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ARCHITECTURAL RECORD

D-MAY 1968



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CONTENTS: MID-MAY 1968

BUILDING TYPES STUDY 384



Cover: Residence for Mr. and Mrs. Fred Smith, Darien, Connecticut. Richard Meier: Architect. ©Ezra Stoller (O) photo.

FEATURES

Preface by Herbert L. Smith, Jr.

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Houses for builders:

House for Eichler Homes

House for Kurt Fuchs

RECORD REPORTS

Photographers of the

Record Houses

Architects' own houses:

F. Malcolm George

Paul W. McKim

Thomas L. Sorey, Jr.

Index to advertising

ARCHITECTURAL ENGINEERING

New products for the house

New literature for house planning

Record Houses Reader

Service Department

RECORD HOUSES® OF 1968:

- 34 SUBURBAN HOUSE, PURCHASE, NEW YORK
Charles Gwathmey and Richard Henderson: Architects
- 38 LIPMAN HOUSE, DENVER, COLORADO
Ream, Quinn & Associates: Architects—James T. Ream, design
- 40 WEBB HOUSE, TAMPA, FLORIDA
Mark Hampton: Architect
- 44 FUCHS HOUSE, WESTON, MASSACHUSETTS
Earl R. Flansburgh & Associates: Architects
- 46 WOODLAND HOUSE, NEW YORK STATE
Edward L. Barnes: Architect
- 50 DEVELOPMENT HOUSE, SUNNYVALE, CALIFORNIA
Claude Oakland & Associates: Architects
- 52 SMITH HOUSE, DARIEN, CONNECTICUT
Richard Meier: Architect
- 58 HICKMAN HOUSE, LAKESIDE, MICHIGAN
David Haid: Architect
- 62 GEORGE HOUSE, BERKELEY, CALIFORNIA
F. Malcolm George: Architect
- 64 ATRIUM HOUSE, GRAND RAPIDS, MICHIGAN
Gunnar Birkerts & Associates: Architects
- 68 SCIENTIST'S HOUSE, LONG ISLAND, NEW YORK
Julian Neski: Architect
- 72 MCKIM HOUSE, SAN DIEGO, CALIFORNIA
Paul W. McKim: Architect
- 74 SOREY HOUSE, OKLAHOMA CITY
Thomas L. Sorey, Jr.: Architect
- 76 HAYWA HOUSE, EDINA, MINNESOTA
James E. Stageberg: Architect
- 78 PAVILION HOUSE, BRISTOL, RHODE ISLAND
Hugh Newell Jacobsen: Architect
- 82 LeBOVIT HOUSE, McLEAN, VIRGINIA
Joseph A. Wilkes and Winthrop W. Faulkner: Architects
- 84 HILLSIDE HOUSE, BALTIMORE, MARYLAND
J. William Ilmanen: Architect
- 88 BALLENTINE HOUSE, ATLANTIC BEACH, FLORIDA
William Morgan: Architect
- 90 SCHWARZ HOUSE, MILL VALLEY, CALIFORNIA
Gerald G. Weisbach of Weisbach/Boutmy/Silver: Architect
- 92 HILL CREST HOUSE, LONG ISLAND, NEW YORK
Ulrich Franzen: Architect

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OF PARTICULAR ASSISTANCE TO THE EDITOR AND STAFF in preparation of this issue were: Herbert L. Smith, Jr., editor-in-charge; Don Raney, assistant editor; Jan White, page design; Sigman-Ward, drawings; Anne Buerger, production; Alex H. Stillano, art production.

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EXECUTIVE, EDITORIAL, CIRCULATION AND ADVERTISING OFFICES: 330 West 42nd Street, New York, New York 10036. Western Editorial Office: 255 California Street, San Francisco, California 94111. PUBLICATION OFFICE: 1500 Eckington Place, N.E., Washington, D.C. 20002; second-class postage paid at Washington, D.C.

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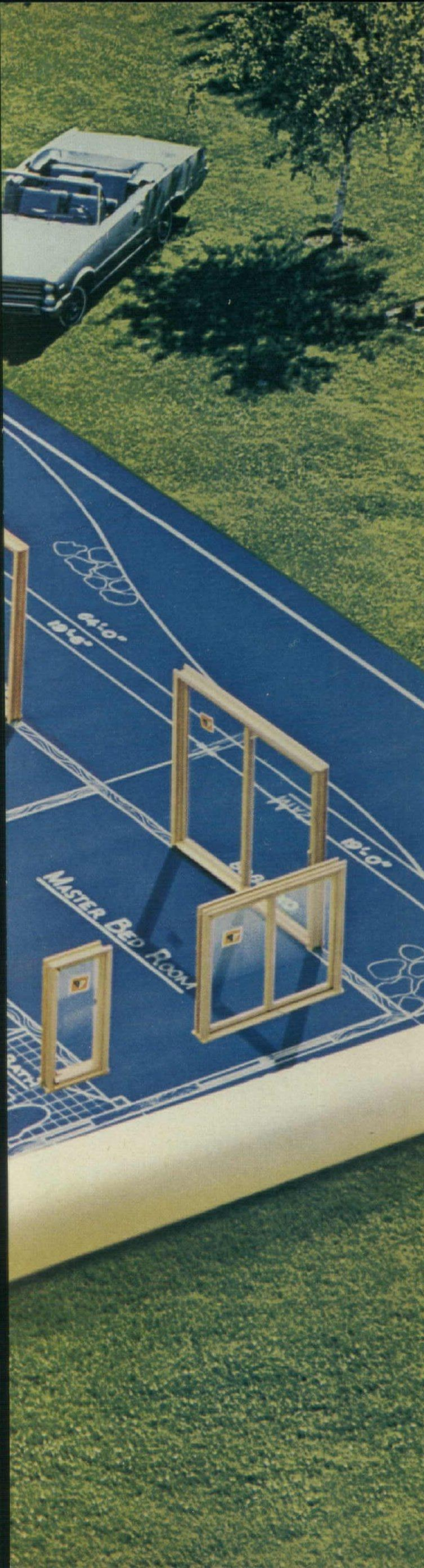
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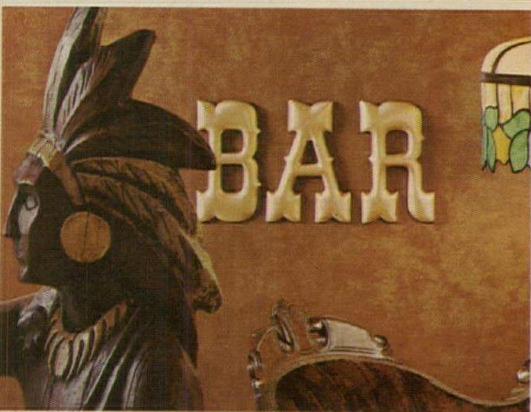
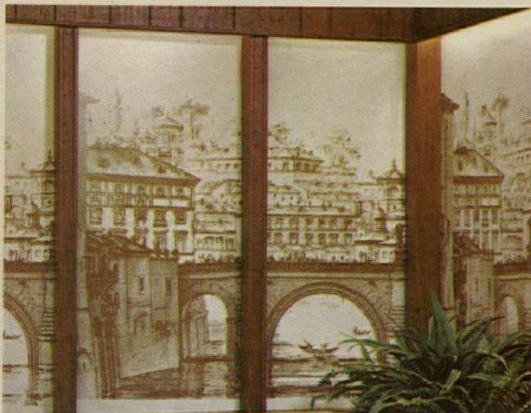
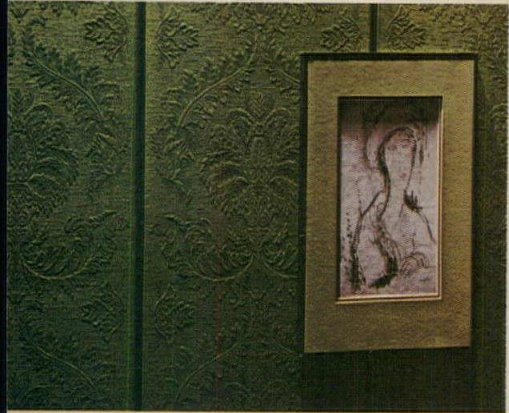


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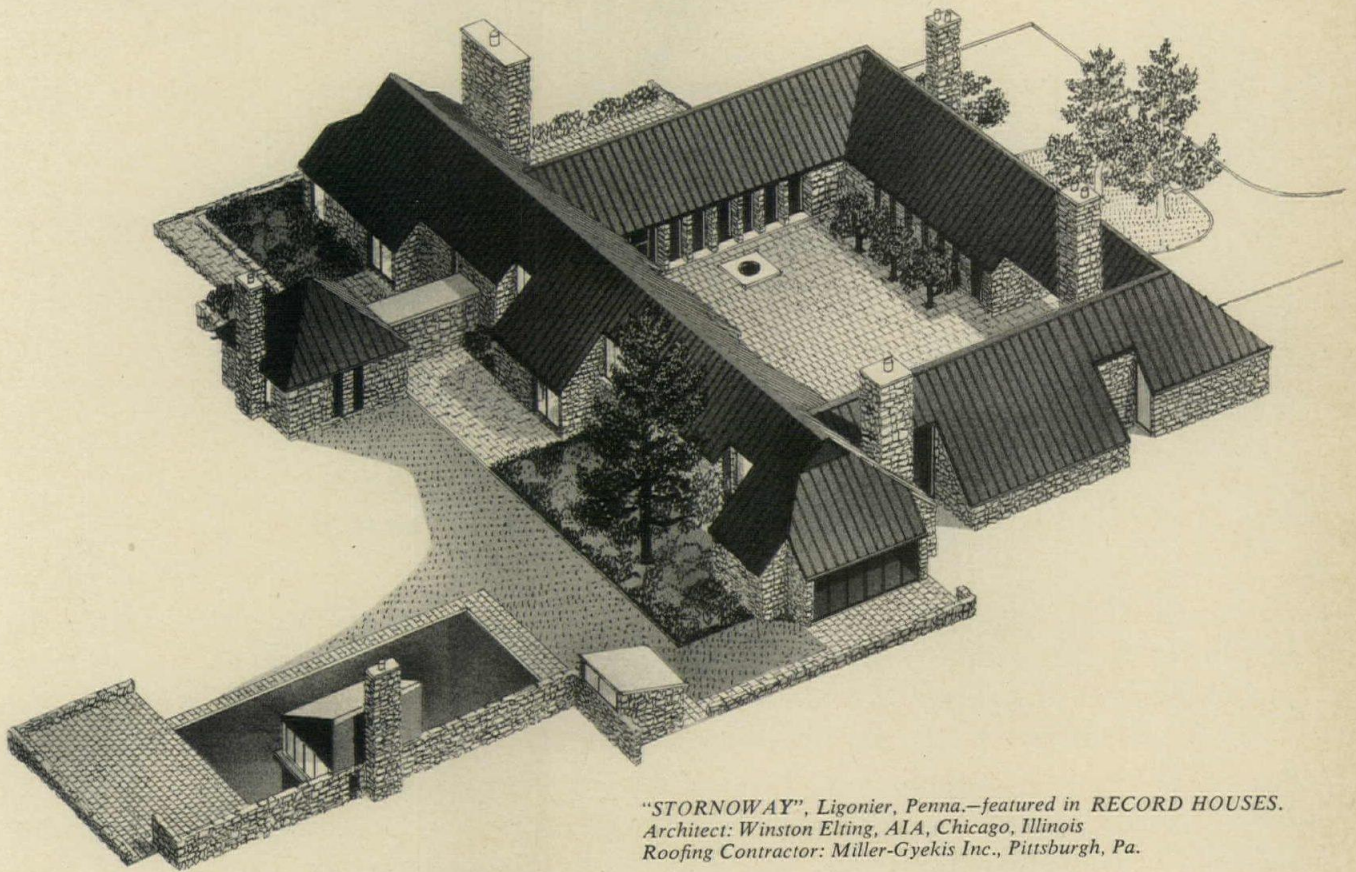
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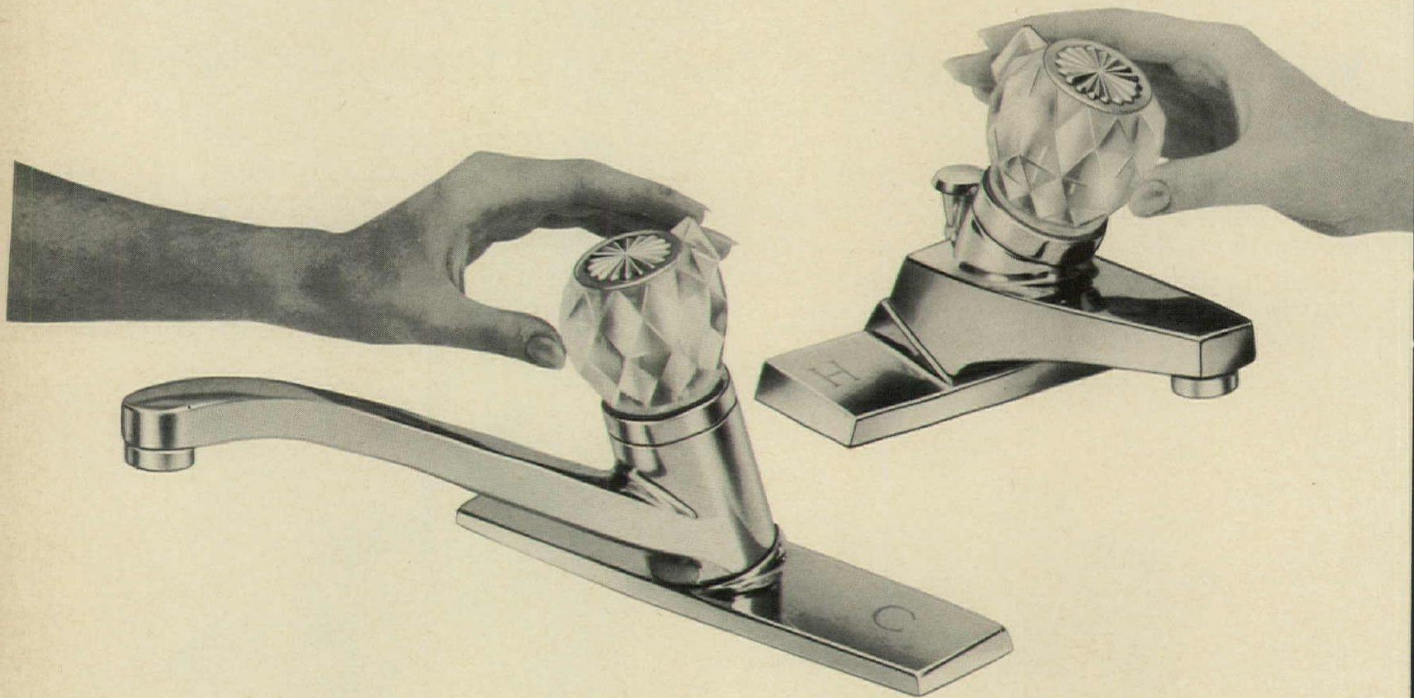
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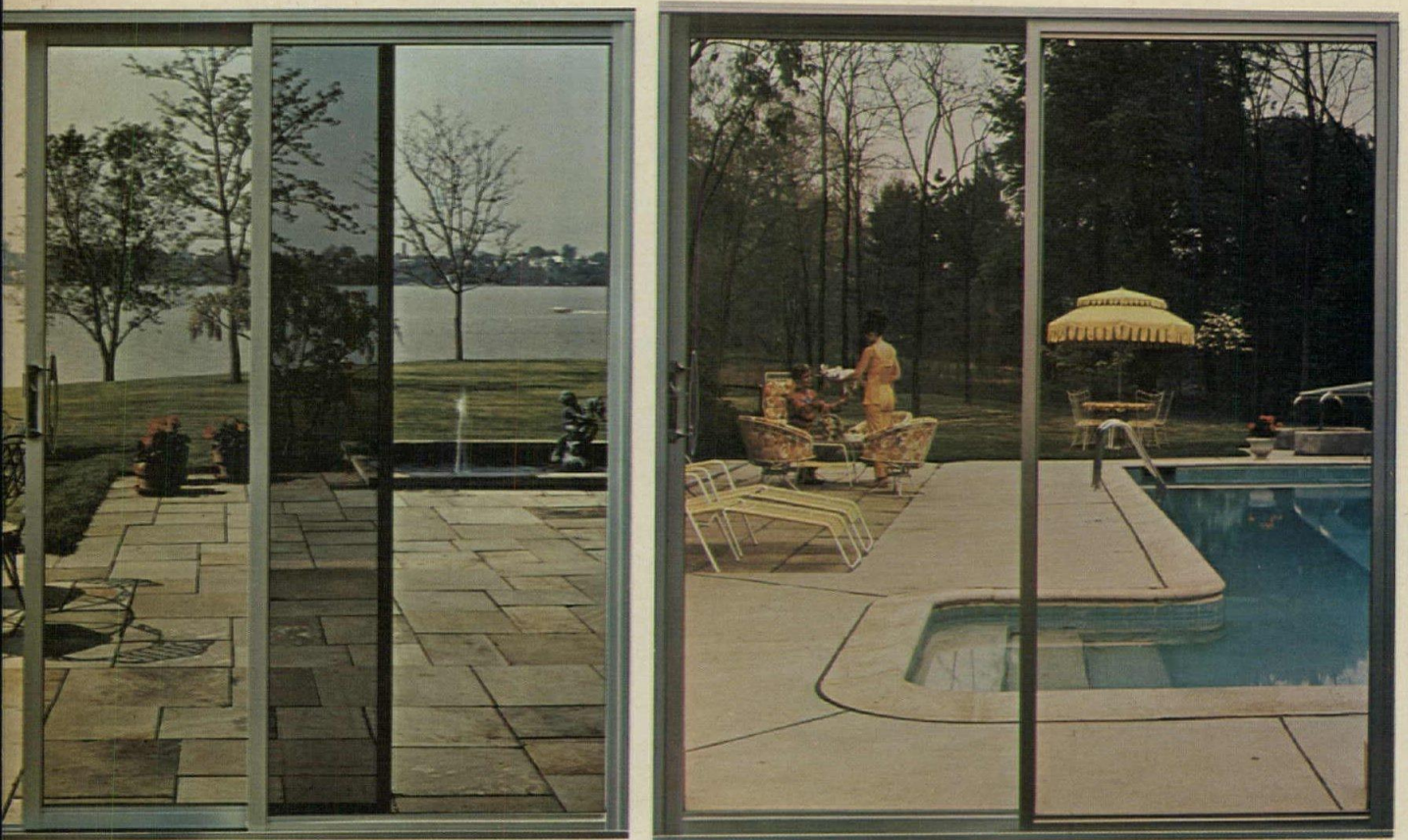
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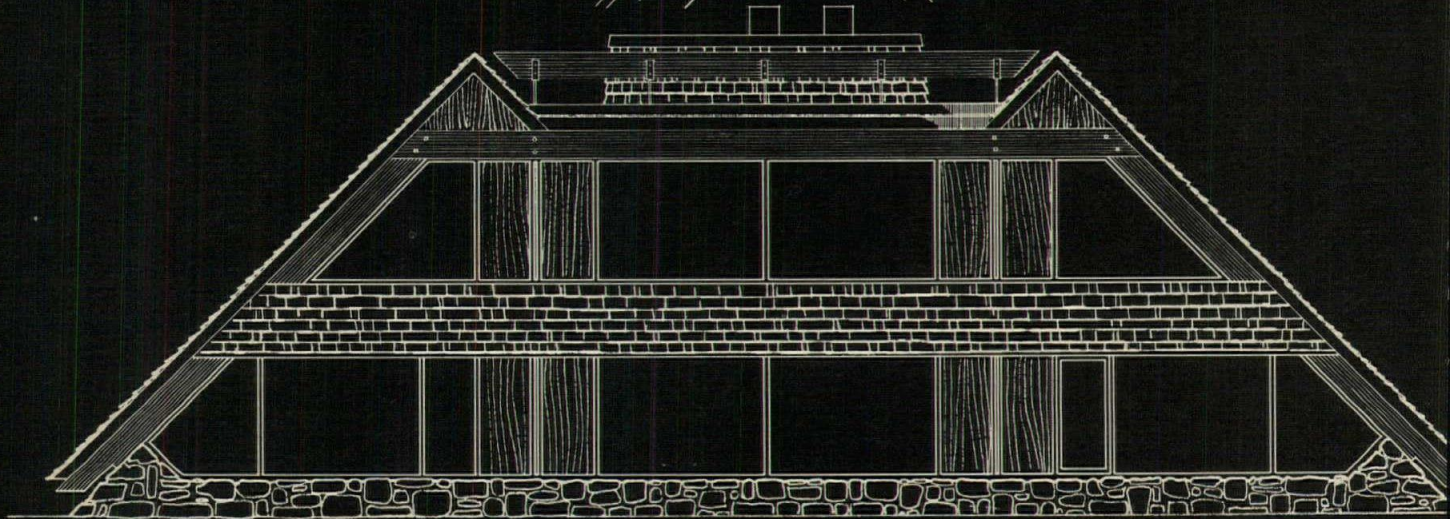
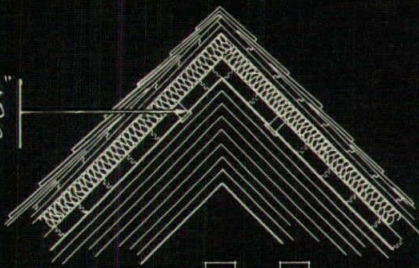
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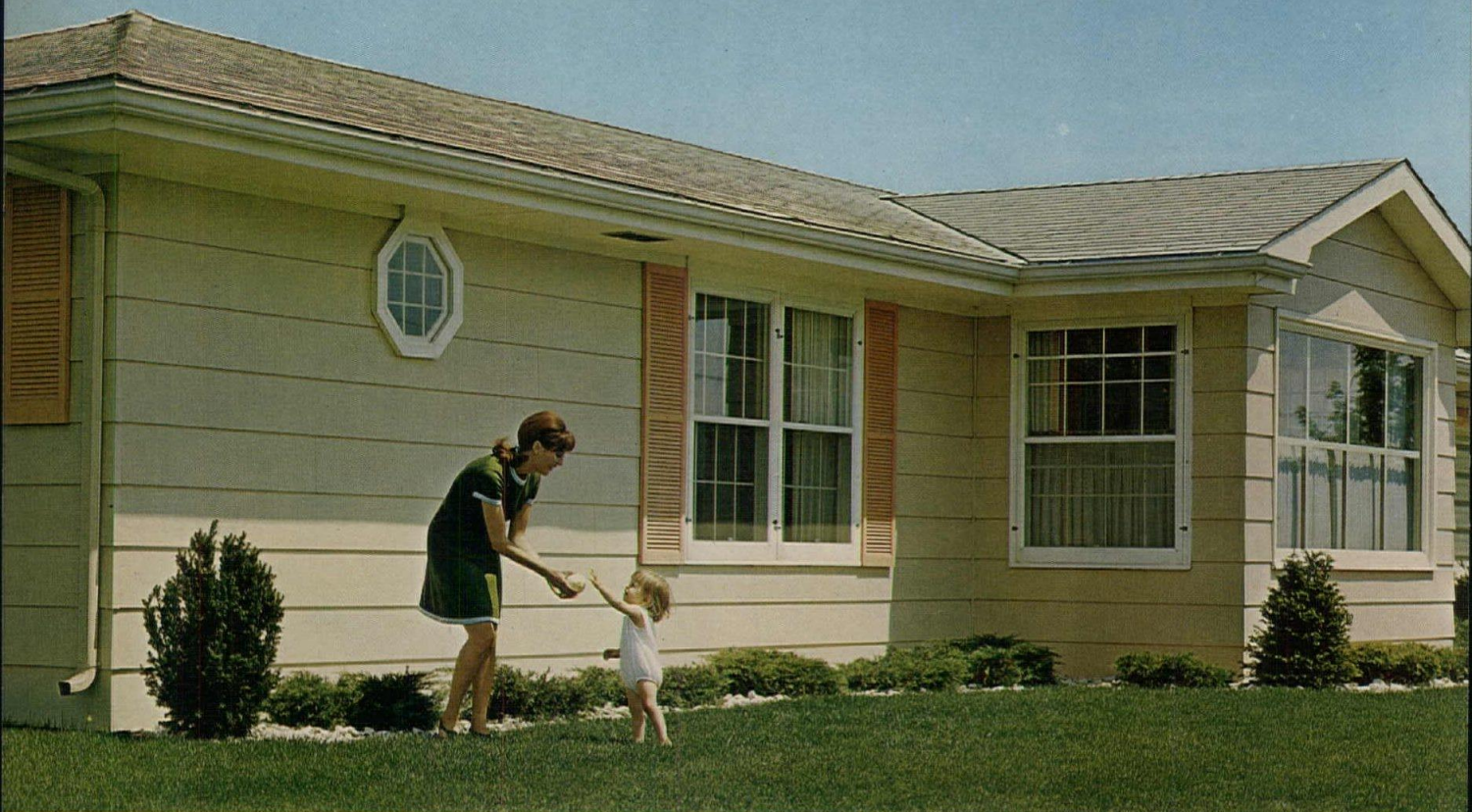
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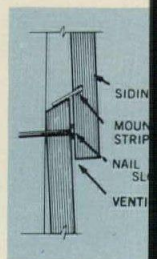
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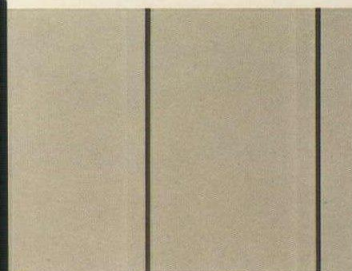
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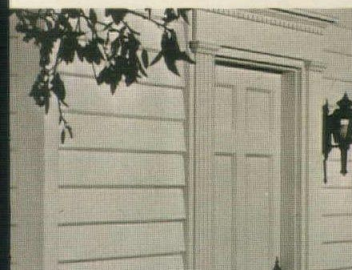
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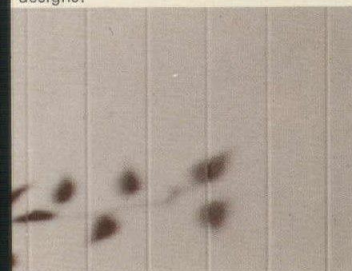
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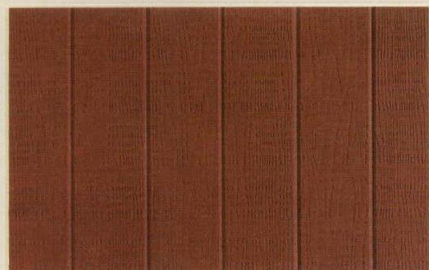
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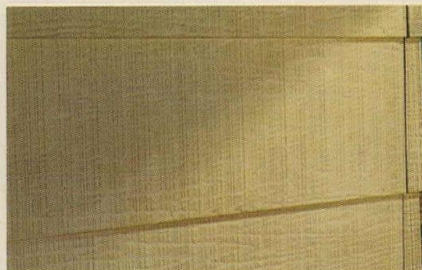
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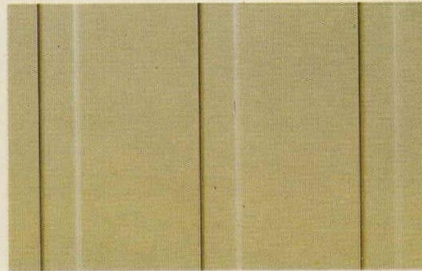
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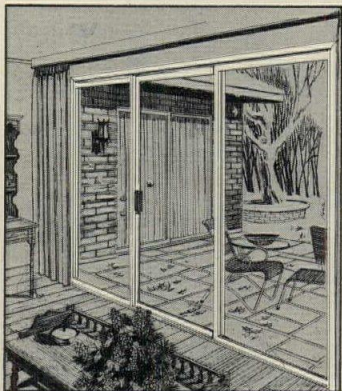
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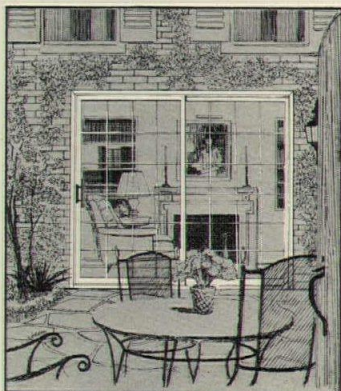
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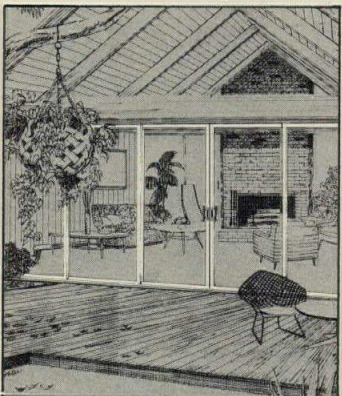


CITATION in aluminum

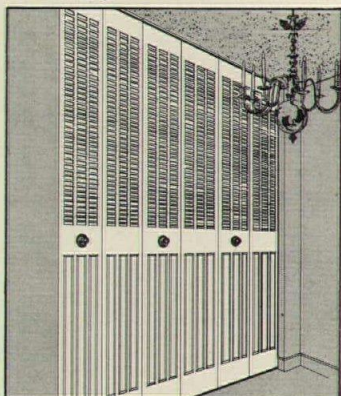


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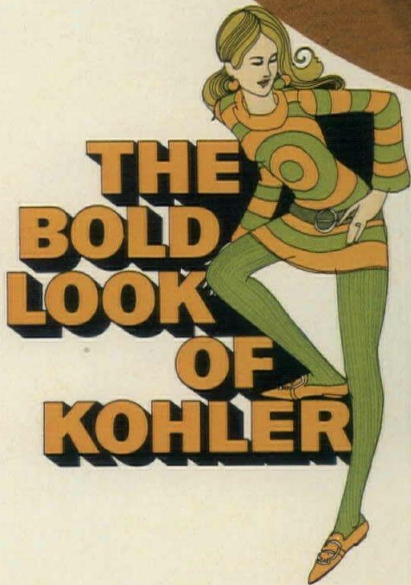
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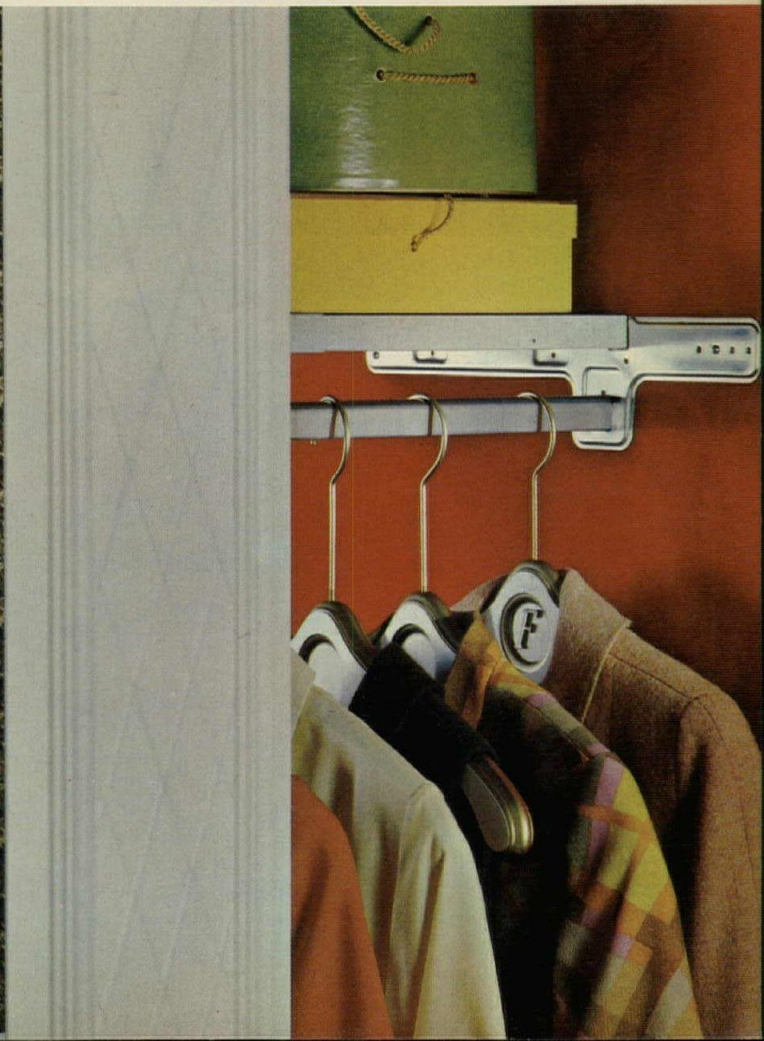
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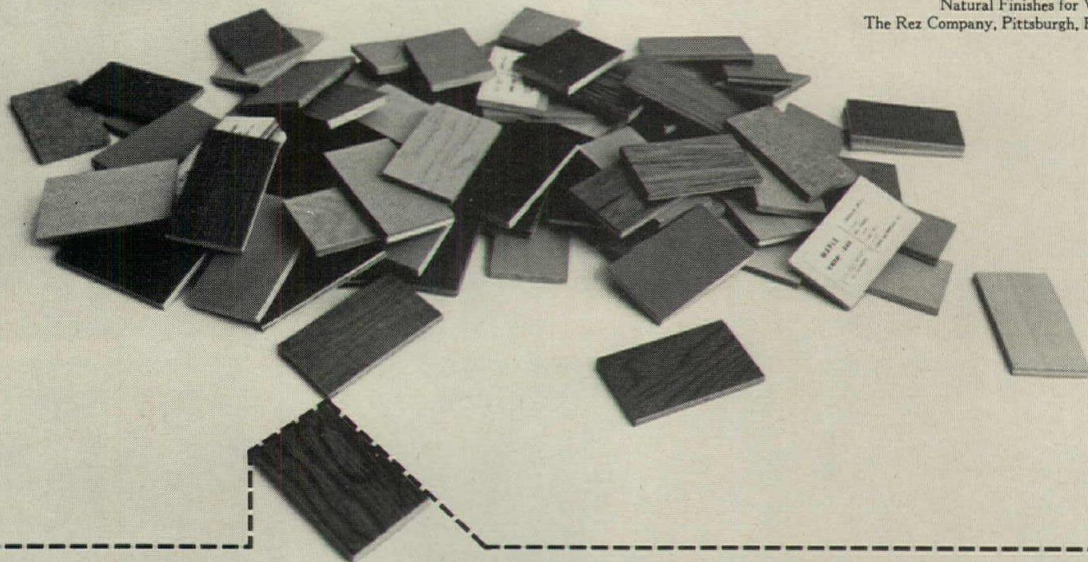
The Rez line ranges from clears (which let natural wood color show through) to Color-Tones (which show grain and texture and are recommended for use on concrete as well as wood) to Double-Tones (which show just texture but do a double covering job with one coat).

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| <input type="checkbox"/> Mahogany | <input type="checkbox"/> Wheat-Tone | <input type="checkbox"/> Mahogany | <input type="checkbox"/> V. G. Fir | <input type="checkbox"/> Pine |
| <input type="checkbox"/> Driftwood | <input type="checkbox"/> Charcoal | <input type="checkbox"/> Limba | <input type="checkbox"/> Cedar | <input type="checkbox"/> Redwood |
| <input type="checkbox"/> Desert Sage | <input type="checkbox"/> Clay | <input type="checkbox"/> Pine | <input type="checkbox"/> Walnut | |
| <input type="checkbox"/> Flamingo | <input type="checkbox"/> Bleachtone | <input type="checkbox"/> Redwood | <input type="checkbox"/> Elm | |
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| <input type="checkbox"/> Heart Redwood | <input type="checkbox"/> Olive Black | <input type="checkbox"/> Ivy Green | <input type="checkbox"/> Rustic Brown | <input type="checkbox"/> Silverado |
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Cutaway photograph shows the rugged sandwich panel construction and reveals the extruded aluminum channel which is factory attached and concealed within the wall panel. This channel mates with flange of shower floor to form perfect water barrier.



A water tight triple barrier wall connection is formed by the slotted side wall panel as it engages the aluminum extrusion attached to each side of the back wall. Requires no caulking or sealant. Note matching corner molding that makes cleaning easy.



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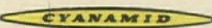
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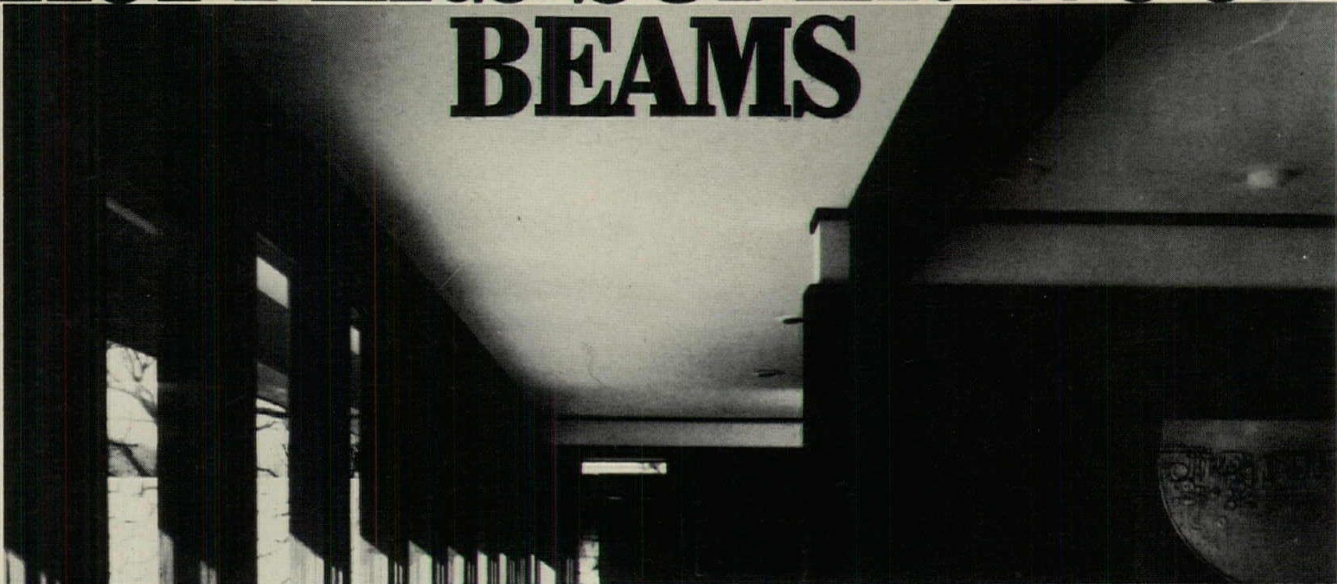
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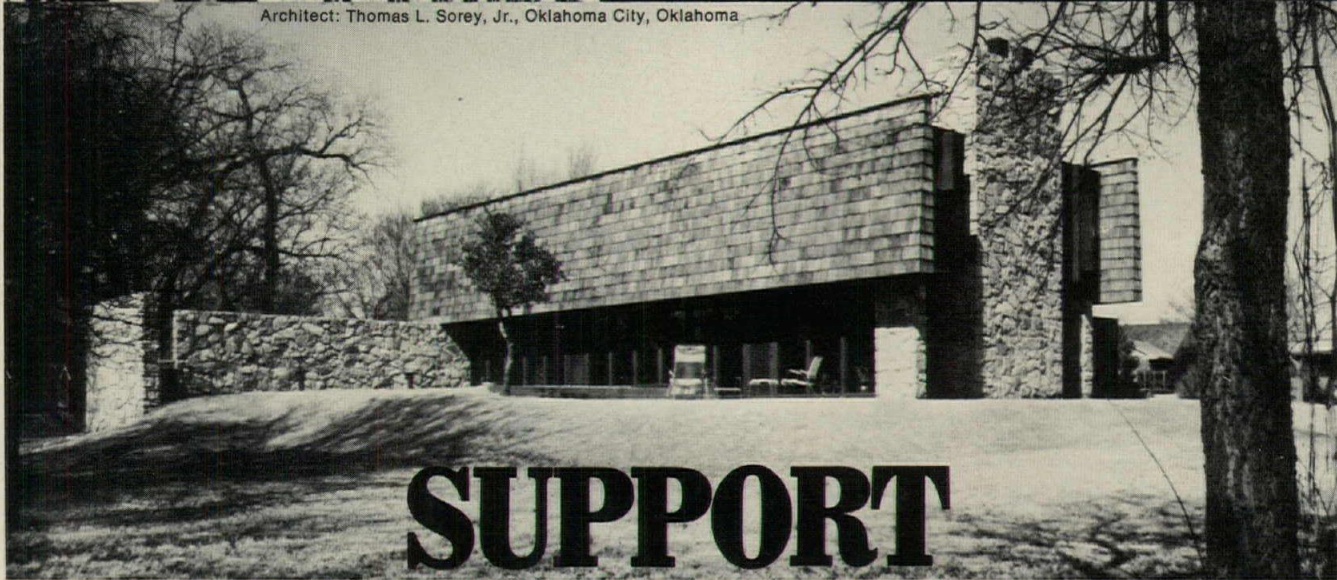
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KOPPERS SUPER WOOD BEAMS



Architect: Thomas L. Sorey, Jr., Oklahoma City, Oklahoma



SUPPORT THIS AWARD WINNER

The architect selected Unit® laminated wood beams as the most direct way to provide structural support for this Record House. The laminated beams horizontally span the house at both levels providing great structural strength while blending harmoniously with other wood components. Beams extending outside were pressure-treated with Wolman® brand wood preservatives to protect against weather.

