



BUILDING TYPES STUDY:

RECORD HOUSES OF 1979

PLUS APARTMENTS OF THE YEAR

TWENTY EXCEPTIONAL HOUSES AND SIX MULTI-FAMILY PROJECTS
SELECTED FOR THE 1979 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD

MID-MAY 1979



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Premier Sundial Solarian bridges minor subfloor irregularities and adjusts to seasonal subfloor movement.

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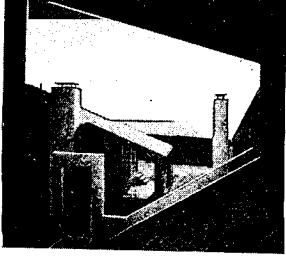
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Cover: Shapleigh residence
Architect: Graham Gund
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by Barclay F. Gordon

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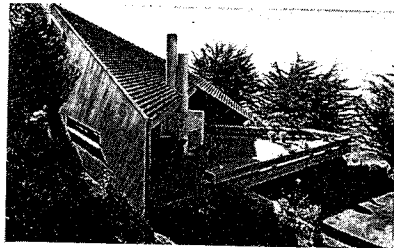
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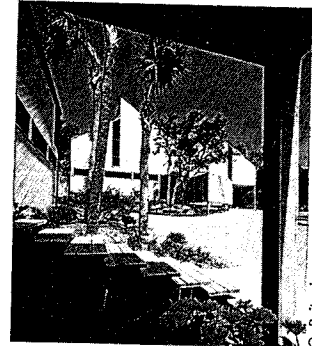


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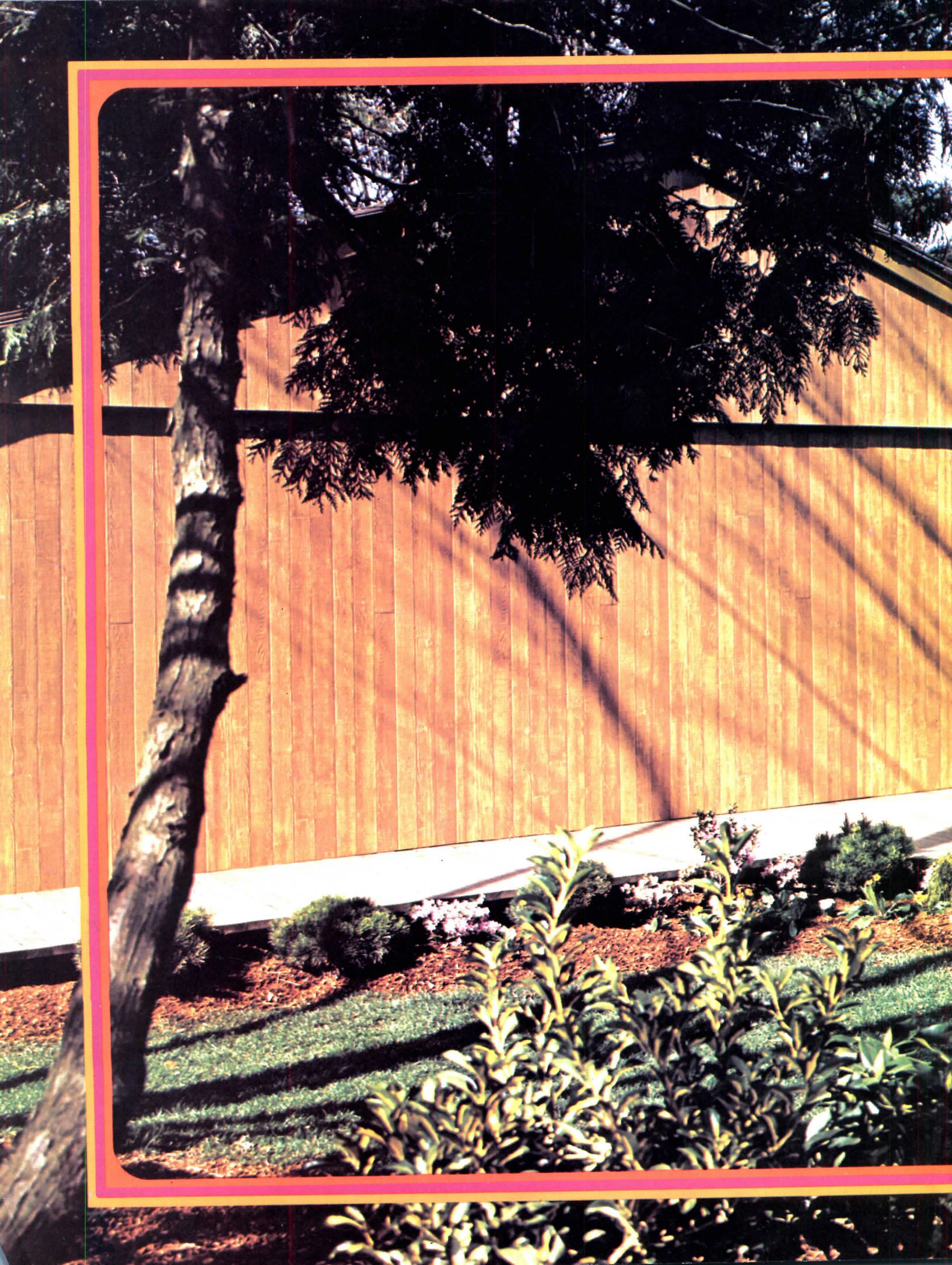
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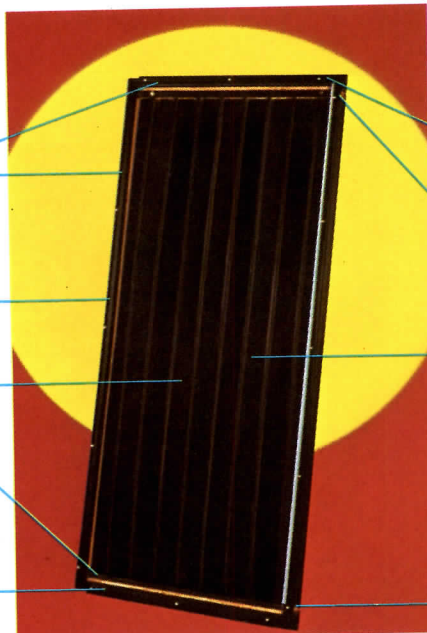
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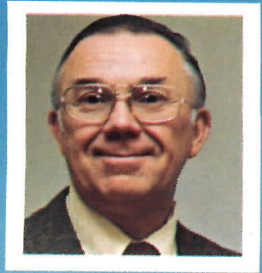
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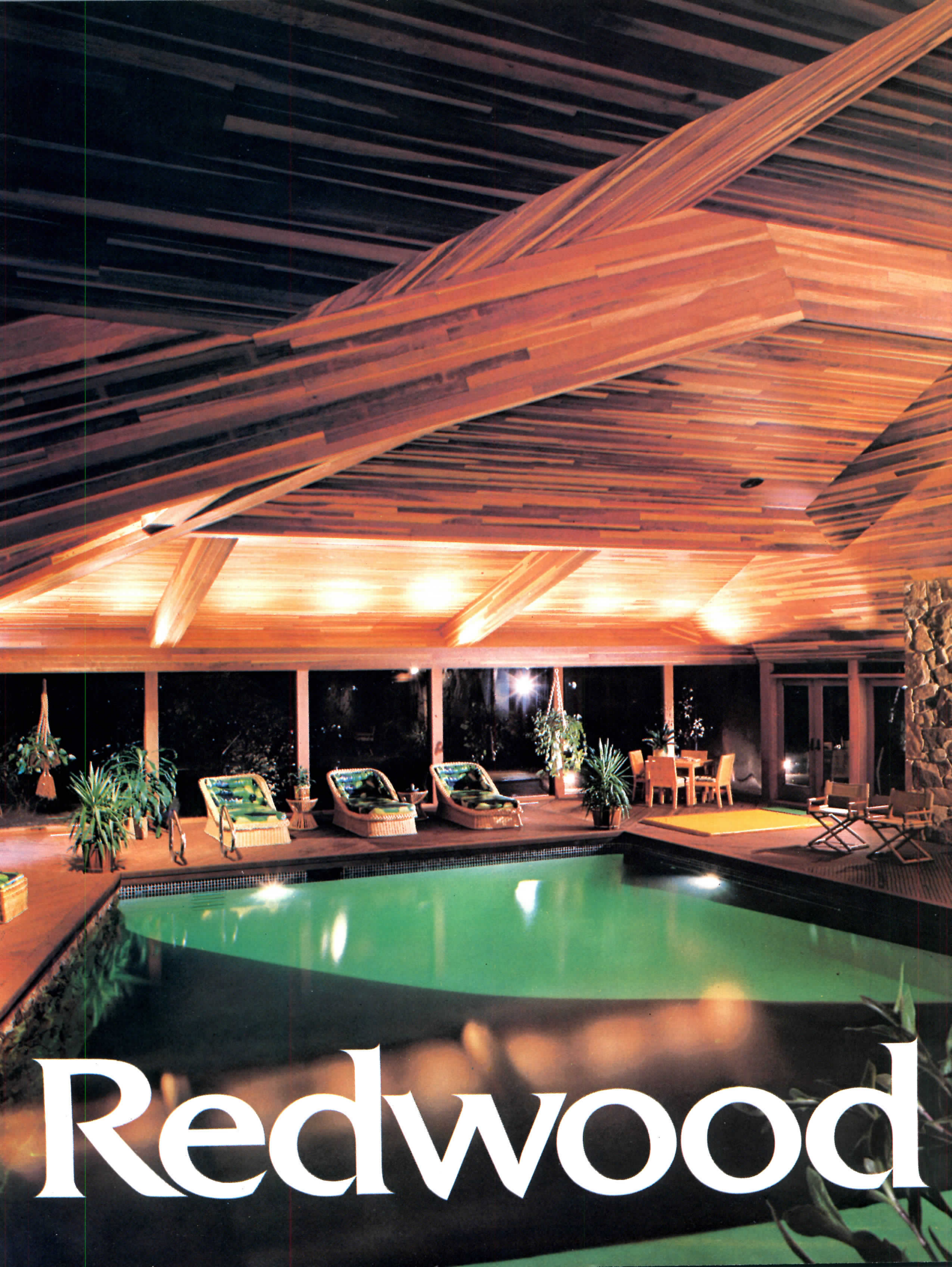


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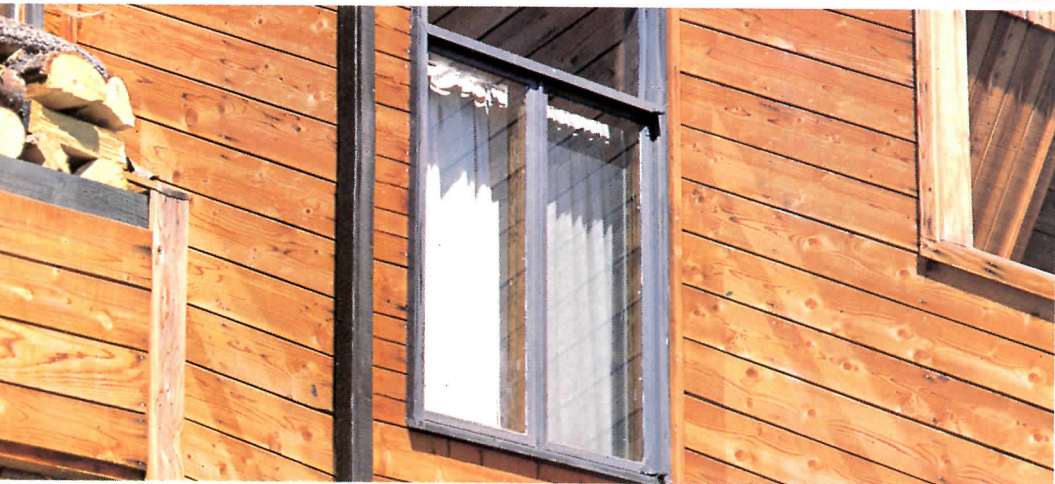
*Clear grade residential ceiling
Architect: Norman Jaffee, AIA
Interior: Maurice Weir, FASID*

*Clear All Heart siding, multi-unit
Architects: Fisher-Friedman
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*Knot and sap textured siding, multi-unit
Architect: Kermit Dorius, FAIA
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*Finger joint interior accent wall
Architect: Richard E. Huston
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Installation. The easy-to-install mounting rail supports all components. Enclosures field cut without refinishing...no delays! Installation is one of the most labor-efficient in the business.

Energy-efficiency. Markel's ex-

clusive custom heater units put heat only where heat is needed along enclosure...i.e., only under windows for efficient draft barriers. Heaters are available in single or three-phase and in six lengths to match your needs. Heating sections are independent of the covers.

Cost. Markel is the only manufacturer using steel element fins (see photo). While cost is comparable to

aluminum, steel's heat-holding performance and damage-resistance is far superior.

Specify Markel Custom Sill Convectors. There really is no other choice.

For more reasons why you should be specifying Markel 4600 Series Custom Sills, check Sweet's MPC, or write for more information.

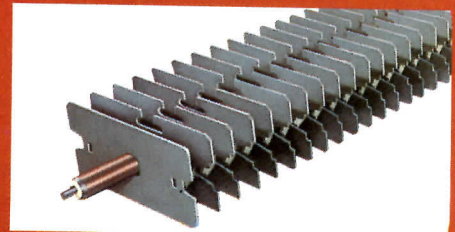
Markel

NuTone Division

Scovill

Dept. AR-5, P.O. Box 1580
Cincinnati, Ohio 45201

Form M-2555





To create a crisp, bright interior that accentuates some views and eliminates others, the architect designed a collage of shapes with low-maintenance Pella Clad windows.

Only a Pella package offers a combination of commercial features that always feel right at home.

Whether a building's function is commercial or residential, windows are a critical factor in how well it works in its environment. Here, Pella windows are the pivotal design element in a home that enhances its site.

To take full advantage of natural light and pleasant views, while preventing visual intrusion of nearby streets and houses, the design makes use of an entire repertoire of Pella sizes, shapes and styles — casements, awnings, contemporary double-hungs, fixed rectangles and trapezoids, not to mention two sets of sliding glass doors.

Dark brown aluminum cladding withstands the elements beautifully. And because there's no need for interruptive eaves or overhangs, the lines of the natural wood exterior

are crisp and dynamic.

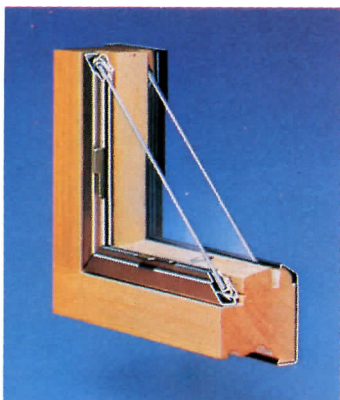
Inside, uncluttered wood frames are painted white to play up bright patterns and shapes created by window placement. Wood construction, important in conserving energy, also controls condensation that often results from high humidity caused by an abundance of indoor plants.

While the exterior, with its uniquely oriented panels and ribbons of glass, makes a dramatic statement to the surrounding neighborhood, the interior gives an impression of sunny seclusion far from a metropolitan area.

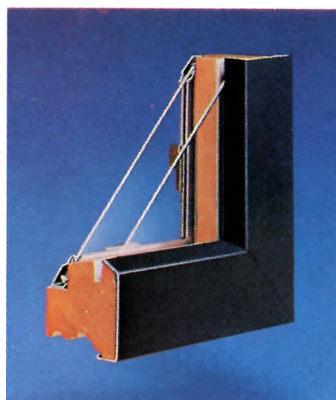
All in all, only a Pella package can offer so much aesthetic appeal and functional flexibility to help make a house, or a commercial building, at home in a particular setting.



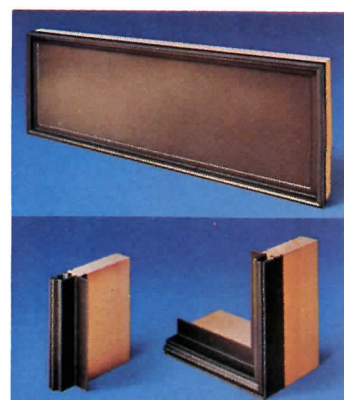
Pella's outside glass is easy to clean from inside. A unique casement hinging system moves the sash toward the center of the frame to provide plenty of elbow-room.



Precision wood construction makes Pella windows truly energy-tight. The optional Double Glass Insulation System has a 13/16" air space between panes for maximum performance.



Pella's tough exterior aluminum cladding is cleaned and etched, then coated with a baked-on acrylic polymer in dark brown or white. It won't chip, crack or peel. No painting needed.



Pella's Clad system includes rectangular or trapezoidal frames which will accept a variety of glazing options, louvers or matching clad panels for extensive design flexibility.

Circle 15 on inquiry card

For more detailed information, use this coupon to send for your free copy of our 28-page, full color catalog on Pella Clad Windows & Sliding Glass Doors. Call Sweet's BUYLINE number or see us in Sweet's General Building File. Or look in the Yellow Pages under "windows", for the phone number of your Pella Distributor.

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Also available throughout Canada. This coupon answered within 24 hours.



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Only Pella offers it all.



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Whitacre-Greer Thin Pavers bring beauty and durability to lobbies, foyers, game rooms and other interiors. Just 5/8" thick, they are available in a wide range of distinctive earth tones.

Whitacre-Greer Architectural Pavers are products of one of the country's richest clay areas — east central Ohio. The character and wide appeal of this unique range of earth tones is due to these rich Ohio deposits, processed with a variety of additives, under rigidly controlled firing conditions.

For the name of your nearest Whitacre-Greer representative, call SWEETS BUYLINE. Or, write or call collect to Whitacre-Greer, Waynesburg, Ohio 44688. Phone (216) 866-9331.

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CANDLELIGHT CALEDONIA BROWN IRON SPOT RUSTIC

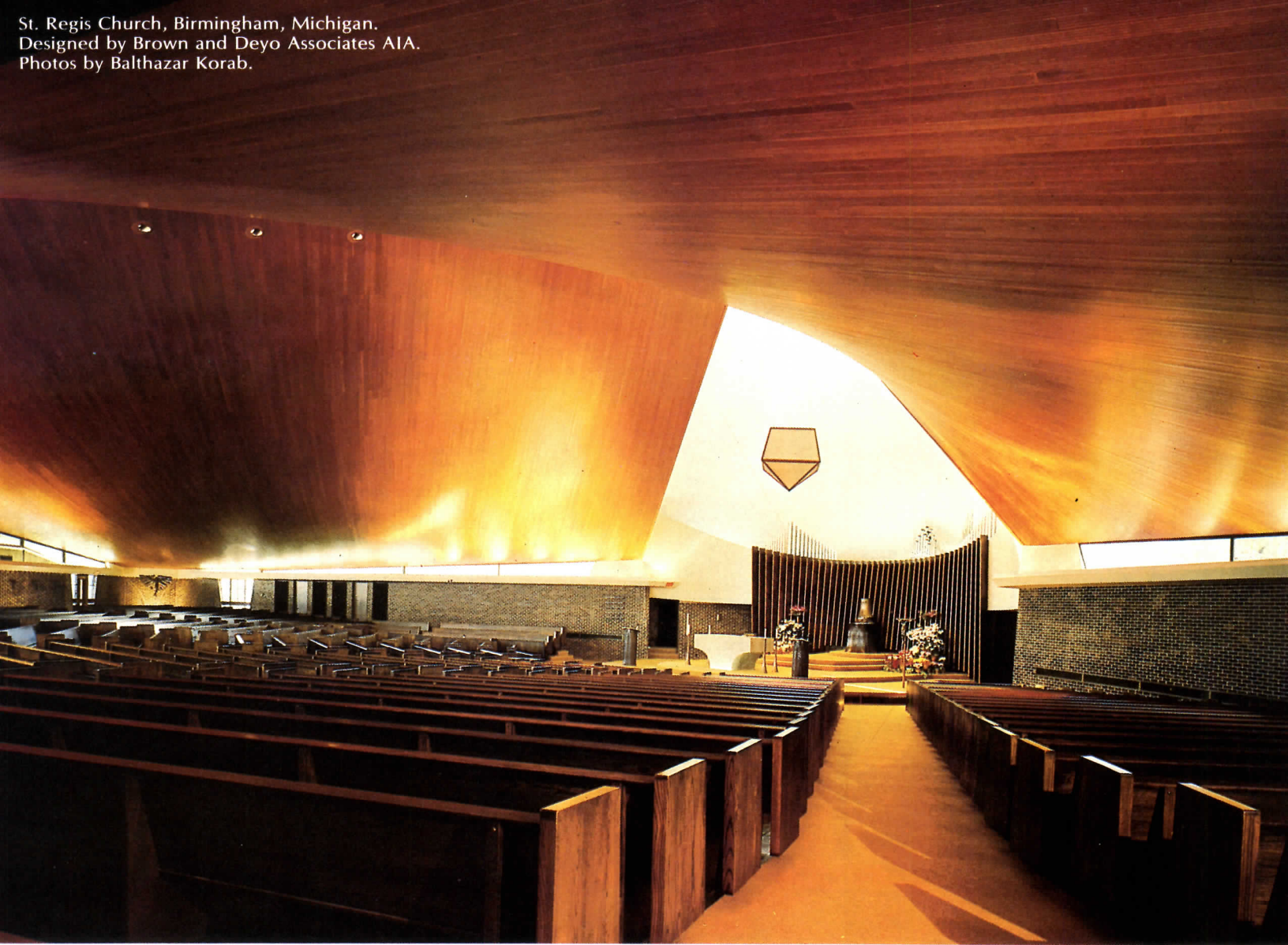


ANTIQUE RANGE FULL RANGE IRON SPOT MULBERRY FLASHED RANGE



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St. Regis Church, Birmingham, Michigan.
Designed by Brown and Deyo Associates AIA.
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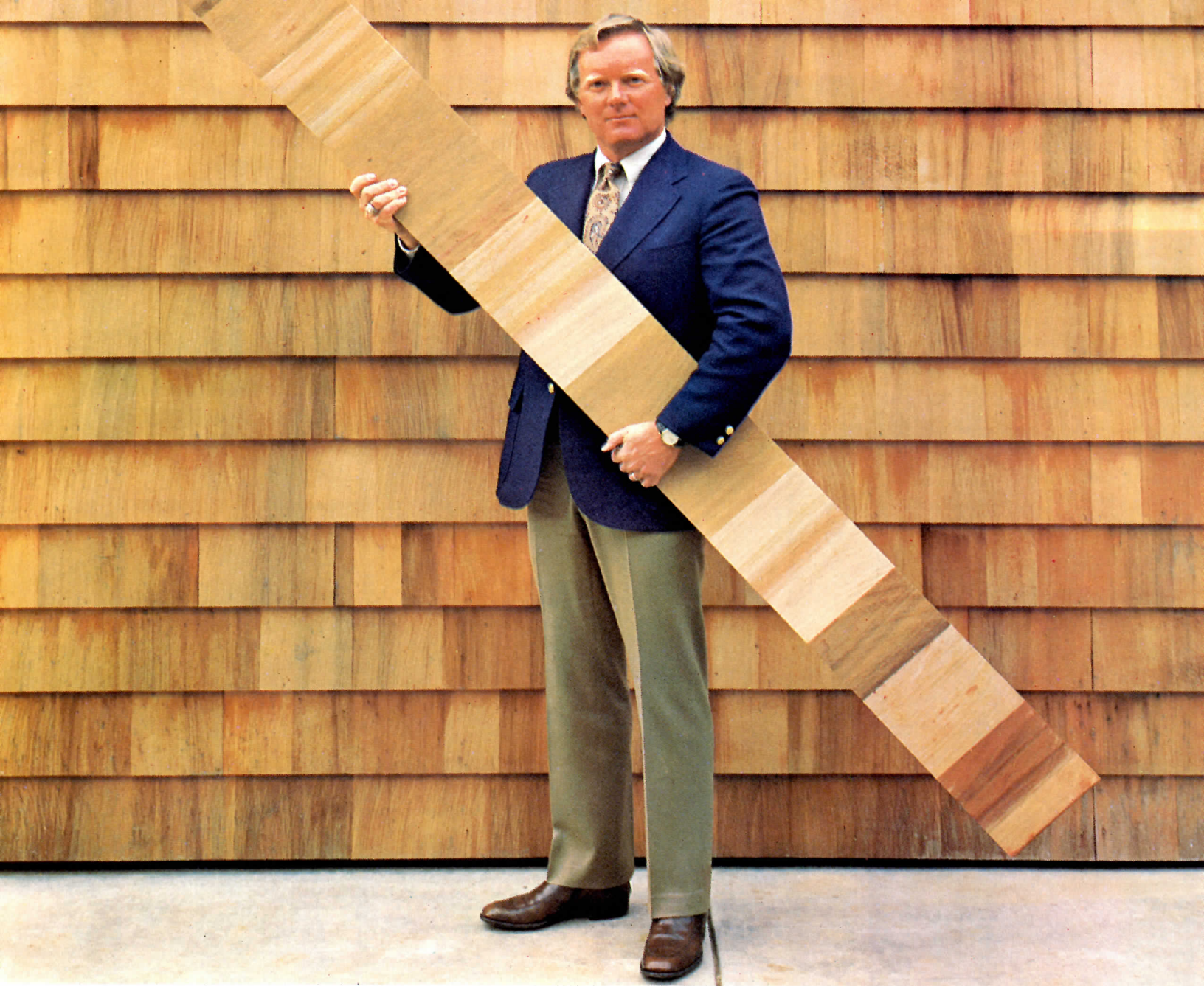
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You get consistent quality and appearance in cedar shingles or shakes through every phase of your project...



John Caroline, Jr., President, Caroline-Knudson, Inc., Pleasanton, California

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When you design a project to be built in phases, consider the unique advantages of Shakertown Siding.

It's the easy way to give your units the natural beauty and low maintenance of genuine cedar shingles or shakes. And the surest way to get the quality look you design into the job, every time.

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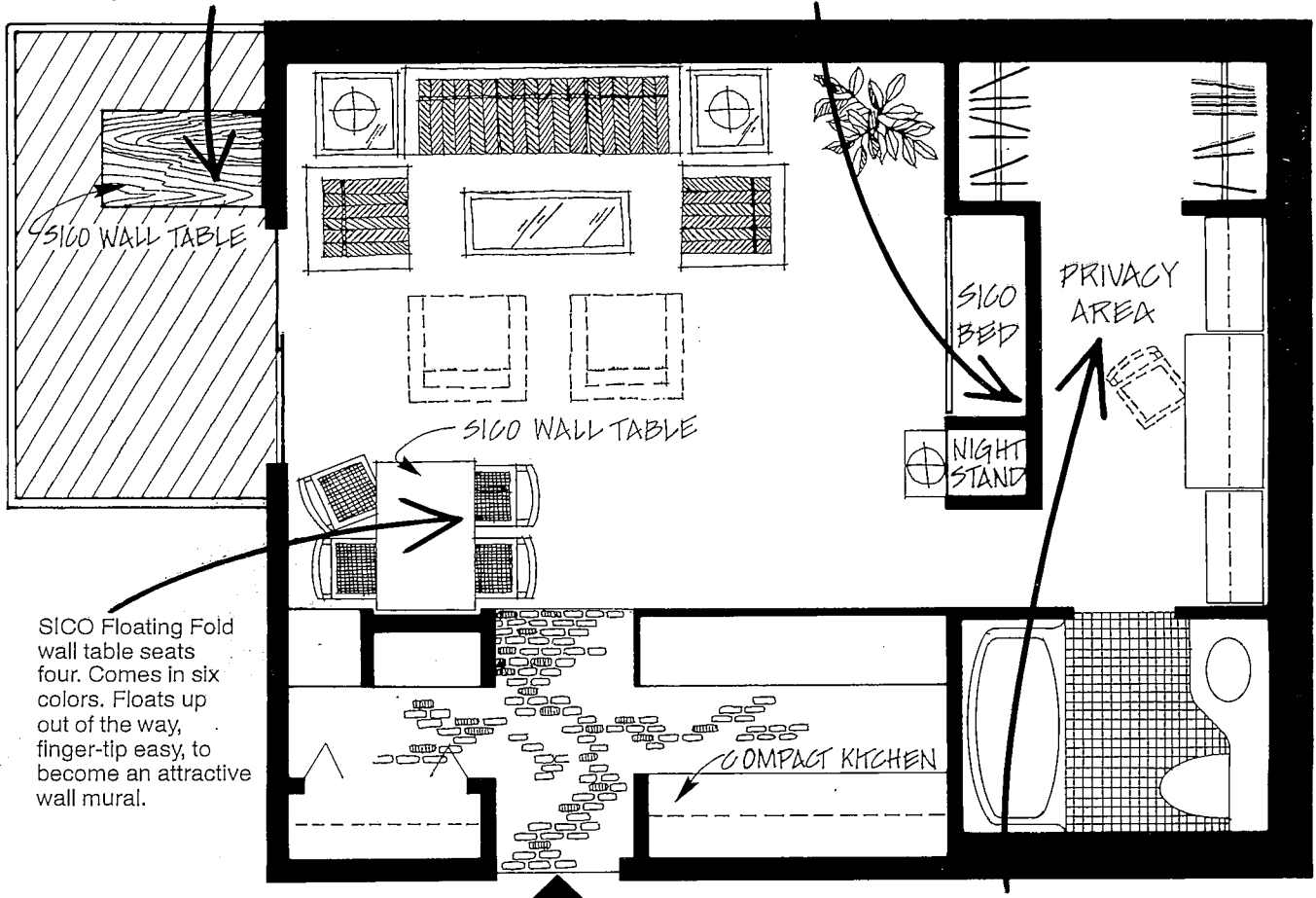
The Easy Way

Circle 18 on inquiry card

SICO® designs privacy for tenants, profits for you.

SICO Floating Fold wall table comes in several outdoor wood finishes and custom sizes and shapes. Floats up out of the way to become attractive design element.

SICO In-Wall beds and Wall Systems provide a "Fifth Wall option" that makes efficiencies more attractive and rentable. Can qualify for inclusion in your financing.

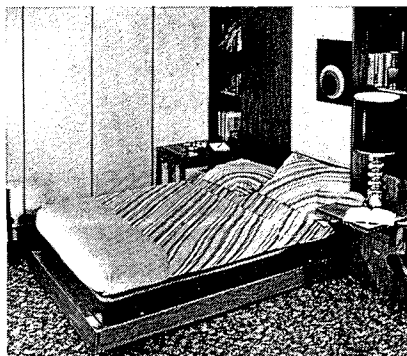


Privacy for tenants with a dressing room area created by the SICO Fifth Wall. It acts as a room divider.

The expandable efficiency.

It's designed to minimize tenant turnover resulting from lack of privacy, or lack of useable space. It's designed to let you charge more for less space, while offering more attractive features. SICO calls it the Fifth Wall System. And will custom design to your needs or offers you the 480 sq. ft. plan here or a 350 sq. ft. plan.

Attached to the floor, the SICO In-Wall bed can qualify as part of your financing. Options include mattress/box spring (twin, double, or queen), night stand, desk/table, and cabinet



in your choice of several attractive finishes.

Don't wait. Send for the name of your local SICO representative. And for more information on how you can save space and add profit. Write: SICO, Incorporated, 7525 Cahill Road, Minneapolis, MN 55435, Dept. AR-5
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Innovation by design



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Circle 20 on inquiry card

THE CORRIDOR SOLUTION

We couldn't help but notice that most corridors are 8 feet wide. So we make our beautiful Flor-Ever[®] sheet vinyl flooring 9 feet wide. And look-no seams!



THE ALTERNATIVES

Any way you look at it, the 6' alternative to our 9' commercial vinyl produces unnecessary seams.

The Congoleum[®] corridor solution saves installation time and money, too. Furthermore, maintenance is minimal. Our

commercial grade Congoleum sheet vinyl has a tough, non-porous wear-layer that usually needs nothing but damp mopping or buffing to keep it looking new for years.

The real workhorse of our commercial line is called *Flor-Ever* which is engineered for durability at an extremely competitive price, making it the best value on the market. Also, *Flor-Ever* is styled and colored to meet your design needs.

In addition to our efficient 9' designs, all Congoleum commercial vinyl comes in 12' widths, too. So for every corridor or floor you specify, you'll find we have a beautiful solution.

For further information, call a Congoleum flooring contractor, Sweet's Toll-Free Buy Line (800) 447-1980, or write Contract Sales Mgr., Congoleum Corp., 195 Belgrove Drive, Kearny, NJ 07032.

Congoleum

THE COMPANY OF FIRSTS

First printed felt based flooring 1906 • First inlaid vinyl sheet flooring 1948 • First 12' rotogravure vinyl flooring 1957 • First chemical embossing 1963 • First family of no-wax floors 1968 • First 15' vinyl flooring 1974 • First Chromabond system 1978 •

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A Long-Bell® breakthrough. Cabinets to out-custom customized units.

With Integrity Oak we deliberately set out to out-custom customization.

This meant the greatest possible use of the best materials. Solid Oak doors, face frames and drawer fronts; oak veneer side panels, hardwood drawer slides.

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It meant a microwave oven

cabinet, free-standing hutch and every kind of pull-out, fold-out and revolving shelf feature. All the subtle conveniences you look for in customized kitchens—and more.

It was a tough order, but we think we succeeded. Can you imagine what it will mean for you and your clients?

SUNGRAIN OAK®



A Long-Bell update. Cabinets clients love, prices you love.

Long-Bell Sungrain Oak cabinets have already made a name for themselves. For many good reasons.

They give your clients the fresh, European look wanted in a modern kitchen. While they give you something nice as well:

A reasonable price.

Modular Sungrain Oak cabinets are fully assembled and pre-finished for quick installation from the carton to the wall. They're priced lower than custom-made cabinets.

Which simply means that you're impressing your client with a look that can't fail and quality that won't quit. While you're also saving money, staying within budget, or using the savings somewhere else to make the home or condo even more attractive.

So get the contemporary style people want at a price you're going to like. Find out about Sungrain Oak. A great Long-Bell cabinet.

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Firm _____

Address _____

City _____ State _____ Zip _____

Please send me complete information on Long-Bell oak cabinetry and the new Long-Bell "Creative Cabinets" idea booklet. Please have a representative call. I am an:
 Architect. Builder. Developer. Other _____



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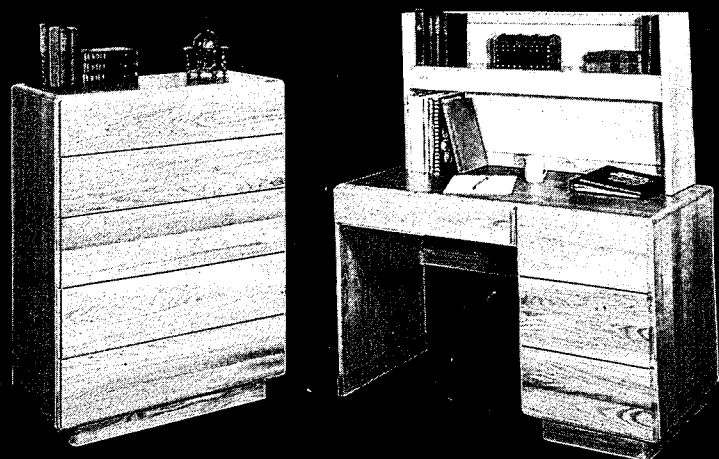


R-WAY oakur collection

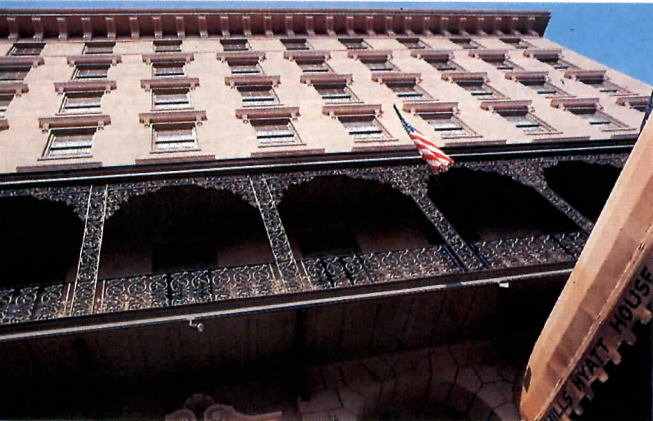
The Oakur Collection, a contemporary grouping of solid red oak, features a durable conversion finish and high pressure plastic laminated tops. Other features are rounded corners, extruded aluminum trim, and plastic surfaced drawer bottoms. The Oakur Collection offers a complete line of beds, desks, dressers, and chests for contract use.

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Thorite is used for patching and filling blistered and honeycombed concrete.

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holes and voids with a heavy-base cementitious coating — not a thin paint film.

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Plate No. 1030

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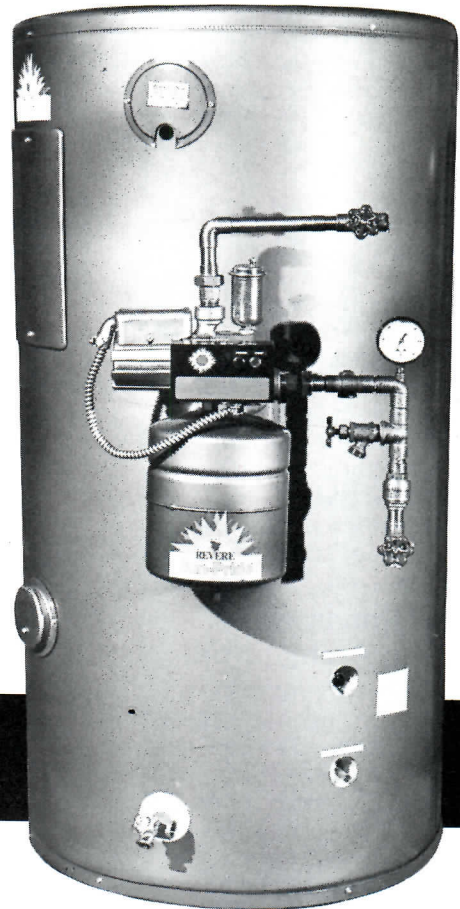
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Get a free merchandising kit of this lovely kitchen. Write to American Olean Tile Company, 2642 Cannon Avenue, Lansdale, Pa. 19446.



A National Gypsum Company

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No more of this!

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For more information, see your Revere Solar distributor. Or contact Revere Solar and Architectural Products, Inc., P.O. Box 151, Rome, NY 13440. Phone: 315/338-2401.



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Prospect in the West for solid-as-gold design ideas!

If you're inspired by the creative work of your peers, here's a gold mine of ideas for you. It's a mother lode of creative designs that features 68 of the most notable recently built homes in the West. Here you can pick up nugget after nugget of imaginative know-how and design ideas that can put new glitter into your own work.

A Rich Vein of Practical Lore

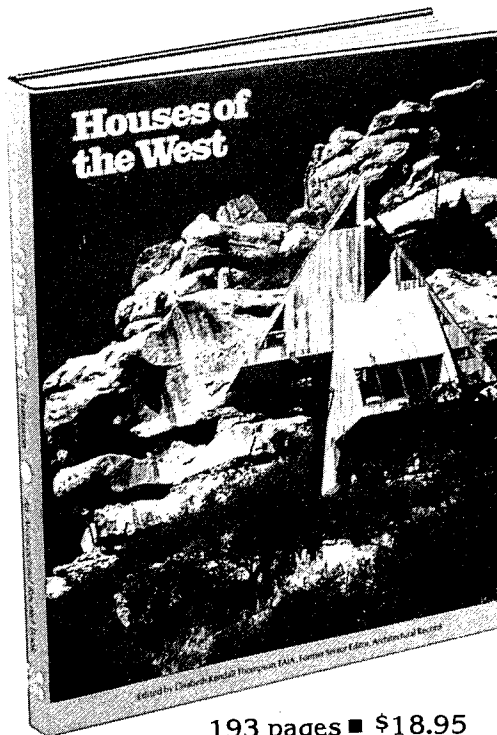
What is a "Western" house? It's a house that expresses a unique approach to design—not just a set of rules. It's the focused expression of an individual's response to people and place. The Western houses shown in this volume are culled from *Architectural Record* magazine. They offer brilliant designs, elegant engineering solutions, new twists on age-old architectural principles, imaginative uses of some severely limited sites, and much more.

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**The Winners:
1979 Plywood Design Awards**

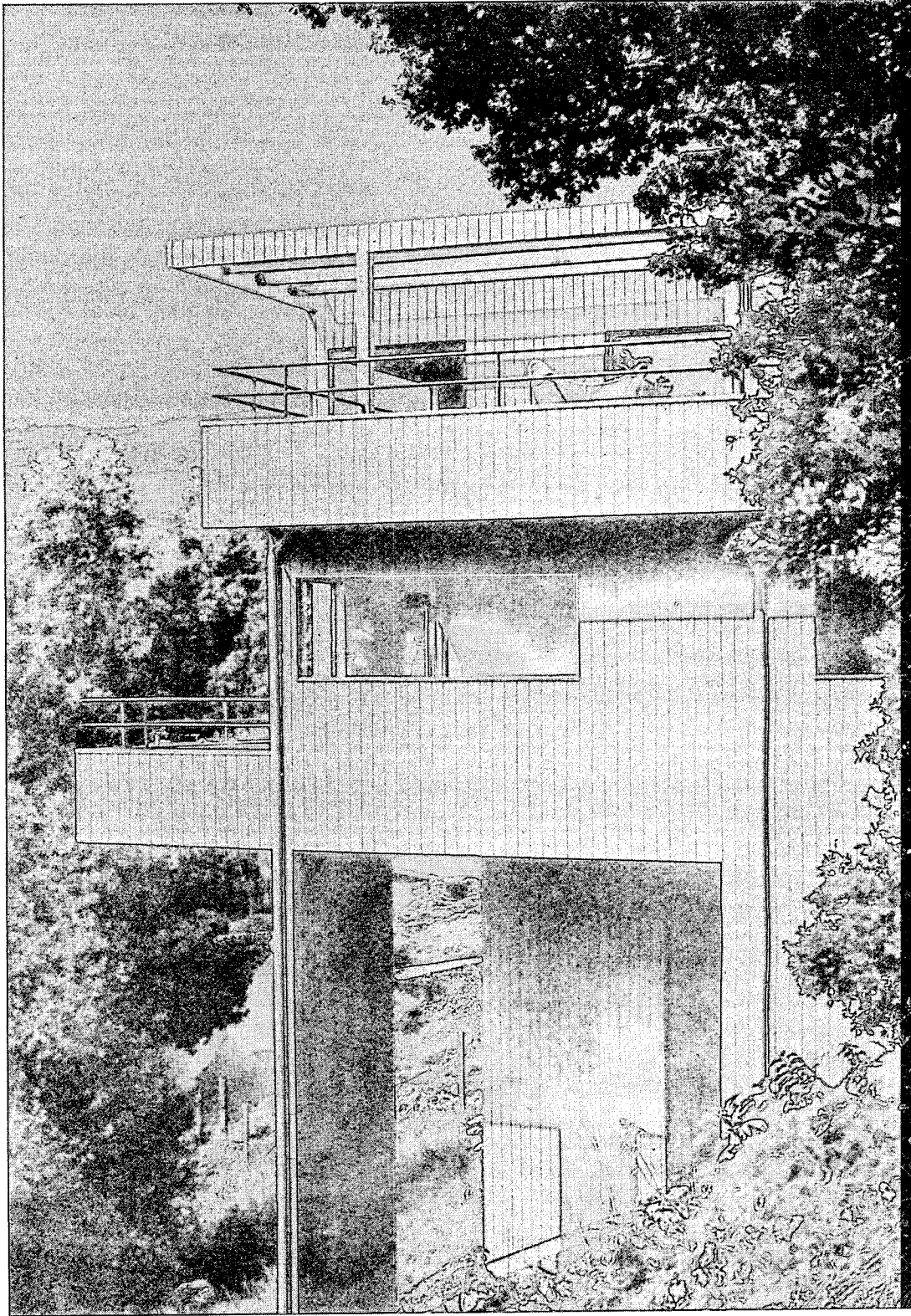
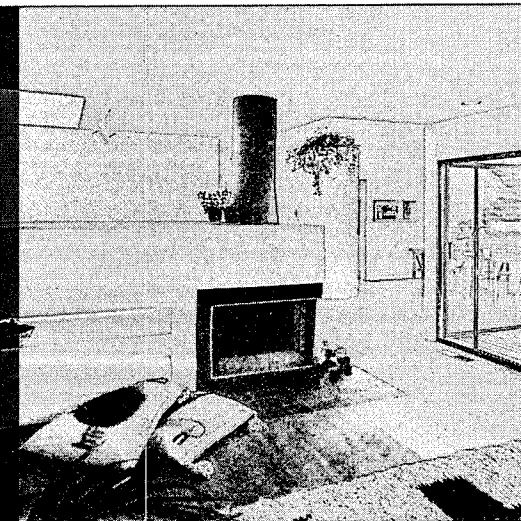
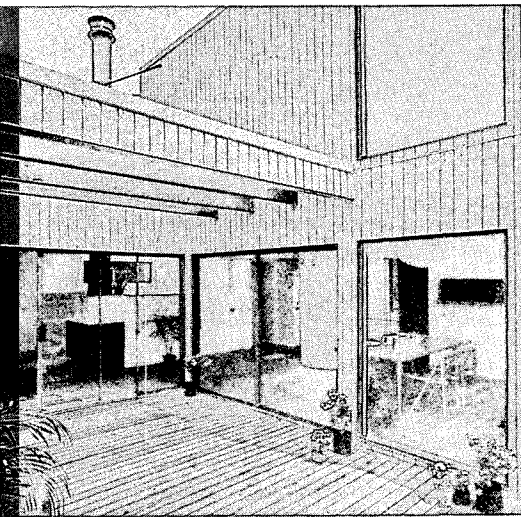
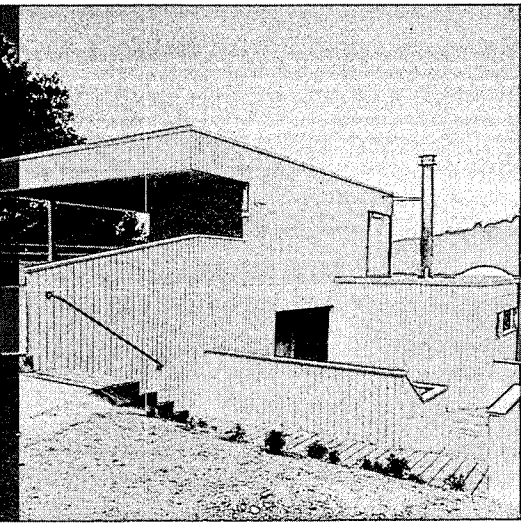


TOM WILLIAMSON

BOB SWATT

BERNARD STEIN

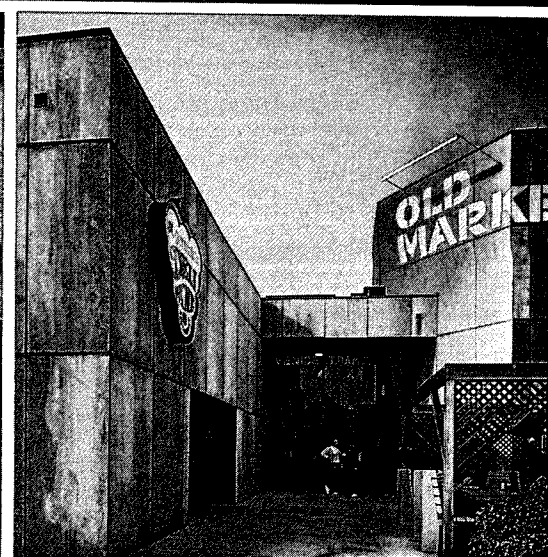
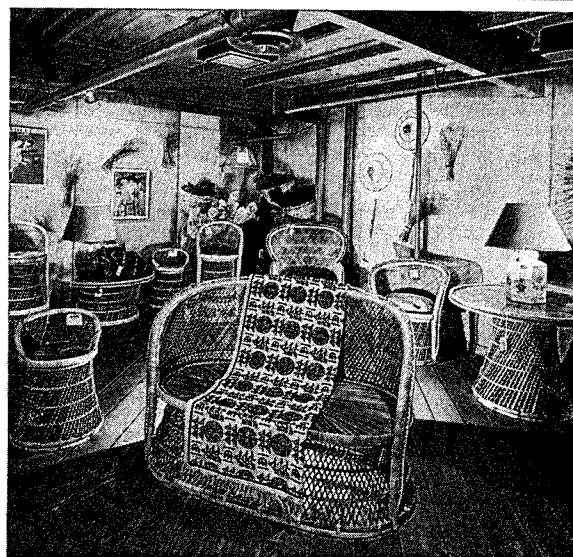
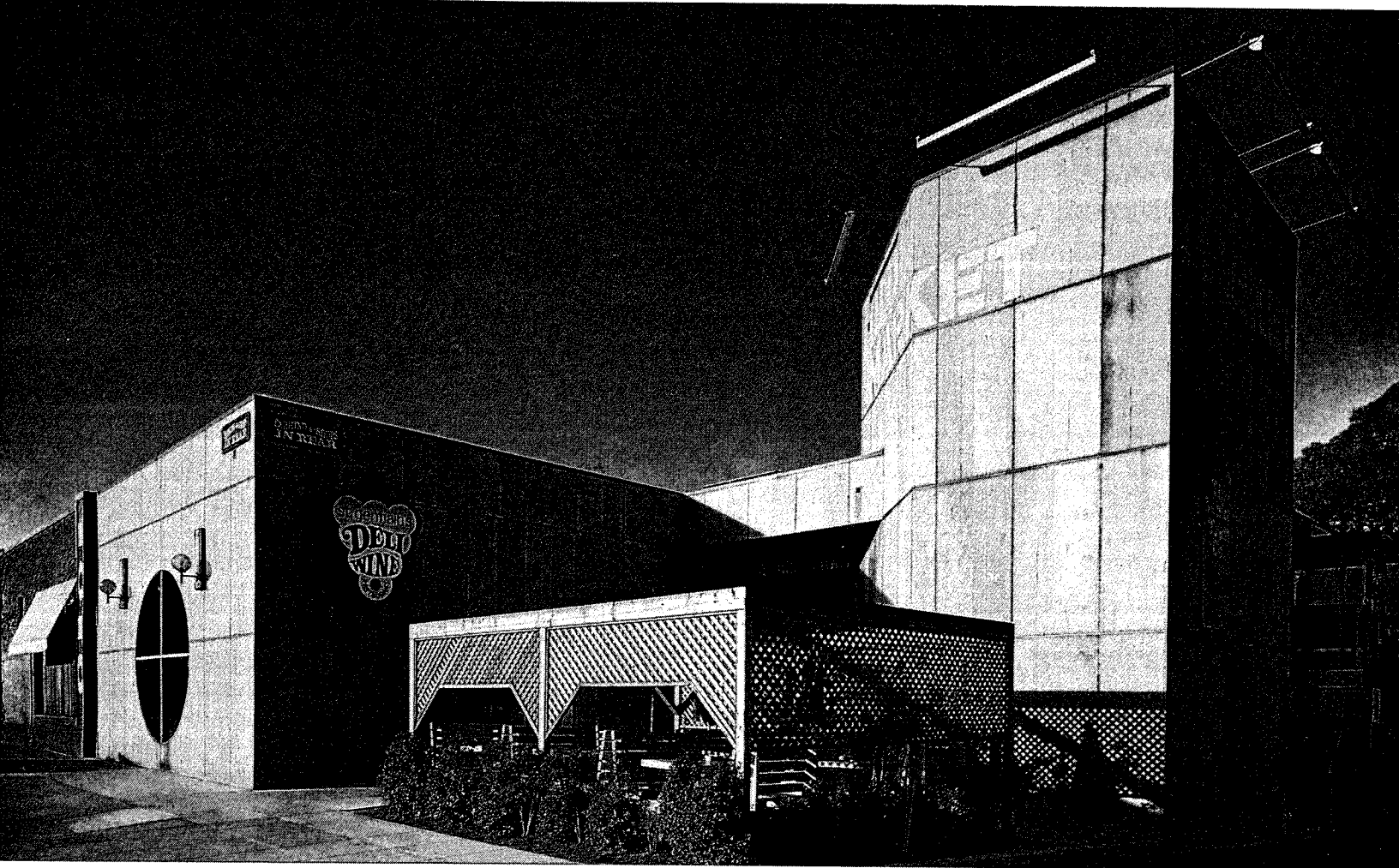
First Award Residential/Single Family



ARCHITECT: Robert Swatt, AIA/Bernard Stein. BUILDER: The Groupdesigners, Inc. LOCATION: Berkeley, California. JURY: "A by now classic style of design — the plywood cube — very nicely solved. This design is adapted beautifully to the steep site. The use of plywood fins versus posts carries the house to the ground, creates a good relationship to the site. Completely understated — every element and relationship carefully considered — a small house that will live and feel like a bigger home."

RESIDENTIAL/MULTI-FAMILY:
No awards were given in this category.

JURY: John D. Bloodgood, AIA, Des Moines, Iowa; Robert L. Durham, FAIA, Seattle, Washington; Richard J. Bertman, AIA, Boston, Massachusetts.



ARCHITECT: Thomas Williamson, Architect.
BUILDER: Charles Noble Company.
PROJECT: Old Market Addition, Encinitas,
California. JURY: "A simple solution nicely
handled, doesn't get carried away. Spatially
very nice. Plywood panels neatly expressed
as part of the design, not just a skin. The
entire complex is expertly tailored to the
basic character of a 4x8 sheet of plywood."



RESIDENTIAL/SINGLE FAMILY

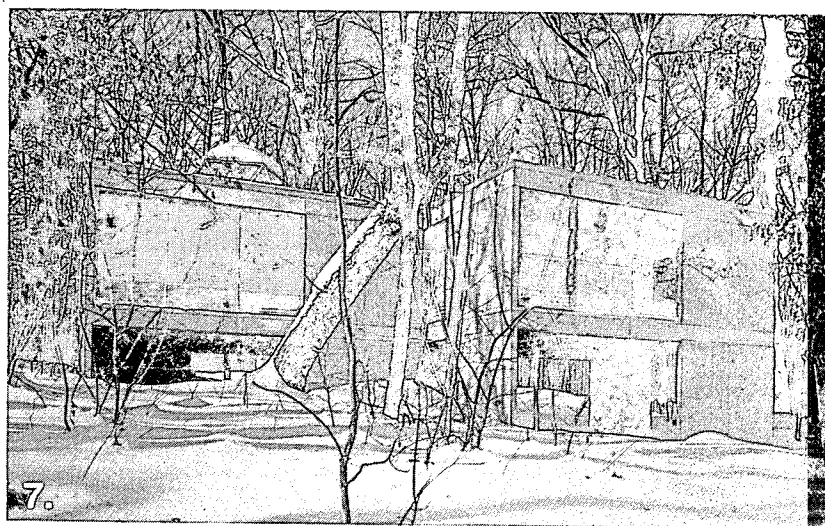
1. ARCHITECT: Don Doman, AIA, The Mithun Associates. BUILDER: Rescom Corporation. LOCATION: Bellevue, Washington. JURY: "Very straightforward. Simple, innovative use of pole structure within the house adds interest to the spaces and gives the house its own special tree-house character."
2. ARCHITECT: Donald K. Olsen, AIA & Associates. BUILDER: Ken Elkington. LOCATION: Sausalito, California. JURY: "Skillfully detailed and spatially very interesting. Difficult site has been

surmounted by an interesting design which integrates the man-made forms with the natural contours."

COMMERCIAL/INSTITUTIONAL

3. ARCHITECT: E. James Smith Architects/ Inc. BUILDER: Metro Park District, Toledo. PROJECT: Buehner Walking Center, Swanton Township, Toledo, Ohio. JURY: "Use of wood in an open three-dimensional structure adds to rather than detracts from the forest environment. Skillful integration of natural and man-made elements."

4. ARCHITECT: Roland/Miller/Associates. BUILDER: Fostmeier Construction. PROJECT: College Union/Sonoma State University, Rohnert Park, California. JURY: "Very pleasant wall surface interest by the application of battens on the plywood. Proportions of the exterior are particularly pleasing, give a human scale to the building make it more flowing, at ease with the site."
5. ARCHITECT: Paderewski-Dean-Albrecht-Stevenson, Architects. BUILDER: Ninteman Construction Co. PROJECT: Avion Medical-Dental Office Building, La Mesa, California. JURY: "Well integrated with the environment. Wood texture has been skillfully used to



create the pleasant character presented to the public."

SPECIAL CITATION (Runner-up for First Award)

8. ARCHITECT: Sumner Schein Architects and Engineers. BUILDER/DEVELOPERS: Dimeo Construction Co. and Kates Properties. PROJECT: Mill River Square Building #2, Woonsocket, Rhode Island. JURY: "Very good New England flavor, charming. Not eclectic, doesn't copy past styles, but gives the viewer a sense of heritage appropriate to the area."

VACATION HOMES

7. ARCHITECT: Paul A. Zorr. BUILDER: Paul A. and Judy A. Zorr. LOCATION: Green Lake, Wisconsin. JURY: "Nicely articulated joint details, well thought out. Proportions are such that a small building looks much more important. A simple program with a simple solution well handled."
8. ARCHITECT: Davidson/Johnston, Architects. BUILDER: Interland Contractors Ltd. LOCATION: Whistler, B.C., Canada. JURY: "The buildings reflect a sporting look appropriate for recreational condos. Modular units create a successful solution for a steeply sloping site."

