BUILDING TYPES STUDY:

RECORD HOUSES OF 1970
PLUS APARTMENTS OF THE YEAR

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ARCHITECTURAL RECORD

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BUILDING TYPES STUDY 410: RECORD HOUSES® OF 1970

26 PRIVATE RESIDENCE, CHESHIRE, CONNECTICUT
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Architect: Giovanni Pasanella

82 BENENSON HOUSE, HAWLEY, PENNSYLVANIA
Architects: Mayers & Schiff
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Everything just seems to fit. For example, mentally remove this Minneapolis home from its setting; or remove the setting from the home. Separated, each is diminished. Together, both are enhanced.

Red cedar shingles have a lot to do with it. Cedar’s rich texture and inherent look of warmth are dramatically sympathetic with the wooded environment.

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For more data, circle 9 on inquiry card
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This is a picture of your $75,000 architectural masterpiece.

(during a power failure)

Your award-winning design doesn’t look like much in total darkness.

Worse yet, that home begins to lose its function when people stumble from room to room.

And the furnace or air conditioning system stops. And the refrigerator isn’t refrigerating. And the freezer meat begins to thaw.

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at the age of 102, RIMCO has developed talented new outlooks

For most of our years we've been knocking ourselves out on craftsmanship. We made windows like wood battleships, strong and bulky. Great quality. But not too much pizzazz. Then a couple of years back we started to add flair. And exciting sales features. We still make wood windows with quality that won't quit, because that's the only way we know. Only now the whole line is revitalized with style and performance several notches above anything else around. It's all part of a contagious new enthusiasm at RIMCO, and it shows. In our people, who you may not know. And our windows, which you certainly should know. We've packed them with popular features, as well as a bundle of new ones. Things like windows engineered so both sides can be washed from inside. Or lift out for re-painting. (We send them out already primed on the outside.) With built-in screens and storms. Unitized construction for fast, low-cost installation. And many more cost-saving advantages than we can mention here. Now about that quality. RIMCO windows start with select kiln-dried wood. Then comes the fabulous and unique Dri-Vac treatment that actually vacuums the air out of the wood and replaces it with a preservative that is downright unfriendly to moisture, termites and decay. RIMCO windows use wood where it looks and works best. And other materials like vinyl and stainless steel where they can pitch in and help. Everybody, from you to your customers, find they have a lot more going for them with wood window units from RIMCO—the 102-year old with the upstart outlook.
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Innovation in component construction

...with pre-shrunk Southern Pine

The elegant clubhouse of the Killearn Golf and Country Club is unusual in many respects—not only its aesthetic appeal and efficient design, but also in the fact that its various components were assembled on the ground like an erector set and lifted into place. Beams, roof trusses, decking and built-up columns are of pre-shrunk Southern Pine, an ideal lumber for component construction—because of its high stress values, uniform size, and ability to hold fastenings. Standard framing grades are all-purpose stress rated for various spans and loads, eliminating the need for special grades in truss design.
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No-Hub is one of the many DWV system products, in a line that includes TY-SEAL® Gaskets, made by the Soil Pipe Division of the Tyler team. The team that makes everything you need for a total cast iron DWV system.
Things like a complete line of DWV specification products from our Wade Division. And waterworks and municipal fittings from our Utilities Division.

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

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

Arcadia makes the great spaces greater.

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Eastern Assembly Plant, Pemberton, New Jersey
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Test Yourself!

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

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1. For crack control in block walls.

B - BLOK-TRUST™  
2. For non-aligning horizontal joints.

C - TRI-LOK™  
3. Cavity walls restrained in the horizontal span.

D - ECONO-LOK®  
4. To tie two wythes of brick.

E - AA-LOK®  
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F - ADJUSTABLE ECONO-LOK®  
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7. For added strength in three portions of wall.

H - WEB-TIE FLEX-O-LOK®  
8. Cavity walls restrained in the vertical span.

Here are the answers: A-4, B-1, C-7, D-6, E-3, F-2, G-8, H-5.

Why did one of the busiest executives in America take on a second job? Why did Gordon Metcalf become the 1970 Chairman of the U.S. Industrial Payroll Savings Committee? Here's why in his own words:

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

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

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

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

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

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

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

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For more data, circle 24 on inquiry card
PRODUCTS FOR THE HOUSE

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

FIRE RETARDANT PANELING / Craftwall hardwood paneling now comes with a 3/8 in. fire-retardant-treated wood flake core. The fire-retardant chemicals are added during the manufacture of the core material to protect against salt bleeding. The paneling is 7/16 in. thick and can be installed without backing. The extra thickness of the paneling helps reduce sound transmission and provides insulation. The panels come in 14 wood species and are available with custom grooving. • Weyerhaeuser Co., New York City. Circle 300 on inquiry card

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

Circle 303 on inquiry card

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

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more products on page 105

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

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ARCHITECTURAL RECORD HOUSES OF 1970 21
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The main "laboratory" for design testing and experimentation in architecture continues to be the architect-designed house, and results emphasize that good design is also very livable and enjoyable. The architects and owners of each of the twenty houses, which range from low budget to those where cost is no object, and from city townhouse to island retreat, have—in each case—so skillfully combined practicality and delight to create one of the more architecturally significant houses of the year, that the editors of ARCHITECTURAL RECORD are proud to present them with our Award of Excellence in House Design for 1970. In this fifteenth edition of RECORD HOUSES, selections have been made, as in prior years, from among hundreds of houses by architects all over the United States; they represent a cross section of the major current design directions and—because of the mounting interest in these types of houses—include several town houses and vacation or "second" houses.

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

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

Herbert L. Smith, Jr.
Clarity and logic have been stressed in this extremely interesting structure to produce a home of comfortable, relaxed formality. As can be quickly seen in the plan, the house is based on a modular system of structural bays created by two-foot-square brick piers. The architects, Roth and Saad, comment that the piers, which are always left exposed and visible inside and out, are the "basic generating force for the modular planning, structure, and mechanical system." Piers define all interior spaces, contain the vertical air ducts, and serve as structural supports for the wood floor framing. The enclosing wall panels within this structural frame are stucco where privacy is required, floor-to-ceiling glass everywhere else. Each major interior space—as well as each structural supporting element—is clearly expressed in the finished design.

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

Within the house, the
views are emphasized by a
relatively open plan—with
long vistas right through the
house at numerous places—
and by substantial areas of
glass. Outdoor decks on all
sides of the house flank the
major window areas. A sense
of lightness and suspension
highlighting the structure—
without negating its desired
"feeling of permanence"—is
achieved by cantilevering the
redwood decks, and by plac-
ing strips of windows at the
lowest level, which also open
up the large basement rooms.

The symmetry of the ex-
terior is offset by several de-
vices which also play a major
role in dramatizing the inte-
riors. In the living room wing,
a sloping roof, surfaced with
standing-seam copper, gives
stronger focus to the view on
one side and soars to the top-
and side-lighted fireplace wall
on the other. Shuttered, hal-
cony-like openings in the
master bedroom on the top
floor give that space a share
in the view.

As can be noted in the
section drawing, the stairwell
has a similar topliting
scheme as the living room.
The stair is conceived as a "vertical skylighted room with a small library on the upper landing and a view of a small garden on the lower landing."

The same coherence expressed in the basic structure is continued inside by creating "corridors" (and other high-traffic or work areas) in the open plan by surfacing the floor with brick; other areas are defined by carpeted or polished oak floors. Interior walls and ceilings are plaster, except for the exposed brick piers.

The materials and organization of the house reflect the need for easy maintenance required by the owners—an active, gregarious family of four. Both parents are practicing physicians, with heavy professional commitments. The children, a boy and a girl, are students in elementary school. The plan places major living spaces (living room, dining room, breakfast room-kitchen, and study-guest room) on the main level; recreation, servants' rooms and utilities are in the slightly raised basement; and bedrooms for each of the children, the master bedroom and screened porch, and skylighted baths are above.
The furnishings of the house generally have the same contemporary structural discipline and clarity as the house itself, but rich colors and textures in fabrics, rugs, and wall hangings create an unusual warmth, and an almost traditional European flavor in all the rooms. The view of the living room at right is from a shuttered overlook in the master bedroom.
Pajaro Dunes is a growing development of second homes near Watsonville, California overlooking Monterey Bay. Subdivision planning restricts every home to an area 50 feet square and 17 feet high. Yet within these limitations the architects solved the problems of enough space and privacy for the clients, their three children—plus pets and frequent weekend guests—screening from adjacent neighbors, and protection from the glare—without losing the view—of the nearby ocean.

Parents' and children's bedrooms are decisively separated by an outdoor courtyard space that is sunny, wind protected, and not visible from neighboring houses, yet open to the ocean view. A big blue gable roof unites both sections of the house. The single simple form of the house as a whole sits unpretentiously among its development neighbors, yet the playful interior contains the full array of spaces, wit and surprises for which the MLTW/Moore Turnbull firm has earned a justifiably high reputation. The multilevel floor plan corresponds to the sand dune topography. The library, guest bedroom and entry are
Framing of courtyard opening is part of integral structure of the house, frames the view and helps to unite the separate master bedroom wing with the rest of the house. Framing of entrance, below, formalizes the act of entering.

