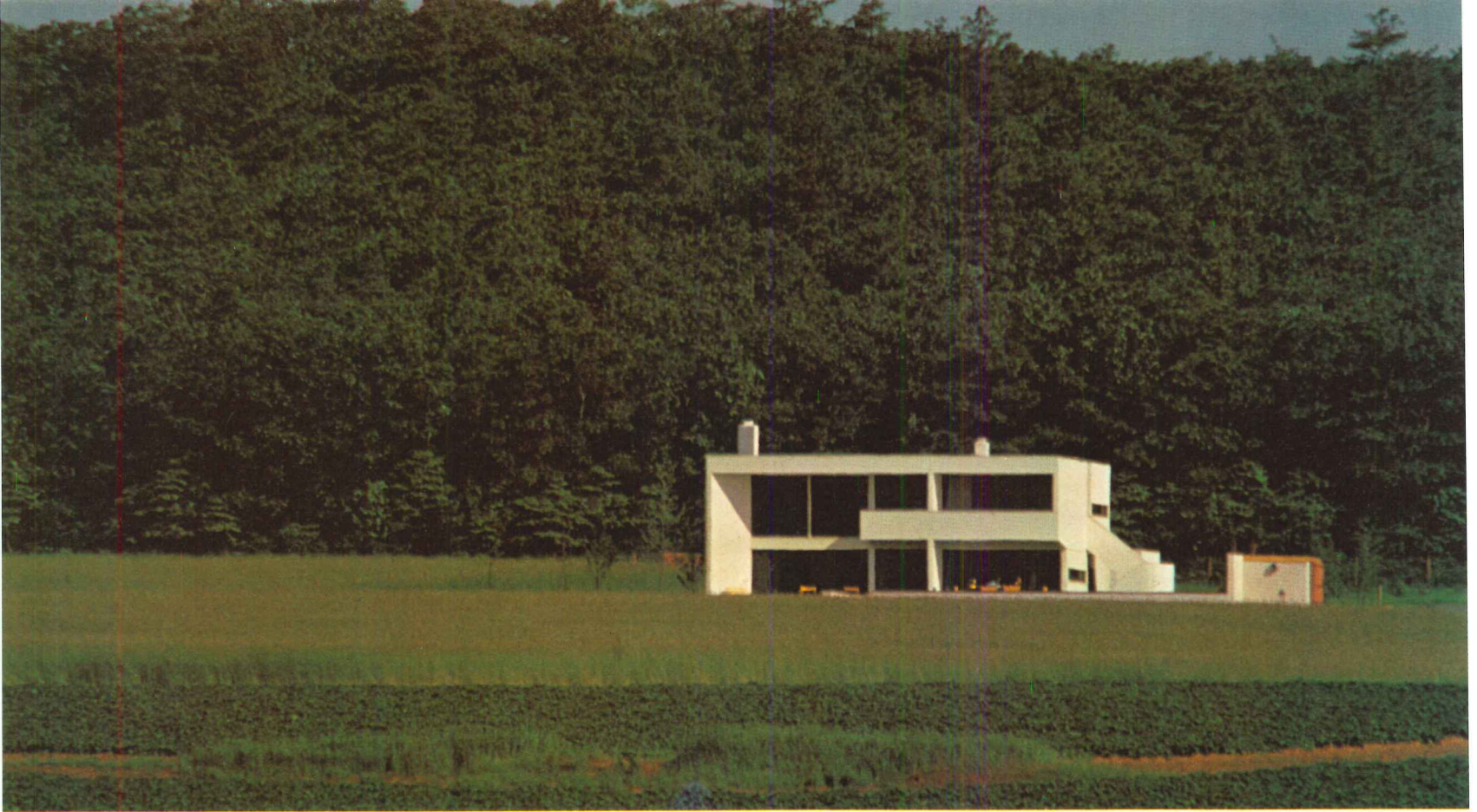
James D. Morgan

—Drawn for the RECORD by Alan Dunn



*"But I can't just leave it here.
You have to sign for it."*

RECORD HOUSES OF 1971



1 Set against the low green hills of Long Island's eastern shore, this house has a sculptural clarity that is dazzling. The Neskis, along with many other architects, are re-examining the great European work of the twenties and thirties. In this project they show that a simple square plan, strongly articulated against the sun and boldly set into nature can be powerful architecture.

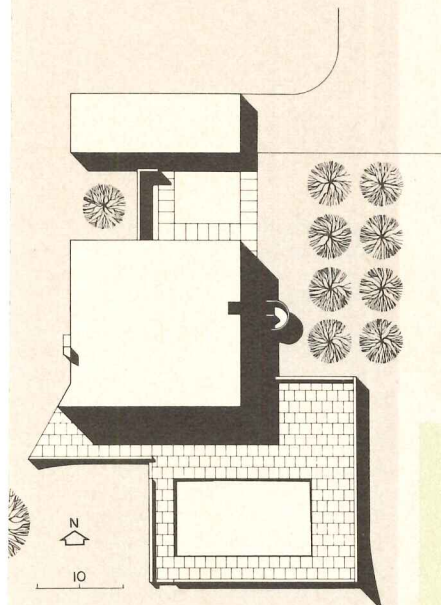
Just as the jewel-like house can be seen for three or four miles from the highway, it in turn, from its relatively high spot, looks south across pastureland toward the ocean. There is nothing to give any hint of true scale. The stucco construction, carefully detailed to minimize window and door trim, pre-

sents a building whose actual size is revealed only at close range.

There are many clever devices used to make the house (just 36 feet square including the balcony) seem much larger than it is. The elevation below, facing the road, is dominated by a flying stairway from the second floor. We are used to thinking of such elements in monumental scale—five or six feet wide—but here it is less than three feet wide—ample, since it is used principally to let the dog and cats out at night. The two horizontal window bands, assumed to be at eye level, actually are three to four feet above the floor (see bathroom overpage). Even the door at the right side of the facade seems taller than normal. But it isn't. Nor does either photograph

of the major elevation, opposite, reveal much to the observer.

Yet if the exterior scale is a masterful illusion, the interior does not betray it either. The one large room, expressed on the exterior as glazing wrapped around the balcony, seems very spacious. Obviously, because the transparent wall fills it with light and carries the implied boundary out to the edge of the balcony and surround, if not to the horizon. The angled wall on the left side not only helps to increase the mass of the house from the exterior but substantially extends the sweeping view of the ocean from the living room.



Architects: JULIAN AND BARBARA NESKI

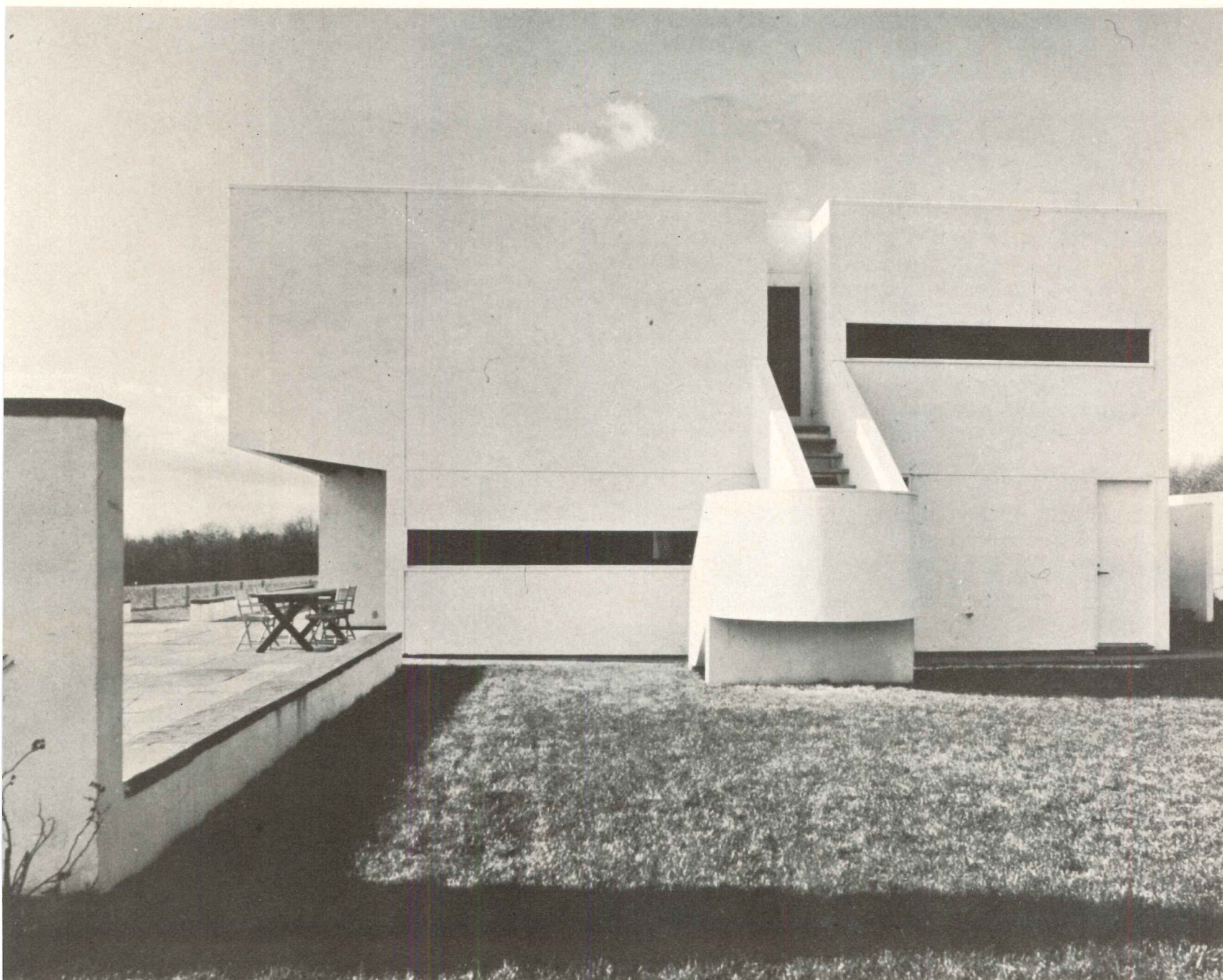
29 E. 61 Street, New York, New York

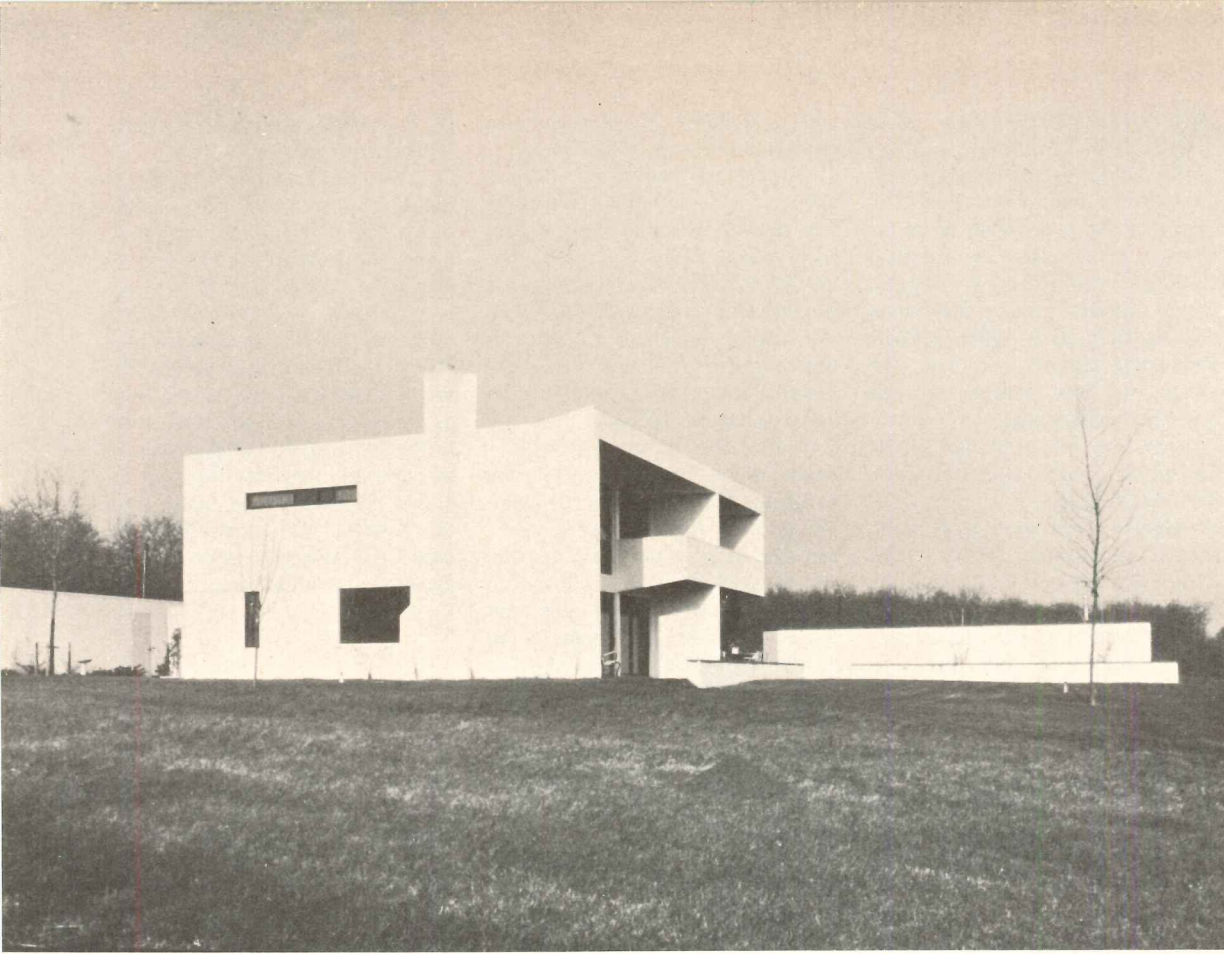
Owners: Mr. and Mrs. Robert Sabel

Location: Bridgehampton, New York

Structural engineer: Stanley Gleit

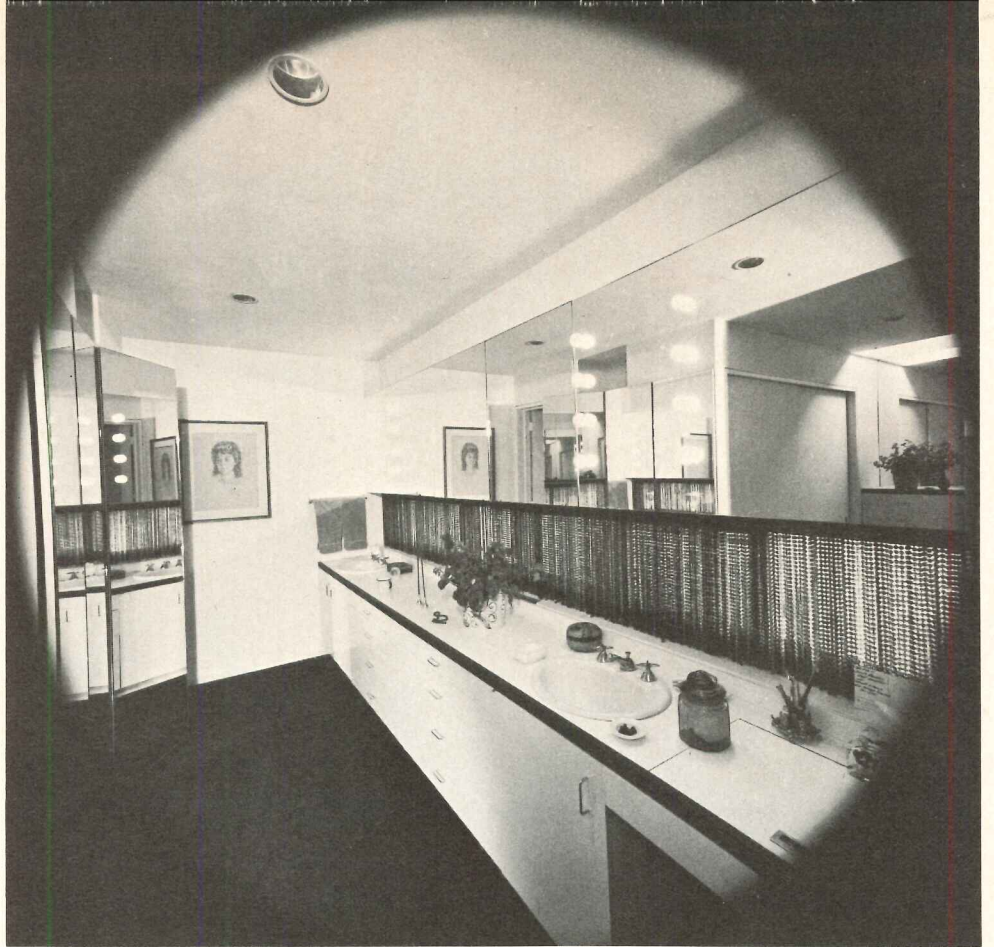
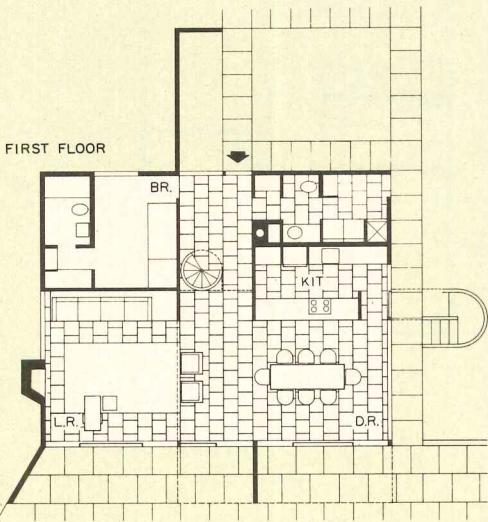
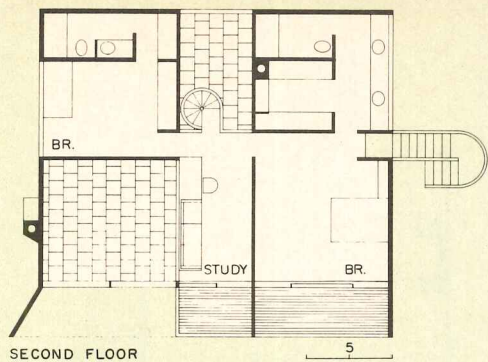
Contractor: Harry Wilde, Inc.

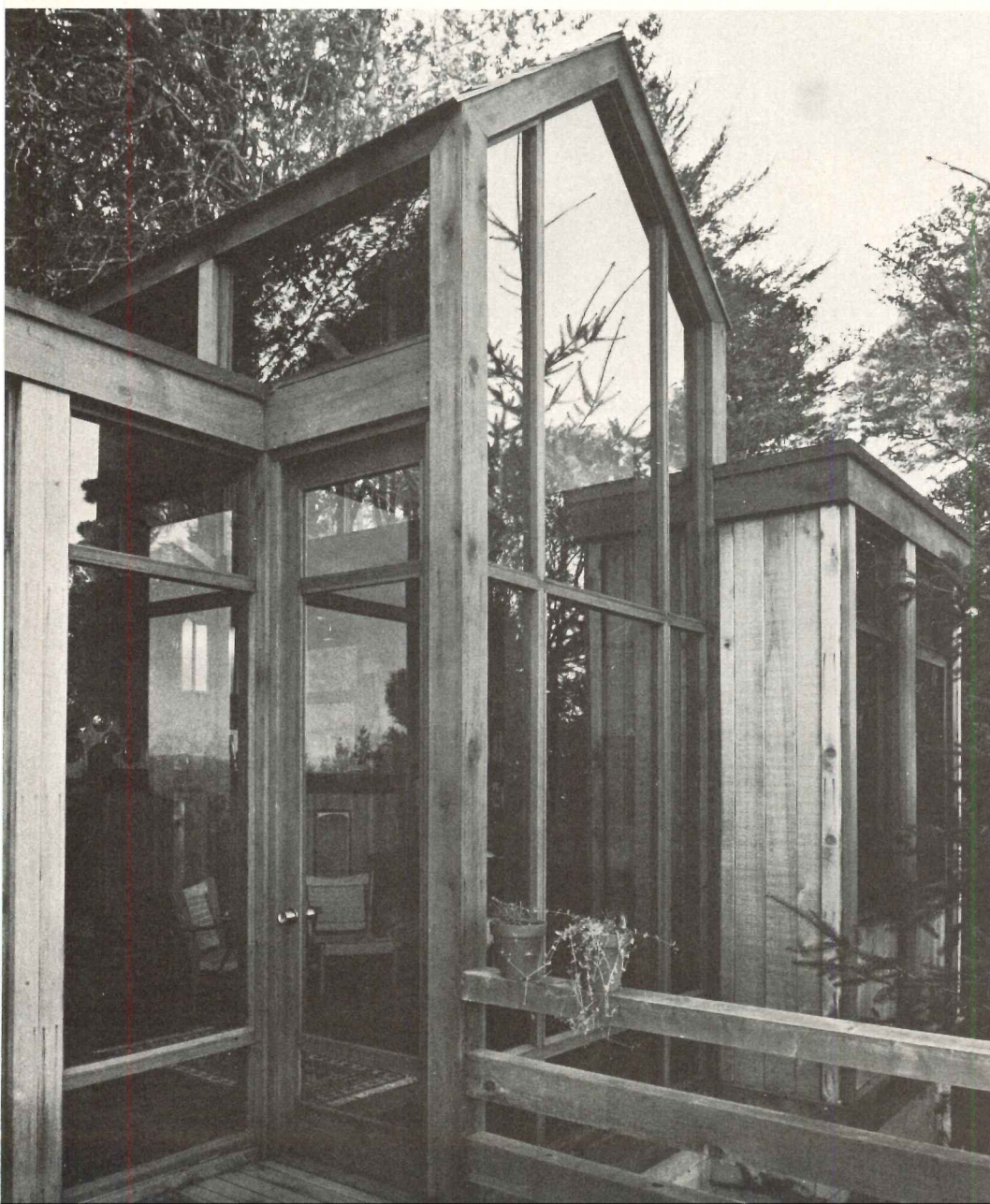
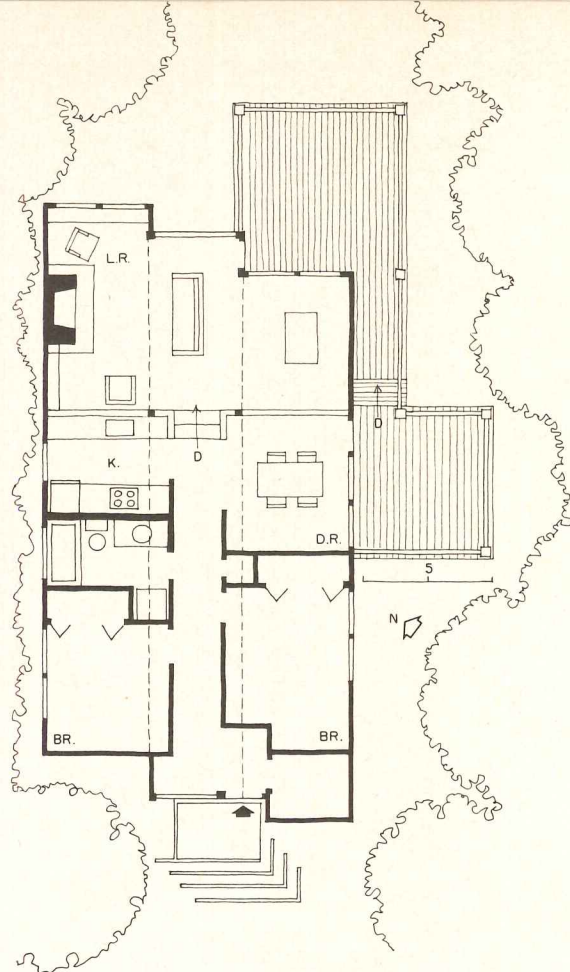




The stunning pair of photographs below convey the explosion of space inside the house. Carefully controlled interior details are a strong but quiet background for the rich furnishings. The bathroom, far right, is an example of careful design for which Julian and Barbara Neski are known. The exposed bulbs punched through the mirror are excellent for shaving; in the counter at the right is a flip-up mirror and separate light precisely right for makeup. Note the window above the counter.







2 Within the simplest imaginable structural framework of this small (under 1,000 square feet) house, architect J. Alexander Riley has created an extraordinary variety of indoor and outdoor spaces. Essentially, as is best seen in the plan and photo above left, the house is made of two flat-roofed units set seven feet apart and bridged by a handsomely framed pitched roof set above twin clerestories that pour light into the center of the house, even though it is on a northeastern slope.

That roof is one of four elements that give distinction and interest to what—in less sensitive hands—could have been quite ordinary. The second design device was staggering the ends of the elements—on both the entry and view ends of the plan—to eliminate any sense of boxiness. Third: dropping the living room floor three steps, and leaving it open to the dining room and kitchen to add a sense of spaciousness. Finally, while the house is of the simplest construction, with posts, single-thickness walls of 2¼- by 6-inch cedar and a single-thickness 2 by 6 cedar roof—great attention was paid to the detailing. Note for example the mitered corners of the clerestory structure (photo left) and the simple-to-fabricate but effective detailing of the interior (photos opposite page).



Architect: J. ALEXANDER RILEY
 18 Carlton Place, Inverness, Cal.
Owner: J. Alexander Riley
Location: Inverness, California
Contractor: Jean Madill Burroughs



Philip Molten photos



On the interiors, the simple wood framing is clearly expressed, with a small but effective amount of trim and special detailing. The photo at left shows the main view wall, with the deck beyond. At right, a view from the living room to the dining room and kitchen three steps above. The kitchen-living room, photo below, emphasizes the changes in scale and room shape worked out within, again, an essentially simple framework.





3 Designed to dramatize the virtues of an unexpected site—an old quarry gorge fed by a stream—this house leads the visitor from a quiet, one-story and almost symmetrical entrance court which shields the view, into rooms that open wide to rocks, quarry, pool and stream—and to a house that is as multi-faceted as the vistas.

In the program for the house, the architects note that, "the client for this house was a young couple with two small children. They wished the house to be informal, easy to maintain and geared to family living with no resident help. Their most important concern was a house allowing maximum enjoyment from their site, which they wanted to leave as natural as possible. They also wanted to have the principal rooms of the house filled with sunlight all day."

The architects have achieved all these objectives with considerable inventiveness. An L-shaped structure was devised to rim the edge of a relatively flat piece of high ground on the 22-acre site. A small-scale court and little lawn were created inside the "L," and closed on the other sides by natural rock formations, an earth mound and a raised flower-growing area. The rest of the site was left in its natural state.

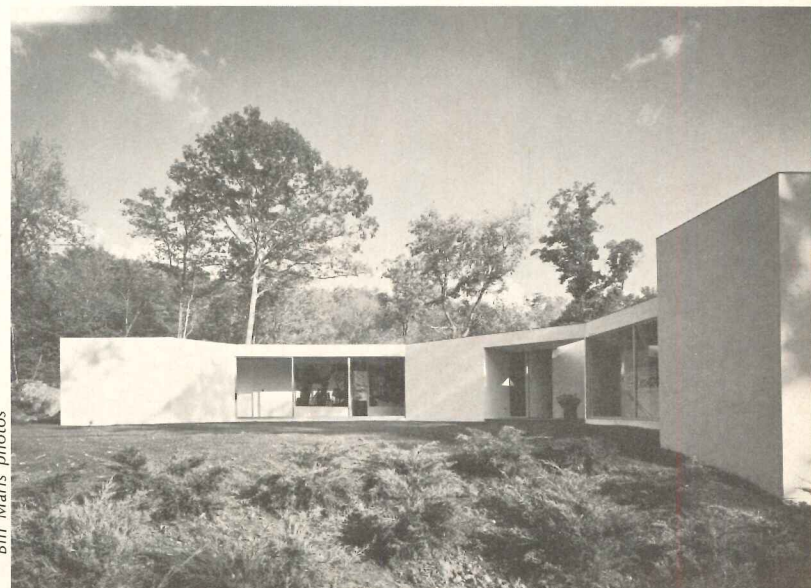
To assure the desired sunlight and views, the basic L-shaped plan was faceted with many angles and fitted with big glass areas turned to focus on every possible vista.

Inside, the house is zoned into a bedroom wing, a kitchen-dining wing, and indoor/outdoor living

areas which form the central hub of the plan. Both parents and children have small suites in the bedroom wing. The master bedroom is adjoined by a study/sitting room, and the children's area has two little bunk/study spaces flanking a living/play room. A guest room completes the bedroom wing. At the opposite end of the house is a dining room, and a big kitchen with a space for family meals. From the kitchen there is a view of the entrance court as well as a view across the upper deck to the living room and to the rock face of the quarry beyond. The big feature of the living room is a fireplace set between angled window walls to give views of everything all at once.

On the lower level of the house are garage and service spaces, and a playroom with access to the reinforced-concrete swimming pool and wood terrace on the same level.

In spite of its angularity, the house is simply framed as can be seen by the interior ceilings of exposed fir beams on a 24-inch module and 1-by-6 boarding (photos overleaf). The exterior is a cream-colored stucco, on wood frame on the upper floor and on concrete block below. The interiors have walls of painted gypsum board and floors of mottled green and purple slate or deep-pile brown carpet. The total interior effect is light, bright, airy—and gives the sense that spaces are larger than they really are.

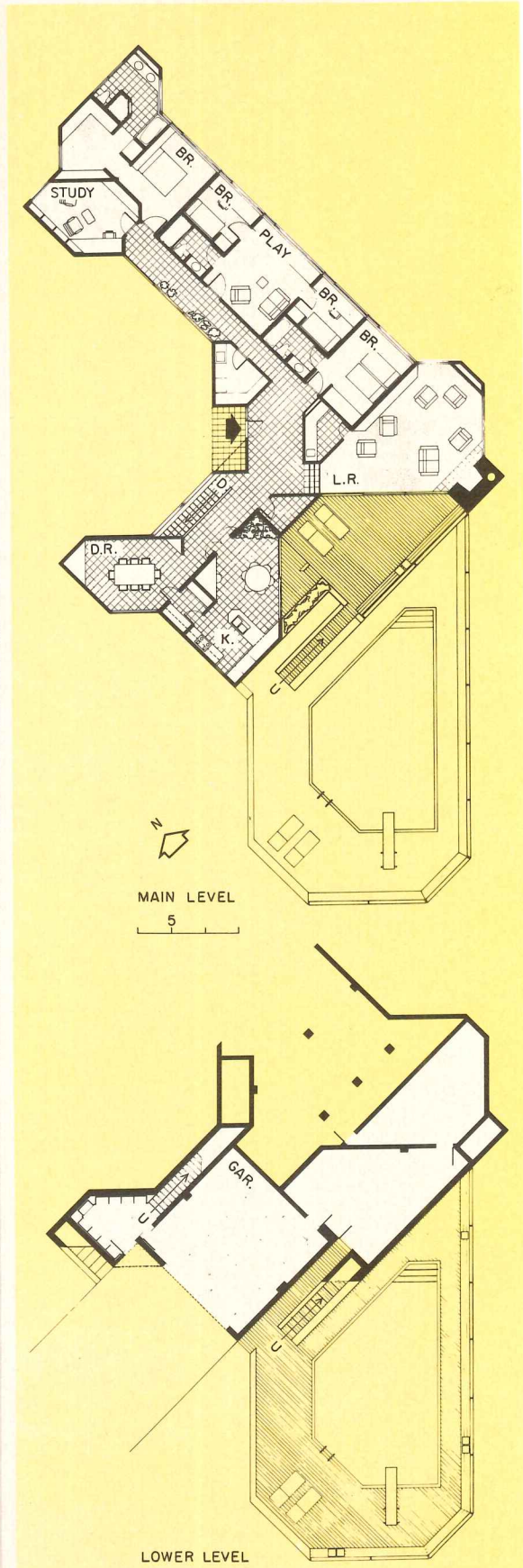
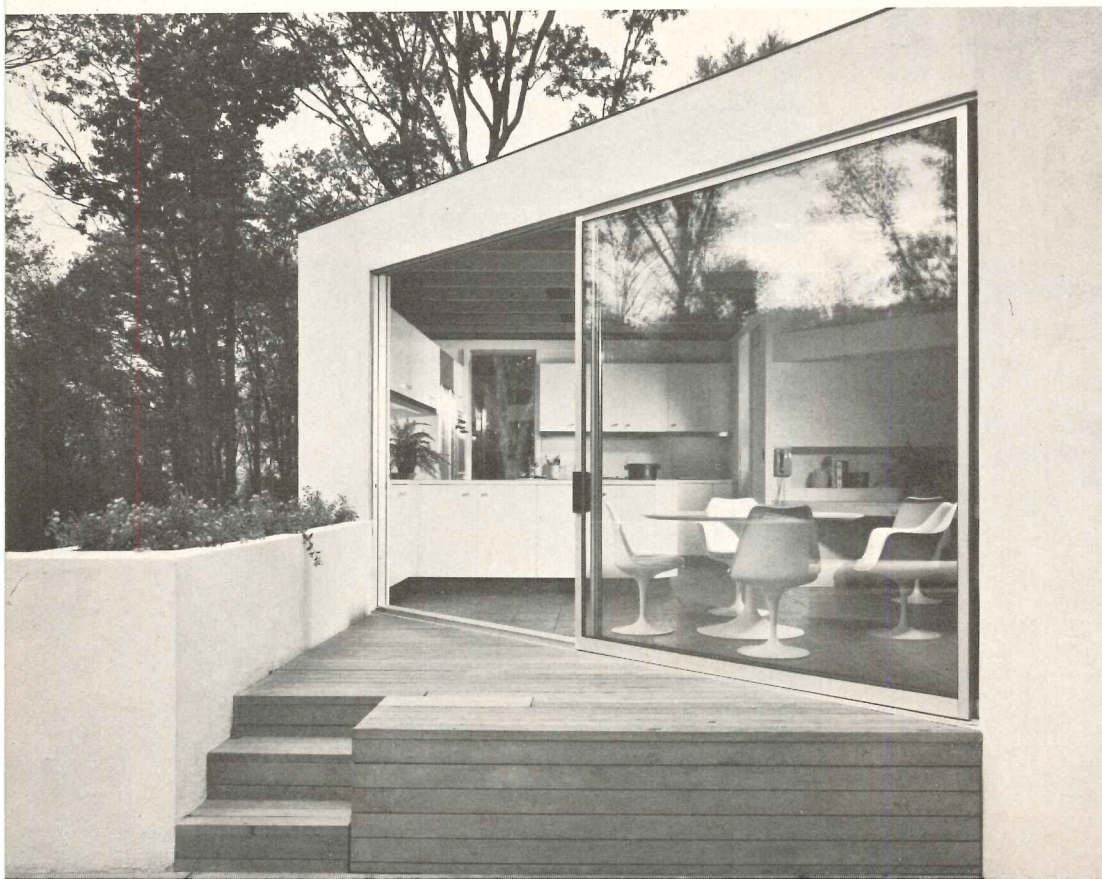


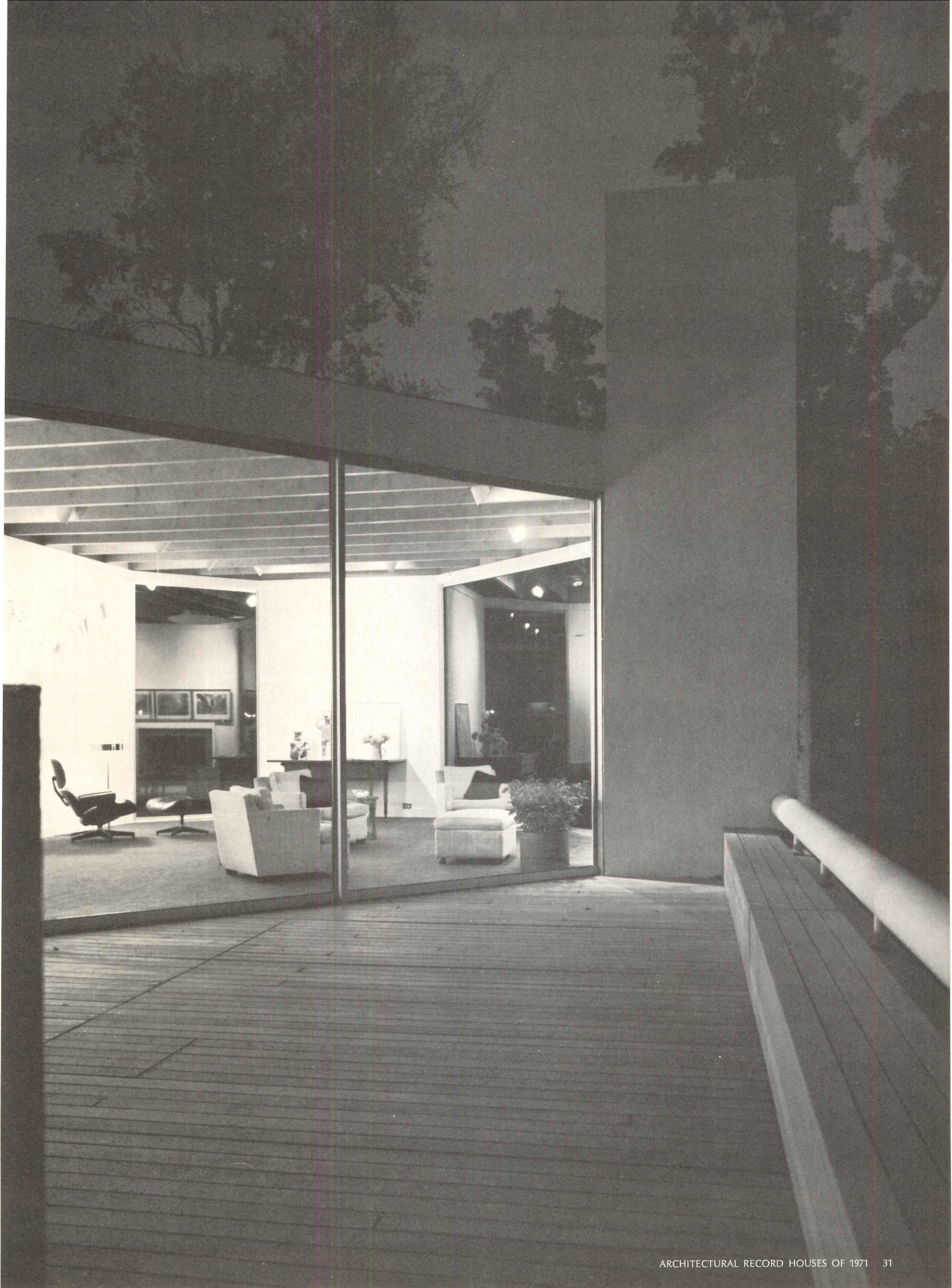
Architects: KEITH KROEGER and LEONARD PERFIDO
of Kroeger-Perfido
135 East 50 Street, New York City
Location: Residence in Waccabuc, New York
Mechanical engineer: George Langer
Structural engineer: Bob Silman
Landscape architects: Kroeger-Perfido
Interior design: Kroeger-Perfido
Contractor: Frank Calogero, A. Poccia & Sons

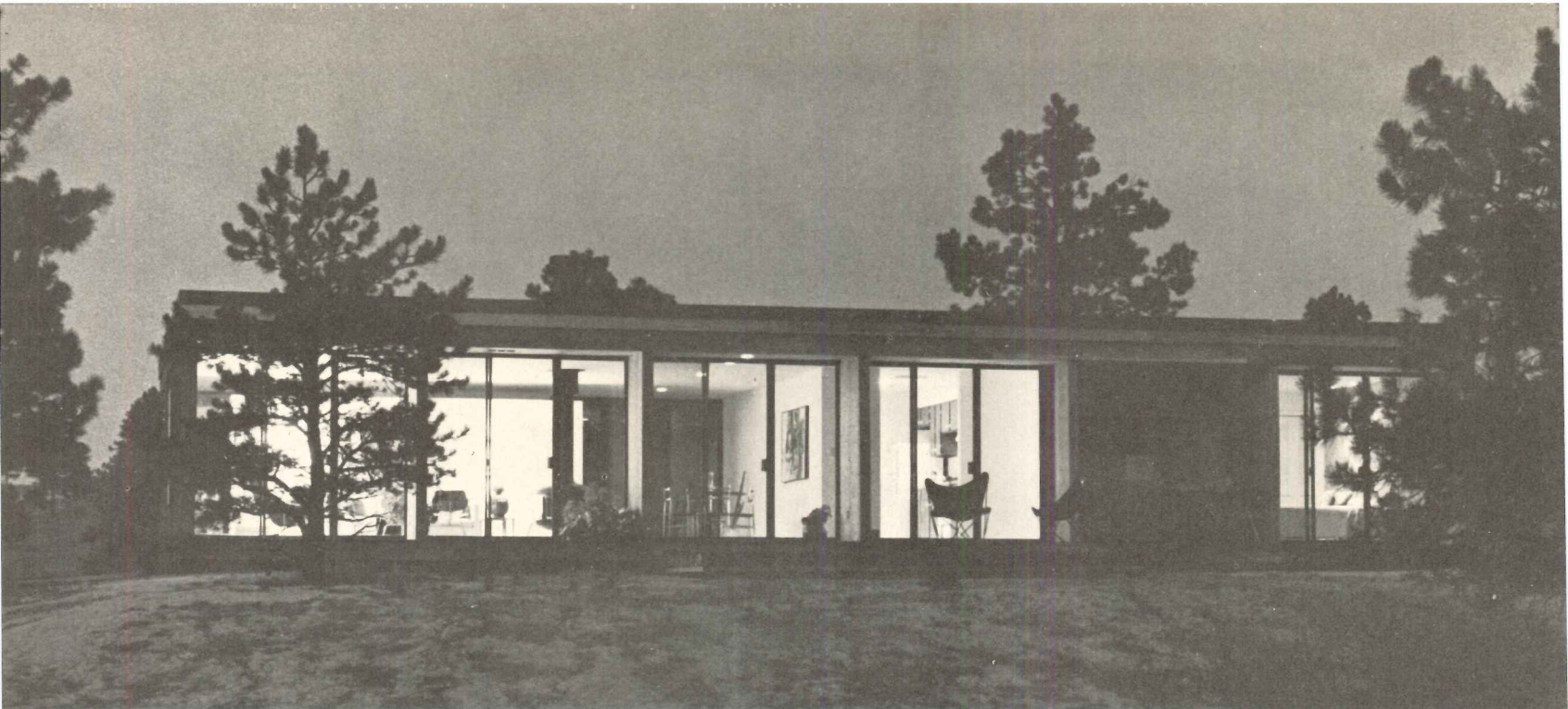
In strong contrast to the quiet facade of the entrance court (photo bottom right), the sides of the house which overlook the craggy rocks of the quarry gorge are intricate, faceted and very much in scale with the dramatic aspects of the site. On arriving at the house one cannot see the quarry until actually entering any of the major rooms.

Bill Maris photos

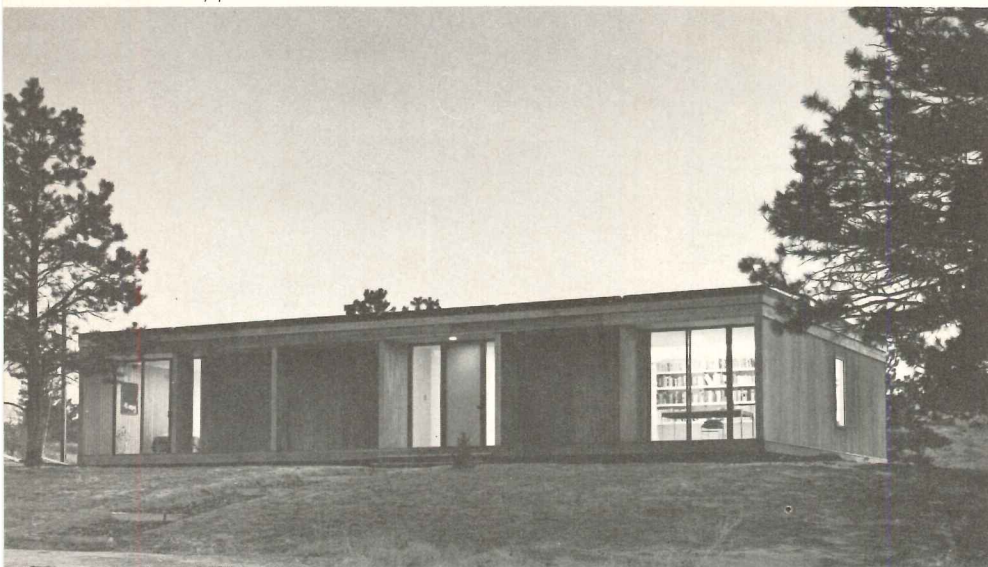
Architects Kroeger and Perfido have created a living room for this house that is, in effect, half indoors and half out, separated by a diagonal glass wall (photos below and right). The breakfast area has a corner chopped off in similar fashion for a little outdoor deck (bottom photo).







Rush McCoy photos



4 A tight budget and an open space program determined the design of this house built by Theodore Grossman for his wife and himself. The Miesian idiom, which has become the exception among houses these days, rather than the near-rule it was ten years ago, continues to prove its economic worth.

Twenty-four-foot clear-span wood trusses support the floor and roof, opening up one large living space served by a utility core containing a kitchen, laundry and bathrooms. Core spaces are illuminated by skylights. The kitchen and the bathrooms are the only separate areas in the house.

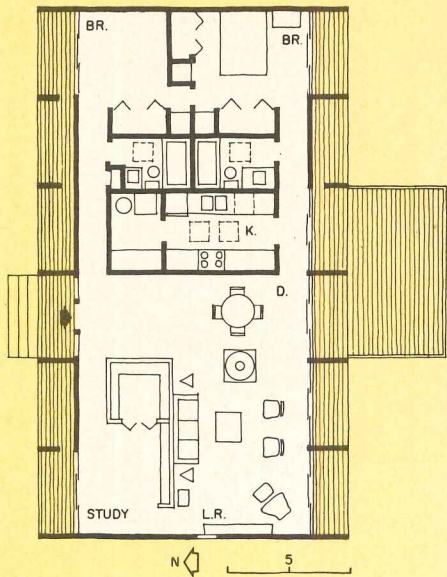
The house is located among pine trees and small rolling hills just east of the front range of the Rocky Mountains. Interior space is intended to relate to this natural setting and also provide a setting itself for objects and art works which the owners collected while they served as Peace Corps Volunteers in Colombia.

Sliding windows on the long sides are glass infill, permitting expression of the structural piers (all structure is wood); solid end-walls emphasize the direction of the trussed rafters.

