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RECORD HOUSES OF 1968

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ARCHITECTURAL RECORD

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BUILDING TYPES STUDY 384

RECORD HOUSES® OF 1968:

34 SUBURBAN HOUSE, PURCHASE, NEW YORK
   Charles Gwathmey and Richard Henderson: Architects

38 LIPMAN HOUSE, DENVER, COLORADO
   Ream, Quinn & Associates: Architects—James T. Ream, design

40 WEBB HOUSE, TAMPA, FLORIDA
   Mark Hampton: Architect

44 FUCHS HOUSE, WESTON, MASSACHUSETTS
   Earl R. Flansburgh & Associates: Architects

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74 SOREY HOUSE, OKLAHOMA CITY
   Thomas L. Sorey, Jr.: Architect

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   Hugh Newell Jacobsen: Architect

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   William Morgan: Architect

90 SCHWARZ HOUSE, MILL VALLEY, CALIFORNIA
   Gerald G. Weisbach of Weisbach/Boutmy/Silver: Architect

92 HILL CREST HOUSE, LONG ISLAND, NEW YORK
   Ulrich Franzen: Architect
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That's our Viking Happening... happening right now... live... at your Viking dealer. Come watch, Come believe!

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WHATEVER HAPPENED TO THAT "MACHINE FOR LIVING"?

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"STORNOWAY", Ligonier, Penna.—featured in RECORD HOUSES.
Architect: Winston Elting, AIA, Chicago, Illinois

Follansbee
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Lennox Air Conditioning/Heating is total comfort. It is air cleaned electronically of dust, soot, pollen, even tobacco smoke. It is fresh, living air. Warmed and moistened in winter. Cooled and dried in summer. Sparkling freshness circulated continuously to every room, the central, ducted, Lennox way.


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Member Architectural Aluminum Manufacturers Association
There's more than just a beautiful roof between this home and the weather.

Residence: Montreal, Quebec. Architects: D'Astous and Pothier. Certi-Split, handsplit shakes, 24" x 3/4" to 1-1/4" with 14½" x 13" laminated beams, like a shell, thus creating fields of warm air between it and the walls.

To provide it, architects D'Astous and Pothier designed this waterfront home like an extension of the slope on which it stands—long and low with a deep slanted roof to deflect the wind and offer as little unprotected area as possible.

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Artolier Lighting
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Soft, warm, quiet...no waxing, no polishing!

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ARCHITECTURAL RECORD HOUSES OF 1968 19
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Sunline panel siding with molded integral pre-formed 2" ribs that create smart batten lock without costly man-hours. Factory primed.

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CITATION in aluminum
the original reversible sliding glass doors

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Offer limited: 3 chips per request
Sample wood chips of Rez Color-Tones are available in a wide combination of colors and woods, for interior or exterior application. Check (v) color desired and the type of wood you'd like to see it on:

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<tr>
<th>COLOR</th>
<th>INTERIOR WOOD</th>
<th>EXTERIOR WOOD</th>
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<tr>
<td>Redwood</td>
<td>Blue Spruce</td>
<td>Cedar</td>
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<tr>
<td>Cedar</td>
<td>Fir</td>
<td>V. G. Fir</td>
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<td>Mahogany</td>
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<td>Desert Sage</td>
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Samples of Rez Double-Tone exterior stain colors are available on Redwood chips. Check color desired:

| Charwood | Mesa Green | Colorado Russet | Silverado |
| Heart Redwood | Olive Black | Pebble Gray | Canyon Red |
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For more data, circle 23 on inquiry card

ARCHITECTURAL RECORD HOUSES OF 1968
AMIE VANDERGILT SAYS: “No self-respecting homeowner would dare be caught in anything less than…”

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THE ULTIMATE FOR SHOWER BATHING FROM FIAT

And you’ll agree! For the first time, decorated FORMICA* brand laminate wall panels combine with compatible color OLLED-STONE* floors to create an exciting shower ensemble befitting to you… enhancing to your bathroom. Exceeding even its great beauty is the ease and economy of TRINTESSA* installation. Unique joint system provides a lifetime, leakproof unit that installs dry—that is without water, mortar or muss.

