BUILDING TYPES STUDY:

RECORD HOUSES OF 1974
PLUS APARTMENTS OF THE YEAR

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

A cushioned, no-wax floor that's priced right for the builder.

Now there's a floor for your new homes that has everything your prospects want—at a price that's right for your market. It's called Sundial, and it's comfortable, beautiful, and easy to care for.

Sundial is easy to care for because it shines without waxing—far longer than an ordinary vinyl floor. Because home buyers know they can say good-bye to waxing, stripping, and rewaxing, your homes have greater sales appeal.

Sundial is also a comfortable floor to walk on, because it's cushioned. And Sundial comes in six- and twelve-foot widths for seamless installation in most kitchens.

For more information on how Armstrong no-wax floors can make your homes more appealing to prospective buyers, contact your local Armstrong contractor, or write to Armstrong, 305 Rock Street, Lancaster, Pa. 17604.

Floor design copyrighted by Armstrong
Potlatch has a feel for the barn board look.

We call it Weatherworn.

The first time you see Potlatch's dramatic Weatherworn plank paneling you'll probably touch it to see if it's "real." That's because we've totally captured the authentic weathered effect of ancient siding sculptured and toned by years of exposure to the elements.

You'll never lose that feeling—or the beautiful natural look Weatherworn brings to your home—inside or outside. Weatherworn's easy-to-handle individual boards make it the perfect choice for entry, walls, wainscote or ceiling—wherever you want that rugged country look.

Potlatch Weatherworn plank paneling can be specified for interior or exterior use; it's factory finished in weathered gray or black.

Weatherworn. The weathered look without the wait.

We know our way in the woods.

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

For more data, circle 33 on inquiry card
TEST PROVES: NO NYLON FIBER HIDES SOIL BETTER THAN ENKALURE II.

The truth is out about soil-hiding nylon commercial carpet fiber.

Enkalure II is as good as the best.

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

And when the results came in, Enkalure II’s soil-hiding ability proved to be every bit as good as the best-known soil-hiding nylon.

The reason is that, unlike conventional nylon fibers, Enkalure II bulked continuous filament nylon has no deep grooves to trap and hold dirt. Also, its special multilobal construction causes light actually to bounce off the fiber in every direction. So the color looks clean, even when the carpet is dirty.

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

If you have the kind of floor that takes a lot of traffic, you should specify Enkalure II.

For specific carpet information and a 14-page report of the test results, contact American Enka (Dept. AR), 530 5th Avenue, N.Y., N.Y. 10036. (212) 661-6600.
There are hardly any limits to the length or shape this sofa can assume. Individual elements are simply linked together to construct the length. The shape of even the longest sofa can be changed at will, by merely moving the "Nonstop" into the desired configuration—straight, zonal or serpentine. Available upholstered in selection of our Swiss thers and suedes.

Tendig, Inc., 410 E. 62 St.
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For NONSTOP brochure.
Wood. Harvested from carefully managed forests. And specially adapted by Simpson to help you turn your ideas into reality.

A variety of special products manufactured with the knowledge and skills handed down through more than 80 years of experience. Always meeting the highest quality standards in the industry.

As we continue to develop new and improved products, you can always be sure of one thing. We'll only make those products we feel we can make better than anyone else.

We don't think you should have to settle for anything less. Simpson


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

Cubicals are an exciting moderately-priced system of interlocking 13 1/4" cubes, half-cubes and drawers. They can be made into shelves, storage units, or whatever. Their red, white, yellow or black colors look anything but ordinary. Yet cubicals can display and organize materials beautifully.

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See why Cubicals are great shapes for furnishings to be in. Write: Amoco Chemicals Corporation, Room 4124-A, 200 East Randolph Drive, Chicago, Illinois 60601.

for the way it is today

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Pull dust, pollen, smoke and profit right out of the air.

'ou wouldn't think of designing or building a home without central air conditioning, right?

For just a little more, you can add the Honeywell Electronic Air Cleaner . . . and offer air that's both cool and clean.

This efficient unit removes up to 95% of all dust, smoke and pollen passing through. Homebuyers go for it because it helps them live in a cleaner environment. And the lady of the house is sure to like the fact that walls, drapes and furniture remain clean longer.

