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THE RECORD REPORTS

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ENTRY PROCEDURE: Any architect registered in the United States is invited to submit materials for RECORD HOUSES of 1980, and no forms or fees are required for submission. Materials sent to us should include all relevant plans and sections, a written description, and whatever photographs are sufficient to describe the project. All materials should be securely bound and submitted in an 8½ x 11-inch format. Do not send materials that must be returned before the date of publication. Deadline for submissions for RECORD HOUSES of 1980 is October 31, 1980.

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Milcor Division; INRYCO, Inc.; Dept. E-4033; P.O. Box 393; Milwaukee, WI 53201.

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Steel Framing Systems

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Architect: Arthur Hugh Kensler, A.I.A., Los Angeles, CA
General Contractor: J. R. Slaught Construction Co., Irvine, CA
Framing Contractor: W. C. Froelich, Inc., Buena Park, CA
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The Stein Group: Palacio Del Mar, San Clemente, CA
Meeting in 1956 in Los Angeles, AIA members took "Architecture for the Good Life" as their convention theme. But to see the good life given characteristically mid-century expression, they had only to lift their eyes to La Crescenta, a hillside district overlooking the city, where Richard Neutra had recently completed the Serulnic house (1,2). In its reduction of forms to the simplest planar elements, in its openness, its sense of withdrawal from urban life, its cantilevers, its built-ins, and its general adaptability to informal lifestyles, the Serulnic house summarized, as well as any single house could, the collective vision of the good life, a vision that many middle-class but upwardly mobile Americans had carried out of the postwar.

Other excellent designs from that first issue of RECORD HOUSES sounded similar themes. Most were single story, family-oriented, direct, and were sheltered by roofs that were flat or sloped almost imperceptibly. And like the Graves house (3) by Cecil Elliott, most got a lot of mileage out of post and beam. To detail the large window walls that were the pride and joy of many, architects relied on Mondrianesque patterns of mullion and muntin in endless variations. In subse-
For a raised promontory overlooking a bend in the Housatonic River in Stockbridge, Massachusetts, architect Christopher H.L. Owen has designed a country retreat for a bachelor college professor. At first glance the house appears formal, almost elegant, with its low flat profile and crisp white siding—not at all the traditional country house. But in studying the plan and especially the axonometric the wisdom behind all the modderny becomes apparent.

The owner requested two conflicting plans: a small weekend house for the winter and a larger house for summer residence and frequent entertaining. The program called for a flexible space that could comfortably expand or contract. The Loomis house can shrink to 60 per cent of total floor area during the winter months. A two-bedroom guest wing is detached from the main house and can be closed off when not in use; also a summer living room wraps around the winter living room to serve as insulation during the colder months and as an expanded entertaining area for the warm months when the house is more fully utilized. The summer room is sunken from the main floor level to ensure more expansive views from the deeply recessed interior spaces. This level change was dictated by an existing ledge but has the pleasant consequence of creating spatial interest and development while opening views to the Currier and Ives landscape.

Both the client and the architect wanted to take advantage of the densely wooded site without disturbing its idyllic quality: but rather than attempt to coordinate "natural" materials and shapes the house has been carefully designed and sensitively positioned to rest unobtrusively 35 feet above the winding river. Architect Owen has taken his cues from the immediate property lines, allowing the topography to determine both the shape

Loomis Residence  Stockbridge, Massachusetts  Christopher H.L. Owen, Architect
and orientation of the house. The result is an active correspondence between the house and the land, a synchronized interplay between the natural and the built. And by extending hollow planes out from the house, picturesque views are literally framed for the master bedroom and the living room. Also, these skeletal extensions serve to subtly attach the house to the land, and, by implication, ground the house to its site without encroachment.

The architect has made a rather whimsical nod toward the historical eclecticism of post-modernism by placing a small arc over the doorway to create a ceremonial point of entry; and a delicate gesture from the corner of the living room (photo left) seems to suggest movement upward, countering the flatness of the house.

Architect: Christopher H.L. Owen
330 East 59th Street
New York, New York
Owner: Chauncy C. Loomis
Engineers:
Paul Gossen (structural/foundation)
R.J. Alois (mechanical/electrical)
Consultant: Sylvia Owen (interior)
Contractor: Berkshire Engineering & Construction
Photographer: Norman McGrath
The client, a college English professor, requested several desk units for variety in work stations; and generous bookcases to house an extensive library. Architect Owen has used blond oak veneer for the desks, bookcases, and cabinet units that serve as room dividers. The careful detailing and the thoughtful planning of the "built-ins" give the house an exceptional quality of finish. To reduce heat loss on the heavily glazed north and west facades, insulated shades can be drawn from recessed ceiling pockets at night or when the house is unoccupied. One final detail is the shape of the inset over the fireplace which corresponds to the line of the hat in the portrait.
The clarity of massing and the deep sheltering eaves of this coastal residence may well suggest to the casual observer a quintessential house-ness. Architect Remmert Huygens intended the layman to see first a “friendly” house. But the house is in fact anything but unsophisticated. The application of abstract concepts and expert analysis—in short, exceptionally sophisticated architecture—lies behind its seeming artlessness.

Among the design qualities not immediately evident to the non-architect is the curiously subtle opposition of solidity and transparency. The concrete-brick base walls reach no higher than the first-floor window sills. Above that level, the shingle roof appears supported only by expanses of glass and clapboard curtain wall. The house gains transparency also by the continuation of fir soffits and tile pavement from exterior to interior.

Fieldstone fences and steps surrounding the house reinforce its impression of solid founding. The fieldstone walls have functions, however, beyond the merely aesthetic—as retaining walls on the sloping site, as protection against onshore winds, and as privacy shields.

A clearly readable rank of freestanding diamond-shaped columns emphasizes the distinction between these elements and the solid linear wall below. The architect rotated the square columns 45 degrees (the house has no curved elements) to turn their corners into a row of sharp salients along the gallery that links the entry with dining and living rooms. Ceiling-height glass interposed between the columns illuminates beveled reveals.

The affection and attention Huygens and Tappé lavish on detailing compels admiration—witness, for example, the routed wood shutters for the angled butt-glazed windows on either side of the similarly angled flues flanking the family room fireplace (lower right). Blinds hide in pockets buried in the ceiling.
Architects: Huygens and Tappe, Inc.
286 Congress Street
Boston, Massachusetts

Project team:
- Terry A. Cracdonn, Associate
- John C. Becker, supervision
- John C. Cunningham, landscape design
- Frawzi Roewer, interiors

Engineers:
- Steco Engineering Corporation (structural)
- C. A. Crowley Engineering, Inc. (mechanical)

Cost consultant: John Beling
Contractor: Connolly Brothers, Inc.
Photographer: ©Steve Rosenthal
As inventive in its planning as it is fresh in its images, this extraordinary, four-bedroom house outside Toronto is designed for a client whose family has roots deep in the Canadian lumber business and who asked for a house that made conspicuous use of a variety of wood species. The rough sawn heavy timber frame of the house is jack pine, and it takes shape over a base of masonry that follows the site’s falling contours down to a stream and an off-stream pond. The frame is infilled with glass throughout and even the sloping roof sections are 25 per cent skylighted.

This degree of openness would be implausible in a climate with harsh winters had the architect not developed simple but effective environmental controls. The skylights, for instance, are equipped with insulated louvers that are operated with a pulley and cord system, and can be closed to control heat loss at night or adjusted to serve as baffles against the sun by day. The glazed infill areas on all elevations get a winter covering of 3-inch-thick insulated panels mounted on pivots so that they open like oriental screens. In most areas, the panels are finished in plywood. In the living room, they are covered in suede and hung with pictures. All panels are vented to the inside to relieve the effects of condensation and trapped air expansion. These panels, together with the skylight louvers, can achieve insulating values to R-25.

The house is heated by a combination of furnace, fireplace, and woodburning stoves. Warm air is collected at the top of the house, recirculated by fans through the ridge collector duct to electric furnaces, then returned to the living spaces. In summer, a cooling cycle is activated and warm air is drawn off at the top of the house and vented at the northwest corner.

The structural boxes at the gable ends enclose the ends of the sloping roof’s gutter system. As the frame has
little or no diagonal bracing, these box forms also serve as structural stiffeners.