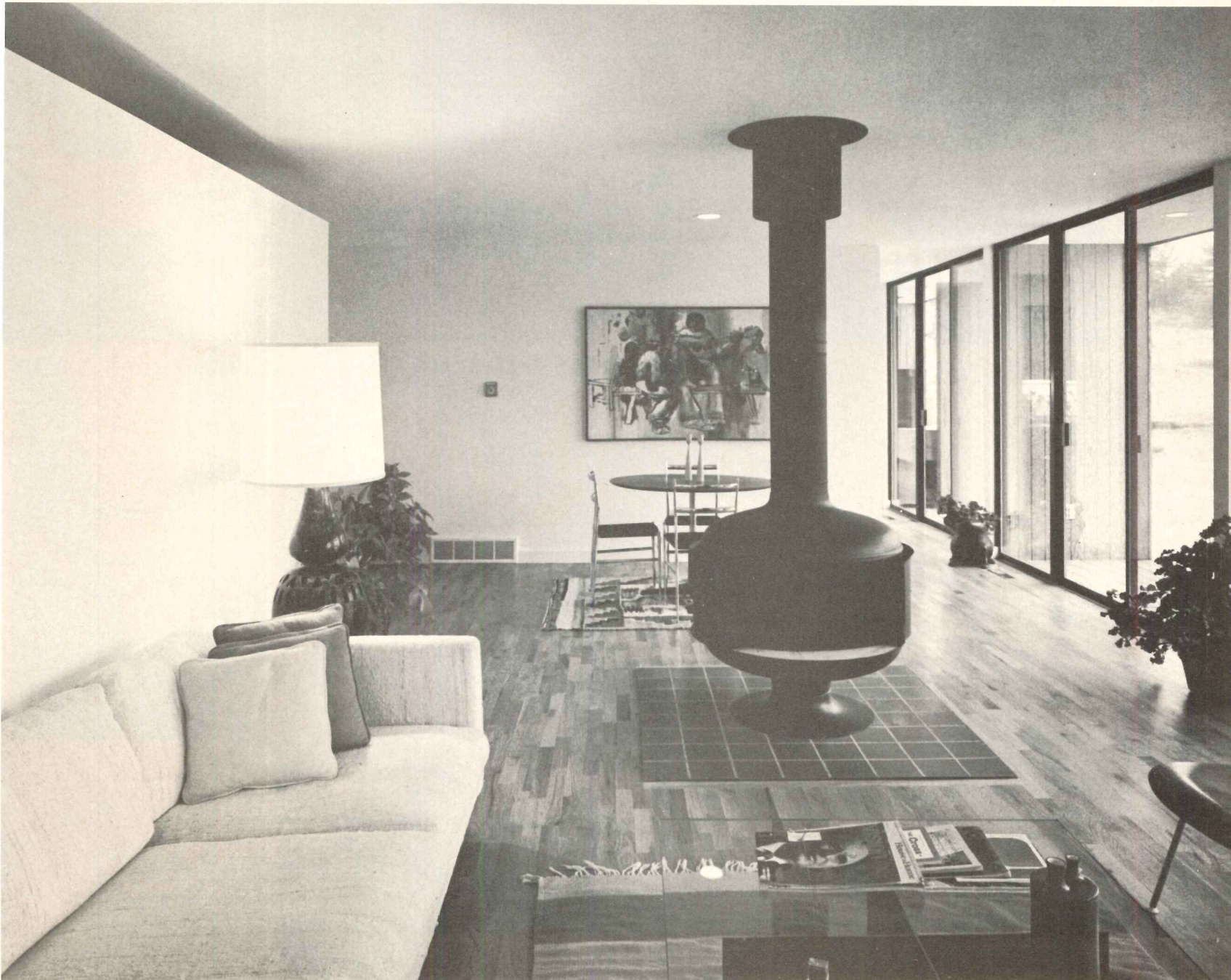
Warm colors and materials soften the somewhat severe lines of the house. Siding is light-stained plywood with plank finish (left). Exterior decking is redwood; interior floor in the living space is oak. The front door is bright sky blue. Furnishings emphasize reds, whites, yellows, and black. Total cost, not including land and a well: \$23,400.

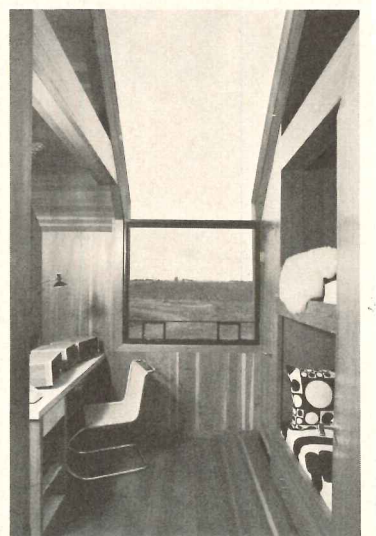
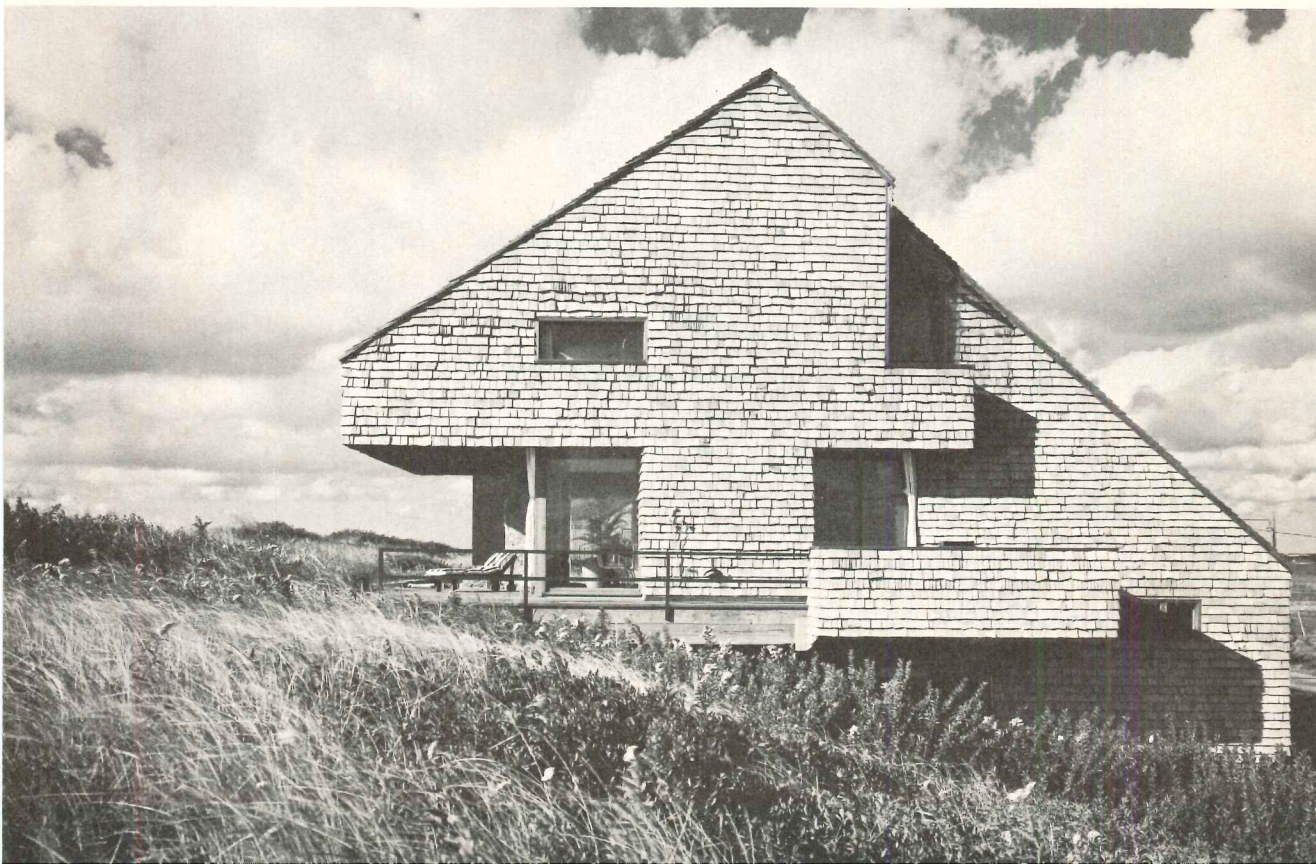
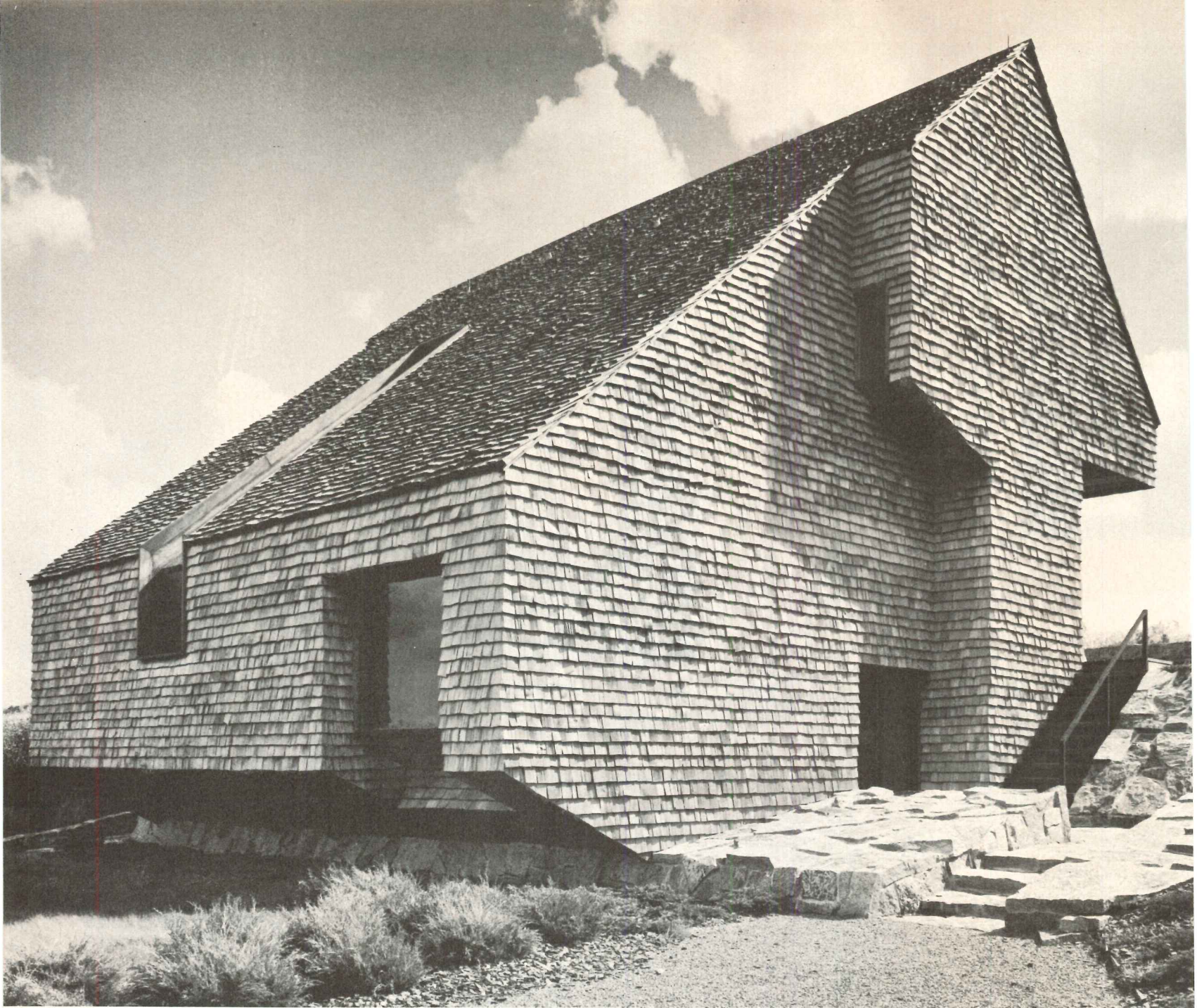


Architect and Owner: THEODORE A. GROSSMAN, JR., the TAG Associates
975 Grant Street, Denver, Colorado
Location: Parker, Colorado
Contractor: Gerle Bros., Inc.



No doors separate the bedrooms and study from the rest of the interior, above. The wall around the study and large closet, right, does not reach the ceiling but serves as a non-structural screen from the living-dining area.





5 The strong, contained forms of this beach house reflect a remarkable arrangement of interior spaces within—many levels to effectively zone the house into activity areas, and windows unusually placed to provide panoramic, and sometimes unexpected views. The basic shape of the house is consciously geared to its site. Architect Jaffe comments that, "the site is a dune, a capricious cross section of sand meeting water, subject to the winds and the shifting of the tides. The shape of the dune is permissive, demanding a structure with a stance of its own: the 'feet' of the house are column extensions of wooden piles driven to below sea level on the land side of the dune; the columns continue up to become a roof returning to overhang the openings facing the ocean; the roof on the land side turns downward echoing the sliding return of the dune."

All this is sheathed—roof and walls—in cedar shakes, which helps to both unify and dramatize the sculptural qualities of the protrusions and insets of the design.

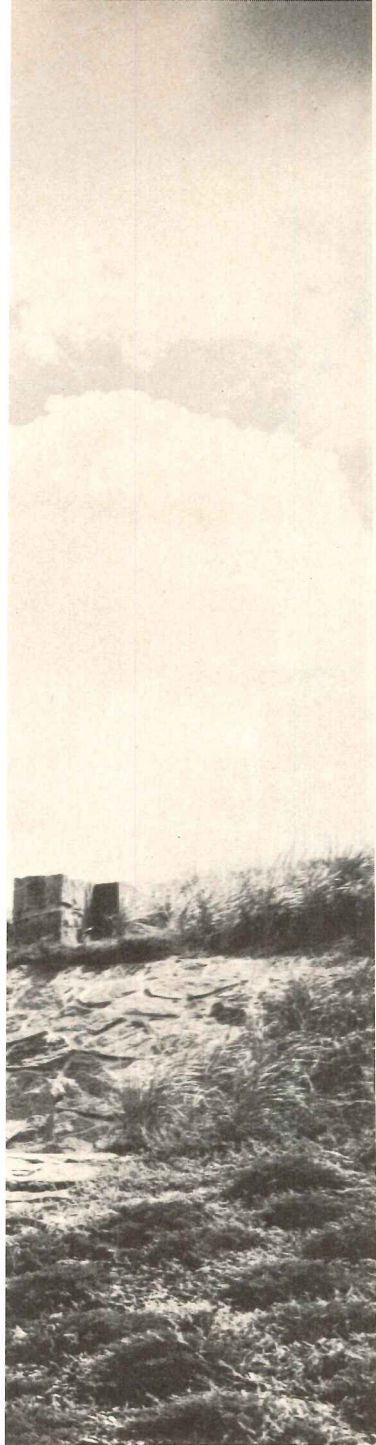
To anchor the house solidly to its site, rough-hewn granite is used as a podium, extended to form an entrance court and retaining wall for the living room terrace at the top of the dune (see photos at left and below).

The lowest of the levels which zone the house contains the entry and childrens' rooms. The latter have a separate entrance and little terrace on the east facade of the house (photo bottom left). A free-standing stair leads up one-half level to an area for guests, with bedroom, studio and bath. Spiraling above this are the living areas (living room, dining room, kitchen and gallery), each of which are a few steps above the other. The top

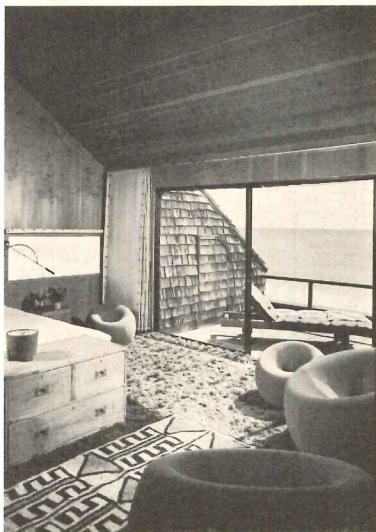
level or zone contains the master bedroom, studio, master bath, and a deck which cantilevers over the crest of the dune (photos below).

Very out-of-the-ordinary windows are used to give daylight and good views to this rising succession of spaces. At the front of the house, a large window is notched into the facade to give a long down-slope vista from the main stair, and another window/skylight is set into front wall and roof to give sky views and light to both a guest room (photo below center) and to the higher-level gallery leading to the master bedroom floor (see section overleaf). Extra light is given to the gallery by a long skylight over the living room (see photo below). The main living rooms have wide banks of sliding glass walls facing the ocean, as does the master bedroom. The latter also has a little window to the east for view and morning sun.

The combination of the unusually placed and sized windows, the projections of the various cantilevers, and the skin-like "wrapping" of cedar shakes give the relatively small house an arresting, and eye-deceiving sense of monumental scale without compromise to its overall sense of warmth and comfort.



Architect: NORMAN JAFFE
 125 East 80th Street, New York, New York
Associate: Michael Wolfe
Owners: Mr. and Mrs. Stephen Perl binder
Location: Sagaponac, Long Island, New York
Structural engineer: James Romeo
Contractor: Stephen Perl binder



The small photos above show the effect from inside the house of some of the unorthodox windows. At left is a little room on the guest level which is roofed by a window skylight. The master bedroom (above) has both views and sense of seclusion





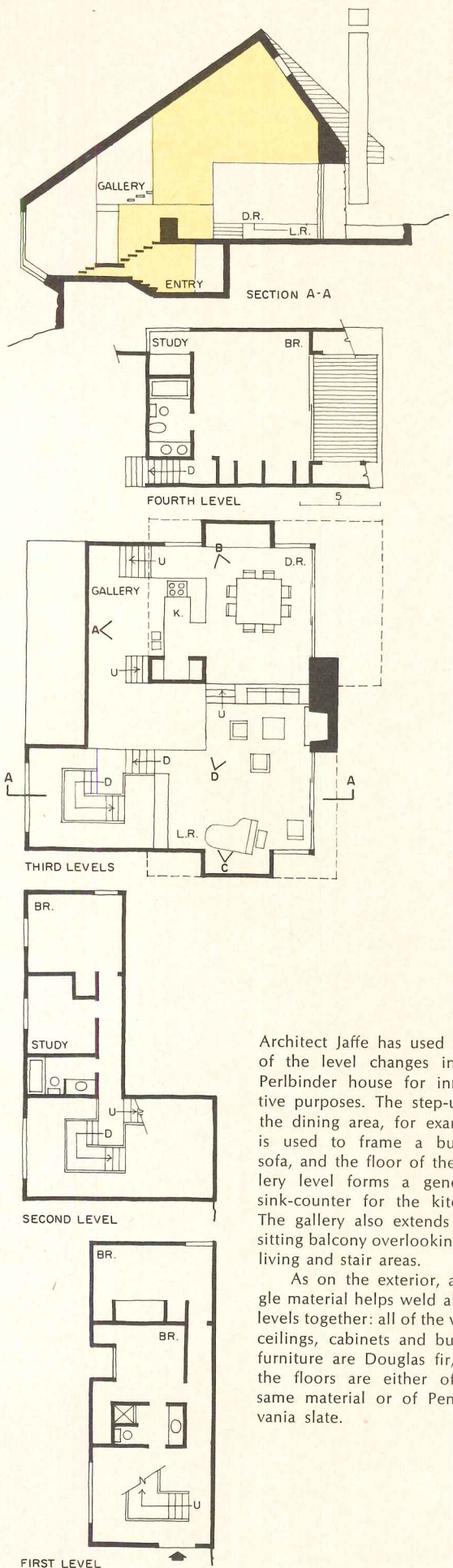
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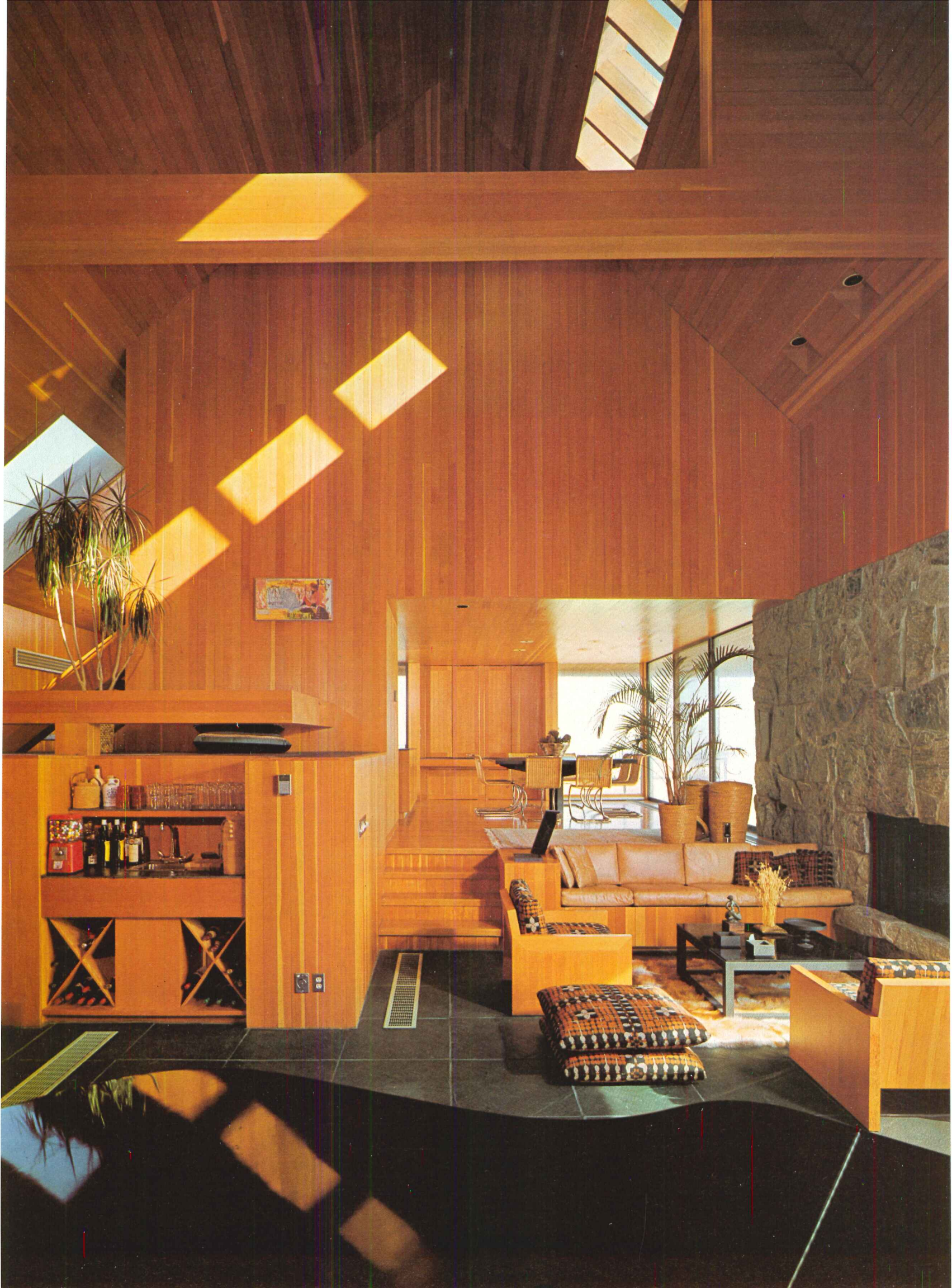
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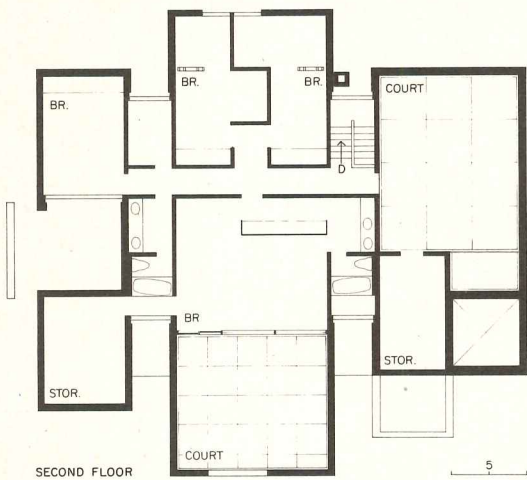
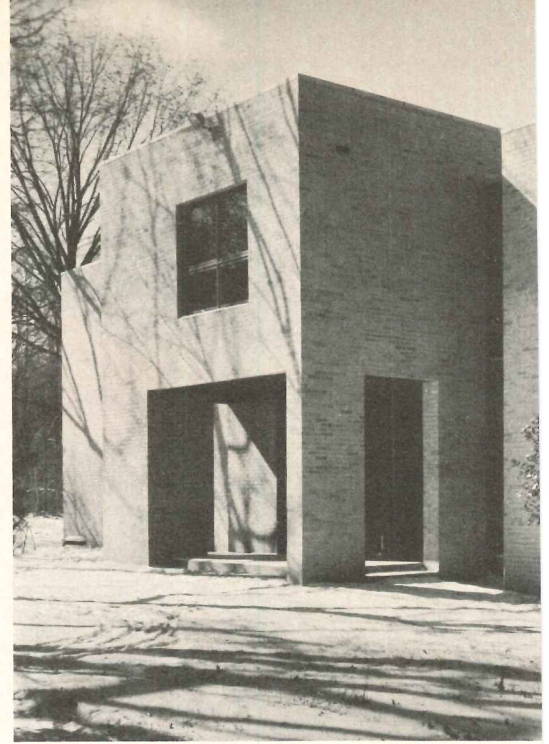


Bill Maris photos

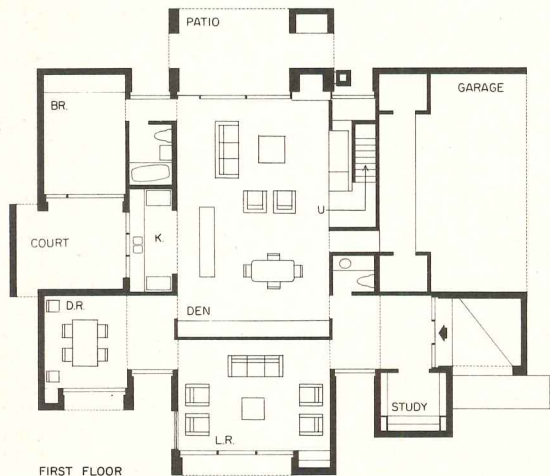
Architect Jaffe has used some of the level changes in the Perl binder house for innovative purposes. The step-up to the dining area, for example, is used to frame a built-in sofa, and the floor of the gallery level forms a generous sink-counter for the kitchen. The gallery also extends as a sitting balcony overlooking the living and stair areas.

As on the exterior, a single material helps weld all the levels together: all of the walls, ceilings, cabinets and built-in furniture are Douglas fir, and the floors are either of the same material or of Pennsylvania slate.





SECOND FLOOR



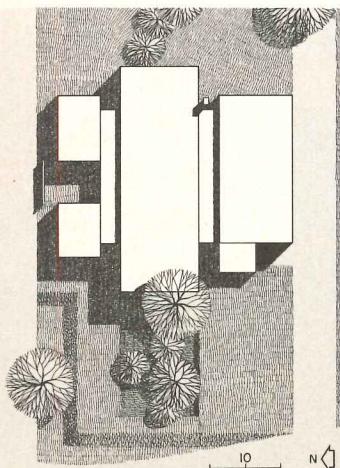
FIRST FLOOR

6 The formal dignity of carefully massed masonry volumes fits nicely into a neighborhood of large old houses in mid-city Memphis. Walk Jones designed this house as a statement of how his family lives for one of six building lots developed from under-used back property. Not only did he have to take into account the quality of the established area but the fact that other new houses would be built either side of his, perhaps as close as ten feet.

As a result, the house opens front and back with the living and dining rooms facing the street, across which a planting strip assures a green vista. From the street (above left and right) the almost-symmetrical massing is enriched by the study block which emphasizes the location of the front door. The rear elevation (above center) is similar but an open patio on the first floor, this time with the enclosed space

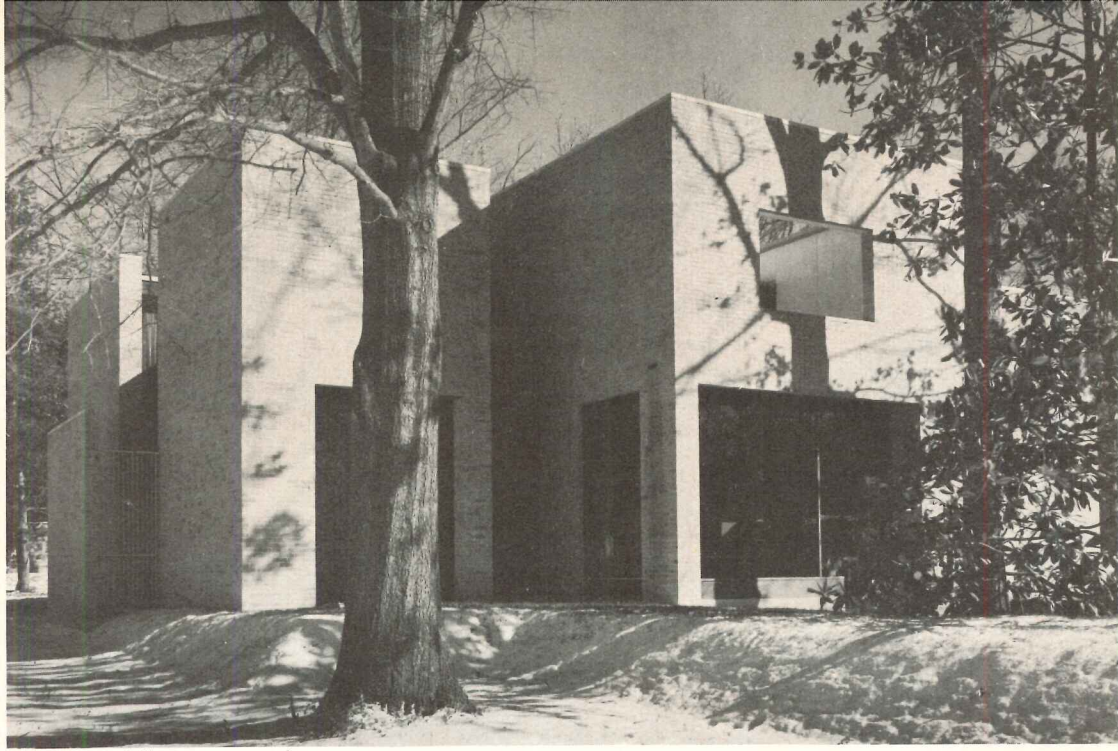
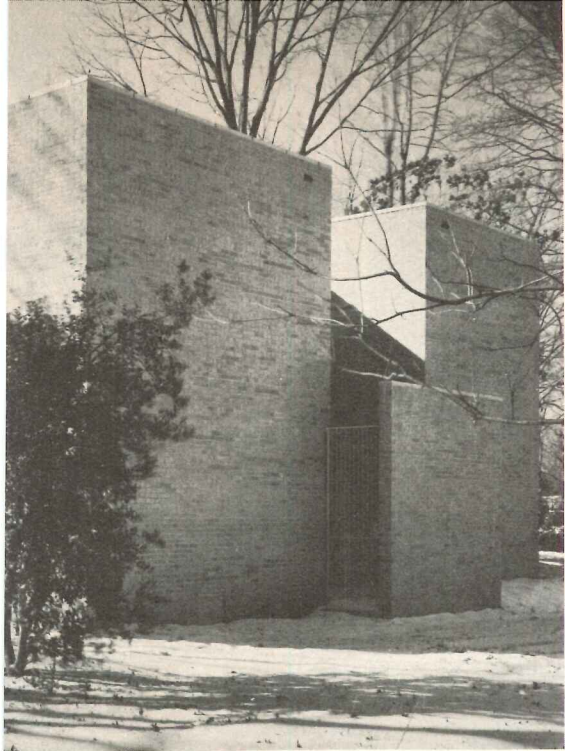
above, seems designed to draw the rear yard more readily into the family room. A tiny two-story enclosed courtyard on the north side, above center and right, is used now as a play yard for the Jones' smallest child since it is fully visible from the kitchen. In the future it will be a sculpture court.

Two seven-foot-wide strips containing all utilities and stairs, especially obvious in the site plan, separate the three major volumes of the house and provide a neat articulation for the functions within. In addition, the plan is divided on the first floor into the more formal portion to the street (living room photo, right) and the informal section to the rear (photo below) centered around the fireplace in the family room.



Architect and owner: WALK C. JONES III
of Walk Jones + Francis Mah, Inc.
1215 Poplar Avenue, Memphis, Tennessee
Location: Memphis, Tennessee
Mechanical engineers:
Office of Griffith C. Burr
Interior design:
Walk Jones + Francis Mah, Inc.
Contractor
Larkey and Larkey Construction Co.

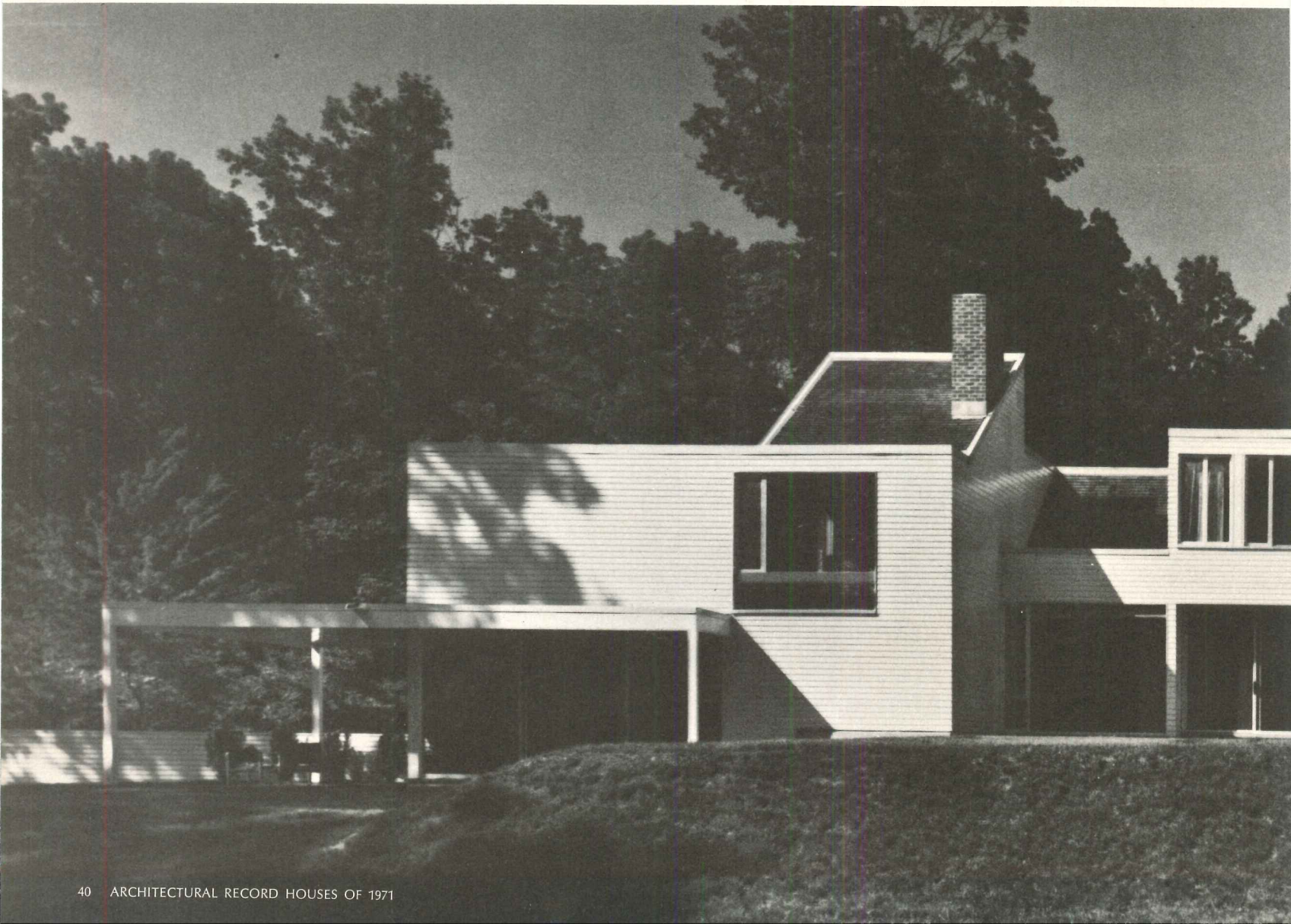
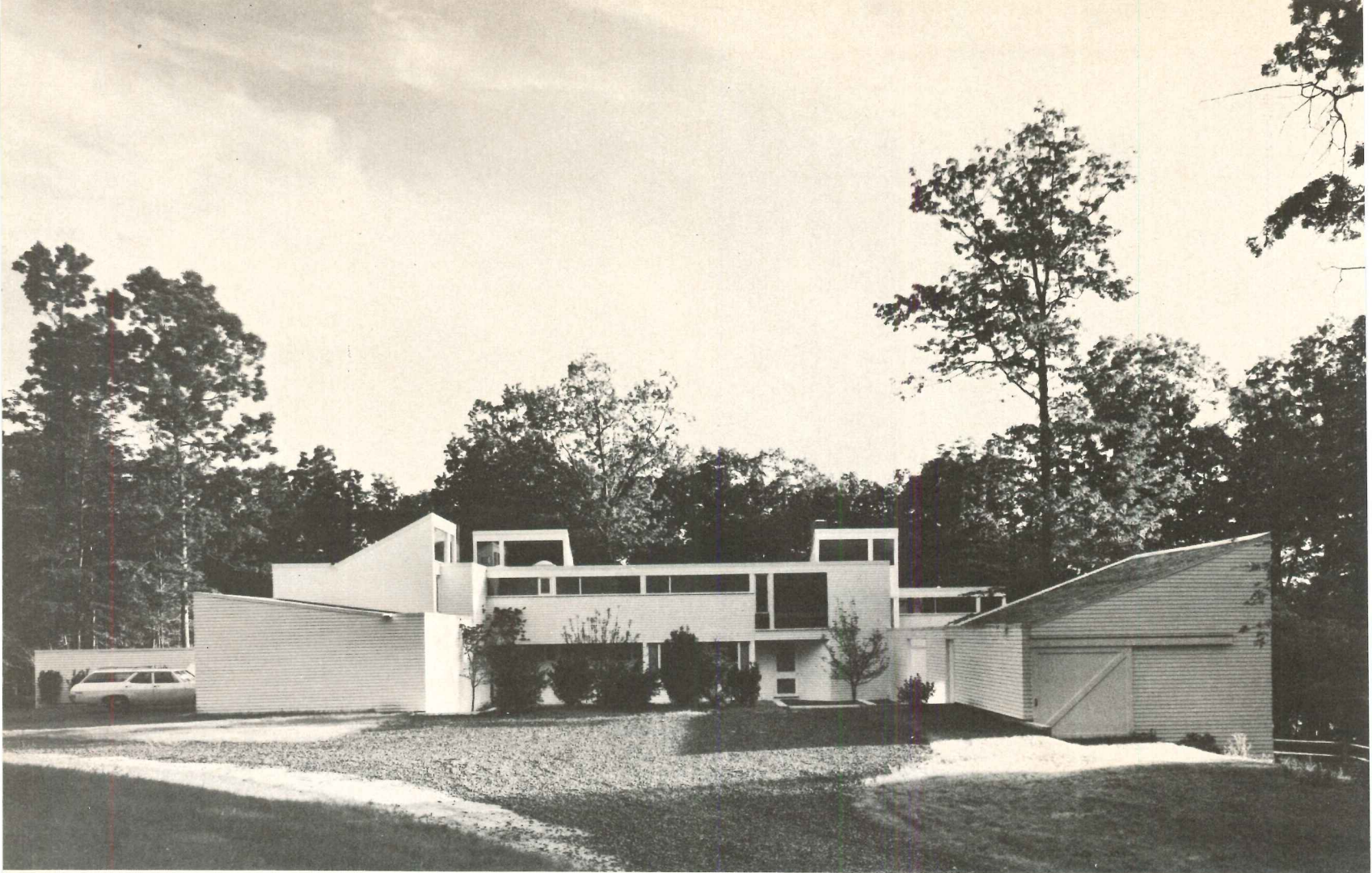




Two second-floor courtyards, one visible, far left and above, through the unglazed opening and the other over the garage, permit massing for a relatively small house consistent with others in the neighborhood. A berm designed around existing trees ties the building securely to the site.

Otto Baitz photos





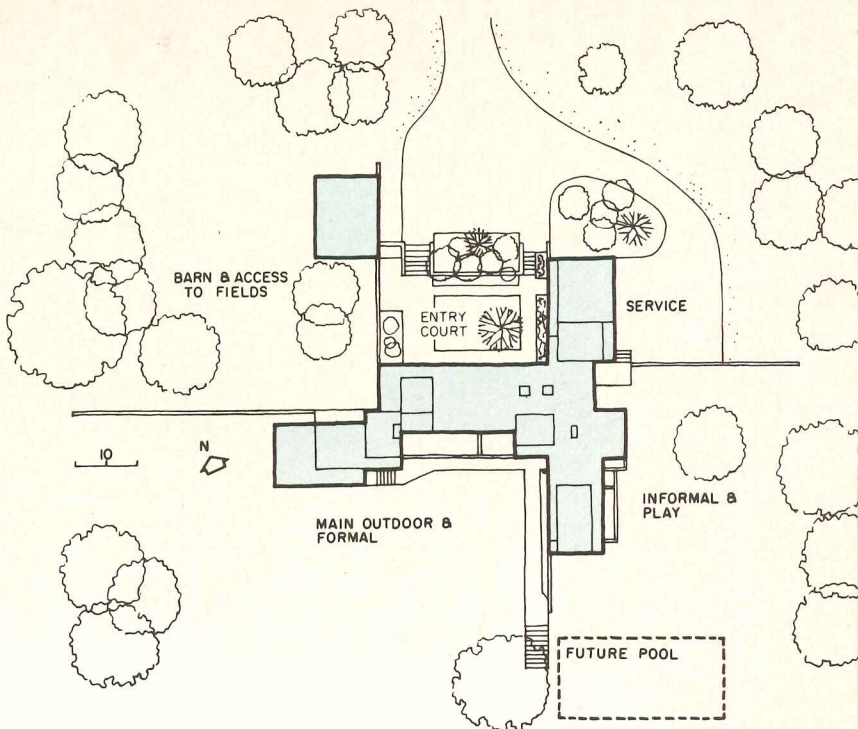
7 In response to a generous site—25 hilly acres partly wooded and partly open—and the needs of a large family, architects Charles Platt and David Smotrich have created a rambling and beautifully planned house. The client was familiar with, and began by wanting a traditional frame house with rooms of conventional box-like form. The architects' solution is a house that is quietly modern but, with its shingles, clapboards, shed roofs, extended plan and reminiscent wood detailing, has the spirit of a New England farmhouse.

The total compound was designed to accommodate a family with six children, dogs, horses, two cars, a truck and tractor. It is care-

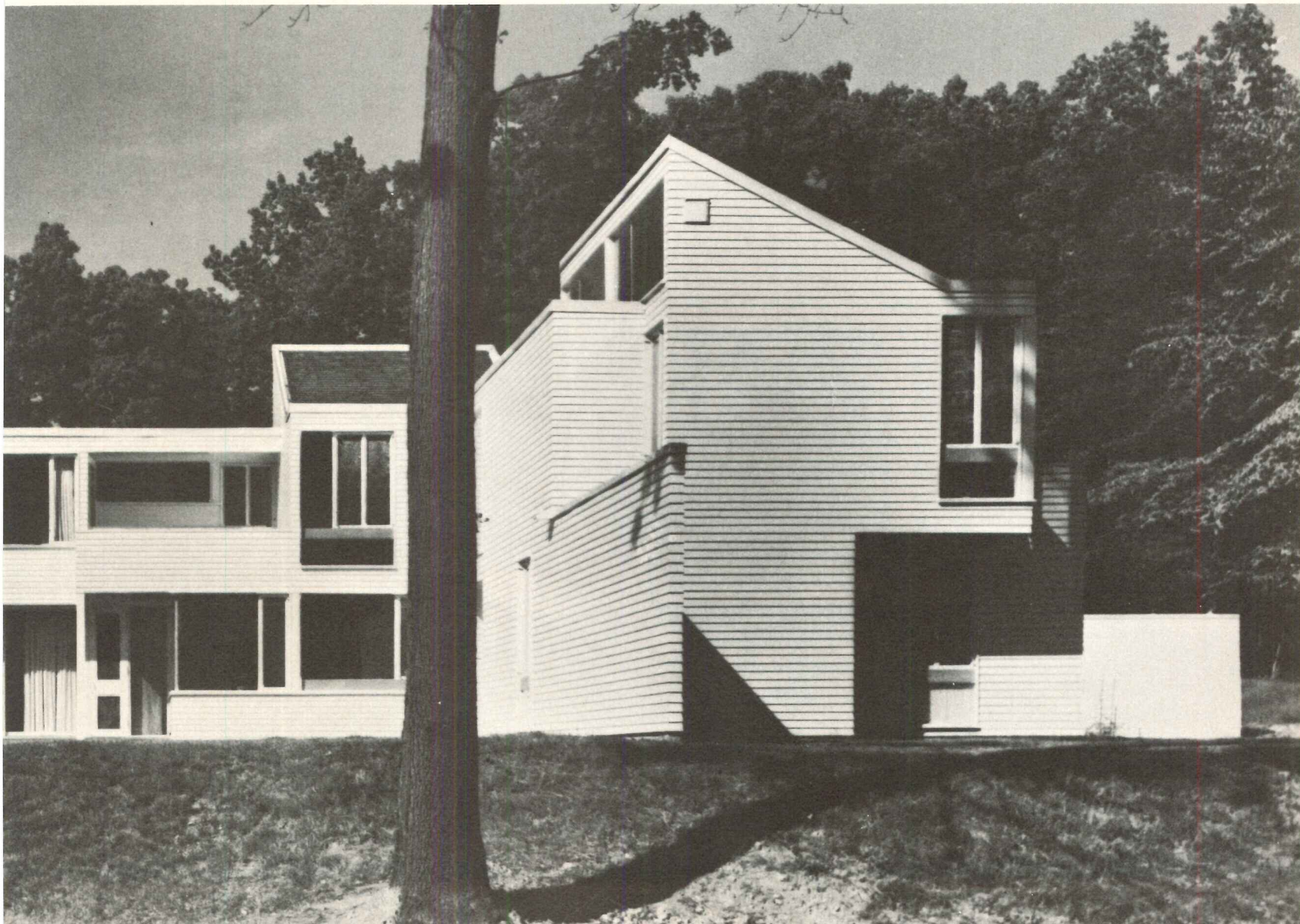
fully zoned so that the service entrance is convenient to the kitchen and utility area and the children's end is separate and may be closed off for intermittent use as the family grows older.

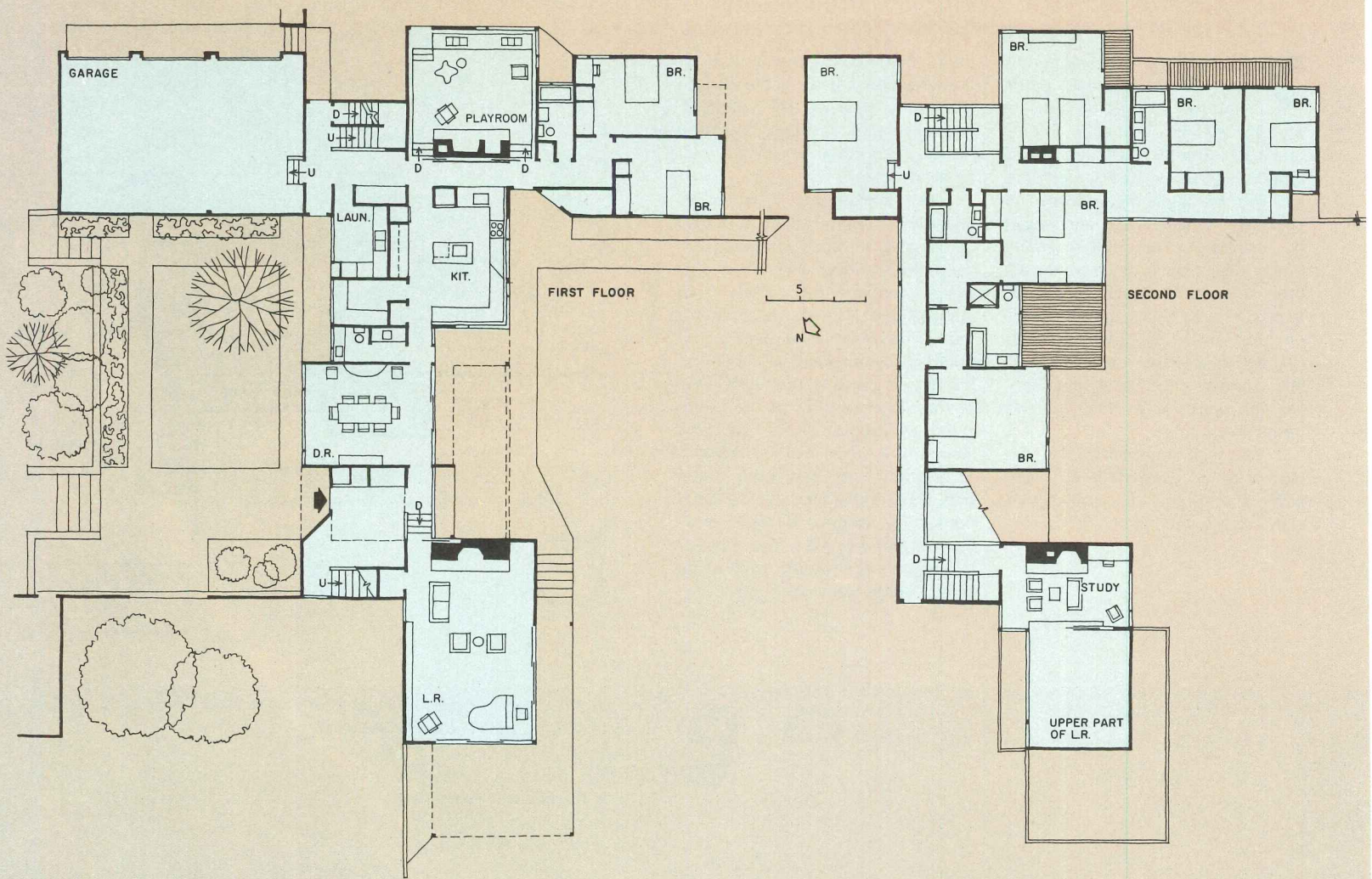
The landscaping is in zones related to interior functions and demarcated by walls extending beyond the building lines in a pin-wheel configuration. There's an informal play area off the children's rooms; the main living areas are all oriented toward the best view; and the barn is close to the fields. One of the nicest features of the house is that all but two of the bedrooms have direct access to the outdoors.

