

BUILDING TYPES STUDY:

RECORD HOUSES OF 1975

PLUS APARTMENTS OF THE YEAR

TWENTY EXCEPTIONAL HOUSES AND EIGHT MULTI-FAMILY PROJECTS
SELECTED FOR THE 1975 AWARDS OF EXCELLENCE FOR DESIGN

ARCHITECTURAL RECORD

MID-MAY 1975



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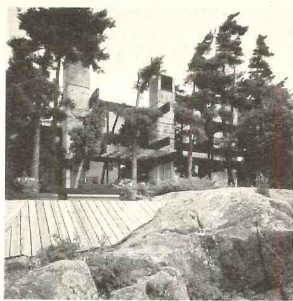
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Cover: Private residence, Georgian Bay, Ontario
Architect: C. Blakeway Millar
Photographer: Robert Perron

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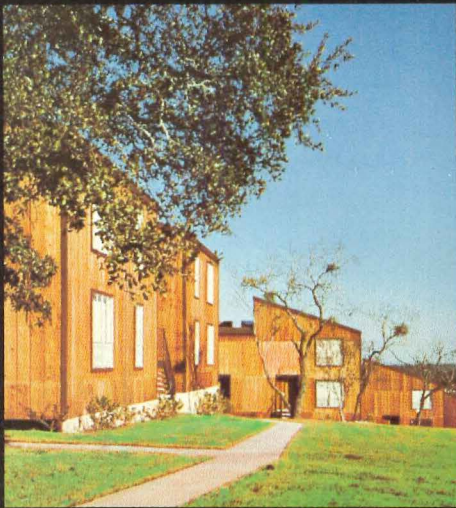
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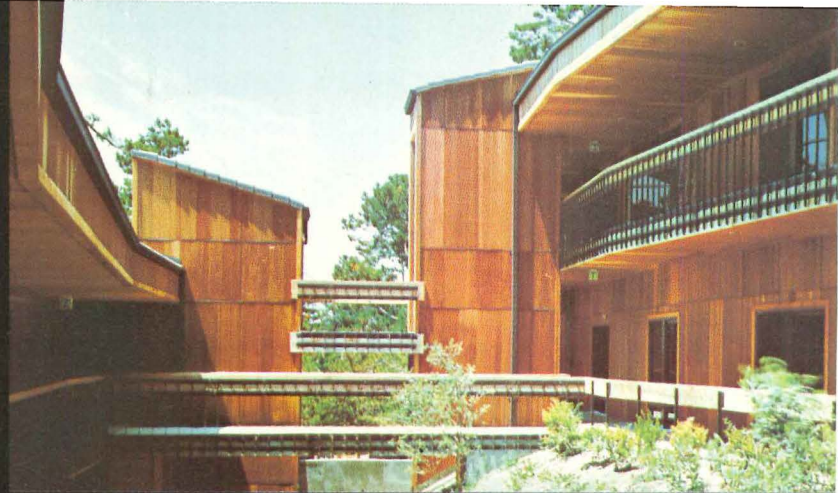
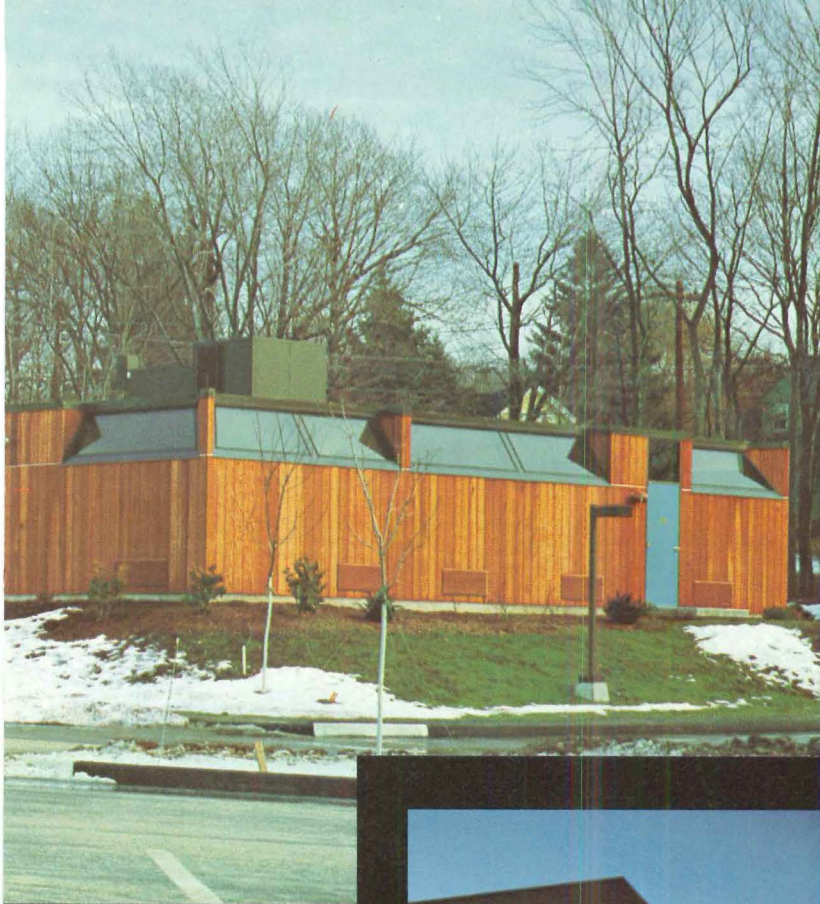


Woodhill Apartments—San Antonio, Texas
Architects: Hoff, Blackstone and Strode, AIA

Redwood Plywood



Nob Hill Condominiums—Hauppauge, New York • Arch.: John A. Jacobsen and Associates • Sponsor & Builder: The Campagna Development Corporation



Professional Center—Carmel, California • Architects: Rochlin and Baran, AIA, and Assoc.



Office Building—Sausalito, California
Arch.: Wurster, Bernardi and Emmons, Inc., AIA
Structural Engineer: W. B. Clausen



Regula's Designs in Flowers—San Francisco, California
Designer: John Augsbürger

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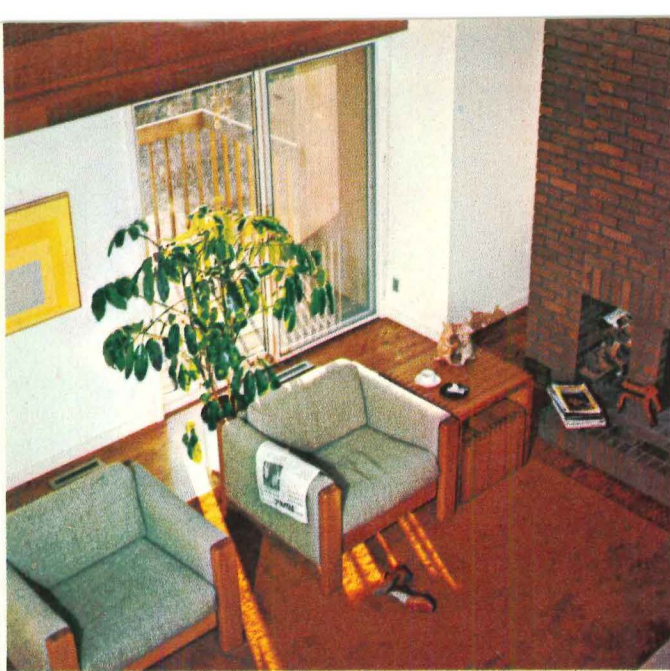


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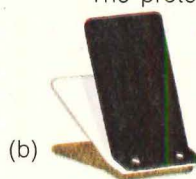
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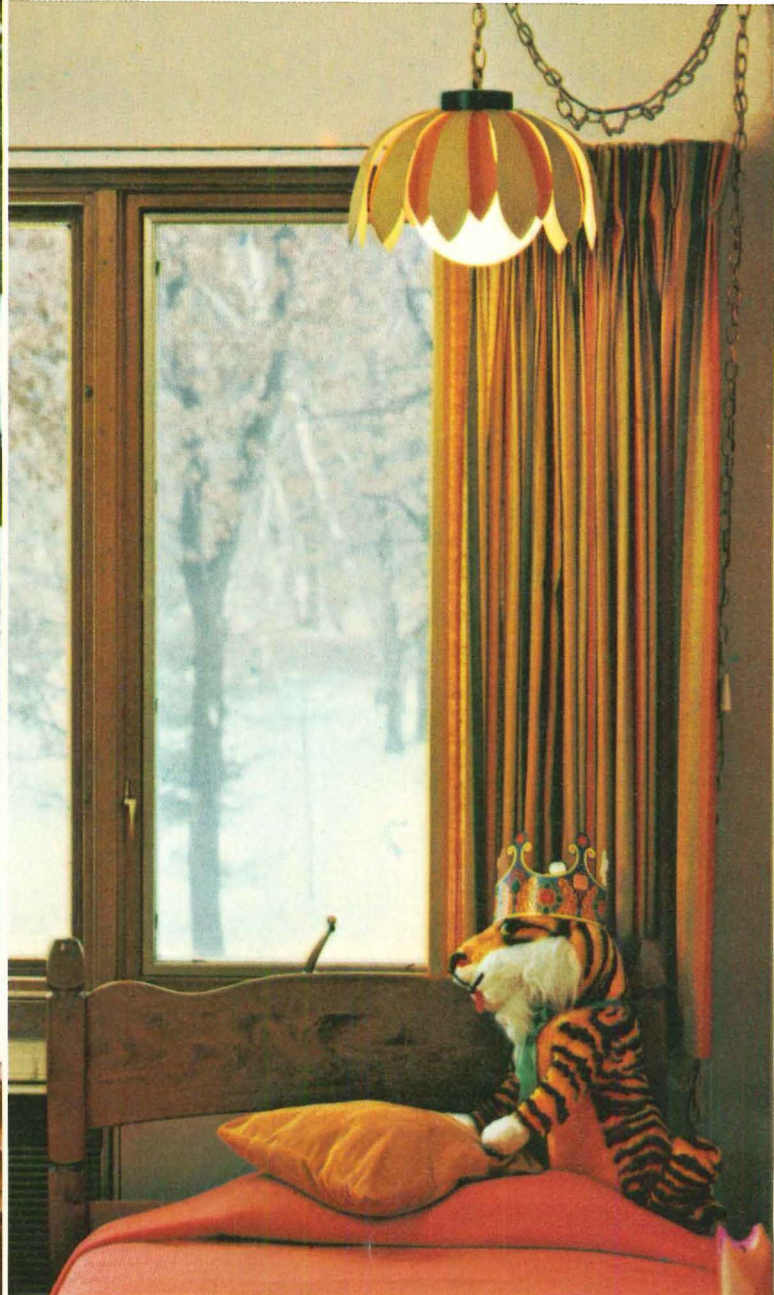
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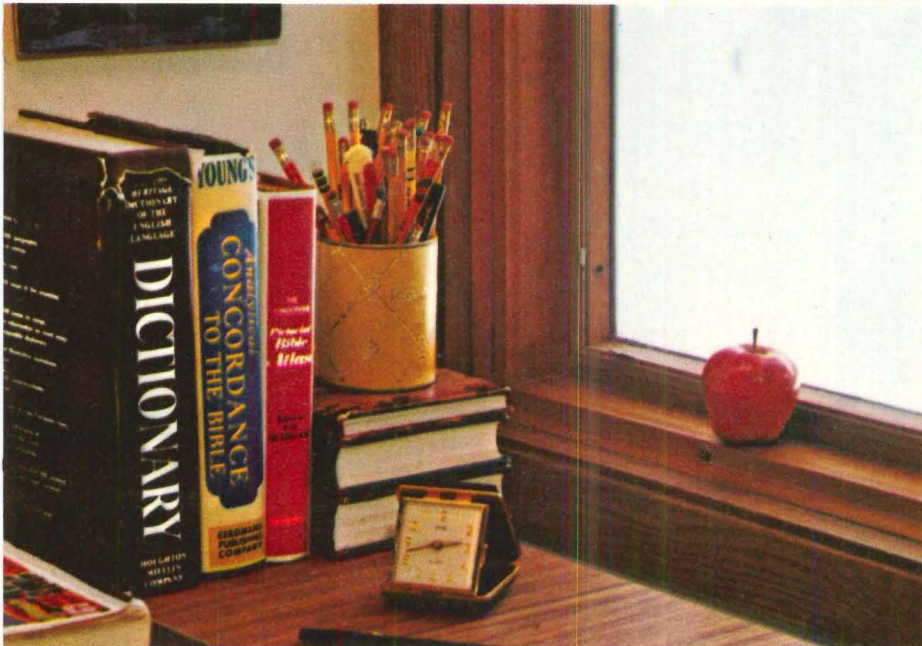


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(c)

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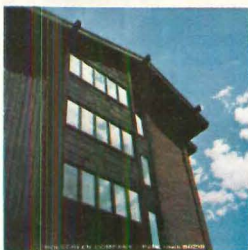
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(D) The Guardian — for extra safety. Shown in Pink Champagne.

(E) The Birthday Bath in Antique Red. Ball and claw feet in gold electroplate.

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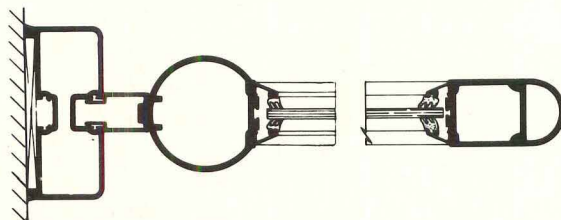
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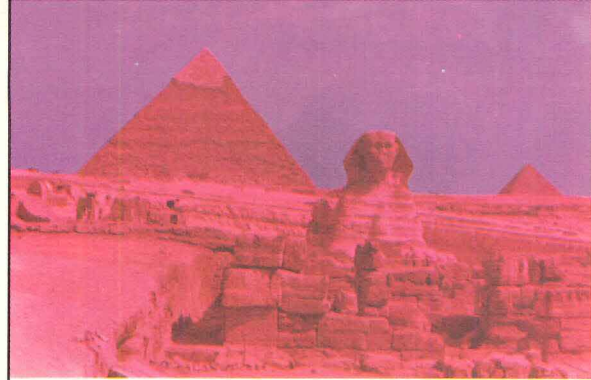
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Division

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(Left hand page) First Federal Savings and Loan: Lakeland, Fla. Architect: Perry C. Langston. General Contractor: Pritchard-Wetherington, Inc. Glass Contractor: Central Glass Co., Inc., Lakeland, Fla. Curtain Wall: PBS-380.

(Left) One of several entrances as seen from lobby of Lakeland Civic Center, Lakeland, Fla. Architects: Settiff and Regnvall. General Contractor: Biltmore Construction Co. Glass Contractor: Central Glass Co., Inc. 104 Safetyline doors and SGS-580 glassholding system.



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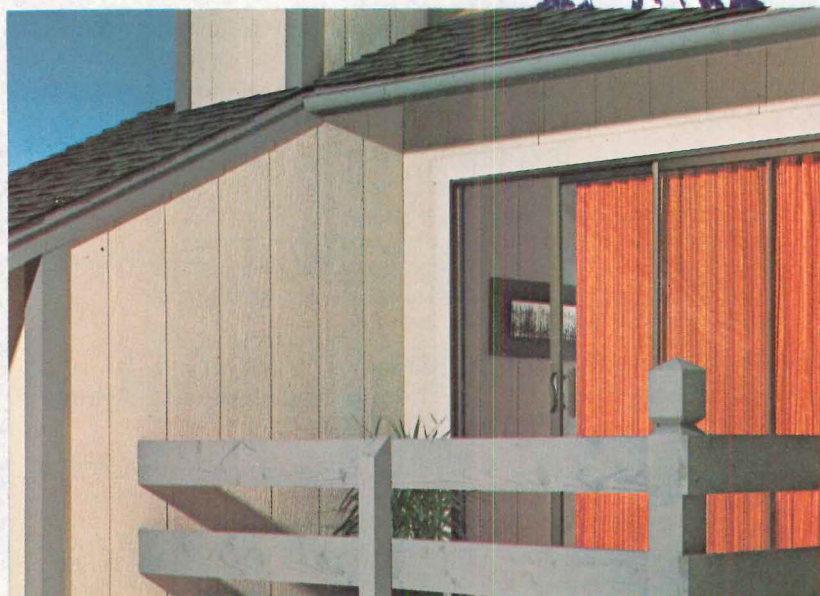
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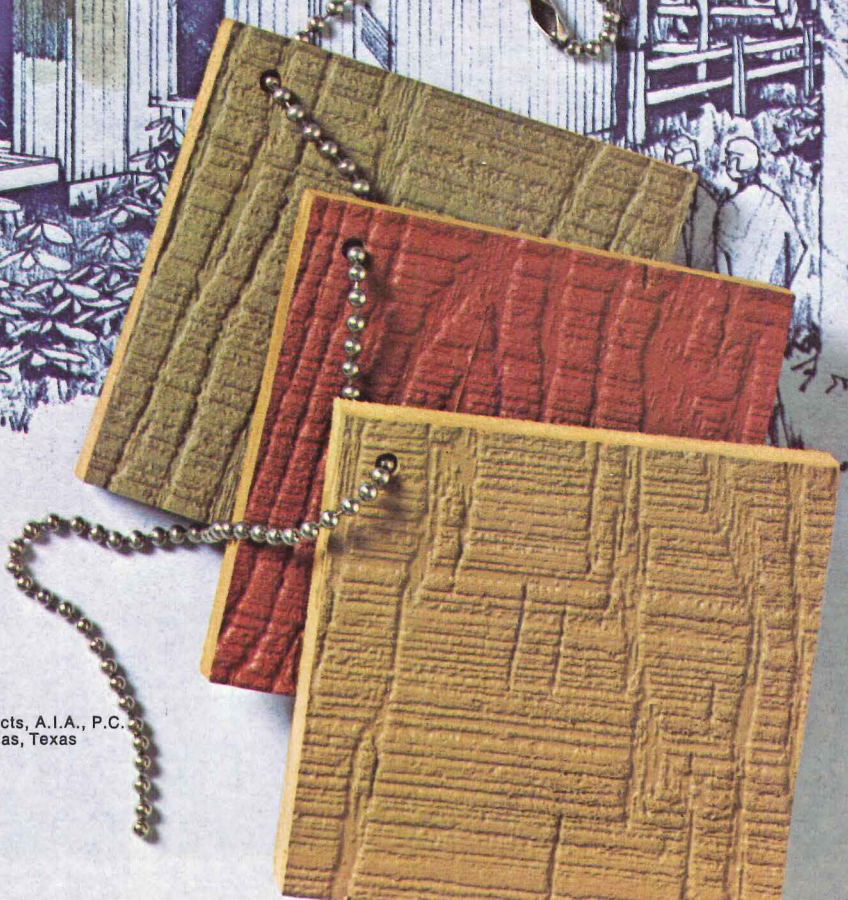
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 **Boise Cascade
Building Materials Group**



Lite[®]



TRAVERS/JOHNSTON, Architects, A.I.A., P.C.
Offices: Portland, Oregon; Dallas, Texas

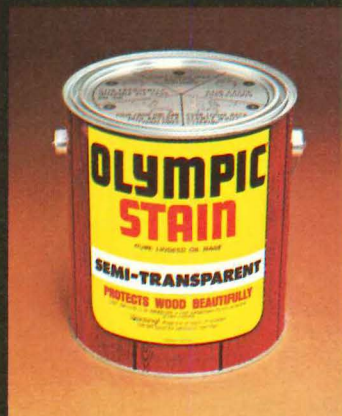
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Killingsworth, Brady & Associates, Architects.


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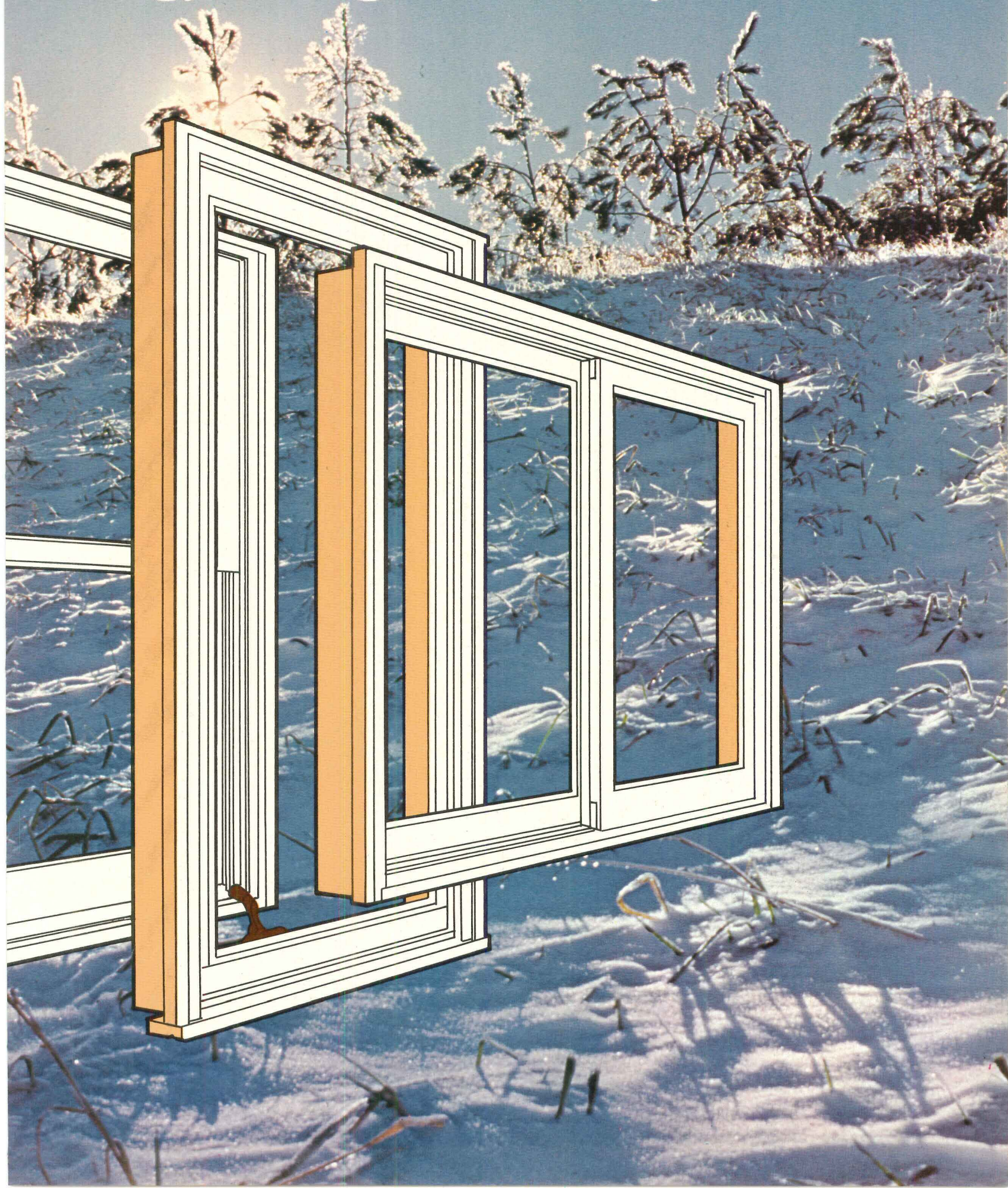
Caradco
Window and Door Division



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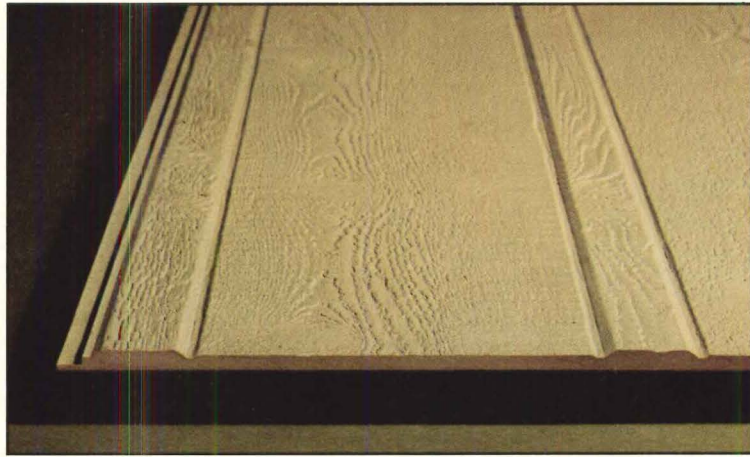
Energy-saving windows by Caradco.



The image shows a close-up, vertical view of several wooden planks. The wood has a warm, golden-brown hue and a prominent, textured grain pattern that resembles natural wood. The planks are separated by thin, dark vertical lines, creating a rhythmic, linear pattern. The lighting is even, highlighting the subtle variations in the wood's texture and color.

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Woodsman sidings are deeply embossed with the look and feel of cedar. The natural look, but with never a worry of cracking, denting or splitting. Primed or unprimed for field finishing in any desired color. Easy installation, long life, and all the extra advantages of the Masonite brand.

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with battens on 12" centers.**

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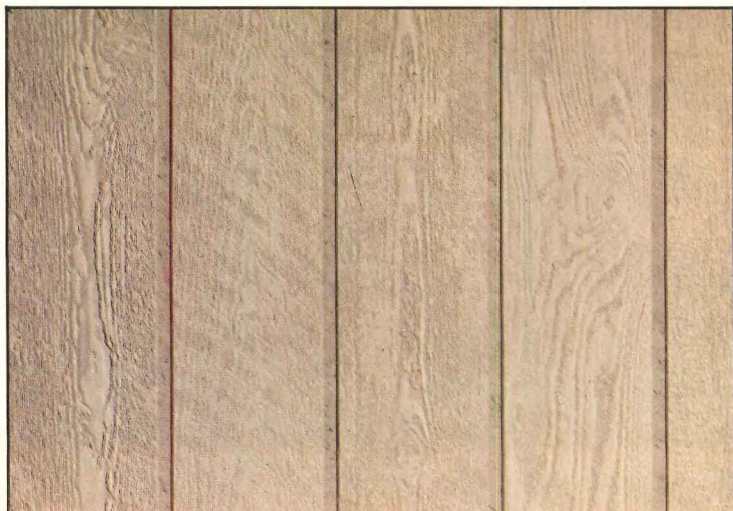
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258 A

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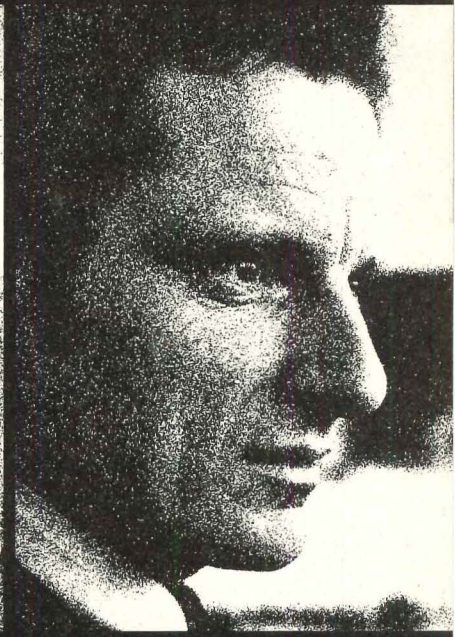
The Winners: 1975 Plywood Design Awards

Blunden

D'Aleo

Wadley and Wilson

MacDonald



1975 Plywood Design Awards

Residential/Single Family

FIRST AWARD: William A. Blunden, AIA (William A. Blunden, Architect). LOCATION: Exhibit home, Cleveland Home & Flower Show, Cleveland, Ohio. JURY: "A very stylish house that avoids the 1974 'mine shaft' look. It has an excellent open plan. Great relationship between the indoor and outdoor spaces."

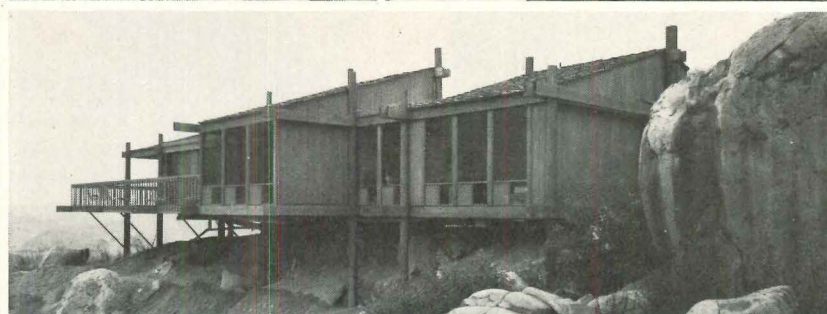
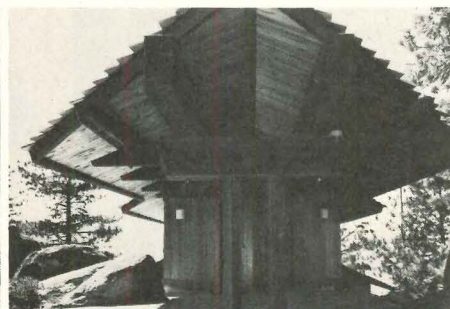
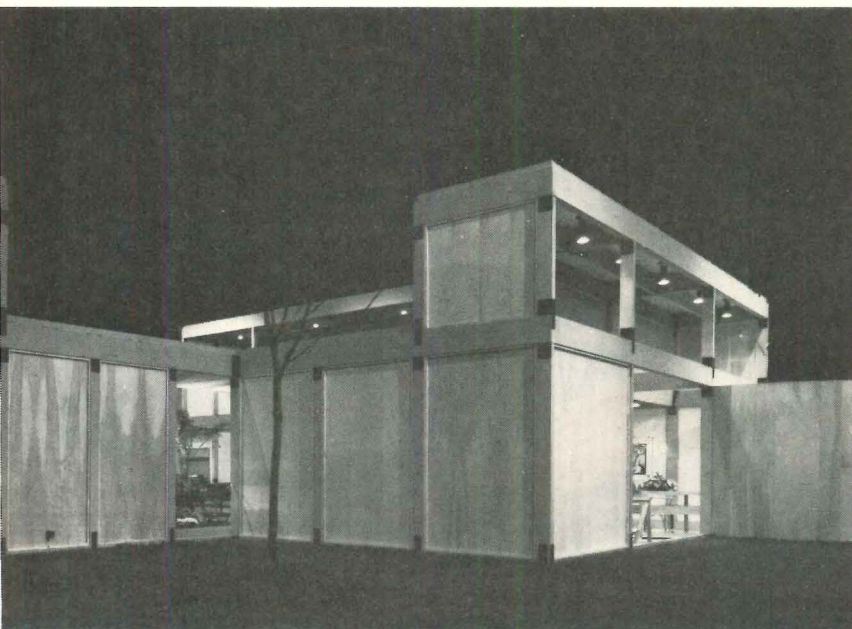
CITATION: Arthur W. Schwartz, AIA (Holt-Morgan-Schwartz, P.A.). LOCATION: Mercer County, New Jersey. JURY: "Pleasant forms within a simple 'cube-like' solution. The relationship between metal frames and screening, and plain wood surfaces provides a pleasant relief."

CITATION: Robert G. Zinkhan, Jr., AIA (Robert G. Zinkhan, Jr., Architect). LOCATION: Hoseit residence, Skyland-Zephyr Cove, Lake Tahoe, Nevada. JURY: "A charming house with beautiful detailing which develops large sight lines for its small site by manipulating the plan in angular shapes."

CITATION: O. W. Phipps, AIA, and Bruce Dammann, AIA (PBD Architects Associated). LOCATION: Townsend Heights, San Diego, California. JURY: "Good solution to a sloping site. Avoids grading by a pole and beam structural system that floats the structure above the ground."

First Award

Citations



Residential/Multifamily

FIRST AWARD: Leo J. D'Aleo, AIA (Meyers and D'Aleo, Inc.). PROJECT: Deer Point Townhouses in Ocean City, Maryland. JURY: "Sophisticated apartment structure. Its angled fenestration exploits the water view to the maximum. Beautifully detailed project."

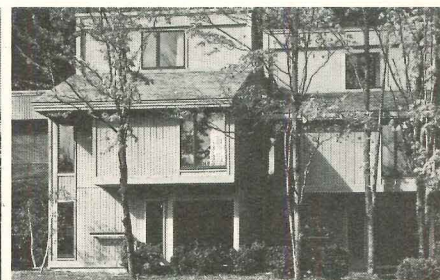
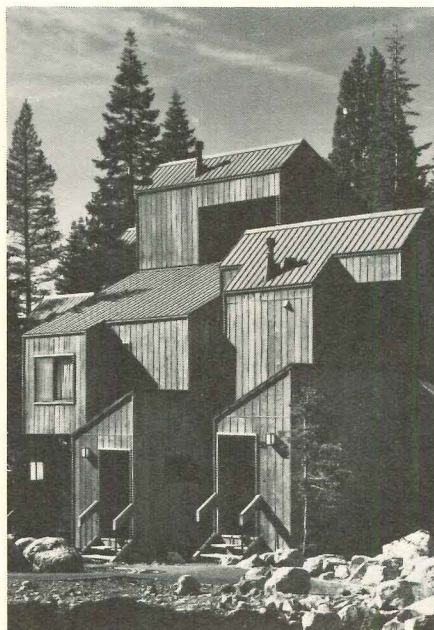
CITATION: James A. Babcock, (Donald Sandy, Jr., AIA, James A. Babcock Architects-Planners). PROJECT: Carnelian Woods at Lake Tahoe, Nevada. JURY: "Exactly fits the mood of the site. Very unpretentious casual buildings."

CITATION: Joe Fleshner, AIA (J. L. Fleshner Architect). PROJECT: SudenDorf Mountainhaus in Mancelonia, Michigan. JURY: "Careful site planning within existing trees. No costly tricks or gimmicks."

CITATION: William May, AIA (William May, Architect). PROJECT: Santa Cruz Condominium Units in Santa Cruz, California. JURY: "A pleasant living environment that takes advantage of the natural qualities of a swamp."

First Award

Citations



Commercial/Institutional

FIRST AWARD: W. L. Wadley, AIA, and Dave Wilson, AIA (SHWC, Inc., Architects-Engineers-Planners). PROJECT: Cinco Cedars in Corpus Christi, Texas. JURY: "Strong forms. A pier support that makes the building seem to float above the ground. Fine use of plywood on both exterior and interior surfaces."

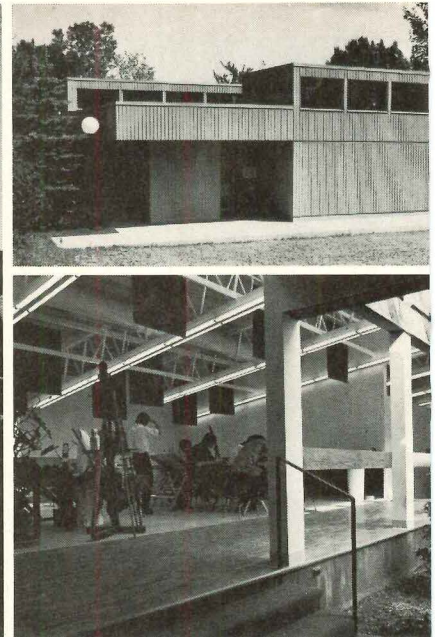
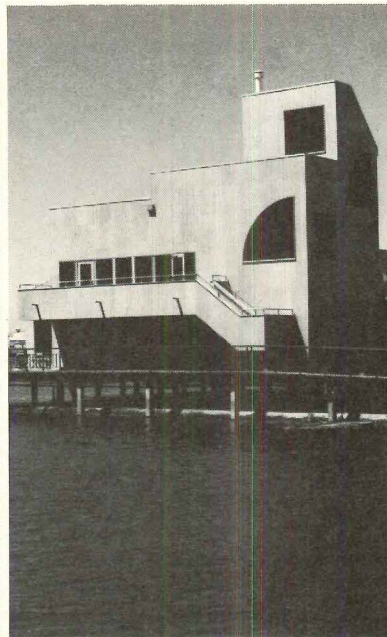
CITATION: James A. Babcock, (Donald Sandy, Jr., AIA, James A. Babcock, Architects-Planners). PROJECT: Rusty Scupper Restaurant in Oakland, California. JURY: "Strong, sculptural form. It makes the most of an excellent water site."

CITATION: Steven L. Einhorn, AIA (Einhorn-Yaffee). PROJECT: Glenville Veterinary Clinic in Glenville, New York. JURY: "Very basic structure. No tricks or cliches. Forms and shapes developed from the module of the plywood skin. Beautiful detailing."

CITATION: F. S. Toguchi, AIA (Fred Toguchi Associates, Architects). PROJECT: Ashtabula Arts Center in Ashtabula, Ohio. JURY: "Small building that looks important because of its careful design and scale. Pleasant interior, using exposed structural and mechanical systems."

First Award

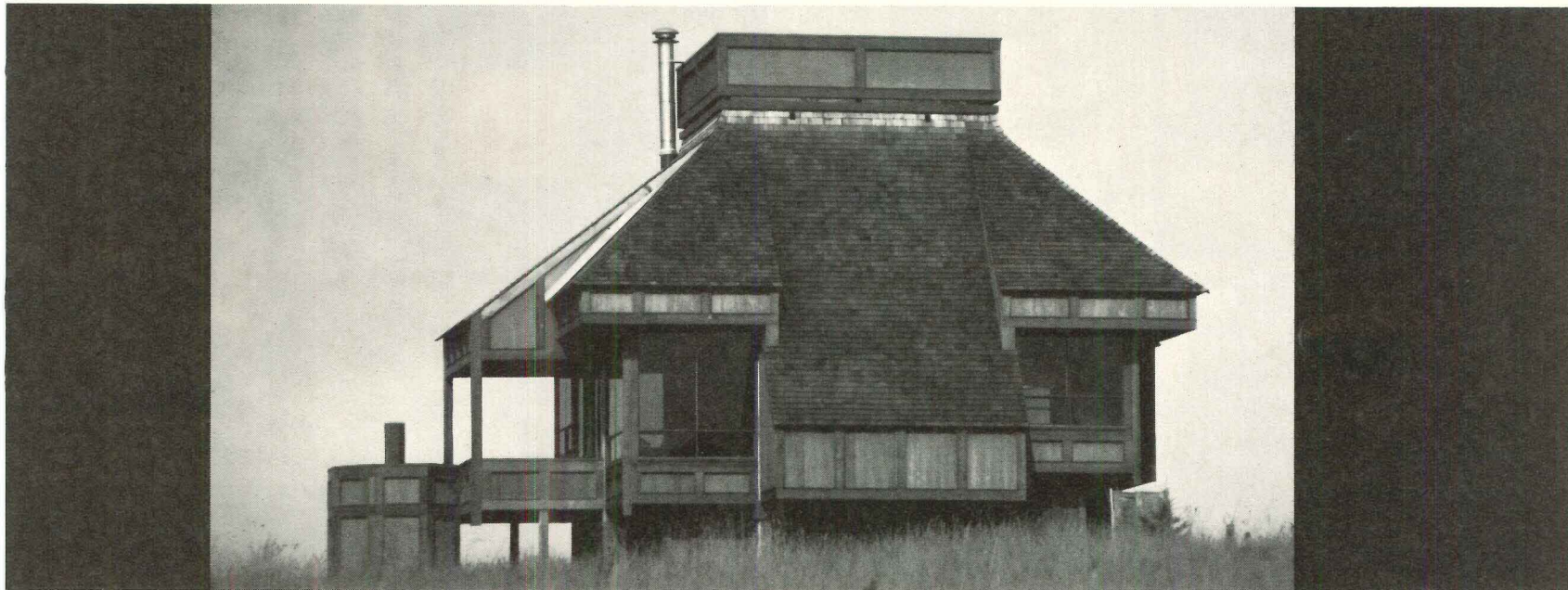
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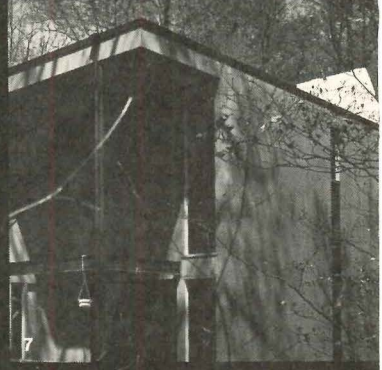
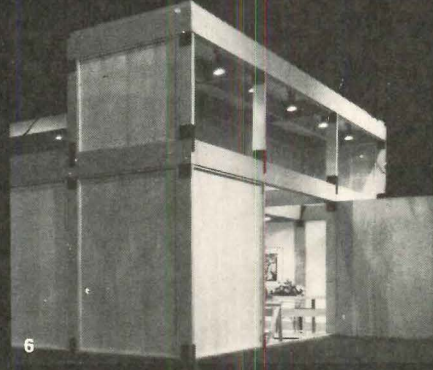
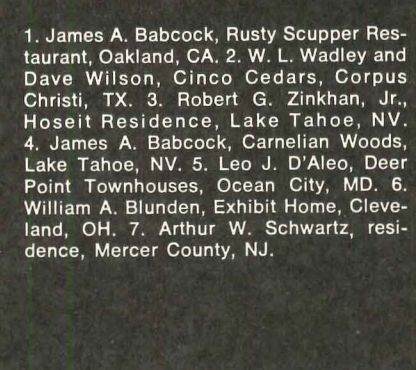
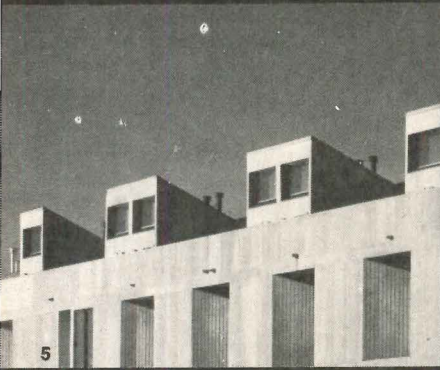
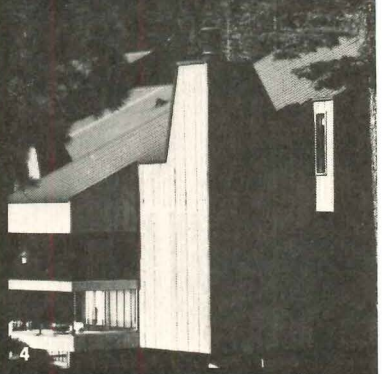
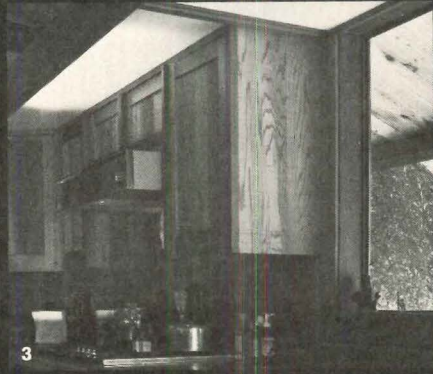
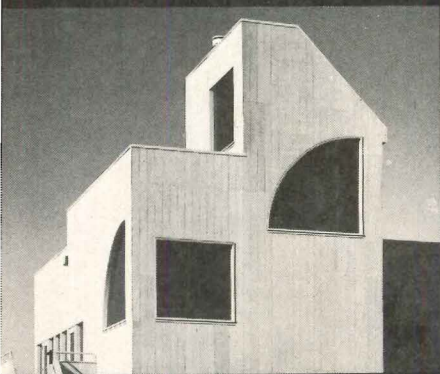
Vacation Homes

FIRST AWARD: Donald MacDonald, AIA (Donald MacDonald, Architect). LOCATION: Mendocino, California. JURY: "A delightful vacation house with a fresh individual form. It borrows its character from the regional structures of the Mendocino coast. Expresses a true vacation spirit."

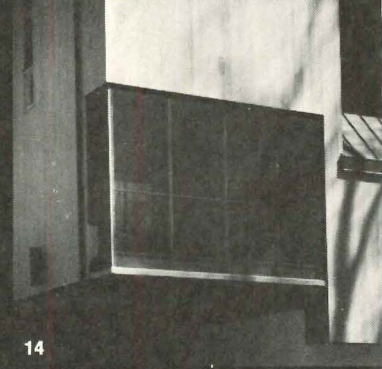
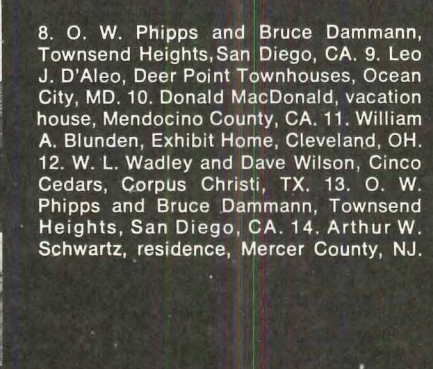
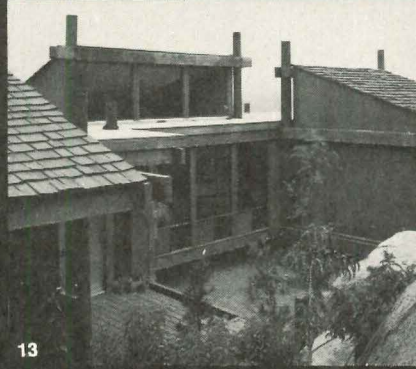
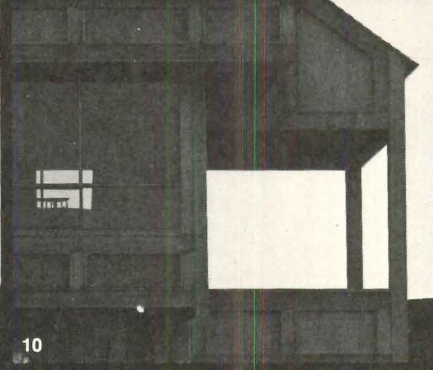
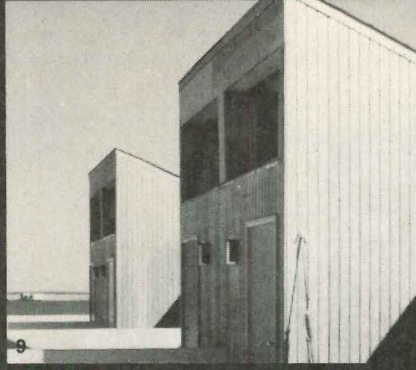
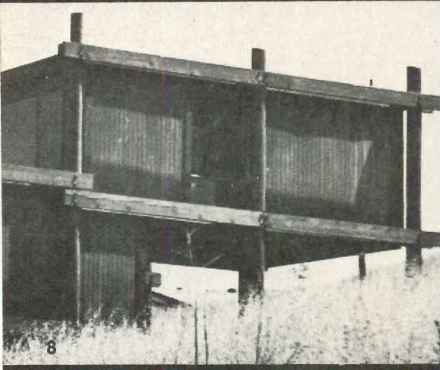
First Award



More ideas:

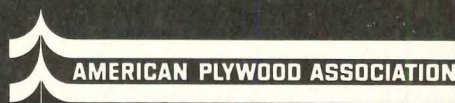


1. James A. Babcock, Rusty Scupper Restaurant, Oakland, CA. 2. W. L. Wadley and Dave Wilson, Cinco Cedars, Corpus Christi, TX. 3. Robert G. Zinkhan, Jr., Hoseit Residence, Lake Tahoe, NV. 4. James A. Babcock, Carnelian Woods, Lake Tahoe, NV. 5. Leo J. D'Aleo, Deer Point Townhouses, Ocean City, MD. 6. William A. Blunden, Exhibit Home, Cleveland, OH. 7. Arthur W. Schwartz, residence, Mercer County, NJ.




8. O. W. Phipps and Bruce Dammann, Townsend Heights, San Diego, CA. 9. Leo J. D'Aleo, Deer Point Townhouses, Ocean City, MD. 10. Donald MacDonald, vacation house, Mendocino County, CA. 11. William A. Blunden, Exhibit Home, Cleveland, OH. 12. W. L. Wadley and Dave Wilson, Cinco Cedars, Corpus Christi, TX. 13. O. W. Phipps and Bruce Dammann, Townsend Heights, San Diego, CA. 14. Arthur W. Schwartz, residence, Mercer County, NJ.