Architect: C. Blakeway Millar
4214 Dundas Street
Toronto, Ontario
D. Akvis, B. McCulloch, project architects

Engineers:
Morrison, Herschfield, Burgess, Huggins (structural)
Golder Associates (foundations)
Engineering Interface (mechanical)

Interiors: Mrs. Sandra J. Millar
Cost consultant: Anthony Wallis Associates
Contractor: G. Falon and Sons
Photographer: Dennis Hall
The heavy timber frame provides the rhythmic pattern that separates the house into its component spaces. Where required for privacy, infill panels of plywood or plank are set into position within the frame. Textures vary between the rough-sawn heavy timbers and the fine-grained white pine of the kitchen floor and cabinets. Quarry tile is used on the floor of the living room. The house is furnished and detailed in rough and rustic character. In time, the exteriors will weather naturally to the silvery tones of neighboring farm buildings.
Except in the pattern of its fenestration, this lively and expressive house gives every outward indication that it rests four-square on a carpet of lawn that dips gently to the south toward Long Island Sound. Actually—because the site is a flood plain—only the two-car garage is on grade. The habitable spaces begin half level above, and rise from there in four, half-level stages to a handsome roof deck just visible in the photo upper right. The two parts of the plan are joined at a corner where the half levels are reconciled by a stair. This geometry produces a strong separation between the two portions of the house—one for parents, one for offspring and guests—and ensures a welcome privacy for each.

Like earlier houses by the same architects, it derives much of its interest from its strong volumetric expression and from its close attention to detail. One novel feature is a double-height screened porch that faces the view. This space provides more than just amenity. By linking living and dining spaces with master bedroom and den above, the porch becomes a key to the spatial development of the house. This importance is expressed on the exterior where the porch is not treated as an "add-on" but is integrated and carries the scale of a major space.

The house is framed in 2x6 studs and clad in cedar siding stained white. The siding, in the form of a skirt, is brought down to grade to conceal the crawl space required by local code as insurance against flood damage.

The architects have laid a very gentle hand on the site. Specimen trees and an existing hedgerow were preserved. A broad terrace and circular pool on the south side of the house will be built this summer. Both will heighten the owners' enjoyment of the house in the summer months without disturbing the views to the Sound from any of the major south-facing spaces.
The interiors have been developed with strength and conviction—and with the play of rounded and rectilinear forms that has become a signature of the firm's work. The porch (photo left) frames large views and brings natural light deep into the living and dining spaces. The palette of finish materials is elegant but the colors are quite muted, and the modulation of spaces through the sequence of half-levels is handled with enormous skill.
Located on a half-acre lot at the end of a cul-de-sac in a suburban subdivision, this house derives its real interest not from its post-modern flourishes, nor from its apparent sense of parody—as playful as these things may be—but from the architect's determination to achieve something meaningful using the budgets and stock parts standard to the rest of the subdivision. It was an opportunity Stanley Tigerman did not miss.

The solution is based on what Tigerman describes as "a warping of the bi-nuclear organization of the International Style," a bending of the standard linear plan so that major spaces occur in diagonal relationship to each other at opposite ends of the plan. At the center, Tigerman has gathered the service spaces, including a narrow, double height vestibule and stair that is patterned, he says, after Michelangelo's Laurentian Library. By manipulating the plan, the wall surfaces, the internal circulation and the patterns of fenestration, the architect has created a rather extraordinary design that is not without humor—but the humor does not come at the expense of function. It is a whimsical but carefully planned house for a family of three who wanted—and got—something that was quite different from their neighbors.
Four glass gable ends give the only clue to what lies behind a long, white—and almost solid—wall that protects the approach side of this suburban house in central Pennsylvania. Inside, through a chamfered opening, the unusual plan reveals itself slowly. Each of the gables represents a separate structure. All have identical widths, heights, and roof pitches, but their lengths vary to accommodate the spatial requirements of the functions assigned to each. The four structures are separated one from the next by small landscaped courts, that act as buffers without producing an unwelcome feeling of estrangement between spaces. Unifying all these elements—structures and courts alike—is a long, skylighted gallery. The outside wall of this gallery has been articulated for stiffness and to create niches for the display of paintings. The result of this plan organization is a startling variety of views: long and short, axial and oblique, sharply focused and panoramic.

A second unifying device, this one on the side of the house away from the road, is a generous, linear pool deck. Because the site's contours fall away sharply, Jacobsen was able to place an equipment room, storage space and sauna under the pool deck and, to keep these spaces from being dank and util, he installed exterior doors that open wide to the site.

The elegance of this house does not end with its carefully studied massing or its precisely ordered plan. The interiors are beautifully developed to catch and hold reflected light and to show off works of art to best advantage. Finish materials have been selected for tone and texture, and for the patterns they create in place. Jacobsen's details, as always, are masterful. He thinks of the broad planes of wall and sloping ceiling as inside surfaces of origami, and therefore as folds in a continuous surface rather than as planes intersecting and ending at seams. It is an
interesting image and one that produces the beautifully simplified details visible in the interior photographs on the pages that follow.

Architect: Hugh Newell Jacobsen
1427 27th Street, S.W.
Washington, D.C.

Engineers: Kraus and Mok (structural)
Landscape architect: Joel Putterman
Contractor: Commonwealth Construction
Photographer: Robert Lautman
The four separate structures that make up the plan of this house are (from left to right): bedrooms, living room, kitchen/dining, and double-height studio. The two inner structures are bracketed with small courts. This solution, of course, generates a great deal of outside wall, but the house is well insulated throughout and opened generously to the south. No detail in the house is unstudied and each, as always in Jacobsen's designs, contributes to an uncompromised, unified whole.
Set deep in the woods, and protected by a heavy canopy of trees, the major spaces of this house have been gathered under the sloping sections of an eight-sided glass roof. Filtered daylight streams in to illuminate these spaces and provide warmth. The rest of the house—six bedrooms, family room, playroom, carport and shop—arrange themselves in deferential groups around the glass roofed spaces, offering their partitions as support and intruding only where they must to borrow light or guide circulation. The glass roof, made of standard greenhouse sections, is pierced only by the chimney stack over the fireplace that divides living and dining spaces from the den.

The house makes extensive use of corrugated aluminum paneling for both exterior and interior finishes. On the walls, it has been applied over plywood sheathing and building paper with continuous aluminum angles used at the ends of wall runs to provide closure. Similar panels are used as a roof decking. Here they are placed finished surface down, nailed into the tops of the double plates, then covered with rigid insulation and a built-up roof. The voids in the pattern of corrugations were used as raceways for electrical wiring. The use of large, prefinished panels in this way speeded construction and reduced costs.

The two contrasting ideas—smooth glass tent and heavily-textured industrial siding—are combined to emphasize the essential characteristics of each.

Architect: Robert George Becker
1400 112th Avenue, S.E.
Bellevue, Washington

Engineers:
Martens/Kratz and Chan (structural)
Herman Adalat and Associates (soils)
Hargis Engineers (mechanical)

Photographer: Ray Meuse
The gas-fired heating system carries warm air in insulated ductwork under the slab to floor grilles at the perimeter. Surplus heat from solar build-up is vented at the top of the glass dome although the heavy tree cover is sufficient screen against the sun most of the time. The exterior portions of the floor slab have an exposed aggregate sealed with epoxy.
Frederick Law Olmsted was the master planner for the large estate from which this five-acre property was carefully carved. The trees planted nearly half a century ago under Olmsted's direction are now heavy clusters and mask the land form that falls thirty-five feet from road elevation down to water's edge. Gill's design steps rather nimbly down these contours and preserves specimen plantings at various places along the way.

At the uppermost level is a "radio shack," one of two special spaces required by the owner. The other is a greenhouse, visible in the photo at right, that follows the run of the stairs down the hillside in three offset segments. The other spaces are more or less the spaces of any house except that they have been shaped with extraordinary care and brought together—as the plans at right and the interior photos on the next spread so clearly suggest—with a flourish of vertical drama. Spaces are interlocking and are designed to overlook one another in a descending sequence. Almost all of the main circulation in the house is organized vertically.

The architect has made generous provision for outdoor spaces. Included are the two quarter-round cantilevered decks visible in the photo above, and a terrace just off the living room that is shaded and hidden from view by Olmsted's cedars and pin oaks. From most of the prime spaces inside and out, the house offers its occupants fine views of a quiet sailing harbor in the foreground and of a broad expanse of Nantucket Sound in the distance.

What the owners wanted was a residence and independent guest house that takes maximum advantage of the site's unusual features, and that accommodates a variety of spaces in a design vocabulary consistent with the region and the patterns of Cape Cod summer living. They got all these things—and more.
Architect: Grattan Gill
141 Route 6A
Sandwich, Massachusetts

David MacLean, project assistant
Engineers: Alan W. Jones (structural)
Heldman Associates (mechanical)

Contractor: Turner Construction
Photographer: Edward C. Robinson III
Changes of level play so important a part in the spatial development of this house that even the section at left only hints at their effect. From the highest level (photo right) the stair penetrates the full dimension of the house in a long diagonal. At left, the living room is overlooked by the kitchen and dining space. A stair landing, detailed with pipe railings, overlooks both.
The owners of this house overlooking Lake Michigan are a lawyer/real estate developer and his wife who is active in the social sciences. They wanted a house for themselves and a place that their grown children "would want to come back to." They purchased a piece of a larger property right on the lake and commissioned Laurence Booth to design a residence that would suit their present and future needs.

