



BUILDING TYPES STUDY:

RECORD HOUSES OF 1972
PLUS APARTMENTS OF THE YEAR

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ARCHITECTURAL RECORD

MID-MAY 1972



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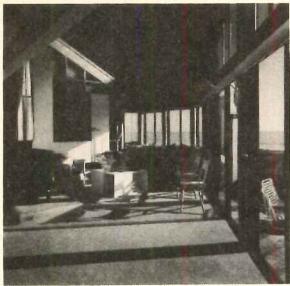
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same reason
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Cover: Private residence, Aptos, California
Architects: MLTW/Turnbull Associates
Photographer: Morley Baer

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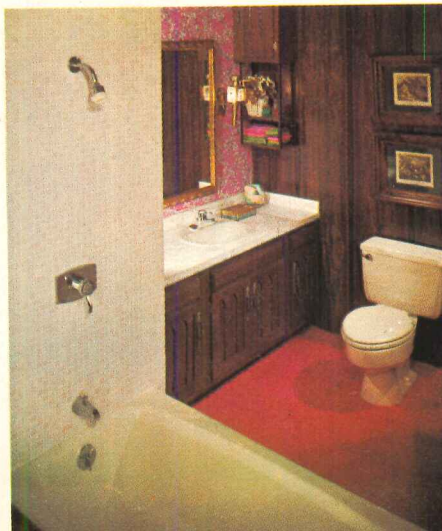


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3 The year-round pool. A retractable glass wall creates an indoor-outdoor pool; makes year-round bathing possible.

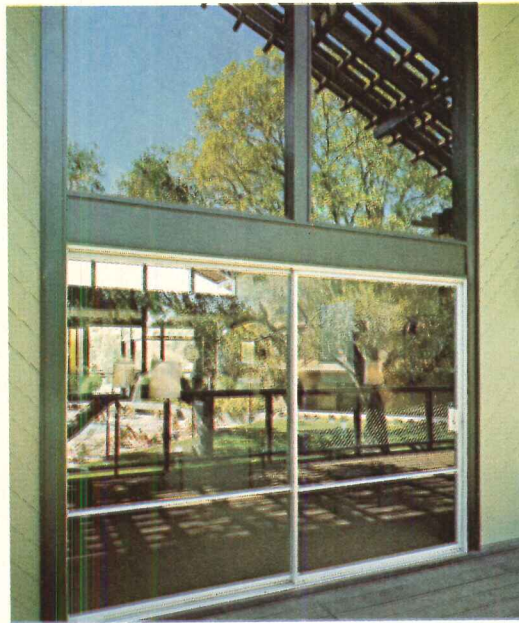


7 The spacious owner's suite. A full structural mirror wall in this townhouse bedroom doubles the spaciousness.

8 The sunlit townhouse. This entire two-story townhouse plan is designed around a glass-enclosed atrium-type courtyard. ▶



10 The dramatic stairwell. A private court turns inward to brighten this entry and stairwell, as well as inside rooms.



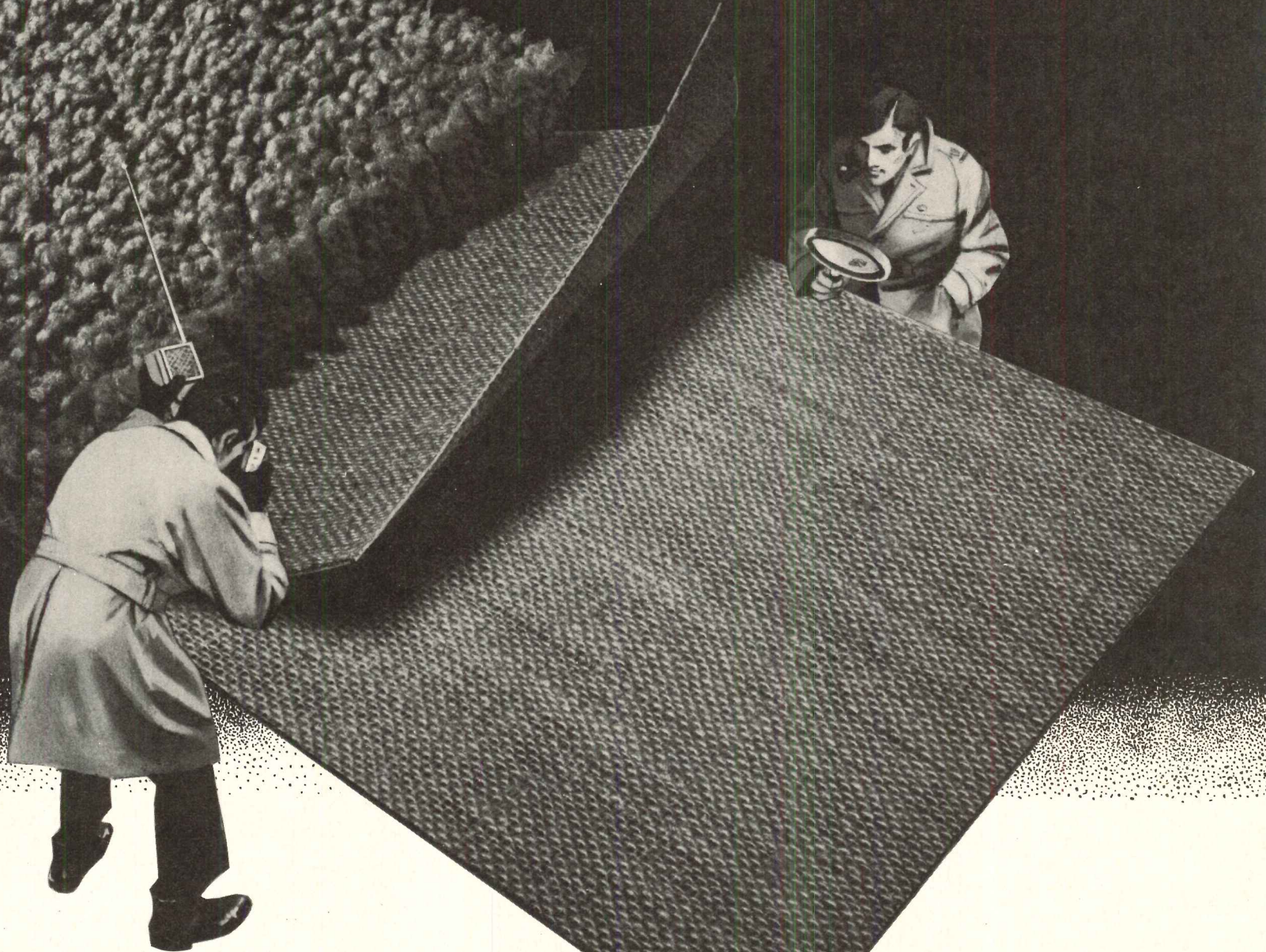
11 The effective environment. Glass walls overlook a private patio and pool. An effective technique for merchandising the environment.

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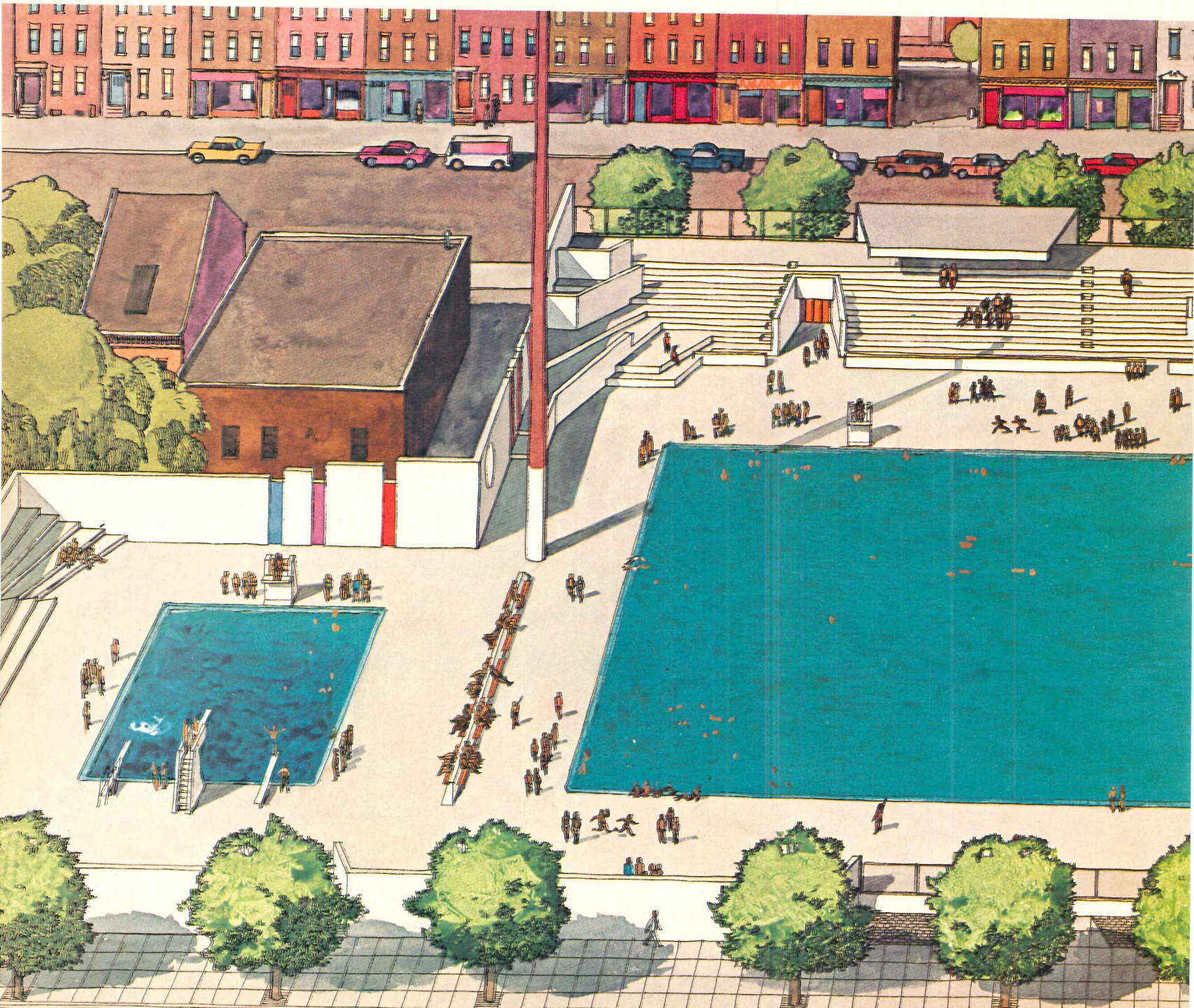
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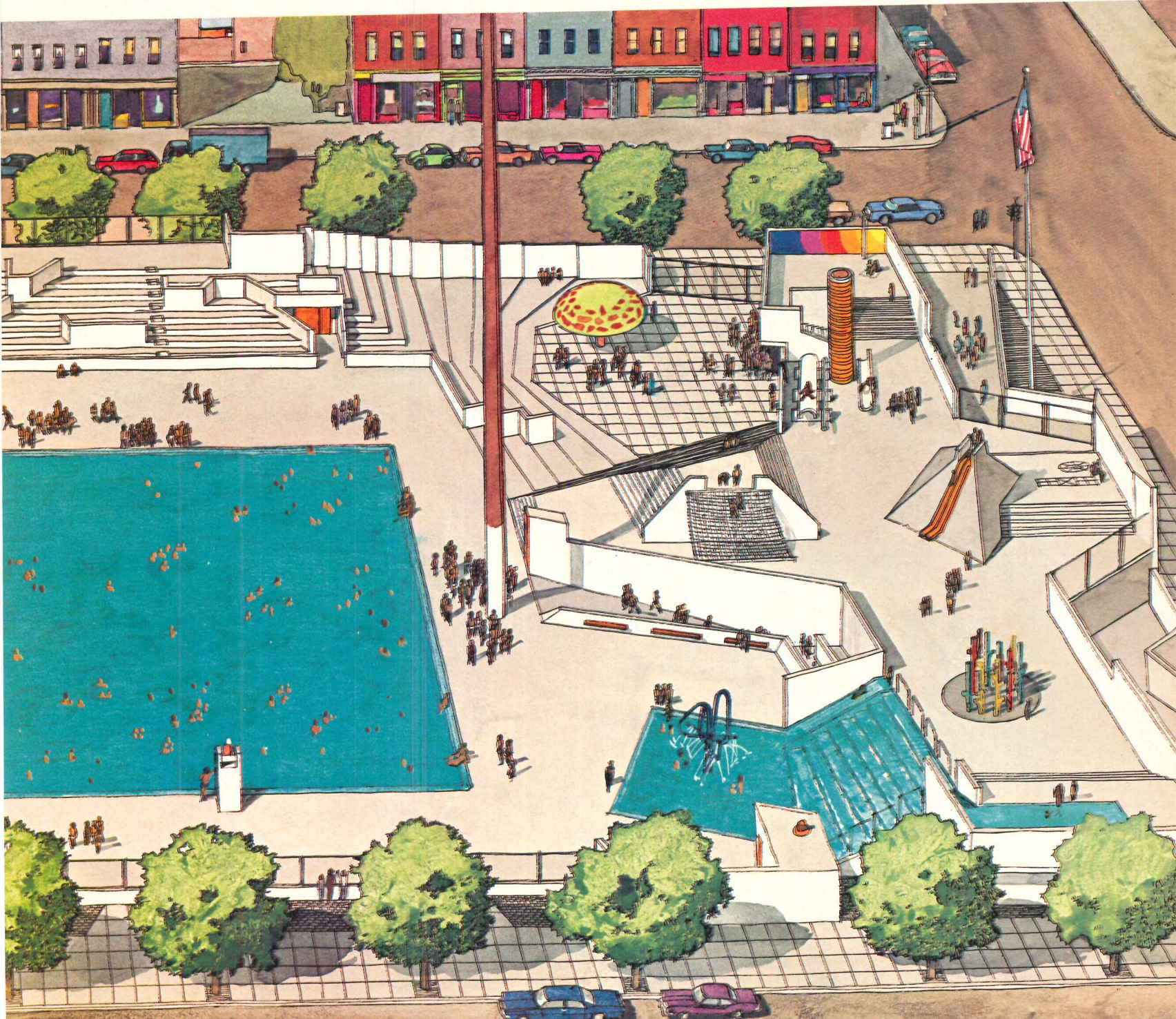
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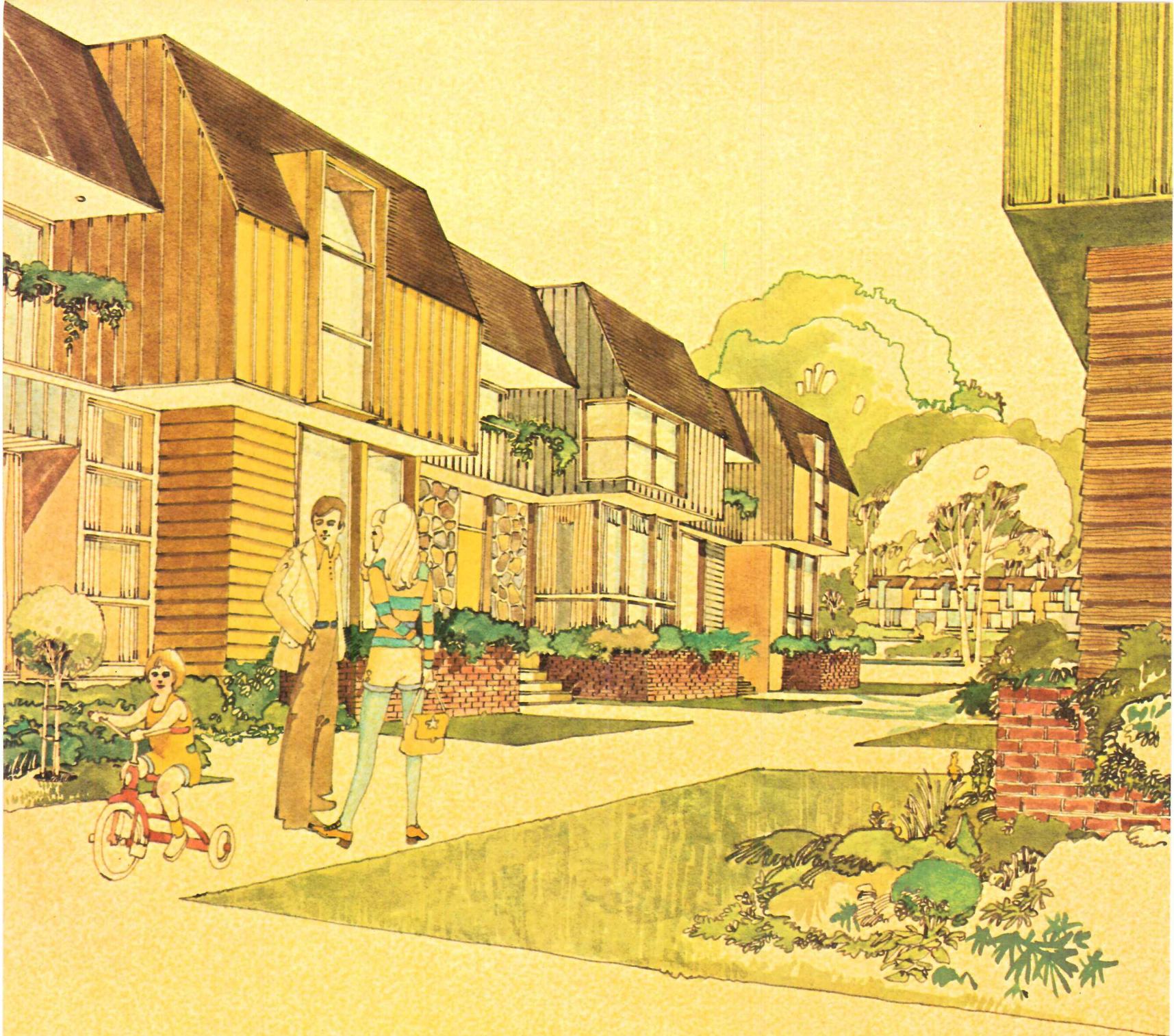
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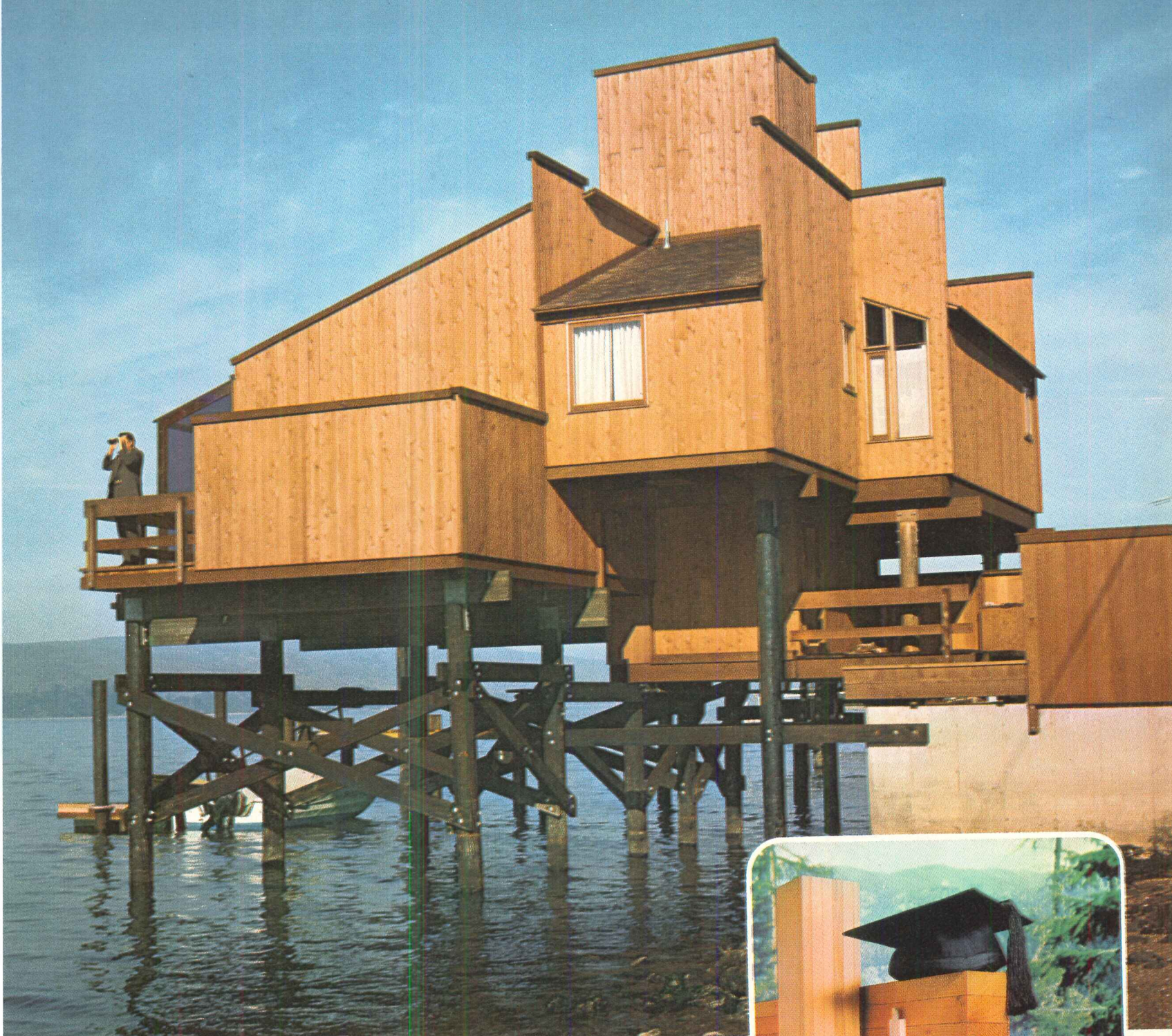
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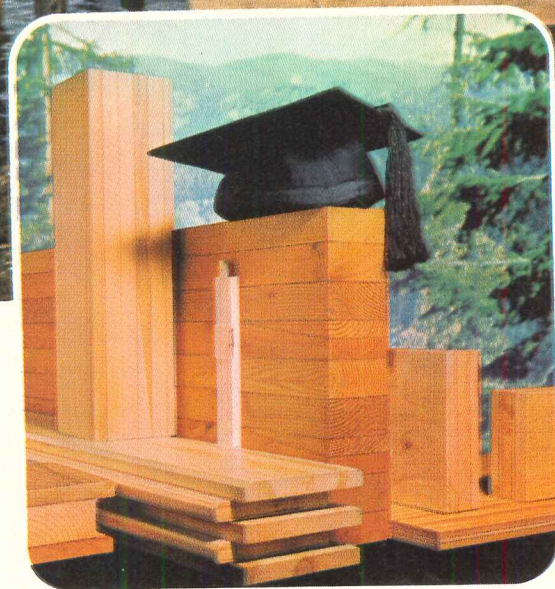
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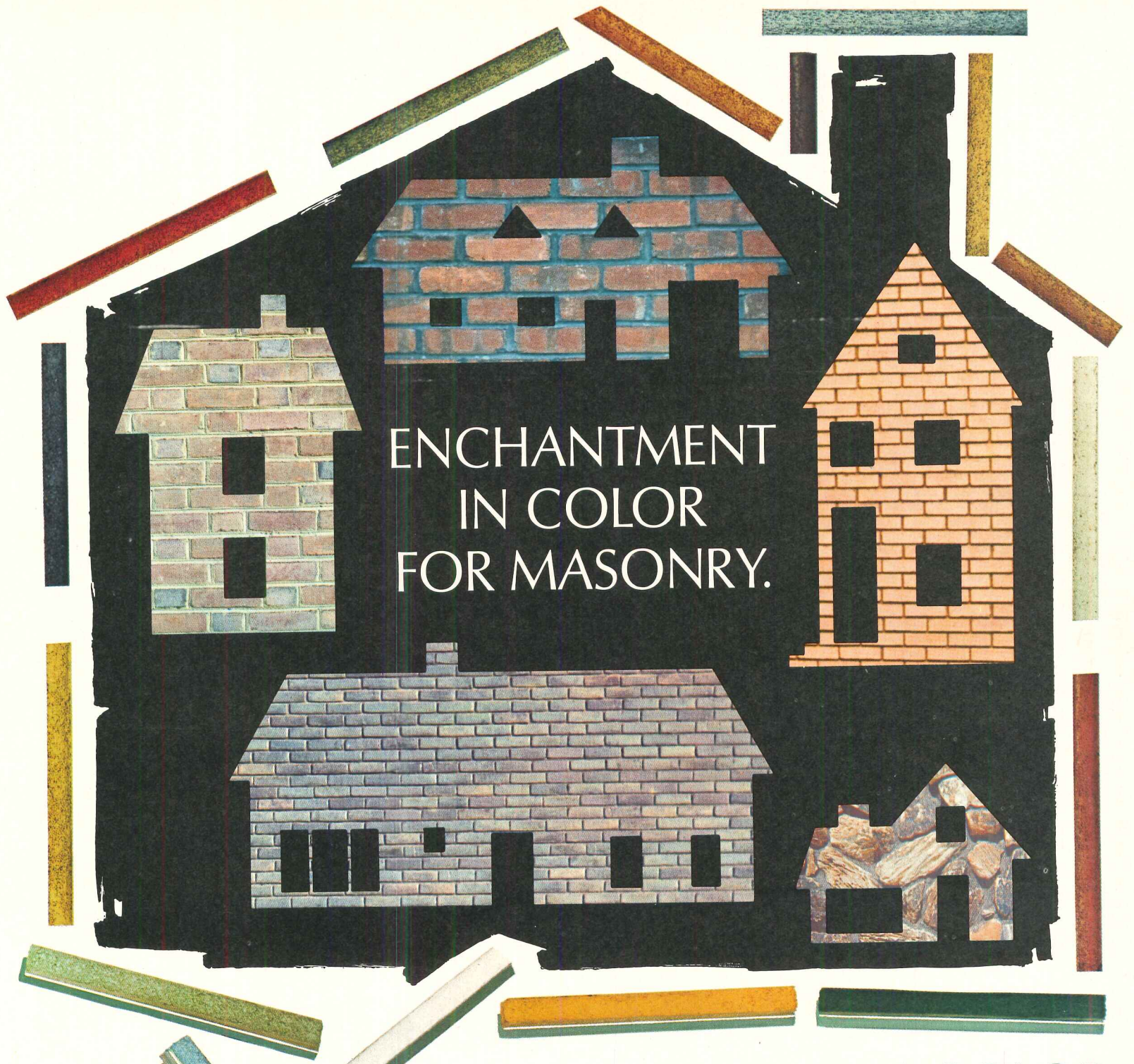
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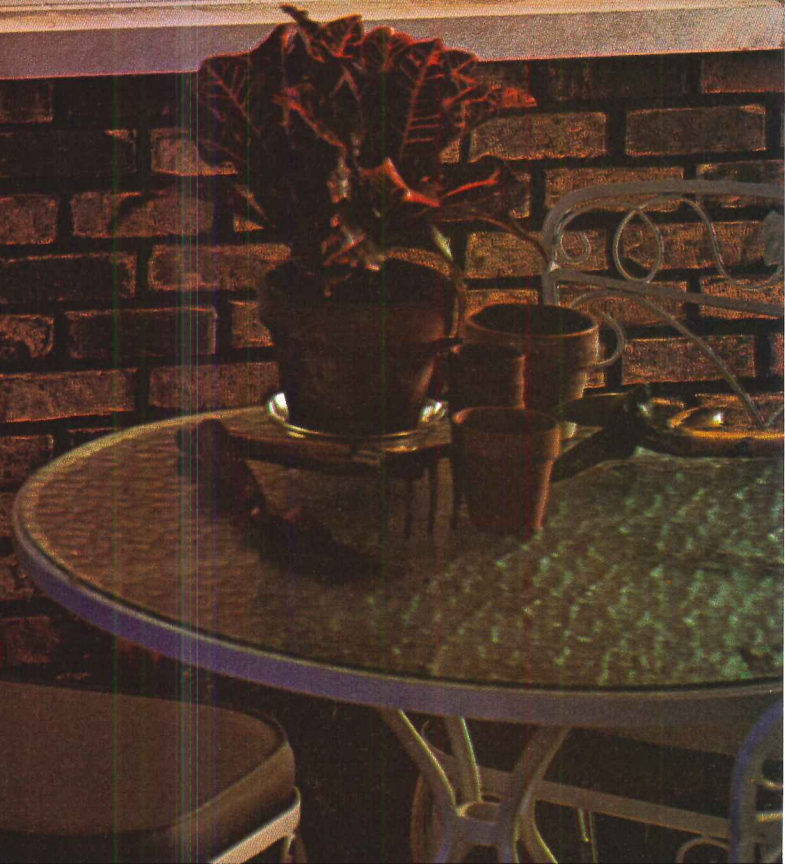
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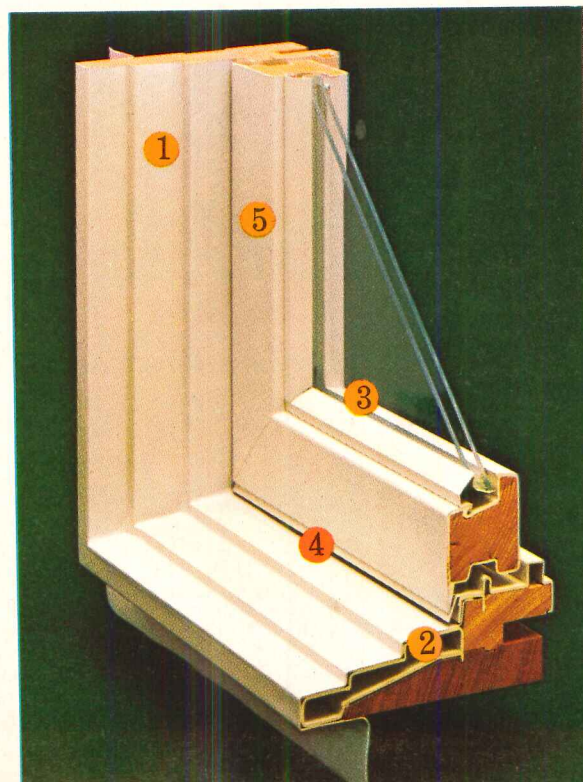
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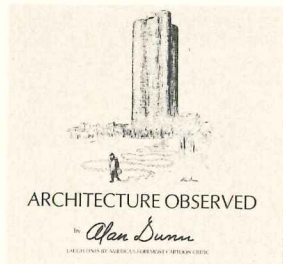
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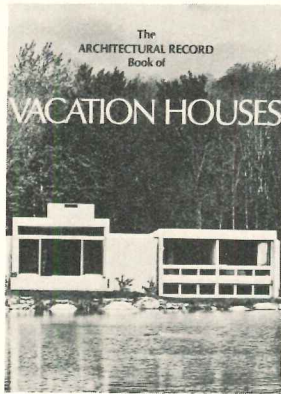
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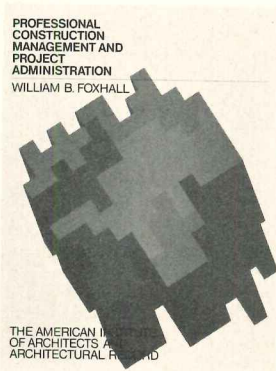
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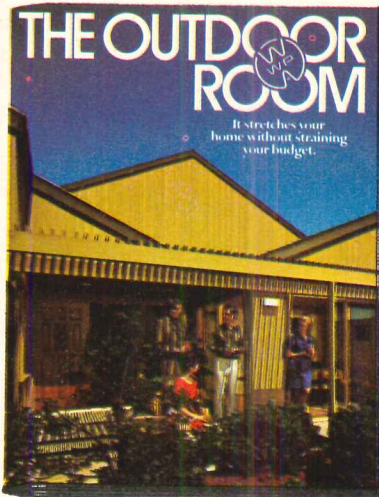
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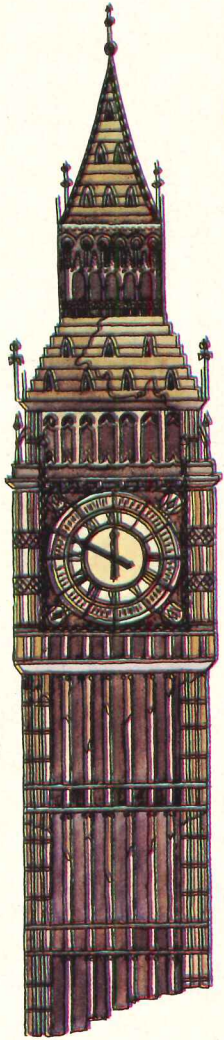
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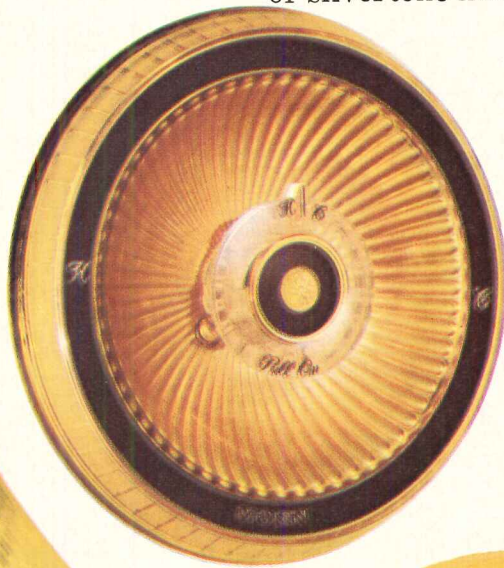


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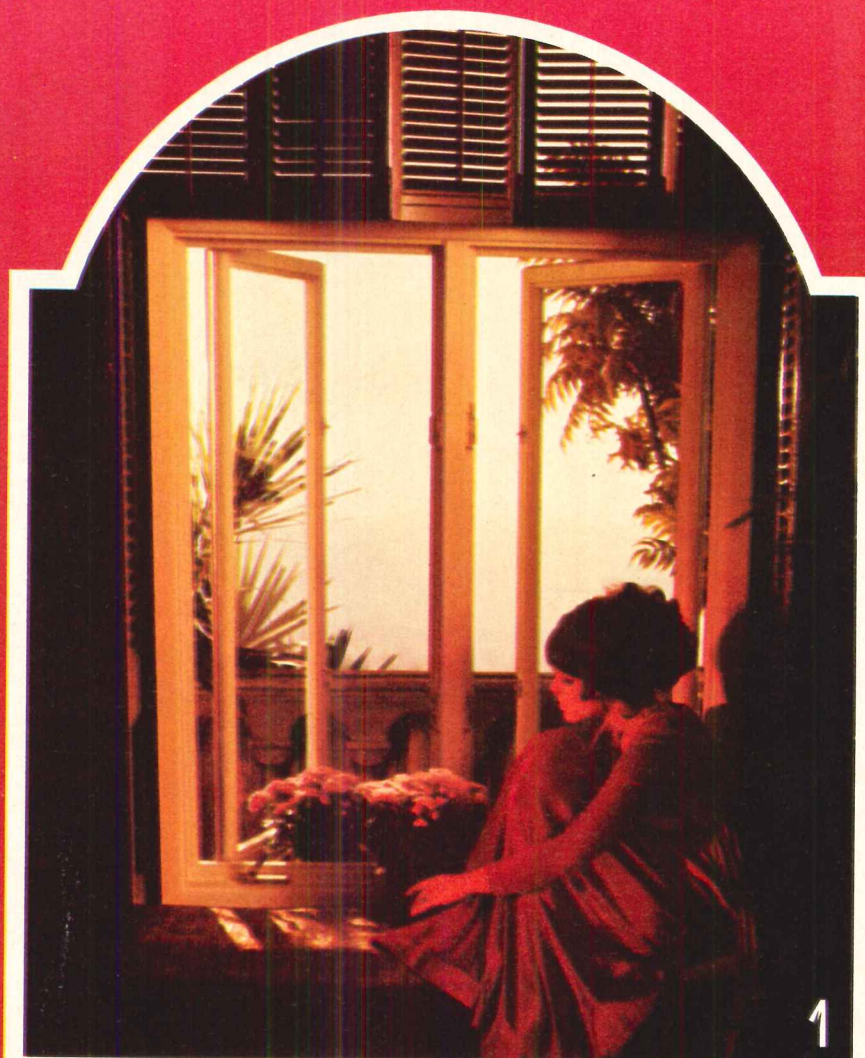


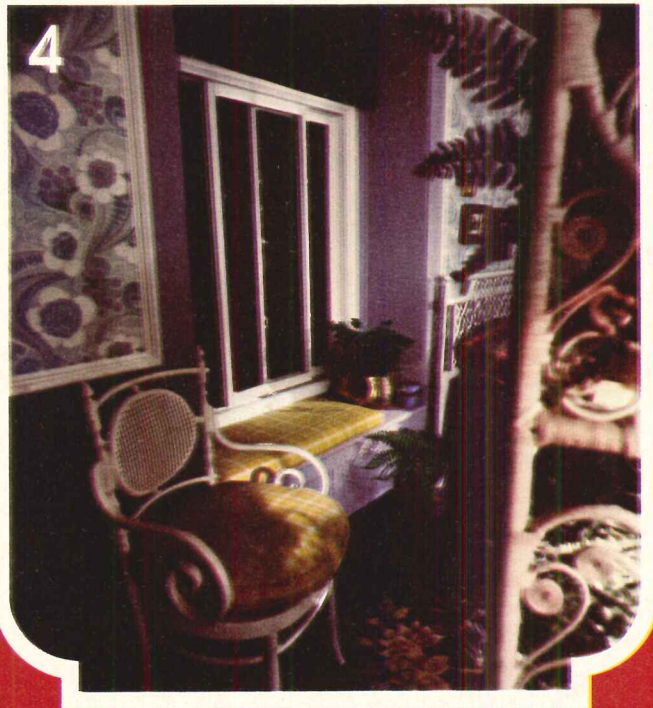
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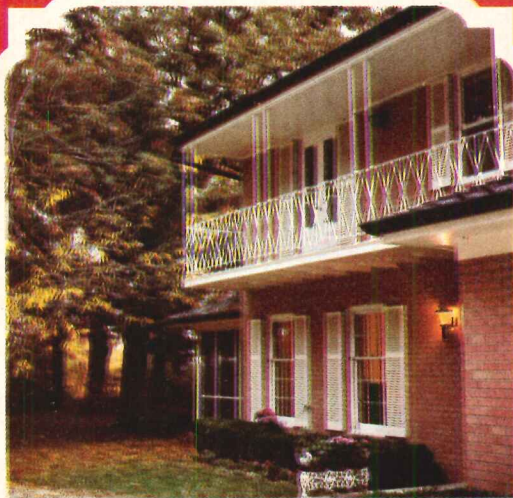




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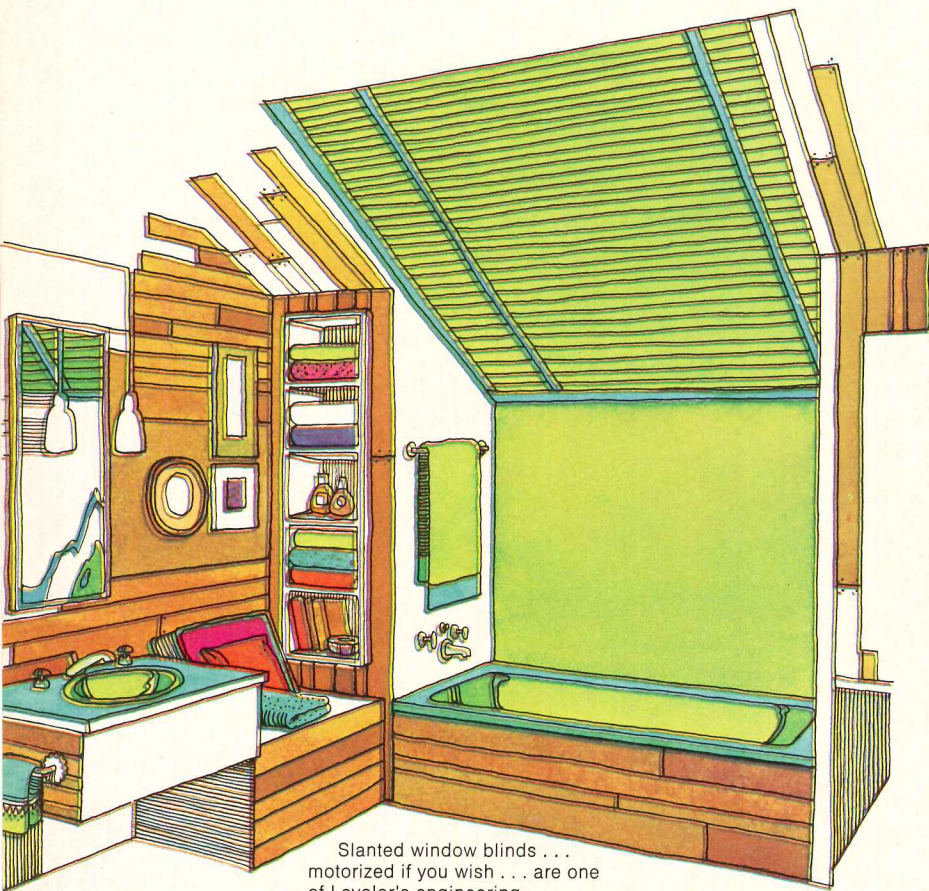
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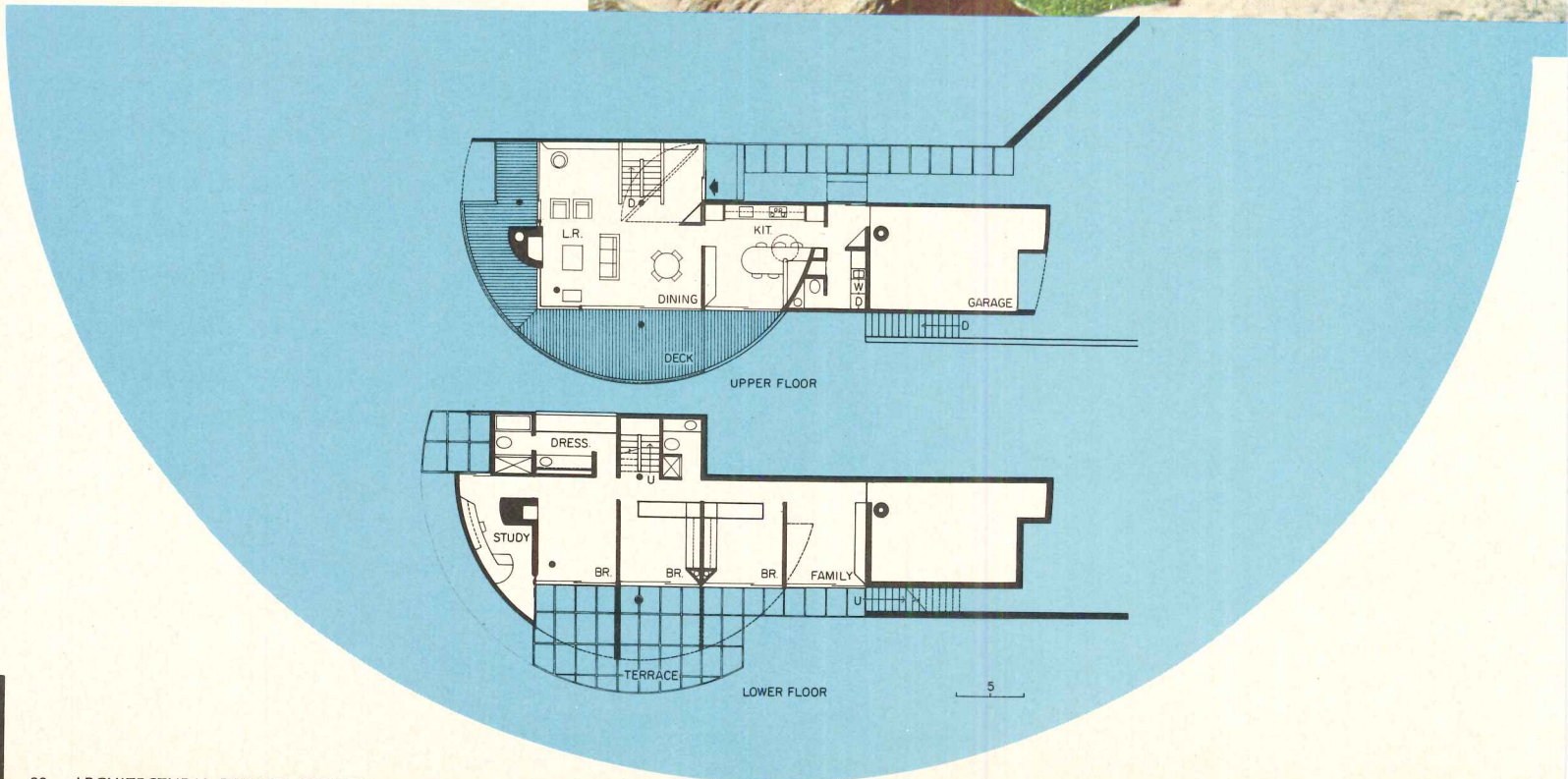
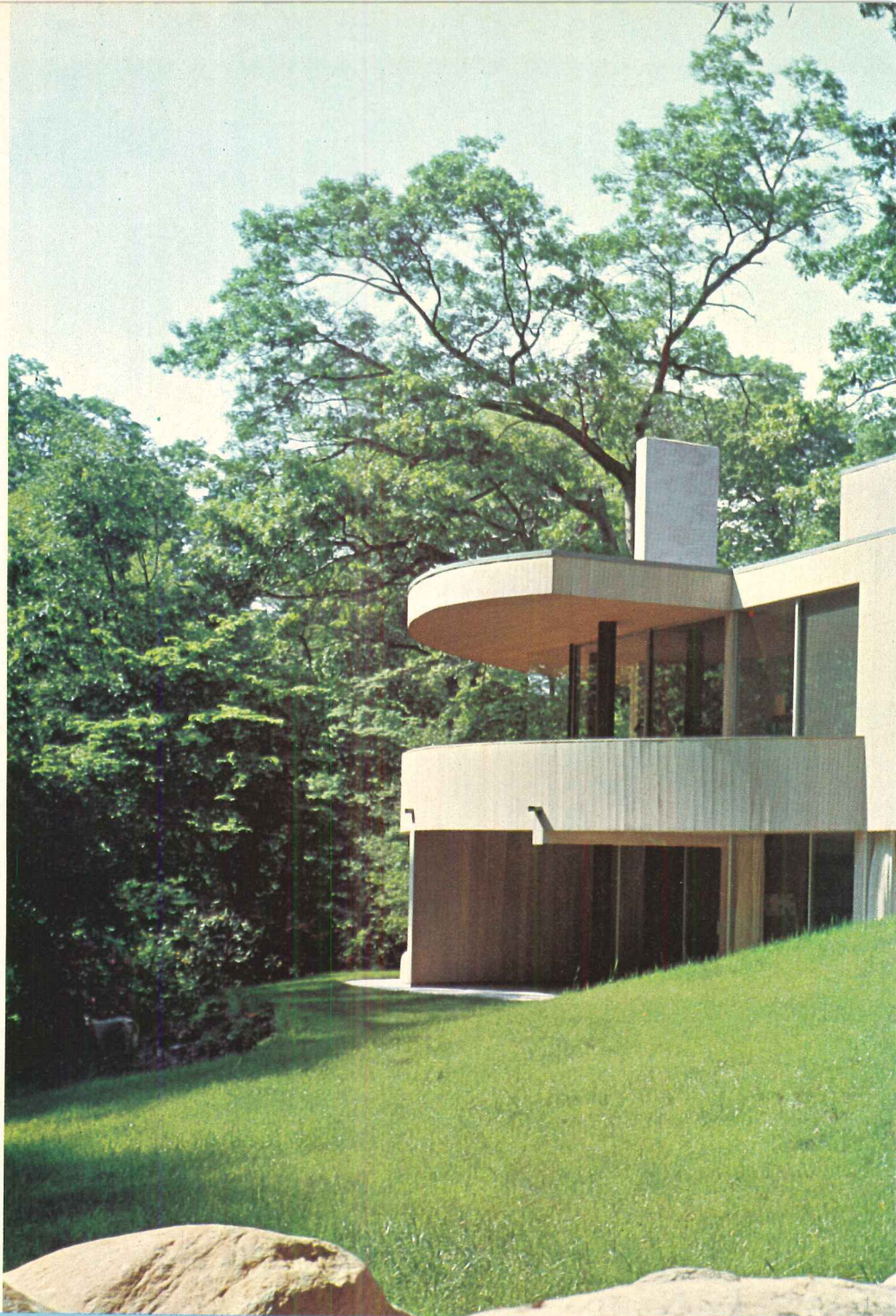
RECORD HOUSES OF 1972

