



BUILDING TYPES STUDY:

RECORD HOUSES OF 1970
PLUS APARTMENTS OF THE YEAR

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ARCHITECTURAL RECORD

MID-MAY 1970



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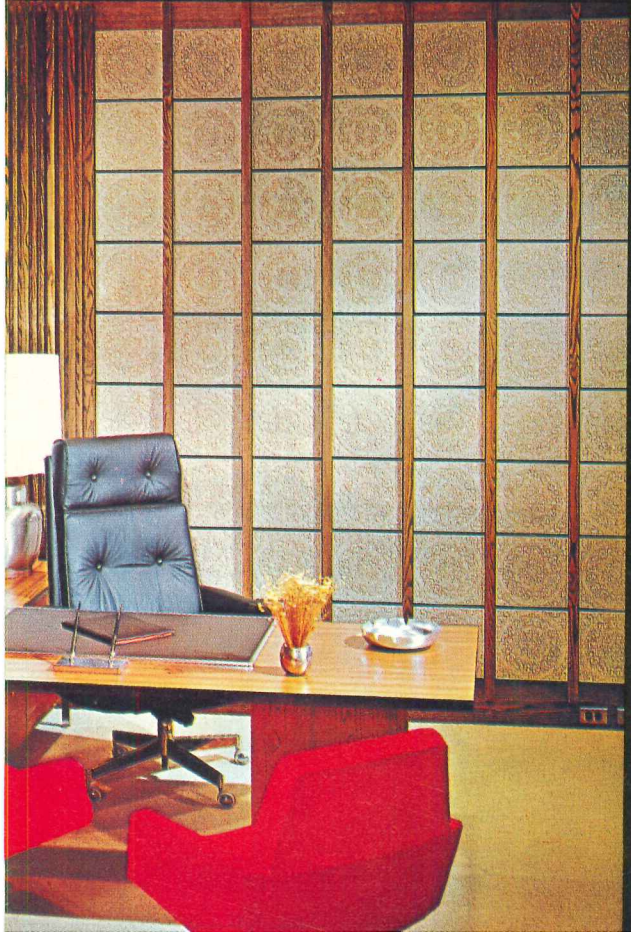
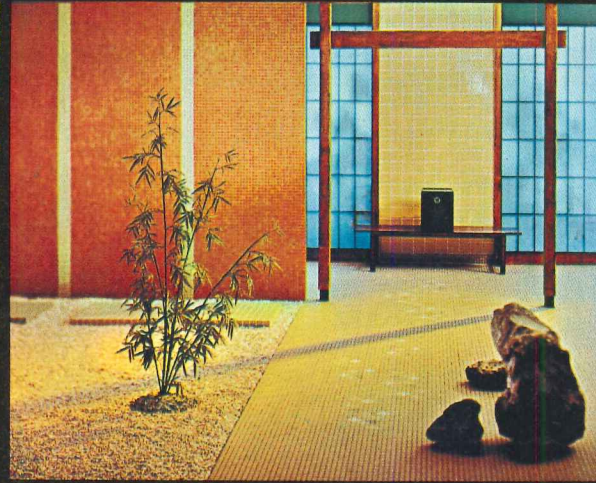
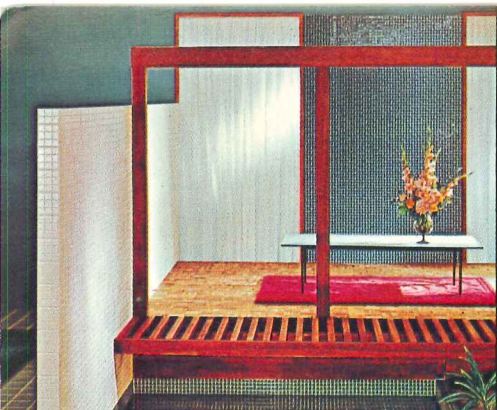
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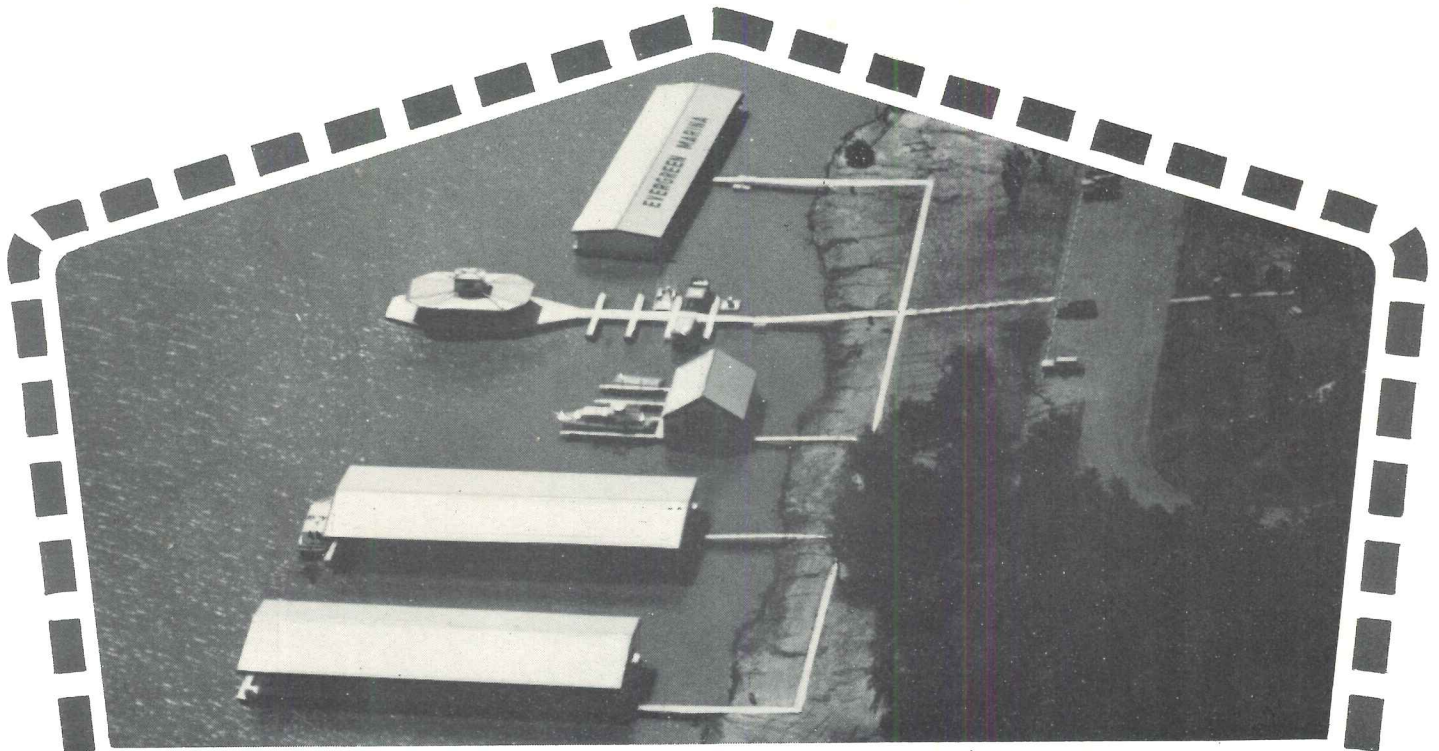
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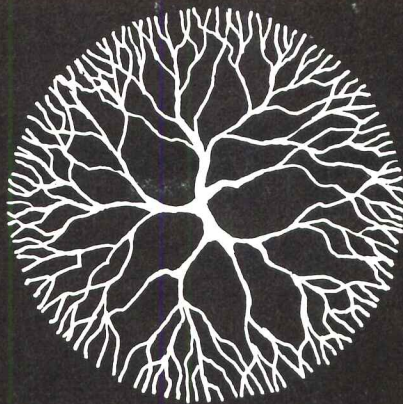
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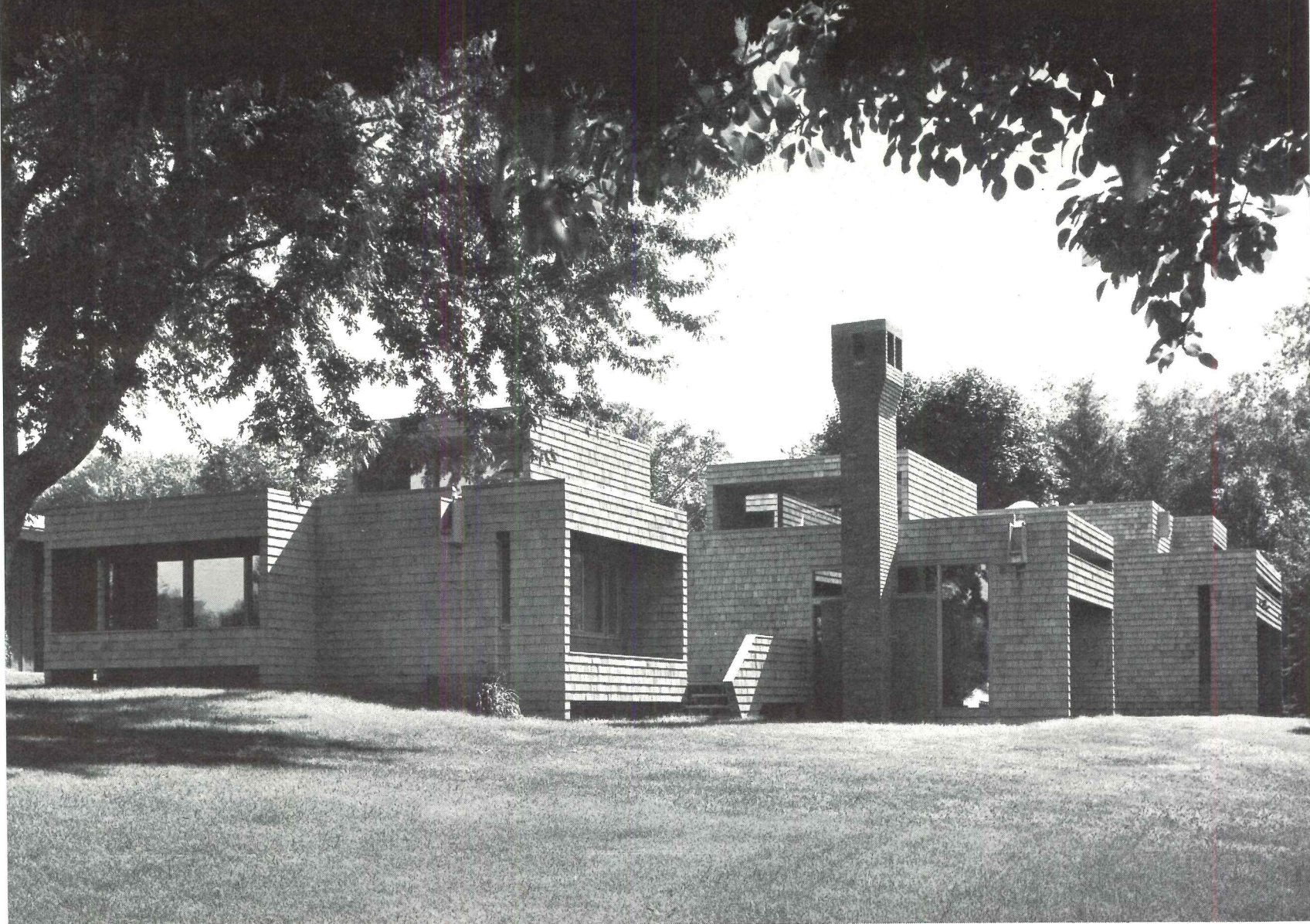
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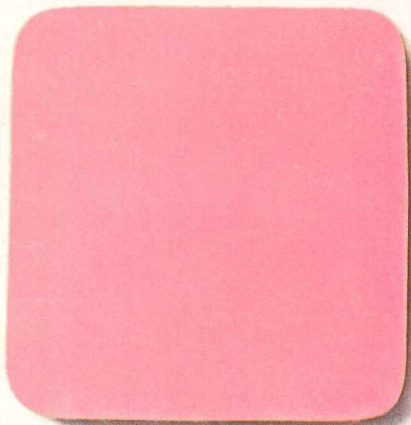
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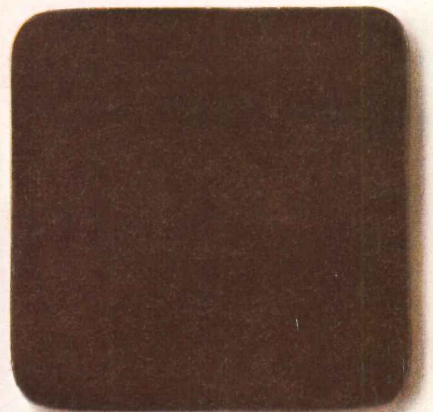
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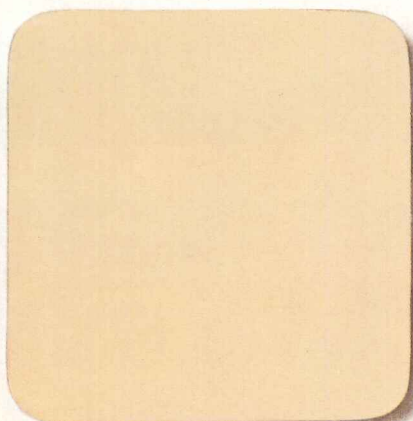
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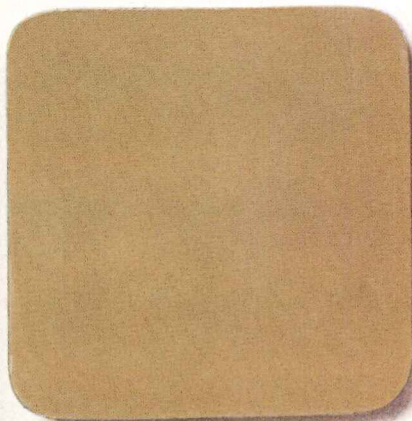
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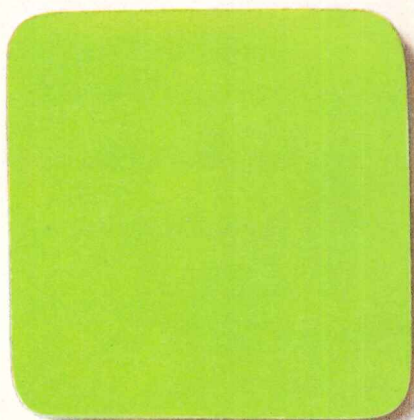
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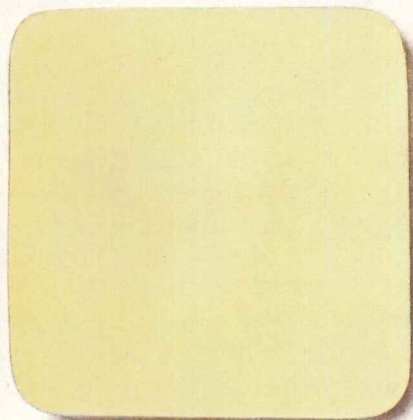
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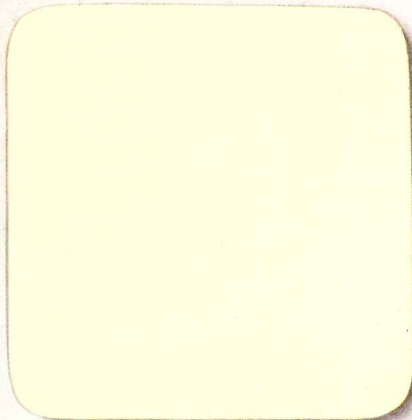
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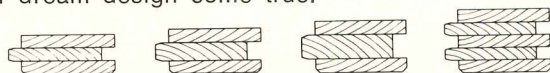
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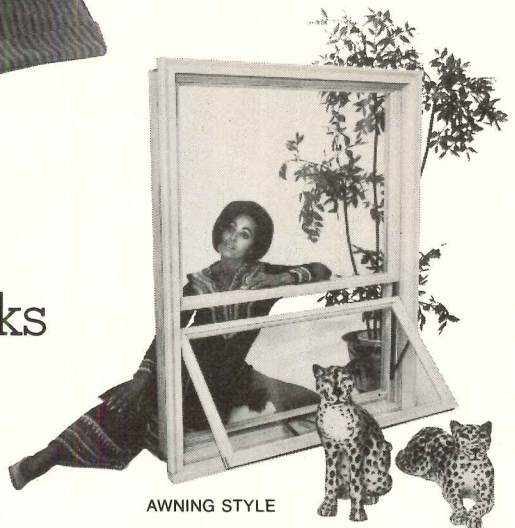
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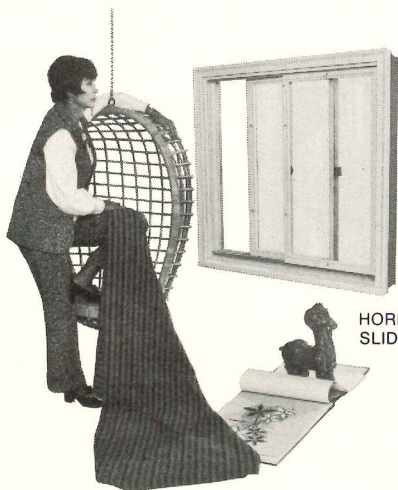


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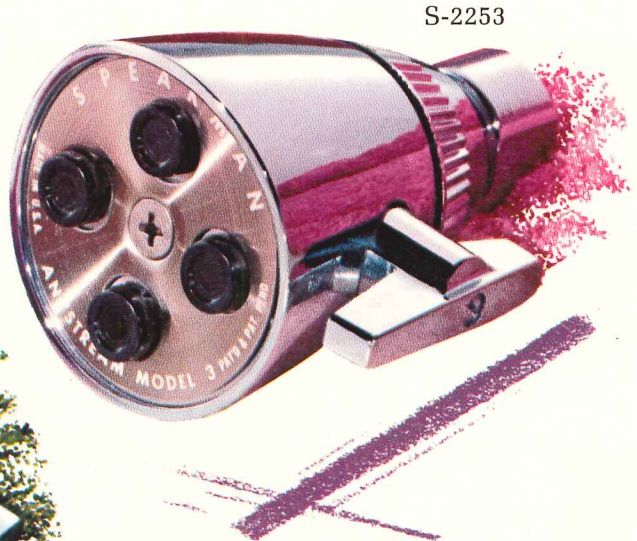
SPEAKMAN

Anystream®

SHOWER HEADS



S-2252



S-2253

You are looking at the world's most popular shower heads. In addition to distinctive styling and flawless workmanship, they offer design advantages found only in Anystream.

Even at low pressure, a solid spray pattern without center hollows or voids.

Adjustable through a full spectrum of spray patterns from needle to flood.

Non-stick, deposit-resistant Lexan* plungers to practically eliminate maintenance.

Each shower head available with AUTOFLO, Speakman's patented water-saver.

Selection includes swivel ball-joint, wall-type and vandal-proof models.

Speakman Anystream: An eloquent expression of your ideas.



S-2251

*TM General Electric Co.



SPEAKMAN® COMPANY • Wilmington, Delaware 19899 • In Canada—Cuthbert-Speakman, Quebec

For more data, circle 14 on inquiry card

Innovation in component construction



...with pre-shrunk Southern Pine



Killlearn Golf and Country Club, Tallahassee, Florida. 1968 Honor Award—Florida Association of A.I.A. • Architects: Barrett, Daffin & Coloney

The elegant clubhouse of the Killlearn Golf and Country Club is unusual in many respects—not only its aesthetic appeal and efficient design, but also in the fact that its various components were assembled

on the ground like an erector set and lifted into place. Beams, roof trusses, decking and built-up columns are of pre-shrunk Southern Pine, an ideal lumber for component construction—because of its

high stress values, uniform size, and ability to hold fastenings. Standard framing grades are all-purpose stress rated for various spans and loads, eliminating the need for special grades in truss design.



Southern Forest Products Association

P. O. Box 52468, New Orleans, La. 70150

For more data, circle 15 on inquiry card

There's a Tyler No-Hub DWV System in there.

Tyler's permanent, leak-proof No-Hub DWV Coupling System is also the quietest you can have in your apartment building.

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

Another is No-Hub's Neoprene Gasket. Each gasket forms an isolation break at every joint. It absorbs vibration and makes it impossible for noise to travel through the system.

But there's more to Tyler No-Hub than just quiet.

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

You'll never blame construction delays on No-Hub either. No-Hub Coupling Systems can be installed in any weather, in any position, in even the tightest spaces quicker and easier than any other method.

No-Hub is one of the many DWV system products, in a line that includes TY-SEAL® Gaskets, made by the Soil Pipe Division of the Tyler team. The team that makes everything you need for a total cast iron DWV system.

Things like a complete line of DWV specification products from our Wade Division. And waterworks and municipal fittings from our Utilities Division.

Call or write us for complete information.

If it goes into a cast iron DWV system, Tyler makes it.

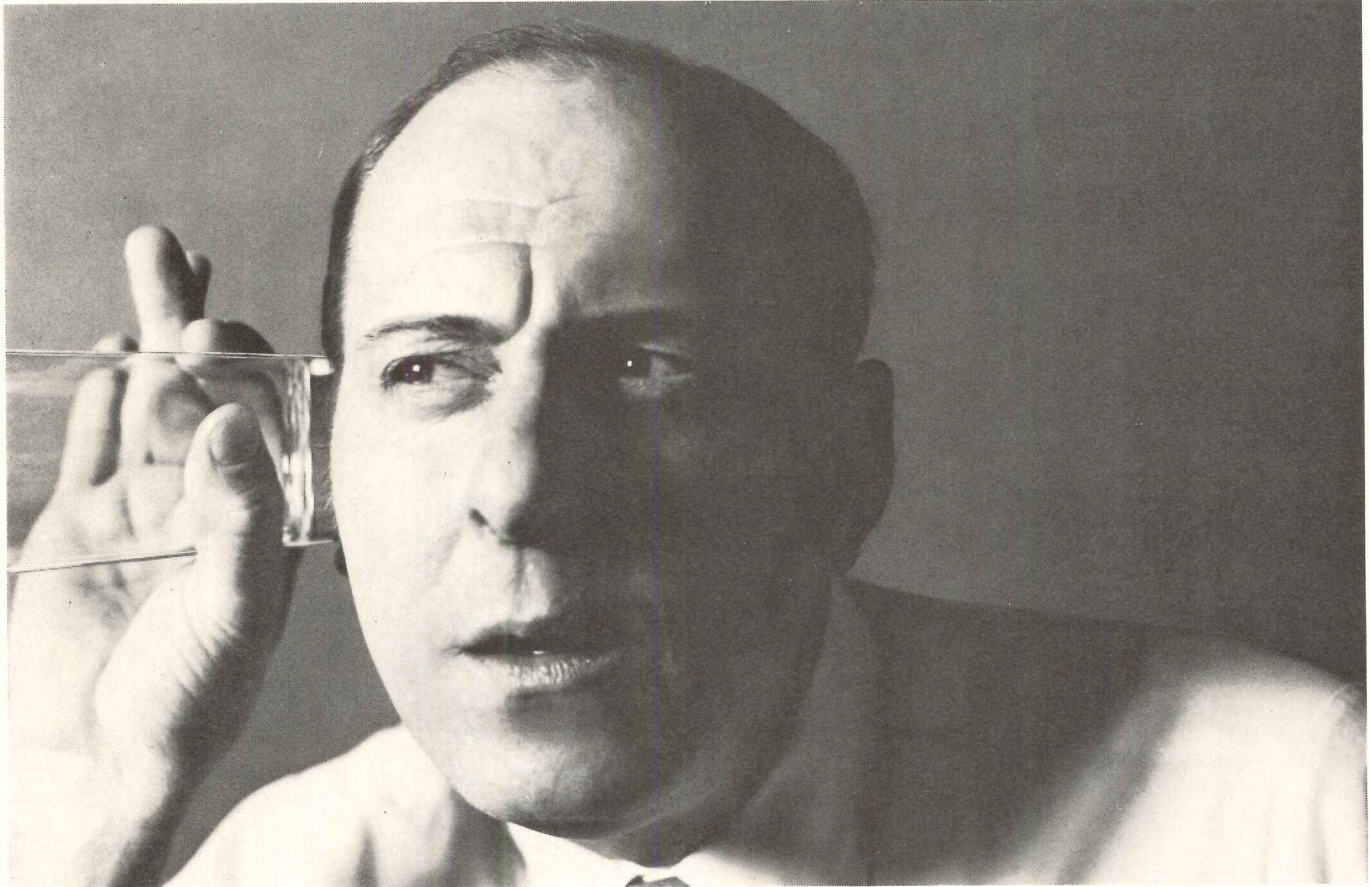
SOIL PIPE DIVISION

TYLER
PIPE INDUSTRIES



BOX 2027 • TYLER, TEXAS 75701

Tenants just never hear it.



Member CISPI 

Copyright Tyler Pipe Industries 1970

For more data, circle 16 on inquiry card

There must be a pretty good reason why 11 of the 20 award-winning houses in this issue were designed with electric heat.

A reason called practical design flexibility.

Electric heat gives you the greatest possible architectural freedom. Design as boldly, as daringly as you wish. There's an electric heating system to fit *any* housing design.

Before you sit down to plan your next home or commercial building, call the local electric utility company and find out how they can help your designing dream come true.

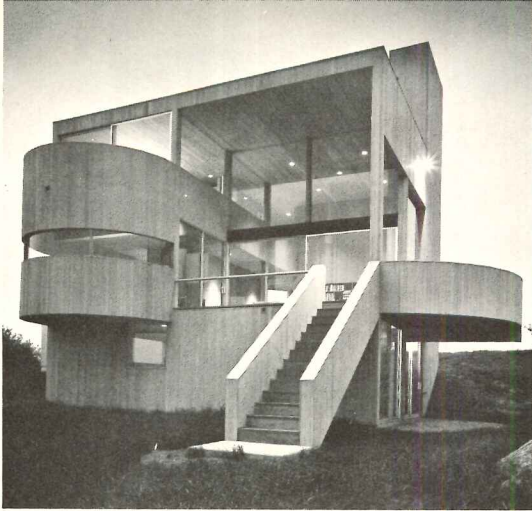
It could be an awarding experience for you.



Live Better Electrically

Edison Electric Institute, 750 Third Ave., New York, N. Y. 10017

For more data, circle 17 on inquiry card



House by Gwathmey, Henderson & Siegel, architects, at Orleans, Mass.

Great spaces...greater with Arcadia

Spaciousness and privacy are twin achievements in the contemporary designs which distinguish the "Record Houses of 1970" — and Arcadia complements these new design statements with sliding glass doors of singular excellence.

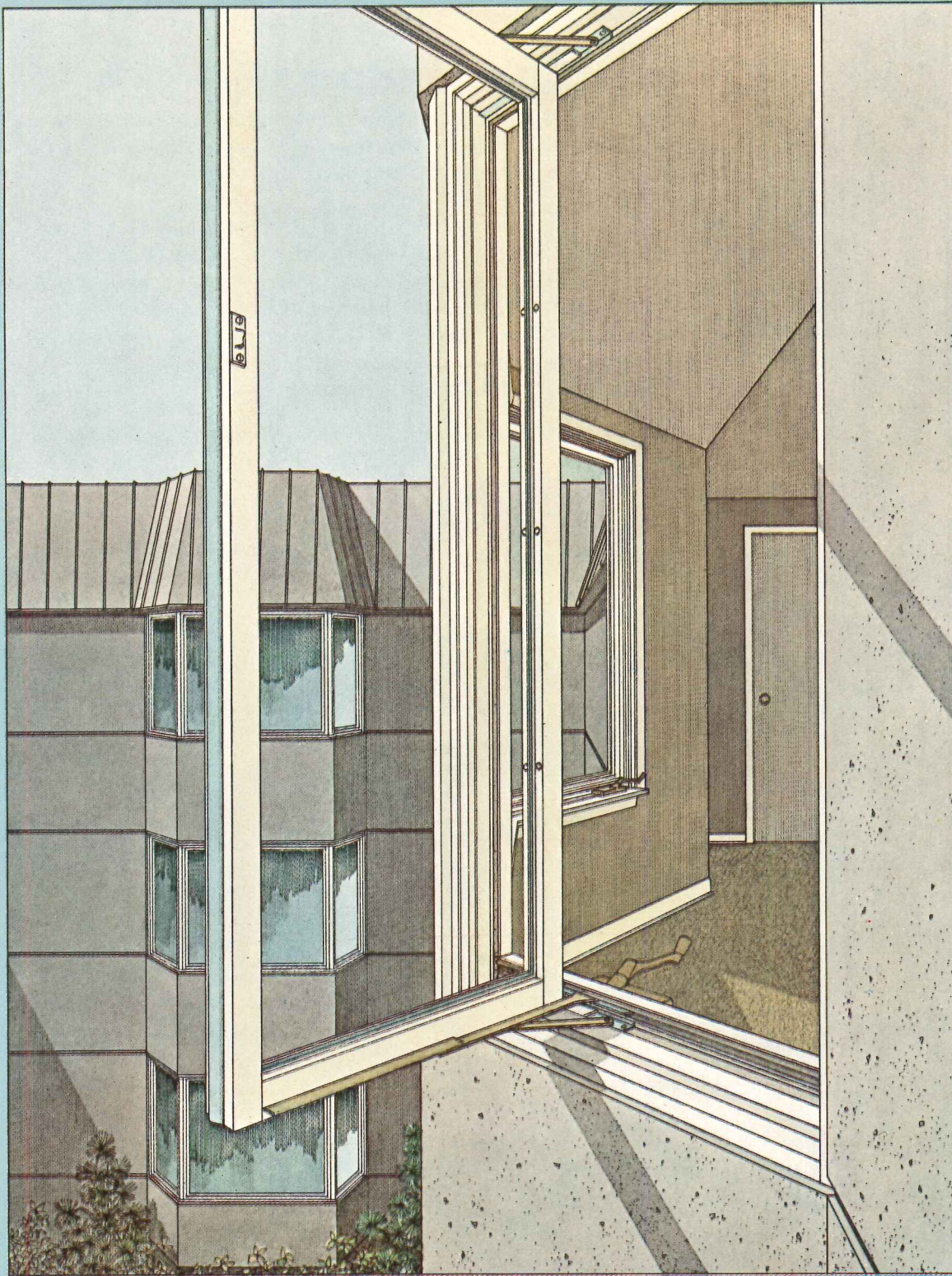
The excellence of Arcadia's form and function is found in "Record Houses" by Gwathmey, Henderson & Siegel at Orleans, Mass., by Marquis and Stoller in Marin County, California, by Andrew Daland at Lake George, N.Y. and in the apartment building by Neill Smith & Associates in Sacramento, Calif. This same excellence is available to everyone, everywhere.

Arcadia makes the great spaces greater.

Northrop Architectural Systems, City of Industry, Calif. 91745 / (213) 686-1950

ARCADIA





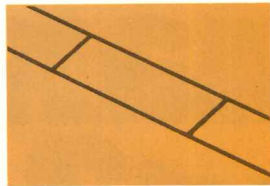
**Casements by
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An uncommon
way with
weatherstripping,
modular systems,
hardware--
and profits.**

So uncommon in looks and performance, yet so competitive in price and profitable appeal. Every detail reflects utmost care. The double weatherstripping: All four edges of operative and fixed sash have stainless steel weatherstrip; inside perimeter of frame has tubular vinyl. The operators, smooth, durable and smartly finished. 1 $\frac{3}{4}$ " sash for heavy-duty durability. Choice of standard glass or vinyl-glazed insulating glass. The unique modular system; as flexible as your imagination. Available as a complete package; storms, screens and grilles. Go Caradco for a lasting good impression, smart economy and profits.

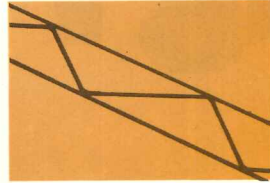
CARADCO **SCOVILL**

Dubuque, Iowa 52001
Eastern Assembly Plant, Pemberton, New Jersey
Ohio Assembly Plant, Columbus, Ohio

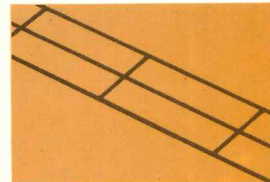
For more data, circle 19 on inquiry card



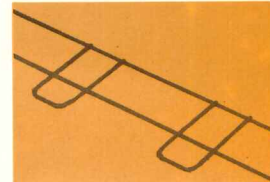
A BLOK-LOK®



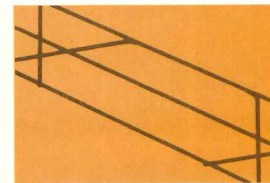
B BLOK-TRUSTM



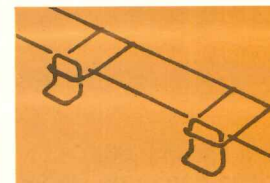
C TRI-LOKTm



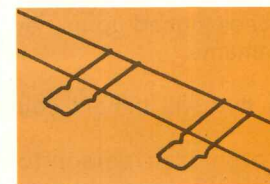
D ECONO-LOK®



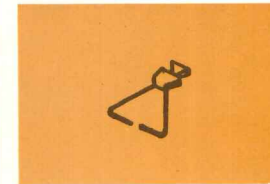
E AA-LOK®



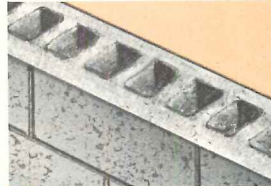
F ADJUSTABLE
ECONO-LOK®



G ECONO
CAVITY-LOK®



H WEB-TIE
FLEX-O-LOK®



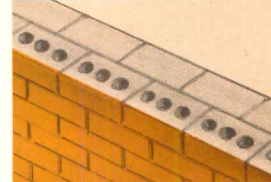
1 For crack control in
block walls.



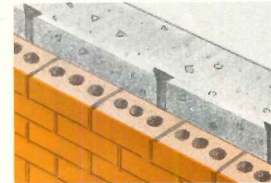
2 For non-aligning
horizontal joints.



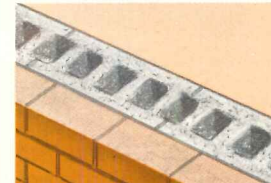
3 Cavity walls restrained
in the horizontal span.



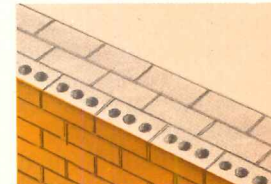
4 To tie two wythes
of brick.



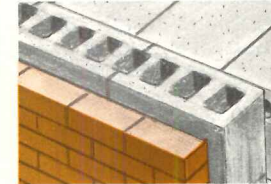
5 Flexible tying of
masonry to concrete.



6 Continuous tie system
for faced walls.



7 For added strength in
three portions of wall.



8 Cavity walls restrained
in the vertical span.

Test Yourself!

How good are you in selecting the best reinforcing or tie for different types of masonry walls? Study the eight wall situations shown here and choose the wire which will be most effective. Score yourself by comparing your answers with those below. A few of the styles shown can be used with a number of different walls. However, they should be placed here with their recommended use. The reinforcing and ties shown are part of the AA full line of quality products specifically engineered to perform best for each application. They provide greater design freedom, economy, ease of construction and maximum wall strength. Test Yourself! Then test AA reinforcing in actual use.



HERE ARE THE ANSWERS: A-4, B-1, C-7, D-6, E-3, F-2, G-8, H-5.

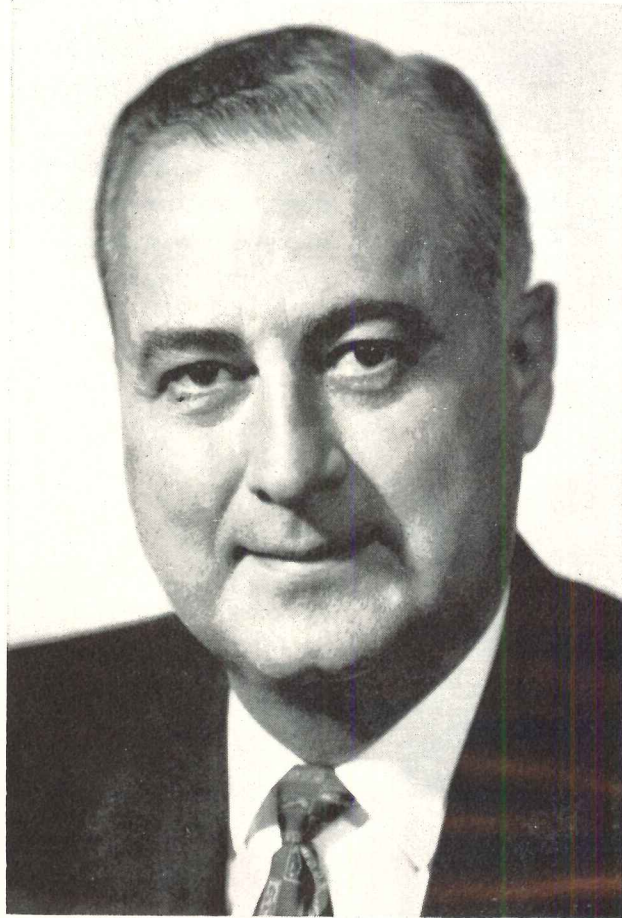
Disagree?.....or do you want more information and specifications? Send for the free 1970 AA Guide to Masonry Reinforcing. AA WIRE PRODUCTS CO. 6100 South New England Avenue Chicago, Illinois 60638 (312)586-6700



Reference: Sweets Spec Data 4

Name _____
Company _____
Address _____ Title _____
City _____ State _____ Zip _____

Why is this man moonlighting?



Gordon M. Metcalf, Chairman of the Board, Sears, Roebuck, and Co.

Why did one of the busiest executives in America take on a second job?

Why did Gordon Metcalf become the 1970 Chairman of the U.S. Industrial Payroll Savings Committee?

Here's why in his own words:

"Every employer who supports the goals of economic soundness and a strong dollar should support the Payroll Savings Plan for U.S. Savings Bonds.

"Thanks to vigorous business leadership, Payroll Savings has helped to make millions of Americans shareholders in their country and owners of nearly one-quarter of the total publicly-held Federal debt.

"A successful campaign in your company will add to that impressive record—but more than that, it will be an important contribution to the fight against inflation.

"I hope you will want to join us in that effort."

Promoting U.S. Savings Bonds is important.

That's why Mr. Metcalf took on a second job.

That's why the fifty-three American corporate leaders who make up the U.S. Industrial Payroll Savings Committee are putting in a lot of extra time and effort to reach this year's goal: 2,000,000 employees signed up as new savers or for increased Bond allotments.

How about you?

Will you handle a second job that will benefit your people and your country?

Will you personally lead an organized person-to-person drive in your own office or plant?

For full information, write Director of Marketing, The Department of the Treasury, Savings Bond Division, Washington, D.C. 20226.

Gordon Metcalf found the time.

Won't you join him?

U.S. Savings Bonds

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“Duraflake® is perfectly structured for modern building”

Duraflake particleboard products are engineered for a variety of specific end-uses to help you do a better job at less cost.

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Duraflake quality control sees to it that you get a product of uniform caliper with super smooth surfaces that give you no trouble with the very thinnest laminates. Because Duraflake is grain-free and contains no knots or voids, it can be worked with amazing accuracy and minimum waste.

To save you even more time and money, Duraflake specializes in supplying filled, filled and base-coated or edge-banded panels according to your specification.

And, remember, the *plus* in Duraflake is consistent quality.

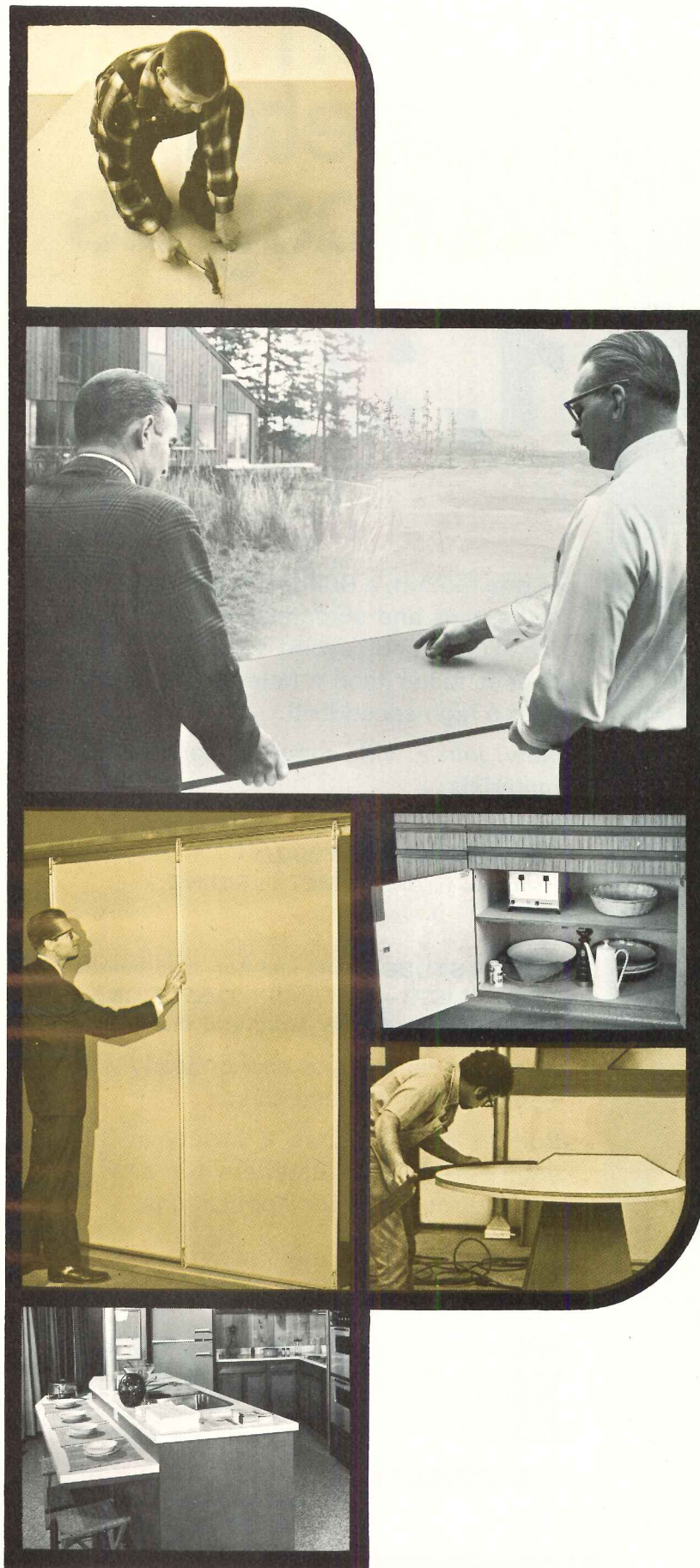
Write us for a free demonstration sample kit with more information and the name of your nearest franchised Duraflake distributor.



DURAFLAKE COMPANY

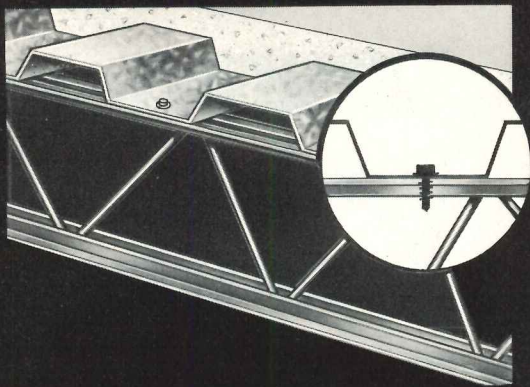
Division of Willamette Industries, Inc.

P. O. Box 428, Albany, Oregon 97321
Department T

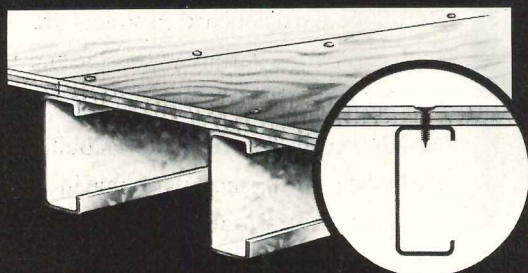


For more data, circle 21 on inquiry card

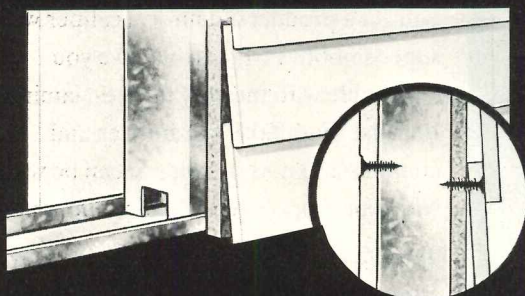
METAL TO METAL



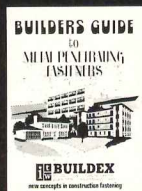
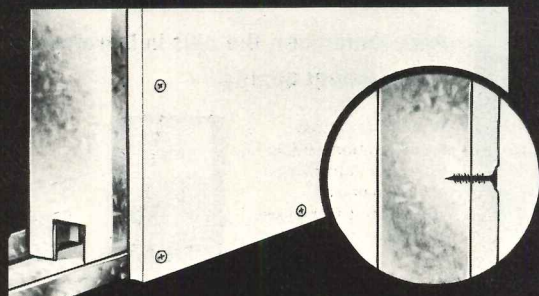
PLYWOOD TO METAL



COMBINATION SECTIONS



DRYWALL TO METAL STUD



SEND FOR THE NEW
BUILDDEX BUILDER'S GUIDE
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FASTENERS.

fasten to metal as easy as ~~1, 2, 3!~~

That's right—one!

in one motion, a Buildex Teks® fastener drills, taps and completes a fastening in metal up to and beyond 1/4 inch thick and does it faster than a hole can be drilled with a high-speed drill.

Now, join a wide range of construction materials —

**WOOD — PLYWOOD — SHEET METAL
SHEATHING — DRYWALL
METAL FRAME — METAL SIDING**

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**STEEL STUDS — load and non-load bearing
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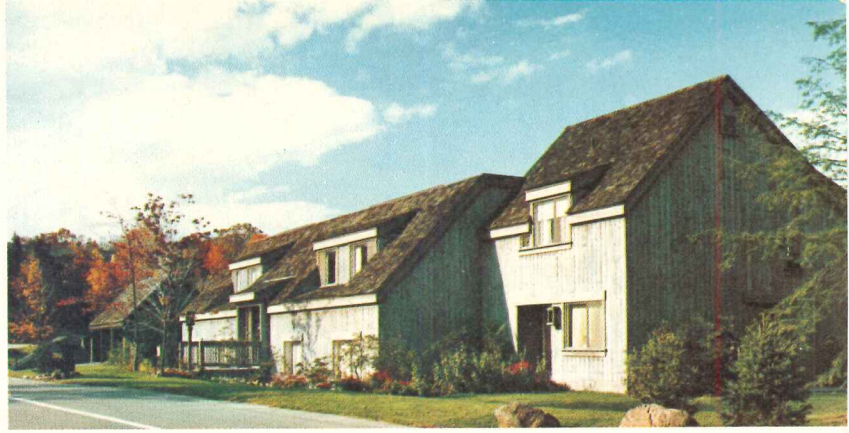
Join them simply and economically with Teks self-drilling fasteners.

Buildex manufactures a variety of job-engineered Teks fasteners for a wide range of construction applications.

If you are joining to metal, join with Buildex Teks self-drilling fasteners.

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new concepts in construction fastening™

For more data, circle 22 on inquiry card



Heritage Village blends landscaping and design for warmth outside... Panelectric ceilings assure warmth inside.



Panelectric panels are factory-wired single-layer $\frac{5}{8}$ " Fire-Shield Gypsum Wallboard, and can be applied, papered, painted or textured like any other gypsum board ceiling.

This highly praised and publicized 1000-acre condominium village was an instant success as soon as the first homes were opened. Careful attention to planning and design details in this adult community, built in Southbury, Connecticut, by Papparazzo Heritage Corp., left the beautiful landscape completely unspoiled.

Equal attention was paid to the interiors. For example, the Gold Bond® Panelectric Radiant Heat Ceiling System was selected for comfort and quiet. Individual thermostats in every room assure comfort throughout the New England winter. Panelectric is a silent servant, and there is no fuel residue so walls and furnishings stay fresh and clean.

That's Panelectric, the turned-on ceiling. Ask your Gold Bond dealer or representative about it.

Comfort is a National responsibility.
Gypsum Company



The name Gold Bond identifies fine building products from National Gypsum Company. For more information on Panelectric, write Dept. AR-50G, Buffalo, New York 14225.

For more data, circle 23 on inquiry card

NINE IDEAS IN GLASS

from PPG's "Open House/USA"

Here, from PPG's "Open House/USA" booklet, are nine dramatic, new glass ideas. They can open up your homes or apartments to more sunshine, sales and profits. They show your customers that today's new houses and apartments—yours—are better, more exciting, more desirable than ever.

For hundreds of other innovative glass ideas for your homes and apartments, send the coupon for your free copy of PPG "Open House/USA."



1 Rutenberg Homes



2 Strauss Brothers



3 William F. Cody & Assoc.



4 Deane Brothers



5 William F. Cody & Assoc.



6 Franklin B. Wimer



7 Deane Brothers



8 David Hyum



9 Deane Brothers

Private courts can brighten bedrooms. Here, sliding doors made of PPG *Herculite K* open onto a private enclosed court to add an indoor-outdoor touch.

New weather-tight insulating windows. This Lincoln, Nebraska townhouse typifies the widespread trend to PPG *Twindow* insulating glass all around the cold country.

Safety, the new fashion in sliding doors. Using glass patio doors to bring the outdoors in, is beautifully interpreted in this California home. And PPG *Herculite K* makes the whole idea safe.

Sliding mirrored wardrobe doors. Rooms seem to double in size, dull walls become motion pictures. The trick is done with sliding-door mirrors that carry the PPG *High-Fidelity*® label.

A wall of glass adds drama. Glass can frame a living picture in any room. And PPG *Herculite K* makes the biggest view practical.

Windows can insulate elegantly. Colonial windows are more practical now, with PPG *Twindow* insulating glass. *Twindow* gives the homeowners colonial charm with modern convenience.

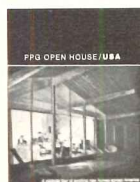
Build them an inside-outside kitchen. Imaginative use of glass plus a wrap-around serving counter makes the kitchen and the great outdoors one big happy unit.

A mirror doubles a dining room. Mirrored doors in a split-level cupboard add beauty and utility to this formal dining area. And the best mirrors for this sort of thing are those with the PPG *High-Fidelity* label.

Sliding doors feature safety. Here, glass patio doors bring the outside into a family room. And the family will be safe if the doors are PPG *Herculite K*.

1
2
3
4
5
6
7
8
9

PPG is Chemicals, Minerals, Fiber Glass, Paints and Glass. So far.



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Gentlemen:
Please send me a free copy
of PPG "Open House/USA"
at the following address:

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Address _____
City _____ State _____ Zip _____



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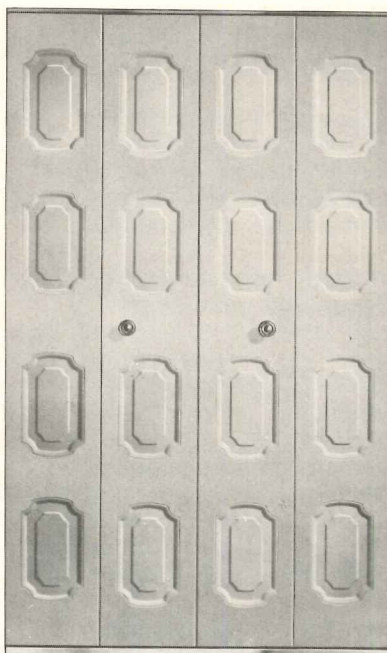
PRODUCTS FOR THE HOUSE

For more information circle selected item numbers on Reader Service Inquiry Card, pages 117-118



FIRE RETARDANT PANELING / *Craftwall* hardwood paneling now comes with a $\frac{3}{8}$ in. fire-retardant-treated wood flake core. The fire-retardant chemicals are added during the manufacture of the core material to protect against salt bleeding. The paneling is $\frac{7}{16}$ in. thick and can be installed without backing. The extra thickness of the paneling helps reduce sound transmission and provides insulation. The panels come in 14 wood species and are available with custom grooving. ■ Weyerhaeuser Co., New York City.

Circle 300 on inquiry card



BI-FOLD CLOSET DOORS / These deep-drawn steel doors feature three dimensional patterns and balanced suspension to protect against jumping the track. The company says that the doors are easy to open and operate quietly. They lend themselves easily to antiquing and other decoration. ■ Leigh Products, Inc., Coopersville, Mich.

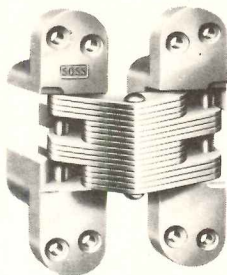
Circle 301 on inquiry card



HANGING LAMP / *Nimbus* is a hanging lamp with a polished aluminum dome and a cluster of clear acrylic tubes under it. During the day the dome is the dominant element, its surface using daylight for reflecting surroundings. At night the lamp lights the louver of clear tubes to form a pattern of diffused light. ■ Nessen Lamps, Inc., New York City.

Circle 302 on inquiry card

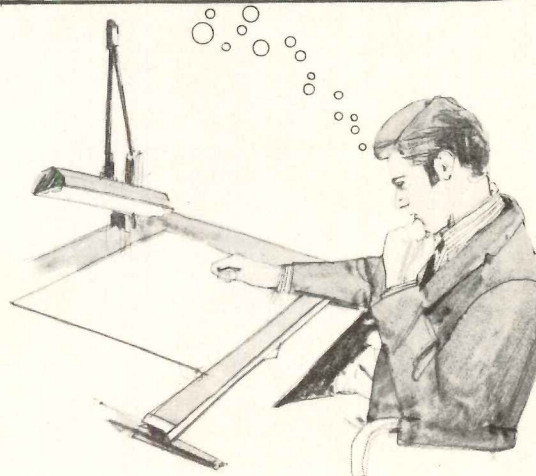
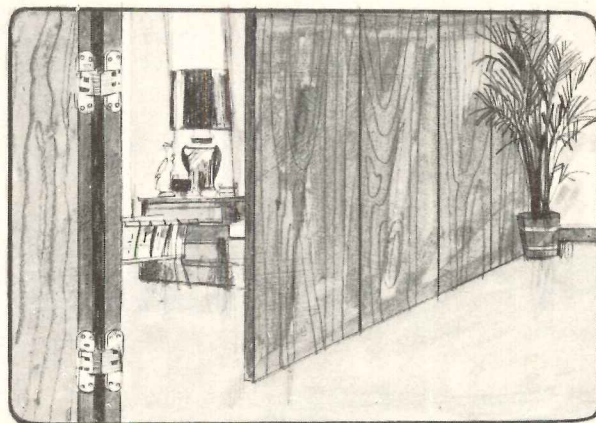
GREAT IDEAS OPEN AND CLOSE WITH SOSS INVISIBLE HINGES Think of it . . . a patented hinge that hides itself when closed leaving surfaces flush, tight and beautiful. Yet it operates in a complete 180 degree arc, has a tensile strength of 47,000 pounds per square inch, is reversible and usable for either right or left hand applications with woods, metals, or plastics of all types. That's why for over 50 years, great ideas have opened and closed with versatile Soss Invisible Hinges. Does that give you any ideas?



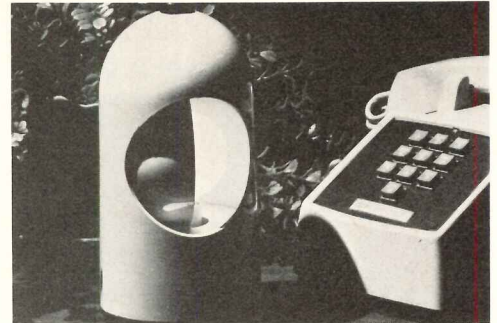
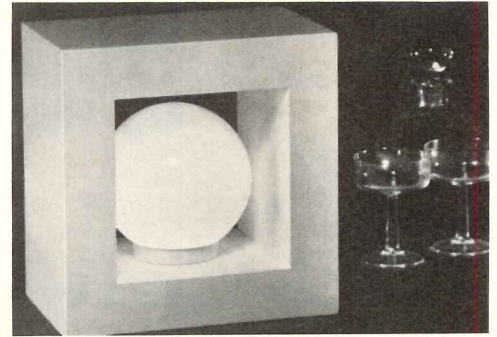
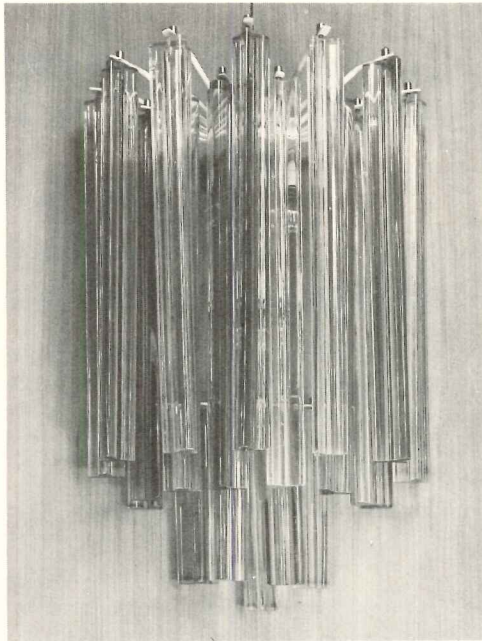
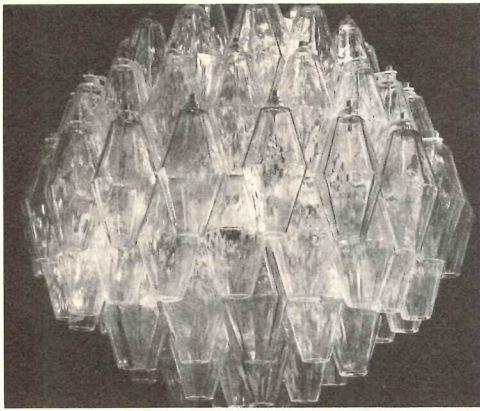
For full information and prices, send name, address and zip code

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For more data, circle 25 on inquiry card

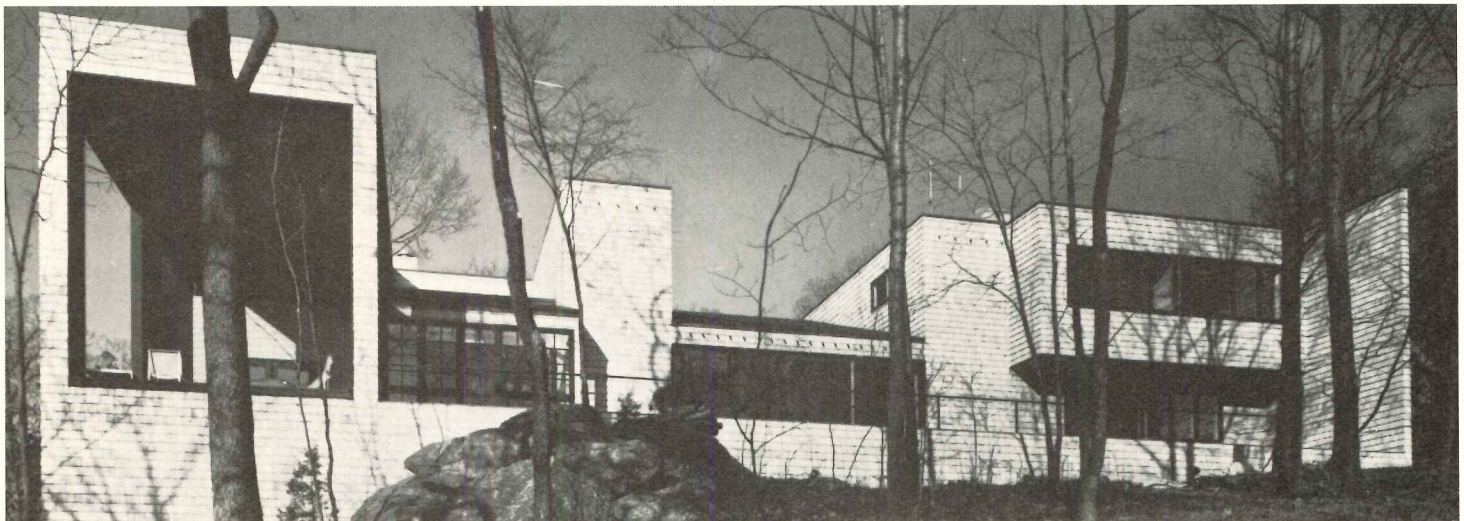


GLASS FIXTURES / Hand-blown glass chandeliers, produced by the Venetian firm Aureliano Toso, are now available in the United States. They are designed by Gino Poli using hand-blown Murano glass to create modern Italian design. ■ Koch and Lowy Inc., New York City.

Circle 303 on inquiry card

SCULPTURED LAMPS / The *Interplay* group of lamps uses simple geometric forms and stark colors to create decorative and sculptural shapes and effects as well as useful light. The amount and placement of light is controllable through a variety of special devices such as moveable lids. ■ Light-olier, Jersey City, N.J.

Circle 304 on inquiry card
more products on page 105



Connecticut home treated with Cabot's Stains; Architect: Judith Chafee, Hamden, Connecticut.

30% of the Award-Winning Architects
specified **Cabot's STAINS**
for the 1970 "Record Houses"

The record speaks for itself. Cabot's Stains have earned the respect and confidence of the architects throughout the country and the world. Suitable for all types of wood surfaces (interior or exterior), Cabot's Stains beautify in a choice of 87 colors, never crack, peel, or blister, grow old gracefully. Today the trend is toward stains.

Cabot's Stains, the original Stains and Standard for the nation since 1877.

The following architects specified Cabot's Stains for 1970 "Record Houses"

**GWATHMEY, HENDERSON
& SIEGEL**
New York, N.Y.

JUDITH CHAFEE
Hamden, Conn.

HOBART D. BETTS
New York, N.Y.

GEORGE VAN GELDERN
White Plains, N.Y.

RICHARD D. KAPLAN
New York, N.Y.

