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PLUS APARTMENTS OF THE YEAR

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BUILDING TYPES STUDY 448
RECORD HOUSES OF 1973

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PHOTOGRAPHERS OF RECORD HOUSES OF 1973

Gil Amiaga, 152 East 23rd Street, New York, New York (72)
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Chuck Crandall, 1784 North Orange Grove Avenue, Hollywood, California (110)
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A. Youngmeister, 2828 Prince Street, Berkeley, California (74)

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

The 28 residential projects selected for our special awards are fresh and inventive. Remarkably few of the submissions showed any of the signs of timidity and compromise that sometimes creep like a deadening overlay of mistrust over other building types. These houses were fun to design and appear to be fun to live in. Perhaps the happiest sign of all is that, despite the presence of some durable talents, most of the houses were designed by architects who are new or relatively unknown to readers of these pages.—Barclay F. Gordon
A cool secluded pond is the focus for this house in the Green Mountains of Vermont. Access by car is possible only at a level 35 feet above the water, and so the entrance is at the top and the house is a series of terraced rooms facing the view and arranged around a central stairway that steps down inexorably from the entrance to the pond below, and just before (for the less adventurous) to an open deck and swimming pool.

The site and the shape of the house are both similar to the year-round vacation house on the shores of Lake Michigan (page 90), but here the architect has been ardent about the careful ordering of rooms inside and their relation to each other, rather than with preparing a swooping profile to be enjoyed from outside. He, in fact, points out that "the house was meant to be lived in and on, and not to be viewed from across the pond."

Exigency as well as predilection controlled some of the decisions, too, for the house is made of standard 2 by 4 framing, with standard windows, doors, skylights, and commonly available sizes of plywood and sheetrock, installed with a minimum of cutting. For all this good sense, though, the house makes a remarkable impression on the land.

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

The long stairway, covered over by a 57-foot skylight, is a critical element among the spatial qualities of the house. From outside, it helps bring the separate rooms together to make a single shape, and from the inside it forms a similar function. Flooding with sunlight, it allows movement up and down and across it, even provides a place—an in garden in the center of the house for temporary repose; or for catching a passing glimpse of the shadow on the water below.

Architect: PETER L. GL
Owners: Mr. and Mrs. B. E. Staver. Location: Westminster, Vermont.
The living areas of the house are separated from the bedrooms by the central stairway. On the top level to the left of the stairs are the kitchen, dining area and living room. Below on the same side is a playroom. On the other side of the corridor, the master bedroom is on the top level and below it are two pairs of bedrooms, each with its own private bathroom.
Near the entrance at the top of the house, the stairway opens directly into the living room (left), which is also seen on the right and above. The long skylight above the stairs allows solar heat generated in this space to rise to the top and exit through a large pivot window, creating a chimney effect. Outside air is drawn into the house from below, resulting in a natural air-conditioning system.
In designing a house for his own family of four, in a Houston subdivision, architect William Cannady began with two important design decisions. First, he set the house at the rear of the lot creating in this way one large outdoor area instead of two smaller areas and avoiding the standard shoulder-to-shoulder relationship with neighbors. Second, he placed the house over the garage and developed an inviting roof terrace that provided a second usable outdoor space—this one to be used primarily by parents for cocktails and cookouts. The six-foot side yard restrictions and the pattern of existing trees combined to determine the precise siting as well as the 33-by-37-foot outside dimensions.

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

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

The budget for this simply constructed but appealing house was $48,000, or just under $15 per square foot. According to Cannady, this very low cost was achieved for several reasons. The quantity and cost of finish materials was not excessive. But beyond that, almost unusual detailing conditions allowed to creep into the drawings and the contractor understood, was sympathetic to, the architect/owner's rather straightforward design intention from the outset.

The creation of a rooftop terrace brought the usable outdoor coverage to virtually 100 per cent of the site—an objective that seems especially sensible for a small lot in a warm climate. Projecting vents are carefully located to intrude as little as possible (photo left). A solid parapet and surrounding trees help to preserve a pleasant sense of privacy when the roof deck is in use.
Two rows of hooded, quarter round light scoops immediately give this Massachusetts house by Earl R. Flansburgh and Associates a distinctive visual character. These curvilinear forms, rising in the plane of the fascia, open in two directions and funnel daylight deep into the interiors of the living room, dining room, rear entry, master bedroom and bath. The remainder of the geometry is right angled and rectilinear except in the entrance hall (see plan) where several semicircular elements quietly echo the roof forms.

The house, for a family of four, is a simple-span wood structure built on two levels split at the entry, and zoned for easy family living. Major wall openings are largely restricted to the east-west axis and provide generous views across the richly wooded site. North-south walls are treated as wood planes undisturbed by openings—a design decision that produces a simple visual clarity.

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

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

New furnishings throughout the house were selected by architect and client. The architect, for the first time in his experience, was commissioned to design a large, multi-colored wool rug for the living room. Color, texture and lighting are used thoughtfully throughout for richness and variety. Finishes are rough sawn wood siding on exterior walls, drywall for interior partitions, white oak for flooring and sand finish plaster for ceilings. Handsome, brown clay tiles, imported from Italy, are used to finish the floor of the dining area (photo, overleaf).

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

Bedrooms for the younger members of the family open into a common playroom which can be supervised from the kitchen. A family room, also off the kitchen, offers an informal alternative to the main living room.
Living room (above) is just off the main entry. Pearsen's study (left) is located between the living room and master bedroom. Dining room (right) is part of the spatial flow leading toward kitchen, playroom and youngsters' bedrooms. Recessed lighting and spotlights augment the daylight that streams into the dining area from the skylight above.
Patricia Coplan’s hillside house in San Francisco rises in a conspiracy of angled planes and projections to overlook Golden Gate Park and the Pacific Ocean. The projecting bay windows are part of a local residential tradition but the sloping window walls (photos right) are a direct response to particular site conditions and the architect-owner’s desire to capture as much sunlight as possible on this steeply contoured north slope.

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

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

The Coplan house is invested with a stimulating spatial center—a character that is personal and not aberrant, a character that does not dissolve with the second third look.

