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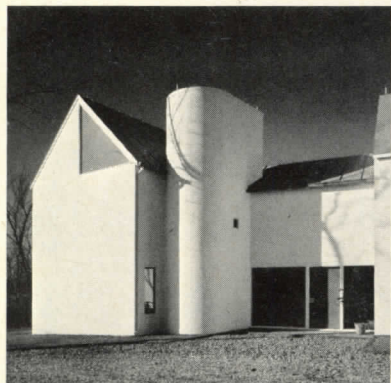
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Des Moines, Iowa Residence Featured in Record Houses
Architect: John D. Bloodgood
Roofer: Iowa Sheet Metal Contractors, Inc., Des Moines, Iowa



RECORD HOUSES® OF 1969

Reprinted from ARCHITECTURAL RECORD Mid-May 1969, Vol. 145, No. 6



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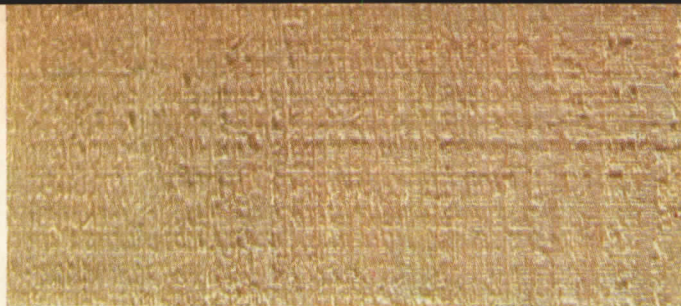
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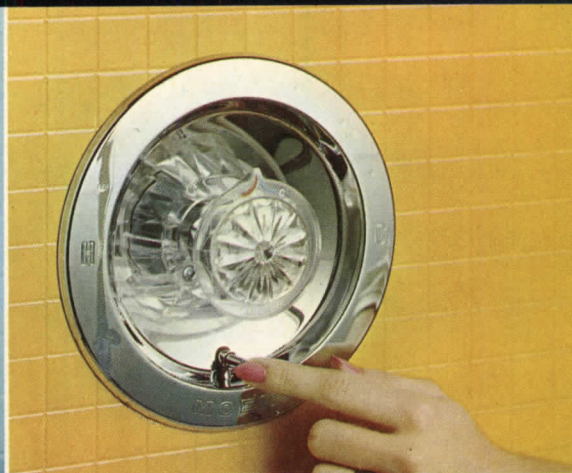
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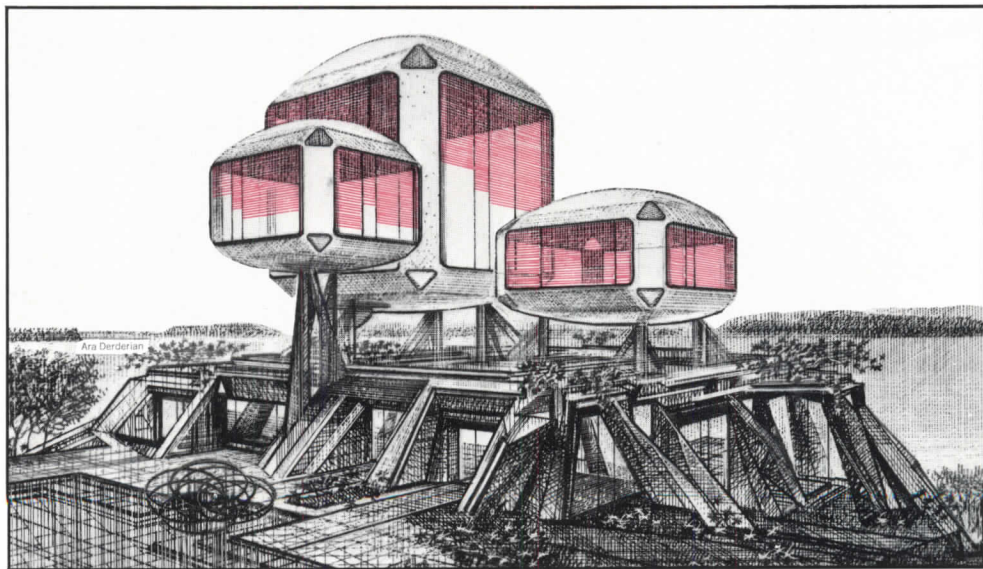
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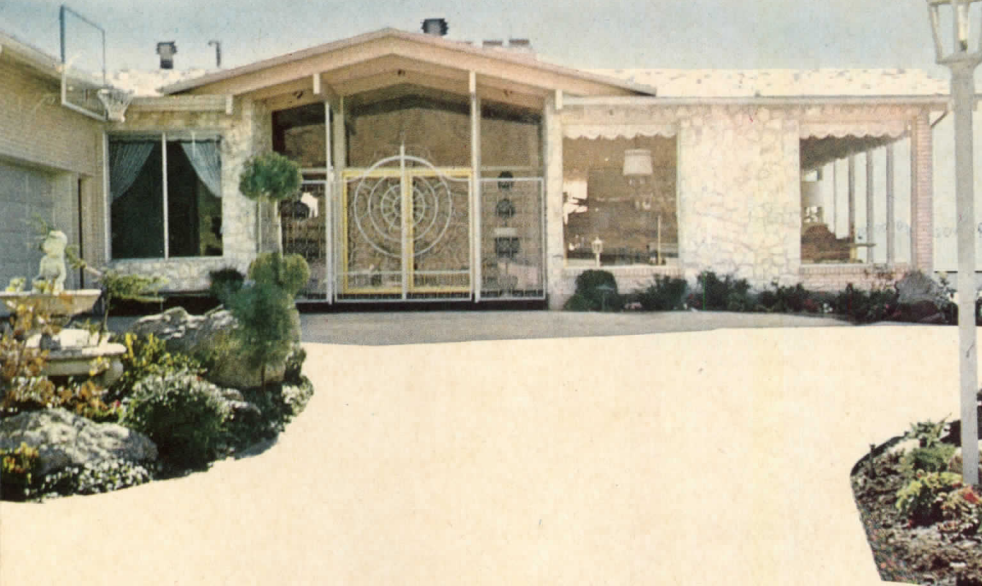
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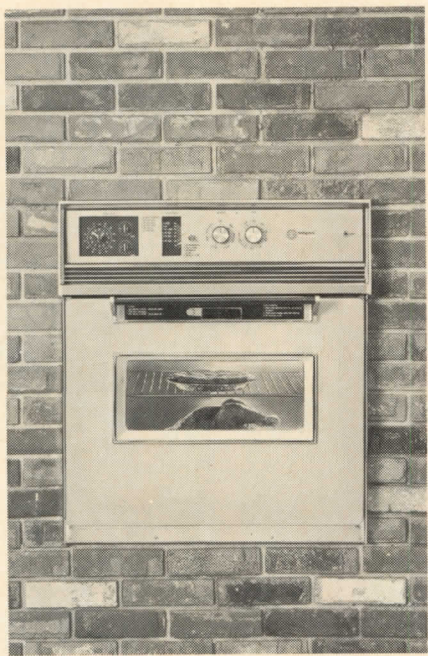
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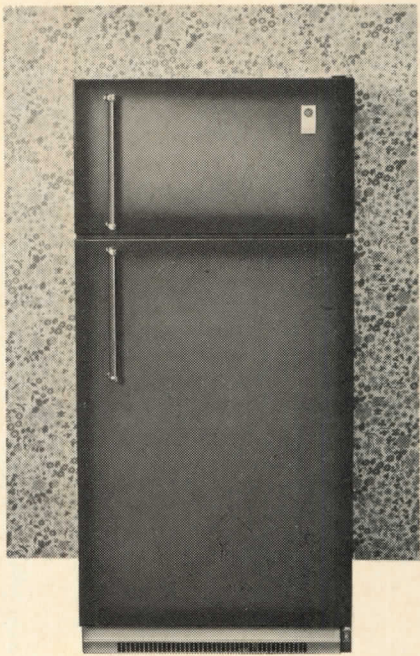
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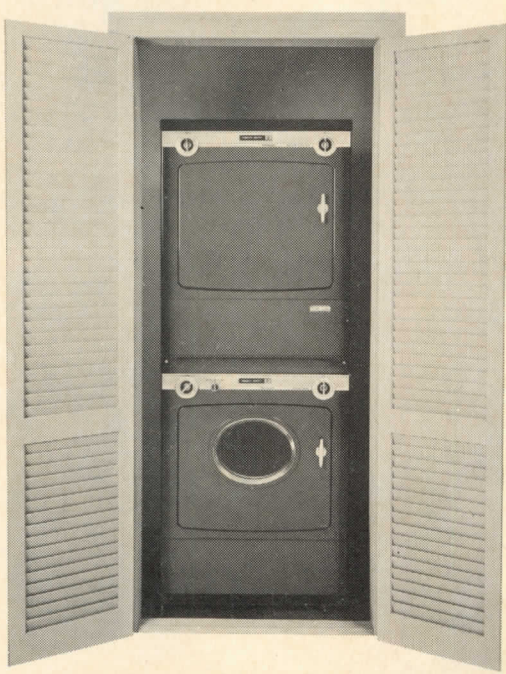
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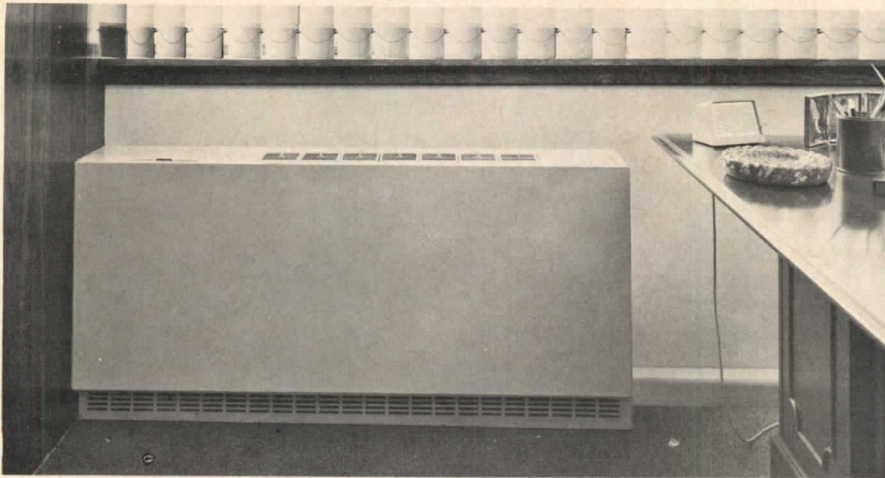
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CLIMATE COMMAND CENTRAL (Model VWC) is a vertical ducted unit for serving entire suites in multi-suite buildings. Only 12" wide it fits right in a closet leaving plenty of room for clothing. From 18,000 to 36,000 BTUH cooling; 24,000 to 48,000 BTUH heating.

MONTEREY (Model TAC) is an air-cooled room air conditioner. If your next job must go thru-wall, consider Monterey. From 6,000 to 16,000 BTUH cooling; 7,700 to 24,300 BTUH heating (hot water, steam or electric).

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Surprise me! I want to know more about Slant/Fin year-round air conditioners for multi-unit buildings. Send me data on

- "Climate Command" water-cooled room units
- "Climate Command Central" water-cooled ducted units for suites
- "Monterey" thru-wall air-cooled room units

I am primarily concerned now with

- Hotels-motels
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- Schools
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**Serve your
clients
carefree
outdoor living
with enduring
Southern Pine**



America is moving outdoors. That's where Southern Pine is naturally "at home," in new dimensions of design and livability. You can plan sweeping decks and secluded patios to let the whole family enjoy the outdoors freely, privately and comfortably.

Pre-shrunk, pressure-treated Southern Pine offers an unexcelled blend of modern appeal and low maintenance. Ideal for open decks, it is strong, highly resistant to wear, assuring years of carefree living. Exterior walls of rough sawn siding provide the perfect background for an enchanting outdoor realm.

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AS PRODUCED BY THE MEMBER MILLS OF THE SOUTHERN PINE ASSOCIATION

SOUTHERN PINE ASSOCIATION
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Please send your free full-color "Idea Book for Outdoor Living", giving varied ideas for Decks, Patios and Fences, with working details and technical data.

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Address _____

City _____ State _____ Zip _____

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BOLD CEDAR TEXTURES for the MANSARD

IN 8-FOOT SHAKERTOWN SHAKE and SHINGLE PANELS

Choose from three different cedar textures to add distinction and buyer appeal to your home and apartment with Shakertown cedar shake and shingle panels. Available in the rustic, natural cedar textures of Barn Shakes, Rough Sawn Shingles and Shingle Texture for both the Mansard and Sidewalls with the custom, quality appearance that only genuine cedar can provide. Available in staggered or even butt lines and in a selection of semi-transparent stained finishes that weather beautifully.



SAVES TIME AND MONEY ON THE JOB!

Shakertown 3-ply cedar shake and shingle panels will save you up to 70 percent on application costs! Just 11 panels cover 100 square feet . . . the equivalent of 250 individually applied shakes. There's less nailing—self-aligning with no special fitting. (Nail directly to studs in some areas.) Virtually anyone can apply Shakertown panels! Matching colored nails and mitered wood corners finish the job fast!

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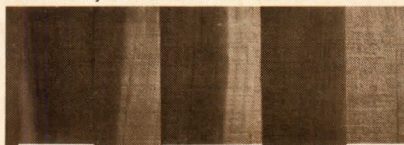
BARN SHAKE PANELS

All the natural beauty of the original barn shakes are captured in these rustic cedar panels.



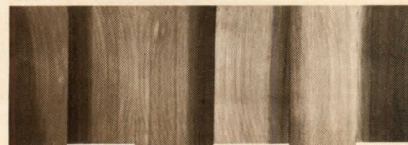
ROUGH SAWN PANELS

Premium grade shingles with a rough sawn face to enhance the depth and charm found only in natural red cedar.



SHINGLE TEXTURE PANELS

The treasured delicate beauty of cedar is preserved in this true traditional shingle texture.



For more data, circle 17 on inquiry card

THE ELECTRIC HEAT WAVE:

Will electric heat be No.1 before too long?

The tide has turned to flameless electric heat. Today, over 3 million families have made the switch. Hundreds of thousands of commercial and industrial buildings have done the same. And the forecast: millions more electrically heated buildings in the near future.

Electric heat is unmatched for cleanliness, comfort and modernity. On top of that, it offers the widest choice of systems, and keeps maintenance costs to a minimum.

When it comes to efficiency, flame fuels can't hold a candle to flameless electric heat, which operates at almost 100% efficiency. What's more, the initial and operating economies of electric heating systems have been steadily improving.

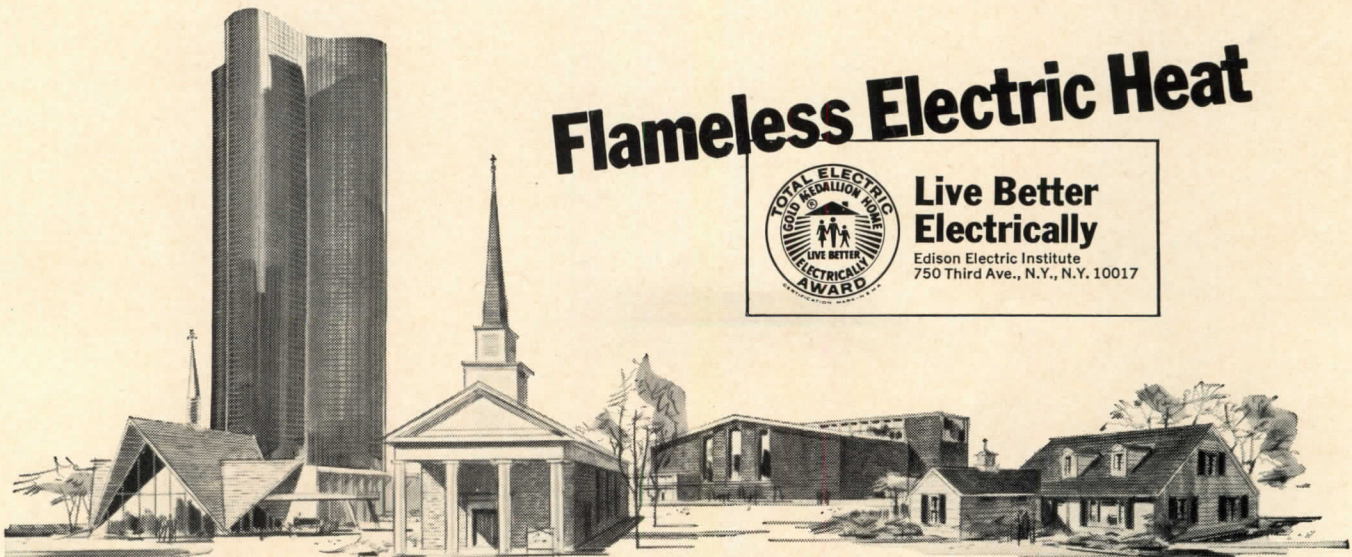
Should you have electric heat? Plan ahead for continued economies five, ten, twenty years from now. Get all the facts from your electric utility company.

Flameless Electric Heat



Live Better Electrically

Edison Electric Institute
750 Third Ave., N.Y., N.Y. 10017



Information on typical All-Electric buildings in your area is available from your electric utility company.

For more data, circle 18 on inquiry card



Mr. and Mrs. T. J. Ryan, Residence, Columbus, Ohio
 Architect: McGee and Albert, AIA
 Builder: Rankin & Thoman



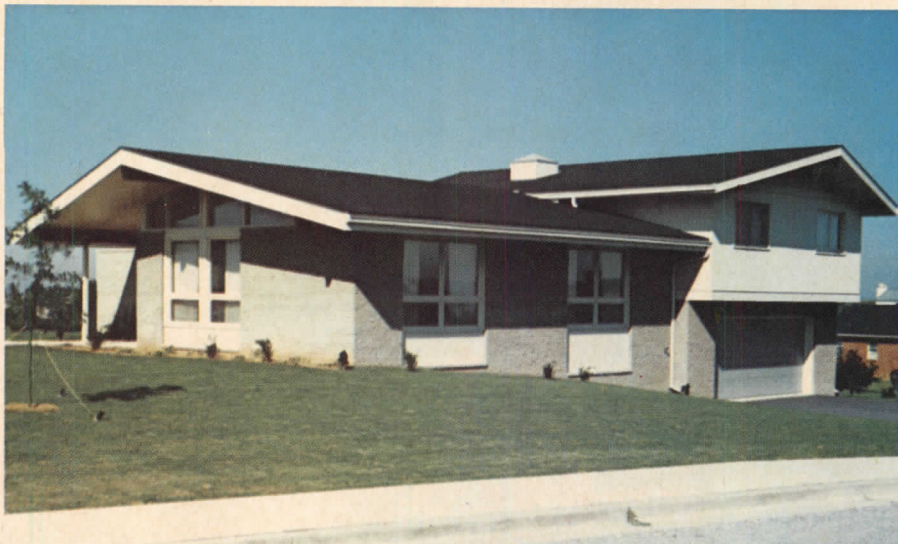
If you're looking for quality get Malta's price first

Compare Malta Wood Windows with any name brand you've used. Feature for feature, Malta equals or exceeds any window on the market. Then check the competitive price. You'll know why we're celebrating a 270% growth in ten short years.

Check the quality, the service behind our product and the favorable central location that eliminates long distance shipping when you're in a jam. Get to know our growing family of qualified distributors and dealers. Find out what Malta can do for you.

Malta offers a complete line: double hung, casement, awning and hopper type vents, glide and a variety of picture window units; patio doors with velvet smooth action. Malta's popular insulating glass seals out noise and climate conditions. Vinyl boot glazing typifies the quality Malta incorporates in these windows.

Write for free catalog. Malta Manufacturing Company, 261 Johnstown Road, Gahanna (Columbus) Ohio 43020.



Washington Square Apartments, Columbus, Ohio • a CONVEST community • Architects: Liebersbach Swiatek & Grutsch, Columbus, O.

Malta

Celebrating ten years of consistent growth

M208

For more data, circle 19 on inquiry card

Stone on plywood.

The lifetime siding ... by Sanspray.[®]
APA Qualified



Factory-Finished for Quick installation

Combines the ease and low cost of paneled plywood construction with the beauty, durability and lasting value of natural stone. Sanspray stone on plywood panels can be used wherever plywood can be used. Simply saws and nails into place. No painting, no maintenance. Completely weatherproof! Sanspray won American Plywood Association qualification for exterior use after 7½ years of rigorous testing under all climatic conditions.

Sanspray[®] INDUSTRIES, INC. 515 Madison Avenue / New York, N.Y. 10022

- Have Representative call with samples. AR
 Send me the facts on Sanspray stone-on-plywood panels.
I am considering Sanspray for the following:
 Residential Commercial
 Industrial Other _____

Name _____
Firm _____
Address _____
City _____ State _____ Zip _____

The best double-hung window you know is now second best.



RIMCO is claiming the number one spot in the double-hung "best" contest. Before you decide we're being too cocky, read on. About the all-new RIMCO "Tilt" wood window unit. It's got a lot of things in it that you know come only in the best windows, plus some surprises. More than you've ever been able to get in just one window unit. Until this one, that is. As you might expect from the name, the sash tilts—inside and a full 180°. The family window washer will love that. To win over the one who does the painting, the sash also lifts out, slips back in. There's a safety flange so even Mr. All-thumbs can't push it all the way through to the outside. And exclusive wood-tone pure vinyl side jamb weatherstrip. And vinyl cushion sash stop at the head. And hardware-free finger-lift grooves. And a choice of groove glazed regular glass or stop glazed insulating glass. And, for people who hate to climb ladders, the screen's removable from the inside. And vinyl framed piggy-back storm panels. And pre-stopped

talented windows from



the 101-year old upstart

frame with extensions for different types of construction. And the famous RIMCO Dri-Vac treatment that vacuums out the air in the wood and replaces it with a solution that resists water, bugs and decay. It's a deep, penetrating protection, unlike the quick dip or spray used on some "best" windows. And factory priming. All at a price that makes other premium windows look out of line.

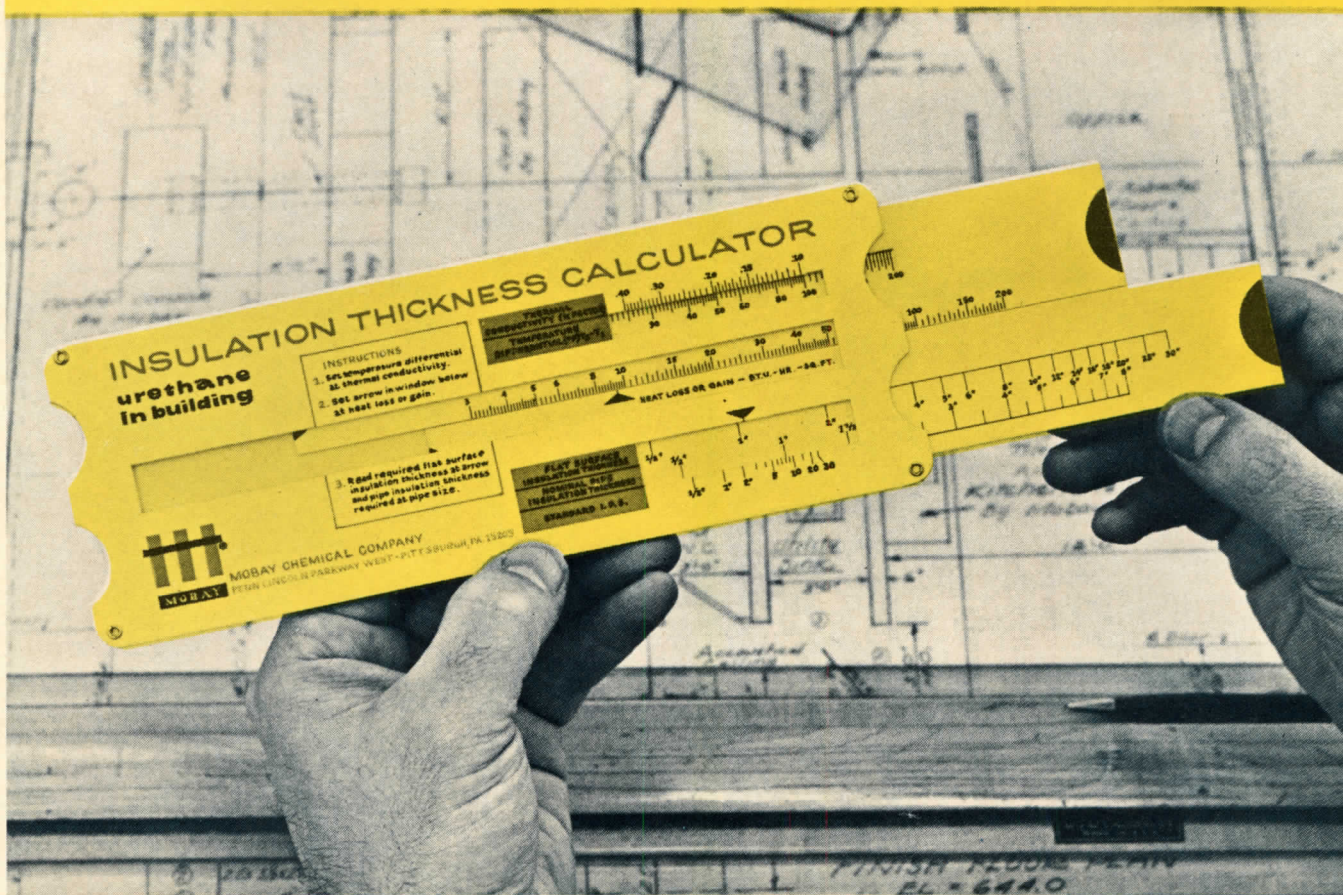
If you can't remember all that, just remember this: the RIMCO "Tilt" is now the best double-hung wood window around.

This new window is the first in a succession of exciting things you will see from RIMCO in the days ahead. It's part of a lively, dedicated new character that's running wild in the company, a far cry from the conservative look you might expect in a manufacturer who has been around as long as we have. So if we come off a little cocky, we full intend to back it up. At the age of 101, we've become an upstart.

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For more data, circle 21 on inquiry card

You can compute your insulation requirements in 3 minutes or less with this Golden Rule



Zero in on your rigid urethane foam specs fast with this double-barreled Golden Rule Calculator from Mobay. With a flick of the wrist, you can read out density required to yield a specific k factor; water absorption rate; compressive, impact, tensile, shear and flexural strengths; and coefficient of expansion. A second calculator gives you a range of k factor levels for flat and curved surfaces, based on known Btu loss and temperature differential factors. Every time you use this handy dandy pocket tool, you'll be making money or saving it. Write for your Golden Rule on your letterhead and win a bonus of the two latest specification reports on insulating gypsum wallboard and masonry walls with slab and sprayed-on rigid urethane foam (now on the press). Limited quantity.

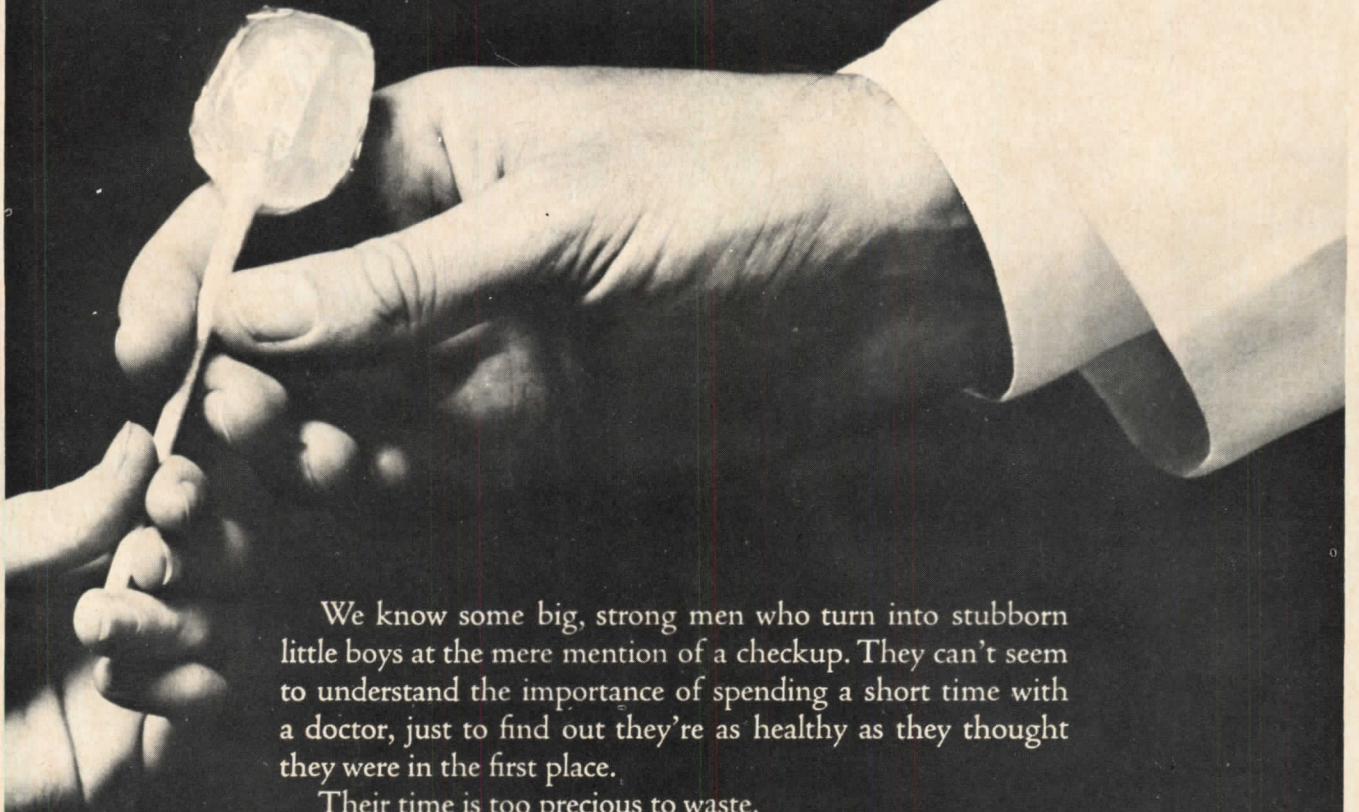
MOBAY CHEMICAL COMPANY Code AR-59, Pittsburgh, Pa. 15205

engineering
plastics
and
chemicals



For more data, circle 22 on inquiry card

Did your Mother take you for your last checkup?



We know some big, strong men who turn into stubborn little boys at the mere mention of a checkup. They can't seem to understand the importance of spending a short time with a doctor, just to find out they're as healthy as they thought they were in the first place.

Their time is too precious to waste.

Hah.


If you stopped going for checkups when you stopped getting lollipops for your trouble, we think you're old enough to learn the truth.

What you may consider a bother is one of your best defenses against cancer. Checkups help your doctor keep tabs on you. So if anything looks even the least little bit unusual to him, he can do something about it. Fast.

200,000 people were saved last year. Annual checkups can save thousands more.

What are you waiting for?

Are you going to go like a big boy, or do we have to call your mother?

Help yourself with a checkup. And others with a check. American Cancer Society 

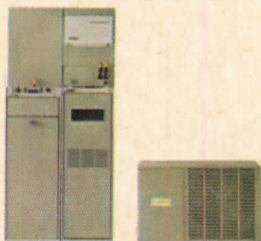


More families own Lennox Central Air Conditioning & Heating than any other brand

This family-owned company has been a household name to four generations. Lennox. It means furnaces, air conditioners, humidifiers, air cleaners. Across our 75 years we have built more of this equipment, and sold it to more families, in more

communities, through more dealers than anyone else in our industry. See your Lennox dealer (in the Yellow Pages). Or write for the brochure, "Total Comfort." Lennox Industries Inc., 565 South 12th Avenue, Marshalltown, Iowa 50158.

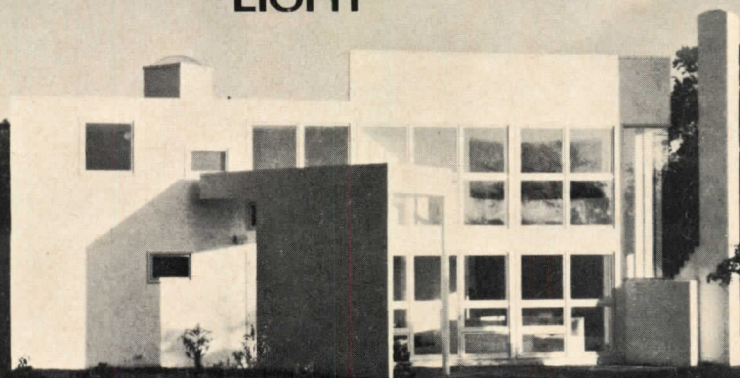
LENNOX
AIR CONDITIONING • HEATING



Over the years, Lennox has been specified most in "Record Houses"

For more data, circle 23 on inquiry card

RAGE RAGE AGAINST THE DYING OF THE LIGHT



To Dylan Thomas, light was life.

Not particularly surprising. Light is life to most people. Regardless of their discipline.

But nowhere is light more important than in architecture.

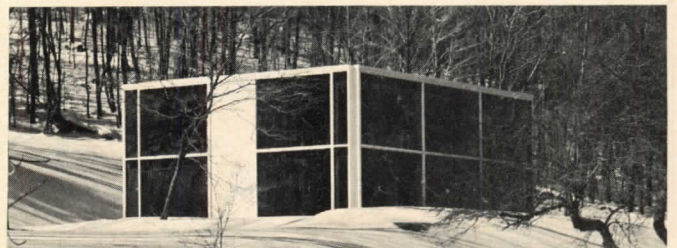
Natural light.

The aura of the outdoors, in.

That's why, after twenty years' experience with thousands of unique installations, we feel the *imaginative* use of WASCO Skydomes and Sky Windows is still at a beginning. Unlimited. Beckoning the creative designer. Promising those unusual custom installations that spring from the *ingenious use of standard applications*, or from *completely new concepts* pioneered by the mature architect.

You can use WASCO Skydomes and Sky Windows singly or in multiples. They can be flush-mounted, raised, domed, flat, pyramidal, rectangular, round, or square. You can create your own designs. You can plan your own light patterns. You can create a mood, or you can design a whole environment.

Some recent WASCO installations are shown on this page. Others, equally unique, are under construction.



What are your plans for the coming year?
Will you rage, rage?

OR ARE YOU ONE THAT WILL GO GENTLE?

For further information on WASCO Skydomes and Sky Windows refer to Sweet's Architectural File [22a] or write . . .



WASCO PRODUCTS, INC.

Wakefield, Massachusetts

LEADERS IN SKYDOMES & FLASHING

Regional Offices: Millbrae, California — Chicago, Illinois
Authorized Representatives in most major cities

Anybody can paint a pump or valve red. Some do. But pump quality doesn't come in a can.

It's not just the paint that people recognize when they call Bell & Gossett products "The Red Line".

Part of it is quality. Quality designed in by experts. Built in by craftsmen. Quality people would recognize and pay for even if our products weren't painted at all.

Another part is Bell & Gossett's Representatives. Nobody calls them "The Red Men", but they're recognized

authorities on both hydronic systems and applications.

So if you want to think of B&G as "The Red Line" because of its paint, go ahead. But when you think of quality, dependability, and service, we'd rather you thought of Bell & Gossett.

Bell & Gossett, ITT Fluid Handling Division, International Telephone and Telegraph Corporation, Morton Grove, Illinois 60053.

In Canada: ITT Industries of Canada, Ltd.