"The creative designer is able to empty himself when he comes to a new project."—Walter Gropius.
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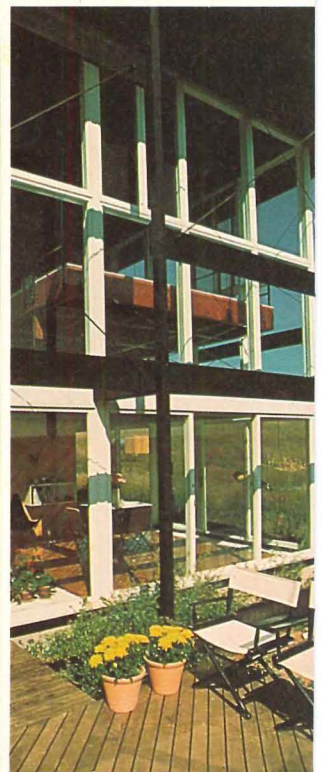
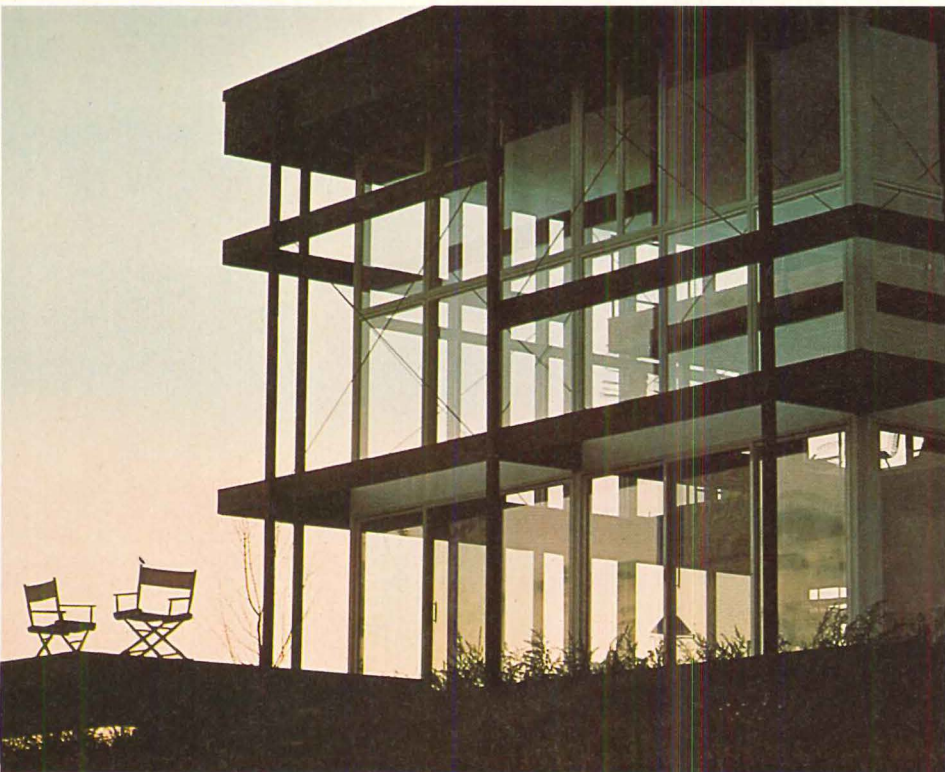
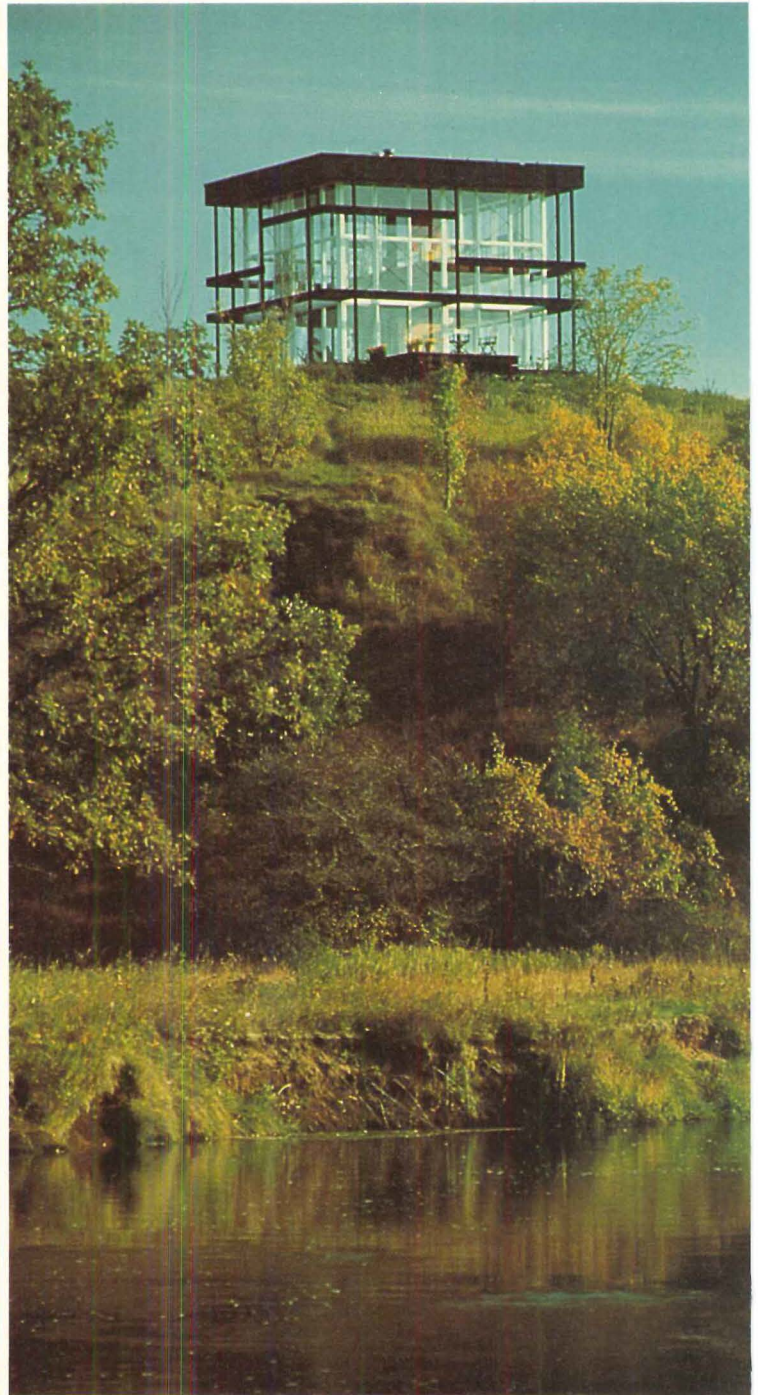
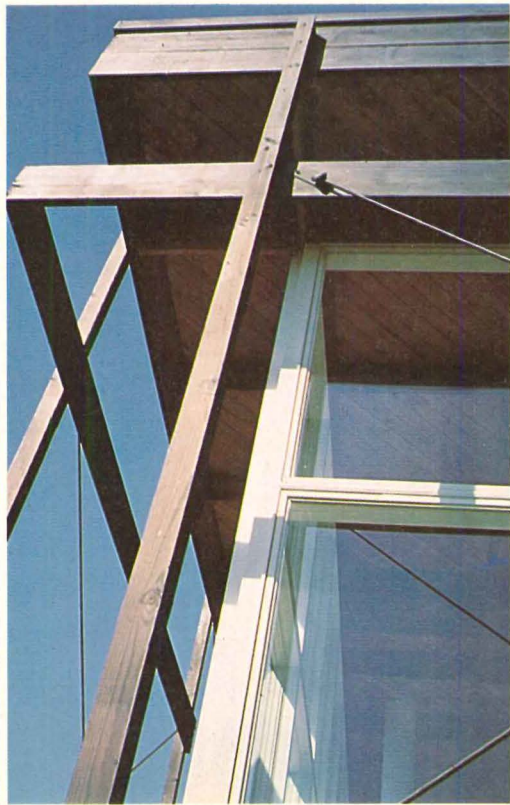
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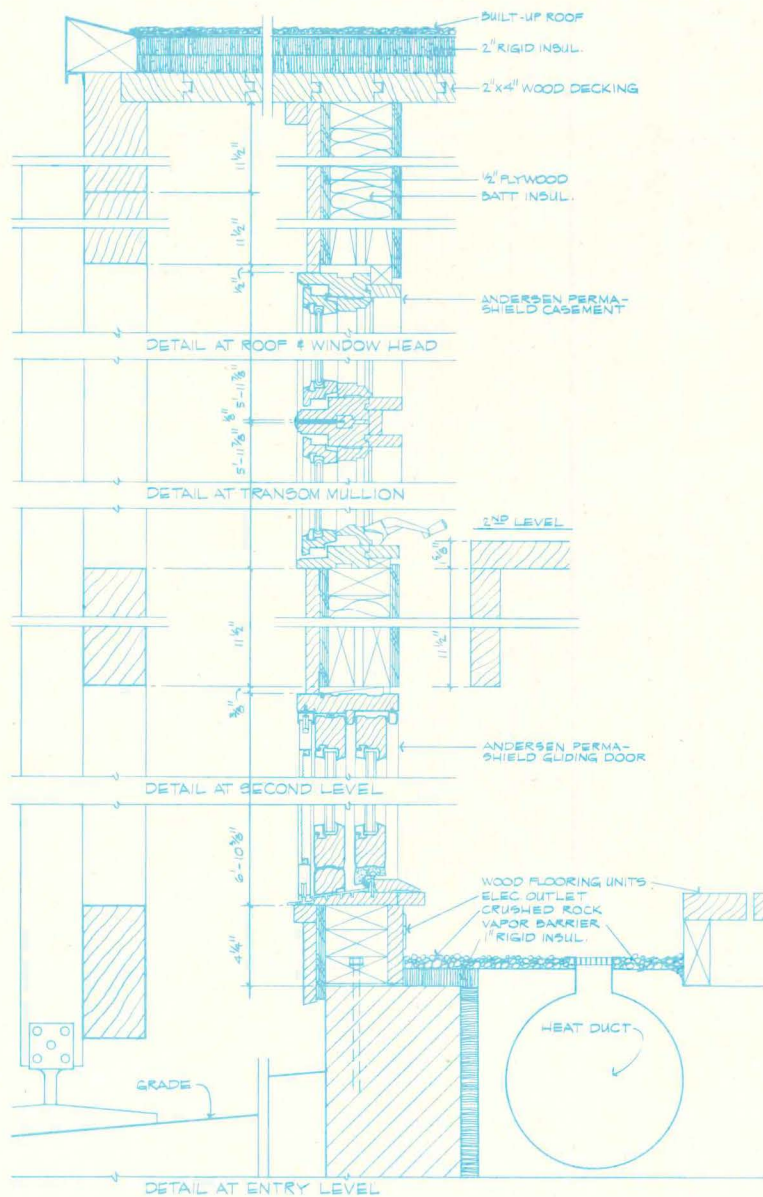
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Rapsons' Glass Cube
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Architect: Ralph Rapson, F.A.I.A.

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Looking at houses is fun. Picking the 20 award-winning houses therefore plunges RECORD's editors into one of the most agreeable tasks they face each year. This year, the selection was made especially agreeable by an exceptionally large number of quality submissions—this in spite of the current economic downturn and housing doldrums.

The houses we selected embrace such a range of stylistic, budgetary and geographic variation that it is difficult to generalize about them. What can be said with confidence is that, as a group, they show a continuing respect for the traditional concerns of client/owners and adherence by their architects to well understood principles of siting and design. But though few of the houses are "experimental," nearly all achieve a level of invention that marks each as exceptional, as an exciting solution to a specific site, program and set of owner needs. Common to many of the houses is a fierce desire to tread lightly on the sites—see the Newman house (pages 40-41) for an example that takes several trees hostage in order to save them. Energy concerns are not yet present in visible form though two solar energy houses were submitted but not chosen. As in previous years, nearly half the winners are designed by architects receiving the award for the first time—a source of special pride to RECORD's editors in presenting

RECORD HOUSES 1975

The owners of this Vancouver house, Mr. and Mrs. Helmut Eppich, came to Canada from their native Germany nearly 15 years ago. They brought with them, as part of a European cultural heritage, a sophistication about architecture and a deeply-ingrained appreciation for fine craftsmanship. Both of these qualities are visibly present in the house architect Arthur Erickson designed for them on this sloping site outside the city.

When the Eppichs purchased the property, which bordered on a small stream, certain problems were apparent. The city had an easement that cut diagonally across the lot near its center. It was a dark lot, much of it shaded by heavy tree cover. Finally, the site had been used as a refuse dump.

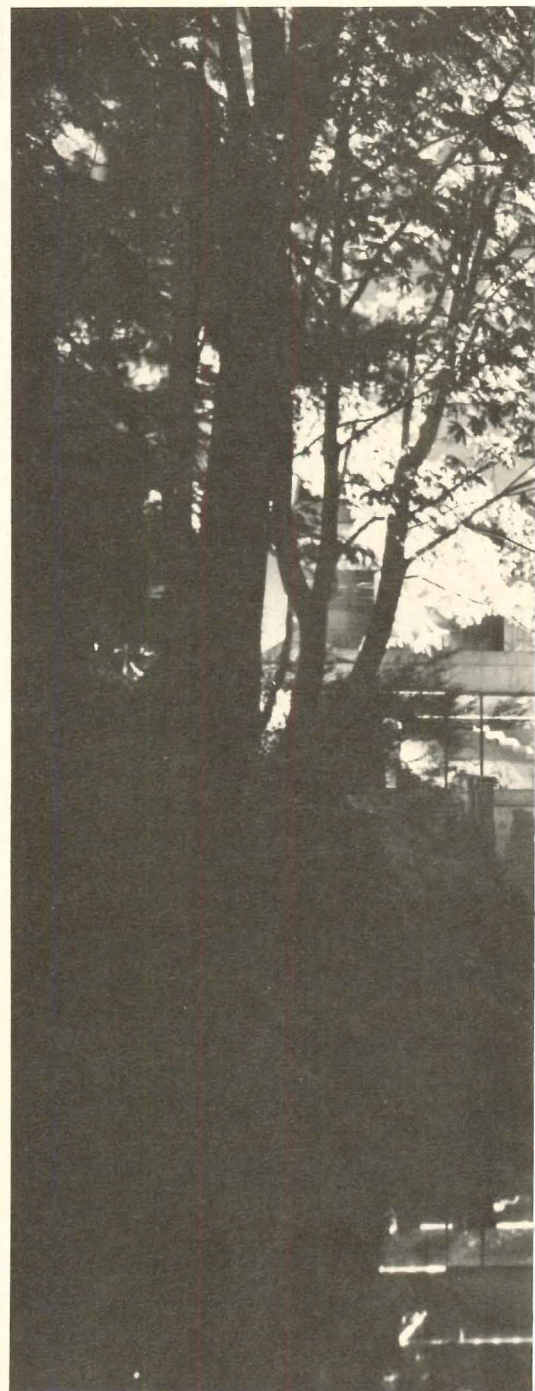
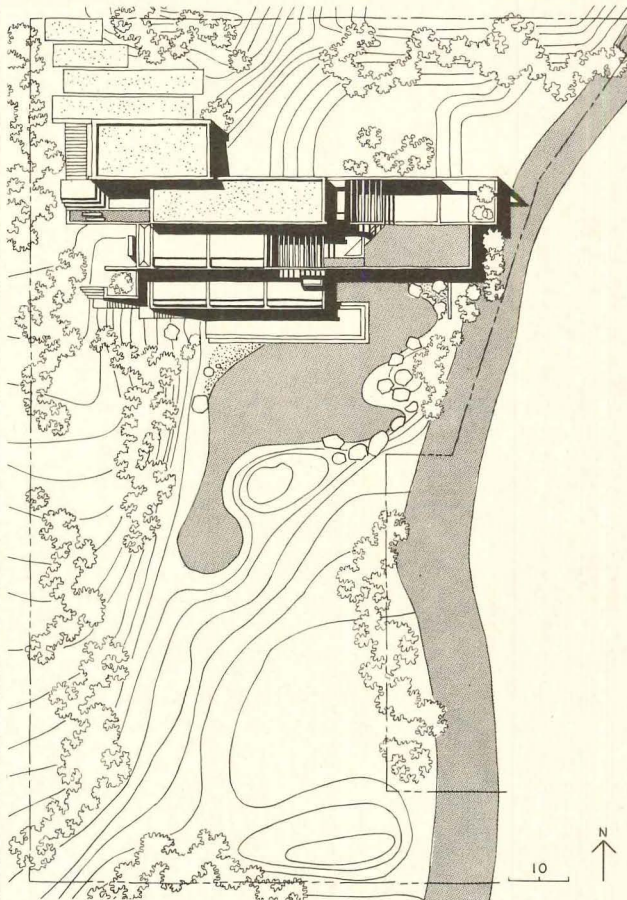
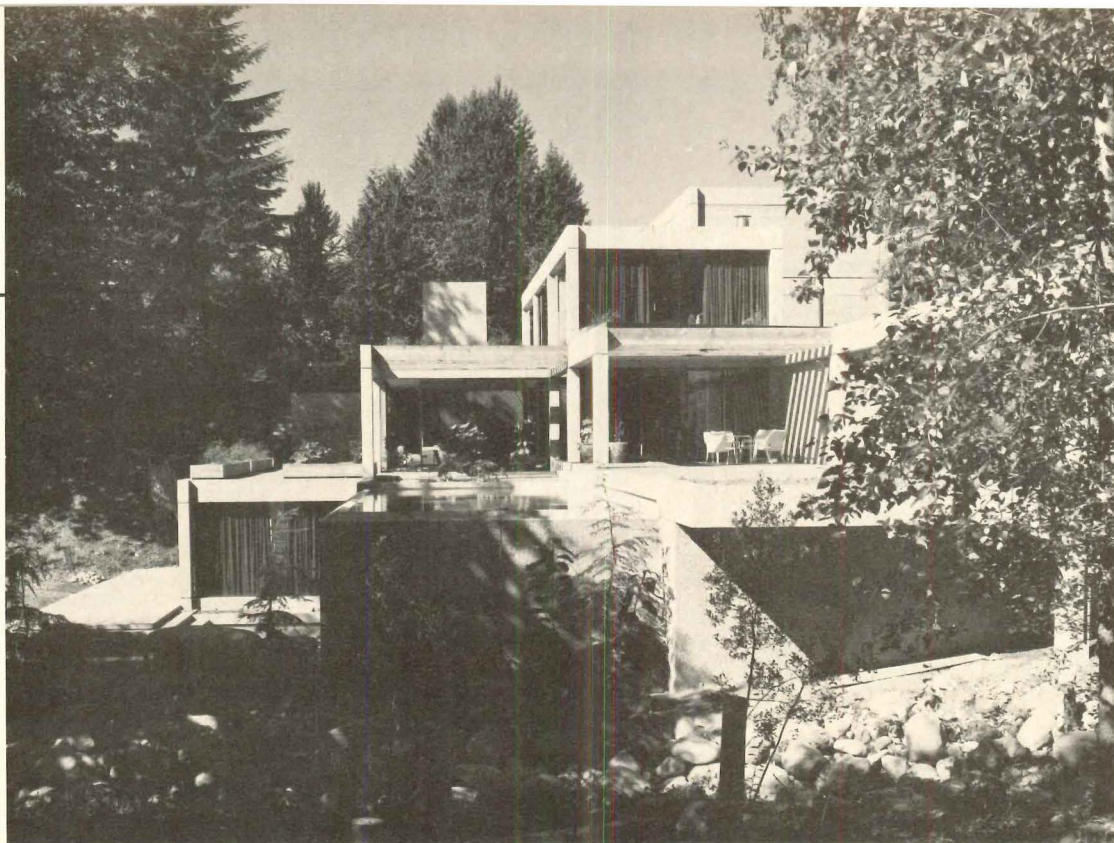
Erickson decided to reserve the worst portion of the site—the dumping area—for building and began by developing the site's other potentials. The stream was diverted to create a small pond. Areas were recontoured. Trees were removed to bring in natural light in a climate that includes a large number of gray winter days.

Then, and only then, did Erickson turn to the design of the house. He conceived it as stepping down the contours in a series of transverse elements—the easement being allowed to run through the site between the family room and the pool (see plans). Children's bedrooms were located on the uppermost level, parents' bedroom on the lowest level (not shown in plan). The bulk of the house—living, dining, kitchen, family room—occurs at the intermediate level and shares a large patio.

The Eppich house is ordered and elegant; perhaps more formal in character than other, recent Erickson designs. The craftsmanship and the exceedingly handsome detailing are a tribute to the architect and owner as well as to the builder. They shared a common vision of what was wanted and cooperated to produce it.

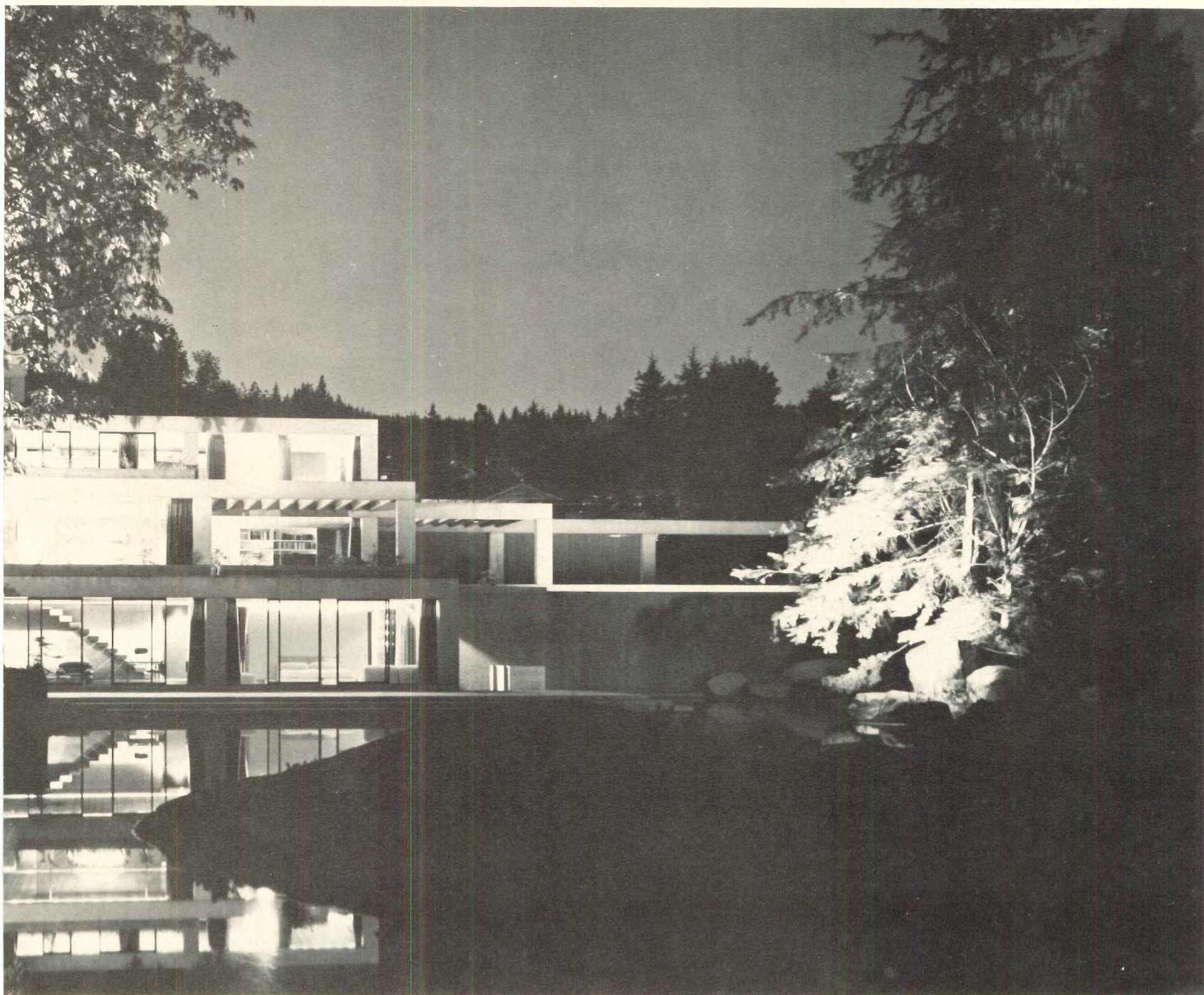


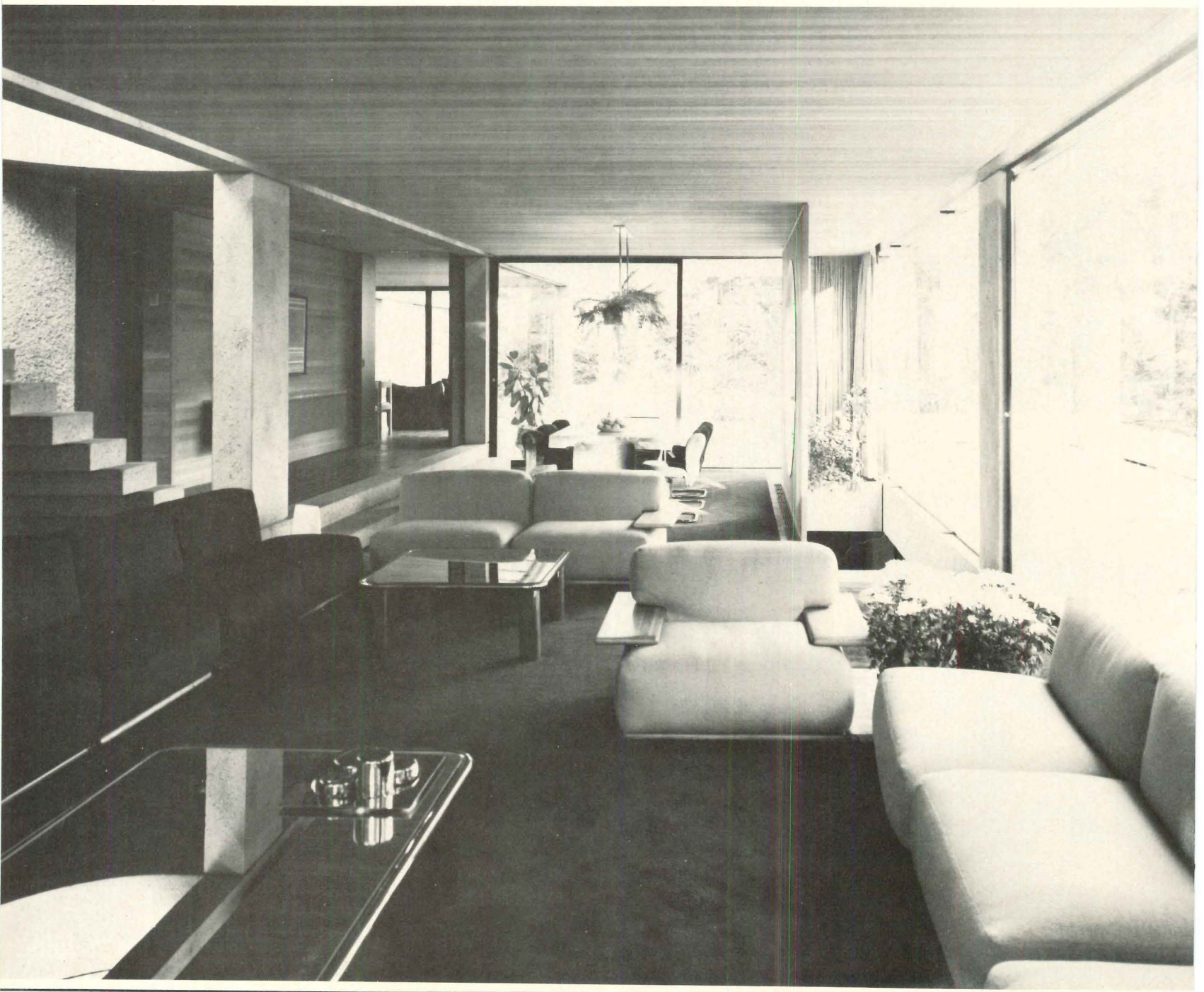
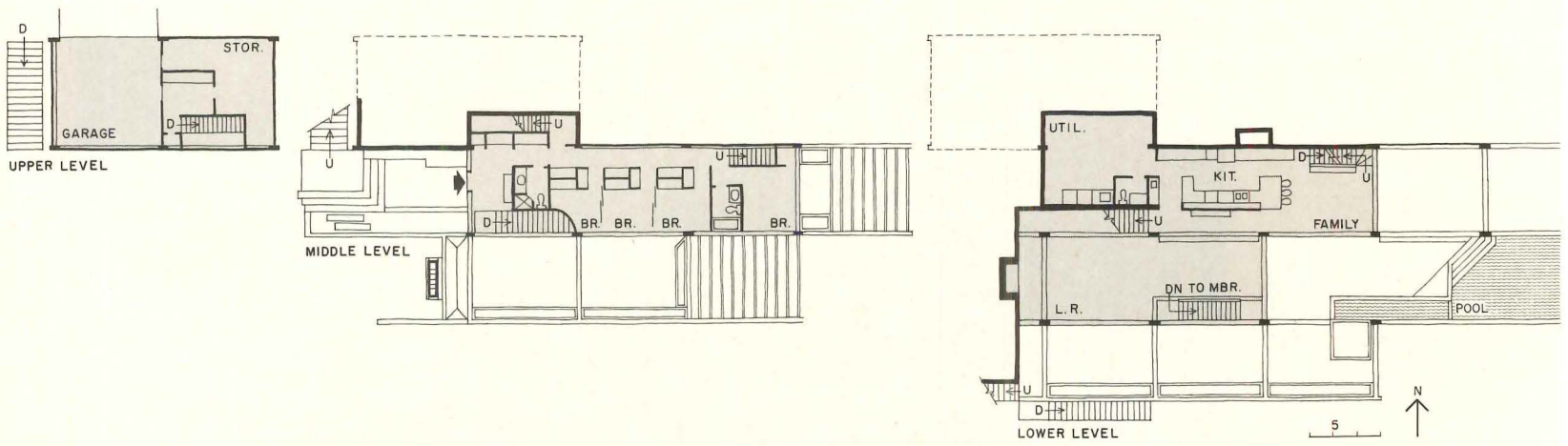
Architects: Arthur Erickson/Architects
Nick Milkovich-project architect
2412 Laurel Street
Vancouver, British Columbia
Owners: Mr. and Mrs. Helmut Eppich
Location: Vancouver, British Columbia
Engineers: Bogue Babicki & Associates
(structural)
J. D. Kern & Company (mechanical)
Interiors: Francisco Kripacz
Contractors: Stan Burton,
Deas Construction Co.
Photographer: Simon Scott

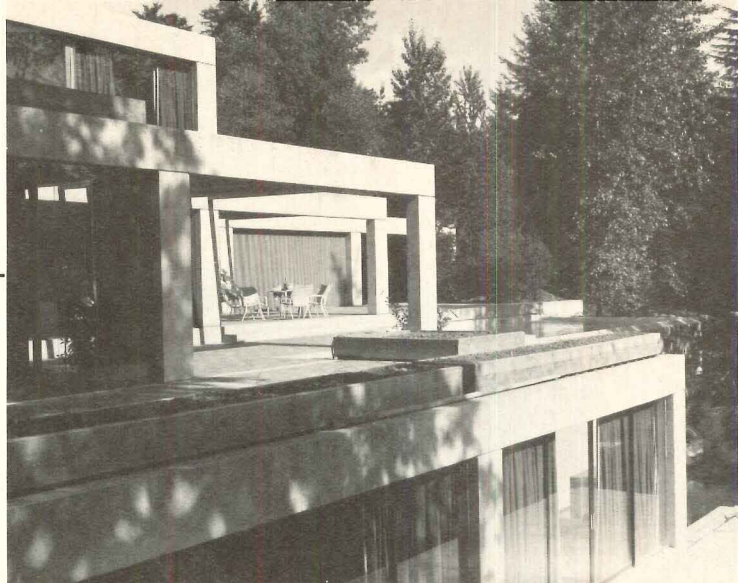




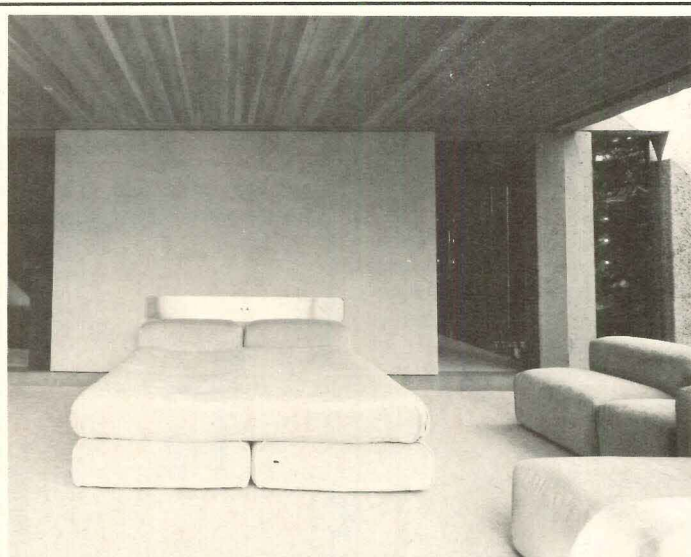
The concrete frames of the Eppich house step down the hillside in three evenly graduated bays. This massing not only reduced the apparent height of the house when viewed from across the pond (photo below) but also makes the end elevations (photo left) conform to the general profile of the site.







The living-dining areas of the Epich house are located on the intermediate level. In the photo below, the stairs at right lead to the upper level entry. Stairs at left connect to the den and master bedroom below (photo right). Wood, used sparingly outside, has various interior applications.



For a lakefront site that few readers will identify as Fremont, Nebraska, architects Bahr Hanna Vermeer & Haecker designed an unusual summer house using cedar recycled from an old sheep barn for decking and for all horizontal structural members.

To assure privacy from the street and from neighbors, the house has minimal window openings on three sides. All large glazed areas face the deck and the lake beyond. The dominant visual element on the lake side of the house is a deep, wood truss, used to stiffen the entire frame and to give spatial definition to important outdoor spaces—an open deck and screened porch.

The arrangement of indoor living areas is linear across the width of the site with sleeping areas—including closet-top guest bunks—confined to the second floor. A split-level entry stair links the two levels. An outdoor stair, just off the master bedroom, connects upper and lower decks.

In spite of its comparatively uncomplicated plan, the Brandzel house masses strongly and differently on every elevation. Wood forms are used boldly in simple but expressive blocks and planes which are finished in cedar siding laid up in alternating diagonal patterns—patterns repeated on the interiors in floor and wall finishes.

Constructed at just under \$20 per square foot, the Brandzel residence makes a virtue of bold forms with plain vanilla details, and misses no opportunity to insist that living here should be relaxed and informal.

Its rather bold forms are in contrast with neighboring houses, but the somewhat featureless site seemed to demand a strong solution—a solution the architects worked with skill and sensitivity to provide.



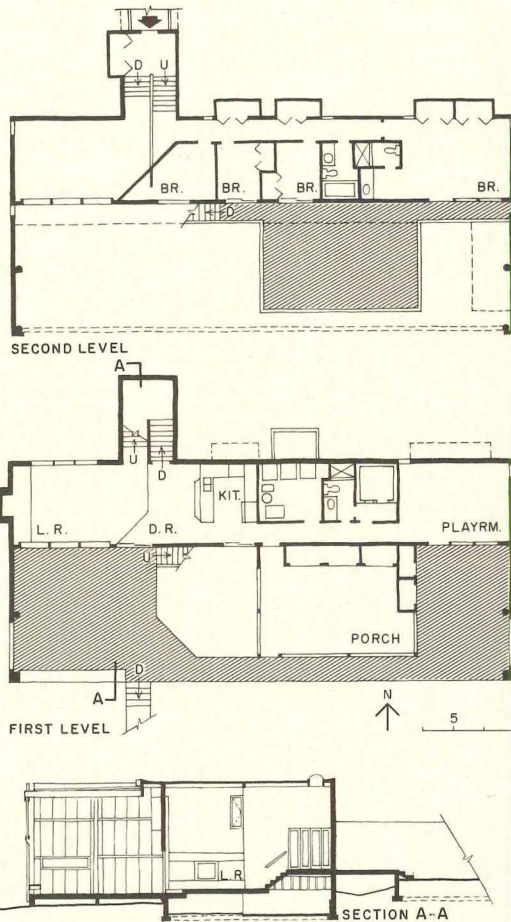
Architects: Bahr Hanna Vermeer & Haecker Architects, Ltd.
535 Nebraska Savings Building
Omaha, Nebraska

Owners: Mr. and Mrs. Thomas Brandzel

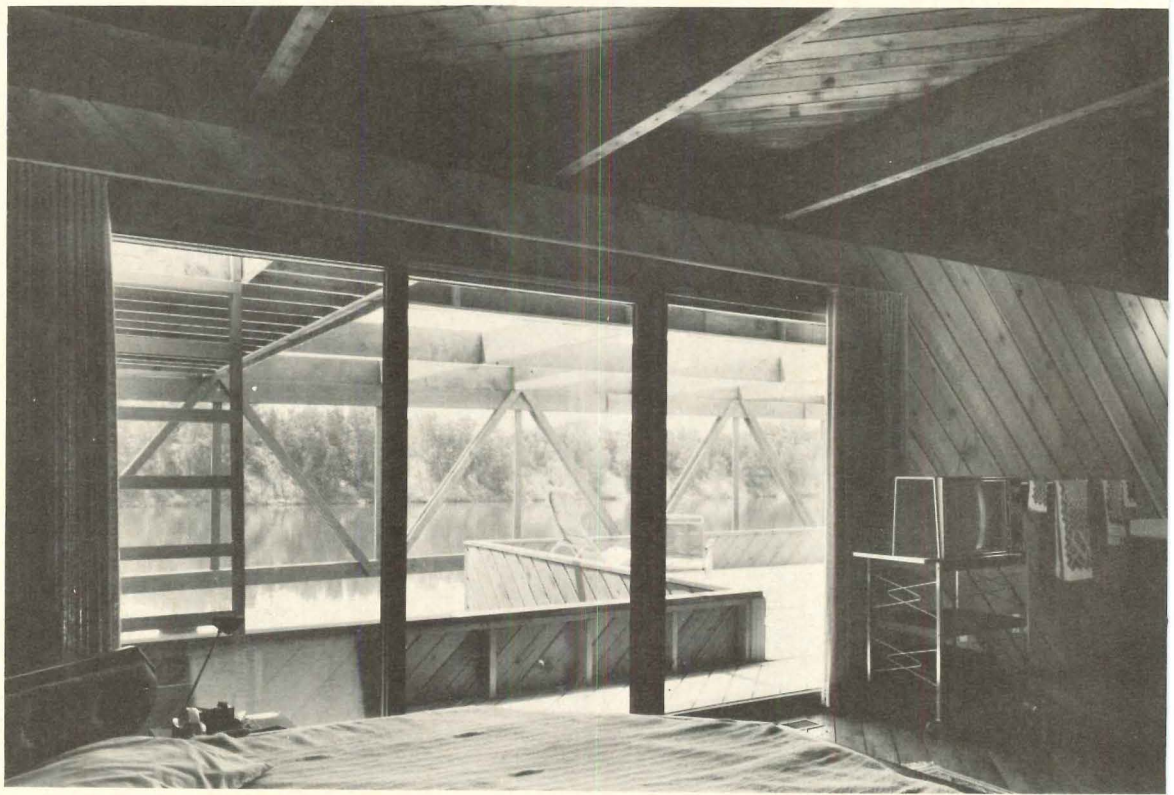
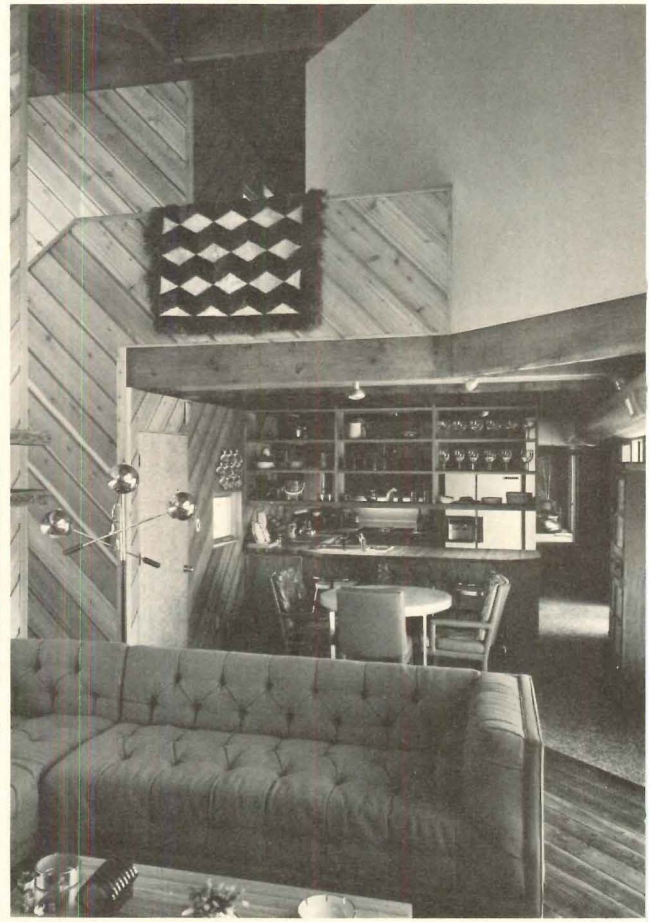
Location: Fremont, Nebraska

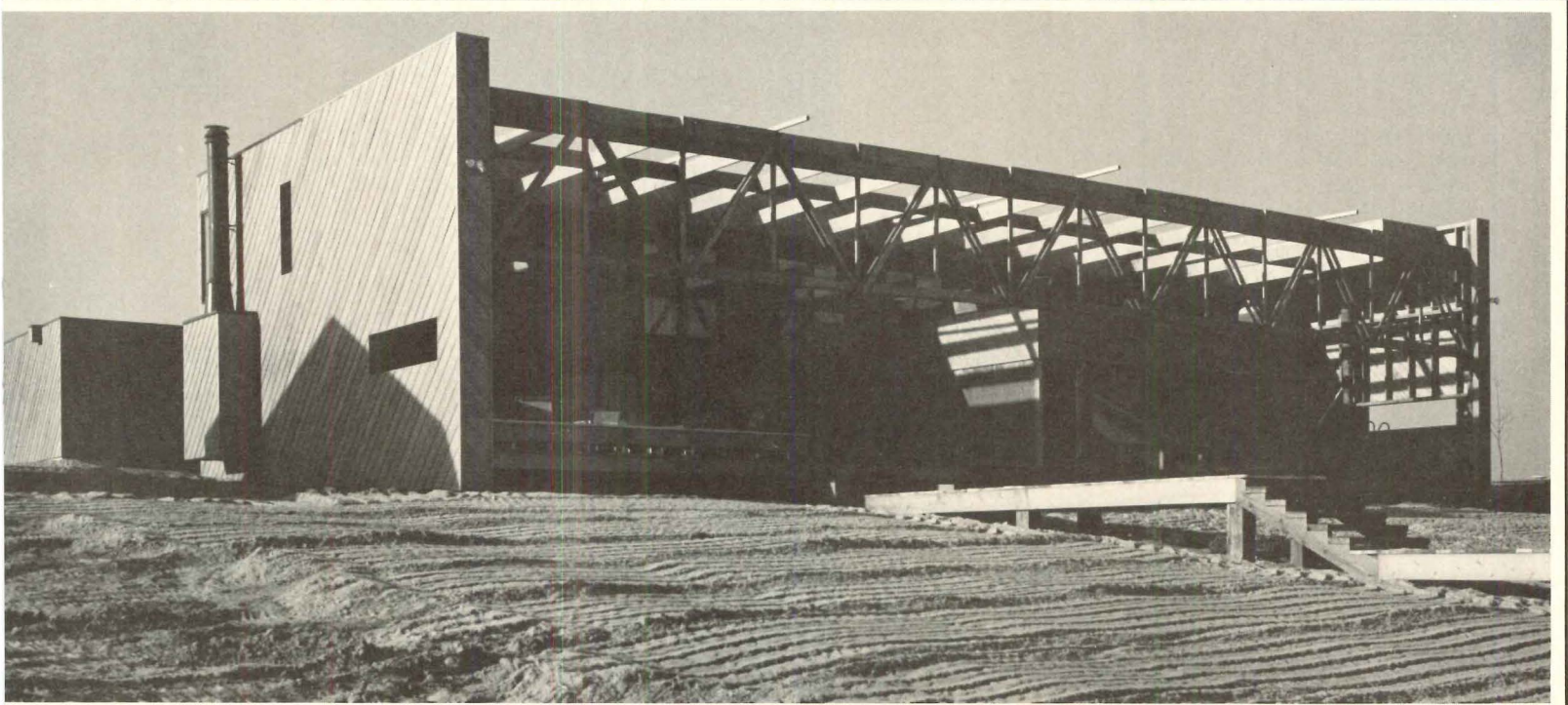
Engineers: Donald Thomsen
(mechanical)

Contractor: Larsen & Jipp
Photographer: Gordon Peery



Plans and sections of the Brandzel residence show a strongly ordered concept but rather intricate volumes and massing. A consistent cloak of cedar siding unifies the massing.





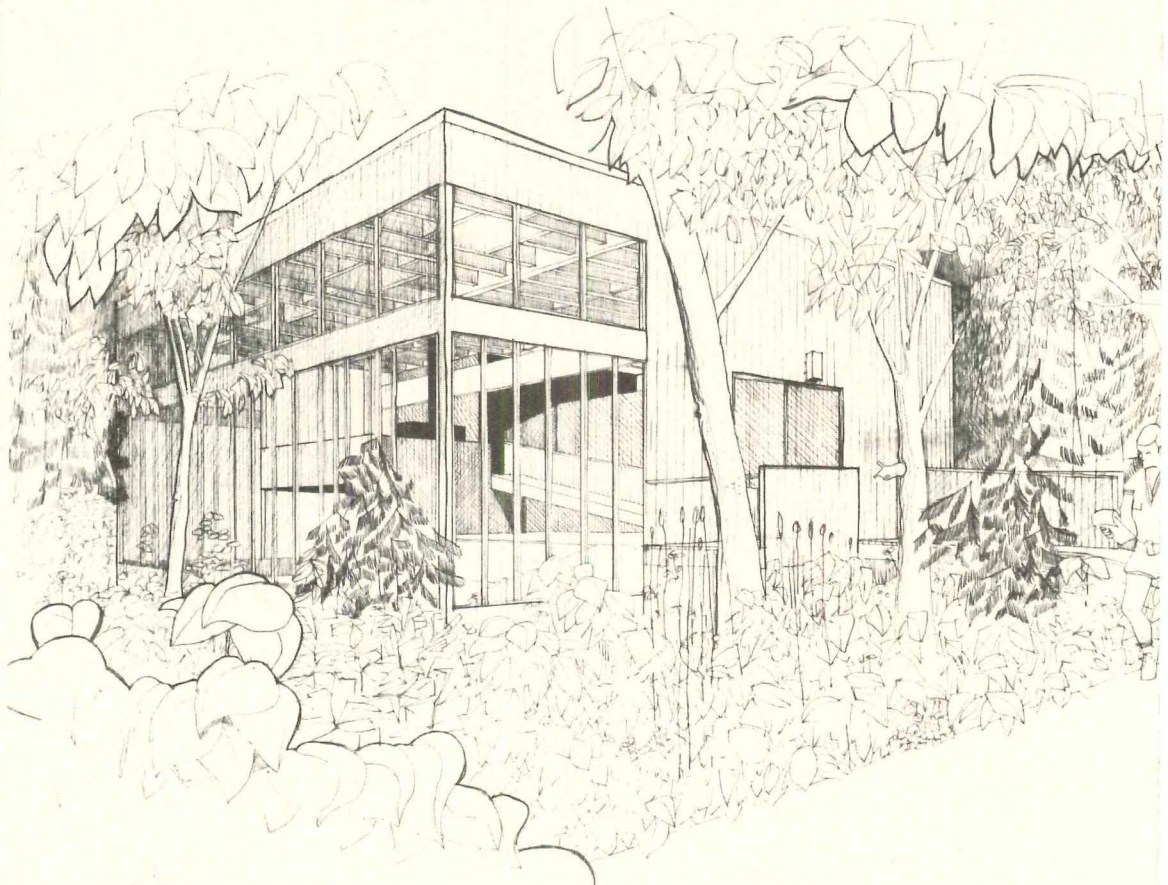
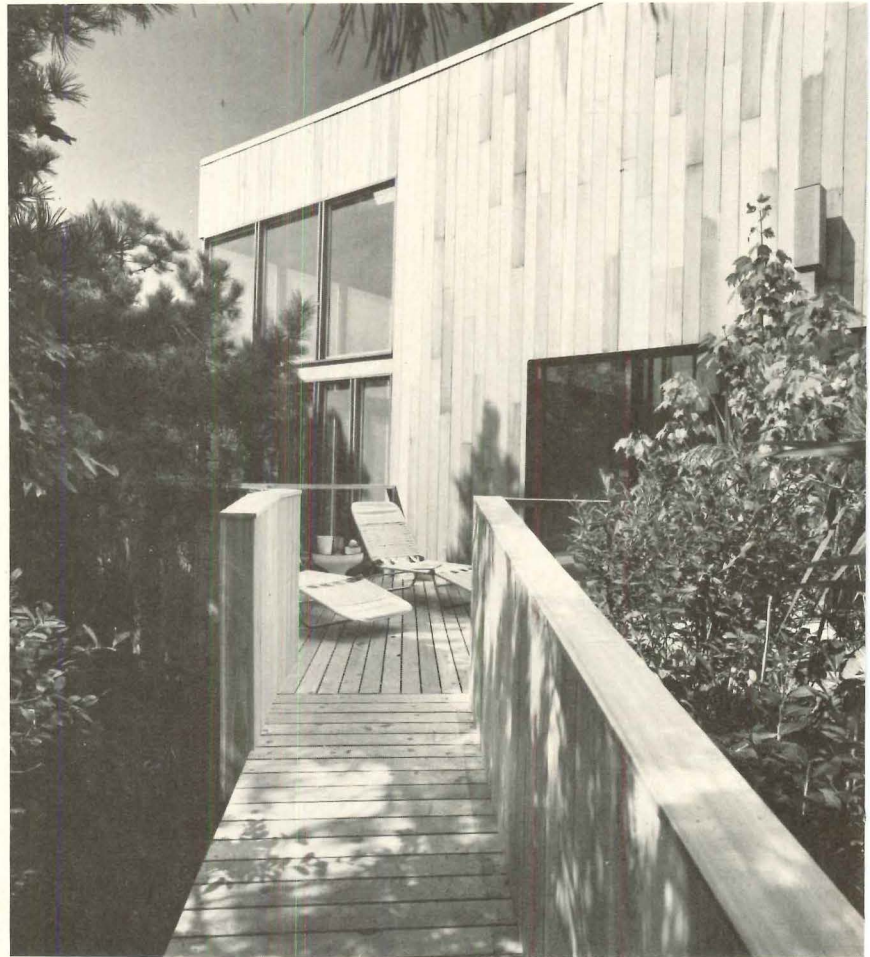
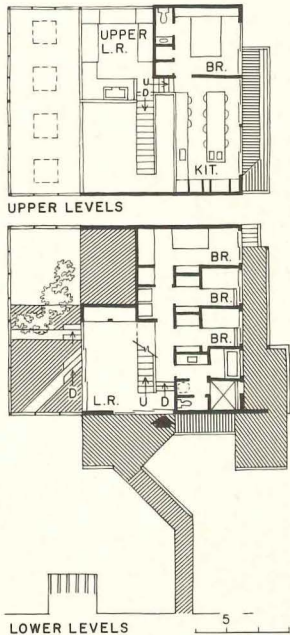
Husband and wife architects Richard and Judith Newman designed this remarkable summer house for themselves and their children on a corner lot in Saltaire, Fire Island, New York. The scrub pine that grows so thickly on the site masks the elevations and provides a dense curtain of privacy—especially on the lower levels of the house where tufted greenery feels almost like an interior finish.

