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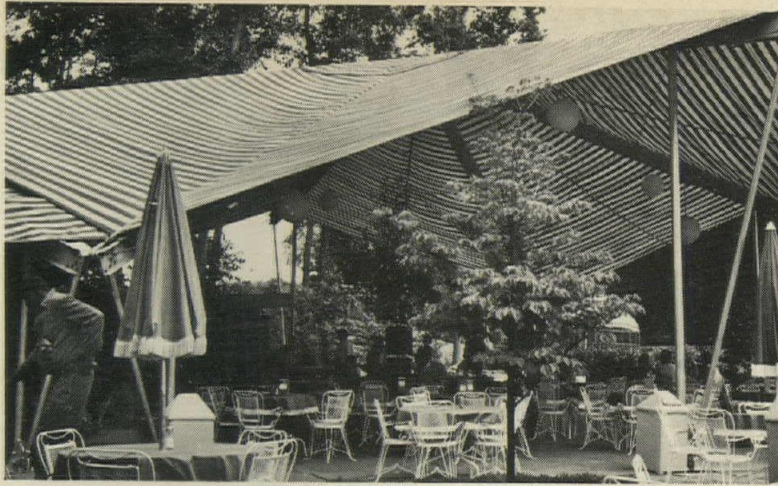
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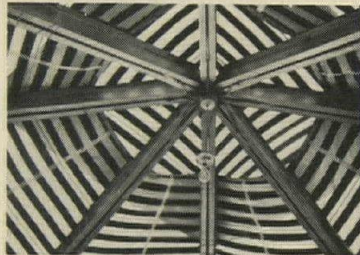
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EXECUTIVE, EDITORIAL, CIRCULATION AND ADVERTISING OFFICES: 330 West 42nd Street, New York, New York 10036. Western Editorial Office: 255 California Street, San Francisco, California 94111. PUBLICATION OFFICE: 1500 Eckington Place, N.E., Washington,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

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Residence for Mr. and Mrs. Gordon Bunshaft, East Hampton, New York. Gordon Bunshaft: Architect. ©Ezra Stoller Associates photos.

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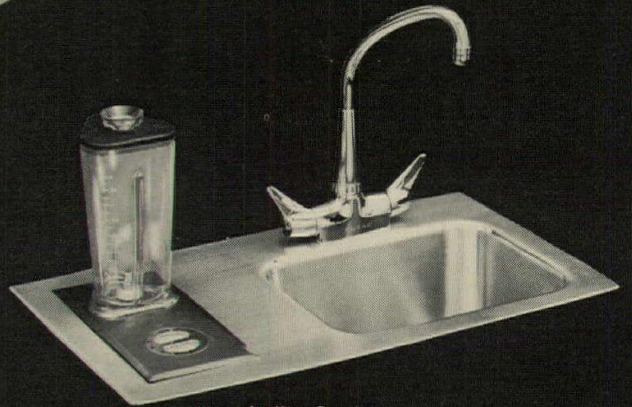
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A lighting consultant urges more flexibility and balance in residential lighting, to provide the needed quantity and quality of illumination, without dominance or theatricality, and at a reasonable budget

An Approach to Residential Lighting

BY DAVID A. MINTZ*

How shall the question of residential lighting be approached? In our view, the answer is balance. A balance must be maintained between the common residential light sources such as lamps, sconces, and hanging fixtures, and the more engineered sources such as recessed low-brightness, downlights, coves, luminous ceilings, etc. The residential sources provide a sense of scale, local warmth, and identification, while the engineered sources add accents, or provide supplementary light for seeing tasks beyond the light levels provided by residential equipment. In combination, residential, decorative fixtures and engineered sources can work together to create a tasteful, flexible, and well-lighted home.

A key word in the design of residential lighting is flexibility. Most homes have a limited number of rooms and some of those rooms are restricted to a few activities. Yet the range of activities within a home is almost limitless.

The dining room may be used for dinner every night as well as for that very special dinner party. Cocktails may be served from the buffet before dinner, and the following day the same room may be the scene of a kiddie party or Sunday brunch.

The living room may be a place to entertain guests, read the paper, have a neighborhood meeting, or just sit and relax. The recreation room may feature television one moment and home movies an hour later. And it functions as the game room as well.

The kitchen is basically a work space, but it also sees informal meals, late night snacks and some traffic circulation.

*David A. Mintz is head of David A. Mintz Incorporated, Lighting Consultants, and author of the RECORD article "How to Improve Lighting Effects" (November 1965). Mr. Mintz was also the lighting consultant for all of the interiors shown here.

A bedroom starts as a place to sleep, but it also is used for dressing, studying, newspaper reading and television watching.

It is possible to go on indefinitely listing the range of experiences in each room of a house, but the point to be made is that we desire and should have a different kind of lighting for each of these experiences. The simplest, least expensive, and most effective way to change the character of a room to suit the activities within is to change the lighting. The difference may be one of mood, intensity, emphasis or even color.

Flexibility may be achieved in several ways. Dimmers are now available which fit into an ordinary switch box and are quite modestly priced. The dimmers can be used to control chandeliers, recessed fixtures or simple wall outlets into which lamps are plugged. Caution should be used not to dim any circuits which serve television sets, radios or other appliances. Some commercial fixtures are now available with dimmers built into the base of the fixture. The fixture is installed in the usual way without special wiring. Dimmers are also available which plug into an ordinary wall receptacle. The lighting fixture is then plugged into the dimmer. In this way, dimming capability can be moved from room to room as the need arises.

Floor and table lamps should have three-way sockets where possible. Finally, some degree of change can be effected by simply using lamps and lights in varying combinations. Try turning out some of the lights in a room to achieve different effects. Omit the overhead fixtures and use only the table lamps. In the kitchen use only the over-counter lights.