Exceptionally suited to remodeling. This new, exciting shower concept combines a one-piece, stainproof floor with smooth surfaced walls that make to-clean grout joints a thing of the past. Crowning its other advantages is the sparkling, tempered glass enclosure that does away with metal edge moldings. Just mail coupon today for colorful, explanatory brochure.

For more data, circle 24 on inquiry card
The architect selected Unit® laminated wood beams as the most direct way to provide structural support for this Record House. The laminated beams horizontally span the house at both levels providing great structural strength while blending harmoniously with other wood components. Beams extending outside were pressure-treated with Wolman® brand wood preservatives to protect against weather.

Unit laminated beams are especially suited for long-span openings such as carports, for ridge and rafter beams in modern homes, exposed beams in dens, headers over patio and window spans, and complete post-and-beam framing — in fact, for countless residential and light commercial applications where exceptional strength, economy and good looks are all important.

Scientifically engineered and stress-graded, Unit laminated beams have exceptional load-bearing ability, and are installed easily. For more information about the wealth of building ideas Unit laminated beams offer to architects and builders, write for Idea Kit on Laminated Wood Beams, Forest Products Division, Koppers Company, Inc., 814 Koppers Building, Pittsburgh, Pa. 15219. Other great Koppers super woods include, Cellon®-treated wood, and Non-Com® fire protected wood. Look for us in the Yellow Pages. For more facts on this Record House, please refer to the editorial section.
Make sure your patio doors have PPG Safety Glass.

These long, jagged edges will never threaten a child.

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

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ECONOMY PRICES

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

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

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

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

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

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

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

As the architects stressed in their comments on the preceding page, room shapes and window placement have been studiedly varied to produce a constantly changing sequence of woodland views and lighting effects. Artificial lighting has been built-in to add yet other effects.
A warm, comfortable three-level house, with a structure formed by a series of tall Y-shaped "trees", was designed on a moderate budget by architect James T. Ream. The owners, a young Colorado family, wished to build a house that would affirm its natural mountain setting. Aside from their obvious connotation, the architect felt that the "trees" relate to the forms of many mining structures still seen in the mountains west of Denver.

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

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

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

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

Architects: Ream, Quinn & Associates
— project design: James T. Ream, 1761 Green Street, San Francisco.
Owners: Mr. and Mrs. Peter Lipman; associate architects: David L. Van Wormer and Childress; structural engineers: Ketchum, Konkel, Ryan & Hastings; contractor: Burton A. Payne.
Set on a steep hillside facing the Rocky Mountains, this house achieves the sense of sheltered warmth desired by its young owners without sacrificing any of the view. Standing outside on the balcony (see photo left), which is hung from a system of structural "trees" by steel cables, would be an invigorating experience at any time. On the inside, two large open areas give a feeling of spaciousness.
Details of this house are so well balanced that you are scarcely aware of the pervasiveness of the hexagonal form as you view the elegant courtyard in the photo, opposite. Besides the gate lock, planting areas, and flagstones, the house itself is comprised of a hexagonal module. Seven hexagons are grouped to form the first floor, which is connected to an outlying hexagonal studio by an enclosed swimming pool. A pair of hexagons form the second floor.

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

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

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

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

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

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

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

Much attention was paid to landscaping: the entrance court and terraces are lushly planted with monkey grass and bird of paradise flowers. The concrete paving stones were specially made with a texture which will encourage growth of moss and lichen.
A n example of a house designed explicitly for its site, this contractor's own residence uses some very effective devices to cope with both the advantages and peculiarities of its suburban dell. The otherwise idyllic land on which the house is located is very exposed on three sides: one faces a highway; the second side bounds a road to a summer-active beach; and along the third is a public access road.