Unit laminated beams are especially suited for long-span openings such as carports, for ridge and rafter beams in modern

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Beams, Forest Products Division, Koppers Company, Inc., 814 Koppers Building, Pittsburgh, Pa. 15219. Other great Koppers super woods include, Cellon®-treated wood, and Non-Com® fire protected wood. Look for us in the Yellow Pages. For more facts on this Record House, please refer to the editorial section.

S-42

KOPPERS

Architectural and
Construction Materials

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Make sure your patio doors have PPG Safety Glass.



These long, jagged edges will never threaten a child.

PPG HERCULITE® K Tempered Safety Glass is so strong that it takes most bumps that shatter ordinary glass. And, if it ever does break, it crumbles into the small, rounded pieces shown at right. They won't cause serious injury.

PPG HERCULITE K tempered safety glass meets U.S.A. Standard Z97.1. This is particularly important now that building codes, trends in liability suits, and governmental agency attitudes place great emphasis on consumer protection.



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Totally new. Up to now you had a choice of plain designs (domestic) or fancy prices (imported). Now we offer you fancy designs at plain prices (both American made). ❄ Other luxurious bath accessories in the complete line, called Sterling. Made by Del Mar. Five finishes. Priced comparably to better plain lines. Example: \$2.25 suggested list price for toothbrush & tumbler holder in polished chrome. ❄ For more information and price list, contact your contract hardware supplier. Or write for complete catalog to Del Mar Manufacturing Co., 12901 So. Western Avenue, Gardena, California 90249.

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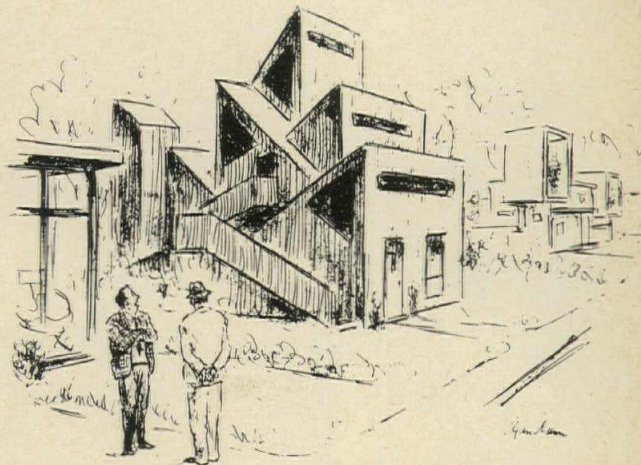
RECORD HOUSES OF 1968

The box has indeed been broken, as Alan Dunn deftly parodies below, with dramatic and varied interior spaces being expressed in an equally innovative manner on the outsides of many of today's houses. In fact, one is forced to suspect that the sculptural forms of more than one of the residences in this thirteenth edition of Record Houses was first visualized by its architect in model form, be it clay or cardboard, rather than as traditionally sketched elevations. And, though there are houses here of all kinds of materials, most of them are being built of wood: even Miesian steel forms and Le Corbusier's stucco or concrete forms, rephrased in wood.

But the houses shown here—big and small, costly and budget, assertive and quiet—are each, for its own locale and type of design, fine examples of fresh and livable planning. We are proud to present to the architect and owner of each ARCHITECTURAL RECORD's Award of Excellence in House Design for 1968.

General, over-all design sophistication would also seem to be on the increase—thanks, without doubt, to the great demonstration of interest and involvement by most of the communications media. As the actual architecture and its interior spaces becomes more eventful and varied, the compatibility of all details and fittings in a house gains in importance: it is hoped that the readers of the bookstore edition of this issue will note the skillful care and concern that the architects have devoted to these twenty houses, including, in a large proportion of them, the interior furnishings and decoration.

—Herbert L. Smith, Jr.



"He 'broke the box'
all right—
if that's
any consolation."

Drawn for the RECORD by Alan Dunn



Bill Maris photos



SUBURBAN HOUSE

PURCHASE
NEW YORK

Excellent proof that a fresh, visually interesting building can be created within the framework of fairly stringent design codes is furnished by this handsome house. Local ordinances restricted building in the community to two-and-a-half stories in height, with a minimum of 35,000 cubic feet enclosed, and mandatory pitched roofs at not less than 6/12 slope. There were also minimum cost restrictions. Apart from the desire for a strong contemporary design, the owners' requirements were quite simple: living area, dining space, kitchen and powder room at grade level, three bedrooms and two baths above.

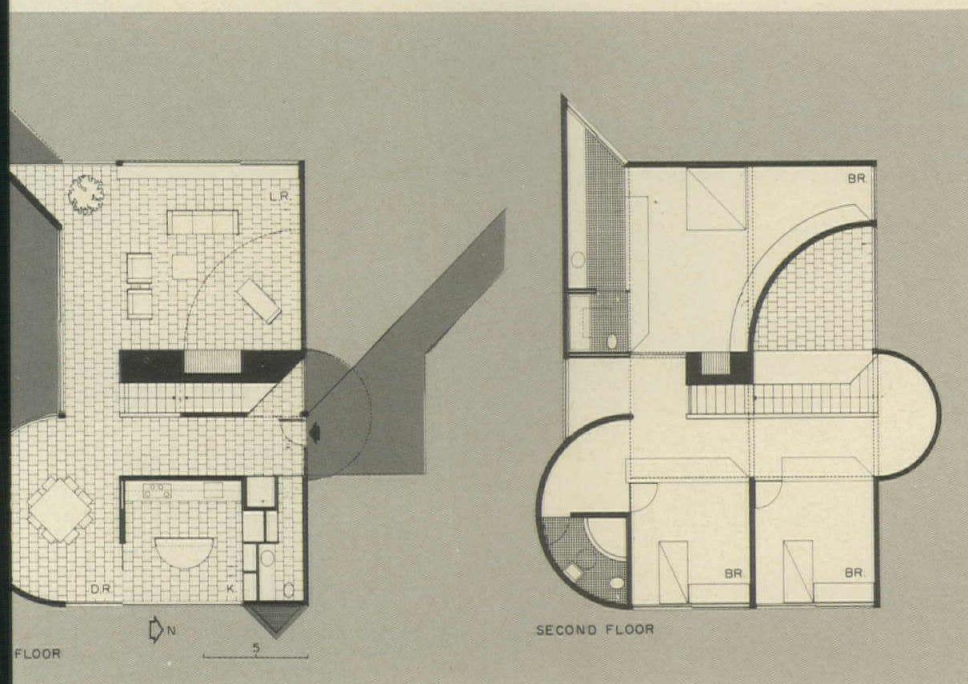
The white-stuccoed, tene-roofed geometric forms which evolved are probably remote from the designs the code-writers envisaged they were espousing, but following them to the letter has produced one of the most creatively significant houses of the year.

The site is a large, wooded one of 25 acres. The architects have placed the house in a private clearing within the woodland in a manner aimed at creating a series of "visual experiences". They describe it as follows: "having meandered up the winding drive, catching glimpses through the trees of the house, one arrives in a parking area. With the future addition of a garage and guest house (conceived of as a gate) the scale change from vehicular to pedestrian movement is made specific. From there, a variety of vistas, intensities and directions of light, and changes of shapes and dimensions, hopefully achieve the spatial richness and vitality we desire. Terminating the internal sequence is a complex configuration tying upper living space and stair-hall to the anchoring fireplace: here one sees back across the clearing to the enveloping woodland."

Architects: Charles Gwathmey and Richard Henderson of Gwathmey & Henderson, 881 Seventh



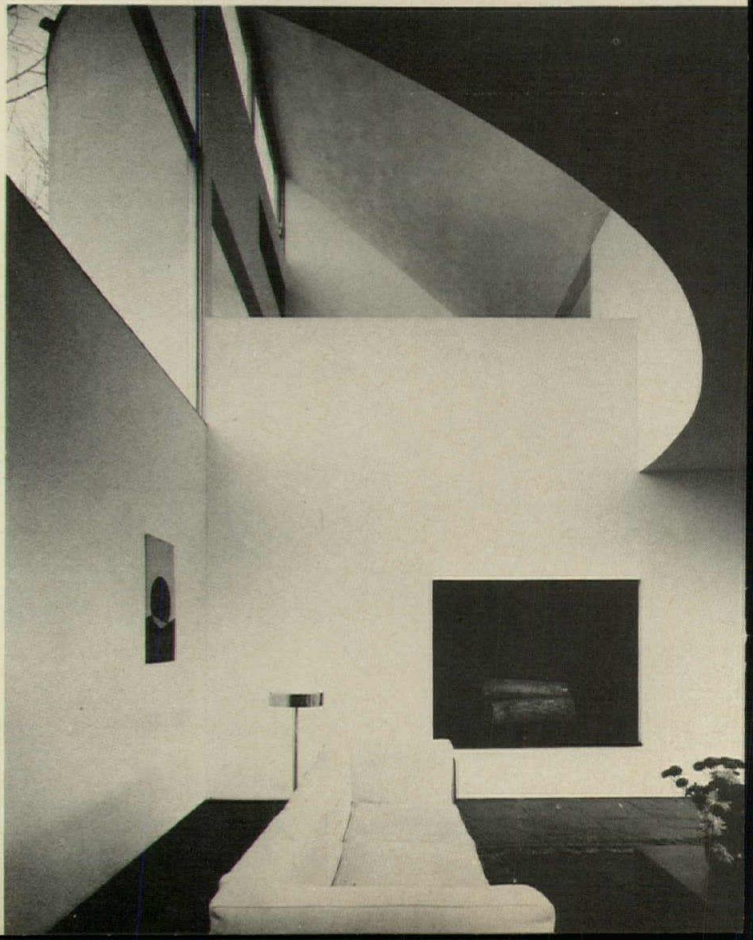
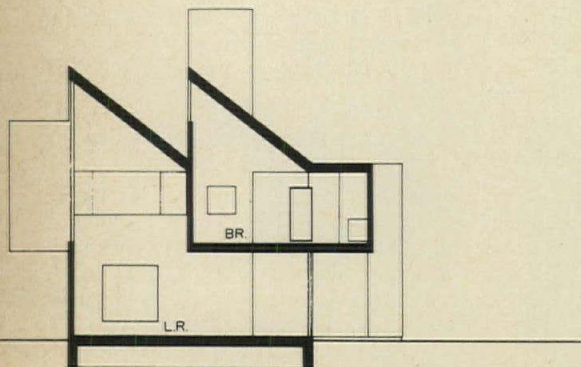
Avenue, New York City. Contractor: Caramagna, Barbagallo & La Vito; landscape architects and interior designers: Gwathmey & Henderson.

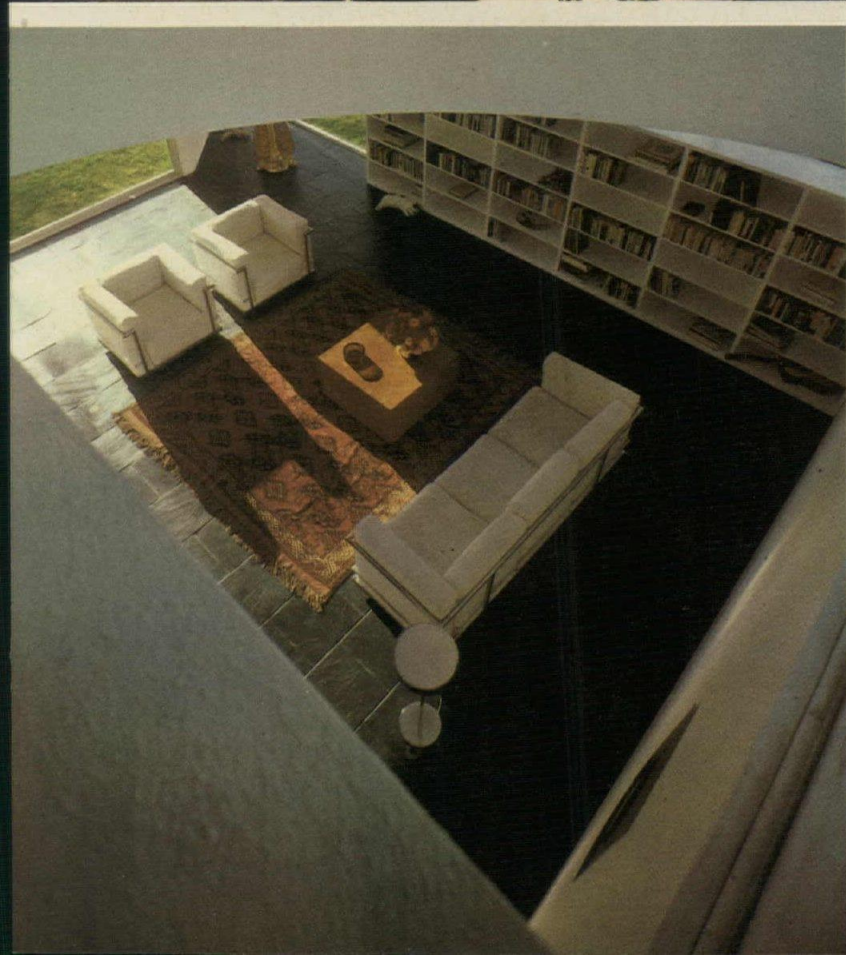




Charles Gwathmey and Richard Henderson have unified their strong architectural design in this house by planning the interiors and landscaping as well. Thus all, including the owners' harp in its special niche, has an unusual functional and visual compatibility.

As the architects stressed in their comments on the preceding page, room shapes and window placement have been studiedly varied to produce a constantly changing sequence of woodland views and lighting effects. Artificial lighting has been built-in to add yet other effects.





LIPMAN HOUSE

DENVER
COLORADO

A warm, comfortable three-level house, with a structure formed by a series of tall Y-shaped "trees", was designed on a moderate budget by architect James T. Ream. The owners, a young Colorado family, wished to build a house that would affirm its natural mountain setting. Aside from their obvious connotation, the architect felt that the "trees" relate to the forms of many mining structures still seen in the mountains west of Denver.

Made by sandwiching 2 x 6s, 2 x 10s, and 2 x 12s, the trees were fabricated on the ground, then hoisted into position. Because the house is anchored to the ground only by the trees, site grading and foundation work were kept to a minimum. The exterior balconies, which are suspended from the structure by cables, seem to float over the site.

The living, dining and library areas are continuous on the entrance level to provide an open space for the full 42-foot width of the house. The balcony-bridge connects the stair with the parents' bedroom and dressing area, bath, utility, and guest rooms. On the below-grade level, open on one side because of the ground slope, are two children's bedrooms closed off by folding doors. Opened, the doors provide another 42-foot area to be used for play on stormy days.

Windows, placed high on the facade, let light into the house while keeping the interior private from the street (see photo below).

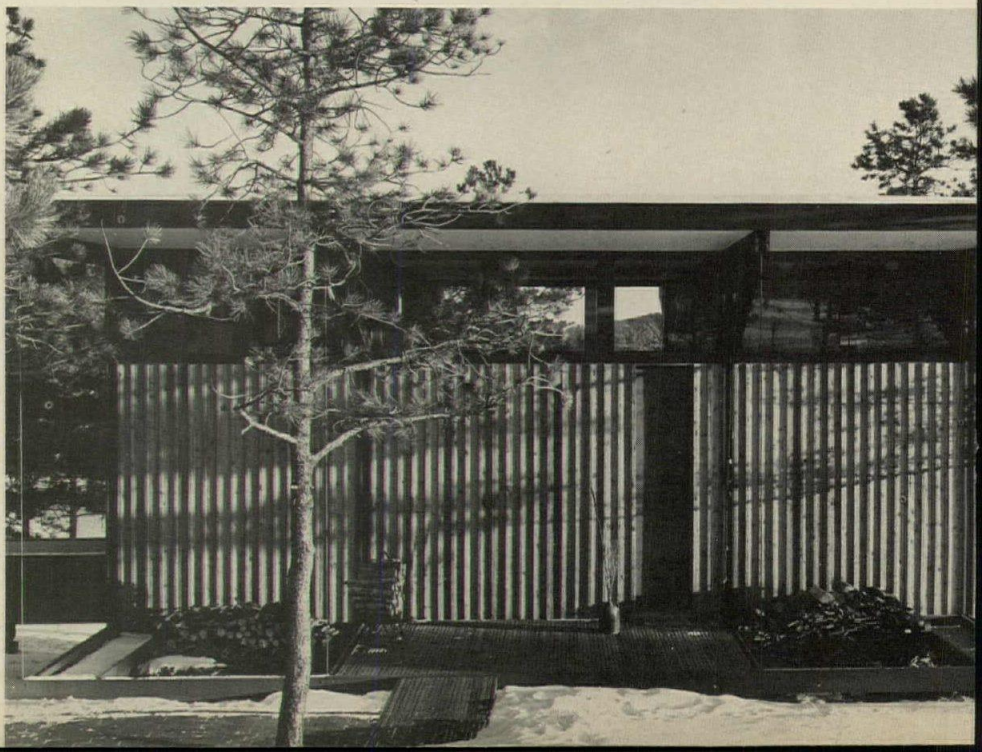
The exterior materials are rough-sawn cedar siding, with fir posts and beams. Cedar is used again in the interior along with white plaster board for the walls, and quarry-tile for the floors. Here, a very individual house has been created for a moderate \$36,000.

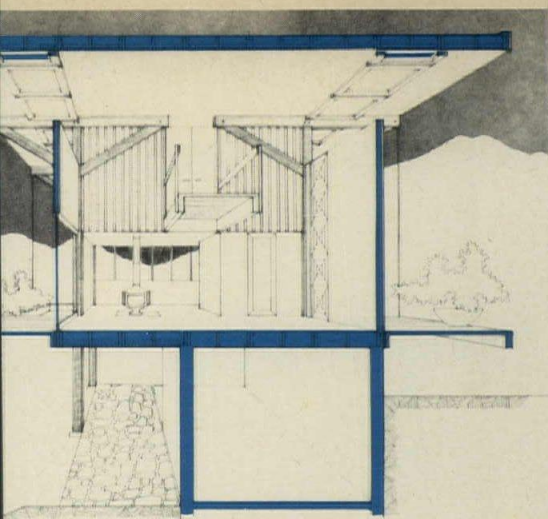
Architects: Ream, Quinn & Associates



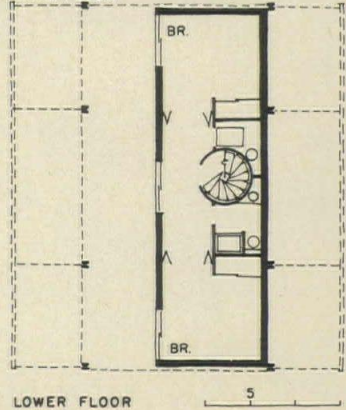
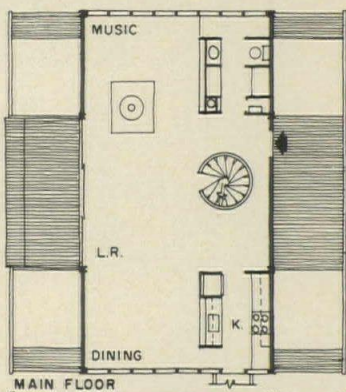
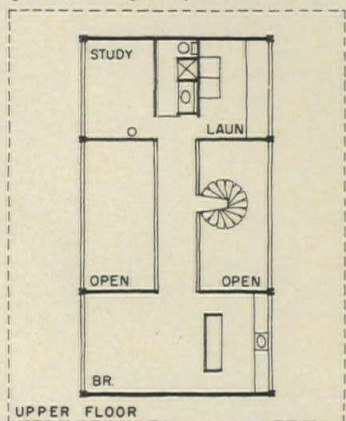
—project design: James T. Ream, 1761 Green Street, San Francisco.

Owners: Mr. and Mrs. Peter Lipman; associate architects: David L. Van Wormer and Childress; structural engineers: Ketchum, Konkel, Ryan & Hastings; contractor: Burton A. Payne.





Set on a steep hillside facing the Rocky Mountains, this house achieves the sense of sheltered warmth desired by its young owners without sacrificing any of the view. Standing outside on the balcony (see photo left), which is hung from a system of structural "trees" by steel cables, would be an invigorating experience at any time. On the inside, two large open areas give a feeling of spaciousness.



Roger Ewy photos



WEBB HOUSE

TAMPA
FLORIDA

Details of this house are so well balanced that you are scarcely aware of the pervasiveness of the hexagonal form as you view the elegant courtyard in the photo, opposite. Besides the gate lock, planting areas, and flagstones, the house itself is comprised of a hexagonal module. Seven hexagons are grouped to form the first floor, which is connected to an outlying hexagonal studio by an enclosed swimming pool. A pair of hexagons form the second floor.

In plan, the main structure is symmetrical, centering around a hallway about which all the rooms radiate. Entering into the hallway which contains a bar, guests are able to circulate easily to two living rooms, the dining-kitchen and out to the pool. Two guest rooms are also accessible from the hallway. Upstairs, a bedroom, dressing room, sitting room, balcony, and a bath form the master suite.

Being aware of seasonal changes in the Florida weather, the owners wanted two living rooms—for summer and winter. The summer room, facing out onto Tampa Bay, has three floor-to-ceiling window walls opening to terraces (photo, below, left). Cozy and more enclosed, the winter living room has a large fireplace.

The architect has created very beautifully shaped rooms within the hexagon (see plan next page). Because of the many wall-facets and oblique angles, light patterns are quite effective. The spacious guest rooms show especially well how the hexagon can be divided into functional spaces.

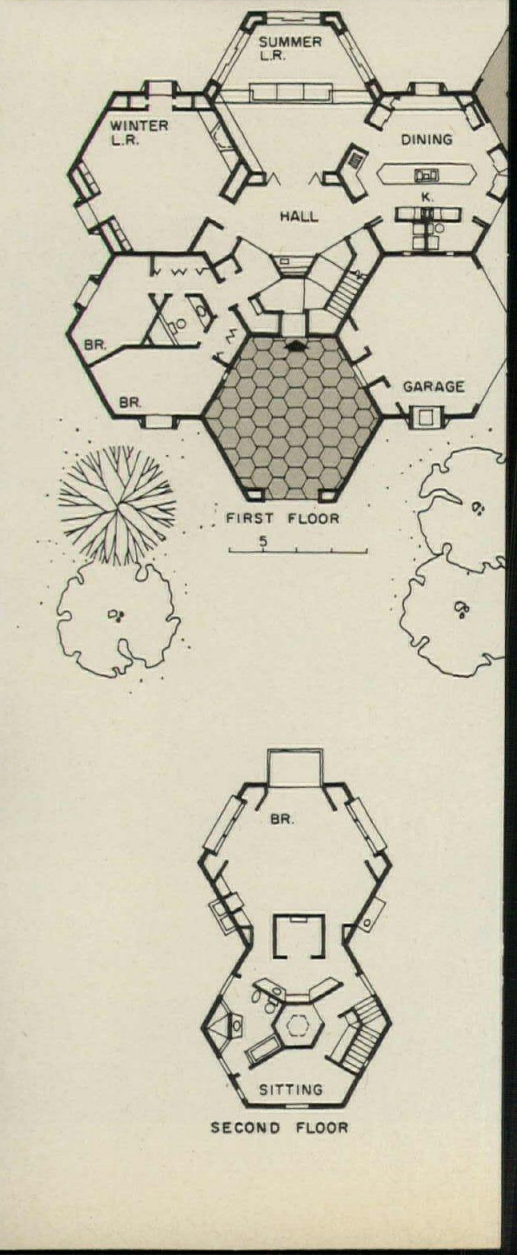
Geometric order, terra-cotta tile floors, and deep set window voids give the stucco house a somewhat Mediterranean character which works against the semi-tropical vegetation and the blue bay.

Architect: Mark Hampton, Stovall Professional Building, Tampa, Florida. Owners: Mr. and Mrs. Guy R. Webb; mechanical engineer: Julian C. Johnson; contractor: T. Van Eyck & Son Contractors, Inc.



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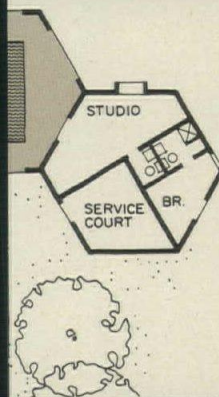


Mark Hampton's design for the interior of this hexagonal house is very successful. The kitchen and dining areas each occupy one half of the same hexagon. A work counter topped with Alberene stone divides them. Direct access to an outdoor terrace, the summer living room, and the pool has been provided from the kitchen area (upper photo, left).

Part of the summer living room (lower photo, left) is on terrace level with the remainder one step up on the level of the entrance hall, which permits a couch to be built into the step. Like the rest of the house, the atmosphere of the summer room is informal, and serves as a good backdrop for conventional furniture, as well as for contemporary pieces by such designers as Eames, Breuer and Saarinen.

The 24 by 50 foot swimming pool is screened in, creating an outdoor "Florida room". It is surrounded by a concrete deck which has a surface resembling travertine.

Much attention was paid to landscaping: the entrance court and terraces are lushly planted with monkey grass and bird of paradise flowers. The concrete paving stones were specially made with a texture which will encourage growth of moss and lichen.



FUCHS HOUSE

WESTON
MASSACHUSETTS

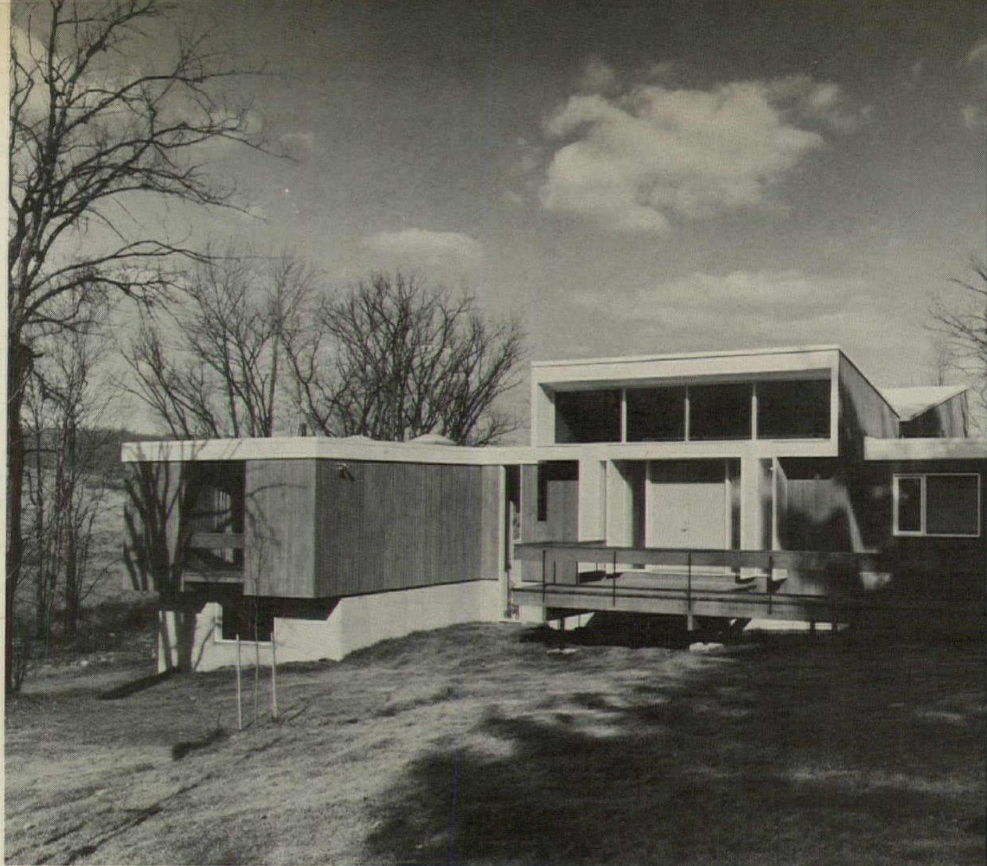
An example of a house designed explicitly for its site, this contractor's own residence uses some very effective devices to cope with both the advantages and peculiarities of its suburban dell. The otherwise idyllic land on which the house is located is very exposed on three sides: one faces a highway; the second side bounds a road to a summer-active beach; and along the third is a public access road.

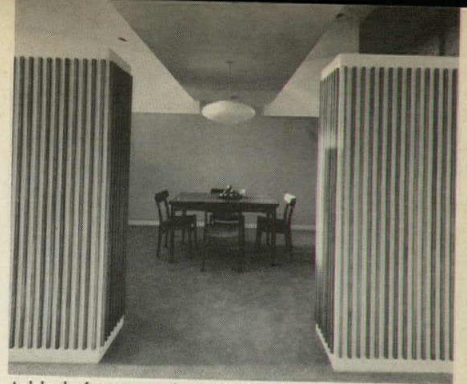
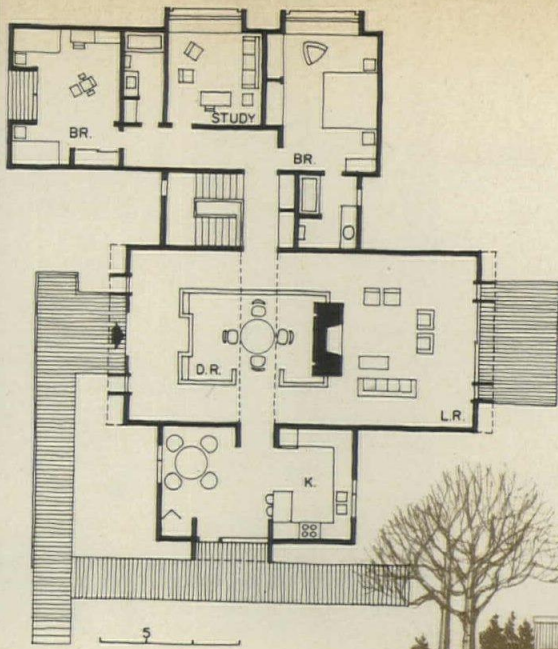
Architect Flansburgh comments that "only the fourth side, which faces a view to the north, has any degree of seclusion; and the living room is logically placed to overlook this singular vista of small, sharp rolling hills, rocks and woods. We sought to reflect this terrain in the forms of the house, to create a degree of privacy for all the other rooms, and to bring in needed light from the east, south and west."

All these aims have been handsomely met. A "butterfly" roof, with the glass clerestory areas it provides, and relatively large, well-placed windows amply solve the light problem. Baffles, fins and insets shield the glass areas for privacy and from glare. As the house was expressly designed to be viewed from a considerable distance on the surrounding roads, these strong architectural elements are edged in white against the stained, rough-sawn pine exterior for rapid, clear-cut definition.

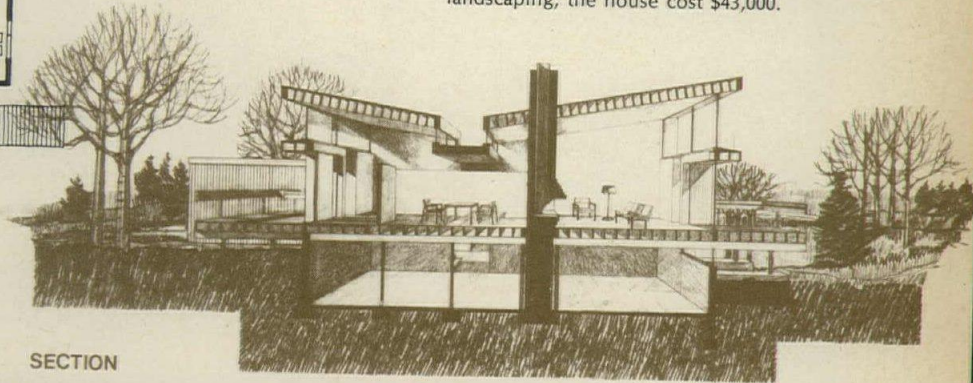
A tidily-zoned plan places major living spaces under the big, light-trapping roof, directly flanked by services on one side, and by bedrooms on the other, at a slight remove for quiet and privacy. The dining room has been handled in an unusual manner, with head-high screens defining it within the living space, yet sharing the light from the clerestories. The concrete lower level utilizes the slope and has space for playroom, shop, office and future bedrooms.

Architects: Earl R. Flansburgh & Associates, 119 Mt. Auburn Street, Cambridge, Massachusetts. **Owner:** Kurt Fuchs; **contractor:** Kurt Fuchs.



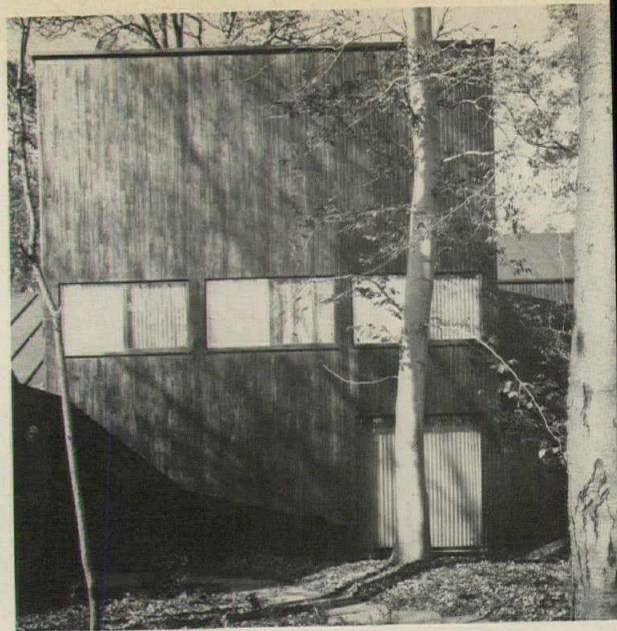
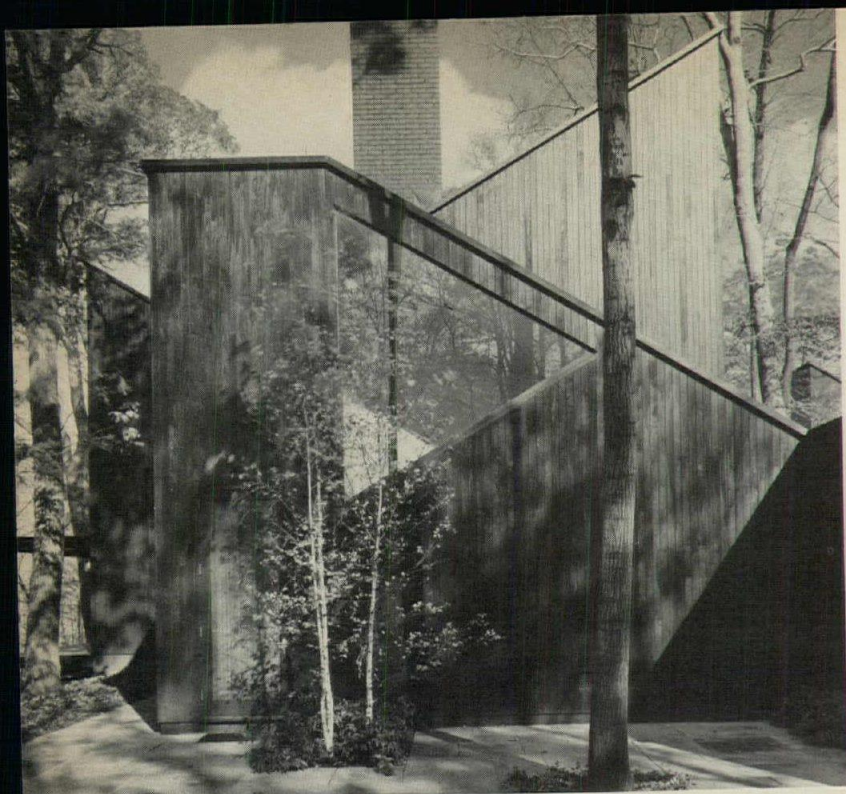


Added focus and daylight for a screened-off dining area (above) is created by a dropped ceiling at the low point of the butterfly roof. With year-round air conditioning, but without lot and landscaping, the house cost \$43,000.



Louis Reens photos





WOODLAND HOUSE

NEW YORK
STATE

"Now you see it, now you don't", is a reaction you might have while passing this house in the woods. Which is a response the architect wanted to achieve by nestling the house inconspicuously among the trees. For those who do approach, this crescendo of shed-roofs appears like a forest hamlet.

Representing another step in the evolution of his "woodland houses", here Barnes created a totally unified design—including interiors, which contain furniture (couch, beds and dressers) of his own "elimination of legs" design.

Barnes has designed a varied, but basically horizontal, rambling house. In this case many of the elements are individualized under their own *terne-metal* shed-roofs.

On a sunny, summer day, with the window-walls open on both sides of the living room and dining-kitchen, the house becomes a large, informal pavilion. Informality is a keynote throughout the house, but it is especially evident in the kitchen, which is well suited for full-family participation in meal preparation.

The living room, with windows open, becomes an interior extension of the balcony. All windows slide open to allow the free movement of air and people, except the triangular ones for which have special casements and sail-like shades.

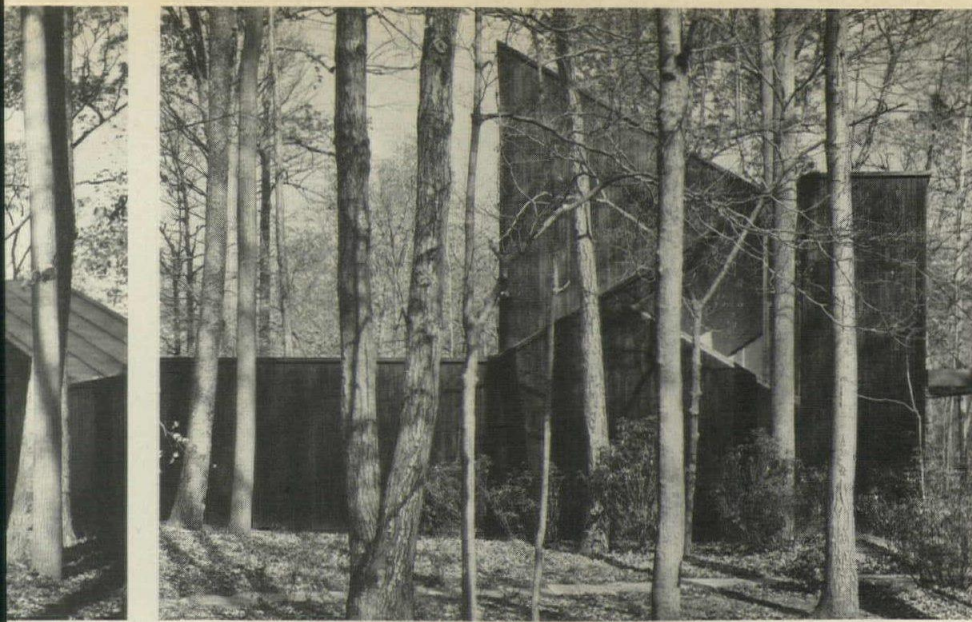
A long entrance hall connects a self-contained apartment (near photo, top) with the rest of the house (center photo, top). A walk down this hall gives an indication of what surprises to expect further on—lively variances in ceiling heights and light qualities.

Living and play areas are on the main floor, with four bedrooms upstairs off another hall that has stairs at each end.