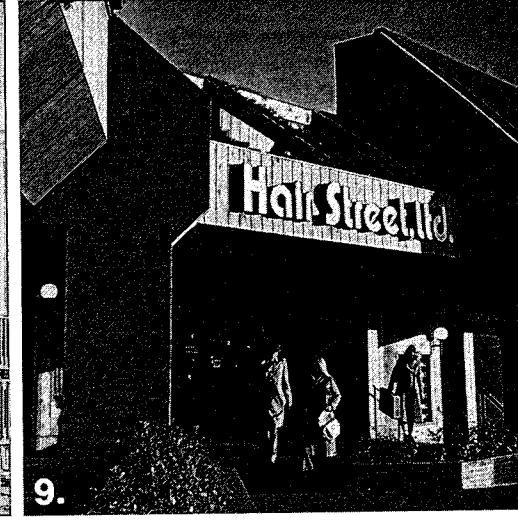
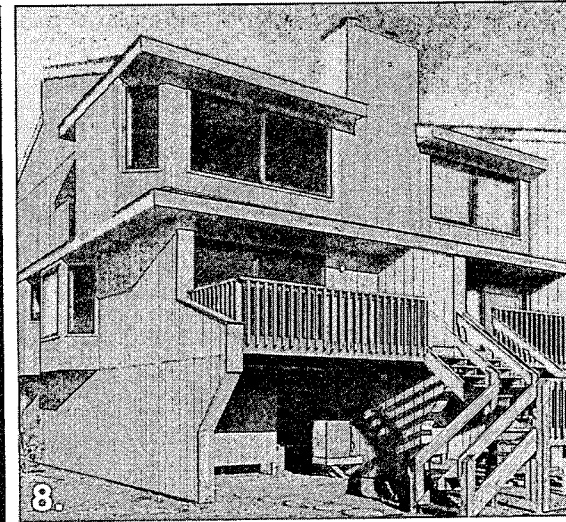
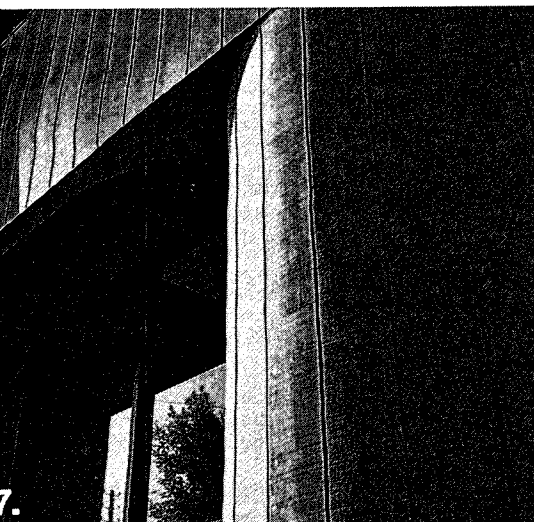
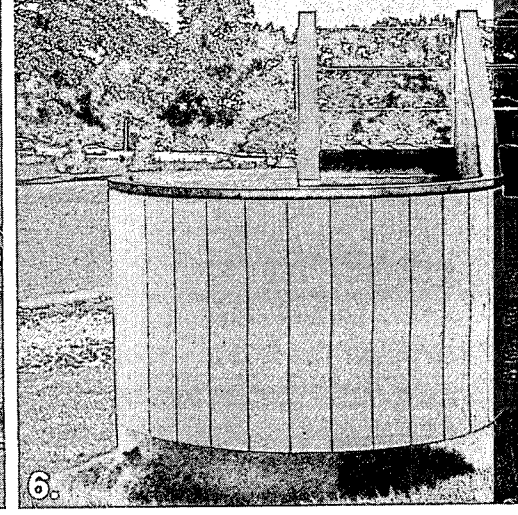
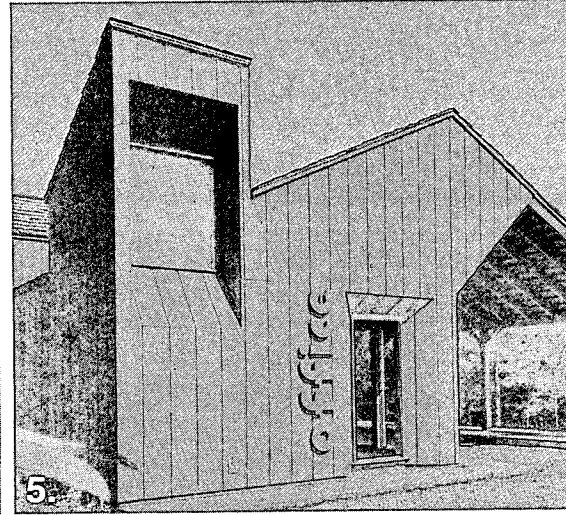
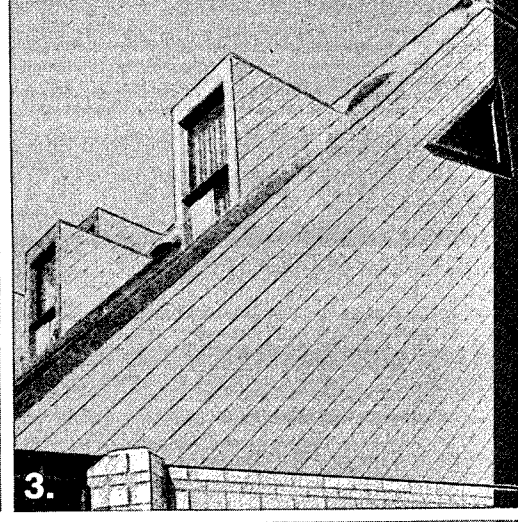
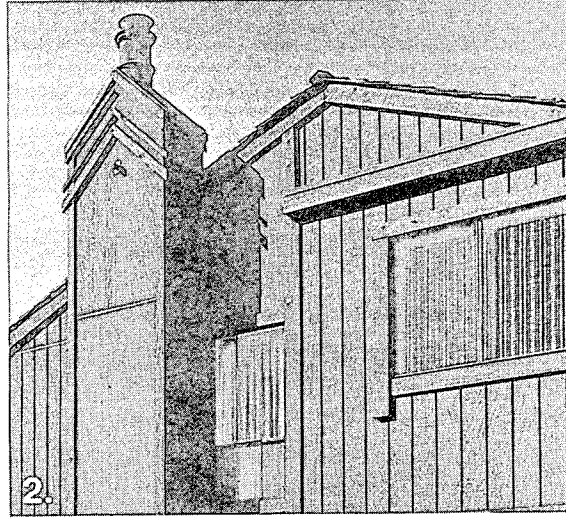
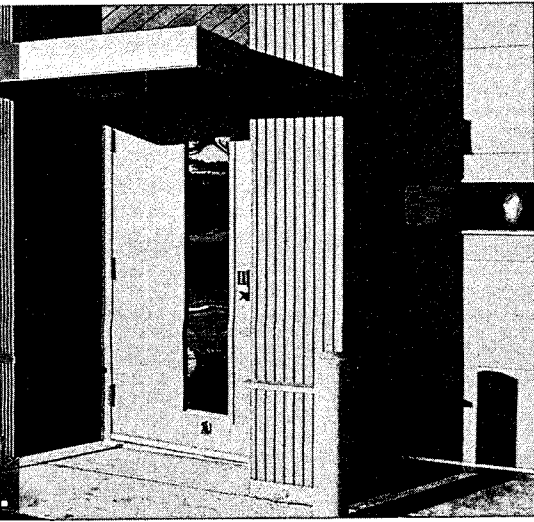
NON-CATEGORY AWARD*

9. ARCHITECT: Don Knorr FAIA and Associates. BUILDER/DEVELOPER: Joseph M. Whelan. PROJECT: Portola Valley Ranch, Portola Valley, California. JURY: "Sensitive use of the land. Good variety of exterior designs without losing the sense of unity. The simplicity of the architectural forms relates pleasantly with the native trees."

Footnote:

*Although it didn't fit well enough into the existing categories to classify, jurors awarded a special, non-category Citation of Merit to this entry on the basis of impressive siting, design and execution.

More Ideas



1. ARCHITECT: Don Niemi of Linn A. Forrest Architects, AIA; BUILDER: Berg Construction Co., Inc.; PROJECT: Auke Bay Fire Station, Juneau, AK
2. ARCHITECT: Goodwin B. Steinberg Associates; BUILDER: B-W Construction; PROJECT: Birch-green Park development, Mountain View, CA
3. ARCHITECT: Lawrence Enyart; BUILDER: Davis & Hocking; PROJECT: Group 4 Solar units, Globe, AZ
4. ARCHITECT: Peter Jay Zweig; BUILDER: Peter Jay Zweig; PROJECT: Zweig residence, College Station, TX
5. ARCHITECT: Robert N. Smith & Associates; BUILDER: McInnis Brothers; PROJECT: Lake Claiborne State Park, Claiborne Parish, LA

6. ARCHITECT: Robert J. Noë, AIA; BUILDER: Herman Brothers, Inc.; PROJECT: The Kaplan residence, Lambertville, MI
7. ARCHITECT: Dan L. Rowland & Associates, Inc.; BUILDER: Leonard V. Bouas Const. Co., Inc.; PROJECT: Don McIntyre Photography Studio, Anaheim, CA
8. ARCHITECT: Robert Sawyer, AIA, and Harry Watkins, AIA, Ballard, McKim and Sawyer, AIA Architects; BUILDER: Murray Construction Co.; PROJECT: "Station One" Condominiums, Wrightsville Beach, NC
9. ARCHITECT: Hastings & Chivetta Architects, Planners; BUILDER: Lincoln Property Co.; PROJECT: Westgate Centre, Creve Coeur, MO

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TAPESTRY DESIGNER: EFREM WEITZMAN
Photographer: Alexandre Georges

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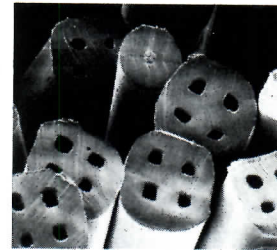
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Architect: Welton Becket & Associates, Los Angeles, Calif.

Carpet Consultant: William Schuler & Associates, Los Angeles, Calif.

*Du Pont registered trademark for nylon fiber. Du Pont makes fibers, not carpets.

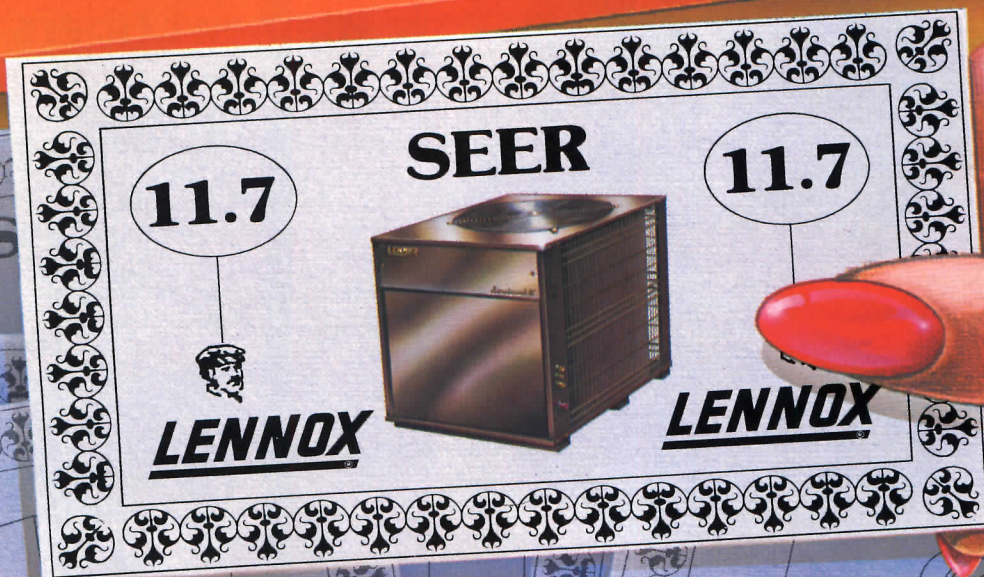
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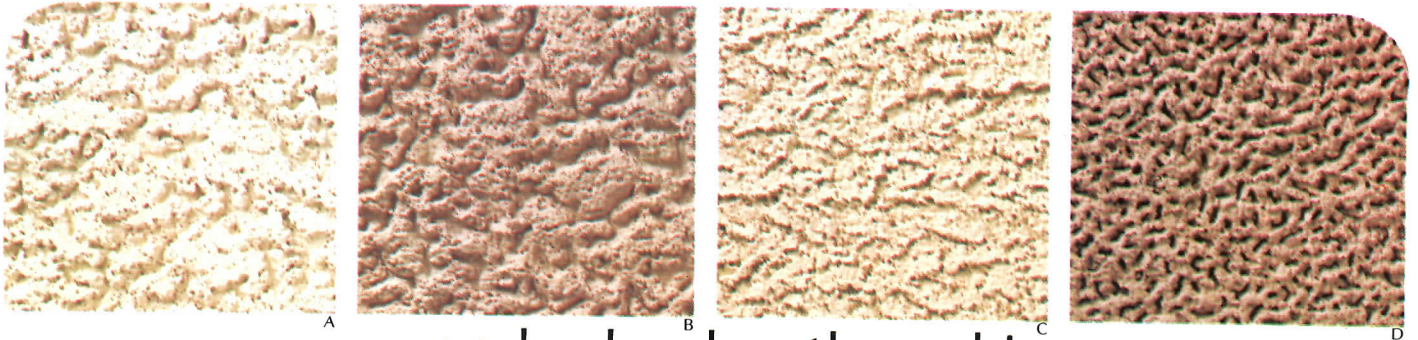
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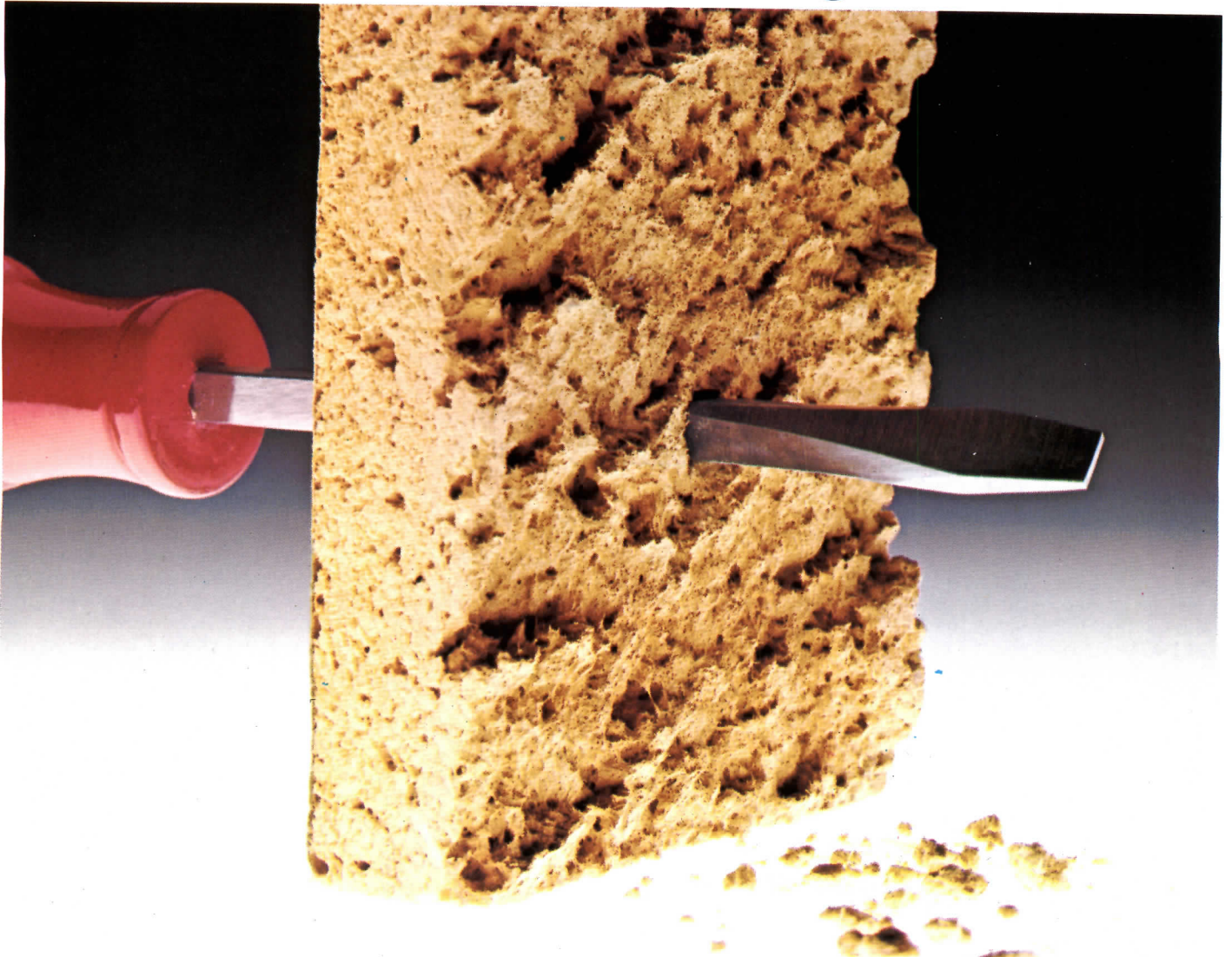
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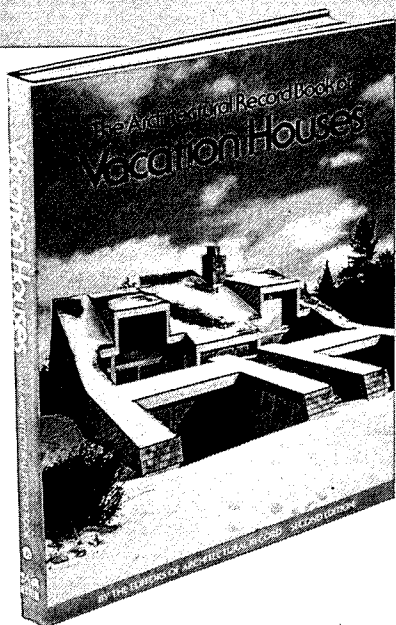
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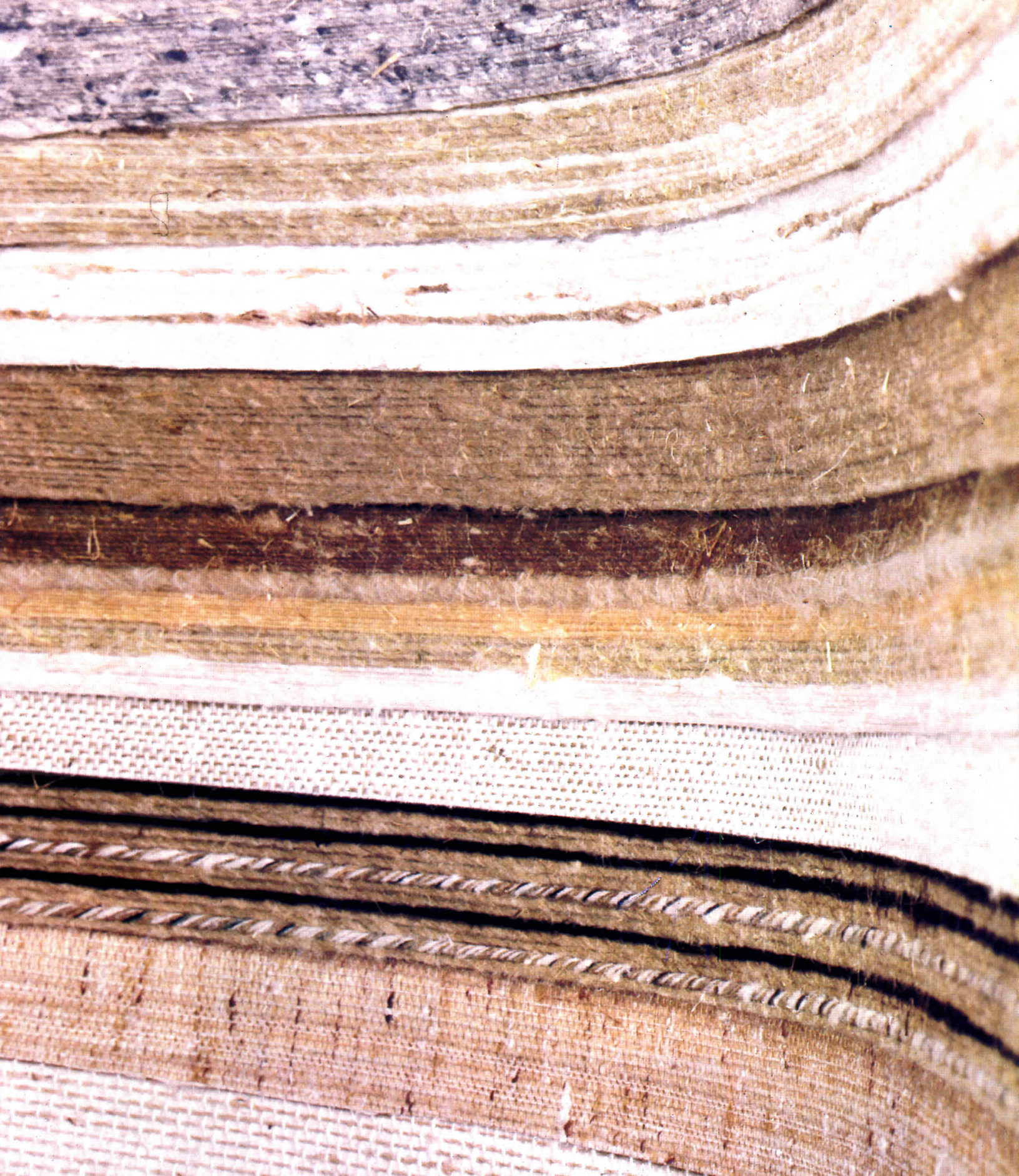
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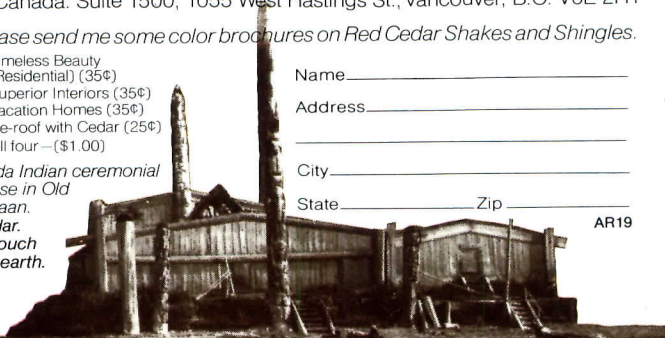
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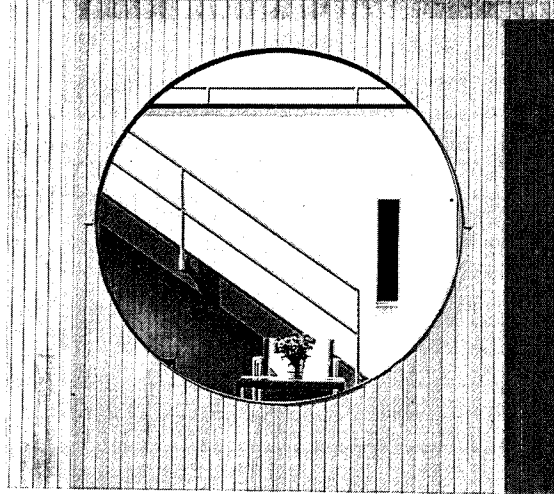
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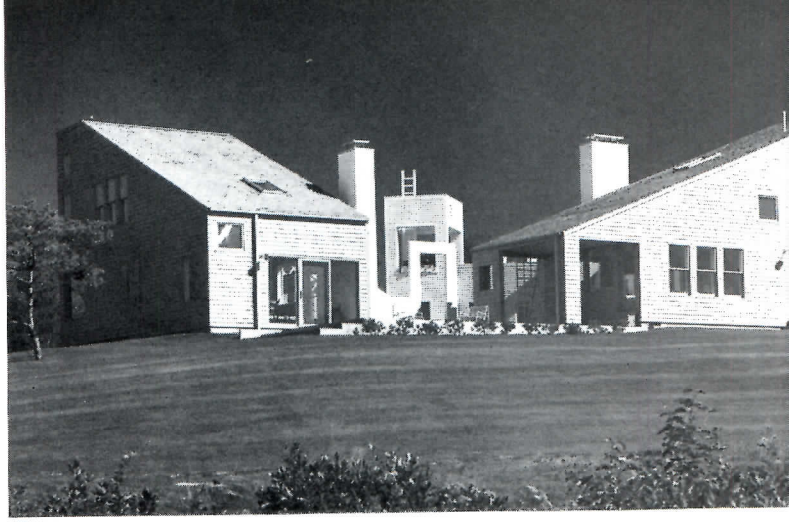
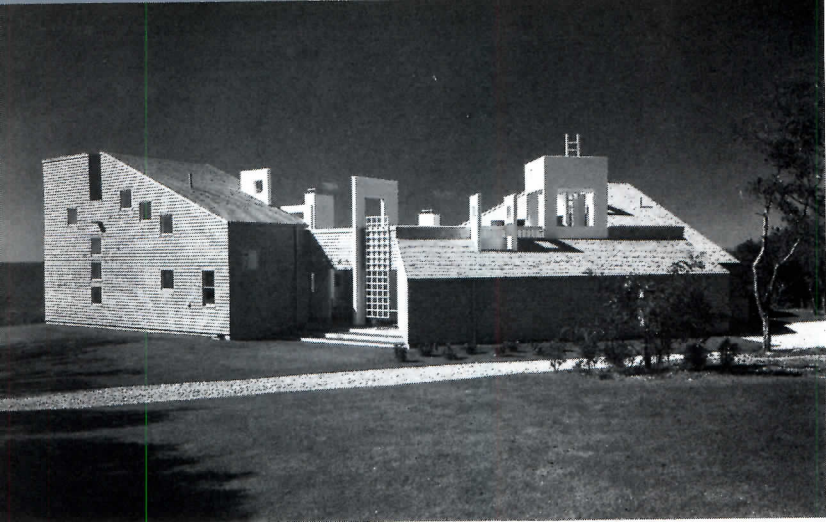


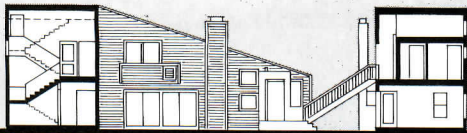
RECORD HOUSES OF 1979:

The reader will quickly perceive that, give or take a bedroom or ancillary space, the houses in this issue have rather similar programs that spring from a set of assumptions that are widely shared by both architects and their clients. Whether budgeted at \$30 per square foot or \$70, whether designed as a year round or vacation residence, each plan provides for essentially the same group of functions; combining some, isolating others as custom or common sense have long required. And all save two of the houses are constructed largely of wood, using the same stick-building techniques that have served almost unchanged for practically a century.

Yet in their full expressions, these 20 houses selected for the 1979 Awards of Excellence for Design are remarkably diverse. No two could possibly be mistaken for each other. Each has been personalized down to its smallest details in a process that expresses individual and regional preferences, responds to peculiarities in site and climate, and glories in refinement and experiment. The Lindstrom house (pages 60-63), for instance, is an extraordinary piece of design not only for what it achieves spatially but because it experiments with a humble architectural material—corrugated plastic sheet—elevating it to a wonderfully majestic but thoroughly appropriate prominence. The house by Graham Gund (cover and pages 50-53) enchants by its use of familiar architectural elements in entirely personal and unexpected ways. Fred Osmon's house (pages 110-112) comments ironically (and amusingly) on human adaptability in a climate not entirely hospitable to human needs.

Each of these is an instance of what good residential designers do awfully well: find what is unique in each set of circumstances, experiment with it, amplify it, give it built form. This is also what makes houses fun to contemplate, to criticize, to design and, most important, fun to live in. —*Barclay F. Gordon*





Shapleigh house on the
Massachusetts coast
Graham Gund, Architect

Like any good New England house, this one on the Massachusetts coast is full of regional and historical imagery. But architect Graham Gund has freshly examined this imagery—creating a house that is in every detail appropriate to its site and the family that lives there.

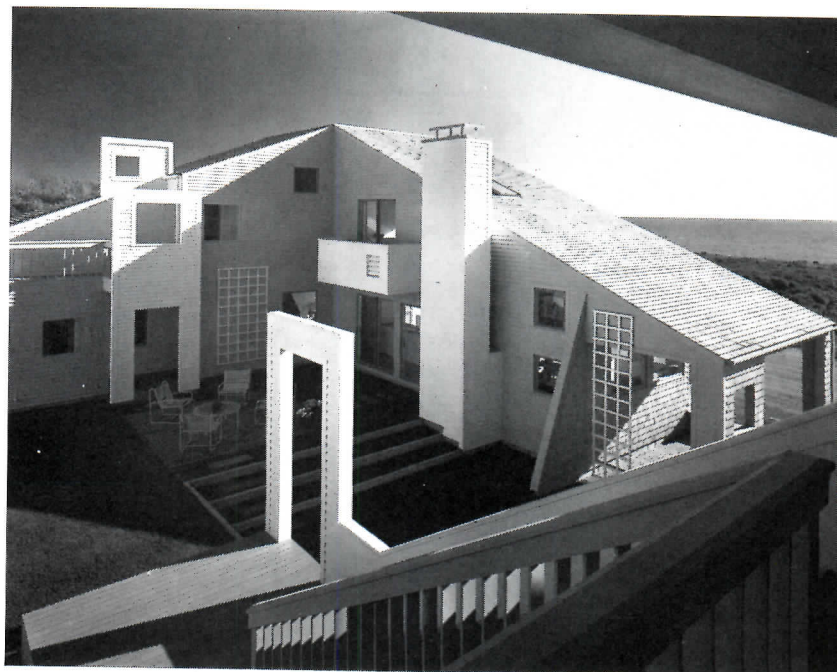
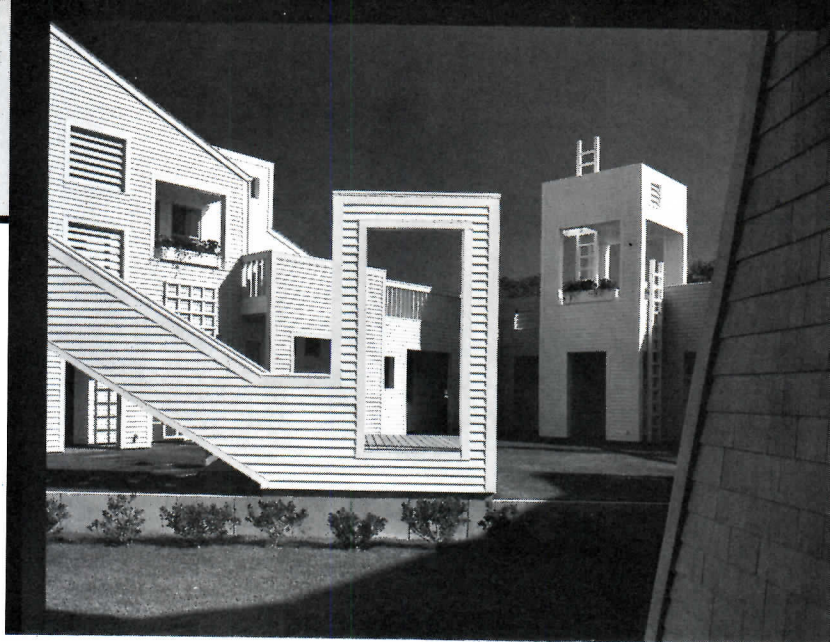
The site is a small peninsula with ocean views in three directions. The problem was to take into account not just the sun and southern views, but also the persistent summer winds off Buzzards Bay. The solution, a three-part structure, surrounds and protects a courtyard which is central to the house not just physically but symbolically. The plan reflects the family's pattern of living: the owner's children and grandchildren visit in the summer. Thus, a winterized section (left, large photo) for the owners has a kitchen and dining room, a living room with large windows and a porch facing the view, and an upstairs master bedroom and den. A second section (right in photo) is for warm-weather use only, with its family spaces, four bedrooms, three "hide-a-way" lofts, all connected with outdoor walks, stair, and second-level boardwalk. The third section is garage and storage area, topped with a tower reached by ladder.

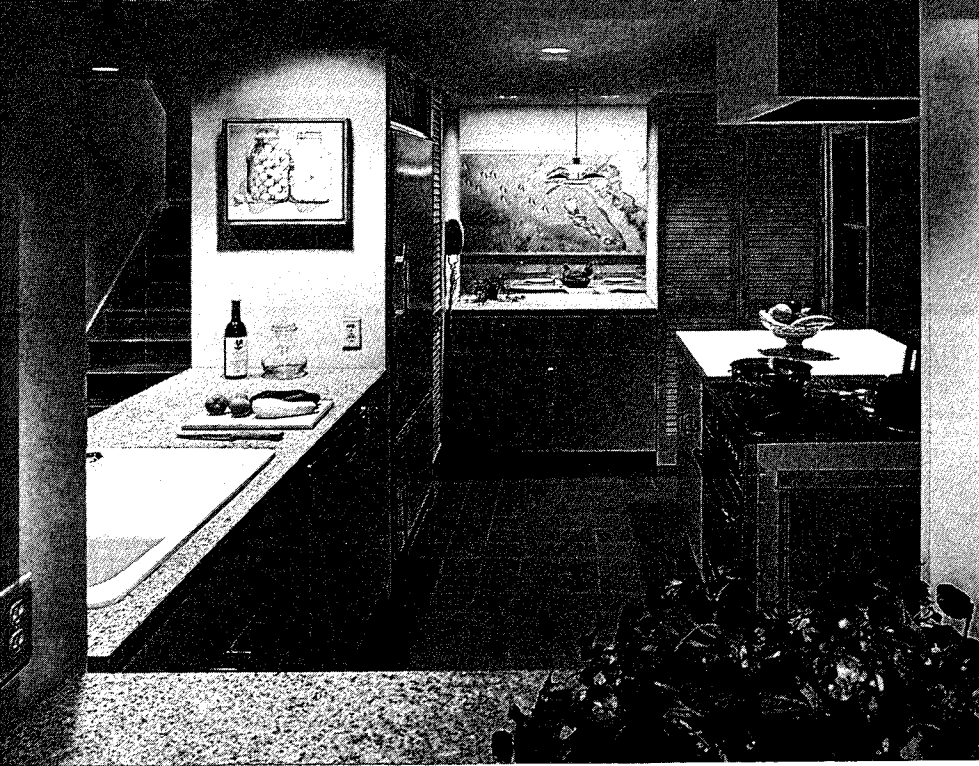
There are private outdoor spaces for both families (plan, overleaf), but the courtyard is the primary, shared living area—a stage for many family activities enlivened by changes in level, by freestanding, squared-off "archways" that create outdoor rooms and frame the view, and by subtle colors (white, beige, pale blue, pale salmon) on the clapboarded walls and gates. Around the outside, in the local vernacular, are simple weathered shingles.



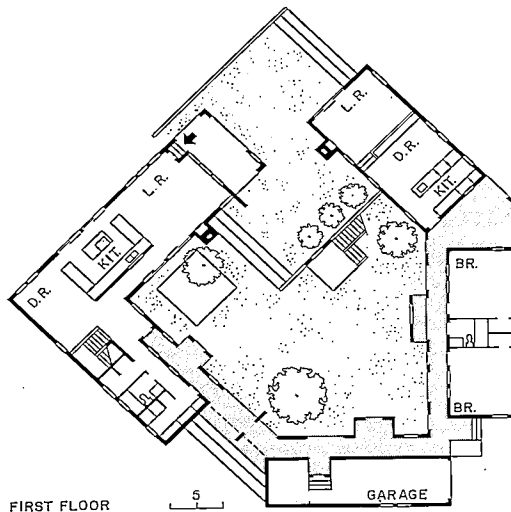
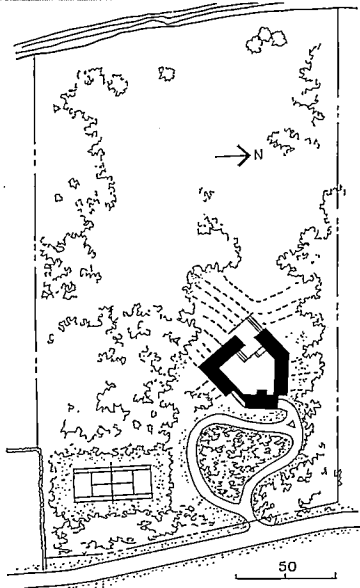
Architects: Graham Gund Associates, Inc.
12 Arrow Street
Cambridge, Massachusetts
David Perry—job captain

Owner: Mr. and Mrs. Warren M. Shapleigh
Structural engineer: Souza & True
Color consultant: Tina Bebe
Contractor: Mishaum Construction Company
Photographer: ©Steve Rosenthal

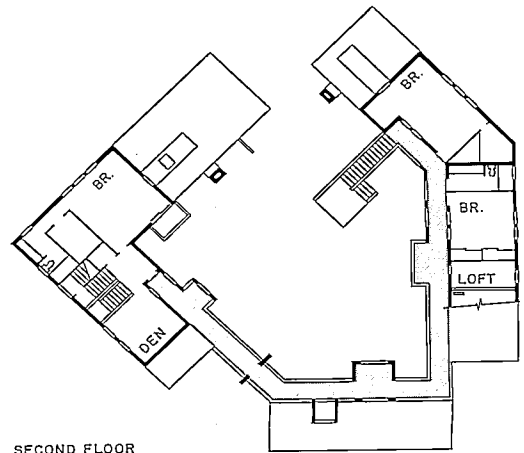




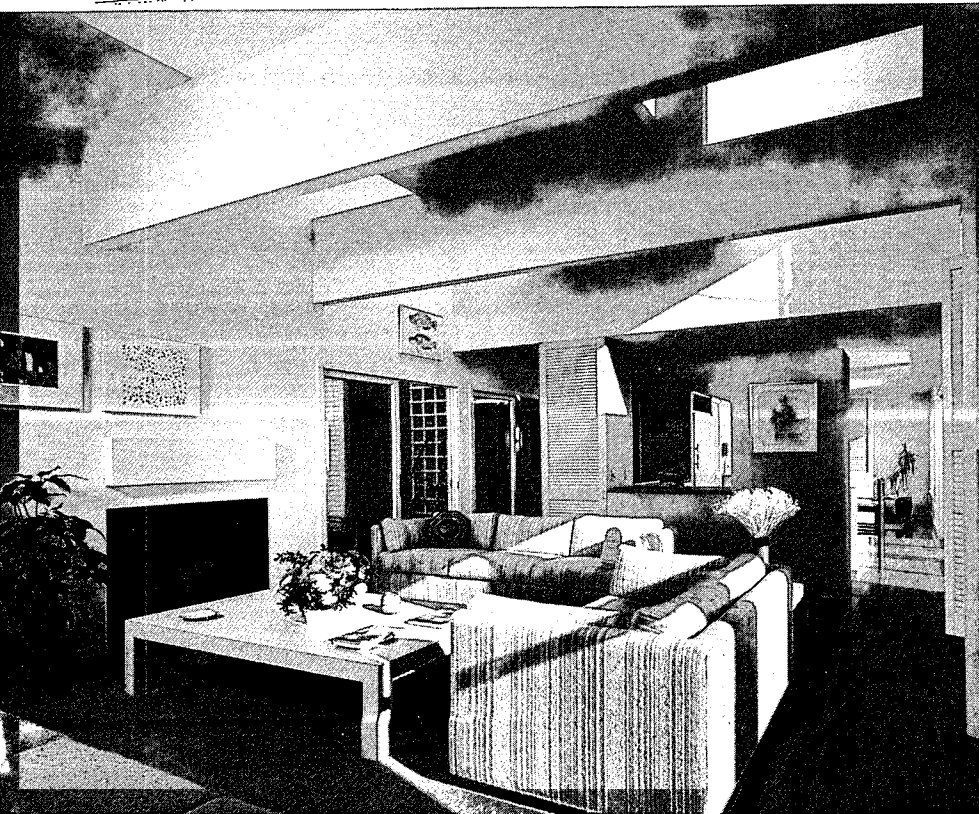
The interiors all have a sense of great shelter, and are detailed with great care. Yet, since the sections of the house are uniformly 16 feet deep, most rooms have a view not just of the courtyard but of the stunning coastline in three directions. At left is the kitchen in the main house; below left and opposite the living room of the main house; below right in the living room of the guest house. The plans show how the sections of the house create the sheltered courtyard, and show the organization of the court into private outdoor sections for both families, and into open and sunny, or sheltered and shaded, spaces. From both the road side and the beach side, changes in level and free-standing gateways create a sense of arrival. . . .



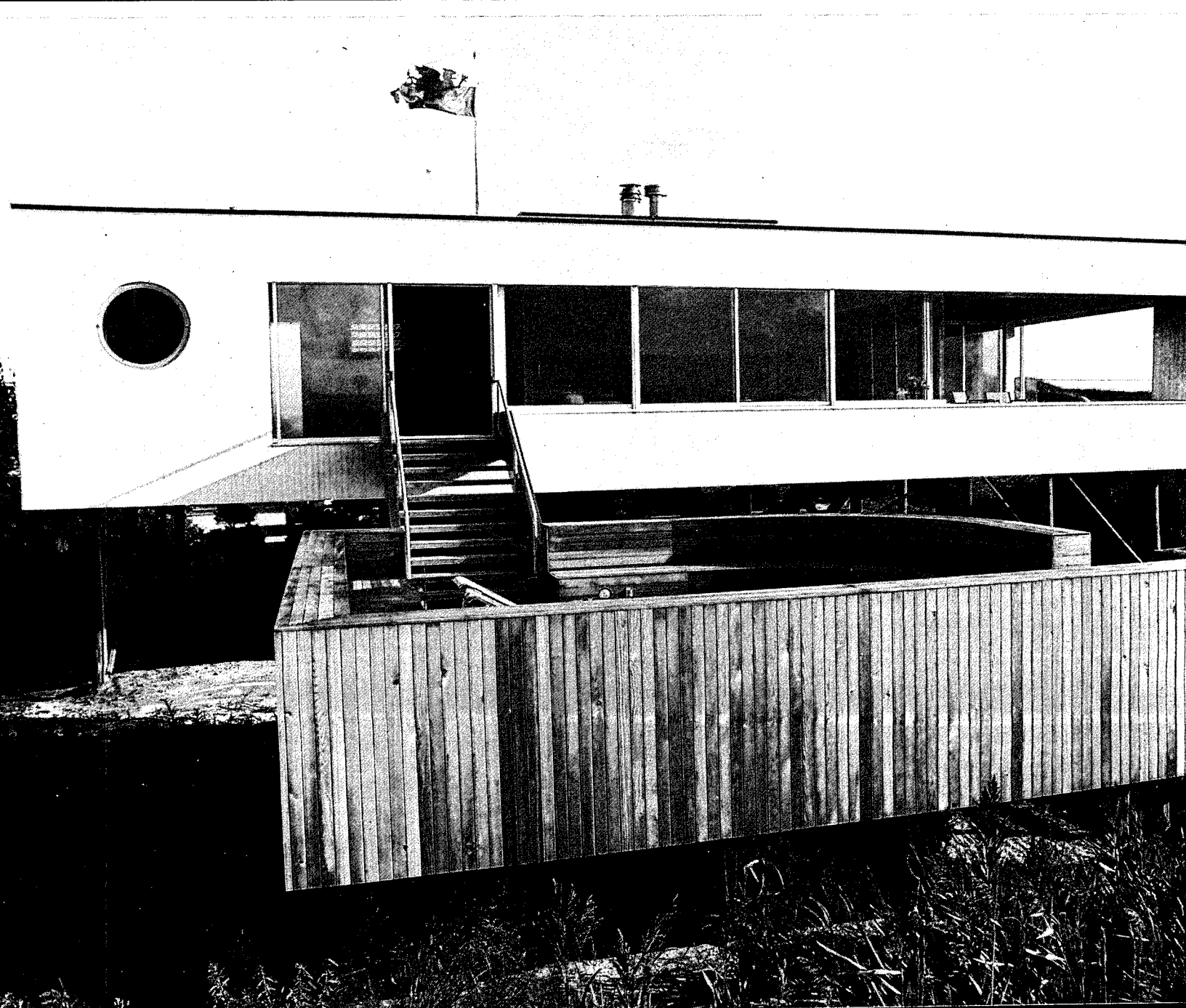
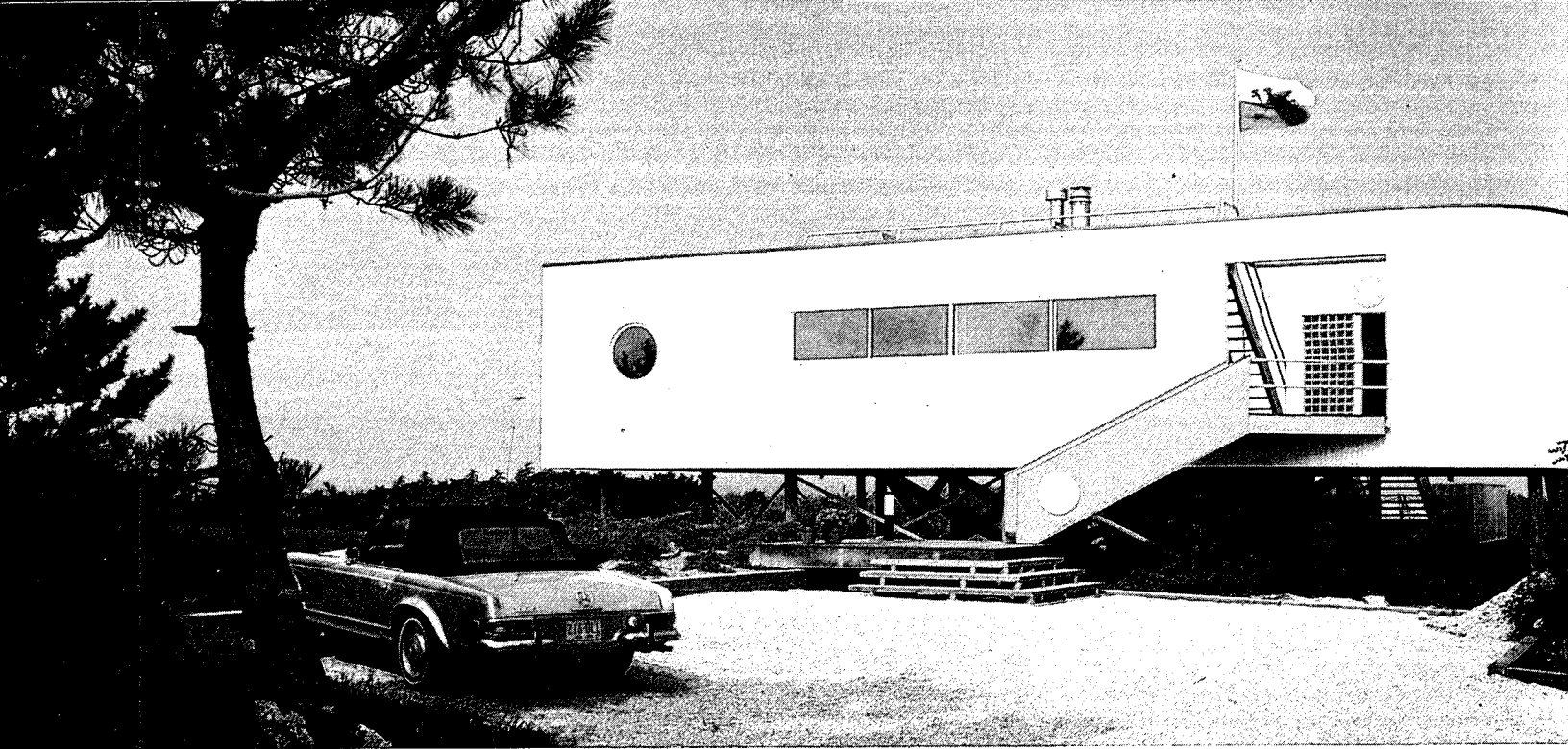
FIRST FLOOR

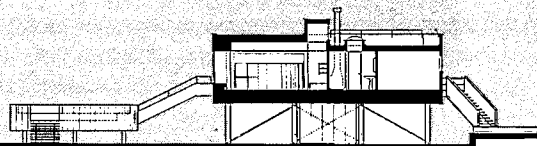


SECOND FLOOR









Franzen residence
 Bridgehampton, New York
 Ulrich Franzen, Architect

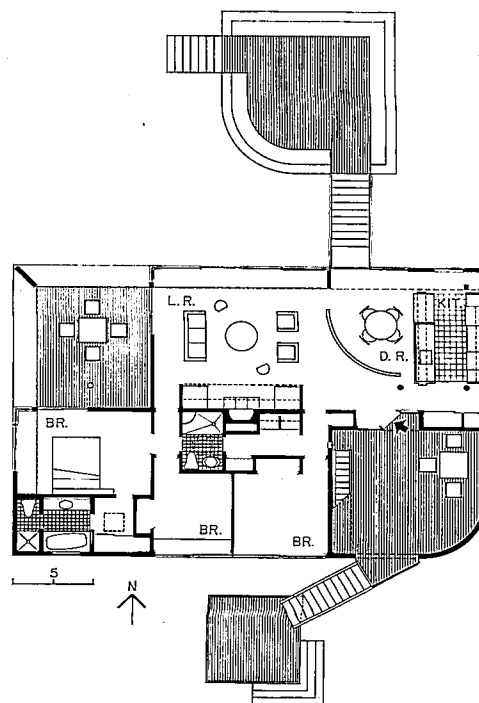
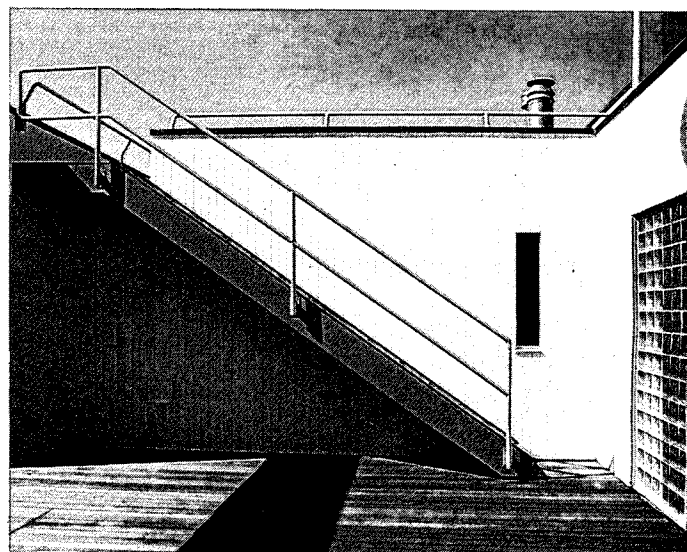
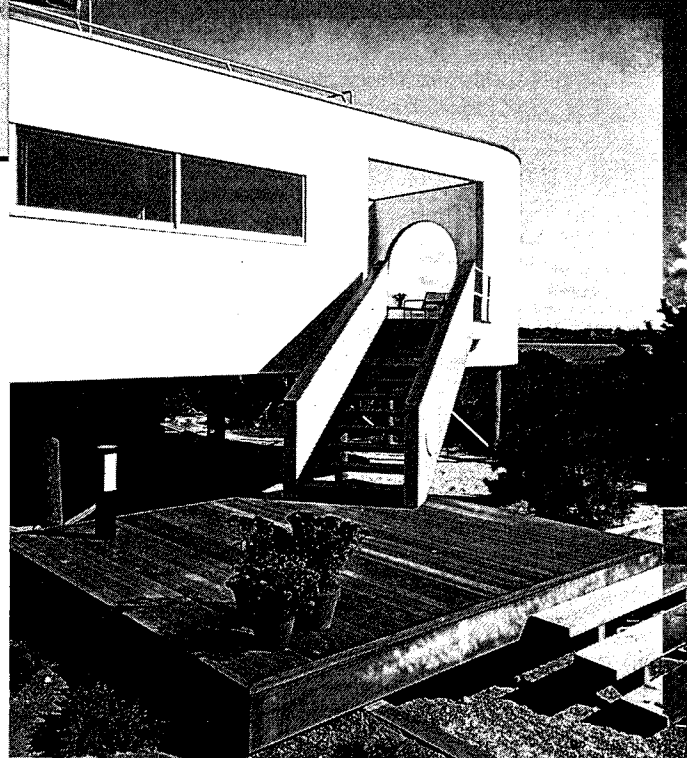
New code restrictions stipulated that the first floor of this vacation house, which is adjacent to wetlands and in an area subject to periodic hurricane flooding, be lifted 15 feet over mean high water—in this case some ten feet over existing grade. The architect, building for himself, sought to “float the house over a sea of bayberry bushes,” supporting the structure on an 11- by 13-foot grid of pressure-treated piles. 3-inch by 12-inch girders form the primary deck structure. This frame is braced by steel tubes and by X-bracing below. Roof loads are carried down to this deck structure by stud walls and hollow steel columns. The complete 40- by 60-foot volume cantilevers two and a half feet beyond the pilings.

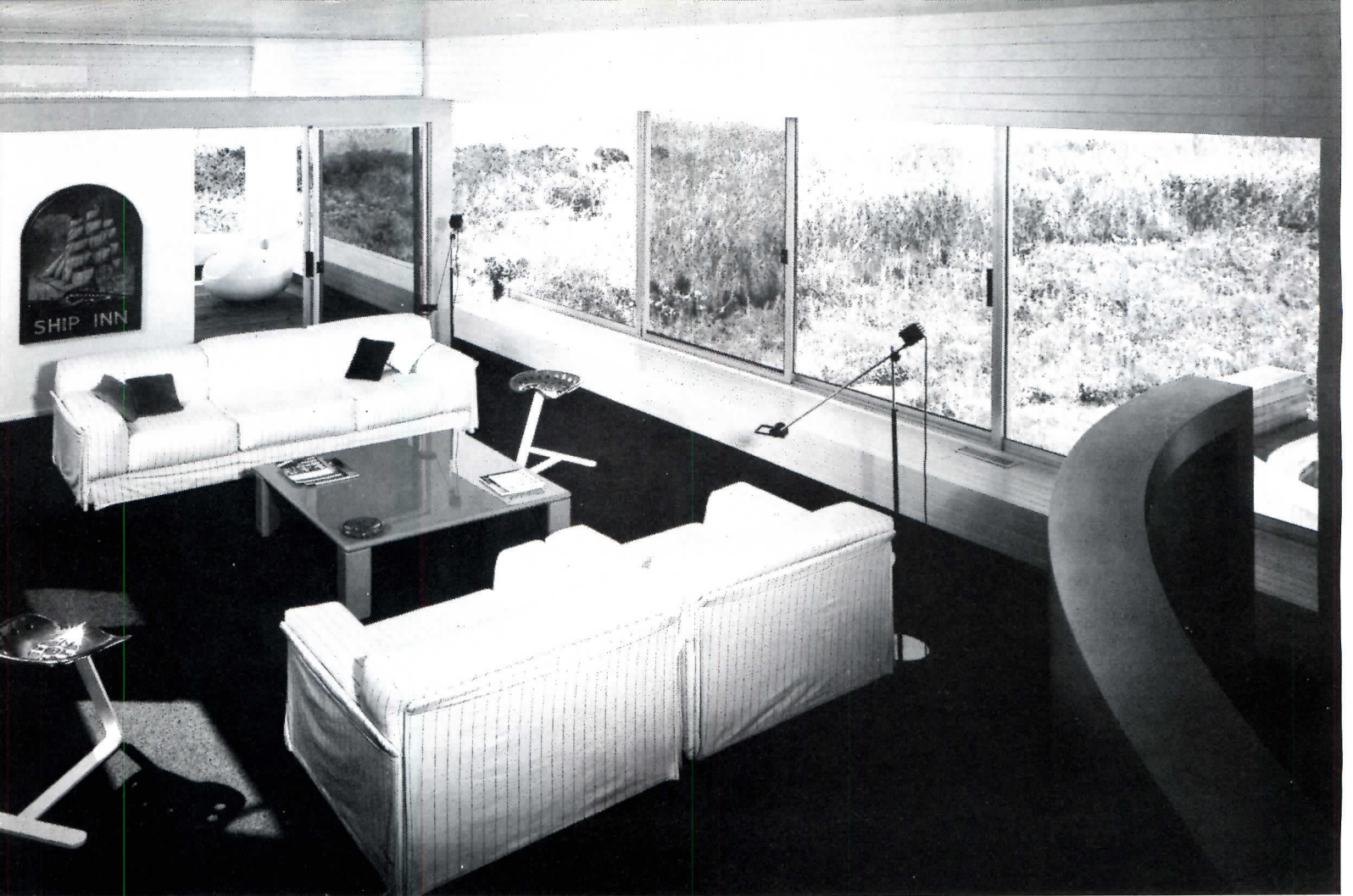
While the house is winterized, it is intended chiefly as a summer and weekend retreat. Four different decks for viewing or sunbathing have been provided: one at the entry, a second on the northwest corner, a third off the living/dining area and a fourth on the roof. The choice is intended to lure people outside no matter what the sun or wind conditions.

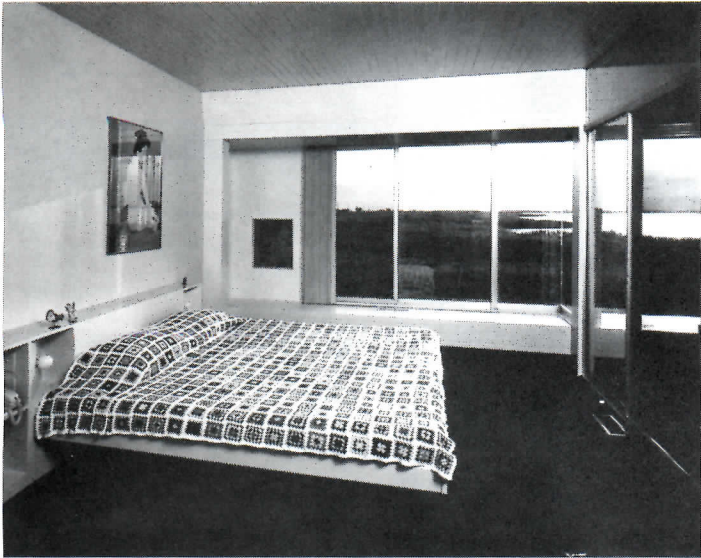
The enclosed space adds up to only about 1650 square feet. The rooms are gently defined and most open generously to the various views without sacrifice to privacy where needed. In shaping these spaces, Franzen responded to the sweeping horizontality of the site, its foreground vistas of low, dense greenery, and the all but unlimited horizon of water beyond. The principal finishes are vertical tongue-and-groove cedar boards for exterior siding, half-inch gypsum board for most interior partitioning, carpeting for floors, cedar paneling for ceilings, redwood decking outdoors and a 5-ply bituminous built-up roof. All windows are double glazed.



Architect and owner: Ulrich Franzen
 555 Madison Avenue
 New York City
Project architect: David Acheson
Engineers: Geiger-Berger Associates (structural)
 A.F. Turk & Son (custom metalwork)
Contractor: Laszlo Girhiny
Photographer: David Franzen@ESTO photos

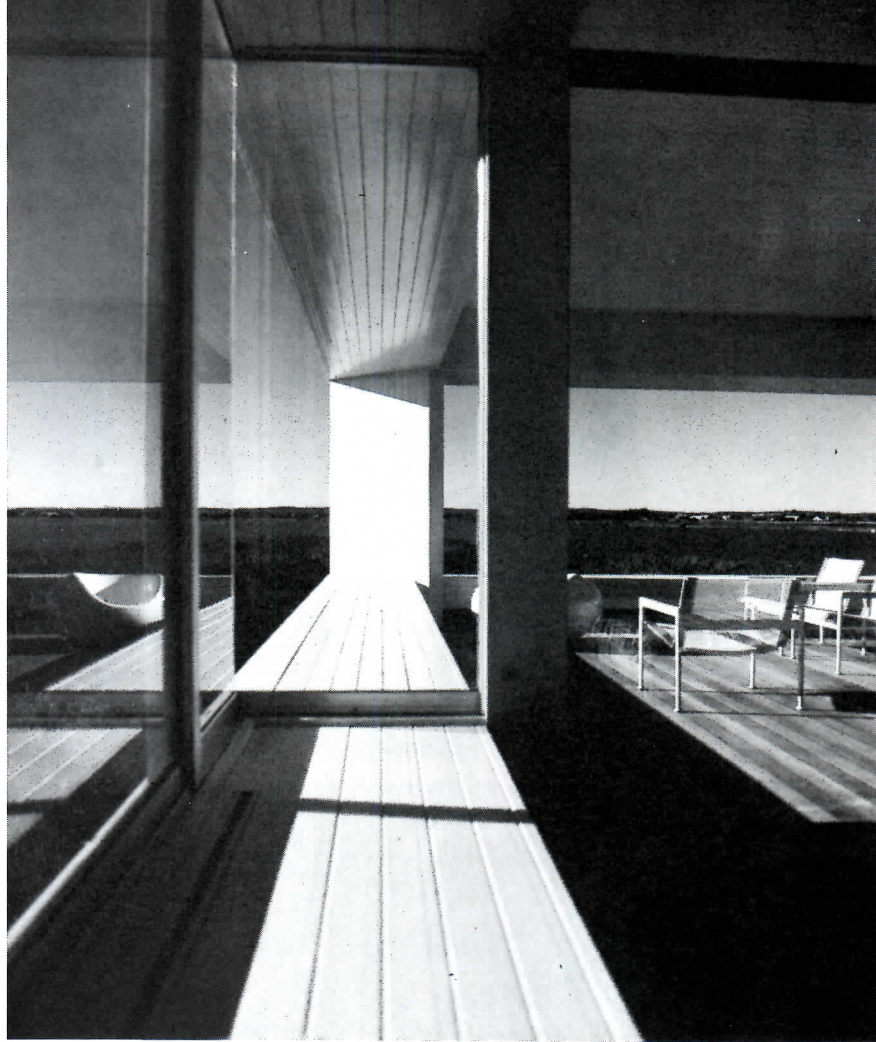


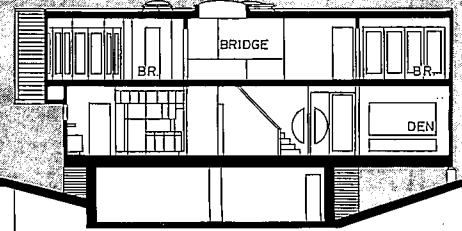
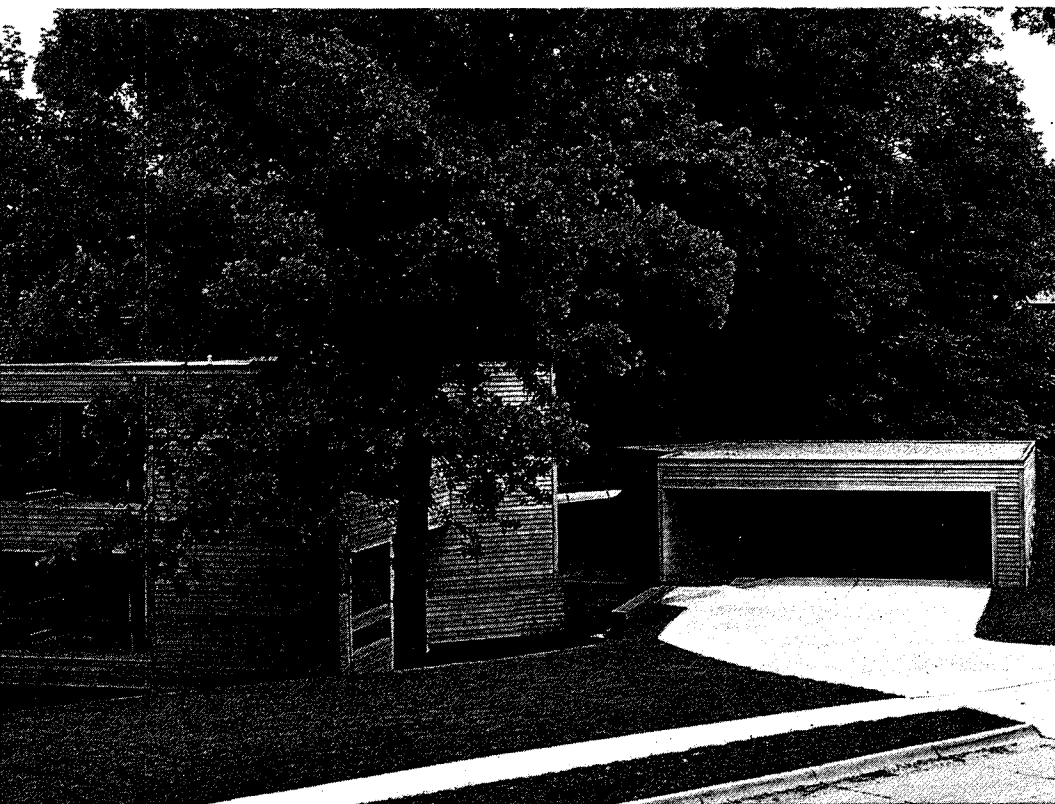




ULRICH FRANZEN

The curved partition in the photos at left separates the living room from the dining and kitchen spaces which are otherwise part of a single, subtly-shaped volume. The master bedroom, photo above, opens to the north and west, to splendid views of water and shoreline. The carefully selected pastel hues of the fireplace area are given vibrance by the clerestory lighting from above.