From your point of view, the Honeywell Electronic Air Cleaner provides a tangible, competitive point of difference. You add major extra value to your homes at minor extra cost.

The Honeywell Electronic Air Cleaner installs in the return air duct or grille of any forced air furnace or central air conditioning system. Lightweight cells remove easily and clean in the dishwasher.

Clean air for the home buyer. Extra profit for you, right out of the air. That's the story of the Honeywell Electronic Air Cleaner. You'll find complete specs in Sweet's. For special contractor quotations, call or write Honeywell.

Honeywell

For more data, circle 28 on inquiry card
General Telephone & Electronics Corporation wanted commercial carpet that didn’t look commercial, a style to complement the distinctive architecture of their new world headquarters in Stamford, Conn. At the same time GTE wanted to take full advantage of the long-term appearance retention inherent in carpet with pile of Antron* nylon. From the wide variety of styles now available in "Antron" they specified this ribbed-texture construction in four custom colors for a total of 35,000 sq. yds.

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

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

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

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

*Du Pont registered trademark. Du Pont makes fibers, not carpets.
Expect quality carpets
And expect their
The new Weldwood Collection.
Suddenly, anything else seems out of date

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

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

The Weldwood Collection features veneers of hickory, teak and walnut. Just these are given a formal planked effect, with slender eighth-inch-wide grooves spaced two or four inches on center. Some are medium and dark shaded. Others light-toned for a contemporary feeling.

Three more fine woods—walnut, oak and cherry—are highlighted like fine furniture with normal random spacing and eighth-inch grooves. We also have retained the very best panels from our Charter® and Deluxe groups: Charter pecan and Gothic oak.

See this limited edition, now at your U.S. Plywood Branch Office.

U.S. Plywood
777 Third Avenue, New York, N.Y. 10017

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Red Cedar shingles and handsplit shakes are twice as resistant to heat transfer as asphalt shingles. Three times more resistant than built-up roofing. In fact, red cedar out-insulates such roofing or siding materials as asbestos-cement shingles, slate, aluminum and architectural glass."

Red cedar deserves close consideration by architects and builders concerned with energy conservation of their structures. Its unique cellular structure makes it even more insulative than many other woods. And the traditional overlapping application method effectively multiplies cedar's resistance to heat transfer.

Add to this the design flexibility and durability of red cedar on residences and commercial structures. It's no wonder the most beautiful roof and sidewall covering you can possibly use is also most efficient.

For more details, write Red Cedar Shingle & Handsplit Shake Bureau, 5510 White Bldg. Seattle, Washington 98101. (In Canada 1055 West Hastings St., Vancouver 1, B.C.)


Red Cedar Shingle & Handsplit Shake Bureau
One of a series presented by members of the American Wood Council.
Hilltop Place, the new condominium residences for adults in New London, New Hampshire, brings modern, maintenance-free condominium living to the relaxed, friendly environment of a small New England college town.
When completed, Hilltop Place will consist of six clusters, each with approximately twenty-five residences of individual character and design.
Because the architect wanted buildings that are as maintenance-free as possible, Andersen Perma-Shield® Casement Windows and Gliding Doors were a natural choice.
All the exposed portions of these Perma-Shield units are enclosed in a sheath of tough, durable, attractive vinyl that does not rust, pit or corrode, and won't need painting.
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Used singly, in pairs, in rows, in bow windows or with fixed windows, Andersen Windows will fit almost any design.

Architect: Edward C. Collins II, Associates, Lincoln, Massachusetts

Andersen Wood Casements make easy living beautiful. Andersen Perma-Shield Casements make easy living beautiful...and easier.
For further details on how Andersen Windows can help your building design see your Andersen dealer or distributor. He's in the Yellow Pages under "Windows, Wood". Or see Sweet's File (Sections 8.16/An. and 8.6/An.) or write.

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

Knoll International operates in 25 countries.