20

houses and eight apartments that will intrigue and delight architects and others interested in residential design is what RECORD HOUSES is about. Those selected represent the variety of thinking being done today by American architects. More than two-thirds of the buildings in this seventeenth issue of RECORD HOUSES are by architects whose work is appearing here for the first time. All will receive an ARCHITECTURAL RECORD Award of Excellence in Residential Design for themselves and their clients. In addition to regular subscribers, the magazine will be sent to selected builders and interior designers and will be available in bookstores. The focus of the issue is the relationship of the building to the site. As land costs rise, as land with legal and political complications must be utilized, as land with abnormal topography can no longer be bypassed, the architect's unique potential to produce a symbiosis between nature and shelter becomes even more important. The buildings which follow illustrate that point with style and distinction.—*James D. Morgan*

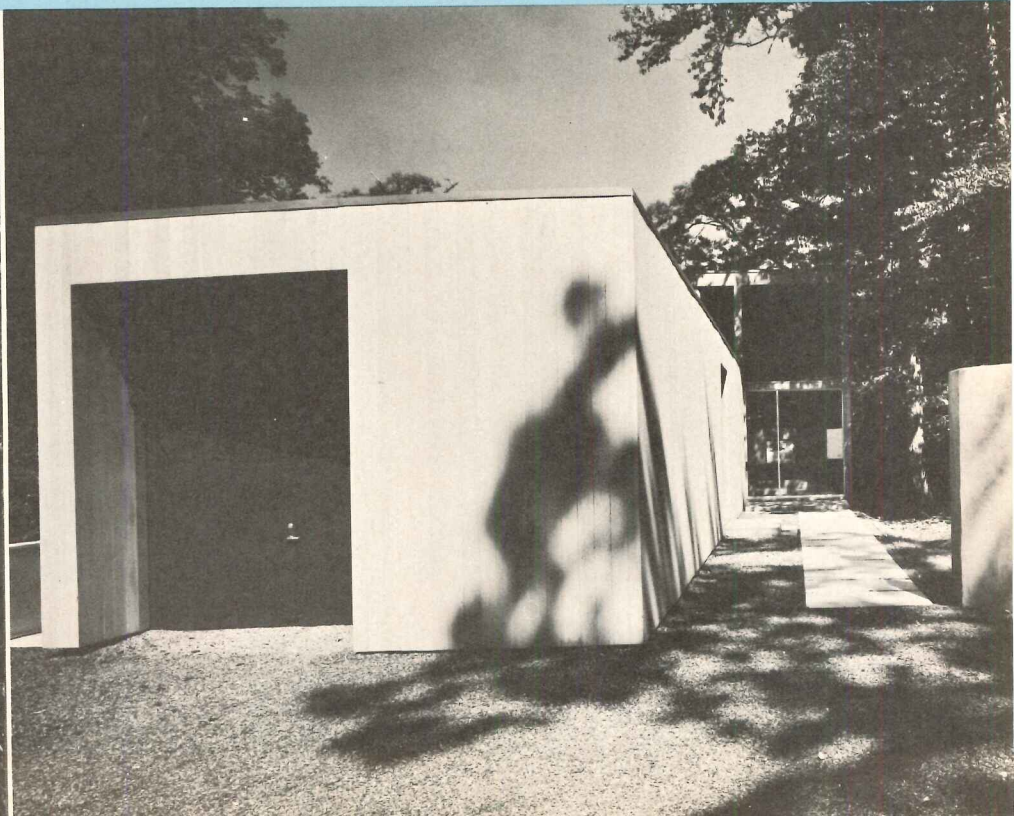
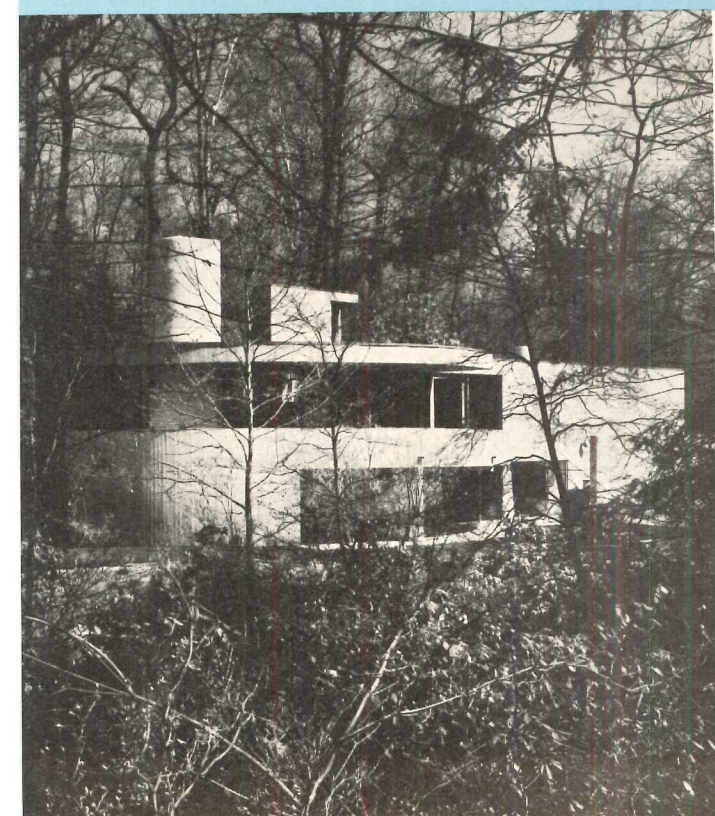
In words any architect would cherish, Loring Mandel wrote in *The New York Times*, December 6, 1970, of the house Richard Henderson designed for him. Speaking of his site—two acres in the middle of a 60-year old private arboretum in Huntington, Long Island—the client wrote of his hopes as the project began: "The house would not be a jewel in a setting. The valley was the jewel, and the house had to be fashioned to let us see it in bloom or in snow." Henderson had two immediate reactions to the land: first, the scheme must be linear and run along the contours to minimize its effect on the rich environment. Second, at the western end of the house, a sweeping vista into the valley was indicated rather than a directed one. The resulting plan (below) can be seen as a linear house with a semi-circular deck or, if viewed with the diagonal through the steel-framed living room as a vertical, as a glazed pavilion on a rounded terrace set in the woods with service areas, like an umbilical cord, connecting it to the outside world. Thus, with a straightforward 2300 sq ft plan and very economical use of circular geometry, Henderson has accomplished both siting goals.

Architect: RICHARD HENDERSON, formerly of Gwathmey and Henderson. *Owner:* Mr. and Mrs. Loring Mandel. *Location:* Huntington Bay, New York. *Engineer:* Geiger-Berger (structural). *Contractor:* Harry Sprukts.





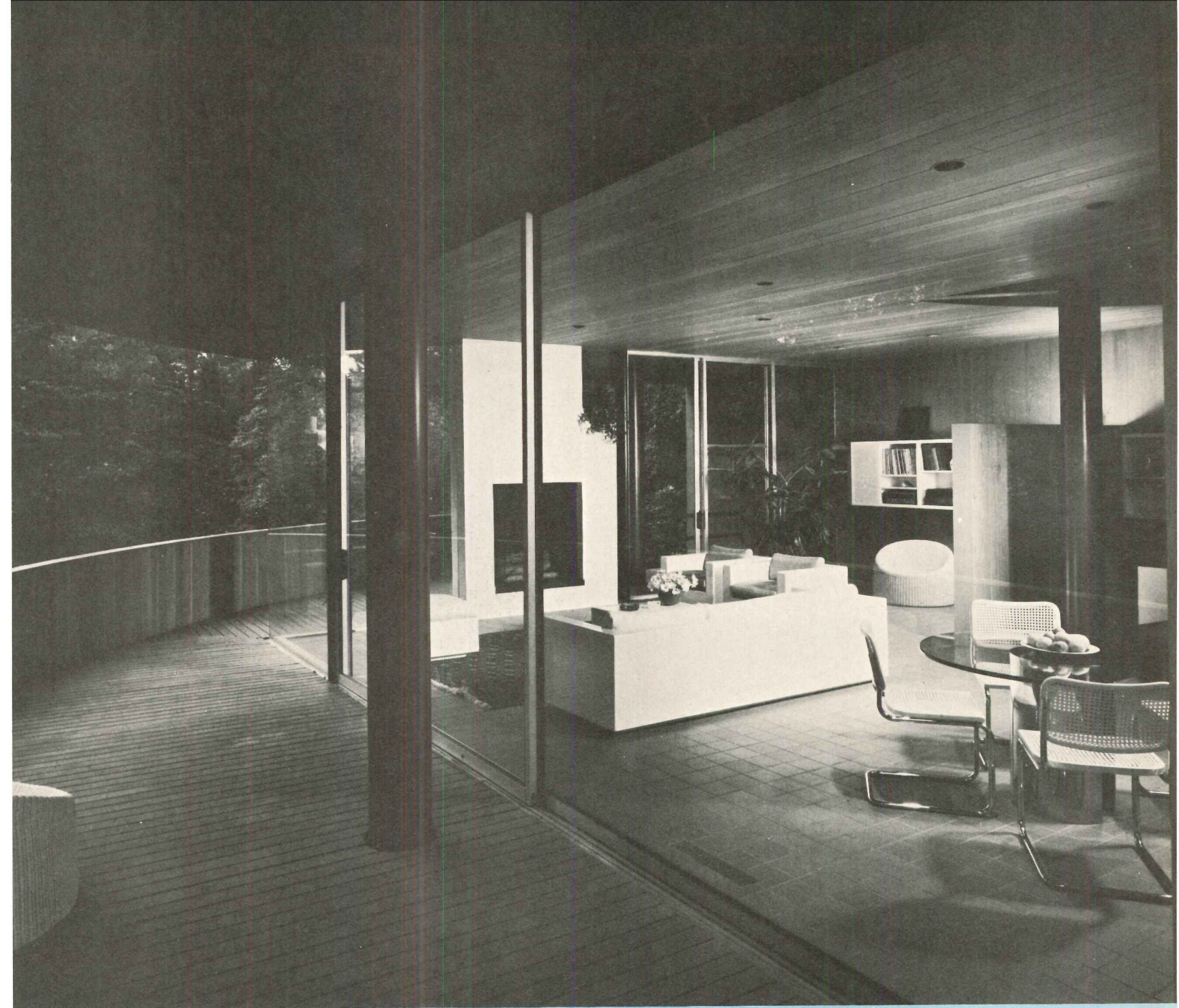
Viewed from the west along the diagonal through the living room (left below), the sweep of the circular terrace is emphasized. The curving facade of the garage (below) has as its focus the same point, the column in the entry, as the other curved walls.



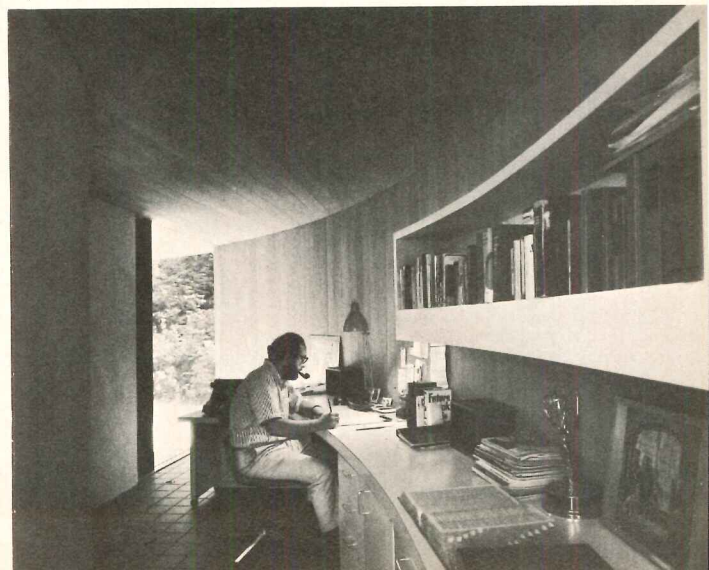


The pavilion-like quality of the Mandel living-dining room is revealed when one reaches the entrance (left), a tall space which fills the room with morning sunlight. The column at the head of the stairs supports a beam which generates a forceful diagonal. It also is the pivot point for the circular terrace and other concentric circles, such as the kitchen wall (below) into which the table butts. The glazed walls of the pavilion (right), in contrast to the kitchen, are well shaded by the deep overhang. Thus, for the person looking out at the trees, sky glare is eliminated to better display ever-changing nature.





In his study (below) Loring Mandel wrote for *The New York Times*: "This house was designed to take the smallest part of the land, to catch the sun exactly right, to feed the eye with natural surfaces and unobstructed views of the valley. We love it."





Jeremiah O. Bragstad photos

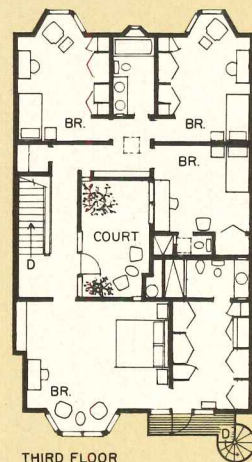
A two-story garage and ballroom structure adjacent to a large San Francisco house has been remodeled and enlarged into a three-story urban residence.

Starting with two solidly-built clear span spaces, architect John Field has reworked the structure to allow addition of another floor and has opened the north elevation (above) to the dramatic views of San Francisco Bay. The large bay window, serving living room, dining room and master bedroom on respective floors, is echoed on the street facade by smaller bays (opposite above).

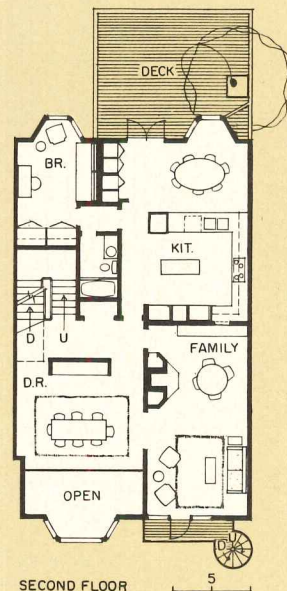
Great care was taken to relate interior spaces to each

other, to the views and to the sun. Because the rear play yard seldom receives sun, a south-facing second floor deck above the driveway was added. On the third floor, a tiny open court catches sunlight for the interior bedroom. Cedar shingles tie old and new parts of the building together and the new house to the old one.

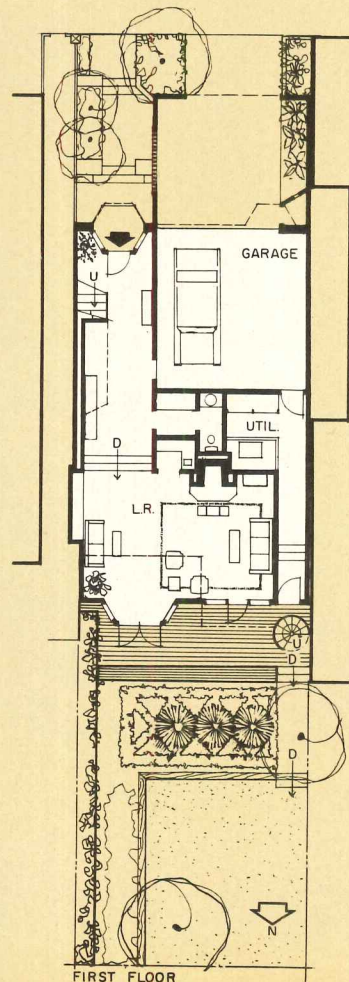
Architect: JOHN LOUIS FIELD of Bull Field Volkmann Stockwell partner-in-charge. *Owners:* Mr. and Mrs. Murray Waldman. *Location:* San Francisco. *Engineers:* Pregnoff, Matheu, Kallam, Beebe (structural); O'Kelly & Schoenlank (mechanical). *Landscape architect:* Thomas D. Church. *Contractor:* Lester Lipinski.



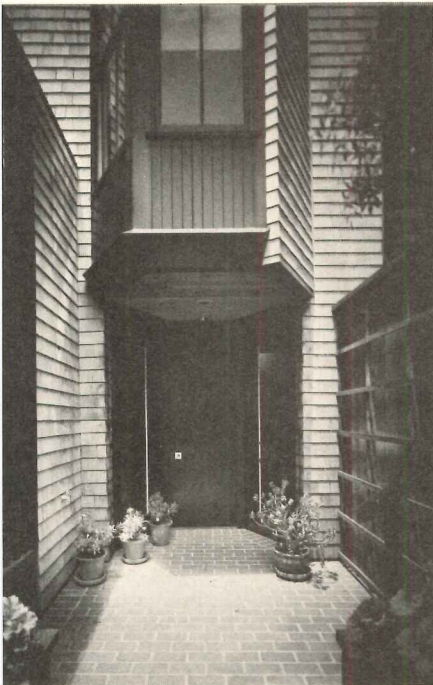
THIRD FLOOR



SECOND FLOOR

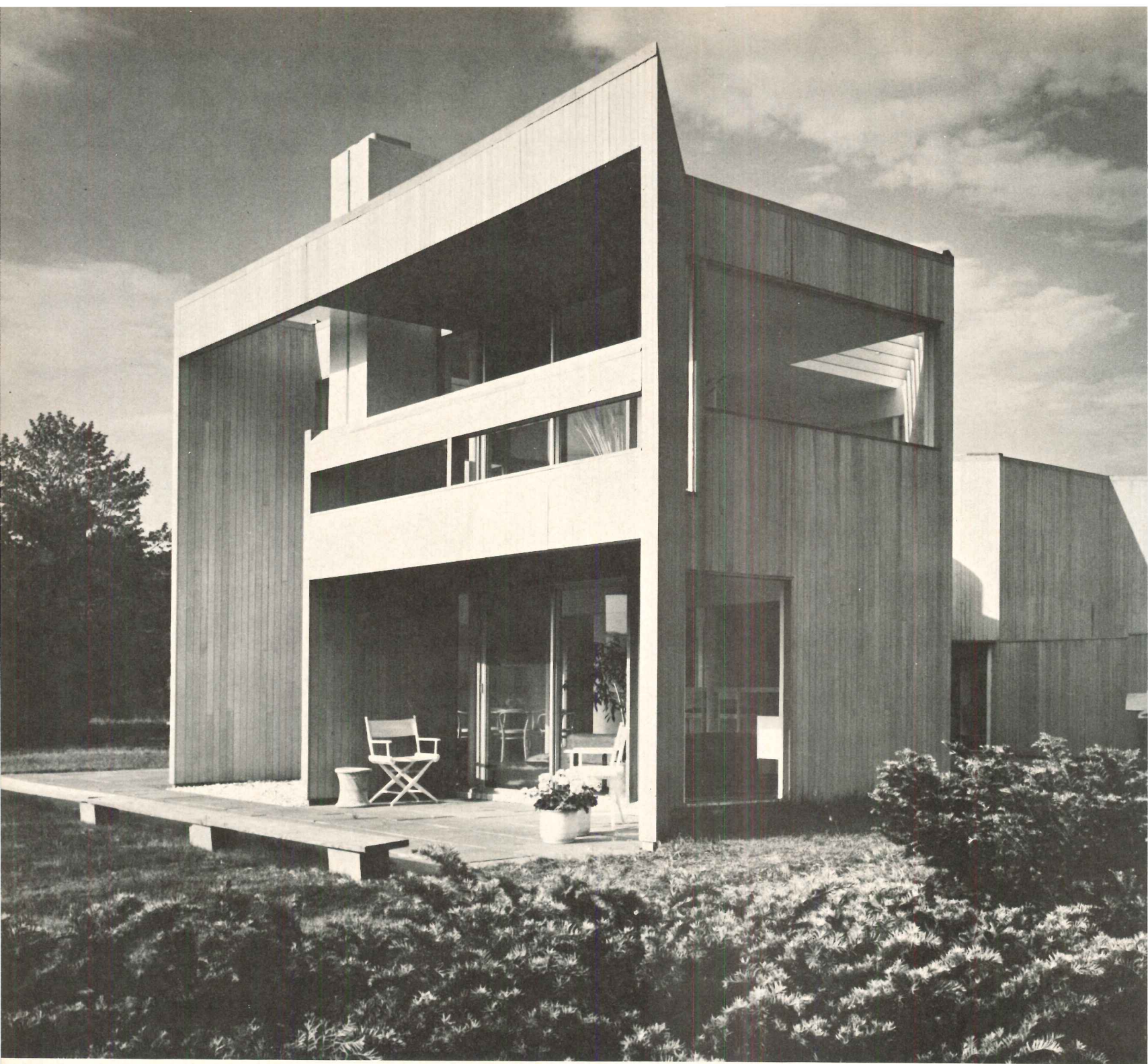


FIRST FLOOR



The kitchen-breakfast room, (above) and entry (left) face south, but the most dramatic space in the house faces north toward the Bay. The splendid two-story bay window (right) is part of the new construction added to permit four bedrooms on the top floor. The living room floor was lowered to grade (below) to allow maximum ceiling height and a new parquet floor installed.

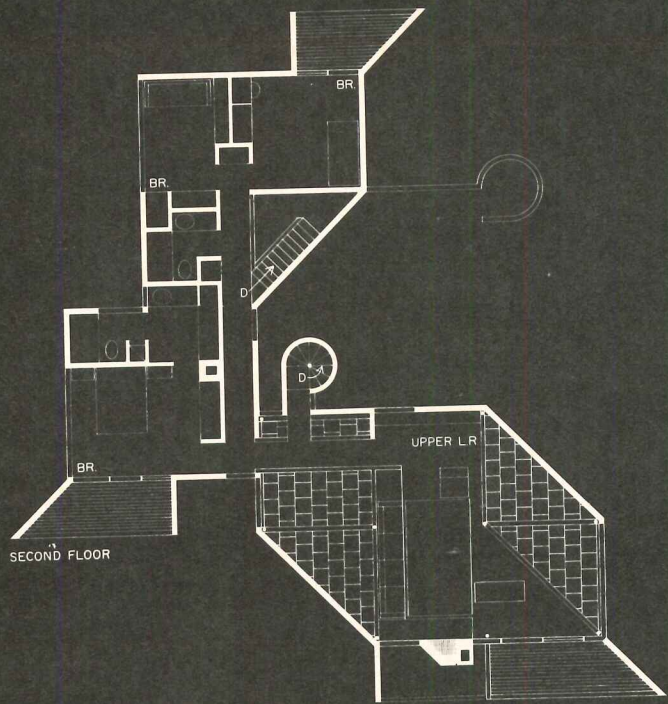




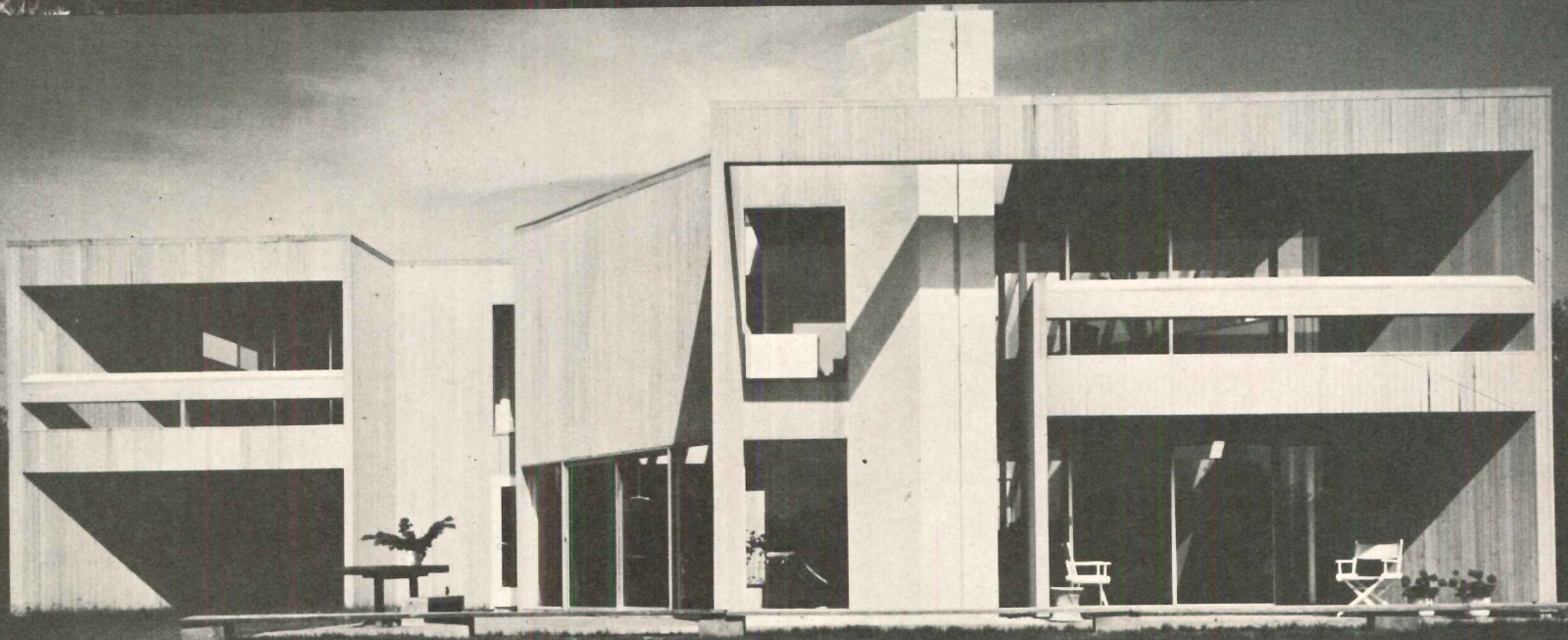
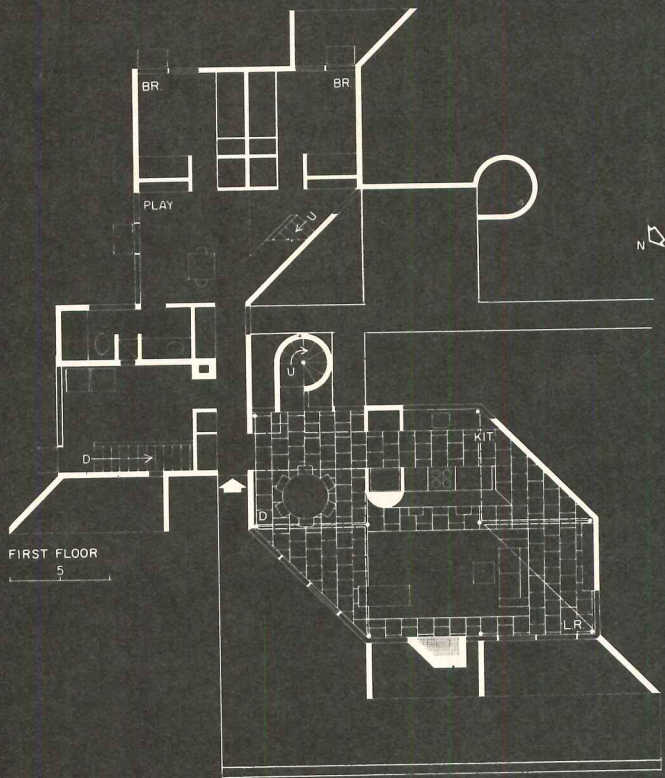
At first glance, the plan of the Stephen Kaplan house in Easthampton, New York may seem no more than a modish exercise in diagonal geometry. Two characteristics of the site, however, make it work very well indeed. First, it is set in a landscape nursery whose shrubs and trees have a strong linear pattern. The vertical lines on the plan (opposite) relate to that geometry. Second, the major diagonals, especially in the family-living room wing, are parallel to the prevailing breezes. In August, when everyone else has closed up the windows and switched on the air conditioner, this house is full of gently moving air. Barbara and Julian Neski

have played with that openness in visual terms as well. The angular, rather massive facade that visitors approach from the south literally dissolves into a space, (overpage) so filled with light that it hardly seems enclosed at all. The substantial exterior forms of bleached cedar siding contrast with a white interior that has two enormous triangular skylights. One of them can be seen (above) casting afternoon shadows high on the living room wall.

Architects: BARBARA AND JULIAN NESKI. *Owners:* Mr. and Mrs. Stephen Kaplan. *Location:* Easthampton, New York. *Engineers:* Stanley Gleit (structural); Weber & Grahn (mechanical). *Contractor:* Peter Wazlo.



The plan is organized into three two-story areas. The family-living room-kitchen, one large space, is to the right of the spiral stair and entrance. The parent's bedroom atop a utility room is to the left. Above that is a wing with four children's or guest bedrooms and a playroom. It can be shut off from the other areas by closing two doors. The square grid that shapes the house is apparent in the walls that divide up the bedroom wings. It is also expressed in the large space by a post-and-beam structure that stands free of the walls. The circular stairwell and outdoor shower also contrast with the grid.





"The family-living room wing is meant to be an active, dynamic light-filled space; the system of columns, beams, skylights, open wells and glass combine to provide a setting for family activity and entertaining on two levels," say the Neskis. Four views from differing heights and positions within the space testify to the excitement of the room. The upper area is meant to be used for quieter entertaining in conjunction with the parent's suite.

William Marris





The stairway in the children's wing (left), with open risers and a solid baluster, is a playful switch on usual practice. The white door at the head of the stairs and the one beneath separate the children completely from the rest of the house when that is desired. The parent's bedroom (above) has its own large balcony. It is near the children yet connects, by a bridge, directly to the upper level sitting area in the family-living room wing and to the first floor by the circular stair.

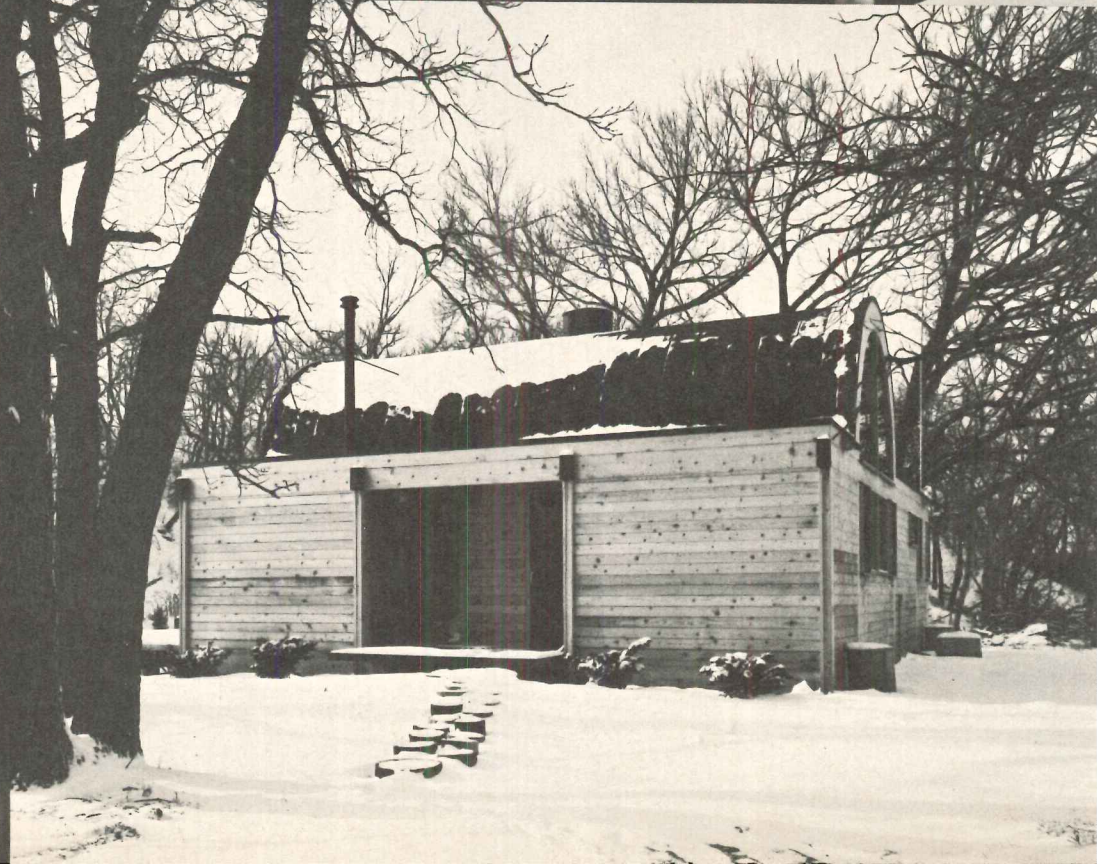


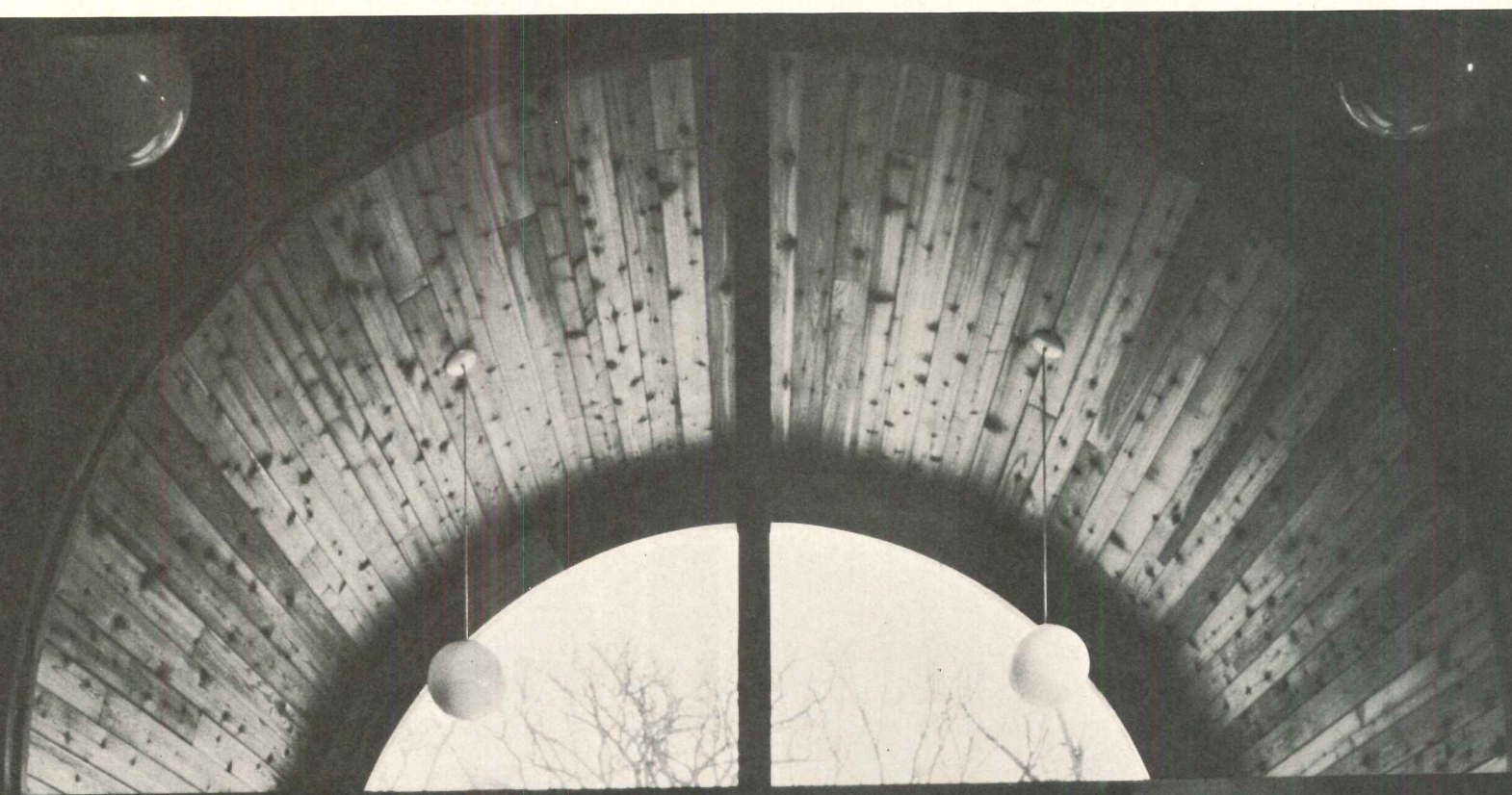
A simply-constructed wood barrel vault transforms this straight-forward post-and-beam vacation house into an elegant residence. Perched above a rambling creek near Wausa, Nebraska, the \$20,000 building by architect Neil Astle makes use of folding doors to provide a maximum of five sleeping rooms. Triple 2 by 12 Western red cedar beams running the long dimension of the house as floor structure, both ways as roof structure, and supported by columns made up of two 2 by 10s and a 2 by 8 spacer, form the basic grid. Two-by-six decking is used on both roof and walls to enclose it.

The four semi-circular trusses which form the 15-foot diameter barrel vault (right) also use 2 by 12s. The paired curved sections cut from them have a two layer inner core of $\frac{3}{4}$ -inch fir plywood all of which is glued (with exterior glue) and nailed together. All joints are carefully staggered; the semi-circular elements are braced by a double 2 by 12 bottom chord and a kingpost of 2 by 4s either side of a center 2 by 2 that interlocks top and bottom. Four-ply built-up roofing is used everywhere topped with gravel on the flat portion and roll roofing on the vault. A similar arched pergola of spaced 4 by 4s over the deck is planned for the future to deal with glare from the sky.

Architect: NEIL ASTLE of Neil Astle and Associates. *Owner:* Dr. and Mrs. R. L. Tollefson. *Location:* Wausa, Nebraska. *Engineer:* Robert Sullivan (mechanical). *Carpentry contractor:* Arnold Prather.

Hedrich-Blessing photos







Julius Shulman photos

Seen from Narragansett Bay, (above), this elegant house seems to have been around as long as any of its late nineteenth-century neighbors. Huygens and Tappé have used the cedar-clad roof volumes with knife-edged eaves to capture a special regional quality and to anchor the relatively small house securely to its open site.

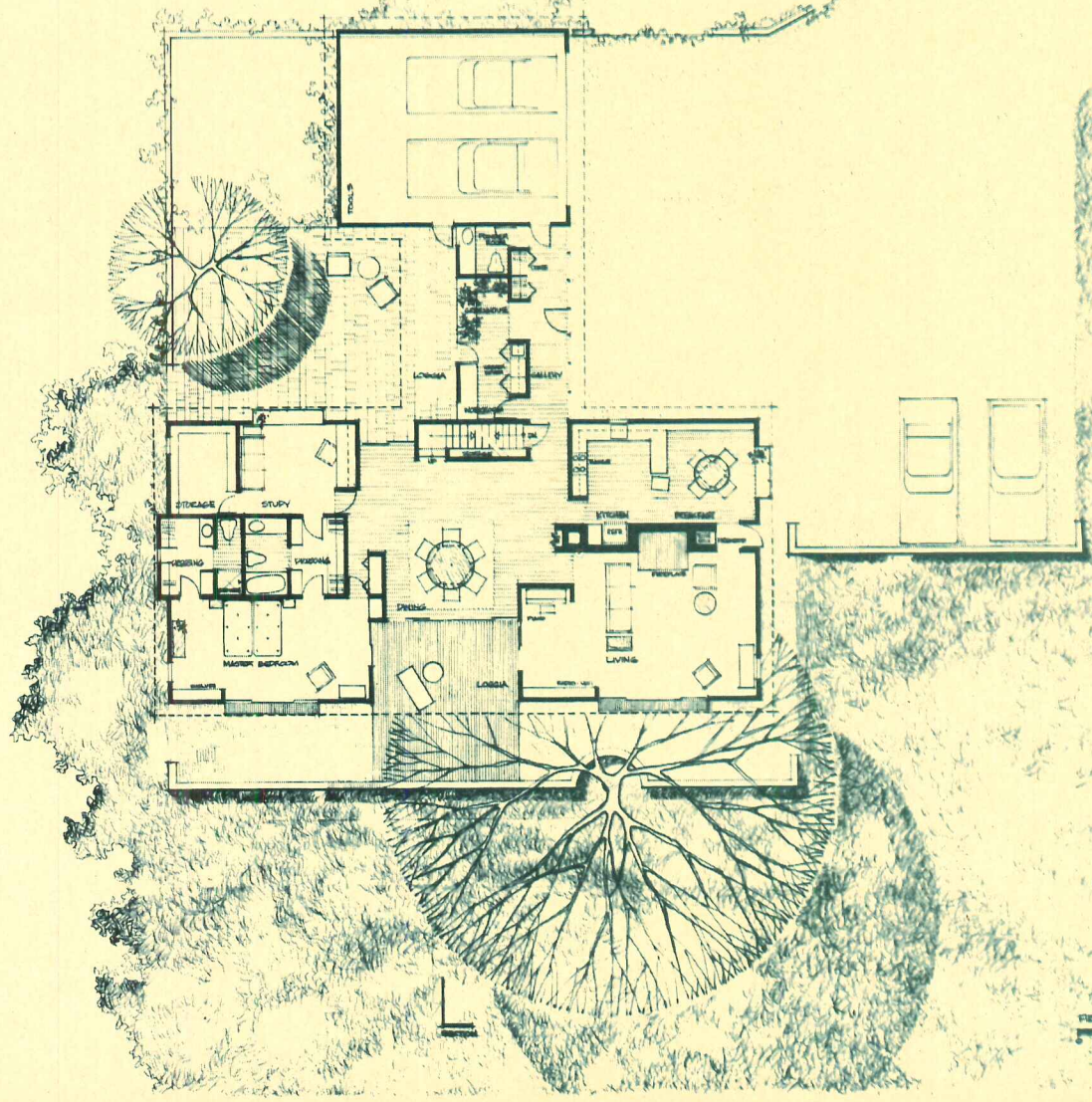
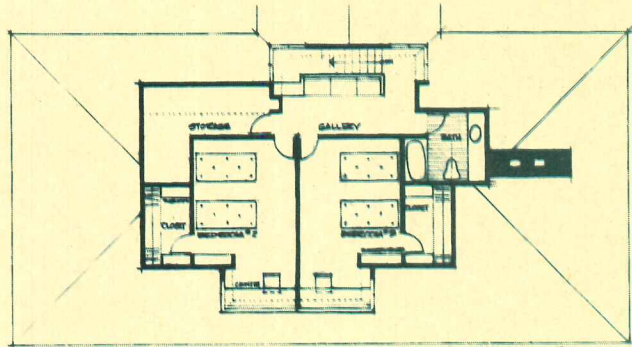
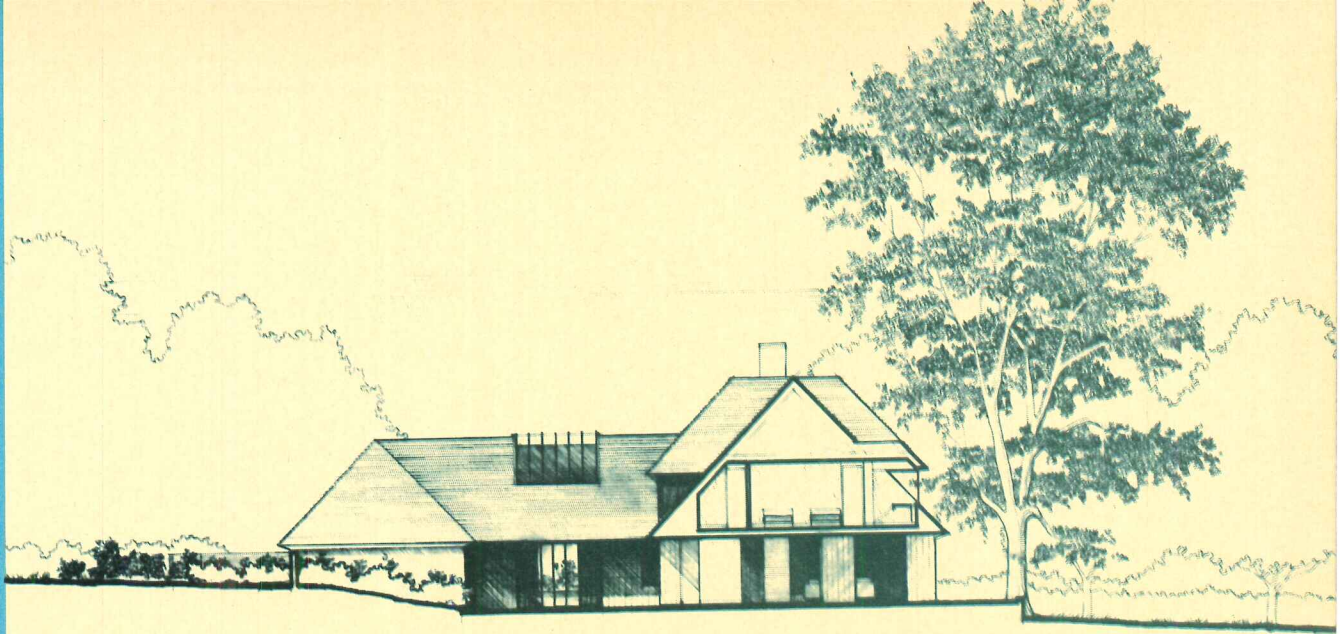
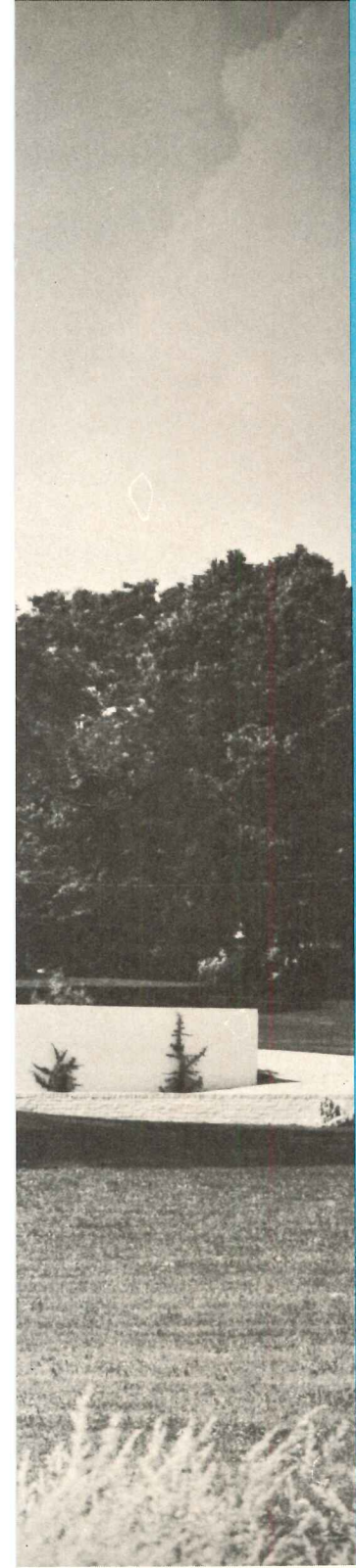
Yet the plan reveals a relaxed openness that can only be found in houses of our time. Recognizing that few will arrive except by automobile, the architects have used the entrance gallery to connect garage to house and to create a court protected from offshore winds.