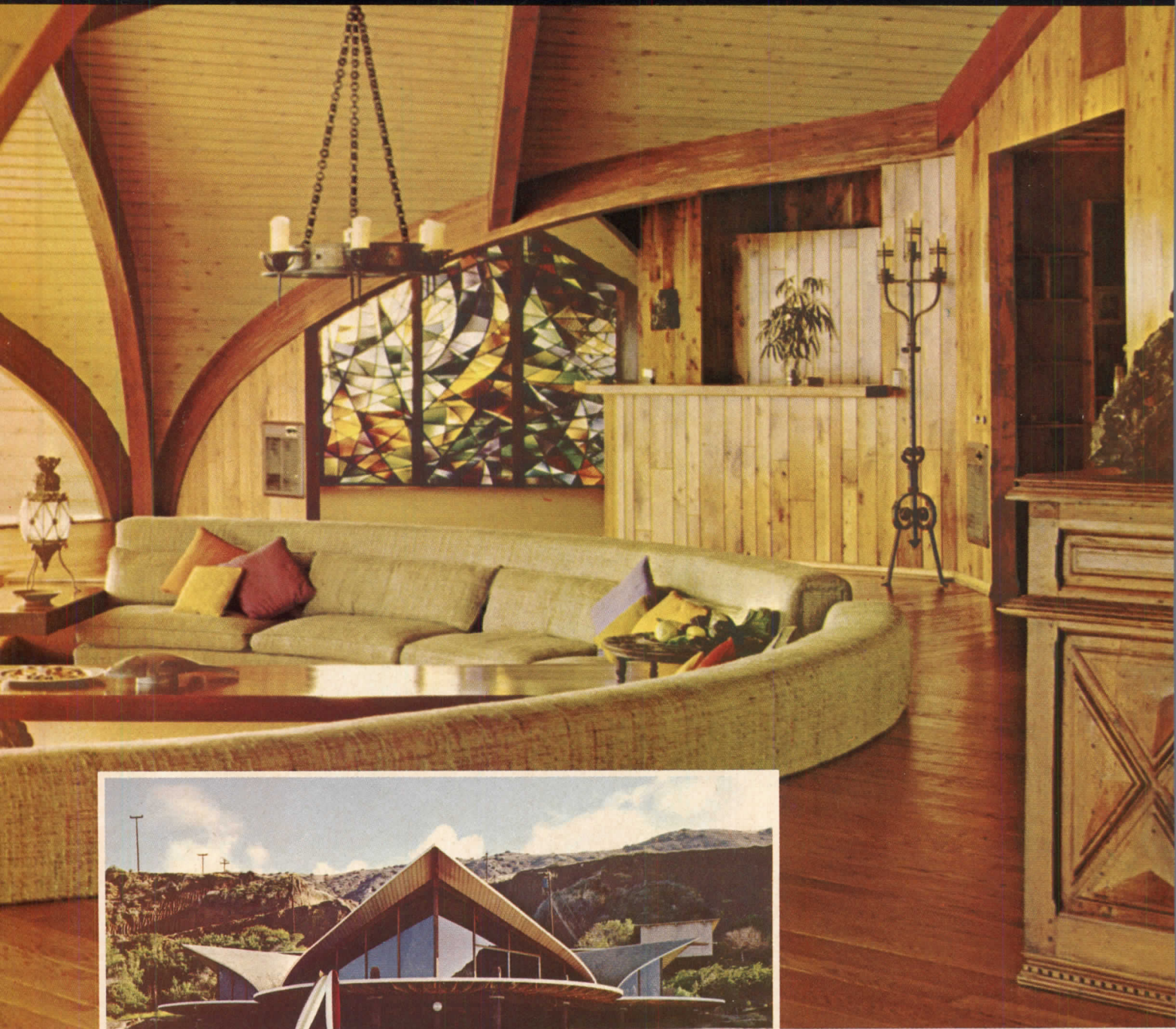
The paint it ain't.



BELL & GOSSETT ITT

For more data, circle 25 on inquiry card

ARCHITECTURAL DRAMA BESIDE THE SEA STARS POTLATCH LOCK-DECK® DECKING



Harry H. Gesner, Design—Architectural
Emil Carlson, Engineer—Structural

Lock-Deck® decking and laminated beams and bents were specified as the primary building system for this spectacular beach home overlooking the Pacific Ocean at Malibu Beach. Blond finished laminated Inland Cedar Lock-Deck combined with laminated bents bring the grace of ancient gothic to this most modern of contemporary structures. Potlatch engineered wood products provide structural integrity, design freedom, insulation properties and deep aesthetic appeal.

For details on this dramatic home, write for a special Architectural Report on The Beach House.



Lock-Deck is available in 4 thicknesses and 2 face widths. Electro-Lam® beams in all sections up to 162 sq. in., lengths to 60 ft.

Potlatch

WOOD PRODUCTS GROUP

P. O. Box 3591 • San Francisco, Calif. 94119

For details see Sweet's
Architectural file 1c/Po.

For more data, circle 26 on inquiry card

The power of attraction...



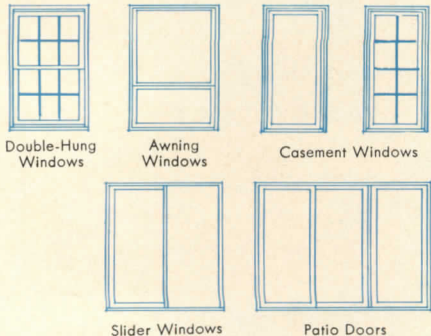
Designed and Fabricated by: Mid-America Homes, Inc., Crown Point, Indiana
Contractor: Miller Brothers, Griffith, Indiana



CARADCO

Wood Patio Doors and C200' Casements

CARADCO Patio Doors and C 200 Casements are powerfully attractive to both single dwelling and multiple unit clients. C 200 Casements, for example, are double weatherstripped. Hinges are concealed. Insulating glass with vinyl glazing and removable vinyl grilles are featured options. CARADCO Patio Doors offer 7/8" insulating glass, complete weatherstripping and easy operation. For eye appeal and for satisfaction . . . specify CARADCO: the best in windows and doors.

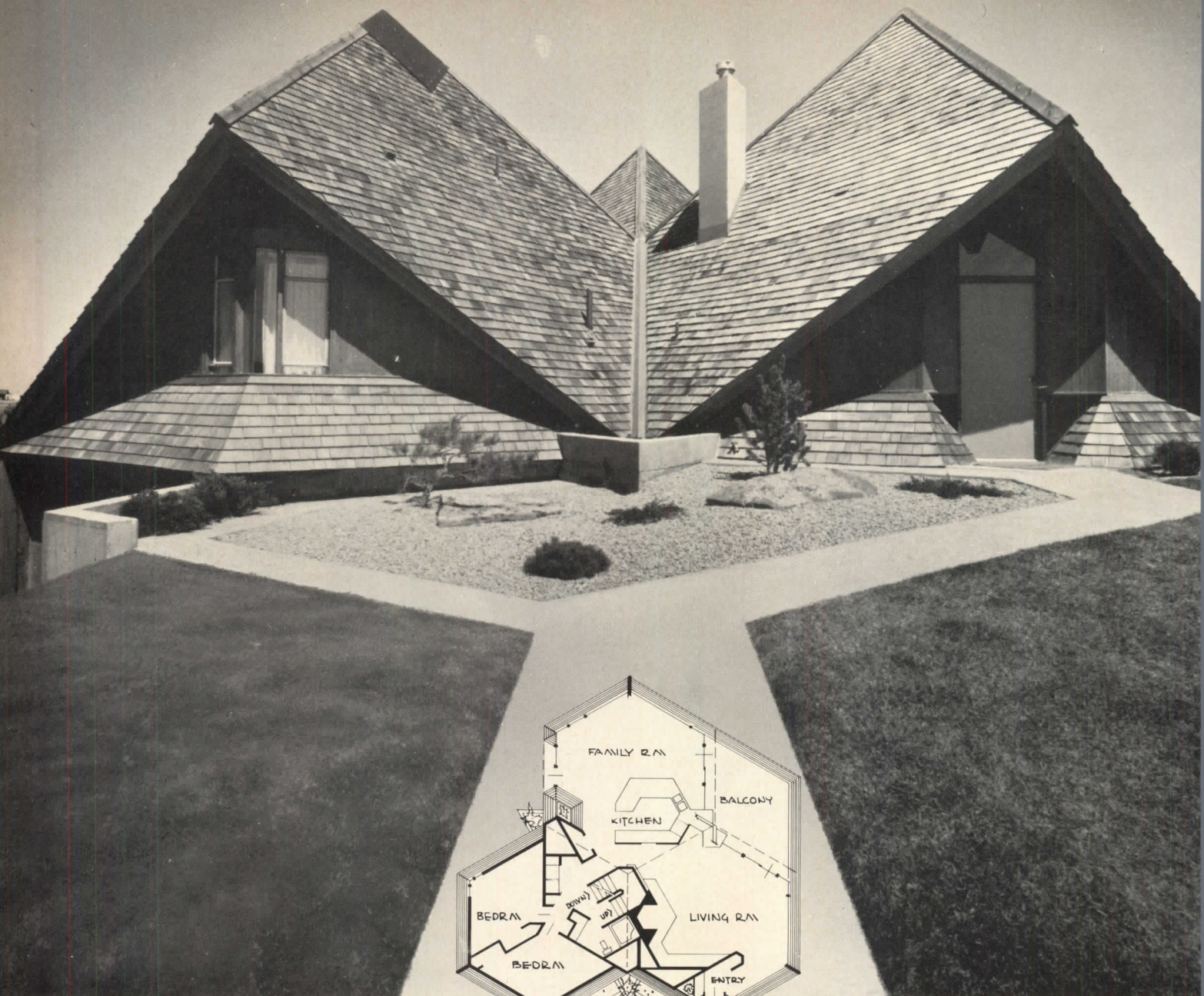


CARADCO **SCOVILL**
DIVISION
Dubuque, Iowa 52001

EASTERN ASSEMBLY PLANT,
Pemberton, New Jersey

Caradco Windows and Patio Door products are further detailed in Sweets $\frac{19c}{Ca}$ and Canadian file $\frac{8wmw}{Car}$

For more data, circle 27 on inquiry card



Certigrade Shingles, #1 Grade, 16" Fivex, 5" exp

A modern hilltop home in Denver
Architect: Charles Haertling **His material: red cedar shingles**

Usually, "modern" is simply finding new ways to use old things.

Take red cedar shingles, for example.

Shingles have been around a long time. Used one way, they're traditional, with a heritage as long as a cod fisherman's net. Used another way—in natural colors and in conjunction with contemporary design

—shingles are excitingly new. Warm. Rich. Evocative. And, because they're flexible enough to be used in places other than just roofs, capable of totally integrating a structure with distinctive good taste.

Yet, red cedar shingles are eminently practical. Few other materials offer such a combination of complete

weather resistance, maintenance-free performance, light weight and durability.

Next time, why not specify the thing: beautiful, practical Certigrade cedar shingles or Certi-Split shakes. For more information, see Sweet's catalog.

Or write: 5510 White Building, Seattle, Washington 98101



Red Cedar Shingle & Handsplit Shake Bureau

One of a series presented by members of the Forest Products Promotion Council.

For more data, circle 28 on inquiry card

Something
new
under the
sun

The "In" Pool under PLEXIGLAS®



Home design: Bruce O. Fast, Potomac, Md.

An indoor/outdoor atrium pool covered with large, graceful domes of PLEXIGLAS acrylic plastic provides a cool center of interest and a powerful sales attraction in home design. The transparency of PLEXIGLAS brings indoors the light and beauty of the outdoor scene. The grey tint of the domes effectively filters the sun's heat and glare to provide a comfortable interior environment.

Highly breakage-resistant, PLEXIGLAS is also light in weight. Domes covering 8' x 8' spans such as those pictured require minimum supports—assuring a clear view to the sky. The ability of PLEXIGLAS to retain its clarity and strength under exposure to all types of weather has been proved in more than 20 years of outdoor use.

A cover of PLEXIGLAS over an atrium pool allows construction economies and great design latitude. The domes can be supplied to the job site framed and ready for easy installation. Walls surrounding the atrium require no costly weatherproofing because the domes provide complete enclosure.

There's always something new under the sun with PLEXIGLAS. Write for our brochures on dome enclosures and the PLEXIGLAS Solar Control Series of glazing tints. We will also provide names of experienced dome manufacturers.

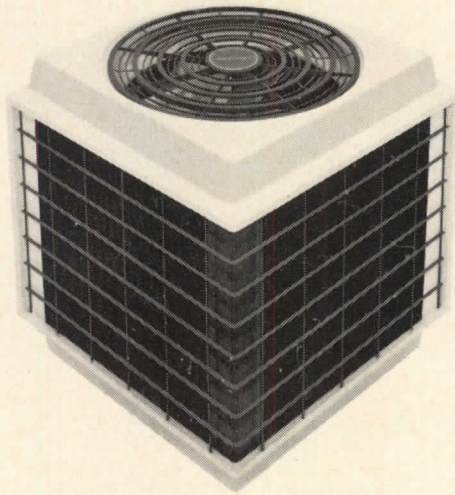
**ROHM
AND
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PHILADELPHIA, PENNSYLVANIA 19105

PLEXIGLAS is a registered trademark of Rohm and Haas Company for its brand of acrylic plastic sheets.

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day & night introduces

The Cool Cube.



It chills 14 classic air conditioning beefs.

1. Waste installation space.
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13. Garden-destroying exhaust heat.
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Why not join the Cool Cube Revolution? All you can lose are your aggravations. Write: Operation Cool Cube, Day & Night Manufacturing Co., 855 Anaheim-Puente Road, La Puente, California 91747.

day & night
MANUFACTURING COMPANY

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Scotch for people who know the difference.



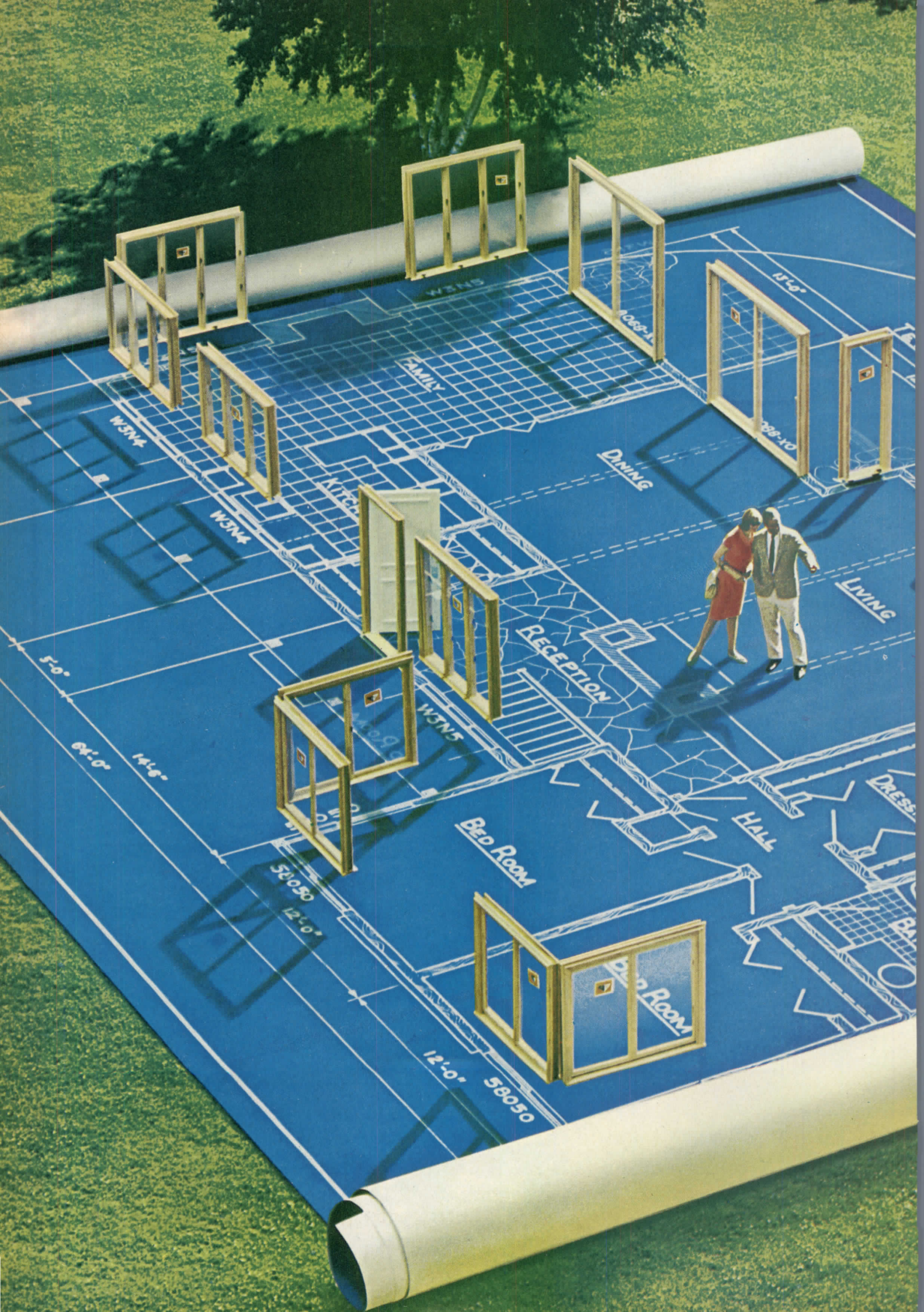
We make Scotch for the hard-to-please. A Scotch with a difference. "Black & White." Smooth. Light. The one that sets the standards for all other Scotches. Tonight. "Black & White."



"Black & White" Scotch.

AGED, BLENDED, BOTTLED IN SCOTLAND 86.8 PROOF SCOTCH WHISKY THE FLEISCHMANN DISTILLING CORP. NYC EXCLUSIVE IMPORTER

For more data, circle 31 on inquiry card



18'6"

14'6"

12'0"

58'05"

FAMILY

KITCHEN

DINING

LIVING

RECEPTION

Bed Room

HALL

DRESS

Bed Room

12'0"

58'05"

W3N4

W3N4

W3N5

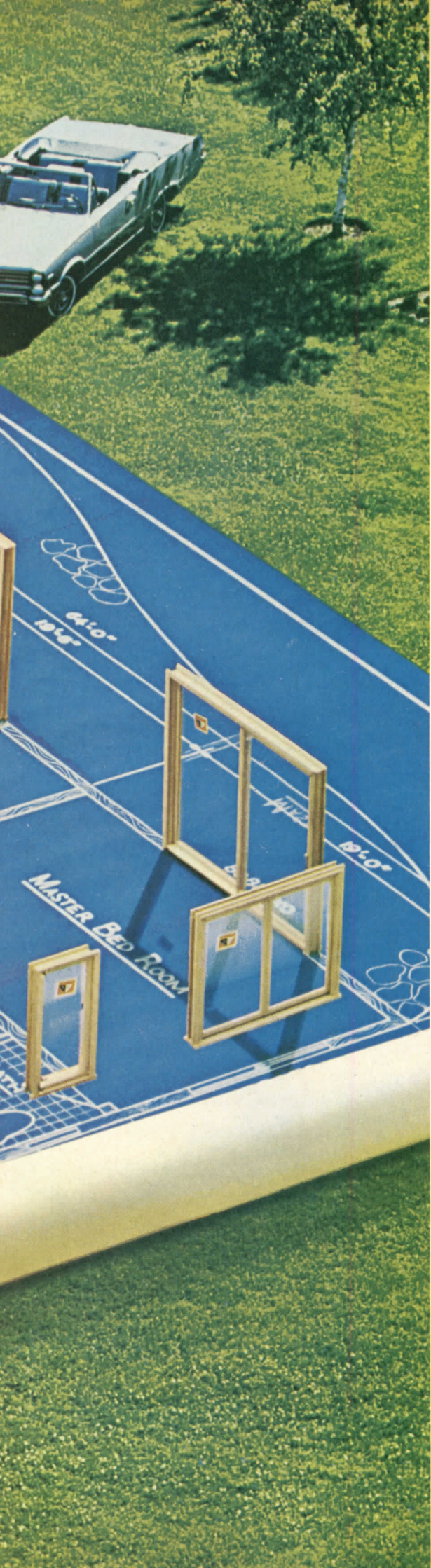
5'0"

64'0"

14'6"

58'05"

12'0"



Andersen Windows and
Gliding Doors comprise almost
half the exterior wall area of this
modern home. Plan by
Johnson & Nordblom Inc.,
St. Paul, Minnesota.

When half the walls will be windows, can you justify the leaky, drafty kind?

The fact is, the more windows you use, the more important it becomes to specify Andersen Windows.

Because every window opening is a potential trouble spot.

But Andersen Windows are built **extra weathertight** (up to 4 times tighter than ordinary windows). They'll save your clients 15% or more each year on fuel costs.

Another reason for specifying them? Nobody will dispute the importance of windows as a design element. And Andersen Windows **complement your design** . . . no matter how many you include. They don't get in the way. They just do their job quietly . . . beautifully.

Also, the more windows your clients have, the more they will appreciate the convenience and carefree living their Andersen Windows afford. They'll thank you for specifying windows that **operate smoothly**, silently, effortlessly. They'll thank you for recommending welded insulating glass that eliminates all storing, handling and washing of storm windows. Or removable grilles that pop out for easy window cleaning.

Find them all in Sweet's File. Or contact your Andersen distributor for a complete Tracing Detail File on all **6 beautiful types** (hundreds of sizes). Ask about the completely new Andersen Perma-Shield® windows and gliding doors. They combine the insulating value of wood and the lifetime maintenance savings of a rigid vinyl shield.

Andersen Corporation, Bayport, Minnesota 55003.

Andersen Windowalls™ 

Window Beauty is Andersen



Suddenly... a significant new major appliance *opportunity*



Jenn-Air's versatile new Savory Centre

For the first time in two decades, there's a completely new appliance for the home, the only major appliance introduction since the automatic dishwasher. Jenn-Air's Savory Centre is a totally new way of cooking. **It grills** steaks, hot dogs or hamburgers with the popular charbroiled taste of an outdoor grill, a flavor no oven broiling can match. **It roasts** . . . without the messy clean-up afterwards. **It shish kebabs** exotic charbroiling specialties. **It griddles** enough ham and eggs for the whole family at once. And **it french fries**, with its own deep frying attachment.

But here's the best part . . . it's all done in the open without a bulky overhead hood. Instead Jenn-Air has built in an exclusive surface vent right next to the grill. It traps smoke and odors at the cooking surface and whisks them outdoors.

Jenn-Air's Savory Centre *flavors every meal* with new excitement and fun. Cooking on it can't help but be a family affair.

Suddenly . . . there's a great new major appliance opportunity for you. Send today for additional information and your free copy of Jenn-Air's full color Savory Centre Brochure.



JENN-AIR
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For more data, circle 33 on inquiry card

RECORD HOUSES OF 1969

20

The architects and owners of the houses presented in these pages each receive ARCHITECTURAL RECORD's Award of Excellence for House Design for 1969. In the editors' view, each of these houses, which were selected from among hundreds across the United States, makes a significant contribution to design progress and the general quality of living. They also form, as a group, a representative cross-section of today's most creative architectural thinking in a broad range of cost, size, geography, structure and contemporary style. Because of the mounting interest in townhouses and "second houses," several examples of each of these types are also included.

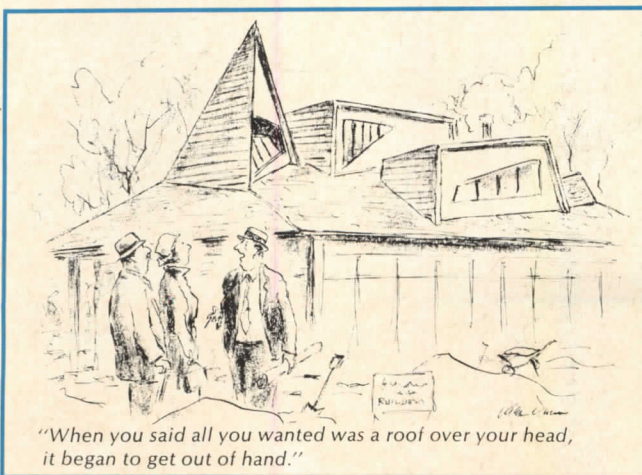
While a great number of subtle changes in design directions can be noted in this year's houses, the most noteworthy trends are the bolder innovations in the shaping and handling of interior spaces, and in the more meticulous care with which the houses are planned for their explicit settings and neighborhoods—which range from mountain woodlands to historic urban streets.

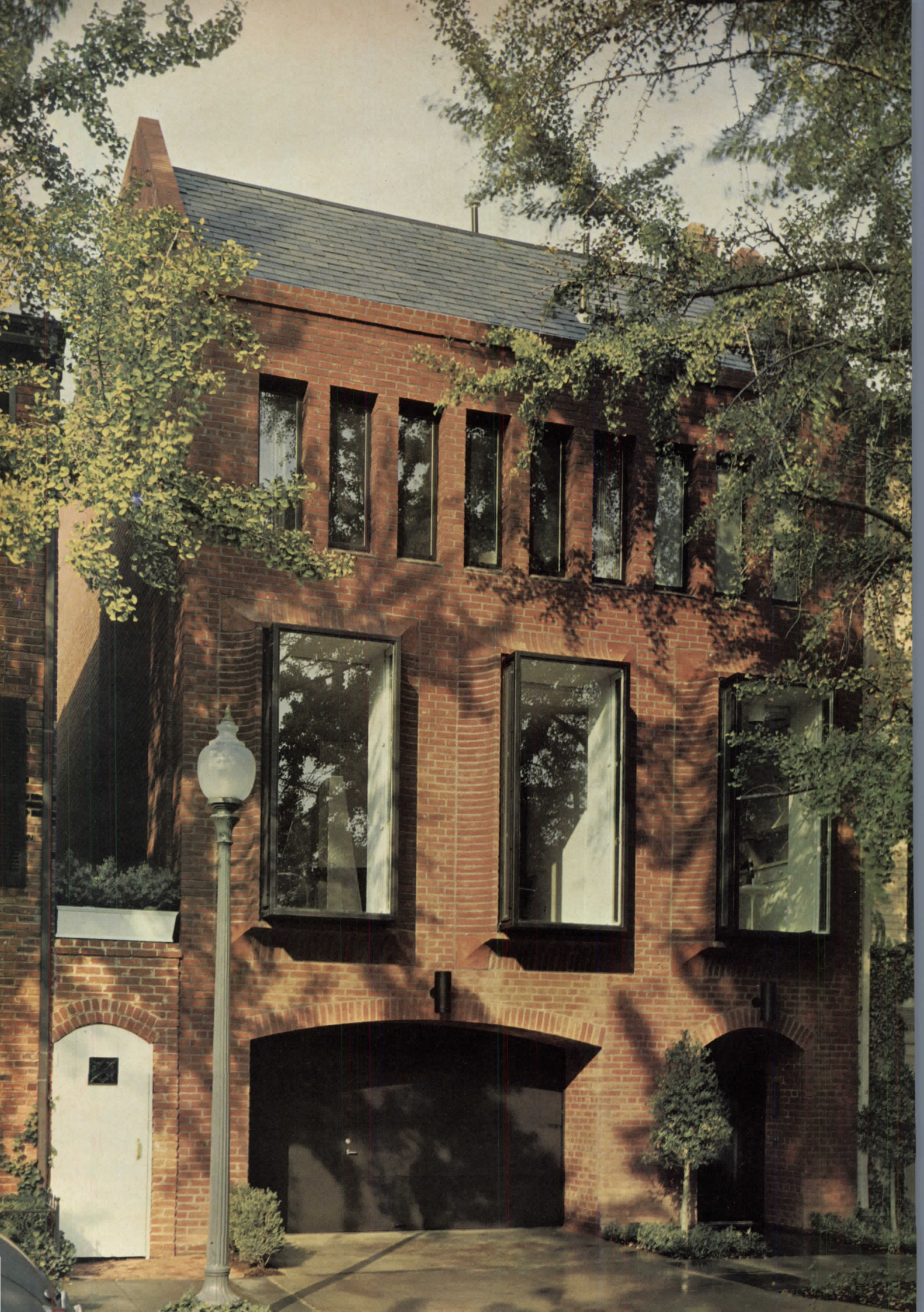
Some of the architects are published here for the first time, and it is a special pleasure to cite them among the ranks of the most creative design talents.

This 14th edition of Record Houses will, as usual, be distributed to all subscribers of ARCHITECTURAL RECORD, also to the nation's 20,000 foremost

builders, and to the general public in a bookstore version. In addition, and for the first time, it will be distributed to nearly 6,000 interior designers qualified to receive the new Sweet's Interior Design File. To this broad spectrum of those who design, build and live in houses, it is hoped that these houses will be a useful inspiration and a stimulus for new ideas. —Herbert L. Smith, Jr.

Drawn for the RECORD by Alan Dunn







Architect: HUGH NEWELL JACOBSEN
 Owners: Mr. and Mrs. Steven Trentman
 Location: Washington, D.C.
 Engineer: James Madison Cutts
 Landscape architect: Lester Collins
 Interiors: Hugh Jacobsen
 Contractor: The Brincefield Company

1

Located amid the historic architecture of a quiet, tree-lined Georgetown street, this Washington, D.C. townhouse shows well that residential design can be contemporary and innovative, while respectful of an established neighborhood.

The architect's solution uses timeless materials in their natural state—burgundy-colored brick and gray slate—to keep the texture, scale and rhythm of the existing street. Materials combine with new interpretation of the traditional arch, bay window and mansard roof for a forceful design statement, in which the sculptured front bay windows especially are thoroughly modern in their expression of interior space.

Rooms were designed by the architect for a dramatic and uncluttered look usually found in a much larger house. Living room furnishings include silk and molded plastic or leather and chrome chairs. Floors are stained oak. Front rooms—the dining room and kitchen on the second floor and the master bedroom on the third—have a view of a park across the street. Back rooms—second-floor living room and other bedrooms—face a private garden. All are also oriented on two circular stair towers, which form the visual focal points of the house. Each stairwell includes view-through openings, and is capped with a 10-foot plastic dome to bring sunlight down through all the house. White walls and designed lighting add to the expansive quality of the scheme, which packs a great deal of comfort into an urban lot, thus offering its owners many qualities of a detached, suburban house with the many advantages of urban living.

The traditional townhouse, which fulfills a contemporary need, has, in this very spirited design, found a thoroughly contemporary expression.



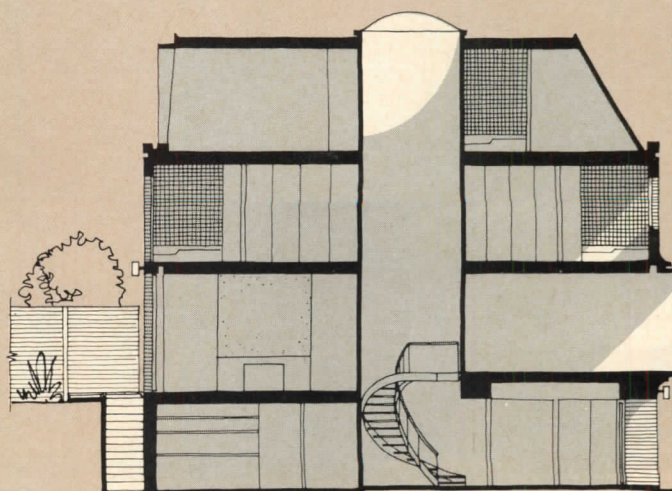
Behind their brick house, the owners can enjoy a secluded garden, equipped with fountain and slate floors on two levels and giving onto the living room via sliding aluminum doors. Kitchen and dining room are two steps up, a story above the entry. Special curved bricks were architect-designed.



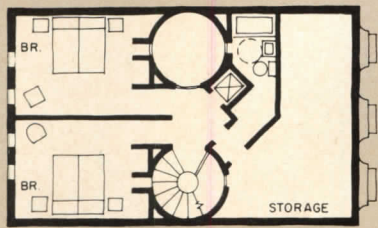
Robert C. Lautman photos



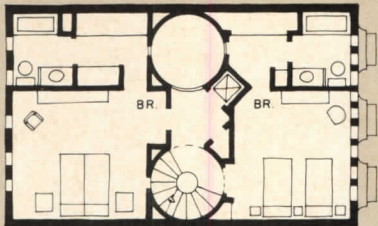
This townhouse by architect Hugh Jacobsen is only 24 feet wide, but includes built-ins and floor-to-ceiling glass for an uncluttered, spacious look. Operable panels on the sides of stepped-out windows are for ventilation. Bookshelves act as elements to expand space.



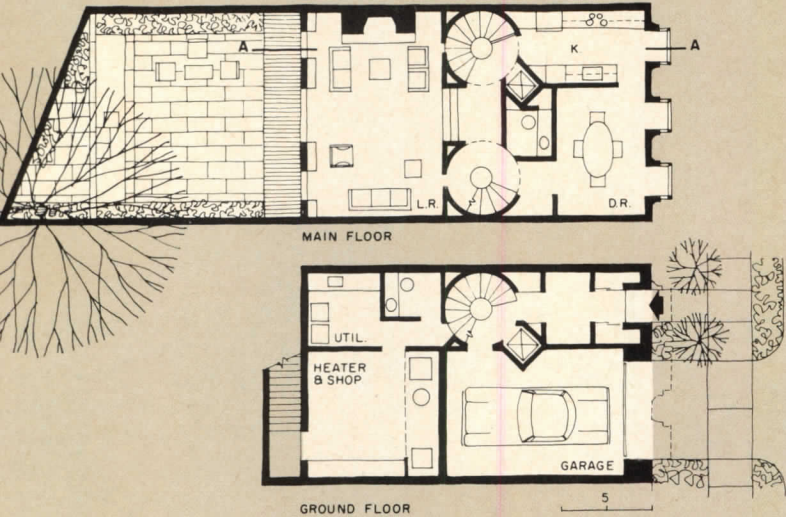
SECTION A-A



THIRD FLOOR



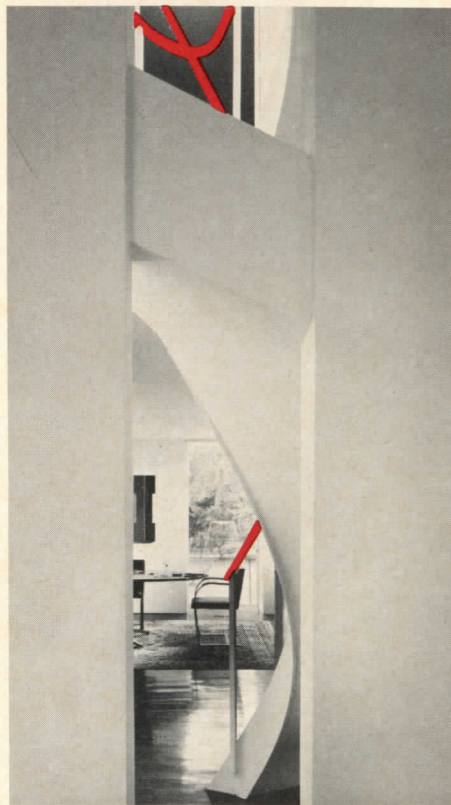
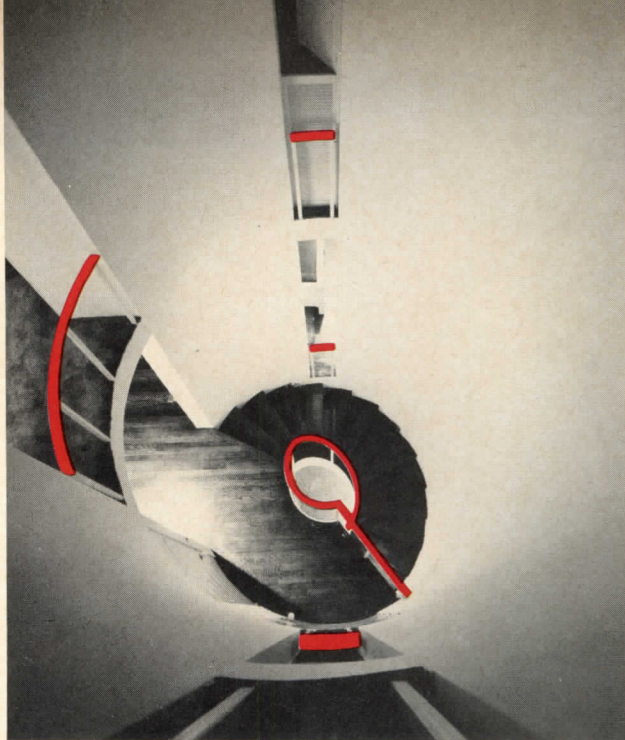
SECOND FLOOR



MAIN FLOOR

GROUND FLOOR

Strategically placed lighting fixtures—wall washers for living room, recessed units for kitchen—are integral to the design. Circular stairwell begins at entry and becomes a light shaft at the first floor, with spiral stairs resuming in opposite well.