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

on the lowest floor elevation, furthest from the ocean and sheltered from it by the rest of the house. The decked courtyard and immediate adjacent living room rise on a series of wide stairs, which also provide seating, to a sunny overview of a long strand of beach. Access to the second floor children's bedrooms is by way of a skylighted bridge. For the even more adventurous, a sleeping deck is carved out of the upper reaches of the master bedroom structure and is accessible from the deck by a wall-mounted ladder. The exterior is redwood boards.

Architects: CHARLES W. MOORE and WILLIAM TURNBULL, JR. of MLTW/Moore Turnbull, Pier 1 1/2, The Embarcadero, San Francisco —Robert H. Calderwood, associate
Owners: Mr. and Mrs. John M. Naff, Jr.
Location: Pajaro Dunes, Santa Cruz County, California
Engineers: Davis & Ragsdale
Graphics designers: Jerry & Martha Wagner; Elm City Electric Light Sculpture Company
Furnishings: Ristomatti Ratia
Contractor: Richard Pollock, Pollock Construction
When hot weather comes, most Miami residents close up their windows, turn on their air-conditioning, and retreat inside their houses. The owners of this Miami suburban house have breezes all year round—though the house was designed compactly to facilitate air conditioning as well. Behind the relatively closed facade, two patios (one for noisy activity, one off the living room for adult use) interlace with enclosed rooms to provide a delightful year-round indoor-outdoor environment for a family of four—including the best of outdoor living with all the comforts of the indoors and none of its constraints. Privacy is maintained by walling off the neighbors and the street in a variation on the atrium or walled-in courtyard theme that has cropped up in domestic architecture in nearly every warm country since classical

The use of traditional materials—stucco and mosaic tile—as well as sculptural form are recent trends which are extremely well united in this design. Note the molding of corners and window reveals. Bright blue mosaic tile on windows adds a note of color, echoed in the front walk tiles and in interior floors. Form reaches into landscape to include it as part of the design. A walled expanse (right) baffles patio and pool. Stucco under the inverted truss roof is painted tan. The ventilation band separating roof and walls is painted black so the roof appears to float lightly upon the walls.
times and has become popular in recent years as sizes of lots diminish and the need for privacy and the desire for space increase. Yet the house does not present an aloof blank facade to the public, but a beautiful piece of sculpture, and this is perhaps its major appeal. It is not a house to look into, but it is one for neighbors and passersby, as well as the owners, to look at—and enjoy. For the owners and their two girls, every square foot of a typical suburban lot, 250 feet long and just over 100 feet wide, is put to use for privacy and comfort—and to increase variety of use and enjoyment and of space. Vistas are provided through patios and glass-walled rooms, past colonnades and lush tropical planting (see photos on the following page). The rear of the lot, unencumbered by the house, is being developed as a tropical rain forest, with vistas opening beyond the house to exploit this "natural" view.

The architect has made use of the plastic qualities of stucco and from handmolded reveals of the deepset windows to the dominant roof, material and form combine for a strong sculptured look.
unifying the compound and its setting into a coherent whole. A family wing centers around a spacious family room and kitchen (next page) and screened-in patio and pool.

Open planning for the kitchen provides equal access to both pool-patio and living room, permitting easy serving. The house is planned to facilitate all requirements of contemporary family living. At present, the open-planned kitchen, entry and patio-pool is the family area, "where all the action is." When the owners' two girls, now aged 9 and 12, are older, the pool area will be given over for their special use. The adult area, the quieter area—the living room—is set apart with its own tranquil secluded patio and its own access.

For a large house with a good deal of floor space, upkeep is surprisingly light. Children can trapse back and forth from kitchen to pool at any time over the maintenance-free mosaic tile. The kitchen has indoor-outdoor carpeting. Family room, kitchen and bedrooms are concrete floored and carpeted. Living room and dining room are brown mosaic. The detached room is a

Charming vistas are opened through the courts as well as rooms with their brown or bright blue mosaic floors. Included are two kinds of atrium or garden court (one for active family life; one a quieter retreat) each with a peristyle, or colonnade. Cages house two of the owners' pets, a great horned owl and a scarlet macaw. The atriums not only provide focuses for family living but bring light into the compound, thus permitting exterior walls to remain relatively closed. White walls not only make sense in a warm climate, but provide a background for the display of the owners' art; a painting by William Pachner is on the livingroom wall.
combined cabana and studio for the owner, a painter, and doubles to baffle carport from patio and pool. Standard Miami concrete block and stucco is used for exterior and patio walls, while the thick interior walls are plastered white.

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

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

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Designed for a young suburban family, this unusual cedar-clad house located on Long Island Sound beautifully illustrates—and unites—two notable trends in contemporary house design: first, a tendency to reinstate traditional materials and vernacular forms; second, a tendency more and more sensitively to respond to the special character of the land. The resulting design is not only very practical but suited to its owners' modern needs and style. The owners' family includes three boys, and their influence was felt in the many playful aspects of the scheme, including the diverse windows which seem to climb up the roof or peer out amid the trees. The site is beautiful: an acre of meadowland on the Connecticut shore. Its greatest assets are an old oak tree some 90 feet tall and an unhindered view of the water, its sailboats in the distance and tidal flats nearby: "the design of the house literally revolves around this tree and the water view," the architects explain. Thus the orientation of major rooms, and the sizes and shapes of all the windows were determined by the views, to give the owners
Marsh grass is the natural fabric of which one is most immediately aware and the house was in fact conceived as a "raft" floating on that "sea." View (left) is taken from the sea wall. The wall baffling the patio is curved powerfully to anchor the house to the landscape and the tree. Though it faces a field, privacy was not a problem, as the house is a division of a former estate whose development included provision for open land. The fireplace is freestanding and walls act as planes to open vistas throughout. Children get a special view (right) past the dining room from their own balcony on the second floor.

maximum and varied enjoyment from various rooms: the deep window seen above opens up the stairwell; the topmost window was designed, like the forecastle of a ship, to "project" the viewer over the sea. For all its unorthodoxy, it is perhaps surprising that the most unusual quality of this house is the love of tradition it reflects—partly as response to the owners' requests, partly as a fitting response to its location: traditional pitched roofs and shiplapped siding are also responses to the sea. "We are traditionalists," the owners concur.

Architects: T. M. PRENTICE, LO-YI CHAN and ROLF OHLHAUSEN of Prentice & Chan, Ohlhausen
500 Fifth Avenue, New York City
Martha Carder, project architect
Owners: Mr. and Mrs. Peter F. McSpadden
Location: Riverside, Connecticut
Mechanical engineer: Harold Hecht & Associates
Landscape Architect: George Cushine
Contractor: Donald R. Smith, Inc.
A woodland environment designed for sunlight, space and privacy—and just 15 minutes from downtown—may seem to many to combine the best of several ideal but incompatible worlds, but all these desiderata have indeed been deftly incorporated in this suburban Washington, D.C. house by architect Hugh Jacobson.

Principally responsible are the skylights, which top the entrance hall, the living room (above the seating area), the kitchen and the dining room. But there is also floor-to-ceiling glass in every room. Trees keep direct sunlight from reaching the interior through glass walls, so the skylights are enlisted to reach up through the trees to scoop down more: "It's marvelously bright," the owners report, "even on a gray day."

The house is composed of three pavilions on the main floor, glass walled and open to decks on every side, organized to meet zoning requirements of young parents who do frequent entertaining, and their young children, aged two and four. Living, dining rooms and kitchen are in the large pavilion, with master bedroom and library in the smaller one. The glass-
Bluestone walk leading to the glass-walled entry (right) crosses an open area of tanbark and forest floor. In summer the terrace is decorated with torches for parties. Children have a sheltered play area below the deck. Decks add 1,200 square feet of living area to the 4,000 square feet of space enclosed. Skylights give special design expression to major rooms.

walled entry serves as a link between the two (photo above) and has a spiral staircase to the lower level, where maid’s room, playroom and children’s bedrooms are arranged. Lower level rooms are placed to open directly to the woods by sliding glass doors (see photo above). “We wanted a place where the children could be separate, but we wanted to be able to be together too,” the owners explain. Further the library-master bedroom can be totally shut off, so the children, when they get older, will also be able to use the living wing to entertain.

To permit great flexibility, nearly every room has an exit to the outdoors, and such freedom plus good zoning makes this relaxed house an ideal place to entertain. “It’s great for crowds of people,” comment the owners. “People are never static. It’s a place for ‘people flow.’ The whole living wing is open all around: there’s not just one exit where people must squeeze by. Guests can filter in and out, and wander around. But it’s a place for ‘niches’ too”—there are plenty of chances for quiet conversation and groups of two or three.
To assure total privacy from the road, the architect has created earth mounds or berms to conceal parked cars and entry walk and these are covered with pine needles, azaleas, white dogwoods and evergreens. The house is wood frame and is clad in tidewater red cypress, with cedar shingle roof. Interior walls are paneled in natural cypress, with no stain. Most living areas are floored in bluestone. Everywhere a contrast between crisply finished and unfinished textures adds to the visual interest of the house. Glass, machined wood and sharp-edged stone contrast pleasingly with rough textures and wood and the "natural" landscaped lot. Materials are chosen for easy upkeep and reflect a relaxed, informal way of life. "Upkeep is wonderful in this house," report the owners. "There isn't any. You can practically hose it down."