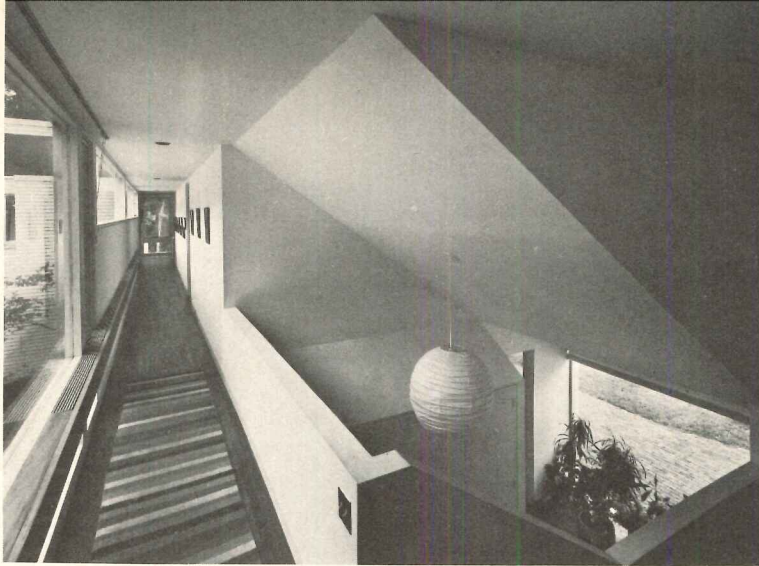
Simple and traditional materials were used in this large \$200,000 house. The exterior is cedar clapboards and shingles. The interior is gypsum wall board with some cedar ceilings and oak floors.



Architects: DAVID I. SMOTRICH and CHARLES A. PLATT of Smotrich & Platt
 305 East 45th Street, New York, New York
Owner: Mr. & Mrs. Franklin E. Parker
Location: Mendham, New Jersey
Structural engineer: Robert Silman
Mechanical engineer: Harry H. Bond
Contractor: Maw & McKinnell







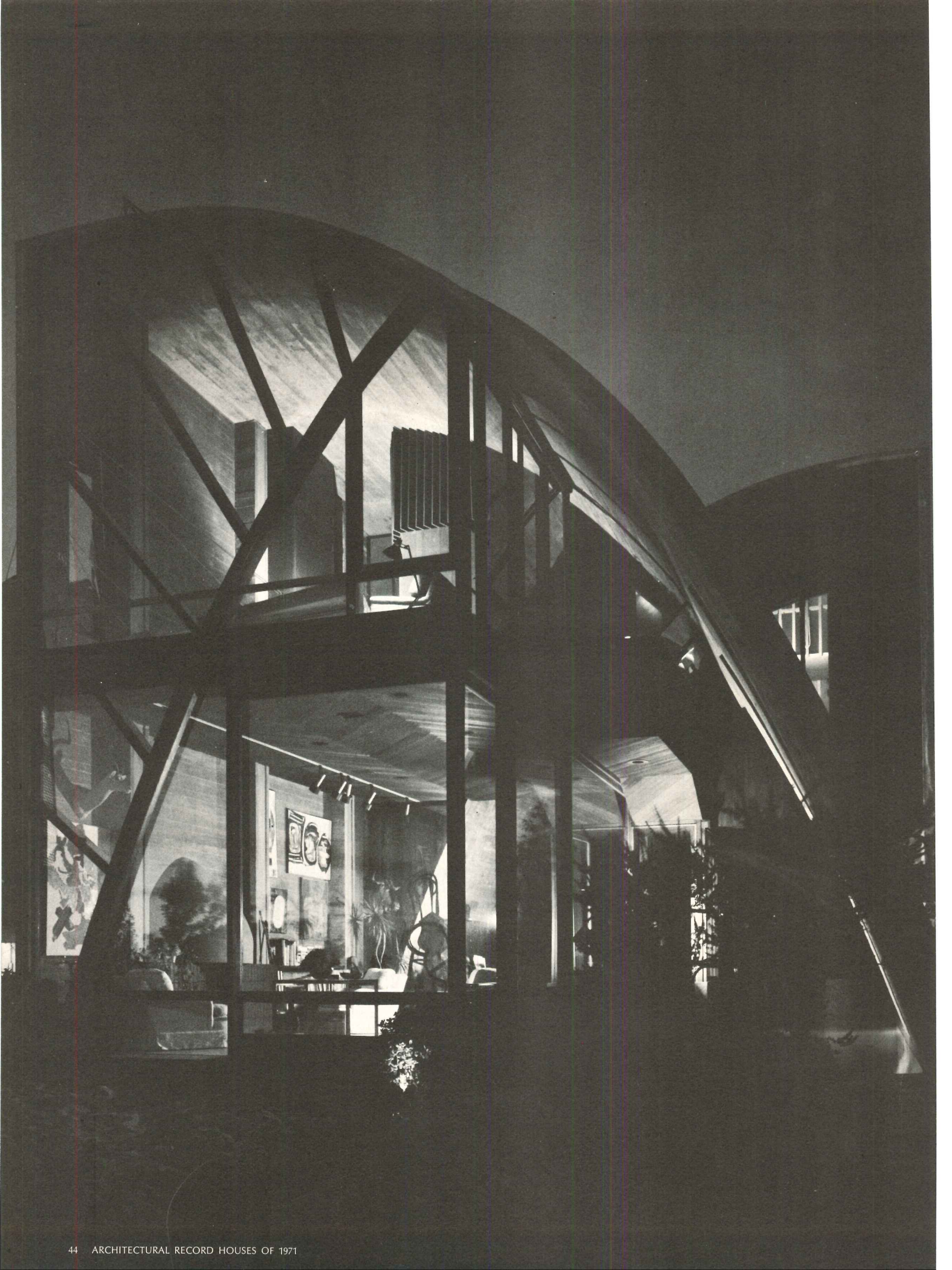
The entry way from below (photo left) and above (photo top, left) immediately conveys the direct, spacious and airy qualities of this house and gives a glimpse, through the planter, of its best view. The long hall, used as a gallery, leads to bedrooms.

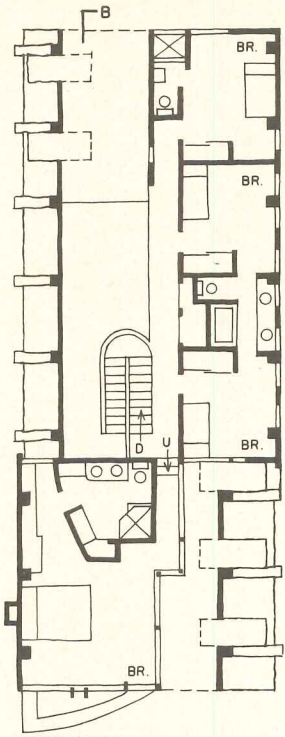
The playroom (photo above) is sunk three steps below the main level of the house. It is open on the outside to the play area and at either end of the fireplace (see plan) to the kitchen. The painting near the door is by architect Charles Platt.



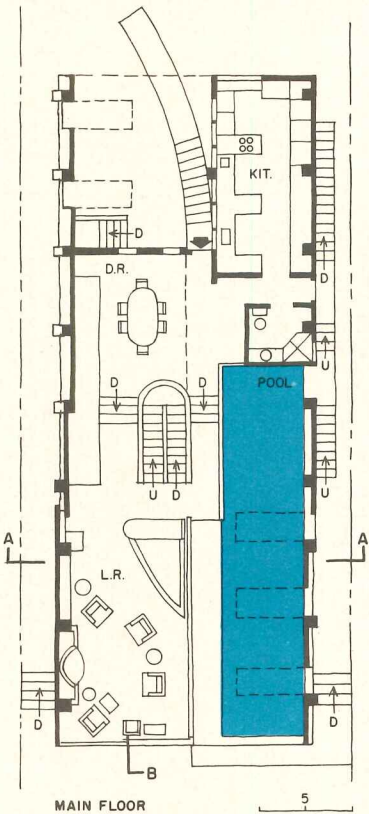
The Parker house living room (photos left and right) has both intimate, low, cedar-ceilinged areas and an expansive two-story space with clerestory windows. The study overlooking it may be closed off with sliding doors. The room was designed to fit the large oriental rug. The mantel, taken from the owner's former house, gives a traditional touch.







UPPER FLOOR



MAIN FLOOR

8 This house "goes with the waves," says architect John Lautner. Its wave-like concrete structure consists of two units of similar configuration. Each has a roof in the form of a catenary curve resting on a vertical wall. (This shape was chosen not only for visual reasons but because it puts the concrete in compression, preventing cracks.)

The units are placed against each other (photo left and section below) so that the intersecting curves expose elevations having windows. The living room and master bedroom thus gain views to the mountains as well as the beach and one of the children's rooms has a direct outlook on the ocean. This provision of light and views near the middle of the house is one of its best features. A conventional box-like structure on a lot like this one which is 37- by 110-foot would have major openings only at its ends.

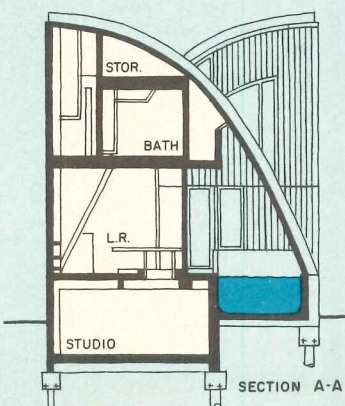
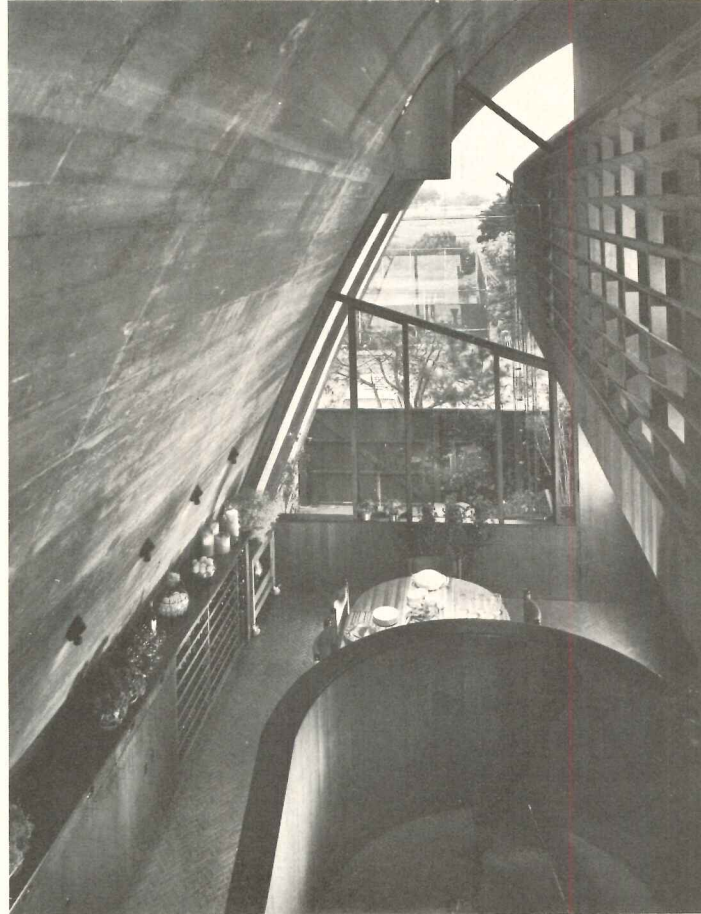
The dynamism of the curved structure is reinforced by the freely composed mullions which are radial rather than grid-like in emphasis.

The whole structure is concrete except for bedroom partitions. The exterior is trowel-finished gunite applied to rough board forms. The floors are radiant heated.

It is remarkable that a house on such a small lot has five bedrooms. (The maid's room on the lower floor is not shown.) Each child's room has a balcony used for guests or as a sleeping loft.

The architect says this house "became not only an exceptionally free solution for the site and client but an interesting and practical potential for high density living." If similar houses were placed side by side there would be no windows looking into neighbors' windows and each house would have more light, privacy and better views.

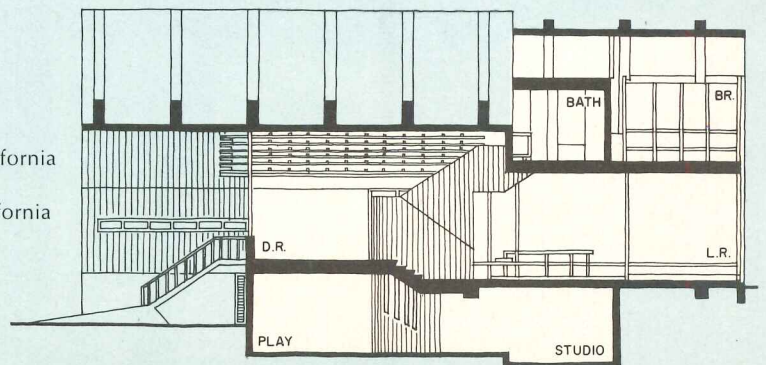
This house looks as if it were fun for architect and client. True to good fun it is quite serious.



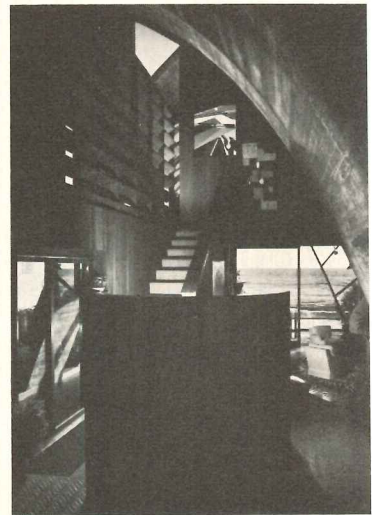
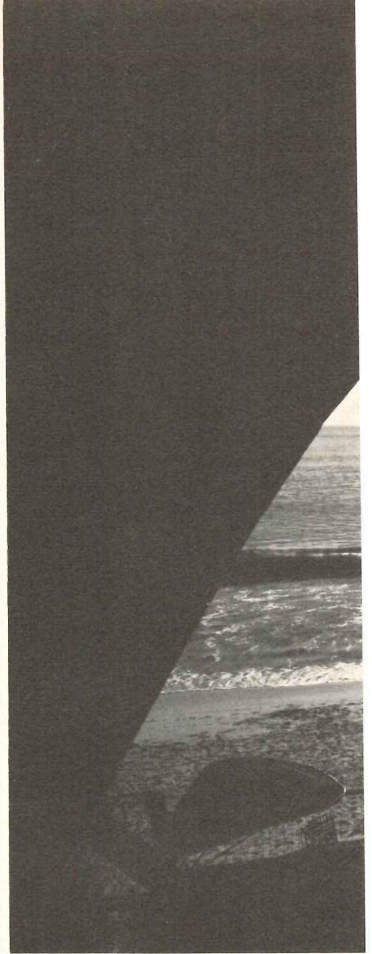
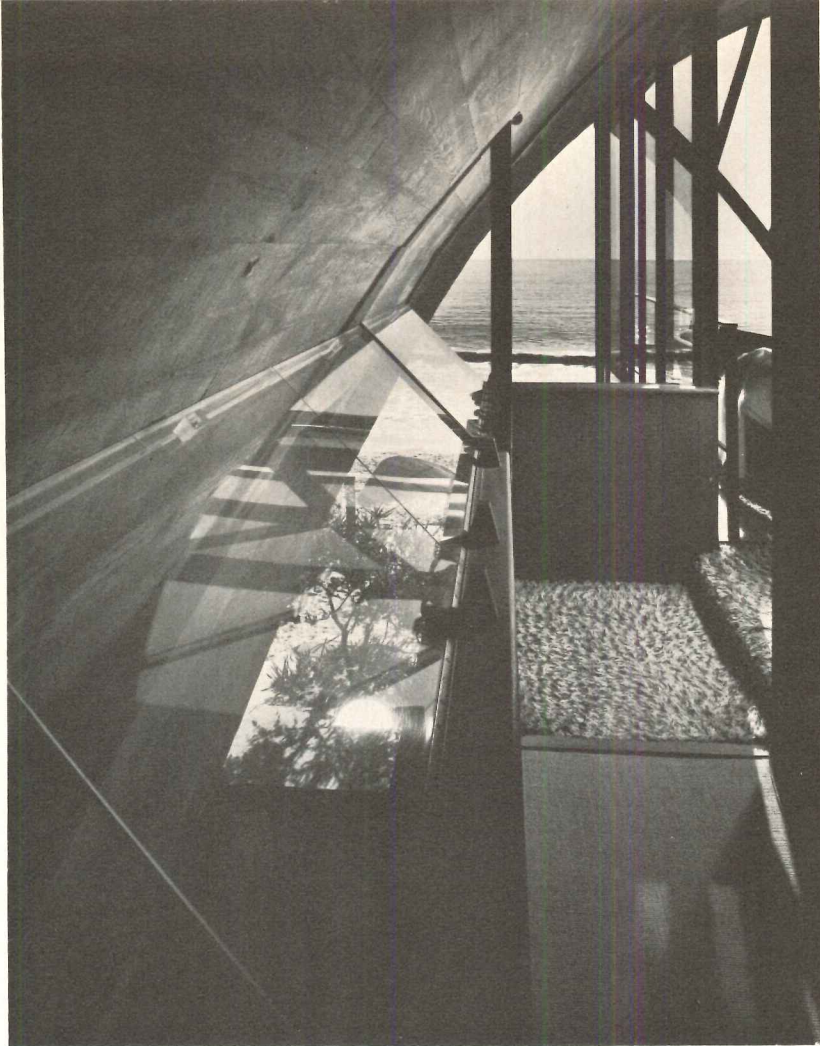
SECTION A-A



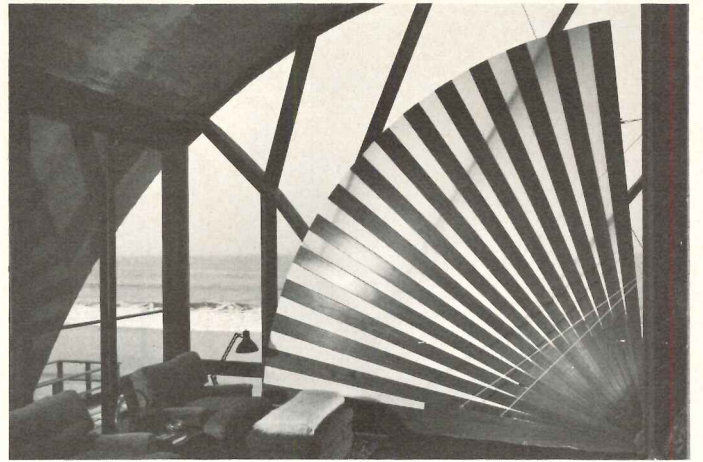
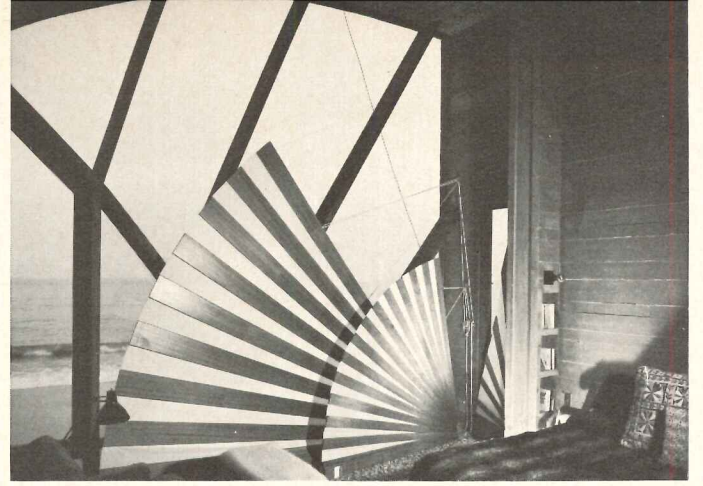
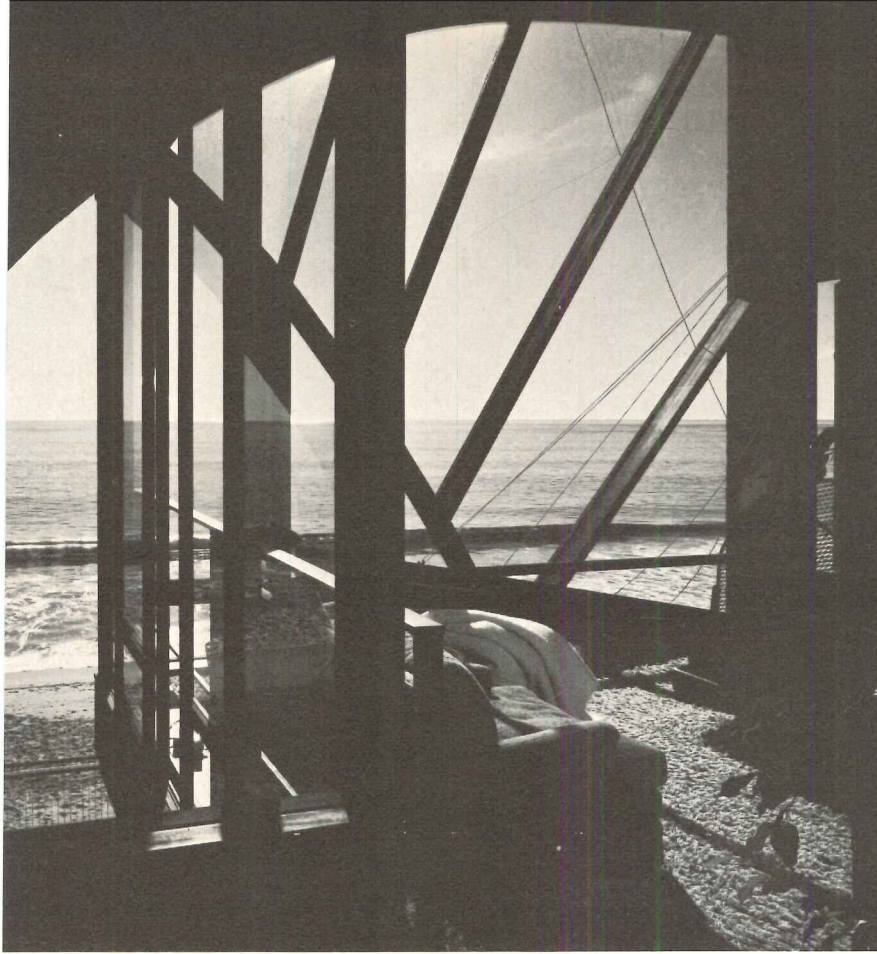
Architect: JOHN LAUTNER
 7046 Hollywood Boulevard, Los Angeles, California
 Owner: Mr. and Mrs. Daniel Stevens
 Location: Malibu Colony, Malibu Beach, California
 Structural engineer: Kamal Amin
 Structural consultant: Barney Cardan
 Landscape architect: Huntsman-Trout
 Contractor: Paul Speer, Inc.



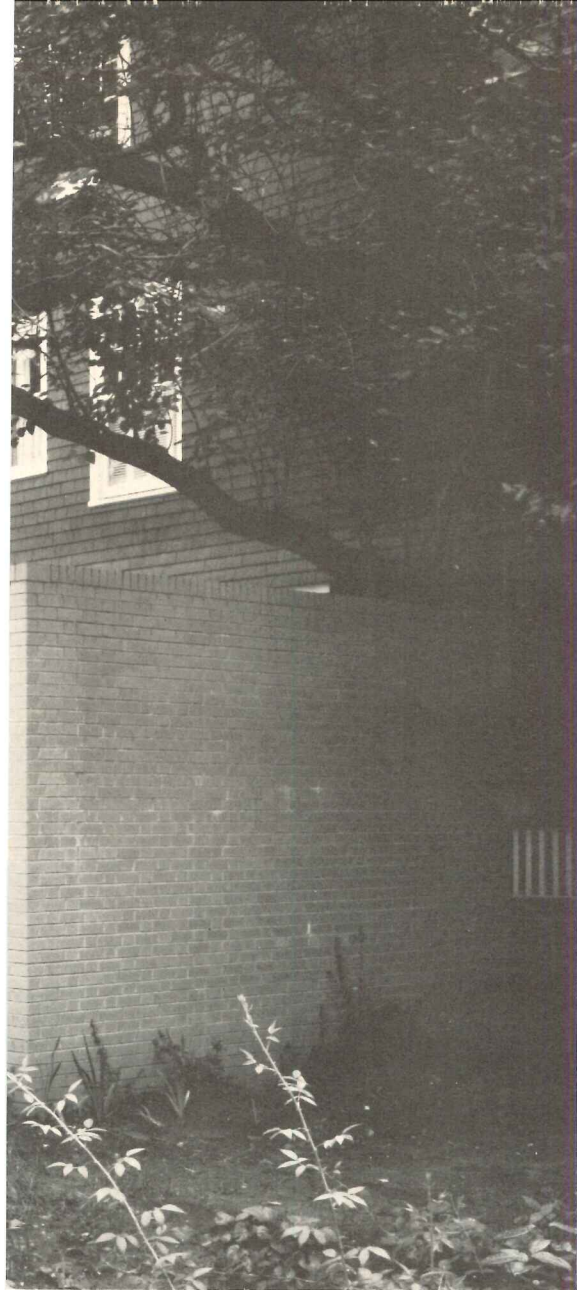
SECTION B-B



At left is the Stevens' view from the door to the 40- by 10-foot heated pool. The photo above it was taken from a similar position on the second floor overlooking the pool on the way to the master bedroom (photos top right). It has two mahogany and sail cloth fans. The larger one controls afternoon sun and the smaller one provides privacy while maintaining openness. The view from the dining room toward the living room (above) includes the cedar stairwell and baffle of the balcony corridor. The floor is impervious, matte-glazed, Japanese tile. The triangular shape in left foreground of living room (right) is open to the studio below. A slot in the roof illuminating the pool can be seen in the background.







The interiors and the dining table and sofas were designed by the architect. Since the living room is exposed to the outdoors on three sides—photos above and left—it is filled with light all day.

9 Architect David Haid's house for his family is inserted under the spreading oaks in a neighborhood of large Victorian houses. On a 50- by 150-foot lot, it has both privacy and openness, indoors and out.

The designer, an associate of Mies van der Rohe for several years, sees the house not so much as an expression of the Miesian style as use of a practical design vocabulary to solve a specific residential problem for a specific building lot.

The interior is open in plan except for the children's end which can be closed off. The rest of the house is a 50- by 40-foot space shared quite openly by the living and dining areas and the kitchen and less so by the master bedroom. A large pantry—the round-ended shape near the middle of the plan—separates the vestibule and dining area. A curtain between the dining and living areas can be drawn during preparations for a dinner party but is more frequently moved around just for fun.

All sections of the house open onto courts which open to the

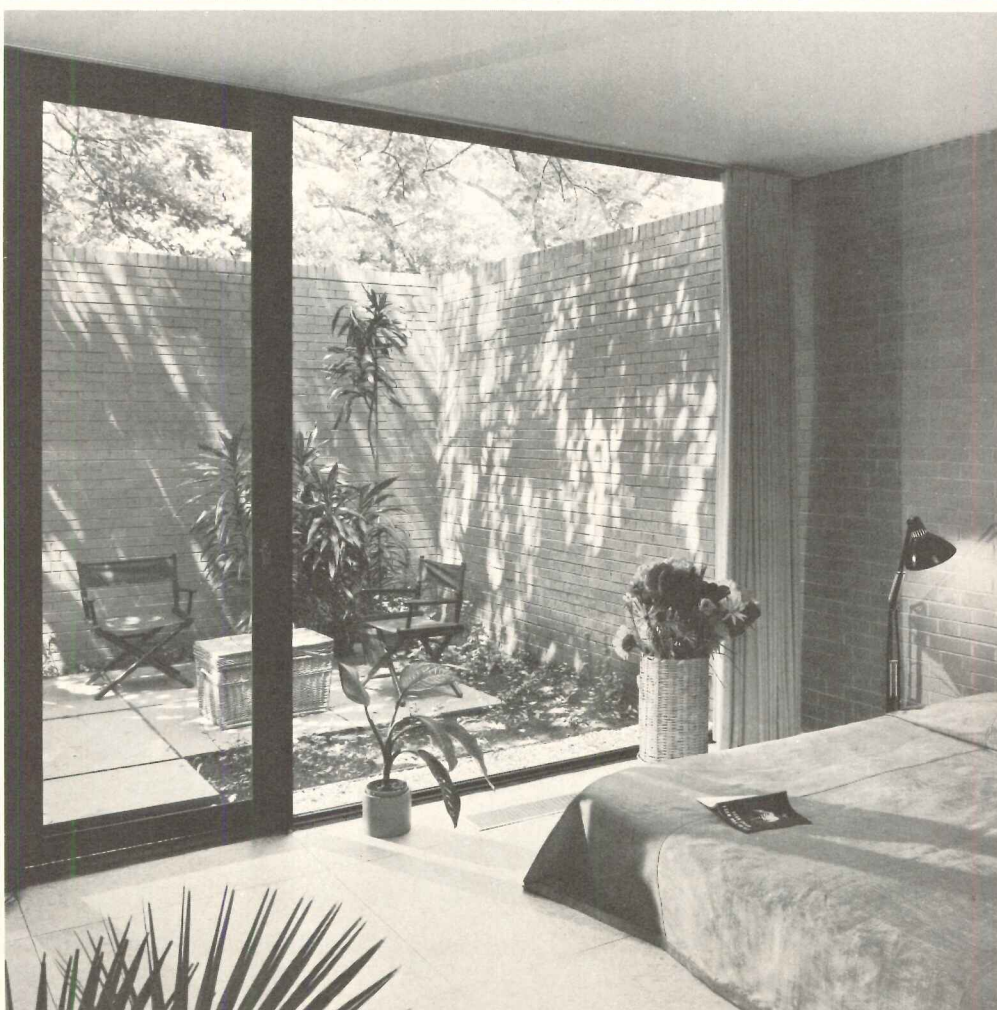
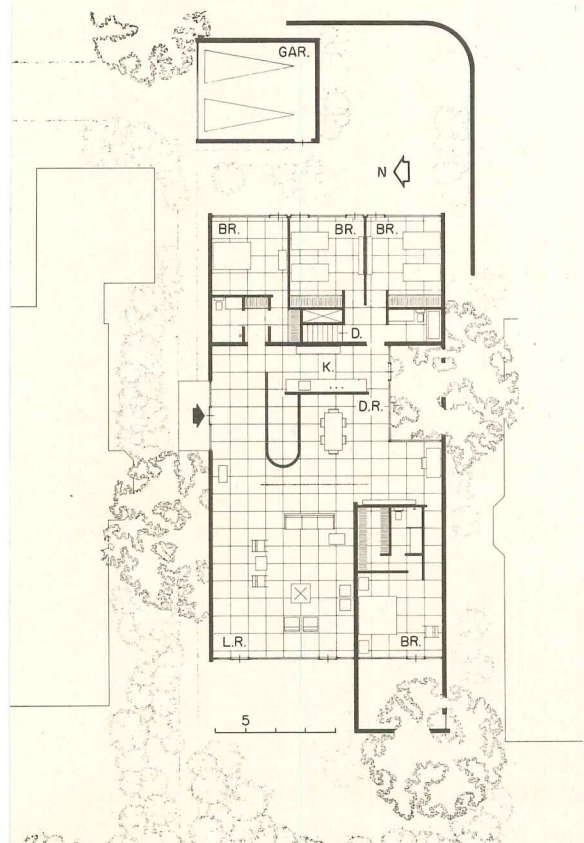
spaces beyond (see plan) so there is a sense of containment rather than confinement. The expansive living room area (30- by 24-feet with the curtain drawn) opens onto a court formed by dense planting which, when fully grown, will make the house almost invisible from the street. This court is open on one side to the front walk. In the court off the kitchen and dining area there is a break in the wall to allow for the presence of a large oak. This break also provides glimpses into nearby yards. As the wall forming a play area outside the children's rooms is overlapped rather than attached, this space flows into the side yard.

The extraordinarily large, column-free, interior spaces were attained by the use of a steel frame roof resting on lead-padded bearing plates on the masonry walls. The glass walls are framed with shop fabricated steel units.

The colors of the structure—black steel fascias and mullions, beige terrazzo floors, gray buff brick walls and white drywall ceilings and partitions—contrast with the exuberant yellow divider curtain and golden orange master bedroom spread, both of Siamese silk.



Architect and owner: DAVID HAID
 125 West Hubbard Street, Chicago, Illinois
Location: Evanston, Illinois
Structural engineers: Wiesinger-Holland Ltd.
Mechanical and electrical engineers: Wallace and Migdal
Landscape architect: Paul Thomas



10 In size and scale and form and rambling shape, this house on the shores of Chesapeake Bay is reminiscent of the elegant manor houses of Maryland's Eastern Shore. But these characteristics give way under architect Hugh Jacobsen's hand to a thoroughly contemporary house that is thoughtfully and functionally zoned; dramatic (indeed sometimes spectacular) but always human in scale; full of pleasant surprises; and—very consciously—starkly contrasted against its site.

Jacobsen's essential scheme, from which everything else follows, was to divide the house into four elements, each with its own steeply pitched roof. As the plan (on page 52) shows, each element is a separate zone—garage/utility, kitchen/dining, entry/living room, and bedroom/library—so positioned that

every room overlooks the view, circulation is sensible and straightforward, and the handsome stone-paved entry court (photo opposite page) is formed.

The house is built of white stucco over block, with a black asphalt shingle roof set off by the parapets that sharply define the edges of each element against the sky. All of the glass—both fixed and operative—is tinted and tempered plate. Interior finishes are drywall on walls and ceiling, floors are oak except in the kitchen.

Jacobsen's attention to detail is evident everywhere: in the slit windows (photos below) that per-

mit surprise views from many rooms; in the slit skylights (below right, and interior photos next page) which give unexpected glimpses of the sky and contribute to an ever-changing quality of light; in the slender detailing of the screen porch (below) and window framing; in the strongly expressed rain gutters with anchor chain "downspouts." Other examples: in the bedroom wing, pockets in the walls contain a sliding glass panel, a screen panel, and a teak louvered panel for privacy and light control.

And everywhere, inside and out, there is an absence of casings or moldings or bases or trim—an absence of detail which is the best but always the most difficult kind of detailing.



Architect: HUGH NEWELL JACOBSEN
1427 27th Street N.W., Washington

Location: Eastern Shore, Maryland

Structural engineer:

James Madison Cutts

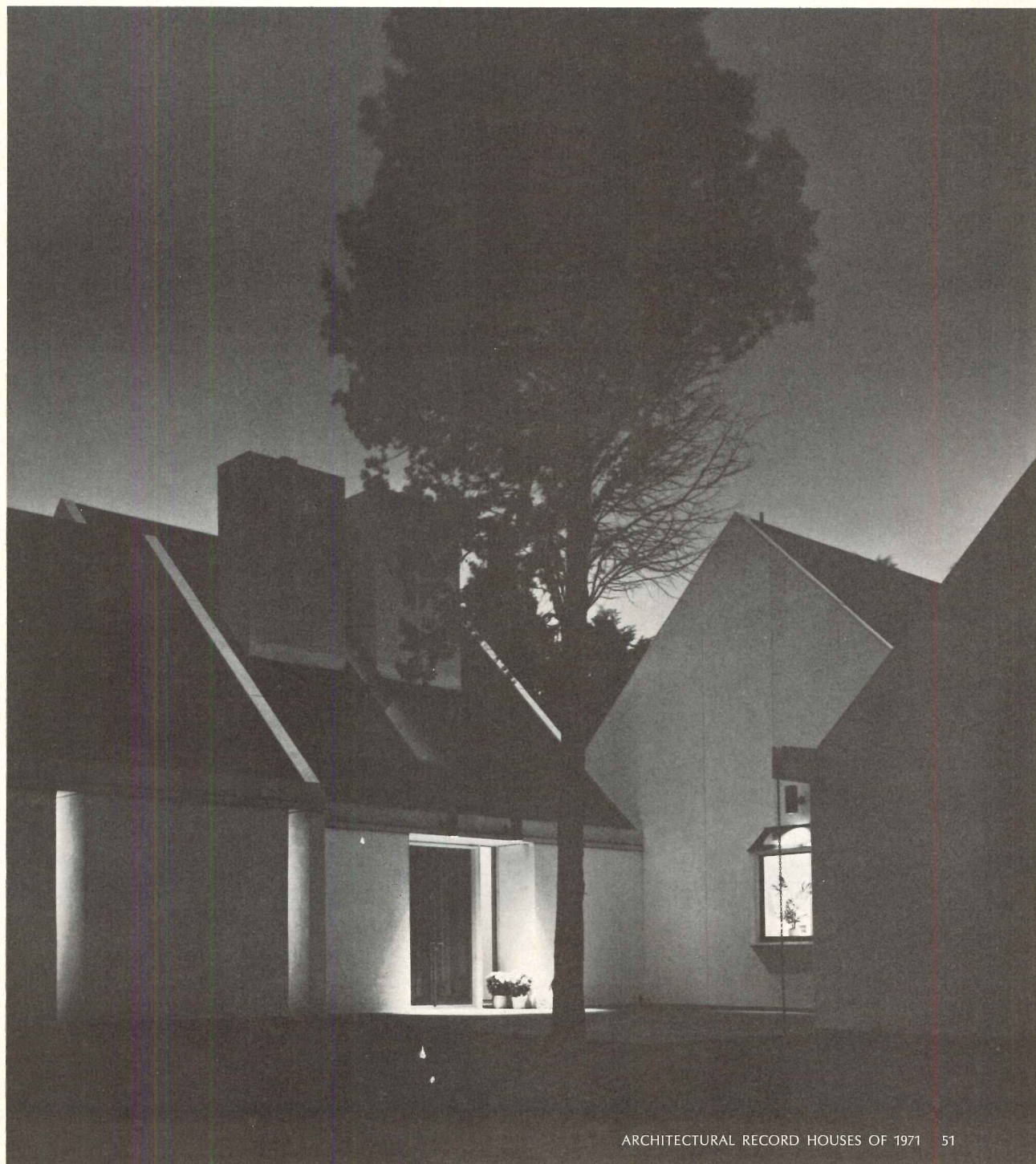
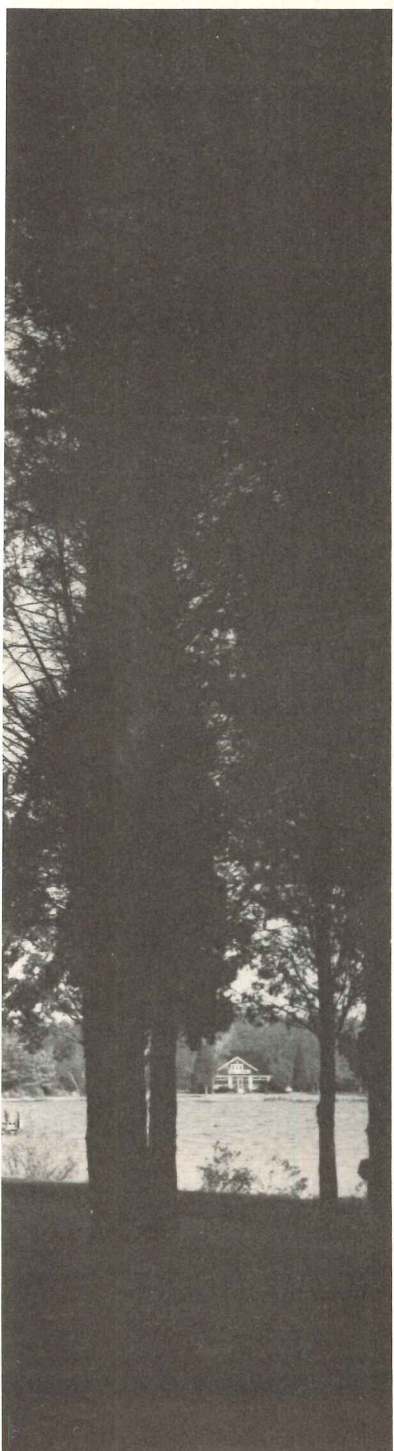
Mechanical engineer:

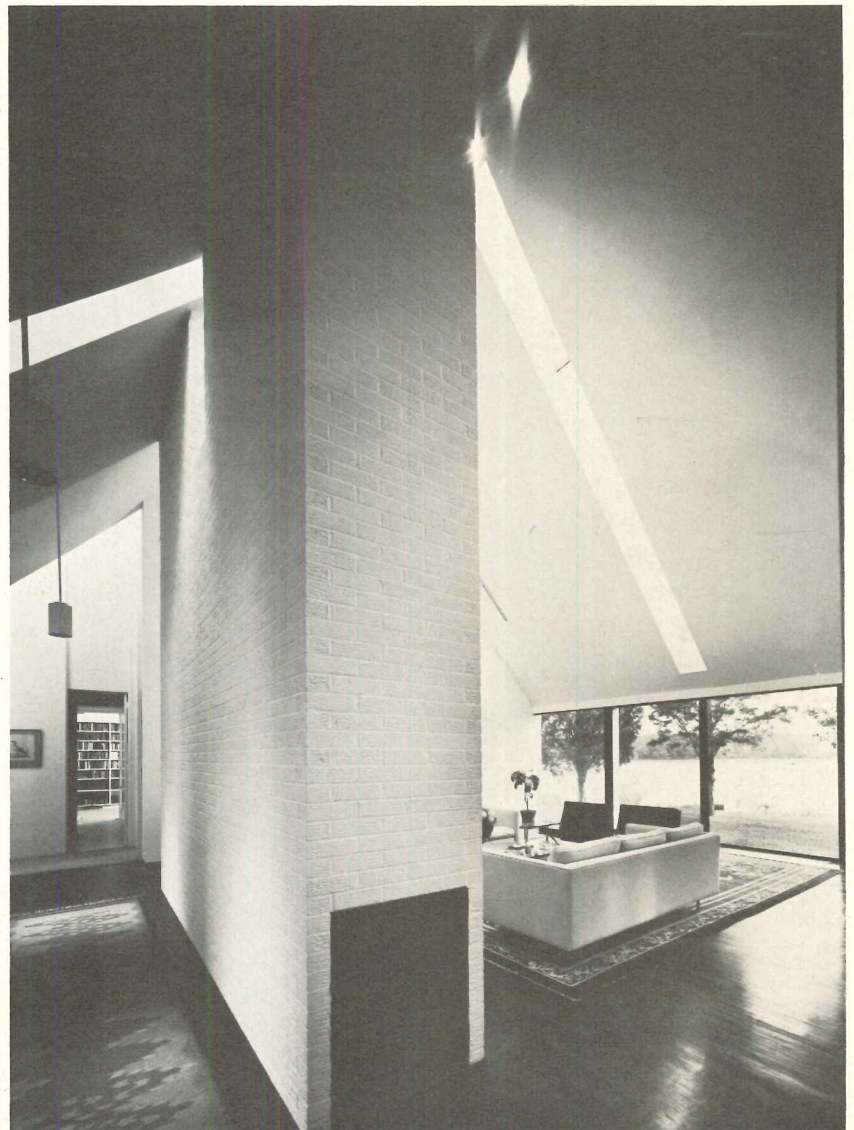
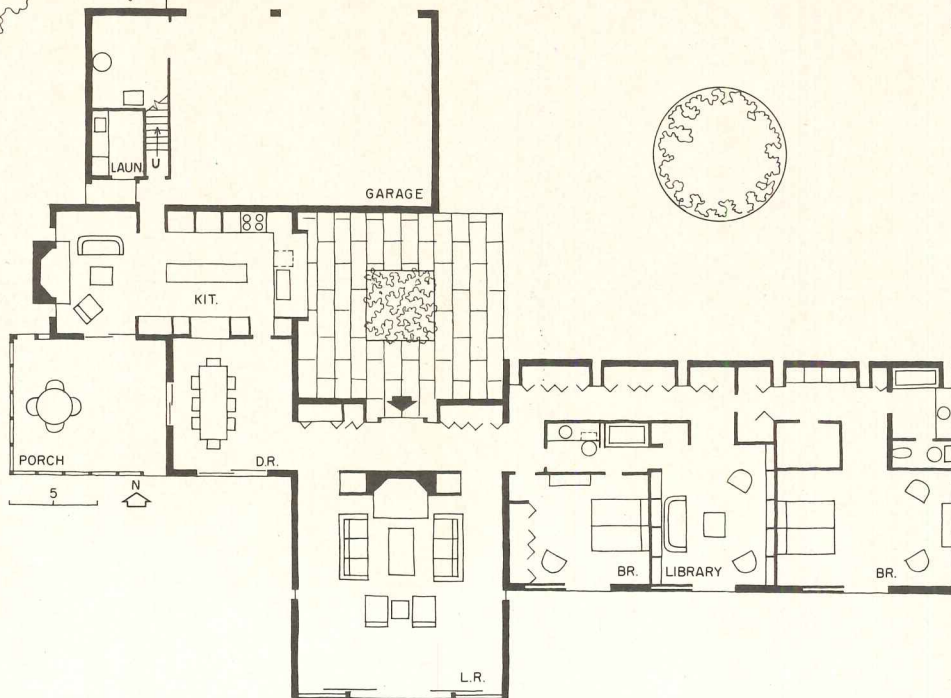
Alexander Blumenthal

Contractor: Ships Point
Construction Company

Robert C. Lautman photos

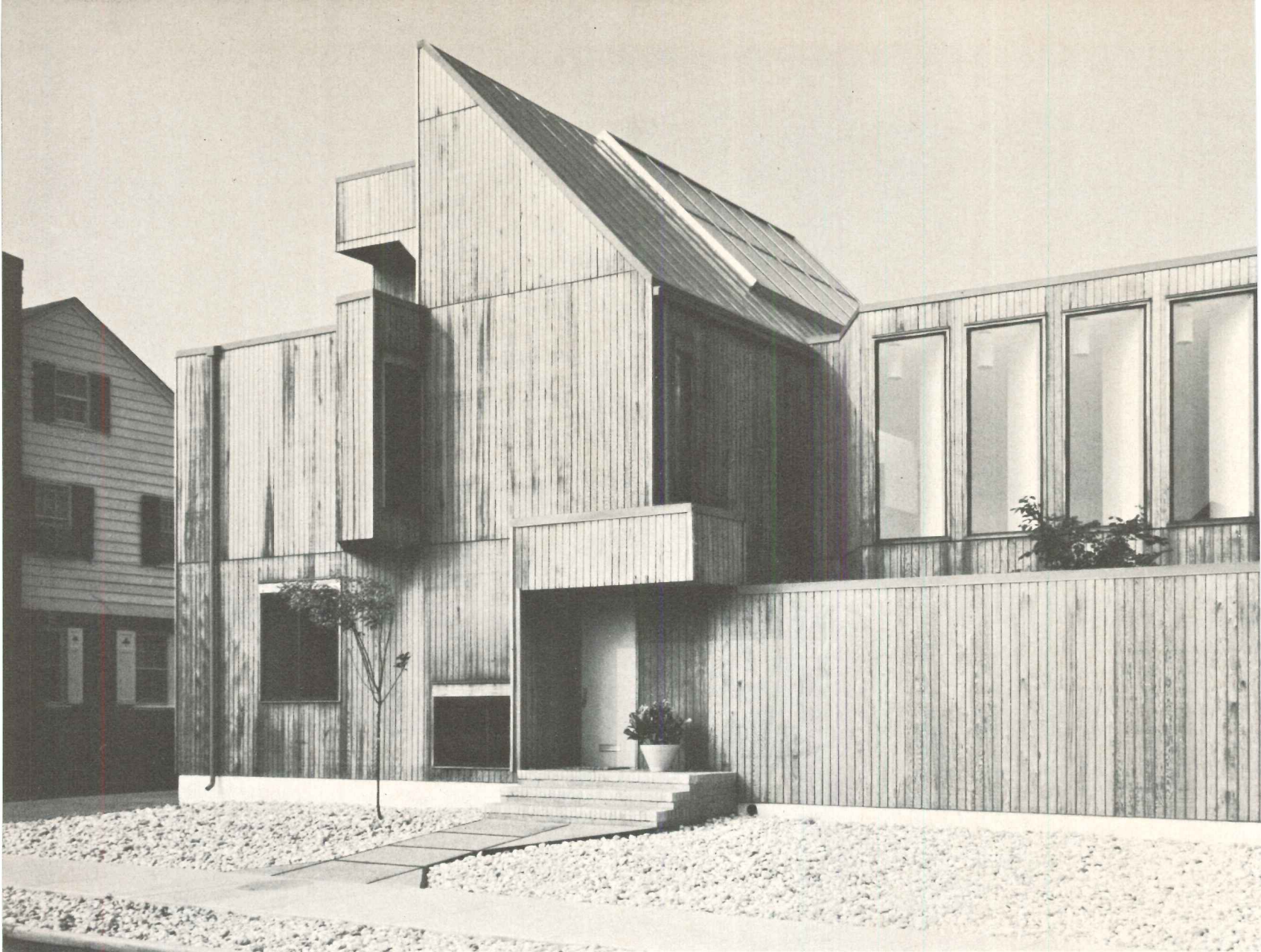






Architect Jacobsen's careful detailing is evident throughout the interiors. Ceilings follow the form of the roof, are slit by skylights. The fireplace wall separates living room from entry (above). The kitchen (opposite) has its own seating area in front of the dramatic glass-framed fireplace.