Architects: ERICKSON/MASSEY
(Arthur Erickson)

Owners: Mr. and Mrs. William M. C. Lam

Location: Cotuit, Massachusetts

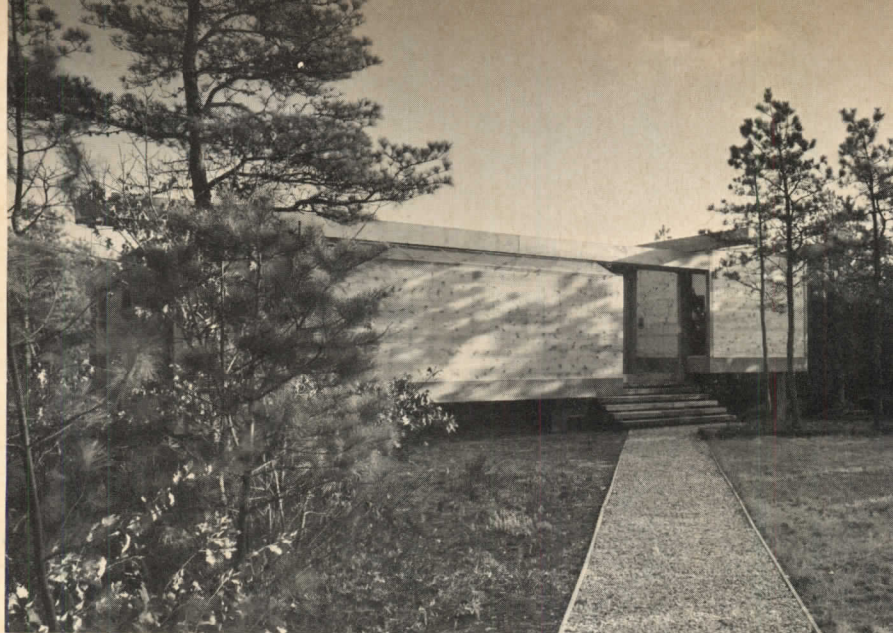
Job captain: Fred Dalla-Lana

Lighting: William M. C. Lam

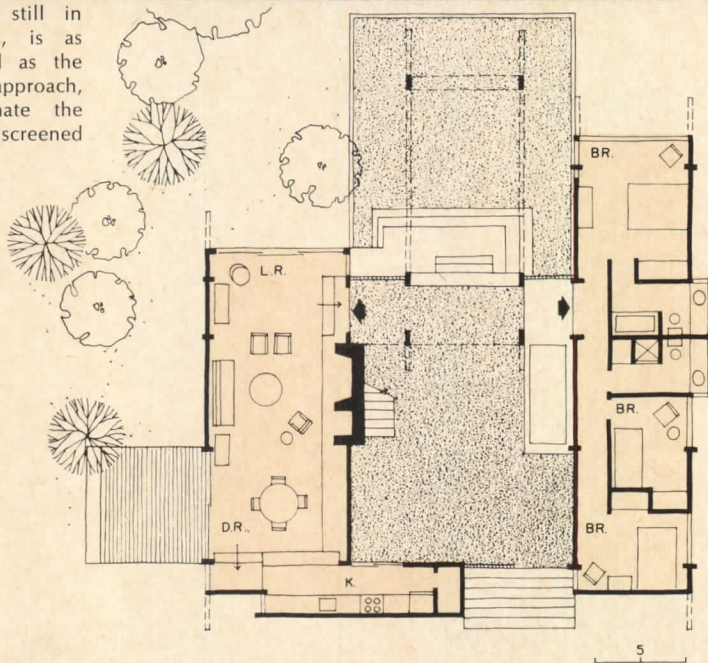
Engineer: Bogue Babicki

Contractor: John B. Lebel

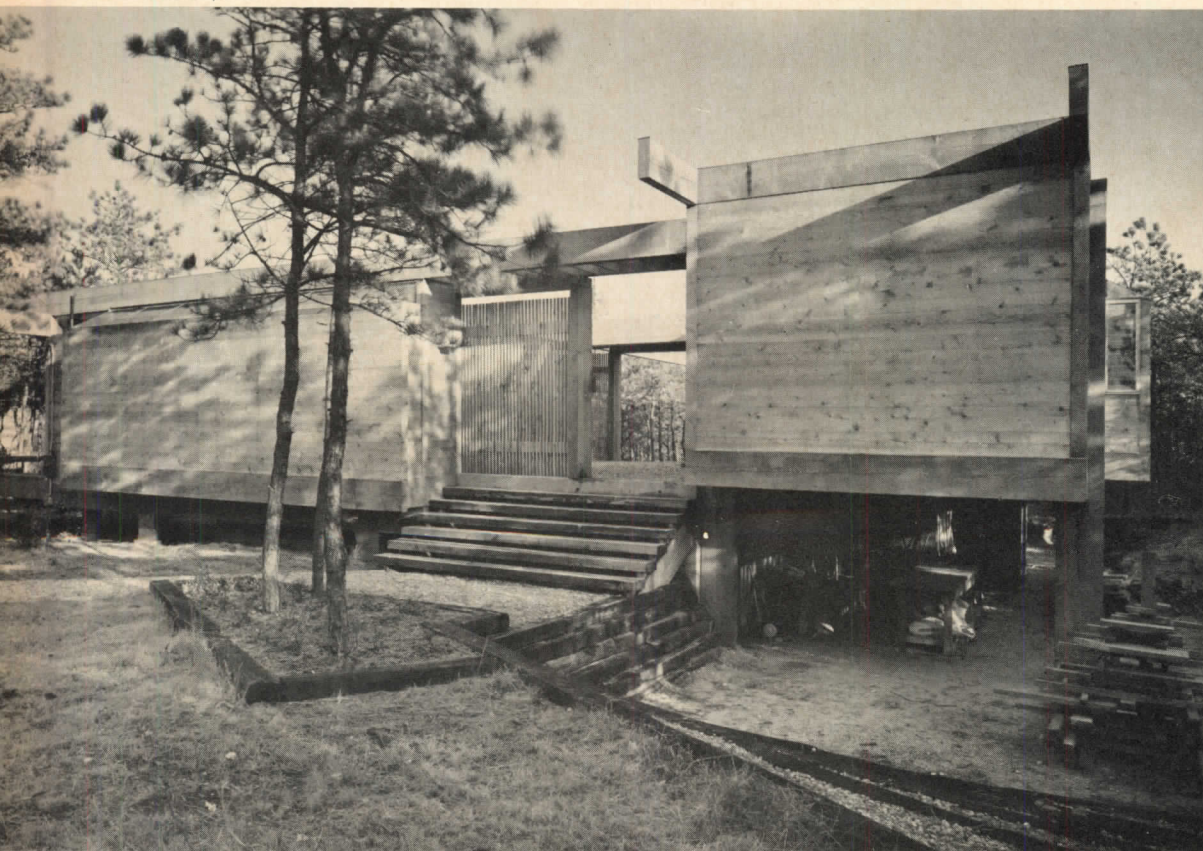
2



Landscaping, though still in the growth process, is as meticulously planned as the house. From the approach, the grounds dominate the simple facade, well screened for privacy.



Phokion Karas photos



This summer home, designed for lighting consultant William M. C. Lam, gains an added cachet as the first U.S. project by architect Arthur Erickson of Vancouver—and therefore, the first of his houses eligible for the Record Houses award. Although not an expensive house (the cost was about \$36,000), it has the same elegance, ease and power of the larger houses he has done in Canada. And most important, owner Lam is pleased: "Unlike much of contemporary architecture, this structure is displayed as a feature itself, Erickson's dramatic structures shape views, define spaces (rather than modules), and are a powerful yet subtle means of unifying complex combinations of space with numerous changes in levels. The quiet Cape shore views are given excitement when juxtaposed with the heavy framework of 6-by-16 rough fir beams and posts."

In a basic bi-nuclear scheme dividing living and sleeping spaces, the architect has used the post and beam framework to exuberantly link a variety of outdoor spaces with the interiors, and to carefully frame views in a manner reminiscent of classic Japanese architecture—of which Erickson is a very interested student. In reality, the house is not a bi-nucleus (the enclosed spaces are tinted on the plan), but the close integration with outdoor living areas gives a sense of great spaciousness. There is also a detached guest house (not shown) with its own kitchenette, bath, deck and outdoor areas.

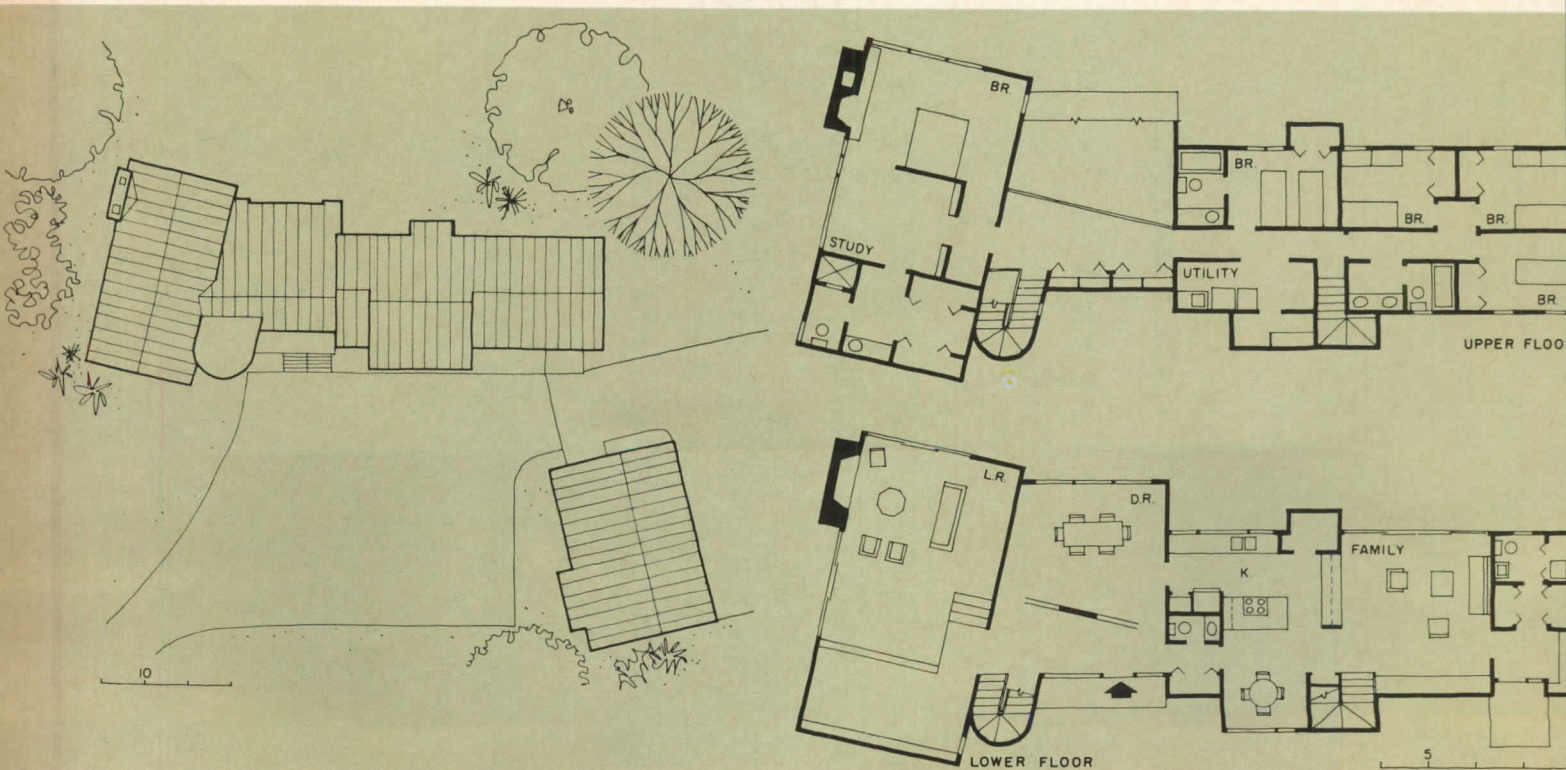
The exteriors and interiors have rough red cedar walls; the roof is built-up, floors are red sawn fir, and partitions are dry wall. With this as background, all the other interior finishes and furnishings are kept simple to reflect a summer house.



Court, gallery, terrace and deck form a succession of different outdoor living spaces. There is also a "project area and lower court"—a sheltered space below the bedroom block for rainy-day activities.



The living/dining room (above) is enlarged by planned vistas and decks. The kitchen is separated from the area by serving counters only, to increase the informal spaciousness; it also adjoins the central court.





Architect: JOHN D. BLOODGOOD
 Owners: Mr. and Mrs. Frederick Weitz
 Location: Des Moines, Iowa
 Contractor: The Weitz Company

3

This spirited house complex stems from the owners' rather singular desire for a house that was a "cross between an early European chateau (fortress-like rather than ornamented) and a Midwestern farmhouse."

The architect comments that "the site is a natural one for this kind of combination: the house is placed at the end of a long sloping meadow, at the edge of a wood which borders a river. Thus, the reclusive nature of the house from the approach side, and the very open nature of the other side for the view of the woods. The massing was devised to suggest an accumulation of individual structures rather than a single design monolith." The result is a very successful house that is extremely contemporary, yet *does* suggest the qualities desired.

The plan is zoned into a parents' living and sleeping wing, and a wing for the children. The latter quarters accommodate one boy (with his own bath) and three girls (with bath "en suite"). The arrangement of the children's rooms reflects the owners' wish to have them used for sleeping and private study only; play and other noisier activities are planned for the family room.

The forms of all these spaces are fairly vigorously expressed on the exterior, yet unified by the *terre* roofs, and by walls surfaced with cement plaster (broken only for expansion joints) and painted a soft cream color, as is all trim. The one accent is the bright barn red of the front door (see cover).

White-painted plasterboard walls and brick tile floors are the typical interior finish. Trim is minimal throughout. Vinyl tile floors are used in the children's wing and in the kitchen. The house has thermostatically-controlled air conditioning.

The comfortable interior furnishings were planned by the owners, and reflect the casual-formal qualities of the house.



The openness of the interiors contrasts with the closed facade on the motor court. The approximate cost of the house, without lot, landscaping and furnishings, was \$75,000.



Hedrich-Blessing photos



Architect: GIOVANNI PASANELLA
 Owners: Mr. and Mrs. Charles Dunbar
 Location: Winhall, Vermont
 Associate: Etel Thea Kramer
 Structural engineer: Stanley Gleit
 Contractor: Cyril Hoyt, Jr.

4

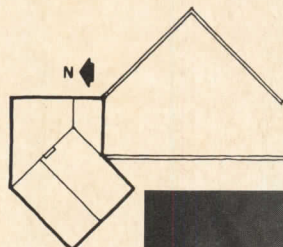
Within this neat and fairly unassuming ski house is a truly spectacular space. All major living areas extend, balcony-like, off a three-story-high, glassed-in stair well to form an exceptionally dramatic and spacious interior.

The owners, Mr. and Mrs. Dunbar, have three married daughters, and wanted a house that would be comfortable for them alone, or for any combination of visiting children, grandchildren or friends. While the prime function of the house was to serve as a base for days of active skiing, the Dunbars wanted a lively and commodious interior for evenings and days of bad weather, and a design equally suitable for a summer vacation retreat.

The site is on a mountain slope, across a valley from Stratton Mountain and its ski facilities. A three-story scheme with varied angles of orientation was developed to give the best possible views across the countryside.

In developing the design, architect Pisanella says he wished "to create a house in which all rooms but bedrooms would share a volume of space, yet retain some physical and visual separation." He accomplished this by devising a plan of two diagonally inter-locking squares: a three-story void occurs at the triangular intersection, enclosed from the outside by a glass screen. Pisanella adds, "the living spaces revolve and climb about this open well, each borrowing the well's space, and making each room larger than its actual floor area. The two staircases climbing the well are made of the lightest possible steel elements to interfere minimally with the space." The resulting house is very comfortable, practical, and provides interesting spaces for activities of all age groups.

The approximate cost, excluding lot, landscaping and furnishings, was \$31,000.

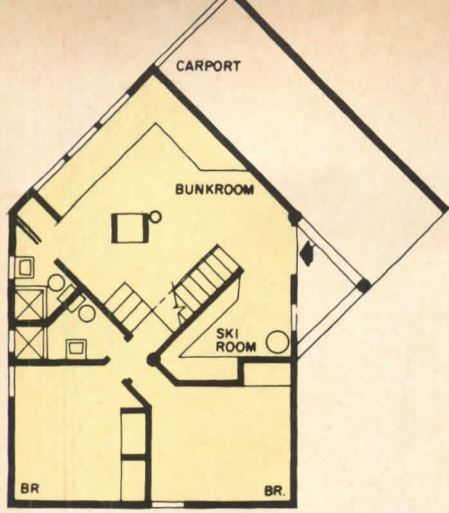


The basically wood-framed house is supported by exposed, round concrete columns which diminish in diameter by three inches at each floor level, forming ledges for the framing members. The exterior and the continuous space inside are sheathed in red cedar clapboards.

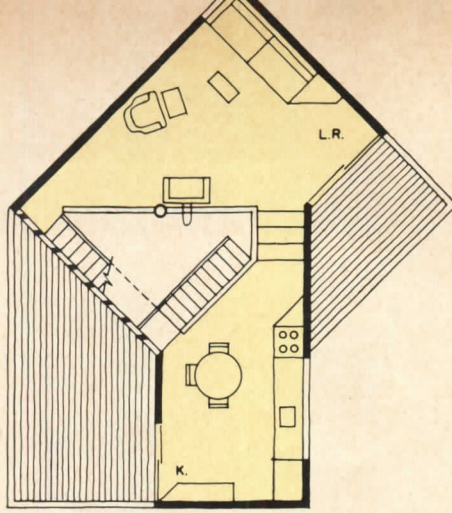


David Hirsch photos

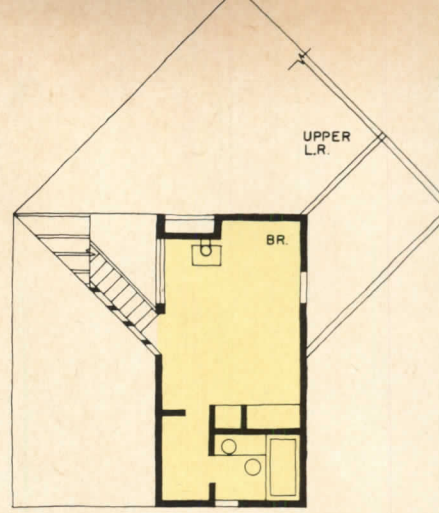




FIRST FLOOR



SECOND FLOOR



THIRD FLOOR

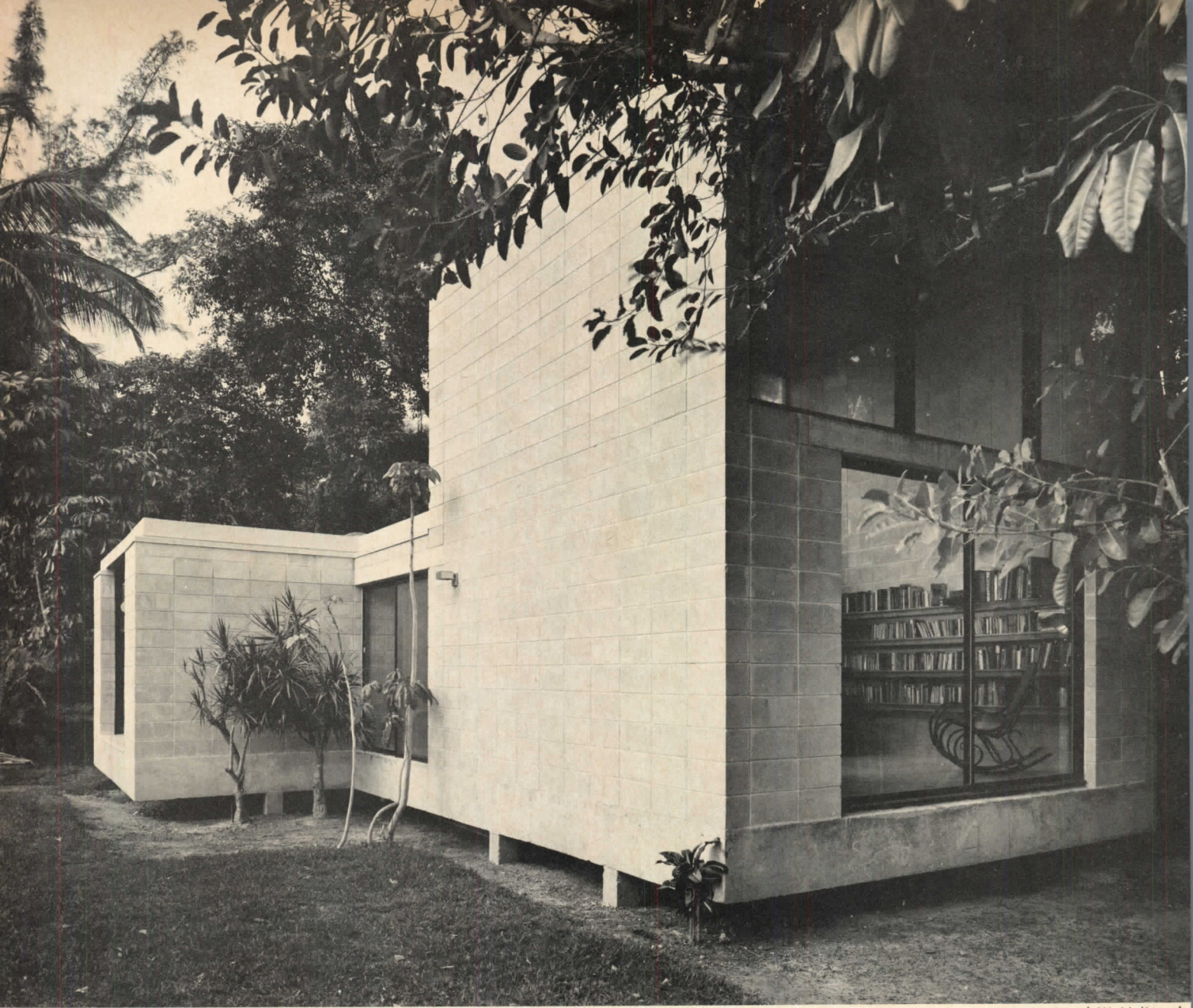




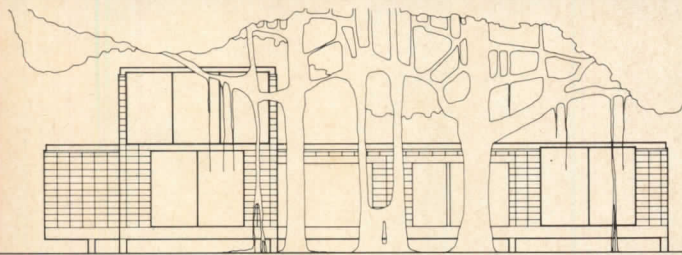
On the lower level of the Dunbar house, a multi-purpose room serves as a sitting room or as bunkroom and playroom for children; three steps lower are two private bedrooms. The middle level includes a space for cooking and eating, and a living room and adjoining outdoor deck. On the highest level is the master bedroom.

On the interior, the clapboard sheathing does not meet at the corners, to leave the structural members exposed at corners, base and ceiling; the exposed framing is enameled white and forms rail tops, door frames and edges of built-in clapboard benches and cabinets. All ceilings are gypsum board and incorporate electric radiant-heating panels. Windows and skylights are insulating glass, except for a plastic dome skylight in the master dressing room, which doubles as a hatchway to the roof. Floors are slate in heavy-duty areas (entry, ski room, bunkroom, kitchen and baths); others are red fir, with red cedar for the decks.

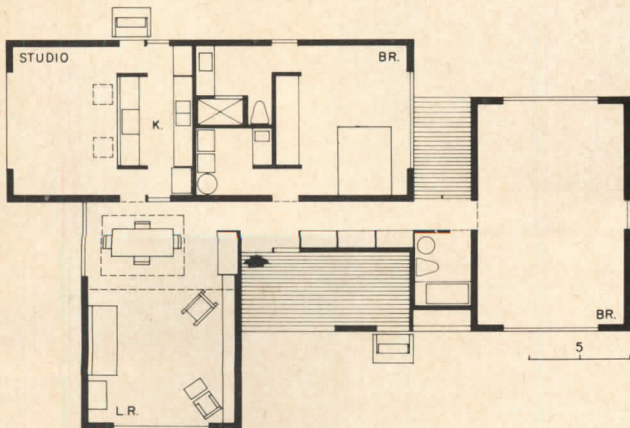




Joseph W. Molitor photo



A major factor in the design problems of the house was the big banyan tree shown in the sketch at left (the tree is impossible to photograph—edges of it appear in the two photos here). The plan contains few but good-sized rooms. The child's room is divisible.





Architect: DONALD SINGER
 Owners: Mr. and Mrs. Lewis Weinberger
 Location: Miami
 Engineers: Houha & Harry Associates
 Contractor: Lewis Weinberger

5

"Like a big sculpture perched alone in a rain forest" is architect Singer's comment on this very interesting house he has designed for builder Lewis Weinberger. It is an apt analogy, for the trim concrete and concrete block forms do stand in sharp and sympathetic contrast to the site—part of a tract previously used as a nursery and now overgrown with such lush tropical vegetation as an 80-foot spreading banyan tree. Singer adds: "The shelter of that tree was desirable, but its root structure is devastating to anything resting on or within three feet of the surface of the earth."

"The solution to this was a foundation system designed as a series of short columns penetrating the root system and bearing on concrete pads poured below the problem level. Thus the masonry house floats serenely three feet off the ground."

The house is also well-gearred to its tropical setting in other ways: tall rooms, cool and easy-to-keep surfaces, and an electric heat pump for year-round air conditioning.

In all floor, wall and roof systems used in the house, the structural material also provides the finish. Concrete beams span the distance between the foundation posts and carry precast floor joists which were set in the formwork of the beams; the flooring itself is of 2-foot-square reinforced-cement tiles.

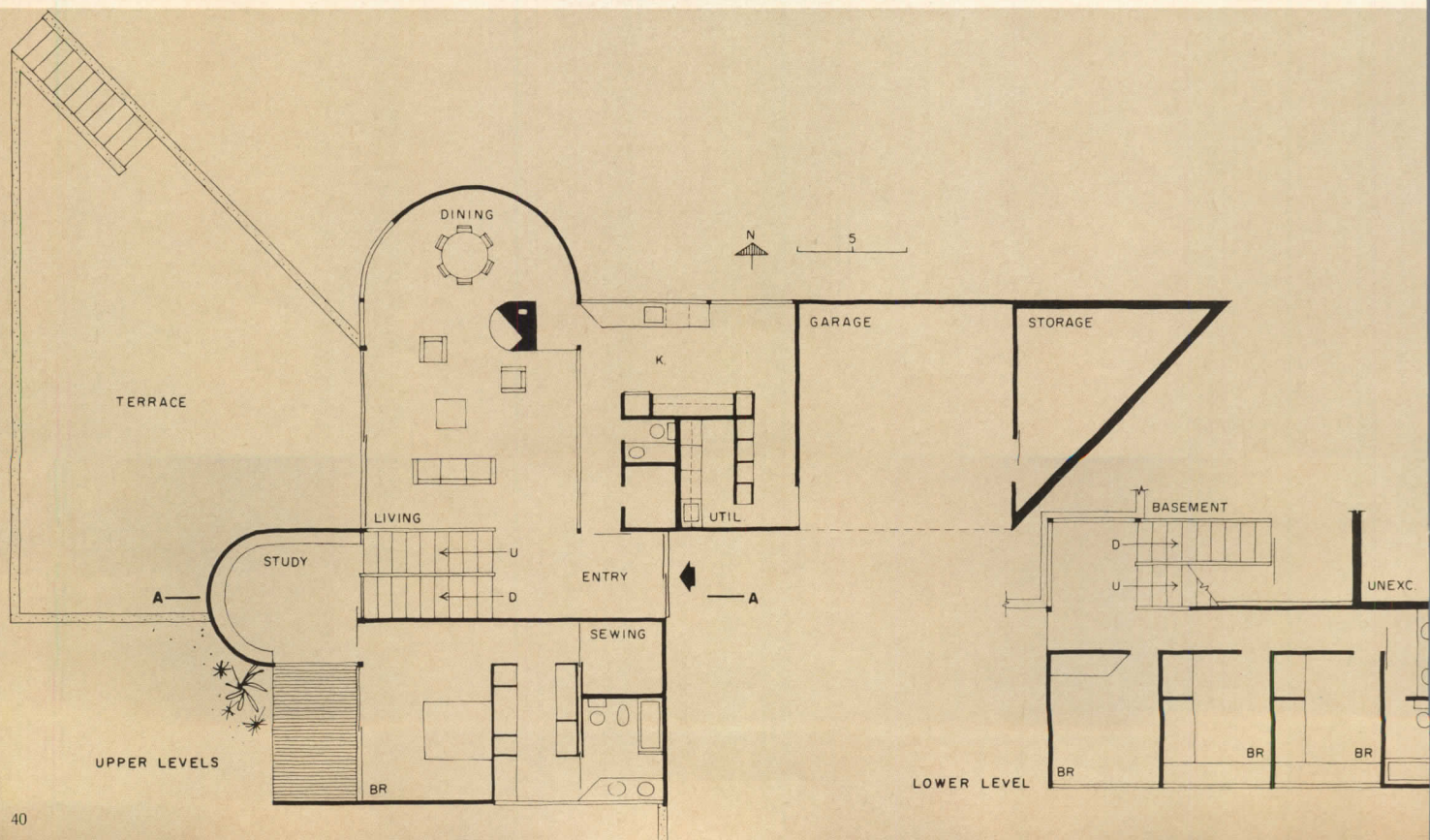
All walls are concrete block, reinforced with concrete and steel. Precast concrete lintels span over openings to support the loads of the 4-inch laminated wood decking, which forms both roof and finished ceiling. Ductwork for the heating and air conditioning is carried to all areas of the house in a plenum over the hallway.

The house cost \$22,400. In this case, however, the figure does not include the architect's fee or builder's profit, as Mr. Weinberger was contractor.



The living room (above and left) rises to a two-story height, and has a big clerestory window over the skylighted dining area. A little deck separates master bedroom (below) from the child's room.







itects: GWATHMEY & HENDERSON
Charles Gwathmey; Richard Henderson)
ers: Mrs. and Mrs. Jack Goldberg
tion: Manchester, Connecticut
anical engineer: George Langer
ractor: Stone & Goldberg

5
An artful geometry of intersecting curves and cubes, solids and voids gives great distinction to this quiet, handsome house. The architects have carefully integrated all the elements of the design—architecture, furnishings, landscape and lighting—into a very functional and comfortable home that is tailored to the explicit needs of the owners. But these elements have also been handled in a skillful manner that keeps the eye constantly intrigued by views up, out, around and through the structure. Unusual juxtapositions and shapes of doors and windows, unexpected clerestories, and an open, split-level arrangement of interior spaces all add design interest.

The house is set into the slope of a densely wooded site, and has a spectacular view of the nearby city of Hartford. With the exception of a meandering drive through the trees and a grass terrace off the living room, the site is natural.

A similar concern for ease of maintenance is apparent in the selection of building materials and finishes throughout the house: tongue and groove, clear-cedar siding (finished with bleaching oil) is used to surface all walls, inside and out, and on all ceilings; floors are slate in living areas and kitchen, white tile in baths, and carpet elsewhere. Thin edges of terne flashing and natural aluminum sliding sash serve as trim.

Use was made of the slope to effectively zone the house into three principal areas: rooms for the children are a half-level below the main living spaces, and those for the parents are half a level above. To increase the sense of spaciousness created by the architectural design, the architects have deliberately underfurnished the interiors with comfortable, carefully chosen pieces in a gray-beige color scheme.



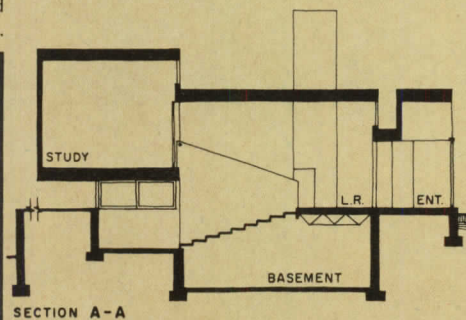
Extensive use of a single material—clear beige cedar siding—expresses the great unity of exterior form and interior volume in this carefully detailed house.





William Maris photos

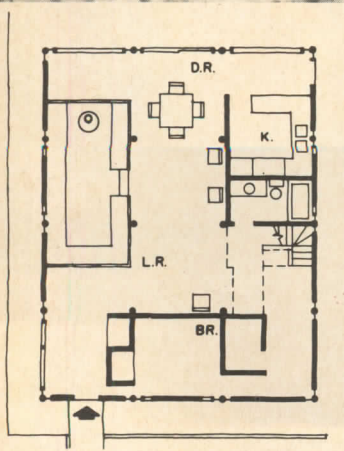
On entering the frosted glass front door (below), a variety of vistas meet the visitor's eye: up to the curving study, out to a panoramic view, and across to the tall living area.



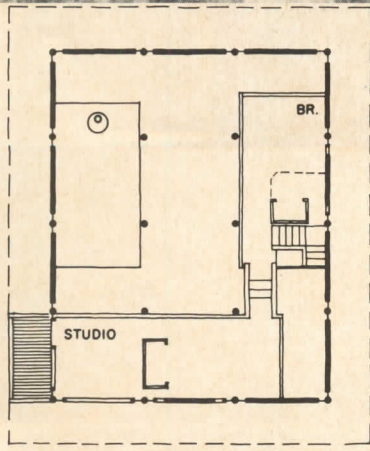


The house is as beautifully
 crafted as it is detailed. The
 designer, Jack Goldberg, is a
 contractor, and served as
 builder for his own house. It
 is heated by an oil-fired hot
 water system and radiant
 panels; it is also thoroughly
 insulated by batts in the walls
 and rigid insulation on the
 floors, which have a five-ply
 built-up surface topped by
 white marble chips. Insulating
 glass is used throughout.
 The master bedroom (left)
 is on the top level of the
 house and adjoins an inset
 terrace and balcony-study. Be-
 low left is shown a typical
 child's bedroom.



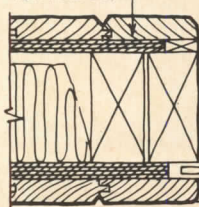


FIRST FLOOR

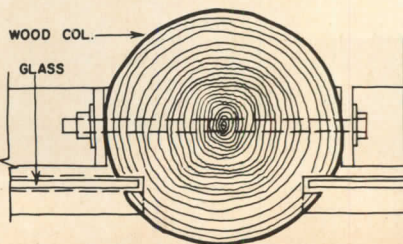


MEZZANINE FLOOR

1" x 4" T & G
VERTICAL SIDING



WOOD COL.
GLASS



Panel walls are hung free from the poles by brackets, so the structure "reads" from the outside. The glazing, shown in the detail below, is fixed for added savings; ventilation comes instead from louvers in the panels. Interior lighting increases the great drama of the house at night.



Architect: RICHARD OWEN ABBOTT
 Owner: Miss Joan Traverso
 Location: Westbrook, Connecticut
 Interior design: Richard O. Abbott
 Contractor: George C. Field Co.

Economy and a great sense of space have been achieved for this sophisticated little weekend house by its ingenious structure composed of a system of 20-foot-high wood poles.

The house was designed for a single client who came to the architect with a \$19,000 budget and a 60-foot-wide suburban lot. This had houses on three sides and no interesting site features except one large tree. The architect's idea was to make up in the interior space what was lacking in the site: the interior volume was to be a site itself.

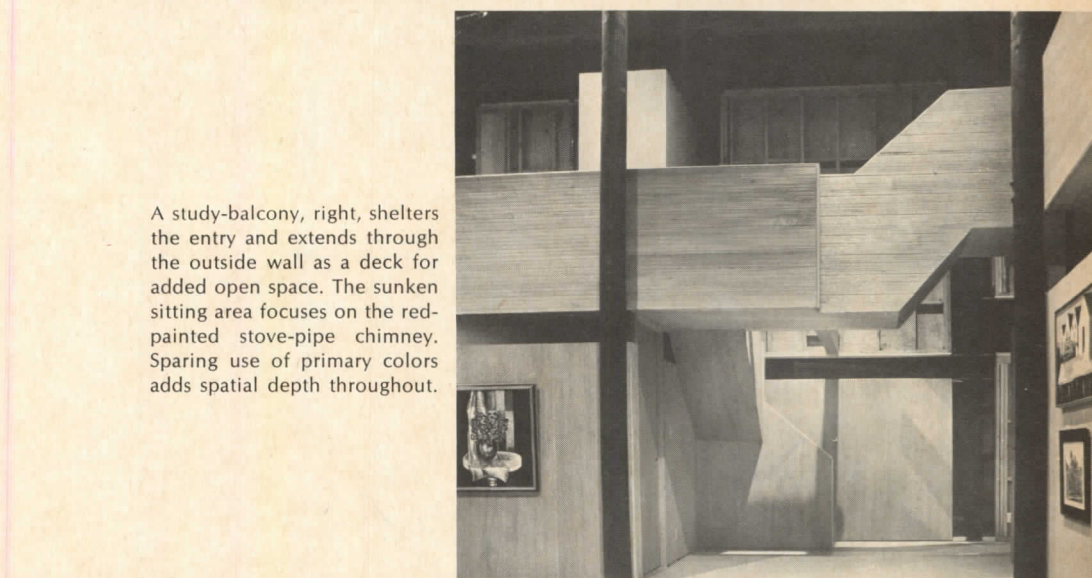
A seven-foot-high fence and wooden curtain walls were strategically placed to block off neighbors, and visually preserve a sense of airiness and light. The poles support the space, but do not break it up.