**PRENTICE & CHAN,
OHLHAUSEN**
New York, N.Y.

Send for color card and information on Cabot's Stains:

Samuel Cabot Inc. 529 S. Terminal Trust Bldg., Boston, Mass. 02210

For more data, circle 26 on inquiry card

Follansbee Terne

...the very old becomes the very new!

The renewed interest in visually significant roofs has been followed by a notable increase in the specification of Follansbee Terne. After having played a significant role in early American architecture, Terne today adapts itself superbly to contemporary design.

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Architect: John D. Bloodgood

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

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Home design: Bruce O. Fast, Potomac, Md.

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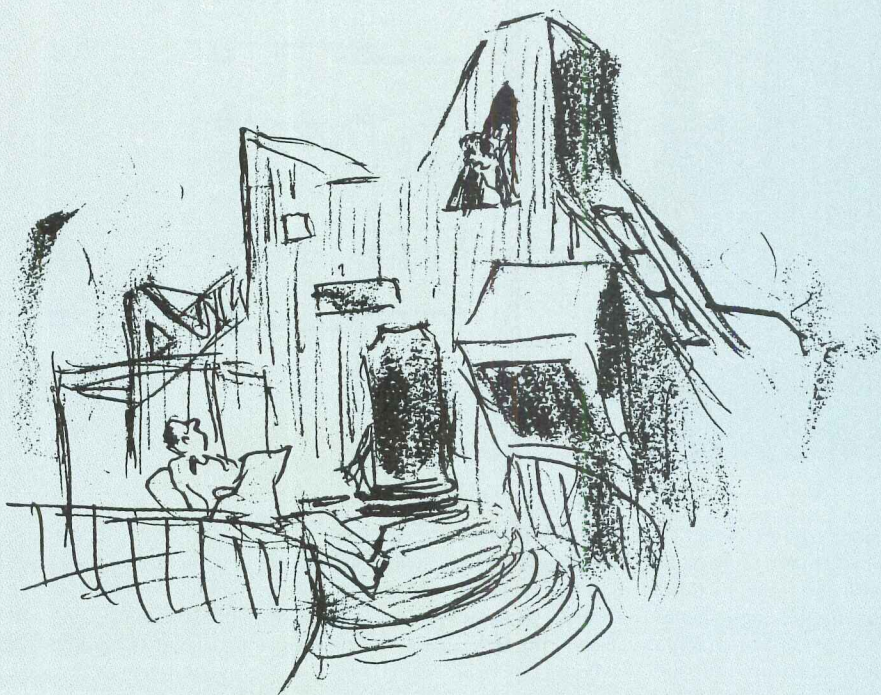
RECORD HOUSES OF 1970

The main "laboratory" for design testing and experimentation in architecture continues to be the architect-designed house, and results emphasize that good design is also very livable and enjoyable. The architects and owners of each of the twenty houses, which range from low budget to those where cost is no object, and from city townhouse to island retreat, have—in each case—so skillfully combined practicality and delight to create one of the more architecturally significant houses of the year, that the editors of ARCHITECTURAL RECORD are proud to present them with our Award of Excellence in House Design for 1970. In this fifteenth edition of RECORD HOUSES, selections have been made, as in prior years, from among hundreds of houses by architects all over the United States; they represent a cross section of the major current design directions and—because of the mounting interest in these types of houses—include several town houses and vacation or "second" houses.

APARTMENTS OF THE YEAR have also been included this year, as a separate section of eight low-rise multi-family complexes, to document and stimulate better design in this fast-growing area of housing; the architects and owners of each of these developments will also receive the Award of Excellence for Design. The excellent sense of community, good land use and pleasant environment that each complex has achieved are worth the strongest plaudits.

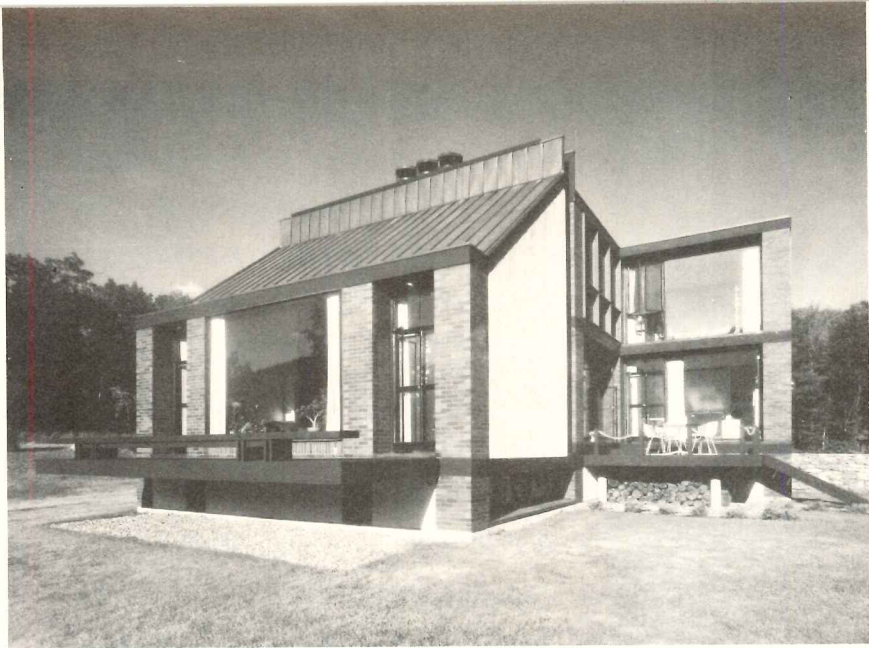
RECORD HOUSES will, as usual be distributed to the architect and engineer subscribers of ARCHITECTURAL RECORD, and to the major builders and interior designers across the country. A bookstore version will again be available to the general public.

Herbert L. Smith, Jr.

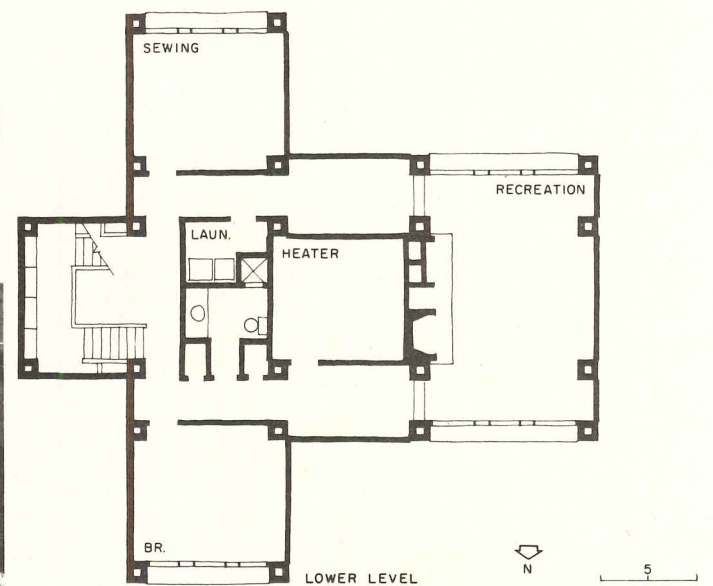
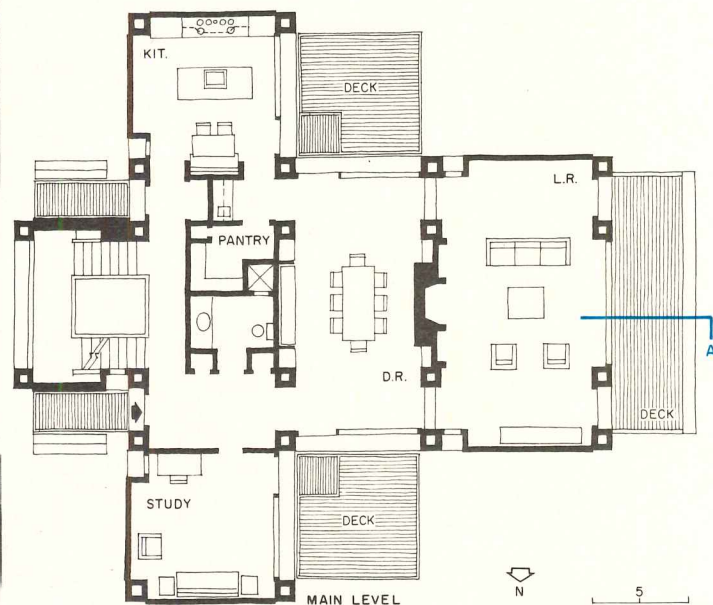
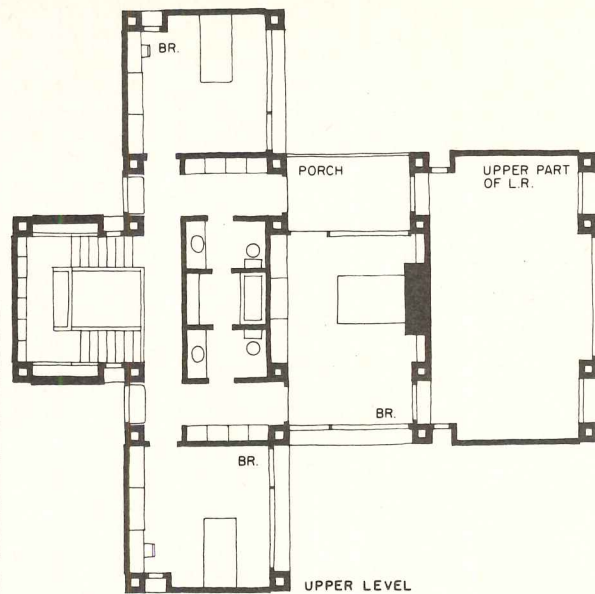


Drawn for the RECORD by Alan Dunn

"Junior's lost—I can hear him but I can't find him!"



Robert Perron photos



Clarity and logic have been stressed in this extremely interesting structure to produce a home of comfortable, relaxed formality. As can be quickly seen in the plan, the house is based on a modular system of structural bays created by two-foot-square brick piers. The architects, Roth

and Saad, comment that the piers, which are always left exposed and visible inside and out, are the "basic generating force for the modular planning, structure, and mechanical system." Piers define all interior spaces, contain the vertical air ducts, and serve as structural supports for the

wood floor framing. The enclosing wall panels within this structural frame are stucco where privacy is required, floor-to-ceiling glass everywhere else. Each major interior space—as well as each structural supporting element—is clearly expressed in the finished design.

The house is located on ample grounds, and sited on the edge of a knoll to take the best advantage of the view. It is approached by a driveway which begins near the woods, and then swings back toward a vista of mountains in the distance. A detached garage and greenhouse structure,



planned for the future, will complete a motor court at the front of the house.

Within the house, the views are emphasized by a relatively open plan—with long vistas right through the house at numerous places—and by substantial areas of glass. Outdoor decks on all

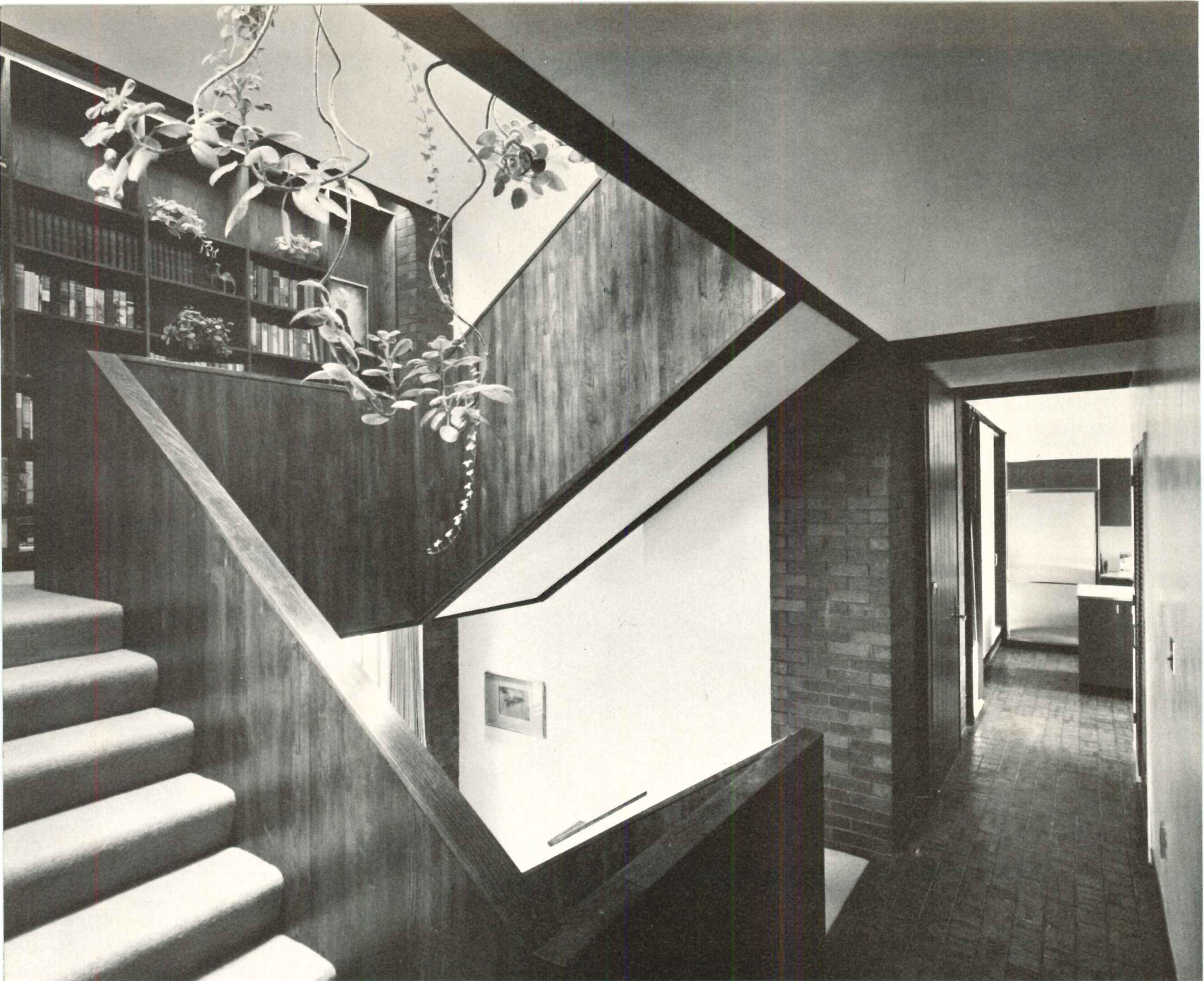
sides of the house flank the major window areas. A sense of lightness and suspension highlighting the structure—without negating its desired “feeling of permanence”—is achieved by cantilevering the redwood decks, and by placing strips of windows at the lowest level, which also open

up the large basement rooms.

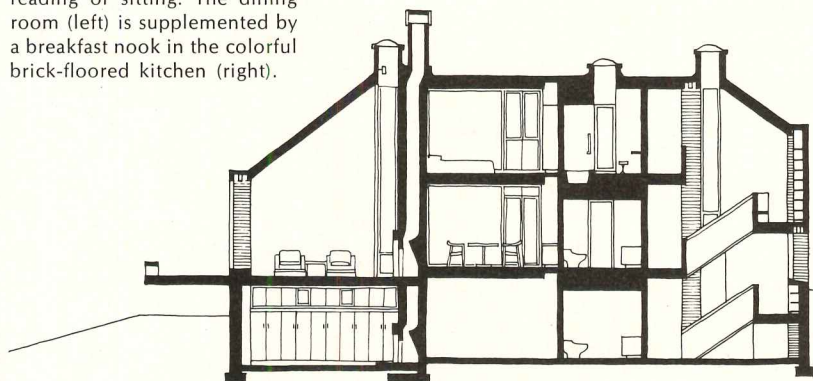
The symmetry of the exterior is offset by several devices which also play a major role in dramatizing the interiors. In the living room wing, a sloping roof, surfaced with standing-seam copper, gives stronger focus to the view on one side and soars to the top-

and side-lighted fireplace wall on the other. Shuttered, balcony-like openings in the master bedroom on the top floor give that space a share in the view.

As can be noted in the section drawing, the stairwell has a similar toplighting scheme as the living room.



Landings on the stairwell (photo above and section below) form living spaces for reading or sitting. The dining room (left) is supplemented by a breakfast nook in the colorful brick-floored kitchen (right).



SECTION A

The stair is conceived as a "vertical skylighted room with a small library on the upper landing and a view of a small garden on the lower landing."

The same coherence expressed in the basic structure is continued inside by creating "corridors" (and other

high-traffic or work areas) in the open plan by surfacing the floor with brick; other areas are defined by carpeted or polished oak floors. Interior walls and ceilings are plaster, except for the exposed brick piers.

The materials and organization of the house reflect the

need for easy maintenance required by the owners—an active, gregarious family of four. Both parents are practicing physicians, with heavy professional commitments. The children, a boy and a girl, are students in elementary school. The plan places major living spaces (living room,

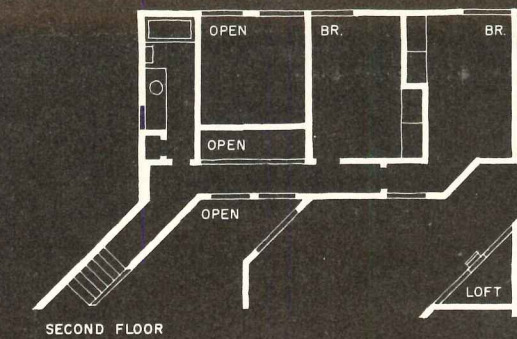
dining room, breakfast room-kitchen, and study-guest room) on the main level; recreation, servants' rooms and utilities are in the slightly raised basement; and bedrooms for each of the children, the master bedroom and screened porch, and skylighted baths are above.



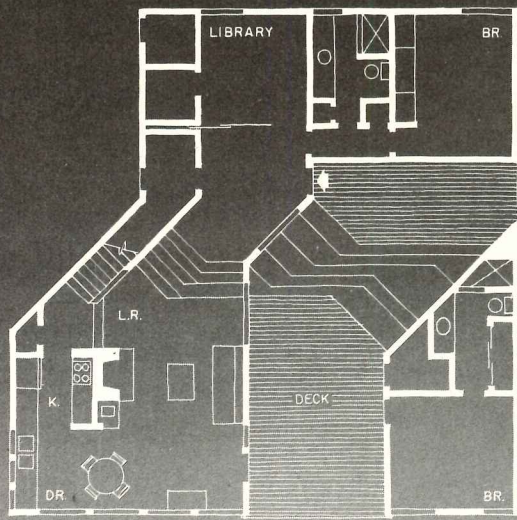
The furnishings of the house generally have the same contemporary structural discipline and clarity as the house itself, but rich colors and textures in fabrics, rugs, and wall hangings create an unusual warmth, and an almost traditional European flavor in all the rooms. The view of the living room at right is from a shuttered overlook in the master bedroom.



Architects: HAROLD ROTH and EDWARD SAAD
 of Roth*Saad
 119 Sanford Street, Hamden, Connecticut
 Private Residence
 Location: Cheshire, Connecticut
 Engineer: John L. Altieri
 Landscape architect: Stephen Foster
 Contractor: Len Cunningham



SECOND FLOOR



FIRST FLOOR



2

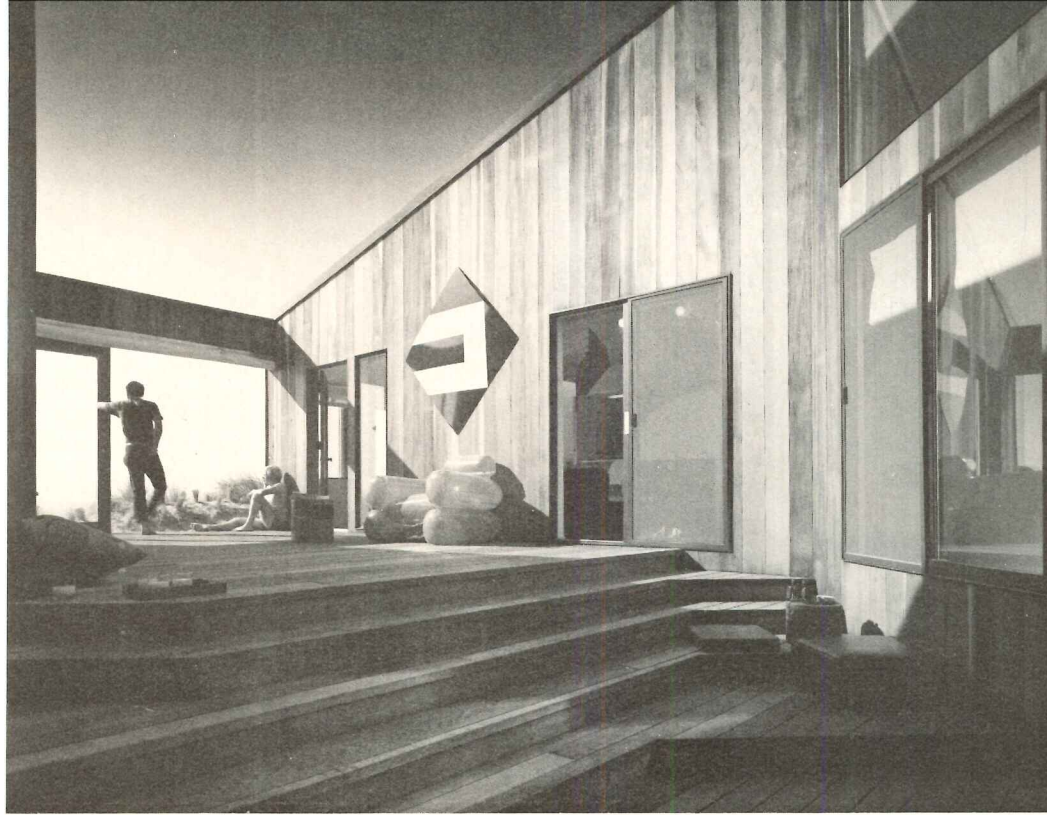
Pajaro Dunes is a growing development of second homes near Watsonville, California overlooking Monterey Bay. Subdivision planning restricts every home to an area 50 feet square and 17 feet high. Yet within these limitations the architects solved the problems of enough space and

privacy for the clients, their three children—plus pets and frequent weekend guests—screening from adjacent neighbors, and protection from the glare—without losing the view—of the nearby ocean.

Parents' and children's bedrooms are decisively sep-

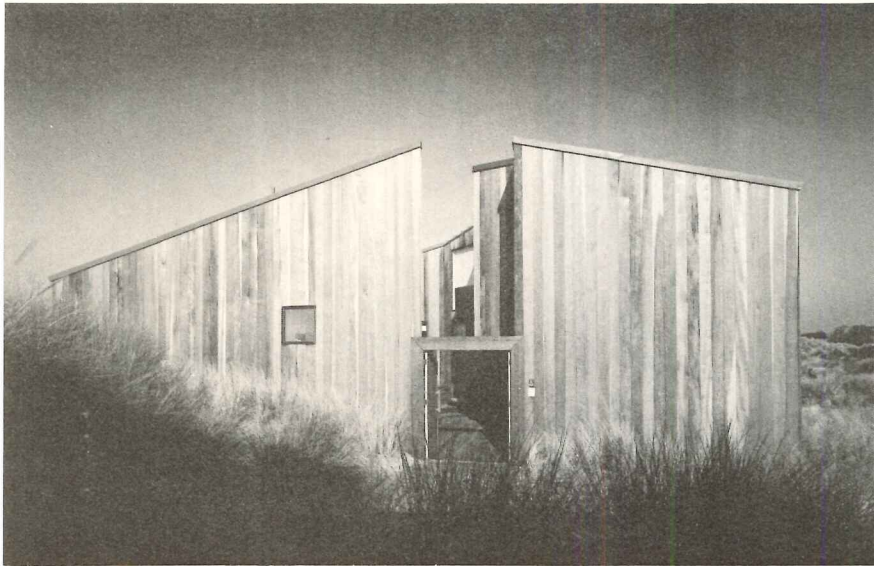
arated by an outdoor courtyard space that is sunny, wind protected, and not visible from neighboring houses, yet open to the ocean view. A big blue gable roof unites both sections of the house. The single simple form of the house as a whole sits unpretentiously among its develop-

ment neighbors, yet the playful interior contains the full array of spaces, wit and surprises for which the MLTW/Moore Turnbull firm has earned a justifiably high reputation. The multilevel floor plan corresponds to the sand dune topography. The library, guest bedroom and entry are

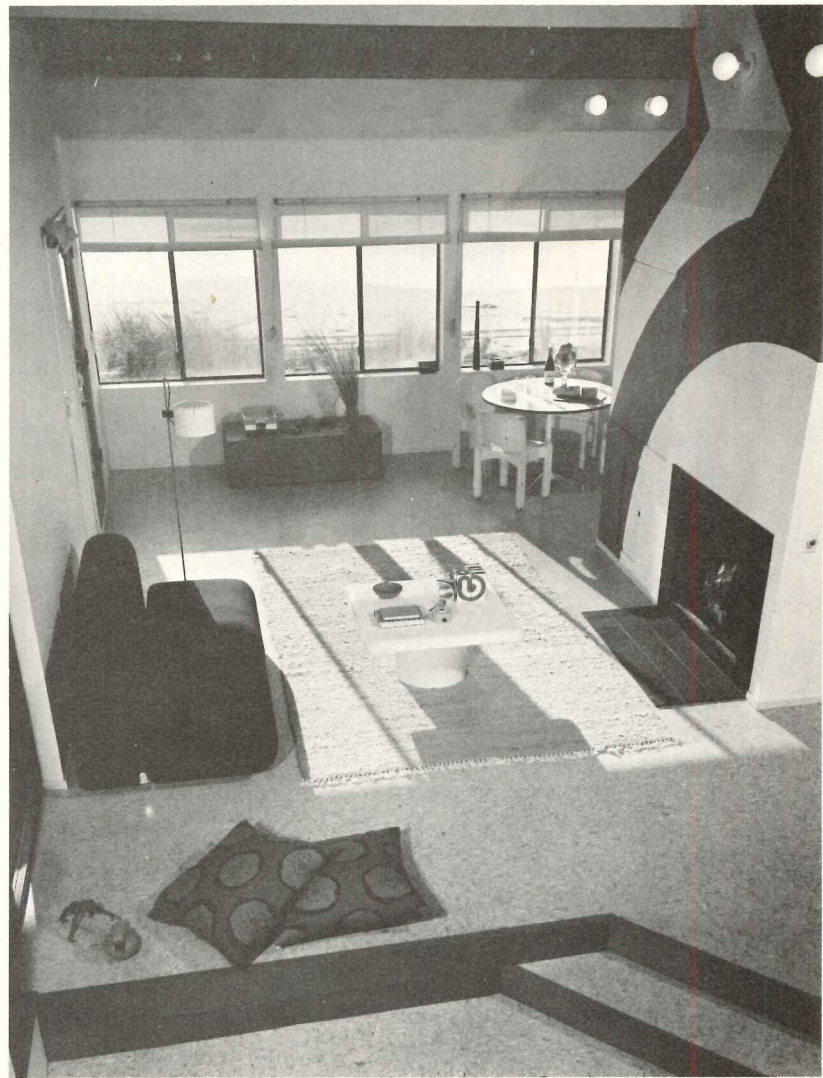


Morley Baer photos

Framing of courtyard opening is part of integral structure of the house, frames the view and helps to unite the separate master bedroom wing with the rest of the house. Framing of entrance, below, formalizes the act of entering.



By running a wall to wall skylight at the edge of the roof on the ocean side of the house a substantial reduction in glare from the ocean through the view-encompassing window wall was attained. Fireplace block, containing bar, is painted with bold red design, becoming, in a way, the house's main piece of furniture.

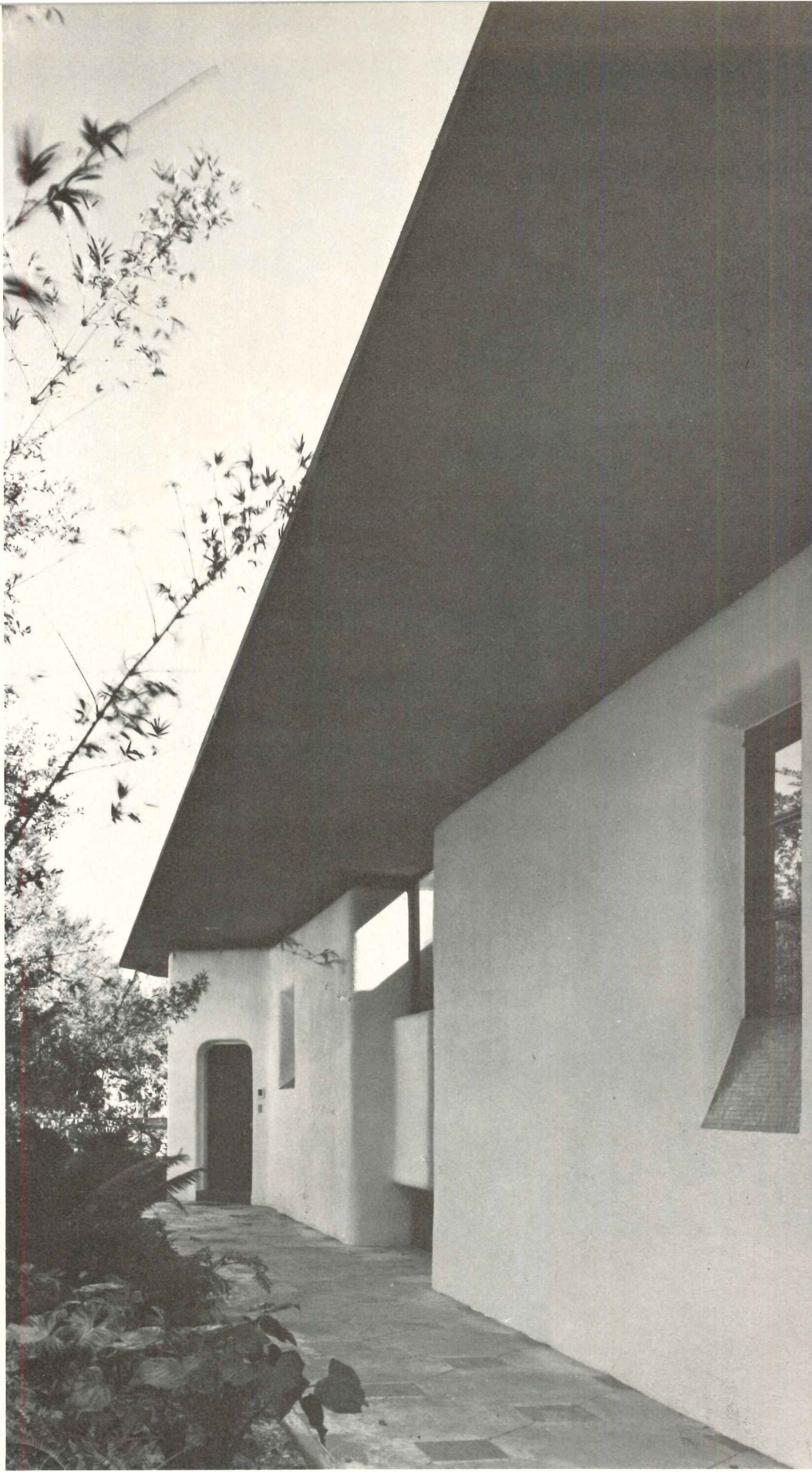


on the lowest floor elevation, furthest from the ocean and sheltered from it by the rest of the house. The decked courtyard and immediate adjacent living room rise on a series of wide stairs, which also provide seating, to a sunny overview of a long strand of beach. Access to the

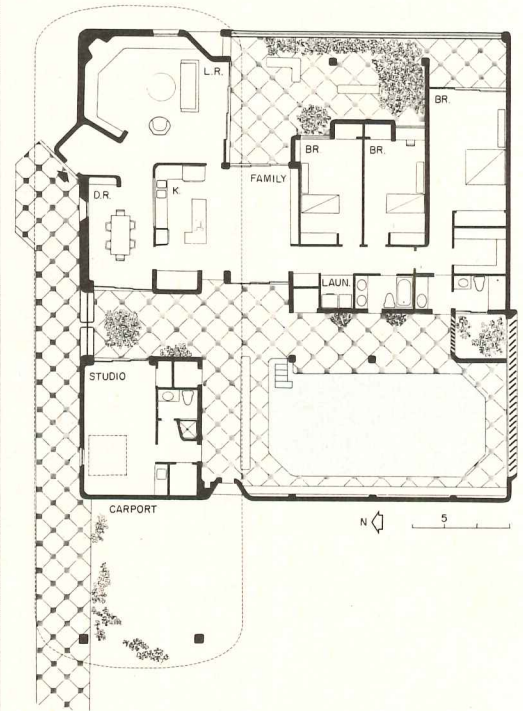
second floor children's bedrooms is by way of a skylighted bridge. For the even more adventurous, a sleeping deck is carved out of the upper reaches of the master bedroom structure and is accessible from the deck by a wall-mounted ladder. The exterior is redwood boards.



Architects: CHARLES W. MOORE and WILLIAM TURNBULL, JR. of MLTW/Moore Turnbull, Pier 1½, The Embarcadero, San Francisco
 —Robert H. Calderwood, associate
Owners: Mr. and Mrs. John M. Naff, Jr.
Location: Pajaro Dunes, Santa Cruz County, California
Engineers: Davis & Ragsdale
Graphics designers: Jerry & Martha Wagner;
 Elm City Electric Light Sculpture Company
Furnishings: Ristomatti Ratia
Contractor: Richard Pollock, Pollock Construction



The use of traditional materials—stucco and mosaic tile—as well as sculptural form are recent trends which are extremely well united in this design. Note the molding of corners and window reveals. Bright blue mosaic tile on windows adds a note of color, echoed in the front walk tiles and in interior floors. Form reaches into landscape to include it as part of the design. A walled expanse (right) baffles patio and pool. Stucco under the inverted truss roof is painted tan. The ventilation band separating roof and walls is painted black so the roof appears to float lightly upon the walls.

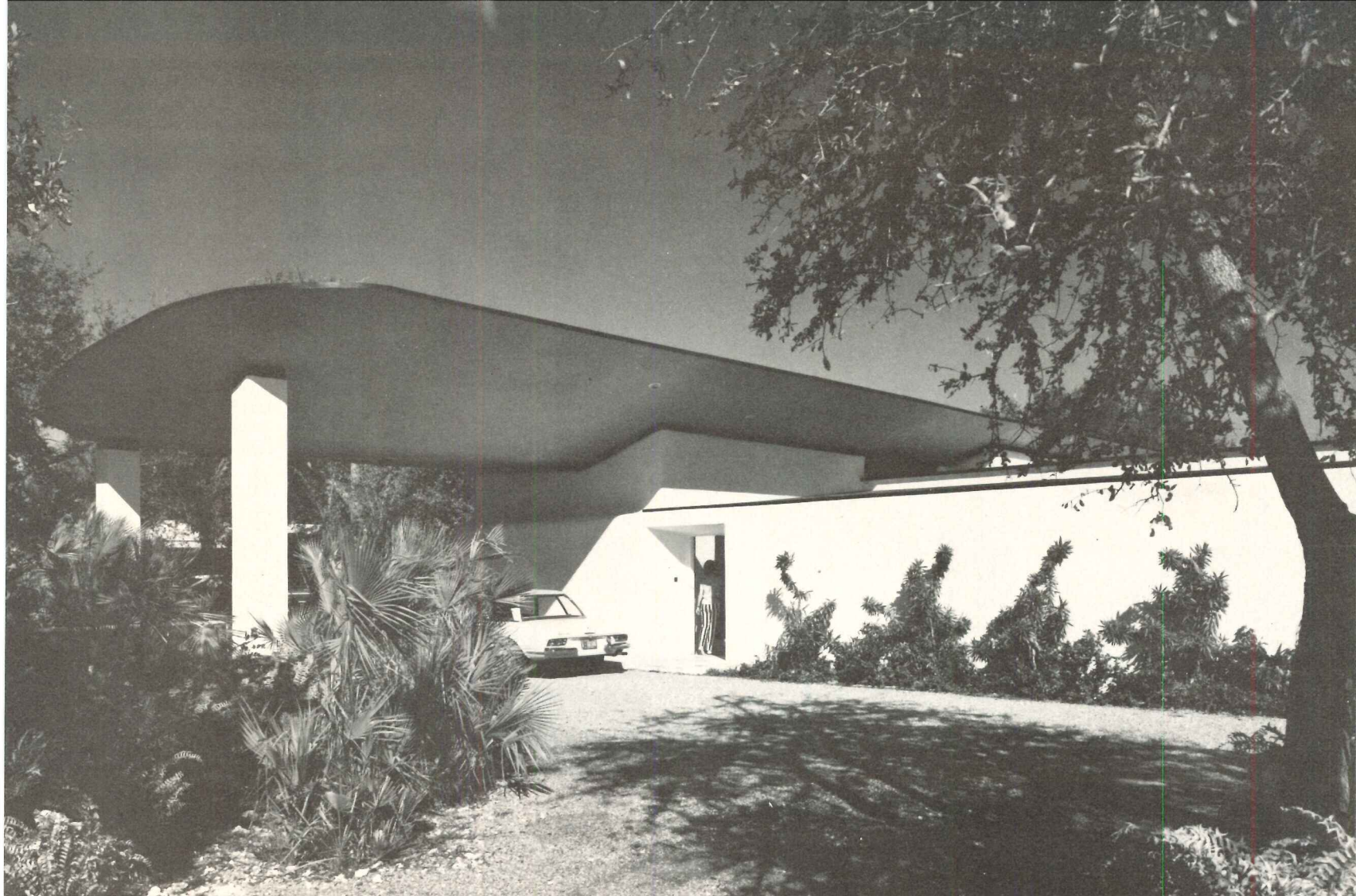


3

When hot weather comes, most Miami residents close up their windows, turn on their air-conditioning, and retreat inside their houses. The owners of this Miami suburban house have breezes all year round—though the house was designed compactly to facilitate air condi-

tioning as well. Behind the relatively closed facade, two patios (one for noisy activity, one off the living room for adult use) interlace with enclosed rooms to provide a delightful year round indoor-outdoor environment for a family of four—including the best of outdoor living with

all the comforts of the indoors and none of its constraints. Privacy is maintained by walling off the neighbors and the street in a variation on the atrium or walled-in courtyard theme that has cropped up in domestic architecture in nearly every warm country since classical



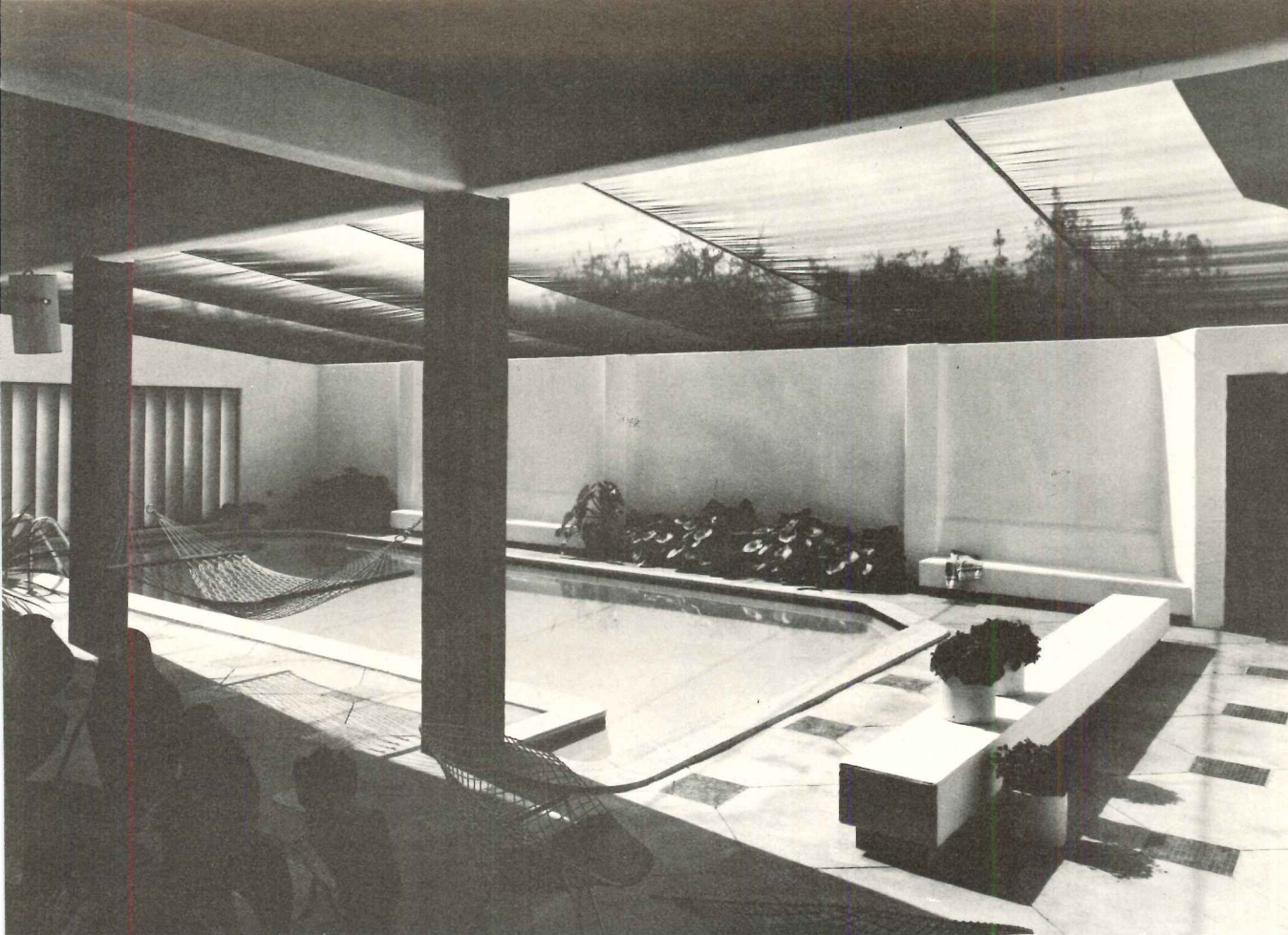
times and has become popular in recent years as sizes of lots diminish and the need for privacy and the desire for space increase. Yet the house does not present an aloof blank facade to the public, but a beautiful piece of sculpture, and this is perhaps its major appeal. It is not a

house to look into, but it is one for neighbors and passersby, as well as the owners, to look at—and enjoy. For the owners and their two girls, every square foot of a typical suburban lot, 250 feet long and just over 100 feet wide, is put to use for privacy and comfort—and to

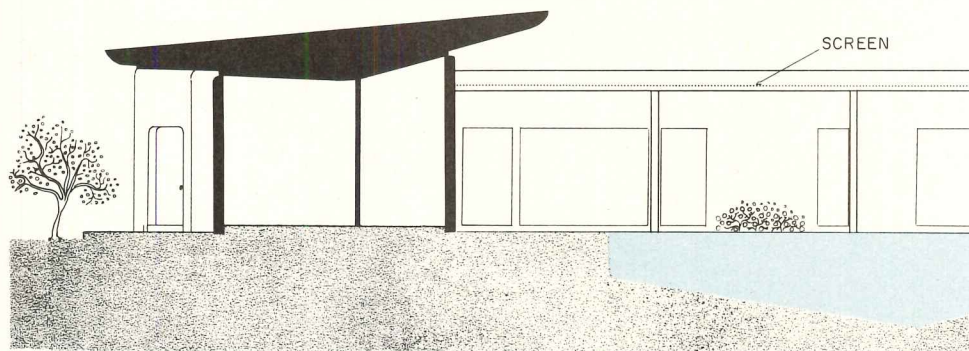
increase variety of use and enjoyment and of space. Vistas are provided through patios and glass-walled rooms, past colonnades and lush tropical planting (see photos on the following page). The rear of the lot, unencumbered by the house, is being developed as a tropical rain

forest, with vistas opening beyond the house to exploit this “natural” view.

The architect has made use of the plastic qualities of stucco and from handmolded reveals of the deepset windows to the dominant roof, material and form combine for a strong sculptured look



Charming vistas are opened through the courts as well as rooms with their brown or bright blue mosaic floors. Included are two kinds of atrium or garden court (one for active family life; one a quieter retreat) each with a peristyle, or colonnade. Cages house two of the owners' pets, a great



horned owl and a scarlet macaw. The atriums not only provide focuses for family living but bring light into the compound, thus permitting exterior walls to remain relatively closed. White walls not only make sense in a warm climate, but provide a background for the display of the owners' art; a painting by William Pachner is on the livingroom wall.

unifying the compound and its setting into a coherent whole. A family wing centers around a spacious family room and kitchen (next page) and screened-in patio and pool.

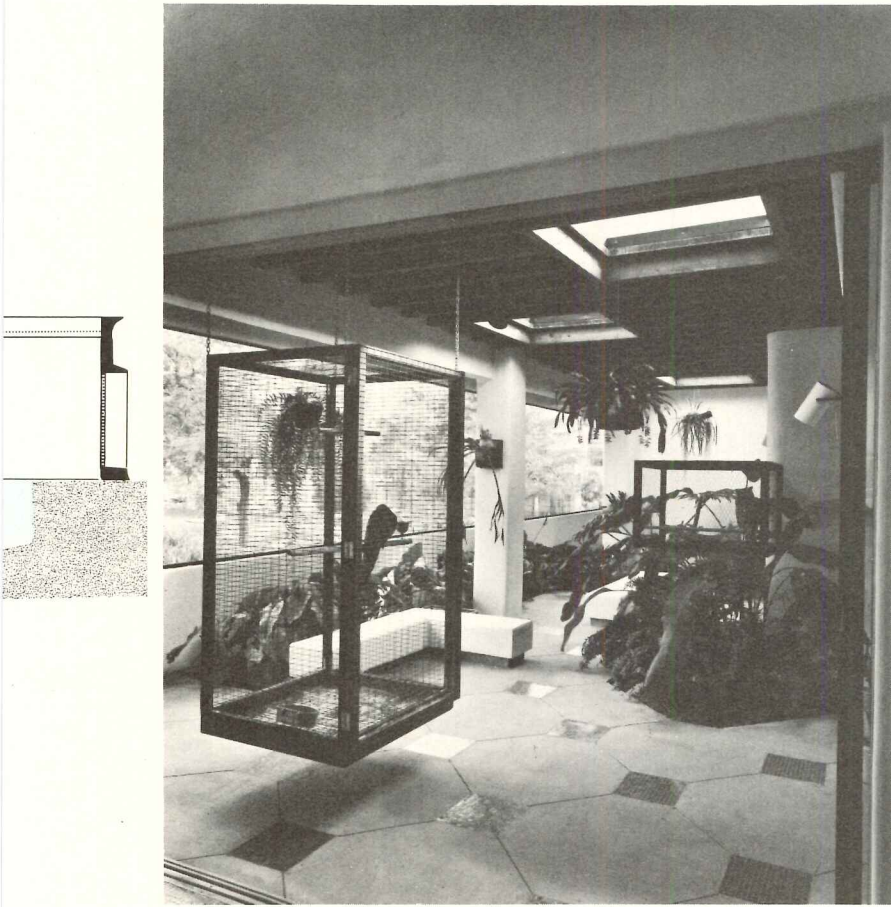
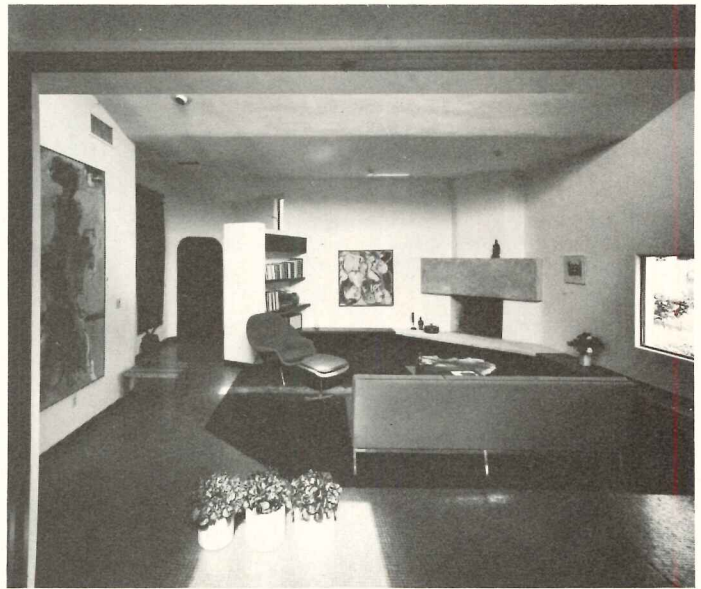
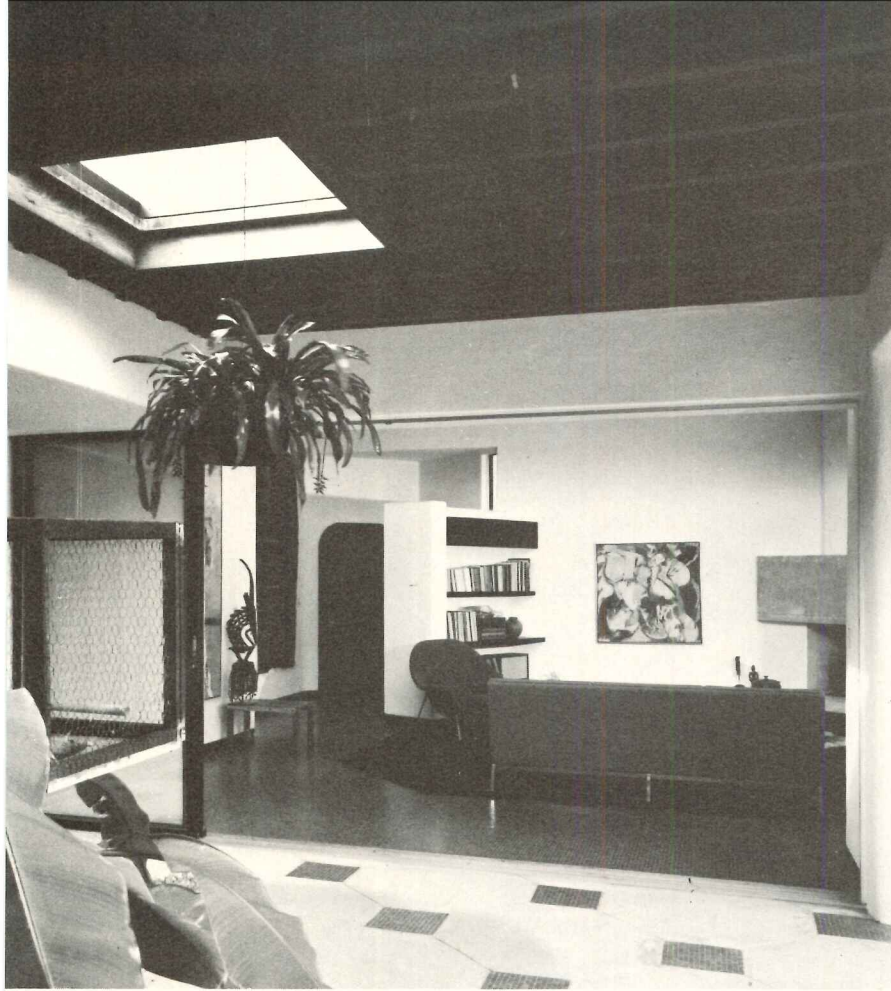
Open planning for the kitchen provides equal access to both pool-patio and living

room, permitting easy serving. The house is planned to facilitate all requirements of contemporary family living. At present, the open-planned kitchen, entry and patio-pool is the family area, "where all the action is." When the owners' two girls, now aged 9 and 12, are older, the pool

area will be given over for their special use. The adult area, the quieter area—the living room—is set apart with its own tranquil secluded patio and its own access.

For a large house with a good deal of floor space, upkeep is surprisingly light. Children can traipse back and

forth from kitchen to pool at any time over the maintenance-free mosaic tile. The kitchen has indoor-outdoor carpeting. Family room, kitchen and bedrooms are concrete floored and carpeted. Living room and dining room are brown mosaic. The detached room is a



combined cabana and studio for the owner, a painter, and doubles to baffle carport from patio and pool. Standard Miami concrete block and stucco is used for exterior and patio walls, while the thick interior walls are plastered white.

Walled garden patios,

the use of stucco and tile are in the Mediterranean tradition, and make good sense, too, in the Florida climate. Wood beams are used for the bedroom wing. A ventilation band separating roof and walls is perforated aluminum, painted black. The dominant roof form is an inverted truss.



Architect: JORGE ARANGO
 3141 Commodore Plaza, Miami, Florida
Owners: Dr. and Mrs. Wynne Steinsnyder
Location: Miami, Florida
Contractor: Arthur L. Finkelstein



4

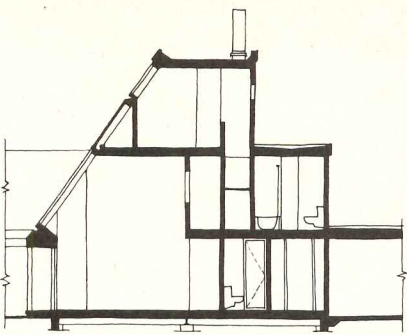
Designed for a young suburban family, this unusual cedar-clad house located on Long Island Sound beautifully illustrates—and unites—two notable trends in contemporary house design: first, a tendency to reinstate traditional materials and vernacular forms; second, a tendency

more and more sensitively to respond to the special character of the land. The resulting design is not only very practical but suited to its owners' modern needs and style. The owners' family includes three boys, and their influence was felt in the many playful aspects of the

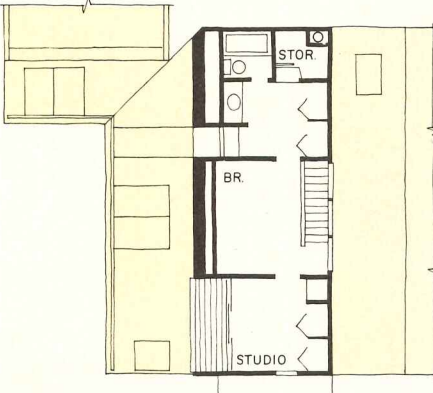
scheme, including the diverse windows which seem to climb up the roof or peer out amid the trees. The site is beautiful: an acre of meadowland on the Connecticut shore. Its greatest assets are an old oak tree some 90 feet tall and an unhindered view of the water, its sailboats in

the distance and tidal flats nearby: "the design of the house literally revolves around this tree and the water view," the architects explain. Thus the orientation of major rooms, and the sizes and shapes of all the windows were determined by the views, to give the owners

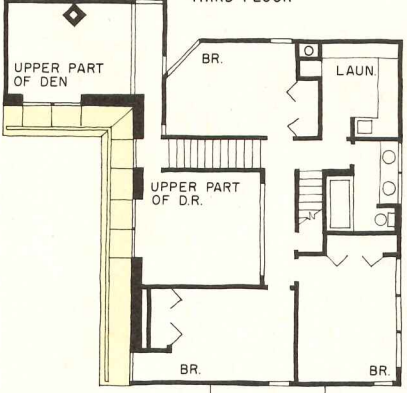
Norman McGrath photos



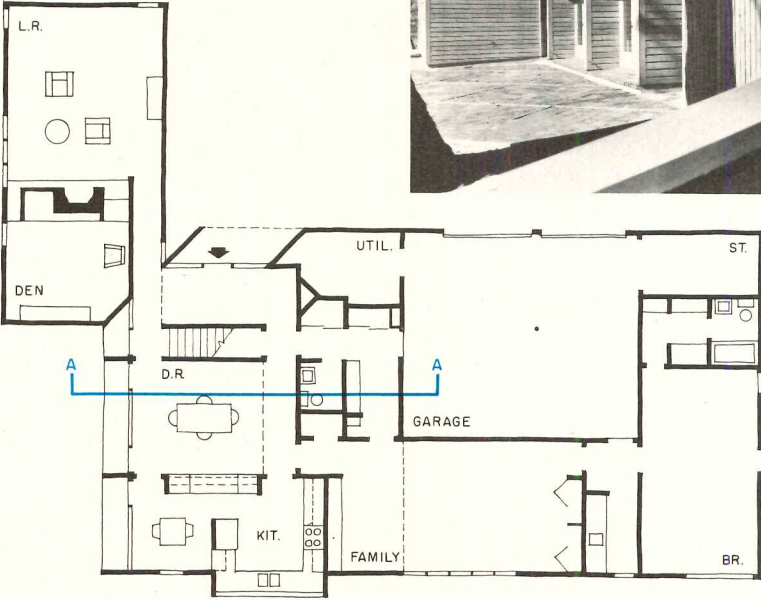
SECTION A-A



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

Marsh grass is the natural fabric of which one is most immediately aware and the house was in fact conceived as a "raft" floating on that "sea." View (left) is taken from the sea wall. The wall baffling the patio is curved powerfully to anchor the house to the landscape and the tree. Though it faces a field, privacy was not a problem, as the house is a division of a former estate whose development included provision for open land. The fireplace is freestanding and walls act as planes to open vistas throughout. Children get a special view (right) past the dining room from their own balcony on the second floor.



maximum and varied enjoyment from various rooms: the deep window seen above opens up the stairwell; the topmost window was designed, like the forecandle of a ship, to "project" the viewer over the sea. For all its unorthodoxy, it is perhaps surprising that the most un-

usual quality of this house is the love of tradition it reflects—partly as response to the owners' requests, partly as a fitting response to its location: traditional pitched roofs and shiplapped siding are also responses to the sea. "We are traditionalists," the owners concur.



Architects: T. M. PRENTICE, LO-YI CHAN and ROLF OHLHAUSEN of Prentice & Chan, Ohlhausen 500 Fifth Avenue, New York City
Martha Carder, project architect
Owners: Mr. and Mrs. Peter F. McSpadden
Location: Riverside, Connecticut
Mechanical engineer: Harold Hecht & Associates
Landscape Architect: George Cushine
Contractor: Donald R. Smith, Inc.



5 A woodland environment designed for sunlight, space and privacy—and just 15 minutes from downtown—may seem to many to combine the best of several ideal but incompatible worlds, but all these desiderata have indeed been deftly incorporated in this suburban Washington, D.C.

house by architect Hugh Jacobsen.

Principally responsible are the skylights, which top the entrance hall, the living room (above the seating area), the kitchen and the diningroom. But there is also floor-to-ceiling glass in every room. Trees keep direct sun-

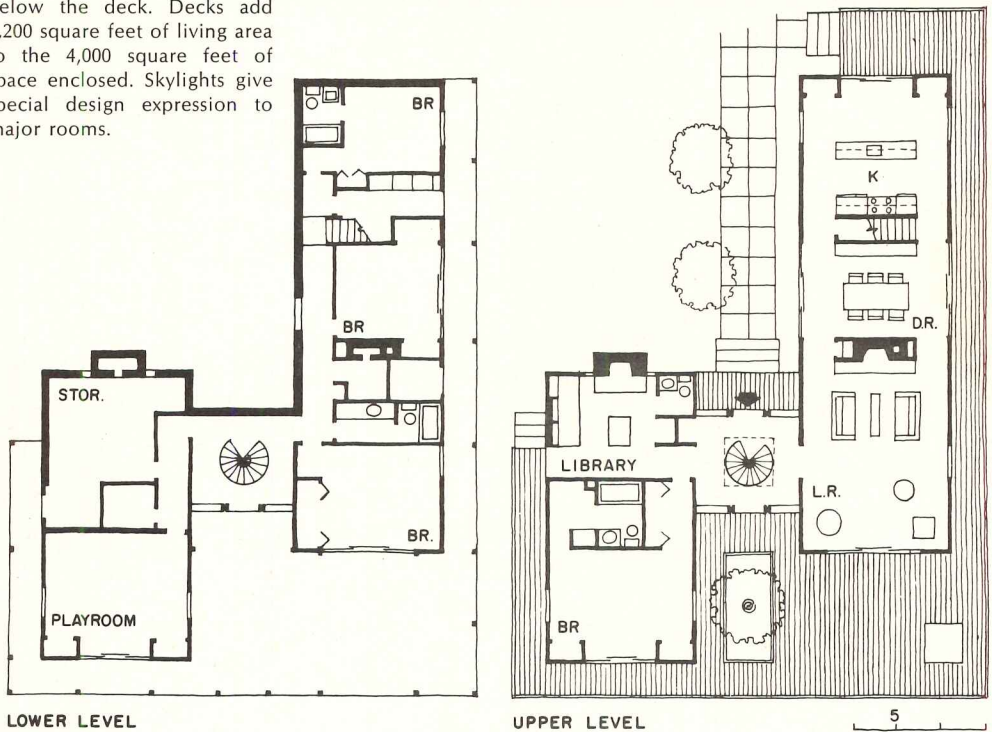
light from reaching the interior through glass walls, so the skylights are enlisted to reach up through the trees to scoop down more: "It's marvelously bright," the owners report, "even on a gray day."

The house is composed of three pavilions on the main floor, glass walled and

open to decks on every side, organized to meet zoning requirements of young parents who do frequent entertaining, and their young children, aged two and four. Living, dining rooms and kitchen are in the large pavilion, with master bedroom and library in the smaller one. The glass-



Bluestone walk leading to the glass-walled entry (right) crosses an open area of tan-bark and forest floor. In summer the terrace is decorated with torches for parties. Children have a sheltered play area below the deck. Decks add 1,200 square feet of living area to the 4,000 square feet of space enclosed. Skylights give special design expression to major rooms.



walled entry serves as a link between the two (photo above) and has a spiral staircase to the lower level, where maid's room, playroom and children's bedrooms are arranged. Lower level rooms are placed to open directly to the woods by sliding glass doors (see photo above). "We

wanted a place where the children could be separate, but we wanted to be able to be together too," the owners explain. Further the library-master bedroom can be totally shut off, so the children, when they get older, will also be able to use the living wing to entertain.

To permit great flexibility, nearly every room has an exit to the outdoors, and such freedom plus good zoning makes this relaxed house an ideal place to entertain. "It's great for crowds of people," comment the owners. "People are never static. It's a place for 'people flow.' The

whole living wing is open all around: there's not just one exit where people must squeeze by. Guests can filter in and out, and wander around. But it's a place for 'niches' too"—there are plenty of chances for quiet conversation and groups of two or three.