Architect: Edward L. Barnes, 410 East

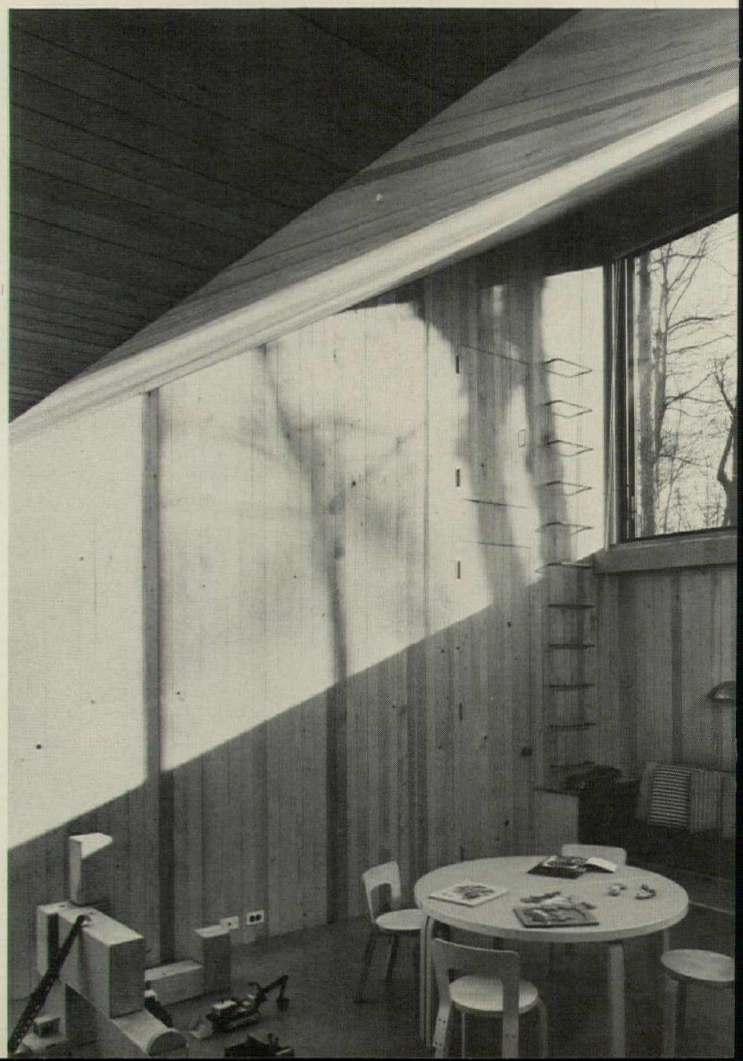
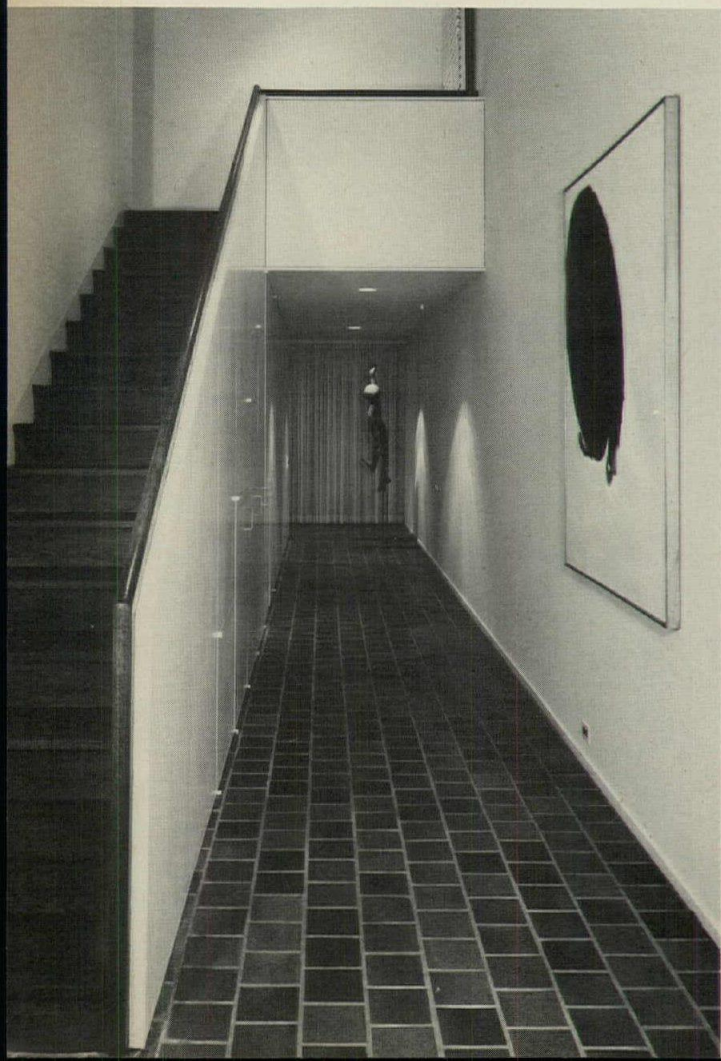
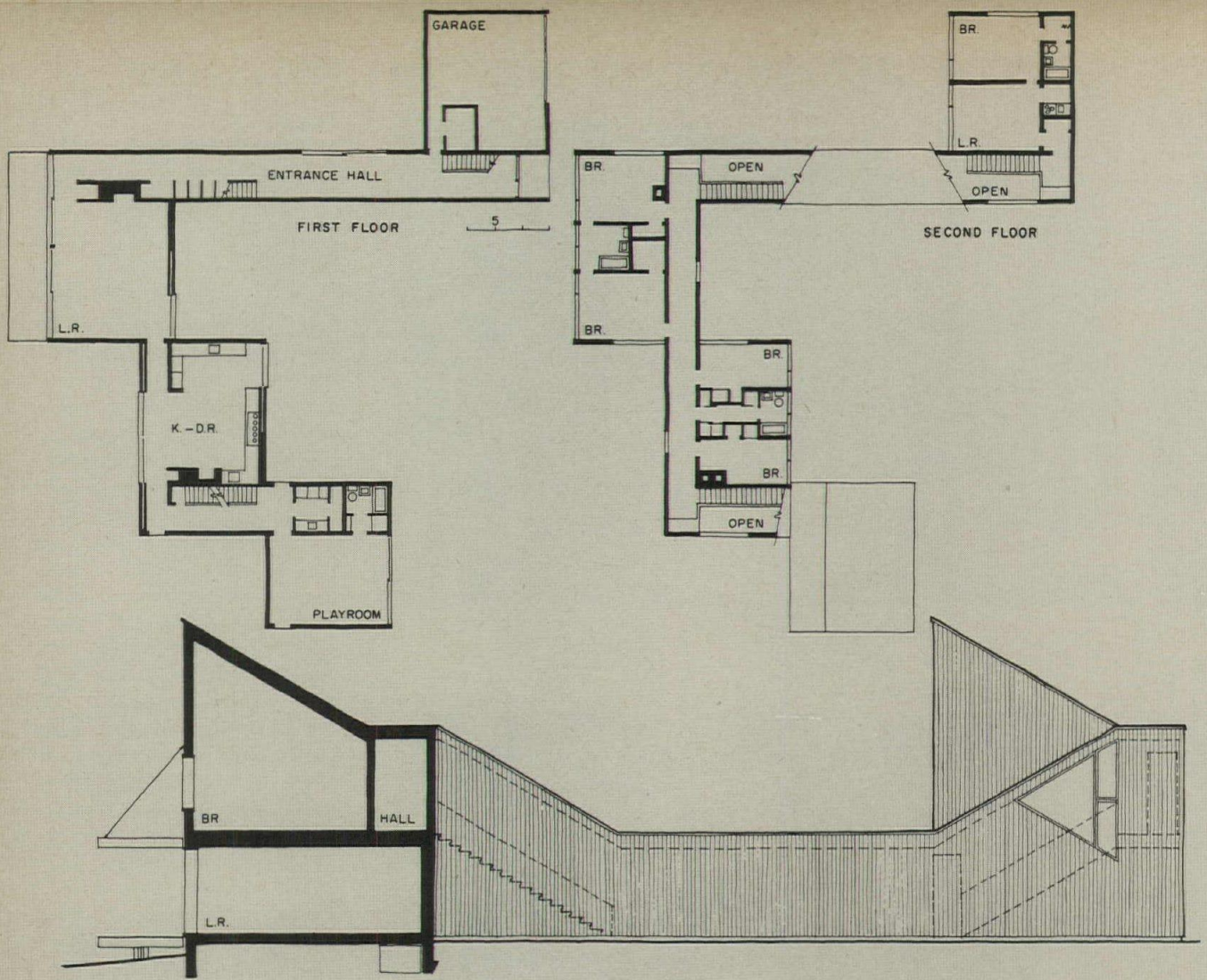
62nd Street, New York City—*associate on job:*

George Large. Engineers: William Kaplan; Tom Polise (*associate mechanical*); Severud Associates (*structural*); landscape architect: Peter Rolland; contractor: Louis E. Lee Co.



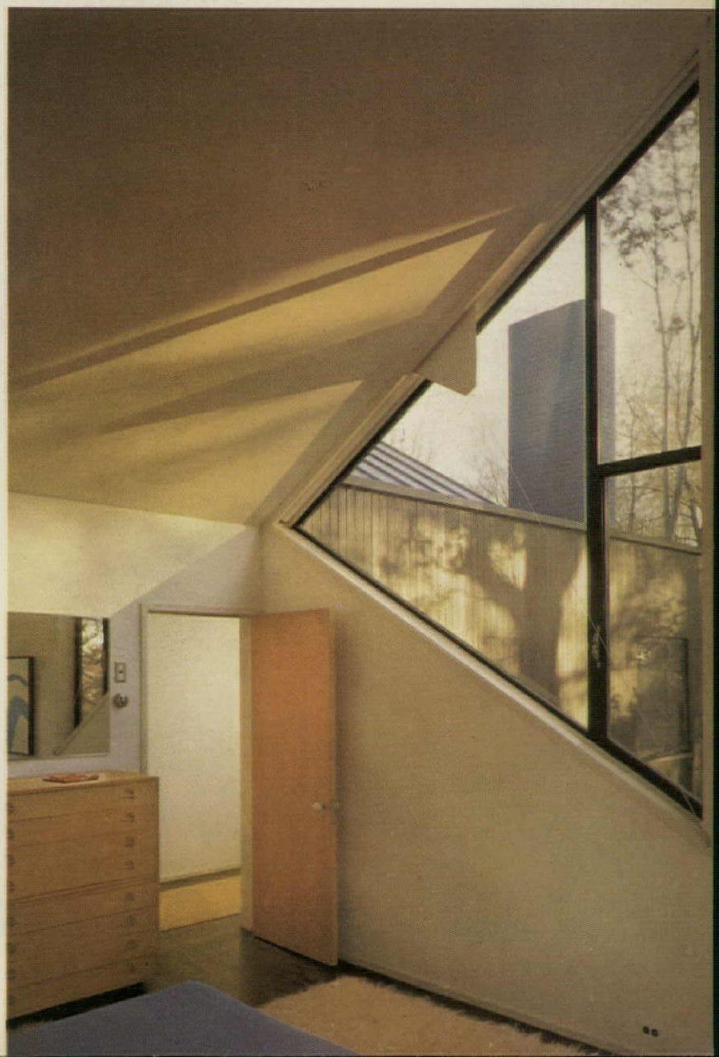
Green © (ESTO) photos







Crisp, warm materials, used throughout the house, show in the entrance hall (photo lower left). In the playroom, a ladder, next to the window in the photo, lets the children climb to an attic-like compartment and hide. Except in the playroom, Barnes has used quarry-tile throughout the main floor. Upstairs, all floors are walnut-stained oak. Downstairs, when the window-walls are open, balcony joins living room area.



DEVELOPMENT HOUSE

SUNNYVALE
CALIFORNIA

This very successful example of a house designed within the disciplines of built-for-sale construction techniques was designed by Claude Oakland for California builder Joseph Eichler. It offers excellent quality and great flexibility within a \$27,000 budget.

The builder's program called for a house that could adapt easily to many styles of informal living, and still maintain an intimacy and privacy for its future owners.

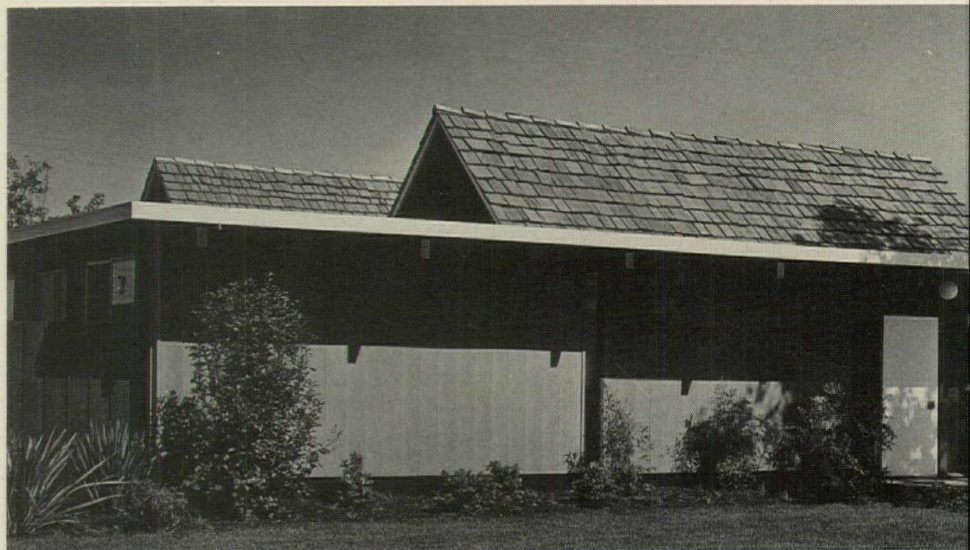
The house opens to the rear onto a fenced-in terrace. On the sides exposed to neighbors and the street, glass is kept to a minimum, and the house looks instead upon an atrium at its center. The floor plan is quite open so that a sense of informality works throughout the interior. The warm California climate allowed the use of many glass areas which relate all the areas.

This house is a variation on the popular plan that articulates functions around a central atrium. While the plan is designed for easy circulation, the dining area is defined from the living room by placing a three-quarter height fireplace between them. Also the ceiling over the dining space is flat and opens to a high gable roof over the living room. Of the four bedrooms, one was placed next to the atrium so that it could double as a library or a family room if the need arises. The kitchen was placed near the garage to cut grocery lugging.

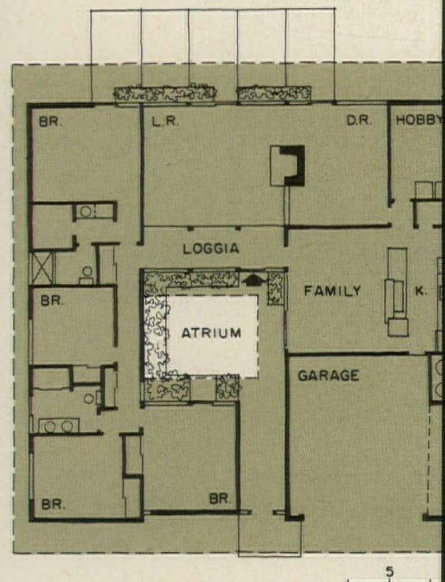
Open gables forming clerestory windows increase the great feeling of spaciousness provided by an exposed post-and-beam structure. Detailing has the virtue of simplicity and control.

All houses in the development have high-pitched roofs and the size and shape of these forms vary to give the community both variety and unity. The twin roofs lend a trim and sprightly character.

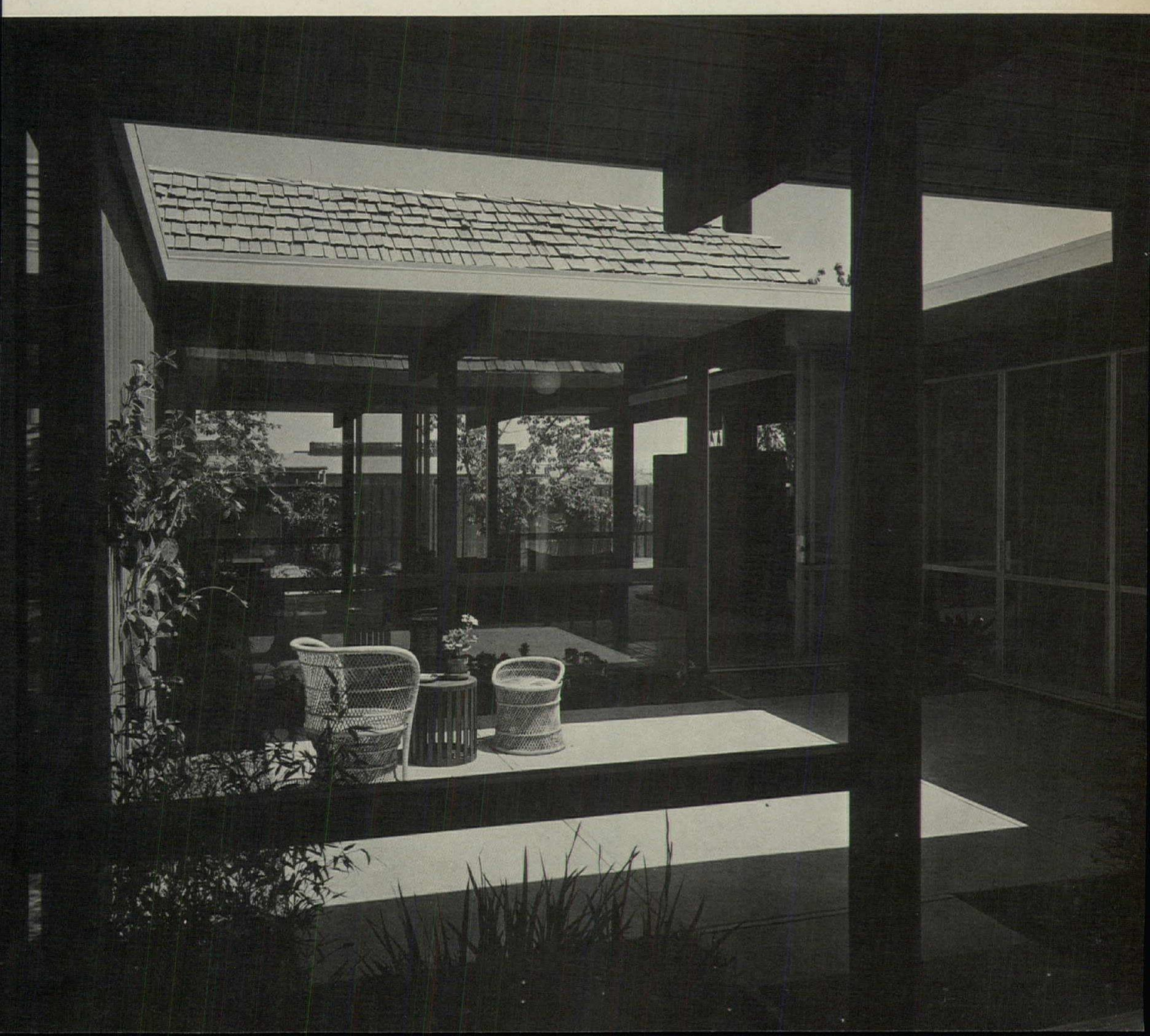
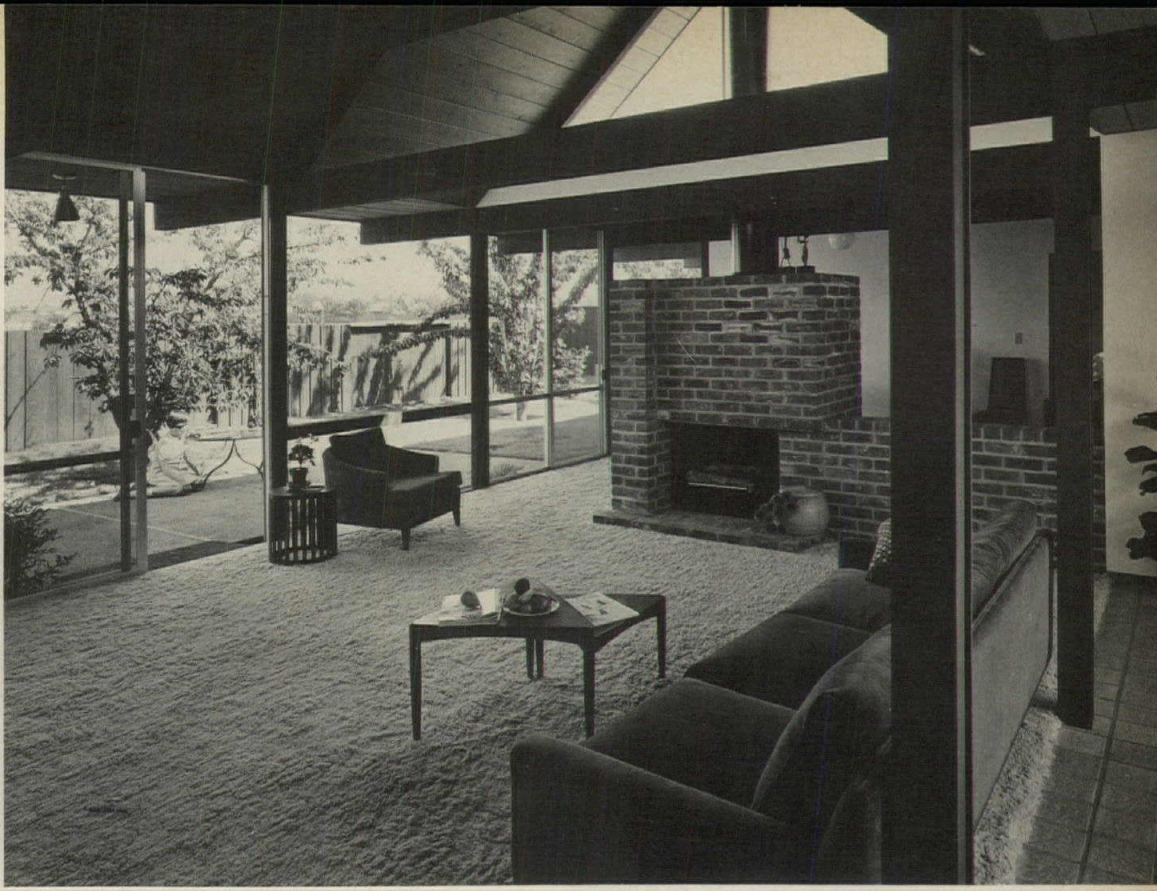
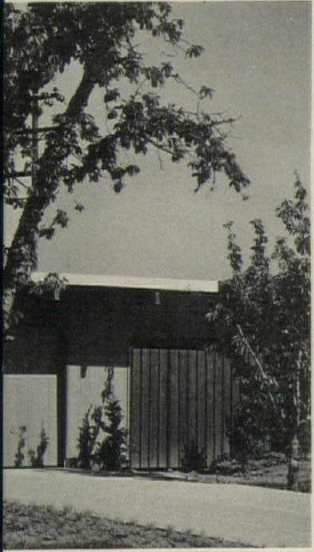
Architects: Claude Oakland & Associates, 111 New Montgomery Street, San Francisco.
Owner and contractor: J. L. Eichler Associates, Inc.; engineers: Richard J. Huyck & Associates; Robert Ritter (heating).



Designed as part of a development community, this house is far more than the usual built-for-sale house. Since most people who buy such houses have children, one design imperative was the use of rugged materials which will stand up to youthful abuse. Also, since many younger parents do some entertaining the house is kept open for a feeling of spaciousness. Yet when there are not crowds in it, sensitive detailing of all the materials lends a feeling of warmth and intimacy.



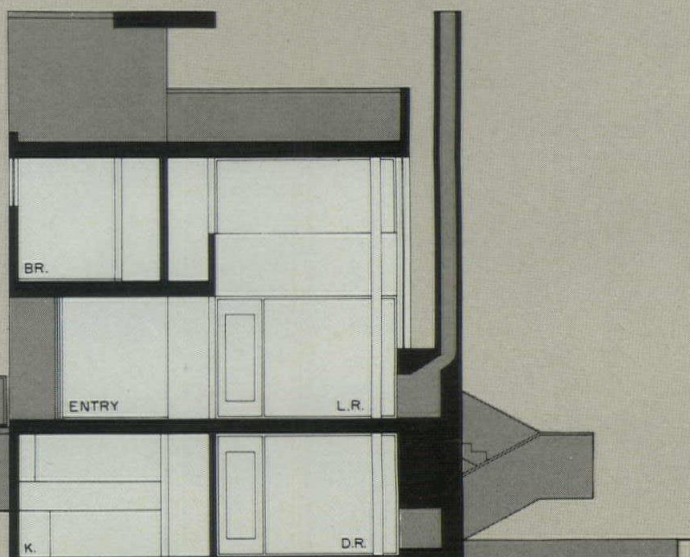
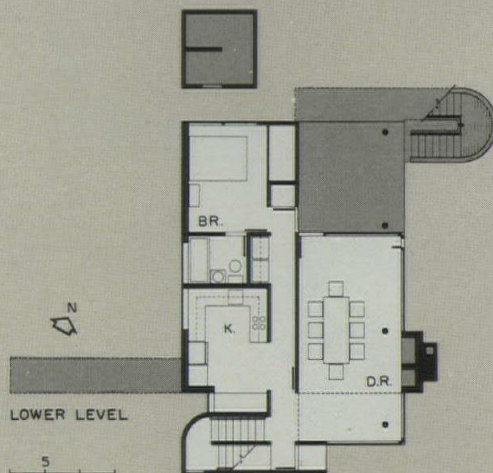
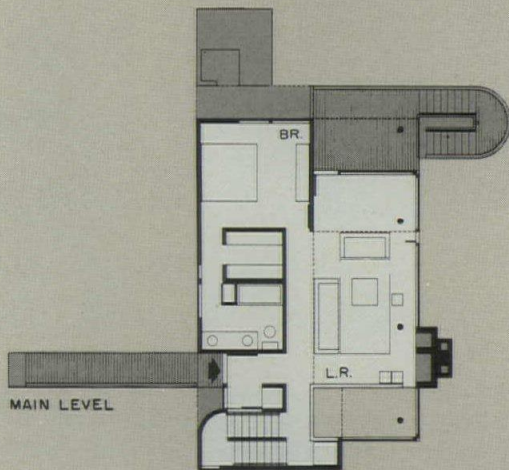
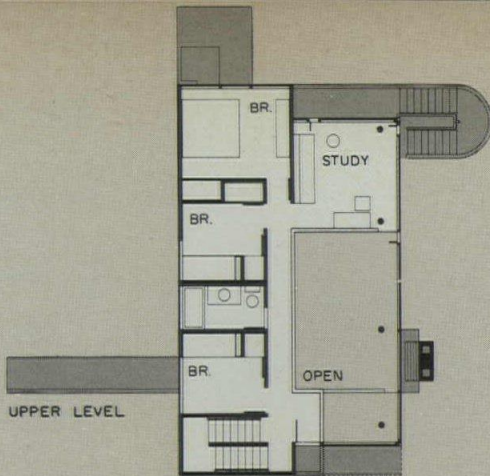
Joshua Freiwald photos





SMITH HOUSE

DARIEN
CONNECTICUT



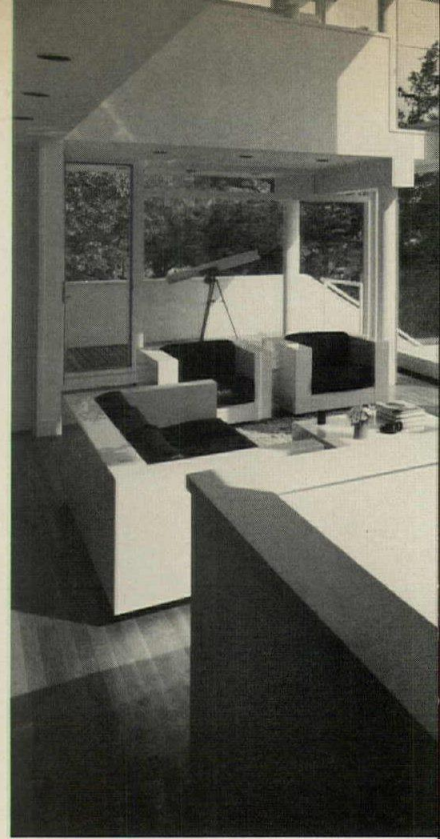
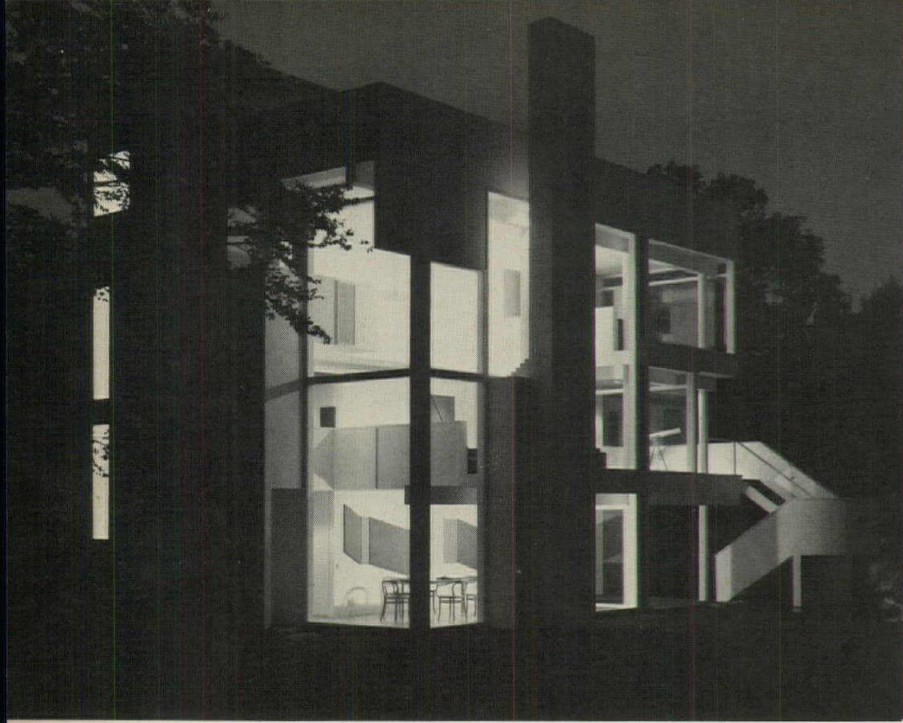
Forceful, direct expression of the plan organization and of the zoning of activities gives this house a freshly handsome, totally unsteretyped character. Thus, the dramatically handled interior spaces are, in projection, used to create an artfully stylized exterior. Design impact is produced by the simplest means, with no frills and a remarkable absence of most current architectural cliches.

Architect Meier states, with equal simplicity, "there is a straight-forward use of a wood bearing-wall and framing system for the enclosed half of the building, coordinated with a steel columnar structure for the open living spaces. This allows for a direct expression of the nature of living and service areas with respect to orientation, view and use. Glass is used extensively in the living areas, while a closed-wall expression is maintained by the use of vertical wood siding for private areas."

The house was designed for a family with two children, and located on a beautiful site of rocky, wooded, irregular terrain overlooking Long Island Sound. Rooms are disposed on three levels, with the "main" floor in the center. The entrance hall, living area and master bedroom suite are on this middle level (a slope in the land made possible outside exits on two levels). The top floor contains children's bedrooms, guest room and library-play area—which forms a balcony. The lower level is for dining, kitchen, laundry and domestic help. Both the living and the dining areas open directly to outdoor terraces, and the house is topped by an outdoor roof deck. Meier adds that "all the living spaces are interconnected vertically: the living area opening up to the library and down to the dining room. They constitute the open aspect of the house and focus upon the view of the water."

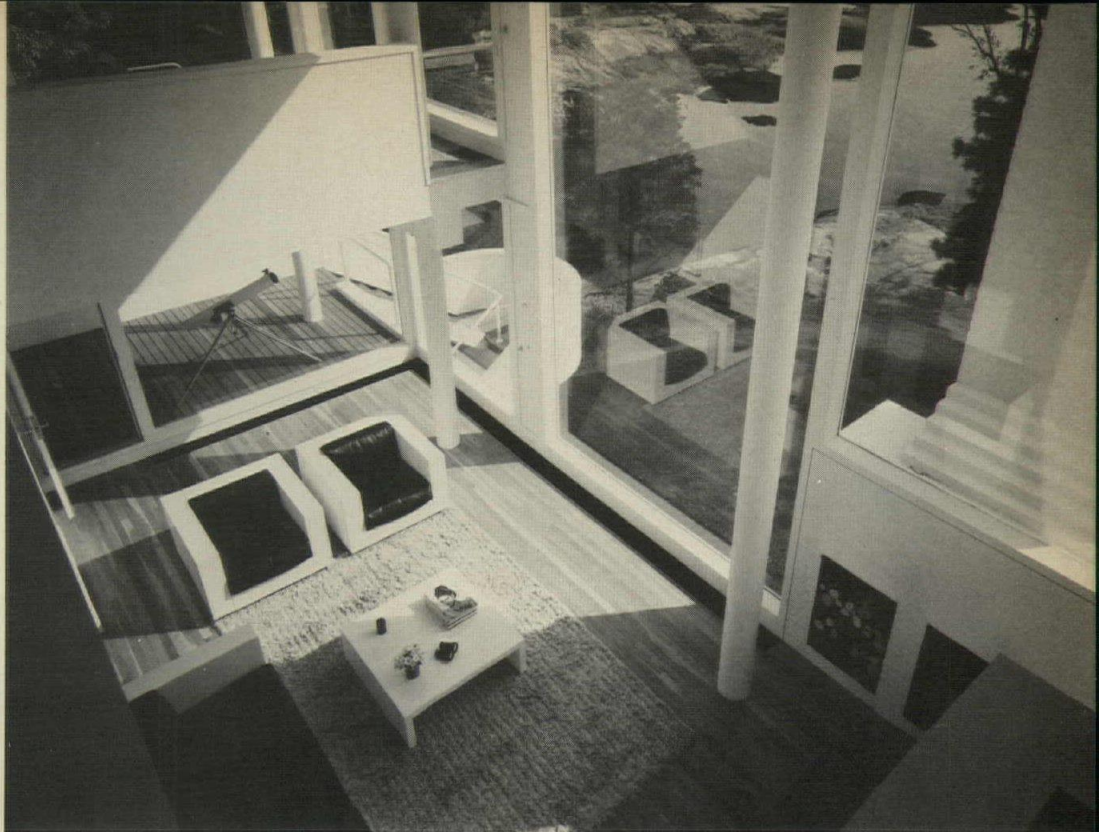
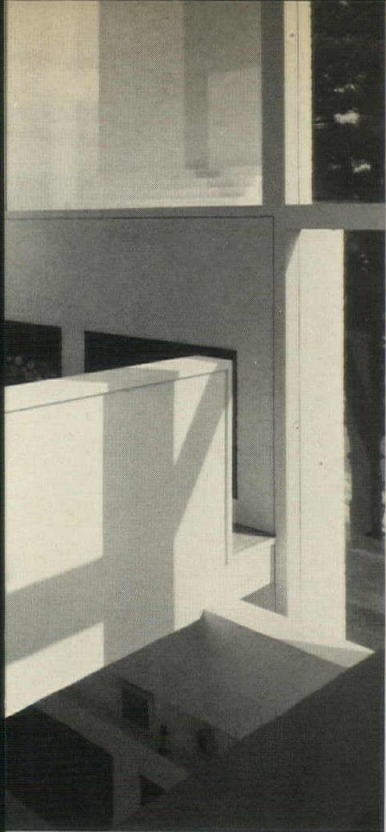
Architect: Richard Meier, 56 East 53rd Street, New York City.
Owners: Mr. and Mrs. Fred I. Smith; **engineer:** William Atlas; **landscape architect:** Richard Meier; **contractor:** Ernest Rau.



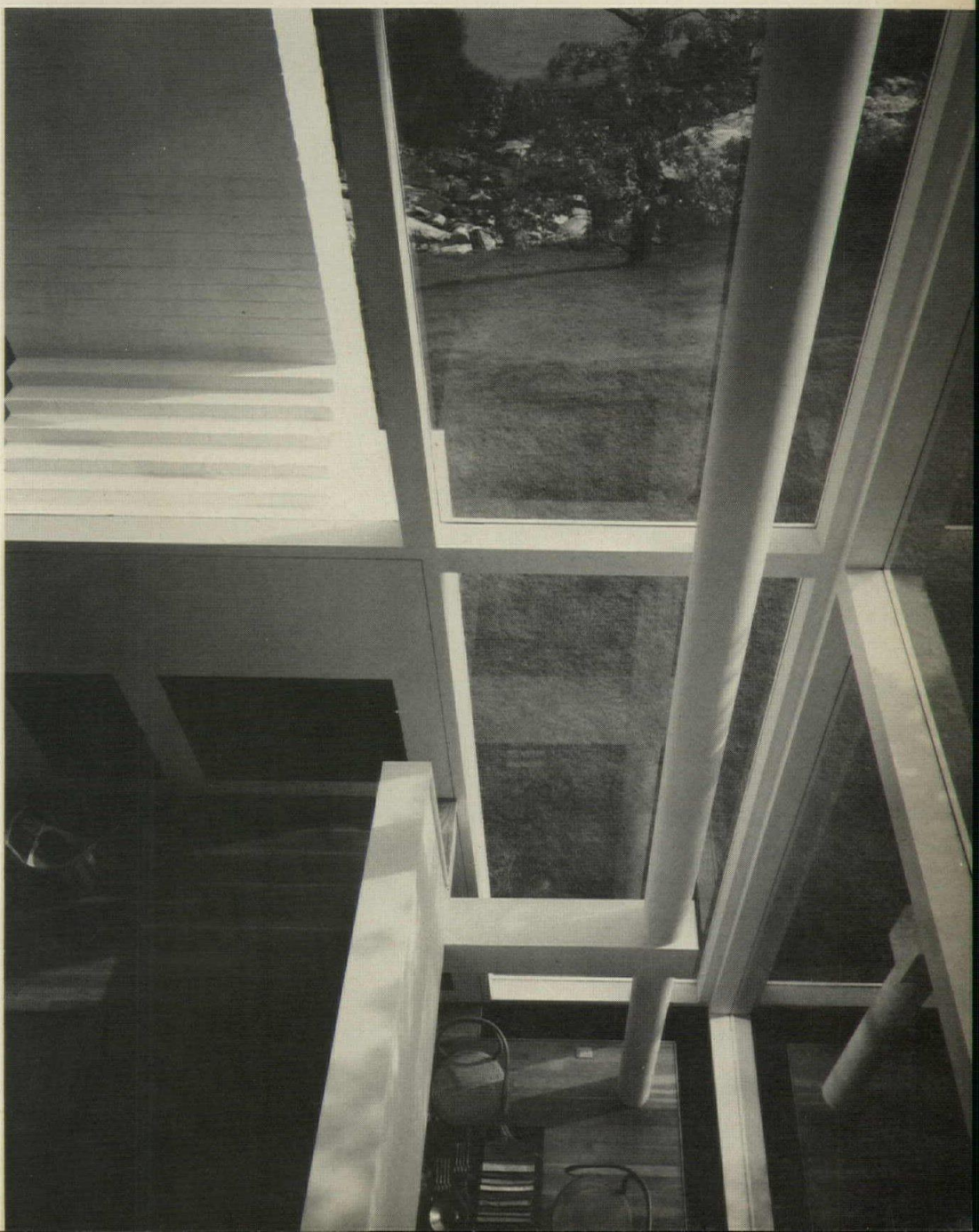


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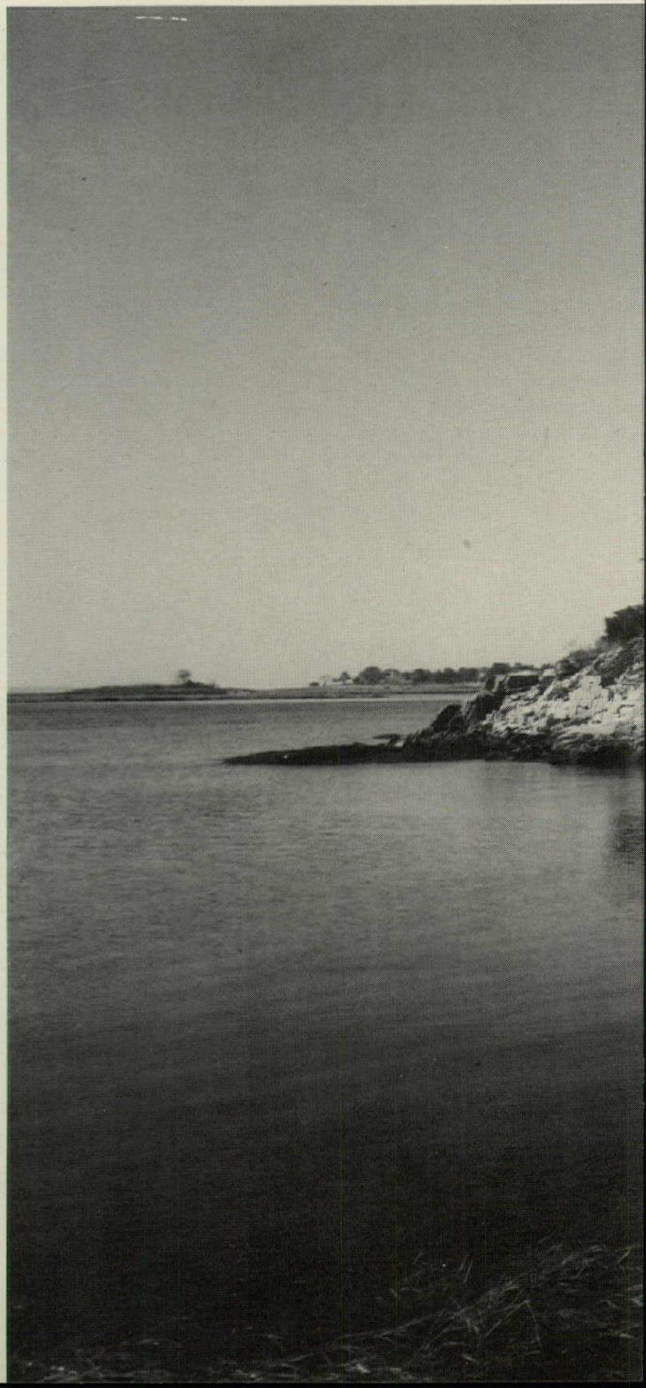
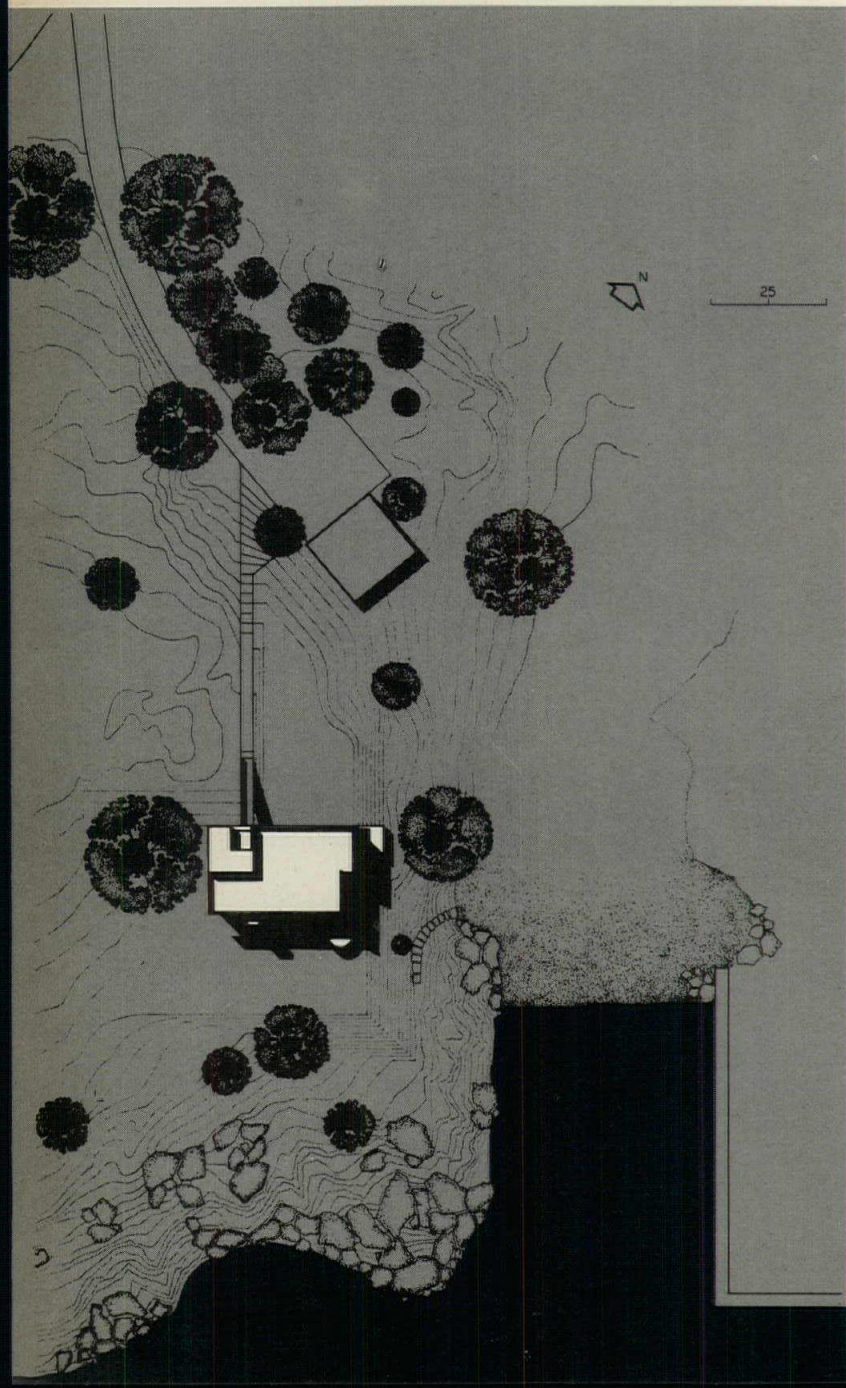
Richard Meier has achieved an unusual design unity outside and inside the Smith house—including the furnishings. Indeed, the interplay of spaces and the simple, almost constructivist forms obviated the "decorative" need to purchase anything but the minimum seats, tables and the like. With the exception of paintings and a few bright accents, everything but the oak floors are as plain as white (interior walls are painted plasterboard). Yet the end effect is far from antiseptic, due to the constantly changing color and light reflections from outdoors. The view in every direction to the water is magnificent, and the house has been organized to obtain maximum benefit from it.