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

Large skylights in many spaces flood the house with light but glazing is tinted for protection against the sun’s direct rays.
Within the simplest of shapes—a 30- by 30- by 27-ft cube—Julian and Barbara Neski have created a house that offers constantly varying experiences of space, of indoor and outdoor living, and of view.

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

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

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

Entry bridge leads to one of the many spaces incised from the cube shape. This porch leads to the entry hall and kitchen, and from there the main circulation space moves in four-step jumps up to the living spaces, including a two-story high living room (photos next pages), and—still higher—a study, master bedroom, and roof deck. A second stair in the entry leads down to two more bedrooms and a bath. There are 11 levels in all. A circular stair tower short-circuits the roof deck-living room-lower deck levels.

The house is finished with 1 by 4 fir, with flush joints; sealed and bleached.
The interiors—with their constantly changing levels and unexpected openings to the outside and the various decks—offer constantly changing views and spatial experiences. Opposite page: the main living space with, at top, an opening to the roof deck and, at rear, a more intimate music and seating area. The kitchen (above), with its curved dining bar is on level with the dining room; it in turn opens to the music area (left). Below: two other views of the living room.

Inside finishes are drywall for walls and ceiling, oak strip flooring.
This vacation house in eastern Long Island stands on a high point of ground surrounded by dense shrubbery and overlooking both the ocean and the town of Montauk. Both the owners, Mr. and Mrs. Peter Lowenstein, and the architects Chimacoiff/Peterson, share a preference for simple geometric forms and neither wished to thrust aggressive shapes into this gentle landscape. The resulting design, therefore, is a simple prismatic volume of 900 square feet enclosed in a framework created by extending the exterior columns and joists to points of intersection. The larger envelope embraces a deck, gives the whole composition an exciting transparency, and prints the solid walls with a changing abstract of cast shadows.

The south elevation (above) faces the ocean and will be fitted with adjustable canvas blinds to control the sun and glare. Just off the deck is a small grass plateau, formed by fill from the excavations, where badminton and volleyball are regularly played as part of the summer routine. At the open west end of the house (photo top), a series of observation and sunbathing platforms can be reached by retractable ladders. Living, dining and kitchen areas share the deck level with a small guest room. A bath and two bedrooms—one overlooking the living area—occupy the upper level.

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

What is most appealing about the Lowenstein house is the play of interest and spatial levels that generates within a carefully considered and economical building system. Also noteworthy is the relationship between house and site, a rapport that results from a conscious effort to place two different elements in amicable contrast.

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

While at first glance this house appears simple and subdued, it is full of visual surprises—changes of scale and heights, unexpected views, and a thoroughly pleasant plan that must be a joy to live with.

In concept, the house is a fragmented pyramid tee roof plan, near right pulled apart into four cedar-shingled blocks with tall, glass-walled galleries separating each one. The pitched roofs and fragmented character bear a strong relationship, again, to the site; and the cedar shingle exterior and edge-grain fir interior give the house a quiet consistency that sets off (or is set off by) the dramatic site and architectural forms of the house. Creating this quiet simplicity requires, of course, great care and skill in detailing: note the absence of fascias at the eaves, and the walls “beveled” back to the windows without apparent thickness at the corners. On the inland side, the house is approached through heavy spruce forest and the impact of the views is not felt until one has moved well into the house.

The living spaces are thoughtfully disposed into the segments of the house. From the entry (top right in plan), two broad halls or galleries—both glass walled at their edges and thus offering dramatic glimpses to the forest and sea—lead to a master-bedroom suite or to the kitchen-dining pavilion. The high-ceilinged living room is entered through four broad steps, from either a 'gallery. Stairs in both hall wings lead to an upstairs gallery, serving study (above the master bedroom) and a second bedroom (tucked under the roof of the kitchen-dining pavilion).

In section, the living room pavilion is raised above the main floor level to accommodate an immovable piece of the Maine shoreline which cropped up at that spot, and to give the large glass walls of the living room a clearer view to the sea. All photos show a skill in craftsmanship that is rare today—and both architect and owner are high in their praise for builder Phil Shea. Inside, all floors, ceilings, and walls are edge-grain fir paneling except for black Maine slate on the gallery level and in the kitchen. Shingles are white cedar; windows, and sliding doors are framed in bronze-finish aluminum. Roofs were truncated at the top to simplify framing, and these flat sections are metal-capped. Square footage of the house: 2,020.
Hugh Jacobsen’s clients for this handsomely articulated house in northwestern Connecticut were the Ralph Schwaikert—a family with three teenage sons who share a love of outdoor activities and a common concern for the environment. The site selected is thickly wooded, rolling land at the edge of an 80-acre, man-made lake. Trees and dense shrubbery give the house a pleasant sense of softly curtained seclusion.

The Schwaikert house is large (nearly 5000 square feet) and strung out in gently offset segments butted together at transverse walls (photo above). This massing device, characteristic of a number of Jacobsen’s recent houses, helps resolve the problems of scale and legibility. Unlike the Willard Worth house (RECORD HOUSES OF 1972, pages 66-67), to which it bears at least a casual family resemblance, segmental massing brings the scale of the house down without calling particular attention to its component parts.

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

The relative formality of the furnishings was a requirement of the program and reflects the amount and type of entertaining the owners anticipate they will have.

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

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

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

All ground floor spaces open through sliding glass doors to an inviting terrace, finished in wood decking, that overlooks the lake.
An indigenous material and a modest form have been combined to produce an intriguing yet uncomplicated vacation house. Architects McCue Boone Tomsick make the most of a downhill approach (above) by sheathing the roof as well as the walls with tongue-and-groove redwood boards. The unifying effect of the common material makes the house seem smaller and more simple than it proves to be upon entry (across page). Yet such modesty is entirely appropriate when the site is an isolated and heavily forested hillside in the Santa Cruz Mountains of California, looking over a valley preserve toward the Pacific Ocean. The angled wall, which follows the hip of the roof at the entry, provides protected entrance where those who have walked down the hill from the parking area may remove muddy boots and winter coats before entering. That part of the house is oriented away from the winds but catches mid-day sun. End-grain redwood paving blocks form a parquet terrace that continues indoors as an important finish.