Living room (left) opens onto deck; and is also shown below. Freestanding flagstone fireplace divides living and dining areas of major pavilion wing, stays clear of glass walls. Ceiling and wall washers add light on gloomy days and highlight paintings. All paintings shown are by the owner. White metal pagoda livingroom shades are suspended over lamps built into the floor. Specially designed glass-top dining table has chrome stretcher legs. Un-



cluttered, contemporary furnishings, contribute to an all-pervasive air of spaciousness and light. Kitchen has white plastic laminate covered cabinets, stainless steel counter-top, bluestone floor.

Robert Lautman photos, courtesy of House and Garden



To assure total privacy from the road, the architect has created earth mounds or berms to conceal parked cars and entry walk and these are covered with pine needles, azaleas, white dogwoods and evergreens. The house is wood frame and is clad in tidewater red cypress, with

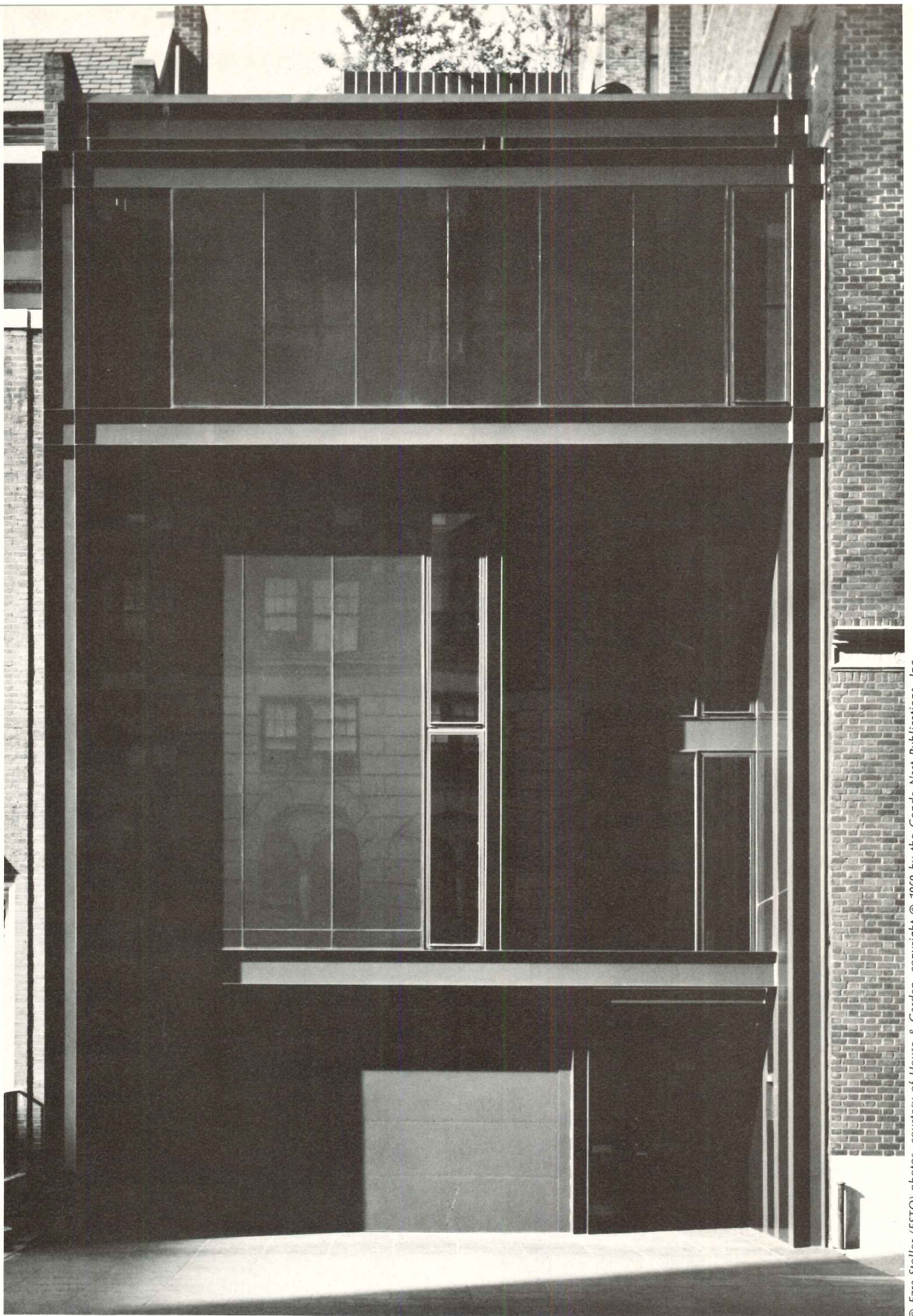
cedar shingle roof. Interior walls are paneled in natural cypress, with no stain. Most living areas are floored in bluestone. Everywhere a contrast between crisply finished and unfinished textures adds to the visual interest of the house. Glass, machined wood and sharp-edged stone con-

trast pleasingly with rough textures and wood and the "natural" landscaped lot. Materials are chosen for easy upkeep and reflect a relaxed, informal way of life. "Upkeep is wonderful in this house," report the owners. "There isn't any. You can practically hose it down."



Architect: HUGH NEWELL JACOBSEN
1427 27th Street N.W., Washington, D.C.
Owners: Dr. and Mrs. Gerald Smernoff
Location: Montgomery County, Maryland
Structural engineer: James Madison Cutts
Landscape architect: Lester Collins
Contractor: Elvin Brincefield





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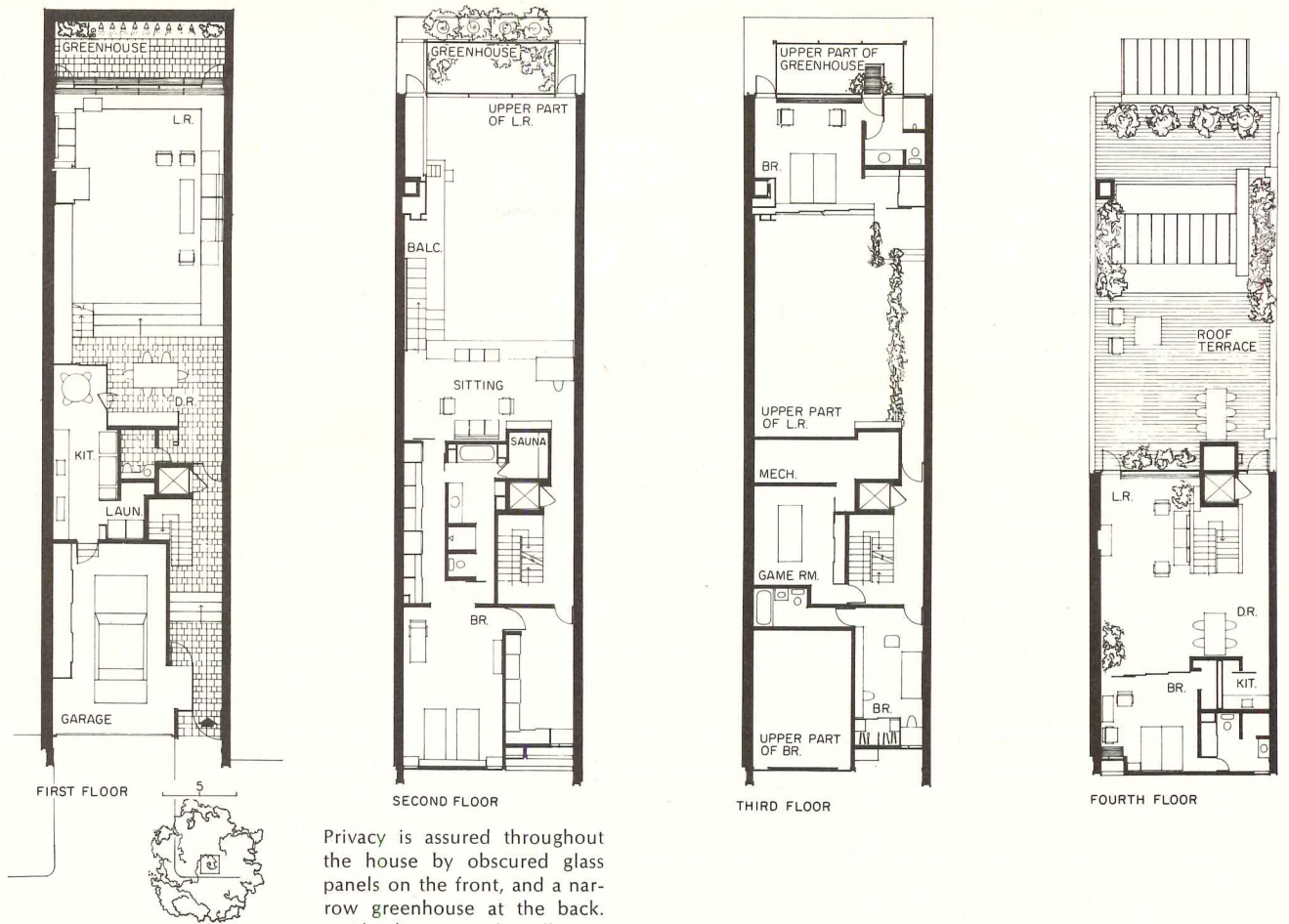
Paul Rudolph has introduced a number of spatial and planning innovations and surprises into his design for this New York townhouse. Behind an elegantly disciplined, and somewhat sober facade (brown-painted steel set with obscure, brown, structural glass panels), one enters into

a skillfully lighted, white-gray-black series of spaces that culminate in a big, 27-foot-high living area backed by a three-story greenhouse. Level changes, balconies, open stairs, and tidily integrated fittings abound, in Rudolph's typical fashion, to create a lot of variety and in-

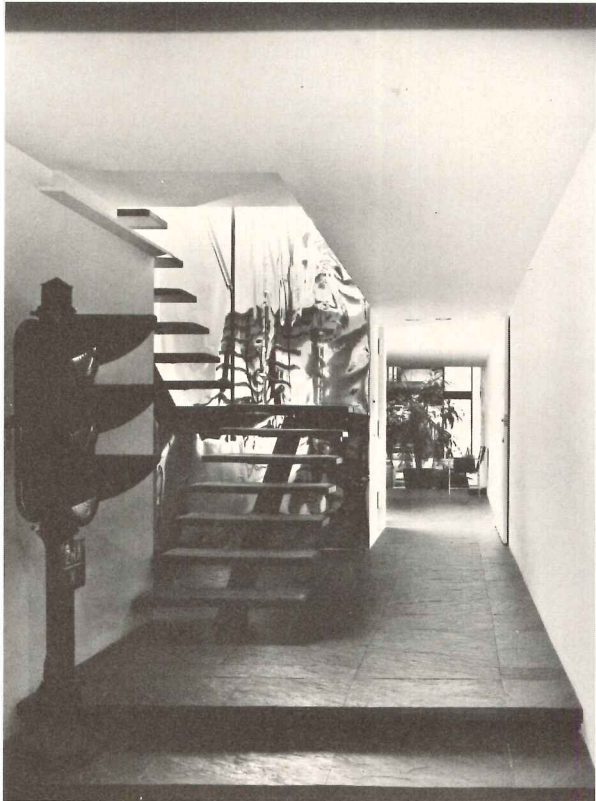
terest in a very cohesive series of spaces.

The house was built on the existing frame of an 1870 coach house, which originally had three floors. A fourth level was achieved in the new house, and within the original space, by creating a mezzanine for the master bedroom





Privacy is assured throughout the house by obscured glass panels on the front, and a narrow greenhouse at the back. Inside, however, the effect is one of openness, brightness and light.



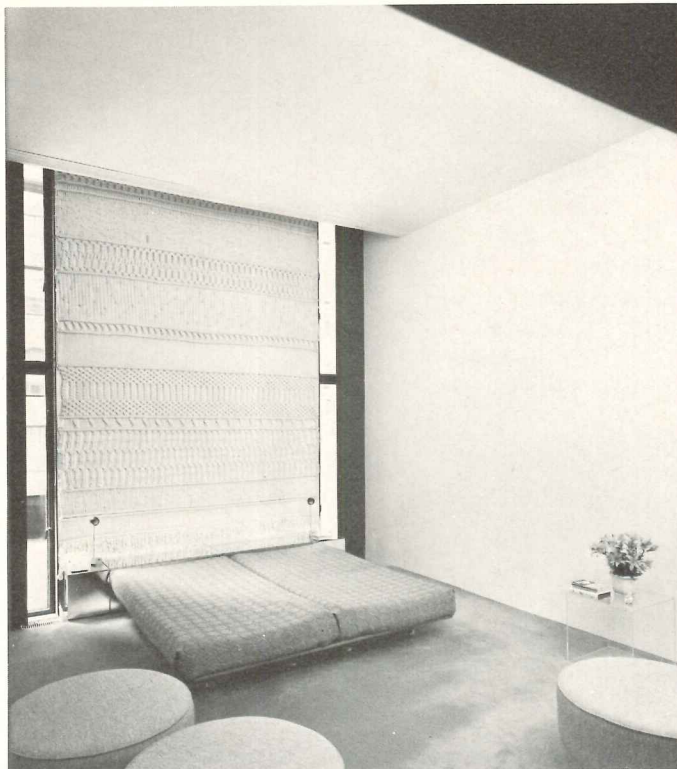
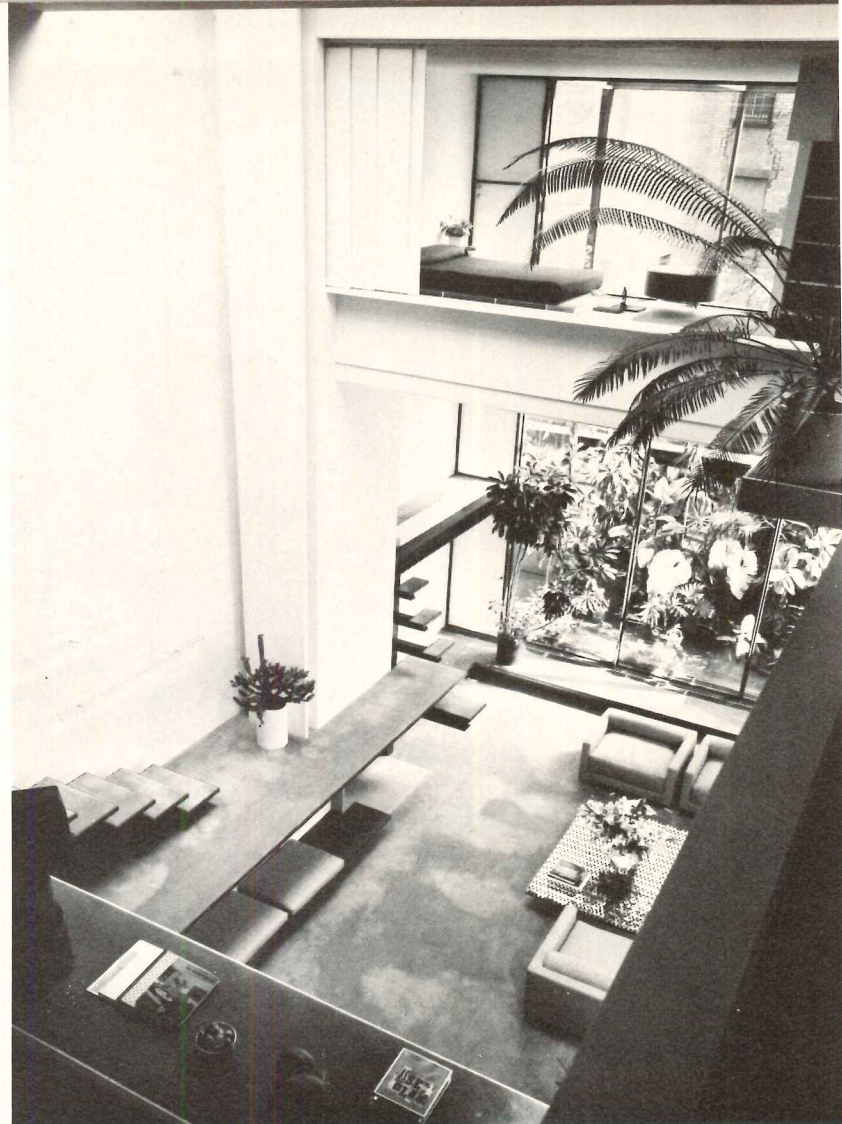
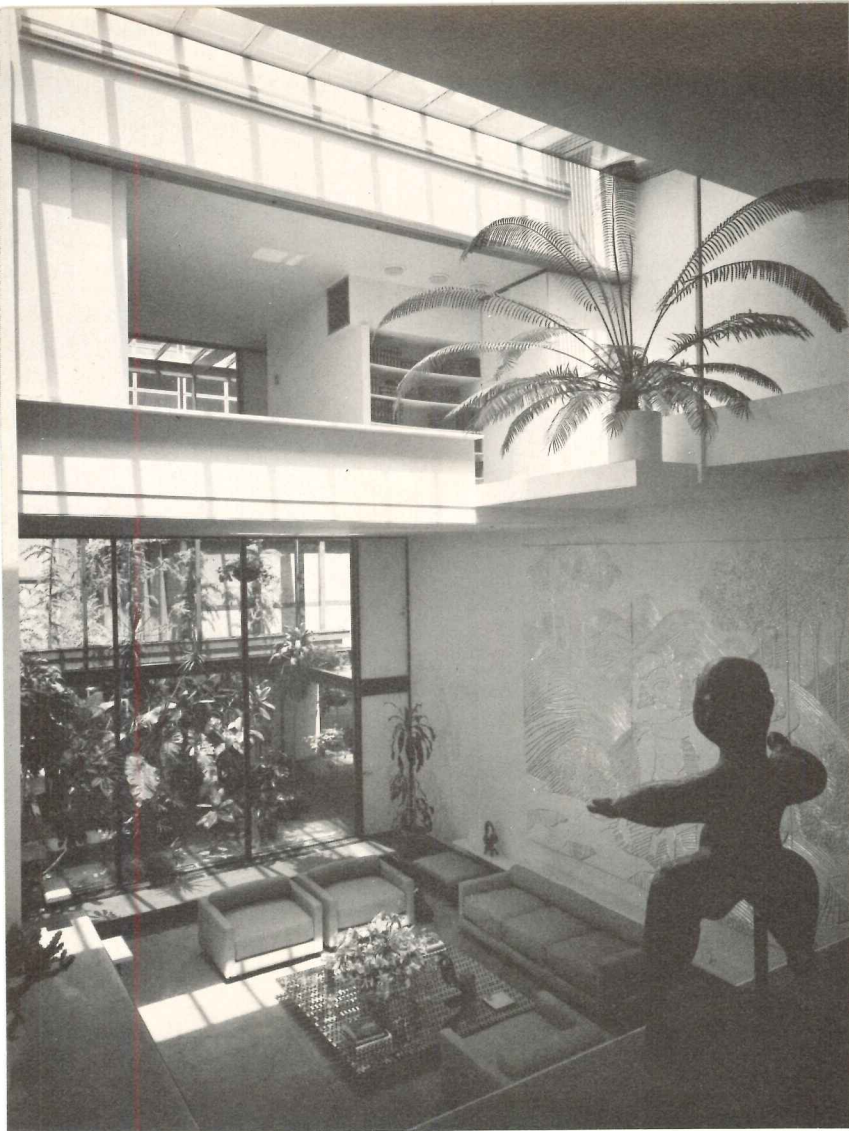
suite and its adjoining sitting-room balcony.

The usual back garden—one of the great pleasures in a townhouse—has been raised to the top level; greenery and a great sense of openness have been introduced into the living area by skylights and the tall green-

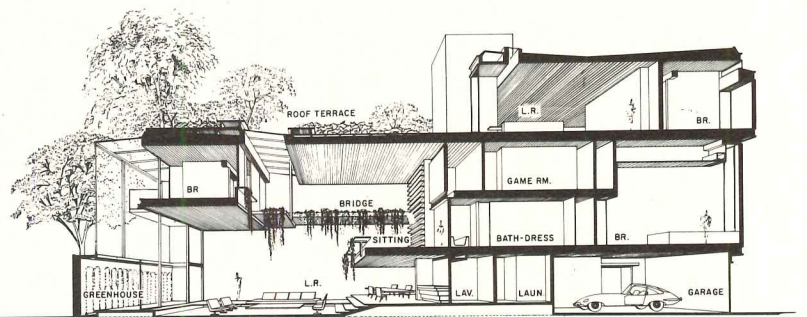
house. Mirrored walls line the lower portions of the greenhouse to augment the effect and the apparent depth. A balcony-bedroom (which can be closed by folding panels) also overlooks the greenhouse, and is connected by a bridge to the game room level. An open stair connects

the living area with the master bedroom suite, and an elevator and a central stair connect all levels.

Floors on the entire first level are surfaced with black slate, and the slate is continued around the dropped living room area as a sill for sitting or counter space.



A quiet color scheme and a minimum number of different materials provide a counterfoil to the vigorous changes of level in the big living area. Balconies and bridges extend into the space to create extra usable areas. Stairs are kept to a minimal center support and treads; the slate landing of the stair at right extends to form a mantel for the fireplace.



Floors in all other areas are covered with gray carpet, with the exception of baths, which are white marble or ceramic tile.

With a lot of the seating and storage built into the house, other furnishings are kept to a minimum, and carefully selected or designed to

add to the overall spatial effect. Materials and fabrics are generally kept in the same monochrome color scheme (white-gray-black) as the house, with accents of glass, clear plastic and silver to add sparkle; plants, books and works of art give bright color relief.



Architect: PAUL RUDOLPH
54 West 57th Street, New York City
Townhouse
Location: New York City
Interior design: Paul Rudolph
Contractor: Blitman Corporation





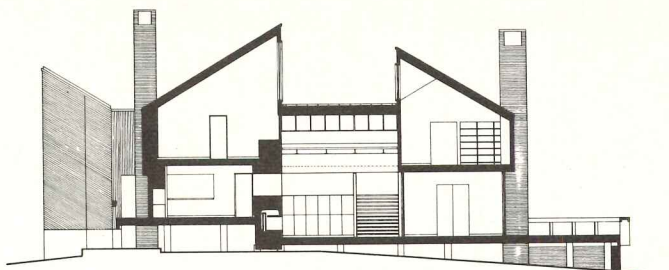
For all its quiet, woody appearance on the exterior, the rooms within this summer and weekend house have been created with an unusually bold and sophisticated exuberance. Varied ceiling heights and slopes, balconies, overlooks and peek-throughs, and changes in floor levels—

all abound to form an environment full of civilized fun.

The house is wood framed and clad in western red cedar siding and terne roofs. Though some interior surfaces are painted dry wall panels, many of the walls and most of the ceilings are of oak. Floors are brick, oak or

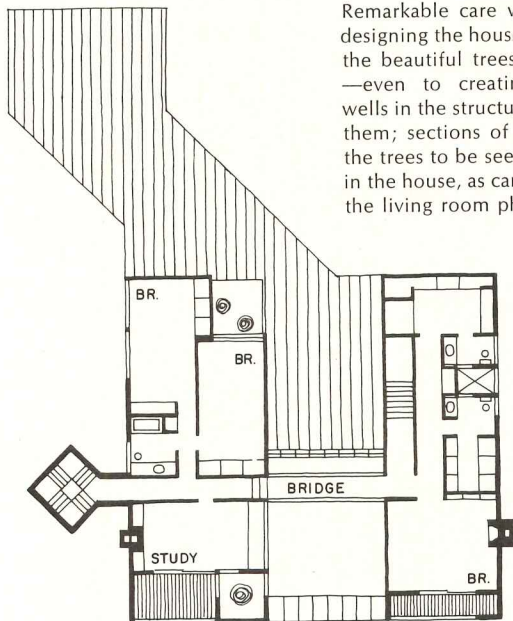
quarry tile.

The main level of the house is a fairly open plan, but the spaces delineated by the floor and ceiling level changes range from the bright openness of the two-story living room to the snug cozyness of the central dining space. One stair to the upper

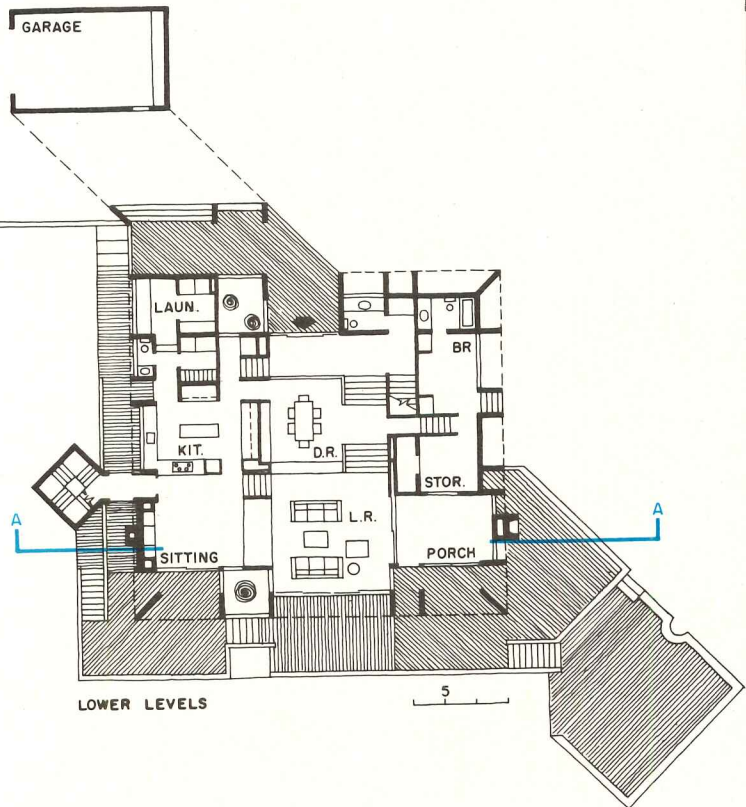


SECTION A-A

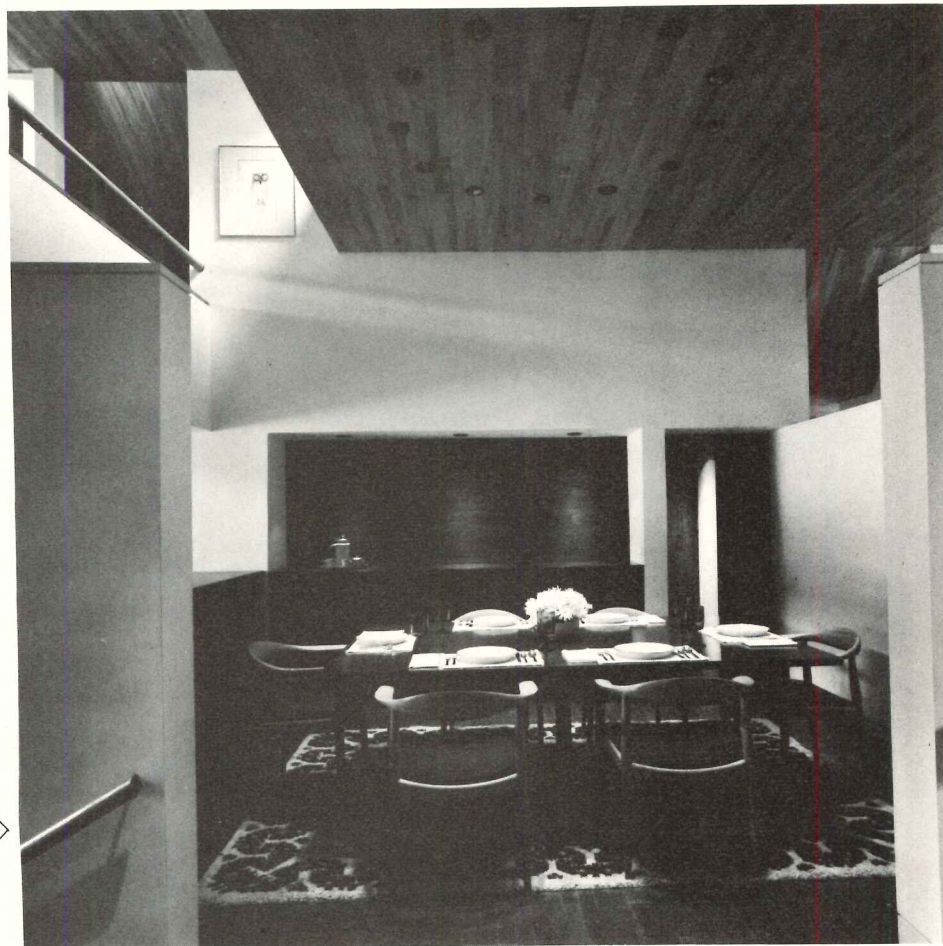
Remarkable care was taken in designing the house to preserve the beautiful trees on the site—even to creating boxed-in wells in the structure to contain them; sections of glass permit the trees to be seen from within the house, as can be noted in the living room photo at right.



UPPER LEVELS



LOWER LEVELS



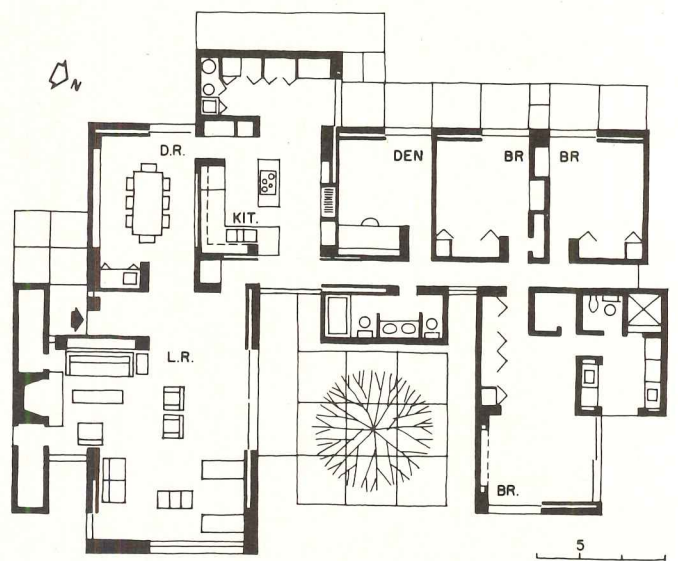
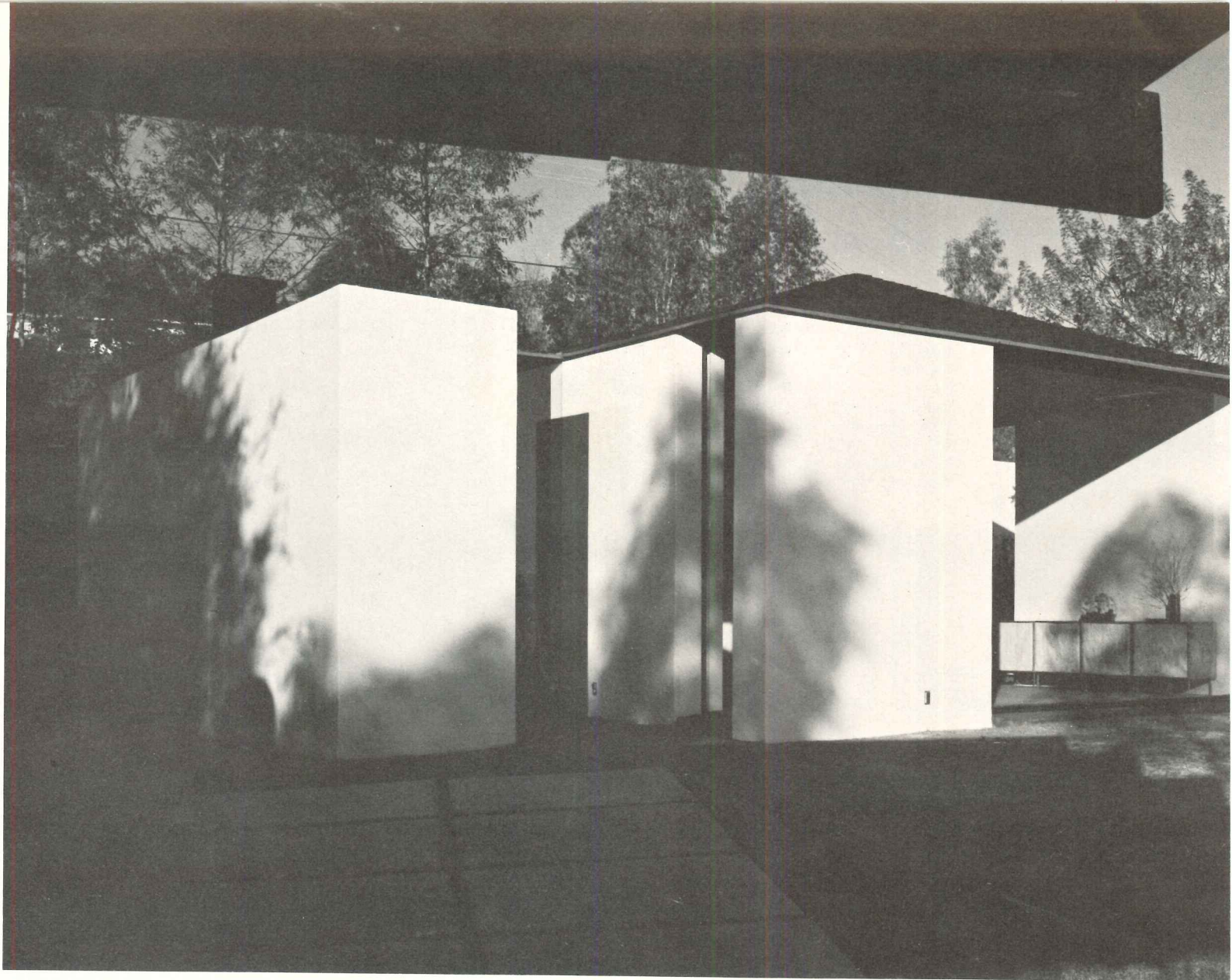
level is detached in a sort of service tower and provides quick access to the bedrooms and study which occupy all of one second floor wing. It is connected to the master bedroom wing (an extensive suite of bedroom, with a sitting area by a fireplace, porch, and two large dressing rooms)

by a bridge running through the living area.

Decks—some open, some covered and one screened—surround most of the main floor level and provide as remarkable a variety of sunny or shady nooks and sitting areas as do the rooms on the interior.



Architect: HARRY C. WOLF of Wolf, Johnson & Associates
 213 Latta Arcade, Charlotte, North Carolina
 M. P. Carroll, associate-in-charge
 Mountain Residence
Location: Western North Carolina
Engineers: R. V. Wasdell & Associates; John Bolen Associates; S. C. Wilber
Interior design: Wolf Associates, R. G. Kromelow
Contractor: Blythe and Isenhour, Inc.

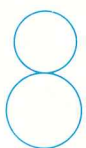


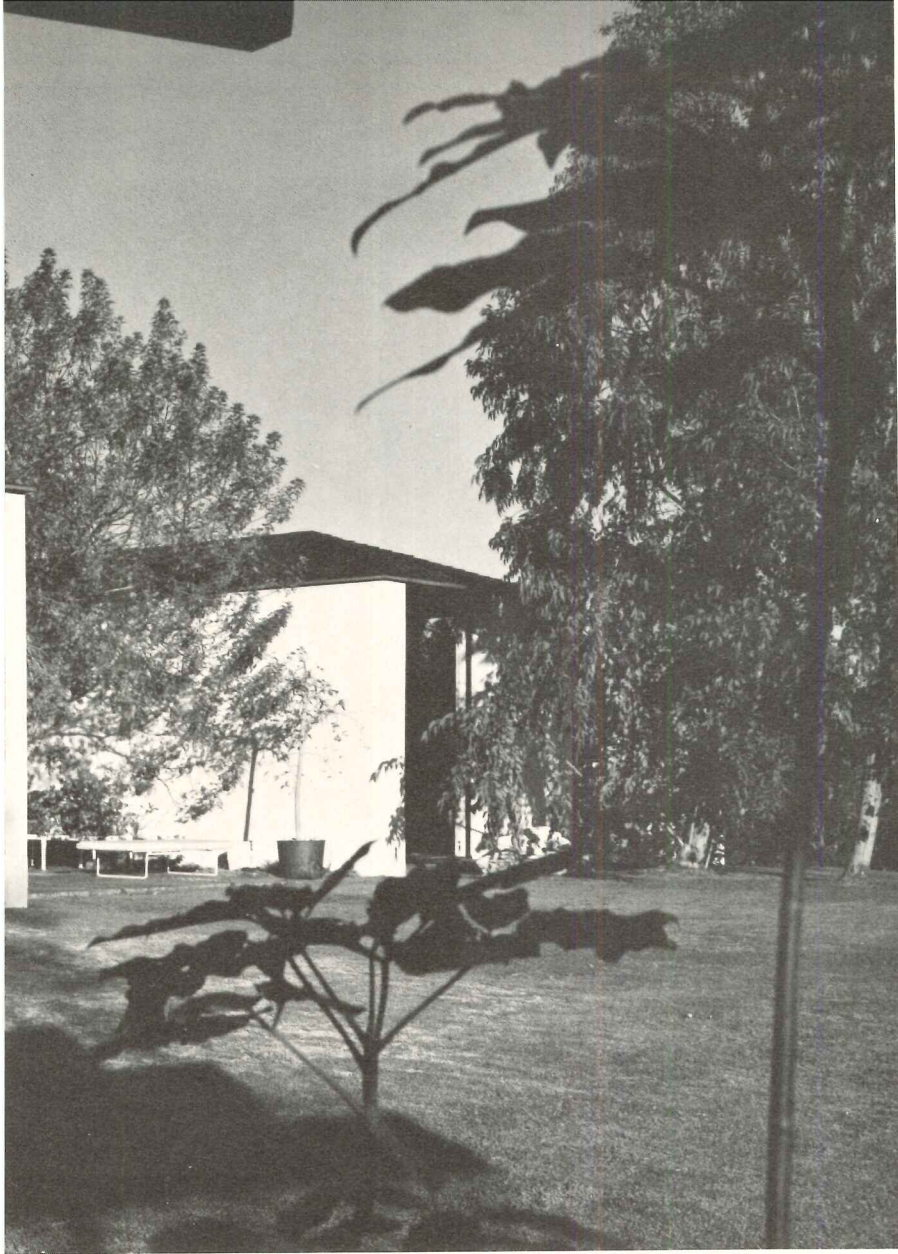
The design of this house began with some deed restrictions—which (in addition to the requirement that the fence, if any, be three-rail, white) called for a shingle roof and white walls. Within this arbitrary discipline, architect Gibbs—for his own house—set his own disci-

pline: an extraordinary effort to, in his own words, “design away the detail”. And this effort has indeed established the character of the house. There is, for example, no trim inside or out—fixed glass panels are slip glazed into the plaster or ceiling recesses, and the glass doors

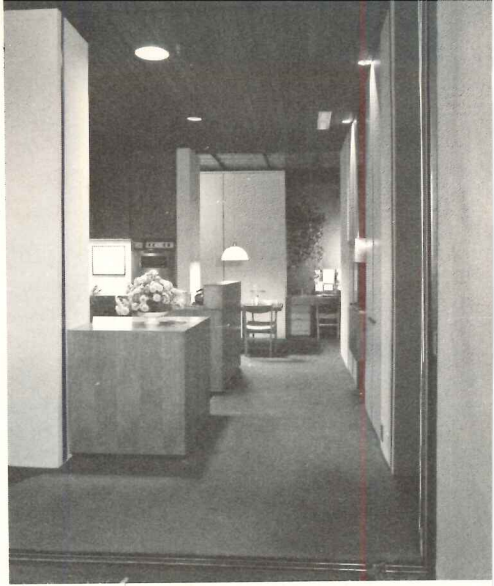
(which ride in specially shaped head and sill tracks) slide into pockets built into the walls (see plans). The interior doors have no jambs, heads, or sills—but pivot on floor and ceiling and are stopped by half-inch changes in the wall plane.

This attention to detail

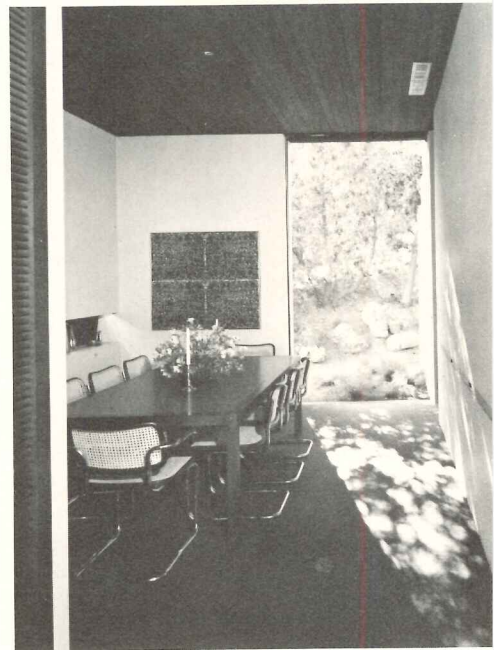




Wayne Thom photos



On the exterior, the rough shingle roof, the unadorned plaster walls, and the glass openings are all treated in a manner that is thoroughly contemporary, but fits comfortably in a conservative neighborhood. Inside, the same sense of big planes of material exists—but all is warmed by the light and the views, and the strongly contrasting framework of ceiling and floor. The kitchen, upper right, was designed to be a “living place, not just a work place,”—it is carpeted, with teak cabinets and work tops. And everywhere, the 10-foot-high ceilings add a sense of space and dramatize the painstaking attention to detail.



fits into a most disciplined basic concept: a dark ceiling plane (stained redwood) and a dark floor plane (wool carpet) that provide limits for the strong white element of the plaster walls. Says Gibbs: “A conscious attempt was made to resolve the walls into many clean rectangular

planes and forms—and furnishings, people and plants look well against them.” The house is framed in wood—and the details “respect the notion that it is either expensive or impossible to get finished wood joinery or detail work in the field.” The plan offers the

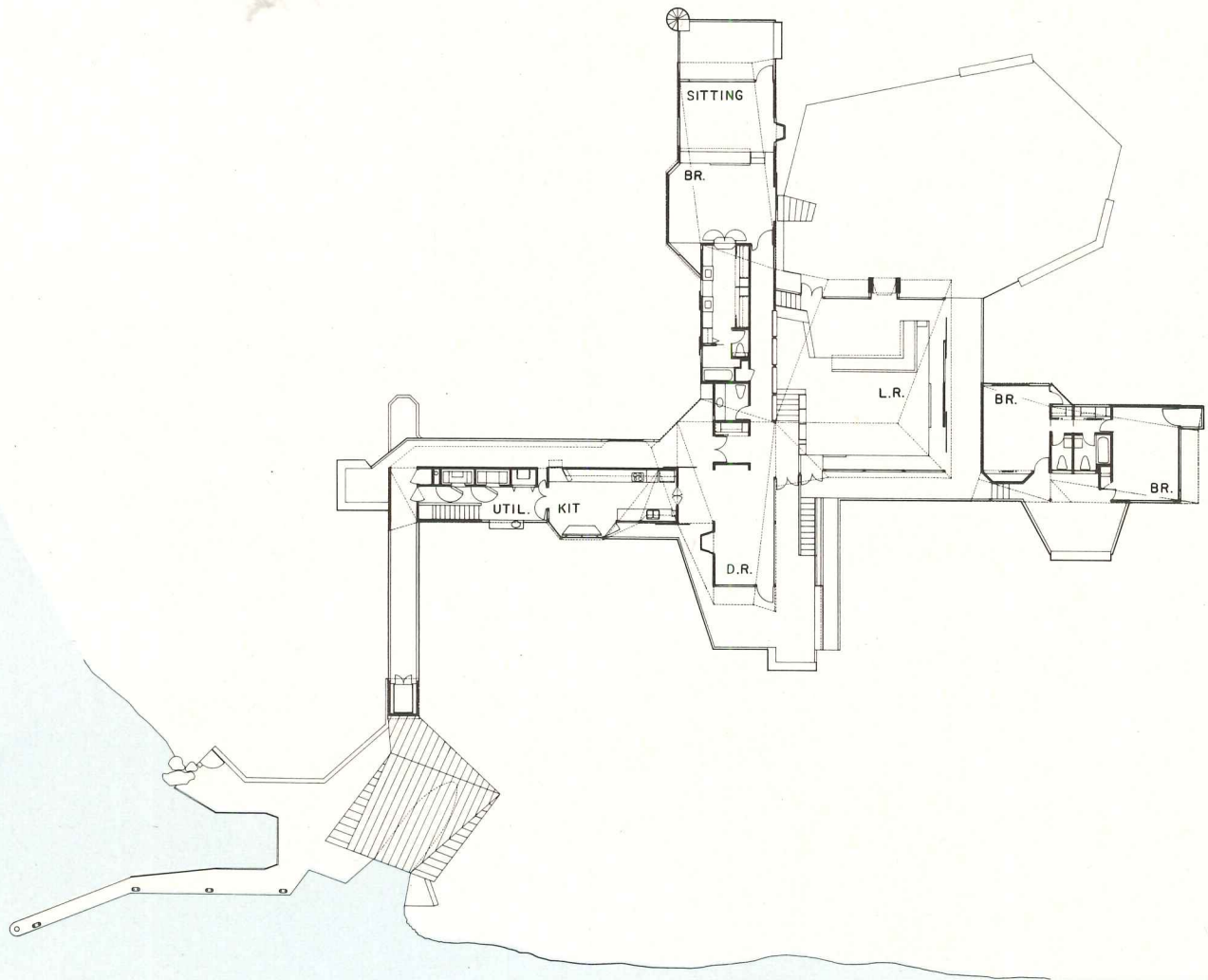
downhill views of the city and ocean to the living room, the master bedroom, and the courtyard framed by these rooms. But all rooms—by use of the panels of glass and screening—can be as open (or as closed) as the family wishes to the yard, the breeze and the outdoors.



Architects: DONALD GIBBS & HUGH GIBBS
3575 Long Beach Boulevard, Long Beach, California
Owners: Mr. & Mrs. Donald Gibbs
Location: Palos Verdes Peninsula, California
Landscape architect: Bettler Baldwin
Interior design: Donald Gibbs
Contractor: Lyman Merrill



Balthazar Korab photos



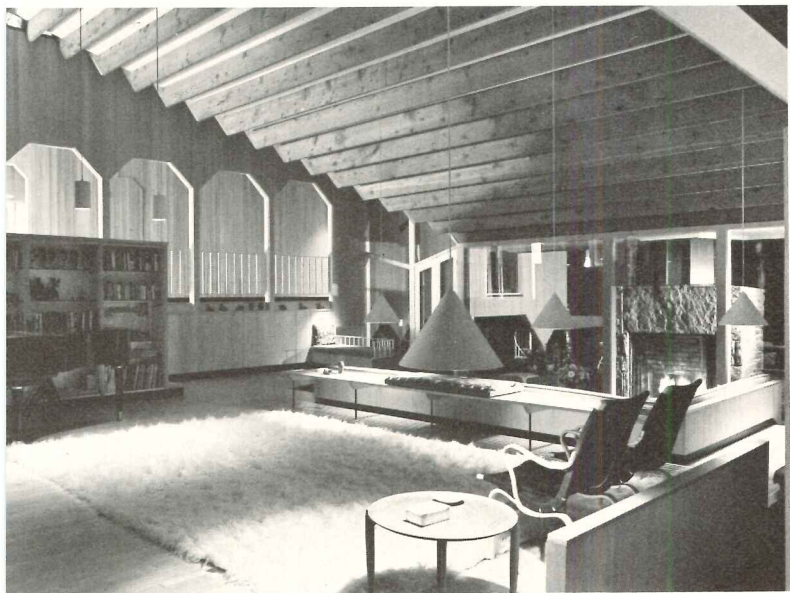
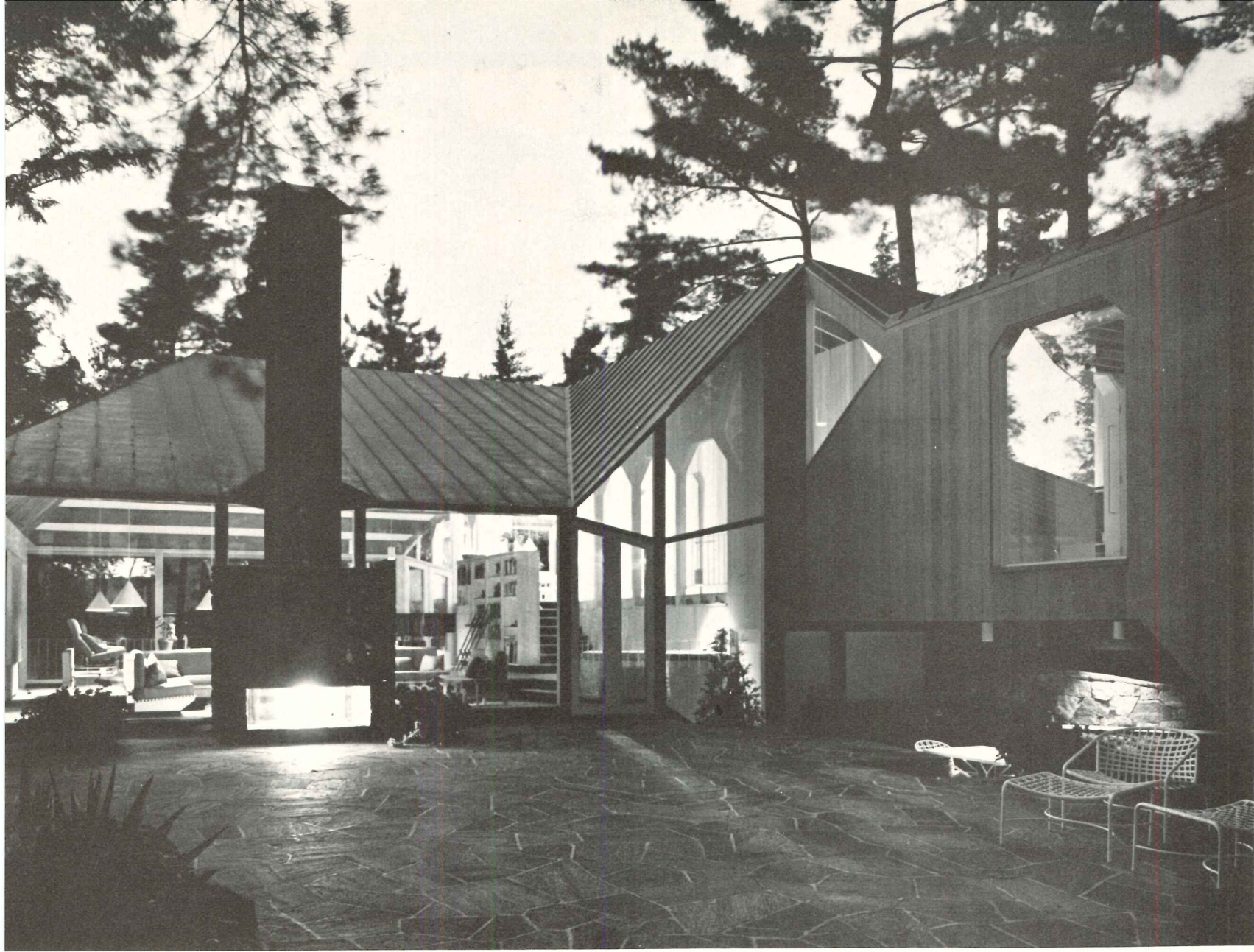
If you were to stand on the highest point of a rocky island and think about designing a house just for enjoyment of life and nature, you might design a house much like this one. It is a delight, full of surprises, and architect Harry Weese clearly designed it as a series of "why not's?".

Why not take people from the boat-house entrance to the level of the house by elevator? Why not let the house ramble so that every room opens on two sides to the summer breeze and view—and most have three exposures? Why not tuck little triangles of glass

into hallways so that even in transit from one part of the house to another one can enjoy the view of green trees against the sky?

The many-faceted roof might appear at first to be another of those "why not's"—but it is not. For it is a study of the roof that makes it per-





Aerial photograph and plan show the boat-house entrance to the house. An elevator in the foreground tower travels 35 feet to the main level, and bridges and decks lead past the kitchen and service area (with servants' quarters below) to the center of the plan—which opens to the dining area, the living area, and the master bedroom area. The guest quarters are set apart, at far right in plan. In the photo above, the living room is at the left, the long entryway to the master bedroom at the right. Photos left and right are the 30-foot-square living room.

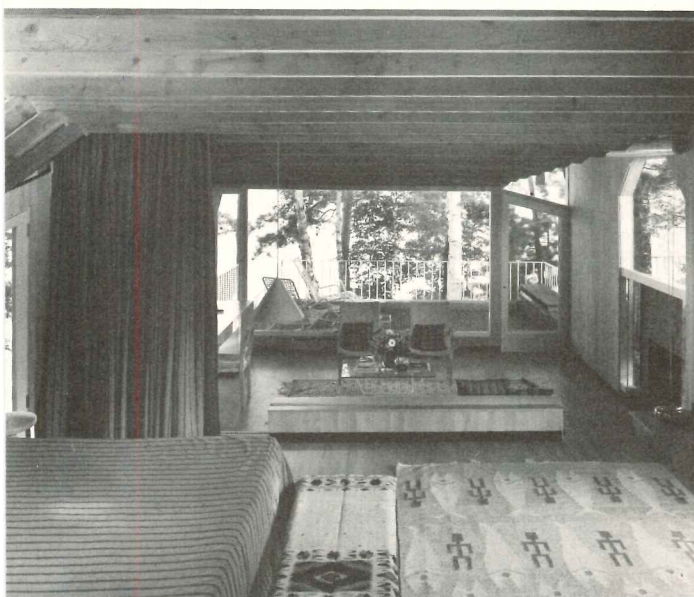
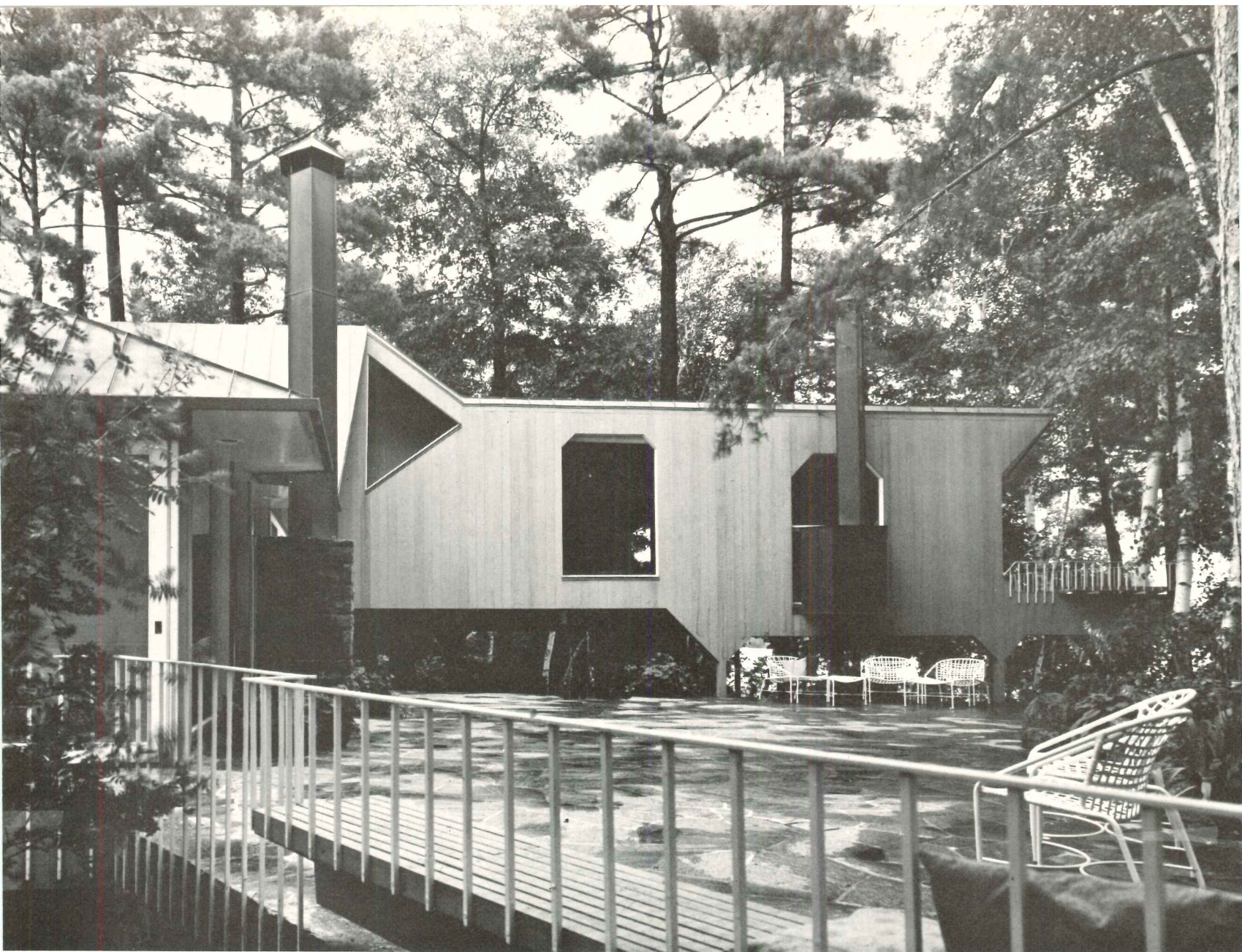


fectly clear that there is—behind every element and detail of the house—a single essential idea: make the most of the site. In all of the rooms, the roof planes rise to carry the eye towards a view, and capture that view. Or the roof sweeps up to accent a space, descends when a space re-

quires intimacy. That same concept applies in other planes—for example, in both the kitchen and the master bedroom suite, bays extend outward to create a new focus for a view. Broad decks open off the master bedroom (top in plan), the guest area (right in plan) and surround

the dining area on three sides so that it becomes almost a pavilion. In contrast, the big living room (photo above) has a different spatial quality—protected under the biggest roof plane, shaded and sheltered by trees on one side and open to an enormous terrace on the “inland” side.

The construction of the house is wood, and much interior interest is generated by the exposed joists and the knee bracing (see livingroom photos above) reminiscent of Pennsylvania Dutch structures. Walls inside and out are vertical siding—redwood tongue and groove, flush



The master bedroom suite forms one wall of the biggest outdoor terrace. Photo left shows the living/study area with its own deck beyond; photo at right the view through the gallery back toward the center of the house.



joint, stained lichen green on the exterior; basswood, unfinished, inside. The roof is copper with standing seams—a material and form that emphasize the fascinating play of shapes and edges and ridges. The floors are maple. As the interior photos above show, all of the spaces are

most varied, with many elements and details calling for attention. The master bedroom suite (lower photos, this page) offers views in three directions, a fireplace with glass above. The kitchen, opposite, offers work space under a tall bold roof, but a dining area set under a lower,

more comfortable roof level. The dining area with broad decks, far right, is—as noted earlier—more a pavilion than a room.

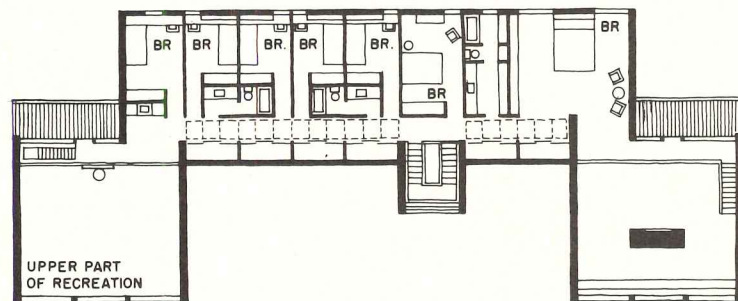
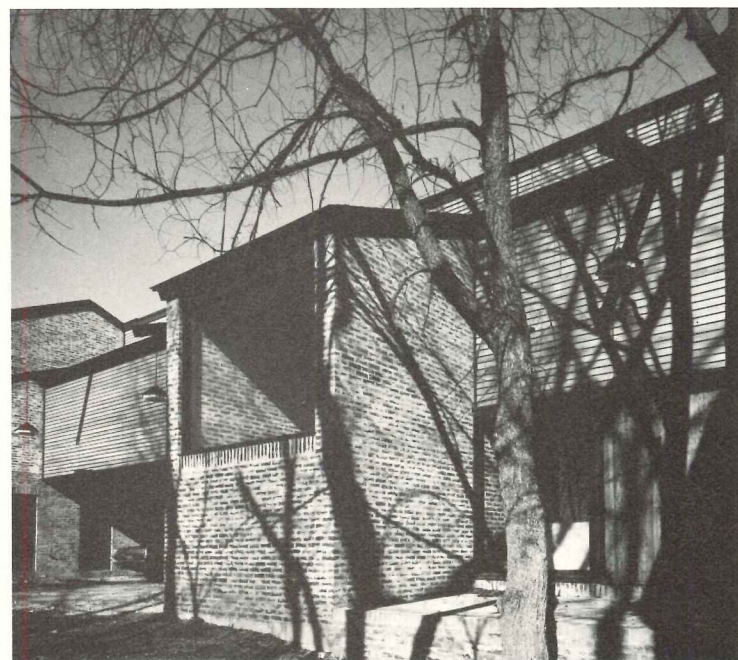
Thus a rare house—experimental, perhaps arbitrary, but always thoughtful and responsive to where it is and how it will be used.



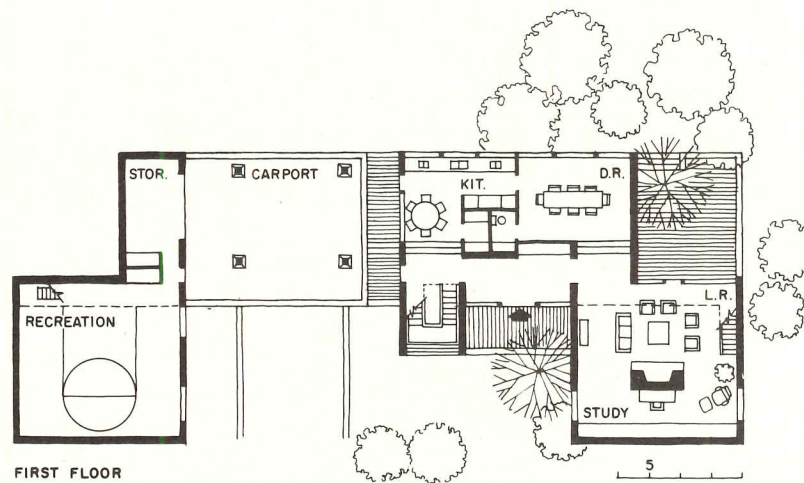
The dining pavilion, above and right, is surrounded on three sides by broad decks. At left, the kitchen with its own dining table.