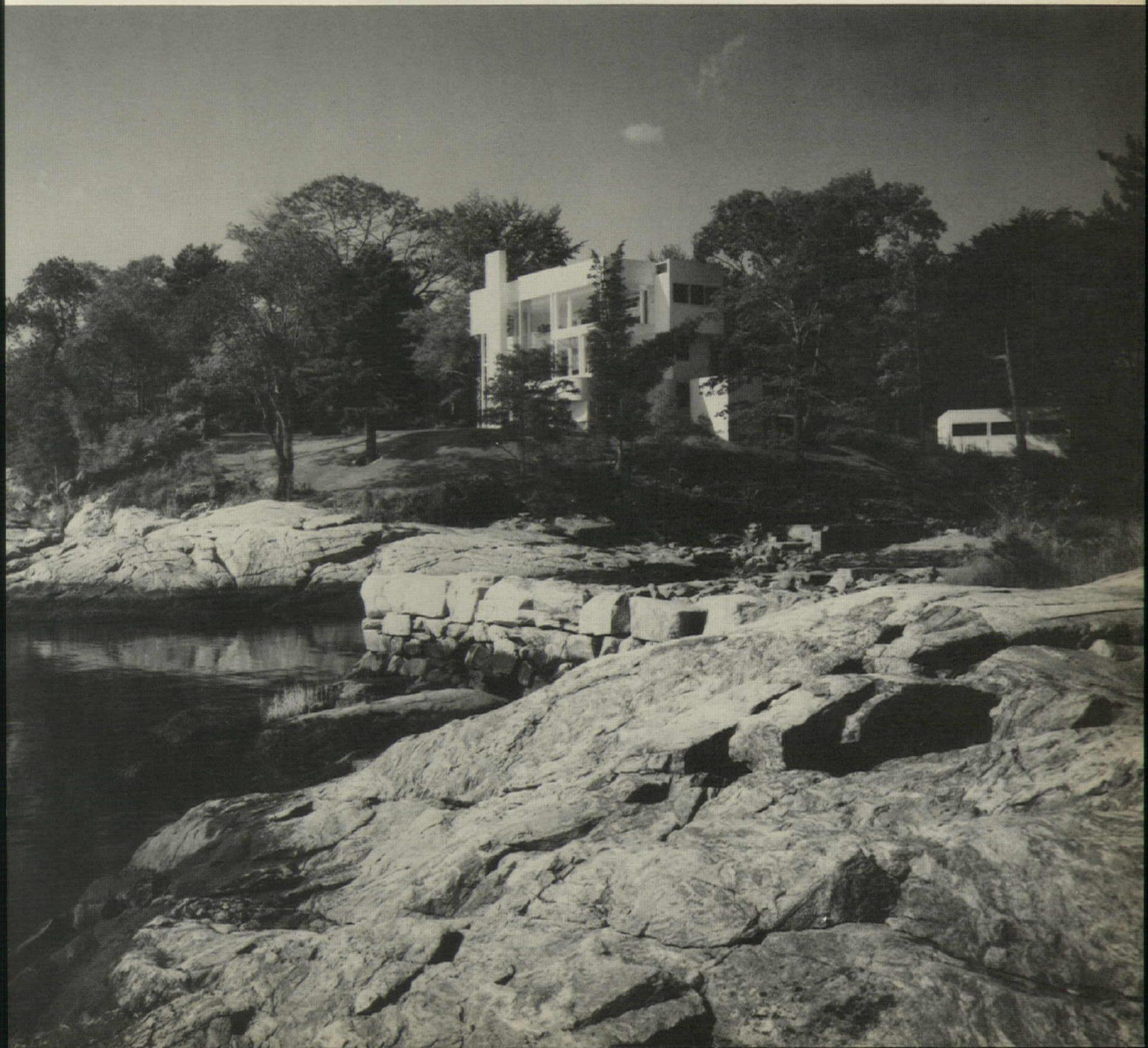


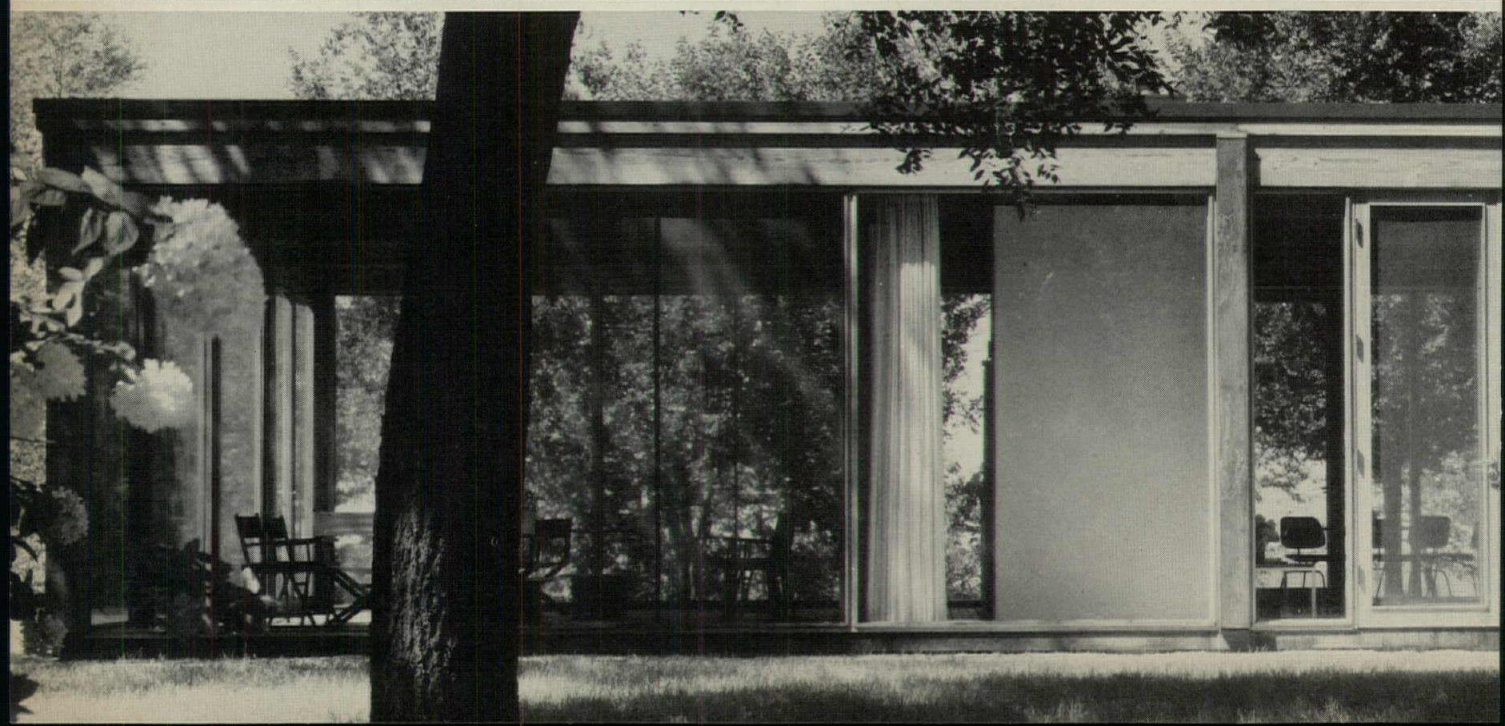


The entrance facade of the Smith house is framed in a grove of pine trees, and relatively closed, in comparison to the view-reaching openness of the water side. As can be seen in the big photo below, the site is a beautiful one of rolling, wooded, rolling woods. There is also a rock-enclosed sand beach at the portion of the water's edge as indicated on the site plan, below left.

The entire house has a strong sculptural quality, which is added to by the bold forms of the freestanding chimney and of the outdoor staircase to the center-level living spaces. The garage is a detached structure at the front.







HICKMAN HOUSE

LAKESIDE
MICHIGAN

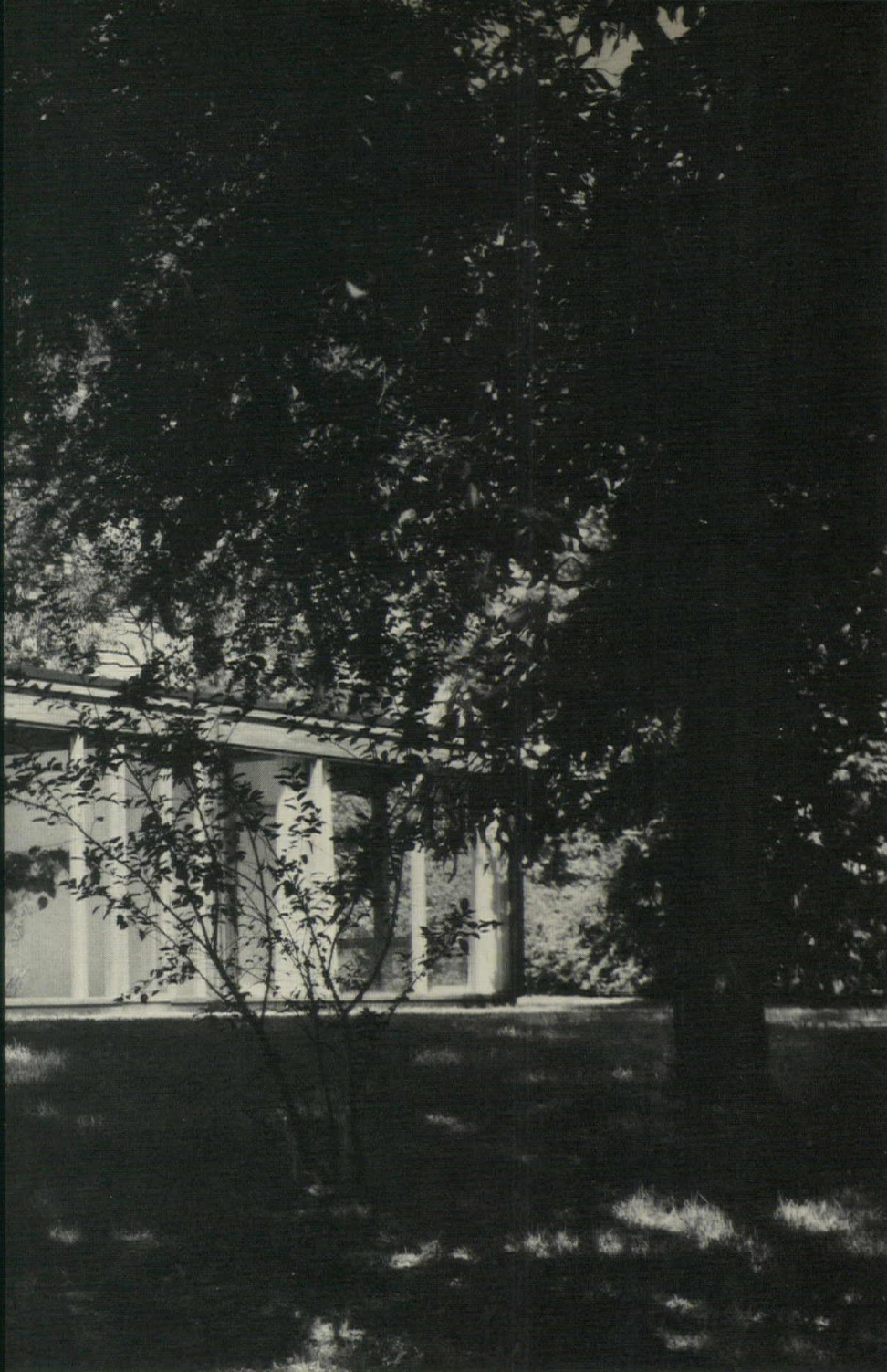
Classic elegance in the Miesian tradition has been achieved in wood and glass for this restrained and finely detailed house in the country. Double virtues of sophistication and economy—the house cost \$28,000—have been obtained through a modular coordination of structure and materials that is carried out in beautifully simple detail.

The structure is an exposed wood beam and column system of 24- by 6-foot bays. Plate glass walls and doors reaching from floor to ceiling are supported in wood framing. This rests on a continuous metal bracket that sets off the structure with quiet precision from its grassy site. The finished floor of brick, laid over a concrete slab on grade, is coordinated with the placement of columns and mullions, which alternate with the slender framing in orderly rhythm across the facade.

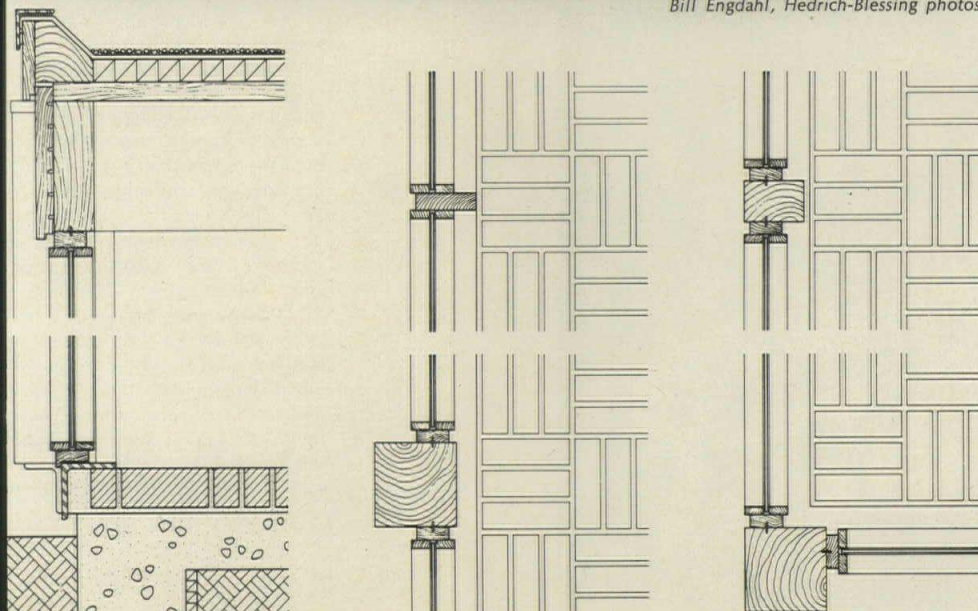
The site is a beautiful and romantic one—75-foot-high wooded bluff over looking Lake Michigan—and its seclusion offered an excellent opportunity of building a house with outer walls entirely of glass. The airy spaciousness of this glass pavilion is increased by an open plan.

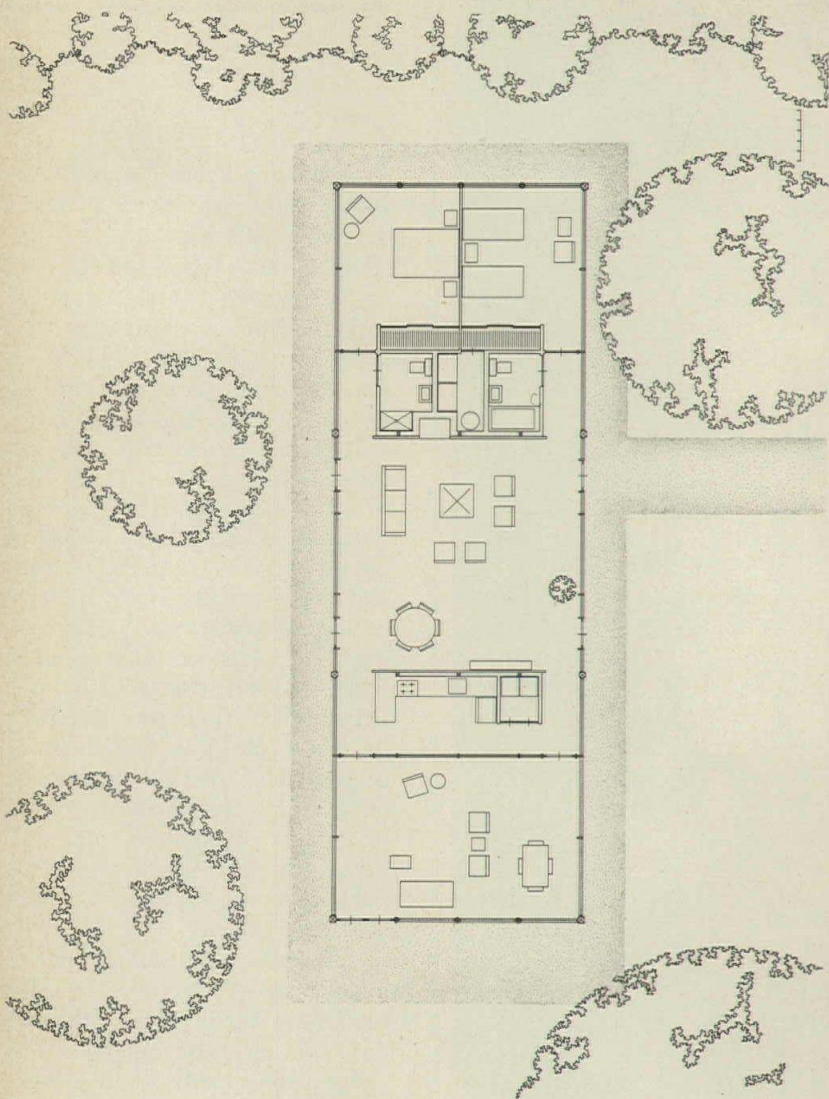
The open, all-glass scheme is ideal for informal, country living—provided that the living be extremely tidy and civilized as well. To this end, the Hickman house neatly provides a clear separation of functions, ample storage space and unobtrusively placed utilities. These requirements are all satisfied by two interior partitions that flank the central living dining area. Behind one partition, the kitchen opens onto, but can be curtained from, a screen porch. The second hides neatly packaged bathrooms, water heater and storage; these double as visual and acoustical buffers, ensuring privacy for the two bedrooms at the far end.

Architect: David Haid, 108 North State Street, Chicago. Owners: Mr. and Mrs. F. W. Hickman; landscape architect: Paul Thomas.



Bill Engdahl, Hedrich-Blessing photos





As can be noted in these photographs and plan, the Hickman house is essentially a single space, enclosed in glass. The two interior partitions read as freestanding elements within, rather than enclosing space, so that a great feeling of freedom and airiness is preserved.

In keeping with the simple elegance of the structure, interior colors are restrained—buff brick for the floor, white plaster for partitions, natural finished woods and leather—with bright accents provided by stainless steel furniture and colorful sofa pillows. White linen drapery is used throughout the house. Classic modern furniture was chosen to complement the restrained design of the house.



GEORGE HOUSE

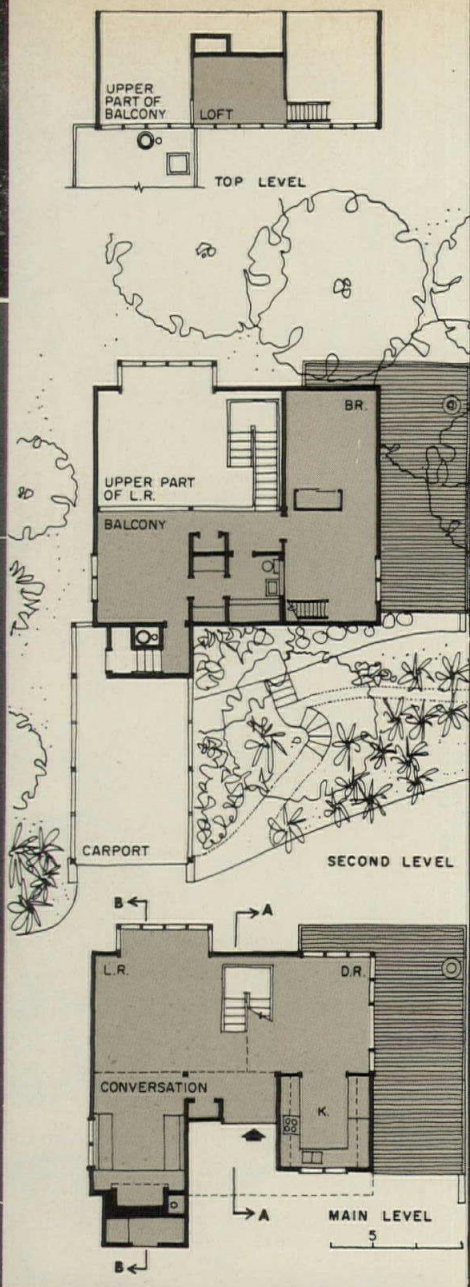
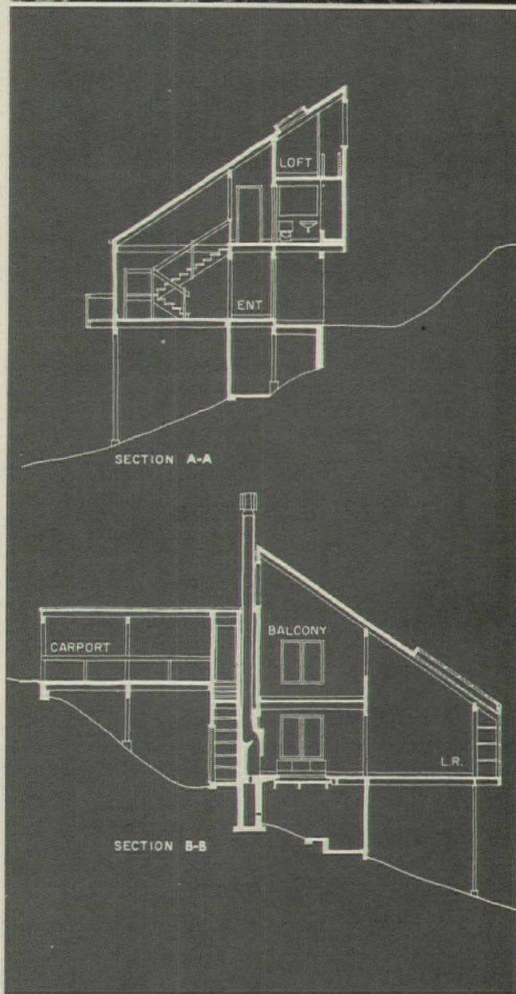
BERKELEY
CALIFORNIA

Small in area, but surprising in its varied spaces, this delightful little house was designed by its architect-owner to make the most of a 90- by 100-foot, extremely steep, eucalyptus-strewn lot.

As can be noted in the illustrations, rooms and levels are disposed in an unorthodox manner to provide all sorts of contrasting big and little rooms, views and shelter—all in 1,500 square feet, and on a very limited budget.

But each nook and window was carefully studied to give the owners the environment they wanted. Malcolm George comments that "it was our intention to set the house among the trees in such a way that it would alter the site as little as possible. By placing the house on the extreme north side of the property, we were able to save all but three of the trees and preserve enough land on the south side for future expansion. As this put our house very close to a house on the north, that wall has been made almost solid for privacy. Another house, to the south, seemed to be a comfortable distance away, and we have provided a deck on that side to catch the afternoon sun. The upper road, and a house across it, are screened by dropping the main level of our house below the road; it became clear that if we were to become really involved with all those trees, the roof had to be opened up—and so the bay window which climbs the roof became our central theme. But well back in the recesses of the house are more protected spaces where we can sit and talk by the fire or sleep tucked under the roof. At the very top is a room in the trees which my wife, who is a teacher, uses for her work." All this adds up to a very successful, "fun" and "big" little house!

Architect: F. Malcolm George, 790 Wildcat Canyon Rd., Berkeley, California. **Owners:** Mr. and Mrs. F. Malcolm George; **engineers:** Forell & Associates; **contractor:** Eugene W. Monroe.



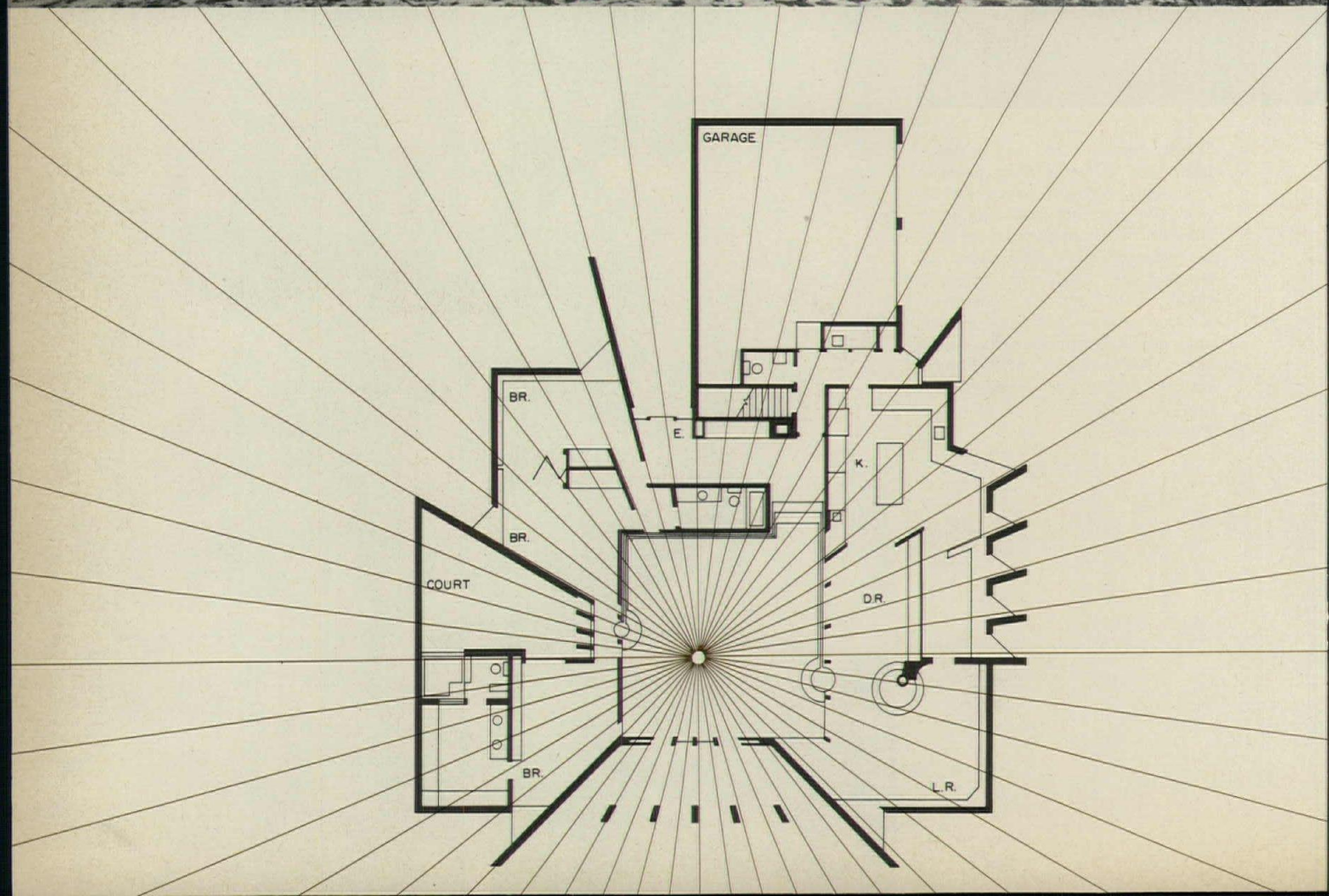


Morley Baer photos



Warm, natural wood and textured plaster define the interior spaces in a simple but crisply effective manner. The exposed post and beam structure is of rough-sawn fir, with welded steel plate connectors. All ceilings are rough-sawn hemlock, floors are random oak. Cedar shingles are used on both exterior walls and roof, with trim stained a darker color. The underside of the house was left unfilled to "show that it was on a hill", and to minimize foundations.





ATRIUM HOUSE

GRAND RAPIDS
MICHIGAN

Variety of experience in spaces and lighting is a quality much talked about, but too seldom achieved in today's houses; Gunnar Birkerts has achieved it in this moderate-sized house by using a strong and all-pervading design idea. The house, which is located on a rather limited, but beautifully wooded site within the city limits, has a plan concept which evolved from the owner's desire to have an atrium-like "introverted" central space. From this requirement, Birkerts has evolved a highly intellectualized, radial plan and structure, which permits a choice of totally open or mostly closed (but always well defined) spaces, all tintured by an unusual and constantly changing play of light.

As Birkerts puts it, "all surrounding spaces radiate out of an eccentric center in the atrium (a small bronze square marks the spot in the photo at left) and open directly on it at varying degrees. Dining and living areas are permanently open to the atrium space; however, the kitchen and bedroom areas can be taken in visually by opening hinged panels in the walls. Opposite every viewing panel in the atrium is a glazed opening in the exterior wall. Thus vistas are developed which extend and expand the visual depth, and allow one to experience the total house. Exterior windows are positioned in a way that prevents outsiders from looking directly into the rooms, but light is reflected into all spaces from angled walls."

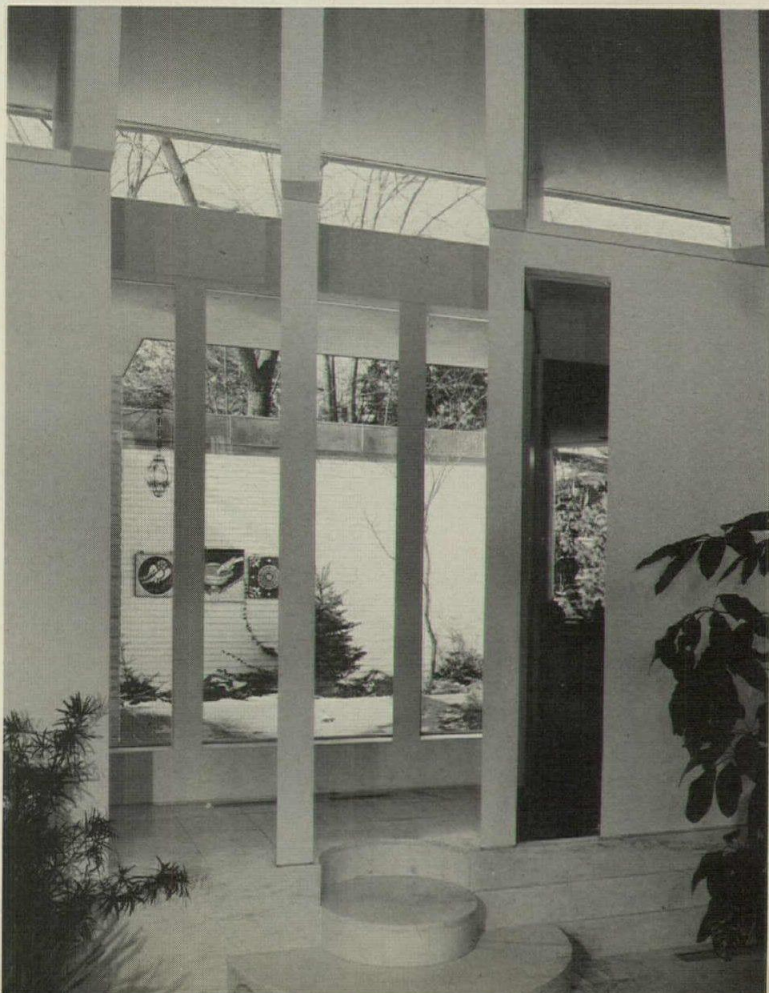
The bouncing light created by these windows is everywhere augmented by clerestories and skylights, and often baffled by deep, structural "chambers" to create the needed variety of shades and shadows. Other than its radial concept, the structure is a conventional one, of durable, quality materials: wood stud, brick, marble or carpeted floors, lead-coated copper roof.

Architects: Gunnar Birkerts & Associates, 909 Haynes Street, Birmingham, Michigan. Mechanical engineers: *Hoyem, Basso & Adams*; contractor: *Jordan Sheperd, Inc.*



Bill Engdahl, Hedrich-Blessing photos



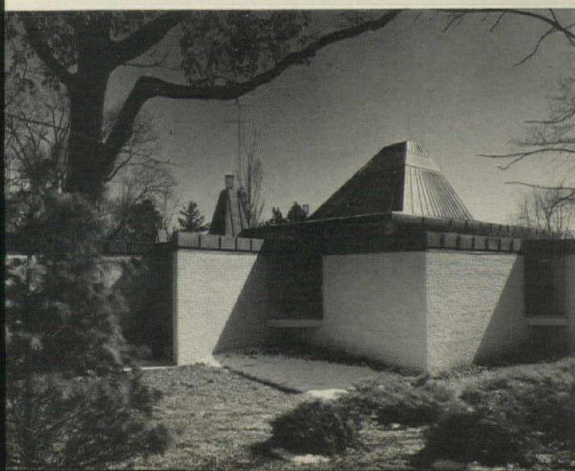


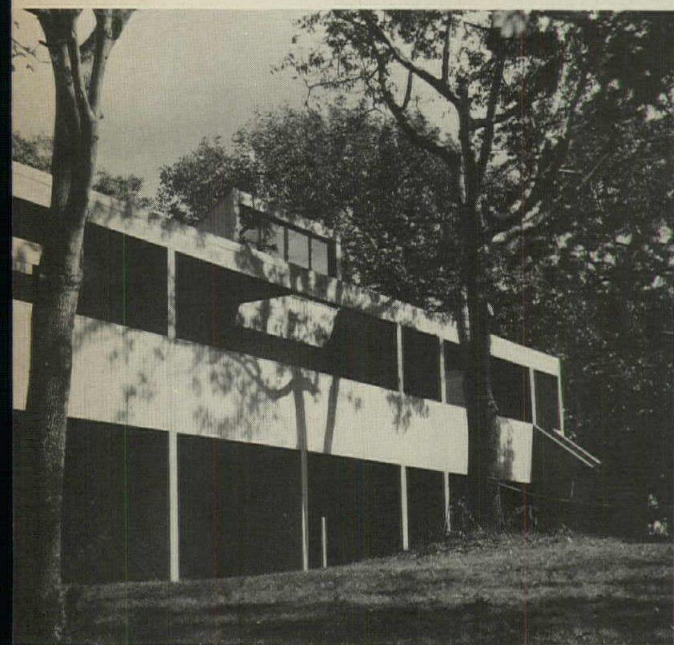
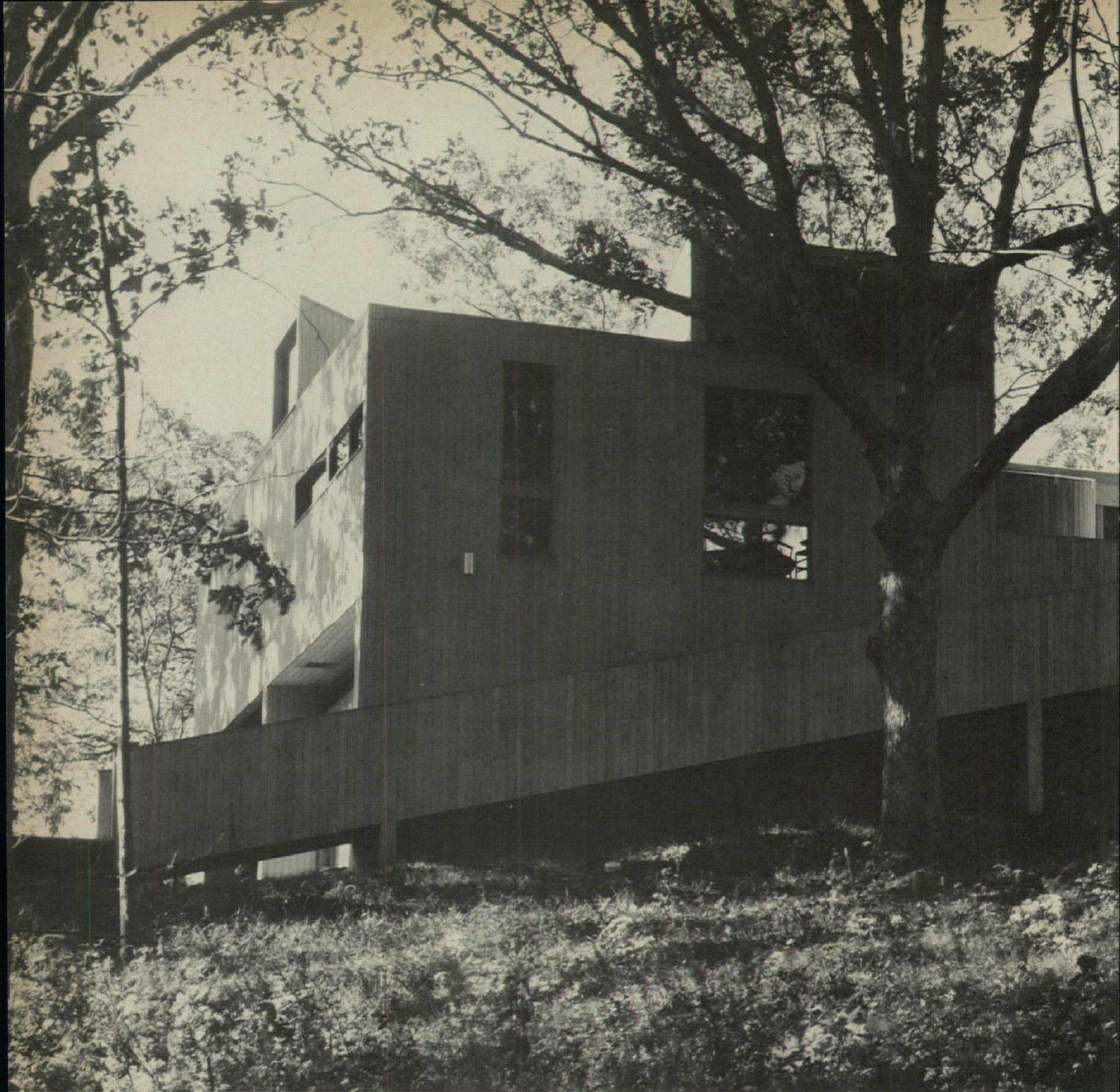
In this well-equipped, comfortable house, Gunnar Birkerts has provided more-than-ample built-in units for basic storage needs. The owners were thus required to furnish only a near-minimum of furnishings: strong "decorative" quality inherent in the house itself.