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

Living room (left) opens onto deck; and is also shown below. Freestanding flagstone fireplace divides living and dining areas of major pavilion wing, stays clear of glass walls. Ceiling and wall washers add light on gloomy days and highlight paintings. All paintings shown are by the owner. White metal pagoda livingroom shades are suspended over lamps built into the floor. Specially designed glass-top dining table has chrome stretcher legs. Un-
Paul Rudolph has introduced a number of spatial and planning innovations and surprises into his design for this New York townhouse. Behind an elegantly disciplined, and somewhat sober facade (brown-painted steel set with obscure, brown, structural glass panels), one enters into a skillfully lighted, white-gray-black series of spaces that culminate in a big, 27-foot-high living area backed by a three-story greenhouse. Level changes, balconies, open stairs, and tidily integrated fittings abound, in Rudolph's typical fashion, to create a lot of variety and interest in a very cohesive series of spaces.

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

The usual back garden—one of the great pleasures in a townhouse—has been raised to the top level; greenery and a great sense of openness have been introduced into the living area by skylights and the tall greenhouse. Mirrored walls line the lower portions of the greenhouse to augment the effect and the apparent depth. A balcony-bedroom (which can be closed by folding panels) also overlooks the greenhouse, and is connected by a bridge to the game room level. An open stair connects the living area with the master bedroom suite, and an elevator and a central stair connect all levels.

Floors on the entire first level are surfaced with black slate, and the slate is continued around the dropped living room area as a sill for sitting or counter space.
Floors in all other areas are covered with gray carpet, with the exception of baths, which are white marble or ceramic tile.

With a lot of the seating and storage built into the house, other furnishings are kept to a minimum, and carefully selected or designed to add to the overall spatial effect. Materials and fabrics are generally kept in the same monochrome color scheme (white-gray-black) as the house, with accents of glass, clear plastic and silver to add sparkle; plants, books and works of art give bright color relief.

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

Architect: PAUL RUDOLPH
54 West 57th Street, New York City
Townhouse
Location: New York City
Interior design: Paul Rudolph
Contractor: Blitman Corporation
For all its quiet, woodsy appearance on the exterior, the rooms within this summer and weekend house have been created with an unusually bold and sophisticated exuberance. Varied ceiling heights and slopes, balconies, over looks and peek-throughs, and changes in floor levels—all abound to form an environment full of civilized fun.

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

The main level of the house is a fairly open plan, but the spaces delineated by the floor and ceiling level changes range from the bright openness of the two-story living room to the snug coziness of the central dining space. One stair to the upper
Remarkable care was taken in designing the house to preserve the beautiful trees on the site—even to creating boxed-in wells in the structure to contain them; sections of glass permit the trees to be seen from within the house, as can be noted in the living room photo at right.

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

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

Architect: HARRY C. WOLF of Wolf, Johnson & Associates
213 Latta Arcade, Charlotte, North Carolina
M. P. Carroll, associate-in-charge
Mountain Residence
Location: Western North Carolina
Engineers: R. V. Wasdell & Associates; John Bolen Associates; S. C. Wilber
Interior design: Wolf Associates, R. G. Kromelow
Contractor: Blythe and Isenhour, Inc.
The design of this house began with some deed restrictions—which (in addition to the requirement that the fence, if any, be three-rail, white) called for a shingle roof and white walls. Within this arbitrary discipline, architect Gibbs—for his own house—set his own discipline: an extraordinary effort to, in his own words, "design away the detail". And this effort has indeed established the character of the house. There is, for example, no trim inside or out—fixed glass panels are slip glazed into the plaster or ceiling recesses, and the glass doors (which ride in specially shaped head and sill tracks) slide into pockets built into the walls (see plans). The interior doors have no jambs, heads, or sills—but pivot on floor and ceiling and are stopped by half-inch changes in the wall plane.

This attention to detail
fits into a most disciplined basic concept: a dark ceiling plane (stained redwood) and a dark floor plane (wool carpet) that provide limits for the strong white element of the plaster walls. Says Gibbs: "A conscious attempt was made to resolve the walls into many clean rectangular planes and forms—and furnishings, people and plants look well against them."

The house is framed in wood—and the details "respect the notion that it is either expensive or impossible to get finished wood joinery or detail work in the field." The plan offers the downhill views of the city and ocean to the living room, the master bedroom, and the courtyard framed by these rooms. But all rooms—by use of the panels of glass and screening—can be as open (or as closed) as the family wishes to the yard, the breeze and the outdoors.

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

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

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If you were to stand on the highest point of a rocky island and think about designing a house just for enjoyment of life and nature, you might design a house much like this one. It is a delight, full of surprises, and architect Harry Weese clearly designed it as a series of “why nots?”. Why not take people from the boat-house entrance to the level of the house by elevator? Why not let the house ramble so that every room opens on two sides to the summer breeze and view—and most have three exposures? Why not tuck little triangles of glass into hallways so that even in transit from one part of the house to another one can enjoy the view of green trees against the sky?

The many-faceted roof might appear at first to be another of those “why nots”—but it is not. For it is a study of the roof that makes it per-
fectly clear that there is—behind every element and detail of the house—a single essential idea: make the most of the site. In all of the rooms, the roof planes rise to carry the eye towards a view, and capture that view. Or the roof sweeps up to accent a space, descends when a space requires intimacy. That same concept applies in other planes—for example, in both the kitchen and the master bedroom suite, bays extend outward to create a new focus for a view. Broad decks open off the master bedroom (top in plan), the guest area (right in plan) and surround the dining area on three sides so that it becomes almost a pavilion. In contrast, the big living room (photo above) has a different spatial quality—protected under the biggest roof plane, shaded and sheltered by trees on one side and open to an enormous terrace on the “inland” side.

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

The construction of the house is wood, and much interior interest is generated by the exposed joists and the knee bracing (see livingroom photos above) reminiscent of Pennsylvania Dutch structures. Walls inside and out are vertical siding—redwood tongue and groove, flush
joint, stained lichen green on the exterior; basswood, unfinished, inside. The roof is copper with standing seams—a material and form that emphasize the fascinating play of shapes and edges and ridges. The floors are maple. As the interior photos above show, all of the spaces are most varied, with many elements and details calling for attention. The master bedroom suite (lower photos, this page) offers views in three directions, a fireplace with glass above. The kitchen, opposite, offers work space under a tall bold roof, but a dining area set under a lower, more comfortable roof level. The dining area with broad decks, far right, is—as noted earlier—more a pavilion than a room.

Thus a rare house—experimental, perhaps arbitrary, but always thoughtful and responsive to where it is and how it will be used.
The dining pavilion, above and right, is surrounded on three sides by broad decks. At left, the kitchen with its own dining table.

Architect: HARRY WEESE of Harry Weese & Associates
10 West Hubbard Street, Chicago
George Buchan, Toronto, associate architect
Location: Canada
Landscape architect: Harry Weese & Associates
Interior design: Design Unit
Contractor: Milton Goltz
This Lexington, Kentucky home is the reflection of a philosophical attitude of architect-owner Hugh Bennett toward his own family: Parents and children are equals, at least in so far as the spaces designed for them are concerned. The Bennetts have five, and the democratic decision to give each—and guests as well—equally sunny, airy and spacious bedrooms has resulted in the grouping of these along the central, second floor hall. The living room, moreover, a great, two-story space creating a major element at one end (color photo, right), is exactly duplicated in floor area and height by the children's playroom, which serves as the second major element, flanking the bedroom corridor on the other side. The playroom gets direct access to the bluegrass field for outdoor play. A breezeway on the first floor and the stair tower flanking it (photo above) are both placed to assure the relative privacy of children's and parent's wings. But permissiveness obtains only to a point: the scheme assures that children's activities can be overseen. And there is plenty of opportunity for the family to
be together as well. The relaxed, informal approach pervading the design of the house is evident in its setting and its strong relationship to the outdoors. The house is built on one of several subdivisions of an 88-acre farm. “There were not that many trees around, since it was all once a horse farm,” explains the architect. “We chose the parcel with lots of trees. We wanted the privacy and intimacy not possible out in the field. So, we came right down into the trees, at least the adult part does, with the children’s part climbing up the hillside where they play.”

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

Architects: HUGH H. BENNETT & JAMES B. TUNE
620 Euclid Avenue, Lexington, Kentucky
Owners: Mr. and Mrs. Hugh Bennett
Location: Lexington, Kentucky
Mechanical engineer: Bruce Kunkel & Associates
Landscape architect: Horst Schach
Interior design: Bennett & Tune
Contractor: Pope-Cawood Lumber & Supply Co., Inc.
This country estate was designed to accommodate with equal ease its owners and various combinations of married children, grandchildren and friends for both short summer weekends and extended vacation stays.

Located on a promontory overlooking New York's Lake George, the site is a difficult but beautiful one, with an unencumbered, secluded, and panoramic view the full depth of the lake.