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

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

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

Added focus and daylight for a screened-off dining area (above) is created by a dropped ceiling at the low point of the butterfly roof. With year-round air conditioning, but without lot and landscaping, the house cost $43,000.
"Now you see it, now you don't", is a reaction you might have while passing this house in the woods. Which is a response the architect wanted to achieve by nestling the house inconspicuously among the trees. For those who do approach, this crescendo of shed-roofs appears like a forest hamlet.

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

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

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

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

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

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

Architect: Edward L. Barnes, 410 East 62nd Street, New York City—associate on job: George Large. Engineers: William Kaplan; Tom Polise (associate mechanical); Severud Associates (structural); landscape architect: Peter Rolland; contractor: Louis E. Lee Co.
Crisp, warm materials, used throughout the house, show in the entrance hall (photo lower left). In the playroom, a ladder, next to the window in the photo, lets the children climb to an attic-like compartment and hide. Except in the playroom, Barnes has used quarry-tile throughout the main floor. Upstairs, all floors are walnut-stained oak. Downstairs, when the window-walls are open, balcony joins living room area.
This very successful example of a house designed within the disciplines of built-for-sale construction techniques was designed by Claude Oakland for California builder Joseph Eichler. It offers excellent quality and great flexibility within a $27,000 budget.

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

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

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

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

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

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

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

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

Richard Meier has achieved an unusual design unity outside and inside the Smith house—including furnishings. Indeed, the interplay of spaces and the simple, almost constructivist forms obviated any need to purchase but the minimum seats, tables and the like. With the exception of paintings and a few bright accents, almost everything but the oak floors are sp white (interior walls are plasterboard). Yet the end effect is far from antiseptic, due to the constantly changing color and light reflections from outdoors. The view every direction to the water is magnificent, and the house has been organized to obtain maximum benefit from it.
The entrance facade of the Smouse house is framed in a grove of pine trees, and relatively closed, in comparison to the view-reaching openness of the water side. As can be seen in the big photo below, the site is a beautiful one of rounded, rolling woods. There is a rock-enclosed sand beach at a portion of the water's edge as indicated on the site plan, below left.

The entire house has a strong sculptural quality, which is added to by the bold forms of the free-standing chimney and of the outdoor staircase to the center-level living spaces. The garage is a detached structure at the front.
Classic elegance in the Mie­ssian tradition has been achieved in wood and glass for this re­strained and finely detailed house in the country. Double virtues of sophistication and economy—the house cost $28,000—have been obtained through a modular co­ordination of structure and mate­rials that is carried out in beauti­fully simple detail.

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

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

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

Architect: David Haid, 108 North State Street, Chicago. Owners: Mr. and Mrs. F. W. Hick­man; landscape architect: Paul Thomas.
As can be noted in these photographs and plan, the Hickman house is essentially a single space, enclosed in glass. The two interior partitions read as freestanding elements within, rather than enclosing space, so that a great feeling of freedom and airiness is preserved.

In keeping with the simple elegance of the structure, interior colors are restrained—buff brick for the floor, white plaster for partitions, natural finished woods and leather—with bright accents provided by stainless steel furniture and colorful sofa pillows. White linen drapery is used throughout the house. Classic modern furniture was chosen to complement the restrained design of the house.
Small in area, but surprising in its varied spaces, this delightful little house was designed by its architect-owner to make the most of a 90-by-100-foot, extremely steep, eucalyptus-strewn lot.