The central atrium functions as "living space"—a separated entrance hall links front and service doors with this big, central hall, with the garage, kitchen and children's rooms.

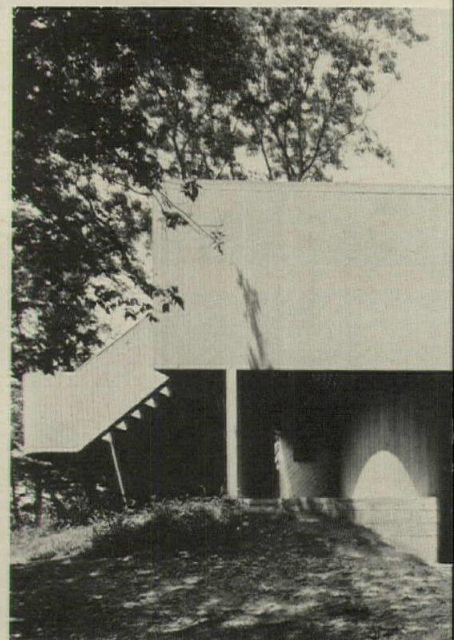
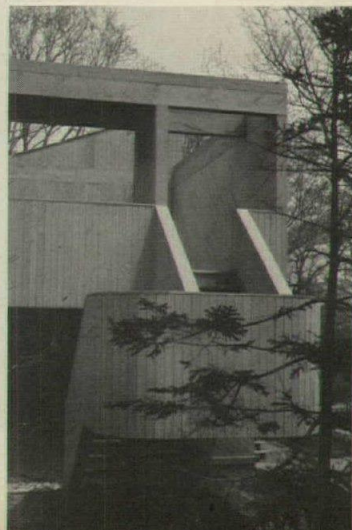
As noted before, panels that swing or slide create many varied spatial or visual effects: between dining room and kitchen (top right) as a pass-through between atrium and kitchen (above); and even between bedrooms (left and far right) from the atrium.

Exterior fenestration is varied for interior needs and privacy; the entrance side is relatively closed (bottom right), while kitchen areas are banked by angled, view-obscuring windows (center right).





The sculptural voids and hollows of this house are carefully planned to provide outdoor living spaces adjoining each room. The two levels are linked by a variety of clearly expressed ramps and stairs. Qualities of light and shadow are important to the design.



*left and above, Hans Namuth photos
all others by Julian Neski*

SCIENTIST'S HOUSE

LONG ISLAND
NEW YORK

From a rigidly rectangular plan, Julian Neski has created an intricate, extremely livable house of varied, but closely related indoor and outdoor spaces. It is a warm house, one of great comfort and convenience. And though very up-to-the-minute in most of its aspects, it also provides a strong recall (at this stage almost "traditional"!) of some of the earlier design ideas of the late Le Corbusier—though they are executed here in stained, vertical cypress siding instead of the white stucco surfaces Corbu would probably have used.

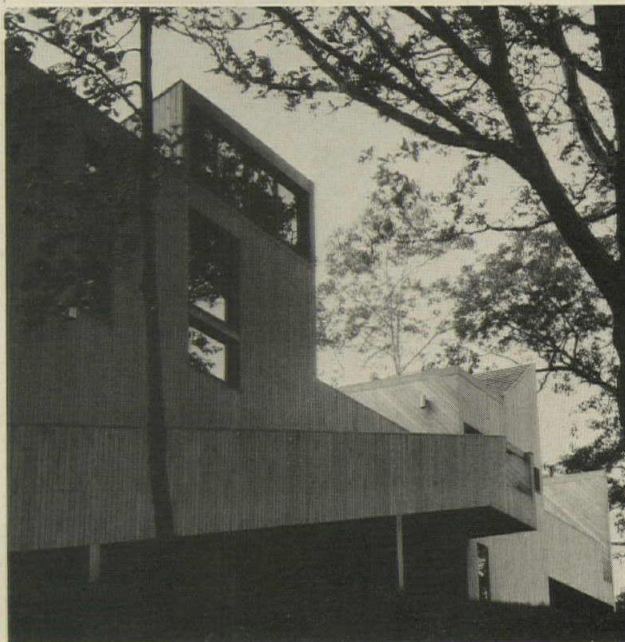
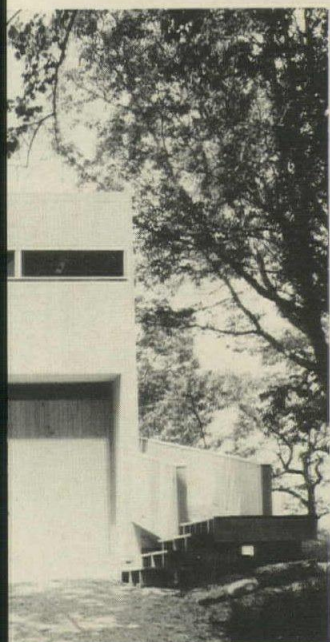
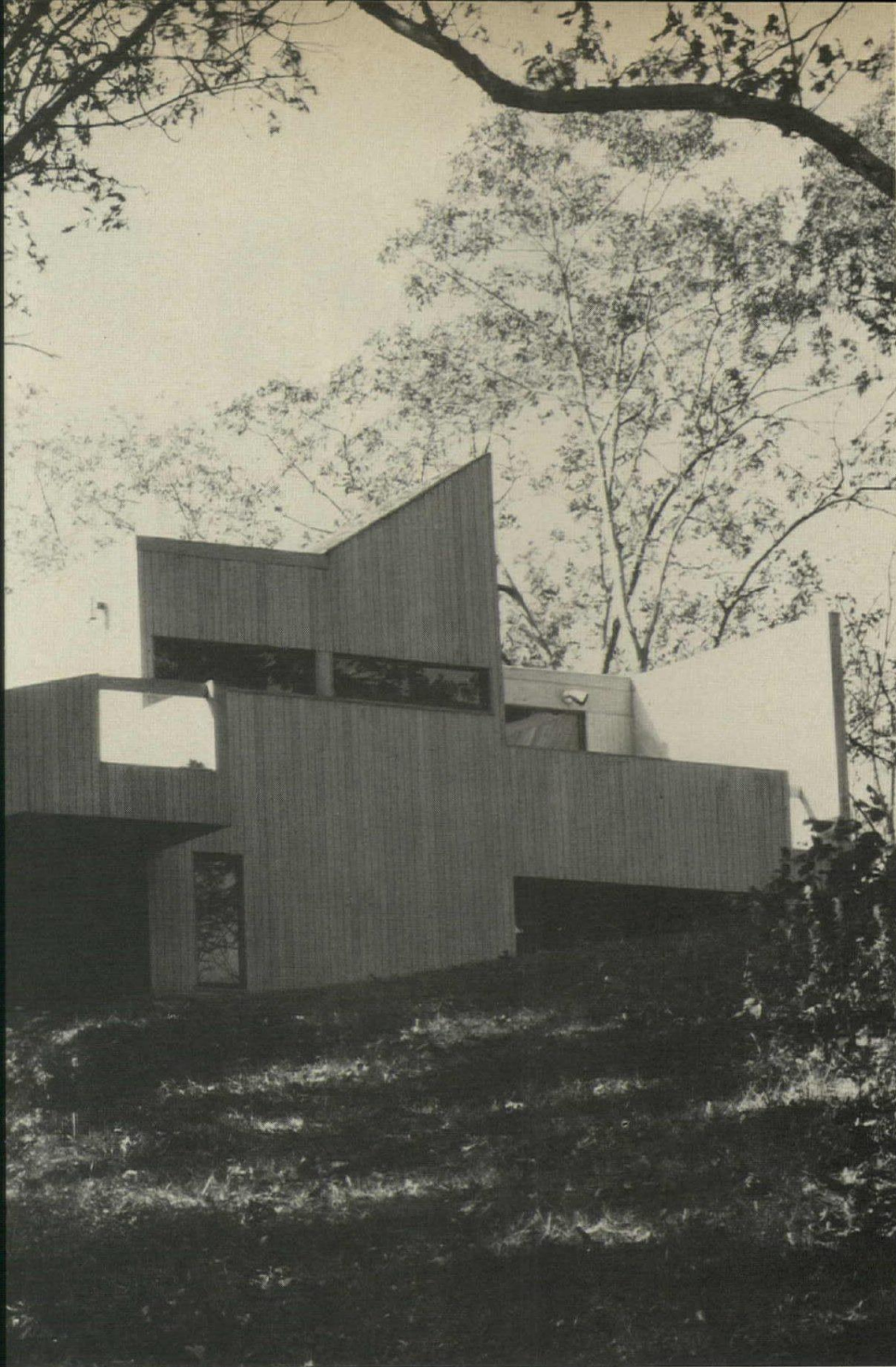
Probably the strongest of these elements of "recall" is the raising of the main floor to the top level, more or less on "stilts", and the allocation of about half of the floor area to outdoor decks flanking the linked zones for kitchen-dining, living and master bedroom and study suite.

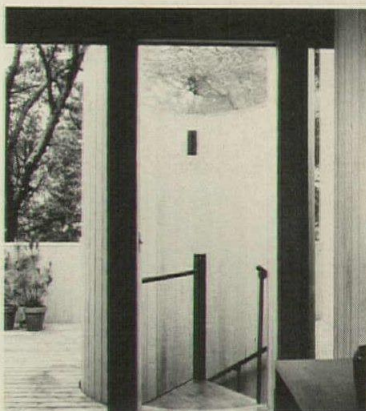
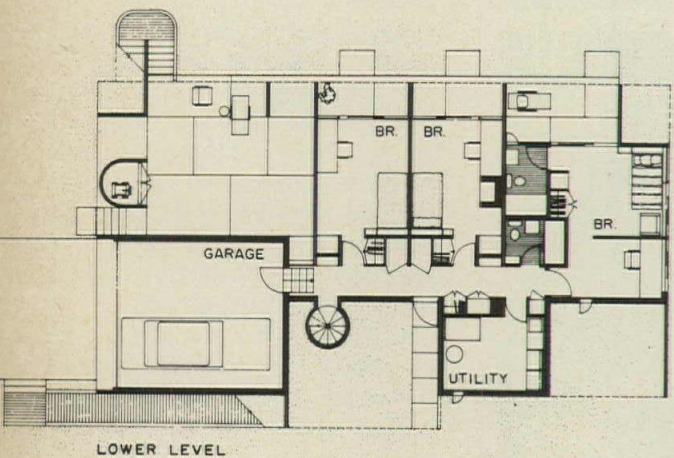
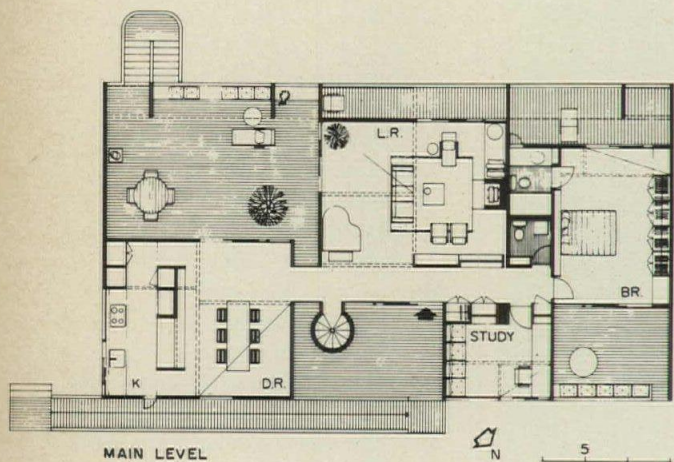
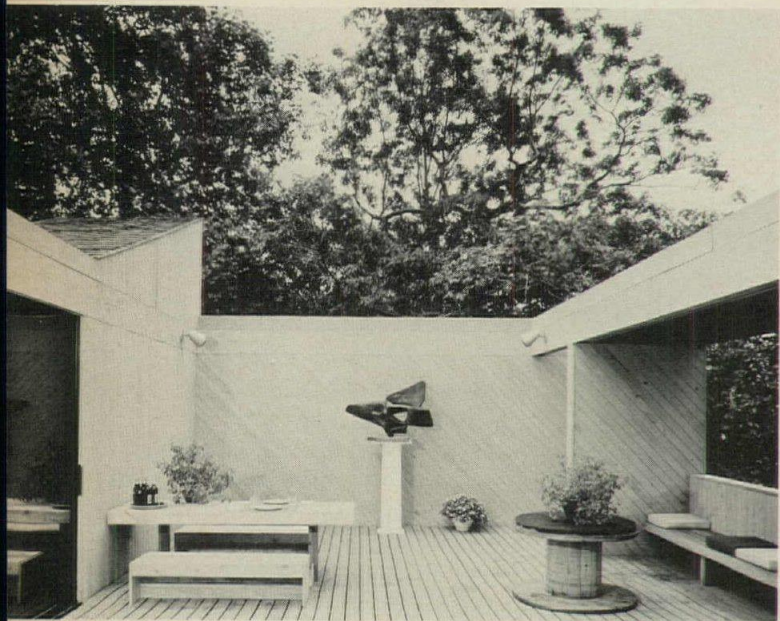
But the main living areas are raised here to take advantage of the view—instead of merely following the old European custom. The architects describe the property as an "elevated ridge overlooking a large bay to the west, and marsh lands and Long Island Sound to the east. On the north and south are neighboring properties. On the west, because of the steep drop in the land to the water, it became necessary to place the family spaces on the upper level in order to see the shoreline."

The lower level is allocated to three teenage children's rooms and baths, a utility room and a garage. As on the upper floor, about half of the ground level is left open for outdoor living space, closely related to the rooms (each bedroom has access directly outside).

Access to the top level is provided by a long, dramatic ramp, a free-standing stair, and a skylight-topped spiral stair which is enclosed in a clearly expressed circular tower.

Architect: Julian Neski—Barbara Neski, associate, 315 East 68th Street, New York City.
Structural engineer: Stan Gleit.





The interplay of light and shadow permeates the design of the living spaces of the house as much as does the exterior. Even the outdoor decks (note photos above and the master bedroom below) are provided by Neski with partial roofs and baffles for outdoor rooms.

Well-oriented shed roofs are used over many of the major rooms to extend light and unexpected tree top views into the spaces. The house is framed of wood and structural steel, and the cypress used as siding doubles as paneling in most rooms. Laminated 2x4s form roof and finished ceilings.

Hans Namuth photos





McKIM HOUSE

SAN DIEGO
CALIFORNIA

Economy and privacy were two important design criteria for architect Paul McKim's own townhouse. Built on a small, narrow lot, flanked on both sides by neighboring houses, the residence affords the McKims a good deal of privacy, and a nice sense of the outdoors.

For a house containing 1,600 square feet of living space, the construction cost of \$21,000 is low, especially when the beautifully detailed results are considered. Costs were kept to the budget by using a wood-frame, post-and-beam construction with large plaster panels on both the interior and exterior surfaces.

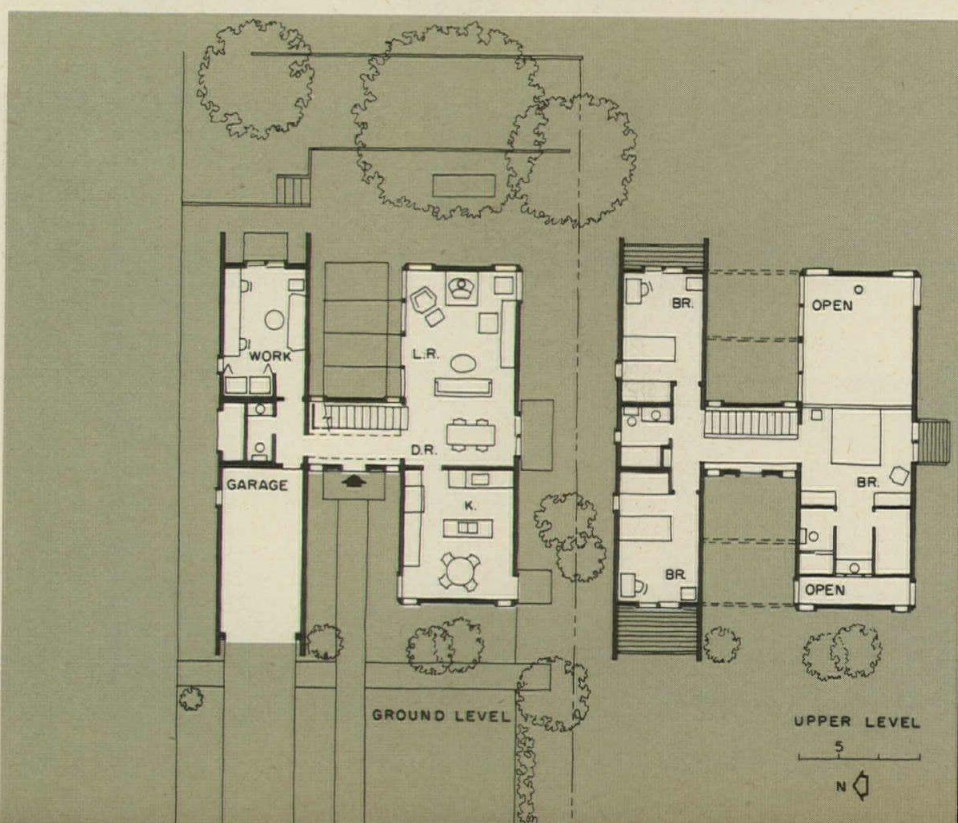
Basically, the design consists of two rectangular wings linked by a stairwell (see plan below). The two courtyards, formed between the wings, give the desired outdoor space and privacy.

The house is zoned so that the children use the left wing and the parents the right. This means of zoning seems to be a good answer to maintaining a level of privacy suitable to both parents and children. The children's bedrooms were placed over the "work" area, which could double as a play room in bad weather.

The interior is enlivened by opening up of the one-story space in the dining area to two-story spaces on both sides—in the living room, and in part of the kitchen.

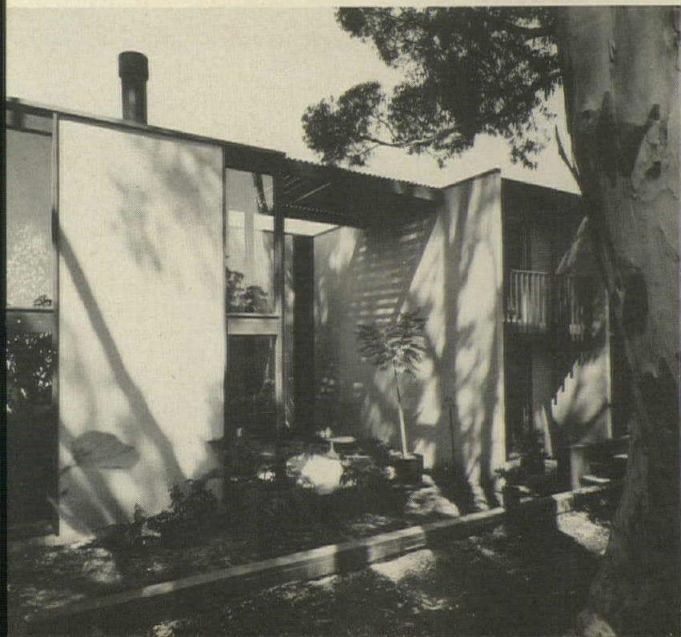
An especially nice attention to details is evident in this house. Everything—from the trellis which spans the front courtyard and casts strong shadows down the white plaster wall (see photo right), to the hooded balcony over the garage—achieves the greatest effect by the simplest means. Even the white walls of the courtyard serve the secondary purpose of reflecting the sun into the north side of the living room.

Architect: Paul W. McKim, 3611 Fifth Avenue, San Diego, California. Owners: Mr. and Mrs. Paul W. McKim; landscape architect: *Wimmer & Yamada*; interior designer: *Dixon Morrow Jr.*; contractor: *John Worobec*.





An extremely important factor in this architect's own townhouse was the low budget of \$21,000. Despite such a small budget, he has achieved striking spaces—including the big two-story living room and a variety of outdoor areas as well.



SOREY HOUSE

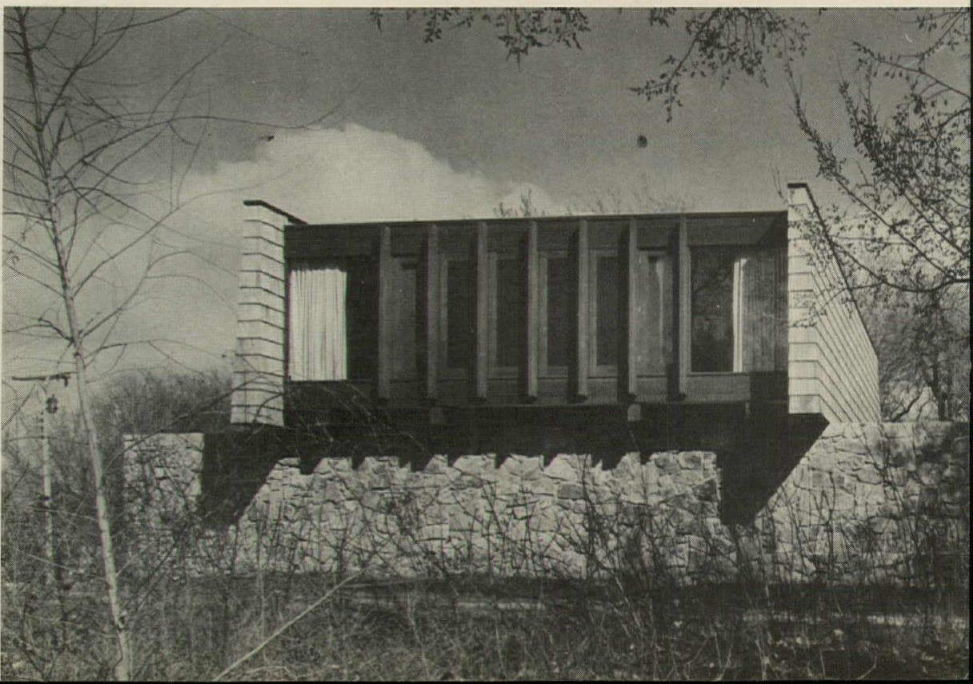
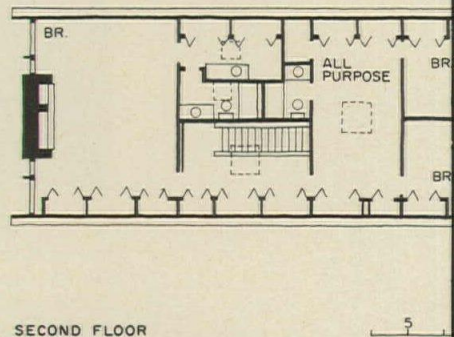
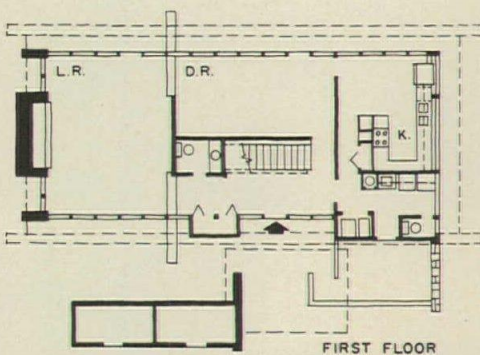
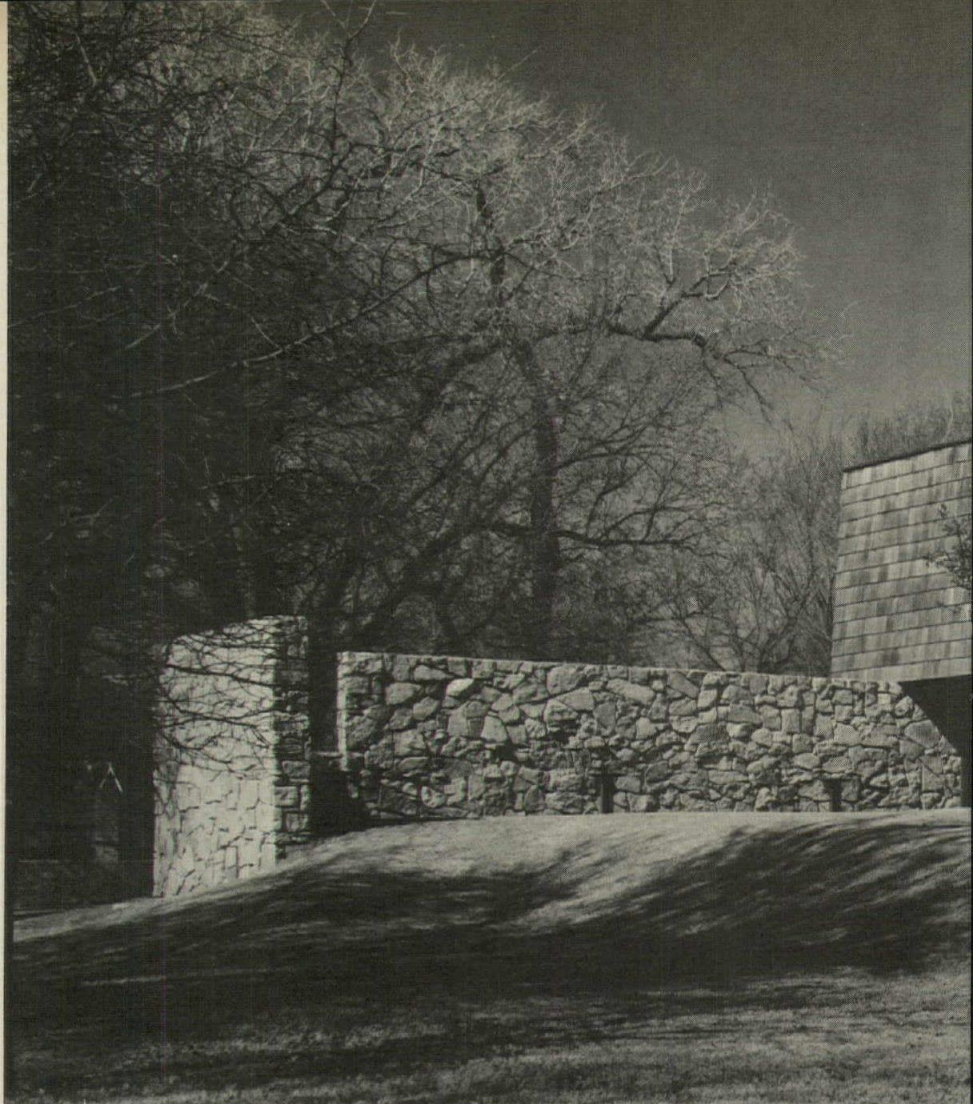
OKLAHOMA
CITY

Seclusion and privacy are effectively combined with an expanded sense of space, created by open-plan, glassed-in living areas in this strong and forthright house. Although natural woods and heavy foliage help screen the site from surrounding suburban houses during the warm months, architect-owner Thomas Sorey, Jr., has carefully integrated story-high stone walls into the design to assure privacy to both indoor and outdoor living spaces. To contrast with all the openness below, the upper, bedroom floor is securely closed-in on the long sides by shingled exterior walls; this unbroken space is banked inside with a plethora of storage closets. All bedrooms have windows at the ends of the house, while the central (largely service) areas are skylighted.

The plan is well arranged for the family of parents and two small boys, and is devised to permit some changes in future years. For the present, the young children have an entrance via the utility room, where they can shed dirty or wet clothing and wash without tracking through the house; they also have access to the kitchen dining space without having to go through the major rooms when the parents are entertaining friends. The boys' bedrooms are primarily study-sleeping areas adjoining a skylighted playroom.

For later years, the boys' rooms have been built with non-load-bearing partitions which can be totally rearranged as needed. The master bedroom at the other end of the floor is quite large, and doubles as a sitting room; rough plumbing is provided in one of the closets for a future kitchenette so the children may "take over" the downstairs for parties when they are older.

Architect: Thomas L. Sorey, Jr. 809 NW 36, Oklahoma City.
Owners: Mr. and Mrs. Thomas L. Sorey, Jr.;
engineers: Sorey Hill Binnicker; **landscape architect:** William Warren Edwards; **contractor:** Keith Hickox.

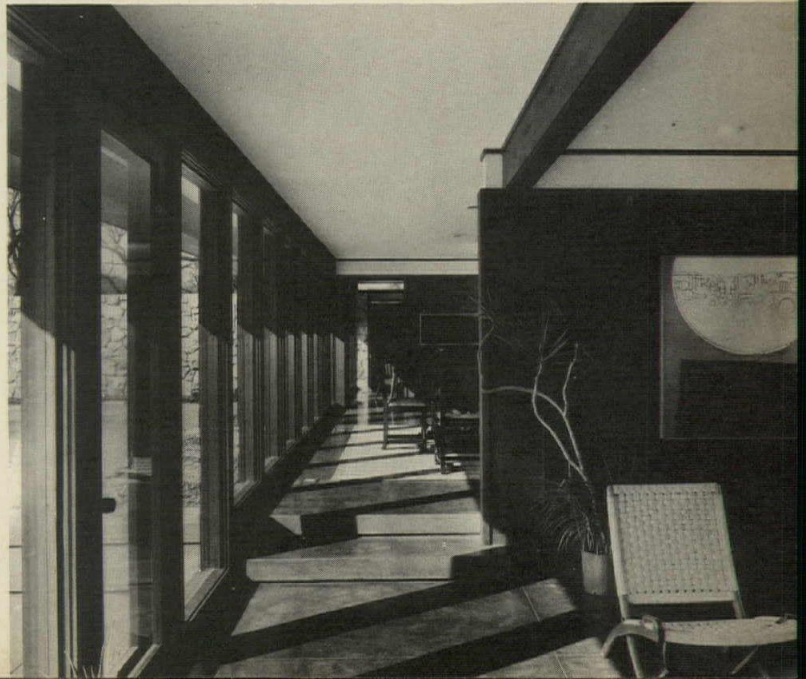




The crisp, clear-cut character of this contemporary house with its series of intersecting and interlocking planes, acquires a comfortable, near-traditional feeling by the use of familiar materials. In fact, from certain angles, the slight batter of the shingled walls of the upper floor give a strong recall of a mansard roof. Natural, golden brown colors pervade all the materials used: grey-beige stone, light brown shingles, and darker brown-stained trim. The windows are also in keeping, with redwood sash and bronze screens. Similar colors and textures are inside: ochre-colored concrete floors, stained cedar walls, and white plasterboard ceilings. The approximate cost of the house itself was \$54,600.



Tom Sorey, Sr., photos



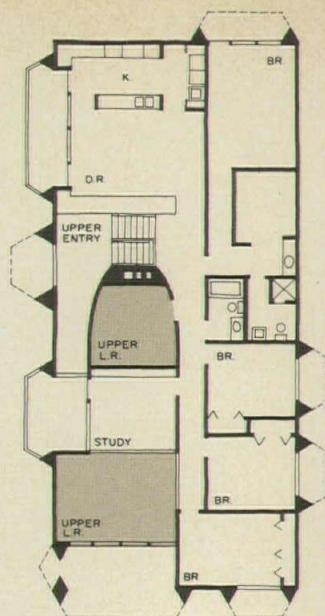
HAYWA HOUSE

EDINA
MINNESOTA

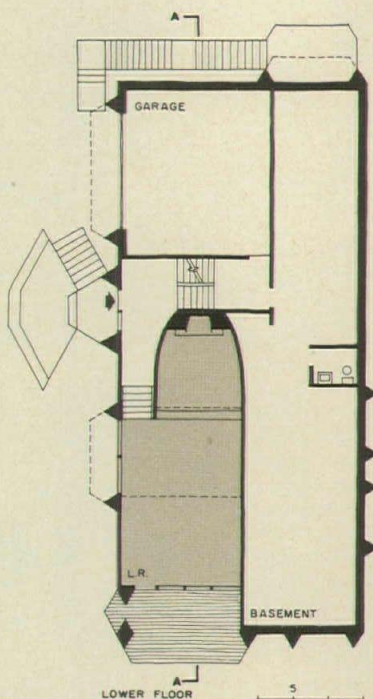
The strong American tradition of building houses of wood is receiving considerable new stimulus this year from an innovative repertoire of fresh forms and details. Among the more unusual treatments is this highly sculptural house, beautifully crafted from a single material—cypress siding. Deep, protective covers have been created for most of the window areas by extending the siding outwards and upwards in a well-executed and interesting transition. The end result is a highly articulated, rhythmic design.

Following the contours of a rolling, wooded site, the plan also introduces some interesting variations from the usual. Among these are the large dining-kitchen area on the bedroom level (with a direct access to the outdoors), and the big, two-story living space, with a balcony-study and adjoining deck slung through the middle: a great surprise is effected on approaching the fireplace corner to find oneself again in a two-story space—topped with skylights and a peek-through window to the upstairs level. Stageberg comments that, "this living room-study-outer deck volume swings the entire house, outside as well as in, and provides a delightful and invigorating spirit around the clock. I say around the clock because the light sources change so much, due to its orientation to the west and north as well as skyward."

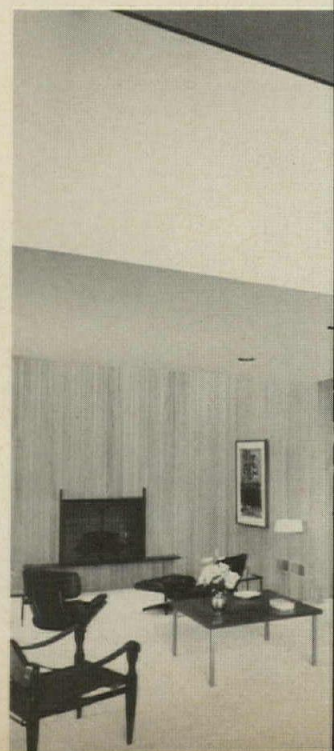
For all its novelties, the house is an extremely pleasant, comfortable and highly livable one. The entry, at mid-level, provides short, easy flights of stairs to either floor. And, in a family house, placement of the dining space on the same level as the childrens' bedrooms has some obvious advantages. Use of the same cypress for some walls inside also gives the house a satisfying consistency and unity.



UPPER FLOOR

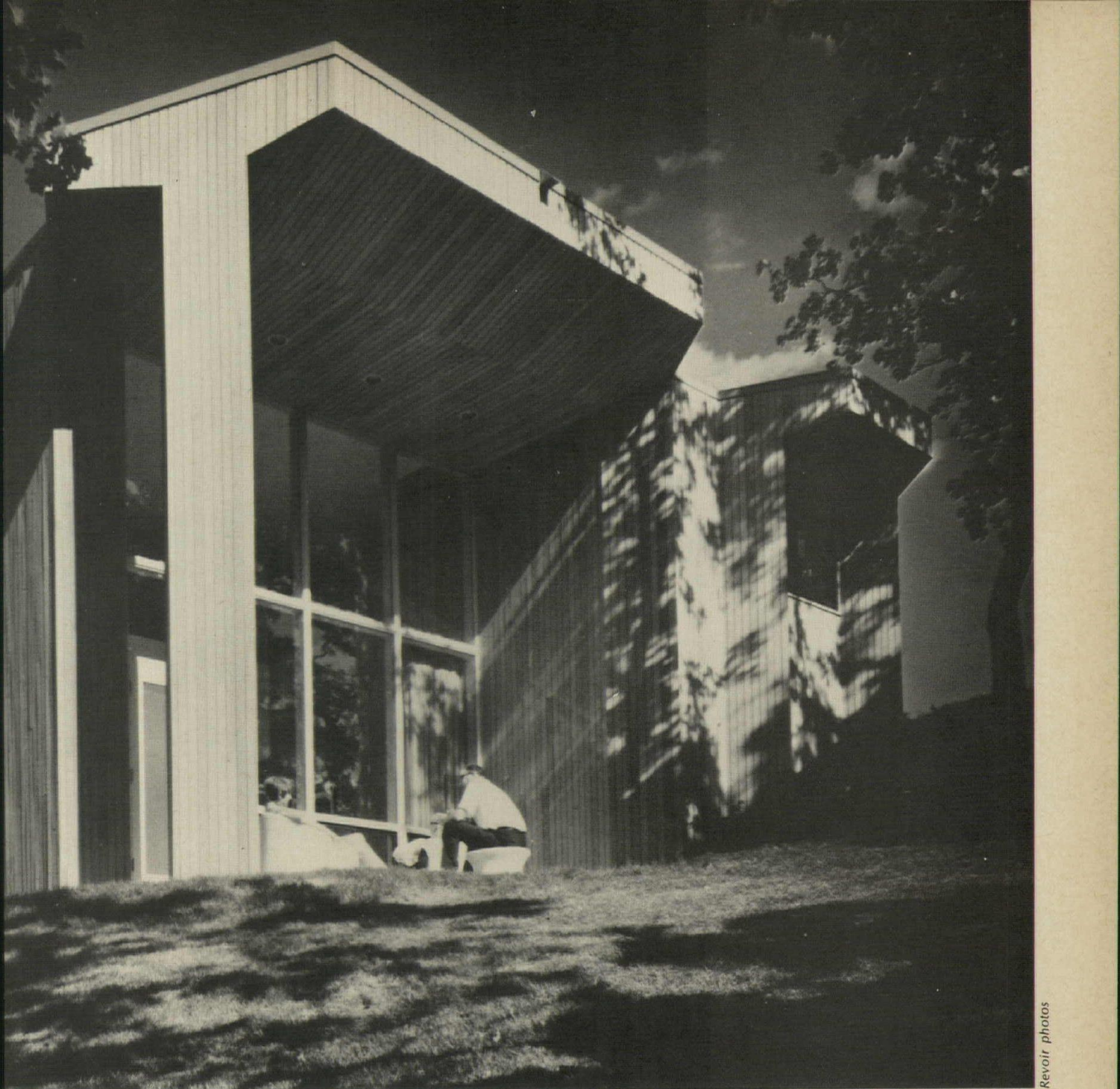


LOWER FLOOR

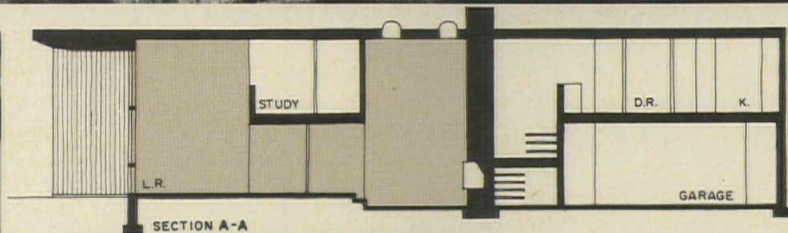


Architect: James E. Stageberg of Stageberg Architects, Inc., 1409 Willow Street, Minneapolis. Owners: Dr. and Mrs. E. William Haywa; structural engineers: Meyer, Borgman, Johnson; contractor: Joe Peterson Construction Co.

