BUILDING TYPES STUDY:

**RECORD HOUSES OF 1974**
PLUS APARTMENTS OF THE YEAR

TWENTY EXCEPTIONAL HOUSES AND EIGHT MULTI-FAMILY PROJECTS
SELECTED FOR THE 1974 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD
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Now there’s a floor for your new homes that has everything your prospects want—at a price that’s right for your market. It’s called Sundial, and it’s comfortable, beautiful, and easy to care for. Sundial is easy to care for because it shines without waxing. Because home buyers know they can say goodbye to waxing, stripping, and rewaxing floors, your homes have greater sales appeal. Sundial comes in six and twelve-foot widths for seamless installation in most kitchens.

For more information on how Armstrong’s new no-wax floors can make your homes more appealing to prospects, contact your local Armstrong contractor, or write to Armstrong, 306 Rock Street, Lancaster, Pa. 17604.
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We know our way in the woods.

Potlatch Corporation
Wood Products Group
P.O. Box 5414
Spokane, Washington 99205

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It's been tested and proven by the independent testing laboratory, Nationwide Consumer Testing Institute. They placed carpets made of the leading nylon fibers in one of the most heavily traffic'd airports in the country.

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Then there's another test. Each prototype carpet is tested by Nationwide to make certain it meets our specifications. That's why we can guarantee that Enkalure II carpet will wear no more than an average of 10% for 5 years when certified by Nationwide and the mill, and when properly installed and maintained—or we'll replace it.

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For specific carpet information and a 14-page report of the test results, contact American Enka (Dept. AR), 530 5th Avenue, N.Y., N.Y. 10036. (212) 661-6600.
Nonstop

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Cubicals.
Because today's institutions don't have to look institutional.

Cubicals take an institution away from the institutional look of yesterday. And give classrooms, dormitories, hospital labs, even business offices a distinctive design personality for today.

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Honeywell
to be Antron® nylon. look to last.

General Telephone & Electronics Corporation wanted commercial carpet that didn’t look commercial, a style to complement the distinctive architecture of their new world headquarters in Stamford, Conn. At the same time GTE wanted to take full advantage of the long-term appearance retention inherent in carpet with pile of Antron® nylon. From the wide variety of styles now available in “Antron” they specified this ribbed-texture construction in four custom colors for a total of 35,000 sq. yds.

What you see is what you’ll get for a long time. “Antron” is the soil-hiding carpet fiber. Its ability to diffuse light helps blend soil concentrations into the overall look of the carpet (normally they would show up as spots). Also, being nylon, “Antron” gives carpet exceptional durability and resistance to crushing.

NEW: “Antron” III nylon for static control is now available in selected styles.

How “Antron” keeps carpet looking fresh. Its filament structure is unique, as simulated in this greatly enlarged model. The four microscopic holes scatter light to minimize rather than magnify the dulling effects of soil, while maintaining an attractive, subdued luster. This property of the fiber, together with its remarkable wearability, means the look of the carpet will last.

See a full selection of commercial styles, in Antron® at NEOCON, Merchandise Mart, Chicago—Du Pont Space 1097.

*Du Pont registered trademark. Du Pont makes fibers, not carpets.
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And expect their
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Suddenly, anything else seems out of date

Introducing The Weldwood Collection™ from U.S. Plywood. Quite simply, the finest group of prefinished panels available anywhere in the world.

The Weldwood Collection. A paneling created exclusively for those once-in-a-lifetime opportunities when nothing less than the finest in quality is acceptable. Where superb hardwoods are crafted into face veneers worthy of the term “heirloom”.

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Andersen Wood Casements make easy living beautiful. Andersen Perma-Shield Casements make easy living beautiful...and easier.

For further details on how Andersen Windows can help your building design see your Andersen dealer or distributor. He’s in the Yellow Pages under “Windows, Wood”. Or see Sweet’s File (Sections 8.16/An. and 8.6/An.) or write.

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Laurentian Commons Condominiums, a fifty unit development of two-story townhouses in Flint, Michigan, is comfortable, carefree condominium living in a rustic, natural setting. The architecture of each home is varied with design changes in windows, balconies, roof slopes and staggered pavement. Yet, each home is compatible with the adjoining one through expert use of quality exterior materials. Because the rustic quality of the architect's design suggested the need for a variety of wood windows, he selected Andersen Wood Casement Windows and Gliding Doors. The architect was familiar with Andersen quality construction and warm wood detail. Andersen Wood Casements bring the charm, character and elegance of wood to interior and exterior trim that can be painted or stained to match any decor . . . making condominium living carefree and beautiful.
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More ideas:


American Plywood Association

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Vacation Homes

FIRST AWARD: David C. Hoedemaker (Naramore Bain Brady & Johanson). PROJECT: The Admiralty in Port Ludlow, Washington. JURY: "A superb relationship to site. The modular floor plan is repeated throughout the project without sacrifice of individual quality."


CITATION: Todd C. Bogatay, AIA (Bogatay, Architect). PROJECT: Erikson house in Cotuit, Cape Cod, Massachusetts. JURY: "This playful box-like form achieves maximum conservation of a limited site."
Commercial/Institutional

FIRST AWARD: Robinson Neil Bass, AIA (Robinson Neil Bass & Associates). PROJECT: Shaxted Retail Store in Nashville, Tennessee. JURY: “Refreshing in style, this building is a convincing solution to the problem of a neighborhood shop on a difficult, sloping suburban site. The plywood is skillfully handled.”

CITATION: Wurster, Bernardi & Emmons, Inc. PROJECT: Community Center in Sacramento, California. JURY: “The happy mix of plywood enclosures and steel framing creates a clear and pleasing expression of the community center function.”

CITATION: Logan E. Van Sittert, AIA (Van Sittert Associates). PROJECT: Phase I—Bannockburn in Riverside, California. JURY: “Interesting and atypical solution to the problem of creating a varied and functional suburban office space.”

CITATION: Daniel F. Tully (Daniel F. Tully Associates, Inc.). PROJECT: Natatorium for Brown University in Providence, Rhode Island. JURY: “The use of plywood as combined covering and structure of the large roof is both innovative and substantial.”
Residential/Multifamily

FIRST AWARD: Yu Sing Jung, AIA (Jung/Brannen Associates, Inc.), PROJECT: Brandeis University Student Housing in Waltham, Massachusetts. JURY: "This HUD design shows ingenuity in its relationship of masses—and in the detailing of plywood. All with extraordinary regard for economy."

CITATION: Donald Sandy, Jr., AIA, James A. Babcock, (Architects/Planners), PROJECT: University Park in Ithaca, New York. JURY: "Especially noteworthy is the way in which the identity of individual units was maintained within a high density situation."


1974 Plywood Design Awards

Residential/Single Family

FIRST AWARD: Peter L. Rumpel, AIA (Freedman/Clements/Rumpel, Architects/Planners, Inc.). LOCATION: Rumpel residence in Jacksonville, Florida. JURY: "This highly individual home seems to take advantage of the natural appeal of a very challenging Florida site. The house is imaginative, yet simply executed."

CITATION: Howard Grant, AIA (Reid & Tarica Associates). LOCATION: Grant residence in Orinda, California. JURY: "Overall high quality and a regard for economy. Good detailing. Preservation of oak trees and exploitation of view possibilities dictated the compact plan."

CITATION: Steve Titus, AIA (Ellmore/Titus/Architects, AIA). LOCATION: Thrippin house in Bonny Doon, California. JURY: "The angularity of the house contrasts sharply with the level meadow. The house seems to float."

Iorio Belluschi, FAIA, Portland, Oregon; Edward FAIA, Chicago, Illinois; and Arch R. Winter, FAIA, Alabama.
The Winners:
1974 Plywood Design Awards

Rumpel  Jung  Bass  Hoedemaker
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Silver Oaks is a complex of 281 garden-type apartments in the college town of Kent, Ohio.

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There are 70 Maytag Washers and Dryers at Silver Oaks. "Our residents have expressed a preference for Maytags," concludes Mr. Follin. In addition, the machines keep working with minimum maintenance.

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Many Maytag Route Operators offer a Total Operation Service that takes the whole laundry room problem off your back. Find out what this service, plus Maytag dependability, can do for you. Mail the coupon today.

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ARCHITECTURAL RECORD HOUSES OF 1974 15
Olympic Stain is just about the most beautiful thing you can do for wood. It brings out the grain and subtle beauty of wood, yet penetrates for real protection. And because it allows the wood to breathe, Olympic Stain will never crack, peel or blister. (The solid colors are also excellent for re-do over old paint on rough wood siding, shingles or shakes.)

Free color samples: Write Olympic Stain, 1148 N.W. Leary Way, Seattle, Wa. 98107. Olympic Stain, a division of COMERCO, INC.
In between, the built-in flexibility of Pella’s exclusive Double Glazing System.

The removable inside storm panel gives you any number of interesting options. Like using our unique Slimshade® (c) to control sunlight, privacy and solar heat gain and loss. Housed between the panes, this fully adjustable blind remains virtually dust-free. The system also accommodates our snap-in wood muntins, and the selective use of privacy panels. But flexibility is not the system’s only strong point. The 13/16” air space between the panes does a better job of insulating than welded insulating glass.

