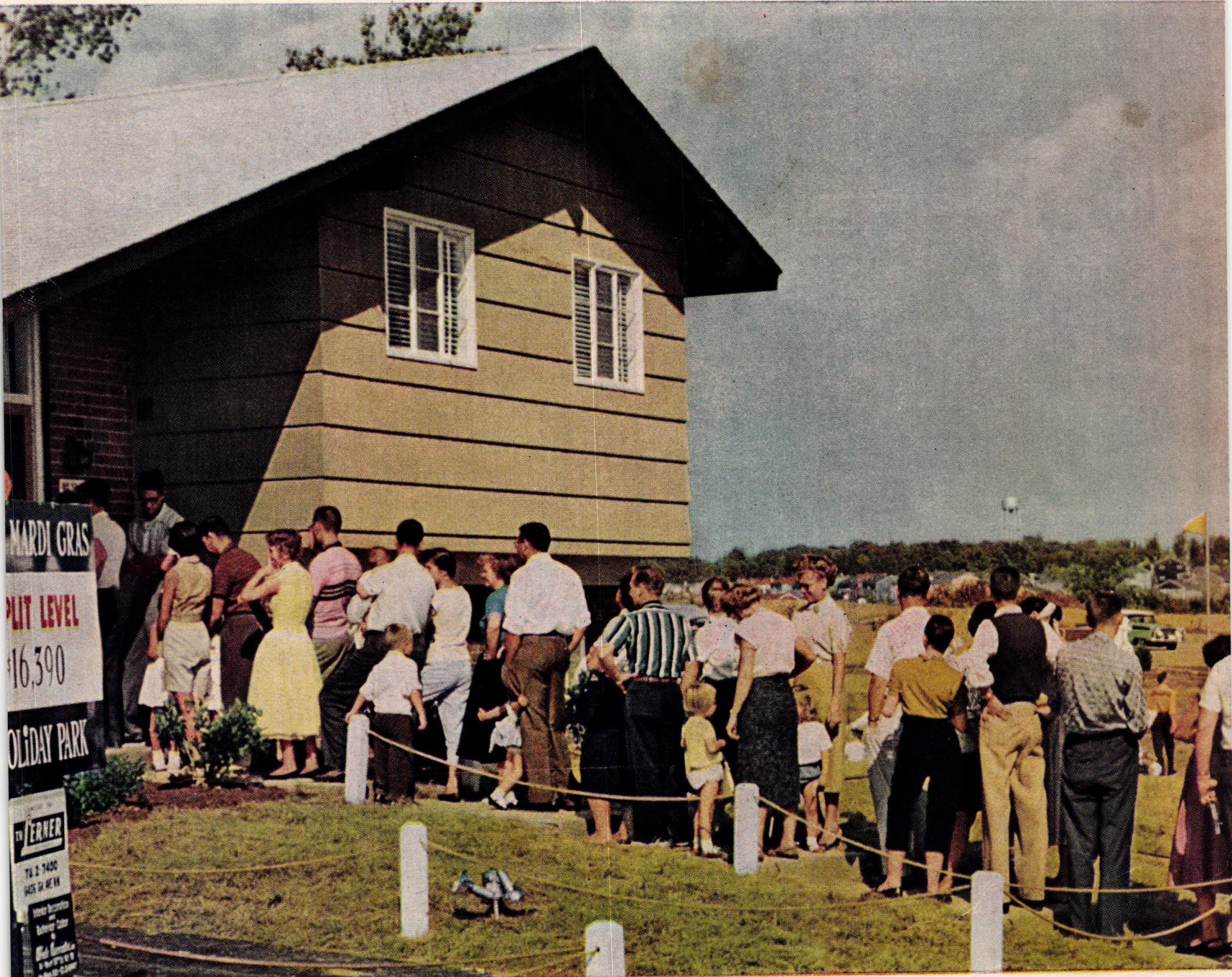


APRIL 1957 SIX DOLLARS A YEAR — ONE DOLLAR A COPY

# House & Home

TECTS • APPRAISERS • BUILDERS • CONTRACTORS • DECORATORS • DEALERS • DISTRIBUTORS • FHA-VA • MANUFACTURERS • MORTGAGEES • PREFABRICATORS • REALTORS



**MODEL HOME:** how to get the crowds out to see your house

■ How to give your house curb appeal

How expert furnishing helps you set the stage

How to turn lookers into buyers

Nine success stories in model house merchandising





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FOR THE LOOK THAT'S YEARS AHEAD  
**Gold Seal®**  
FLOORS AND WALLS



# MERCHANDISING

**“T**HE model house has for years been the No. 1 selling tool of the whole home building industry. . . .

“Model houses set the standard for all other new houses built for sale. They are the models other builders copy, for small builders who cannot afford a model house of their own must meet the demands of customers who have learned from other builders’ models what to look for and expect.

“Model houses create thousands of added sales for these small builders too, for without them our industry would have no way to show how much pleasanter a good new house can be.”

This brief extract from HOUSE & HOME’s Round Table on Selling (page 152) points up the purpose of this special issue:

## **to help make the model house a more effective selling tool**

Few will now deny that home building is being outsold—and not just by *other* industries. Some of the toughest competition that faces the average new house today comes from *the old house*.

Here’s how a smart Miami architect puts it: “The reason builders are having trouble selling new houses is that too many people think a five-year-old house is just as good and a whole lot cheaper.”

The answer is to show people a model house that looks so much better *and is so much better* that there just isn’t any comparison. You’ll find examples starting on page 159—nine case studies of some of today’s best selling model houses by builders in all sections of the country.

But even the best model house is not enough all by itself. To realize its sales potential you must do a good merchandising job.

Successful merchandisers are painstaking about every detail that helps make a good first impression when the prospect drives up in his car. (To see how they create this curb appeal, turn to page 112.)

Successful merchandisers are just as particular about the inside of their models. They get expert help, use colors and finishes the experts know will appeal to prospects, and furnish to make people feel at home. (For ideas like the “lived-in-look,” suggestions on how much to spend, where to get furniture and many other invaluable tips, see page 117.)

Successful merchandisers are not content to sit back and wait for customers. They know what to do to get the crowds out and how to handle them when they arrive. (See page 131.) And they have dozens and dozens of good ideas on how to turn lookers into buyers. (See page 141.)

Here, in short, is a manual on the model home and how to merchandise it. Every idea, every suggestion, every technique has helped at least one builder sell more houses. And at the end of the manual you’ll find a Directory of Sales Aids (page 182) you can get from your suppliers.





**QUINTESSANCE OF CURB APPEAL:** *this Seattle house fits into its landscaped setting, has features adaptable to smaller houses,*

## Give your house **CURB APPEAL**

*"Fifty per cent of selling is done at the curb," says builder Carson Cowherd of Kansas City.*

*"I want a model house that looks so good," says Jack Sargent of Topeka, "that when people drive by they jam on the brakes and say, 'Wow! We've got to see that.'"*

Curb appeal includes all the things people see from their cars. It is the first over-all impression your house makes on visitors. It is what makes people get out of their cars on rainy days, or at the end of a long afternoon of house shopping, or what compels them to come in when they had no intention of stopping to look at a model house.

When your house has strong curb appeal your visitors walk in with a warm glow of anticipation. When they like what they see as they come up to the front door they are already half sold.

### **Curb appeal begins with good design**

People like a house that has pleasing proportions, that "looks good" because it is nicely balanced, with one half that belongs to the other half, with windows lined up and not just holes punched at random in the walls. The strong appeal of old New England houses owes much to their balance, window placement and a well-proportioned mass.

Buyers want a house that will impress their friends. So curb appeal includes the design features that make a house look big: either long and stretched out, or with an impres-

sive bulk, or with a big roof. Such design features as a double garage (with or without a breezeway) at one end of a house and a porch or partially covered patio at the other are methods used by good architects to give size to their houses. It is no accident that some of today's best sellers are big, bulky split levels or copies of French provincial houses with a high roof that makes them look large.

### **Trees and shrubs help the first impression**

Trees are one of the most valuable elements in creating favorable curb appeal, so choose a site for your model house among trees. If there are no trees, create pleasant surroundings with landscaping and flowers.

Many builders in arid climates who do not include landscaping with their base price believe it is poor practice to landscape a model. But they are losing sales by not showing how well their houses could look a year or two after buyers move in. They are like a painter who tries to sell his bare canvas without a frame.

### **Flowers and fences frame the picture**

"I always landscape my models," says Alan Brockbank of Salt Lake City, past president of NAHB. "I spend up to \$750 per house and know that it pays off." He makes it clear to visitors that landscaping is not included in his price. Flowers, flower boxes and fences are part of the frame around





*textured shadowline patterns including brick wall, heavy shingles, overhanging roof, inviting porch. Architect: Roger Jacques Gotteland AIA*

## to make a good first impression

any model, as the photographs here and on the next pages show. Much of the charm of the pleasant house above is due to its trees and landscaping.

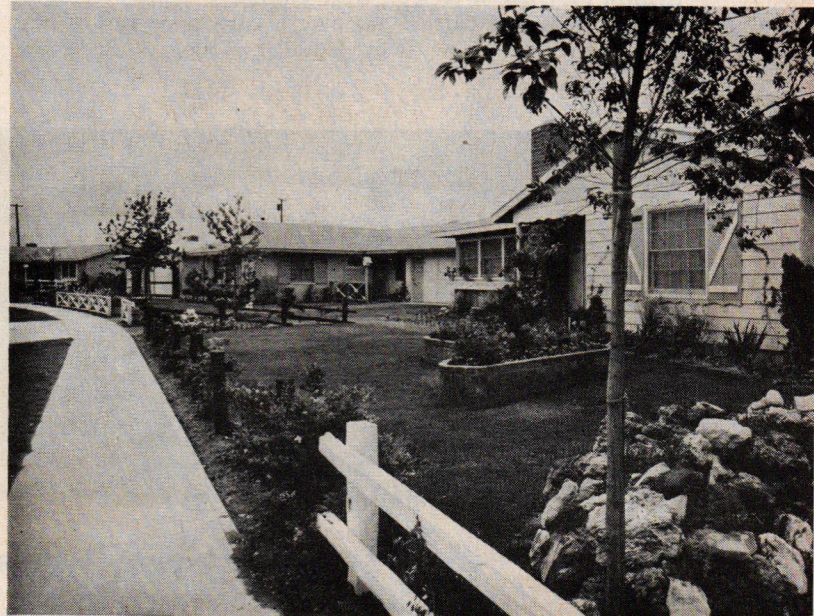
Builders everywhere say that the houses which are selling best are the ones with interesting, pleasing exterior design features. Whether they are buying contemporary or Cape Cod, people want *textured* materials. They like brick (especially old brick), stone, wood siding with either a strong vertical or horizontal pattern. They like walls, fences and planting boxes that have an interesting design pattern. They like overhangs and roofs that extend over a front porch. They want textured roofs, which is why heavy shakes are so popular. One builder summed up this trend by saying, "People want to see shadow lines."

### Give your house interesting lines

While the simple rectangular house is still cheapest to build, it is significant that so many builders today have found it necessary from a sales point of view to build L-shaped houses or houses with off-sets or other irregular shapes, including multi-level roof patterns.

Your model is your show window. What buyers see from the street should look as perfect and as immaculately clean as you can make it. Nothing should be too much trouble in maintaining lawn, landscaping, paint, window cleaning and other details.

Photos: (above) Chas. A. Pearson; (below) Julius Shulman



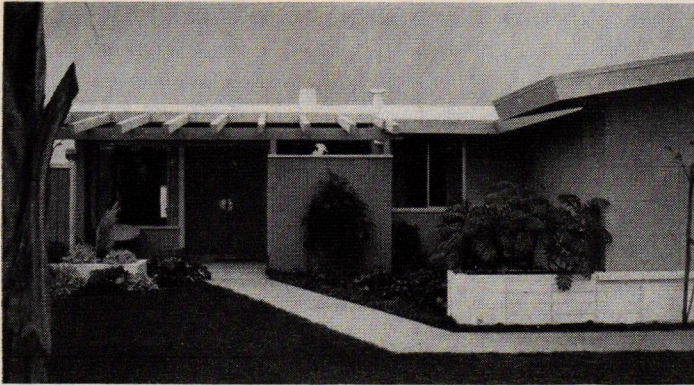
**LANDSCAPE LESSON** for builders everywhere is this pleasant scene created out of bare, treeless land by Aldon Construction, Los Angeles. Tremendous sales appeal results from fences, masonry block planters, trees, flowering shrubs, well groomed grass.

Turn page for more curb appeal ➡➡➡

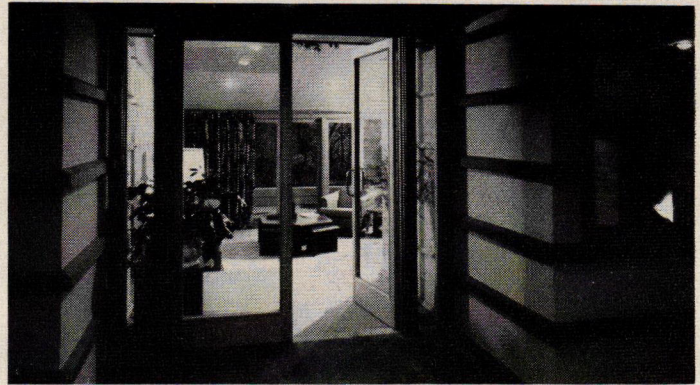


How to create curb appeal:

## HERE ARE FOUR SURE-FIRE RULES



William Wollin



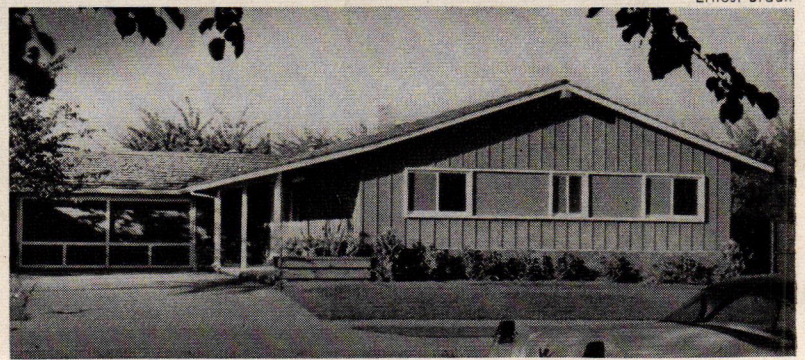
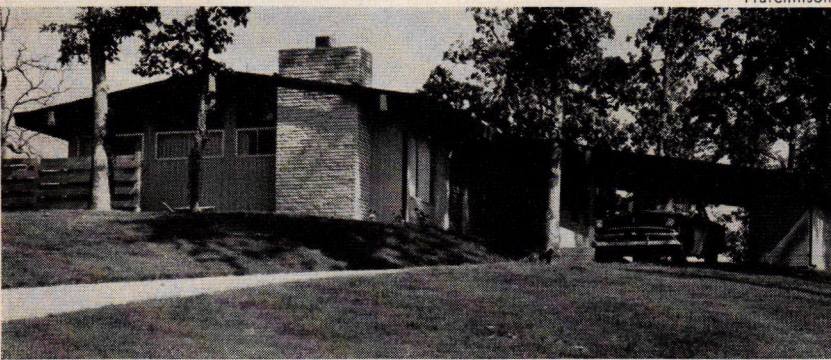
### Give your house an important entrance and front door

Here is an entrance that looks warm and inviting. The planting boxes, landscaping, roof overhangs, wide sidewalk carry your eye to the double front doors, make you want to walk in. This is Palma Ceia Village, Hayward, Calif.

As a master showman, Frank Lloyd Wright always dramatizes the front door, makes it important, often large (never underscaled or puny), always exciting. This is the attractive entrance to his Erdman Homes prefab, Madison, Wis.

Hutchinson

Ernest Braun

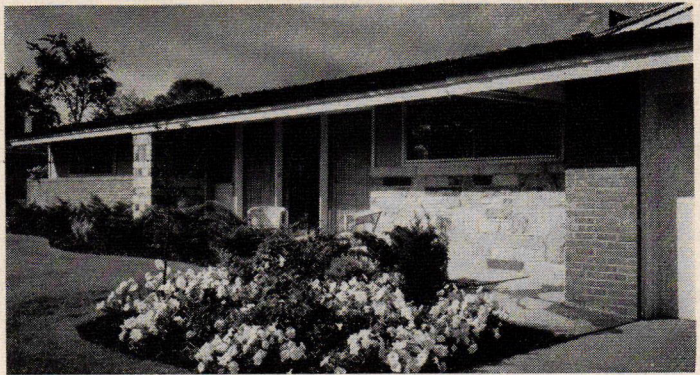
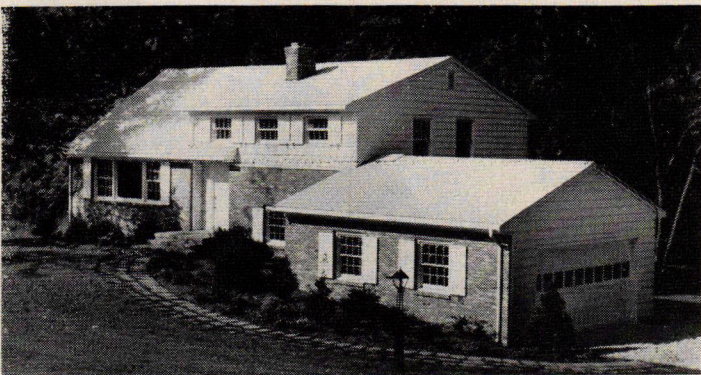


### Design your house to look large and imposing

Because most buyers want a house that will impress their friends, they like it to look large and more expensive. Wide overhangs, a roof carried out over a carport or garage help this effect. This house is by Modular Homes of St. Louis.

Roof pitch is important in suggesting size. Here the wide overhangs, a roof sweeping down over the front porch, the bulk of the garage with its heavy shingle roof add to the impressive size. Brown & Kauffmann house, Sunnyvale, Calif.

Page Photo Service



### Fit your house to its site and then landscape it

This house looks as if it grew out of its site because Builder Jake Lefferts, Middletown, N. J., does a skillful grading job, makes lawns sweep gently to the house, softens foundation lines with plantings. The curved walk adds a pleasing line.

A few dollars spent in plantings brings back many sales dollars if model house gardens are well kept. "Women want romance in their houses," says one California architect, and this sort of landscaping helps provide it. Don Scholz, Toledo.





### You have to show people how their own furniture might look in your house

Visitors can see at a glance how their own chairs and tables might fit into the floor plan of this Los Angeles house.

Reason: modern and traditional pieces were mixed in this room, so most people looking at the model feel right at home.

Since the fireplace is a popular feature with many buyers (see also pp. 208-224), it is dramatized here by an arrangement of furniture around it. Green nail-studded chairs, low tables with lamps and flowers form one grouping. Sofa (out of picture at left) and long black coffee table form another. Wall-to-wall carpet and one basic paint color unify rooms which open into each other, make house seem more spacious.

Other good points to remember: accessories like plants, magazines, ash trays give a lived-in look; light, open pieces, like dining room chairs above, let visitors look through to far wall; textures like the red-brick fireplace are a decorating extra that will appeal to your buyers; features like the louvered door are another favorite.

This Buena Plaza house was decorated by Wilder's of Los Angeles for the Aldon Construction Co.

To see how other decorators and department stores handle furnishings in the model house and to find out how much you have to pay for services and furniture, turn the page.





**This living room shows how you can furnish to attract a special market**



Photos, House Beautiful; Richard A. Smith

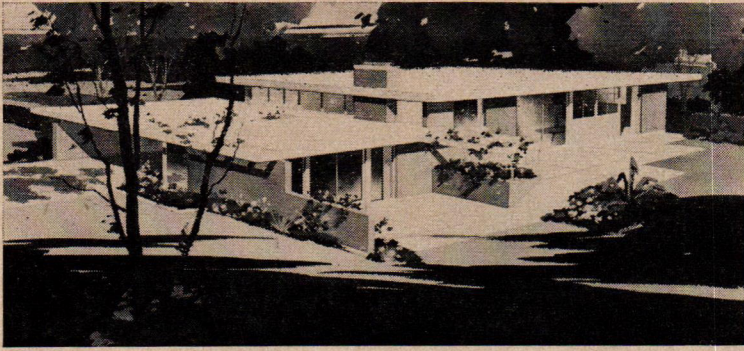
To appeal to apartment dwellers turned house hunters, this Long Island living room was given a sophisticated look.

Builder Emil Morton, who already had a furnished colonial and a ranch model, asked Decorator Bertha Schaefer of New York to furnish this split level. The exterior of the house has been painted green (a favorite buyer color, see p. 118) and Miss Schaefer carried the same color indoors, used it in the wall-to-wall carpet and on the story-and-a-half-high wall.

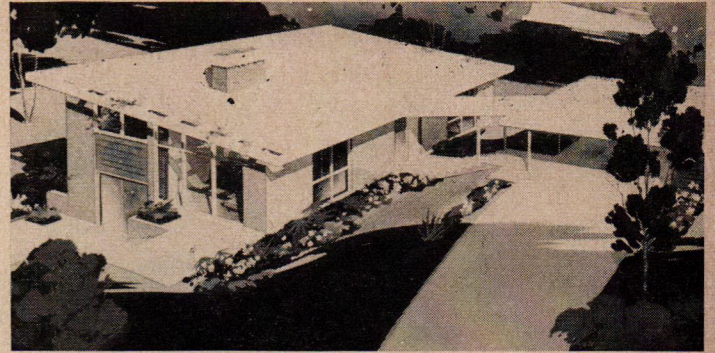
To show potential buyers some ideas for unifying the room, Miss Schaefer used the drapery fabric of the curtain (above) also as a wall-covering in the dining area. A similar effect can be achieved at less cost by using matching fabrics and wallpaper, like those by F. Schumacher, New York.