Architect: HARRY WEESE of Harry Weese & Associates
10 West Hubbard Street, Chicago
George Buchan, Toronto, associate architect
Location: Canada
Landscape architect: Harry Weese & Associates
Interior design: Design Unit
Contractor: Milton Goltz



SECOND FLOOR



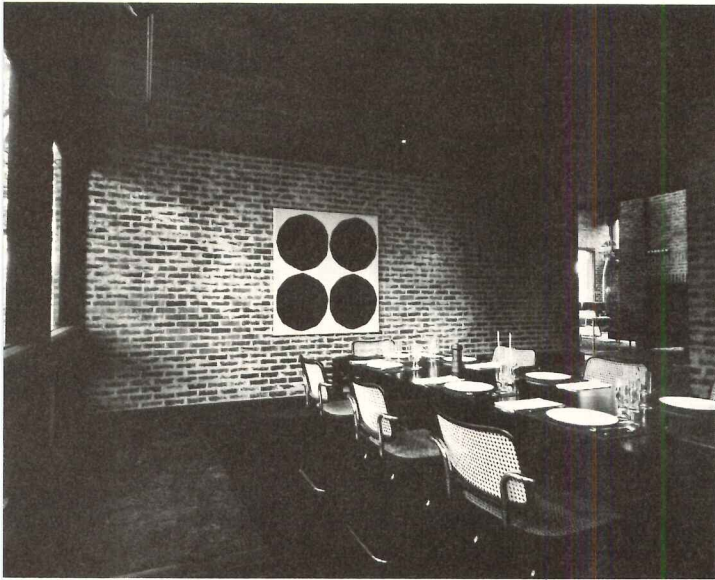
FIRST FLOOR

This Lexington, Kentucky home is the reflection of a philosophical attitude of architect-owner Hugh Bennett toward his own family: Parents and children are equals, at least in so far as the spaces designed for them are concerned. The Bennetts have five, and the democratic

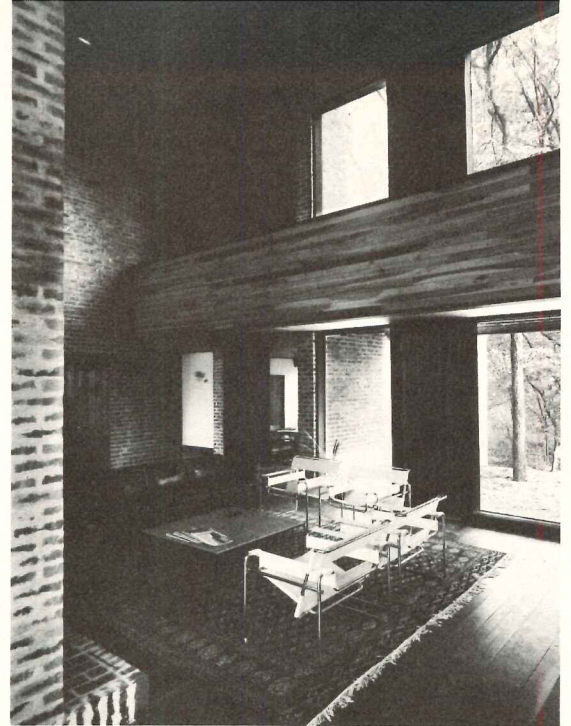
decision to give each—and guests as well—equally sunny, airy and spacious bedrooms has resulted in the grouping of these along the central, second floor hall. The living room, moreover, a great, two-story space creating a major element at one end (color photo, right), is

exactly duplicated in floor area and height by the children's playroom, which serves as the second major element, flanking the bedroom corridor on the other side. The playroom gets direct access to the bluegrass field for outdoor play. A breezeway on the first floor

and the stair tower flanking it (photo above) are both placed to assure the relative privacy of children's and parent's wings. But permissiveness obtains only to a point: the scheme assures that children's activities can be overseen. And there is plenty of opportunity for the family to



The basic material—used effectively both inside and out—is an economically available “reject brick”. Framing lumber is used for all trim and detail, and no finished wood is used. The brick is loadbearing, supplemented by wood frame. Upper floor clerestoried bedroom hall becomes a bridge serving as a connection between playroom and livingroom (photo above). Living areas have walnut floors. Exterior is poplar beveled siding (carried also through upper bedroom hall for non-scaff surface) and exposed brick. The cost of the large house, including gas-fired forced-air system, was \$53,000.

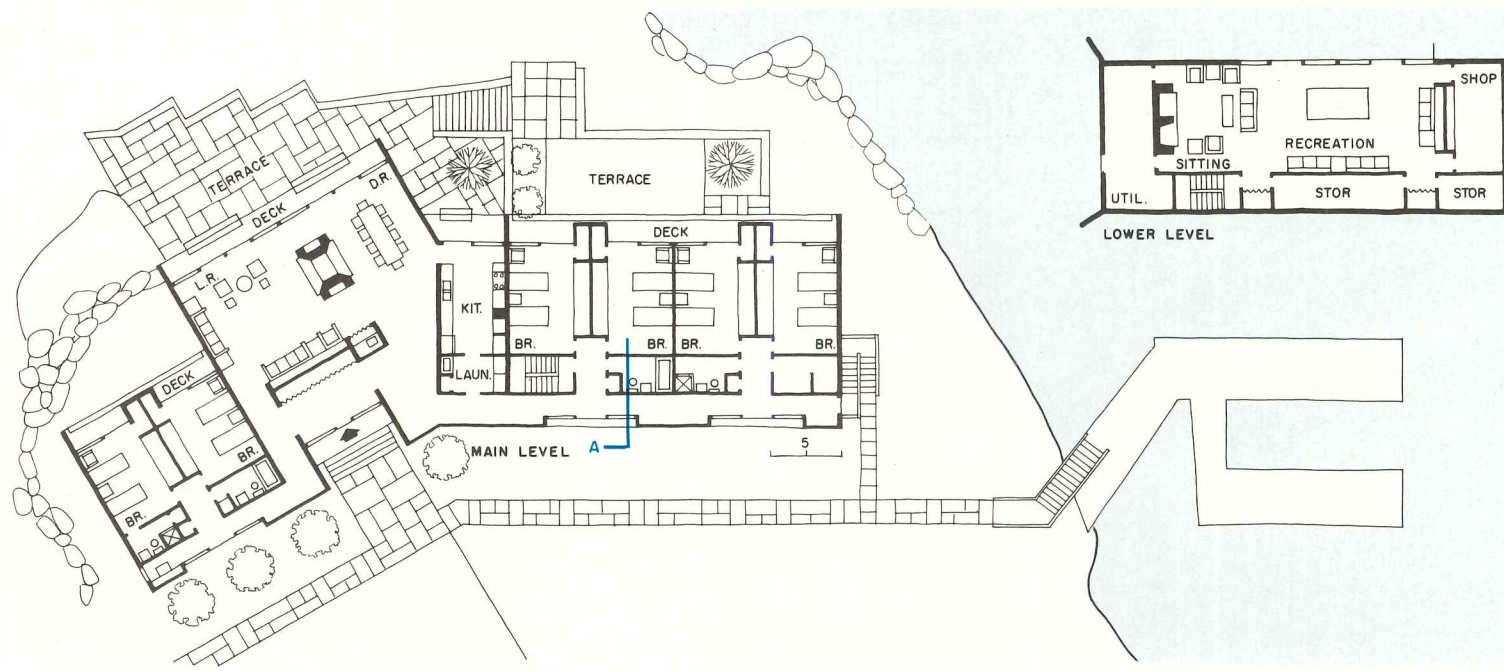
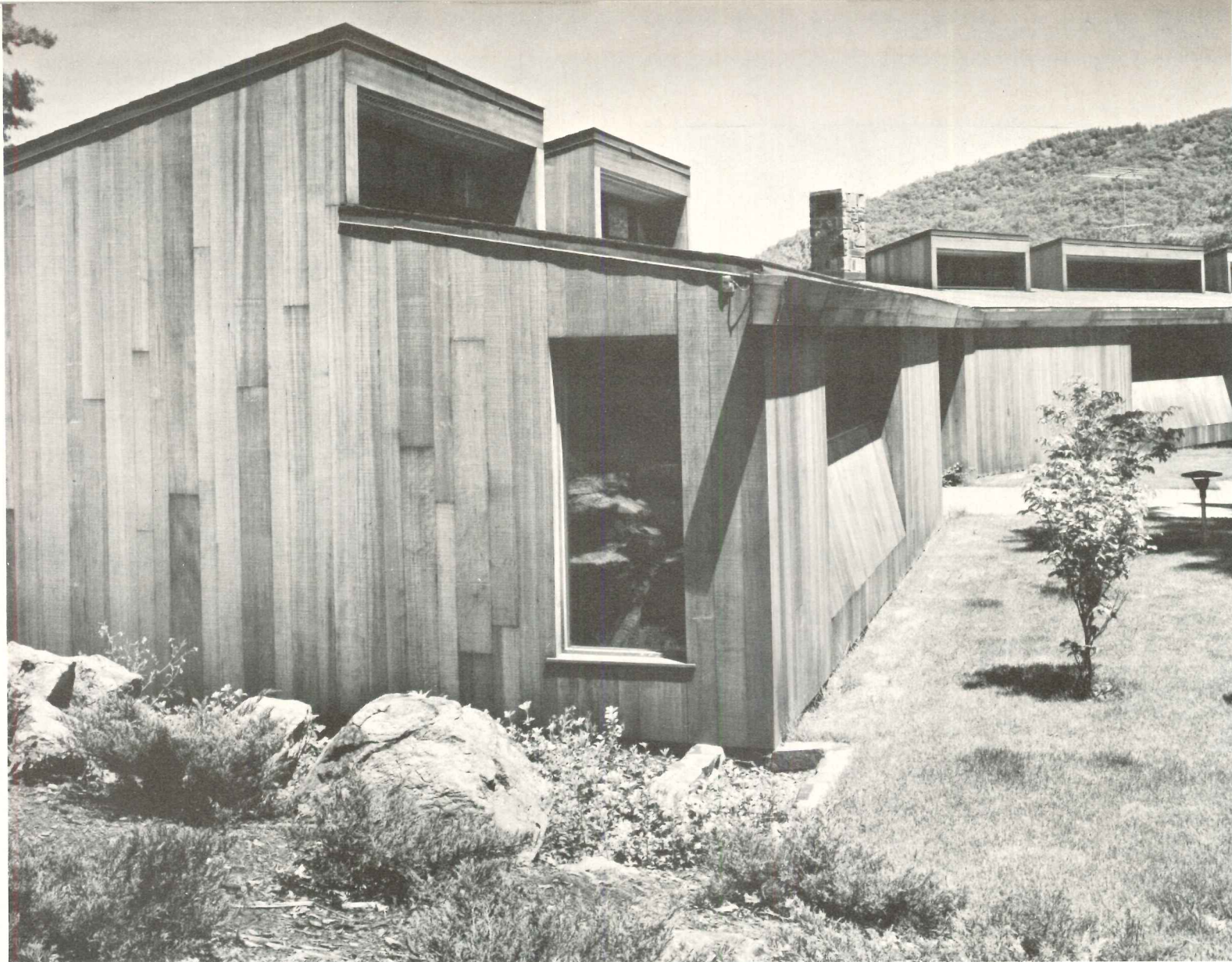


be together as well. The relaxed, informal approach pervading the design of house is evident in its setting and its strong relationship to the outdoors. The house is built on one of several subdivisions of an 88-acre farm. “There were not that many trees around, since it was all

once a horse farm,” explains the architect. “We chose the parcel with lots of trees. We wanted the privacy and intimacy not possible out in the field. So, we came right down into the trees, at least the adult part does, with the children’s part climbing up the hillside where they play.”



Architects: HUGH H. BENNETT & JAMES B. TUNE
 620 Euclid Avenue, Lexington, Kentucky
Owners: Mr. and Mrs. Hugh Bennett
Location: Lexington, Kentucky
Mechanical engineer: Bruce Kunkel & Associates
Landscape architect: Horst Schach
Interior design: Bennett & Tune
Contractor: Pope-Cawood Lumber & Supply Co., Inc.



This country estate was designed to accommodate with equal ease its owners and various combinations of married children, grandchildren and friends for both short summer weekends and extended vacation stays.

Located on a promontory overlooking New York's

Lake George, the site is a difficult but beautiful one, with an unencumbered, secluded, and panoramic view the full depth of the lake.

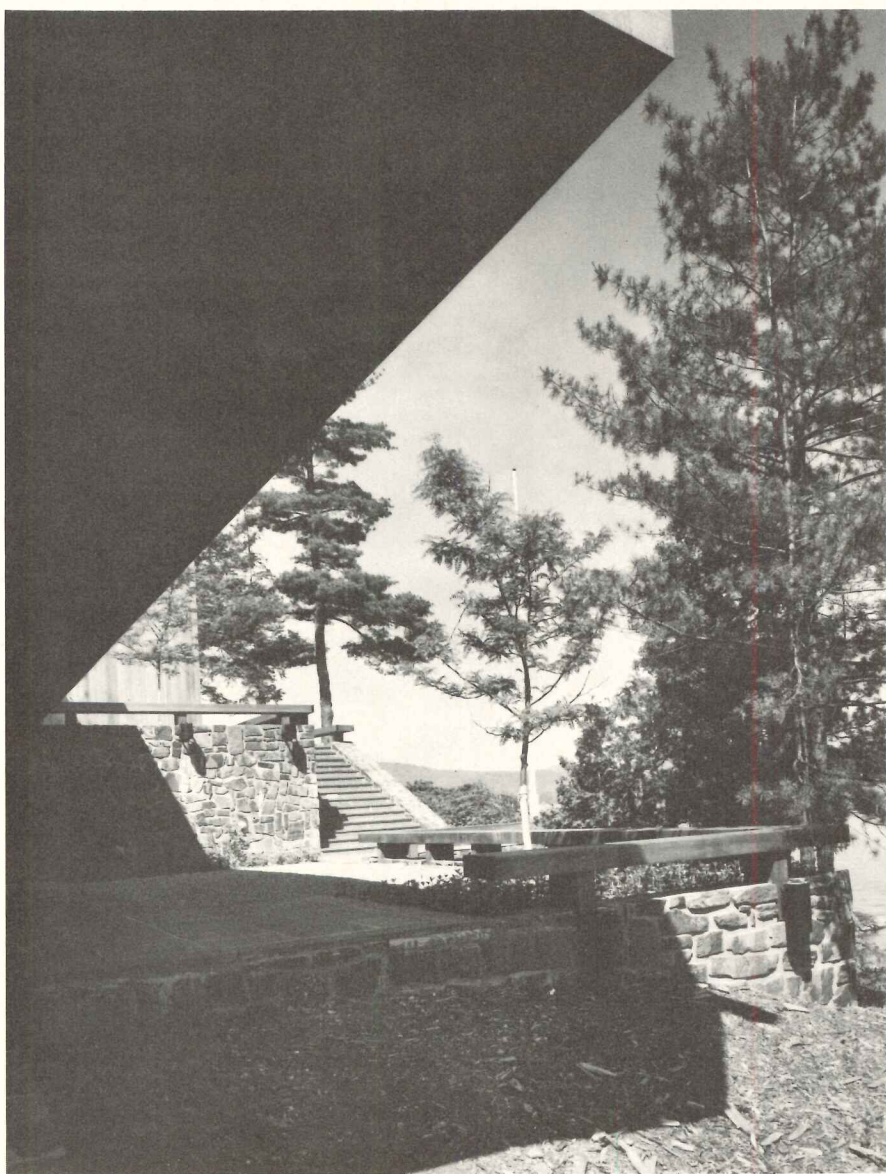
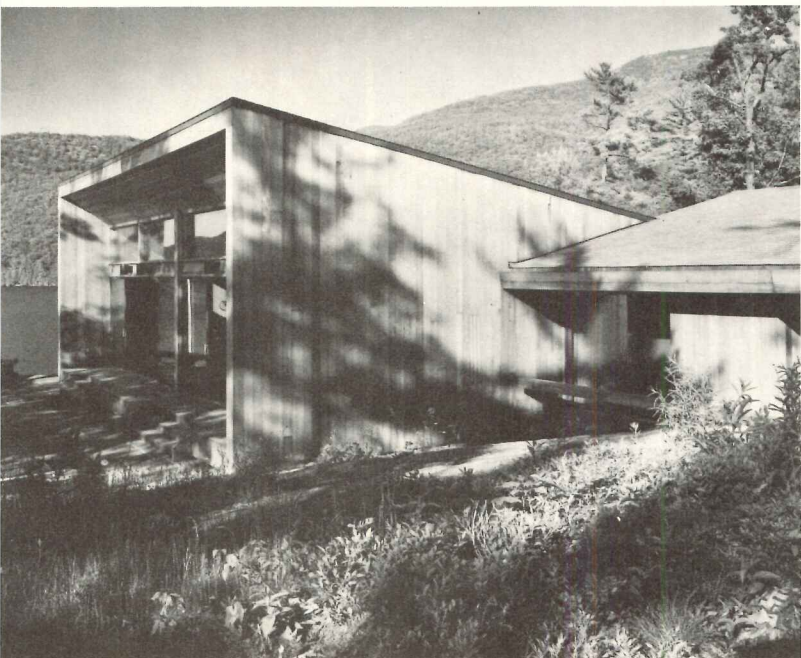
The lake, or private, side of the house, toward which all main living spaces, including bedrooms, are exposed, open with glass walls to

decks and spacious but controlled terraces cascading down the hill. The entry side (photo, above) is, by contrast, closed—deliberately withholding the visitor from full exposure to the view.

The quite large house is built directly on the foundations of the owners' previous,



1½-foot-deep, modeled reveals of windows below the clerestories form gallery alcoves for the display of the owners' works of art. Difficult soil conditions limited development of a lower level to the children's wing (right). Stepped-out terraces (below) relate this to the adult living complex above. Overhang in foreground is a bedroom deck. The complex as a whole offers approaching visitor a deliberate and varied progression of spaces, ranging from the grassed entry court, and entry to the opened up living rooms and decks and finally the expansive sharp-ledged terraces overlooking the lake.



smaller house, which had been destroyed by fire, since building a new foundation would have meant extensive rock blasting and removal from the site. By turning to advantage the oblique angle formed by the existing foundation (see plan) and by cantilevering the main floor

over it in both directions (see photo, lower right) the architect was able to gain the added living space required—and increase the drama of the nearly perfect view.

A plan composed of three zones was suggested by the site and organized to meet all the clients' needs.

The major space, a central living-dining-kitchen complex (see photos, following page) is flanked by a wing for adult and children's bedrooms (six bedrooms were required), with a game room below giving onto a lower children's terrace. The result is in fact a two-in-one house:

when the entire family is convened, the building functions as a complex. But the children's wing can easily be closed off, so the house never seems uncomfortably large when the owners are alone.

Materials—redwood siding inside and out, slate and hardwood floors—are rela-



Phokion Karas photos

Relaxed furniture groupings give scale to uncluttered space within an open living scheme. Dining room is in fact part of the single major living space. The fireplace is free-standing to stay clear of glassed expanse to permit the close relationship with outdoor deck and terrace (left). Dark walnut millwork contrasts with the rich warmth of redwood ceilings and walls. A typical bedroom right, gets its own private viewing deck, and clerestory lighting from the opposite wall.



tively maintenance free. The house is electric-heated, offering individual room controls and quick response for weekend use.

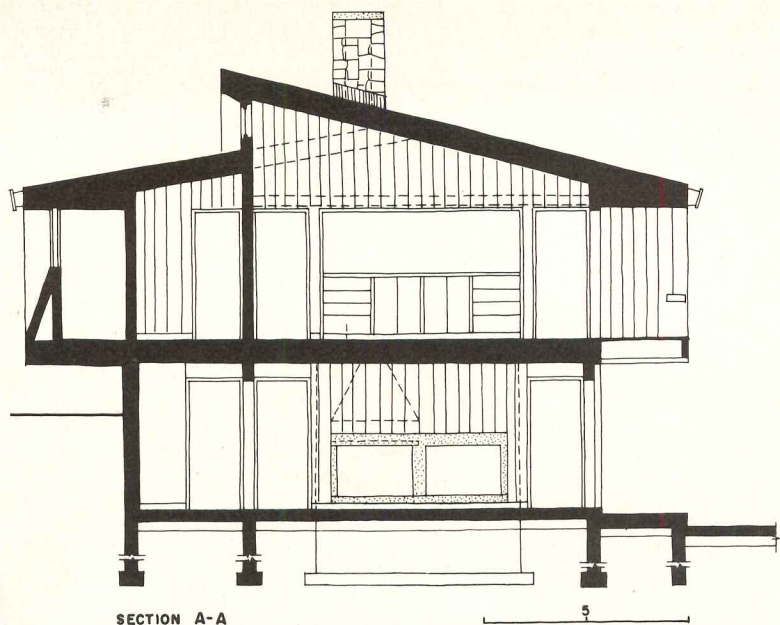
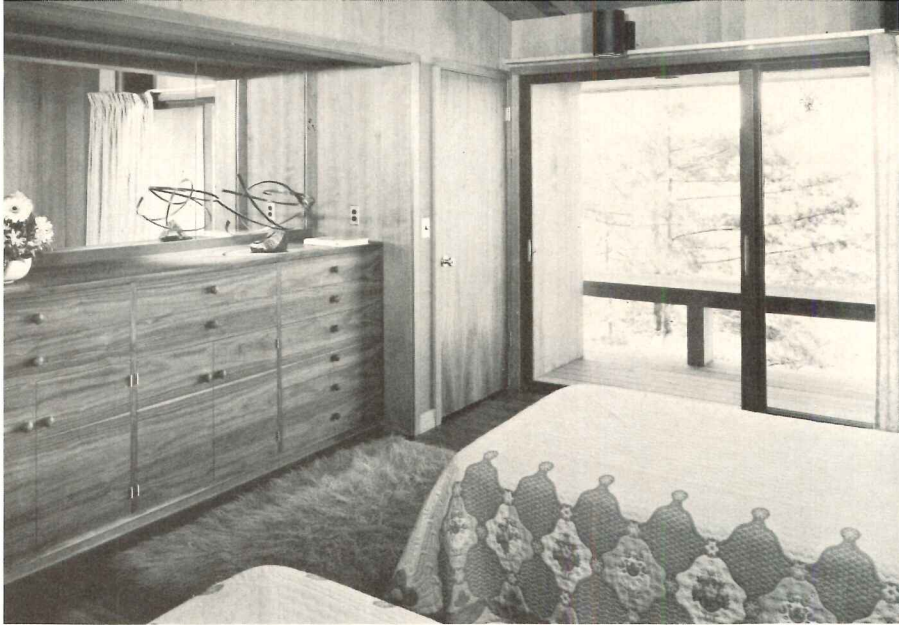
Nearly every room is endowed with a counterpart outdoors, with the principal deck and terrace off the living-dining complex shown

above. "Decks on the adult bedroom wing look into an intimate rock garden," comments architect Daland on the Worden house, "while those in the children's wing afford a dramatic view of the lake immediately below."

Polished slate floors, used in the adult living com-

plex as well as in the game room below, echo the use of bluestone for terraces and walks, and handsomely contrast with the natural fabric of the rough, wooded site. Oak is used for all other major floors. Fieldstone retaining walls for terraces repeat the use of stone indoors.

Floor-to-ceiling glass and open planning, as well as the careful siting and placement of rooms single-loaded-corridor style, bring much of the drama of the site indoors, and increase an all-pervasive relationship of visual—and functional—indoor / outdoor space. There are many



chances for seclusion from the view as well. Prominent clerestory windows form a major design motif and are provided to give each bedroom natural ventilation and a high, protected outlook amid surrounding trees.

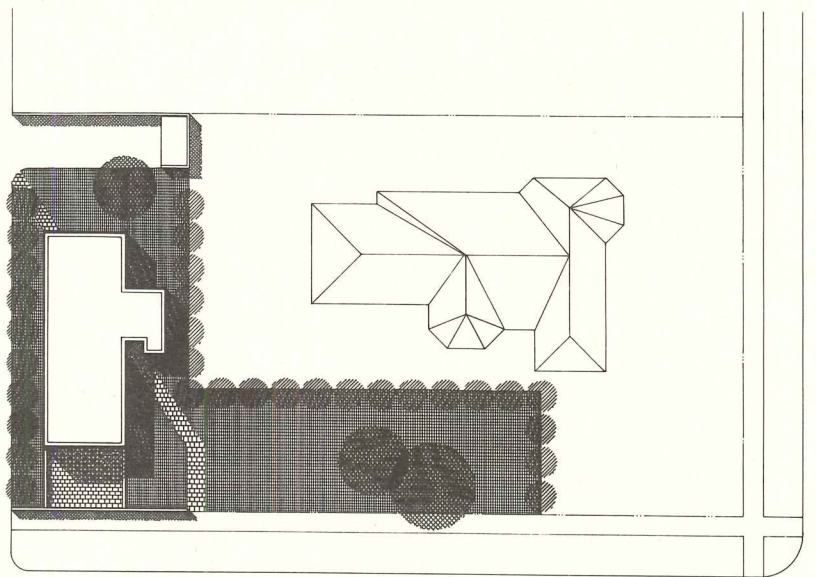
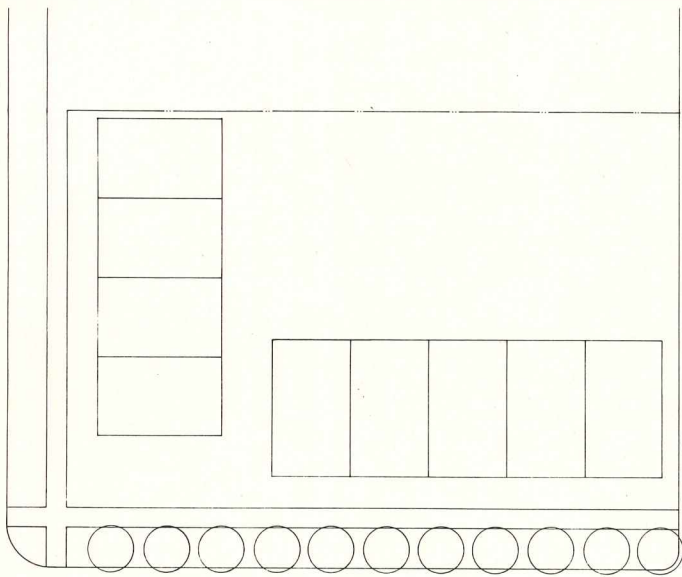
Special outdoor lighting and built-in redwood seating

bring much of the relaxed vacation practicality and comfort of the interiors onto the spacious terraces and walks. Consistent use of beautifully detailed redwood siding for both ceiling and walls inside and out account for the expressively molded, sculptural quality of the

house, forcefully shaping spatial volume, while reinforcing the ridge-like contour of the site and providing a handsome culmination and focus for both the landward, grassed entry court and the lakeward wooded slopes and stepped-out terraces and walks.



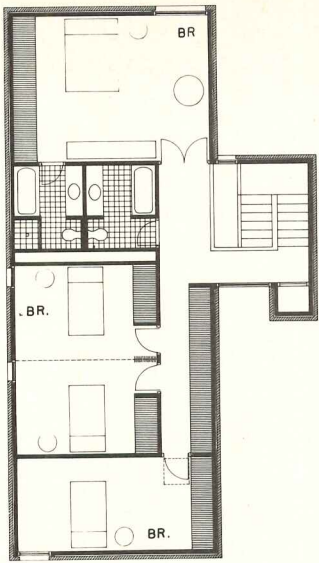
Architect: ANDREW DALAND
 210 South Street, Boston.
Owner: Mr. and Mrs. Robert E. Worden
Location: Pilot Knob, Lake George, New York
Landscape architect: Andrew Daland
Interior design: Andrew Daland
Contractor: Alger Mason



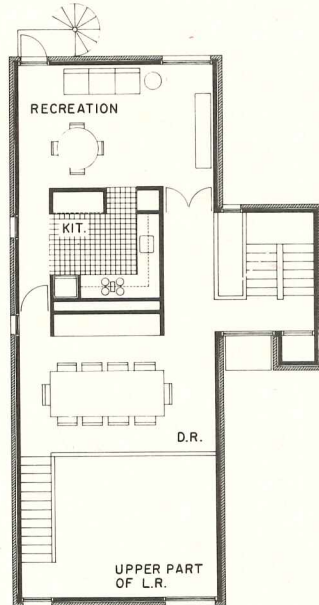
This elegant, extremely civilized house solves a number of the problems of space, privacy and views which confront anyone planning for a rapidly changing urban environment. The site was gerrymandered from the rear yard of an old residence, in a Chicago neighborhood that is

beginning to be rebuilt with high density residential units. To give a sense of openness, yet control the views, architects Booth & Nagle have designed all window openings so that little is seen of the surrounding buildings from inside the house—only trees, sky and the owners'

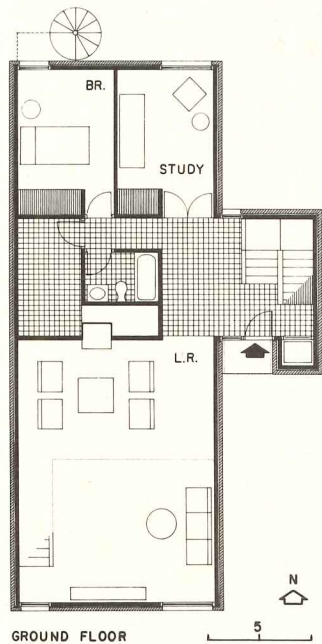
little yard and terrace. Though the use of windows is fairly minimal, their effectiveness is intensified by running them from floor to ceiling in the two-story living room and in the three-story stairwell. A see-through, "endless vista" effect is created for the main living spaces by matching the



SECOND FLOOR

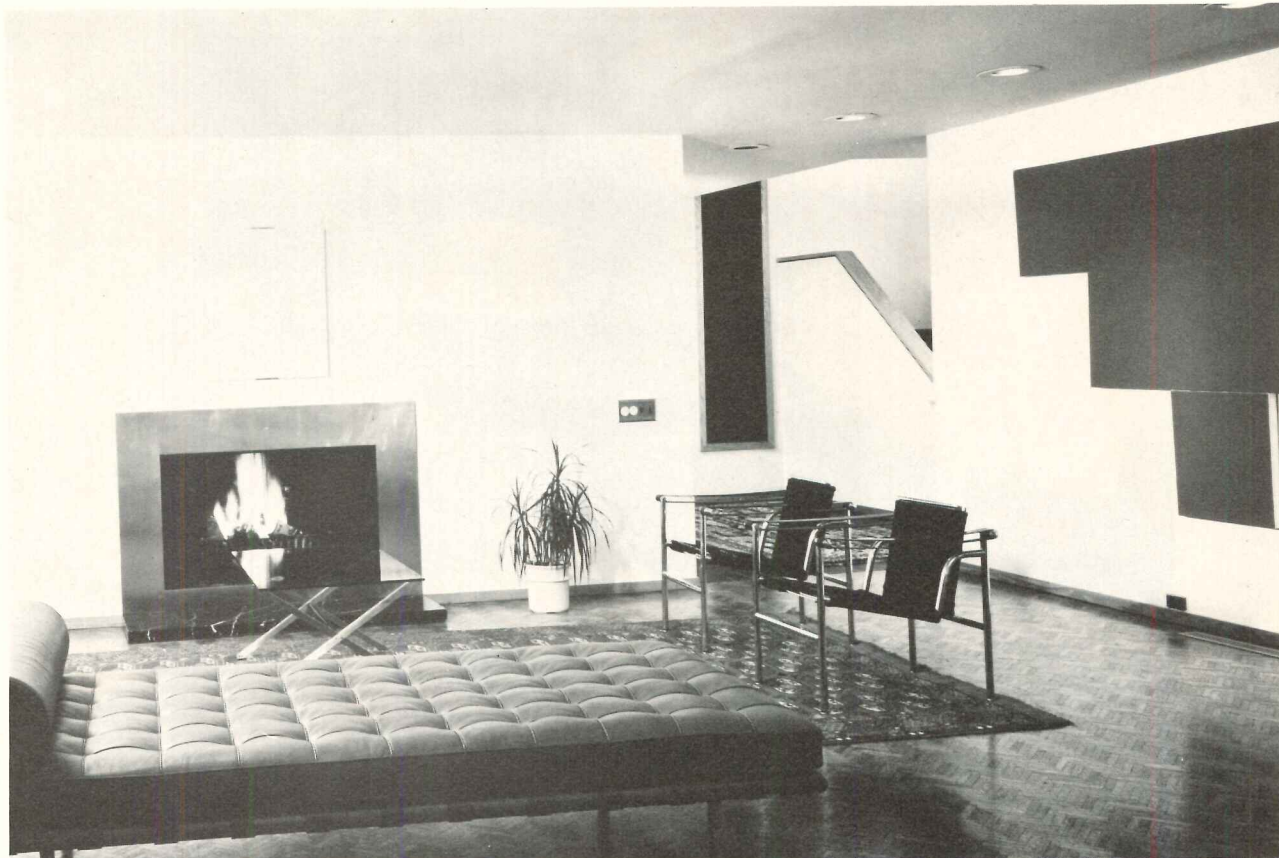


FIRST FLOOR



GROUND FLOOR

Phillip A. Turner photos



The interior furnishings were also planned by the architects, and are as spare, tidy and elegant as the house itself. Walls and ceilings are painted gypsum board, and all trim is carefully and simply detailed in oak. Except for the entry and kitchen (quarry tile) and the baths (unglazed ceramic tile), all floors are also oak. Hardware is brushed chrome and registers are brushed aluminum. Strong color accents are provided by paintings.

On the total concept, the architects comment, "this house is really thought by us to be a large scale structurist sculpture, unified by concern with only essentials: form, space, light, texture and color."



front windows with similar ones at the back, and creating (with the doors open) a five-foot-wide, open horizontal space running through the two lower levels; and on the opposite side of the house, there is a similar three-foot-wide space running through the dining level. The dining

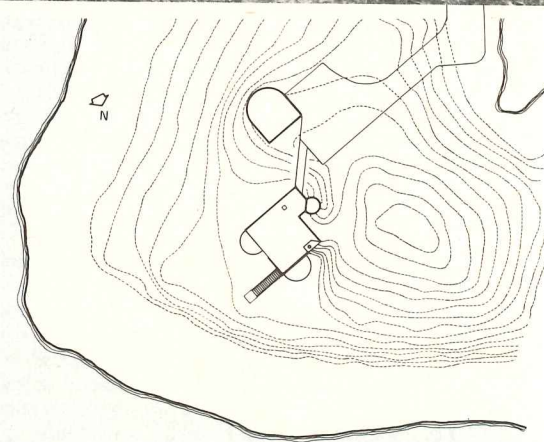
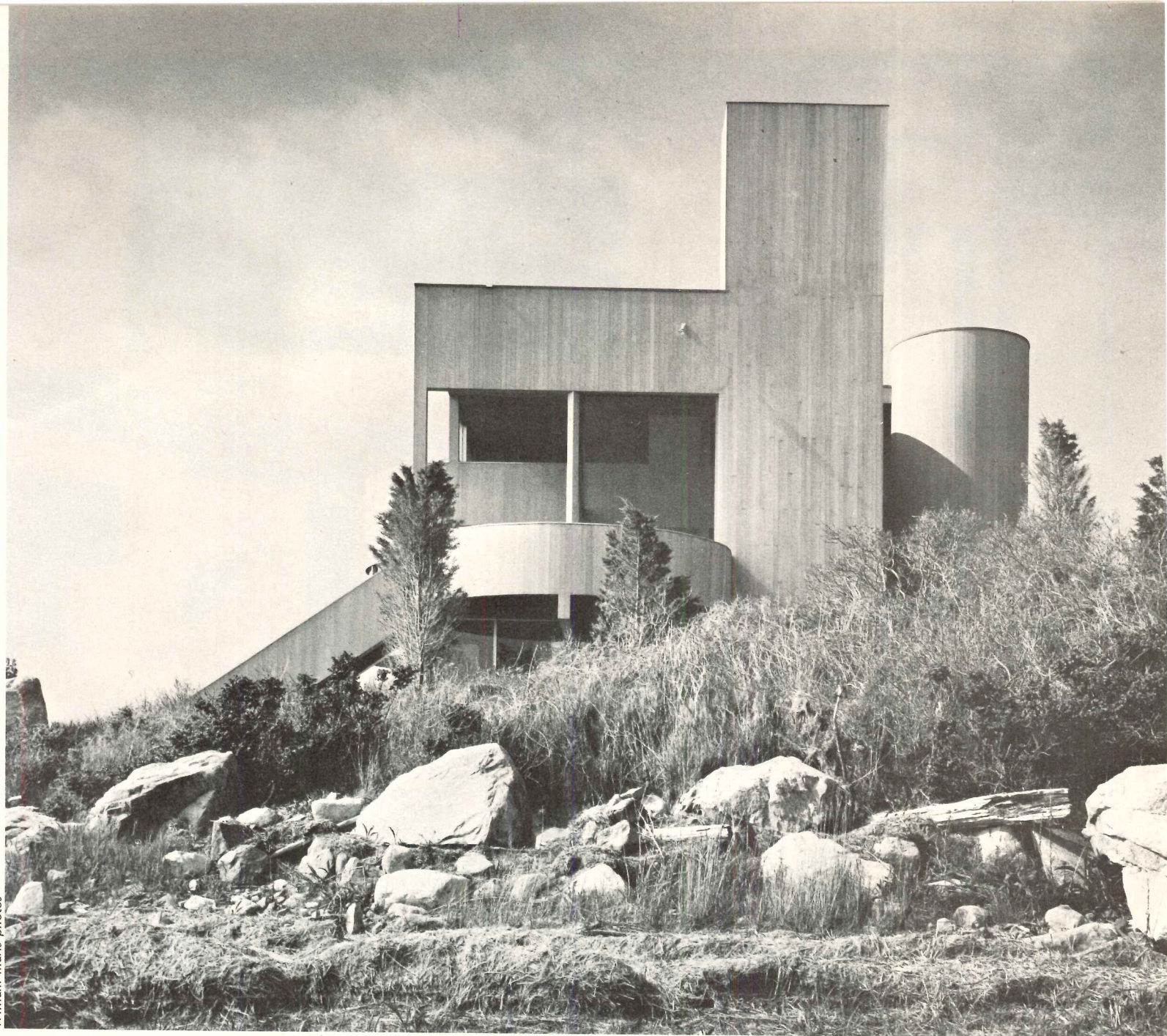
area itself is treated as a balcony to share in the two-story living space, and to create a fireplace nook below.

The trim, simple forms of the exterior are the direct expression of the interior plan: living spaces in the larger block, vertical circulation in the smaller.

The house is wood-framed on a concrete foundation, and clad in a sort of gray-brown brick. All details and trim have been carefully minimized and simplified, so that the design relies on the well related proportions of the solids created by the walls and the window voids.



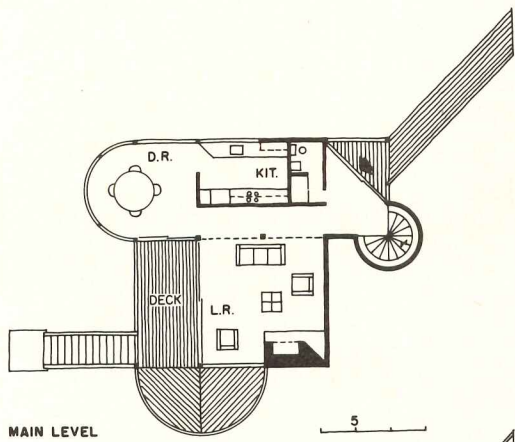
Architects: LAURENCE BOOTH and JAMES NAGLE of Booth & Nagle, 109 West Hubbard Street, Chicago, Illinois
 Owners: Dr. and Mrs. Peter Barglow
 Location: Chicago, Illinois
 Interior design: Booth & Nagle
 Contractor: R. H. Roberts Construction Co.



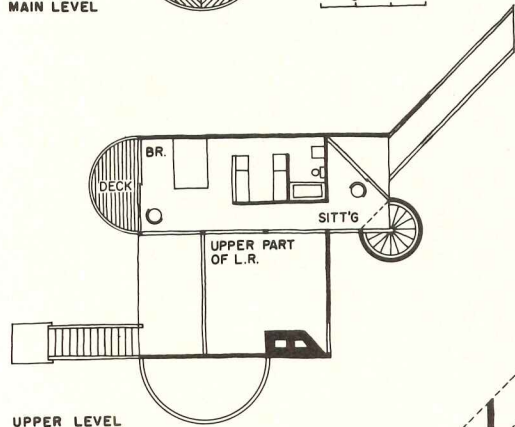
Given the spectacular qualities of the site they possessed, these clients could hardly have selected a more capable architectural firm to design their summer home on Cape Cod than Gwathmey, Henderson, Siegel. The house, which is a piece of sculpture as well as a warm, livable

and functional living unit, sits on a narrow peninsula of land jutting out into a bay where it is surrounded by a succession of beautiful views of the water. Simply because the surrounding scene was so all-encompassing and visually accessible from most of the different areas of the house, the

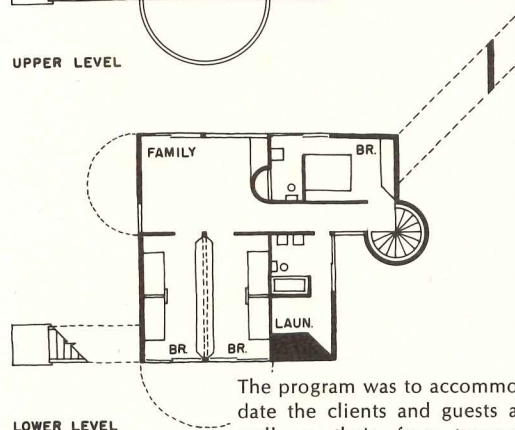
architects purposely varied the dimensions of the view from various places in the house—creating some panoramic views and making others more selective and restrictive. At the same time all the openings are carefully related to the individual interior areas. The varying



MAIN LEVEL

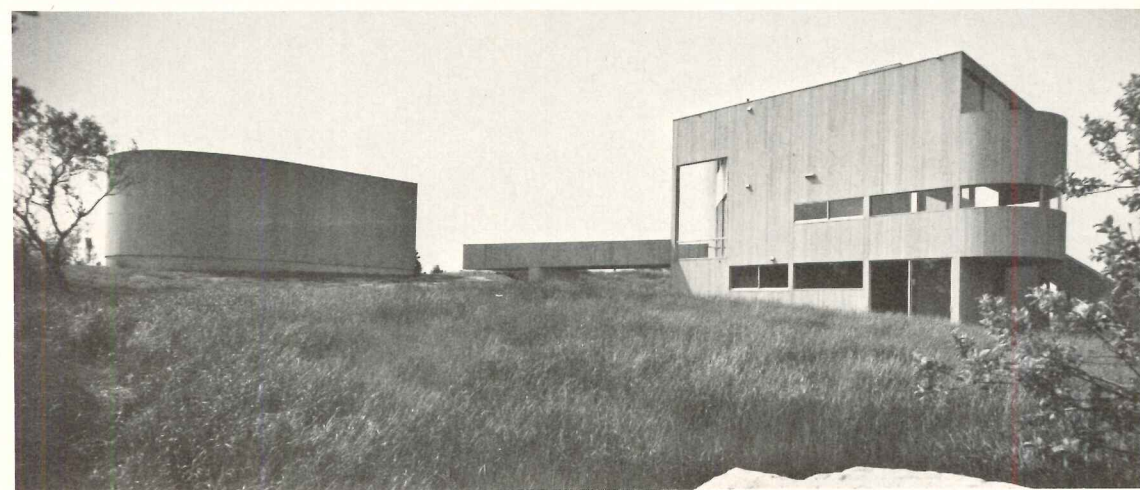
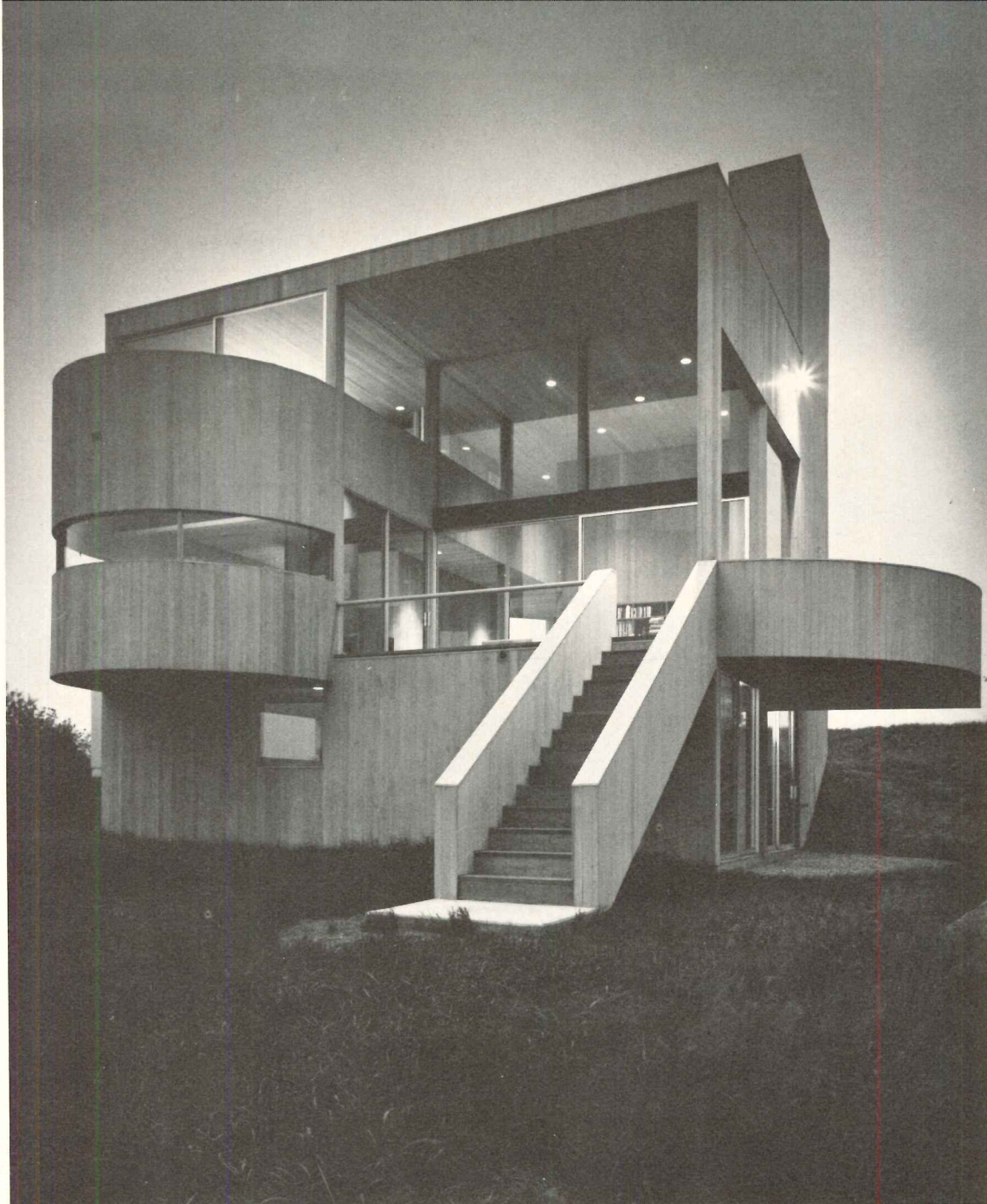


UPPER LEVEL



LOWER LEVEL

The program was to accommodate the clients and guests as well as their four teenage daughters who often have frequent weekend guests of their own. The latter problem was solved by having two bunk rooms, which sleep four people each and are separated by a storage unit, on the lower level. The girls also have their own ground level entrance. There are two other entries to the house, on the beachside by a flight of stairs to the living room deck, and by a ramp connecting main entry with parking area and garage/boat storage building (at the extreme left in photo, right).



shapes and dimensions of the generous glazed areas have another purpose as well. The architects have wedded the various spaces of the house with the space around the house via the various cutouts and openings. Two other decisions are also important factors in this particular kind of

design process, which is so appropriate to a vacation house where the family spends as much time out-of-doors as inside. These are the interlocking of interior with exterior space by the use of decks, balconies and ramps which sometime jut out off the house into the surround-

ing space and at other times are contained in the main spatial volume as penetrations of exterior space into the house itself. The third factor is the use of the same cedar siding for both exterior and interior vertical surfaces, so that a single, unified kind of space flows in and through

the house without interruption. All of these factors, of course, also give to the house its quality of a work of sculpture. The house is not just to be admired, however, it is meant to be lived in, enjoyed, and with a minimum of fuss. As is suitable to its water-surrounded site, it not



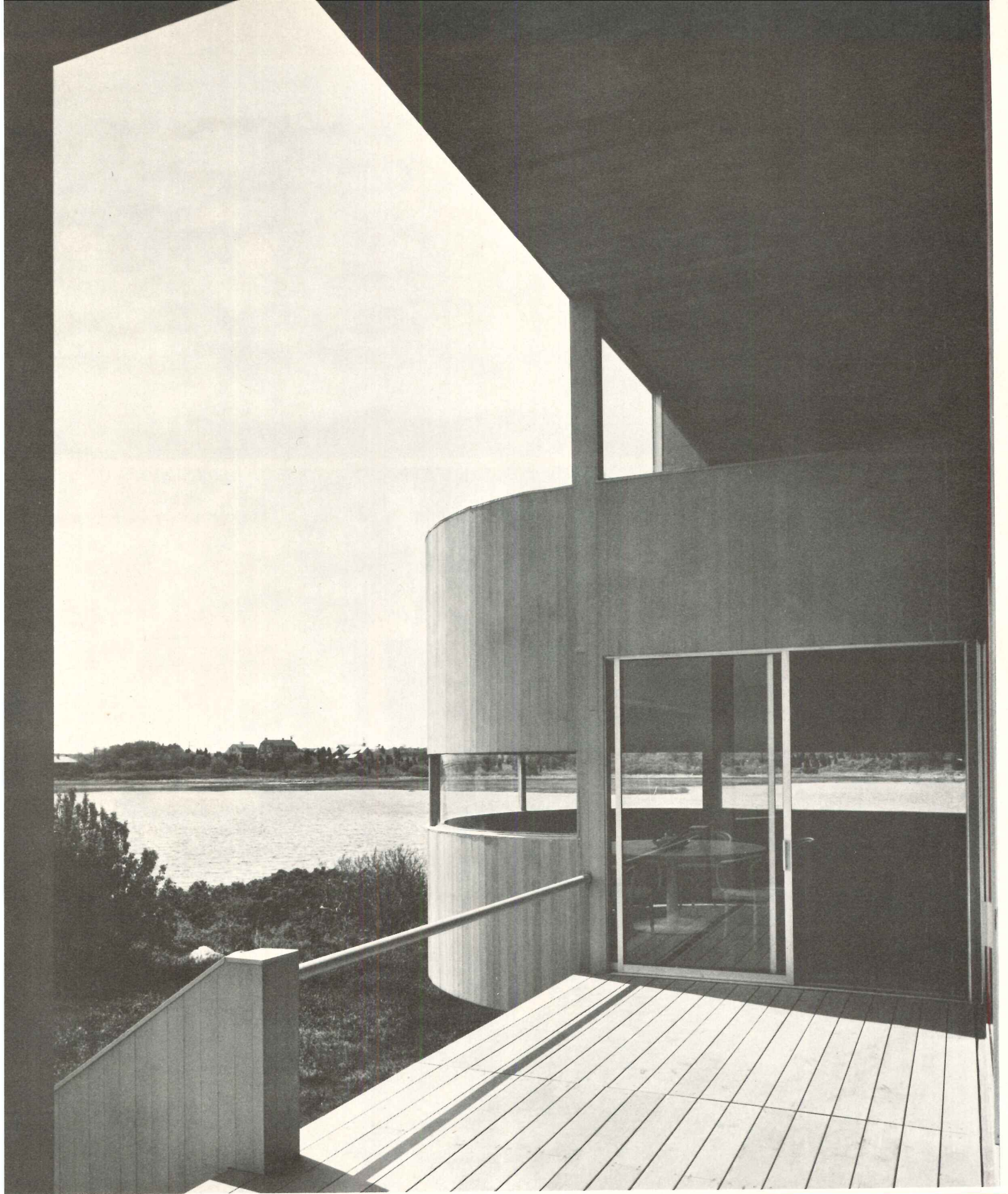
The living room, although open most of all the interior areas to the magnificent views, has a secure and sheltered feeling also, and a spaciousness all its own. View down into living room is from balcony corridor connecting upstairs study and master bedroom. While effectively sheltering its users from the wind the outside deck allows for maximum sun and with no decrease in the enjoyment of the view.



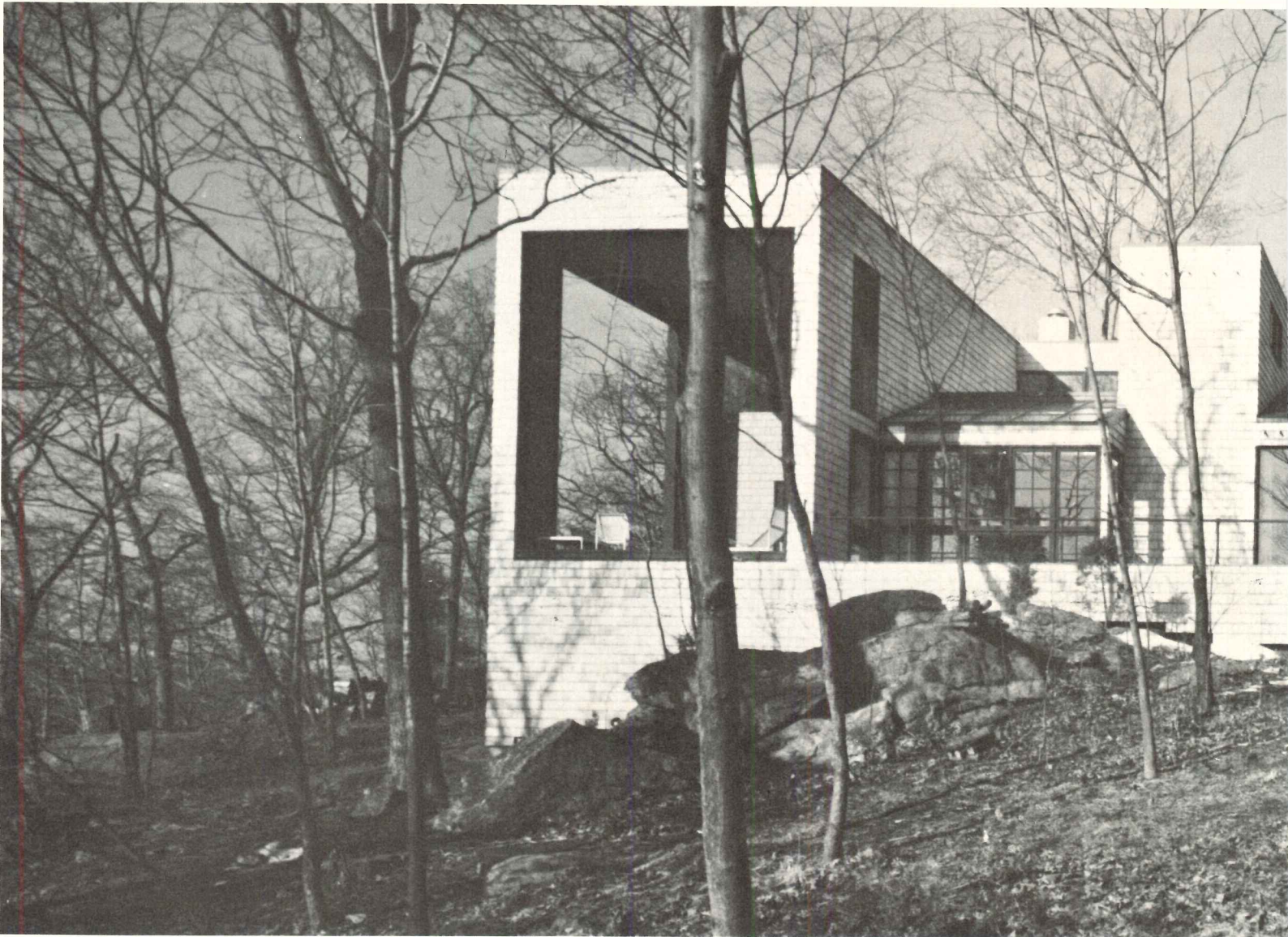
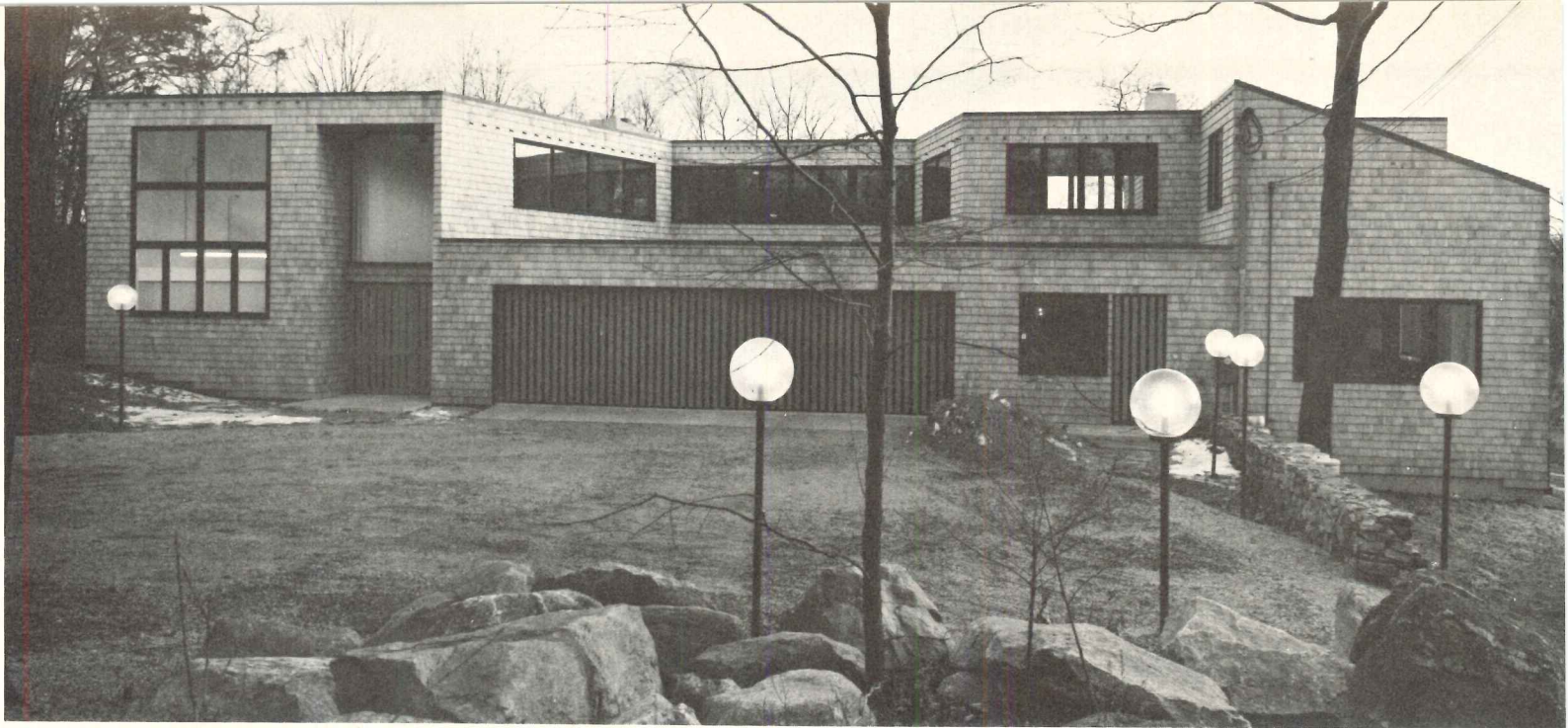
only has the look and feel of a ship but the ease of maintenance and the place-for-everything—everything-in-its-place quality of one also. Although the architects make disclaimers to any geometric or formal preconceptions, it is obvious that they favor strong and simple geometri-

cal forms, used at their maximum effectiveness and, especially praiseworthy, assembled with maximum attention to detailing. Yet these forms, while constantly reminding us of the geometry that determines them, are also essentially functional and in keeping with the uses and ac-

tivities that they contain. It would seem that uppermost in the architects' minds are spatial experiences, containment, volumes-in-space, etc. But this is never to the detriment of the more practical concerns of designing a house meant to be used as well as viewed.