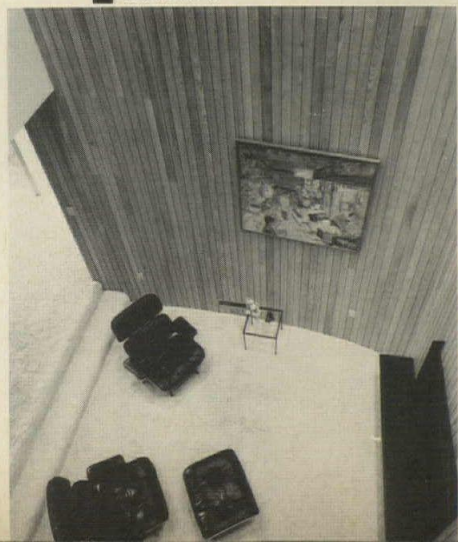




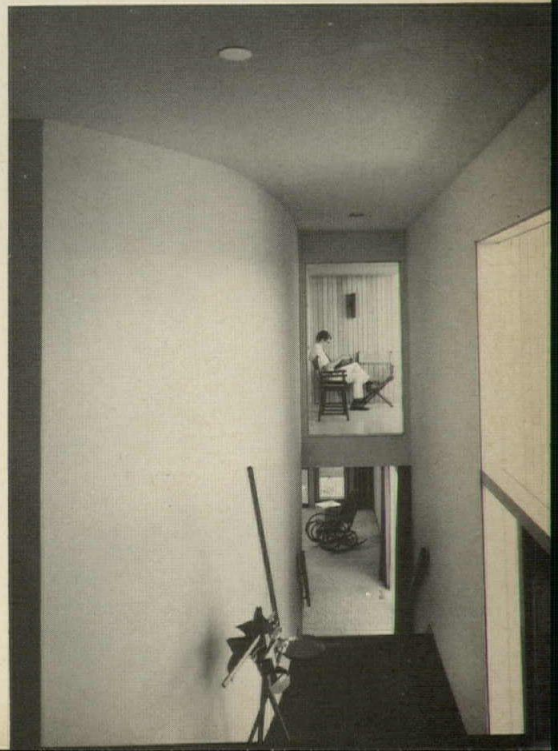
Revoir photos



SECTION A-A



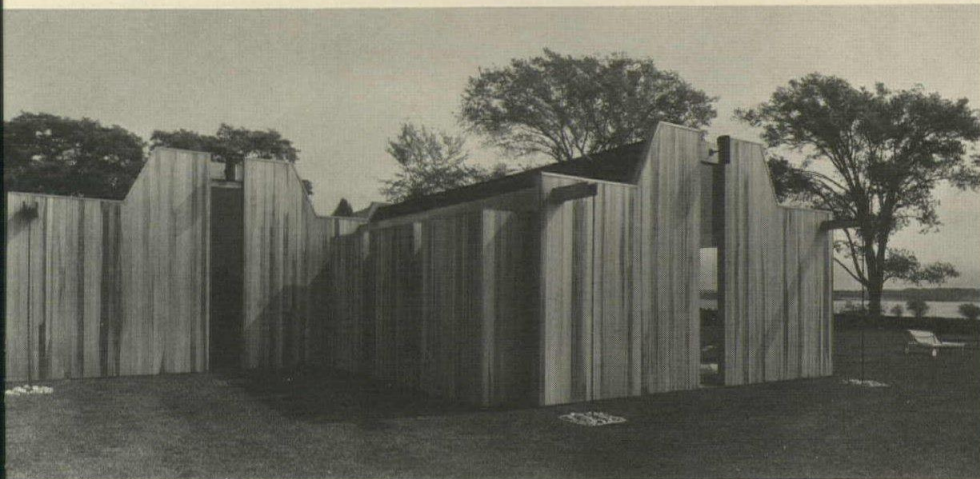
The focal point of this interesting house is its rather dramatic living room, shown in the tinted areas of the plans and section. The photos shown here explore the space from a variety of angles: at far left, views of the study balcony from above and below; near left, a look from the upper hall into the fireplace corner; and right, from the entry to the living area and deck above.





PAVILION HOUSE

BRISTOL
RHODE ISLAND



Norman McGrath photos



Unusual relationships of house to its landscape setting are reflected in the inventive window and roof forms that shape this pleasurable house in a meadow.

The scheme creates loose but rather formal massing and an unusual skyline that lends great character to a pleasant, but flat, site, and at the same time insures for each room a variety of outlooks and dramatic natural lighting. The main building is a cluster of pavilions, each containing a separate activity and linked together at the corners to form two interior courts.

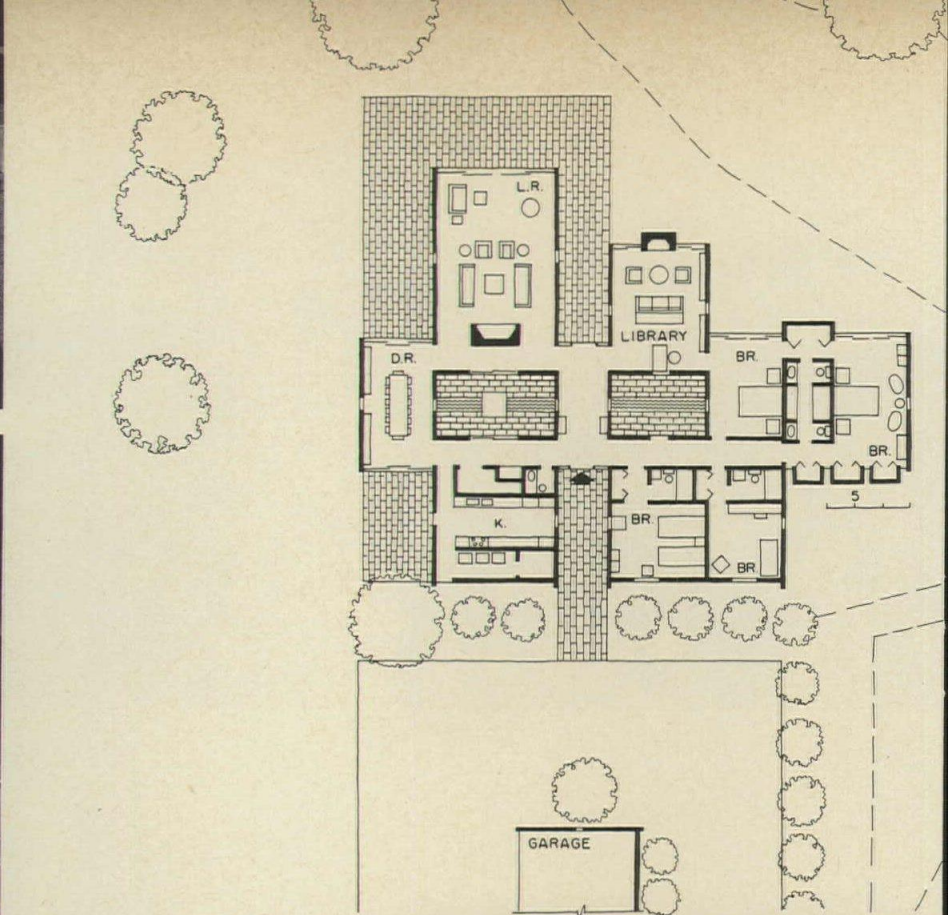
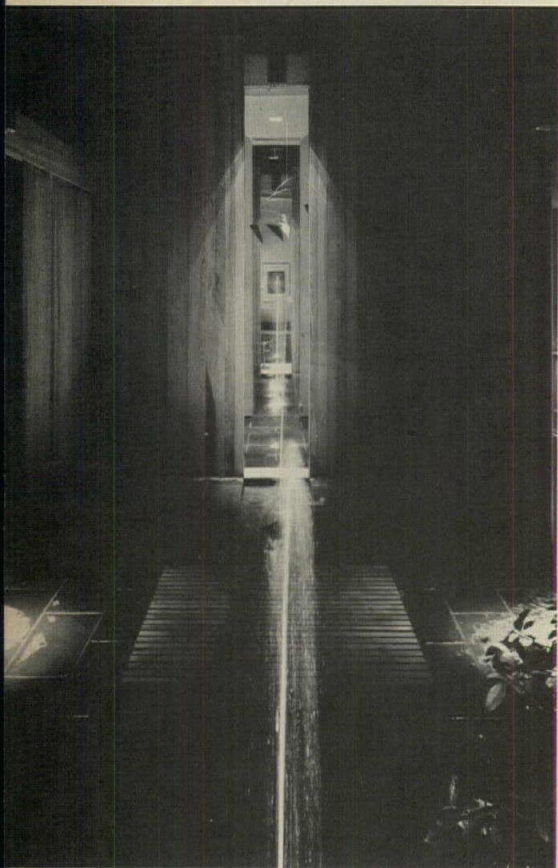
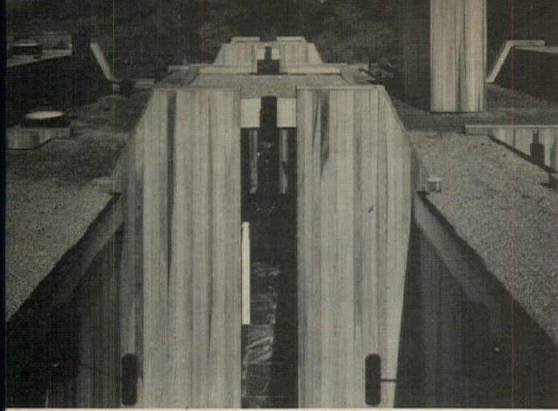
Shell-like facades on three sides enclose the large spaces within, which are dramatically broken upwards at the center by mansard-like roofs. Only narrow, slit-like windows, reaching from floor to the extended ceiling, are permitted to reveal the continuous fields in broken glimpses. Living areas across the rear of the house, by contrast, open for a wide and pleasant view across the water, with Bristol Harbor and its bridge to the island of Rhode Island beyond. Both central atria provide a third kind of meeting of indoors and outdoors, this time a purely contrived world of fountains, pools and polished slate. All these visual pleasures are multiplied in a playful *tour de force* by an alignment of windows that carries the eye in planned vistas through the depth of the house (shown in photos overleaf.)

Despite its air of studied sophistication, the design—an elegant variation on the very popular “barn” house theme—is much at home in its rural seaside setting. Its clustered massing has the sturdy, comfortable look of a prosperous New England farm. The house, which also uses terne roofing, is clad in untreated cypress so that it will take on a weathered gray in the salty Rhode Island air.

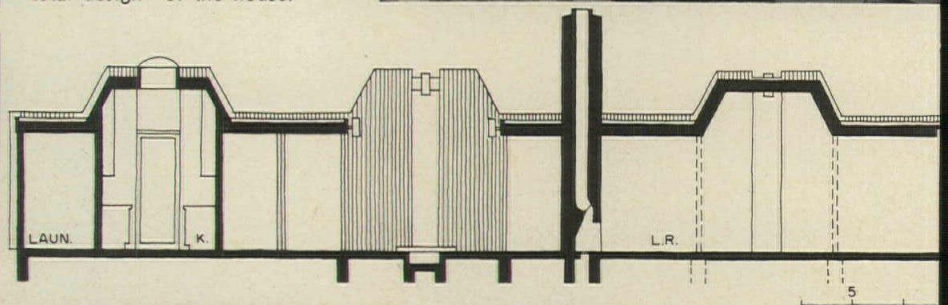
Architect: Hugh Newell Jacobsen, 1427



27th Street N.W., Washington, D. C. Engineer: Carl Hansen; contractor: Anthony Nunes; landscape architect and interior designer: Hugh Jacobsen.



Brilliantly colored interiors, which contrast sharply to the window glimpses of the simple countryside, were designed with a twist of humor and a great flair for the theater, but always with the owners' requirements for maintenance-free living kept well in mind. Much of the built-in furniture and fixtures (including the exterior downspouts with their anchor chains) and the drapery and blinds were done by the architect himself, in keeping with a very noticeable trend toward "total design" of the house.





LeBOVIT HOUSE

McLEAN
VIRGINIA

Calm sophistication is exemplified in this house, with its simple, comfortable blend of contemporary fashion and tradition.

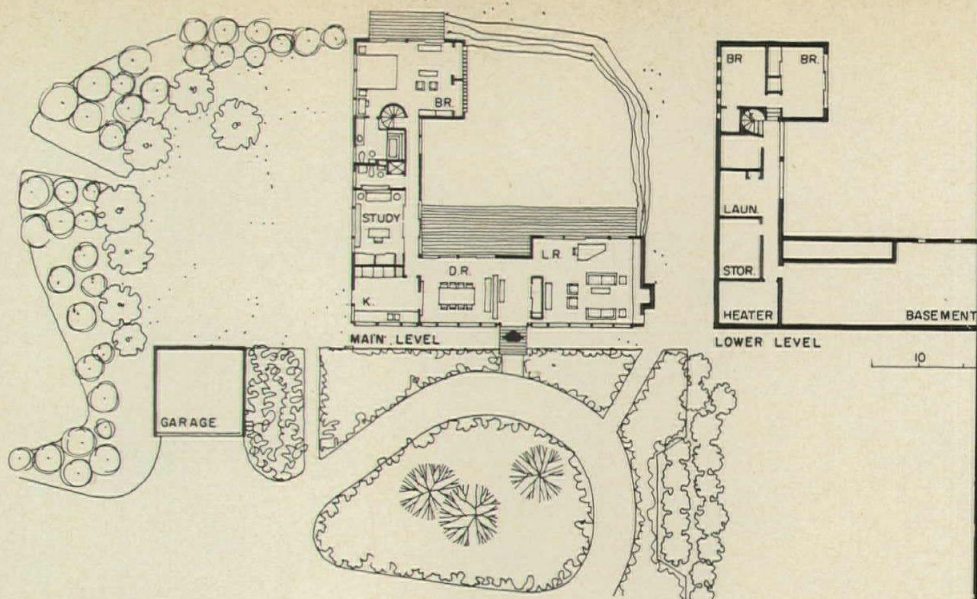
Shed roofs, with their attendant angularly dramatic interior spaces, crisp, black-trimmed, white exteriors, and a kitchen arranged and placed for maximum convenience, are all in the latest idiom. Coupled with these are a lot of elegant, traditional formalities: the sweep of a carefully landscaped entrance drive; a sort of mini-version of an in-line, European "palace plan"; the second-level "main floor" (created by the ground slope); balconies for the main rooms; and the ready combination of major rooms and terraces for entertaining (even the guest bedroom, which can double as a library, has a sliding wall to join it with the hall and living areas).

The interiors are handled with the same simple restraint as the structure. White-painted, plaster-board interior walls echo the stucco exteriors, and serve as a bright foil for the strip-oak and hemlock flooring used respectively as floors and ceilings in the main rooms. Furnishings are a spare, well-placed mingling of old and new. The house is air-conditioned.

Reasonable economy was a key design factor (the budget for the house and garage was \$48,000). Simplicity of structure and materials were the key factors in keeping within the cost limits. The frame is fairly standard 2 x 6 fir studs, and 2 x 10 joists and rafters form the shed roofs of the two wings. The lower level is painted concrete block. An unfinished basement area extends under the living room wing and can provide future bedrooms if, and where desired.

Architects: Joseph A. Wilkes and Winthrop W. Faulkner of Wilkes & Faulkner Architects, 1834 Jefferson Place, N.W., Washington, D.C.

Owners: Mr. and Mrs. Harry LeBovit;
engineer: James M. Cutts; **contractor:** Norris S. Wilson; **landscape, interiors:** Wilkes & Faulkner.





The L-shaped plan of this extremely pleasant house was designed to capitalize on two major views: one of the Potomac River from the living room wing, and one of a 150-foot-long, dramatic rock outcropping from the other. A landscape plan will be carried out to complement the site, with banks of dogwood and hollies, and an ivy-edged terrace developed for the lower level.

The owner is an amateur musician, and as a hobby makes violins of excellent quality; a special case is provided in the entrance hall for their display (photo at left).



Norman McGrath photos





HILLSIDE HOUSE

BALTIMORE
MARYLAND

This sprightly house bears not-so-mute testimony to how a resourceful architect can reconcile many seemingly conflicting needs and requirements of an owner. Two of the main conflicts, which William Ilmanen has tidily resolved, were: a program for a big house (a dining room to seat 20, a large living room with a "cathedral ceiling" and a fish pond) coupled with a desire for it to appear small; and a hillside site dotted with fairly closely-spaced trees, all of which were to be preserved if possible and the large house "woven" among them.

Both these problems were solved by a scheme that is quite different in plan and in over-all form. As Ilmanen puts it, "thus the thought of splitting the bulk of the building mass with a deck and a barn-like living-area structure came about." A bedroom wing rises as its counterpart on the other side of the deck, and runs at right angles to it, through the rows of trees. A lower, downhill level below the deck links the spaces of the two wings, and provides the space for the large dining room.

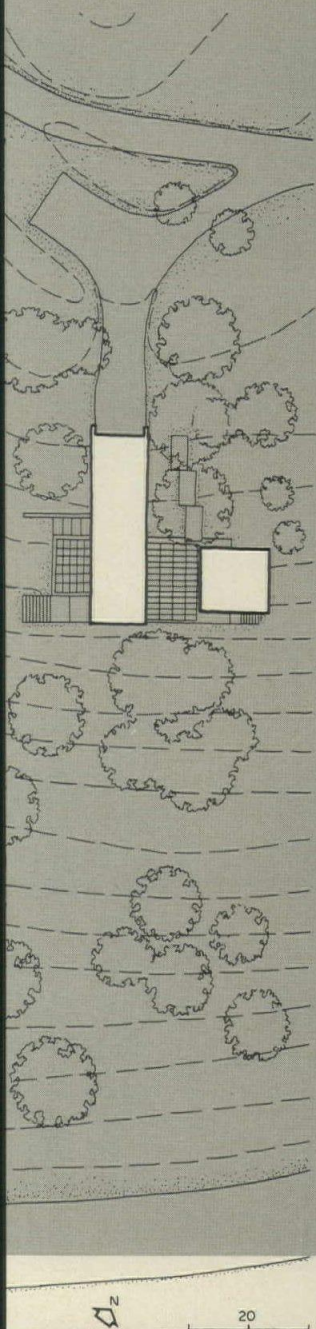
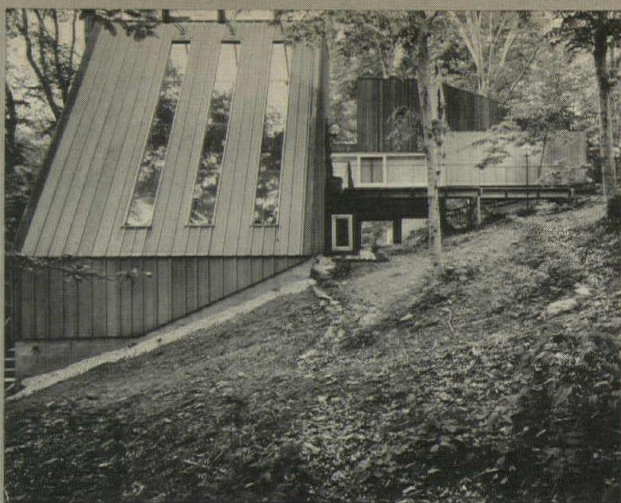
The materials and finishes selected were also planned to blend the house into its setting. Two woods are used as siding: red cedar bleached a pale gray, and a brown cypress, treated to maintain its natural color. The garage roof and all sheet metal work is copper, and sandstone surfaces the decks and rather "ceremonial" entrance bridge. The architect's design for a stylized mural on the garage door is the one bright-colored departure; the garage terminates the bedroom wing on the uphill side so that "one is able to drive into the garage and be safely inside before leaving the car"—which in effect makes it the building's front facade.

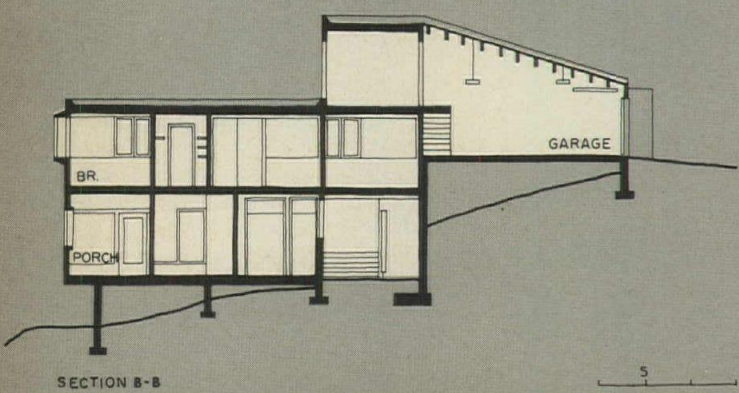
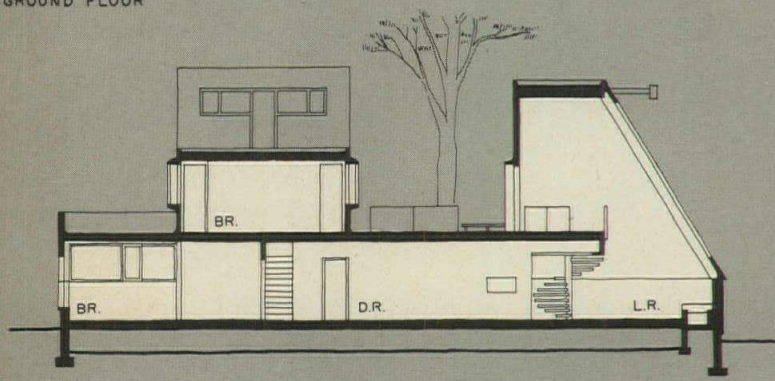
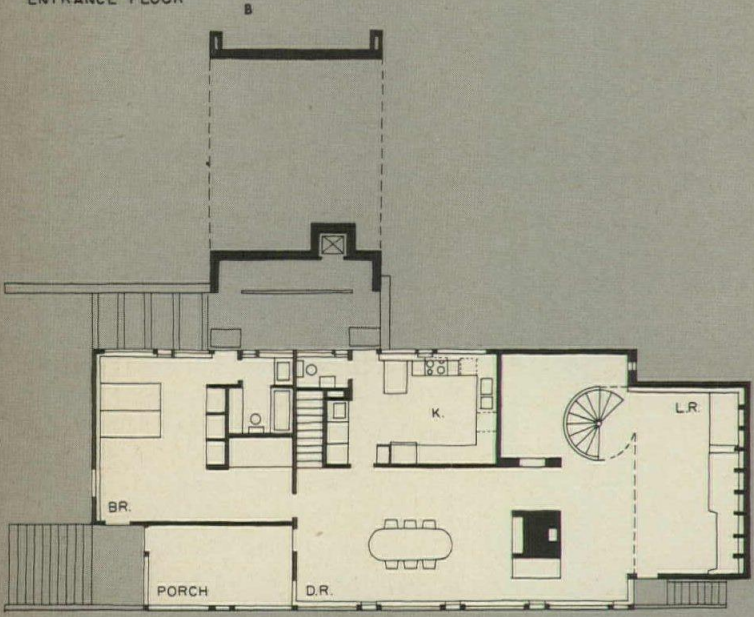
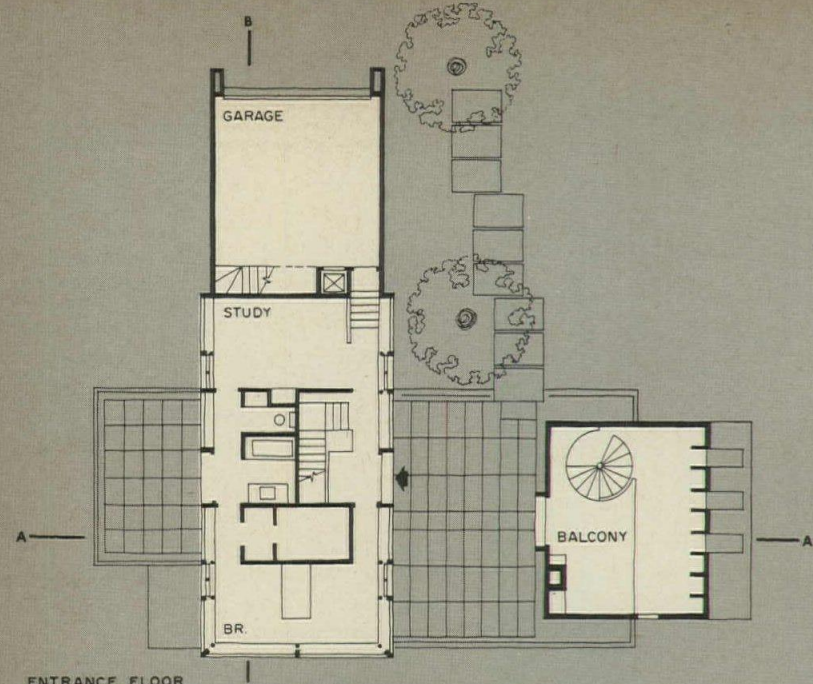
Architect: J. William Ilmanen, 1014 St.



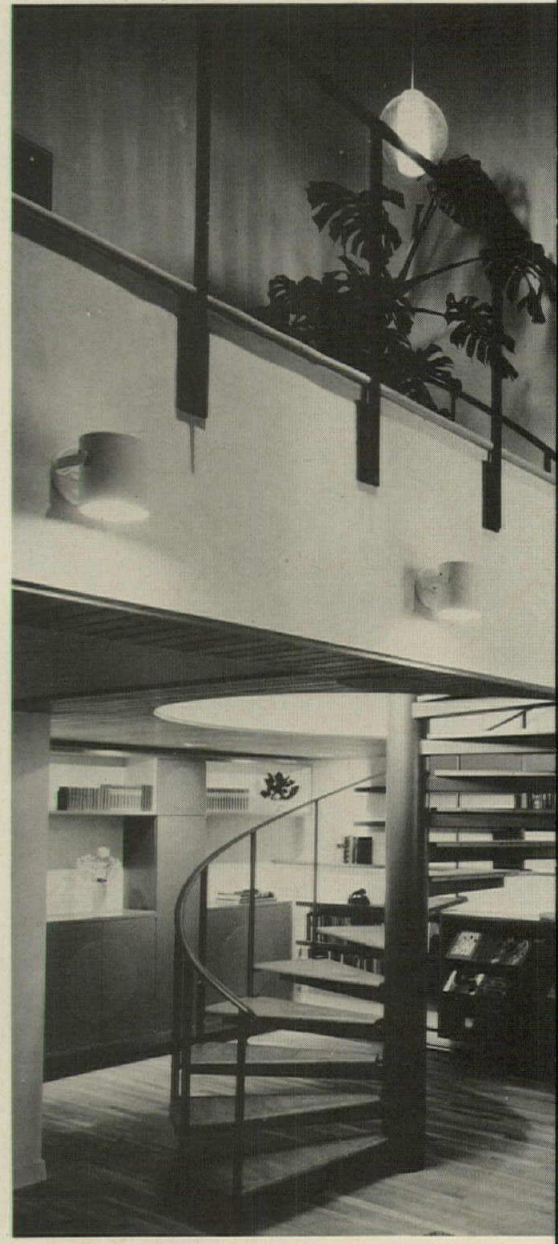
George's Road, Baltimore and 123 Edgehill Road, New Haven, Connecticut.

Structural engineers: *Lamprecht Consultants*; contractor: *The Andrew Building Co.*; landscape architect: *Landscape Lighting—Jack C. Henry.*



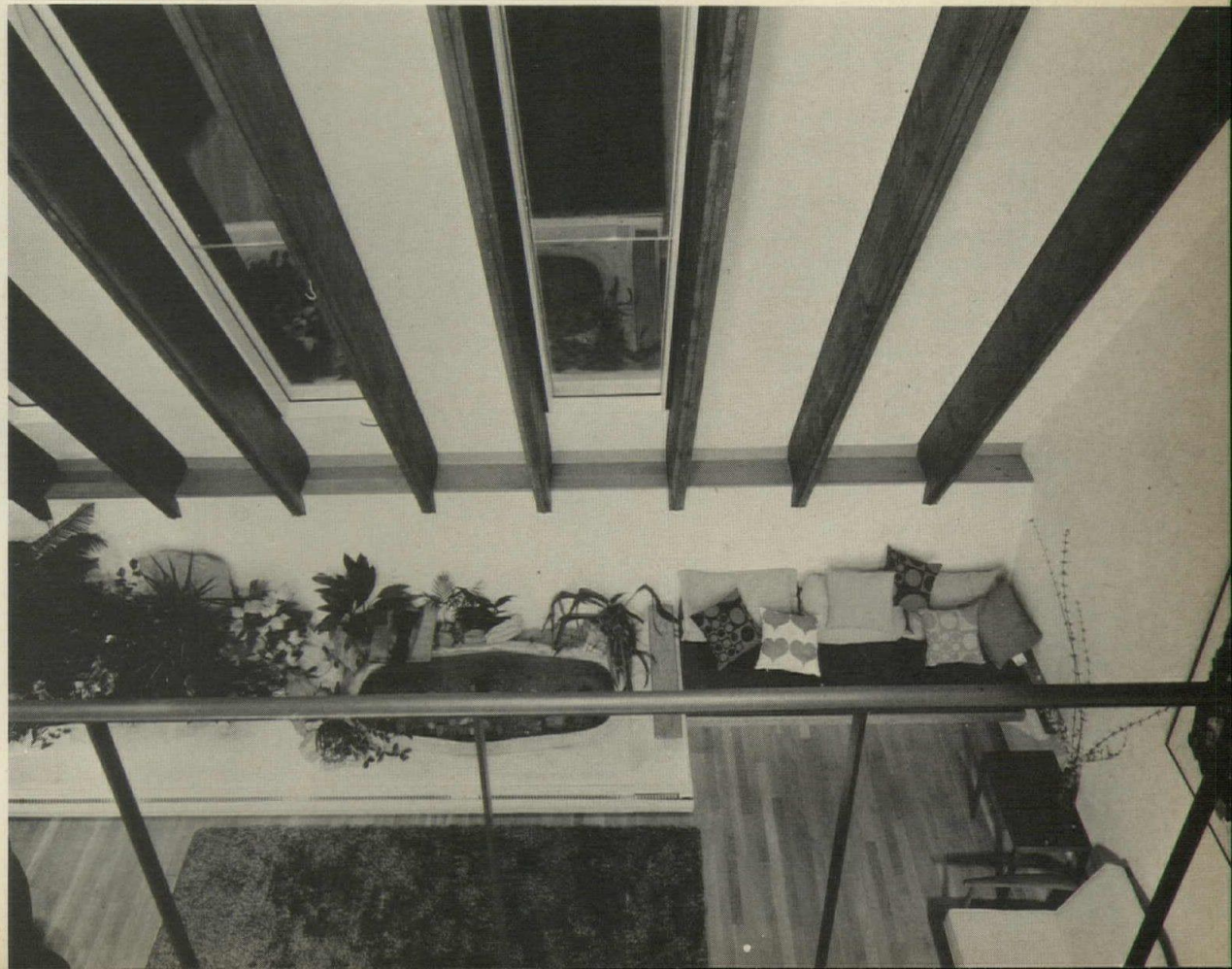


Norman McGrath photos





Ilmanen has designed some big and dramatic spaces for this house that are equally comfortable for a few people or for a large gathering. Interior finishes include rough, sand-finished plaster, strip oak floors, a beamed ceiling in the living room (punctuated by long strip skylights). The cost, without lot, landscape and furnishings was \$103,600.



BALLENTINE HOUSE

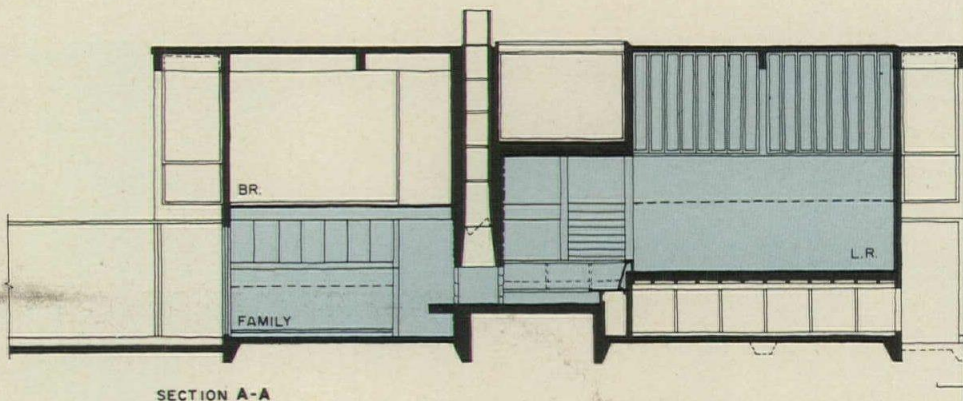
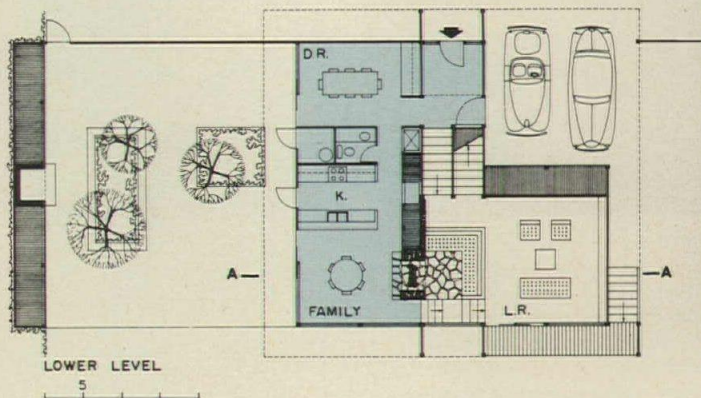
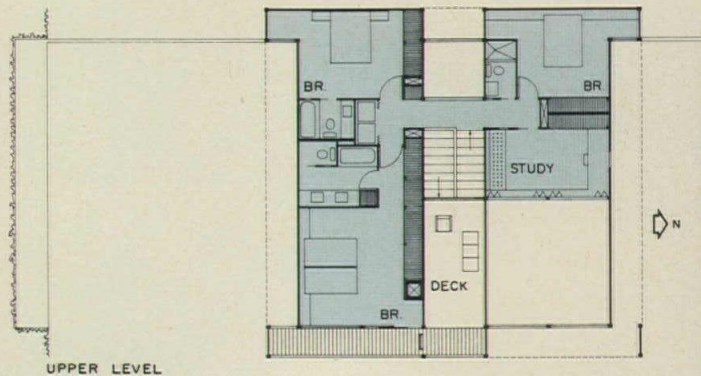
ATLANTIC BEACH
FLORIDA

A vigorous interplay of spaces on five different levels in this modest-sized house, set four-square in a clearing of dense woods, makes a delightful environment for the varied activities of a suburban Florida family.

Rooms are organized around a central stair off a high foyer that reaches, like a core of space to the full 16-foot height of the house. By arranging the rooms spiral-fashion, the architect not only has brought related functions close together, but has created a play of levels that zones activities and gives to each area its unique spatial character. A great degree of privacy is also provided in an overall flow of space. The foyer is accessible from both formal entrance and carport. The stair quickly links the two major levels (shown in blue tint in the plans at right), the first of which—kitchen, dining and family rooms—is on the ground floor. Both kitchen and family room open onto the patio (below right), providing a center for the activities of two preschool daughters that is easily supervised by their mother. Passing a little conversation cove tucked behind the fireplace, one ascends four feet to a light and spacious living room. Returning to the central stair, one may reach a bridge over the foyer that links the upstairs bedrooms. Also on this level, a study balcony opens with folding screens back upon the living room and its broad window expanse. A sundeck is set into the roof over the fireplace and provides a bonus "fun" space.

The Ballentine house is of simple pine post and beam construction. This, as well as the fir plywood siding and pine floor and roof decking are left exposed. For all its complexity of spaces, the house was easily framed, and the simple construction kept the cost to a moderate \$35,000.

Architect: William Morgan, 1611 Ocean Boulevard, Atlantic Beach, Florida. **Contractor:** Ross Construction Co.; **landscape architect and interior designer:** William Morgan.

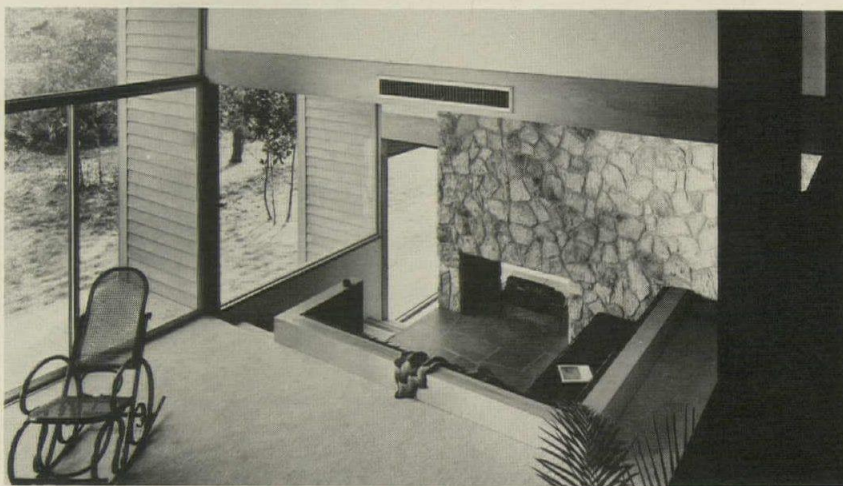


G. Wade Swicord photos





contrast to a formal entrance
ade, closed to the west in pro-
tion from a hot, tropical sun, the
st elevation opens wide to offer
the major living areas a pano-
nic view of the encircling jungle.
ur-foot-wide decks provide shade.
night, when the interior is ablaze
h light, the boldly sculptural
ality of the house is dramatized,
h the overhangs reflecting as
y do the strongly articulated
cture and play of levels within.
e view to the right is from the
dy balcony on to the living room
d firecove. Trim built-ins and pre-
e detailing of warm, natural-
shed woods emphasize the in-
or's uncluttered play of inter-
ing planes.



SCHWARZ HOUSE

MILL VALLEY
CALIFORNIA

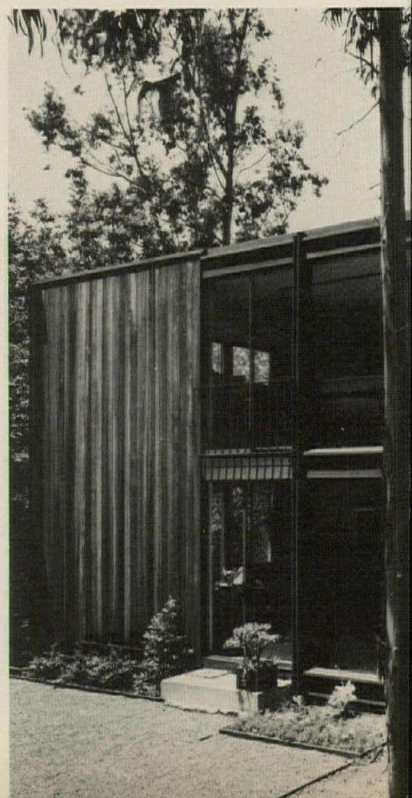
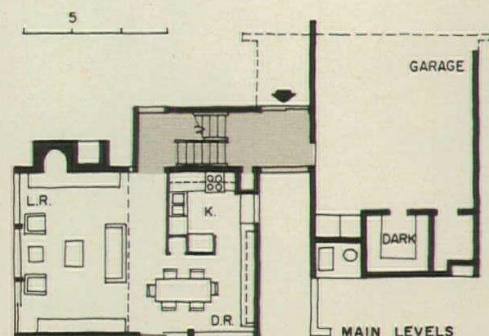
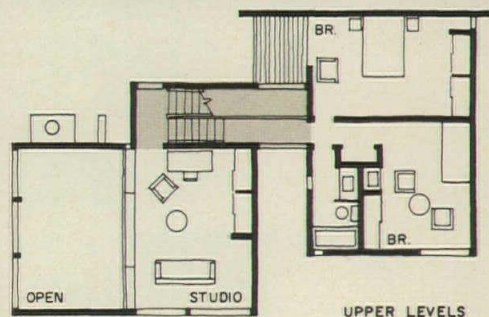
A crisp multi-leveled house, relating closely to the slope and character of this small, heavily wooded plot, was designed on a minimum budget by architect Jerry Weisbach. Since the owners wished to preserve the nature of the site while achieving a sense of spaciousness around and within the house, the architect split the house into two rectangular wings and placed them on different ground levels. Consequently, the house is viewed upon approach as a series of broad parallel planes, each of which recedes and descends a bit further into the woods. The result appears quite large, and yet an integral part of the site.

Each of the elements performs a distinct function (see plan below), with the wing nearest the street—containing two bedrooms above the garage—connected to the living wing by a stair tower (shaded in section and plan). The separation of living and sleeping areas into two wings gives the family a great deal of privacy. Privacy was also the factor in shielding the outside balcony off the master bedroom from the street by extending the front wall across it (photo, top right). All other living areas are related directly to the outdoors by large expanses of glass.

A change in ceiling heights throughout the house provides a variety of spatial experiences, variety which is carried into the two-story living room by placing a studio-den on an interior balcony. The interior has been kept in the spirit of the exterior by treating all wall surfaces as simple planes.

The beautifully detailed exterior, clad in redwood siding, reflects the natural surroundings. Left untreated, the redwood will weather with time. The cost of the house, excluding lot and furnishings, was \$30,210.

Architect: Gerald G. Weisbach of Weisbach/Boutmy/Silver, 55 Stevenson Street, San Francisco, California. Owners: Mr. and Mrs. Medford Schwarz; engineer: Fong Chan; contractor: A. Von Rotz.