Placed on a grid of room-sized 10-foot bays, these poles carry roof, balcony and panel loads, and create a marvelously expansive flow of space which admirably fulfills the architect's intent—but keeps within the client's budget.

Privacy is assured inside, and space usage defined, by changes in level which add to the drama of the structural frame. A living "room" is two steps down; the owner's bedroom, guest room and study are tucked in mezzanines bolted to the poles. "The different elevations," comments the architect, give "controlled views of the foliage and sky—up and out" as well as secluded lookouts on the inside space below.

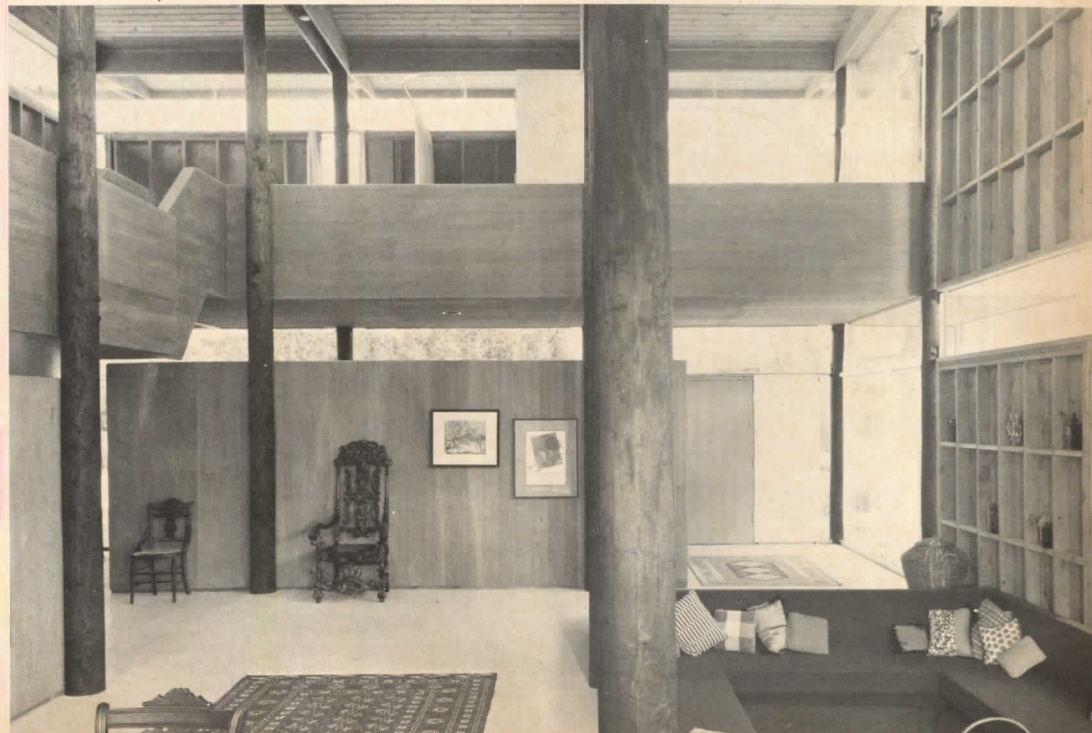
The poles are southern yellow pine, set in double roof joists and anchored in five-foot concrete footings. The panels are Douglas fir siding on studs.

The design strength of the little house derives as much from the expression of these natural wood materials, which are left exposed, as from the dynamic organization of the single space and the strong, contrasting geometry of the structural frame.



A study-balcony, right, shelters the entry and extends through the outside wall as a deck for added open space. The sunken sitting area focuses on the red-painted stove-pipe chimney. Sparing use of primary colors adds spatial depth throughout.

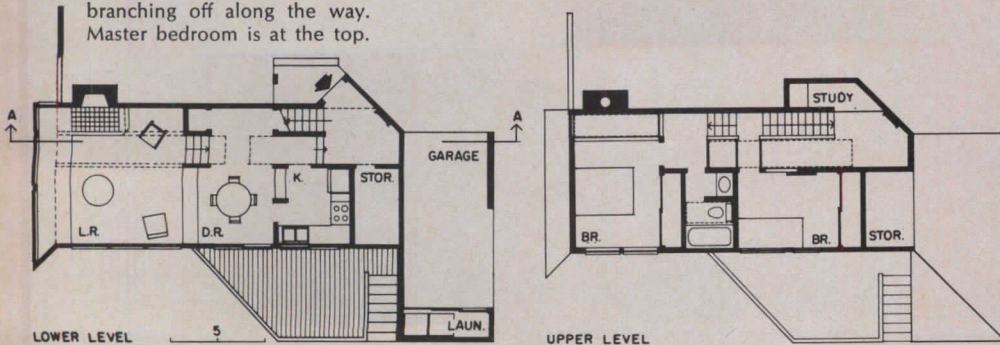
Norman McGrath photos





Morley Baer photos

From the entry, circulation steps both down the slope to the living areas, and up, with the daughter's bedroom branching off along the way. Master bedroom is at the top.





Architects: MLTW/MOORE TURNBULL
 (William Turnbull Jr.; Charles W. Moore)
 Owners: Mr. and Mrs. Dennis McElrath
 Location: Santa Cruz, California
 Engineers: Davis & Morreau
 Contractor: Charles Davis

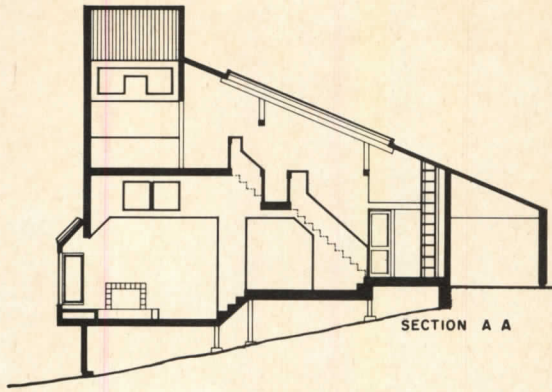
3

... kinds of varied and festive
 spaces—big and small, secluded
 and open—have been packed
 into this little redwood-clad
 house. Because the lot was very
 small, the house goes up instead
 of out, and makes use of its
 height for the added impact of
 changing outlooks over a can-
 yon of eucalyptus trees and
 rocks, and the Bay of Monterey
 beyond. Many kinds of window
 including a big picture win-
 dow in the master bedroom
 tower, a slit window, and sliding
 doors to the deck—exploit these
 long-range vistas and close-up
 views of plants and branches.
 Other visual surprises, from a
 balcony and a bridge across the
 air, concentrate on the indoor
 spaces of the house, and seem
 to expand its actual size.

The site, favored with pri-
 vacy to the south, is described
 by the architect as "a triangular
 handkerchief of hillside, encum-
 bered for most of its area by set-
 backs. . . . The general environs
 contain residual agricultural
 uses and encroaching subdivi-
 sion housing; the access road
 showing a disorganized collision of
 the two." This situation ori-
 ginated that the approach side
 is relatively closed, with the re-
 sult that entry is an added dis-
 covery and surprise.

The owners—a professor
 and his artist wife—wanted a
 light, cheery, sunny house, and
 everything has been done to ob-
 tain it. Walls are painted white
 to push them out. Colors come
 from paintings and the many ob-
 jects that populate the rooms.
 A mirrored wall at the entry,"
 continues the architect, "cap-
 tures and doubles the space of
 the house and playfully re-
 leases the sun throughout."

For all its "playful illusion,"
 the house is planned with a real-
 istic eye. Carefree materials in-
 clude redwood siding and a
 cedar-shingle roof; exposed fir
 racking; white-painted gypsum
 board and oak flooring inside.
 The cost was \$27,000.



The great strength of this little house derives from its firm anchorage to the hillside, and from the dominance of its shed-roofed tower. The view to the right shows the central, skylit, two-story hall, from which the view of the living room, below, was taken.





Architects: WILSON, MORRIS, CRAIN & ANDERSON

(Talbott Wilson; Hal Weatherford)

Owners (sponsors): American Iron and Steel Institute, Houston Lighting & Power Company, and General Electric Company

Location: Houston

Engineer: James A. Cummins

Interior designer: Jack Evans

Landscape architect: Fred Buxton

Builder: Sam Johnson

Developer: Dwight M. Nichols, Jr.

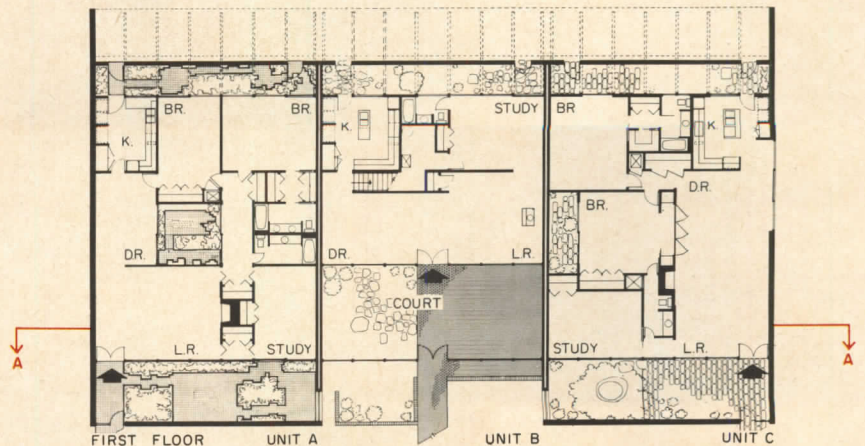
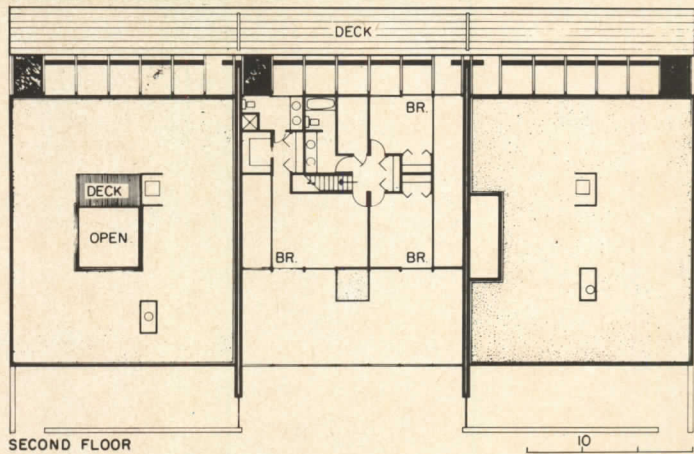
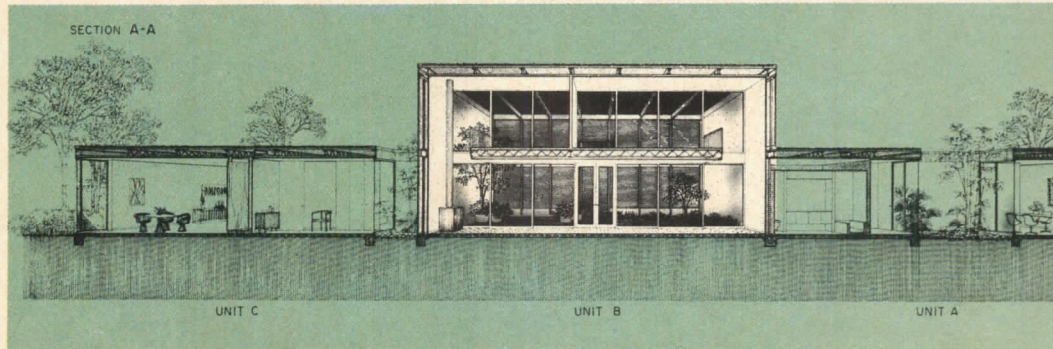
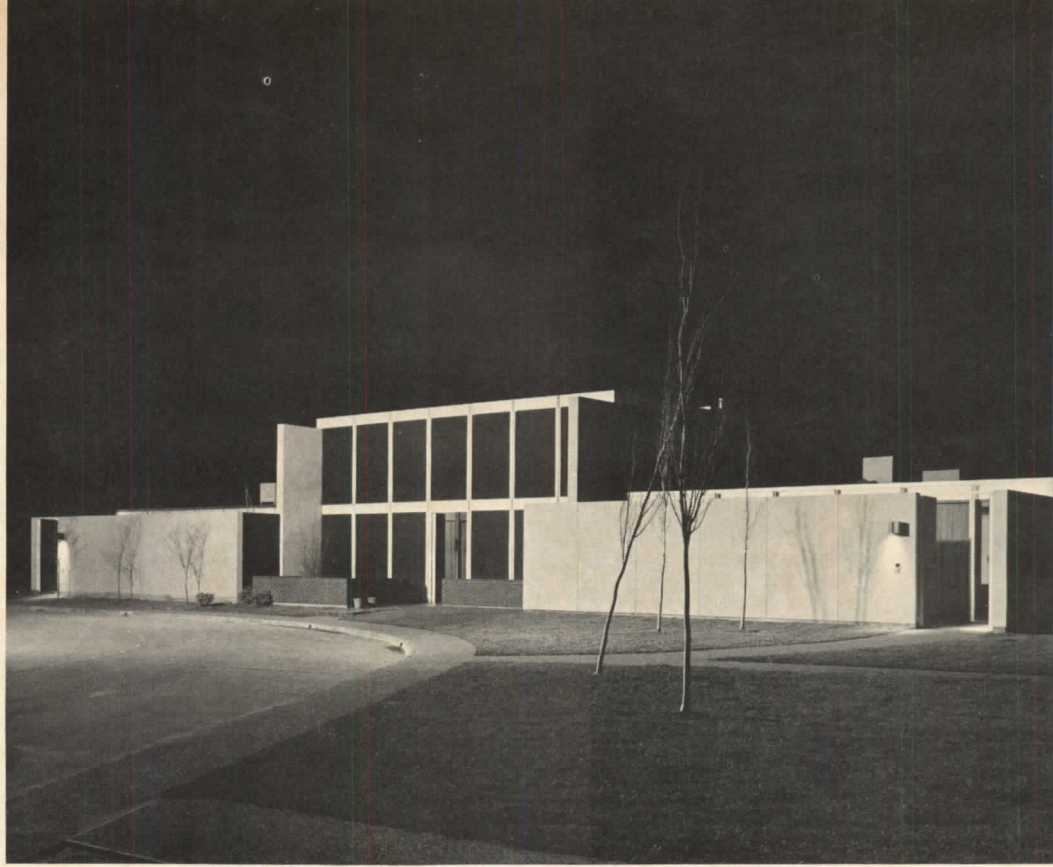
9

These three townhouses (a two-story unit, flanked by two single-story ones) are unusually effective and elegant examples of the spaciousness and livability that can be achieved on a small urban lot. Though built as a promotional development to examine the uses and potential of steel in house construction (and steel is used throughout as structure, furniture, equipment and fittings), the design goes further, to demonstrate that material's compatibility with such other materials as wood, terrazzo, travertine; brick and stucco, to create comfortable, warmly attractive homes. A great amount of the elegance of the designs, however, was architect Talbott Wilson's use of the thin-lined precision possible with steel.

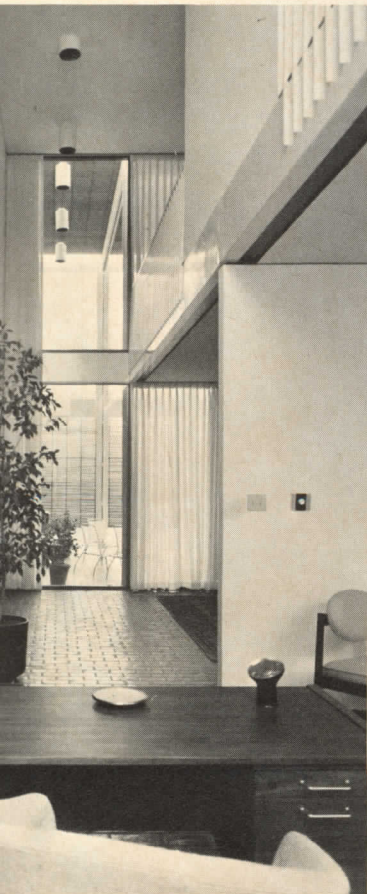
All the houses are quite introverted for privacy and have walled-in entrance courts. Other courts are sprinkled through the plans for added light and openness to the interiors. The family automobile entrance to each house is at the back, with a sheltered two-car parking space flanking a public alley.

In all the houses the partitioning (and, in the two-story version, the upper floor) is planned to give basic visual privacy, yet permit the eye to travel beyond for longer vistas.

The structure of the houses is steel post and beam on concrete slabs. Roofs are steel decking, surfaced with built-up roofing (and a small wood-slat roof deck on one house). Exteriors are stucco and red cedar louvers and screens. The fascia is steel. Interior partitions are gypsum board on steel studs. All the houses have air conditioning and all-electric equipment.

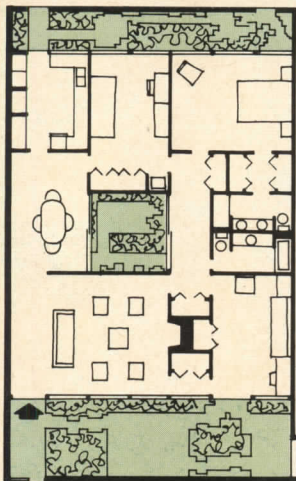


The two-story central house, (unit B on plans and section) is given an unusually spacious quality by the full-height atrium (right), which is enclosed by operable wood louvers. These louvers—together with the brick floors which continue through the main floor—add a great sense of texture and warmth to the exposed steel beams and built-up angle or "star" columns.



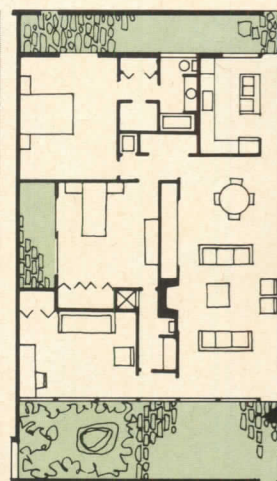
Jay Oistad photos





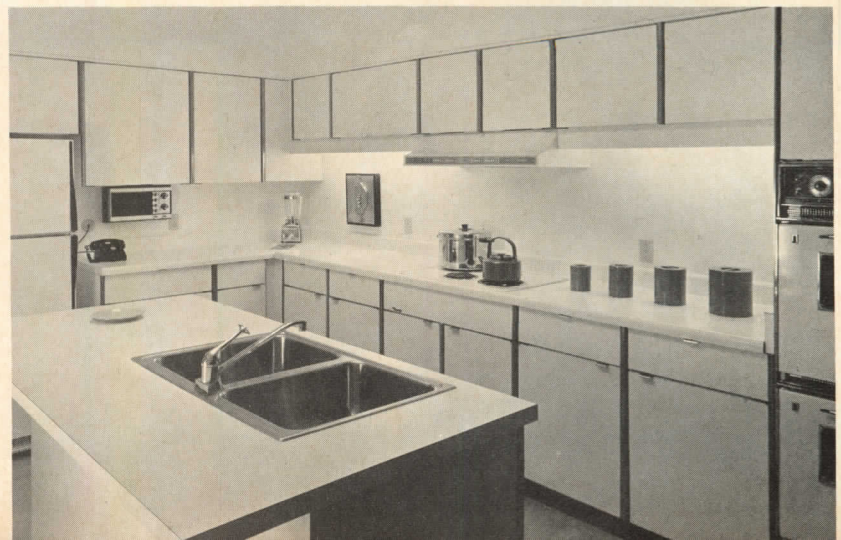
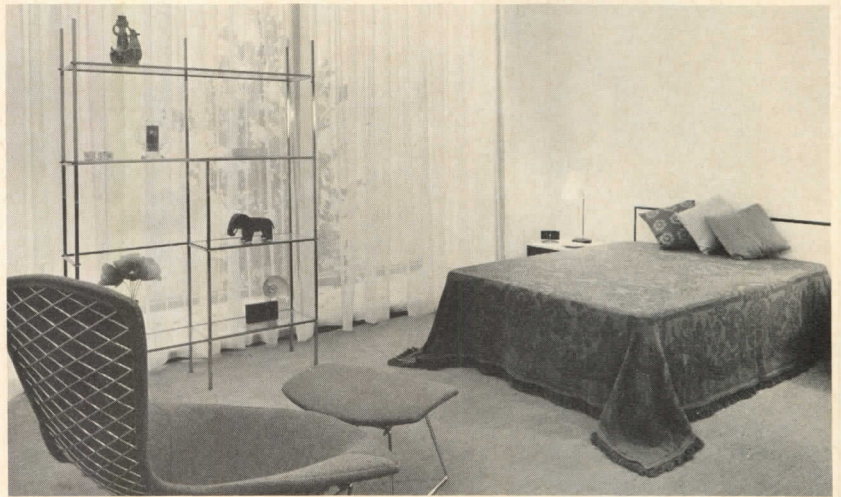
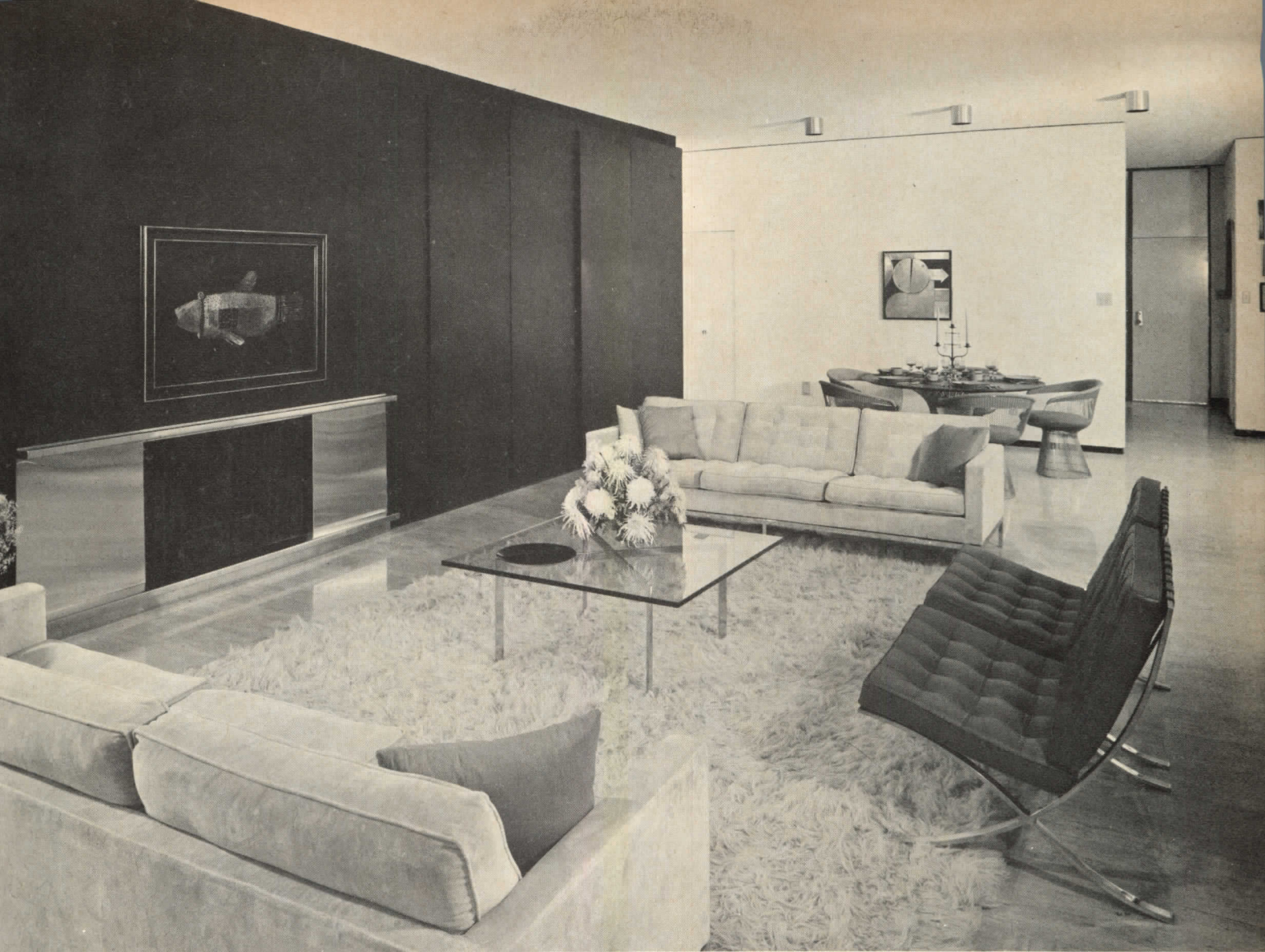
UNIT A

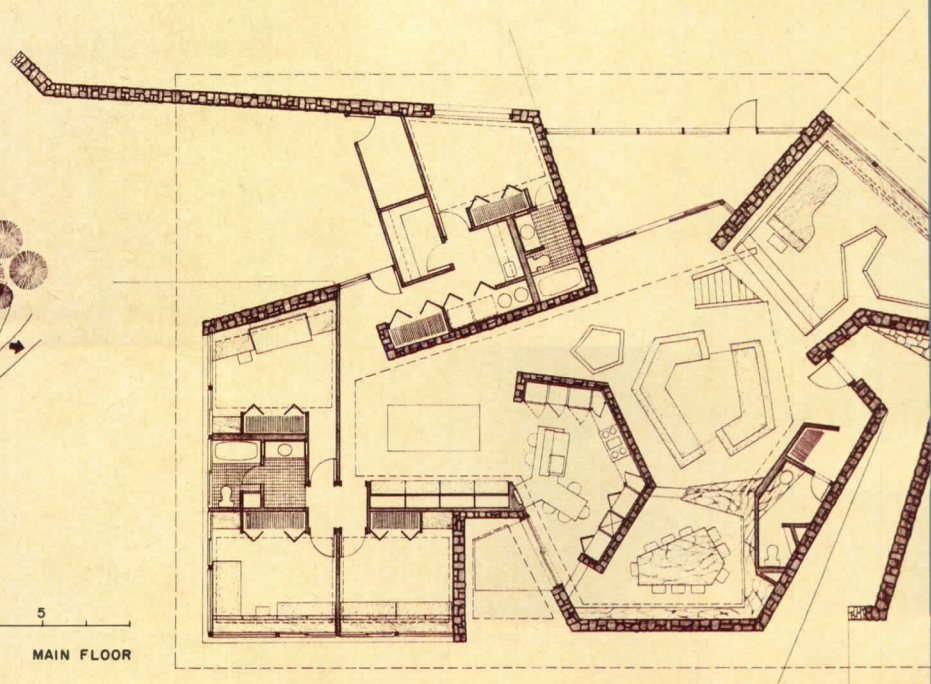
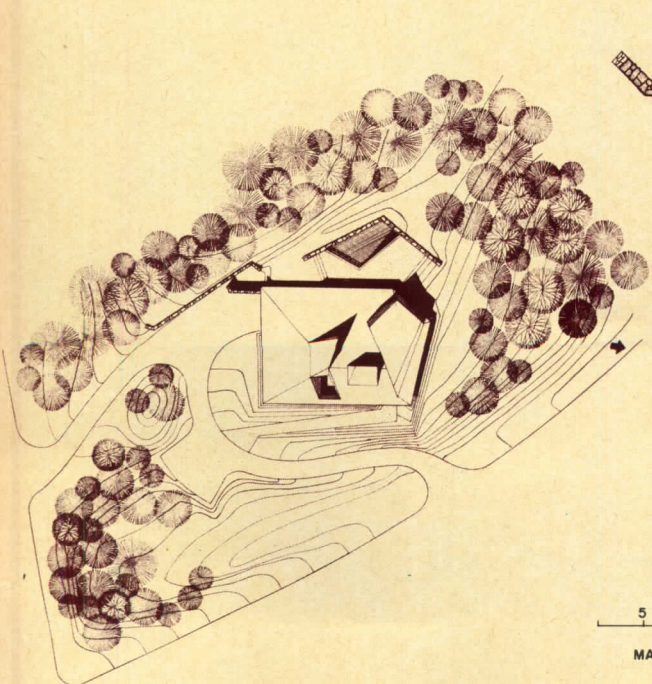
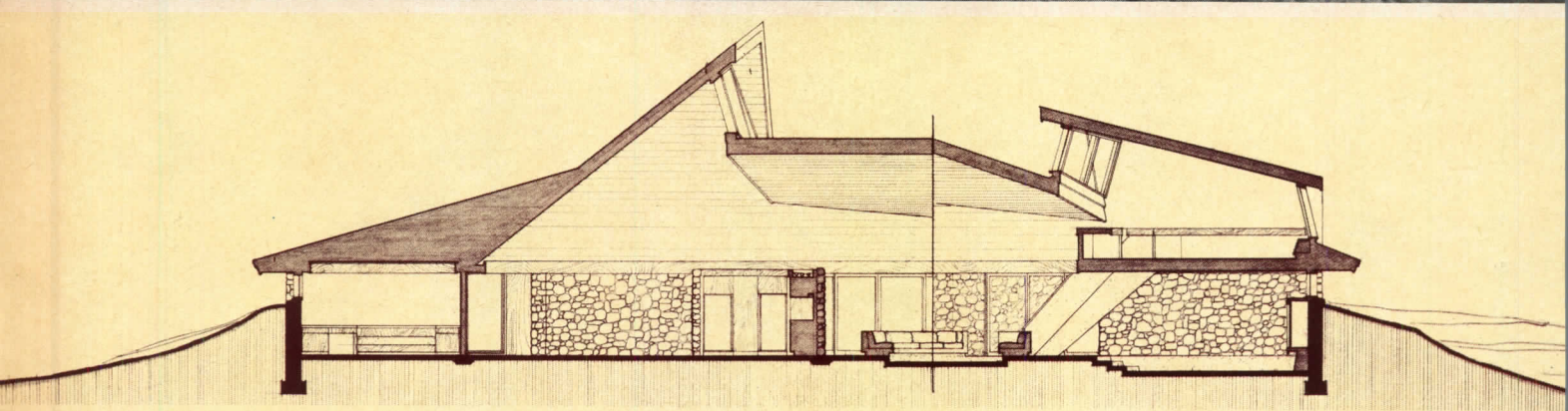
Three courts, at the entrance, center and back, give daylight and a glimpse of the outdoors to most rooms in this house. The living room, dining room and study are all planned for visual privacy, but give a sense of space beyond. Lighting is planned for function and drama as well.



UNIT B

The third house (right) also has three courts, and a big living and dining room to gain spaciousness. Most furniture and accessories are steel; most colors are white-gray-beige, with accents of orange and yellow. In varying proportions, these colors form the basic scheme for all three houses.

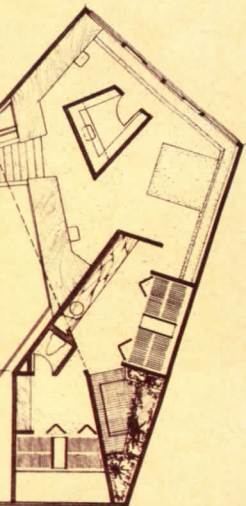






Erven Jourdan photos

...ite their variety, all spaces
...ly dovetail into a total in-
...r package capped by the
...e roof form, whose con-
...outline can be noted in
...plan below. Materials
...nd the interior lower level
...relatively dark and mainte-
...e-free, while beige, ash-
...d-finished ceilings and
...zanine level are lighter
...more delicate.



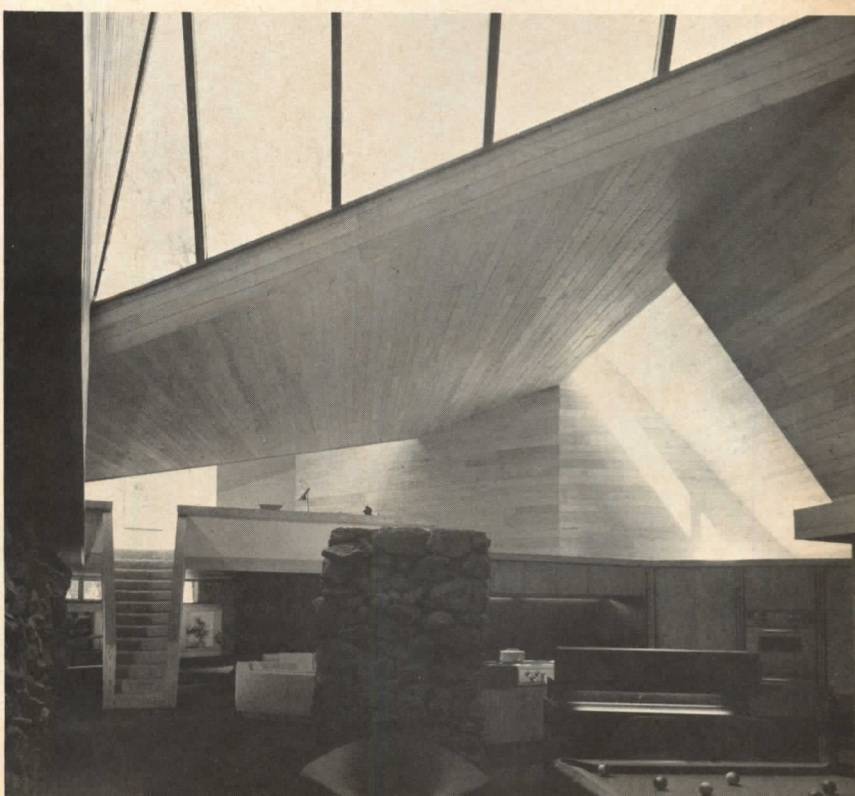
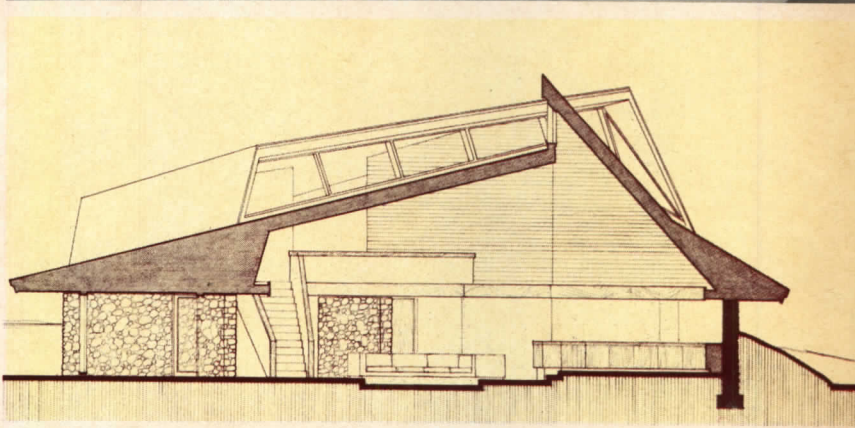
Architect: MORTON M. GRUBER
Owners: Mr. and Mrs. Morton Gruber
Location: Atlanta
Contractor: Burts Construction Company

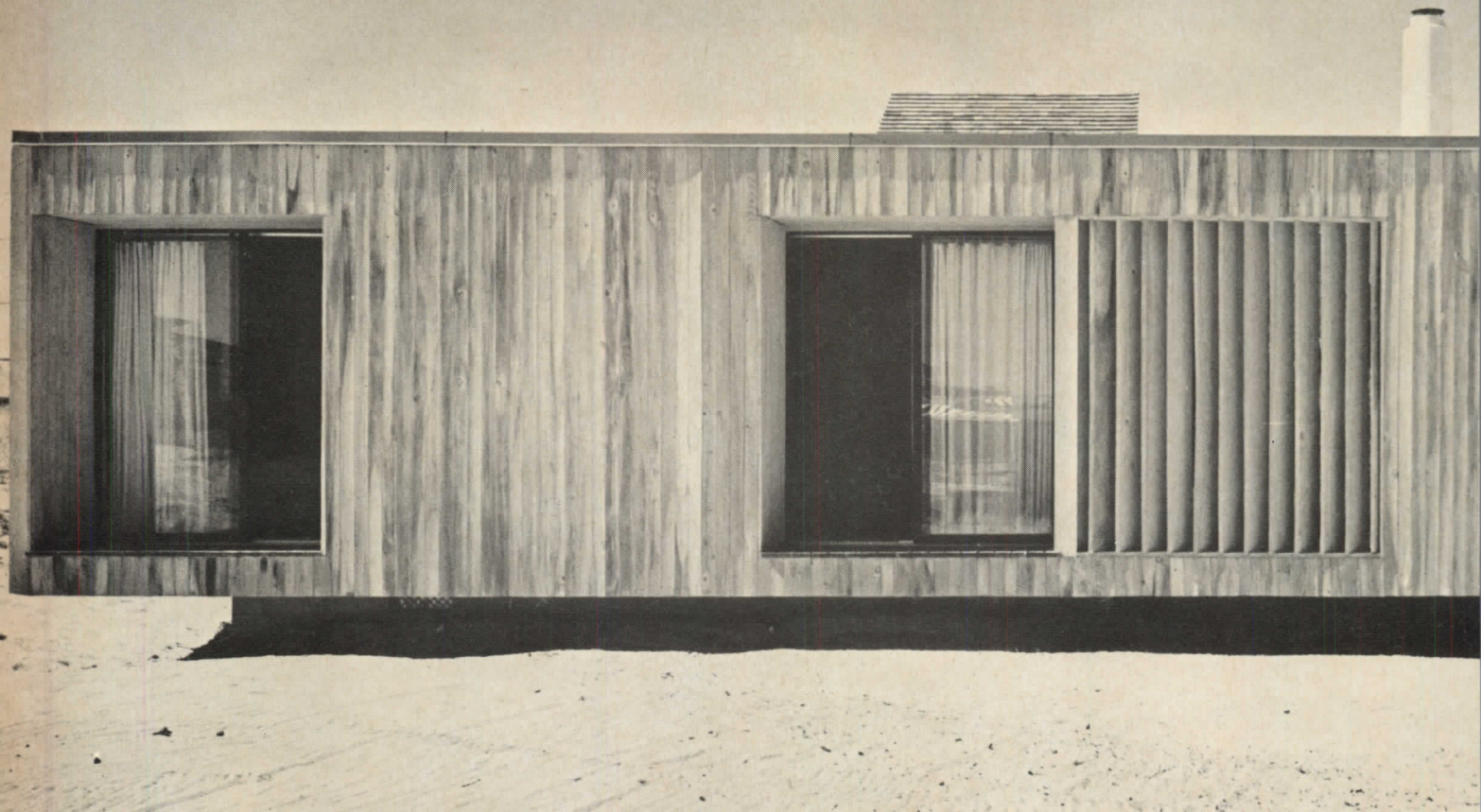
10

The air of lively spaciousness that pervades this imaginative architect's own house is all the more remarkable as the house is half buried in the ground. Stone walls and cedar shingle for the roof combine with earth banks, or berms, to shape the unusual design. One of the restrictions the architect had to work with in designing for his own family was a site exposed to, and sloping up from, a well-travelled street corner. But he solved this problem with an originality evident throughout the design, in a scheme which integrates house and site outside, and creates inside a secluded world of light and air. Earth buttresses and stone walls are capped by the vaulted roof form, which reaches as high as 22 feet. Interior partitions, however, go only seven feet up, and all living areas share in the single overhead flow of space. Three light "scoops"—located over the master bedroom, dining room (photo right) and family room (photo below right)—bring light to all parts. On gloomy days, recessed flood lighting is used.