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The Mansards, Griffith, Indiana
“The whole idea of “The Mansards” is to provide gracious living accommodations in a natural setting of trees and water. The convenience of city living is combined with the graciousness of country living here. We have put top quality into “The Mansards” and that extends to our coin-operated laundry equipment. We chose Speed Queen for one simple over-riding reason—it’s the best we could get.”
Duane J. Hicks, Jr., General Manager

Lake Point Tower, Chicago, Illinois
“Lake Point Tower represents a new kind of urban life—a completely self-contained city at the edge of Lake Michigan. We appeal to individuals and families of middle and upper income. They expect and get the best at Lake Point Tower. That’s why we chose Speed Queen equipment for our laundry facility. Speed Queen represents quality which will be on the job—not out of order. And I understand the Stainless Steel feature is a real plus when laundering durable press fabrics.”
Robert E. DeCelles, Building Manager

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The custom look is standard in Logan spiral stairs.

Here’s something to warm the cockles of your common sense. Beneath that look of luxury lies standardized design to keep costs down. Which means that Logan spiral stairs offer real value to builders and clients. ■ You can order these beautiful, sturdy spiral stairs in standard 4', 5', and 6' diameters for floor-to-floor heights to 10 feet. Treads are reversible for either left or right hand travel. And we’ve packaged the whole deal to include Logan’s exclusive upper landing platform and decorative safety railing at surprisingly low prices. ■ There are more savings on fast installation. Only 4 steps from the carton to finished job. Space-saving Logan spiral stairs feature real economy for homes, apartments and vacation cottages. Inside, they’re compact enough to fit in a corner. Outside, they serve as fire escapes and sun deck access. And they win esthetic approval anywhere. Treads may be carpeted, tiled or hardwood floored. And balusters lend themselves to painting, screening and grillework. Logan’s low cost affords a good margin for many decorating options. ■ Contact your nearby Logan distributor for immediate delivery. Or write us now.

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The Logan difference is pride
Bi-fold Doors by C-E Morgan

offer unique advantages

THE LOOK, THE FEEL, THE BEAUTY OF WOOD
AND SOMETHING MORE...THE PERMANENCE OF

Structured Polymer

There are good reasons for specifying bi-fold doors of Structured Polymer. Reasons that become obvious the day they're installed.

Structured Polymer offers the best features of wood. A rich, warm appearance that brings beauty to a room. Textured graining and solid, unitized construction that convince you of the quality.

A choice of attractive designs is available from Morgan. Each one features the dimensional stability and impact resistance of Structured Polymer.

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Structured Polymer offers unique advantages in window and door shutters as well. In fact...if you require excellence in architecturally correct millwork, look to Morgan. We'd like to show you why.

Write for complete information.

C-E MORGAN

COMBUSTION ENGINEERING, INC.

Morgan Company

Oshkosh, Wisconsin 54901

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DOORS AND OTHER DISTINCTIVE BUILDING PRODUCTS
Here's how McQuay Hi-Line fan-coil units can cut 17% off installed costs.

It's really very simple: we practically install your McQuay Seasonmaker® Hi-Line fan-coil units for you.

**Factory pre-fabricated.**
We ship these units already installed with all risers for chilled water, hot water and drains, and with all internal control systems. Which saves you money on both field-supplied labor and materials. (In one documented case, the saving was 17% — and that was a conservative estimate!)

**Even greater savings** are possible when you consider that one Hi-Line fan-coil unit can do the job that used to require 2, 3 or even more conventional units.

Plug-in thermostat is standard to add to your savings. The Hi-Line fan-coil unit includes a plug-in thermostat as standard equipment. It just plugs in after the unit is concealed in place, with no complicated (or expensive) wiring or troublesome delays.

**Easy on the ears.** We think a good fan-coil air conditioner should be seen and not heard. So we made sure that what's on the inside of the unit runs quietly.

For more facts on the economies and features of the Hi-Line Seasonmaker® Fan-Coil Units, just ask your McQuay Representative for Catalog #770.

Or write: McQuay Division, McQuay-Perfex Inc., Box 1551, 13600 Industrial Park Blvd., Minneapolis, Minn. 55440.