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Morley Baer, P.O. Box 2228, Monterey, California (92)
Roberto Brandes, 335 Grandview Avenue, San Francisco, California (108)
Environmental Media (Ronald Thomas), 3785 Church Road, Ellicott City, Maryland (64)
David Franzen, Route 100, Somers, New York (82)
Joshua Freiwald, 3627 21st Street, San Francisco, California (114)
Alexandre Georges, Call Hollow Road, Pomona, New York (100)
Coral Photographers, Inc. (Lance Gardner Bieseke), P.O. Box 729, Schenectady, New York (124)
Pedro F. Guerrero, 66 Main Street, New Canaan, Connecticut (98)
Hedrich-Blessing, 450 East Ohio Street, Chicago, Illinois (50)
Ed and Carol Hirschberger, 2156 N. W. Flanders, Portland, Oregon (118)
John W. Hobbs, 509 Cambridge Drive, Greensburg, Pennsylvania (90, 126)
Phokion Karas, 56 Creighton Street, Cambridge, Massachusetts (76)
Robert Lautman, 3558 Albermarle Street, N.W., Washington, D.C. (110)
Maris-Sernel, 80 West 40th Street, New York, New York (54, 94)
Norman McGrath, 164 West 79th Street, New York, New York (56, 68)
Richard Payne, 12839 Butterfly Lane, Houston, Texas (78)
Robert Perron, 104 East 40th Street, New York, New York (52)
Gordon H. Schenck, Jr., 1801 East 5th Street, P.O. Box 4203, Charlotte, North Carolina (60)
Julius Shulman, P.O. Box 46205, Los Angeles, California (72)
Christian Staub, 2020 East Newton, Seattle, Washington (86)
Ezra Stoller ® ESTO, 222 Valley Place, Mamaroneck, New York (88)
Joel Strasser, 519 West 22nd Street, Sioux Falls, South Dakota (62)
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Of particular assistance to the editor in the preparation of this issue were:
Barclay F. Gordon, editor-in-chief
Herbert L. Smith, Jr., managing editor
Mildred F. Schmerz, senior editor
Elisabeth K. Thompson, senior editor
Gerald Allen, associate editor
Charles E. Hamlin, associate editor
Charles K. Hoyt, assistant editor
Annette K. Netlbaum, assistant editor
Jan Naim, editorial assistant
Zena Gonzalez, assistant to the editors
Patricia Hartigan, assistant to the editors
Jan White, art direction
Murriel Curnell, illustration
J. Dyck Fledderus, illustration
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ARCHITECTURAL RECORD HOUSES OF 1974
Readers will find this 19th edition of RECORD HOUSES a selection of twenty-eight architect-designed houses and apartments of extraordinary design interest. As in past years, the editors have chosen from among hundreds of excellent submissions and sought to present a collection varied in program, design intention and architectural character. These award-winning designs also reflect a range of budgets and a broad pattern of geographic distribution. While all of these houses and apartments may not be completely immune to the kinds of problems that typically afflict new construction everywhere, each is a superbly imaginative and consistent solution to a complex series of user needs. Each is also a summation of many current social attitudes and values. Different than last year's, different than next year's, this collection has its own particular identity and RECORD's editors are proud to present the group as RECORD HOUSES and APARTMENTS of 1974.

—Barclay F. Gordon
On a lot only 66 feet wide and sloping steeply to the south and west, architects Booth & Nagle designed this "cube" house for a doctor and his family in Des Moines, Iowa. The garage and entry wall parallel the contours but the main portion of the house is twisted 27½ degrees off this axis to take advantage of views to the garden and the ravine as well as to animate the simple massing. But even in the main house the contour axis is echoed in splayed partitions and non-rectilinear volumes.

The levels split at the entry: half a flight down to the kitchen, dining and living spaces; half a flight up to the master bedroom. Children's rooms and lounge occupy the uppermost level. Though a kind of zon-
Architects have softened the severe impact of a determinedly angular design by introducing a gentle curve in the flow of cabinets and the partition that separates the kitchen and dining area (photos below). The conjunction is unexpected but appropriately simple and pleasant.
On property he already owned in Lyme, New Hampshire, designer Don Metz built this sod-roofed house for sale. "I was bothered," says Metz, who holds a Masters degree in architecture from Yale, "by the prospect of anything other than the low-profile, 'anti-building' solution I knew the site demanded, so I borrowed and built on spec. The present owners—Mr. and Mrs. Oliver Winston were interested before it was completed, made a few minor changes, and that was that."

The finished house is built into a mountainside and embraces a panoramic, 50-mile view to the south. Metz has drawn the earth back down over the roof to a depth of 16 inches. Wildflowers and grasses have already taken root and a stand of nearby maples is slowly spreading to the rooftop. Its designer hopes the house will gradually disappear among the things that grow around it.

Metz reports that in winter solar gain is sufficient on sunny days to keep the temperatures in the house up to 70°F while outside temperatures are as low as zero. In summer, when the thermal process is reversed, the insulating mantle of earth keeps the house pleasantly cool.

The projections through the sod roof are functional and, though some readers may feel that they compromise the purity of the design part, it is hard to see how to do without light scoops or roof vents in a plan with such a long "blind" perimeter. As constructed, the dining area (photo upper right) is suffused with natural light and free of unwelcome glare. The living room opens south across a terrace and small pool to a broad vista of mountain and valley.

Exterior walls are concrete block spanned on 18-inch centers by 6- by 10-in. pine beams. Floors are oak strips nailed over sleepers. The roof is built-up (see detail, opposite page) and finished with a parapet of vertical boards.
The strict rectilinear geometry of this handsome house in Armonk, New York, by architects Mayers & Schiff, is modified by a parallelogram-shaped enclosure applied to its eastern side. The two-story parallelogram which extends and unifies the rectangular spaces, contains the entry with a small study above. It also houses, on the lower level, a long built-in cabinet for hi-fi, storage, seating and grilles. Over this cabinet, which runs nearly the full length of the house, hangs a bank of theatrical border lights, painted bright yellow, that provides the interiors with an unexpected but forceful sculptural element. Off the entry, and partially concealed by the mass of the fireplace, a circular stair leads to bedrooms on the gallery level above—bedrooms that open through slit windows to grand views of trees and the surrounding site.

The exterior is wood frame, clad in redwood siding bleached to an off-white. The floor is oak strip and interior partitions are finished in vinyl wall covering.

In addition to the long cabinet covered in plastic laminate, the furnishings include a rolling bar and a coffee table designed by the architects and lounge chairs covered in a brilliant red-orange fabric that suffuses the otherwise restrained living room with a burst of warm color.

The house is remarkable for its spatial liveliness, the sparkling transparency with which it opens to its wooded site, and the formal elegance it achieves with a relatively few, carefully measured elements and design flourishes. It is a house that offers its occupants a rich variety of visual stimulants but affords, at the same time, easy avenues of visual release. It is a house that excites tactile senses too, but the textures do not come at the expense of livability. The detailing and sensible selection of finish materials should insure continuing good looks with only routine, simple maintenance and minimal upkeep.

Photos, left and right, show the two-story volume created at the juncture between the parallelogram and the rectilinear volumes. At left: partial view of living room and bedroom gallery above. At right: the small study framed against a background of trees. This study can be closed from the bedroom areas by a sliding partition (see plan, opposite page).
Access to this 6,500-square-foot house is gained by a quarter-of-a-mile drive, bordered by a hedgerow which ends to reveal the north entrance front (opposite, above). The site comprises more than 100 acres in upper New York State, and the house’s surrounds include a hayfield sloping toward views to the southwest. The building plan is organized with several setbacks on the south side, in order to give many rooms a maximum benefit of the outlook.

Architects Twitchell & Miao planned the rooms to provide a maximum of spatial variety, and zoning for privacy, while providing adequate supervision for the children. The parents’ bedroom is separated from the children’s by a bridge over the living room providing a connecting link at night. As the bridge is open to a two-story-high area of the living room, it also allows vertical communication during the day (overleaf, top). The apartment over the garage will accommodate guests or a live-in couple.

“Upstate” New York has long respected the gracious proportions of the most literal neo-classic tradition in towns named Syracuse, Ithaca and Troy. The house here would seem to be particularly appropriate to such a region in its strong—though not contrived—resemblance to the country houses of the periods that gave inspiration to nineteenth century builders. There is a solid character and a formality to massing and openings. The ancillary building is linked by a wall that is an illusory extension of the main structure. A raised loggia and enclosed garden offer varied outlooks and views are carefully controlled. There is a strong contrast between “public” and garden facades.

Construction consists of concrete-block walls that support wood joists at the floor and roof levels. Steel beams were required to hold the block above the larger windows and openings.

The living and dining room is well planned for entertainment and they serve as a buffer between the wing for the parents' bedroom and the second floor over service area. The bridge on the right (top) connects the rooms of the two generations. Interior surfaces were planned for a minimum of maintenance and include quarry tile floors and a marble fireplace. The placement of the second floor deck affords a vantage point for views and a children's play space, while adding spatial variety to the living room.
This house for an architect and his family manifests common sense as well as talent, clear-sightedness as well as imagination, practicality as well as dreams. The result is modest, clear and memorable—though it may take some readjustment of our expectations to perceive it, for what we are likely to remember is not an elegant architectural effect here or a striking detail there, or indeed even some dazzling form of the whole. What we will remember is a place made simply of simple materials, well-formed around the needs of the people who live there and attentive to the land on which it is built.

These qualities are not uncommon ideals in house design, and in fact most people would call them downright basic. In practice, though, they can easily get lost in the rush to achieve other dazzling goals.

The main floor (drawing opposite) is a series of rooms clustered around a central mechanical core that contains the kitchen and two baths. At one end of the plan are three bedrooms and at the other a large living and dining room that opens onto a cantilevered deck (large photo opposite); in front of the mechanical core is the entrance hall and behind a small porch reached from either the master bedroom or the kitchen. On the lower level are an office (photo opposite), a studio and a playroom.

The configuration of the suburban site and the placement of the buildings next door suggested that the house be relatively closed and viewless on the front and on one end (left photo above); accordingly the living room is lit on the front by a narrow band of windows just above eye level and by a sloping skylight in the ceiling (large photo opposite). At the back of the house (right photo above) the walls open up to provide a view down a wooded hill, both from the back porch and the living and dining rooms, and from the office below.

On a rolling wooded site in Burlington, Iowa, architects Crites & McConnell designed this unusually handsome house for an active family of four. The site’s natural contours fall abruptly to the north and east so the architects anchored the garage and entry at the uppermost level, then let the main portion of the house reach out over the slope. Living room, dining room and kitchen occupy the upper level and open across a narrow deck toward the northeast and distant views of a small river. A sub-system of dropped beams—some in the plane of the interior partitions—carries the fascia line of the garage through the taller portions of the upper level. Bedrooms are located on the level below, share the same orientation, yet remain 11 feet above grade due to the sharp slope of the lot.

Over the concrete foundations, the house is wood frame and clad in cedar siding. Interior partitions are finished in dry wall, ceilings are cedar deck upstairs and gypsum board in the bedrooms below. Floors are carpeted and occasionally the carpet is turned up to provide finish surface for partitions. Heating and air-conditioning are gas-fired forced air.