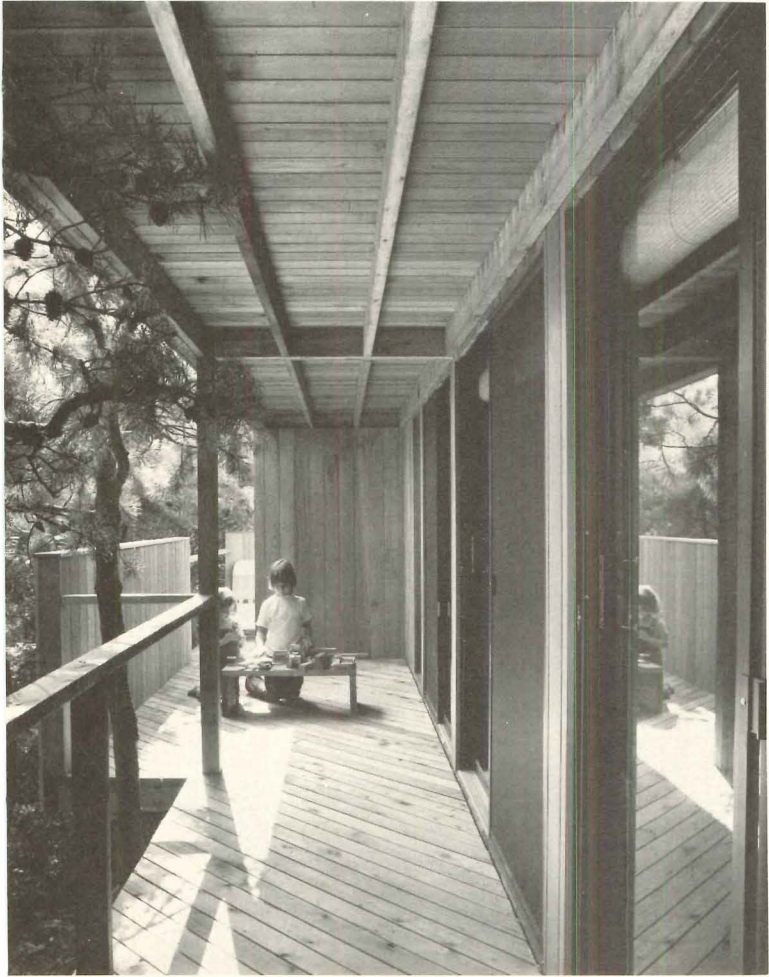
The square, 32- by 32-foot plan is complicated by seven distinct interior levels. The desirable functional separations that result (see plan) provide a lively volumetric flow that invites rather than inhibits movement throughout the house. As a reflection of the Newman's informal summer lifestyle, the kitchen/dining space occupies a prime location in the spatial hierarchy as it overlooks major living spaces and opens across a narrow deck to long views of island and water. Another unusual feature of the house is a double-height, screened portico with a deliberately ambiguous indoor/outdoor character that encloses several trees and provides overflow play space.

Most furniture in the house is built in—a design imperative for this island site. Finishes have been omitted where they are not necessary. The house has no soffits or ceilings. Where finishes are required, they have been selected for their durability. The detailing has an agreeable simplicity throughout. Yet the results are anything but spartan. The Newman house is colorful, comfortable, inventive, carefully sited (the builder tied back trees to apply exterior siding) and most important of all—fun. Like the trees it has captured, the Newman house has made happy captives of its owners who spend every moment they can in their ingratiating new surroundings.



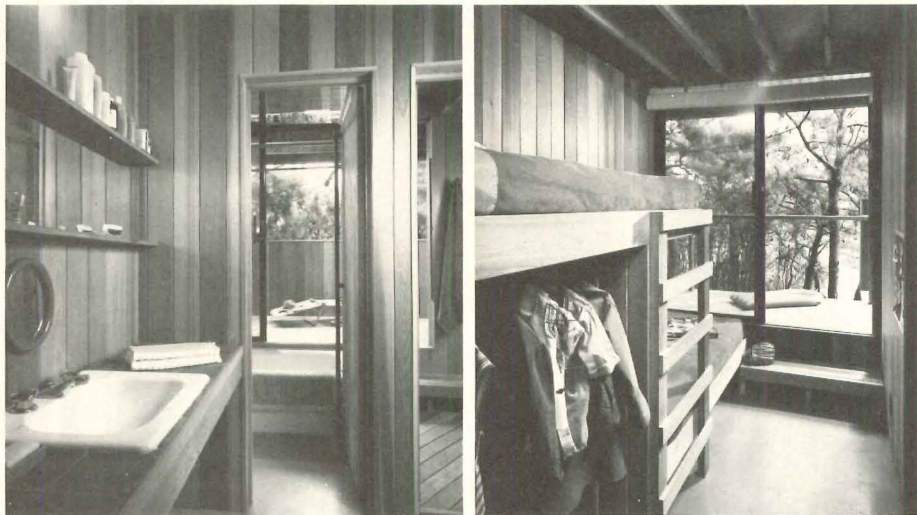
Architects and owners: Richard and Judith Newman
 Judith York Newman
 165 West 72nd Street
 New York, New York
Location: Fire Island, New York
Engineer: J. Ames (structural)
Contractor: Joseph Chasas
Photographer: William Maris





In keeping with the rough, unfinished character of the house, the Newmans have used open shelving for a wide variety of storage requirements. With generous openings on all elevations, the house makes the most of summer breezes from any quarter—an obvious virtue on this Fire Island site.

Quarry tile, used on counters, is one of the few indulgences.

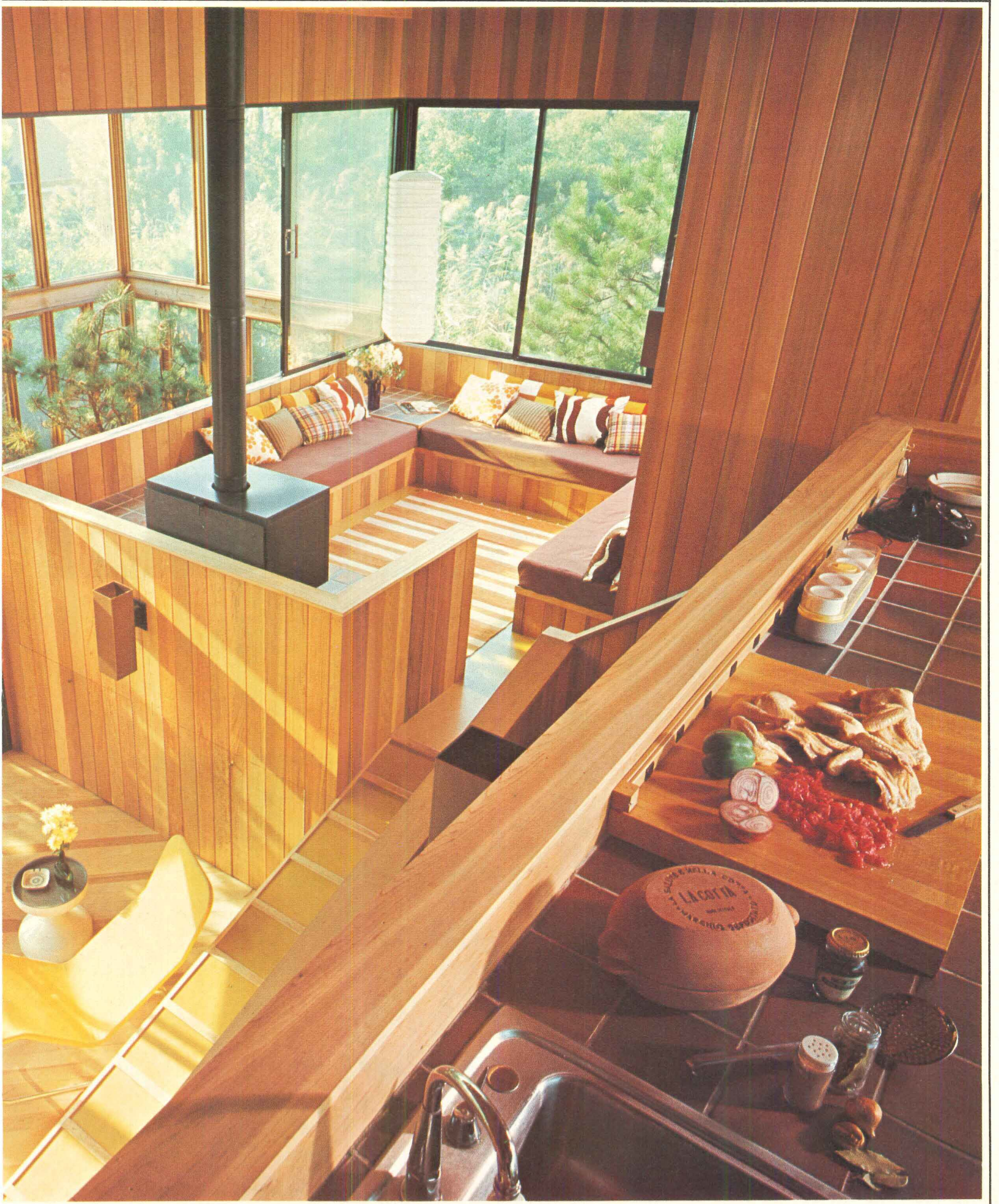




The double-height, screened porch with its hostage trees opens to the upper living room through a sliding window assembly for ventilation as well as for supervision of children's play.

Trees receive almost as much daylight now as they did before.





Located in an area sometimes criticized for its architectural exuberance, this house in southern Florida is all the more notable for its understated appearance, clarity of parts and refinement of detail. Winner of a recent Florida Chapter award, it forms a crisp, black and white contrast to the local lushness of green foliage and to the blue water in the canal to the west; it does not assert a true size of over 5,000 square feet because of a carefully considered scale. Architect Donald Singer attributes the ability to provide many of the building's qualities to the understanding of the clients, a couple from the upper Midwest.

Part of the architectural clarity results from the exposed poured-concrete walls, which are unusual in an area of concrete frame, block infill and stucco finish (there was a marginal cost premium). Not only is there a strong sense of the building's substance, but exposed ends of walls (photo, top) can be thinner than normal, and contribute to a sharp-edged appearance. Gray glass in black anodized frames emphasizes extra-large openings and includes one sheet 9 by 14 feet in the living room. The three feet of height above these openings (and the ceiling inside) houses mechanical ducts and a ceiling structure of open-web steel joists.

A high level of detailing and finishes includes architect-designed cabinetry, unframed glass partitions, linear diffusers and slate floors. The house is carefully placed to take maximum advantage of its 100-foot-wide site. The large size of the rooms becomes apparent when the over-all square footage of the houses is recalled. The master bedroom, bath, and dressing room occupy the western side of the house. A guest room and study are to the east of the pool, and a kitchen and maid's room are adjacent to the garage.



Architect: Donald Singer
1301 Southeast Second Court
Fort Lauderdale, Florida

Private residence

Location: Boca Raton, Florida

Engineers and consultants:

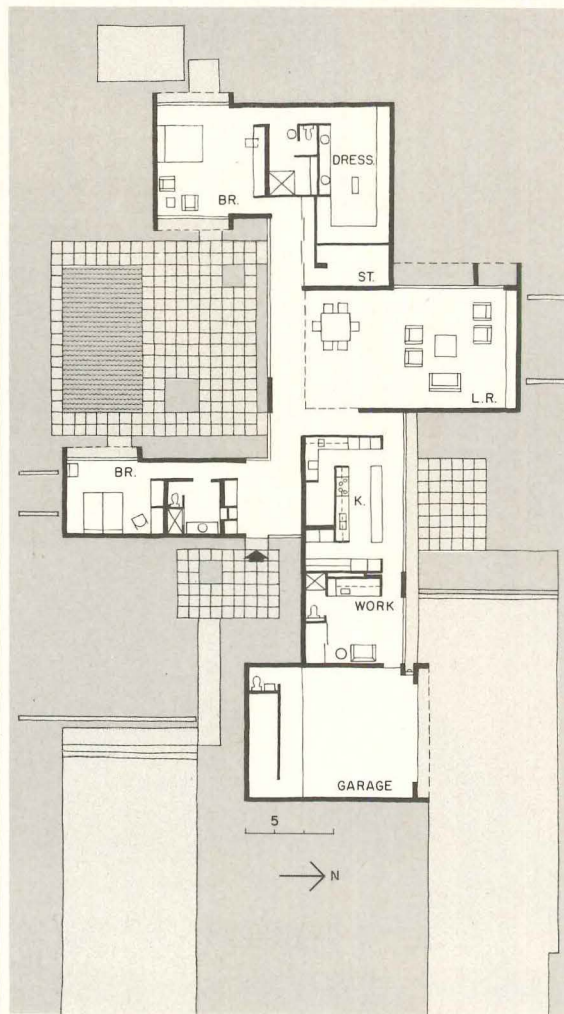
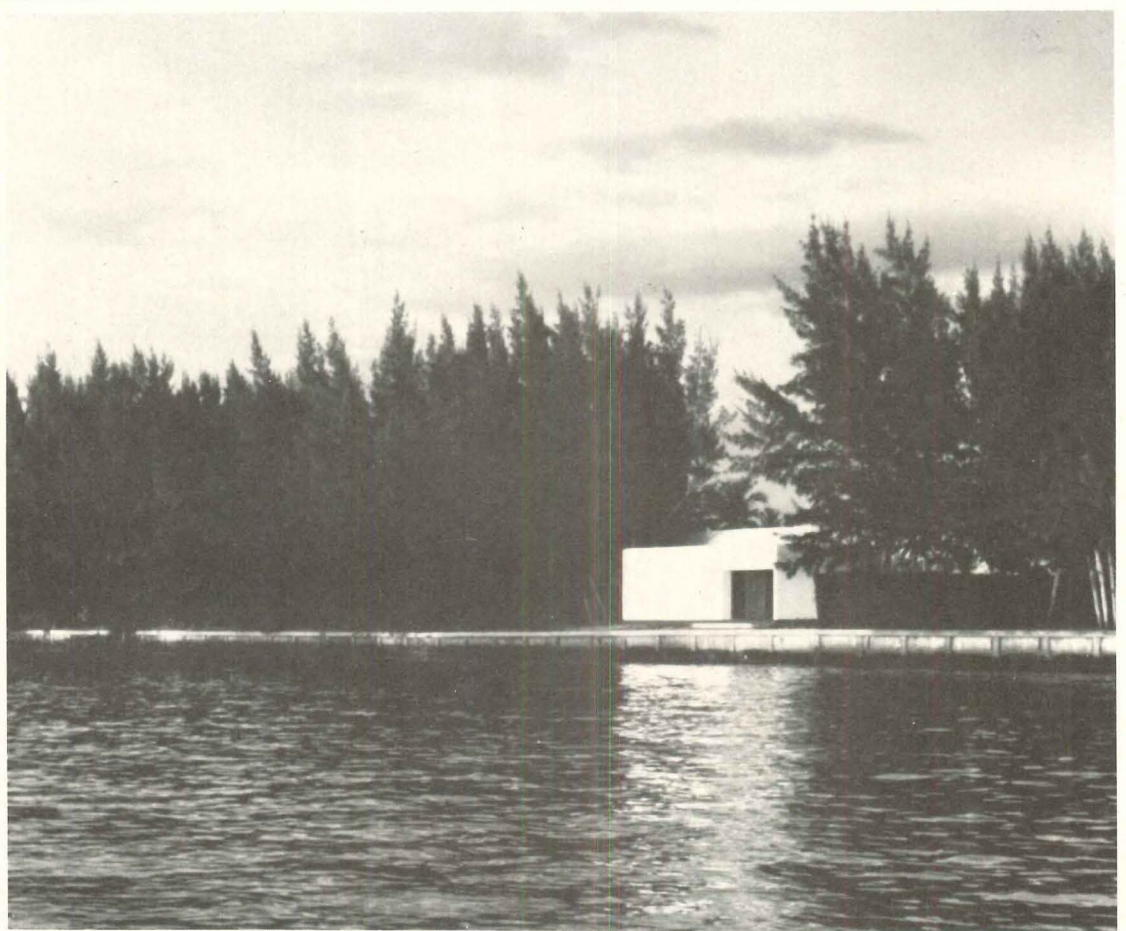
Houha and Harry (structural)

Lighting consultant: Edison Price

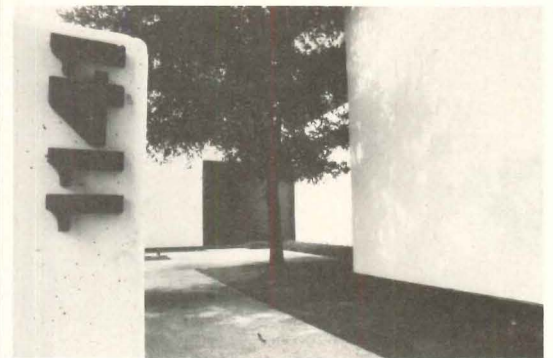
Landscape architect: Edward D. Stone, Jr

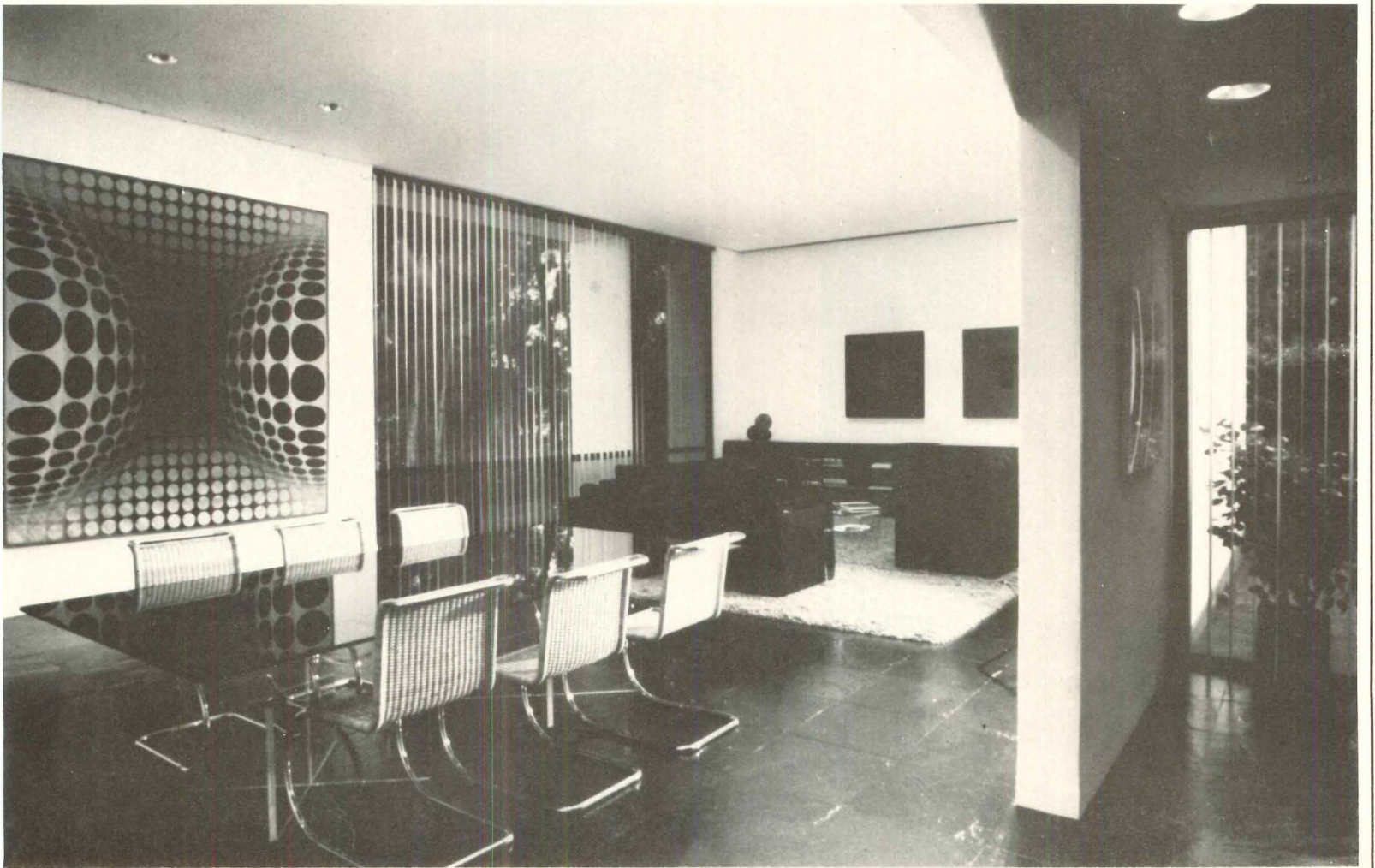
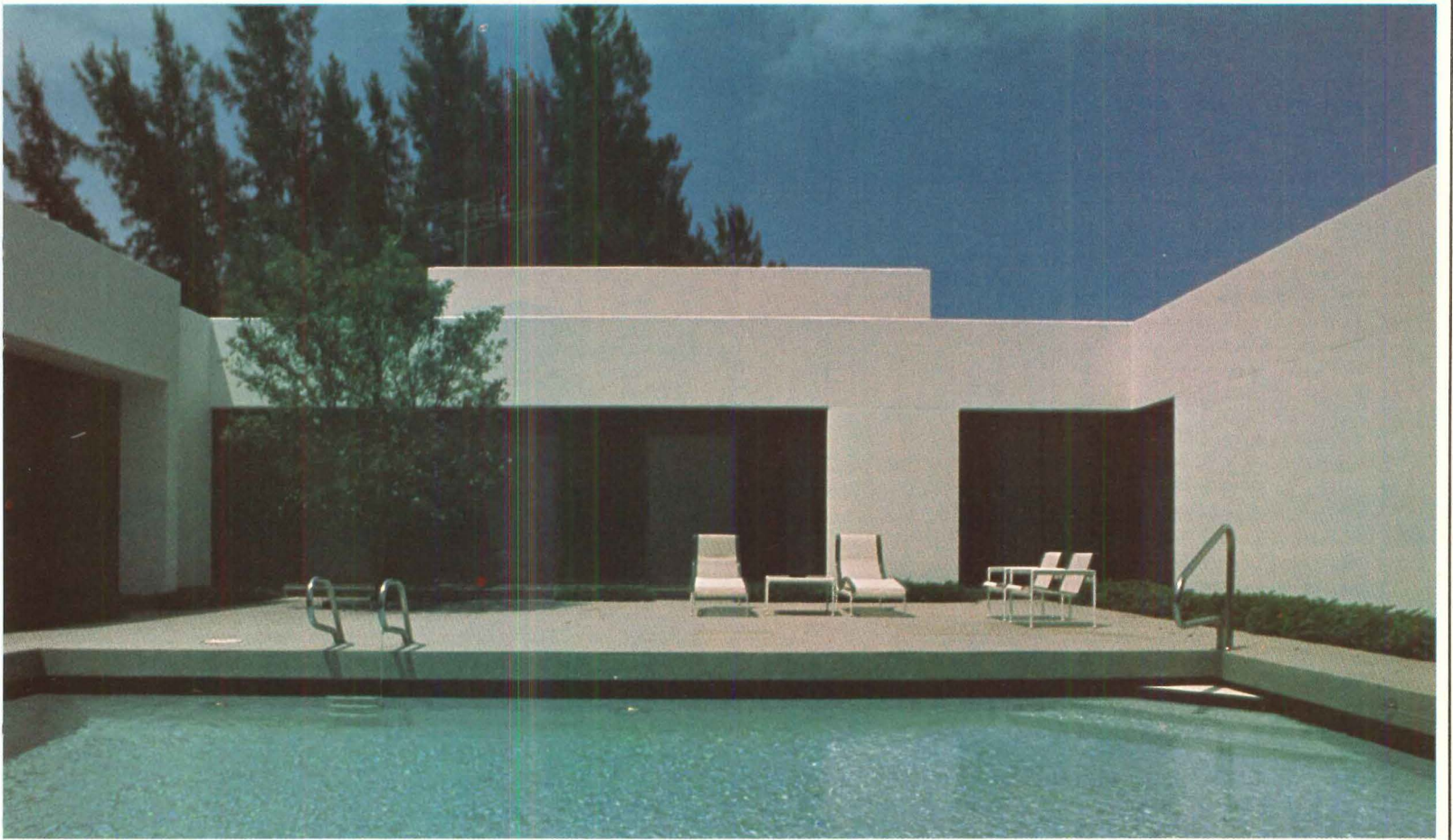
Contractor: Porcher Construction Co.

Photographer: Donald Singer



Viewed from the canal (above) and the street (below) this large house is surprisingly unassuming. Designed for privacy on a narrow lot, its functions turn inward toward the centrally placed swimming pool without excluding a relationship to the semi-public waterway at the rear of the lot.





5

Actor Michael Tolan, an avid tennis player, commissioned architects Gwathmey-Siegel to design his house on this East Hampton site adjacent to a house and studio Charles Gwathmey designed for his parents six years ago. The setback requirements, established by zoning ordinances, fixed the location of the tennis court and influenced the decision to use it as a design device and site reference. The other two elements in Tolan's program—a main house and guest quarters—were joined in a way that assures maximum privacy and provides a backstop wall for one end of the court. The roof of the low guest quarters has been developed as a deck overlooking the court to the north and the beach to the south. A long wall, its stability reinforced by steel pipe buttressing, encloses the court on the east and acts as a visual and acoustical screen.

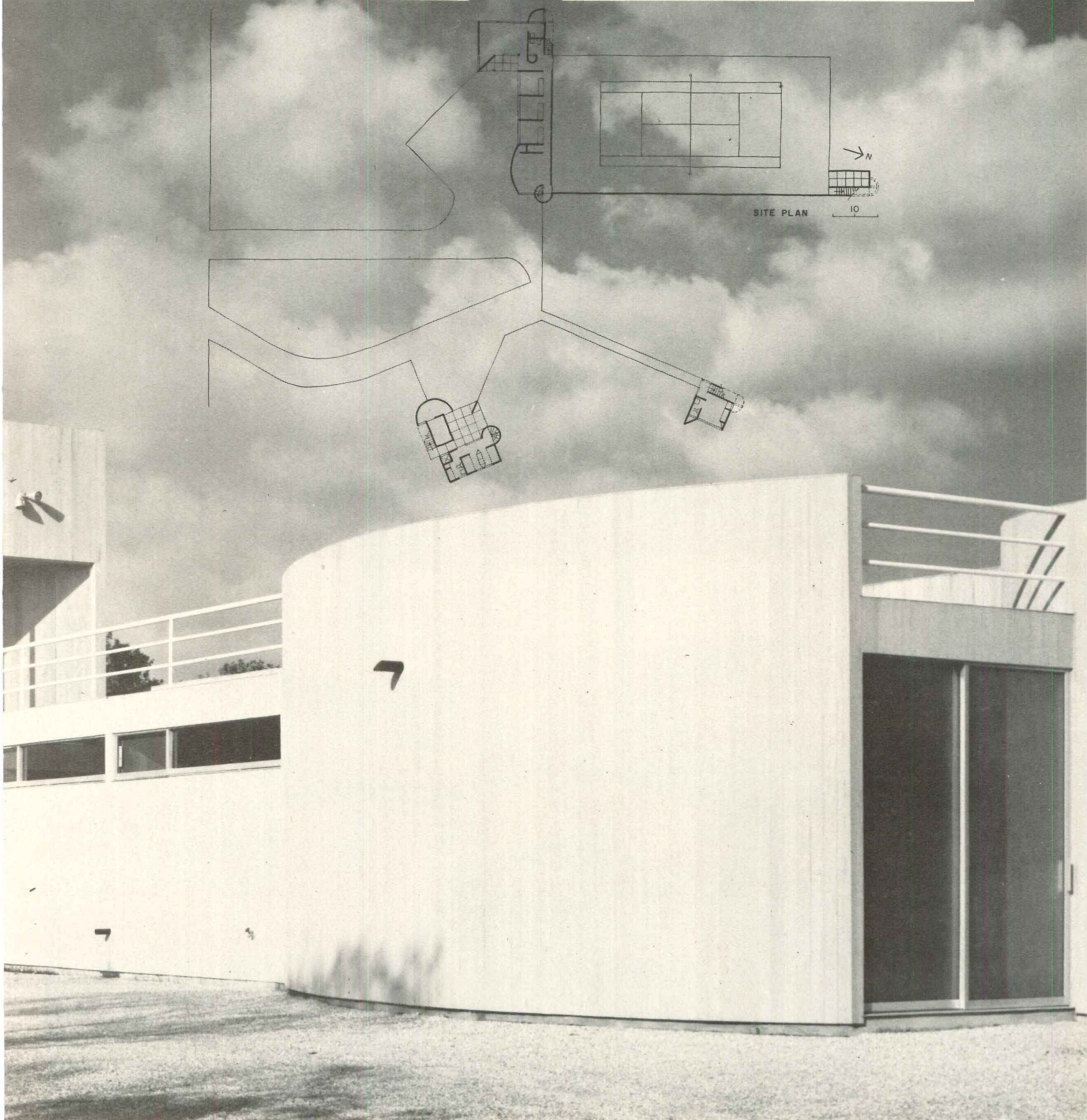
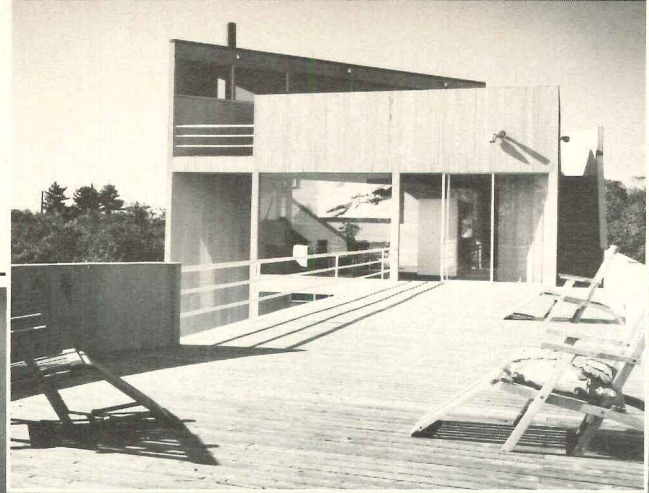
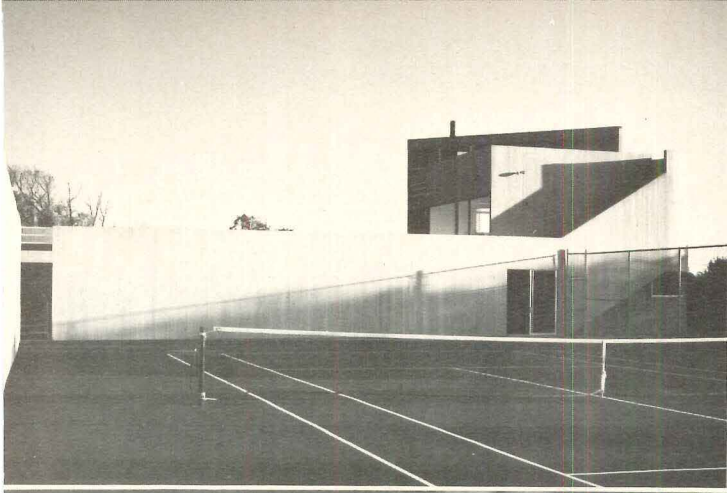
The main house is zoned horizontally, with master bedroom on the lower level separated from guest bedrooms by the main entrance. Living room, dining room and kitchen, conceived as a single space, occupy the second level, and a small, triangular roof deck occurs over the kitchen and dining area. Storage is handled nicely in a variety of freestanding, sculptural dividers and cabinets.

Few other architects work with such skill in this particular design vocabulary. The softly-rounded, voluptuous forms are played off against the square-edged geometry with a sure hand, and where the visual lines of force are complex—as over the living-dining room (photo overleaf)—Gwathmey has resolved them in orderly spatial patterns. The details, as in Gwathmey's earlier houses, are dressy and carefully stated, and contribute importantly to a pervading atmosphere of elegance and ease.

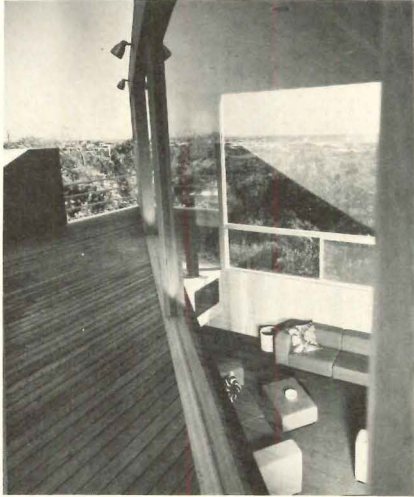


Architects: Gwathmey-Siegel
154 West 57th Street
New York, New York
Owner: Michael Tolan
Location: Eastern Long Island,
New York
Contractor: John Caramagna
Photographer: William Maris









The unexpected camera angle above is from the upper level deck and looks through a clerestory down into the living room and out to the horizon.

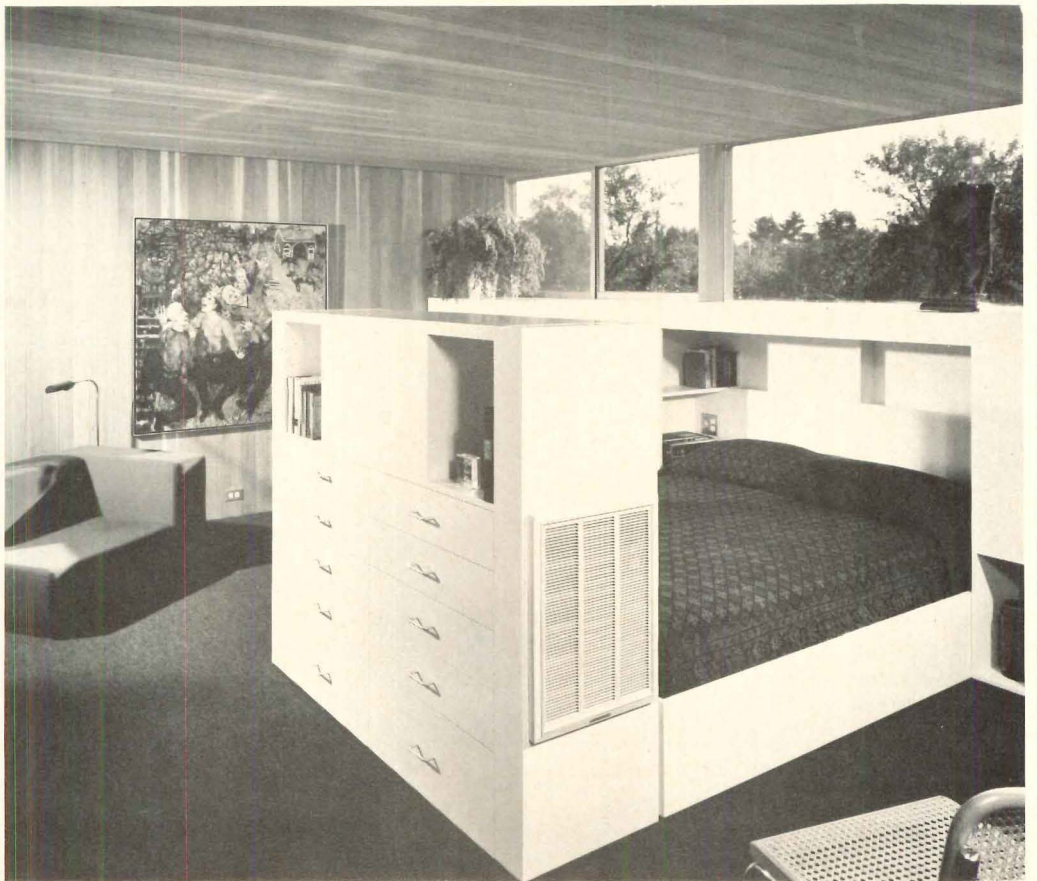
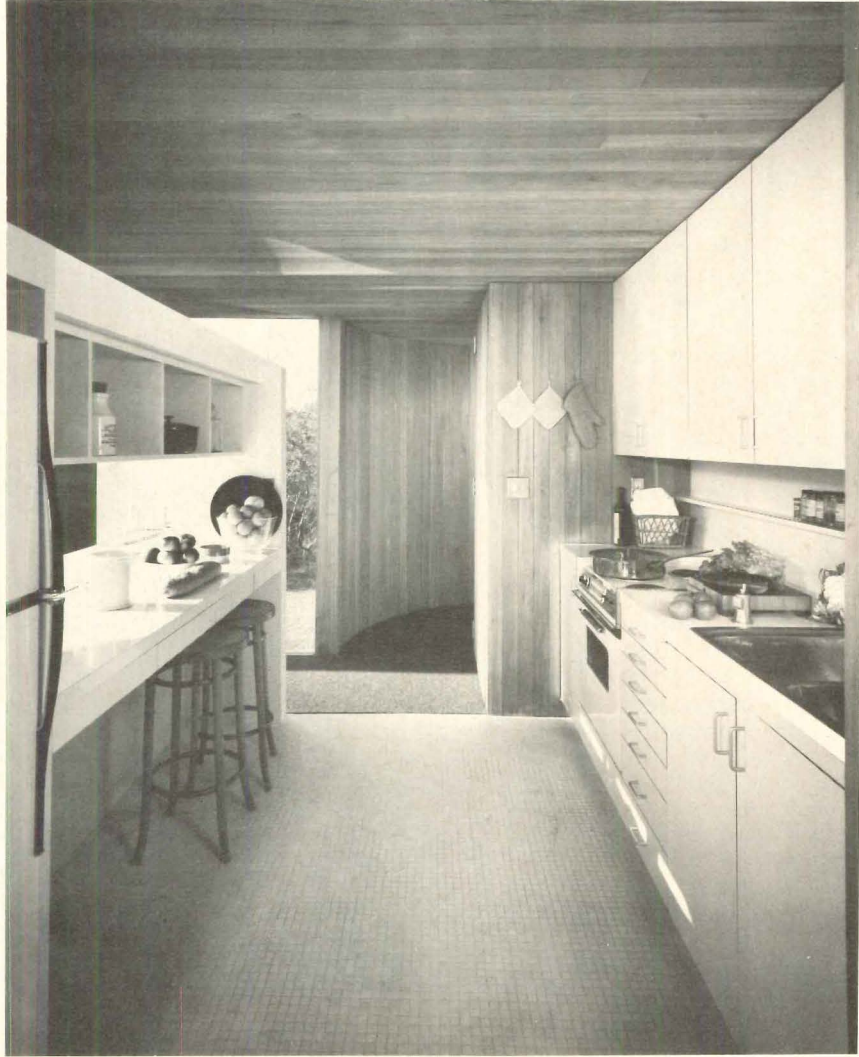
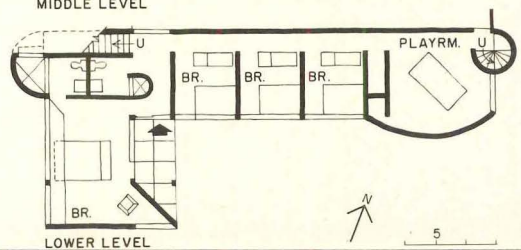
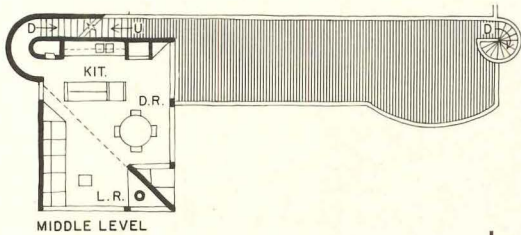
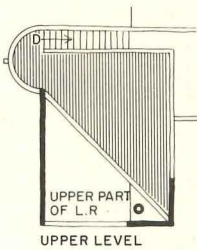


Photo below right is the master bedroom of the Tolan house with built-in dresser that also houses a television. Above right: the kitchen with built-in storage and a pass-through to the dining area.



6

The odd shape of the lot on which this house is built comes from the creek which meanders along one side; and while it made for some challenging problems, it also provided exceptional advantages of which the architect has availed himself. The house is placed in the most open part of the one-acre lot, where it gets both sunlight and a fine view down the creek, and remains secluded and protected from the road by the splendid grove of redwoods which are on the site. The house angles with the curve of the creek, so that almost every room gains by having a view of the creek. Skylights and clerestory windows not only bring in welcome amounts of sunlight but allow for views into the treetops from rooms otherwise without an outlook. The budget for the house was small, especially in relation to the spaces desired. The result, however, belies any sense of restriction, and as the architect says, "There was never a compromise with finish materials: we used cedar shingles on the exterior, and hardwood floors and handmade tile inside." By opening the main rooms to each other, horizontally and vertically, the interior spaces seem larger than they actually are, an effect enhanced by the amount and quality of the natural light which various types of openings admit, and by the relation of interior spaces to the large deck off the living and dining rooms. The plan is unusually compact, and allows for considerable flexibility in use of the house: some of the open areas can be closed off for privacy and quiet, an apartment over the garage and the future addition of an already designed family room are other features of this flexibility.

This orderly framing system is based on a four-foot module, with beams exposed throughout the house. The architect/owner was also contractor and, to keep costs down, did much of the construction himself.



Architect: James E. Caldwell, Jr.
243 Vallejo Street
San Francisco, California

Owners: Mr. & Mrs. James E. Caldwell, Jr.

Location: Woodside, California

Engineers:

Shapiro, Okino & Hom (structural)

George Aronovsky (mechanical)

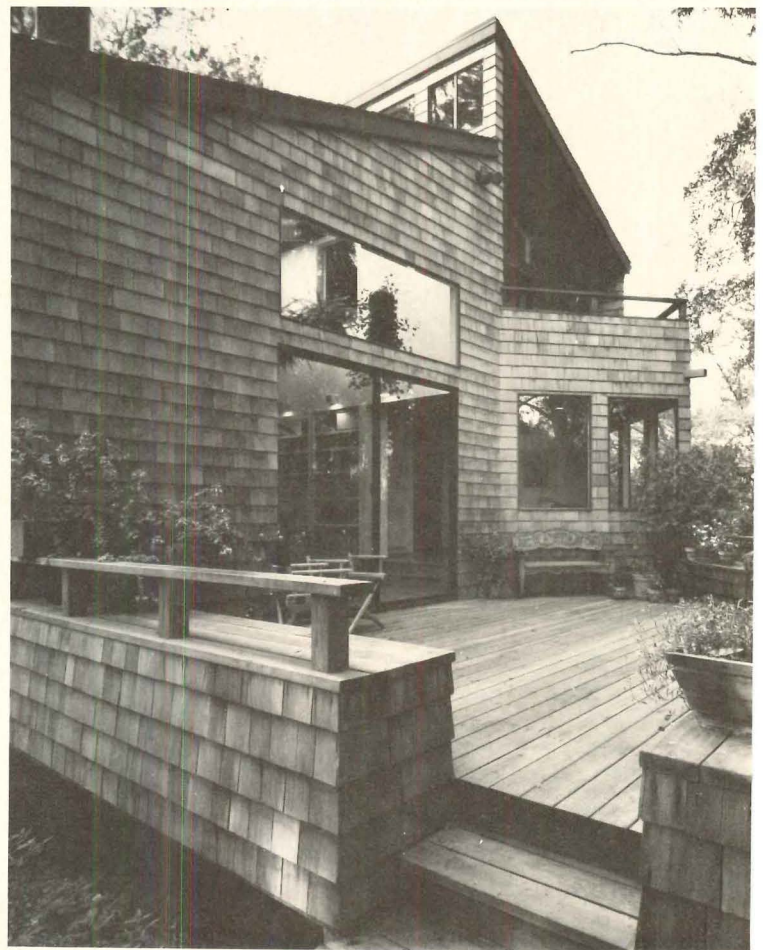
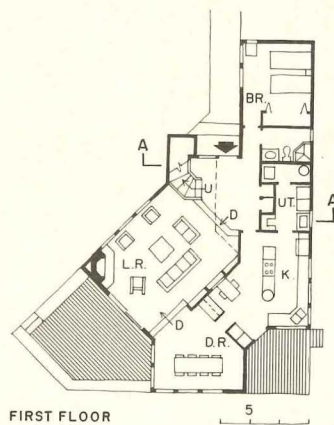
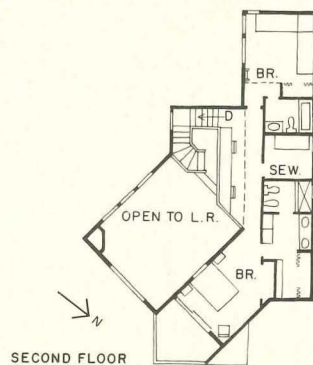
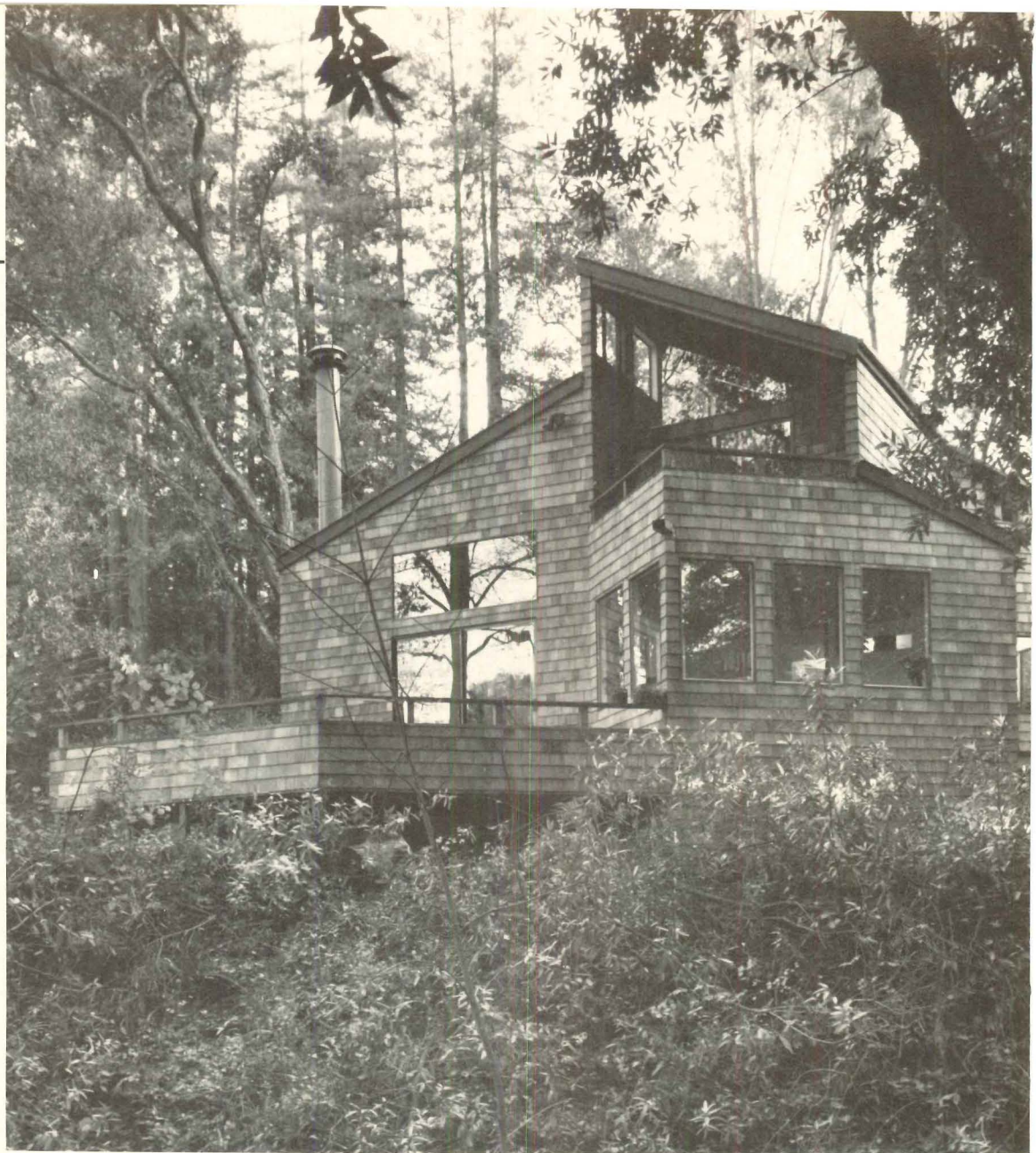
Interior designer: Philipa Caldwell

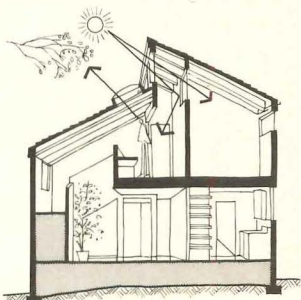
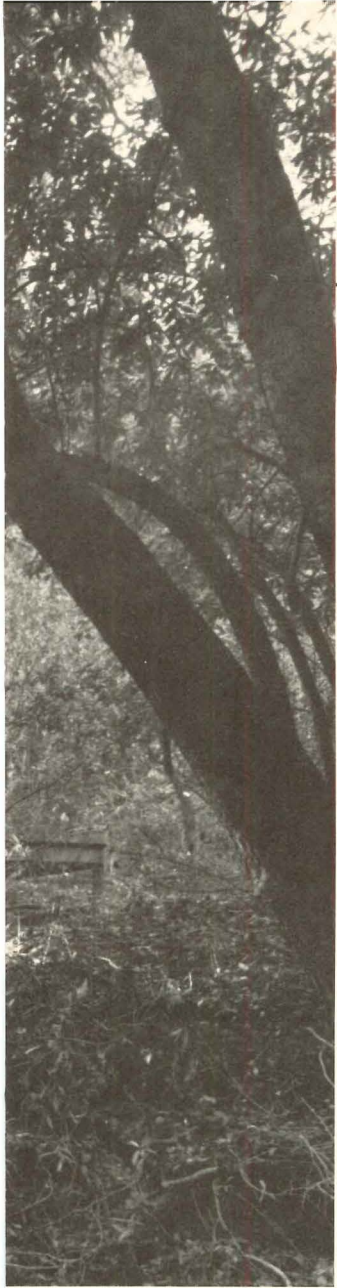
Landscape architects: Richard Schardt

Thomas Church

Contractor: James E. Caldwell, Jr.

Photographer: Philip Molten





SECTION A-A

Clerestories, skylights and windows give this house an extraordinarily light and open feeling, and the easy flow of spaces both vertically and horizontally suggests that the house has more than its actual 2100 square feet of space. Without cramping or crowding, the compact plan has no wasted spaces.