Occupied most of the time by only two people, the house is complete on one floor. Upstairs, two bedrooms which share a bath and a small sitting area are provided for visits of children who no longer live at home. A dining table designed by the architects opens to accommodate all of them.

The materials are limited, but rich. Walls on the exterior are white-painted boards and battens, on the interior, white plaster. Floors in the entrance gallery, kitchen and dining room are Welsh quarry tile, carpet elsewhere. To mitigate mid-day glare from the bay, all ceilings are wood: matte-finished birch

paneling with battens. Given the quietly eclectic furnishings, the effect is again reminiscent of a turn-of-the-century house at the shore. On the approach facade (overpage), rain-washed white paint from a massive brick chimney has stained the cedar shingles, a patina which helps the house seem mature.

Architects: REMMERT HUYGENS and ANTHONY TAPPÉ of Huygens and Tappé, Inc., Terry A. Cracknell, job captain. Location: Barrington, Rhode Island. Engineers: Souza and True (structural), William R. Ginns (mechanical), Lottero and Mason Associates, Inc. (electrical). Contractor: E. J. Seigny Construction Co.



FIRST FLOOR PLAN



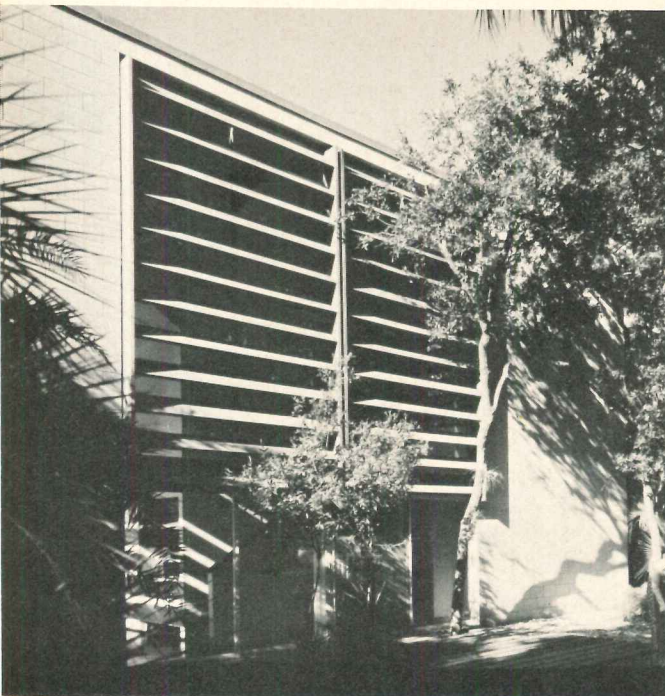
The skylight (above) not only illuminates the entry hall, but lightens the profile of what might otherwise have been a forbiddingly heavy roof. Wide overhangs and the dark ceiling help minimize glare in the living room (right).





The stairway to the second floor bedrooms (right) and the upstairs sitting area are lit by corner dormers on the garden side (above) and the entry side (below) of the roof which connects the house and garage.

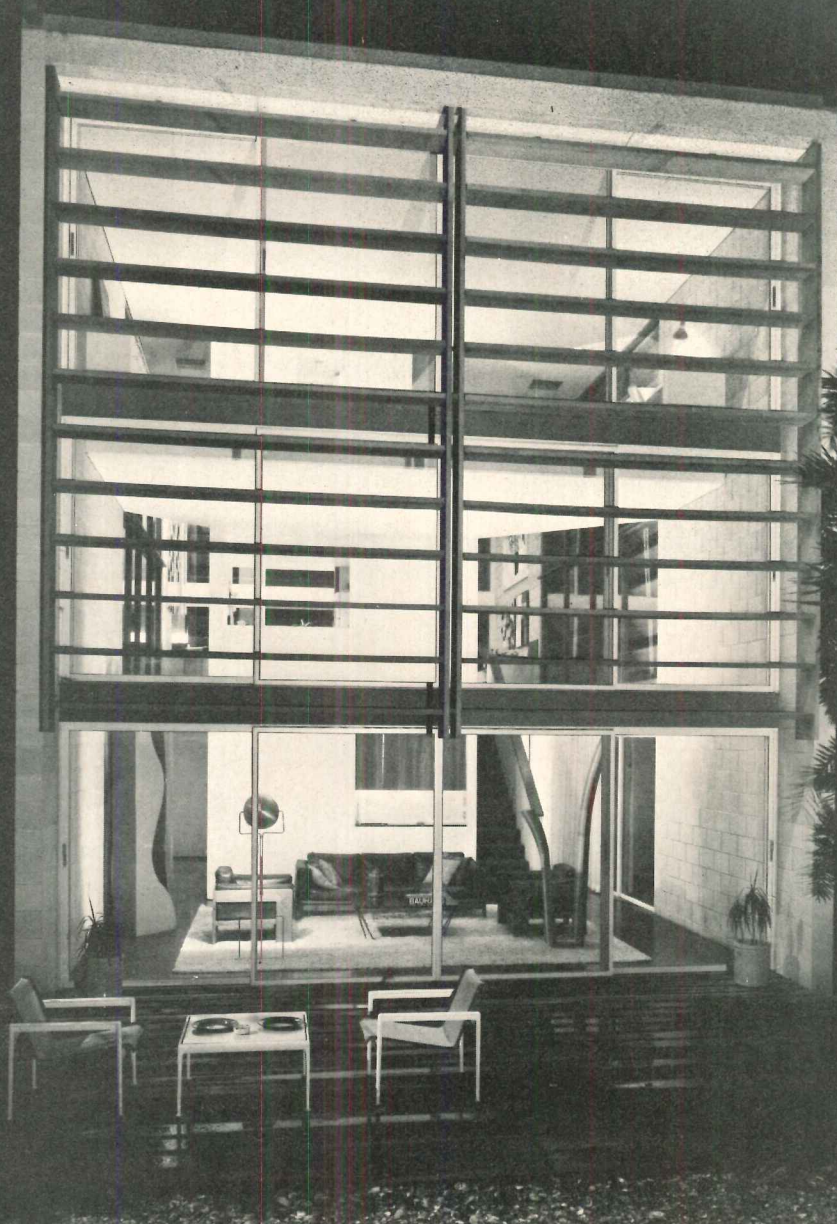
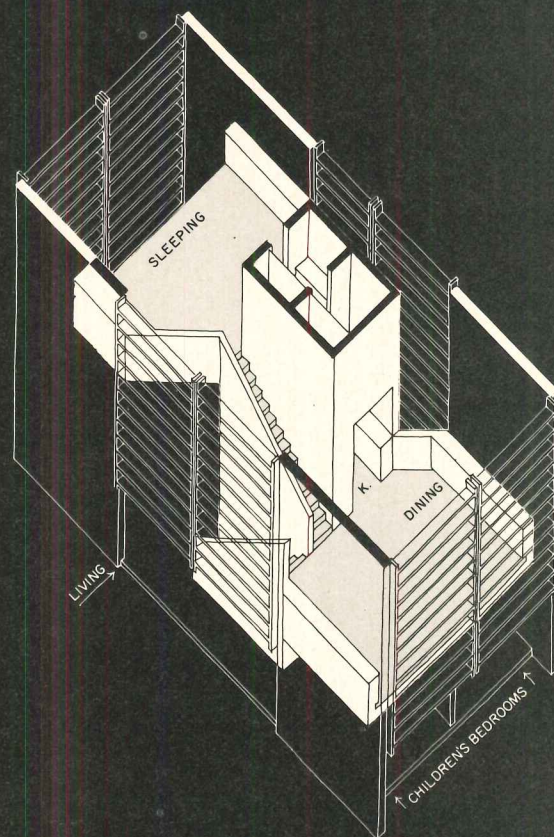


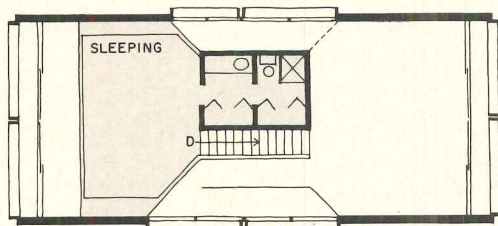


Architect Dwight Holmes' house on Tampa Bay seems very much at home in what he calls "a near perfect example of semi-tropical environment: moderate temperatures, bright sun, generous rainfall and daily breezes off the Bay and Gulf." Placed well back from the street on a long and narrow lot, the house looks east across the open bay. Largely solid side walls of unfinished concrete block screen the house from uncertain future development on adjoining properties. The end elevations, however, are completely transparent. Four-panel sliding aluminum window walls stacked three high (right) form those facades. To control sun and to provide protection from tropical storms, a system of adjustable redwood louvers has been provided. The louvers have a shadow texture whose scale is adequately proportioned to the masonry planes. Within the severe rectangular volume, Holmes has created an appropriate openness by placing the dining and master bedroom platforms on the second and third floors at opposite ends of the plan, permitting two-story spaces for both living and dining rooms. The central utility core is designed to minimize interruptions of ventilation flow. Including central air conditioning for periods of intense heat and humidity, the house and a small studio behind it of similar construction cost \$28,000.

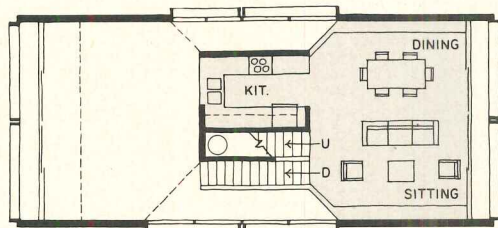
Architect and owner: DWIGHT E. HOLMES. Location: Tampa, Florida. Contractor: Ranon and Jimenez.

Wade Swicord photos

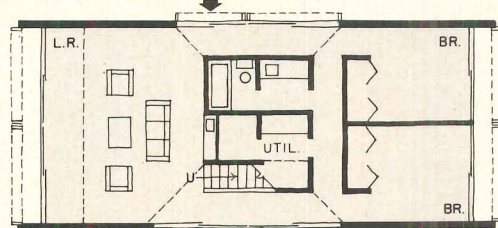




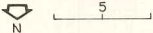
THIRD FLOOR



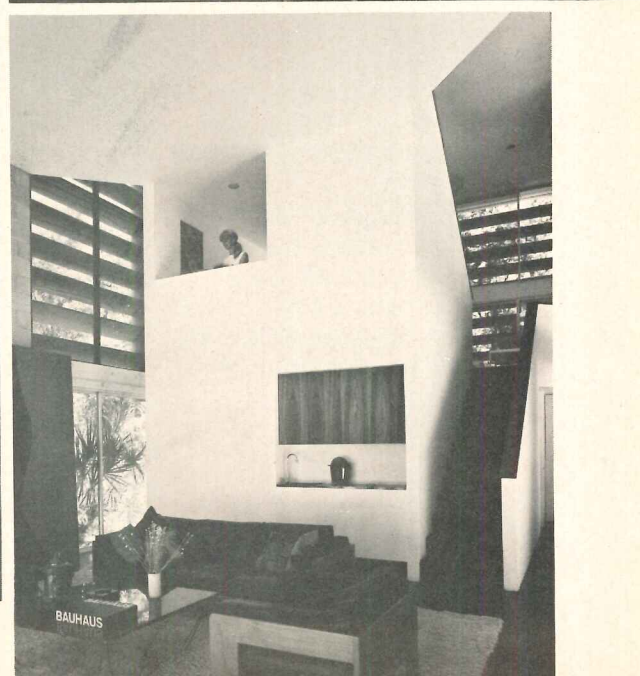
SECOND FLOOR

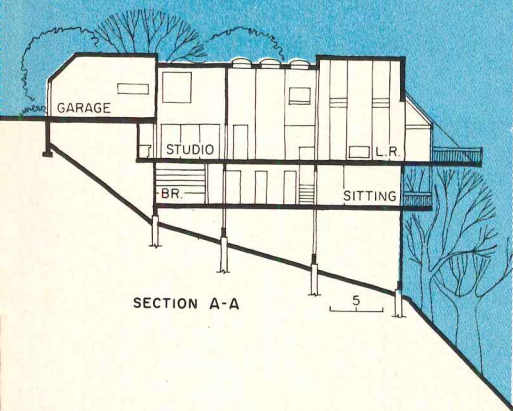


FIRST FLOOR



Alternating platforms above the ground floor (section left) create two-story spaces in the living room (below) and the dining room (above). The interior kitchen, open at both ends (right), is well-ventilated and has a good view of activities in the living room as well as outside on the terrace and the adjacent beach.



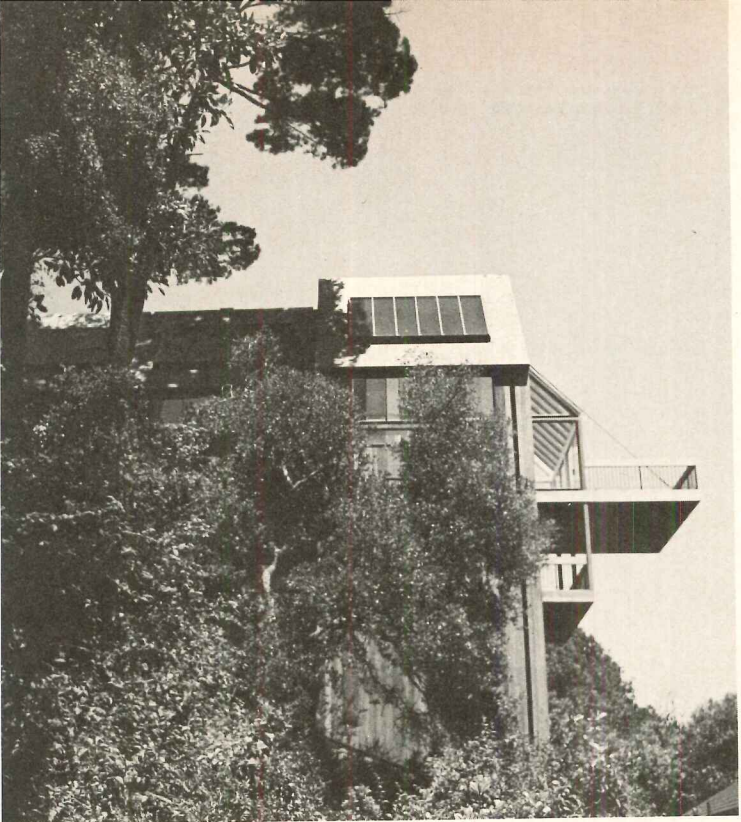


A steep and picturesque site above the San Francisco Yacht Club on Belvedere Island is the location of architect Rod Friedman's own house. In addition to concern for preserving the stands of oak, eucalyptus and pine on the hillside, he was limited by city ordinance to a two-story scheme. Thus, instead of the compact three- or four-story design one might expect, he has developed a more horizontal concept. Unfortunately, a large volume of enclosed space under the house cannot legally be occupied. Nonetheless, by using an audaciously structured deck and an elegant greenhouse-like solarium, Friedman has made the most of the situation.

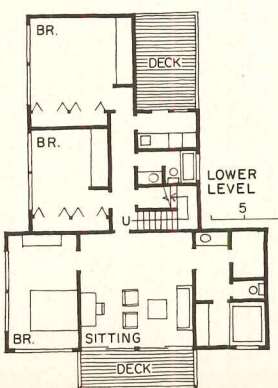
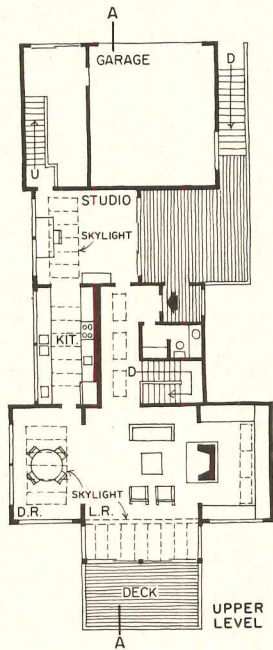
The dining room, living room and library, which occupy the most prominent volume of the house (right) are meant to be places where the family gathers and where parties are held. In addition, each family member has his own private space. For the parents, there is a suite on the lower level which includes a sitting room and smaller deck. The wood-framed house is sheathed in vertical re-sawn redwood boards left to weather, a contrast to the white interior walls.

Architect and owner: RODNEY F. FRIEDMAN of Fisher-Friedman Associates. *Location:* Belvedere, California. *Engineers:* L. F. Robinson and Associates (structural); Harding Miller and Associates (foundations). *Contractor:* Clancy Becker.





An adjustable $\frac{3}{4}$ -inch cable each side of the solarium (above) supports the flying deck. From it (above right), one has a remarkable view of the marina activities. From below, the sailors in turn can compare the structure with the rigging of their boats. The lofty living room (right) and the library beyond are filled with light during the day by skylights and large windows on all sides.



Fisher-Friedman photos



This house cost \$21,000. That's because architects Allan and Barbara Anderson designed and built it themselves. And perhaps even more important, the completed house blends into its rocky site so well that it is almost invisible in summer to its split-level neighbors.

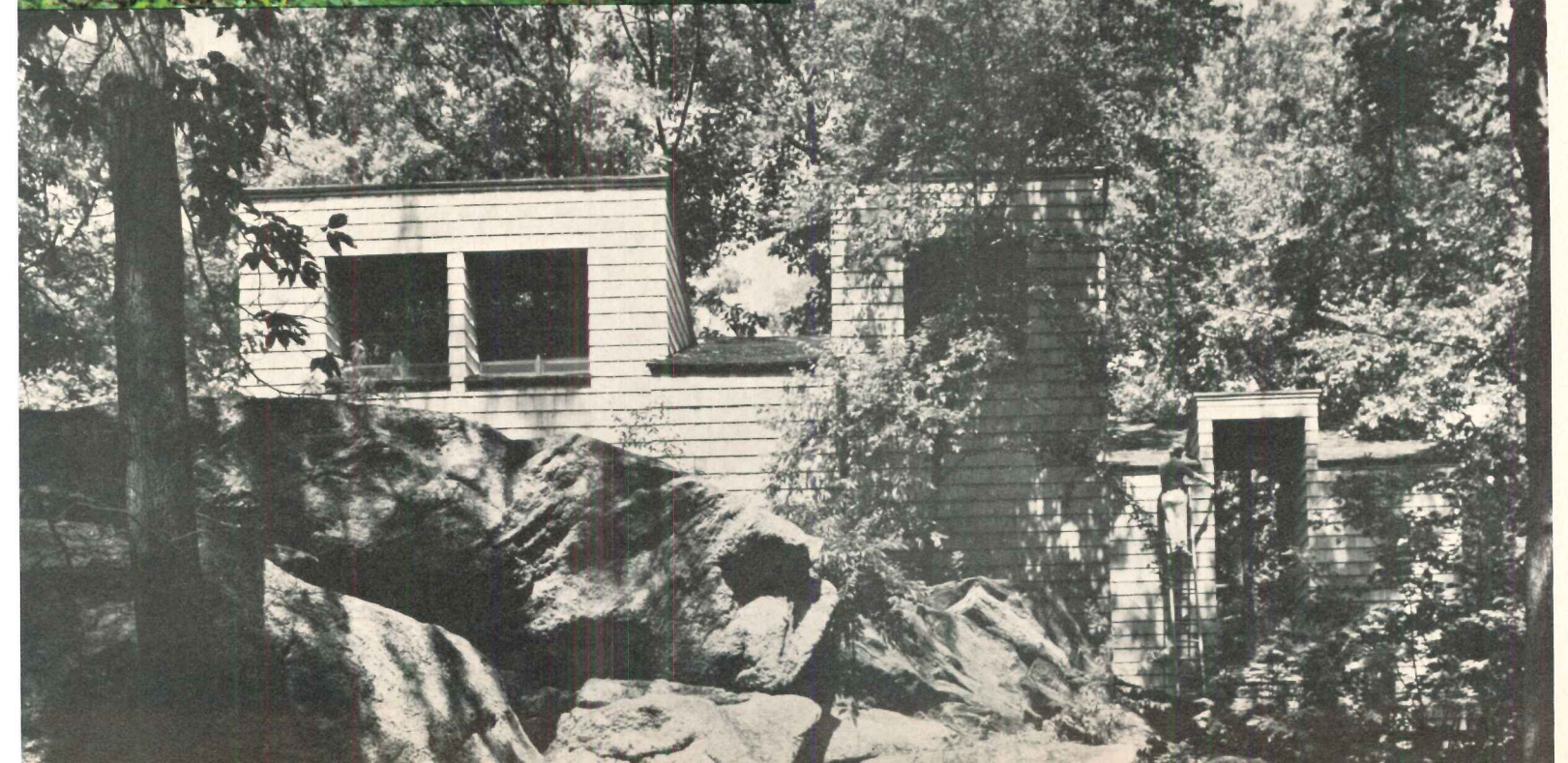
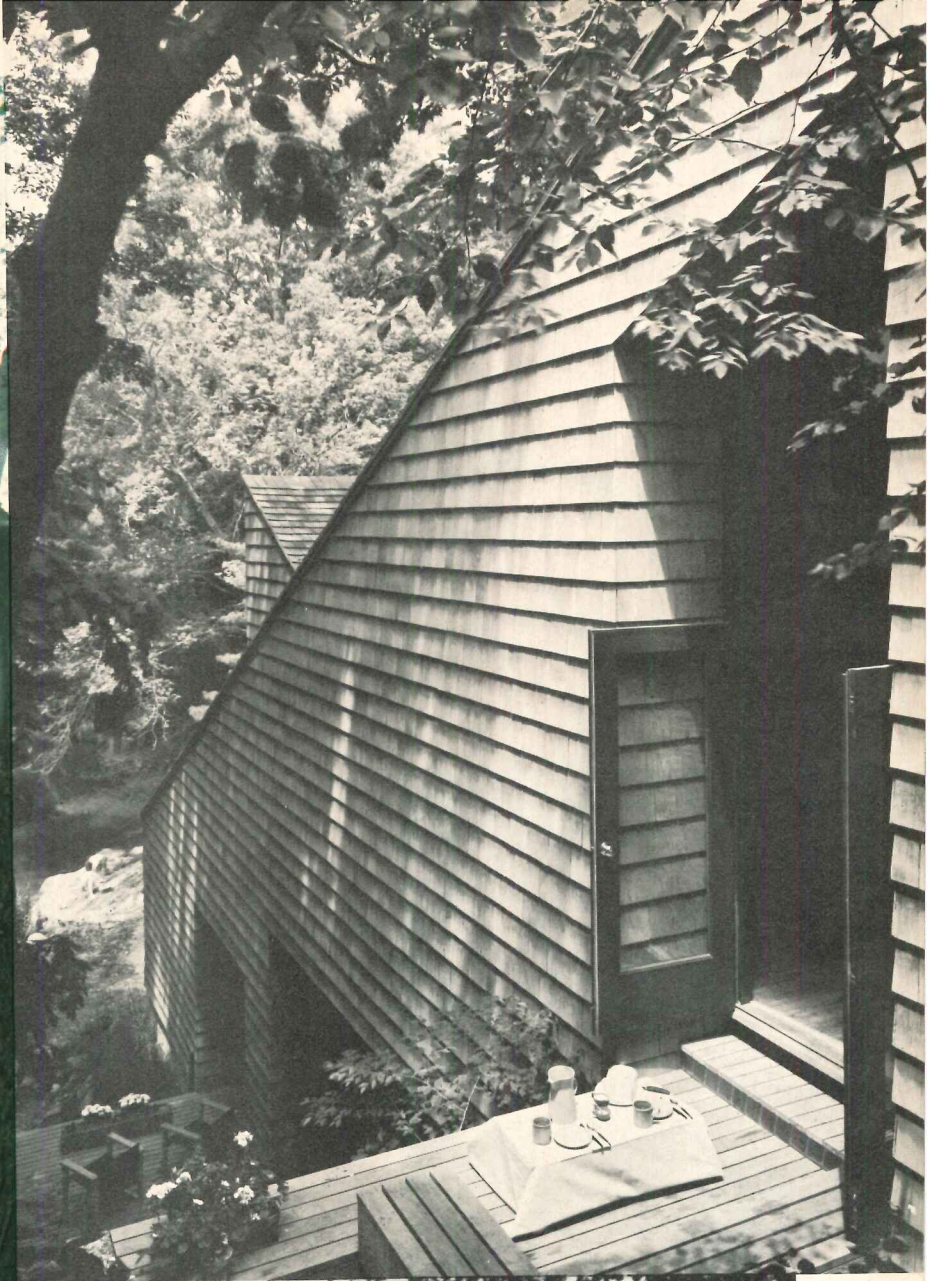
For the Andersons, it was an adventure and an education that any architect would envy. The 2¼-acre parcel had been on the market in Rye, New York for many years. Since one-third of it is under a pond, one-third right-of-way and one-third a 30-foot-high rockpile adjacent to the pond, it is no surprise that the price was very reasonable. The property is covered with

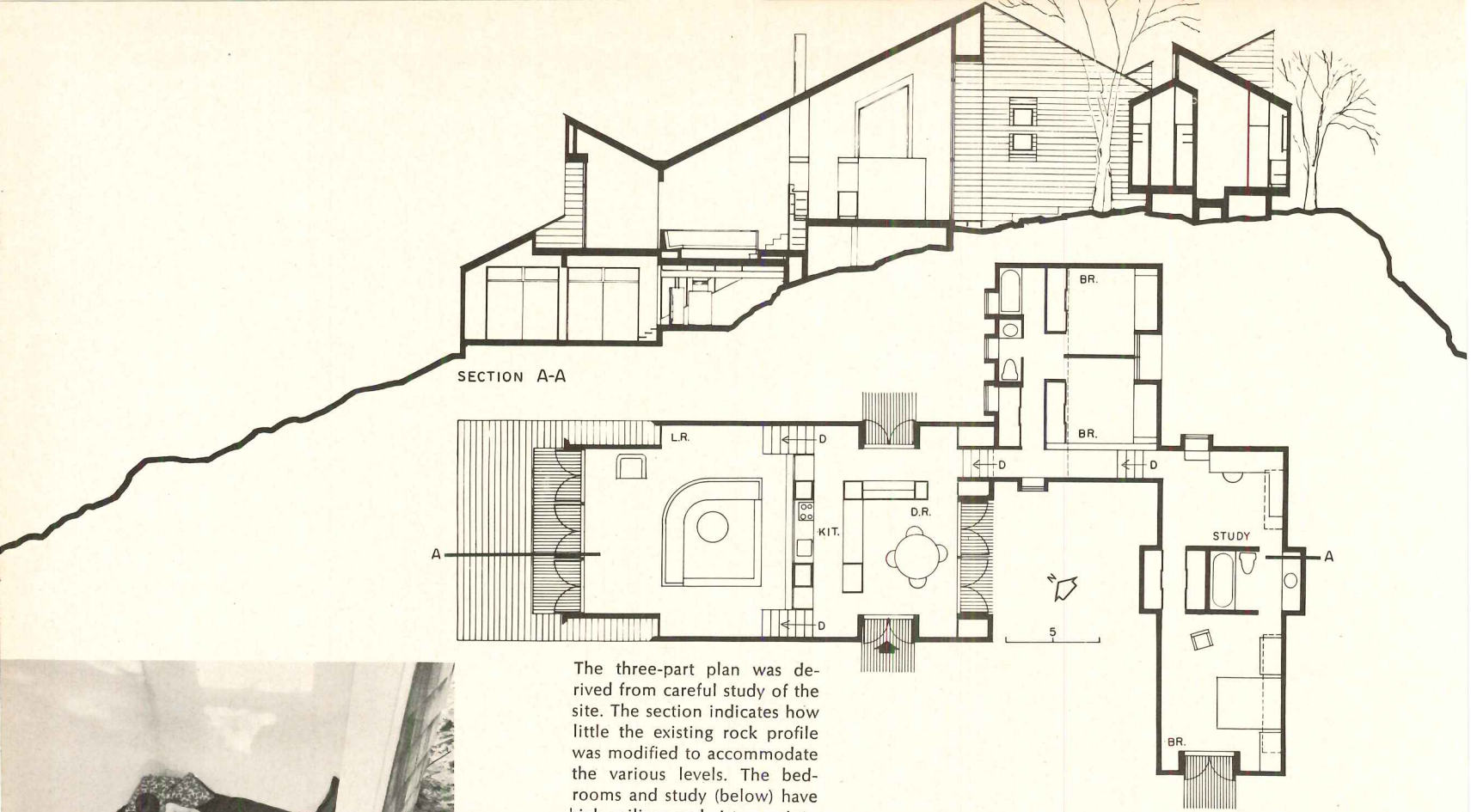
mature oaks and a wide variety of other plant life, and the Andersons made an especially careful survey and topographic model. The scheme, as developed from that, threads its way around the rocks and oaks, and opens out into the environment in every direction. Since very little of the existing ecology was damaged—it took them five months of hard-labor weekends to pin the foundations to the rocks as they found them—complete privacy and a sense of wilderness, in the midst of suburbia, has been maintained.

A single roof plane, above and upper right, sweeps from the ridge high on the rocks down toward the pond. It is in-

terrupted only by a contraposed shed which shelters a living room balcony set into the main roof. At the upper end of the house (right), a series of smaller-scale shed roofs provide light and interesting interior space for bedrooms and the study where the two architects work side-by-side. "It was a rare opportunity," says Allan Anderson, "to learn by doing. And for my wife, in an area normally excluded to women by the profession—the building experience—it was uniquely valuable."

Architects, owners, engineers, interior designers and contractors: BARBARA and ALLAN ANDERSON.
Location: Rye, New York.

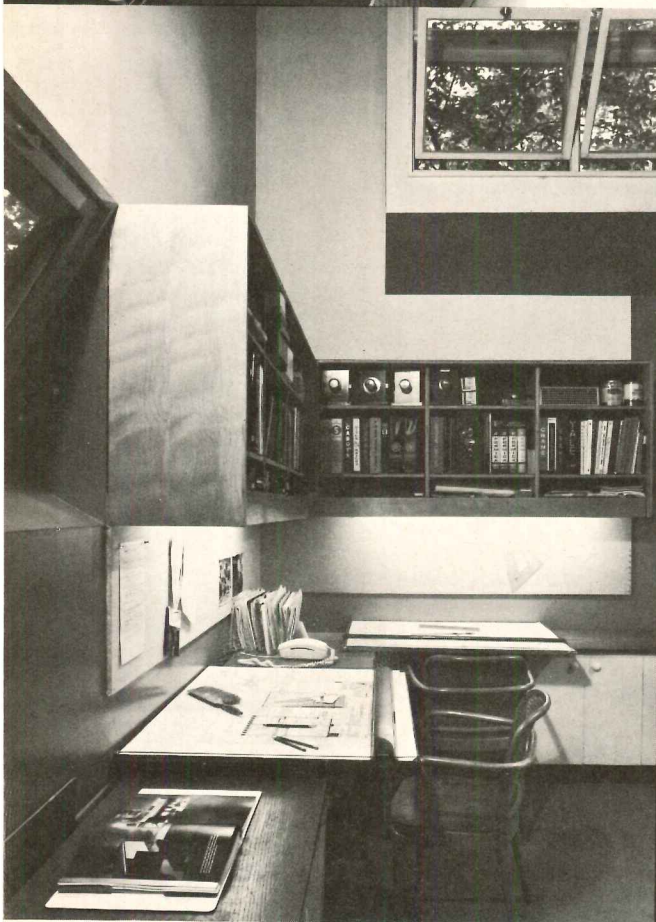


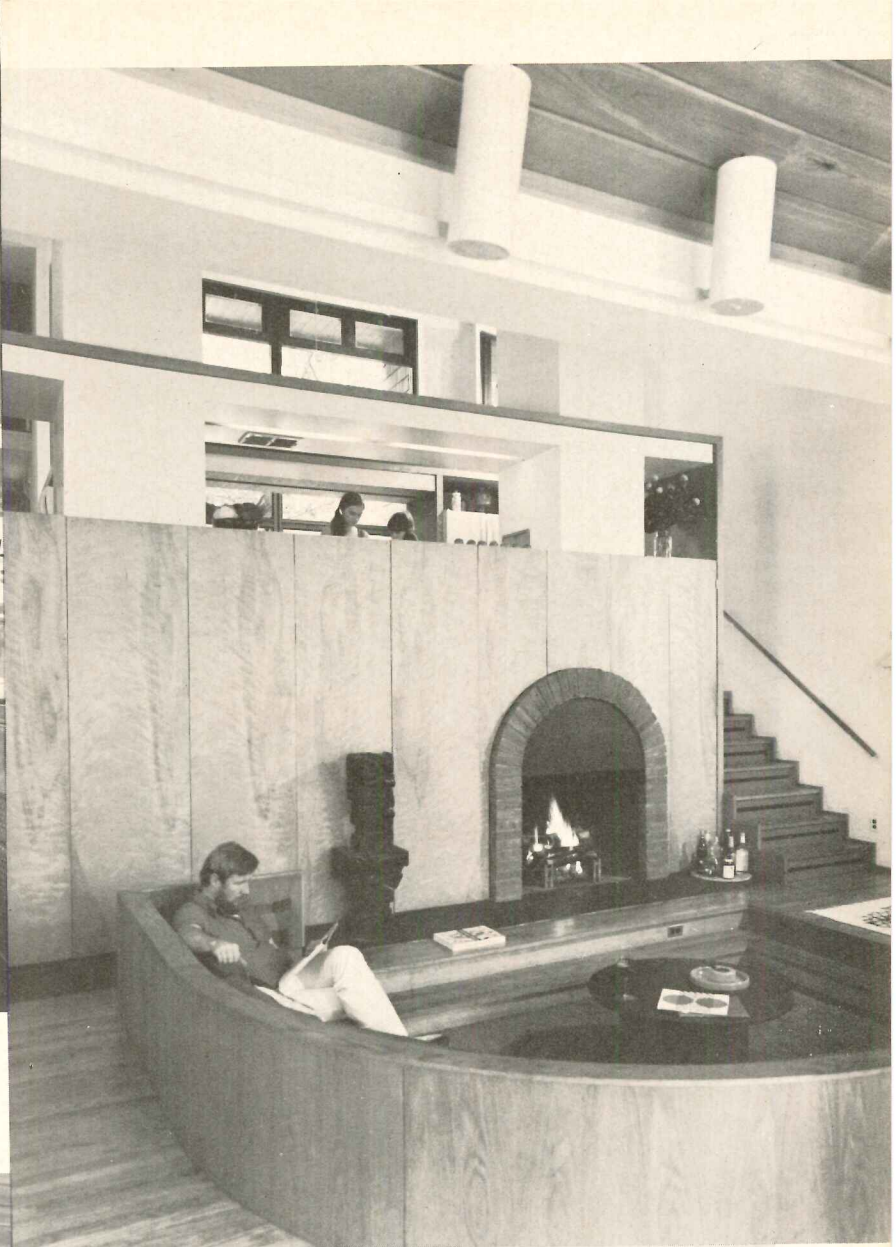


The three-part plan was derived from careful study of the site. The section indicates how little the existing rock profile was modified to accommodate the various levels. The bedrooms and study (below) have high ceilings and vistas up into the surrounding oaks.

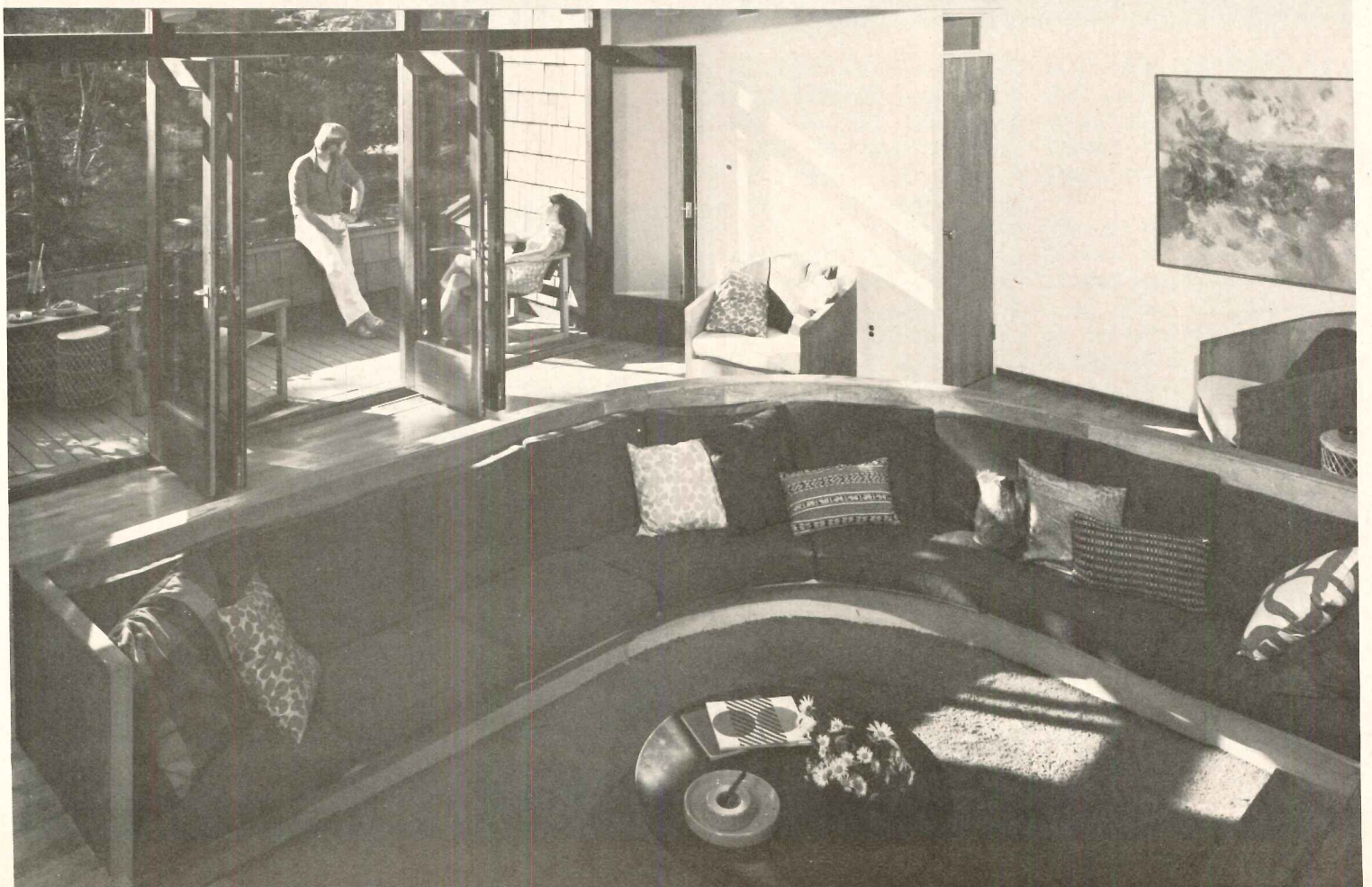


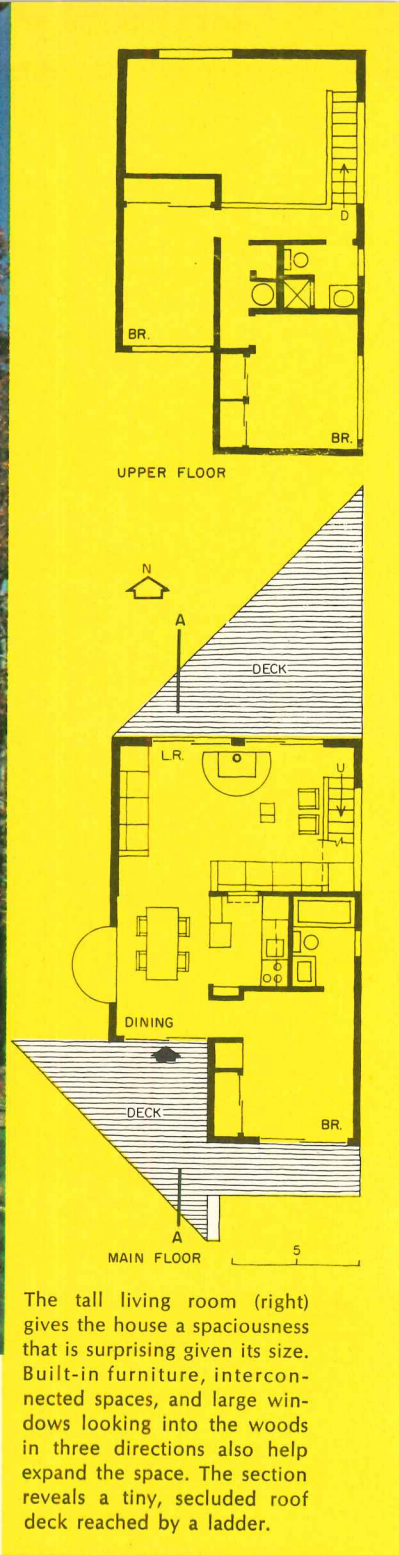
Ezra Stoller © ESTO photos





The living and dining spaces, both under the sweep of the main roof, each overlook the pond. From the kitchen which separates them, one can share in living room activities (right) yet the distraction of cooking is thoroughly hidden from guests. All built-in cabinet work is by the Andersons.





The tall living room (right) gives the house a spaciousness that is surprising given its size. Built-in furniture, interconnected spaces, and large windows looking into the woods in three directions also help expand the space. The section reveals a tiny, secluded roof deck reached by a ladder.

Last year architect Henri Gueron built himself this three-bedroom house (including equipment, insulated, and finished interiors, as well as site work) for \$15,000.

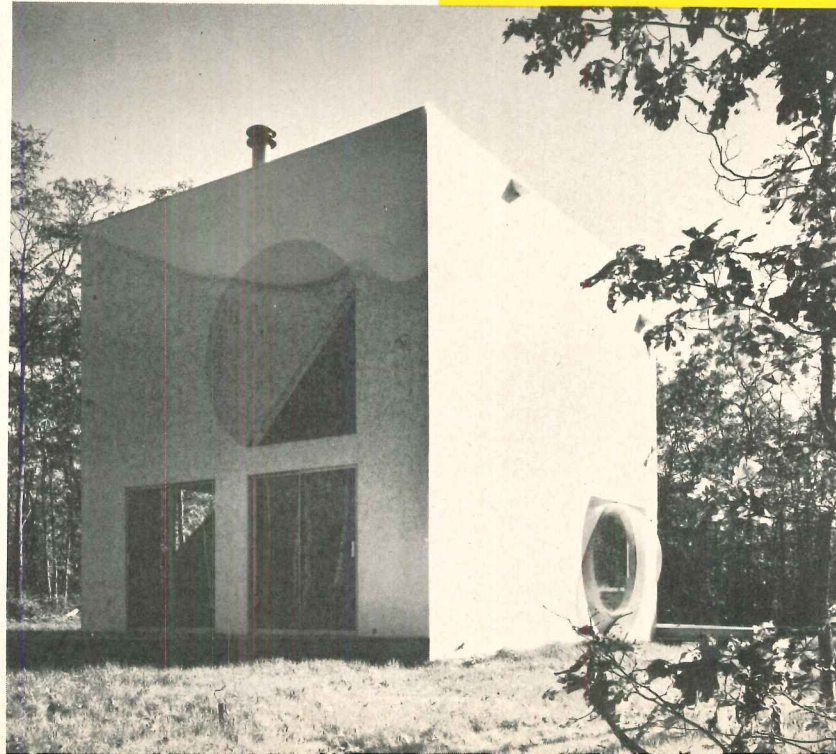
Gueron lists four ways by which he accomplished this feat: 1. Square footage was kept as low as possible, barely more than the zoning minimum of 975 square feet; 2. The house was designed on a 4- by 8-foot module, horizontally and vertically, since standard-size plywood was the ideal material for his design—both economically and esthetically; 3. Almost all prefabricated elements are also standard (the principal exception is the acrylic dome in the dining area which cost \$110); 4. He served as his own general contractor for an estimated saving of 20 per cent and detailed the house to be easy to build.

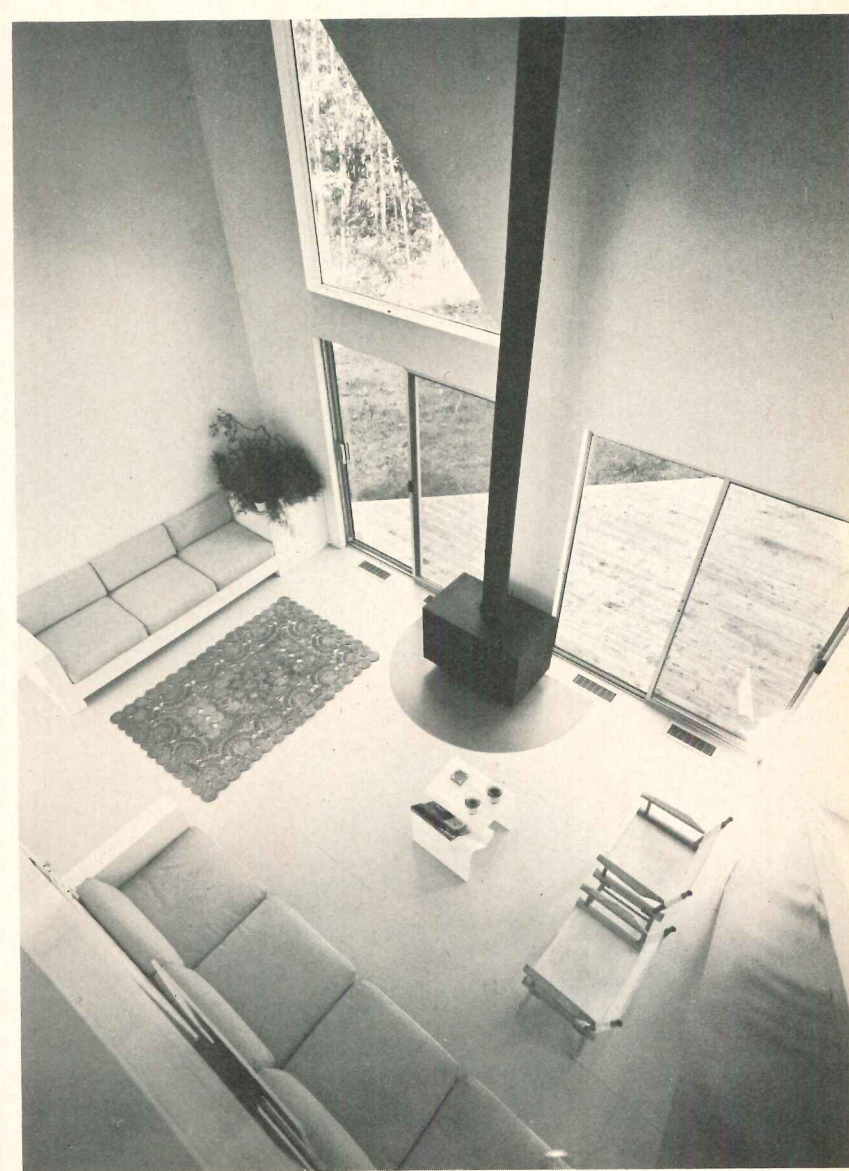
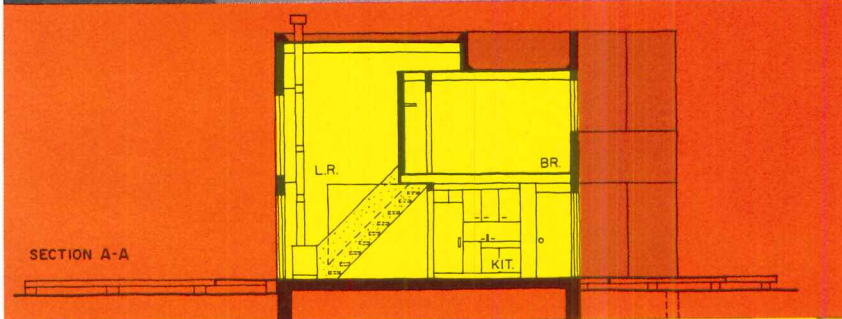
He estimates that done for a client using standard contract procedures, the cost would have been about \$25,000.