11 This house has all the major attributes of a vacation house—plenty of light, pleasant views, closeness to nature, and privacy—although it is on a confined 65- by 62-foot lot within a crowded shore community.

It is very near the sea, two doors away, but has no direct access to it. Nevertheless, architect Louis Sauer has ingeniously captured views of the sea from the roof deck above the third-floor studio, from the studio through the skylight and from the second-story bridge through the living room windows (see section opposite). With no other way of relating to the sea and no desirable views into the neighborhood, the house turns toward

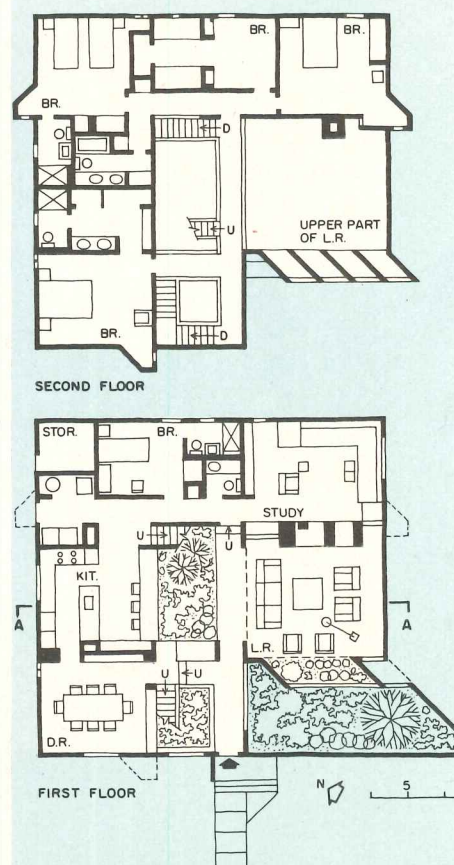
the sky and inward, providing its own environment.

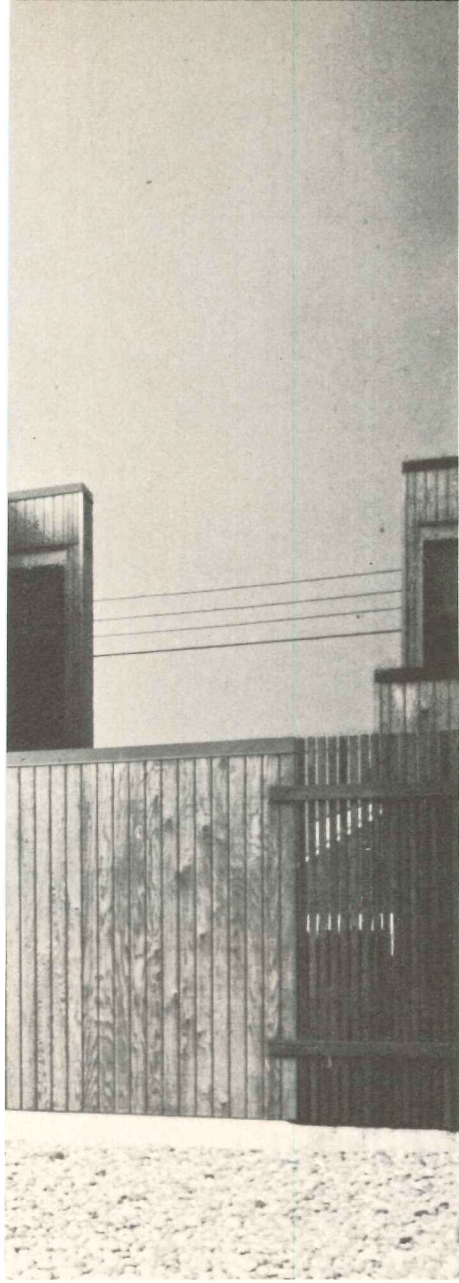
Its focus is the central, three-story-high, skylighted atrium (see plans) with a fish pond under the main stair and a bed of tropical plants under the skylight. At the second-story level the atrium is crossed by two bridges, one to the master bedroom, the other connecting the main stair and the children's rooms. From the latter bridge to the studio is a flying stair which, like the other stairs, has open risers. These elements, visually exciting themselves, form a network of viewing platforms. The main bridge overlooks the two-story living room (photo lower left, opposite). The only rooms which are isolated from the atrium are some bedrooms. The kitchen looks right into it over the snack bar (center photo opposite).

The large, second-story living room windows (photos above and opposite) have angled fins that deflect direct afternoon sun and block the view of houses from the bridge so only the sea and sky are visible. Beneath them is another private landscape—an indoor planter for tropical plants within a fenced outdoor garden of native plants. Windows in the rest of the house are minimal and mostly placed in corners or light scoops for privacy.

This \$60,000 house has concrete block foundations, a wood frame structure, and cedar plywood siding. The pitched roof is lead painted orange.

Architects: LOUIS SAUER ASSOCIATES, 2011 Chancellor Street, Philadelphia, Pennsylvania
Project architect: Terence L. Brown. *Project designer:* Cecil Baker
Owner: Mr. and Mrs. Leonard Frankel. *Location:* Margate, New Jersey
Mechanical engineer: Williams Eads of M. Michael Garber Associates
Structural engineer: Joseph Hoffmann; *Landscape architects:* Collins and Dutot Associates
Interior design: Susan Frankel Maxman; *Contractor:* E. J. Frankel Enterprises, Inc.

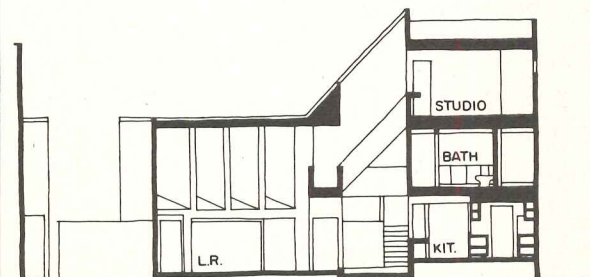




The complex volumes of this house (photo above) are clad in gray cedar and outlined by bright, orange-painted, metal fascias, downspouts and gutters. In the fireplace wall (photo below) between living room and study are several of many see-throughs. The area above the shoulders of the fireplace is open. The fire, the adjacent bar (left) and the TV, which swivels in a two-way nook (right), can be enjoyed from either room. A surprise interior window faces the flue.



Bill Maris photos, courtesy of House and Garden



SECTION A-A



12 The low-budget house on a 50- by-100 foot suburban lot is a problem which many architects have faced. But few have solved it as smoothly as Donald Singer has here. The building lot, slightly longer but no wider than the panel, opposite, in which the plan is placed, dictated the linear scheme which in turn allowed concrete block masonry to be used in a remarkably straightforward

way. This is an unusual degree of architectural unity for \$26,000!

But unity in this case does not mean simple plan geometry. Three distinct volumes interlock at the entrance to produce lively spatial sequences, different views from each room, extreme privacy and minimal circulation space. These

virtues are achieved with construction economies that take into account the special problems of Florida building codes. Because of hurricanes, roof structures must be tied to a reinforced concrete beam at the top of all bearing walls which is itself directly connected to the footers (detail opposite, bottom). The nylon-asbestos roof surface also covers the fascias and eliminates possibility of roof-edge leakage completely.

Finally, the entire house is tied together by a single air-conditioning duct. This spine (detail opposite, bottom), requiring less than 50 feet of supply duct, also provides lowered ceilings in the passages which help define the dining room and which emphasize the living room.



Architect: DONALD SINGER, 1301 S. E. 2nd Court, Fort Lauderdale, Florida

Owners: Mr. and Mrs. Joseph Schmidt

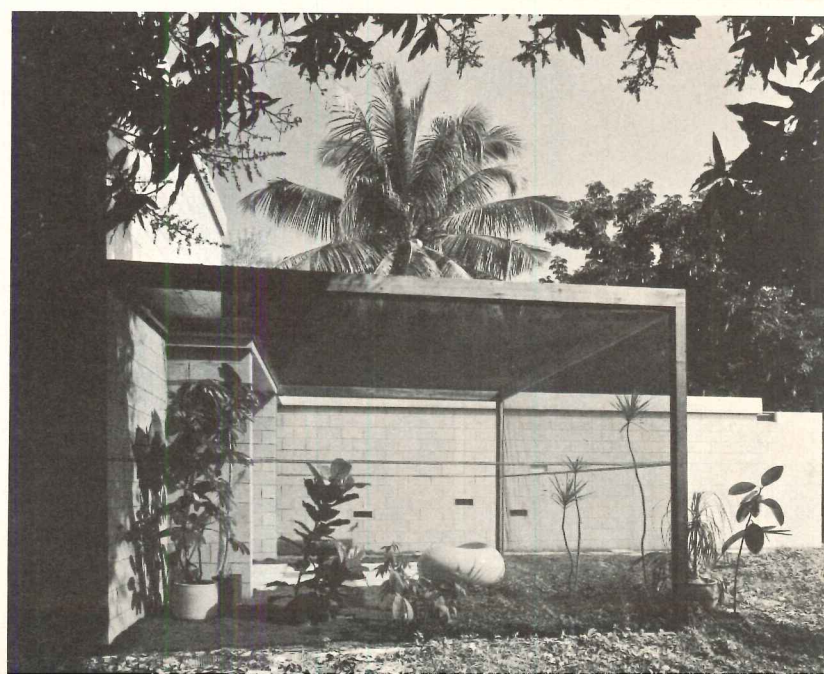
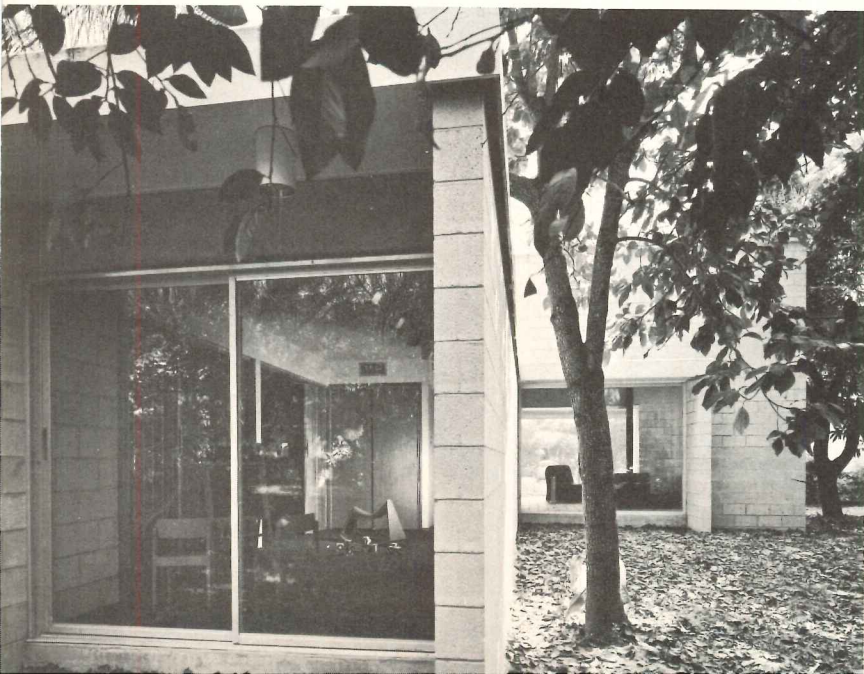
Location: Coconut Grove, Florida

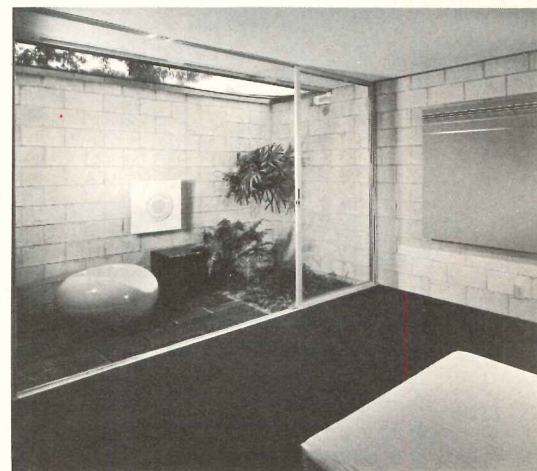
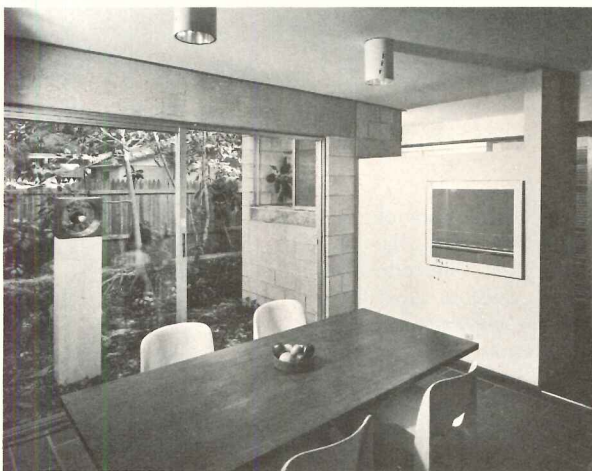
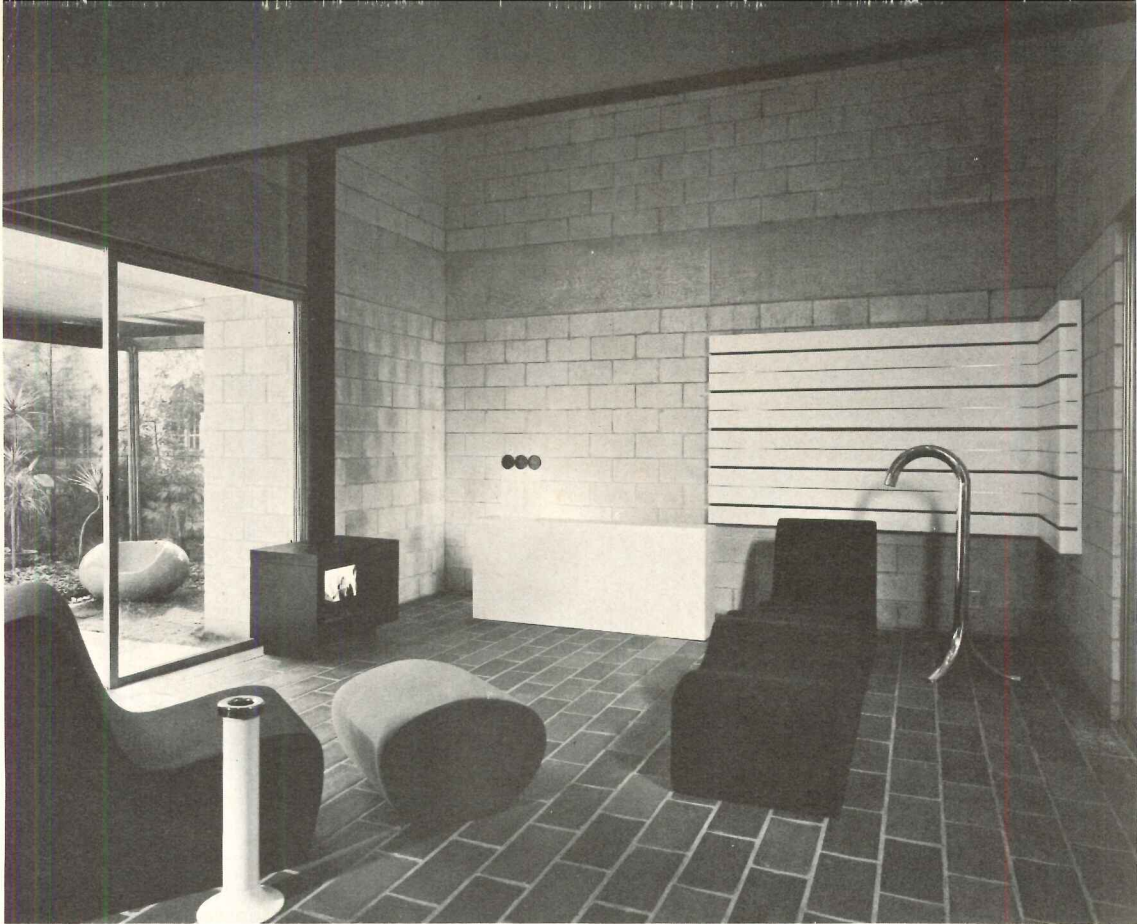
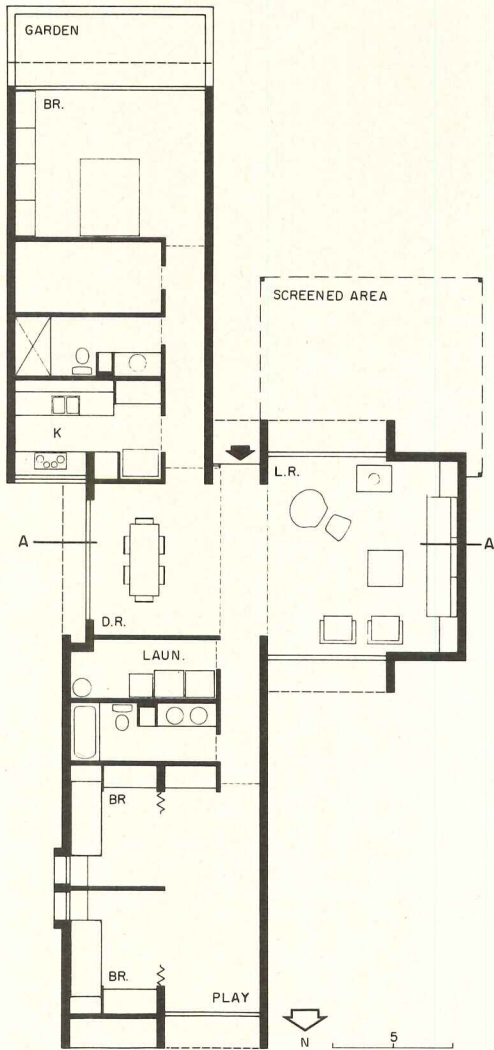
Engineers: Houha and Harry Associates

Lighting consultant: Edison Price

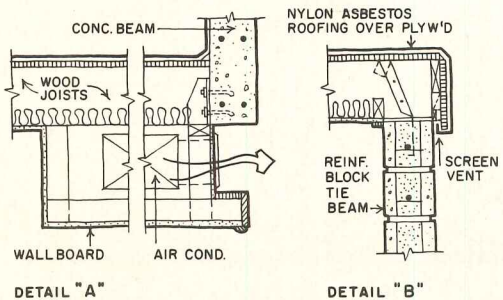
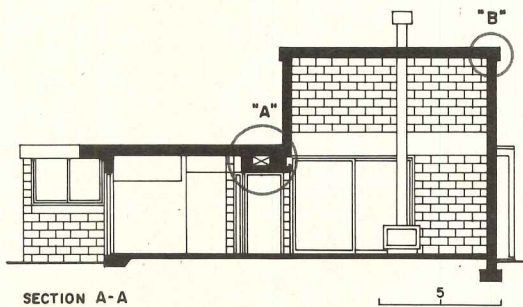
Interior design: Dennis Jenkins

Contractor: Henry Roloff





The living room (top right), dining room and master bedroom with enclosed garden (center), and children's playroom each have a different outdoor vista. Exterior views (opposite) emphasize the sculptural richness of house. Lettering on entrance continues inside, spells owner's name.





13 In so far as expression of shelter and domestic security is a traditional goal of residential architecture, the foursquare massiveness of this house in ski country is completely appropriate. "The house is of monolithic reinforced concrete which affords certain protection from forest fires and other misfortunes as well as being as maintenance proof as possible," says Martin Growald of his design.

Although comparison with military bunkers by some seems inevitable, a more positive parallel lies in the medieval castles of Europe. Within them the same quality of austere serenity prevails that is conveyed by the interior photographs, right. In fact, were the stairhall and dining room shown filled with people in ninth-century costume, it would seem entirely proper.

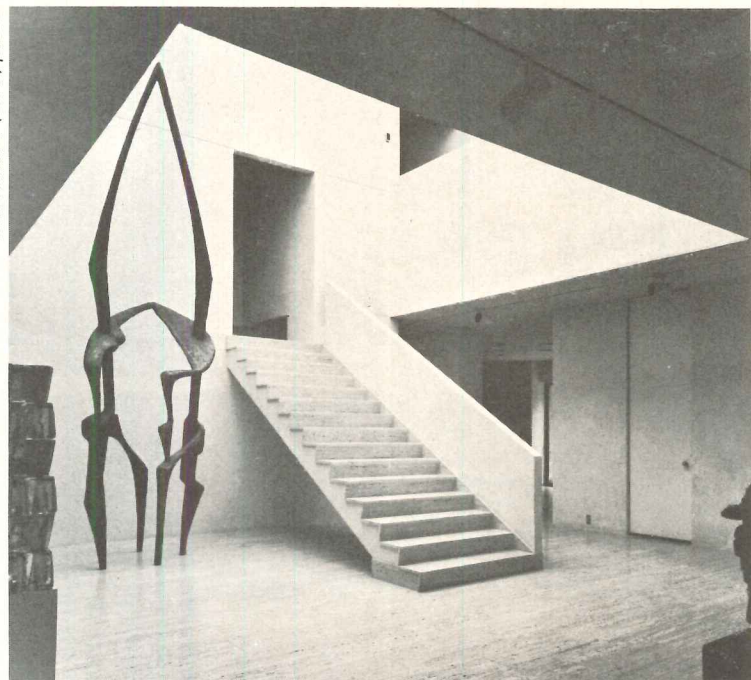
But beyond the various romantic allusions which the house brings to mind, it contains interesting solutions to technical problems. For in-

stance, reinforced concrete is seldom used with such vigor at the residential scale. The roughness of the exterior finish is especially apparent in the photograph, opposite page. The forms were untreated 4-by 8-foot sheets of plywood, although the several horizontal pour lines are not necessarily 8 feet apart. No attempt was made to smooth away the beads caused by seepage between forms and tie rods were simply snapped off and the holes left unfilled.

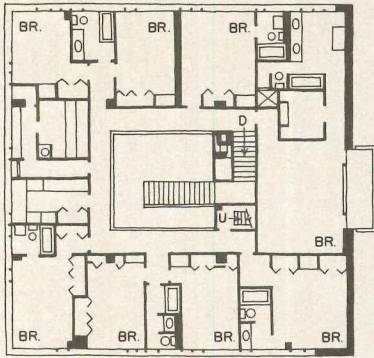
The central skylight also serves as a ventilator since the house is not air-conditioned. Chains hanging in the central court operate the vents, which provide satisfactory summer air circulation. To prevent undue heat gain during that season, however, the skylight is painted with a shading compound that autumn rainstorms wash away.

The interiors are finished simply but with elegant materials. All interior walls and ceilings are sand-textured unpainted plaster. The ground floor is covered with $\frac{3}{4}$ -inch-thick travertine and the second floor with wool carpeting.

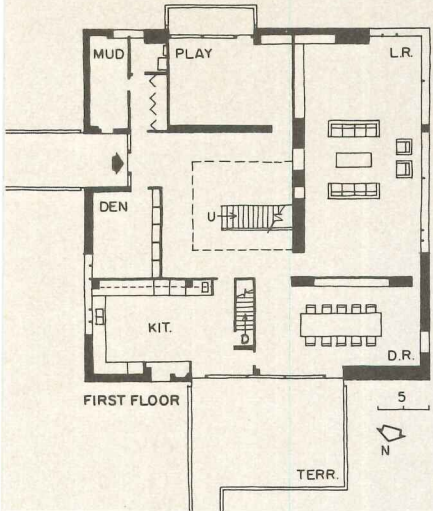
Ezra Stoller © (ESTO) photos



Architect: MARTIN GROWALD,
400 Park Avenue, New York, N.Y. 10022
Location: Central New York State
Associate architect: Harry Bates
Structural engineer: Murray Feldman
Mechanical engineer: Alfred Greenberg
Interior design: Martin Growald
Contractor: Shandlee Lumber Co.

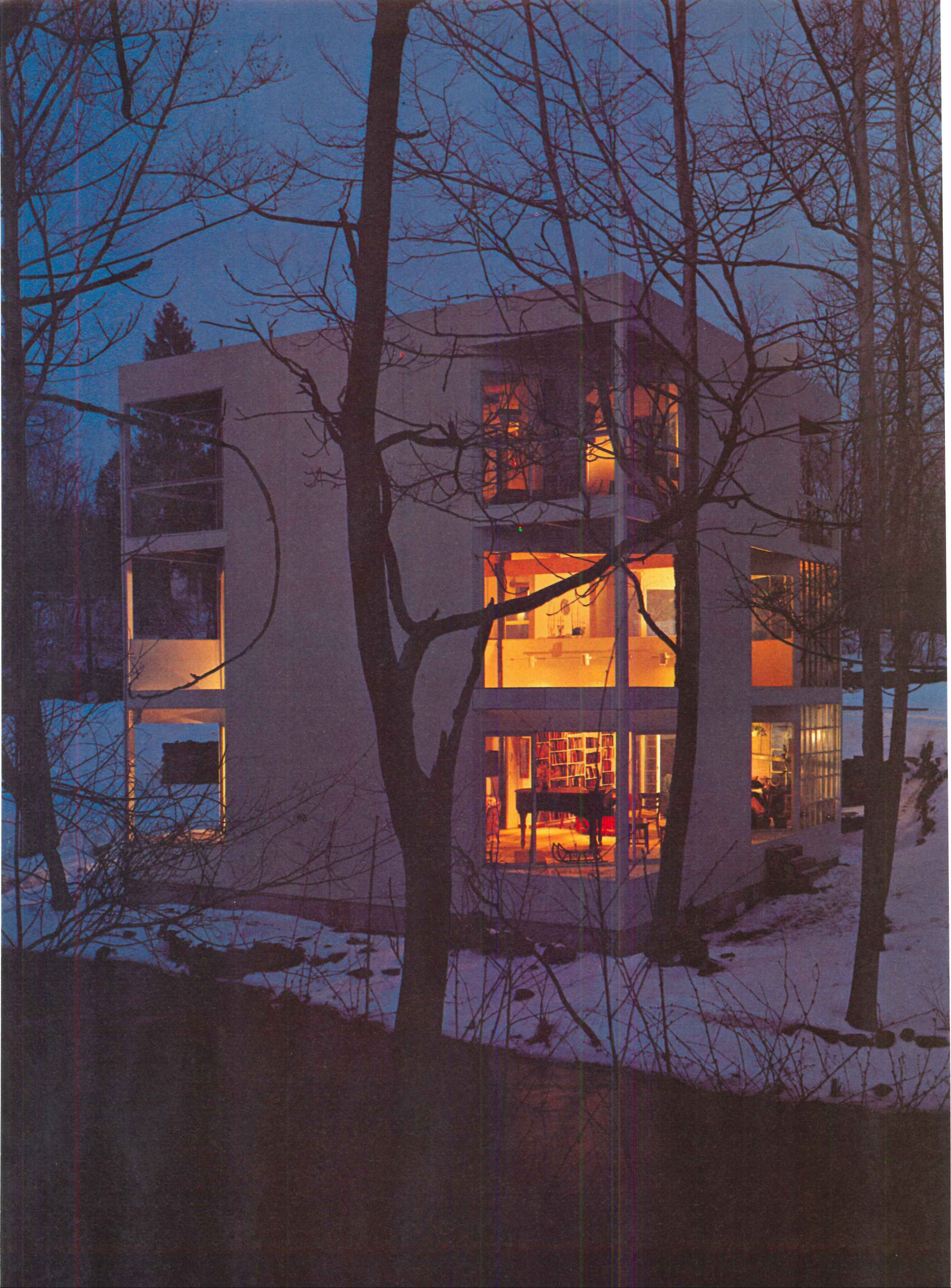


SECOND FLOOR



FIRST FLOOR





14 Home-made houses have an important place in American tradition. But few ever claim to be architecture. However this 30-foot cube, set gently into nature not far from Woodstock, seems to combine the wholesome ingenuousness of the *Whole Earth Catalogue* with the formal purity of Ledoux's visionary projects of the 18th century.

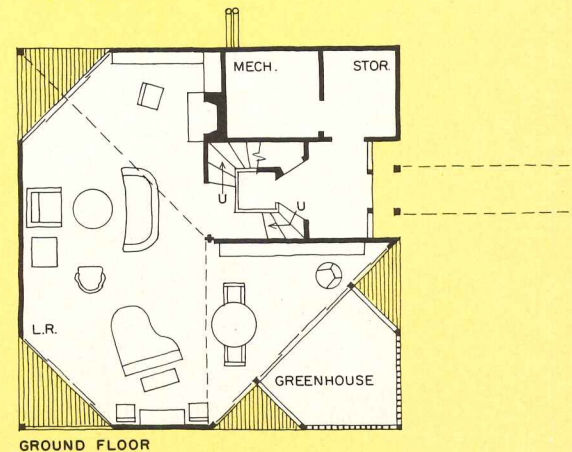
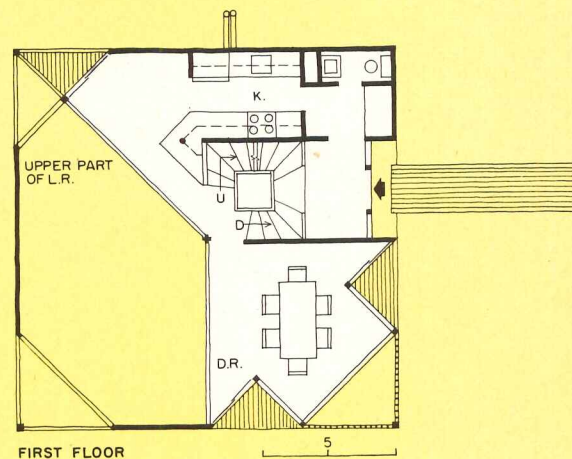
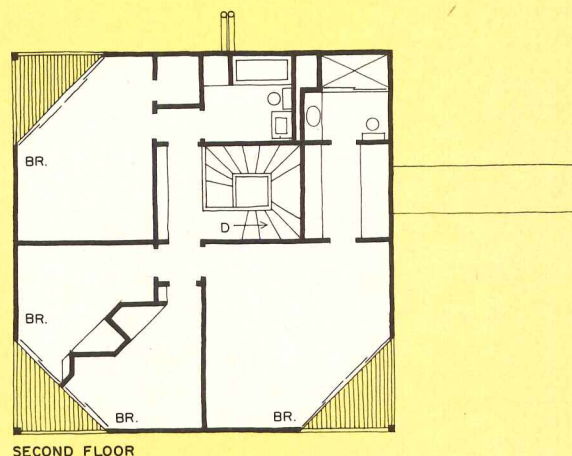
The powerful geometry of the cube, unexpected in a rural place, overrides simple construction techniques—plywood on a steel and wood frame—and the resultant effect is one of freedom within order, old living happily with new. For instance, the crusty small-paned window panels, right, were taken from a nearby greenhouse about to be destroyed and incorporated into the house as it was being built.

All of this could seem quite contrived if it did not so accurately represent the lifestyle of the owners. The chaplain of Bard College and his wife, a serious pianist, are two mature and highly sophisticated people. They needed a house that would not impose a regime on them but rather would easily accept their existing pattern of living. But neither would their budget (\$35,000) allow for one of those spacious houses that have a specially-designed room for everything.

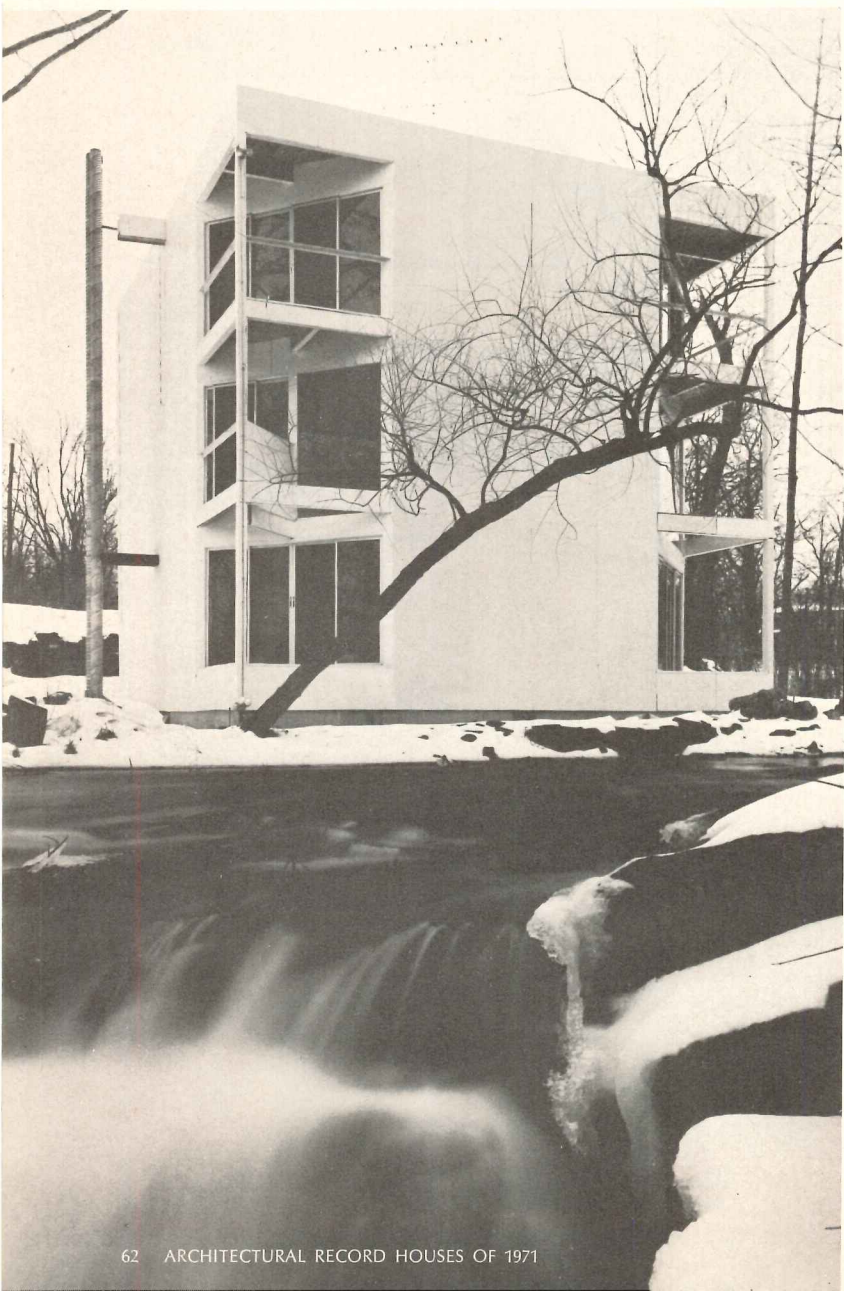
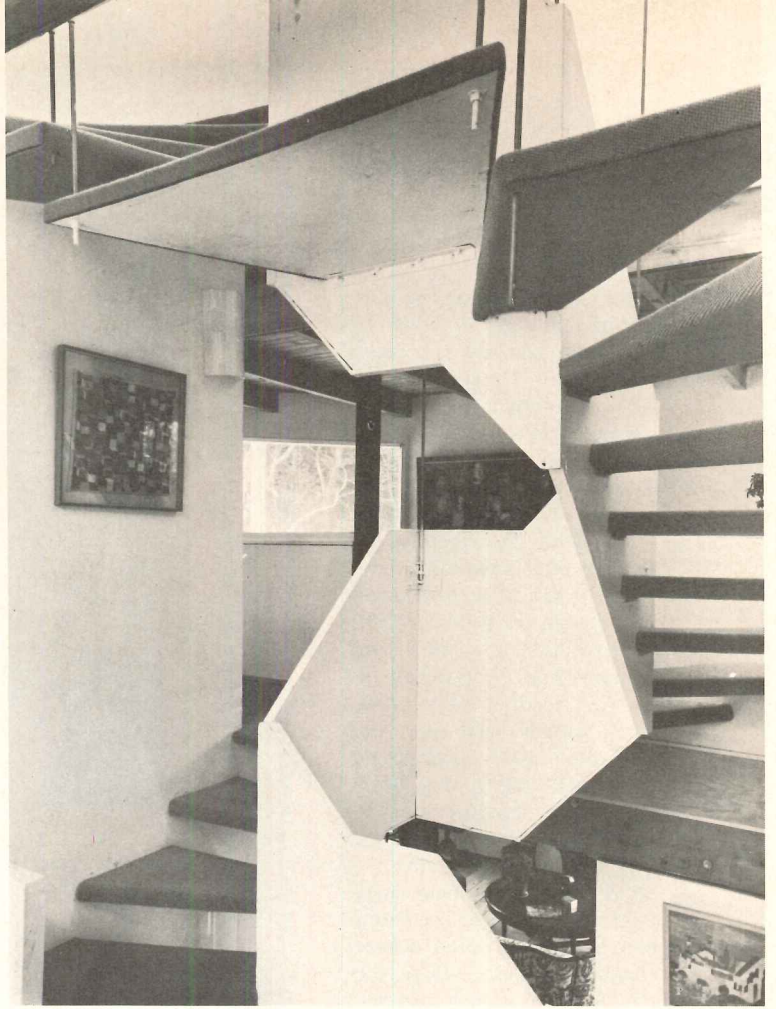
The product of that program was built largely by the family with their son, Paul Shafer, in charge. It stands just ten feet from a rushing stream. In the spring flood waters come under the house but other times the brook seems to go out of its way to skirt the building. The 45-degree glazed corners enable a person standing next to the center-post of the house on the mezzanine to look out of the dining room window and see the stream approaching, then turn clockwise to watch it pass the tall living room window. Finally, turning another 90 degrees, he sees it disappear over the falls just below the house. A final, romantic note: during the construction of the house, Baker married the Shafer's daughter, Kristina.



Each floor of the three-story house has a distinctly different quality. The spacious living room, lowest floor, has two low areas, the conservatory and fireplace corners, joined by a two-story space. The kitchen and dining room seem small in comparison but share both the tall space and the light which pours in from every side. The top floor, divided into many small rooms, provides a private place for each person.

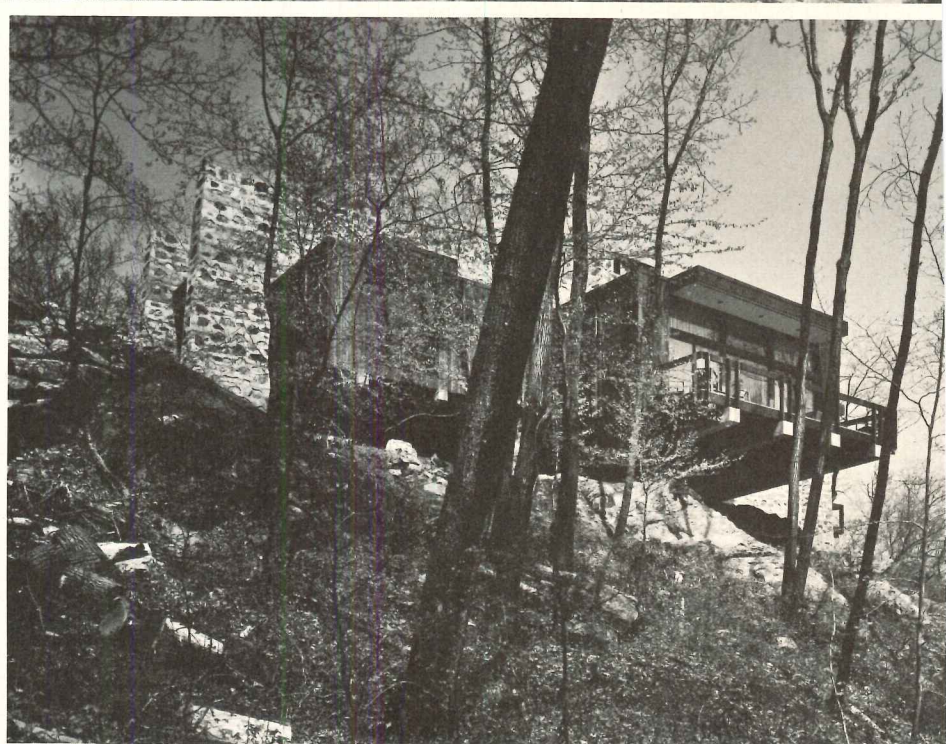
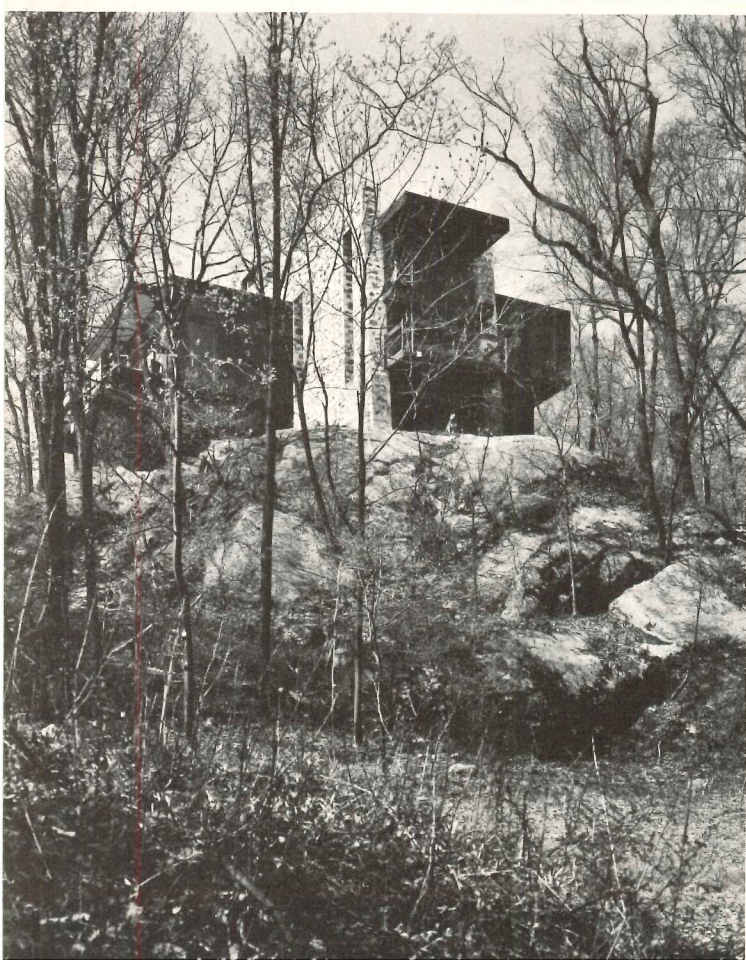
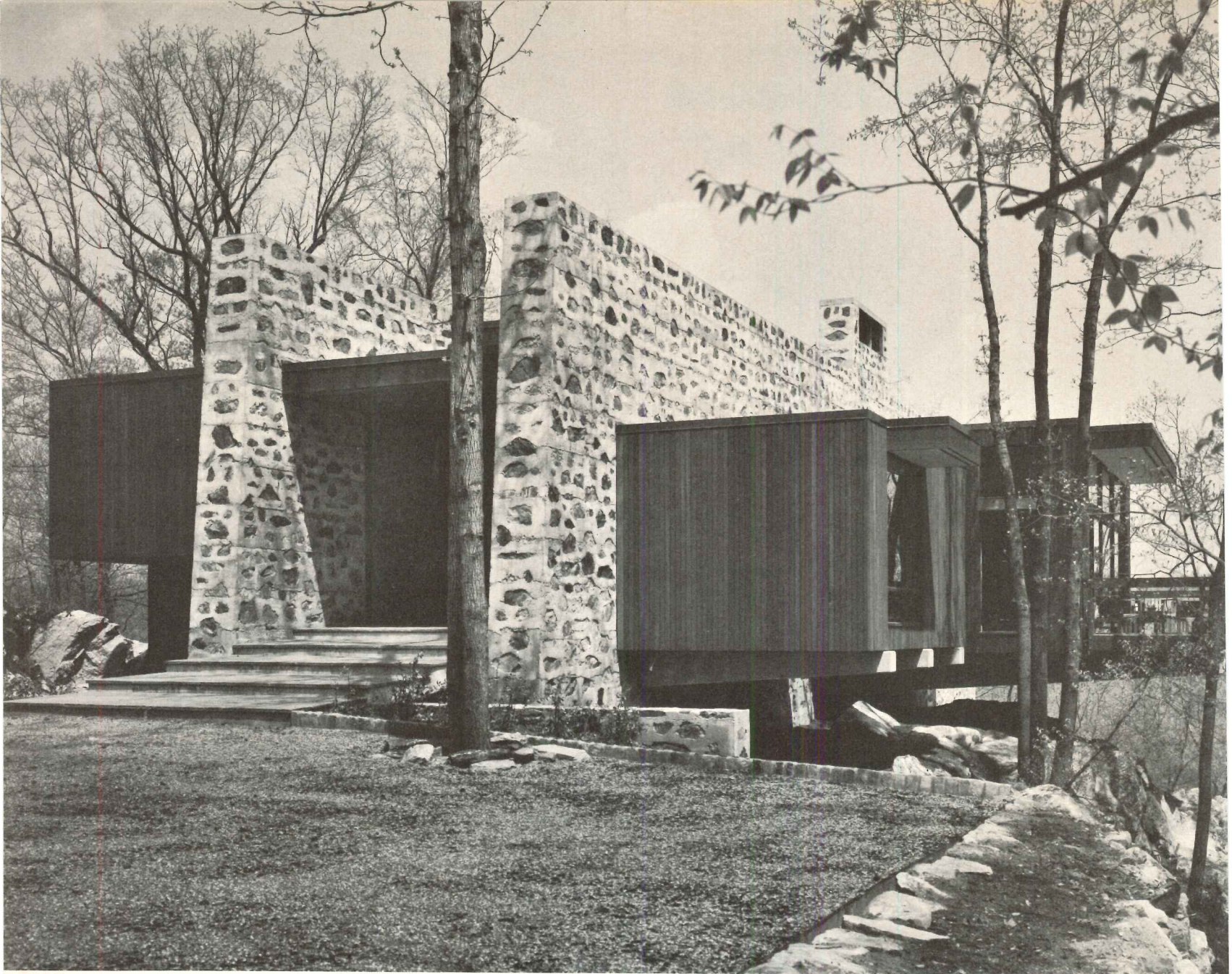


Architects: JAMES B. BAKER of Baker and Blake
881 Seventh Avenue, New York, N.Y.; Alex Wade, Associate
Owners: Rev. and Mrs. Frederick Q. Shafer
Location: Annandale-on-Hudson, New York
Structural engineer: Robert Silman
Mechanical engineers: Flack and Kurtz
Contractor (foundations and steel erection): Dittmar and Regg

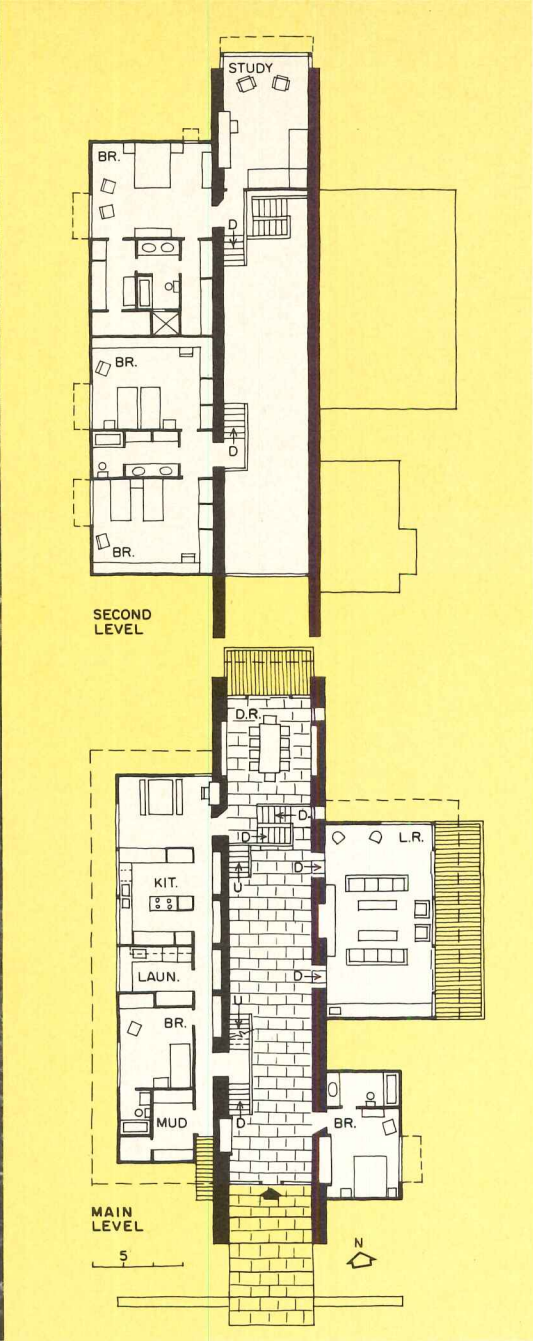


The two primary functions of the house, openness to nature and service of highly-developed lifestyles, are apparent on the interior. As one approaches the entrance, above left, on the bridge, the transparency of the house is conveyed by the multi-faceted glazing of the conservatory and above it, the dining room. From the entry, one goes down half-a-flight on the suspended plywood stair, top, to the living room or up to the dining room. The slender post in the middle of the house, above, is four steel angles. The furniture and objects d'art of the house, opposite, highly personal but displayed with assuredness, convey the diversity of the life lived here.