Booth sited the new house just back of the high sea wall and he was able to retain a huge specimen oak as a feature on the approach to the house from the west. Working within these spatial limits, he developed a plan in which the elements of the house take the form of gently stacked cubes. The construction is brick veneer on a wood frame and, on the upper level, the frame is clad in western red cedar. A half circular stair placed just inside the entrance deflects traffic to the major spaces downstairs and provides access the bedrooms and work spaces on the second level. The principal workspace, situated over the dining space, faces the lake (see photo above right).

The house is designed using a 3-foot module east to west, a 15-foot module north to south. Within this structural grid, Booth has provided a variety of volumes some intimate, some loft-like, but almost all opened to selective views of the lake. The exceptions are a two-car garage and an enclosed exercise pool that are contained in the low, brick-clad volumes on the approach side. These elements reach out to anchor the house to the site and, at the same time, create an entry court.

Insulation is applied generously throughout: fiberglass batts in exterior walls, tapered cellular glass for all flat roof areas and bronze-tinted insulating glass in all openings. The floors and custom cabinet work are finished in white oak, walls in gypsum board or red cedar. The roof deck is exposed.
Set into a south-facing bluff over the Roaring Fork River, where it commands a postcard-perfect view of Aspen slopes and the high Rockies above, architect Larry Yaw's house for his family of six exploits its surroundings with pragmatism and imagination.

"The design," Yaw says, "responds to three major goals: optimize solar orientation and exposure to accommodate maximum active and passive solar heating systems; integrate regional forms and materials with the high tech expression of solar hardware; and create, from the steeply sloping site, usable exterior spaces for outdoor activity."

The organization of the house around two long parallel forms, connected at the upper level by a "bridge" element, provides long south-facing surfaces for solar purposes. The residual space between, used as entry and play area, reasserts the nature in which the built forms are placed.

Inside, the traditional functional organization—social and family areas on the lower level, sleeping and private areas above—is enlivened by emphasized connections to outdoor areas and interior openings that enlarge the space.

By extending the solar collectors on their triangular support forms beyond the enclosed volumes, the design not only increases collector area but also protects the exterior decks on both ends of each long element. The solar profile of the south facade, accented by bright red terminations of the collector banks, acts in counterpoint to the gently sloped, cottage-like shingle roofs of the north facade, which tie the building into the wooded uphill slope.

Glazed openings are concentrated on the south; only three small "diamond" windows, sheltered by gables, peer out of the north side. In contrast to the other exterior walls, of gray-stained lapped cedar siding, the north walls are made of...
concrete "rubble" using stone found near the site. The stone wall creates thermal mass and protects the house from heavy winter snows. Thoroughly integrated into the design's esthetic, the active and passive solar systems are relatively simple; their major components are, respectively, down-drain water collectors and south-facing glazed openings. But together they account for 75 per cent of the annual space heating requirements and 100 per cent of the heated domestic water, as well as most of the energy needed for the outdoor hot tub.

Yaw's is a house in the best American tradition: common-sensical yet ingenious in function, "self-made" yet sophisticated in form.
The natural setting is allowed to permeate the house; the living-dining area, play room, den and four of the five bedrooms open directly onto a deck. Family areas are articulated with permeable divisions—columns, a change in floor height, built-in cabinets—so as to demarcate, not partition, the space, and allow it to be shared visually as it is in terms of activity. Architectural artifacts, such as a cast-iron Corinthian column, flavor the interior with eccentric wit.
A long, glass-roofed gallery and a deep bite in the front elevation to create an entry court have effectively zoned this Connecticut house into three separate sections. The guest bedrooms, across the court from the garage, can be closed off when not in use. The main living spaces back up against the gallery and open through a glazed wall to a raised terrace and to the woodland views beyond. A narrow stair, just off the gallery, leads to a master bedroom and bath located over the dining room and kitchen respectively. The upstairs circulation space continues past the bedroom to create a book mezzanine over a portion of the living room (see section and photo middle right).

This planning results in richly modulated spaces that have considerable variety in ceiling heights, floor levels, and opportunities to bring natural light into the house from unexpected sources. All these opportunities have been fully exploited by the architects but without producing any sense of "forcing" or straining for effect.

The massing of the house mixes flat and sloping roof sections in the most relaxed way and the architects have clad the house in the clapboard siding and corner boards that are traditional to the region. These materials have been carried inside to the walls of the gallery where they provide not only a contrast in texture, but a heightened sense of separation between elements of the house.
Exterior storage closets flank the terrace, giving this outdoor space the gentlest sense of enclosure and, at the same time, extending the mass of the house out into the site. The glazed wall of the living room is fitted with shuttered casement windows with built-in seating for large gatherings. Floors throughout are dark-stained oak strip with ceramic tile in the kitchen and bath areas. The interior partitions are finished in painted gypsum board. All the details in the house are simply stated and contribute unobtrusively the relaxed character of the design. One of the owners is an accomplished pianist so the piano occupies a conspicuous and acoustically pleasant position at one end of the glass-roofed gallery (see photos right and above).
On a relatively dry section on Lanikai's windward coast, the architects purchased a property that others had passed over because it had been eroded into a gully—ridge-gully profile that signaled potential building problems. But by reworking this profile—by flattening the ridge and leveling up one gully with fill from an adjacent building site—the architects eliminated much of the problem. The built-for-sale house they designed is a response to the regraded site and to the superb ocean and mountain views it offers.

The bridge was a logical device for stepping over the filled gully to the compacted earth of the flattened ridge. Here, at an elevation more than 20 feet below the road, the house was stacked so that children's rooms and master bedroom occupy the lower two levels, main living spaces the bridge level. Because further site development was impractical, the roof was developed as an activity area with a hot tub.

The tree-top views from the upper levels of the house are magnificent. From the roof deck, these views are almost unobstructed through 360 degrees. What the bedroom levels below give up in view they gain back in privacy, for they are almost completely masked by trees and tropical shrubbery. Among the other amenities designed into the house are screened verandahs off both the living room and master bedroom, verandahs that offer insect-free, semi-outdoor spaces that are usable all year-round.

Clad in redwood, the house is conventionally built and finished except at the bridge. Here a covering of ⅛ inch-thick acrylic sheet was made to conform to the vaulted shape of the bridge roof and then secured in position with sections of aluminum flat bar. The result is an unusually appealing, transparent, weather-protected, aerial link between garage and front door, a link that anticipates the amenities within.
Architects: Zephyr Architectural Partnership
19-10 Davies Pacific Center
Honolulu, Hawaii
Beverly Hovensland, David Knox, partners
Structural engineer: David Brumme
Contractor: Construction Ahead, Inc.
Photographer: ©David Franzen/ESTO
This vigorously designed small house is sited on a meadow in the foothills of the Berkshires. Its owners, a family of four, use the house all summer long and occasionally on winter weekends as well. The panoramic view is through 135 degrees from southeast to west, a consideration that shaped the plan and determined the basic geometry of the house to an unusual extent.

The owners' preferences are reflected in the decision to give the dining room and open porch the prime view. And because of their orientation, these spaces are covered by a segmented, sloping roof that acts like the visor of a cap in keeping sun off the otherwise unprotected glass wall. The rest of the spaces are covered in two, flat-roofed sections with roof edges concealed by shallow parapets. The lower of the two sections contains children's bedrooms; the higher includes a master bedroom over the living room and kitchen below. This disposition of spaces effectively isolates the bedrooms while gathering living, dining and kitchen spaces into carefully interrelated volumes. Each is small, but none feels cramped or surrenders its individuality.

The architects have resolved the slightly difficult geometry of the roof sections with skill, drawing them up to a single high point, and carrying the fascia board of the porch roof around the twostory portion of the house as a bold stripe. The detailing—inside and out—is lively and inventive. In every respect it is a strong design: expressive in all its parts.

Architects: Perry, Dean, Stahl & Rogers
177 Milk Street
Boston, Massachusetts
Steven M. Foote, project architect
Contractor: Gilligan Brothers
Photographer: Edward Jacoby
Materials selected for this house include cedar shingles on a wood frame, fir decking on the porch and dining room, and white oak flooring on the ground floor and stair.

Operable skylights over the kitchen (photo below) evacuate built-up heat and cooking odors, and a pass-thru helps to relate the kitchen to the living room beyond. Cabinets are of birch plywood, floor and work surfaces are oak, and additional color accents are provided by Mexican tile mounted as a splashboard on the wall behind the sink.

Contemporary and period furnishings are mixed in the most relaxed and natural way.
Wit, a rare enough quality in any art, is even rarer in architecture. Jefferson Riley’s design for a three-story house in Connecticut has wit, without sacrificing either comfort or common sense.

Item: the massing of sharp pitched roofs, stepping down a sloping site and recalling without mimicry traditional New England architecture.