A very generous stairway within the single, large interior space makes vertical circulation an important generator of the functional relationships. Directly ahead, as one enters, a short flight of steps past the kitchen leads to the level with four small rooms containing toilet facilities (including a sauna). To the right and up the stairs is the bedroom. Again to the right, and now outdoors, this squared spiral leads up to the sun-deck in the treetops. Redwood boards also sheathe the interior completely; the ceiling boards are spaced slightly apart to assist in ventilation of the roof structure. Although the large space is beautifully detailed, it is clear that it was designed for unpretentious and relaxed vacation use. Within the large space, the eating area is adjacent to the strip kitchen. Under the ceiling formed by the bedroom floor, is an inglenook sitting area around a fireplace whose seating doubles as extra sleeping accommodation.

Architects: MCCUE BOONE TOMSICK. Location: San Mateo County, California. Engineers: Hirsch and Gray (structural); Marion, Cerbatos and Tomasi (mechanical/electrical). General contractor: Henry Knuten Sons, Inc.
A high degree of spatial integration is achieved within the house by the use of a single material—redwood—on walls, ceilings and floors. The square spiral stairway and the loft bedroom which opens onto the large space below also contribute to the unified feeling. Butted glazing in both downhill corner windows of the main floor room provide splendid diagonal views into the thick foliage while the slit windows illuminate the page for anyone reading on the built-in couch.
This gracious south Texas house for a doctor and his wife fills out its trapezoidal site and opens in an irregular "U" to broad views of Galveston Bay. Because the main orientation is toward the west, sun-screening for the window walls—particularly those facing the water—was a paramount concern. The simplest, least expensive solution proved to be operable canvas awnings of the store-front variety, a design feature that gently dominates the elevations and gives the house its primary esthetic character. Other design elements are deliberately subordinated. But the simplicity of the elevations is in marked contrast to the complexity of the plan—a complexity that stems in part from the shape of the site, but more, perhaps, from the decision to particularize so many spaces and provide alternate circulation to most.

Because the Galveston region is smack in the path of periodic Gulf Coast hurricanes, architect Howard Barnstone followed the recommendation of the local weather bureau by setting the first floor elevation at 14 feet above mean sea level, or several feet over natural grade. To take up this differential, Barnstone introduced stairs between the entry hall and the main living areas and he ringed the front and sides of the house with a strip terrace and a flight of redwood steps. The outdoor spaces created by this device are intimately scaled and inviting.

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

Exterior walls of the Levin residence are tempered glass and brick. The floor slab is finished in clay partitions are gypsum board on standard wood stud and ceilings are acoustical plaster. The roof is built up tar and gravel.

The plan of the Levin house contains several unexpected elements: a master bedroom directly off the living room, a substantial number of internal spaces and secondary circulation between so many spaces. Few of these plan complexities are translated into the massing or into the elevations.
A south slope, densely wooded with Monterey Pines and overlooking Carmel Bay, is the site for this handsome pole house designed for sale by architects Smith & Larson. The decision to use pole supports simplified the foundation conditions, left the site as undisturbed as possible and, in general, minimized the difficulties and expense conventionally associated with building on a hillside.

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

The poles form an exterior framing system standing just outside the plane of the walls except that the lower level living spaces pivot around a single freestanding pole that supports a corner of the study above (photo page 64).

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

As a result, the house found an enthusiastic buyer almost at once. Lawrence Spector speaks lyrically of his new house: “I wanted to own it after we opened the front door . . . light, space, view in every direction . . . rain water running down the sheets of roof glass. We were under a waterfall. I could have indoor plants, a natural kind of decoration everywhere.”

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

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

The main entrance (photo left) is reached by means of a stair and bridge at the side of the house. The bridge is protected from the weather by the projection of the level above. A simply detailed deck (photo right) extends beyond the living room and provides an intimate space for outdoor dining.
Sunlight is brought deep into the interior of the living-dining space by plays cut into the pitched roof (photos right and above left). The second floor study sunlight from the same source. Thanks to careful design, the quality of nature is exceptionally pleasant throughout the house.
Truro is a small community located near the northern tip of Cape Cod. The peninsula narrows abruptly near Truro to a minimum width of half a mile, granting many residents views of both the ocean and the bay. The land is tufted with scrub pine and peppered by small glacial basins.

This summer house for a minister and his family, designed by architect Paul Krueger, stands at the lip of one such basin and steps down into its depth to provide a measure of privacy for the lower level bedroom. A twelve-foot-wide, three-level volume, the house is framed in tripled 2 by 12s diagonally braced at top and bottom. Additional bracing—against high winds—is provided by external guy wires. The house has a consistent vocabulary of details and a pleasant sense of leisure and relaxed informality. It is a house where wet bathing suits do not seem out of place.

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

The approach to the house is a 12-foot wide bridge deck that provides a pleasant, sequestered setting for outdoor dining. It also introduces a theme that will be expanded upon in the planned bedroom wing farther down the basin.

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

The stock greenhouse sections seem pleasantly domestic, even though it is possible to see in them recollections of the finely honed work of James Stirling. The interior spaces, too, must owe something to cousins at the Sea Ranch, and the rough plywood finish is an easy-going industrial counterpart to the kinds of materials Bay Region architects have favored for years. Yet the house manages to be powerfully different. It is individualistic, even good-naturedly homely, and it is brimming over with the sense that it is just the kind of house its owners wanted, and knew they could not get prepackaged.

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

Only time and the owners will tell whether or not all the decisions were good ones—whether, for instance, so much uncontrolled sunlight inside will really seem desirable, or whether the sense of openness created by the plywood walls sliding from inside past the glass to the outside won’t be diminished as the plywood outside weathers and, on the inside, doesn’t.