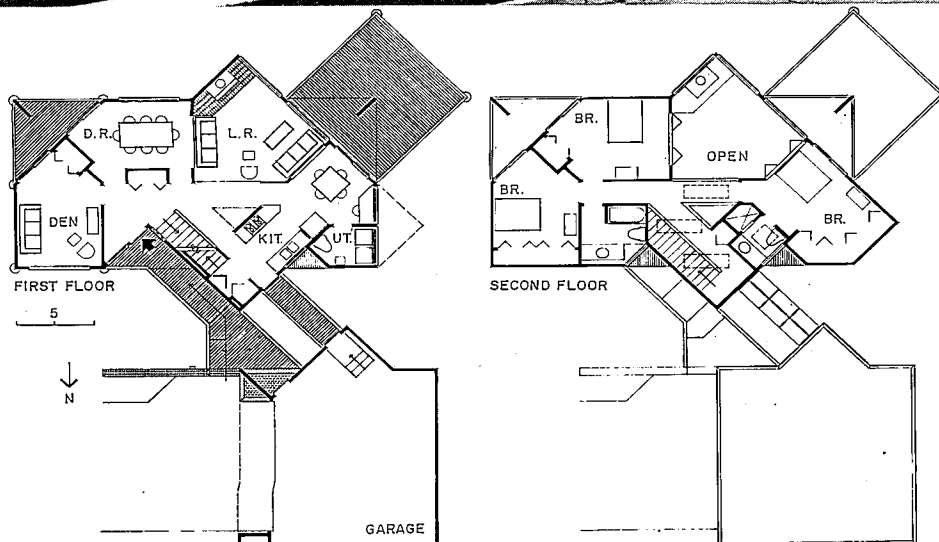
John Slack residence
Omaha, Nebraska
John Slack, Architect

The site fell off sharply from the level of the access road and surface runoff spilled down a ravine through the center of the site. With these challenges in mind, Slack sought and obtained a variance which permitted him to locate the detached garage on an area of high ground that encroached into the required 35-foot setback. This was the key. Then by rotating the foundation wall for the house 45 degrees from the road axis, the water runoff was divided into two channels; one passing harmlessly near the rear of the garage, the other collected into a scupper under the front entry bridge. The remaining upper structure is supported by concrete piers spaced 12 feet on center.

The axis of the road reasserts itself in the enclosed plastic barrel vault that links house with garage and in various sections of exterior wall and interior partition. The result is a lively geometry that produces some unexpected volumes inside. Circulation is confined to a triangular pattern off the entry while the major spaces open to the downhill side to views of the heavily-treed lot. The pattern upstairs is similar except that two of the three bedrooms overlook the double-height living room below. The roof over the upstairs hall is heavily pierced with skylights (photo upper right) that admit daylight through a triangular opening in the floor to the main level below.

The Slack house employs substantial areas of glazing. Some are protected by roof overhangs in the form of corner decks, others are located with respect to the canopy of trees that shades much of the lot in summer.

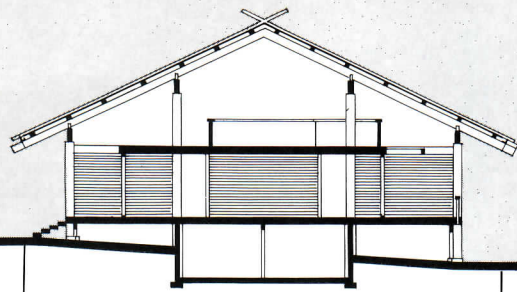
Cedar is used extensively inside and out to provide visual unity and warmth. And it *is* a warm house—angular, playful, inviting in its flow of space.



Architect, owner, contractor:
John Slack
5333 Raven Oaks Drive
Omaha, Nebraska
Photographer: Stephen Parezo







Lindstrom residence
Bainbridge Island, Wash.
Morgan and Lindstrom
Architects

The high quality design of this unique contemporary residence lies with the coalescence of forms and materials. The site is on Bainbridge Island, one of the largest islands in Puget Sound off Seattle; it is heavily wooded with some views to the waterfront. The house was set between two large stands of trees to maximize its isolation from nearby traffic and to permit sunlight to directly hit the entire house. As a bonus, an open children's play yard was created, and it, too, is filled with sunlight.

Called a "structure within a structure" by the architects, an all wood frame supports a superimposed roof, under which is shielded enclosed living quarters. The frame is composed of 24 heavy timber posts and four main beams; a large 7,000-square-foot roof is totally covered with translucent fiberglass roof panels. The integrated "understructure," clad in cedar siding, has a pristine appearance and sharp outline that accentuates the visual strength of horizontal and vertical lines.

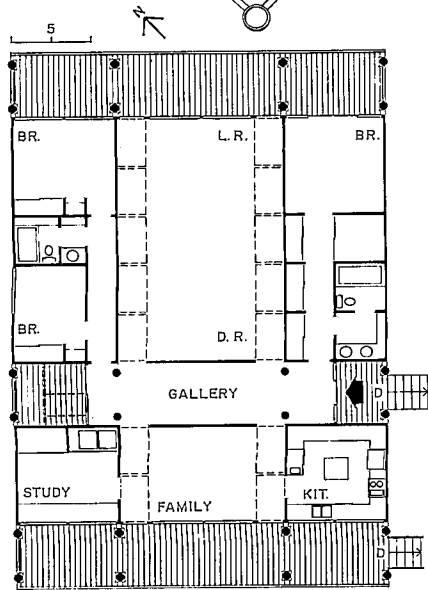
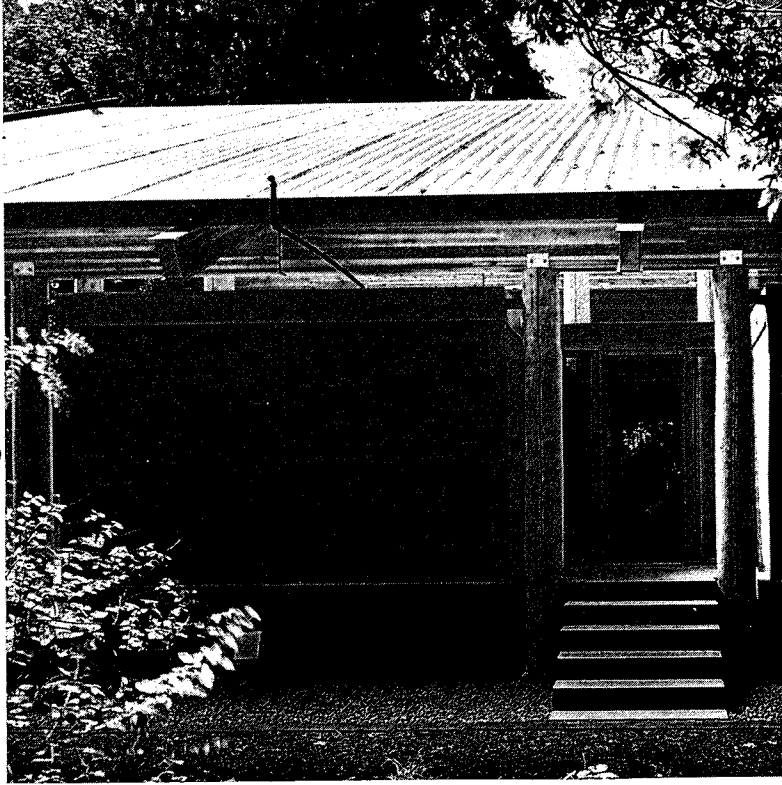
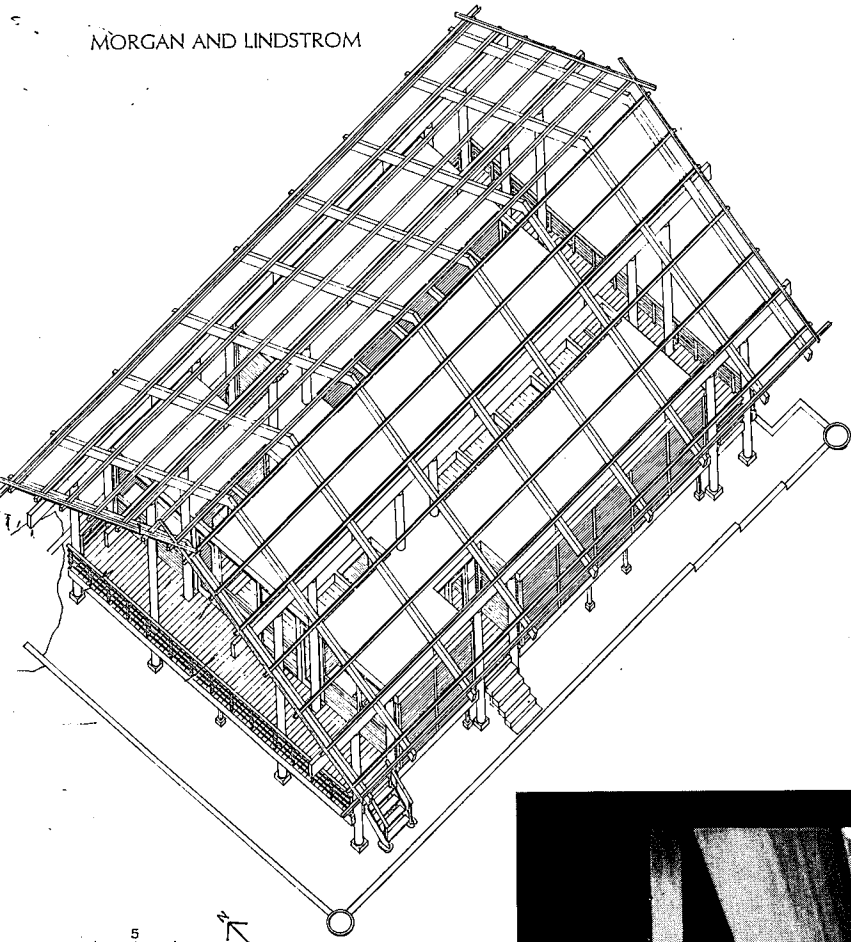
The design of the super structure is primarily for visual effect—as the sunlight strikes it, the entire roof lights up, for the translucent roof panels diffuse the sunlight, giving the appearance of a very light and airy structure.

While there is some design influence from structures built by the Northwest American Indians seen in the use of massive timber poles and the cross-bracing at the apex of the gable, an Oriental influence is overpowering. An external spatial sequence exists, from open area, to white-colored rock bordering the pavilion-like building, to an elevated deck, to the great roof. Details of the deck walkway (top right) and the main entrance (bottom right) demonstrate the almost ceremonial procession into the interiors.

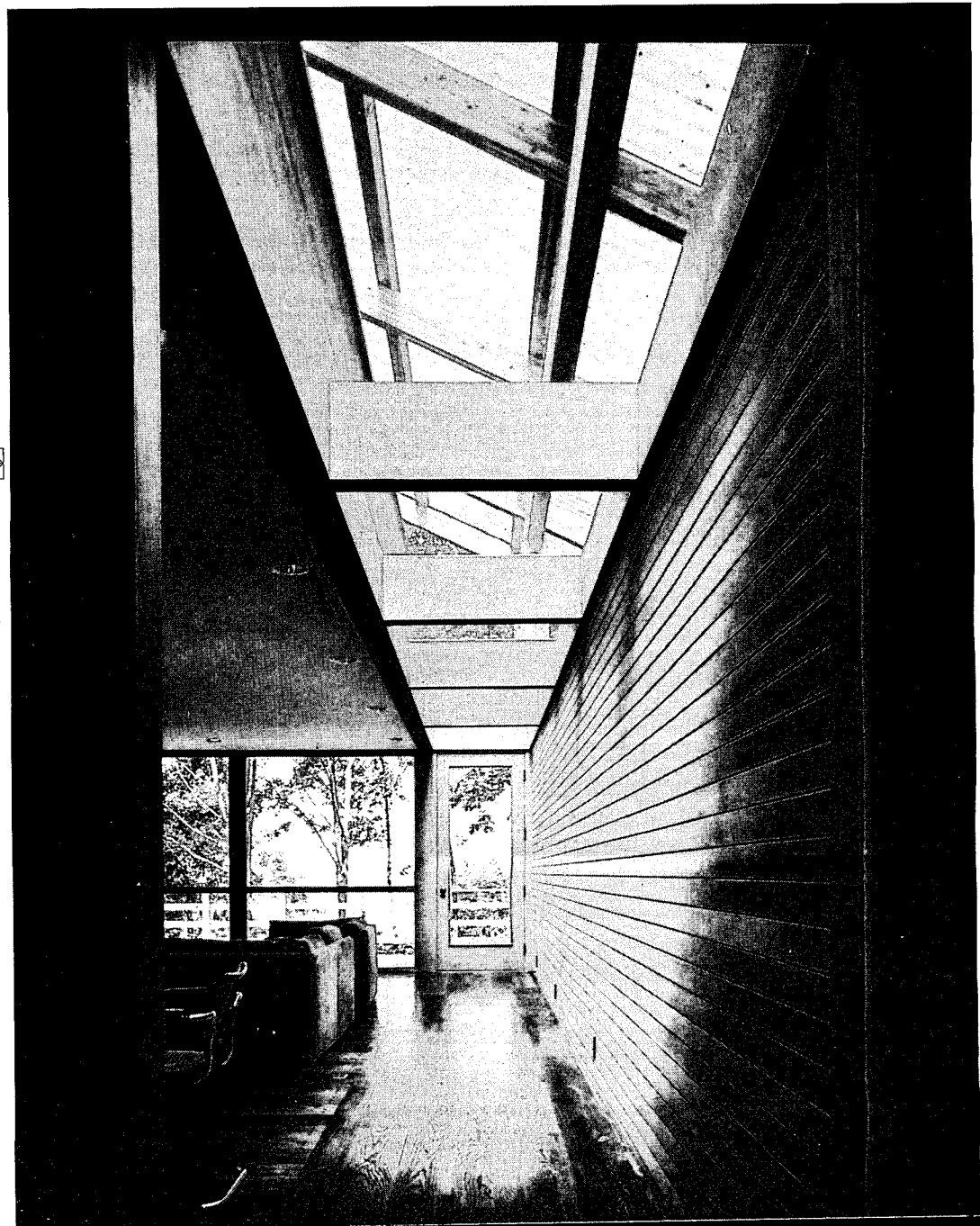


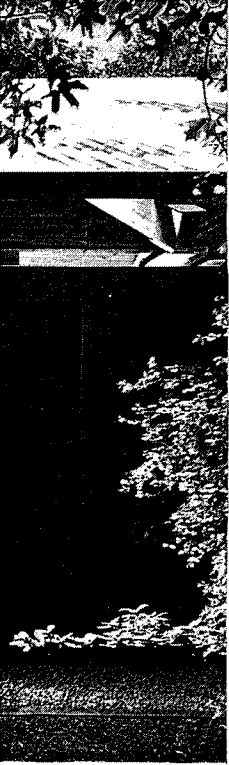
Architects: Morgan and Lindstrom
267 Shannon Drive S.E.
Bainbridge Island, Washington
Owner: Mr. & Mrs. R.D. Lindstrom
Contractor: Walt Johnsen Construction
Photographer: Christian Staub



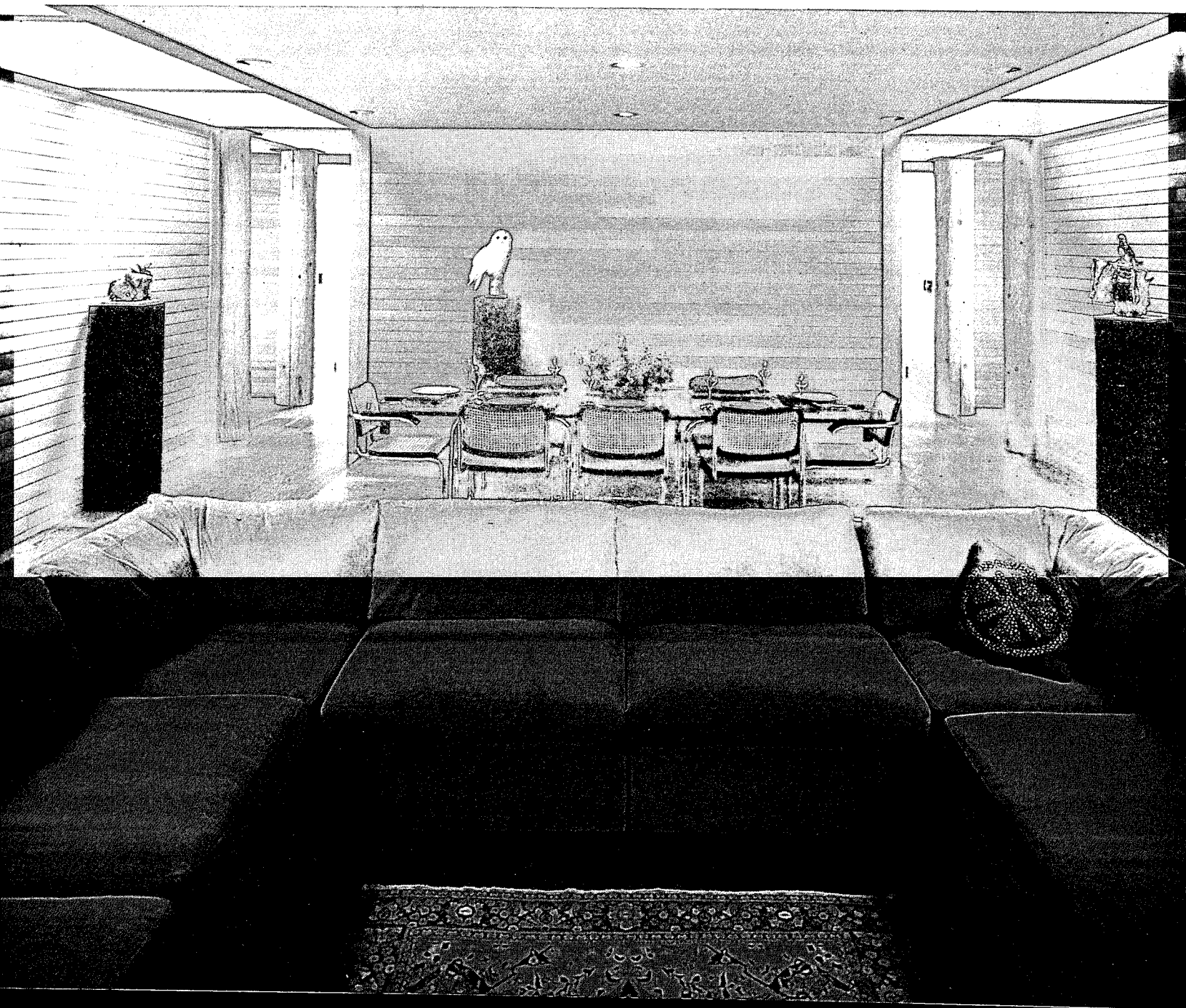
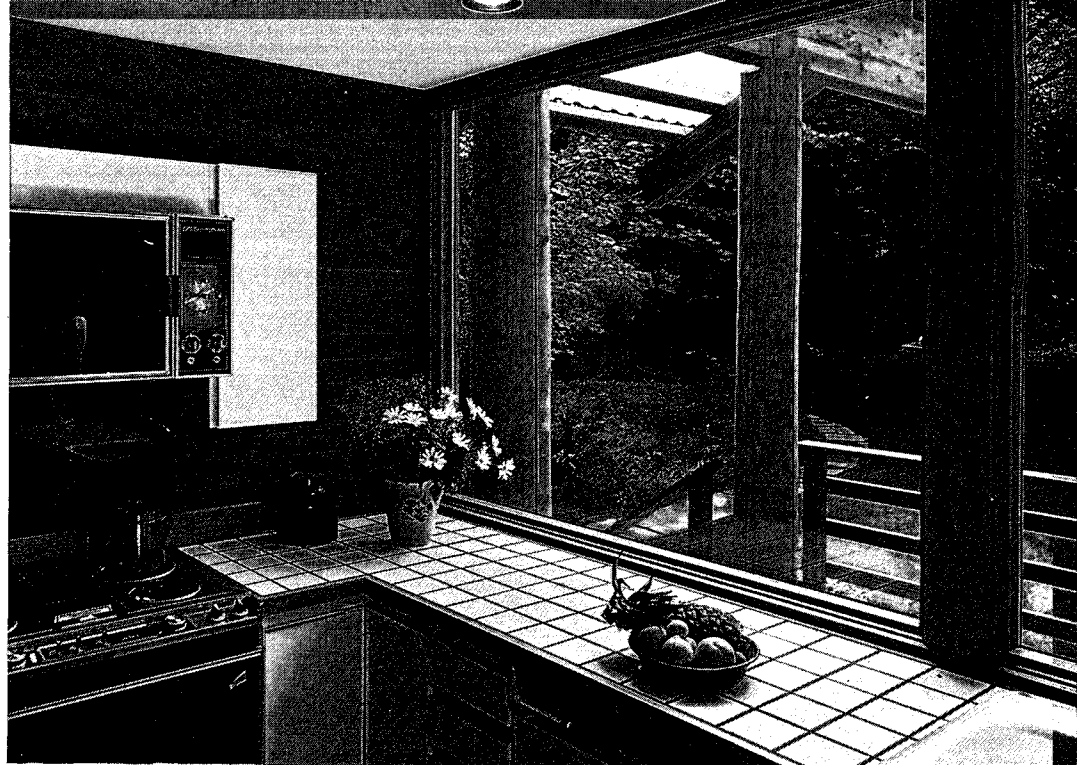


To maximize light throughout the interiors, two lines of skylights were used, a total of 14 individual rectangular units, that run along the walls of the combination living/dining room and over the short corridors between the study, family room and kitchen. The skylights in the living/dining room (right and far right) highlight artwork displayed near the perimeter walls. Light entering is diffused because of the large translucent roof, but when looking up there can be seen an interesting pattern of crisscrossing beams from both structures.

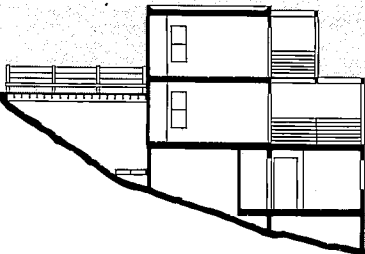




On two sides of the house, there is an open veranda. The main entrance (left) is not, however, positioned off the front deck but rather on the side, connecting to a broad interior gallery, off which all rooms flow. Unifying the interiors with the identical exterior material, cedar paneling was specified and timber posts were exposed to tie-in the superstructure as well as continue a processional pattern of spaces established outside. Views to the woods are available from the kitchen (right), family, study and laundry rooms; views to the waterfront are from bedrooms and living/dining area (below).







Behn residence
Berkeley, California
Peter Behn, Architect

Architect Peter Behn's house for his own family of four rises from a steeply sloping site in the Berkeley hills, a site with unobstructed views to the west out the Golden Gate. Apart from the parking platform and entry, the street or uphill side of the house is completely closed for privacy and sound separation. On the south and west, the house is considerably more open though even here the decks and window walls can be closed off by two layers of roll-up shades—one inside and one out—a simple device for modulating breezes and controlling glare from a low winter sun.

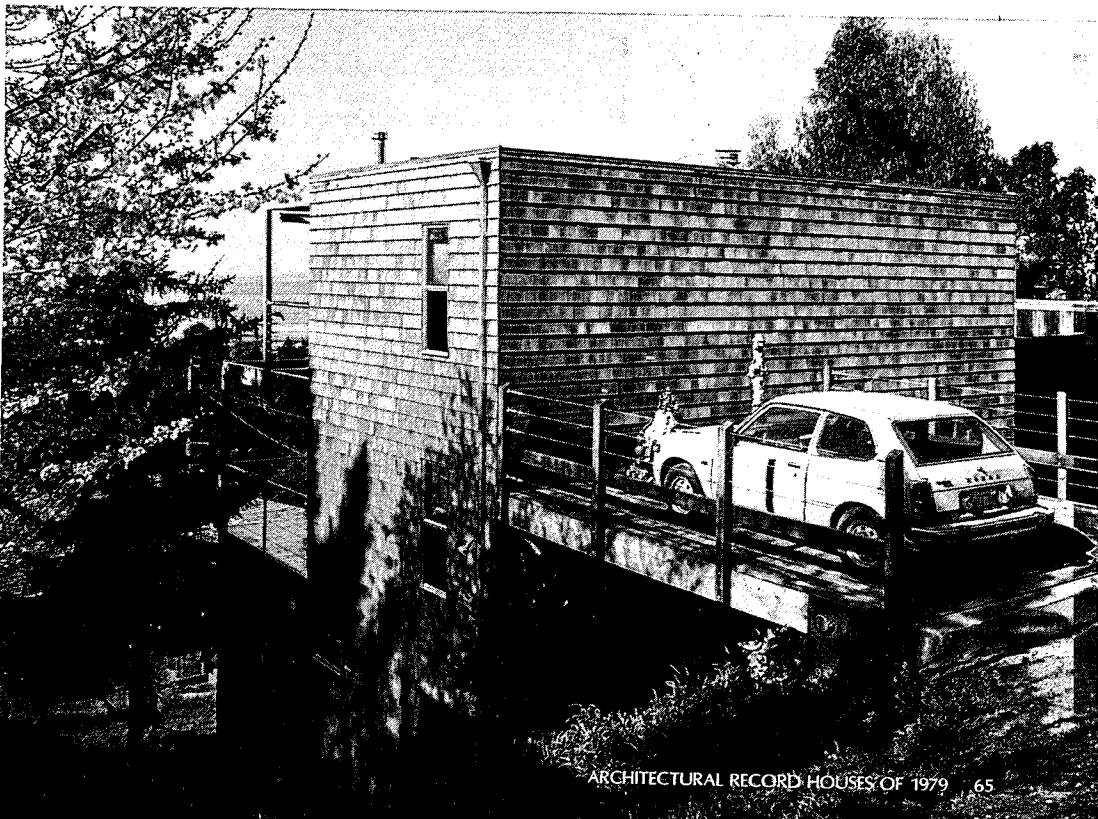
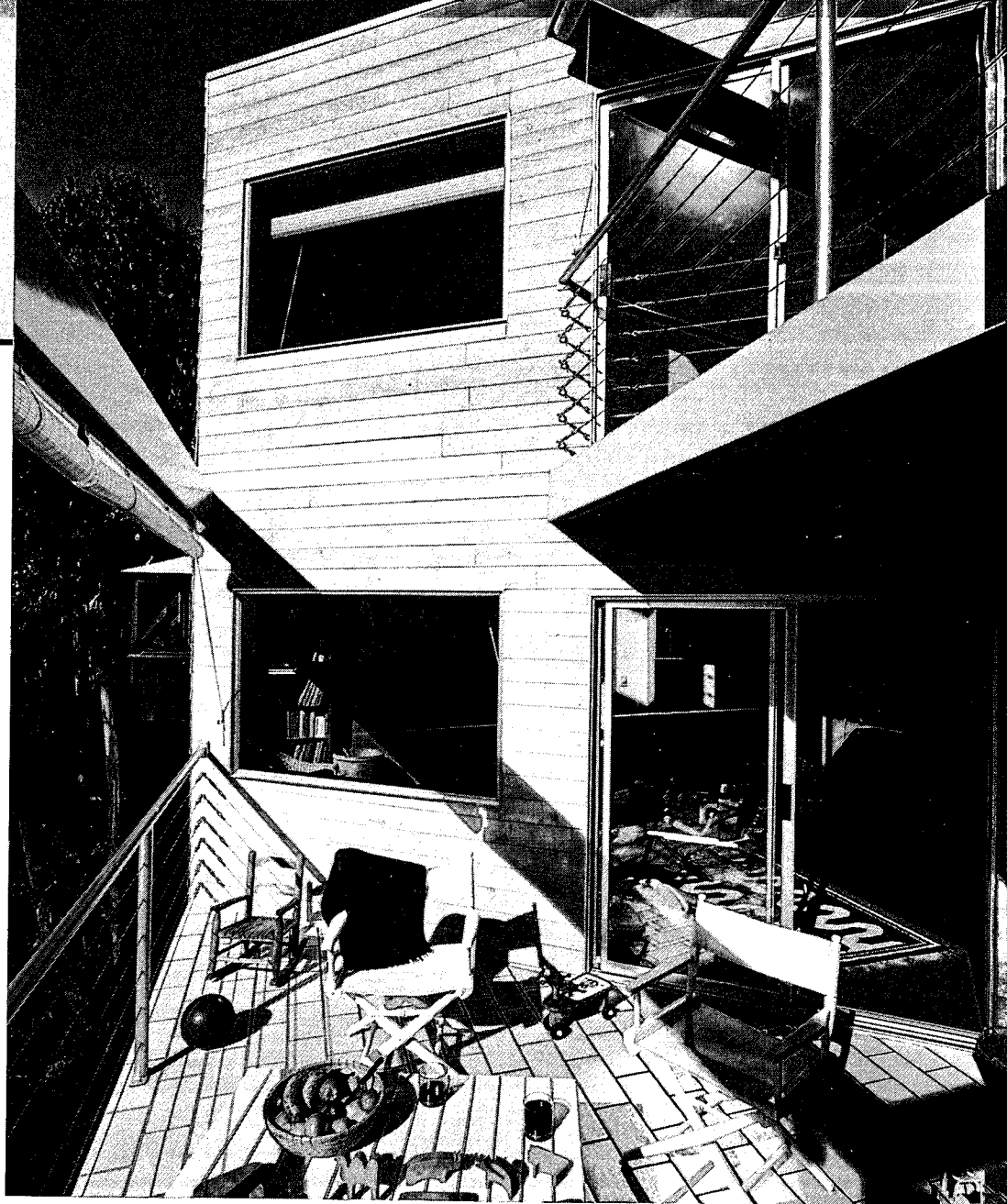
The plan is a 28-foot square with functions distributed over three levels. The lowest level contains the architect's studio, an isolated space that is linked to the rest of the house only by an external stair. Living room, dining room, kitchen and deck occupy the intermediate level while the upper level is given over to parents' and children's bedrooms. Only the bath and children's bedroom can be closed off completely. All the other volumes, excepting of course the studio, flow into each other rather freely, borrowing space, returning it, establishing spatial definition of various degrees.

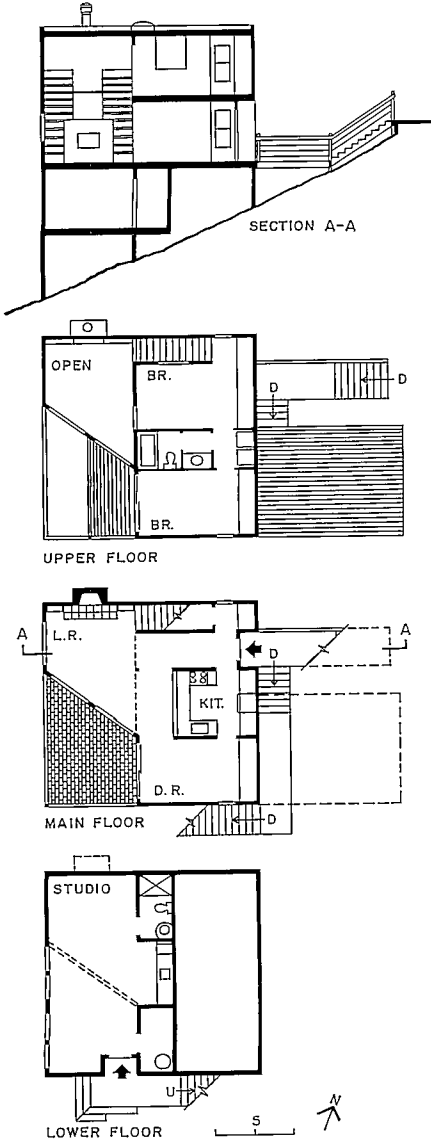
The architect describes the eclectic imagery of the house—and particularly certain details—as "nautical." The system of turnbuckles on the deck railings and curtained storage walls throughout are cited as examples. For the rest, he says, he drew on his recollections of Italy where he and his wife lived for several years.

In the selection of conventional framing, however, as well as primary finishes—cedar shingle and boards—the Behn house is a Bay Area solution, and a lively, expressive one.

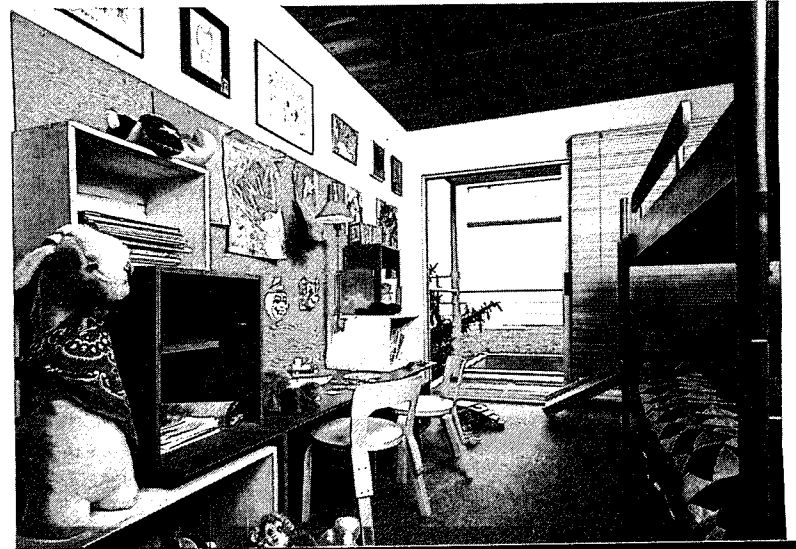
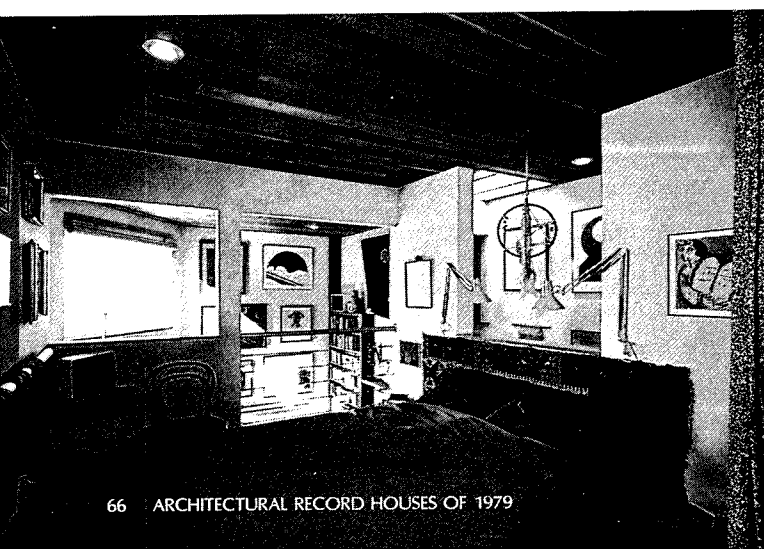


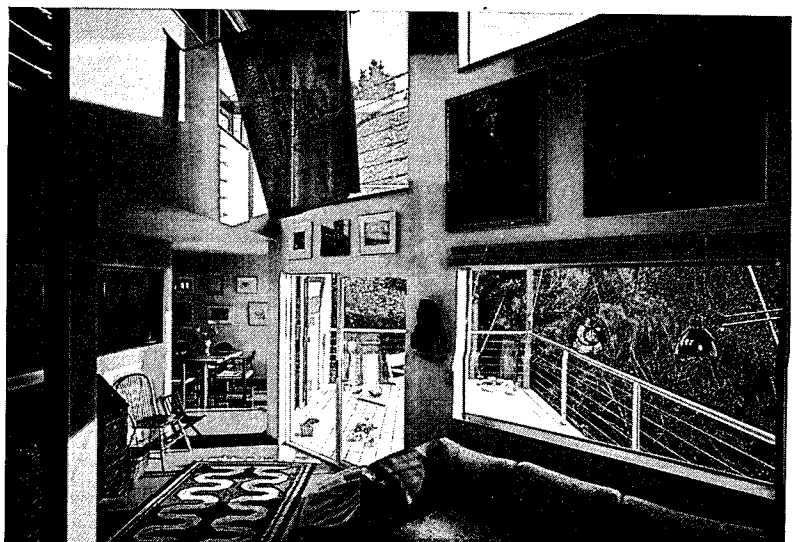
Architect: Peter Behn
1709A Delaware Street
Berkeley, California
Owners: Peter and Kathie Behn
Structural engineer: Raymond Lindahl
Photographer: Douglas Symes

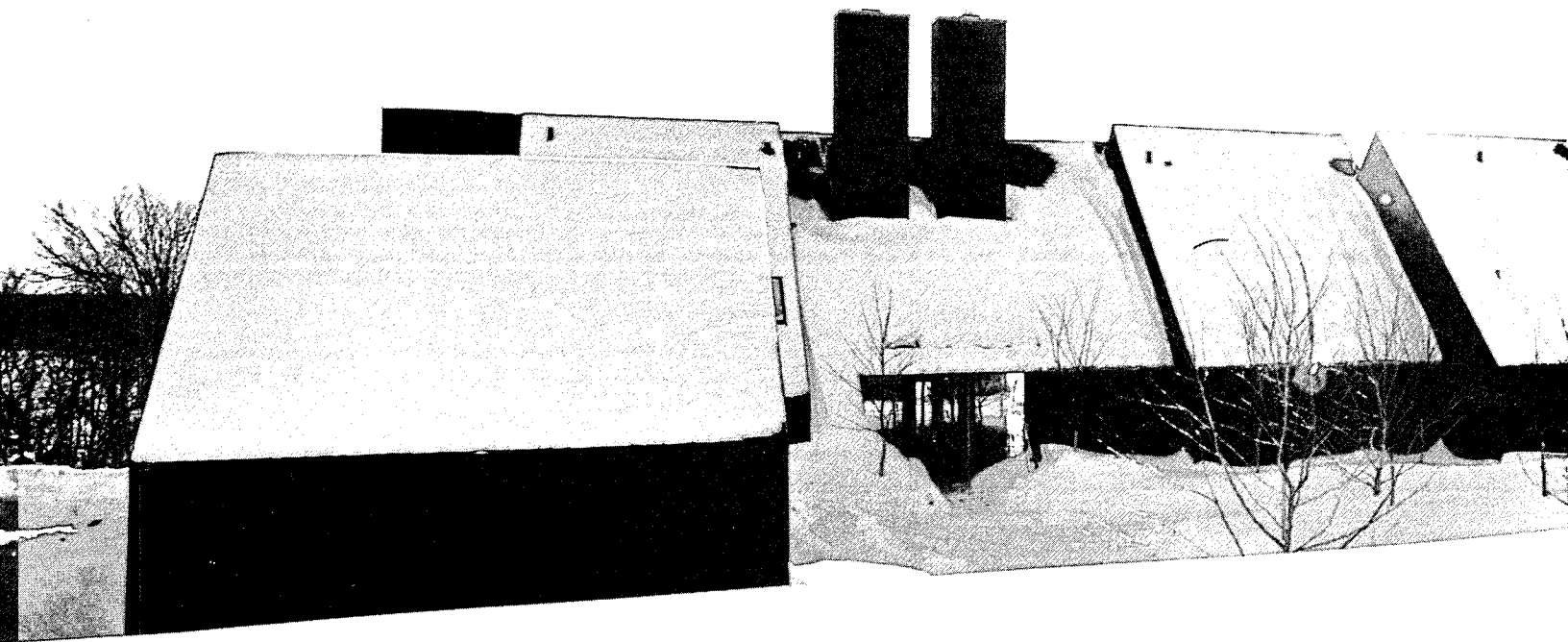


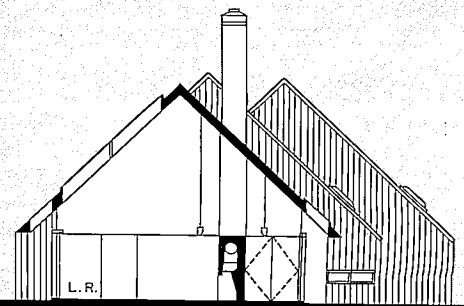
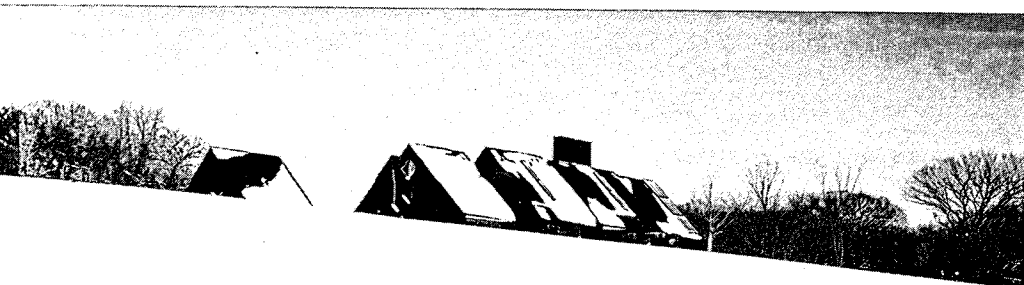
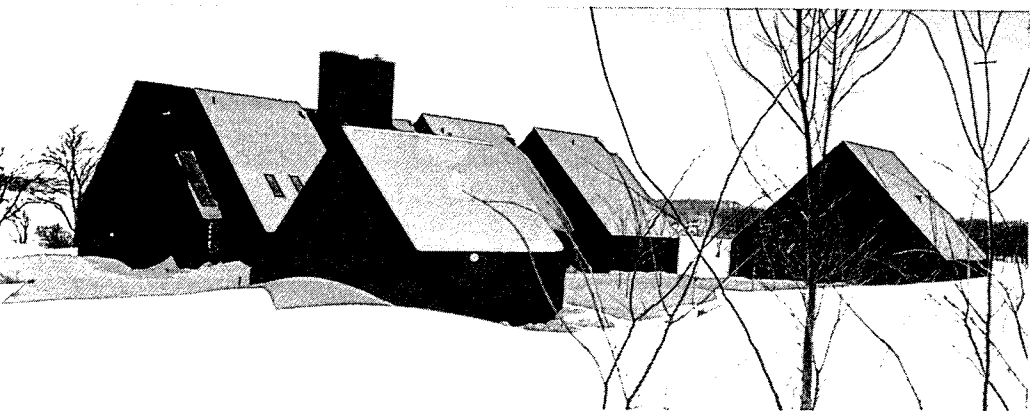
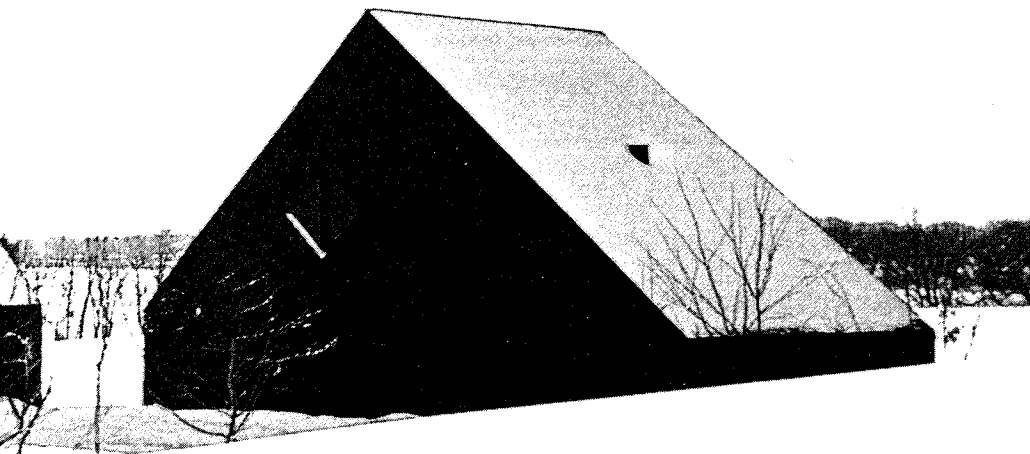


Much of the character of the Behn house interiors derives from the owner's ample collection of art which is displayed on practically every surface. There are few places for the eye to rest.









Private residence
Wayzata, Minnesota
Hugh Jacobsen, Architect

On a nice winter's day on the northern prairies, when the outside temperature slips down to, say, 20 degrees below zero, this house stands apart from its surroundings, its forms abstracted and its visual isolation heightened by the blackness of wall and roof against the pale sky and deep-drifted snow. Called Six Black Barns, in fact, by its owners, the house reflects the region's vernacular forms and is shaped by some of the same harsh climatic forces.

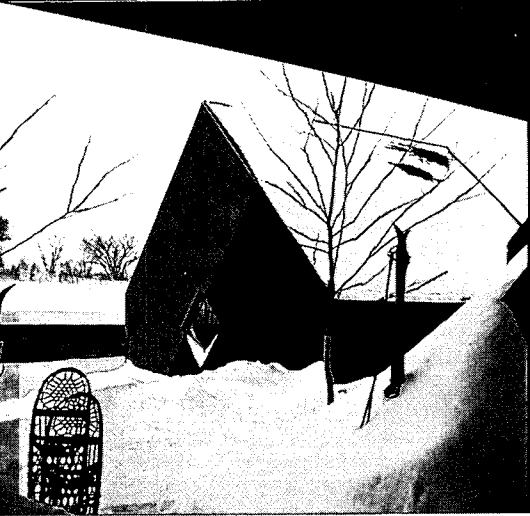
In summer, however, the blanket of white turns into a long, sloping meadow of field flowers that dips down past a screen of trees to a distant lake. The major rooms open to this view through window walls facing south. Connecting these rooms is a circulation gallery with circular stair near one end. The two outbuildings are garage and guest quarters. They are located to form a gravel forecourt that encloses a turning circle, a circle that is planted out with European linden trees. Lindens are also used to form the screen beyond. When they mature, these trees will buffer the house against the prevailing chill winds and contrast effectively with the black paint of the house.

The interior photographs (next pages) reveal the sure-handed Jacobsen touch with spaces and detail. The soaring volumes, the backlighting, the spatial transparencies, the exquisite detailing of materials all bear the architect's signature and are as characteristic as the sharply sloping roofs and the picturesque massing.



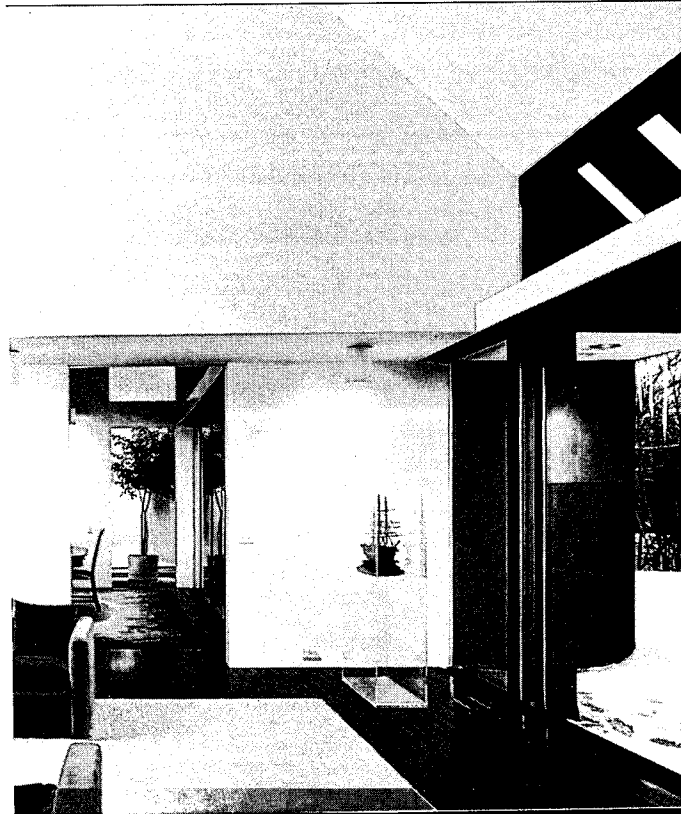
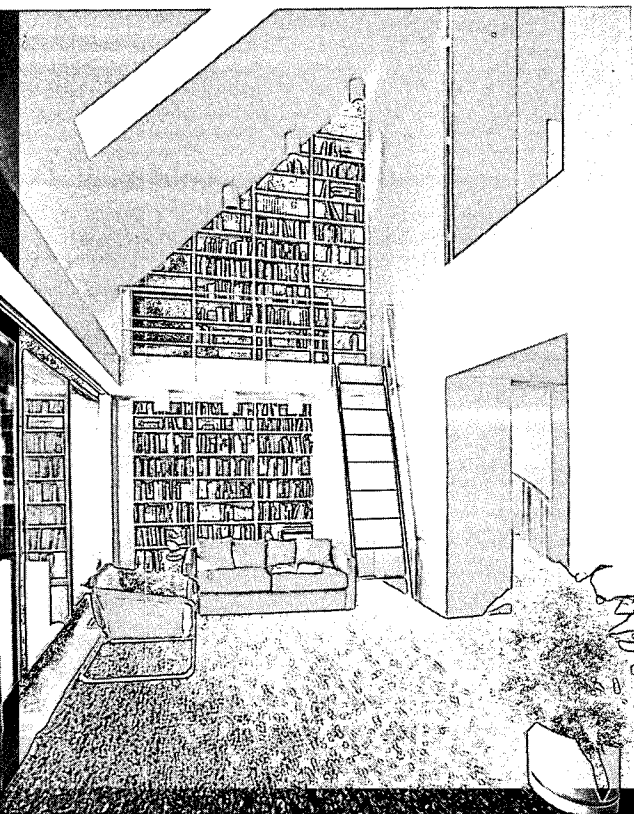
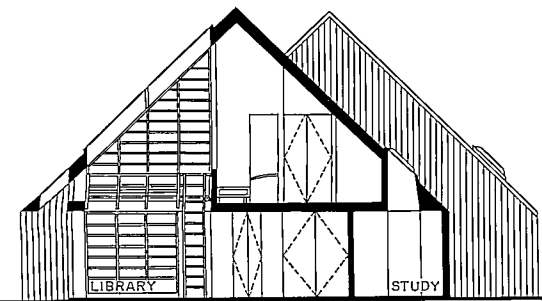
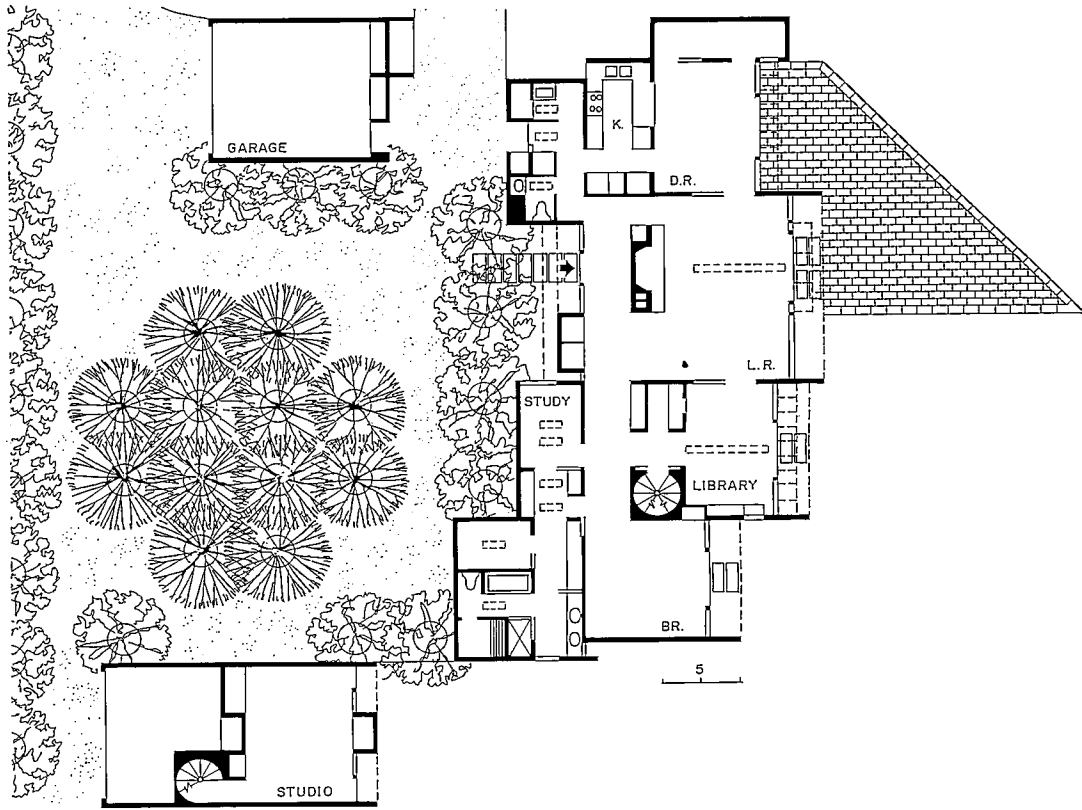
Architect: Hugh Newell Jacobsen
1427 27th Street, N.W.
Washington, D.C.