Item: double-hung sash windows indoors—a purely architectural joke that has its uses.

Item: the extraordinary complexity of interior spaces—interpenetrating skewed rectangles, vertical volumes, and flights of stairs, both long and short, that run in all directions—allowing visual connection between different functional areas and constantly surprising the eye.

Item: the assembly of windows as supergraphic ornament on the exterior at the same time they fill a variety of functional purposes. On the front facade, for example (bottom right), the high windows at the entrance step downward parallel with the sloping site, while an adjacent group of living room windows steps upward against the direction of the slope.

Item: windows looking into the garage from the entry walkway, allowing visitors views of the owner’s beloved autos (Dr. Percarpio now runs a Lotus).

The plan accommodates two major activity zones, clearly articulated though not entirely segregated. The family living areas revolve around a three-story open well with a breakfast room at the bottom. Fixed and operable windows on the sides of this well allow visual and oral communication from the rooms above.

A high-ceilinged living room—the clients required generous space for entertainment—angles off the family area. The living room and the entrance passage double as basic components of the house’s passive solar heating system. In the winter, sloping skylights, facing south,
admit solar heat, which can circulate through ceiling registers to the rest of the house or directly through the operable windows. In summer, deciduous trees block sunlight, and the interior windows can open for natural air circulation.

Architect: Jefferson B. Riley
Moore Grover Harper, P.C.
Essex, Connecticut
Owners: Dr. and Mrs. Bernard Percario
Engineers: Besier, Gibble & Quin (structural)
Contractor: Richard Riggin & Sons
Photographer: Norman McGrath
Architect Riley likens the Percarpio house to an indoor village, where inhabitants can speak to neighbors freely or shut themselves off for privacy. Sash windows in the sewing room and study command views of the living room (above and right) and can be opened to circulate solar heated air or cool summer breezes. From an alcove at the base of stairs to the master bedroom (below), one can look over a railing down two stories to the breakfast room.
This house stands near the edge of a 50-foot bluff over the Concord River, and everything about the design relates to the splendid 180-degree views. Every room has a view of the river—a view that is expanded physically and psychologically by the softly faceted bay-window shapes on the view side. The plan and interior photos (next pages) show how thoroughly all the spaces reach out to the view—and how all of the rooms relate horizontally and vertically into an extraordinarily open and dramatic series of spaces. The dominant curved shapes of the exterior are echoed softly inside—in the almost circular form of the powder room, in the stairways as they climb to the third-level loft, in the glass wall that separates the family room from the sheltered screened porch, in the low partition that zones the kitchen from the dining room.

In sharp contrast, the entry side of the house (lower photo, right) is essentially a solid wall—simply punctured with quarter-round windows and cantilevered “turrets” that hint at but do not “give away” the sense of drama inside. It is all very controlled, very carefully and thoughtfully fashioned.

Considerable attention was paid to energy conservation. The house has two 165,000 Btu furnaces with separate burning chambers for wood and (when temperatures drop below a pre-set level) oil. The house is framed for nine inches of insulation in the ceilings, six inches in the walls. The large glass areas, oriented southeast to invite solar heat all winter, are 3/8-inch insulating glass. Finally, heated air that rises to the third-level loft though the master bedroom and stairwell is redistributed by over-size return air ducts. In the first (relatively mild) winter, the 3400-square-foot house burned 350 gallons of fuel oil and three cords of wood.

The house is sheathed in red-cedar shingles, beautifully applied to dramatize the faceted shapes of the curved walls.
and the scupper and cantilever details. Inside, the walls are plaster, the floors are red oak or quarry tile except for carpet in the master bedroom and loft.

Architects: Charles R. Rolando & Associates
153 Milk Street
Boston, Massachusetts
Charles Rolando and Ann Woodward, design team, interiors, and landscaping
Engineers: Edward Lenorman (structural)
Samuel Lesburg (mechanical)
Contractor: Rolando Construction Company
Photographer: ©Steve Rosenthal
The three dominant bays of the house are the living room (right and far right), the dining room (below) and the kitchen—set off from the other living spaces only by the "bay" of cabinets and the lowered ceiling (the guest room is above). The second-level master bedroom overlooks this grand space and the view of the river beyond. Higher still, on a third level, is a penthouse kind of loft which opens to a tree-house deck. All of the spaces of the house are open to each other—vertically as well as horizontally.
Private residence  Washington, D.C.  Arthur Cotton Moore, Architect

Set on the site of an old carpet-cleaning factory turned warehouse, this new rowhouse in Georgetown’s restored residential district stands in the starkest contrast with its surroundings. Its smooth stucco and plastic surfaces, its slick curvilinear forms set up what the architect calls “a dialogue of opposites with the old shell, industrial sash, honeycombed concrete frame and structural clay tile.” And yet even in the new work, there are some remembrances of the past. One of the most whimsical (and unexpected) of these is the inclusion of a new swimming pool (photo above) in the shape of an unwinding carpet roll—a reference to the site’s history and, by extension, to the practice in places like Hollywood and Nashville of using the swimming pool as a logo.

Because the site is in an historic district, the street facade was left intact and continues to serve as a mask for what lies behind. Once inside the court, the plan of the house is revealed: a main structure at one end, children’s and guest quarters at the other—connecting the two—a covered, skylighted link at the second story. New exterior walls and a new third level addition were framed in a conventional wood and metal stud system, then sheathed and finished in stucco.

For purposes of heating and cooling, the house is divided into three zones, any of which can be closed off when not in use. In addition, all openings, including bubbles, are double glazed and all cavities in exterior walls and roofs are completely insulated.

The house derives much of its interest and most of its fun from the contrasts of finish material, and from the very audacity with which they are employed. Implicit in these contrasts is the tremendous freedom for expression that both architect and owner enjoy when renovating an older—slightly anomalous—structure, even when that structure is part of a celebrated historic district.
Architects: Arthur Cotton Moore, Associates
1214 28th Street, N.W.
Washington, D.C.
Shalom Baranes, associate-in-charge

Engineers:
Tadjer-Cohen (structural)
Harold Swartz (mechanical)

Contractor: Commercial Industrial Construction
Photographer: Max Hirshfeld
The interiors of this row house continue the theme of smooth, curvilinear surfaces played off against the crusty old shapes and materials of the exterior. The hierarchy of interior spaces is climaxed by a beautifully sculptured stair that extends the full height of the house (photos right and section at left). The change in grade elevation between the front and rear, also visible in the section, has been exploited to reduce heating and cooling costs.
Moore House  Puget Sound, Washington  Arne Bystrom, Architect

To their owner Peggy Moore, these 13 woodland acres had been the source of a deep sentimental attachment since girlhood. She wanted for this site a house of heavy timbers with a bedroom loft, a pitched roof, and "lots of high space." Mostly, though, she wanted a house that "belonged" to the site. In working out the design, the architect was able to establish fine views to Puget Sound and to the Olympic mountains without sacrificing trees of consequence or disturbing the land form in any significant way.

Twenty log poles tied together by horizontal and diagonal members make up the rigid structure of the house, and carry all gravitational and lateral loads imposed by the lofts, the roof, and the outer walls themselves. In this way, the architect was free to treat the exterior walls as screens, shaping them and opening them up generously to the views. At the center of the plan is a tall, glass-walled court. It provides a select location for specimen planting at the same time it brings daylight deep into the house—daylight that is first filtered through a heavy canopy of trees. The major spaces of the house—their volumes gently established by the regular rhythm of structural poles—take shape around the court. Wherever solid walls would be implied to isolate functions, architect Bystrom has used dropped beams, counters and low walls; elements that act as only the gentlest restraint on the flow of space and allow each subspace to take its place in the larger volume. Upstairs is the sleeping loft the owner wanted. It is a sumptuous space that opens to the double-height volume of the living room and, through a perfectly framed opening, to views of Puget Sound.

The narrow range of temperatures in coastal Washington makes it a good location for passive solar applications. Bystrom used large panes of inch-thick insulating glass on the southwest facade to
trap afternoon sun. This, combined with extensive masonry floors and a mechanical system that recirculates warm air that has collected under the roof, keep the house comfortable year around.

Architect: Arne Bystrom
1506 11th Avenue
Seattle, Washington
Ken MacInnes, associates
Owner: Peggy Moore
Contractor: Roy Hegeneses
ARNE BYSTROM

The play of structural elements gives the Moore residence a wonderful liveliness and a strong sense of verticality—just the characteristics of the old regional barns that both owner and architect strove to recapture.
A quiet, residential street lined with mature shade trees is the setting for this house in New Orleans' uptown university area. Neighboring houses along the street were designed with either pediments or gables acting as pediments, so architect Barron borrowed the form and employs it as a screen front and back in the Stafford house. The screens are more than masks however. They are detached from the front and back walls by several feet (see section overleaf) and reflect daylight from their painted back surfaces deep into the house. In a region where the sun's rays can be charring and ordinary daylight is bright, the screens offer indirect light—as do skylights at the ridge and along the blind wall of the living room. Wall openings, for the same reason, are recessed or protected by overhangs.