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

Architect: PETER BEHN of Behn and Gavin. Owners: Mr. and Mrs. Robert Lazano. Location: Santa Cruz County, California.
Inside the house, cedar plywood remains the finish material, and there is an abundance of natural light in all the rooms. A bedroom and a bath on the second floor are shown on the left; bordering on the right is a greenhouse, seen through sliding glass doors. Above and on the left is a living room, lit by two greenhouse sections, and penetrated from the second floor of the house by a half balcony.
In this weekend and vacation house, architect Richard Moger displays as much skill in creating distinctive architecture with minimal size and budget as he has previously shown with more ample resources—as in his Rouse house, Clayton, New York (RECORD HOUSES of 1967).

Though the house itself contains only 1500 square feet, and was built for $35,000, an illusion of far greater size—even luxury—has been created by some intriguing design techniques. The most obvious ones are the use of a modified “open plan,” and the allocation of the greater part of the house to a big living room and minimal (but ample) spaces for other areas. These ideas, of course, have been around for quite a while, but here they have been combined with a highly successful interplay of scale, light, openness and seclusion, which gives the sense of variety so often tragically lacking in a small house. In addition, Moger has incorporated an eye-catching display of rectangles and curves, all tied together by highly accented diagonal focal points; this, in the best sense, is the “decorative” element in the house—very simple, very architectural, with no frills, fuss or ostentation—and is obvious in the structure, the furnishings, even the wall hangings. This visual use of the diagonal (as can readily be seen in the photographs) increases the perspective and sense of visual space to a remarkable degree.

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

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

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

The ground floor plan is circuitous, so that the apparent size of the space is increased because the eye can never see all of it at once. The "Z" shaped plan of the second floor allows sunlight to fall into the living areas from skylights in the roof, casting patterns that change with the hours and the seasons. It also provides upward vistas from below, and the pleasure of moving from a low space, like the dining area, to one that is dramatically higher. One can also move outside the enclosing walls of the house to lounge in a bay window, or right up to the peak of the roof to daze or sleep in one of the lofts there. What begins, then, as a simple space ends up providing an admirable array of different places to be and things to do.

The architects assumed that in a vacation house choices of what to do and where to do it would be made casually, and so the feeling of the interior is relaxed. The details are simple, the rough-sawn boards are left unfinished, and the heavy framing members stand fully exposed.

Outside, this way of building produces an effect that is downright modest, recalling simple rural structures. It has turned out that, at the Sea Ranch, this assumption of modesty was wise, for as more and more houses are built on the open meadows, each more obviously "designed" than the next, and each one competing with all the others for attention, there is the danger that the place may begin to look more like a statutory barn than the beauty of desolate land once was, and which the original developers, planners and architects had sought with great care to preserve.

The decision, by Mr. and Mrs. R. D. Comstock and their architects, Pearson and Porter, to save the modest pre-Civil War house on their site in Atlanta (top photo, right) determined the design approach for the house that was to be constructed next to it. Everything about the new structure—siting, materials, roof forms, detailing—was obviously conceived to make as happy a conjunction between the two as possible. The deliberate suppression of scale-denoting elements such as standard doors and windows (let alone white columns) helps the much larger new house stand gracefully by its ancient neighbor. The sitting of the new construction on the downhill side of an existing automobile loop drive centered on the old house had several advantages. First, it allowed the old house to remain as the visual focus. Second, it allowed the architects to place much of the required volume of the new house below the level of the drive. Study of the plans and section (opposite) shows how completely the elevation facing the drive (above) has minimized the true size of the building. Finally, the sitting allows the large rooms for entertaining—an important part of the program—to relate comfortably to the ravine in which the house is placed and the future lake planned for the site. Living room, dining room, den and recreation room are grouped and open to each other (although the recreation room does have a door) to provide a spaciousness in which the active family of four can move comfortably and entertain large groups. The interior spaces relate to the landscape by a continuation of wall and floor planes that form terraces and gardens. The white framehouse has brick veneer walls and a cedar shingle roof to match similar finishes that remain on walls and roof of the existing house. Interiors are painted drywall.

Interior spaces cascade gently down the hill, filled with natural light from clerestory windows above and below. The well-created hill elevation has a roof garden. It also increases the roof to keep the mass in balance with the antebellum house, originally alone on the site. The hill elevation (bottom) has a pleasing horizontal quality.
The genesis of this design was a wedge-shape lot with a spectacular view, but sloping to a degree which almost signalled unbuildability. The solution was a structure built in parts elsewhere and trucked to the site. There a trestle was built at street level at the top, and this became a platform for the crane which lowered the pieces one by one into their proper positions. Later, the trestle became a car park for the finished house.

The house is made of three tall towers, connected at some levels and separate at others. The smallest of these towers twines around an elevator shaft. The other towers hold at various levels the living room, children’s bedroom and bath, and a workshop in the one, and a studio, family room, kitchen-dining room, the master bedroom, the guest room, and a game room in the other. The frame of the house is a freestanding skeleton which receives no structural help from the wall panels; its members are glue-laminated wood and were pre-cut, pre-drilled, pre-stained and numbered for position. When the skeleton had been erected on concrete footing pads (in five-days’ time) diagonal tie rods were added and adjusted to align the structure to receive the wall panels.

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

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

The obvious disadvantage of a house which is organized vertically is that the rooms on any one floor are isolated from all the others. Here the architect has countered the practical disadvantages by providing space for an elevator, and lessened the psychological ones, for example, by piercing an open shaft from the kitchen-dining room on the main level all the way up past the family room to the studio at the very top of one of the towers.

On the other hand he has also turned disadvantage to advantage, by carefully arranging rooms where isolation is desirable on different levels or in different towers from each other, and from the more public spaces.

The entrance to the house (above) is across a bridge which leads to the main public rooms inside. The living-dining room (above left) is open to the studio and under the roof (above right). The living room is lit from above by a large light scoop and opens to a deck and a splendid view.
The Heidemann residence outside Los Angeles, by Pulliam Matthews and Associates, is built into the flank of a hill on a three-quarter-acre site that drops nearly 50 feet corner to corner. The slope, and the owner's desire to have both a tennis court and a swimming pool on the property, sharply limited the building area available. A reasonably compact, two-level solution was the result.