Architects: CHARLES GWATHMEY, RICHARD HENDERSON and ROBERT SIEGEL of Gwathmey Henderson Siegel
210 East 86th Street, New York, New York
Owners: Mr. and Mrs. Kenneth Cooper
Location: Orleans, Massachusetts
Contractor: Anderson & Murray

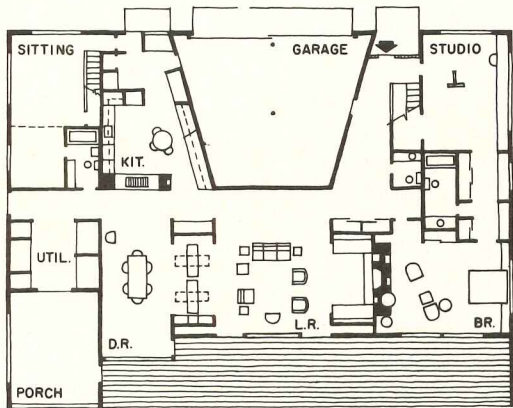


This Connecticut year-round country house by architect Judith Chafee is a happy combination of opposites: it is big in terms of over-all total space, yet this tremendous (7,500 square feet) volume of space has been carefully broken down into a variety of interrelated, and often even

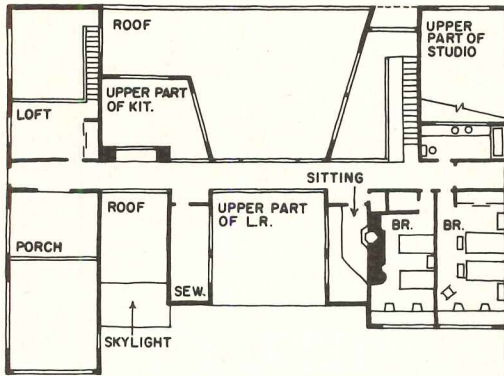
interconnected, more intimate living areas. These offer the residents a variety of choices—depending on their number at the moment, their activities, moods, and the weather. Situated on a natural granite outcropping (rocks that had to be moved during construction were piled up in

certain places to become part of the landscape in the time-honored New England tradition), the house shows its more formal side to arrivers. One of the results of this orientation is the greater dramatic impact of the view, and the greater surprise of the response, when, having pene-

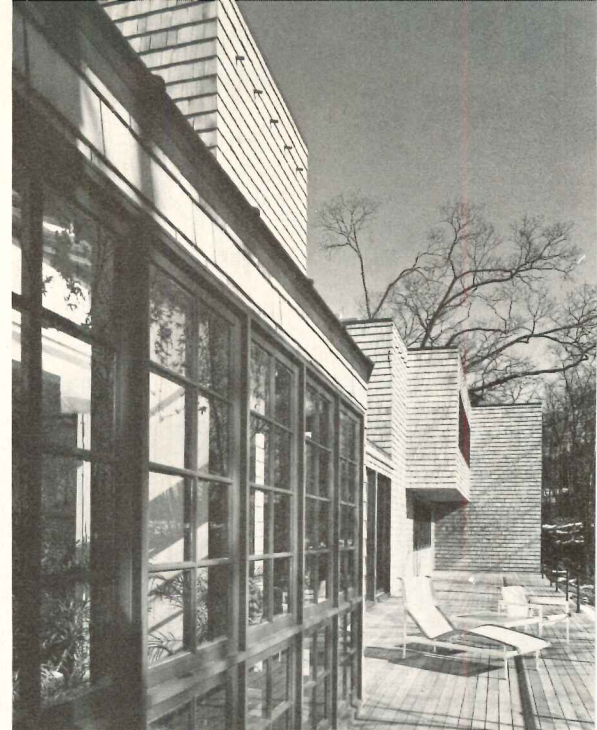
Entrance side of the house presents a closed and gated aspect, solid, strong and self-contained, an effect that is heightened by having the house wrap around and enclose the garage. On the opposite side, the living areas, both indoors and out, are open to extensive views of woods and water. House sits on a natural rock ledge.



FIRST FLOOR



SECOND FLOOR



trated into the house, the visitor finds the entire opposite side open to a woodland scene which includes a small protected cove. The architect has interwoven the house with its natural surroundings—but not in one way or in one specific place. At one corner a lofty screened-in

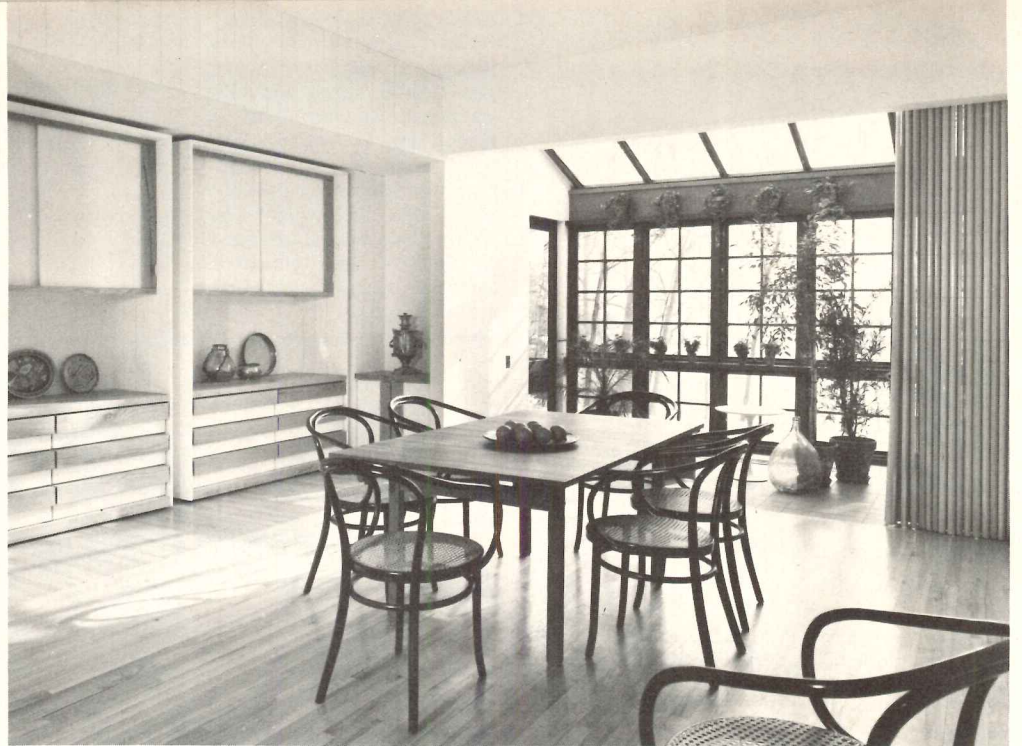
porch a full two stories high offers one type of neither completely in- nor completely out-of-doors type of space, and its large cut-out openings frame the magnificent view in two main directions. The porch is mainly for warmer weather usage, while the greenhouse "lean-to," an

extension of the formal dining room, is its winter, or damp day, counterpart. An open spacious deck runs almost the full length of this side of the house, and porch, greenhouse, living room and master bedroom open on to it. The basic shapes and materials of the structure are tra-

ditional in New England: rectangular solids covered in white cedar shingles that will weather to a shimmering silver grey, and pitched roofs. Within also, an emphasis on indigenous materials adds to the house's warmth and charm. Cedar siding appears in selected areas of the living



John T. Hill photos



Solarium provides a sunny winter sitting area; while screened-in porch is located so as to be unobtrusive from living areas during months it is not in use. Paired built-in buffets in dining room pivot 90 degrees for better circulation at parties or to give diners view of fireplace in inglenook, opposite page—a smaller, more intimate area within the large living room. Both living room and kitchen are two stories; the view down is from upstairs center hall. Kitchen is also opened up horizontally by view of dining room beyond fireplace grill and old-fashioned bake oven.

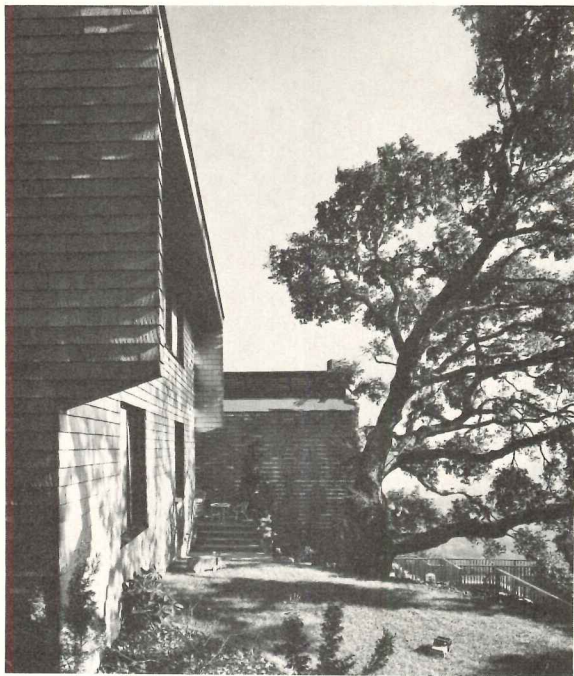
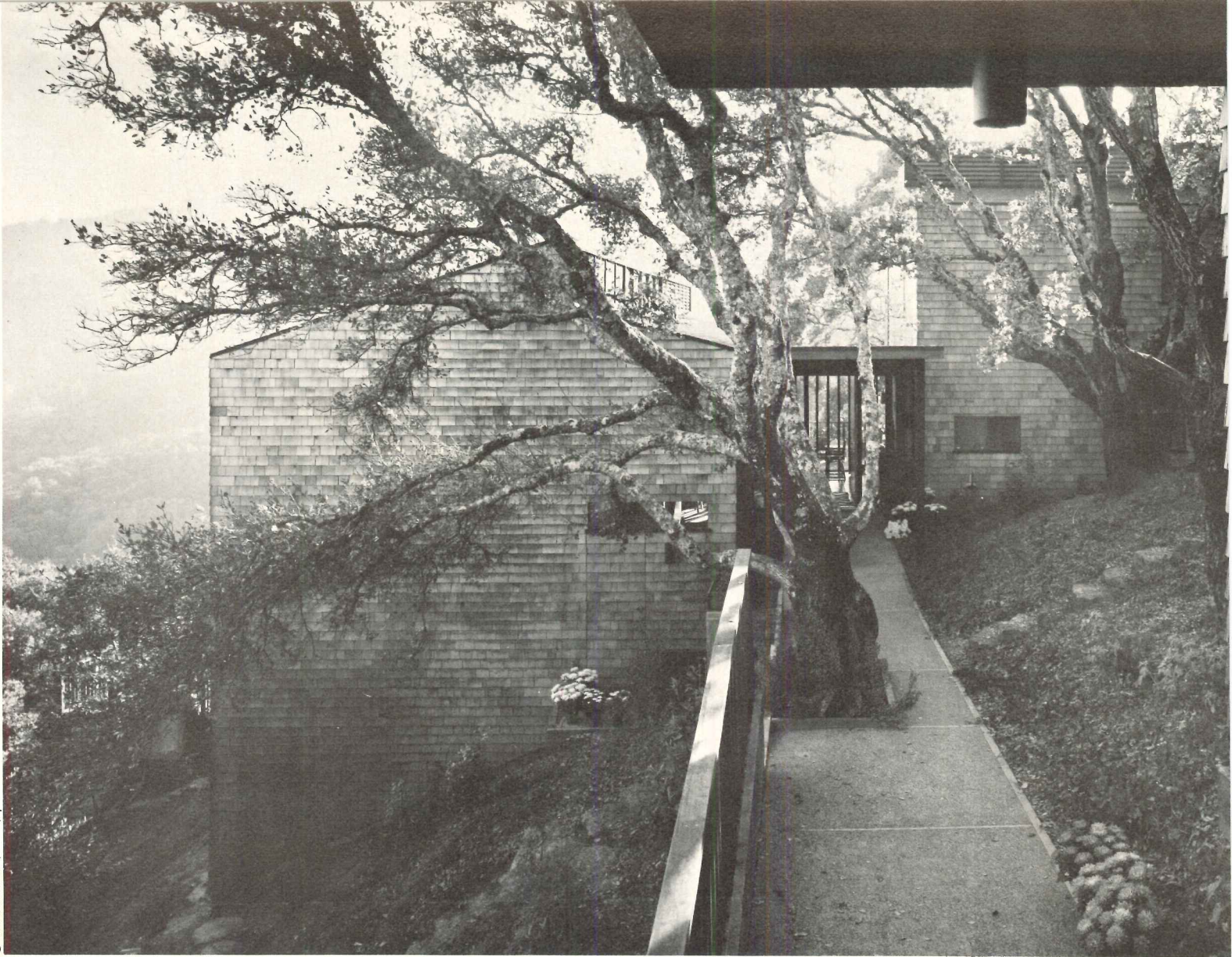
room, entry and kitchen. Pink granite quarried in the neighborhood was used for fireplaces (the house has four), lintels and hearthstones, while stucco for the fireplace walls was made with local beach sand. The house is essentially complete on one floor; the second is mainly

guestrooms, but also contains the loft sleeping balcony for the caretaker's suite tucked into one corner of the plan, nearest the kitchen and pantry areas. The cost of the house, excluding lot and some landscaping and a number of extras, was approximately \$146,000.

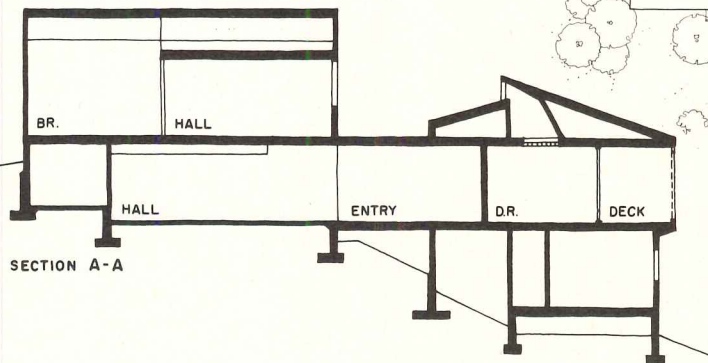
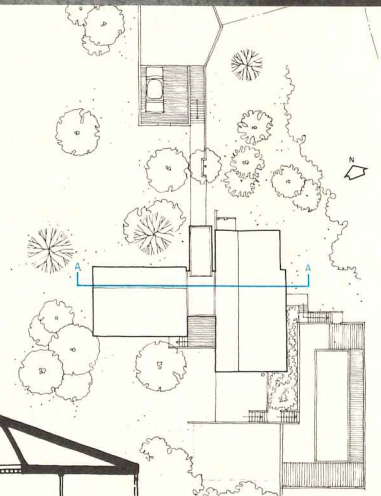


Architect: JUDITH CHAFEE
46 North Lake Drive, Hamden, Connecticut
Private residence
Location: Connecticut
Structural engineers: Associated Engineering
Interiors: Christina A. Bloom
Contractor: Erwin C. Griffiths





The house is in fact two, joined by a glass-walled entry link. Master bedroom is at top for privacy and privileged outlook; playroom is lowest, with access to the pool. Perimeter footing and concrete piers give economical anchorage for a steep site. Bedroom wing is oriented north-south to place its windows amid the huge old oak trees.



Cedar shingles, clerestories and outdoor decks are all elements in the current idiom, inventively used to create for the owners varied and practical indoor and outdoor spaces, and also to adapt this California house to a wooded, sloping site.

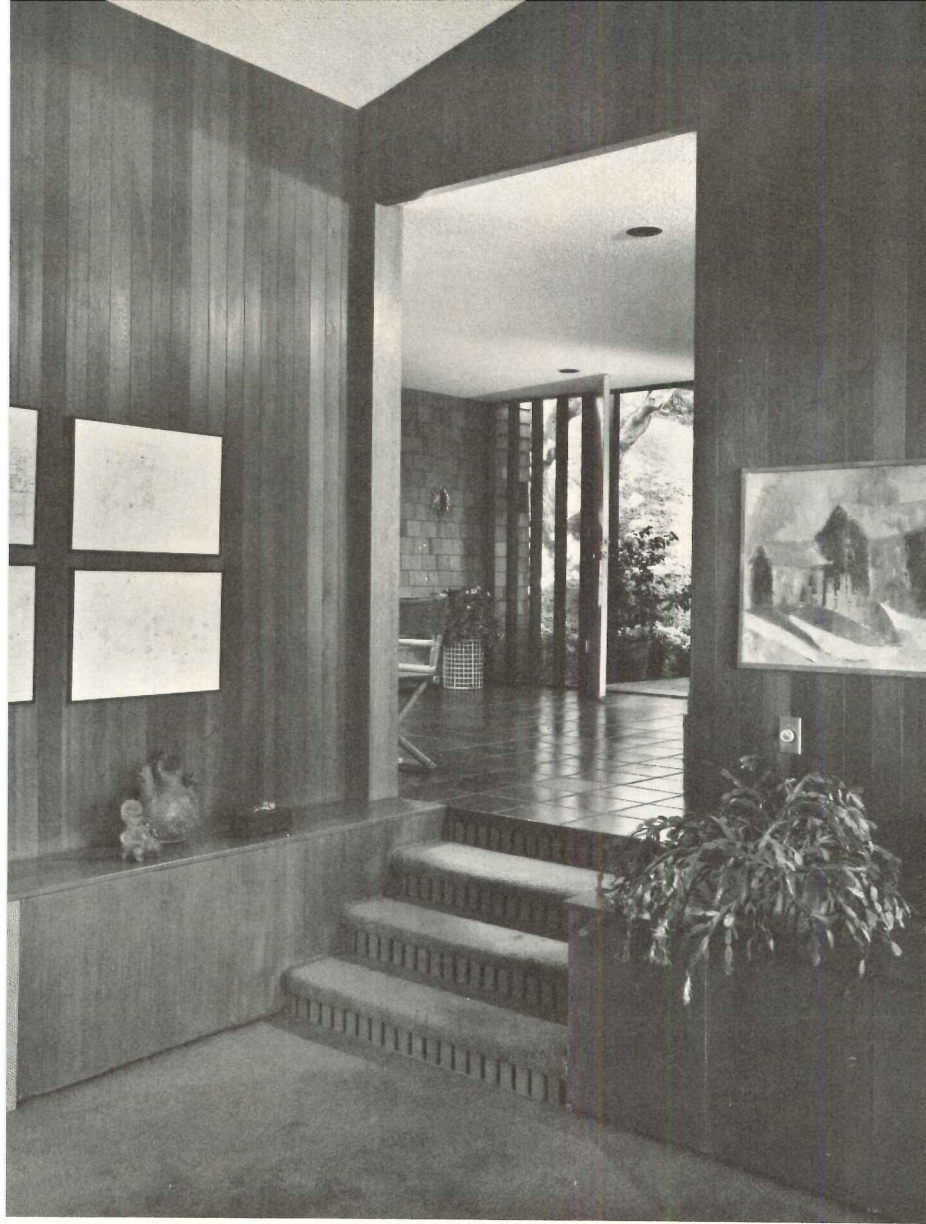
The owners have two

young children and plenty of activity space was required, as well as room for both conversation and study and large-scale entertaining. The site is small, but dramatic and private, on the crest of a hill with a long-range view of mountains and San Francisco Bay.

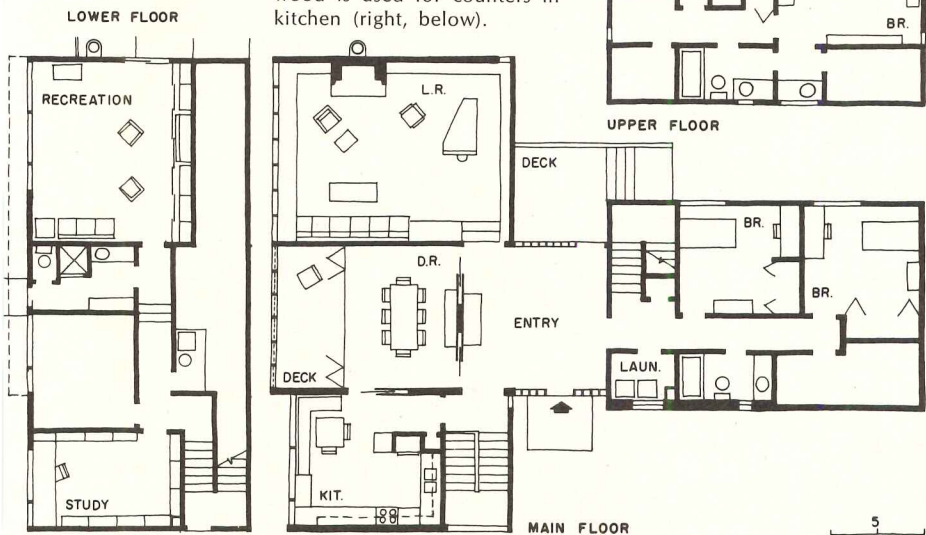
The plan includes two wings to zone the house while taking best advantage of the land. Use of the slope permitted a lower level with playroom giving onto the swimming pool shown in the site plan above with its special cantilevered deck. Wings are connected by the glass-

walled entry shown in top photos, which doubles to open up the center of the house and expand the living-wing space. Each wing has its own stair.

Interior materials and finishes—quarry tile floor uniting entry with the equally open and light-filled dining



View above is of living room with entry three steps up. Dining room shares view with screened deck (right); folding door is pulled back. Laminated wood is used for counters in kitchen (right, below).



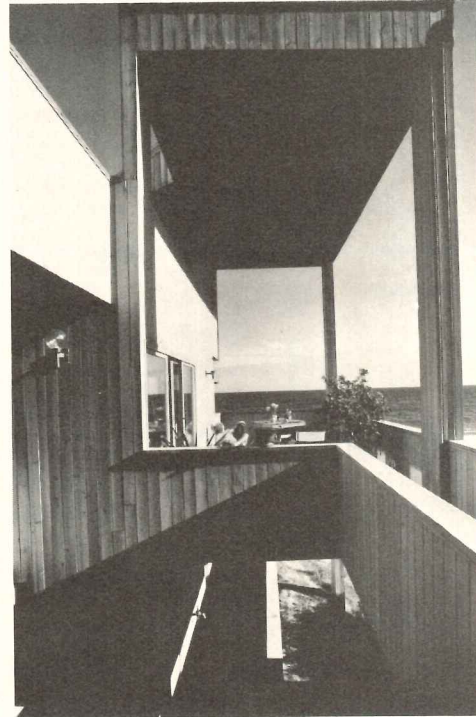
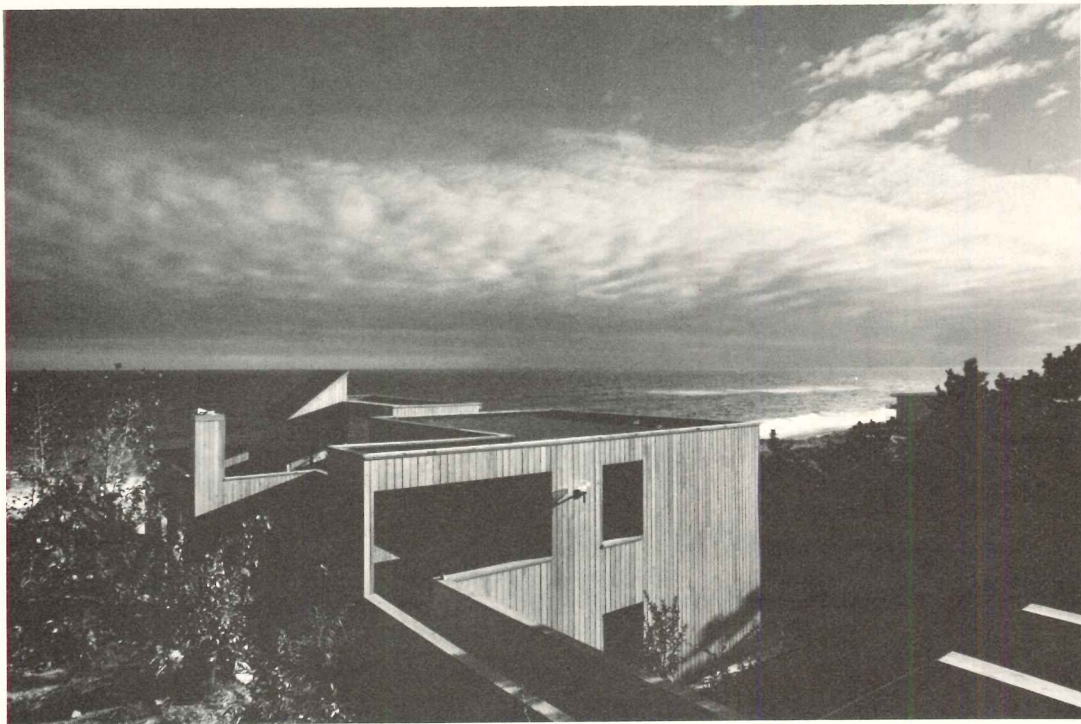
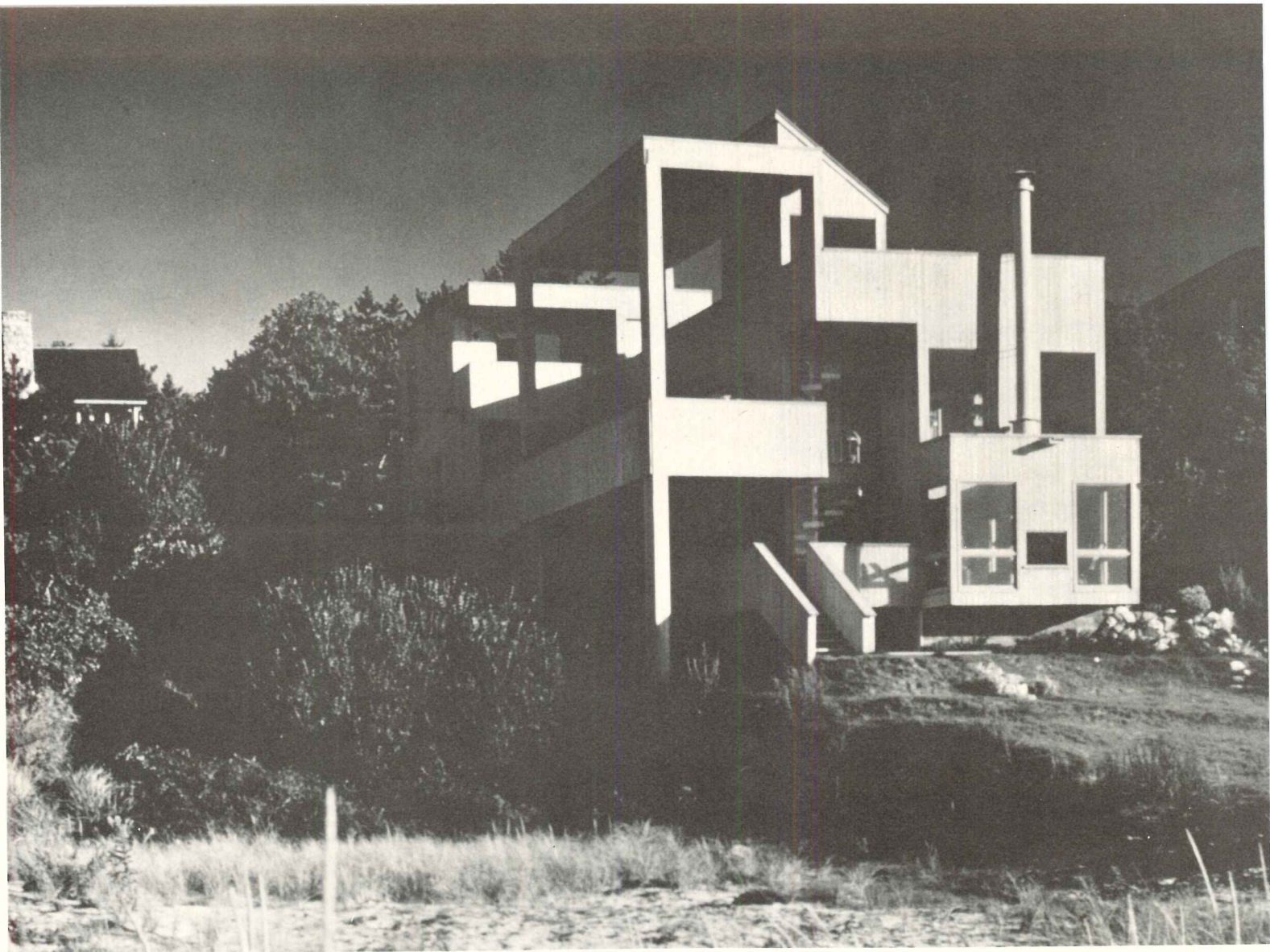
room and deck; waxed redwood siding and white-sprayed acoustical plaster—were chosen for ease of upkeep, visual texture and to accent spatial definition. The living room, sunk a few steps down to form a quiet place for conversation, is carpeted. Bronze anodized aluminum

sash is used for sliding windows and doors. Clerestories are fitted with special inward-swinging louvers which combine with special vents beneath living room windows to permit through ventilation; outside they provide major expression for each unit. But for all the great

strength and character of this house, firmly anchored as it is to its hillside site, the silvery yellow shingle cladding for the frame structure lets its exterior forms nearly disappear amid the trees; in this design everything is geared to save the greatest impact for spaces inside.



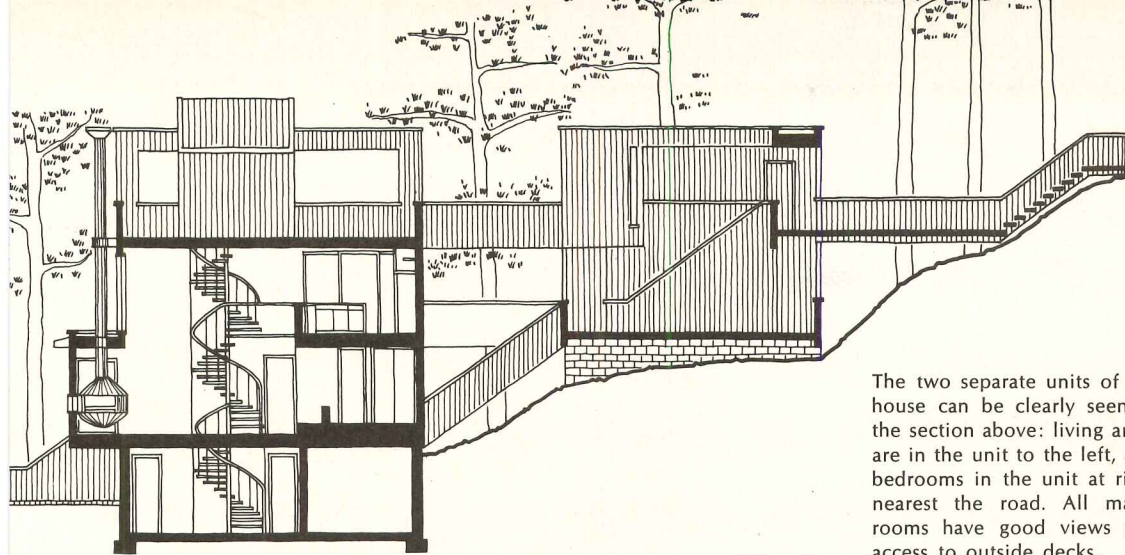
Architects: ROBERT MARQUIS and CLAUDE STOLLER of Marquis and Stoller, Architects and Planners 737 Beach Street, San Francisco, California
Location: Marin County, California
Structural engineer: Eric Elsesser and Assoc.
Contractor: Meinberger and Son



A series of outdoor and indoor living spaces cascade dramatically down a 40-degree cliff to form this unusual, hospitable house. The half-acre plot is long and narrow (72 feet wide) and has mandatory setbacks of 20 feet on both sides, thus allowing a maximum house width of 32

feet. The program and other restrictions added further challenges: the budget was \$40,000 for four bedrooms, two baths, living room, dining room, kitchen and ample outdoor space; local zoning dictated a maximum height of two and a half stories, but not to exceed 40 feet.

All this was organized into two linked, two-story units, with the upper one offset horizontally to allow a view of the Atlantic Ocean, and the lower unit stepped down the cliff one story. The offsetting of the units also gives the added benefits of a sheltered rear deck tucked in-

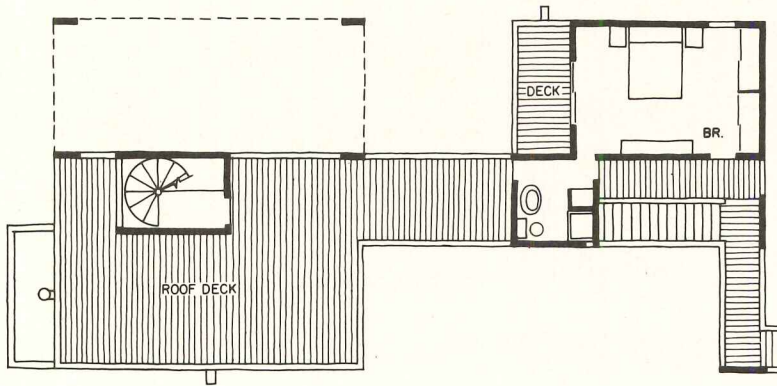


SECTION A-A

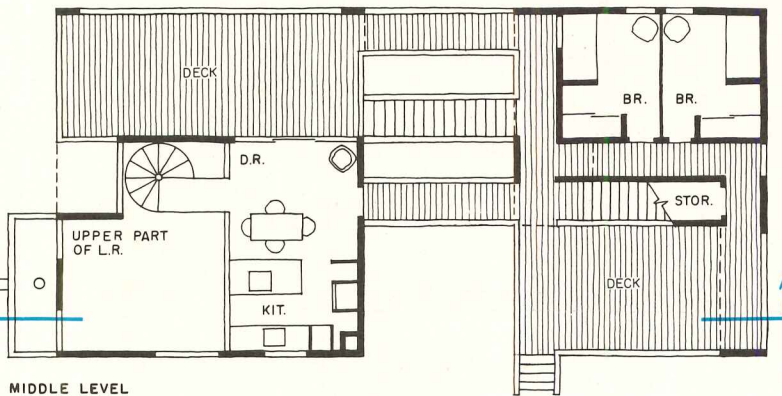
The two separate units of the house can be clearly seen in the section above: living areas are in the unit to the left, and bedrooms in the unit at right nearest the road. All major rooms have good views and access to outside decks.



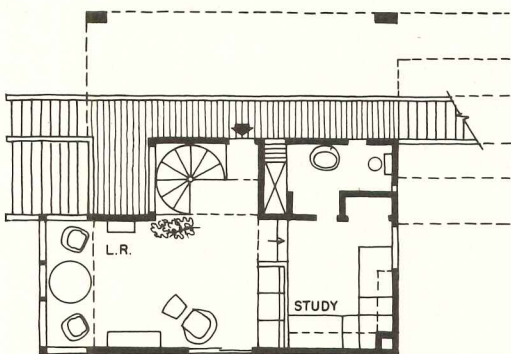
Jeffrey Jay Foxx photos



UPPER LEVEL



MIDDLE LEVEL



LOWER LEVEL

In the living unit, a three-story spiral stair connects all the inside levels. The kitchen-dining area adjoins the main deck for outdoor meals, and forms a balcony looking over the two-story living room. As this is mainly a summer house, only this unit is heated (forced warm air) and the study can double as a bedroom for winter weekends on occasion.



to the hill, a tall, canopy-shaded front deck overlooking the ocean, and easy access to the roof of the front unit for use as a sun deck. A series of stairs and bridges connect all parts of the house, inside and out.

Apart from its over-all impact, the most dramatic

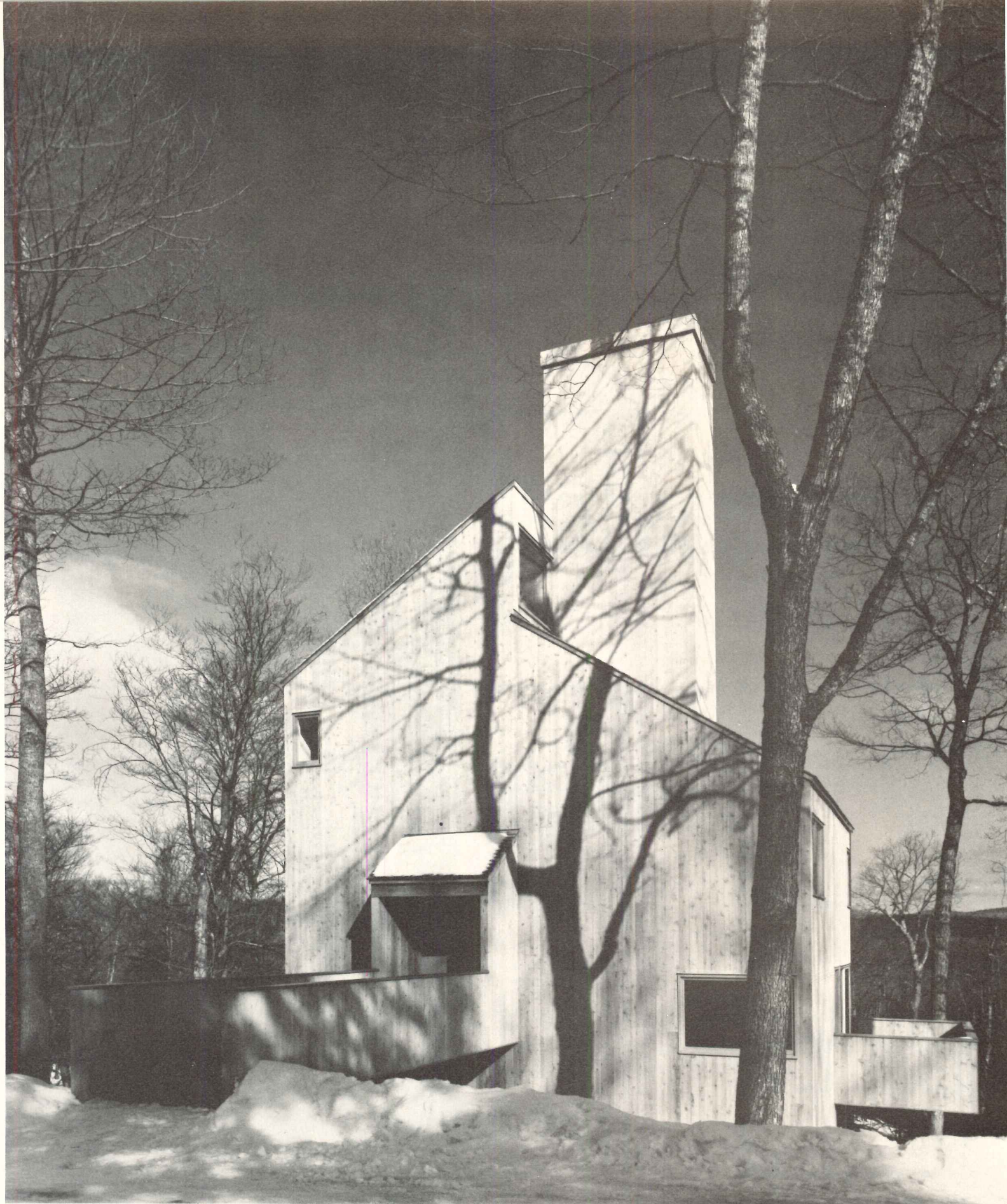
feature of the house is the two-story living room with its open fireplace set before double-glazed windows—one can view the fire and the ocean at the same time.

As local codes required a full foundation, the house was dug into the cliff, instead of being on wooden stilts as

planned in preliminary stages. The basic structure is wood frame with exteriors of bleached cedar siding, and interiors of natural cedar; the materials are expected to weather well and to reduce future maintenance. There is 2,020 sq. ft. inside and 1,600 sq. ft. of deck.



Architect: RICHARD D. KAPLAN
 150 East 52nd Street, New York City
 Owners: Dr. William Lee Curry
 Location: Montauk Point, Long Island
 Engineer: Robert Sillman
 Landscape architect: Richard D. Kaplan
 Contractor: Jack Jackson



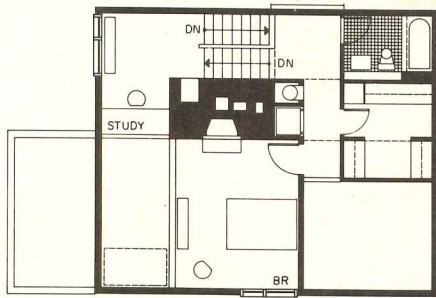
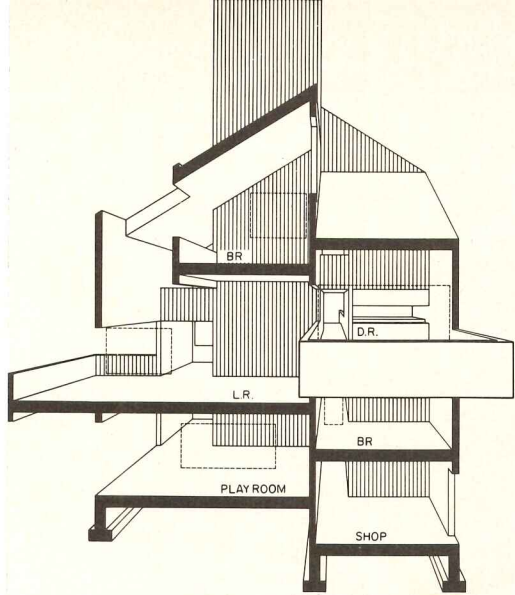
Outdoor, cantilevered viewing decks, a dining room balcony and a bedroom loft help make this cedar-clad house for a family of three an always delightful and practical place to live.

The carefully organized house is a successful outcome of architect Hobart Bett's de-

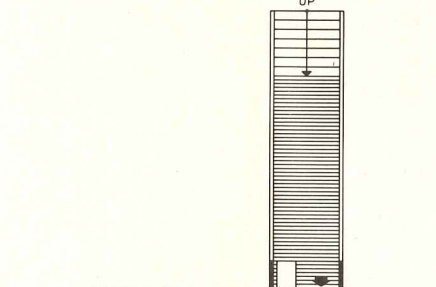
sign thinking, which he expresses with the same verve that is evident in the design itself. "It's a spatial ballgame," he explains, "within a very disciplined order." The idea was to create "pretty straightforward relationships, very tight, very well organized in plan, which make,

in section, spatial complication—with spaces going in, out, up, down, and ducking around. All this is done within a very specific architectural framework that is recognizable, that pulls all the spaces back." Thus, fireplace and stairs are grouped to permit a tight-knit organization

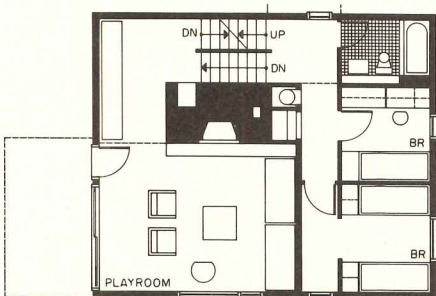
of space, and to provide a tall, visual anchor for the house. Rooms double back, and open onto each other, but are all disposed off, and relate back to, the scissor stair. A resulting "balance between serenity and excitement" is paired with a balance between economy and



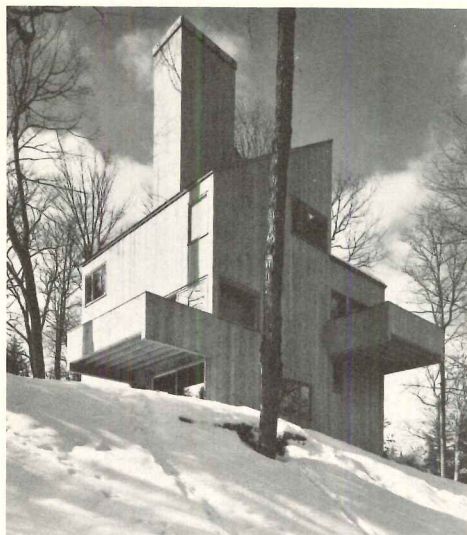
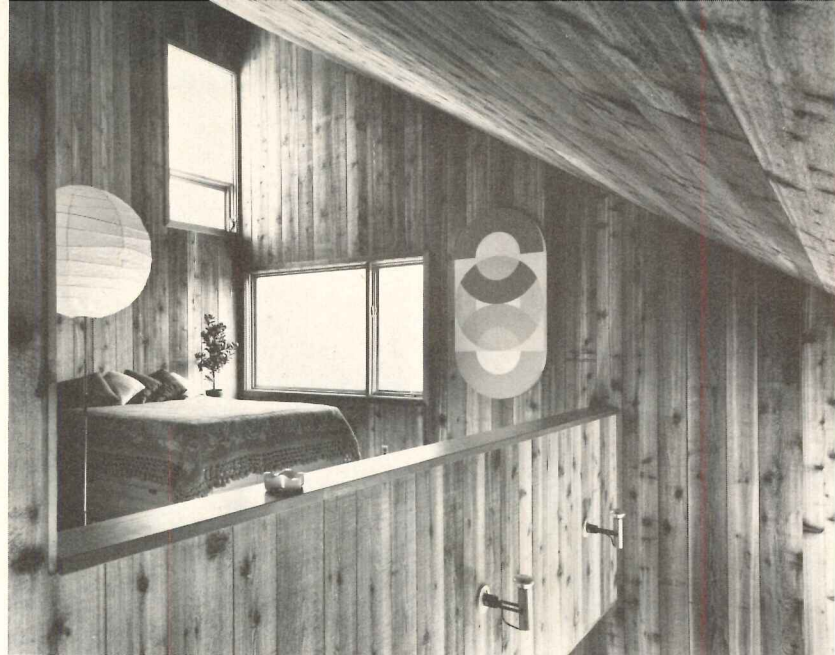
UPPER LEVELS



MAIN LEVELS



LOWER LEVELS



Norman McGrath photos

Master bedroom loft (above) overlooks living room (below). Dining balcony can be seen to rear of photo. Livingroom opens onto deck oriented to the south and for a close-range view of trees; fourth-level dining deck, much higher by virtue of the sharp incline, is oriented for morning sun and a long-range view of mountains to the east. Entry at mid-level takes best advantage of the slope. Exterior random width cedar siding carries throughout interior. The roof is cedar shingles; the basic structure, platform wood frame. Vertical organization of spaces and the use of cantilevers helped keep the cost of the foundation and site work down.



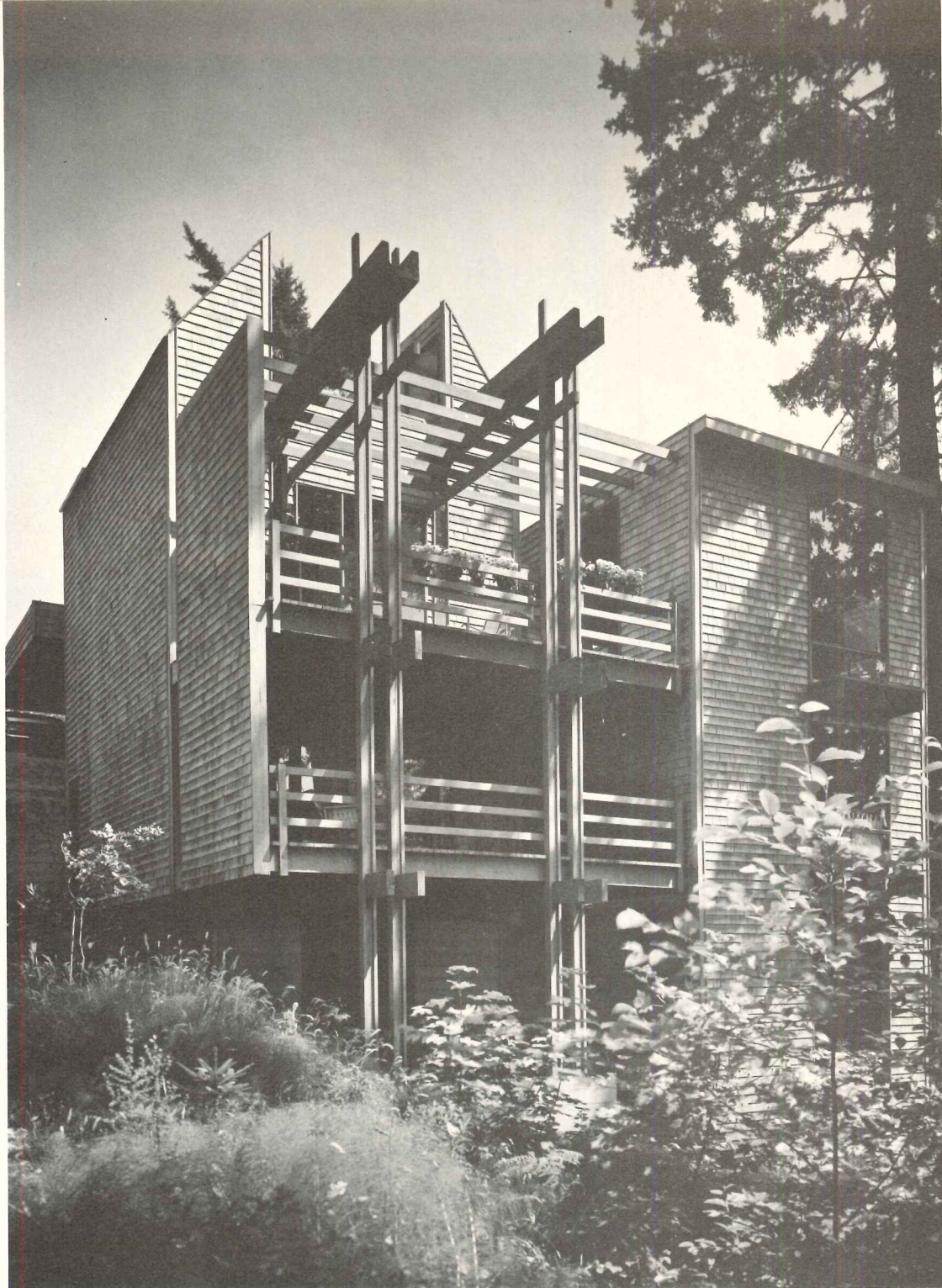
space: The idea is "to take things that are in fact small and artfully relate them suddenly to give them magnitude," the architect explains. Thus, the dining room is just 9 feet by 12, but, as the section and plan above suggest, borrows space from the livingroom it overlooks, to give

the impression of being twice that size. All is done, finally, "to exploit the unique qualities of the land," and, of course, to meet the owners' needs. Thus the site, a sharply sloping hill, suggested the orientation, and the basic vertical economical organization of the design. Projecting

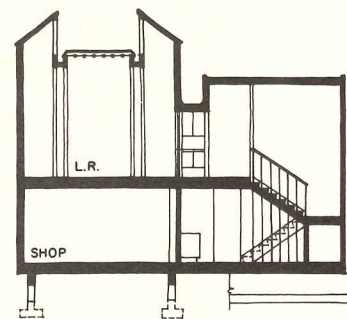
decks exploit views of mountains and close-up views of trees. And by isolating children's bedroom, guest and playroom on the lowest levels (see section) the architect was able to "play" with the upper three levels for the parents use, while zoning as required.



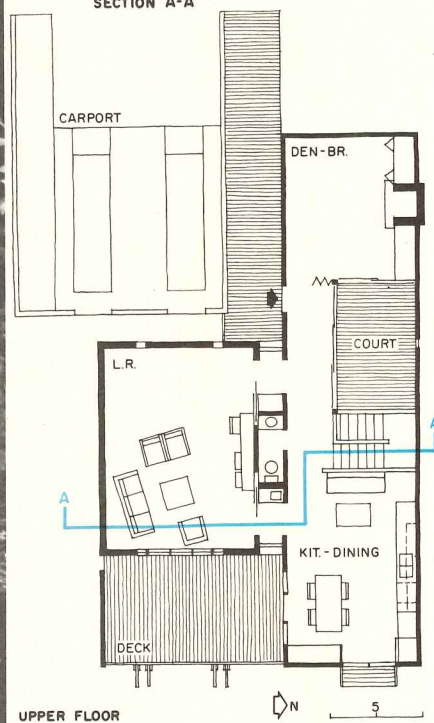
Architect: HOBART D. BETTS
41 East 57th Street, New York City
Moulton Andrus, project architect
Owners: Mr. and Mrs. George C. McCune, Jr.
Location: Londonderry, Vermont
Structural engineer: Stanley Gleit
Mechanical engineer: Peter Flack
Contractors: George C. McCune, Jr. and P. William Polk, Jr.



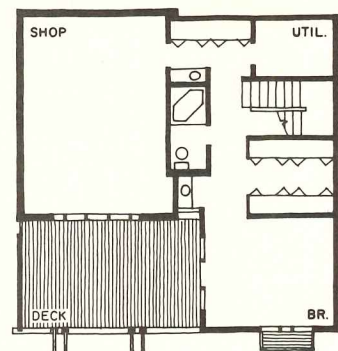
Morley Baer photos, courtesy of House and Garden



SECTION A-A



UPPER FLOOR



LOWER FLOOR

In a sophisticated expression of what many have come to call the "Northwest Style"—a relaxed, well-crafted, woodsy sort of architecture—this house makes excellent use of a site that is almost entirely a steep slope. Most of the house is supported on wood piers, but for the carport and

entrance area, a flat area was artificially created by retaining walls and a concrete slab. Over a portion of this, a broad roof shelters parking for two cars and the main entrance, which is approached by a walk and a little bridge. Under each parking space, rectangles of gravel have

been set into the surface to catch oil drippings.

From the front, the house presents a modest, one-story facade, relieved by a band of curved cedar shingles and dominated by two big clerestory monitors over the living room. Except for two narrow slit windows



A "sunburst" of car mufflers (shown directly above) by artist Howard Price, gives a design clue to this interesting house: an eye-catching concept made of very familiar materials. The wood framed, shingle clad house gains great distinctiveness by making a dominant feature of the skylights desired in the living room to add light to a collection of paintings.

under the projecting laminated beams, the front is blank to assure privacy. Large banks of windows are at the back to take advantage of the views over the surrounding landscape and Lake Washington. View decks are also at the back on both levels of the house; the upper deck is

screened by a trellis supported by beam extensions.

The plan is basically a rectangular one, with areas cut out for the carport, decks, and a little atrium off the entrance. The upper level contains a big living room—which doubles as a sort of gallery for the owners' collec-

tion of art and artifacts—a big dining-kitchen, and a guest-room-study. On the lower level, only the area behind the carport foundation and retaining wall is utilized, and contains the master bedroom suite, a shop and utilities.

The structure is a Douglas fir frame, set on concrete

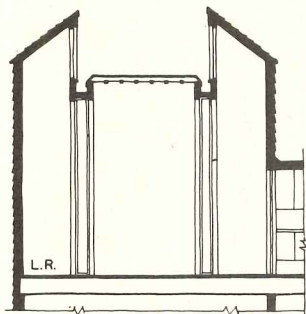
foundations, and sheathed with plywood. The exterior is surfaced with red cedar shingles; a "leggy" appearance at the back—which is so often the case with hillside houses on "stilts"—was avoided by carrying the shingles to ground level on a portion of the house. The



owner, Blair Kirk (who, incidentally is also the brother of the architect, Paul Kirk), acted as his own contractor and builder, and executed a house that is handsomely detailed and finished throughout. Year-round heating and cooling are provided by a dual-zoned, electric air-to-

air heat pump. The cost of the house was about \$41,260. Well crafted wood also carries through all the interiors, with walls of western red cedar, oak floors, and clear hemlock ceilings; rafters are left exposed. The big monitors, which give such a distinctive char-

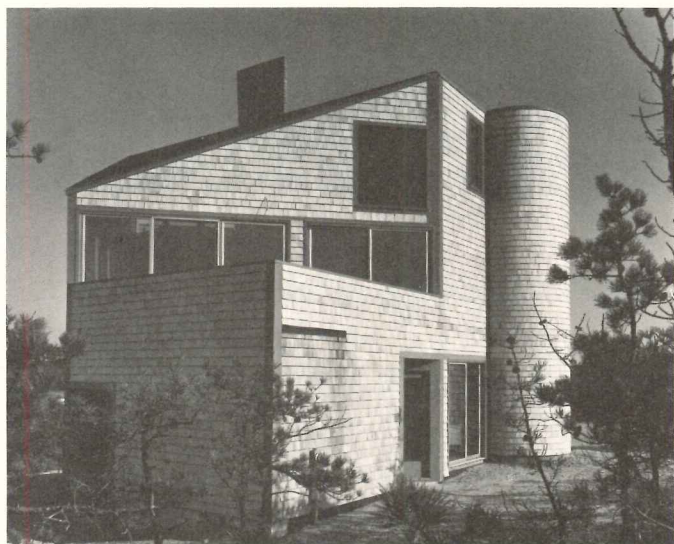
acter to the exterior of the house, provide even more drama to the big living room by creating a varied and soaring ceiling and by flooding the long display walls with light. As a foil for the bright colors of the paintings, most of the furnishings are in quiet, neutral colors.



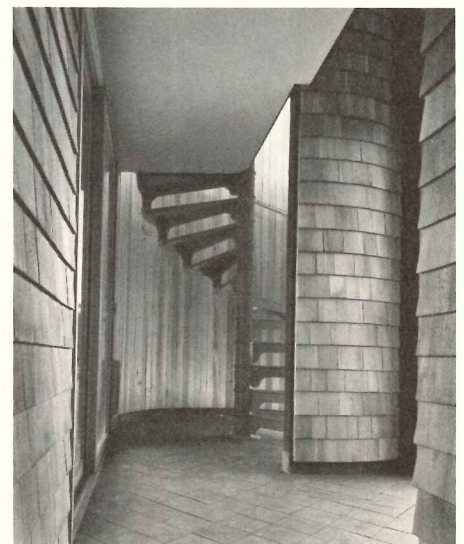
In spite of its closed front facade, the interior of the Blair Kirk house is filled with light and views, and each room adjoins an outdoor living space. An atrium (top left) is a hub for entry, study and kitchen; a living deck (top center) flanks kitchen (bottom left) and living room (left and above). The roof monitors shown in the section flood the paintings displayed with light.



Architect: PAUL KIRK of Kirk, Wallace, McKinley & Associates
 2000 Fairview Avenue East, Seattle, Washington
Owners: Mr. and Mrs. Blair Kirk
Location: Mercer Island, Washington
Landscape architect: Robert Chittock
Interior design: Lou Garner Swift
Contractor: Blair Kirk



Weathered white cedar shingles and corner board windows are pure Cape Cod vernacular and picked because they make good sense. Decks (photo above) are off master bedroom; (below) off livingroom on second floor. Lower level bedroom windows peer through cedar trees close by. Entry leads to low-ceilinged hall (right), open to kitchen above, and yellow enameled cast iron spiral stair. Seemingly complex, the house was designed by juxtaposing two squares, then removing triangular volumes (for decks, pitched roof) as it goes up. House has concrete block foundation to anchor it to the ground, virtually composed of shifting sand.



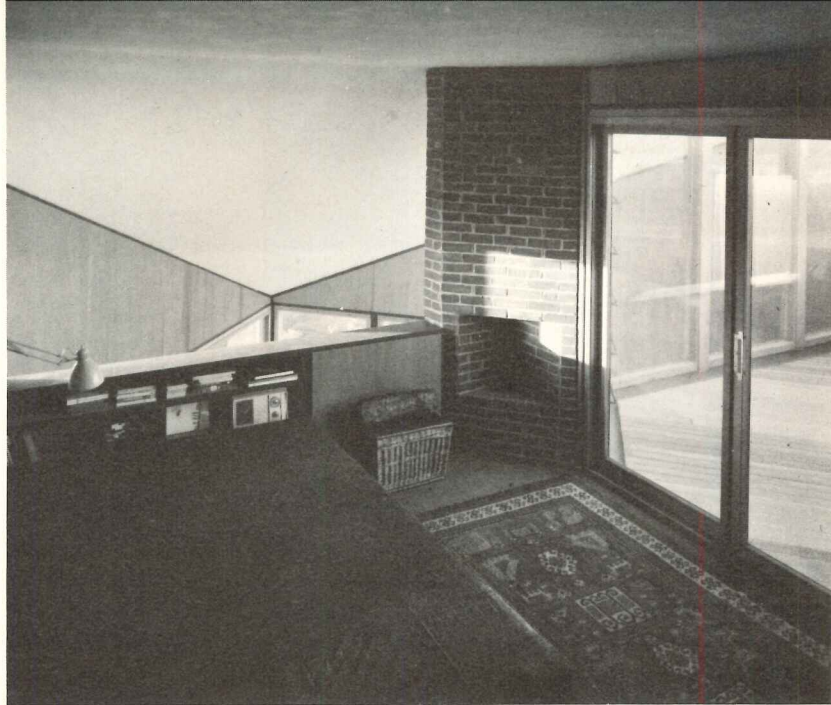
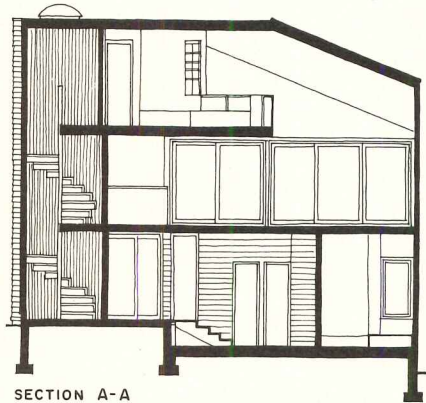
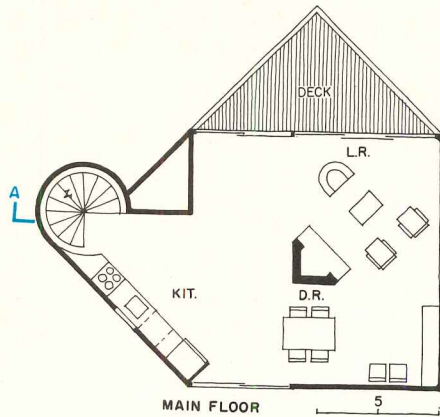
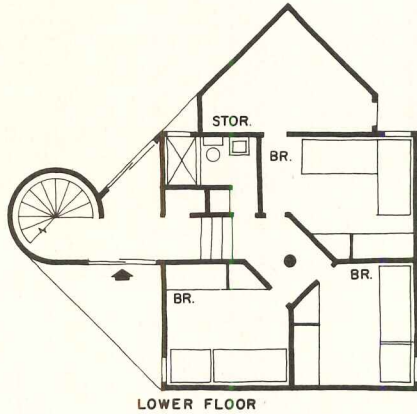
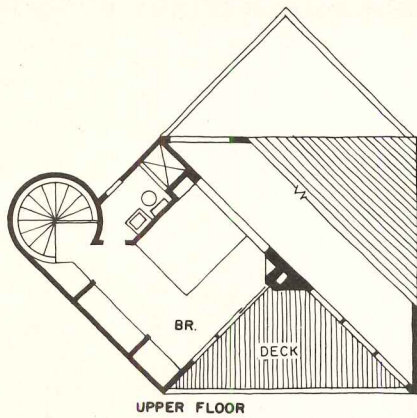
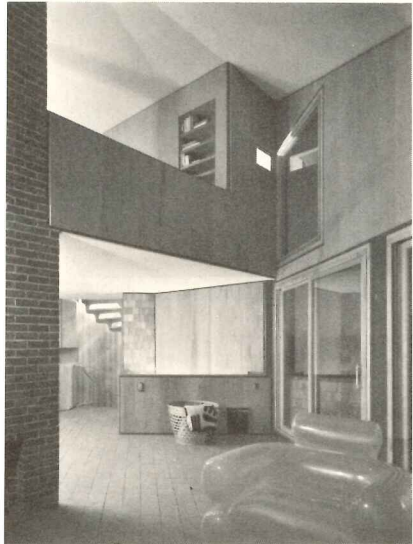
When the owners leave their suburban home on summer weekends, they retreat to this unorthodox vacation house perched atop a Cape Cod hill. "Like a ship floating on the land" is how the architect Giovanni Pasanella's associate, Thea Kramer, describes the house, and the analogy is

a good one. The hilltop site is flat, and, except for sand formations, scrub pines and other hardy flora, totally undistinguished. But the views—of the sea, a salt marsh, and a distant town—are great, and varied in all directions. No building is close by. By breaking up the usual four-square

box to create many viewing angles (both through and out the house), the architect reasoned that he could take best advantage of the site, while still organizing the house for the owner's practical requirement: "an economical, varied space for themselves and guests to feel

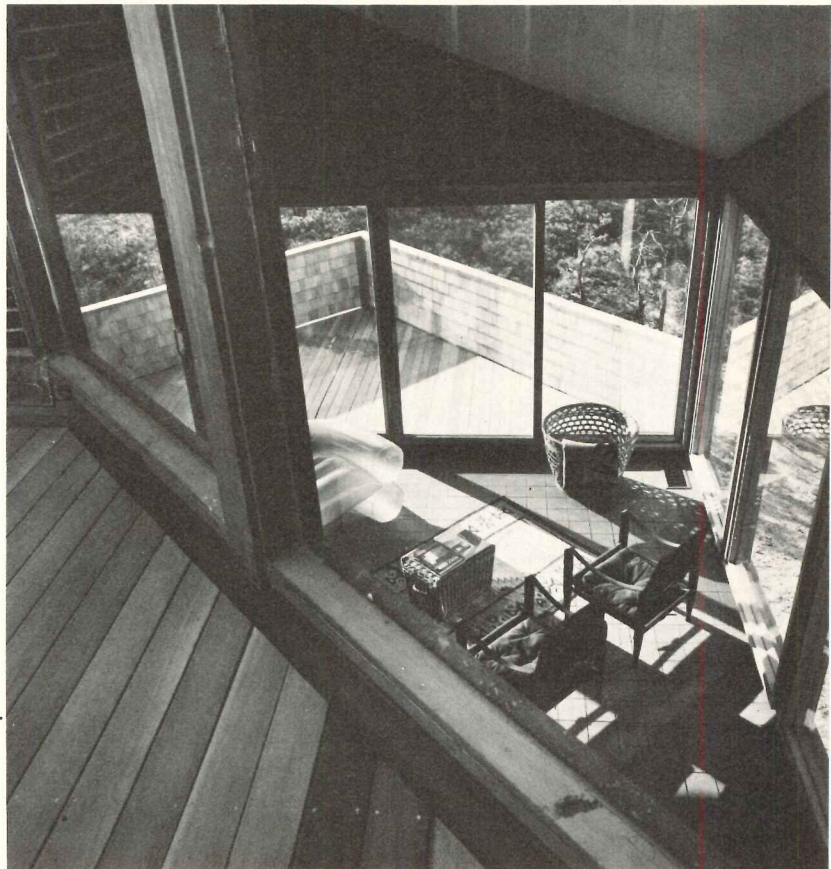
comfortable together or alone." The family includes a teenaged son and daughter, and separation of their activities was required.