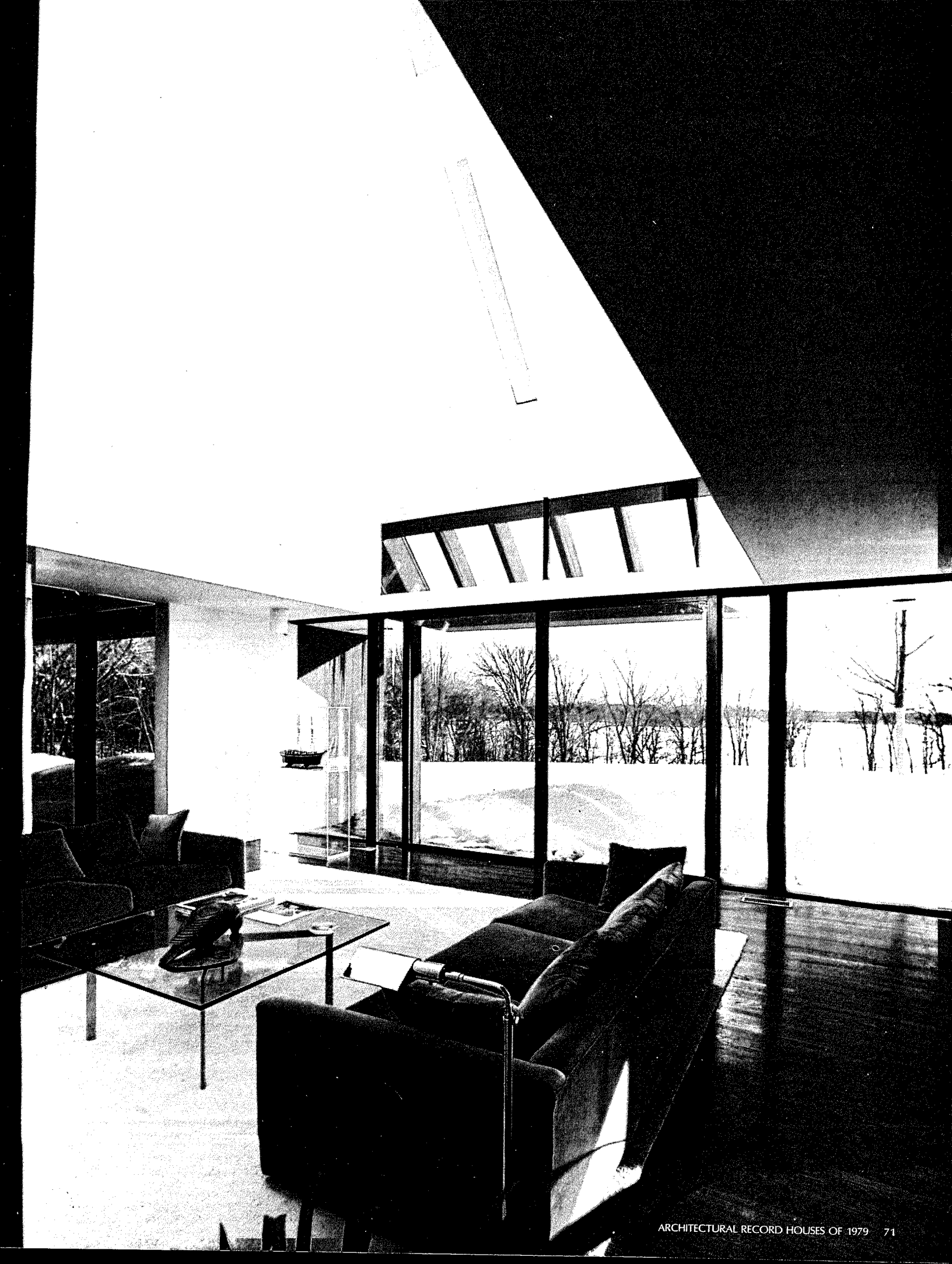
Engineers: Kraas & Mok (structural)
Contractor: McNulty Construction
Photographer: Robert Lautman

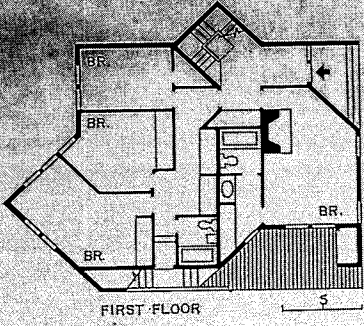
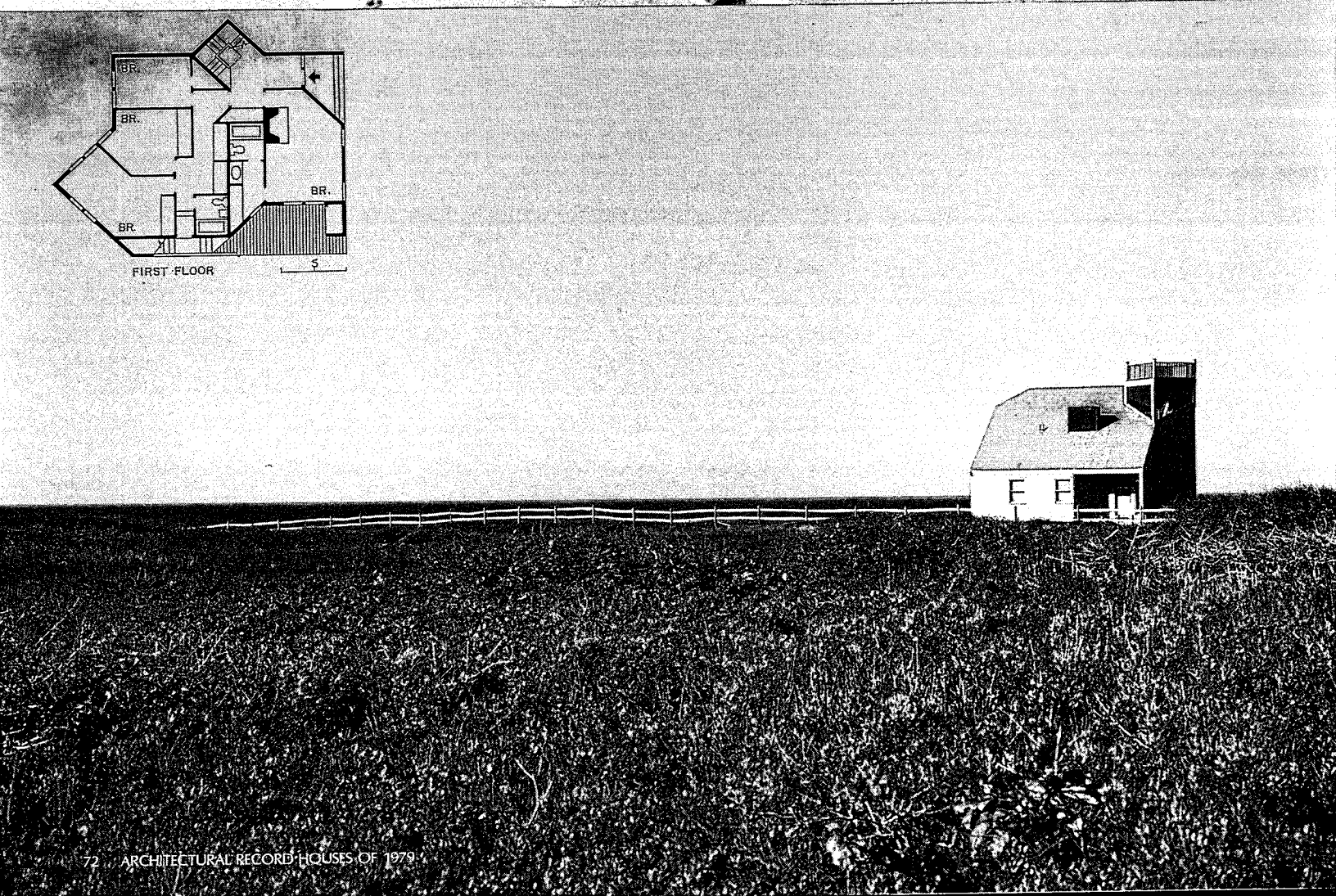
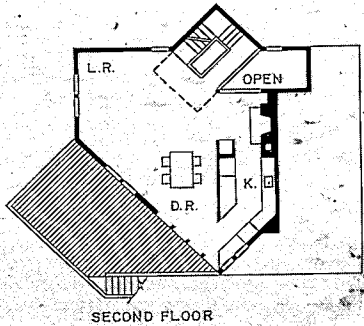
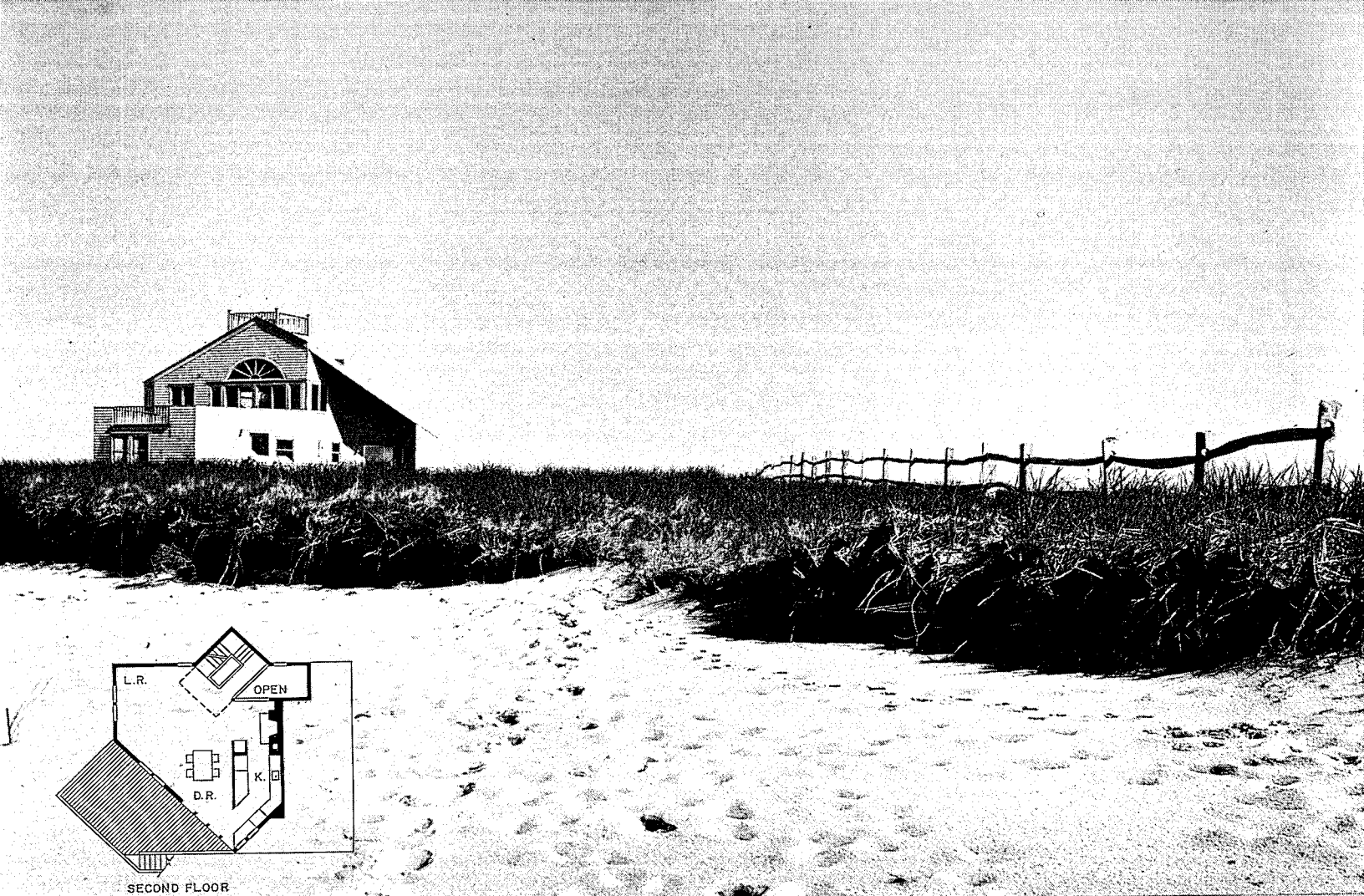


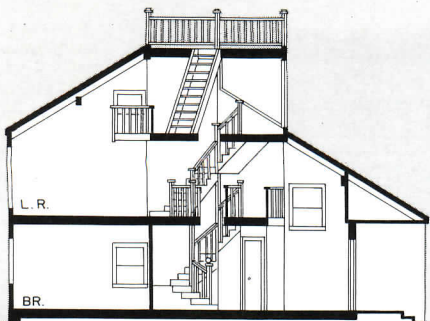
HUGH JACOBSEN

The section, matched to the photo below, shows the book storage wall in elevation and the extraordinarily handsome knife-edged eave detail that is made all but invisible in the exterior photos by the accumulation of roof snow. Also shown in section is the roof cutaway that brings daylight deep into the house.









Flintoft residence
Nantucket Island
Bissell & Wells, Architects

The silhouette of the Flintoft summer house, with its steeply pitched saltbox roof and jutting "porch," stands at such ease on the elemental Nantucket shoreline that Islanders can feel assured they need not fear an invasion of modish cottages from the Hamptons over on Long Island. Such vernacular details as a fanlight, shingle siding, double-hung windows and a widow's walk further acclimate a design that is, one sees, highly sophisticated.

By swivelling a couple of elements 45 degrees to the house's square plan—one of the first-floor bedrooms and its surmounting sundeck, and the stair tower, as well as one wall of the master bedroom—the architect has created a complex form that, regardless of illusion, in no way recalls traditional Nantucket form.

At the same time, the small (less than 2,000-sq-ft) house encloses extraordinarily complex interior volumes, with overhanging balconies and bridges and sharply angled corners ("More furring," mutters designer Bissell).

The architect cut away segments of the perimeter wall to capture sweeping diagonal views that encompass dunes, beach and ocean, especially from the second-floor dining area through the Palladian doorway and fanlight and across the sundeck.

The house, built by a young couple with two children, occupies a one-acre site with neighboring houses on one side and a wilderness preserve on the other. Bedrooms and bathrooms are located downstairs, and living quarters upstairs are reached by a steep, tightly twisting stair.

A rail fence defines the property and inhibits dune-buggy incursions.

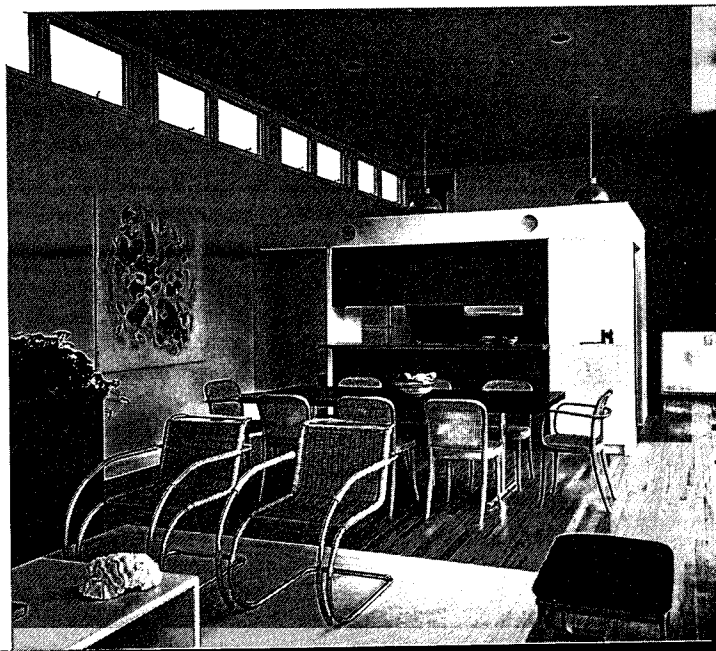
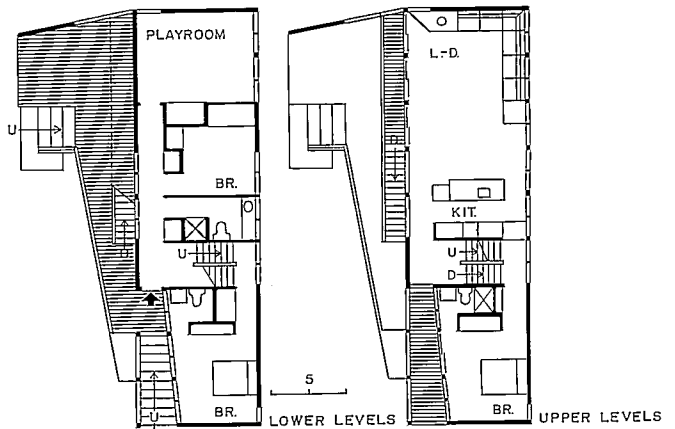
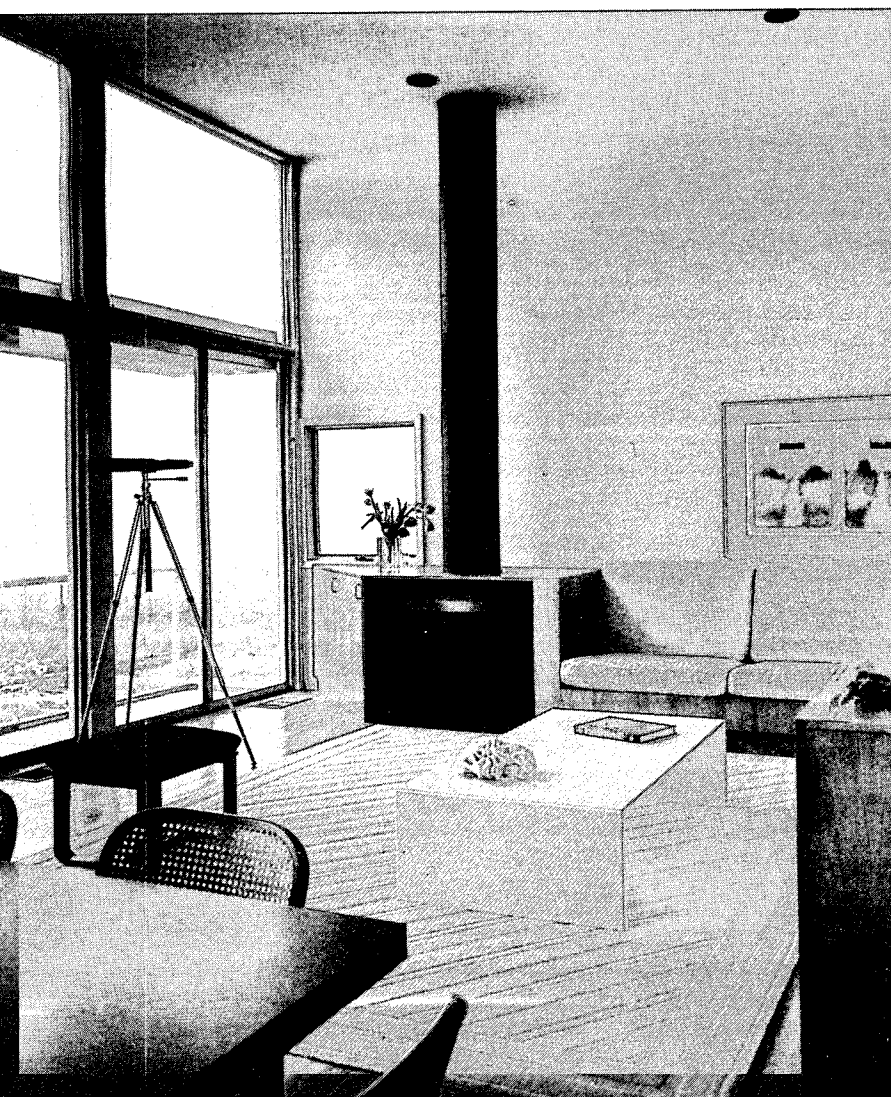


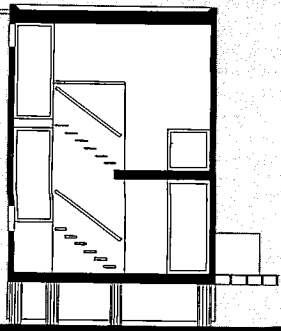
Architects: Bissell & Wells, Architects
 132 Madison Avenue
 New York, New York

Owners: Mr. and Mrs. Richard Flintoft
Engineer: Stanley Gleit
Contractor: Pat Paradise

Photographer: ©David Franzen/ESTO







Najarian residence
 Long Beach Island, N. J.
 Christopher H.L. Owen,
 Architect

Building on an oceanfront site on the New Jersey coast, the architect was required to raise the finished floor up three feet over existing grade and support the rigid upper structure on pilings, using what local zoning regulations call "breakaway construction." In the event of a calamitous wave, the garage door, partitions and siding—everything in fact below the raised first floor—would wash away leaving the upper structure intact and in place on its pilings instead of collapsing it or driving it into a neighboring house.

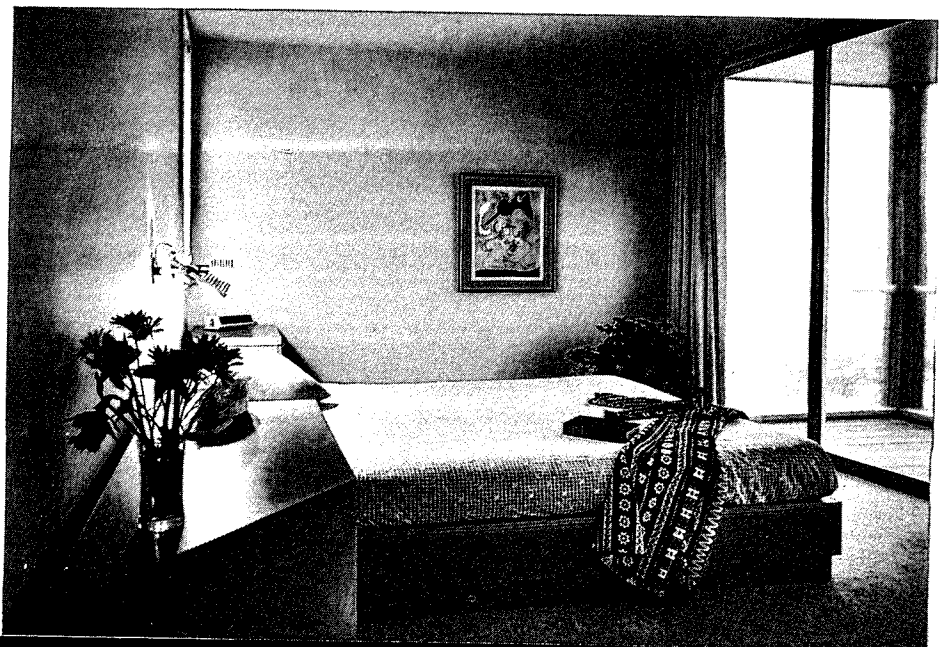
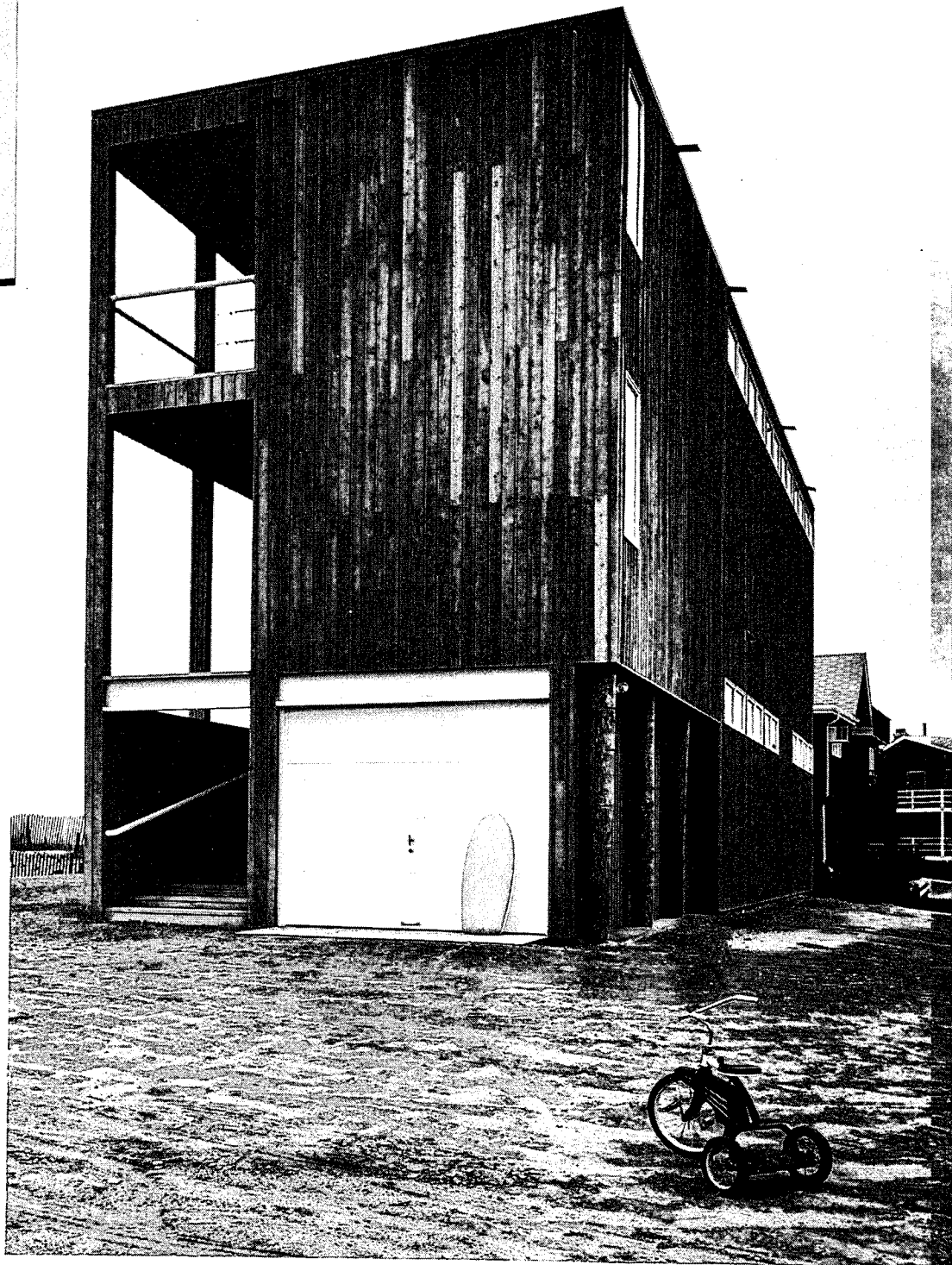
This principle, combined with the owner's expressed desire to have unrestricted views of the shoreline from all living spaces resulted in the half level plan. The master bedroom (photo lower right), located over the garage, is zoned away from guestroom and bedrooms for teenage sons. The living/dining space at the intermediate level opens through shaded, double-glazed window walls to fine ocean and beachfront views. To keep this view as open as possible, the deck is placed not off the living room but on the level below, and stair rails, where they occur by necessity, are made minimal.

The massing is simple, sharp-edged and rectilinear. The structure is clad in vertical cedar siding turned back to front to give the exteriors a rough-sawn texture. Inside, the character of the house is quite lively. The linear development of spaces is offset by the half level changes and by the adjustments in ceiling height that the several levels produce. The built-ins and prefab fire box reinforce the vacation house image although in fact the house is fully insulated and can be occupied throughout the year.

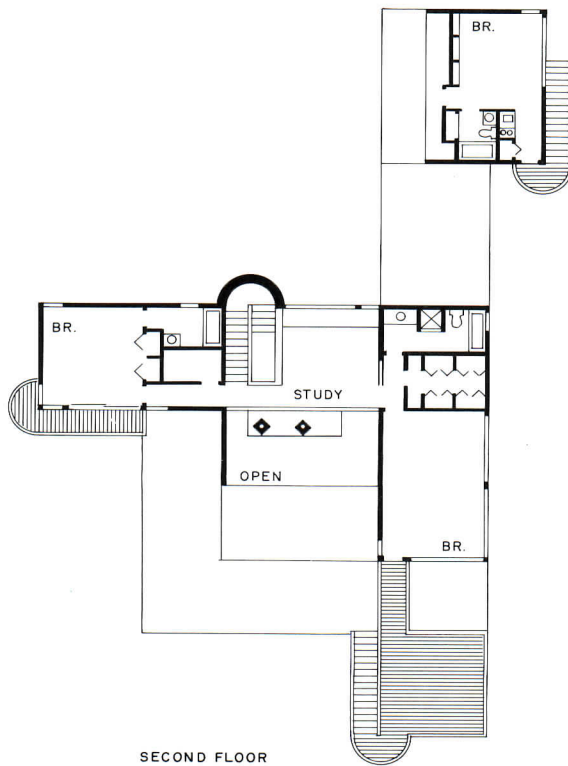


Architect: Christopher H.L. Owen
 330 East 59th Street
 New York, New York

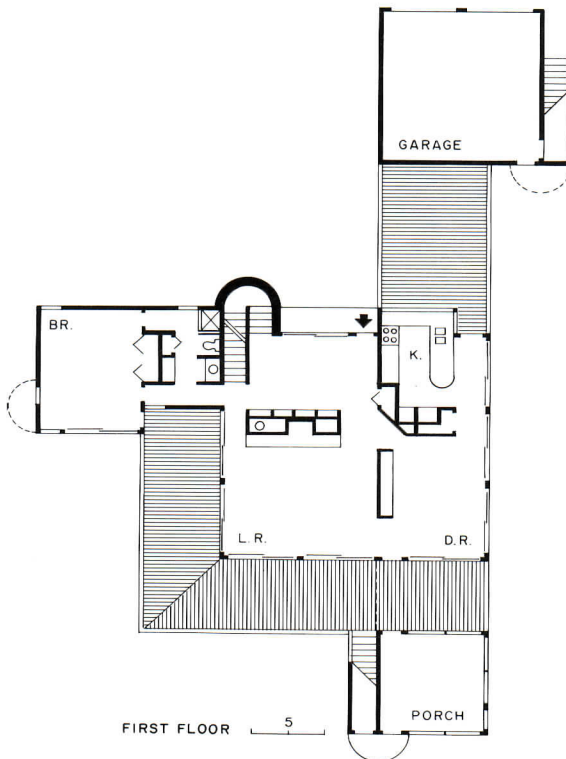
Project architect: James W. Dixon
Owners: Mr. and Mrs. Jon Najarian
Engineer: Paul A. Gossen
Interiors: Sylvia Owen
Contractor: David P. Ash
Photographer: Norman McGrath



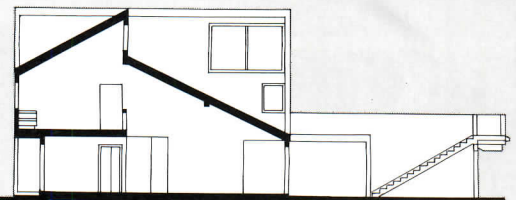




SECOND FLOOR



FIRST FLOOR



Dickson residence
New Vernon, New Jersey
Crissman & Solomon,
Architects

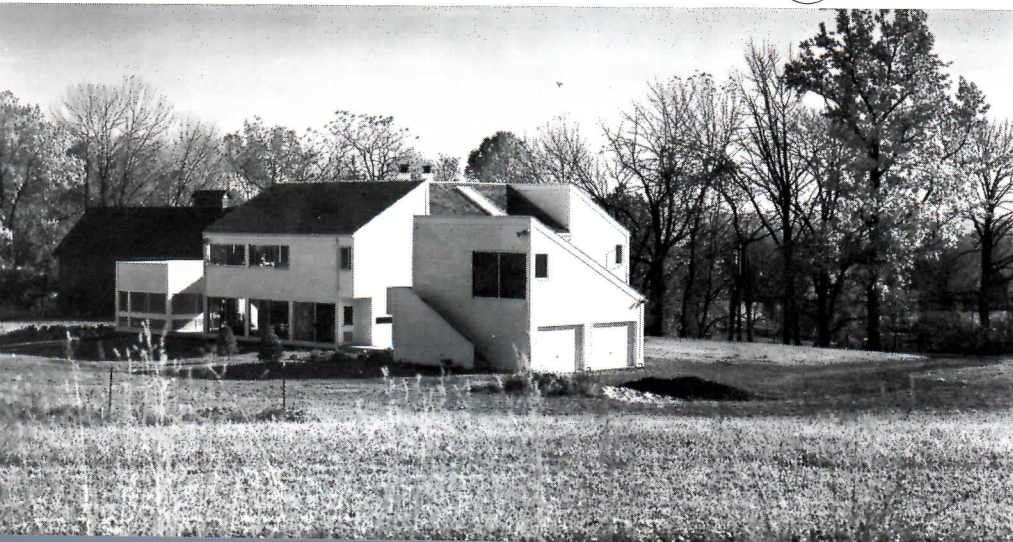
Perhaps as a gesture to the old barn that shares this meadow site, the architects have used pitched roofs and white clapboard, but the house they created for a family of five is anything but rustic. In the playfulness of its forms, in its pattern of fenestration, and especially in the sophistication of its details, the Dickson residence is a vigorous assertion of contemporary lifestyles. The owners, who travel often in pursuit of independent careers, required space for a surrogate parent during the periods they were away. This was provided in the form of a small apartment over a detached garage, a space that will ultimately revert to guest space for visiting children or friends.

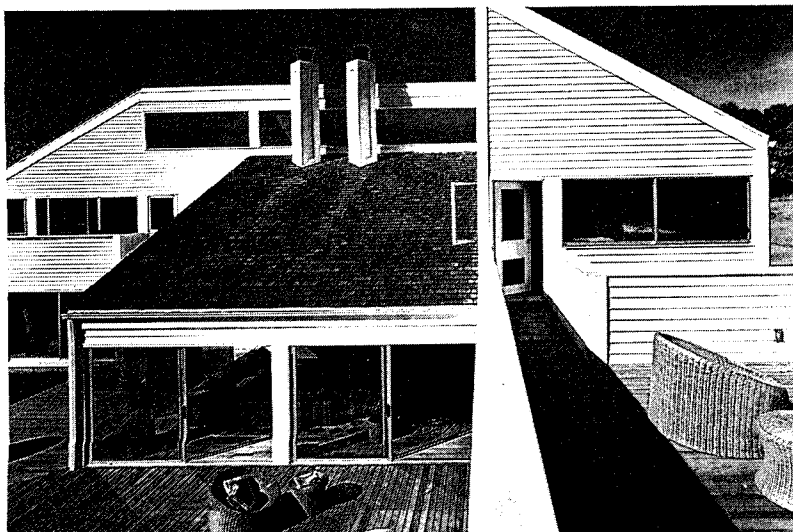
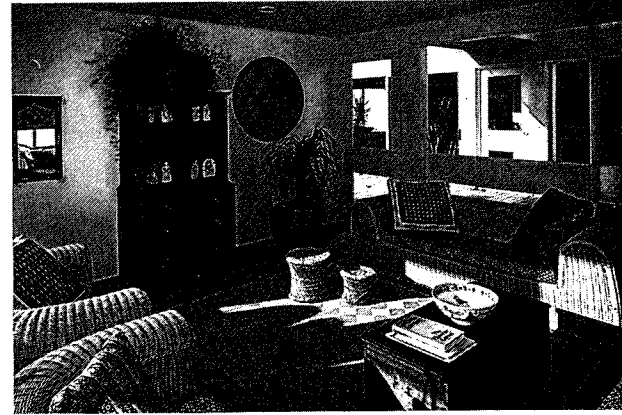
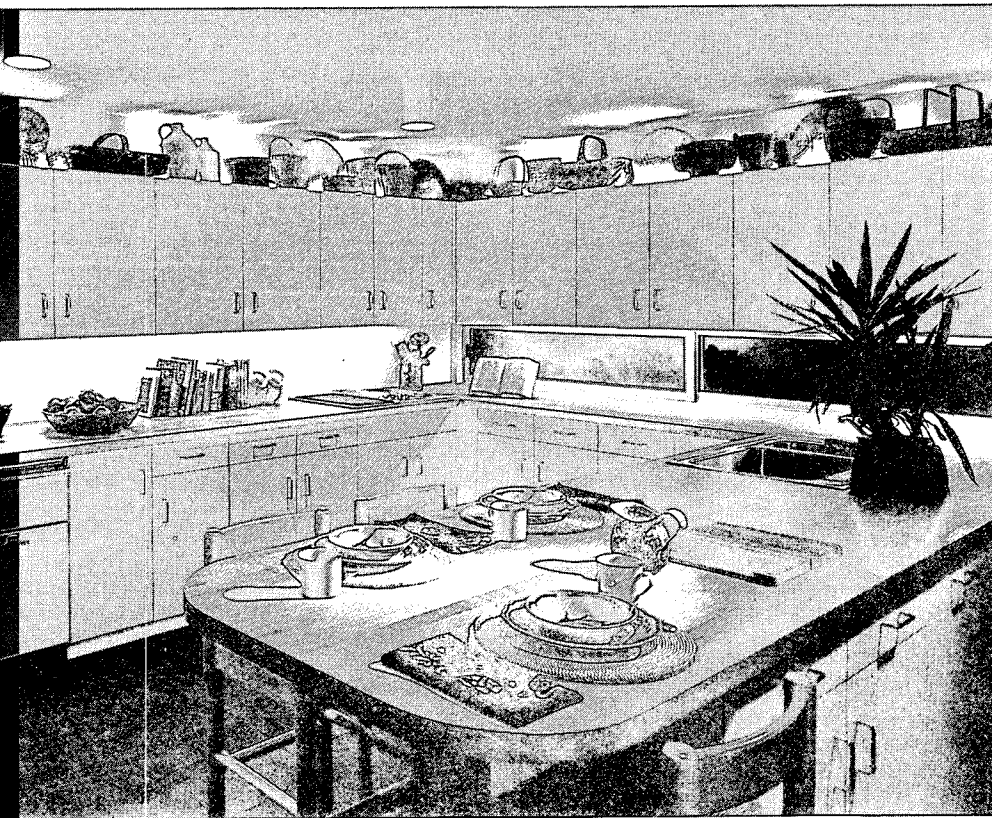
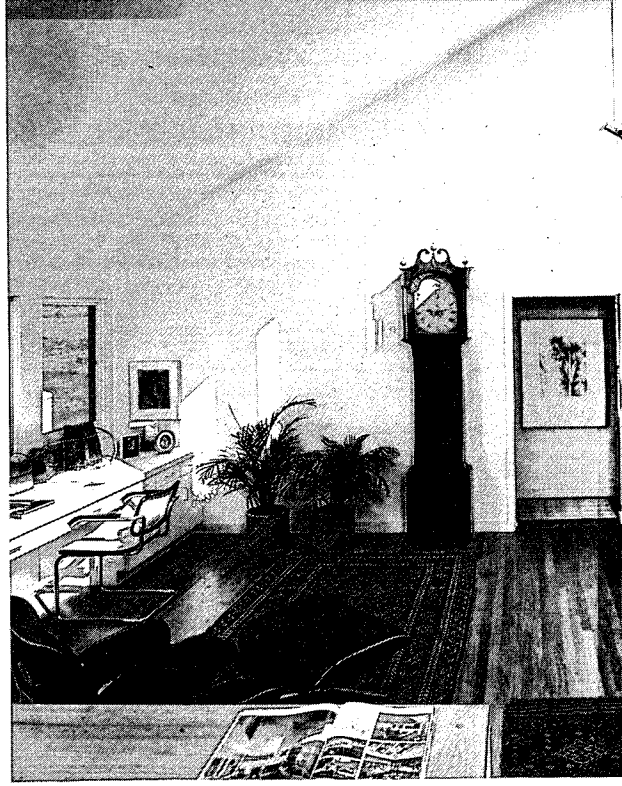
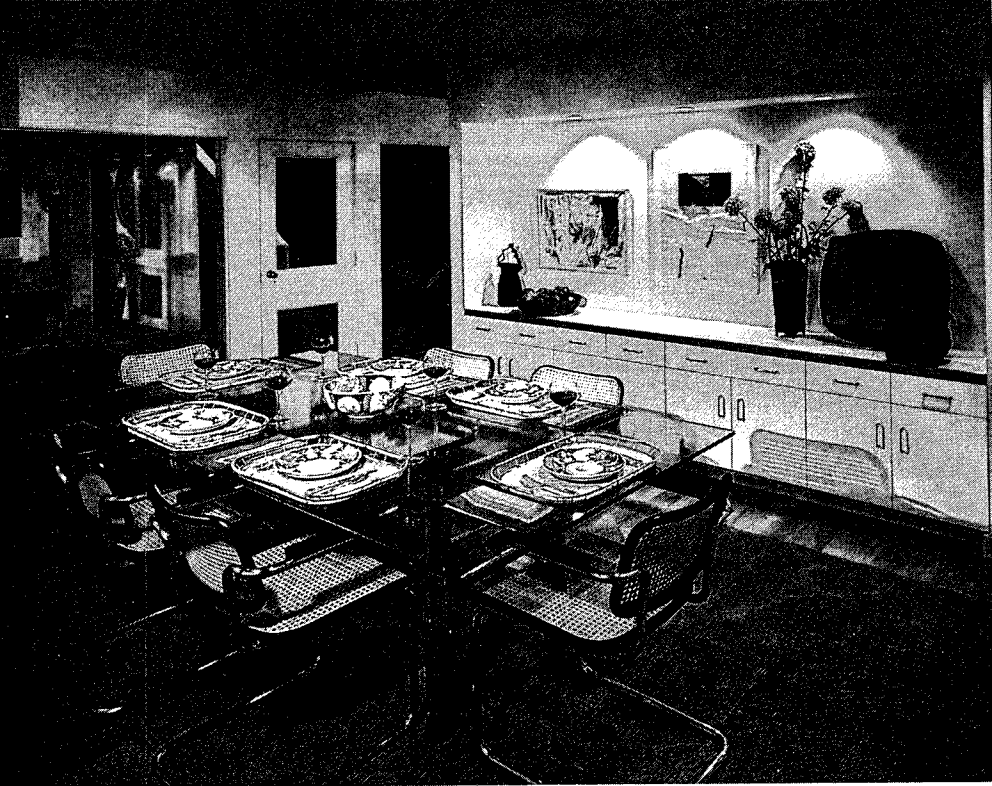
The house takes shape around a tall living room that opens to a wrap-around deck facing south. Kitchen, dining space, music room and guest quarters share the lower level with the living room. A small screened pavilion completes the plan. Upstairs the house contains master bedroom suite, teenagers' bedroom, a study overlooking the living room and a sun deck (over the screened pavilion) that is linked by an open bridge to the master bedroom. It is a relaxed and expansive plan that steps freely into the meadow in several directions.

While there are views in each direction, the best views are to the south and the architects have opened the house fully to this exposure. An existing bridle path passes close to the house. It was carefully preserved as the owners wished to feel a part of the regular activities of the countryside.



Architects: Crissman & Solomon
44 Hunt Street
Watertown, Massachusetts
Owners: Mr. and Mrs. Richard Dickson
Engineer: Charles Chaloff
Contractor: Robert Rochelle
Photographer: ©Steve Rosenthal

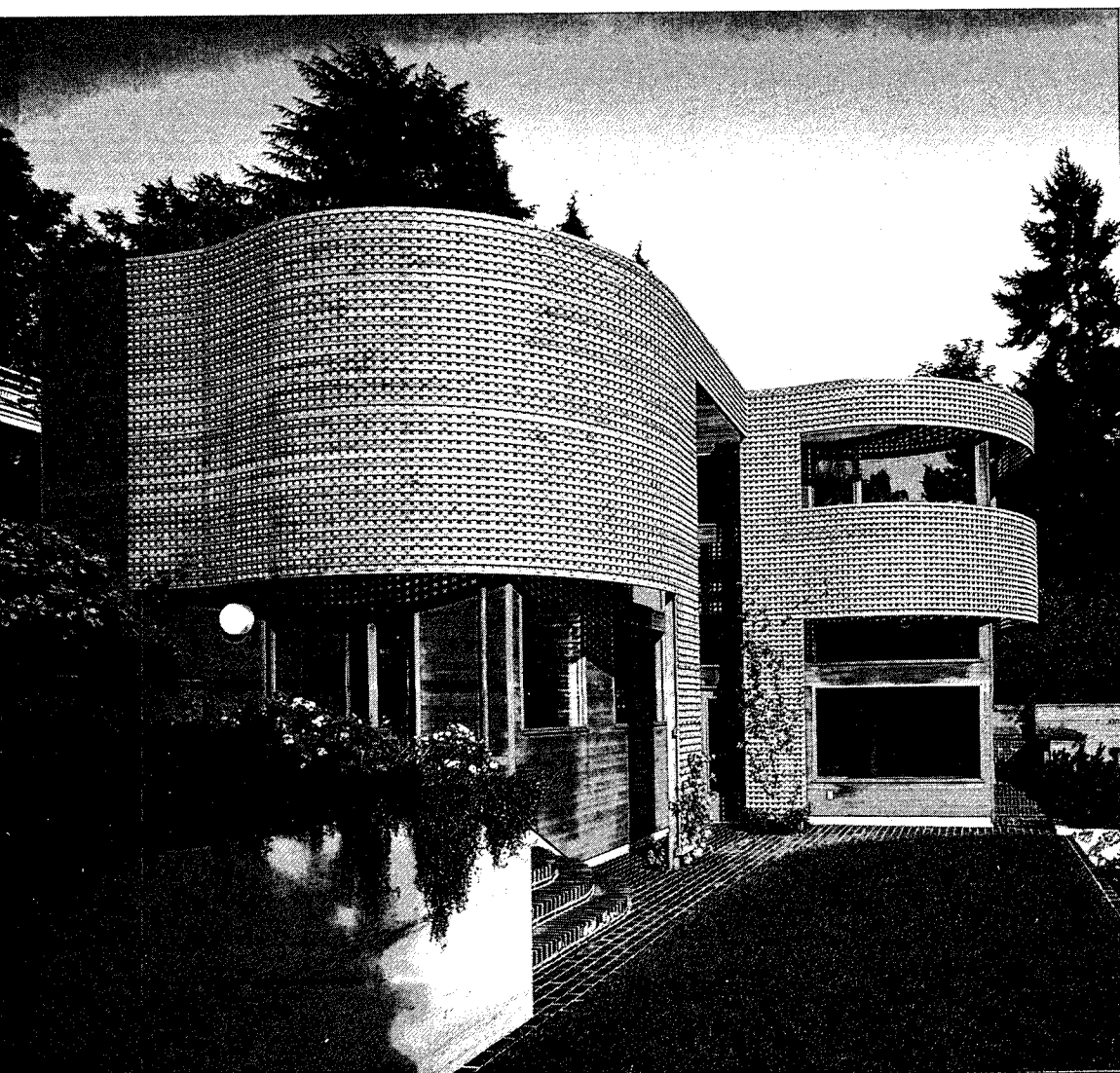
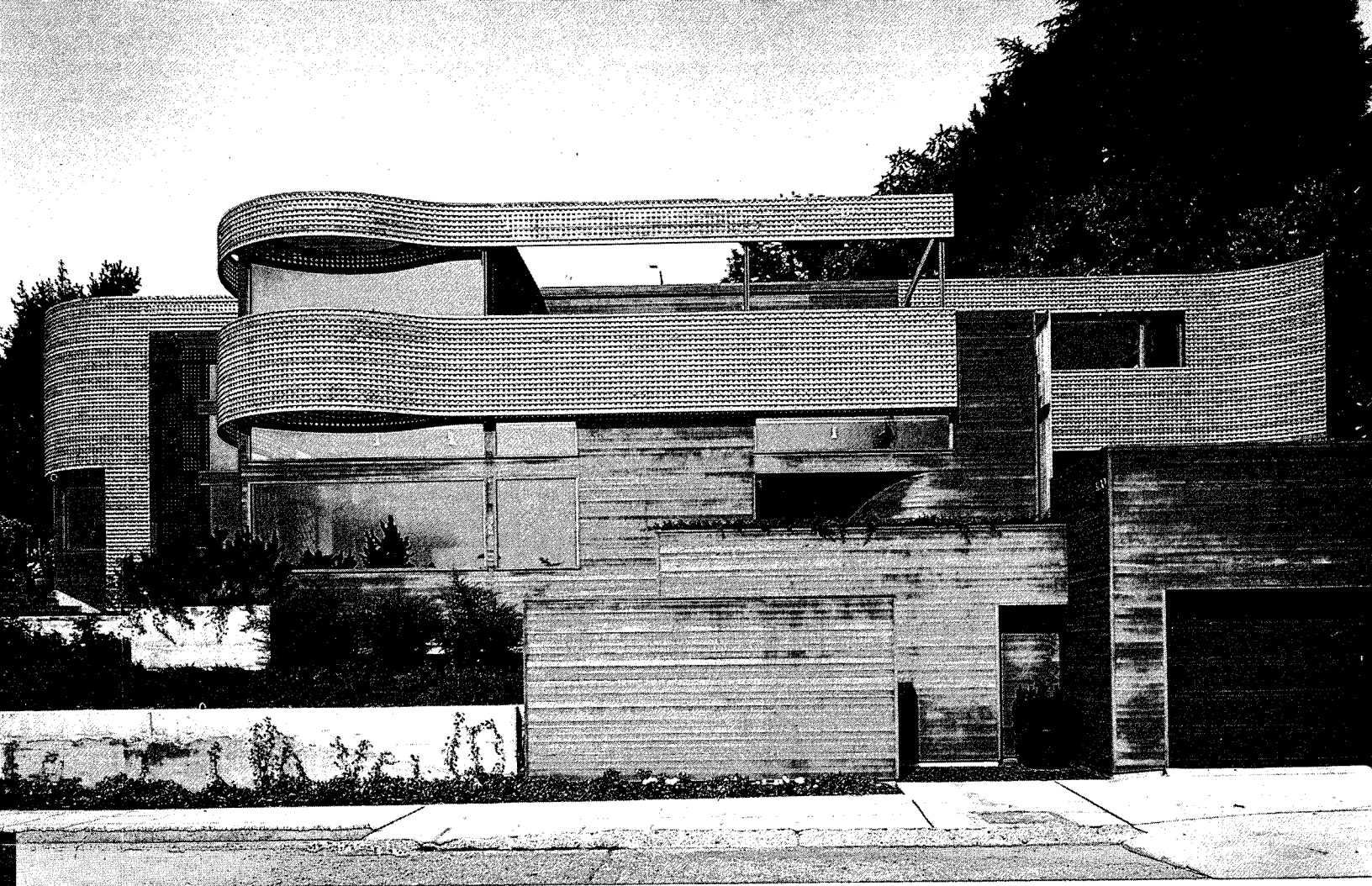




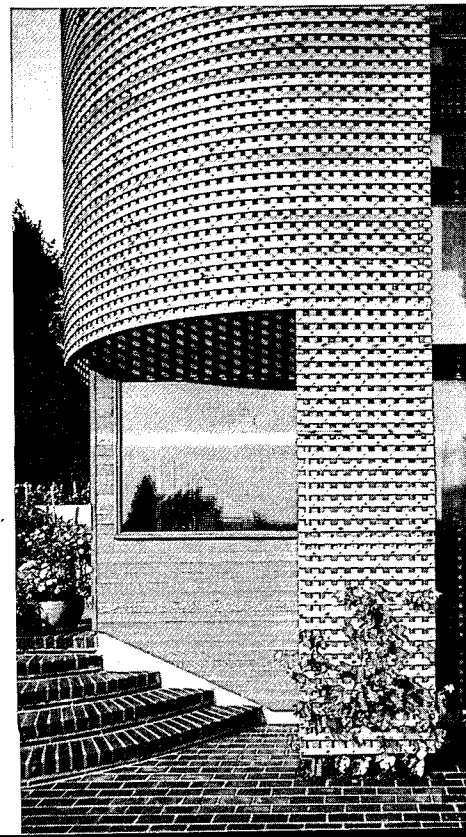
CRISSMAN & SOLOMON

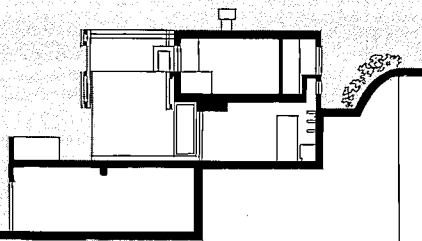
The care that has gone into detailing and into the selection of fittings and furnishings is nowhere more apparent than in the interior photos above and right. The skillful handling of lighting (both artificial and daylighting) helps to give these spaces an extended range of moods from relaxed to dramatic, a range that is further extended by the variety of color accents.





Materials familiar to Seattle—the cedar siding and lath—are here used in unfamiliar ways. The strong horizontal planes of the garage wall, the stairs to the terrace, the living room and, behind it, the main body of the house are strikingly set off by the rounded shapes of the lattice. . . .





Williams residence
Seattle, Washington
Gerald A. Williams, Architect

This strong and handsome house was shaped by an extraordinary set of constraints: The lot is steep, only 50 by 120 feet, with 10-foot setback requirements front and back, and a height limitation to protect the view of the house up the hill. The design had to side-step an existing garage which, under city ordinance, could not have living space above it. Finally, the view is to the south and southwest—and thus into the sun.

And thus the lacework of lath that shades the windows from the high summer sun without blocking the view or the sparse sunlight of Seattle's long gray winters.

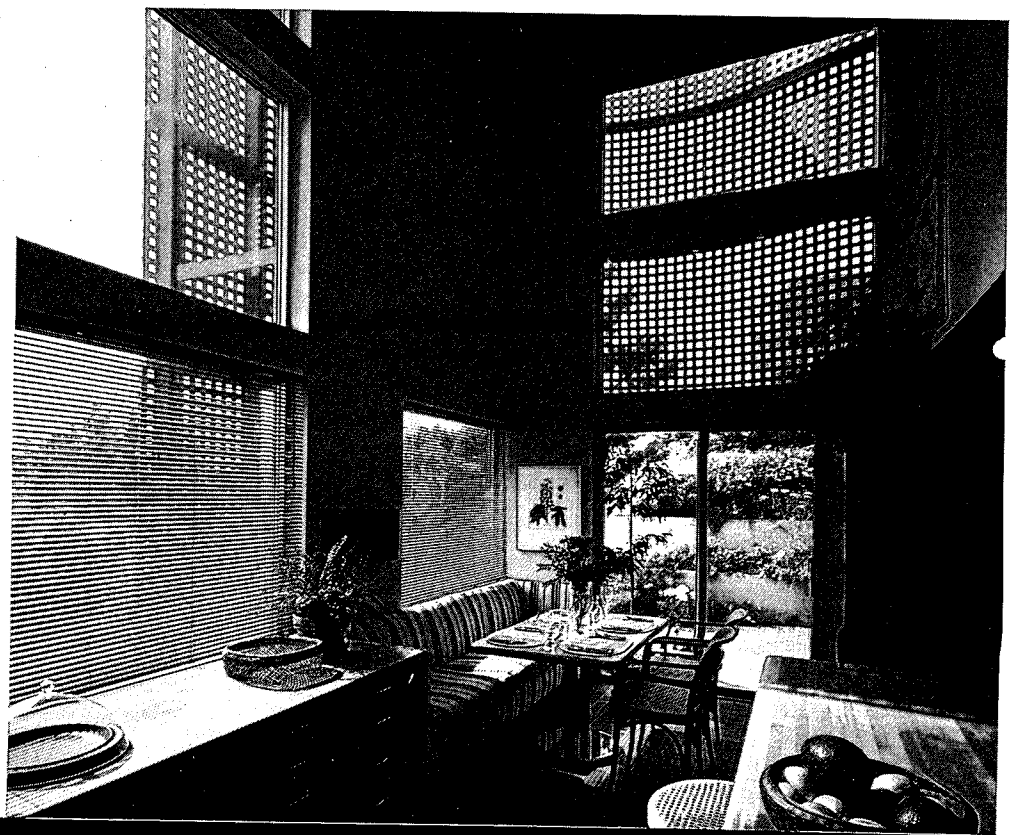
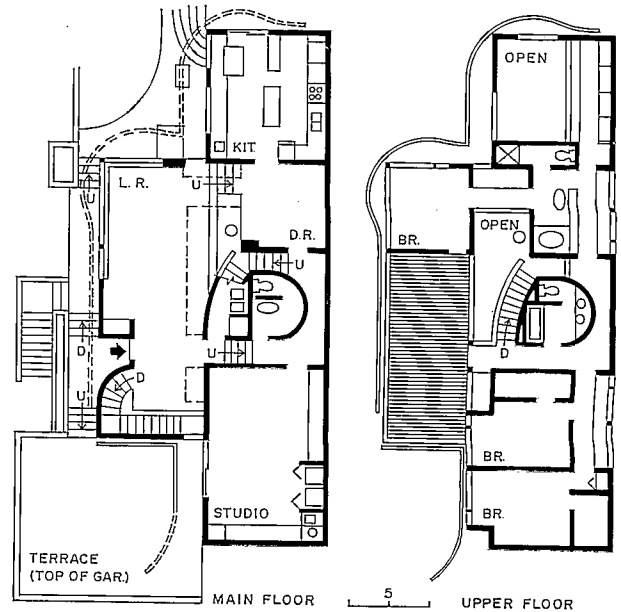
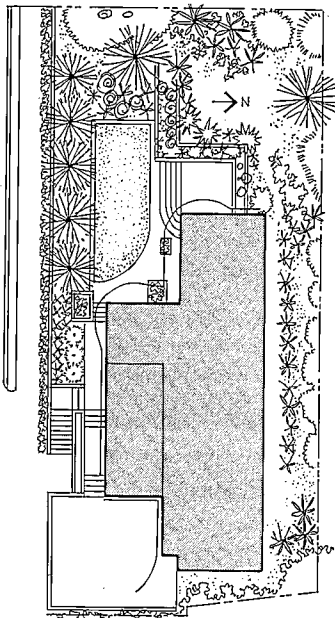
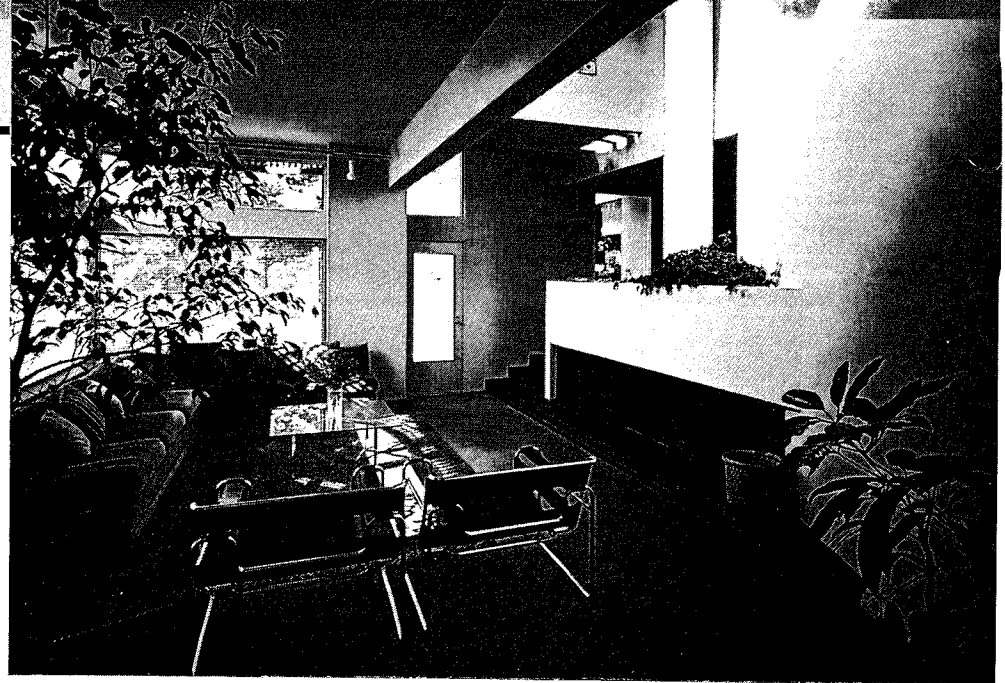
The rounded forms of this dominant design element are a striking foil to the strong flat planes of the house, and are echoed softly inside the house (see plan). And in time, the lath will be a trellis of vines and plants—a gesture to the neighborhood of "returning" the site toward its original condition—a landscaped garden.

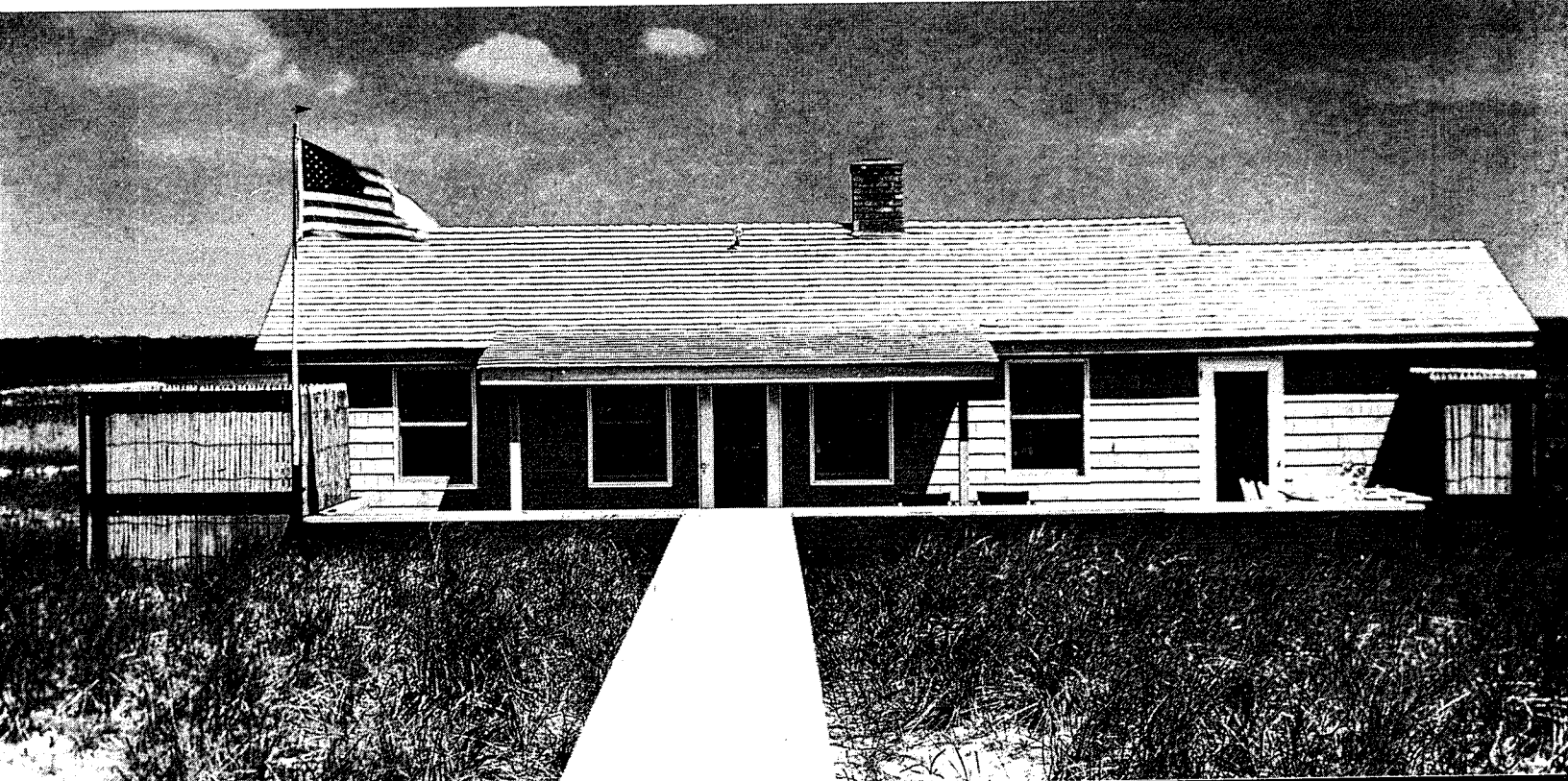
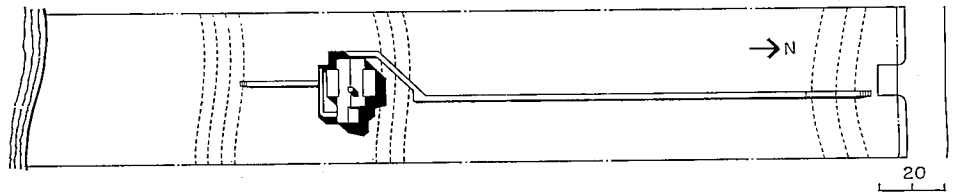
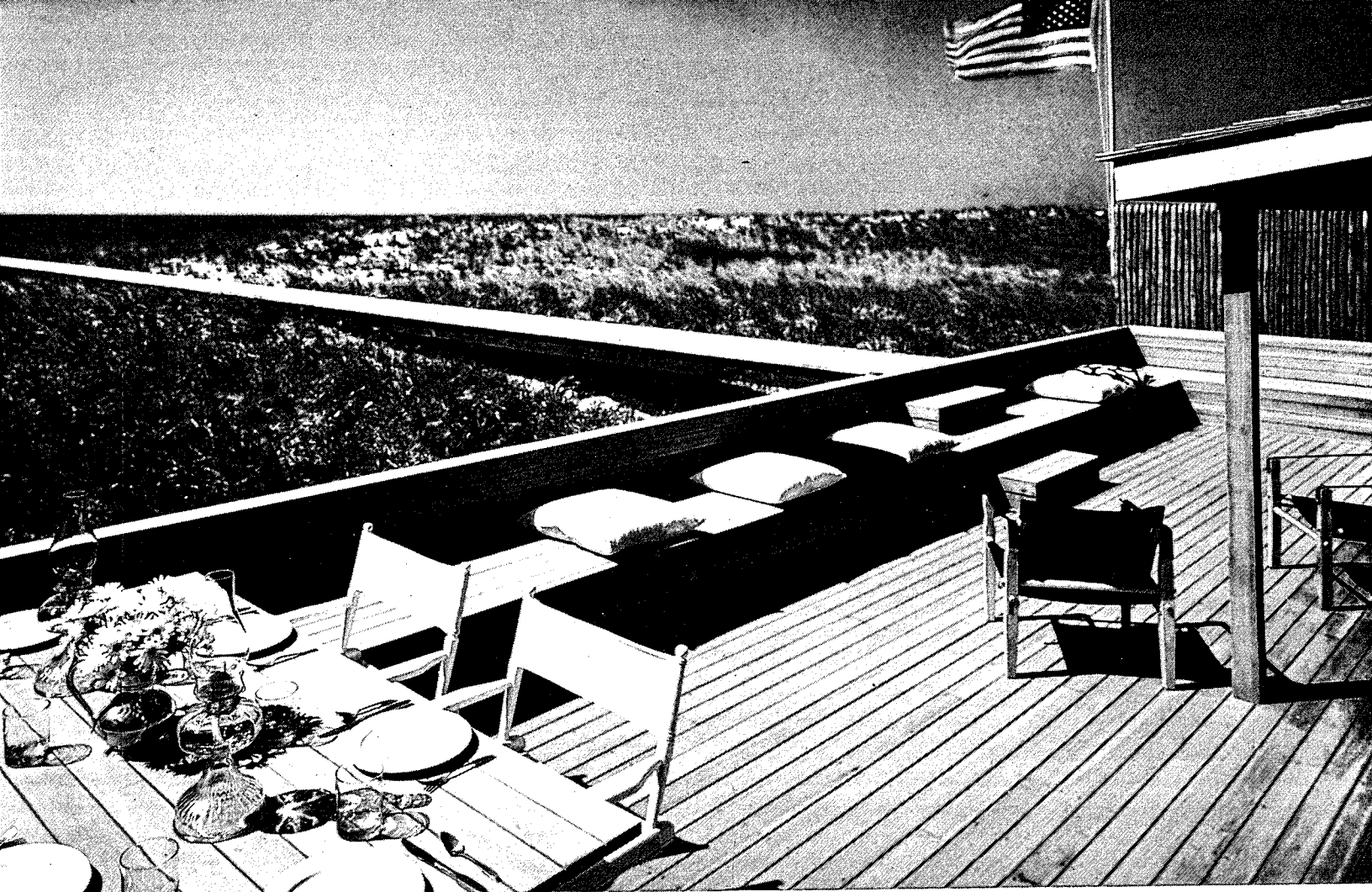
Despite the initial impression of complexity, the house is quite simple in form and plan. Photos right show the two main living spaces: The living room, given extra height by being set four steps down the hillside; and the two-story-high kitchen/dining space, center of activity for the Williams and their two boys. Both share the view and open to the terrace and gardens. The lower floor also has architect Williams' studio and a more formal dining space; a curving stair (echoing the forms outside) leads up to the bedroom level. The master bedroom extends out over the living room and has its own screened outdoor deck.

