BUILDING TYPES STUDY:

RECORD HOUSES OF 1976
PLUS APARTMENTS OF THE YEAR

TWENTY EXCEPTIONAL HOUSES AND SIX MULTI-FAMILY PROJECTS
SELECTED FOR THE 1976 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD
"Tredway's installed cost is very close to vinyl-asbestos tile. And we haven't had a single callback on any Armstrong Tredway floor."

An interview with
Rochester builder,
Art Titus of Ryan Homes

How does the cost of Tredway compare to vinyl-asbestos tile?

"With vinyl-asbestos tile, you need a two-layer subfloor. But with Tredway, you don't use any underlayment. Because of its built-in elasticity, you can install it directly over a T & G plywood subfloor and eliminate the plywood underlayment. So Tredway becomes totally competitive in cost to the combination of underlayment and tile. "In fact, because we've eliminated the underlayment, Tredway costs us considerably less than any other cushioned vinyl material."

What about callbacks?

"So far, we haven't had a single complaint. What we're looking for is satisfied customers. When a product gives you that, the way Tredway has, you know it's doing the job for you."

Has Tredway affected your schedule?

"Very much so. We've been able to schedule Tredway's installation toward the end of the job. So we don't suffer the wear and tear, the damage we run into with vinyl-asbestos tile. And scheduling the floor installation after all the kitchen guys are done sure makes the new homeowner happier."

How about repairs?

"So far, we haven't had to make any. But we think it's great to have a product where you don't have to rip up the whole works and reprepare the subfloor the way you have to do with vinyl-asbestos tile."

What have been your customers' reactions to Tredway?

"Our customers are quick to realize the advantages of a Tredway floor. They've lived through tile floors. They know the problems you can have with them. They also like the idea of a cushioned vinyl material that's tough, highly scuff-resistant and offers cleaning advantages over vinyl-asbestos tile. They've seen the TV commercials, the ads. They know the better things, like a Tredway floor, that are available on the market. Tredway is a very salable item, and we've had excellent results with the product."

Thanks, Art. We couldn't have said it any better.

You didn't mention that Tredway is also the only floor Armstrong recommends over particleboard—so we will. What about you? Why not give Tredway a try. You can select from four knockout Tredway patterns, in colors designed for today's interiors.

Regular flooring can ridge or split
Tredway adjusts to subfloor changes

Does Tredway live up to your expectations?

"Definitely. We liked the flexibility, the convenience, and the speed of installation. The fact that Tredway didn't show ridging or buckling certainly was something we were all happy about. Tredway's elasticity eliminates these problems because it expands and contracts to meet subfloor shifts."

Tredway from Armstrong. Compared to tile installed over wood subfloors, you get far more floor for your flooring dollar.

Call your Armstrong flooring contractor today, while your next house is going up, and get all the facts about Tredway. Or drop a note to: Armstrong, 305 Rock St., Lancaster, Pa. 17604.

FROM THE INDOOR WORLD OF
Armstrong

For more data, circle 1 on inquiry card
THE RECORD REPORTS

Preface
by Barclay F. Gordon

ARCHITECTURAL BUSINESS

Photographers of Record Houses
Entry procedure for Record Houses 1977

ARCHITECTURAL ENGINEERING

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New literature for house planning
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BUILDING TYPES STUDY 489
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*SCHLAGE

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*Courtesy of the Schlage Antique Lock Collection.
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good looking with massive insulation!

When it's your challenge to come up with a design that's distinctive, different . . . within a budget . . . consider Dryvit. It's the remarkable exterior wall insulation and finish system that lets you create expensive-looking effects while providing the exceptional insulation values you require.

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It costs less installed than any other maintenance-free exterior system.

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For more data, circle 3 on inquiry card
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Something beautiful has been added to enameled steel tubs.

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That's why we're a household name.

For more data, circle 5 on inquiry card.
The Winners:
1976 Plywood Design Awards

John O. Bloodgood
William Turnbull, Jr., Chairman
Remmert W. Huygens
1976 Plywood Design Awards

Residential/Single Family

CITATION: Daniel Solomon, AIA. LOCATION: Berkeley, California. JURY: "This is a very competent, straightforward residential project. It uses a builder's technique to provide a low-cost solution on a difficult site. The plywood detailing is crisp and well-executed."

JURY: William Turnbull, Jr., Chairman, AIA, San Francisco, California; John D. Bloodgood, AIA, Des Moines, Iowa; Remmert W. Huygers, AIA, Boston, Massachusetts.
Residential/Multifamily

CITATION: Donald Sandy, Jr., AIA, and James A. Babcock, Architects and Planners. LOCATION: Sacramento, California. JURY: "Through the use of architectural form, Sunrise attempts to create a sense of place on a relatively characterless site."

CITATION: Childs Bertman Tseckares Associates, Incorporated. LOCATION: Mashpee, Massachusetts (Cape Cod). JURY: "Competently but conventionally done. Reflects nicely handled massing and offers a pleasant place to live."

CITATION: Donald MacDonald, AIA, and Robert Dahlstrom, AIA. LOCATION: San Francisco, California. JURY: "A multifamily urban building done in the San Francisco idiom. It relates in scale to its older neighbors."
Commercial/Institutional

PROJECT: Home State Bank Drive-up office, Jefferson, Iowa. JURY: "Clarity of concept precludes the necessity of identifying graphics. The building is a sign."


Vacation Homes

CITATION: Kirby Ward Fitzpatrick, AIA. LOCATION: Saint Helena, California. JURY: "Handsome vacation pavilion respectful to its site. The architect used plywood in a traditional manner with the exception of the roof where he turns a plywood structural solution into a visual complement to the other materials."
More ideas:


"There have been so many changes in wood. Our brain makes more and more new things out of it."—Walter Gropius.

If you have any questions about plywood or plywood systems, please write American Plywood Association, Dept. AR-656, Tacoma, Washington 98401.

American Plywood Association

For more data, circle 6 on inquiry card.
"If My Builder Installed The Clean Air Machine, More People Would Want To Buy Me."

Help Your Home Sell Itself.
With A Honeywell Electronic Air Cleaner

Sadness is an unsold home. It's sad that you're paying interest on construction money while a finished house stands...empty. Sad because lot taxes accrue while the house needs heat, maintenance.

But think happy; there's a super-simple way Honeywell helps homes sell themselves. Just offer the Honeywell Electronic Air Cleaner as a standard appliance—like the dishwasher and air conditioning.

Homebuilders, real estate agents and architects have discovered the Clean Air Machine gives homes a promotable, tangible, competitive difference in modern deluxe and mid-price houses. Why? Because your prospects are looking for better living quality.

More than ever, today's homeowners want—and intend—to spend less time and money keeping their homes bright, fresh...less time and money protecting the family's single biggest investment.

So it's natural enough for prospective buyers to get a little excited when they learn about the Honeywell Clean Air Machine that comes with the house...excited when they discover it removes up to 95 percent of all dust, smoke and grime passing through it. So the home environment has less airborne dirt. And walls, drapes and furnishings stay cleaner, longer.

Another thing. The Clean Air Machine features an easy-to-handle, lightweight Super Cell that fits right in the dishwasher. So it's fast and easy for users to drain away months of pollution. That's more of the maintenance-free living today's homeowners demand.

The Honeywell name is a sales builder, too. Since 1885, it's been a part of American life. Helping keep homes safe and comfortable with reliable wall thermostats. Dependable furnace controls. Season after season, year after year. And generation after generation. So it's easy to see why your customers have confidence in the Honeywell name.

Which all boils down to this; as a standard appliance, the Honeywell Clean Air Machine gives your homes a very healthy sales and profit boost.

(And—for what it's worth—the Honeywell Electronic Air Cleaner doesn't cost very much, compared to the cost of construction money you're paying for unsold homes.)

So make a home happy. Call your local Honeywell office today. Or write Honeywell, Honeywell Plaza, Minneapolis, Minnesota 55408.

For more data, circle 7 on inquiry card.
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ike the cook's job easier.
m gourmet to water-boiler—all appreciate being able to do
jobs at once. Swivel-spray
salad greens in one sink;
and drain the spaghetti in
ther; put the pot to soak in
third. The Lancelot Model
521 sink.

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Everybody's health conscious today. Offer a Pulsation
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Tight Money Breeds Tough Customers

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Ask about our automatic operator for extra convenience and energy conservation to your home buyers.

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For more data, circle 13 on inquiry card
For more data, circle 14 on inquiry card
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Architectural Face Brick And Pavers

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Now you can order 256 ways

The running line “Architexture”

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Karastan changes the nature of contract carpet with the DESIGNERS' CHOICE collection

5 other patterns in 16 colors

A unique richness of color, the pile-yarns are dyed too. The other 15 patterns in the collection made to the same specifications as Lecturale. As we said, these patterns require square yard minimums. However, there are no MAXIMUMS. If you need acres of carpet, weave acres. In fact, if you need 1,000 square yards, Karastan will dye the carpet Y color you choose. Now, that's giving you a choice!
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Ask your Caradco distributor about his complete line. It's really your doorway to greater sales opportunity.

Caradco

Saves energy naturally
Caradco Window and Door Division
Scovill
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For more data, circle 18 on inquiry card

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interrupt this advertisement for a commercial break.

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Aristocon brings to the commercial environment the qualities that made it successful in the home.