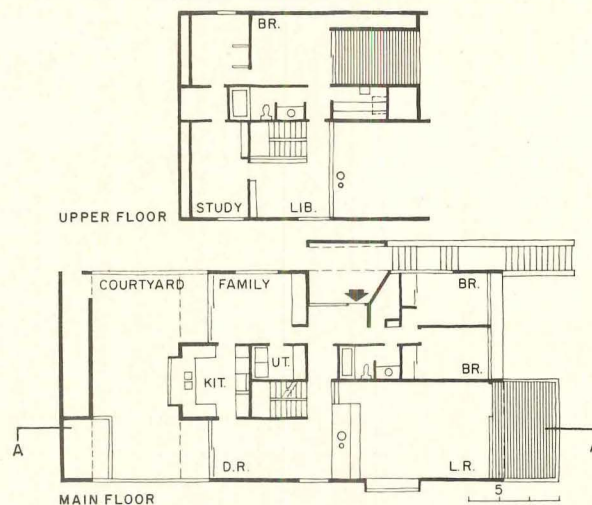
Building a new house in an old neighborhood poses special problems of compatibility with nearby existing houses and at the same time, the problems of obtaining the kind of character and amenity that the owners of the new house want for themselves. In this Seattle house, built in an established neighborhood of fairly high density, architect Philip Jacobson has provided for himself and his family a contemporary house suited to their needs and making the most of the site, without doing violence to the form and character of the area. The new house adopts the pitched roof of surrounding houses but uses it in a highly individual way, achieving a sense of simplicity in its long, low uncompliated line. The palette of materials used on the exterior is small: all-white stucco to give continuity and, again, simplicity to the exterior forms, and asphalt shingles on the roof for the same basic reasons. Inside, the same careful use of a few materials minimizes the visual complexity of the non-rectilinear, varied spaces organized around a central stairway. The off-white walls allow for display of art and for strong color accents in wall hangings, area rugs and furniture. Elegant detailing—in window and door jambs, sills, wall bases, book shelves, fireplace, alcoves for art, and in the sauna and its skylight—are handled with such simplicity that they in no way distract from the basic simplicity of the interior with its variety of spaces—from large, high and open, to small, intimate and enclosed. As much natural light as possible is admitted, both directly and indirectly, to minimize the darkness of winter days. For bright days, wood slat roller blinds on windows and an exterior vinyl roller awning on the skylight protect from solar radiation. All artificial light is indirect.

Since the site has a fine view of Lake Washington, Mount Rainier and the Cascade Mountains, the living room opens toward this view, and its deck, like that of the master bedroom, acts as an extension of the room toward a private landscaped area.

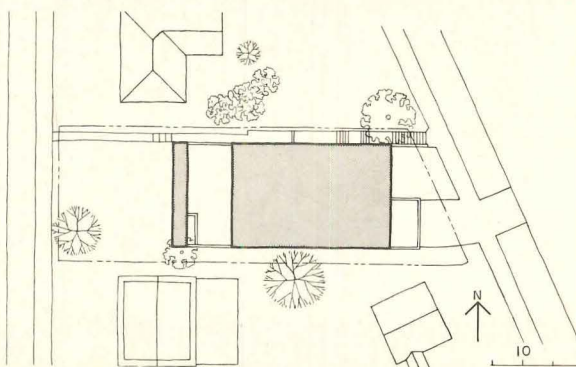
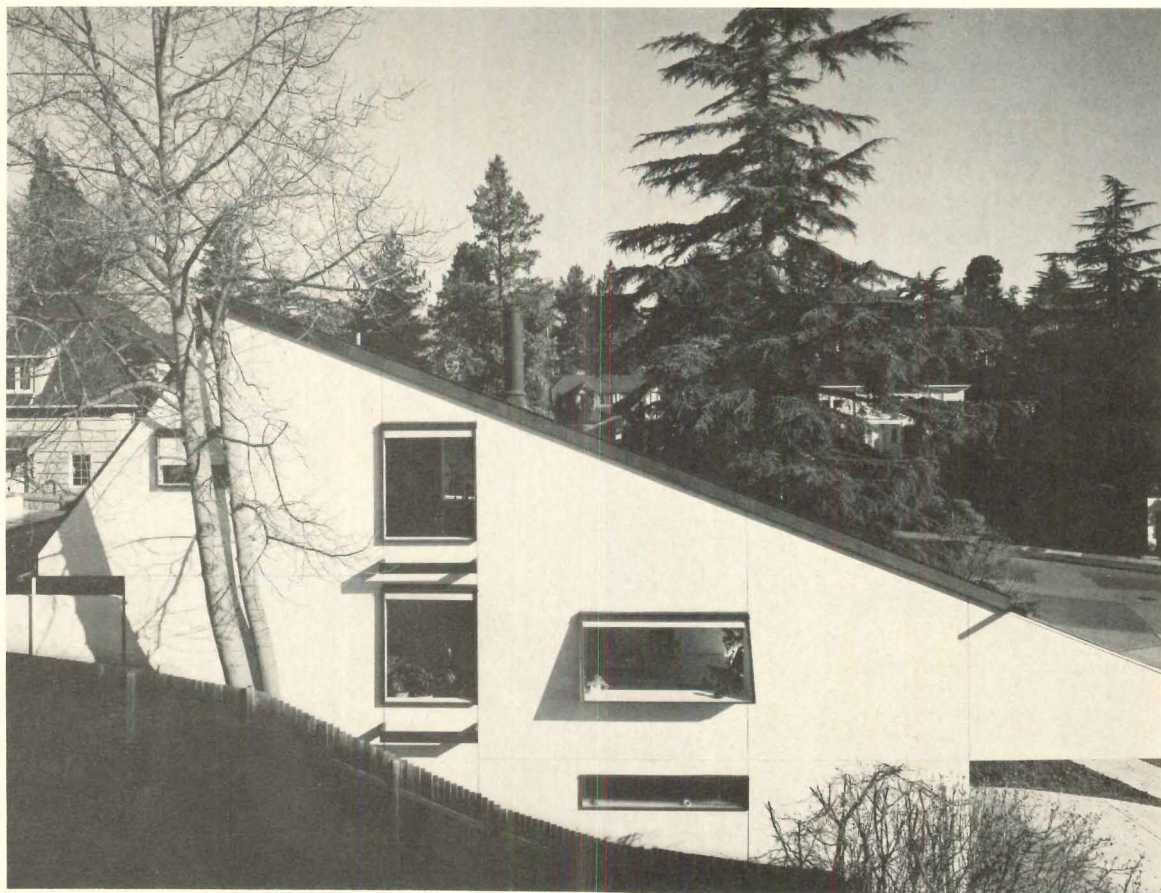


Architect: Philip L. Jacobson
3935 51st N.E.

Seattle, Washington
Owners: Mr. and Mrs. Philip L. Jacobson
Location: Seattle, Washington
Contractor: Tom Paulsell Construction Co.
Photographers: Hugh Stratford;
Philip Jacobson



Form, line, color and texture are handled with great simplicity to achieve continuity from exterior to interior, and to allow for a contemporary expression of the owners' wishes and needs.

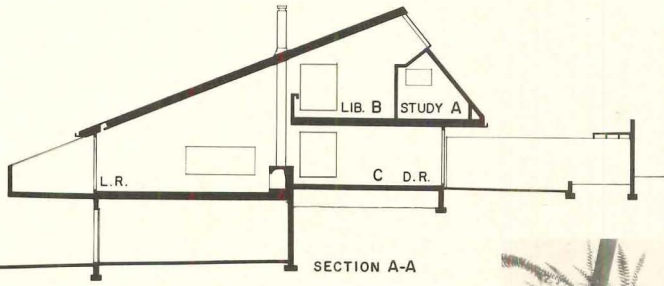








A

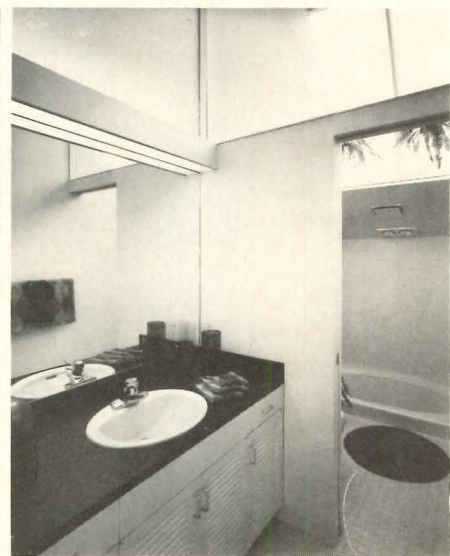


SECTION A-A

The spaces of the house are varied in form as in size, deriving interest from their location under the roof which is expressed on the interior more than usual. The long slope of the cedar plank ceiling and off-white walls of the living room (opposite page) make it the most dramatic interior space, but small enclosed spaces such as those shown above and at right have individuality of a different kind. Brick pavers in the dining room (below) are a visual continuance of the brick paths outside. Natural light fills the balcony which overhangs the living room and, along with the vertical line of the fireplace flues, emphasizes the volume of this room.



B



C

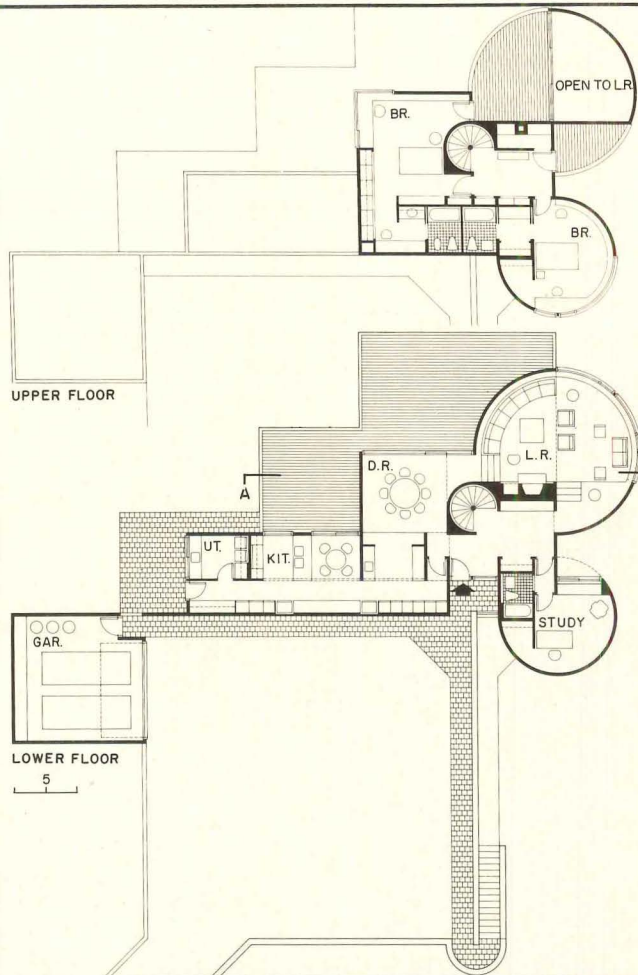
This year-round residence for a couple with grown children is sited on a narrow, sloping lot in Englewood, New Jersey. The owners requested that a turnaround area for cars be provided on the site and that the garage not face the approach road. These requirements, along with setback restrictions, indicated the need for a compact plan and a design of somewhat vertical development. Architect Hobart Betts responded by turning the plan 45 degrees off the axis of the road and clustering the main living spaces around a central stair and a chimney core. The upper level contains two master bedrooms, one that opens directly to a private deck. These tall elements are contrasted with single-story extensions that visually anchor the house to its site.

The circular plan elements echo the forms of neighboring houses, several of which have circular towers and turrets constructed in stone. Betts has handled these cylindrical shapes playfully, cutting them along chord lines rather than true radii, to produce interesting, slightly eccentric volumes. He has been careful to provide straight walls where needed to accommodate furniture or equipment and to integrate these straight planes with the curved forms in ways that are dynamic but sensible (see plans).

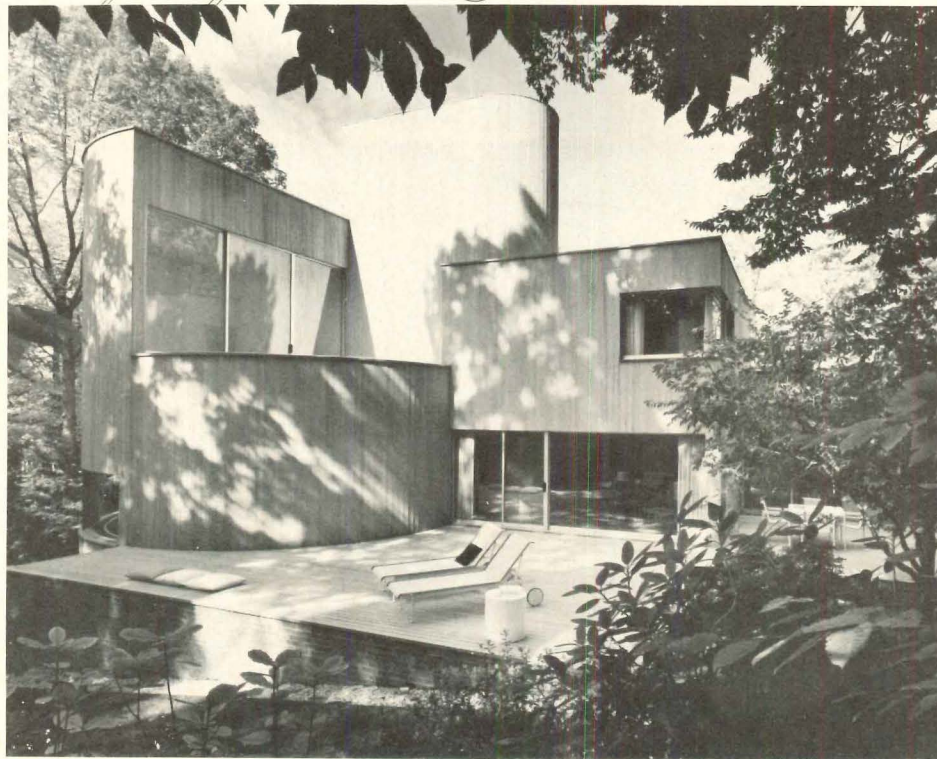
The window openings—varied in size, shape and location—invite natural light and offer views of specific site features. The high clerestory over the living room, for instance, frames a welcome but unexpected view of a specimen beech tree (photo upper right). Both the detailing and the selection of materials reflect the architect's concern with texture and with precise visual definition of all curves and planes as they meet in a variety of very visible intersections.

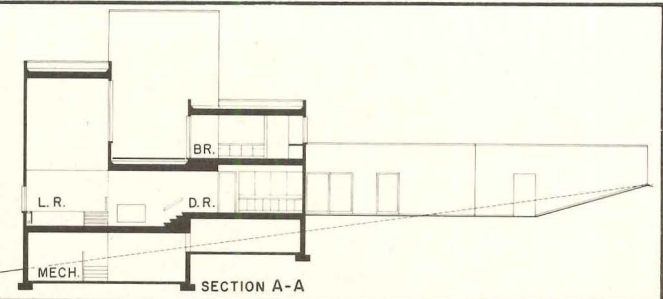


Architect: Hobart Betts
 Roger Lang—project architect
 41 East 57th Street
 New York, New York
Private residence
Location: Englewood, New Jersey
Engineer: Stanley Gleit (structural)
Landscape architects: Innocenti & Webel
Contractor: Olsen & Lawson
Photographer: Bill Maris



The long brick element, visually foreshortened in the photo below, is a retaining wall that encloses the automobile turnaround and stands in explicit contrast to the wood siding of the house itself.





The built-in sofa and bookcase follow the curve of the living room wall in a long, gentle arc. Living room windows (photo left) and windows in the upper level bedroom are constructed in similar curves.

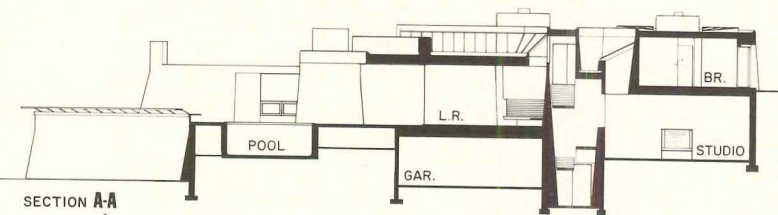
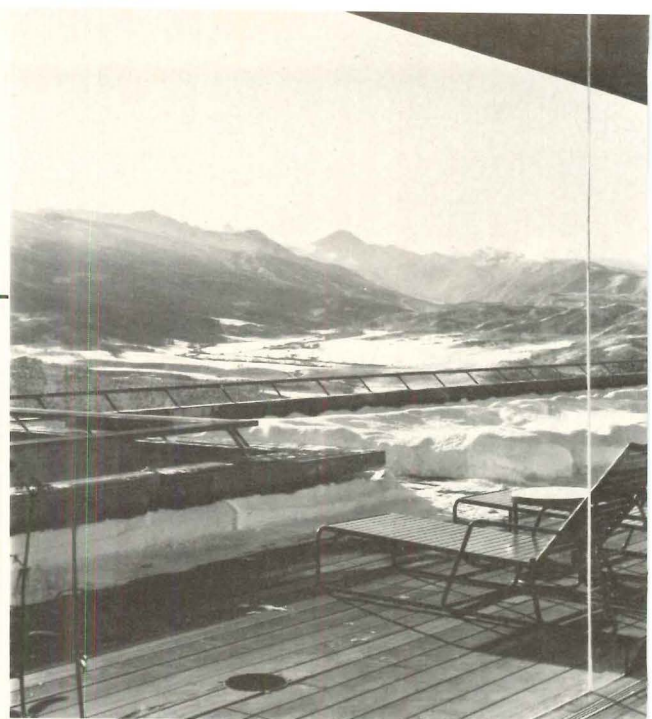
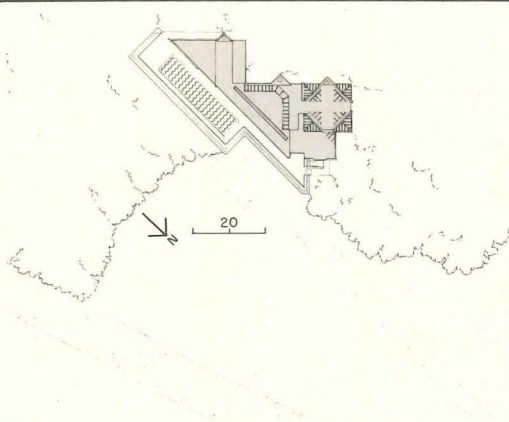


A thousand feet above Aspen, on a southern slope of the Elk Range, architect Robin Molny has sited this angular, 3800-square-foot house for a couple whose shared love of the outdoors led them to this spectacular mountainside. Here, amid scrub oak and drifted snow, the battered walls of the Schumann house seem to grow out of the slope in a complex geometry of stepped, flat-roofed forms. The spatial cadences of the house are rather free and the elevations that result are lively and irregular.

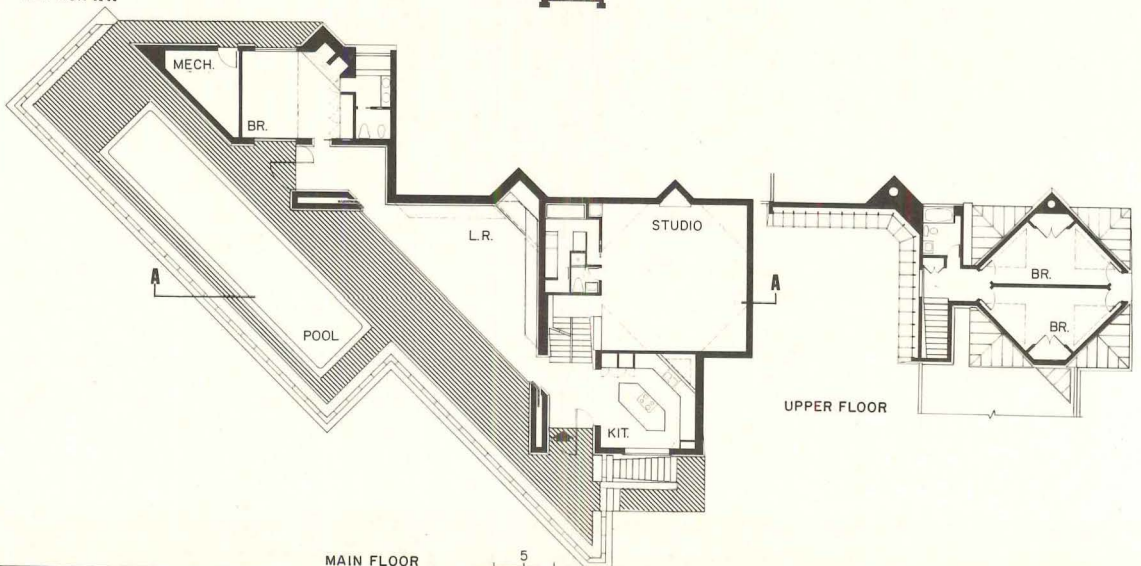
The view from the living room is incomparable. Molny framed this panorama in a 40-foot-wide opening, then glazed the opening dramatically with four spectacular 10- by 10-foot panes of edge-glued $\frac{3}{8}$ -inch tempered plate glass (see photos overleaf).

Other interior spaces, turned 45 degrees off the living room axis, open more modestly but provide compelling views of Aspen on the valley floor below. Clerestories and hipped-roof skylights introduce daylight at unexpected but welcome intervals inside—as at the back wall of the living room or over the corner of the master bedroom.

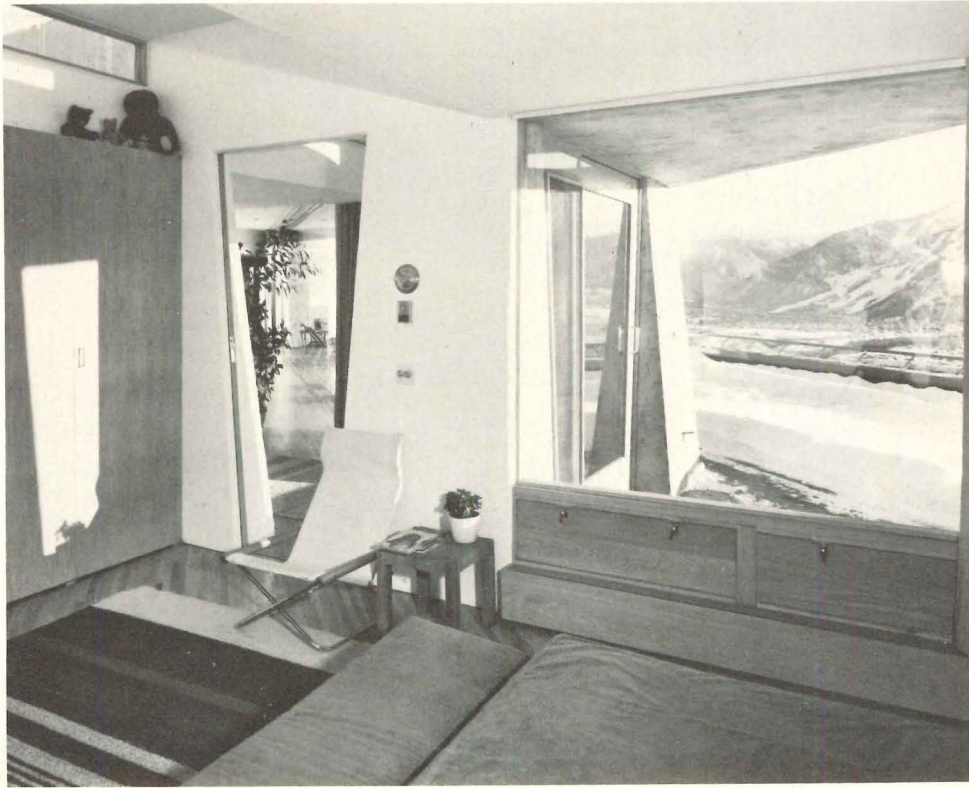
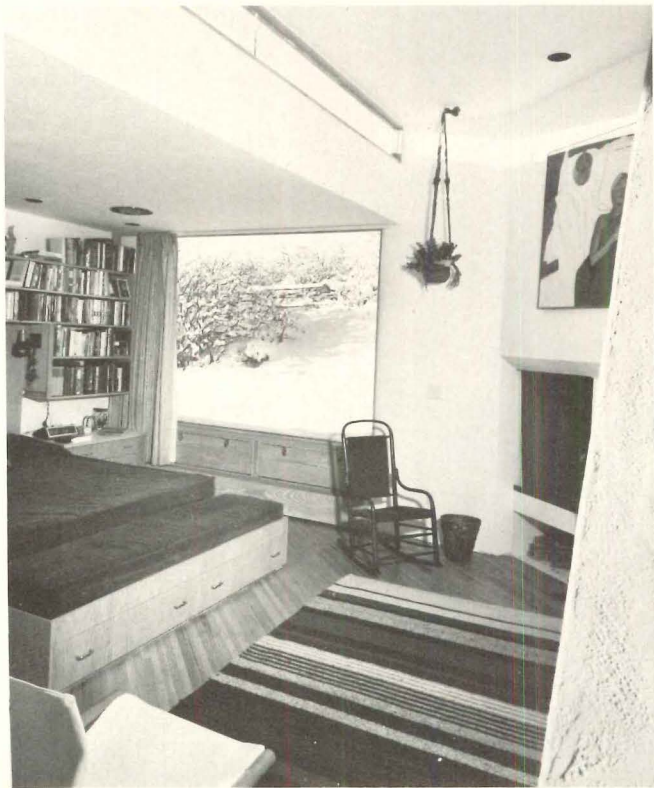
The whole composition—down to the smallest triangular table—has the kind of character that suggests that design proceeded along intuitive tracks, daring much and fearing little. The results, if geometrically complex, have more than the excitement of novelty alone. The Schumann house is a vigorous, personal statement. Its planning and design are forceful responses to an extraordinary site. Its details, inside and out are particularized, and the manner of its furnishing reflects the owner's interests, tastes and lifestyle.



Stucco, over metal channels and lath, is the principal exterior finish. Inside, the owner—who is a painter—required and got large wall display areas of white plaster.



Architect: Robin Molny
 Box 96
 Aspen, Colorado
 Owner: W. Ford Schumann
 Location: Aspen, Colorado
 Engineer: KKBNA (structural)
 Contractor: H.E. Anderson, Inc.
 Photographer: Marc Neuhoef



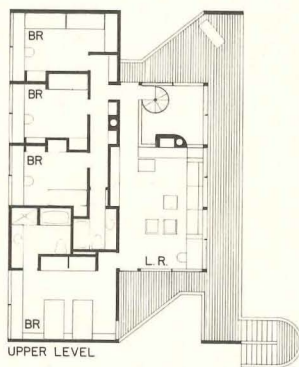
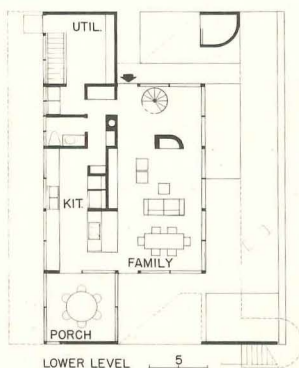




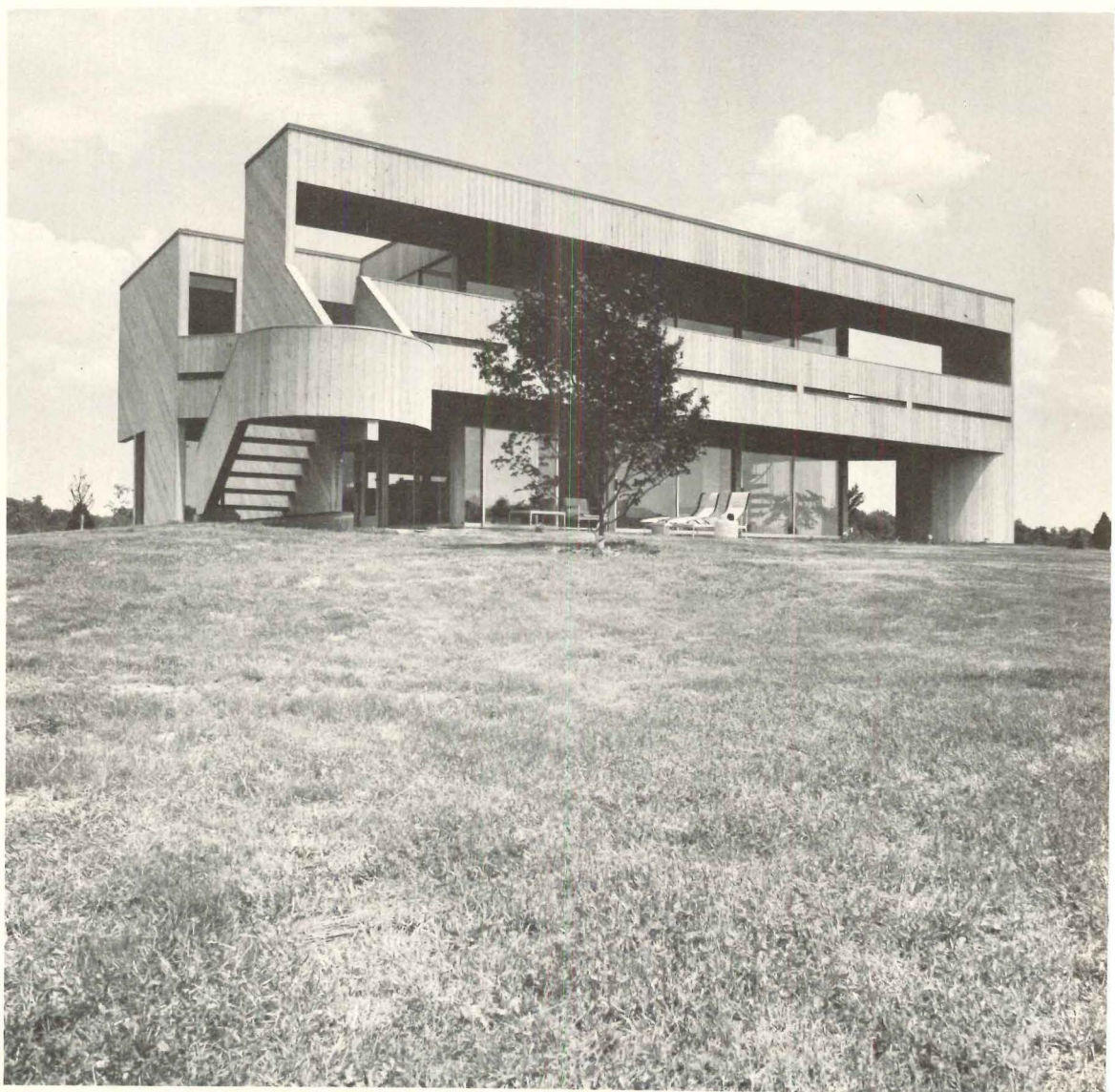
This year-round vacation house reveals itself from the long approach road, first in end elevation, later in series of graduated glimpses rotating through 90 degrees to full front elevation. The site is a broad open meadow in Ashley Falls, Massachusetts—a site without tree cover, neighboring houses or other prominent foreground features. Because the site was remote from architects Julian and Barbara Neski's New York practice, and because they were unfamiliar with local building conditions, the Neski's developed a straightforward, rectilinear plan dimensioned to the standard window and sliding door module. This interior volume, in two levels, encloses all the main spaces of the house in a series of beautifully proportioned rooms that flow into each other logically and smoothly. The upper-level living room provides panoramic views of other meadows beyond the site and mountains in the distance. The kitchen, on the lower level, is oversized because the family includes three daughters who like to cook and spend a good deal of time preparing food.

Outside the glass core, the house wears a mask of wood shaped into covered decks and stairs that gives the whole design a rich, sculptural massing and lively visual interest. Textural interest is obtained by applying the wood siding in patterns both vertical and diagonal.

The interior finishes include oak strip and slate floors, drywall partitions and ceilings. Much of the furniture and cabinetry is built-in. Outside, the house is sheathed in cedar with bleaching oil applied to assure even weathering to a soft gray brown. All openings are double glazed, as the house gets substantial use on winter weekends and vacations.

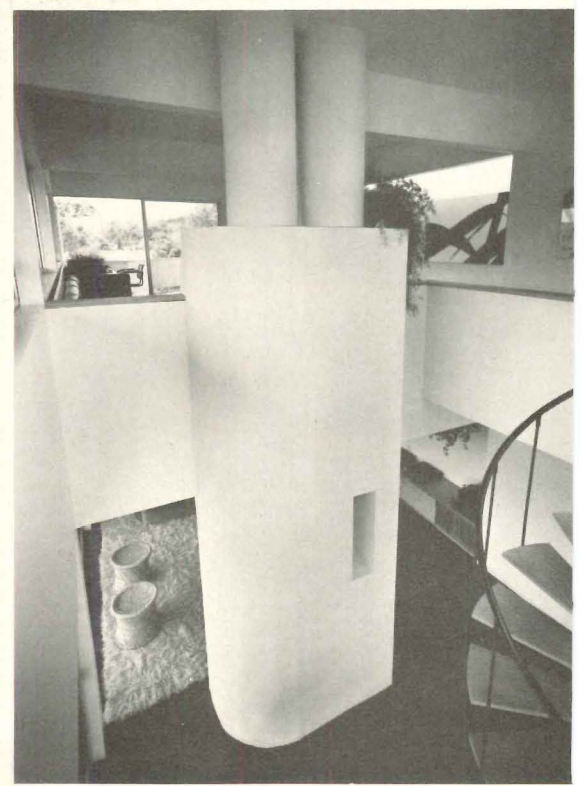


Kitchen, family room, dining area and porch share the lower level. Above are the bedrooms and the more formal living room. A circular stair links the two levels.



Architects: Barbara and Julian Neski
18 East 53rd Street
New York, New York
Owners: Dr. and Mrs. Alan Frisch
Location: Ashley Falls, Massachusetts
Engineers: Robert Silman (structural)
Contractor: Joseph Maloney
Photographer: Norman McGrath







The living room upstairs sits squarely over the entrance and family room (photo opposite below). Windows in the living room are protected by an overhang and located to provide panoramic views of this splendid site and surrounding.

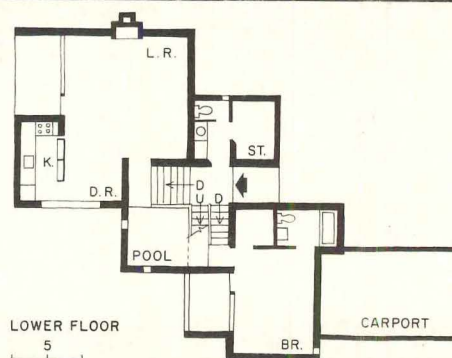
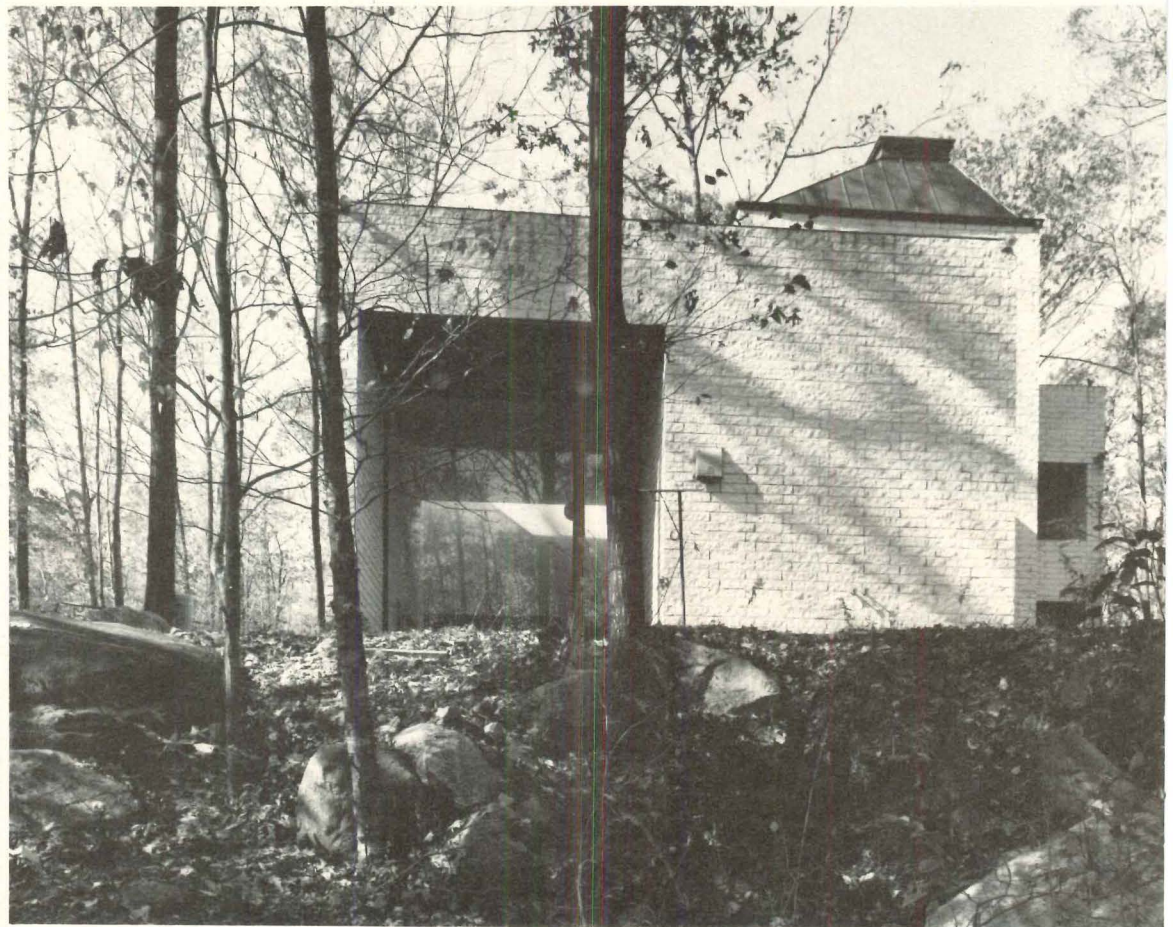


Working with his client, who is a freelance editor, designer King-lui Wu, (a member of the architectural faculty at Yale University) designed this elegant small house on a woodland site in Killingsworth, Connecticut. The house opens generously to the southeast to capture winter light through a canopy of deciduous trees. Secondary views are provided everywhere as the major spaces of the house turn around the handsomely detailed stair. Though all the rooms are modest in floor area, the architect has carefully developed four distinct interior levels and five ceiling heights, which range from seven to 30 feet. This complexity helps define functional areas and visually enriches and expands the interior volumes.

The finishes, both inside and out, were selected and detailed with exceptional care. All floors are either maple or slate; the sculpturally detailed stair is solid maple; partitions and ceilings are plaster-board, the two planes articulated by a simply detailed negative joint (photo lower right). The exterior walls are load-bearing masonry faced with a marble-aggregate block, and the sloping roof areas are sheathed in copper.

Skylights and clerestories are employed in a variety of subtle ways to augment and modulate the natural light and to create shifting shadow patterns on many interior surfaces.

The house is explicit in its design with a few ambiguous elements. Its sculptural character is achieved without noticeable contrivance, though the lily pool at the base of the stair tower may seem—to some readers—superfluous. Architect and owner both worked on this design and accomplished together what neither might have achieved alone—a house that is highly personal and tailored with love and care to a precise pattern of user needs.



Designer: King-lui Wu
School of Architecture
Yale University
New Haven, Connecticut
Private residence
Location: Killingsworth, Connecticut
Contractor: George Field Company
Photographer: Robert Perron



The window treatment (above) reflects the level of design concern. It has a fixed pane for viewing and an operable pane for ventilation.



This vacation house at the Sea Ranch in California is built on a heavily wooded site on a hill above Sea Ranch's well-publicized meadows. Except for one small swath cut through to allow a view of the distant ocean, the site feels private, and the windows open onto views of the adjacent trees.

Consequently the exterior of the house (photo right) has been kept as simple as possible ("You can barely see it from most directions," the architect points out), and the form, too, is nothing more than one large box with a sloping roof, with two bedroom lean-to's.

Inside, though, there are surprises. For one thing there are two large skylights in the roof above the shower room and the kitchen area (seen in the bottom photos on the opposite page). These admit not just light, but direct light into the house—moving and changing with the hour and the seasons, and contrasting with the dappled sunbeams that filter through the trees and enter through the windows.

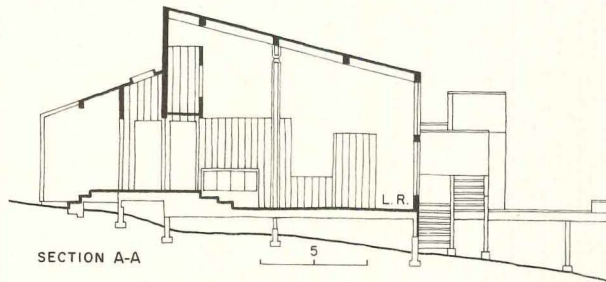
The architect has also made a considerable point of the variety of activities and moods that can be accommodated in the one big room of his house. The toilet, for instance, is in the only space that is completely enclosed, and the guest bedroom (seen in the background of the photo below right) is, when unoccupied, open to the living area by a vertically-sliding *shoji*, and separated from the seats around the fireplace only by a *tatami* platform for sitting (without the aid of chairs) or sleeping (without the aid of beds) or for meditating.

Above the *tatami* platform are two sleeping lofts reached by a vertical ladder. They are open to the large room below, as is the bathing area (behind the wall in the bottom left photo opposite). The act of bathing is enlivened by a large wooden Japanese bathtub, by a shower and by a view from the shower room to the outside, through sliding glass doors that open onto a deck.

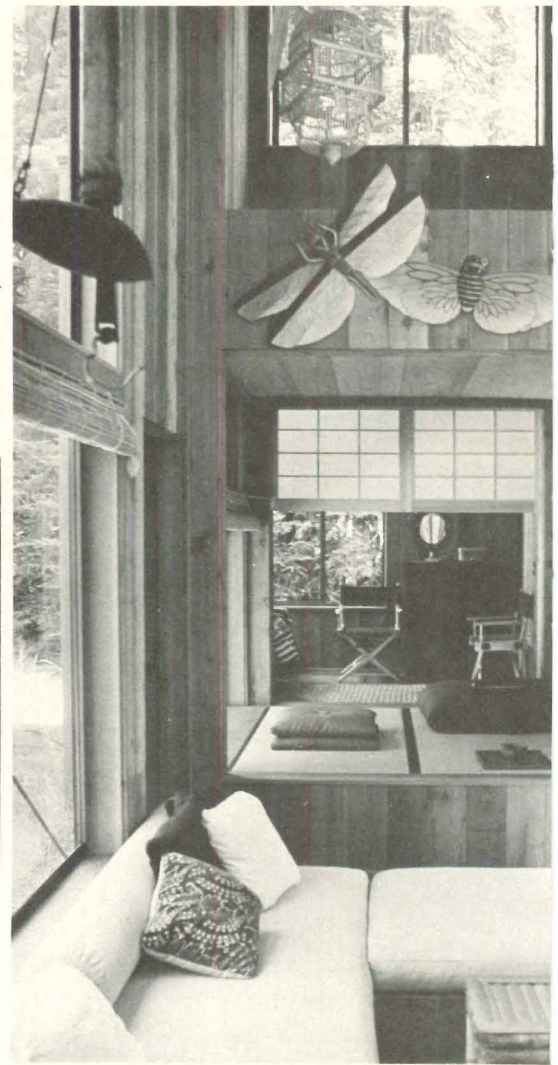
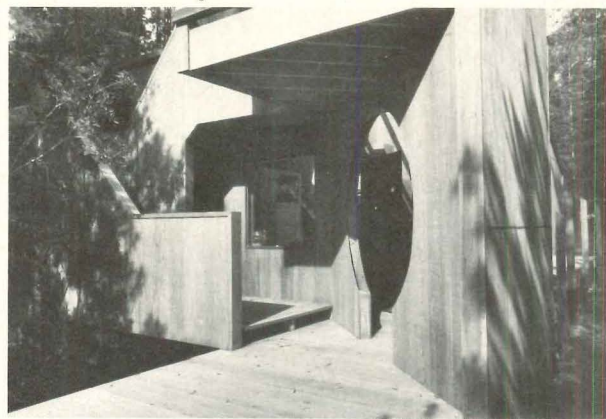
With all these blandishments the house invites the joyful liberations of vacation-house living. It even has a Moon Gate (photo right). Why? "Just because I like Moon Gates," the architect says.

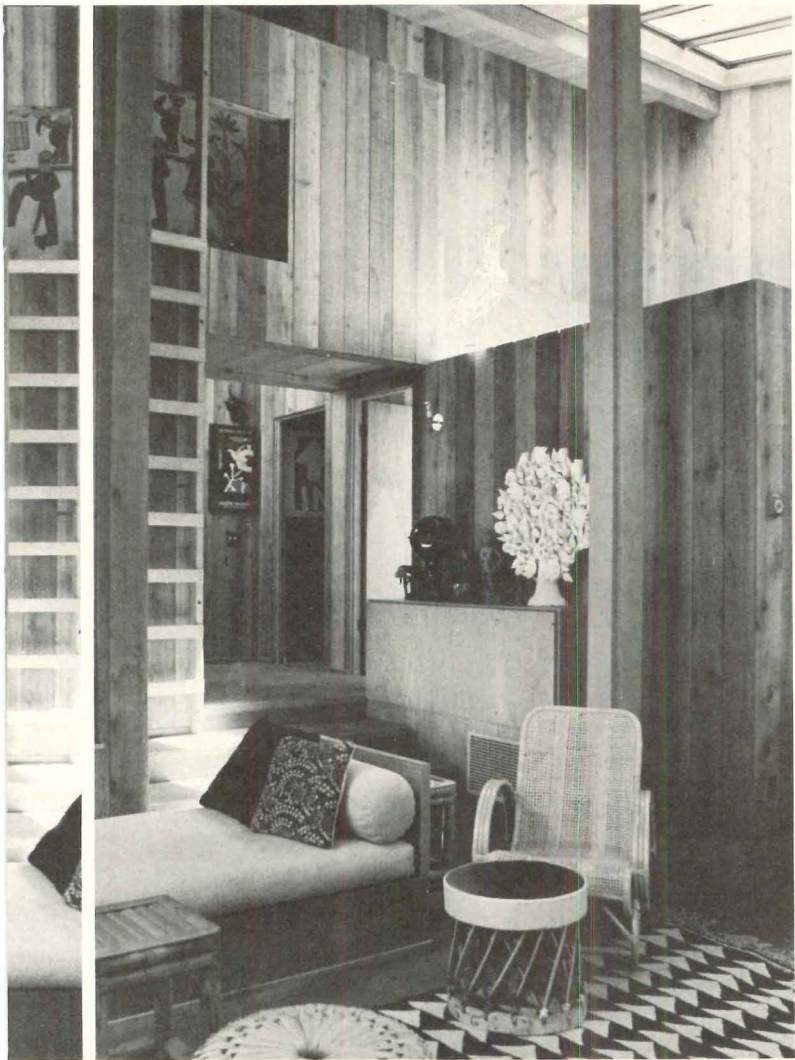
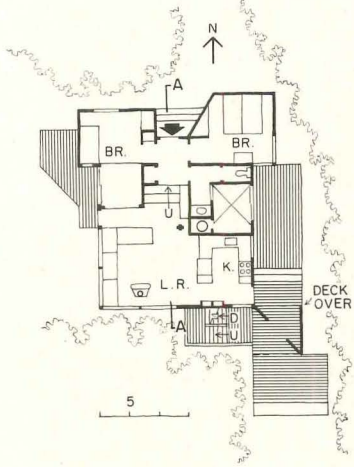


Architect and owner: Dmitri Vedensky
2262 Mason Street
San Francisco, California
Location: Sea Ranch, California
Contractor: Harold Halvorsen
Photographer: Gerald K. Lee



The section above shows the shape of the one large room, and of one of the bedroom lean-to's. The main entrance is on the left; decks, platforms and Moon Gate are shown on the right.





The restrained elegance that has become a hallmark of the work of Hugh Newell Jacobsen—already evidenced in a range of buildings, from small contemporary houses to his artful restoration of Washington's Renwick Gallery—has been honed to an even keener level of detailing in this big, beautiful house.