This is a splendid urban house.



Architect and owner: Gerald A. Williams of TRA,
 4720 N. E. 36th Street
 Seattle, Washington
Engineers: Donald G. Radcliffe of TRA
 (structural), Robert D. Wells (mechanical)
Interior design consultant: William Wright
 of TRA with the architect
Landscape architect: Dorothy Hussey
Contractor: Tom Paulsen
Photographer: Michael Burns







Cottage Renovation
 Quoque, Long Island
 Hobart Betts, Architect

The owners of what was a rather dilapidated beach front cottage were forced to abandon plans to demolish and rebuild when they learned that zoning restrictions would have prohibited a new structure at the same location. Instead they decided to renovate, thereby retaining the advantages of an existing location which offered superb views of the Atlantic to the south and Shinnecock Bay to the north.

Given this most difficult beginning, and working entirely within the existing envelope (again a restriction imposed by zoning officials), the architect created a lively series of spaces, most of them quite small but efficiently organized. The kitchen/bath complex interposes between living room and bedroom producing a tight circulation space and the only real indication in plan that the architect was not starting from scratch.

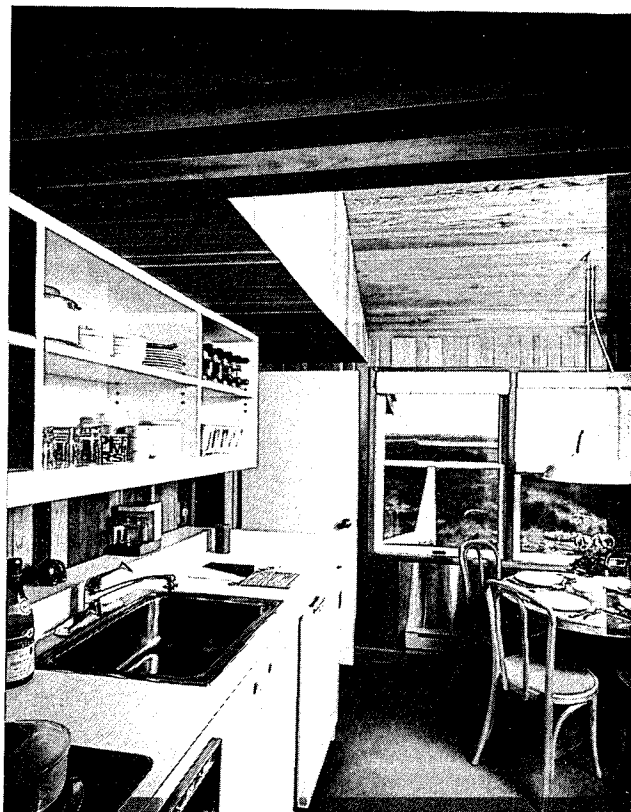
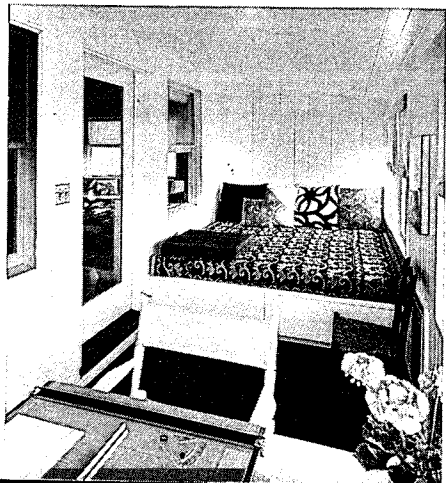
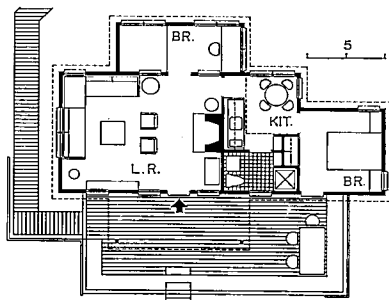
The long approach is a thin ribbon of boardwalk that links the house with parking at the north end of the site, parking that is shielded from view by a dune that also ensures acoustical privacy. The boardwalk continues on the side of the house, reaching out to deliver bathers from the new deck to the beach. Fences at either side of the new deck ensure privacy and protect sunbathers from chilling winds that sometimes sweep the site.

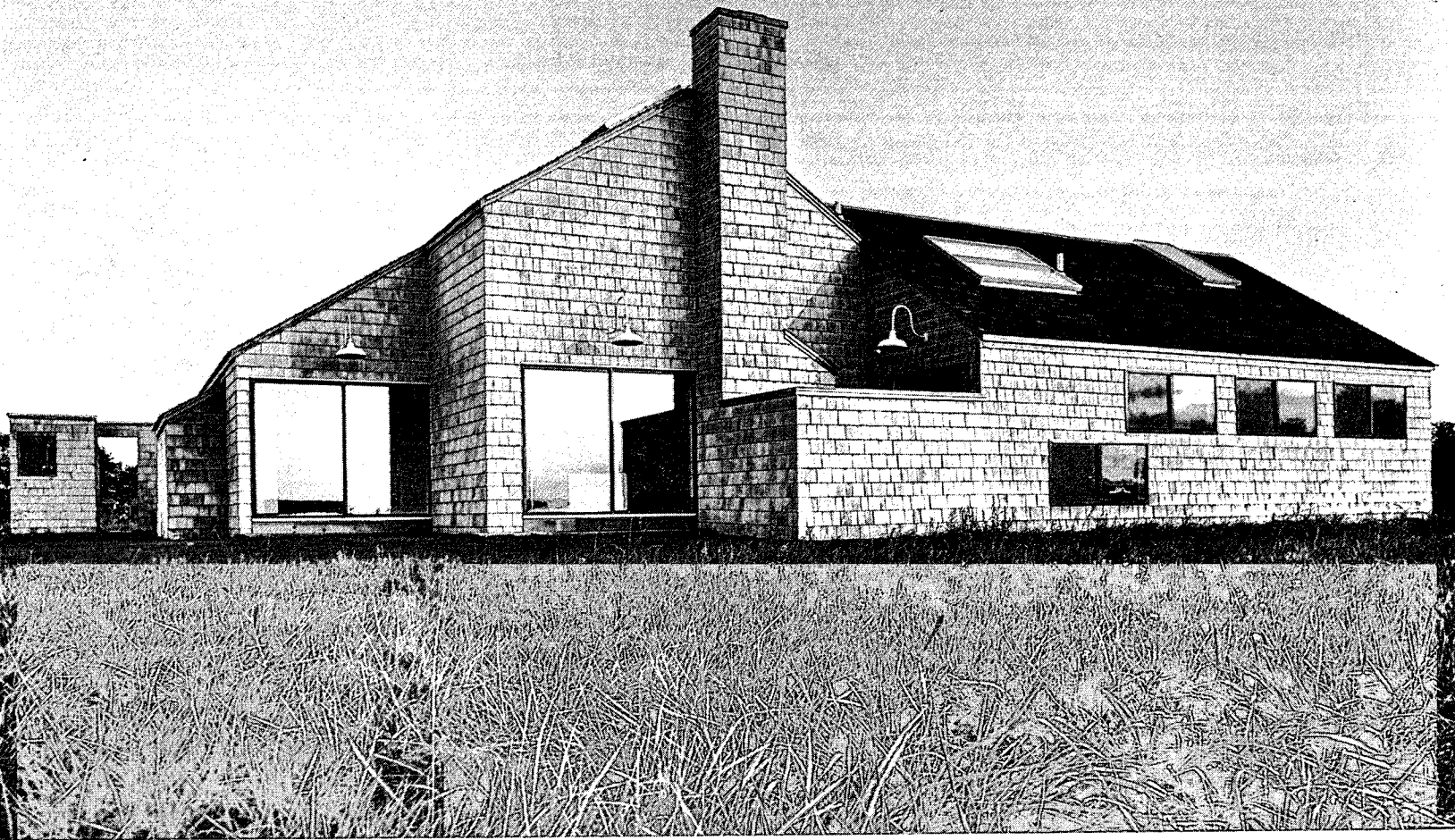
The renovation was simple but thorough. Windows were enlarged and in some cases relocated. Interior walls and ceilings were resurfaced with cedar boards. The exteriors were refinished in shingle to harmonize with adjacent houses. The new deck was built of redwood which is weathering naturally to a bleached silver gray.

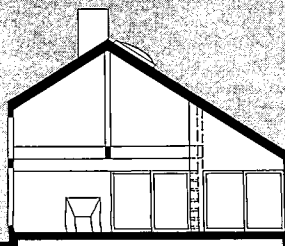
In terms of amenities and use of space, a great deal has been accomplished. A measure of this accomplishment can be gauged from the fact that when the built-in-sofas are pressed into service as beds, the cottage can comfortably accommodate six people in only 650 square feet of space.



Architects: Hobart Betts Associates
 41 East 57th Street
 New York City
Private residence
 Location: Long Island, New York
 Contractor: Ted Vollgraff
 Photographer: William Maris







Isham residence
Sagaponack, New York
Moore Grover Harper,
Architects

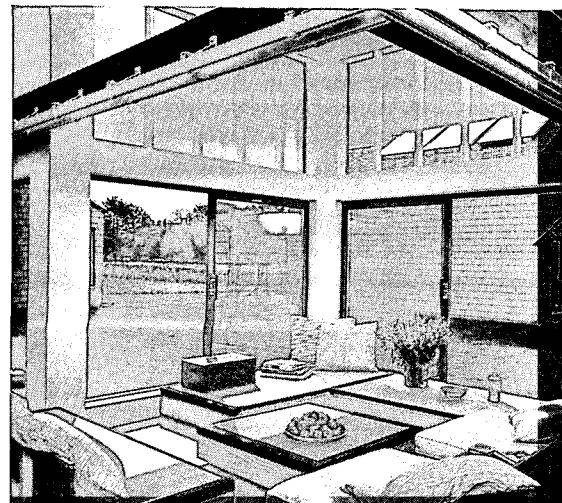
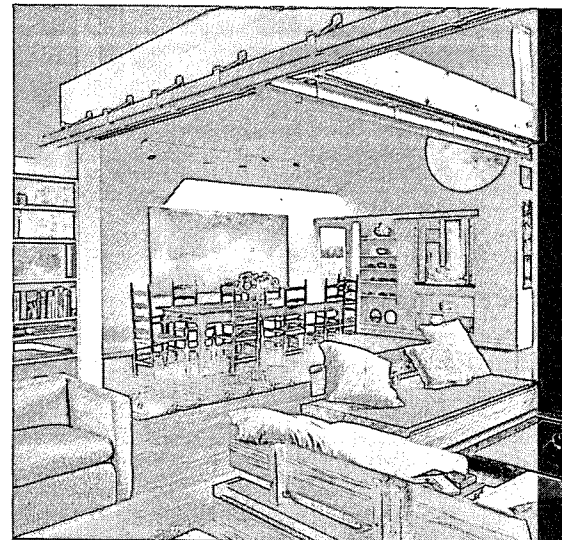
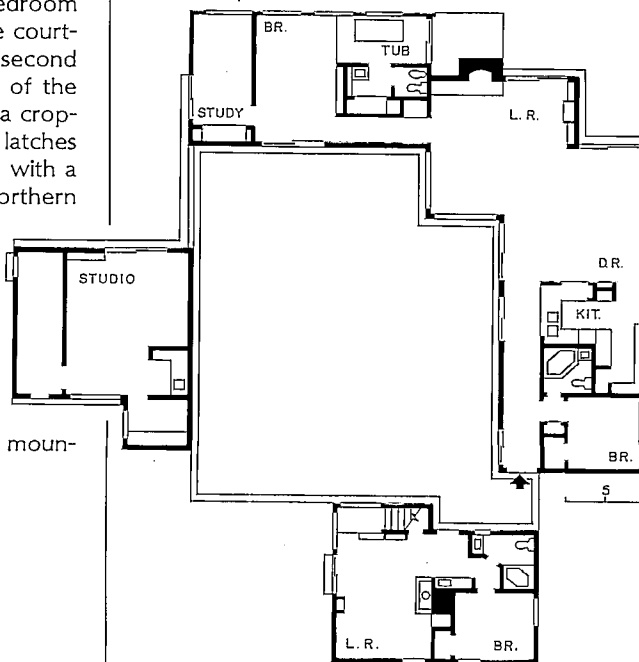
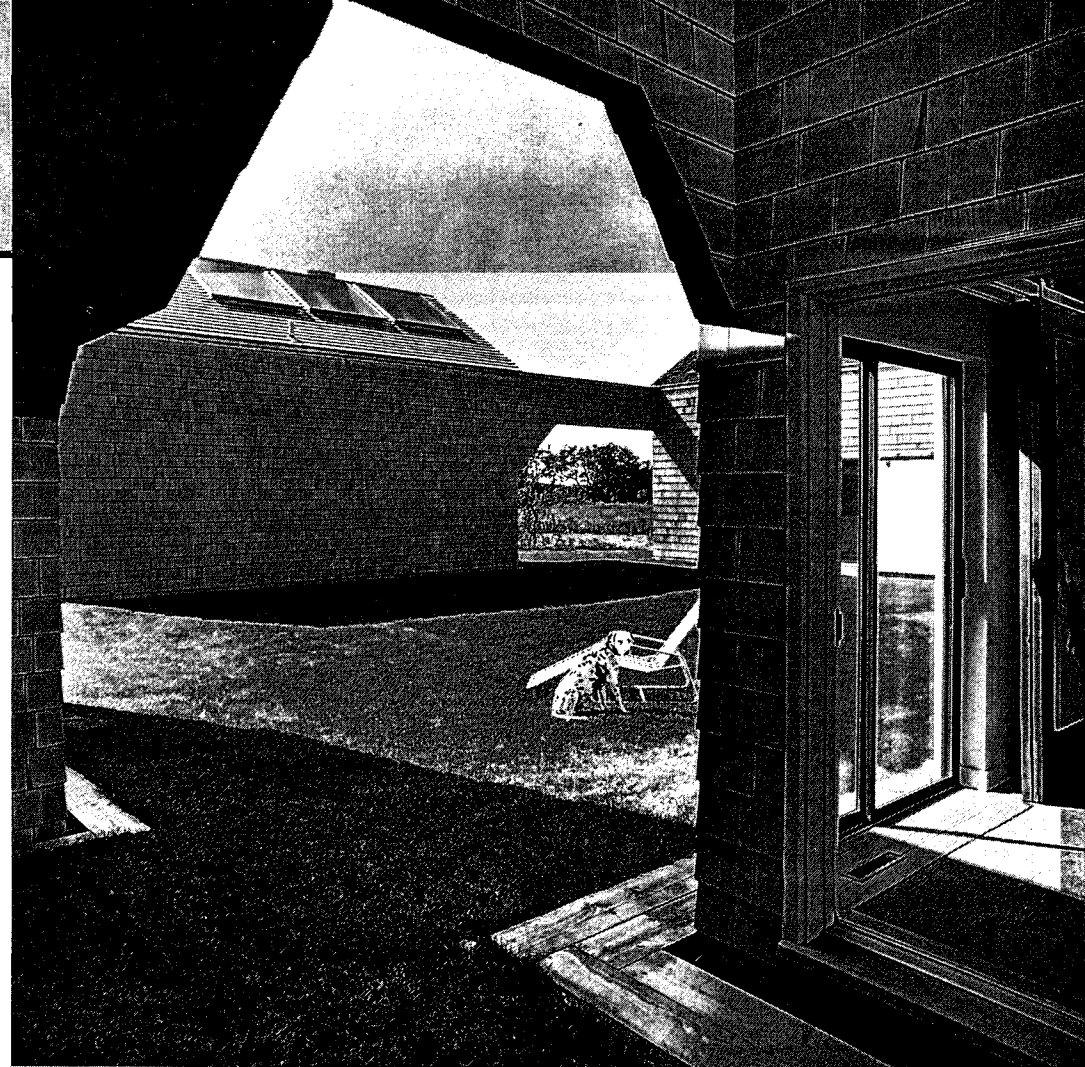
Surrounded by potato fields, this village of shingle-clad buildings surrounds a courtyard. The couple for whom it was built—she's an artist, he's a diplomat—wanted a house that in its form and detail would evoke both local and faraway associations.

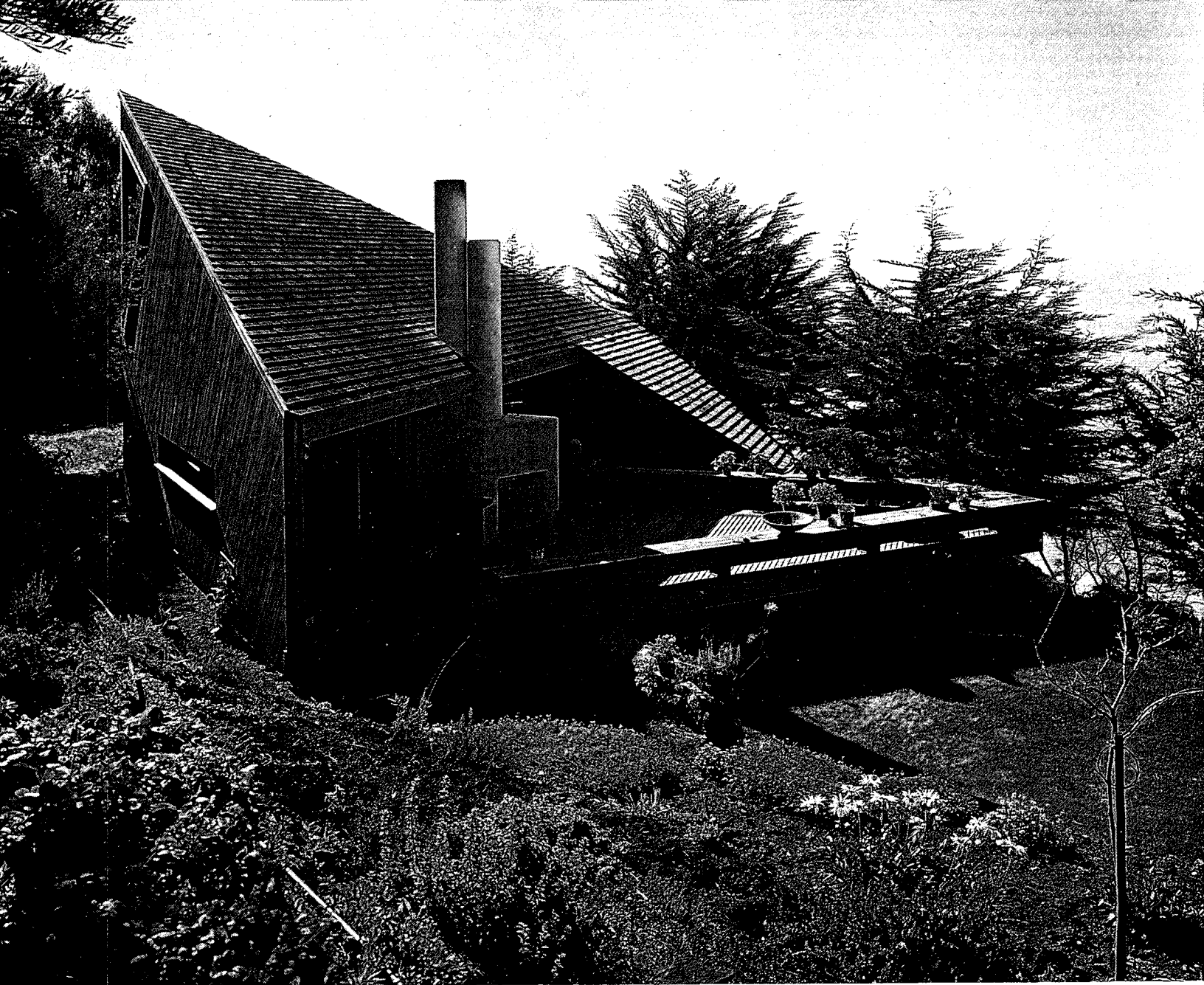
Two angular arches—one from the drive, the other from the fields—give access to the courtyard. At the first arch (right), and entering the main house, one moves down a tall hall to the living and dining area where, suddenly, the ceiling juts up and, through high windows, one's view juts out (right, middle). Set into a corner, like a tea room, are low moveable platforms with *tatami* mats (right, below). This area, facing the courtyard, can be closed off with large framed panels which, hung from cedar beams on barndoor track, can be rolled in from the halls.

The arched entrance from the drive also gives access to the two-level guest house. Its sitting room, in from which is a bedroom, also has a *tatami* platform; upstairs, another bedroom overlooks the space. Across the courtyard from the living area, the second arch angles over from the end of the master bedroom wing, framing a cropped view of the fields. This arch latches onto a studio (opposite, below) with a storage room and office. Northern skylights illumine the large, high area. The essence of this house is that while it contains so much of the particular place it is in, it also contains the *sense* of other places. Maybe this is what one Japanese poet had in mind when he wrote, "In one potato are mountains and rivers."



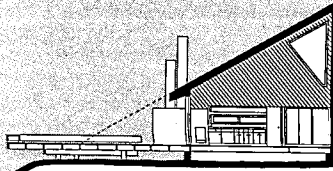
Architect: Moore/Grover/Harper
Essex, Connecticut
Charles W. Moore—project architect
Mark Simon—project manager
Owner: Heyward and Sheila Isham
Structural engineer: Spiegel & Zamecnik
Interior design: Robin Jacobson
Landscaping: Lester Collins
Contractor: Caramagna and Murphy
Photographer: Norman McGrath
photos courtesy House & Garden
©Conde-Nast 1979





The house is carefully built on a hillside plateau and screened on all sides by trees and shrubs. A row of trees at the edge of the deck acts as a windbreak at the same time that it shields the house from the uphill view.





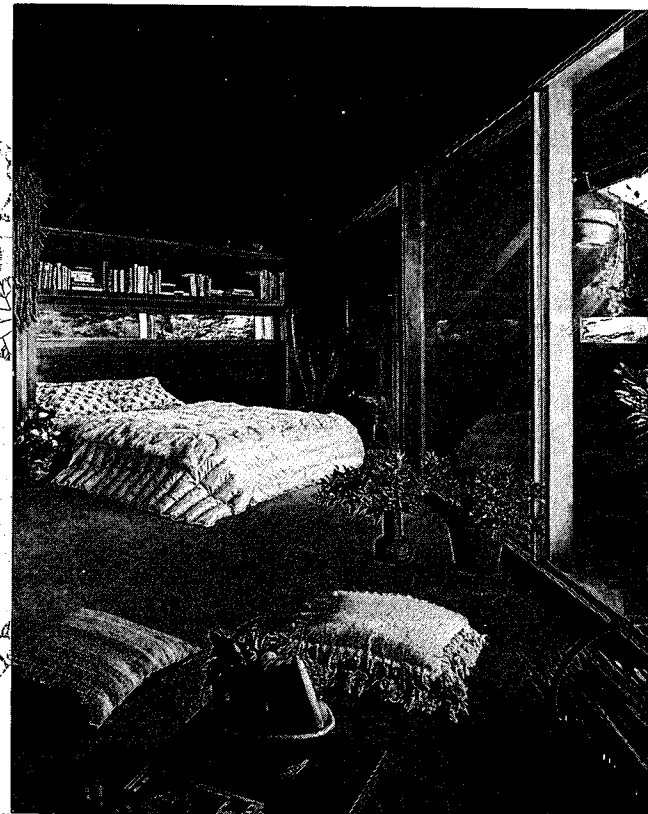
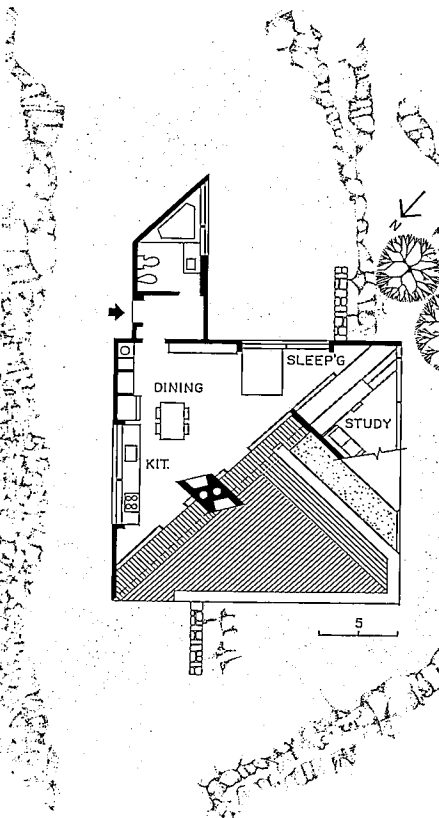
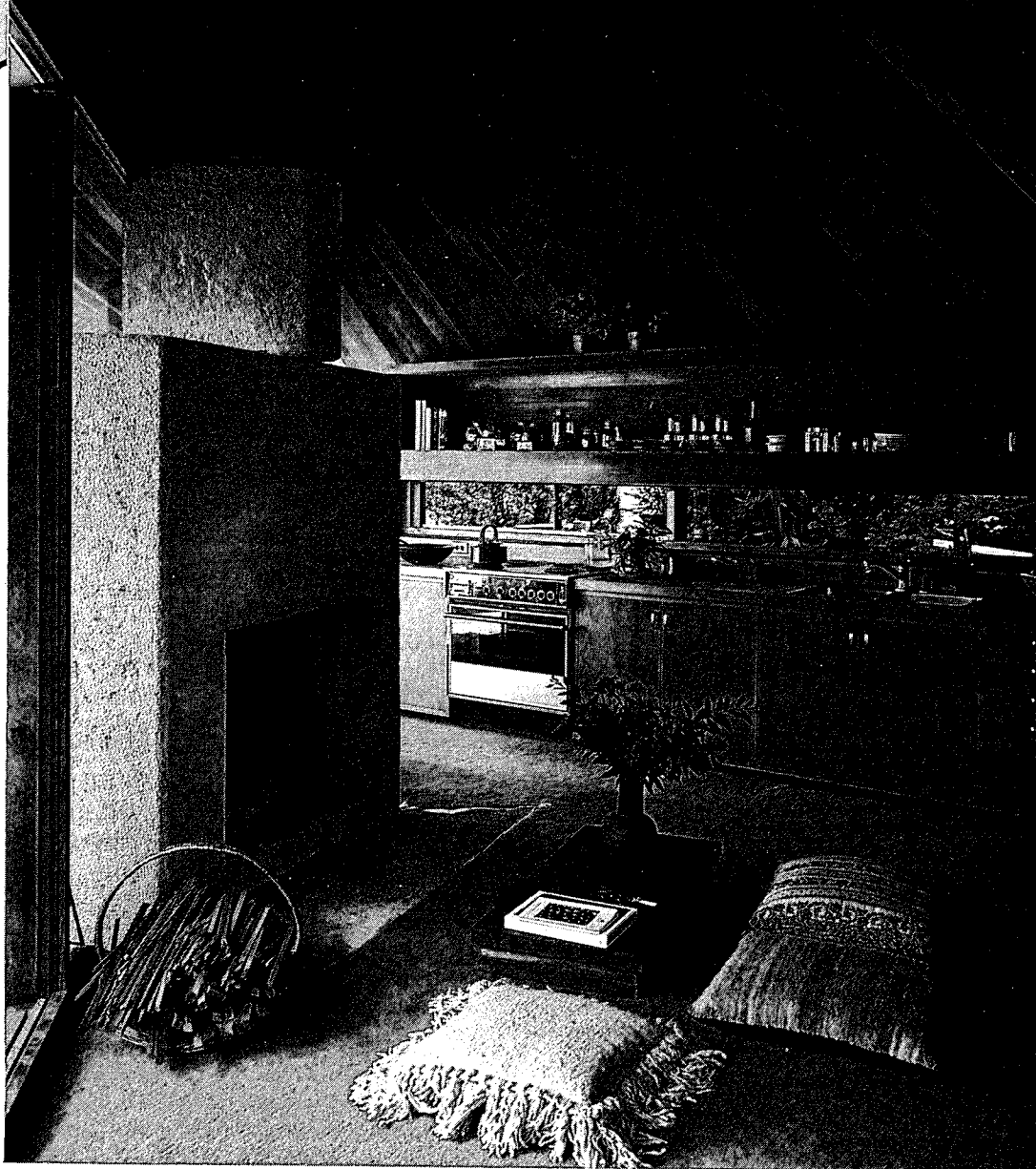
Private residence
Big Sur, California
Marcel Breuer Associates,
Architects

In one of those radical transformations that occurs more often in literature than in life, the president of a successful corporation—a man who lived in a 12,000 square-foot house designed for him by Marcel Breuer Associates some years earlier made a new life. He moved to California and built again, this time settling into a house designed by the same architects but enclosing only 450 square feet.

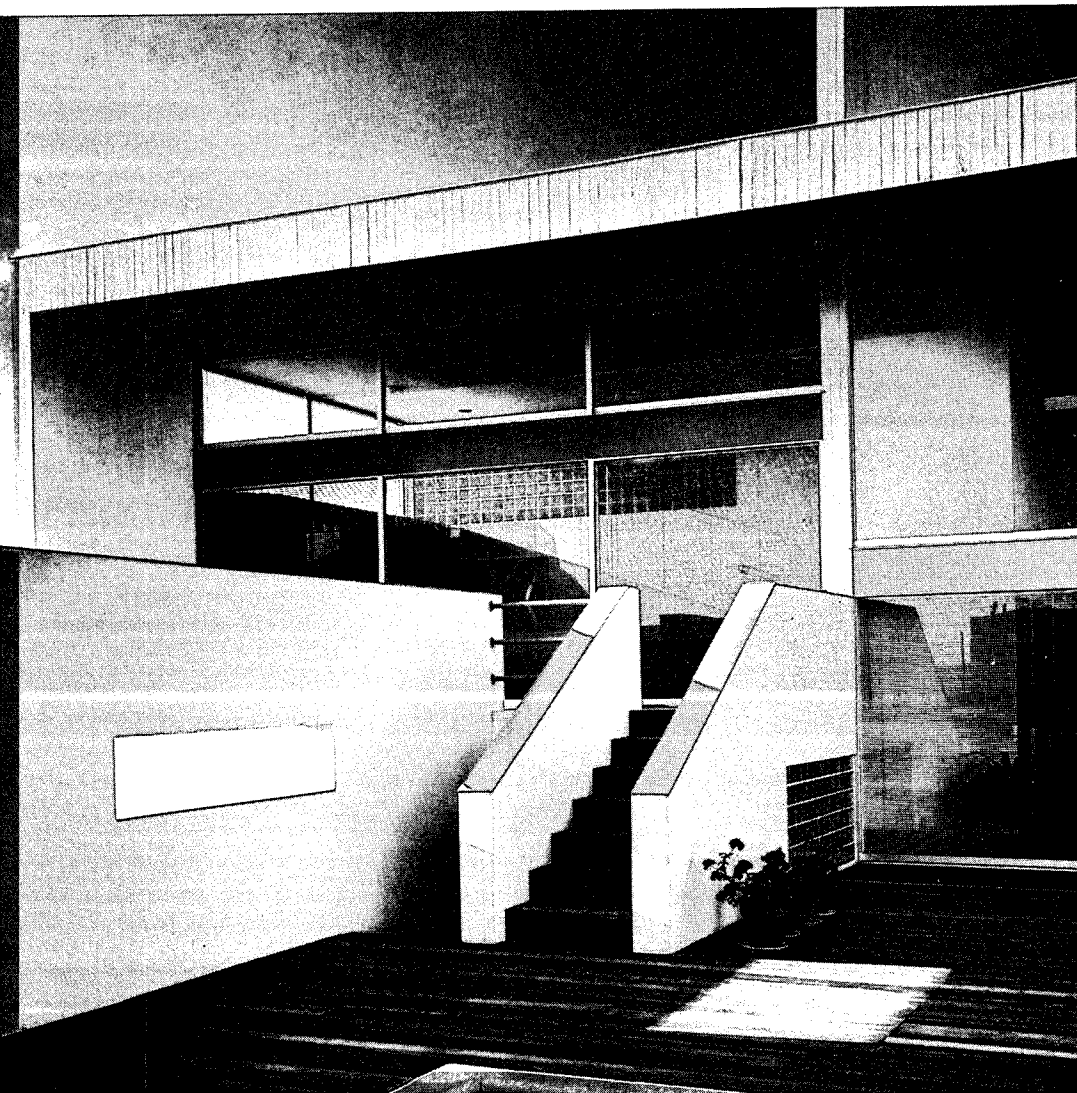
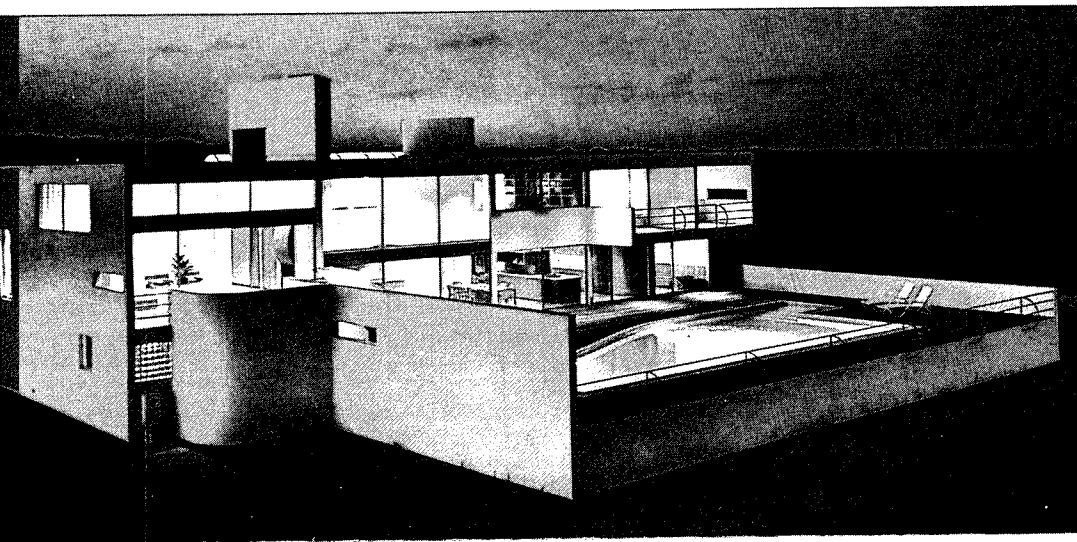
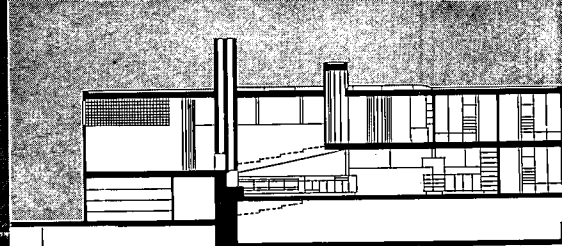
The program for the house, of course, reflects the owner's new and greatly simplified lifestyle. Living, dining, kitchen and bedroom are one space. A small bath, just off the entry, and a low-ceilinged guestroom complete the interior plan. A large deck, almost equal in size to the enclosed area, overlooks the Pacific and provides a setting for relaxation or outdoor entertaining. It is augmented with its own fireplace to extend the time the deck can be used comfortably.

The architect's task was to build on this tranquil hillside in an unobtrusive way while at the same time generating something architecturally significant out of a program that, in its spatial requirements at least, was minimal. The strong roof form and the diagonal development of both plan and section were responses to this need.

Contracting the job himself, the owner built with whatever local assistance happened to turn up, using conventional wood framing, cedar boards and shingles, and straightforward details and joinery. The result, as the photographs show, is a design that is simple but certainly not without sophistication, modest but far from deprecatory.



Architects: Marcel Breuer Associates
635 Madison Avenue
New York, New York
Herbert Beckhard, partner-in-charge
Associate: Thomas Hayes
Photographer: Joshua Freiwald



Haupt residence
Amagansett, New York
Gwathmey-Siegel, Architects

The Haupt house rests squarely on a sandy site surrounded by dune grasses and low greenery. Like the Franzen house (pages 54-57) and other new houses in adjacent oceanfront communities, the Haupt house had to be raised ten feet over mean high water or four and a half feet over existing grade. This produced the opportunity for a series of half levels that the architects exploited with skill. The half levels are linked (see section above) by a series of stepped ramps that zone apart owners and guest bedrooms both vertically and horizontally. At the same time, the ramp space produces a tall, very powerful longitudinal volume off which all the other spaces take shape (photos next pages). This plan organization keeps all the circulation space along one wall, allowing primary living spaces to face south toward the view. By recessing the glazing line on this elevation, the very substantial glass areas are protected from the noontime sun in summer, but admit winter sun deep into the interior spaces.

The geometry of the design bears the firm's signature in its every part, but at the same time there is a good deal that is new, that reflects an evolutionary change in the firm's line of design development. One such signal is the more playful detailing of the fireplace wall, the see-through into the living room, or the elaboration of the handrails along the ramps (photos next pages). Another and even more obvious development is the selection of interior colors. The bright primaries of a few years ago are softened into a range of dark pastels and grays that are used to visually reinforce the intersection of planes and to heighten the sense of layering and density.

The Haupt residence is a fine piece of design: its spaces beautifully interrelated, its palette of colors and textures strongly stated, its detailing exquisite throughout.



Architects: Gwathmey-Siegel
154 West 57th Street
New York, New York

Owners: Mr. and Mrs. Melville Haupt

Engineers: Geiger-Berger (structural)

Thomas Polise (mechanical)

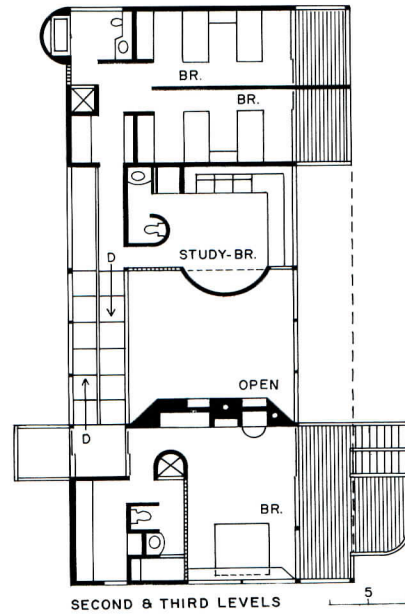
Contractors: Lazlo Girhiny-Samuel Haupt

Photographer: Norman McGrath

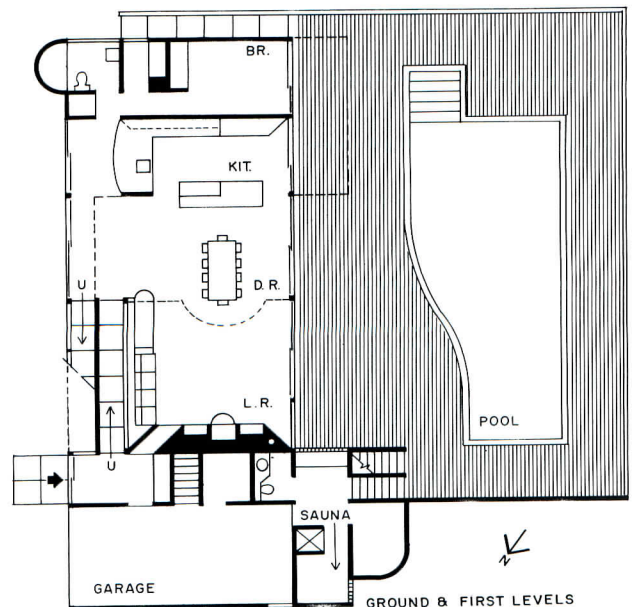


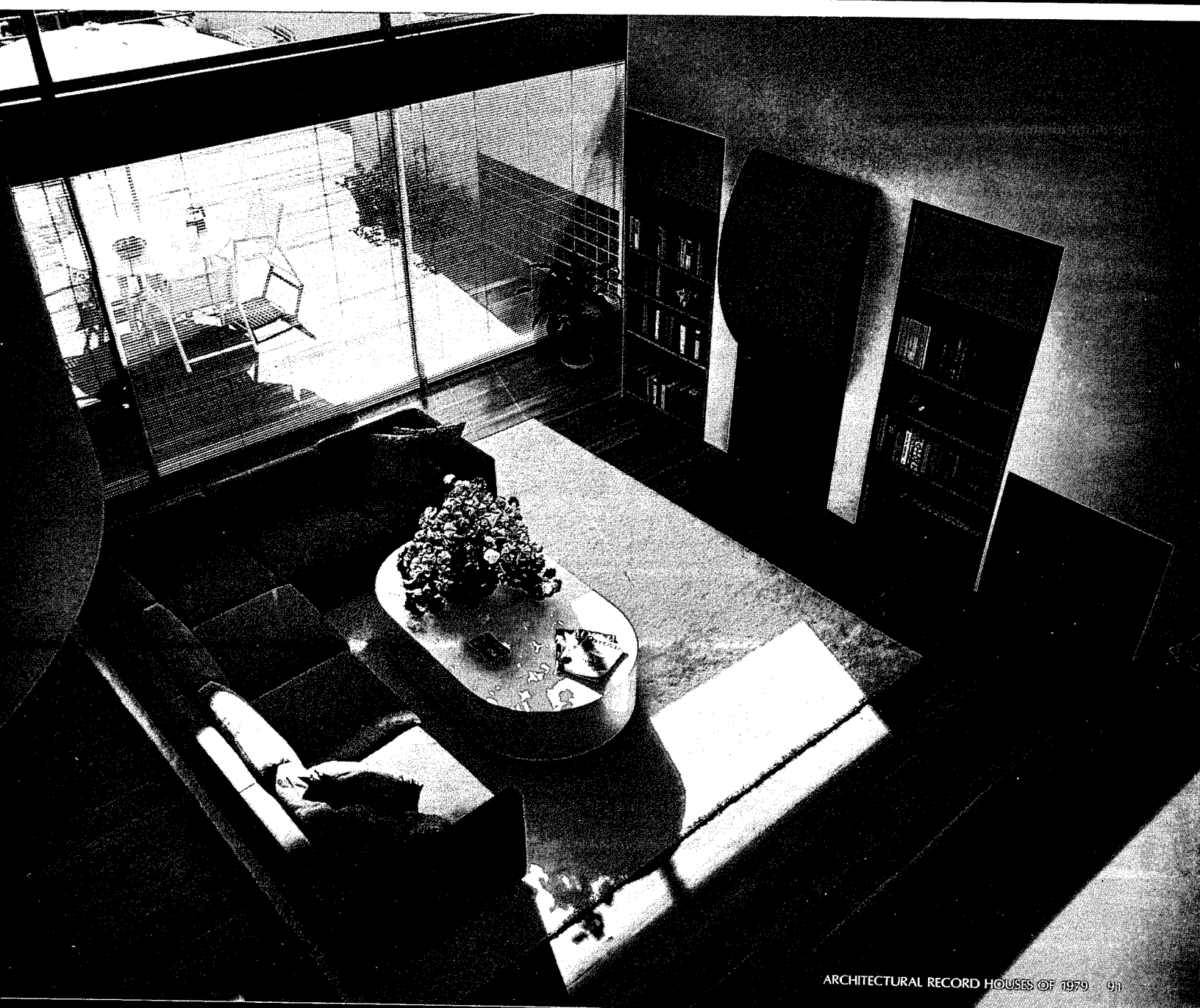
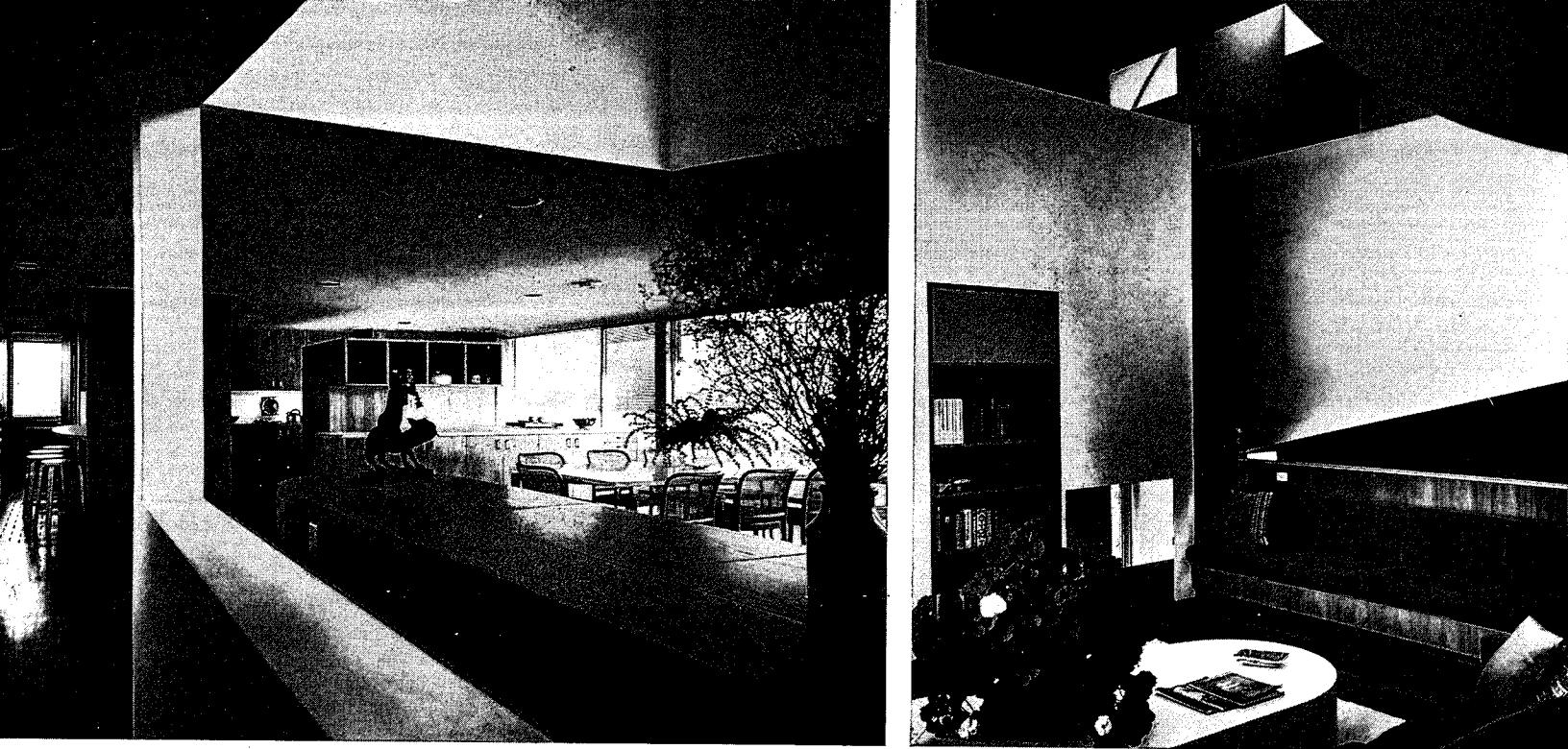


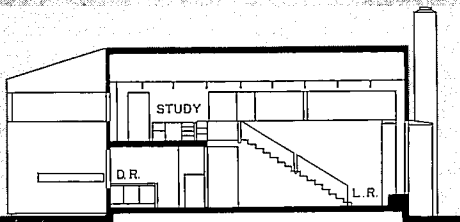
GWATHMEY-SIEGEL



The key to the plan is the series of ramps that link the various half levels. From the entry on grade, it is a half level up to the living dining and kitchen spaces. Half a level up from there: the guest rooms. The pool deck provides a forceful foreground for the views from several spaces. It is carefully related to living spaces and to changing rooms by a scissor stair at one corner. Access to the pool deck is also offered by a stair and walk along one side of the house.







Private residence
Westchester, New York
Keith Kroeger Associates,
Architects

The owners wanted a house that was comfortable for two with additional space for short visits by three grown children. Their site was a rocky promontory jutting into Long Island Sound. A number of specimen oaks dotted the site, throwing up huge canopies of green that filter the summer sunlight and mask the site from the harbor view.

The owners special requirements included a large kitchen—both are avid cooks—where they could work simultaneously, a loom space, substantial display space for fishing equipment that included a fish cleaning sink.

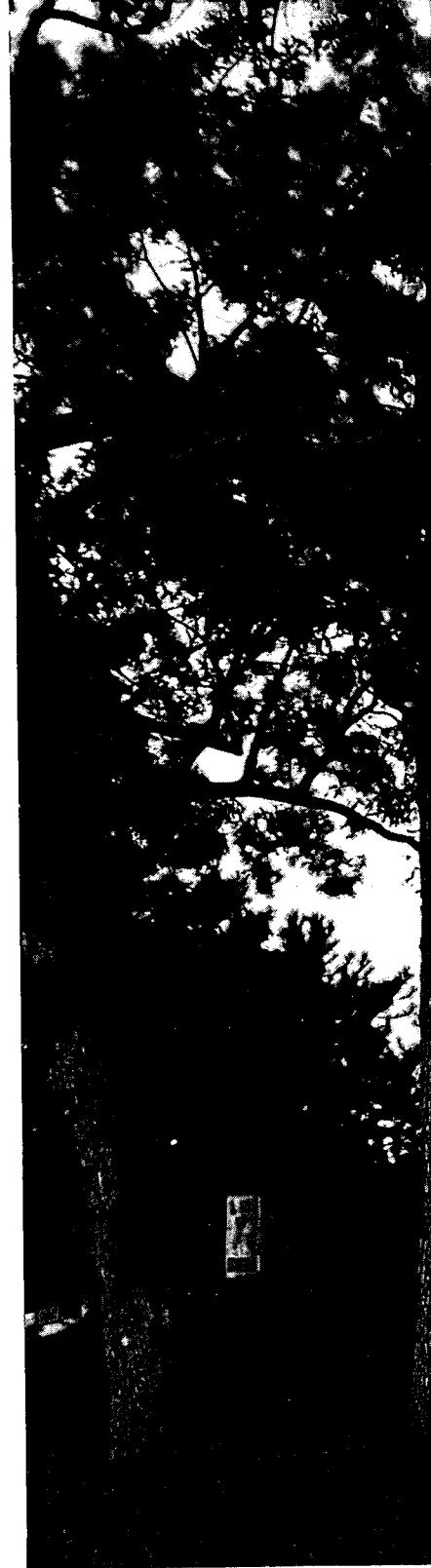
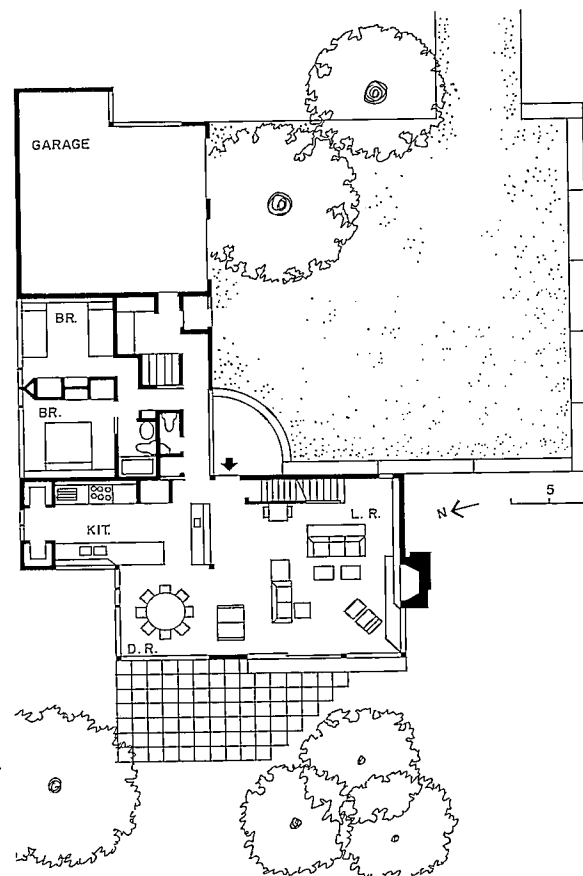
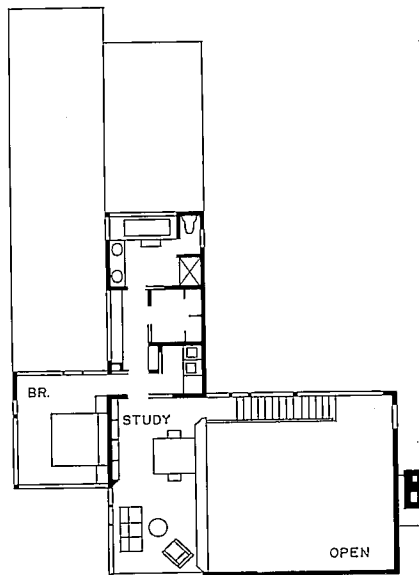
Around these requirements a house of traditional form but very distinct personality took shape. The living room opens through large glass areas, some approaching maximum sizes, toward the harbor. The kitchen and dining spaces are separate but form part of the same volume and share essentially the same splendid views. Guest quarters, a two-car garage and fishing storage complete the plan on the lower level.

The study is a loft space over looking the living room that serves as a buffer between the active living spaces and the master bedroom. From the study, a view of the harborfront has been provided by raising the window heads in the corner of the living room (see photos at right). The master bedroom opens to splendid waterfront views in three directions.

The architect has planned the house in a way that takes full advantage of a fine site, detailed carefully, and provided landscaping and interior design services. The house, therefore, has a visible design consistency that is apparent inside and out.



Architect: Keith Kroeger
37 West 57th Street
New York, New York
Job captain: Don Lasker
Engineers:
Andrew Elliott (structural)
Frank Scandale (mechanical)
Contractor: S.G. Homebuilders, Inc.
Photographer: ©David Franzen/ESTO





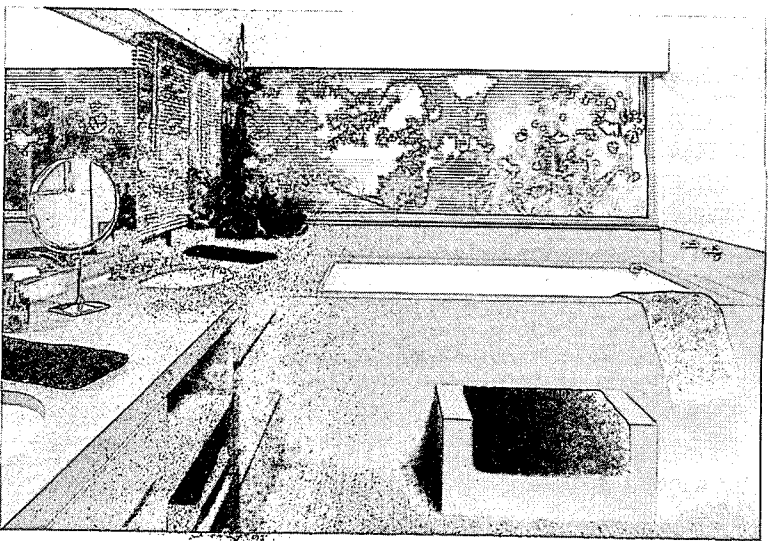
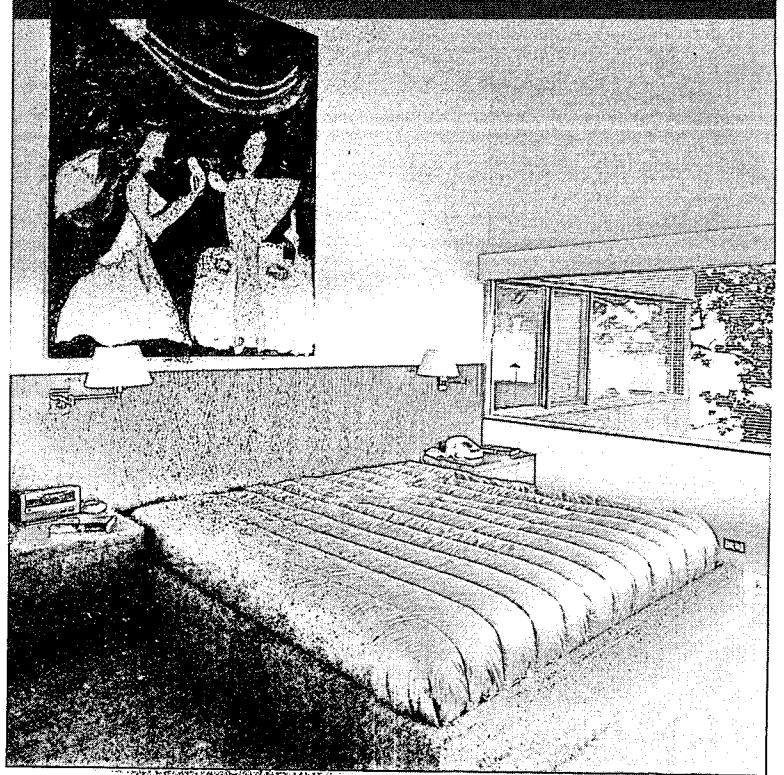
Operable sections in the window assembly are fashioned of solid core wood panels fastened by ship's cabin hardware. These are located to provide cross ventilation without interrupting the views. The exposed joists visible through windows recall traditions of barn construction.







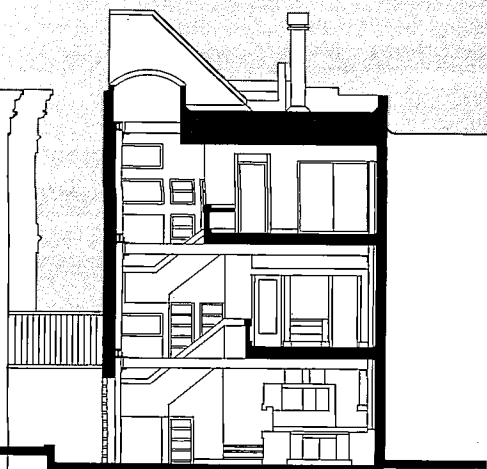
KEITH KROEGER



The interiors of the house reflect a high level of finish and detail, as well as concern for displaying works of art. Textures are used skillfully to highlight the structure and reveal its intersections.







Candy Factory Court
Philadelphia, Pennsylvania
Baker Rothschild
Horn Blyth, Architects

From a rather ordinary, turn-of-the-century urban building, last used as a candy factory (photo upper right), the architects have carved an office for themselves and four condominium apartments. The house shown here—the most elaborate of the four—is for architect-owner F. Cecil Baker. Baker's house extends upward through three floors with entry, kitchen, living and dining space on the lowest floor. The intermediate floor includes master bedroom and study overlooking the dining space (photo lower right), while the upper level is given over to additional bedrooms. The spectacular well space, filled with daylight from skylights in the roof, gives the design a drama and verticality seldom achieved in residential design.