Miss Schaefer advises builders never to skimp on curtains. Here she uses white mesh on the long wall of the room to let in a maximum of light with a minimum loss of privacy. Furniture by M. Singer. Architect: Rudolph Matern.





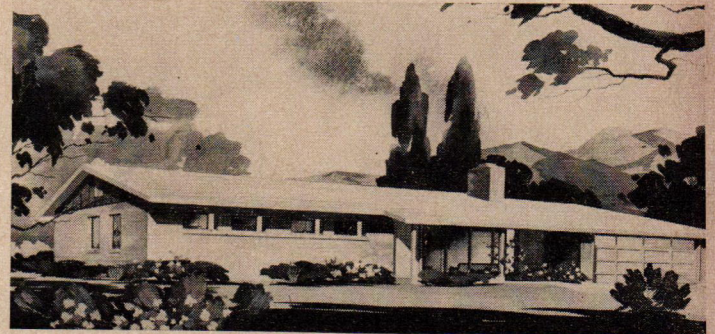
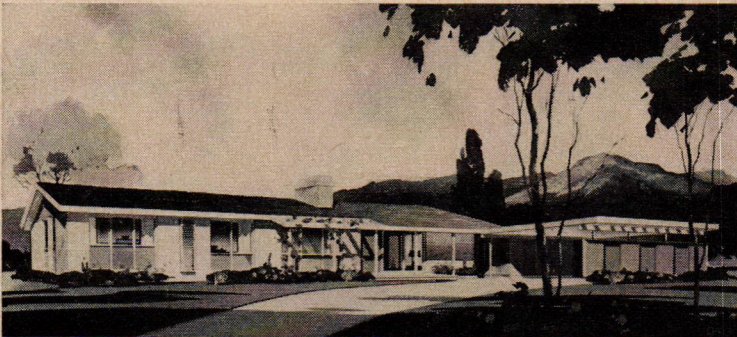
**TWO-LEVEL** hillside model is suited to rough terrain.



**BELOW-STREET-LEVEL** house gives an interesting variety.

**OFFSET CARPORT** house permits use of a narrower lot.

**BASIC PLAN** variation has high windows, different roof, garage.



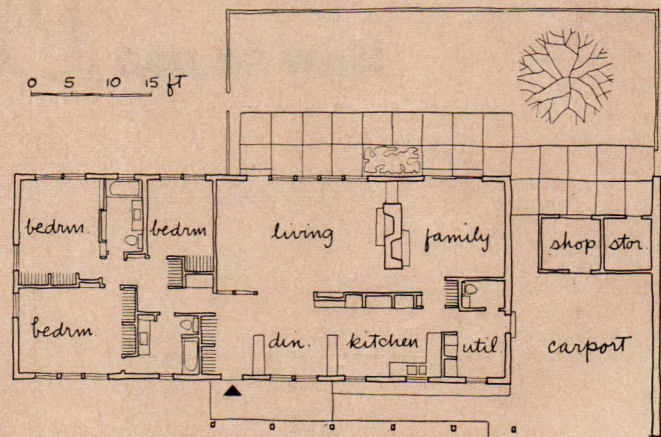
## for semi-custom builders who sell from renderings

**B**uilders Holmes & Jensen of Salt Lake City put all their eggs in one basket . . . and the basket is the comfortable looking house opposite.

They hope it has enough new ideas and general attractiveness to sell their new project. On this house depends the success of their moving up from \$16,000 houses to a new range of \$22,500 to \$30,000. When they ran out of mortgage money on their lower-priced houses they bought more expensive land on a hillside overlooking the city, moved to higher-priced houses to get conventional financing.

To appeal to second-time buyers the new house has two living rooms, two fireplaces, two dining areas, two and one-half baths, a good utility room, a hobby room, a completely equipped kitchen, big windows overlooking the mountains, a paved terrace and numerous other talking points. To make trades attractive (last year 25% of their sales involved trades) they have set their new prices with a built-in cushion, as new car dealers do.

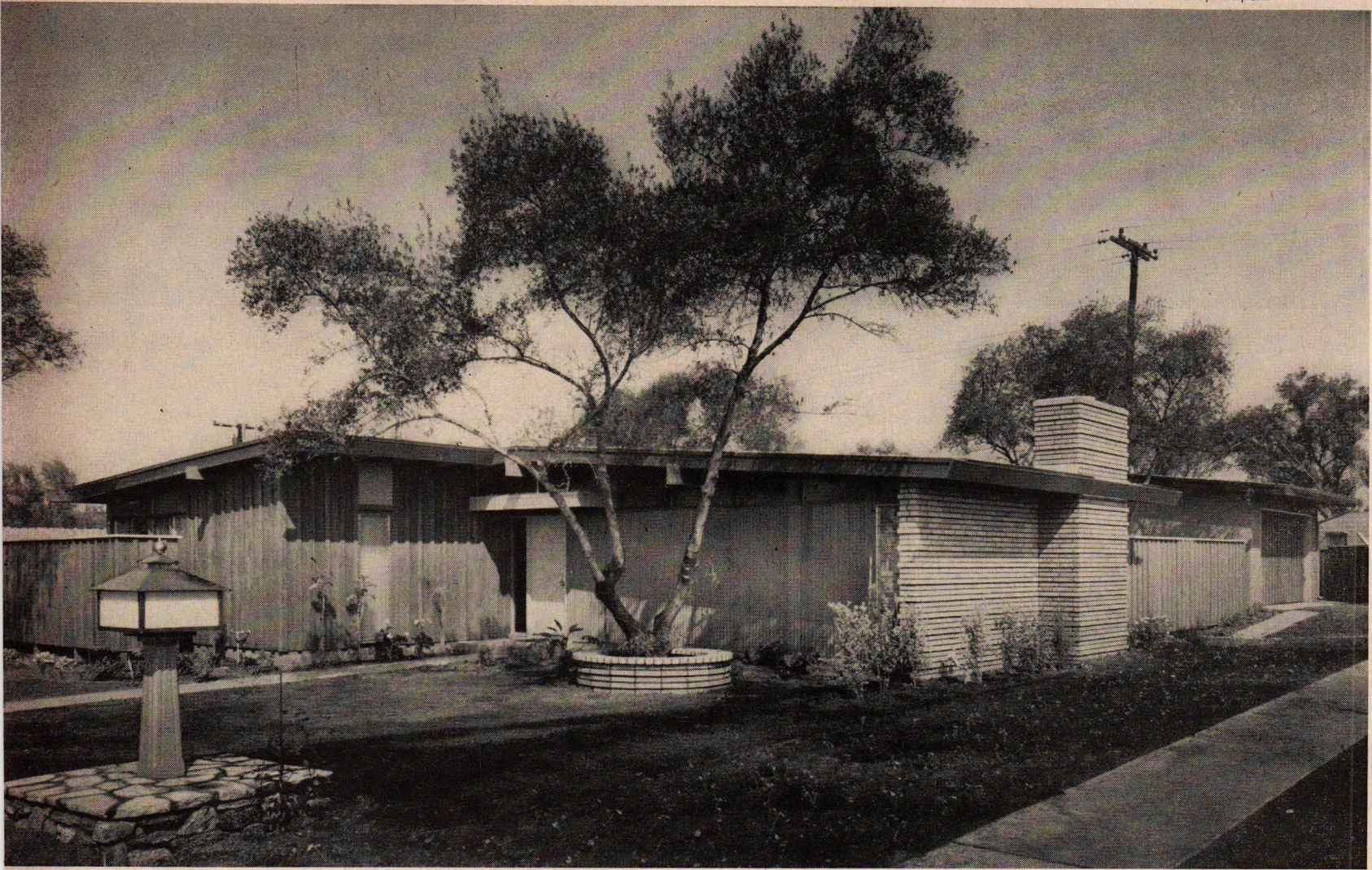
Both partners are sold on good merchandising. Says Ed Holmes: "It pays to spend money on advertising, furnishing and merchandising. In this price class you can charge \$1,000 more when you merchandise right and you need spend only half that. Last year we made more money per house, even though we spent more than ever before on advertising."



**PLASTIC SCREENS** at entrance hall (right as seen from middle of living room) are translucent, decorative and make a good conversation piece for visitors. House was deliberately furnished more expensively than buyers might do it in order to give it distinction. The builders bought this furniture, hired Decorator Marion Cornwall. House was designed by Architect M. E. Harris Jr.

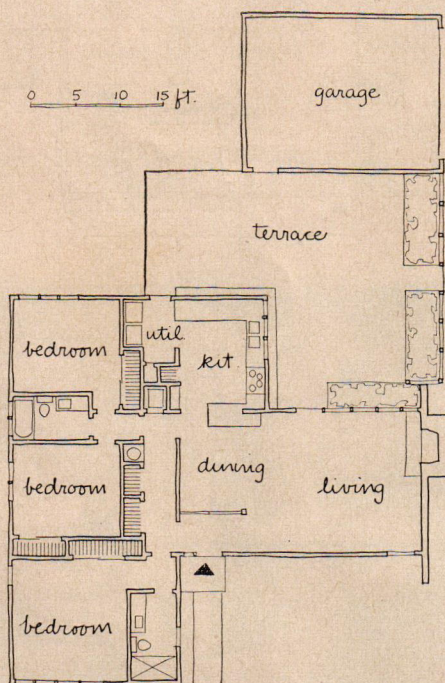






**REDWOOD AND BRICK MODEL** on landscaped corner lot was designed by Architects Jones & Emmons, stops traffic on busy thoroughfare

## How to use **PRESTIGE** to sell . . .



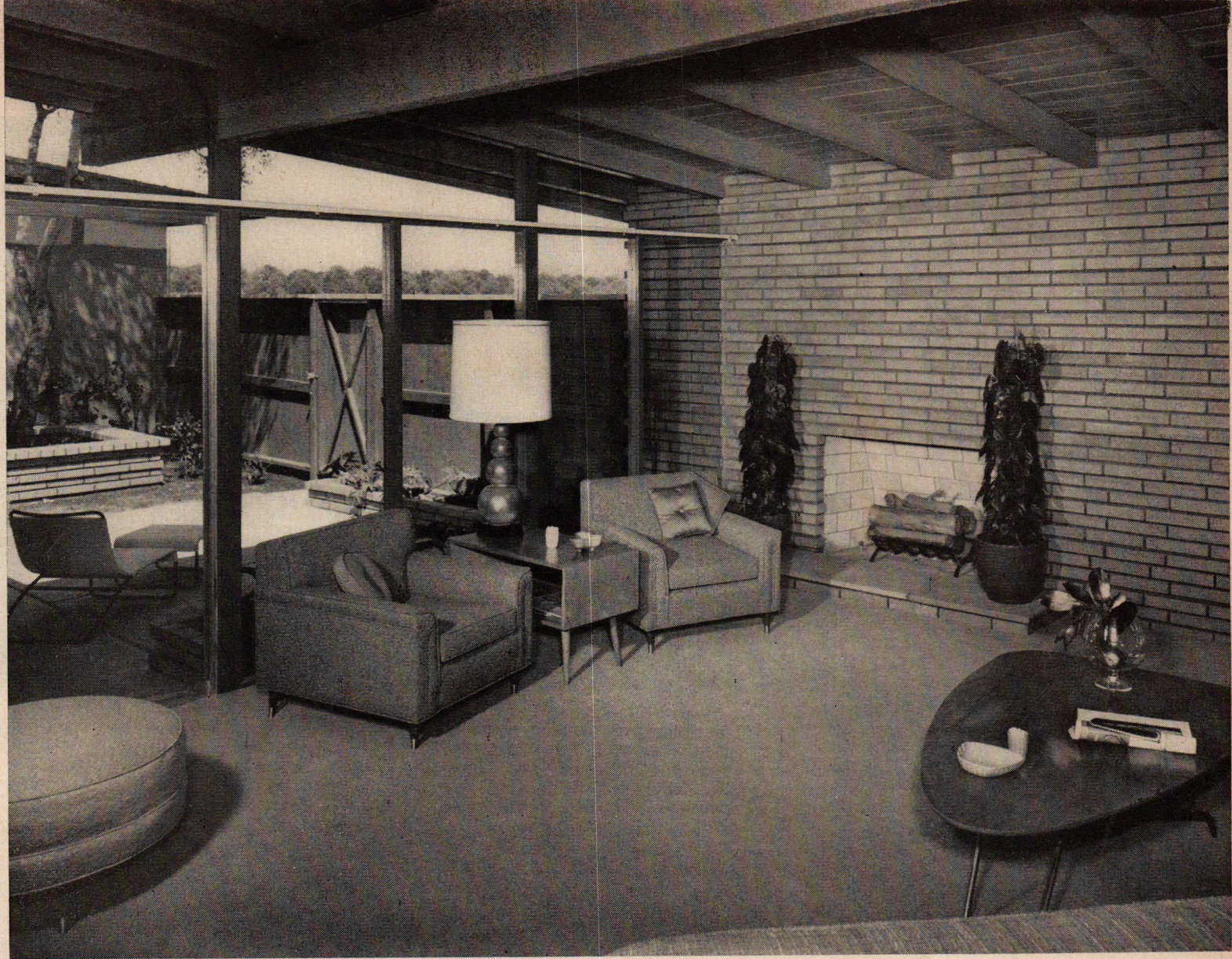
**P**laying up prestige paid off in this model—designed, landscaped, decorated and merchandised with style.

From the tone of its contemporary architecture (and the name of its top-ranking architects, Jones & Emmons) to the deliberate snob appeal of its signs (opposite), Devon Construction Co., Los Angeles, capitalized on *chic* to reach the higher-priced market. Result: 140 houses in the \$20,000 to \$24,000 range sold in ten months.

When the builders first shifted to the new rising-income market (by switching from \$17,000 houses to houses priced as high as \$24,000), they upgraded their design-appeal as well: to provide the variety that upper-income buyers demand, Devon Construction began to use several well-known architects (see p. 178). Up, also, went their merchandising tone: instead of scattering garish signs all over the house, they used more restrained signs, turned to a top home furnisher to give their models a lived-in look (open magazines, logs in fireplace). And "since buyers in this bracket buy location first," they made their community look well established by replanting full-grown olive trees, gave their houses a custom-look with brick and stone planters.

**PLAN** is designed to provide living areas outside as well as inside the house: all outdoor areas are either private adult courtyards or children's play areas. Front lawn is eye-appealing flower garden.





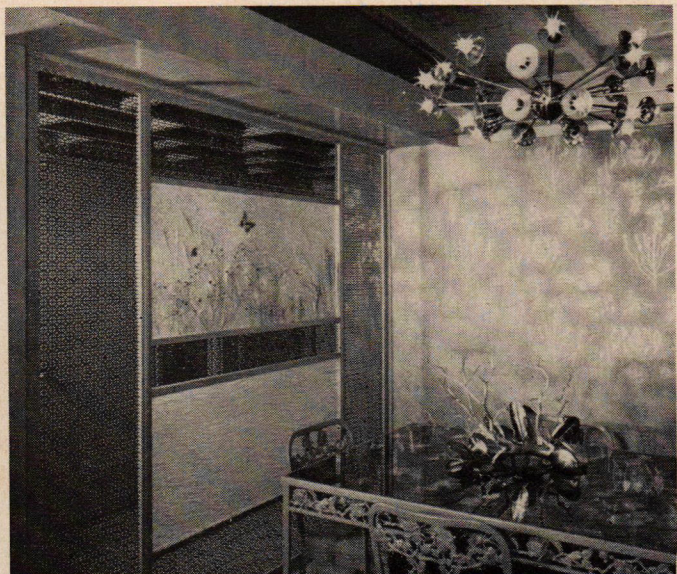
Joseph Alpern

**LIVED-IN LOOK** appears in living room as well as furnished patio. Glass wall seems to double room size, living space

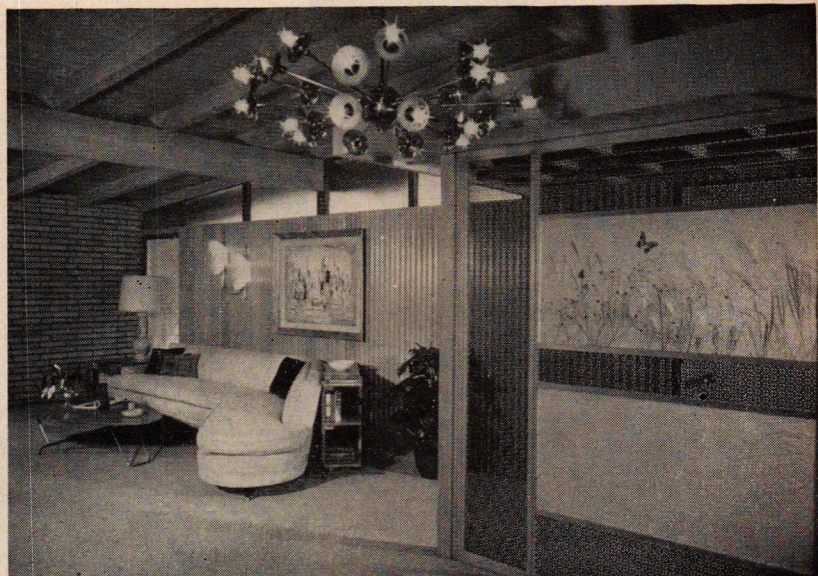
**in the upper-income market**

**DUKE OF KENT**  
 PLAN 4  
 Planned by  
**DEVON CONSTRUCTION CO.**  
 Architects  
 AQUINCY JONES & FRED E. EMMONS AIA  
 Furnished by  
**C. TONY PEREIRA**

Rothschild



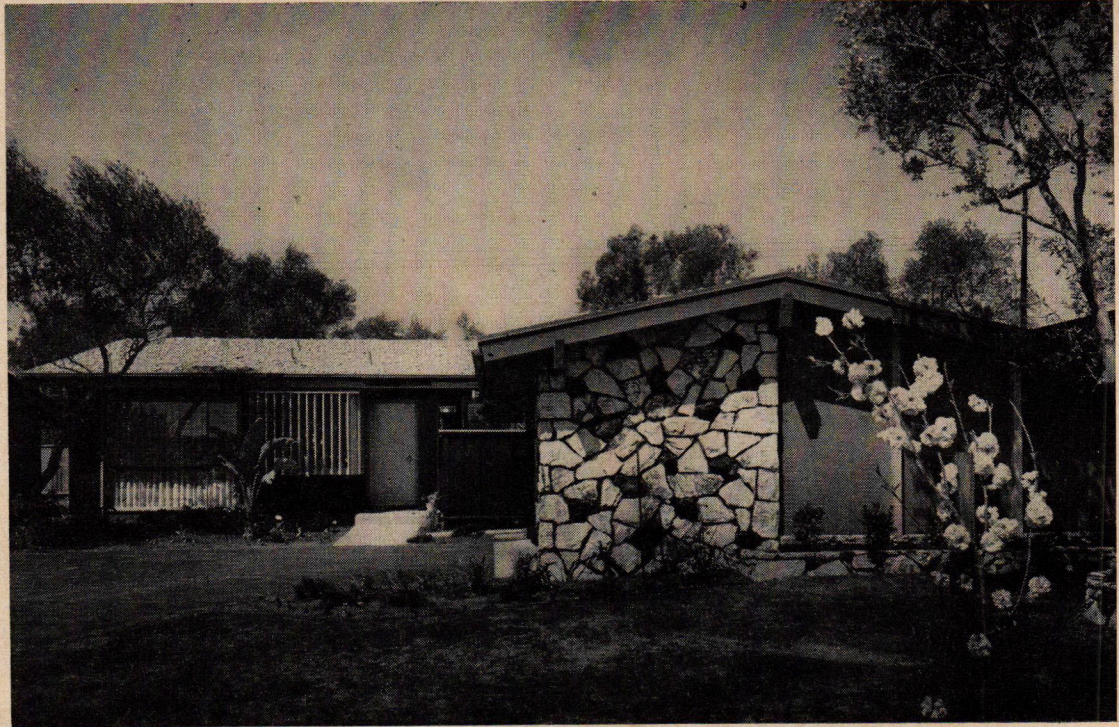
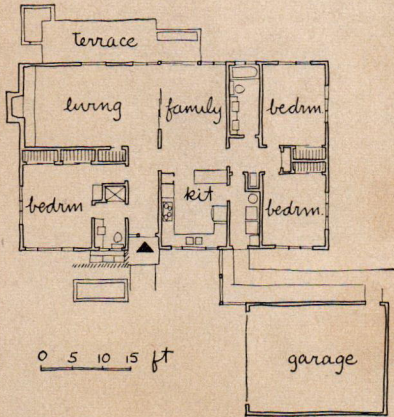
**ELABORATE CHANDELIER**, richly textured screen and ornate table in dining corner are examples of "conversation pieces" designed to be talked about by visitors. Decorator: Mrs. Milton Johnson.



**V-SHAPED SOFA** shows adroit handling of furnishing to complement architecture: wing of sofa backs against entry foyer and faces recessed fireplace in brick wall just out of sight at left.