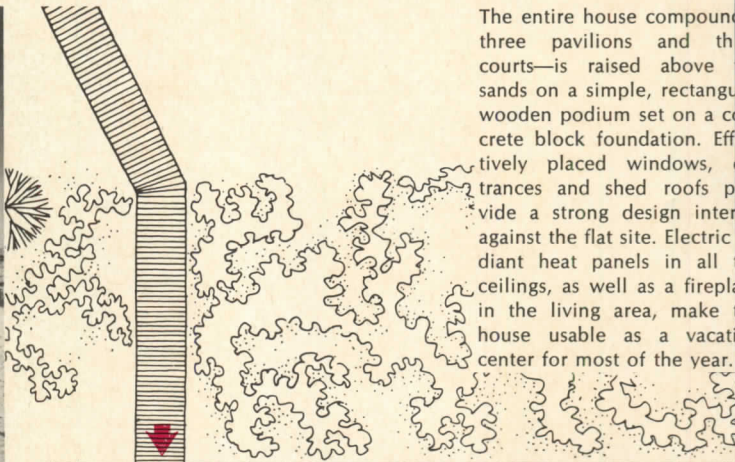
Spaces—and "places"—are as practical as they are fun. Freed by the berm structure from planning the usual box-shaped rooms that conventional framing tends to dictate, the architect has carried through his own unorthodox concepts in a plan where, in his own words, the "well-defined spaces flow and interlock as do the functions within." To this end, the dining "room" is raised two steps above the living area, getting a view of the terrace beyond, and is defined by a built-in partition doubling as a buffet. The efficient kitchen is baffled from both, but opens onto the family/play room (the rectangular shape in the plan is a pool table). The master bedroom is set apart in its own mezzanine.

A terrace is carved out of the natural hill to let glass walls open for even more light, and for a secluded woodland view.

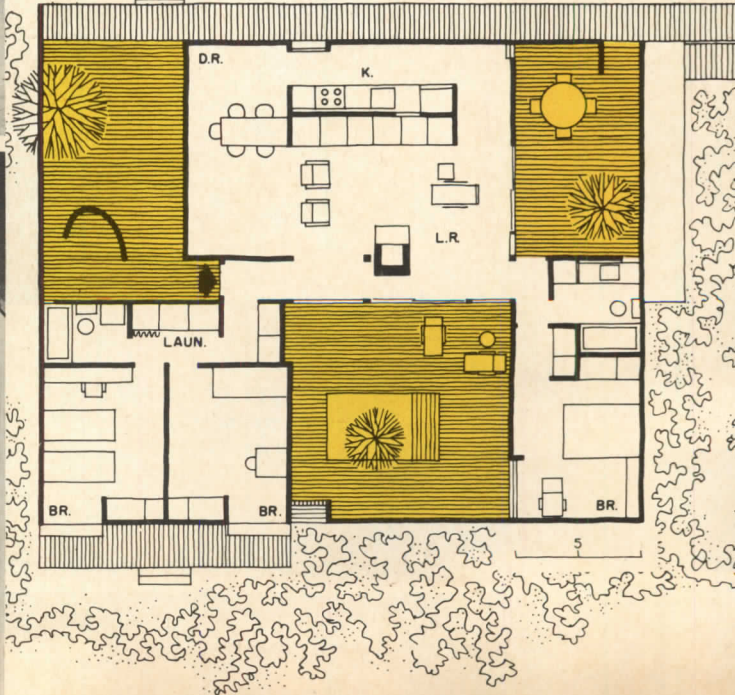


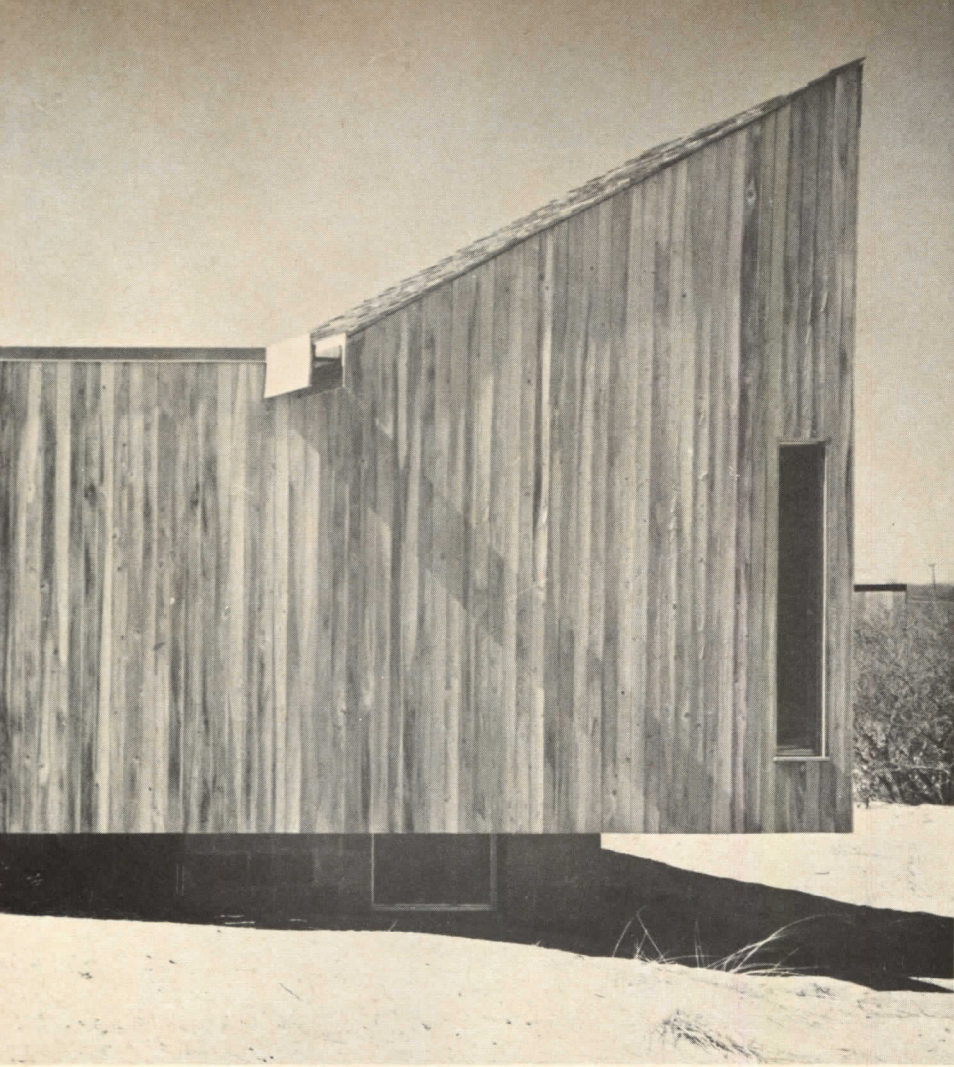


William Maris photos



The entire house compound—three pavilions and the courts—is raised above the sands on a simple, rectangular wooden podium set on a concrete block foundation. Effectively placed windows, terraces and shed roofs provide a strong design interplay against the flat site. Electric radiant heat panels in all ceilings, as well as a fireplace in the living area, make the house usable as a vacation center for most of the year.





Architects: JULIAN AND BARBARA NESKI

Owners: Mr. and Mrs. Edward Gorman

Location: Amagansett, New York

Contractor: John Weiss

11

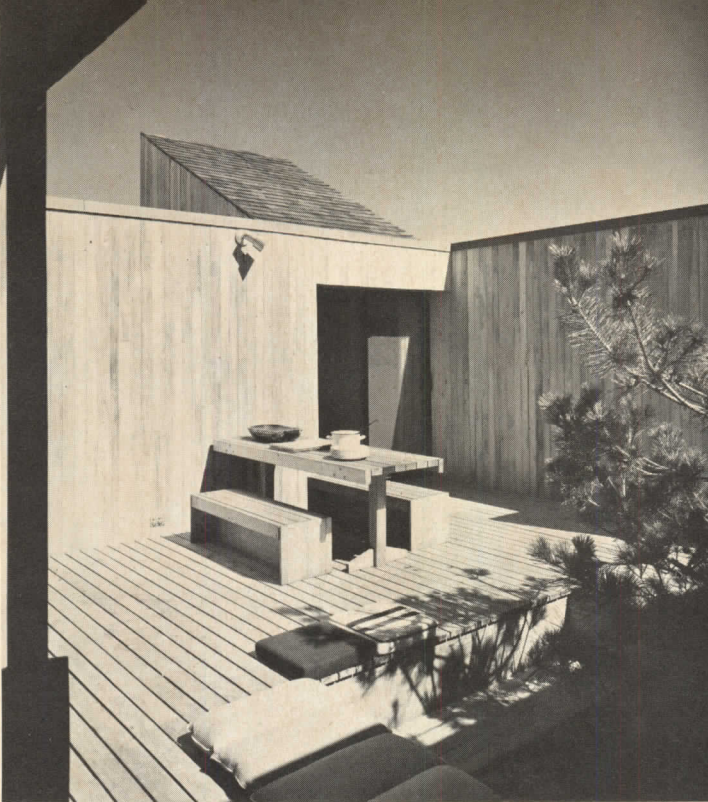
As anyone visiting the more built-up beach resort areas today will undoubtedly be aware, closeness to the ocean is no guarantee of a good view—dunes and near-by houses often intervene. This crisp, sprightly-designed house creates its own completely private vistas by a three-zoned courtyard scheme. Linked pavilions for parents, children, and general living areas are adjoined by walled-in outdoor decks. High, shed-roofed clerestories are used to bring in more light and sun.

Simple, warm, easy to maintain materials were used throughout the house. Most walls, in and out, are natural cypress treated with bleaching oil; the roof is partly built-up, partly shingled. Small-scaled quarry tiles form floors for all rooms but the bedrooms, which are carpeted.

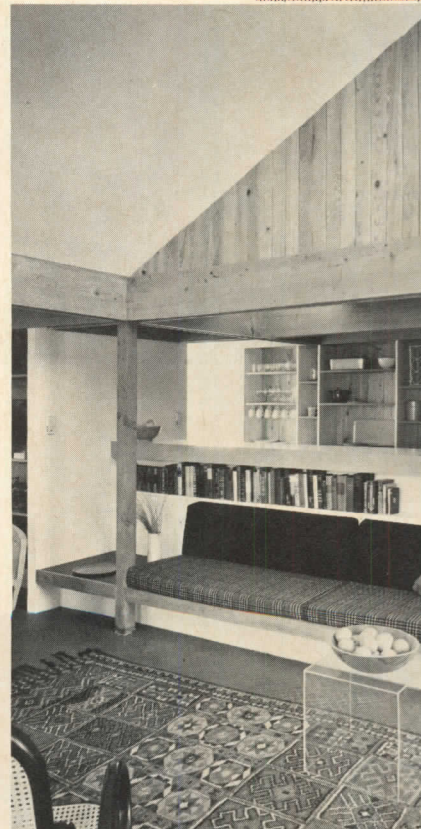
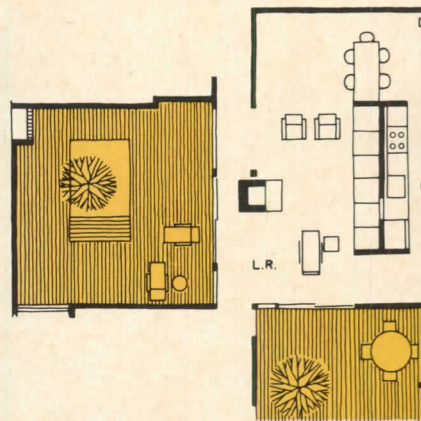
Though definitely planned as an informal "second house," the design is a skilled combination of comfortable practicality and sophistication. Bright colored fabrics, carpets and plants are used in all rooms to add a note of freshness to the neutral tones of the basic structure.

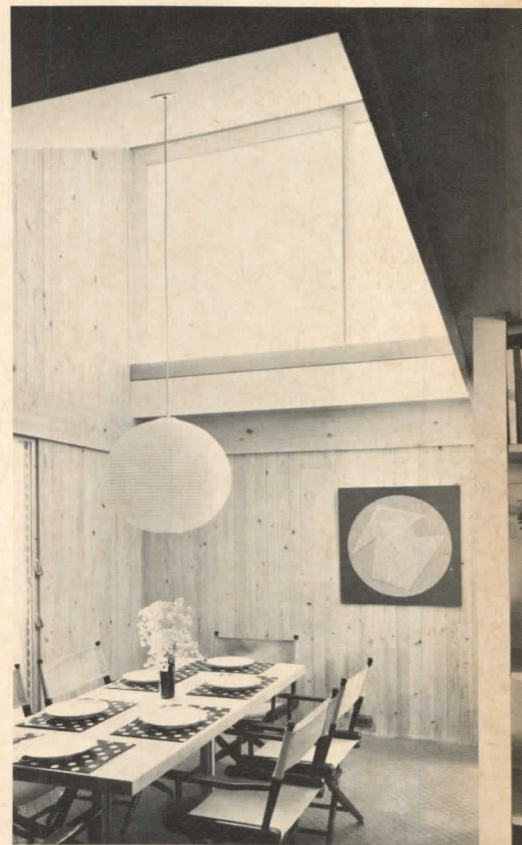
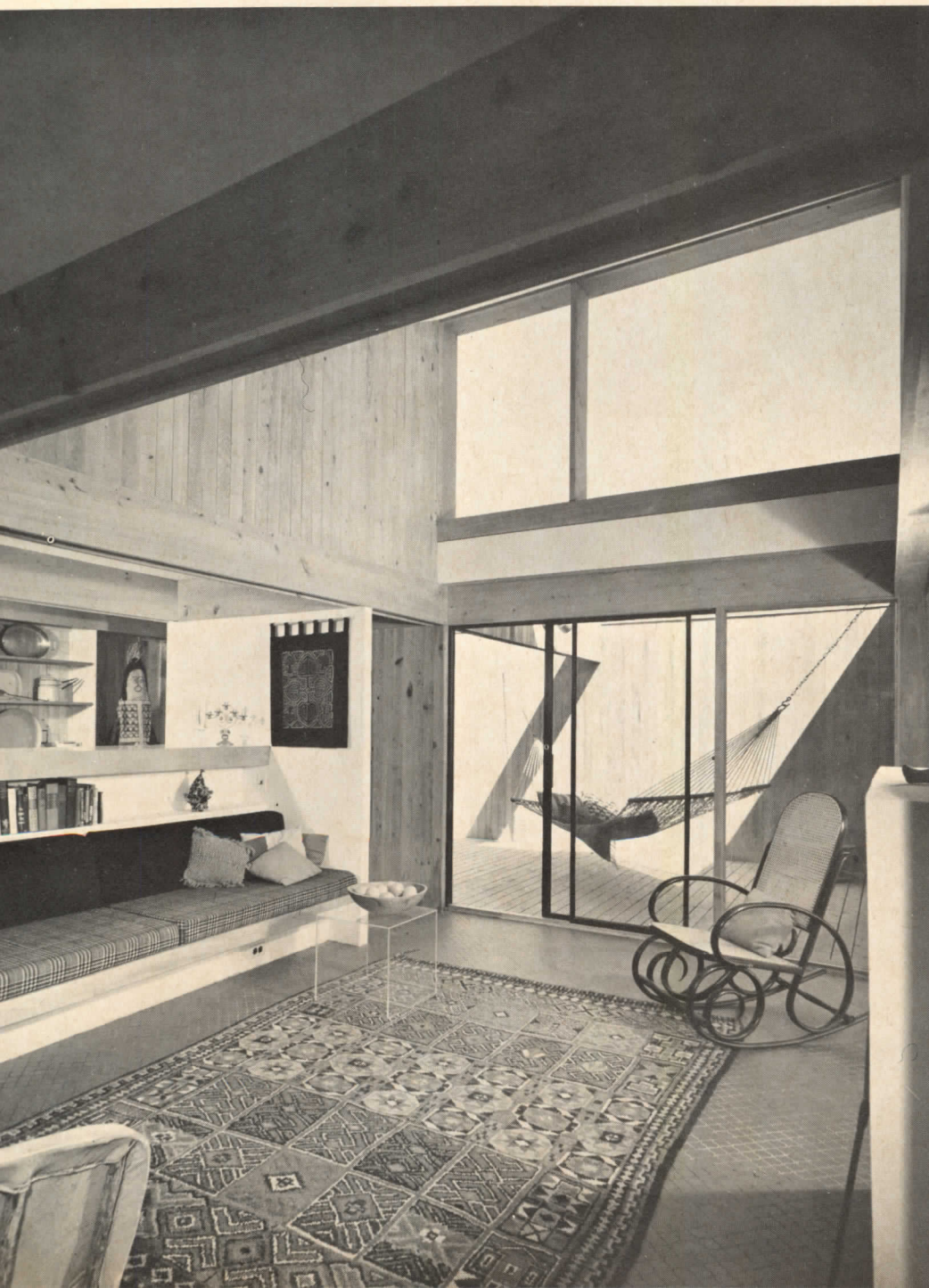
With all of the house's carefully planned privacy, one is never conscious of being cut off from the outdoors when inside: sufficient windows are used to augment the big clerestories and the glass walls opening on the decks. Each area of the house has a direct outside entrance for convenience in returning from the beach, and an outdoor shower is provided at the main entrance behind a curved screen-wall.

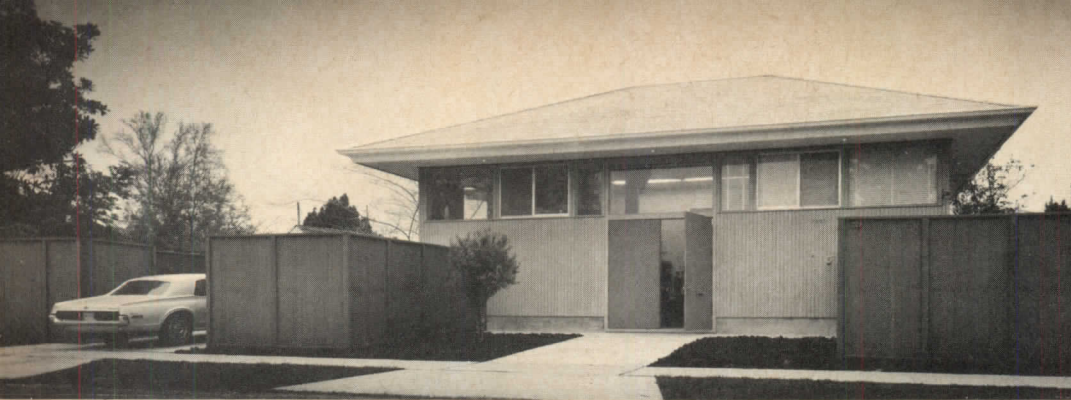
Much of the furniture in the house, including the long sofa, dining tables, cabinets and the like, are built-in to give an added sense of order and space to the rooms. The few movable pieces, mainly chairs and small tables, were chosen for lightness of scale and design as well as for simple durability.



The visual interest created the Gorman house by close linking indoor and outdoor spaces, and by the bold changes in ceiling levels, can be readily seen in these details of the main living space. Though all the areas are open to each other for good circulation when entertaining large groups of people, each room has its own distinction and individuality. Sliding glass walls permit the living room to be opened wide to the two adjoining outdoor decks.



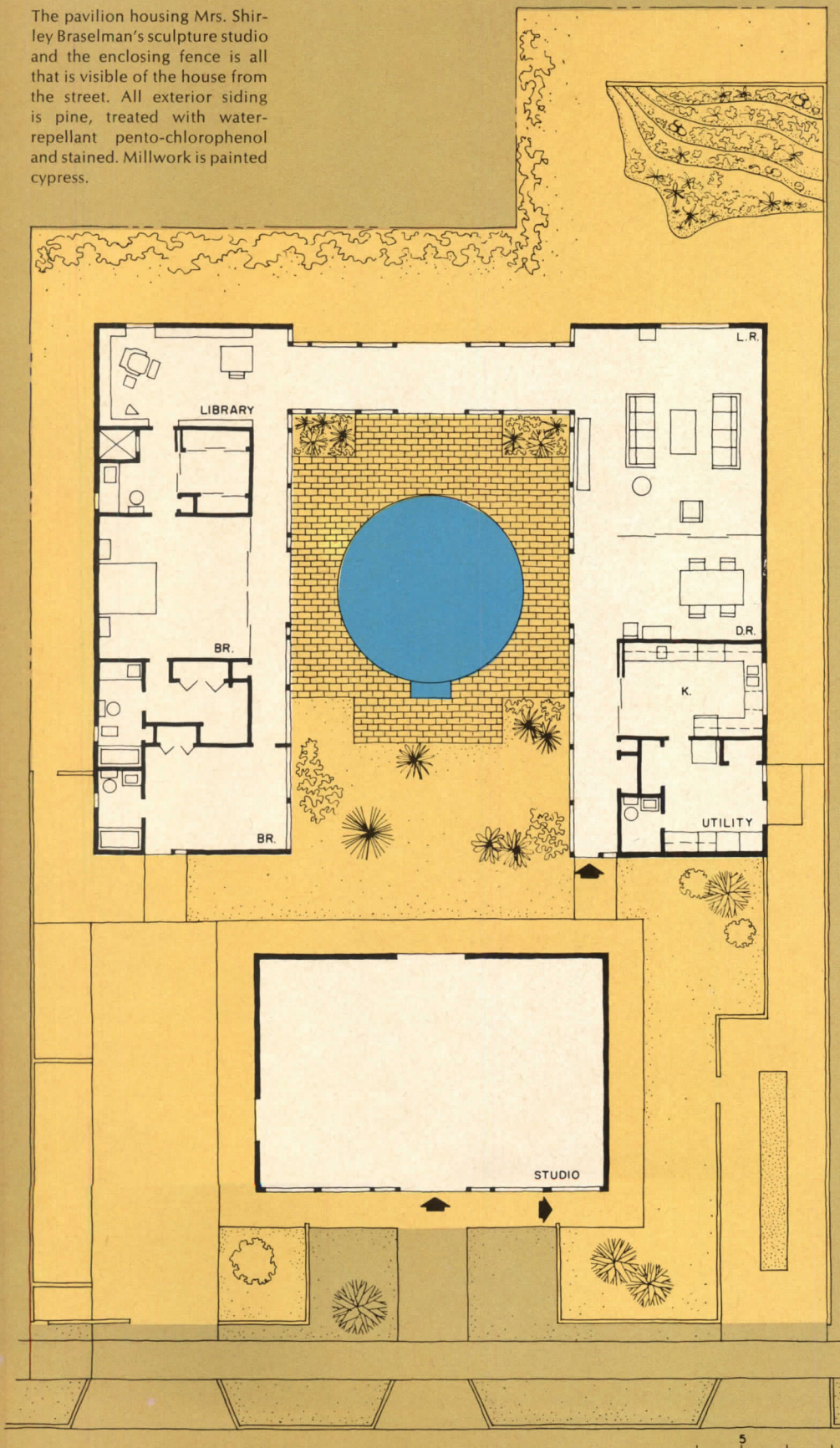




Architect: JAMES R. LAMANTIA
 Owners: Mr. and Mrs. Shirley B. Braselman
 Location: New Orleans
 Associate in design: William Turner
 Landscape: Lin Emery
 Structural engineer: William Mouton
 Contractor: Edward H. Hansen

12

The pavilion housing Mrs. Shirley Braselman's sculpture studio and the enclosing fence is all that is visible of the house from the street. All exterior siding is pine, treated with water-repellant pento-chlorophenol and stained. Millwork is painted cypress.



Very much in the oldest New Orleans tradition, little of the inner sophistications and comforts of this house is revealed from the quiet street facade, which is formed of fences, gates and a sculpture studio (Mrs. Braselman is a well known sculptor under her maiden name, Lin Emery). After one passes through the little entrance garden, the house itself is revealed—a U-shaped pavilion surrounding a lush, pool-centered patio. The plan is a bi-nucleus scheme, with living, dining and kitchen facilities in one wing and bedrooms and library in the other; a glassed-in crossover doubles as a greenhouse for bromeliads, orchids, and the like. All rooms in the house have glass walls opening on the patio, with privacy added when needed by sliding panels. The house thus gains a sense of space infinitely greater than the actual enclosed square footage. At the back, a small extension of the plot is used to further spatial advantage by creating a small "view garden" which, in Japanese fashion, has a little hill and waterfall. The "hill" is eight feet high and constructed of creosoted railroad ties; behind it is a garden shed.

The house is simply framed in wood, with exterior surfaces of stained, vertical pine siding; the roof is of asbestos shingles. Interiors are finished with painted gypsum board walls, and floors of carpet, vinyl or ceramic tile.

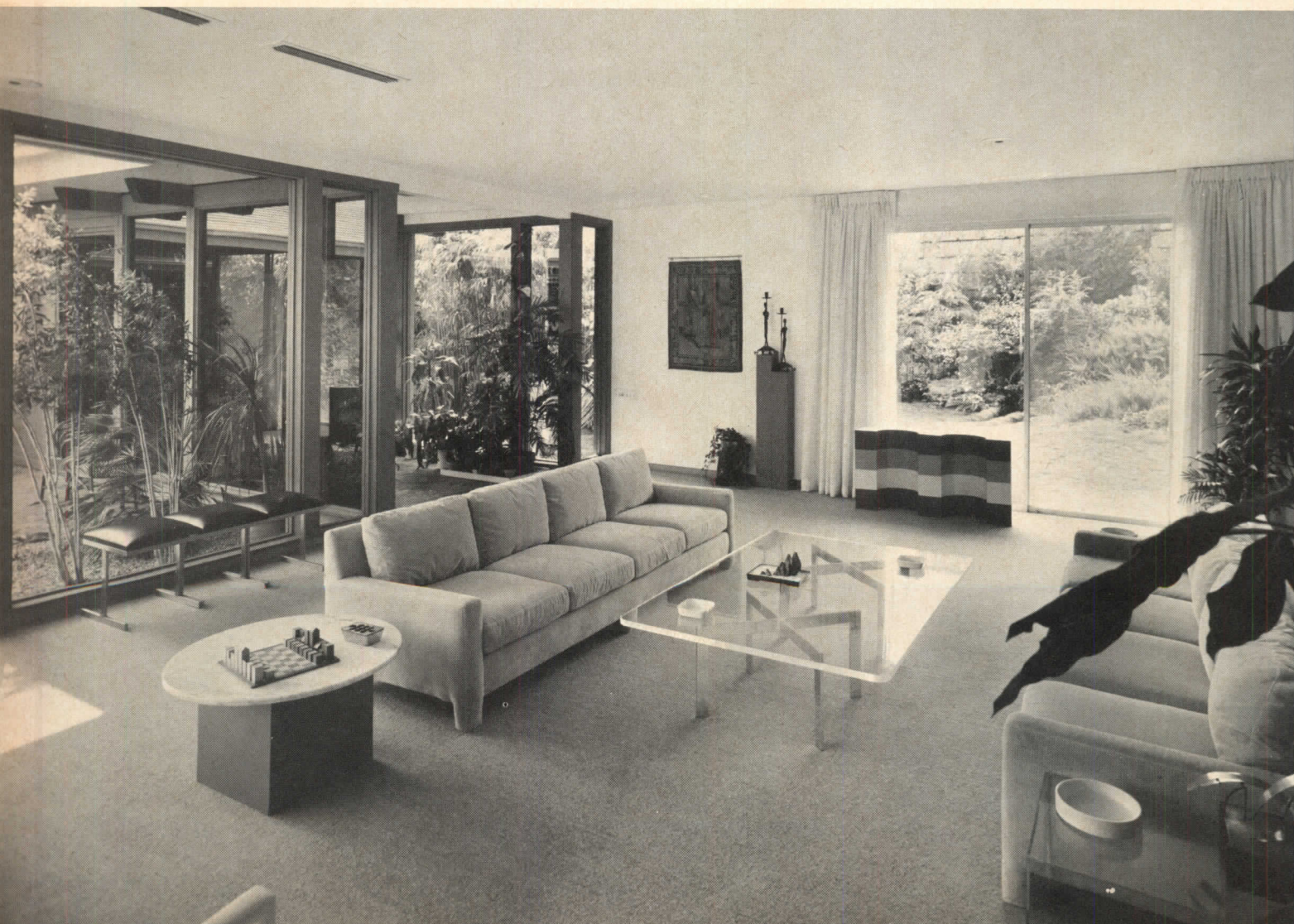
Besides providing an extremely comfortable and private setting for entertaining and family living, the house was planned to exhibit an interesting collection of art and artifacts, including Lin Emery's own work. In addition to the patio and overhanging swimming pool, the house is well adapted to the southern climate by air conditioning and gray-tinted glass walls.





The architect, James Lamant has created a very flexible house for Mr. and Mrs. Brasman. When opened up, the house becomes a single, big indoor-outdoor room with many spaces but the working studio (photo far right) completely open to each other. The kitchen, master bedroom and dining area can be closed when desired.

Although the lot is not a large one, and is completely walled in from the neighboring houses, there is little sense of constriction—note the effectiveness of the greenhouse corridor and little garden adjoining the living room in the photo below. To augment this sense of space, the house is sparingly furnished in neutral colors, with the art objects and books serving as bright color accents. And the quiet trimness of the architecture serves to weld the compound into an effective, unified scheme.





Frank Lotz Miller photos







Architect: ROBERT E. FITZPATRICK
 Location: Yorktown, New York
 Owners: Mr. and Mrs. Robert E. Fitzpatrick
 Engineers: Tege Hermansen (structural),
 Douglas Gawman (mechanical)
 Interior design: Mary Fitzpatrick

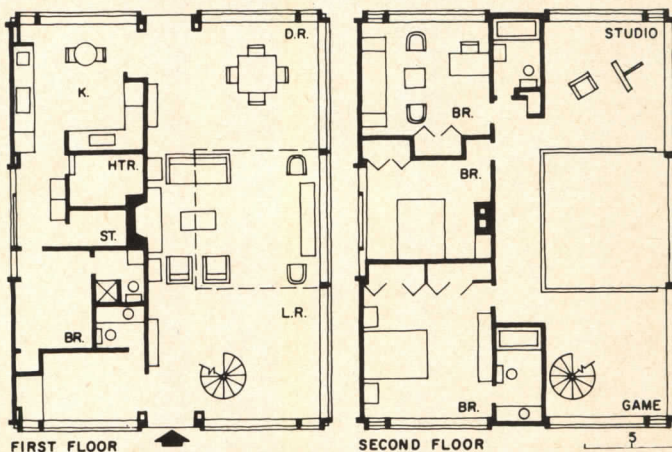
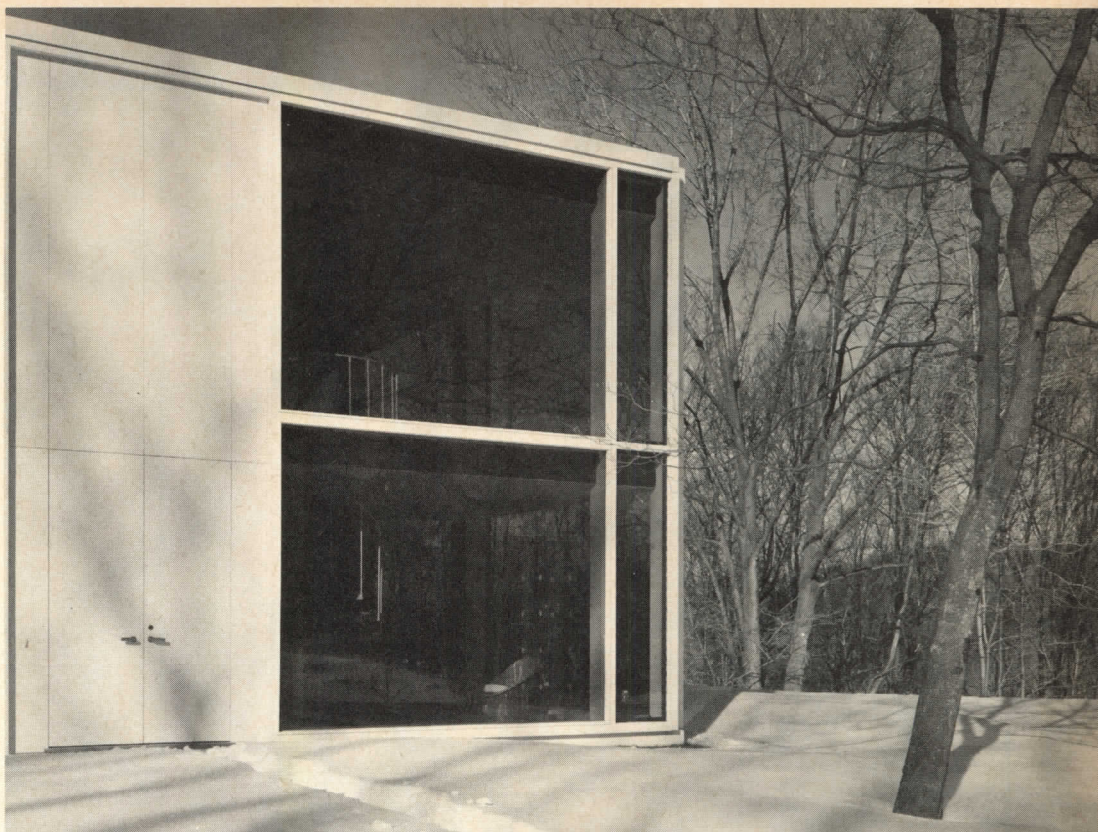
13

Chameleon-like, the reflective bronze glass walls of this elegantly wood-framed house change appearance with the seasons, and add a considerable degree of internal privacy and glare control. Architect Fitzpatrick professes that he is fascinated by small French pavilions, and he has been extremely successful here in creating a contemporary version of one using today's most modern materials and equipment.