Some of the editors felt reservations about the detailing of the Walworth house—particularly in the way that girders sheathed in plywood seemed, in the exterior photographs, to suggest steel spandrels. What they all agreed, however, is that the Walworth house achieves a remarkable degree of design interest without straining and with a commendable economy of means. The planning is intelligent, the sitework restrained but effective, the massing simple but interesting. The spaces inside are ordered in strict rectilinear volumes but have more than ample variety of spatial feeling, and flow in and out with uncontrived ease. In a word, the Walworth house does everything a good house should, and does it gently and modestly but with a clear sense of design conviction.

Opposing triangular volumes butt against each other to create the strong massing in architect William Morgan's year-round house for his own family on Jacksonville, Florida's Atlantic Beach. Stepping down the flank of a primary dune, on an ecologically fragile site, the house opens at every level toward the ocean but maintains its privacy from neighboring houses with blind walls at the sides and rear.

The entry level contains living and dining spaces, kitchen and garage. Parents' bedroom and work area are on the mezzanine above, and bunkrooms for the Morgan's two teenage sons are set on the level below. A central stair, linking all the levels, introduces a powerful diagonal around which the principal spaces of the house take shape in ordered progression.

The simple geometry of the forms is carefully matched to the profile of the dune and is reinforced by the bleached wood siding laid up in a pattern of opposing diagonals. A system of concrete grade beams and slabs, built over pilings, supports the wood frame. The skill with which the Morgan house is fitted to its site accounts for a good deal of its success. But just as important is the clarity with which the architect has developed his ideas and made them hold up, without noticeable compromise, through design development, construction and final finishing.

When first published as a project (RECORD, September 1972), the house drew criticism from several correspondents who felt the site had been treated without sufficient regard for its ecological sensitivity. Some said the site should not have been built on at all. Such questions may still fairly be raised, but the continued stability of the dune, the return of the dune grasses and other plant and animal life are all encouraging signs that deserve notice and recognition.

Daylight penetrates deep into the interiors. The main spaces are indirectly back-lighted from high clerestory (see section perspective, opposite). The outer side walls are washed with light from vertical strip windows at the juncture of the two triangular volumes. Together, these various sources generate a pleasant level of natural light throughout the house.
Built just after the turn of the century, this carriage house was renovated for $85,000, a figure much less than the $250,000 that would be required, according to the architect, to build a similarly sized house today. The 100- by 40-foot house contains 7000 square feet, so on a cost per square foot basis, the remodeling is reasonably priced.

When purchased by the owners, the concrete block building was as it had always been—unfinished garage space. Architect Myron Goldfinger made minimal changes to the entrance facade (above, left), retaining the small 6-over-6 windows, and complementing the austere but mellow block walls with a simple, broad slab leading to the door. However, the large dormer roofed over in plastic suggests the light, contemporary interior (above photo, right) beyond.

Inside, the architect has opened the living space to a bedroom loft above, and to the outdoors by replacing old windows with three sliding glass doors. The cutaway section of the second floor permits a second story dormer to light both floors, while affording a first-floor view of exposed timber trusses and tension rods.

The conversation area, formed by 9-foot-long built-in banquets, achieves more height by being sunken. Conforming to the opening above, the banquets provide an obvious separation of spaces, as well as storage.

The openness of the plan extends to the kitchen and pantry, separated from the dining area by a fireplace and two low counters with butcher-block tops. Lounging pillows on the floor in front of the fire pleasantly contrast—as do the exposed timbers—with the hard finishes generally used in the formal living and dining areas.

The first floor gallery (see plan, page 70) retains the original brick floor, and wood and brass stalls of the former stable; the space is now used by the owners as a pottery studio.

The attic loft became the master bedroom, with an adjacent bath (right) set into the hip roof. The 6-by-6-foot tub enclosure walls hide the toilet and shower, each in its own recess. The old elevator (above, extreme right) that used to lift the cars to the loft was retained as a piece of sculpture. A dormer window (above) was rooted in plastic to create the conservatory for plants.
This year-round residence in Darien, Connecticut, is sited on a grassy knoll overlooking Long Island Sound. Large rock outcroppings enrich the site as do a tall stand of specimen trees and areas of low shrubbery. But none of these natural features provides privacy from surrounding houses, so architects Huygens and Tappé conceived the house as a series of painted brick walls that enclose the living spaces and extend out across the site to serve as visual screens (see plan opposite). Concrete columns stiffen these walls and provide points of bearing. All other exterior walls are floor-to-ceiling glass. A powerful roof form, with knife-edged eaves and wide overhangs carried on out-sized columns, heightens the sense of shelter.

The "L-shaped" floor plan is organized for easy functional flow. The central living room is flanked by a bedroom wing on one side; kitchen and dining room are on the other. All share the view of rock and water. The secondary spaces—baths, storage entry and garage—are strung along the approach side of the house and form an effective screen from the driveway and road. A generous terrace, also facing the Sound, completes the plan.

Though anything but static, the interior spaces have a formal quality that reflects the owner's program requirements. Privacy and ease of maintenance were also important design considerations.

Inside and out, the house seems elegant and strongly ordered. In less sure design hands, the smooth, white, rounded forms might have become over-voluptuous. Instead, they simply form a strong contrast to the rough-textured multi-faceted rock outcroppings and other natural features of the site. It is a beautiful house, free of posturing, free of cliché, free of those functional discontinuities that sometimes please the eye but never quite work.

The construction and finish materials selected by the architect include sand plaster for interior walls and ceiling, cedar shingles for roof finish and iron-spot brick for floors. The sliding glass walls have dark bronze, duranodic aluminum frames. All these materials have durability in common but are combined in ways that delight.
Rugged and angular in character, this small year-round house for a newspaper editor and his wife is located in Roseau, Minnesota, just below the Canadian border. The triangular site fronts on a stream and opens toward the west to unobstructed views of a golf course beyond. The owners, Mr. & Mrs. William Adams, wanted privacy—within and without—and stressed their desire for a house that was spatially exciting and individualistic.

Architect Thomas Larson developed internal privacy by careful zoning (see plan) and augmented this feeling through the use of level changes, small niches and a two-foot-high parapet in the living room. The plan contains two unusual components: a private sun bathing platform on the roof and a mud room at the entrance—a practical necessity for climate control in a region where winter temperatures sometimes drop to 30 degrees below zero.

Framed in wood stud and sheathed in plywood, the Adams house is heated by forced air and insulated with double thickness of glass fiber batts. On wall and roof surfaces, the exterior finish material is red cedar shingle.

The unexpected complication of shapes give the plan a somewhat willful character, but the spaces seem to work well and flow together convincingly. The broken planes and angular development of the elevations aptly reflect the irregular interior volumes. The interesting assortment of roof vents, stove pipes, downspouts, rain leaders and whip antenna gives the house a pleasantly unedited appearance and suggests that architect and owners share a happy unconcern for self-conscious design as well as a firm grasp of the exigencies of building and function.

Total cost of construction less furnishings and fees, as reported by the architect, was approximately $43,000.

Interior finish materials are cedar boards for ceilings, plasterboard for partitions and carpeting or sheet vinyl on all floors. Counters are covered in plastic laminate. Foundation walls are concrete block.
A limestone arroyo outside Austin, Texas is the site for this exceptional house by Atlanta architect Robert Nichols. The owners, Mr. and Mrs. J. Hiram Moore, are a semi-retired couple who entertain frequently and require a house generous enough in scale to accommodate large numbers of guests. Both owners and architect wanted the house to respond to the unique features of the site and, as a result, the stream bed was dammed to form ponds and the heavily wooded walls of the arroyo were left untouched. The house reaches across, carried where necessary on point supports, to touch each edge and embraces two large trees carefully preserved to form the focus of small interior courts (see plan). The rooms develop, in strict rectangular volumes, around these courts. The west elevation facing the entry is mostly solid for privacy and sun control while the house opens around the interior courts and eastward toward the water course. As a result of the siting and massing, the Moore house is almost invisible from surrounding roads.

The house, framed in wood and steel, seems to float effortlessly over its site—a visual effect achieved in part, at least, by substantial cantilevers. Redwood siding, put up in both horizontal and diagonal patterns, covers the exterior. Interior walls and ceilings are finished in drywall or oiled red cedar. All counters, bathroom walls and the kitchen are covered in bright-colored plastic laminate selected to contrast with the cedar. All windows are actually sliding door assemblies framed in anodized aluminum; when open, the windows add the space of the surrounding decks—as well as that of the interior courts—to the living space in the house.

In addition to its imaginative siting and its clear sense of order, the Moore house is exquisitely detailed and constructed. The photographs (here and the spread following) reveal a level of design scrutiny where almost nothing is left to chance.

The Moores are especially pleased with their new home, but require more storage space than the program originally anticipated. One of the small interior courts may therefore be partially enclosed—an alteration that will effectively enlarge the dining area as it produces additional space for storage.
The house that Eliot Noyes designed for Mr. and Mrs. John Horton in Greenwich, Connecticut is clearly constructed in the design vocabulary that has long given Noyes' houses their special look. But, at the same time, the Horton residence represents an adaptation of the architect's already formulated ideas and an important variation on the planning idiom of his earlier houses. In his first design sketches, Noyes found himself designing "elbows" off the main spine of the house in order to work around an irregular but insistent pattern of rock outcroppings and trees that gave the site its essential character. As he sought ways to regularize or give order to the scheme, images of historic masonry buildings (the Chateau of Chillon in particular) impressed themselves on his mind. The result was the pattern of irregular corner towers—heavy stone abutments that anchor the plan and open up its center as an atrium. The towers themselves, with waterspouts for gargoyles, are freed from the geometry of the drawing board. They are sculptural and faintly romantic. The spaces between, though, are rectilinear, efficient and designed to accommodate contemporary lifestyles and the equipment and furnishings these lifestyles generate. It is a modern house in every important sense although images of the past and present flow together in a united stream.

As in other Noyes' houses, natural materials predominate—fieldstone over block both inside and out, cedar boards for many wall and ceiling surfaces, and bluestone on floors in many parts of the house. Major window and door openings are double-glazed. These materials have been brought together by the architect in ways that are by now familiar but continue, in their variation, to be interesting and thoroughly persuasive.