Following are some design ideas which suggest a balance

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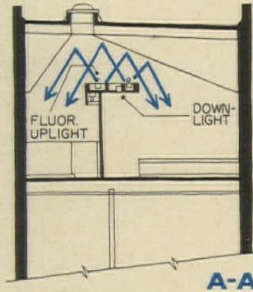


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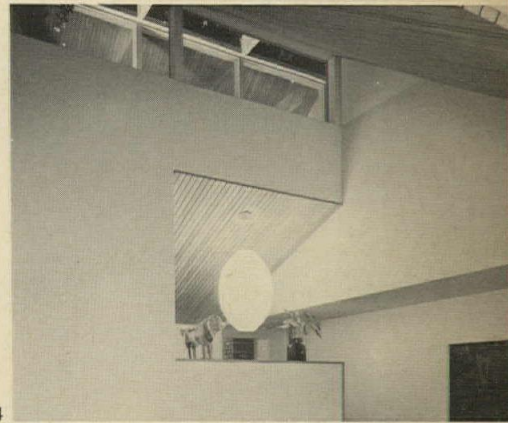
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between residential fixtures and engineered fixtures in residential lighting. In the dining room, if a chandelier is to be used, it should not be depended upon as the sole source of light. In general, if a chandelier is bright enough to provide sufficient illumination, it will be too bright for visual comfort. As an alternative, supplement the chandelier with small-aperture, low-brightness recessed downlights. Control the chandelier and the downlights on separate dimmers. Then the chandelier can be set at a low reading for visual comfort and to suggest a feeling of elegance and warmth. The downlights can provide the necessary levels of illumination. Because the chandelier is visible and glowing, people will psychologically

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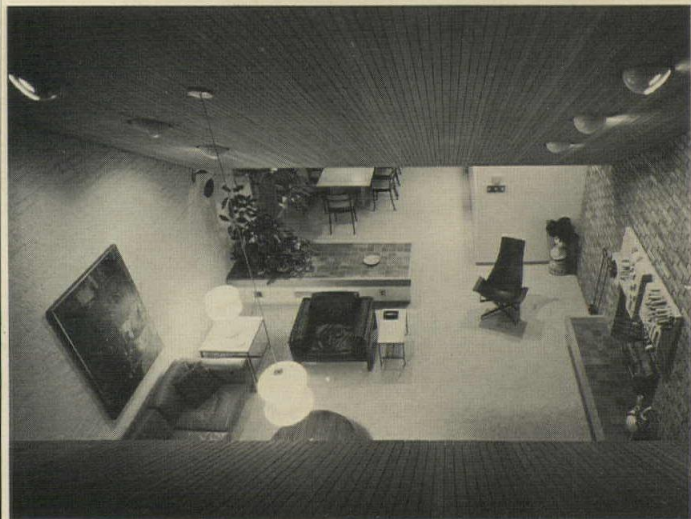
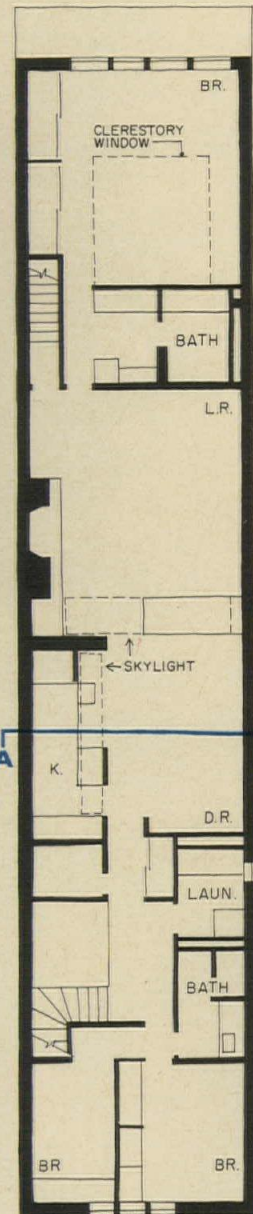
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Built-in lighting is used to highlight the architectural features in this townhouse remodeled by Kenneth MacKensie for Mr. and Mrs. J. Gordon Lippincott in New York. Figure 1 shows a view looking down into the living room through a clerestory, which can also be seen at the right in Figure 2. Semi-recessed, adjustable spheres are used to show texture of the brick, and to highlight works of art. In Figure 2 the cylinders in the skylight continue the effect at night.

Fluorescent uplights in Section AA bounce light into the kitchen and dining room, as shown in Figures 3 and 6. Downlights in Figure 3 are installed in the cantilevered soffit to continue the corridor effect. Figure 4 shows a view of the master bedroom looking toward the clerestory; a decorative fixture provides general illumination. Figure 5 shows a view of the entry sculpture lighted by a recessed overhead trough.

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accept it as the source of all the light and, in most cases, will not even be aware of the recessed lighting.

Hallways are difficult because they are narrow. Recessed lighting tends to create scallops or pools of light on the walls and floors. A reverse cove, up-lighting the ceiling of the hallway, can provide even, soft illumination and will have the effect of tying together the spaces at the extremes of the hall. Small-aperture downlights can be combined with the up-lighting, if desired. Again, separate dimmers should be used. By varying the balance between up and downlighting, the appearance of the hall can be radically changed from a light and luminous effect to one of dramatic pools of light. More importantly, one can achieve any degree of effect between the extremes.

Kitchens present many lighting problems because of their usual layout and the nature of the tasks to be performed. Very often the working surfaces and appliances are lined around the walls while a single lighting fixture is positioned in the center of the room. With this arrangement, an individual working at a counter or appliance must stand between the light and the task, thus casting a shadow in the very place where she is working. This and the fact that relatively high levels of light should be available for kitchen tasks suggest that supplementary lighting be added over the work areas. This is usually accomplished by installing lighting under the cabinets which are generally located over the work counters. Care should be taken to properly shield these lights from the view of people seated in the room, as the eye-level of these people will be below the mounting height of the fixtures.