The serene, precisely designed house is set on a grass terrace, and approached along a rising curved gravel drive to a court formed against the hillside. Views expand in all directions over meadows and woods.

Inside, the house has considerable spatial and visual interest, as well as areas of quiet and privacy. The main living area, which measures 20 by 45 feet, is two stories high at its center. Balconies overlook it on three sides and add spaces for study, art studio and a connecting gallery to display paintings by the architect. The combination of glass walls looking outward, low- and high-ceilinged areas, balconies and alcoves greatly increases the sense of spaciousness, and the usefulness of the house. The bronze glass and white color scheme of the exterior also forms the basic theme for the interiors, sparked by bright primary colors of the paintings and linen cushions on chairs and benches. Most of the furniture was specially designed for the house by the architect. The main rooms were planned for comfortable country living and for frequent entertaining.

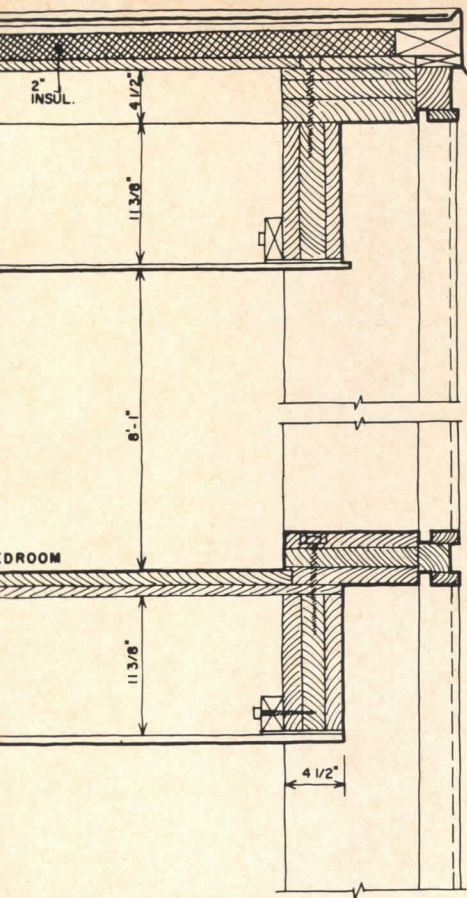
Structurally, the house is especially noteworthy for the visual slenderness of its wood frame—an illusion created by extending the thin-edged supports inwards for the needed strength, and by inseting the floor and roof supports well behind the bronze-toned glass.



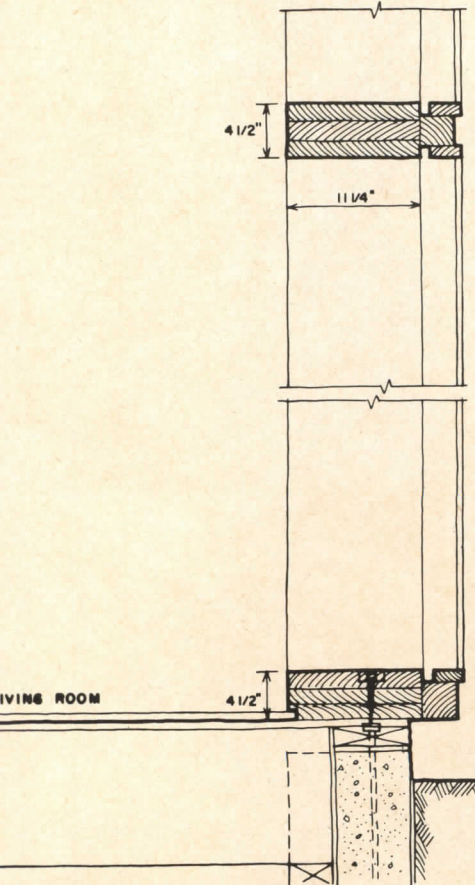
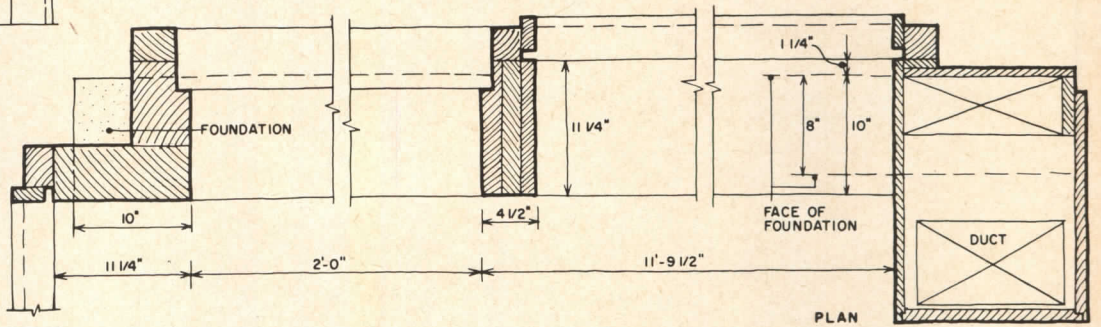
Part of the tidiness of the design of the house stems from such devices as running the galvanized iron downspouts through interior partitions, and using the hollow, flush columns flanking the front door to carry ducts. The bronzetinted glass panels are set in specially designed, L-shaped frames of 3/8-inch bronze. The exposed wood structural members of the house are painted a semi-luster white, and interior plasterboard walls are coated with flat white. Floors in main rooms are laminated oak.







The simple and direct construction of the Fitzpatrick house (shown in detail here) is probably the most important factor in the trimness of the design. As honestly exposed as a more typical post-and-beam structure, the wood frame is handled with a sureness and lightness that gives it an elegance and unity to interiors and exteriors alike.





Architects: WALK JONES/MAH & JONES/INC
 (Walk C. Jones, III; Francis Mah)
 Owners: Mr. and Mrs. Herman P. Markell
 Location: Memphis
 Engineers: TLM Associates, Inc. (mechanical, electrical); Gardner & Howe (structural)
 Contractor: Lazarov Construction Company
 Landscape architect: Robert Green & Associates

14

The trim but unassuming exterior of this house, which is very suitable for its site, contains a surprising and delightful complexity of interior space. The architects comment that "the house sits at the edge of the only clearing of a heavily wooded site, where the sloping ground rises then levels out to become a play yard for children and horses. The house was conceived as another element of this landscape—different only because it becomes the crucible of the client's needs. It is specific in design to each function, yet arranged in an informal, subjective, even whimsical manner, mindful of its spatial continuity."

The owners, a family with three young children, listed requirements for the use and approximate size of each area, and specified that, "the materials chosen be easy to care for and of pleasing contrasts, with an exterior [in an area of older traditional homes] that would improve with time; that the living areas be adaptable for entertainment; and that the children be provided with separate quarters."

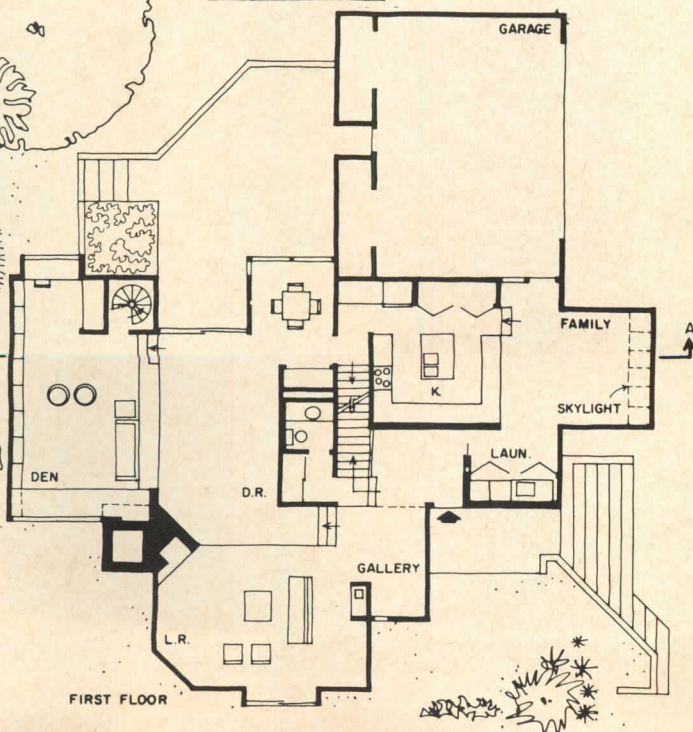
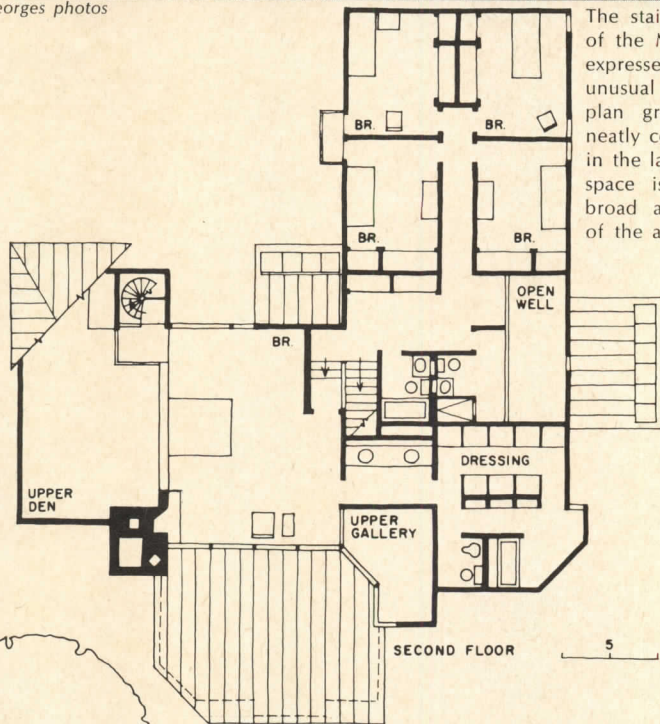
These various objectives have been met in handsome fashion, with a variety of unusual and related spaces centering on a core of utility and service areas. The children's bedrooms are placed in a wing over the garage which "helps absorb the noise"; the parents' suite is a balcony overlooking the living area.

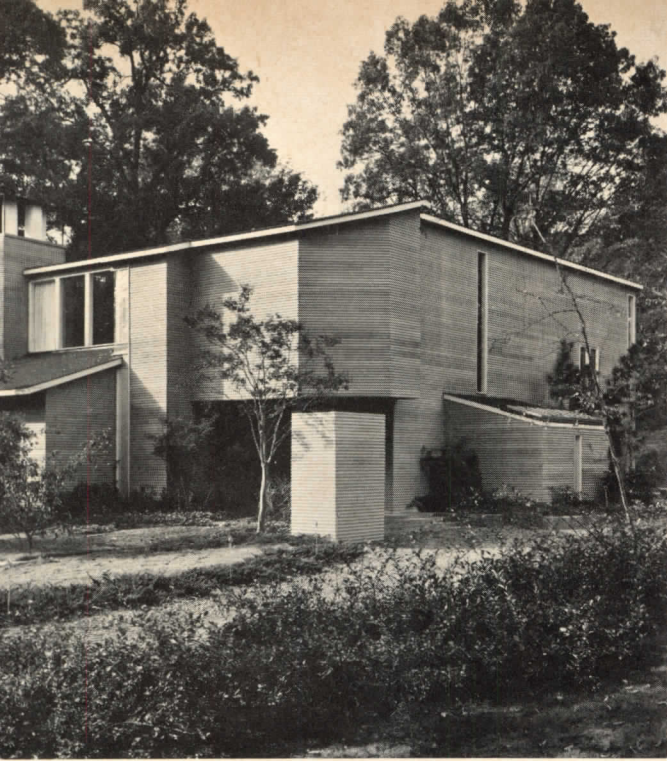
The owners state that "although some interior design was being developed in planning, most purchases were added later, with the collaboration of a decorator [Roland Gerhardt], and with final approval by the architect in order not to violate his design concept."



Alexandre Georges photos

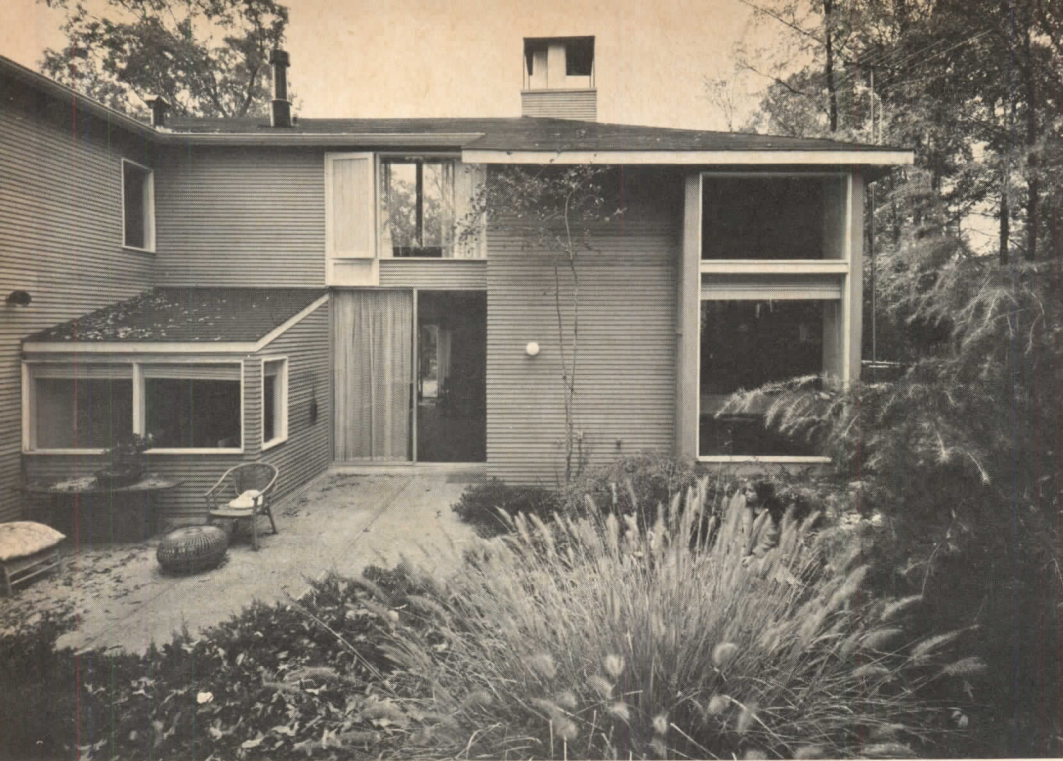
The stained redwood exterior of the Markell house directly expresses the profusion of unusual space within. The plan gradually steps up, to neatly conform with the slope in the land. A great feeling of space is created within the broad and interesting slopes of the asphalt shingle roof.



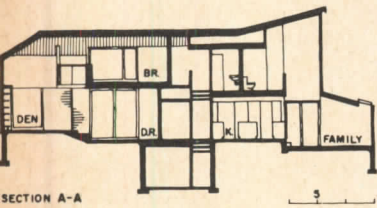


From a low-ceilinged entry, the living areas (below) are reached through a top-lighted, two-story gallery housing part of a collection of paintings (right). Separate functions of the living areas are designated by changes in floor levels and in ceiling heights. The central dining hall uses moveable tables to vary arrangements.





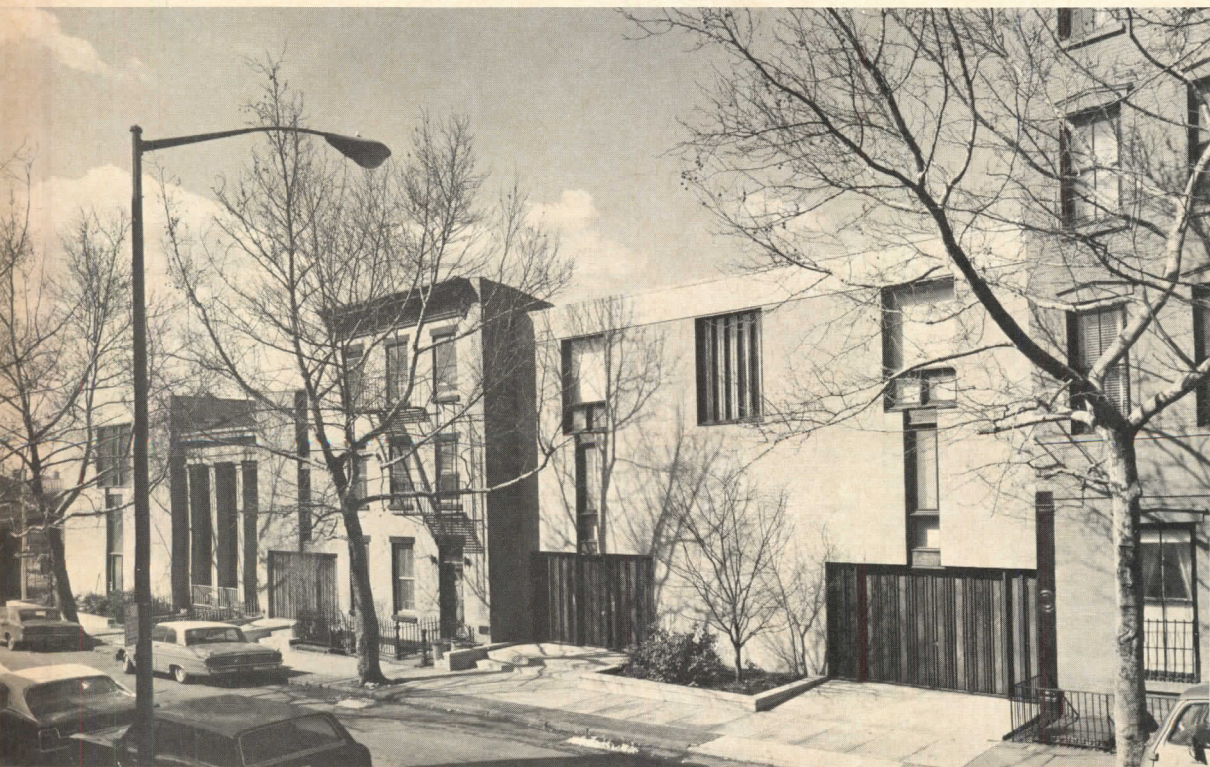
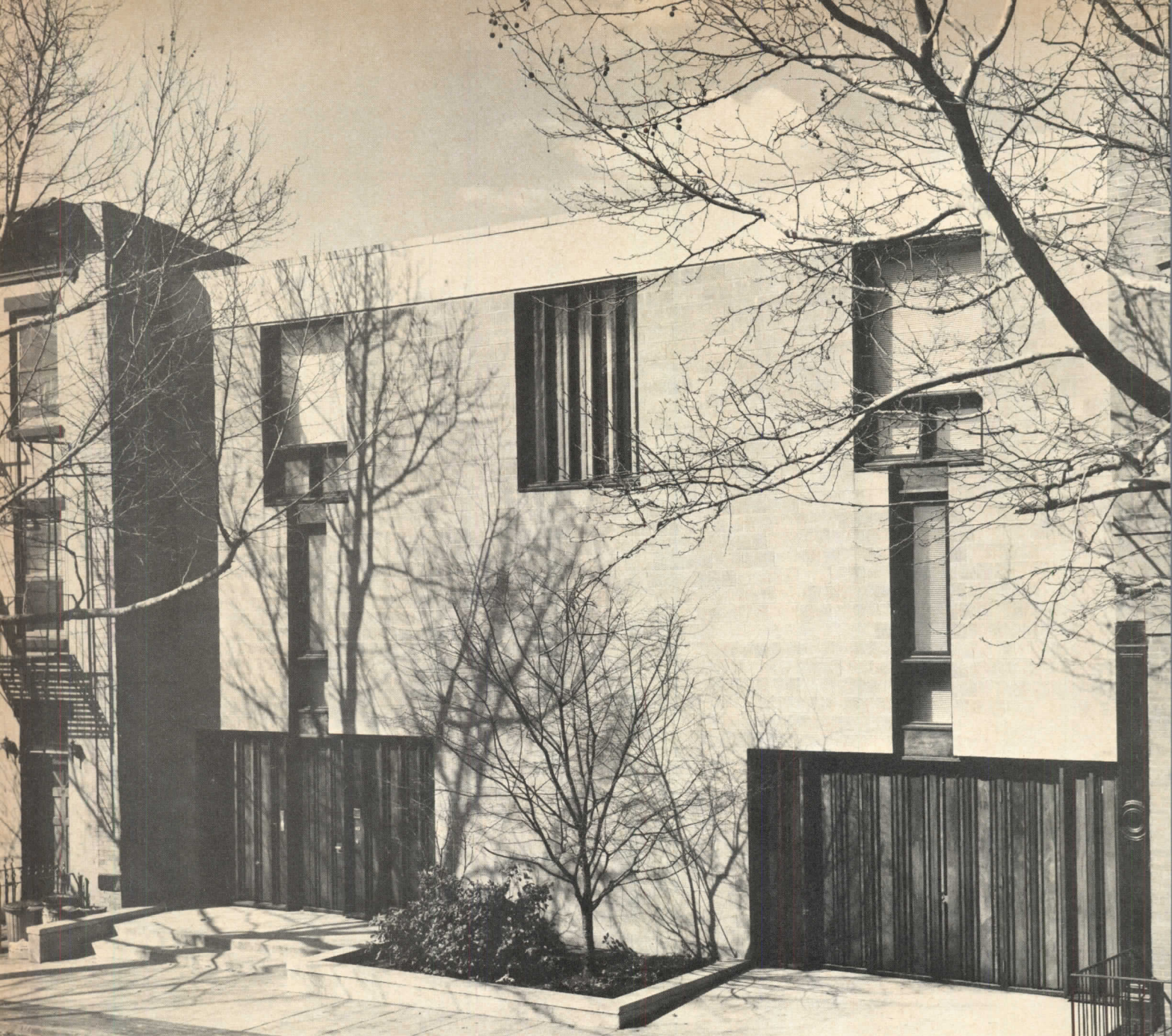
The family room of the Markell house (right) contains a home office and work area, audio-visual equipment, and a spiral stair to the master bedroom. It is also closely linked with an outdoor terrace and garden (above). A separate, two-story play room for the children is on the other side of the house.





Furnishings were chosen for architectural feeling and textural contrasts in velvet, leather, chrome, wicker and skins. All walls are white. Little decorative pattern is used except for the oriental rugs. The windows were left undraped where practical, but where light, privacy or temperature control was needed, white cotton or white woven blinds were used. The end result is one of spacious serenity.



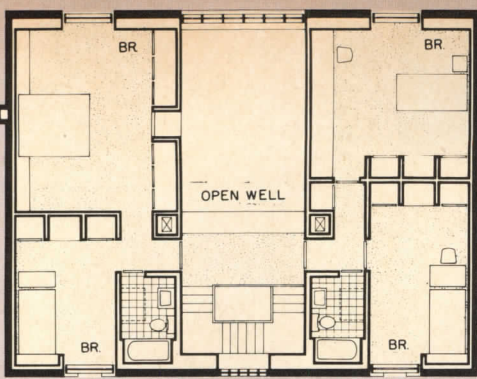


Norman McGrath photos

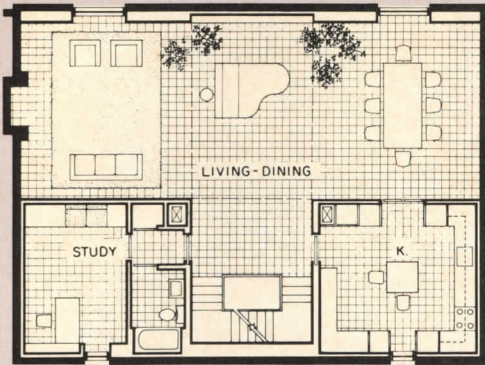
The townhouse is located among pre-1890-vintage houses in the historic district of Brooklyn Heights, and is one of three designed by the architect on the same block. Though differing in program requirements, all three (which can be seen in the photograph to the left) were designed to relate closely to each other and to the scale and texture of the houses existing on the street. Materials, fenestration and the over-all symmetry of the facades respect the form and rhythm of the older houses. But the house suits modern needs and attitudes as well with modern materials, space and design. Pink-toned concrete block and redwood trim were chosen to complement the city fabric, and are handled with the same sophistication as the very handsome contemporary interiors.



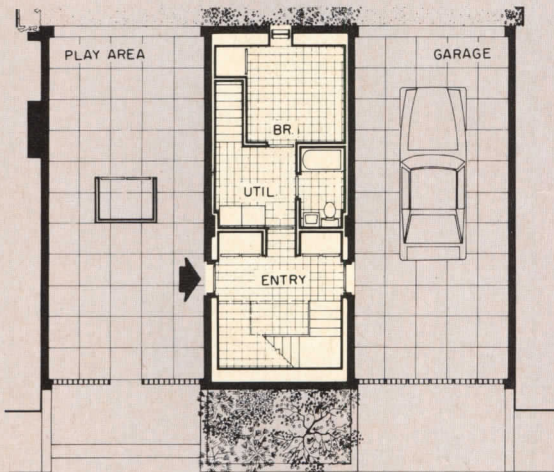
Architects: JOSEPH G. AND MARY L. MERZ
Owners: Mr. and Mrs. Leonard Garment
Location: Brooklyn, New York
Structural engineer: Paul Gugliotta
Mechanical engineers: McGuinness & Duncan
Landscape architect: A. E. Bye
Interior design: Ben Baldwin; Joseph Merz



UPPER LEVEL



MIDDLE LEVEL



LOWER LEVEL

15

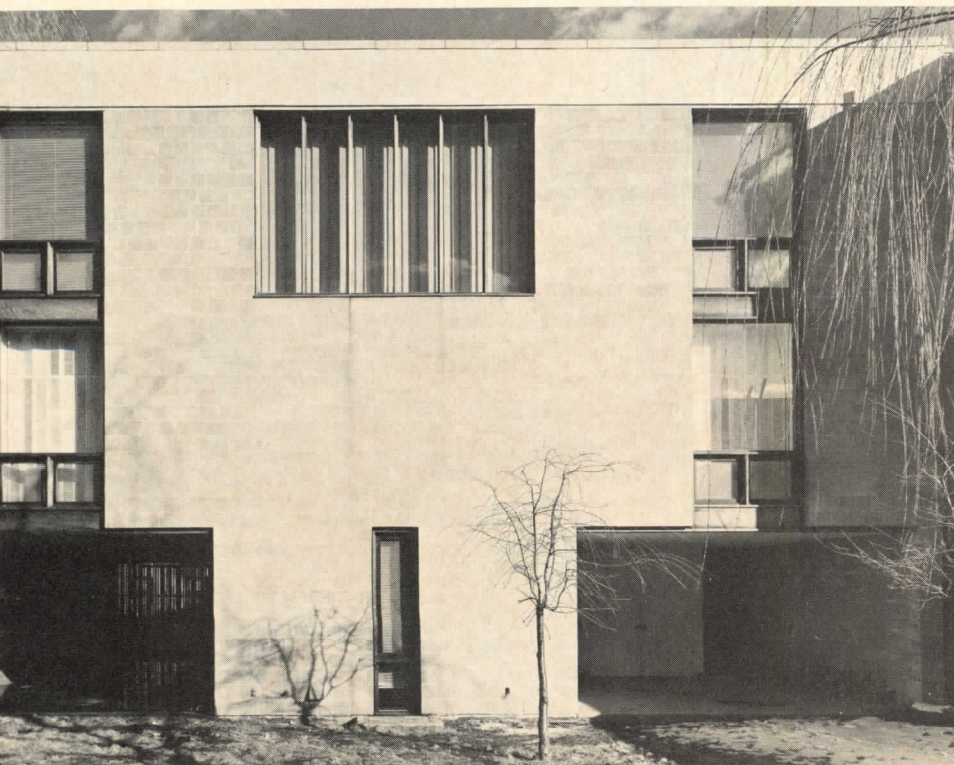
This sophisticated city house for a four-member family was designed in the context of an established Brooklyn residential street. In addition to the general requirement of privacy, the owners requested an outdoor playground for their children—and ample space for formal entertaining for themselves. On-site parking, a study, studio-guest room and garden were other special requests.

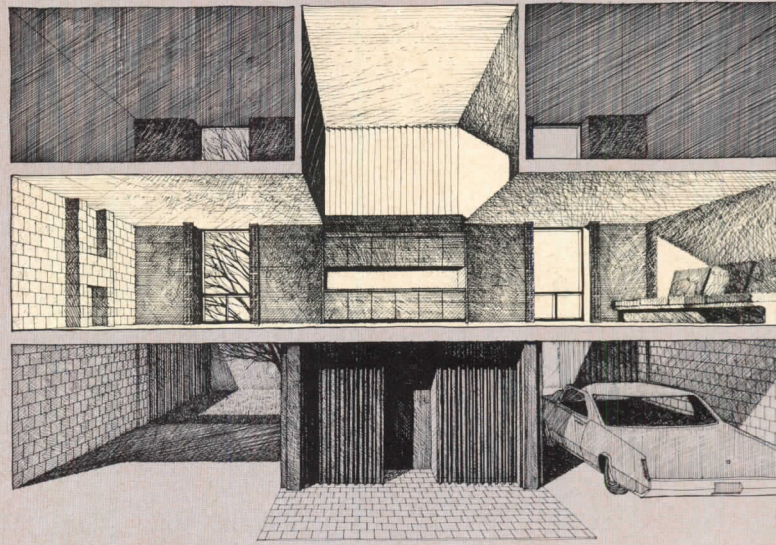
The uncluttered design of both facade and plans reflects the architects' neat solution for these varied spatial needs. Order is the key to the efficiency—and livability—of a city house: in this design, great order has, paradoxically, brought great freedom and openness as well.

The living area is centered on the second floor, which is, except for the kitchen and a study-guest room, composed of a single space. A central double-height "core" of space cuts the floor above in two. This two-story area both zones parents' and children's bedroom wings and creates the great open quality of the design. The bedrooms are linked by an open third-level balcony, which exploits the visual potential of this room, as shown on the following pages.

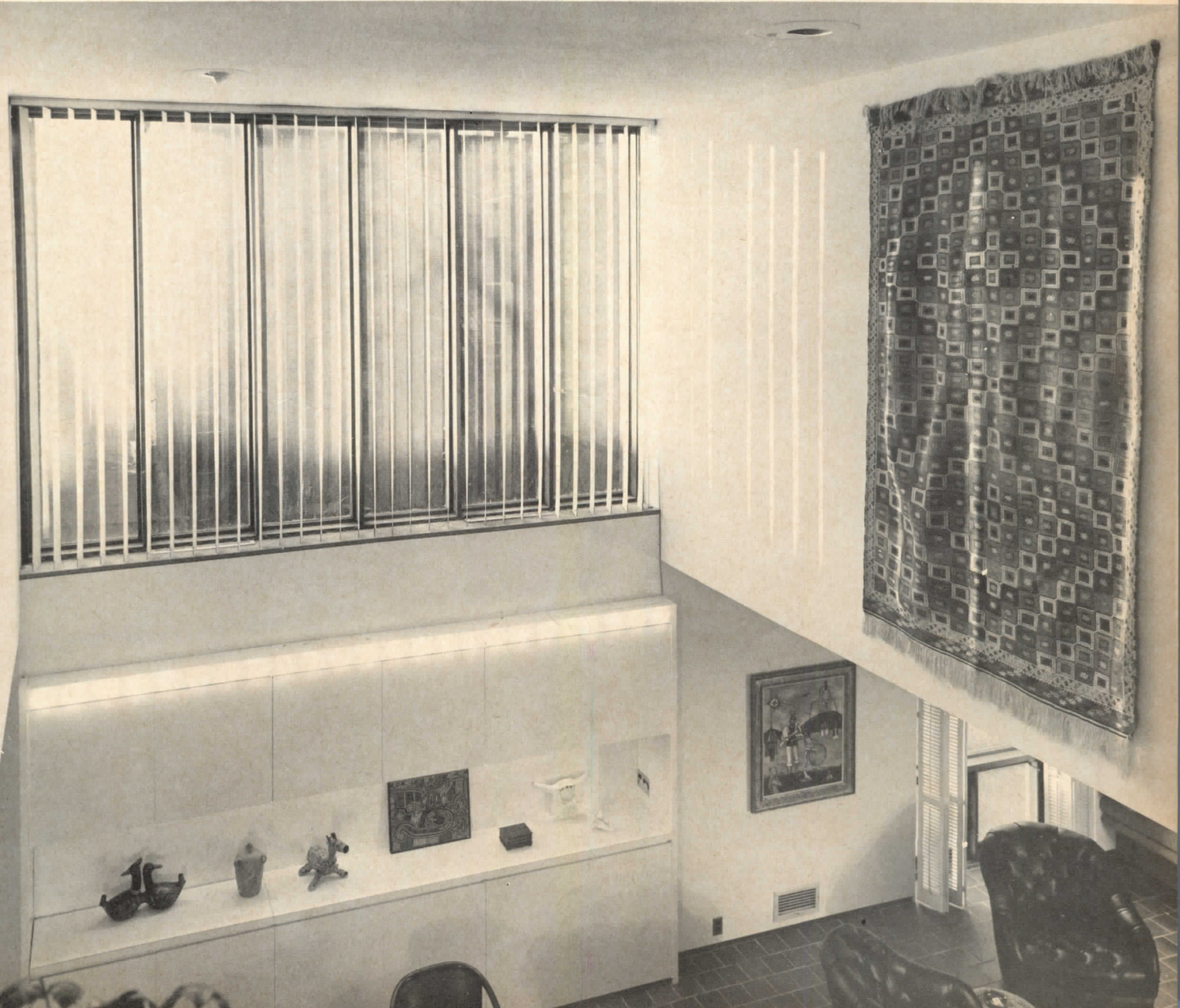
Space gained on the street level by raising living areas is devoted to a central entry, utilities, a covered play area and a garage. The play area extends outdoors into the private garden to the rear for an over-all flow of space that is rare in private city living. The car—like children, often neglected in urban residential schemes—is integral to this design.

Windows and doors are organized for a trim, uncluttered look that reflects the trim, symmetrically ordered interiors, and, outside, lends great dignity to the pattern of the city street.



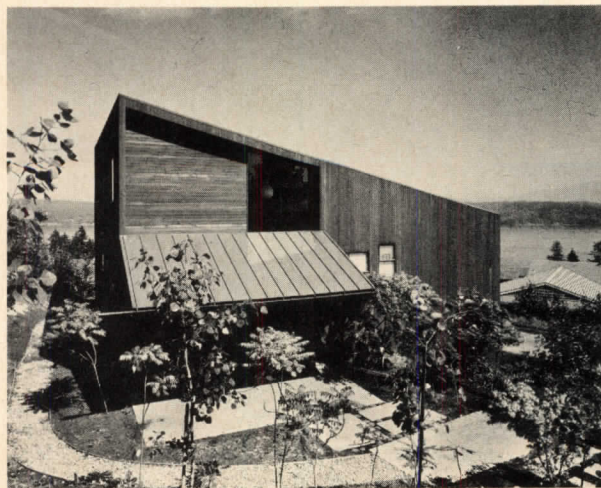
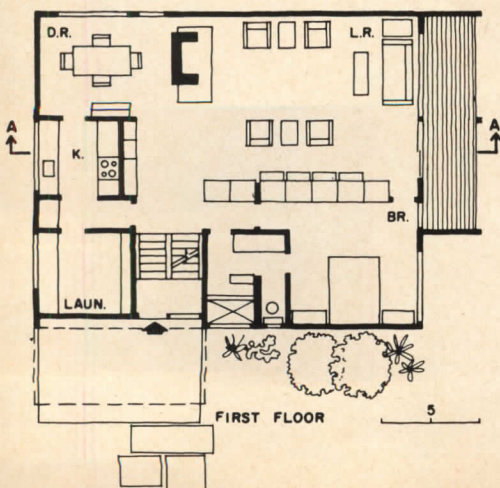
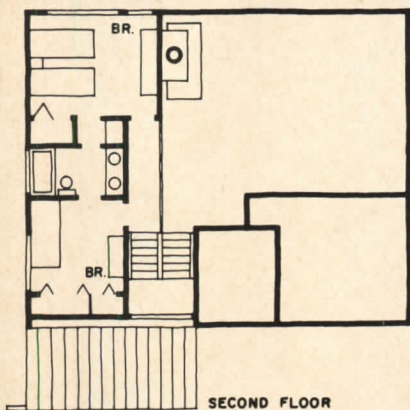


Full-depth, two-story space shaded in section to the left forms the heart of the house design. Bedrooms cluster around this central space. Below the bedrooms, living level "wings" form intimate spaces contrasting with the dramatic higher space. Though this area is presently used for dining, it can become a music room, as indicated in the plan on the preceding page. An open staircase and third-level balcony exploit the visual potential of the two-story space. Photos shown here are, clockwise from lower left: a view from the entry steps on reaching the second floor; a look from the living area back to the stairs, with the balcony above; across the living area showing one of the low-ceilinged sitting spaces; a view from the balcony onto the living area below.