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Twice

Sculptured elegance in lustrous stainless steel — your Elkay stainless steel sink. Unsurpassed convenience and a long, beautiful life, too. Add the look and wonderful ease of a solid brass, chromed Tiara faucet and you have everything. Write for Free literature or send 25¢ for 32-page book, "How Water Can Serve You Throughout Your Home." ELKAY®

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More ideas:


Any questions?
About nifty ways to use exterior plywood?
About cutting costs?
About plywood systems for the architect?
Write American Plywood Association, Dept. AR-054, Tacoma, Washington 98401.
Vacation Homes

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


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

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

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

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

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

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

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


1974 Plywood Design Awards

Residential/Single Family

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

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

CITATION: Steve Titus, AIA (Ellmore/Titus/Architects, AIA). LOCATION: Thigpin house in Bonny Doon, California. JURY: "The angularity of the house contrasts sharply with the level meadow. The house seems to float."
The Winners:
1974 Plywood Design Awards

Rumpel    Jung    Bass    Hoedemaker
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Arcadia makes the great spaces greater in "Record Houses" by Booth & Nagle in Des Moines, Iowa; Myron Goldfinger at Bedford, N.Y.; Huygens and Tappé, Inc., at Darien, Conn.; Mayers & Schiff at Armonk, N.Y.; Robert Nichols in Austin, Texas; Elliot Noyes & Associates at Greenwich, Conn.; and Joseph Salerno at West Redding, Conn.

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You'll find plenty of worthwhile reasons to switch to this new CARkote C-100' double-hung window. Our exclusive exciting CARkote system includes:

1) Water repellent preservative
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3) And a rich acrylic enamel coat
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The features we've built into new CARkote C-100' units give you more reasons to switch. A clean, slim new profile that gives your homes and apartments a smart, distinctive look. Stainless steel weather-strip that acts as both track and weather-strip. Frames and sash fashioned from select kiln-dried lumber. (Wood insulates best—looks and is warmer.) Insulating glass, set in a leak-proof vinyl gasket to save fuel and assure comfort. Plus removable matching vinyl grilles for the divided pane look as an option.

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Random shingles for interiors
Interior accent walls finished with cedar shingles of varying widths, grains and bold swirling knots are stunningly beautiful. Shakertown Shingle Interior-Tex gives you this design capability with shingles in panels for fast, easy application. Ideal for dramatic walls in family rooms, living rooms and halls.

Textures for siding and mansard in convenient 8-foot panels
Real wood shakes or shingles in Shakertown 8' Panels for sidewalls and mansards emphasize the quality appearance of homes and apartments. Choose from a range of beautiful shake or shingle textures with 7” or 14” weather exposures to enhance the design and increase the quality appeal of your next project.

For further information see Sweets Catalog insert 7.7/sh or write for detailed brochure
"Our residents prefer Maytags and we don’t have any headaches," reports Mr. Arden Follin.

70 Maytag Washers and Dryers are working with minimum maintenance at Silver Oaks.

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

"Before Maytag, we had another brand of washers and dryers, and frankly, service was a problem," says Mr. Arden N. Follin, President, Arden Follin Company.

"Our laundry rooms are small, but we have 35 of them, and when one is a problem it is a real headache for us," continues Mr. Follin. So in 1967 they turned the entire laundry operation over to their local Maytag Route Operator.

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

Naturally, we don’t say your experience will be exactly like that at Silver Oaks. But dependability is what we try to build into every Maytag.

Many Maytag Route Operators offer a Total Operation Service that takes the whole laundry room problem off your back. Find out what this service, plus Maytag dependability, can do for you. Mail the coupon today.
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When you use treated wood foundations, specify Osmose for complete building service

Wood foundations for residential and light construction is a proven technique for easier, faster all-weather installation. Of the hundreds installed to date, 90% have used Osmose pressure treated lumber and plywood. Most have taken advantage of the unique Osmose complete Building Service which includes:

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See Catalog in Sweet's Architectural and Light Construction File

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It began in a bucket. We mixed architectural aggregate with epoxy, poured it out, tamped it down, and in 6 hours we had what you see here—a decorative and functional landscaping medium and walking surface for commercial institutional, industrial and residential applications. It’s called... EPOXY-ROK.

Easy to maintain, it requires no mowing, weeding, watering, raking or fertilizing. Economical, it requires minimal maintenance and is exceptionally long-lasting. Durable even after 200 freeze/thaw tests. Natural and beautiful, it fits into any site.

Use EPOXY-ROK wherever you planned grass, wood chips, mulch, brick or loose stones.