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The Aristocon alternative. Beauti-

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See us in Sweet's Light Construction File or write for free sample and architectural folio.

For more data, circle 19 on inquiry card
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We're gypsum, and then some.

For more data, circle 20 on inquiry card.
SHINING EXAMPLES OF PURE DESIGN FROM LANDMARK.

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2. Each unit can be individually metered with the tenant paying his own energy costs.

3. Lots of design options! Units can be located away from an outside wall to form a curtain cove. Or built into a room divider. Or easily concealed in a corner. Or built into an interior wall to serve two or more rooms. Or furnished with a finished cabinet for exposed mounting.

4. Quiet operation results from sound enclosures around the compressor, and from draw-through coil design that muffles fan noise—and keeps building tenants happier.

5. Very versatile, too: Units don't protrude through walls to the outside. No need for holes in outside walls—and no money spent making the holes. No need for louvers, either, to cramp your design or clash with the aesthetic integrity of the building. You can use a variety of treatments, and the compact, slender lines of the Hi-Line unit are very easy to work with.

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7. If one unit fails to function, the entire building is not shut down. Only the space served by the out-of-service unit.

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9. Ductwork and suspended furred-in ceilings aren't necessary.

10. Chassis is easily removed and replaced. If repairs are needed, a spare chassis can be installed and the defective unit repaired at the shop.

11. For aesthetics and improved control, factory-installed thermostat is self-contained within cabinet, with sensor in return-air for quick measurement and fast response.

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They’re available with a lot of different options, including prefinishing, triple glazing, and divided lites. The materials and the workmanship in Marvin bows must be seen to be appreciated. Inspect one and see just how well a window can be built. We’ll be glad to send literature. Marvin Windows, Warroad, MN 56763. Phone: 218-386-1430.

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its beauty is more than skin deep.

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Redwood plywood also offers the architect and builder practical advantages and economies.

Appearance. Redwood plywood is naturally resistant to rot and protected with both a waterproof bond and a water-repellent preservative.

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Saves energy in heating and cooling. Like other wood products, redwood plywood affords high insulation value, requiring less fuel to maintain comfortable year-round temperatures.

Construction is simplified. Because of redwood plywood's cross-laminated strength, it can be applied directly to studs without diagonal bracing. No building paper is required with shiplapped or battened joints. And redwood plywood comes not only in standard 4 x 8 panels, but in 4 x 9 and 4 x 10 sizes as well, to facilitate modular design.

Many patterns are available. Choose from plain, grooved and inverted batten designs, in solid-color heartwood or sapwood-streaked faces. All suitable for interior or exterior use—all textured or rich surface interest.

Current examples of redwood plywood applications are shown in the accompanying photographs. For data on specifying redwood plywood, see the Redwood Plywood Guide in Sweet's or write us at Department P.
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This means greater protection against accidental discharge of extremely hot water.

An optional pressure balance mechanism maintains constant temperature even when simultaneous use of other water shutoff valves causes sudden pressure changes. It simply senses that change and adjusts to maintain the mix of hot and cold water at the level originally set.

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Special Markets Division,
AR-18 P.O. Box 1169
Minneapolis, MN 55440
Here are the new economical levels of insulation recommended by Owens-Corning for six U.S. climatic zones

New economical R values:
Ceilings/Walls/Floors

Today's skyrocketing prices for oil, natural gas, and electricity have turned home building into a whole new ball game.

Suddenly, an extra few hundred dollars' worth of insulation can mean a saving of up to thousands of dollars on heating and air-conditioning bills over the lifetime of a house. And Energy-Per-Month cost (EPM) is fast becoming the second biggest home selling feature, next to price itself.

Economical levels
Above you see Owens-Corning's recommendations for totally new economical levels of insulation - for the era of high-cost energy.

How did we arrive at these numbers? Very carefully.

Months of computer analysis were performed, using data from 71 cities to insulation costs, present energy costs, projected energy costs, and investment criteria. The result: Recommendations representing

*TM Reg. O.C.F.*

ARCHITECTURAL RECORD HOUSES OF 1976
Here are some practical ways of achieving these new recommended levels of insulation and of providing more affordable housing

- Ceilings to new, recommended R-values. You can use layers or combine batts with blowing isolating the attic to the econom- el is probably the single  import factor in achieving an living home.

- Floors over unheated areas. Minimum of R-11 in Southern to R-22 in Northern areas. Required, vapor barrier should be in the warm-in-winter side.

- With two-by-four studs, if you prefer using batt insulation be- on center—cuts framing lumber by 30 percent! Thicker walls, holds thicker insulation (R-19 batts), give needed strength with less lumber, often at less cost, than the usual two-by-four studs, 16" on center. Also, you can use lumber of less expensive grade, and two-by-THREE studs for interior non-load-bearing partitions.

- Save money on small capacity equipment. An energy-light house often permits you to specify smaller, less costly heating and cooling equipment. When possible, position it centrally for increased efficiency.

- Two-by-SIX studs, 24" on center—cuts framing lumber by 30 percent! Thicker walls, holds thicker insulation (R-19 batts), give needed strength with less lumber, often at less cost, than the usual two-by-four studs, 16" on center. Also, you can use lumber of less expensive grade, and two-by-THREE studs for interior non-load-bearing partitions.

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and he expects you to know it, too!

between the cost of any insulation and the value of its saves. Guidelines to the cal amounts of insulation for walls and floors in each area.

- Insulating R's into inches new recommendations are for each zone, expressed in "R's"—the resistance an insulating material offers to the passage of heat. The R values for ceiling insu- ulation translate to about 12" (R-38) of Fiberglas® building insulation in a Northern city like Minneapolis to about 8" (R-26) in most of the Southern states. And a full 6" (R-19) batt, even for the balmy West Coast.

The diagram above gives valu- able tips on how to build energy- tight homes without driving costs through the roof.

For details, and sales aids to help you turn your energy-saving houses into sales faster, write: P.A. Meeks, Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, Ohio 43659.

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The removable inside storm panel in our optional Double Glazing System gives you a number of other valuable options. Like using our Slimshade® (b) to control sunlight, privacy and solar heat gain and loss. Housed between the panes, this fully adjustable blind remains virtually dust-free. The Double Glazing System also accommodates our snap-in muntins and privacy panels. But more flexibility is not its only saving grace. The 13/16" air space between the panes does a better job of insulating than ordinary welded insulating glass. And at a lower cost per window.

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For more data, circle 30 on inquiry card.
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Consumer research studies show four important factors that you should be aware of when designing and building new homes. 

- First, the most wanted new home feature, after kitchen essentials and carpeting, is a wood-burning fireplace.

- Most buyers surveyed listed the fireplace ahead of other features such as central air conditioning and garbage disposals.

- Second, Heatilator Fireplace stands out as the most preferred brand name among new home buyers and remodelers alike.

- Third, the Heatilator Fireplace costs less to buy and install than masonry.

- Fourth, the Heatilator Fireplace weighs less than masonry fireplaces and requires no footings or blocks. Its compact design means it will fit almost anywhere, minimizing costly structural considerations. To meet the demands of today's home buyers, yet remain profitable, design and build Heatilator Fireplaces into your homes.

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Nobody likes a door that fights back, causes injuries, or is just plain hard to open. So Aamarlite developed Safetyline doors — specially designed to eliminate common risks involved in doorway traffic.

A cylindrical hinge stile and a cushioned lock stile prevent pinched or broken fingers from swinging doors. Radiused corners on the lock and hinge jambs minimize accidents caused by sharp edges, and recessed cylinders prevent bumping and snagging.

Contoured, smooth push/pull bars on the Safetyline Standard are located in a position that allows you to back through the door easily when your arms are full — without being gouged in the back.

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But Safetyline isn't just brains; it's beauty, too. Three models and a range of options are available to give you complete aesthetic and technical flexibility.

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For more data, circle 33 on inquiry card
The owners of houses like those in this issue are special people. Their numbers alone make them special for they belong to a still small but growing number of Americans who have decided to build instead of buy.

Who are they? Beyond the crude research that has fixed their average age, family size and median incomes, they tend to be people educated in the humanities or the arts. Many enjoy successful careers in business or the professions and are, therefore, people accustomed to shaping and ordering their own lives to an unusual extent. Some of them, it might be added, chafe just a little within limits set by others.

To most of them, the idea of "home" or "their own place" has high priority—higher, for instance, than travel or similar activities that might otherwise absorb their interest, energy and income. They are apt to be generous in their social instincts, enjoy entertaining, and are actively engaged in the affairs of the communities in which they have built. And, yes, there is probably just a little of the Egyptian in most of them who, when they build, give expression to an urge that goes straight back to the Pharaohs—or even earlier.

They are not necessarily members of the plutocracy. For some it may be the single great wish-fulfillment of their lives and they are willing to risk a good deal to get the quality housing they want—and that the gifted architect can provide.

Some came to their architects with pieces of unimproved property they already owned and to which they were deeply attached. For these there was no real alternative but to build. Others, however, came only after scouring the market of builder houses and old Victorians and—finding nothing suitable—build as "a last resort." Either way, they opted for a quality and degree of personalization only achievable when the architect and client join together in an extraordinary act of self-expression.