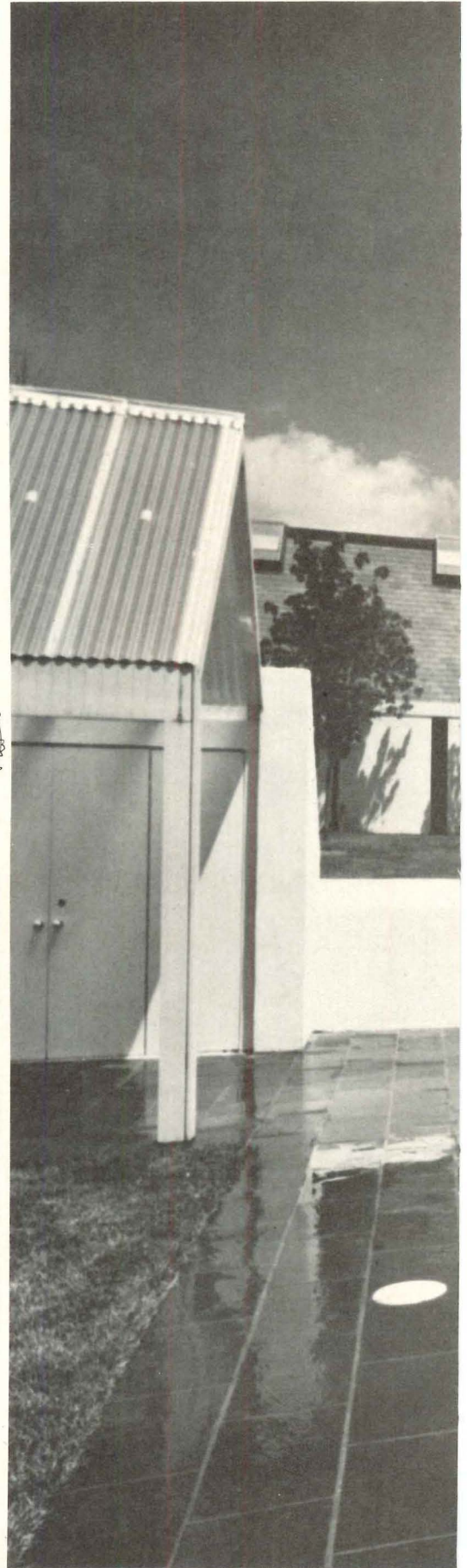
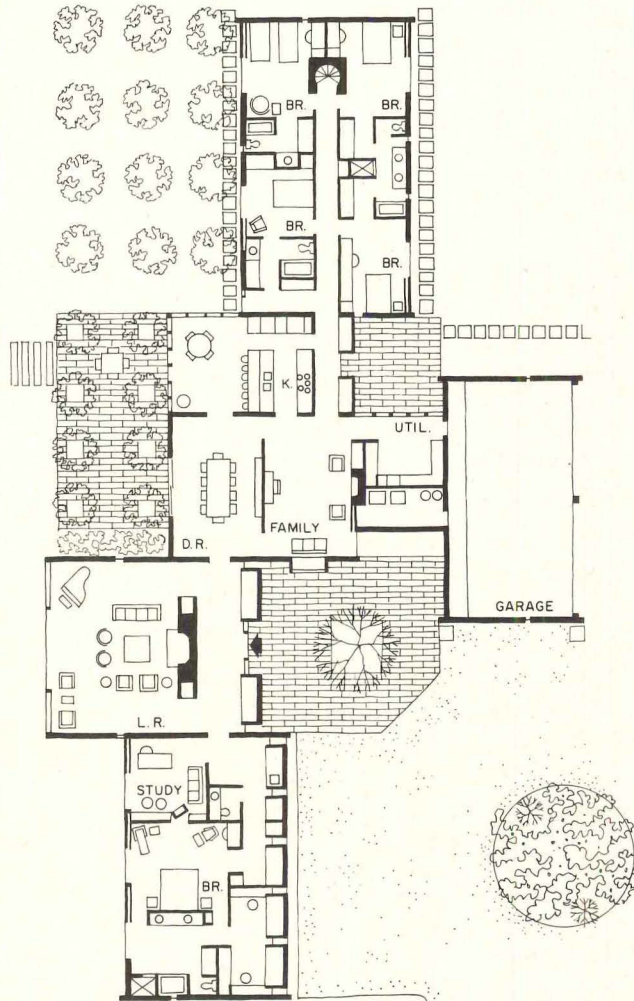
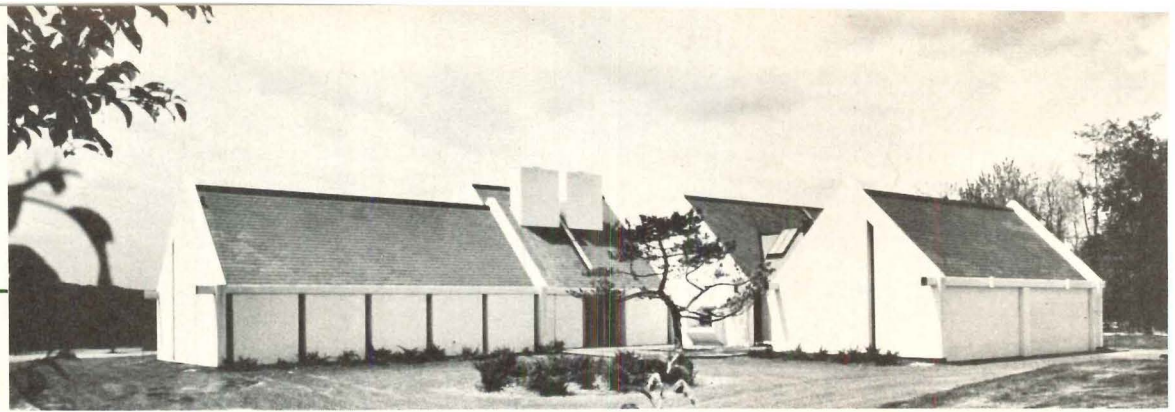
The owners had a rural, rolling site in suburban Philadelphia, land that overlooked a small, distant pond and which seemed to call for a "country house." In commissioning Jacobsen (partly because of an earlier house he had designed that appeared on the cover of *RECORD HOUSES OF 1971*), the owners stressed the desire for this "country" quality and for "a large house that didn't look large," to accommodate a sizeable family.

Jacobsen deftly solved the problem by deliberately breaking up the massing of the house to visually reduce the size and to screen the over-all length. The various units of the house are contained between white-stuccoed, concrete block walls—in a staggered, row-house fashion—and are given even further definition and form by using "traditional" pitched slate roofs. The over-all sense of scale in the house is further baffled by the fenestration: narrow vertical slits and wide, sliding-glass walls that don't have the usual size relationship to the house. The end effect is that of a country place, of somewhat indeterminate size, that has occasionally had a room added here and there.

Inside, however, the real spaciousness is emphasized. The rooms are big, with high ceilings following the tall, steep-pitched roofs. And they are made to appear even bigger by a series of devices: all-white walls and ceilings; continuous black slate floors and terraces; a calculatedly underfurnished look; a monochromatic color scheme, only occasionally brightened by paintings, plants and rugs; a succession of planned vistas—many of them unexpected, through glazed transoms, slits and skylights; and extremely well-planned and dramatic lighting.



Architect: Hugh Newell Jacobsen
1427 27th St., N.W.
Washington, D.C.
Private residence
Location: Philadelphia, Pennsylvania
Interior design and
landscape architecture:
Hugh Newell Jacobsen
Contractor: Csink
Photographer: Bill Maris



Photographs courtesy of House Beautiful copyright© 1974, The Hearst Corporation





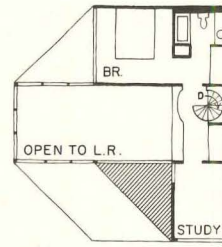
Jacobsen has grouped all major family living and service spaces in the center of the house, so that they may be used separately or all together for big gatherings. In addition to the living room (top left), dining room (right), and big kitchen and breakfast room (left and above), there is a central family room (see plan). These rooms are flanked by wings for the master bedroom suite, and for children's rooms and a large second-floor playroom.



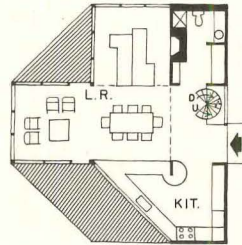
For some time architects Booth & Nagle have been interested in applying the systems approach to residential design, and the Magnuson house, on Vashon Island, Washington, offered an opportunity for further experiment. The architects began with an 8- by 36-foot core which houses bathrooms, stairs and mechanical spaces. To this core, they added 12- by 12-foot modules that in combination enclose the prime spaces of the house. On the lower floor, two such modules are given over to children's bedrooms, with bunks designed in a stepped arrangement that can accommodate four in each room. The middle level, including living, kitchen and dining areas, is free-flowing and open, although the visible 12-foot framing module provides a gentle spatial definition. The upper level is a master bedroom suite that includes an 8- by 12-foot study that forms part of the core. On middle and upper levels, deck space is added by bridging between modules and thereby eliminating the need for additional footings and columns. At grade, a pleasant outdoor space is created under these projecting decks (photo right). Major window openings are large in response to good views and a cool, damp climate with a high proportion of overcast days.

The Magnuson house sits securely on a narrow plateau on this otherwise sloping site. The architects were careful to preserve both the contours and the natural vegetation. Only one tree was sacrificed during construction.

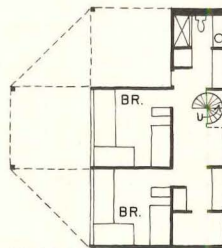
The Magnuson house, though largely built on the site, was relatively inexpensive to construct. In its careful dimensioning and modular conception, it anticipates houses, now in project form, that will be factory-built and assembled on the site from large prefabricated components.



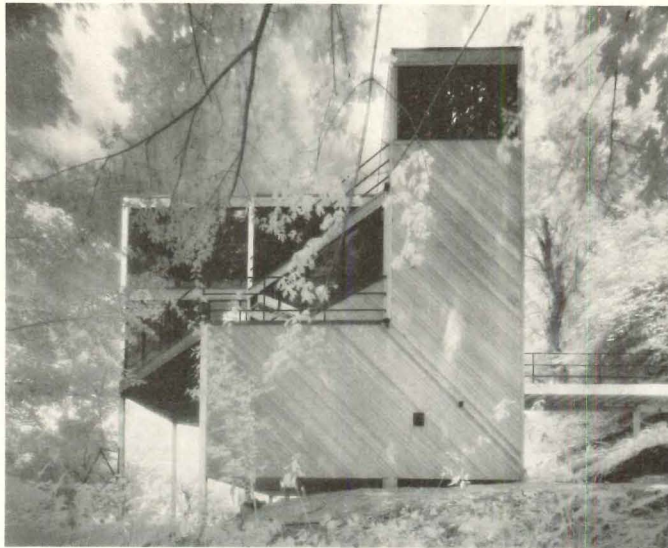
UPPER LEVEL



MIDDLE LEVEL



LOWER LEVEL



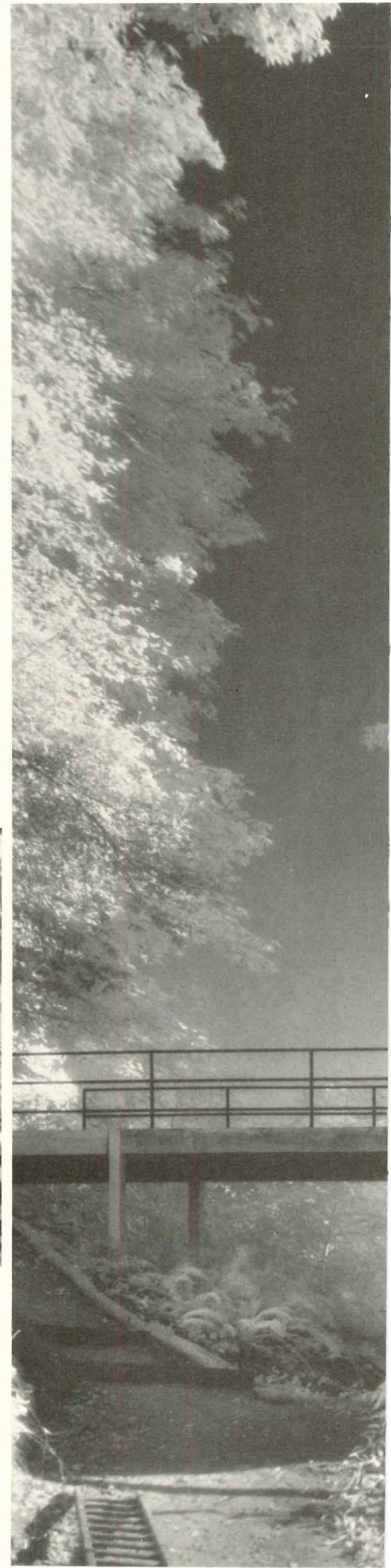
The massing of the Magnuson house changes substantially from elevation to elevation but its box-like character remains. The consistent use of window wall as a counterpoint to diagonal siding gives the exteriors a welcome unity—a unity that carries through to the interiors where these same materials predominate and are echoed in the diagonal pattern of the strip maple flooring.



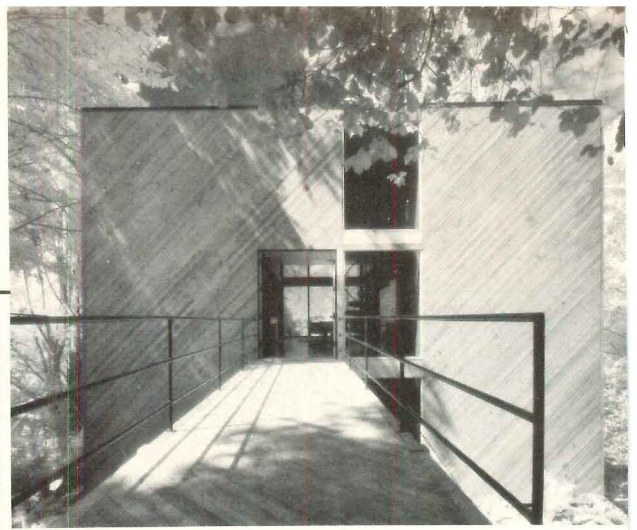
Architects: Booth & Nagle, Ltd.
230 East Ohio Street
Chicago, Illinois

Owner: The Reverend and
Mrs. George Magnuson

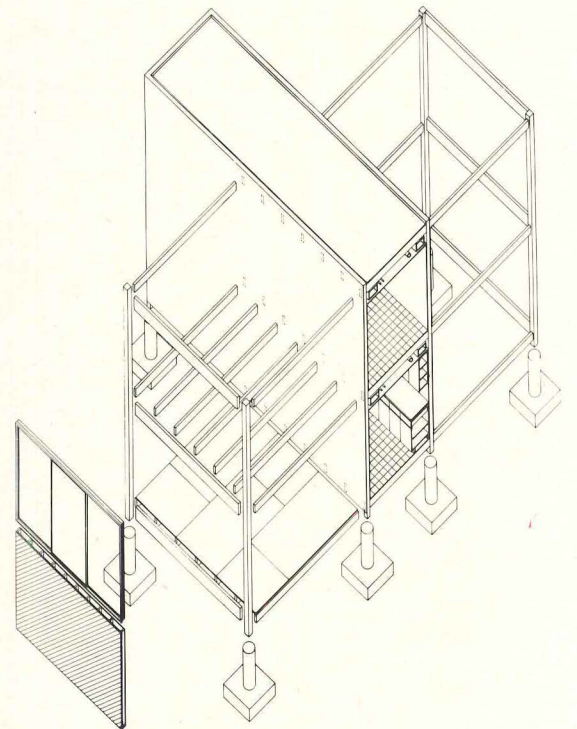
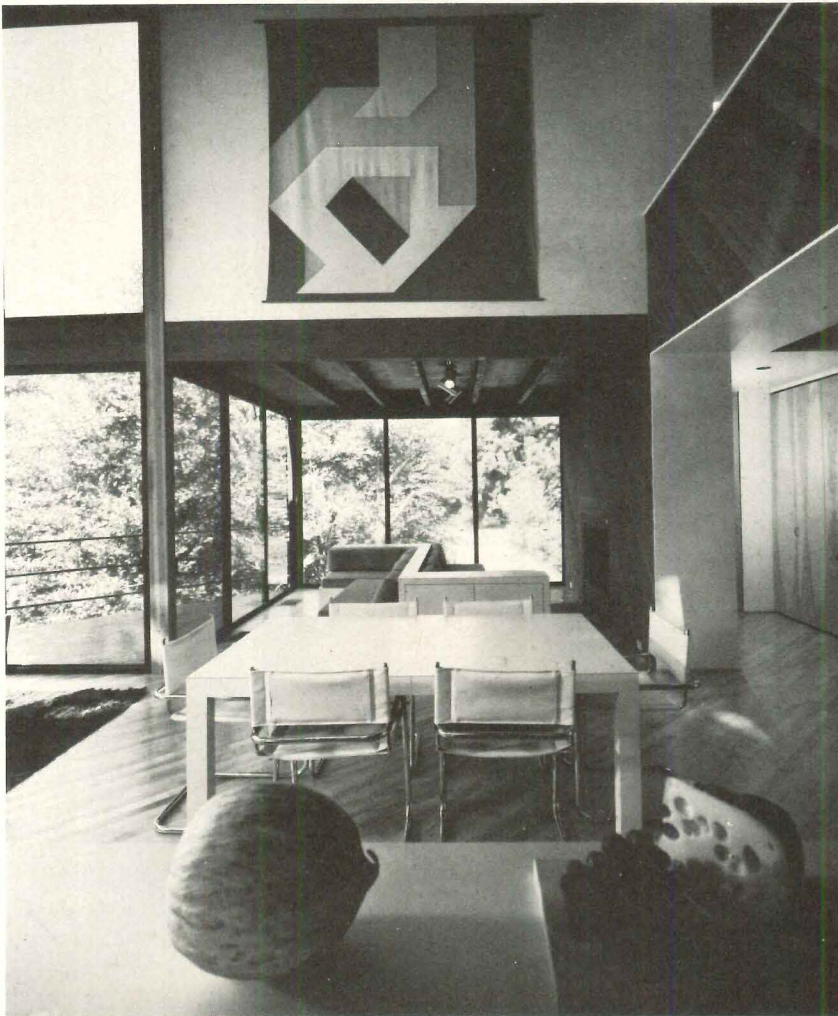
Location: Vashon Island, Washington
Engineers: Raymond Beebe (structural)
Contractor: Philip A. Gregersen
Photographer: Christian Staub







The main approach and entry are from the uphill side across a wood bridge (photo above). This visitor arrives at the intermediate level that includes living, dining and kitchen spaces.



The diagram above establishes the framing principles, indicates mechanical installations, and shows the panel construction. Some of the firm's current efforts are aimed at refining these systems for use in upcoming houses.



Although its smooth white surfaces—complete with planes, curves, ribbon windows and artful voids—are reminiscent of the avant-garde architecture of the twenties, this suburban residence is by no means a formal exercise in nostalgia. It is, rather, a house intended for an active family with four children.

Given a heavily wooded, steeply sloping site, given the owners' preference for well-defined yet open living spaces, and given a specific request to separate the children from each other and from adult activity areas, architect Christopher H. L. Owen designed a three-story house that provides the required intramural zoning, and at the same time exploits striking views toward a pond on one side and toward a stream on the other.

The main entrance is on the middle floor, which contains reception areas and general living spaces—a two-story living room, kitchen, dining room, and a library that does extra duty as guest room. The girls' bedrooms are on the top floor, as is the master bedroom. On the ground floor, which nestles into the hillside, the boys' rooms open off the large children's playroom. All floors have direct access to the swimming pool—the third floor via a bridge to the roof of the garage, the ground floor via stairs and a walkway from the playroom. A circular tower adjacent to the garage houses tiled shower and dressing room.

The structure of the house is wood frame, except for a single steel column that supports the living room deck and sunshade and allows butt glazing at the corner of the living room window. Siding is vertical 4-in. pine board, laid flush to produce the smooth-textured surface essential to this architectural mode. The house cost \$86,000, exclusive of land, fees, and swimming pool.



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

Private residence

Location: Westchester County, New York

Engineers:

Paul Gossen (*structural*)

Donald H. Friedland

(*mechanical/electrical*)

Simon Enterprises, Inc. (*foundation*)

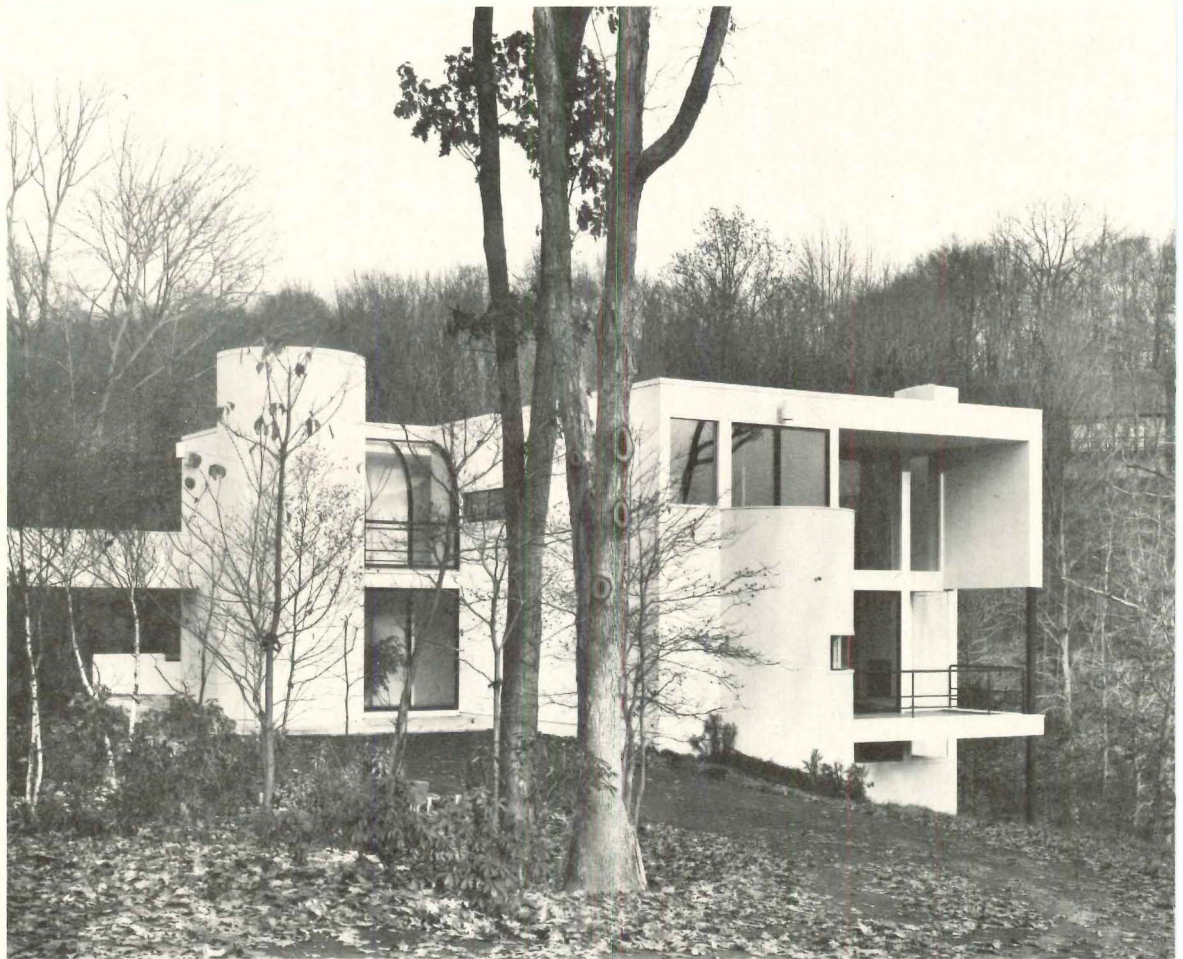
Interior designer: Sylvia Owen

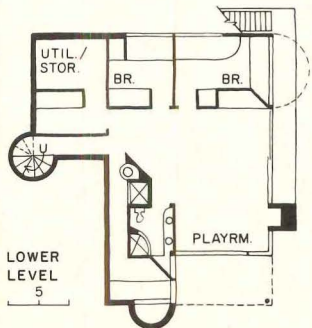
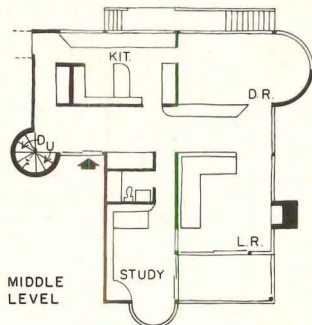
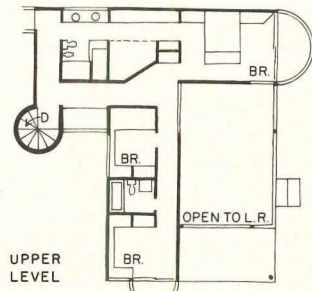
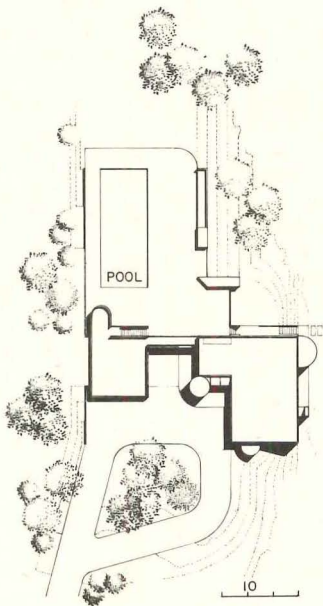
Landscape: Christopher H. L. Owen

with Peter G. Rolland Associates

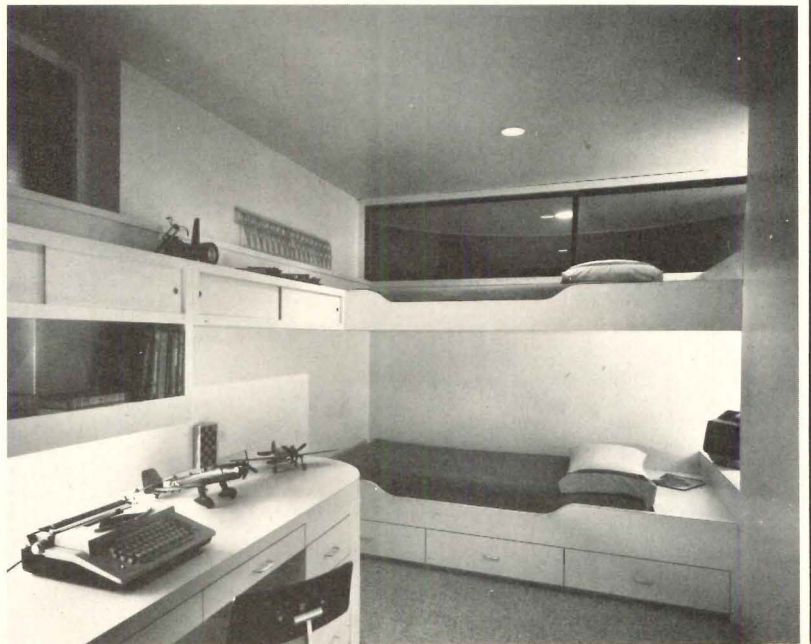
Contractor: Larchmont Construction Co.

Photographer: Norman McGrath





The ordered arrangement of the house's elements serves the interests of both style and housekeeping. The house is equipped with a great number of built-ins, especially in the bedrooms, as in the boys' room at lower right. The swimming pool sits on a platform of wood decking, furnished with custom-built wood benches.



For a sandpit extending into one of Cape Cod's hundreds of fresh-water lakes, architect Earl Flansburgh has designed an assertive house of powerful imagery, complex yet beautifully ordered. From a distance across the water, the five roofs rise like a fleet of sails—surely an appropriate image for Cape Cod. You might as easily see a native village literally a step from the water—an image that begins with the roof forms and is reinforced by a “thatching” of grooved fir boards on the inside on the pyramidal roofs, by the richness and texture of materials used inside and out, and by the decks reaching out to the water's edge.

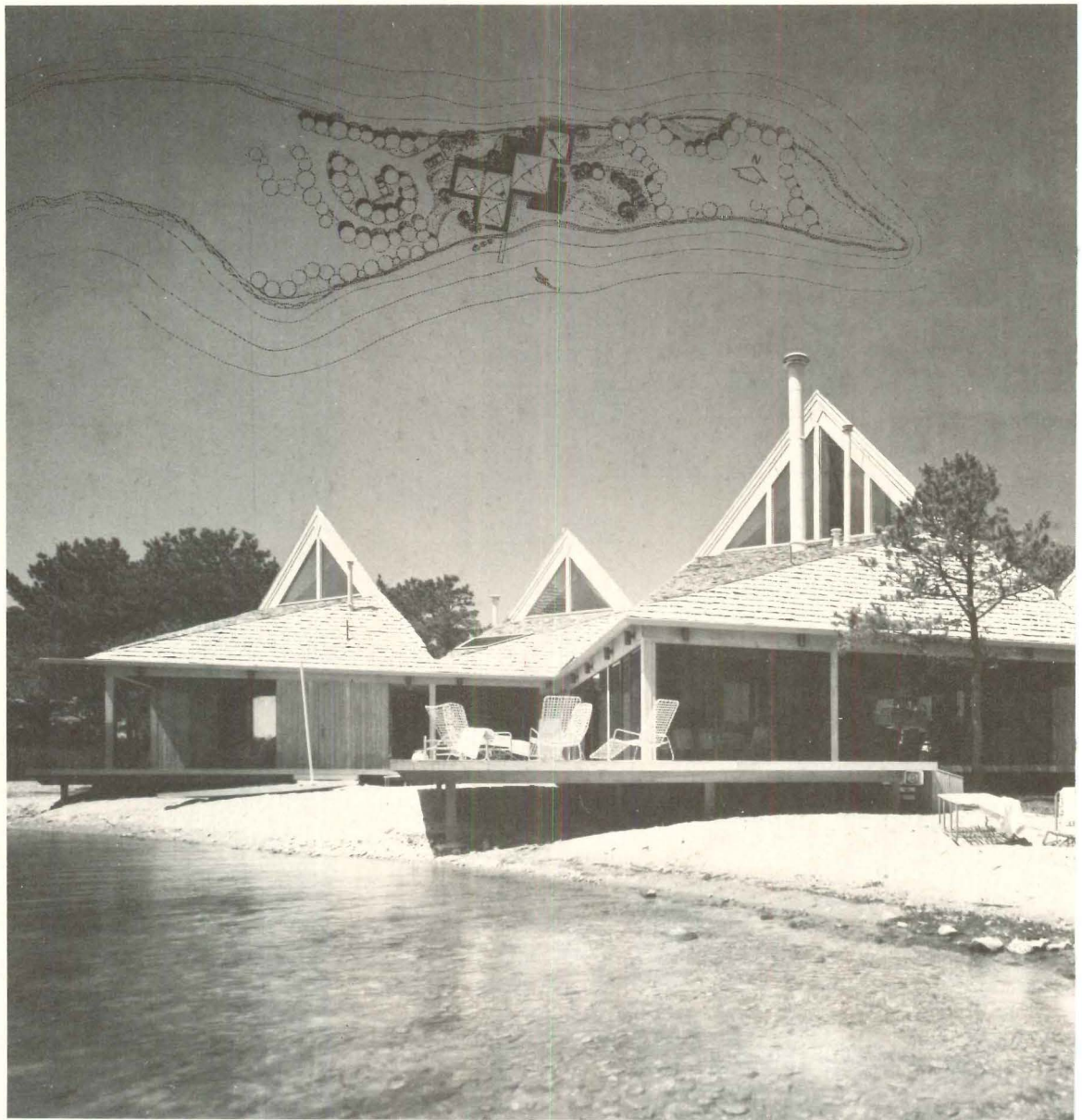
To the strong forms of the house must be added the strength of its siting: the lacing of pavilions across the spit from water's edge to water's edge is a powerful assertion of ownership.

As the plan shows, the basic concept is a series of five interconnected modules—one (the living-dining-kitchen area) larger than the others. Each is notched out under the big sheltering roofs to create a private deck, each at least partially screened. The living room has a major sunning deck on the south and east sides; opens through an all-glass wall to another major deck (foreground, photo right) facing the sunset. Thus, this main space—at any time of day—offers a choice of view, light, shade, and breeze. Each module is topped by a five-sided roof creating the large clerestories. They are carefully oriented: faced east to receive the morning sun in the master bedroom; towards the sunset in the living room.

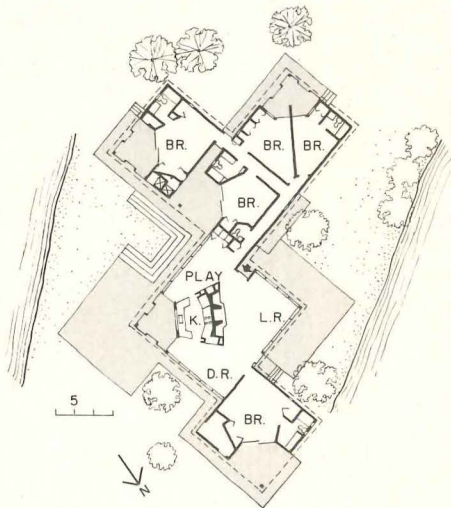
All of the ground-level openings are double-glazed, floor-to-ceiling, and solid walls are finished in 1- by 6-inch ship-lap spruce. The roofs are shaped of yellow-pine laminated beams with concealed steel-spline joint reinforcing; supported by 8-inch-square steel-tube columns. The house has year-round heating and cooling.

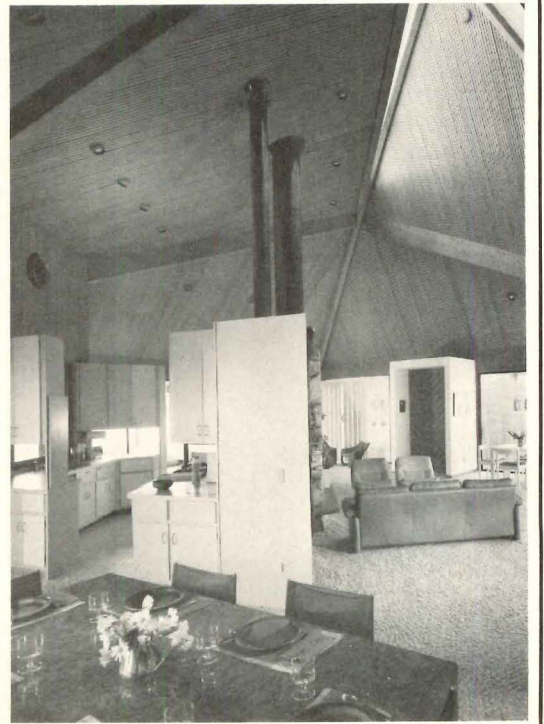
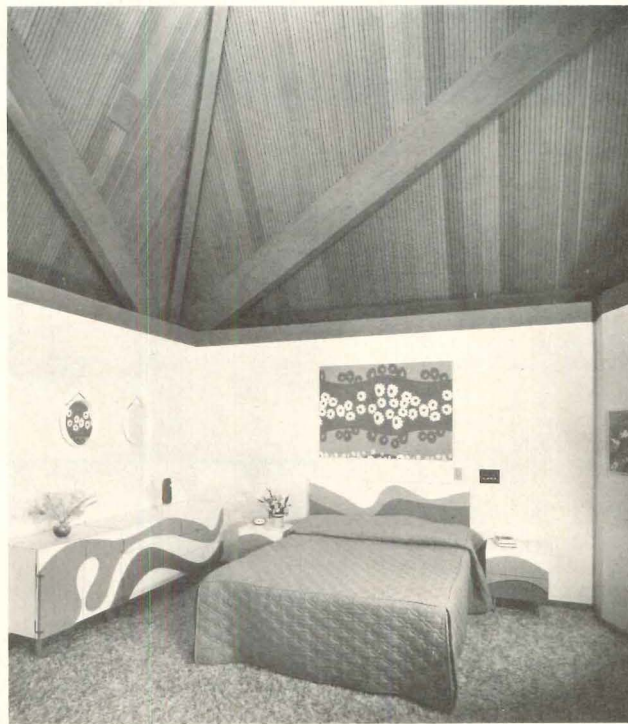
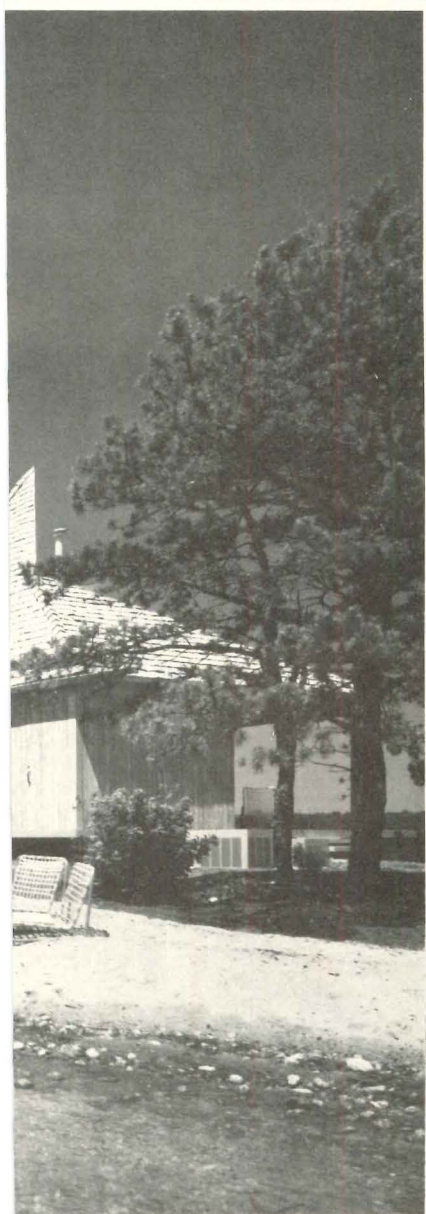


Architect: Earl R. Flansburgh
Earl R. Flansburgh and Associates
14 Story Street
Cambridge, Massachusetts
Owners: Mr. and Mrs. Morton Grossman
Location: Cape Cod, Massachusetts
Engineers: Souza & True (structural)
Interior design: David Millard
Landscape architects: Earl R. Flansburgh and Associates
Cost consultant and general contractor: Ely Sherman, president, Bradley Construction Corporation
Photographer: Steve Rosenthal



The grand living-dining-kitchen space fits under a single roof, so each area borrows space from the others. Walls are all glass for views in all directions.

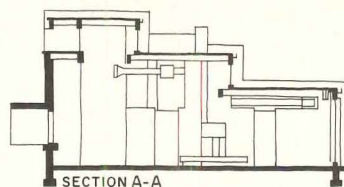
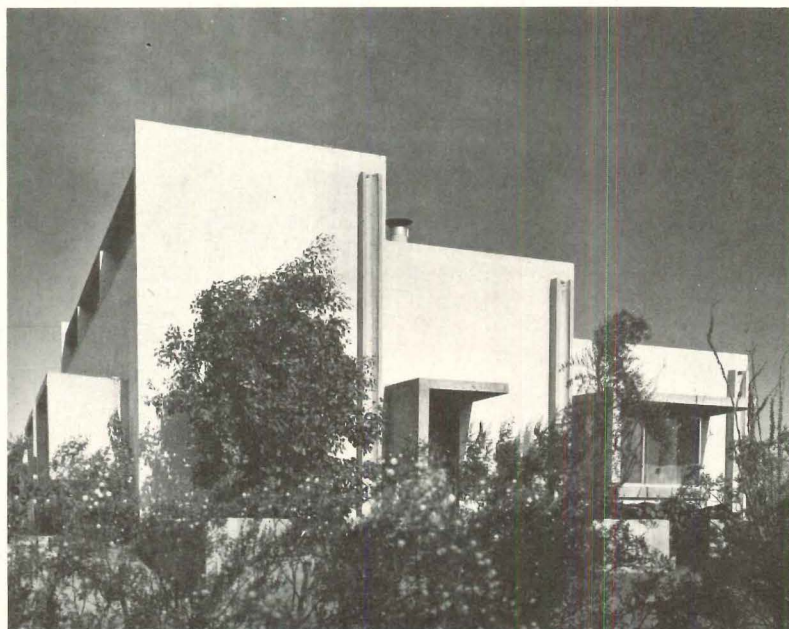




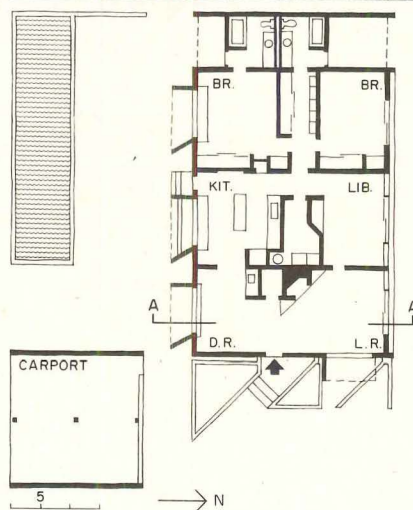
For the design of this Arizona house, architect Judith Chafee retained certain easily recognizable features of the Southwest desert vernacular, but departed from these traditions by the extensive use of window wall and a double band of clerestories on the north elevation. The east elevation is punctured sparingly, with glazing protected from the sun by broad concrete eyebrows. Similar sun-screening devices protect the openings to the south. This combination of openings admits generous amounts of natural light that rebounds off every interior surface but is almost glarefree. A secondary level of glare control is provided by aluminum blinds mounted to concrete lintels over openings in the living room and bedroom.

These interior spaces are loft-like in their arrangement and spatial simplicity and the selection of materials that require little or no finish—block for walls, concrete slab for floor—ensures easy maintenance. The details, like the spaces, have an agreeable simplicity and an unforced regional flavor. The furnishings combine antique and contemporary pieces unself-consciously and reflect the owner's interest in Southwest Indian crafts and artifacts. In siting and landscaping, architect and owner have respected the indigenous flora and, in effect, invited the desert right to their doorstep. The concrete downspouts are a design device taken from a local Spanish mission. Rainwater is conveyed from the roofs down to planters raised off grade to a comfortable working height.

Because the climate is hot and because the house is so open, air conditioning is a practical necessity. Exposed ductwork throughout the house gives forceful expression to this necessity as it penetrates the roof in an appropriately bold visual sweep.



In the more usual desert vernacular, small openings puncture heavy masonry walls. The glare that results is troublesome and often throws foreground objects into high-contrast silhouette. By opening the house more generously—particularly overhead—the architect has been able to flood the interiors with daylight and all but eliminate the vexing problem of desert glare.



Architect: Judith Chafee
317 North Court
Tucson, Arizona
Private residence
near Tucson, Arizona
Contractor: Richard Kesterson
Photographer: Glen Allison



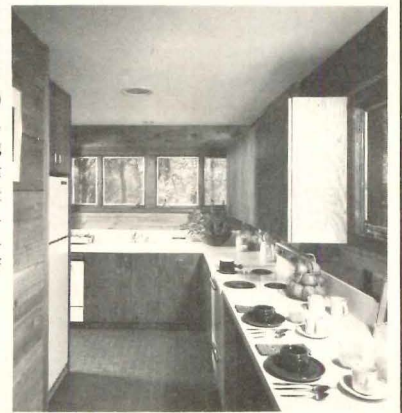
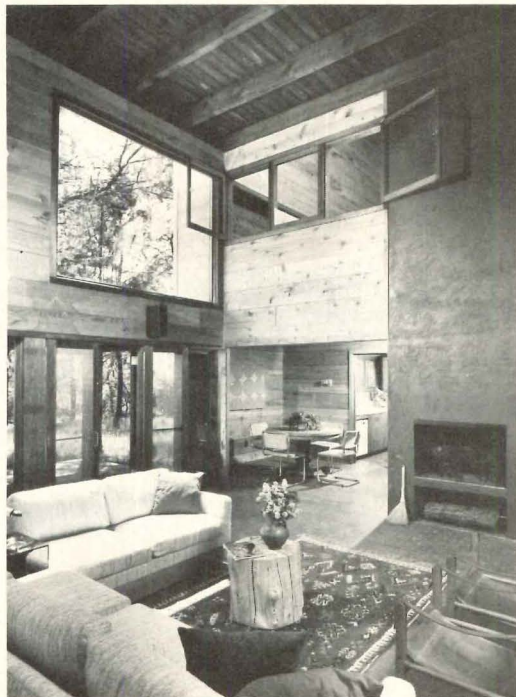
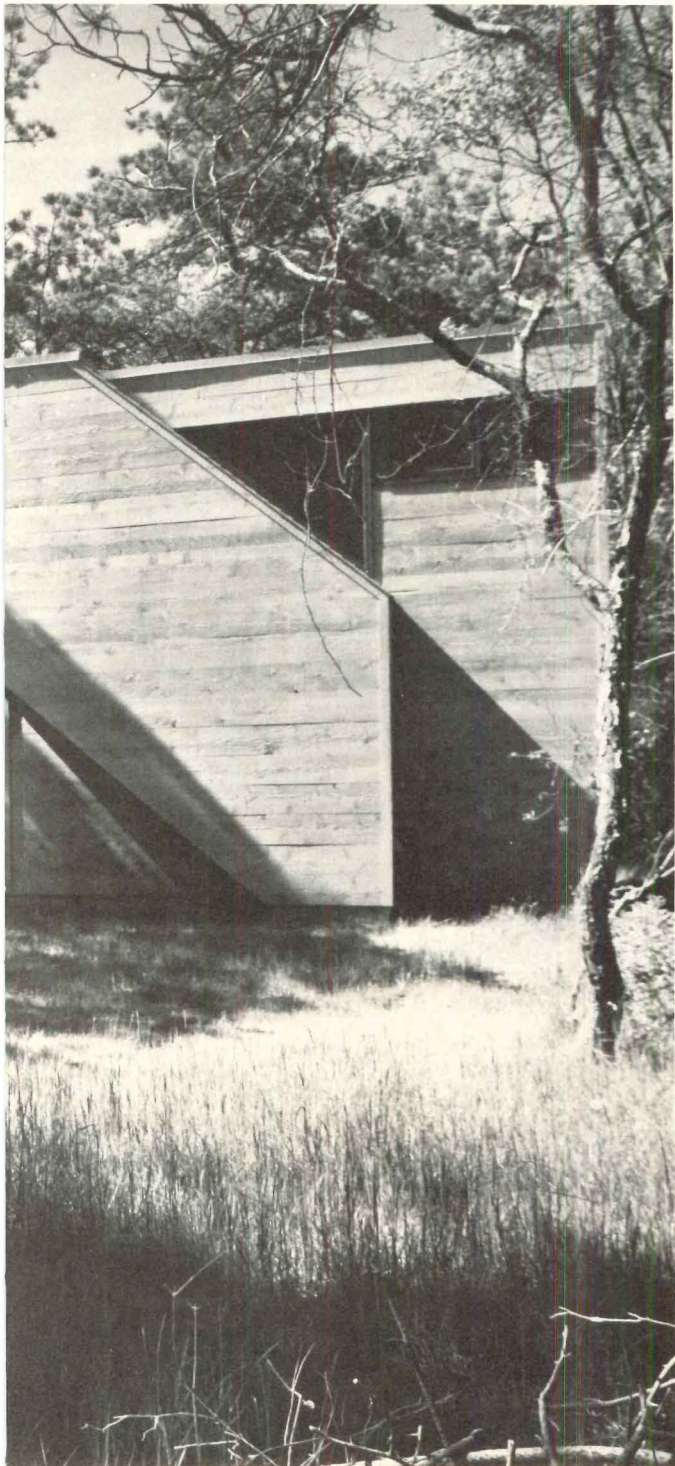
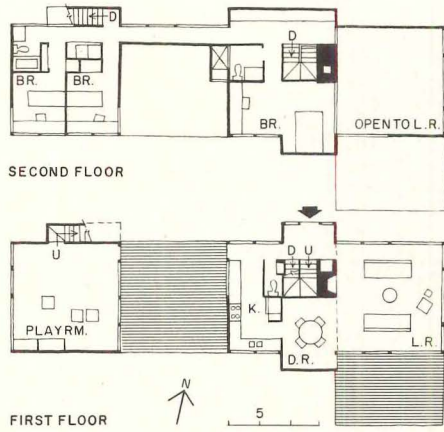
Architect Alfredo DeVido's houses have a freshness in their massing, a no-nonsense approach to detailing and a low-maintenance character in the selection of their finishes. The Sheehy house in eastern Long Island is not an exception. The owners, who have three children, wanted some separation between children and parent areas and asked specifically for a dining alcove off the living room. The zoning was accomplished by creating a separate children's bedroom block linked to the main portion of the house by a second-story bridge. Under the bridge, DeVido has developed a deck that serves chiefly as recreational space off the lower-level playroom. The remainder of the plan is tightly organized around a central stair and chimney. The double-height living room opens in two directions to provide views of the site, which is covered by a stand of pines. A small outdoor deck, a portion of it covered (photo upper left), extends the living room out into the site, and provides a sunny and sequestered corner for outdoor activity.

With ease of upkeep and his client's budget in mind, DeVido kept the framing in simple box-like forms, departing from this vocabulary only as necessary to create a stair that is expressed on the outside wall of the children's wing (photo below). Materials, too, have been selected for easy maintenance: tile for floors, painted stucco for the chimney, unpainted wood siding for walls and partitions inside and out.

The Sheehy house, though unselfconscious and not visibly overconcerned about style, is nonetheless strongly composed, carefully proportioned and comfortably furnished. To its credit, it accomplishes just what it sets out to do—with little or no wasted motion or unwelcome posturing.



Architect: Alfredo DeVido
27 West 53rd Street
New York, New York
Owners: Mr. and Mrs. John Sheehy
Location: Long Island, New York
Engineers: Charles Thornton (structural)
Fred Weber (mechanical)
Contractor: Henry Dankowski
Photographer: Bill Maris



The canted skylight (above right) occurs over the master bedroom, which in turn overlooks the living room through a three-window port (photos above). The kitchen (at right) forms an "L" between the dining room and outdoor deck, positioned so that it can serve both of these spaces directly.

The prevailing wind in Georgian Bay blows from the northeast, sometimes fiercely, and shapes not only trees in its path but—in a hundred subtle ways—the lives and characters of those who live here. This particular island is sculpted by glacial ice into undulating but smoothly rounded granite forms. Life has a hardy quality here. Small plants and wildflowers brave merciless exposures to grow year after year from narrow crevices and almost soilless pockets in the rock. At its perimeter, the island is coated in varicolored lichens and mosses.

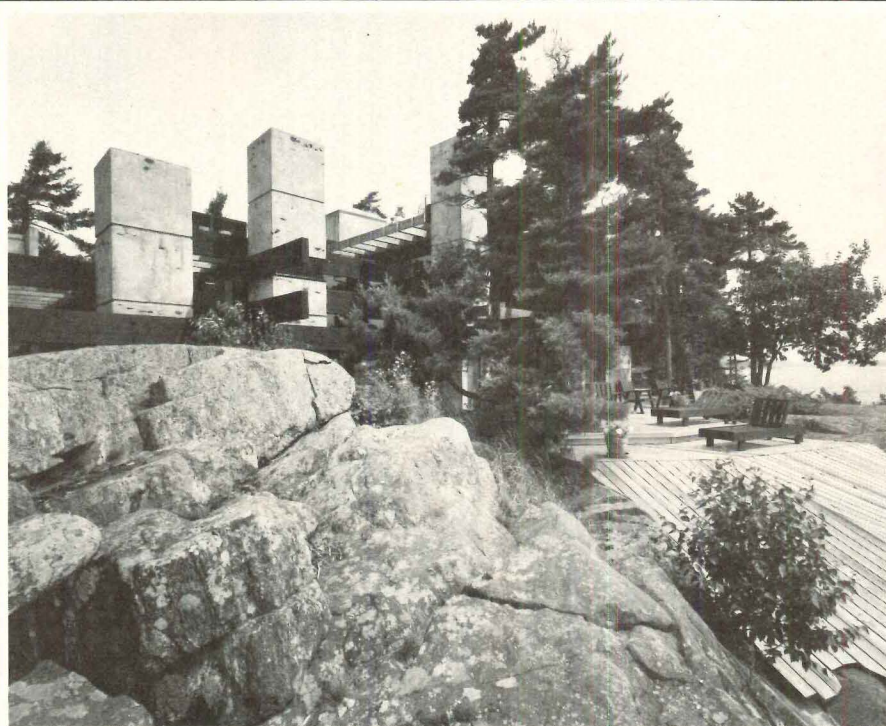
Responding to these natural features and to the vigorous character of life they suggest, architect Blake Millar designed this vacation house for a family of four whose ties to the region are deep and abiding. The house he and his clients developed is forceful and venturesome but its character is indivisible from the site. It steps in and out amid a stand of wind-shaped pines set back from the water's edge in a low, flat depression. The main vertical structure is a series of concrete towers (with granite aggregate from the site) that contain baths, closets, chimney stacks, air shafts and a stair. Framing between towers is a primary wood structure of laminated fir beams, stained very dark, and within that, a secondary joist structure of light wood. The exterior walls are mostly glass.