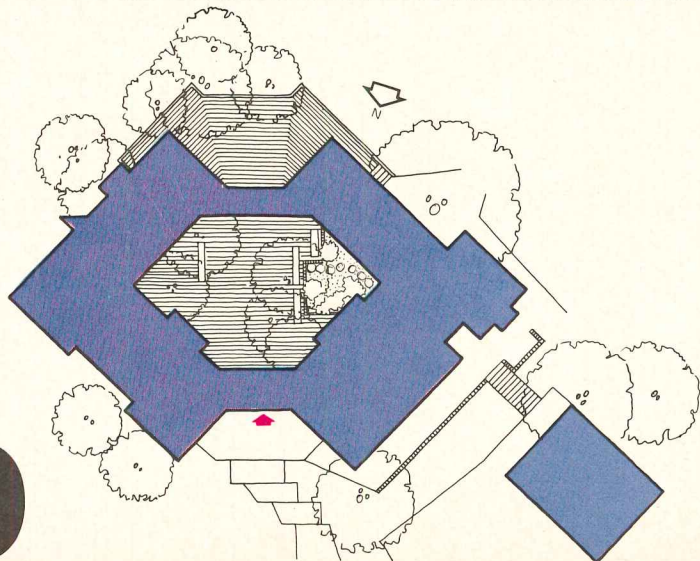
The crisp exterior is $\frac{3}{8}$ in. resin-impregnated plywood applied to the studs. The caulking is a white elastomeric sealant. Two coats of latex acrylic semi-gloss paint were used both on the exterior and on the dry-wall interiors. Finally, the bright accent colors of epoxy enamel were added. Placed diagonally on a long narrow lot studded with the scrub oak typical of eastern Long Island, the house is invisible from the road in summer but during the gray winters provides a brilliant flash of color for passers-by.

Architect and owner: HENRI GUERON of GUERON and LEPP. Location: East Hampton, New York. Engineer: Ken Smith (electrical).

Ben Schnall photos



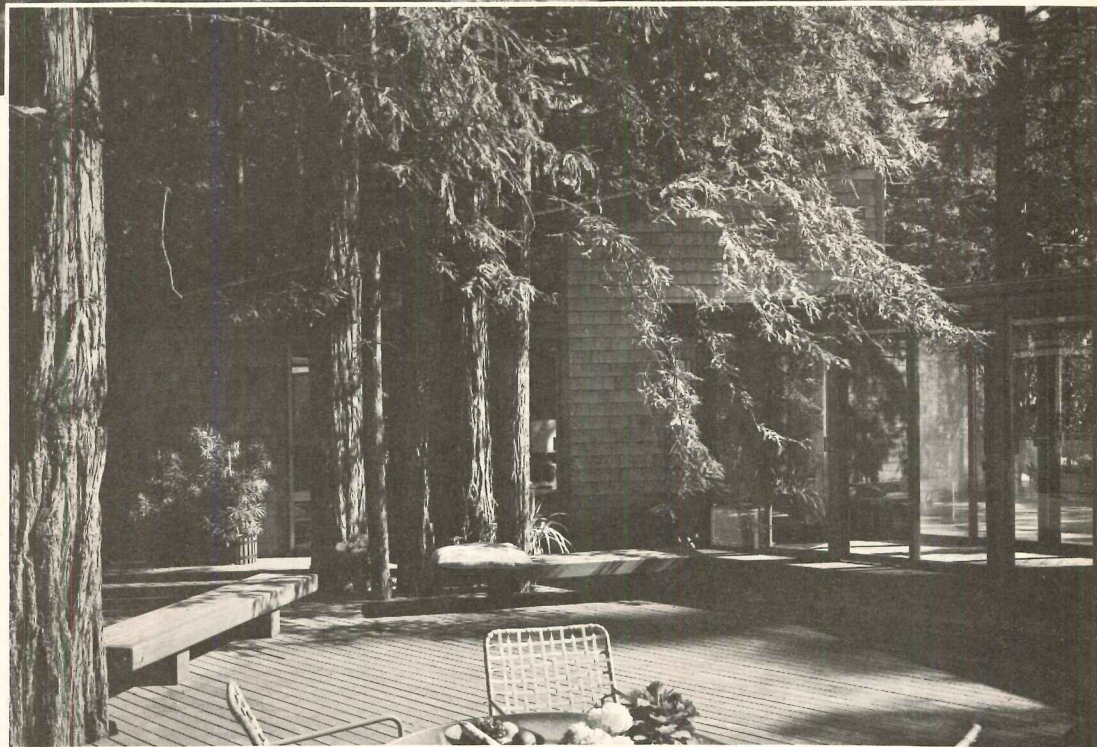
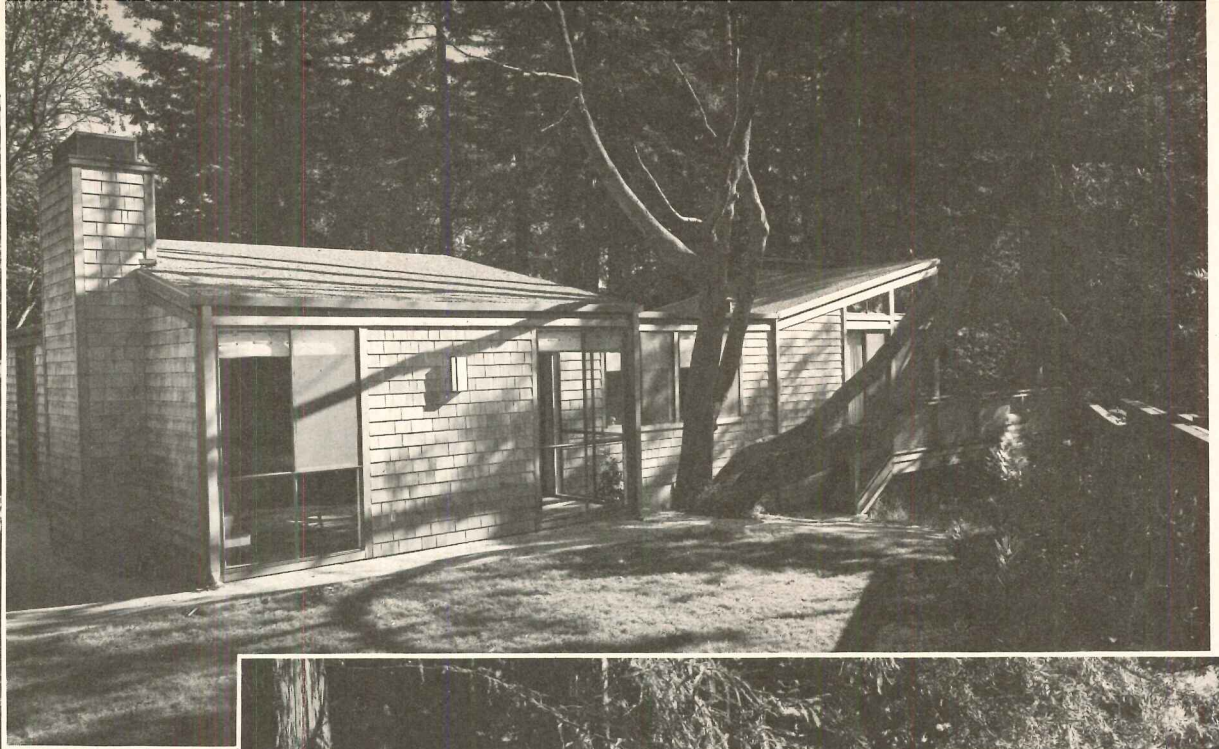




The residence of the Merrill College provost at the University of California, Santa Cruz, is a modest wood building nestled into the redwoods just off the campus. As an official house, it had special program requirements which architects Wong and Brocchini have chosen to fulfill in a relaxed and informal way. Counting on the benign climate of Monterey Bay, they have wrapped the house around a spacious open courtyard in which the provost holds weekly "soup suppers" for groups of the students and staff. The left-

hand wing of the plan, (left) has the rooms in which other entertaining and meetings take place, while the other L-shaped wing contains the family living spaces: three children's bedrooms, family room and kitchen.

Architects: WORLEY K. WONG and RONALD G. BROCCINI of Wong & Brocchini. Location: Santa Cruz, California. Engineers: Forell/Elsasser Engineers Inc. (structural); Ralston & Dwyer (mechanical/electrical). Landscape architects: Royston, Hanamoto, Beck & Abey. Contractor: Reese Construction Company.

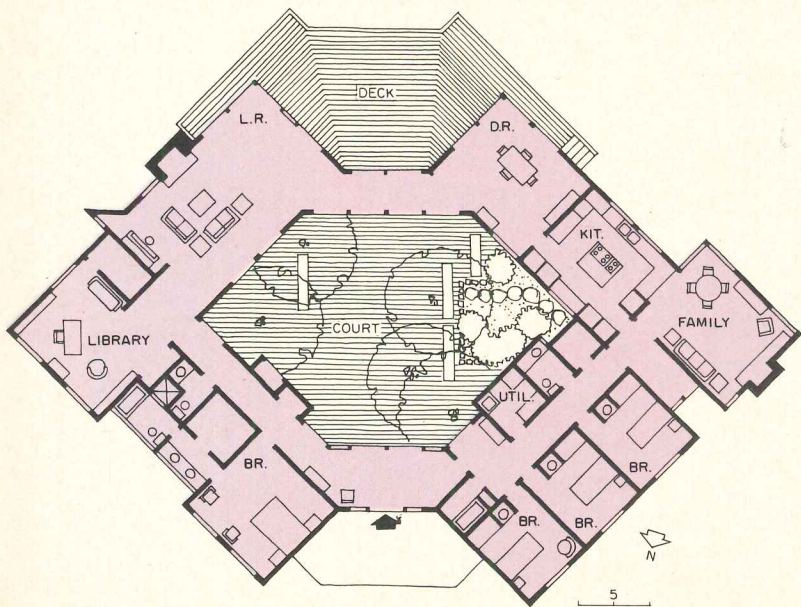


The site slopes down from the entry (above) and the family room (upper right) so that the deck outside the living and dining rooms (right) is almost seven feet above grade. The distant bay can be seen from there through the trees. The central courtyard is also above grade. In order to minimize damage to the roots of the clump of redwoods within the space (right) the floor is 2 by 6 redwood boards on a light framework. The benches and a buffet table are built-in to serve the outdoor functions. All exterior walls are sheathed with red cedar shingles.

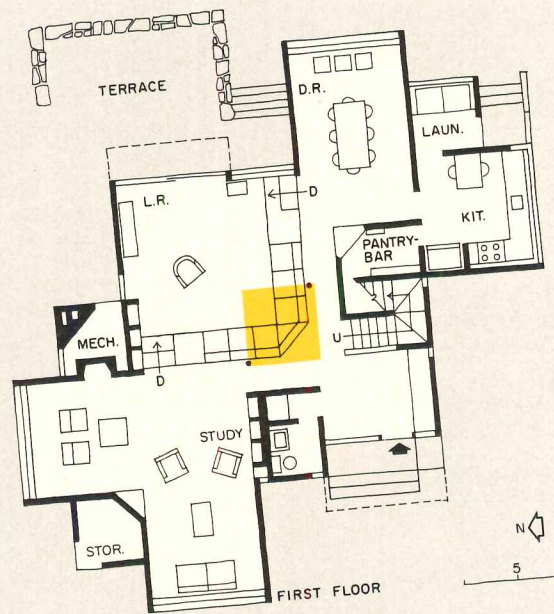
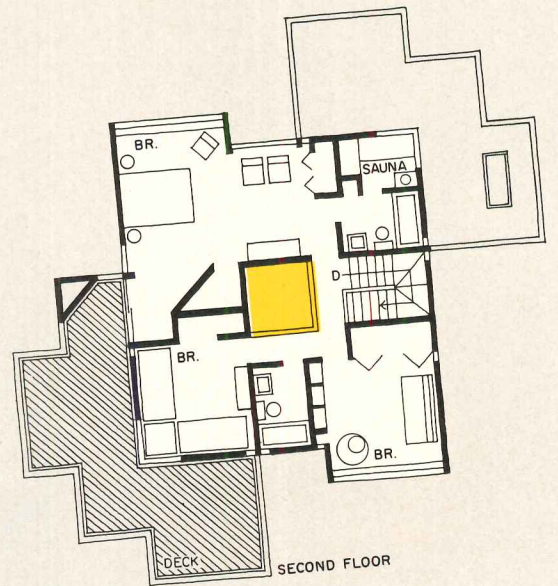


The major rooms of the house all look into the central courtyard, but more importantly, they each have different views out into the magnificent redwood grove in which the house is placed. The entry (left) is a transparent link with passages that lead to family room and library (above). This room can be closed off from the passage and the adjacent living room (right) by sliding doors. The

living room and the dining room (below) are the largest and most richly-detailed spaces in the house. In addition to the large south-facing glass walls and access to the deck both share, the living room has redwood siding and specially-designed cast stone trim at the fireplace. Bedrooms and other major rooms all have sloping ceilings, which are expressed on the exterior by shed roofs.



Architects who like building puzzles will understand why Arthur Moore had such fun getting his own

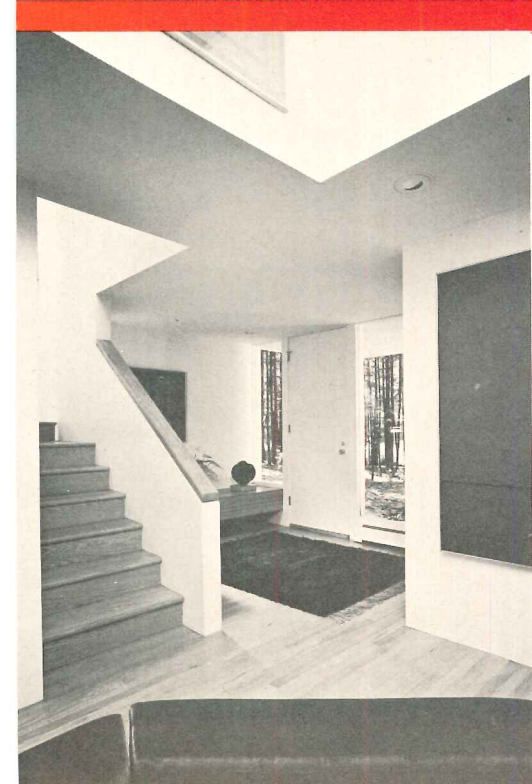


John Boyer asked his architects for a white house that would effectively display his collection of art. The resulting design, set on two beautifully wooded acres in Lincoln, Massachusetts, is their attempt to balance the formal demands of that program with the opportunities of the site; each has affected the other. The apparent symmetry of the plan about a vertical axis (drawing above), says Arthur Cohen, is less apparent to the visitor than the thrust of the cantilevered forms toward leafy vistas, including, from the living and dining rooms, views of a

house of 1937, also in Lincoln, Massachusetts. While a distinct similarity of architectural form may be apparent, comparison of the two interiors (see Giedion, *Space Time and Architecture*, Third Edition, page 499 for the plan by Gropius and Breuer) shows that the newer house has, for all the talk at the Bauhaus of open planning, a more fluid relationship between study, living and dining rooms. To be sure, the older house was a pioneering effort in the United States, but it is instructive to see that interior planning has developed a great deal. The conventional frame

belied by extremely restrained window details (both steel and aluminum units are used). The several slit windows on the west and south elevations (above which face the approach road and a neighboring house respectively, are especially crisp. The kitchen, dining room and study overhang the foundation

Architects: JOSEPH MAYBANK & ARTHUR COHEN of Architectural Resources Cambridge, Inc. Owner: John Boyer. Location: Lincoln, Massachusetts. Engineers: Weidner Brown, Inc. (structural). Interior design consultants: Sprague Associates. Landscape architects: C. Johnson and Associates. Civil Engineers: Inc.



A square skylight at the exact center of the house, is the pivot around which spaces on both floors revolve. On the main floor (all photographs this page), it highlights the orange upholstery of the spacious built-in couch. The generous proportions of the living room, emphasized by the Welsh quarry tile floor three steps below the other areas, and the passage around it assure easy circulation for guests at the owner's parties.

Nick Wheeler photos





The Lauren Studebaker House, winner of the Seattle Times "Home of the Year" for 1970, is located in a deciduous forest setting on Mercer Island, Washington. Three distinctive red cedar-clad forms dominate the uneven terrain. They consist of two hard-edged angular volumes penetrated playfully by expanses of glass and a third, the cylindrical sky-lit stairwell.

According to Wendell Lovett, its architect, the house was planned "for varying activities and moods of a young family of five." This was accomplished

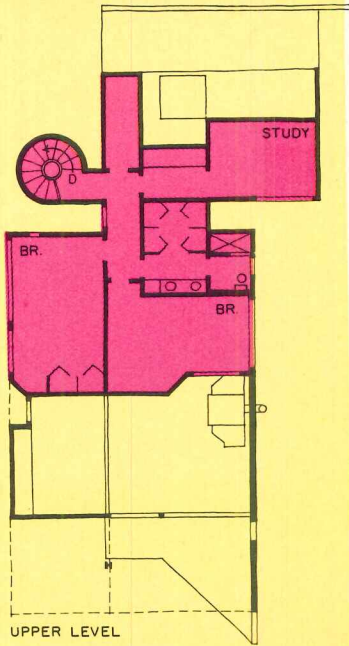
with great sensitivity by relating the internal functions to various solar exposures. Southerly oriented rooms are generally for active pursuits while the northern spaces tend to be quiet and individualized. A dynamic visual enrichment is exploited with vistas of the east and south channel of Lake Washington which vary with the season.

Further zoning which adds to the spatial variety occurs vertically on three levels: communal and family activities located on mid- or entry-level; children's rooms expressed in a day-

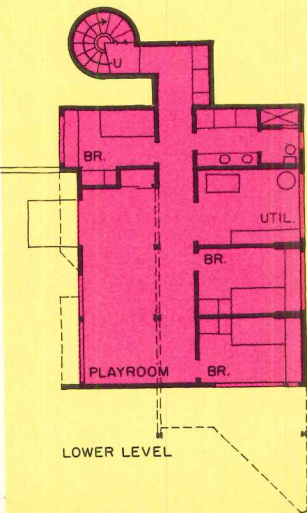
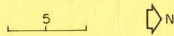
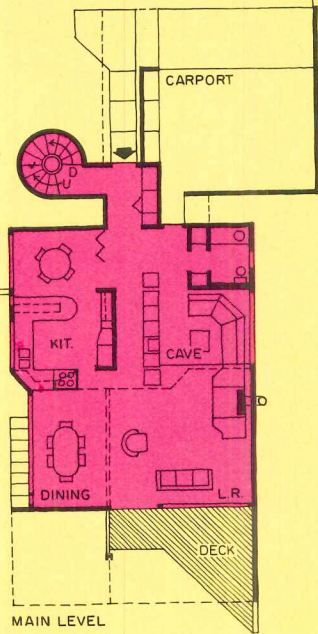
light basement with playrooms opening onto a terrace; and adult sleeping located on the top level for maximum privacy.

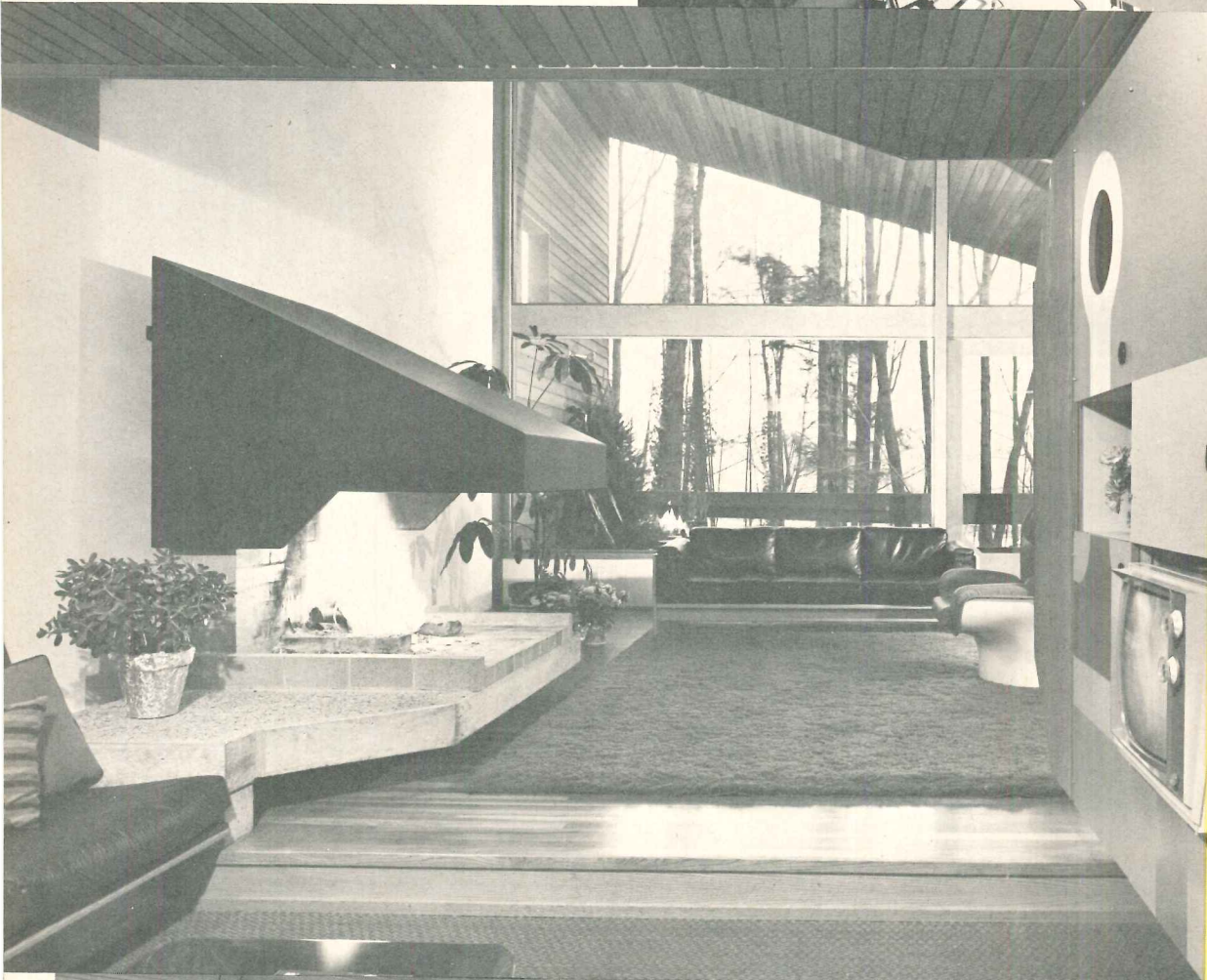
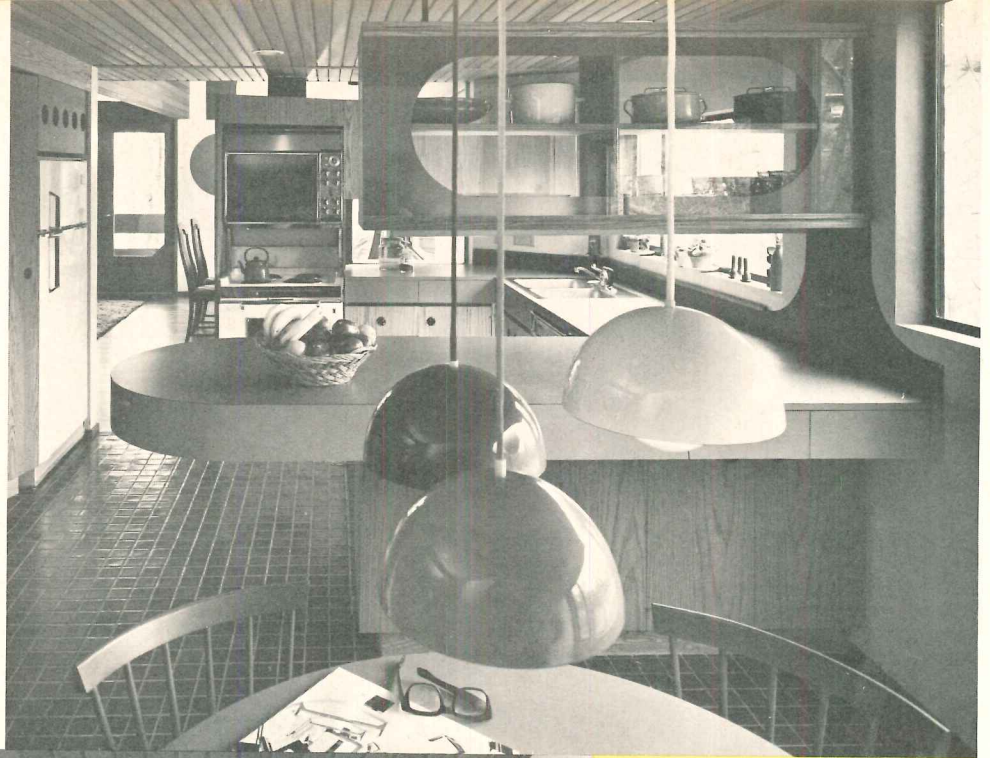
The warm character of the natural materials used outside, is carried inside as a reflection of a totally enveloping experience.

Architect: WENDELL H. LOVETT.
Owners: Mr. and Mrs. Lauren Studebaker. *Location:* Mercer Island, Washington. *Engineer:* Richard Stern (mechanical). *Landscape architects:* Sakuma/James. *Contractor:* S. G. Moshier and Sons.

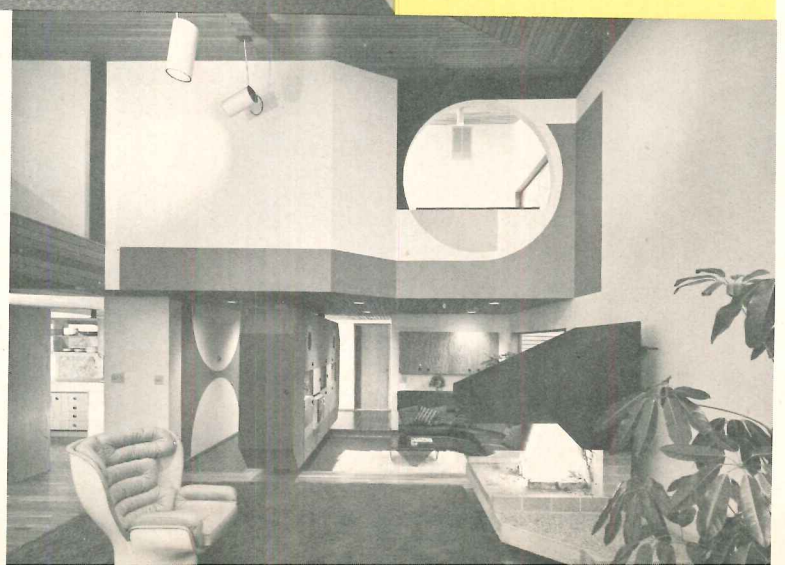
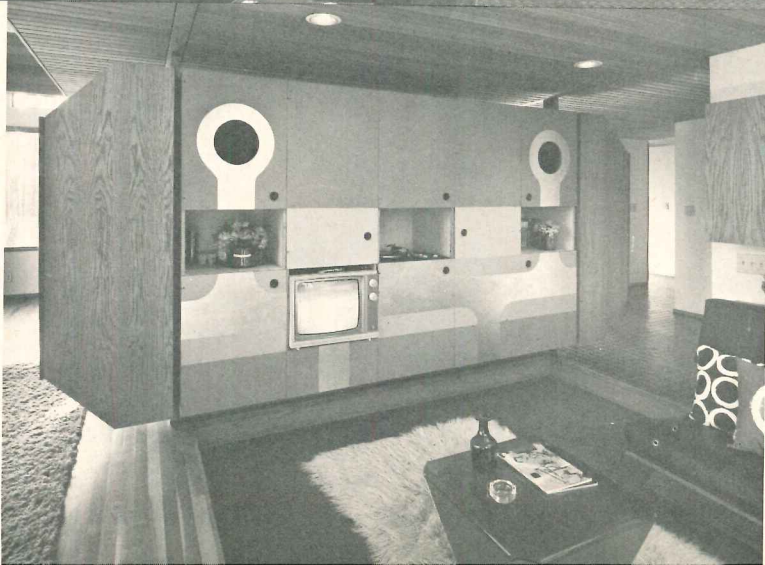


Christian Staub photos





The projecting fireplace is clearly the focal point of the Studebaker house. On one side is the enclosed and cozy center for family activities, nicknamed the "cave" by the architect. On the other is the spacious and open living-dining room. The cave is enlivened by a handsome activity wall containing audio-visual equipment. The breakfast room and kitchen (above) are equally well-detailed with the same lively character. The living-dining room, on the other hand, relies on a soaring wood ceiling and natural vistas for a more serene atmosphere.



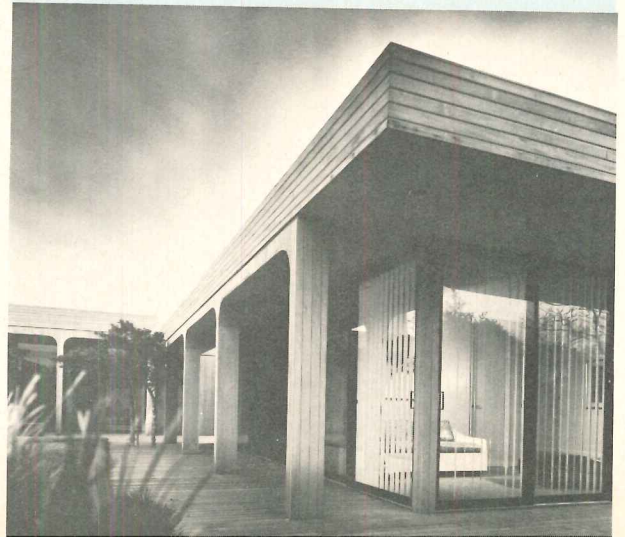
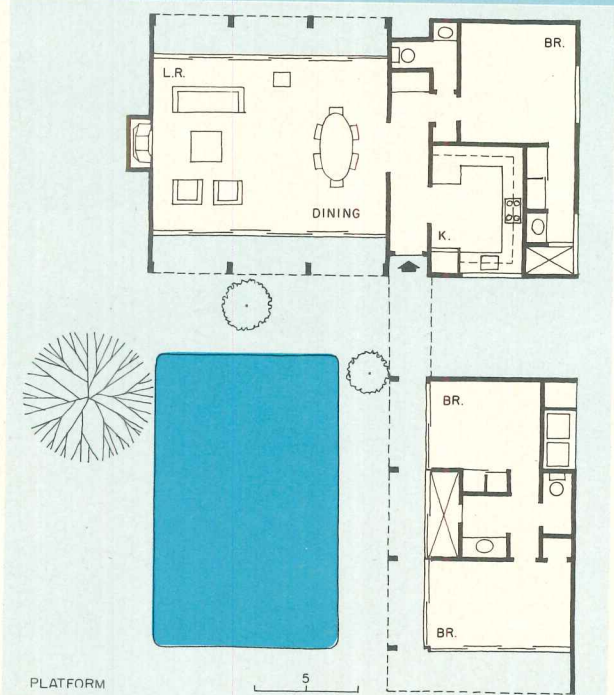




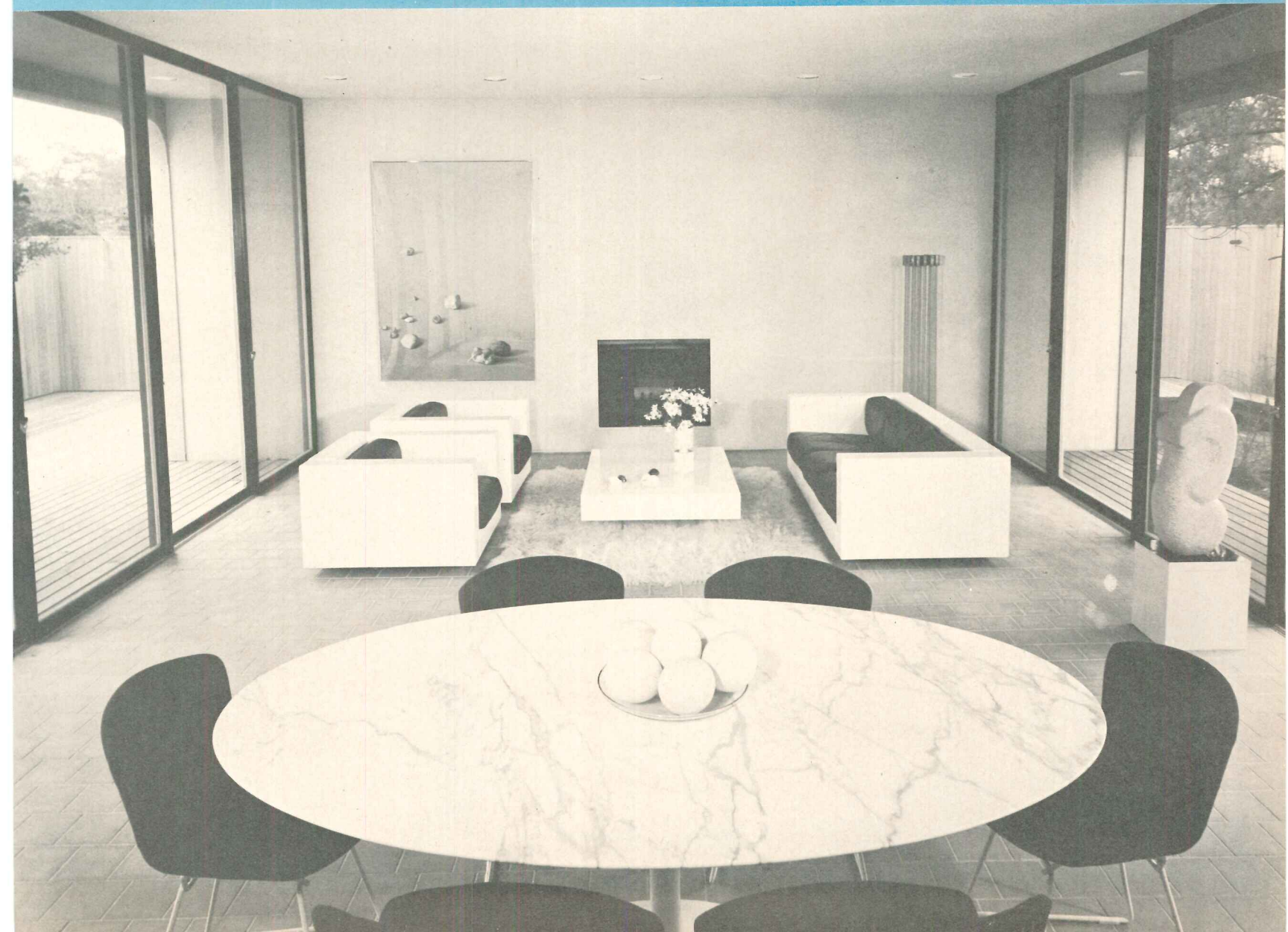
Sixteen years ago, when RECORD HOUSES made its first appearance, the formality of this house, at Fire Island Pines near New York City, would have seemed much less remarkable than it does today. At that time, the informality that characterizes so much of today's domestic architecture was the exception. But it was not architect Jim McLeod's intention either to buck the trend or to hark back to the past when he designed the building. Fire Island, interesting because it has no regular automobile traffic (residents walk on sidewalk-width boardwalks pulling red coaster wagons when they go to the store), is little more than a wide sand bar. Thus, all construction must be on pilings, usually locust posts driven to refusal into

the sand. McLeod's scheme, two pavilions on a platform around a pool, is quite straightforward under the circumstances. The pool rests upon the grade and the wood-slat platform (above) has a minimal sub-structure. The pavilions, which use laminated wood beams to provide clear span interiors, also have very simple foundations since there are relatively few supports. But site conditions were not the only determinants of this spare and elegant house. The program called for "a 'super-neutral' background for the owners and selections of their art collection."

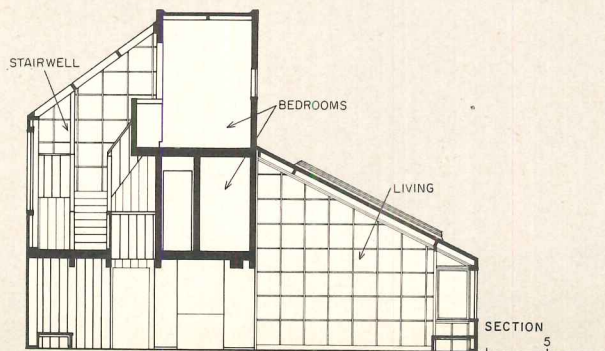
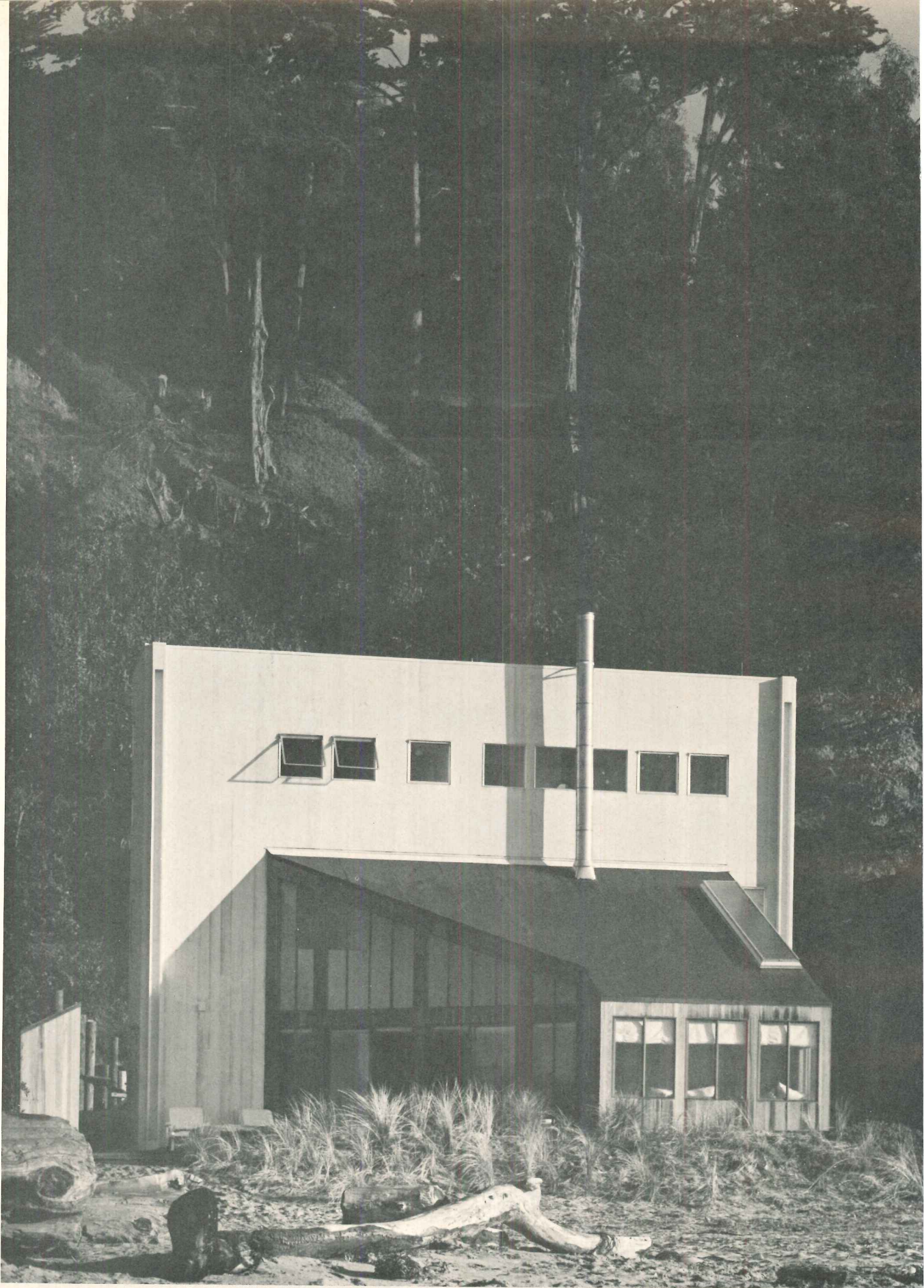
Architect: JAMES McLEOD. *Location:* Fire Island, New York. *Consultants:* Holly Neal (acoustics); Kilpatrick and Gellert (lighting). *Contractor:* Joseph Chasas.



All the major glazing, in painted aluminum sliding doors, is recessed four feet from the face of the cedar-sheathed columns. Restrained and carefully-studied wood detailing is the key to the building's elegance. The radii at juncture of column and fascia were formed by kerfed boards that were then filled and sanded. Cool understatement is the quality of the interiors as well (right). Furnishings chosen by the architect complement the design and draw attention to pieces from the owners' art collection. A corner bedroom (across page bottom) looks toward the pool and into the pine woods.



Morley Baer photos



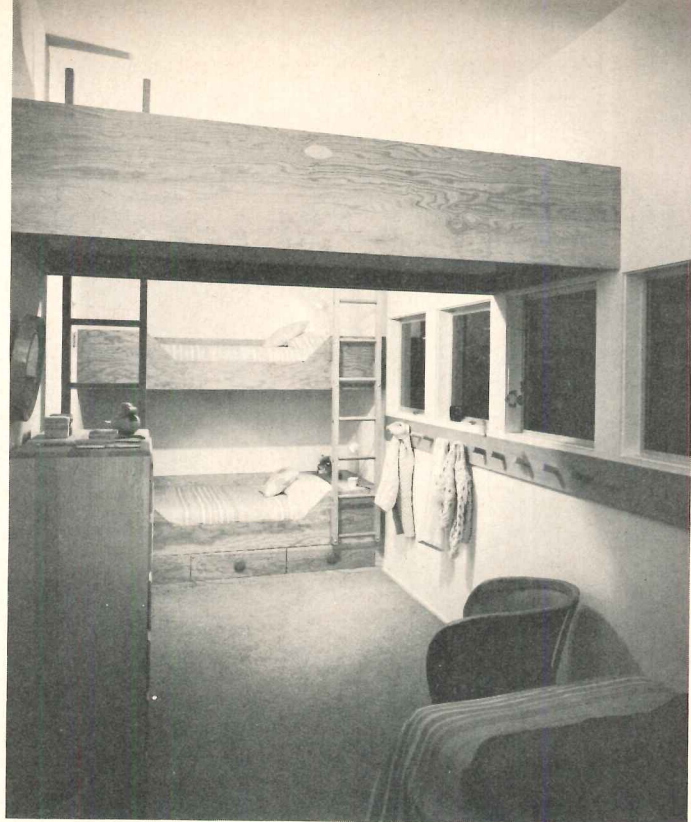
A "mini-hotel," complete with sleeping for twelve, a grand staircase and a high ceilinged sitting room tucked into 1600 square feet, is the way MLTW/Turnbull Associates describe the beach house they did for a large San Francisco family. The beach front site on northern Monterey Bay has the usual problems—narrow frontage (50 ft) with undistinguished neighboring houses immediately on each side—but does face south, unusual on California's coast. It also is protected from cold

northwest winds by the cliffs behind and has a view of the setting sun to the west. With their usual whimsey, the architects have turned the site and program limitations to advantage by boldly emphasizing the large amount of sleeping space required. They call the white three-story, 8-foot-wide slab in the middle of the house (left) the "sleeping machine": all the sleeping and all the machines are inside it. The shed-roofed volumes front and back are the living room and the grand stair-

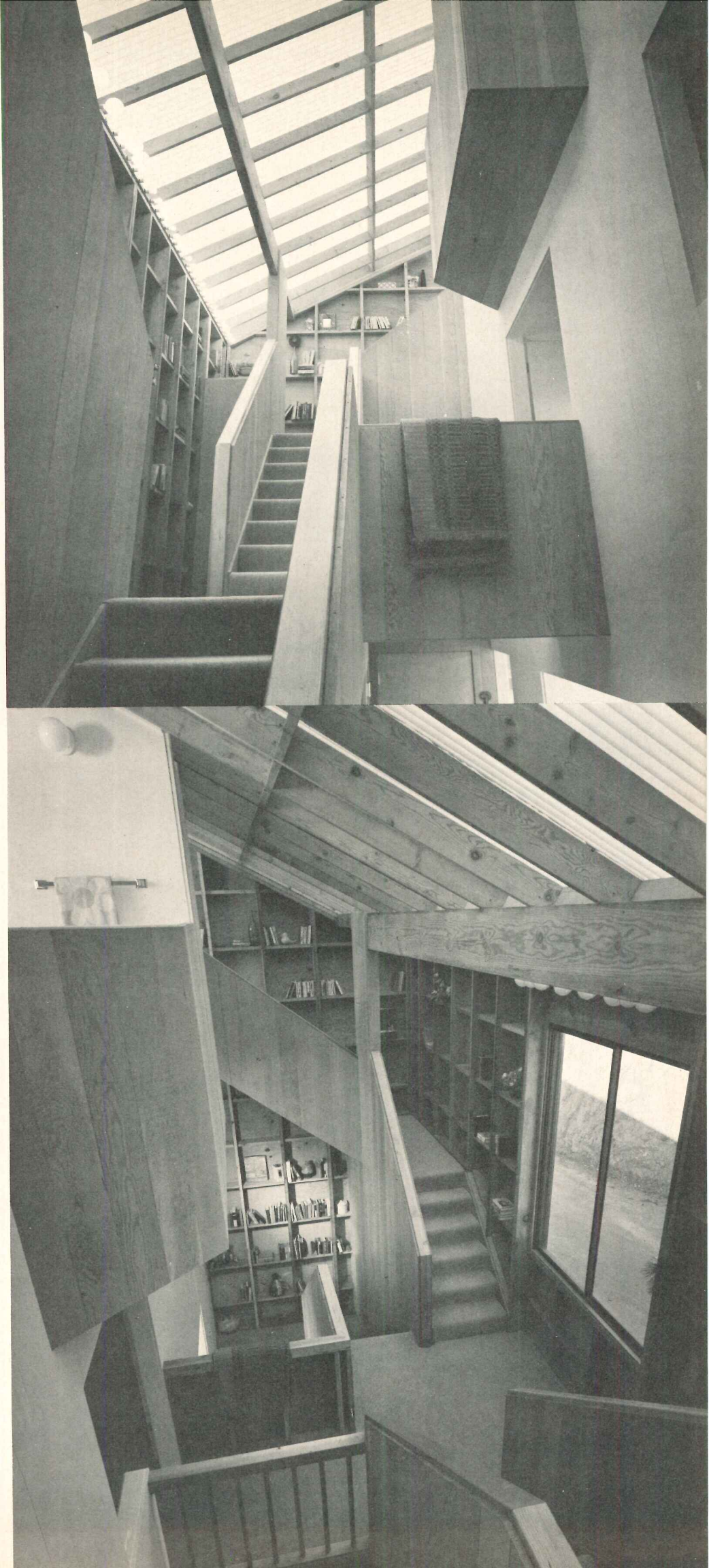
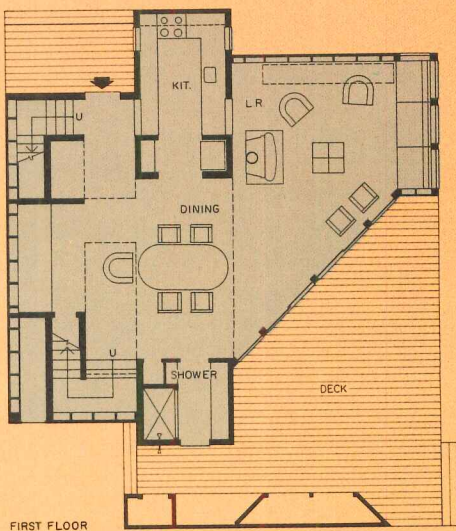
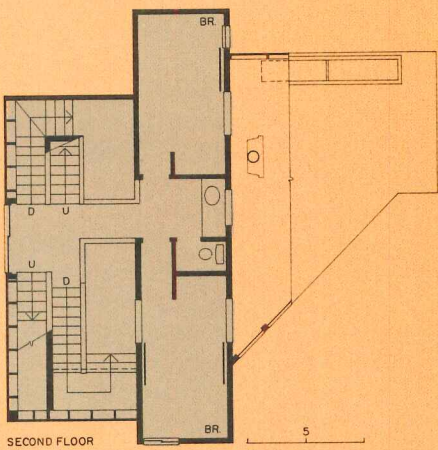
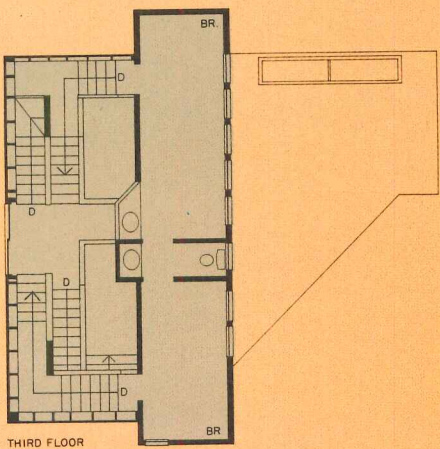
case. The west wall of the living room (below) is angled toward the setting sun and to screen the adjacent deck from wind. In addition to many built-in items which they designed, the architects chose all furnishings for the house.