The kitchen and dining room of the Horton residence are shaped overhead by a gently vaulted concrete ceiling, printed by its board forms, and offering an interesting contrast to ceiling finishes elsewhere.
The site: Crane Island in Puget Sound’s San Juan Island Group. The architect and owner: Wendell Lovett. His program: a small, low-maintenance vacation retreat for his own family that would provide a holiday atmosphere and a complete change from urban routine.

The resulting structure is only 12 feet wide and contains just 370 square feet of enclosed space including a small sleeping loft reached from inside by a simple ladder-stair. Inverted bow-string trusses support the roof and suspend the deck that cantilevers 18 feet over the foundations. Within this structure, Lovett has fitted a compact kitchen, plumbing essentials, minimum storage and space for sitting and sleeping six. All furniture is built-in. The level of the deck drops one step (the depth of the joists—see section) inside to accommodate the mattress seating.

Much of the fun of this house comes from the boldness of the concept: the tightness of the plan contrasted against the audacity of the long cantilever, as well as from the skill with which the house exploits the site and view. The detailing is neat and clean throughout but never fussy, and retains a very pleasant and appropriate sense of informality.

In form and color, the interiors carry through the design theme stated so simply and forcefully on the exteriors. There is no wasted motion in the design and hardly a space or element that is not put to multiple use. Of all the houses in this collection, perhaps none is conceived and executed with more singleness of purpose or realizes its design goals more completely.

All structural lumber is Douglas fir. Exterior and interior cladding is rough sawn cedar stained to match the bark of surrounding trees. Cost of construction was approximately $15,000. A beautiful site; a challenging program; a neat and imaginative solution.

Architect Robert Whitton regards this house as a fixed element in the seasonal changes of the central Massachusetts landscape. There is a strong sculptural quality to the building elements that expresses the spaces within in a clear, but imaginative way. The wood exterior siding and plaster interior walls are painted white and are visually treated as much-the-same sort of unassertive material. "Space— not the materials— is the important thing." Outlooks from the various rooms provide controlled views of the 16-acre site, privacy from neighbors and a variety of light from different types of sources. The smaller cantilevered protrusions are skylit bathrooms, and one (opposite, top) is contained in an extension of the plywood-diaphragm trusses which support the master bedroom. The extension is seen in the smaller photo above, on the left hand side.

The house has 2,500 square feet of enclosed floor area on three levels. The basement contains utilities, a game room and a guest room which has a linear light well in the dining room floor above. The owners are a couple without children and regard the lower level as space for future bedrooms. The first floor is the entertainment and dining area, and the second floor contains the master bedroom and living-study areas (middle photo, far right) open to the level below. A roof deck is reached by the stair contained in the taller element in the photo above. Whitton describes the interior spaces as a series of smaller elements that flow together to create a larger whole. Privacy is generally achieved by level changes rather than solid walls, and the ability to be simultaneously aware of all building spaces was a conscious goal. The result here is a permanent residence that functions as a vacation house as well. The character is both lighthearted and serious. Design for such double use is likely to become a growing trend, and the example here typifies a successful approach.

The wooded site of this house is flat and so lent itself well to the strict rectilinearity of the disciplined design. The extreme simplicity of the character of the house belies the sophistication of its spaces. These qualities, however, were essential in the design, since the owners—collectors and lovers of art in a variety of forms and from many parts of the world—gave the architect a program that asked for simple spaces of large volume which would provide background for changing displays of their collections. What could have resulted in hard sophistication has become, with the use of exposed wood beams and columns for the frame, a warm, open sophistication which fits well into the site with its rich texture of tree trunks and leafy branches.

The timber beams and columns, although strong conditioners of the design character, were important determinants in the cost of the house. The owner discovered nearby and was able to buy at small cost, the redwood timbers of an old dismantled bridge, of a size (12- by 12-in.) not usually available. Through this and several other fortunate circumstances, it was possible to build the house for a surprising—and otherwise impossible—$20 per square foot.

The L-shaped plan segregates sleeping and living areas, but connects them with a glass-walled gallery in which art objects can be, and are, displayed, and which also serves as the main entry to the house. Since the house is situated in an area of large (two-acre) lots and is so heavily wooded, privacy from neighboring houses is not a problem, and large glass panels, admitting light and permitting views to the trees, are appropriate.

Alexander Girard, a friend of both architect and owner, designed a number of displays for the owner’s collections, and laid out the mosaic of fabrics which face the storage wall cabinets.

Gallery and living room (above) provide space and background for effective display of art objects. Mosaic of colored fabric covers storage wall (below, center).
corner condition, created by the intersection of tilted roof planes over the kitchen (photo left). The cabinet partition next to the dining table is kept away from the ceiling while the partition between kitchen and living reaches full height to provide support for the dropped ceiling over the circulation space as it turns the corner.
This elegant, unusually spacious little town house, designed by architect Robert Sobel for himself and his wife, heralds the completion of a remarkable block of privately built, custom-designed houses. Conceived of and started by another Houston architect, Preston Bolton, a little over a decade ago (see RECORD HOUSES of 1963)—the block has been brought to fruition by a strong act of will, by all concerned, to follow the original ideas. The houses, which line two sides of a private street, are all one story and built of a similar brick—with major exterior variances only in discreet patterns in the brick-work, in the thin roof coping, and in the front doors. The block has a central, communal swimming pool and recreation pavilion; carports and service alleys are behind each row of houses. By planning the development as a unit, full use of each lot was possible—with each house gaining light and air from internal courts.

The Sobel house, shown here, possibly has the most open interiors of all the group—being essentially planned as a single room around a garden.

As can be noted in the plan, all principal rooms—entry, living room, dining room and master bedroom—have glass walls flanking the court; even the two study/guest-bedrooms are afforded a corner peek at the foliage. A system of shutters ranging the living room and bedroom sides of the court provides sun control and privacy when needed. Unity of all these spaces is emphasized by white plasterboard walls throughout, and by using a single flooring material—a deep purple iron-spot brick—for all rooms, and also for paving in the garden court.

An extra note of spatial drama is added by variations in ceiling heights; most are ten feet, with the entry dropped two feet to emphasize the general spaciousness; at the back of the compound, the dining room ceiling unexpectedly rises in a pyramidal form to a six-foot skylight.

On a 45- by 78-foot buildable lot, architect Tobel has created a house with a great sense of privacy from the outside, and a great flow of space and openness in the interiors. In addition to the central garden court, on which all principal rooms focus, there are little gardens at the entry right, which also serve the guest bedrooms, and off the master bath and the kitchen (bottom right).
The land at Chilmark, Martha’s Vineyard, swells up from the ocean in a sequence of wind-formed dunes that are stabilized precariously by wild cranberry and other low ground cover. In order to disturb this fragile site as little as possible, and to take advantage of the splendid views, architect Edward Cuévara designed this house in four functional units plus a detached studio, each supported by concrete piers, and set at various elevations dictated by the topography. A connective tissue of corridors and decks links the four units and gives the massing a deceptively unstudied and almost accidental appearance. The owners, Dr. and Mrs. William Woolner, use the house in the off-season and the division into separate units allows them to close off the guest quarters and studio to conserve heating.

To take advantage of the views, Cuévara opened the living room, bedrooms and study to the south and west. Walls turned away from the view to the north and east are mostly closed and occasionally project in the form of small sheds to house storage and other functions that do not require headroom.

The roof construction is 3-inch, laminated cedar decking that spans from the ridge beam to the outside walls. Roofing is black asphalt shingle (roll roofing on flat sections) and floors are 3-inch T & G fir plank. Inside and out, the wall finish is cedar. On the exterior, where it is licked by salt air year around, the shingle has weathered to a soft gray-brown.

More than the other houses in this collection, the Woolner residence is influenced by regional and historical traditions. The salt-box shapes, the close-in clustering of out-buildings, even the residual widow’s walk (here an observation platform) pay respectful homage to this part of New England, to earlier ways and to a previous century.

Orindawoods is a planned unit development which, when complete, will include 76 single family lots, 80 garden apartments, and 212 townhouses, plus a tennis club, swimming pool and small administrative building. These components share a steeply rolling site of about 185 acres in Orinda, California.

Market analysis suggested that the townhouses should be sold as condominiums and designed with the character and scale of private houses. Architects Mackinlay, Winnacker, McNeil therefore sized them at an average of 2,000 square feet per unit and designed them on two levels to conform to grade. The townhouses are grouped in clusters of four to keep them in scale with surrounding neighborhoods and are linked by a meandering pedestrian route that offers comfortable circulation.

The individual units are loosely strung out in plan and a central court takes a deliberate bite out of many, but adds a certain unexpected interest and planning potential. The court also provides an easy place to bend the plan where site conditions warrant.

Exterior walls and roofs are finished in Western cedar shingles selected for their weathering characteristics and their rough texture. Trellises are also in cedar. Windows have dark anodized frames.

The complexity of Orindawoods massing grows out of the combination of flat and pitched roofs and the way in which attached and detached garages are played against the basic housing form. The over-all character of the project is unusually pleasant and the amenities it provides in terms of site and ancillary services are very welcome—coming, as they do in a building type that so often in the past has not lived up to its expectations.

Beech Mountain, in Western North Carolina, is the highest (elevation 5,600 feet) ski area east of the Rocky Mountains. In addition, the area offers facilities for golf, tennis, swimming and horseback riding—a combination designed to make Beech Mountain an attractive year-round vacation retreat. In this resort setting, on a softly sloping, one-acre site, architect Frank Schlesinger has designed the 14 apartment condominium community shown here and on the page following.

The apartments, equally distributed between two-and three-bedroom units, are grouped in seven pairs—each containing two apartments in a three-story arrangement. This pattern took advantage of the sloping site and minimized the maintenance problems and disputes so often encountered in projects with more extensive common corridors. It also provided identity for individual apartments by giving the project a legible, appealing scale.

The seven units are staggered in plan to conform to grade and setback lines. From the entry, the two-bedroom unit is down half a flight. This level contains bedrooms, kitchen, dining and deck. The living room down another half level, extends upward a flight and a half. Stacked above is a three-bedroom duplex arranged to produce an upper level living room that overlooks a tall dining space. The plan shape allows the decks to be tucked away in the "L" for privacy. Each two- and three-bedroom apartment shares a covered porch equipped with lockers for ski storage.