The organization of the Stafford house is carefully worked out. The upper portion of the double-height living room serves as a buffer between children's and parents' bedroom upstairs. A booklined balcony links the two areas. Below the master bedroom is an open porch which, for purposes of entertaining, easily becomes an extension of the living room. Serving this porch directly is a kitchen that has been scaled up since both owners like to cook. The main entrance, up five steps from grade, provides a long visual axis right through the house from front yard to back (color photo at right).

The house is built in a conventional wood frame that is raised three feet above grade on concrete block piers for protection against moisture. The wood screens at front and rear of the house are actually trusses joined by three steel bars that are acting in compression. All exterior wall surfaces are finished in stucco. Paint is used for accent and highlight. The broad planar stucco applications are colored with pigment mixed into the stucco. The result is that the exterior surfaces rapidly develop a patina.
ERROL BARRON

The owners have been ardent collectors for some time and wanted the interiors to be a neutral background for their painting and sculpture, a collection that includes a good deal of African tribal art. The architect has accommodated these wishes without sacrifice to either domestic function or spatial interest. Color accents are present but they do not compete with or detract from the art work.
This complex and carefully-studied house rises up from a relatively flat site to give its occupants controlled views of field and pine woods to the north and west, and a superb, panoramic view of dunes and ocean to the south. It is a large house for a large family, with guest functions isolated in an independent, two-story structure to the north.

Two devices have been used to unify the plan. Both are unusual. The first is a long exterior wall that separates two side-by-side circulation routes—one the public approach, the other a private, glass-enclosed link between the main house and the guest quarters. A second unifying device is a pair of structural cores, one in the guest quarters, one in the main house. The cores are necessary as wind-bracing elements because the exterior walls are so fully opened that they no longer act as diaphrags. These cores, enclosing minor spaces, run the full length of each volume and express themselves on the elevations as white, stucco-clad projections that stand in stark contrast to the cedar used to clad the rest of the frame. Inside, the identity of the cores is maintained by lowered ceilings and the use of white-painted gypsum board and white tile, materials and colors that are used nowhere else.

Major spaces take shape around these cores. The heart of the house is a double-height living room joined by a dining room and kitchen that together make a strong linear volume that is open to views on three sides. The master bedroom, over the dining space, opens to a private deck that overlooks the Atlantic.

The site has been as thoughtfully developed as the house. The pine groves were thickened with new planting, and a lawn seeded on the east side of the house. In a sequestered hollow between the house and the line of primary dunes, the architects have developed a gracious swimming pool and surrounding deck.
The pool can be reached by guests through a passage under the house.

Architects: Mayers & Schiff & Associates
30 East 23rd Street
New York City
Peter Wheelwright, project architect

Engineers:
Robert Silman (structural)
Michael Ambrosino (mechanical)
Robert Freudenberg (electrical)

Landscape architects:
Zien & Breen/Quennel Rothschild

Contractor: Caramagna & Murphy, Inc.
Photographer: Norman McGrath
MAYERS & SCHIFF

Much of its delight derives from the concern for detail that has been bestowed so generously on this house by its designers. This high level of detail is visible in every photograph. The range of finish materials includes buff-colored floor tile, cedar boards on walls and ceilings, aluminum and steel sash, double glazing in all openings.
Formal, historical, environmental, and even psychological concerns are so well integrated as to be almost indistinguishable in William Morgan's design for this earth-sheltered house in northern Florida. The house takes the form of two separate truncated pyramids, related corner to corner, and linked by a covered walkway. The larger of the two structures is the residence; the smaller, a detached two-car garage.

To brighten the interiors, Morgan has made extensive use of clerestories, of "sun scoops" that bring in indirect light, and of transparent roofed sections that enclose a swimming pool and a garden for tropical plants at opposite corners of the main structure. Spaces that are clustered around the living room—spaces that are otherwise internal—borrow light from pool and garden, leaving only the bathrooms with no outside exposure. The result is a house that does not "feel" underground yet enjoys the cost advantages and relative freedom from maintenance of earthform construction as well as the insulation value of several feet of soil tamped up against most exterior wall surfaces.

An "L-shaped" pool projects beyond the living room. It is bordered by a cedar deck and enclosed only with insect screening that lies in a canted plane that continues and completes the form of the berm. In inclement weather, the pool area can be closed off from the rest of the house by closing a set of floor-to-ceiling sliding glass doors.

The pyramidal forms of the house rise gently out of the forest clearing, recalling the ancient earth mounds of Florida's earliest Indian inhabitants. But Morgan has given the house a sharp definition, and underscored its presence, by revealing its skeletal form in purest white. The result is a very strong design, rich in its imagery and forceful in its assertion of environmental values.
Architect: William Morgan
East Forsyth Street
Jacksonville, Florida
William T. Morris, architect-in-charge

Engineers:
H.W. Keister Associates (structural)
Roy Turknet (mechanical/electrical)

Landscape architect:
Diversified Environmental Planning

Contractor: T.J. Kimbrell
Photographer: Bob Braun
The structural system consists of reinforced concrete walls on a reinforced concrete slab. Wood ceiling joists support a conventional built-up roof insulated with fiberglass batts. The earthborm surfaces are planted with jasmine ground cover that contrasts strongly with the retaining walls.
Record Apartments was added to RECORD HOUSES in 1970 to document the achievements of those architects who work in multi-family housing and who have brought to the field a talent for innovation that it had long lacked. Most of these architects design private residences and bring with them skills and insights acquired in house design. In return, they learn something about the economics of development and about designing for large groups known to the architect only through market profiles. The exchange is helpful for all concerned. The four apartment projects that follow attest to this exchange. All are first-rate designs that have succeeded in the marketplace, but each is also shaped by the concerns for land use, for comfort and for visual enrichment that have always been—and continue to be—hallmarks of good residential design.
Like the house by the same architect on pages 72-73, the View West Condominiums derive their essential architectural character from the use of aluminum V-beam siding with cap pieces also of anodized aluminum. This treatment extends to the site’s retaining walls, giving this condominium complex a uniform striated texture that contrasts richly with the untextured concrete block of the exposed foundations.

The 22 units of the project are grouped around a tennis court, swimming pool and recreational building. All units are sited to afford western views to Lake Washington and the Olympic Mountains.

Each unit is generously scaled and includes a two-car garage, large storage or hobby space, two-and-a-half baths, and enclosed patio gardens in addition to the expected living, sleeping and kitchen spaces. Five basic unit plans are offered and they range between 1,700 and 2,200 square feet of living space carefully distributed over several levels.

The cantilevers and stepbacks of the massing give the design an articulated character, a character that is accentuated by the lively treatment of surfaces and softened by the addition of new landscaping and the retention of mature trees wherever possible.
The narrowest and steepest of sites on San Francisco's Russian Hill is the setting for this extraordinary townhouse. Built as a speculative venture, the design stacks two separate apartments: a 1700-square-foot lower unit, scaled to the street below and, above it, a 2400-square-foot unit that rises majestically through four levels and gives its occupants spectacular panoramic views of the city and the bay. Access to both apartments is by stair from street level.

The piggyback arrangement is, of course, a response to the site. It generates a massing of dramatic setbacks and offers opportunities for developing terraces and open decks at several levels. The architects have exploited these opportunities fully. In addition, they have taken advantage of the exposure on the upper levels to trap sunlight through floor-to-ceiling walls of insulating glass.

The structure is standard wood construction over concrete foundations that are really a series of retaining walls. The cladding is redwood plywood trimmed with redwood boards. Inside, the floors are oak with extensive carpeting; the walls and ceilings are gypsum board.

In all its elements, this townhouse is sensitive and eloquent expression of thoughtful planning and design concern.
Rossmoor  Walnut Creek, California  Fisher-Friedman Associates

The site is a rolling hillside overlooking a golf course and a long valley. The program was for 200 units that varied in size between 1600 and 2000 square feet. The architects developed five unit plans. All are flats, and all are accessible with a maximum climb of one-half level from grade. Three of the five units plans are designed for two stories, the other two for three-story structures. All are designed to conform to the site's falling contours.

The three-story structures (foreground in photo above) are fan-shaped to take advantage of the valley views. Circulation is by elevated bridges constructed between a central elevator shaft and the rows of apartments. Balconies and bay windows in the three-story structures have been varied in depth and arrangement to enliven the massing.