Turn page for two more Devon models





**KING HENRY**  
 PLAN 7  
 Presented by  
**DEVON CONSTRUCTION CO.**  
 Architect  
**DAVE FREEDMAN A.I.A.**  
 Furnished by  
**C. TONY PEREIRA**

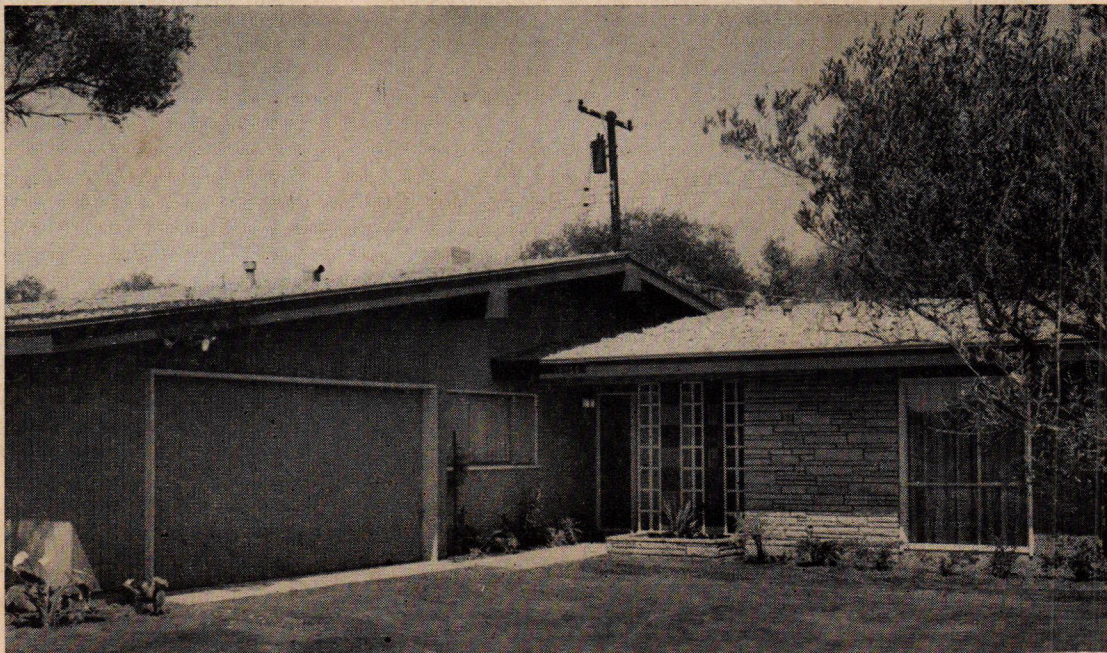
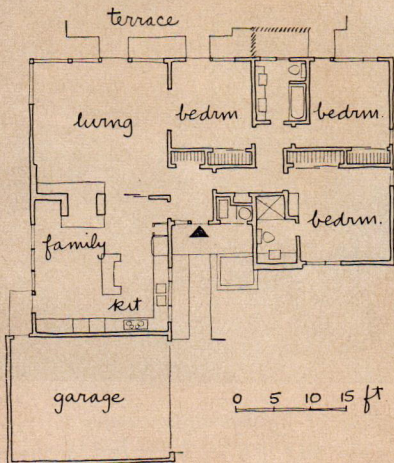
**STONE MIXED WITH VOLCANIC ROCK** forms decorative panel on detached garage of house by Dave Freedman. Use of different stone and brick veneers gives each design a character of its own. Plan has master bedroom suite apart from children's bedrooms. Builders used only contemporary designs despite the recent wave of Cinderella-type houses in the Los Angeles area. Reason: "Good architecture is a better selling feature for the long pull."

**You add to prestige by offering a choice of architects . . .**

**PRINCESS ANNE**  
 PLAN 5  
 Presented by  
**DEVON CONSTRUCTION CO.**  
 Architect  
**RICHARD LEITCH**  
 Furnished by  
**C. TONY PEREIRA**

**STILL ANOTHER MODEL**, this one by Architect Richard Leitch, has cut stone in facade. Plan shows two-way fireplace between living and family rooms—a popular feature. Owner's bath has floor-to-ceiling sliding glass door screened by tiny patio. "You can always identify an architect's individual touches," says L. M. Halper, chairman of Devon's board: "So we used three different architects to provide the variety so important in the \$20,000 range."

Photos: Joseph Alpern





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**HOUSE OF THE CENTURY:** Since 1857 no house has had more influence

■ How FHA is scrapping the MPR's to write a whole new set of rules

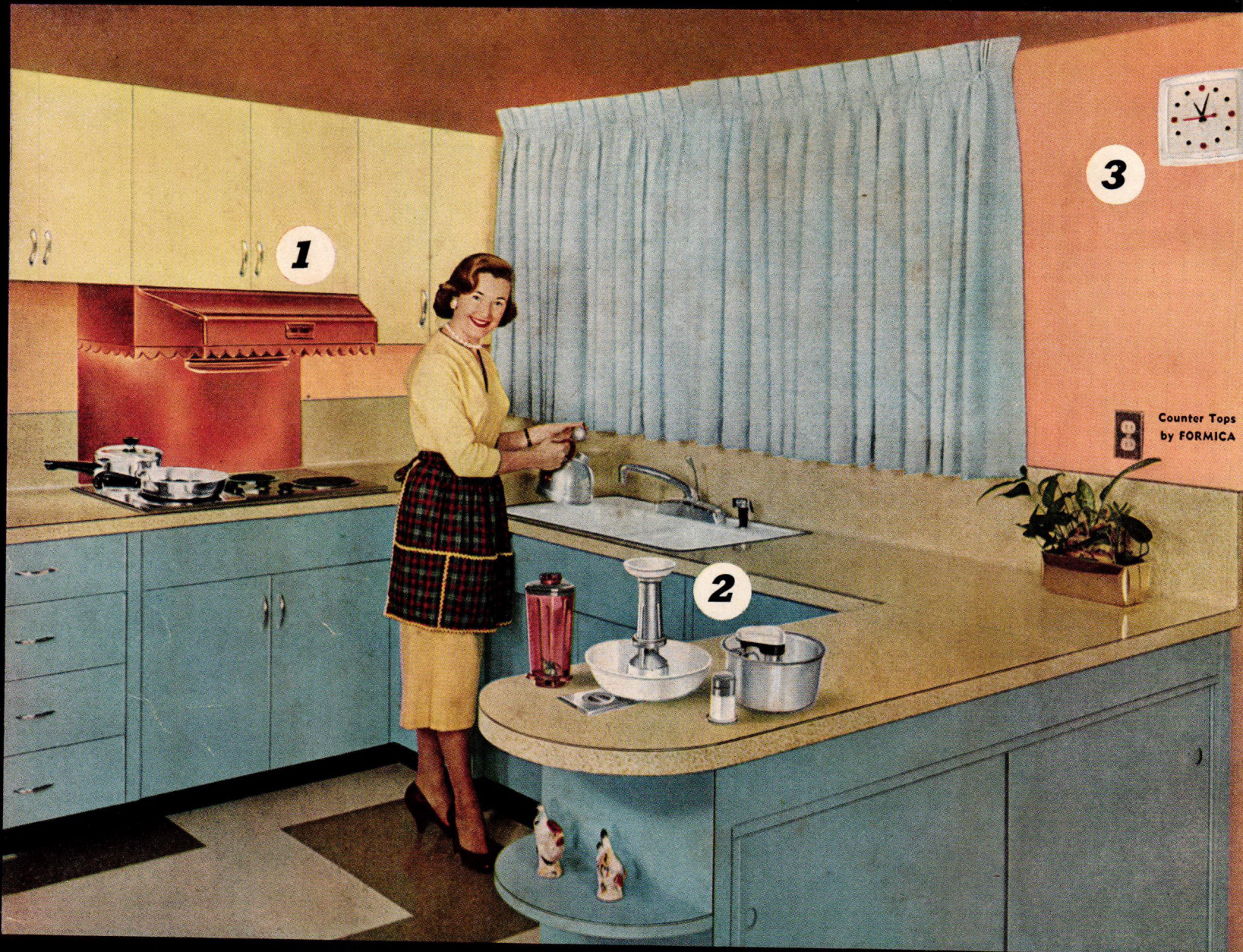
Round Table: Three new plans to make trade-in finance easy

How to help your baths sell your house

The inside story of 1957's biggest housing tract



# NuTone



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### 2. BUILT-IN FOOD CENTER

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and a Fruit Juicer all completely recessed . . . leaving the kitchen counter smooth and tidy. Easy to install over a drawer . . . or filler . . . or dead corner or in other spaces on counter.

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Simplified installation — no clock outlet needed. Completely recessed, flush with wall. Copper anodized with ivory grille — also in gold with ivory or silver with white.



MAY 1957

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#### STORY OF THE MONTH

110 *One hundred years of the American House*

#### EDITORIAL

136 *Let's all cheer for the new FHA standards*

#### TECHNIQUES

138 *FHA is scrapping its MPR's and writing a whole new set of rules*

152 *How to engineer your costs down to \$8.10 a sq. ft.*

#### DESIGN

160 *A check list of 15 ideas for today's house*

#### MONEY

158 *Here's a new plan to insure 90% S&L mortgages*

#### HOUSES

129 *The low-cost house has come a long way, too*

142 *Elk Grove—the inside story of 1957's biggest new tract*

#### ROUND TABLE

150 *Three new plans to make trade-in finance easy*

#### MERCHANDISING

167 *How to help your baths sell your house*

#### NEW WAYS TO BUILD BETTER

175 *Index*

192 *How the telephone company is burying its wires*

200 *New ideas to help you lay brick better and faster*

216 *With one-coat paints, you can paint your interiors in a day*

224 *New ceilings and other new products*

260 *What the leaders are doing*

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Volume XI, No. 5



MAY 1957

#### NEWS

40 *Moves to ease FHA terms run into legislative muddles*

49 *Which builders are hit hardest as starts fall: a survey*

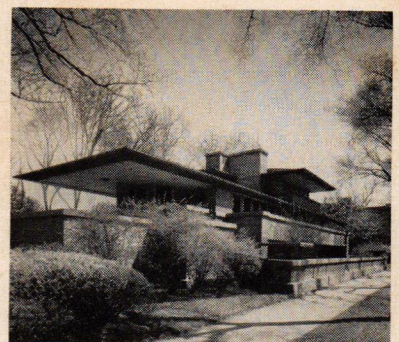
60 *Mortgage market continues to ease—but slowly*

37 *Index to these and other News reports*

#### DEPARTMENTS

98 *Letters to the editor*

286 *Advertising Index*



Cover: Frank Lloyd Wright's Robie house; photo by Hedrich-Blessing



# 100 YEARS OF THE AMERICAN HOUSE

This month when The American Institute of Architects is celebrating its Centennial is a good time to look back upon the past hundred years of domestic architecture in the US—and to re-examine the present for evidence of new directions, new problems and new solutions.

On the next 18 pages, the editors of HOUSE & HOME have tried to do just that: to select significant houses from each decade and to define what made those houses significant for their time and for ours.

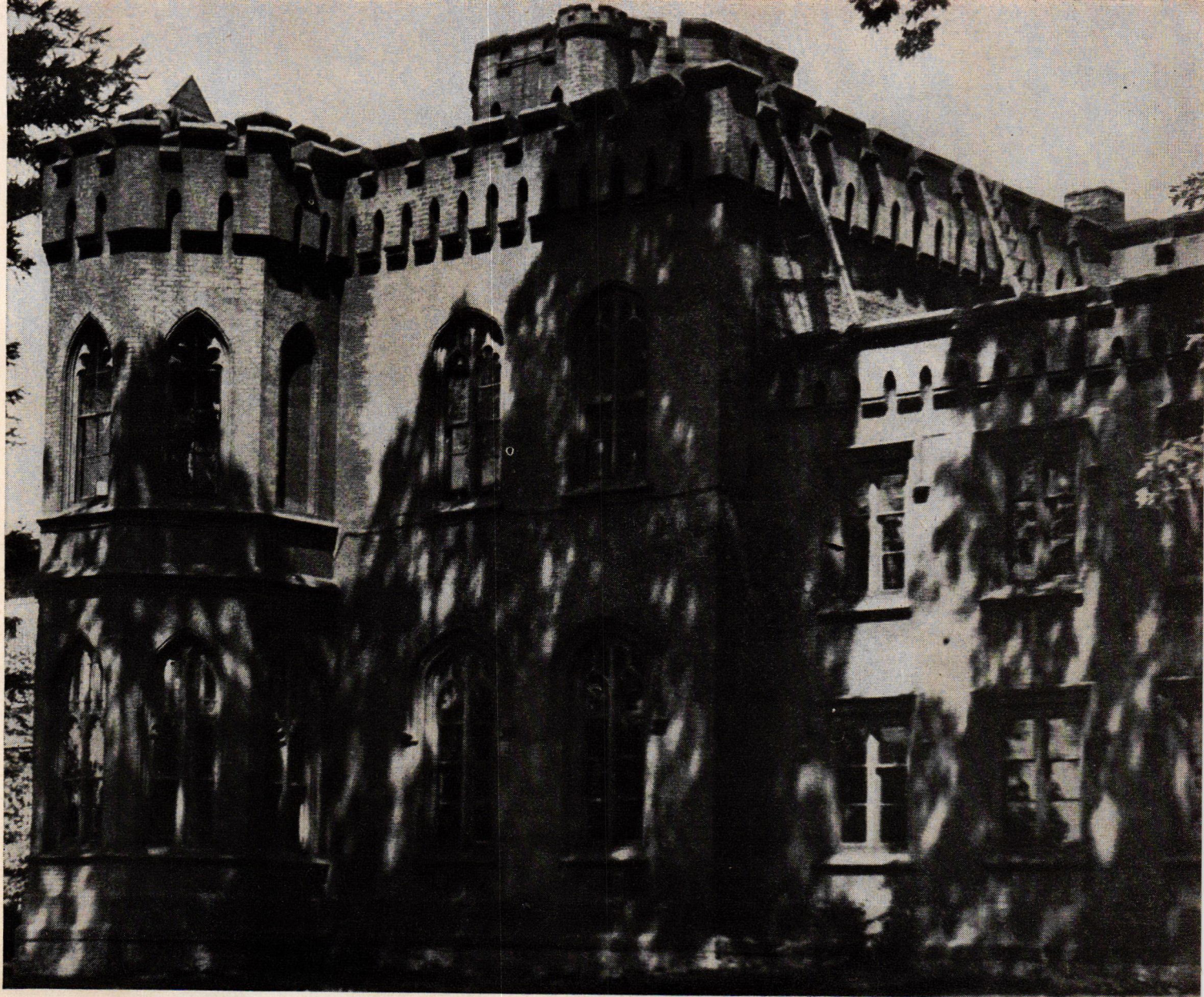
If any common theme runs through the best work of these hundred years, it is the recurring break with conformity. Imagination—newly released in the Gothic revival of the 1850's—expressed itself first in details, later in the over-all plans and shapes of houses. This revolt against the classicism of previous decades took a continuing variety of new forms. All of these new forms owed something to the past, but their major inspiration lay in the wealth and vigor of the growing nation. Even eclecticism, with all its many styles, was essentially an expression of time and place.

During the decades of eclecticism's triumph there were also many innovators—less heralded than the fashionable practitioners, but exerting more lasting influence. Of these innovators, none could rival Frank Lloyd Wright. By any standard his Robie house was the House of the 1900's—indeed the House of the Century.

In the survey of these hundred years you will find many more examples from the 1930's, 40's and 50's than from earlier decades. This is partly because we are too close to these times to form judgments, except on a broad basis, and partly because the work of these recent years offers so much excellence from which to choose.

No reader of HOUSE & HOME will agree with all our choices. But all will agree, we think, that American architects have much to be proud of—not only of the great houses shown on the following pages, but also of the rising standard of design to be seen in the new houses being built today all over America.





Longstreet house, Syracuse, N.Y. James Renwick, architect (1851). Photo: Wayne Andrews

## 1850's

### The break with classicism

Renwick's fantastic, neo-Gothic castle may seem an odd house with which to begin our review. Yet, in a sense, it is a perfect starting point for our story: for the irregular form of the medieval fortress gave architects a chance to break with the strict (and generally symmetrical) formalism of the Classic Revival—and to produce houses that owed their exterior shapes more to interior function, rather than vice versa. Renwick and others, both here and in England, felt that the early Gothic idiom, as they understood it, gave them a chance to experiment with freer plans and freer forms. In this sense, Renwick's house in Syracuse is one source of a movement in US architecture that leads directly to Richardson and Wright.

Upjohn's charming Hoppin house in Newport is a more rigidly disciplined outgrowth of that extraordinary movement known as "Carpenter Gothic." While most of the work in this style was confused beyond belief, Upjohn's little building shows an amazingly "modern" preoccupation with structural expression—much of it honest, some of it faked. This structural exhibitionism was to reappear in US architecture in nearly every decade; until, today, it is the trademark of several important schools of thought on the American scene.



Hoppin house, Newport, R.I. Richard Upjohn, architect (1856-57). Photo: Meservey



# 1860's

## The riotous decade

Everybody—architects and clients alike—seemed to be thrashing around wildly in the 1860's: some were intoxicated with the new-found potentials of free forms, more or less unrelated; others revelled in structural exhibitionism, mixing the recently invented balloon frame with incongruous half-timbered exteriors; still others were drawn to the severely classical Mansard roof architecture of the French Second Empire; and a few mixed up all of this, added a dash of Italianate Gothic, and let it go at that.

The results were often fascinating, picturesque, well-intentioned—and terrible.

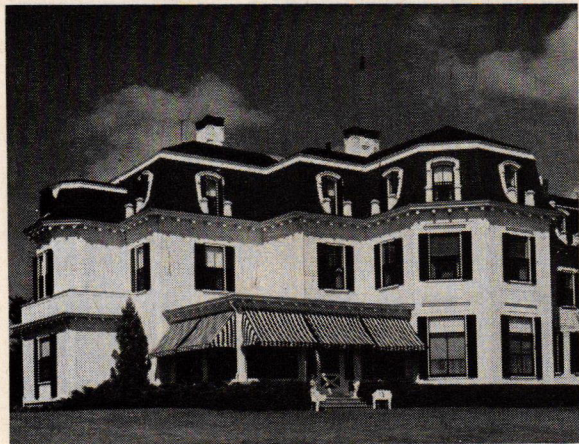
In retrospect, this was a decade of no masterpieces but many daring failures. It was a decade in which Richardson built his own house on Staten Island (not illustrated)—one of his earliest: a house that took the best of the Mansard roof style, added the structural expression of some of the better Carpenter Gothic, and followed the informal planning of the latter-day medievalists. In short, to a discriminating mind like Richardson's, there was plenty to choose from in the 1860's—but little worth remembering as a whole.

The four houses shown here reflect some of the experiments carried on during this decade. Many of the architects of the period were, like Hunt, graduates of the Beaux Arts Academy in Paris. Their disciplined way of thinking and working had a major influence, however limiting.

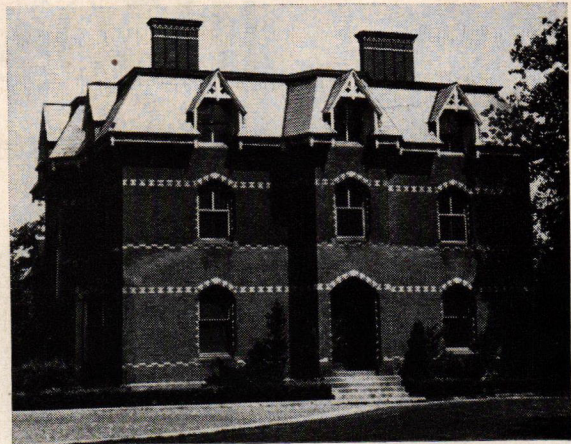
But looking back, the 1860's did little more than set the scene for Henry Hobson Richardson, whose greatest work was about to appear.



1



2



3

1. Griswold house, Newport, R.I.  
Richard Morris Hunt, architect (1862-63). Photo: Robert Meservey
2. Mills house, Newport, R.I.  
William R. Walker, architect (1866). Photo: Robert Meservey
3. Douglas house, Geneva, N.Y.  
Richard Upjohn, architect (1861-63). Photo: Wayne Andrews
4. Mrs. Colford Jones house, New York City.  
Detlef Lienau, architect (1869)

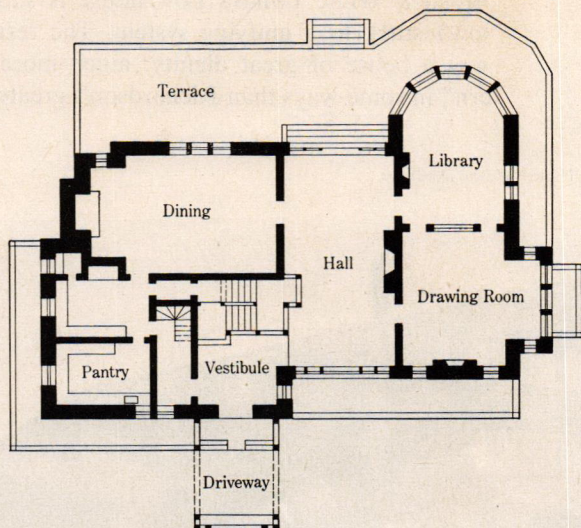


4





## 1870's Form and function



Louis Sullivan admired H. H. Richardson's work because, he said, it was "direct, large and simple." The Watts Sherman house was a fine example of what Sullivan meant.

Like much of the architecture of the 1860's and '70's, the Sherman house was complex in plan (see left, before later addition of servants' wing); there was an effort to bring more light into rooms by projecting their windows, and there was an effort to bring more use to the attic by projecting its roof in occasional dormers. Yet, the Sherman house was all of one piece: horizontal bands of masonry, wood shingles and continuous eaves all follow the same "direct, large and simple" pattern; and the result is a unified form around a highly informal plan.

In this house and in others, Richardson demonstrated that architecture need neither be a straitjacket forced upon planning, nor a face-saving operation on a collection of forms related only in function. In Richardson's work, in fact, form and function began to become one.