Construction materials include stucco-covered concrete block for foundations and retaining walls, wood framing covered with cedar shingles for walls and roof. Major interior finish material are gypsum board and redwood clapboarding for walls and ceilings, carpeted sheet vinyl on floors.

From beginning to end, this condominium project obviously had more than the ordinary design concern. The site planning is intelligent and sensitive. The apartments are thoughtfully planned and massed in convincing architectural shapes. The detailing is consistently good. The finishes are sensibly selected for easy maintenance. The furnishings are tasteful and compatible with both the room scale and the design vocabulary—though this, of course, will vary somewhat from apartment to apartment.

Lower plan shows two-bedroom apartment unit with depressed living room. Upper and middle plans show three-bedroom apartment, entered from split level stair. In this apartment, dining, kitchen and guest rooms occupy one level. Living room and master bedroom suite are located on gallery above to produce the tall spaces shown in these photos.
Baywood is an apartment and townhouse community in Newport Beach, on the coast of Southern California, developed to offer an amenity in living different from—but as pleasant as—that available in other such projects of the developer, The Irvine Company. Not only is the physical environment designed to provide for middle-income people a lush landscape—replete with plantings of trees which, at maturity, will be tall and leafy and of smaller scale bushes and shrubs—but the site plan innovatively accommodates the various stages of the life cycle. There is, for instance, a section of the development where units are specially for single persons and for adults without children; another, for families of different sizes; and a third for a mix of families and childless adults to whom proximity to children is no problem.

The site lends itself to such a separation of unit types and clusters. Originally a bare hilltop cut by two gullies, the 20.7-acre site has been planted around one of the gullies as a landscaped central mall, winding through the development to its focal point (the clubhouse building) at the north end of the property. Three natural divisions of the topography separate the unit types: one- and two-bedroom apartments for adults (singles and adults with children) are on the west; a mix of two- and three-bedroom apartments and a few townhouses (for families and adults without children) is in the center, set back from but running along the principal section of the mall; and on the east is a mix of two- and three-bedroom apartments and townhouses.

The east section overlooks an unusual amenity—the second gully, left in its natural state as a nature study park for use of all the residents. It is a permanent open space which, along with the topography of the area, buffers Baywood from adjacent developments.

The dominant architectural feature of Baywood is the clocktower of the clubhouse. Not only is it a focus for the community but the clear view of the tower from the freeway is a pleasantly subtle—and economically important—advertisement for the project. Located at the far end of the main road, the clubhouse can only be reached by traversing the length of the central mall, a process which unfolds a series of tantalizing vistas of the community, bound to impress the visitor and delight the resident.

There are 320 units on the site—15 per acre—yet, thanks to the considerate, skillful and imaginative use of the site, there is neither crowding nor loss of individuality.
The clubhouse, with major recreation both inside (lounges and special rooms) and outside, and administrative offices for the development, is a meetingplace for the community. The junior- and Olympic pool, available for use of all residents, is bordered on two sides by two- and three-bedroom units. A second, smaller recreation area with a pool is located at the southwestern corner of the project in the entertainment section. Carport parking is provided for residents at a number of points, with open parking for visitors.
The intimate scale, the use of wood throughout, the restrained but lush landscaping and the pedestrian paths meandering past clusters of units contribute to Baywood's special quality. Each unit has its own outdoor space—a patio or a deck, if a second floor apartment—in addition to such common open space as the central mall and the nature park. The forms of the units, seen from a distance as well as close-up, make an intriguing profile for the project which denies that the units were not custom-designed, suggesting instead the individuality so much sought today. The naturalness of the nature park on the east side contrasts strongly with the formal landscaping of the central mall.
Given the rigorous requirements of designing 24 low-income units, to be built at absolute minimum cost on a nearly unbuilt site, architects Martin/Soderstrom/Matteson managed a solution that not only fills the program, but also provides tension with the privacy, rich environment and essential experiences associated with high-income developments.

The architects feel the program's innate complexity actually helped create a solution. The site itself is divided by a condition that occasionally reaches serious flood stage. The northwest corner of the property is in a sizeable swamp and the north entrance to the site is bisected by a 10-foot city sewer easement. To further complicate the project, the only access to the property is from a high-speed arterial bordering the site to the south. Combined with rigid parking requirements, the program was an extremely difficult one to follow.

Due to the complexity of the site—economic constraints—it was decided to work with basic rectangular spaces featuring a "false front" defining interior and outside spaces and to connect the entire development with elevated boardwalks (see photos, left and right).

Interior partitions are at a minimum, preventing the closed feeling so common in small apartments. Surfaces are treated with strong colors, relating to the exterior treatment, which gives the whole project a relaxed, almost "tongue-in-cheek" character. This produces an atmosphere that is pleasant and easy, further enhanced by the use of stenciled graphics to identify apartment numbers and mail boxes (photo, right).

Shahle Village condominiums, located east of Seattle, were designed with three goals in mind: to blend with nature, to achieve maximum views and light while maintaining privacy, and to give each unit an identity for its owner. The key factor in achieving these goals is the slight offsetting of the townhouse units. This offsetting, on a 45-degree line, and placement of units according to the natural topography of the site, channel the line of sight through the natural plant growth and around the buildings to the tall trees. Orientation of townhouse clusters away from each other, and screens on roof and side decks, add to the sense of seclusion.

To preserve the quality of the environment, most of the trees were retained on the heavily wooded site, and the density was restricted to 25 units (two less than the zoning regulation permitted) on the five-acre tract. The offset plan and the exterior vertical cedar siding and red cedar shake roofing blend the buildings with the natural surroundings and make them compatible with the single family residential character of nearby neighborhoods. The existing Sahale golf and country club, adjacent to the village, is one of the development’s attractions and assures additional open space in the vicinity.

While there is a repetition of units, the design solution made individuality possible. Floor plans vary to accommodate one-, two- or three-bedroom, den or library as well as the more usual spaces. High clerestory and large windows admit the most light possible and open up views to the trees. High, sloping ceilings in all living and dining areas not only give a sense of spaciousness but allow light and air to circulate in the master bedroom and alcove which are on a loft extending over the living and dining rooms.


The exceptionally fine site plan, with varied spatial relationships resulting from offsetting of the townhouse units, creates a pleasant visual pattern. Pathways meander throughout the grounds where trees and native plants—salal, Oregon grape, sword ferns—were preserved as much as possible, and where only indigenous plants were added for landscaping. Because of high clerestory windows, views—even from the loft—are opened up. Oak floors and hemlock ceilings in living and dining rooms help relate the townhouse to its surrounding environment.
On a densely-wooded site in East Lyme, Connecticut, architects Rosenfeld, Harvey & Morse designed a 16-unit apartment complex that offers more than the ordinary measure of amenities normally found in the local rental market. Existing trees were carefully preserved and, by emphasizing the natural contours of the site, the architects were able to depress the common parking area to take it out of the direct line of sight from the living spaces. By providing each apartment with a small, partially enclosed patio, then opening the kitchens and living rooms toward the patios, each apartment has an unusual degree of privacy.

Economics dictated the single-story solution as well as the general massing and the level of detail. "Nothing fancy," says partner-in-charge John Harvey in describing the project. "We selected building materials that were in widespread use in the area and therefore readily available. Within this framework we tried to provide privacy and a sense of identification for individual apartments and for the project in general." Tennis courts and a one-bedroom manager's apartment complete the project.

The construction is wood frame, clad in cedar clapboarding and corner boards. Sloped roof areas are covered in asphalt shingle; flat areas are built-up. Interior partitions are finished in dry wall; floors are carpeted. Inside and out, the detailing is uncomplicated and consistent.

The plans are tightly organized and efficiently planned into two-bedroom units, but in spite of their low square-foot areas, these rental units have the design potential for conversion to condominiums at some later date.

The modest design vocabulary, the pleasant spaces and—most of all—the sensitive restraint used in developing the site combine to reflect credit both on the architects and the owner.

University Park's 200 rental units are located in the heart of New York's Finger Lake region 15 minutes from the Cornell University campus at Ithaca. The apartments, designed to appeal to students and a young adult segment of the population, are one- and two-bedroom units that range in area between 650 and 825 square feet. Each apartment has a private, enclosed patio or balcony.

The prismatic, flat-roofed buildings are staggered to accommodate the terrain and to enliven or individualize a rather dense grouping. Parking areas bite into toward the center of the site at several places (see site plan), but the bulk of the cars are distributed around the site's perimeter—a device that opens the center of the site to a series of pedestrian courts and walks. The staggered clustering of buildings shapes these courts and gives them a pleasant sense of partial enclosure. Located near the center of the scheme are recreational facilities that include a swimming pool, lounge, billiard room, exercise room and saunas.

The buildings are wood frame, clad in scored plywood panels which have been stained white within balcony or patio enclosures and light grey elsewhere. Floors are also of plywood covered with carpet. Street furniture—in the form of built-in benches, railings and light fixtures—enrich the pedestrian way and blend warmly with the grass, ground cover and surrounding trees.

Architects Donald Sandy and James Babcock have succeeded in making simple, repetitive elements and inexpensive finishes interesting and varied. They have treated the site with sensitivity, the apartment designs with an altogether appropriate sense of fun.

The game room (photo left) is spanned by wood trusses and brightened by restrained but imaginative supergraphics. In other respects, the design vocabulary is similar in spirit and flavor to the apartment interiors (photo right). The whole project is designed and executed with an affection for simple spaces and uncomplicated detail.
This $2.5 million low-income housing project is one more completed element in the huge urban renewal area located in Pittsburgh's North Side. This area, which has been under development for over two decades, is separated from downtown Pittsburgh by the Allegheny River.

The site, adjacent to park and playing fields, is owned by Alcoa. Several years ago the company held an architectural competition to design housing for the site. Five developers and their architects competed. The winner, architect Tasso G. Katselas, was sponsored by Action Housing.

From the beginning, Katselas wished to create a tightly integrated village in which private dwelling spaces and public circulation spaces interlock. As precedents he cites Greek hill towns. He is fond of quoting an old villager in the town of Kastro in Silinos who, when asked if his house were for sale, replied: "the village is my house."