Who are these owners? They are special people who strive to see beyond the foreground of what is toward the horizon of what might be. RECORD is pleased to be able to publish their visions of what might be and to recognize their accomplishments—and their architects' accomplishments—with design award certificates.—Barclay Gordon
The Peter Lowensteins are a couple who built their second house first. The earlier residence, a Montauk vacation house and a RECORD HOUSE of 1973, was designed by the same architects. The house shown here is a year-round residence in Morristown, New Jersey, but since the two houses are for the same owner and share several conceptual roots, comparison is interesting. Both houses, for instance, are discrete elements in the landscape, not intended to blend—either in form or in material—with their sites. In each, the outside walls, often expressed as screens, extend out beyond enclosure into the site. And in both houses, the usable outdoor areas are integral to the spatial development of the houses. Here, the entrance courtyard, which serves as a foyer for the whole house, links directly to the main entry, or, less directly, to the lawn and private garden beyond. The house is not "frontal," offering instead a variety of elevations to the various parts of the site.

The spaces inside are exceptionally orderly. The living room (overleaf) is a beautifully organized, double-height volume that opens to an inviting terrace. The fireplace, sitting in a little building of its own, artfully expresses the "box-within-the-box-within-the-box" theme. Beyond the fireplace enclosure is the upper portion of a small study, and above that a roof deck that admits light through a free-curve opening overhead.

This very expressive and elegant house is built in load-bearing concrete block with fourteen steel-pipe columns in the living room. The first floor is finished in slate, the second is carpeted.

All levels of this three-story house have direct access to grade owing to carefully planned, built-up site contours.

Architects: Chimacoff/Peterson
134 Nassau Street
Princeton, New Jersey

Owners: Mr. & Mrs. Peter Lowenstein
Location: Morristown, New Jersey

Engineers:
Weiner and Thaler (structural)
Philip Fritz & Sons (mechanical)

Contractor: Max and McKinnel
Photographer: Norman McQuade
The clearest suggestion of the spatial organization of the Lowenstein house is apparent in the photo below. The spiral stair descends to the lower level where it meets grade on the downhill site. The upper level contains master bedroom and bath (photos above and left).
"We can extrude almost anything now," says architect Louis Mackall. "People are surrounded by mass-produced objects, which are there only because people can afford them. Eventually they realize that the whole environment is foreign to them, that they have no personal attachment to anything they own. That's why so many people are turning to handcraft—making things for themselves, or buying things made for them."

Mackall built many of the parts of the Wierdsma house himself in his Connecticut shop: skylights, cabinets, doors, screen doors, the stairs—anything that could be conveniently carried in a moving van. "I go on forever making stuff for the house," he says as he节奏s one or two of the drawers in the kitchen. Feeling a slight hesitate in the glide, he goes out to find a plane.

The house crosses the room at the head of a long stretch out of Pulpis Bay, from the town of Nantucket, its silvery bowed roof, it resembles a weathered log, ax-cut on the center for a tall, interior chimney, and notched toward the end for skylights.

Beneath the master bedroom, in the upper right, a low ceiling slants over the giant beams, making for more intimate family space. Whaling artifacts hang on columns and beams. In front of the tall fireplace, the children can huddle and hash out a game of Monopoly. "I hope all this wood, this handmade work, will be an important part of the kids' childhood and collection," Mackall says. "It makes a difference."

—Robert D. E. H. Morell

Architect: Louis Mackall
1079 Rte. 80 RD
Guilford, Connecticut

Owners: Mr. and Mrs. John Wierdsma
Location: Nantucket, Massachusetts

Contractor: Ron DaSilva

Photographer: Robert Perron
The ten-by-ten oak netw
pieces the walls, enhancing
sense of wood enclosure in
two-story kitchen, left, which
finished in teak: teak-fac
counters and drawers with bu
inlay on either side of the ran
A brass oval inlaid in
counter is provided for set
don hot skillets. The ro
table for six is in teak segm
with a segmented center ro
section, and a brass inla
its center. A barber’s chair p
estal supports the table, allow
height variation to accom
modate adults or the yo
younger Wiedsmas. The t
floats up to the balcony, rat
in by white electrical con
that serves also to light the a
above and below with bl
reflector floods. The skyli
photo upper left, follows
bowed roof with sheets of gl
to stepping down; the joint
ship-lapped. Each tread of
living room stair-ladder, abo
is a version of the inverted k
post truss in tension. The ch
ladder, upper right, was
signed by the architect and b
by the owner. John Wieds
Three oak crosspieces sti
the pine doors, right, and m
middle crosspiece, shown, c
cludes hardware. To open, p
pulls on the wood tongue.
LONG ISLAND HOUSE BY ALFREDO DE VIDO: A STUDY IN TEXTURES AND PLANAR FORMS

The site is a steep hill overlooking Long Island Sound. To reach the house, visitors approach up a mile-long driveway through fruit orchards and arrive under a porte-cochère that spans between the front door and the greenhouse (photo above).

The main entry opens to a generously proportioned hall that, extending upward the full height of the house, reveals its basic volumetric expression (photo overhead). Dining room, living room, and guest room flow out from this central ground floor space. On the level above are four bedrooms, each carpeted and each with a handsome view.

The principal finish materials are stone (found on the site) and cypress boards on the exterior; oak strip for interior walls and slate for floors on the grade. The roofing is built-up. Designed to function comfortably without air-conditioning, the house is heated with hot water. Baseboard convectors of conventional design are used throughout.

To an unusual extent, the house was owner-built. Though the various trades were present on the site, the owner and his family put generous amounts of their own time and energy into construction—doing a little of everything as a labor of love from the beginning and for the five years it took to complete.

The massing and play of materials give the elevations a liveliness characteristic of De Vido's work. The greenhouse, for instance, crystalline against a background of stone, reaches out in a low horizontal thrust to anchor what might otherwise be an uncomfortably tall composition in stone. Long, low walls on two other elevations have much the same function as they extend out to form partial enclosures for outdoor spaces that face the several views.

The play of stone and wood continues in the interiors producing an alternating series of soft and hard textures. The interior spaces are rather colorful and richly appointed with oriental rugs and furniture pieces—many of which, like the Barcelona chairs, are classics of contemporary design.

Architect: Alfredo De Vido
27 West 53rd Street
New York, New York
Private residence
Location: Long Island, New York
Engineer: Charles Thornton (structural)
Photographer: Ernest Silva
The covered stair, linking the garage with the house, is a dramatic, active element poised between two static elements.

The living room, which appears in plan to be a spatial incident along the route between patios, is actually a more complex space. Not only does it have built-in enclosures for bar and hi-fi; it has access to—and shares space with—a screened porch facing the stream.
The framing is a modified post-and-beam system with 3-inch fir roof decking spanning the nine feet between beams. The exterior walls are cedar boards stained to a gray-white, interior partitions are ½-inch plasterboard. Operable windows are casement or awning and all openings are double-glazed. Generous openings on the south side of the house assure sunlight in the interiors at all times of day and at all seasons.

The areas around the house are seeded with grass, a decision that leaves little ambiguity between what is natural and what is designed. As the site is thickly wooded and had little in the way of view, the owners are opening a vista down to the stream that will be dammed to form a small pond. The remainder of the property will remain untouched.

Architects: Melvin Smith/Noel Yauch
157 State Street
Brooklyn, New York
Private residence
Location: Northern Massachusetts
Engineers: Antony Vairamides (structural)
Lehr Associates (mechanical)
George Maynard (site)
Landscape architect: Matthew Tomich
Contractor: Gordon Heidersworth
Photographer: David Hirsch
PRIVATE RESIDENCE BY MELVIN SMITH/NOEL YAUCH

Though the house is designed for heavy use in the summer time, only the master bedroom suite is air-conditioned. Breezes (with adequate cross-ventilation) do the rest.

The long gallery, photographed on the opposite page, provides large areas for wall display. Because it is open at both ends and includes a substantial change in level, the gallery is spacially lively along its full length.
PAUL RUDOLPH’S
DRAMATIC DESIGN
FOR A SITE FACING
LONG ISLAND SOUND

This extraordinary house—perhaps the most visually arresting residence that Rudolph has completed to date—is designed for a family with two grown sons and a daughter. The house rises from a gently-contoured waterfront site rich in tree cover and low growth.

The basic building element is a wood frame, cut and bolted into a seven-sided figure with rigid side walls set back from the edges of the frame. The enclosure that these elements create is double-cantilevered from heavy wood posts built up of 2- by 12-inch members. The more heavily-textured surface, used extensively both inside and out, is plywood with lath and a cementitious binder applied. Into this binder, while still wet, pebbles were set by trowel. The two materials are played against each other with virtuosity to create a planar/linear composition of unusual force. Like the Burroughs-Wellcome Headquarters (RECORD, June 1972) to which it bears a kinship both in forms and materials—and which was designed at about the same time—this house explores a rich variety of diagonal relationships. In, up, around and through, the space flows easily and almost without interruption.

Dramatic and sculptural in its intent? Certainly. Indulgent in its use of materials? Decidedly. Ferringly. But accepted on its own terms, it is a magnificent construction, intuitive in its logic and full of ideas carried to a degree of development and elaboration not normally within the reach of residential designers.