It was the developer’s wish to blend Rossmoor’s appearance into a design expression that was generally characteristic of the region and that potential buyers would find congenial and familiar. This led to the white stucco, red tile roof idiom that has been used (and sometimes abused) by decades of California builders intent on creating something “picturesque.” But at Rossmoor, these elements have been skillfully massed to eliminate the clichés, and they have been composed in a site plan that is orderly but pleasantly sinuous.
Despite its appealing surroundings—a rural suburban community north of New York City—this eleven-acre site lay neglected because it was sandy and denuded of vegetation, and because it was bounded by a gravel quarry to the east and by a women's prison to the south. UDC had given up its earlier attempts to build low-income housing on the site and sold the property for private development. The architects' task was to design 160 units of tightly-clustered housing with a density far in excess of anything around it and in a way that minimized the site's visual deficits.

The first buildings opened recently. They are two- and three-bedroom townhouses, internally-oriented, and provided with balconies, private gardens and public open space. Each cluster has a central landscaped court 270 feet on a side. Access to the lower level apartments is from this common space (see photo lower right). Access to the upper level units is from outside the cluster (photo above). These upper-level apartments are oriented to the system of walkways. A ring-road cuts around and through the property, and will provide on-street parking for 240 cars.

On the exterior the volumes are carefully articulated to generate a massing of flat and sloping roof sections. The cladding is white clapboard trimmed with corner boards, a handsome, market-wise imagery that recalls the traditional country houses built in this region for many generations.

Near the center of the project is a large open space set aside for community use. It has been detailed with sitting areas, sculptures, chess tables, bird feeding stations and a series of other small amenities that, together with its architecture, will reinforce the special character of Bedford Mews. And that special character is already emerging with considerable visual force.
Architects: Pomeroy, Lebudska Associates
2 West 59th Street
New York City
Richard Foley, Eleonore Asztalos,
project designers
Developer: Robert Olinick Corporation
Engineers:
Raymond Keyes (site)
George Langer (mechanical)
Landscape architects: Vreeland and Guerriero
Photographer: ©Wolfgang Hoyt/ESPO
As an "extra," buyers can get an elevated platform—an additional room—built under the roof peak (photo above). At left, a child's bedroom created from loft space.
Montgomery Moves People at the Detroit Science Center

This escalator, a thrill in light and motion, is part of the Montgomery-built system which moves people at the new Detroit Science Center. The system includes another similar escalator and a giant elevator that can hold two bus loads of children — that's 140 — or 21,000 pounds. Beautifully and functionally designed for fast, efficient movement of people, these Montgomery escalators and elevators were specified to complement the Center's unique architectural concept. Montgomery offers total capability in design, production, installation and maintenance of elevator and escalator systems, to assure uninterrupted service and long equipment life.

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montgomery moves people

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Openable skylight

Venting "Skywindows" — engineered for energy efficiency with tight gasketing and specially-designed thermal breaks — are available with 100 percent acrylic double domes as shown, or with flat insulating safety glass. They also feature fiberglass insulation and integral roof flanges that eliminate on-the-job assembly or flashing. • Wasco Products, Inc., Sanford, Maine

circle 300 on inquiry card

Shower adaptable for retrofit

A square, see-through shower cabin incorporates a non-slip floor, contoured seat, mono-command hand mixer, water-tight door and many compartments for storage of bath accessories. Called "Antares," the door and side wall are clear metacrylic, with metacrylic reinforced fiberglass for the remaining two walls. All trim and fittings are polished chrome. The unit can be used in retrofit situations as it is prepped, requiring simple hook-ups, and comes unassembled. It measures 78 ¼-in. high and 29 ½-in. wide. • Hastings Tile & II Bagno Collection, Lake Success, NY

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New design for kitchen cabinets

The "Glacé" kitchen cabinets are sleekly-styled storage modules without any exterior decoration or handles; the units have recessed top and base boards. Designed by Luigi Massoni, they are offered in several genuine wood veneers or in polished high-glass colors. • ICF, Inc., New York City.

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more products on page 130

1. Dryvit Insulation Board: a rigid panel of expanded polystyrene with optimum insulating characteristics. Board sizes, thicknesses and shapes are available as required by design.
2. Dryvit Reinforcing Fabric: a specially woven and treated fiberglass fabric is embedded in the Primus coating to prevent surface cracking.
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ANTIQUE BRASS / A "Florentine" design has been added to this line of cast brass antique finish faucets and tub/shower controls. Handles are available in smoked crystal-like plastic. All fittings have cartridges guaranteed never to leak or drip. • Bradley Corp., Menomonee Falls, Wisc. circle 303 on inquiry card

HAND-LOOMED WALLCOVERINGS / Imported "Dynasty 3" woven wallcoverings provide 88 different textures and colorways for both contract and residential installations. Wallcoverings are 36-in. wide by four yards long per roll; prices range from $24 to $39 per roll. • Mitchell Designs, Culver City, Calif. circle 304 on inquiry card

SOAKING TUB / A round and deep fiberglass-reinforced plastic tub, the "Mikado" tub may be installed either above the floor in an elevated platform, or sunken to floor level. It may be ordered with the AquaSpa System home whirlpool. • Eljer Plumbingware, Pittsburgh circle 305 on inquiry card

MARIMEKKO WALLCOVERINGS / Pictured here is "Tulppaani," a small-scale tulip pattern designed by Ristomatti Ratia. Each of these residential wallcoverings coordinates with the colors and patterns of other Marimekko fabrics, linens or furniture. • Motif Designs, Larchmont, N.Y. circle 306 on inquiry card

INSULATING WINDOW / An aluminum single-hung unit, "Model 80" windows have a spring-loaded balance that allows easy sash removal for cleaning. A bolt on the sash meeting rail lets the homeowner lock the window in any open position. Internal grids may be inserted between the two panes of insulating glass as shown for a Colonial look. • Viking Industries, Inc., Portland, Ore. circle 307 on inquiry card

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VENTING SKYLIGHT / A double-dome insulating skylight, "Model DV" Sky-Vue has an easy-to-use hand crank to open the unit for ventilation when desired. An integral insect screen is standard on all units; an extension rod for high ceilings is optional. • APC Corp., Hawthorne, N.J.

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STORAGE CREDENZA / A 1½-in. gauge panel-frame unit, the "Katona!" credenza has three drawers and two touch latch doors with no visible hardware. Piece measures 72-in. long by 29-in. high; it is available in 13 lacquer colors, four woods and four burls. • Intrex Inc., New York City.

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WICKER FURNITURE / Made in Italy of rattans and other reeds, the Tonda group features removable channel-quilted upholstery pads covered in hand-printed cotton fabric. The 14 different prints are based on Venetian mosaics. • The Wicker Works, San Francisco.

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BATH FITTINGS / "Tuttopercellana" china bath fittings are available in blue, white, brown, black and champange; custom colors may be special ordered. • Hastings Tile & Il Bagno Collection, Lake Success, N.Y.

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more products on page 135

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PATIO DOORS / Constructed with full insulation and weatherstripping, Vista steel patio doors provide additional security by means of a center jamb. A color brochure illustrates 15-light traditional and one-light contemporary models, available in 2- or 3-door units. • General Products Co., Inc., Fredericksburg, Va.

BATH/KITCHEN IDEAS / Colorful "Kohler Elegance" brochure presents products and decorating ideas for kitchen and bath. Included are whirlpool baths, shower coves, toilets, kitchen and bar sinks, water-saving faucets and showers, etc. • Kohler Co., Kohler, Wisc.

WOOD PATIO DOORS / Wood-framed doors with 1-in. insulating glazing are shown in a color brochure. • Hurdl Millwork Co., Medford, Wisc.

DECORATIVE LAMINATES / Color pamphlets display 83 current Dura-Beauty laminate products, including wood grains, marbles and slates, patterns, and solid colors. • Consoweld Corp., Wisconsin Rapids, Wisc.

LIGHTING IDEAS / Full-line, 160-page color catalog contains residential and commercial lighting fixtures. Photos suggest lighting applications for every room in the house. • Progress Lighting, Philadelphia.

REDWOOD IDEAS / The "Redwood Book of Could/Book of Wood" suggests do-it-yourself construction projects using redwood, and describes the various grades of redwood lumber and their applications. Working plans and instructions are given on 23 projects, which include decks, planters, bookcases and benches. Copies are available for $2.50 each from Simpson Timber Co., 900 Fourth Ave., Seattle, Wash. 98104.

MYLAR WALLCOVERINGS / "Magic On Mylar II" brochure shows all 25 repeat designs in 104 colorways offered in this Mylar wallcovering collection. Wallcoverings are gravure-printed on fabric-backed Mylar grounds, pre-trimmed, scrubbable and stripable. • James Seeman Studios, Garden City Park, N.Y.

CERAMIC TILE / Sixteen-page brochure contains color photos of design ideas for kitchens, baths, livingrooms, foyers, and recreation areas. Ceramic tile is shown used as countertops, in fireplaces, armoires, etc., color coordinates with other fixtures and appliances are suggested. A charge of 50 cents should be mailed to American Olean Tile Co., Lansdale, Pa. 19446.