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

In between, the built-in flexibility of Pella's exclusive Double Glazing System.

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

Afterward, the ease of washing a counterbalanced, pivoting sash double-hung window.

Window cleaning is another maintenance factor that must be considered. And here again, Pella design makes an easy job of it. Our Double-Hung Window has a spring-loaded, vinyl jamb liner which allows the sash to pivot. So the outside surfaces can be washed from inside the building. And because each sash pivots at its center point (d), the weight of the sash is counterbalanced. Which makes the whole job just that much easier. Reglazing can also be accomplished from inside, along with sash removal.

For more detailed information, send for your free copy of our 24-page, full-color brochure on Pella Clad Windows & Sliding Glass Doors. See us in Sweet's Architectural File. Or look in the Yellow Pages, under "windows", for the phone number of your Pella Distributor.


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Address:
City________ State_______ ZIP_____
Telephone:
Mail to: Pella Windows & Doors, 100 Main St., Pella, Iowa 50219 Dept. T30E
Also Available Throughout Canada

For more data, circle 8 on inquiry card
Outside, one of 11 colors available in our low maintenance, acrylic coated aluminum exterior.

Illia Clad Wood Windows overcome, beautifully, two common objections to weather-shielded wood windows. Lack of color choice. And lack of design freedom. In a Pella Clad window, exterior wood surfaces are covered with an acrylic coated aluminum skin. A well-known and well-respected outside finish. Available in three standard (a) and eight special colors. On our Contemporary and Traditional Double-Hung, Casement, Awning, Fixed and Trapezoidal Windows. And Pella Sliding Glass Doors.

Inside, the unspoiled beauty of a carefully-crafted wood window.

Wood windows are known for their warmth. Visually. And because of their natural insulating value. And in designing the Pella Clad Wood Window, we left both of those properties unchanged. The exterior aluminum skin does not penetrate the frame or sash (b). Nor is it visible anywhere on the inside of the window. We recognized the need for a weather-resistant, low maintenance window. But seeing no reason to compromise the natural warmth of a wood window, we very carefully avoided doing just that.

At the Minnesota Veterans Home, his Pella Clad window system adds a warm touch, inside and out.
A prime example is our Medalist Decorator line. Here's a line of heavy duty spec grade wiring devices that can cost less than conventional looking wiring devices of comparable grade. Yet they are so well designed that they can be specified for installations in a variety of environments.

Electrical specifiers are interested in how wiring devices look. And particularly in how they perform. Quite frankly, they look superb. And they perform superbly.

We can personalize an installation by imprinting your client's name or logo on the touch switch, and offer a choice of eight colors and a dozen plate finishes including metal and plastic.

Nowadays, it's rare to have a choice between the ordinary and the beautiful without it costing an arm and a leg. Slater gives you that choice. Take this opportunity to defeat the ordinary. Specify Slater.

A request on your letterhead will bring you a free sample kit and literature.

Slater
GLEN COVE, L.I., N.Y. 11542
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Readers will find this 19th edition of RECORD HOUSES a selection of twenty-eight architect-designed houses and apartments of extraordinary design interest. As in past years, the editors have chosen from among hundreds of excellent submissions and sought to present a collection varied in program, design intention and architectural character. These award-winning designs also reflect a range of budgets and a broad pattern of geographic distribution. While all of these houses and apartments may not be completely immune to the kinds of problems that typically afflict new construction everywhere, each is a superbly imaginative and consistent solution to a complex series of user needs. Each is also a summation of many current social attitudes and values. Different than last year's, different than next year's, this collection has its own particular identity and RECORD's editors are proud to present the group as RECORD HOUSES and APARTMENTS of 1974.

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

The levels split at the entry: half a flight down to the kitchen, dining and living spaces; half a flight up to the master bedroom. Children's rooms and lounge occupy the uppermost level. Though a kind of zoning is clearly present, all these spaces interlock vertically as the color photograph at right shows.

The simple forms of the exterior are restated inside but with functional complications that add interest and visual enrichment. Color is used selectively but emphatically so that its design impact is not squandered. Nothing, in fact, is wasted. The furnishings are also selected carefully to achieve a sense of easy upkeep and pleasant understatement. The detailing is elegant but direct—a virtue consistent with the basic design goals.