The lake, or private, side of the house, toward which all main living spaces, including bedrooms, are exposed, open with glass walls to decks and spacious but controlled terraces cascading down the hill. The entry side (photo, above) is, by contrast, closed—deliberately withholding the visitor from full exposure to the view.

The quite large house is built directly on the foundations of the owners' previous,
smaller house, which had been destroyed by fire, since building a new foundation would have meant extensive rock blasting and removal from the site. By turning to advantage the oblique angle formed by the existing foundation (see plan) and by cantilevering the main floor over it in both directions (see photo, lower right) the architect was able to gain the added living space required—and increase the drama of the nearly perfect view.

A plan composed of three zones was suggested by the site and organized to meet all the clients' needs. The major space, a central living-dining-kitchen complex (see photos, following page) is flanked by a wing for adult and children's bedrooms (six bedrooms were required), with a game room below giving onto a lower children's terrace. The result is in fact a two-in-one house: when the entire family is convened, the building functions as a complex. But the children's wing can easily be closed off, so the house never seems uncomfortably large when the owners are alone.

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

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

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

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

Nearly every room is endowed with a counterpart outdoors, with the principal deck and terrace off the living-dining complex shown above. “Decks on the adult bedroom wing look into an intimate rock garden,” comments architect Daland on the Worden house, “while those in the children’s wing afford a dramatic view of the lake immediately below.”

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

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

Special outdoor lighting and built-in redwood seating bring much of the relaxed vacation practicality and comfort of the interiors onto the spacious terraces and walks. Consistent use of beautifully detailed redwood siding for both ceiling and walls inside and out account for the expressively molded, sculptural quality of the house, forcefully shaping spatial volume, while reinforcing the ridge-like contour of the site and providing a handsome culmination and focus for both the landward, grassed entry court and the lakeward wooded slopes and stepped-out terraces and walks.
This elegant, extremely civilized house solves a number of the problems of space, privacy and views which confront anyone planning for a rapidly changing urban environment. The site was gerrymandered from the rear yard of an old residence, in a Chicago neighborhood that is beginning to be rebuilt with high density residential units.

Though the use of windows is fairly minimal, their effectiveness is intensified by running them from floor to ceiling in the two-story living room and in the three-story stairwell. A see-through, "endless vista" effect is created for the main living spaces by matching the little yard and terrace.
front windows with similar ones at the back, and creating (with the doors open) a five-foot-wide, open horizontal space running through the two lower levels; and on the opposite side of the house, there is a similar three-foot-wide space running through the dining level. The dining area itself is treated as a balcony to share in the two-story living space, and to create a fireplace nook below.

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

The house is wood-framed on a concrete foundation, and clad in a sort of gray-brown brick. All details and trim have been carefully minimized and simplified, so that the design relies on the well related proportions of the solids created by the walls and the window voids.
Given the spectacular qualities of the site they possessed, these clients could hardly have selected a more capable architectural firm to design their summer home on Cape Cod than Gwathmey, Henderson, Siegel. The house, which is a piece of sculpture as well as a warm, livable and functional living unit, sits on a narrow peninsula of land jutting out into a bay where it is surrounded by a succession of beautiful views of the water. Simply because the surrounding scene was so all-encompassing and visually accessible from most of the different areas of the house, the architects purposely varied the dimensions of the view from various places in the house—creating some panoramic views and making others more selective and restrictive. At the same time all the openings are carefully related to the individual interior areas. The varying
The program was to accommodate the clients and guests as well as their four teenage daughters who often have frequent weekend guests of their own. The latter problem was solved by having two bunk rooms, which sleep four people each and are separated by a storage unit, on the lower level. The girls also have their own ground level entrance. There are two other entries to the house, on the beachside by a flight of stairs to the living room deck, and by a ramp connecting main entry with parking area and garage/boat storage building (at the extreme left in photo, right).

The shapes and dimensions of the generous glazed areas have another purpose as well. The architects have wedded the various spaces of the house with the space around the house via the various cutouts and openings. Two other decisions are also important factors in this particular kind of design process, which is so appropriate to a vacation house where the family spends as much time out-of-doors as inside. These are the interlocking of interior with exterior space by the use of decks, balconies and ramps which sometime jut out off the house into the surrounding space and at other times are contained in the main spatial volume as penetrations of exterior space into the house itself. The third factor is the use of the same cedar siding for both exterior and interior vertical surfaces, so that a single, unified kind of space flows in and through the house without interruption. All of these factors, of course, also give to the house its quality of a work of sculpture. The house is not just to be admired, however, it is meant to be lived in, enjoyed, and with a minimum of fuss. As is suitable to its water-surrounded site, it not
only has the look and feel of a ship but the ease of maintenance and the place-for-everything—everything-in-its-place quality of one also. Although the architects make disclaimers to any geometric or formal preconceptions, it is obvious that they favor strong and simple geometrical forms, used at their maximum effectiveness and, especially praiseworthy, assembled with maximum attention to detailing. Yet these forms, while constantly reminding us of the geometry that determines them, are also essentially functional and in keeping with the uses and activities that they contain. It would seem that uppermost in the architects' minds are spatial experiences, containment, volumes-in-space, etc. But this is never to the detriment of the more practical concerns of designing a house meant to be used as well as viewed.

The living room, although open most of all the interior areas to the magnificent views, has a secure and sheltered feeling also, and a spaciousness all its own. View down into living room is from balcony corridor connecting upstairs study and master bedroom. While effectively sheltering its users from the wind the outside deck allows for maximum sun and with no decrease in the enjoyment of the view.
Architects: CHARLES GWATHMEY, RICHARD HENDERSON and ROBERT SIEGEL of Gwathmey Henderson Siegel
210 East 86th Street, New York, New York
Owners: Mr. and Mrs. Kenneth Cooper
Location: Orleans, Massachusetts
Contractor: Anderson & Murray
This Connecticut year-round country house by architect Judith Chafee is a happy combination of opposites: it is big in terms of over-all total space, yet this tremendous (7,500 square feet) volume of space has been carefully broken down into a variety of interrelated, and often even interconnected, more intimate living areas. These offer the residents a variety of choices—depending on their number at the moment, their activities, moods, and the weather. Situated on a natural granite outcropping (rocks that had to be moved during construction were piled up in certain places to become part of the landscape in the time-honored New England tradition), the house shows its more formal side to arrivers.

One of the results of this orientation is the greater dramatic impact of the view, and the greater surprise of the response, when, having pene-
trated into the house, the visitor finds the entire opposite side open to a woodland scene which includes a small protected cove. The architect has interwoven the house with its natural surroundings—not in one way or in one specific place. At one corner a lofty screened-in porch a full two stories high offers one type of neither completely in- nor completely out-of-doors type of space, and its large cut-out openings frame the magnificent view in two main directions. The porch is mainly for warmer weather usage, while the greenhouse “lean-to,” an extension of the formal dining room, is its winter, or damp day, counterpart. An open spacious deck runs almost the full length of this side of the house, and porch, greenhouse, living room and master bedroom open on to it. The basic shapes and materials of the structure are traditional in New England: rectangular solids covered in white cedar shingles that will weather to a shimmering silver grey, and pitched roofs. Within also, an emphasis on indigenous materials adds to the house’s warmth and charm. Cedar siding appears in selected areas of the living...
room, entry and kitchen. Pink granite quarried in the neighborhood was used for fireplaces (the house has four), lintels and hearthstones, while stucco for the fireplace walls was made with local beach sand. The house is essentially complete on one floor; the second is mainly guestrooms, but also contains the loft sleeping balcony for the caretaker’s suite tucked into one corner of the plan, nearest the kitchen and pantry areas. The cost of the house, excluding lot and some landscaping and a number of extras, was approximately $146,000.

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

Architect: JUDITH CHAFEE
46 North Lake Drive, Hamden, Connecticut
Private residence
Location: Connecticut
Structural engineers: Associated Engineering
Interiors: Christina A. Bloom
Contractor: Erwin C. Griffiths
Cedar shingles, clerestories and outdoor decks are all elements in the current idiom, inventively used to create for the owners varied and practical indoor and outdoor spaces, and also to adapt this California house to a wooded, sloping site.

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

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

The plan includes two wings to zone the house while taking best advantage of the land. Use of the slope permitted a lower level with playroom giving onto the swimming pool shown in the site plan above with its special cantilevered deck. Wings are connected by the glass-walled entry shown in top photos, which doubles to open up the center of the house and expand the living-wing space. Each wing has its own stair.

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

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ARCHITECTURAL RECORD HOUSES OF 1970
View above is of living room with entry three steps up. Dining room shares view with screened deck (right); folding door is pulled back. Laminated wood is used for counters in kitchen (right, below).

room and deck; waxed red-wood siding and white-sprayed acoustical plaster—were chosen for ease of upkeep, visual texture and to accent spatial definition. The living room, sunk a few steps down to form a quiet place for conversation, is carpeted. Bronze anodized aluminum sash is used for sliding windows and doors. Clerestories are fitted with special inward-swinging louvers which combine with special vents beneath living room windows to permit through ventilation; outside they provide major expression for each unit. But for all the great strength and character of this house, firmly anchored as it is to its hillside site, the silvery yellow shingle cladding for the frame structure lets its exterior forms nearly disappear amid the trees; in this design everything is geared to save the greatest impact for spaces inside.