When this kind of supplementary lighting is used, the center fixtures can be selected to provide a wide spread, soft quality of light, thus reducing glare and harsh reflectances. When an eating space is included in the kitchen, the area can be set off by a decorative fixture providing extra lighting over the table. This fixture should be well shielded also to avoid becoming a source of glare.

Bathrooms can be treated in a number of ways. For everyday use they should provide ample light for grooming. It is almost always desirable to have more than the usual single light over the mirror. Enclosed showers should have vapor-proof fixtures and a heat lamp may also be included outside the shower. Guest bathrooms are often very decorative, but it should be remembered that the ladies will want to touch up during the party. Therefore, the lighting should not distort color and the level should be adequate for the tasks involved.

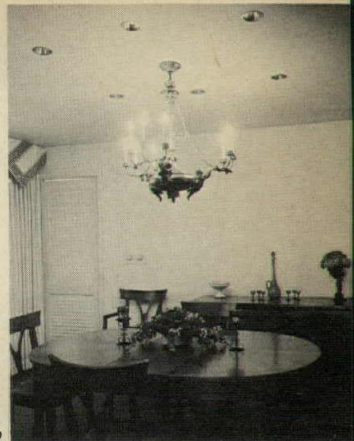
Except in special instances dictated by architecture or decor, our preference for living rooms is well chosen lamps. Recessed spotlights may be used to highlight an *objet d'art* or a painting of importance. In some cases, a wall may be washed with light to show off the texture (brick, wood paneling, etc.) or to highlight a fireplace or similar feature. The point to remember is that the accents should be used to direct attention, not as a source of general lighting.

When using lamps particular care should be taken in the choice of shades. As mentioned earlier, it is desirable to have three-way sockets wherever possible. Shades can be opaque, translucent or transparent. Each type creates a different effect

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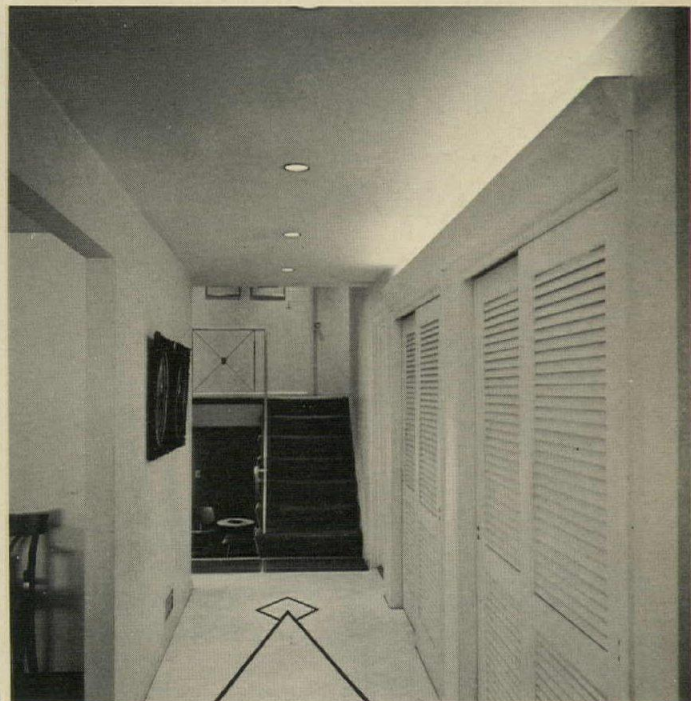


2



3

Flexibility keynotes the lighting for the residence of Mr. and Mrs. H. R. Gutentag in Maplewood, New Jersey. Figures 1 and 2 show the extremes of effects using downlights only, and chandeliers only, in the dining room. Figure 3 shows the two fixtures balanced on individual dimmers. In Figure 4, the hall is shown with downlights and an up-lighting cove, which can provide various effects when used in combination. The kitchen, shown in Figure 5, has a recessed fixture for general illumination and working lights under the cabinets.




4



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and produces a different light result. Changing shades can often transform a purely decorative lamp into a useful source of light as well.

Opaque shades, such as are found on Tole lamps, limit the distribution of light to a cone directly above and below the lamp. No light is diffused to the sides or into the room except that which may bounce off the ceiling. Therefore, this is not a good shade for a reading lamp. It can be used effectively, however, on a lamp which is used as a decorative accent or to throw a glow of light in a corner or on a ceiling.