An open stairwell (page 83, middle) separates the active and quiet areas of the house. Game room and living room are oriented to the south and overlook both pool and tennis court. Kitchen, library and bedrooms face north. Parking is under the lower living area. Above the concrete podium, which extends in the form of a long retaining wall to embrace the tennis court, the house is framed in wood and finished in heavily-textured stucco. Windows are set back two to six feet from the outside wall to protect against Southern California's intense sunlight.

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

Careful massing and attention to planning and detail, inside and out, give the Heidemann house an unusual richness, clarity and light. The Heidemann house has its own distinct character but belongs at the same time, to a Los Angeles tradition that dates back to L. A. Gill and perhaps earlier.

The crisp white planes of the interiors reflect the light beautifully and also serve as excellent neutral backgrounds for graphic and sculptural display. The end wall of the living room (photo opposite page, bottom) is designed to house hi-fi equipment.
East Hampton, for some time a busy bazaar for contemporary architectural experiments (both superb and otherwise), now has a new attention-getter: the lean, powerful elegance of this sizable house synthesizes some of today's design directions—and with great aplomb.

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

The house sits like a big, artfully asymmetrical sculpture on a gently sloping five-acre site. It is bounded on the south by a pond, with views of the ocean beyond. To take full advantage of these vistas, the living-dining areas are elevated European fashion, to the second floor. The ground floor level below, is zoned by an entry which separates car and service areas from bedrooms for the family's three children and their adjoining indoor and outdoor play spaces. On varying levels above the main living spaces are ranged the master bedroom suite, a study, guest accommodations and a roof terrace; all are connected by a ramp and by stairs. Thus, each activity area of the house has its own "zone" and full privacy.

The structure has a regular column grid of white-painted steel which supports the basically rectangular roof. The rest of the structure is wood frame, clad inside and out with tongue-and-groove cedar siding treated with a bleaching oil to obtain a soft gray color. All cabinet work is treated as a "secondary building system" and is also surfaced in white. The basic rectangle of the house is relieved by what architects describe as "variation in erasures, transparencies and extensions related to views, indoor, public and private activities."

The resulting interplay of geometric voids and solids, of elevated pipe-railed terraces has a strong recall of the "International Style" of the 1930's; it is an approach to design which works so well in such a big-scaled house as this without seeming pretentious or overbearing.

But the house is very much today, especially in its amenities, including a very well handled
cerestories and skylights add balance and drama, and operable canvas awnings shade the big living area window wall. All interiors are furnished in a generously scaled, low key, comfortable fashion with spots of bright color for accent (see also front cover) against the basic gray of the bleached cedar siding and white monochrome of the steel structure.

Birds Hill, the house, and the landscape are part of an overall design. The landscape architect was Arthur H. Blake of New York. The house is a three-story, four-bedroom design, all on one level, with a sleeping porch and a large open area for entertaining. The house is located on a hill above the coast, with views of both the sea and the city. The main floor is 3,000 square feet, with additional space in the garage and an attic. The house is constructed of concrete and steel, with a glass facade that provides a view of the ocean. The landscaping includes a swimming pool and a garden area.

The real spaciousness of the living and dining areas of this East Hampton house is readily apparent in these photos; it is visually increased by the big window wall and viewing deck—and, in a vertical sense, by the ramp which links all levels of the house and by the long curved skylight above it. Most rooms, as well as the ramp, are carpeted, with tile used as flooring in bathrooms and kitchen. A large amount of furniture and cabinets are built-in to preserve the architectural unity of the interiors and provide unusually good facilities for storage and display.
This year-round vacation house is notable for the way it merges into its site while still remaining a strong shape, and for its interior arrangement, which provides a generous complex of communal and private spaces for the owners, their guests, and their six children.

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

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

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

The master bedroom and guest room are both on open balconies above the main floor, though each has its own private bath and dressing room, and the former has an uncommon luxury, a fireplace.

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

The living area on the left is designed primarily for children, and, since it opens to the kitchen below right, is especially useful for dining. The living area on the right is more closely separated from the garden and becomes, when necessary, a place for adults to gather, away from cooking activities and from the children. Both living areas open onto a deck above the rooms on the lower floor and, from there, onto the beach.
ARCHITECTS OF THE RECORD HOUSES OF 1973

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108 RICHARD C. PETERS, RICHARD M. CLAYBERG and THOMAS J. CAILLECH
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110 STANLEY M. BRENT, RONALD GOLDMAN, LARRY ROBBINS and ROGER BOWN
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Working with a construction budget of approximately $12,000 per unit, architects Backen, Arrigoni & Ross have produced this exceptional 296-unit residential community in southern California. The units were designed for rental to young professionals in the age group between 21-35 and recreational facilities appropriate to this group were also provided.

The architects developed the site as a continuous structure (see site plan) out of which a rich variety of outdoor spaces—public and private—were carefully carved. By restricting cars to two peripheral bands, the interior of the site has become an inviting pedestrian network of walkways and courtyards, all beautifully scaled and sympathetically detailed using lighting fixtures, gutters and downspouts, paving and plants. The housing is constructed of conventional wood frame finished in textured stucco and boldly accented in a variety of bright warm colors.

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

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

The program provided for one- and two-bedroom apartments. The one-bedroom apartment is a typically efficient urban housing plan with a terrace provided as an additional amenity. The slender, two-bedroom apartment is an interesting variation on the city brownstone plan. Here the living-dining space has been drawn into the center of the house and flanked by private patios that assure a continuing source of daylight.
Like the exteriors, the interiors are conceived and executed as simple planar forms in and about which space flows rather freely. The chief finish materials are painted gypsum board on interior partitions and ceilings, vinyl asbestos tile and/or carpeting on floors, ash for wood doors and cabinets and plastic laminate for kitchen counters. Sliding window assemblies are aluminum sash. Interior colors are full-blooded and warm but never overwhelm the interior architecture or get in the way of its easy and interesting spatial flow. All apartment units make more than adequate provision for ventilation.
Fifteen miles north of San Diego, on 70-foot high coastal cliffs overlooking the Pacific, architects Osley/Landau/Partners have designed a dramatically sited condominium community of 51 single-family units. The residential density is approximately 17 units per acre which leaves a striking 74 per cent of the available land open—a desirable feature for residents of this particularly benign climate. The architects also created an underground parking structure that not only stores cars out of sight but raises the central portion of the site to provide overviews in every direction—especially toward the west and the ocean.