The major materials are stucco for exterior finish, oak for flooring and trim, steel for sash and sliding door assemblies. The roof is built-up. Vertical glazing occurs at the corners of the house, a design device that washes white interior walls with daylight, giving the interior spaces an especially appealing quality of light.

Thanks to simple volumetric construction and detailing and the sparing use of expensive finishes, this exceptionally handsome house was constructed for about $18 per square foot—the difficulty of the site notwithstanding.
Architects have softened the sense of a determinedly angular line by introducing a gentle flow in the flow of cabinets and the partition that separates the kitchen and dining area (photos below). The concept is unexpected but appropriate and pleasant.
On property he already owned in Lyme, New Hampshire, designer Don Metz built this sod-roofed house for sale. “I was bothered,” says Metz, who holds a Masters degree in architecture from Yale, “by the prospect of anything other than the low-profile, ‘anti-building’ solution I knew the site demanded, so I borrowed and built on spec. The present owners—Mr. and Mrs. Oliver Winston were interested before it was completed, made a few minor changes, and that was that.”

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

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

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

Exterior walls are concrete block spanned on 18-inch centers by 6- by 10-in. pine beams. Floors are oak strips nailed over sleepers. The roof is built-up (see detail, opposite page) and finished with a parapet of vertical boards.

The strict rectilinear geometry of this handsome house in Armonk, New York, by architects Mayers & Schiff, is modified by a parallelogram-shaped enclosure applied to its eastern side. The two-story parallelogram which extends and unifies the rectangular spaces, contains the entry with a small study above. It also houses, on the lower level, a long built-in cabinet for hi-fi, storage, seating and grilles. Over this cabinet, which runs nearly the full length of the house, hangs a bank of theatrical border lights, painted bright yellow, that provides the interiors with an unexpected but forceful sculptural element. Off the entry, and partially concealed by the mass of the fireplace, a circular stair leads to bedrooms on the gallery level above—bedrooms that open through slit windows to grand views of trees and the surrounding site.

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

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

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

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

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

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

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

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

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

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

The configuration of the suburban site and the placement of the buildings next door suggested that the house be relatively closed and viewless on the front and on one end (left photo above); accordingly the living room is lit on the front by a narrow band of windows just above eye level and by a sloping skylight in the ceiling (large photo opposite). At the back of the house (right photo above) the walls open up to provide a view down a wooded hill, both from the back porch and the living and dining room, and from the office below.
On a rolling wooded site in Burlington, Iowa, architects Crites & McConnell designed this unusually handsome house for an active family of four. The site's natural contours fall abruptly to the north and east so the architects anchored the garage and entry at the uppermost level, then let the main portion of the house reach out over the slope. Living room, dining room and kitchen occupy the upper level and open across a narrow deck toward the northeast and distant views of a small river. A sub-system of dropped beams—some in the plane of the interior partitions—carries the fascia line of the garage through the taller portions of the upper level. Bedrooms are located on the level below, share the same orientation, yet remain 11 feet above grade due to the sharp slope of the lot.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Gallery and living room (above) provide space and background for effective display of art objects. Mosaic of colored fabric covers storage wall (below, center).
ARCHITECTURAL RECORD HOUSES OF 1974
corner condition, created
the intersection of tilted roof
drop over the kitchen (photo)
has been handled with
The cabinet partition next
to the dining table is kept away
from the ceiling while the partic
between kitchen and living
reaches full height to pro-
support for the dropped
ring over the circulation
as it turns the corner.
This elegant, unusually spacious little town house, designed by architect Robert Sobel for himself and his wife, heralds the completion of a remarkable block of privately built, custom-designed houses. Conceived of and started by another Houston architect, Preston Bolton, a little over a decade ago (see RECORD HOUSES of 1963)—the block has been brought to fruition by a strong act of will, by all concerned, to follow the original ideas. The houses, which line two sides of a private street, are all one story and built of a similar brick—with major exterior variances only in discreet patterns in the brick-work, in the thin roof coping, and in the front doors. The block has a central, communal swimming pool and recreation pavilion; carports and service alleys are behind each row of houses. By planning the development as a unit, full use of each lot was possible—with each house gaining light and air from internal courts.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

There are 320 units on the site—15 per acre—yet, thanks to the considerate, skillful and imaginative use of the site, there is neither crowding nor loss of individuality.