Architect: Paul Rudolph
Project Architects:
John Harding
Donald Luckenbill
54 West 57th Street
New York, New York
Private residence
Location: New York State
Engineers: Paul Gugliotta (structural)
Contractor: Anderson Brothers
Construction
Photographer: Y. Futagawa
The plans, upper left, show how prime spaces of the house are developed across a series of levels and all turn inward to views of deck and shoreline. Secondary spaces turn at right angles to form a separate wing at the upper levels of the house. Varied and sophisticated in detail, they give the house its rich, expressive character.
DESIGN, RESTRAIN
THIS MAINE HOUSE
EDWARD L. BARNES

...into a spruce grove on the Maine coast, this beautifully relaxed vacation house was built for a man who is an author/teacher, interested in public service, among his wife's varied interests are calligraphy and cookery. Their children are grown and away but often visit, bringin... family or friends when they use the program, therefore, suggests flexibility. The site suggests modesty.

Barnes began by developing separate structures: a studio with laundry below; a one-story house with living, dining and kitchen; a two-story guest house and a high-ceilinged library. Each of the elements is placed in simple, vernacular fashion finished in wood shingle, artfully placed in relation to one another, and all are spun together by a rambling wood deck and gardens at intervals to arresting views. The whole composition keeps a respectful distance from the shoreline.

Detailing throughout the house is spare and elegant in its simplicity. The roof planes turn into the wall planes, for instance, without the interruption of board or fascia. Trim openings is so reticent it disappears. At one corner deck, however, just off the living room, the need for a shaded eating area produced a shield and pleasantly flamboyant details. The architect set a glass-walled room on booms—a sail that is adjusted to a range of sun and shade by hand-operated winches on the deck.

Throughout the house, one has some of the same character and stern New England virtues that we associate with Maine fishing villages its location seems to reflect. No roofs rise to its four units and the road stops two hundred feet from the house.

Edward Larrabee Barnes
123rd Street
N. New York

Design
At Desert Island, Maine

Perone-Stump-Bandel (structural)
Bedell (mechanical)
Horace Bucklin

Photos: David Franzen
Against a backdrop of forest green,
A Connecticut home

By Peter Bohlin

Its cedar siding stained gray to blend with the leaves of the surrounding forest, this house designed by architect Peter Bohlin for his parents—and in fine sympathy with a natural site of 14 acres in Cornwall, Connecticut—has an apparently modest entrance (photo overleaf, top), but is actually a carefully studied progression of vertically expressed spaces, which lead the eye from the dark shade of evergreen trees at the drive and entry into the high living room with a view of dappled sunlight through lacy deciduous branches.

An industrial-type lighting standard on the parking-lot side bridge begins a series of rust-red-painted orientation signs in the visitor's progress. On the surrounds of the glass front door, those round exposed-concrete columns that extend into the interior and—finally—industrial-type framing of the room windows expose the tactic view. The route over the bridge leads past the end of the building, which is only 12 feet wide, and past the low roof of the portico down several flights of steps, giving the full height of the living room to be reached.

Careful attention to detail has made a dramatic production of simple materials such as copper, aluminum for roofing, tongue and groove siding and circular concrete piers. Bohlin states the contrast between large sheets of glass in the standard, polished sliding doors and the small panes of glass elsewhere (the standard) is intentional.

Costs for the 1,800-square-foot house were just over $35,000. The project has won a number of awards for design.
From the entry side, the shape is a transition from evergreen to sunlit forest (opposite, top). The view to the kitchen (opposite, bottom) reveals the partial enclosure of the kitchen in a house-like structure. The stairs to the upper level (below, left) lead to the intimately scaled den (below, right) with a story-overlook of the living room.

The light gray finish of the walls and stained-oak flooring forms a soft but strong contrast to the darker tones of siding and structure.
on a softly sloping Vermont hillside, is a summer and winter family home set in a clearing on the side of a hill. The house is reached through a thick mask of trees, and its clearing is set in a clearing on the side of the hill, at a point where the woods give way to a valley below. A stone wall, just around the edge of the house, emphasizes the division. From their living rooms, the owners can feel the wind and trees around them but not beyond the wall to long, unobstructed views of surrounding country. At right angles to the living spaces, and separated by a strip of deck, is a second structure that contains a kitchen and recreation space. The space between the two structures provides an arrival point and entry to either building.

The main spaces of the house are organized around a large chimney breast. Living, dining, and kitchen spaces are divided by a large chimney breast, with separations suggested by changes in height and counter changes in height. Bedrooms, separated by baths, complete the first floor plan. Upstairs, three bunkbeds, each containing four beds, are separated by baths in a pattern that offers both privacy and intimacy. Bands of clerestories are set into the roof, allowing light into the top of the house and illuminating the upper floor corridor.

The forms of the house are modern in spirit, but the designs reflect traditional New England farm architecture, built in a combination of post-and-beam and post-and-beam frame system. The exterior walls are covered in cedar board and batten. The house is stained a light gray. Interior partitions and wood floors are finished in natural light natural. Doors, cabinets, fireplace, and chimney are painted white.

Not shown in either plan or section is a recreation space with billiard table that is located over and adjacent to the garage. Sky-lighted, like the main structure, it provides a generous space for indoor play.
A SHARP-EDGED AND ELEGANT HOUSE IN NORTHERN OHIO
BY DON HISAKA

When the architect and owners first explored the possibilities for this densely wooded, 150-acre site, a "tree-house" with expansive outdoor decks seemed a reasonable starting point for conceptual design. As the functional requirements became clearer and more precisely defined, the tree house notion was modified to a more conventional elevated platform structure, but the broad areas of deck remained and a sense of living among the trees persisted as an important design theme.

The primary spaces in the house are grouped into two wings—one for parents, one for offspring—and in each case, vertical zoning places sleeping areas above living areas (see plans, opposite page). The two wings are linked by a short, glass-enclosed bridge. Openings, as well as decks, are oriented toward handsome views of three man-made lakes that change their aspect both by time of day and season. A fourth lake lies out of sight from the house a quarter mile to the west. The rest of the property is heavily wooded, giving the house an unusual degree of isolation and a special sense of its own privacy.

The enrichment of the simple cube forms by careful, knife-edged additions and subtractions, the consistency of the white-painted plywood exterior and the detachment of the whole mass from the earth plane combine to make this house stand apart from its natural surroundings—not in conflict with them, but in sharply focused contrast.

Architects: Don Hisaka & Associates
  project architect: George Saire
  257 The Arcade
  Cleveland, Ohio
Private residence
Location: Northern Ohio
Engineers:
  Ciment-Peller Associates (structural)
  George Evans & Associates (mechanical)
  Lombardi & Associates (electrical)
Contractor: Buell Davidson
Photographer: Thom Abele
A THREE-PAVILION SCHEME UNITED IN STRONG DIAGONALS
BY HUGH JACOBSEN

The three, brick-clad pavilions in this Maryland residence are sited almost—but not quite—corner to corner and the "not quite" is what gives the massing its excitement and visible tension. These transparent links are given substance in plan where long diagonals from the two secondary pavilions intersect in the third to create a grand atrium, 22 feet high, skylighted and planted with tall trees (see plan). From this central hall, the principal spaces of the house fan out in three directions and are grouped by function under the triangular sections of hip roof that serve to isolate each. Further separation between the spaces is accomplished by carefully placed, built-in storage units.

The second pavilion contains five double bedrooms, corner baths and a high-ceilinged recreation space. The smallest of the pavilions houses a garage and laundry. All three are united by the diagonal relationships, the consistency of material and form, and by the soft underlayment of grass spread like a giant carpet to receive the house and to cushion its impact with the ground.

Jacobsen has cut the outside wall back to the plane of the diagonal in several places to emphasize the oblique, and has opened the roof at these points to bring in daylight filtered through the exposed rafters. The multi-faceted cupolas over each pavilion have much the same purpose. Each is a four-sided skylight (see details overhead) designed to draw in sunlight at all times of day and at every season. Downlights, mounted in the cupolas, can be used at night to echo the daylight effect.

The principal materials in the house are face brick over a block for exterior walls, shingle on the roofs, dark floors, sliding glass doors, openings and ½-inch plywood on most partitions in the house. Some of the furniture and the clear plastic tables in the sofa, is by the architect.

As in almost all Jacobsen houses, the massing is beautifully composed and the plan is about as elegant as human invention can make it. Nothing appears to be accidental or chance.

Architect: Hugh Newell Jacobsen
1427 27th Street, N.W.
Washington, D.C.
Private residence
Location: Frederick, Maryland
Engineers: Kraas & Mok (struct)
Contractor: Floyd Culler, Inc.
Photographer: Robert C. Lautner

82 ARCHITECTURAL RECORD HOUSES OF 1976
Ell writing table (right) is sensit to the site through a polycarbonate sheet. Mirrors, with the sheet on both sides, reflect the view in fractured glass. Screened porch has transparent glass reinforced by wire mesh to support snow loads. Sliding panels are also reinforced.
Before this house was built for them on a suburban site in Hinsdale, Illinois, the owners lived in a large and elaborate mansion "with too many rooms and too much complication in general." Deciding to try to simplify their lives, they commissioned architects Booth & Nagle to design a house for them that was a cleaner statement of a more relaxed living style. Neighboring houses were in a neo-Georgian idiom, typically clad in brick and planned around a central entry and stair. The architects elected to adopt this theme but reinterpreted it in a way that would be spatially liberating, easy to maintain, and, above all, fun to live in.

The approach to the Barr residence leads to a central entry hall with a living room opening to the left, a kitchen and dining space to the right. A circular stair at the end of the hall leads to bedrooms above. Much of the fun of the house—and its only complication—grows out of the diagonal relationships developed by rotating certain of the elements through 45 degrees. The justification for the rotation, in addition to the spatial liveliness it creates, is to turn toward longer views that are not blocked by adjacent houses that flank in an orthogonal relationship on either side.