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

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

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

The meandering shapes of the buildings and their careful juxtaposition result in a variety of large and small courts. Every unit has at least 300 square feet of private outdoor living space.

Shingles are carried inside to a major interior finish material. Every living rooms, overlooking the common garden (photo below), have 10-foot ceilings and most are additional provided with private balconies.
The Country-House Condominiums form a small recreational/second home community at the foot of the Cascades in central Oregon. The buildings are situated on a meadow and grouped around a tall stand of Ponderosa Pine that has been used by architect Donald Goodhue as a unifying design device. "The important thing we were trying to do here," says Goodhue, "was to give expression to the 'colony' idea—a group sharing a special place together, forming one discrete entity rather than simply a row of condominiums lined up against the spectacular view. (See photos at right.) The site plan gives special attention to pedestrian linkages between individual units and common spaces. The boardwalks are a means of controlling pedestrian circulation while protecting the privacy of the near units. They serve a social function as well by providing a setting for random and unplanned daily encounters between members of the community—a function that would be lost if circulation was more diffuse. Parking is contained within enclosed spaces and automobiles therefore provide a minimum danger or distraction to pedestrians.

Individual apartment units are conventional wood frame with pine exterior and interior finishes. Their careful grouping takes advantage of the view while it provides a number of small-scale, private outdoor spaces that double as suntraps and windbreaks. Each unit is designed with a projecting bay window enclosed by a small-pane steel sash—a design gesture in sympathy with local building traditions. The interiors are planned as flexible spaces adaptable to a variety of preferences in the matter of furnishings and fittings. Almost all are given generous allocations of space for summer recreation and especially for youthful activities.

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

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

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

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

"While designing this project," says Robert Brannen, "we lived with the conviction that a humane, civilized environment must be possible within the constraints imposed by subsidized housing budgets and standards. A knowledgeable, well-intentioned client, a public agency (Massachusetts Housing Finance Association) which never "looked the other way," and a design team willing to spend the time required were the combination that did the job."

Three-story wood frame buildings are arranged around courtyards gently set into the rugged New England landscape. Each courtyard (below right) acts as a small neighborhood for small-scale interaction and opens in turn to the "village common," larger play areas and a community center using three existing older houses. The complex includes a large swimming pool, a child-care facility and an adult activities building. It serves 404 units which have an average density of 25 units per acre.
FHA-insured housing projects are bedeviled by so many economic and technical constraints that it often seems sufficient to praise them for getting built at all. The architects of this apartment complex are understandably proud of the fact that they have been able to build 96 units (half of them with one bedroom, half with two) within FHA 221D4 guidelines and with extraordinary economy. They are rightly proud, too, of the individual and social amenities that they have been able to include.

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

Accordingly, the facades of the three-story buildings are broken up by changes in material and by patios and balconies that, like the details of the neighboring houses, suggest the ways that people really live. Also in a gesture of good neighborliness the parking lot and its sea of cars was depressed below the existing grade level.

The first two stories of each building are made of precast concrete sections—readily available in the area. The third floors are all of conventional wood framing. Though it was necessary to have many apartments in each building, the architects managed to avoid any sense of claustrophobia or dangerously enforced community by dividing the buildings down the middle and by making entryways, either at grade or by open stairways.
The eight buildings which make up this apartment complex are placed within a peripheral parking area, and they surround a central open space, a place for relaxation and recreation, which for many months of the year in these climes includes swimming. The open space is slightly elevated in order both to shield it from the parking places and to provide a view of the Rocky Mountains in the distance. Balconies and patios open onto the central area and give the occupants of each apartment the chance to survey the passing pedestrian scene.
Few of the small apartment buildings built on leftover lots in every American city recently can be considered architectural contributions to their neighborhoods. Peters and Clayberg and Associates of San Francisco were most successful, while satisfying their developer/client's goals of rentability and low construction cost, in relating their design to the scale of the tree-lined street. The 17 unit building is in an area of Oakland that, because of its proximity to the downtown and to major traffic arteries, is rapidly changing from single-family housing. Another of the site's advantages is access to views of San Francisco and the Bay as well as of downtown Oakland. Thus, almost all of the apartments have their balconies and bay windows oriented toward them. In addition, a small court at the rear of the site offers the possibility of cross-ventilation for many of the units. Seven of them also have wood-burning fireplaces.

Perhaps the most interesting aspect of the building is its structure. A ground level garage of concrete and concrete block, which takes care of all off-street parking requirements, supports the three stories and penthouse of wood-frame construction above. Adequate protection against fire was necessary of course. A heavy-duty water line with valves on the landings of the open stairwells (above) and fire extinguishers in the glazed corridor (above right) are two types easily seen. The most obvious expression of the lightweight construction is the redwood plywood siding. It was chosen, say the architects, not just because it compared favorably in cost with the stucco so often used for such buildings in California, but because it complemented the mature trees nearby. It is finished with a semi-transparent stain that contrasts with the darker-stained horizontal and vertical trim. The plywood is used in the lobby (right) for a wall sculpture of numbers including the building's address, which was executed by the architects themselves. The lobby is entered, as is the garage, adjacent to the open stairwell (above). The cost of the building was $263,000 or $15,500 per unit, not including land or fees.

The 17-unit building nestles onto a slightly sloping lot of less than 7000 sq. ft. Access to most of the apartments is along a corridor glazed with steel industrial sash painted red-orange (above). They look into a small inner court which provides cross-ventilation for some of the units. Each apartment has a balcony, most of which take advantage of interesting views across San Francisco Bay.
Esplanade Village steps down a 1.2-acre suburban site near Redondo Beach, California, to form an unusually handsome 105-unit rental community overlooking the ocean. Careful planning and massing has resulted in an orderly plan with eight apartment variations: 20 per cent efficiencies, 40 per cent one-bedroom, 20 per cent two-bedroom. A maximum number are oriented toward the ocean but all have views and the privacy of individual units has been maintained with considerable care.