Architects: ROBERT MARQUIS and CLAUDE STOLLER of Marquis and Stoller, Architects and Planners 737 Beach Street, San Francisco, California Location: Marin County, California Structural engineer: Eric Elsesser and Assoc. Contractor: Meinberger and Son
A series of outdoor and indoor living spaces cascade dramatically down a 40-degree cliff to form this unusual, hospitable house. The half-acre plot is long and narrow (72 feet wide) and has mandatory setbacks of 20 feet on both sides, thus allowing a maximum house width of 32 feet. The program and other restrictions added further challenges: the budget was $40,000 for four bedrooms, two baths, living room, dining room, kitchen and ample outdoor space; local zoning dictated a maximum height of two and a half stories, but not to exceed 40 feet.

All this was organized into two linked, two-story units, with the upper one offset horizontally to allow a view of the Atlantic Ocean, and the lower unit stepped down the cliff one story. The offsetting of the units also gives the added benefits of a sheltered rear deck tucked in-
The two separate units of the house can be clearly seen in the section above: living areas are in the unit to the left, and bedrooms in the unit at right nearest the road. All major rooms have good views and access to outside decks.

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

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

Apart from its over-all impact, the most dramatic feature of the house is the two-story living room with its open fireplace set before double-glazed windows—one can view the fire and the ocean at the same time. As local codes required a full foundation, the house was dug into the cliff, instead of being on wooden stilts as planned in preliminary stages. The basic structure is wood frame with exteriors of bleached cedar siding, and interiors of natural cedar; the materials are expected to weather well and to reduce future maintenance. There is 2,020 sq. ft. inside and 1,600 sq. ft. of deck.

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

ARCHITECTURAL RECORD HOUSES OF 1970 73
Outdoor, cantilevered viewing decks, a dining room balcony and a bedroom loft help make this cedar-clad house for a family of three an always delightful and practical place to live.

The carefully organized house is a successful outcome of architect Hobart Bett's design thinking, which he expresses with the same verve that is evident in the design itself. "It's a spatial ball game," he explains, "within a very disciplined order." The idea was to create "pretty straightforward relationships, very tight, very well organized in plan, which make, in section, spatial complication—with spaces going in, out, up, down, and ducking around. All this is done within a very specific architectural framework that is recognizable, that pulls all the spaces back." Thus, fireplace and stairs are grouped to permit a tight-knit organization of space, and to provide a tall, visual anchor for the house. Rooms double back, and open onto each other, but are all disposed off, and relate back to, the scissor stair. A resulting "balance between serenity and excitement" is paired with a balance between economy and
space: The idea is "to take things that are in fact small and artfully relate them suddenly to give them magnitude," the architect explains. Thus, the dining room is just 9 feet by 12, but, as the section and plan above suggest, borrows space from the livingroom it overlooks, to give the impression of being twice that size. All is done, finally, "to exploit the unique qualities of the land," and, of course, to meet the owners' needs. Thus the site, a sharply sloping hill, suggested the orientation, and the basic vertical economical organization of the design. Projecting decksexploit views of mountains and close-up views of trees. And by isolating children's bedroom, guest and playroom on the lowest levels (see section) the architect was able to "play" with the upper three levels for the parents use, while zoning as required.

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

Architect: HOBART D. BETTS  
41 East 57th Street, New York City  
Moulton Andrus, project architect  
Owners: Mr. and Mrs. George C. McCune, Jr.  
Location: Londonderry, Vermont  
Structural engineer: Stanley Gleit  
Mechanical engineer: Peter Flack  
Contractors: George C. McCune, Jr. and P. William Polk, Jr.
In a sophisticated expression of what many have come to call the "Northwest Style"—a relaxed, well-crafted, woodsy sort of architecture—this house makes excellent use of a site that is almost entirely a steep slope. Most of the house is supported on wood piers, but for the carport and entrance area, a flat area was artificially created by retaining walls and a concrete slab. Over a portion of this, a broad roof shelters parking for two cars and the main entrance, which is approached by a walk and a little bridge. Under each parking space, rectangles of gravel have been set into the surface to catch oil drippings.

From the front, the house presents a modest, one-story facade, relieved by a band of curved cedar shingles and dominated by two big clerestory monitors over the living room. Except for two narrow slit windows
A "sunburst" of car muf­flers (shown directly above) by artist Howard Price, giv­es a design clue to this in­teresting house: an eye-catch­ing concept made of very fam­i­liar materials. The wood framed, shingle clad house gains great distinctiveness by making a dominant feature of the skylights desired in the living room to add light to a collection of paintings.

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

The plan is basically a rectangular one, with areas cut out for the carport, decks, and a little atrium off the en­trance. The upper level con­tains a big living room—which doubles as a sort of gallery for the owners' collec­tion of art and artifacts—a big dining-kitchen, and a guest­room-study. On the lower level, only the area behind the carport foundation and retaining wall is utilized, and contains the master bedroom suite, a shop and utilities.

The structure is a Doug­las fir frame, set on concrete foundations, and sheathed with plywood. The exterior is surfaced with red cedar shingles; a "leggy" appear­ance at the back—which is so often the case with hill­sides houses on "stilts"—was avoided by carrying the shingles to ground level on a portion of the house. The
owner, Blair Kirk (who, incidentally is also the brother of the architect, Paul Kirk), acted as his own contractor and builder, and executed a house that is handsomely detailed and finished throughout. Year-round heating and cooling are provided by a dual-zoned, electric air-to-air heat pump. The cost of the house was about $41,260.

Well crafted wood also carries through all the interiors, with walls of western red cedar, oak floors, and clear hemlock ceilings; rafters are left exposed.

The big monitors, which give such a distinctive character to the exterior of the house, provide even more drama to the big living room by creating a varied and soaring ceiling and by flooding the long display walls with light. As a foil for the bright colors of the paintings, most of the furnishings are in quiet, neutral colors.
In spite of its closed front facade, the interior of the Blair Kirk house is filled with light and views, and each room adjoins an outdoor living space. An atrium (top left) is a hub for entry, study and kitchen; a living deck (top center) flanks kitchen (bottom left) and living room (left and above). The roof monitors shown in the section flood the paintings displayed with light.

Architect: PAUL KIRK of Kirk, Wallace, McKinley & Associates
2000 Fairview Avenue East, Seattle, Washington
Owners: Mr. and Mrs. Blair Kirk
Location: Mercer Island, Washington
Landscape architect: Robert Chittock
Interior design: Lou Garner Swift
Contractor: Blair Kirk
When the owners leave their suburban home on summer weekends, they retreat to this unorthodox vacation house perched atop a Cape Cod hill. "Like a ship floating on the land" is how the architect Giovanni Pasanella's associate, Thea Kramer, describes the house, and the analogy is a good one. The hilltop site is flat, and, except for sand formations, scrub pines and other hardy flora, totally undistinguished. But the views—of the sea, a salt marsh, and a distant town—are great, and varied in all directions. No building is close by. By breaking up the usual four-square box to create many viewing angles (both through and out the house), the architect reasoned that he could take best advantage of the site, while still organizing the house for the owner's practical requirement: "an economical, varied space for themselves and guests to feel comfortable together or alone." The family includes a teenaged son and daughter, and separation of their activities was required.

Spaces and shapes lend this house its perennial vacation air of built-in delight and relaxation. It is a vacation environment—though equipped...
with space heating and all amenities for year-round use and planned with a realistic eye.

To take best advantage of the view, the usual multi-level house plan has been reversed, with major living areas open to major views on the second floor, and children's and guest bedrooms a few steps below the first, or entry, floor. Master bedroom is on the third. By going up instead of out, and by placing main glass areas clear of the ground, the house can be totally buttoned up, and is worry free for the owners when away.

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

Architect: GIOVANNI PASANELLA
154 West 57th Street, New York City

Etel Thea Kramer, associate architect

Owners: Dr. and Mrs. Alan Grey

Location: Wellfleet, Massachusetts

Structural engineer: Stanley Gleit

Contractor: Allen Jordan
This year-round vacation home by architects Mayers & Schiff is located in the Pocono Mountains of Pennsylvania. The site is long and narrow with one end fronting on a pond. Part of the site—a small rocky ledge and a half dozen very large boulders strewn about—was highly picturesque but unsuitable for building on. The primary aim of the architects in siting the house was to incorporate this space into the design of the house itself. Approaching the house the first view is of a continuous sloping redwood wall which slices across the narrow dimension of the site and is punctured by a glossy white barn door. The wall hides all views of a pond and the large boulders, until the barn door is slid open—whereupon one is, quite unexpectedly, back outside! But not quite, for while part of the long wall forms one wall of the house, the
A variety of indoor and outdoor spaces—and some that are not exactly either—provide the occupants of this Pennsylvania second home by architects Mayers & Schiff with living areas for every mood and weather change. The house has been carefully sited and designed not simply to sit in nor merely blend with its pleasant natural setting, but rather the most interesting features of the terrain have been integrated into the design of the house itself. This is achieved for the most part by the multi-level deck that extends the house into the woods, and by the partially roofed-over deck that brings the outdoors into the main structural volume. The design of the house is all the more impressive in view of the fact that little site work was necessary for the architect's goal to be accomplished. The house cost about $33,000.