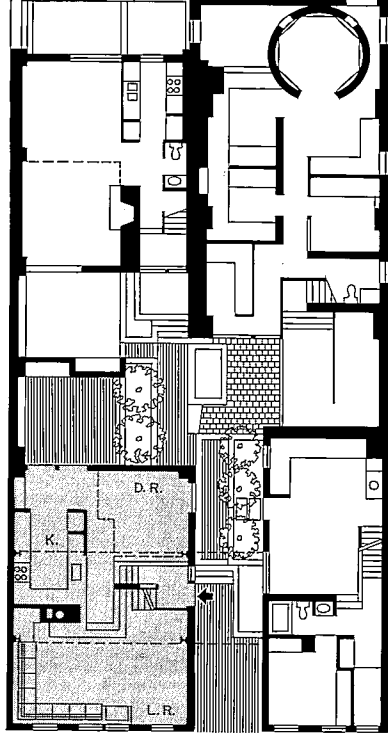
The building's original steel structure was retained and used to express the essential volumetric organization. New walls were added where needed, and those requiring insulation were treated with a sand-finished plaster over sprayed-on insulation.

The owners of the four houses and the office make a condominium community. They share certain amenities and costs. Not the least of the advantages of the reciprocal arrangement is that the presence of office occupants gives the houses an important measure of security by day and vice versa at night.

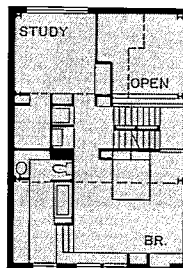
The detailing is exceptionally thoughtful throughout and deserves the reader's attention.



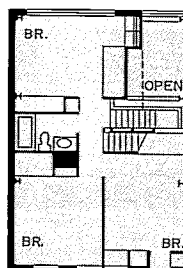
Architects: Baker Rothschild Horn Blyth
616 S. American Street
Philadelphia, Pennsylvania
F. Cecil Baker, partner-in-charge
Contractor: BRHB Developers
Photographer: Tom Crane



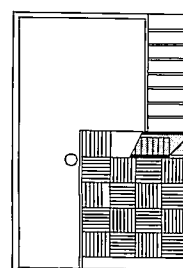
FIRST LEVEL



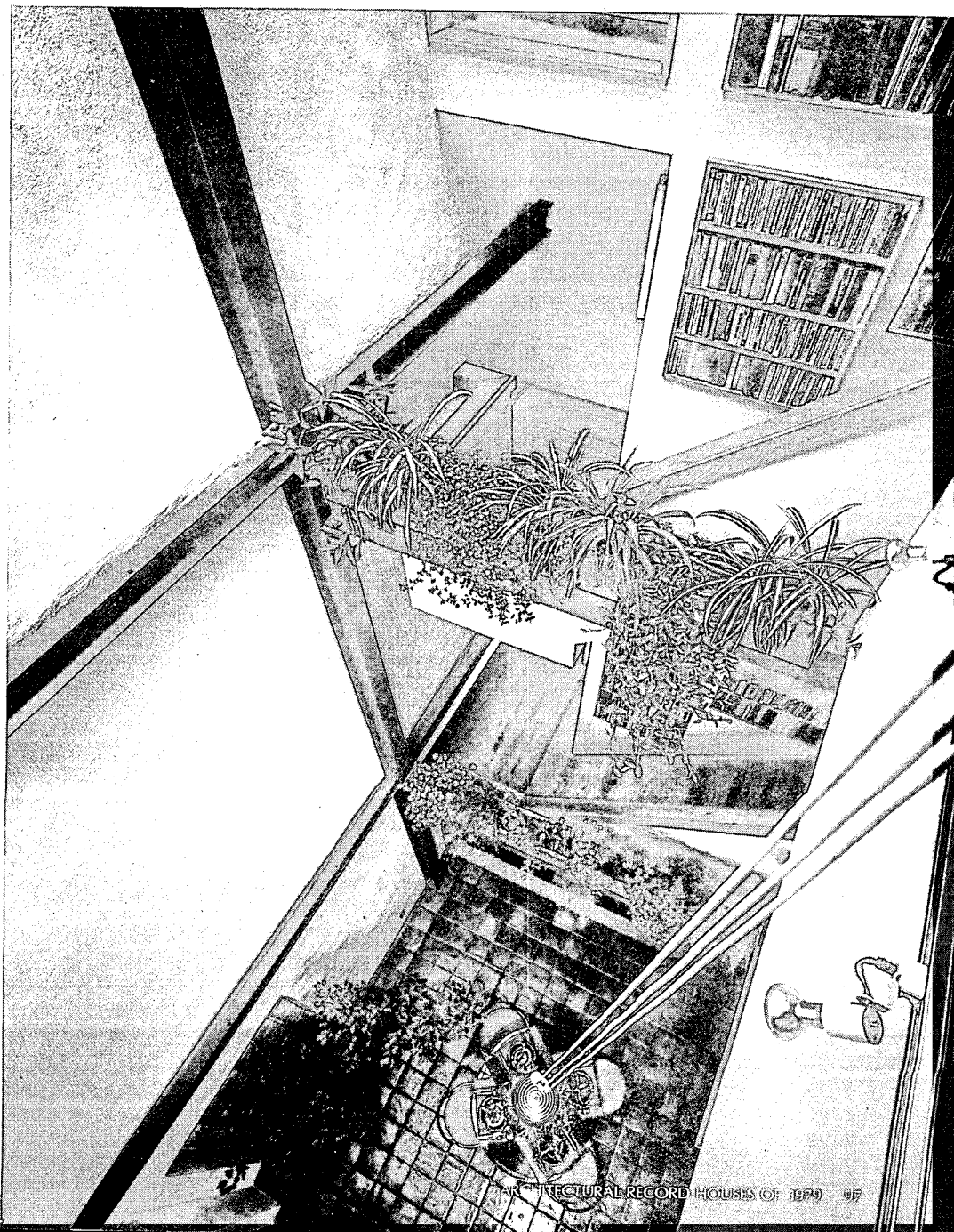
SECOND LEVEL

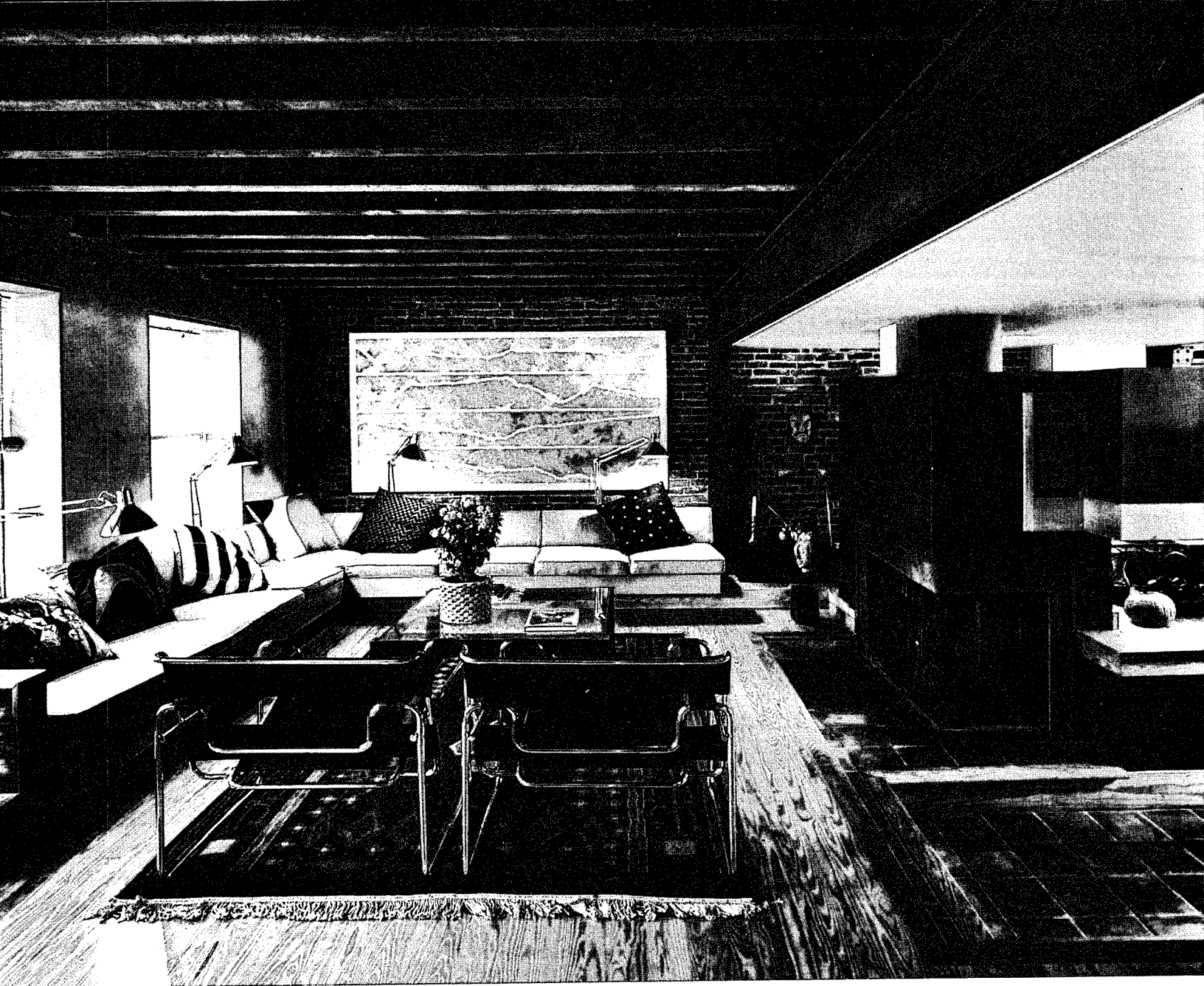


THIRD LEVEL

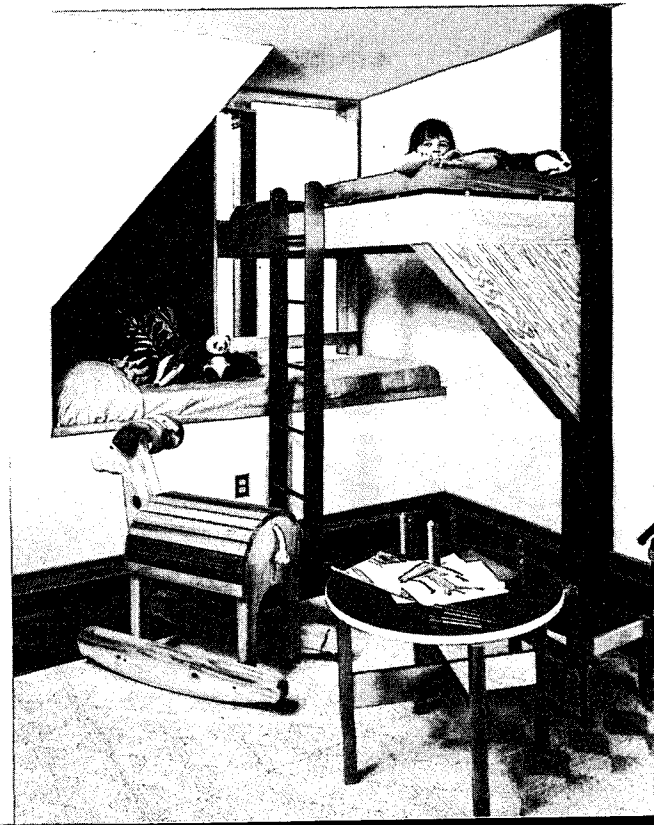


ROOF LEVEL



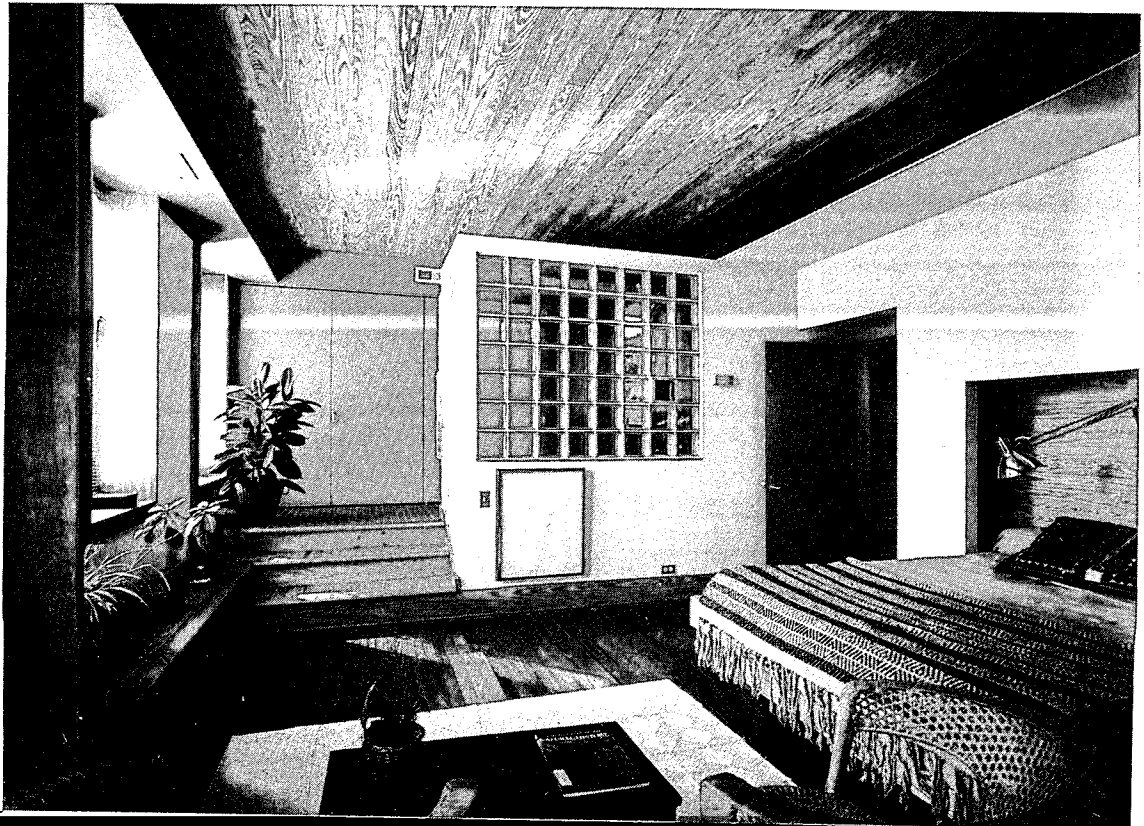


F. CECIL BAKER

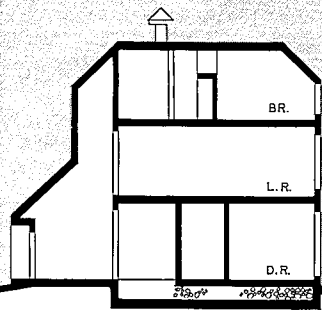




The living room (photos above) overlooks the street. The original steel girders and wood joists were retained, as was the brickwork. The Mexican floor tile is new. In the master bedroom (photo right) the bath tub is screened by a glass block partition. Child's room (photo left) is on the third level. A great deal of study and attention went into detailing these spaces as the photos amply demonstrate.







Conger residence
Guilford, Connecticut
Leela Design

Its most consciously developed elements—verticality and symmetrical planning—combine to give this three-story Connecticut house a remarkably arresting presence. It rises from a secluded, rocky promontory overlooking Long Island Sound and offers occupants panoramic views from its upper levels.

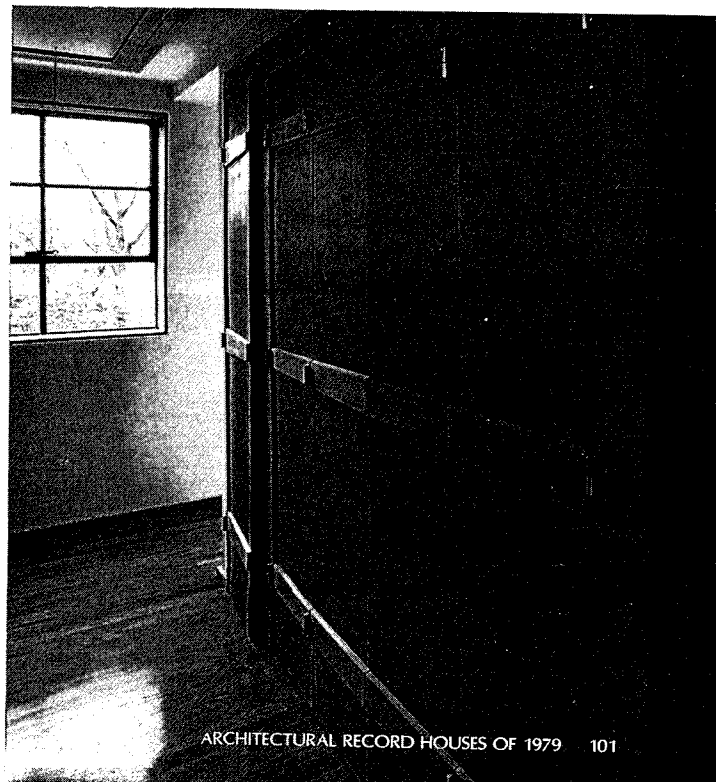
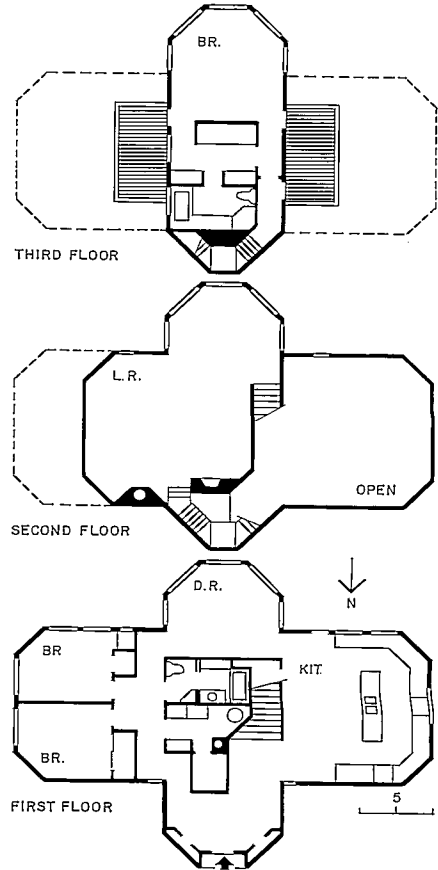
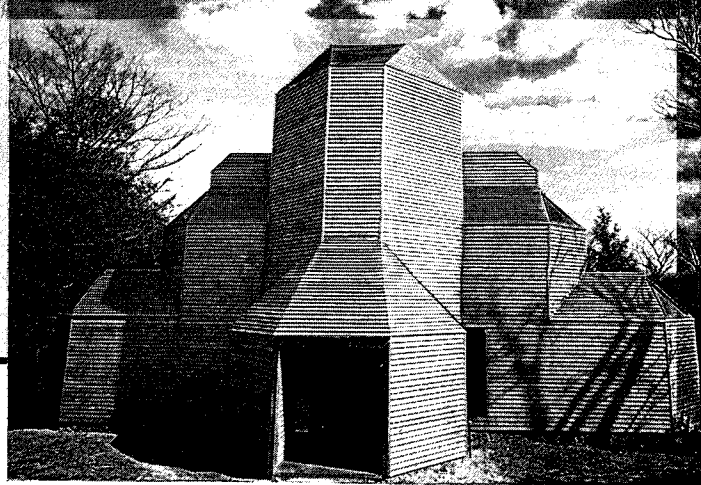
The north side of the house (photo right) is as closed as the south side is open. Large areas of 1/2-inch insulating glass in factory sash admit almost unrestricted sunlight, collecting this heat in an underfloor rock storage bed for radiation at night. Heated air is drawn from the top of the space down through the mechanical core by a thermostatically controlled fan that pumps air back into the rock storage when it has reached a usable temperature. This passive system which can be augmented with an oil furnace and wood stove for winter heating, provides 40 per cent of annual heating requirements, a figure that will increase to 60 per cent when insulating blinds are installed next winter. In summer, all glazed areas can be opened to permit full ventilation of living spaces.

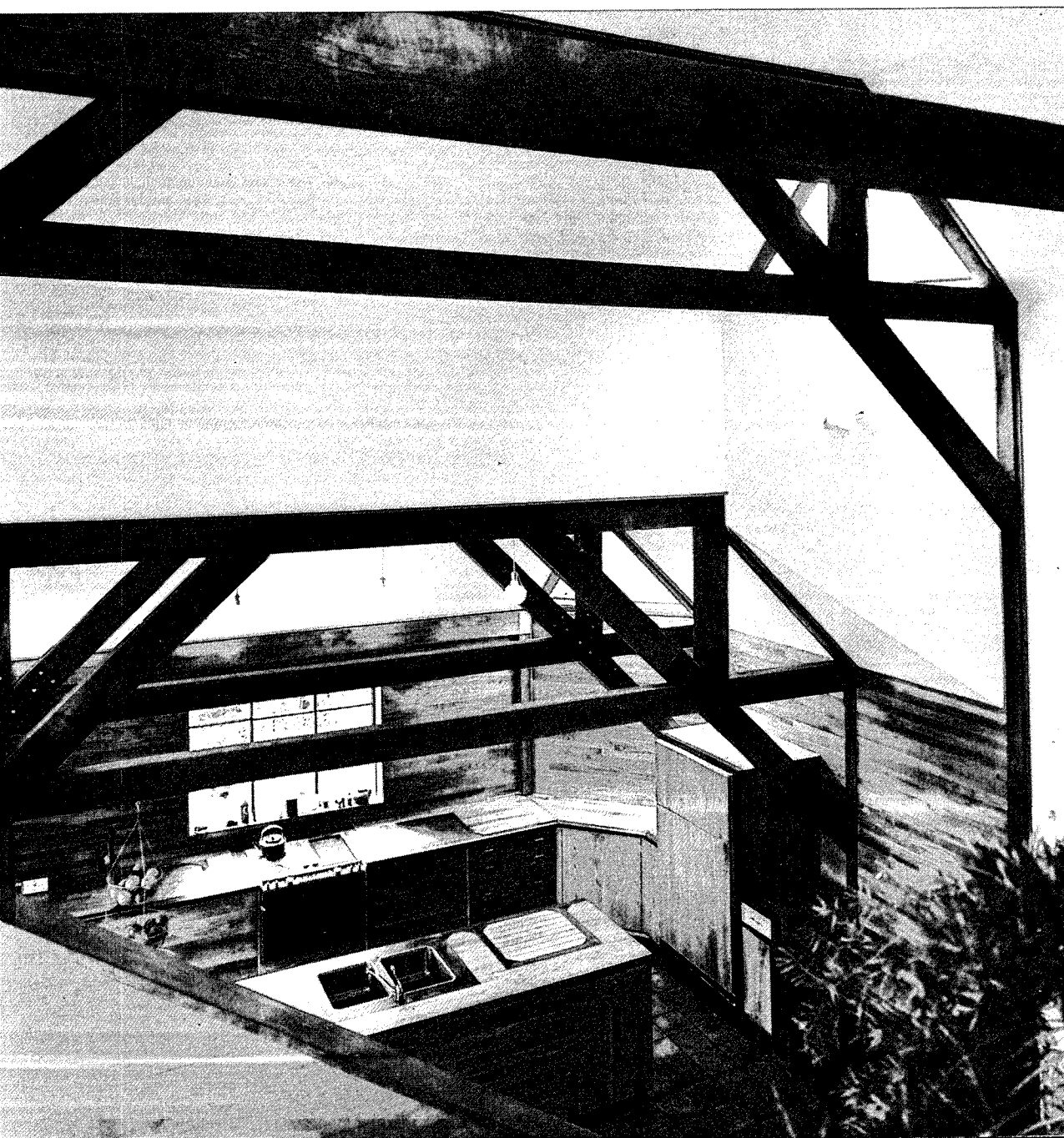
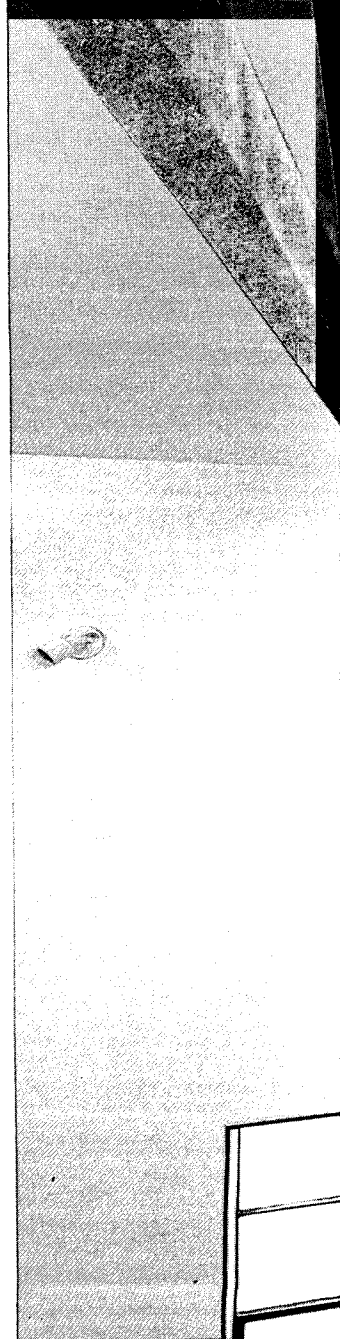
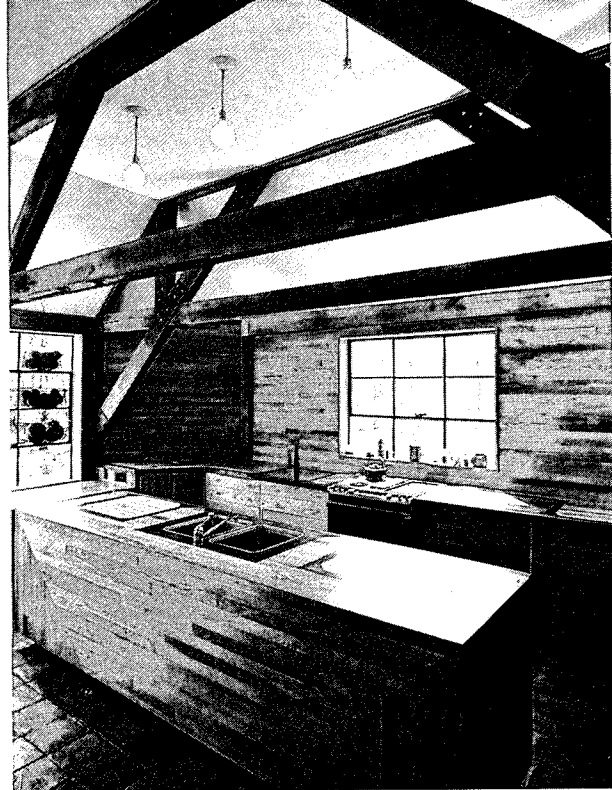
The other element in the Conger house that is developed with obvious delight is the structural system (see photos next pages). Eight trusses, made up of 4-by-8-inch oak sections, bespeak a love of wood joinery, of practical invention, of New England's craft traditions too often forgotten in today's preoccupation with prefabrication and stock parts. These same concerns carry through the design to custom cabinets, doors, furniture, even hardware.

The Conger house will not be to every reader's fancy. Nor should it be. It is an assertion of one range of design values, richly, lovingly conceived, and eloquently stated.



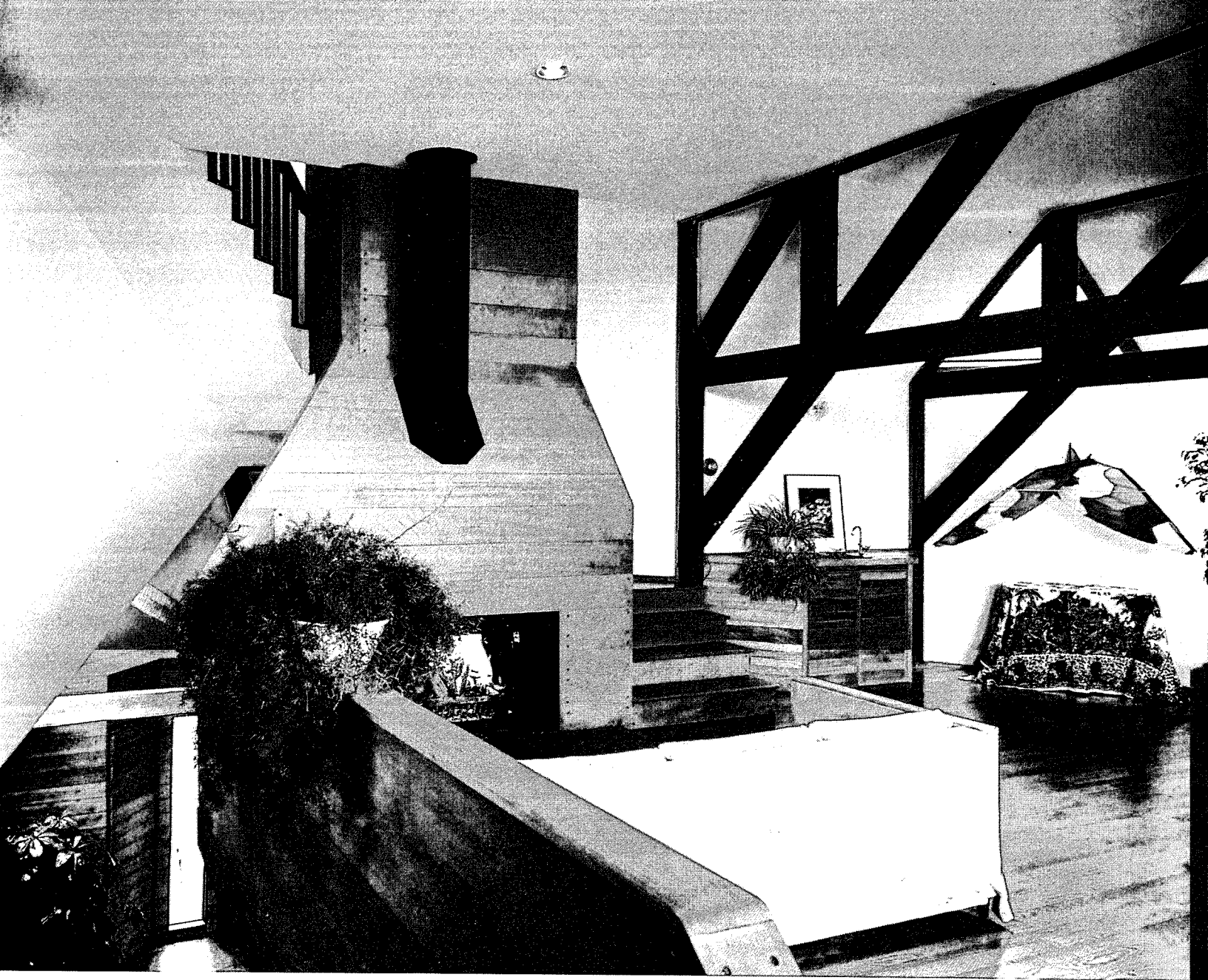
Designers and builders: Leela Design
Steve Conger, David Conger, Paul Lytle
Box 239, Guilford, Connecticut
Owners: Steve, David and Linda Conger
Photographer: Robert Perron



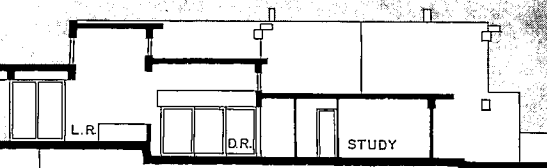


LEELA DESIGN

The various interior views of the Conger residence shown here reflect a lively and steadfast interest in handcrafted building. The living room (large photo above) is on the intermediate level, overlooking the kitchen, and leads by a narrow, behind-the-fireplace stair (another New England tradition) to the master bedroom above (photo right). The master bedroom is flanked east and west by small decks, the only developed outdoor spaces in the house.







Private residence
Southern Arizona
Judith Chafee, Architect

This house for a couple with grown children derives much of its form and character from the conditions the desert itself imposes. Though equipped with a full flat plate collector system, climate control is achieved to an important extent by careful siting, by reticent openings, by a range of passive techniques that the architect has sensibly exploited.

The two largest spaces, the living room and weaving studio, face north toward the mountain view. The remaining spaces step downward to the south and admit the low winter sun through clerestory windows. Openings oppose each other wherever possible so that the prevailing breezes up and down the mountainside sweep the house. The design employs evaporative cooling, using the same fans that move air over the solar heated hot water coils in winter.

The exterior walls are constructed of reinforced concrete block. The concrete beams are site-cast and tinged with a sand-colored additive to match the spectrum of desert hues. The additive also creates a rich contrast with the white-painted interior surfaces. Color is used rather sparingly on other surfaces to maximize the visual impact of Indian rugs, baskets and other regional artifacts.

It is a house with a large number of spaces, some of them sharply confined and most carefully modulated by changes in floor or ceiling height. Walled-in courts give the plan an exploded feeling but serve important climatic and functional ends as well.

The whiteness of the house and its sharp-edged rectangularity give a precise, planar character to the design, a character that contrasts effectively with the softly eroded forms of the surrounding landscape.

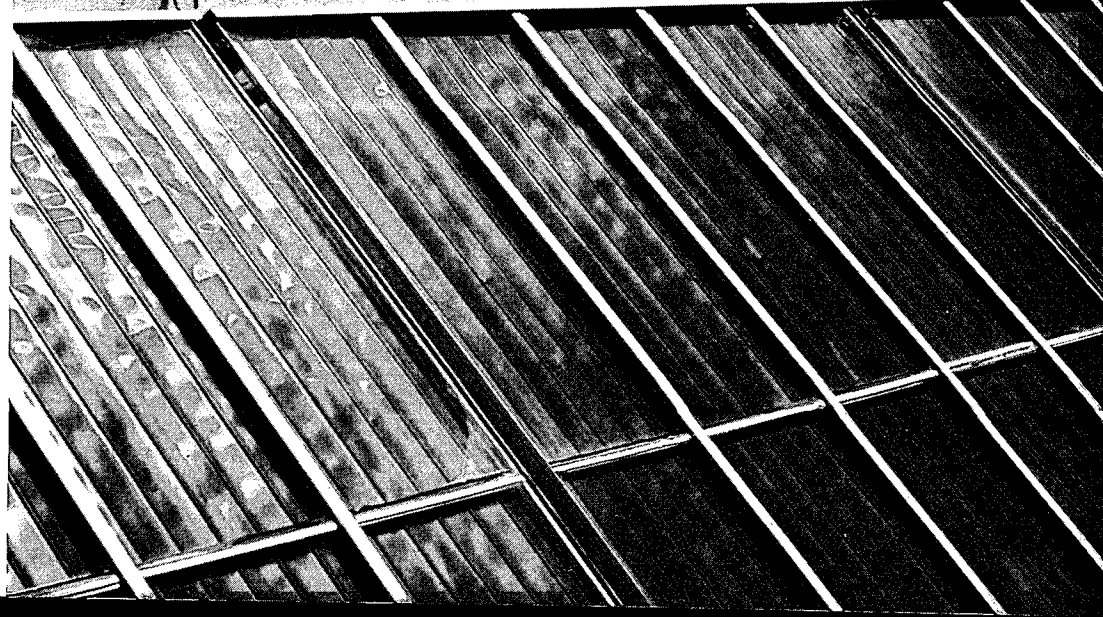
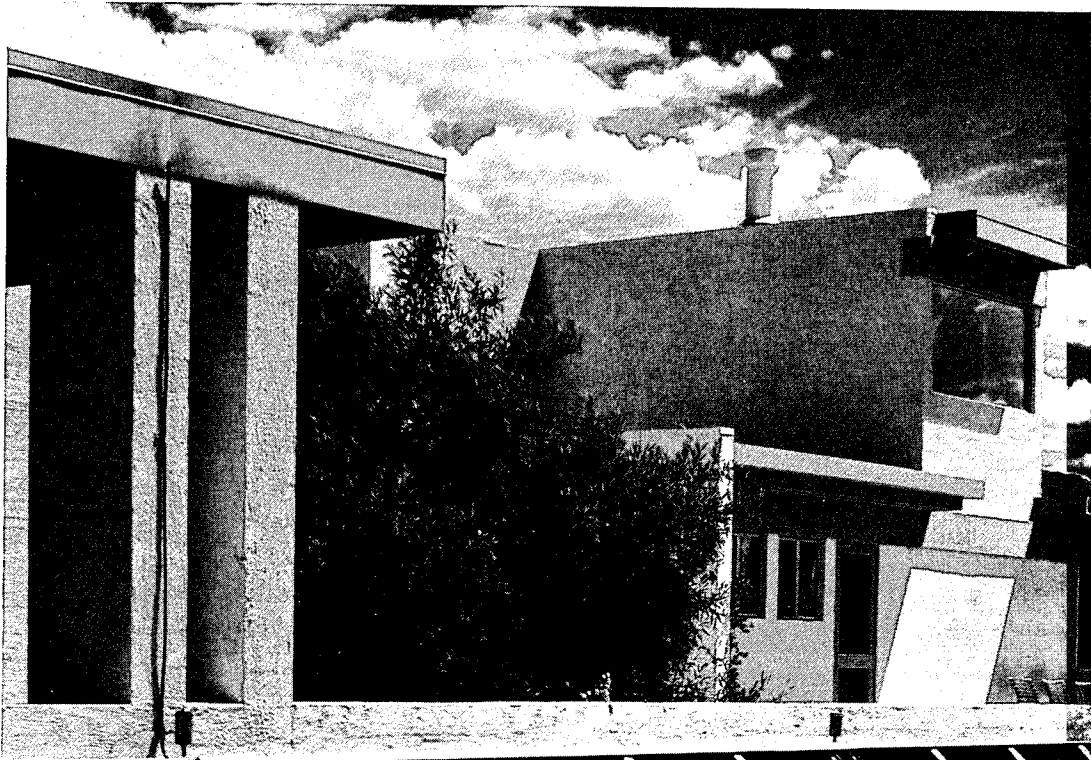


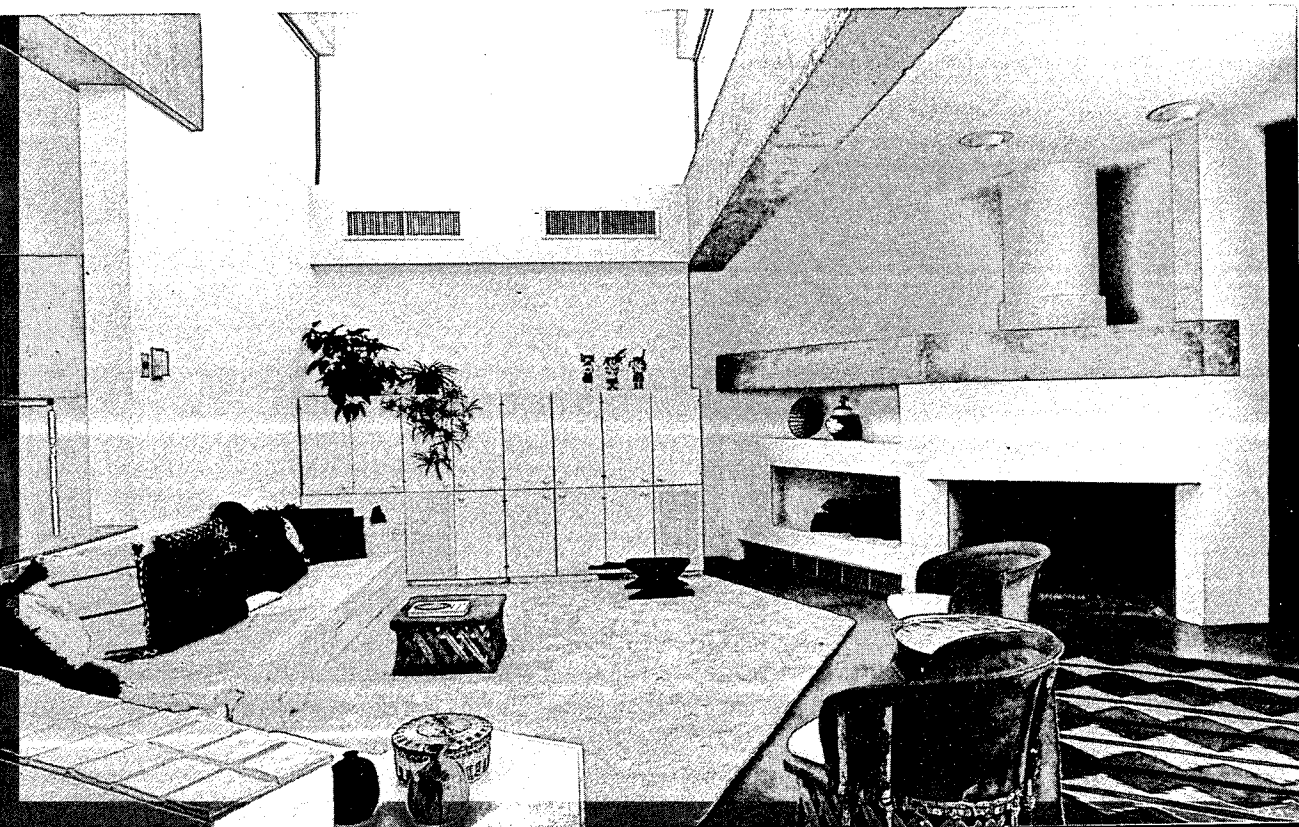
Architect: Judith Chafee
317 North Court Avenue
Tucson, Arizona

Engineers: Holben & Martin (structural)
Meier-Bruington (electrical)

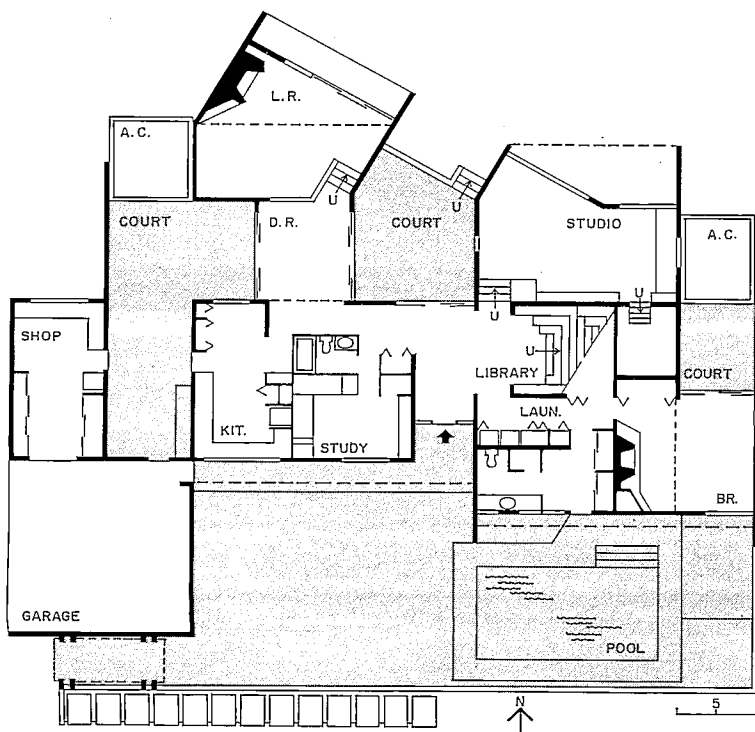
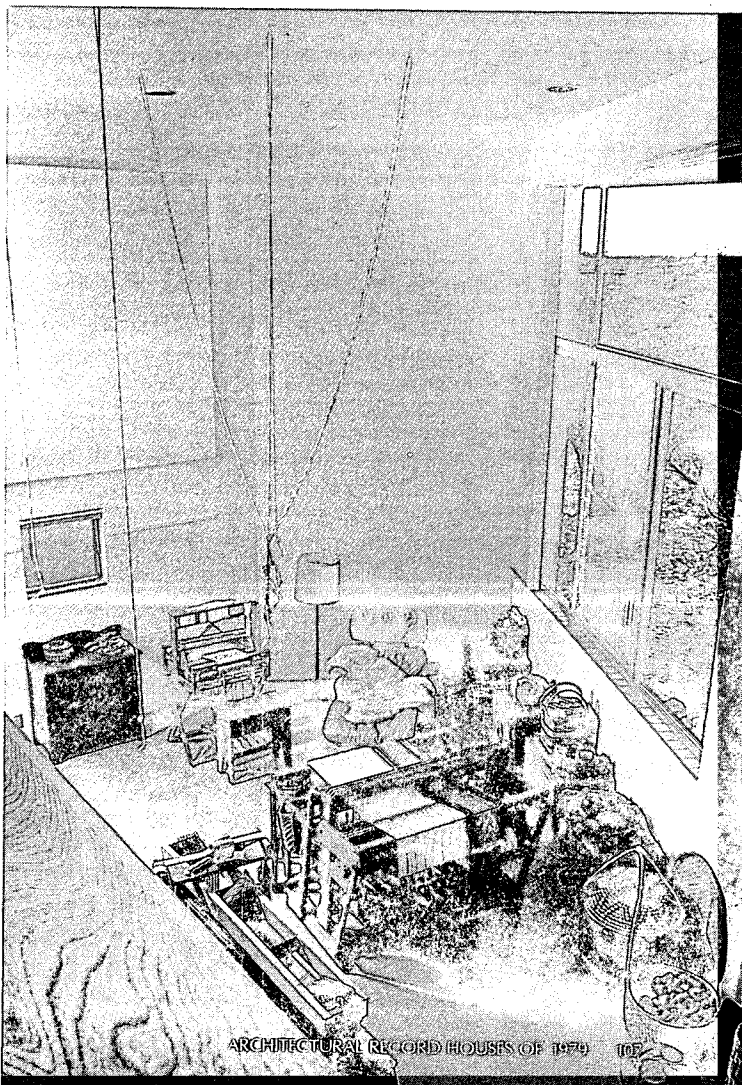
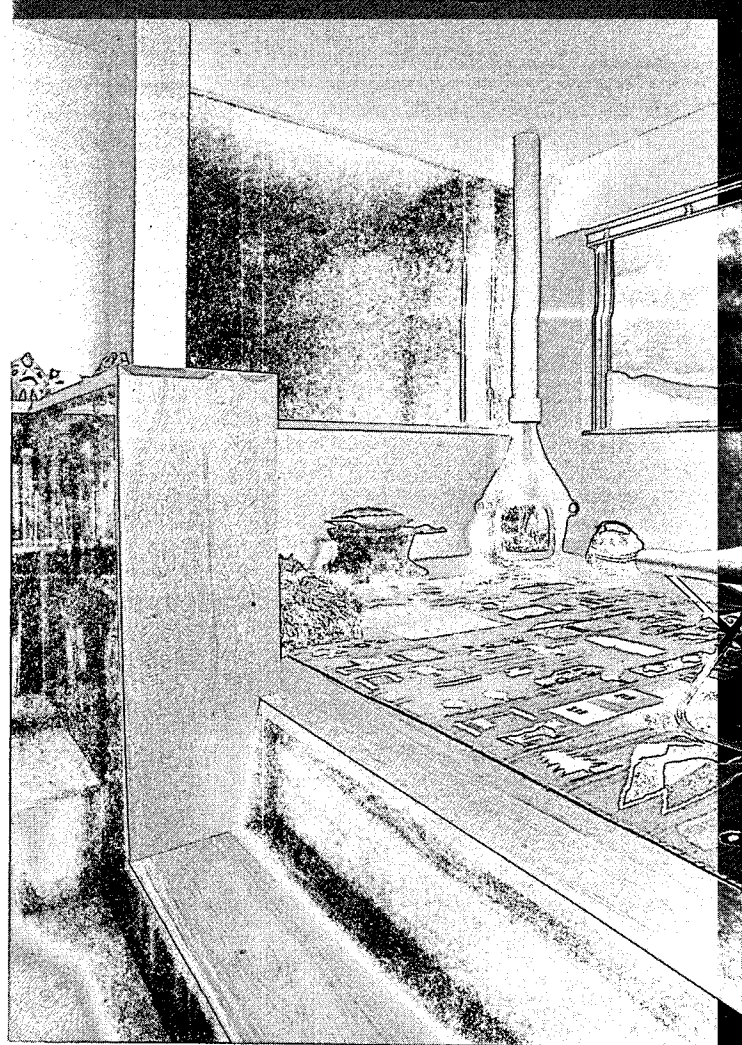
Contractor: James L. Hamilton

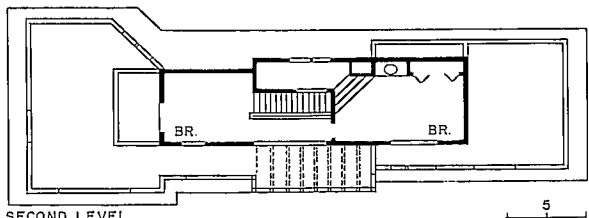
Photographer: Glen Allison



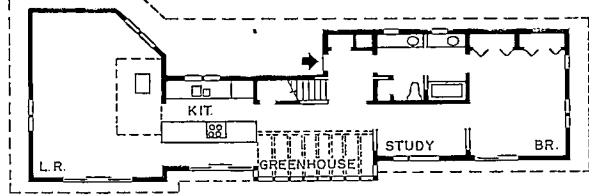


One of several unexpected features in this house is the combination stair/bookcase that leads up to a small study overlooking the weaving studio (photos at right). The thick oak treads protect ascending rows of books while keeping the upper rows in reach without the aid of a library ladder. The plan at right locates the stair/bookcase just off the main entry.

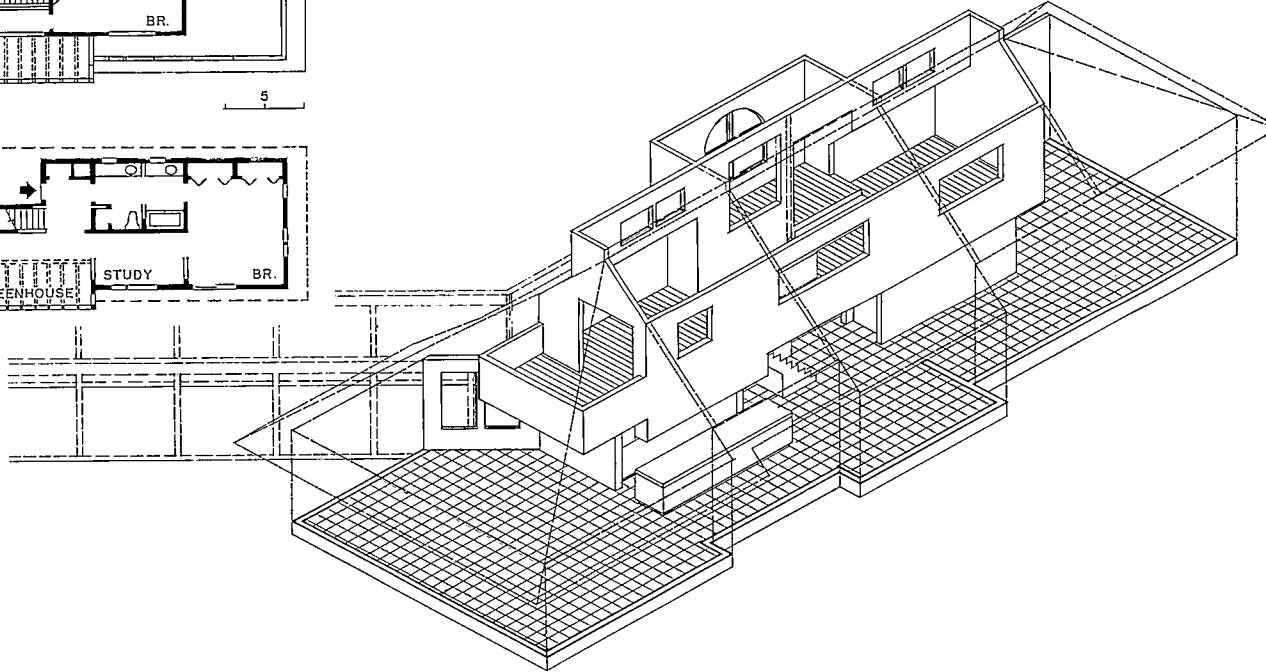


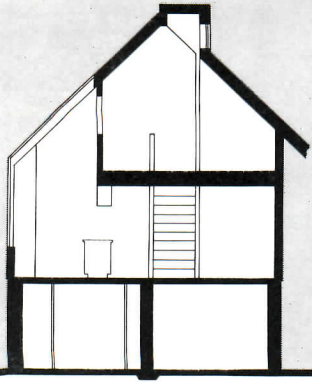


SECOND LEVEL



FIRST LEVEL





Private residence
Westford, Massachusetts
Massdesign, Inc., Architects

An apple orchard in a 200-year-old New England farming community is the setting for this energy-conscious house for a couple who needed living space for themselves and for occasional use by visiting children. Of maximum importance to the owners was the elimination of all conventional heating systems, a decision that shaped the final design down to the smallest detail.

The main first floor living spaces open to the south and back up against a tightly-clad north-facing core that includes bath, storage and stairs to the second floor guest quarters. Under the hip-roofed ends of the structure are double-height living and sleeping spaces. They are linked by a tall narrow circulation space that expands into a greenhouse on the south side and into a small kitchen on the north.

The sloping roof is cut back at the greenhouse, is fitted with flat plate collectors for domestic hot water, and is opened with small skylights that bring daylight through shuttered windows into the upper portions of the house.

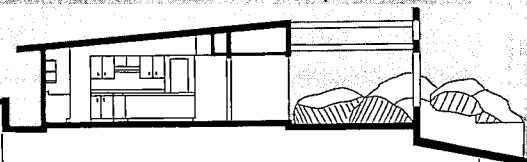
The simple wood frame is constructed using 2-x6-inch studs insulated with foam. Windows are triple glazed on three exposures, double glazed to the south. Floor surfaces that receive significant amounts of sunlight are finished in dark quarry tile over an insulated slab. These materials and building techniques all provide important environmental controls that ensure comfort at every season.



Architects: Massdesign, Inc.
138 Mt. Auburn Street
Cambridge, Massachusetts
Project designer: Mollie B. Moran
Gordon F. Tully, solar systems
Tudor G. Ingersol, partner-in-charge
Engineers: Souza & True (structural)
Contractor: Architectural Designers & Builders
Photographer: ©Steve Rosenthal

The primary sources for heating in this house are solar gain through the large, south-facing openings and a wood stove in the living room. Hot water is provided by the active system of roof collectors that are linked to a 500-gallon watertank. This storage tank also furnishes heat to the house by means of a duct coil.





Osmon residence
Carefree, Arizona
Fred Linn Osmon, Architect

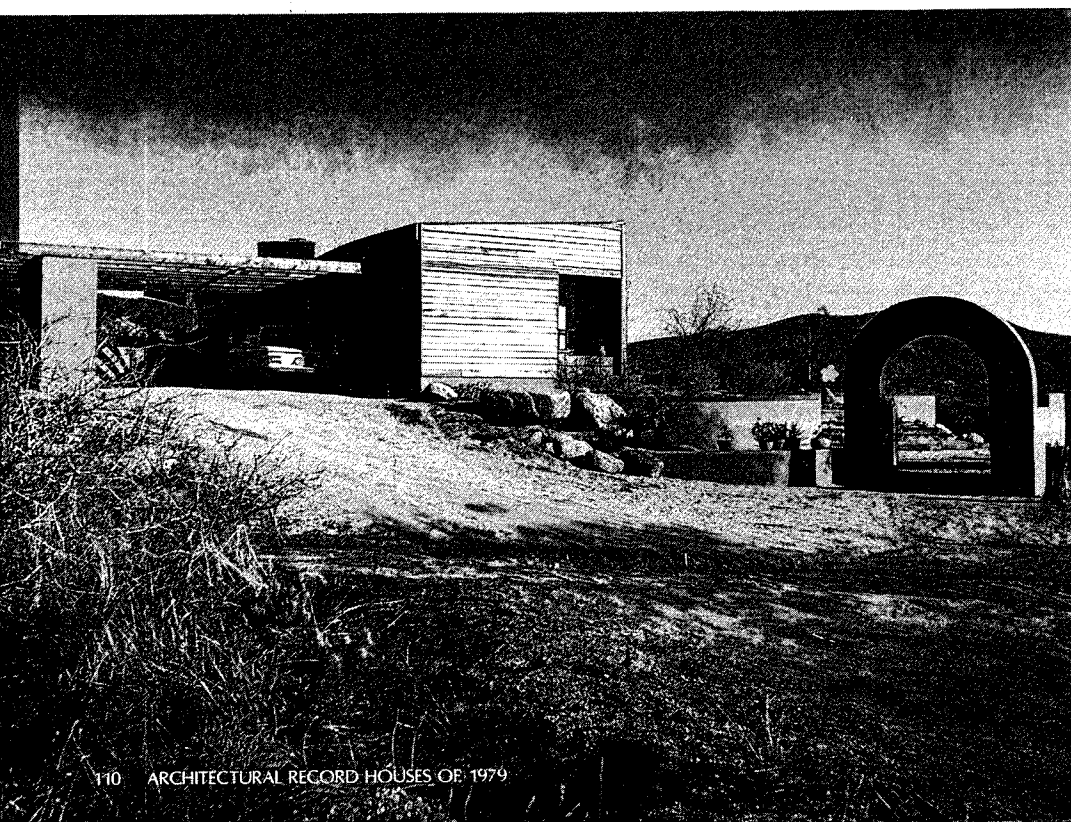
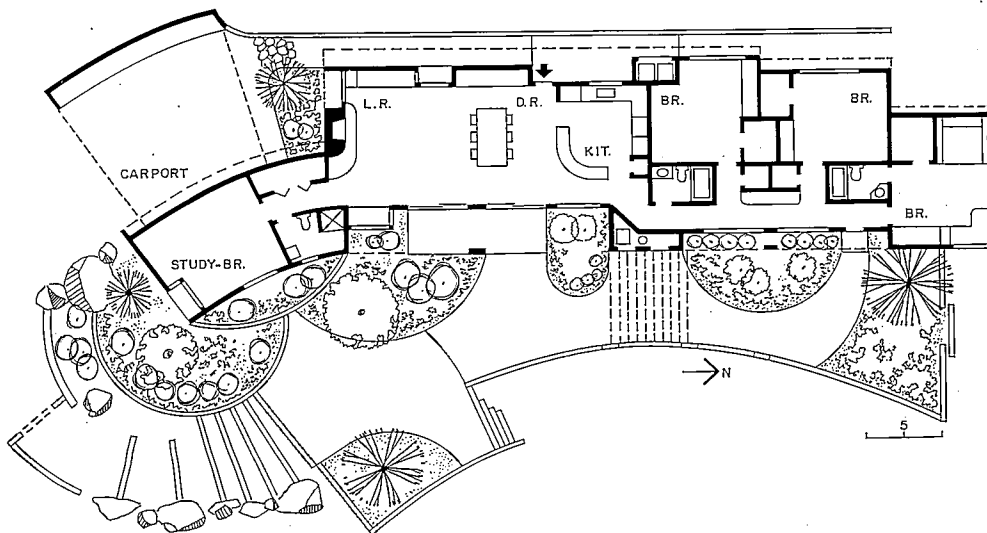
Osmon's own house is located in the badlands of southwest Arizona. The design is an investigation of the relationship between house and desert as well as a series of comments, some of them whimsical, others mildly reproachful, on the nature of that relationship. The painted plywood flowers and rocks, for instance, are a delicious mock-defiant gesture but add unexpected and welcome color on the approach to the house. A more laconic comment is the placement and treatment of the condenser unit (photos bottom right). Painted bright blue and made a feature on the terrace, the condenser is a surrender-with-style to desert reality—and perhaps a reproof to those who think that living comfortably with daytime temperatures of 120 degrees is simply a matter of manipulating a few simple, native devices. It is not, as Osmon will tell you, quite as easy as that.