Large openings, including skylights, bring generous amounts of daylight deep into the house, printing white walls with shafts of sunlight and shadow in ever-changing patterns that reduce the need for wall decoration to an absolute minimum.

Moving around the house, inside or out, the planes unfold in an interesting progression revealing partial views to the second story and sometimes, through ribbons of plastic, the sky beyond.

Architects: Booth & Nagle
230 East Ohio Street
Chicago, Illinois

Owner: Mr. & Mrs. Warren Barr, Jr.
Location: Hinsdale, Illinois

Engineers:
Weisgerber-Holland (structural)

Contractor: The Maddock Construction Company

Photographer: Philip Turner
The exterior walls are face brick set in a colored mortar. Inside, the finishes are wood parquet for floors, ¼-inch gypsum board on all partitions and ceilings. Colors are subdued, textures are kept in a fairly narrow range. Simplicity and ease of upkeep governed most of the detailing, especially at the great glass openings.
HOUSE AND SITE
BEAUTIFULLY MATCHED:
A TRADEMARK OF
WARREN CALLISTER

It is a rare site—the tip of Belvedere Island—with unrivaled views across the Bay to Sausalito and San Francisco. The building area is a narrow strip at the edge of cliffs that tumble down to the water's edge. Specimen pines, their brooding profiles shaped by the prevailing wind, were carefully preserved. The rock itself is deteriorating so caissons were sunk 12 feet to provide a stable foundation. Over these caissons, the architects built a really remarkable house: generously proportioned in its spaces, rambling in its organization, romantic in its images, luxuriant in its details. Living room, dining room, kitchen, master bedroom and rathskellar are all pivoted around a central courtyard on the main level and all of these spaces are linked by a long, skylighted gallery. The level below contains a library, guest quarters and a garage, which is covered with a foot of topsoil to form an exterior yard and garden above. The uppermost level is given over to children's rooms with provisions to accommodate a governess.

The house is designed in what the architects called "the Carmel/Big Sur/Monterey mood," with pitched roofs, wide overhangs, indigenous materials and details that show a great respect for these materials as well as pride in the work of the hands that fashioned them. The collection of furnishings, many pieces inherited from the owner's grandmother, show much the same spirit.

Most remarkable of all, perhaps, is the subtlety with which this 6000-square-foot house is sculpted into the hill.

Architects: Callister, Payne & Bischoff
project architects:
Alfred Morissette and John Pryor
1865 War West
Tiburon, California
Private residence
Location: Belvedere, California
Engineers:
Shapiro, Okino, Horn
& Associates (structural)
Harding, Miller, Lawson
& Associates (site)
Interior design consultant:
Anthony Hall Studio
Contractor: Olin Construction
Photographer: Philip Molten
The range of primary finish materials inside is controlled: cedar siding for paneling, waxed slate for some floors, pine boards for others, plastic for skylights. Outside, the house is clad in random width cedar boards laid up vertically and the roof is covered in concrete shingle.
Lake Huron is the all-absorbing focus of this house, which is sited on a six-acre parcel on the lake's western shore. A grove of cedar trees, estimated to be over 100 years old, dominates the site. The usable building area between the trees fell naturally into a series of triangular clearings (aerial photo, below) and this, combined with the owner's request for privacy between the spaces, led to the plan of separate triangular units all fed from a central spine.

If, at first glance, the plan seems strained, on closer inspection its logic is apparent. Living, dining, kitchen and master bedroom spaces face the lake in the two easternmost pavilions. Behind these, but still opening on the diagonals toward the lake, are additional bedrooms and a caretaker's unit. The final pavilion, shown in the photos (but not in plan) is a garage and turned away from the lake view. Secondary spaces are carefully placed within these pavilions to augment their internal privacy.

There was no blunting of the traditionally troublesome acute angles. Kessler brought the glazing right to the wood wall and, in effect, "planted out" the corner. This was easily accomplished because each triangular pavilion is constructed over a concrete pedestal and slab.

Each section of the house has its own heating and cooling system. Standing water from the flat roofs is drained to a storm basin and then pumped to two remote dry wells. Domestic water is supplied from an on-site shallow well using submersible pumps.

The triangular geometry is skillfully elaborated inside in changes of level, in the edges on the dropped ceilings, and in the design of built-ins—all of which shape and enrich the spaces to which they are integral.
The principal finish materials are cedar siding, drywall, carpet, travertine marble, ceramic tile and bronze glass, which are used in generous amounts. The detailing of these materials, as in the carpet (photo left), is designed to reinforce the triangular vocabulary of the house.
The upper level contains bedrooms with a dormitory character. The middle level, reached from the bedrooms by a stairladder, includes living, dining, kitchen and bath. The lowest level (not shown in plan) is an equipment storage area with an earthen floor.
ROBERT KINDORF
AND HIS FAMILY BUILD
THEIR OWN RETREAT
ON A MODEST BUDGET

Without power tools, without heavy equipment, without, in fact, outside help of any important kind, the Kindorf family, five-strong, built this appealing, three-level cabin on a two-acre site in Plumas County, California. The site is choked with pine and dips down to a large creek where swimming and trout fishing are seasonal preoccupations. The cabin was built over a period of three summers with cabinetwork and furniture construction occupying the long winter months in between.

The cabin has no electricity. Light is provided by kerosene lamps and heat by a Franklin stove. A 500-gallon, gravity-fed water tank supplies domestic needs and sewage wastes are chemically treated and stored. The absence of modern conveniences is in no way deprivative, for the family agrees that the simplified life style that results is fun and greatly heightens the sense of place.

Clad in cedar board and batten over plywood sheathing and 4- by 4-inch wood studs, the cabin has a simplicity and structural logic plainly visible in the photos. Its living and sleeping arrangements have a pleasant informality and its detailing and finishes are minimal.

Because of its inherent modesty and the very special circumstances surrounding its construction, the Kindorf cabin was built for the astonishingly low figure of $5 per square foot.

Architect and owner: Robert Kindorf
245 Oranger Drive
Moraga, California
Location: Plumas County, California
Contractor: The Kindorf family
Photographer: Philip Mollen

To ease the erection process, Kindorf framed out the floors in doubled 2x6s, bolted in place, and the roof in 2x8s, also paired. Floor planking is white fir, roof is galvanized sheet.
RICH, COMPLEX SPACES IN CONNECTICUT HOUSE

BY LEONARD PERFIDO

This is a wonderfully complex house full of spaces that are complex in shape, opened by surprising changes in ceiling height, and lit by windows in unexpected places. The strong diagonal planes were arranged to create varied outdoor spaces—some sunny, some shaded—open to the rocky and wooded site in Weston, Connecticut. Inside (see plan opposite and interior photos, next spread), the walls—all at a 45-degree angle—create rooms that are unconventional in shape but, upon study, prove to be not only fun but functional, within a plan organization that is well zoned and meets a difficult program. The house was built to accommodate a young couple both of whom work, their young son, a person who cares for the child, and three sons from a previous marriage who visit for a few weeks at a time during the year. On the ground level (see plans), is the young son's bedroom with large closets for toy storage and a built-in desk; and a room for his nurse which could in the future serve as a guest room. The upper level loft, open to the living room below and with tree-top views over a golf course, is the owners' work area, with a 20-foot built-in desk. A foldout sofa permits the space to double as a sleeping loft when the older sons visit.

The focus of the house is a large, irregularly shaped living-dining-library space which accommodates all of the social activities of the family. The kitchen is large, and—since both Mr. and Mrs. Gold are avid cooks—it has a large institutional range. The reading-sitting area in the main living space opens to the master bedroom suite.

The 2,900-square-foot house is finished inside and out with clear cedar.

Architect: Leonard P. Perfido
6415 Hove Street
Pittsburgh, Pennsylvania
Owners: Michael and Sirie Gold
Location: Weston, Connecticut
Structural engineer: Robert Sillman Associates
Contractor: Michael Sochacki
Photographer: Marin/Seemel
The rooms of the Gold house by Leonard Perfido, shaped by strong diagonals, are irregular in shape and height. At left is the working area for the owners, which doubles as a sleeping loft when older sons visit. The other three views show how the dining area, main living space, and library-sitting area flow into each other. Space and light are borrowed in all directions...
AS MUCH FOR PLANTS
AS FOR PEOPLE:
A CONNECTICUT HOUSE
BY JOHN JOHANSEN

The inventive thread that runs so persistently through John Johansen's work is evident in this Connecticut house both in its planning and in its detail. The owner has a professional interest in plants, including exotic species, so the house was conceived as a tall greenhouse, flanked on three sides by simple wood enclosures that contain bedrooms, kitchen, laundry, studio and garage. Outdoor decks, on top of two of these enclosures, are an added amenity. Uniting all of these—and giving the exteriors whatever formal properties they may be said to have—is a remarkable, 30-foot-high volume, framed in actual greenhouse sections, that contains living and dining platforms and, underneath, an intimate, grotto-like den with stone fireplace and earthen floor.

An elaborate and winding system of stairs connects the five separate levels within the greenhouse. Constructed of steel tube stringers and pipe handrails, both painted bright red, the stair system energizes the interiors and intensifies their already kinetic qualities.