The remainder is backed by a two-level open deck covered by a trellis. Both deck and trellis serve as wind bracing for this section of the wall. From the entry side one cannot tell where the house (the interior living spaces) ends and the long deck (one of the outdoor living spaces) begins; a fact that also intensifies the tie between the architecture and the natural spatial qualities of the site. At the point where the view of boulders on both sides, the cliff, and the whole natural setting is at its best, the wall is cut away, allowing nature to frame another type of more open outdoor space. This area is the favorite outdoor sitting area for the residents. The unusual family makeup dictated special indoor space requirements: with four children varying from young ones still at home to older married ones who visit frequently, the Benensons find themselves with an overflow crowd on some weekends and completely alone on others. Rather than build a large house with many bedrooms which would be "dead" space much of the time, the architects decided to limit the fixed bedrooms and provide a large sleeping
loft with built-in bunk beds for guests. The sleeping loft, with its built-in work desk and adjacent outdoor deck, serves as a study for the Benensons during the less-populated weekends. The main form of the house is based on a square cut into overlapping triangles on various levels—a kind of tri-level tic-tac-toe—with a fireplace and chimney at the square's center. The long sliding glass wall of the triangular living room is oriented towards a view of the boulders and pond. The living room is two stories high in the space formed by the overlapping triangular loft.

The supergraphics of the Benenson house, designed by artist Florence Cassen, are an extension of the architects' basic diagonal concept. A continuous green stripe has been painted across the longest single wall surface (stairwell, below) in the house. A combination of sliding panels between the living room and other ground floor spaces have also been painted with bands of varying widths. As panels are re-arranged in various ways, the stripes regroup to form new designs.

Architects: ROBERT A. MAYERS and JOHN C. SCHIFF of Mayers & Schiff
Penthouse 45 East 51st Street, New York, New York
Owners: Dr. and Mrs. A. S. Benenson
Location: Hawley, Pennsylvania
Structural Engineer: Henry Gorlin
Mechanical Engineer: Seymour Berkowitz
Landscape Architects: Mayers & Schiff
Graphics: Florence Cassen
Contractor: Kreck-Myer
Twenty-five studio apartments have been deftly organized in the lowrise structure on a 50-by-137.5-foot lot. Though the high cost of land necessitated the number of apartments, the use of courts and balconies throughout gives each unit an unusual sense of openness for such an urban setting—the site is within walking distance of downtown San Francisco.

The trim, sophisticated design reflects both its citified character, and the lightness and ins-and-outs of upper-story bays, set on heavier foundations, that typify the neighboring older buildings.
Convenient access is provided for all apartments by elevator or stairs. White-painted stucco panels are used as a foil for the extensive areas of redwood on the exterior; interiors are painted gypsum board on wood studs. Cost was about $375,000, without lot or landscaping.

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

The structure has three to four levels of wood frame construction (it follows the upward slope of the site) over one level of concrete-framed parking garage. The main entrance is up a broad flight of stairs and through a brick-paved, grill-gated entrance into the court. The garden area within is a strongly patterned arrangement of brick walks, terraces and concrete planters and pools. Banks of flower boxes carry the sense of garden up to all levels. Though small, the apartments contain all the desirable amenities, including fireplaces.
"Unity wedded to diversity" is architect Tasso Katselas' summation of the design approach to this planned new village of apartments and townhouses. The use of similar framing modules, repeated details and standardized component parts gives a consistent element in a complex that has much of the apparent diversity and spatial interest of, say, an Italian hilltown. Katselas' Phase II of East Hills Park contains 326 rental apartments and townhouses; sponsorship and the land were provided by ACTION-Housing, Inc., (through its Development Fund) which is a private, nonprofit civic agency with a basic goal of making available good housing for families of modest income at prices they can afford to pay.

Being built in successive phases, East Hills Park will ultimately comprise 1,200 units or more. Phase I (circled
The irregular terrain of the site was used in this project to create extremely interesting spaces within and without the structures. Set on foundations of concrete block, the units are wood frame, with masonry veneer or stained textured plywood exteriors. Interiors are painted drywall and exposed brick. As can be seen in the photo at right, colors are in an interesting range of earth tones. Asphalt shingles are used for roofing all units.

In the Phase II section illustrated here, the final FHA closing was made on January 21, 1970, construction is 95 per cent completed at this writing, and 236 of the apartments and townhouses have been rented and are occupied. Completion of construction, landscaping and total occupancy of the remaining 90 dwellings is scheduled for June of this year. Rents, including utilities and maintenance, range from $122 for one-bedroom apartments to $184 for four-bedroom townhouses; 65 of the units are eligible for rent supplements, which reduces the monthly costs to about one-half. The apartments in this phase are in clusters of four-story buildings, and the townhouses are cluster-planned.

Architect: TASSO G. KATSELAS
4951 Centre Ave., Pittsburgh, Penna.
Owners: Second East Hills Park, Inc.
Location: East Hills, Pittsburgh, Penna.
Structural engineers: R. M. Gensert Assocs.
Mechanical engineers: Harold Shratter, Inc.
Electrical engineer: Aubrey Caplan
Contractor: The Rubin Development Corp.
This extraordinarily pleasant and well planned apartment community is a public housing project for the elderly and offers unusual quality for its low cost. The project was developed on three separate sites (the largest one is shown above; the other two are similar to the grouping at the left in the plot plan illustrated) and contain, in all, 36 identical one-bedroom apartments. To qualify, occupants must be over 62, or 55 if disabled. Most of the apartments are built at grade level so the occupants will not have to climb stairs; however, a few units are split level in arrangement, with apartments one-half flight above or below grade, which enabled more dwellings to be built on the site without destroying the low, domestic scale, and adds considerable variety and visual interest to the groupings. As the three sites range a major traffic artery, all
The informal staggering of units, and the variety of roof heights created by intermingling one- and two-story units gives an attractive, village-like character to this housing project for the elderly. A typical row of apartments is shown at right, with adjoining laundry and mechanical rooms; these are arranged in clusters on three neighboring sites to form courts for outdoor living and strolling.

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

The apartments are well planned and have ample storage space. Several small laundry rooms are scattered through the groupings. Heating is by a hot water radiation system. The buildings are wood-framed and surfaced with cedar shingles. Roofs are asphalt shingles. Interior walls are painted drywall and floors are vinyl asbestos or asphalt tile. The project was completed in March, 1969 at a cost of $17,000 per dwelling unit including site, landscaping and equipment.

Owner: Wayne Housing Commission
Location: Wayne, Michigan
Engineer: William Kessler
Landscape: Johnson, Johnson & Roy, Inc.
Contractor: Holtzman and Silverman
There is a rare kind of appropriateness to this cluster of townhouses—built in the early stages of what will be a 500-acre community just outside Albuquerque. Most obviously, the clustering, the use of adobe, and some of the forms are traditional. But where tradition is called on, it is called on for the way it works and not the way it looks.

The massive adobe walls serve as heat reservoirs—blocking heat during the day and releasing it at night; the walls are essentially blank on the western wall, but open wide on the east (bottom in plan) to the views down the semi-arid mesa to the contrasting green band along the Rio Grande.

The major glass areas (see photos opposite) are set back beneath deep concrete fascias; and even small windows are set deep in recesses in the walls. To add light
The bold exterior walls of La Luz are stuccoed adobe, and some of the adobes were made on the site from site material. Lintels are sand-blasted concrete; roof framing is wood with six inches of insulation; ceilings are fir; floors are brick or hardwood.

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

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

Not just the sun, but the wind, is a major factor in the design. High walls protect yards and patios from the wind; but cross ventilation in summer is assured by the placement of the buildings on the slope. In contrast, the often strong and dust-laden spring wind, typically from the West, is blocked by the closed walls of the complex.

And perhaps equally essential, at least psychologically in this dry area, are the fountains in the patio areas. As the plan above shows, the major living spaces—with their changes of level and wall plane—all open wide to the view and the breeze; the nearly zoned bedroom area is, appropriately, more sheltered. Because of the changes in the site contours, the interior spaces of the units are pleasantly varied.
If providing unity with individuality keynotes the success of a planned apartment scheme, then this California community by architects Fisher Friedman Associates not only succeeds, but incorporates many delightful and original variations on the theme. A major desire, the developers of the complex recognized from the start, was to offer the same feeling of individuality and privacy to every resident that is achieved in a single home, and the architects complied, achieving separate entries for every unit and a great variety of orientations and configurations that were possible within the basic plans. A particularly well-suited example of a community center (a trend that seems implicit in total apartment community design) has been included and made, quite logically and naturally, the nucleus (visually of course, and in a sociological sense as well) of the design. The recreation hall (photo right) acts as a focus for the plan, and its central greenway (with whirlpool and swimming pool), the major of several outdoor courts, the unifying element for the many-unit, multi-court design. The greenways per-
mitted nearly every apartment a balcony or patio facing the outdoors (each of these is equipped with 10-foot-wide sliding glass doors)—the remaining apartments all having exposure to the south. Outdoor privacy is assured for the complex as a whole by the battlements the apartment walls themselves create, and for each unit by solid patio fencing and balcony rails. For all the spaciousness of the common ground, landscaped by Sasaki-Walker Associates with meandering paths and shade trees, the entire scheme gives units an average floor space of 1,150 square feet.