WINDOW DECORATING / Color photos show what professional decorators have done with windows using mini-slat "Riviera" blinds, and suggests solutions to common and uncommon problems. Other products included are vertical blinds, weaves and "Counterpoint" windows. • Levolor Lorentzen, Inc., Hoboken, N.J.

NATURAL FIBERS / A six-page, fold-out brochure describes the advantages, application and installation techniques of wallcoverings and upholstery offered through this Association. • Belgian Linen Association, New York City.

1980 WOODBOOK / The "1980 WoodBook," the annual reference book from the wood industry's associations and manufacturers, is now available. It includes detailed information on current products and their applications. • The WoodBook, San Francisco.

MORE LITERATURE ON PAGE 146

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Manufacturers of Rez® Wood Stains and Varnishes in U.S.A.

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ARCHITECTURAL RECORD HOUSES OF 1980 145
HOT TUBS / A 12-page color catalog describes a full line of redwood hot tubs for home, spa or club, from a manufacturer with 84 years of tub construction experience. * TubCraft, Inc., Long Island City, New York.

circle 420 on inquiry card

RATED WALL ASSEMBLY / A non-bearing wall assembly featuring stucco application has received ICBO approval for a 1-hour fire rating; detail drawings and test reports are available on the metal lath and stud construction. ** Keystone Group, Santa Clara, Calif.

circle 421 on inquiry card


circle 422 on inquiry card

EXPANSION JOINTS / Color brochure describes expansion joints designed to stop damage due to expansion and contraction, flexing, shrinkage and other causes. Literature is divided into sections which give information locating expansion joints, how to specify them, and application details. Also included are ideas for decorative treatments possible with these joints. * Keene Corp., Vienna, West Virginia.

circle 423 on inquiry card

HARDWOOD FLOORING / Institutional, commercial and residential floors are shown in a color catalog. Products range from "Custom Classics" and "End Grain" floors to basic plank and parquet. Floors are available both prefurnished and unfinished to allow custom stains and finishes. * Kentucky Wood Floors, Inc., Louisville.

circle 424 on inquiry card

ROOF MAINTENANCE/RESTORATION / Solutions to particular built-up roofing problems are discussed in a 12-page color booklet. Included are Thermocore infrared roof analysis; preventive maintenance and restoration programs; the BUR-mastic cold process built-up roofing system; and the Tremline roof assembly, an elastomeric single-ply roof membrane. Performance advantages for each roofing alternative are presented, along with a discussion of the particular roofing problems each is designed to remedy. * Tremco, Cleveland.

circle 425 on inquiry card

SECURITY VAULT / Made entirely of heavy-plate steel, the "Pro-Steel" security vault provides residences, offices and institutions with theft-proof storage for valuables, firearms, medications, etc. Models weigh from 700 to 1100 lb. 80-in-high vaults are designed to fit a standard door frame and are easily "built into" closet space. Interior shelves are adjustable, covered with carpet material, and can be ordered with fittings to hold up to 23 long guns. * Provo Steel & Supply Co., Provo, Utah.

circle 426 on inquiry card

SECURITY SCREENS / Fully illustrated catalog demonstrates how stainless steel wire cloth security screens protect against forced entry, vandalism and contraband movement in public housing, commercial buildings, prisons, hospitals, detention homes, etc. Quick-opening latch systems and bit key locks are available. * Kane Mfg. Corp., Kane, Pa.

circle 427 on inquiry card

CERAMIC TILES / Full-color catalog presents a complete line of ceramic wall and floor tiles, with information on tile shapes, sizes and colors. Products include glazed wall tile, unglazed quarry-type pavers, ceramic mosaic and various specialties, decorative insert tile, conductive tile, trim, bath accessories and installation products. Color photos show different architectural applications of ceramic tile. * Romany-Spartan, United States Ceramic Tile Co., Canton, Ohio.

circle 428 on inquiry card

DUCT INSULATION / Microlite fiberglass thermal insulation for rectangular and round sheet metal heating or cooling system ducts is described in a product data sheet. The flexible blanket is available plain, or with a UL-rated FSKL kraft paper laminate. Microlite duct insulation may be attached with various mechanical fasteners or adhesives. * Johns Manville, Denver, Colorado.

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more literature on page 150

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**BENCHMARKSHIP...**

Obvious craftsmanship and design excellence come built into every Sitecraft wood bench.

Now available in eight different styles and 32 different sizes – all with optional pedestals.

Sitecraft 40-25 Crescent St., L.I. City, N.Y. 11101
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INSPIRATIONS

Form and function unite in a distinctive line of luxury bathroom fixtures and fittings to inspire new dimensions in bathroom design.

Called The Gallery Collection by Eljer, each piece is an exceptional sculpture combining classic form and stunning simplicity. In appealing colors, like new Eljer Cocoa, they have almost limitless versatility to permit you to create exciting luxury bathrooms in any bathroom style and decor.

A COLLECTION OF INSPIRING BATHROOM DESIGNS

To stimulate new ideas for unique and imaginative bathrooms, Eljer commissioned the creation of a series of dramatic, innovative bathroom designs, in a colorful brochure called “Inspirations.” For your personal copy, contact your Eljer representative or write to “Inspirations,” Eljer, Wallace Murray Corporation, Dept. AR, Three Gateway Center, Pittsburgh, Pa. 15222.

THE GALLERY COLLECTION
BY ELJER

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ELJER

Wallace Murray
We're changing people's minds about garage doors

And what Windsor has to offer might make you think twice too—if you haven’t already thought of us for your garage door requirements.

We’re winning over thousands of architects, contractors and building owners...people who used to specify other makes until they discovered the long list of Windsor advantages.


Windsor gives you exceptional product flexibility too. Do you have extremely high or wide openings? Or restrictive headroom limitations? Or critical thermal efficiency standards? With our 25 years of experience, we’ve probably already engineered the solution to your problem.

And when you need doors fast, your Windsor distributor delivers. He’s a professional who makes sure you get the right door for your needs, right on time. He provides dependable installation to insure smooth performance through years of ups and downs. See us in Sweet’s. And call us for the Windsor distributor near you. For the new Windsor catalogs, write Windsor Door Company, 5800 Scott Hamilton Drive, Little Rock, Arkansas 72209. Phone 501-562-1872.

Plan on Windsor for your overhead door requirements.

WINDSOR
DOOR COMPANY
A DIVISION OF THE CECO CORPORATION

Circle 56 on inquiry card
SCULPTED CHAIRS / "Hexa" series of chairs will be introduced, their design by Arthur Umanoff features bentwood scultped oak detailing. * Madison Furniture Co., Div. of Shelby Williams Industry, Canton, Miss.

circle 338 on inquiry card

EXTENSION TABLE / The round "Toronto" table, offered in 42-, 48-, and 54-in. diameters, is supported by a cylindrical pedestal base split in half. Base and top separate together to accommodate one or two extension leaves. Top and leaves have a 2-in. bullnosed edge; finish options include 13 colors, four woods and four burfs. * Intrex Inc., New York City.

circle 339 on inquiry card

CEILING FANS / The Decorafan is said to offer substantial savings on both heating and air conditioning costs by returning warmed or cooled air from ceiling areas to usable levels. Twelve fan models come with three or four blades enamelled in black, white or brown, or with four blades in natural hardwood. Most fans are available with an optional light fixture. The UL-listed Decorafan has a quiet operating enclosed motor, with a solid-state infinite-speed control. * Envirofan Systems Inc., Buffalo, N.Y.

circle 340 on inquiry card
WOOD GRILLES / Full-color brochures illustrate the wide variety of patterns, wood species and finishes available in Customwood "Rectangular" and "Diamond" series interior grilles. Finish options include a UL-listed clear fire-retardant coating. • Customwood, Albuquerque, N. M. circle 434 on inquiry card

DOOR HINGES / A 56-page loose-leaf binder displays a wide variety of available sizes, weights, types and finishes for architectural-grade door hinges. A selection guide matches size, weight and use of door to the proper hinge required. • H. Soss & Co., Los Angeles. circle 435 on inquiry card

CONTRACT WALLCOVERINGS / Patterns are arranged by category in a two-volume, ring-binder catalog of the Stauffer System vinyl wallcovering collection. Over 70 patterns in 1200 colorways are shown on individual 3-hole cards arranged by type. • Stauffer Chemical Co., Elmsford, N.Y. circle 436 on inquiry card

CARPET SELECTION / A tabulated three-section folder describes Acrilan acrylic, first generation nylon, and advanced generation nylon carpet fibers. Selection guide lists all carpet products currently offered in the three yarn types, giving information on physical property data and shipping. • Monsanto Textiles Co., Decatur, Ala. circle 437 on inquiry card

CONTRACT FURNITURE / Classic and contemporary furniture for residential, commercial, institutional restaurant and contract use is shown in this firm's current "Catalyst" brochure. • Loewenstein, Inc., Ft Lauderdale, Fla. circle 438 on inquiry card

CLAY TILES / A color brochure illustrating the company’s complete line of vitrified clay tiles, for both residential and commercial applications, contains available shapes, glazes and patterns. The line is divided into collections, offering various surfaces and/or shape options. Also explained are custom color capabilities. The brochure is entitled, "They fit together naturally with your ideas." • Quarry Tile Co., Spokane, Wash. circle 441 on inquiry card

SOLAR POWER / The firm’s "solar power package" is described in the Sun-Center brochure on hot water systems. The brochure includes product photos, a schematic of typical solar hot water system and detailed description of the pre-piped and pre-wired system that speeds up solar hot water installations. • Revere Solar and Architectural Products, Inc., Rome, NY. circle 442 on inquiry card

SPARKLE-LAMPS
LOW ENERGY MAGIC
Distinctive shimmering globes consume a scant 2½ watts. Replacement problems vanish with a 50 year life expectancy. Environments dazzle with the gleaming elegance of SPARKLE-LAMPS.