Spaces and shapes lend this house its perennial vacation air of built-in delight and relaxation. It is a vacation environment—though equipped



View (above) is master bedroom, overlooking livingroom and opening to its own deck, which, in turn, overlooks livingroom (below). Walls are cedar plywood; exposed structure is enameled a deep red. Exposed framing painted as trim helped account for total \$27,000 cost. Play of space is stabilized by warm red tones and the orientation stair and fireplace provide.

David Hirsch photos



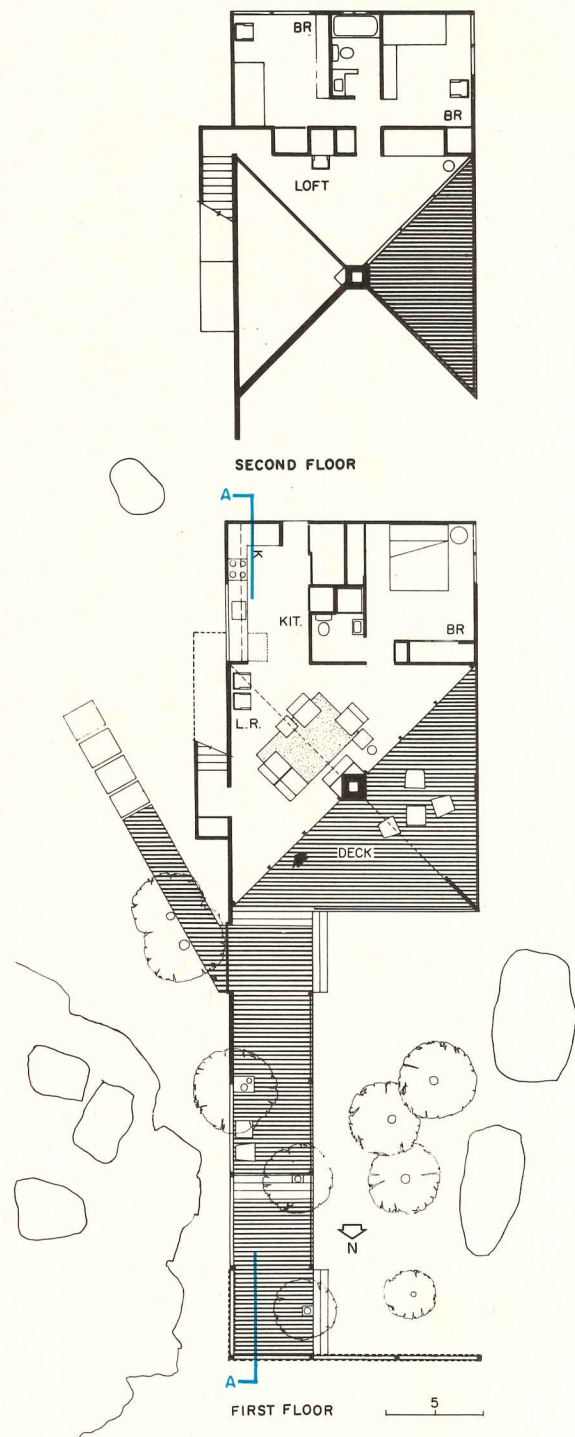
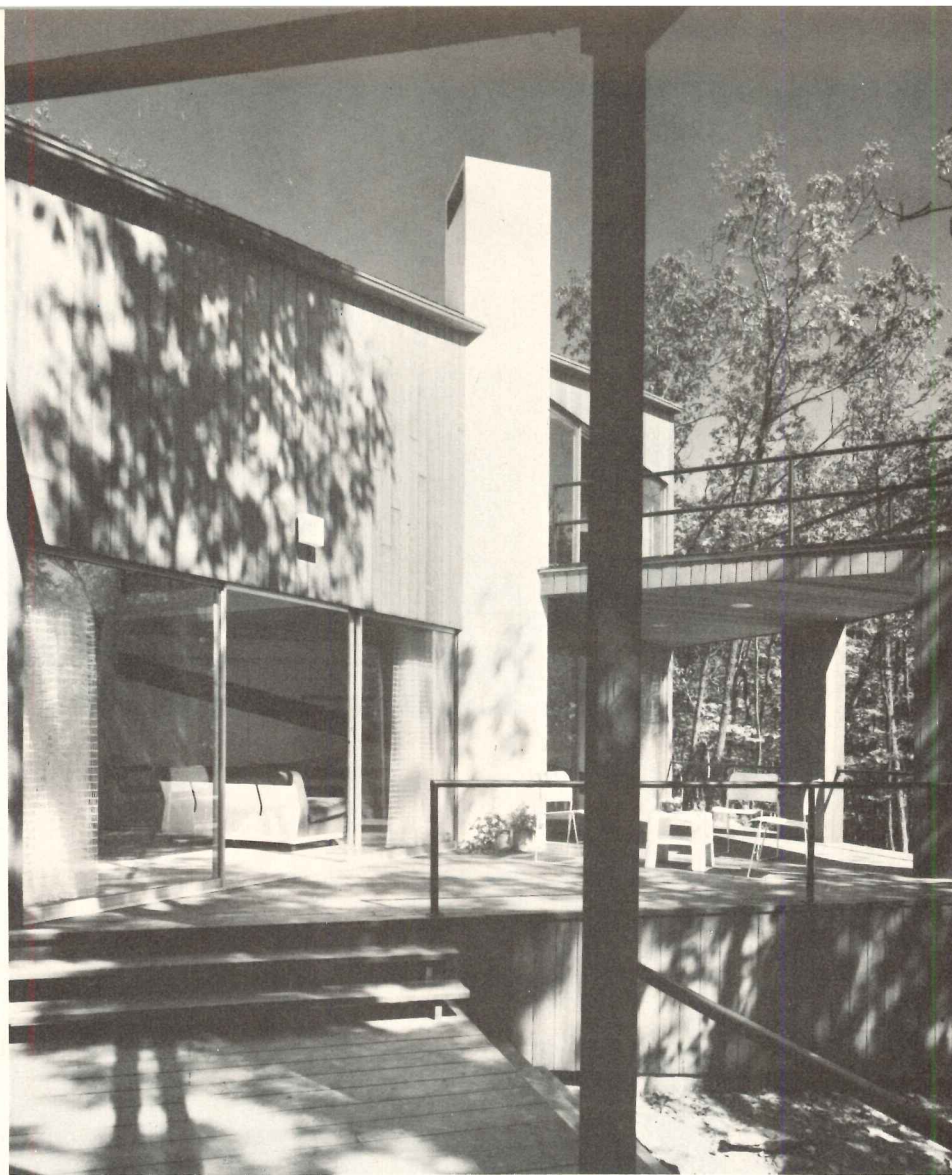
with space heating and all amenities for year-round use and planned with a realistic eye.

To take best advantage of the view, the usual multi-level house plan has been reversed, with major living areas open to major views on the second floor, and chil-

dren's and guest bedrooms a few steps below the first, or entry, floor. Master bedroom is on the third. By going up instead of out, and by placing main glass areas clear of the ground, the house can be totally buttoned up, and is worry free for the owners when away.



Architect: GIOVANNI PASANELLA
 154 West 57th Street, New York City
 Etel Thea Kramer, associate architect
 Owners: Dr. and Mrs. Alan Grey
 Location: Wellfleet, Massachusetts
 Structural engineer: Stanley Gleit
 Contractor: Allen Jordan



This year-round vacation home by architects Mayers & Schiff is located in the Pocono Mountains of Pennsylvania. The site is long and narrow with one end fronting on a pond. Part of the site—a small rocky ledge and a half dozen very large boulders strewn about—was high-

ly picturesque but unsuitable for building on. The primary aim of the architects in siting the house was to incorporate this space into the design of the house itself. Approaching the house the first view is of a continuous sloping redwood wall which slices across the narrow dimension

of the site and is punctured by a glossy white barn door. The wall hides all views of a pond and the large boulders, until the barn door is slid open—whereupon one is, quite unexpectedly, back outside! But not quite, for while part of the long wall forms one wall of the house, the



A variety of indoor and outdoor spaces—and some that are not exactly either—provide the occupants of this Pennsylvania second home by architects Mayers & Schiff with living areas for every mood and weather change. The house has been carefully sited and designed not simply to sit in nor merely blend with its pleasant natural setting, but rather the most interesting features of the terrain have been integrated into the design of the house itself. This is achieved for the most part by the multi-level deck that extends the house into the woods, and by the partially roofed-over deck that brings the outdoors into the main structural volume. The design of the house is all the more impressive in view of the fact that little site work was necessary for the architect's goal to be accomplished. The house cost about \$33,000.



remainder is backed by a two-level open deck covered by a trellis. Both deck and trellis serve as wind bracing for this section of the wall. From the entry side one cannot tell where the house (the interior living spaces) ends and the long deck (one of the outdoor living spaces) behind

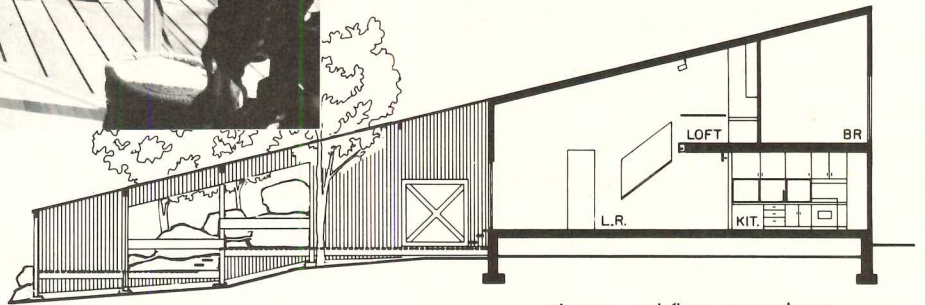
the wall begins; a fact that also intensifies the tie between the architecture and the natural spatial qualities of the site. At the point where the view of boulders on both sides, the cliff, and the whole natural setting is at its best, the wall is cut away, allowing nature to frame another type

of more open outdoor space. This area is the favorite outdoor sitting area for the residents. The unusual family makeup dictated special indoor space requirements: with four children varying from young ones still at home to older married ones who visit frequently, the Benen-

sons find themselves with an overflow crowd on some weekends and completely alone on others. Rather than build a large house with many bedrooms which would be "dead" space much of the time, the architects decided to limit the fixed bedrooms and provide a large sleeping



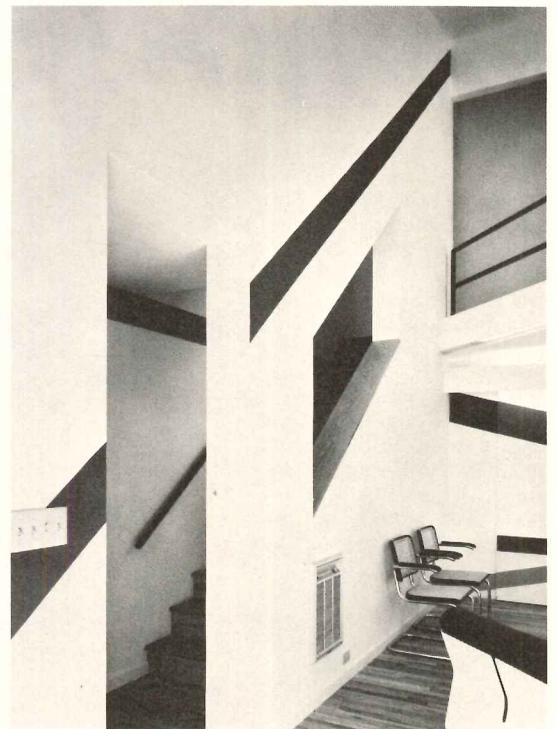
William Maris photos



SECTION A-A

The supergraphics of the Benenson house, designed by artist Florence Cassen, are an extension of the architects' basic diagonal concept. A continuous green stripe has been painted across the longest single wall surface (stairwell, below) in the house. A combination of sliding panels between the living room and

other ground floor spaces have also been painted with bands of varying widths. As panels are re-arranged in various ways, the stripes regroup to form new designs.



loft with built-in bunk beds for guests. The sleeping loft, with its built-in work desk and adjacent outdoor deck, serves as a study for the Benensons during the less-populated weekends. The main form of the house is based on a square cut into overlapping triangles on various levels—a

kind of tri-level tic-tac-toe—with a fireplace and chimney at the square's center. The long sliding glass wall of the triangular living room is oriented towards a view of the boulders and pond. The living room is two stories high in the space formed by the overlapping triangular loft.



Architects: ROBERT A. MAYERS and JOHN C. SCHIFF of Mayers & Schiff
Penthouse 45 East 51st Street, New York, New York
Owners: Dr. and Mrs. A. S. Benenson
Location: Hawley, Pennsylvania
Structural Engineer: Henry Gorlin
Mechanical Engineer: Seymour Berkowitz
Landscape Architects: Mayers & Schiff
Graphics: Florence Cassen
Contractor: Kreck-Myer





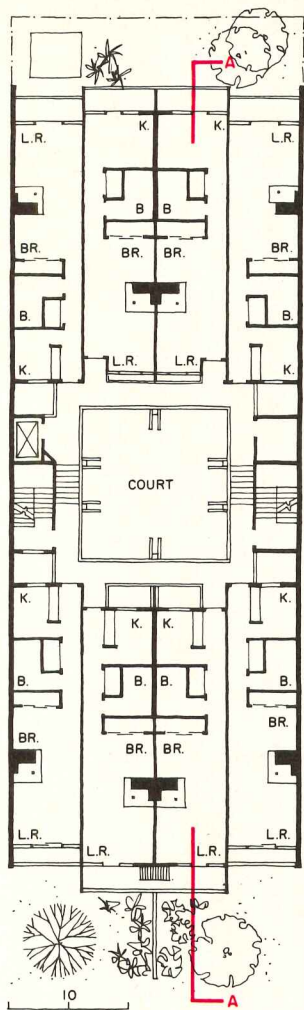
RECORD APARTMENTS OF THE YEAR



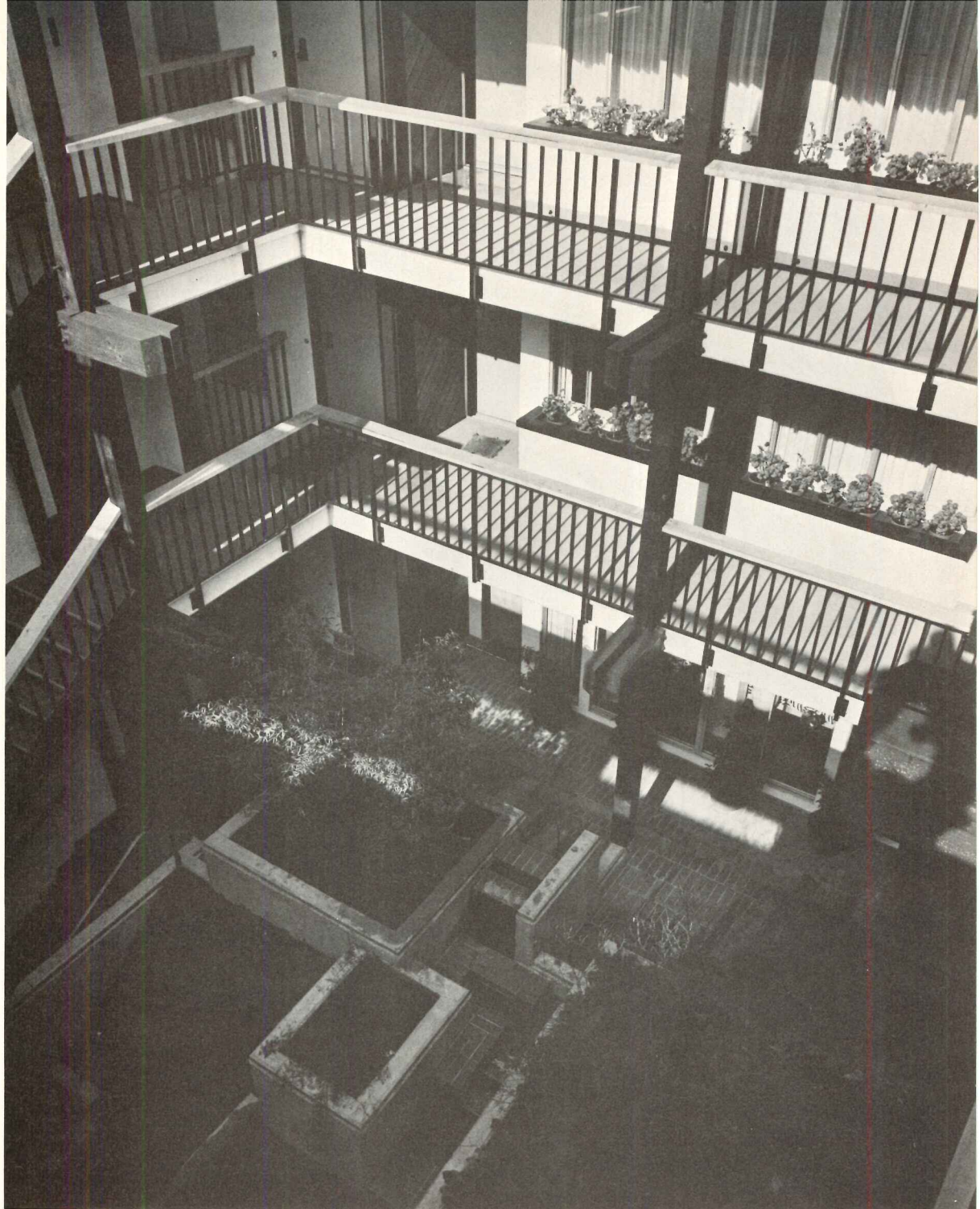
Twenty-five studio apartments have been deftly organized in the lowrise structure on a 50-by-137.5-foot lot. Though the high cost of land necessitated the number of apartments, the use of courts and balconies throughout gives each unit an unusual sense of openness for such an

urban setting—the site is within walking distance of downtown San Francisco.

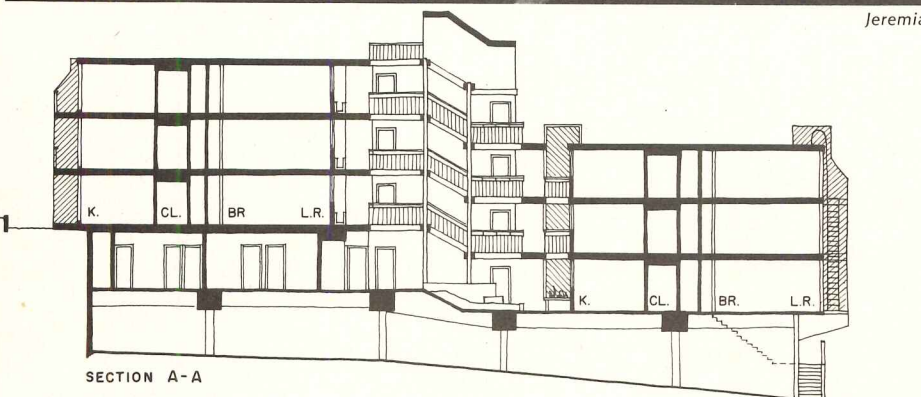
The trim, sophisticated design reflects both its citified character, and the lightness and ins-and-outs of upper-story bays, set on heavier foundations, that typify the neighboring older buildings.



Convenient access is provided for all apartments by elevator or stairs. White-painted stucco panels are used as a foil for the extensive areas of redwood on the exterior; interiors are painted gypsum board on wood studs. Cost was about \$379,000, without lot or landscaping.



Jeremiah O. Bragstad photos



SECTION A-A

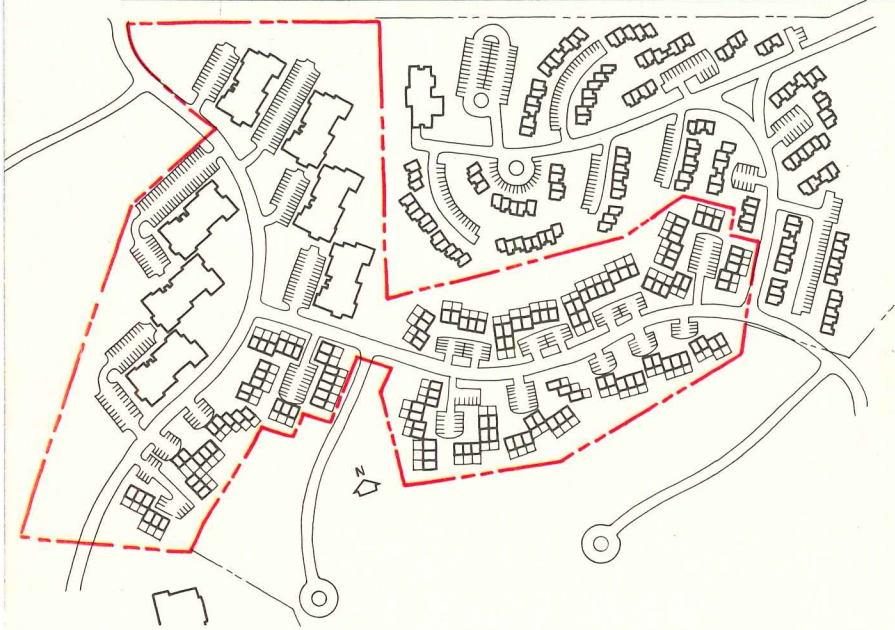
Even the vertical rods of the balcony railings echo those of the traditional and required fire escapes. Along with these elements, red brick paving, redwood siding and carefully planned landscaping are used within the limits of the budget to provide a warm, human "Bay Region" character.

The structure has three to four levels of wood frame construction (it follows the upward slope of the site) over one level of concrete-framed parking garage. The main entrance is up a broad flight of stairs and through a brick-paved, grill-gated entrance into the court. The

garden area within is a strongly patterned arrangement of brick walks, terraces and concrete planters and pools. Banks of flower boxes carry the sense of garden up to all levels. Though small, the apartments contain all the desirable amenities, including fireplaces.



Architects: FRANCIS WHISLER and PIERO PATRI of Whisler/Patri Associates
 350 Pacific, San Francisco, California
Project Architect: Carl Wisser
Owner: Rollin E. Meyer
Location: San Francisco, California
Engineers: Degenkolb & Associates
Landscape Architect: Edward Jenilli
Acoustical Engineer: Roger Maineri
Contractor: Rollin E. Meyer Co.

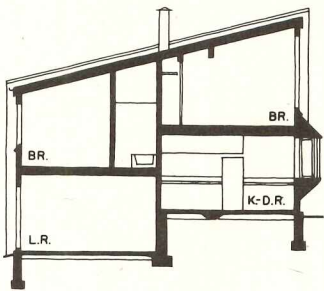
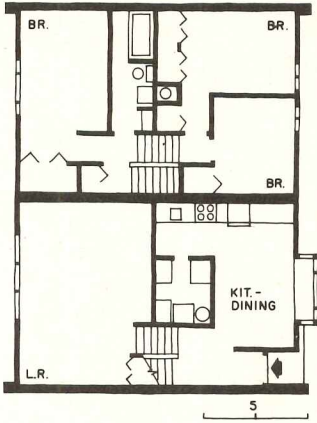


"Unity wedded to diversity" is architect Tasso Katselas' summation of the design approach to this planned new village of apartments and townhouses. The use of similar framing modules, repeated details and standardized component parts gives a consistent element in a complex

that has much of the apparent diversity and spatial interest of, say, an Italian hilltown. Katselas' Phase II of East Hills park contains 326 rental apartments and townhouses; sponsorship and the land were provided by ACTION-Housing, Inc., (through its Development Fund) which is

a private, nonprofit civic agency with a basic goal of making available good housing for families of modest income at prices they can afford to pay.

Being built in successive phases, East Hills Park will ultimately comprise 1,200 units or more. Phase I (circled



SECTION A-A

The irregular terrain of the site was used in this project to create extremely interesting spaces within and without the structures. Set on foundations of concrete block, the units are wood frame, with masonry veneer or stained plywood exteriors. Interiors are painted drywall and exposed brick. As can be seen in the photo at right, colors are in an interesting range of earth tones. Asphalt shingles are used for roofing all units.

red in the plot plan) has been completed for some four years and has 187 cluster-planned townhouses and 91 rental apartments.

In the Phase II section illustrated here, the final FHA closing was made on January 21, 1970, construction is 95 per cent completed at this

writing, and 236 of the apartments and townhouses have been rented and are occupied. Completion of construction, landscaping and total occupancy of the remaining 90 dwellings is scheduled for June of this year. Rents, including utilities and maintenance, range from \$122 for

one-bedroom apartments to \$184 for four-bedroom townhouses; 65 of the units are eligible for rent supplements, which reduces the monthly costs to about one-half.

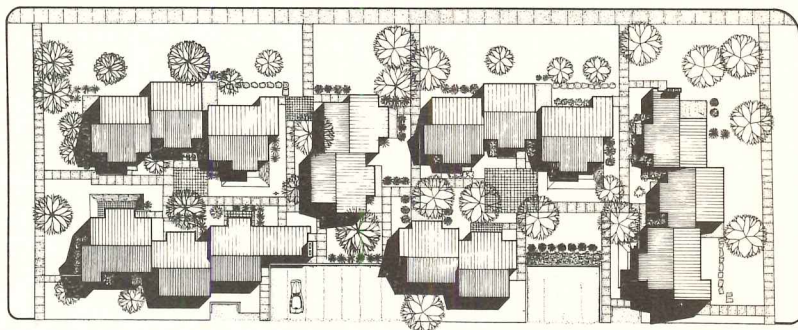
The apartments in this phase are in clusters of four-story buildings, and the townhouses are cluster-planned.



Architect: TASSO G. KATSELAS
4951 Centre Ave., Pittsburgh, Penna.
Owners: Second East Hills Park, Inc.
Location: East Hills, Pittsburgh, Penna.
Structural engineers: R. M. Gensert Assocs.
Mechanical engineers: Harold Shratter, Inc.
Electrical engineer: Aubrey Caplan
Contractor: The Ruben Development Corp.



Baltazar Korab photos

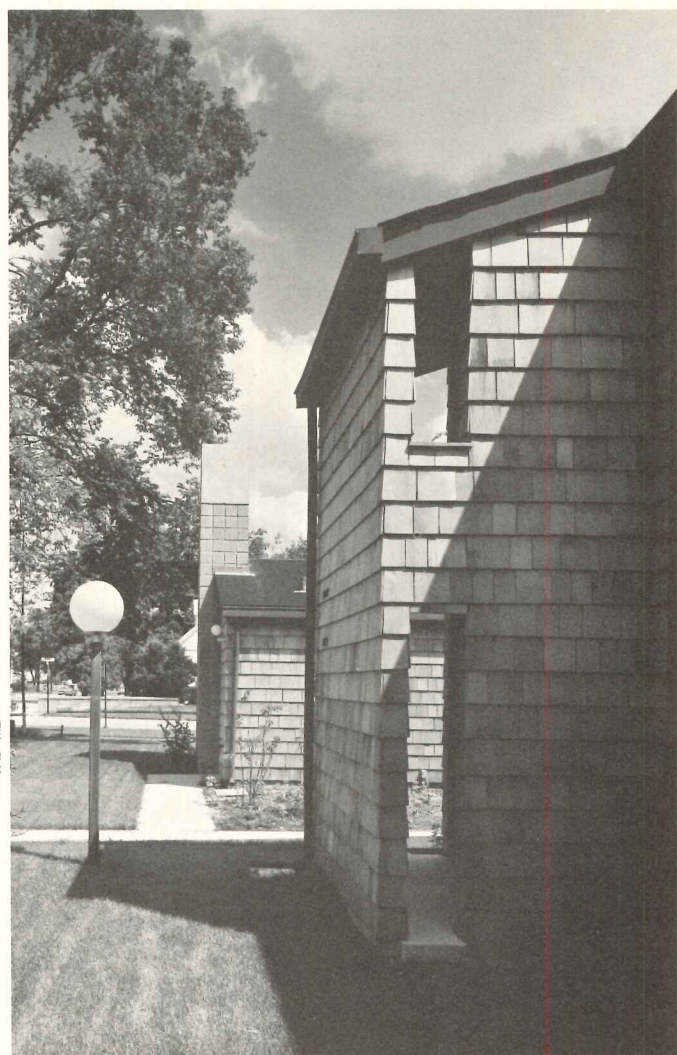
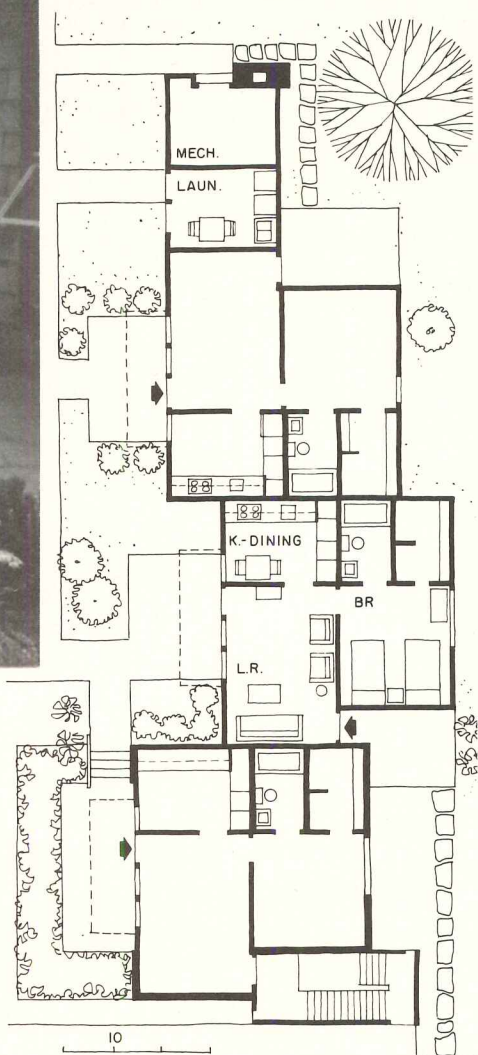
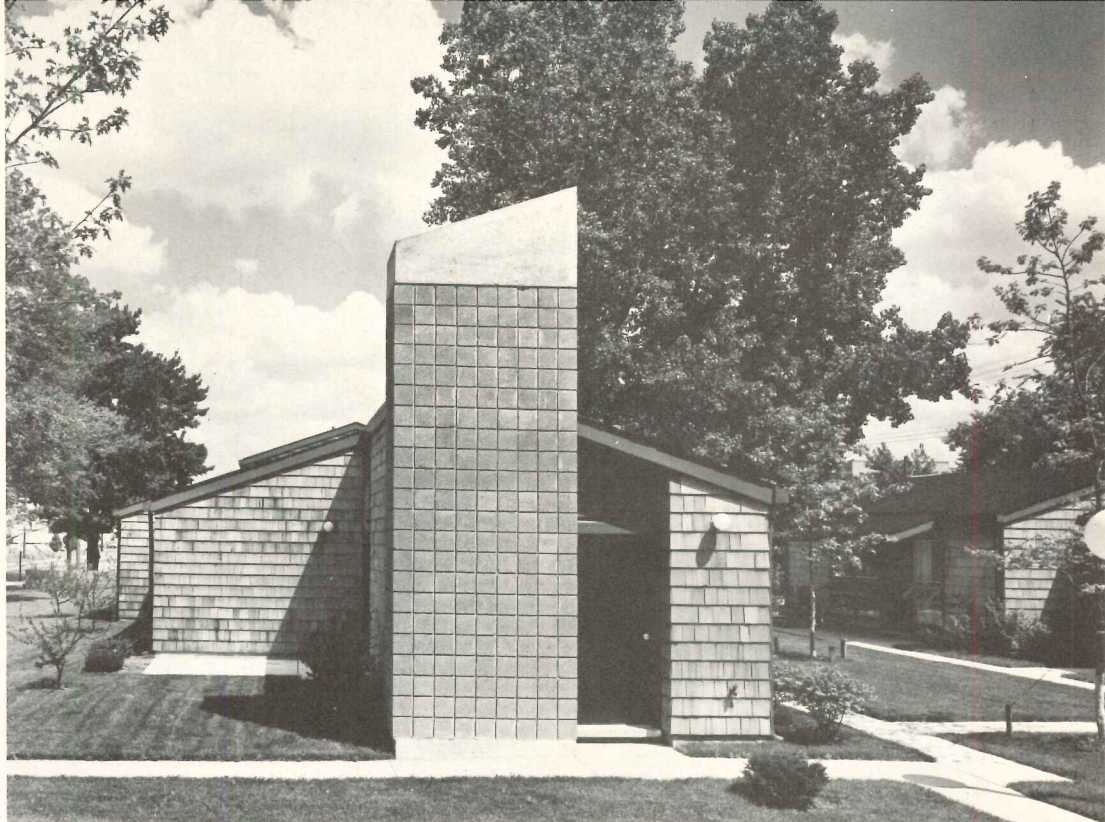
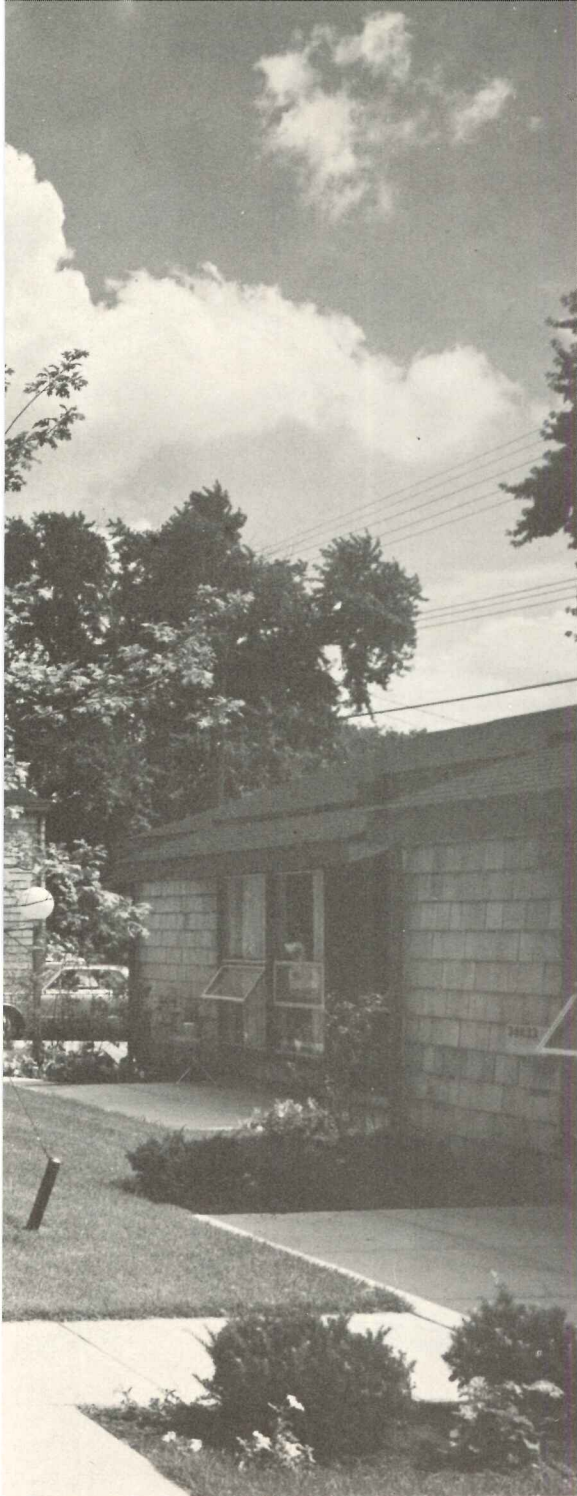


3

This extraordinarily pleasant and well planned apartment community is a public housing project for the elderly and offers unusual quality for its low cost. The project was developed on three separate sites (the largest one is shown above; the other two are similar to the grouping at the left

in the plot plan illustrated) and contain, in all, 36 identical one-bedroom apartments. To qualify, occupants must be over 62, or 55 if disabled. Most of the apartments are built at grade level so the occupants will not have to climb stairs; however, a few units are split level in ar-

range, with apartments one-half flight above or below grade, which enabled more dwellings to be built on the site without destroying the low, domestic scale, and adds considerable variety and visual interest to the groupings. As the three sites range a major traffic artery, all



The informal staggering of units, and the variety of roof heights created by intermingling one- and two-story units gives an attractive, village-like character to this housing project for the elderly. A typical row of apartments is shown at right, with adjoining laundry and mechanical rooms; these are arranged in clusters on three neighboring sites to form courts for outdoor living and strolling.

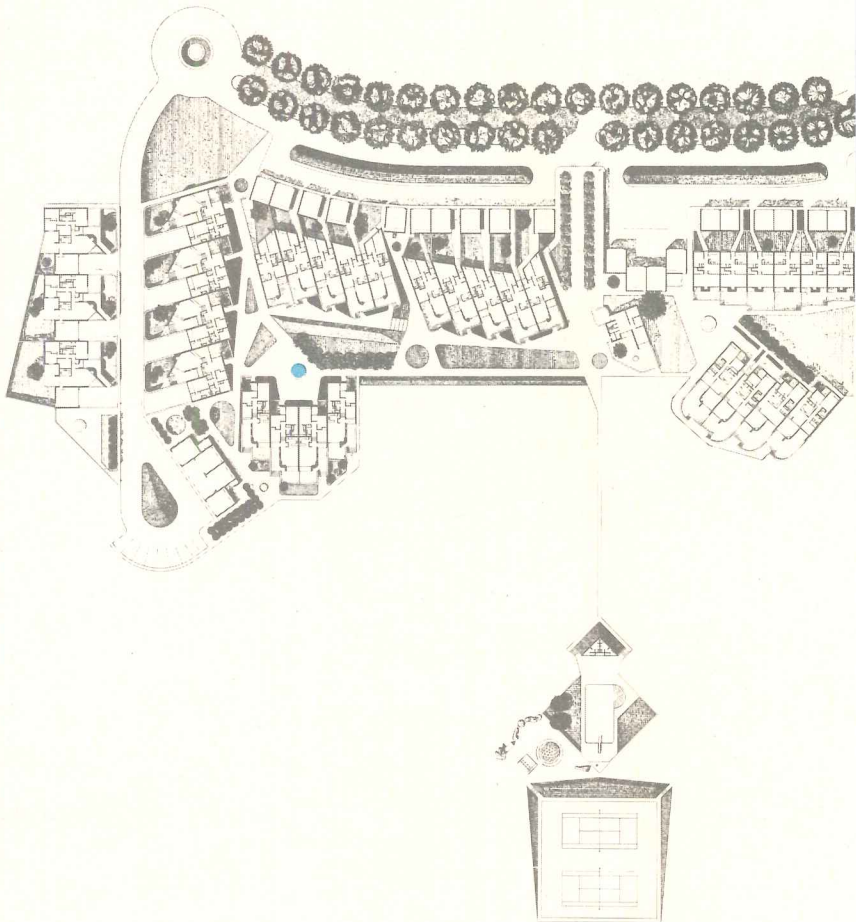
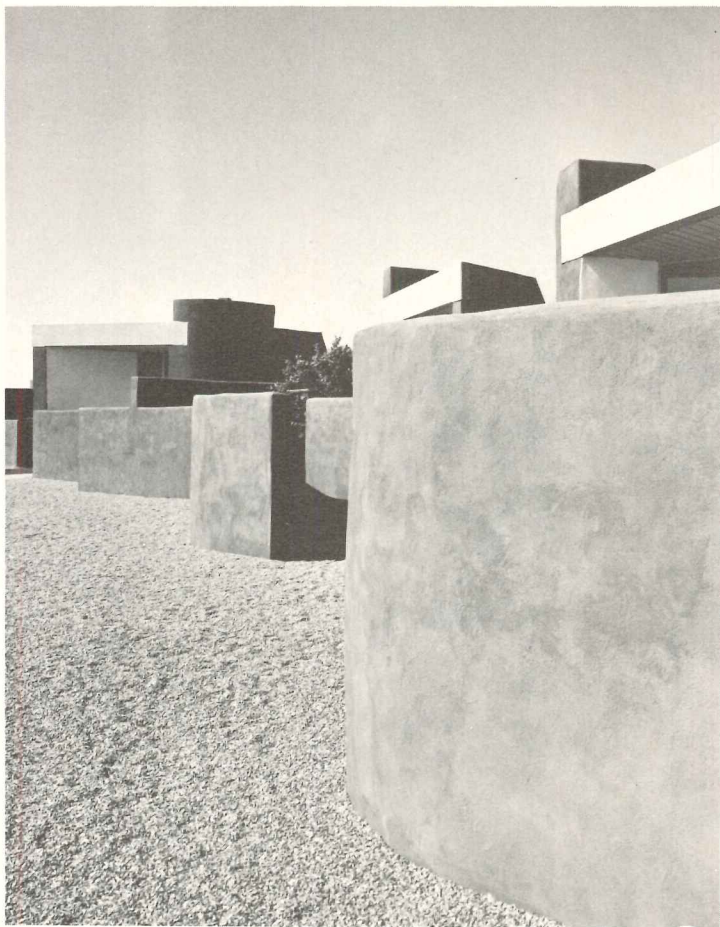
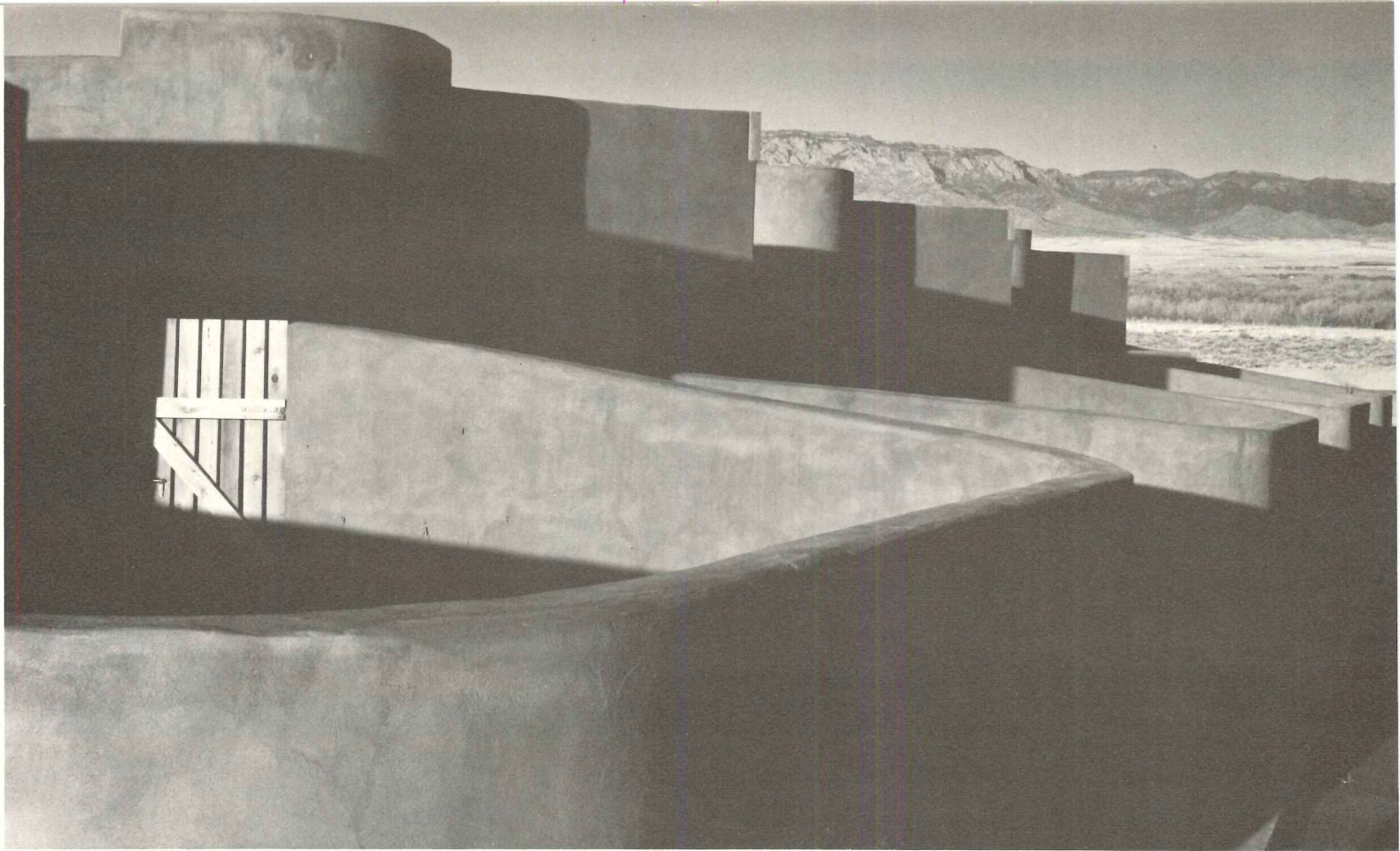
the units are faced away from the street and oriented toward landscaped courts.

The apartments are well planned and have ample storage space. Several small laundry rooms are scattered through the groupings. Heating is by a hot water radiation system. The buildings are

wood-framed and surfaced with cedar shingles. Roofs are asphalt shingles. Interior walls are painted drywall and floors are vinyl asbestos or asphalt tile. The project was completed in March, 1969 at a cost of \$17,000 per dwelling including site, landscaping and equipment.



Architect: WILLIAM KESSLER of William Kessler & Associates, Inc.
 18000 Mack Avenue, Grosse Pointe, Michigan
Owner: Wayne Housing Commission
Location: Wayne, Michigan
Engineer: William Kessler
Landscape: Johnson, Johnson & Roy, Inc.
Contractor: Holtzman and Silverman



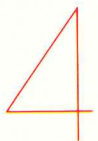
There is a rare kind of appropriateness to this cluster of townhouses—built in the early stages of what will be a 500-acre community just outside Albuquerque. Most obviously, the clustering, the use of adobe, and some of the forms are traditional. But where tradition is called on,

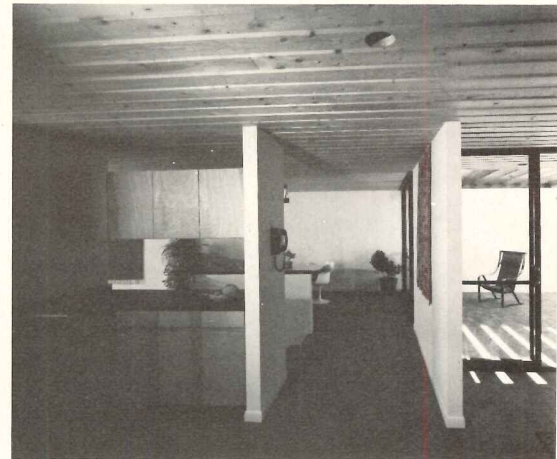
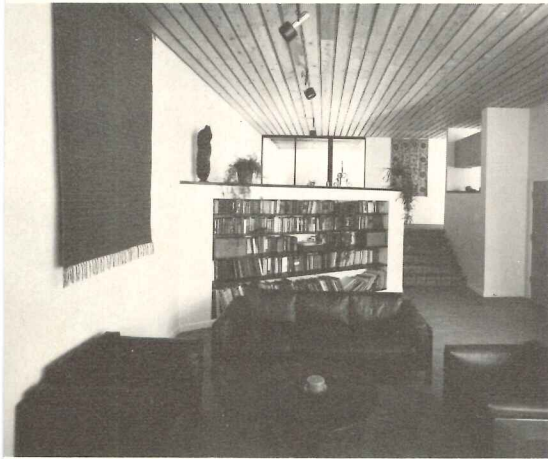
it is called on for the way it works and not the way it looks.

The massive adobe walls serve as heat reservoirs—blocking heat during the day and releasing it at night; the walls are essentially blank on the western wall, but open wide on the east (bottom in

plan) to the views down the semi-arid mesa to the contrasting green band along the Rio Grande.

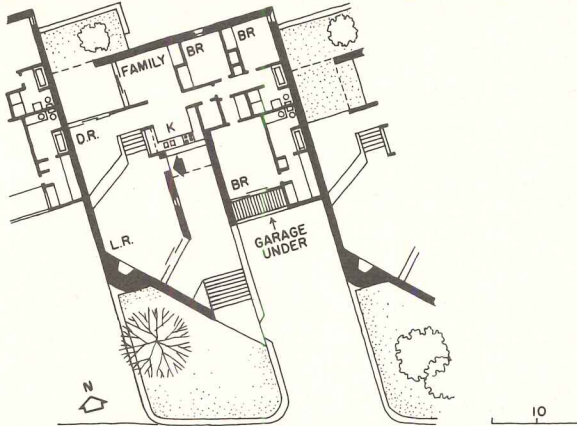
The major glass areas (see photos opposite) are set back beneath deep concrete fascias; and even small windows are set deep in recesses in the walls. To add light



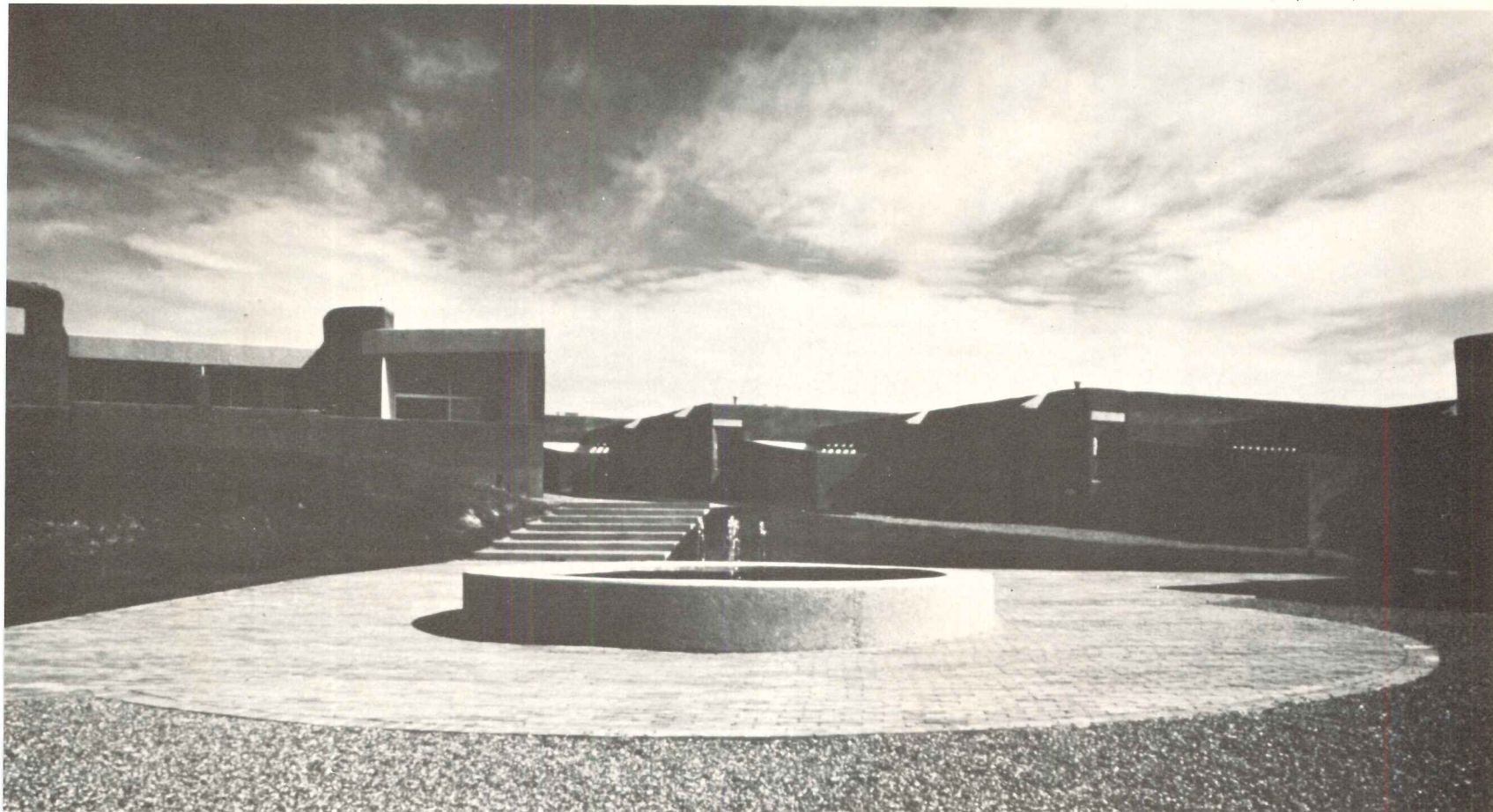


The bold exterior walls of La Luz are stuccoed adobe, and some of the adobes were made on the site from site material. Lintels are sand-blasted concrete; roof framing is wood with six inches of insulation; ceilings are fir; floors are brick or hardwood.

The units shown here are the medium-density section of the planned development of the 500-acre site. 200 acres of the site, including a major piece of the mesa and all of the wooded land along the river will be left untouched.



Jerry Goffe photos



without heat or glare, some walls are stuccoed white to bounce light into a room.

Not just the sun, but the wind, is a major factor in the design. High walls protect yards and patios from the wind; but cross ventilation in summer is assured by the placement of the buildings on

the slope. In contrast, the often strong and dust-laden spring wind, typically from the West, is blocked by the closed walls of the complex.

And perhaps equally essential, at least psychologically in this dry area, are the fountains in the patio areas.

As the plan above shows,

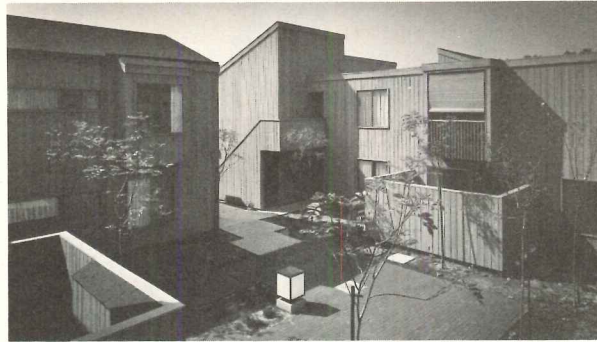
the major living spaces—with their changes of level and wall plane—all open wide to the view and the breeze; the neatly zoned bedroom area is, appropriately, more sheltered. Because of the changes in the site contours, the interior spaces of the units are pleasantly varied.



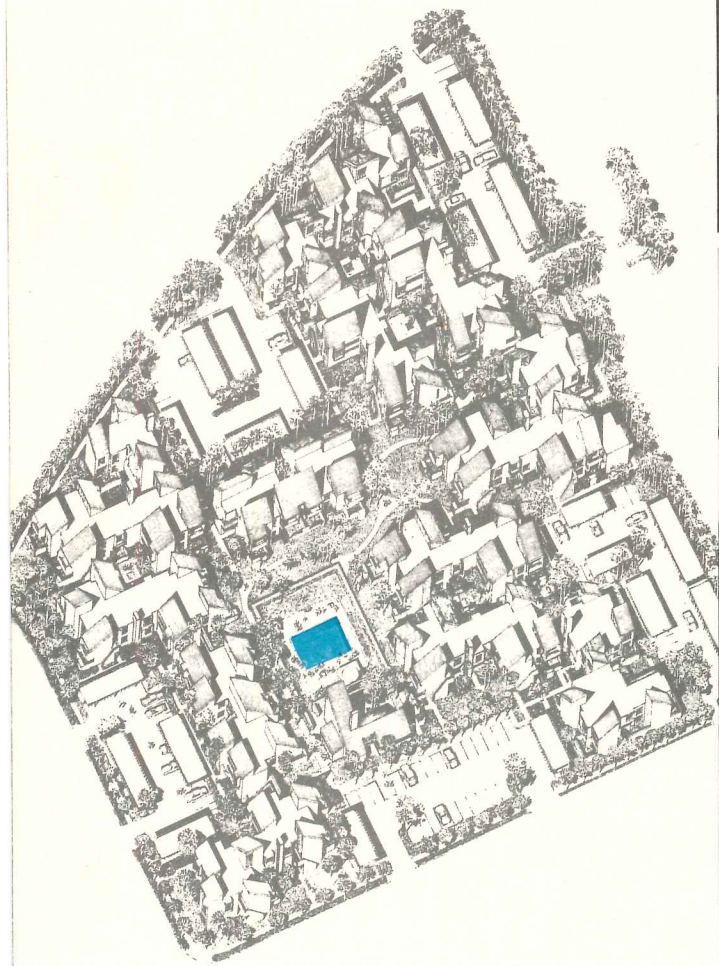
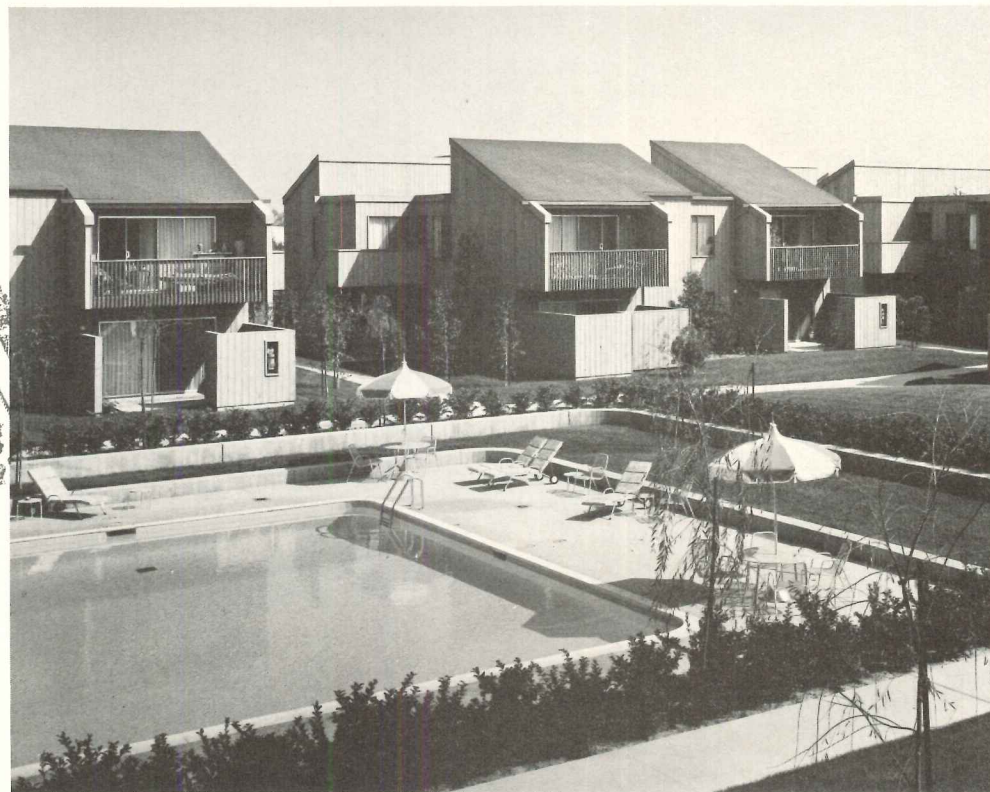
Architect: ANTOINE PREDOCK
 1313 12th Street N.W. Albuquerque, New Mexico
 Owner: Ovenwest Corporation
 Location: Albuquerque, New Mexico
 Contractor: Gunnar Dahlquist



Morley Baer photos



Cedar siding and constant roof pitches (providing units on second floor with high interior space) give pleasing unity to the 114-unit scheme. Typical apartments (right) are clustered back to back, with clusters in turn grouped to form complex patterns around small commons and more spacious recreation center green (opposite and left, below). View, left, shows typical entry from parking bay.