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

Owners: The Irvine Company

Location: Newport Beach, California

Structural Engineer: L. F. Robinson & Assocs.


Graphic Designer: John Marsh
Snowmass at Aspen is a place for fun—some of the best skiing in the U.S. and a beautiful summertime, high in the mountains. But good design for such an area is carefully detailed work—for much can be gained by architecture that goes beyond the “Bavarian village” trappings to the real spirit of such a resort area. This cluster of 28 condominiums has, of course, its imagery—its forms are clearly reminiscent of the “mine-shaft” design that is as warmly familiar to this area as the shingles and great chimneys are to Cape Cod. But beyond imagery is function. For example, the broad planes of the blue roofs, while pleasantly random at first glance, are in fact carefully opposed to permit the heavy snows to slide completely off without buildup at valleys or chimneys and to avoid the problems of snow creep, dripping roofs, and overloading. All roofs of the
same slope are either warm or cold, to prevent ice dams. This opposing roof system also protects both entrances and decks—and the decks are open to the winter sun, shaded from the summer sun. Further, the roof plan creates, inside the units, a great variety of contrasting, bold and small-scale, spaces. And this device, with the careful placement and juxtaposition of the individual units, eliminates any vestige of repetition.

The units are grouped so that the entrances open off court-like spaces to establish a sense of community—while the decks on the southern, downhill side are arranged for maximum privacy.

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

Architects: IAN MACKINLAY and HENRIK BULL
4 Bryant Way, Orinda, California
Snowmass Villas
Location: Snowmass at Aspen, Colorado
Engineers: Don Simpson & Associates
Interior design: Erikson Associates
Contractor: Snowmass at Aspen
This sprightly community of 282 townhouse apartments for married students is the first phase of Collegetown, a larger proposed development and adjunct to the Sacramento State College campus. The master plan envisions eventual construction of high-rise apartments and garden apartments in a nice mix, and a variety of commercial and community amenities. Although this is just a portion of the larger scheme, it is nearly complete in itself, with a community center, landscaped open spaces and courts, and sunken and heavily landscaped parking areas. There are one-, two-, and three-bedroom apartments in the complex, arranged in clusters around the courts. An amazing variety and vitality has been given the design, even though all but the smallest apartments are variations or combinations of identical 20-by-20-foot-square units. The buildings are wood frame, with cedar siding, drywall interiors and oak floors; each apartment has its own enclosed patio. This phase was completed in 1968 at the low construction cost of $11.80 per square foot, or a total of $2,885,390, including sitework, but excluding land costs. The architect
states that his goal "is to design an exciting, yet stable and self-supporting community." He adds that, "the economic aim of a self-supporting community for students and faculty, with rents that all can afford, was achieved in phase 1 through FHA 221 D-3 low interest loans, the State College foundation's tax exemption, and economy in planning and design . . . the low cost of construction was realized by establishment of an efficient floor plan which is repeated . . . and by simple wood frame units which back up to cavity walls that distribute all utilities."

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

Architect: NEILL SMITH and Associates
40 Gold Street, San Francisco, California
Dreyfuss & Blackford, architect for supervision
Collegetown, Phase I
Location: Sacramento State College,
Sacramento, California
Structural Engineers: GFDS Engineers
Mechanical & Electrical engineers: Alexander Boome
Landscape architect: Lawrence Halprin & Assocs.
Contractor: Nielsen-Nickles Company
Even in its initial phase of 805 dwelling units, this town house and apartment development on Montreal's Nuns' Island is an effective and extremely well planned and designed "new town." This first phase, with Montreal architect Philip Bobrow as principal, includes a 12-story high-rise (with 204 studio, one- and two-bedroom units) for which Mies van der Rohe was architectural consultant, and a series of middle rise buildings, 3-story garden apartments and townhouses done with Stanley Tigerman as architectural consultant. Metropolitan Structures, Ltd., the Chicago-based developers, with their team of architects and planners, have indeed created a handsomely housed "spacious way of life... amid woodlands and meadows by the St. Lawrence River." Plans call for five separate communities to be built over a 15-year period.
Zoning of the total island was planned from the outset; phase I, shown in plan at left and photos on the preceding page, includes a community center, a shopping center, and a golf course. Phase II (shown in the sketch below) will have Edgar Tornay as architect and Donald Lee Sickler as consulting architect; this phase includes a series of recreational lagoons.

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

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FANS / An 8-page catalog describes a line of fans for homes. Featured is a new solid state package attic fan. • Robbins & Myers, Inc., Memphis. • Circle 400 on inquiry card

PANELING / “Interiors, Decorative Paneling Systems” is a 24-page booklet presenting a line of hardboard paneling. • Masonite Corporation, Chicago, Ill. • Circle 401 on inquiry card

LAMINATES / More than 100 Textolite abstract, woodgrain, and solid-color plastic laminates are described in a catalog featuring sample color chips for reference and identification. Complete information on color fastness, flexural strength, and resistance to wear, water, high temperatures and stains is included. • General Electric, Coshocton, Ohio. • Circle 402 on inquiry card

BATHROOM LIGHTING / A complete line of wall and ceiling mounted bathroom lights is described in a 4-page catalog. Included is information on a line of incandescent and fluorescent light fixtures. Complete size specifications are included. • Philip Carey Corporation, Cincinnati, Ohio. • Circle 403 on inquiry card

MIRRORS / A 6-page catalog describes a line of framed mirrors. Complete size specifications are included. • Philip Carey Corporation, Cincinnati, Ohio. • Circle 404 on inquiry card

STEEL CASEWORK / A 20-page brochure presents a line of steel casework including window wall cabinets, counter base cabinets, sink cabinets, tall storage cabinets, wall-hung cabinets, wardrobe assemblies and bookcases. Specifications are included. • The Maine Manufacturing Company, Nashua, N.H. • Circle 405 on inquiry card

SIDINGS / “Clear Western Red Cedar Sidings in Apartments and Townhouses” is the title of an 8-page brochure describing, with illustrations, various patterns of bevel siding and paneling. • Western Red Cedar Lumber Association, Portland, Ore. • Circle 406 on inquiry card

HURRICANE CONSTRUCTION / A 23-page booklet, “How to Build Storm Resistant Structures,” gives structural details that increase safety and resistance to the consequences of winds, tides and wear. • Southern Pine Assoc., Metairie, La. • Circle 407 on inquiry card

KITCHEN EQUIPMENT / A 12-page catalog describes a complete line of range hoods, ventilating fans and heaters. Included are wall and ceiling heaters, ceiling heater-fan-light combinations, bathroom wall and ceiling ventilating fans and a full line of hood and fan accessories. • Philip Carey Corporation, Cincinnati. • Circle 408 on inquiry card

BATHROOM ACCESSORIES / A brochure presents over 200 varieties of bathroom cabinets. • Grote Manufacturing Company, Madison, Ind. • Circle 409 on inquiry card

AGGREGATES / A 4-page brochure describes a line of colored aggregates which may be used as seamless flooring, walls, stairs, countertops, walks, and patios. Samples of the aggregates are included. • Clifford W. Estes Company, Inc., Lyndhurst, N.J. • Circle 410 on inquiry card

TILE / A 32-page brochure describes a line of ceramic tile including glazed tile, ceramic mosaics, and ceramic bathroom accessories. • American Olean Tile Company, Lansdale, Pa. • Circle 411 on inquiry card

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Polynesian Profile—SD250L
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Built-in Soft Food Disposer—No more pre-rinsing or scraping. She just tips off large or hard scraps and the rest is liquefied and whisked down the drain. And it's built right into every GE built-in dishwasher.

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

Americana Arrangement—SD650L
Dishwasher, TFF-24RL Refrigerator-Freezer, J797L Conventional Oven-Range, FA-800 Disposal® Unit, Texolite® Upper Cabinets Avocado 1655-N, Lower Cabinets Buttery 1624-N, and Countertops Black 1611N.

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

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

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

Bavarian Quintet—SD660L
Dishwasher, TFF-19D Refrigerator-Freezer, J86L Cooktop, JV86 Hood, JK99 Oven, FA-600 Disposal® Unit, Texolite® Countertop, Buttery 1624N.

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

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

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

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

Whether your customers cool or warm the air, their General Electric Electronic Air Cleaner (D) keeps their home fresher, cleaner, more enjoyable all year round.

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

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

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

Miss Eleanor Mellichamp, Consumer's Institute General Electric Company Building 4—Room 206 Appliance Park, Louisville, Kentucky 40225
SIDING / A line of siding is fully illustrated in an 8-page brochure. • Masonite Corporation, Chicago, Ill.*

Circle 417 on inquiry card

LITERATURE

continued from page 112

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

Circle 412 on inquiry card

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

Circle 413 on inquiry card

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

Circle 414 on inquiry card

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

Circle 415 on inquiry card

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

Circle 416 on inquiry card

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

Circle 421 on inquiry card

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

Circle 418 on inquiry card

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

Circle 419 on inquiry card

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

Circle 420 on inquiry card

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

Circle 422 on inquiry card

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

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Circle 423 on inquiry card

*Additional product information in Sweet’s Architectural File

more literature on page 122
As time passes... they won't!