The thrust of the house from its rocky perch is especially evident in the two views from the valley, above. The photograph at left shows the study end of the gallery while the one above it shows the entrance. The cantilevered living room, far right, has a deck and is entered from the gallery, right, as are most other rooms.



15 Set on a rocky mound overlooking a wooded valley near Stamford, Connecticut, this spacious house is a splendid platform from which to observe the daily progress of the seasons.

In order to minimize the difficulty of building upon the ledge rock, Eliot Noyes chose to build two massive, parallel stone-concrete walls from which the various rooms cantilever on post-tensioned concrete beams. The 14-foot wide central gallery, in which owner Robert Graham can display objets d'art from his New York City gallery is seen by Noyes as an indoor street. One moves through the stone walls into rooms as if he were entering separate houses from a narrow alley.

It is a scheme with which Noyes has experimented for a long time.

Thus the plan can be seen as a variation upon Noyes' own famous house: two separate houses across a garden wrapped by a stone wall. Here the garden (ivy has been planted in the crevices of the walls) is enclosed by the stone walls and the two houses are outside the enclosure. The gallery also serves as a lively ballroom when an orchestra plays from the study during parties.

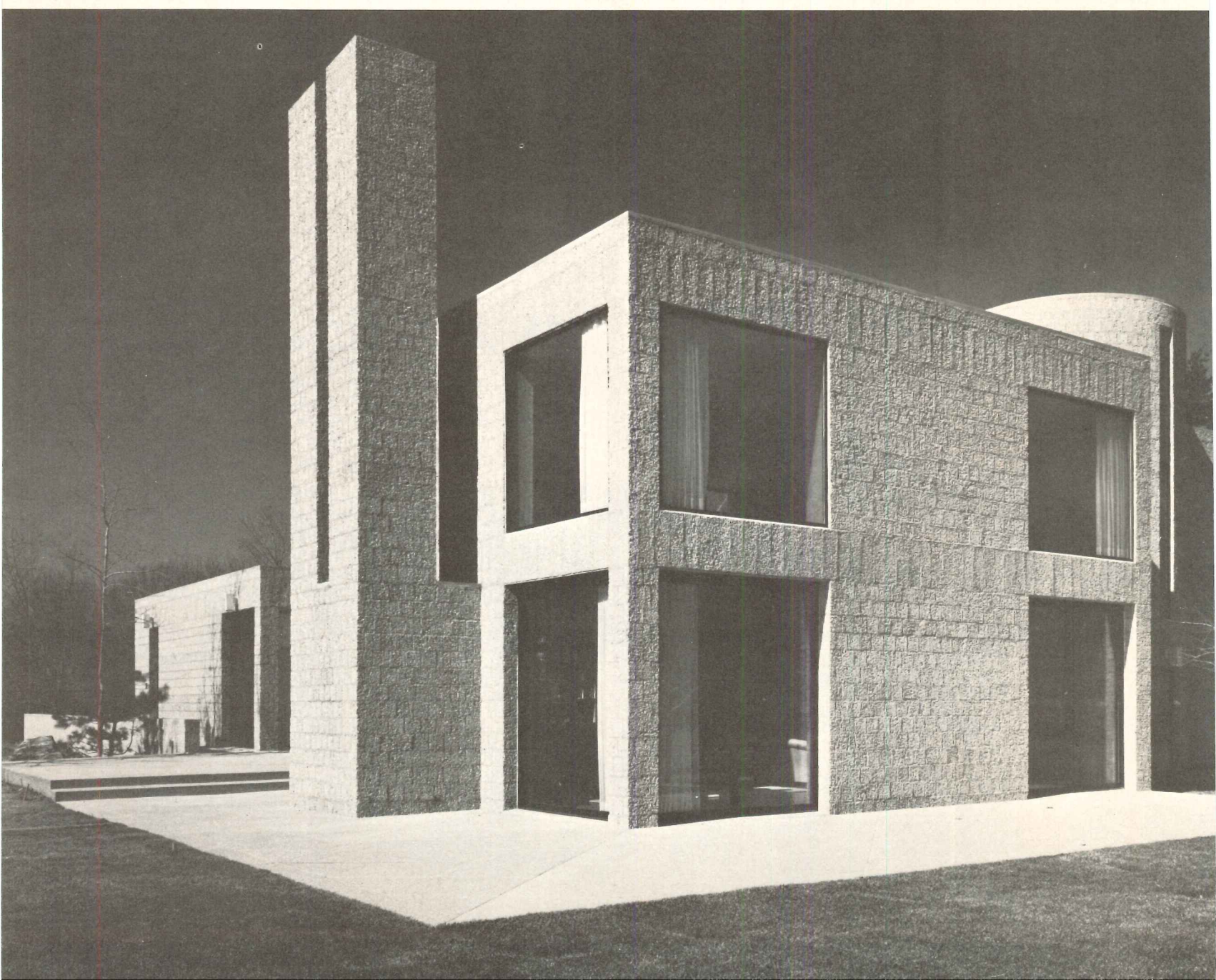
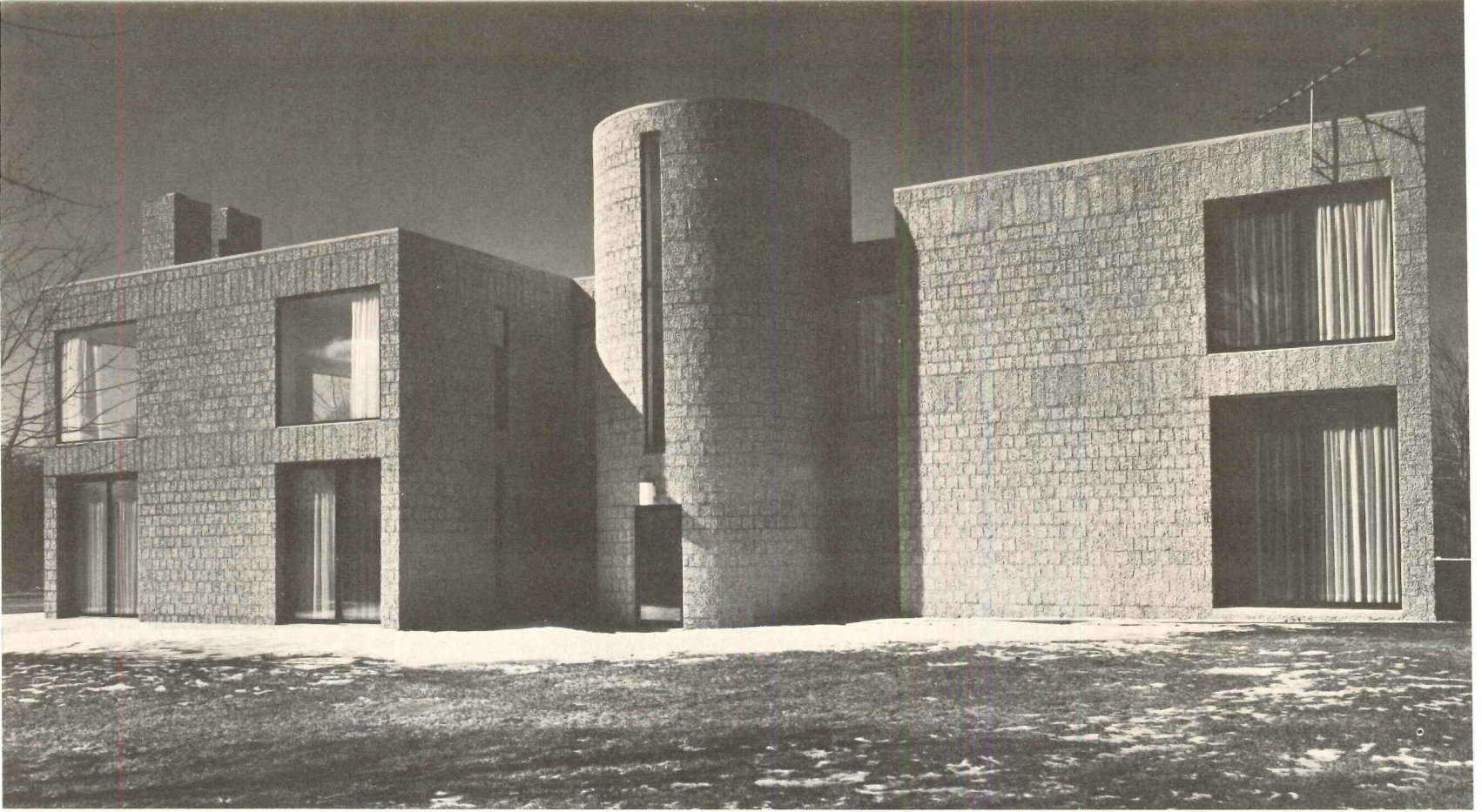
The three-foot thick walls were built using three-foot high slip-forms which ran the entire length of the walls, 94 feet long. Heavy steel mesh, 8 inches in from each side of the form was wired to vertical steel rods. Selected rocks were pushed into place between the mesh and the form. Concrete was then poured from the center and allowed to seep out to the form through the stones. When the concrete had hardened, the forms were raised and the operation repeated.

Joseph W. Molitor photos



Architect: ELIOT NOYES
 Eliot Noyes and Associates, 96 Main St., New Canaan, Conn.
Owner: Robert Graham, Jr.
Location: Fairfield County, Connecticut
Structural engineer: Viggo Bonnesen
Mechanical engineer: John L. Altieri
Landscape architect: Peter G. Rolland
Contractor: Sam Grasso Co., Inc.





16 For a gently sloping, sparsely wooded, 2.5-acre site amid fine traditional houses in Harrison, New York the Architects Design Group created a house of extraordinary strength and assurance.

Its substantiality is produced by a clear-cut geometry, with solids dominating voids, and the use of a minimum number of materials. The square, with its stability as a form, is reiterated in the plan (overleaf), in some windows (photos opposite), in the opening around the front door

(photo below), in the mantel and in the concrete blocks. And the blocks themselves, with exposed, marble-chip aggregate, contribute in thickness and texture as well as shape to the solidity the house conveys.

The high degree of geometrical order holds the separated parts of the house together. In plan it is composed of three square pavilions extending from three corners of the square, sunken forecourt and con-

nected on one side by the stairwell and entry and on the other by the dining room and corridor. The two diagonals established by this arrangement are repeated in the scoring of the terrace paving which fills out another, larger square that ties the three pavilions together. The major diagonal is in line with the longest view towards which the living room, balcony study and terrace are oriented. The herringbone pattern of the oak floor also brings the diagonal into play.

Circular forms are used in areas of motion—the auto court, entry, stairwell and dog run—and to provide transitions between the undulating ground and rectilinear house.

Although the house gives a strong feeling of enclosure, reinforced by its masonry corners, it relates generously to the outdoors. All the major ground floor spaces have sliding glass doors onto the terraces.



Architects: TERRY G. TWITCHELL and NANCY A. MIAO of Architects Design Group (T. G. Twitchell, R. C. Abrahamson, V. Paukulis) 16 East 52nd Street, New York, New York

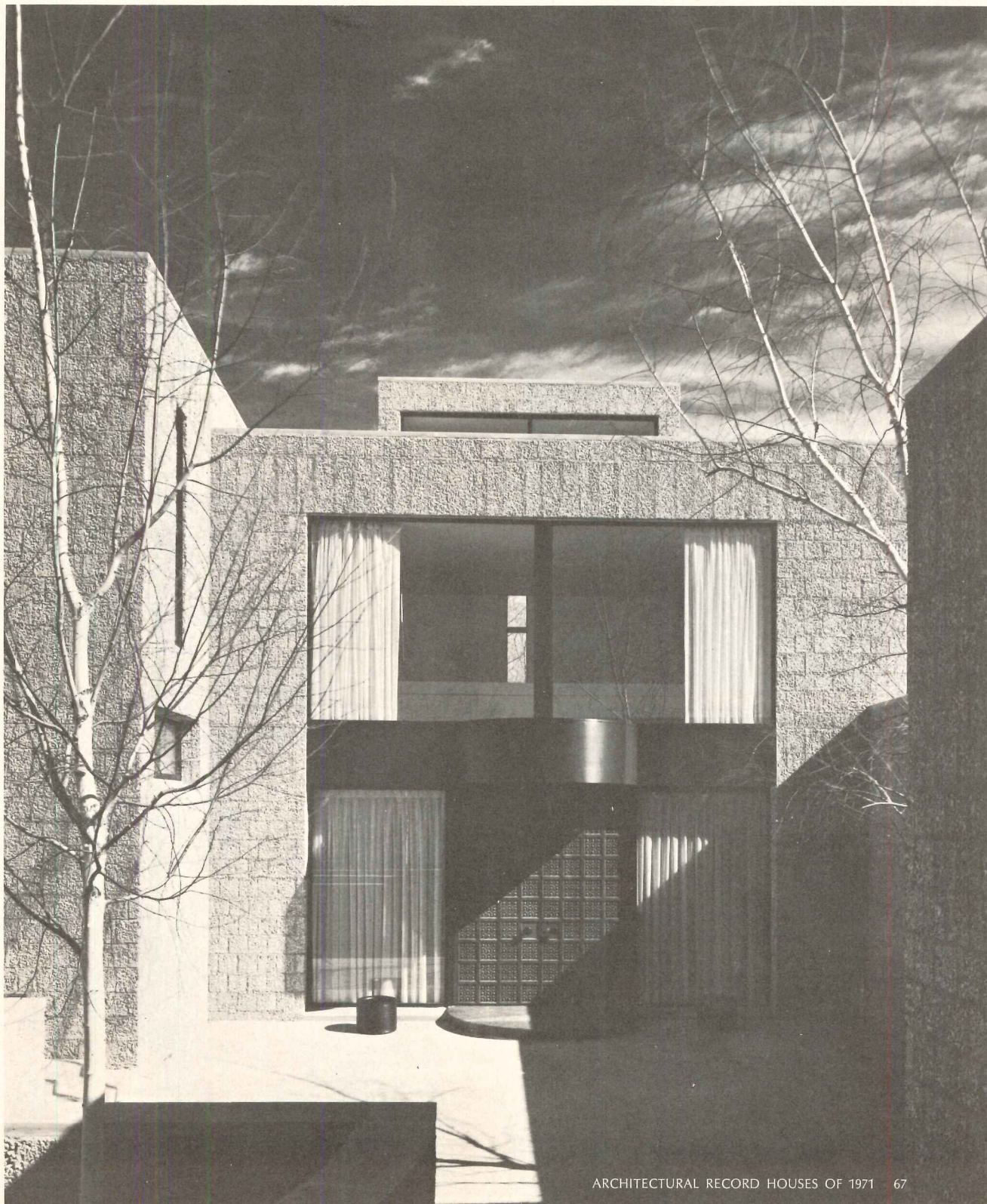
Location: Harrison, New York

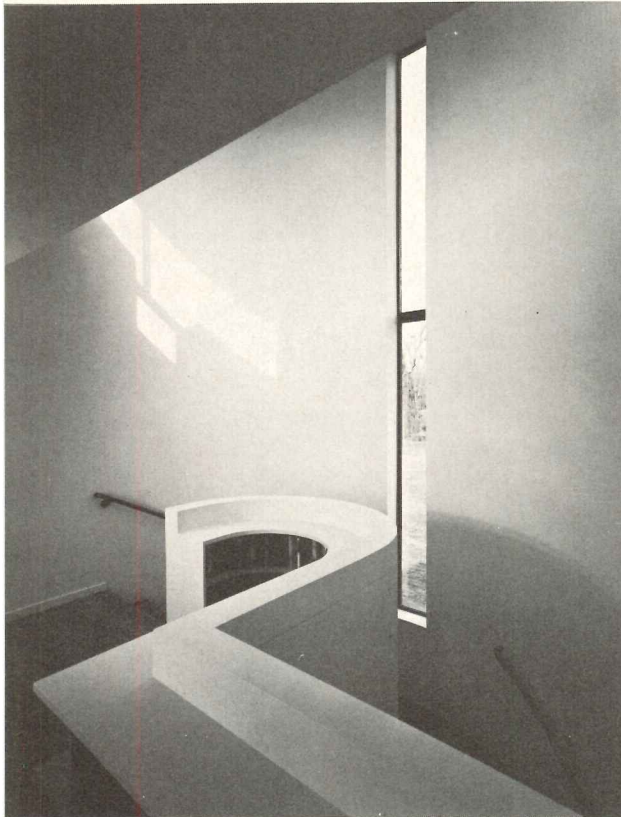
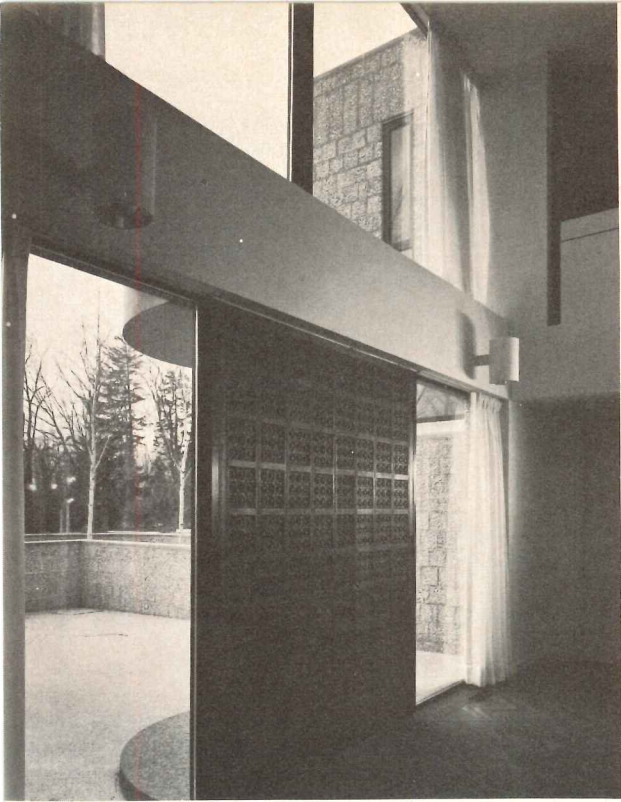
Engineers: Joseph Biren (structural); Dalton & Dunne (mechanical)

Interior design: Andre Fiber

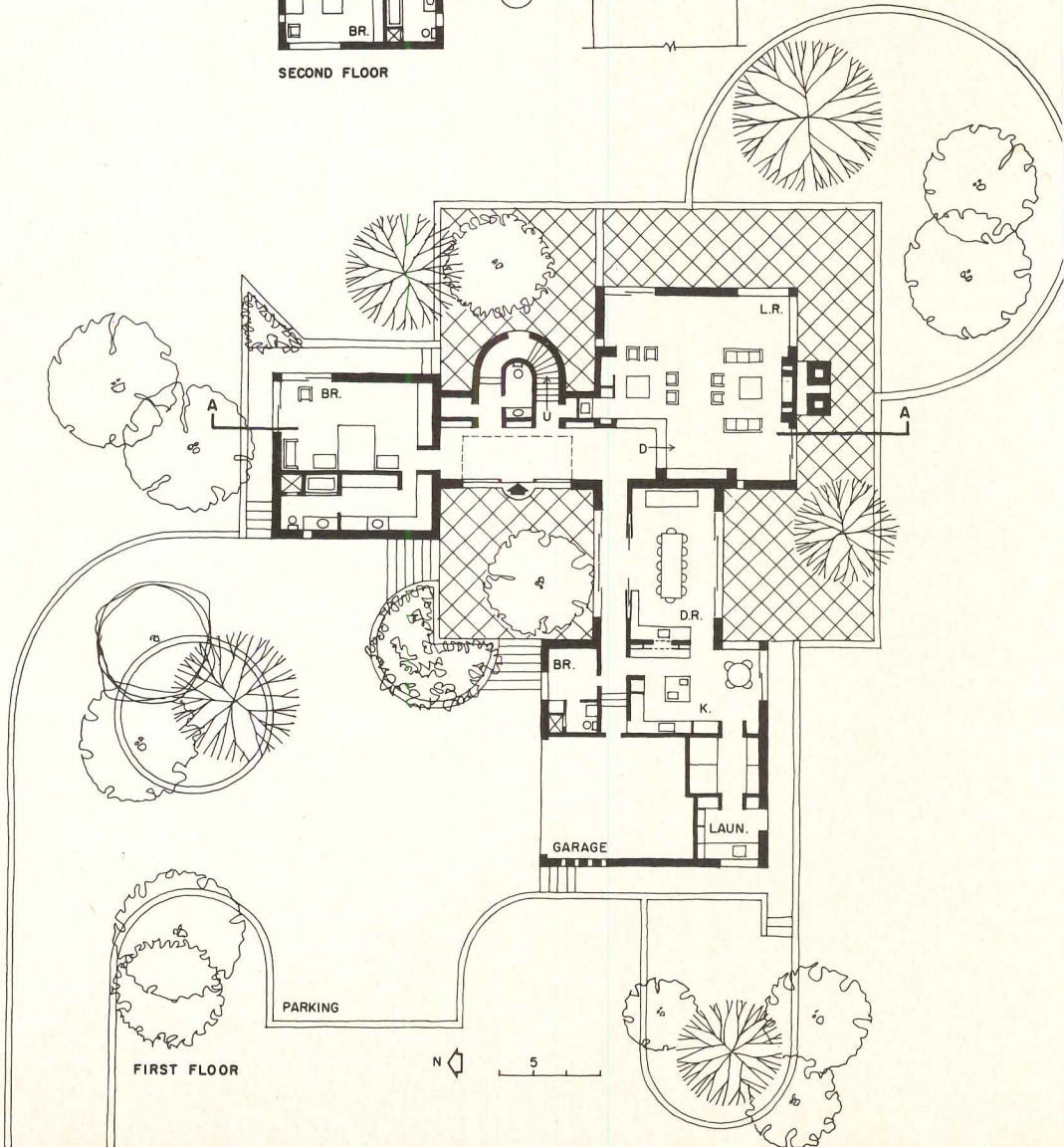
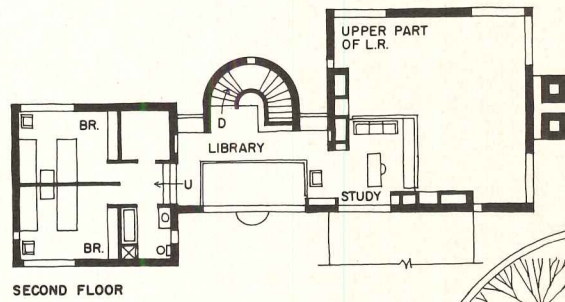
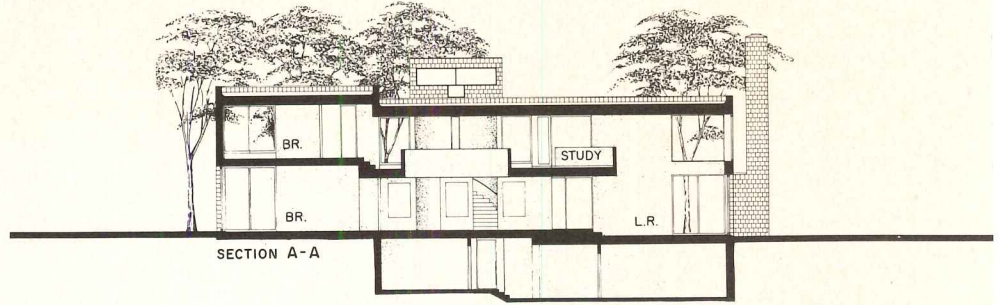
Contractor: Gilbert Merenda Construction Co.

By careful proportioning, the architects have established strong and deliberate contrasts between solids and voids and circular and square forms. They have also emphasized the rough concrete by playing it off against the metal canopy (right) and reflective glass.





The entry (photo left) and living room (photo right) are grand, two-story spaces illuminated at the ground and upper levels. The Italian marble mantel in the living room is expressive of the geometry of the whole house. The clerestory topping the stair tower casts light into the well and balcony library (center photo) formed by shelves along the railing. The kitchen-breakfast area (bottom photo) has a corner exposure, like that of the living room, to the long view. As seen in the plan (below) the house is zoned into kitchen-service, living-study and sleeping wings. The children's and guest rooms upstairs can be closed off when not in use.





17 Architect Earl Combs' Fire Island beach house has a Palladian presence with its symmetry, substantiality and dominant central two-story entry way and living room. Within the overall box-like configuration this formality is reinforced by the reiteration of the square. The unglazed ceramic, mosaic tile flooring pattern is a projection of the square coffers and skylights. The columns and rooms are square, as are the basic forms of the dining and coffee tables, and the built-in seating, all designed by the architect.

Although the house is very enclosed on three sides, to assure privacy on the narrow 60- by 30-foot lot, it is actually filled with light. All rooms receive light from

at least three directions. All but the living room have strip windows just below the ceiling, spanning from column to column; the baths and kitchen each has three.

The two-story skylighted living room becomes a light well for the adjoining study and dining room and the bedrooms above, which have sliding glass doors overlooking it. Mirrored sliding glass doors on the bathrooms, with their reflected views of the sea, are like internal windows. And the predominantly white floors throughout provide an additional source

of reflected light. All this internal light balances glare from the beach side of the house which has floor-to-ceiling fixed glass or sliding glass doors all the way across.

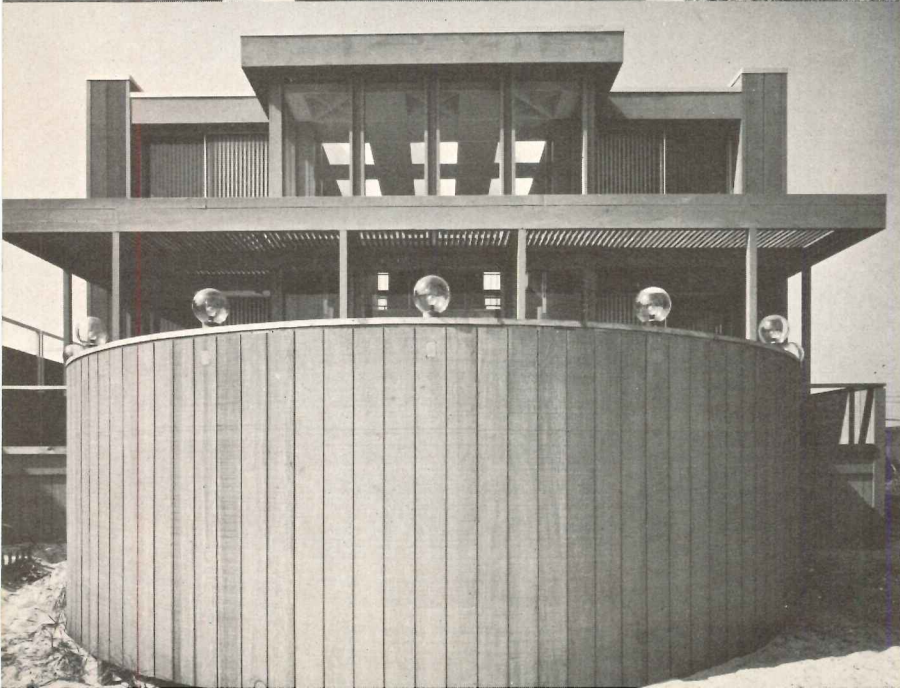
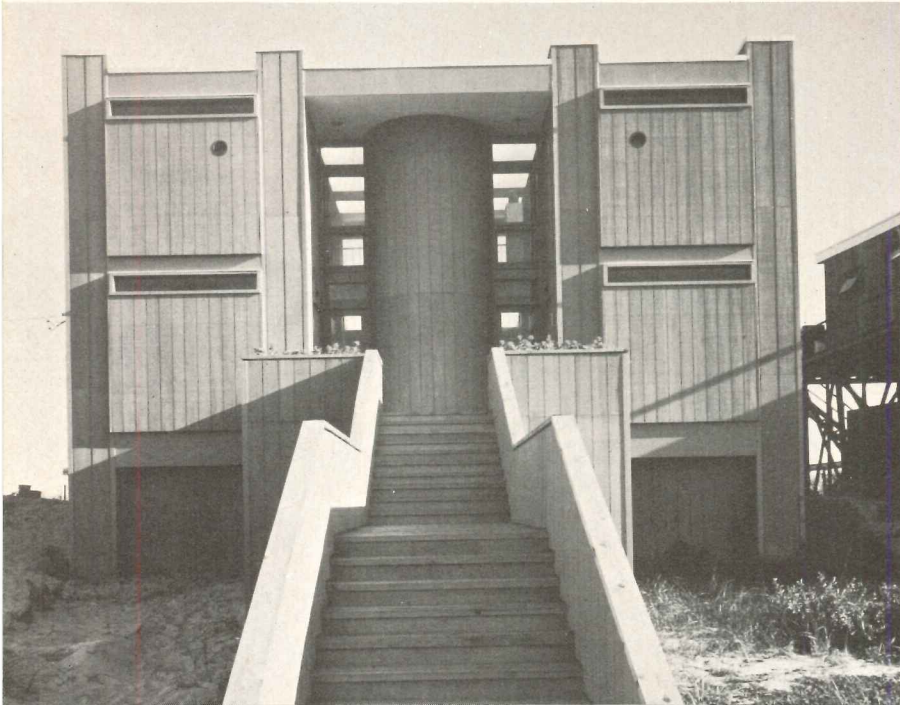
Structurally the house is a variant of post and beam construction. The foundations are 6- by 6-foot posts driven 12 feet into the sand all the way down to the water. The columns are square and hollow consisting of four corner posts covered with a stiffening skin of plywood. Some columns house mechanical equipment but most are storage units provided with door panels having touch latch hardware. In the kitchen this eliminates all wall-hung cabinets,

creating more open work surfaces. In the living room a four speaker sound system is built into the columns.

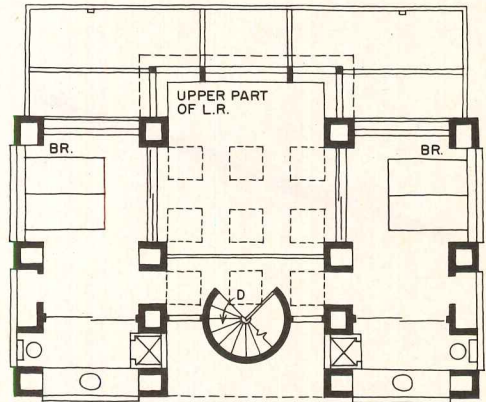
The ship's portholes in the bathrooms and the beach facade with deck and sunscreen resembling the bow and bridge of a ship seem quite at home next to the pounding surf.



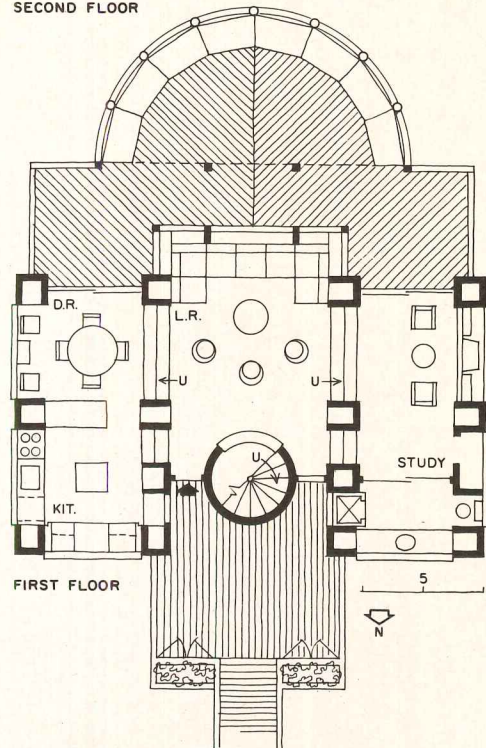
Architect and Owner: EARL BURNS COMBS
44 West 89th Street, New York
Location: Fire Island Pines, New York
Interior Design: Earl Burns Combs
Contractor: Joseph Chasas



Bill Helms photos



SECOND FLOOR



FIRST FLOOR

The exterior—entrance facade, above left, beach facade, left—and interior are panelled with prefinished, gray-stained plywood. Ceilings and exterior trim above the strip windows are of plastic-coated hardboard. The coffee table and built-in seating fit into the floor pattern, and the floor stripes meet and match in width the expression of the corner posts in each column, evidence of thorough detailing.





18 In his design for this house, architect David Specter has managed a series of contrasts—light open areas against closed private areas, serenity but surprise, restraint in form and color and detailing set off against a number of visual spectaculars.

The box forms of the house blend quietly with the wooded site, but overhanging and cut-away sections of the second floor give a sense of complexity within a simple framework. The house is entered on an essentially blank side (see plan) and was designed, in Specter's words "as a linear experience, with a succession of spaces opening both vertically and horizontally off a main 'spine'."

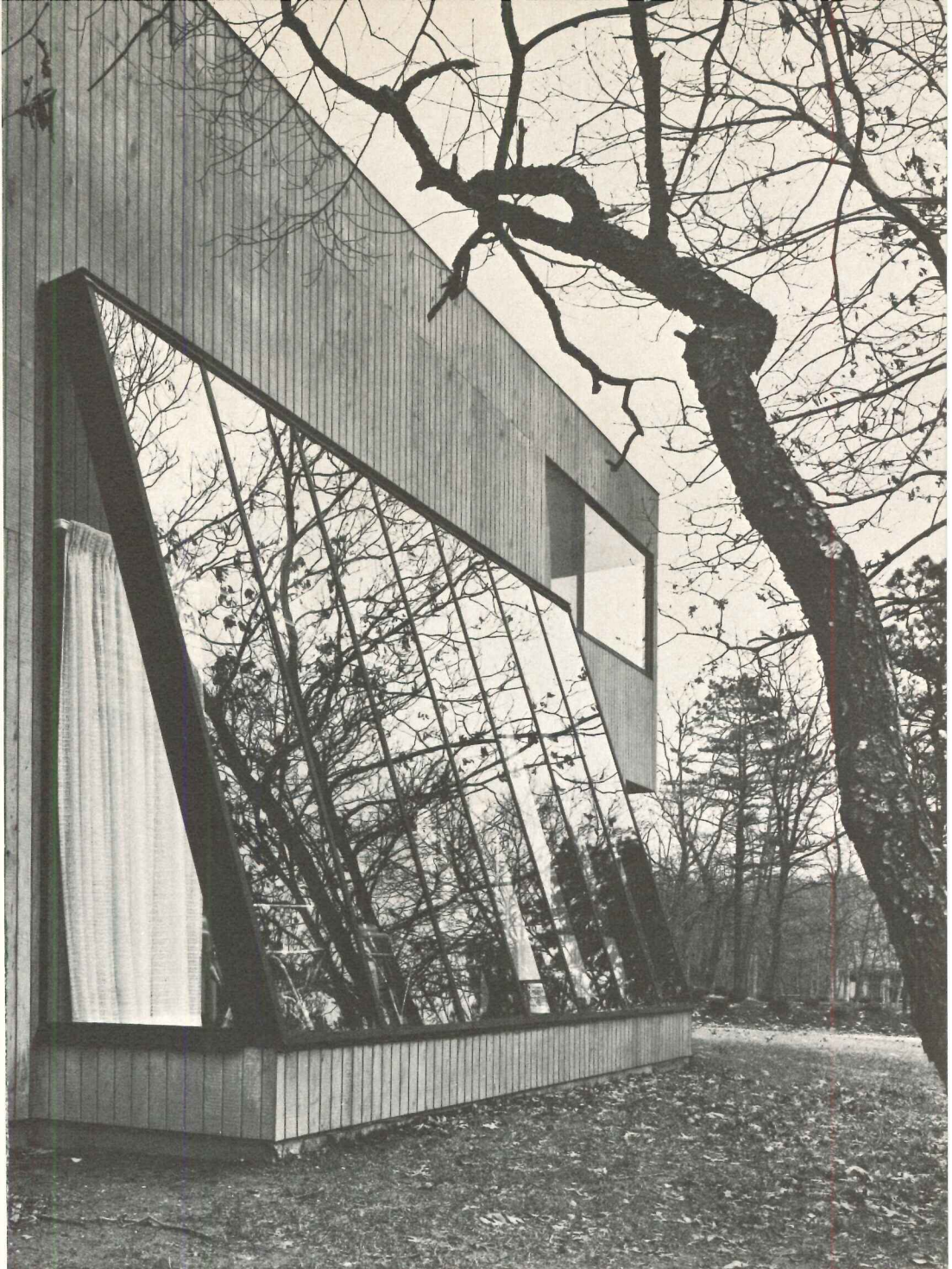
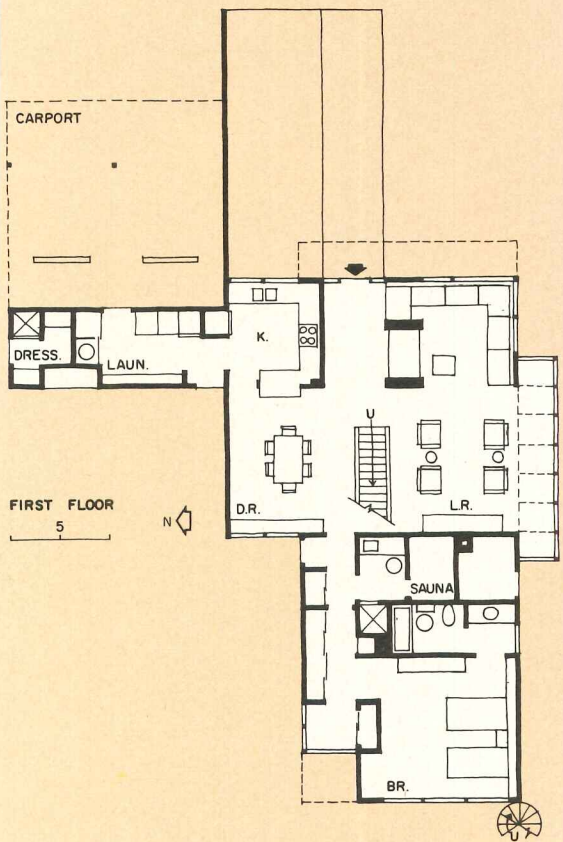
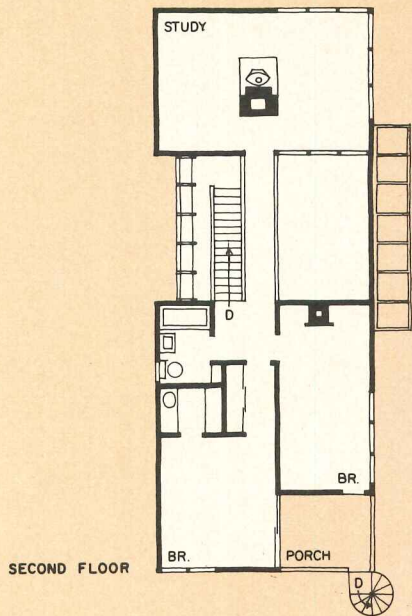
Just past the low-ceilinged entry area—closed on one side by a blank wall and on the other by a two-sided fireplace—the space opens broadly on both sides (see photos next page) to the dining

room on the right and the living room to the left. The eye is drawn upwards by the stair to the high ceiling of the living room and central well. This explosion of scale is redoubled by the sloping glass wall of the living room and by the sloping glass skylight at the stairwell. The effect, as the interior photos (next pages) show in part, is a rare and changing quality of light in this dramatic central portion of the house.

Materials were selected for low maintenance. The cedar plywood exterior and factory-finished aluminum window frames require no painting. The warm pine ceilings throughout the house, like the monochromatic wall colors, help set off the clients' art collection.



Architect: DAVID KENNETH SPECTER
 2061 Broadway, New York City
Location: East Hampton, New York
Engineers: R. Howard Sanford (structural);
 Walter Rabadan and Martin Morse
 (mechanical); Joseph Petraglia (electrical)
Landscape architect: R. T. Schnadelbach
Interior designer: Dolores Engle
Contractor: Peter Wazlo



Norman McGrath photos

The plan opens all rooms off a main circulation spine beginning at the entry (top in plan) and leading through (and up the stairs) to the bedroom areas. The master bedroom suite is on the first floor. Bedrooms two and three, both opening to a porch, are above.

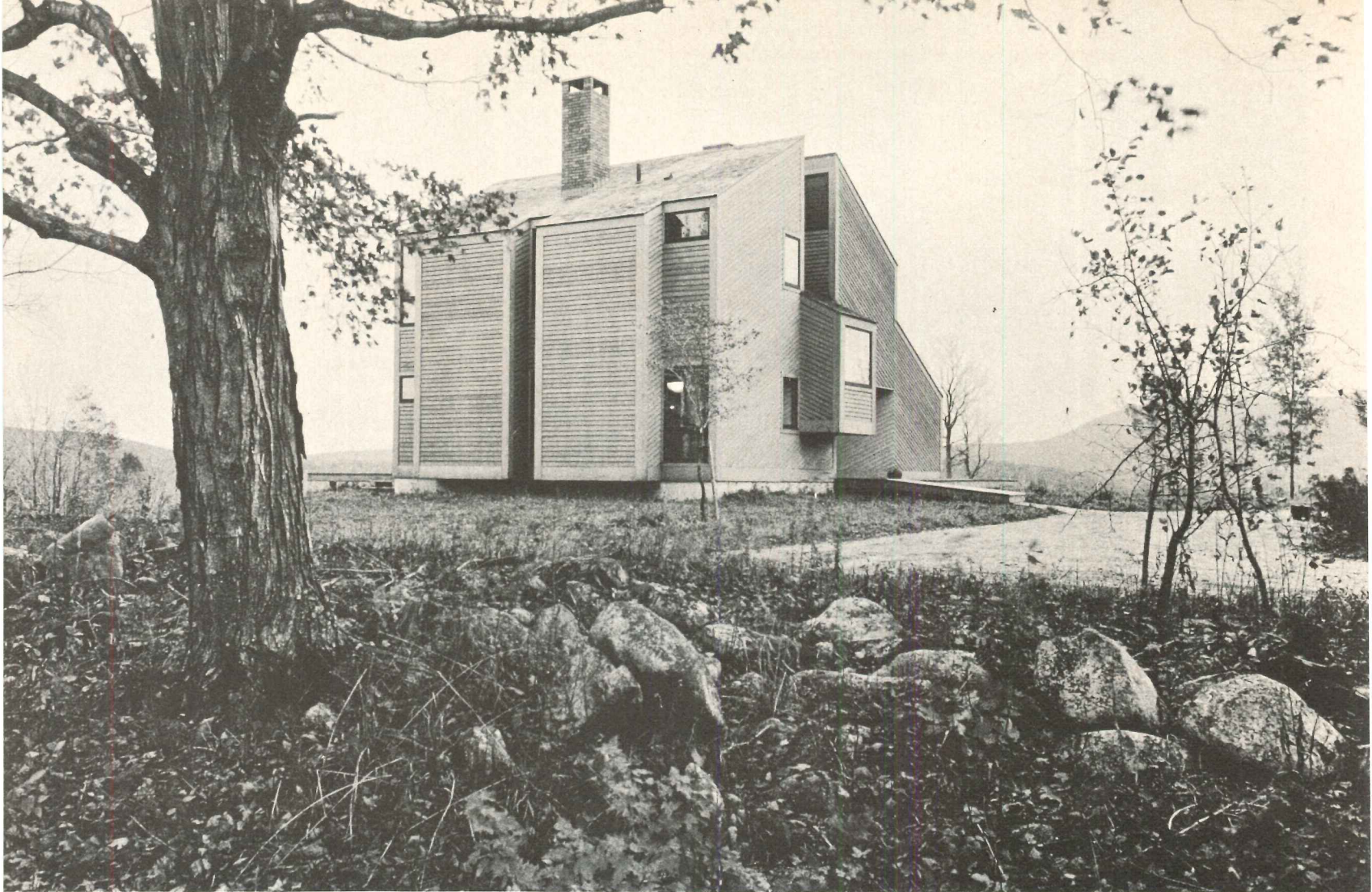






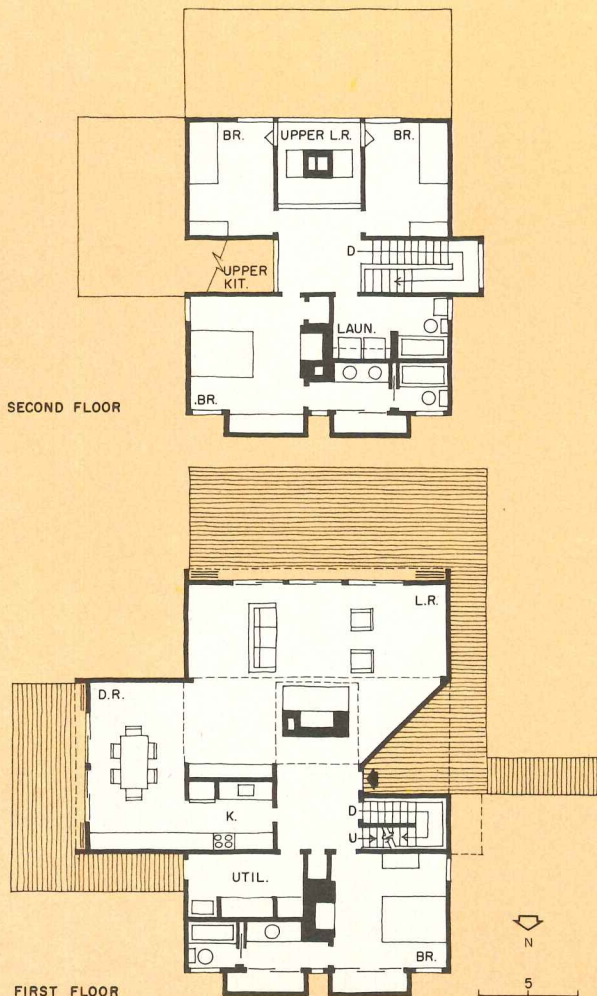
On the interior, architect Specter's design offers constant changes of scale, horizontally and vertically. The living room, left, has a quiet corner tucked under the study (balcony at top). The bridge shown in the photos on this page serves the study, which the client wished "psychologically remote" from the rest of the house. The tongue-and-groove pine ceilings throughout the house cast a warm light on the rooms and reinforce the flow of space.





Milton Weinstock photos

Wooden panels roll across the large glazed areas on the first floor (photos at top on facing page) when the owners are away; and stack neatly, below.



19 The austere, four-square self-sufficiency of the traditional American farmhouse is evoked by the exterior of this vacation house in Dublin, New Hampshire. Yet the interior, organized around the same central hall as the farmhouse, is rich in openness, informality and spatial variety.