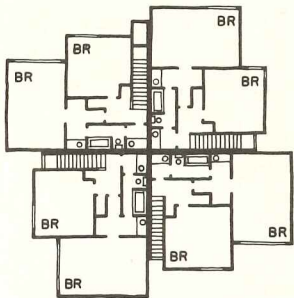


5 If providing unity with individuality keynotes the success of a planned apartment scheme, then this California community by architects Fisher Friedman Associates not only succeeds, but incorporates many delightful and original variations on the theme. A major desire, the

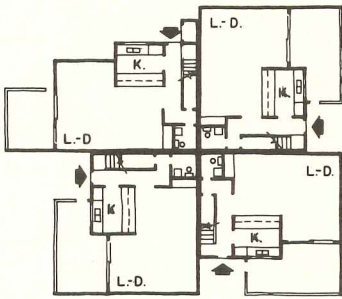
developers of the complex recognized from the start, was to offer the same feeling of individuality and privacy to every resident that is achieved in a single home, and the architects complied, achieving separate entries for every unit and a great variety of orientations and configura-

tions that were possible within the basic plans. A particularly well-suited example of a community center (a trend that seems implicit in total apartment community design) has been included and made, quite logically and naturally, the nucleus (visually of course, and in a socio-

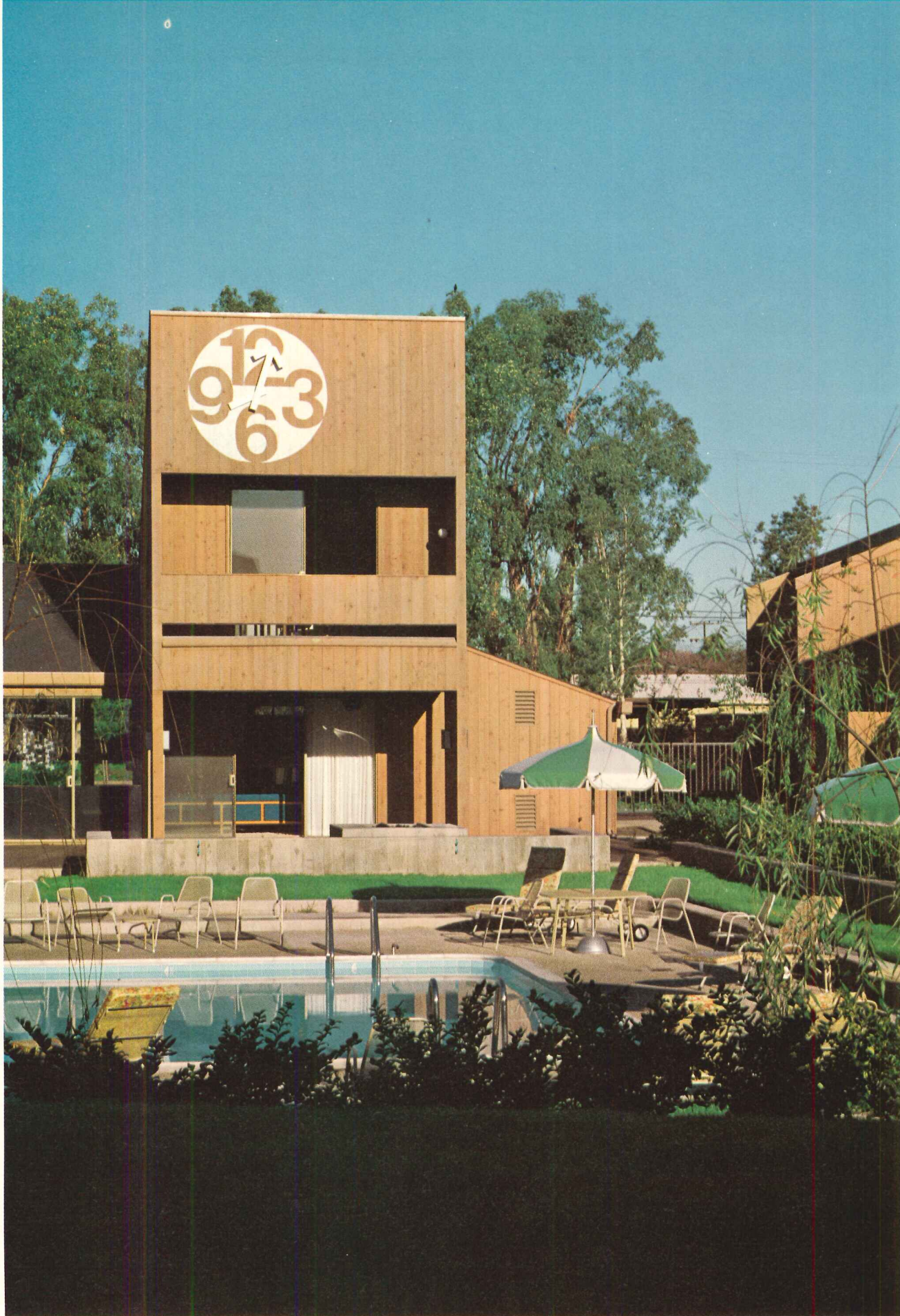
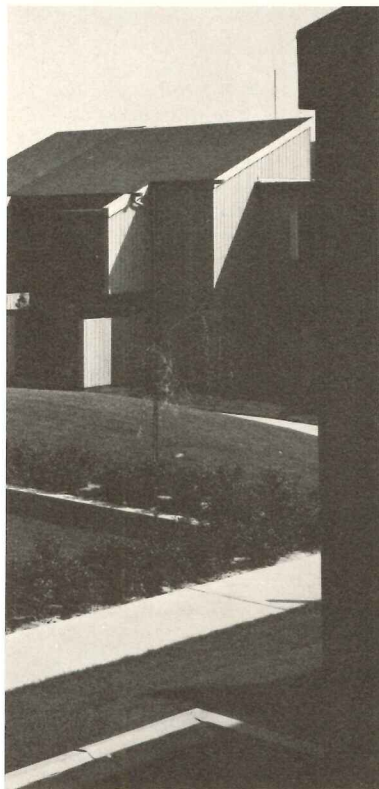
logical sense as well) of the design. The recreation hall (photo right) acts as a focus for the plan, and its central greenway (with whirlpool and swimming pool), the major of several outdoor courts, the unifying element for the many-unit, multi-court design. The greenways per-



SECOND FLOOR



FIRST FLOOR



mitted nearly every apartment a balcony or patio facing the outdoors (each of these is equipped with 10-foot-wide sliding glass doors)—the remaining apartments all having exposure to the south. Outdoor privacy is assured for the complex as a whole by the battlements the apartment

walls themselves create, and for each unit by solid patio fencing and balcony rails. For all the spaciousness of the common ground, landscaped by Sasaki-Walker Associates with meandering paths and shade trees, the entire scheme gives units an average floor space of 1,150 square feet.



Architects: A. ROBERT FISHER, RODNEY FRIEDMAN and ROBERT J. GEERING of Fisher-Friedman Associates

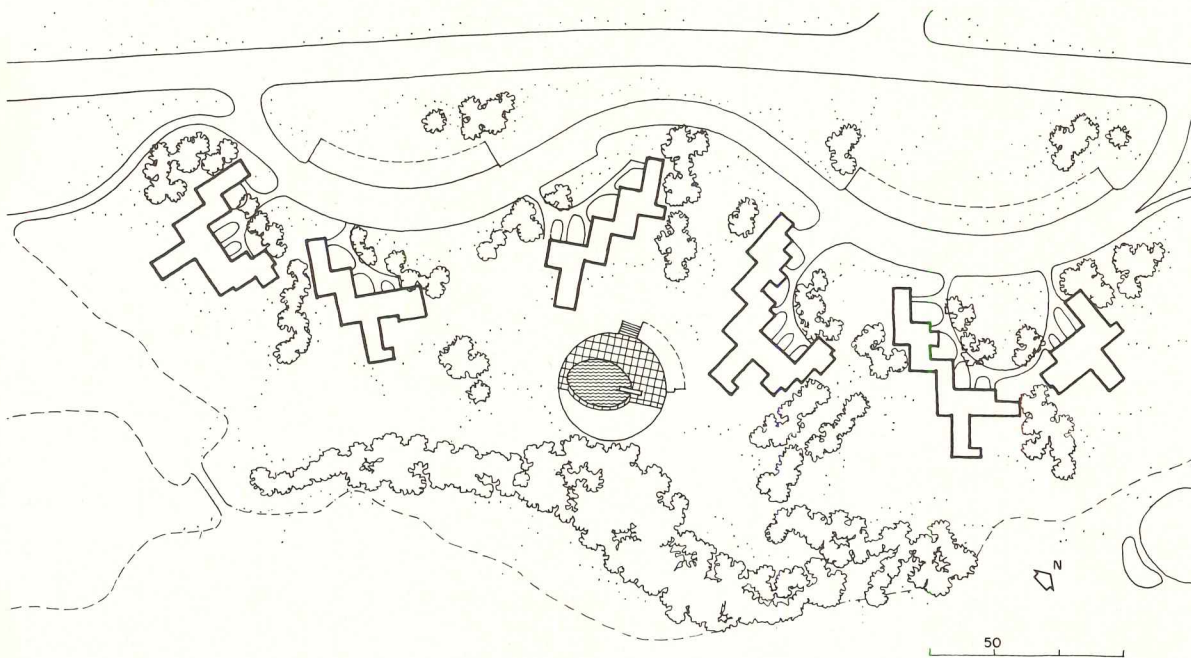
Owners: The Irvine Company

Location: Newport Beach, California

Structural Engineer: L. F. Robinson & Assocs.

Landscape Architect: Sasaki-Walker & Assocs.

Graphic Designer: John Marsh

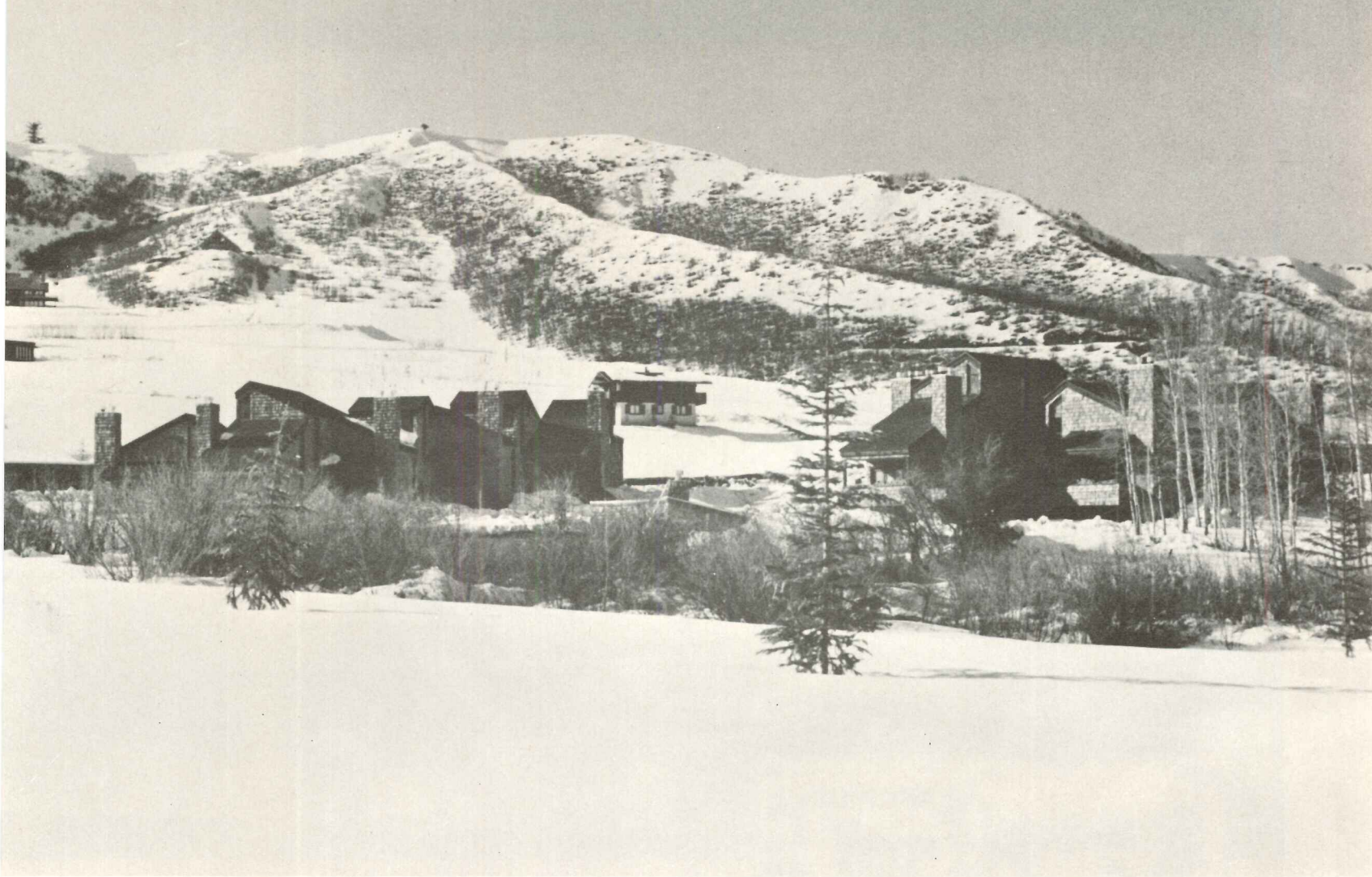


In scale and form and choice of materials, the 28 units of this condominium project look as though they belong to the meadow site. Construction is straightforward: conventional wood stud walls covered with rough-split shakes. The roofs are blue aluminum shingles over wood decking and exposed beams. Inside, the walls are brightly painted drywall with heavy, rough wood trim.

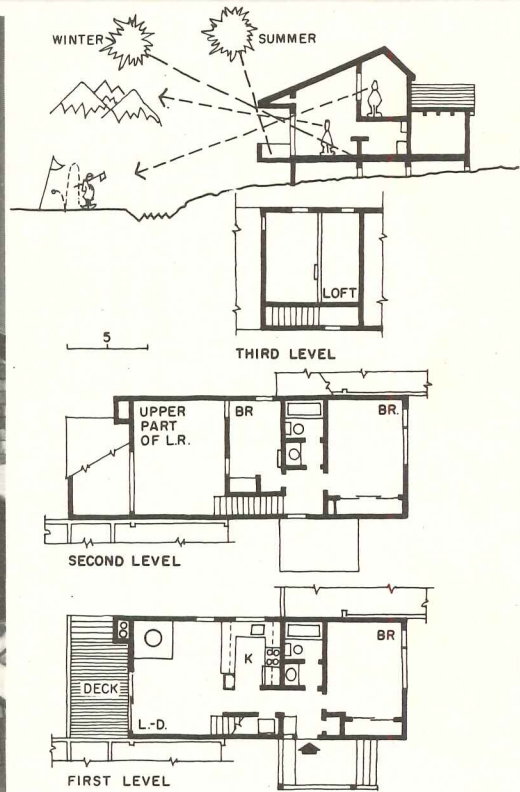
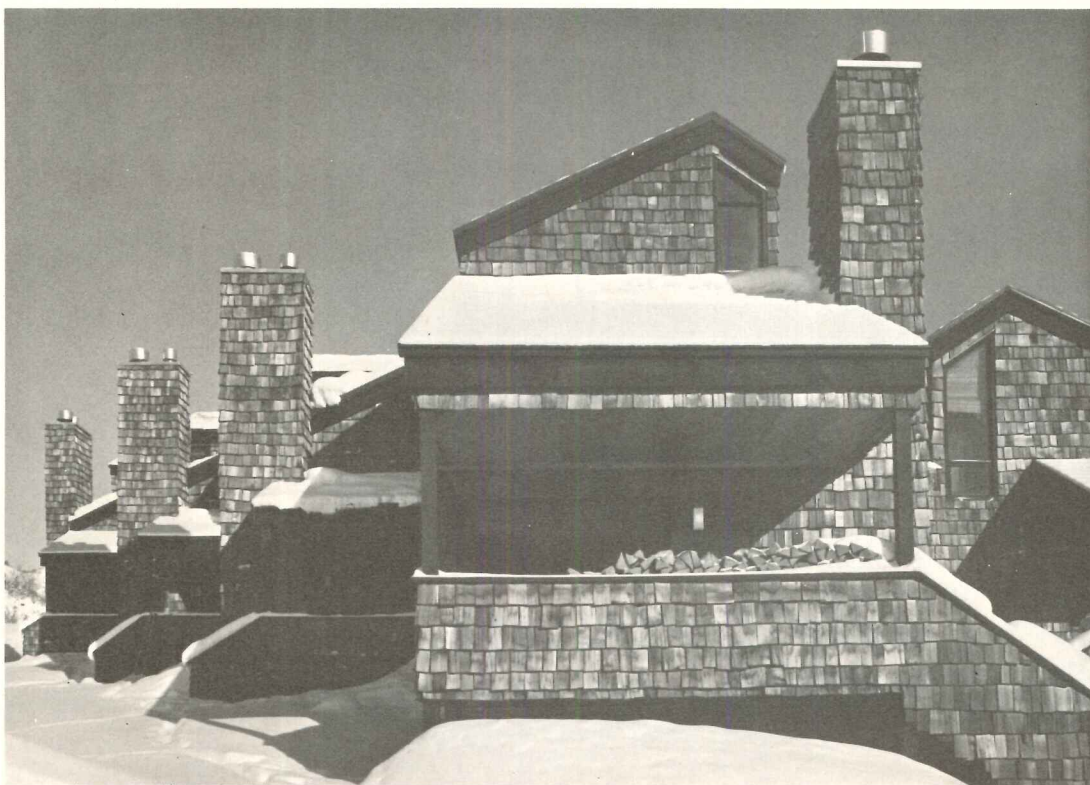
Snowmass at Aspen is a place for fun—some of the best skiing in the U.S. and a beautiful summertime, high in the mountains. But good design for such an area is carefully detailed work—for much can be gained by architecture that goes beyond the “Bavarian village” fakery to the real

spirit of such a resort area. This cluster of 28 condominiums has, of course, its imagery—its forms are clearly reminiscent of the “mine-shaft” design that is as warmly familiar to this area as the shingles and great chimneys are to Cape Cod. But beyond imagery is function. For exam-

ple, the broad planes of the blue roofs, while pleasantly random at first glance, are in fact carefully opposed to permit the heavy snows to slide completely off without build-up at valleys or chimneys and to avoid the problems of snow creep, dripping roofs, and overload. All roofs of the



Robert C. Hadden photos



same slope are either warm or cold, to prevent ice dams. This opposing roof system also protects both entrances and decks—and the decks are open to the winter sun, shaded from the summer sun. Further, the roof plan creates, inside the units, a great variety of contrasting, bold and

small-scale, spaces. And this device, with the careful placement and juxtaposition of the individual units, eliminates any vestige of repetition.

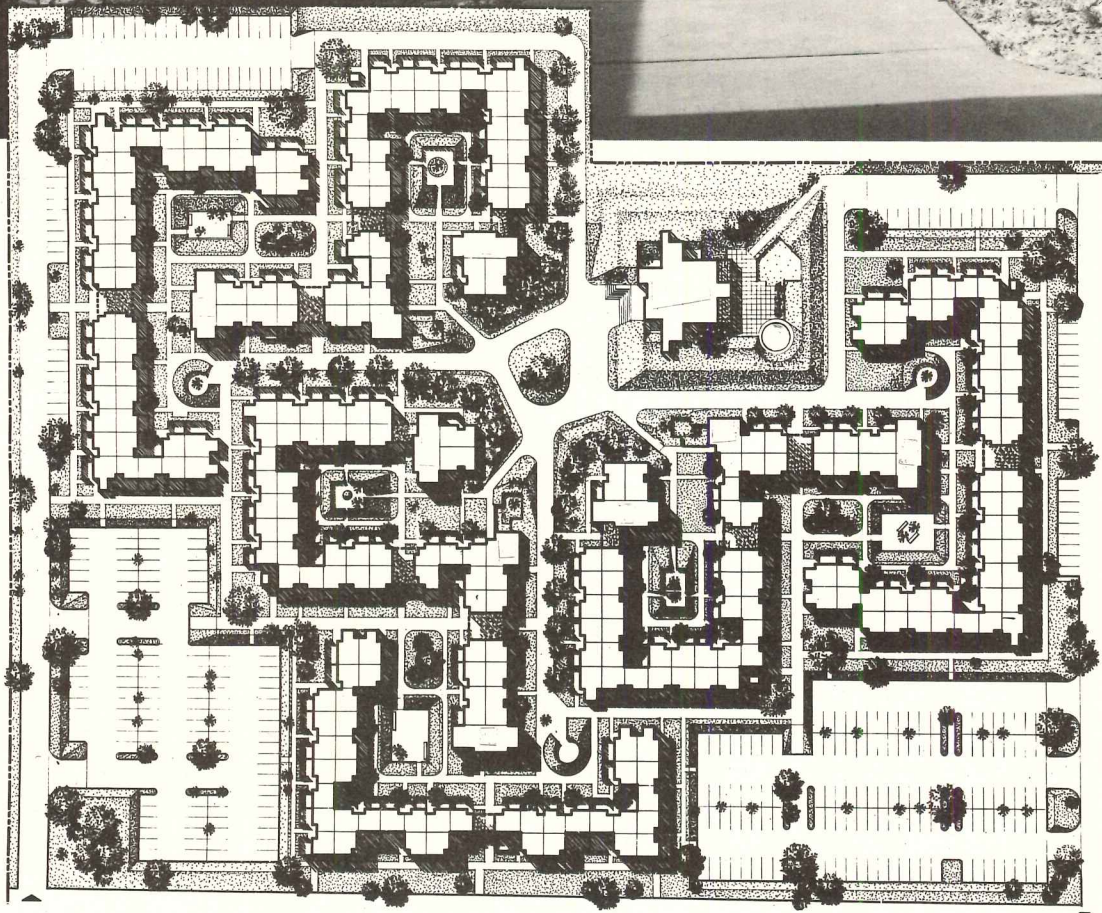
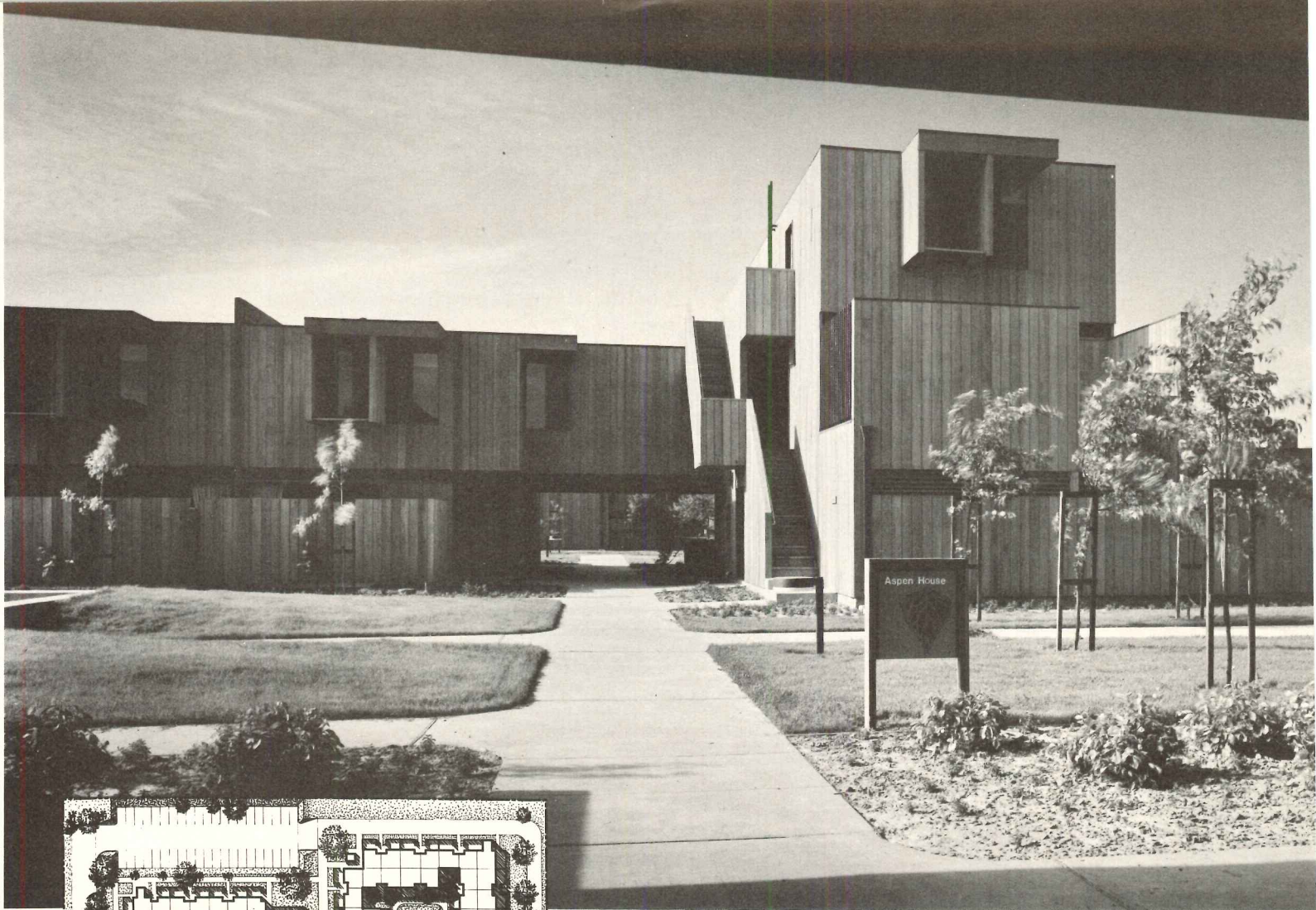
The units are grouped so that the entrances open off court-like spaces to establish a sense of community—while the decks on the southern,

downhill side are arranged for maximum privacy.

On the downhill side are the heated swimming pool and cabana, and, just beyond, the fairways of a golf course. On the northern, uphill, side the buildings are shielded from the road by parking areas let into the hill.



Architects: IAN MACKINLAY and HENRIK BULL
 4 Bryant Way, Orinda, California
Location: Snowmass at Aspen, Colorado
Engineers: Don Simpson & Associates
Interior design: Erikson Associates
Contractor: Snowmass at Aspen

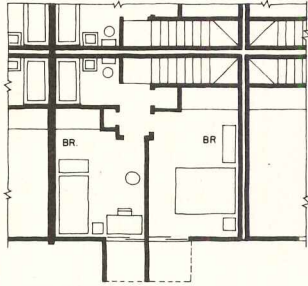
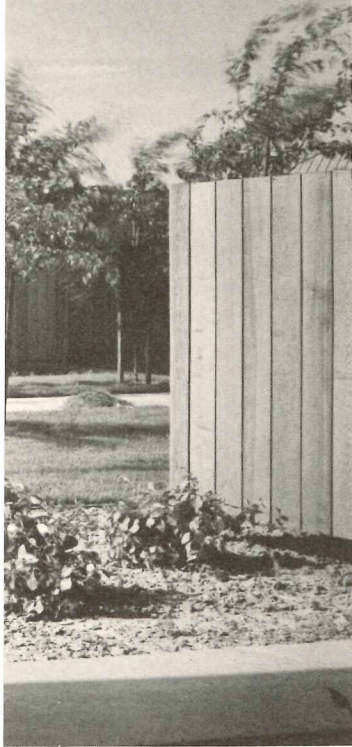


7 This sprightly community of 282 townhouse apartments for married students is the first phase of Collegetown, a larger proposed development and adjunct to the Sacramento State College campus. The master plan envisions eventual construction of high-rise apartments and garden

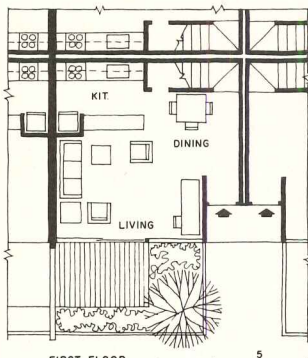
apartments in a nice mix, and a variety of commercial and community amenities. Although this is just a portion of the larger scheme, it is neatly complete in itself, with a community center, landscaped open spaces and courts, and sunken and heavily landscaped parking areas. There are one-,

two-, and three-bedroom apartments in the complex, arranged in clusters around the courts. An amazing variety and vitality has been given the design, even though all but the smallest apartments are variations or combinations of identical 20-by-20-foot-square units. The buildings

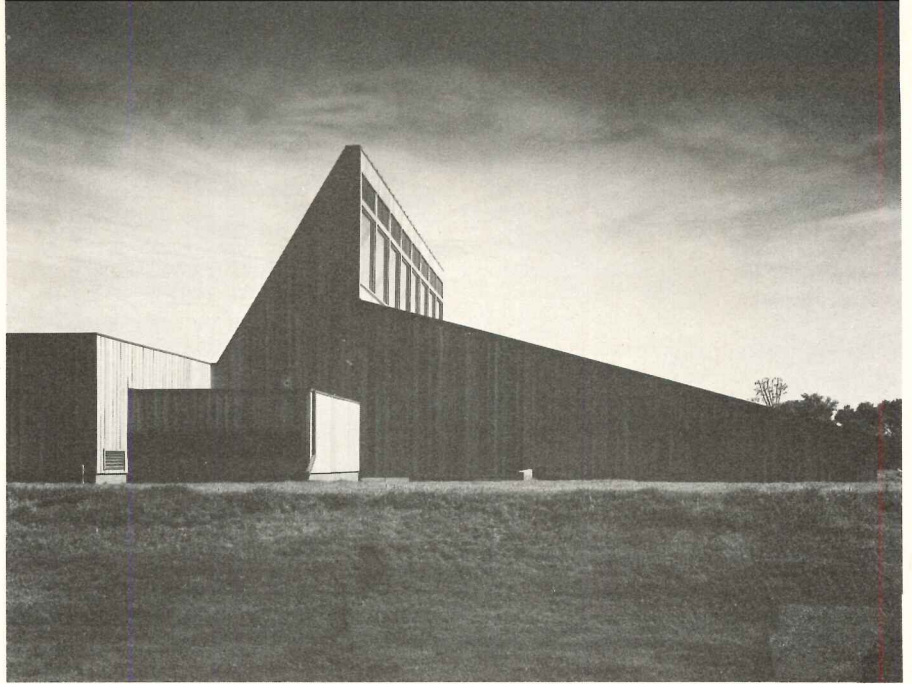
are wood frame, with cedar siding, drywall interiors and oak floors; each apartment has its own enclosed patio. This phase was completed in 1968 at the low construction cost of \$11.80 per square foot, or a total of \$2,885,390, including sitework, but excluding land costs. The architect



SECOND FLOOR



FIRST FLOOR



Except for the one-bedroom, one-story units, all apartments are a variation on the identical 20-by-20-foot-square floor plan. Variations are achieved by the addition of a study on the ground floor or a bedroom over an underpass or by raising the unit over a storage area. Added variety is given by different sunshades, depending on the orientation. Each unit has the living area on the entry floor and its own bedrooms above, so no one lives over anyone. A community recreation facility is shown above.



Gerald Ratto



states that his goal "is to design an exciting, yet stable and self-supporting community." He adds that, "the economic aim of a self-supporting community for students and faculty, with rents that all can afford, was achieved in phase I through FHA 221 D-3 low interest loans, the State Col-

lege Foundation's tax exemption, and economy in planning and design . . . the low cost of construction was realized by establishment of an efficient floor plan which is repeated . . . and by simple wood frame units which back up to cavity walls that distribute all utilities."



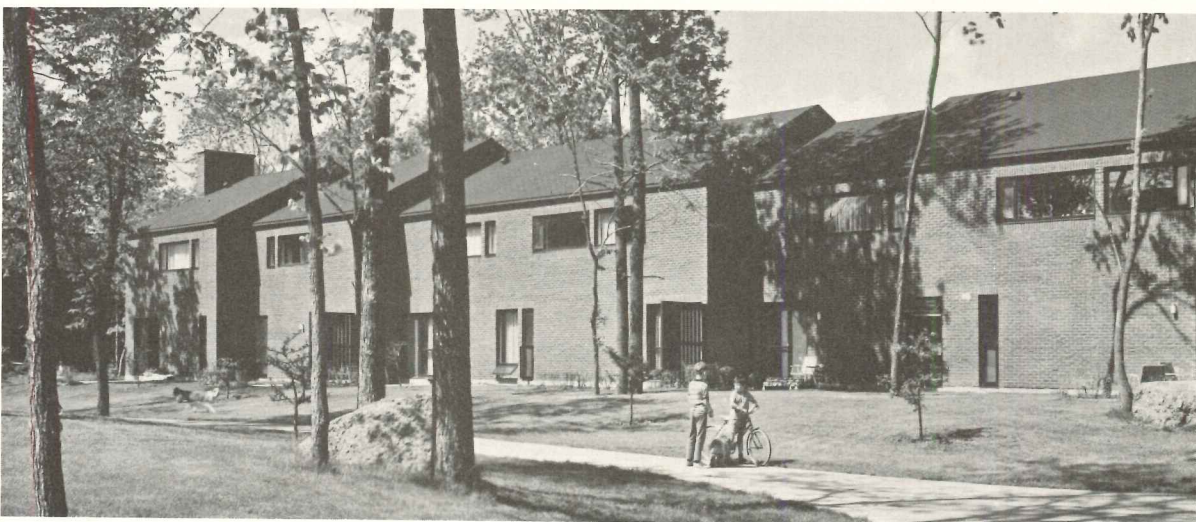
Architect: NEILL SMITH and Associates
40 Gold Street, San Francisco, California
Dreyfuss & Blackford, architect for supervision
Collegetown, Phase I
Location: Sacramento State College,
Sacramento, California
Structural Engineers: GFDS Engineers
Mechanical & Electrical engineers: Alexander Boome
Landscape architect: Lawrence Halprin & Assocs.
Contractor: Nielsen-Nickles Company



The very pleasant environment created for Nuns' Island is achieved not only by good design and planning, but by a varied and interesting "mix" of housing types and sizes, and by a park-like setting aimed at reducing traffic hazards and to encourage strolling. Architectural unity was given to the various types of buildings by similar materials (concrete, brick, glass), yet varied by having one material dominate for each type.



Bill Hedrich, Hedrich-Blessing photos

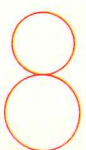


Allen Arless, color photo

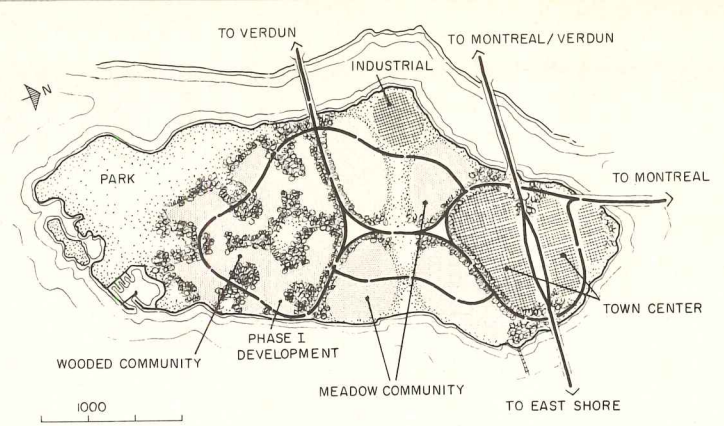
Even in its initial phase of 805 dwelling units, this town house and apartment development on Montreal's Nuns' Island is an effective and extremely well planned and designed "new town." This first phase, with Montreal architect Philip Bobrow as principal, includes a 12-story high-

rise (with 204 studio, one- and two-bedroom units) for which Mies van der Rohe was architectural consultant, and a series of middle rise buildings, 3-story garden apartments and townhouses done with Stanley Tigerman as architectural consultant. Metropolitan Structures, Ltd., the

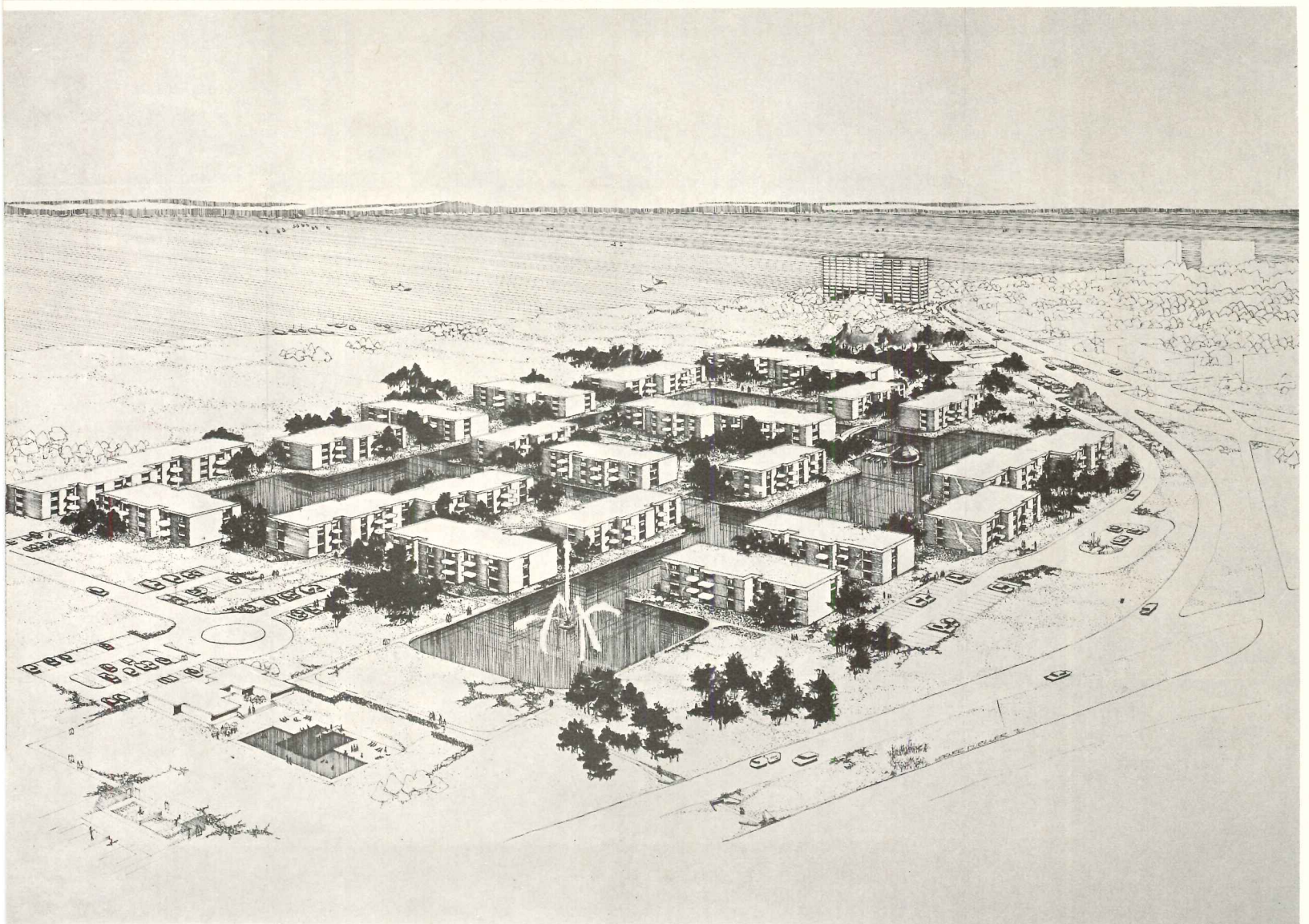
Chicago-based developers, with their team of architects and planners, have indeed created a handsomely housed "spacious way of life . . . amid woodlands and meadows by the St. Lawrence River." Plans call for five separate communities to be built over a 15-year period.







Zoning of the total island was planned from the outset; phase I, shown in plan at left and photos on the preceding page, includes a community center, a shopping center, and a golf course. Phase II (shown in the sketch below) will have Edgar Torny as architect and Donald Lee Sickler as consulting architect; this phase includes a series of recreational lagoons.



Architect: PHILIP DAVID BOBROW
 4465 Sherbrooke West, Montreal
Consultant Architects: The Office of MIES VAN DER ROHE; STANLEY TIGERMAN (664 N. Michigan, Chicago)
Owners: Metropolitan Structures of Canada Ltd.
Location: Nuns' Island, Montreal, Quebec

Structural engineers: Lalonde, Valois, Lamarre, Valois & Associés, M.H. (high-rise); Blauer Associates (middle-rise)
Mechanical engineers: Mendel, Brasloff and Sidler, M.H.
Electrical engineers: S. H. Lassman, M.H.
Land planners: Johnson, Johnson & Roy
Landscape consultant: Robert Meissner
Contractors: Cosec Construction Co., Ltd. (high and middle-rise); Metropolitan Structures, Inc. (garden apartments, townhouses).



Plate No. 223

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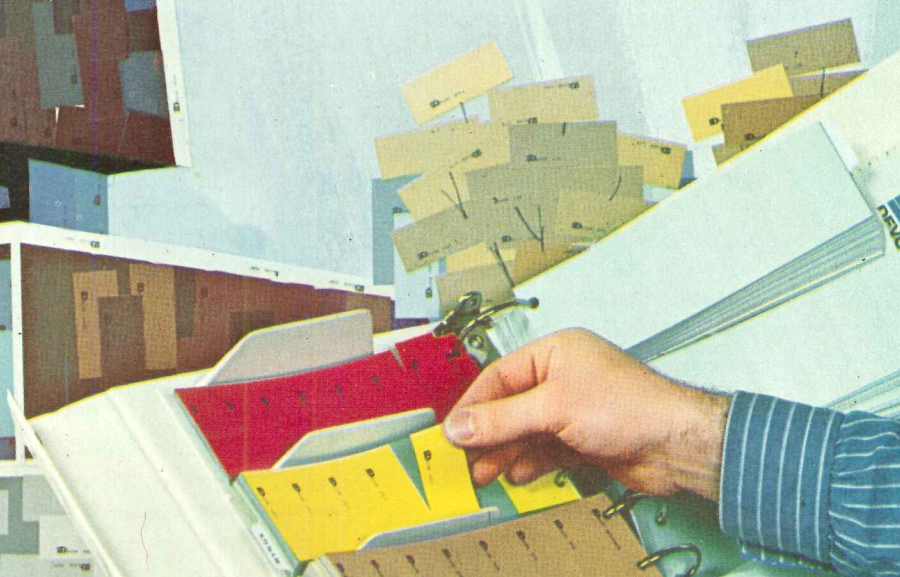
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Devoe Paint, Division of
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224 East Broadway, Louis-
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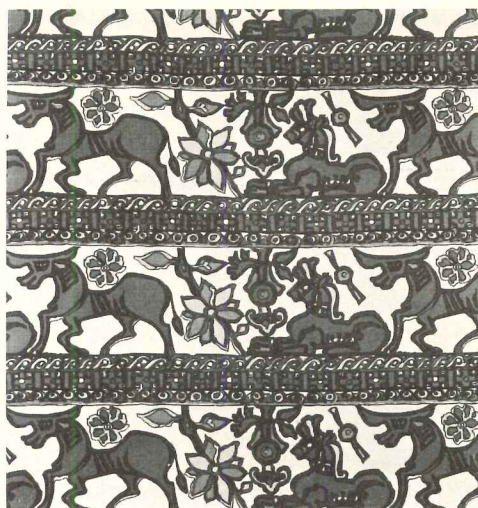
For more data, circle 31 on inquiry card

First with the fashion paint colors of the 70's



NEW DRAPERY DESIGNS / The *Stuven* Collection of draperies includes many Latin American motifs. Designed by a Chilean designer, Alejandro Stuven, the designs make use of ancient and folk themes as well as some contemporary patterns. All fifteen prints are hand-screened in the U.S. on fabric of Fiberglas Beta superfine yarn. ■ Owens-Corning Fiberglas Corp., New York City.

Circle 305 on inquiry card



COUNTERTOP COOKING / The *Pan-O-Matic* range comes with five pots and pans which plug directly into a plug panel that can be folded up and out of the way. Dials on a control panel, which is wall mounted, allow the user to select the cooking temperature of the pots and pans. The pots too may be stored away in optional cabinet drawers below the counter. The pots are made of heavy aluminum, enameled on the outside and Teflon-coated inside. They are completely submersible and can be washed in dishwashers. The unit also comes with a vent hood, above which is a warming shelf, and a plug-in heating coil. ■ Tappan, Mansfield, Ohio.

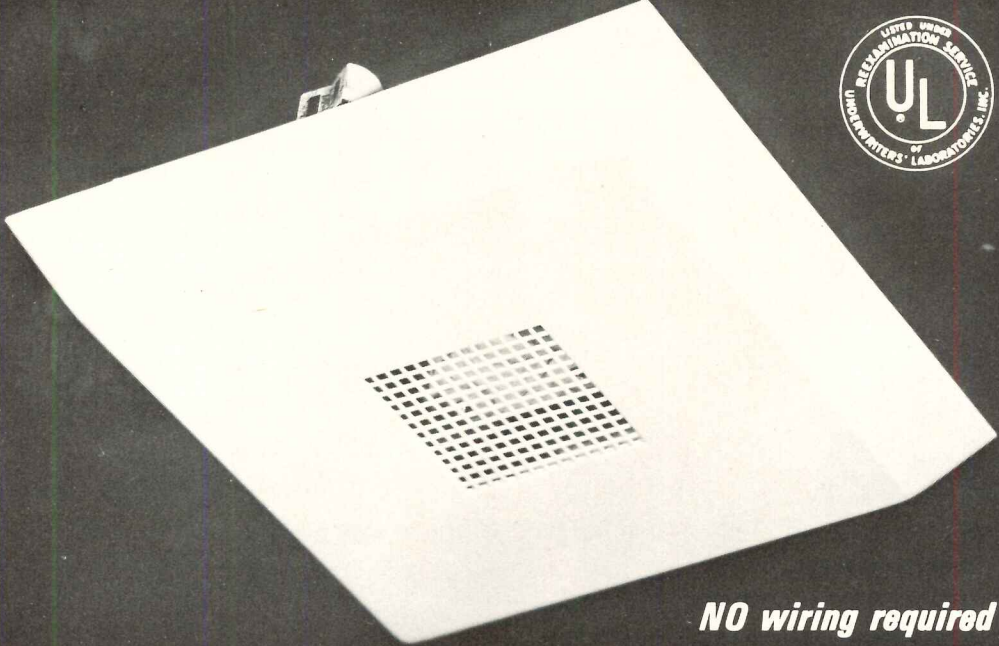

Circle 306 on inquiry card



INDOOR-OUTDOOR PLANTERS / Planters made of a new material called *Synceram* are available in six designs in five colors with a stippled sand finish. *Synceram* is said to be more durable than clay, resists cracking and chipping and extreme temperatures. ■ Ciorgoda-America Inc., Winston-Salem, N.C.


Circle 307 on inquiry card

more products on page 108

NO wiring required

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The BRK Smoke and Fire Detector is powered by two power cell batteries. One that operates the detector and a second battery that constantly checks on the first battery to be sure that you are always protected.

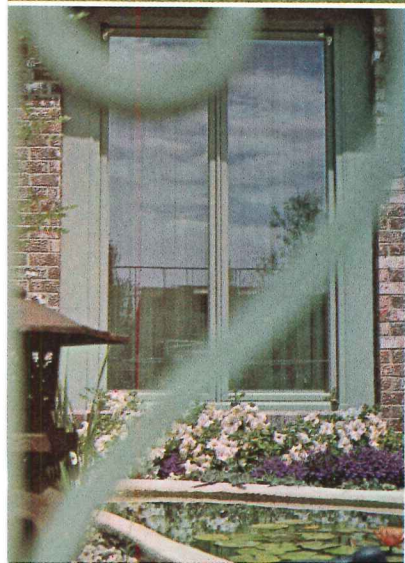
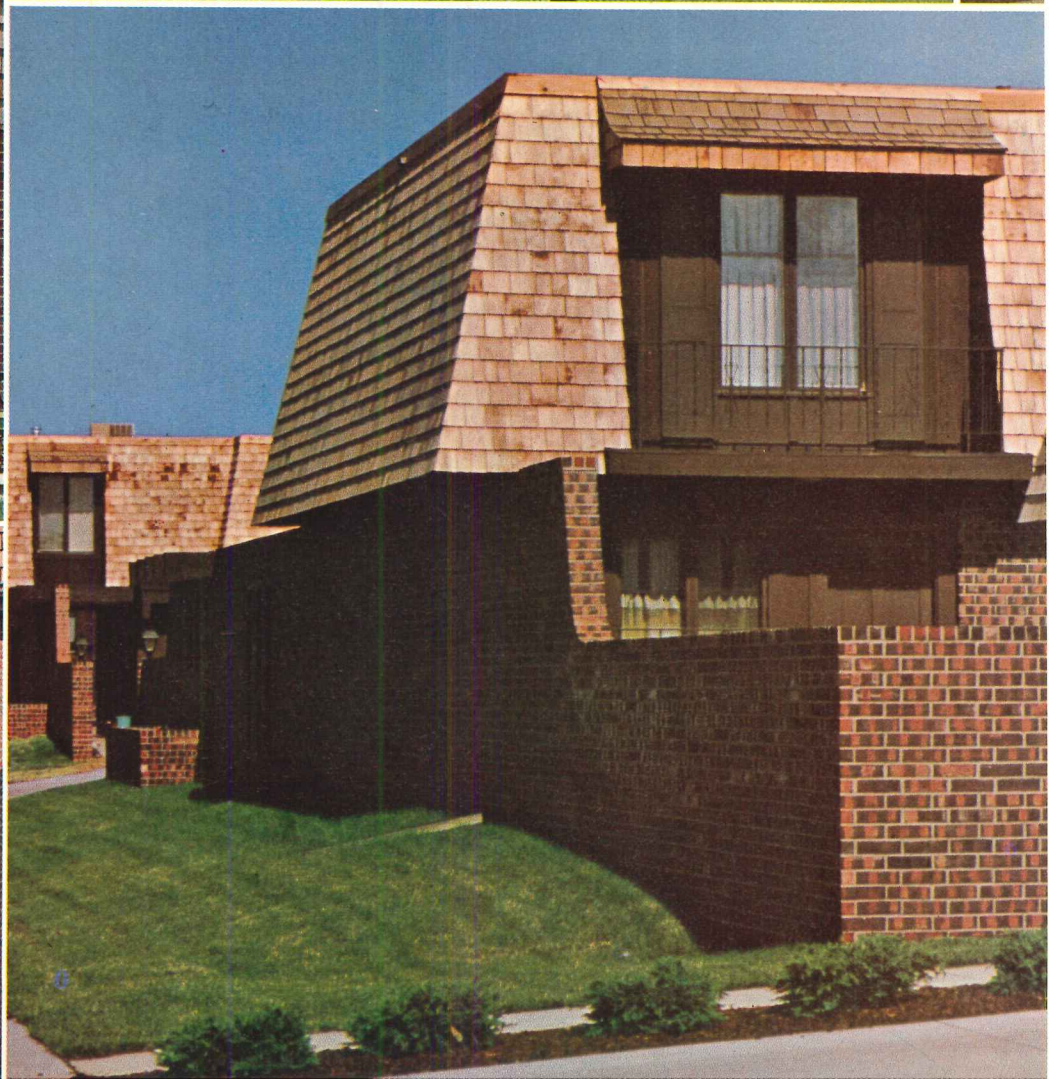
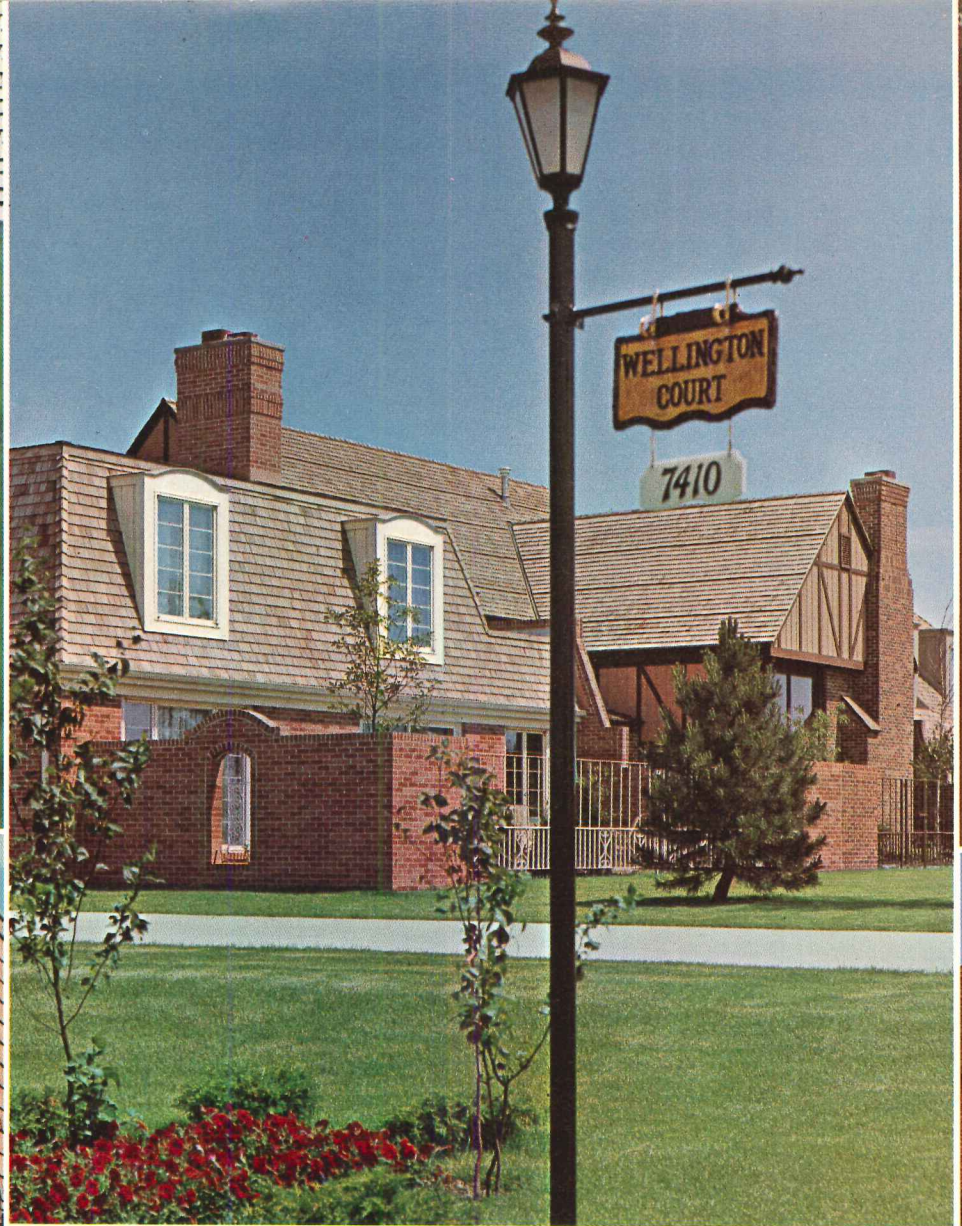
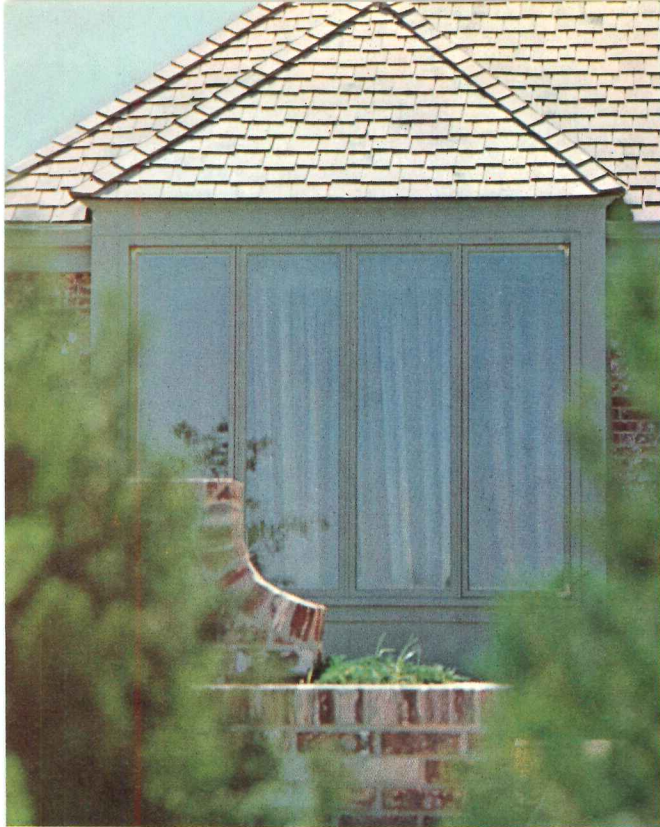
The BRK Smoke and Fire Detector is so good, and so reliable that it is listed by *Underwriters Laboratories re-examination service*. It is the only battery powered smoke detector that is so listed.

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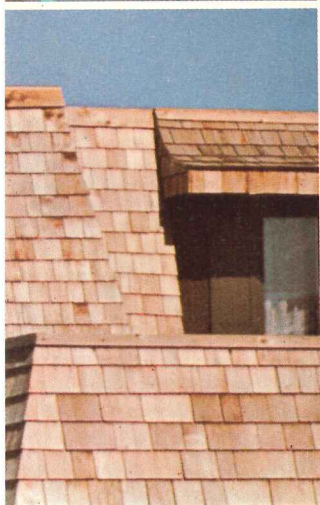
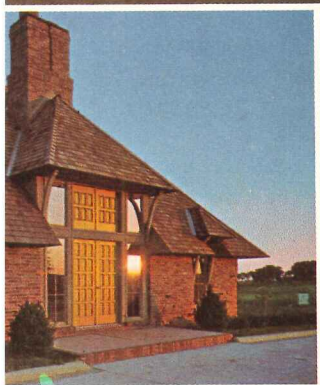
But if, as the saying goes, "One picture is worth 1000 words," we've already talked too much about the variety and sales appeal of Andersen Windows. For more *technical* information, just call your nearest Andersen Distributor. Or, consult Sweet's Architectural or Light Construction Catalog File.

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continued from page 105



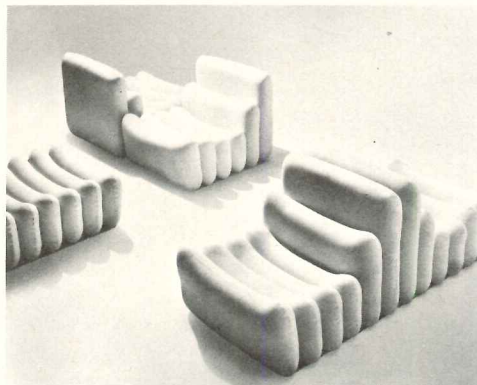
LONG-TUFTED CARPET / This wool carpet uses 3-in. 4-ply pile yarn to create a luxury texture. There are reportedly 6 lbs of wool per sq. yd. It is recommended primarily for area rugs. ■ Philadelphia Carpet Co., Cartersville, Ga.

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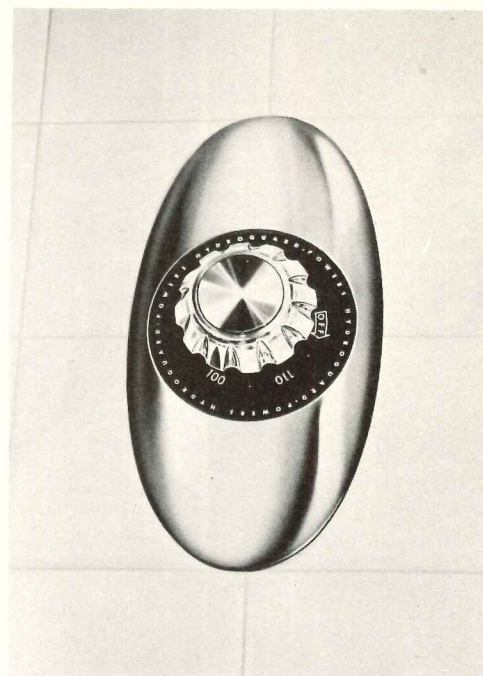
IRON-ON SHADES / This is a kit that contains all that is needed to make fabric window shades. The shade has a heat-activated glue and any fabric may be ironed onto it. The shades come in three widths: 34 in., 52 in., and 70 in. They are all 84 in. long. ■ Perkowitz Window Fashions, Wilmette, Ill.

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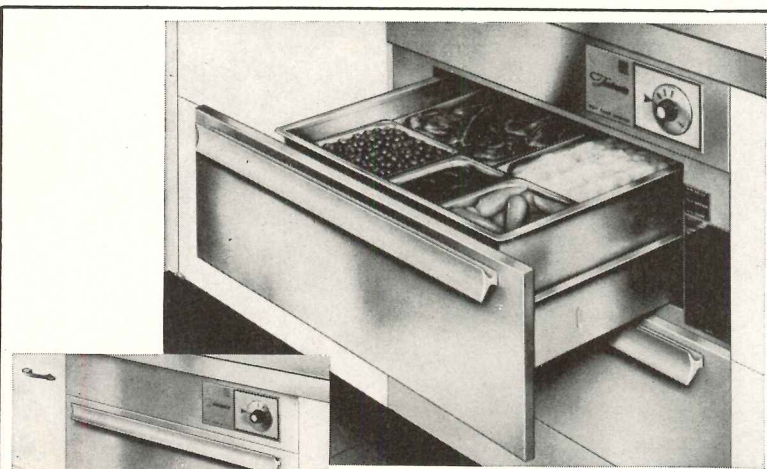
CUSHIONED SEATING / These seats consist of molded polyurethane cushions used vertically and arranged to form chairs, sofas and chaises. The cushions have an integral metal frame attached to metal runners underneath the cushions. The cushions are covered in stretch fabrics. ■ Harvey Prober Showrooms, Inc., New York City.