As the plans and section (overleaf) indicate, Katselas' village consists of 19 apartment blocks containing six apartments each, including one efficiency unit, four three-bedroom units, and one two-bedroom unit. A community building includes additional one-bedroom units. The blocks are linked and entered by open porches at the third-story level and by breezeways at the ground level. Access to the units is by interior pedestrian-only streets or the perimeter parking area.

Such a site plan and apartment block arrangement is unusual for a low-income housing project but Action Housing was able to obtain approvals from HUD.

The construction is economical and consists of load-bearing masonry walls ranging from three to four-stories high combined with precast concrete floor slabs and beams. The facing is dark red brick.

The fenestration of the two blocks shown in the view from the parking lot (above) reveals their interior organization. On the ground floor are living rooms with walled patios. Above are the bedrooms of these apartments. The large windows at the third story belong to the living-dining areas of the third floor units, each of which has two bedrooms above on the fourth floor.
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* Source: Architectural Record Research Department
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School Outdoors

Large expanses of vision area in these high school buildings let the outdoors flow in. The openings are glazed with C-E Polarpane "20" Tempered Insulating Units in bronze...to keep the extremes of winter out.

C-E Polarpane insulating performance ("U" value .55) makes this open effect practical at George Junior Republic School...even though the school is located at Freeville in upper New York State, where winter means winter all winter long.

Students stay warm, comfortable and alert. A higher, more desirable level of humidity contributes to a feeling of warmth at lower temperature settings...and helps guard against itchy eyes, the irritation of dry skin and chapped hands.

Because C-E Polarpane holds higher temperatures at the glass, beneficial humidities can be maintained without condensation formation, dripping or inside frost, under most conditions.

Performance like this cuts initial investment in heating equipment. It means additional savings every year by reducing the requirement for fuels which are bound to become more expensive and harder to obtain in a situation of energy crisis.

For safety's sake, C-E tempering makes these units 3 to 5-times stronger than ordinary glass...providing welcome impact protection in areas of heavy student traffic.

To learn more about C-E Polarpane "20," see the C-E catalog in Sweets: 8.26/CE. For additional information, contact our local representative or write C-E Glass, 825 Hylton Road, Pennsauken, N.J. 08110, (609) 662-0400.

Polarpane "20" can be fabricated with clear, tinted or pattern glass and is available in many irregular shapes. The units are hermetically sealed with C-E's primary butyl sealant which offers the greatest resistance to water absorption and lowest vapor transmission available anywhere. This sealant plus a secondary sealant and desiccant are enclosed by a stainless steel spring channel which maintains permanent pressure on the primary seal. This enables C-E to provide a 20-year warranty for moisture-free performance in the sealed area. This warranty is backed by Combustion Engineering, Inc., one of America's leading industrial firms.

Glazing Contractor: Hires-Turner Glass Co., Elmira, N.Y.
Redwood.

Here today. Here tomorrow.

On and on they stretch... the redwood forests of California... an infinitely renewable resource for today and tomorrow.

The redwood industry begins its second century with its commercial forests in a full cycle of growth... from vigorous seedlings through healthy young trees to harvest-ready stands of timber.

Unpredictable market conditions may create temporary shortages. But the architect can count on long-term availability of redwood lumber. Just as he can count on long-term recognition and counsel from the redwood industry.

Our publication, REDWOOD NEWS, for example, has been a showcase for noteworthy redwood architecture and design for twenty-five years. You'll find the current issue facing this message.

CALIFORNIA REDWOOD ASSOCIATION 617 Montgomery Street, San Francisco, California 94111.

For more data, circle 40 on inquiry card.
high-rise security, safety needs met with single system

According to the company, security and safety communication requirements of high-rise dwelling units can be met with this low-cost, easily installed solid-state control panel designed to meet household fire and burglary detection standards of the Underwriters Laboratories. The unit also has built-in intercom and door release capability. Included in the system are:

- Two-way voice communication between the central monitoring console and the dwelling unit
- Alarm tones that distinguish fire-smoke from intrusion/emergency
- Unique tones that distinguish line trouble from an actual alarm
- An annunciator panel at the monitoring console that identifies not just the location, but the type of problem
- An acknowledgement light on the dwelling panel that tells the resident that monitoring personnel have received the alarm and are taking proper action
- A private number code for each dwelling unit for arming or disarming the intrusion alarm as well as canceling false alarms
- Canceling of false alarms by the resident in two ways, push-button or voice, through use of the private number code
- Arming and disarming time periods for the intrusion alarm (to allow the resident to leave the center without setting off the alarm) that are adjustable to suit the resident
- Smoke, heat and intrusion sensors are wired into a small master control panel in each apartment. The wall-mounted panel is connected by a single cable to the central monitoring console, usually in the lobby. Sensors located in hallways and other common areas are also easily tied into the central console. The master control unit measures 13 by 8 in., by 2 in. thick and weighs 9 lbs. The power supply uses standard 120 volt, 60 hertz household power and normally draws five watts. Equipment cost per dwelling unit ranges from under $500 to about $600.

Put gourmet ice wherever you want it!

The Scotsman Home Ice Maker is designed to keep plenty of refreshing Scotsman ice cubes on hand.

It produces up to 18 pounds of ice per day and stores up to 26 pounds. That means approximately 700 cubes for use any hour, day or night! And Scotsman's unique freezing process makes cubes actually more pure than the water used to make them. Impurities drain away, leaving crystal clear cubes to enhance beverages and fine foods.

You can design and specify an ice maker with a design that's been proven dependable in thousands of commercial installations. The unit shuts off automatically when bin is full. Ideal for office, staff dining rooms, executive suites, and employee lounges.

The Scotsman Home Ice Maker. For cool beverage comfort and convenience anywhere you want it.

Write today for free literature.

Scottsman
COMMERCIAL ICE SYSTEMS / HOME ICE MAKERS
Queen Products Division
King-Seeley "AT" Thermos Co.
5501 Front St., Albert Lea, MN 56007

For more data, circle 41 on inquiry card
Preway supplies a complete selection of architectural aids to make fireplace specifying easier. Contact your nearest Preway distributor, or write Preway for his name.

The Total Fireplace flexibility... Preway style

Whatever your plans for adding the charm of places—built-in, freestanding or wall-hanging—Preway prefabricated fireplaces fit right in. From the basic electric log model to the most authentic big woodburning built-in. For residential, commercial or professional buildings. For corner walls or room centers. From the balcony to the basement, from the loft to the lobby... practically anywhere you want instant accent, charm and warmth. Our wood- or gas-burning built-ins are ideal for today's space-saving chase installations. Openings range in size from 28" to a big, impressive new 48" and right or left-hand end-caps. Models are also available for high-styled applications. Preway's free-standing and wall-hanging models include all fuels, most popular sizes and styles. For ultimate fireplace flexibility, look to Preway in Sweet's Architectural File or Local Construction File.

Preway
a nice warm feeling

WISCONSIN RAPIDS, WI 54494

For more data, circle 42 on inquiry card
FIRE SAFETY DOOR PRODUCTS / A range of architectural hardware and fire-life safety products is described in a 12-page bulletin that includes selection and specification data on concealed door closers and pivot sets, door holders and stops, and smoke detector and door control equipment. • Rixon-Wallace, Inc., Franklin Park, Ill.

Circle 405 on inquiry card

BATHROOM ACCESSORIES / New bathroom accessories added to the company’s 1974 line include antique brass and pewter shower rods, electrical outlet plates, toggle switch plates, and toilet flush levers. A free catalog is available. • Miami-Carey, Monroe, Ohio.

Circle 406 on inquiry card

COMPACT KITCHENS / A new 20-page color brochure on compact kitchens and refrigerators contains schematic drawings of each kitchen unit and complete specifications. The models range in size from 30 in. wide to 7 ft wide. Five undercounter refrigerators are shown. • Acme-National Refrigeration Co., Inc., Astoria, N.Y.

Circle 407 on inquiry card

COIN-OPERATED LAUNDRIES / A 12-page brochure on coin-operated laundry facilities includes design ideas and installation details for coin-operated laundry rooms in dormitories, apartments, military installations, and senior citizen residences. • Speed Queen, Ripon, Wis.

Circle 408 on inquiry card

HEATING PRODUCTS / Included in the 24-page catalog are electrical baseboard heaters, thermostats, forced air heaters and unit suspension heaters. Complete electrical and mechanical specifications are presented as well as application information. • Federal Pacific Electric, Newark, N.J.

Circle 409 on inquiry card

STRUCTURAL WOOD / Laminated deck flooring is featured in a 1974 Engineered Structural Wood Products catalog which includes specification data, descriptive details on species, face grades, patterns and sizes. • Polychrome Corp., Spokane, Wash.

Circle 410 on inquiry card

CARPET UNDERLAY / A brochure for architects, interior designers and other users of carpet underlay for contract applications notes specific uses for which each of several systems is suited: traffic in condominiums, hotels and motels; extra-heavy traffic in commercial, industrial and institutional applications; and heavy traffic prestige areas. • Olin Corp., Stamford, Conn.

Circle 411 on inquiry card

And this is just one of an “unlimited” number of design possibilities.

The number of ways the enclosed pool facility can be used is “unlimited” too... Ordinary pools, and those that cannot be used in the colder months, can be turned into something really wonderful, with a Structures Unlimited Enclosure.

Individually engineered, factory pre-fabricated and installed, Structures Unlimited Enclosures are based upon the Kalwall Translucent Wall System, in conjunction with the exclusive, Structures Unlimited Box Beams.

There are many positive advantages to this type of construction...

• Insulated (2½ times more insulation value than any other light transmitting material).
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• Rugged, yet lightweight.
• glare-free, diffused light.
• Wide range of design possibilities.
• Optional motorized roof.
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A full color brochure has complete information and pictures of other Enclosures. Write or phone Robert Keller Jr. for a copy!