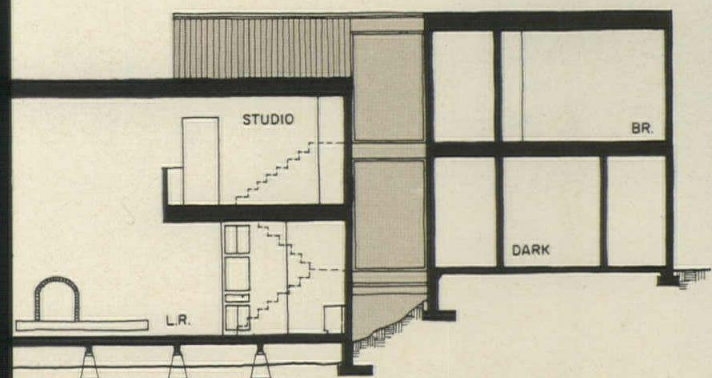




Karel Bauer photos



Built essentially as a series of intersecting planes, this house for a heavily wooded site affords a great deal of privacy for its owners. The various interior levels are designed to closely follow the slope of the site. Extremely controlled detailing gives the design a sense of crispness.



HILL CREST HOUSE

LONG ISLAND
NEW YORK

Honest, and usually humble, exposed concrete block achieves great distinction in this suburban house. Ulrich Franzen has utilized the material's inherent solidity and strength to advantage in a structural series of U-shaped piers, which create clearly defined square bays or spaces. Both piers and bays can be immediately seen throughout the house—even on the closed-off front facade, where they appear as a rhythmic series of insets and projections. Vaulted wood ceilings hover over glass above the wall line, separated by thin clerestories which project above the roof.

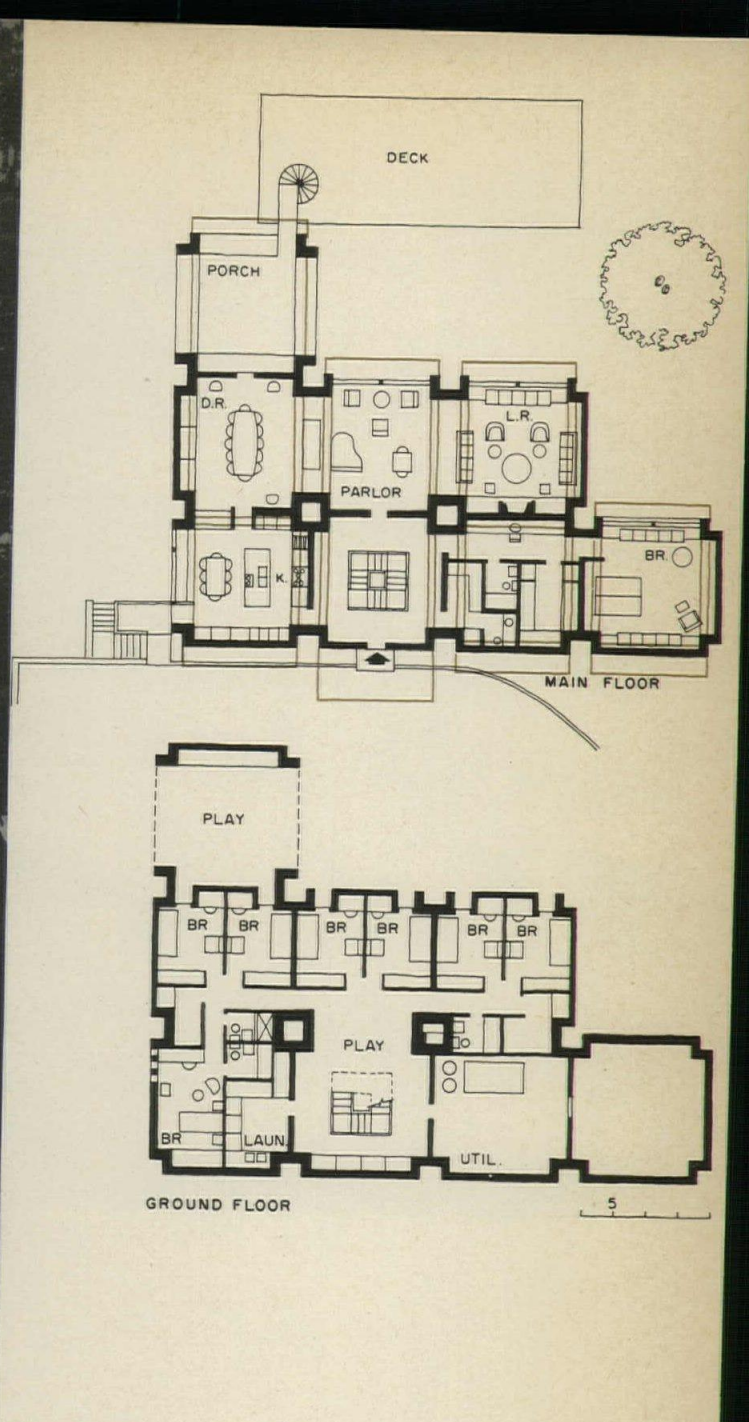
On the interior, the structural spaces adapt themselves well to all the functional requirements. Three bays on the upper, main floor form a big, open (but well zoned) living-dining-music room with window walls overlooking New York City in the distance. While a single bay creates a commodious master bedroom, adequate rooms, for children and guests, on the lower level fill only half a bay each. Service areas are relegated to the "front" portion of the lower floor, which is set into the hill, and thus gives each other room its share of the remarkable view. Outdoor living space is provided for by two covered porches and by a low, open deck which will be added in the future (see plan).

The house was built for a large family—with eight bedrooms—and generously provides for both active and leisurely living. And careful zoning of rooms gives each member of the family ample privacy.

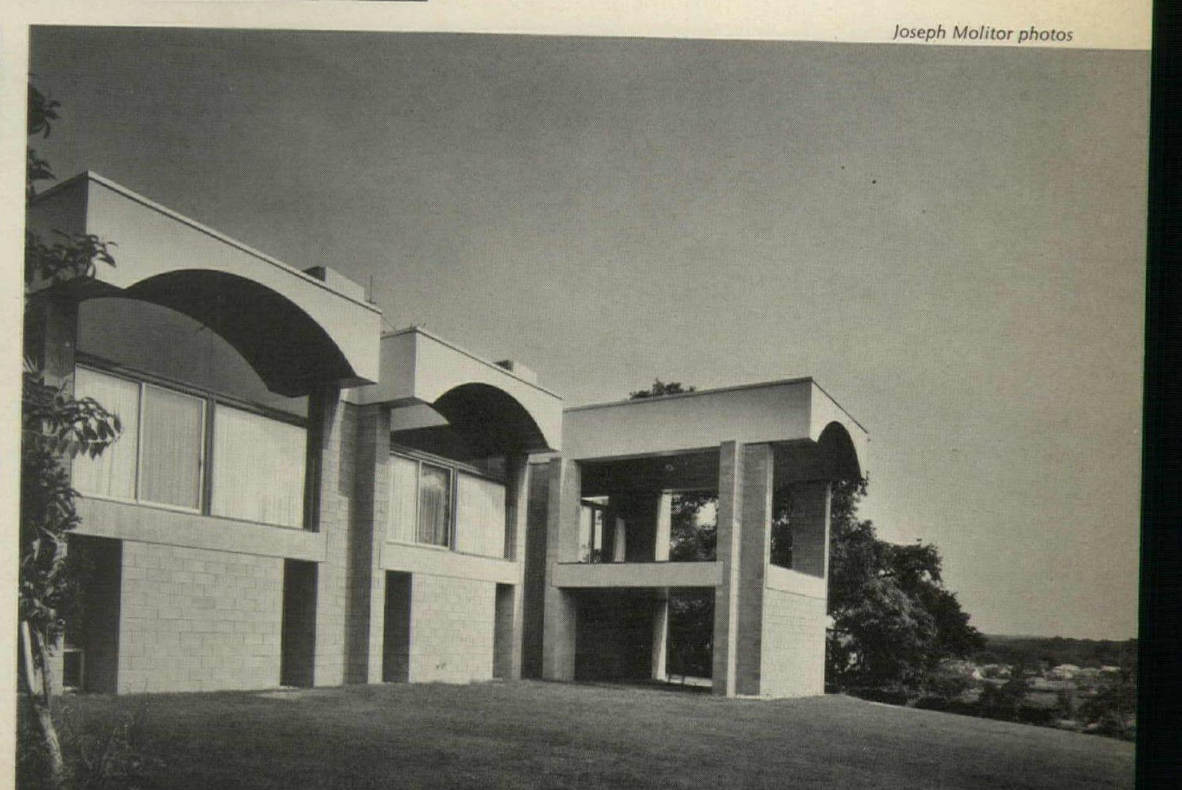
Even though the lot on which the house is built is a small one, a very eventful sense of "arrival" has been incorporated into the design: from a circular drive, one enters through the front "wall" onto the balcony of the two-story stair hall; finally, the great view is revealed as one enters any of the living quarters on either level.

Architect: Ulrich Franzen, 41 East 57th Street, New York City. **Engineer:** V. Busch; **contractor:** Burton M. Saks Construction Corp.; **landscape architect and interior designer:** Ulrich Franzen.





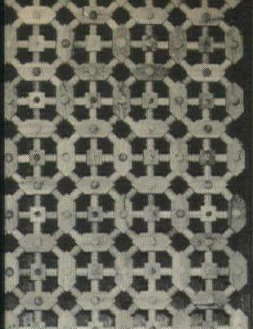
Joseph Molitor photos



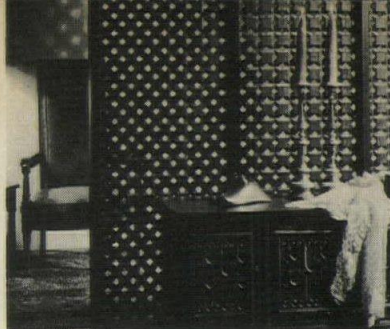


Ulrich Franzen has provided for the large family for which this house was designed, with a single, huge space for general living and dining activities. Visual variety, and some sense of spatial division is created by the vaulted ceilings and the play of light and shadow.

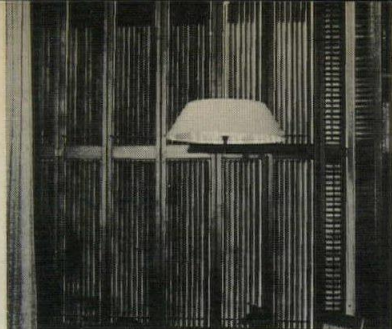




Khan Grille



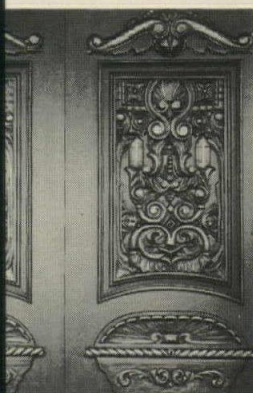
3 Dimensional Carved Wood—25 Designs



Vertical Louvers—24 Designs



Carved Paneling—56 Designs



Carved Doors—34 Designs

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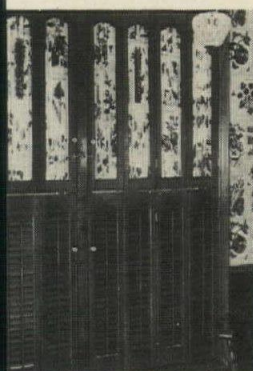
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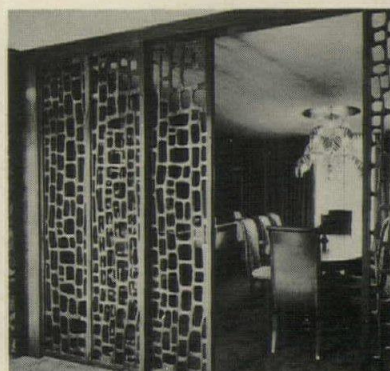
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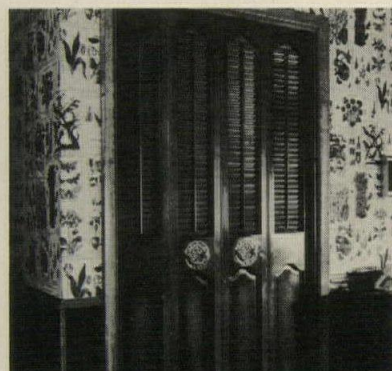
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Louvers & Fabric Panels—
15 Designs




Filigree Dividers—50 Designs



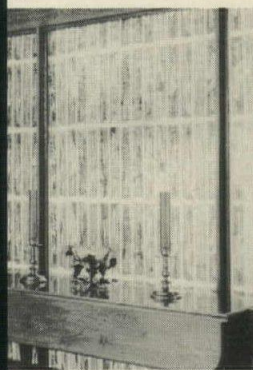
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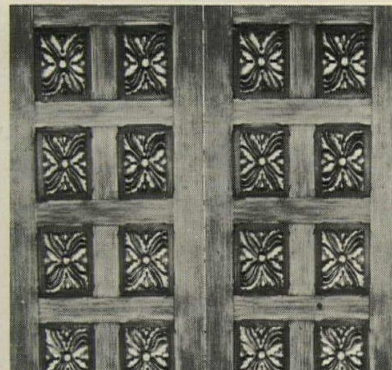
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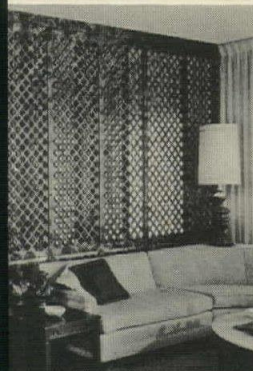


Exterior Doors—150 Designs

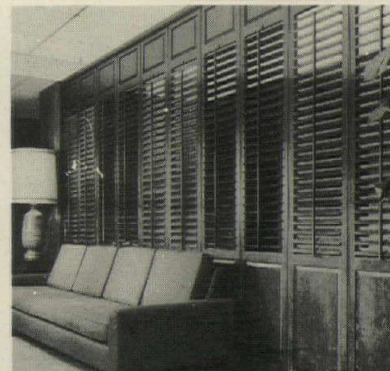
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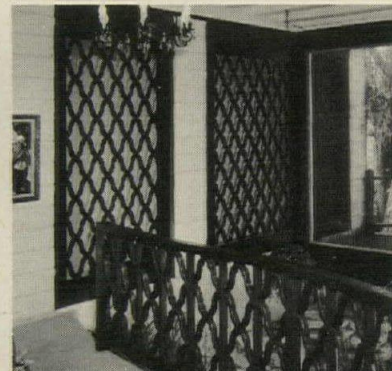
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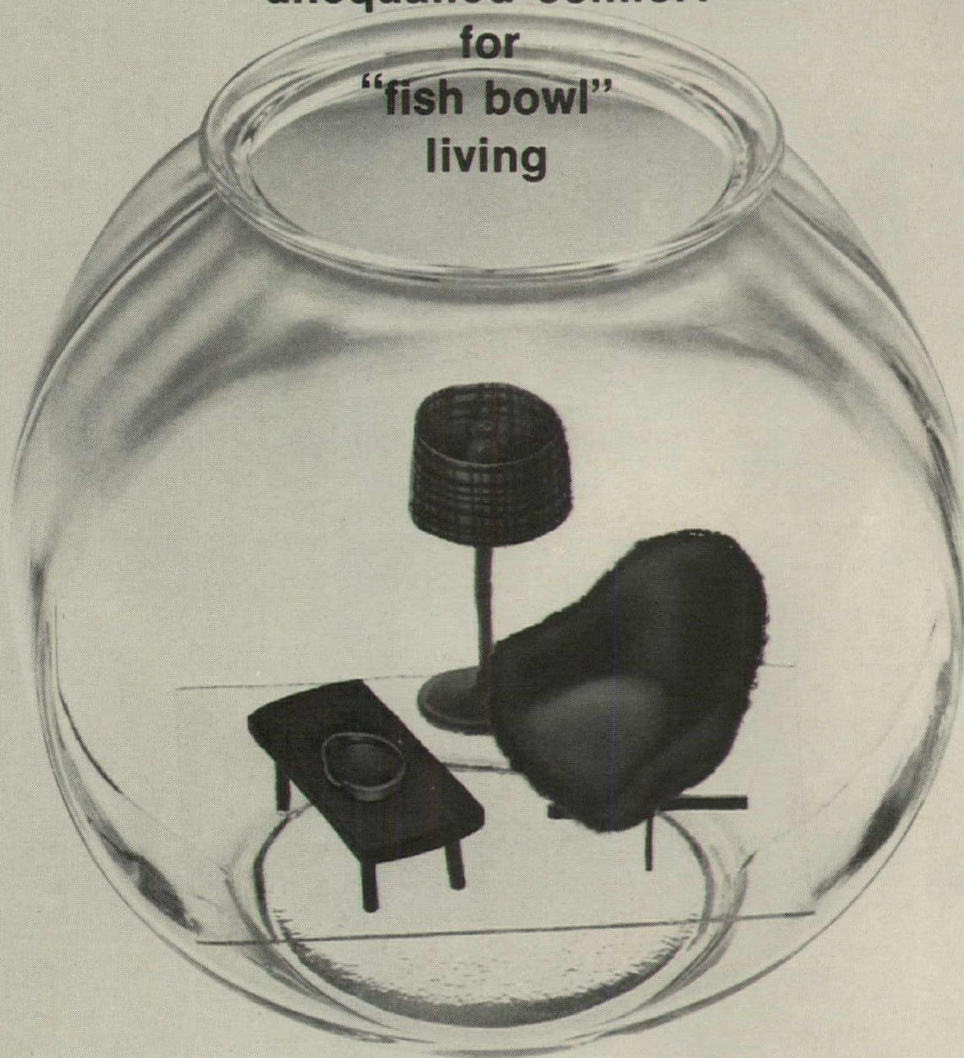


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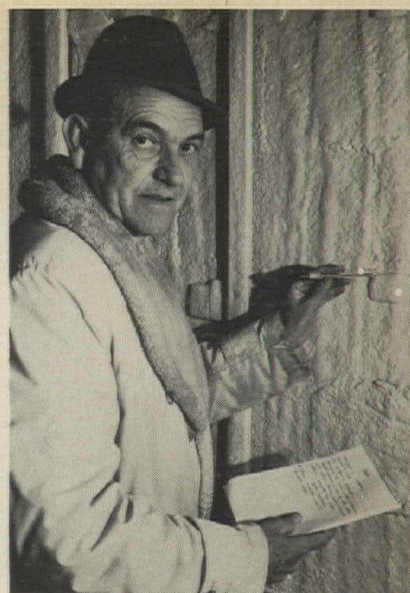
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Something-for-everybody package clicks in D. C. townhouse society

Capital idea: D. C. developer uses 1/4" urethane foam insulation to pare costs; boost comfort, floor-space and profit in townhouse units.

Town Square Townhouses, a creation of architects Macomber & Peter, masters of the Federal style, is an ambitious urban renewal project in Washington, D. C. Being built by Bresler and Reiner, when complete it will consist of 116 garden apartments and 180 3-story, single-family units, priced up to \$54,500.

Of brick construction, nearly all of the townhouse units are insulated with sprayed-on urethane foam applied by Bilton Insulation & Supply, Inc., D. C. specialists in this type of contract insulation since 1952.

Because of urethane foam insulation, each Townhouse unit gained a living space bonus worth \$572-\$1144* to the buyer.

Here is how the urethane foam gains were measured by the principals involved:

C. V. Davenport, Bilton executive vp and gen. mgr.: "The arithmetic is there for all to see. Urethane enabled

*Computed on basis of 2400 sq ft of living space in unit selling for \$54,500. Buyer is paying about \$22 per square foot. Better insulating ability of rigid urethane foam saves 26 sq ft to 52 sq ft or \$572 to \$1144.

the developer to gain up to 52 sq ft of extra floor space per unit. Urethane foam is a cryogenic insulant. With a k factor of 0.11 and as used in this instance (1" wall space consisting of 1/4" of urethane foam and a 3/4" air space), urethane foam replaces a 3 5/8" glass fiber batt. In addition, urethane foam is moisture-proof, the need for a vapor barrier is eliminated, and it safeguards electric wiring and plumbing fixtures against fire, freeze-ups and corrosion."

Potomac Electric Power Company determined that this wall design met their Gold Medallion insulation requirements. They estimate it will cost the average Town Square Townhouse owner about \$305 a year to heat his home, \$60 to cool it. A dollar a day for a \$54,500 home investment isn't bad.

B. Reiner, Bresler & Reiner builders: "There is no question about the customer benefits of urethane insulation. I would be sold on it just for the space savings it offers. Most home-buyers don't care what insulation is used, but we publicize urethane as a key selling

point. We translate the measurable extra floor space, consistent comfort, warmer wall areas, lower heating and cooling bills, and they are impressed."

R. A. Dwyre, Bilton sales mgr.: "With batt-type materials, builders often have an expensive, irksome problem of securing dry wall to the studding. Because of the slick vapor barrier necessary, nails keep popping out. With urethane, one man can complete two walls each on three floors (1140 sq ft) in about 30 minutes."

H. White, project mgr. and supt.: "I've been in the construction business for 30 years and I have never seen an insulating material that provides a better seal than sprayed-on urethane. It's clean, simple and fast in application, and leaves no mess of scraps to clean up."

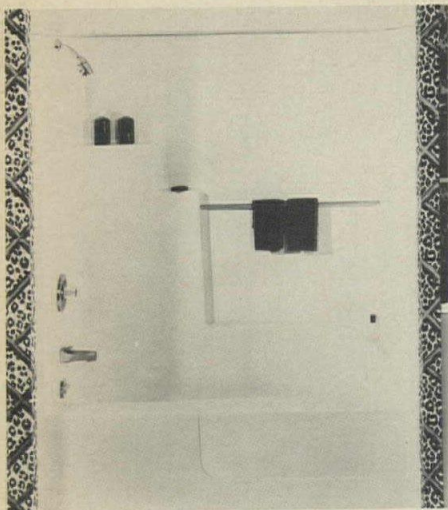
The foam chemicals system for this project was supplied by Isocyanate Products, Inc., New Castle, Del. 19720. For the full story on urethane foam insulation in a wide range of projects, write MOBAY CHEMICAL COMPANY, Code AR-58, Pittsburgh, Pa. 15205.

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BUILT-IN VACUUM / Cor-Vac is a quiet yet high-powered central vacuum system with automatic wall inlets that turn the system on and off. Lightweight, flexible hose and complete set of tools are standard. ■ Corbett Industries, Inc., Dallas, Tex.

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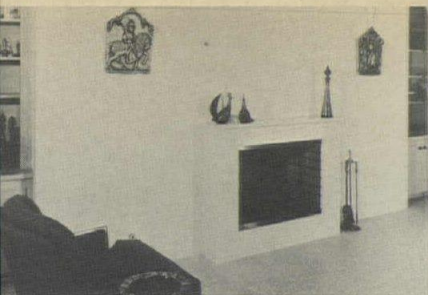
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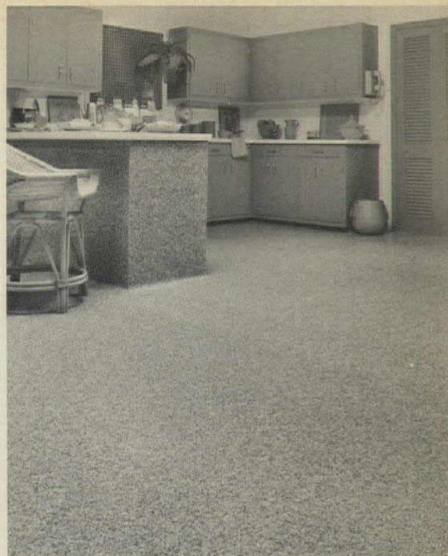
pure marble dust combined with a polyester resin. The result is a stone that can be molded into various shapes. It is resistant to breakage and the non-porous finish resists burns, scratches and stains. Reztone is offered in four standard colors, but special colors can be made. ■ Florida Tile Industries Inc., Lakeland, Fla.

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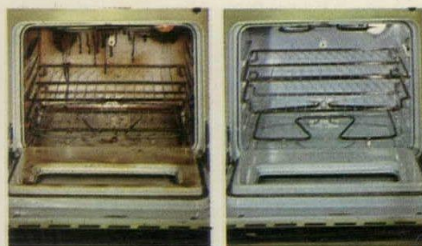
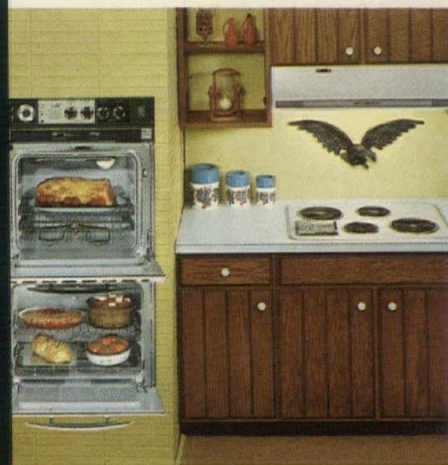
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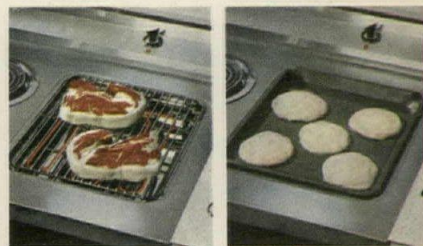
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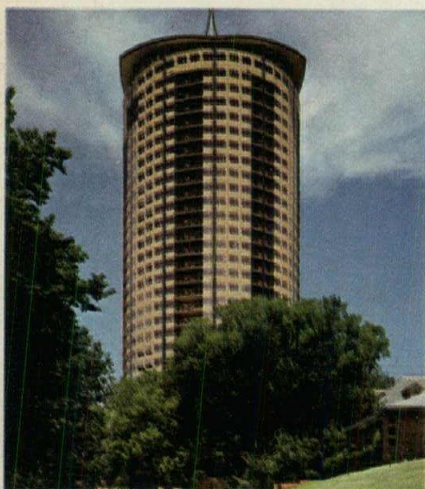
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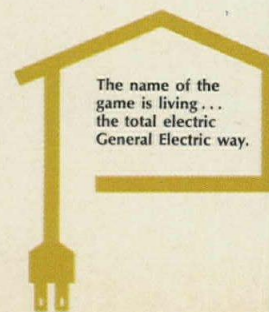
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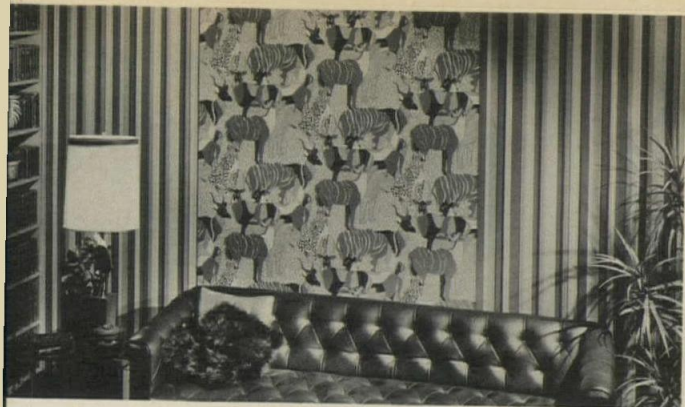
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GENERAL ELECTRIC COMPANY,
APPLIANCE PARK, LOUISVILLE, KY. 40225

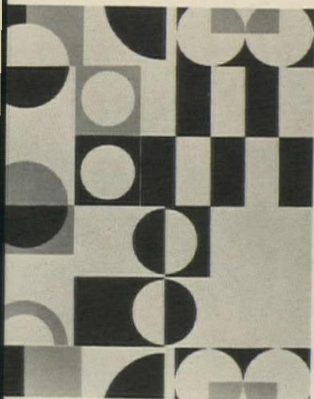
GENERAL ELECTRIC
APPLIANCE PARK  **LOUISVILLE, KY.**



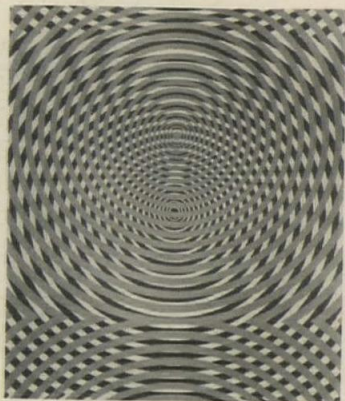


ALL COVERINGS / To add personality to dens and living rooms, this colorful jungle pattern, *Safari*, in dark shades of orange, brown, tan and yellow on a tan and brown back-

ground, may be paired with the matching-color stripes of Kenya. Both are part of a collection of big-scale patterns and psychedelic colors. Paper is vinyl-coated and scrubbable.



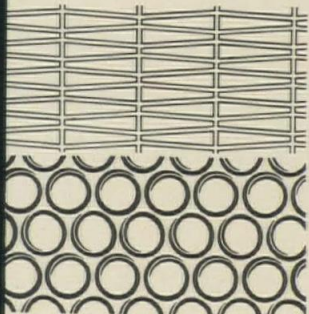
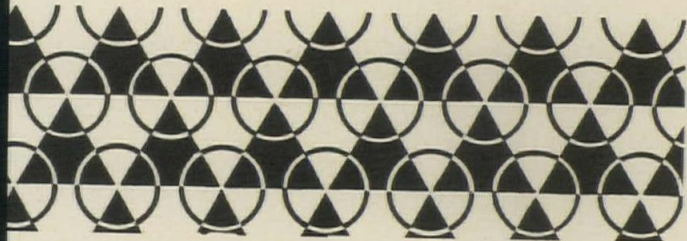
Prothesis offers a geometric pattern in two variations: orange, purple, green, aqua, yellow and pink; or black, gray and white.



And *Groovy* circles spin in either green and blue on white, fluorescent orange and green on white, or just black on white.

■ United Wallpaper Company, Chicago.

Circle 307 on inquiry card



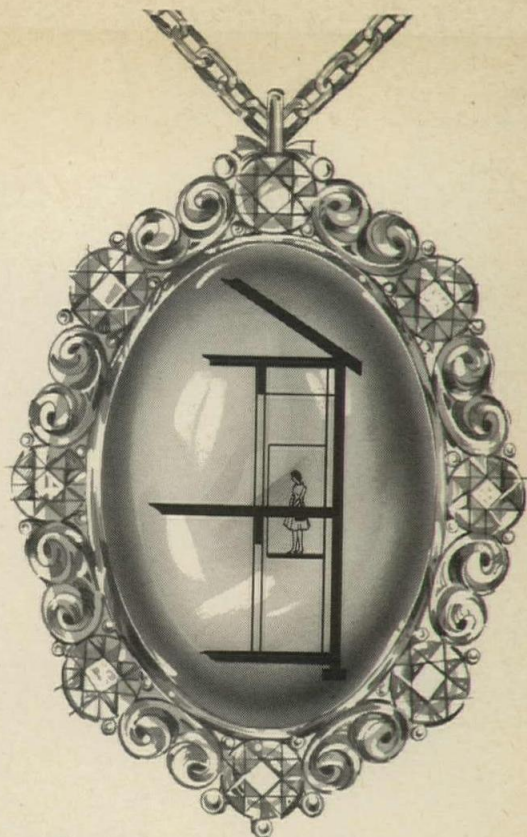
PATENT VINYL / The "wet look" with geometric designs characterizes these vinyls for wall-covering and upholstery. Shown from top to bottom are "Circles and Squares," "Lattice," and "Circles." Available in six colors on white ground.

■ Adams Vinyls, Carlstadt, N.J.

Circle 308 on inquiry card

more products on page 122

more data, circle 40 on inquiry card



A Homelift is a jewel of convenience in any multi-story home

There's real luxury in this private residence elevator that brings one-floor convenience to any multi-story home. It saves climbing stairs and serves as a dumb-waiter for moving furniture, laundry and luggage between floors.

The attractive cab features wood-grained walls, diffused lighting and color-coordinated handrails and carpeting. The Dover HomeLIFT is completely safe and operates on house current for pennies a day. Costs about the same as a medium-price car. Provision can be made for later installation at low cost by building closets in a vertical line. Mail coupon for catalog.

DOVER HOMELIFT RESIDENCE ELEVATOR

DOVER CORPORATION / ELEVATOR DIVISION

DEPT. R-74, P. O. BOX 2177, MEMPHIS, TENN. 38102

Please send Dover HomeLIFT literature to:

Name _____

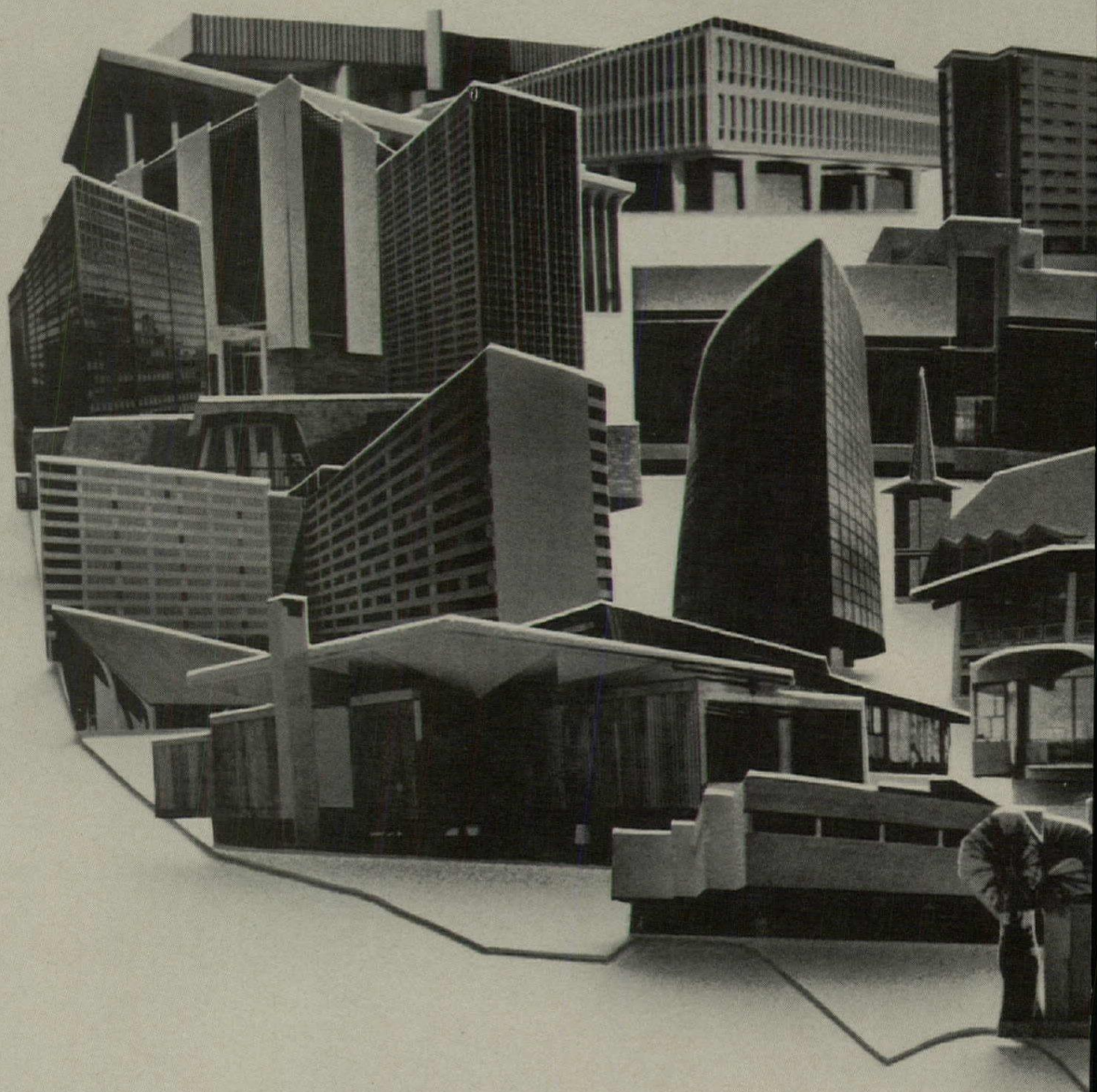
Address _____

For more data, circle 41 on inquiry card

**Spec a paint brand
that's local.
From coast to coast.**

From spec writing to final inspection, there's a Devco man standing by to keep things moving smoothly. To keep you up to date with new product data and technical information.

That way, your files contain the latest facts on a full line of coatings for every kind of application: commercial, residential, industrial.




And all across the country, there's a Devoe man on hand to follow your job through. He'll be where the work's being done to prevent hang-ups from unexpected shortages and to watch for color match and hiding quality. His major job is making sure your job turns out the way you visualized it.

It's down-to-earth local service. Anywhere you need it. And it all adds up to some pretty convincing reasons why . . .

**Architects who know Devoe
GO DEVOE**

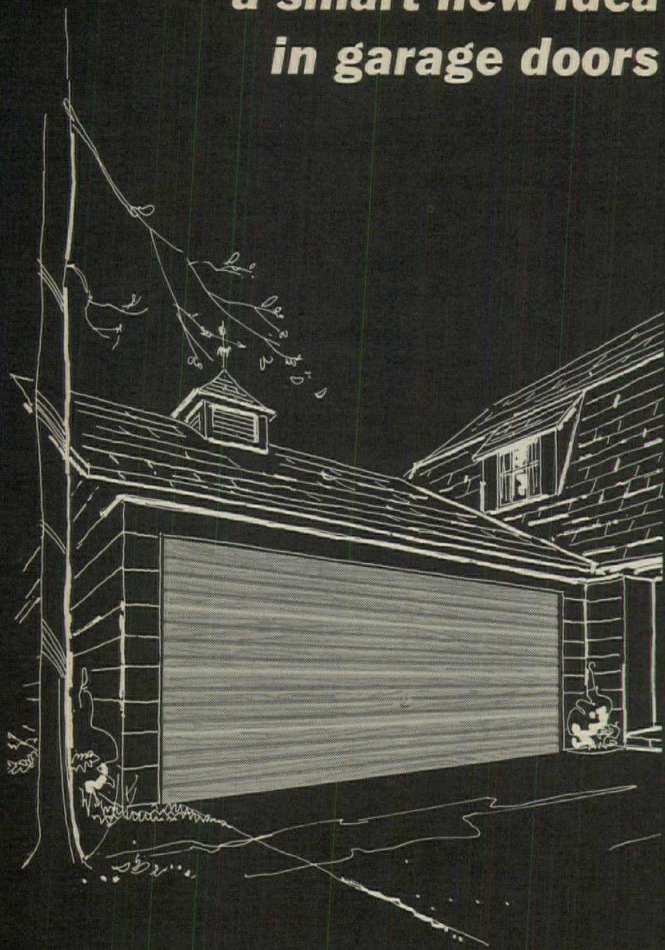
When we get involved, we really get involved

A large, stylized hand in a white suit sleeve is shown from the top left, holding a yellow map of the United States. The hand is positioned as if presenting the map over a detailed, black and white architectural rendering of a city skyline, featuring various skyscrapers and buildings. The background is a dark, solid color, creating a high-contrast effect.

DIVISION OF CELANESE COATINGS COMPANY
Louisville, Kentucky 40202

For more data, circle 42 on inquiry card

**a smart new idea
in garage doors**



WOOD GRAIN *Filuma*[®]

**the fiberglass door that thinks
it's wood...and only Frantz has it**

The new Frantz Wood Grain Filuma garage door brings you the look of wood . . . without the weight and work that usually go with wood. Here are all the benefits that have made Frantz Filuma fiberglass garage doors the most popular on the market. Lightweight (only 1/3 the weight of the wood it simulates). Low maintenance (an occasional hosing keeps it looking sparkingly fresh). Translucence (floods garage interior with soft, natural light). Permanence (surface is "plated" with extra-thick shield of acrylated polyester unified with the fiberglass to resist weathering). Plus the timeless and natural beauty of wood. It's a winning combination. Wood Grain Filuma doors will be very much at home with any home . . . whether masonry, painted or natural wood. And Wood Grain Filuma garage doors are available to you right now. But only from Frantz. Colorful new brochure is yours for the asking. See your lumber dealer or write:

FRANTZ

MANUFACTURING COMPANY

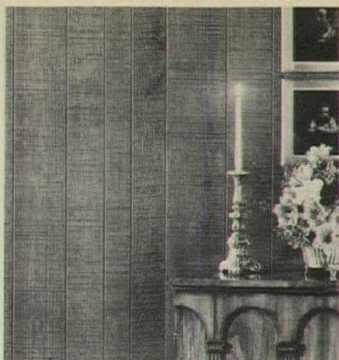
Department 50 • Sterling, Illinois 61081

WORLD FAMOUS FOR QUALITY GARAGE DOORS

U.S. Patents 194094, 314699, 3169612

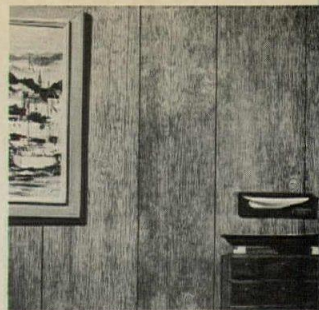
PRODUCTS

continued from page 119



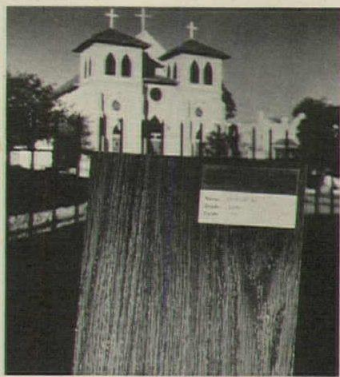
ROUGH-SAWN EFFECT / Styletex deeply-embossed panels feature a random pattern and two shades—charcoal brown and shale white. ■ Masonite Corporation, Chicago.