The main orientation is to the southwest and, from the dining room and master bedroom, views of the moonrise are an enjoyable feature of late summer twilights. The owners required ample space for entertaining and got it in a series of generously proportioned indoor and outdoor spaces. Water is pumped in from the Bay. Disposal on the difficult site requires a 1200-gallon tank with an adjoining tile field. Electricity is brought to the site by an underwater service line from a nearby island.

It is a very special solution for an equally special site but so strongly conceived and executed that its design messages are unusually clear and legible to all.



Architect: C. Blakeway Millar
125 Kingsway Crescent
Toronto, Ontario
Private residence
Location: Georgian Bay, Ontario
Engineer: Wylie-Uffinal (structural)
Contractor: John Goba, Ltd.
Photographer: Robert Perron

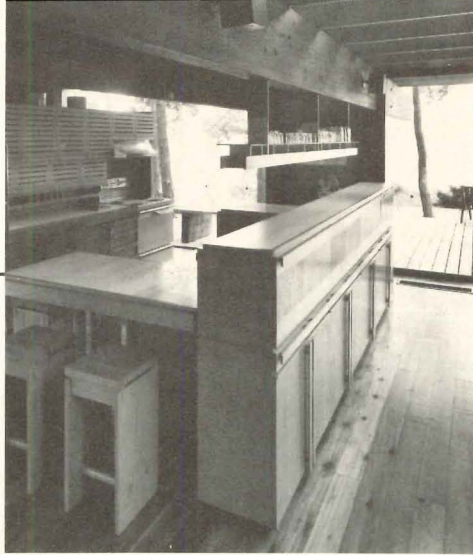


The concrete towers were cast in reusable wood forms using a black granite aggregate that was part of the residue from 2900 tiny blasts that were necessary to clear and prepare the house site. In spite of the blasting (perhaps because the charges were so small) only three trees were lost and no unnecessary faulting developed in the island structure. The trees that remain form a sheltering cloak on all sides of the house.

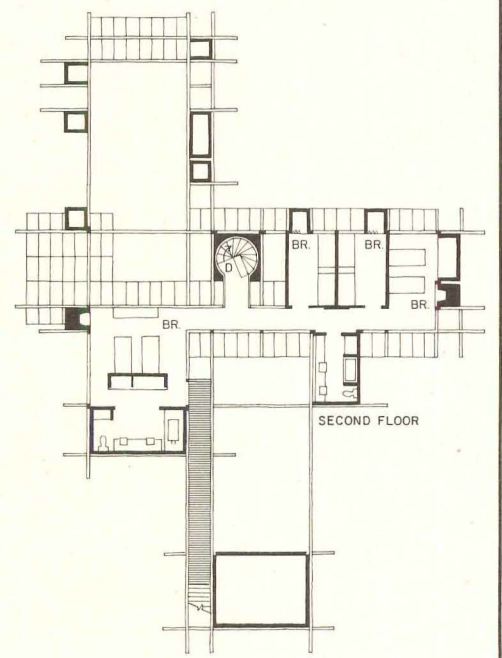
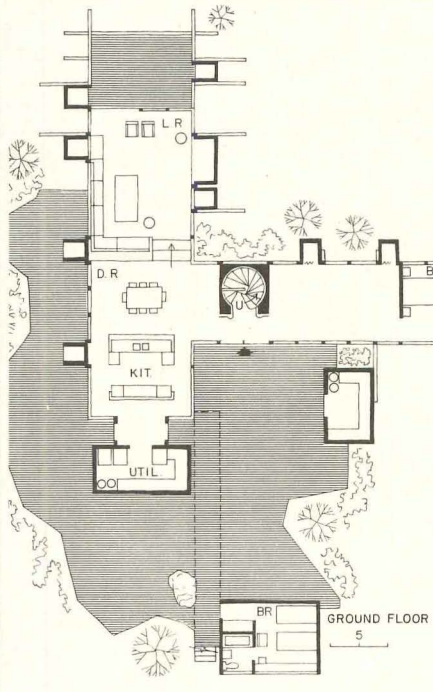
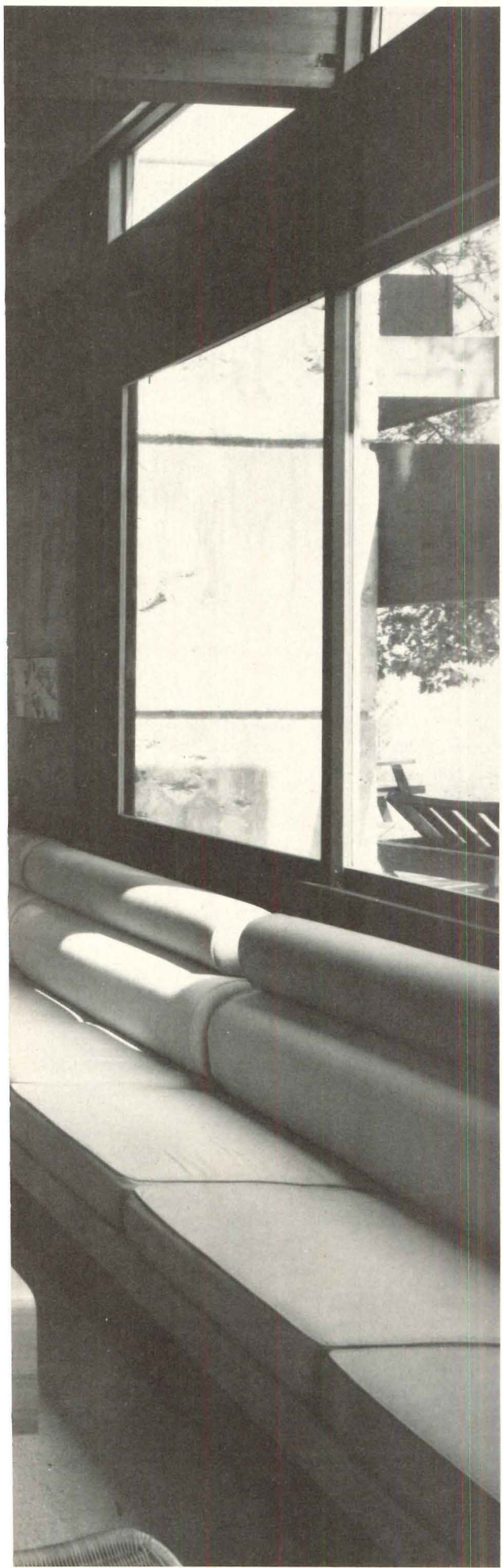








Outdoor cedar decking extends inside for design continuity to create a richly-toned wood floor finish. Cabinets and most other built-ins were designed by the architect and crafted on the site from red oak. The main horizontal structure is laminated fir, stained to an exceptionally dark hue—almost black.



This house on the sparsely settled north coast of California is both a weekend and vacation house for its owners and a retreat for longer periods from their small flat on Telegraph Hill in San Francisco, an hour's drive away. The site is a 60-by-450-foot plot, at the base of the coast range, with an unobstructed view of the ocean from the front and of the 2000-foot ridge, half a mile inland, from the back. All the principal spaces have one or the other of these views.

Since the owners spend much of their time at the beach outdoors, the house is also planned for a free and casual relationship between interior and exterior spaces. In contrast to the open terraces on both ocean and ridge sides of the house, the patio is a carefully controlled exterior environment, enclosed by two pairs of high gates, front and back, between the house and the studio block, which give privacy and protection from the strong winds of this section of the coast. Within the 24- by 24-foot patio, plants provide seasonal color and variety of texture: outside the patio, beach grass is allowed to grow up to the house. A vegetable garden is located behind the house. The house is in two parts—living spaces in the main building, two studio workshops in a separate structure. The living-dining-kitchen area is designed to a scale that is comfortable for two people or, on occasion, for a larger number of people. Essentially, these two parts are boxes whose volumes are controlled by the dimensions of the resawn-redwood plywood panels (10 foot, standard, with grooves 4 inches apart) used throughout. Details are consistent: standard sliding residential door units connect major rooms and patio; exterior trim is all-heart solid redwood; the roof structure is a system of beams and decking, and the same trim is used at the termination of the sheetrock wall finish just below the roof framing; interiors are painted all white.



Architect: Morton Rader
of Chan/Rader & Associates
710 Sansome Street
San Francisco, California

Private residence

Location: Marin County, California

Engineers:

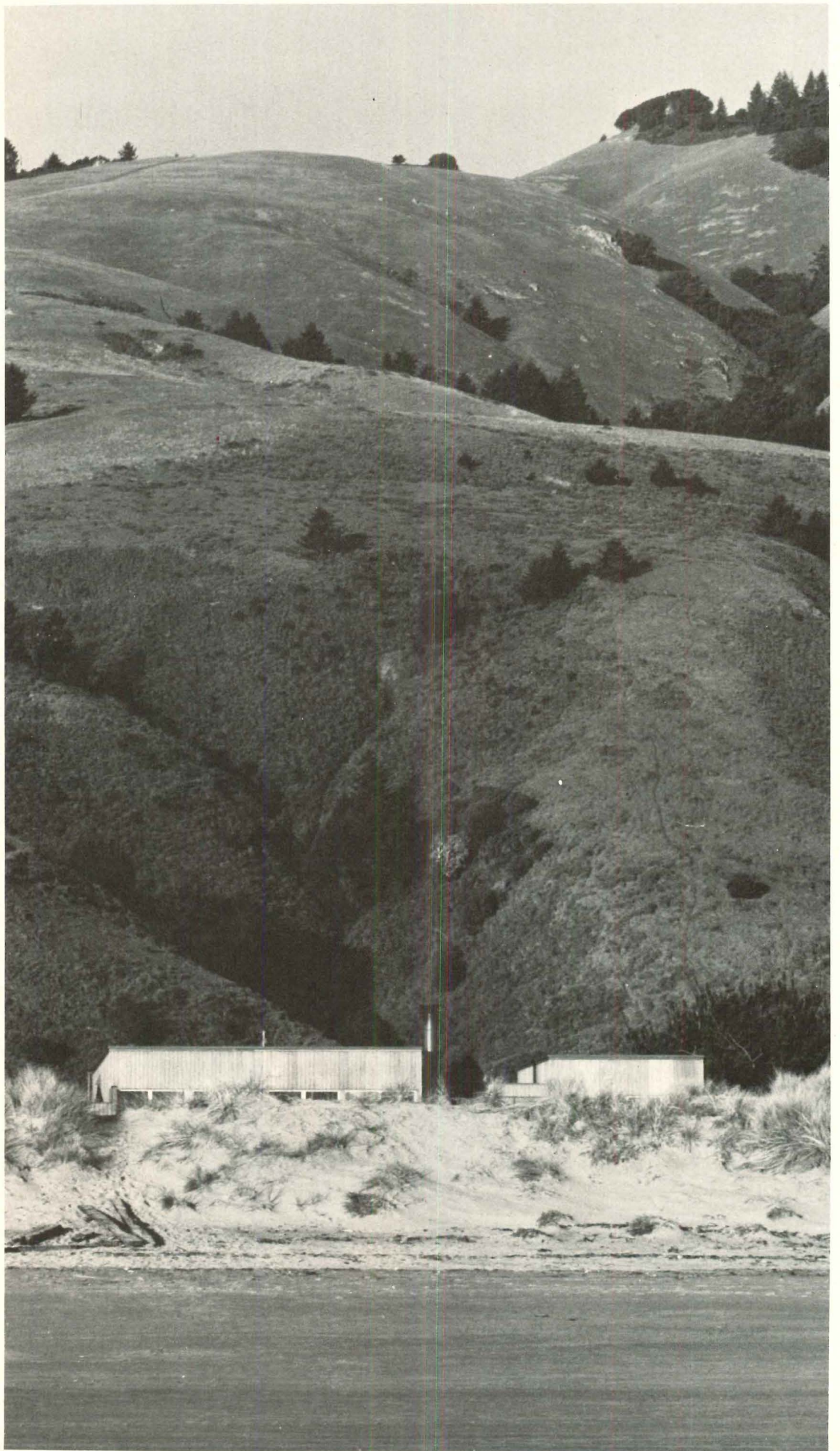
Stefan Medwadowski (structural)
Charles & Braun and
Montgomery & Roberts (mechanical)
Mazzetti & Parish (electrical)

Interior and landscape design:

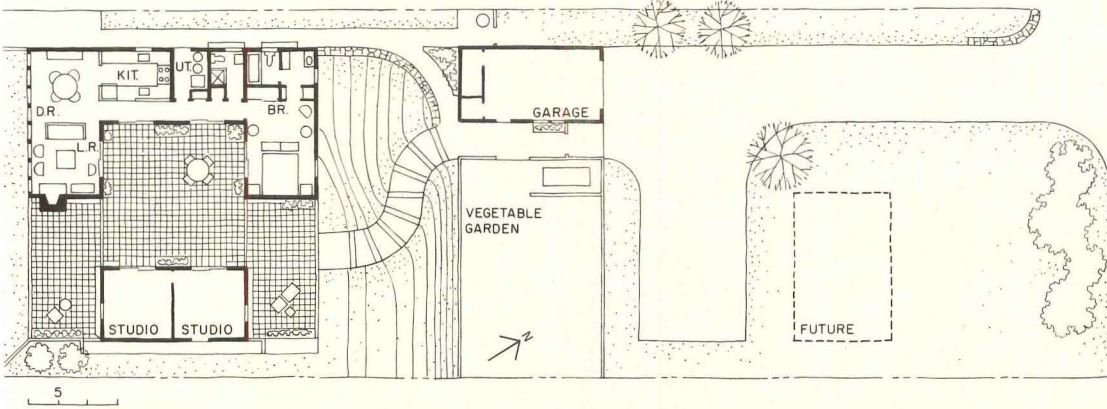
Morton Rader and Betty Bird

Contractors: Edward W. Burger, Inc.

Photographer: Bernard Poinssot



The patio is the heart of the house and its carefully controlled environment is regulated by the high gates, at front and rear, which provide for privacy or open to the views to ocean and ridge, and protect from wind.





The interior spaces are small but seem large, thanks to the open relationship between them, and to the unifying effect of the all-white walls and ceilings. All major rooms open to views, either to the ocean or to the high ridge inland that runs parallel to the beach, and to the patio whose environment, visually and climatically protected, allows use in all but stormy weather. The restrictions imposed by a modest budget, handled with skill and grace, are incorporated into the design as elements of it.



The eight award-winning apartment projects selected for publication in this issue are unusually diverse. They range from a three-unit urban townhouse renovation (pages 100-101) to a powerful Colorado megastructure (pages 94-95) that experiments with certain new ideas about mountain condominiums. In almost all, heightened environmental concerns are present and visible. In the Treetops Condominiums (pages 104-105), for example, the program suggested a dense but very ordinary grouping of four-to-five story townhouses, with interior elevators, and with typical pedestrian links between units. Something quite different happened. Thanks to the sensitivity of both architect and developer, the project makes the minimum footprint on its site and lets that site dictate the design to an extraordinary degree. The results are exciting.

The editors' only disappointment comes in the area of low-income housing. Here, inflation and the general economic falloff have caught up with this issue. There were few submissions in the low-income category and none that seemed unusually inventive. We hope for better in the future.

This single regret notwithstanding, the editors are pleased to premiate these eight exceptional projects and present them as

APARTMENTS OF THE YEAR

Even in summer, when it blends visually into the background of mountain grasses leading to a high ridge, Village Point is a powerful megastructural solution well suited to its Rocky Mountain setting. In winter, set against a mantle of white, it is a ski center and filled with the colors and activity that skiing equipment and clothing inevitably produce.

The buildings are stepped back in section to make them conform to the site profile and extend inward to provide covered parking (see section). The 33 apartments in this first phase of the development are built on a 12-foot planning module, are typically two- and three-bedroom duplex condominiums, and were constructed at a cost of about \$31.50 per square foot. The standard modular unit plan can be combined and arranged on the site to satisfy the program requirements. Covered passageways, stairs and bridges (photo below) provide easy avenues of circulation between apartments while protecting the privacy of individual units. Design architect Arley Rinehart has used these bridges as ligaments to bind together the project's very considerable masses. The massing is also enriched by a system of earth berms into which the project's foundations are carefully keyed. A swimming pool, located at the juncture between the two long structures, offers owners a fair weather option.

The structure includes wood posts and laminated wood beams left exposed inside for visual continuity. Roofs are sheathed in copper. Anticipating a copper patina, the exteriors are clad in cedar siding stained to a soft brown.

Village Point Condominiums are vigorously conceived and executed without noticeable compromise to the important planning principles that form the project's conceptual core.



Design architects: Arley Rinehart Associates
Richard Henry, associate
2345 Seventh Street
Denver, Colorado

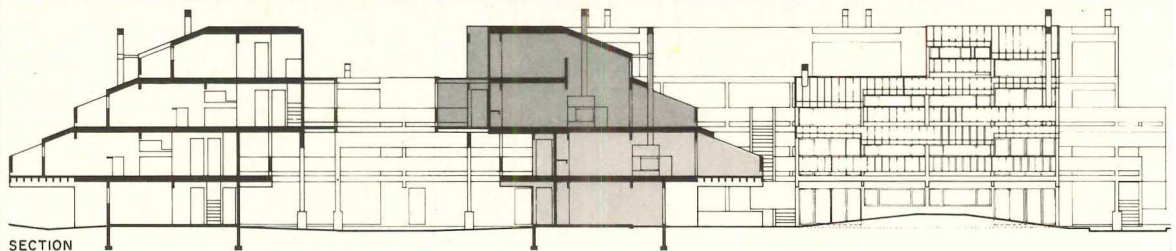
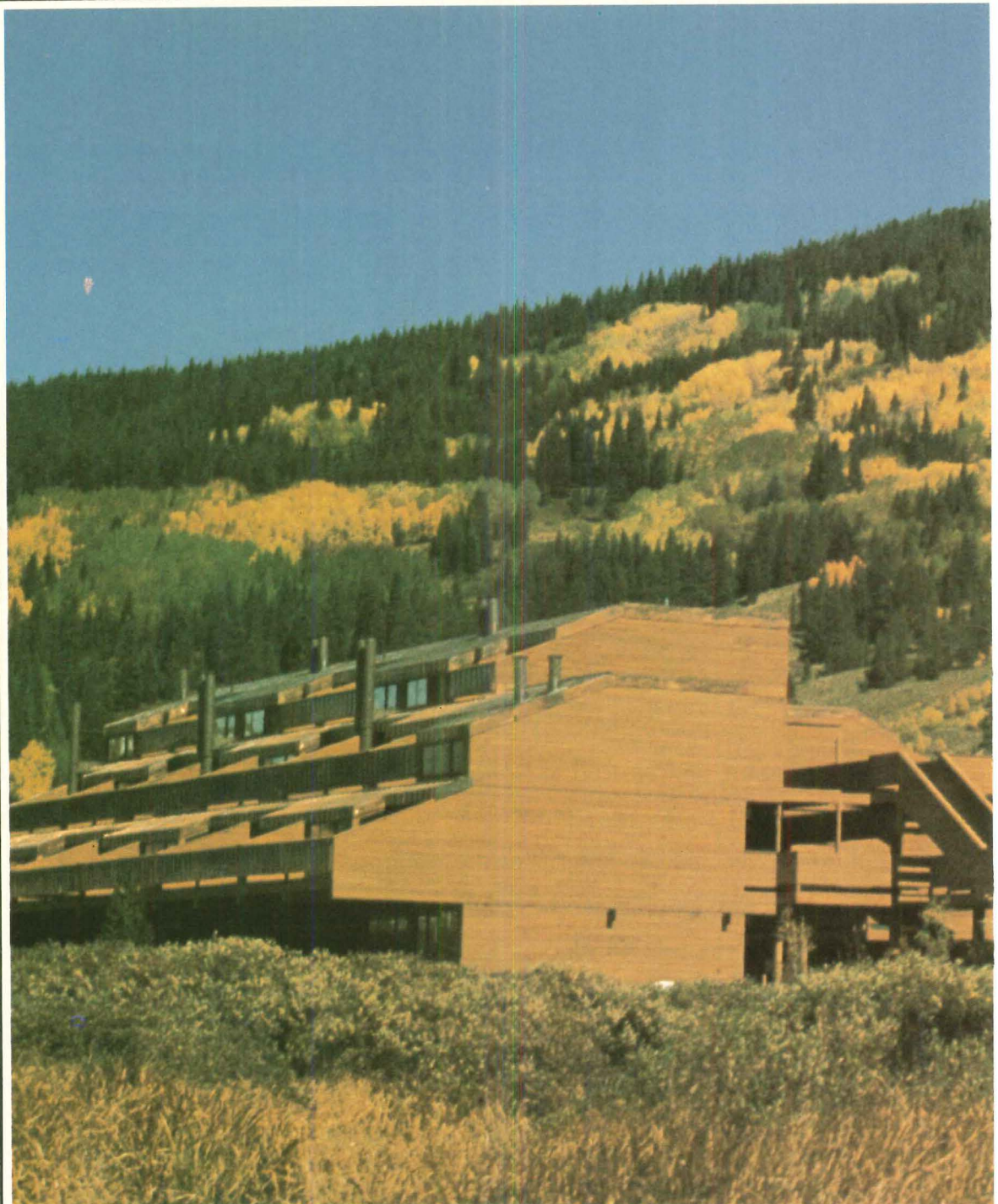
Associated architects:

Seracuse Lawler and Partners
Project name: Village Point
Owner: Broker House Ltd.

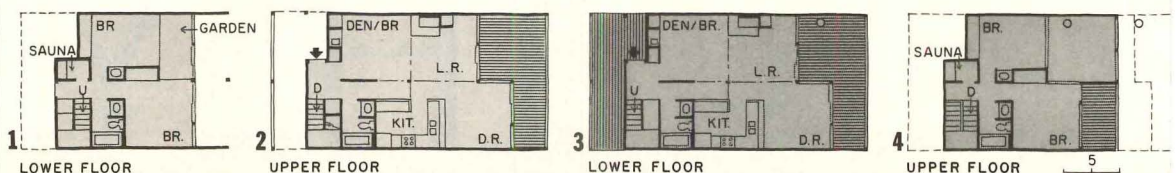
Engineers: AD&C Group (structural)
J. J. Blank (mechanical)
Garland Cox & Associates (electrical)

Interiors: Associates III
Landscape architects: Dennis Miller Associates

Photographer: Richard Henry



SECTION

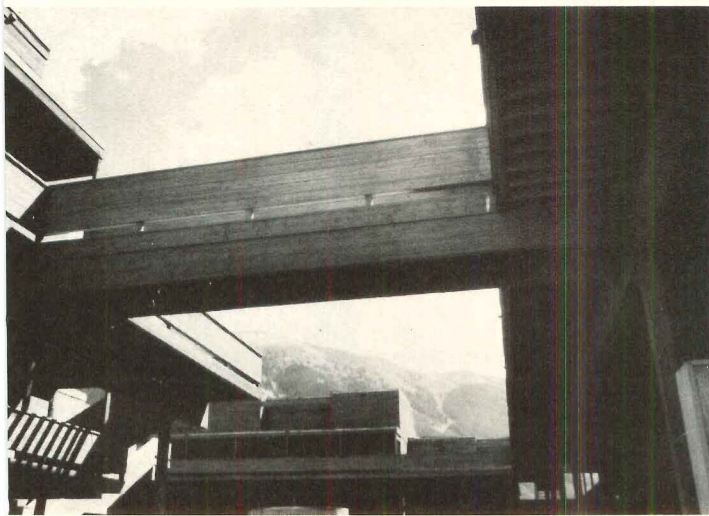
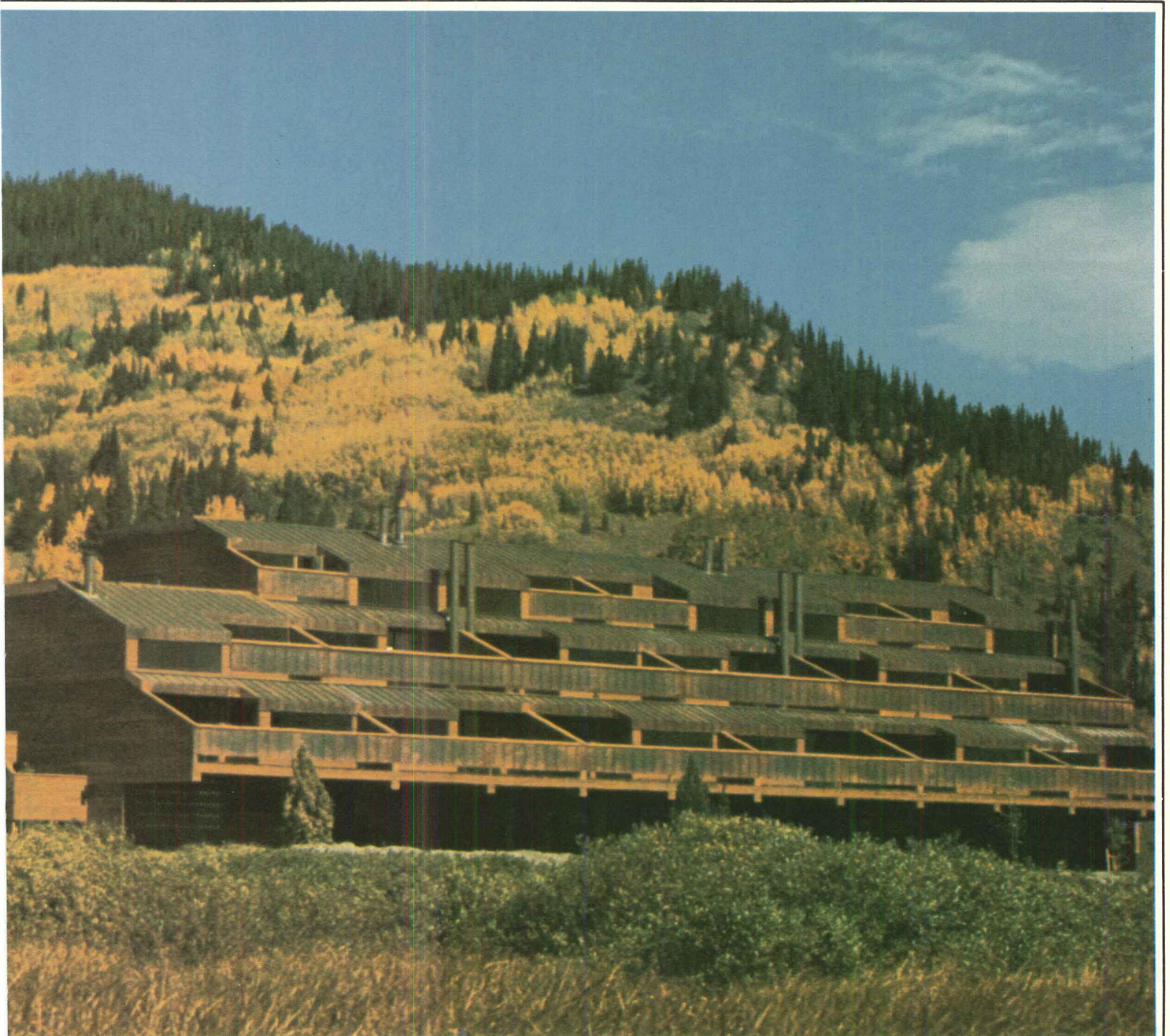


1 LOWER FLOOR

2 UPPER FLOOR

3 LOWER FLOOR

4 UPPER FLOOR



The 84 townhouses and 60 apartments now completed represent the first phase of the proposed 550-unit Atrium housing complex in Elmhurst, Illinois. Architects Booth & Nagle will also provide a clubhouse and six tennis courts on the 27-acre suburban site just west of Chicago. The central planning idea was to organize the townhouses into sets of 21 units each and allow each set a social court of approximately 80 by 90 feet. This basic grouping or sub-neighborhood provides not only a manageable design scale but a social scale as well in which owners quickly learn to recognize each other. Because the ten townhouse clusters are asymmetrical, they create a very informal, nonrepetitive environment without sacrifice to a basic sense of order. The facades, too, are asymmetrical and combine with neighbors in interesting figure-ground relationships without clearly-defined expression of individual units. Like the houses, parking has been split up into small lots that relate to individual townhouse groupings.

Though not spatially luxurious, the Atrium Apartments are comfortably proportioned and laid out with variety and a sense of the importance of functional concerns. The common brick on the exterior is painted with a durable epoxy coating. Cut stone is used for trim, wood for window framing and sliding glass doors wherever appropriate. Interior partitions are finished in dry wall.

The simple masonry forms, the lively elevations, the small groupings all combine to create a nice sense of suburban space: orderly, manicured and designed for random social encounters.

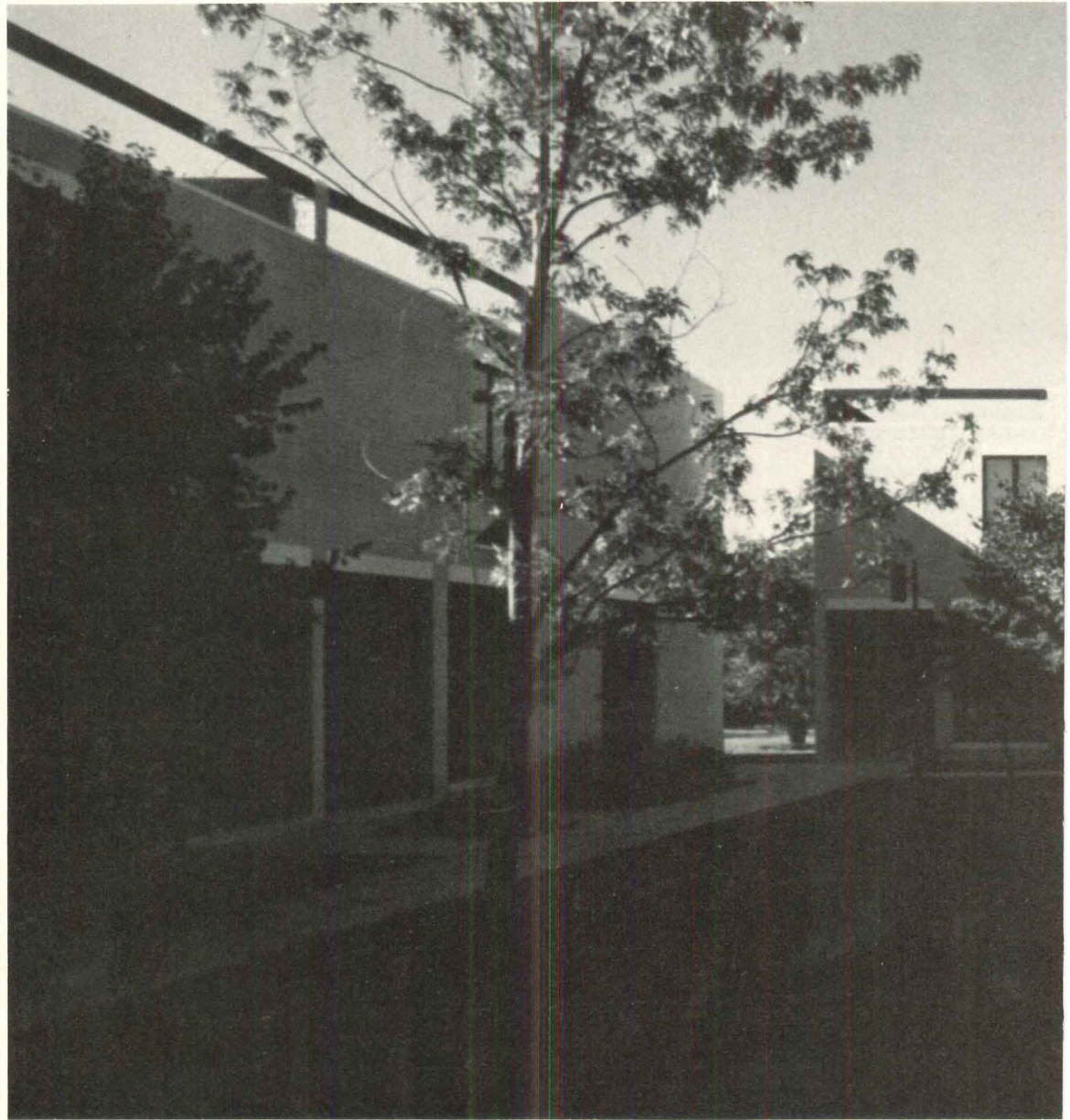


Architects: Booth & Nagle, Ltd.
230 East Ohio Street
Chicago, Illinois

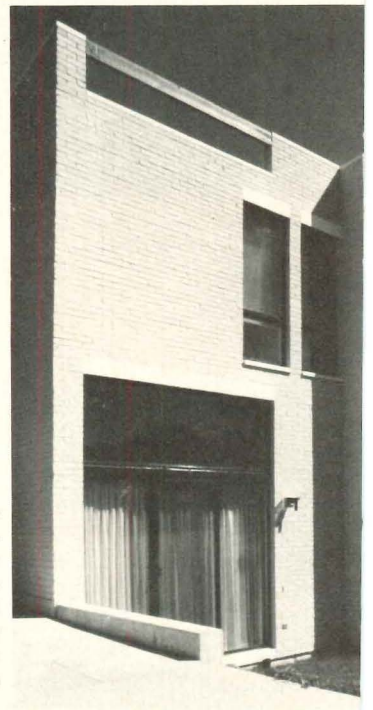
Owner: Simon/RG Group
Project name: Atrium Apartments
Location: Elmhurst, Illinois

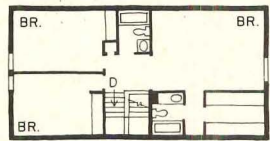
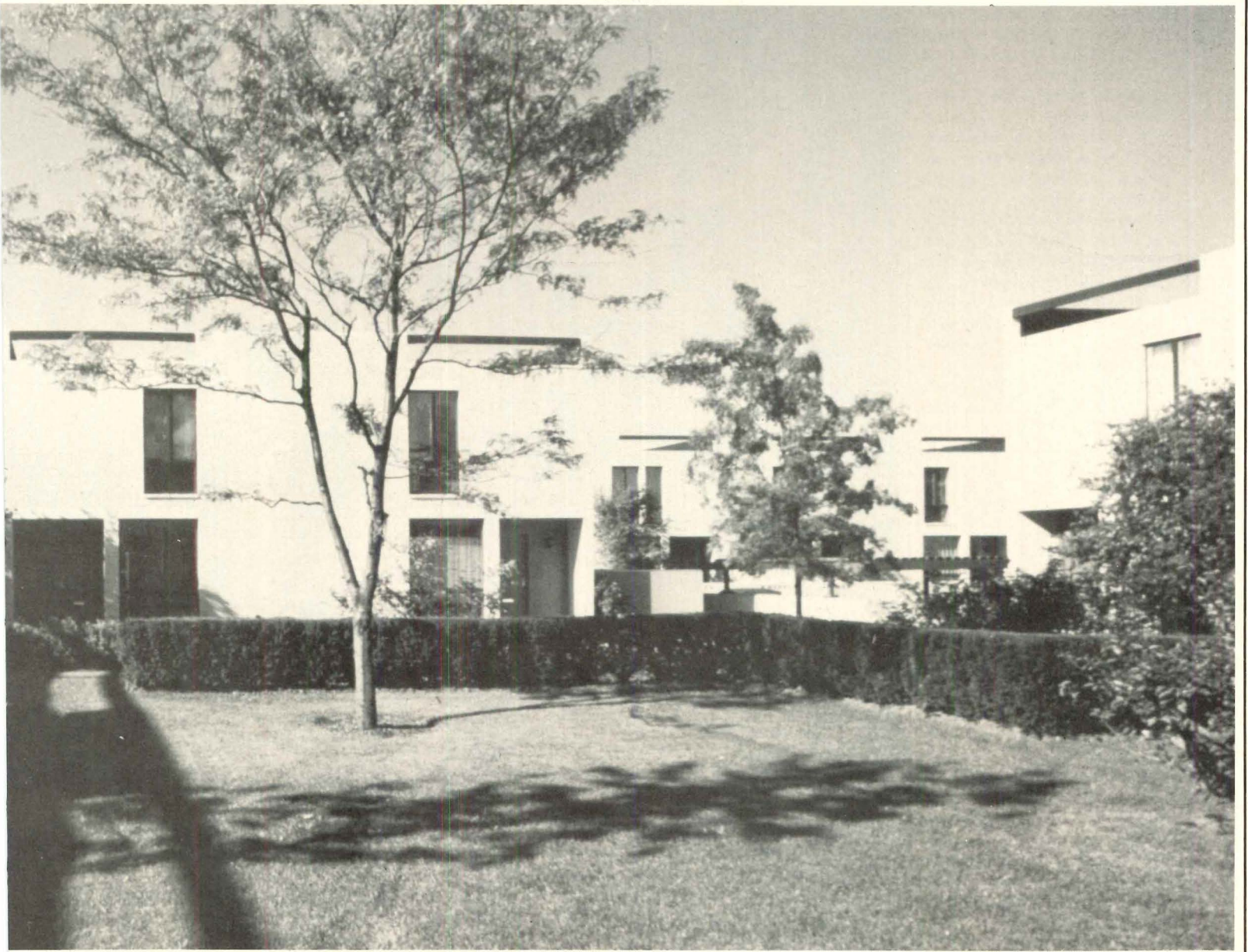
Engineers:
Weisinger-Holland Ltd. (structural)
Carl Preisinger (mechanical)

Landscape architects:
Franz Lipp-Marvin Wheler
Photographer: Phil Turner

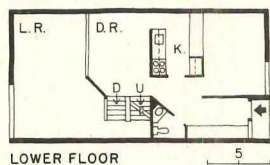


The social courts, which form the design matrix into which the townhouse clusters are set, are less than a hundred feet on a side and are simply but elegantly landscaped (photo above). These courts are common to 21 units and provide an identity and site reference for the occupants of these apartments.

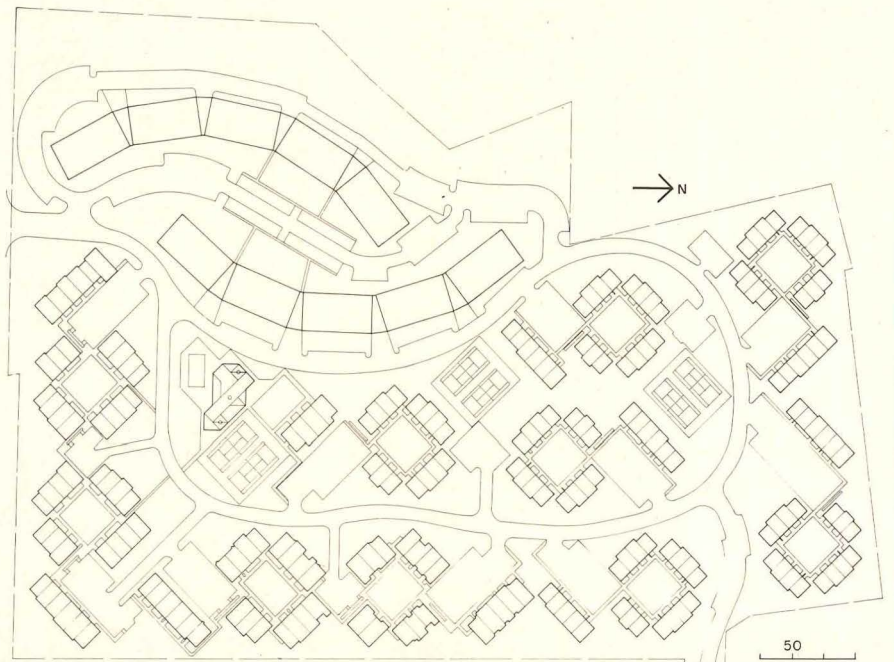




UPPER FLOOR



LOWER FLOOR



3

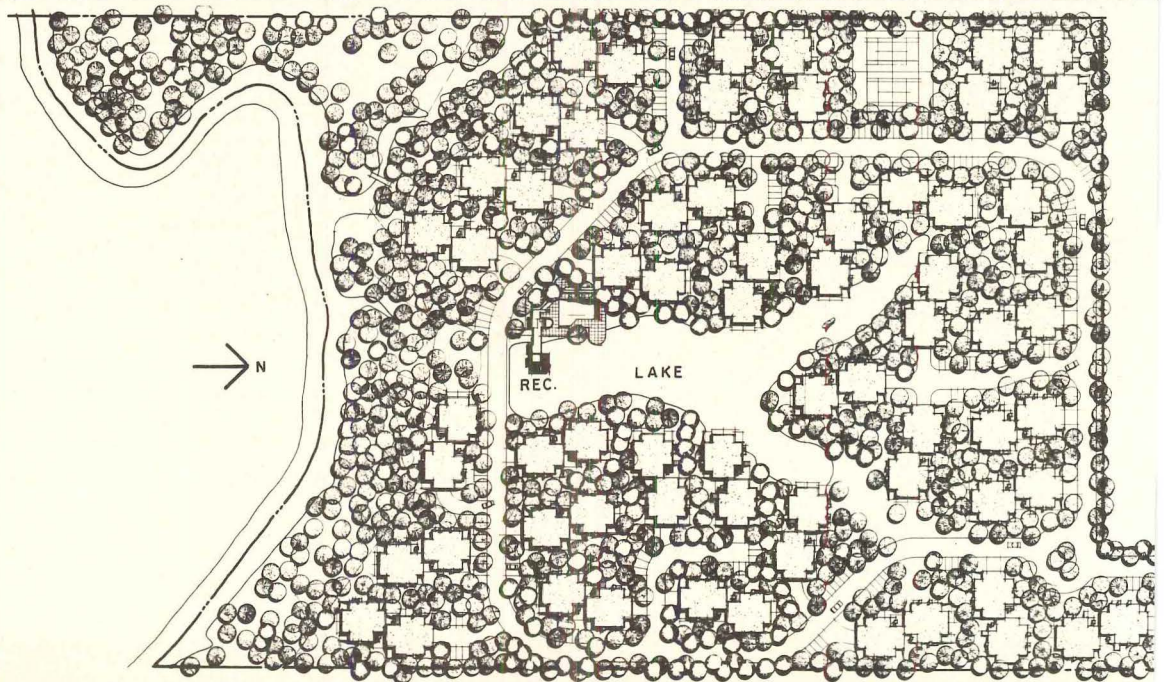
Ethan's Glen is a townhouse development on a site in the memorial area of Houston, 18 minutes drive from downtown. The site is part of a pine forest through which a fairly deep natural gully ran—a problem and a challenge to the developers and to the architects. Instead of retaining it as a gully and bridging it to connect both sides, the architects proposed an earthfill dam at one end to create a lake on which the development could focus. The dam proved doubly useful: its top made an excellent bed for the loop road which had to be built to serve the development. All the townhouses are grouped in clusters of eight around the lake, and the club building of the recreation center, prominently placed at one end of the lake, actually sits on piles in it. The clusters of units, set among the trees—large and small—which were carefully preserved. An ingenious solution to provision of covered parking, however, was the key means of saving the trees: parking (1.5 to 1) for each cluster is provided under half of the cluster by raising the living units half a level, and excavating half a level below grade.

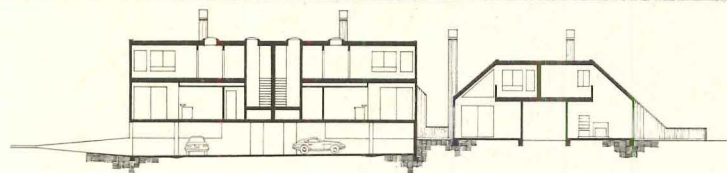
Each two-story townhouse unit is part of an eight-unit building, and each has private outdoor space, screened by fin walls and fences, and shared green open space between the units and along the lake. All units have unusual and interesting volumes, even flat ceilings having a height of nine feet. Exteriors are cedar plank, or shingles left to weather.

The recreation center—a club building, swimming pool and lounge deck which projects over the water—is at the end of the lake farthest from the entrance to Ethan's Glen. The club building is a small but spectacular landmark whose transparency comes from glass walls enclosing a skeletal structure. Like the townhouses, the exterior is cedar siding, but inside, the ceiling is resawn redwood. The roof is blue metal.

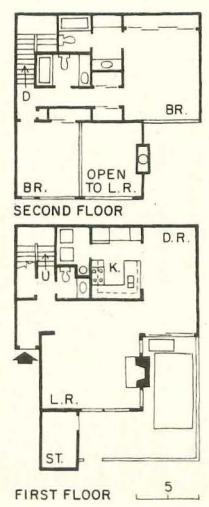


Architects: Fisher-Friedman Associates
242 California Street
San Francisco, California
Owner/developer: Green Mark, Inc.
Project name: Ethan's Glen
Location: Ethan's Glen, Houston, Texas
Landscape architects:
Sasaki, Walker Associates
Builder: Green Mark, Inc.
Photographer: Joshua Freiwald





The lake is the focus for the development, all the dwelling units clustered around it, and the recreation center (below right) built on piles in the water. The straight tree trunks offset the angular forms.



To redeem this Telegraph Hill house from physical dilapidation and put it back on a sound economic footing, San Francisco architects Peters & Clayberg undertook a major renovation that totally reorganized their interiors to create three apartments and one new commercial space—now a small boutique. All apartments are reached by a scissor stair set back in the recessed entrance—an entrance that cuts back to provide private outdoor sitting areas (see plan) at the rear of the lot.

In the taller, uphill section, the architects designed two floor-through apartments, each with two bedrooms, and in the smaller structure, a studio apartment plus laundry room and tenant storage area. Each apartment is graced with an outdoor patio and other amenities. In the upstairs apartments, the architects added large bay windows for view and light. Downstairs, the existing change in floor level was used effectively to separate dining and living areas. All apartments had new wiring and plumbing. New and old elements were fused throughout in ways that are mutually complementary.

New finishes in all the apartments included drywall for partitions and ceilings, carpet for most floors. The window frames are bronze-colored anodized aluminum with dark green trim.

The significance of this renovation is not in either its extent or in any surprising new use to which the buildings can be put. It is not flashy or assertive. But it is the kind of small-scale urban housing for which San Francisco is justly famous and the architects have successfully reminded—at modest expense—what too many others in the recent past have been willing to throw away.

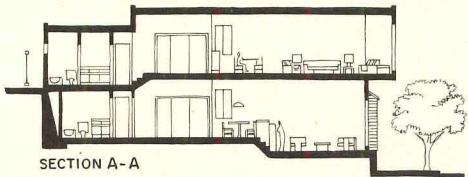


Architects: Peters Clayberg & Caulfield
 Owner: George E. L. Stewart
 Project name: Union Street Apartments
 Contractor: Frank Rosenmayr
 Photographer: R. M. Clayberg

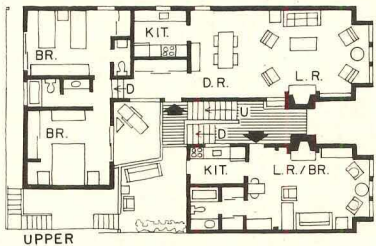




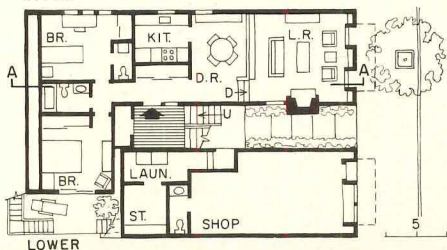
The site, which slopes sharply in two directions, is just a block from Grant Street on historic Telegraph Hill. Taking advantage of the slope, the architects employed changes of level to enrich and animate the apartment plans.



SECTION A-A



UPPER



LOWER



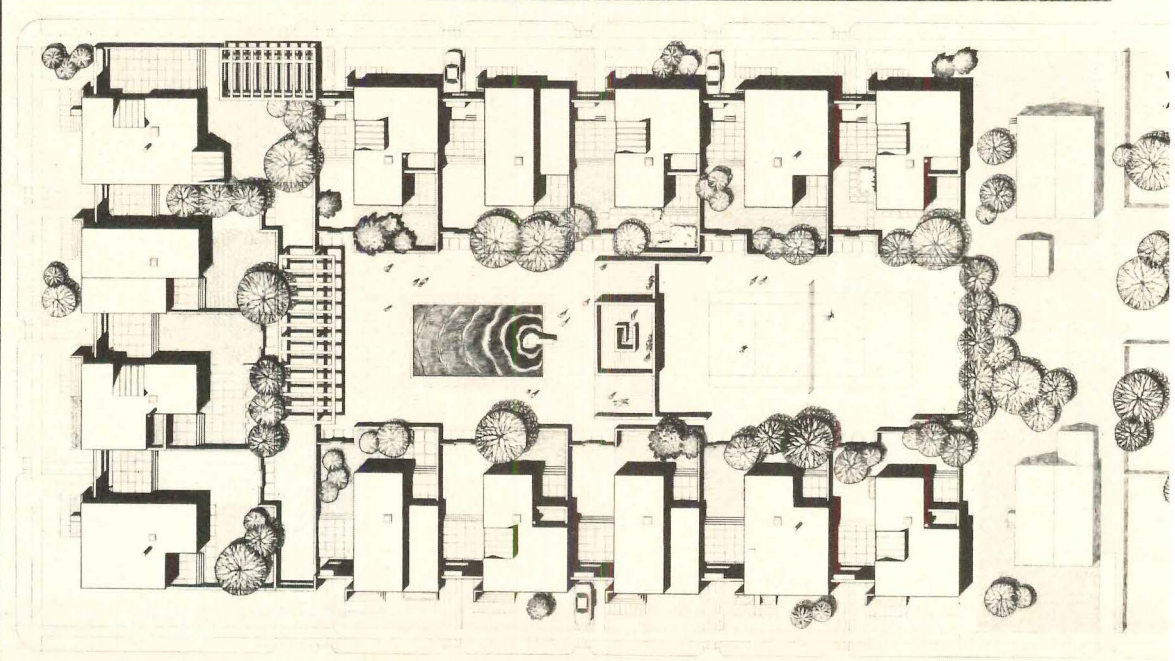
Architect Louis Sauer's commission was to design a 14-unit condominium community on a tight 1.8-acre site zoned for single-family detached housing in Avalon, New Jersey. The site is one block from the ocean front.

Sauer developed a neatly-planned perimeter scheme that sets aside land from each lot to form a central recreational area that includes tennis court, swimming pool and landscaped walks (see site plan). Set-back requirements and a deed restriction also mandated private side yards and a continuous wood fence that unified the building masses while providing privacy from the street for these yards and lower-level windows.

Individual owners, working within the legal and design framework, can still exercise a variety of options. Variables include one- or two-story living and dining areas, glass-roof dining room or conservatory, three or four bedrooms, fire-place applications and additional showers. These variations on the basic plan help counter the often heard argument that small condominium groupings cannot provide an agreeable range of owner options. Sauer has made provision for these options within a design vernacular and framework that is still strongly controlled.