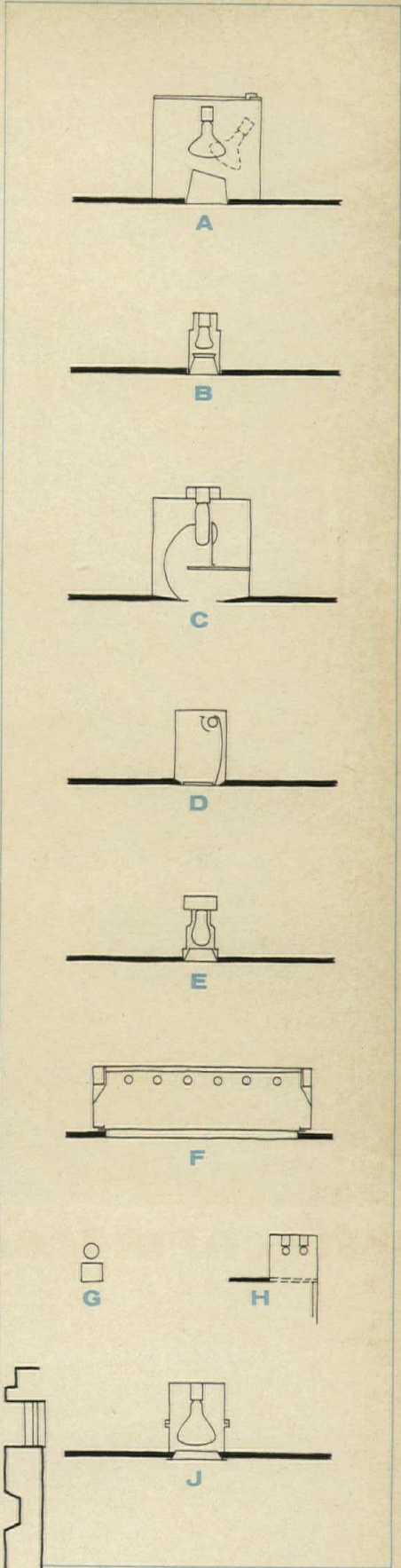
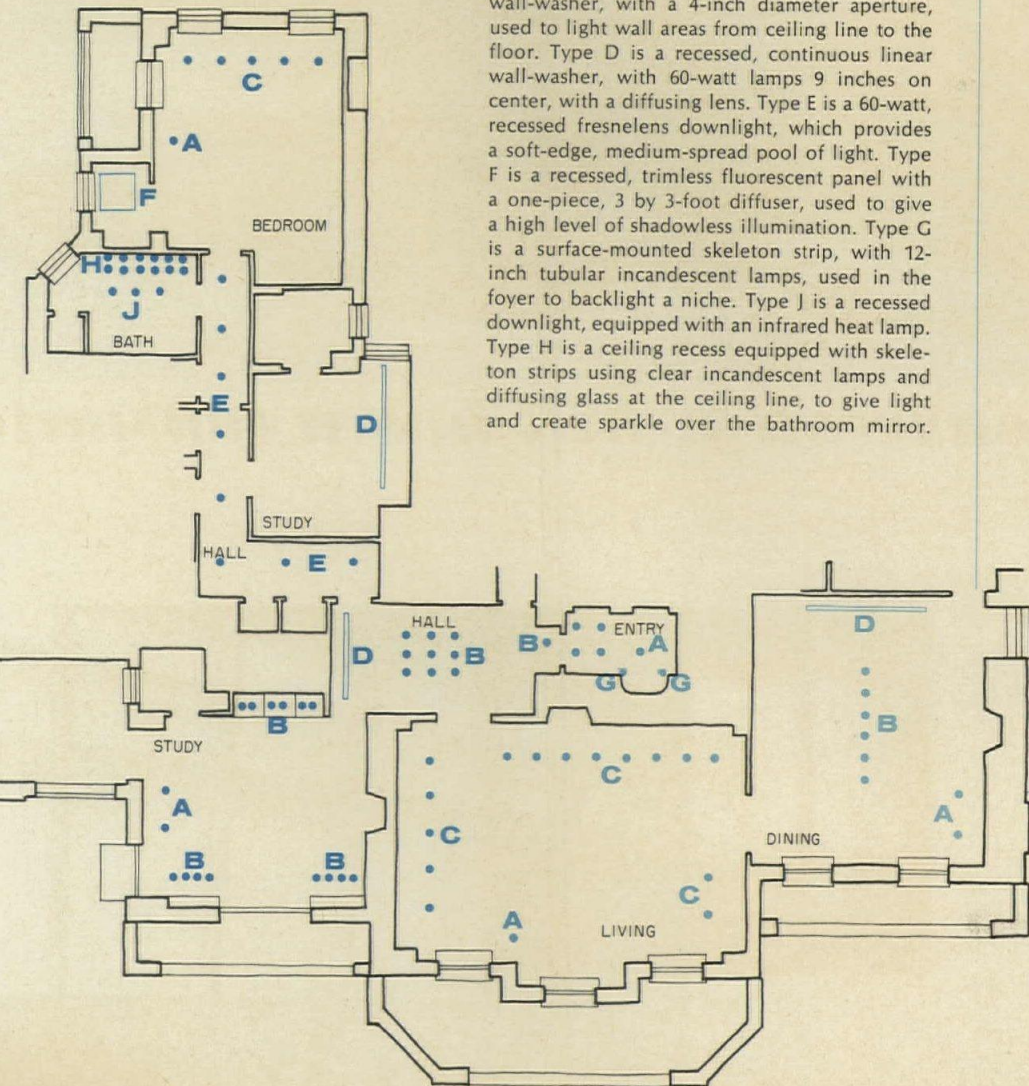
Translucent shades are very useful as they diffuse light into the room as well as provide a pool of light above and below the lamp. They should be sufficiently heavy to prevent seeing the "hot spot" of the bulb through the shade. In addition, textures or patterns on the shade will be revealed by the light behind them.

Transparent shades such as are found on hurricane lamps provide no shielding at all. If they are used with clear bulbs

continued on page 27

Engineered, built-in lighting, mostly equipped with dimmers, is used extensively in this recently remodeled Manhattan apartment. The plan and diagrams show the various fixtures used

for different effects: Type A is a 150-watt, recessed, adjustable, low-brightness cone accent light, used to highlight paintings and art. Type B is a 50-watt, recessed low-brightness cone downlight used for local illumination in limited areas. Type C is a 300-watt, recessed wall-washer, with a 4-inch diameter aperture, used to light wall areas from ceiling line to the floor. Type D is a recessed, continuous linear wall-washer, with 60-watt lamps 9 inches on center, with a diffusing lens. Type E is a 60-watt, recessed fresnelens downlight, which provides a soft-edge, medium-spread pool of light. Type F is a recessed, trimless fluorescent panel with a one-piece, 3 by 3-foot diffuser, used to give a high level of shadowless illumination. Type G is a surface-mounted skeleton strip, with 12-inch tubular incandescent lamps, used in the foyer to backlight a niche. Type J is a recessed downlight, equipped with an infrared heat lamp. Type H is a ceiling recess equipped with skeleton strips using clear incandescent lamps and diffusing glass at the ceiling line, to give light and create sparkle over the bathroom mirror.