A second, even more linear design element is the system of exposed ductwork. Hung from the ceiling of the den, these polystyrene sheet metal tubes branch out in all directions, delivering temperature through adjustable outlets to people and plants in any part of the space. This kind of ductwork, until recently regarded as architectural slang within the normal vocabulary of design, is given legitimacy and elegance.

The glazed walls are double-thick for insulation and fitted with operable metal blinds to control the light. But even with these controls, humidity and temperature are balanced as much for plants as for people in a frank acknowledgment of their environmental interdependency.

And this is not the only design ambiguity. Looking through rows of potted plants toward the lovely wooded site, the distinction between what is and what is not becomes pleasantly blurred—only to be reversed and then blurred again, by each successive change of vantage.

Architect: John Johansen
401 East 37th Street
New York, New York 10016

Private residence

Location: Central Connecticut

Engineers: KBNRA/John Altieri (mechanical)

Interior designer: Maria Radosovich

Landscape architect: Multi-service

Contractor: Gilligan Brothers

Photographer: Norman McGrath
FORM HOUSE
WILLIAM MORGAN
FLORIDA'S
COLONIAL PAST

Published as a project (September 1972), this house in central Florida is near the crest of a hill that citrus groves on the valley slopes 230 feet below. From its first floor level, tucked under a sloping roof, the owner can look in every direction across endless vistas of view that reach surrounding counties. He reports that on one occasion, from this vantage he was able to count seven separate thunderstorms in progress simultaneously.

In sharp contrast, views from the second level are confined and controlled. The ends of the cruciform plan open through glass (small partially-enclosed studio above) which, by different orientation, architectural treatment and planting, offers a variety of sensory experiences.

The structure is reinforced with a block with tie beams, poured in place. All exterior walls are earth-insulated except where glazing occurs. Partitions are plaster board on wood stud, glass is solar gray tinted, and the roof is finished in clay tile.

The original elevation of the hilltop was just about the level of the first floor slab. The pyramidal flanks of the building, therefore, represent an extension of the hill inclining upward at about 18 degrees.

In addition to being a graceful and interesting solution for this exposed but isolated hilltop site, the parti is reminiscent of earth mound buildings developed centuries ago by the various Indian tribes that inhabited Central Florida before its present settlement. Reinterpreted here, the earthform idea seems just as compelling today.

Architect: William Morgan
project architect: Thomas A. McCravy
220 East Forsyth Street
Jacksonville, Florida
Private residence
Location: Central Florida
Engineers:
Haley Keister (structural)
Roy Turney (mechanical)
Contractor: Howard Woodward
Photographer: Creative Photographic Svc.
About 60 miles north of San Francisco, near the Napa Valley town of St. Helena, this weekend house, about 1,700 square feet, is set in a hilltop clearing beneath towering pines.

Now and again, one can hear the branches fall onto the shaggy red cedar shingles, pitching over good-sized living, entertainment, and sleeping areas.

Because of the slope, the house steps down, with two levels. At the entranceway, at the end of a mile-long drive, the second level, containing a guest suite, protrudes over the front, and, to assure privacy, no openings are placed on this level of the house. The lower-level living spaces, which the guest suite overlooks, are expansive, opening out to the surroundings, embellished with examples of Area art. In a spatial free-form, the living room flows into an openable, kitchen-eating area and, adjacent, the owner's study.

The planes of resawn, knotty pine, used outside as well, and overhead beams of fir, set up a play of surfaces that is fixed in place by a hearth of Merced River travertine (browns, from way up in the Sierras. Light and moonlight take turns with the skylight above the hearth, the room being luminous even in the dark when, most usually, sounds can be heard going bump in the night around about the terrace, laid down in local fieldstone and bordered with ferns.

Things going bump in the night are what the design is meant to slow off. Which is why the open air parts of the house can be closed "burglarproof, with big rolling "doors" that bolt into the concrete aggregate slab.

Like life in these parts, this house has a well-organized non-existence; its elements work and as its occupants do, with no thought as to which is which.
A SWEEPING ARCH AND A SALTWATER MARSH:
KEY ELEMENTS IN THE PETER WOERNER HOUSE

"To me, the marsh is a microcosm of life itself, constantly in a state of flux, never static, changing with the seasons, the days, with the tides, with the constant procession of wildlife—ducks, herons, hawks, shorebirds all feeding on what the tide brings in or, in ebbing, uncooks. . . ." Thus architect/owner Peter Woerner describes his view—a 90-acre tidal marsh facing Long Island Sound. The actual site is a long granite ridge at the edge of the marsh, a ridge that steps down to the eastward suggesting a natural series of half levels. Here, behind a scrim of hickory and oak, Woerner sited his house, a house he envisioned as springing from, and then returning to, the earth in a pure form—an easy and effortless arc.

On the uppermost level, under the arching roof form, the owner has a master bedroom, dressing room, bath and private deck overlooking the marsh. The level below is given over to guest bedrooms and a studio that are separated by half a level. The lowest levels are kitchen, dining and living spaces, the dining space being framed in greenhouse sections (photo opposite) and opening to a southern exposure. The architect reports that the greenhouse provides a passive solar heating situation with the brick floor over the ledge serving as a heat sink. The living room, drawn back from the glass wall, is sheltering and intimate.

The main perimeter arches were laminated from 2 by 12 planks of Douglas fir with a 1-inch thickness of plywood sandwiched in between. All joint scarf and staggered. Joists between the arches and the walls of the structure is covered with ½-inch thickness of plywood which acts as a vast stressed skin.

Architect, engineer, owner, contractor: Peter Kurt Woerner
182 Leetes Island Road
Guilford, Connecticut
Location: Guilford, Connecticut
Graphics consultant: Christina Beebe
Photographer: Robert Perron
All the principal spaces in the Woerner house open through large expanses of glass to views of the marsh. The studio, photo above, is glazed using a standard industrial sash cut at its edges to fit the curvature of the roof. The plans show a simple, compact, well organized space.
The purchasers of Record Apartments have, of course, decided to buy instead of to build. But they are nonetheless interested in design quality, and the six multi-family projects that follow are successful in their efforts to go beyond the demographic profiles and the market analyses that so often seem to serve both as limits and as ultimate design goals in this building type. Located on sites as widely spaced as Newport, Rhode Island and San Francisco Bay, each of these six is matched to its site with the utmost care. Each has a consistent internal logic that influences its design down to the smallest details. And all—whether large or small—are abundant in the physical images that provide a sense of place and of enrichment.

The case for this kind of housing was made decades ago in this country and earlier elsewhere. Our purpose here is to encourage its development, to hasten a time when this kind of design quality is as much the rule for owners who buy as it is for those who build.—B.G.
Newberry Estate is a 325-unit apartment project located on an 86-acre property in Dallas, Pennsylvania. Existing on the site were a large private residence, a caretaker's cottage, a barn group and a greenhouse. The landscape varied from lawn and formal gardens to orchards, open fields and woodlands. A small stream extends diagonally across the site.

Making use of these existing resources, the architects arranged the structures in clusters around a loop road that winds in a lazy way around the property. The old barn group (photos lower right) became the project's center and includes dining spaces, a pool, a pro shop and a raised terrace. A covered walk links these spaces, which pivot around the old grain silo. The venerable estate house has been converted to an inn and a nine-hole golf course was carefully fitted into the estate's pattern of open spaces.

New construction consists of conventional wood and light steel framing clad in cedar siding and trim to harmonize with the existing structures. Principal living spaces turn outward from the cluster toward the open landscape, and parking, wherever possible, has been shielded by screens or earth mounds. Extensive use was made of balconies, recessed terraces with solid side walls, and intimate courtyards to protect the privacy of each dwelling unit.

What is most successful, perhaps, is the mating of old and new elements at Newberry Estate. No effort was made to hide the seams, but great care was taken to integrate the two in ways that would bring out the inherent qualities of each.

Architects: Bohlin and Powell
182 North Franklin Street
Wilkes-Barre, Pennsylvania and Gateway Towers, Suite 235
Pittsburgh, Pennsylvania
Project name: Newberry Estate
Owner: The Troup Fund, Inc.
Location: Dallas, Pennsylvania
Landscape architects: John Brown & Associates
Contractor: Mushal Construction
Photographer: Sandy Nixon
When the snows come to Lake Tahoe, so do the skiers—and in increasing numbers each year. Not so long ago, this beautiful region’s recent explosive growth was greeted with a certain skepticism, but Northstar Village, by architects Bull Field Volkman and Stockwell, has been designed and built with sensitivity to its surroundings as well as to the recreation needs of its users. It is also based on a European resort model, crisp, clean, and tidy, compact planning in small squares that emphasize a sense of community rather than individual amenity. Most living spaces—the plans are minimal)—compared to other second-home developments, but the first phase of the project has sold well and the next grouping of similar units will be under construction now in planning. When it is complete, the two groupings of buildings will enclose a central plaza that functions both as a gathering point and commercial heart for the whole development.

The section at right reveals the vertical planning scheme concisely. The two residential units, located on the plaza level and above, have their own access to the plaza and parking underneath. At street level, all the units are a low area with an arcade in the plaza level lined by retail shops and restaurants. Glass roofed canopies over the arcade give aluminum owners views into the central plaza or to the slopes beyond.

The structures are heavy frame construction, clad in cedar siding. The roof, finished in blue and red cedar, adds an accent of color to complement the natural tones of the forest. The characteristic roof overhangs are designed to protect against the sun’s rays and the warm indoor spaces melt snow by day and sub-freeze it at night.