Air King recessed lighting

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

For more data, circle 42 on inquiry Card

HARDWARE / "Interior and Cabinet Hardware for Architectural Applications" is the title of a 32-page booklet describing items developed for interior cabinetry. Products from a complete line of hardware for wood and metal furniture are included. * Weber-Knapp Company, Jamestown, N.Y.
Circle 424 on inquiry card

HUMIDIFICATION / "Facts About Humidification" is an 8-page booklet outlining the effects of too-dry air on home and family. Two models of a line of humidifiers are shown. • Research Products Corporation, Madison, Wis.
Circle 425 on inquiry card

WALL TILE / A 4-page brochure gives applications and color selections of Tuscany glazed interior wall tiles, a tile characterized by its shade variation and random texture. • American Olean Tile Company, Lansdale, Pa.*
Circle 426 on inquiry card

WINDOW SHADES / "The Decorative Window Shade" is the title of a 16-page booklet describing the decorative, structural and functional uses of window shades. • Window Shade Manufacturers Association, New York City.
Circle 427 on inquiry card

DRAINAGE SYSTEMS / "Chemical Resistance of ABS Drainage Systems", the title of a 4-page brochure, gives the results of a study in which samples of ABS (acrylonitrile-butadiene-styrene) were immersed in solutions of household chemicals for one week at room temperature. No damage was reported. The brochure outlines all test procedures used and lists test products by both brand names and chemical composition. • ABS Institute, New York City.
Circle 428 on inquiry card

LIGHTING FIXTURES / A 12-page illustrated catalog presents over 40 chandeliers, drops, pendants, swags and lanterns. Featured is a group of chandeliers and drops produced in Italy. • McGraw-Edison Company, Rosemont, Ill.*
Circle 429 on inquiry card

PLUMBING / A complete line of residential plumbing fittings and emergency safety equipment is described in a 110-page general catalog. The line includes shower heads and accessories, shower and bath fittings, lavatory fittings, sink fittings, and flush valves and safety equipment. Complete specifications and a price list are included. • Speakman Company, Wilmington, Delaware.
Circle 430 on inquiry card

WEATHERPROOFING / A 16-page guide to the use of silicone rubber weatherproofing materials features some common maintenance problems and their solutions. • General Electric Company, Waterford, N.Y.*
Circle 431 on inquiry card

MOULDINGS / A 28-page catalog cross-indexed by style, application, size and function, shows standard available extruded aluminum mouldings, both decorative and functional, in addition to describing the company’s special extrusions service. • The B&T Metals Company, Columbus, Ohio.
Circle 432 on inquiry card

ALUMINUM TRIMS / A 12-page catalog presents a line of aluminum trims. Included in the line are mansards, gravel stops, fascias, copings and soffits. A range of color coatings is available. Complete specification data with drawings and color chips of available shades are included.
• Construction Specialties, Inc., Cranford, N.J.*
Circle 433 on inquiry card

COMPUTER GRAPHICS / "Computer Newsbrief" is the title of a 4-page brochure describing the use of computed graphics in the design of an exhibit house. • Potlatch Forests, Inc., San Francisco, Calif.*
Circle 434 on inquiry card

*Additional product information in Sweet's Architectural File
Quick-change artistry.

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

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

Alterna fittings are available for bath and

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

Kohler Co., Kohler, Wisconsin 53044

For more data, circle 43 on inquiry card
Five things to consider before you get locked into a track lighting system.

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

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

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

3. VERSATILITY. Lightolier offers the only two circuit track with lights that are also compatible with single track systems. That means all standard Lytespots fit all conditions: single circuit tracks, or either circuit of two circuit tracks. The track can be curved, recessed in wet or dry type ceiling construction. It is compatible with many other types of systems, such as those for modular panel displays and linear air diffusion.

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

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

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

LIGHTOLIER
Lighting to see by, Lighting to look at.

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

124 ARCHITECTURAL RECORD HOUSES OF 1970
Georgia-Pacific announces a major breakthrough in wood wall paneling: Dimension V. This new paneling has a look totally different than any you've seen before. Because the grooves are deeper and wider! Dimension V is unique, distinctive, elegant. Use it in any private or commercial building. You'll get effects never before possible with paneling. It gives a mood that is at once masculine and delicately beautiful.

Dimension V is available in oak, walnut, birch, and Brasilia. Today, talk to your G-P representative about Dimension V. Then use it anywhere you want to get the look of the 70's!

*For more data, circle 44 on inquiry card*
The next time you are involved with a commercial, industrial or domestic installation that must get its water supply from a well, Red Jacket has the pump you can specify with confidence. Red Jacket's line features submersible and jet pumps specially designed for installations that require a lot of water. Heads of more than 1300 feet are available, with ratings from 1/6 to 125 H.P. Red Jacket has been making water pumps for more than 90 years... so you know you'll be getting the kind of performance you can count on.

For a new brochure providing complete information and performance ratings, send this coupon.

Red Jacket
P.O. Box 3888, Davenport, Iowa

Please send me the

Please have your Red Jacket man call.

Name

Firm Name

Address

City

State

For more data, circle 45 on inquiry card

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

Circle 317 on inquiry card

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

Circle 316 on inquiry card

RECORD IMPRESSIONS
A new service offering reprints, reports and back issues.

SHOPPING CENTERS
Three centers by Harrell + Hamilton illustrate their new ideas in the field and their more extensive role in the development process.
16 page, 4-color reprint
50 cents per copy

Did you miss these important issues of RECORD HOUSES? If so, there is a limited supply available.

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Fill in the coupon below and return with your check or money order.

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Enclosed is my check □ Money order □ for $_____

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FIRM________________________

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Only Westinghouse appliances have sure service.

Install them and your customers get free parts and free labor for one year.

When you install Westinghouse appliances, Westinghouse Sure Service takes over all service completely, saving you any headaches in the future.

People who buy your homes or rent your apartments, won't have any service headaches either. Because they get free parts and free labor for one full year.*

And the Sure Service Program applies anywhere they live or move in the U.S.A. Westinghouse backs up this Sure Service with a reliable nationwide service organization manned by more than 12,000 Westinghouse-trained service technicians. With a service policy this strong, our products had better be good.

You can be sure...if it's Westinghouse

Make one stop at Westinghouse, your specialist for a complete line of major appliances backed by Sure Service.

*Westinghouse promises to the original purchaser, to repair or, at its option, replace any refrigerator, range, washer or dishwasher part which proves to be defective in workmanship or material under normal family use so long as the appliance has been installed and operated according to Westinghouse instructions. Labor to replace such part will be provided free for the first year after installation. See actual warranty packed with product for further details and extended warranties.

For more data, circle 46 on inquiry card
THE 5000 SERIES DESIGNED FOR SPACE SAVING

solves problems ordinary office furniture creates.
For information...

CRAMER INDUSTRIES INC.
A Subsidiary of USM Oil Company, 625 Adams Street, Kansas City, Kansas 66105, 913-621-6700

or...Sweet's Interior Design File Volume 3, Location F3/a

For more data, circle 47 on inquiry card
...a designer tile for interiors or exteriors
...for patios, floors and feature walls

Gail Brickplate is being discovered by more and more American and Canadian designers who are looking for high quality and durability at a budget price. Its rich-looking, natural appearance adds warmth to any interior or exterior. And, its easy maintenance and longevity make any building easier to rent or sell. Available in a wide variety of shapes and colors in glazed and unglazed finishes to suit your requirements. For additional information, prices, samples, etc., contact your local distributor listed below or see our catalog in Sweet's.

For more data, circle 48 on inquiry card
add character and warmth to residential and commercial projects.

DECOBEAMS are lifelike reproductions of rustic beams, authentic in every detail down to deep graining, knot-holes, and ax marks. Rugged Urethane foam composition installs easily with adhesive—cut it, saw it, drill it—yet it weighs only 10 lbs. for a 20 foot beam compared to hundreds of pounds for wood. That means DECOBEAMS can be installed easily and economically in as little as an hour or two for an average size room. And DECOBEAMS are termite-proof, rot and fungus resistant. Once they’re up, they never need attention again. Choose from three lifetime finishes: Madera, dark; Heritage, medium; and Natural, that can be stained any color. *Made by the manufacturers of Alsynite/Structoglas*
START WITH WOOD

FINISH WITH OLYMPIC STAIN

Costs less than paint.
Easier to apply than paint.
Lasts longer than paint.
Protects wood with P.M.O.
Guaranteed not to crack, peel or blister.
66 Colors, solid or semi-transparent.

Wood: Resawn Cedar
Architects: Ralph D. Anderson & Partners
For color samples on wood and A.I.A. Manual, write: Dept. N.
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Seattle, Washington 98107
Olympic Stain.
A division of COMERCO. INC.

For more data, circle 50 on inquiry circle.