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

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

Warm, natural wood and textured plaster define the interior spaces in a simple but crisply effective manner. The exposed post and beam structure is of rough-sawn fir, with welded steel plate connectors. All ceilings are rough-sawn hemlock, floors are random oak. Cedar shingles are used on both exterior walls and roof, with trim stained a darker color. The underside of the house was left unfilled to "show that it was on a hill", and to minimize foundations.
Variety of experience in spaces and lighting is a quality much talked about, but too seldom achieved in today’s houses; Gunnar Birkerts has achieved it in this moderate-sized house by using a strong and all-pervading design idea. The house, which is located on a rather limited, but beautifully wooded site within the city limits, has a plan concept which evolved from the owner’s desire to have an atrium-like “introverted” central space. From this requirement, Birkerts has evolved a highly intellectualized, radial plan and structure, which permits a choice of totally open or mostly closed (but always well defined) spaces, all tinted by an unusual and constantly changing play of light.

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

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

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

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

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

Exterior fenestration is varied for interior needs and privacy; the entrance side is relatively closed (bottom right), while kitchen areas are banked in angled, view-obscuring windows (center right).
The sculptural voids and hollows of this house are carefully planned to provide outdoor living spaces adjoining each room. The two levels are linked by a variety of clearly expressed ramps and stairs. Qualities of light and shadow are important to the design.
From a rigidly rectangular plan, Julian Neski has created an intricate, extremely livable house of varied, but closely related indoor and outdoor spaces. It is a warm house, one of great comfort and convenience. And though very up-to-the-minute in most of its aspects, it also provides a strong recall (at this stage almost "traditional") of some of the earlier design ideas of the late Le Corbusier—though they are executed here in stained, vertical cypress siding instead of the white stucco surfaces Corbu would probably have used.

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

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

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

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

The interplay of light and shade permeates the design of the livable spaces of the house as much as does the exterior. Even the outside decks (note photos above and the master bedroom below) are provided by Neski with partial roof and baffles for outdoor rooms. Well-oriented shed roofs are used over many of the major roofs to extend light and unexpected tree top views into the spaces. The house is framed of wood and structural steel, and the cypress used as siding doubles as paneling in most rooms. Laminated 2x4s form roof and finished ceilings.
Economy and privacy were two important design criteria for architect Paul McKim's own townhouse. Built on a small, narrow lot, flanked on both sides by neighboring houses, the residence affords the McKims a good deal of privacy, and a nice sense of the outdoors.

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

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

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

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

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

An extremely important factor in this architect's own townhouse was the low budget of $21,000. Despite such a small budget, he has achieved striking spaces—including the big two-story living room and a variety of outdoor areas as well.
Seclusion and privacy are effectively combined with an expanded sense of space, created by open-plan, glassed-in living areas in this strong and forthright house. Although natural woods and heavy foliage help screen the site from surrounding suburban houses during the warm months, architect-owner Thomas Sorey, Jr., has carefully integrated story-high stone walls into the design to assure privacy to both indoor and outdoor living spaces. To contrast with all the openness below, the upper, bedroom floor is securely closed-in on the long sides by shingled exterior walls; this unbroken space is banked inside with a plethora of storage closets. All bedrooms have windows at the ends of the house, while the central (largely service) areas are skylighted.

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

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

The crisp, clear-cut character of this contemporary house with its series of intersecting and interlocking planes, acquires a comfortable, near-traditional feeling by the use of familiar materials. In fact, from certain angles, the slight batter of the shingled walls of the upper floor give a strong recall of a mansard roof. Natural, golden brown colors pervade all the materials used: grey-beige stone, light brown shingles, and darker brown-stained trim. The windows are also in keeping, with redwood sash and bronze screens. Similar colors and textures are inside: ochre-colored concrete floors, stained cedar walls, and white plasterboard ceilings. The approximate cost of the house itself was $54,600.
The strong American tradition of building houses of wood is receiving considerable new stimulus this year from an innovative repertoire of fresh forms and details. Among the more unusual treatments is this highly sculptural house, beautifully crafted from a single material—cypress siding. Deep, protective covers have been created for most of the window areas by extending the siding outwards and upwards in a well-executed and interesting transition. The end result is a highly articulated, rhythmic design.