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WATER THERMOSTAT / The Series 420 Hydroguard allows you to accurately choose water temperature for shower or bath. It uses a liquid-filled thermostatic element to control temperature and pressure fluctuations; once set the water temperature remains constant. ■ Powers Regulator Co., Skokie, Illinois.

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more products on page 110



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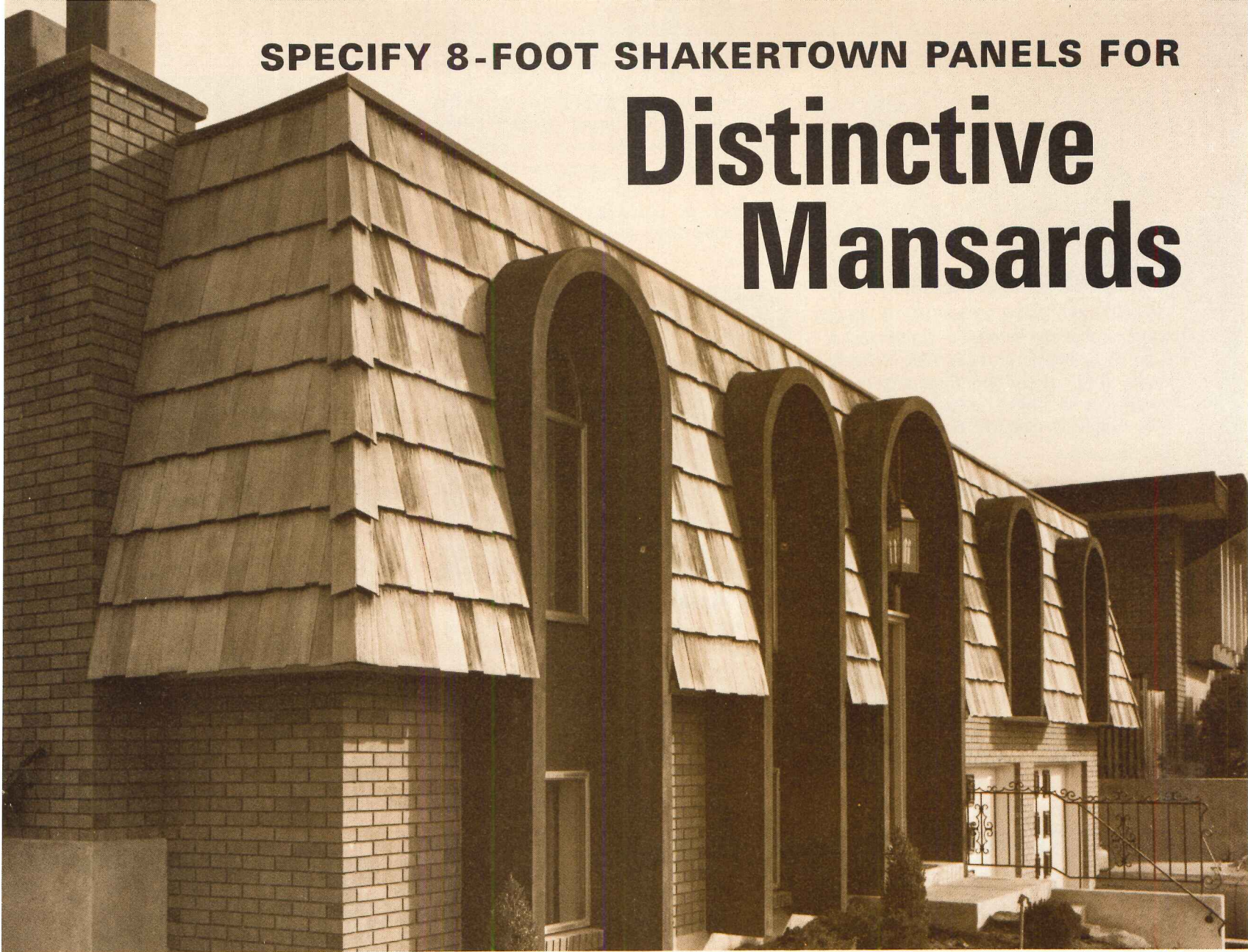
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SPECIFY 8-FOOT SHAKERTOWN PANELS FOR

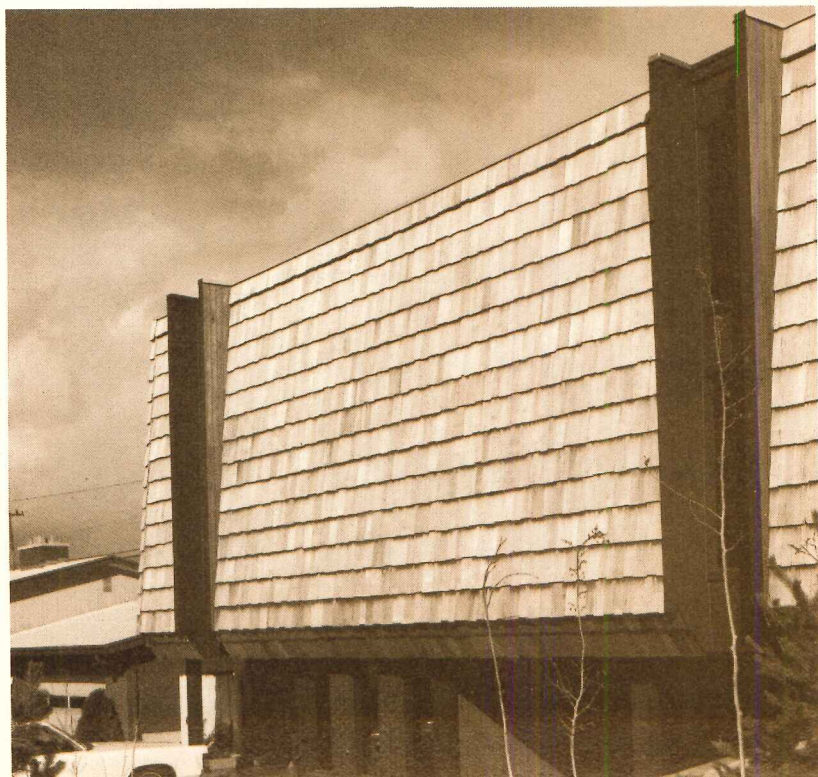
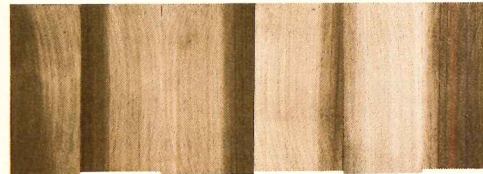
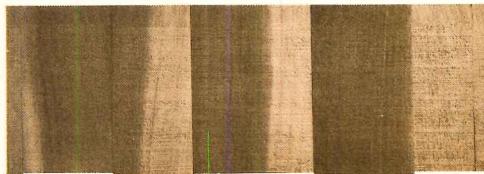
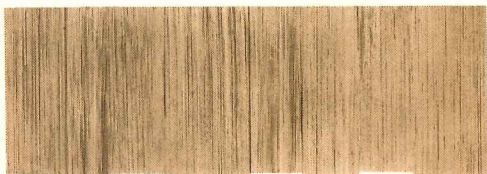
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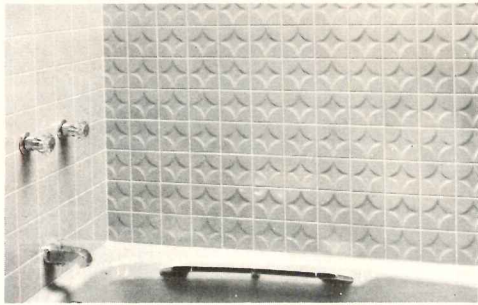
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VANCOUVER 3, B.C.



For more data, circle 35 on inquiry card

continued from page 108



SCULPTURED TILES / These 4¼ in. square ceramic tiles can be used in continuous design or as inserts on bathroom or kitchen walls. They come in four three-dimensional designs and fifteen colors. ■ Wenzel Tile Company, Trenton, N.J.

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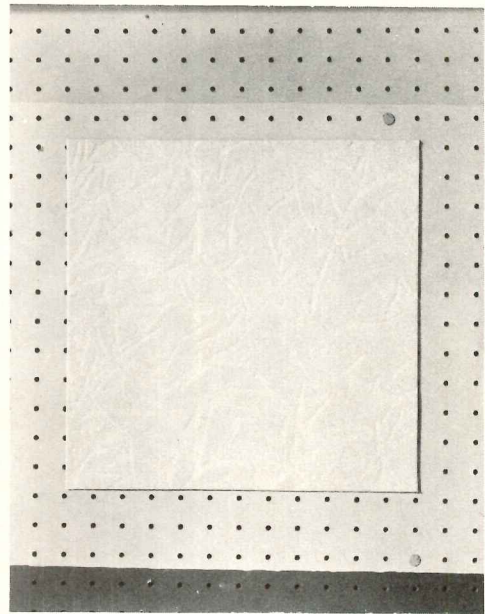
WEATHER INFORMATION CENTER / A 17 in. by 14½ in. panel gives the home owner instant information about weather conditions. It contains a barometer, a thermometer, a wind direction gauge, and a weather vane. The instrument panel may be mounted on any wall. ■ Kool-O-Matic Corp., Niles, Mich.

Circle 313 on inquiry card



GLASS FIBER TUB-SHOWER / This one-piece tub and shower unit is light weight, and said to be easily installed. It includes side walls and base with rounded corners, thereby eliminating tile, caulking and difficult areas to clean. ■ Snyder Fiber Glass Co., Lincoln, Nebr.

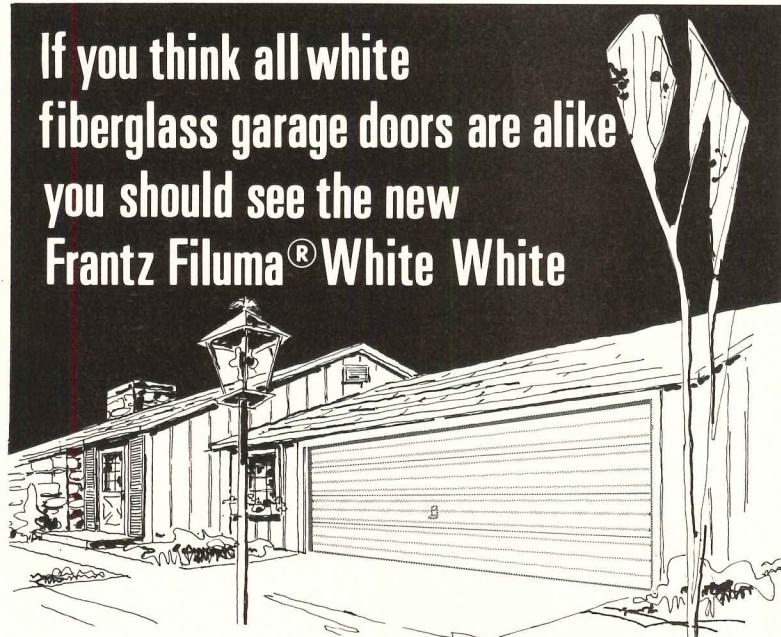
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more products on page 126

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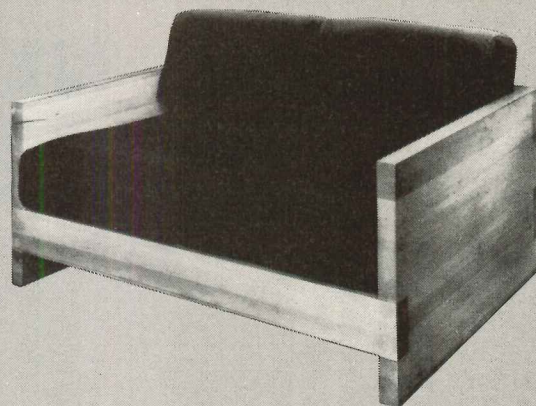
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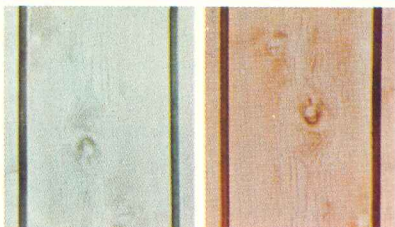
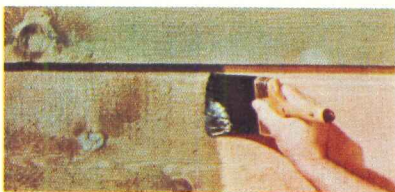


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ASH

WS 4
HAWTHORNE

WS 21
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WS 2
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GREEN

WS 1
RUSTIC
BROWN

WS 12
SYCAMORE

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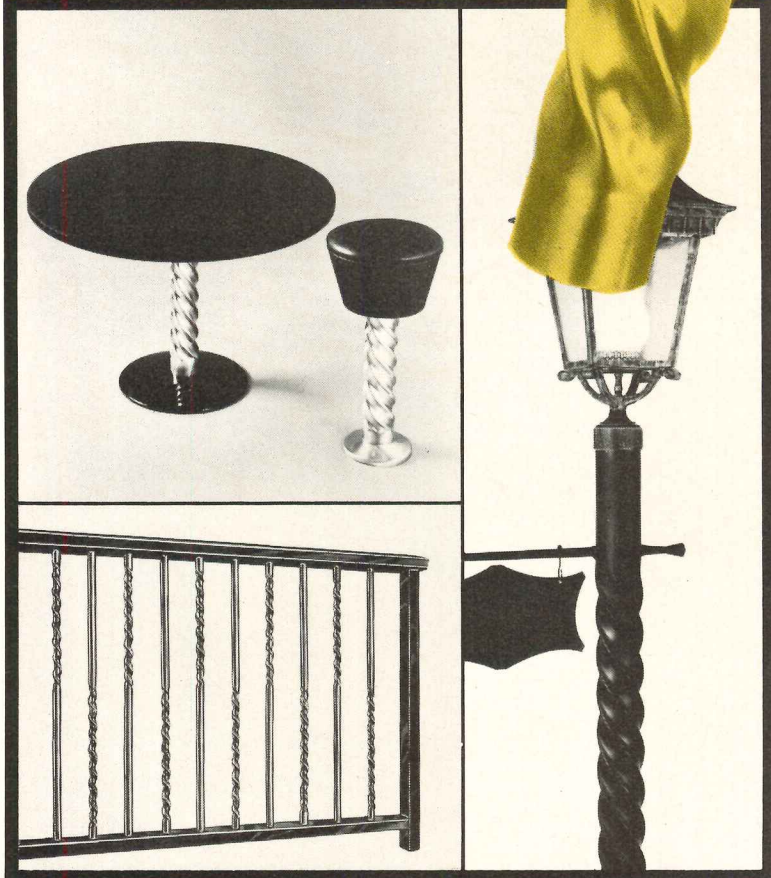
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LITERATURE FOR HOUSE PLANNING

For more information circle selected item numbers on Reader Service Inquiry Card, pages 117-118

FANS / An 8-page catalog describes a line of fans for homes. Featured is a new solid state package attic fan. ■ Robbins & Myers, Inc., Memphis.

Circle 400 on inquiry card

PANELING / "Interiors, Decorative Paneling Systems" is a 24-page booklet presenting a line of hardboard paneling. ■ Masonite Corporation, Chicago, Ill.*

Circle 401 on inquiry card

LAMINATES / More than 100 Textolite abstract, woodgrain, and solid-color plastic laminates are described in a catalog featuring sample color chips for reference and identification. Complete information on color fastness, flexural strength, and resistance to wear, water, high temperatures and stains is included. ■ General Electric, Coshocton, Ohio.*

Circle 402 on inquiry card

BATHROOM LIGHTING / A complete line of wall and ceiling mounted bathroom lights is described in a 4-page catalog. Included is information on a line of incandescent and fluorescent light fixtures. Complete size specifications are included. ■ Philip Carey Corporation, Cincinnati, Ohio.*

Circle 403 on inquiry card

MIRRORS / A 6-page catalog describes a line of framed mirrors. Complete size specifications are included. ■ Philip Carey Corporation, Cincinnati, Ohio.*

Circle 404 on inquiry card

STEEL CASEWORK / A 20-page brochure presents a line of steel casework including window wall cabinets, counter base cabinets, sink cabinets, tall storage cabinets, wall-hung cabinets, wardrobe assemblies and bookcases. Specifications are included. ■ The Maine Manufacturing Company, Nashua, N.H.

Circle 405 on inquiry card

SIDINGS / "Clear Western Red Cedar Sidings in Apartments and Townhouses" is the title of an 8-page brochure describing, with illustrations, various patterns of bevel siding and paneling. ■ Western Red Cedar Lumber Association, Portland, Ore.*

Circle 406 on inquiry card

HURRICANE CONSTRUCTION / A 23-page booklet, "How to Build Storm Resistant Structures," gives structural details that increase safety and resistance to the consequences of winds, tides and wear. ■ Southern Pine Assoc., Metairie, La.

Circle 407 on inquiry card

KITCHEN EQUIPMENT / A 12-page catalog describes a complete line of range hoods, ventilating fans and heaters. Included are wall and ceiling heaters, ceiling heater-fan-light combinations, bathroom wall and ceiling ventilating fans and a full line of hood and fan accessories. ■ Philip Carey Corporation, Cincinnati.*

Circle 408 on inquiry card

BATHROOM ACCESSORIES / A brochure presents over 200 varieties of bathroom cabinets. ■ Grote Manufacturing Company, Madison, Ind.

Circle 409 on inquiry card

AGGREGATES / A 4-page brochure describes a line of colored aggregates which may be used as seamless flooring, walls, stairs, countertops, walks, and patios. Samples of the aggregates are included. ■ Clifford W. Estes Company, Inc., Lyndhurst, N.J.

Circle 410 on inquiry card

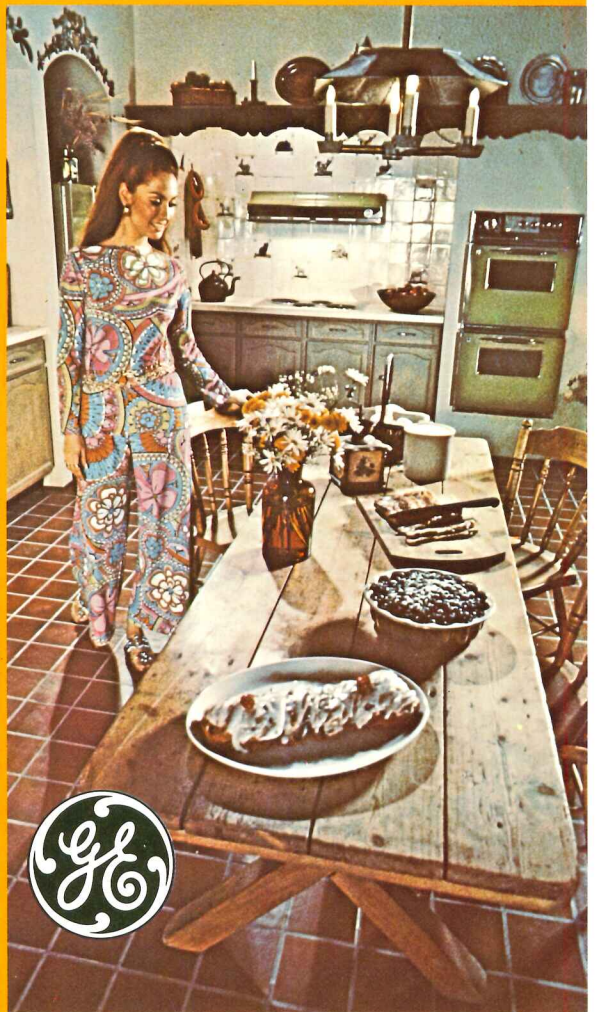
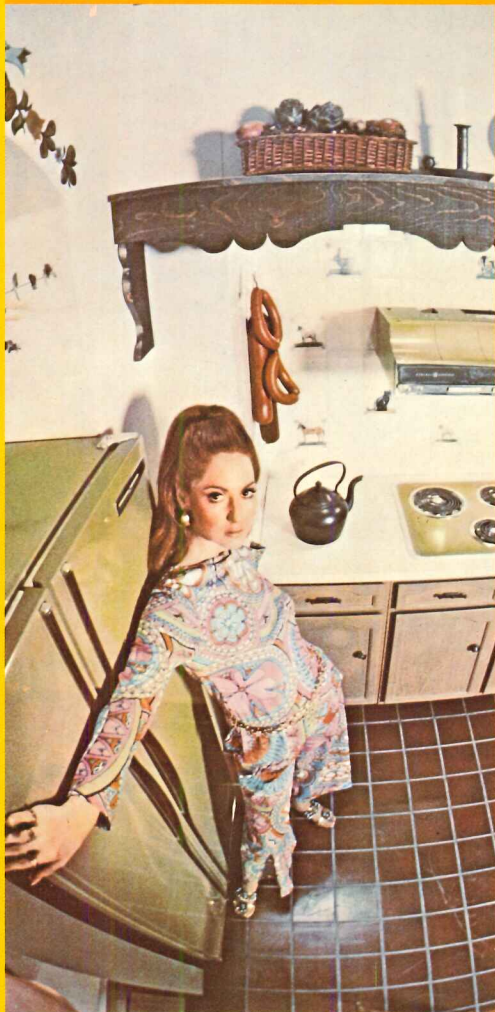
TILE / A 32-page brochure describes a line of ceramic tile including glazed tile, ceramic mosaics, and ceramic bathroom accessories. ■ American Olean Tile Company, Lansdale, Pa.*

Circle 411 on inquiry card

* Additional product information in Sweet's Architectural File more literature on page 121

GENERAL ELECTRIC KITCHEN & TOTAL ELECTRIC LIVING

concepts



We've all kinds of selling plans for you . . . from all around the world



COUNTRY ENGLISH

It's as English as plum pudding, from the horizontal beam ceiling to the rich, vinyl brick floor. The dishwasher's Power-Flo Mechanism, controlled by a 3-cycle Manu-Cycle Dial, reduces noise to a minimum—and with 3-level Thoro-wash with built-in Soft Food Disposer, there's no need to scrape or hand rinse . . . Just tip off large or hard scraps. The 21.2 cu. ft. refrigerator-freezer has a dispenser on the door; you get crushed ice or ice cubes by pressing against a cushioned cradle. Adjustable tempered glass shelves provide storage flexibility. Your prospects will be pleased with the unusual back-to-back arrangement of the surface units and hoods in the cooking island that permit the Lord and Lady of the house to cook at once. One of the cooktops has a built-in Calrod® unit that can be changed from grill to griddle in a matter of seconds. Flanking the cooking island are not one, but two self-cleaning ovens—one with a built-in meat thermometer and rotisserie. This enchanting Country English Kitchen is designed to sell well anywhere in America.

Country English Collection—TFF-21R Refrigerator-Freezer, SD270L Dishwasher, JP77 Cooktop 'N Grill, JP76 Cooktop, JK14 Oven, JK19 Oven, JV62 Hoods, FC600 Disposall® Unit, Texolite® Countertop 1609 Chamois.



POLYNESIAN

This carefree kitchen inspired by the South Seas will appeal to prospects who like to let themselves go. Cool, green carpeting is a stunning complement to the white latticework arches, facings and trim. It even has its own island—for preparation of native and exotic foods. The 17.6 cu. ft. No Frost refrigerator is on wheels for easy-does-it cleaning, and behind the separate freezer door she can store 165 pounds of frozen food. The GE icemaker makes cubes automatically, stores up to 340. The dishwasher, a 2-level Thoro-Wash model, has a built-in Soft Food Disposer and its Power-Flo washing mechanism is quietly efficient. For a change of mood or color scheme, interchangeable front panels are available. Her bird's done to a turn when she leaves it to the built-in rotisserie of the drop-in range. Both spit and rack are removable. The oven is self-cleaning, of course, and surface unit controls are located in the hood at eye level. When your prospects see the plan for this Polynesian paradise, it will be *Aloha* (love) at first sight.

Polynesian Profile—SD250L Dishwasher, TBF-18AL Refrigerator-Freezer, JM99 Range, JN33 Hood, FC100 Disposall® Unit, Texolite® Countertop, Antique White 1460-N.



Custom Dispenser—Featured on two GE side-by-side refrigerators. The 23.5 cu. ft. model offers a choice of chilled water, crushed ice or cubes. A 21.2 cu. ft. model dispenses either crushed ice or cubes. And all at a touch of a glass against the rubber-cushioned cradle, without even opening the door.



Roll Out on Wheels—Easy-does-it for redecorating or cleaning under or behind the refrigerator. All GE side-by-sides as well as six other models are on wheels.

Built-in Soft Food Disposer—No more pre-rinsing or scraping. She just tips off large or hard scraps and the rest is liquefied and whisked down the drain. And it's built right into every GE built-in dishwasher.



BAVARIAN



The Bavarians have the word for it: *gemütlich*—agreeable and cheerful. It sums up the mood of this warm and woody kitchen, from its stained beamed ceiling and quarry tile floor to its gleaming Avocado appliances by GE. The dishwasher, with 3-level Thoro-Wash, features an Automatic Dispenser for two detergent washes, and Piano Key Selectors for 4 washing cycles. Only 30½" wide and 64" high, the 19 cu. ft. Refrigerator-Freezer on wheels tucks neatly into its own recessed niche. It features adjustable shelves and a 7-Day Meat Keeper, and has an automatic icemaker optional at extra cost. GE's self-cleaning P-7[®] oven system cleans both ovens automatically, while your customer stays cool and calm. The upper oven has both meat thermometer and rotisserie. A Sensi-Temp[®] unit in the cooktop adjusts to 4", 6" and 8" and quickly reaches and maintains a steady setting from simmer to 500°. You'll find a whole world of prospects cheerful and agreeable about your plans for installing this Bavarian Kitchen.

Bavarian Quintet—SD650L Dishwasher, TFF-19D Refrigerator-Freezer, JP86L Cooktop, JV66 Hood, JK29 Oven, FA-600 Disposall[®] Unit, Texolite[®] Countertop, Buttery 1624N.



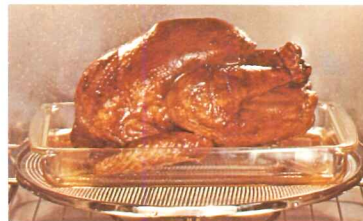
AMERICANA

If your prospects would rather not travel, they'll feel right at home in this kitchen. Everything about it bespeaks the design tastes and convenience requirements of contemporary America. The built-in dishwasher features a Power Scrub cycle for extra-dirty pots and pans, Silver Shower for gleaming, spotless results. The tough, Carboloy[®] cutting edges of the GE Disposall[®] make short work of bones, rinds and pits. Cold water, crushed ice and cubes are served up by the Custom Dispenser on the door of the 23.5 cu. ft. refrigerator. All surface units of the Americana[®] range boast infinite heat controls and the Sensi-temp[®] unit can be set to maintain most any temperature on the no-stick grid-plate. The upper oven features removable panels which can be cleaned automatically in the P-7[®] self-cleaning master oven. An alternate model Versatronic[®] Range provides the speed and convenience of electronic cooking in its lower oven. Microwave energy cooks and Calrod[®] units brown foods simultaneously. How's *that* for an All-American sales plan?

Americana Arrangement—SD850L Dishwasher, TFF-24RL Refrigerator-Freezer, J797L Conventional Oven-Range, FA-800 Disposall[®] Unit, Texolite[®] Upper Cabinets Avocado 1655-N, Lower Cabinets Buttery, 1624-N, and Countertops Black 1610N.



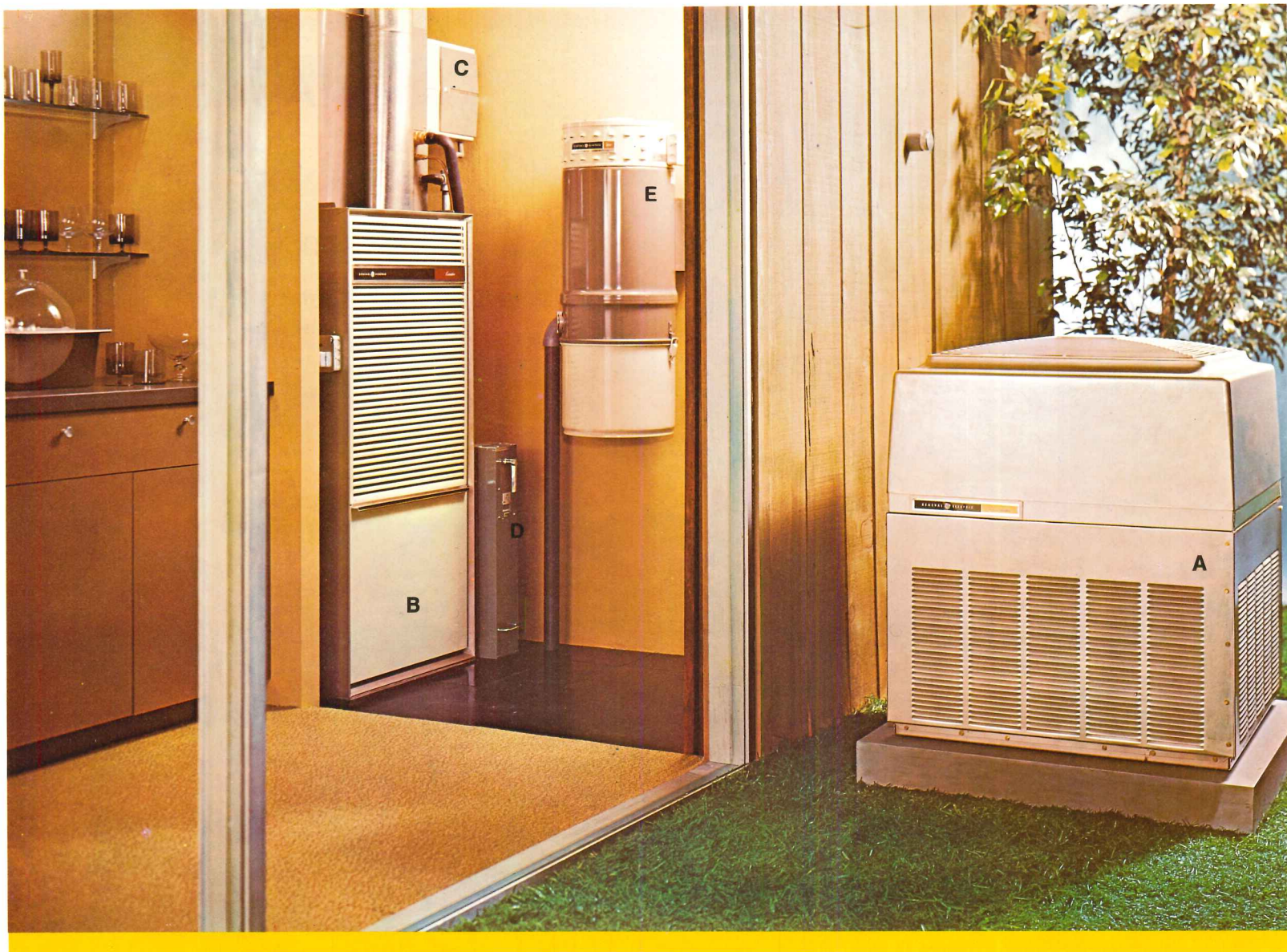
P-7[®] Self-Cleaning Ovens—Now you see it (ugh!). Now you don't (ah!). GE features self-cleaning, the feature most women want in their next oven, in virtually every range style.



GE Versatronic Range—Combines the best features of both conventional and microwave cookery in a single range. Cooks so fast that she can serve a 12-lb. turkey only 80 minutes after taking it out of the freezer. Shrimp creole in 10 minutes, an apple in 3! Available only from GE in single or two-level style.

GE Stainless Disposall[®] Unit—Features a Carboloy[®] cutter for quick and sure grinding, long and dependable life. Cushioned mounting and 3 layers of insulation for a low sound level. 2-quart capacity and it's corrosion-resistant throughout—all metal parts exposed to water are made of brass or stainless steel.





All-Around Comfort & Cleanliness . . . All Around the House

"Backstage" in the utility room, General Electric appliances are quietly at work keeping your customers warm in the winter, cool in the summer, clean and comfortable all year round.

When the heat's on, the Executive Central Air Conditioner (A) automatically cools the whole house. Its exclusive, durable *Climatuff* Compressor assures your prospects of years of dependable performance.

When the weather changes, a trim and compact General Electric Furnace (B) takes over to circulate welcome warmth that's part of total living comfort. If winter air becomes uncomfortably dry and sets up shocks from static electricity, the Humidstat can be set to the desired humidity level. The Power Humidifier (C) then takes over and automatically adds moisture to circulating air.

Whether your customers cool or warm the air, their

General Electric Electronic Air Cleaner (D) keeps their home fresher, cleaner, more enjoyable all year round.

When housekeeping finally does have to be done, they can enjoy the convenience of a Central Vacuum System. They simply plug in the lightweight hose; inlets throughout the house are hooked up to a powerful central vacuum unit (E) installed in basement or utility room.

All of these GE comfort and cleanliness appliances will keep your year-round sales at a comforting level, too.

Utility Room Roster—Executive Air Conditioner
36,000 to 63,000 Btuh, Gas Furnaces
60,000 to 180,000 Btuh, Power Humidifier
Model No. HU-500, Electronic Air Cleaner
Model No. EF-100, Central Vacuum System
Model No. VS-600.



**FOR ADDITIONAL
INFORMATION AND
FLOOR PLANS
THAT SELL,
WRITE . . .**

PRINTED IN U.S.A.
PUB. NO. 24-8200-2

Miss Eleanor Mellichamp, Consumer's Institute
General Electric Company
Building 4—Room 206
Appliance Park, Louisville, Kentucky 40225

continued from page 112

SOUND CONTROL / Test results of experiments performed to determine sound control benefits of a series of partition systems faced with prefinished hardboard paneling as opposed to other backup materials are given in an 8-page brochure. The test results report sound control benefits conforming with FHA recommendations. ■ American Hardboard Association, Chicago.*

Circle 412 on inquiry card

WEATHERSTRIPPING / A weatherstripping catalog includes product specifications for residential buildings. The catalog presents a complete line of metal and vinyl weatherstripping. ■ Empire Metal Products Corporation, Los Angeles.

Circle 413 on inquiry card

SWIMMING POOLS / "Professional Pool Portfolio for Architects and Engineers" is the title of a kit containing single sheets printed two sides with detailed case studies of pool installations. One side of each insert shows a full-sized photo of the pool itself; the reverse side gives complete specifications of the pool as well as materials used in pool construction. Included is a descriptive summary of the pool and filter, chlorination, deck and underwater equipment. ■ KDI Paragon Inc., Pleasantville, N.Y.*

Circle 414 on inquiry card

PATIO ACCESSORIES / An 8-page catalog presents over 60 styles of asbestos patio pots and planters. Complete size and weight information is provided. ■ Atlas Asbestos Company, Montreal, Quebec.

Circle 415 on inquiry card

ROOFING / A built-up roofing manual contains chapters on structural decks, vapor barriers, insulation, membranes, Factory Mutual and Underwriters' Laboratories requirements, 15 specification plates, and 18 details. Single copies are \$12 each; multiple copies sent to the same address are \$10 each. Orders should include a check and street address for shipping. ■ National Roofing Contractors Association, 1515 North Harlem Avenue, Oak Park, Ill. 60302

Circle 416 on inquiry card

SIDING / A line of siding is fully illustrated in an 8-page brochure. ■ Masonite Corporation, Chicago, Ill.*

Circle 417 on inquiry card

FIREPLACES / A 73-page booklet presents a complete line of fireplaces. Construction details and specifications are included. ■ The Majestic Company, Huntington, Ind.

Circle 418 on inquiry card

REDWOOD / "Products for Interior Design" is the title of an 8-page pamphlet featuring patterns of California redwood paneling and rough-sawn redwood plywood. Basic data on sizes, grades, and patterns is included. ■ Simpson Timber Company, Seattle.*

Circle 419 on inquiry card

ELECTRIC HEATERS / A 12-page catalog presents a line of built-in electric heaters for homes and apartments. Units include between-the-studs wall insert *Hide-Away* heater, convection baseboards, fan-forced wall heaters, bathroom heating and a unit that heats, lights and ventilates. ■ Robbins & Myers, Inc., Memphis.

Circle 420 on inquiry card

FLOORING / A 16-page catalog illustrates a line of parquet floor patterns available in hardwoods from Thailand. Unfinished, paper-fronted panels or prefinished, felt-backed panels may be installed. Complete technical specifications are included. Also illustrated are prefinished v-grooved and unfinished, sequence-numbered wall panelings. ■ Bangkok Industries, Inc., Philadelphia.*

Circle 421 on inquiry card

LIGHTING FIXTURES / A 124-page catalog of modern lighting and lamps includes sections illustrating a line of residential lighting. ■ Koch & Lowy Inc., Long Island City, N.Y.

Circle 422 on inquiry card

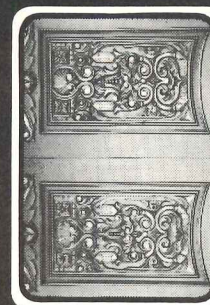
TERRAZZO / The 98-page, 1970 edition of the "Terrazzo Technical Data Book" contains official NTMA specifications for 18 kinds of terrazzo. ■ National Terrazzo & Mosaic Association, Alexandria, Va.*

Circle 423 on inquiry card

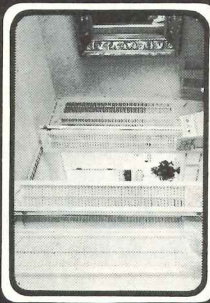
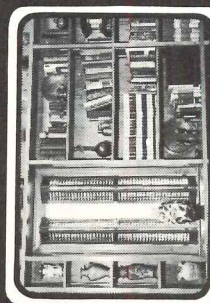
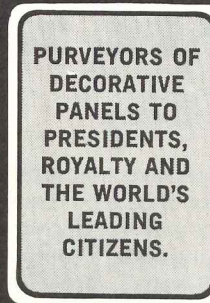
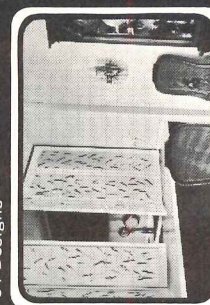
Pinecrest's premium quality is SPECIFIED by Leading Architects and Decorators world wide.



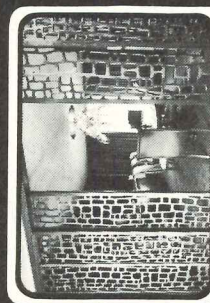
Galaxy Dividers



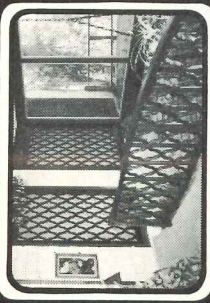
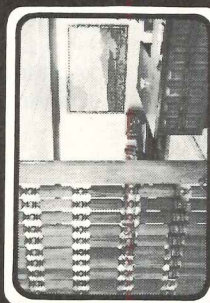
Hand Carved Doors — 34 Designs



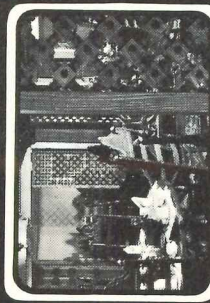
400 Decorative Panels



Filigree Panels — 50 Designs



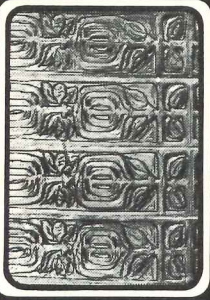
Filigree Dividers — 50 Designs



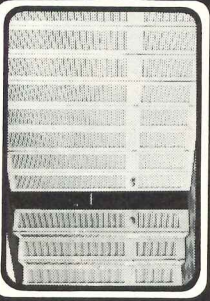
Kublai Khan Grille



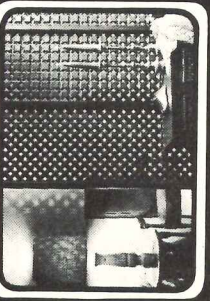
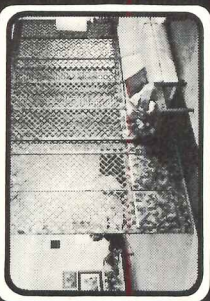
GUARANTEED
10 DAY SHIPPING
ON CUSTOM LOUVERS,
FINISHED OR UNFINISHED.



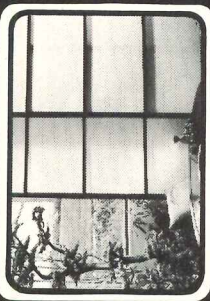
Carved Paneling — 56 Designs



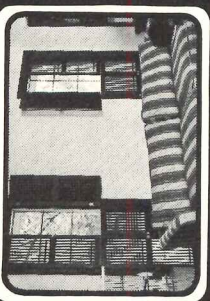
1000 Sizes Stationary Louvers



3 Dimensional Carved Wood — 25 Designs



Shoji Panels — 120 Designs

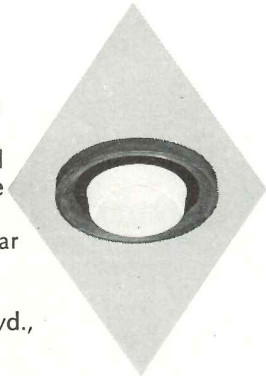


*Additional product information in Sweet's Architectural File
more literature on page 122

**AS TIME PASSES...
THEY WON'T!**

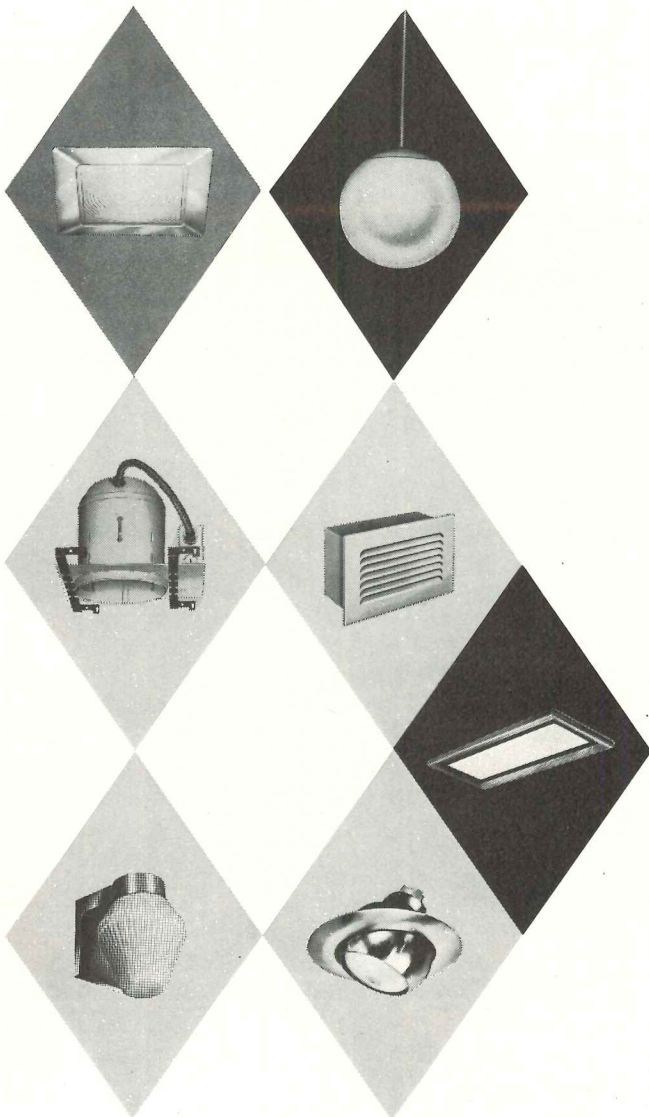
AIR KING RECESSED LIGHTING

Efficient, inexpensive, unobtrusive—and never out of date! Recessed lighting blends with any decor and Air King Lighting offers a complete line—75 to 300 watts... pre-wired and unwired housings... all popular shapes, sizes, finishes and glass styles. Write for catalog:
Air King Lighting, 6021 Bandini Blvd.,
Los Angeles, California 90022.



Featuring new pre-wired housings
approved for thru-branch circuit wiring.

 **Air King Lighting**
Subsidiary of Berns Air King Corp.



For more data, circle 42 on inquiry Card

HARDWARE / "Interior and Cabinet Hardware for Architectural Applications" is the title of a 32-page booklet describing items developed for interior cabinetry. Products from a complete line of hardware for wood and metal furniture are included. ■ Weber-Knapp Company, Jamestown, N.Y.

Circle 424 on inquiry card

HUMIDIFICATION / "Facts About Humidification" is an 8-page booklet outlining the effects of too-dry air on home and family. Two models of a line of humidifiers are shown. ■ Research Products Corporation, Madison, Wis.

Circle 425 on inquiry card

WALL TILE / A 4-page brochure gives applications and color selections of *Tuscany* glazed interior wall tile, a tile characterized by its shade variation and random texture. ■ American Olean Tile Company, Lansdale, Pa.*

Circle 426 on inquiry card

WINDOW SHADES / "The Decorative Window Shade" is the title of a 16-page booklet describing the decorative, structural and functional uses of window shades. ■ Window Shade Manufacturers Association, New York City.

Circle 427 on inquiry card

DRAINAGE SYSTEMS / "Chemical Resistance of ABS Drainage Systems", the title of a 4-page brochure, gives the results of a study in which samples of ABS (acrylonitrile-butadiene-styrene) were immersed in solutions of household chemicals for one week at room temperature. No damage was reported. The brochure outlines all test procedures used and lists test products by both brand names and chemical composition. ■ ABS Institute, New York City.

Circle 428 on inquiry card

LIGHTING FIXTURES / A 12-page illustrated catalog presents over 40 chandeliers, drops, pendants, swags and lanterns. Featured is a group of chandeliers and drops produced in Italy. ■ McGraw-Edison Company, Rosemont, Ill.*

Circle 429 on inquiry card

PLUMBING / A complete line of residential plumbing fittings and emergency safety equipment is described in a 110-page general catalog. The line includes shower heads and accessories, shower and bath fittings, lavatory fittings, sink fittings, and flush valves and safety equipment. Complete specifications and a price list are included. ■ Speakman Company, Wilmington, Delaware.

Circle 430 on inquiry card

HARDWARE / A 32-page hardware products catalog contains complete descriptions of shelf lines of locks and hardware. Product application guides are included. ■ Eaton Yale & Towne Inc., Rye, New York.*

Circle 431 on inquiry card

WEATHERPROOFING / A 16-page guide to the use of silicone rubber weatherproofing materials features some common maintenance problems and their solutions. ■ General Electric Company, Waterford, N.Y.*

Circle 432 on inquiry card

MOULDINGS / A 28-page catalog cross-indexed by style, application, size and function, shows standard available extruded aluminum mouldings, both decorative and functional, in addition to describing the company's special extrusions service. ■ The B&T Metals Company, Columbus, Ohio.

Circle 433 on inquiry card

ALUMINUM TRIMS / A 12-page catalog presents a line of aluminum trims. Included in the line are mansards, gravel stops, fascias, copings and soffits. A range of color coatings is available. Complete specification data with drawings and color chips of available shades are included. ■ Construction Specialties, Inc., Cranford, N.J.*

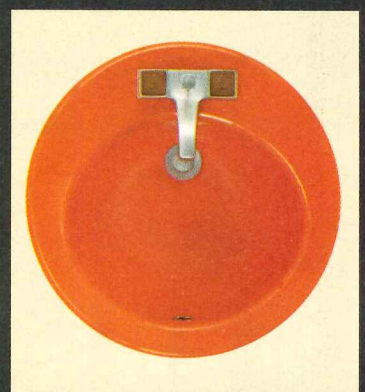
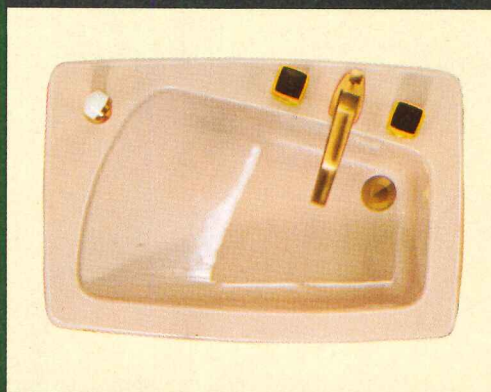
Circle 434 on inquiry card

COMPUTER GRAPHICS / "Computer Newsbrief" is the title of a 4-page brochure describing the use of computed graphics in the design of an exhibit house. ■ Potlatch Forests, Inc., San Francisco, Calif.*

Circle 435 on inquiry card

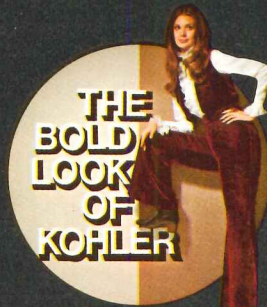
*Additional product information in Sweet's Architectural File

Quick-change artistry.



Perform it with Kohler's unique Alterna fittings.
They let your customer change decor as easily as switching towels.

Kohler's new Alterna fittings bring ever-changing beauty to the bath or powder room. Beauty that constantly delights your customer. Each gleaming handle has four accent-inserts. Ebony, white, plus two mellow wood-grains, teak and walnut. Four exciting opportunities for quick-change artistry. (Example: switching from white to ebony gives a strikingly different look.) From subtle elegance to dramatic boldness... in seconds. Alterna fittings are available for bath and



shower, lavatories, bidets. Four finishes, two in gold electroplate—brushed and polished—and two in chrome—brushed and polished. Main illustration above shows brushed gold fittings with walnut inserts. At left: polished chrome fittings with white inserts. Center: polished gold electroplate fittings with ebony inserts, set against Kohler's newest color, Mexican Sand. Right: brushed chrome fittings with teak inserts. Kohler fixtures, fittings, and colors give you great opportunities to sell artistry in the bath.

Kohler Co., Kohler, Wisconsin 53044

For more data, circle 43 on inquiry card

Five things to consider before you get locked into a track lighting system.

Let's face it, once you've installed a particular brand of track lighting, you're locked into that system. So here are some facts for you to consider before committing yourself.

1. EXPERIENCE. Lightolier's Lytespan was introduced 13 years ago. Since then, miles of it have been installed throughout the U.S. and around the world. Our contacts with specifiers, both here and abroad through five foreign licensees, put an unequalled body of experience at your disposal.

2. WHAT WILL YOU NEED TOMORROW? Ever since we developed the first integrated track lighting system, we've been a step ahead of our competitors in the design and in the performance of our lighting units. When you install Lytespan today, you can be sure that every new development we make tomorrow will fit your system.

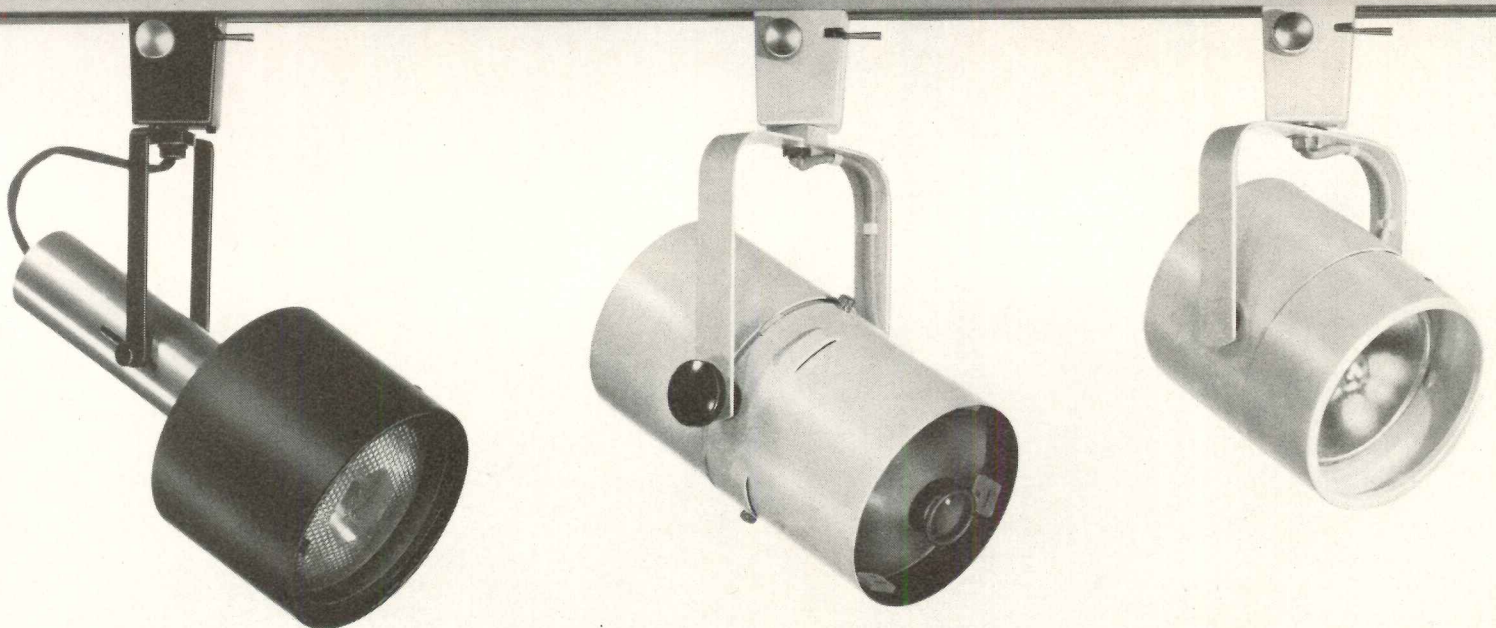
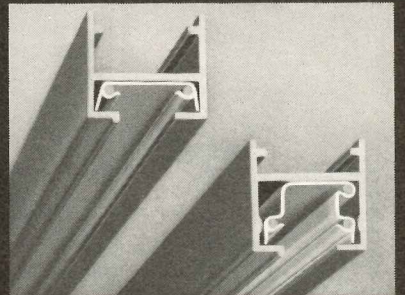
3. VERSATILITY. Lightolier offers the only two circuit track with lights that are also compatible with single track systems. That means all standard Lytespots fit all conditions: single circuit tracks, or either circuit of two circuit tracks. The track can be

curved, recessed in wet or dry type ceiling construction. It is compatible with many other types of systems, such as those for modular panel displays and linear air diffusion.

4. SELECTION. Lightolier offers a range of lighting equipment broad enough to meet every requirement, including such special instruments as wall washers, low-voltage pin spots and framing projectors.

5. THE COMPANY BEHIND THE SYSTEM. With Lightolier you also benefit from our more than 65 years of experience designing and producing over 2,100 lighting products, both fluorescent and incandescent.

When you've considered the facts, you'll choose Lightolier. For a brochure illustrating the entire Lytespan system, write Lightolier, 346 Claremont Avenue, Jersey City, N.J. 07305.



LIGHTOLIER®

Lighting to see by, Lighting to look at.

NEW YORK • CHICAGO • DALLAS • SAN FRANCISCO • LOS ANGELES • MONTREAL

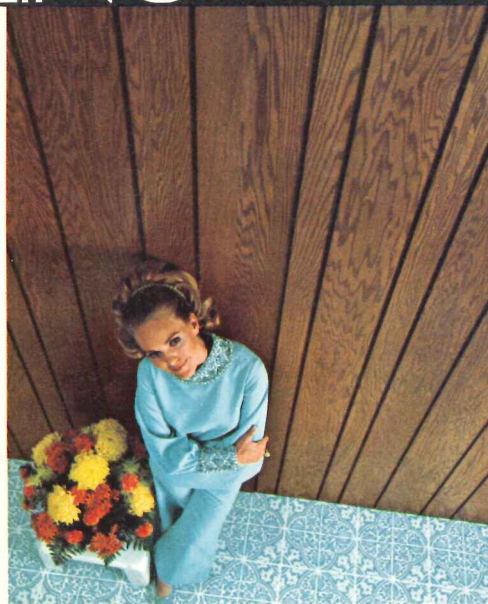
BOLD!
 DARING!
 NEW!
 DRAMATIC!
 SMART!
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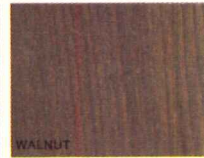
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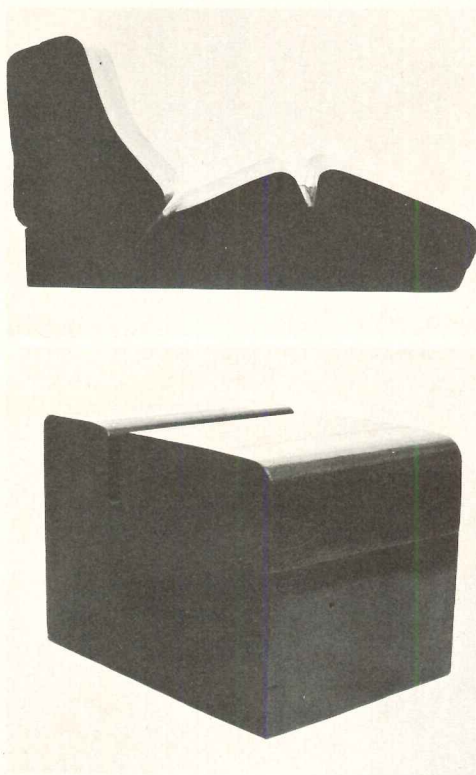
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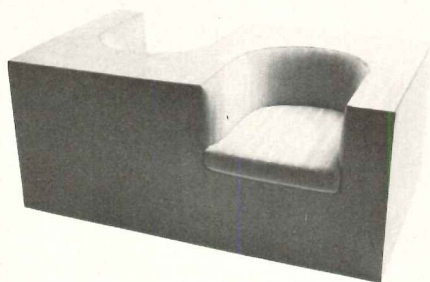


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FOAM FURNITURE / This furniture group, designed and manufactured in France, uses lightweight polyurethane foam with varying degrees of rigidity. A chemical process is used to make the foam harder for the bases and softer for the seats so that frames are not needed. One of the simplest forms is a block with a deep groove (see photo); it becomes a chair when body weight depresses the seat, and the back part becomes the back support. ■ Quasar International Corp., New York City.

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VERSATILE FURNITURE / The *Kathedra* furniture collection uses 10 basic designs to form many different seating units and tables. The basic shape is the cube, which often forms the frame from which the seat is carved out and lined with foam cushioning. The frames come in natural wood finish, upholstered, painted or in suede-finish plastic laminate. ■ Patterson, Flynn and Johnson, New York City.

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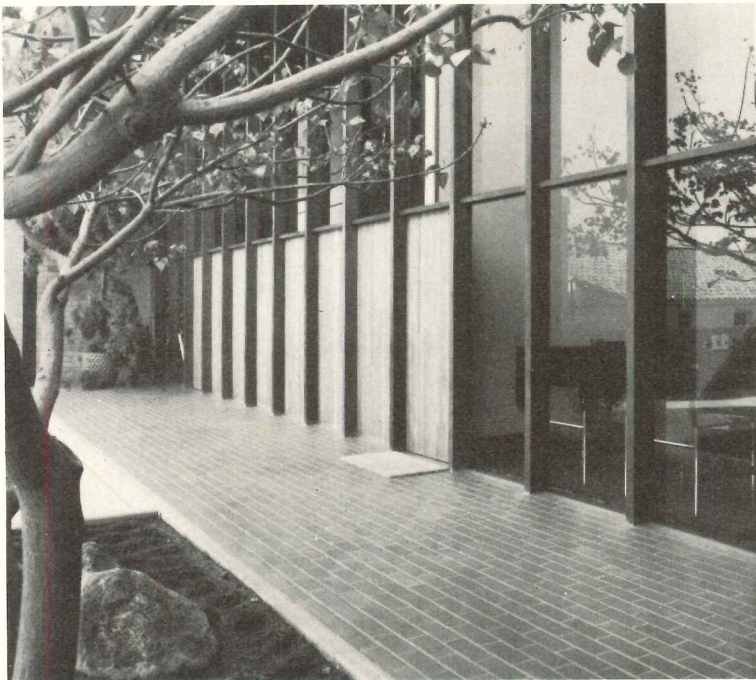


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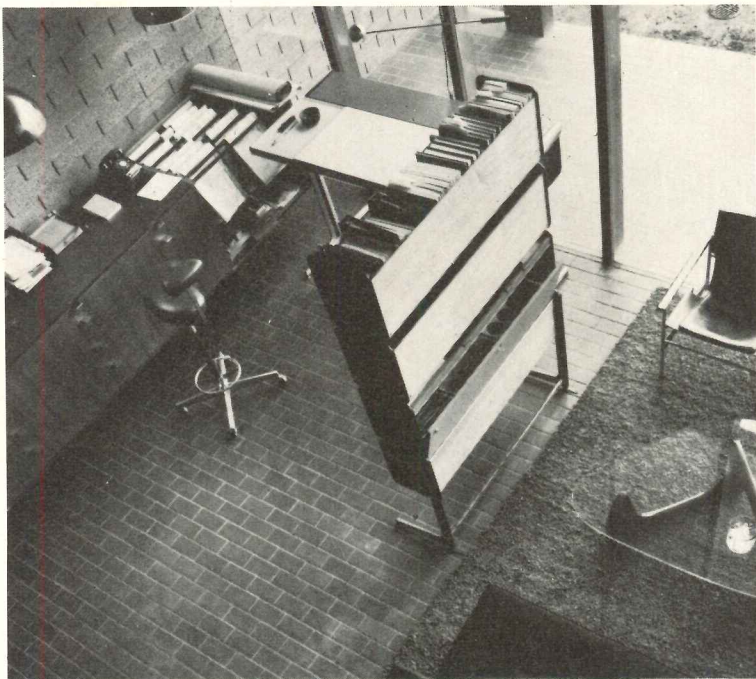
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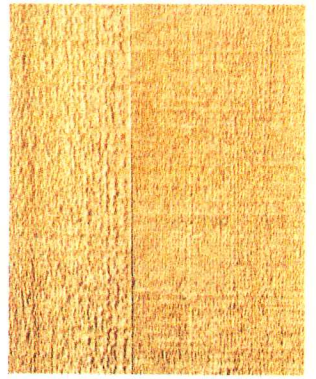
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