In many ways, the problems facing those who build in northern New Hampshire have not changed in two hundred years. Therefore, the resemblance to old wood buildings is not surprising. Narrow cedar clapboards, parallel to the roof, and generous cornerboards, clearly traditional, are here used to emphasize the sweep of the two low wings away from the solid two-story main block. The diagonals at once tie the building to the land and thrust the matching half-gables to the sky.

This articulation of the gable, not to be found in old farm houses to be sure, permits a clerestory above the second floor hall. This unexpected, almost invisible light source fills the top of the house, the stairway, the kitchen and the two-story space around the chimney with light on the dreariest day.

The living room, right, conveys the clarity of the internal organization. A substantial wood and steel truss, spanning 26 feet, supports the structure and allows the chimney of the ironspot brick fireplace to stand free in the eight-foot square space. Thus in even such an intensely planned house, one can share from the upper hall or the children's bedrooms, the activities on the lower floor.



Architects: WILLIS N. MILLS, JR. AND TIMOTHY MARTIN
777 Summer Street, Stamford, Connecticut

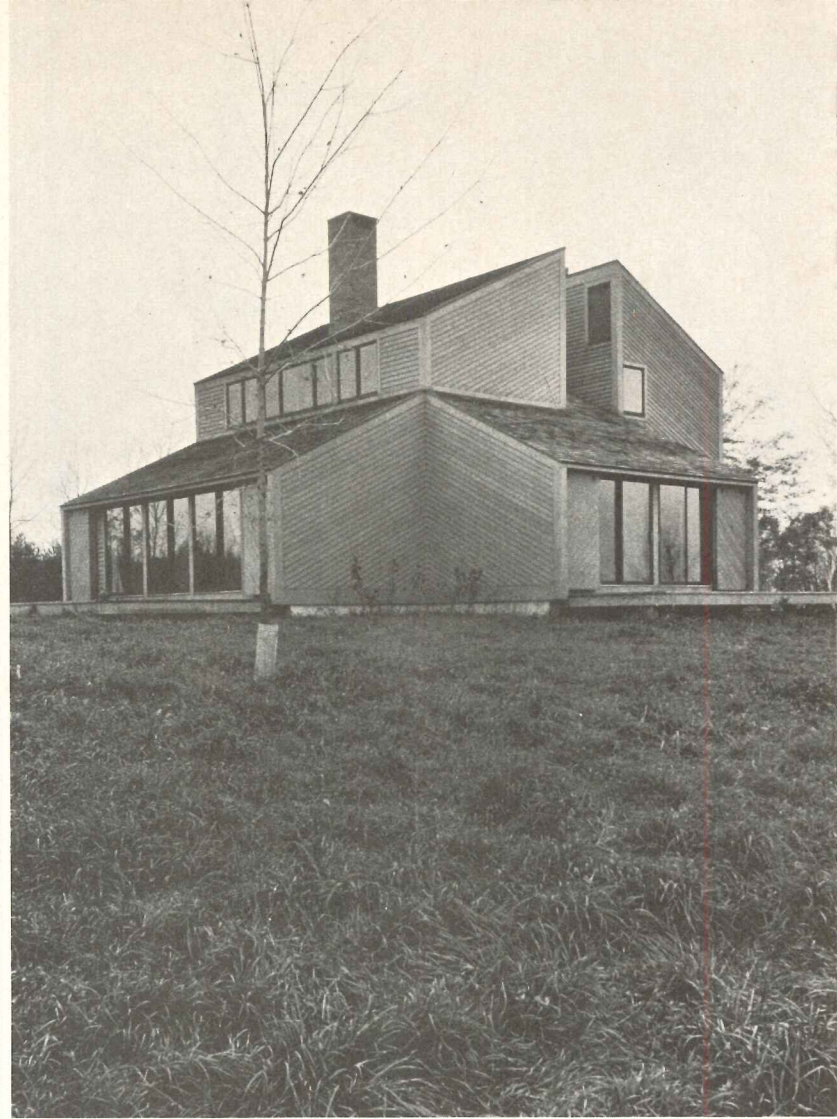
Owner: Mr. and Mrs. Daniel Burnham

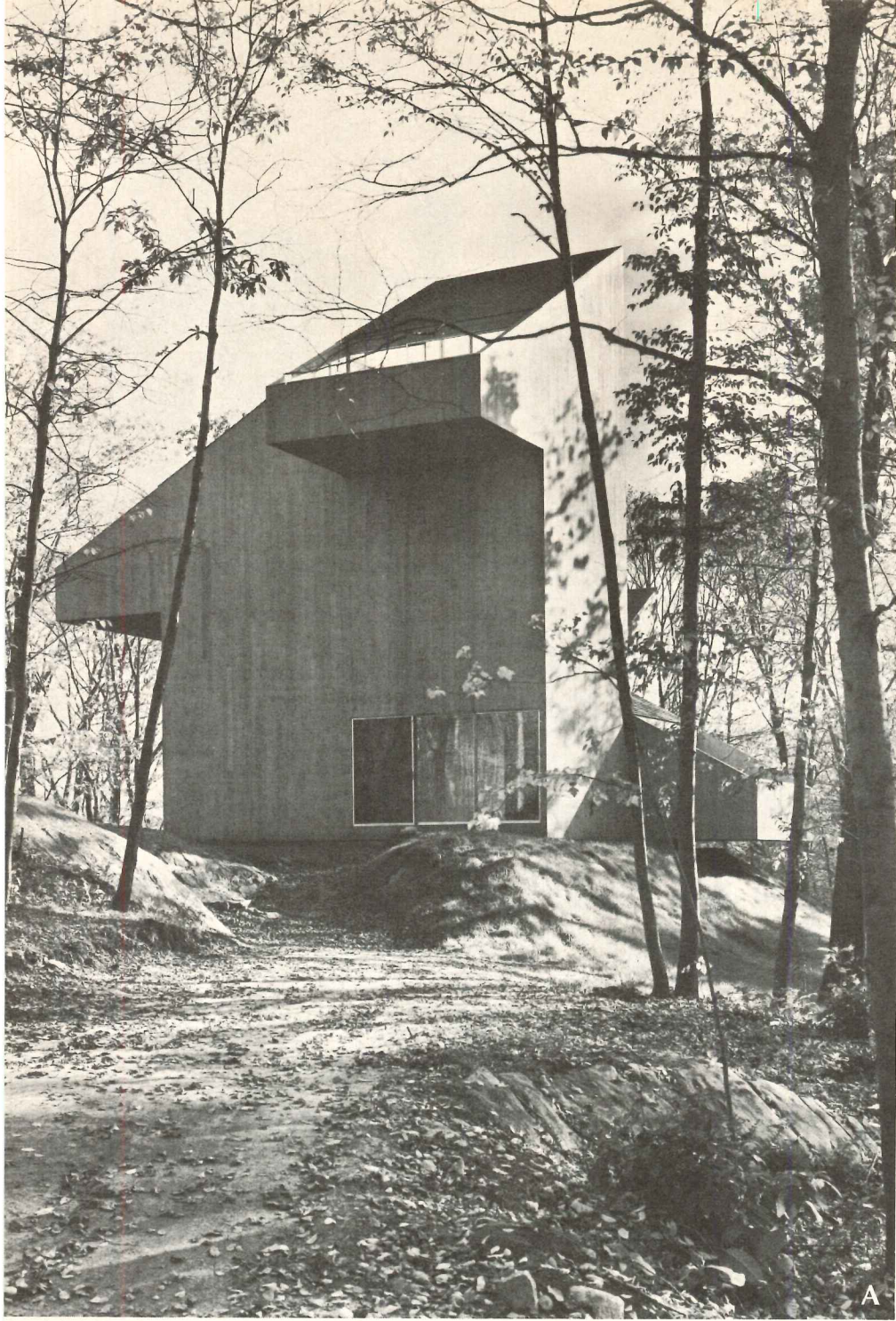
Location: Dublin, New Hampshire

Structural engineer: Paul Pantano

Mechanical engineer: Sanford O. Hess

Contractor: Bergeron Construction Co.





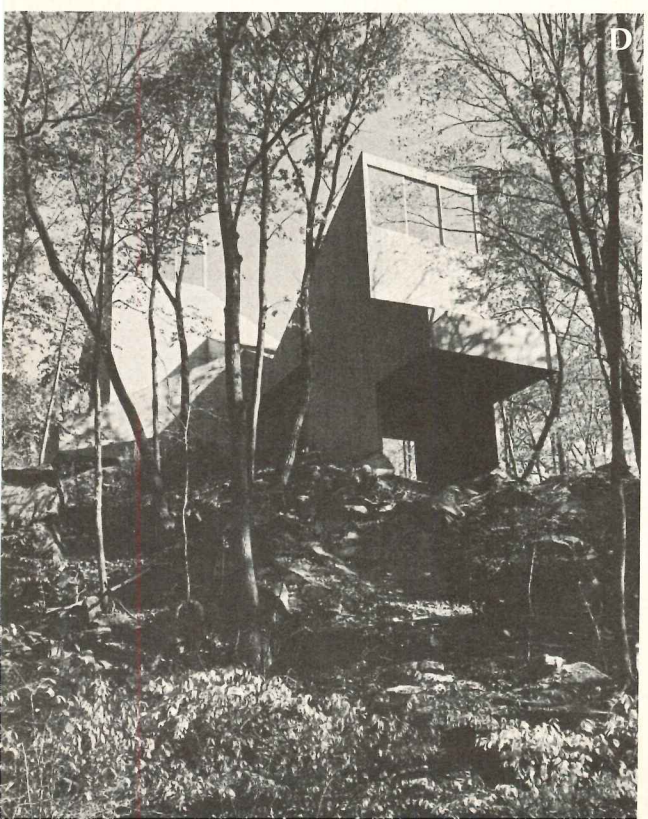
A



B



C



D



E

20 "A prototype for a prefabricated building system" is how Myron Goldfinger describes this house for his own family. Many young architects today, frustrated by their inability to constructively affect the housing crisis, use a similar rationale for the single-family residences they design. But few accomplish the poetic result Goldfinger has here.

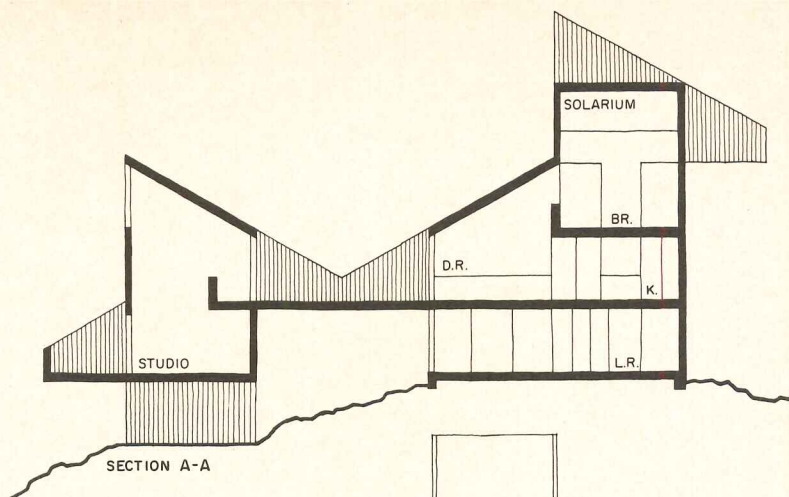
The cedar-clad house is so intensely sculptural, inside and out, and so dramatically related to its rocky, wooded site that technical considerations seem to matter little. But as the photographs and drawings presented on these four pages indicate, it is a very complicated building, no matter how rational the basis of its design.

The five photographs, opposite (and keyed to the lowest floor plan, bottom), show the house from every side beginning with the main entrance, A. Since the basic module, 15 feet square, was determined by the standard 8- by 15-foot sliding glass door, Goldfinger has necessarily used one here (as everywhere else, incidentally). This fenestration contributes to the monumental scale of the house.

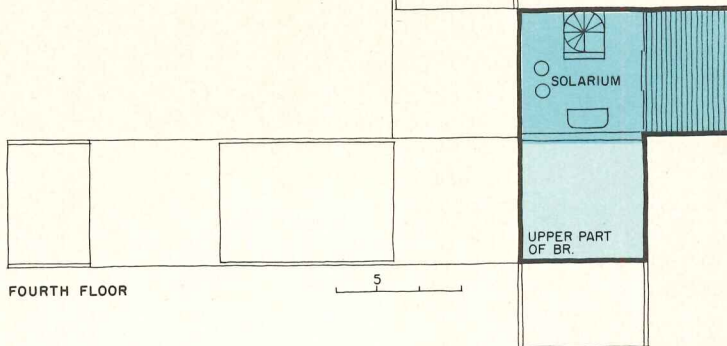
Another interesting aspect of the design approach, apparent especially in photos D and E, is the assured and substantial way the house ties itself to the site using the studio wing as an anchor. The section, above right, illustrates the ingenious method by which the architect provides a strong visual connection to the dining-kitchen floor yet acknowledges the change in grade. The view, next page, of the bridge from the solarium emphasizes the smoothness with which the wing is joined to the main house. Other modules, if needed, may be added just as gracefully in the future, according to Goldfinger.



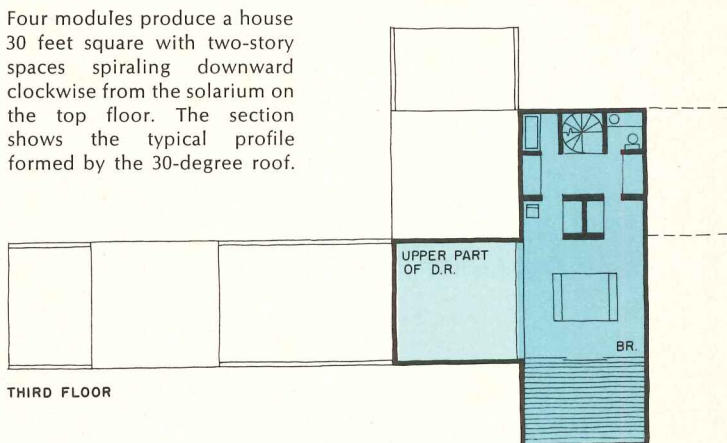
Architect and owner: MYRON GOLDFINGER, 333 East 30 St., New York, N.Y.
Location: Waccabuc, New York
Contractor: John Sutton



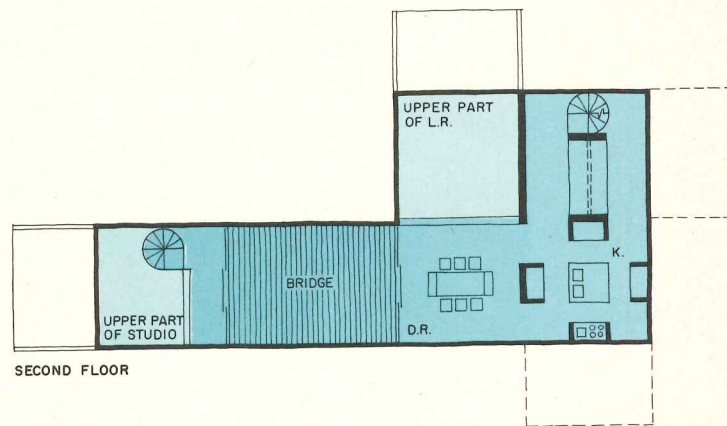
SECTION A-A



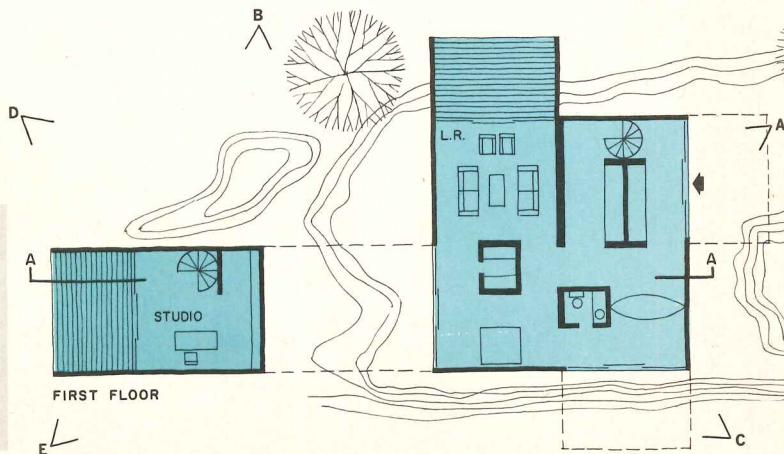
FOURTH FLOOR



THIRD FLOOR

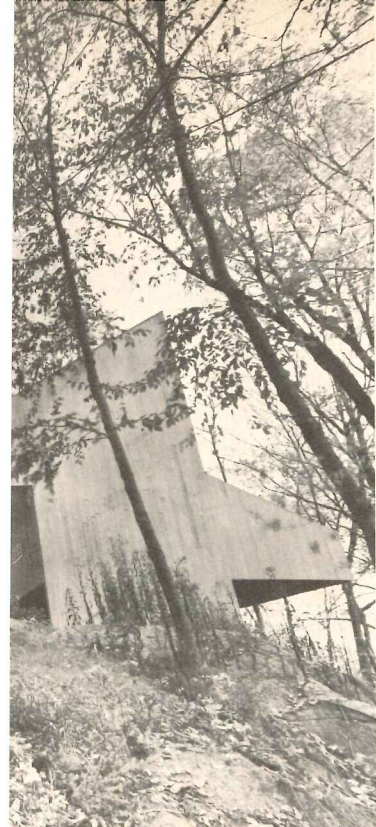


SECOND FLOOR



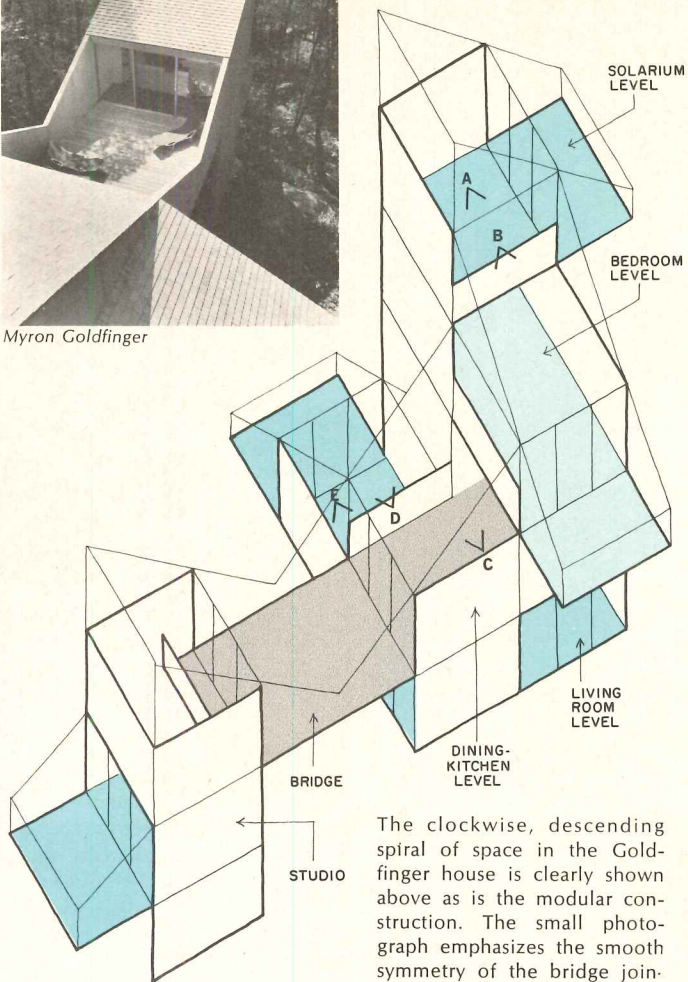
FIRST FLOOR

Photos A and B by Norman McGrath, others by Myron Goldfinger



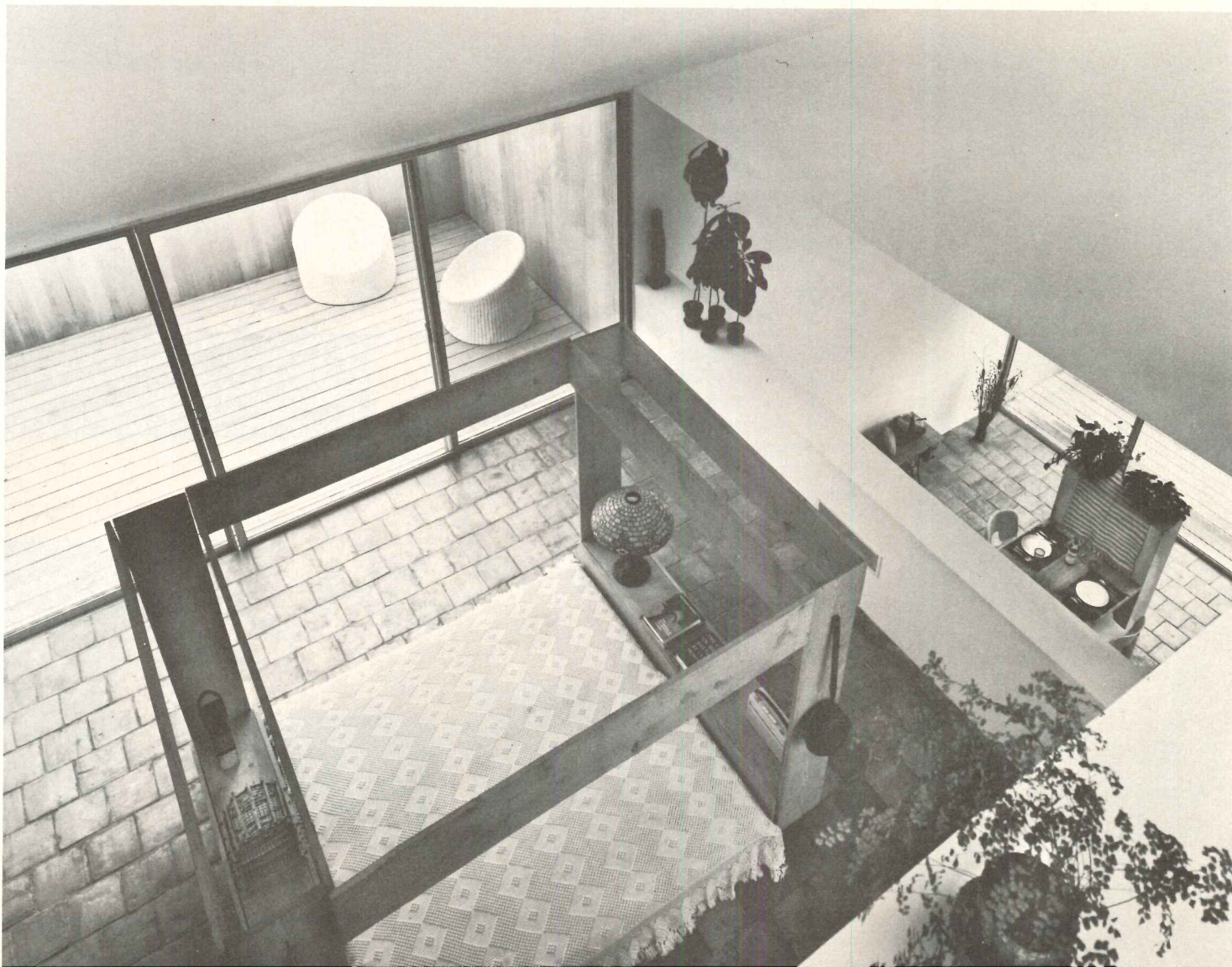


Myron Goldfinger

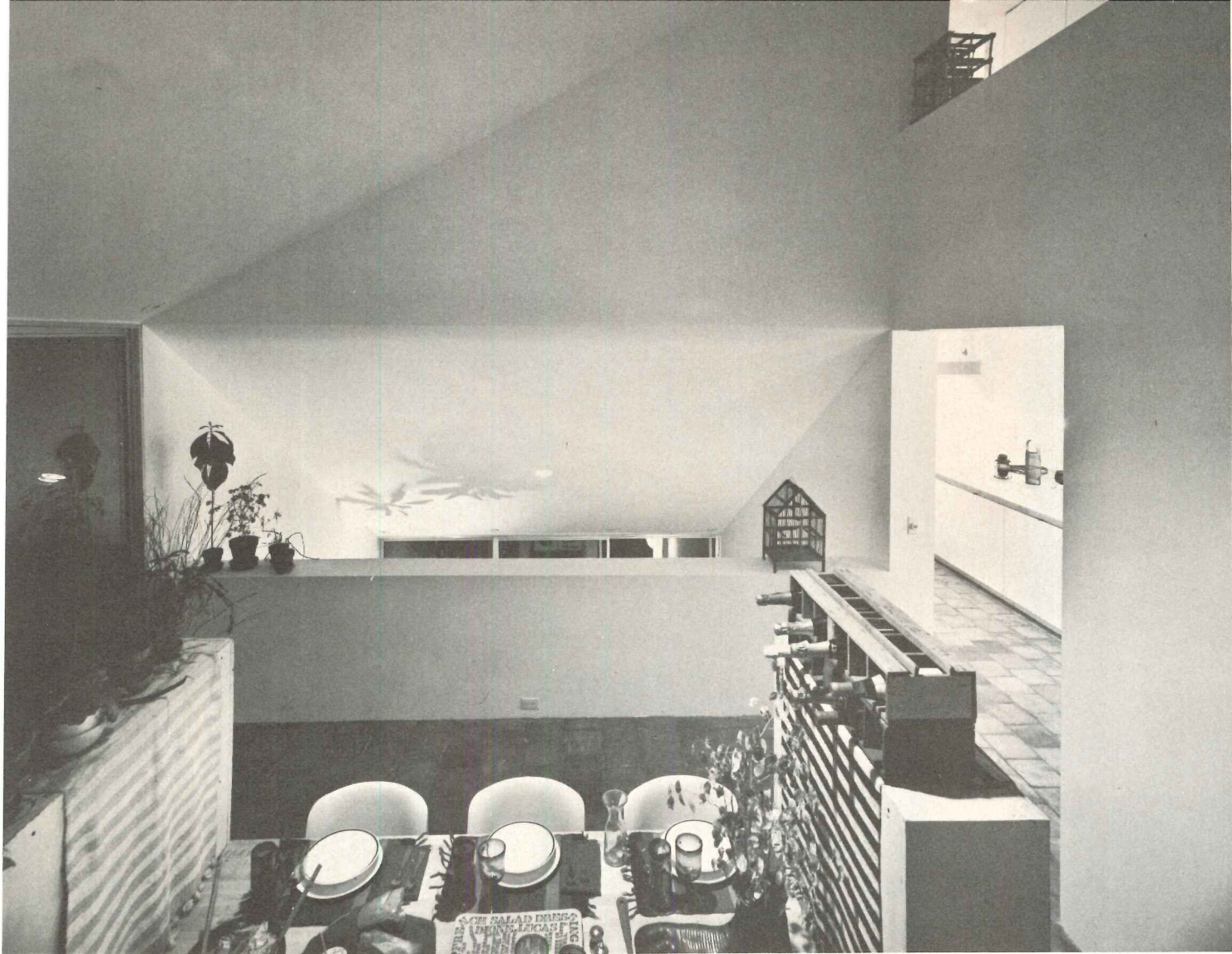


The clockwise, descending spiral of space in the Goldfinger house is clearly shown above as is the modular construction. The small photograph emphasizes the smooth symmetry of the bridge joining the studio to the house. It was taken from the solarium, photo A, left.

A



B

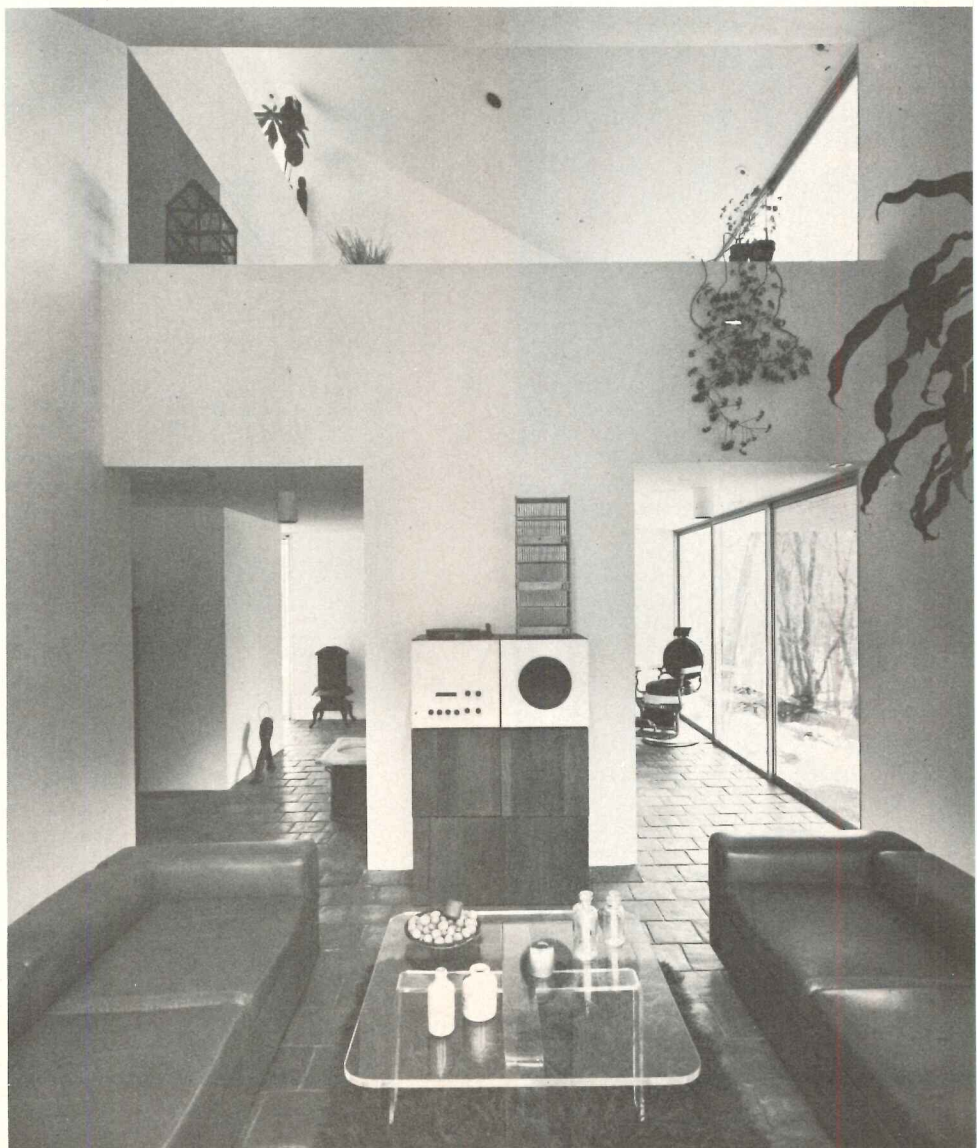


C

Photograph B, opposite, looks down upon the bed, which forms a second structure within the bedroom. Below it is the dining room. Looking across the dining table, C, the ceiling of the living room is straight ahead. A view down into the living room, D, and one toward the dining room, E, completes the sequence.

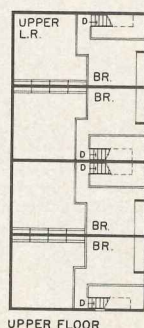
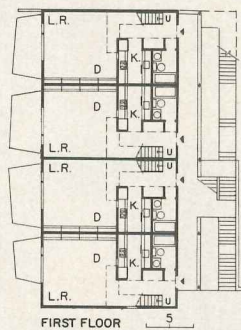
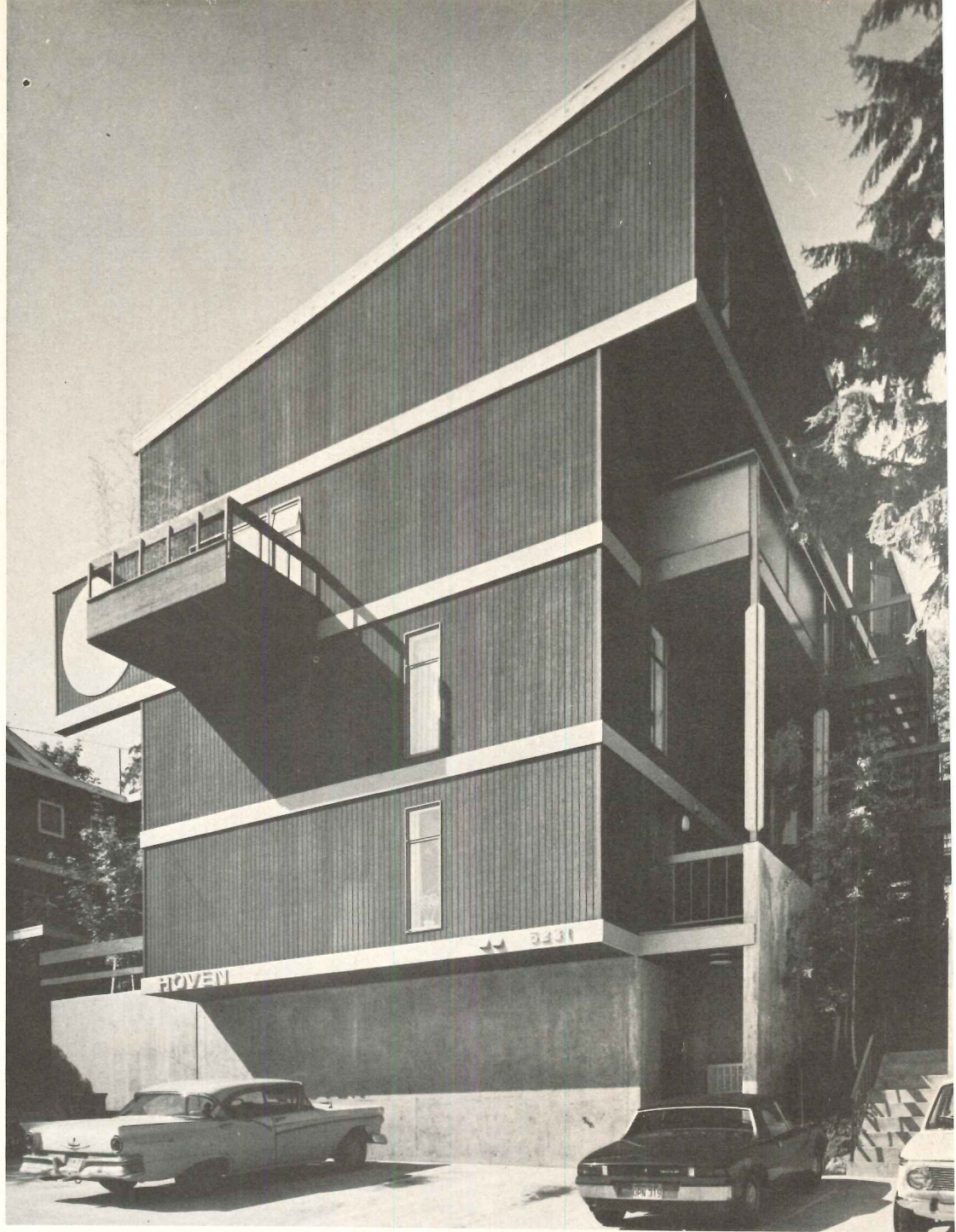


D



E

APARTMENTS OF THE YEAR



1 A young architect, determined to find out how the economics of real estate development really work, acquired the land and financing necessary to build this eight-unit project in Seattle's University district.

George Oistad has designed (for a narrow lot that drops 40 feet over its 100-foot length) a simply-massed four-story frame structure. Each pair of floors has four duplex apartments, plan, left. The upper apartments are slightly larger since they overhang the common passage on the third floor. They also have sloping ceilings and balconies. In the case of Oistad's own apartment, above and opposite, the balcony has complete privacy.

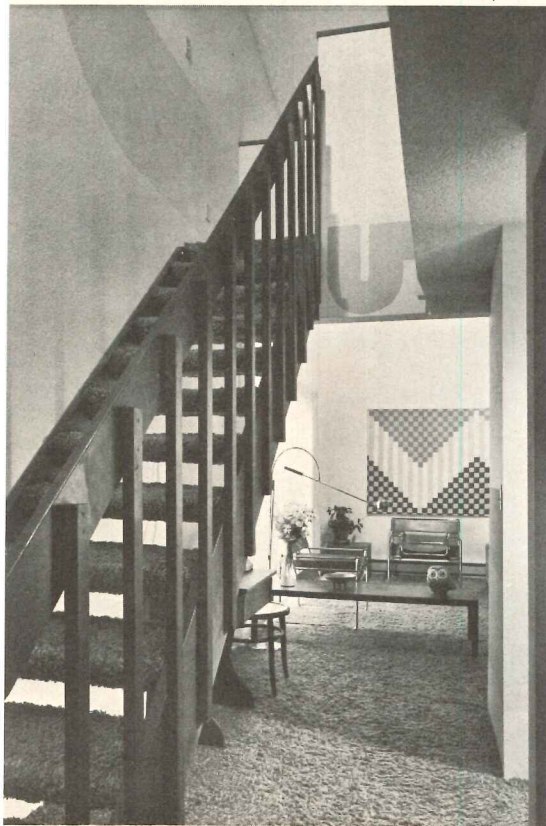
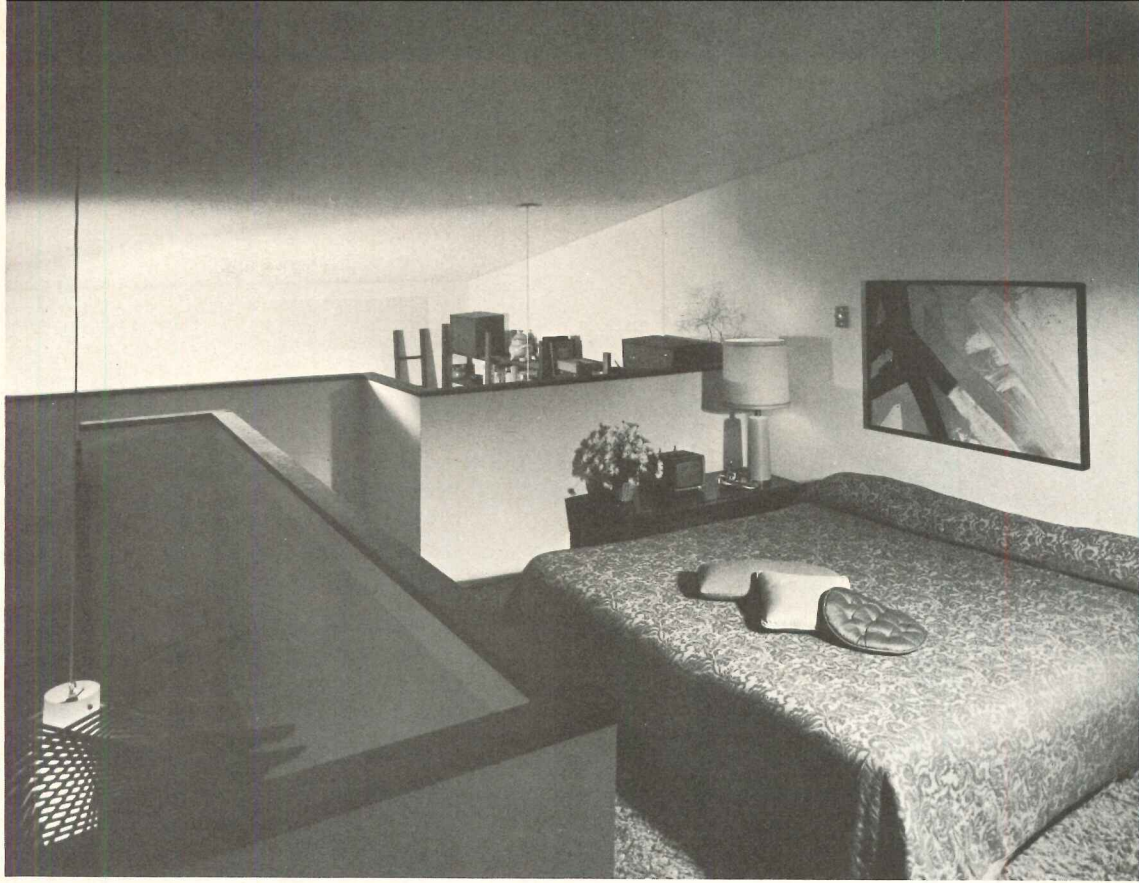
Horizontal boards expressing each floor serve as a strong accent to the vertical grooves of the plywood siding. Simple detailing, sheet materials, standard windows and doors helped keep costs down to \$10,500 per unit. But the spaciousness is what seems to matter. In Seattle, a rental market where 20 per cent vacancies are common, Oistad's building has remained full at rents of \$145 to \$155.

Thus, through his own efforts, the architect has produced excellent accommodations while proving that interesting development architecture is most definitely possible.

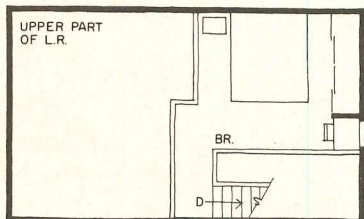
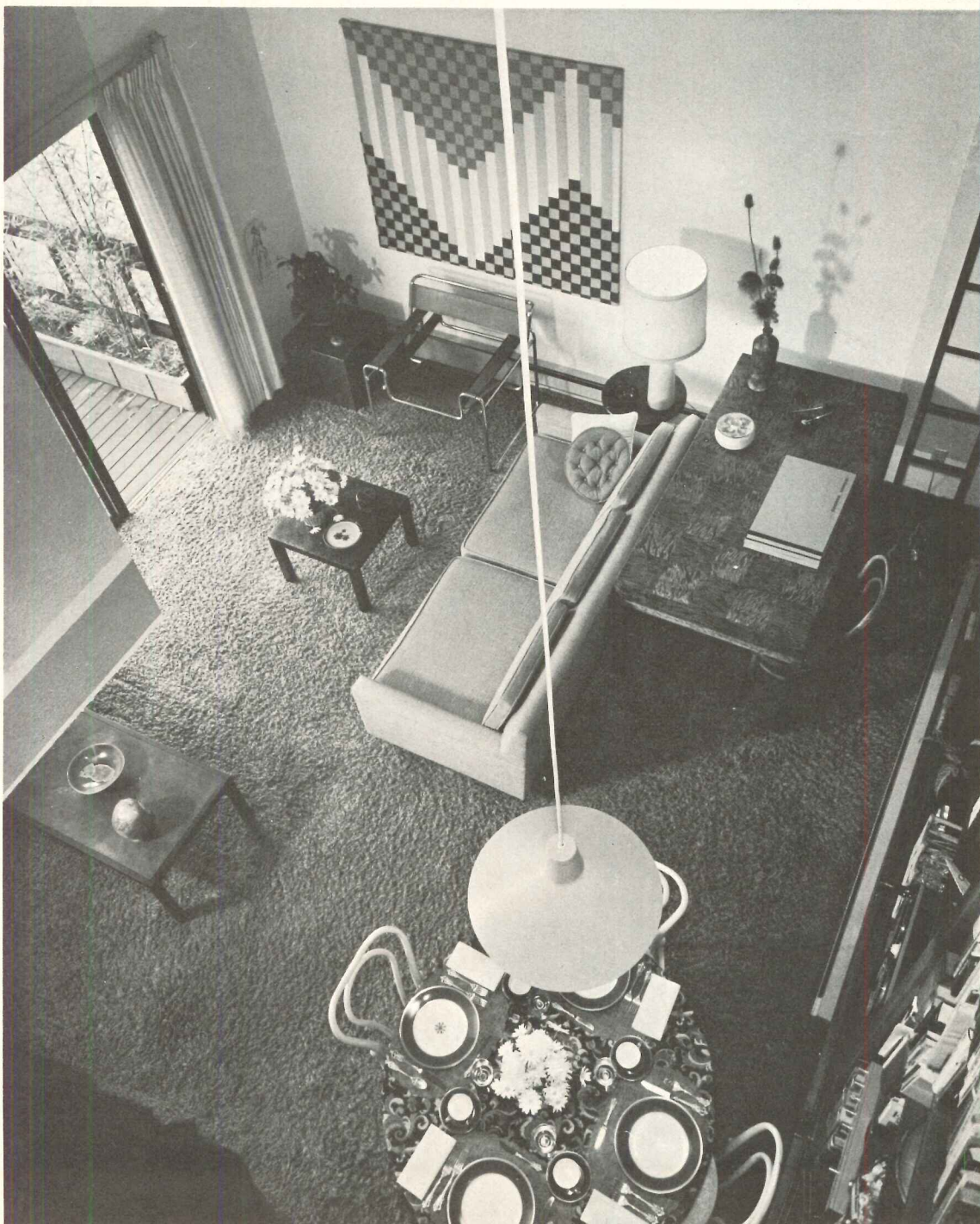


Architect and owner: GEORGE C. OISTAD, JR.
5231 22nd Ave., N.E., Seattle, Washington
Location: Seattle, Washington
Contractor: Omar Brown

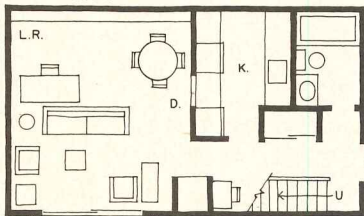
Vern Green photos



The architect's own apartment combines interesting spaces with bold graphics and other handsome furnishings. The entry hall, above, with its straight-forward wood stair, leads directly to the airy living-dining room, right. The duplex plan, top photo, provides light and ventilation from both sides for the bedroom.



UPPER FLOOR

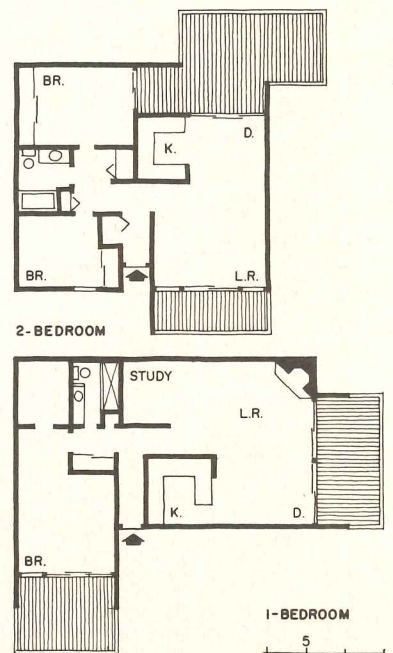


BALCONY
MAIN FLOOR

5



The two-bedroom unit appears in the photo above and the larger one-bedroom unit is shown opposite. A smaller one-bedroom is not shown. All second-floor apartments have the sloping ceiling and clerestory over the living room.



2 The 26-unit East Burnside Apartments in Portland, Oregon are an example of unusually successful collaboration between architect and developer. When Paul Forchuck came to William Martin and David Soderstrom with his intention to develop the three-quarter acre site, he already had a set of drawings. They were two-story buildings similar to those built in every city in the country during the 60's. Ugly.

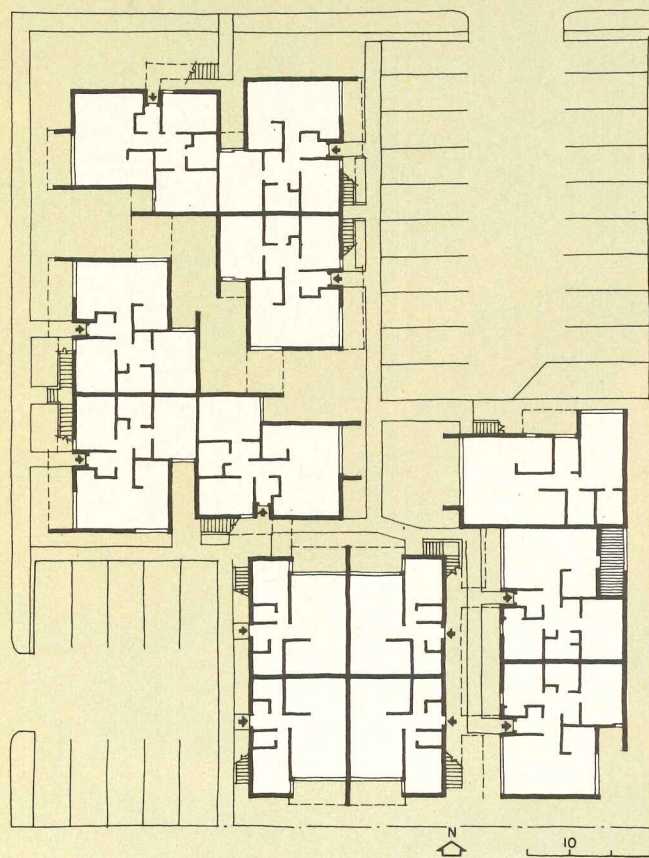
But he had a suspicion that good design might pay off. The job was designed and built almost before anyone knew it, full of innovation, at least for Portland in 1968. Whatever doubts the client might have had were permanently dispelled when his apartments quickly filled up and a waiting list grew.