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

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

Architect: James E. Stageberg of Stageberg Architects, Inc., 1409 Willow Street, Minneapolis. Owners: Dr. and Mrs. E. William Haywa; structural engineers: Meyer, Borgman, Johnson; contractor: Joe Peterson Construction Co.
The focal point of this interesting house is its rather dramatic living room, shown in the tinted areas of the plans and section. The photos shown here explore the space from a variety of angles: at far left, views of the study balcony from above and below; near left, a look from the upper hall into the fireplace corner; and right, from the entry to the living area and deck above.
Unusual relationships of house to its landscape setting are reflected in the inventive window and roof forms that shape this pleasurable house in a meadow.

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

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

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

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

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

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

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

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

Owners: Mr. and Mrs. Harry LeBovit; engineer: James M. Cutts; contractor: Norris S. Wilson; landscape, interiors: Wilkes & Faulkner.
The L-shaped plan of this extremely pleasant house was designed to capitalize on two major views: one of the Potomac River from the living room wing, and one of a 150-foot-long, dramatic rock outcropping from the other. A landscape plan will be carried out to complement the site, with banks of dogwood and hollies, and an ivy-edged terrace developed for the lower level.

The owner is an amateur musician, and as a hobby makes violins of excellent quality; a special case is provided in the entrance hall for their display (photo at left).
This sprightly house bears not-so-mute testimony to how a resourceful architect can reconcile many seemingly conflicting needs and requirements of an owner. Two of the main conflicts, which William Ilmanen has tidily resolved, were: a program for a big house (a dining room to seat 20, a large living room with a "cathedral ceiling" and a fish pond) coupled with a desire for it to appear small; and a hillside site dotted with fairly closely-spaced trees, all of which were to be preserved if possible and the large house "woven" among them.

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

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

Ilmanen has designed some big and dramatic spaces for this house that are equally comfortable for a few people or for a large gathering. Interior finishes include rough, sand-finished plaster, strip oak floors, a beamed ceiling in the living room (punctuated by long strip skylights). The cost, without lot, landscape and furnishings was $103,600.
A vigorous interplay of spaces on five different levels in this modest-sized house, set four-square in a clearing of dense woods, makes a delightful environment for the varied activities of a suburban Florida family.

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

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

contrast to a formal entrance gateway, closed to the west in proportion from a hot, tropical sun, the east elevation opens wide to offer the major living areas a panoramic view of the encircling jungle. Ir-foot-wide decks provide shade. Night, when the interior is ablaze with light, the boldly sculptural quality of the house is dramatized, with the overhangs reflecting as do the strongly articulated structure and play of levels within. A view to the right is from the fireplace balcony on to the living room and firecove. Trim built-ins and precise detailing of warm, natural-finished woods emphasize the interior’s uncluttered play of interesting planes.
A crisp multi-leveled house, relating closely to the slope and character of this small, heavily wooded plot, was designed on a minimum budget by architect Jerry Weisbach. Since the owners wished to preserve the nature of the site while achieving a sense of spaciousness around and within the house, the architect split the house into two rectangular wings and placed them on different ground levels. Consequently, the house is viewed upon approach as a series of broad parallel planes, each of which recedes and descends a bit further into the woods. The result appears quite large, and yet an integral part of the site.

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

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

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

Architect: Gerald G. Weisbach of Weisbach/ Boutmy/ Silver, 55 Stevenson Street, San Francisco, California. Owners: Mr. and Mrs. Medford Schwarz; engineer: Fong Chan; contractor: A. Von Rotz.
Built essentially as a series of intersecting planes, this house for a heavily wooded site affords a great deal of privacy for its owners. The various interior levels are designed to closely follow the slope of the site. Extremely controlled detailing gives the design a sense of crispness.
Honest, and usually humble, exposed concrete block achieves great distinction in this suburban house. Ulrich Franzen has utilized the material's inherent solidity and strength to advantage in a structural series of U-shaped piers, which create clearly defined square bays or spaces. Both piers and bays can be immediately seen throughout the house—even on the closed-off front facade, where they appear as a rhythmic series of insets and projections. Vaulted wood ceilings hover over glass above the wall line, separated by thin clerestories which project above the roof.