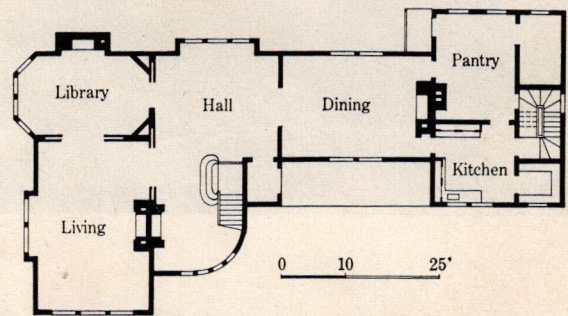




Stoughton house, Cambridge, Mass., H. H. Richardson, architect (1882-83). Photo: Berenice Abbott.

## 1880's

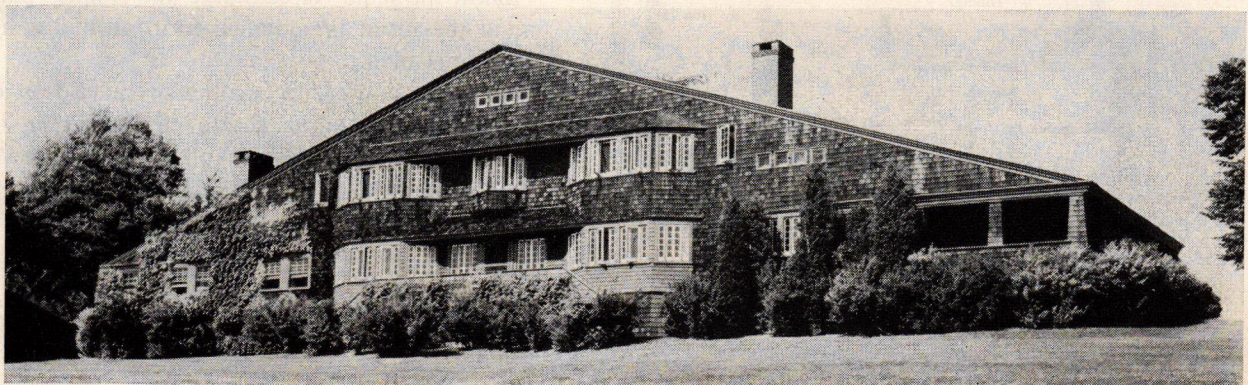
### Free form and order



One of Richardson's major contributions was his ability to bring a pleasant sculptural unity to buildings whose plans and forms adhered to no academic system whatever. The Stoughton house (above) has no order in the classical sense at all; all its elements are seemingly unrelated in shape; yet Richardson was able to put them together into a work of unified architectural sculpture without dissonance of any kind.

Unfortunately, few of his contemporaries had Richardson's gifts as an artist. The unwise among them tried to copy Richardson's technique (and ended up producing a hideous jumble of discordant elements). The wise ones, like McKim, Mead & White (whose Low house is shown below) stuck to a unifying system. The result here was a house of great dignity, much more "modern" in some ways than Richardson's greater work.

Low house, Bristol, R. I., McKim, Mead & White, architects (1887). Photo: Wayne Andrews.





# 1890's Monuments for millionaires

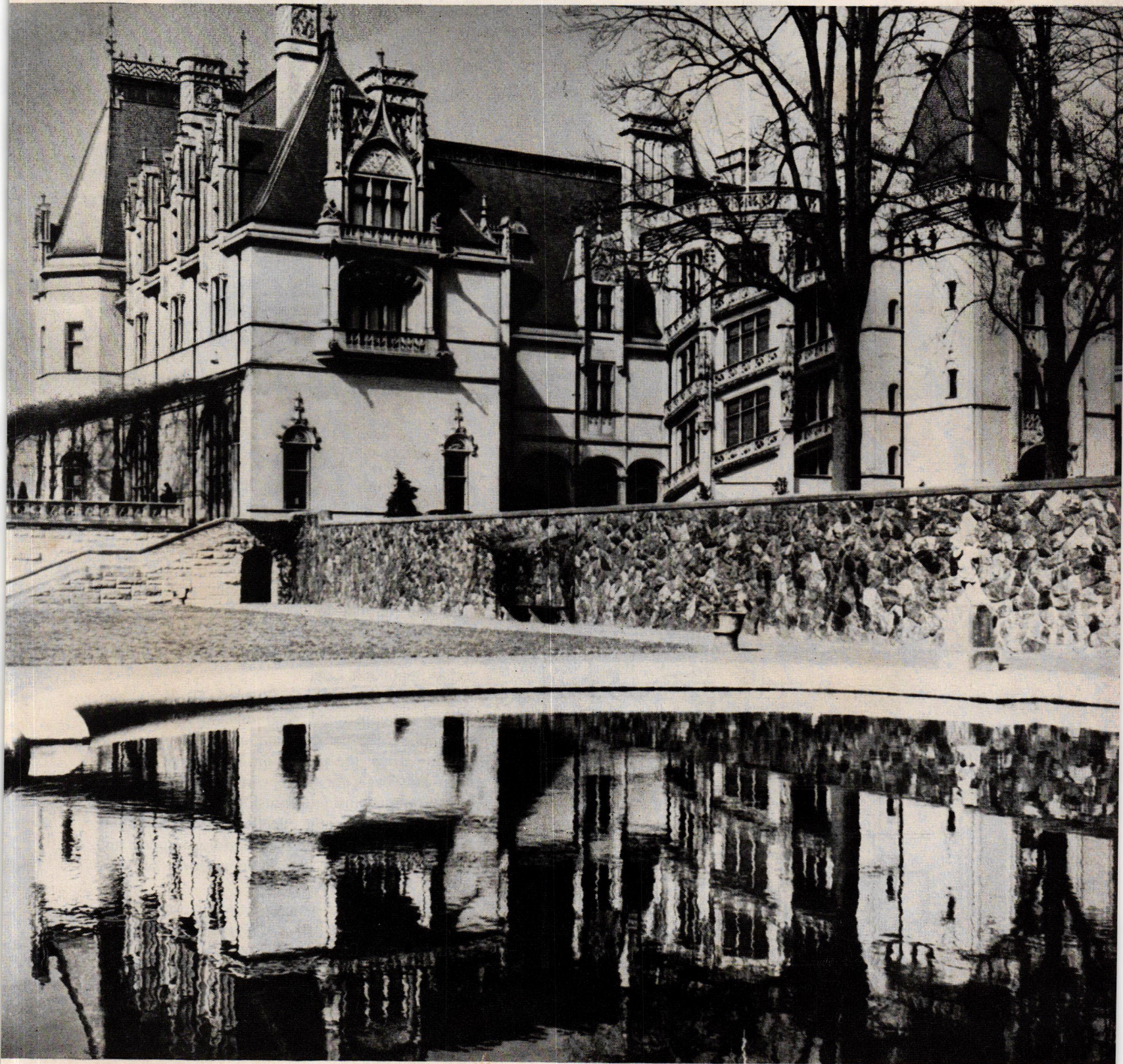
"Biltmore" is probably the most expensive house ever built in America.

Designed by Richard Morris Hunt, this house for George Vanderbilt cost more than \$4 million—and looked it: here was the epitome of much that America represented (for better or for worse) in the last decade of the 19th Century.

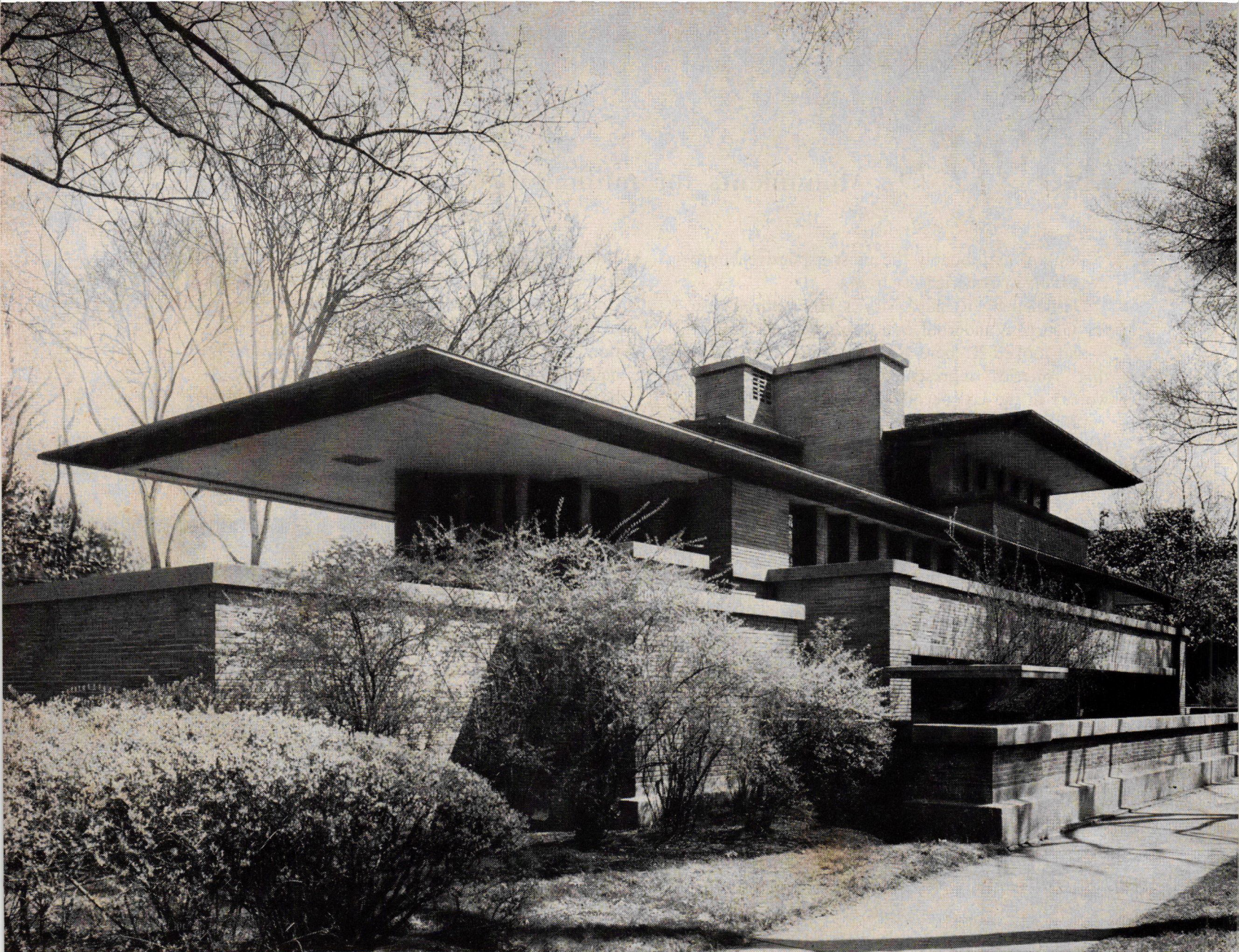
"Biltmore" was wealth asserting itself without inhibition: built of stone (because even Hunt

could not spend \$4 million on wood), derived from the chateau at Blois (because late French Gothic was considered very chic), "Biltmore" was to the American house what the Chicago Exposition of 1893 was to all of US architecture—a near-mortal blow administered with a pearl-handled stiletto. Not until the 1930's did American domestic architecture begin to recover from the exuberant nonsense perpetrated by Hunt.

"Biltmore," Asheville, N. C., R. M. Hunt, AIA, (1895). Photo: Ronny Jaques.

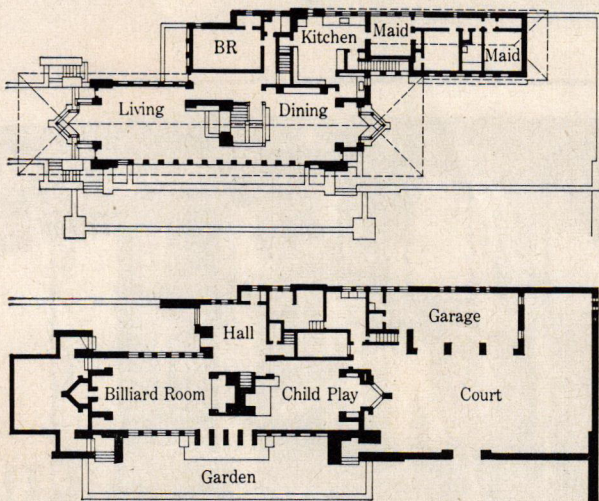






Robie house, Chicago, Ill. Frank Lloyd Wright, architect (1909). Photo: Hedrich-Blessing

## 1900's Birth of an idea



No house built in America during the past hundred years matches the importance of Frank Lloyd Wright's Robie house.

Above all else, the Robie house is a magnificent work of art. But, in addition, the house introduced so many concepts in planning and construction that its full influence cannot be measured accurately for many years to come. Without this house, much of modern architecture as we know it today might not exist.

Here, in one house designed 50 years ago, Wright demonstrated such diverse ideas as the open plan; the combination of windows in continuous strips; the projection of the roof soffit in deep cantilevers far out beyond the glass; the use of continuous inside-to-outside walls to join the house to its garden; the effectiveness of a low-slung roof to make the house seem more in repose; and the importance, for the same reasons, of horizontality throughout.

The Chicago Theological Seminary, its present owners, plans to destroy the Robie house this fall to make room for a dormitory.



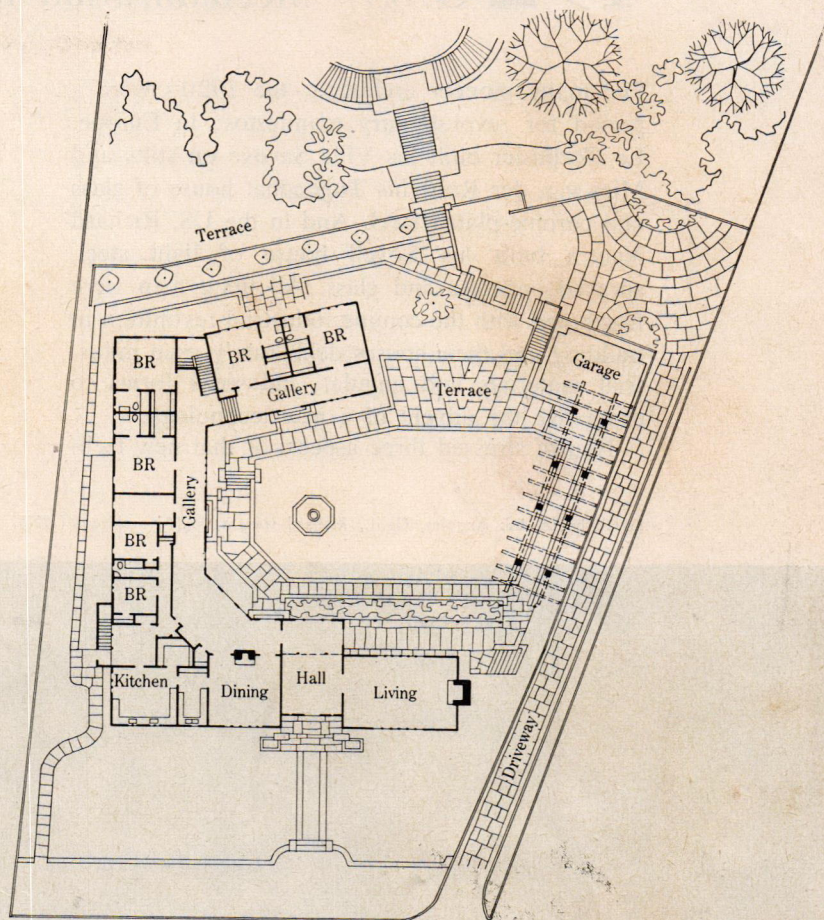
# 1910's

## Growth of the California style

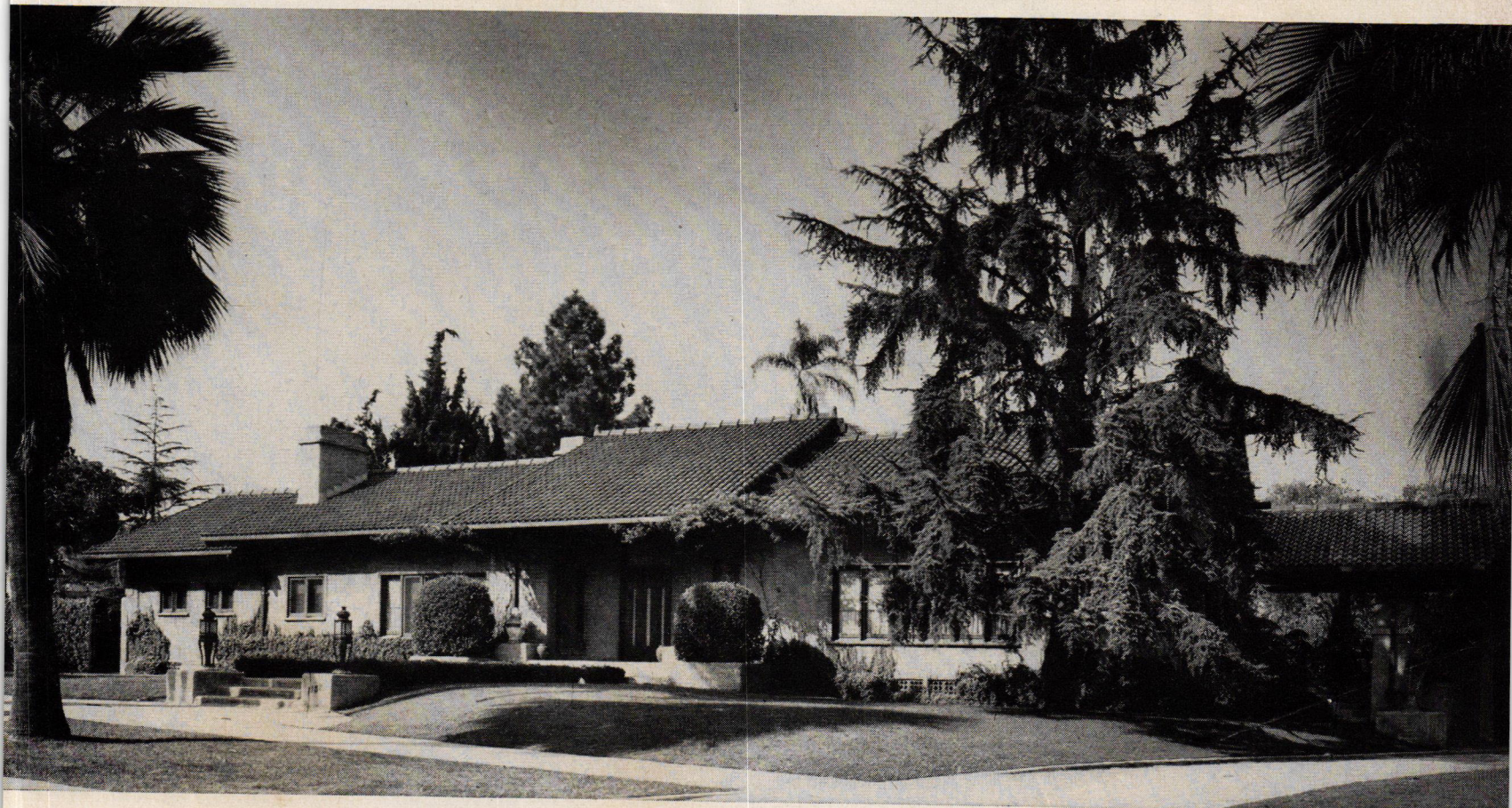
Some of the first American houses to articulate structure, and turn it into decoration, were those designed by the brothers Greene and Greene.

Located on the West Coast, most of their work reflected a strong Japanese influence, and pioneered many of the things we have come to take for granted. According to Jean Murray Bangs (an authority on their architecture) the work of Greene and Greene was one of the strongest influences on the California bungalow.

The Greenes worked out two approaches to the patio house in particular: one solution was to enter the house through the patio, and face the surrounding rooms away from it. The other, illustrated here by the Culbertson house, secluded the patio, and made it possible to open up the surrounding rooms to the secluded space. The garden room in the Culbertson house even had a forerunner of the window wall: a counterbalanced window opened the room to the outdoors.



Culbertson house, Pasadena, Calif. (1911). Greene & Greene, architects. Photo: Maynard Parker, courtesy Jean Murray Bangs





# 1920's Mechanization takes command

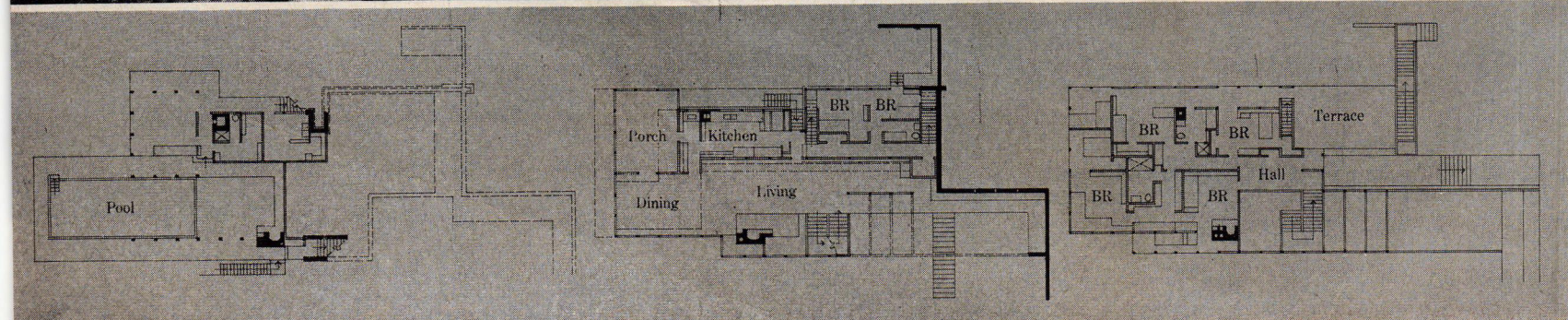
For many pioneer architects, the 1920's were a period for revolutionary manifestos: in Europe, Le Corbusier built his Villa Savoye on stilts and Mies van der Rohe his Tugendhat house of glass and chrome-plated steel. And in the US, Richard Neutra built his Lovell house of light steel, sprayed concrete and glass. All these men were fascinated with the coming industrial revolution in building and their houses deliberately used industrial materials and angular, industrial forms to dramatize the advent of a new technology.