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BAYWOOD, Newport Beach, California.
clubhouse, with major rec-
On both inside (lounges and 
rooms) and outside, and 
inistrative offices for the de-
partment, is a meetingplace 
community. The junior-
olympic pool, available 
use of all residents, is bor-
don two sides by two- 
room units. A secon-
smaller recreation area 
pool is located at the south-
corner of the project in the 
section. Carport parking is 
for residents at a 
ber of points, with open 
ing for visitors.
The intimate scale, the use of wood throughout, the restrained but lush landscaping and the pedestrian paths meandering past clusters of units contribute to Baywood's special quality. Each unit has its own outdoor space—a patio or a deck, if a second floor apartment—in addition to such common open space as the central mall and the nature park. The forms of the units, seen from a distance as well as close-up, make an intriguing profile for the project which denies that the units were not custom-designed, suggesting instead the individuality so much sought today. The naturalness of the nature park on the east side contrasts strongly with the formal landscaping of the central mall.
Given the rigorous requirements of designing 24 low-income units, to be built at absolute minimum cost on a nearly unbuilt site, architects Martin/Soderstrom/Matteson managed a solution that not only fills the program, but also provides ten with the privacy, rich environment and potential experiences associated with high-income developments.

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

Due to the complexity of the site—economic constraints—it was decided to work with basic rectangular spaces and to employ a "false front" defining interior and exterior spaces and to connect the entire development with elevated boardwalks (see photos, left and right). Interior partitions are at a minimum to prevent the closed feeling so common to small apartments. Surfaces are treated with strong colors, relating to the exterior treatment which gives the whole project a relaxed, almost "tongue-in-cheek" character. This produces an atmosphere that is pleasant and easy, further enhanced by the use of stenciled graphics to identify apartment and mail boxes (photo, right).

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The fenestration of the two blocks shown in the view from the parking lot (above) reveals their interior organization. On the ground floor are living rooms with walled patios. Above are the bedrooms of these apartments. The large windows at the third story belong to the living-dining areas of the third floor units, each of which has two bedrooms above on the fourth floor.
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*Source: Architectural Record Research Department
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FIRE SAFETY DOOR PRODUCTS / A range of architectural hardware and fire-life safety products is described in a 12-page bulletin that includes selection and specification data on concealed door closers and pivot sets, door holders and stops, and smoke detection and door control equipment. • Rixson-Firemark, Inc., Franklin Park, Ill.

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

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

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

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

Wood Framing / Presented in this annual are detailed drawings showing framing costs can be reduced and length increased through the elimination of such conventional practices as toe nailing, notching, ledger striping, drilling, shimming, or other species of cutting or fitting. Products whose applications are explained include framing anchors, joist and beam hangers, sill plate anchors, post anchor bases, metal bridging, trusses, post caps, strap-ends, wall and floor stakes, and plywood roofers. All products are designed to be the "in-place" cost of wood framing. • TECO, Washington, D.C.

More information circle selected item number on reader Service card, pages 155-156.
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ASH URNS / In addition to a line of architectural planters, the company offers a full assortment of contemporary ash urns, umbrella stands and trash receptacles. A subtle texture in 10 standard colors is said to permit these units to complement any inte- • L. Paul Brayton Ltd., High Point, N.C.

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ILIENT TILES / The company has adoned its line of resilient floor tiles n the addition of two new patterns. "Cromwell" pattern is available in wn, gold, green, and orange. A fifth pattern is a red, white, and blue combination. "Chesnut Wood," a 12- 12-in. parquet design in "walnut­pecan," is also offered by the company. • Armstrong Cork Co., Lancaster, Pa.

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FIBERGLASS TUB / A fiberglass- bonded acrylic bathtub manufactured with an integral seat incorporates a built-in stainless steel safety grab bar, a contoured back rest and a tiling flange that allows watertight installation without grouting. The Comfortub unit installs in any standard 5-ft al- the tube are shimmed and gypsum board is installed flush with the 3-in. water sur­round or flange. • Borg-Warner Corp., Mansfield, Ohio.