Structures Unlimited, Inc.
37 Union Street
Manchester, N. H. 03103
Phone 603-627-7889

* Patented

For more data, circle 43 on inquiry card
Rus-tique Builds a Better Brik

Rustic, antique beauty  □ Wide choice of permanent colors
□ Tested strength  □ Variety of sizes  □ Competitively priced  □ Available NOW in many areas

Rus-tique Brik is a dense aggregate concrete that LOOKS like clay but has the strength and longevity of concrete. Actually exceeds FHA and HUD requirements. A wide choice of colors from light to dark. And Rus-tique Brik's coded color formulas are always consistent. Available in oversize standard, modular standard, large utility and 8" thru-the-wall sizes, Rus-tique Brik can be delivered NOW in many areas.

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For more data, circle 44 on inquiry card
ASH URNS / In addition to a line of architectural planters, the company offers a full assortment of contemporary ash urns, umbrella stands and trash receptacles. A subtle texture in 10 standard colors is said to permit these units to complement any interior. • L. Paul Brayton Ltd., High Point, N.C.

FIBERGLASS TUB / A fiberglass-bonded acrylic bathtub manufactured with an integral seat incorporates a built-in stainless steel safety grab bar, a contoured back rest and a tiling flange that allows watertight installation without grouting. The Comfortub unit installs in any standard 5-ft alcove. The groutless installation begins when all studs not in contact with the tub are shimmed and gypsum board is installed flush with the 3-in. water surround or flange. • Borg-Warner Corp., Mansfield, Ohio.

OVAL LAV The Oval Contura, a modified version of the Contura melamine lavatory introduced last year is made of Durasol, and recommended as a remodeling item. The self-rimming unit is available in 12 colors. It comes with 4 or 8 in. centers, measures 20 by 17 in. and has a depth of 6 1/2 in. (The company’s fixtures were used in 14 award-winning homes in a recent AIA-sponsored western competition.) • American Standard, New Brunswick, N.J.

BUILT-INS TO BLEND IN

All units built to 24" kitchen counter depth to fit flush with cabinets • Front & side panels to match your decor • Use wood, plastic, leather or other materials • 24", 30", 36", 48" wide models • Largest capacity home units manufactured • All refrigerator or all freezer or combination models • Freezer on bottom or slide • Built-in ice makers • Individually tested for total performance

For more data, circle 46 on inquiry card
Georgia-Pacific makes things happen!

Georgia-Pacific paneling:

We’ve got the looks you need to please the toughest client!

Nothing beats plywood wall paneling for warmth. For setting a certain mood. And we make all kinds!

G-P’s new Chateau II™, for example. It’s made with a face veneer of real wood—Oak, Elm, Walnut, Pecan, Birch or Cherry—and has an Acryglas® finish that highlights the grain. Gives you the rich, warm look of solid wood, at a fraction of the cost!

Or try G-P’s Portsmouth™ paneling. It has a real wood face veneer that looks planked. Pegged. Rustic.

And for a lighter mood, there’s new, inexpensive Piccadilly™. It comes with a face veneer of color-accented real wood. Bright. Fun!

We have many more looks for you to work with, so check your G-P Catalog in your Sweets’ file. Or give your G-P man a call.

He’ll make beautiful things happen. For you. And your client.

Georgia-Pacific
The Growth Company

For more data, circle 47 on inquiry card
WATER-SAVING SHOWERHEAD / A showerhead that reduces the flow of water to about 2 gallons per minute without sacrificing a forceful spray, compared with the average flow rate of 8 to 12 gallons per minute of conventional showerheads is constructed of solid brass and is triple chrome plated. The company also offers aerators for bathroom/kitchen sinks that allow a satisfactory flow of 1.5 gpm.  • Ecological Water Products of New York, Dunkirk, N.Y.

Circle 310 on inquiry card

TREE HOUSE PLAYSIDE / The unit's platform, fenced-in on two sides by redwood pickets, can be reached by crawling up a 3-ft-wide, stainless steel slide bed, or climbing up a challenging linked-chain ladder with sure-footed vinyl-engulfed rungs. The "crow's nest" platform is 3½ ft over ground level. Available in both portable or permanent, indoor or outdoor models, the weather-resistant Tree House Playslide occupies 3½ ft by 12 ft of ground space.  • PlayLearn Products, St. Louis, Mo.

Circle 311 on inquiry card

FIRED WATER HEATERS / A tank-residential oil-fired water heater features units in 30 and 50 gallon capacities. Maximum working pressure is 150 psi. Models are equipped with a single phase continuity motor and standard burners equipped with a single stage pump and 1 or 2 line capability. All burners are UL listed for use with No. 1 and 2 commercial grade fuel oil.  • A. O. Smith Corp., Kankakee, Ill.

Circle 312 on inquiry card

PVC FITTINGS / This fitting system is produced from PVC compound and consequently said to possess high strength and corrosion resistant properties. The deep socket (6 in. minimum) and interference fit design provides truly fused joints. The product line consists of tees, reducing tees, elbows, cleanouts, reducing couplings and caps.  • R & G Sloane Co., Woodland Hills, Cal.

Circle 313 on inquiry card

WOODBRIDGE ORNAMENTAL IRON COMPANY 1940 Glen Avenue, Glenview, Ill. 60025 312-658-3000

VERSATILITY  ECONOMY  BEAUTY  SPACE  SAVING

THE ACCENT WITH A PURPOSE.
New decks to give you better deals on exterior stains.

New Wonder Woodtones™—a complete line of solid hide and semi-transparent exterior stains. Forty-eight colors. Ideal for wood siding, porches, shingles, shakes, steps, fences, exterior plywood or rustic woods. Wonder Woodtones works for you indoors, too—on beams, barnwood or rough-sawn panels. The flat finish brings the wood texture to life, yet it's heavy enough to hide old stained surfaces.

Write for our Wonder Woodtones stain decks (displayed above) that show off all forty-eight shades—each designed in the Celanese tradition of color leadership. Write Devoe, P.O. Box 1204, Louisville, Ky. 40201.

For more data, circle 49 on inquiry card

DEVOE PAINT SINCE 1754...IMAGINATION FROM CELANESE.
CERAMIC TILE / The Franciscan Terra Grande palette ranges from glossy reflective surfaces to semi-mat textures and surface irregularities and spots are said to enhance the handcrafted appearance of the tile. Each of the five rectangular sizes can be set in many different patterns. The five sizes range from 2 1/4" by 8" in. to 4 by 9 in. In addition to use in all areas of the home, the line is recommended for use in active retail shopping complexes, education and religious centers, office surroundings, airports, etc. • Intercor Corp., Los Angeles, Cal.

Circle 315 on inquiry card

REMOTE CONDENSING UNITS / The Hi/Lo models will be available in 3 and 4 ton cooling capacities and both models have an Air Conditioning and Refrigeration Institute Standard sound rating number 17. Also, the increased heat transfer area is said to permit the use of a smaller compressor which draws less current. The service access and the refrigerant lines are located on the side of the unit, permitting the unit to be installed against the wall. Both models measure 32 in. square. Height of the 3 ton unit is 28 1/2 in. and the 4 ton model is 34 1/2 in. • Day & Night/Payne Co., City of Industry, Cal.

Circle 317 on inquiry card

ODICINE CABINET / Two medicine cabinets include a surface-mounted swing door model, with two 14" by 9" window glass mirrors and two interior shelves. A recessed unit with swing door, full-length piano hinge, positive stop features a mirror size 8" by 26". The mirror frame is stainless steel and the mirror is 1/8" plate glass. The unit is stainless steel, heavy-gauge with baked-on white enamel finish. The cabinet may be inverted for right door swing. • Bradley B., Moorestown, N.J.

Circle 314 on inquiry card

VANDALPROOF LUMINAIRE / A seamless, cast-in-one-piece, vandal-proof, ultra-violet stabilized, polyethylene enclosure characterizes this unit with over-all diameter of 26 in., height of 17 1/2 in. and nominal wall thickness of 1/16 in. Domalform luminaires accommodate either 300-watt incandescent or 175-watt mercury vapor lamps. Cast aluminum holding hardware is secured by tamperproof stainless steel fasteners, and the luminaire is removable for relamping and maintenance. • Habitat Inc., New York City.

Circle 316 on inquiry card

ARCHITECTURAL ILLUSTRATION

The Quickie (illustrated here) can be produced to meet any reasonable deadline for about $200.00.

The Quickie features the same nationally respected quality as our full color illustrations and interior sketches.

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For more data, circle 50 on inquiry card
Welcome to the Wonderful World of FIREPLACES by Majestic

You can discover Fireplace Excitement when you explore the wide world of Majestic. Wood-burning, gas-fired and electric units in either Built-In models or Contemporary designs that stand free or hang on the wall — they’re all here for quick, easy, economical installation!

In any new or remodeled home, apartment or townhouse, Majestic Fireplaces add extra value and genuine hospitality that no other home furnishing can. All units are factory-built for best performance and require no masonry — this means substantial savings! And since a Majestic Fireplace can be located in any spot in any room, it easily becomes the focal point of every decorative theme.

Let Majestic — America’s leading fireplace manufacturer — open up a new world of warmth and enjoyment for you. Write today for a free catalog and the name of your nearest Majestic Distributor. The Majestic Company, 245 Erie St., Huntington, Indiana 46750.

Here are just four models from Majestic’s World of Fireplaces . . .

FIREHOOD® — Today’s most popular Contemporary Fireplace! The wide opening of the hearth allows viewing of the cracking, wood-burning fire from any position in the room. Available in a choice of decorator colors. Firehood accents any room motif with the right combination of style and beauty.

MAJESTIC® THULMAN® — The most versatile fireplace concept ever! May be installed in or on any wall, in a corner, or back-to-back. No clearance is required to combustibles. Outside air is used for draft — not conditioned room air. Front-open or side-open models in a variety of sizes, ideal as room dividers or island installations. Finish in your choice of exterior trim.

TUDOR™ — A modern, wood-burning fireplace that installs without masonry, framing or finishing! Simply place Tudor on the floor, secure it to the wall and complete with Majestic triple-wall chimney components. Available with hood in either matte black or pewter finish. A bold concept in fireplaces!

GASILATOR® — Gas-fired convectors in a built-in design. Features push button firing and exclusive automatically controlled dampers. The realistic gas glow delivers all the charm of a wood burning fire. Finish the exterior in material, any design.