Martin and Soderstrom have since done another thousand units of housing for Mr. Forchuck.

Scale, rich textures and tiny but intriguing exterior spaces are the ingredients of this project's success with its tenants. In a town with few interesting places to rent, these at \$145 to \$180 for one and two bedrooms—high for Portland—were outstanding. The architects have achieved considerable privacy, in spite of the 33 units per acre density, by consistently placing the windows of one apartment opposite the blank wall of the neighbors.

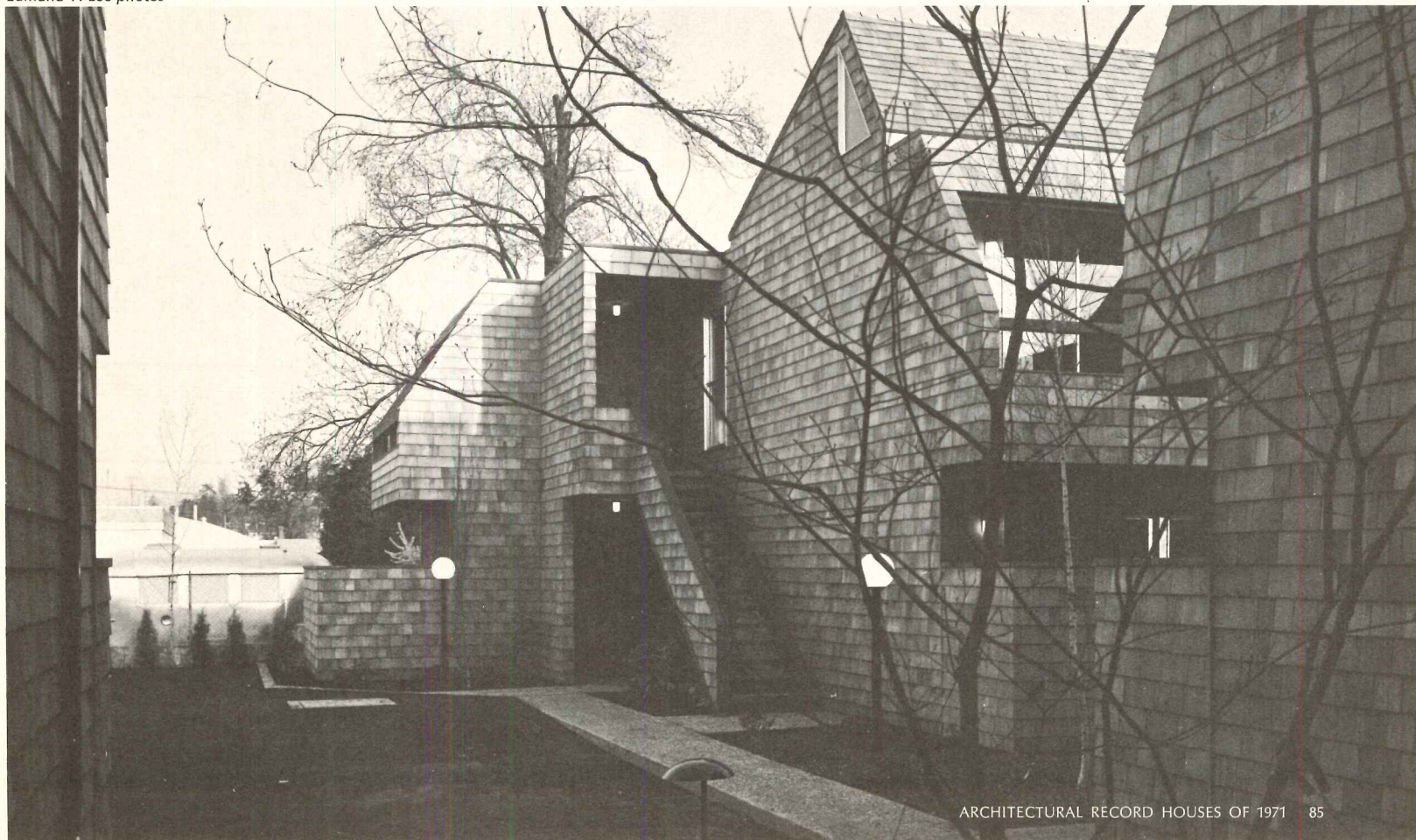
Cedar shingles were chosen, says David Soderstrom, because at that time they were less expensive than other siding materials. Now many small apartment projects in Portland are using them and application costs have increased.

The scale, however small, works in favor of vigorous community involvement, say the architects. Most tenants are either unmarried or divorced and seem to welcome the closeness to their neighbors.



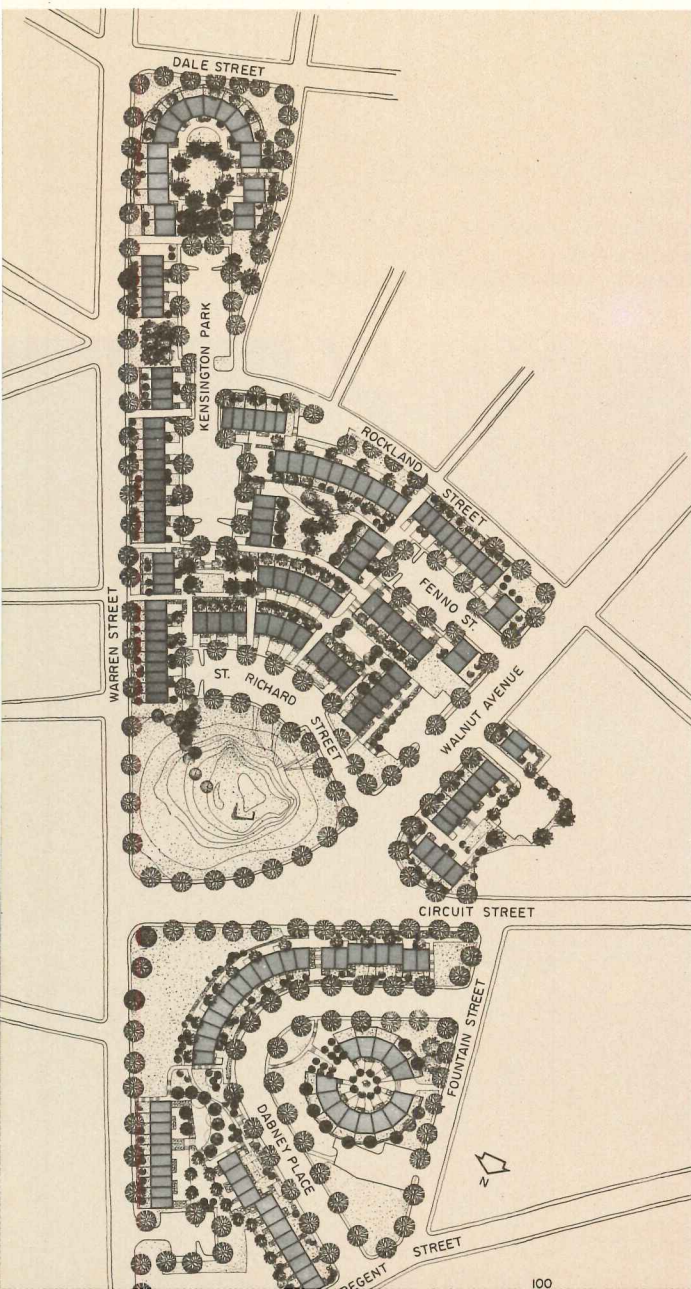
Architects: WILLIAM MARTIN and DAVID A. SODERSTROM
of Martin and Soderstrom
312 N. W. 10th, Portland, Oregon
Location: Portland, Oregon
Owner and contractor: Architectural Construction, Inc.

Edmund Y. Lee photos





Jonathan Green photos



3 Judicious cost/benefit analysis, say the architects of Warren Gardens (228 low-income housing units), permitted a townhouse—rather than high-rise—scheme which maintains neighborhood scale and gives each family a private garden. By thorough work during programming and early design stages, the Stubbins and Ashley-Myer team was able to develop and justify economically an approach which preserves the human amenities that everyone desires. And instead of another anonymous, intrusive, unworkable slab, Boston's Roxbury district has an addition which meshes into the existing neighborhood fabric.

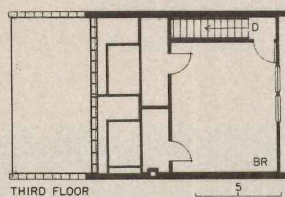
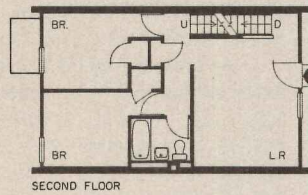
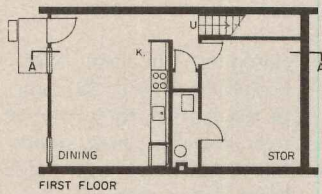
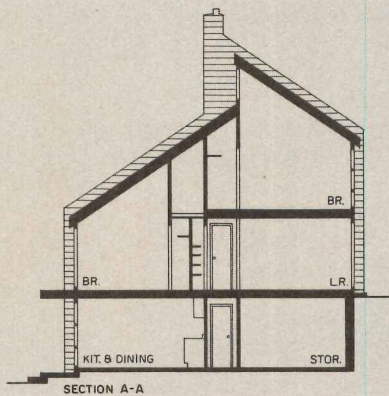
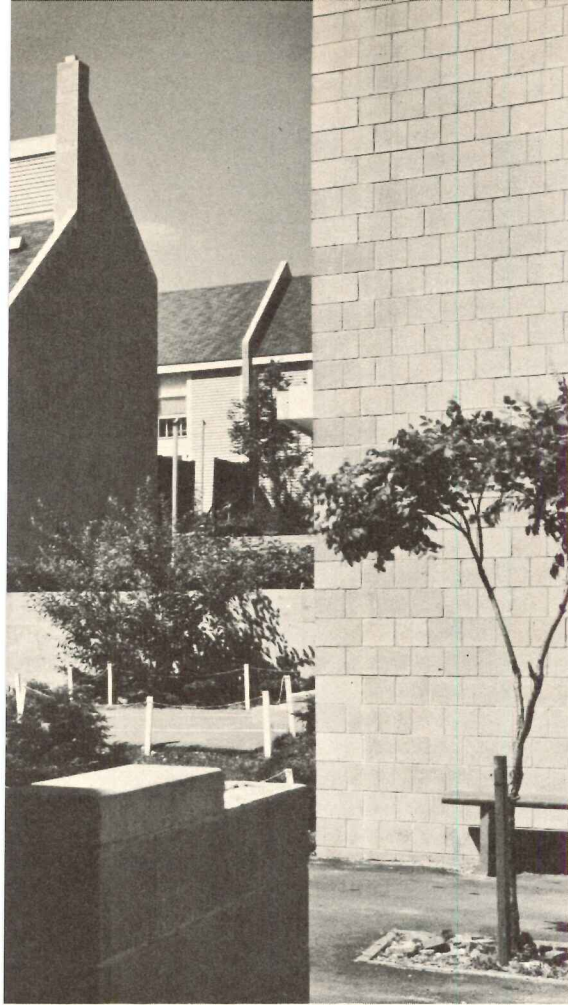
The hilly, rocky site (9.8 acres surrounded by residential and strip-commercial development) encouraged small-scale groupings. Although the site plan, left, seems derived from gentle 18th-century English towns, in practice its geometry is fitted to a site that makes the

over-all scheme invisible but provides the pedestrian with a richly varied set of experiences. Passageways between buildings are meaningful architectural transitions and small neighborhood groups (opposite, top) have clearly-defined scale.

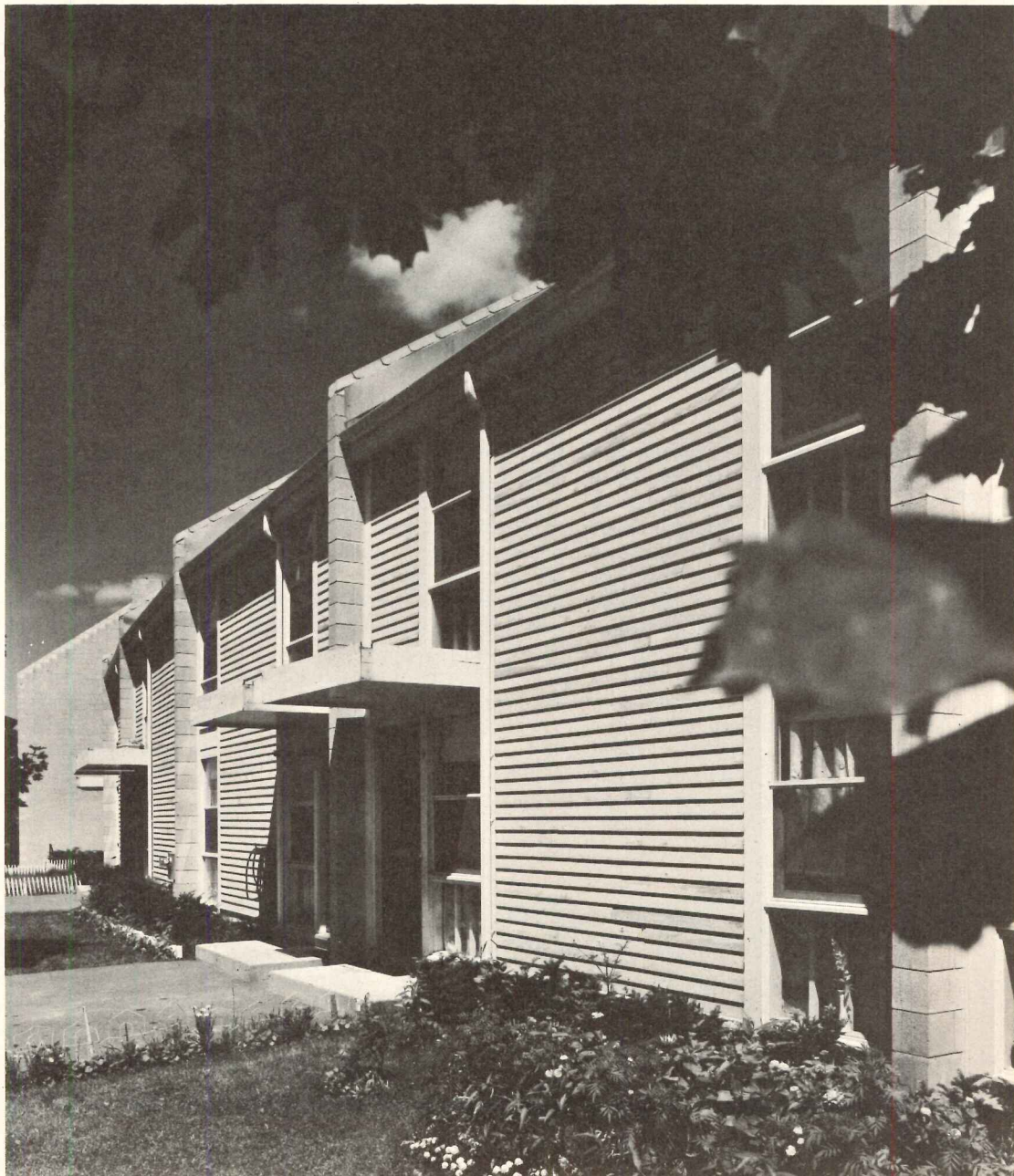
The houses themselves are pleasantly reminiscent of 18th-century English row-houses, too, but never in the endless rows of the mill towns. Here, partly due to the fortuitous complications of the site, but also to the projecting masonry party walls, the individuality of each dwelling is emphasized. The combination of cubical concrete blocks, ordered fenestration and carefully detailed clapboard walls is at once satisfyingly New England and thoroughly up-to-date. Rents range from \$82 for an efficiency to \$155 for a four bedroom unit.



Architects: HUGH STUBBINS, JOHN R. MYER, DOUGLAS COLE SMITH, ROGER MARSHALL, of Hugh Stubbins and Associates, Inc., 1033 Massachusetts Ave., Cambridge, Mass. and Ashley, Myer and Associates, Inc., 14 Arrow St., Cambridge, Mass.
Project name and location: Warren Gardens Inc., Roxbury, Mass.
Sponsor and Owner: Boston Redevelopment Corp.
Engineers: Souza and True (structural); Samuel Lesberg Associates (mechanical); Goodall Shapiro Associates (electrical).
Landscape architect: John Lee Wacker
Contractor: Starrett Bros. and Eken



The vast majority of the units have three bedrooms, above, although houses vary from 440 to 1,490 sq ft. This unit is designed to accommodate a substantial change in grade.





Jonas Dovydenas

4 Six spacious condominium townhouses set on three building lots—less than a quarter-acre—on Chicago's near North Side represent the best kind of urban renewal. Their red brick and dark mortar walls blend into a neighborhood of three- and four-story nineteenth-century masonry buildings with remarkable ease.

The site plan originally proposed by architects Booth and Nagel, opposite page, shows seven houses. The design is based on a 5-foot 6-inch module, expressed on

the ground floor in the photo above. They suggested three four-module wide (plans opposite) units near the street and four three-module units behind. Ultimately three four-module units were built to the rear instead. The narrower houses, otherwise identical, had only two bedrooms on the second floor.

An entry court, above opposite, between the two rows of houses

permits a doubling of the original lot density without making the houses at the back seem less desirable. Although each of the houses occupies only half the amount of land an old-fashioned Chicago townhouse did, the amount of space inside is sizable by today's standards—2,350 square feet.

Compact planning of stairs and rooms with plumbing in the center of each floor, permits major rooms to have maximum exposure to the

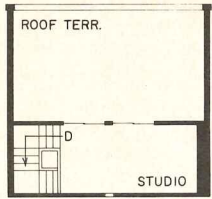
outdoors. The living rooms, right, especially benefit. Running parallel to the garden, they have an openness that the living rooms in the houses they replaced could never have. And change in floor level permits living room ceilings as high as those in the most stately old house.

A unique feature is the top floor studio and its completely private roof terrace. Including the walled gardens and entry court at ground level, almost 75 per cent of the site area is available for outdoor activities even though 50 per cent more people live on the land now.

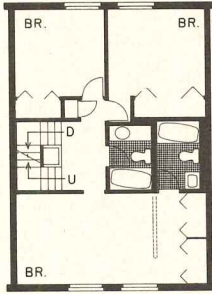


Architects: LAURENCE BOOTH and JAMES NAGLE of Booth & Nagle, 109 West Hubbard Street, Chicago, Illinois
Owners: Jared Shlaes & Co./Urban Associates of Chicago
Location: Chicago, Illinois
Structural engineers: Weisenger-Holland Ltd.
Mechanical engineers: Wallace and Migdal, Inc.
Interior designer: Jody Kingrey
Contractor: Inland Construction Co.

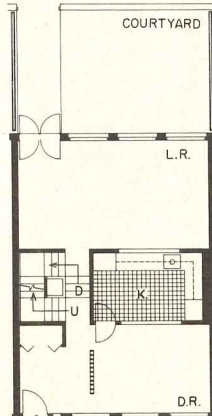
Jonas Dovydenas



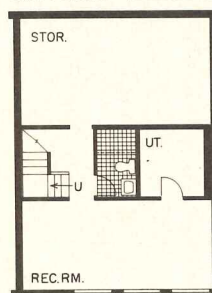
THIRD FLOOR



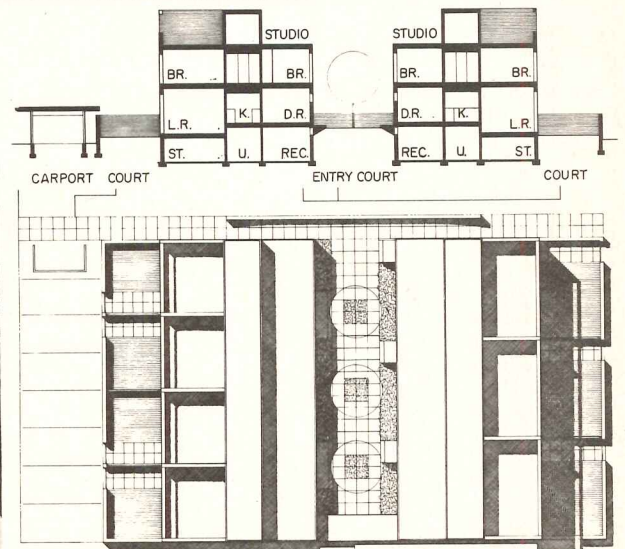
SECOND FLOOR



FIRST FLOOR



BASEMENT



Orlando R. Cabanban

The section, above, illustrates how the building height is minimized in the relatively narrow central entry court, while to the street and back alley it is maximized by the terrace structure to relate to taller neighboring buildings.



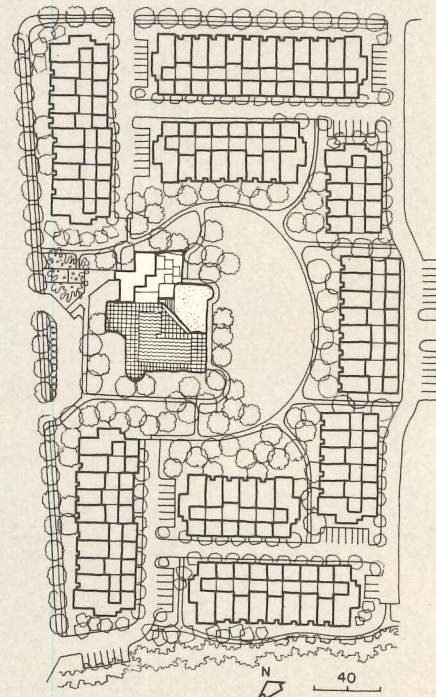
7 "At Islandia," say architects Fisher-Friedman, "we have attempted to provide a homogeneous atmosphere by the thoughtful use of form, detail and nature and to provide a great variety of spaces both private and public." Ultimately, the 400 townhouses (200 are now completed) clustered around a four-acre park with swimming pool and community building, will cover forty acres of land in Alameda on the eastern shore of San Francisco Bay.

There are seven basic units, all with two-car garages, in the project; ranging from a one-story two-bedroom apartment (1,300 square feet) to a two-story four-bedroom townhouse (1,700 square feet)—both plans shown, opposite page. Units range in price from \$26,500 to \$31,400. The balance between

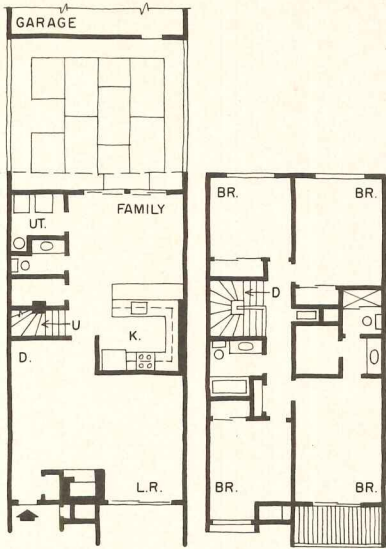
order and visual cacophony has been delicately struck. Resawn plywood siding and bold resawn wood trim details in contrasting stain provide a consistent texture for the housing groups, as do the strong chimneys and roof design. But splendid variety and liveliness is provided by offsetting units from the back, by multiple elevations for each of the seven models and by brightly-painted ornamental planters.

The development is managed and maintained by the residents themselves, each of whom owns his own house and lot with a full interest in the common areas.

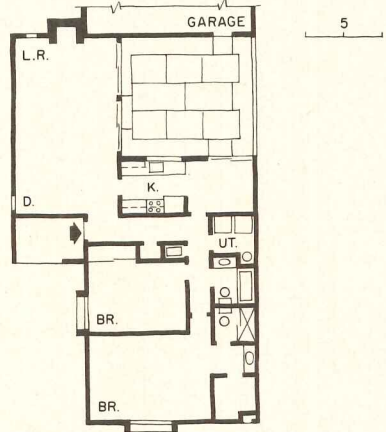
The site plan shows only the central block of Islandia. Several adjacent blocks will ultimately be developed with similar houses. The distinctive form of the clubhouse with play yard and swimming pool, right, ties the new community together visually and provides important amenities.



Architects: A. ROBERT FISHER, RODNEY F. FRIEDMAN AND ROBERT J. GEERING of Fisher-Friedman Associates
242 California Street, San Francisco, California
Project name and location: Islandia, Alameda, California
Developer and contractor: Braddock and Logan
Landscape architect: Anthony M. Guzzardo



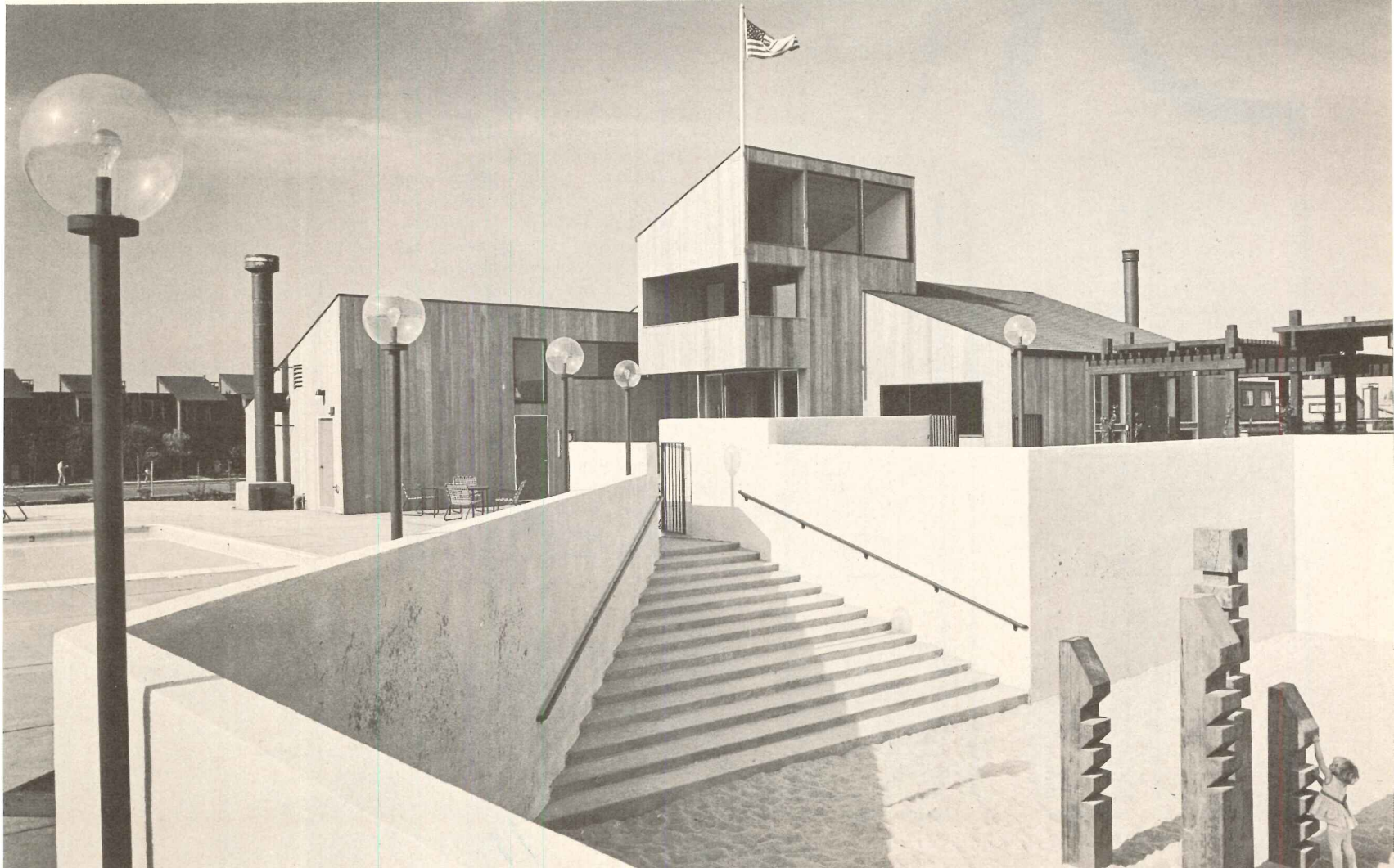
FIRST FLOOR
4-BEDROOM TOWNHOUSE



2-BEDROOM APARTMENT

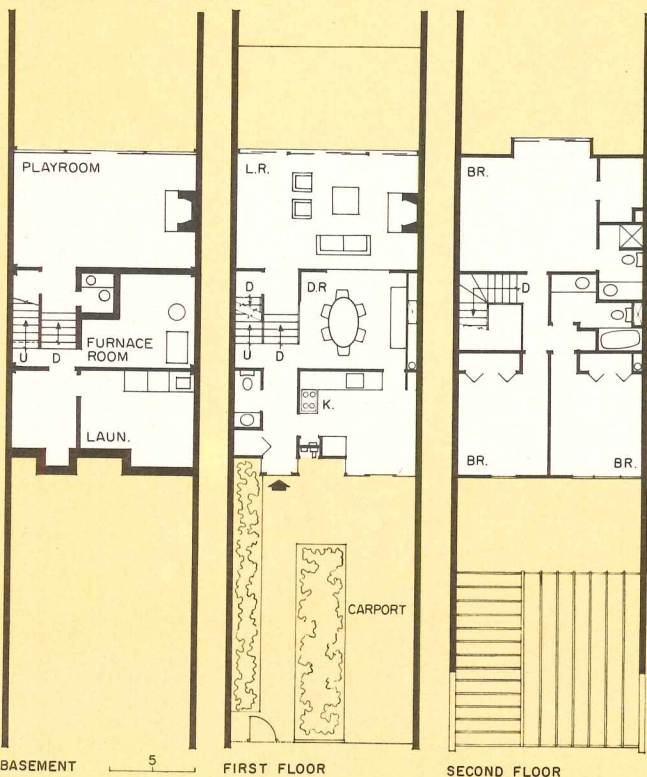
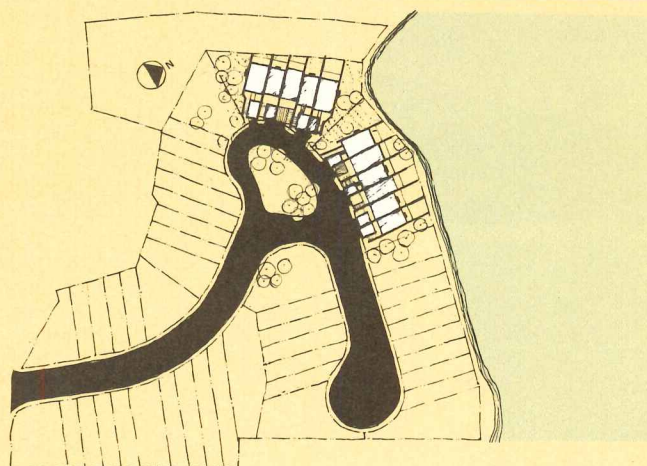


Joshua Freiwall photos





Norman McGrath photos



6 Privacy—and especially private outdoor space—is difficult to achieve at townhouse densities. But architect Hugh Jacobsen has achieved it effectively in his designs for Tidesfall, a 54-unit lake-side community in the new town of Columbia, Maryland. He simply extended the common walls beyond the enclosed space (photo top, opposite) to screen 12-foot-deep decks and, on some units, balconies off the master bedrooms.

Glistening white stucco over block, these wing walls are also, of course, the major design element—giving a hard edge against the sky and creating an ever-changing pattern of shadow and light on both the street side (above) and the view side of the groups of buildings.

Four models were designed by Jacobsen for Page Construction Corporation, the developer. The two-level units range from 1,540 to 2,275 square feet, plus full basement. Three of the four are 22 feet wide, but one model, for use at the end of rows, is 26 feet. The model shown in plan and interior photos (and the center unit in outside

view) is a three-bedroom unit. By lowering the living room five steps, Jacobsen gave the space a 12-foot ceiling and created the “balconied” dining room shown opposite.

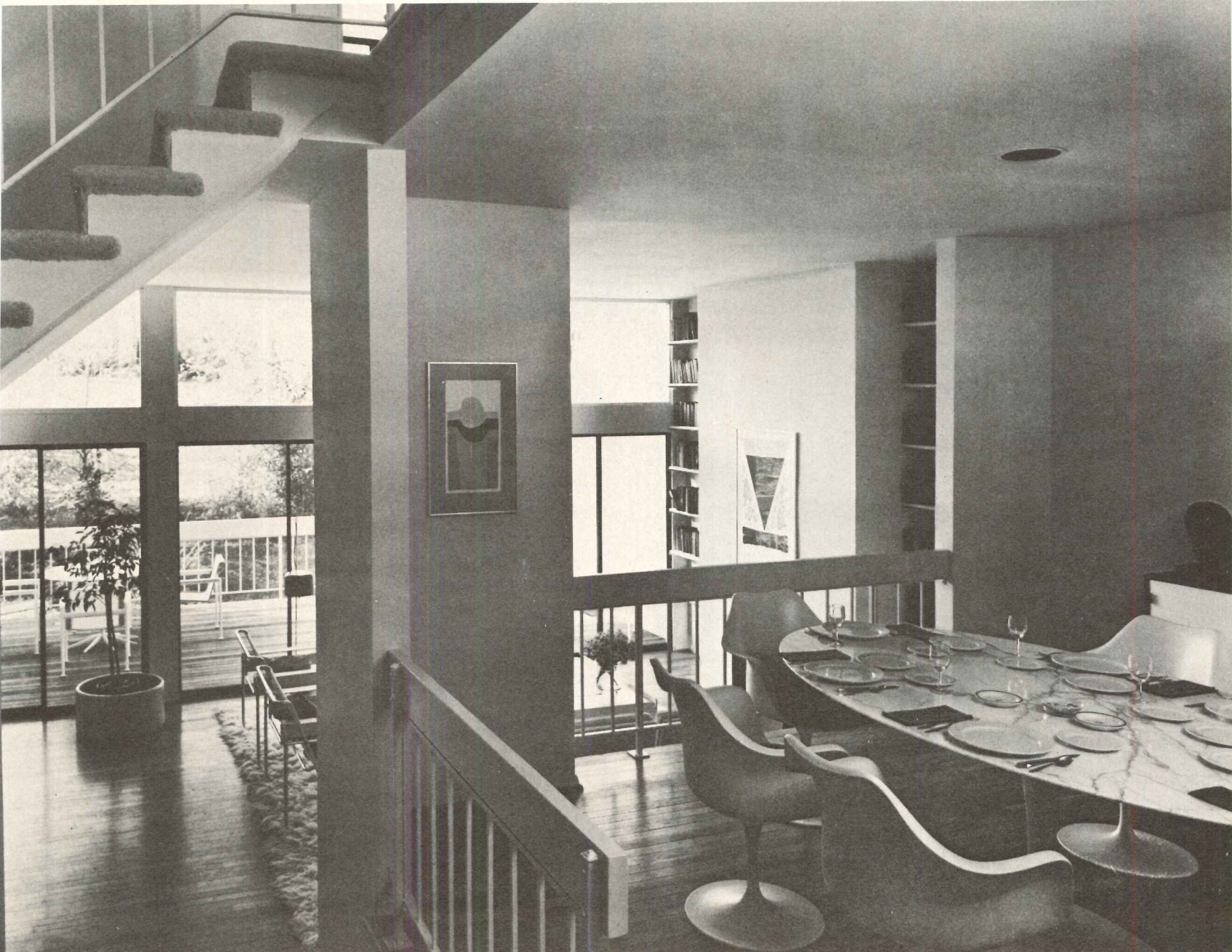
In one model, a fourth bedroom (or library) is built above the carport, reached by a bridge across the entry patio between the garage and the house. In another model, a fifth bedroom is created by cutting the master bedroom to 13 by 15 feet.

All units have fireplaces, air conditioning, oak floors, thermal glazing, and make effective use of skylights to brighten middle-of-the-plan areas. All utilities (as elsewhere in Columbia) are underground.

Prices range from \$30,000 to \$60,000.

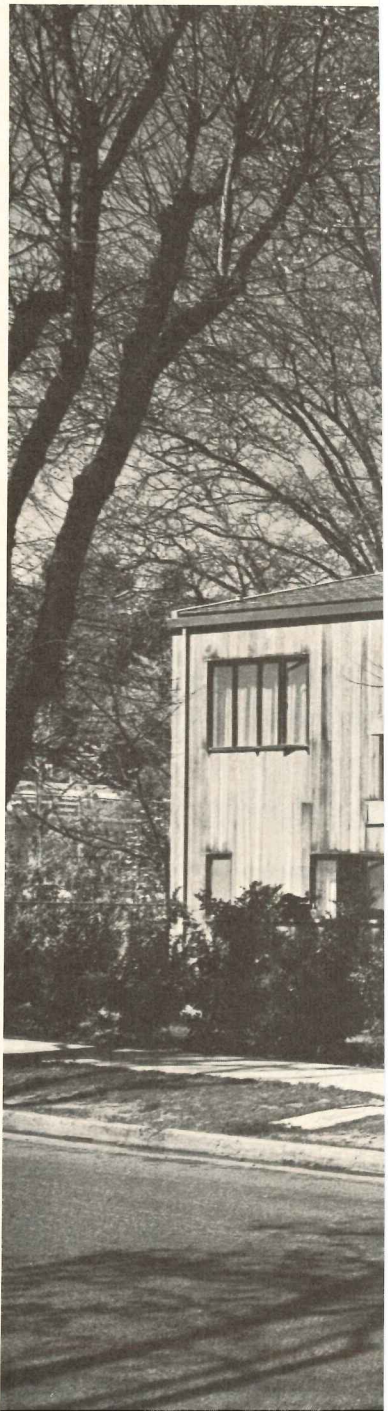
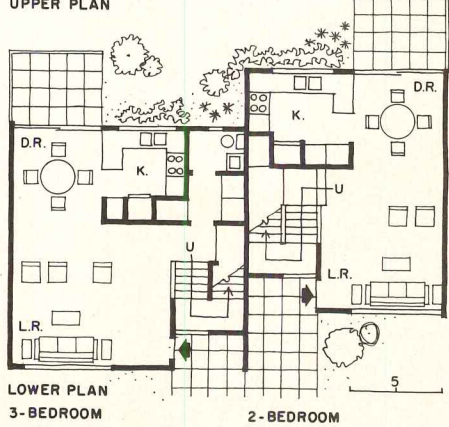
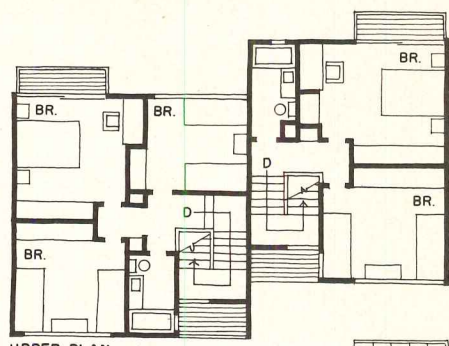
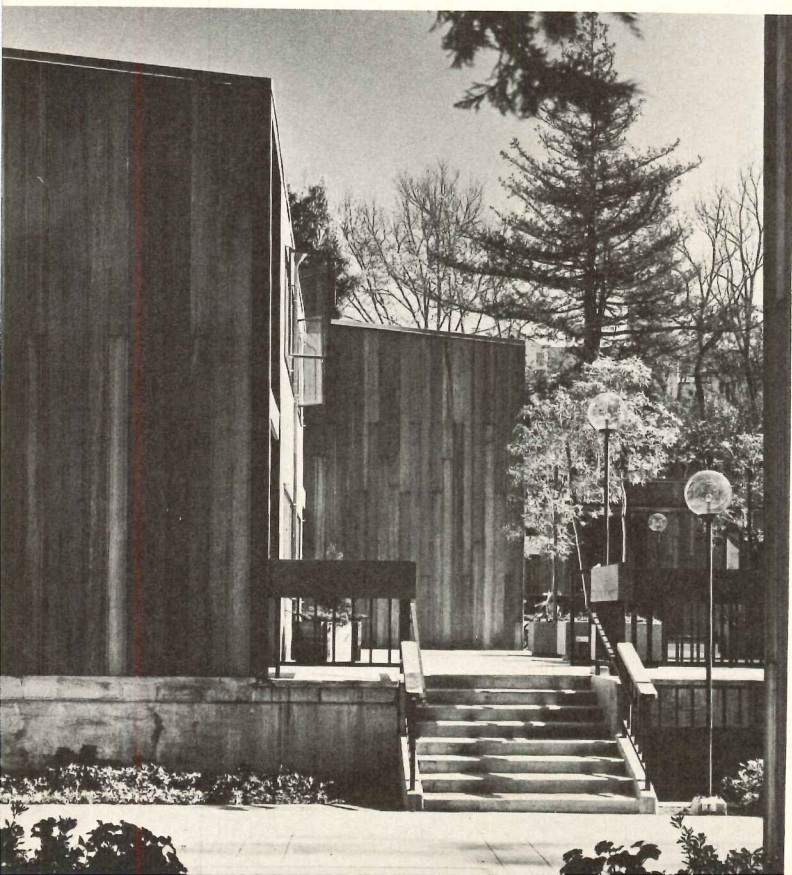


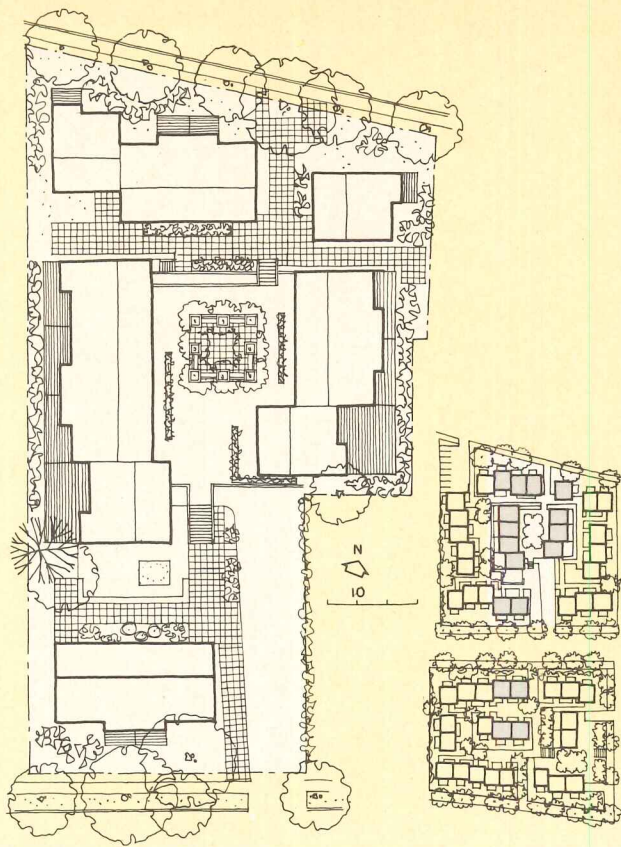
Architect: HUGH NEWELL JACOBSEN
 1427 27th Street N.W., Washington, D.C.
Owner: Page Construction Corporation
 Location: Columbia, Maryland
Structural engineer: James Madison Cutts
Interiors: Hugh Newell Jacobsen
Contractor: Page Construction Corporation





The parking structure, which meets local off-street parking requirements, is the heart of the scheme, site plans right. The seven units in the center of the site are built upon it, left, while the others, half a level lower, face away from it toward the street. Unit plans, below left, for both two- and three-bedroom models, show the compactness of the design.





5 These seventeen townhouses, the first stages of two larger groups, were conceived to serve the special needs of student families (usually with children), to blend into the surrounding single-family neighborhood, and to be adaptable to rental if necessary.

The architects met with the students and their wives who would be occupying the houses in order to understand their particular needs. Those meetings indicated that the families preferred two-story houses with no neighbors above or below. Children are more free to move about and their father can retreat to the master bedroom to study. The architect specified carpets and

drapes in rich colors which help unify furnishings of diverse origin.

The site planning, with houses built around and on top of a parking structure for 30 cars, unifies the handsome houses into a pleasant community. Once again, much thought has been given to children's activities. They can run all around the site or play on the tile-paved plaza above the garage. The houses built adjacent to it give this space an intimate scale.

The houses, which cost \$18.63 per square foot in 1968 not including the garage, are sheathed in vertical redwood, a traditional Bay Area material, and have anodized aluminum windows.

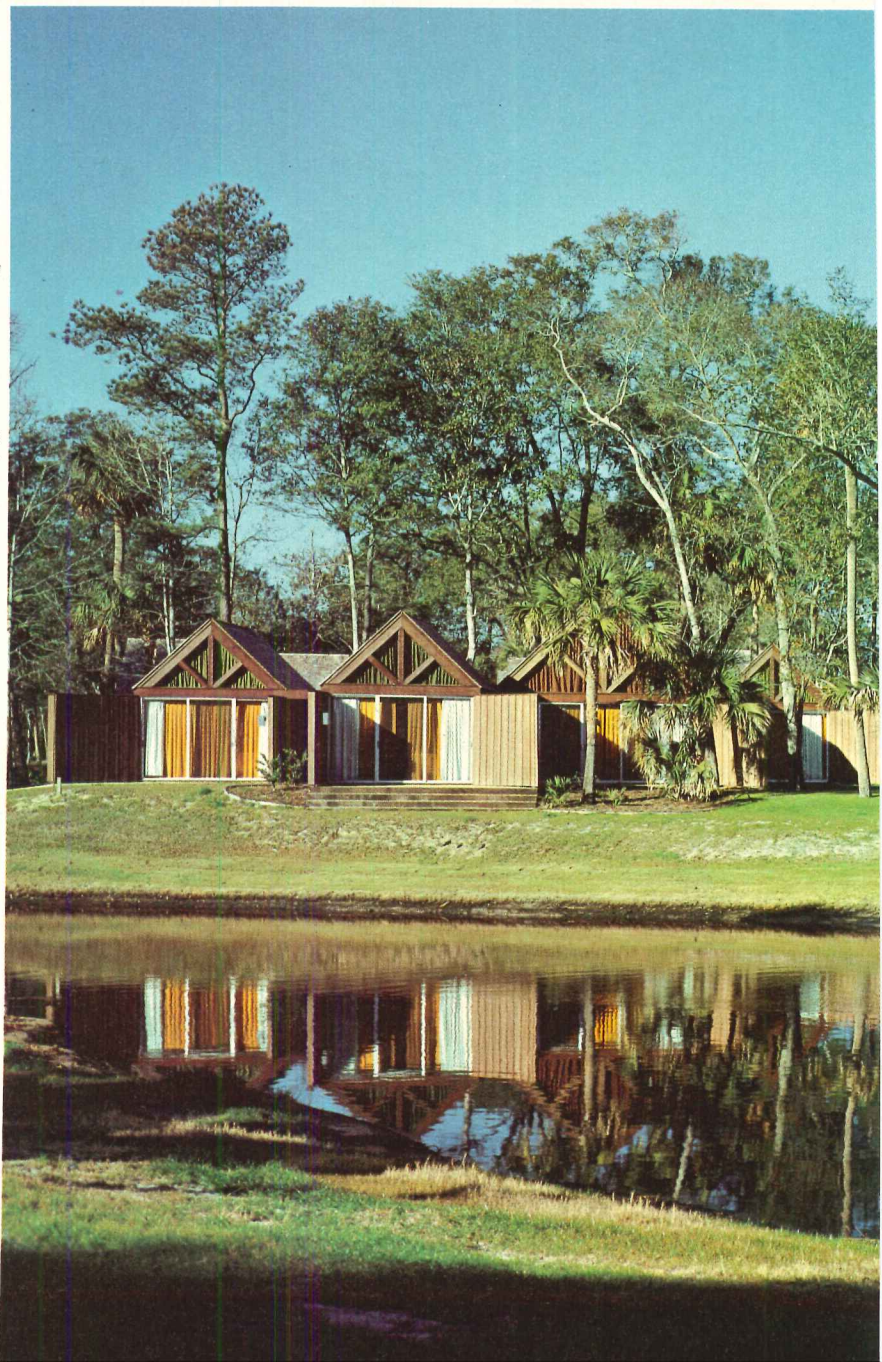
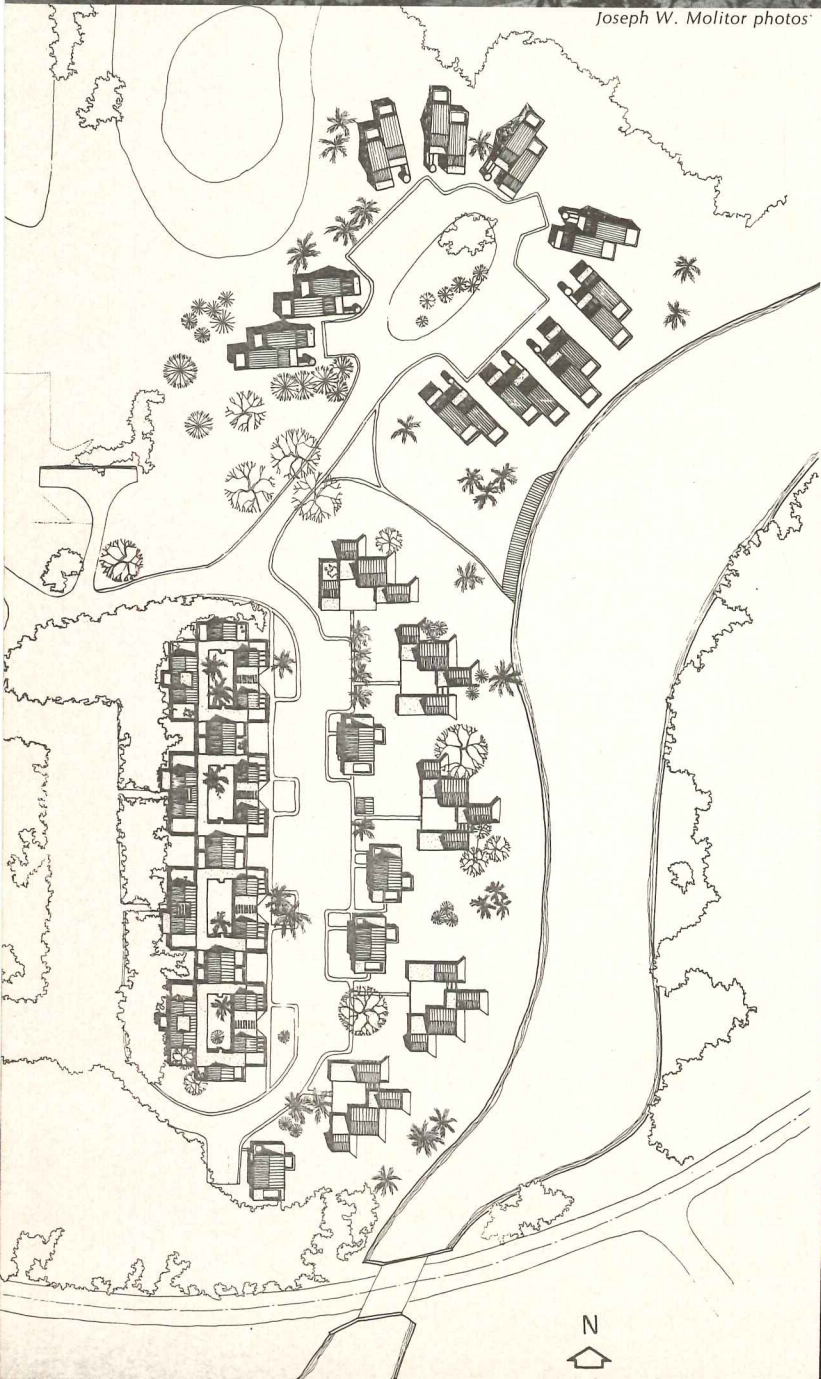


Architects: FRANTS ALBERT and WILLIAM M. ABEND of HCD Collaborative
 1300 Monterey Blvd., San Francisco, California
Project and location: John R. Little Residences, San Anselmo, California
Owner: San Francisco Theological Seminary
Structural engineers: T. Y. Lin, Kulka, Yang and Associates
Mechanical engineers: Yanow and Bauer
Landscape architect: Lisa Guthrie
General contractor: Elvin C. Stendell, Inc.