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

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

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

Ulrich Franzen has provided for the large family for which this house was designed, with a single, huge space for general living and dining activities. Visual variety, and some sense of spatial division is created by the vaulted ceilings and the play of light and shadow.
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Capital idea: D. C. developer uses ¼" urethane foam insulation to pare costs; boost comfort, floor-space and profit in townhouse units.

Town Square Townhouses, a creation of architects Macomber & Peter, masters of the Federal style, is an ambitious urban renewal project in Washington, D. C. Being built by Bresler and Reiner, when complete it will consist of 116 garden apartments and 180 3-story, single-family units, priced up to $54,500. Of brick construction, nearly all of the townhouse units are insulated with sprayed-on urethane foam applied by Bilton Insulation & Supply, Inc., D. C. specialists in this type of contract insulation since 1952.

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C. V. Davenport, Bilton executive vp and gen. mgr.: "The arithmetic is there for all to see. Urethane enabled the developer to gain up to 52 sq ft of extra floor space per unit. Urethane foam is a cryogenic insulant. With a k factor of 0.11 and as used in this instance (1" wall space consisting of ¼" of urethane foam and a ¾" air space), urethane foam replaces a 3½" glass fiber batt. In addition, urethane foam is moisture-proof, the need for a vapor barrier is eliminated, and it safeguards electric wiring and plumbing fixtures against fire, freeze-ups and corrosion."

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

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The foam chemicals system for this project was supplied by Isocyanate Products, Inc., New Castle, Del. 19720. For the full story on urethane foam insulation in a wide range of projects, write MOBAY CHEMICAL COMPANY, Code AR-58, Pittsburgh, Pa. 15205.
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For more data, circle 47 on inquiry card

LITERATURE FOR HOUSE PLANNING

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


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

Circle 401 on inquiry card

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

Circle 402 on inquiry card

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

Circle 404 on inquiry card

DECKS-PATIOS-FENCES / 8-page color booklet shows several installations of wood decks and patios using southern pine. Four designs of wood fences are also shown. • Southern Pine Association, New Orleans, La.

Circle 407 on inquiry card

FIXTURES AND FITTINGS / least five attractive booklets are available on colorful, modern bathroom and kitchen fixtures and fittings. There seem to be no limit to color the days with such names as Tiffany, Blueberry and Avocado. Sizes and shapes are just bold and new. Intriguing features include the Lady Flupper basin-baby bath at the six-ft-long bathtub. • Kohler Co., Kohler, Wisc.

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CUT LABOR COST WITH Shakertown 3-Ply 8' Shake Panels

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

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

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C200' Awning Window
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Springy, stainless steel weatherstrip helps C 100's exceed all standards for weathertight double hung windows. Insulating glass with permanent, leak-proof vinyl glazing is available.

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Graceful, traditional style includes unique new values:
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For more than 20 years Lucke Bathtub Hangers have been used in quality houses, hotels and hospitals and institutions.

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Clay Wollaeger
Bill Wollaeger

CASINGS INCORPORATED

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LITERATURE

continued from page 130

HEATSAYER FIREPLACES / Heat circulat- ing fireplaces are described in a brochure that includes dimensional drawings, specifications and diagrams. • The Donley Brothers Company, Cleveland.

Circle 417 on inquiry card

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


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

• Lamer Industries, Inc., Walworth, Wis.

Circle 419 on inquiry card

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

• Fedders Corporation, Edison, New Jersey.

Circle 420 on inquiry card

BATHROOM CABINETS / Also, framed mirrors, decorative lights and accessories are shown in a 32-page catalog.

• Miami-Carey Div., Philip Carey Corporation, Cincinnati, Ohio.

Circle 421 on inquiry card

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

• Kirsch Company, Sturgis, Mich.

Circle 422 on inquiry card

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