The architect has kept his palette of construction and finish materials to a minimum. The houses are wood frame covered with shingle and wood siding. Window frames are aluminum; the roofs built-up. Inside, the principal finishes are rough-sawn cedar and drywall.

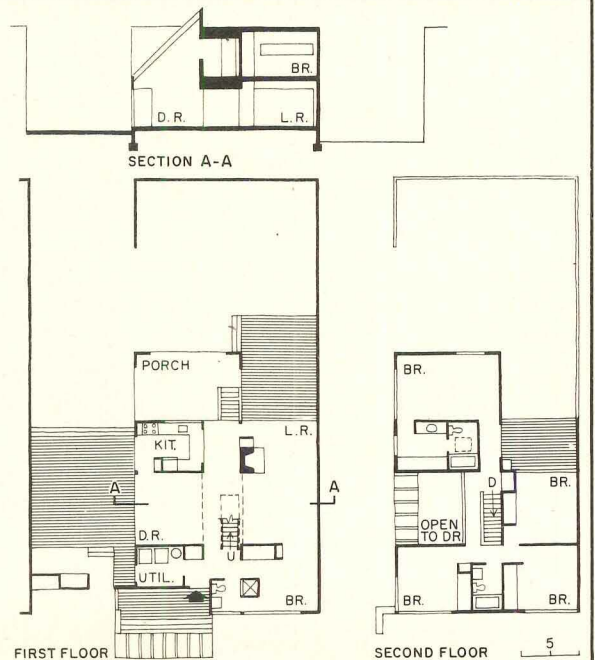
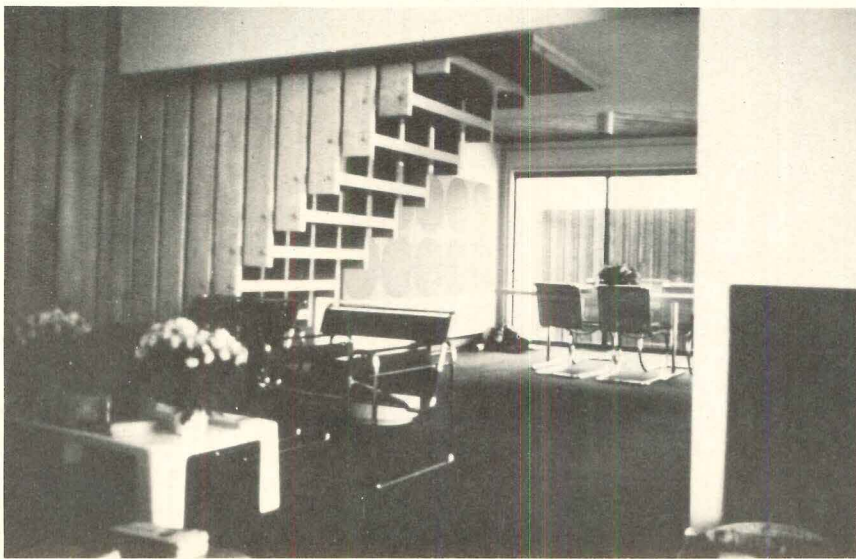
What is, after all, a modest grouping of buildings is enriched, in its interior communal space, by retaining walls, changes of level, terraces, trellises and other small but worthwhile amenities.



Architects: Louis Sauer Associates
 Sam Drago, project architect
 Rick Brown, construction coordinator
 2011 Chancellor Street
 Philadelphia Pennsylvania
Owner: The First Avalon Group
Project name: Seascape
Location: Avalon, New Jersey
Engineers: Joseph Hoffman (structural)
Contractor: Nielsen & Charlesworth Inc.
Photographer: Otto Baitz



Working with the side yard restriction, Sauer provided each apartment with one blind outside wall (see plan), a design device that protects the privacy of each individual side yard.



6

For a densely forested site near the beach of Hilton Head Island, architects Stoller/Glasser and Marquis Associates developed an extraordinarily inventive scheme that puts 308 units on 20.6 acres—while leaving intact the forest atmosphere. Seemingly complex, the basic plan is quite simple: In each building, two units are stacked.

Placement of the units was done with extreme care. Field locations were made in the field after accurate tree surveys were made. The units were then staked and taped to determine exact locations and first-floor slab elevations. Final site plans were prepared after this field process. Even then, the contractor was given an unusual degree of individual judgment.

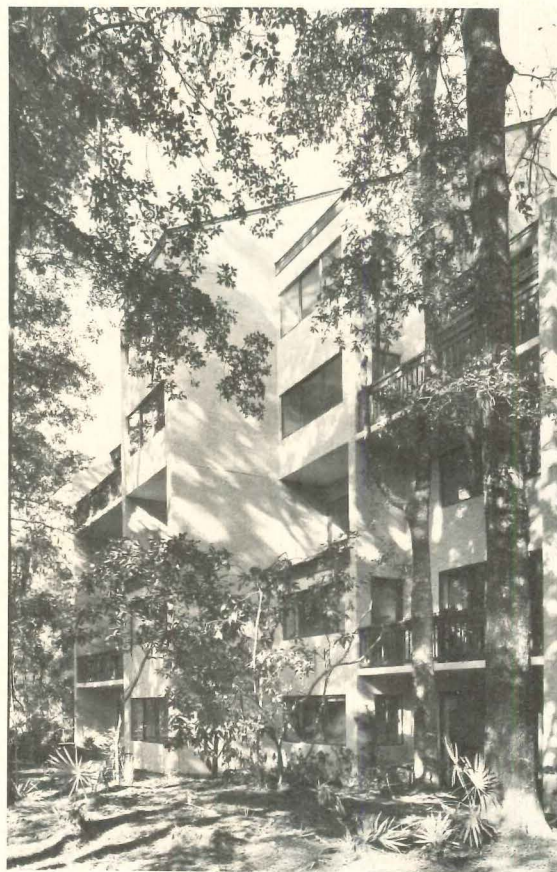
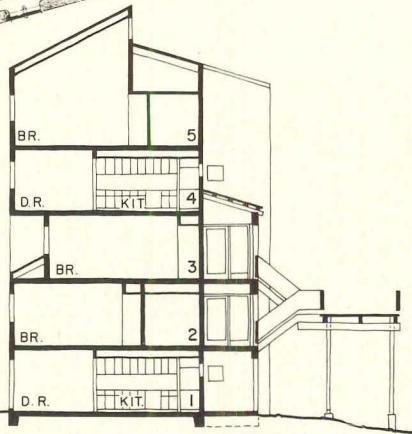
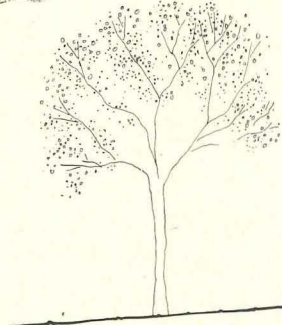
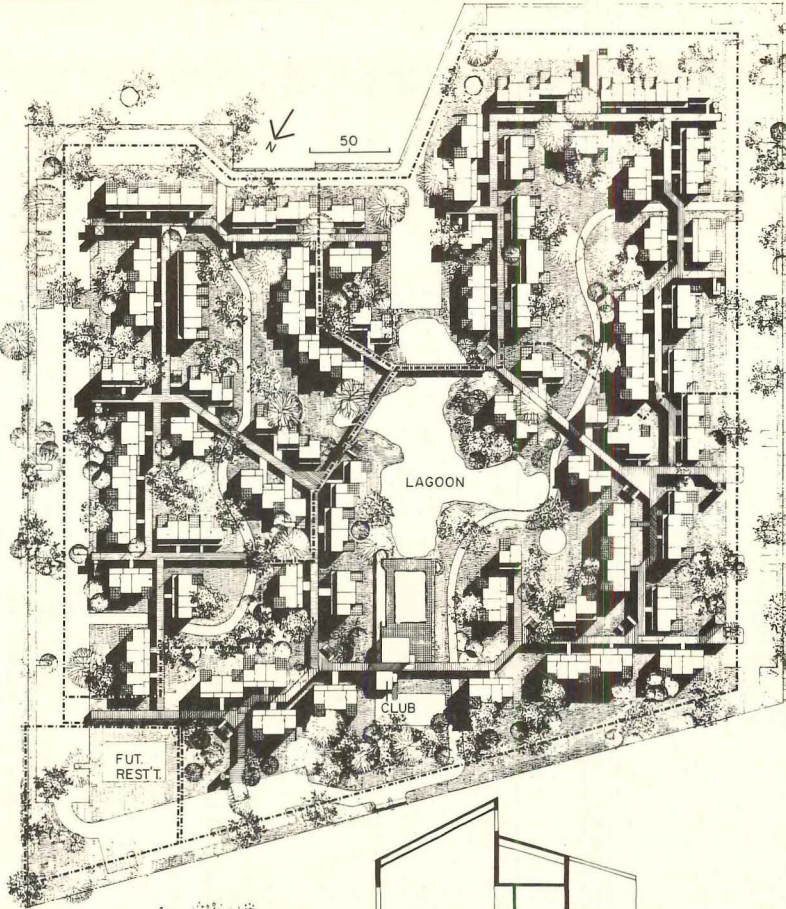
The elevated walkway (shown in site plan and section)—which gives so much to the character of Treetops—provides easy access to lower- and upper-level units alike; in turn it is reached by stairs and hydraulic elevators (it averages 13 feet above grade) where it reaches out to the perimeter parking area.

Design and construction combine to assure good acoustical privacy—so often lacking in such dense projects. First, upper-level units are turned “upside-down”; with bedrooms on level 3 and living rooms on level 4. Floors are 6-inch concrete slabs (4 inches of poured concrete over 2-inch pre-cast slabs). Eight-inch block bearing walls between all units serve as fire walls and acoustic separations. Since all units are air-conditioned, windows and sliding doors can be shut against any outside noise. Finally, all units are designed with stairs and bathrooms to the walkway side for separation of major rooms from the walkway—and thus all bedrooms and living rooms open generously to the extraordinary forest views.

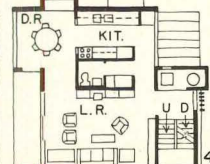
From the project, an easement leads to the nearby beach.



Architects: Stoller/Glasser and Marquis Associates—David Evan Glasser, partner-in-charge
157 East 35th Street
New York, New York
Owner: Treetops Associates
Project name: The Treetops
Location: Hilton Head, South Carolina
Engineers: Berkenfeld-Getz (structural)
Interior design: Phyllis Martin-Vegue of Marquis Associates
Landscape architect: Balsley Balsley Kuhl
Lighting consultants: Jules Fisher and Paul Marantz, Inc.
Graphic design: Harper and George Inc.
Contractor: Nello L. Teer
Photographer: Alexandre Georges



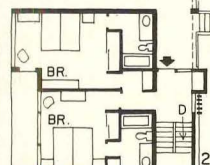
UPPER FLOOR



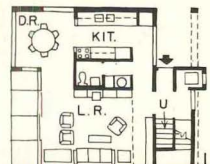
MIDDLE FLOOR



LOWER FLOOR



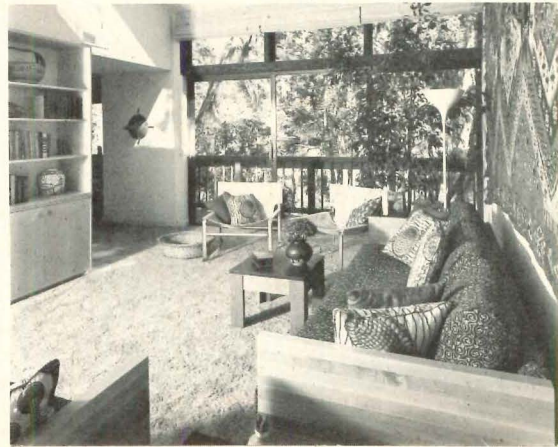
UPPER FLOOR



LOWER FLOOR



All lower units are two-story, two-bedroom units opening to patios at grade level (see levels 1 and 2 on plan and section, left). Above this base, depending on market needs as the project proceeds, can be placed story-and-a-half one-bedroom units, other two-story, two-bedroom units, or (as in the plan and section) a three-story, three-bedroom unit. This mix in upper level units creates the variety design interest apparent in these photos of the first 78-unit section. Finishes are 3/4-inch stucco with fine oyster shell finish, bronze-finish aluminum, rough-sawn cypress.

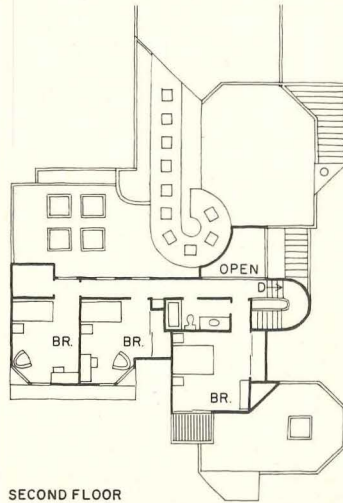


Embarcadero Cove is a 23-unit condominium community sited on man-made Lake Lincoln in Stockton, California. Architects Donald Sandy Jr. and James Babcock set out to create a densely-clustered, village-like group of homes which is oriented inward toward the lake, or toward the lagoon created to extend the lake and thus develop more waterfront properties.

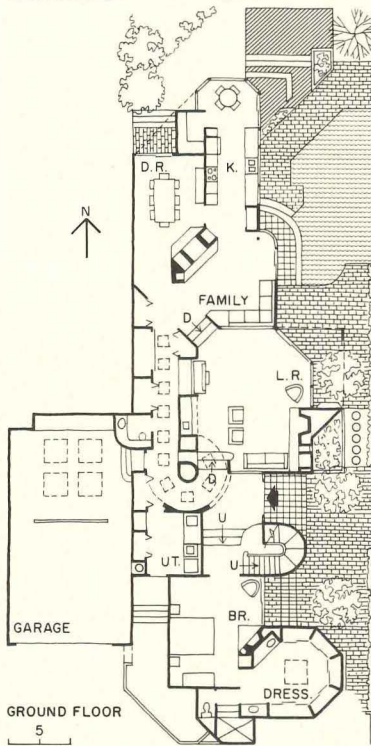
Of special interest is a planning concept that produced shared parking courts (a device that permits as many as seven units to be served by a single curb cut), a common pedestrian entry, and a main interior circulation route in the form of a boardwalk that rings the lagoon. This lagoon, flanked by a community swimming pool and sun deck, serves not only as a visual resource but as a harbor for small boats.

The condominiums are a combination of one- and two-story units that average about 1700 square feet each. The construction is conventional slab on grade and wood frame finished on the exterior in white stucco. The floor plans have an unusual degree of complexity—a complexity reflected in the active massing and the very lively elevations that step in and out, up and down, in what seems, at first glance, an almost random pattern of cuts and projections. The design discipline and pattern of repeats is only revealed by closer inspection.

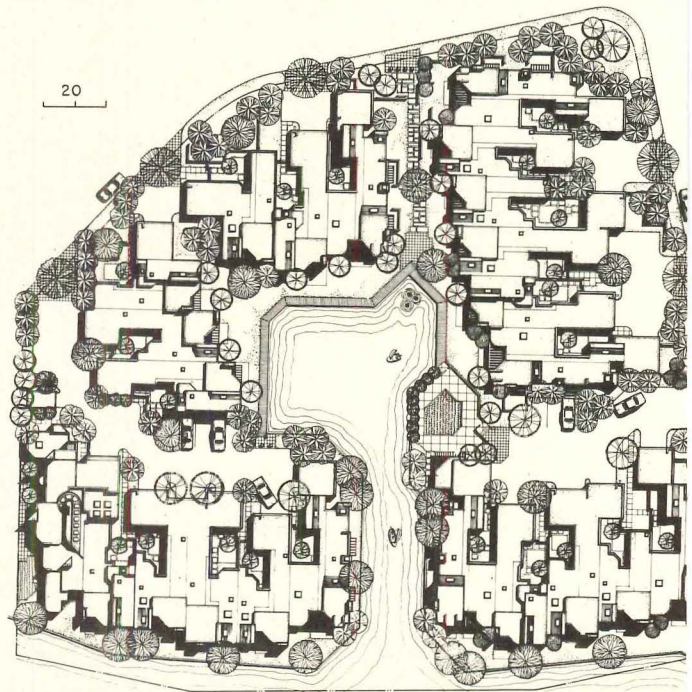
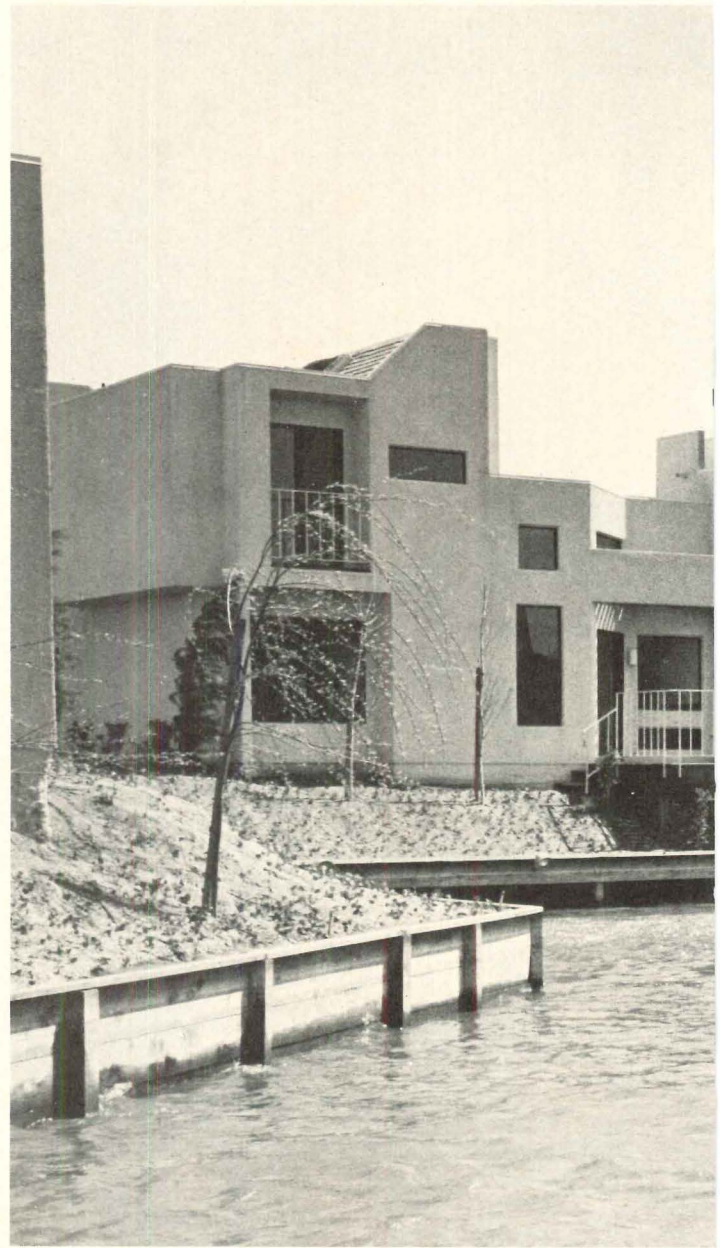
In contrast to its rather ordinary single-family detached surroundings, Embarcadero Cove presents a strong and unified architectural image. Because the architects worked with invention, that image is fresh and vital.



SECOND FLOOR



GROUND FLOOR



Architects:

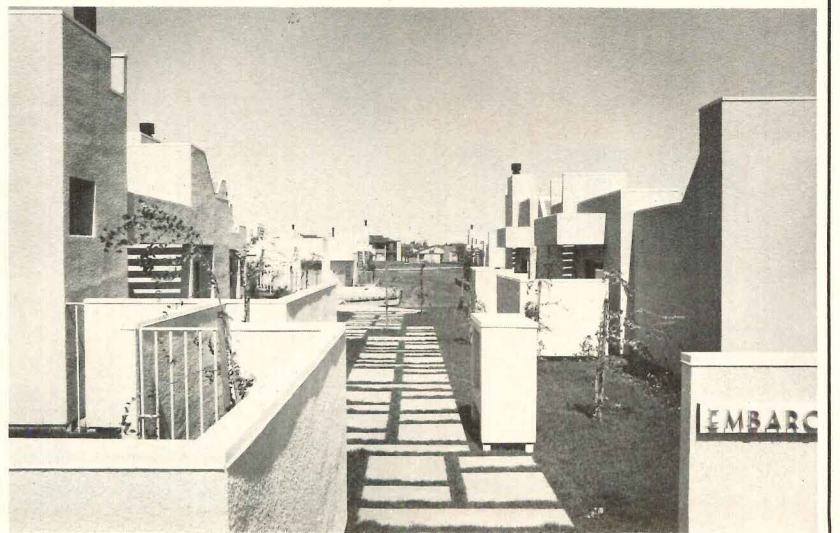
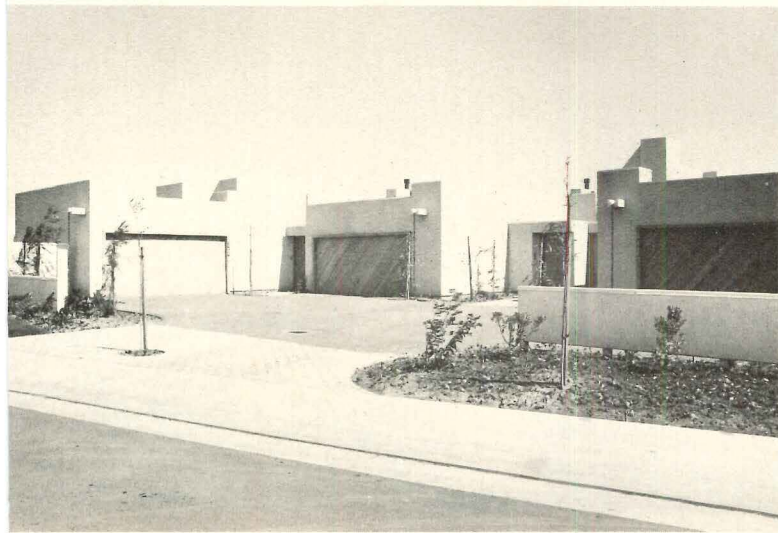
Donald Sandy Jr. AIA James Babcock
Diana Crawford (project architect)
Daniel Wong (job captain)
1827 Union Street
San Francisco, California

Owner and contractor:

Charles G. Patmon III
Project name: Embarcadero Cove
Location: Stockton, California
Photographer: Thomas A. Abels



The lagoon is a powerful site planning element used here to unify and enrich the whole composition. Photo (below center) shows the common parking court principle and the changing view from the perimeter road.



From almost any point of view, Promontory Point is a conspicuous and spectacular rental community. The site is a bluff overlooking Newport Harbor, Balboa and Santa Catalina Island. Beyond, the Pacific arches serenely over the horizon. But architects Fisher-Friedman Associates and site planners Sasaki-Walker Associates began with a site that was less than idyllic. It was long and narrow, treeless and steeply contoured. Parts of the bluff, particularly near the crest, had been savaged by earlier development.

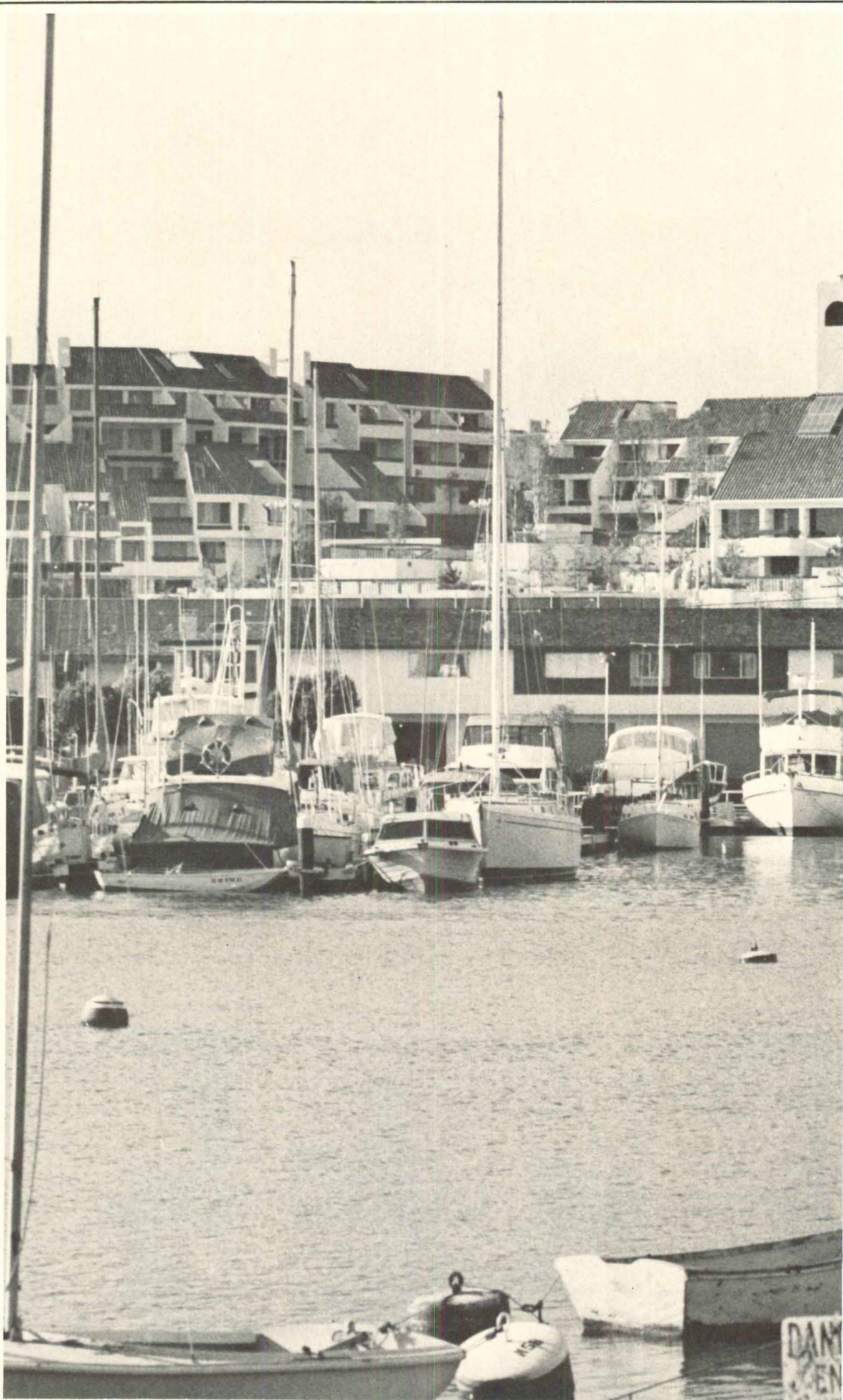
The designers started with "stacking" studies that determined the main massing configuration. None of the units exceeds the 3-story local limit for wood frame construction, but all the apartments have views and those at the base of the bluff are—for all practical purposes—waterfront properties. Intermediate parking levels serve individual clusters and no one climbs more than one level from parking to apartment.

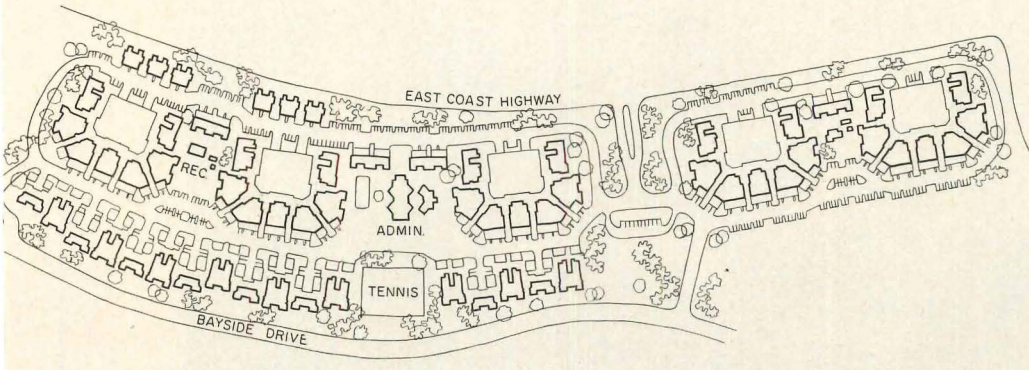
The building vernacular is textured white stucco with red tile roof, designed to blend harmoniously with existing regional architecture. Paved walks, bridges, trellises, window boxes and a small park provide additional richness.

The 520 units at Promontory Point are arranged in five, 72-unit, U-shaped elements set securely at the crest of the bluff with 160 additional units stepped down the slope toward the ocean. The apartments range from one to three bedrooms in a mix of twenty-six possible variations. The result is a community of striking visual impact—a community that expresses high density effectively, and uses simple repetitive forms to create rhythms that are subtle and interesting but never overly insistent.



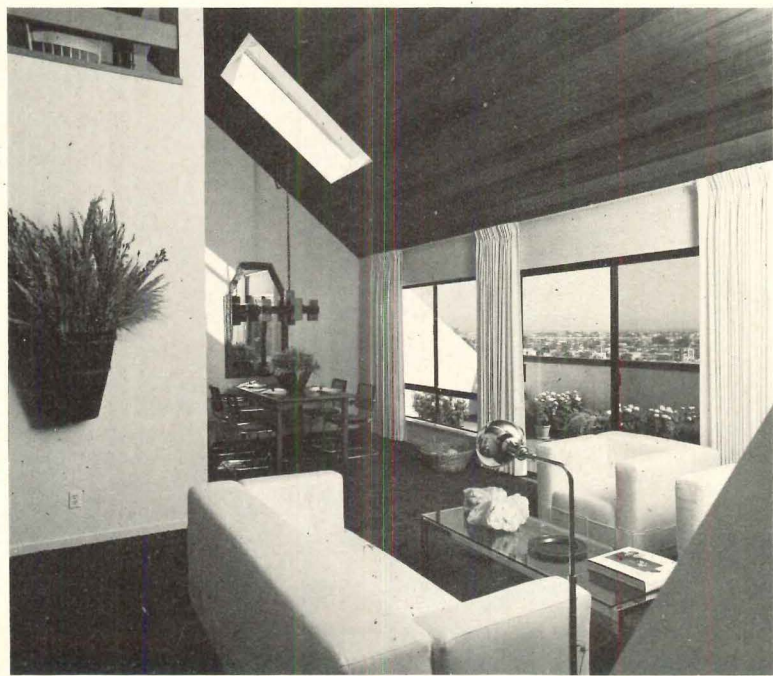
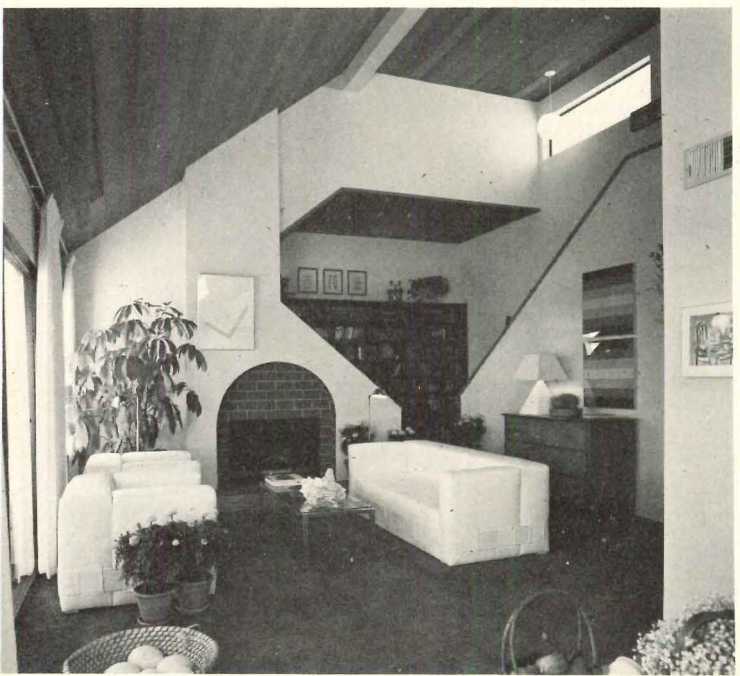
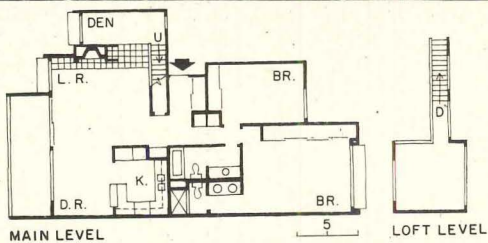
Architects: Fisher-Friedman Associates
242 California Street
San Francisco, California
Owners: The Irvine Company
Project name: Promontory Point
Location: Newport Beach, California
Landscape architects: Sasaki Walker Associates
Engineers: L. F. Robinson & Associates (structural); Raub, Bein, Frost & Associates (civil)
General contractor: The Irvine Company
Photographer: Joshua Freiwald



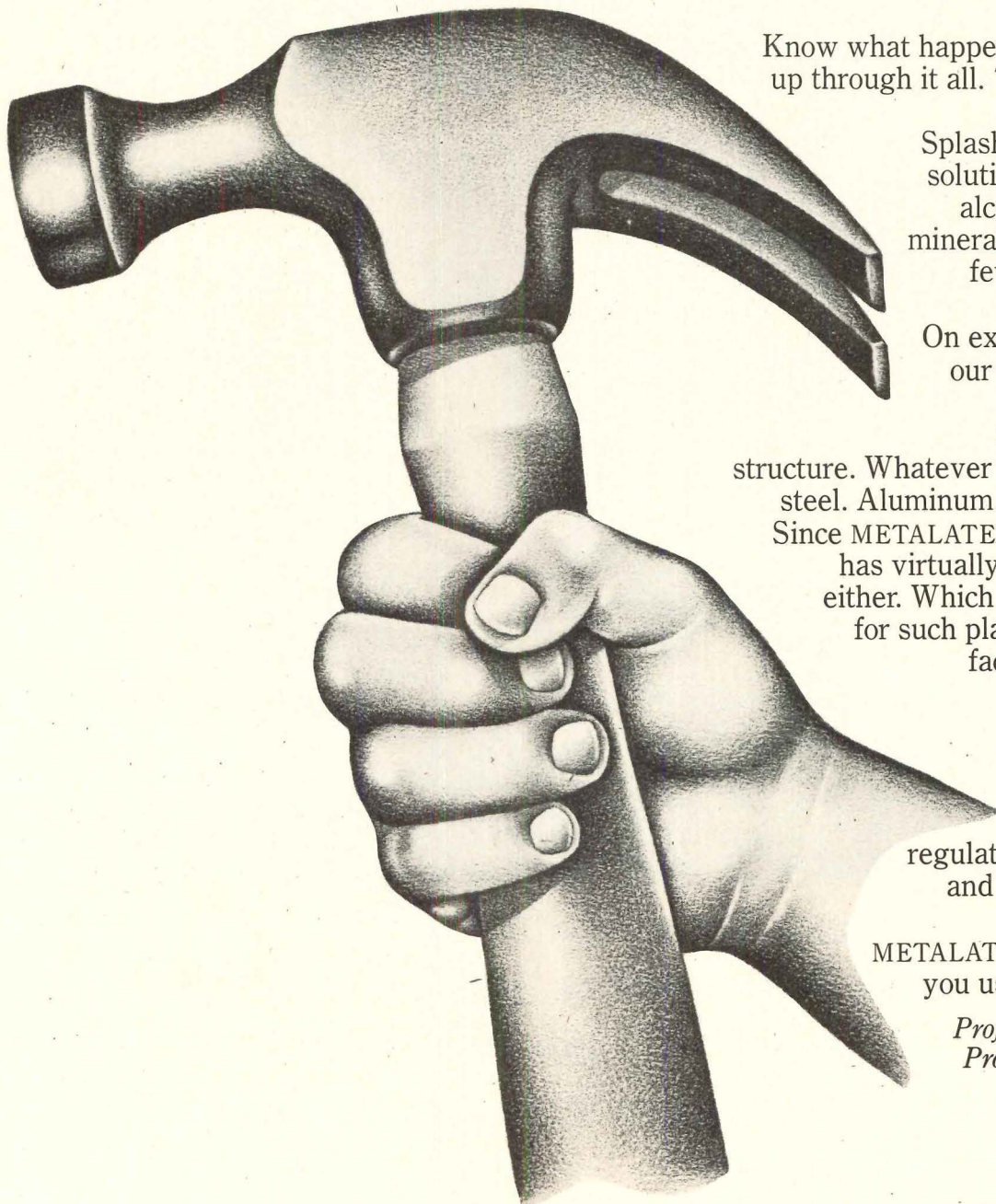




Promontory Point is more externally oriented than most developments of this size. In order to secure community approval, for instance, owners and designers provided easements for cars to use the main entrance and parking lot overlooking the bluff. Visitors may also have access to various vistas throughout the long, narrow property.



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For more data, circle 17 on inquiry card

THE TOWNE SQUARE VILLAS MIGHT BE STUCCO ON THE OUTSIDE. BUT INSIDE, THEY HAVE HEARTS OF STEEL.

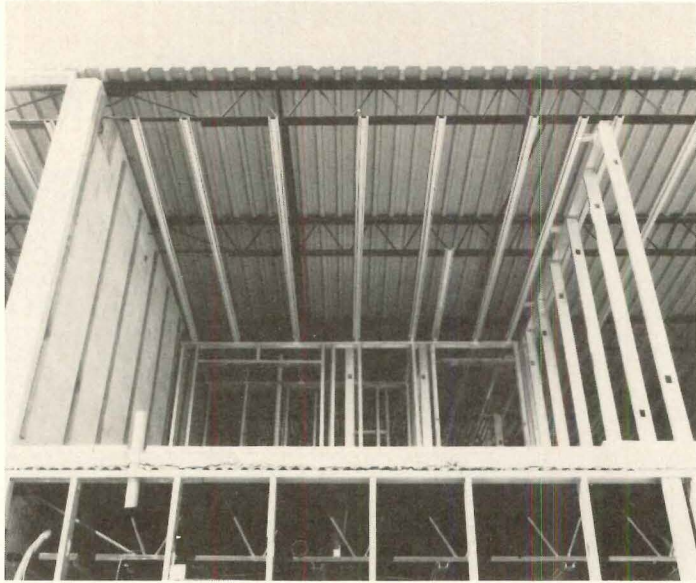


Traditional stucco for the Towne Square Villas' exteriors, yes. Traditional reinforced concrete for the roof and floors, no.

Instead, Architect G. E. Lees broke with the past. By designing and specifying steel joists for these condominiums in New Port Richey, Florida.

The steel joists used were Vulcraft's. The results were time-saving and money-saving, too.

The open web construction of Vulcraft's steel joists makes them lightweight. That means erection is quicker and



With Vulcraft's lightweight steel joists, you can safely design smaller walls and smaller foundations.

easier. (In some cases, you don't even need a crane. And almost every time, a lighter weight crane will do the job.)

Then the weight factor of steel joists gives you another saving. Foundations and walls can be designed smaller. The open web construction of steel joists allows ducts, pipes and wiring to be

placed right through these structural members.

So the total effect of Vulcraft's steel joists is a faster, more economical, less complicated project.

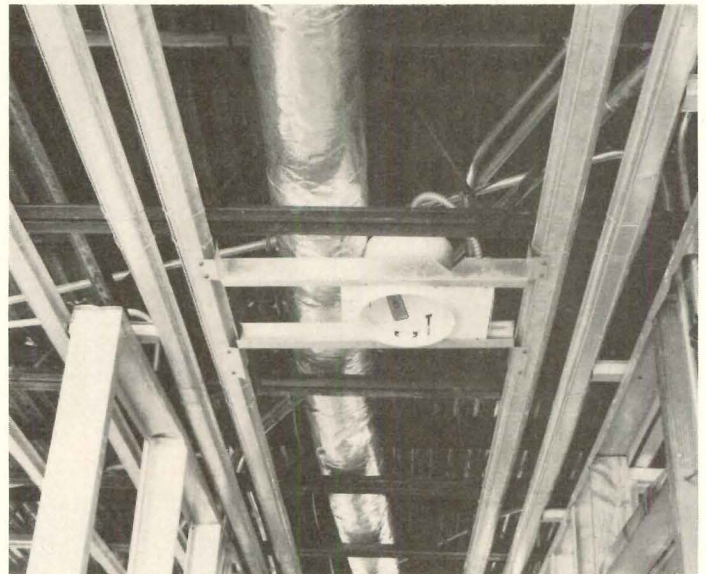
Oh yes. Delivery. Vulcraft has five steel joist plants located throughout the country. So you won't have to sit around waiting for your material.

Just ask G. E. Lees.

Better still, ask your local Vulcraft representative. Or write us at P.O. Box 17656, Charlotte, N.C. 28211.

Or call (704) 366-7000.

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The open web construction of Vulcraft's steel joists allows easy installation of ducts, pipes and wiring.

VULCRAFT

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Architect—G.E. Lees / General Contractor—J.A. McBride Ent., Inc. / Consulting Engineer—Gulf Atlantic Group, Inc.

For more data, circle 18 on inquiry card

Some things never change...



except for the better.

Plate No. 2

Nearly two hundred years later, nothing much has changed in the kitchen of this sturdy old farmhouse. Except the floor. Before, it was good, old-fashioned hardwood.

Now it's Briarwood. The newest color of Primitive® ceramic tile from American Olean. Very beautiful, very durable, very practical. Easy to keep clean.

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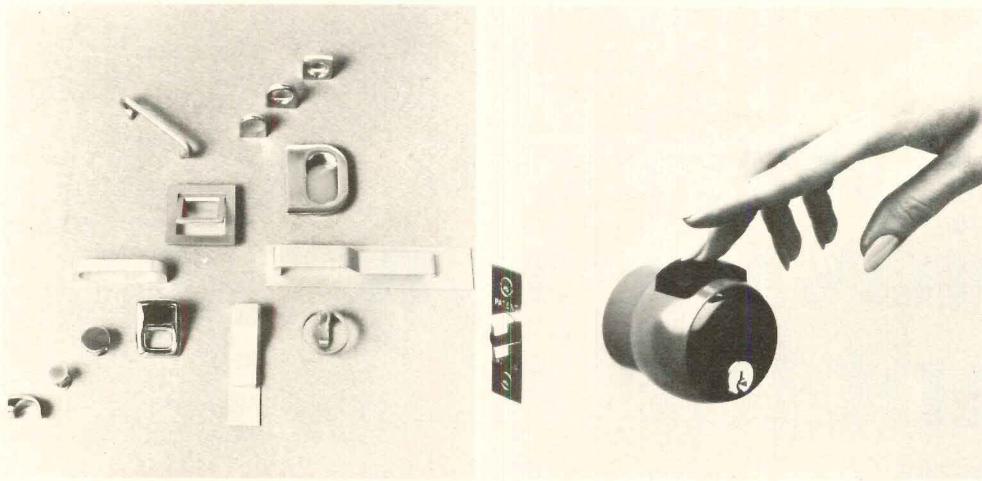
City _____

State _____

Zip _____

CERAMIC TILE
**American
Olean**
A Division of National Gypsum Company

For more information circle selected item numbers on Reader Service Inquiry card, pages 123-124.



NEW IMPORTS IN DOOR AND CABINET HARDWARE

Above left, cabinet hardware from Italy and Germany is said to be available from stock in finishes including polished chrome, polished brass, nickel plate and anodized aluminum. At right, door hardware made by Serrature Meroni in Italy features a fixed knob suggested for most passage doors. The latchbolt is re-

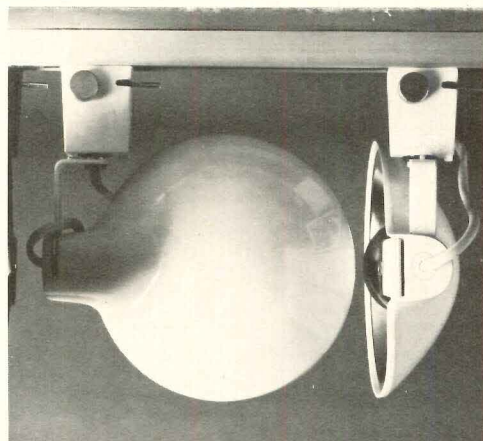
tracted by pressing the button on the top of the knob, in effect creating a doorknob with lever action. The knob is offered in brass or chrome (polished or satin), dark bronze, and in several plastic coated finishes. ■ The Ironmonger, Chicago, Ill.

Circle 300 on inquiry card

FLUSH-DOOR DESIGN CABINETRY

This laminated plastic kitchen cabinet incorporates flush-door and hidden hinge design. The new "Forecast" line is available in many bright solid colors and woodgrains which can be mixed and matched to suit individual requirements. The cabinets are presently available through many East Coast kitchen dealers. ■ Roseline Products, Inc., Farmingdale, N.Y.

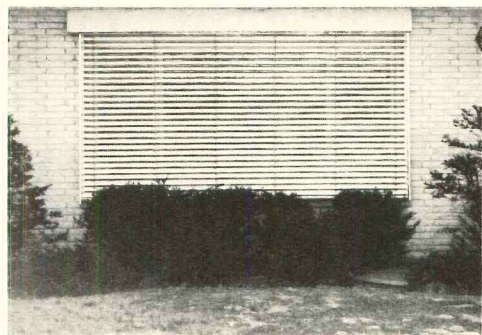
Circle 301 on inquiry card



LOW BRIGHTNESS, TRACK LIGHTING

The company's new *Pan Parabolic Lytespot*, for track or surface mounting, features a double reflector system that gives a soft edge, narrow-beam accent light. The lamp shield is said to block glare while re-directing light to the parabolic reflector. The unit uses an economical general service lamp and adjusts both horizontally and vertically. ■ Lightolier, Jersey City, N.J.

Circle 302 on inquiry card

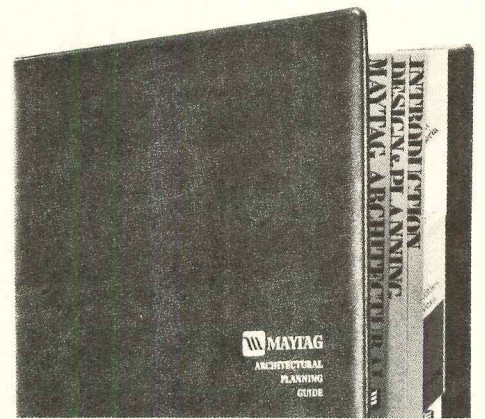


ALUMINUM BLINDS ACTIVATED BY SUN

These exterior blinds, operated manually or by sun and wind sensors, are made of corrosion-resistant aluminum alloy and finished with a non-chip coating of baked enamel. ■ Swiss Blinds, Park Ridge, Ill.

Circle 303 on inquiry card
more products on page 119

Unique book shows how to avoid needless expense and improve tenant satisfaction in designing laundries for multiple housing.



Indispensable for architects, engineers, builders, contractors.

First truly professional book on how to design more efficient self-service laundry rooms in apartment buildings, condominiums, dormitories and other types of multiple housing.

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For more data, circle 20 on inquiry card

Classic windows: Trapezoids the way you want them

Fine wood windows don't have to be squares and rectangles, and un-square windows don't have to be hard to find. At Marvin we make many trapezoidal and triangular windows. These are beautiful units with 1-in. insulated glass glazed direct in a 5/4 frame. Solar Bronze and Solar Gray glass also can be furnished. All we need are a few rough opening measurements.

Marvin also makes impressive wood patio doors, from a compact, 5-ft. wide to 16 feet. Heavy wood framing, insulated glass, and double wool pile weatherstripping keep the door rolling smoothly through the toughest winter weather. Please write for our new tracing file and the new 36-page catalog. Marvin Windows, Warroad, Minn. 56763. Phone: 218-386-1430.



Architect: Robert Parker Coffin, Barrington, Illinois.

For more data, circle 21 on inquiry card



OFFICE LITERATURE

For more information circle selected item number on Reader Service card, pages 123-124.

STAINLESS STEEL SINKS, FAUCETS /

The company has released a series of sink and faucet catalogs detailing products for the kitchen, lavatory, bar, laundry and classroom. Although the emphasis is on residential products, drinking fountain-sink combinations, bubblers, and soap dispensers are also covered. A separate series of brochures features water coolers and stainless steel institutional products.

▪ Elkay Mfg. Co., Broadview, Ill.

Circle 400 on inquiry card

BLOWN-IN INSULATION /

A brochure produced by the National Cellulose Insulation Manufacturers Association contains questions frequently asked about cellulose fiber insulation, and answers supplied by the Technical Committee of the Association. It covers the processing of this insulation and user benefits.

▪ National Cellulose Insulation Manufacturers Assn., Chicago, Ill.

Circle 401 on inquiry card

APPLIANCES /

This revised and updated 1975 catalog provides detailed feature and installation information for contract customers on the company's major appliance and air-conditioning line. Included are freestanding cabinet ranges, drop-in ranges, wall ovens, range hoods, microwave ovens, through-the-wall room air conditioners, dishwashers, disposers, refrig-

erators, compactors, washers and dryers. Along with cut-out dimensions on all built-in products, the catalog discusses how architects can have their kitchen/laundry plans analyzed by the company's design staff.

▪ Hotpoint, Louisville, Ky.

Circle 402 on inquiry card

STEEL FRAMING SYSTEMS /

Light-weight structural framing systems for residential and light construction are described in a 32-page catalog which illustrates how steel framing is used with masonry, lathe and plaster, wall-board and floor systems. Principal components of the steel framing system—joists, studs, track and bridging—are described and tables list physical and structural properties, allowable uniform loads and information on erection.

▪ Wheeling Corrugating Co., Pittsburgh, Pa.

Circle 403 on inquiry card

ROUGH-SAWN PLYWOOD /

"Ruf-Sawn" plywood sidings are presented in a full-color brochure including overlaid, redwood and fir plywoods. Color illustrations of each pattern are shown on all product lines, and design ideas for special architectural treatment, with detail drawings of each, are also shown.

▪ Simpson Timber Co., Seattle, Wash.

Circle 404 on inquiry card

PLASTIC LAMINATE COLOR BOOK /

Designed to aid in specifying high performance decorative surfaces, the ringed binder contains individual pages featuring accurate paper simulation of each of the designs. The pages may be easily clipped into swatch sizes for inclusion with specifications and renderings.

▪ Formica Corp., Cincinnati, Ohio.

Circle 405 on inquiry card

VINYL FLOORING /

The company offers eight new full-color booklets on its complete floor product lines, each including vignettes and room settings, coloration of all available patterns and information about the proper installation and care of the floor coverings.