Neutra stressed three aspects of that new tech-

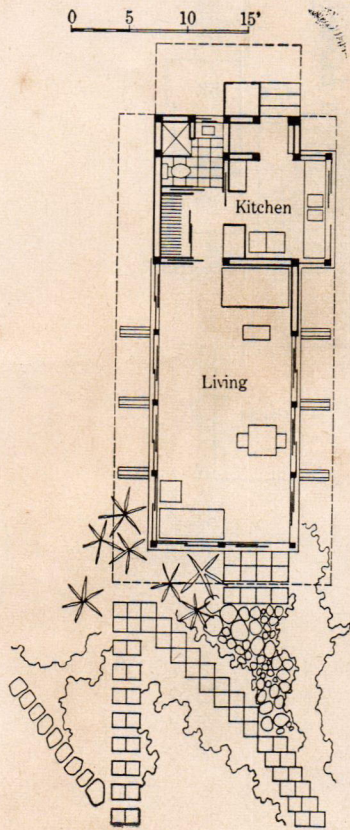
nology: first, the need for standardization, for modular coordination. Second, the adventure (made possible by steel and concrete) of making buildings seem almost weightless—rather than massive. And, third, the elegance and grace made possible by glass—the opportunity to make buildings almost transparent.

Neutra's Lovell house is a spectacular example of that time. Yet it is more than an ode to the new technology: in its relation to the site, in its use of interpenetrating volumes, this house remains one of Neutra's finest achievements.

Lovell house, Los Angeles, Calif., Richard Neutra, FAIA, architect (1927).







# 1930's

## A glamorous vernacular

Harris house, Los Angeles, Calif. (1937). Harwell Hamilton Harris, AIA. Photo: Fred R. Dapprich

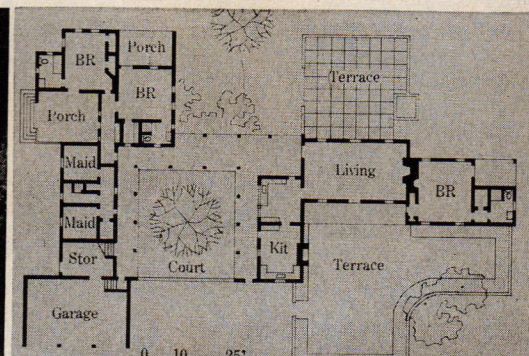
Two important developments shaped the California house in the 1930's: first, the perfection of the "Japanese Style" introduced earlier by Greene and Greene; and, second, the adaptation of the Spanish patio to the needs of American family living.

Harwell Hamilton Harris was and is the leading heir to the Greene and Greene tradition. Working with cheaper materials and workmanship, Harris had to translate the sculptured detailing of the

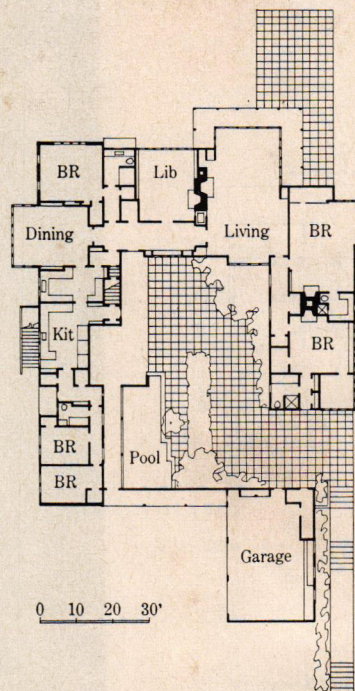
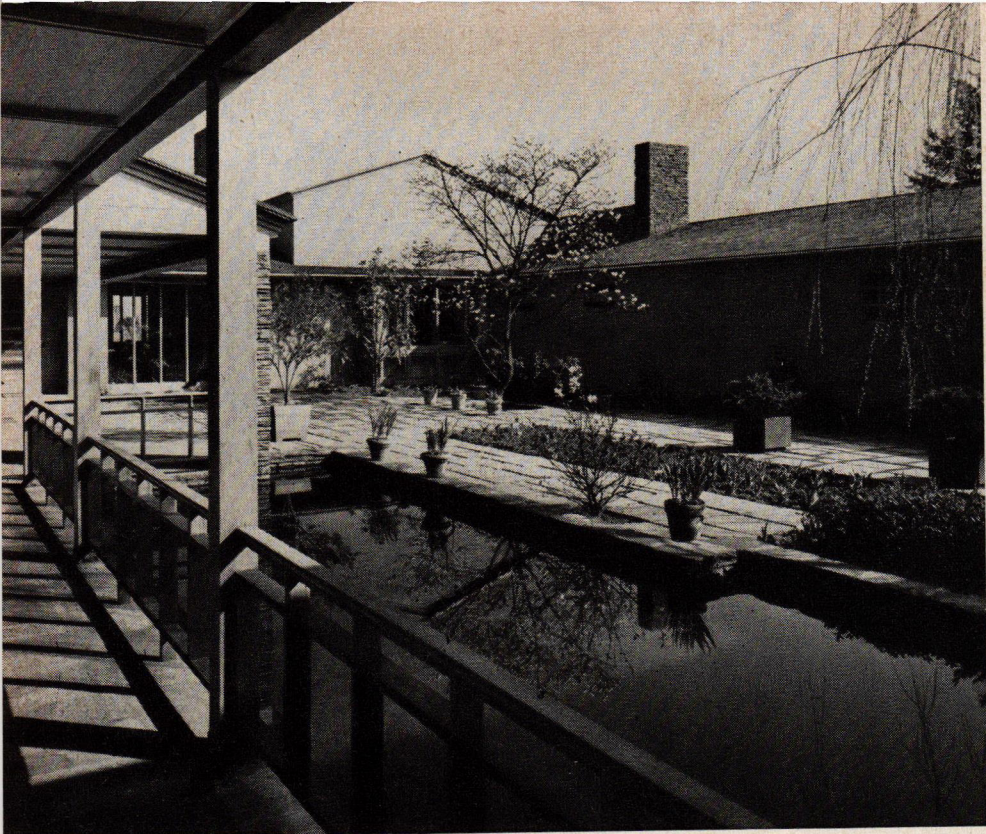
Greens into the language of the 2 x 4. In making this transition, Harris has produced some of the finest houses in America today.

One of William Wilson Wurster's earliest contributions (below) was to take the concept of the formal patio and adapt it to the informality of 20th century American living. In making the most of existing building techniques, Wurster created the relaxed living spaces that make California houses the envy of the rest of the country.

Gregory house, Santa Cruz, Calif. (1936). William Wilson Wurster, FAIA. Photo: Roger Sturtevant







Watzek house, Portland, Ore. (1938). John Yeon, designer. Photo: W. Boychuk

## 1930's The site and the view

Because most modern houses before 1945 were built for clients with plenty of land for good siting, architects were able to make great strides in relating indoor spaces to the landscapes.

Here are two excellent examples: John Yeon's Watzek house created a private landscape within a rather formal court. His architectural use of planting and water has influenced many since; less influential has been the exquisite detailing which

marks all of Yeon's work: for his houses are very deceptive—almost casual at first sight, they reveal, on closer inspection, an underlying discipline.

The late George Howe faced a rugged Maine landscape by projecting his house right into the view. The house was designed after Bear Run and was influenced by it (see opposite.) Yet on its own merits, this remains one of the finest efforts in the use of landscape as an element of design.

Thomas house, Mt. Desert, Me. (1939). George Howe, FAIA. Photo: Ben Schnall



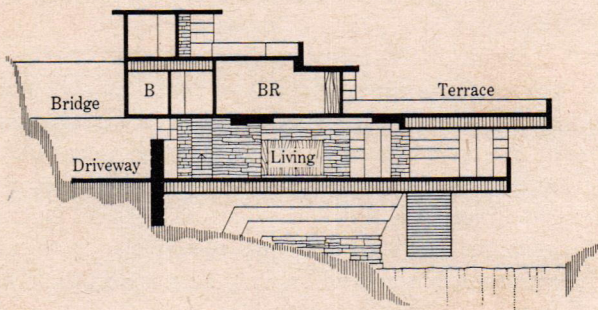




Kaufmann house, Bear Run, Pa., Frank Lloyd Wright, architect (1936). Photo: Paul Mayen

# 1930's

## Dramatization of an idea



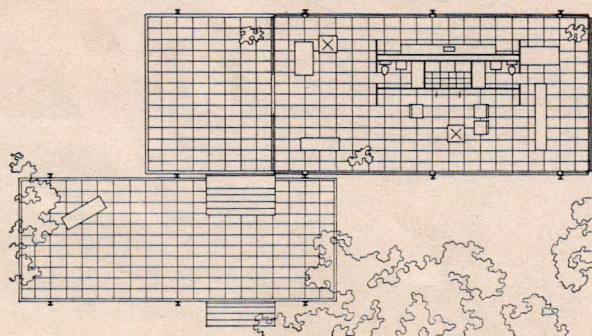
During the decade in which modern architecture was fighting the battle of acceptance, no house did more to win that fight than Frank Lloyd Wright's Bear Run. For Bear Run became the most famous modern house in the world today, and the house that most powerfully stirred the public's imagination.

This was not because the house was a freak (which in a way it is). It was because Wright took the freakishness of his site and turned it into a magnificent asset; because he took a beautiful natural setting and made it more beautiful through an architecture that became part and parcel of its natural surroundings; because he did all this with a flair for showmanship that no one else has contributed to modern architecture to the same degree. And modern architecture never needed that more than in the '30's.

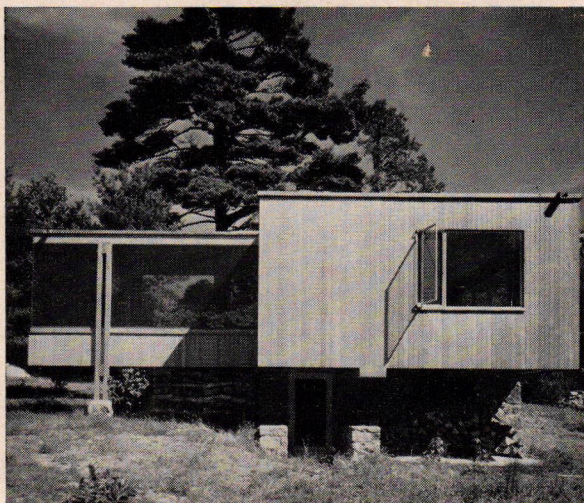




Farnsworth House, Fox River, Ill. Mies van der Rohe, FAIA designed in 1946. Photo: George H. Steuer



Chamberlain House, Wayland, Mass. Walter Gropius, FAIA, and Marcel Breuer, AIA (1942). Photo: Ezra Stoller.



## 1940's

### A discipline refined

The logic of rectangular geometry in structure was carried to brilliant conclusions in the years before and after World War II. In wood and in steel, the simple post-and-beam house, with floor and roof planes cantilevered to emphasize the lightness and economy of modern construction, became the architectural symbol of the decade.

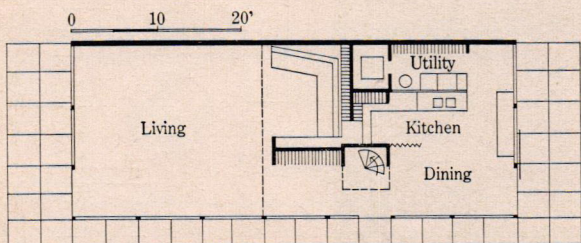
There were many variations on the basic theme, but two stand out: the precise little cottage in Massachusetts by Gropius & Breuer (left), with its neat wooden form floating above a recessed stone base, and the stately Farnsworth house by Mies van der Rohe (above), with its slabs of steel and travertine suspended above ground between widely spaced columns.

Because the Farnsworth house was, perhaps, the most uncompromising and complete statement of this basic theme—and because it was also one of the most beautiful creations in modern architecture to date—it was the House of its Decade. Not many will try (or want) to copy it; but its influence will last; for the glassy clarity of the Farnsworth house will always be a lesson to architecture in times of confusion.



# 1940's

## The industrialized house



Case Study House, Arts & Architects, Venice, Calif., Charles Eames, designer (1949). Photo: Peter Stackpole—LIFE

Like the Farnsworth house, the house by Charles Eames for himself is a very personal statement. But unlike the Farnsworth house, it has found some immediate, universal applications.

Eames took a completely standard steel framing system designed for light industrial construction and showed how it could be used to create a modern living space. The structural parts of his house were stock items—all he had to do was pick them out of a manufacturer's catalog and then assemble them on his site. Because he did that job with so much art, his house rates high among those of the 1940's.

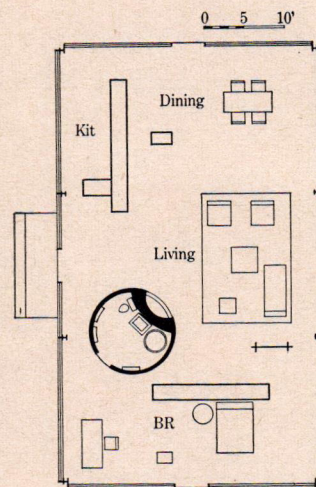
Since the Eames house was built, many of its ideas have been found useful elsewhere: the light steel framing system is now one accepted part of the modern vocabulary, and the use of bright color accents is another.







Johnson House in New Canaan, Conn., Philip C. Johnson, AIA (1949). Photo: Ezra Stoller



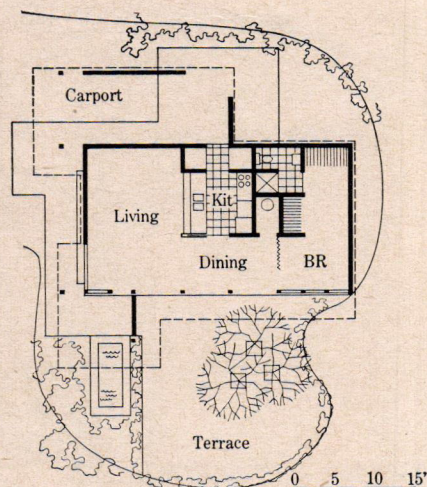
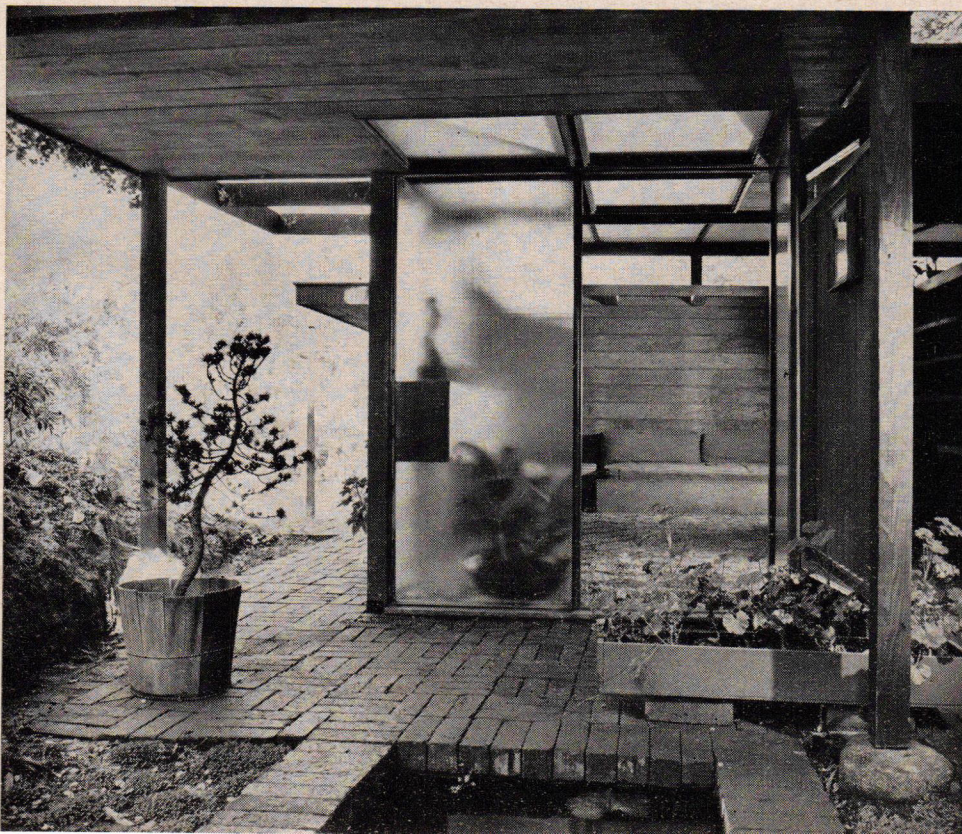
# 1940's

## Glass, and the landscape beyond

Among the unforgettable houses of the 1940's is Philip Johnson's own all-glass pavilion. Based on Mies' design for Dr. Farnsworth, the Johnson house (being set directly on the ground) goes beyond its prototype by making the landscape an even stronger architectural element: the trees are the walls and the lawn is the floor (see above).

The late Gordon Drake dealt rather differently with the problem of glass and landscape. Like the Japanese who strongly influenced him, Drake used alternately translucent and transparent panels to create a subtle and delicate interplay between house and nature.

Drake House in Los Angeles, Calif., Gordon Drake, designer (1946). Photo: Julius Shulman





# 1950's

## The great reappraisal

Case Study House, Arts & Architecture, Craig Ellwood, designer (1953). Photo: Marvin Rand

No one can be certain how future historians will judge our own decade, but this much *is* sure: in the 1950's many preconceived ideas about modern architecture were re-examined—and some were scrapped.

It is the decade that is putting an end to a lot of dogmatism about what makes a house modern (e.g. the pitched roof is back and with new force—see below). It is the decade that is seeing decoration reappear in architecture, together with more and brighter color. It is the decade of bolder forms based on new theories of engineering.

And it is also the decade that is seeing the emergence of a new generation of bright, young architects: men inspired by masters like Wright, Mies, Gropius and Breuer. Among the new men to watch are Craig Ellwood (left) and Mark Mills, formerly of Taliesin, whose own teepee-house is shown below.

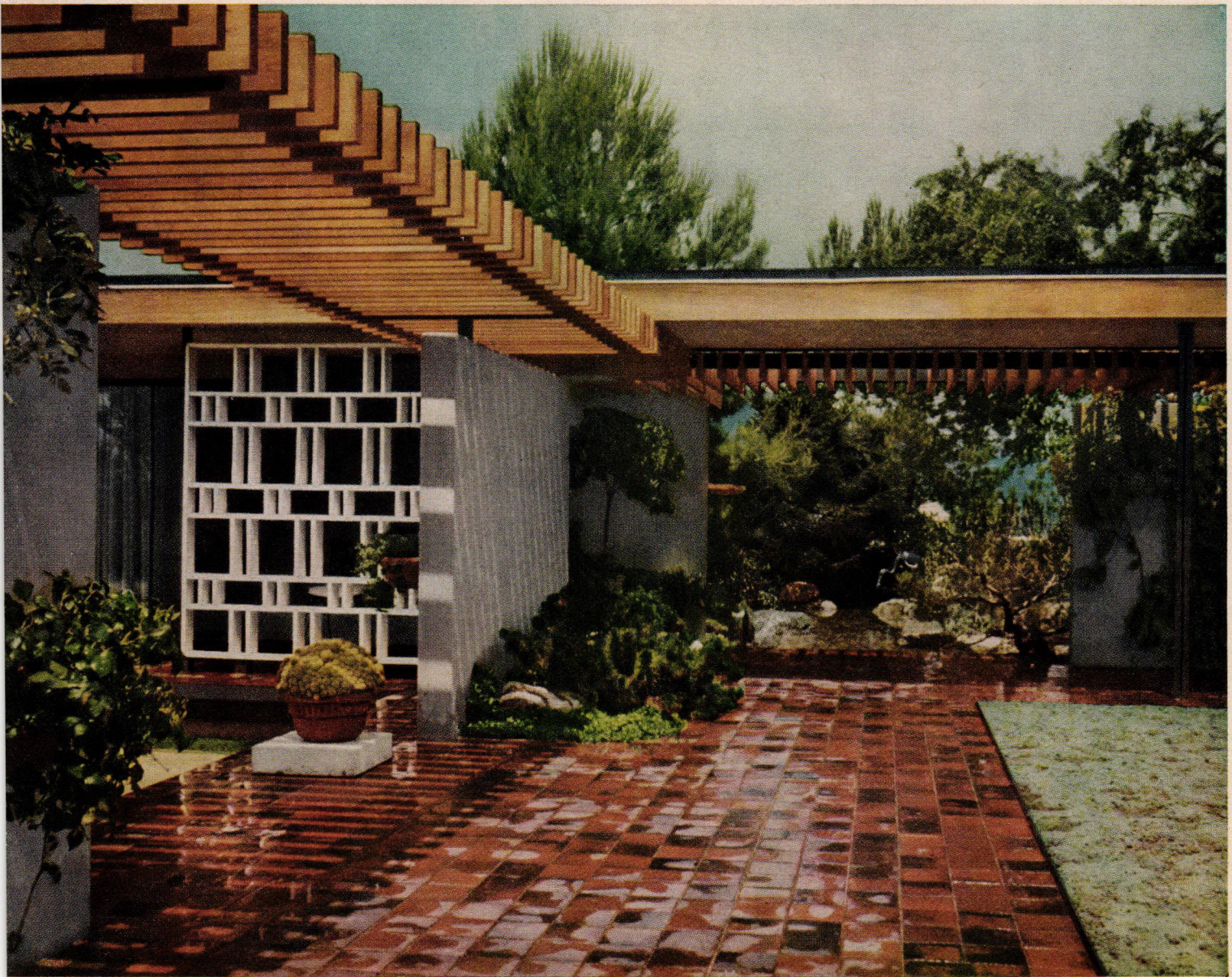
House at Carmel, Calif. Mark Mills, designer (1953). Photo: Morley Baer.