Order your copy of Majestic’s FIREPLACE IDEAS A colorful, hardcover Collector’s Edition that deserves a place in your library! Only $3.00 ppd.
KEY CONTROL SYSTEMS / This catalog includes current prices, dimensions, and shipping weights for all illustrated key control systems. Coverage is given to expansion units, combination locks, installation procedures, and available accessories. • Telkee Inc., Glen Riddle, Pa.

SOLID WASTE COMPACTORS / An architectural specification sheet containing specifications and reference information on Model 1830 standard and Model 1830-2000 stationary solid waste compactors includes scaled dimension drawings which also show minimum room requirements and suggested locations of disconnect boxes, hot water bibs, and floor drains. • G + W Auto Pak, Div. Gulf + Western Mfg. Co., Red Lion, Pa.

APARTMENT MAIL BOXES / From three to 10 tenant units are available, with or without magazine racks and built-in individual tenant push buttons are also an optional feature of the products described in this literature. Also included is a directory which is required by Postal Regulations where 15 or more mail boxes are installed. The unit features a glass front door with easily changed white lettering against a black background. A free copy of the company's 1974 apartment mail box catalog is available. • Miami-Carey, Monroe, Ohio.

WOOD AND WOOD STAINS...made for each other

Cabot’s STAINS

Shingles Clapboards Siding Paneling Decking

Samuel Cabot Inc.
One Union St., Dept. 529, Boston, Mass. 02108

- Sand color card on Cabot’s Stains
- Sand color card on Cabot’s Stain Wax
- 25c enclosed for Cabot handbook on stains
Builders wanted cypress because of the wild wood look.

This year it's five times more beautiful.

We sold all we made and builders still wanted more. That's how wildly successful our Cypress Plywood Siding was in '73.

This year, we're ready! With the same dramatic blend of patterns and knots, the same excellent quality as last year... plus increased production and five transparent prestains that will be sensational on your homes! Avocado, russet, blue, grey, and gold! Put Cypress on your walls in any of these colors and it'll be love at first sight.

Cypress siding should be considered, not only on homes, but also on condominium, apartment and townhouse projects where that first impression of quality is so important.

It is the best wood look in the business. Your dealer will show you, or write: Boise Cascade Wood Products, Portland, Oregon 97208.

For more data, circle 53 on inquiry card
A builder and a fire inspector learned something about Alcoa hydrated alumina when they tried to set fire to this beautiful tub.

Alcoa® hydrated alumina helps reinforced polyester plastic products resist fire and suppress smoke generation as a builder and a fire inspector saw for themselves at a demonstration Alcoa conducted in Detroit on December 12, 1973.

Hydrated alumina filler actually absorbs heat during a fire and substantially slows the rate at which filled polyester plastic will burn.

Hydrated alumina is a nonsmoking, fire-retardant, cost-saving filler. It can be used at levels up to 60 percent of the polyester resin system, saving costly resin material and eliminating the need to use smoke-producing halogen-antimony oxide systems.

And with less volatilized material, there's less smoke.

The bathtub is just one way in which Alcoa hydrated alumina is helping to fight fire and smoke.

Its special properties allow it to be used in other plastic systems for flame retardancy and smoke suppression. Whatever the application, Alcoa can supply hydrated alumina in several grades, in quantity, from three manufacturing locations in the U.S.

For more information write to Aluminum Company of America, 478-E Alcoa Building, Pittsburgh, Pa. 15219.

Change for the better with Alcoa Aluminas
A FULL HOUSE OF DOORS

There is this about specifying a brand of steel doors: that brand has to be available when you want it. All styles, sizes, colors. Choice of lights and louvers. In any quantity. In a phrase, a full house of steel doors and frames. Even in a shortage economy. That’s the Republic steel door deal. We make our own steel.

We have giant manufacturing and stocking capacity.

Six bulging warehouses. A full deck of distributors and dealers. Pair up with Republic. For openers, see our catalog in Sweet’s or write Republic Steel Corporation, Builders Products Division, Niles OH 44446.

Republic steel
doors·frames

For more data, circle 54 on inquiry card
Flintkote flooring brings in a new "stone age"

New Dover Slate™ Reinforced Vinyl Tile by Flintkote looks so real... it’s unreal.
Different slate shapes and colors are fused into the tile itself to provide your floor with the look and texture of real stone slate. Even the grout lines are part of the tile so they cannot wear off. Dover Slate comes in large 12" x 12" x ⅛"... extra thick to allow for a more deeply-textured look. And with Dover Slate your customers have a choice of colors—from the warm tones of gray and terra cotta featured above to the cooler tones of gray.

FLINTKOTE FLOORING PRODUCTS 480 Central Avenue, East Rutherford, N.J. 07073

For more data, circle 55 on inquiry card
After we put Metalatex through the acid test, we put it through the Freddie Clark test.

Know what happened? Our new semi-gloss held up through it all. Through every bad thing we could do to it. Splash after splash of 10% acid solutions, 10% alkali solutions, alcohol, kerosene, motor oil, mineral spirits, salt water. And a few good hard knocks from Freddie Clark.

On exteriors, it even outshined our own silicone alkyd paint.


Since METALATEX is a water-base paint, it has virtually no odor. No lead hazard, either. Which means it's safe to specify for such places as schools, hospitals, factories, offices and hi-rise apartments.

It's available in a wide range of colors, too. Plus five safety colors meeting OSHA regulations and all federal, state and municipal environmental requirements.

METALATEX Semi-Gloss. However you use it, it'll make you shine.

Professional Coatings Div., 101 Prospect Ave., N.W., Cleveland, Ohio 44115.
Kohler originals

The Steeping Bath for deep-down soaking comfort. Plus a happy mix of Kohler colors. Great ideas!

Introducing the Steeping Bath... a luxurious 20-inch deep bath, with contoured back, arm rests, grip handles, Safeguard bottom. 13 colors and white. Pictured in Expresso — an accent color. Also shown, the Man's Lav in Sunflower, Kohler's newest accent color; Rochelle toilet, Caravelle bidet in Mexican Sand. Alterna faucets in brushed gold electroplate. Fixtures in three harmonizing colors add decorating drama.

For more great bathroom ideas, write Box AU, Kohler Co., Kohler, Wis. 53044

THE BOLD LOOK OF K Kohler
Presidio—The rich tradition of Spanish Mediterranean, with deep colorings and the look of hand-set wood inlays.

Briarcliff—British traditional paneling. Finely grained panels framed by detailed inlay strips.

A superb new collection of paneling from Masonite Corporation
Masonite announces the Historic Series, four new hardboard panels in the look and feel of classic hand-planed wood designs of the past. Authentic and convincing to the touch, this new collection produces in minute detail the best work of European and Early American artisans.

Designed to complement the four most popular decorating categories, they are as functional as they are elegant.

Time-tested Royalcote finish. Excellent sound attenuation. (A standard 2 x 4 wall faced and backed with ½" hardboard paneling has essentially the same STC as an 8" concrete block wall.) Underwriters Laboratories flame spread rating of under 200.

The Historic Series is available now in easy-to-install 4' x 8' panels. Also available: matching pre-finished hand-crafted moldings.

For literature and professional samples, please write us. Masonite Corporation, Dept. A, 29 North Wacker Drive, Chicago, Ill. 60606.

Masonite and Royalcote are registered trademarks of Masonite Corporation. Man-made finishes on real Masonite hardboard.

For more data, circle 58 on inquiry card
"We Weren't Born Yesterday!"

Quality has been our middle name since 1884. And now Service is our first name!

We're proud of our name and our heritage... Wabash... a tradition of quality craftsmanship combined with modern technology and personalized service to meet your needs for tomorrow... today.

Quality Products Since 1884

- Windows
  - Continental Casement Windows
  - Double Hung Windows
  - Tilt Take Out Windows
- Screen Doors and Combination Storm Doors
- Sliding Patio Doors
- Shutters and Blinds
- Interior Doors
  - Bi-fold Doors
  - Bi-fold Door Panels
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  - Cafe Doors
- Side Lights

Wabash

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One name says it all

Briggs

This year more than ever, find more of what you're looking for at Briggs.

The CONSERVER two-piece water closet.

Briggs has taken the water-saver idea and really made it work.

New and redesigned Briggs' water heaters... a complete line to choose from. Gas and electric. Residential and commercial.

Porcelain-on-steel bathtubs, lavs and steel sinks... manufactured in our new modern Knoxville steel plumbingware plant.

And you have the "beautiful bath" complements of Briggs' famous chinaware.

Altogether, they are the "better than ever" reasons for you to choose Briggs.

Product diversity. Complete lines. And a reputation for quality. Yes, one name says it all.

What a beautiful idea!

BRIGGS, 5200 West Kennedy Boulevard, P. O. Box 22622, Tampa, Florida 33622

For more data, circle 60 on inquiry card
There just may be things you don't know about floors.

For instance: There are three ways—at least—that you can save money on floors.

In the past, architects have been overbuilding because “a few dollars more less” didn’t really matter. But, today, with rising costs and stiff competition, every dollar counts. So where can you cut back to save money? Framing. Foundations. And even floors.

Let’s say you’re designing a 1440-square foot home, 24’ x 60’, and you plan to use 12-foot No. 2 2x10 joist spans, 16” o.c. You can save money, and get the same floor stability without redesign. For example, you can specify the same joists on 24” centers and get more than adequate floor loading and deflection factors. You’ll save on labor because there are about ½ less joists to install. And you’ll reduce the lumber you’ll need by about 600 board feet."

Or, you can specify No. 3 instead of No. 2. You’ll still get more than adequate floor loading and deflection factors. And you’ll save on the lumber too."

Or, you can specify No. 2 of another species 24” on center. Again, you’ll get the stability you need. And you’ll cut labor costs and save on lumber—because you’ll use a lower cost species, and less."

These are just three alternatives which meet or exceed most code requirements. A Western Wood products computer can give you even more options. The pocket-size computer provides an instant readout to determine grade/species or size/spec combination you can use to meet clear span requirements. Usually it can help you reduce framing lumber costs per square foot of floor area and allow a savings on joist unit. (And you can help make best use of our forest resources.)
EVERYTHING I DESIGN LOOKS THE SAME.

NO PROBLEM. CUT FRAMING EXPENSES, AND USE THE MONEY FOR EXTRAS.

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