The massing seeks to emphasize the repetitive character of the system while Investing the whole project with a pleasant village character and scale. Grade circulation is through a sequence of small courts—or an esplanade—with lateral circulation on bridges overhead. Shared facilities include a pool, a recreation room on the downhill side of the project, and a two-level subterranean garage.

The rental market in the area dictated the use of a three-story wood frame construction (Type V) with a one-hour fire rating. Exterior walls have a sprayed-on plaster finish, patios and open corridors are fitted with metal railings and sloped roofs are finished in asphalt shingle. Standard components and details are employed throughout. But in spite of the simple construction, the rigorous ordering of forms and the fairly substantial densities, Esplanade Village has a very inviting character. Part of it results from the openness of stairs and corridors and the outdoor lifestyle these elements infer. More of it, perhaps, is due to the careful siting and massing that create, in the mind of resident and passerby alike, an important sense of place and also of community.

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

Views at left are taken along the esplanade and give a clear indication of character, scale and sense of partial enclosure.
The site is bounded on two sides by public roads and dips twenty-five feet between roads. The project is designed to be expandable as adjacent 40-foot lots become available. At present, Esplanade Village includes 82,000 square feet of net rental area at densities of approximately 89 units per acre.
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OF DESIGNS USING ASPHALT SHINGLES / Shown here are two of the several new designs developed by the company to use asphalt shingles dramatically. Above is the flat style design that emphasizes the mass of the roof plane. It is simply achieved by using fiber in 2 by 12 in. sections, projected slightly on the roof with wood blocks (see detail below). This frames the asphalt roof and also permits water to drain. Similar roofing techniques can be used to box in gutters, for example. The oriental pattern shown at the bottom uses halved PVC pipe spaced across the roof. A graphics approach not shown uses different colored shingles to counteract the one-dimensionality of the roof, where desired. • Certain-teed Products, Valley Forge, Pa.

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To work as good as they look.

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Sherwin-Williams new stain line includes both Semi-Transparent and full-hiding Solid Colors, for exterior or interior wood surfaces. Superior alkyd formulation — not a conventional oil stain. Provides toughness and longer life. Won't blister, peel or crack. Use on new wood or previously stained wood. Solid colors may also be used on previously painted wood. No topcoat necessary. Needs no priming. Excellent weather resistance. Repels moisture; mildew and mold resistant. Easy to apply by brush, roller, spray, or dipping. Lap marks won't show. 24 beautiful non-fading colors plus Weathering Oil® in Semi-Transparent and 24 colors plus Snowcap White in Solid Colors. Use for wood siding, shingles, shakes, decks, porches, steps, railings, fences, benches, terrace walls... and for interior construction such as beams, ceilings, paneling. Tear out and save this page, showing approximate colors, and specifications on reverse side as your guide to selection of Sherwin-Williams® Stains. For actual color card, or further information, circle inquiry card. Or write SHERWIN-WILLIAMS, Architectural Service Division, 101 Prospect Ave., N.W., Cleveland, Ohio 44115.
Condensed Specifications for Sherwin-Williams® Stains

Based on Specification Nos. 73.06, 73.07 and 73.08, in Sherwin-Williams Catalog 9.9 Sh, Sweet’s Architectural and Industrial Construction Catalog Files.

73.06 Flat finish stain Alkyd base
1st coat: Sherwin-Williams Semi-Transparent Exterior Stain
Top coat: Sherwin-Williams Semi-Transparent Exterior Stain

73.07 Flat finish Alkyd base
1st coat: Sherwin-Williams Solid Color Exterior Stain
Top coat: Sherwin-Williams Solid Color Exterior Stain

73.08 Flat finish Oil Base
1st coat: Sherwin-Williams Weathering Oil®
Top coat: Sherwin-Williams Weathering Oil®

Specifications for shingles, shakes and rough-sawn lumber are listed under Spec. Nos. 73.11; 73.13; 73.14; 73.15.

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The Winners:
1973 Plywood Design Awards
Commercial/Institutional

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

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

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


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

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

1. Huygens and Tappé, Narragansett Bay House, R.I.
7. Peter W. Behn (Behn & Gavir), Lozano House, Los Gatos, Calif.
8. Louis Sauer, Frankel House, Margate, N.J.
10. Wendell Campbell (Campbell & Masun Architects, Inc.), St. Mark A.M.E. Zion Church, East Chicago, Ind.
14. Owen Beehluwer, Bedroom/Playhouse, New York City apartment.

American Plywood Association
Department AR-053
Tacoma, Washington 98401

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Mert Maas, Project Manager, Oxnard Marina Development Co. General Contractor


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   Architect: Barnes, Lender, Goodman, Youngblood, A.I.A., Austin, Tex.
   Contractor: Star Field Construction, Austin, Tex.

2. Lakewood Hills Apartments, Bldg. 2, Herchel (Dauphin), Pa.
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# Architectural Record Houses of 1973