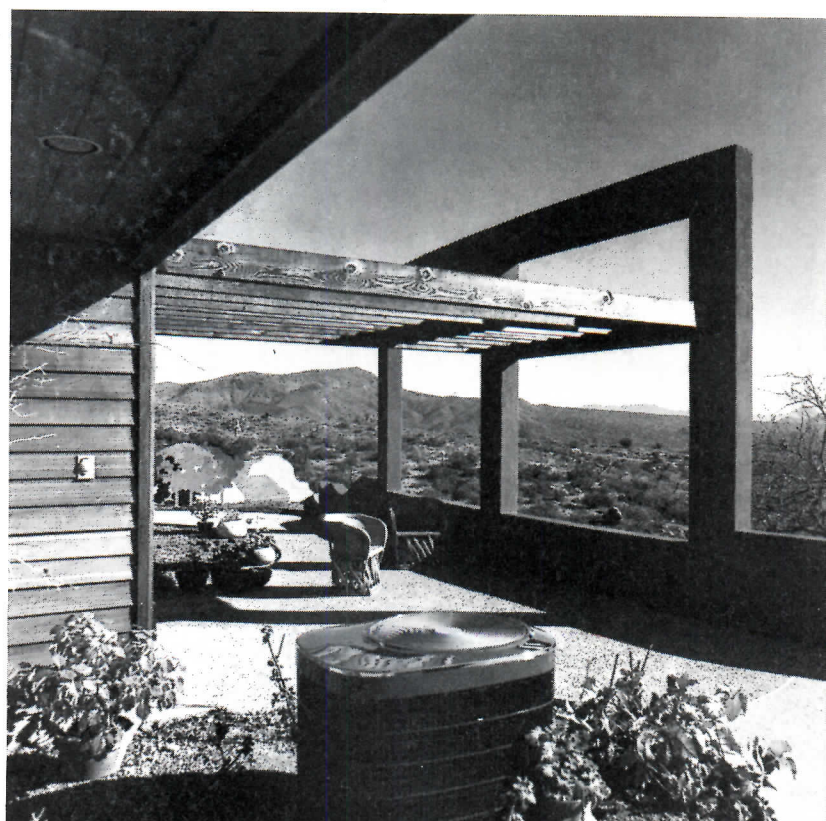
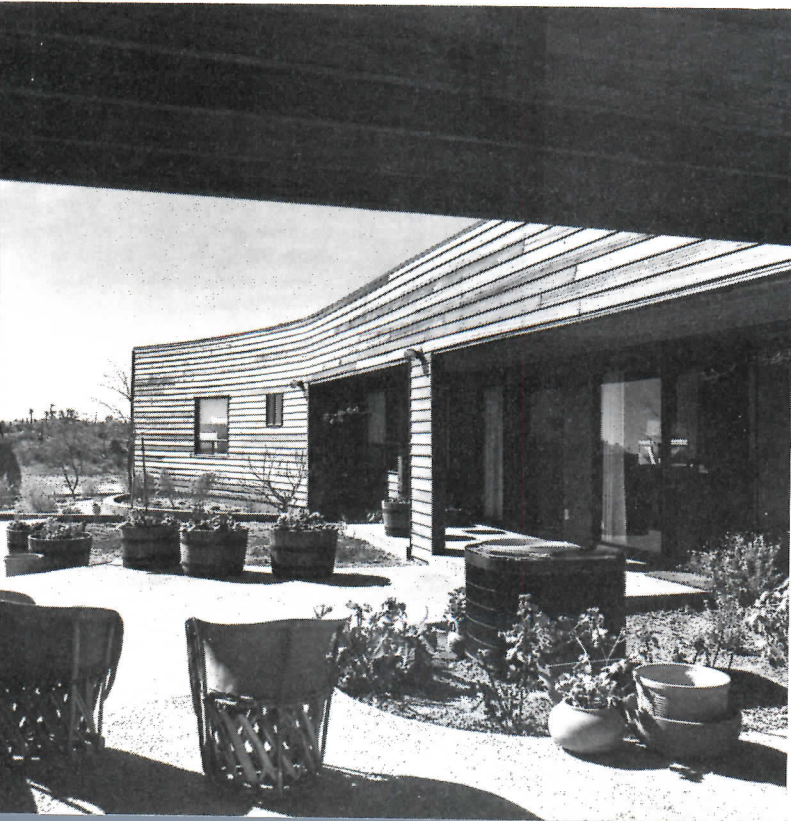
The house is built in masonry and redwood, one of the few woods that stands up well in this climate. Though not large, the interiors feel ample, even spacious. The sloped ceiling adds height at one side and the curves at soffit, at the fireplace, and at the kitchen counters add considerable visual interest. The long curve is reflected on the east elevation of the house where the gentle arc gives just a suggestion of enclosure without interrupting the 180-degree view from the terrace. The retaining wall undulates playfully to echo the distant mountains and supports a simple overhead trellis also of redwood.

With a freestanding arch to mark and dignify its approach but with no front door to signal arrival, the Osmon house states its designer's priorities in often unexpected fashion. But behind this playfulness, it is a house extremely well suited to its beautiful but somewhat inhospitable environment and to the functional requirements placed on it by its architect/owner.



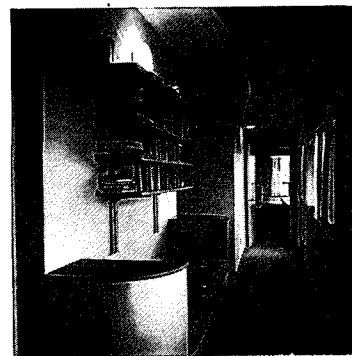
Architect: Fred Linn Osmon
Box 1454
Carefree, Arizona
Engineer: Yury Sheydayi (structural)
Photographer: Joshua Freiwald



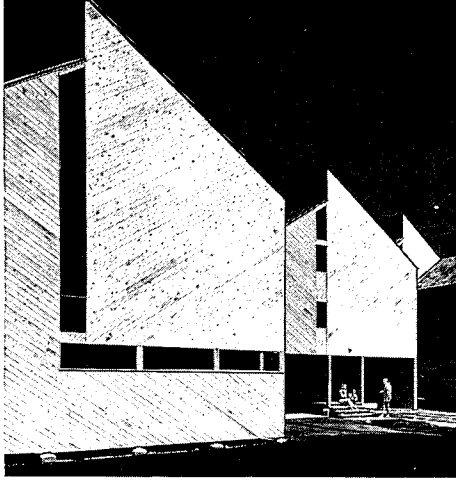




FRED L. OSMON



The living/dining space (photos left) serves as a buffer between the three bedrooms to the north and the guest quarters and carport to the south. All spaces are linked by a long, single-loaded corridor (photo above.)



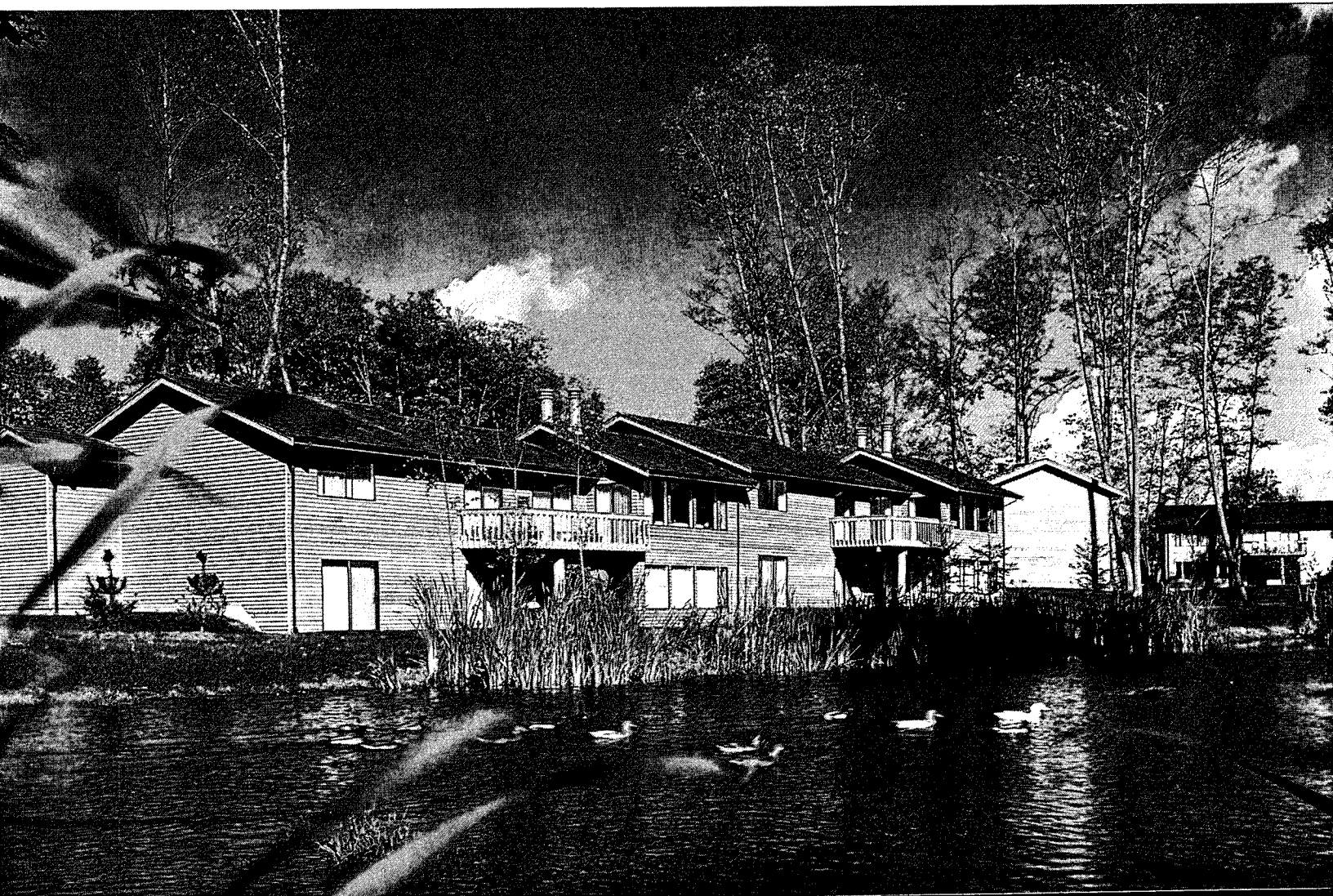
APARTMENTS OF THE YEAR:

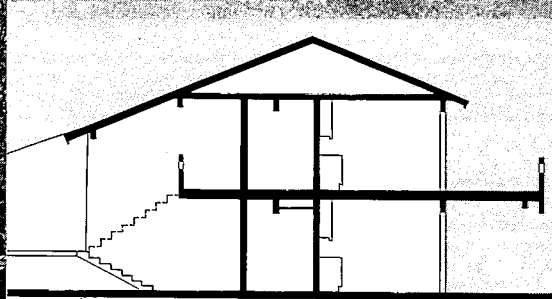
The six multi-family projects that follow offer attractive alternatives to "empty-nesters," to potential second home owners, or to others whose space needs may have been sharply reduced but who still want many of the pleasures of ownership without quite so many of the attendant responsibilities. Like the houses, they have been selected for the amenities they provide, the accommodation they have made with their sites, and the skill that has gone into their design.

Loon Mountain (pages 124-126) is a freshly established recreational community that offers potential purchasers fine slopes for skiing, trails for horseback riding, pools, shops and expansive amenities for outdoor activities of nearly every kind. Highland Park Apartments (pages 118-119), by contrast, is a tightly disciplined, urban solution to housing for the elderly. Its design virtues, if less obvious, are no less appreciated by senior citizens whose lifestyles are less energetic but whose needs and interests are as broad and compelling as ever.

All six projects are designs of quality in a building type that has been scanted too often in the past and is only recently starting to get the kind of attention from architects that is long overdue.

Each of the firms represented in this issue by apartments is a firm with an established reputation for designing fine houses. It is no accident, therefore, that many of the characteristics of private house design carry over, or that the same exacting architectural standards have been vigorously applied.





Bellefield Park
Bellevue, Washington
Mithun Associates, Architects

Preserving the natural environment by building as topography, vegetation and drainage patterns seemed to dictate, the architects have created 4.4 units per acre of condominium housing that gives the impression that the surroundings remain completely undisturbed. The fact is, of course, that the setting has been considerably altered by lawns, paths, and a widening of the existing stream, but these changes are carried out with such a gentle touch that they seem to enhance rather than subvert the natural order. Waterfowl, for instance, now settle into the ponds more frequently than before.

Vehicular circulation and parking areas do not intrude into the park setting. They are kept at the perimeter of the plan where they serve as a visual buffer between Bellefield and adjacent residential communities.

All the units are planned on either one or two levels. All have two bedrooms and vary in size from 1,100 to 1,200 square feet.

The selection of construction and finish materials reflects regional preferences, availability and cost. Cedar is used for exterior siding and for roof shakes. Windows are insulating glass in aluminum frames. Flooring is oak parquet with selective use of carpet.

Bellefield Park gives every outward indication of being a fine place to live. The architects have kept its massing simple, its detailing no-nonsense, its setting responsive to the functional and esthetic needs of its users.

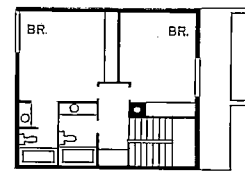
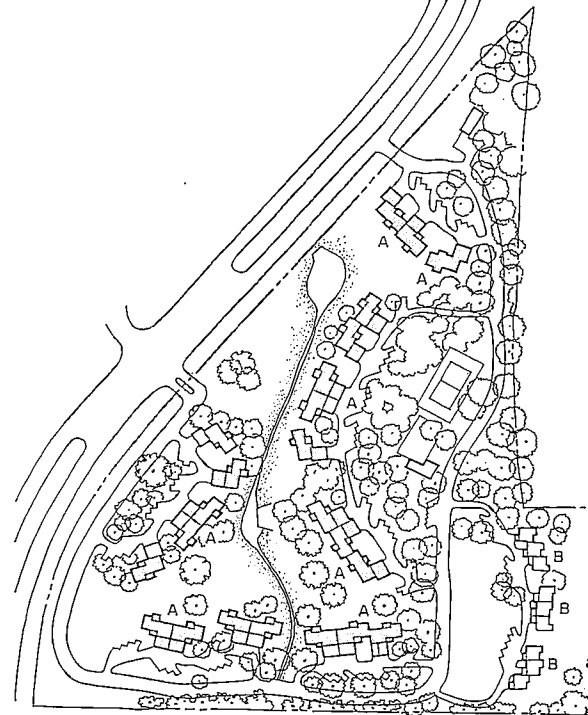


Architects: The Mithun Associates
 2000 112 Avenue, N.E.
 Bellevue, Washington

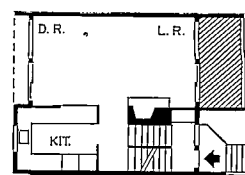
Project architect: Don Dorman
Owner: Ron Lien

Engineers: Jerry Torrence (structural)
 Earth Resources (soils)

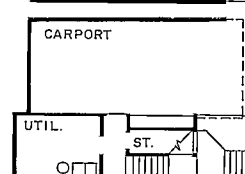
Contractor: Chuck Strauss Inc.
Photographer: Art Hupy



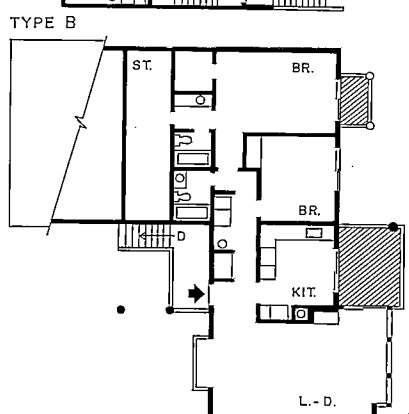
SECOND FLOOR



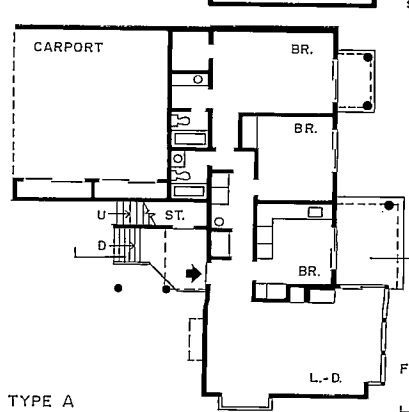
FIRST FLOOR



BASEMENT



SECOND FLOOR



FIRST FLOOR

TYPE A





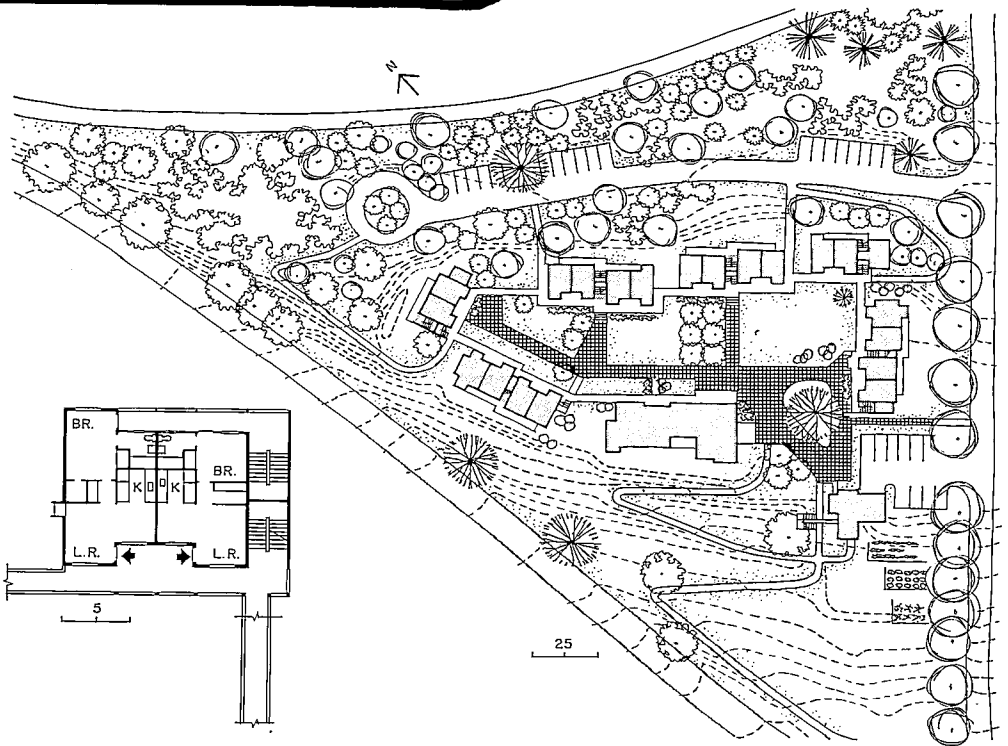
Heaton Court Housing
Stockbridge, Massachusetts
Goody, Clancy & Associates,
Architects

This 50-unit housing community for the elderly, located on a site formerly occupied by a rambling resort hotel, is clustered about a landscaped courtyard and surrounded by dense woods. The traditionally shaped, pitched-roof units are linked by continuous porches and galleries that provide covered passages throughout the complex and, in the nice kind of gesture architecture can sometimes make, remind residents of the social porches of the old hotel.

Most of the units are one-bedroom with living spaces facing the gallery, sleeping space turned to the more private rear porch. Parking is provided on the uphill side (see section) and pedestrian bridges provide access at the intermediate level—a device that sharply limits the amount of stair climbing required of both residents and visitors. Further downslope, where residents may wish to stroll, the architects have provided traversing paths that keep the incline to about 1 on 18. Benches and resting spots are provided enroute.

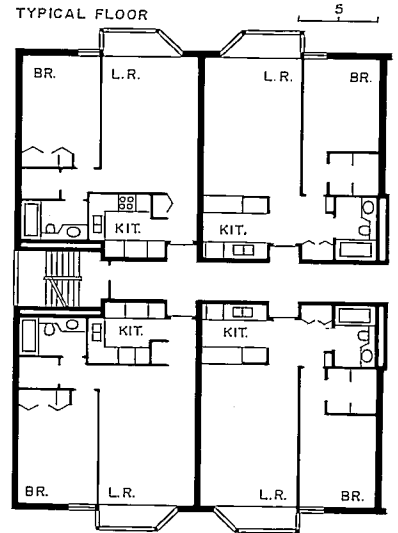
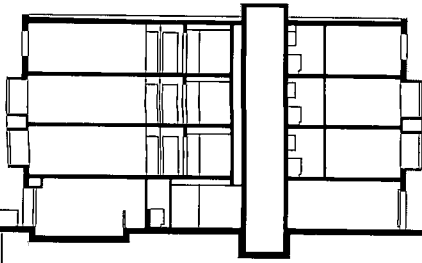
The architects placed the three-story buildings on the north (or uphill) side and kept the single-story structures on the south so that the sun could penetrate the court as fully as possible. This solution also provides the best unobstructed views toward the Berkshire Mountains.

The structure at Heaton Court is standard wood framing finished in cedar clapboard. The gallery areas are surfaced in an all-weather roof deck chosen for its ability to withstand heavy foot traffic and remain waterproof and slip resistant.



Architects: Goody, Clancy & Associates
 334 Boylston Street
 Boston, Massachusetts
Owner: Stockbridge Housing Authority
Engineers: Souza & True (structural)
 Reardon & Turner (mechanical)
Consultant on the elderly: Steve Demos
Contractor: George E. Emerson, Inc.
Photographer: Clemens Kalischer





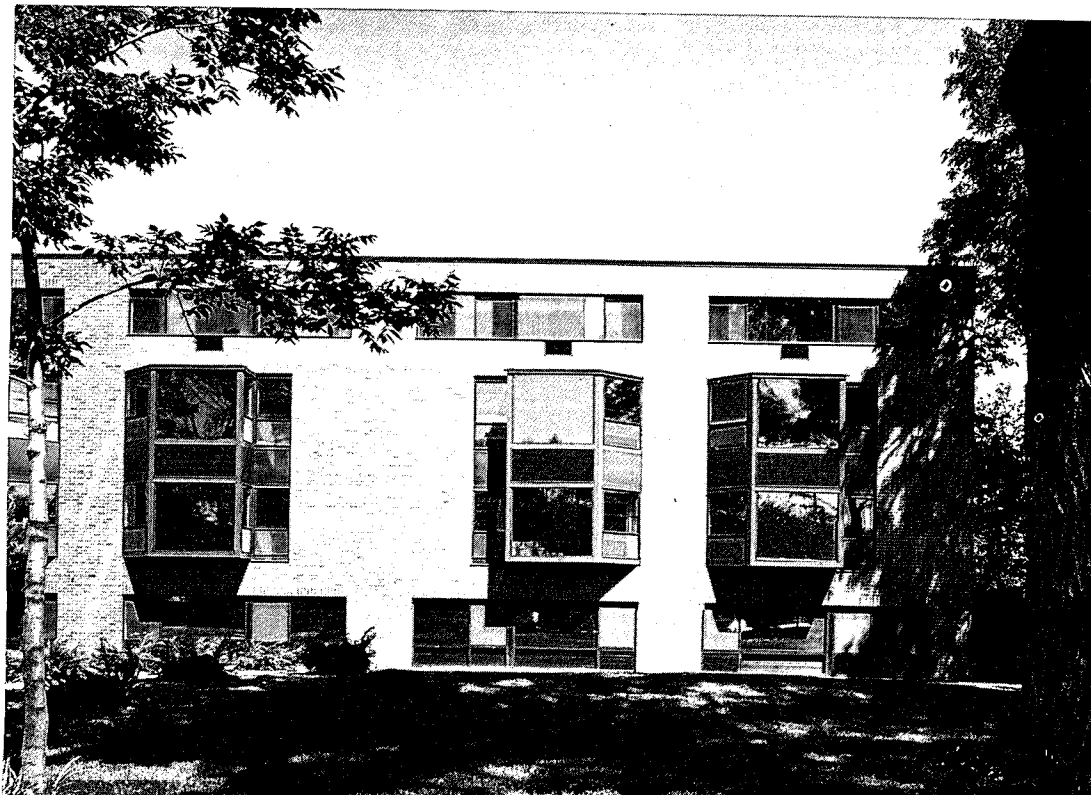
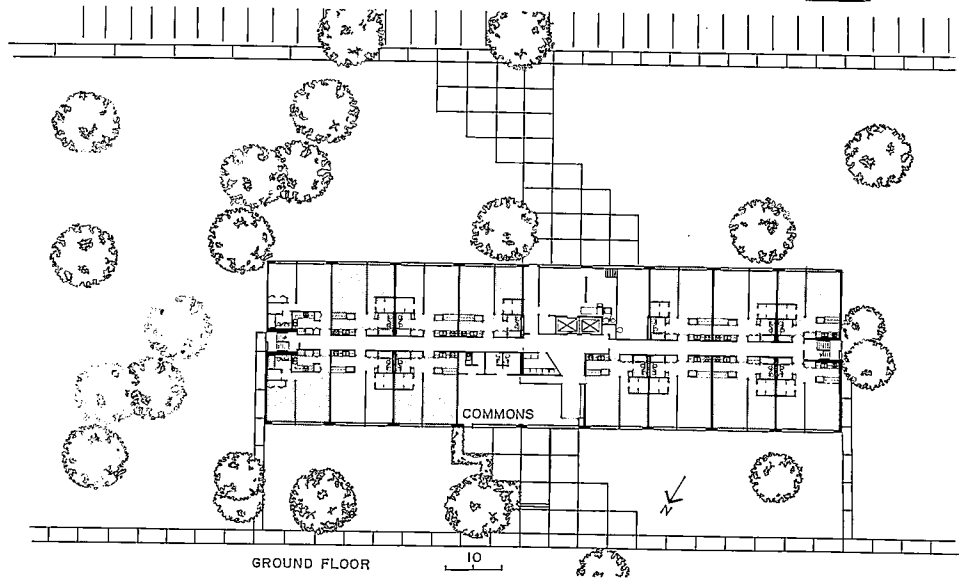
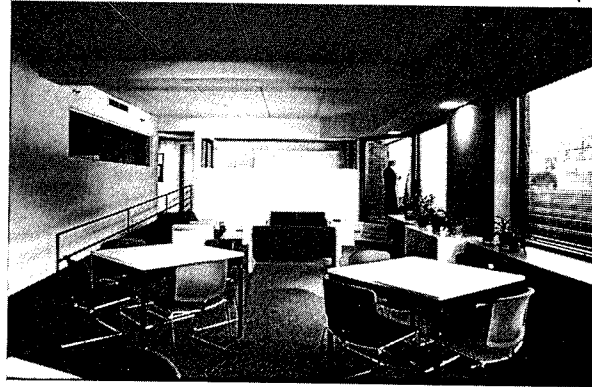
Highland Park Apartments
 Highland Park, Illinois
 Booth Nagle & Hartray,
 Architects

An elderly-housing program, a not-for-profit client, a stringent \$28 per square foot budget: all the ingredients, in fact, that have so often in the past led to callous, institutionalized building. Though they were all present, they led in this instance to something quite different—to an elegant, decidedly non-institutional block of 68 townhouses that respects the scale of its street and neighbors while offering its occupants a pleasant and welcome range of amenities.

The units are constructed using oversized brick, precast concrete plank floors and masonry bearing walls, materials selected for their soundproofing as well as their economic advantages. Though the floor plans are repetitive, the facade is varied to provide a projecting bay window at the intermediate levels for views up and down the street.

The interiors were designed to the needs of the elderly with central elevators, comparatively short corridors, recessed doors, easy-to-maintain finishes and a central commons area off a sunken garden at the sidewalk. A small community room (photo right) and a manager's apartment complete the plan.

The site is a lightly treed parcel at the end of a busy shopping street in a Chicago suburb. In this context, with its height limitations, its setback requirements and its restrictive program, Booth Nagle & Hartray—together with their clients—have succeeded admirably where others before them have too often failed.



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

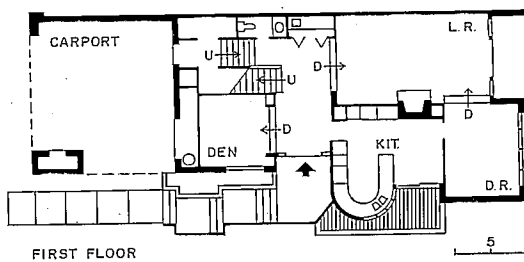
Owners: City of Highland Park

Engineers:

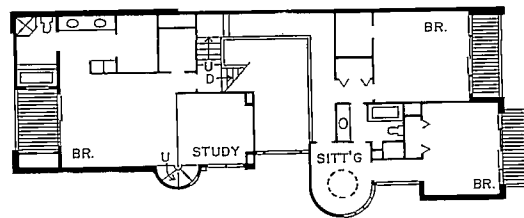
Wiesinger Holland (structural)
 Wallace-Migdal & Drucker (mechanical)

Contractor: E.W. Corrigan Co.

Photographer: Philip Turner

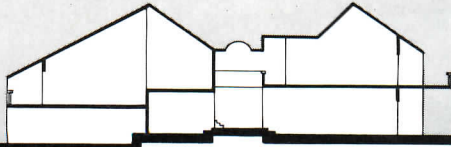


FIRST FLOOR



SECOND FLOOR

Physical security was a significant factor in the design of this townhouse complex. Access to the units in each development phase is through a single checkpoint that has direct communications with each unit as well as with the security control center.



**Hudson on Memorial
Houston, Texas
Kaplan/McLaughlin/Diaz
Architects**

On a gently-contoured, wooded site outside Houston, a site that had formerly been a campsite for Boy Scouts and a site that deserved sensitive development, the architects have completed Phases One and Two of a projected 800-townhouse planned unit development. The 146 units in the first two phases are aimed at a particular market group: "empty nesters" whose children have grown up and moved away. In spite of this, the units are comparatively large and generously proportioned. All are either two-, three-, or four-bedroom designs of 2,300 to 3,200 square feet. To furnish maximum light and openness, all are planned with a double height atrium space between the living areas and the bedrooms. By this device, daylight is admitted through clerestories deep into the interiors.

Openness, in fact, was a prime concern of architects and site planners from the start. The units are clustered in a relaxed pattern and linked by sinuous, informal trails and walkways all enriched by landscaping and augmented with attractive benches. The "pull" along these pathways, the invitation to stroll, to pause, to linger, to stroll some more is almost irresistible.

The houses are massed with shed roofs facing the street so that their apparent bulk is visually diminished. The architect describes the vocabulary of brick veneer, wood boards and shingle as "a blend of California contemporary design with traditional forms that evolves into something both new and old, but not regional or specifically derivative of any familiar style."



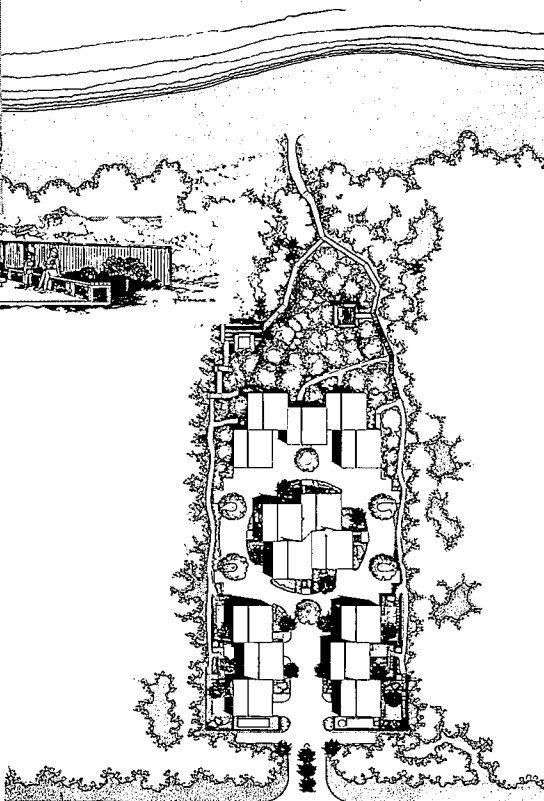
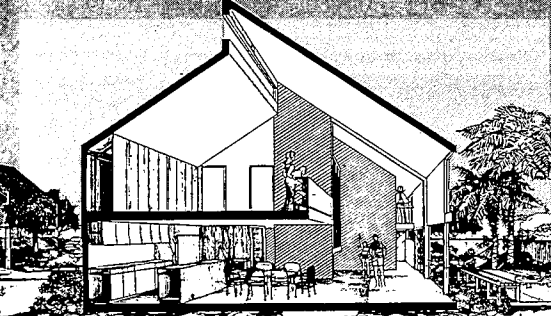
Architects: Kaplan/McLaughlin/Diaz
222 Vallejo Street
San Francisco, California
Peter Gordon, designer

Associate architects:
Langwith, Wilson, King and House
Developers: Christiana Southwest
Engineers: Al Epps (structural)
Conditioned Air (mechanical)
Stacey (electrical)

Graphics: Kuest Corporation
Contractor: Christiana Southwest
Photographer: Joshua Freiwald







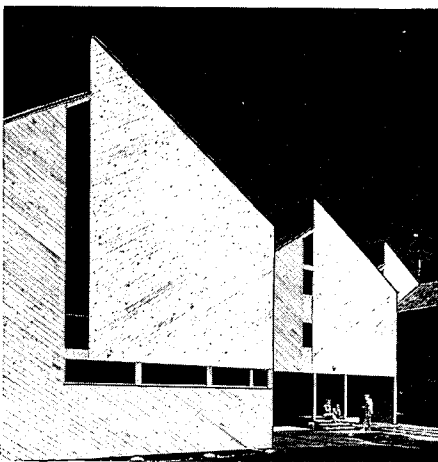
Sea Gardens
 Atlantic Beach, Florida
 William Morgan, Architect

William Morgan's design for these fifteen townhouses is exceptional because the developer-commissioned buildings are not only straightforward and sensitively appropriate (indeed, have many of the characteristics of his custom houses) but because of their unusually sympathetic and innovative site planning. In a market that has not always placed much emphasis on design quality, these units are boldly sculptural and at the same time blend with the undisturbed natural setting.

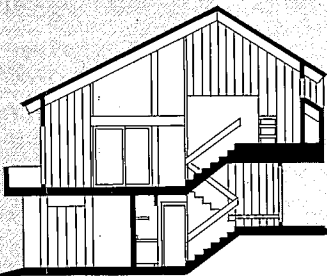
Typically, there are three bedrooms in each 1500 square-foot unit. The second-floor bedroom overlooks the living room, separated only by a balcony railing. The third bedroom occupies a crow's nest position in a third-level loft.

To keep construction costs down, the wood-frame structures are repetitive, although the square plans have been turned and flopped to provide variety. Accordingly, units are either arranged in a staggered line or in pinwheel fashion, and the units nearest the beach are raised for views.

But the greatest interest is generated by Morgan's sensitive site plan. Despite the formal, almost urban massing, the plan preserves much of the site's original character—including major trees and most importantly the dune separating the buildings from the ocean beach. Resisting the unfortunate common practice of leveling these dunes to provide views, Morgan instead chose to accentuate the contained-in-a-forest quality of the site and to provide common access for all units over the dune. And by such use of the beach frontage, Morgan has opened the way to a future expansion of equally desirable units across the main road.



Architects: William Morgan Architects
 220 East Forsyth Street
 Jacksonville, Florida
Structural engineers:
 Haley Keister Associates, Inc.
Mechanical and electrical:
 Roy Turknott Engineers
Contractor: Demetree Industries, Inc.
Photographer: Otto Baitz



Village at Loon Mountain
Lincoln, New Hampshire
Huygens and Tappé,
Architects

On this 800-acre parcel that faces the Loon Mountain Ski area in the White Mountains, the architects have completed the first phase of development that includes 200 hillside townhouses grouped around an attractive Village Center. The Center is a pedestrian shopping/recreation street complete with restaurant, grocery stores, skating rink, swimming pool (photo below) and indoor-outdoor tennis facilities. Up from the Center, along the flanks of the mountainside, are 1-, 2-, and 3-bedroom condominiums clustered as topographical conditions dictated in groupings of various sizes. Each cluster is sited so as to disturb the terrain as little as possible. Close-in trees, as the photo at right indicates, were retained and the natural vegetation of the earth floor was left as is. These things, together with an active but unassuming massing and choice of finishes, produces about as gentle an intrusion as any architecture can make into a forest setting while still providing a full array of domestic amenities.

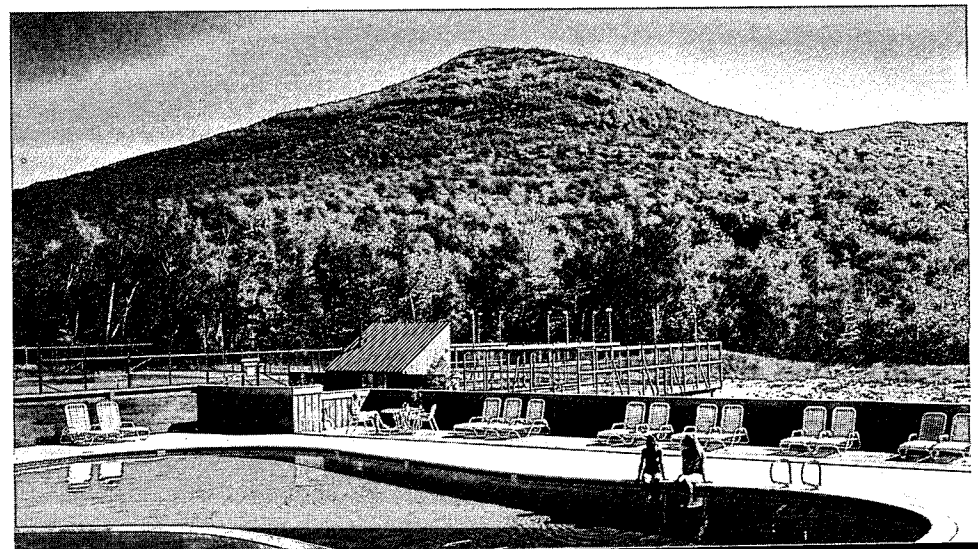
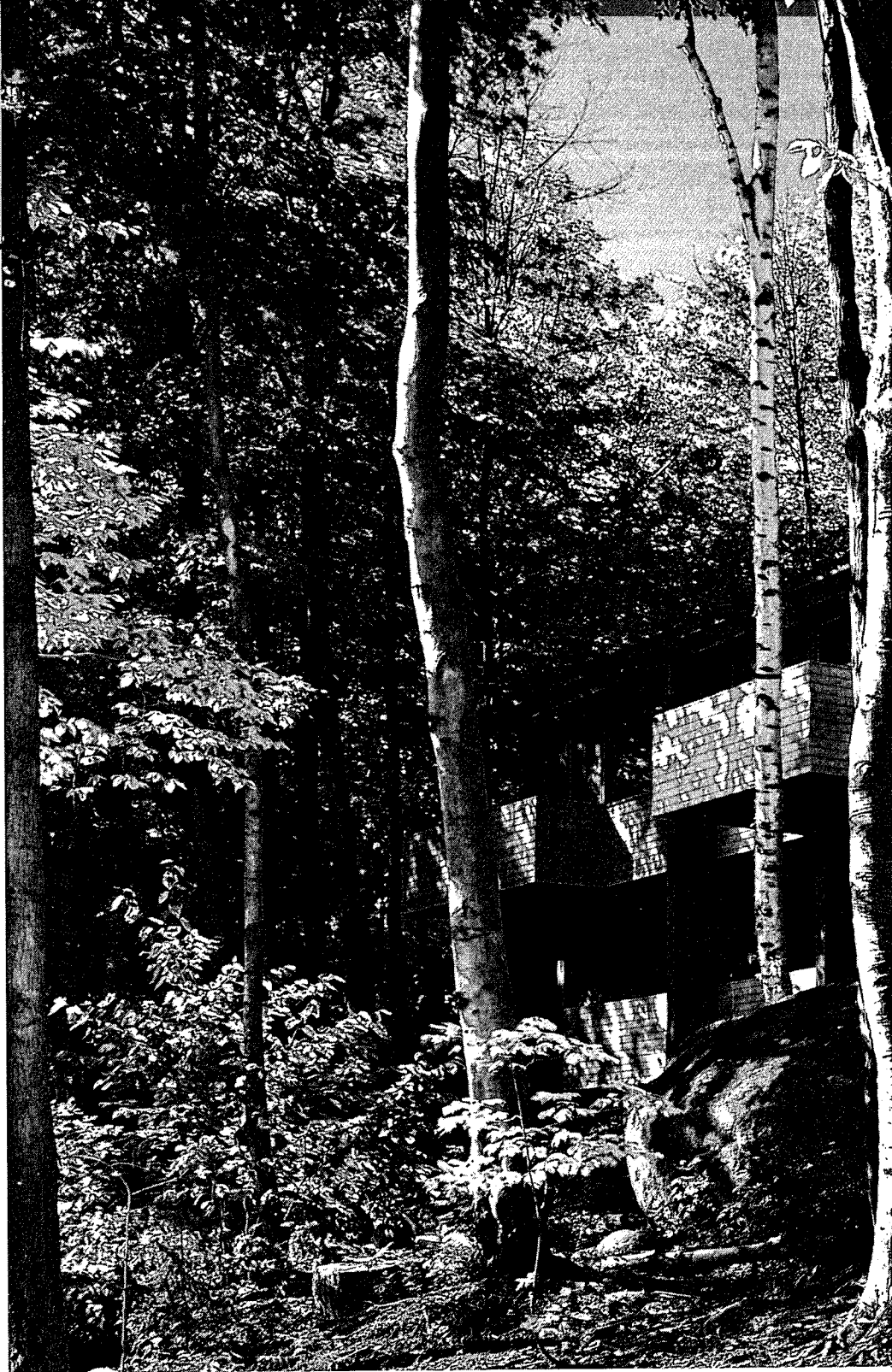
The floor plans of individual units vary by type but all are arranged in a lively series of half levels keyed to the slope of the site. Living, dining, and kitchen spaces typically occupy the intermediate level with master bedroom and sleeping loft a half level below and above respectively. The entry, which leads to the split level stair, is designed and outfitted as a ski storage space.

The delight of this project is in the site relationships and in the manner in which the architects have responded to them. Without noticeable sacrifice to environmental values, this community offers superb access to some of the best and least developed recreational lands in the Northeast.



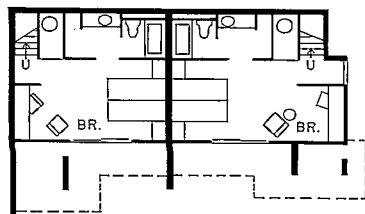
Architects: Huygens and Tappé, Inc.
462 Boylston Street
Boston, Massachusetts

Francis Di Mella, partner-in-charge
Developer: Herriot, Eaton, Keating
Site planning: Sasaki, Walker, Roberts
Engineer: Steco Engineering Corp. (structural)
Contractor: Martin Carrier
Photographer: ©Steve Rosenthal

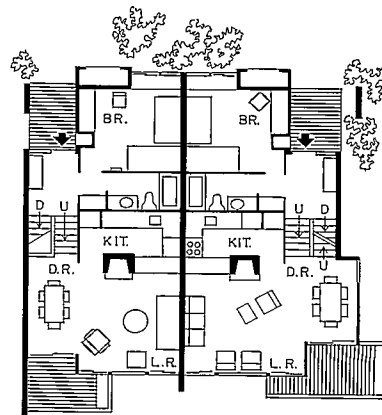




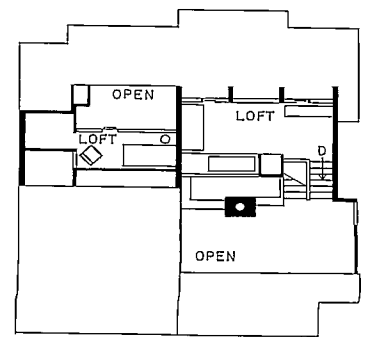
The pool complex, at left, is a portion of the Village Center—a Center that is being built in stages to correspond with the over-all growth of this recreational community. What is emphasized by these designs in the impression of "village" rather than development.



LOWER LEVEL



MAIN LEVEL



UPPER LEVEL

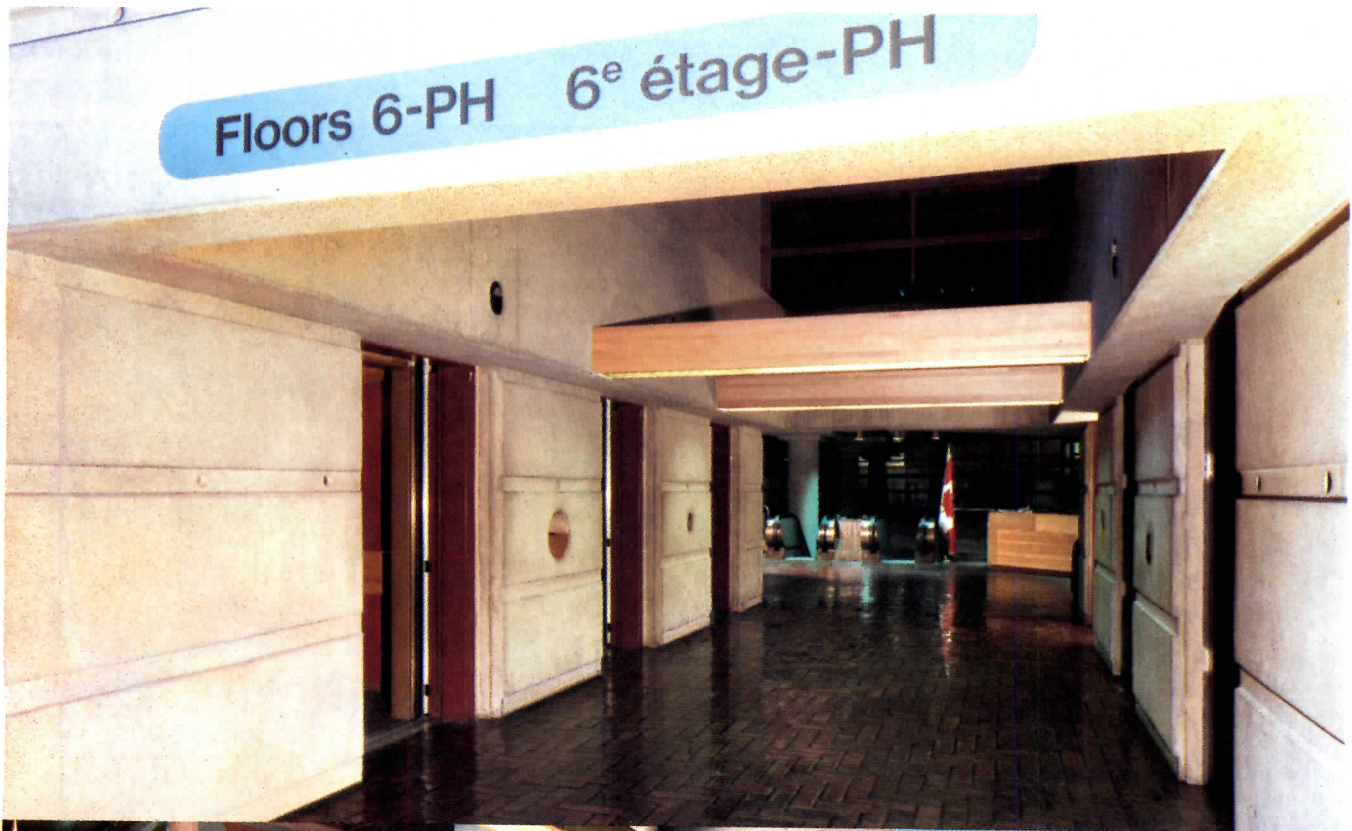


The townhouses are of wood frame construction with rough-sawn, shiplapped pine siding on exterior walls and spruce clapboards on balcony parapets. Metal roofing has a bronze-colored, baked enamel finish. Inside, floors are carpeted except for sheet vinyl in kitchen and bathrooms, and 4-by 6-in. wood blocks with end cut exposed in the entry ski rooms. All units have fireplaces and electric heating.

HUYGENS AND TAPPÉ, INC.



Montgomery Moves People at the Government of Canada Building, Toronto



exterior photo courtesy of Canadian Architect Architects: Dubios, Strong, Bindhardt
Associated Architects: Shore, Tilbe, Henschel & Irwin General Contractor: E. G. M. Cape and Co., Ltd.

Twelve high speed elevators, divided into low and high rise groups, and two efficient escalators, move people in this innovative, energy-saving building. The architects' intent, to provide an inviting space for both visitors and workers, is carried out with greenery, works of art, and color.

The colorful elevator cars, with floors tiled in glazed brick, compliment the brickwork in the two story entrance lobby.

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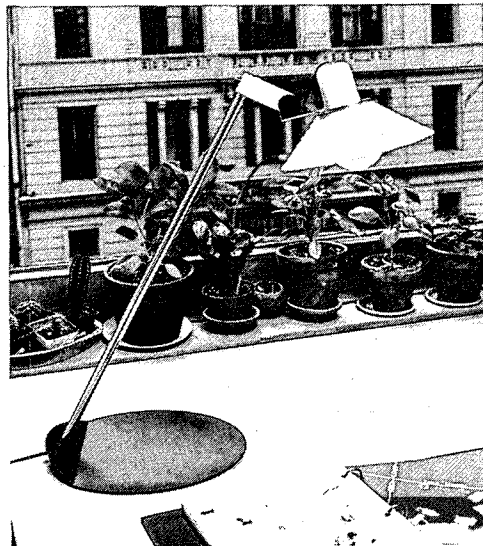
MONTGOMERY ELEVATOR COMPANY, MOLINE, ILLINOIS 61265
MONTGOMERY ELEVATOR COMPANY, LIMITED, TORONTO, ONTARIO M9B3S5
OFFICES IN PRINCIPAL CITIES OF NORTH AMERICA.

montgomery moves people

Circle 33 on inquiry card

For more information, circle item numbers on Reader Service Inquiry Card, pages 171-172

Three distinguished lighting designs

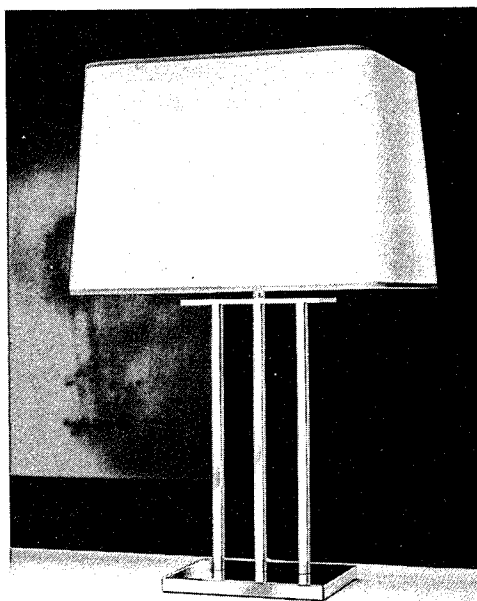


DESK LAMP / A new addition to the company's Milano collection, called "Tavolo," this desk lamp has a large circular black-finished base with a chrome rod, topped by a directional metal reflector in black or white. While simply designed, its sturdy nature is easily adaptable for residential or commercial uses. ■ Koch + Lowy, Inc., Long Island City, New York.

circle 301 on inquiry card

TABLE LAMP / A classic design look, this lamp emphasizes vertical and horizontal lines by using three slim vertical columns supporting a large rectangular white linen shade. The total height is 43 1/2-in., and the base comes in polished chrome or brass. ■ Koch + Lowy, Inc., Long Island City, New York.

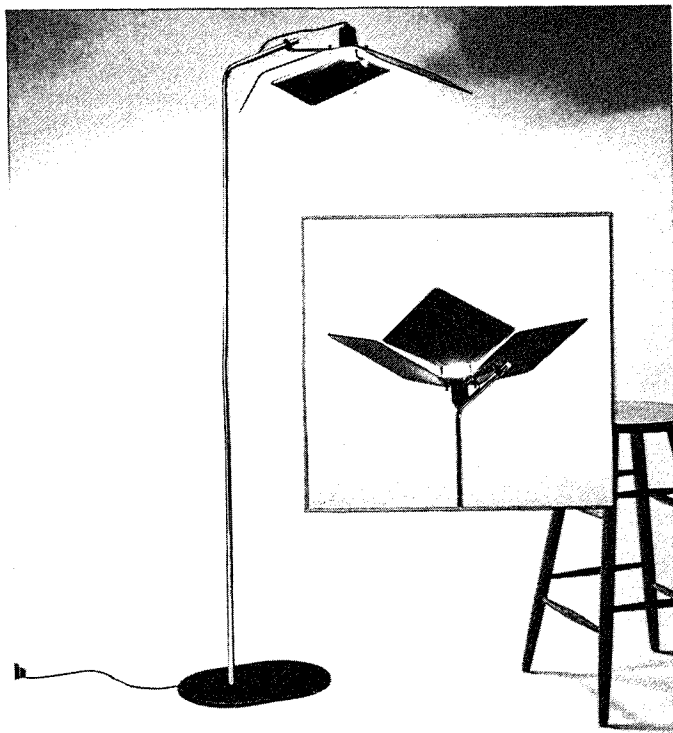
circle 300 on inquiry card



PETAL LAMP / In a unique design for a floor lamp, a 60-in.-high stand is topped by acrylic leaves which partially shade and balance light patterns. These petals may be rearranged into an up position for more dramatic lighting affects. The stem is available in black or chrome. ■ Koch + Lowy, Inc., Long Island City, New York.

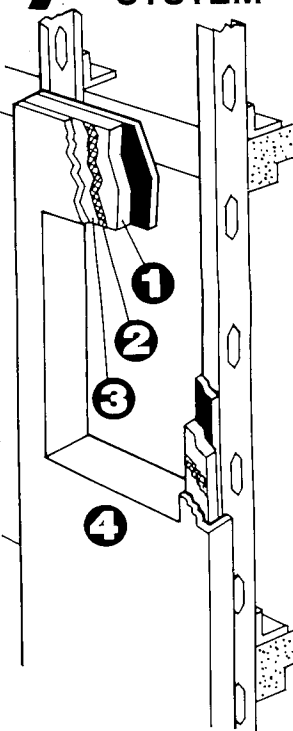
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more products on page 132



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Warwick, RI—Tulsa, OK

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Featured: Galaxy Sun Controller by Levolor

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For more information, circle item numbers on Reader Service Inquiry Card, pages 171-172.

CUSTOM CARPETS / Wilton carpets woven of wool, wool blends, and acrylic/nylon fibers are shown in a color brochure. Explaining the special weaving services offered, the literature depicts 68 different patterns, examples of the almost unlimited design capability. ■ Pennsylvania Carpet Mills, Inc., Philadelphia.

circle 400 on inquiry card

TRACK LIGHTING SYSTEMS / Layout ideas for residential lighting applications are included in a 46-page *Lightcraft* "Track-Line System" catalog. Fixtures in a range of styles—spheres, flares, cylinders, spots, and a new square shape—are shown in all size and color options. A lamp selection guide provides photometric data. ■ Lightcraft of California, NuTone Div., Scovill, Inc., Los Angeles.

circle 401 on inquiry card

WOOD WINDOWS / Several exclusive features of removable *R.O.W.* double-hung residential windows and how they can reduce heating and cooling costs are covered in a color brochure. Windows are shown in various combinations to achieve the desired architectural effect. ■ R.O.W. Sales Co., Ferndale, Mich.

circle 402 on inquiry card

RESIDENTIAL WIRING / Electrical products for the home are shown in an eight-page catalog. Wiring devices include switches, dimmers, receptacles, range and dryer units, and porcelain lampholders. ■ General Electric Co., Scotia, N.Y.

circle 403 on inquiry card

KITCHEN IDEAS / Versatile kitchen layouts shown in detail drawings illustrate many applications of "Long-Bell" cabinets. Convenience features include pullout chopping blocks, fruit and vegetable racks, and pantry units. ■ International Paper Co., Cabinet Div., Portland, Ore.

circle 404 on inquiry card

WOODWORK PRODUCTS / A 96-page color catalog contains photographs, detail drawings and complete technical and descriptive information about *Ideal* decorative doors, glide-and-fold doors, Colonial entrances, mantels, shelves, windows, and many other millwork items. ■ Ideal Co., Waco, Tex.

circle 405 on inquiry card

HARDWOOD FLOORING / Brochure describes a line of hardwood flooring that includes both contract floors in exotic species and prefinished parquet for do-it-yourself installation. Many patterns, wood species, textures, scale and mixed-media floors are shown. ■ Kentucky Wood Floors, Inc., Louisville.

circle 406 on inquiry card

REMODELING TIPS / Western red cedar used inside and out to update restaurants, homes and offices is the subject of a six-page idea booklet. Board-and-batten siding, cedar decks, and knotty cedar paneling are shown in application photos. ■ Western Red Cedar Lumber Assn., Portland, Ore.

circle 407 on inquiry card

PERIOD HARDWARE / Solid brass commercial and residential lighting fixtures manufactured to order within days are described in a hardware and builders supply catalog. Other items include period-style reproductions of hardware, lighting, and millwork, many made with the original molds and tools. The catalog is intended primarily for those involved in renovation work, or wanting authentic hardware, lamps, hand-made window panes, Victorian decorative shingles, etc. Mail-order catalogs, updated every six months, are available for \$1.25 from The Renovator's Supply, 71 Northfield Rd., Millers Falls, Mass. 01349.

SOLAR BIBLIOGRAPHY / This booklet describes illustrated solar energy books written for engineers, contractors, and homeowners. Based on practical information developed by this solar system manufacturer, but covering a range of products, titles include "Design Manual for Solar Water Heaters," "Estimating Energy Available for Collection," and "Solar Pool Heaters." ■ Horizon Industries, North Hollywood, Calif.

circle 408 on inquiry card

ENERGY-SAVING WINDOWS / "The Window Book" covers the subject from history to anatomy to window problems: condensation, drafts, and conduction heat loss. Storm and replacement windows and their contribution towards lowering energy costs are discussed. "The Window Book," written for the homeowner, may be ordered for \$2.00 from Season-all Industries, Inc., Indiana, Pa. 15701.



Cape Cod home; Architects: Bedar & Alpers, Boston, Massachusetts; treated with Cabot products.

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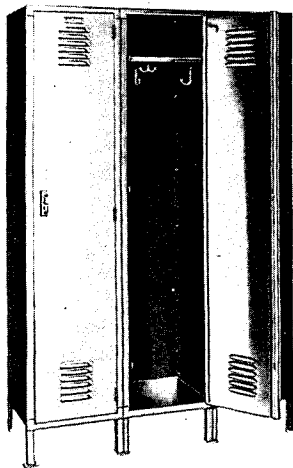
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steel lockers

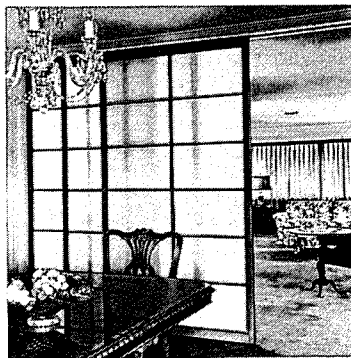


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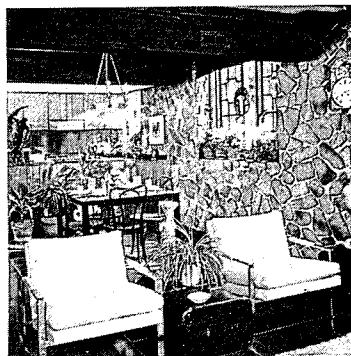
ROOM DIVIDERS / "Carlton", rolling screens are suspended 1/4-in. above the floor; a concealed non-sway bottom guide aligns the panels without damage to the floor covering. Panels roll on nylon wheels mounted within the hanging track; no wheels or bolts are visible. The Shoji-style screen is shown; carved wood grille and other cedar-framed models are available, offered in standard and custom finishes. ■ Ohline Corp., Gardena, Calif.

circle 303 on inquiry card



FIREPLACE DOORS / Fully-tempered 1/2-in.-thick glass doors with insulated wood handles are available for many *Heatilator* zero-clearance heat circulating woodburning fireplace units, both new and existing. The doors fit the opening closely without blocking cool air intakes. Brass, black and chrome finishes are offered. ■ Heatilator Fireplace Div., Vega Industries, Inc., Mt. Pleasant, Iowa.

circle 304 on inquiry card



DECORATIVE STONE / *K-Lux Estate Stone* is a fireproof, fiberglass-reinforced gypsum product said to give interior surfaces the sculptured appearance of hand-cut fieldstone. The 1/2-in.-thick pieces install with adhesive mortar; special corner stones allow a custom fit without mitering or cutting. *Estate stone* is offered in cool gray and warm brown shades. ■ K.S.H., Inc., St. Louis.

circle 305 on inquiry card



NATURAL FABRICS / Cotton, silk and linen fibers, alone or in combination, are used extensively in the "Cross-Clime" residential and contract fabric collection. The abrasion-resistant textiles, such as the "Gibraltar" textured weave pictured, are suitable for window treatments, upholstery applications, etc.