Circle 309 on inquiry card



BARNBOARD EFFECT / rough-textured, weathered-effect paneling is manufactured in 4/16-in. thickness. The added thickness, wide groove spacing and randomness of graining and knotholes contribute to the authentic reproduction of the material. ■ Armstrong, Lancaster, Pa.

Circle 312 on inquiry card



PANELING / The Castilian Oak pattern is one of a selection of woodgrain laminated plastics that blend with Spanish decors. Available in five finishes: satin, furniture, Lo-Glare, velvet, and oil-rub. ■ Westinghouse Electric Corporation, Pittsburgh.

Circle 310 on inquiry card



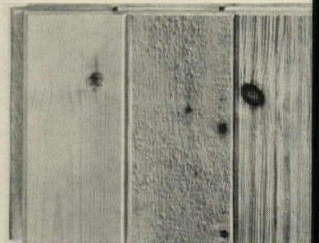
WOOD GRAIN PANELS / Vinyl plywood panels feature wide accent grooves precisely cut into the board. Each of the four tones—spice pecan, American walnut, olive pecan and colonial birch—has a low gloss, oiled finish. ■ Abitibi, Birmingham Mich.

Circle 313 on inquiry card



DOORS / These doors are hand-tooled and carved from solid valsain pine, a hard lumber grown in the mountains near Segovia, Spain. Old world hardware is available. ■ Cornell-Newton, Inc., Importers, Beverly Hills, Calif.

Circle 311 on inquiry card



LAMINATED DECKING / Loc Deck, both a structural and finish material, is available with smooth, saw-textured, or with a brushed surface to suit many design concepts. Photo shows genuine Idaho white pine, one of six species. ■ Potlatch Forests, Inc., San Francisco.

Circle 314 on inquiry card

more products on page 7

◆ For more data, circle 43 on inquiry card

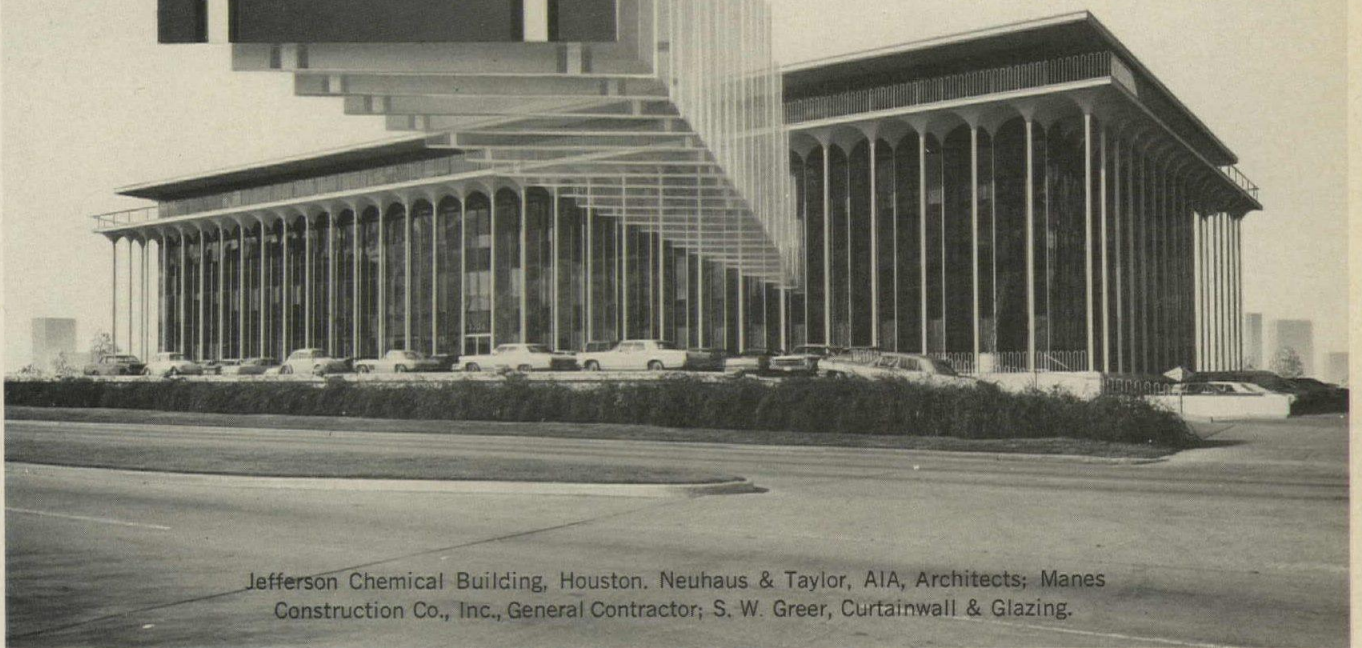
**Seal out the elements . . .
Seal in comfort . . .**

*Maloney Structural
Neoprene Glazing Gaskets
do both . . .
and better than all
other glazing systems.*



F. H. MALONEY COMPANY

a Division of Helmerich & Payne, Inc.
2301 Texas Avenue P. O. Box 287
Houston, Texas 77001



Jefferson Chemical Building, Houston. Neuhaus & Taylor, AIA, Architects; Manes Construction Co., Inc., General Contractor; S. W. Greer, Curtainwall & Glazing.

For more data, circle 44 on inquiry card

continued from page 122



HOUSEWIFE'S "OFFICE" / The walls of this "office" are covered with a three-dimensional sculptured ceramic tile in a basketweave pattern. The counter top is white matte ceramic tile and the floor is one in. by one in. modular mosaic tile. On the left wall are television set and house-wide intercom. Over the desk area are book shelves, recipe files, cork bulletin board and slate. ■ Wenzel Tile Company, Trenton, N.J.

Circle 315 on inquiry card

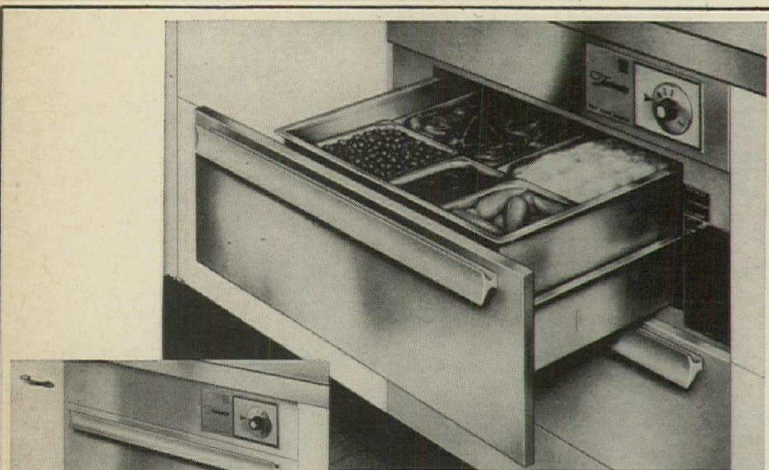
TRANSLUCENT PANELS / A multi-colored, striped fiberglass plastic panel can be used for a variety of applications from patio covers and fences to room dividers and sun shades. *Filon-Stripes* come in four different striped color patterns on a white background and harmonize with landscape elements and with house trim paints. Ribs spaced four in. apart, and 5/8 in. deep afford the strength and rigidity to meet building code requirements. *Filon-Stripes* are reported to be shatterproof and to resist corrosion and weathering. ■ Filon, Hawthorne, Calif.

Circle 316 on inquiry card



FENCES / Aluminum *Privacy Panels* not only give privacy, but, if properly selected, add to the house setting. The two colors available, redwood and white, complement many surroundings, and choice of three sizes offers greater selectivity. By using different heights together a stepped or staggered effect can be created; by altering colors, a "light and shadow" effect is possible. ■ Nicholson Aluminum Company, Davenport, Iowa.

Circle 317 on inquiry card



Precise temperature and moisture controls let you hold cooked foods at ideal serving temperature for hours. Available in wide choice of finishes, including fine hardwoods to match your cabinets.

New TOASTMASTER
built-in Hot Food Server keeps dinner hot...no matter when he gets home!

TOASTMASTER®

Food Equipment Division
McGraw-Edison Company
Algonquin, Illinois 60102



For more data, circle 45 on inquiry card

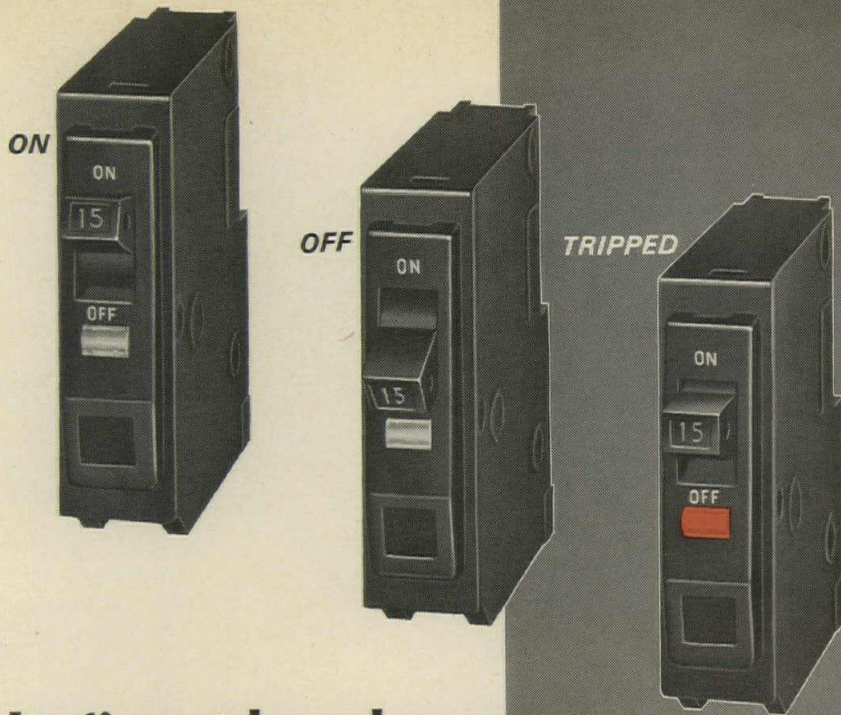
Shouldn't the walls on the inside of a house last as long as the ones on the outside?

WALLBOARD WALLS WON'T STAND UP TO THE TEST OF TIME. THEY WARP. AND PEEL. AND COME APART AT THE SEAMS. SO USE REAL PLASTER WALLS. THEY'LL STAND UP AS LONG AS THE HOUSE.

Keep New York Plastered.

THE PLASTERING INSTITUTE OF GREATER NEW YORK

For more data, circle 48 on inquiry card



QO

**-the world's finest breaker-
now with VISI-TRIP!**

The red VISI-TRIP indicator in the QO breaker on the right tells—instantly—that a fault has occurred and the breaker has tripped and opened the circuit. Simply reset the breaker and restore the service. There's nothing to replace.

The VISI-TRIP window is sealed to prevent the entrance of dirt and other material. It also eliminates the possibility of exposed live parts. The red VISI-TRIP shows only with the breaker in the TRIPPED position—it is dark when the breaker is ON or OFF. The red indicator disappears when the QO breaker is reset.

Your clients get all the features that make QO the finest breaker ever built. They get a Qwik-Open® mechanism for flash protection—UL listed lugs for both copper and aluminum conductors—a single handle for 2 or 3 pole breakers. There are 1, 2, and 3 pole breakers for plug-in or bolted connection panelboards.

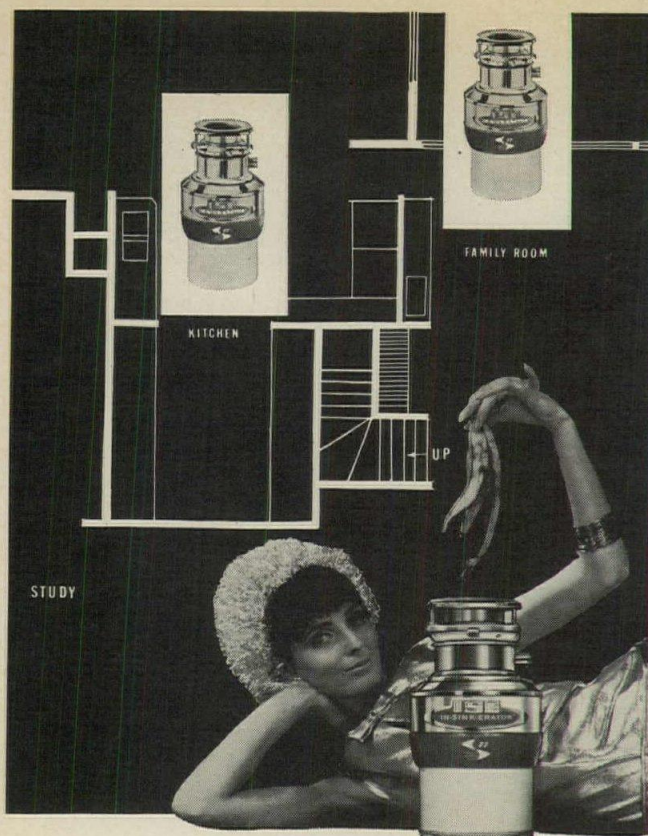
Get all the facts on QO circuit breakers with the VISI-TRIP indicator from your Square D field office or write Square D Company, Dept. SA, Lexington, Ky. 40505.

SQUARE D COMPANY

Wherever Electricity is Distributed and Controlled



For more data, circle 46 on inquiry card



Her house plans include new In-Sink-Erator Disposers. How about yours?

She wants stainless steel styling, unusual quality features, and the greatest double warranty ever!

Give the Lady what she wants, when she wants it. In-Sink-Erator, the Number One Disposer—in the kitchen, the family room, wherever foods are prepared and served. The new In-Sink-Erator Model 77 has the smart looks, the long life and dependable performance of stainless steel. No run-of-the-mill warranty but a matchless double warranty. Lifetime corrosion protection and 5-year parts protection, too!

Whatever the requirements, there's a new In-Sink-Erator model priced right for every home. Also 800 Authorized Service Centers across America to ease call-back headaches and assure customer satisfaction. No wonder women prefer In-Sink-Erator disposers by far over any other brand.



Write for informative literature, complete specifications, and details of our special personal use offer.

In-Sink-Erator is Number One in commercial disposers, too. Ask for brochure describing 8 new stainless steel models.

Celebrating our 30th Birthday
IN-SINK-ERATOR®
Originator and perfecter of the garbage disposer

IN-SINK-ERATOR MANUFACTURING COMPANY • RACINE, WIS. 53406

For more data, circle 47 on inquiry card

LITERATURE FOR HOUSE PLANNING

For more information circle selected item numbers on Reader Service Inquiry Card, pages 113-114

FURNITURE / "Twenty Years of Vladimir Kagan Designs," subtitled "Furniture Classics for the Connoisseur," pictures many elegant pieces designed over the years. Says Kagan, "My furniture emphasizes the interplay of wood and structure; of space, and light, simplicity and function." ■ Vladimir Kagan Designs Incorporated, New York City.

Circle 400 on inquiry card

CEDAR / A small brochure suggests applications for Cedar-line, a lining made of 100 per cent Tennessee red cedar, in various areas of the house, including recreation rooms and storage areas. ■ Giles & Kendall Company, Huntsville, Alabama.

Circle 401 on inquiry card

FIREPLACES / A color brochure pictures conical, rectangular, and circular free-standing fireplaces that come in both bright and conservative colors. Photographs illustrate the many ways to install the fireplace to get the best possible effect. ■ Condon-King Co., Inc., Lynnwood, Wash.

Circle 402 on inquiry card

INSULATING GLASS / The environmental benefits of windows in all types of residences, and the benefits of *Thermopane* insulating glass in any window treatment, are discussed in an 8-page color booklet. ■ Libbey-Owens-Ford Glass Company, Toledo, Ohio.

Circle 403 on inquiry card

HARDBOARD PANELING / "Tomorrow's Technology" is the theme of a 28-page booklet illustrating 20 interior panels in room settings. Also included are four *Filigree* patterns, five *Peg-Board* offerings, and a section on prefinished moldings. ■ Masonite Corporation, Chicago.

Circle 404 on inquiry card

ROOF SLATE / A 16-page booklet shows *Colorbestos* slates stalled on homes across the United States. Two pages are allotted to a report of a Colonial village restoration in Philadelphia that used all six colors on the roofs. Complete architectural specifications and product data including staggered and straight butt designs are provided. ■ Johns-Manville, New York City.

Circle 405 on inquiry card

ROOF INSULATION / A 10-page brochure contains full information on three lines of roof insulations—fiberboard, polystyrene (non-combustible) and urethane. ■ The Celotex Corporation, Tampa, Fla.

Circle 406 on inquiry card

DECKS-PATIOS-FENCES / A 10-page color booklet shows several installations of wooden decks and patios using southern pine. Four designs of wooden fences are also shown. ■ Southern Pine Association, New Orleans, La.

Circle 407 on inquiry card

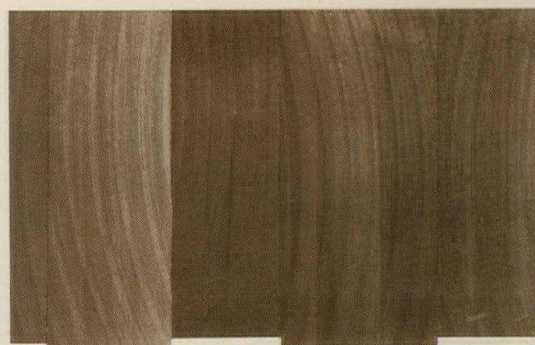
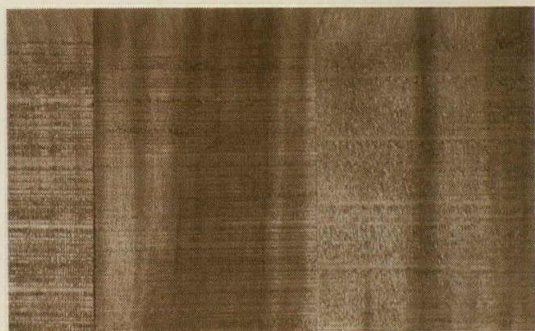
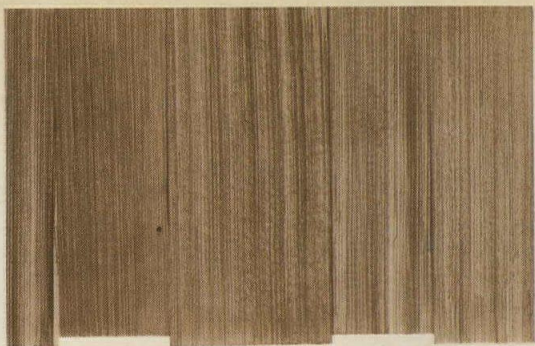
PANELING / "Interior Design & Paneling Ideas" is a 24-page booklet presenting answers to questions in such areas as style, color, and texture. ■ George Pacific, Portland, Ore.

Circle 408 on inquiry card

FIXTURES AND FITTINGS / At least five attractive booklets are available on colorful, modern bathroom and kitchen fixtures and fittings. There seems to be no limit to color these days with such names as *Tiger Lily*, *Blueberry* and *Avocado*. Sizes and shapes are just bold and new. Intriguing features include the *Lady* faucet, shampoo basin-baby bath and the six-ft-long bathtub. ■ Kohler Co., Kohler, Wisc.

Circle 409 on inquiry card

more literature on page 1



3 FOR THE MANSARD



CUT LABOR COST WITH ShakerTown 3-PLY 8' SHAKE PANELS

1. BARN SHAKE PANELS

Rustic and rugged, these rough textured cedar shake panels provide the exotic, natural beauty of the original barn shakes.

2. ROUGH-SAWN PANELS

An entirely new and unusual panel, designed especially for the Mansard roof line made from Premium grade shingles with a *sawn texture face* for additional dimension and charm.

3. SHINGLE TEXTURE PANELS

The smooth, elegant cedar shingle texture of these popular panels blend harmoniously with other building materials.

ShakerTown 3-ply panels are the most economical way to achieve a quality Mansard roof line for homes and apartments. *Choose from three different textures . . . you save up to 70% on installation costs with these easy to handle 8' shake or shingle panels!* Eleven ShakerTown panels cover 100 square feet at 14" exposure, the equivalent of 250 individually applied shakes . . . in just minutes one man can easily apply these self-aligning panels for the distinguished look of the modern Mansard. The ShakerTown 3-ply panels are available in natural cedar and in a selection of semi-transparent stained finishes that weather handsomely . . . choose from staggered or even butt lines. ShakerTown Matching Color Nails and Mitered Wood Corners add the perfect finish . . . fast. These same panels are *ideally* suited for sidewall application, too!

Write for detailed brochure

ShakerTown[®]

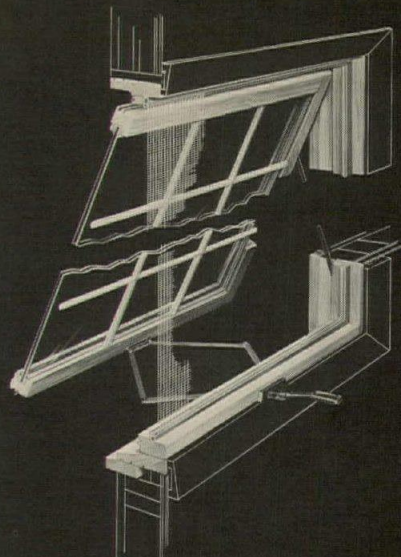
FIRST NAME IN CEDAR SHAKES

SHAKERTOWN CORPORATION
DEPT. AR-5,
4416 LEE ROAD,
CLEVELAND, OHIO 44128

BESTWOOD INDUSTRIES, LTD.
P. O. BOX 2042,
VANCOUVER 3, B.C.

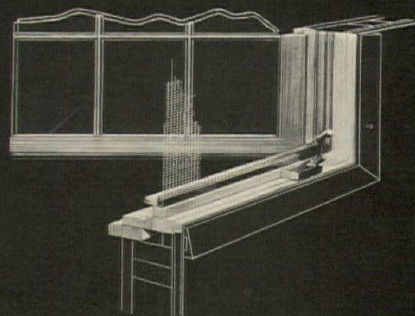
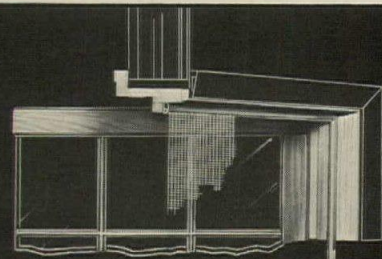
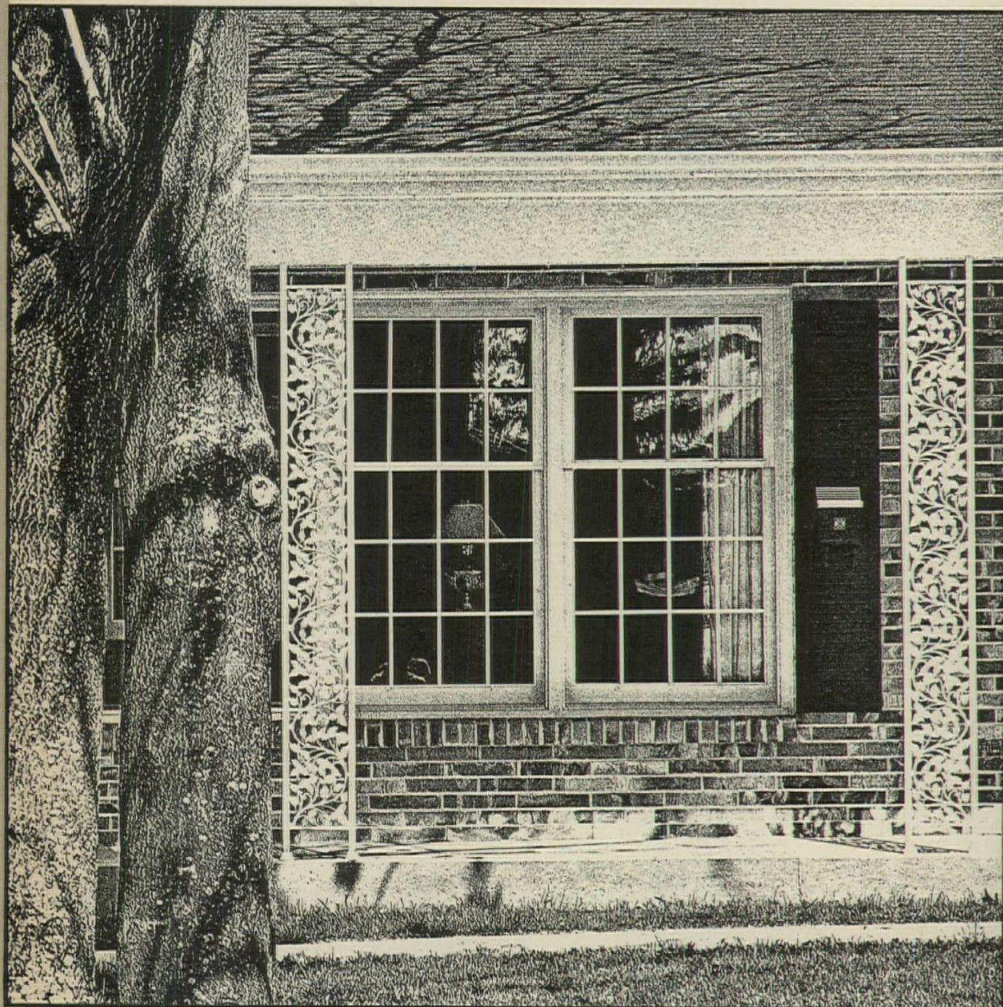
For more data, circle 49 on inquiry card

*Have You Noticed
That the Better Homes
in Every Neighborhood
have WOOD WINDOWS,
WOOD PATIO DOORS
and ENTRANCES?*



C200' Awning Window

The multi-purpose window in a wide range of sizes, the C 200' awning provides unusual latitude in window arrangement.



C100' Double-Hung Window

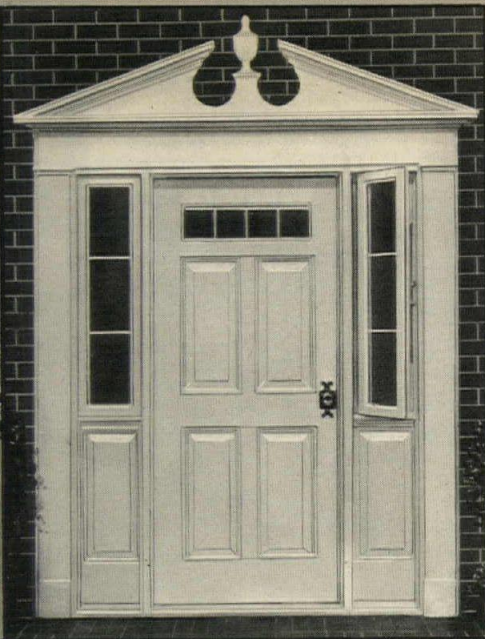
Springy, stainless steel weatherstrip helps C 100's exceed all standards for weathertight double hung windows. Insulating glass with permanent, leak-proof vinyl glazing is available.



C200' Casement Window

The ultimate in weatherproof windows, C 200' casements are double weatherstripped, factory-primed and available with insulating glass and leak-proof vinyl glazing.

®

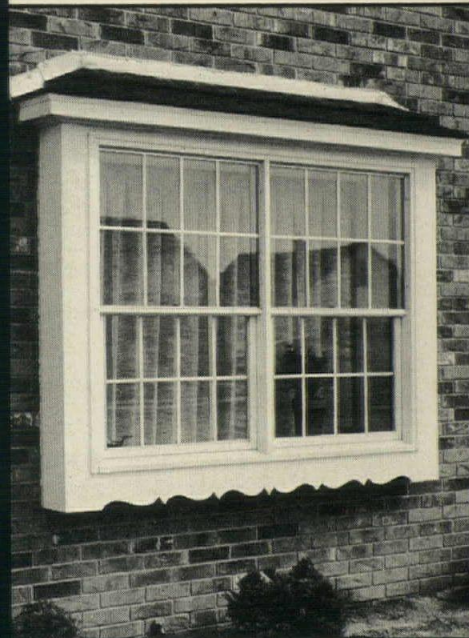


Caradco Patio Door

Outstanding weathertightness, durability and appearance are assured through: wood construction • insulating glass • thermal barrier sill • floating action weatherstrip.

Caradco Doorways

Graceful, traditional style includes unique new values: raised door panels with foamed in place insulation • insulating glass • factory priming • ventilating sidelites.



Caradco Vertical Slider Window

A weathertight economy window designed to offer loads of light and fresh air. Vinyl grilles, removable for ease in washing, are available.

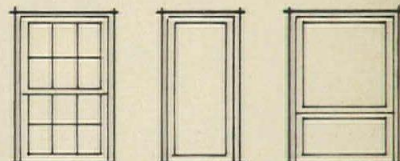


Caradco Horizontal Slider Window

Ideal for apartments and institutions as well as single family homes, Caradco factory-primed horizontal sliders provide the appeal of a picture window at low cost.



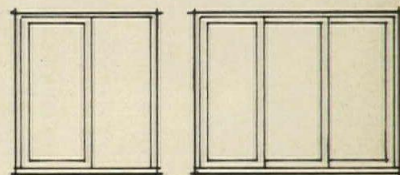
Whether for commercial, residential or multi-family construction, there are Caradco windows and doors to suit the style and meet the most demanding performance requirements.



Double-Hung Windows

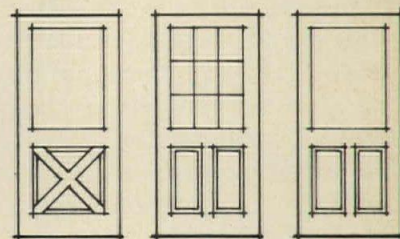
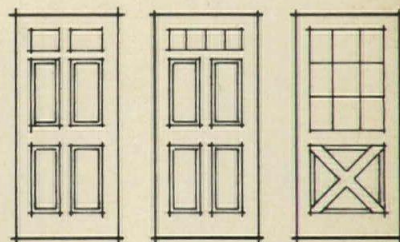
Casement Windows

Awning Windows

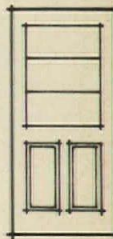


Slider Windows

Patio Doors



Caradco Doors are available in 7 distinctive designs. All measure 3'-0" x 6'-8" x 2".



CARADCO, INC.
Dubuque, Iowa

Subsidiary: Caradco Eastern, Inc.
Pemberton, N.J.

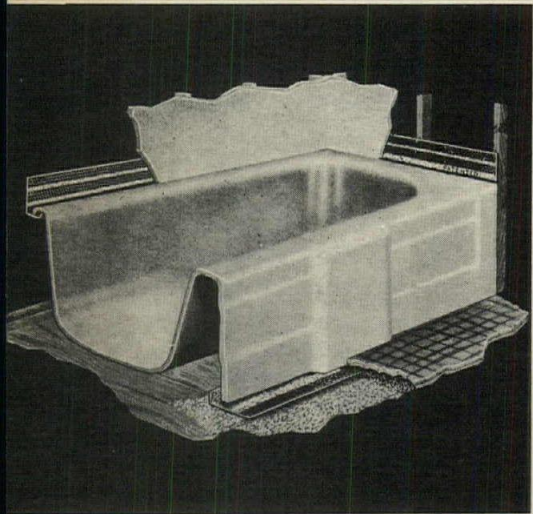
MEMBER



For more data, circle 50 on inquiry card

Eliminate

SAGGING SETTLING LEAKING



with

LUCKE BATHTUB HANGERS

Distribute the weight of each tub installed evenly with these specially designed hangers. They eliminate settling or sagging and prevent water seepage. A special flange insures a perfect water seal when bonded with Lucke Leak Proof Filler . . . a compound with excellent flexibility in extreme temperatures.

For more than 20 years Lucke Bathtub Hangers have been used in quality houses, hotels and hospitals and institutions.

For further information fill in and mail attached coupon.

WILLIAM B. LUCKE, INC. 514 Poplar Drive, Wilmette, Illinois

Please send me without obligation, a folder illustrating and describing how Lucke Leak-proof Bathtub Hangers may be used with various types and size bathtubs.

NAME _____
 Engineer Architect
 Plumber Builder

Street _____

City _____ Zone _____

State _____

LITERATURE

continued from page 126

RESILIENT FLOORING / The 1968 catalog contains full-color illustrations of all colors and patterns in vinyl asbestos tile, asphalt tile, feature strip, and cove base. Also included in the 16-page catalog is general information on sizes, gauges, uses, installation, and brief specifications. ■ Azrock Floor Products, San Antonio, Texas.

Circle 410 on inquiry card

BAR-B-CUE / Literature describes an indoor unit with a self-venting process that snares smoke and odors at the broiling surface and vents them outdoors. The broiler can be permanently built-in to a countertop or installed in roll-around units for rooms equipped with simple exhaust outlets. ■ Jenn-Air Corporation, Indianapolis.

Circle 411 on inquiry card

STAIRWAY ELEVATOR / A 4-page brochure presents *Wecolator*, a unit that can be made to accommodate almost any type of stairway. There is no machinery, pulley or cable external of the chair and rail. ■ W. E. Cheney Co., Inc., Butler, Wisc.

Circle 412 on inquiry card

ELECTRICAL PRODUCTS / A color catalog represents a full line of residential and commercial products including lighting, sound systems, baseboard, wall and bathroom heaters, range hoods and fans.

■ Emerson Electric Co., St. Louis.

Circle 413 on inquiry card

TILE / "Decorated Tile" is a 16-page booklet showing over 40 designs in hundreds of color combinations. The booklet suggests personal touches of tile for any room in the house. ■ American Olean Tile Company, Lansdale, Pa.

Circle 414 on inquiry card

CEILING HEATING / Flush-mounted ceiling heating panels are explained in a 4-page brochure, subtitled "The Most Modern and Practical Concept in Total Home Heating." ■ 3M Center, St. Paul, Minn.

Circle 415 on inquiry card

SAUNA / A sauna materials and specifications kit describes the components and manufacture and cultural background of the American-styled Finnish Sauna or dry heat bath. The kit contains sample materials, electrical component data and spatial specifications. ■ Am-Finn Sauna, Inc., Camden, N.J.

Circle 416 on inquiry card

more literature page 131

◆ For more data, circle 51 on inquiry card

FREE PUMP REFERENCE FILE
TELLS HOW YOU CAN GET

instant water

IN ANY STRUCTURE YOU
DESIGN AND BUILD BEYOND
THE WATER MAINS

Red Jacket's new pump reference file should be at the side of anyone involved with a domestic commercial or industrial installation that must get its water supply from a well. Included is a section entitled "Practical Engineering Information", covering everything from average water requirements for home and farm, procedure for determining distance to water level, practical suction lifts . . . to water friction tables and how to estimate operating costs.

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"A CASE IN QUALITY"



C. G. Wollaeger W. G. Wollaeger
 Twenty years is a long time for a family owned and operated manufacturer to stay single. Gigantic mergers and weddings are commonplace today. But we remain single and here's why . . .

Our philosophy is basic. As a manufacturer of trims, studs and casings, we know that the personal touch has built our company. We have specialized in a few products, and they are our only business. As such, our quality is the finest.

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Clay Wollaeger
 Bill Wollaeger

CASINGS
 INCORPORATED

WEST MIDDLESEX, PA., 16159

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LITERATURE

continued from page 130

HEATSAVER FIREPLACES / Heat circulating fireplaces are described in a brochure that includes dimensional drawings, specifications and diagrams. ■ The Donley Brothers Company, Cleveland.

Circle 417 on inquiry card

LAMINATED BEAMS / A "kit-full" of ideas on standard laminated wood beams in home building includes cards in a file folder which cover a wide range of applications. Specifications and elevation and detail drawings include such areas as carports, headers for windows and doors, lintels for garage doors; finished and unfinished basements, modular framing and exposed beam construction.

■ Forest Products Div., Koppers Company, Inc., Pittsburgh.

Circle 418 on inquiry card

COMPACT TOILET / A 4-page brochure explains a combustion toilet designed for use in vacation homes and similar areas where septic systems are impractical. The *Destroilet* totally eliminates wastes without plumbing facilities. A superheated jet of flame, generated by gas or oil focuses directly on the waste and quickly converts it to harmless vapor which is exhausted into the atmosphere. ■ La-Mere Industries, Inc., Walworth, Wisc.

Circle 419 on inquiry card

CENTRAL AIR CONDITIONING / Two brochures present package and split-system air conditioning equipment and explain how each operates. Line drawings show how equipment is adapted to the particular design of a home. ■ Fedders Corporation, Edison, New Jersey.

Circle 420 on inquiry card

BATHROOM CABINETS / Also, framed mirrors, decorative lights and accessories are shown in a 32-page catalog. ■ Miami-Carey Div., Philip Carey Corporation, Cincinnati, Ohio.

Circle 421 on inquiry card

DRAPERY HARDWARE / A 12-page brochure describes *Electrac*, a traverse rod which automatically and silently opens and closes draperies at the touch of a switch. As explained in the brochure, the rod operates by means of electromagnetism, and the two parts—a hidden-from-view power capsule and the specially designed rod—comprise a linear motor with no gears, no bearings, and no other moving parts. The rod operates on 110-volt service. ■ Kirsch Company, Sturgis, Mich.

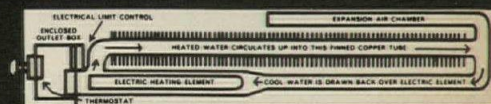
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HOT WATER HEAT WITHOUT PLUMBING



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The healthiest, the safest as well as an economical way to heat your homes!

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A	
Ador/Hilite	108-2
American Plywood Association	97to 104
Andersen Corp.	4-5
Architectural Aluminum Mfrs. Assn.	108
Artolier	18
Automated Building Components, Inc.	26
Azrock Floor Products	4th Cover
B	
Bell & Gossett, ITT	96
C	
Cabot, Inc., Samuel	107
Caradco, Inc.	128-129
Casings, Inc.	131
Chrysler Corp., Airtemp Div.	25
Cole Valve Corporation	10
D	
Del Mar Manufacturing Co.	32
Devoe Paint, Div. of Celanese Coatings Co.	120-121
Dover Corp., Elevator Div.	119
E	
Elkay Mfg. Company	6
Enjay Fibers & Laminates Co., Div. of Enjay Chemical Co.	19
F	
Fiat Prods. Dept., American Cyanamid Co.	29
Follansbee Steel Corp.	9
Frantz Mfg. Co.	122
G	
General Electric Co.	115 to 118
H	
Harcraft Division of Harvey Aluminum	2nd Cover
hc Products Co.	27
I	
In Sink Erator Mfg. Co.	126
International Oil Burner Co.	131
ITT, Bell & Gossett Div.	96
J	
Jenn-Air Products Co., Inc.	134
K	
Knoll Associates	109
Kohler Company	23
Koppers Company, Inc., Forest Products Division	30
L	
Lennox Industries, Inc.	11
Libbey-Owens-Ford Glass Co.	12-13
Lucke, Inc., William B.	130
M	
Maloney, Co., F. H.	123
Marlite Div., Masonite Corp.	8
Masonite Corp.	20-21
Mobay Chemical Company	105
N	
Nichols Aluminum Co.	16
O	
Olympic Stain Company	3
Ozite Corp.	19
P	
Pacific Clay Prods., Los Angeles Brick Div.	108-1
Peachtree Doors, Inc.	22
Pella Rolscreen Co.	111-112
Pinecrest, Inc.	95
Plastering Institute of Greater New York	124
PPG Industries	31
R	
Red Cedar Shingle & Handsplit Shake Bureau	14
Red Jacket Mfg. Co.	130
Rez Company	28
R.O.W. Window Sales Co.	133
S	
Shakertown Corp.	127
Simpson Timber Co.	3rd Cover
Soss Mfg. Co.	106
Southern Pine Association	15
Square D Company	125
T	
Toastmaster Div., McGraw-Edison Co.	124
U	
United States Plywood Corp.	24
Uvalde Rock Asphalt Co.	4th Cover
V	
Viking Carpets, Inc.	7
W	
Western Wood Products Assn.	17