Bull Field Volkman and Stockwell
Architects: Steven Kodama
Builder: Serge Bicking
Developer: Pacific Avenue
Location: Northstar Village
Client: Northmont Land Company
Placer County, California
A prime site in Marin County north of San Francisco—with spectacular views to San Francisco and man-made lagoons—is the location of Hilarita apartments, a Section 236 Federally-assisted housing project. While only 102 units occupy the 12.8 acre site, there was a limited area on which to build, because of a commitment of 4.5 acres as open space (as part of Tiburon's trail and park system) and poor soil conditions. The instability of alluvial clay soil throughout, and the necessity to meet building codes for earthquake resistance, meant extensive soil preparation before construction (including earth fill, installation of drains, benching, and earth buttressing to contain fill). Foundations consist of drilled concrete pier footings and poured-in-place concrete grade beams. The buildings' low profile on the hill was a solution to the desire to not obstruct neighbors' views and to economic considerations (for construction costs escalated during litigation which plagued the project).

Despite all these proscriptions, the project was designed to permit every unit a view. Other amenities include a private entrance for every apartment; parking near units (though separated); and little abutment of units, for noise control. Community spaces are grouped near the entrance, with a playground adjoining an all-purpose center, containing the manager's and maintenance offices, a meeting room, and space that can be converted to a day-care center in the future. Exterior material is rough-sawn redwood plywood.

Architects: Kaplan/McLaughlin
partner-in-charge: Ellis Kaplan
project designer/manager: Peter Gordon
407 Jackson Street
San Francisco, California
Project name: Hilarita
Owner: Tiburon Ecumenical Association
Location: Tiburon, California
Engineers: Toft & de Nevers (structural)
Harding-Lawson Associates (soils/foundation)
Frost & Meglio (civil)
Mel Cammisa (electrical)
Landscape architects: Kaplan/McLaughlin
Consultants: E. M. Schrafft & Co.
(financial management and planning)
Contractor: Williams & Burrows
Photographers: Joshua Freiwald (interior)
Jeffrey Heller (interior)
When the large naval base at Newport closed several years ago, the small, historic seaport faced an uncertain and changing future. Though it had always enjoyed a flourishing summer trade—it hosts a summer jazz festival and the America's Cup races—the need for a stable, year-round population became increasingly urgent and Brick Market Place is an effort to attract and accommodate that population.

Built on a 3½-acre site that was once part of a strip of sailboat harbors, right on the harbor front, the project includes 44 residential units of various size, 10 offices and 30 specialty shops—all set in an environment created by circumerential parking for cars and automobiles. Within the island created by this parking, the site is paved in brick and warmlylandscaped. The broken roof line created by alternating two- and three-story residential units and visual enrichment and they turn to enclose courts and sub courts to give the plan an agreeable scale and relaxed, inviting character. Openings between the row houses offer carefully framed vistas to the water. The informal massing, the "punched-out" fenestration and the use of wood siding as a principal exterior finish combine to relate Brick Market Place to the rest of the city.

The range of residential units offered here embraces one-, two- and three-bedroom apartments plus a small number of triplex townhouses. Nearly all (photo) have views of the harbor.

In this Bicentennial year, especially pleasing to note an historic American city building adapting nicely to change.

Architects: Glaser/Castro/Vitols
Chalermpol Inha, designer
585 Boylston Street
Boston, Massachusetts

Project name: Brick Market Place

Owners: Westintiner/Schochet Associates

Location: Newport, Rhode Island

Engineers:
Thomas Rona Associates (structural)
Samuel Lesburg Associates (mechanical)
Goodall Shapiro Associates (electrical)
Goldberg-Zoval Associates (structural)

Landscape architects:
Shurtleff, Merrill & Footit

Planning consultant: Martin Adler

Contractor: Reliable Homes, Inc.

Photographer: © Steve Rosenthal
SIGMUND BLUM'S PLAN
GAMBOLES ON QUALITY
FOR DETROIT SUBURB

On a three-acre site that had followed the too-familiar pattern of lower and lower grade uses until it has become little more than a dumping ground, architect Sigmund Blum designed this unusually spacious, 14-unit condominium project. The site overlooks a deep ravine that gives the project its name and the condominium owners a welcome, jointly-held natural amenity.

The units are a combination of two- and three-bedroom residences, grouped in a wood-clad, flat-roofed, two-story mass that steps back in a series of offsets to conform to the lip of the ravine. Each of the units has a detached, 2-car garage separated from the main entry by a private, landscaped courtyard. The spaces within are generously proportioned as well as simply and sensibly organized—spatial decisions that result in an elegant rectilinear geometry with understated detail throughout. Abundant glazing at both ends of the plan ensures generous amounts of light that reach deep into the waist of the buildings. Over a portion of the living room the second floor is cut back to produce a double-height space (photo above) that adds an unexpected, but welcome, volumetric interest.

The exteriors are clad in cedar siding laid up vertically. Inside, the principal finish materials are drywall for partitions and ceilings, oak strip for floors. The use of quality finishes and the open-handed dimensioning were possible because the architect was also owner and developer. He believed that a sector of the suburban Detroit market was prepared to pay in the $90,000 range for quality condominium housing—little of which was available in the area. Experience might have proved him right for all 14 units are now sold but, caught up in the stagflation, sales moved too slowly—the obvious quality of the units notwithstanding. The owners, as a result, almost broke even but not quite. The architect/owner reports that he still believes the market is there but will not try again until economic conditions improve.

The construction costs for the 2,600-square-foot units were just under $30 per foot.

Architects and owners:
Sigmund Blum, Vaporiyan & Mitch
1900 Fisher Building
Detroit, Michigan

Project name: The Village Ravines
Location: Franklin Village, Michigan

Engineers:
Nick L. Lepore (structural)
Cordon Hoyem (mechanical)

Landscape architect:
Crisp & Young

Contractor: Blum, Vaporiyan & Mitch
Photographer: Baltazar Karab
Located on two islands in a large, man-made lagoon near the southern tip of San Francisco Bay, this condominium development provides a fascinating geometrical configuration in which all apartments have a view to the water. Excellent site planning and design amenities in individual units create one of the most pleasant new housing developments in the area.

Of the three-phase construction, only the third phase (half the island) is unfinished; its completion is expected by the end of 1976. All condominiums are organized into six-unit, rectangular buildings—each with four flats and two townhouses. The ground level consists of two flats facing the water, and either an eight- or 12-car garage, always facing the street; the upper level consists of two, two-story townhouses in the center, flanked by two, one-story flats.

On the small island (bottom left) the buildings are positioned around the perimeter, with a circulation spine in the center, serving both pedestrian and automobile traffic. To obtain views to the water for each apartment and provide visual interest from across the lagoon, the buildings were staggered. The clubhouse—as focal point of the development—is located in the middle of the island near the entrance.

As an intentional contrast to other housing in the area, the project was painted white, and accented with yellow awnings, cedar wood details, and blue ceramic tile on roofs and as trim on windows and stair rails. Extensive landscaping, especially along streets, includes trees between garage doors.

Architects: Fisher-Friedman Associates
—A. Robert Fisher, Rodney Friedman,
Robert J. Geering
242 California Street
San Francisco, California
Project name: The Islands
Location: Foster City, California
Owner: Vintage Properties
Engineers: L. F. Robinson & Associates
(structural)
Burflag, Long & Associates (soils)
Galloway & Associates (civil)
Landscape architects: Anthony M.
Cuzzardo & Associates
Contractor: Herman Christensen & Son
Photographer: Joshua Freiwald
On one-third of the units, enclosures (often used as greenhouses) add another dimension of light to the street and also enhance visual interest along the street. All balcony railings were constructed from tempered glass panels, providing shelter from strong winds while not obstructing views of either water or street.
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134 ARCHITECTURAL RECORD HOUSES OF 1976
CUSTOM CABINETS / A color brochure offers data on 21 styles of kitchen and bath cabinets, storage units and accessories. Units are oak, birch or cherry wood, with a choice of 17 different finishes. * Hager Mfg. Co., Mankato, Minn.

BATH CABINETS / Mirrored cabinets in a wide variety of styles, including Early American and modern, are shown in several brochures. Included is a triple-mirror unit with a storage capacity of over 3 cubic feet. Cabinets can be flush or surface mounted, and all mirrors are warranted for five years. * Miami-Carey, Monroe, Ohio.

PHOTOMURALS / Illustrations by many well-known 19th-century American artists are among those shown in a new catalog. All are available as photomurals and large mounted photo prints. Included are subjects depicting early seafaring, California miners, American Indians, etc. Sizes and mounting details are given. * Action Graphics, Kirkland, Wash.

LANDSCAPE LIGHTING / A four-color brochure details a low-voltage lighting system for gardens, walkways, patios, etc. Featured are floodlights, hanging "satellite" lights, globes and well lights. Also shown is an illuminated name-number sign which can be easily personalized by the homeowner. All lights operate on 12-volt current. * Malibu Lightsilaping Systems, Intermatic Inc., Spring Grove, Ill.

RESIDENTIAL FURNITURE / An extensive catalog presents the "Golden R" collection of six residential furniture groupings. Featured in the "Manchester" Early American series are a free-standing poster bed, dresser, desks, chests, etc. All pieces are made of solid or veneer hardwoods. * R-Way Furniture Co., Shayboygan, Wis.