# 1950's

The return of decoration and color



House in Pasadena, Calif., Thornton Ladd, designer (1953). Photo: Irvin Kershner

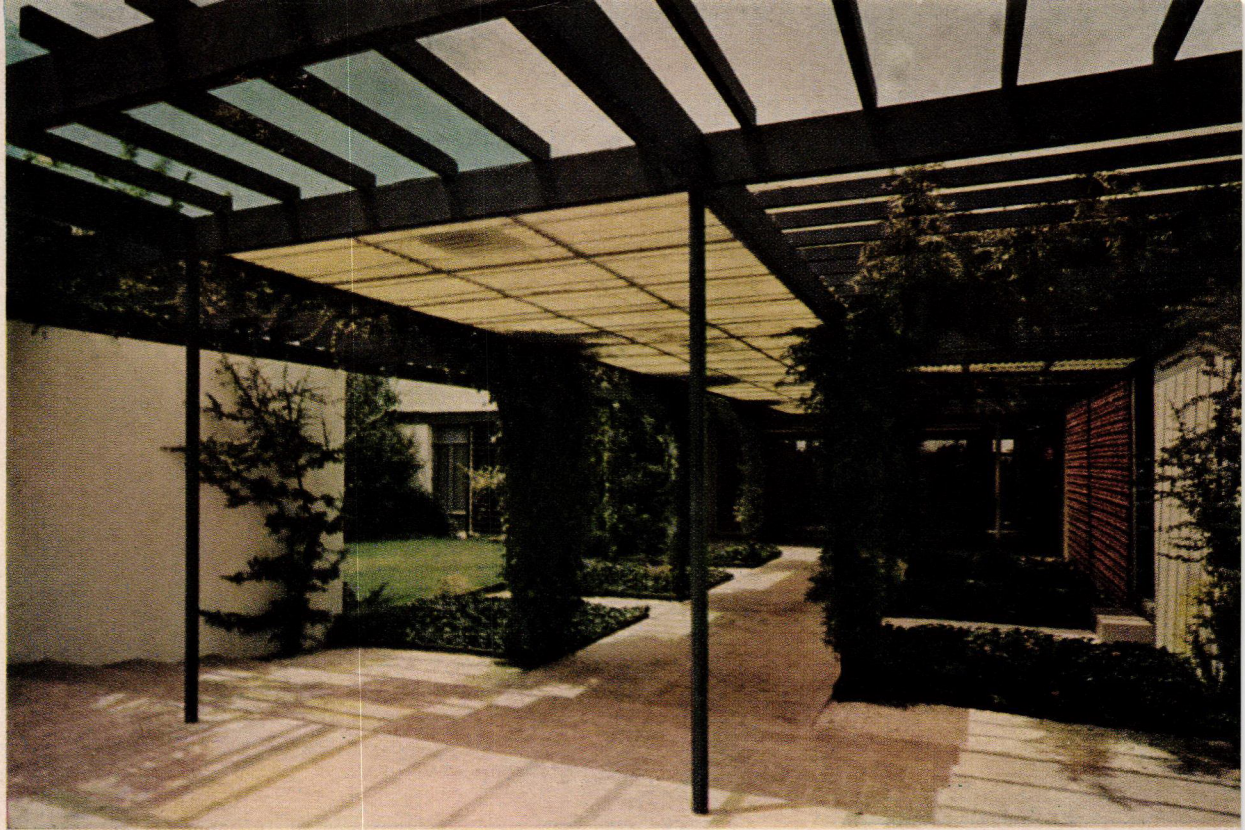
The three houses shown here have one thing in common: all three have broken with the self-conscious plainness of the 1920's and early 1930's, and have dared to make bold architectural use of color and of decorative pattern.

The Ladd house (above) used ceramic tile, painted stucco walls, patterned grilles and trellises for decoration. Barnes (top p. 127) used some of the same means, plus translucent plastic panels in good colors; and Johansen (opposite) actually applied mosaic tile in a new kind of "wallpaper

pattern" to the exterior surfaces of his house.

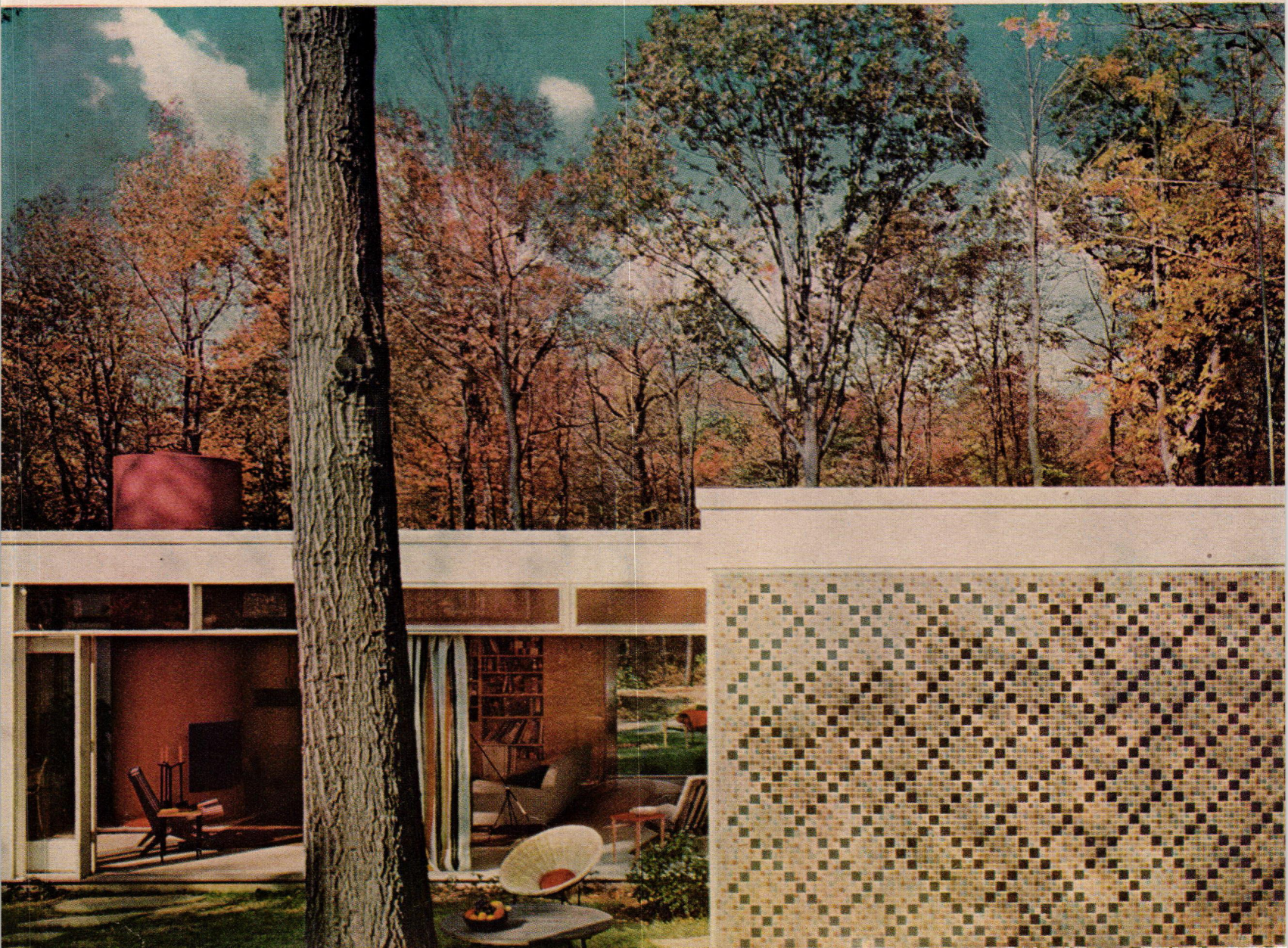
The fact that color and decorative pattern have come back is due partly to Wright's powerful influence, and partly to the experiments with bright colors made by Architects like Breuer on the East Coast, and Soriano in the West. The existence of the trend is added evidence of a more mature approach to modern architecture: the revolution is now officially over, the blank wall is no longer *de riguerer*, and the time has come, quite evidently, to build houses rather than manifestos.



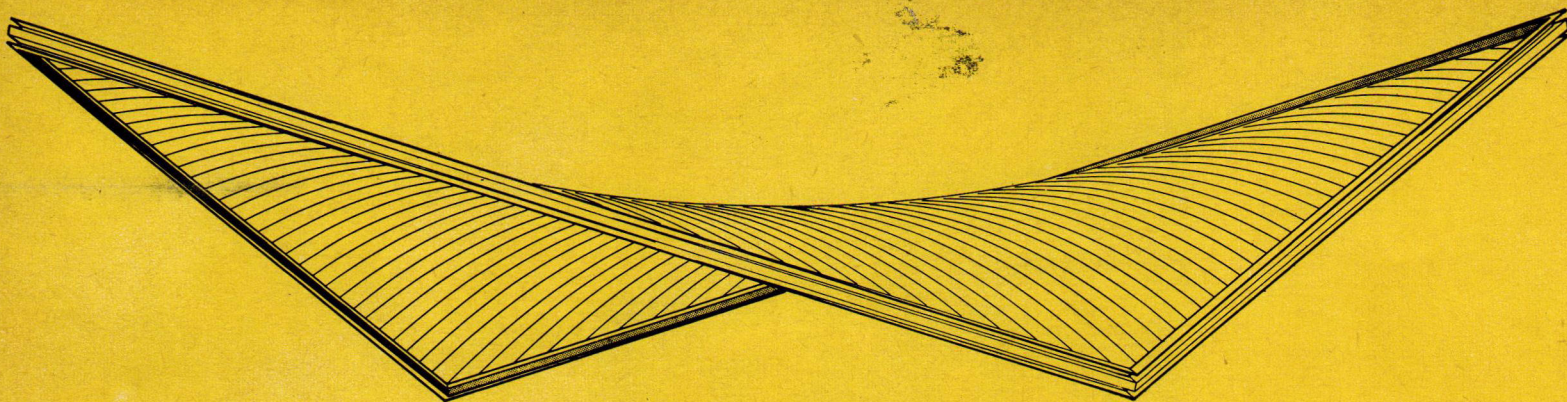


Weiner House, Ft. Worth, Texas. Edward L. Barnes, AIA (1954). Photo: Ulric Meisel

House in Greenwich, Conn., John MacL. Johansen, architect (1954). Photo: Tile Council of America, by Ben Schnall



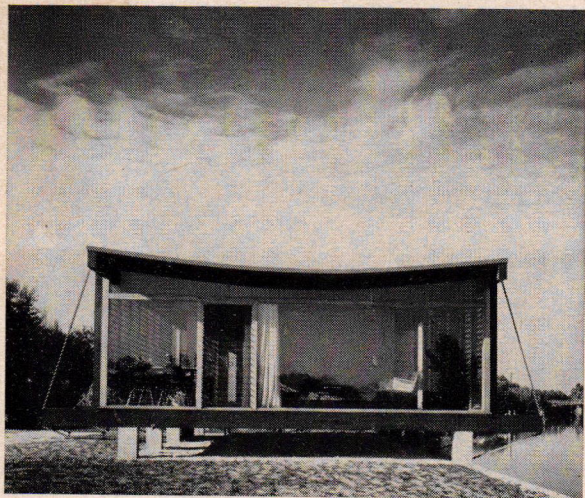




## 1950's

### The new world of form

House in Sarasota, Fla., Twitchell & Rudolph, architects (1951)



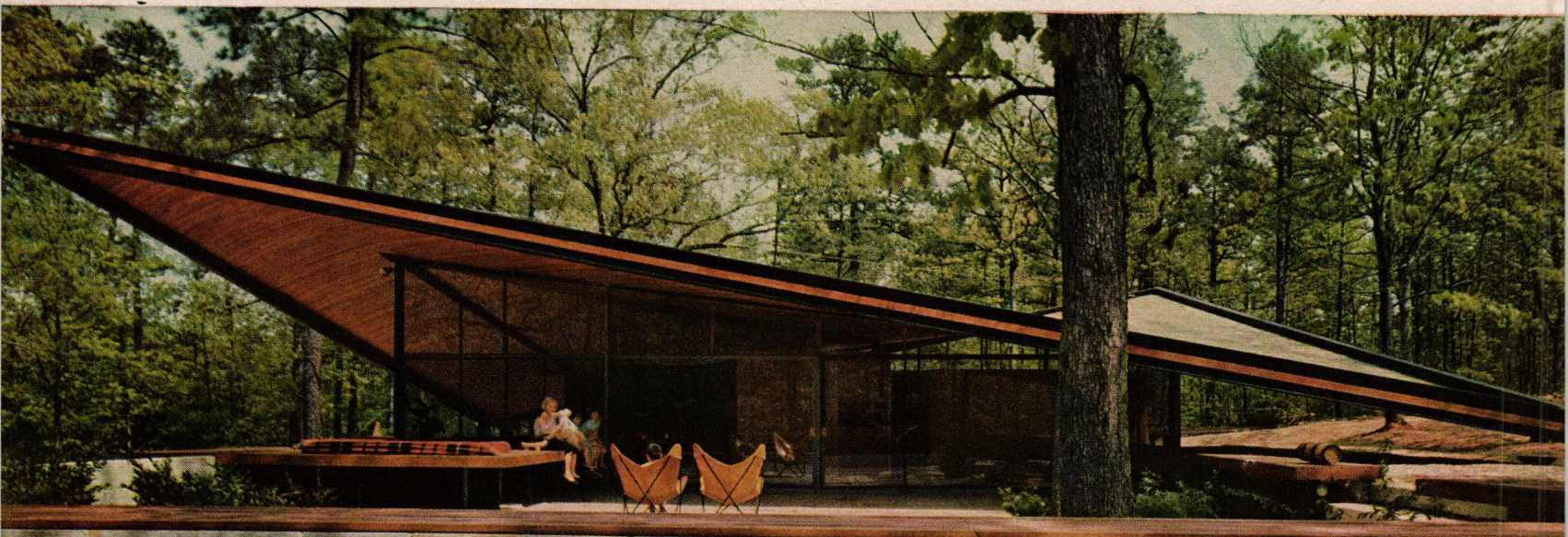
"Ceilings and walls can be made one with floors to reinforce each other by making them continue into one another," suggested Frank Lloyd Wright. "A new world of form opens inevitably."

Wright's prophecy was nearing fulfillment in the 1950's: in what may prove to be the House of the Decade Eduardo Catalano tried to break away from the traditional method of building a framework of bones and then covering that skeleton with a skin; instead, he made the skin itself structural: his 2¼" thick, warped roof shell of wood spans 85' between two supports!

In another experiment, Architects Twitchell & Rudolph (left) achieved a similar sense of effortless grace. Here a thin plastic-and-steel sandwich was suspended between posts to form a curved roof plane in tension.

Not many Catalano houses will be built in America in years to come. But the principle is sure to revolutionize domestic architecture before the century is out. For we have long given too little credit to the strength inherent in the skins of our buildings—and too little credit to the factor of continuity. When the lessons of the Catalano house are understood, we may achieve an entirely new standard of economy—not only of materials, but also of form and line.

House in Raleigh, N. C. Eduardo Catalano, architect (1955). Photos: Ezra Stoller





**DOES YOUR HOUSE HAVE A PATIO?**

**1** If you provide some privacy, outdoor living is popular with today's buyers regardless of what part of the country they live in. This terrace, by Architect David W. Bishop, extends a basement room to make useful living space.



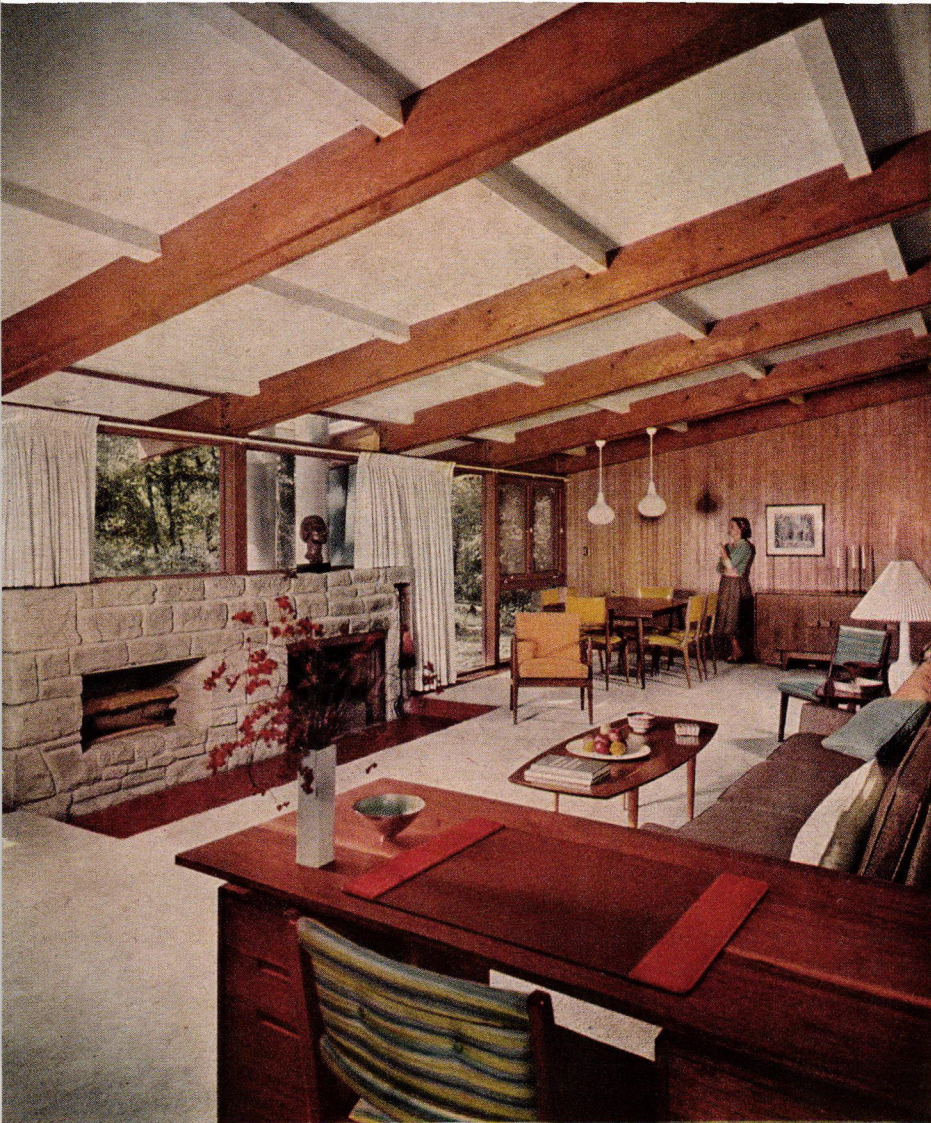
**DO YOU USE COLOR AND TEXTURES?**

**2** Mixed exterior materials, textures and colors create the warm inviting look so many homeowners prefer. Here, brick, glass, painted panels and wide overhang with spot lighting do just that. John W. Jickling is the architect.

Photographs: Hedrich-Blessing





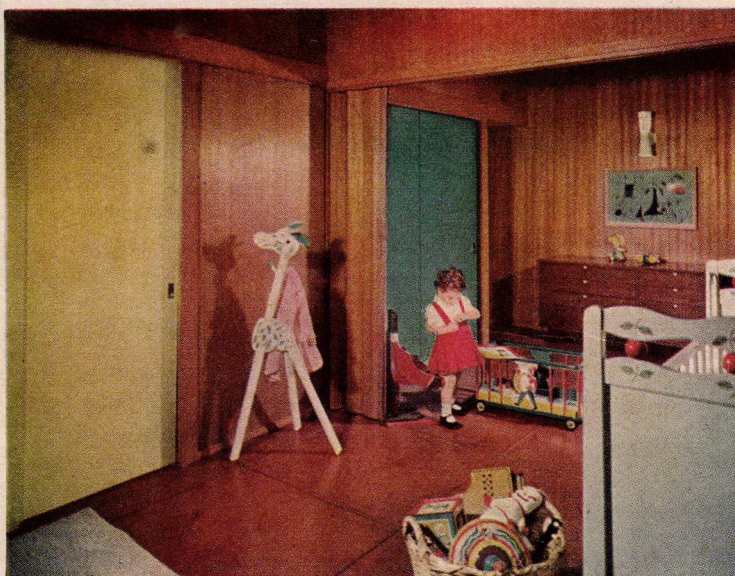


Photos: Lisanti Alderman

### 3

#### DO YOU LET ROOF BEAMS SHOW?

Sweep of roof makes a room look bigger and adds texture to the ceiling. It also lets you run glass the full length of the house wall. Architects: Davis, Brody, Juster, Wisniewski.



### 5

#### DO FOLDING WALLS OPEN UP ROOMS?

You can make one room work as two with folding walls and gain enough space for a child's room, study or laundry. Architects for this house: Davis, Brody, Juster, Wisniewski.