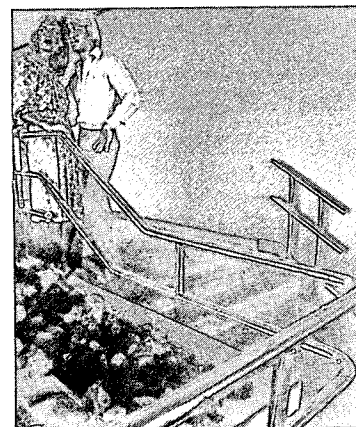
■ Gretchen Bellinger Inc., New York City.

circle 306 on inquiry card



PVC WINDOW FRAMES / Extruded polyvinylchloride window frames are guaranteed maintenance-free for 20 years; they exceed current standards for air- and water-infiltration. Chambered construction provides strength and rigidity as well as thermal barrier air spaces. Glazing is triple-insulated glass, with a 1/2-in. air space between panes. Casement, awning, slider and fixed-vent windows and patio doors are available in the pvc line. ■ Poly Co. of America, Inc., Langdon, N.D.

circle 307 on inquiry card



BRASS RAILINGS / Decorative or functional brass railings for commercial and residential applications are handcrafted to order from a range of standard components, including cast and machined brackets. Standard railings are 2-in. in diameter, with other sizes available on order. ■ Bay State Brass Rail Co., Inc., Boston.

circle 308 on inquiry card

more products on page 134

PEDESTRIAN BRIDGES



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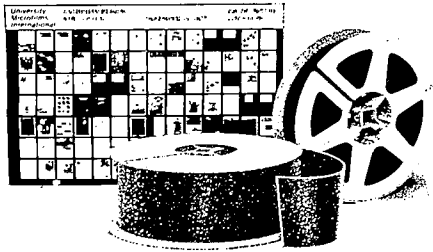
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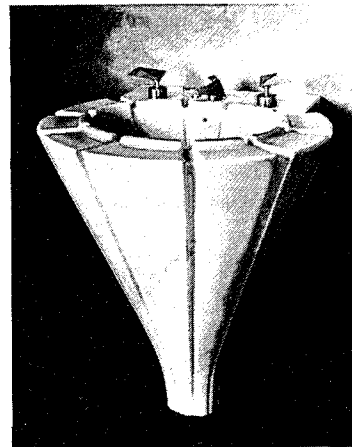
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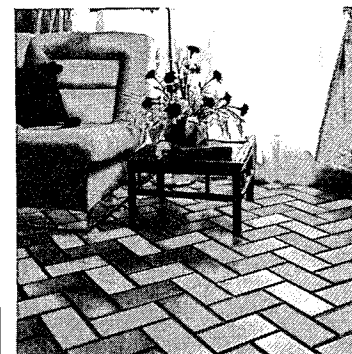
MICROWAVE OVEN/HOOD / The *Spacemaker* is a cabinet-mounted microwave oven that also includes the functions of a vent hood and installs easily over an electric range. The 30-in.-wide unit can also replace the range hood over any existing electric range; a separate 120v circuit is required for the oven. ■ General Electric Co., Louisville.

circle 309 on inquiry card



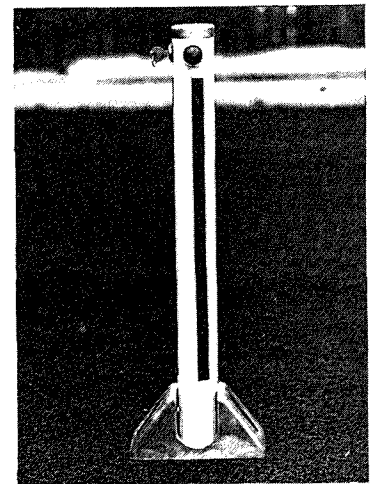
MARBLE BASIN / Strong perpendicular lines accent the solid marble of this hand-carved washbasin. The polished chrome faucet set shown with the pedestal basin are part of a line of geometric architectural hardware which includes door knobs, drawer pulls, towel bars, faucets and other accessories. ■ Sherle Wagner International, Inc., New York City.

circle 310 on inquiry card



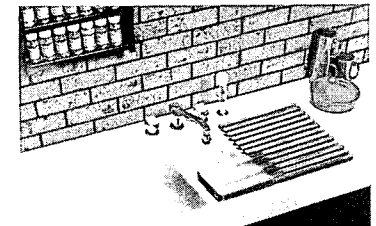
CERAMIC TILE / Six colors have been added to the "Primitive Encore" ceramic line, with matte-textured tiles offered in deep brown, flashed sand, bark, camel, wheat and blue shades. Tile is suitable for moderate-use residential and commercial floors and walls. Four 1/2-in.-thick shapes and matching trim pieces are available. ■ American Olean Tile Co., Lansdale, Pa.

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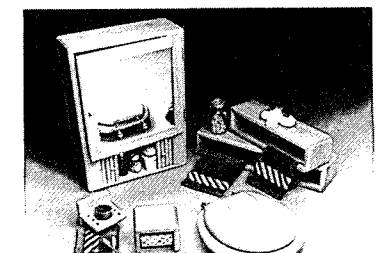
RESERVED PARKING / Designed to prevent the use of reserved tenant parking spaces by unauthorized persons, "Safepark" poles are swivel-mounted on a permanent pavement base. The solid steel pole swings down only when unlocked by the tenant's individual key. The rust- and weather-resistant poles are painted red with reflector markings, and may also be used to "lock" a car into its space to deter thieves. ■ Progressive Systems Co., Chicago.

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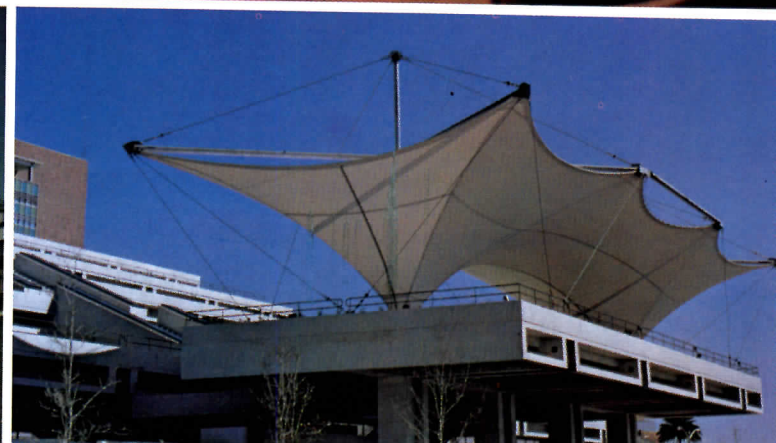
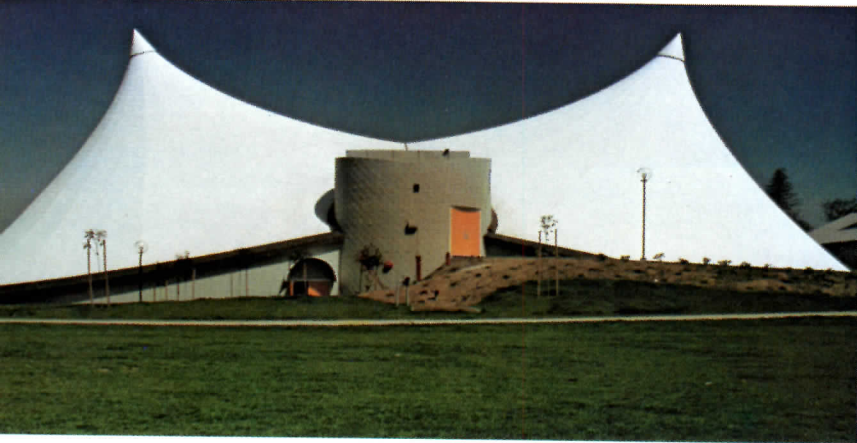
KITCHEN SINK / The three-basin "Epicurean" sink comes with a hardwood cutting board to fit the centrally-located disposal basin, and a 16- by 14-in. removable wooden drainboard which covers the right-hand sink. The larger basin measures 19- by 17- by 9 1/2-in.-deep for easy cleaning and filling of large utensils. The "Epicurean" sink is enameled cast iron, offered in 15 colors plus white. ■ Kohler Co., Kohler, Wis.

circle 313 on inquiry card



BATH ACCESSORIES / The "Forest Woods" product line is made of solid hardwood in moisture-sealed finishes of golden oak and walnut. Included in accessory collection are bathroom seats, medicine cabinet, 18- and 24-in. towel racks with shelves, and paper and cup holders. ■ Beneke Corp., Columbus, Miss.

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more products on page 147



Top: Pontiac Silverdome Left: LaVerne College Right: Duval County Service Center

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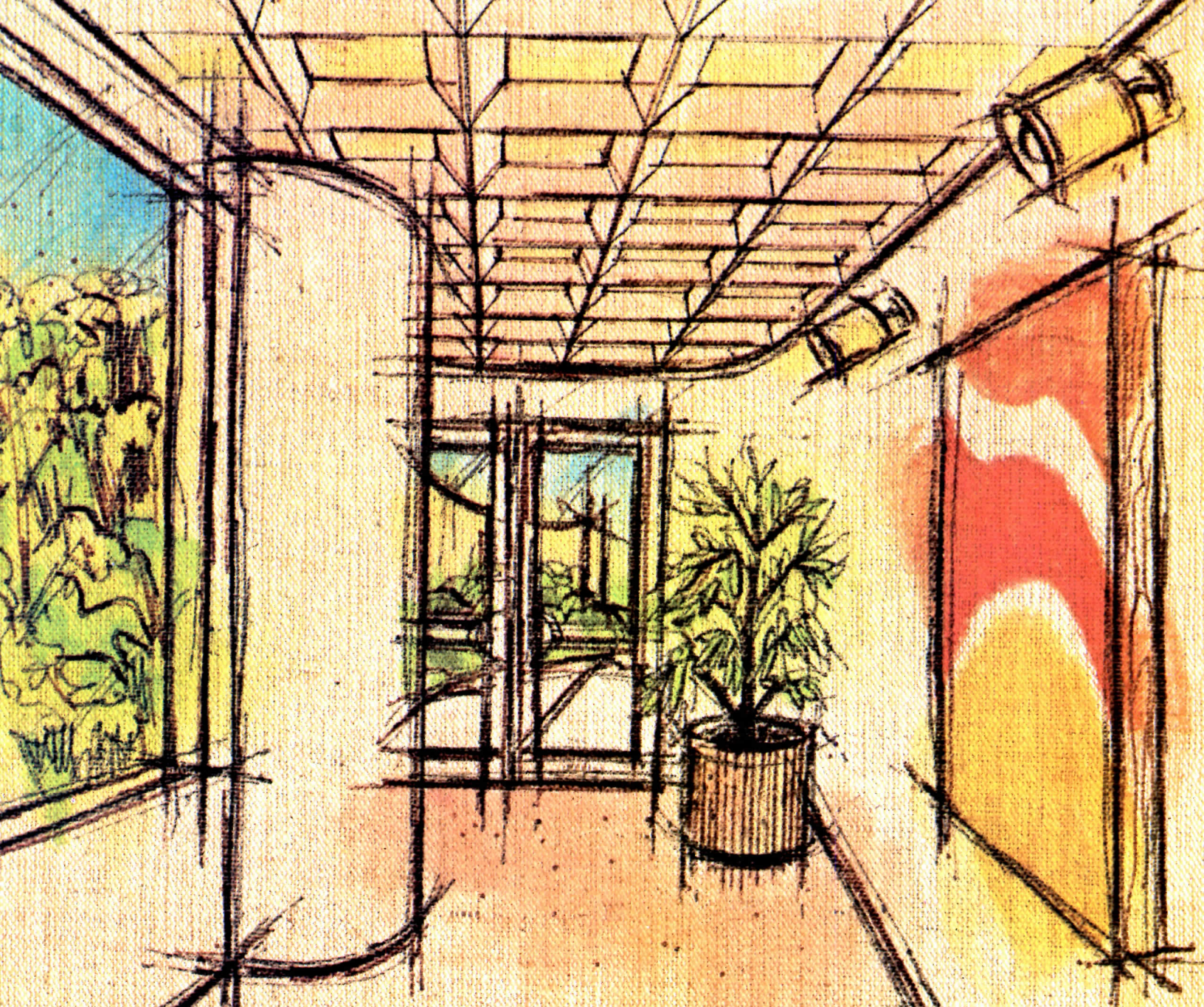
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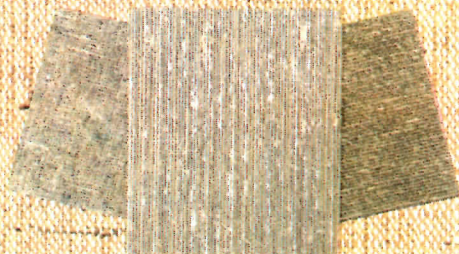
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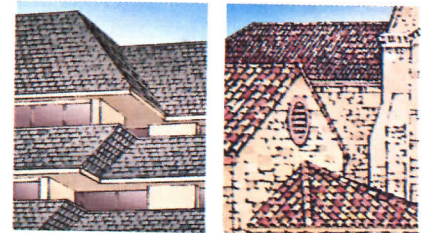
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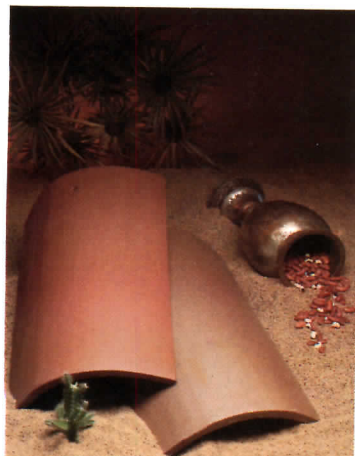
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Americana Earth Gray



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Installation: IBM Corporation, Santa Teresa, California **Architect:** McCue Boone & Tomsick (MBT Associates) **Contractor:** Swinerton & Walberg Co.
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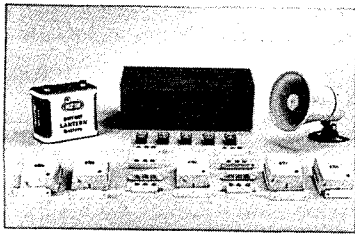
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INDUSTRIES

Installation: Sequoyah Vocational Technical Center, Soddy-Daisy, Tennessee **Owner:** Hamilton County Tennessee **Architect:** James Franklin, Architects/Planners, P.A., Chattanooga, Tennessee **General Contractor:** T.U. Parks Construction Company, Chattanooga, Tennessee **Fabricator/Erector:** The Binkley Company, Warrenton, Missouri **PPG Product:** DURANAR® 200 coating on coil coated panels

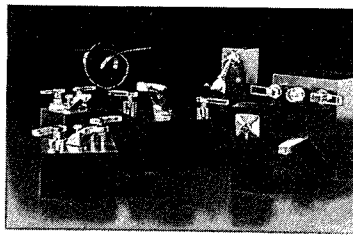
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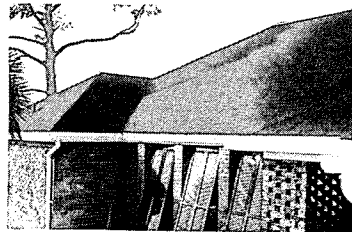
WIRELESS SECURITY SYSTEM / This radio-controlled residential and commercial alarm system installs without any wiring; all remote accessories and wireless transmitters operate on batteries. Said to be economically priced, the set includes a control unit with built-in siren; UL-listed low-voltage transformer; switches; and enough door and window contact sets to protect the average home against intrusion. Options include external alarms and a telephone dialer. ■ Tel-Sonics Corp., Pompano Beach, Fla.

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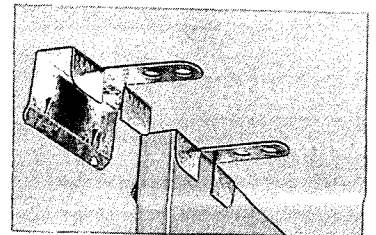
BATH FITTINGS / The "Innova" series of tub and basin fittings are part of the "Gallery Collection" of contemporary plumbing ware and accessories. "Innova" faucets and spouts feature all-brass construction, with sculptured metal and *lucite* handles. ■ Eljer Plumbingware, Wallace Murray Corp., Pittsburgh.

circle 318 on inquiry card



ROOFING SHINGLES / The *Celotex* asphalt roofing shingle is now constructed with a fiberglass mat instead of cellulose fiber. This use of fiberglass is said to provide superior fire protection and longer roof life. The residential shingle is available in 10 colors. ■ Celotex Corp., Tampa, Fla.

circle 319 on inquiry card



WALLBOARD CLIP / Galvanized steel "Prest-On Clip II" supports wallboard at exterior and partition corners, and at ceiling intersections. Said to significantly reduce wallboard installation costs. ■ Prest-On Clip Co., Conlab Corp., Libertyville, Ill.

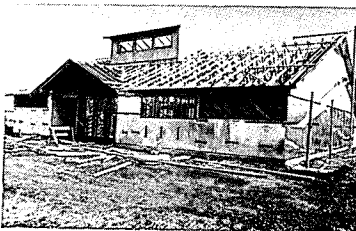
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more products on page 149



BATH FIXTURES / Pedestal sinks, bidets, and lavatories by Cesame of Italy are now available in stock in this country. The contemporary fixtures are manufactured of high-fired molded vitreous china in six different styles and 10 colors. ■ Europa Bath Boutique Inc., Chicago.

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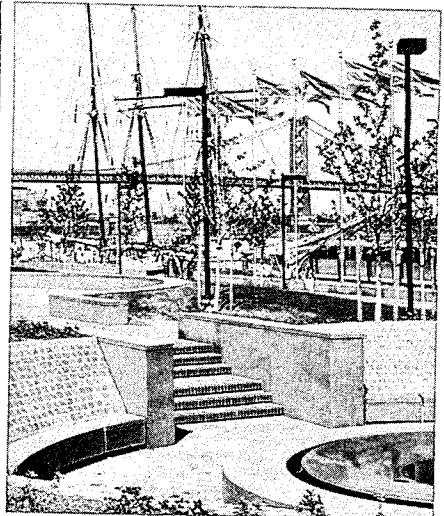
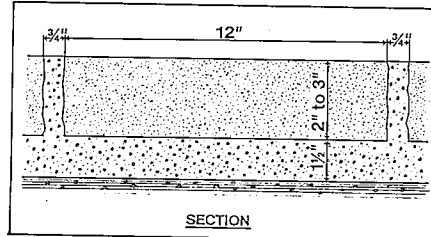
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Granite.

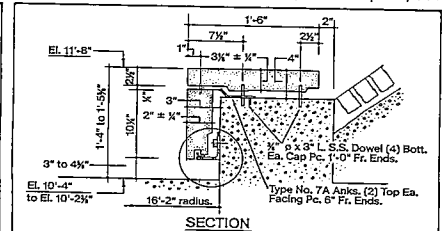
Not-so-pedestrian plazas for pedestrians.



Architect: Joe Karr & Associates, Chicago, IL
Sturr Young, Associate Architect, Oak Park, IL



Architect: Murphy Levy Wurman, Philadelphia, PA
Project Architect: Vincent Maiello, Philadelphia, PA



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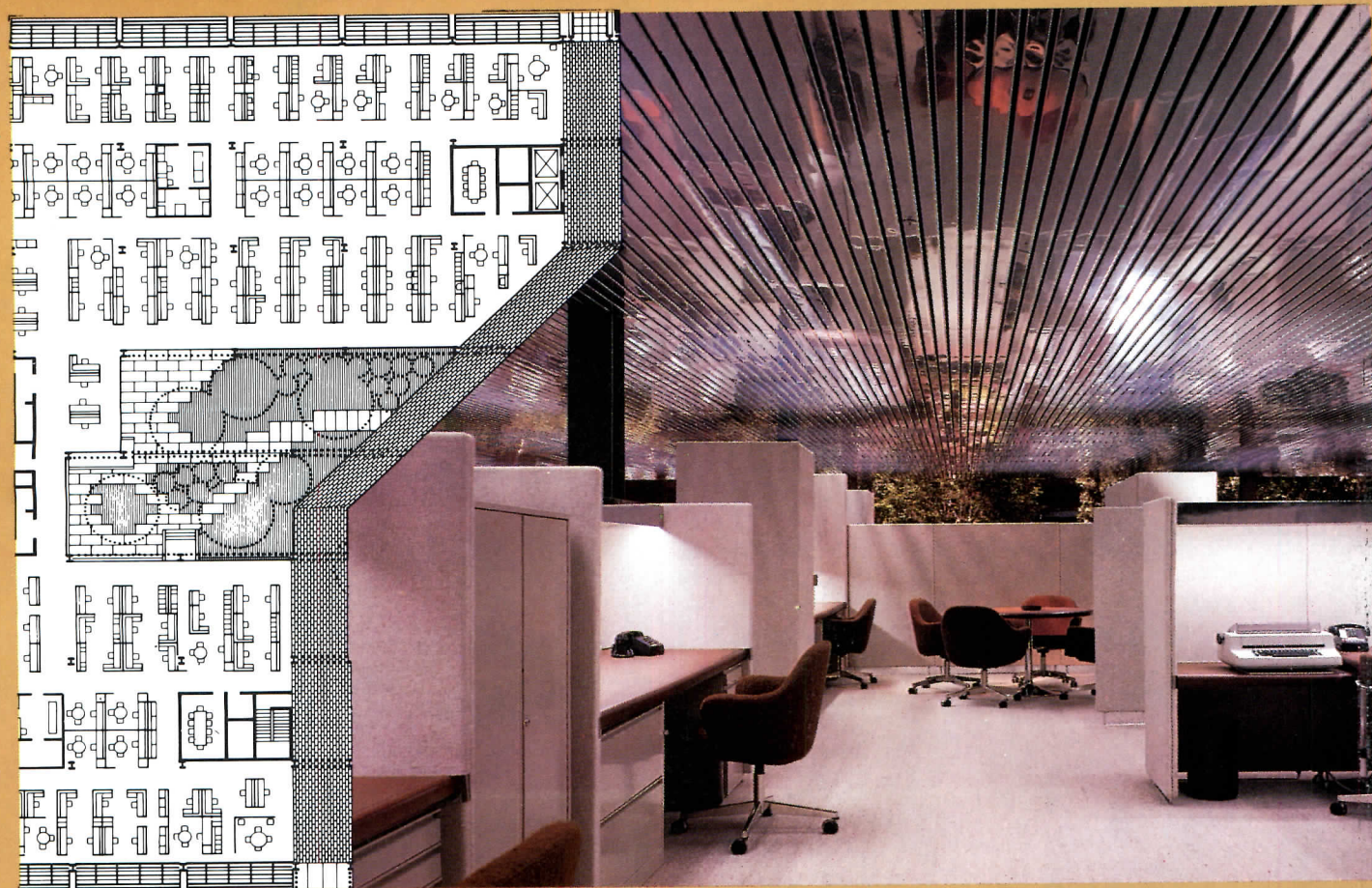
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- Department head interviews
- Additional facilities
- Determining Personnel & Operational Needs**
- Paper management
- Supplies
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- Security
- Environmental considerations
- Sociological considerations
- Determining Space Use**
- Fitting space needs to current management techniques
- Space standards
- Predicting growth
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- Task/ambient lighting
- Glazing treatments**
- Thermal barriers
- Dual mode shading
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- Solar tint films
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Lila Shoshkes heads her own design and consultation firm, Lila Shoshkes Design Associates, in Millburn, New Jersey, specializing in corporate and institutional interior design and space planning. She is consultant to several architectural firms, and a noted author of books that have become standard reference texts for students of architecture and interior design.

She is the author of "Space Planning, Designing the Office Environment" (Architectural Record), and "Contract Carpeting, A Critical Guide to Specifications and Performance" (Watson-Guption). Formerly associated with ISD in New York, and The Grad Partnership, her clients have included AT&T, Massachusetts General Hospital, and the State University of New York at Buffalo. Her recent projects have included the U.S. Coast Guard at Governors Island, the West Orange (N.J.) Public Library, Newark Public Health Services building, and interior design and planning for many private corporations. She is a member of the Institute of Business Designers (IBD).

Tyrone Pike is an architect with The Ehrenkrantz Group, New York City, where he managed the Energy Efficient Office Building Interiors Cost/Benefit Study for the U.S. Department of Energy Solar Management Support contract. His current work in that regard involves simulating the energy usage in buildings with the computer program, CALERDA. Prior to joining The Ehrenkrantz Group, he served as project manager/architectural engineer on special projects at Dubin-Bloome Associates, P.C. Mr. Pike is a member of ASHRAE, and holds a Bachelor of Architecture degree, Princeton University.

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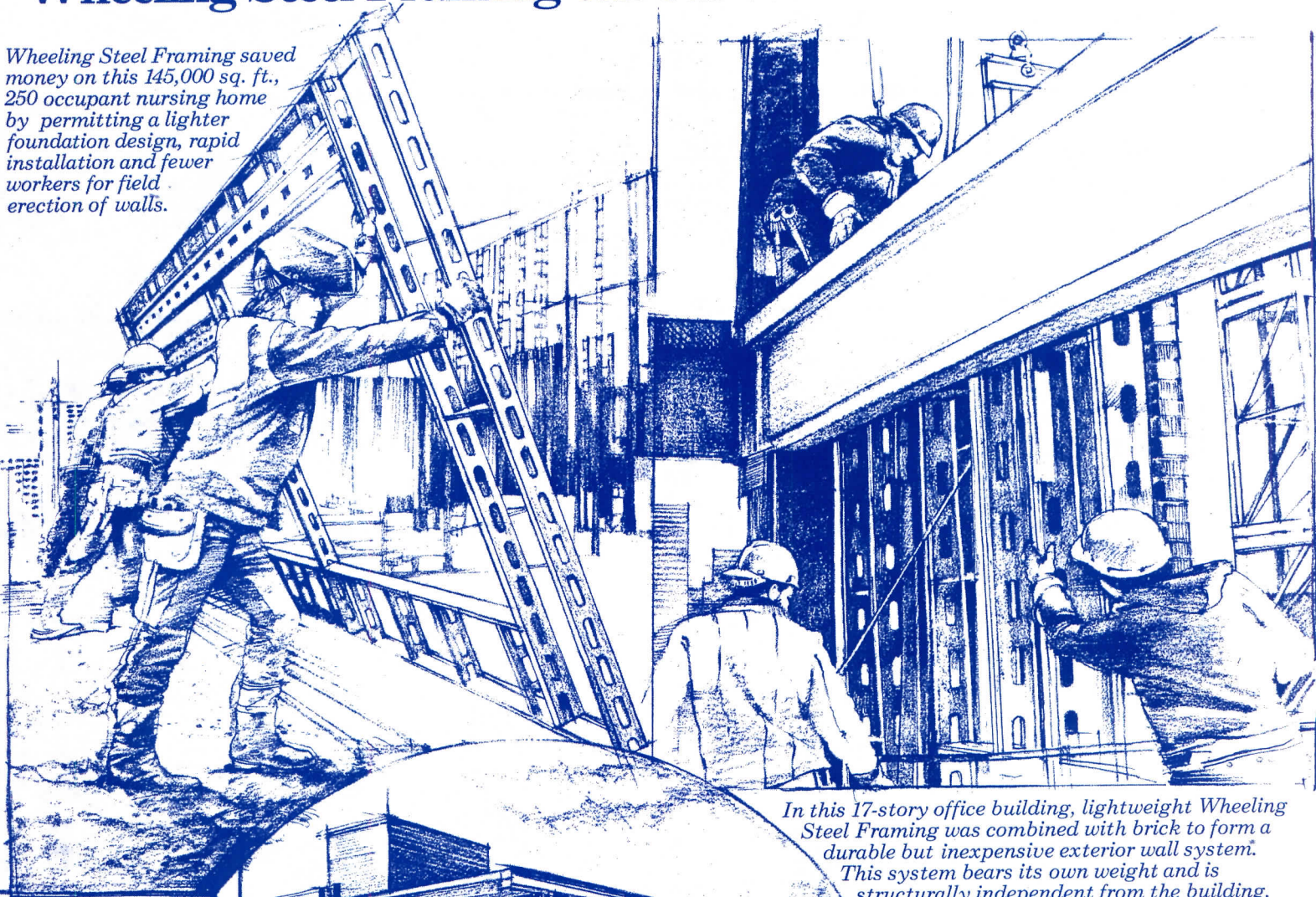
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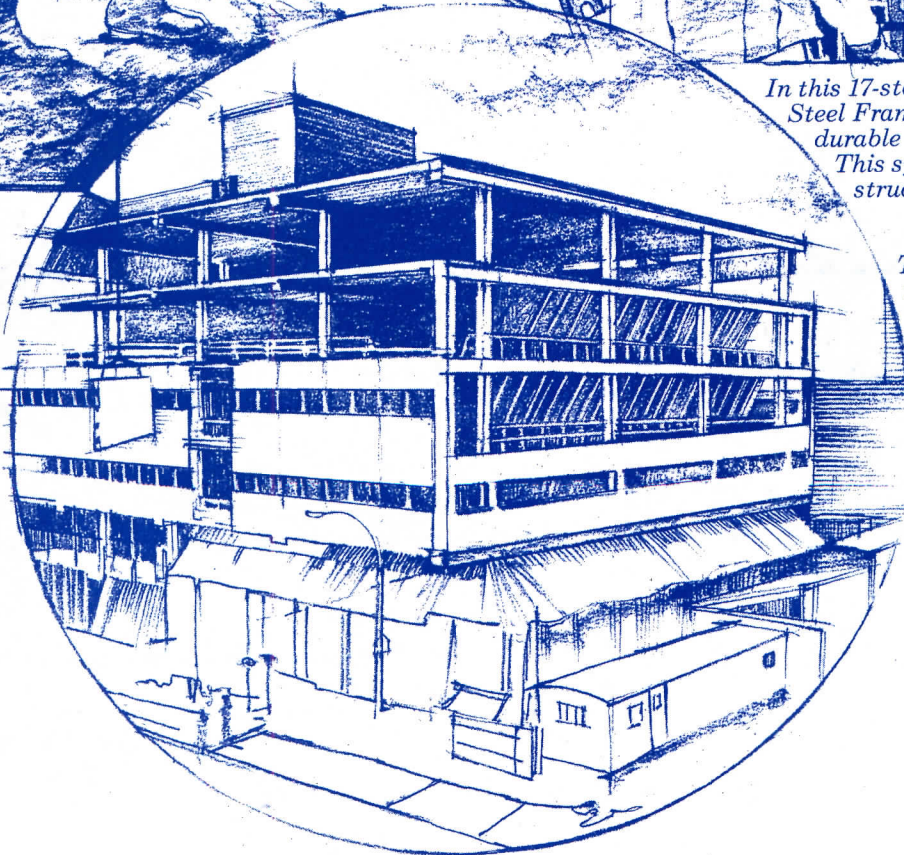
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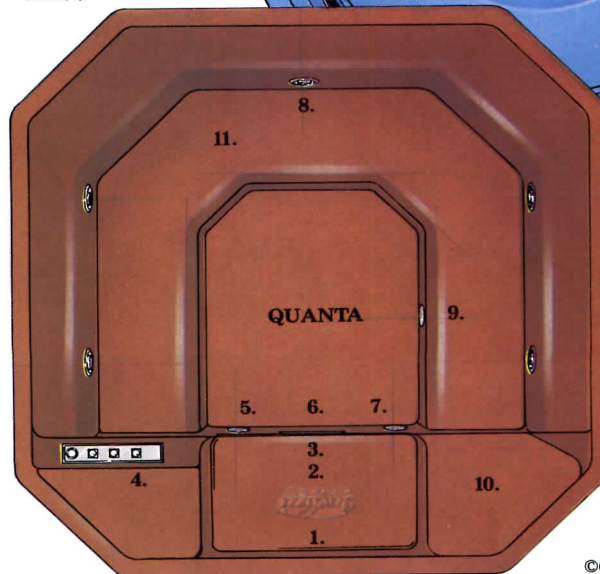
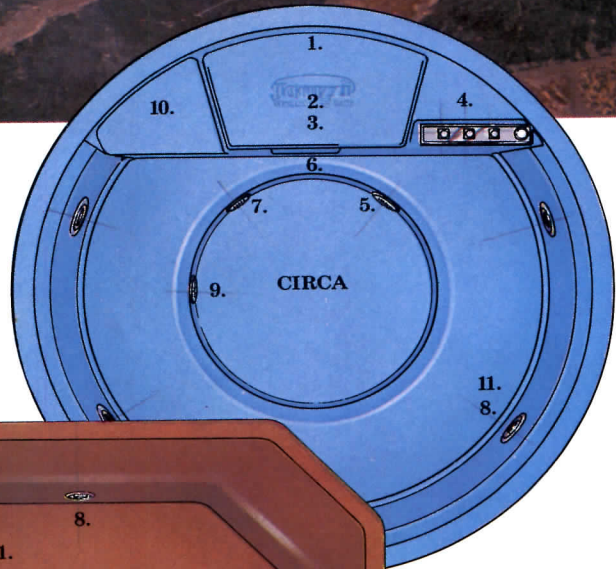
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Architect/Planner: Morgan D. Howell

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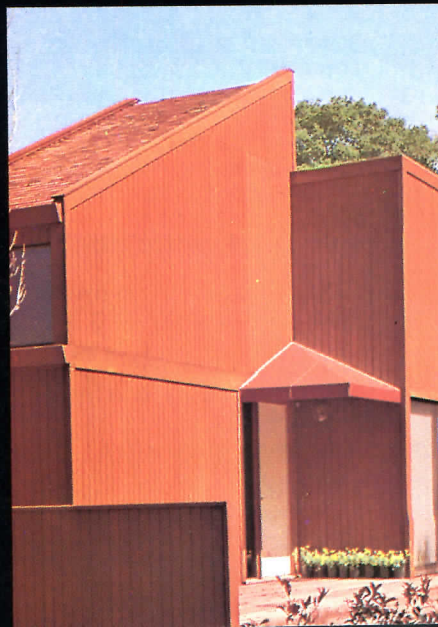
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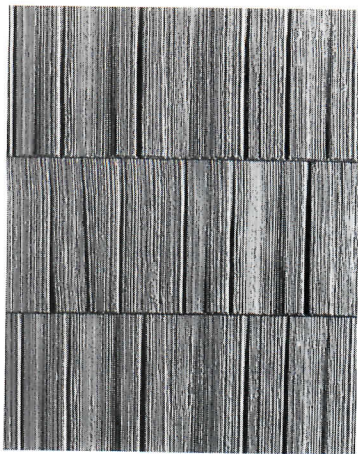
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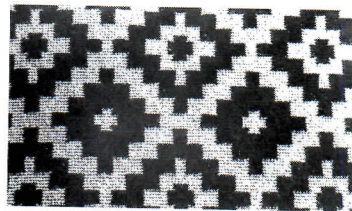
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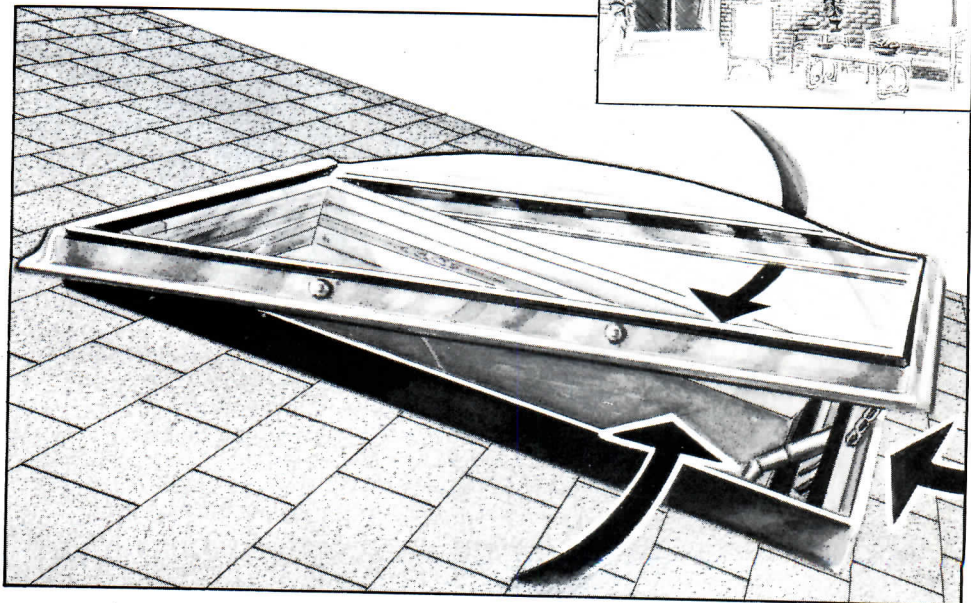
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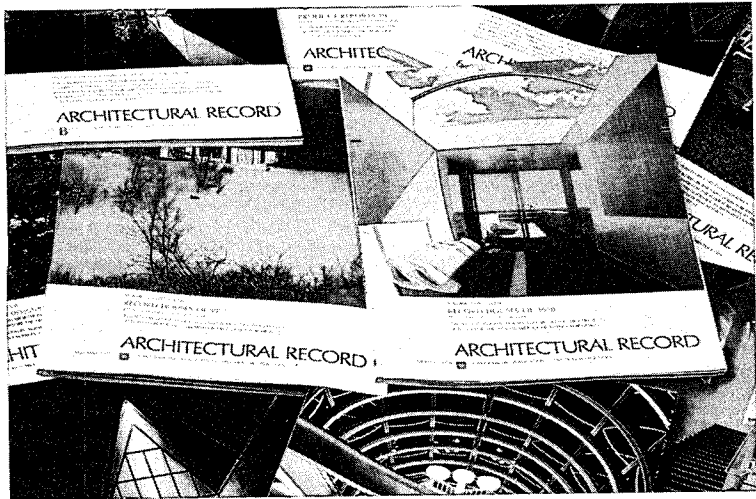


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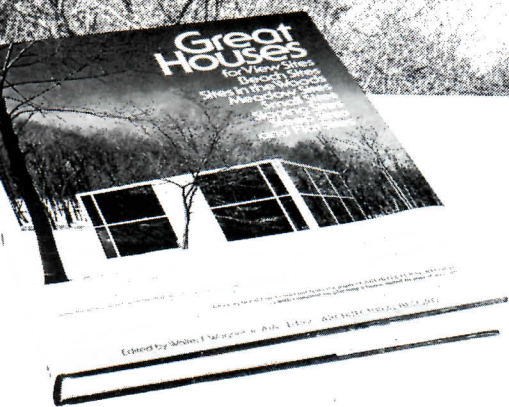
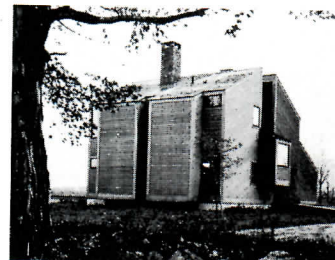
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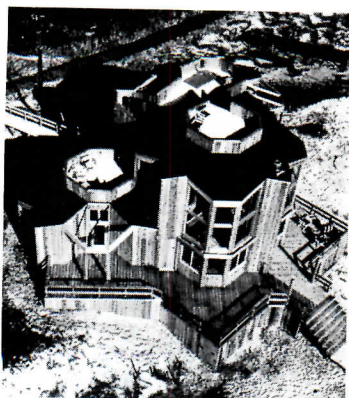
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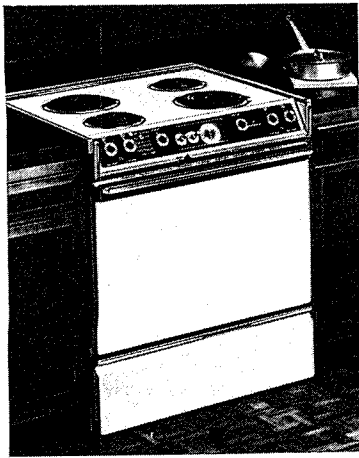
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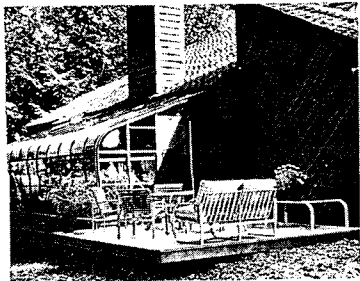
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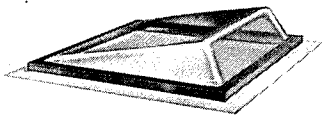
SLIDE-IN RANGE / All five models in this range series slide into kitchen cabinets for a built-in look; the 30-in.-wide ranges can also be used in island and peninsula installations. Standard stove features include recessed cooktops, "Tilt-Lock" surface burners, lift-up bake units and storage drawer. ■ Hotpoint, Louisville.

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ADD-ON GREENHOUSE / Pictured here attached to Boise Cascade's "Cedarbluff" house, the *Florex Conservatory* can be used as a greenhouse, a family room, a solarium or a spa/sauna enclosure. A leanto structure, the *Florex* stands over eight-ft high, constructed with an extruded aluminum framework, curved eaves and double-glazed panels. ■ English Greenhouse Products Corp., Camden, N.J.

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SKYLIGHTS / A vinyl curb is said to provide superior thermal performance in installations of the double-dome *Skywindow*, specifically designed for residential applications. A continuous weather gasket eliminates air infiltration between curb and frame; an integral condensation gutter prevents any possible interior dripping. The *Skywindow* line includes round and dormer-shaped acrylic units, and a flat skylight with safety glass. All are available as fixed position or vented windows. ■ Wasco Products, Ind., Sanford, Maine.

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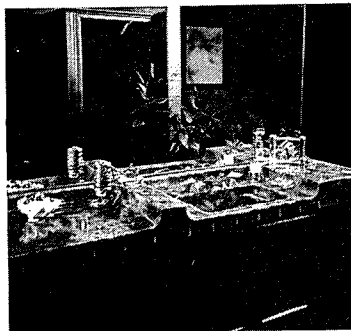
COUNTERTOP/SINK / Countertops with integrally cast-in sinks are made from *Corian* filled polymer sheet in a number of configurations, including a vanity top with double bowl, the double-sink kitchen unit shown here, and a wet bar counter. Solid *Corian* counters are impervious to most stains; burns and cuts are easily removed with fine sandpaper. ■ Du Pont Co., Wilmington, Del.

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WALLCOVERINGS / Taken from this manufacturer's most recent wall-covering collection, "China Blue" wallpaper has Oriental figures in blue and natural colors. Cotton prints also offered reflect the design impressions of exotic places and eras in fabric for draperies and upholstery. ■ Greeff Fabrics, Inc., Port Chester, N.Y.

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CUSTOM BATHS / *Ortega Onyx* is said to bear an uncanny resemblance to natural onyx in texture, weight and appearance, but at a cost that permits its extensive use in custom-designed bathrooms. The material offers a large range of size, shape and contour possibilities, with design assistance available from the manufacturer. Delivery of a hand-crafted bath environment is said to be four to six weeks. ■ Ortega Onyx, Inc., North Hollywood, Calif.

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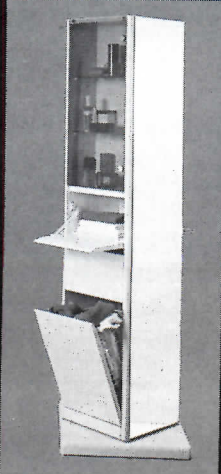
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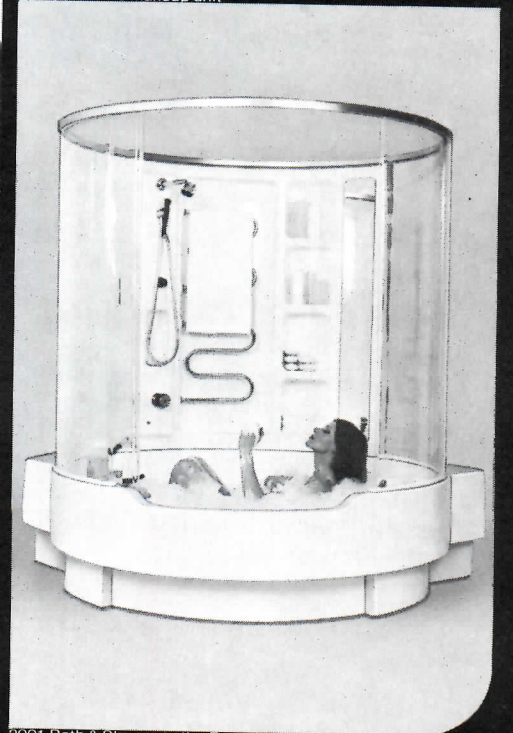
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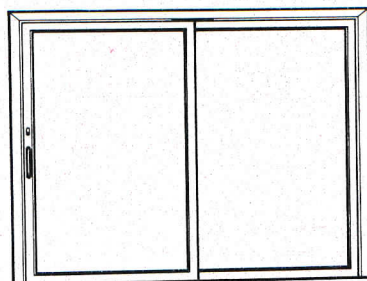
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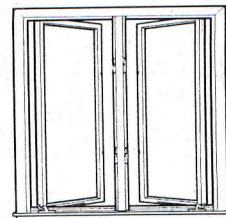
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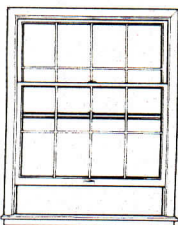
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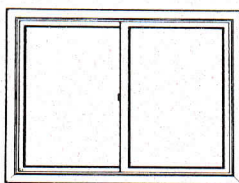
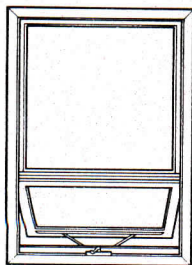


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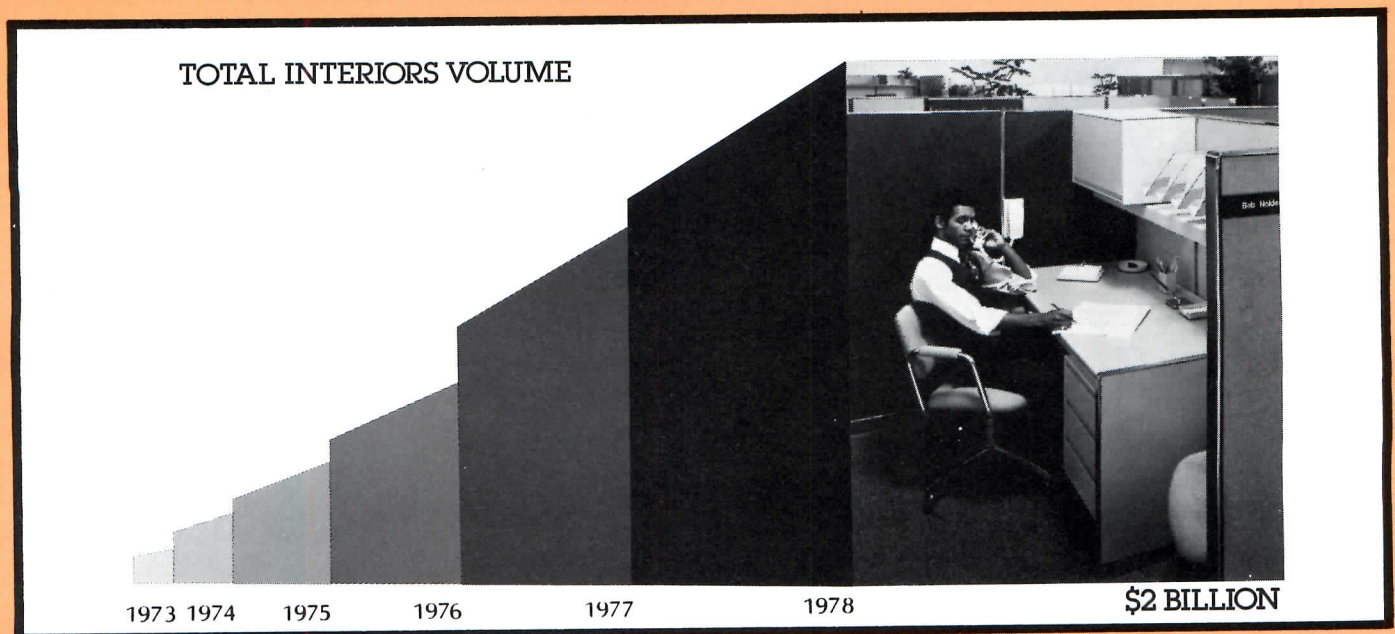


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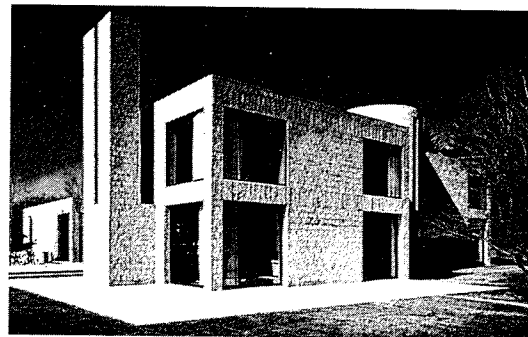
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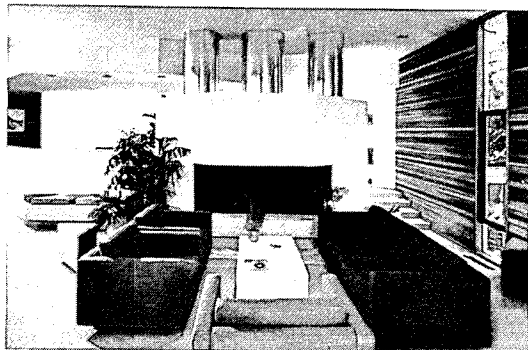
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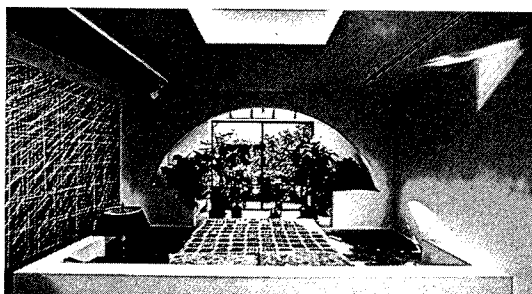


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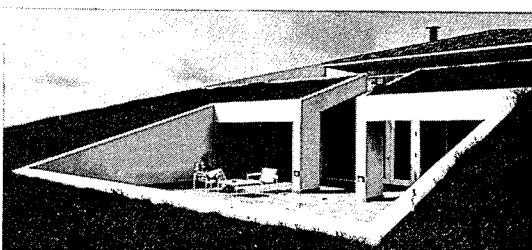


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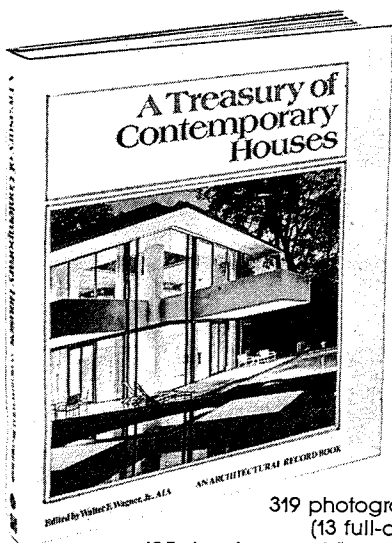
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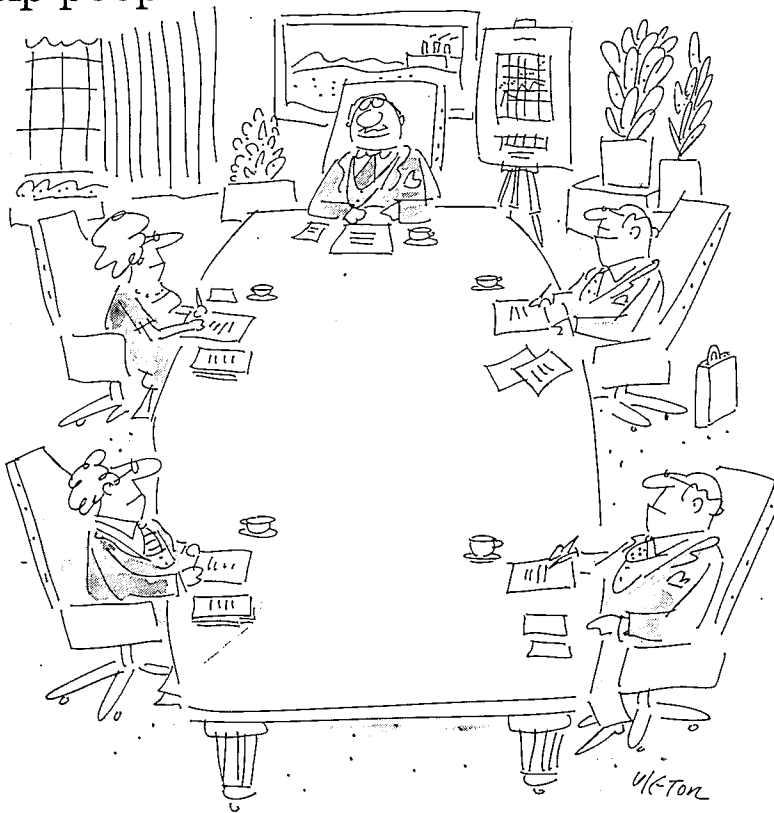
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 - Trends in fluorescent lighting
- Advent of HID sources
 - Evaluating HID sources
 - Impact on office lighting design
 - Impact on office layouts
 - Trends in HID lighting
- Trend toward task/ambient approach
 - Impact on office lighting design
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- Writing
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- Designing for brightness contrast
 - Task background contrast
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 - Veiling reflections
 - Evaluating fixtures for direct glare
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 - What is it?
 - How is it used in office lighting design?
- Improving worker performance through lighting
- Keeping it productive
- Methods for control

- Open layout
- Low partitions
- High partitions
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- Executive offices

- High level general illumination concepts
 - Indirect light
 - Direct light
- Task/Ambient concepts

- First costs
- Operating costs
- Tax write-offs
- Effect of related trades (maintenance, ceiling)

- Reducing energy consumption through control of:
 - Surface reflectances
 - Partition heights
 - Ceiling conditions
- Meeting mandated power budgets

- How architects, designers work with lighting consultants

- A review of specific installations and lighting equipment

Your instructors are principals in the firm of Jules G. Horton Lighting Design, Inc.

Jules G. Horton, PE, IALD is president and director for design of the New York lighting design firm that he founded in 1962. A well-known writer, lecturer and speaker, he has lectured at Cornell University, Parsons School of Design, Pratt Institute, and taught for two years at the Fashion Institute of Technology. Mr. Horton's lighting design projects include almost every building type, and he has worked in Europe, Australia, Africa and Asia in addition to the United States. From 1963 to 1967, he worked as lighting consultant with the New York consulting engineering firm of Syska & Hennessy. He received the 1970 Lumen Award for the Bergdorf Goodman store extension in New York, and the 1974 Lumen Citation for his lighting design at the Dallas/Fort Worth Regional Airport. Mr. Horton is a registered professional engineer, a member of the U.S. and Australian Illuminating Engineering Societies, and a charter member of the International Association of Lighting Designers (IALD), where he currently serves as the president.

Stephen Wicks Lees, IALD is vice president of Jules G. Horton Lighting Design, Inc. Since joining the firm in 1976, Mr. Lees has been involved with the lighting design and project management for the San Francisco Performing Arts Center and the Harvard Square Station in Cambridge, Massachusetts. Also among his lighting projects is the Science and Mathematics Center/Junior College in Riyadh, Saudi Arabia. Mr. Lees combines an extensive background in theater lighting design with technical expertise (computerized lighting calculations and energy budgeting) in pleasing and efficient

designs, including: Rigging International Headquarters, Oakland, Calif., and Deutsch Bank AG, New York City. Mr. Lees teaches lighting design at Pratt Institute, and is an active member of the International Association of Lighting Designers.

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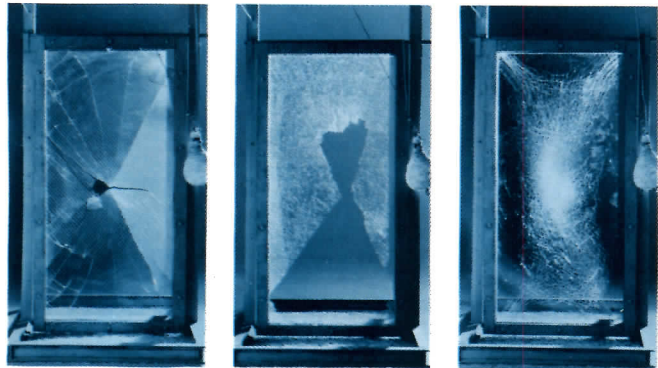
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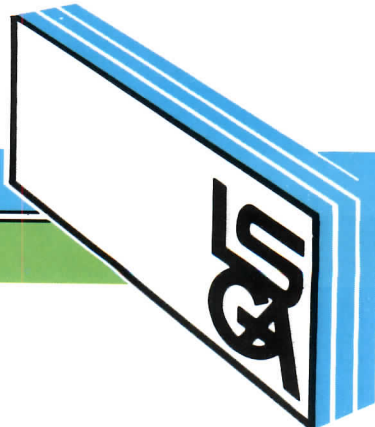
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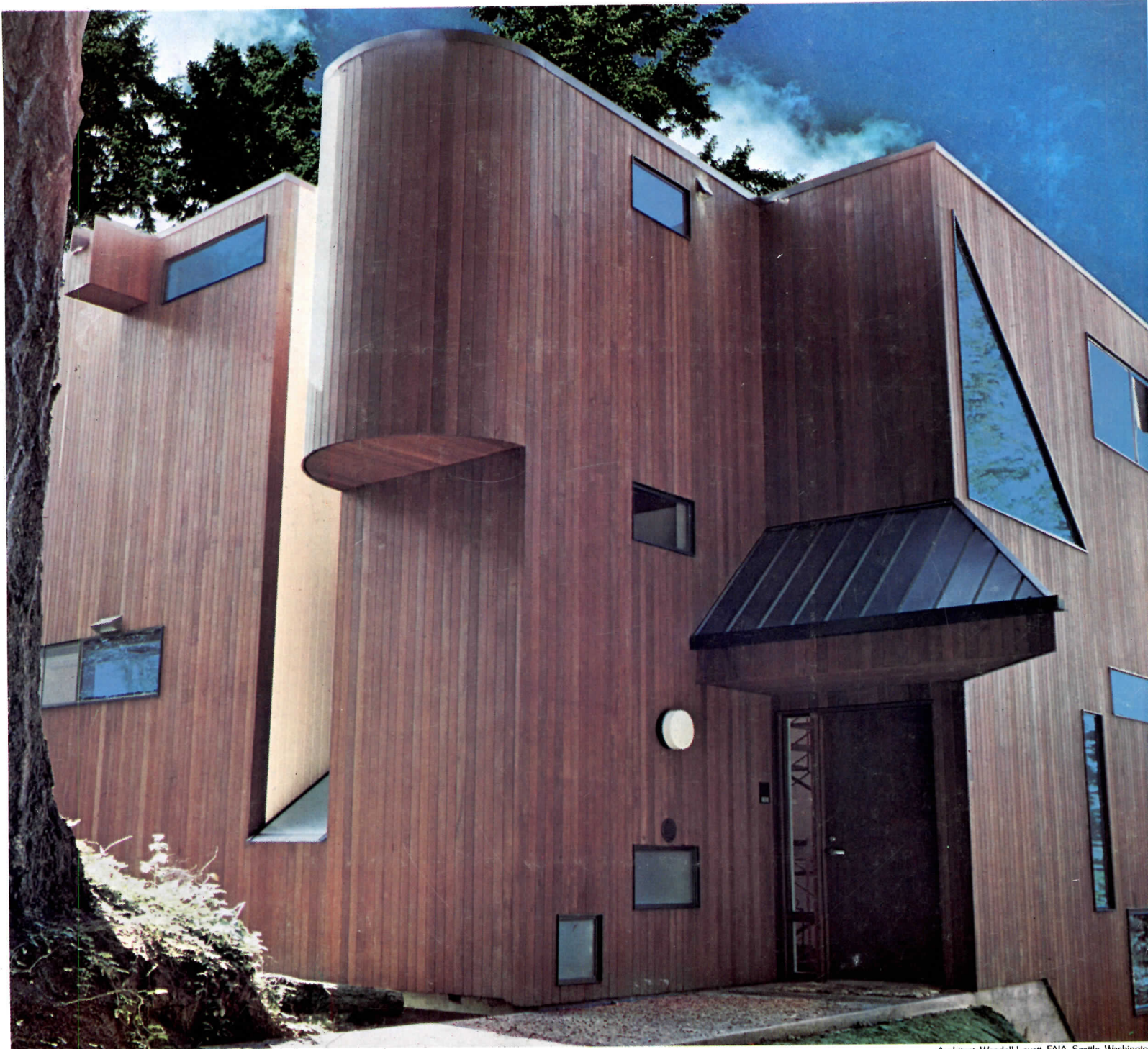
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