FLOORCOVERINGS / Carpeting in a number of textures and fibers, as well as vinyl tiles, vinyl sheet flooring and decorative rugs, are illustrated in a new 36-page catalog. Tips are given on selecting colors and patterns; installation needs and care instructions are included. * Sears, Roebuck and Co., Chicago, Ill.

FURNISHINGS CATALOG / The recently-published Sweet's Showroom is a sourcebook of furniture, accessories and portable lighting for designers and architects. Over 2,500 photographs illustrate 35 product categories, including new sections on furnishings for dormitories, libraries, hotels and motels, and residential lounges. Distribution is controlled * Sweet's Div., McGraw-Hill Information Systems Co., New York City.

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HEATERS / Two fan-heater units for residential use have been introduced. The "Pyne" series is an exhaust-heat-light combination (below) designed for bathroom ceiling installation. All of these models feature white enamel grilles, automatic reset thermal overheat protectors, pre-wired junction boxes and a multi-position wall switch, which permits single or multiple operation of its particular exhaust/heat/light combination. The "FWH2000" heaters provide total or supplemental heating for family rooms, additions, workshops, etc. These fan-forced wall units may be recessed or surface-mounted; heating outputs of from 1500 to 4000 watts are available. All models have an integral thermostat with "tamper-resistant" controls, power disconnect switch, overheat protector, and permanently lubricated fan motor. • Emerson-Chromalox, St. Louis, Mo.

FIRE/SECURITY SYSTEM / The "Intruder" system protects residences with fire-heat and smoke detectors as well as security alarms. The control unit pictured has a self-contained alarm horn; it is all-solid state; and UL-listed. Standby battery power is optional. Any tampering with the perimeter detection circuit will cause a self-supervised closed loop to trigger the alarm signal. A separate interior detection circuit can be turned off when not needed. Accessories include infrared detectors, automatic telephone dialer, floor pet detectors, and foil for taping large glass areas. • Nutone Div., Scovill, Cincinnati, Ohio.

GAS RANGES / New additions to this manufacturer's appliance line are two 36-in. and three 30-in. gas ranges. Burner assemblies are one-piece porcelain enameled steel, and lift off for easy cleaning. Controls are located in front of the cooking platform, with push-in operation through a 90 deg. arc. Four of the models feature continuous-clean ovens with door windows. Top-of-the-line units have six-hour oven timers with an automatic "cook and warm" control, and a four-position, roll-out broiler. All stoves have a unique burner assembly which provides proper air-gas mix without air shutters. • White-Westinghouse Appliance Co., Pittsburgh, Pa.

Circle 307 on inquiry card

BRITISH BUILDING PRODUCTS
Several products sponsored by the New England Building Materials Export Council were exhibited at the NAHB convention in January. Pictured is an ecosystemic-module kitchen, including units, floor and wall cabinets, "ladder," all shipped in flat pack from England. The "Spoutcraft" flooring, a silver gray/green, has light gray/green, olive blue/black. Hardware includes "Top Brass" series of solid brass made door knobs for both interior and exterior use. These are said to be more easily and to be interchangeable with U.S.-made sets. The "Manor line features handcrafted iron doors and windows, and also wrought iron gates, brackets and fittings. • British Information Services, New York City.

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62-63

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PRODUCTS FOR THE HOUSE continued from page 136

PLUMBING FIXTURES / Two new colors bring to 15 the number of shades available in this full line of tubs, basins and toilets. "Parchment" is described as "an off-white with character," "Expresso" as a deep-toned brown. Pictured is "The Bath," a 5½- by 7-ft oval tub made of seamless molded fiber glass, which may be installed sunken in the floor or raised on a platform. Dual water controls and showerheads are available.
- Kohler Co., Kohler, Wis.
Circle 313 on inquiry card

AREA LIGHTING / A new product is the "Camino" series of luminaires for area lighting indoors or out. Formed of acrylic, the fixtures are either rectangles or cubes, with oval or round cameo lenses. They take incandescent lamps, and can be pole, bracket, or pendant-mounted. Smoke gray, white, orange, black and amber acrylic colors are standard; other colors and designs may be ordered.
- Architectural Area Lighting Co., Santa Fe Springs, Calif.
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MINUM SHINGLES / These all-aluminum roofing shingles reproduce the textures and graining of wood, and are available in "cedar" and five other colors. Coated with a finish said to be harder than paint, the 2-ft-long panels do not chip, peel, warp, rot or blister. The aluminum-shingle roof creates a natural dead-air insulating space, and prevents heat away from the roof surface, according to the manufacturer. American Building Products, Warren, Ohio.

Circle 315 on inquiry card

CAST IRON STOVES / Four models of cast-iron stoves have been added to the manufacturer's fireplace line. Pictured is the Ben Franklin heater with hearth, double-hinged firebox doors and brass finials. Also available are two sizes of pot belly stoves; a front- or side-loading Newport Parlor stove; and the Boxwood Heater, with two lids to control draft. All stoves are cast iron with a flat-black finish. • Dyna Corp., Lynwood, Calif.

Circle 318 on inquiry card

DOOR FRAME / Made of highly impact-resistant polystyrene structural foam, this molded framing system consists of two jambs and a header. Each member is made in two pieces in an interlocking arrangement to accommodate various door opening sizes. Molded-in recesses take strike plates and hinges. The frames will not warp, crack, split or rust. • Steves & Door Co., San Antonio, Texas.

Circle 316 on inquiry card

GARAGE DOOR OPENERS / Newly introduced for the residential market, this automatic operator raises the garage door with a push button radio control. Once the car is parked, a second press of the button closes and locks the door and turns on a courtesy light for two minutes. If accidentally lowered on any obstruction, the door will automatically reverse direction. The unit includes the light and a lifetime-lubricated, thermal-protected 1/2-hp motor; a key-operated switch for exterior mounting is an optional feature. • Raynor Mfg. Co., Dixon, Ill.

Circle 319 on inquiry card

TILE FLOORING / "Colonial Series" is one of six new flooring lines recently introduced for residential (and do-it-yourself) applicants. This is a no-wax sheet in 6- and 12-in. widths, available in gray/brown/beige. Other new patterns are "Lamour," a sheet vinyl, a bold design in earth-tone colors; and "Los Altos," a Southwest motif available as self-adhering 12-in. squares. • Armstrong Cork Co., Lancaster, Pa.

Circle 317 on inquiry card

DOOR HANDLESET / Molded ABS thermoplastic knobs come in six highly-polished colored finishes. The Japanese-made handleset has a push/pull locking mechanism; the handle shaft and strike plate are steel. • Mark Products, Knoxville, Tenn.

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Redwood—a renewable resource
BATH / This freestanding in-sauna unit operates on a 5kw. All sections of the dry-heat room are pre-fabricated for quick installation; sizes range from 4'x 4'-ft to 6'x 6'-ft. All controls are pre-wired, and carry a five-year guarantee. Interior finish is mahogany veneer, exterior finish is redwood with slatted and step-bench arrangement.

Circle 321 on inquiry card

BUILDING PRODUCTS / Design for durability and low maintenance. This line of solid vinyl building products includes sidings, gutters and downspouts, soffit and fascia systems, decorative ornamental shutters. Also available are vinyl sidings, trim accents and foam polystyrene or fiber-cement backers, all of which meet current standards for exterior finishes.

Circle 322 on inquiry card

COOKTOP/HOOD / This built-in 36-in. cooktop-hood unit meets new UL flammable fabrics requirements. The hood has two 8-in. and two 6-in. plug-in surface burners. The vented hood has an infinite-speed fan, eye-level glass control panels, two-intensity lamp, and push-to-turn infinite-heat burner controls.

Circle 323 on inquiry card

SKYLIGHTS / A new product is the "Skymaster" roof and ceiling skylight. The dome and light diffuser are made of Lucite sheeting, a high-impact plastic, which retains its color. Dead air trapped between the skylight and diffuser sections provides good insulation properties; the seams are electronically welded to prevent weeping and condensation. The lower diffuser panel is said to eliminate glare and to distribute light evenly into the interior.

Circle 324 on inquiry card

PUSH-BUTTON PLUMBING / The Ultraflow system eliminates faucet valves by using remotely-operated low-voltage control to regulate water temperature and flow. Push-button panels at each point of use—kitchen sink, lavatory, tub/showers, etc.—provide hot, cold or precisely-mixed water instantly. The solenoid valve system is said to save on water, heating and plumbing costs, damage from vandalism (when the voltage is off, there is no water at any outlet), and to be easy to install and maintain. Ultraflow is UL-listed and carries a five-year warranty.

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Construction Products Division

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ZONOLITE
THERMOCLAST

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January
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September
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November
December
Record Interiors of 1974, Design for Ski Resorts
Industrial building
High Rise Office Buildings; Housing in Europe
Stores and shops
Convention Hotels
Public Administration Buildings;
Community Colleges; New Life For Old Buildings
Engineering for Architecture (spotlight issue)
Religious Buildings; 4 Interiors
Product Reports (spotlight issue)
Airports; Houses in San Francisco
Conservation in the Context of Change

1975
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Campus Architecture; Record Interiors of 1975
Medical Facilities; Correctional Institutions
Housing Design
Stores and Shops; High Rise Apartment Design
Record Houses and Apartments of 1975
(Building Types Study)
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