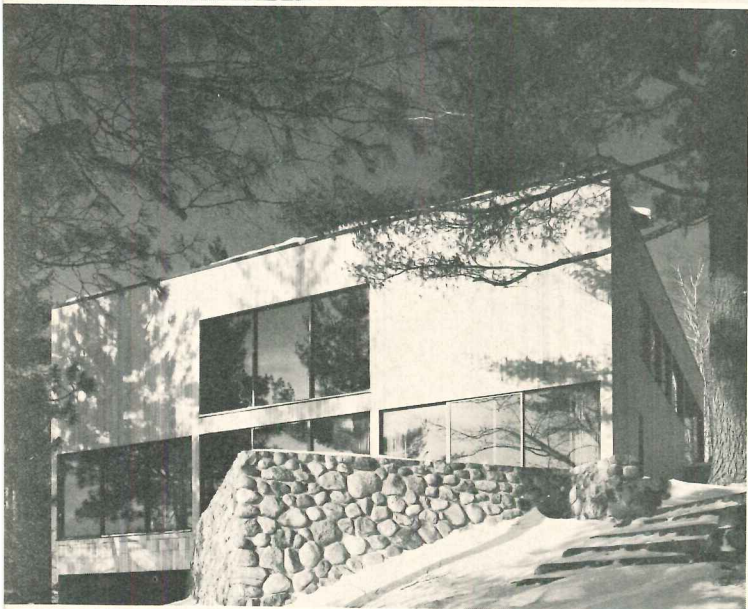
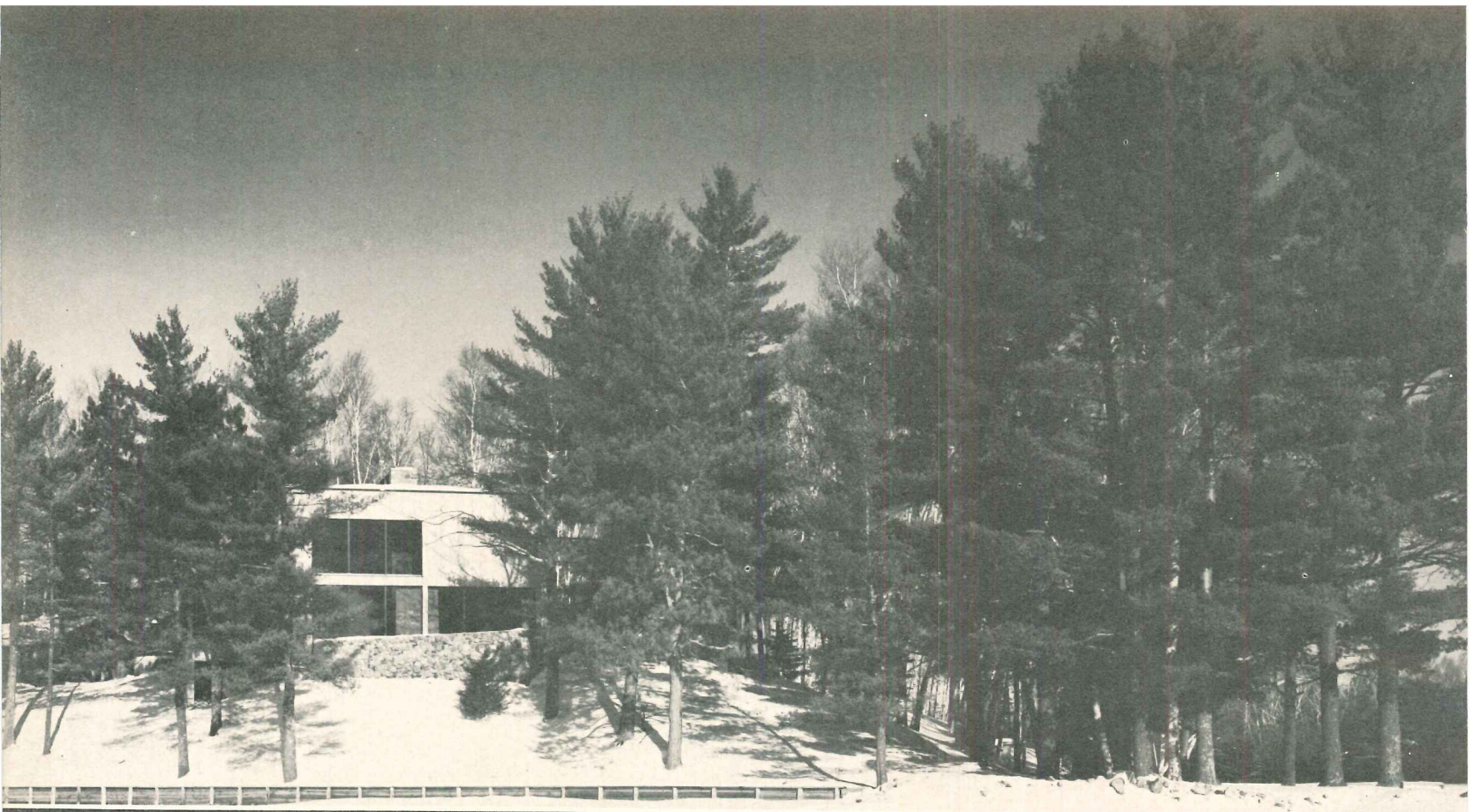
Architects: WILLIAM TURNBULL, JR. and RICHARD GARLINGHOUSE of MLTW/Turnbull Associates. *Location:* Aptos, California. *Engineers:* Hirsch and Grey (structural); Grimaldo, Jones and Associates (foundations). *Contractor:* Bud B. Bolinger Construction Company.



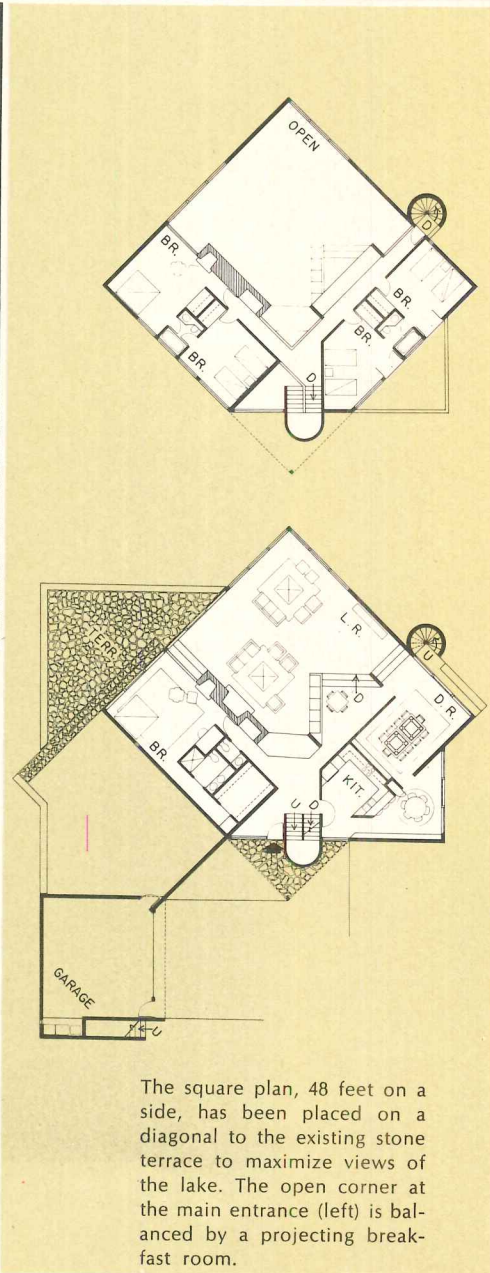


Aside from the sun-filled living room (below left), the most dramatic space in the house is the staircase. Required by local codes, the double stair to the third floor has become a festival of forms lit by a translucent roof and a large window looking into the trees. Extra-deep studs with horizontal braces, all 2 by 8s, are used here and in the living room to create an interesting wall pattern and to provide vast amounts of book storage for the well-read family. The girls' bunk room on the third floor and the kitchen on the first (left) are both located in the "sleeping machine."





Phil Turner photos



The square plan, 48 feet on a side, has been placed on a diagonal to the existing stone terrace to maximize views of the lake. The open corner at the main entrance (left) is balanced by a projecting breakfast room.

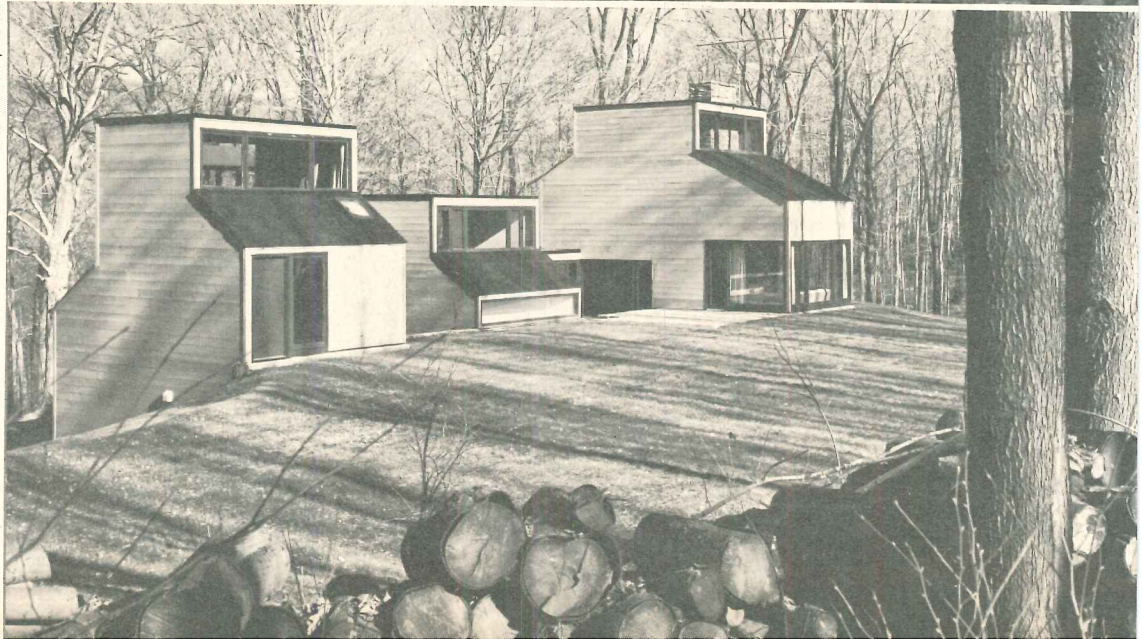
Making use of an existing stone terrace and walls, architects Booth and Nagle have designed this large vacation house on a northern Minnesota lake to provide the best possible view for each room. Pivoting around a major room, 34 feet square and 18 feet high, which relates to all other interior spaces and the terrace, the design creates a series of indoor and outdoor spaces within a simple visual framework. It was detailed to facilitate construction by local workmen, including flat trusses which span the large space. Interior and exterior walls are sheathed in clear white cedar vertical siding. All openings toward the lake are large-scale, three panel units with bronzetinted glass in the black aluminum frames. The interiors were also done by the architects who carefully chose the furniture to relate well to the cedar walls and the oak floors. All furniture in the main room (right) has natural leather upholstery.

Architects: LAURENCE BOOTH and JAMES NAGLE of Booth and Nagle. *Location:* Northern Minnesota. *Engineers:* Weisenger-Holland Ltd. (structural); Wallace and Migdal, Inc. (mechanical and electrical). *Interior design:* Booth and Nagle. *Contractor:* Arnold Seastedt.





Bill Maris photos

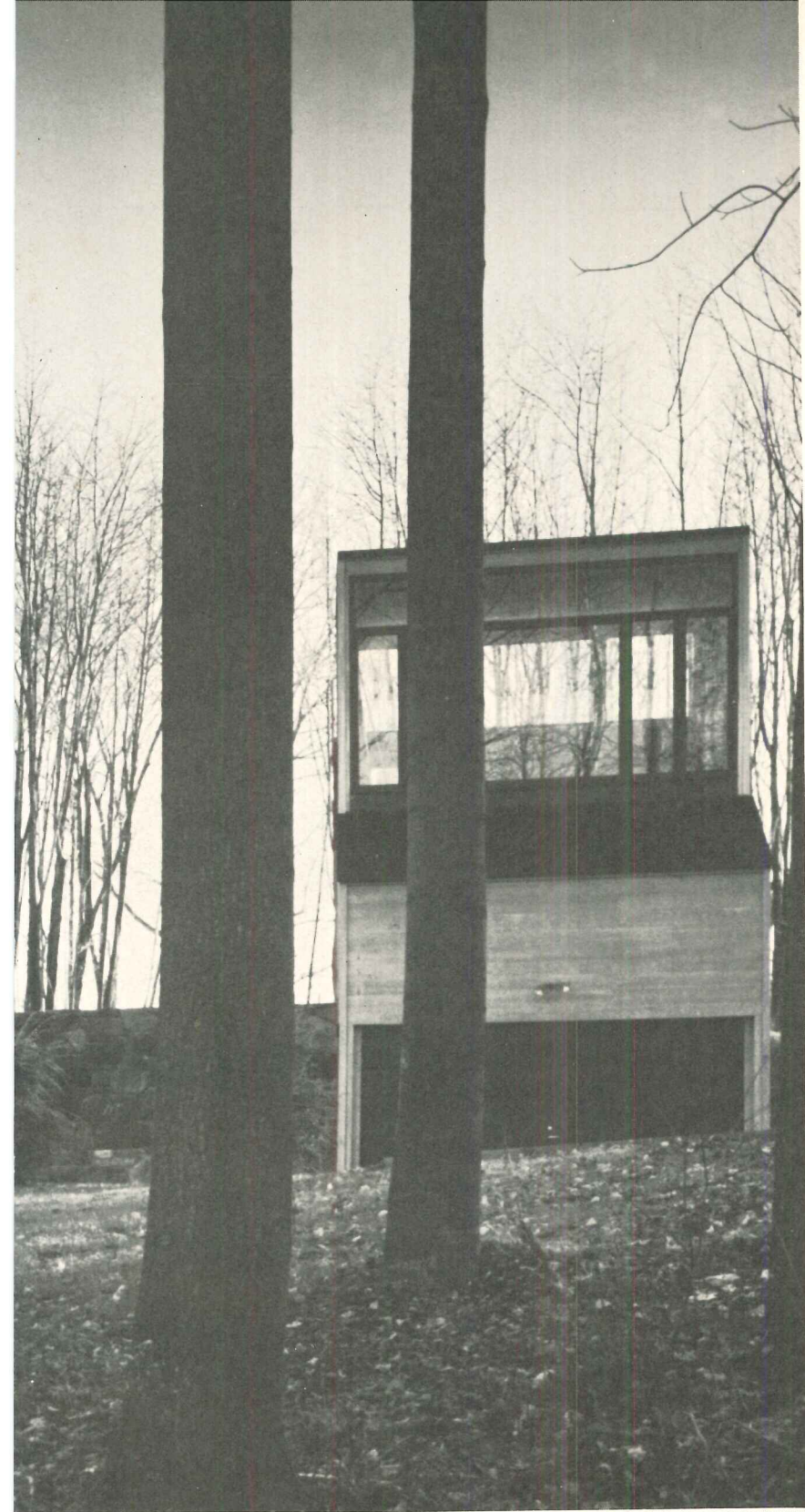


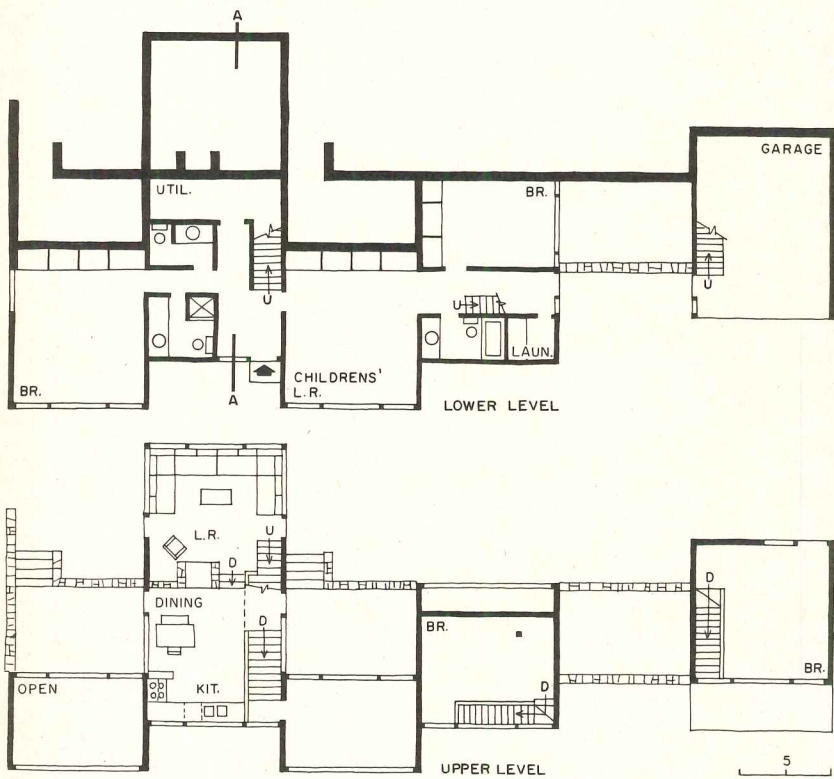
Architectural scale can be used to make big buildings seem smaller, or in this case, a small house seem quite enormous. Visitors approach the Willard Wirth house in Westchester County, near New York City, up a steep drive through tulip and maple trees. The elevation which greets them at the top (left) has little besides a standard overhead garage door to betray its true size. It was architect Alfred De Vido's intent that they be dazzled by the faceted forms, each 15 feet wide, before entering what is, in fact, a collection of cozy rooms that look out into the woods.

The architect's decision to string the units out on an east-west axis was based principally on site considerations. Two parallel fieldstone retaining walls which cross the contour lines at about 30 degrees and form the spine of his design cause the east end (below) to stand out from the grade. The garage portion (bottom opposite) on the other hand, nestles into the grade to permit adequate space for guest parking and turning. On the south-facing uphill side (below left), the land was graded up to the house slightly to keep surface drainage away. Because of the linear scheme, each room has windows to the winter sun even though their principal exposure is to the north. And in the summer, each has cross-ventilation to catch the breezes: the air along the slope moves uphill in the morning as the sun warms it—downhill at night as it cools.

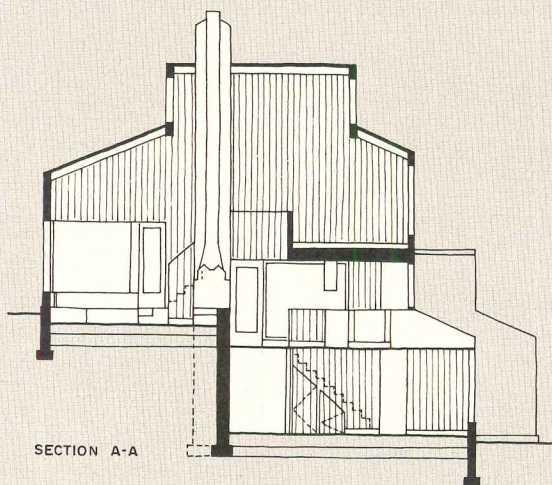
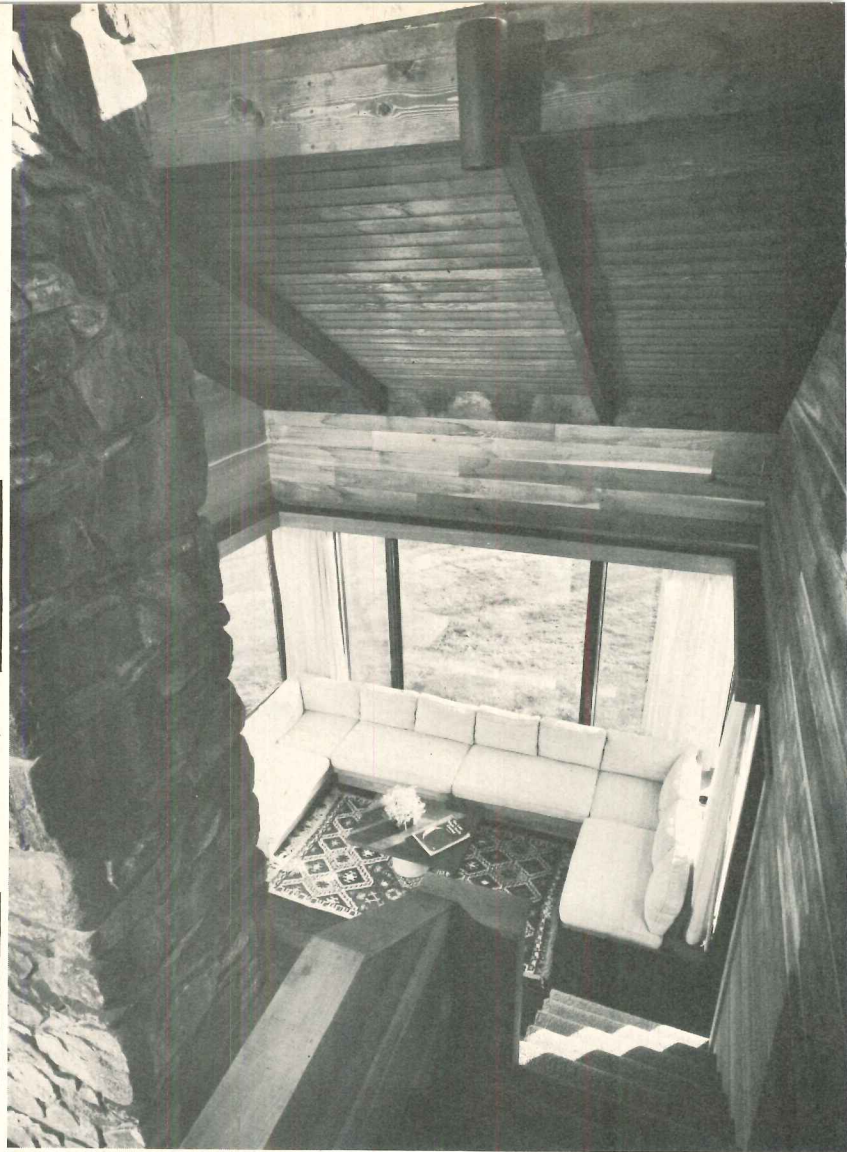
Architect: ALFRED DE VIDO.

Owner: Willard Wirth. *Location:* Westchester County, New York
Landscape architect: A. E. Bye.





From the entry, visitors walk up one flight to the kitchen-dining room and then three more steps up to the living room. There, in a space 15 feet square, they can relax and look south across to the hill rising behind the house or climb up another flight of stairs (right) to the study above the kitchen. Like the living room, the kitchen has windows on three sides as well as access to paved courts looking down into the master bedrooms on one side and the children's living room on the other. The thorough separation of various rooms has insured a high degree of acoustical privacy for parents and children.



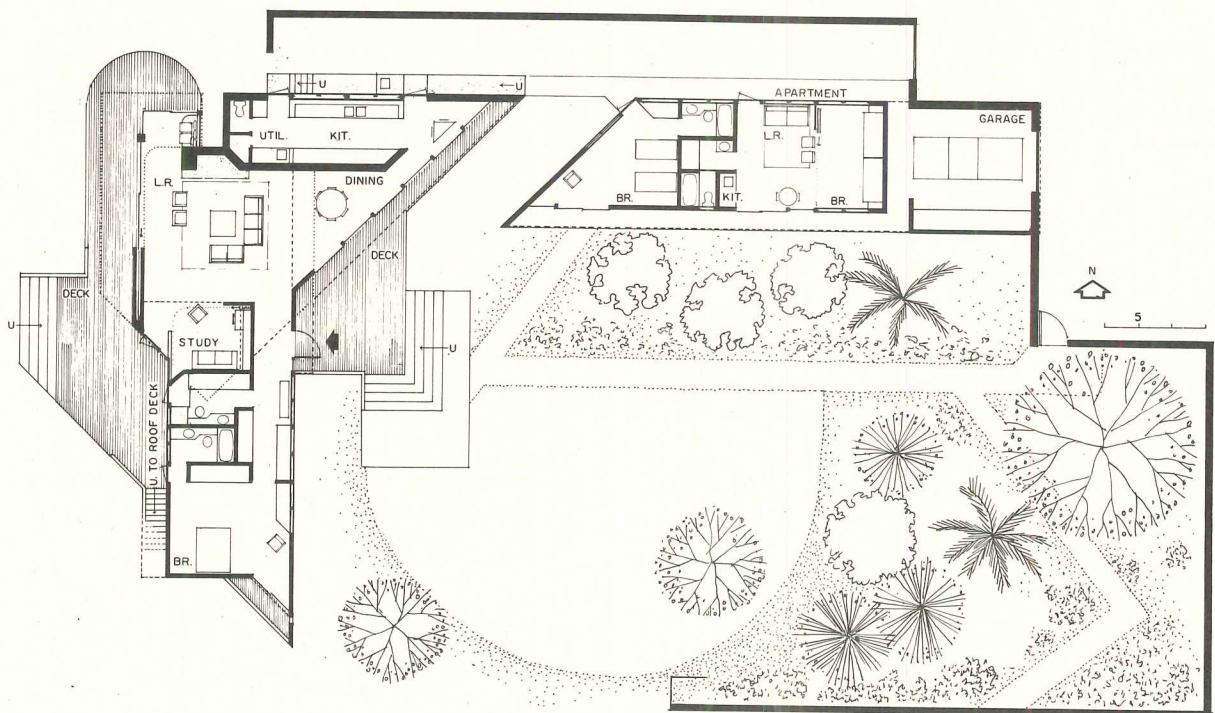
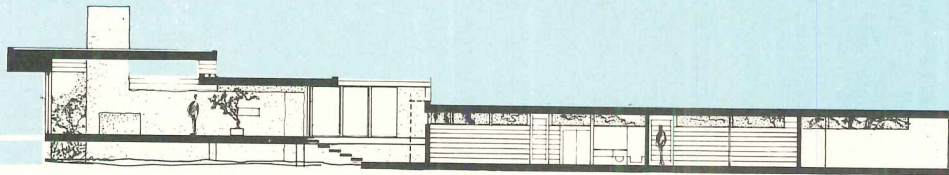


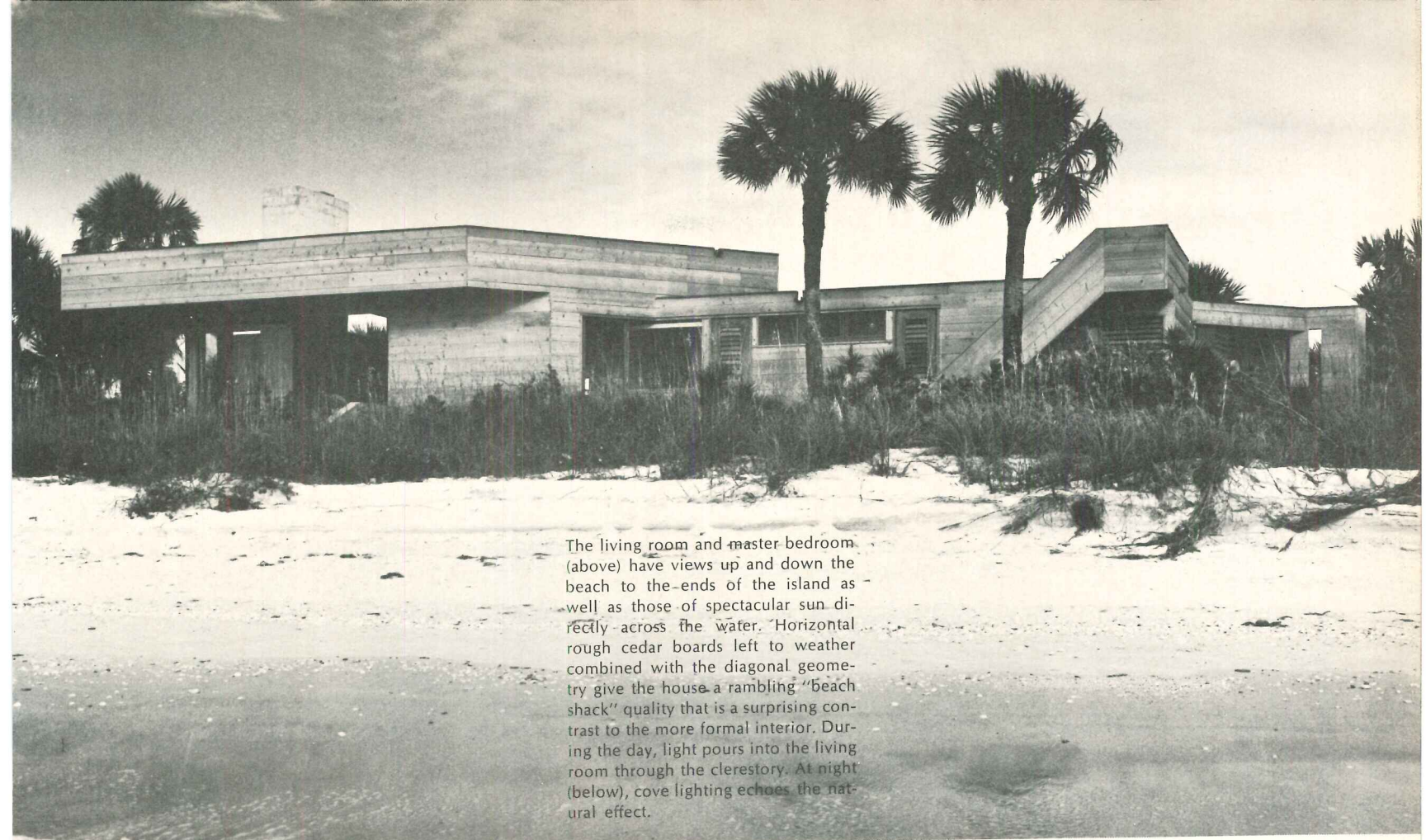


Wade Swicord photos

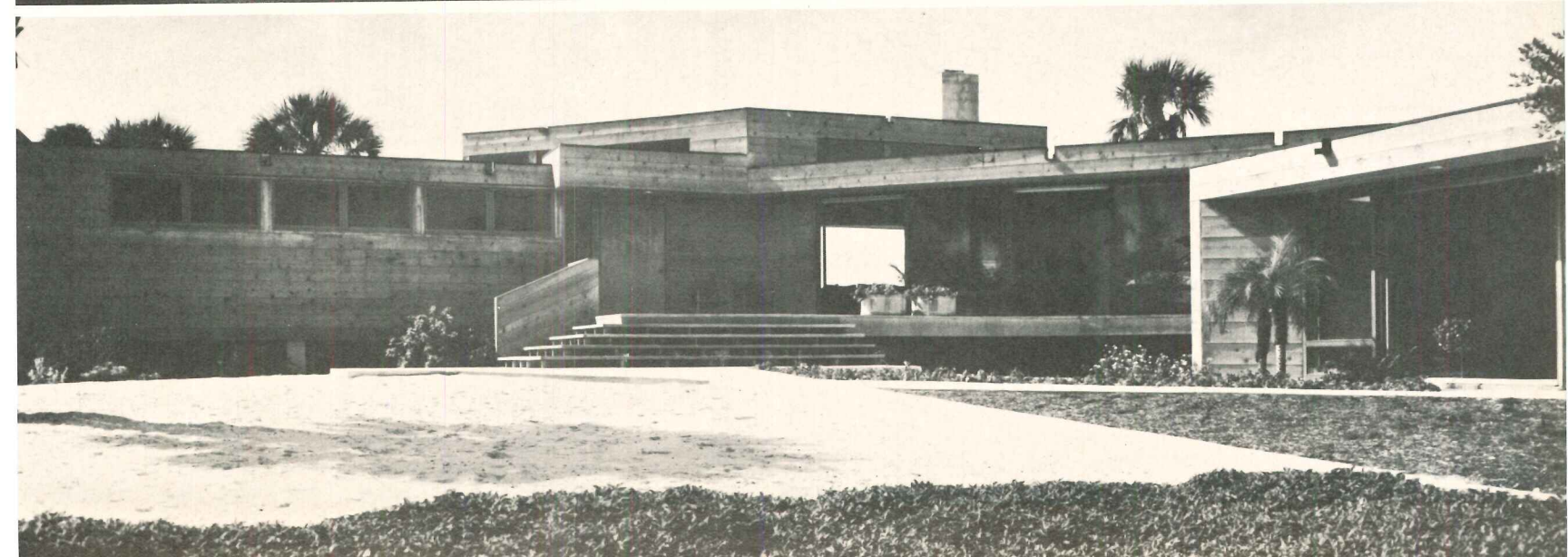
Architect Carl Abbott has designed an informal beach house on the Gulf of Mexico that also wraps around a lush tropical garden on the side away from the water. The main portion of the house, which is the winter residence of a New York couple who would rather be outside than in, is a raised platform for a better view of both the Gulf and the garden. It contains living rooms, the master bedroom and decks on every side. A second building, for frequent family visitors, is set in the garden itself and tied to the larger one by the stuccoed masonry walls that almost completely surround the complex.

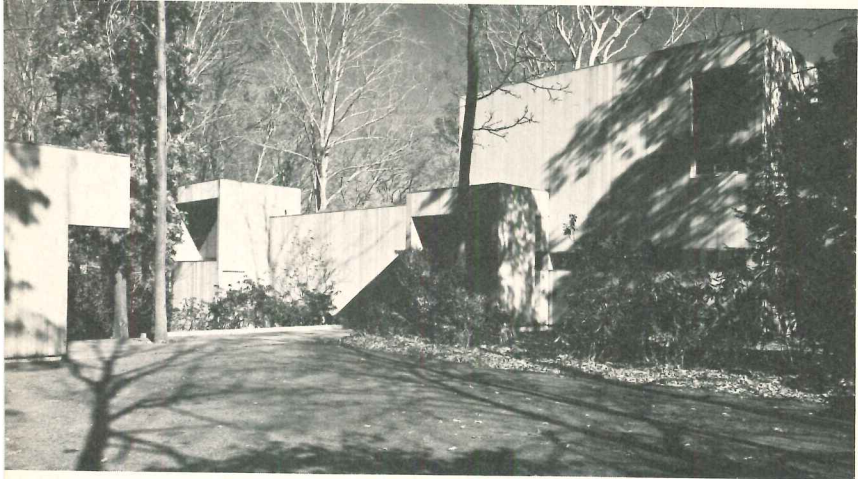
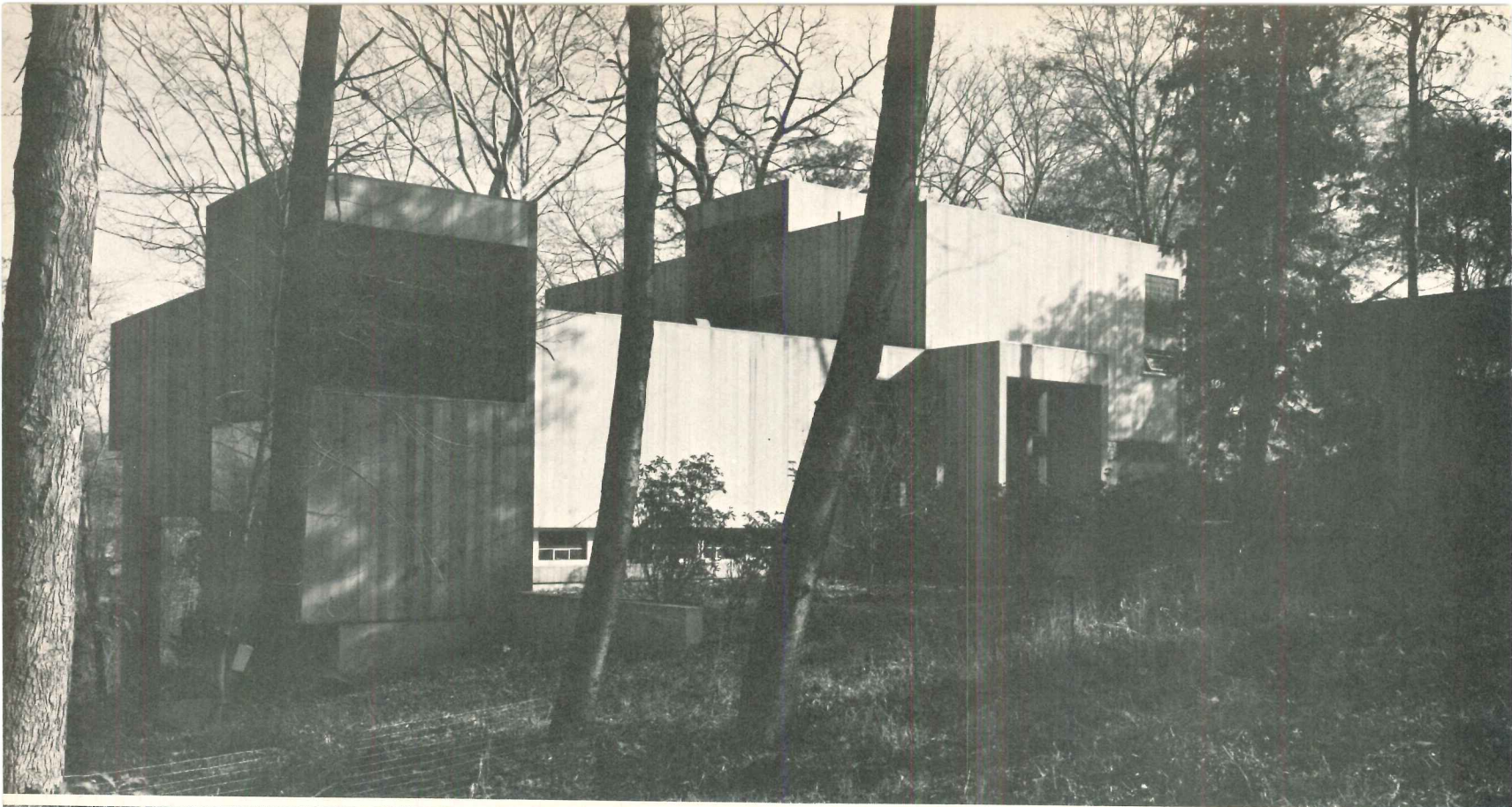
Architect: CARL ABBOTT. *Owners:* Mr. and Mrs. David Weld. *Location:* an island near Sarasota, Florida. *Structural consultant:* A. L. Conyers. *Contractor:* W. C. Beall and Associates, Inc., Dale Pierce partner-in-charge.





The living room and master bedroom (above) have views up and down the beach to the ends of the island as well as those of spectacular sun directly across the water. Horizontal rough cedar boards left to weather combined with the diagonal geometry give the house a rambling "beach shack" quality that is a surprising contrast to the more formal interior. During the day, light pours into the living room through the clerestory. At night (below), cove lighting echoes the natural effect.

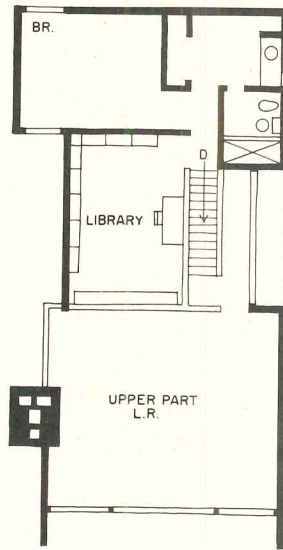




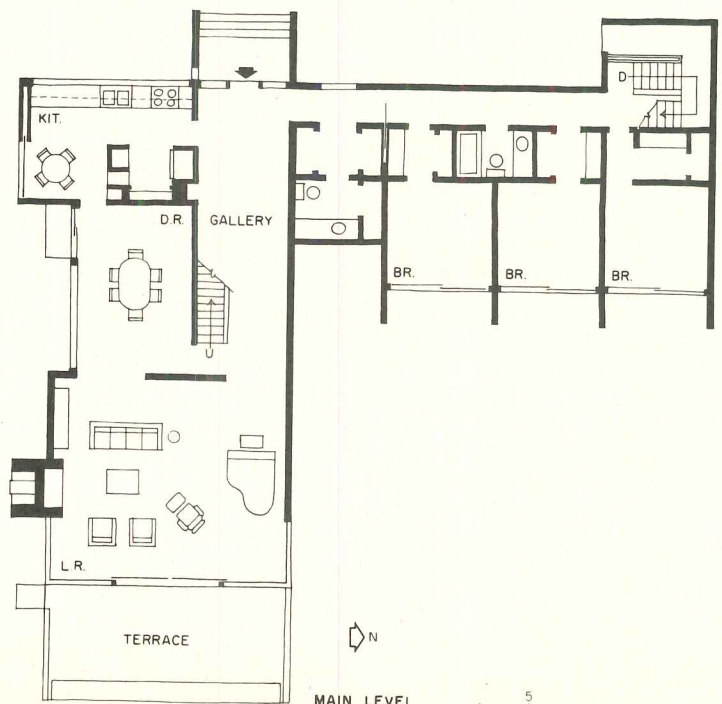
Adults and children each have a two-story suite in the Samuel Wiener, Jr. house, Westport, Connecticut, designed by Weiner and Gran in association with Davis, Brody and Associates. The two elements intersect at the entrance and share kitchen and dining room. For the three boys, the corridor leads past bedrooms to a stair down to the recreation room and a terrace on grade. For the parents, an entry-gallery for display of Mr. Wiener's paintings leads to a two-story living room that looks into the woods. Also from the gallery, a stair climbs to the spacious study-master bedroom suite. A projecting wing wall (right) screens the stair from view in the living room. Care was taken with many such de-

tails to present a neutral background for the paintings which are the most important elements of the room. Mr. Wiener also works in stained glass and mirrored surfaces. Two examples of such work appear in the study (far right): the windows above the entry and the mirrored column next to the desk. Specially-designed lighting highlights the constantly changing collection of art works.

Associated architects: Davis, Brody and Associates and Weiner Gran Associates. *Owners:* Mr. and Mrs. Samuel Wiener, Jr. *Location:* Westport, Connecticut. *Engineers:* Andrew Elliot (structural); Wald and Zigas (mechanical). *Landscape architect:* A. E. Bye. *Contractor:* Michael Sochaki.

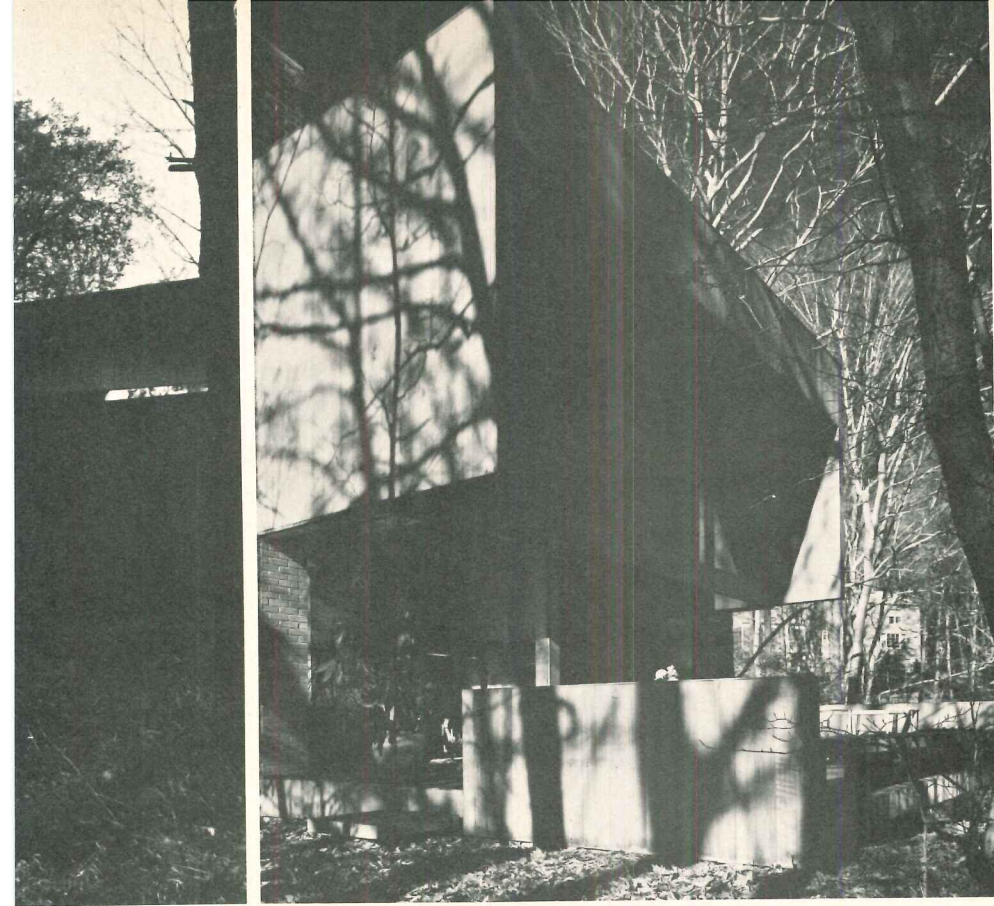


UPPER LEVEL



MAIN LEVEL

Judicious use of structural steel was important in creating the spare forms of the house. The long counter-height window in the kitchen (right) and the sheltering overhang at the living room—with mitered glass corners to emphasize the effect—(above right) are two examples. By tucking the recreation room under the boys' bedrooms (above) the architects make good use of the sloping site. From the deck off the living room and from the second floor study, the river can be seen through the trees at the bottom of the hill.