### 6

#### ARE YOUR CABINETS OFF THE FLOOR?

Buyers want more usable floor space, get it when you hang cabinets on the wall. This small room has plenty of room, plenty of storage where it's needed. House designed by James Conn, AIA.





4

**HAVE YOU TRIED LIGHTING LIKE THIS?**

Clerestory, window wall and spot lighting are all included here. Louis H. Huebner, AIA, used clerestories to bring daylight into center of the room, spots to pick out features.

8

**IS ALL YOUR INSIDE SPACE USABLE?**

Skylights can help you open up dark rooms anywhere in the house, are particularly useful for inside kitchens and bathrooms. This entrance is by Yamasaki, Leinweber & Associates.

Photos: Hedrich-Blessing



7

**CAN YOU USE DUAL-PURPOSE CABINETS?**

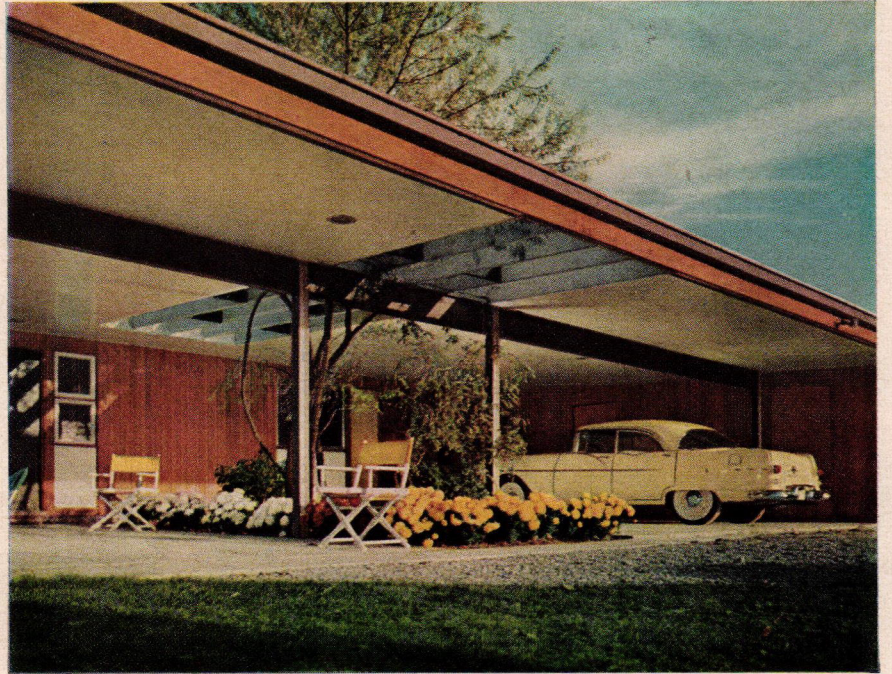
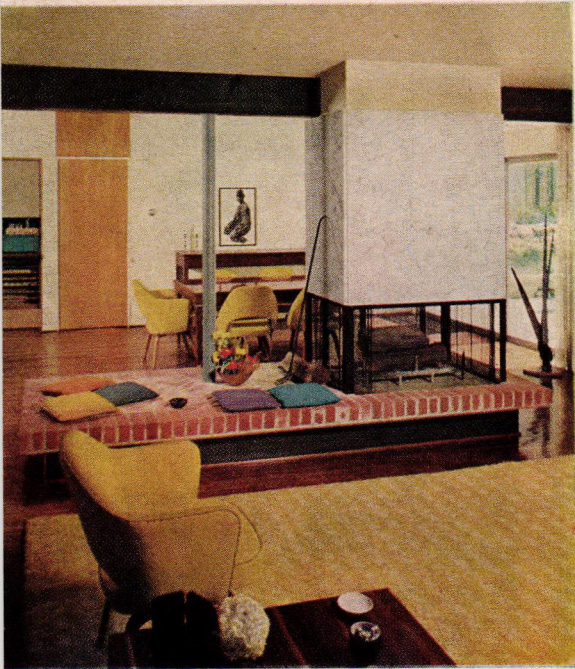
Large cabinets divide kitchen from dining area, give storage to both rooms in Architect Louis Huebner's own house. Table is on casters so it can slide into kitchen, bring back the meal.



continued »»»→



Photos: Hedrich-Blessing

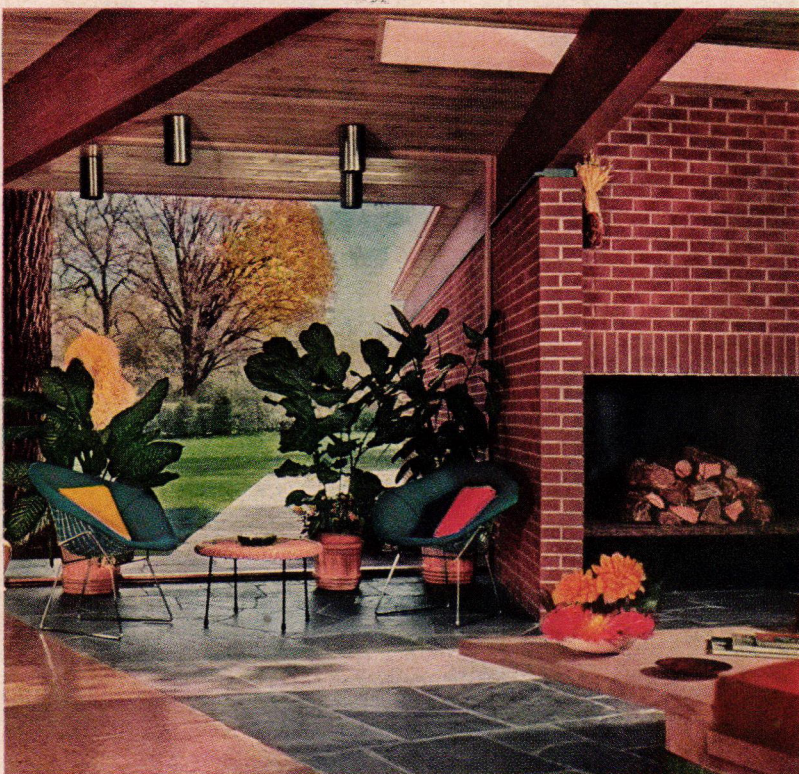


## 9 HOW DO YOU HANDLE A FIREPLACE?

One fireplace will do double or even triple duty if it is open on several sides like this one by Architect Robert Snyder. The raised brick hearth is decorative, has been extended so it can be used for extra seating space.

## 10 DO YOU CAPITALIZE ON AN OVERHANG?

You can create a covered entrance-way and car shelter at the same time by using a wide overhang, making small houses look bigger. Overhang could be screened as an outdoor room. Architects: Yamasaki, Leinweber & Associates.



## 13 ARE YOU USING NATURAL FINISHES?

When you put this much natural material into your house, you give buyers a free gift of decorating. This house does it with flagstone floor, beamed ceiling and handsome brick fireplace. Brooks Buderus is the architect.





# 11

## IS THERE A FAMILY ROOM?

In a room like this by Architect Hugh Stubbins Jr., many household activities can take place at the same time. Easy-upkeep materials like tile floor, work wall, mean easy cleaning up for owners, help make family rooms popular.

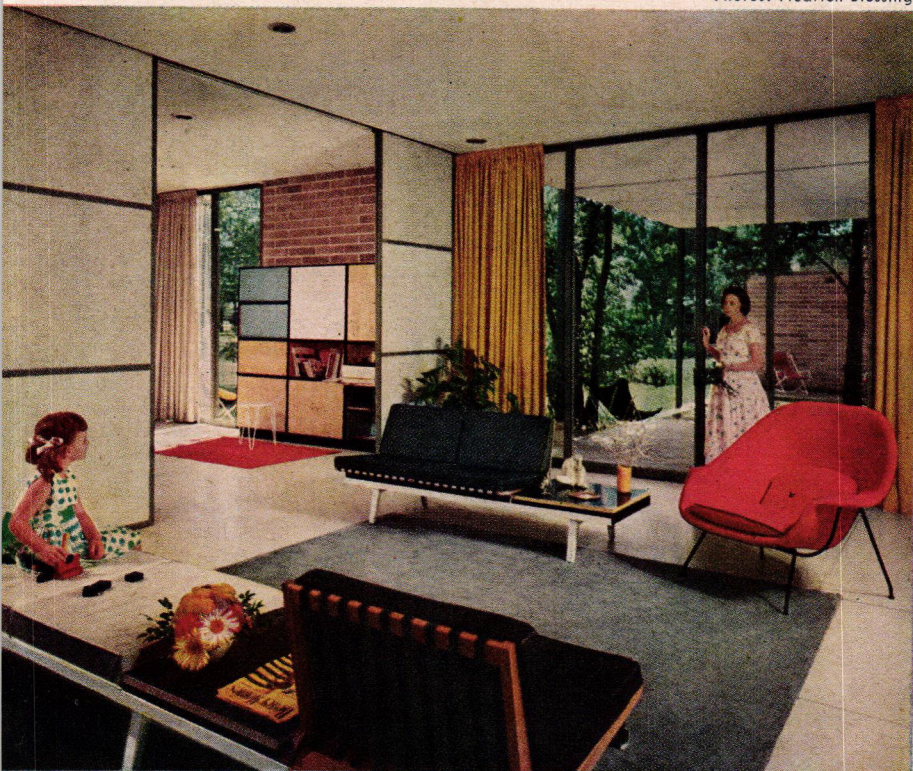


# 12

## HAVE YOU TRIED AN OUTDOOR ROOM?

Here's a new way to treat a screened porch—bring in the outdoors, rather than have owners peep out at it. In bad weather, sliding doors can pull across to close porch off from house. Architect: William R. Jenkins.

Photos: Hedrich-Blessing



# 14

## DO YOUR ROOMS LOOK SPACIOUS?

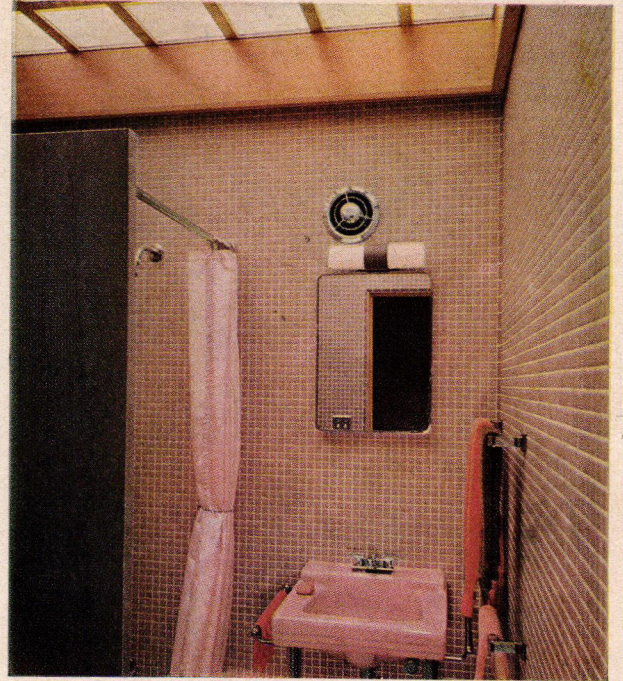
You make a room look larger when you use tile, panels and glass as Architect William R. Jenkins did here. Tile floor carries eye to next room; glass walls open to terrace; ceiling-high panels lend height to the room.

*continued* ➤➤➤



## SPACE AND COLOR HELP YOUR BATH SELL YOUR HOUSE

BHTG: Hedrich Blessing

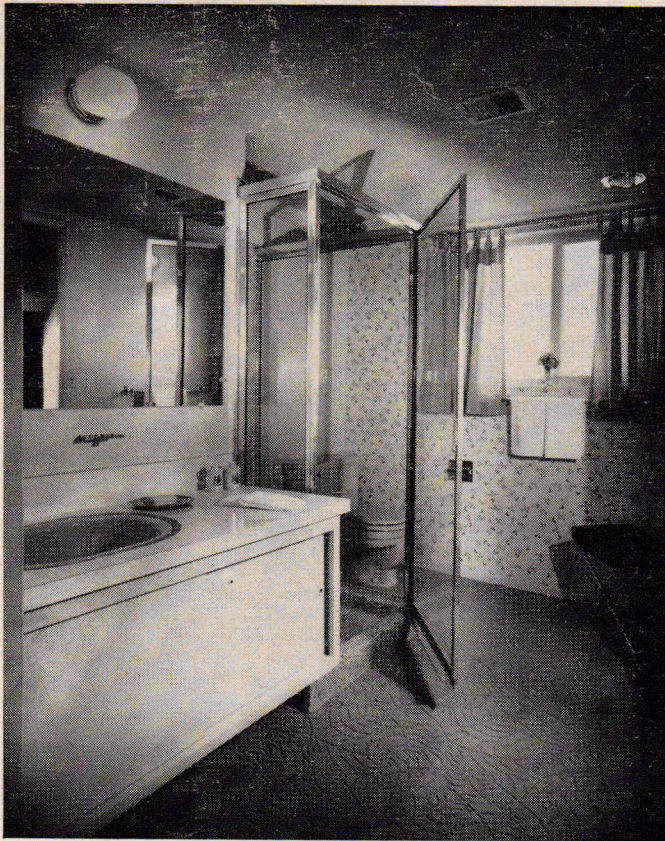


### See what color can do for walls and fixtures

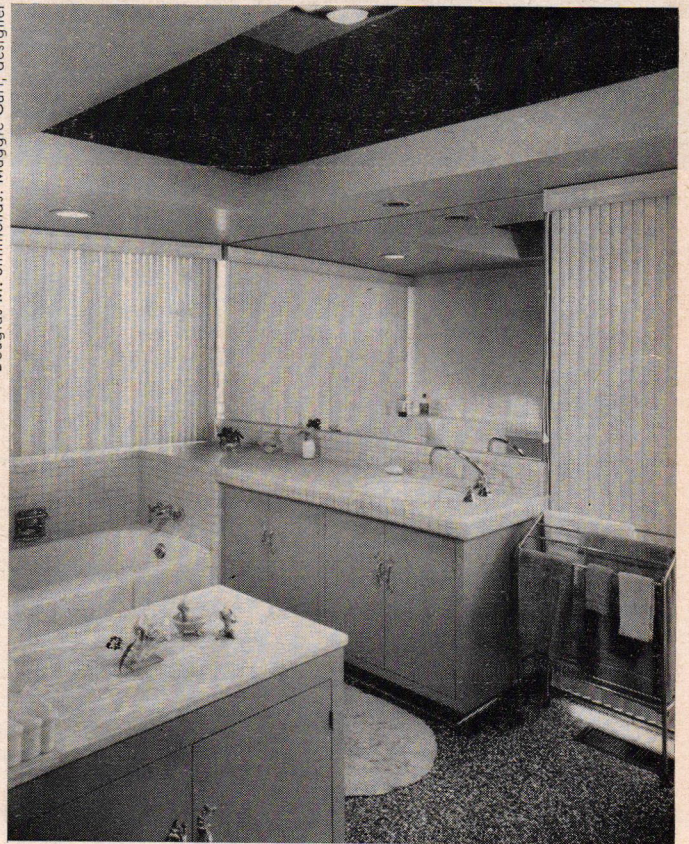
You can use color to blend the components in your bathroom so visitors see the room as a whole, rather than as a collection of parts. In this bath by Architect R. Leitch for Devon Construction Co. (left) fixtures, walls and water-

proofed paper harmonize with each other and with the small outdoor patio. Color can warm up your bathroom, too, and take away the clinical look of walls and fixtures. Mosaic-tile bath (right) by Harris Armstrong is an excellent example.

Maynard Parker, Frematic Homes



Douglas M. Simmonds: Maggie Carl, designer

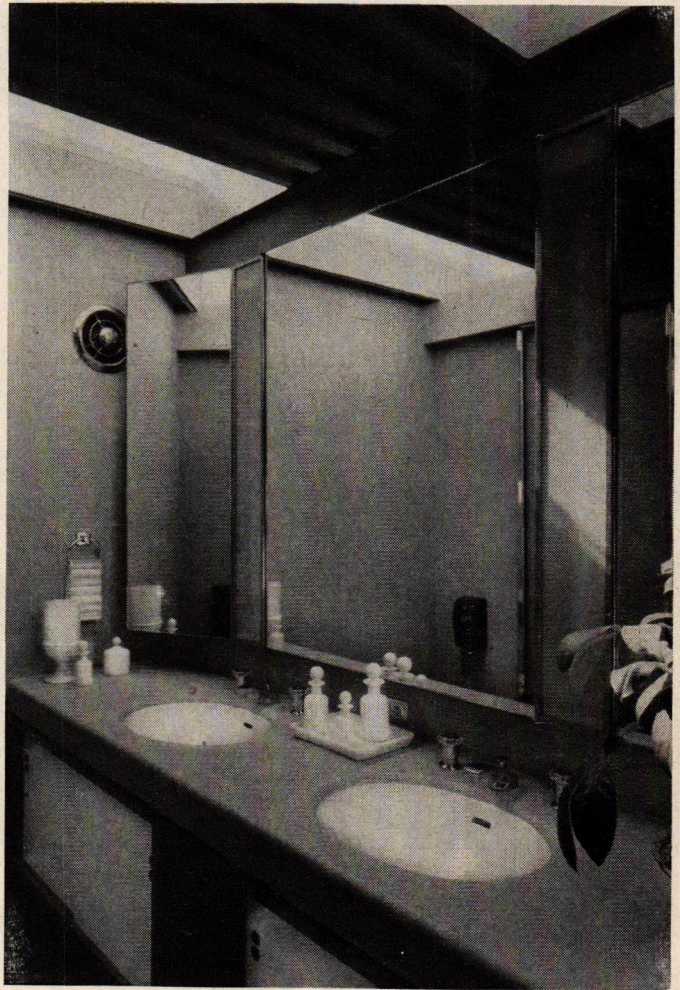


### Low counters, lots of glass make your bathrooms look larger

If you believe, as Builder Ross Cortese does, that space is all-important, try outfitting your bath with more glass as he has (left). Cortese put glass doors on the shower so that room is partitioned but not shuttered. Mirror reflects light

from window. You can look over and across this room by Architect Maggie Carl (right) thanks to the low counters which don't impede your view. Bath and lavatory form a compact L-shape, steer traffic past at right angles.

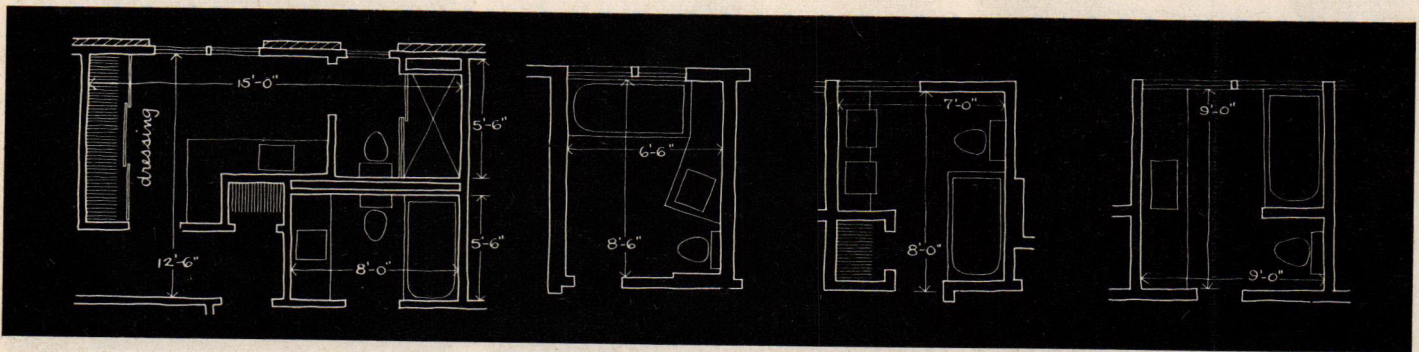




### Here are two good ways to work space magic with mirrors

You can make customers do a double-take if you run a wide mirror across one complete wall, as shown above, left. Buyers will get twice as much daylight, see twice as much of the outdoors. The wide marble counter is also made doubly

effective. Architect: Richard Neutra. You can make a small room seem larger than it is and at the same time use the mirror to cover an unfinished wall, as it is done in the Eichler x-100 house (right). Architects: Jones & Emmons.



### Try these four space arrangements for size

1. Here's the plan of Don Scholz' bath-dressing room you saw on p. 167. Its three fixtures are within a 10' span, could have been used in a room no larger than 5'-6" x 10'. Scholz saved money on his plumbing layout by putting two baths back-to-back and having six fixtures share a common vent stack. All are within a pipe-saving radius of 5'.

2. You can angle a lavatory cabinet to enlarge counter space and to create an alcove for a toilet, as Architects Carmin & Richards did in this plan. Bathtub could also be reversed to share common wet wall with toilet and lavatory. Although this would sacrifice counter space, you would have

the plumbing economy of a single wet wall plus a ledge at the foot of the tub to park bath articles and children's toys (an addition the Women's Housing Congress wanted).