Hugh N. Stratford photos



Architect: WENDELL H. LOVETT
 Owners: Mr. and Mrs. Peter Meilleur
 Location: Bellevue, Washington
 Mechanical engineer: Richard Stern
 Landscape architects: Richard Haag Associates
 Contractor: Pacific Northwest Construction Co.

16

The strong shapes of this compact house strongly echo the site, which slopes steeply to south and east and affords beautiful views of Lake Sammamish and the Cascade Mountains. In the setting is fairly open, the design of the house organizes solid walls and windows to give privacy from the road, openness to the view. The crisp, angular silhouette of the house is emphasized against the sky by the use of dark brown cedar siding, and copper for flashing and entrance roof.

The interior spaces, as can be noted in the section, are arranged on three levels: a raised basement, the main floor, and a partial second floor. The entrance, which is midway between the basement and main-floor level, is actually a landing of the open stair constructed of steel and laminated wood. The basement at present, is only partially finished, but will contain a two-car garage, furnace room, recreation room, study/guest room, bath and darkroom. The first floor contains bedrooms and a bath for two sons.

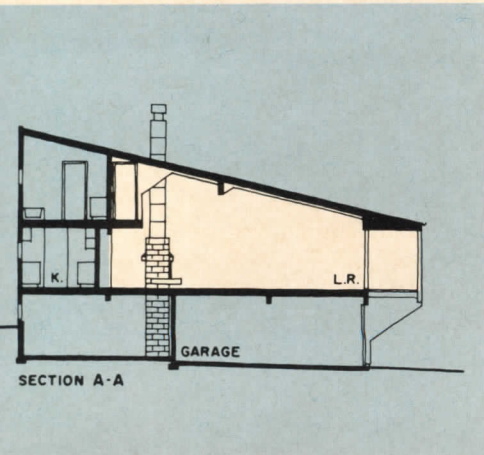
The main floor of the house has a spaciousness not readily apparent from the exterior. The living room is a large one, with a ceiling of suspended ceiling paneling that follows the slope of the roof to a maximum height of 14 feet. A window wall and balcony open the space fully to the view. A low-ceilinged dining space is separated from the living area by a freestanding fireplace, yet the rooms are strongly tied together by a floor of quarry tile—which covers all the main floor except for the carpeted master bedroom. A compact kitchen, with an adjoining laundry room, is placed between the dining area and the entrance stairs for convenience to all parts of the house. The cost of the house was about \$30,000, without lot, landscaping or furnishings.



The openness of the living-dining and entrance areas of the house is further extended by using a balcony as hallway to the upper-level bedrooms (photo, near right). The structure of the house is wood frame, surfaced with oil-stained red cedar on the exterior, painted plasterboard on the interiors. Aluminum sash is used throughout. Furnace and water heater are both gas fired. The master bath (photo, far right) is compartmented and tiled in Venetian glass.



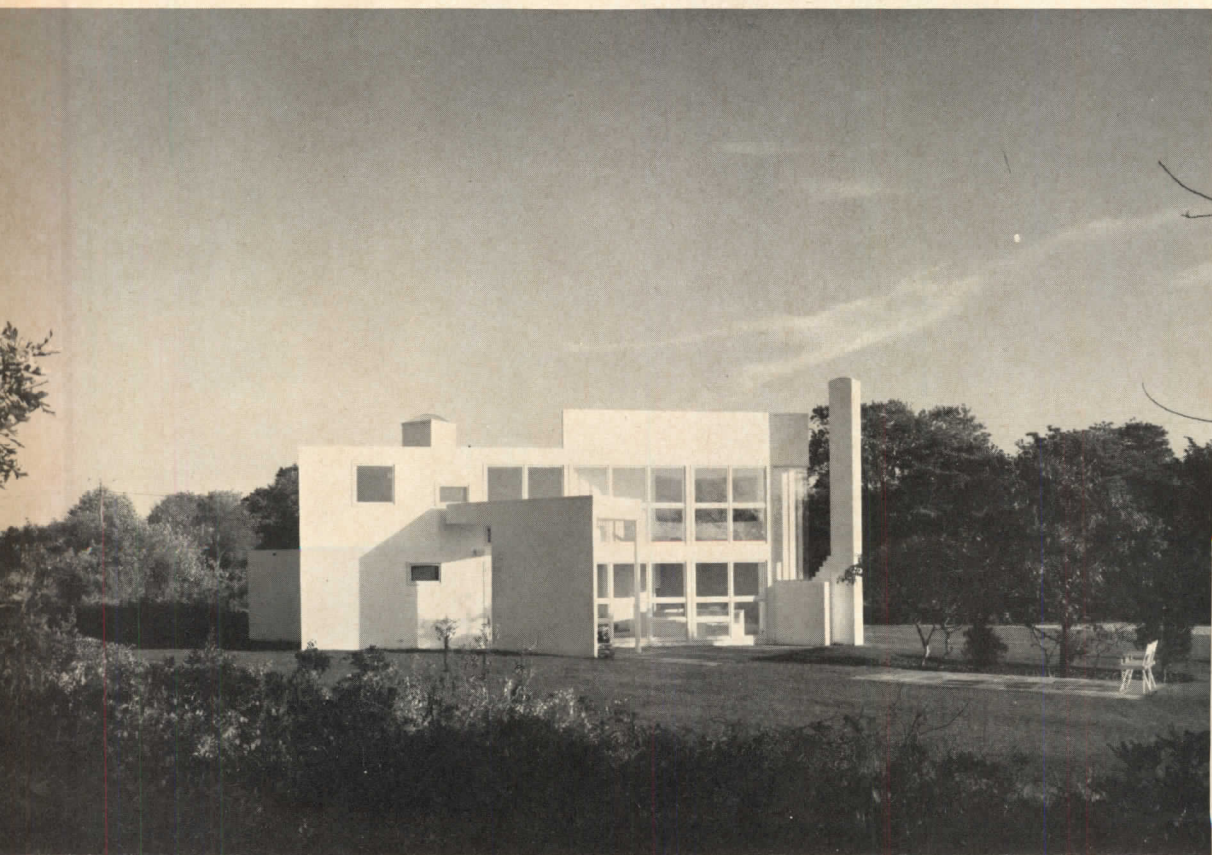
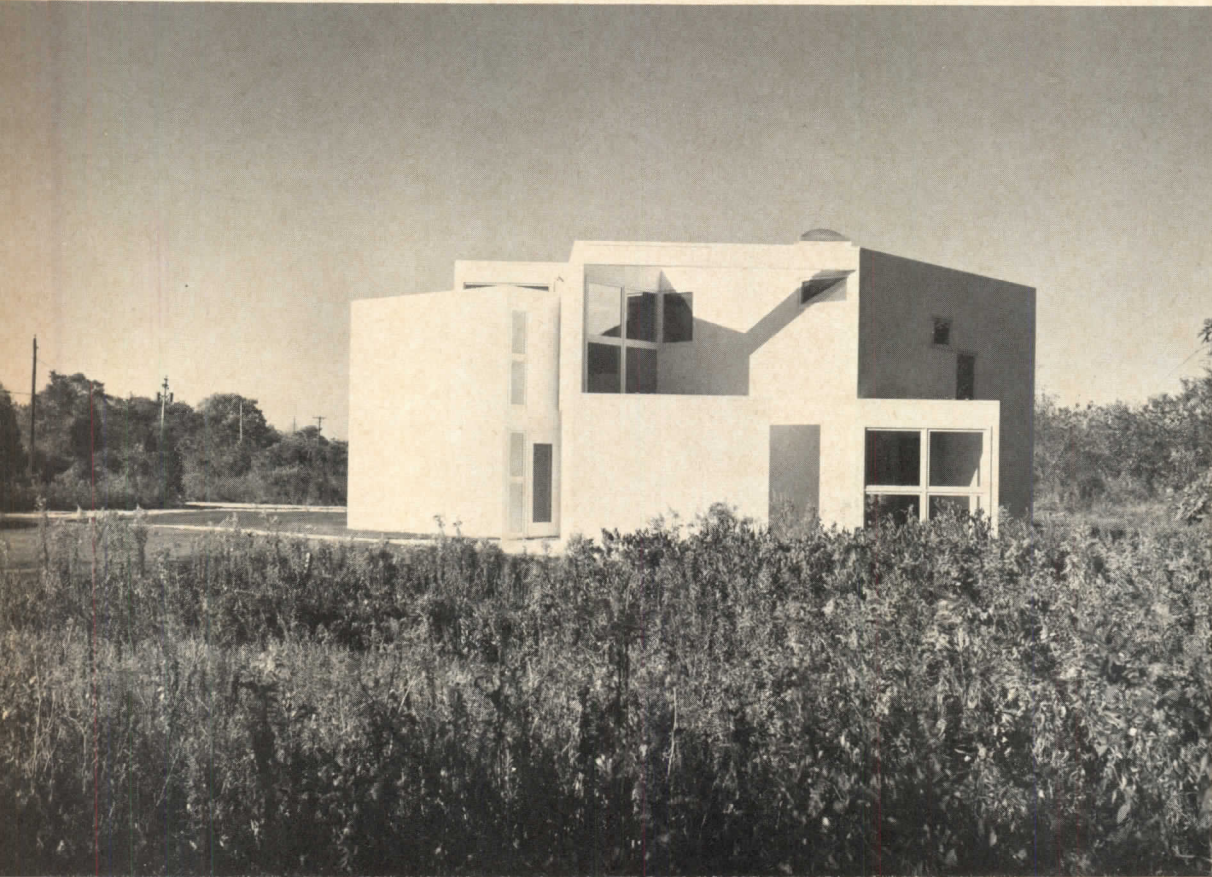
Christian Staub photos





Architect: RICHARD MEIER
Owners: Mr. and Mrs. David L. Hoffman
Location: East Hampton, New York
Contractor: William Lynch

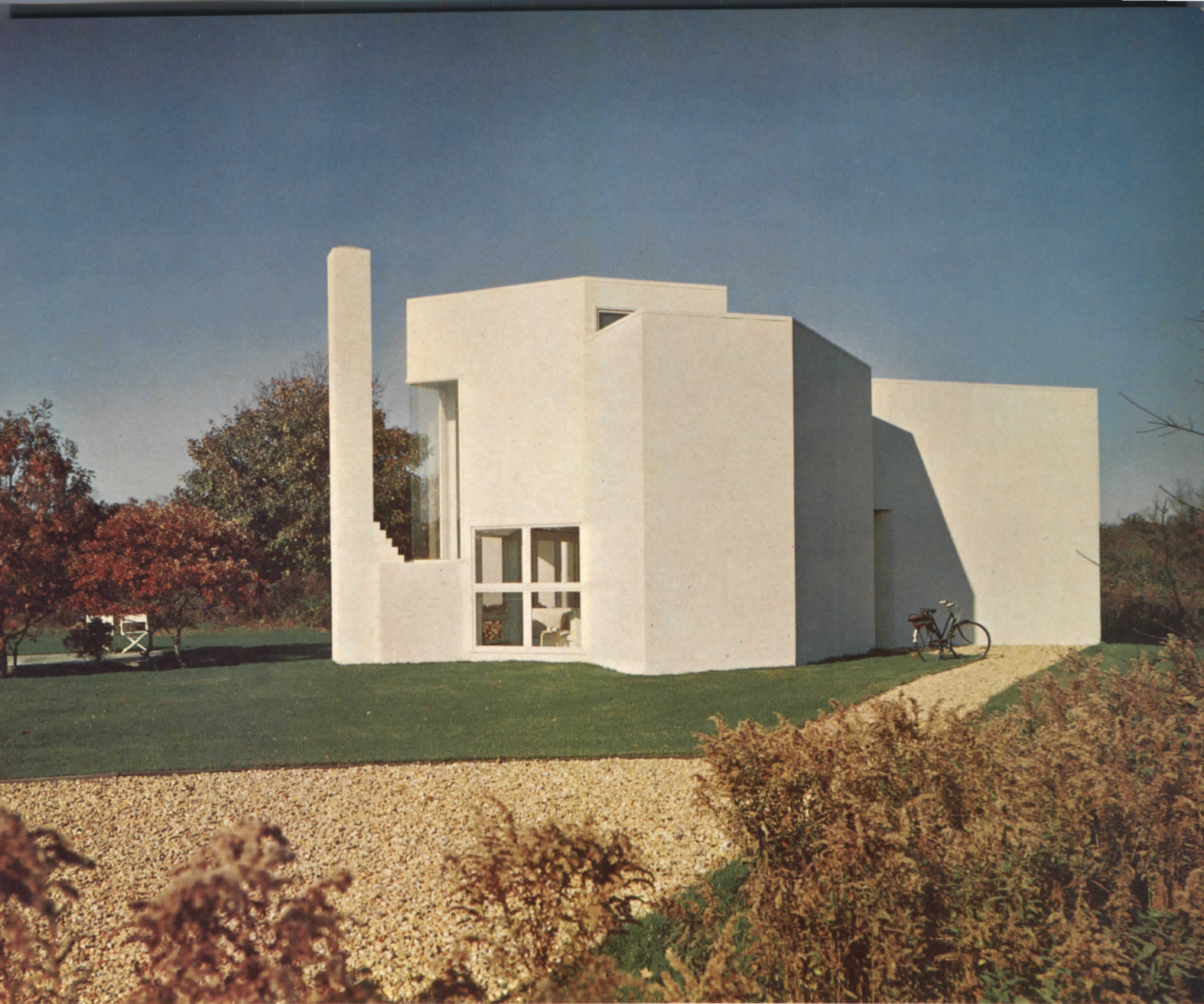
17



Sculptural forms, and the complex interior spaces that they express, combine to make the Long Island house a dramatic and delightful home for a young family with three active children. Presenting a blank facade to the nearby road and opening to a private lawn and woodland to the rear, the neatly organized—and very comfortable—house is built of glass and white-painted wood for a great sense of spaciousness.

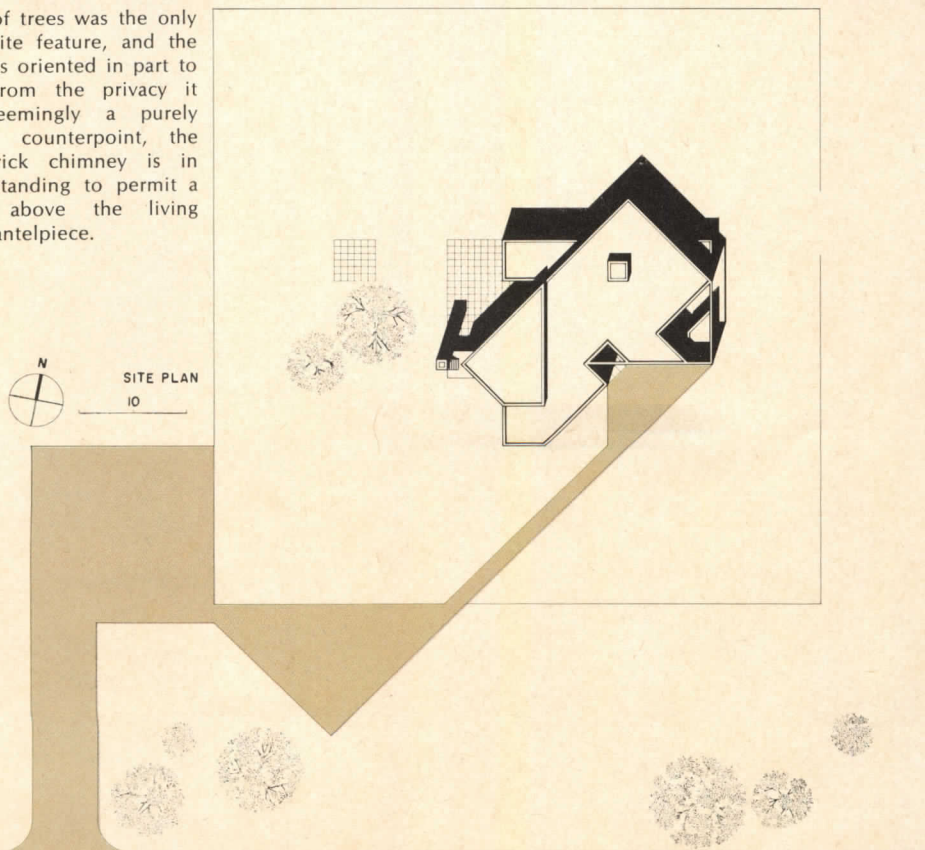
Living areas open into each other for light and view, but the great visual interest of this house stems from its unusual plan. Rooms are organized in two diagonally-intersecting rectangles and the resulting interpenetration of colliding spaces makes for an interesting looking—and especially moving—through all this house is a source of constantly surprising delight. Enjoyment of a house can come from the things it contains—in this house pleasure is built in.

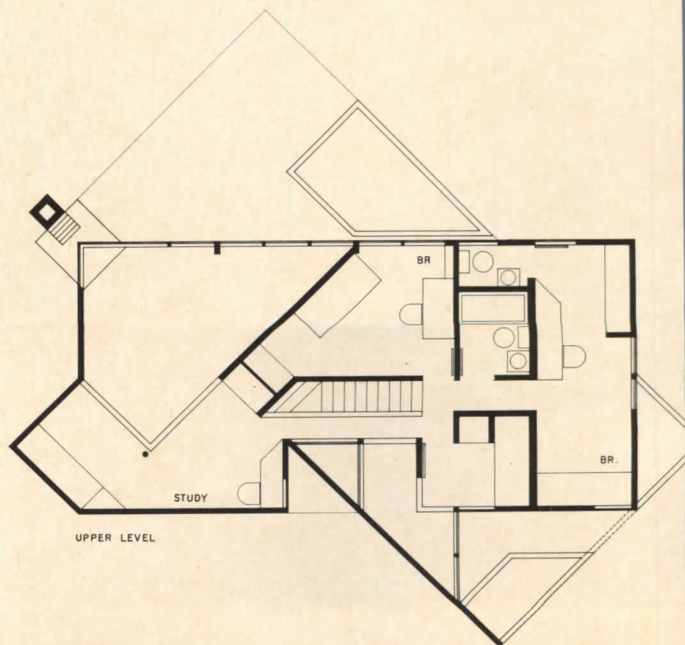
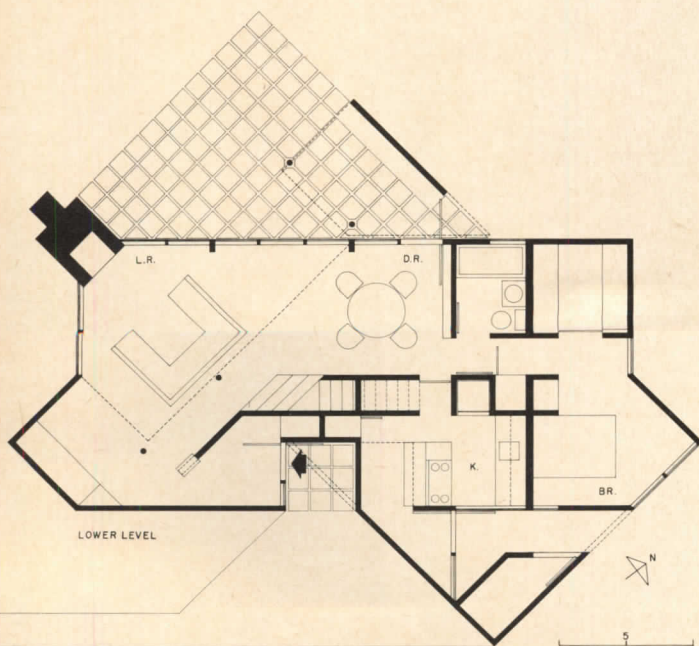
Family and entertaining activities center on an imposing two-story living room. This is flanked by a contrasting, low-ceilinged dining area and an out-of-the-way sitting corner and overlooked by an angled study-playroom balcony. Various windows shared by all include floor-to-ceiling glass on the northwest, a clerestory for morning light, and a large corner window placed over the fireplace. Such devices as a red-painted wall downstairs, and the yellow ceiling of the upstairs hall, increase spatial depth. Otherwise pure white surfaces include practical glazed ceramic tile floors, gypsum board walls and laminated plastic countertops and cabinets. What is especially remarkable is that the rich architectural complexity of the design has been obtained at a \$40,000 cost, and will provide the uncluttered practicality and efficient organization on which the easy-living scheme is based.



© Ezra Stoller (ESTO) photos

A stand of trees was the only notable site feature, and the house was oriented in part to benefit from the privacy it gives. Seemingly a purely sculptural counterpoint, the white brick chimney is in fact freestanding to permit a window above the living room mantelpiece.







Taking in a view over the skylit, two-story breakfast space, the upstairs hall of the Hoffman house doubles back to a playroom-study for a privileged outlook and shared clerestory light. The wood frame structure is supplemented by occasional steel columns, and the subfloors are plywood or concrete slab on grade.





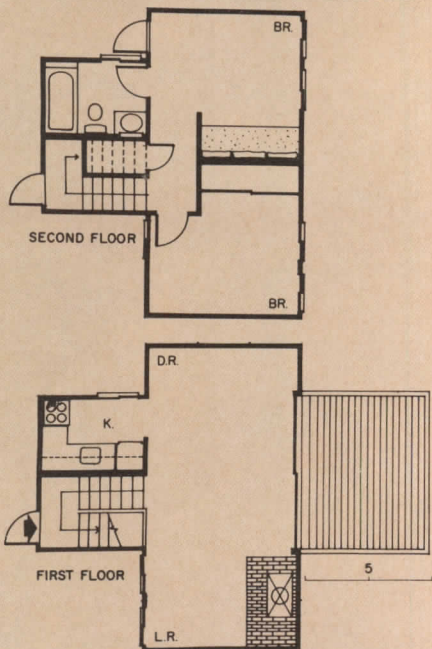
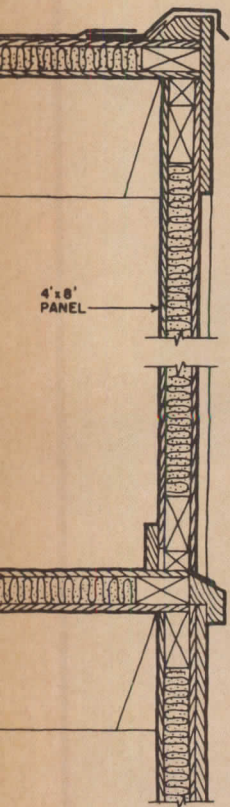
Architects: HIRSHEN & VAN DER RYN
 Location: Point Reyes, California
 Owner: Sim Van der Ryn
 Contractor: W. D. McAlvain

18

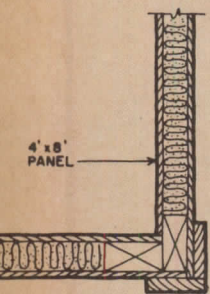
This rugged and very original little house grew out of an attempt to provide a specially-designed low-cost vacation home in a beautiful but remote area where building costs are high. It uses prefabricated stressed-skin panels for walls and floors, for an estimated 15 per cent saving over conventional wood frame. In addition to the Record Houses award winner, which was built for sale (right), two even lower-priced versions have been built, shown at left.

The patented structural panels consist of a plywood skin and a rigid, fire-resistant foam plastic core. The core insulates, and the plywood—redwood on the exterior and cedar or fir inside—also forms the finish.

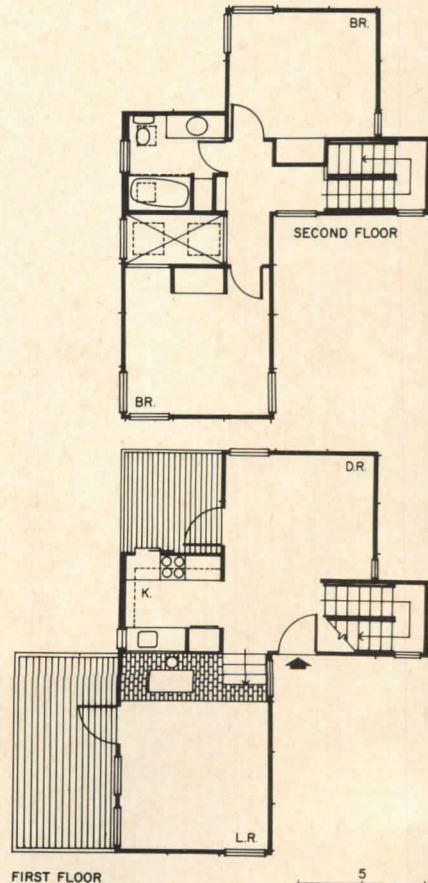
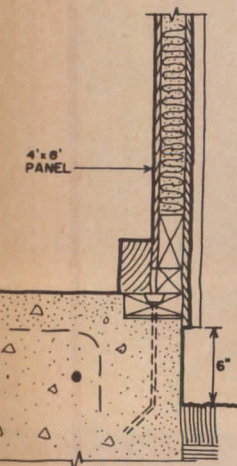
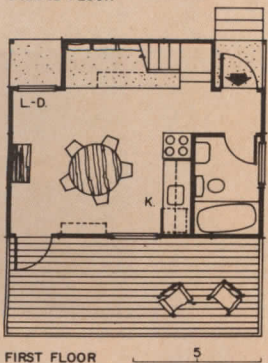
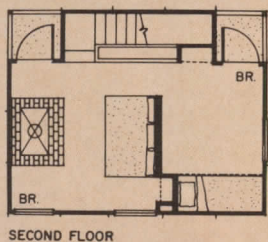
The panels are four feet wide, and the real key to success came in using this module as the basis for efficient plans. The large house has a 932-square-foot living area. It cost \$15,000, including a fully-equipped kitchen and bathroom, wall-to-wall indoor-outdoor carpets and electric floor and baseboard unit heating. The second, smaller house to the top left cost \$12,000; the third, costing \$10,000, was achieved with sleeping alcoves and the use of outdoor decks. Details for all three were designed to scuttle complicated on-site construction steps, and use simple joints and simple finishes from stock materials to help keep costs in line. Typical details are shown at far left, from top: a wall section at the roof and through the second floor; a wall-panel joint; a cross-section at a corner; and (bottom) a wall section at the foundation. The battens and fascia double for trim and weather-tight joints. Electricity was incorporated in the panels by running a heated rod through the plastic core for wiring chases. The large house took just three days to build, using a four-man crew.

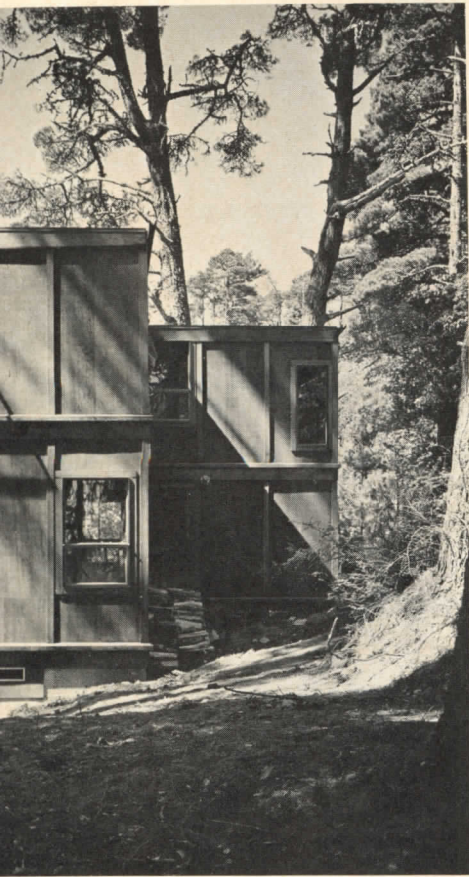


PLAN THROUGH JOINT



PLAN AT CORNER





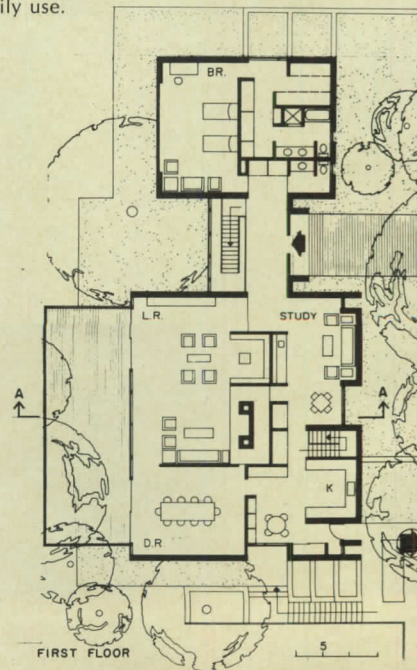
A number of playful "extras" are built into the two-story, split-level design: The living room with its Franklin stove has a sky-lit, two-story "well". An overlook from the kitchen can be seen in the photos (below). Wherever possible, outdoor decks are enlisted to increase living space without adding to foundation costs.



Joshua Freiwald photos



Plan separates parents' from children's areas, living from sleeping. Living room, dining room and study work together for entertainment or separately for family use.





Architects: FISHER NES CAMPBELL AND PARTNERS
 (Charles H. Richter, partner-in-charge)
 Owners: Mr. and Mrs. Milton H. Miller
 Location: Owings Mills, Maryland
 Structural engineer: Van R. P. Saxe
 Interior decorator: Edward Benesch
 Contractor: Raymond J. Rill

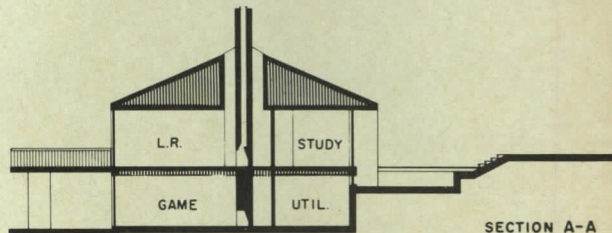
19

"Tranquil formality" is the architect's apt description of this house, which provides a handsome setting for the owners' frequent, large-scale parties and exploits the quiet atmosphere of a secluded woodland site. The very large size of the house was visually minimized—and great strength was gained—by deft handling of the slope and by a well organized bi-nuclear scheme. The design beautifully integrates the owners' blend of antiques and contemporary furnishings, and recalls a Colonial past while fulfilling modern needs of practicality and comfort. For all its traditional feel, a contemporary treatment forms the basis of the design. All elements are unified within an over-all clarity of plan, carefully balanced forms and a kind of Miesian precision of detail.

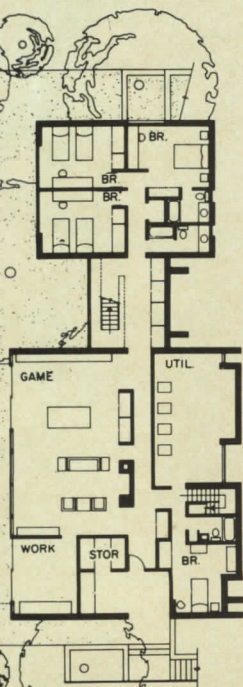
Two linked pavilions zone living areas from bedrooms, with parents' and family areas centered on the second floor, and children's rooms on the first. The use of the hillside permitted the planning of both a formal entry on the second floor, the level of the street, and a children's access to the more durably finished game room to the rear. The plan thus meets both formal requirements and all the needs of active family living. A wide deck visually expands the living-dining space and extends living to the outdoors. The deck also forms a covered play area for the owners' three sons. Everywhere possible, large areas of glass exploit a private woodland view of dogwoods, poplars, and other trees.

The house is as clearly detailed as it is organized. Good materials, used with artful simplicity, include white brick, gray-tinted glass and dark wood trim. Pyramid-shaped roofs are cement shingle. Beige carpets and Mexican terra cotta are used in formal areas, and vinyl asbestos flooring in informal rooms.

Joseph W. Malitor photos



Wood trusses framing the roof are set apart from the free-standing chimney to create a skylight which brings light into the living area, above. Stairwell is shown below.



1ST FLOOR







Architect: ALFRED DE VIDO
 Owners: Mr. and Mrs. Alfred De Vido
 Location: East Hampton, New York
 Contractor: Pete De Castro

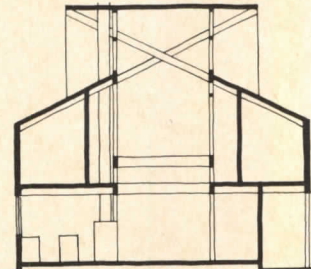
20

This sophisticated little vacation house epitomizes the reaction of city dwellers against the small, standardized rooms of today's apartments, and their strong desire for big, soaring spaces in their second homes in the country. As architect De Vido puts it, "I wanted a large living space—shaped, textured and dramatic—to contrast with the more mundane shapes of apartment living."

He has achieved this in a striking manner, and within an extremely reasonable budget—about \$21,000 for the house alone. The heart of the concept is a big, three-story space, filled with sunlight. At the lower, living levels, this space extends to the outdoors through two sliding glass walls. Four bedrooms, small but adequate, and two fair-sized lounge/bunk areas are on the second or balcony level. At the very top are two aeries, reached by retractable ladders, for work and drafting. Big banks of windows on two sides provide light and views for these platform areas. These spaces, plus two baths and a small, open kitchen, provide most facilities of a very big house.

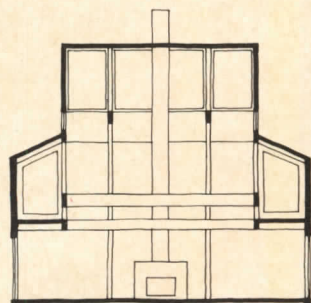
The house is situated on a long and narrow strip of woodland, and was designed to provide privacy on the two exposures closest to the neighboring lots and views of the woods and flowering shrubs on the other sides. The house is boldly symmetrical, with the main approach on the center axis, via a covered entrance porch and a path from a parking area.

The design itself is a discerning, rustic understatement, with exposed structural parts and natural wood finishes used throughout. Variation and accent are achieved by texture—cedar shingle outside, rough-sawn cedar walls and polished white pine floors inside—and by a darker stain for the trim. The total effect is one of ease and warmth and freshness.



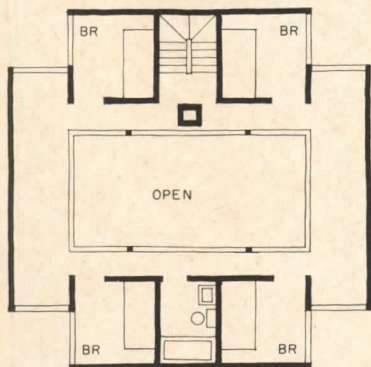
SECTION A-A

The structure consists of a basic Douglas fir post-and-girt system (on a 5-foot module), plus four central columns and "x" trusses to support the highest roof. The exterior wall is insulated, and all glass is insulating, to allow electric heat in winter.

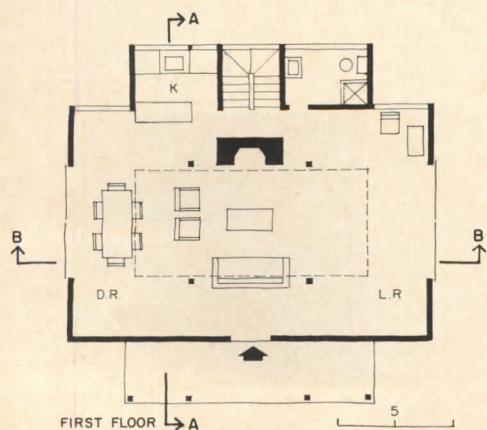


SECTION B-B

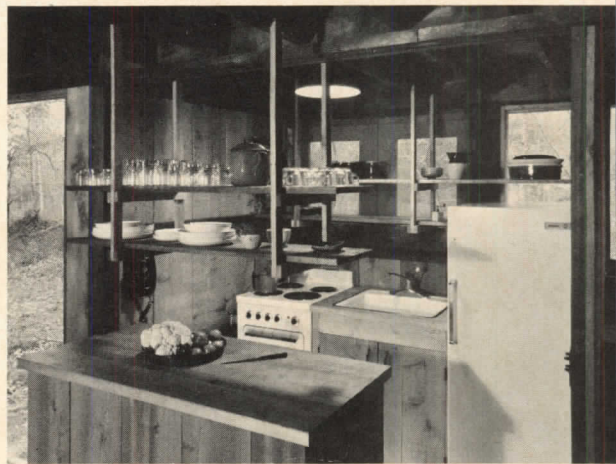




SECOND FLOOR



Alfred De Vido designed all the furniture in the house except for the dining room chairs. Fabric colors are bright, to counterpoint the expanse of natural wood. He also created the interesting and effective lighting fixtures from standard industrial parts. The little kitchen (right) has a linoleum floor, as do the baths. The upstairs bath is skylighted.