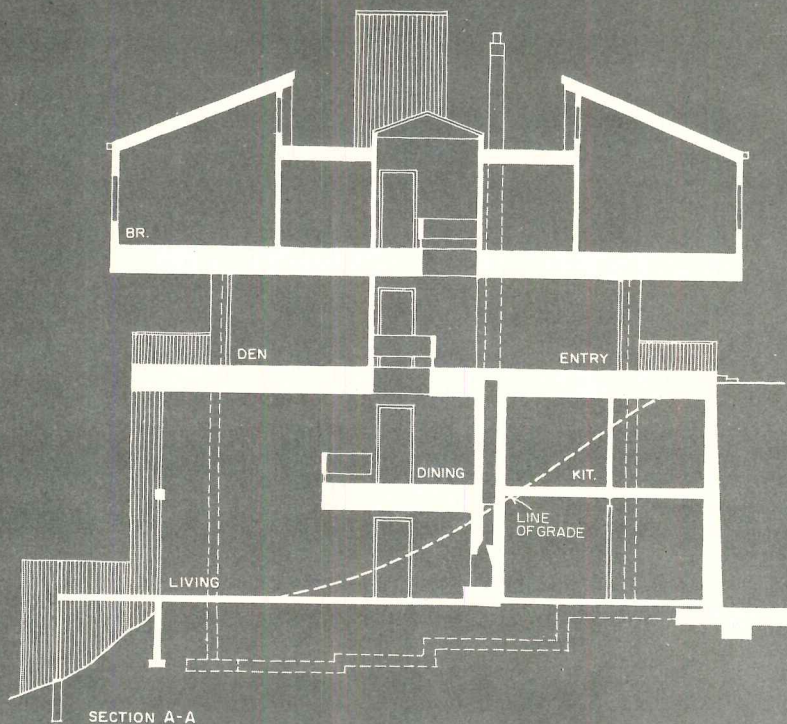
Ezra Stoller Associates © Esto

Does an architect who has been largely involved in large-scale work approach residential design differently than one who has only done small buildings? In the case of Sigmund Blum's design for his own house, the answer appears to be yes. What appears to be another modish wood "tower" house, in fact has a dazzlingly clear steel structure that seems to come directly from Blum's long experience as chief designer for a large Detroit firm. Yet there is no confusion of scale; for its size the interior is remarkably intimate.

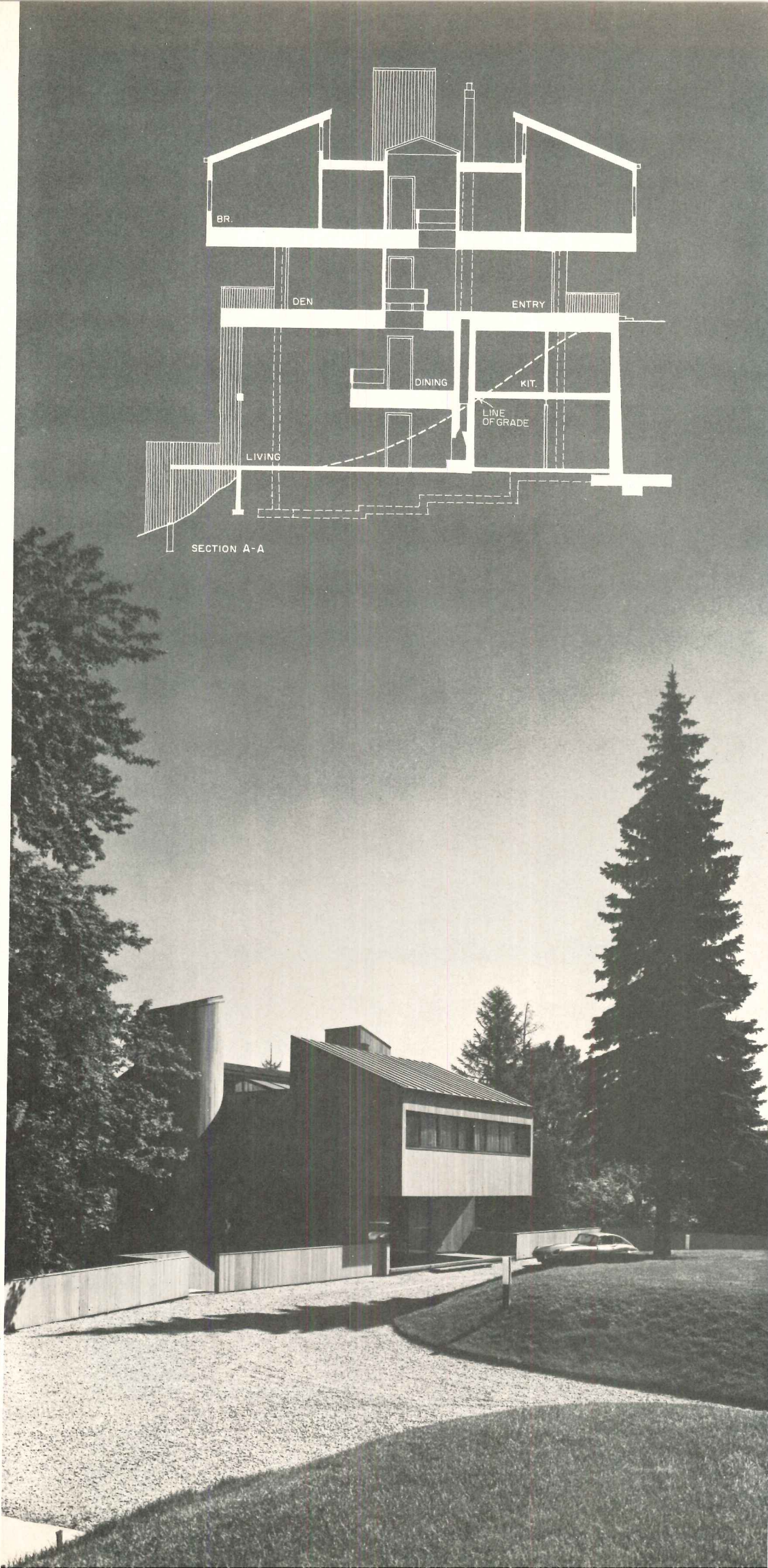
Having found—in the built-up neighborhood where he had lived for many years—a steep-sided vacant lot that was considered unbuildable, he approached the siting with authority. Instead of a scheme using posts or uneven foundations, Blum excavated the triangular portion of earth shown in the section (right). Then, using a two-story retaining wall he created a horizontal platform on which he erected a steel frame supported by four columns. Masonry wing walls (plan overpage) 28 feet apart, reinforce the retaining wall and provide shear support for the columns. The masonry tubes for stair and elevator stiffen the structure and the frame construction atop the uppermost steel floor. The entire building was then sheathed in 1 by 4 cedar boards. That visual unity contrasts dramatically with the bold overhangs at either end of the top floor.

Thus, in an extremely compact form, Blum has accomplished his two siting goals: to have the house, from the downhill side (far right) appear to rise firmly from the earth and from the uphill side (right) to match the scale of the neighboring traditional wood houses. By placing the long dimension of the house across the contours, he also avoided cutting any of the mature spruce trees, including one which helps hide the house from the road.

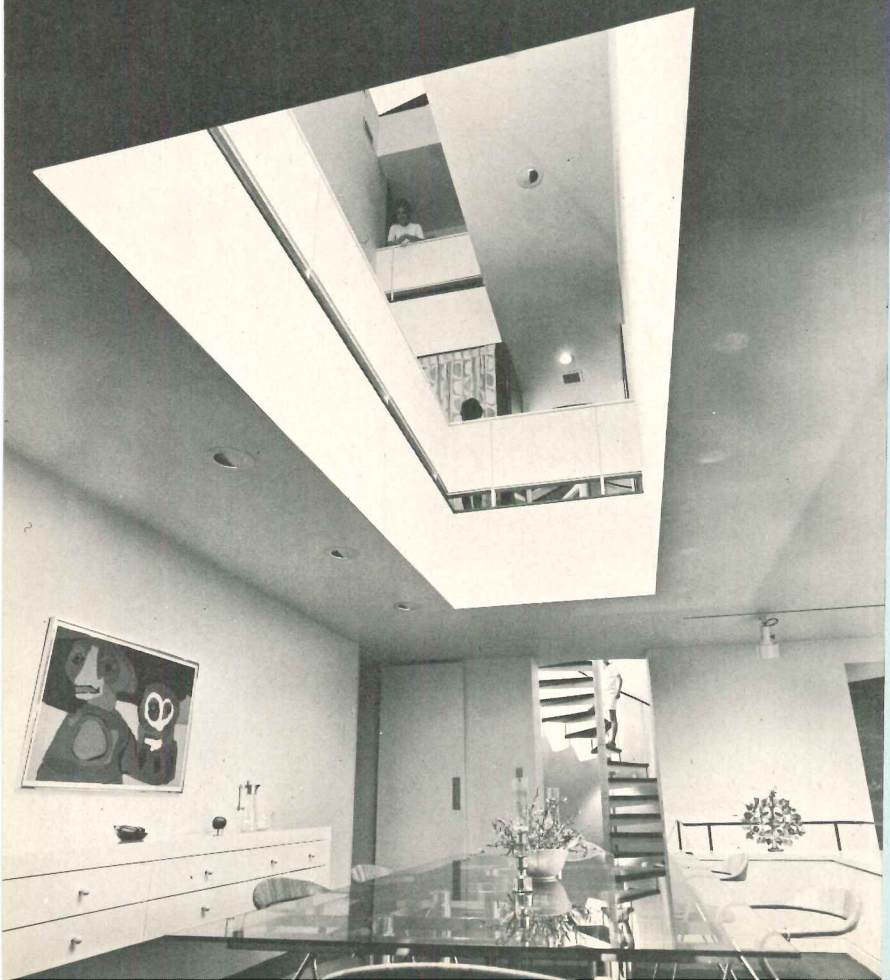
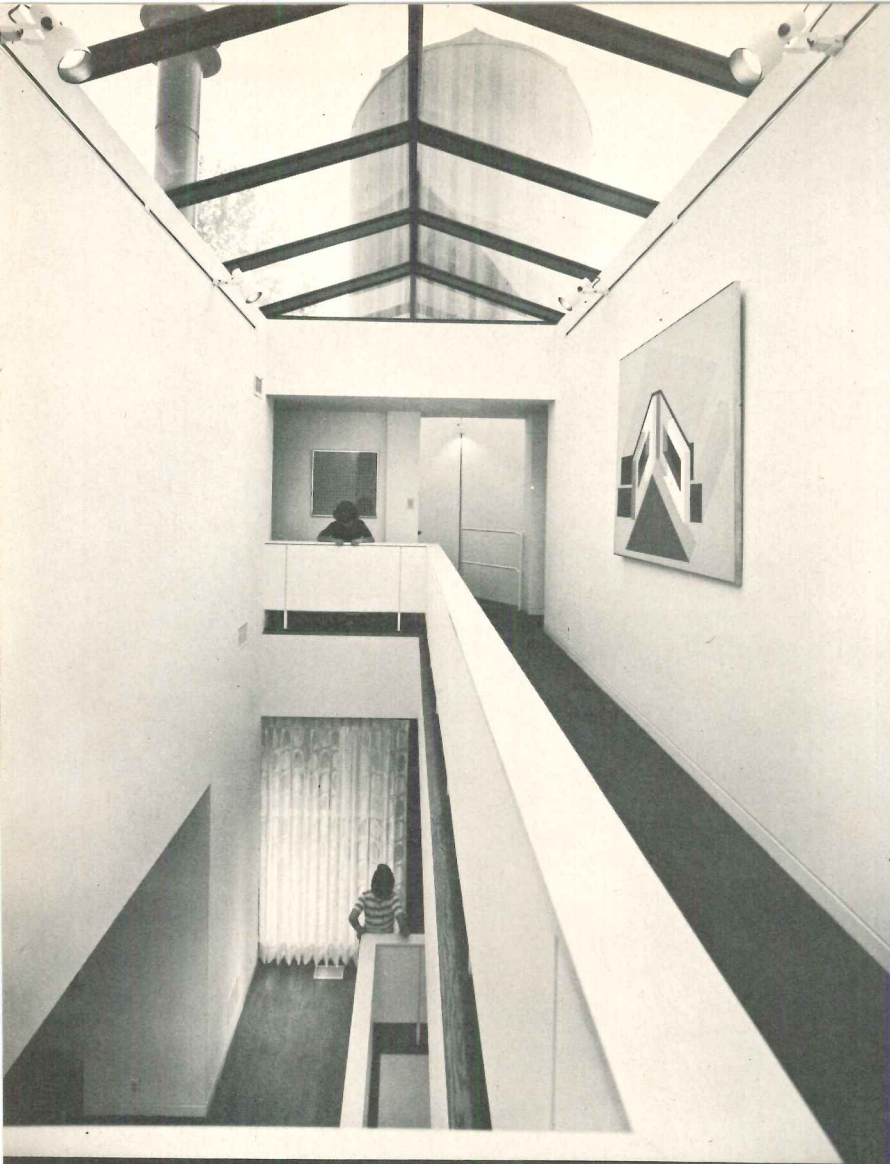
Architects: SIGMUND F. BLUM and HARTURUN VAPORCIYAN of Blum, Vaporciyan and Mitch, Inc. *Owner:* Sigmund Blum. *Location:* Franklin, Michigan. *Engineers:* Veral Memduh (structural), Jack Meek (mechanical). *Contractor:* Dennis Rouix.



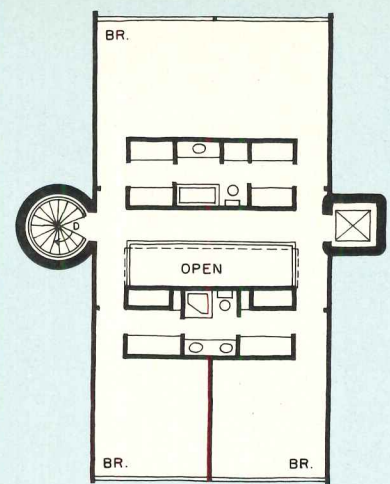
Balthazar Korab photos



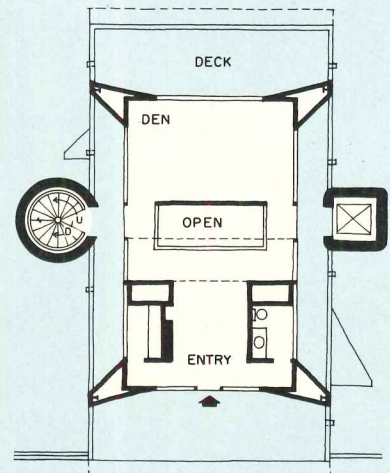




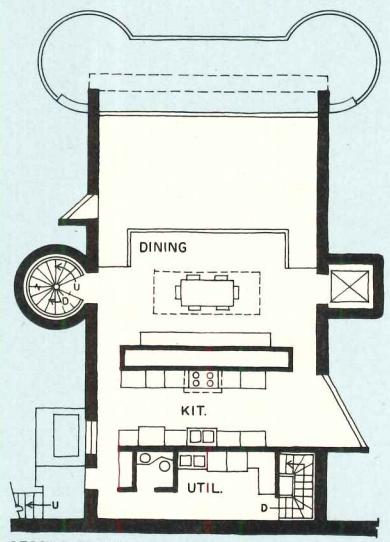
Communication between floors in the Blum house is facilitated by the elevator and by the slot in each floor. "We installed an intercom," says the architect, "but no one ever uses it. We just holler." From the entry level, one can look up to the skylight and down past the dining room to the living room floor—quite a surprise to anyone who thought he was approaching a two-story house when he drove in. Another surprise is the clear-span glass wall in the living room, across page. What appears to be a single pane the width of the room is four pieces of polished plate glass butted and caulked with a transparent elastomeric sealant.



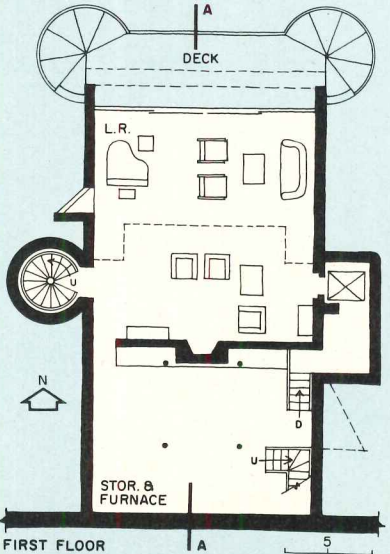
FOURTH FLOOR



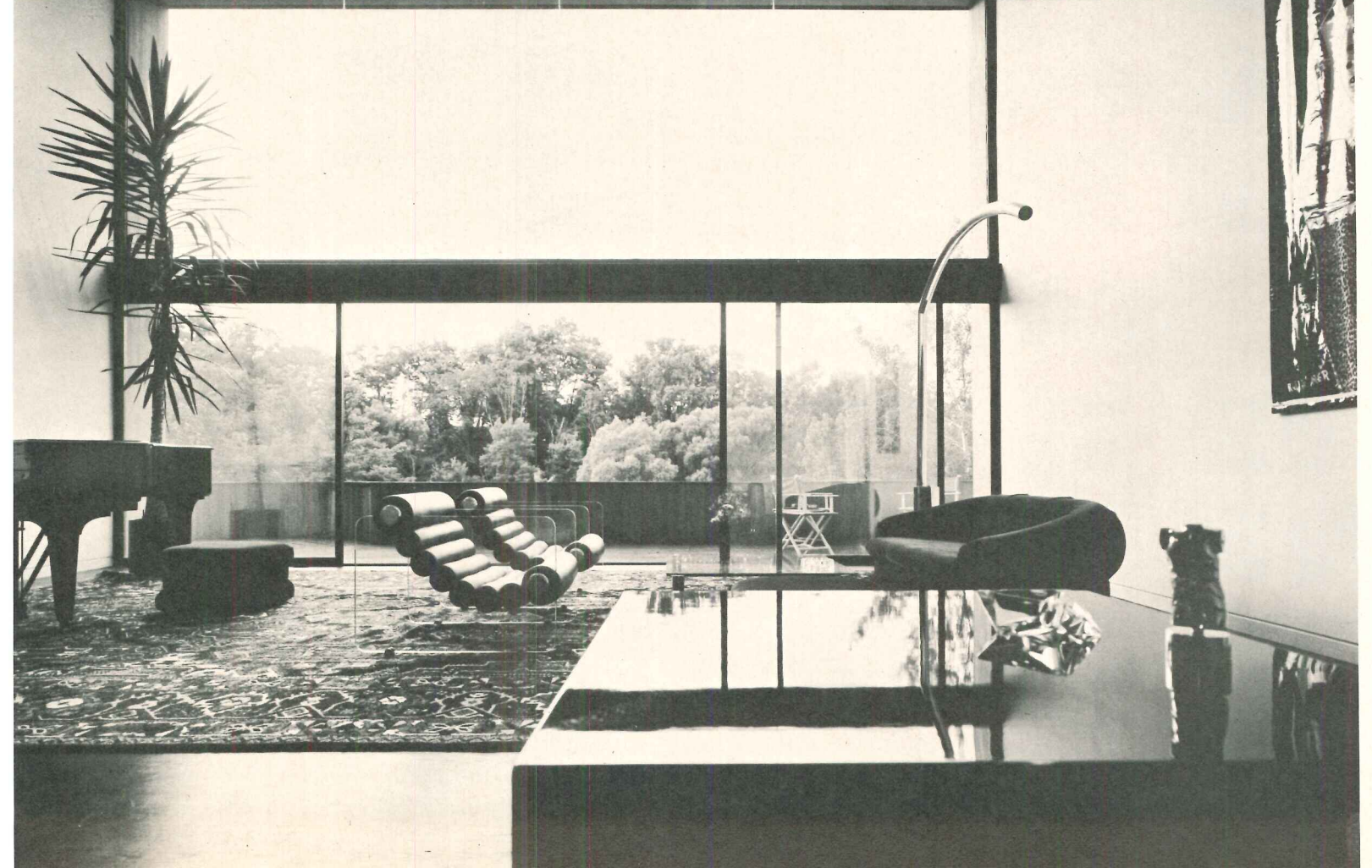
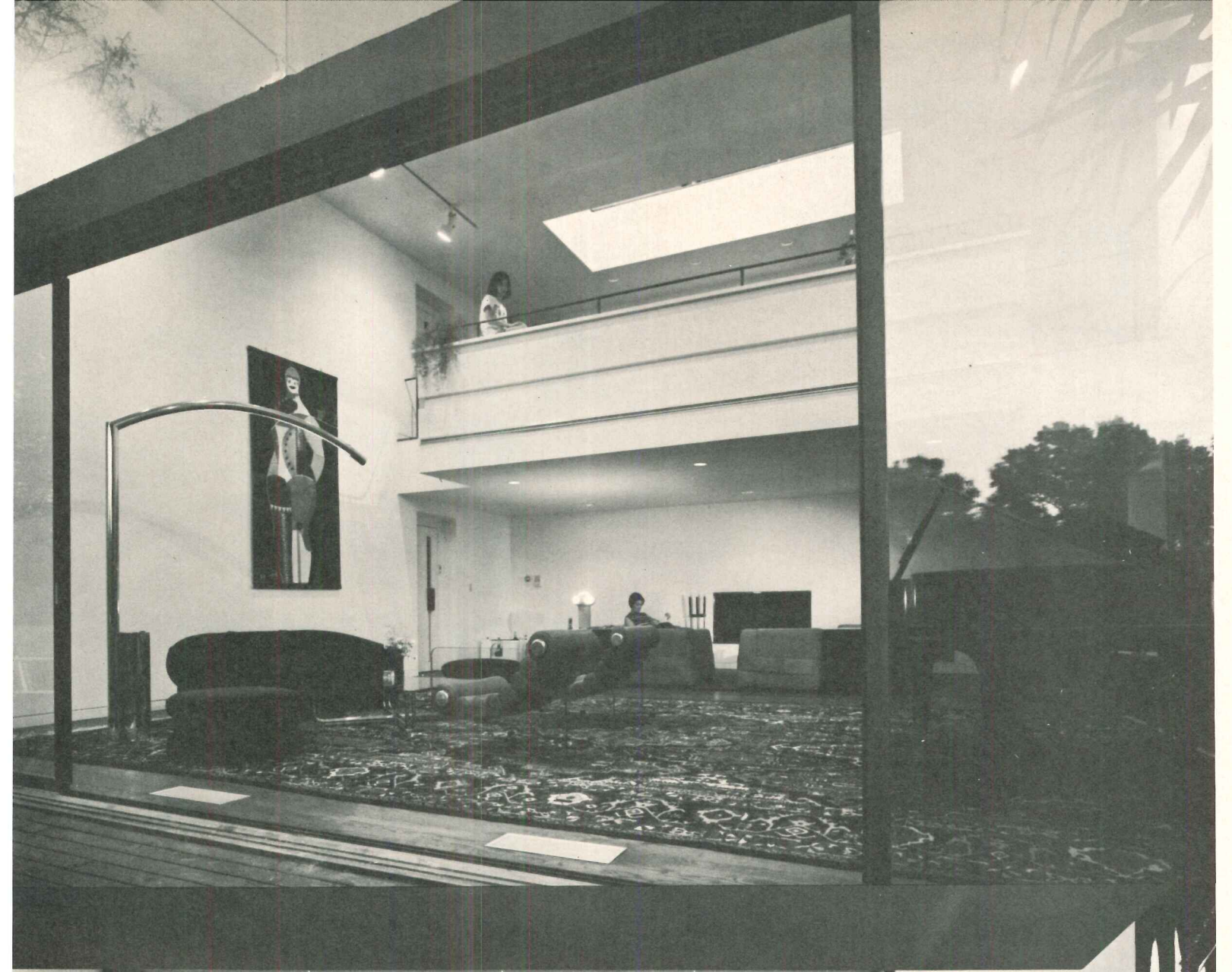
THIRD FLOOR



SECOND FLOOR






















FIRST FLOOR











ARCHITECTS OF THE RECORD HOUSES OF 1972

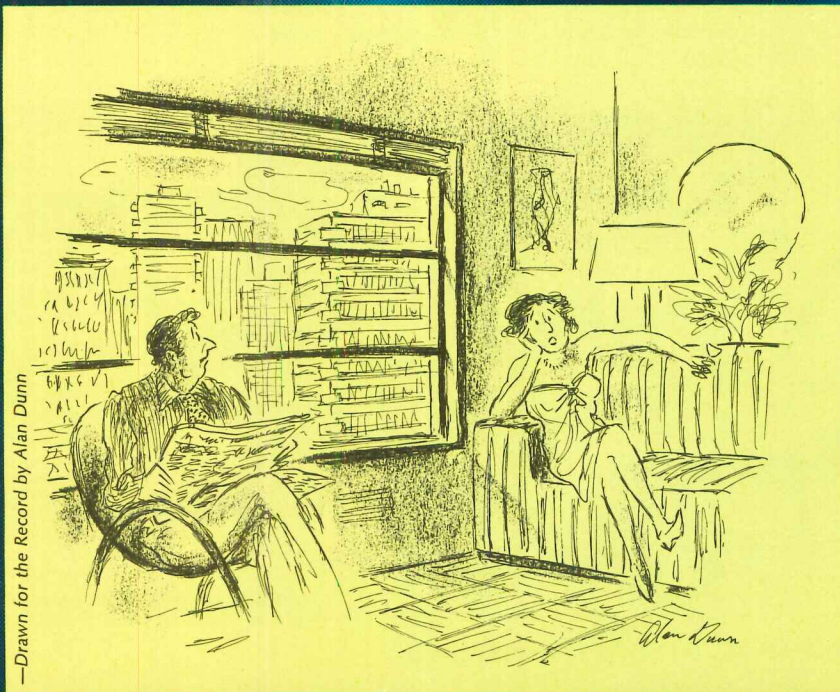
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350 Pacific Avenue
San Francisco, California 94111 |  | 52 | ARTHUR COHEN and JOSEPH MAYBANK of
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14445 SE 55
Bellevue, Washington 98004 |
|  | 30 | NEIL ASTLE of
Neil Astle and Associates
10906 Bel Air Drive
Omaha, Nebraska 68144 |  | 58 | JAMES McLEOD
343 East 30 Street
New York, New York 10016 |
|  | 32 | REMMERT HUYGENS and ANTHONY TAPPÉ of
Huygens and Tappé
462 Boylston Street
Boston, Massachusetts 02116 |  | 60 | WILLIAM TURNBULL and RICHARD GARLINGHOUSE , MLTW/Turnbull Associates
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San Francisco, California 94111 |
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5440 Mariner Drive
Tampa, Florida 33609 |  | 62 | LAURENCE BOOTH and JAMES NAGLE of
Booth and Nagle
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Chicago, Illinois 60610 |
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San Francisco, California 94111 |  | 66 | ALFRED DeVIDO
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Sarasota, Florida 33577 |
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New York City, and Weiner Gran Associates,
One Main Street, Brooklyn, New York |
|  | 46 | WORLEY WONG and RONALD BROCCHINI of
Wong, Brocchini and Associates
737 Beach Street
San Francisco, California 94109 |  | 74 | SIGMUND BLUM and HARTURUN VAPORCIYAN , Blum, Vaporciyan and Mitch, Inc., Suite 1900 Fisher Building
Detroit, Michigan 48202 |

ARCHITECTS OF THE APARTMENTS OF THE YEAR 1972

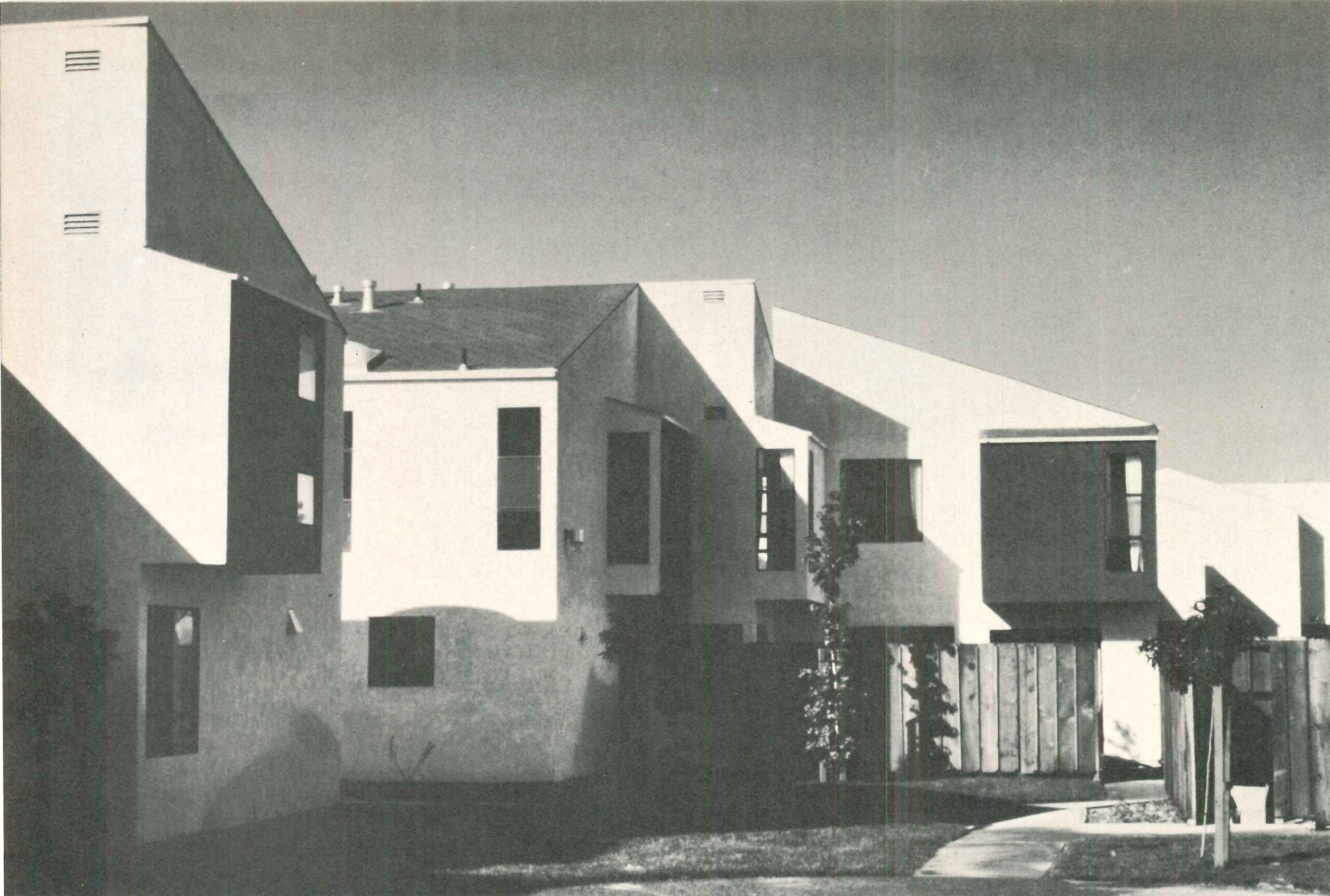
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|  | 80 | EDMUND BURGER and PATRICIA COPLANS of
Burger and Coplans, Inc.
Westwind Basin, 1 Fifth Avenue
Oakland, California 94606 |  | 90 | ALDEN R. BERMAN of
Alden Berman Associates
43 Whitney Avenue
New Haven, Connecticut 06510 |
|  | 82 | JOHN O'BRIEN and JOHN ARMSTRONG of
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116 Caledonia Street
Sausalito, California 94965 |  | 92 | ANTOINE PREDOCK
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|  | 88 | DONALD SANDY, JR. and JAMES BABCOCK
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אני רוצה בית



—Drawn for the Record by Alan Dunn

"My idea of heaven is a town house in the city and an apartment in the country."

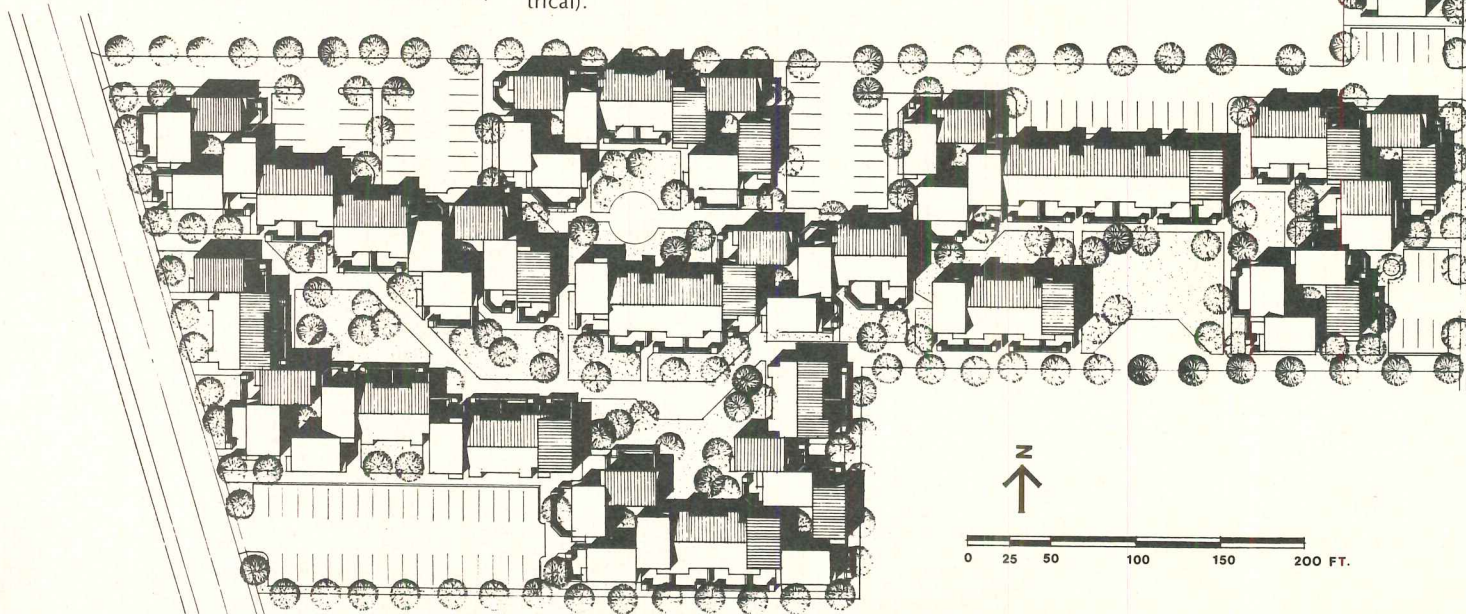


Color photo by architects, others by Joshua Freiwald

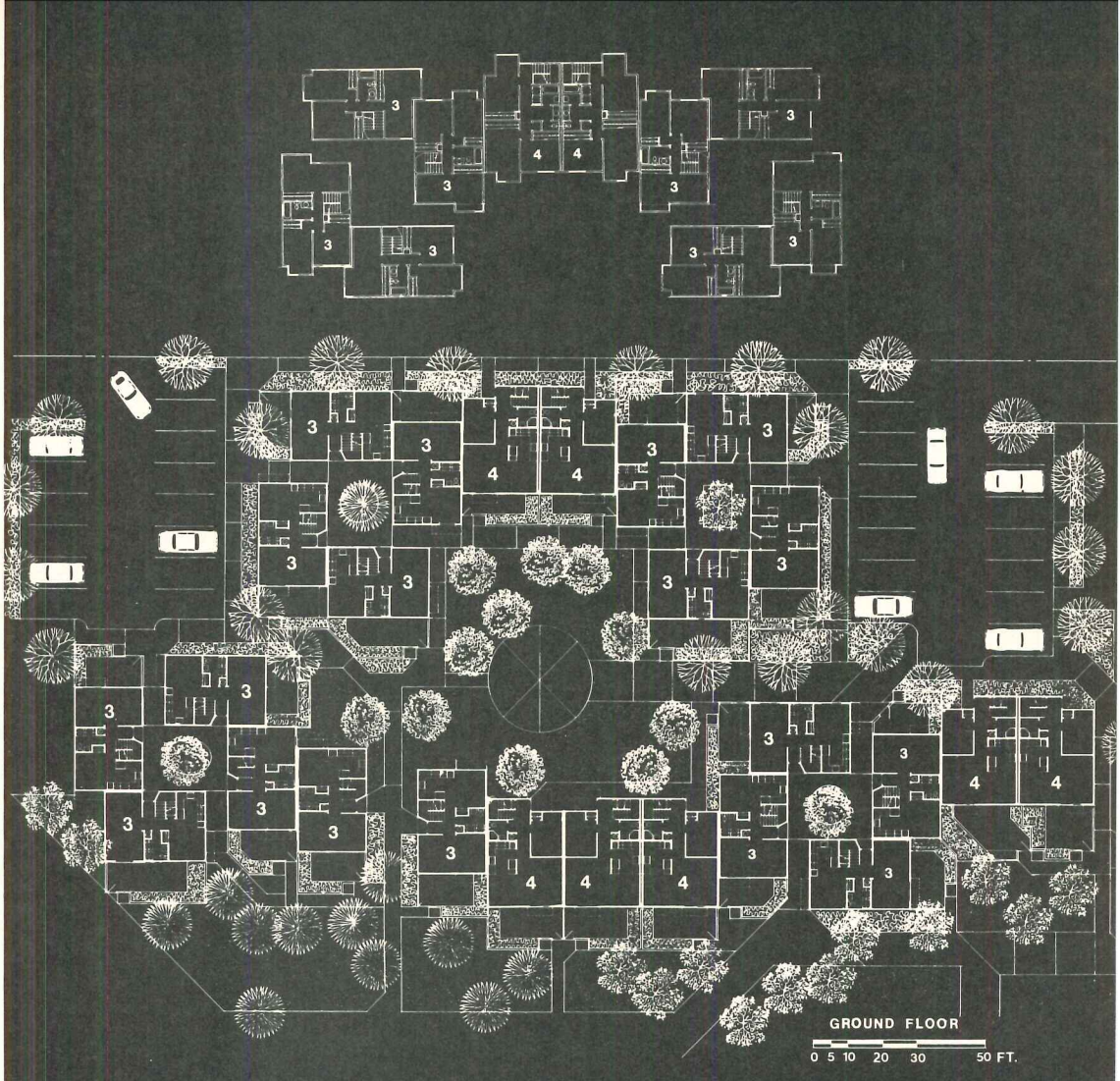
Crescent Village, 106 units of 221(d)3 housing in Suisun City, California by Burger and Coplans, has a number of qualities that distinguish it from public housing in general. First, it is mostly three- and four-bedroom units (except for 18 studio apartments for elderly residents on a nearby site) that are so desperately needed by large families. Second, it makes use of somewhat swampy land that had not previously been built upon. Third, it was extremely inexpensive (\$9.50 per square foot for the buildings). Fourth, through the use of bright color and such scale-giving elements as projecting bays on each house, wood fences and tiny

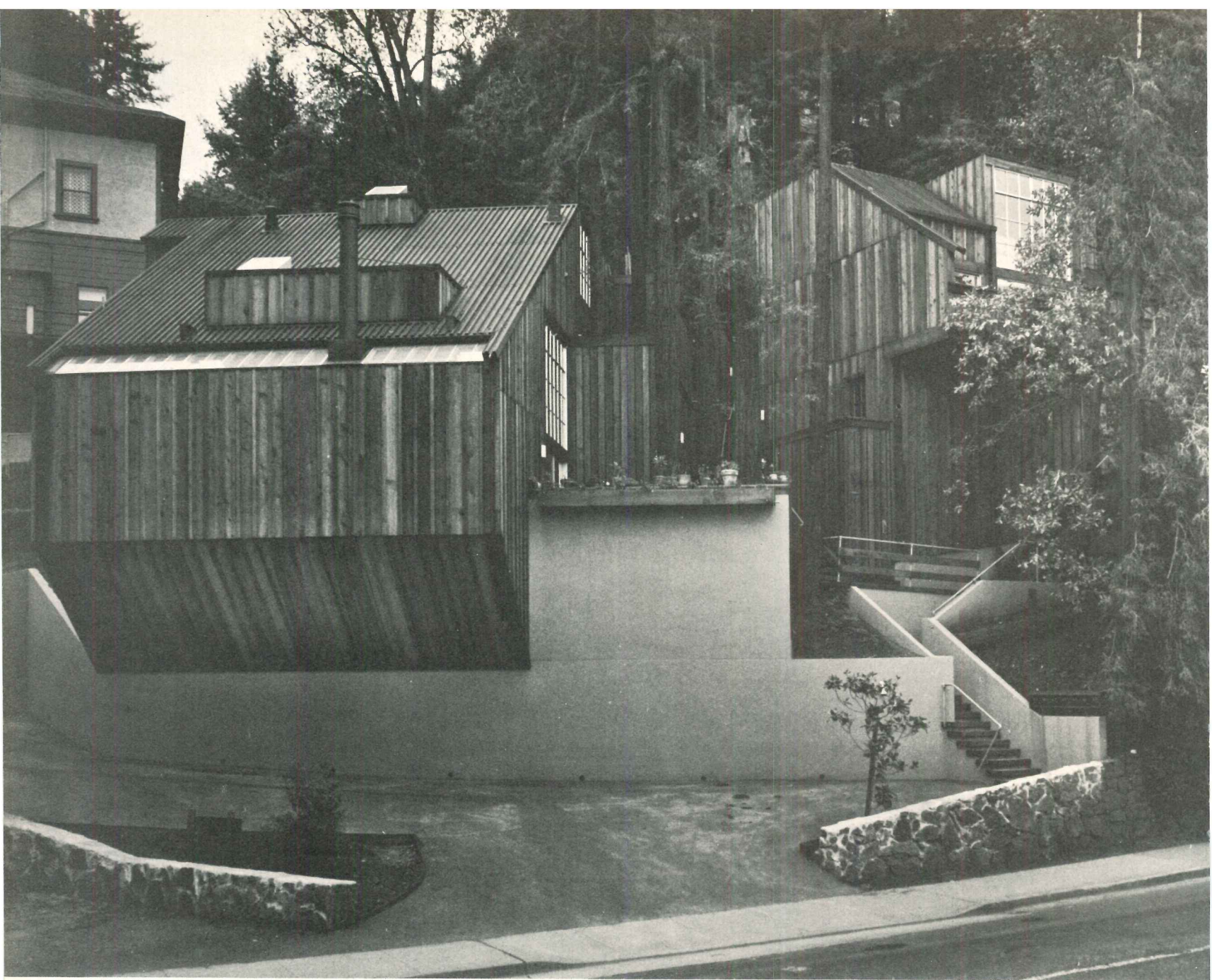
entry courts, it seems an extraordinarily pleasant place to live. Finally, the units themselves are somewhat larger than average. One interesting result of the construction of this project is that Suisun City, which has recently had a marginal economy, now foresees a period of growth, and the architects of Crescent Village have been asked to serve as the town's planners.

Architects: EDMUND G. BURGER and PATRICIA A. COPLANS of Burger and Coplans, Inc. *Owner, developer and contractor:* Paul Bryan, Jr. *Location:* Suisun City, California. *Engineers:* Geoffrey Barrett (structural); Tage Hansen (electrical).



In order to achieve the necessary density of 21 units per acre, the architects developed a side-entry three-bedroom unit (right) and grouped some of them around entry courts barely twenty feet square. The bright piece of graphics (below) was designed by the architects. The houses across page are situated on the south-west corner of the square with the round paving (right).

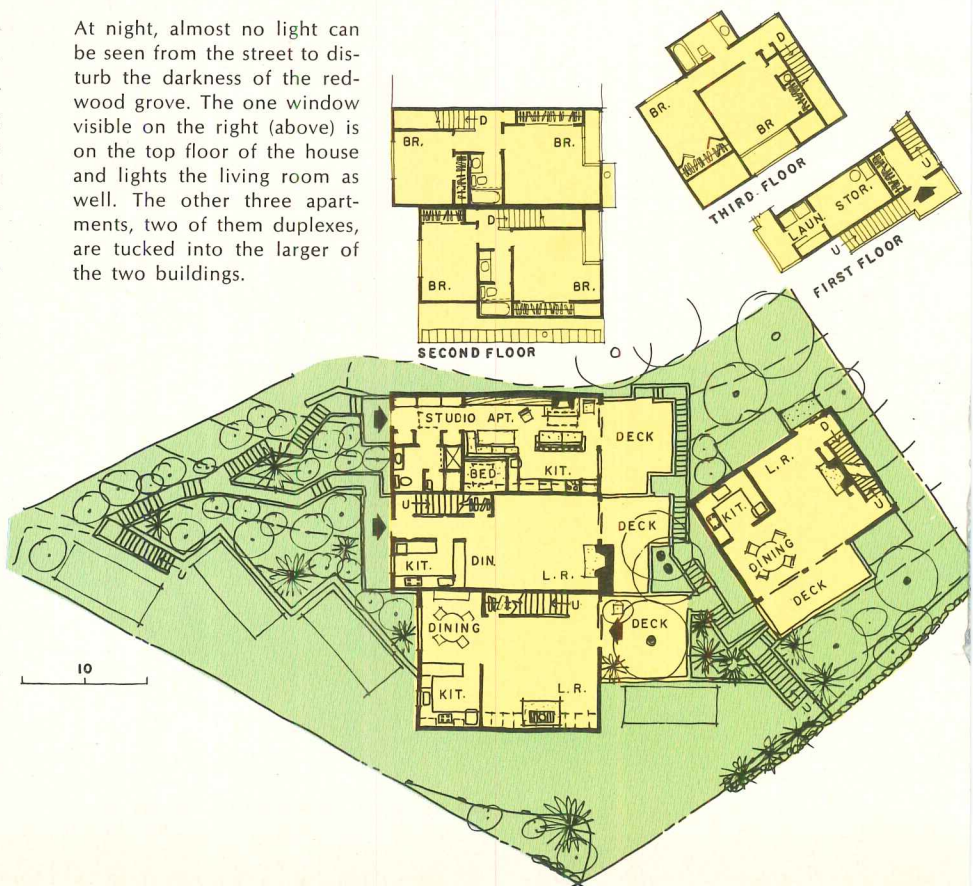




Difficult site conditions were largely responsible for the rugged, idiosyncratic character of this housing in Mill Valley, California. Architects O'Brien and Armstrong began by fitting as many parking spaces as possible on the small level area adjacent to the street. The resulting position of the retaining wall and the existing redwood and bay trees on the steep, wooded portion determined the location of the two structures. There are three apartments in the building atop the wall and one in the house to the right, a total limited by parking space and not by zoning which would have allowed 16 units on the two-acre site. Since there is no view from the hillside, all windows in the larger building look out to the sides. The weathering steel roof and the redwood rough-sawn board and batten siding help the buildings to seem at home among the long lines of the nearby trees.