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*No other disposer equals the In-Sink-Erator lifetime corrosion warranty (8 vital parts): stationary grind ring, shredder table, polypropylene detergent shield, lower body, stopper, container body, sink flange, and drain elbow. Plus five year parts protection against defects in workmanship and material on all other parts, including the above.

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Bruce Blocks give any room warm, natural beauty and smart contemporary design. In laminated or solid oak, this parquetry flooring is laid in mastic over concrete, wood or sound-rated insulation board. Other prefinished Bruce Oak Floors are: Ranch Plank with pegs, Fireside Plank in dark finish, and always popular Strip. Tuf-Lustre prefinish used on millions of feet of Bruce Floors now beautifies and protects BrucePly walls, too. You have a choice of 41 paneling woods and finishes, color-styled by one of the nation's top designers. For complete data, write E. L. Bruce Co., P. O. Box 397-B, Memphis 1, Tenn.—world's largest in hardwood floors.

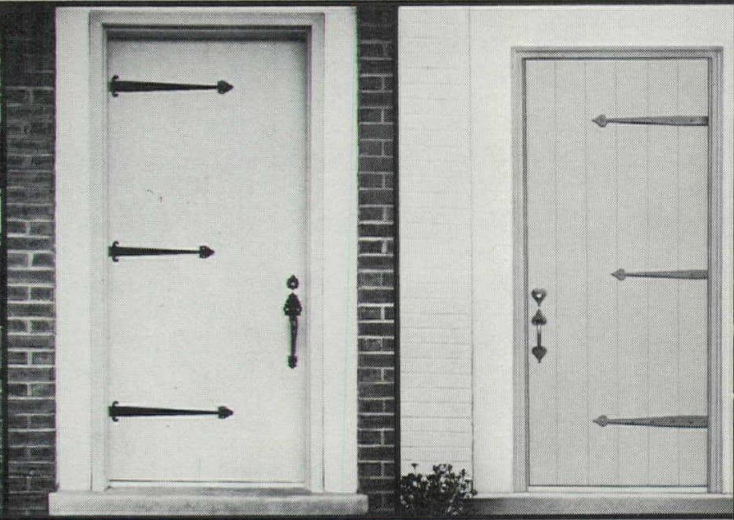
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Leader in prefinished hardwoods

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LONDON TOWNE . . . an 800 unit town house complex in suburban Washington, D.C. The tradition of English Tudor is carried out with both Warwick and Heart design McKinney forged iron hardware. Architect—Kohler, Misner, Daniels of Vienna, Virginia. Hardware Supplier—Hardware Center, Inc., Alexandria, Virginia.

Home buyers are impressed with the architectural beauty and classic charm of McKinney forged iron hardware. Its distinctiveness adds that appealing difference to a home. It is a visible indication of quality and tasteful attention to details—it's a real sales clincher!

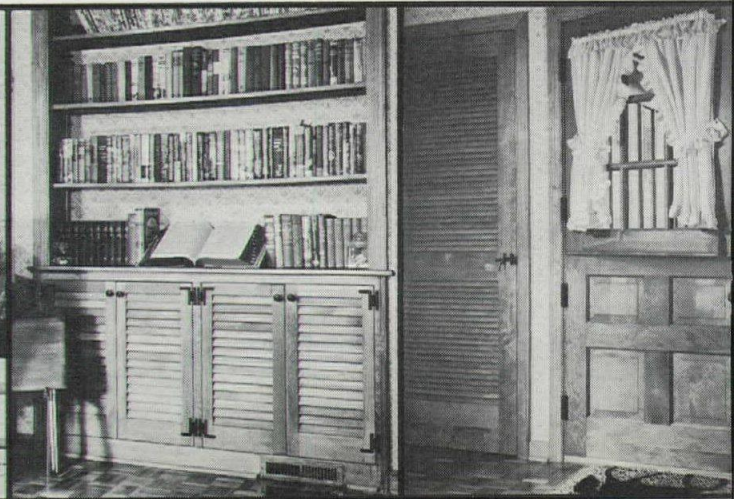
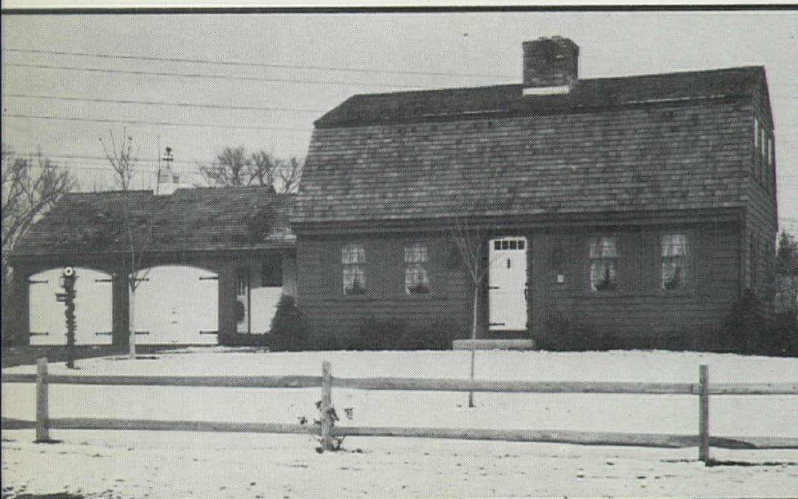
McKinney's line of exterior forged iron—hinges, straps,

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COLONIAL ACRES . . . Authentic Early American decor is accented with exterior and interior McKinney forged iron. Originally planned as a development of 90 homes, it has been expanded to 125 to meet the demand of the upper New York state home market. Architects—Royal Barry Wills, Boston; Claude Miquelle Associates, Melrose, Massachusetts; Norris Prentiss, Glastonbury, Connecticut. Hardware Supplier—Architects' Hardware and Specialty Co., Albany, New York.