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<td>C</td>
<td>Cabot, Inc., Samuel</td>
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<td>Celanese Coatings Co.</td>
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<td>D</td>
<td>Darwath Inc.</td>
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<td>Delta Faucet Company</td>
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<td>E</td>
<td>Elko Mfg. Company</td>
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<td>F</td>
<td>Flintkote Co.</td>
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<td>Florida Tile Div.—Sikes Corp.</td>
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<td>G</td>
<td>Georgia-Pacific Corporation</td>
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<td>H</td>
<td>He Products Co.</td>
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<td>Heatilator Fireplace</td>
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<td>India Nepal</td>
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<td>Hercules Incorporated</td>
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<td>J</td>
<td>Johns-Manville Corp.—Residential Div.</td>
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<td>K</td>
<td>Knoll International</td>
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<td>Kohler Company</td>
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<td>L</td>
<td>Loom Co.</td>
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<td>Kruppers Company, Inc., Forest Products Div.</td>
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<td>M</td>
<td>Majestic Co. Div. of American Standard</td>
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<td>Masonite Corp.</td>
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<td>National Floor Products Inc.</td>
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<td>O</td>
<td>Olympic Stain Company</td>
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<td>Onan Division, Onan Corporation</td>
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<td>P</td>
<td>Pella Rolscreen Co.</td>
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<td>Pinecrest Inc.</td>
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<td>Q</td>
<td>Queen Products Div.—King Seeley Thermos Co.</td>
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<td>R</td>
<td>Red Cedar Shingle &amp; Handsplit Shake Bureau</td>
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<td>Reynolds Metals Co.</td>
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<td>S</td>
<td>Shaker Town Corp.</td>
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<td>Rohan &amp; Mas Company</td>
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<td>TPT Corporation</td>
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<td>U</td>
<td>U.S. Plywood Corp.</td>
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<td>W</td>
<td>Wheeling Corrugating Co.</td>
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**District Offices:**
- **Atlanta 30109:** Edward G. Graves, 101 Colony Square (404) 892-2868
- **Boston 02116:** 60 Boylston St., (617) 262-1160
- **Chicago 60611:** James A. Anderson, Robert T. Franden, (312) 751-3770
- **Cleveland 44113:** Willis W. Ingersoll, 55 Public Square, (216) 781-7000
- **Denver 80202:** Harry B. Doyle, 1700 Broadway, (303) 296-3863
- **Detroit 48202:** Richard D. Thielmann, 1400 Fisher Bldg., (313) 873-7430
- **Los Angeles 90010:** Richard R. Butera, 3200 Wilshire Blvd.—South Tower, (213) 487-1160
- **New York 10020:** Ted Rzempoluch, (212) 997-3584
- **Philadelphia 19102:** Robert G. Kiesch, George T. Brosey, Three Parkway, (215) 568-9616
- **Pittsburgh 15222:** Edward C. Weil III, 4 Gateway Center, (412) 391-1314
- **St. Louis 63111:** Richard Grater, Manchester Rd., (314) 227-1500
- **San Francisco 94111:** Richard R. Butera, 425 Battery St. (415) 362-4600
Hi-rise metal buildings offer uniquely different finishing challenges. DeSoto answers the challenge with uniquely different Fluoron!

**More colors** Fluoron offers more than the standard amber-bronze family colors. Fluoron means bright whites, brilliant blues, gregarious golds, and gorgeous garnets that hold their "like-new" freshness.

**More color consistency** Fluoron gives batch-to-batch, year-to-year color consistency. No inconsistency in intensity... ends worry about color parameters of acceptability. Fluoron offers a "dead-on" match. Curtain walls can have and hold a total unit look that makes for high dramatic impact. Fluoron's color match and durability means damaged panels can be replaced and not show "old" and "new."

**More color intensity** Fluoron's a full-strength fluoro-carbon with long-life color retention. Virtually maintenance free. Non-static... rain washes away dirt that could dull your high-rise construction's true colors.

**Consider & compare** Fluoron offers: • wide variety of colors • consistency in color and coating thickness • non-static • longer life expectancy • fewer production, on-site, or durability headaches.

**Consider** the cost, color, consistency and life expectancy... then consider the alternatives.

For hi-rise metal construction—buildings that weather weather better—you owe it to yourself, to them, to be bold, contemporary—to go Fluoron.

Write or call for our "Think Exciting Fluoron" color chart brochure.

**DeSoto, Inc.**
Chemical Coatings Division, 1700 South Mt. Prospect Road
Des Plaines, Illinois 60018 (312) 296-8611

For more data, circle 53 on inquiry card
MOTHER NATURE, PPG AND PATRICIA COPLANS COLLABORATED ON THIS LOW MAINTENANCE HOUSE

Mother nature supplied the natural cedar boards, PPG supplied the long-life DURACRON® coatings, and Patricia A. Coplans put it all together.

Result? Her compact, three-story wood and metal house overlooking the Golden Gate bridge and the Pacific Ocean was selected by RECORD HOUSES as one of the 20 outstanding homes built in the U.S.A. during 1972.

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

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

These DURACRON coatings are baked-on scientifically. Won't chip, peel, or flake. And they'll keep their color in spite of the sun, wind, and relentless fog of the bay area. With little or no maintenance.

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

PPG: a Concern for the Future

For more data, circle 54 on inquiry card.

Owner/Builder:
Patricia A. Coplans, San Francisco, California
Extrusion Color Coater:
O'Keefe's, Inc. San Francisco, California
Architecture and Planning:
Burger & Coplans, Inc.
Luxurious Vinyl Flooring... for Kitchens and Outdoor Patios.

Nafco UNIFLOR is a revolutionary new product... indoor/outdoor vinyl flooring that really works! UNIFLOR is unlike any flooring material you've ever seen. It looks and feels just like actual kiln fired brick set in mortar, but it's pure vinyl. And it can be installed outdoors on patios, walkways—even around swimming pool perimeters.

The unique construction of UNIFLOR makes it practical to extend the same floor from kitchen or den right out on to an exposed patio to give new design unity and practical utilization of space.

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

Like to know more about Nafco UNIFLOR? Send us your name and address. We'll send you a sample and full details.

NATIONAL FLOOR PRODUCTS CO., INC.
P. O. Box 354, Florence, Ala. 35630
Redi-Set ceramic tile—it's beautiful! Easy to clean, even between the tiles!

In fact, it's as easy to clean between the tiles as to clean the tiles themselves. Just wipe, and the grout (which is that material that fills the spaces between the tiles) is snowy white again. It's a very special grout, and all you do to get it, is ask for American Olean's Redi-Set® glazed tile.

Now then, what's Redi-Set?
Redi-Set is ceramic tile that has been grouted together beforehand by us. These pregrouted sheets of tile save your tile man grouting time on the job. If you're remodeling, he's often out of the house in one day.

You'll find that the special Redi-Set grout used in the sheets is smooth and poreless, to help resist stains and mildew. And it won't crack or chip either—even around the tub.

That's Redi-Set ceramic tile above in Autumn Gold, shown with our Primitive® tile in Hearth on floor and countertop. Visit your nearest American Olean showroom or your tile contractor, listed in the Yellow Pages.

American Olean ceramic tile. It's the natural thing to use.

For more data, circle 56 on inquiry card.