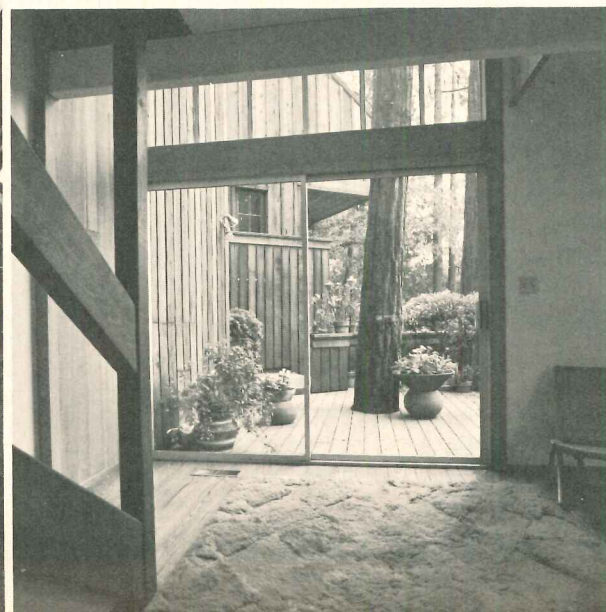
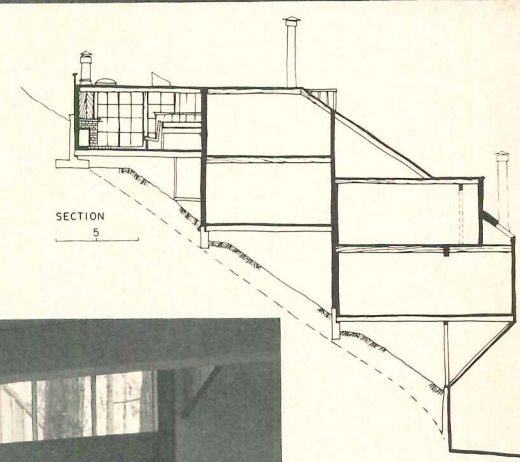
Architects: JOHN O'BRIEN and JOHN ARMSTRONG of O'Brien and Armstrong. *Owner:* Kal Lines. *Location:* Mill Valley, California. *Engineers:* Schaff and Jacobs (structural); Arthur T. Knutson (soils). *Contractor:* Warren H. Holmes.

At night, almost no light can be seen from the street to disturb the darkness of the redwood grove. The one window visible on the right (above) is on the top floor of the house and lights the living room as well. The other three apartments, two of them duplexes, are tucked into the larger of the two buildings.





The extraordinary steepness of the site is apparent in the section, in the retaining walls and stairways (above) and in the view (left) looking down onto the decks of the duplex apartments that have been carefully fitted in among the redwoods. One grows through the middle of the deck outside the lowest apartment (below).

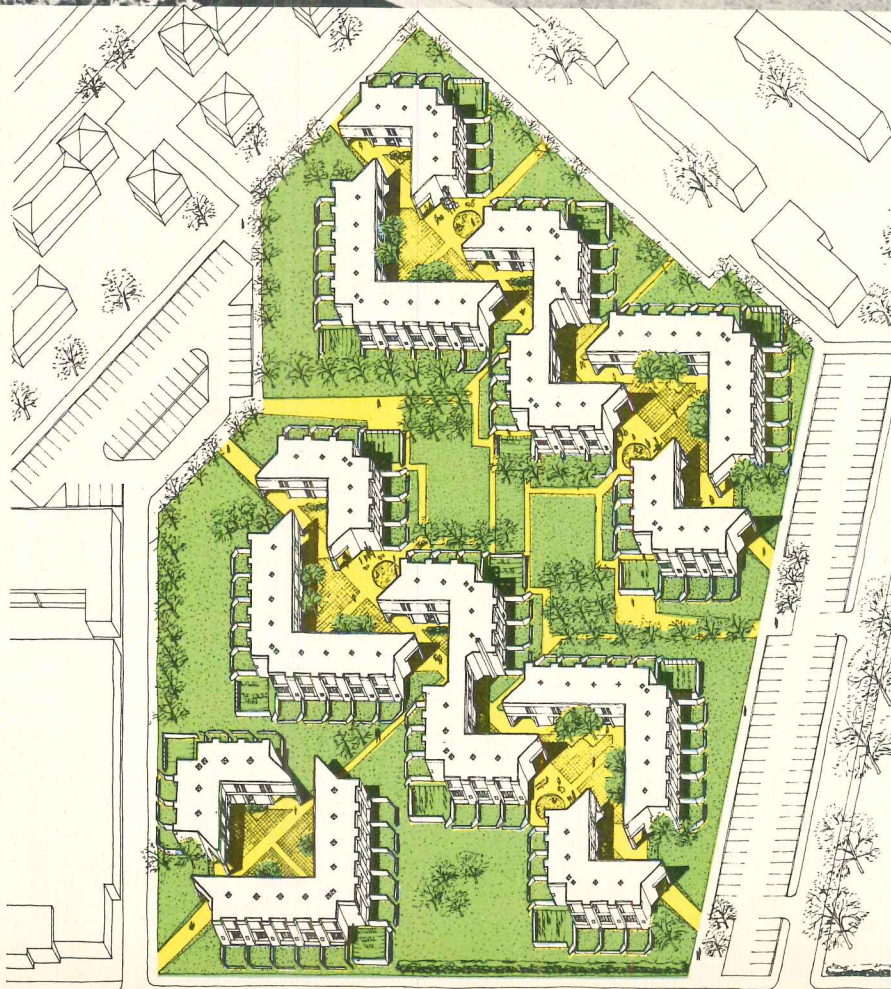


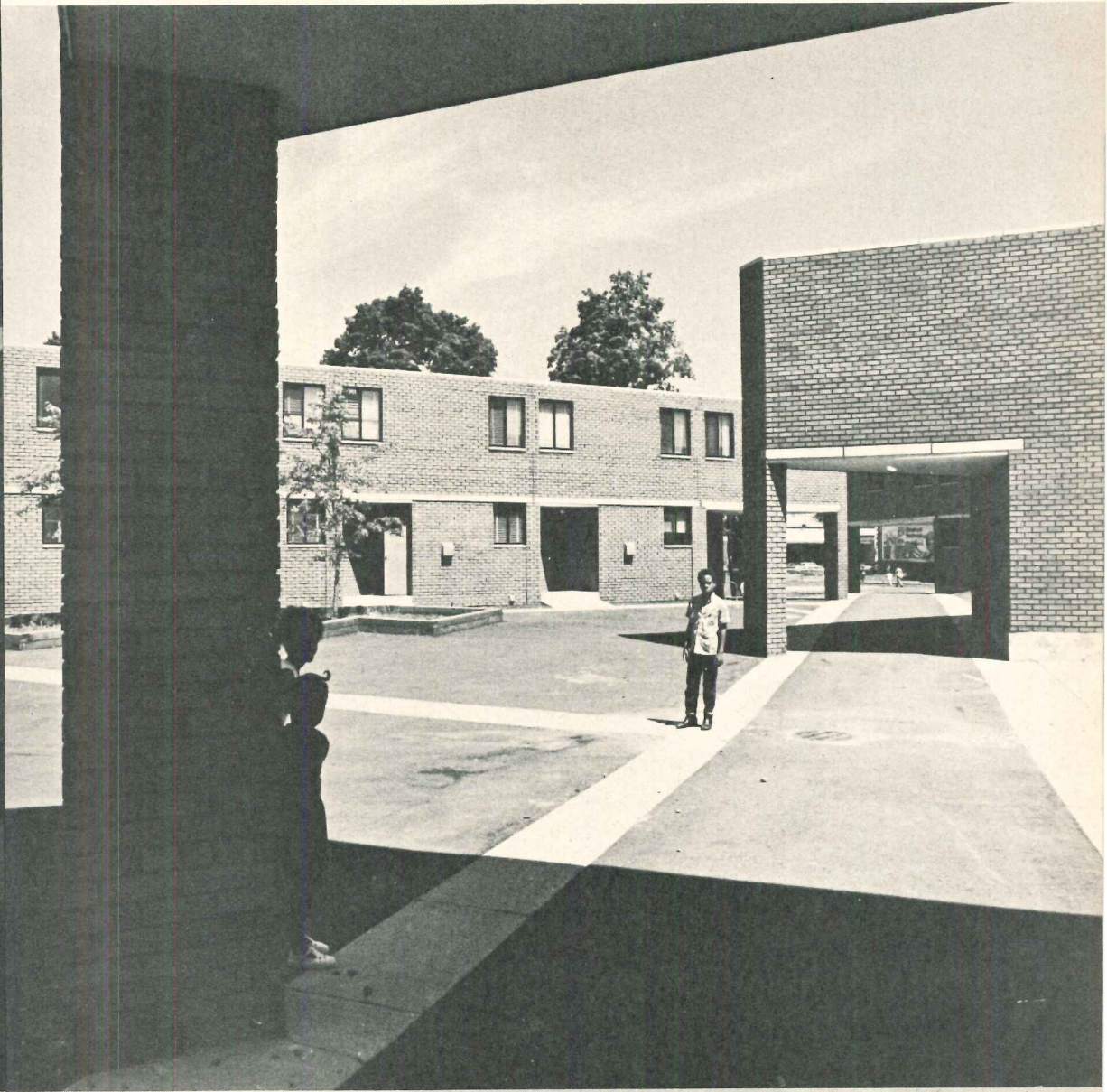
Philip Mollen photos



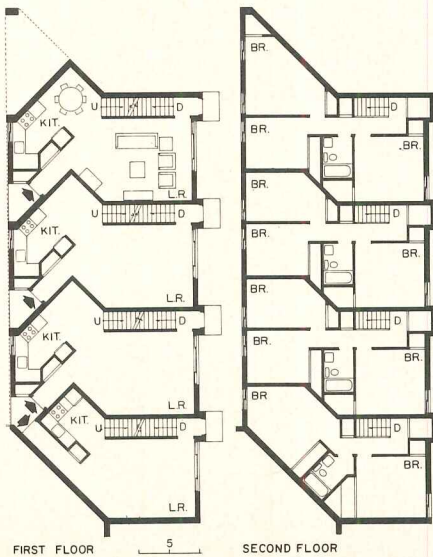
The Martin Luther King, Jr. Community, a HUD 221(d)3 project by the Hartford Design Group, is the strongest example, in formal terms, included in the 1972 Apartments of the Year collection. Tai Soo Kim, the designer, has developed a linear scheme which clearly differentiates between community and private outdoor areas. He wanted to express the relationship of each family's home to the community by emphasizing the approach sequence. Thus, paved streets and courts, with "gates" formed by the buildings themselves (above) lead one from the city street to his door. These courts, adjacent to the kitchens of each unit, are meant for neighborly socializing and children's play. In contrast, the private areas, open off the living rooms (right) and have grass and trees. The project has 112 units altogether of which 88 have three or three-and-a-half bedrooms; the building cost was \$16.50 per square foot in 1970.

Architects: TAI SOO KIM and NEIL R. TATY of the Hartford Design Group; *Owner:* Van Block Housing Corporation. *Location:* Hartford, Connecticut. *Engineers:* Bounds and Griffes (structural); Jacob Koton Associates (mechanical). *Contractor:* Carabetta Enterprises, Inc.





The neatly detailed concrete and brick bearing wall buildings form courts (above) in which communal activities are concentrated. On the opposite side (right), grassy private spaces have been provided. Each unit (below) is a duplex with bedrooms above, assuring reasonable cross-ventilation. The recessed entry has built-in rubbish storage, a detail often overlooked in multi-family housing design.





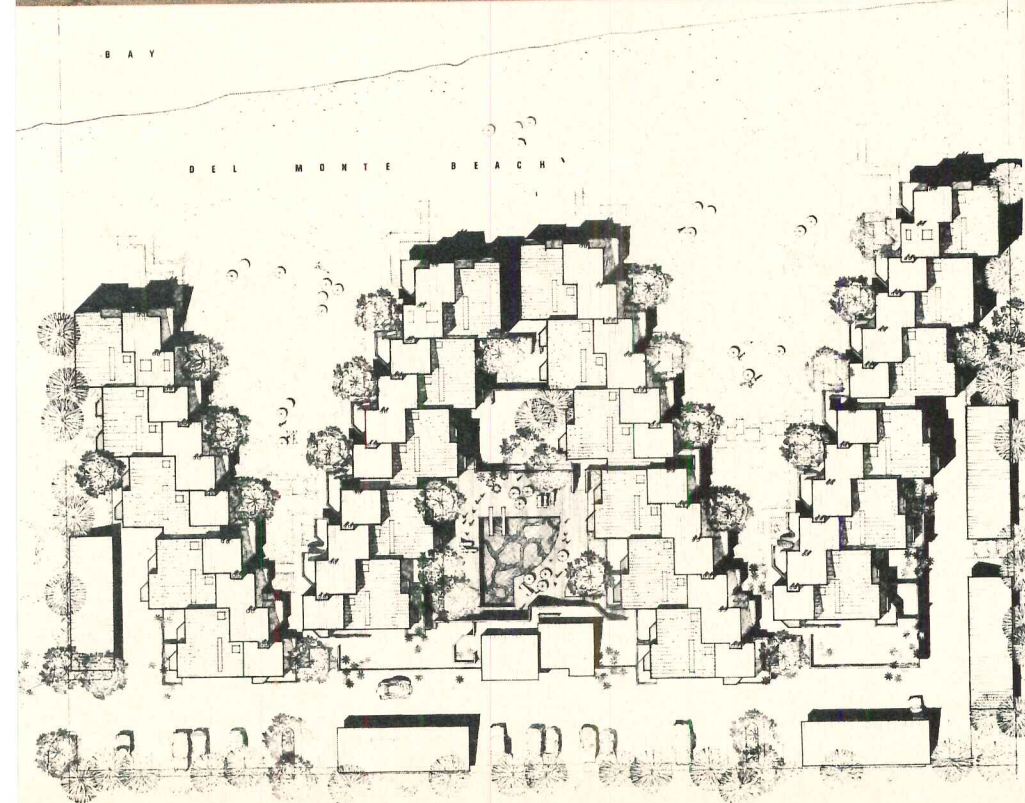
Thomas A. Abels photos

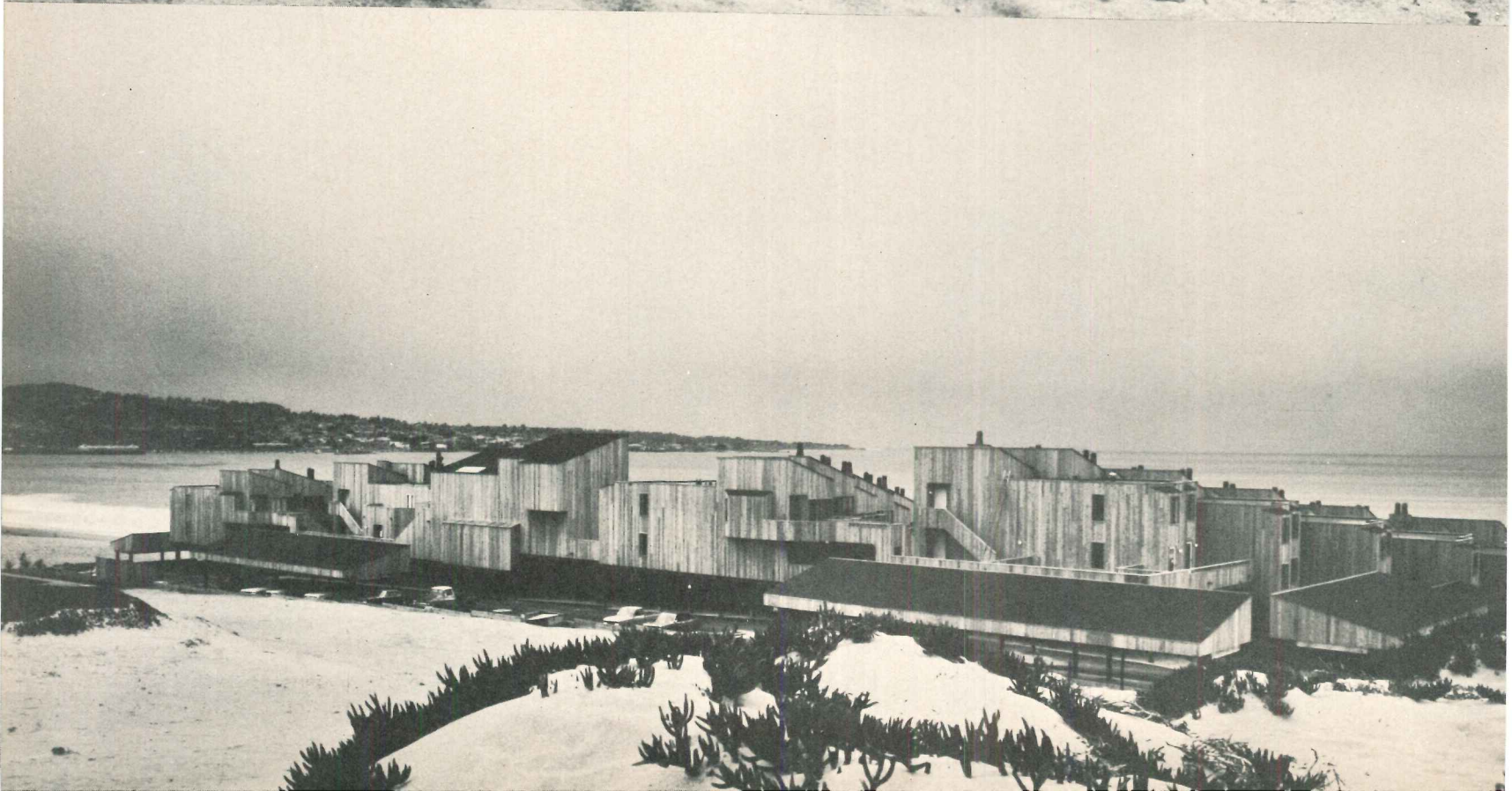
Architects Donald Sandy and James Babcock have gently placed Ocean House, with 84 apartments, on the sloping sand above the beach at Monterey, California, by using wood pole construction. Thus, the sand can shift and adjust itself naturally around and under the buildings over the years. Since one-third of the site, which Donald Phillips, the developer owned, is public beach, the architects chose a solution which would make the complex seem as naturally and intimately integrated to the beach and the water as possible. The four buildings step horizontally and vertically in order to achieve maximum adaptation to the topography. They form a large "W" on the site, providing two spaces which open toward the beach and one enclosed space surrounding a pool. Every unit has a water view and direct access to the beach. Standard wood framing tied to the pole foundations allows the upper floor of each apartment to have a sloping ceiling with exposed beams and decking. The natural incense cedar, used for the exterior siding, will

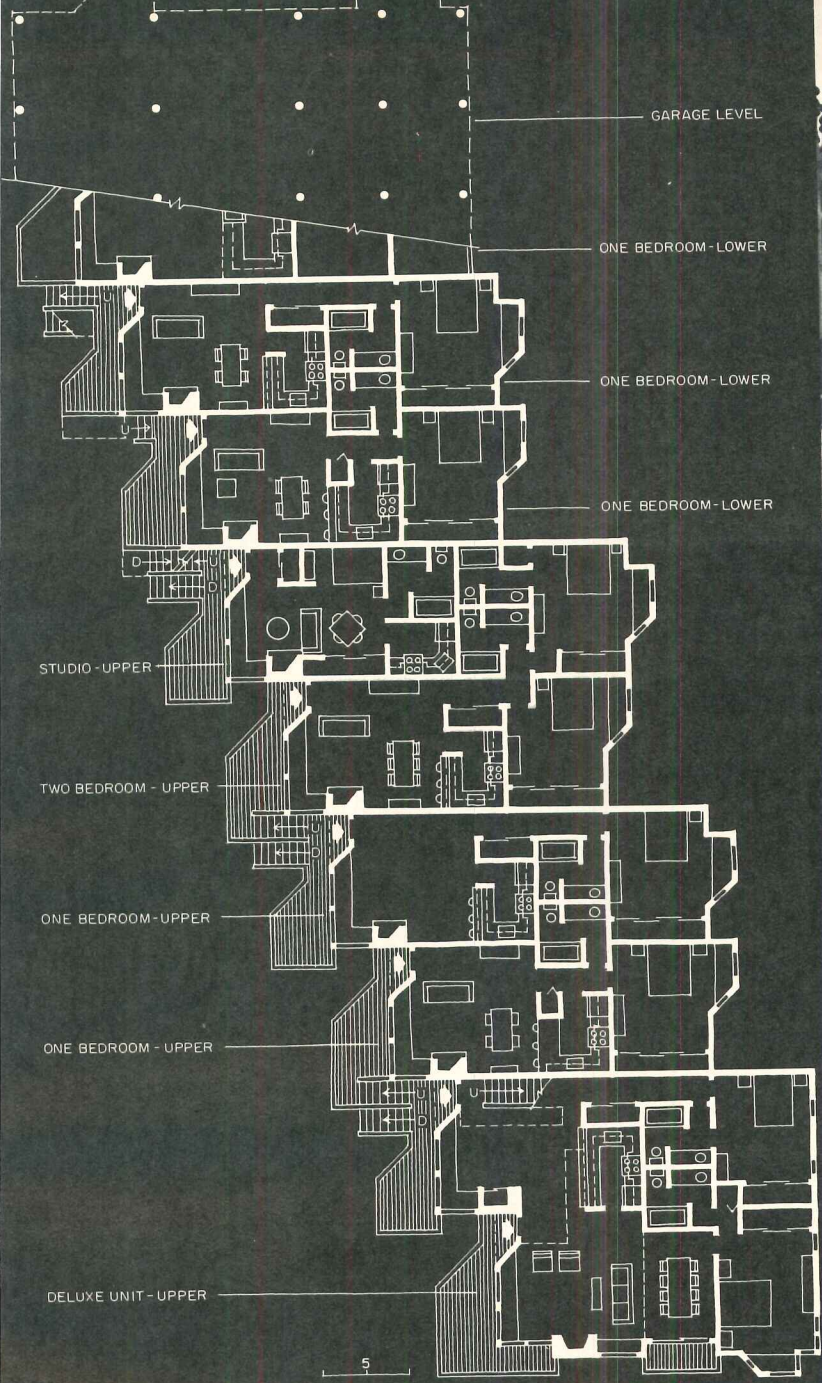
weather to a color sympathetic to the seascape and requiring very little maintenance. Black aluminum window frames complement the wood siding and trim and are themselves highly resistant to the effects of salt water spray. Black asphalt shingles are used to emphasize and define the stepped roof planes which slope toward the water. Covered parking is provided on the uphill side of the site, under the building itself and a group of simple sheds. Photo (far right), shows informal outdoor circulation that links apartments to each other and to the beach.

Architects: DONALD SANDY, JR. and JAMES A. BABCOCK of Sandy and Babcock. *Location:* Del Monte Beach, Monterey, California. *Owner and developer:* Donald Phillips and Ocean House (a limited partnership). *Engineers:* Shapiro, Okino and Hom (structural); Reynolds Engineering (foundations). *Interior design:* Mary Elizabeth Phillips. *Landscape architects:* Anthony M. Guzzardo and Associates. *Contractor:* Barnhart Construction Co., Robert Chase, project director.

Carefully-detailed balconies and stairs on the living room facades (right) canted bays on the bedroom elevations (above) and paired metal chimneys combine to give Ocean House intimate scale. The limited materials, basically weathering cedar with all other elements black, produces an over-all integrity reminiscent of European fishing villages.







Seen from the southeast corner of the site (left) which is the highest one, Ocean House reveals little of the openness and rich scale of the side facing the water. Because the land slopes diagonally across the site, units across from each other (above left) as the space facing the ocean narrows, gain privacy since floor levels in each building are different. Units range in size from studios which have one exposure to the Bay through one- and two-bedroom units with two views to the deluxe units on the end facing the water. Those on the upper level have another bedroom over the living room.





Jack Stock photos

A young New Haven architect, Alden Berman, was co-developer of Sheffield Manor, a 36-unit project of the scattered site housing program of the New Haven Housing Authority. With his partner, Sheldon M. Liner, Berman works as a developer and general contractor as well as architect. They have completed four million dollars worth of housing in the three years that their firm, Structures Incorporated, has existed.

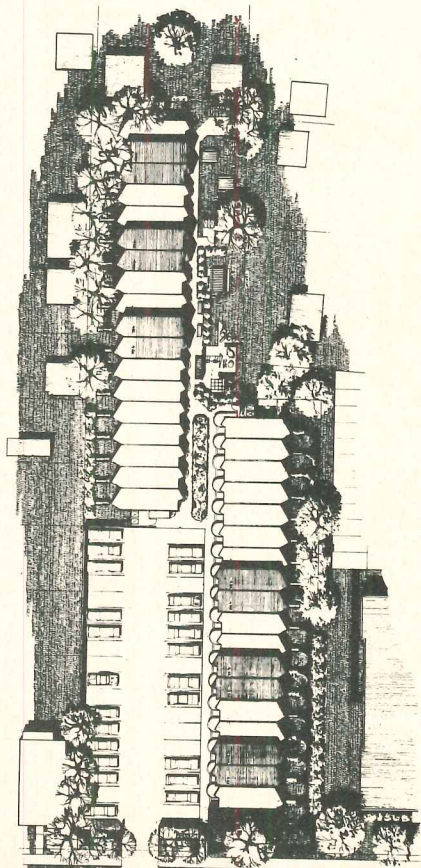
Sheffield Manor, their first major job, was produced by the team under the HUD Turnkey Program in 13 months and sold to the Housing Authority in August, 1970. It cost \$816,000. One key to the success of the operation lies in the vigor of the Authority itself. It presently operates 3200 units, more than half of which are low-rent family housing. In 1971, it had almost nine hundred more units in planning or under construction, all of which appear to be of higher than average design quality.

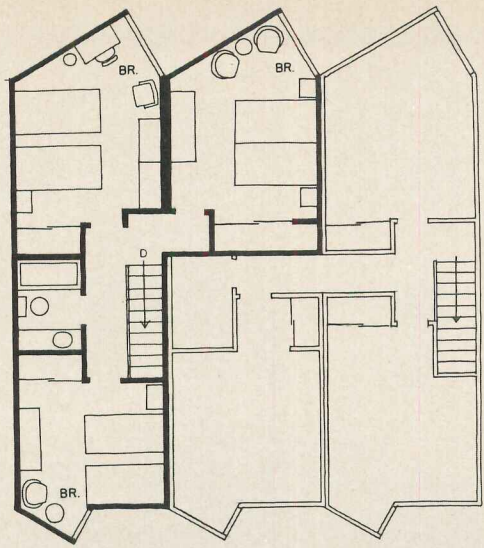
Tucked onto a narrow, but deep one-acre site, Sheffield Manor uses a number of design devices to mitigate the effects of its relatively high density. The two rows of houses overlap only slightly, but even at that point avoid privacy problems because the angled facades aim all windows to the

south. To the rear (across page, bottom), each unit has an extremely private yard of its own. The public spaces, including a playground designed by Berman for the almost one hundred children who live there, are designed to be easily cared for. The tenants have maintained a high degree of interest in the appearance of their neighborhood and, according to Sheldon Liner, feel that the design of the buildings is an important ingredient in determining the quality of their family and community life.

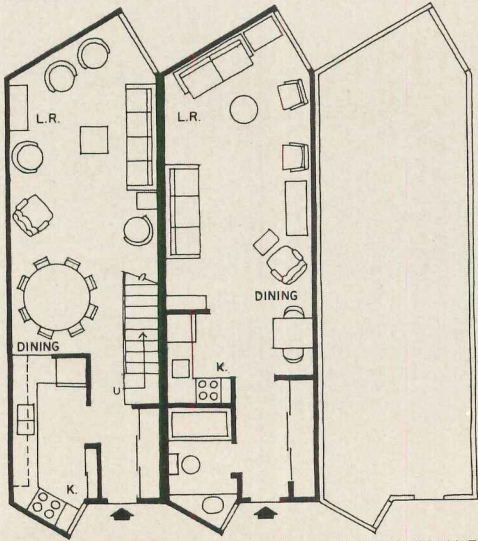
Three types of units have been provided. Twelve of the two-story units (above) are standard two-bedroom rowhouses. Several are a pair of three bedroom units combined with an efficiency (plans across page). The third bedroom, in each case, is above the efficiency. Twelve four bedroom units, three stories high, are also included.

Architect: ALDEN R. BERMAN. *Developer and contractor:* Northeast Enterprises, Inc., a subsidiary of Structures Incorporated. *Owner:* The New Haven Housing Authority. *Engineers:* Christopher Marx Associates (structural); Giordano Associates (mechanical); Daniel Gaidosz (electrical); Donald Disbrow (sitework). *Landscape architect:* Donald Biondi of the New Haven Redevelopment Agency.

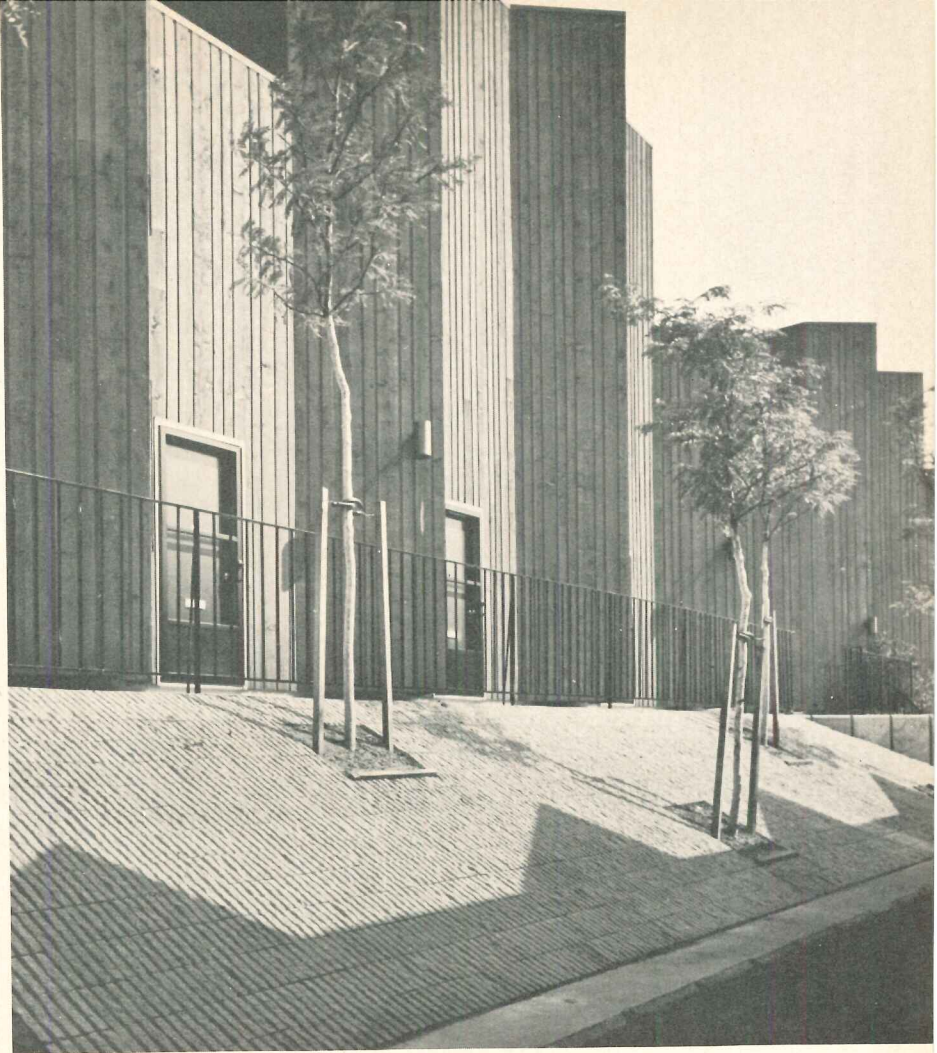




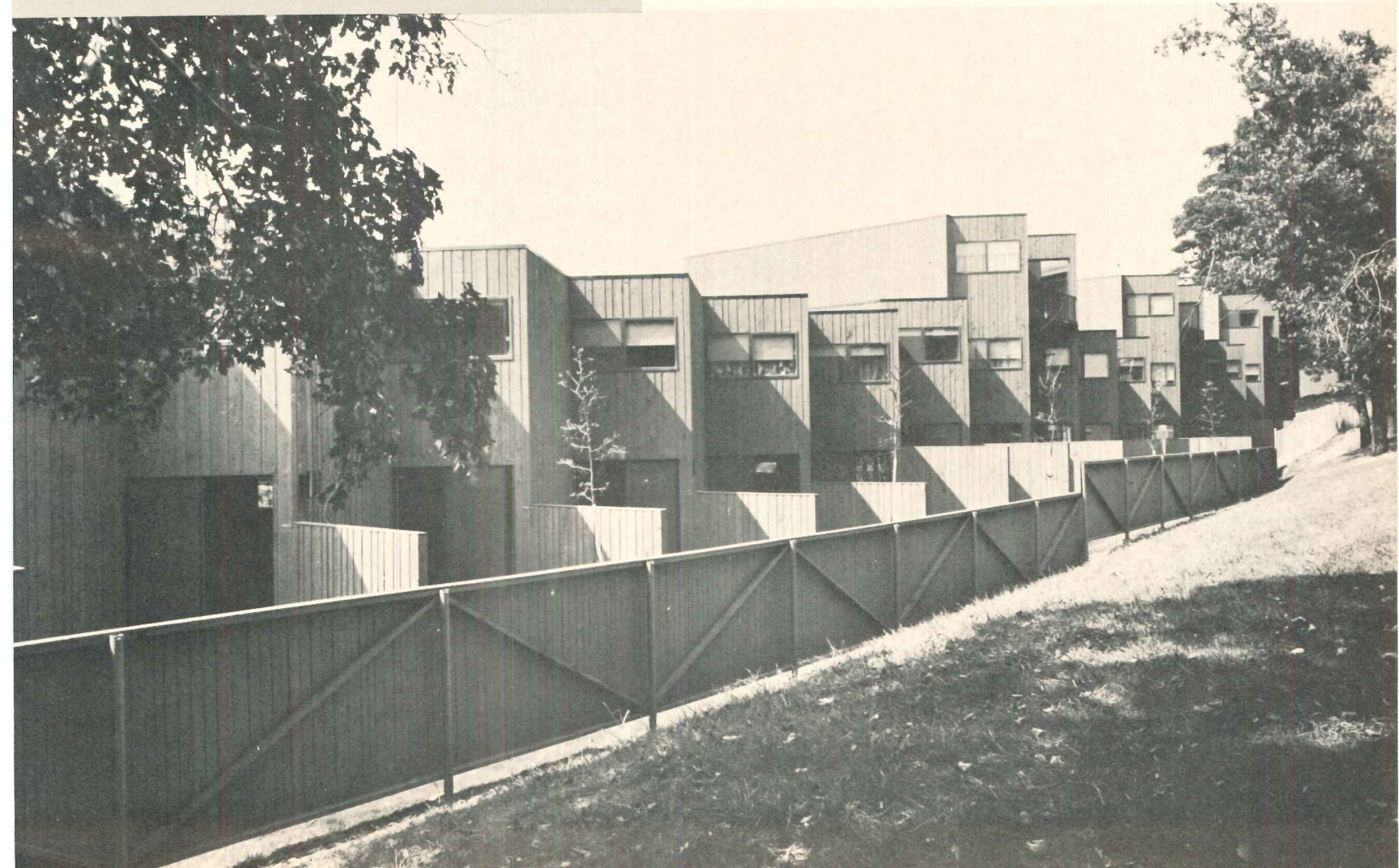
THREE BEDROOM UNIT
SECOND FLOOR

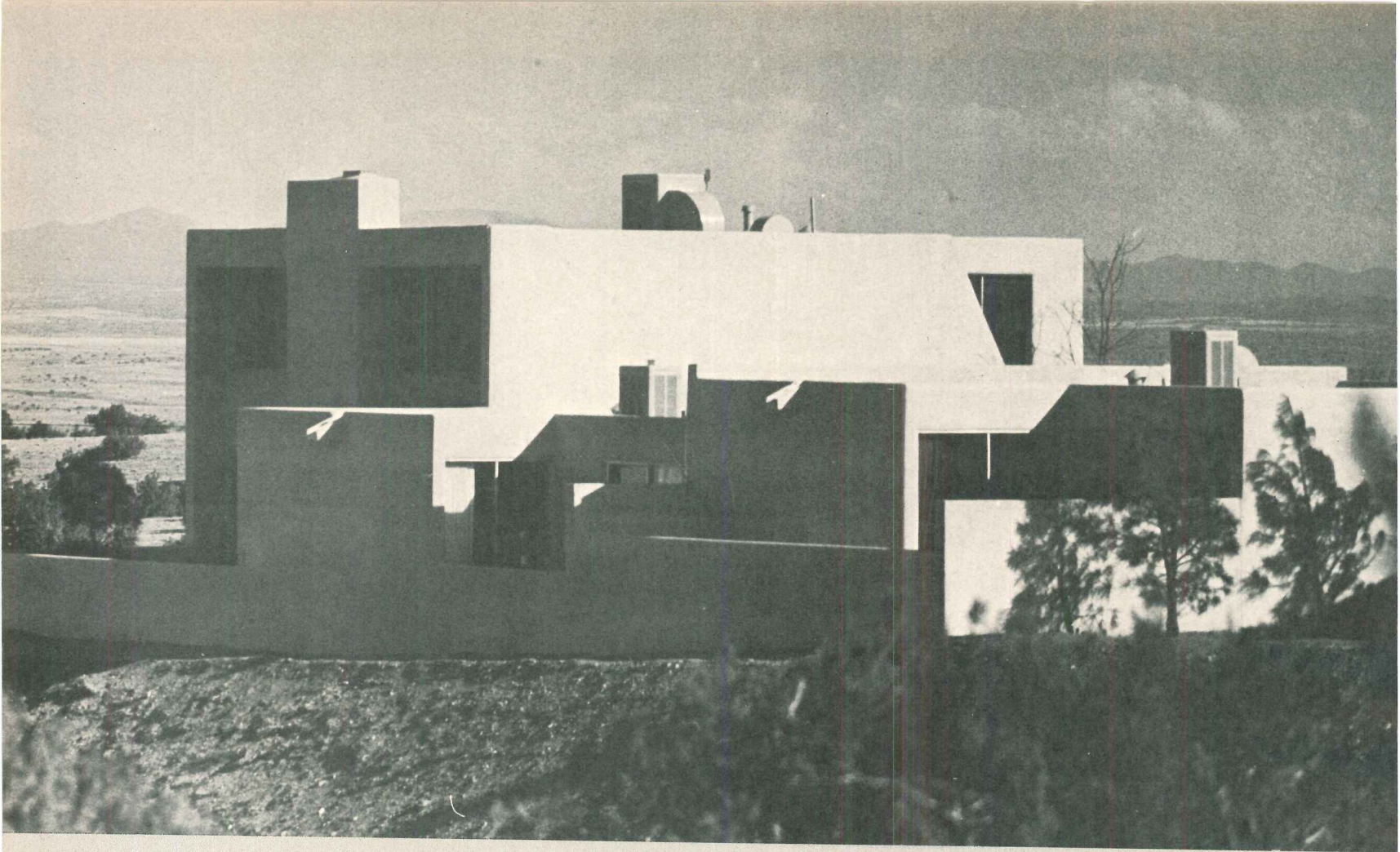


THREE BEDROOM UNIT EFFICIENCY THREE BEDROOM UNIT
FIRST FLOOR



Where the two rows of houses overlap (above), a change in grade occurs. Striated concrete blocks were laid on the slope to provide an open yet easily maintained space. Unit plans are very similar with only minor variations necessary to add or subtract bedrooms. Three-bedroom units (left) are basically two-bedroom ones which share the floor above an efficiency.





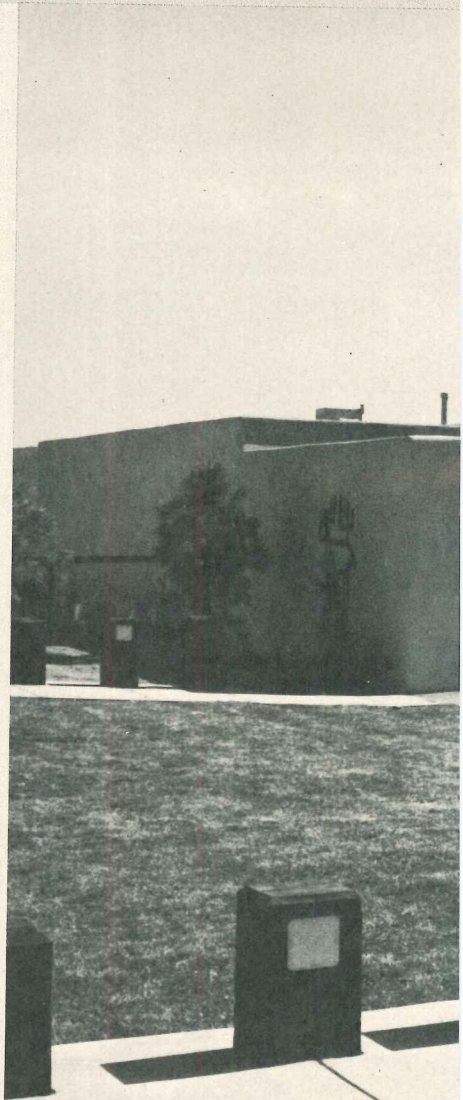
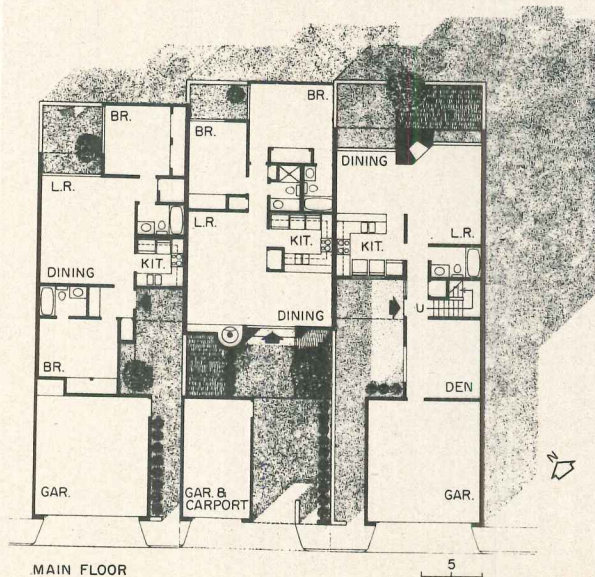
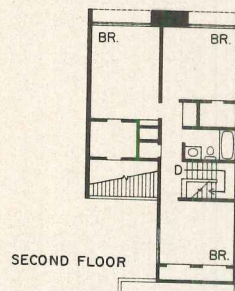
One of the few architects in the Southwest pursuing regional themes, Antoine Predock has developed a highly flexible housing scheme for Cochiti, New Mexico. His success with La Luz (RECORD HOUSES 1970), led Great Western Cities, Inc., developers of Cochiti, a new, recreation-oriented community on leased Indian land, to ask him to design these condominium models.

In order to facilitate his client's sales program, Predock has three basic schemes, each of which can be purchased with varying numbers of bedrooms; prices range from \$20,000 to \$29,000. The units are designed to be expanded from a central utility core. When more than two bedrooms are desired, a second story is added. All units are 25 feet wide and are separated from the neighbors by continuous masonry walls. The garages, although optional, permit owners to safely store boats when the house is not in use. They also shield the entry courts, providing visitors protection from dust storms and winter winds.

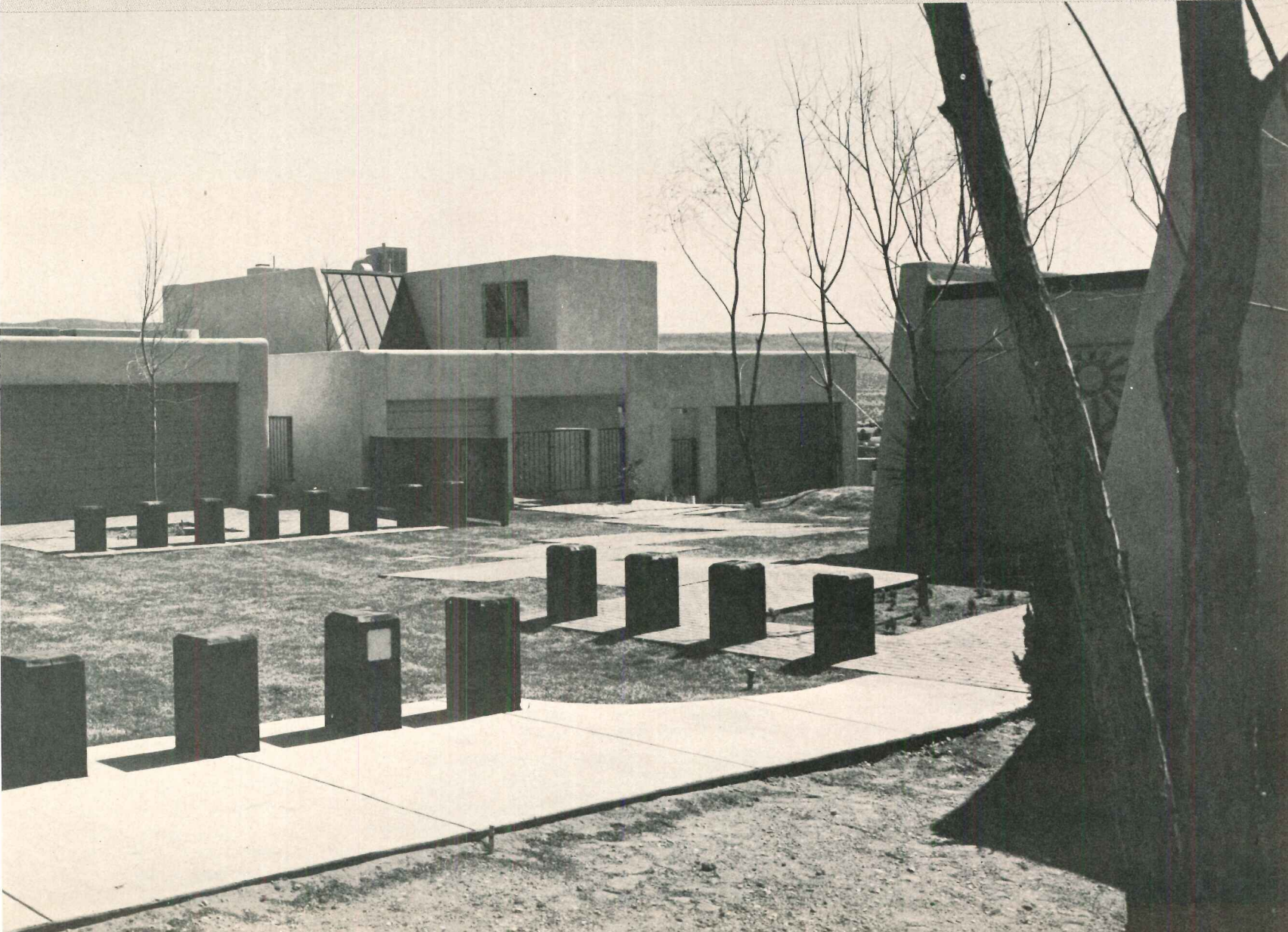
The flat roofs with stuccoed masonry parapets are, of course, derived from Pueblo antecedents but also help to hide the air-conditioning condensers and other mechanical equipment so necessary for desert living. Windows and glass doors are recessed into the masonry wherever possible to reduce cooling loads.