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11237
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Cedar can have bottom line beauty, too.

Designs can be beautifully realized in Western red cedar. That's a given. But when you specify quality PenPly exterior 303 plywood panels, beauty becomes more than a surface thing. The savings are also beautiful. The bottom line is real economy that comes from reducing labor intensity. For example, a 2,000 square foot surface requires only 62 panels, minus windows and doors. And, PenPly goes on in less time, using less manpower than masonry and other piecework sidings. This means faster completions, and quicker sales with greater profits.

Our Western red cedar plywood panels also give you the advantage of low maintenance, weather resistance and the ability to take a wide variety of stains. Side with PenPly and show a good-looking bottom line, too.

For additional information, contact your nearest wood products distributor or see Sweet's General Building and Light Residential Files under Siding/Cladding Section (7.6 Pen).

Circle 61 on inquiry card
We started building insulated windows for the energy crisis ten years before there was an energy crisis.

Today, everyone's looking for ways to sell energy saving, especially in windows. And it's no secret that many of today's products were developed yesterday. But when you're building quality housing, you can't afford "Johnny-come-lately" products. You want a proven performer, a window with a winning track record.

Like the Alcoa Alaskan* Insulating Window. The engineers at Alcoa's Technical Center started working on the Alaskan years ago. They designed it with the kind of concern for detail that goes into every new Alcoa* product. A thermal break to cut heat loss. Twin panes of welded-edge glass for increased insulation. And double weatherstripping to minimize air infiltration.

The result? A window that's proven itself even in the harsh climate above the Arctic Circle. A window that's ready to meet the energy crisis. Today and tomorrow. And a window that you can sell with confidence.

When you're considering energy-saving windows, think of the one with the proven track record—the Alcoa Alaskan.

For more information on the Alaskan Window, and to find out about available sales support, write:

Alcoa Building Products, Inc.,
Suite 1200, Two Allegheny Center,
Pittsburgh, PA 15212.

Alcoa means business, and the Alaskan Window means more business for you.
Wool, in a class by itself.

No limit to carpet design at Edward Fields.

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American College of Cardiology—Emily Malino, Interior Designer
Laminated Architectural Glass.

It brings nature in
and keeps burglars out.

Designing a home for clients who want to be in touch with their natural surroundings calls for extensive use of glass. Unfortunately, most glazings also add a serious security risk, particularly in remote rural areas or in downtown urban renovation sites. In fact, twenty percent of all forced break-ins are the result of glass breakage.

With laminated architectural glass, there's a solution to the problem. Unlike ordinary glass, which shatters easily on impact, laminated glass is a formidable barrier. Even heavy attacks by brick, crowbar or pickax result in only localized fractures and limited penetration.

Of course, no construction of any kind will stop a sustained attack. But since most burglaries are committed by non-professionals who don't persist for more than a few minutes, laminated glass will usually provide sufficient delay to successfully thwart the attempt.

Laminated glass is constructed of two or more sheets of glass permanently bonded together with a plastic interlayer.

Monsanto manufactures the Saflex® polyvinyl butyral plastic interlayers most often used by leading producers of laminated security glass.

To find out more about how laminated architectural glass can fit into your residential designs, write: Monsanto Plastics and Resins Company, Department 804, 800 North Lindbergh Boulevard, St. Louis, Missouri 63166.

Saflex® is a registered trademark of Monsanto Company.
Architect: “To enhance the traditional and contemporary elements of my design, I specified Shakertown Siding.”

Frederic Albert, Cassway/Albert & Associates, Architects

It’s the easy way to put up cedar shingles.

Now there’s an easy, more affordable way to add the beauty and texture of cedar shakes or shingles to your designs.

Shakertown Siding. It’s made of straight-grained #1 grade western red cedar shakes or shakes, permanently bonded to an 8-foot-long plywood backing. There are no seconds or grade faildown. Application is 3 times faster than individual shakes or shakes. No specialized labor or tools are needed. And with most building codes, Shakertown Siding can be applied directly to framing, so no sheathing or stripping is required.

So construction is faster, labor costs lower. And the look you get is always straight and true, because Shakertown Siding is automatically self-aligning.

On your next job, specify Shakertown Siding. It’s available in 4 textures with 7” or 14” exposures and even or staggered butt lines.

Write us for complete product information and specification details.

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The Easy Way

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THE PANIC EXIT DEVICE THAT DOESN'T GET IN THE WAY.

Paneline™ from Kawneer.
A panic exit device doesn't have to get in the way of design. New Paneline from Kawneer blends into the lines of the entrance. It truly is a concealed exit device. Only the unlocking action tells you it's a panic device.
Paneline doesn't get in the way of people either. In any situation, it opens quickly when pressure is applied to any part of the push panel which protrudes only 1" from the door. And it is closely fitted around the perimeter so fingers or little hands can't get caught. (In the "dogged open" position, the panel actually looks more like a simple push plate.) The almost-flush design of Paneline makes the push panel difficult to jam by chaining or blocking but still provides added security because there's no crash bar for intruders to hook with wires. In addition, a wrap-around pull handle guards the lock cylinder on the outside.
The Paneline exit device is an ideal way to meet life safety codes and build in extra security without sacrificing style. It is available on Kawneer standard series 190, 350 and 500 entrances. And the optional matching panels for vestibule doors, and fixed rails for sidelights, and center lights, allow design continuity to be maintained throughout the entrance area.
If you're looking for a panic device that doesn't get in the way of your design, look no further. Kawneer Paneline makes it easy.

For more information, contact:
Kawneer Product Information
Department C
1105 North Front Street
Niles, Michigan 49120

Kawneer
The designer's element

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MEET BLANDEX ALL PURPOSE PANELS — The New Generation Construction And Remodeling Product

Whenever construction plans call for the use of panels, BLANDEX is the single answer. From wall and roof sheathing to soffits, installation is expedited with strong, solid, single grade BLANDEX panels which are easily sawed and super tough.

Unusual strength and controlled thickness are achieved by thermo-bonding aspen wafers with phenolic resins under extreme heat and pressure. The finished product is a solid grade A panel without grain, knots or voids. It has an extremely attractive textured surface which lends itself to a wide variety of finishes. BLANDEX panels are also produced with a channel groove or reverse board and batten design for interior application as well as satisfying the growing demand for economical and durable exterior siding. An oil base prime coat and acrylic latex finish coats are recommended to enhance the beauty of the design and provide long lasting protection.

See our catalog in Sweet’s 6.2/B1

BLANDEX® Changing the way America builds

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Ask for BLANDEX® at your local lumber dealer.
We challenge you to find a sun control system this beautiful.

Levolor has come up with a glare-and-temperature control system for large expanses of glass that dramatizes your original design instead of detracting from it. Overhead, Levolor Galaxy™ Sun Controller blinds redirect the sun's rays, for minimum glare, maximum summer cooling, maximum winter warmth. Used with Riviera™ blinds by Levolor at the window, as shown here, you have a total sun control system that is a visual plus, easy to install and engineered with Levolor technological standards—the highest. A system that can be operated automatically or manually. The beautiful answer to odd-shaped, hard-to-reach special glazing situations. Our Levolor architectural consultant can answer your specific questions. Write for information: Levolor Lorenzen, Inc., 720 Monroe Street, Hoboken, N.J. 07030.
Enhance and protect the natural beauty of wood with Olympic Oil Stain. Olympic *penetrates* wood to protect from within. Rich linseed oil and micro-milled pigments soak down into the fibers, giving wood a deep, uniform finish that stays beautiful no matter how wet or how dry the weather gets.

For additional information, consult your 1979 Sweet's Catalog. Or write Olympic: Dept. P, P.O. Box 1497, Bellevue, WA 98009.