Joseph W. Molitor photos



8 The Palmetto Dunes Golf Villas, along with an adjacent clubhouse, are the initial buildings in a 2,000-acre resort development on Hilton Head Island off the South Carolina sea coast. In scale and materials they enter very agreeably into the lush landscape.

The architects, Copelin and Lee, have admirably provided the flexibility required by alternate ownership and rental plans. The villas were designed as individual units so they could be sold as condominiums. And their rooms are arranged so they may be rented

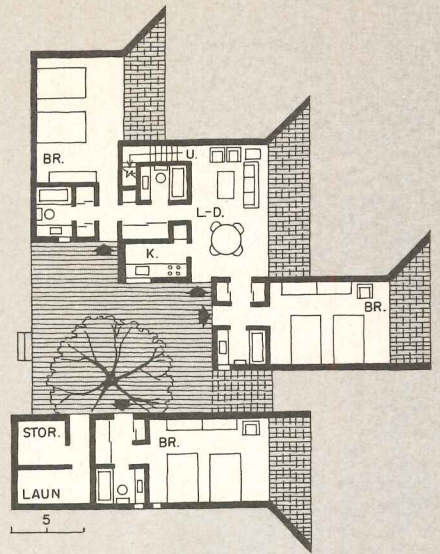
singly, like motel rooms, or in suites of up to three bedrooms with or without a living-dining area (which may also be slept in) and kitchen.

There are three types of units (a fourth will be built later) which have good planning features in common. Each bedroom and living area has either a screened or open porch with a view over the lagoon or into a private courtyard. Each unit has a storage area which the owner may use in case of rental. And each entry is off a court so there is a pleasant progression from the large scale of the parking area to the intimacy of the houses.

The A units are sited along the lagoon (photo below) in a way that preserved as many oak and palmet-

to trees as possible and left spaces providing views for the two-story B units overlooking them (see site plan). The living areas of the B units are on the second floor to enhance their views. Because of the limited waterfront, the C units are in an inland cluster with views into private courts.

It is not only the small scale of these buildings but also the use of wood which helps them blend into nature. The vertical and diagonal siding and the trellises echo the strong shadows and pattern of the palmetto leaves.

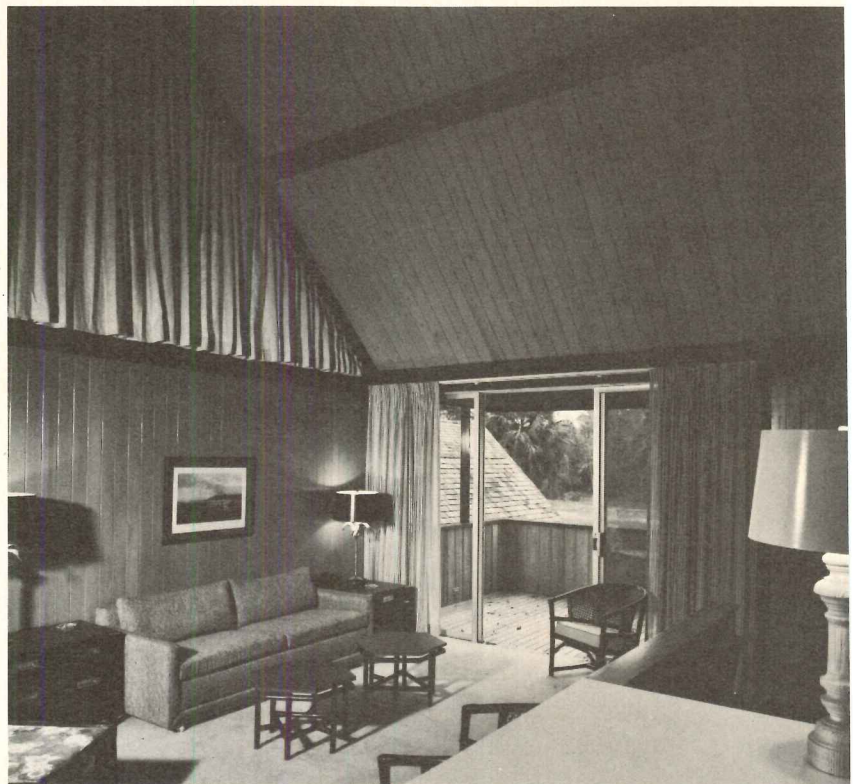
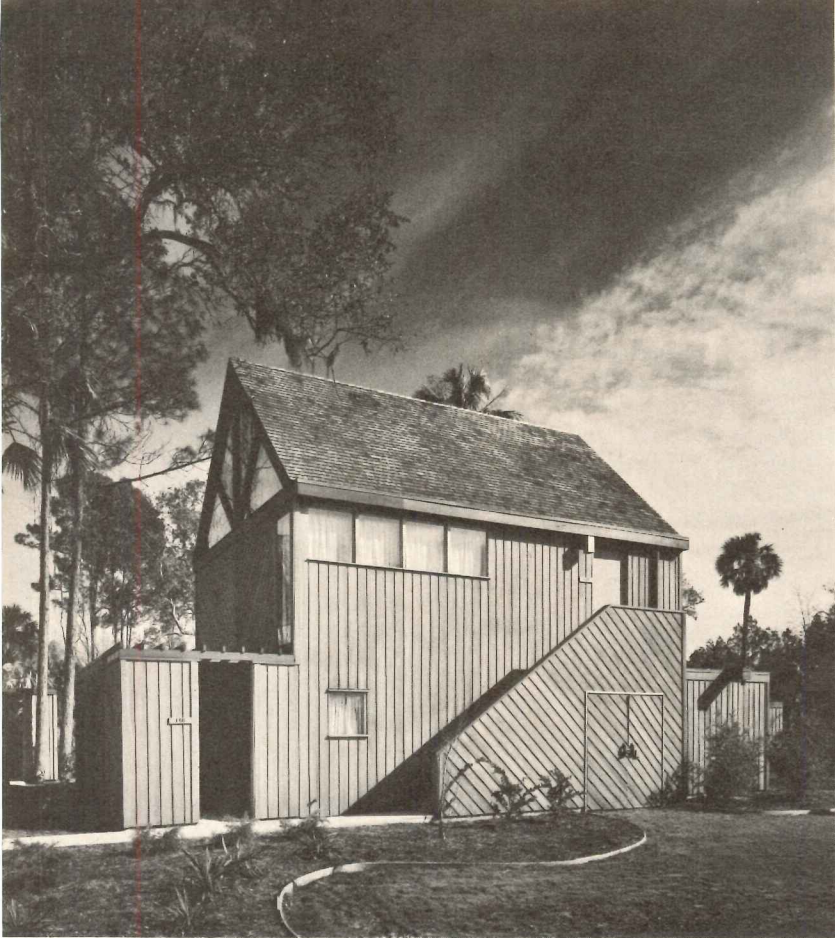


In the photo opposite, the B units, left, and C units, right, are seen from the driveway. The A units (plan above and photo below) are fluidly placed along the borders of the lagoon. Rambling rather than bulky in plan, they ease into the landscape. Each of the rooms has a view of the lagoon from a broad terrace with a fin wall angled to provide a sense of expansiveness and privacy.

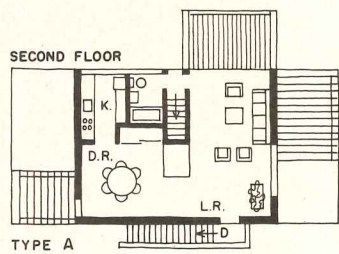


Architects: JOHN K. COPELIN and WILLIAM M. S. LEE of Copelin and Lee
 150 East 79th Street, New York City
Owner: Palmetto Dunes Corporation
Location: Hilton Head Island, South Carolina
Mechanical engineers: Dalton and Dunne
Contractor: Graves Construction Company



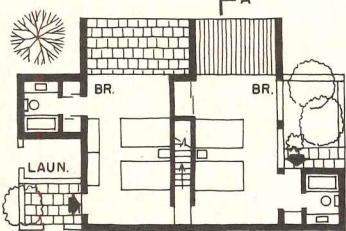


Palmetto Dunes' B unit (photo above and top plans below) is entered through a small, enclosed and trellised court, seen at left, or an exterior stair. This stair enables the second story—with its sleeping balcony over the kitchen (photo top right) and convertible living-sleeping area with porch (center photo)—to be rented separately. The top photo shows the purlins framed into the exposed wood truss. The C units (bottom plan and photo) are approached through a trellised passageway and central court. Seen beyond are a B and an A unit.



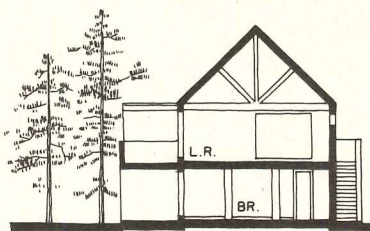
SECOND FLOOR

TYPE A

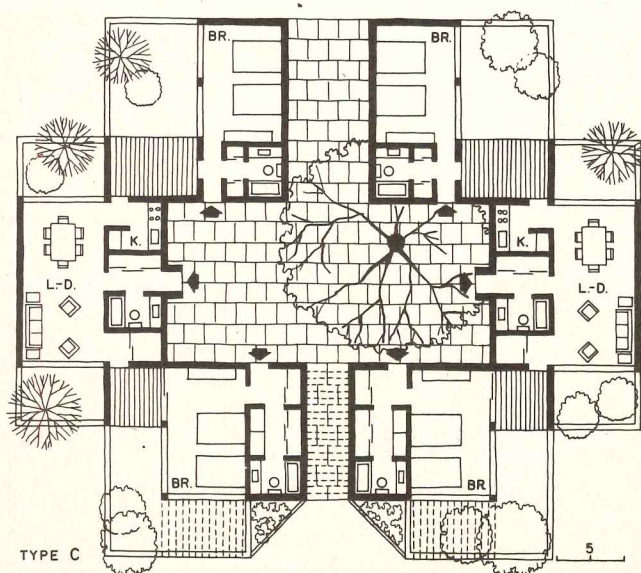


FIRST FLOOR

TYPE B



SECTION A-A



TYPE C



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One step up, Kohler's Valencia bidet and boldly sculptured Rochelle water closet. Lady Vanity lavatory . . . with swing-away spout and spray arm for shampooing.

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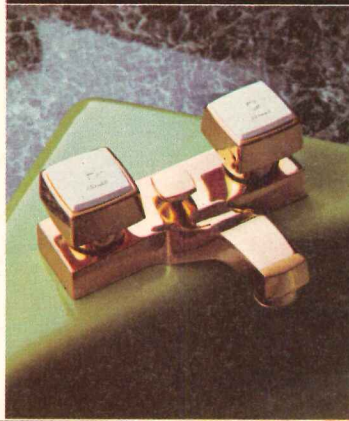
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Kohler Co., Kohler, Wisconsin 53044

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on Reader Service Inquiry card, pages 111-112

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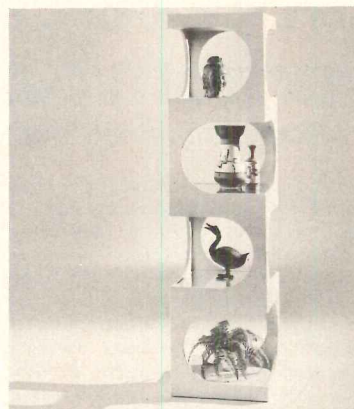
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ETAGERE / Plywood 3/4-in. thick supports three 1/4-in. glass shelves. A series of two, three or four serves as a bookcase or wall. ■ Dunbar Furniture Corp., New York City.
Circle 300 on inquiry card



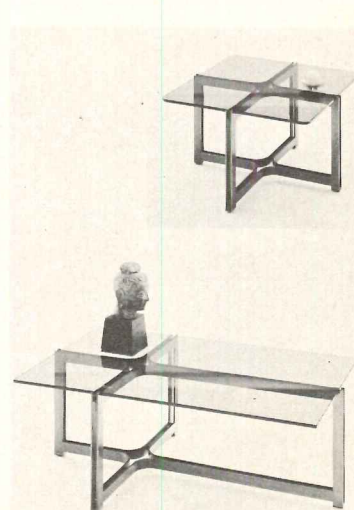
MULTI-PURPOSE FABRICS / Bold, chevron-shaped parquet markings characterize this three-color horizontal design. Made of linen, the fabric may be used for draperies, upholstery, wall coverings, and accessory accents, such as pillow covers (photo above). Three tri-color combinations are available. ■ Isabel Scott, New York City.
Circle 303 on inquiry card



FLOOR TILE / Featuring a virtually seamless appearance, this embossed slate design is offered in a choice of olive, slate, red, and white. Made of vinyl-asbestos, the tile is especially attractive when complemented by modern or contemporary furnishings. ■ Armstrong Cork Co., Lancaster, Pa.
Circle 301 on inquiry card



CARPETING / Made of continuous filament nylon, this multi-colored shag carpet is jute-backed for stability, available in 15 colors, and reportedly will not fluff or shed. ■ C. H. Masland & Sons, Carlisle, Pa.
Circle 304 on inquiry card



TABLES / Both are constructed of antiqued bronze bases with a solar bronze glass top. ■ Dunbar Furniture Corp., New York City.
Circle 302 on inquiry card

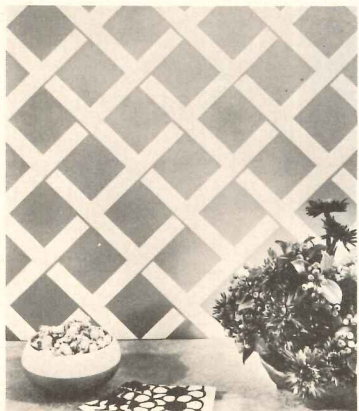


FIREPLACE / Twenty-in. logs or other solid fuel will burn in this free-standing unit, which includes a fire screen, damper and smoke-pipe. ■ Heatilator Fireplace, Div. of Vega Industries, Inc., Mt. Pleasant, Iowa.
Circle 305 on inquiry card



TABLE / Triangular legs accentuate leg-to-table-top joints. Both top and legs are removable. A variety of sizes and woods are available. ■ Intrex Inc., New York City.

Circle 306 on inquiry card



VINYL WALL COVERINGS / The trellis and circle designs are available in six and seven colorways respectively. Both are strippable and pre-trimmed. ■ James Seeman Studios, Inc., New York City.

Circle 307 on inquiry card



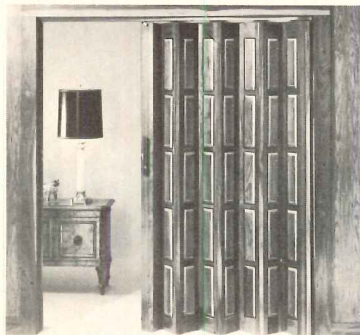
LOUNGE CHAIR / This contoured model is constructed of polyethylene copolymer and is available in white, bittersweet, and black. ■ Gould Inc., Milwaukee.

Circle 308 on inquiry card



VINYL FLOORING / Featuring a moisture-resistant backing and installation without adhesives, this floor has a soft inner layer of foam cushioning. It is available in four colors. ■ Armstrong Cork Co., Lancaster, Pa.

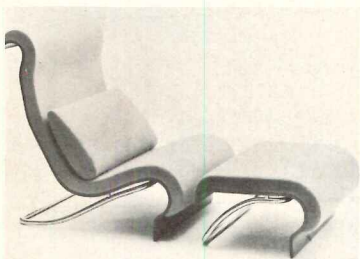
Circle 309 on inquiry card



FOLDING DOORS / Raised solid wood panel construction in mahogany, oak, pine, and walnut are available. Doors can open at either side, center, or any point desired.

■ Rolscreen Co., Pella, Iowa.

Circle 310 on inquiry card



LOUNGE CHAIR / Chrome-plated steel legs support a laminated wood back. Fabric, vinyl or leather upholstery is available. ■ Fritz Hansen Inc., New York City.

Circle 311 on inquiry card



FLOOR TILE / Made of vinyl asbestos, this stone pattern is available in red, white, green, and gold. ■ Flintkote, East Rutherford, N.J.

Circle 312 on inquiry card

more products on page 104



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Roofer: Iowa Sheet Metal Contractors, Inc., Des Moines, Iowa

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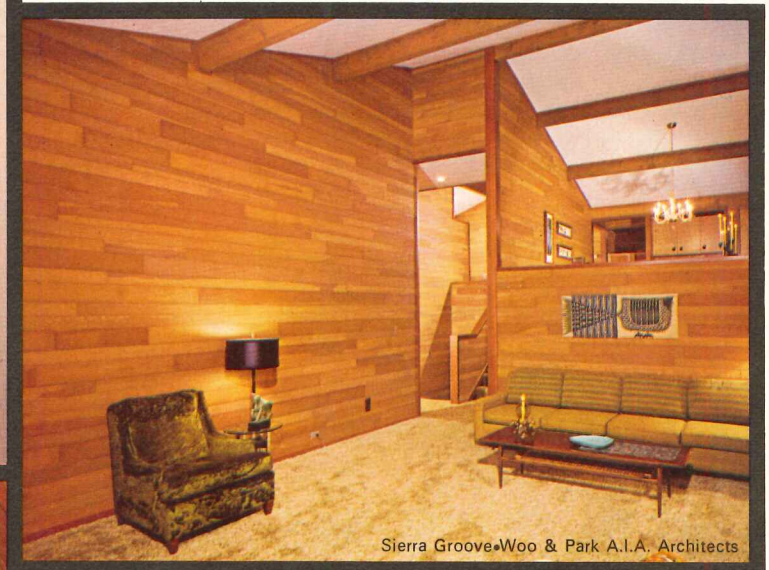
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La Honda•David N. Yerkes and Associates Architects

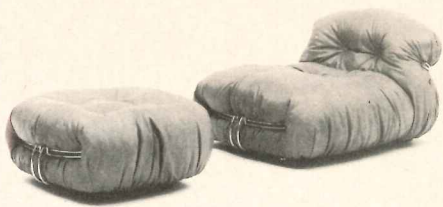


Sierra Groove•Mithun & Associates Architects



Sierra Groove•Woo & Park A.I.A. Architects

continued from page 101



LOUNGE CHAIR / OTTOMAN / Shown in leather upholstery, both units are constructed of a thin layer of urethane foam wrapped in dacron, supported by a chromium-plated steel frame. ■ Atelier International, New York City.

Circle 313 on inquiry card



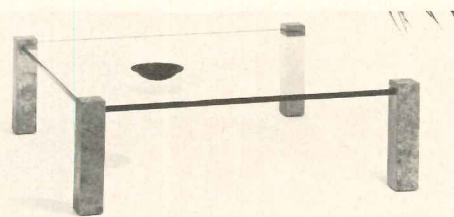
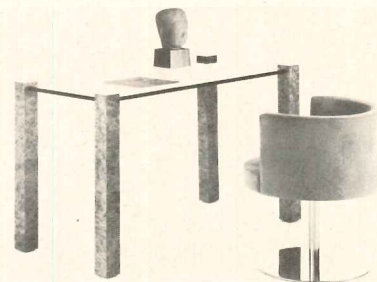
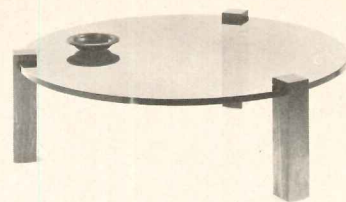
SOFA / Foam polyurethane and dacron structure and padding give added comfort to this two-seat unit. Supported by a chrome-steel armature, the sofa is available in fabric or leather upholstery. ■ Atelier International, New York City.

Circle 314 on inquiry card



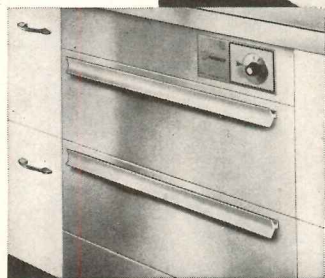
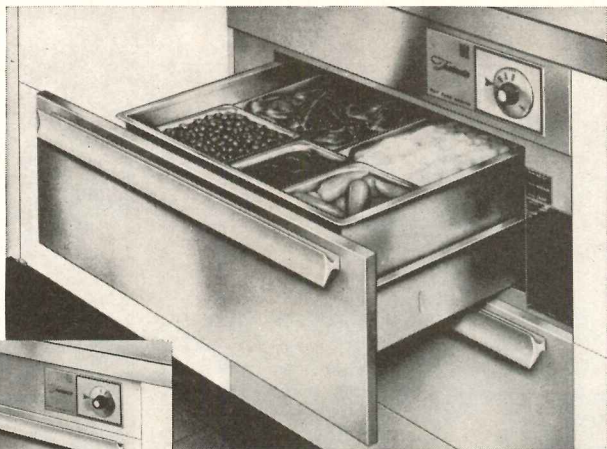
LAUNDRY CENTER / Combining in a single cabinet a shoulder-high electric dryer positioned atop an automatic washer, this unit is 2 ft wide and 5½ ft high. The washer and dryer may be operated both independently or simultaneously. The unit can be installed in or near bathrooms or kitchens (above). ■ Frigidaire, Div. of General Motors Corp., Dayton, Ohio.

Circle 315 on inquiry card



CUBE-LEG TABLES / An integral clamping system secures each leg under tension to the thick glass top. The legs are offered in rosewood or elm-burl veneers. A complete range of sizes and heights is available. ■ Harvey Propper Inc., New York City.

Circle 316 on inquiry card



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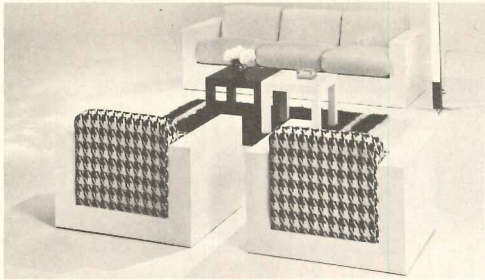
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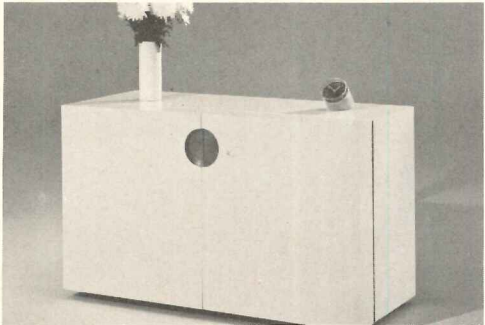
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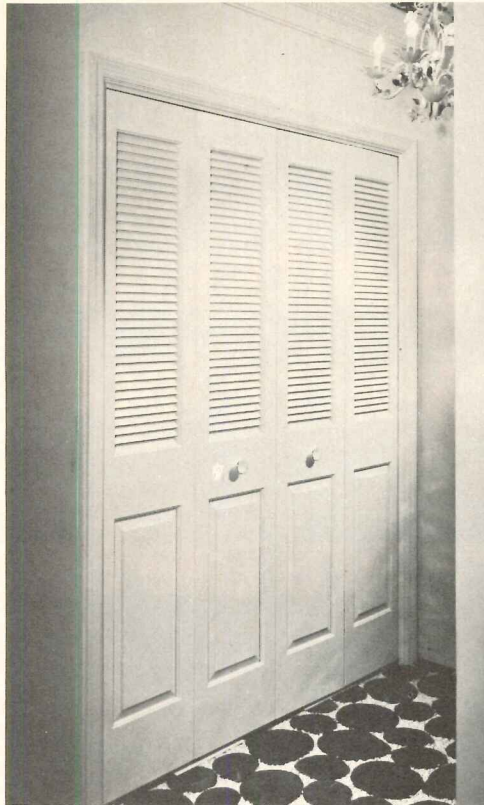
SOFA-LOUNGE CHAIRS / Furniture surfaces are high-pressure laminate with no visible seams. Chairs are upholstered in woven hound's tooth; sofa is covered in a woven wool stripe. ■ Thayer Coggin, Inc., High Point, N.C.

Circle 317 on inquiry card



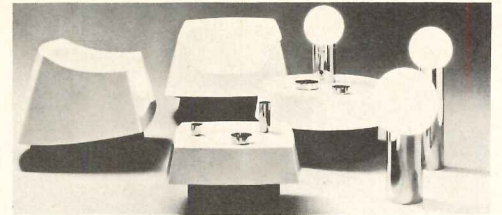
ENTERTAINMENT CENTER / The surface is white high-pressure laminate. The unit can accommodate a portable TV set, bottle and glass storage, plus a lined pull-out drawer for utensils. ■ Thayer Coggin, Inc., High Point, N.C.

Circle 318 on inquiry card



DOORS / Made of jointless one-piece nylon facings, these bi-fold doors resist denting and scuffing. They have no bottom tracks to catch dirt and dust. ■ E. I. DuPont de Nemours and Co., Inc., Wilmington, Del.

Circle 319 on inquiry card



PLASTIC FURNITURE / Chairs are fiber-glass reinforced polyester. Arms are filled with polyurethane foam. Chairs are available with several upholstery options. Both tables are 15 in. high. ■ Vecta Contract Marketing Co., Dallas.

Circle 320 on inquiry card



ELECTRIC RANGE / A built-in surface ventilation system removes cooking fumes. No overhead hood is required. ■ Jenn-Air Corp., Indianapolis, Ind.

Circle 321 on inquiry card

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Adhesion after water immersion to: Concrete Glass Aluminum	Excellent Excellent Excellent	Questionable Fair Questionable	Questionable Fair Questionable
Aging characteristics	None	None	Toughens
History of use in buildings	24 years	7 years	10 years
High temperature	Good	Excellent	Flows
Low temperature	Good	Excellent	Embrittles
Use where immersed in water	Yes	No	No
Dirt pickup after cure	None	Very bad	Very bad
Tear resistance	Good	Poor	Good

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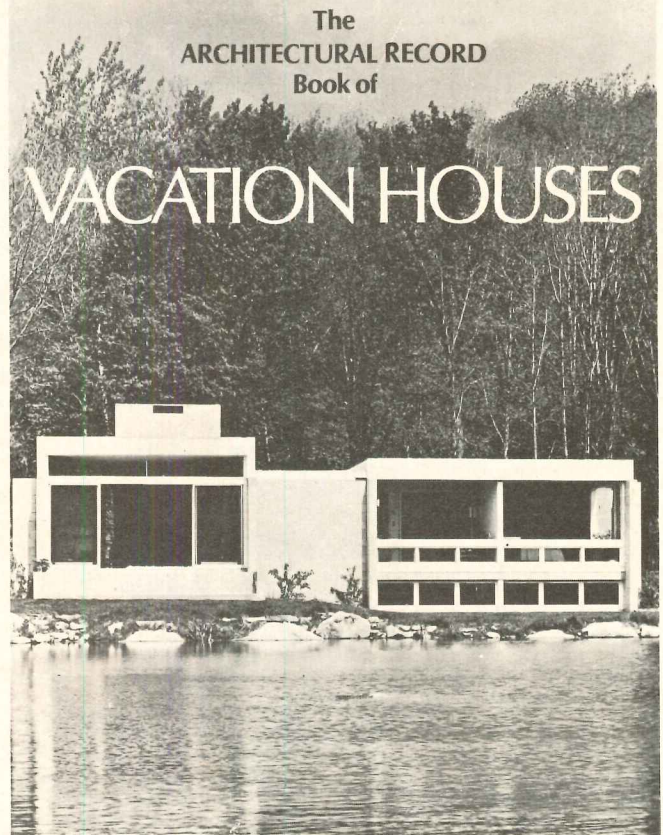
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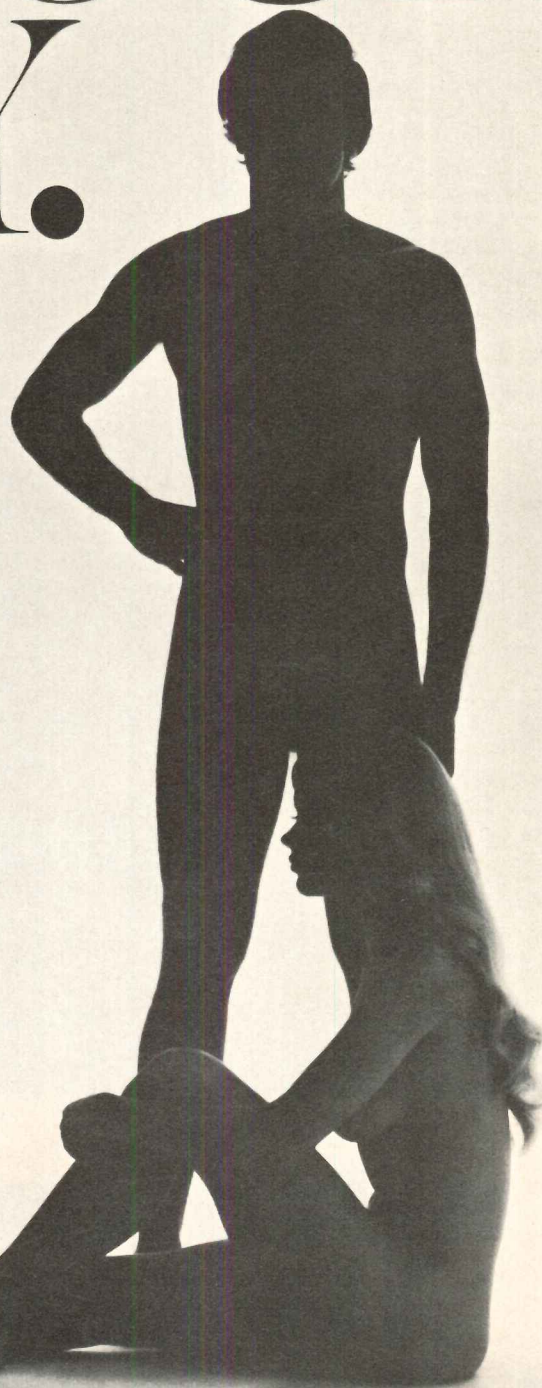
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LITERATURE FOR HOUSE PLANNING

For more information circle selected item numbers on Reader Service Inquiry Card, pages 111-112

INTERCOM SYSTEM / Residents can identify callers without opening the front and back doors with this system, described in a brochure. Both doors can be opened electrically from either the master or remote (optional) stations within the house. ■ Auth Electric Co., Inc., Long Island City, N.Y.*
Circle 400 on inquiry card

HARDBOARD / "New Dimensions in Living With Hardboard," a 24-page brochure, illustrates the uses of hardboard in household areas such as living rooms, bedrooms, baths and kitchens. Sections covering exterior siding, project ideas and product application data are included. ■ American Hardboard Assn., Chicago.*
Circle 401 on inquiry card

DRAINAGE SYSTEM / "Foundation Drainage with Orangeburg Solid & Perforated Pipe," a 4-page brochure, discusses the four main causes of excess water in and around the home and offers solutions for each problem. Installation diagrams are given. ■ The Flintkote Co., Pipe Products Group, Orangeburg, N.Y.*
Circle 402 on inquiry card

WOOD MOULDINGS / A 6-page folder shows applications in areas ranging from living and dining rooms to bathrooms, kitchens and outdoor areas. ■ Western Wood Moulding and Millwork Producers, Portland, Ore.*
Circle 403 on inquiry card

DOOR CHIMES / A complete line of the non-electric variety is presented in a brochure. Door chime and viewer combinations are also covered. ■ Auth Electric Co., Inc., Long Island City, N.Y.*
Circle 404 on inquiry card

VINYL WALL COVERINGS / Eighteen designs, including some with the "wet-look," are shown in a 4-page brochure. All are pre-trimmed for easy hanging. ■ James Seeman Studios, Inc., Garden City Park, N.Y.*
Circle 405 on inquiry card

LIGHTING FIXTURES / A complete line of residential fixtures is presented in a 100-page catalog. Collections include formal traditional, imported crystal, contemporary, kitchen multi-purpose, bath, brackets and sconces, recessed down-lighting and outdoor lighting. ■ Lightolier, Jersey City, N.J.
Circle 406 on inquiry card

REDWOOD PLYWOOD / Applications for every type of home construction are illustrated in a 12-page booklet. A variety of patterns and grades are shown. ■ California Redwood Assn., San Francisco.*
Circle 407 on inquiry card

GARAGE DOORS / A complete line of residential doors is presented in an 8-page brochure. Data on upward-acting, sectional doors, electric operators and accessories is included. Specifications and construction data are given. ■ Overhead Door Corp., Dallas.*
Circle 408 on inquiry card

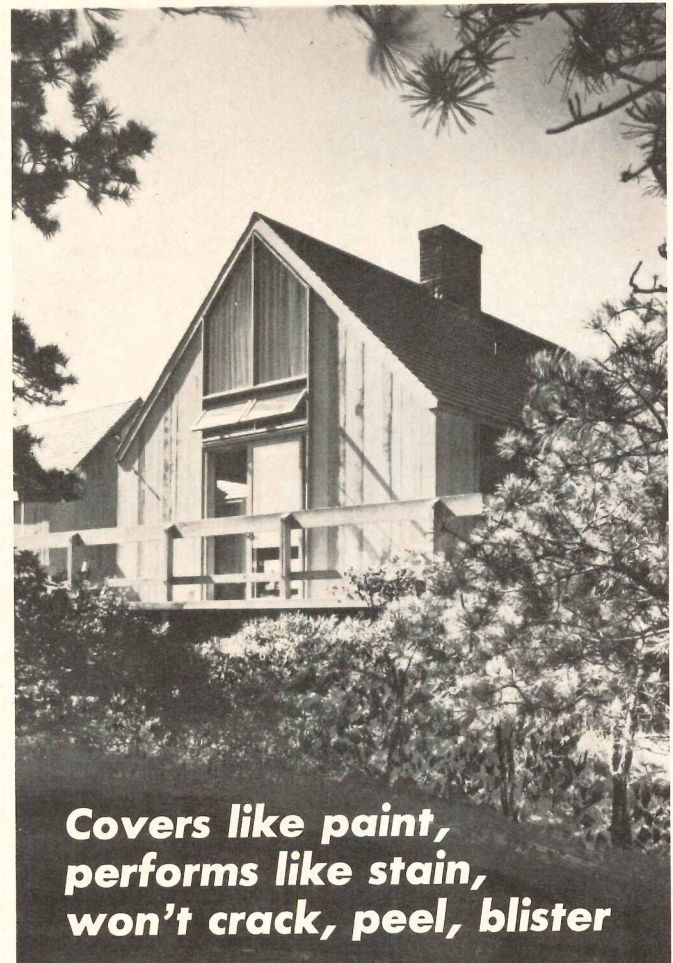
HUMIDIFIERS / Diagrams showing typical installations, product specifications, and descriptive material are included in a 4-page catalog. ■ Skuttle Mfg. Co., Milford, Mich.
Circle 409 on inquiry card

SECURITY LOBBY SYSTEM / Solid state amplifier/control units are discussed in descriptive literature. An electronic tone announces callers through apartment speakers. The systems are designed for small and large apartment buildings. ■ Nu-Tone, Div. of Scovill, Cincinnati.*
Circle 410 on inquiry card

AIR CONDITIONING UNITS / A line which reportedly can be installed in a utility closet, using dropped ceilings for air ducts, is described in a catalog. In addition, a line of heating units is shown. The catalog explains the company's "hot water heat without plumbing" concept in detail. ■ Intertherm, Inc., St. Louis, Mo.
Circle 411 on inquiry card

LAMINATED WOOD PRODUCTS / "Engineered Structural Wood Products," a 12-page brochure, describes a line of laminated decking. Residential applications, specifications, stress tables, and finishes available are included. ■ Potlatch Forests, Inc., San Francisco.*
Circle 412 on inquiry card

HOUSEHOLD APPLIANCES / A complete line is presented in a 24-page catalog providing detailed feature and installation information. Products covered include free-standing and built-in electric ranges, built-in ovens and surface sections, range hoods, room air conditioners, undercounter dishwashers, food waste disposers, refrigerator-freezers, and washers and dryers. ■ Hotpoint, Appliance Park, Louisville, Ky.*
Circle 413 on inquiry card



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LITERATURE

continued from page 117

PATIO POTS / Two lines of pots, planters and garden furniture are described in a catalog and brochure. Hand-molded of asbestos and cement, the pots and planters are guaranteed by the manufacturer not to crack or chip due to frost when properly drained. ■ Atlas Asbestos Co., Ambler, Pa.

Circle 414 on inquiry card

DRAPERY HARDWARE / Selection of track systems, drapery heading and operating systems are discussed in a 20-page guide. Specifications are included. ■ Kirsch Co., Sturgis, Mich.*

Circle 415 on inquiry card

FLOOR TILE / A line designed for both indoor and outdoor residential use is described in a 6-page brochure. The tile is offered in glazed and unglazed surfaces. ■ Amsterdam Corp., New York City.

Circle 416 on inquiry card

PLYWOOD / On-site cost cutting ideas are offered in a 28-page booklet, "Plywood in Apartments." Grade-use guides and sound-control data are included. ■ American Plywood Assn., Tacoma, Wash.*

Circle 417 on inquiry card

DOORS / An 8-page booklet features a line of interior doors in six- and three-panel design. Available in passage, sliding or bi-fold models, the doors are pre-primed. Specifications are included. ■ Caradco, Dubuque, Iowa.*

Circle 418 on inquiry card

ELECTRICAL BUILT-INS / A wide range of products including intruder alarms, door chimes, stereo centers, radio intercom systems, exhaust fans and heaters, food centers and hood fans, and central cleaning systems are covered in an illustrated catalog. ■ NuTone, Div. of Scovill Mfg. Co., Cincinnati.*

Circle 419 on inquiry card

HARDWOOD PANELING / Two lines are described in a 4-color brochure. Woods available include cedar, teak, walnut, rosewood, cherry and hickory. All panels are pre-finished. ■ Potlatch Forests, Inc., San Francisco.*

Circle 420 on inquiry card

FRAMING SYSTEM / An aluminum building system designed for residential use is described in a 20-page brochure. Construction of a typical home is outlined. Assembly techniques for flooring, wall panels, partitions and roof trusses are discussed. ■ ALCOA, Pittsburgh.

Circle 421 on inquiry card

BATHROOM CABINETS / Over 200 models in 14 basic styles are shown in a 36-page catalog. The line includes swinging mirror-door cabinets, sliding mirror-door cabinets and a line of wall mirrors to match the frames on bathroom cabinet doors. Sections include bathroom accessories and lighting fixtures. ■ The Grote Mfg. Co., Madison, Ind.

Circle 422 on inquiry card

PLUMBING FIXTURES / Descriptions and illustrations covering a complete line of plumbing fixtures for the home are given in a 35-page booklet. ■ Kohler Co., Kohler, Wis.

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* Additional product information in Sweet's Architectural File

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A

Air King Corp. 105
 American Olean Tile Company 4th Cover
 Andersen Corp. B-4-5
 Armstrong Cork Co. 2nd Cover

B

Bommer Spring Hinge 118

C

Cabot, Inc., Samuel 117
 Caradco Division of Scovill Mfg. Co. 107
 Celanese Coatings Co. 17
 Certain-Teed Products Corp., Gustin-Bacon-Polystructures Div. 113-114
 Compotite Shower Pan 101

D

Delaware Management Co., Inc. 104
 DuPont De Nemours & Co., Inc., E.I. 19

F

Flintkote Co. 115
 Follansbee Steel Corp. 102

G

General Electric Co. B-2
 General Electric Co. Laminated Products Textolite 9
 Georgia-Pacific Corporation 18

H

Hadco Products Inc. B-3
 Hall Mack Div. 118
 Harcraft Division of Harvey Aluminum 122
 hc Products Co. 109-110

J

Jute Carpet Backing Council, Inc. 14

K

Kohler Company 99

L

Lennox Industries, Inc. B-9
 Leviton Mfg. Co., Inc. 8

M

Medusa Portland Cement Co. B-8
 Montgomery Elevator Co. B-6

N

NATIONAL FLOOR PRODUCTS INC. 3rd Cover
 National Gypsum Co. B-12-13
 National LP Gas Market Development Council B-14
 Northrop Architectural Systems B-17

O

Olympic Stain Company B-11
 Onan Div., Studebaker Corp. B-23

P

Pella Rolscreen Co. 11-12
 Potlatch Forests, Inc. B-15
 PPG INDUSTRIES, INC. B-7
 PPG INDUSTRIES, INC., Commercial Glass 4-5
 PPG INDUSTRIES, INC., Rez Company 119
 Prescolite Mfg. Corp. 13
 Price Pfister Div. 16

R

Red Cedar Shingle & Handsplit Shake Bureau 15
 Rez Company 119
 Rohm and Haas Company 10, 20

S

Shakertown Corp. B-19
 Sherwin-Williams Co. B-16
 Simpson Timber Co. 103
 Slater Electric, Inc. 3
 Speakman Company B-1
 Stanley Hardware 121
 Sub-Zero Freezer Co., Inc. 100

T

Thiokol Chemical Corp. 106
 Toastmaster Div., McGraw-Edison Co. 104
 Tyler Pipe Industries B-22

U

Universal Rundle Corp. B-18

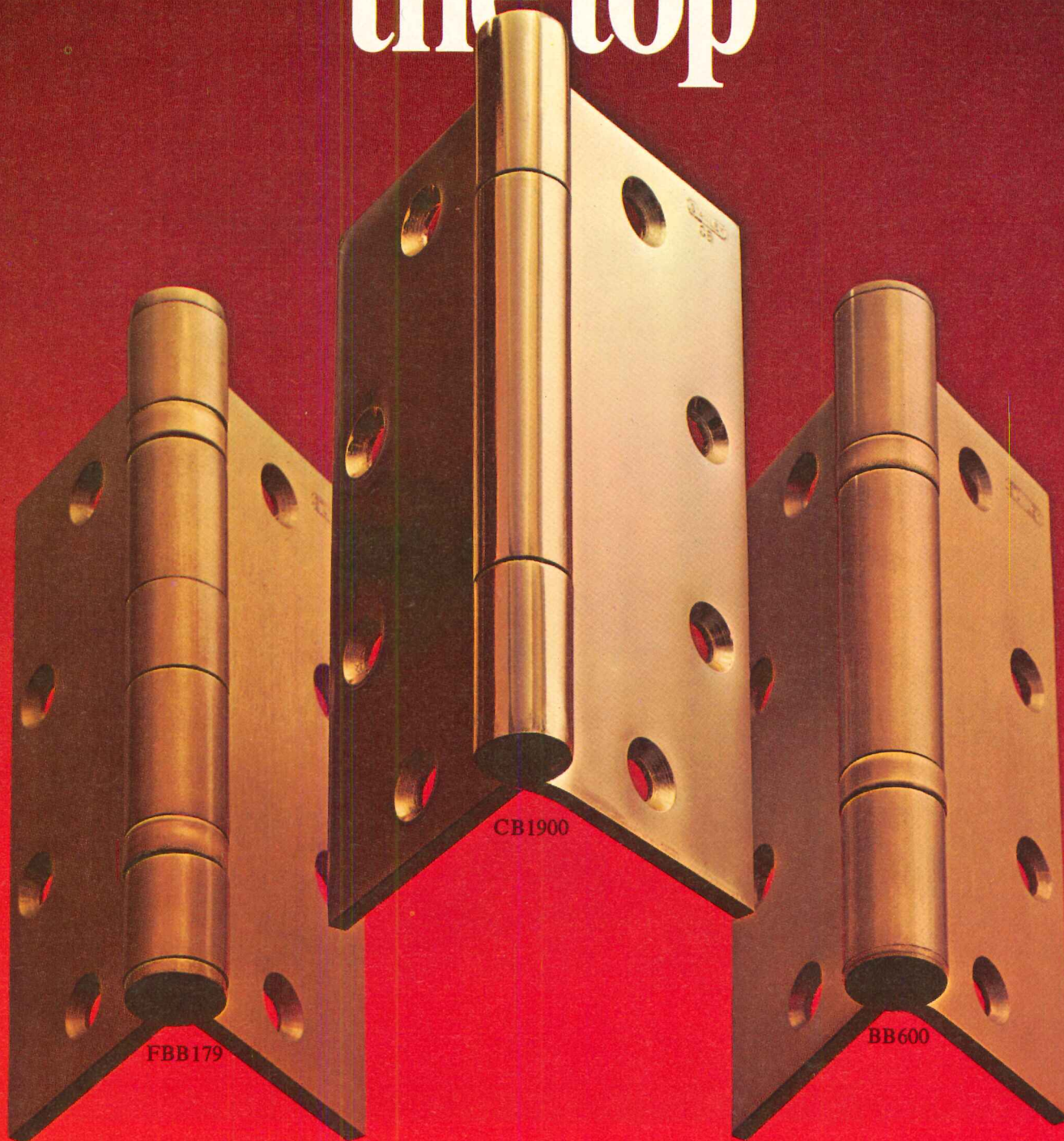
V

Vega Industries Inc. B-10

W

Western Wood Products Assn. 6-7

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