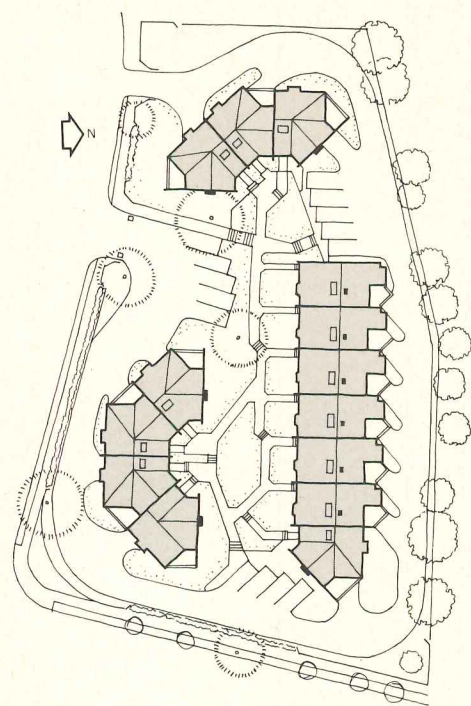
Architect: ANTOINE PREDOCK, *associate:* Stanley G. Moore. *Owner and contractor:* Great Western Cities, Inc. *Location:* Cochiti, New Mexico. *Engineer:* Allison Engineering (mechanical). *Landscape architect:* Sasaki/Walker Associates.

Three of the available designs have been built. Two of them have one story with living and dining areas oriented either to the mountain views, left plan, or inward to the court, center plan. The living-dining room and entry court of that model are shown across page. The two-story model is also shown.



Color by Antoine Predock, other photos by Jerry Goffe

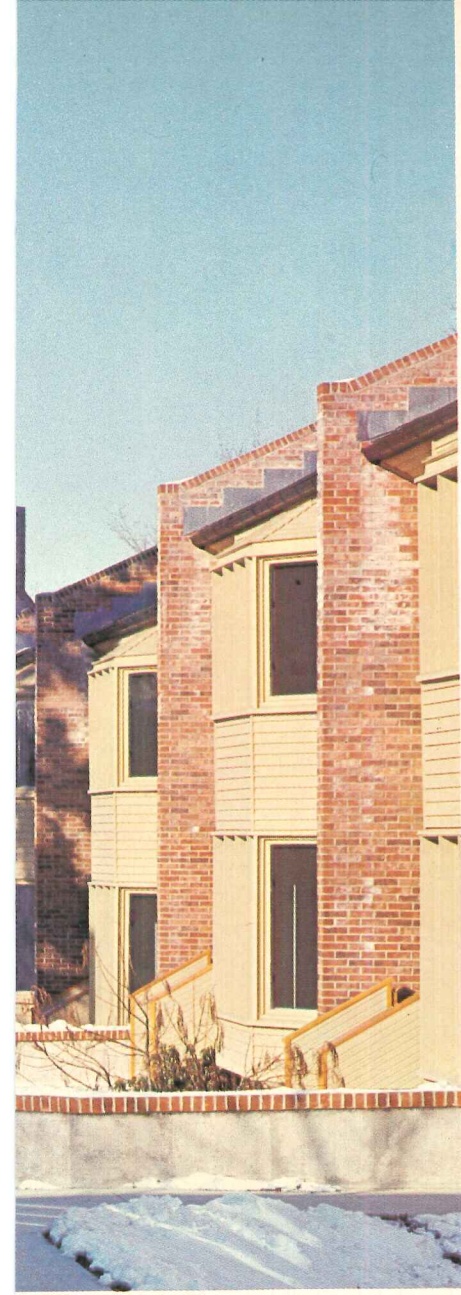




Two blocks from downtown Greenwich, Connecticut, a town that has never really opened its arms to contemporary architecture, Rogers•Moore and Associates have designed fourteen condominium units that blend remarkably well in scale and detail with the neighborhood. But the Meadgate Condominiums are not just warmed-over suburbia. Within walking distance of the railroad station, the project is intended for couples about to retire who want to stay in Greenwich but who no longer need a large house in the country. Stringent zoning laws determined much of the planning for the site, formerly an old YWCA. Parking and driveway requirements, including 1:1 guest parking, necessitated the sunken perimeter drive and the basement garages. A carefully-

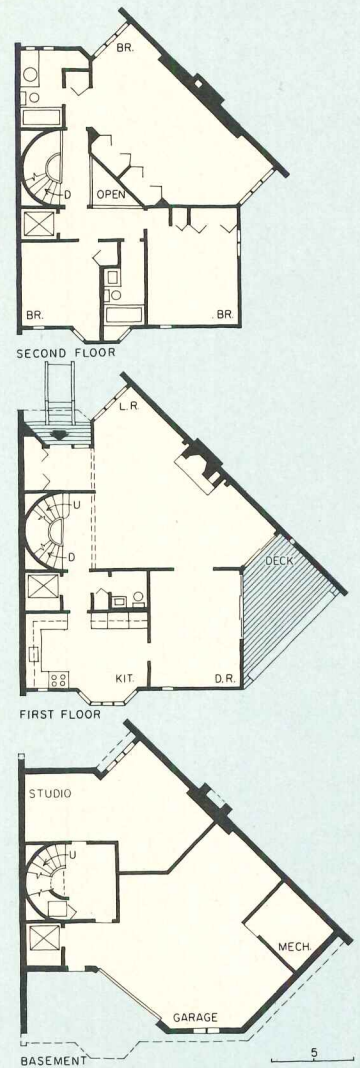
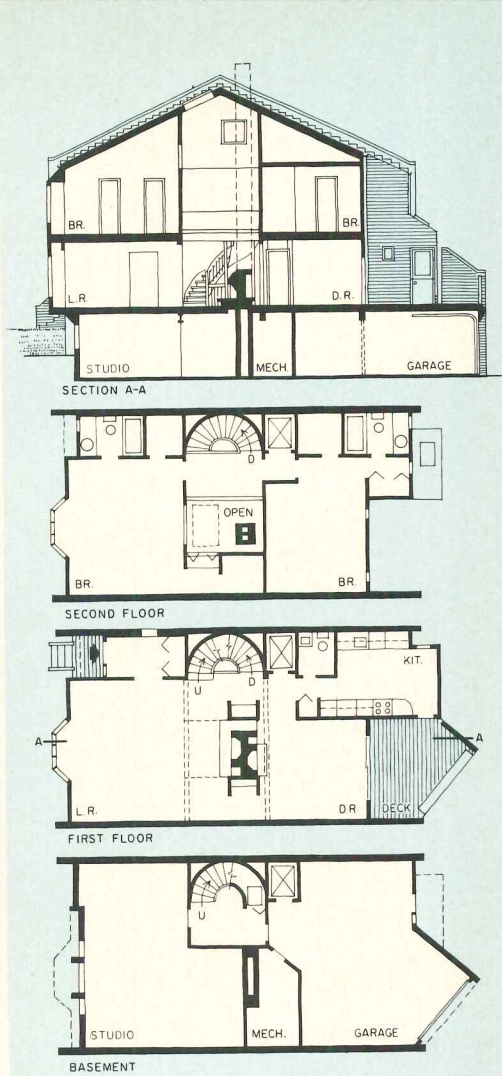
detailed promenade in the center of the site is the focus for the entrances and living rooms of all the units. Several mature trees have been integrated into the landscape design and give it a settled quality. The houses (there are two basic schemes) have either two or three bedrooms and have large central skylights which fill the interior with light.

Architects: ALLEN MOORE, JR., JOHN B. ROGERS and JAMES M. McCONNELL of Rogers • Moore and Associates. *Developer:* Patterson Condominium Corporation. *Location:* Greenwich, Connecticut. *Engineers:* Engineers Design Group (structural); Swanson Associates (mechanical and electrical). *Landscape consultant:* Carol R. Johnson. *Landscape architect:* William Rutherford. *Contractor:* Deluca Construction Company.



Carol Rankin photos

Winding staircases, freestanding brick fireplaces, bay windows, and elevators are features of the two basic plans that were used to fit fourteen units onto the tightly-restricted one-and-a-half acre site. Each house also has a built-in garage. Although the complex form (left), the buildings have cuses on an interior landscaped captured much of the scale and feeling of the existing neighborhood (below).



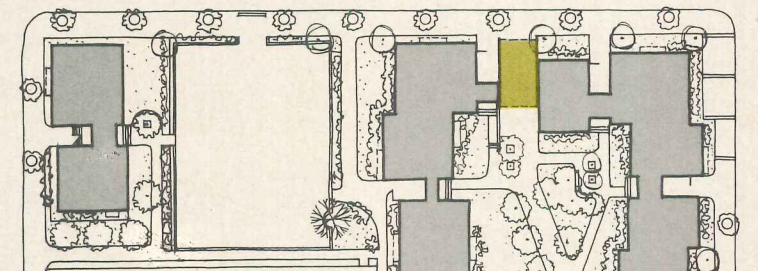
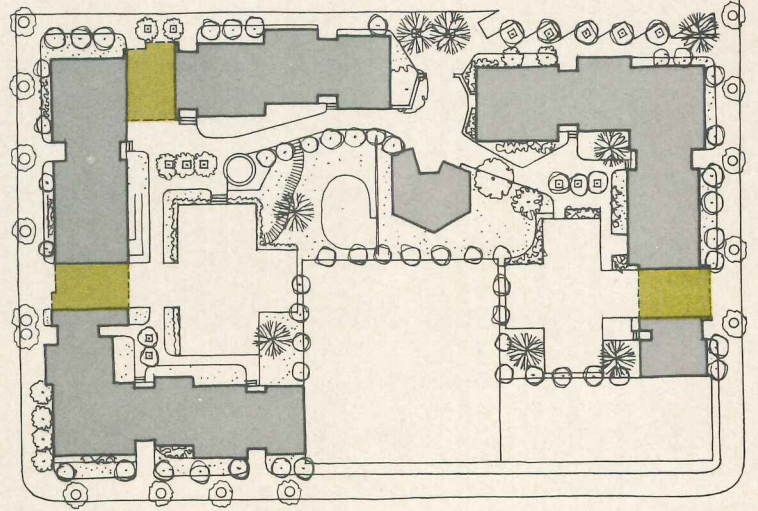
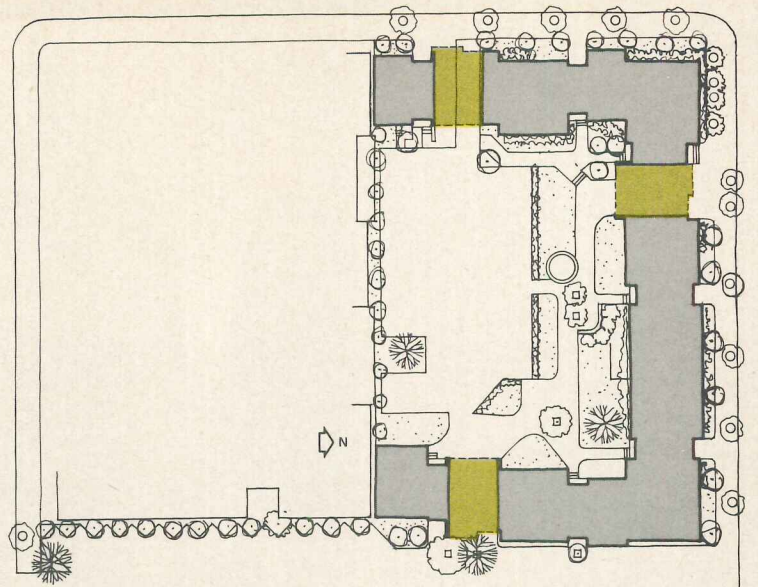


Friendship Village is the third in a series of remarkably successful housing complexes recently built in San Francisco's Western Addition. And in each case, good design—and each one has been handsome—has grown out of the commitment to quality housing by the late M. Justin Herman and the San Francisco Redevelopment Agency, the selection of concerned young architects and the effort to provide a continuity of community spirit in the new work.

In the case of Friendship Village, sponsored by the First Friendship Baptist Church, 90 per cent of those who moved into the 158 units last June were from the Western Addition area originally. Many of the families are receiving substantial rent supplements so that some four-bedroom apartments rent for less than \$60 per month. Thus, it is a shamefully rare example, in terms of most American urban renewal, of well-designed housing for those who most need it in the neighborhood where they formerly lived.

Architects Bulkley and Szevich worked to maximize the family living qualities of the project, within the apartment, in the design of community facilities, and in the way the buildings relate to the neighborhood. Every unit is oriented outward and the continuous three-story shingled structures preserve the patterns of old San Francisco street fronts. Play space for small children, in turn, is sheltered from traffic. Parking lots are designed to provide play-space during the day and to keep cars under observation at night. In contrast to the rectilinear geometry of the housing, a fanciful, polygonal community building is located near the center of the complex.

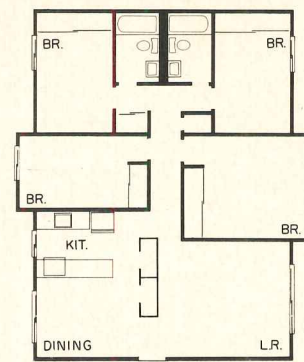
Architects: JONATHAN BULKLEY and IGOR SAZEVICH. *Owner:* First Friendship Institutional Baptist Church. *Location:* San Francisco. *Engineers:* Jordan and Mathis (structural), Harding Miller Lawson and Associates (foundations). *Housing consultants:* Walter C. Lampe and Associates. *Contractors:* Williams and Burrows.



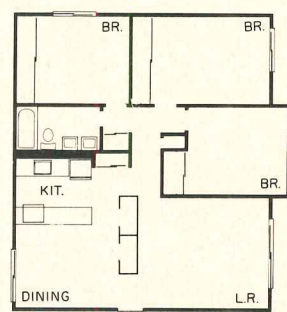
Phase Two of Friendship Village, upper portion of the site plan, was built with less articulation between units than Phase One (right and across page). But both preserve continuity of the street facade by putting some units over arcades which lead to the interior play spaces (left). The anodized aluminum sliding windows are set in projecting, stained wood frames.



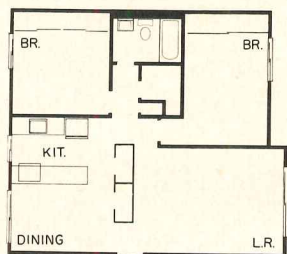
Joshua Freiwald photos



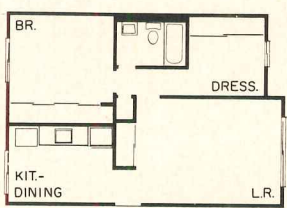
FOUR BEDROOM



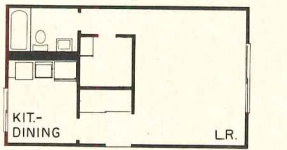
THREE BEDROOM



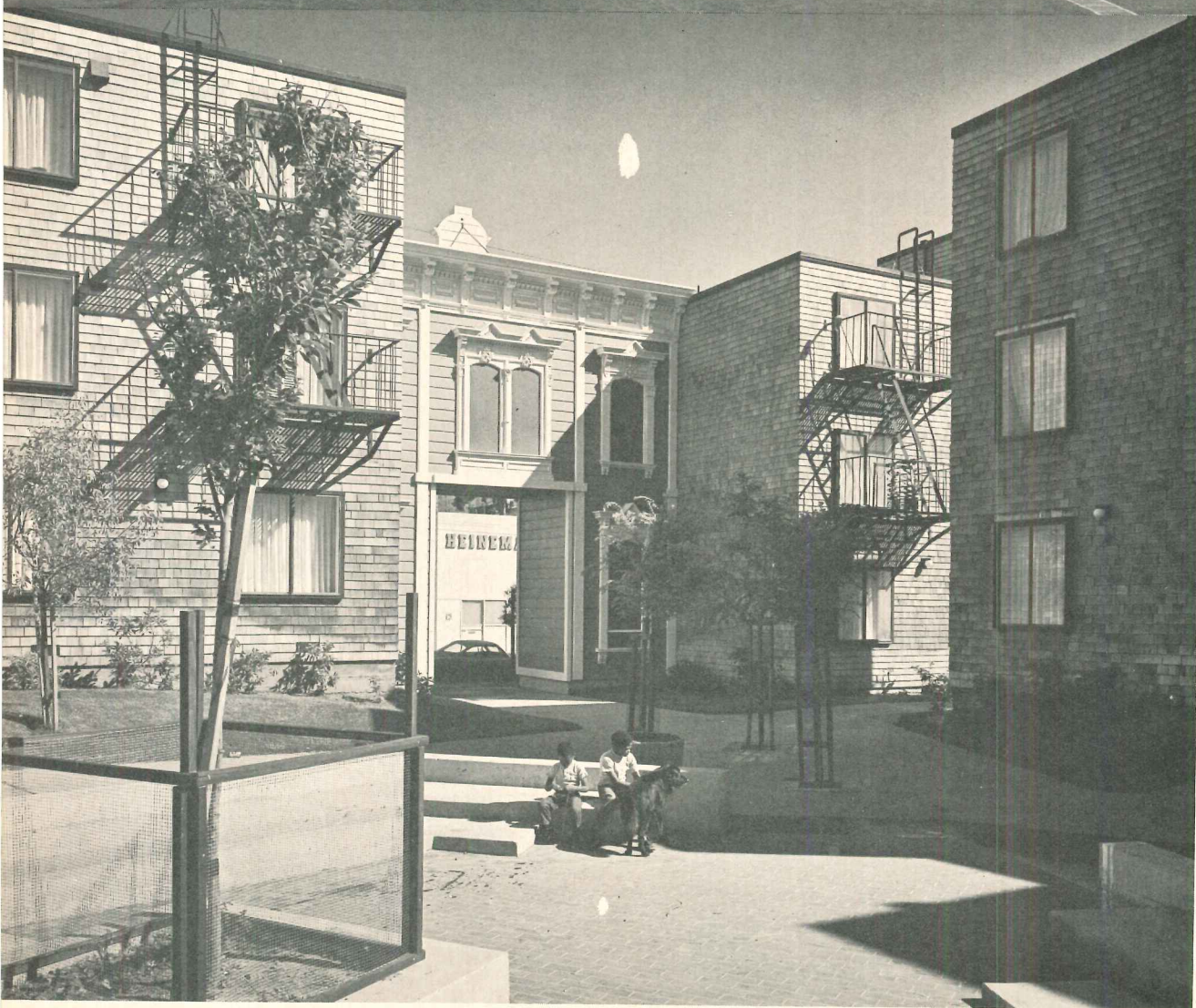
TWO BEDROOM



ONE BEDROOM



STUDIO



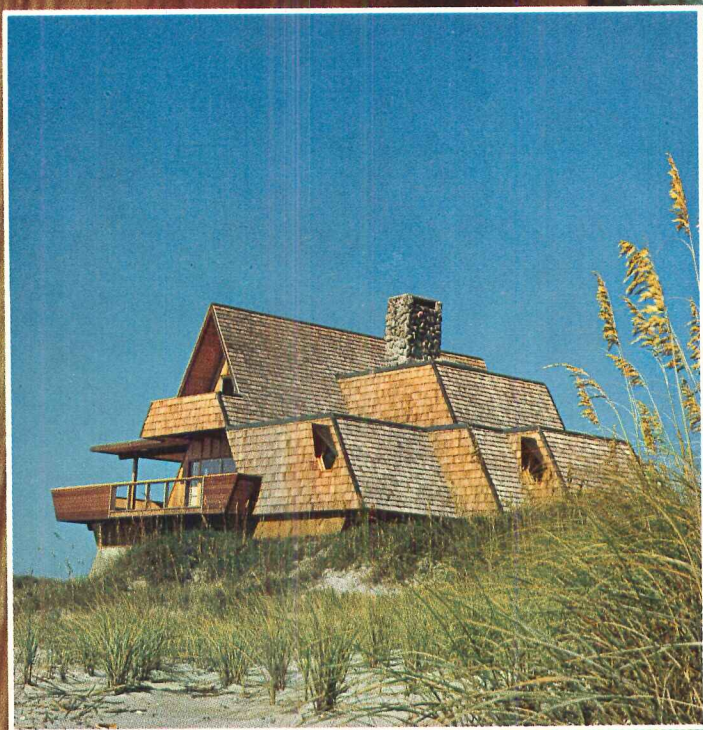
Five apartment types, ranging from studios to four-bedroom units, have been provided. All have through ventilation and exposure both to the play space and to the street. The community facilities building (above left), is playfully polygonal in contrast to the other buildings. Another playful addition is the front and rear facade (left), of an old San Francisco firehouse. The necessary fire escapes, applied in a straightforward way, also echo older neighborhoods.

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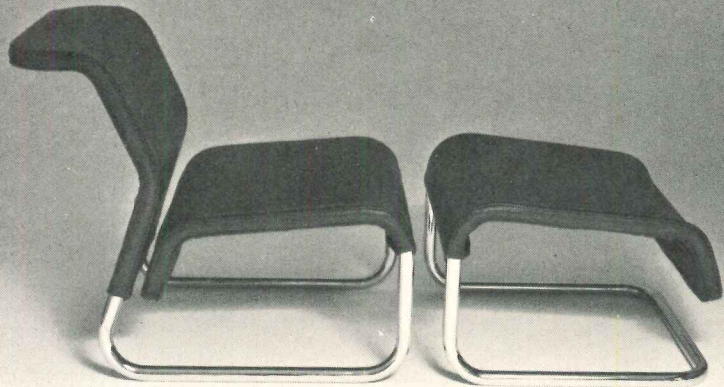
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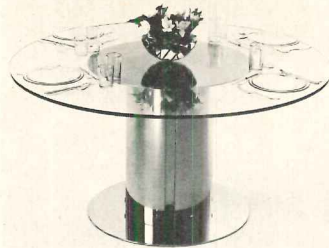
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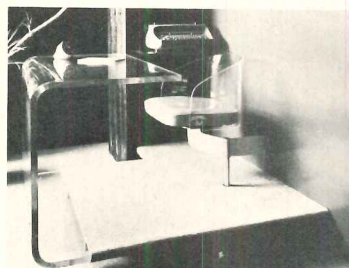
PRODUCTS FOR THE HOUSE

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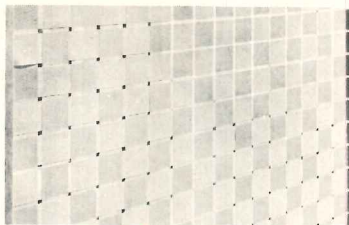
DINING TABLE / Stainless steel base supports glass top 48 in. in diameter. ■ Lutén-Clarey-Stern, Inc., New York City.

Circle 300 on inquiry card



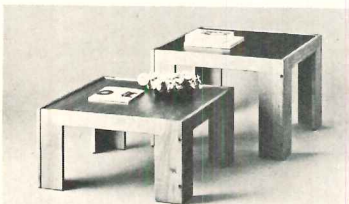
PLEXIGLASS DESK / Base is supported by a platform structure. ■ Vladimir Kagan, New York City.

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VINYL-COATED FIBERGLASS / Woven room divider panel shown here is one application. Others include window shades and pleated draperies. ■ Isabel Scott Fabrics Corp., New York City.

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TABLES / Walnut or rosewood frames are available. Reversible top is available in wood or plastic. ■ Atelier International, Ltd., New York City.

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COFFEE TABLE / Stainless steel table is available in many sizes. ■ The Pace Collection Inc., New York City.

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VINYL FLOORING / Pattern conceals seams. Design is available in four colors. ■ Armstrong Cork Co., Lancaster, Pa.

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CREDENZA / Steel tubing supports olive burl sideboard with marble top. ■ Thayer Coggin, Inc., High Point, N.C.

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LOUNGE CHAIR / Seat and back are upholstered in red or black Russian leather. ■ Atelier International, Ltd., New York City.

Circle 308 on inquiry card



LIBRARY LADDER / Stainless steel supports plate glass shelves. ■ The Pace Collection Inc., New York City.

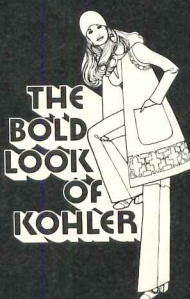
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and new Man's Lav shampoo/grooming center. Fittings are Kohler's Alterna in brushed gold electroplate. Black Black is available in top-of-the-line products. For more great bath, powder room, and kitchen ideas, write Kohler Co., Kohler, Wis. 53044.

KOHLER CO., KOHLER, WIS.

For more data, circle 30 on inquiry card

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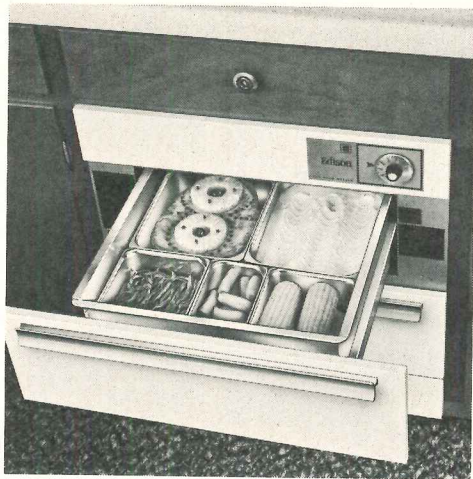
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COOK EARLY— SERVE ANYTIME

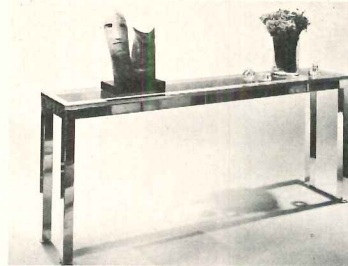
Here's an exciting new built-in you'll use every day. It will let you cook complete meals in advance and keep them hot and delicious for later serving. Now you'll enjoy your dinner parties . . . have hot lunches for the kids when you're not there . . . even serve Dad an oven-fresh meal when he's late. Precise "Moist-Crisp" and temperature controls are its "Secret." Available wherever fine kitchens and better homes are sold.



EDISON HOT FOOD SERVER

McGraw-Edison Company
Edison Building Products Division
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For more data, circle 32 on inquiry card



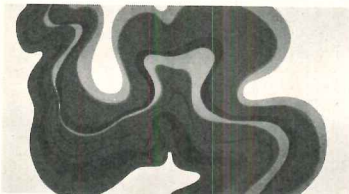
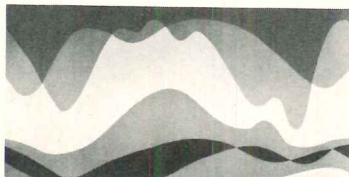
CONSOLE TABLES / Stainless steel unit has a glass top. Acrylic table has concealed lighting in the top. ■ The Pace Collection Inc., New York City.

Circle 310 on inquiry card



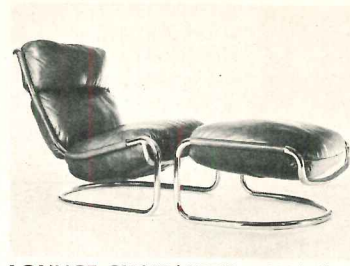
SOFA/CHAIR / Construction is polyurethane on rubber webbing. Designer is Frank Majore. ■ The Pacer Collection Inc., New York City.

Circle 311 on inquiry card



MURALS AND SUPER-GRAPHICS FOR WALLS / Designs are printed on vinyls or foils, and cover walls from floor to ceiling. ■ James Seeman Studios, Garden City Park, N.Y.

Circle 312 on inquiry card



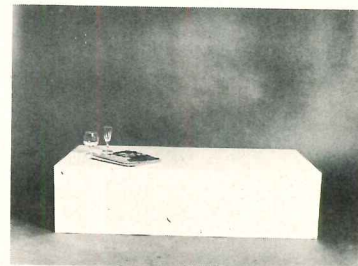
LOUNGE CHAIR/OTTOMAN / Glove leather or soft suede upholstery is available. ■ Brueton Industries Inc., Springfield Gardens, N.Y.

Circle 313 on inquiry card



EXTENDIBLE TABLE / Walnut or rosewood frame and top are available. ■ Atelier International, Ltd., New York City.

Circle 314 on inquiry card



COFFEE TABLE / Plexiglas table is available in gray, bronze, clear, and white. ■ Cubus Co., Forest Hills, New York.

Circle 315 on inquiry card



NYLON CARPETS / Both are available in 14 colors and have built-in static control systems. ■ C.H. Masland & Sons, Carlisle, Pa.

Circle 316 on inquiry card

more products on page 105



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

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

The rustic, outdoor beauty of wood says "Welcome Home" to prospective tenants—it has a gracious warmth that people like.

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

Non-Com Exterior treated wood is the only fire-protected wood in the world that's suitable for outdoor service. Specify it for siding, soffits, framing

and other weather-exposed areas.

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

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

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

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

71-9

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KOPPERS
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For more data, circle 33 on inquiry card

Despite the fact that apartments are filled with young people, no cabinet manufacturer has ever really designed a line to reach that specific portion of the market.

Until now. At Del-Mar, we've developed Overture. The first cabinet line that's both provocatively young in design and solidly based in sales potential.

Its doors are laminated on all sides with attractive and practical white polyester. Its end panels and frame are ebony black. These two basic colors in Overture will highlight any color appliances, floor coverings or accessories. And the new, bright colors in counter tops make a perfect marriage with Overture. Self-closing hinges, solid end panels and

three point drawer suspension round out Overture's beautifully efficient styling.

In other words, if you've got designs on this young market, we've got the design for you.

Del-Mar 
THE CABINETMAKER

If you design your kitchens to appeal to people over thirty, you've just missed over half of your market.

Del-Mar Cabinets by U.S. Plywood, a division of U.S. Plywood-Champion Papers, Inc.



continued from page 102

KITCHEN SINK / Waste disposal compartment is situated in the upper right hand corner of the sink, away from the principal work area. It meets the demand for an auxiliary drain when the larger basin is in use. Unit measures 25 in. by 22 in. ■ Kohler Co., Kohler, Wis.



Circle 317 on inquiry card

DOUBLE OVEN / Both upper and lower ovens are self-cleaning. The entire oven interior, including racks and rack guides, are completely cleaned of stains and crusted-on food drippings. Unit fits into 27-in. cabinet. ■ General Electric Co., Major Appliance Business Corp. Louisville, Ky.



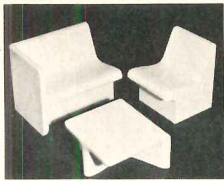
Circle 318 on inquiry card

JUTE WALL COVERINGS / Fabric is woven in India, bleached, dyed, finished and bonded to strippable wallpaper in the U.S. Product has a high degree of scratch- and abrasion-resistance and a Class A flame spread rating. ■ Specialty Jute Products Corp., Inc., New York City.



Circle 319 on inquiry card

MOLDED POLYETHYLENE FURNITURE / Three basic modules, one chair section and two side pieces, can create a settee, an armchair and side chair, end tables, or a coffee table. Upholstered cushions are available. ■ Gould Inc., Milwaukee.



Circle 320 on inquiry card

PLYWOOD WALL PANEL / Prefinished wall covering's pattern renders seams invisible. Finish is said to be permanent, non-fading, and impervious to most household chemicals. Product can be damp-wiped clean. Applications include kitchen and dining room areas. ■ Evans Products Co., Portland, Ore.



Circle 321 on inquiry card

COMPACT KITCHEN / Range, sink, refrigerator and storage area are contained in this unit. Features include a continuously self-cleaning oven which cleans as it cooks (optional); and rewiring into a terminal box requiring only one electrical connection. ■ Acme-National Refrigeration Co., Inc., Astoria, N.Y.



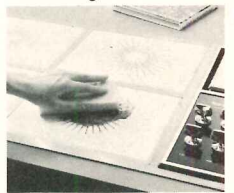
Circle 322 on inquiry card

GLASS SHELVING / All-steel brackets, standards, and floor-to-ceiling poles are finished in chrome. Brackets, standards and glass shelves come in three sizes. Floor-to-ceiling poles are 96-in.-high and adjustable. ■ Kason hardware Corp., Binghamton, N.Y.



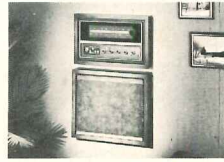
Circle 323 on inquiry card

CERAMIC COOK TOP / Cooking is done on four rapid heating elements operated by control knobs offering a range of temperature settings. Glass, iron, steel, or aluminum utensils may be used. Any food prepared on a conventional range can be cooked on this unit. ■ Tappan, Mansfield, Ohio.



Circle 324 on inquiry card

STEREO SYSTEM / Separate intercommunication system is optional. Features include a record changer with jam-proof mechanism, accommodation of up to twenty speaker locations, stereo or monaural, and, with the intercom option, room-to-room communication and door answering. ■ Nu Tone, Cincinnati.



Circle 325 on inquiry card

more products on page 110

Weathering for sale . . .



To enhance the beauty of wood... **Cabot's STAINS**

Why are stains often chosen over paints? Because wood and stains are made for each other . . . stains bring out the best in wood, blend naturally, beautifully into the setting. For the home shown here, the architects specified Cabot's Bleaching Oil to attain the weathered "driftwood" look . . . an effect heretofore found only in seacoast areas after years of exposure to salt air. Cabot's Stains, in 87 unique colors, protect the wood, enhance the grain, grow old gracefully, never crack, peel or blister.



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 Send color cards on Cabot's Stains
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Long Island home; Architects: Vernon and Jay Sears, Quogue, Long Island; vertical siding treated with Cabot products.

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you need. Within 48 hours! Georgia-Pacific has a complete line of wall paneling. In every price range. Every style. So look through your Sweets Catalog. Decide which paneling you need. Then wire us collect.

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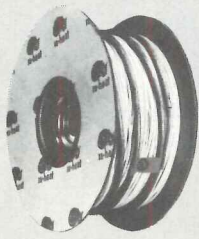
Portland, Oregon 97204



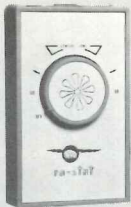
*(Quantities limited—one sample per specie and color)

For more data, circle 36 on inquiry card

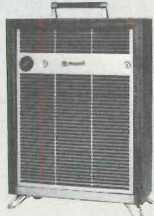
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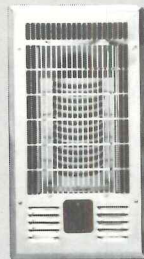
**PORTABLE
BASEBOARD HEATER**



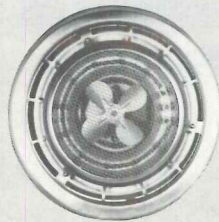
RAYWALL ECB



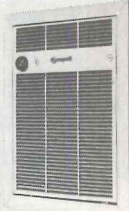
BF (FAN DRIVEN) HEATER



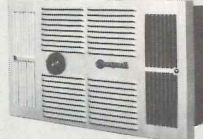
RAYWALL JR.



CEILING HEATER



RF (FAN DRIVEN) HEATER



STUD DUCT HEATER



**RADIANT WALL
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RKS HEATER



BB BASEBOARD HEATER



FB BASEBOARD HEATER



BH BASEBOARD HEATER



"F" SERIES FURNACE



"FC" SERIES FURNACE



"MFC" SERIES FURNACE



**REDI-WARM
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**ELECTRONIC
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AIR CLEANER**



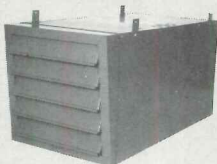
raywall

A DIVISION OF TENNESSEE PLASTICS, INC.

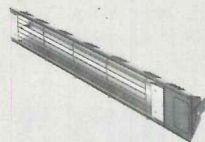
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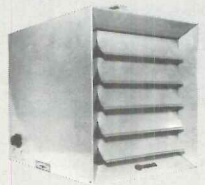
**Commercial
-Industrial**



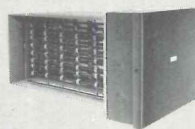
FIH UNIT HEATER



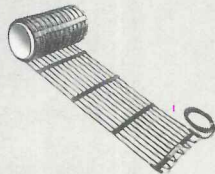
QUARTZ HEATER



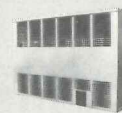
INDUSTRIAL UNIT HEATER



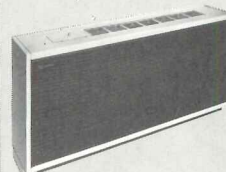
DUCT HEATER



SNOW MELTING MATS



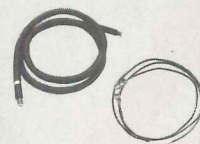
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MOLDED PLASTIC FURNITURE / Collection includes an hourglass stool and table, three nesting tables, chair, double etagere, ash stand and wastebasket. ■ Lutens-Clarey-Stern, Inc., New York City.

Circle 326 on inquiry card



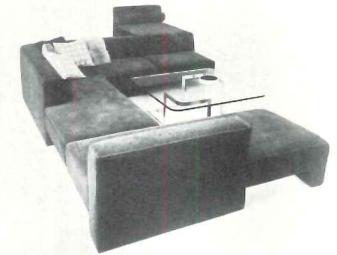
KITCHEN SINK / Waste disposal unit is centrally located. Unit is available in 12 colors. ■ Kohler Co., Kohler, Wis.

Circle 331 on inquiry card



SOFA / Genuine suede leather upholstery is gold in color. ■ Thayer Coggin, Inc., High Point, N.C.

Circle 327 on inquiry card



MULTI-LEVEL SEATING / Chenille upholstered seating is available in custom sizes. ■ Vladimir Kagan Designs, New York City.

Circle 332 on inquiry card



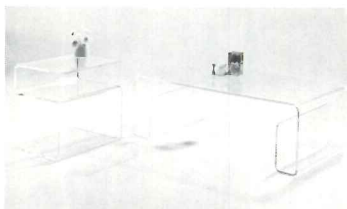
SOFA/ARMCHAIR / Soft rolls of upholstery cross seat and back, lending a pillow effect. ■ Thayer Coggin, Inc., High Point, N.C.

Circle 328 on inquiry card



STACKING TABLES / Stamped fiberglass pieces are available in five colors. ■ Atelier International, Ltd., New York City.

Circle 333 on inquiry card



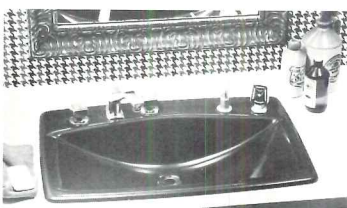
END TABLE/COCKTAIL TABLE / Construction is clear plexiglass. ■ Lutens-Clarey-Stern, Inc., New York City.

Circle 329 on inquiry card



DESKS / Wooden top unit has four drawers. Glass table has an aluminum base. ■ The Pace Collection Inc., New York City.

Circle 334 on inquiry card



MAN'S LAVATORY / Unit features a large, deep basin and generous dimensions—28 in. by 19 in. ■ Kohler Co., Kohler, Wis.

Circle 330 on inquiry card

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Architects: Skidmore, Owings and Merrill

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The kitchens in these apartments also begin where other kitchens end. In styling. And in quality. They are NEVAMAR® Carefree Kitchens. Every cabinet is exceptionally well-made and protected against wear with an impervious surface of high-pressure plastic laminate. Inside and out. They were made to stand up to hard use and retain their fresh beauty.

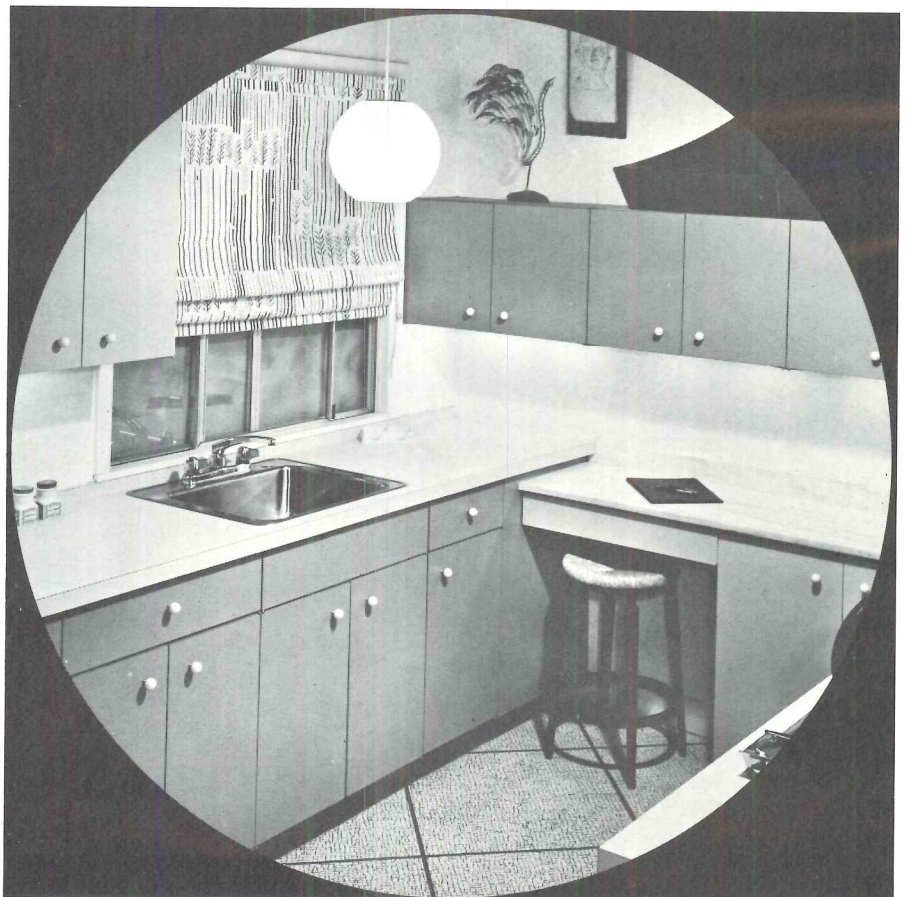
Maintenance and replacement costs have proven to be the prime factors against installing short-lived, budget kitchens in apartments. Today, cost-conscious architects and designers are persuading clients toward quality.

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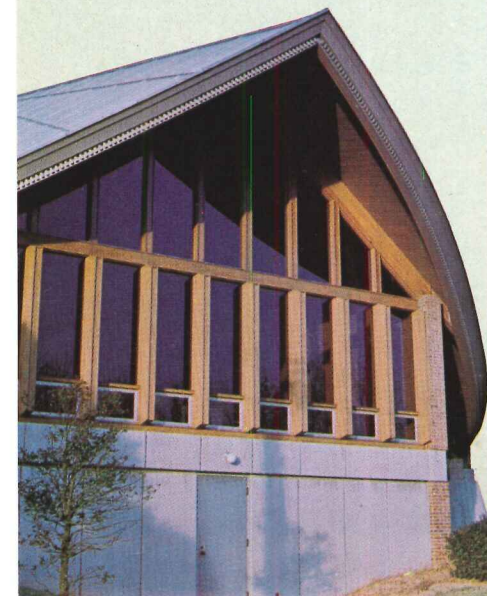
Wonder Woodtones works for you indoors, too — on beams, barnwood or rough-sawn panels. The flat finish brings the wood texture to life, yet it's heavy enough to hide old stained surfaces.

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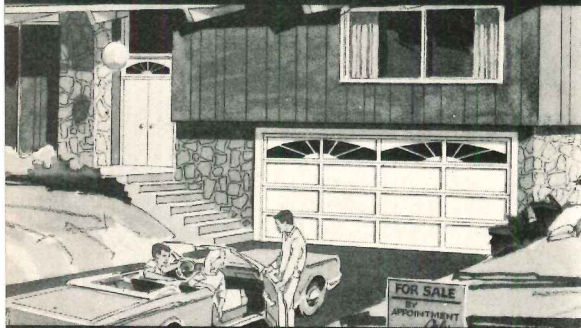
For more data, circle 42 on inquiry card



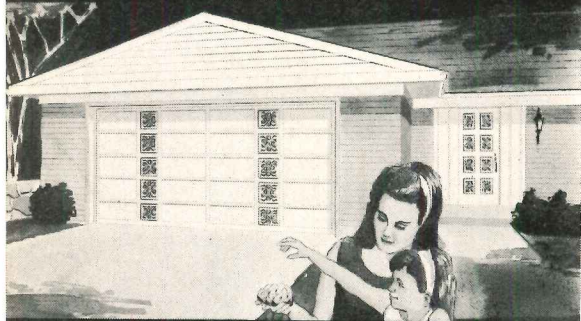
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WINDOWS / A complete line of prefinished, factory-assembled windows including double hung, gliding, picture and casement units is presented in a 36-page catalog. ■ Marvin Windows, Warroad, Minn.

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WOOD STAINS / A 16-page booklet discusses types of stains, application methods, color effects, and interior and exterior staining. ■ Samuel Cabot Inc., Boston.

Circle 401 on inquiry card

AUTOMATIC ICE CUBE MAKERS / A 4-page folder describes a complete line. Standard model specifications are included. ■ U-Line Corp., Milwaukee.

Circle 402 on inquiry card

WOOD WINDOWS AND DOORS / Double hung, casement, and awning windows, and wood folding doors are described in a 16-page booklet. ■ Rolscreen Co., Pella, Iowa.

Circle 403 on inquiry card

KITCHEN CABINETS / Design ideas are covered in detail in a 16-page booklet. The company's modular cabinet units are featured. ■ Long-Bell, Longview, Wash.

Circle 404 on inquiry card

GAS-BURNING FIREPLACES / A complete line including wall-mounted and built-in units is presented in a 6-page catalog. ■ Heatilator Fireplace, Mt. Pleasant, Iowa.

Circle 405 on inquiry card

ROOM DIVIDERS / Eleven styles consisting of spring tension poles which fit between ceiling and floor, and panels which attach to the poles, are illustrated in a 20 page catalog. ■ Galway, Traverse City, Mich.

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RADIO INTERCOM-INTRUDER ALARM SYSTEM / Four features are built into one master station: radio, room-to-room intercommunication, security alarm signal and an electronic door signal. Brochure discusses system in detail. ■ NuTone, Div. of Scovill, Cincinnati.

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INTERIOR PANELING / A complete line of prefinished hardboard panels is presented in a 20-page catalog. Information is given on moldings and accessories. Specifications are included. ■ Masonite Corp., Chicago.

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PLUMBING PRODUCTS / Over 75 models of bathroom lavatories, toilets, bathtubs, kitchen sinks, and faucets are described in an 8-page booklet. ■ Borg-Warner Corp., Plumbing Products Div., Mansfield, Ohio.

Circle 409 on inquiry card

FRAMED FABRIC SERIGRAPHS / Ten designs are presented in a brochure. Prints are planned to integrate with all types of residential motifs, and are used primarily as interior wall decorations. ■ Greatthings, Inc., Houston.

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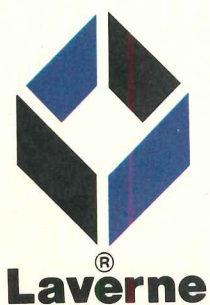
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