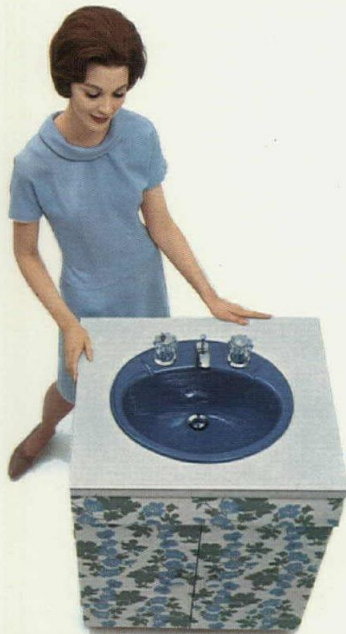
New Idea! Kohler Self-Rimming Lavatories in Accent Colors

It's that "little difference" that makes the sale—and that's the accent color idea! Instead of going all the way with a neutral shade, let the basins provide a bright note of contrast. Show red against white...accent a soft blue with a deep, rich jade. Or do as we've done here: use *two* accent colors, and double the sales appeal!



FIVE SPRIGHTLY NEW TONES help you make the most of the accent color idea.

Antique Red. Citron. Espresso. Blueberry. Jade. Each in three models—oval, round, rectangular—a style and color for every bathroom scheme. New beauty in enameled cast iron.



SELF-RIMMING LAVATORIES SAVE TIME (and time is money). Round and oval models (Radiant and Farmington) need no metal rim...install quicker, at less cost.



A BOOKFUL OF ACCENT COLOR IDEAS.

For you, and customers. Illustrates what-goes-with-what. For copy, write "Accent Bathrooms," Kohler Co., Kohler, Wisconsin.

DIAMOND-BRIGHT "FLAIR" FITTINGS add the crowning touch to your Kohler lavatories. Clean of line, crystal-clear, these new acrylic fittings will keep their sparkle.



KOHLER OF KOHLER

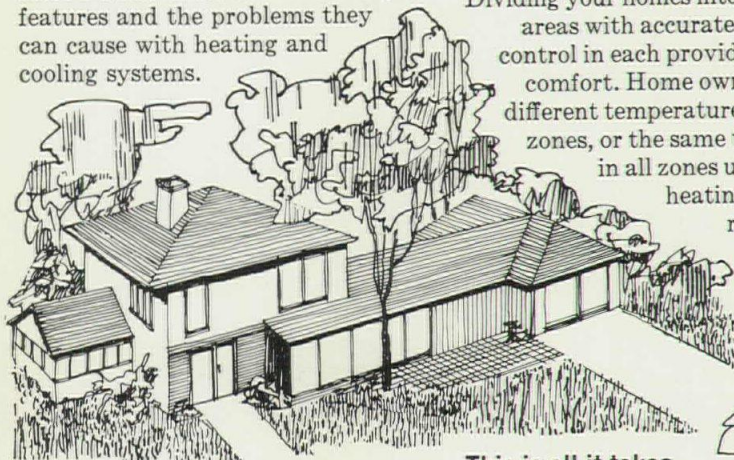
Kohler Co., Established 1873, Kohler, Wisconsin

Here's how zone control can solve any heating and cooling problems with little additional cost

Imaginative architects are finding that many times, their unusual floor plans and designs which create a distinctive and individual effect, also cause comfort problems with the heating and cooling systems. Of course, no matter how exciting the feature, if the home is uncomfortable, you will have a dissatisfied client.

Chances are, you have some of these features in the homes you are designing now.

Here's a list of six common design features and the problems they can cause with heating and cooling systems.



- 1. In any two or three level home**, warm air tends to rise, leaving cooler air in the rooms on the lower level.
- 2. Special activity rooms.** It is obvious that bedrooms call for cooler temperatures than living areas for real comfort, but game rooms and family rooms can create comfort problems, too.

- 3. Large glass areas** provide a great view, but they cause inside temperatures to vary with the outside weather changes... even with double-pane windows.
- 4. With a spread-out floor plan**, sun, shade and wind in different areas cause widely differing heating and cooling needs.
- 5. Rooms over unheated areas**, such as garages, often have cold floors and walls.
- 6. A finished basement**, because it is below ground level, places unusual demands on heating and cooling systems.

Lots of potential problems, but zone control solves 'em all.

Dividing your homes into two or more areas with accurate temperature control in each provides maximum comfort. Home owners can have different temperatures in different zones, or the same temperatures in all zones under varying heating and cooling requirements.

You will be pleasantly surprised at the cost of zone control.

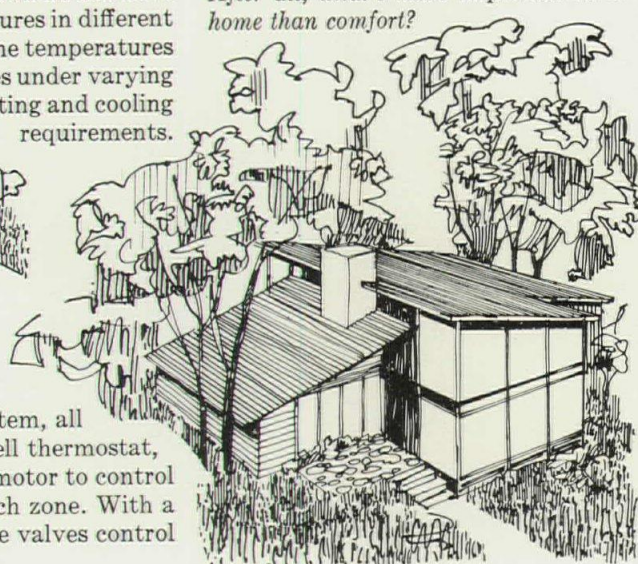
As you can see, zone control makes a lot of sense, and it isn't very complicated. The cost of additional equipment is nominal.