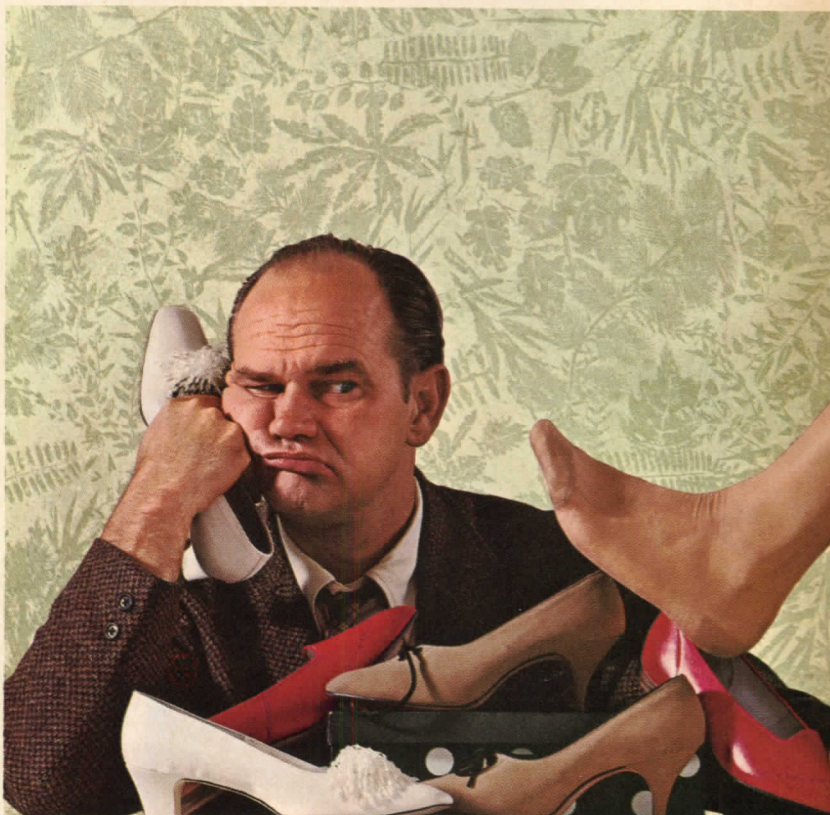
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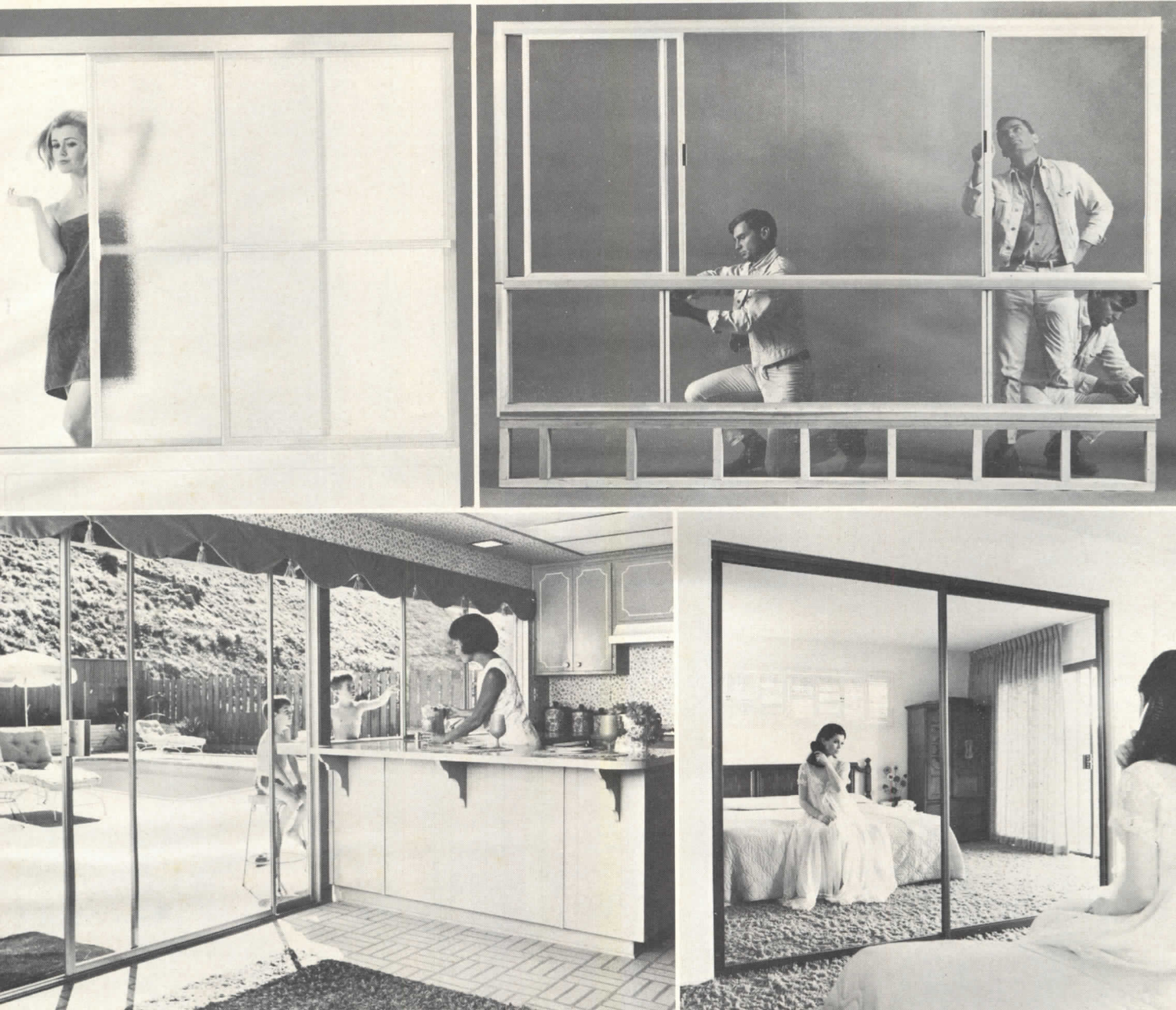
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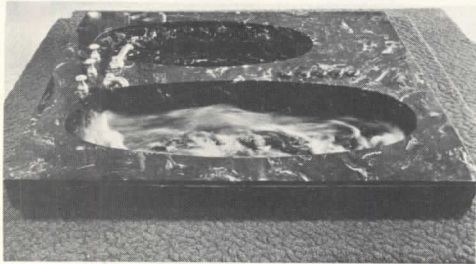
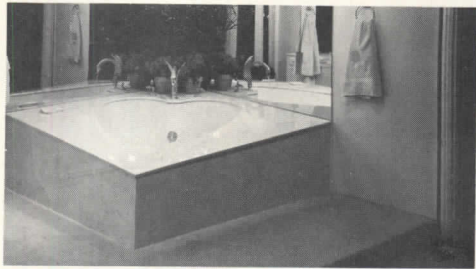


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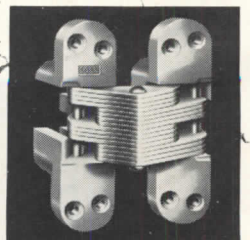
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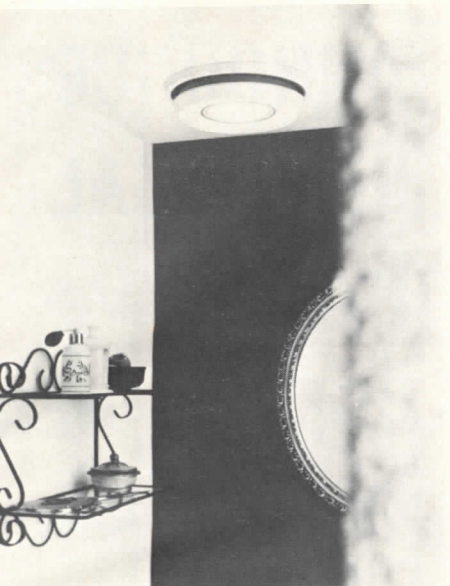
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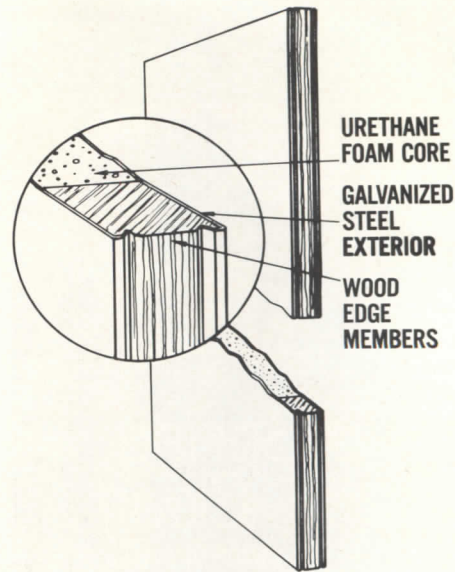
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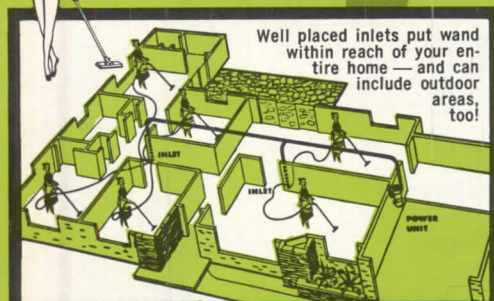
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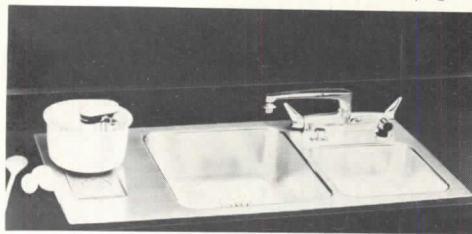
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continued from page 91



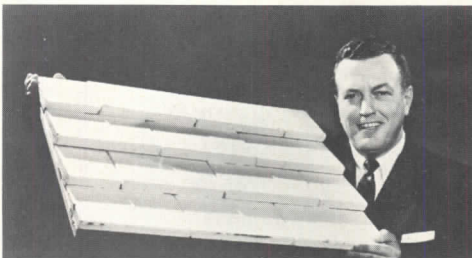
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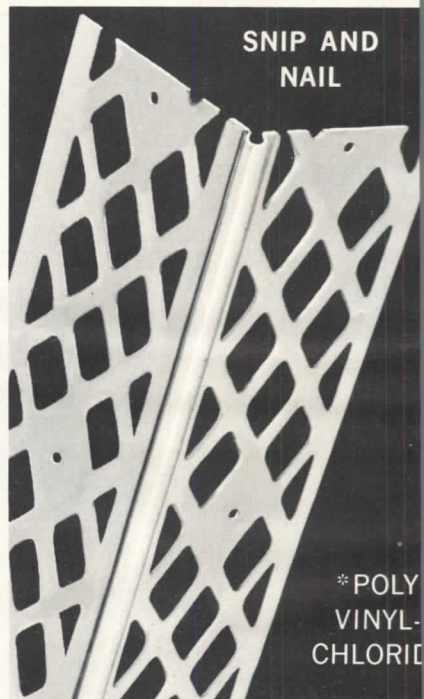
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The way some people think about mental retardation, you'd think we are still back in the dark ages.

Many people still think that mental retardation is a shameful condition caused by "bad blood" or something else equally outlandish.

Many people still think that all retarded children and adults should be put out of sight. Out of touch with normal people.

It's time to get rid of these old notions. Once and for all.

Although some of the retarded require care in institutions, the vast majority need to be helped and challenged by the world. Not hidden from it.

In fact, at least 85 percent of the retarded can learn enough to become fully or partially self-supporting. But only if you give them proper schooling, job training, job opportunities—a chance to live like the rest of us.

How can you help? Urge your civic, church, social or fraternal organizations to sponsor activities for them. Like week-end athletic programs. Or take them on outings, hikes, fishing trips. Nothing frustrates the retarded more than being left out of activities other people enjoy.

Write for a free booklet to The President's Committee on Mental Retardation, Washington, D.C. 20201.



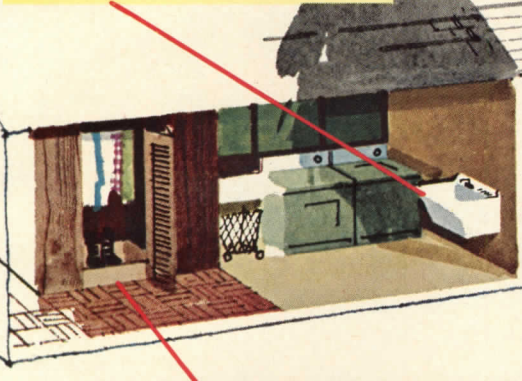
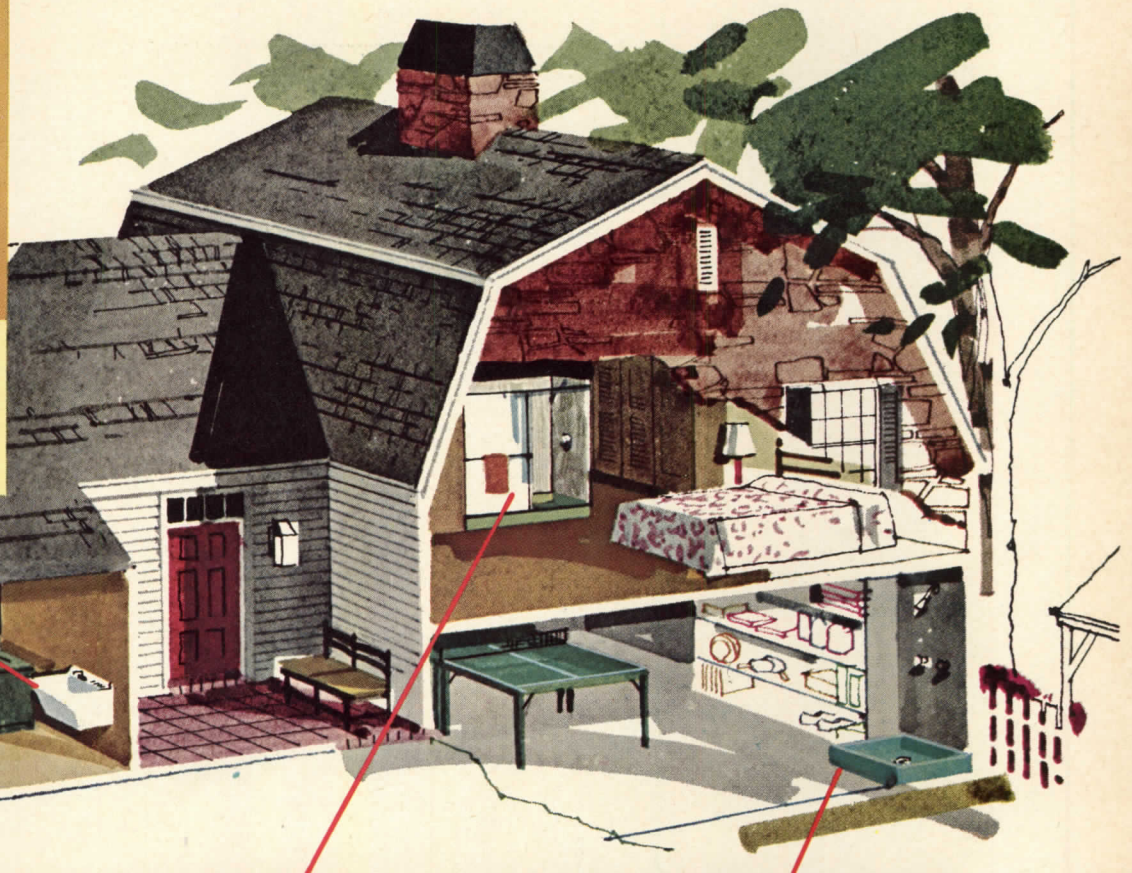
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Marvelous MOLDED-STONE adds appeal . . . upgrades laundry room. Choice of colors. Virtually stainproof and so easy to keep clean. Wall-hung to economize on floor space, match up with modern appliances. Single and double models with many handy accessories.



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Feature MOLDED-STONE for more selling power. Now in a choice of ten decorator colors, and fifteen different models so you can be sure of getting the finest shower floor available in the exact size you require, in the exact color you want. Let a Cascade shower floor show you the economy of adding another bath.



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Record House turns an open face to the sun with glass by ASG

This house is filled with sunlight. It floods through windows of half a dozen different sizes, through skylights that pierce the roof in unexpected places, through broad sliding doors.

To bring in all this light—and all the lush views that surround the house—what better material than clear, clear glass: Lustracrystal® by ASG.

Lustracrystal has the clarity to make looking outside almost like *being* outside. Yet it has the strength to be used in sweeping, uninterrupted expanses like those shown here. Not a distracting mullion in sight.

Lustracrystal. One of dozens of architectural glasses manufactured by ASG. See them in Sweets. Or write for our catalog. Dept. RH-59, American Saint Gobain Corporation, Box 929, Kingsport, Tennessee 37662.

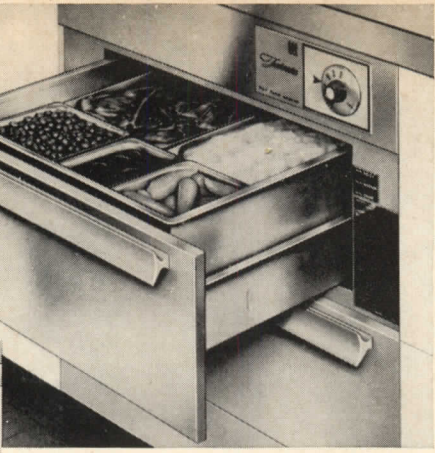
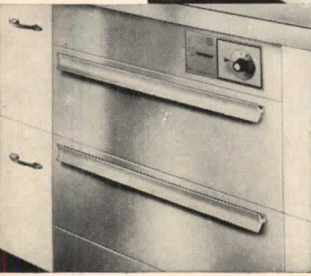
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FRANTZ MANUFACTURING CO.

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Name Title

Company

Address

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LITERATURE FOR HOUSE PLANNING

For more information circle selected item numbers on Reader Service Inquiry Card, pages 107-108

BATHROOM CABINETS / A 36-page catalog presents cabinets and accessories in coordinated bathroom settings. ■ Grote Manufacturing Co., Madison, Indiana.

Circle 400 on inquiry card

COLOR-STYLED ROOFING / Brochure explains a concept of roofing that allows homes to harmonize with architecture and landscaping throughout the neighborhood. ■ Philip Carey Corporation, Cincinnati.*

Circle 401 on inquiry card

LIGHTING / "The Light Book—How to be at Home with Lighting" is a 40-page publication containing numerous examples of lighting treatments. ■ General Electric Company, Nela Park, Cleveland.

Circle 402 on inquiry card

WROUGHT IRON / A 16-page booklet, "Design Ideas in Wrought Iron," presents renderings of various interior and exterior applications. ■ Locke Manufacturing Company, Lodi, Ohio.

Circle 403 on inquiry card

YARD PROJECTS / "Great Ideas in Outdoor Living" is the title of a 14-page color booklet that shows a variety of yard projects including a storage fence. Other projects: a gazebo with built-in barbecue and storage areas; a suntrap; a sun trellis; a small woodshed; a hideaway for garbage cans; a post lamp and a "wood tree sculptured just to look at." ■ Western Wood Products Association, Portland.*

Circle 404 on inquiry card

CONTEMPORARY LAMPS / A 12-page booklet features a "varied collection, custom-fashioned to exacting standards . . . design-simplicity, utility, craftsmanship, quality . . . and priced for the young." ■ The Heifetz Company, Clinton, Conn.

Circle 405 on inquiry card

WINDOWS / "Wonderful Windows of Wood" is the name of one of the pieces of literature introducing a new theme line "built for northern winters and southern charm." Color photos show many installations. Marvin Windows, Warroad, Minn.

Circle 406 on inquiry card

WALL PANELING / Four brochures feature "beautiful panels" in decorative vinyl-clay panels, wood-grained plywood panels, wood-grained hardboard panels, and decorative plastic-finished panels. ■ Alti Corporation, Birmingham, Mich.

Circle 407 on inquiry card

HOME SECURITY / A catalog lists three security systems that provide protection against intruders, fire and smoke. The fully-automatic systems offer protection while the resident is asleep or away. ■ Emerson Electric Co., St. Louis.

Circle 408 on inquiry card

WALLS / "The Wall Book" is a 24-page, color book illustrating the versatility of plastic-finished paneling. Interior photos show suggested furnishings and accessories. Included is an unusual vacation chalet. ■ Malite Paneling, Dover, Ohio.*

Circle 409 on inquiry card

BATHROOMS / An idea portfolio contains literature on bathrooms and powder rooms. The newest colors are demonstrated in actual settings, as are the latest shapes in fixtures and fittings. ■ Kohler, Kohler, Wisc.*

Circle 410 on inquiry card

PANELING—SIDING / Two eight-page color booklets contain descriptive information and photos of applications for a variety of interior paneling and exterior siding. ■ Evans Products Company, Corona, Calif.

Circle 411 on inquiry card

*Additional product information in Sweet's Architectural File more literature on page 1

NEW DECOBEAMS™



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DECOBEAMS are lifelike reproductions of rustic beams, authentic in every detail down to deep graining, knot-holes, and ax marks. Rugged Urethane foam composition installs easily with adhesive—cut it, saw it, drill it—yet it weighs only 10 lbs. for a 20 foot beam compared to hundreds of pounds for wood. That means DECOBEAMS can be installed easily and economically in as little as an hour or two for an average size room. And DECOBEAMS are termite-proof, rot and fungus resistant. Once they're up, they never need attention again. ■ Choose from three lifetime finishes: Madera, dark; Heritage, medium; and Natural, that can be stained any color. *Made by the manufacturers of Alsynite®/Structoglas®*

For more data, circle 44 on inquiry card

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It won't fireproof. But it will give any surface extra protection in the event fire breaks out.

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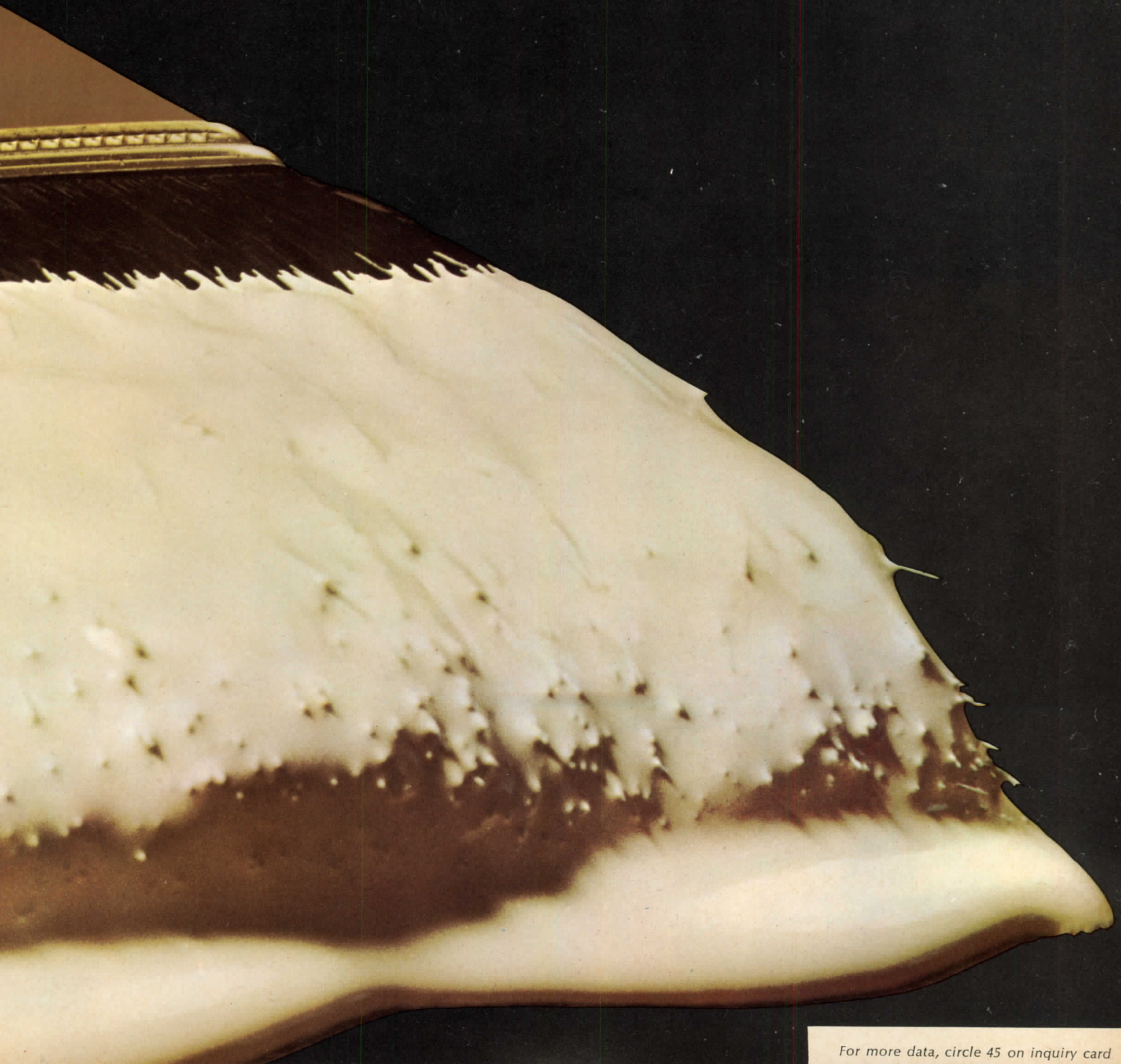
We call Kem Gard a paint. But you may wind up calling it a lifesaver.

*For information, circle inquiry card or write for free brochure.
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Introducing **Bruce Old English Plank** most distinctive of all floors



New Cathedral Plank— Now you can order traditional random-width floors prefinished and ready to install. In rich medium or dark finish, Cathedral planks come pre-drilled and packaged in combinations of 3"-5"-7" or 4"-6"-8" widths, complete with screws and walnut pegs. Beautiful Cathedral flooring belongs in all your custom houses or special areas where fine floors are an expected feature.

Old English Plank was created by Bruce to give designers a really distinctive Oak flooring in antique style. Its striking appearance is produced by wide, random planks with etched grain texture and beveled edges. The rich, ebony-dark prefinish and exposed wrought-head nails complete the natural charm of this entirely different hardwood floor. Old English Plank comes in Red or White Oak, 25/32" thick, cartoned in 3"-5"-7" or 4"-6"-8" widths with nails included. Mail coupon for color literature. Enclose \$1 for Selector Kit with samples of Old English and Cathedral Plank.

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Our Hallmark shingle, the one almost everyone calls "The shangle", has a deep sculptured beauty that lasts. It won't rot, warp, shrink or split. And it's fire safe.

"The shangle" is the new concept in roofing that combines the deep sculptured beauty of a fine wood shake and the lasting durability only an asphalt shingle can offer.


From coast to coast, dwellings with mansard and peaked roofs are being given new beauty and excitement with "The shangle" in pewter

gray, bronzed brown and golden tan. Beauty and excitement for today and tomorrow.

For complete information, write: Certain-teed Products Corporation, Ardmore, Pa. 19003. Manufacturers and distributors of roofing shingles, built-up roofing, fiber-board sheathing, fiber glass home insulation and acoustical ceiling products.

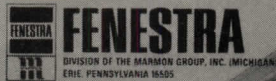


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Why Not Install the Finest? It May Cost Less.
FENESTRA all-steel FOLDING CLOSET DOORS

Fenestra Folding Closet Doors are the finest quality in the industry. Savings result from quick, fool-proof installation. Sizes and designs to meet any decor. Check your local Fenestra distributor... he's listed in the Yellow Pages under "Doors-Metal." Or write for full color brochure.



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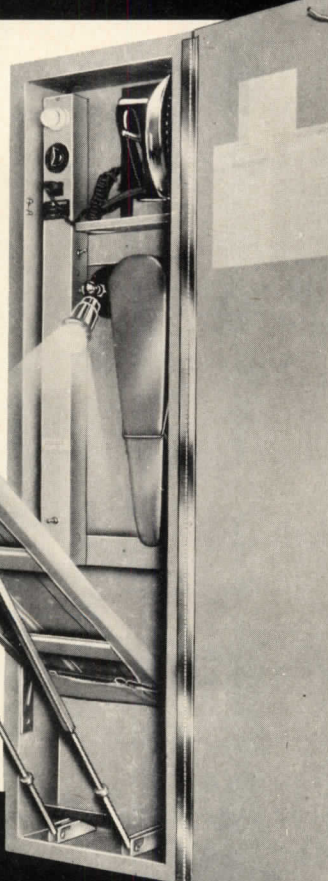
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61550

Model A-46
ELECTRIC



HEAT CHECK / Literature explains a device called *Telestat* that allows a person to telephone his home—or second home—to see if the heating system is functioning properly. ■ *Telefreeze*, Division of *EMA, Inc.*, New York City.

Circle 412 on inquiry card

DESIGNED FLOORS / A 57-page catalog presents standard tile floor designs and designer examples for suggested ways to use tiles. Each design is drawn to scale. Also available is a six-page color leaflet showing some of the patterns. ■ *Eden Manufacturing Corporation*, Bronx, N.Y.

Circle 413 on inquiry card

GLASS BLOCK / "Get the Light Touch In Your Home" is a booklet of ideas for glass block in home design. Color photos show homeowners how they can beautify foyers, recreation rooms, bathrooms and even garages. ■ *Pittsburgh Corning Corporation*, Pittsburgh.*

Circle 414 on inquiry card

METAL FURNITURE / A 42-page booklet presents furniture ranging "from the clean, crisp lines of contemporary styling to the warm, tasteful interpretations of classic designs." Vinyl swatches show designs and color. ■ *Salterini*, Division of *Walter Kidde & Company, Inc.*, Freeport, N.Y.*

Circle 415 on inquiry card

TILE / A 32-page color catalog describes a complete line of ceramic tile—glazed tile, unglazed ceramic mosaics and quarry tile. Architectural specifications and tile installation methods, as well as drawings of trim shapes, are included. ■ *American Olean Tile Company*, Lansdale, Pa.*

Circle 416 on inquiry card

KITCHEN IDEAS / A packet entitled "Kitchen Design Ideas" contains sheets on various built-in refrigerator-freezer equipment. The front of each sheet is a color photo showing a kitchen design. ■ *Sub-Zero Freezer Co., Inc.*, Madison, Wisc.

Circle 417 on inquiry card

WET-LOOK VINYL / Elevator "wet-print look" designs cataloged in a sample book fabric-back vinyls for upholstery and wallcovering. The designs include geometrics, florals, plaids, stripes and tortoiseshell. ■ *Adams Vinyls, Inc.*, Carlstadt, N.J.

Circle 418 on inquiry card

MANUFACTURED MARBLE / A four-page color brochure gives examples of how manufactured marble can be used in the home: on tables, counters, vanities, walls, stair treads and flooring. The manufacturing process controls color, texture, thickness and light transmission and offers "a breathtaking range of visual and textural varieties." The product has high tensile strength, is rigidly self-supporting, non-porous, and resistant to cracking, stain, abrasion, flame and impact. ■ *The Polykraton Company, Inc.*, Houston.

Circle 419 on inquiry card

PORCELAIN KITCHEN / A 20-page booklet explains the porcelain enamel finish used in *Dwyer* kitchens, and its differences from baked enamel and other painted finishes. The booklet explains the advantages of porcelain and shows installation photos in color. ■ *Dwyer Products Corporation*, Michigan City, Ind.*

Circle 420 on inquiry card

KITCHEN CARPET / Literature describes *Roughhouse* carpet designed to complement today's highly styled plastics and appliances of today's kitchens. Constructed of 100 per cent continuous filament nylon tufted polypropylene backing, and bonded to 3/16-in. sponge rubber, the carpet is stain resistant and moisture resistant. ■ *Ton Mills*, New York City.

Circle 421 on inquiry card

PANELING / An eight-page brochure features *Danville* prefinished hardwood paneling to which the stain is applied before a sealer. The paneling is available in many styles. ■ *Boise Cascade Building Products*, Boise, Idaho.

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*Additional product information in Sweet's Architectural File more literature on page 7

For more data, circle 56 on inquiry card

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AND PATIO DOORS BY MARVIN

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Marvin Windows • Warroad, Minn. 56763 • (218) 386-1430



**MARVIN
WINDOWS**



"Built for Northern Winters
and Southern Charm"

continued from page 114

MURALS / An eight-page fold-out shows the wide scope of a line of murals that are "not only beautiful but functional as well." The line includes 19 hand-printed murals in 59 colorways and 27 repeat designs and textures for use in the same room as the mural or in adjoining rooms. ■ Richard E. Thibaut, Inc., New York City.

Circle 423 on inquiry card

COLORED WALL SWITCHES / A 12-page booklet includes the *Centura* line of touch button switches and receptacles that are available in more than 10,000 color combinations. The booklet also defines the 25-year performance guarantee. ■ Leviton Manufacturing Co., Inc., Brooklyn, N.Y.*

Circle 424 on inquiry card

FLOOR TILE / Three brochures illustrate and describe a 1969 line of resilient floor tile. The new *Vinylcraft* patterns, the *Terra-flex* group of tiles and *Montage* tile design are three of the subjects covered. ■ Johns-Manville, New York City.*

Circle 425 on inquiry card

EXTERIOR SIDINGS / An extensive line of exterior sidings is presented in detail in a 24-page catalog. Described and shown in color illustrations are horizontal and vertical treatments, various patterns, smooth and textured surfaces, and primed or completely finished sidings. ■ Masonite, Chicago.*

Circle 426 on inquiry card

AREA LIGHTING / A 12-page brochure of large area lighting fixtures contains four series—*Early American*, *Colonial*, *English Manor*, and *Princess Meg*—using incandescent or mercury vapor lamps. Photoelectric control switches, convenience outlets and many other accessories, as well as standards, bases, and extensions, are included in the brochure. ■ Artolier Lighting Division, Emerson Electric Co., Garfield, N.J.

Circle 427 on inquiry card

FIREPLACES / A color brochure illustrates wood-burning and gas-fired models of the *FireHOOD*, *Manchester-Pierce* and *Aztec* freestanding decorator fireplaces in steel and ceramic. Photos show 12 different settings and a color wheel simplifies color selection. ■ Condon-King Company, Inc., Lynnwood, Wash.

Circle 428 on inquiry card

BARN WOOD / A four-page brochure describes barn boards, shingles and beams and explains their use in new buildings. ■ Decor Materials Service, Appleton, Wisc.

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*Additional product information in Sweet's Architectural File



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Litter doesn't throw itself away; litter doesn't just happen. People cause it—and only people can prevent it. "People" means you.
Keep America Beautiful.



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Bathroom Designed by George E. DeVico of Kaufmann's department store, Pittsburgh. Shown here, the new Cabana bath.

U/R's new fiberglass Scrubless Tub and Scourless Shower make workaday bathrooms obsolete!

Demand them if you're building a home, and you'll never scrub a tub or shower wall again! One clean sweep of fiberglass wipes clean in one sweep — with liquid detergent.

No tiles to chip or crack. No grout to scour. Nothing to leak and cause damage.



U/R's new Fiberglass Freedom Fixtures have an unmatched, sleek beauty that lasts with almost no help from you!

Fiberglass units come in white or pastel colors which match the Universal-Rundle lavatories and water closets. See them at your U/R distributor. Your builder will be glad to install your choice of model and color in your new home.

Write for exciting booklet: "Fancy-Free Decorating for Your Bathroom." Send 50¢ to Universal Rundle, New Castle, Pa. 16103.

Universal-Rundle



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Rimco	B-
Roberts Consolidated Industries, Inc.	1
Rohm and Haas Company	

S

Sanspray Industries, Inc.	B
Shakertown Corp.	E
Sherwin-Williams Co.	100-T
Simpson Timber Co.	1
Slant/Fin Corp.	E
Soss Mfg. Co.	
Southern Pine Association'	E

T

Tappan	1
Toastmaster Div., McGraw-Edison Co.	

U

Unitec Products, Inc.	4th Cov
U.S. Plywood Corp.	1
Universal Rundle Corp.	1

V

Vacu-Maid, Inc.	
Wasco Products, Inc.	B-

W

Western Wood Products Assn.	
Westinghouse Electric Corp.	B

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Our specification guide has all the information you'll want. We'll be glad to send you one. Just contact Department 108, Corning Glass Works, Corning, New York 14830.

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