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OVAL LAV The Oval Contura, a modified version of the Contura melamine lavatory introduced last year is made of Duramel, and recommended as a remodeling item. The self-rim­ ming unit is available in 12 colors. It comes with 4 or 8 in. centers, measures 20 by 17 in. and has a depth of 6½ in. (The company's fixtures were used in 14 award-winning homes in a recent AIA-sponsored western compe- tion.) • American Standard, New Brunswick, N.J.

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continued from page 749

FIRED WATER HEATERS / A tank-residential oil-fired water heater features units in 30 and 50 gallon capacities. Maximum working pressure is 150 psi. Models are equipped with a single phase continuity motor and standard burners equipped with a single stage pump or 2 line capability. All burners UL listed for use with No. 1 and 2 commercial grade fuel oil. • A. O. Smith Corp., Kankakee, Ill.
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WATER-SAVING SHOWERHEAD / A showerhead that reduces the flow of water to about 2 gallons per minute without sacrificing a forceful spray, compared with the average flow rate of 8 to 12 gallons per minute of conventional showerheads is constructed of solid brass and is triple chrome plated. The company also offers aerators for bathroom/kitchen sinks that allow a satisfactory flow of 1.5 gpm. • Ecological Water Products of New York, Dunkirk, N.Y.
Circle 310 on inquiry card

TREE HOUSE PLAYSLIDE / The unit's platform, fenced-in on two sides by redwood pickets, can be reached by crawling up a 3-ft-wide, stainless steel slide bed, or climbing up a challenging linked-chain ladder with sure-footed vinyl-encased rungs. The "crow's nest" platform is 3½ ft over ground level. Available in both portable or permanent, indoor or outdoor models, the weather-resistant Tree House PlaySlide occupies 3½ ft by 12 ft of ground space. • PlayLearn Products, St. Louis, Mo.
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PVC FITTINGS / This fitting system is produced from PVC compound and consequently said to possess high strength and corrosion resistant properties. The deep socket (6 in. minimum) and interference fit design provides truly fused joints. The product line consists of tees, reducing tees, elbows, couplings, reducing couplings and caps. • R & G Sloane Co., Woodland Hills, Cal.
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CERAMIC TILE / The Franciscan Terra Grande palette ranges from glossy reflective surfaces to semi-mat textures and surface irregularities and spots are said to enhance the handcrafted appearance of the tile. Each of the five rectangular sizes can be set in many different patterns. The five sizes range from 2½ by 8 in. to 4 by 9 in. In addition to use in all areas of the home, the line is recommended for use in active retail shopping complexes, education and religious centers, office surroundings, airports, etc. • Interpace Corp., Los Angeles, Cal.

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VICINE CABINET / Two medicine nets include a surface-mounted swing door model, with two 14 by 18 in. window glass mirrors and twoerior shelves. A recessed unit with swing door, full-length piano hinge positive stop features a mirror size 8 by 26 in. The mirror frame is stainless steel and the mirror is tempered plate glass. The unit is stainless deep drawn, heavy-gauge clad with baked-on white enamel finish. The cabinet may be inverted for or right door swing. • Bradley J., Mooresboro, N.J.

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VANDALPROOF LUMINAIRE / A seamless, cast-in-one-piece, vandal-proof, ultra-violet stabilized, polyethylene enclosure characterizes this unit with over-all diameter of 26 in., height of 17½ in. and nominal wall thickness of .125 in. Domiform luminaires accommodate either 300-watt incandescent or 175-watt mercury vapor lamps. Cast aluminum holding hardware is secured by tamperproof stainless steel fasteners, and the luminaire is removable for relamping and maintenance. • Habitat Inc., New York City.

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REMOTE CONDENSING UNITS / The Hi/Lo models will be available in 3 and 4 ton cooling capacities and both models have an Air Conditioning and Refrigeration Institute Standard sound rating number 17. Also, the increased heat transfer area is said to permit the use of a smaller compressor which draws less current. The service access and the refrigerant lines are located on the side of the unit, permitting the unit to be installed against the wall. Both models measure 32 in. square. Height of the 3 ton unit is 28½ in. and the 4 ton model is 34½ in. • Day & Night/Payne Co., City of Industry, Cal.

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