Compare the cost with the problem it solves, such as cold floors or uncomfortable bedrooms, and Honeywell zone control becomes a necessity.

Speaking of unusual features...

Zone control not only solves problems connected with unusual features—it is a feature all by itself.

After all, what's more important in a home than comfort?



This is all it takes

With a forced air system, all it takes is a Honeywell thermostat, damper and damper motor to control air distribution to each zone. With a hydronic system, zone valves control the water flow.

SEND ME THE NEW BOOKLET on Honeywell zone control systems.

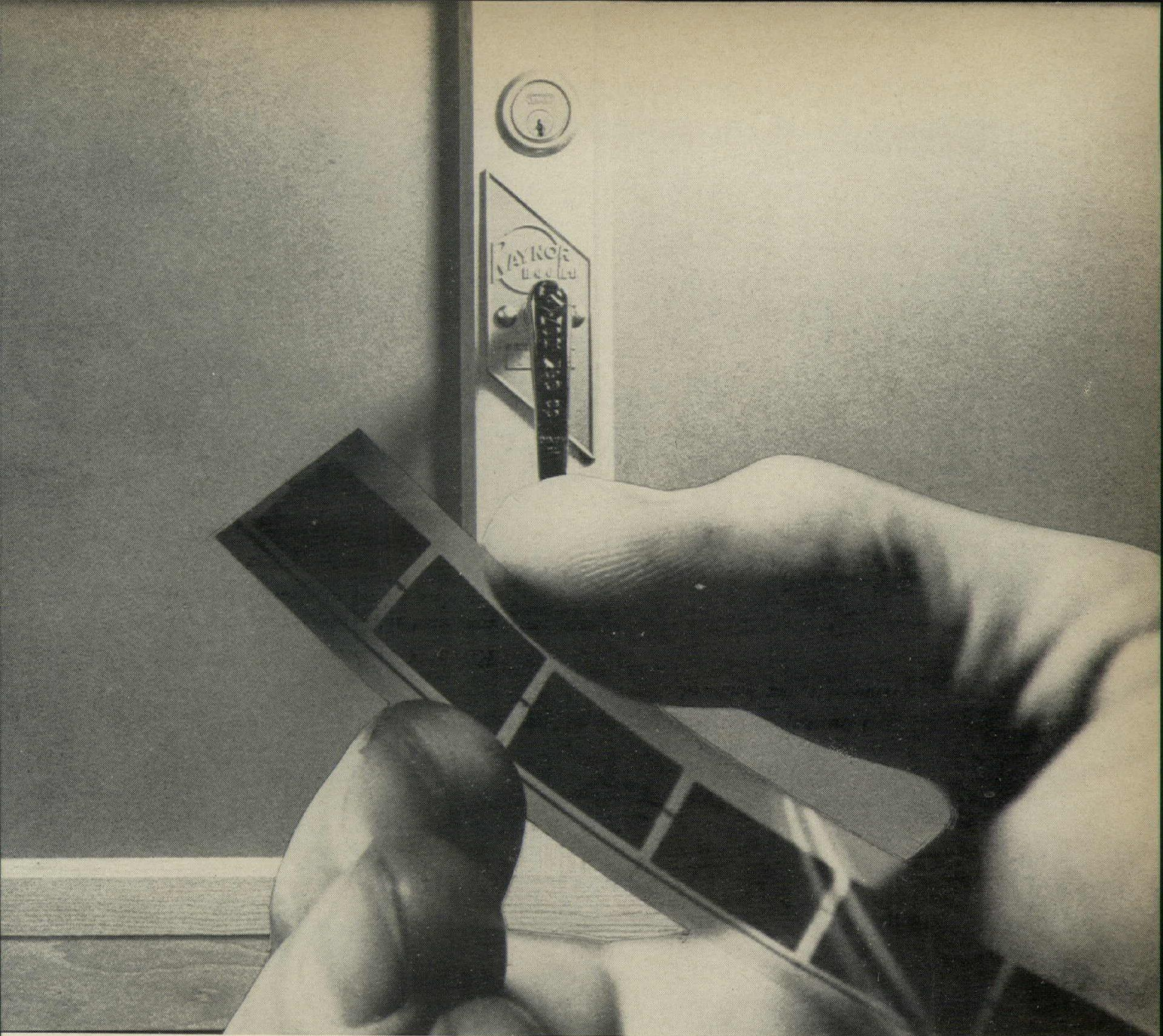
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URETHANE FOAM PROJECT REPORT

Builder News III

Part of a series of product-use bulletins published by Mobay to keep architects, engineers, builders and contractors informed on new developments in urethane foam materials for the commercial and residential construction industries.