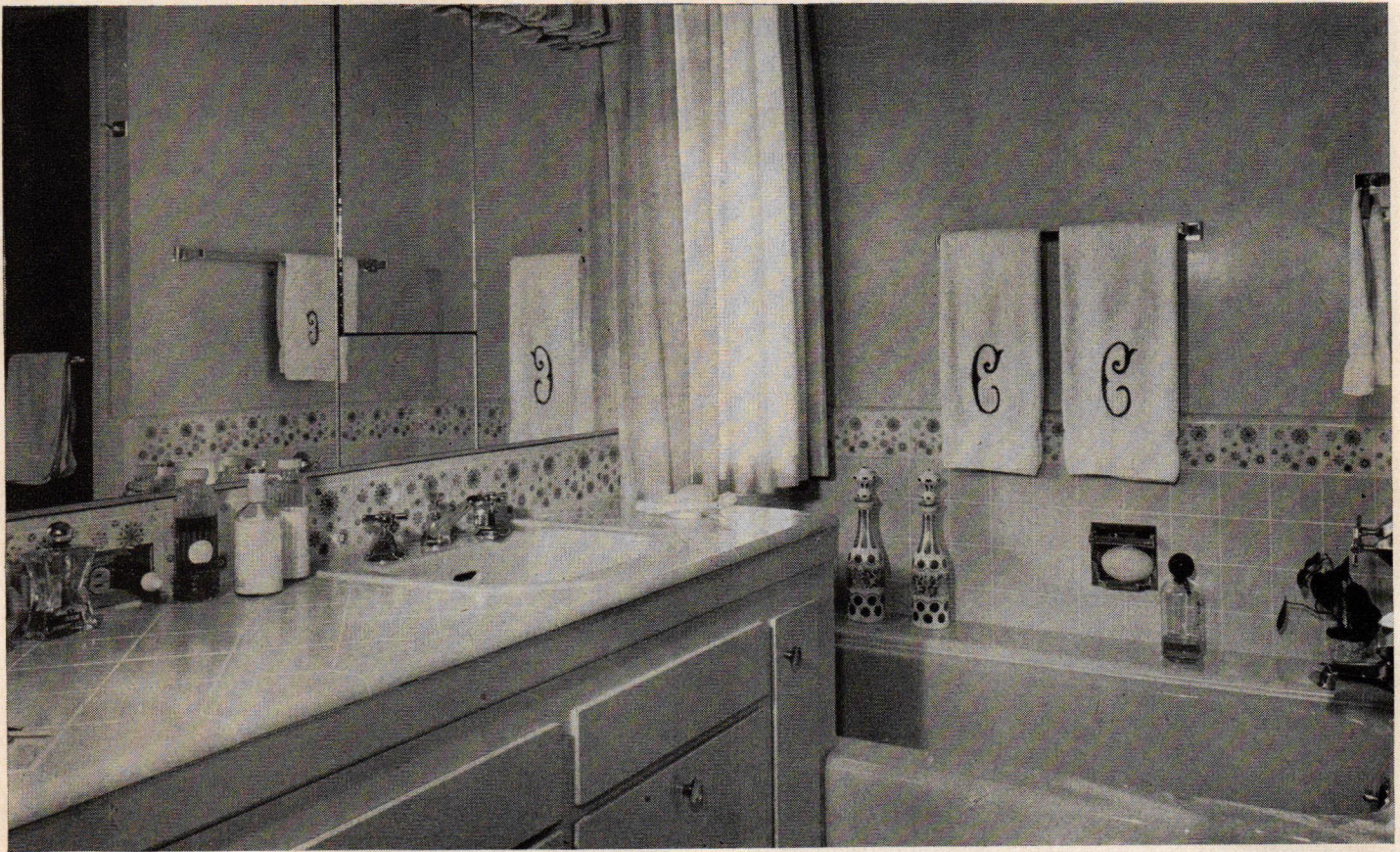
3. In this plan, Architect Roy Johnson, put tub and toilet on one wall, lined up double basins opposite and left floor area open. Two people can use basins without crowding.

4. You might locate fixtures against two walls, put the toilet into its own compartment, as Architect Paul Kirk has done here. He gained a complete 9' length of wall against which he placed a long counter housing lavatory, base cabinets and even a dressing table, set at one end under windows.



## LOTS OF STORAGE HELPS YOUR BATH SELL YOUR HOUSE

Robert Harris, architect: photo Virginia McIntire

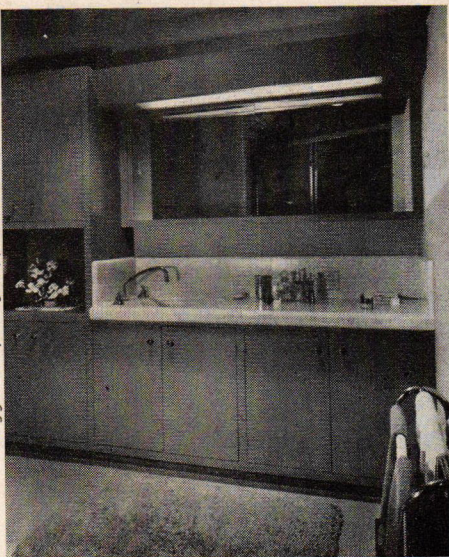


### Give as much drawer and counter space as you possibly can

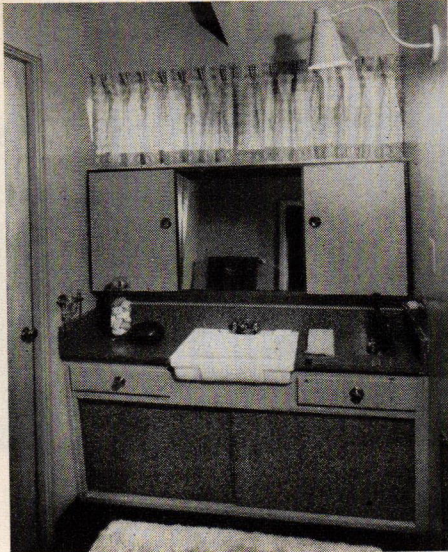
You can stretch a counter top across a wall of your bath and put storage bins beneath it, as Los Angeles Architect Robert Harris has done, above. And you can answer the housewife's demand for more shelf space by including a tub with a wide ledge to hold bottles, jars, children's toys. Note that

under-the-counter storage is partitioned here much as kitchen cabinets are, with long, thin drawers for bath brushes, cleaning powders; wide drawers for towels. Medicine cabinet is part of mirrored wall, opens at a touch. Outlets for electric shavers are placed in the back splash above the counter top.

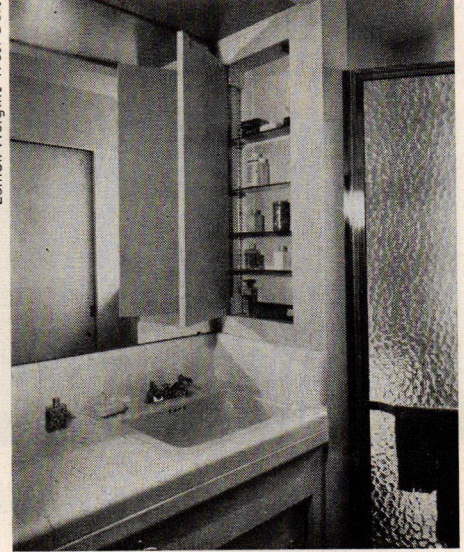
Maggie Carl, designer; photos: Douglas M. Simmonds



Palmer & Krisel



Lemon Heights West Der.



### Here are three good ways you can add shelf space near basins

Try building a whole wall of storage around a basin, as Designer Maggie Carl did, left. Base and wall cabinets frame lavatory counter, mirrored cabinets are above it. You can pack a lot of storage into a small space the way Architects Palmer & Krisel did, center, in a merchant-built home by

Larwin Co. They used double cabinets to flank a 45° angle mirror, set them all under a high ribbon window facing the street. The photo at right shows lotions and medicines stored handy to both basin and shower. This house was designed by Architect John C. Lindsay for Builders Schwartz-Yedor.



American-Standard



John R. Nelson, designer; photo Douglas M. Simmonds

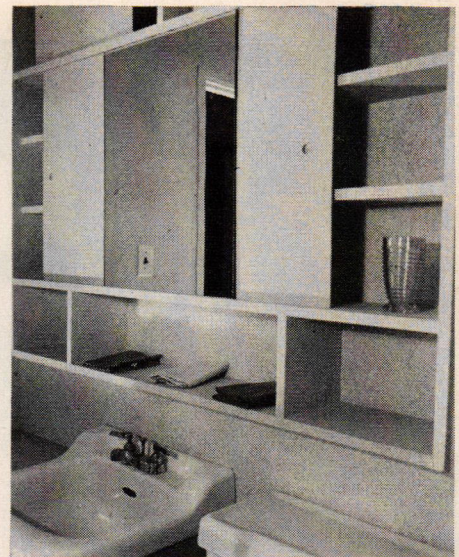
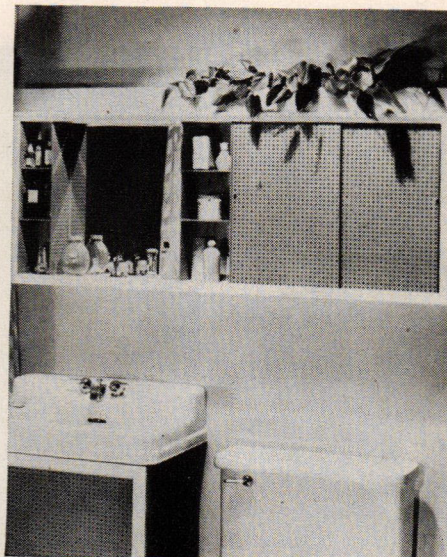
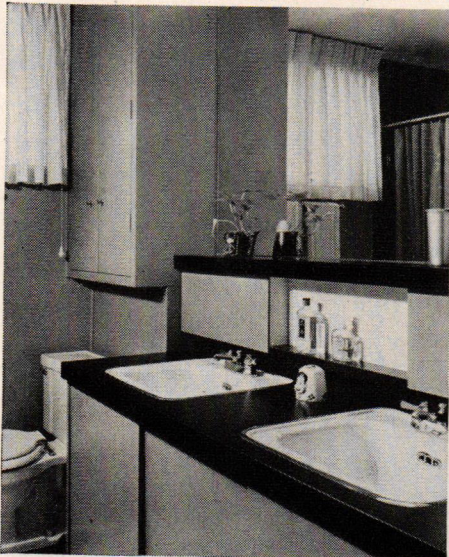


### Are you providing enough room for toiletries and soiled clothes?

Your buyers wouldn't be amazed at the 100 articles lined up in the photograph above. They are all items that make their way sooner or later to the bathroom. But maybe you need to give this kind of storage more thought. Sectioned cabinets to stow soaps, medicines and towels and pull-out bins to

hold soiled wash represent the kind of planning that is sure to click with your customers. You might use displays like these two to merchandise bathroom storage in your next model house and to show your clients how partitioned cabinets take care of overflow, give them a place for everything.

Ned Cole; photo Dewey G. Mears



### You can turn wet walls into handsome storage walls like these

If your fixtures are lined up on one wall, as they are in the photographs above, don't waste the wall above them, turn it into storage. At left, Ned Cole shelved a wall over double basins, put sliding-door cabinets above it and fastened a ceiling-height cabinet above the toilet tank. Center photo

shows how to put lots of storage in a small bathroom by flanking a mirror with sliding wall cabinets (Crane Co. design). At right, you see a way to use every inch of your wet wall. In this Long Island house by Builders Stackler & Frank, shelf space provides more than 8 cu. ft. of storage.



## LUXURY FEATURES HELP YOUR BATH SELL YOUR HOUSE

Ernest Braun: Frederick Coolidge, architect

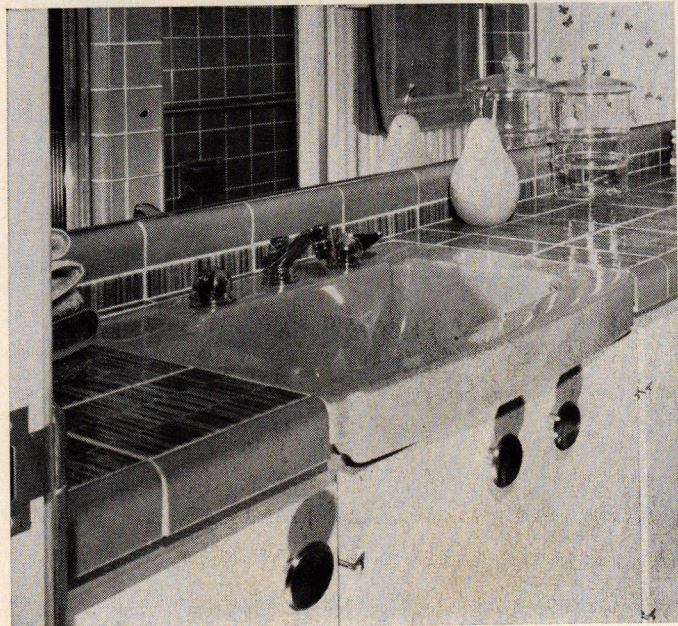


### You can sell parents by including ideas for children

A room like this is a boon to buyers with youngsters. Architect Frederick Coolidge of Los Angeles included a pull-out step beneath lavatory cabinet so small fry can scrub-

up without help. Can you spot other child-conscious features? They include high backsplash, safety grab bar on the tub, long racks which may be used for towels or drying clothes.

Design by R. V. Rochon



LIFE: John Bryson: Cliff May, designer



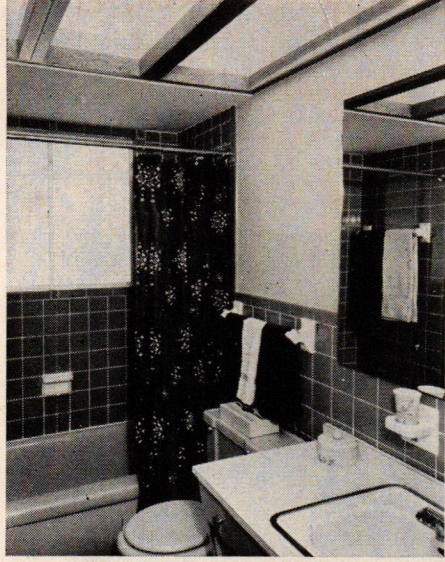
### Stress easy-upkeep with a king-sized basin, wall-hung toilet

Show your women customers they'll have less mopping-up to do by installing a big basin with wide rims and built-in soap drains. Wall-hung toilet, another plea from women at Hous-

ing Congress, cuts cleaning time, too. Flush-valve kind (shown here) needs costlier 1" supply line, but toilets with a wall-recessed tank are now available. (H&H, Mar. 57.)



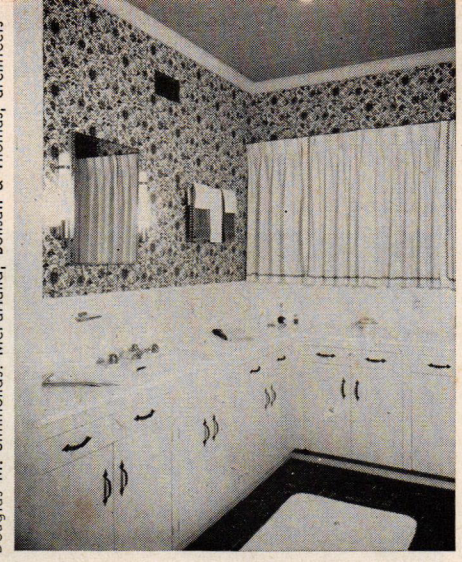
Photo: Hutchinson; Modular Homes



Dave Kleiman Studios



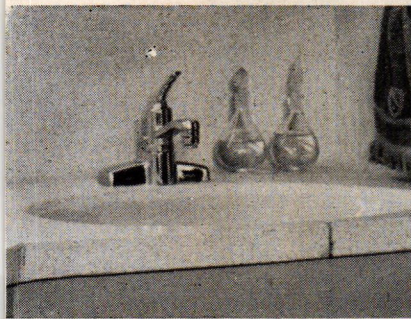
Douglas M. Simmonds; McFarland, Bonsall & Thomas, architects



### Here are three ideas that add a custom touch to your bath

You can put in a luminous plastic ceiling like the one at left. It makes a small bath look bigger, gives a room shadowless light. Glass shower-tub, center, looks expensive, costs about

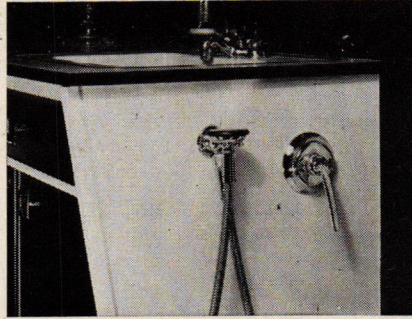
\$65 to \$100 installed. Combination heater and light, right, and exhaust fan are extras your customers will appreciate. Combination heater-light sells for about \$29.50; fan, \$24.50.



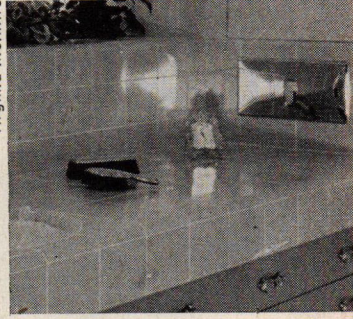
Virginia McIntire



Hal Campbell



Virginia McIntire



### Handsome fittings and accessories make shining sales assets

You can get single-handle mixing faucets like the one at left for baths, too. Ornate faucets with snail motif by Sherle Wagner come in several finishes, begin at about \$35. Shampoo

sprays are popular with women, says Builder Fred De Blase who includes one on the side of a basin in his bathroom. Built-in tissue holder is a feature in bath by Builder Dick Grant.

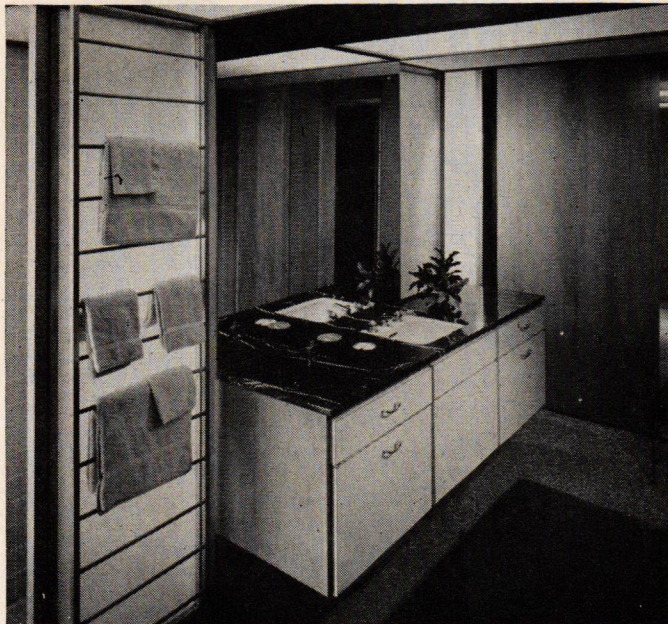
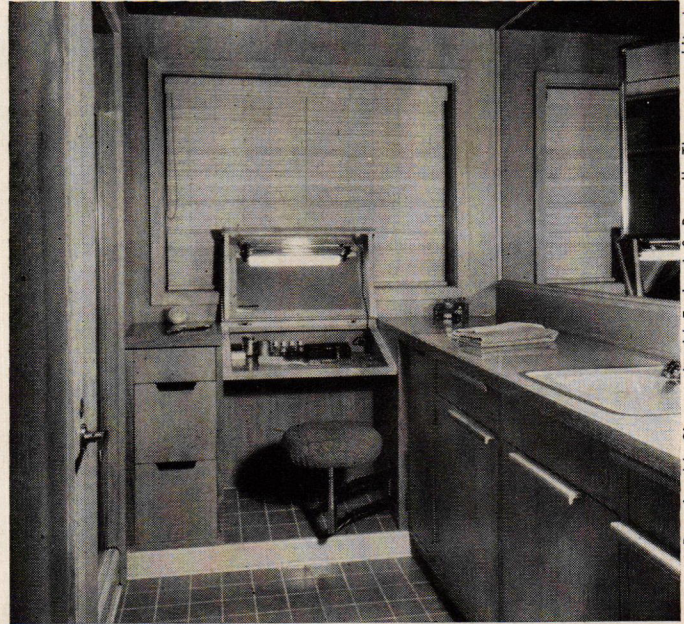


Photo: Alexandre Georges; Mark Hampton, architect



Douglas M. Simmonds; McFarland & Bonsall; Thomas, architects

### Here are two more ways to make your bathroom memorable

Try putting up a wall of towels in a model house display. A rack like the one at left is both decorative and practical. You could build in an electric towel drier for about \$34.50. Make

space for a make-up table (photo, right). This one has a hinged top with light and mirror, plus a hinged pull-out stool. You could adapt this to fit your space and pocketbook./END.



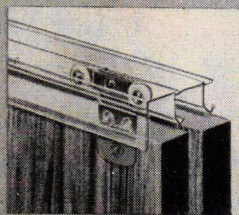
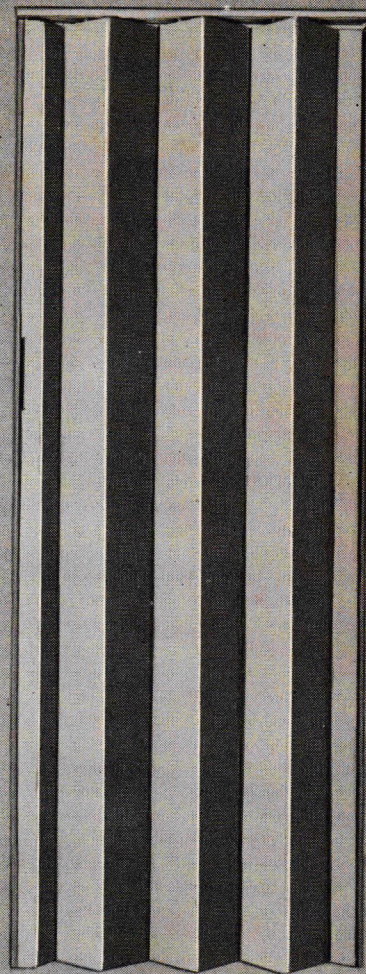
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