▪ GAF, New York City.

Circle 406 on inquiry card

RESIDENTIAL SAFETY DESIGN /

Performance requirements for residential accident prevention are the subject of a new study now available from the Buffalo Organization for Social and Technological Innovation (BOSTI). BOSTI performed analyses of accidents in five categories—kitchen, bathroom, windows, stairs and doors—and generated sets of performance requirements, accompanied by descriptive diagrams, for preventing accidents or reducing injuries. The price of this hard-cover, 300-page report is \$35.00. All inquiries should

be addressed to the Information Officer, BOSTI, Inc., 812 Kenmore Ave., Buffalo, N.Y. 14216.

SWIMMING POOL EQUIPMENT /

A workbook containing reproducible drawings and specifications of swimming pool equipment is a special printing of the company's 1975 Sweet's Architectural File insert. It offers detailed technical drawings of diving towers, diving stands, geared adjustable fulcrum, starting platform, lifeguard chairs, waterpolo goals, ladders, underwater windows, grab rails, pennant lines, racing lanes, underwater speaker, built-in steps, etc.

▪ KDI Paragon Inc., Pleasantville, N.Y.

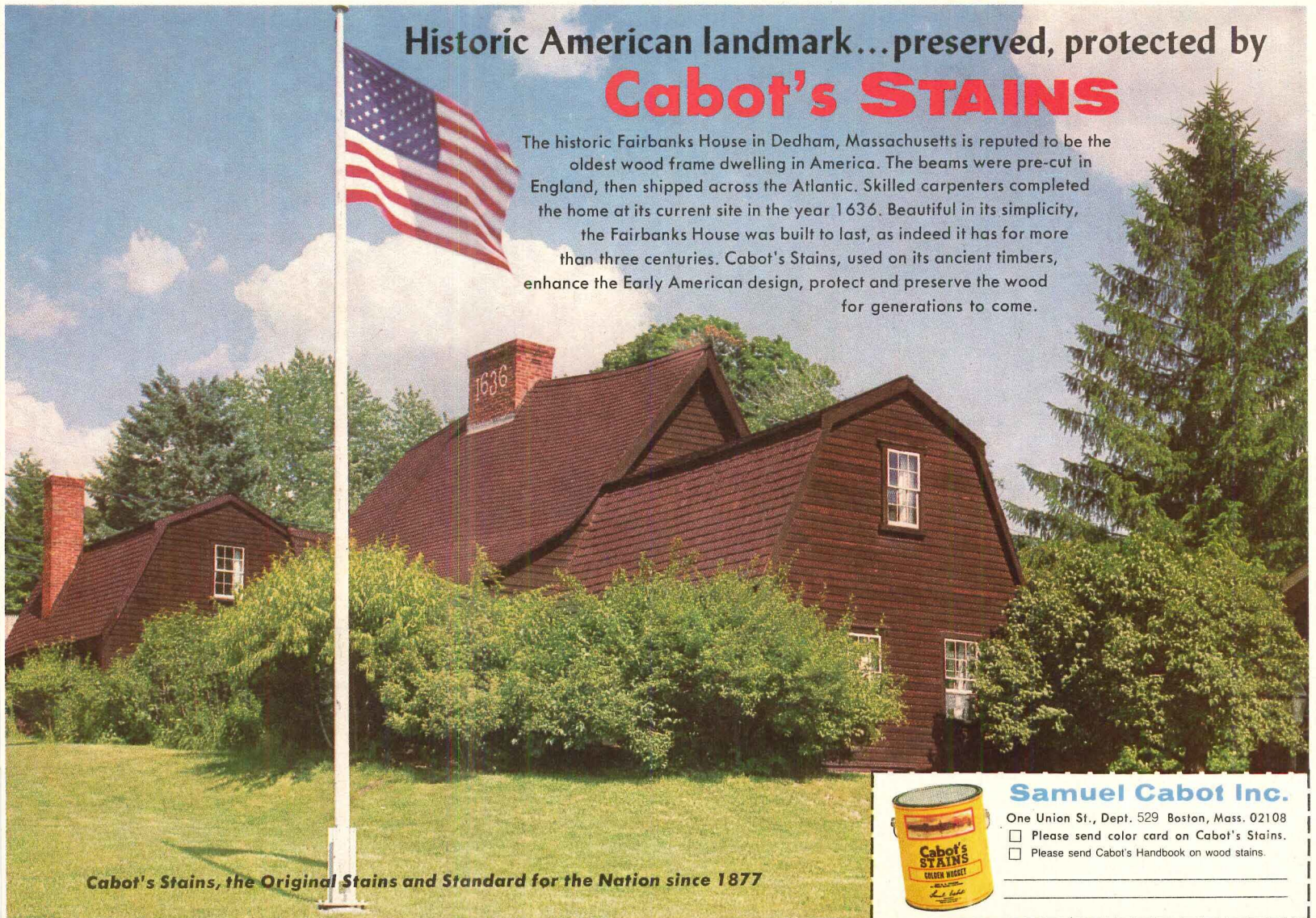
Circle 407 on inquiry card

SELF-CONTAINED TOILET /

A two-page, illustrated leaflet describing "Bio-Let," a patented humus toilet, tells how sewerage can be handled where there are no waste disposal or water supply facilities. The indoor toilet for homes, vacation homes, mobile homes, etc. is odor-free, requires no water drainage, is automatic in operation, compact and easy to install, according to the maker. The single pre-assembled unit comes ready to install. Only a vent and an electrical connection are required.

▪ Bio-Utility Systems, Inc., Narberth, Pa.

Circle 408 on inquiry card




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never found
a faucet with
fewer callbacks
than Delta and Delex."**



Doug Bell knows his faucets. His company, Bell Plumbing, one of the West's largest, has been around since 1925. In that time, as you can imagine, they've been called in to repair and replace a lot of faulty faucets.

That's why they're so sold on Delta faucets.

Delta and Delex are washerless. They don't have compression washers or expensive cartridges to wear out or replace.

They just have one simple patented rotating valve which, according to extensive tests, keep Delta and Delex washerless faucets working around seven times longer than ordinary faucets.

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Delta single and Delex two-handle can be mixed and matched. They come in a choice of handsome styles and finishes, with sculptured or luxurious crystal-look handles, for every possible kitchen, lav, tub or shower installation.

It doesn't make any difference which ones you specify. They all come without callbacks.

Maybe that's why, in a recent study, when asked which faucets they installed most often, plumbers named Delta and Delex combined more than any other brand.*

*For a copy of the study, write Delta Faucet.

For more data, circle 23 on inquiry card

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Masco Corporation
of Indiana.

Delta • Delex Faucets

Washerless. To work as good as they look.

Delta Faucet Company, Greensburg, Indiana 47240. A Division of Masco Corporation of Indiana

continued from page 115



COOK AND COLD WATER COOLER / A residential bottle water cooler, designed to dispense both cold drinking water and about room-temperature water for cooking is recommended for locations where water quality is considered poor. The cold water is chilled to 50 degrees and maintained in sufficient quantity to provide drinking water for about 30 persons every hour. The new water cooler has a one-gallon capacity cooling chamber; sanitary, odor-free bottle collar ring; and a non-rusting waste receptacle. The cabinets are a beige vinyl-on-steel with wood-grain accents. ■ Westinghouse Electric Corp., Pittsburgh, Pa.

Circle 305 on inquiry card

VANITY TOP, BOWL / A space saver vanity top and bowl of the company's "Corian" maximizes bowl dimension in the limited top space. In two sizes, 17 by 19 in. and 17 by 25 in., the unit is available in white, beige or olive. The unit has pre-drilled faucet holes in 4-in. centers. A 3-in. color matched back-splash accompanies the unit. The hard, non-porous surface is resistant to impact damage and staining, and because it is a solid material damage such as cigarette burns or other surface abuse can usually be repaired with abrasive cleanser or fine sandpaper. ■ Du Pont Co., Wilmington, Del.

Circle 304 on inquiry card

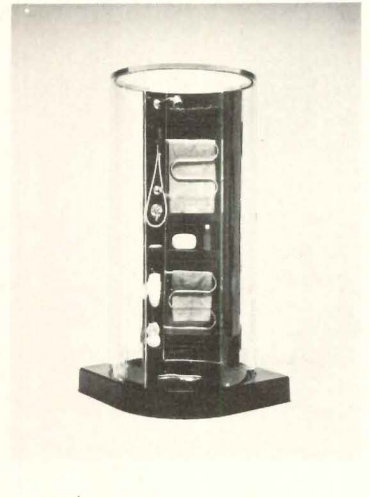


FOAM INSULATION / The product is a modified urea-formaldehyde resin that is said to provide excellent thermal and acoustical insulation with very high resistance to heat flow, sound and fire. With a K factor of .18 to .20 and R of 5.0 to 5.5, the foam is discharged from a patented gun into virtually any kind of floor, wall or ceiling cavity, or flat against a vertical wall surface to the thickness desired. It sets within 60 seconds. Subjected to the ASTM E-119 fire test, the foam extended the fire resistance of an unrated 15-minute wall by more than 40 minutes. ■ Rapperswill Corp., New York City.

Circle 306 on inquiry card

ROUND SHOWER / In chrome and brilliant colors, together with clear plastic and fiberglass, this shower has a clear plastic circular wall and sliding door. Bath towels are made warm with the "2001's" built-in chrome towel holders, which also serve as the hot water pipe. Bath accessories and towels stay completely dry behind a special clear plastic sliding panel. The basic shower base and back assembly is available in: red, yellow, green, blue, black, beige, or white. ■ Hastig Tile & "Il Bagno" Collection, New York City.

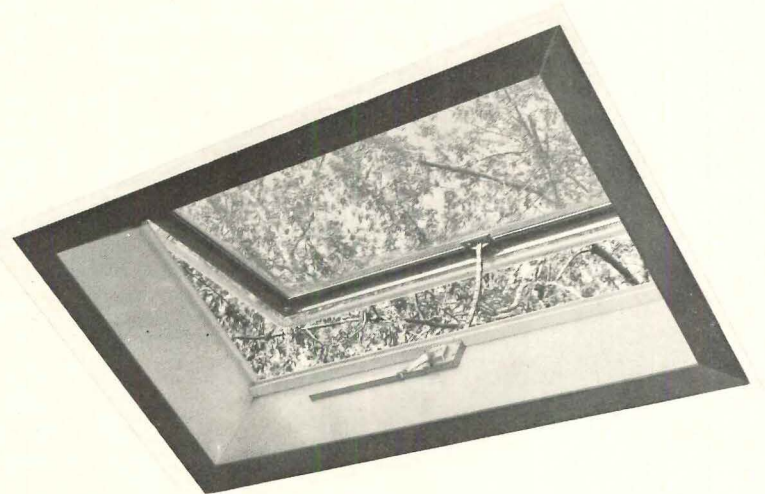
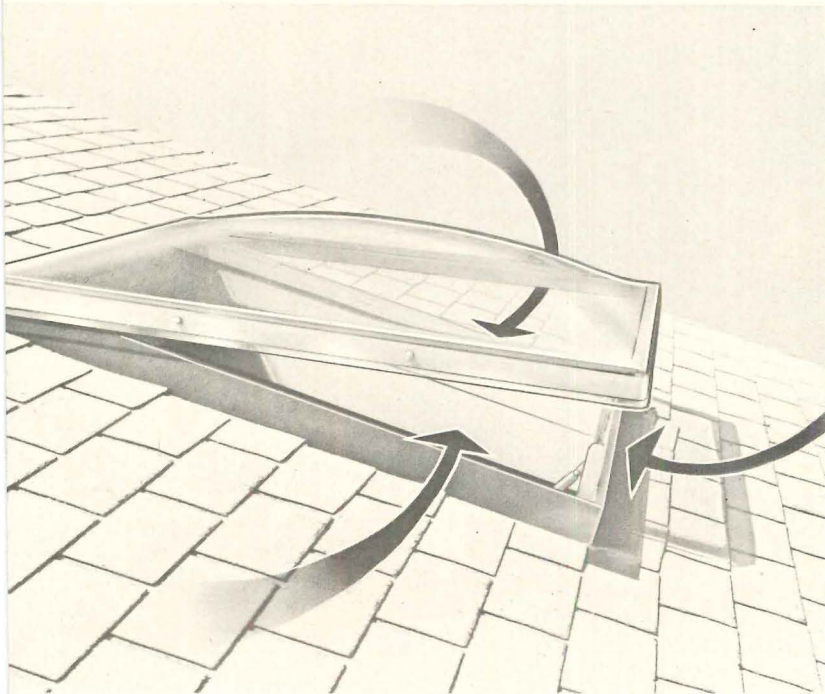
Circle 307 on inquiry card



more products on page 121

Specify the best ventilating* or fixed plastic domed skylight.

* opened manually or electrically.



VENTARAMA

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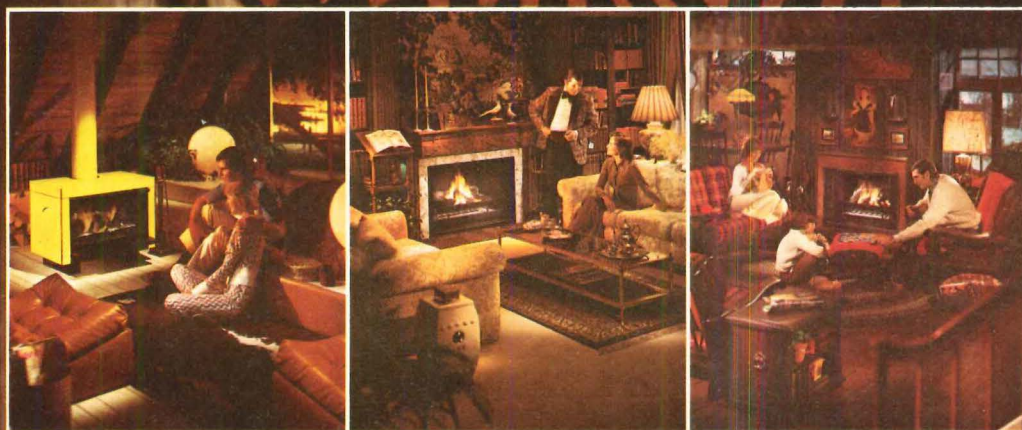
Get with the *Anyplace Fireplace* idea and let your imagination go. Heatilator brand factory-built fireplaces can be installed anywhere, even on a wood floor against combustible walls. No masonry required. Available in any look you want, marble, real brick, wood paneling, even paint, paper or stone. Specify from many attractive builders packages, including woodburning, gas and electric models—built-in, wall-hung and freestanding. Including *The Compatibles™*, new freestand-

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*Iowa residents call collect (319) 385-8880

continued from page 119



HOME FIRE EXTINGUISHER / Equipped with a pressurized dry chemical extinguisher, the *Fire-warden* can extinguish, at onset, Class "B" fires (flammable liquids, gases, paints and greases) as well as accessible Class "C" (electrical) fires. The fire hose and special water disbursing nozzle are designed for lifetime effectiveness against Class "A" fires involving such combustible materials as paper, wood, cloth and many plastics. The cabinet is made of precision steel and flanged to permit correct recessing. A bottom-hinged door can accommodate a framed picture or mirror. ■ American General Products, Inc., Ypsilanti, Mich.

Circle 308 on inquiry card



ELECTRIC GENERATING SETS / For home stand-by use, the line consists of 23 models to meet various electrical and budget requirements. These are portable electric sets designed to provide emergency stand-by service, and they range in output ratings from 2250 to 7000 watts. The units operate on gasoline, LP gas or natural gas.

■ Generac Corp., Waukesha, Wis.

Circle 309 on inquiry card



CAST IRON LAVATORIES / Acid-resisting enameled cast iron lavatories are offered in all the company's colors including white. They are also available with 4-in. centerset or 8-in. combination fittings. ■ Eljer Plumbing-ware, Wallace Murray Corp., Pittsburgh, Pa.

Circle 310 on inquiry card



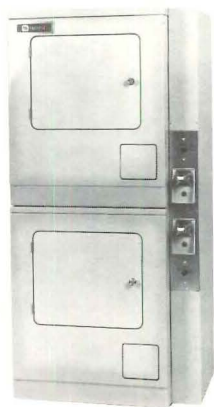
WASHERLESS FAUCET / The *Orbic 75* deck-set is entirely constructed of *Cel-con*, an acetal copolymer. Offered in red, gold, avocado, brown, white or black, the single-lever faucet is durable, washerless, and unaffected by temperatures from 60 to 180 degrees F. ■ Webstone Div., Goddard Industries, Inc., Worcester, Mass.

Circle 311 on inquiry card



ACRYLIC BAR SINK / The 25- by 15-in. "Gibson" features stainless steel garnish cups and hardwood cutting board; the 15- by 15-in. "Gimlet" (shown) is designed to fit small places. Available in red, sunflower, and black, the self-rimming units are molded in durable acrylic. Faucets with clear acrylic handles are offered in chrome or gold electroplate, either brushed or polished, with garnish cups in brushed stainless steel or brushed gold electroplate. ■ Kohler Co., Kohler, Wis.

Circle 312 on inquiry card



SELF-SERVICE CLOTHES DRYING / For apartment buildings, dormitories and other multiple housing units, this system consists of two stacked regular-size commercial dryers, each with a single load capacity. Each of the dryers can be operated independently from a side-mounted control panel. Available in either gas or electric models, the dryer is 27 in. deep and comes in white, avocado or gold. It can be equipped with either coin-operated or ticket-operated controls. ■ The Maytag Co., Newton, Ia.

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Unit shown above 48" wide, 32 cu. ft.

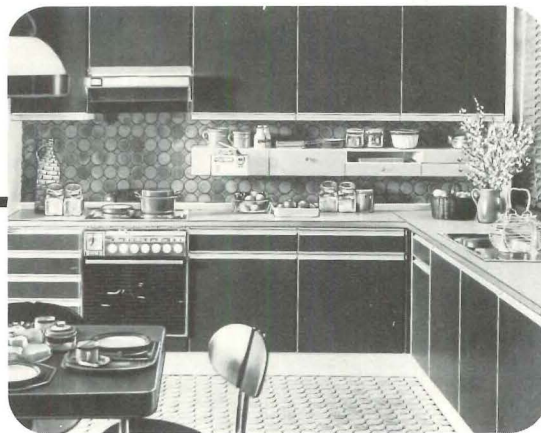
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All units are designed as "built-ins" so as to "blend-in." Exteriors will accept the material of your choice . . . to match your decor. The largest capacity home units manufactured. Superbly crafted and factory tested for complete performance.

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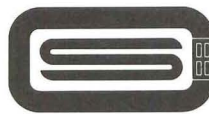


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Montgomery SPM elevator packages are Standard Pre-Manufactured complete units specifically designed for quick delivery and speedy installation in order to save you time and money. Standard pre-manufacturing means shipping from inventory. Standard pre-manufacturing means reduced elevator and installation costs. Fast delivery. Reduced costs. Montgomery custom quality.

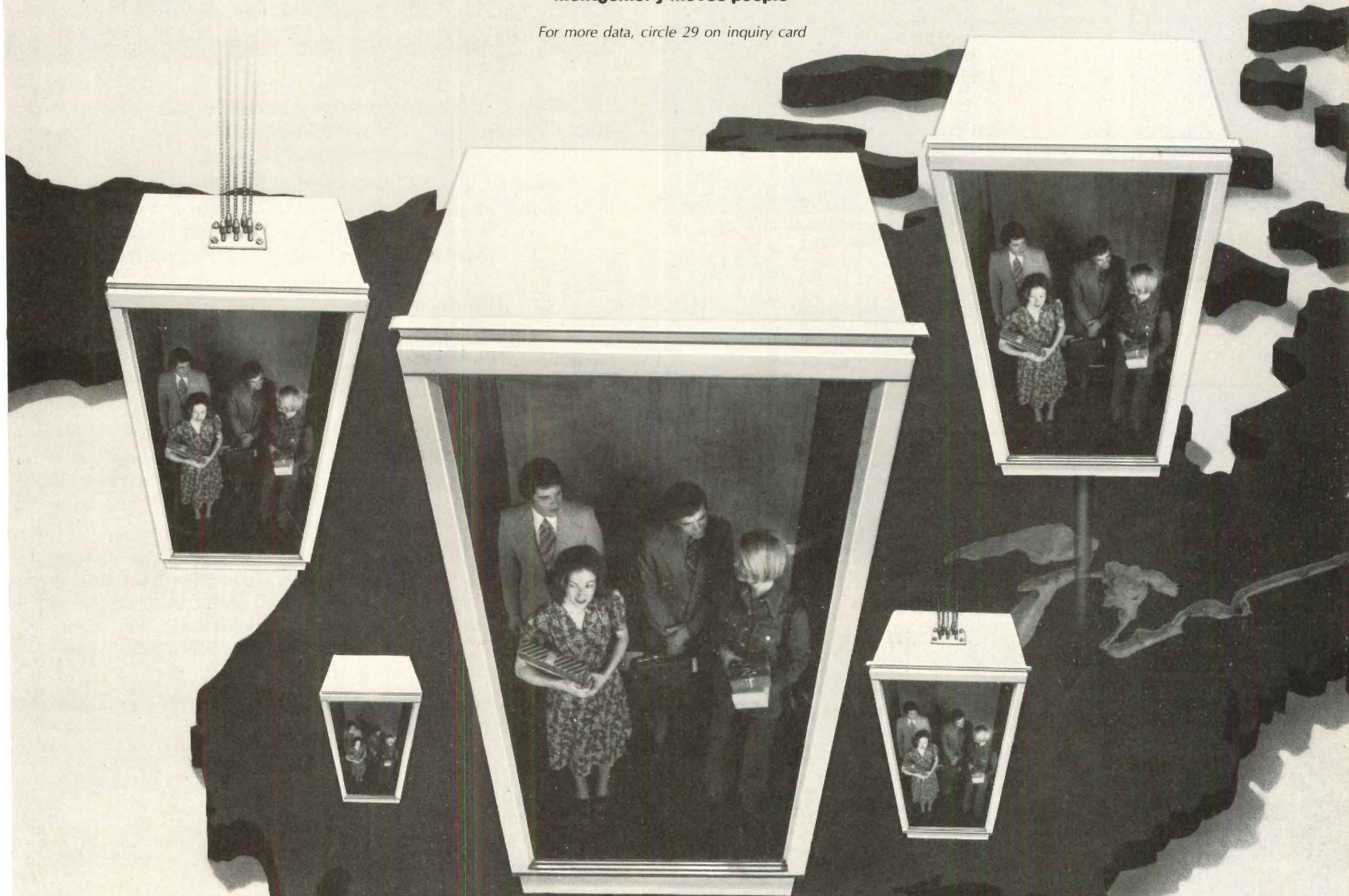
SPM elevators are available as traction (hoist rope)

packages for medium-rise buildings and oil hydraulic (plunger) packages for low-rise buildings. SPM packages are a part of Montgomery's Total Capability in design, manufacturing, installation and maintenance of elevator, escalator, Power Walk and Power Ramp Systems throughout North America.

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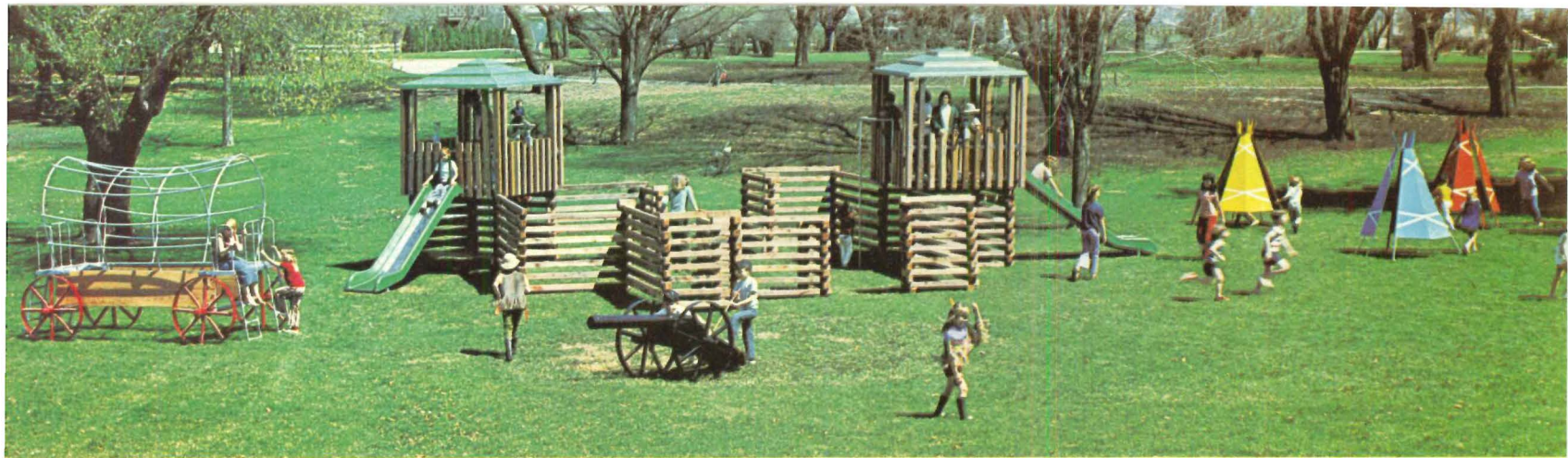
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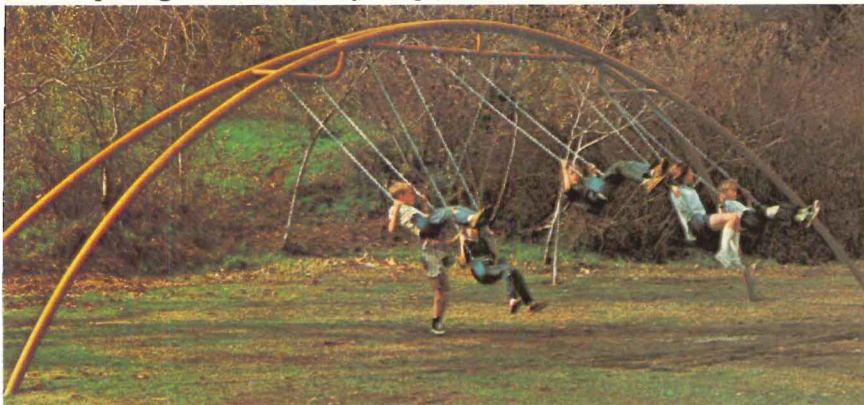
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Graceful lines and strength of the Arch swing make it a favorite of architects and it can be colored any way they like it.



The Trailblazer is rated the "safest" slide in the industry. It comes in earth tone colors or brilliant reds, blues or golds. It's safe, safe, safe.



Geodesic climber features safety "fall free" design and is sturdy enough to handle a whole playground of children.



Widest array of basketball backboards with fiber glass or steel, fan or rectangular design, chain or nylon nets, single or double posts. Extra heavy-duty gusset on goals.

The Miracle/Jamison Sports Equipment Package includes backstops, player benches and spectator seating. Write for catalog and prices on these items.



Miracle/Jamison Colors Playground Equipment the Way Architects Like It and Builds It to Outlast Wood

Colors that blend into the environment and equipment that outlasts wood is Miracle/Jamison's answer to many problems faced by architects and builders.

Safety-certified, action-packed equipment constructed of steel and fiber glass is the Miracle/Jamison answer to the splinters, graying finishes, rot, warp and knife vandalism of wood playground equipment.

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Pajaro Dunes, California. George Cody, A.I.A.

Simpson Ruf-Sawn Redwood Plywood. A natural for going back to nature.

More and more prospective homeowners today are looking for designs and materials that fit in more harmoniously with nature. A natural reason for using Simpson Ruf-Sawn Redwood Plywood siding.

No other commercially available wood surpasses Redwood for beauty in any setting. Left natural, it weathers to a soft driftwood gray. And Redwood is exceptionally resistant to surface checking, making it outstanding for durability and maintenance economy in any climate.

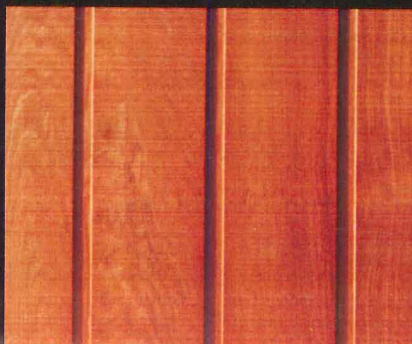
Simpson Ruf-Sawn, with its rustic rough-sawn surface,

enhances Redwood's natural charm. And because it's plywood, you get all the advantages of plywood, too. High strength-to-weight ratio. Easy handling. Excellent workability. Plus economy when compared with solid lumber.

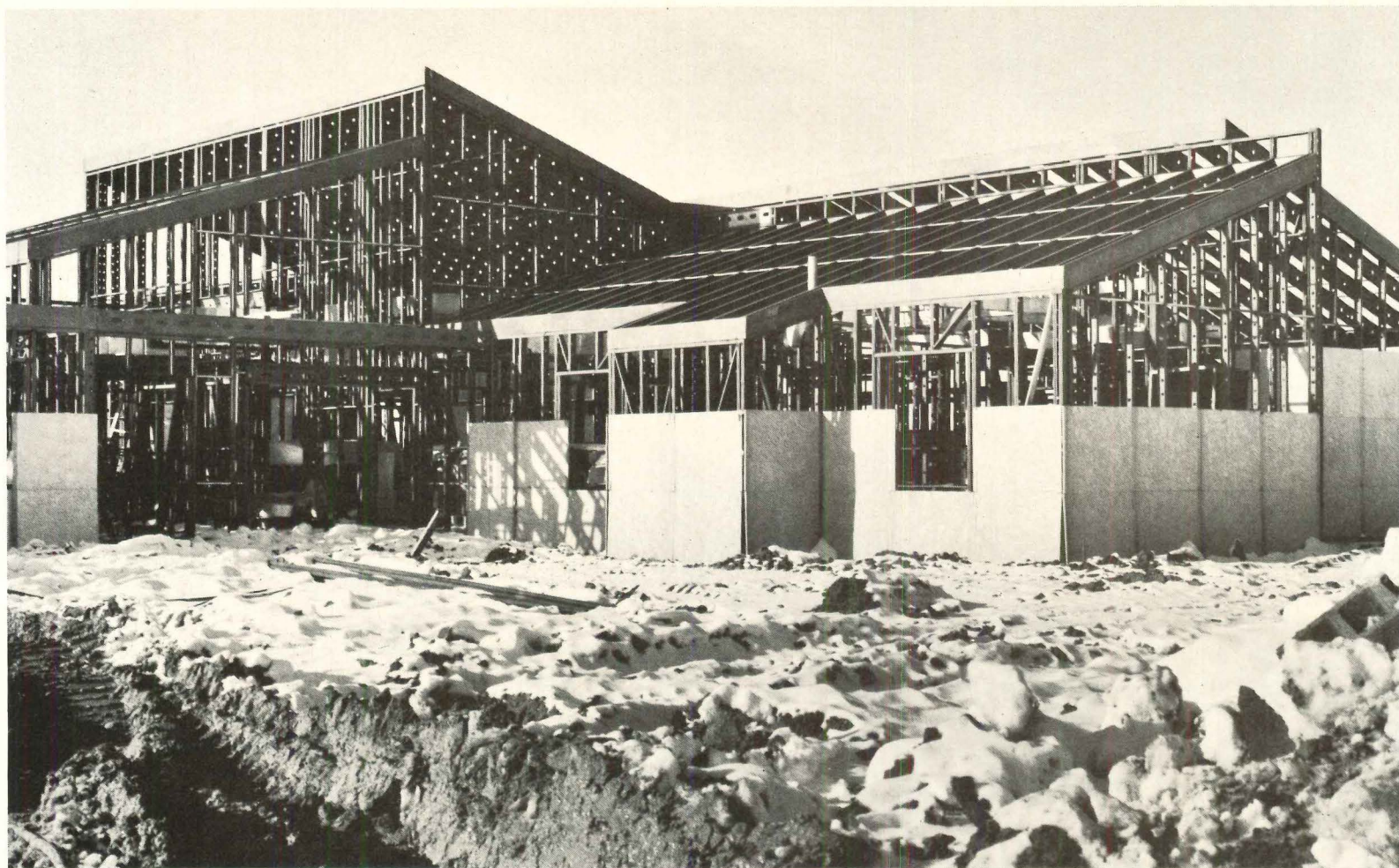
Simpson Ruf-Sawn Redwood Plywood. A beautiful way to get back to nature.

For full information on grades, patterns and sizes, contact Simpson Timber Company, 2000 Washington Building, Seattle, Washington 98101, 206-682-2828.

Simpson



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Markward & Karafilis, Inc., of Detroit is building this 85,000 sq. ft. complex for the Mental Health Department of the State of Michigan. Complex is the proper word for this residential training center. And because it is fireproof, flexible and compatible with other building materials, the architect, Eberle M. Smith Associates, chose steel as the proper framing material for the building shown (top left) and the eight other buildings involved.

Nine buildings (left) are also involved in PUU HELEAKALA, the 126 unit apartment project designed by architect, Charles R. Sutton & Associates and being built by Associated Masons Ltd., for the Ferguson Land Company and Kaiser Industries on Oahu, Hawaii. Pre-fabrication of panels by Tayler Products of Burlingame, California and Honolulu, saved on-site job time in Hawaii.



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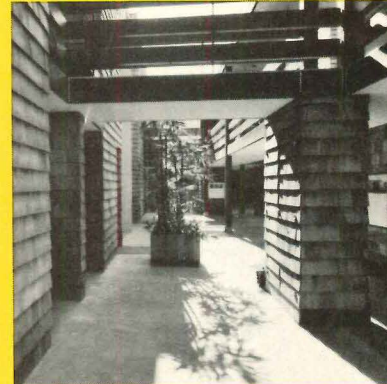
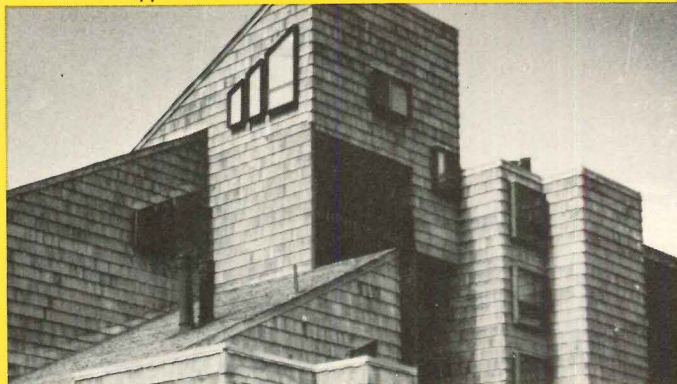
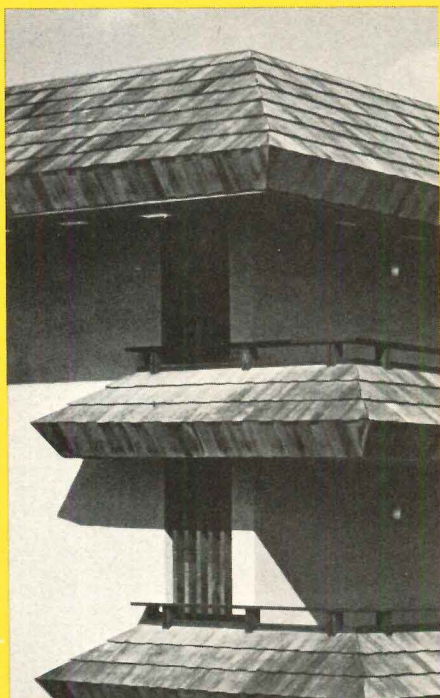
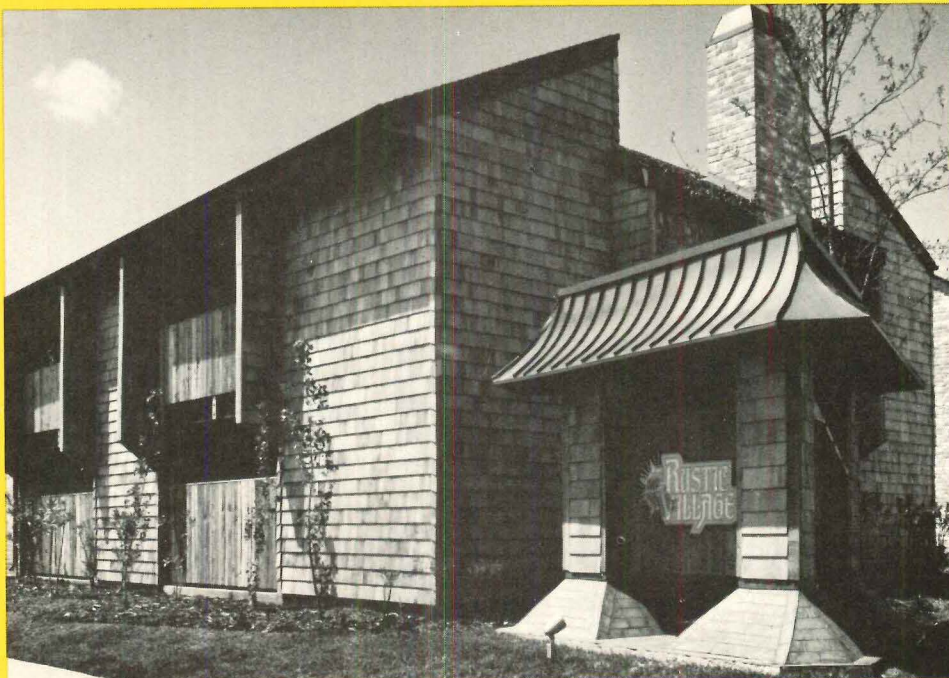
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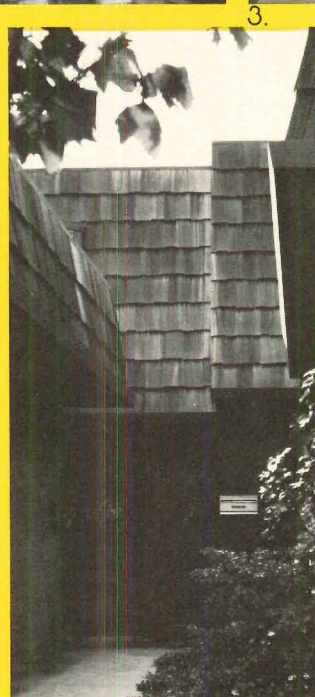
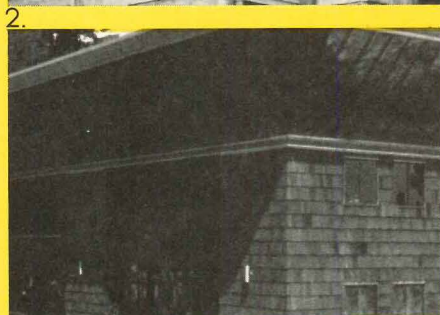
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*ASHRAE Handbook of Fundamentals, 1972 ed., Chap. 20 "Design Heat Transfer Coefficients" Table 3A, pp. 362-63.

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New heat-recovery heating/cooling units will burn less energy in your building!

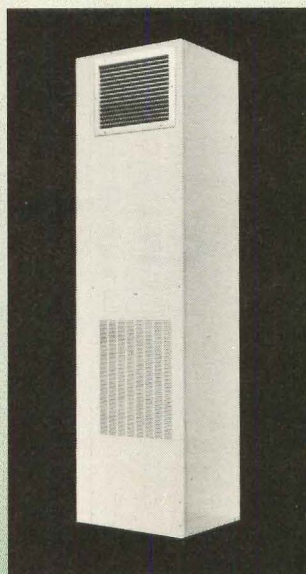
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*Coefficient of performance **Compressor and fan motor

These new units are very quiet, too. So they're ideal for places like hospitals, nursing homes, office and apartment buildings. They also save on both field-supplied labor



and materials because we ship them with all risers for condenser water and drains, and with all internal control systems. The units are self-contained, too, and they can be stacked one above the other in multi-story buildings, each independent of the others. So if a malfunction should occur, only one unit is affected: the rest keep on operating.

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For decks, trellises, fences, screens, sunshades, benches — even storage sheds and cabanas — the lower cost grades of redwood add the rustic beauty and weatherability of this prized natural building material, at a price your budgets can accommodate.

So whatever your forthcoming projects — commercial, civic, or residential — be sure to include redwood in your plans.

For data on specifying redwood, see the Redwood Landscape Guide in Sweet's, or write us at Dept. S.

Poolside area (above) at Miller Creek Homes in San Rafael, California, is made more inviting and livable with fencing, cabana and trellises of naturally textured redwood.

IBM office building facade is warmed and softened by use of rustic redwood window grilles and bridge.

Architects: Don Knorr and Associates.



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plus 5 new home designs- of-the-month each month for the next 12 months

To supplement your library of 1,000 home designs, the Custom Home Plans Club will provide you with a steady flow of 5 new home design ideas each month for the next 12 months.

Illustrated in full color renderings—and complete with detailed floor plans—your five fresh designs-of-the-month can easily be added to your basic binder of 1,000 homes.

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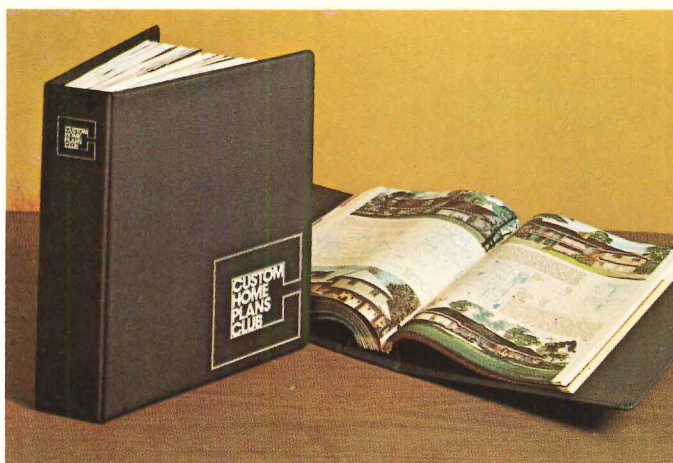
A full set of working drawings with collateral floor plans and a list of building materials will be available on both the original 1,000 home designs and the 60 new designs you will receive during the coming year.

plus 12 sets of professional working drawings for homes of your choice

Members of the Custom Home Plans Club are entitled to receive a total of 12 sets of professional working drawings without charge.

These building plans may be ordered in any combination desired: 12 sets of drawings for 12 different homes; 4 sets for 3 different homes; or any other way you prefer them.

Beyond the initial 12 sets available as part of the Club



and get 1,000 home designs now the next 12 months plus 12 sets for homes of your choice.

membership fee, members may obtain additional working drawings at a 35% discount off published prices which range from \$25 to \$50 for single sets and from \$50 to \$75 for four-set packages—depending largely on the square-footage of single-family homes and the number of units for multi-family dwellings.

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Club working drawings include: (1) Floor Elevations, (2) Complete Framing Plans, (3) Wall Sections, (4) Floor Plans, (5) Basement/Foundation Plans, (6) Roof Plan, (7) Plot Plan, (8) Kitchen Cabinet Details, (9) Fireplace & Built-in Details, (10) Specification and Contract Booklet.

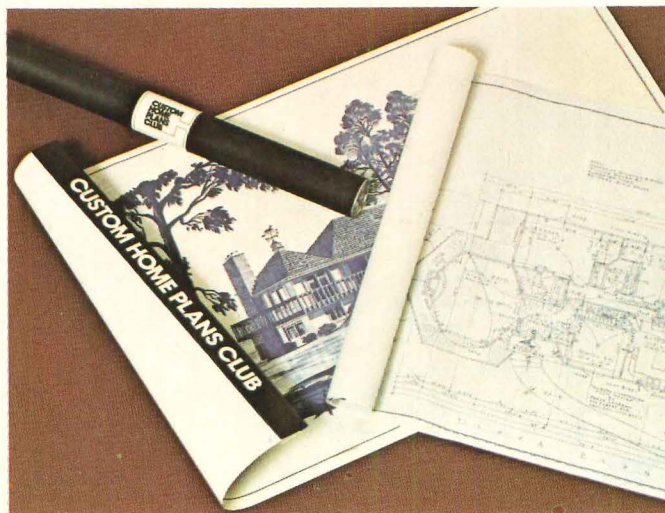
plus itemized lists of building materials for accurate bids and reliable cost estimates

To eliminate the time-consuming task of taking off material requirements from each set of plans ordered, the Custom Home Plans Club automatically provides members with item-

ized lists of building materials needed to obtain reliable bids, to make accurate cost estimates, and to order building materials from suppliers.

The lists include the size and quantity of all millwork such as doors, lumber and built-ins . . . framing lumber . . . roofing . . . flooring . . . wallboard . . . masonry . . . concrete . . . reinforcing . . . insulation . . . beams . . . finishing materials, and more.

The lists of building materials used in conjunction with the detailed working drawings—save Club members dollars, drudgery and valuable time more profitably spent with clients.



Application for membership

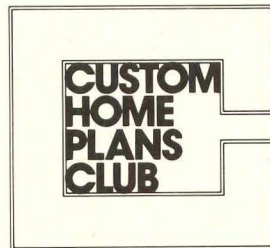
Enclosed is a check for \$360 for a full year of membership in the Custom Home Plans Club. For this I am to receive immediately a binder containing 1,000 home designs, plus a portfolio of 5 new designs each month for the next 12 months.

My membership also entitles me to a total of 12 sets of professional working drawings and a list of building materials for Club homes of my choice. These sets of working drawings may be ordered in any combination I desire: 12 sets for 12 different homes, 4 sets for 3 different

homes, or any other way I prefer them. Beyond these 12 sets included in my membership fee, I will be able to buy additional sets at a 35% discount off published prices during my membership period.

If after receiving my first set of working drawings I am less than completely satisfied, I am entitled to a refund in full—and no hassle—simply by returning the binder of 1,000 designs and the working drawings in good condition.

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Honeywell Control News

Vol. 10, No. 38

NEWS, SERVICES AND TIPS FOR ENGINEERS AND CONTRACTORS

EACB

HOMES SELL EASIER WHEN THEY'RE CLEAN AIR HOMES

*What Are Clean Air Homes?
They're The Ones That
Sell Faster Because They
Offer Buyers Clean, Quality
Living With Honeywell's
Electronic Air Cleaner!*

These days, you need all the help you can get selling homes. And you get that kind of help by offering your homes with Honeywell's Electronic Air Cleaner -- The Clean Air Machine -- as a standard appliance.

In modern deluxe and mid-price homes, homebuilders, real estate agents and architects have discovered electronic air cleaners to be a promotable, tangible competitive difference when they're sold as standard features. So saleability -- and profitability -- of the homes go up. (And, the cost is low, compared to the cost of mortgage money for unsold homes.)

Clean Air For Total Living

"We put them in as standard equipment," says Jerry Powers, President of Powers Bros. Real Estate, Evansville, Ind.

"In developing the Rivergate Communities," Powers says, "one concept we wanted to merchandise was 'total living,' inside and out.

My heating and cooling contractors, Honeywell and I worked out the



details for a complete advertising program designed to create traffic ... to make people aware of the total living concept," Powers continued.

Part Of The Selling Is Already Done

Selling is easier when customers recognize brand names in your homes. And they're sure to recognize the name Honeywell, makers of the Round and Chronotherm Clock Thermostats.

So what is this to you? Just this; with the Honeywell Electronic Air Cleaner in your homes, a big part of the selling job is done for you.

"We've specified Honeywell because of the name," says a California heating and cooling contractor.

"The Honeywell name on an appliance like the Electronic Air Cleaner tells prospective homeowners exactly how this developer feels about quality -- not only in workmanship -- but also in the quality of living anticipated in this condominium development.

"A developer came to us for additional ways he could sell condominiums faster," the contractor continued. "We recommended that a Honeywell Electronic Air Cleaner be

featured as a standard appliance -- just like the dishwasher, air conditioning and other extra-value comfort items."

They're Reliable, Too!

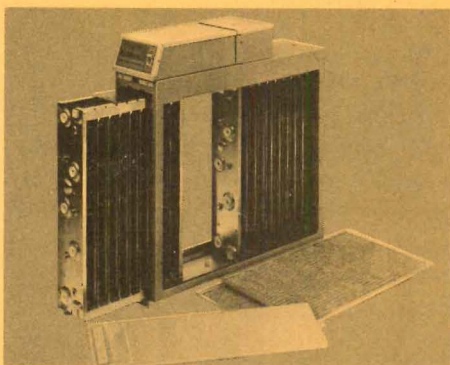
"We've installed electronic air cleaners for many years in new and existing residential work," says an Ohio heating and air conditioning contractor. "With the Honeywell Electronic Air Cleaner, we've had not one failure since installation." And that's the way it should be, he says.

"Builders are in the business of selling homes -- not servicing complaints."

How Well Does It Work?

Honeywell's F50 family of electronic air cleaners removes up to 95% of all dust, smoke and pollen passing through them. So the home environment has less airborne dirt, and walls, drapes and furniture stay cleaner longer.

Give your homes a tangible, promotable competitive point of difference at minor cost. See your authorized Honeywell representative today about the Clean Air Machine. Or write Honeywell Inquiries, G2118, Honeywell Plaza, Minneapolis, Minnesota, 55408.



HOW MUCH WATER WOULD THE WATER SAVERS SAVE IF EVERY WATER CLOSET WERE AN EMBLEM WATERSAVER?



1,752,000 gallons each year on 200 units

And, the Emblem is Eljer's regular production model water closet. No premium charges for watersaving. No special orders. Every Emblem uses less water per flush than some of the extra-cost "watersaving" closets. The Emblem uses much less per flush than the 3.5 gallons stipulated by water conservation codes. And, savings over ordinary closets average a gallon and a half per flush.

So, in a 200 unit apartment building, assuming four residents per apartment and four flushes per day per resident, the Emblem can save 1,752,000 gallons of water every year. That's \$1,594



Emblem Model	Gallons Per Flush*		
	Water Pressure 20 psi	40 psi	60 psi
Round	3.16	3.20	3.05
Elongated	3.05	3.12	3.16

savings** per year on water and sewage bills. And, as costs go up . . . so will the savings.

You will conserve precious water, ease the demands on sewage systems and save on operating costs at no extra cost with the Emblem. Why would anyone buy any other water closet?

*As tested by Dynamics Testing Laboratory, Toledo, Ohio.

**Based on a 91¢ average cost per thousand gallons in 5 major cities.

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Wallace Murray Corporation
Dept. AR, 3 Gateway Center
Pittsburgh, Pennsylvania 15222

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