MOBA

BN-4

FHA OKAYS RIGID URETHANE FOAM AS STRUCTURAL INSULANT IN SELF-SUPPORTING ARCH ROOF FOR EXPERIMENTAL DISPLAY HOUSE

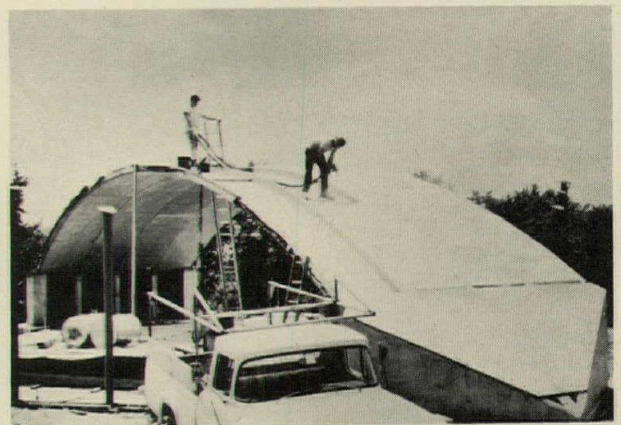
To stimulate fresh, new thinking in housing and encourage the use of new designs, materials and structural methods, Section 233 of the National Housing Act permits the FHA to insure mortgages on properties that involve new and untried items which are likely to reduce housing costs, raise living standards or improve neighborhood aesthetics.

The newest FHA experimental home under this program, Arch House '66 near Minneapolis, is attracting national attention because of its advanced design and utilization of over 25 new materials and products in unique and highly functional ways.

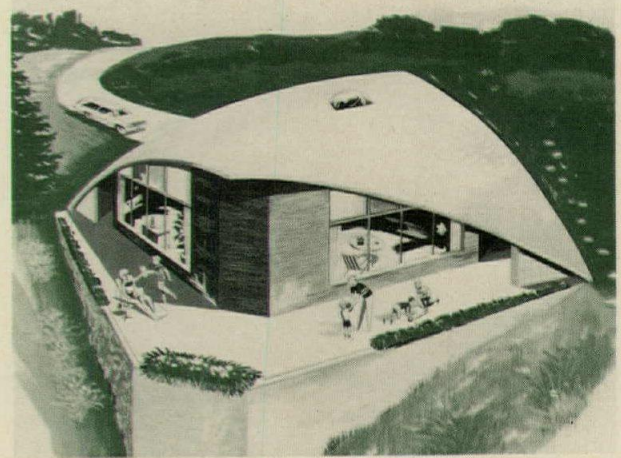
The soaring, arched roof is the most striking feature of this house and it dominates all other design elements. The main support of the lightweight roof structural system (patent pending) is provided by its stressed-skin construction. Spaces between the arches are filled with foamed-in-place rigid urethane combined with plywood and glass-reinforced plastic facings for a strong sandwich type construction covering 2000 sq. ft. of living area.

Finished roof load of only 5.8 psf allows the 45 by 55 ft. internal span of the structure to be completely self-supporting, with no posts or columns to break the spacious open-plan interior between the room wall height of 7½ ft. and the curving acoustical ceiling. Two massive concrete abutments resist the horizontal thrust of the roof and double as storage enclosures.

The exterior brick cavity walls are also filled with rigid urethane foam, poured at the site. The high insulating ability of urethane foam (k factor 0.11 @ 70°F) reduces heat loss sufficiently to permit efficient use of huge expanses of glass in the walls. Each curving window bay consists of four insulated glass sections below a row of urethane foam cored sandwich panel sections, from 8 to 13 feet in height.



Rigid urethane, foamed in place at the job site, provides structural insulation on roof and in brick cavity walls.



Lightweight urethane foam permits internal span of roof to be fully self-supporting over 2000 sq. ft. of living area.

For further information on this project, please contact any of the following sources:

Project Engineer: Keith M. Lang, 5038 Dominic Spur
Hopkins, Minn.

Consultant Architect: Wallace Drake, St. Paul, Minn.

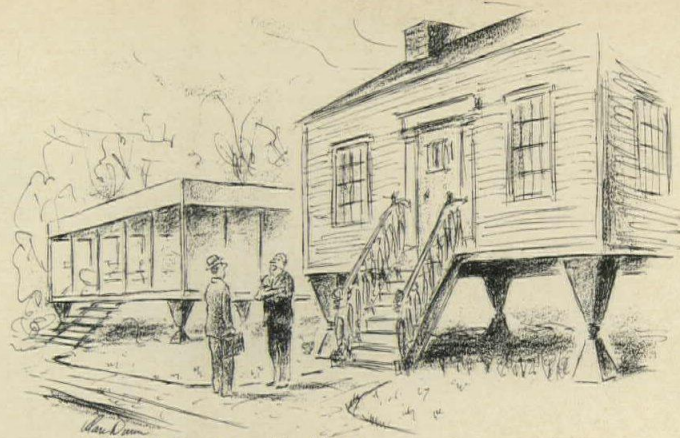
Builder: Hugh Thorson Construction Co.
Minneapolis, Minn.

Foam supplier: Archer Daniels Midland Co.
733 Marquette Ave.
Minneapolis, Minn. 55440

For additional information on the use of urethane foam in other insulation and construction jobs, write on your letterhead to:

MOBAY CHEMICAL COMPANY, CODE AR-7, PITTSBURGH, PA. 15205

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*"Merely a matter of jacking it up —
we certainly weren't going to be outdone by the Joneses!"*

RESIDENTIAL LIGHTING

continued from page 13

the effect is one of glare and discomfort. Transparent shades should be used with clear bulbs only if the portion of the shade which covers the bulb is frosted. Much the same can be said about the bulbs used in chandeliers. If clear bulbs are used, they should be kept very low on a dimmer to provide a soft, warm glow and to avoid glare. If a dimmer is not used, clear bulbs should be avoided.

Cost must be considered in the lighting of any home, be it a builder model or a custom designed structure, and there are many factors affecting costs which apply in either case. The labor and wiring cost for installing poor quality or poorly designed fixtures is exactly the same as for installing a better grade of fixture. Since labor and materials usually cost considerably more than the fixtures themselves it can be seen that the use of a better grade of fixture to obtain far superior results need not add a significant amount to the over-all cost of a home.

Similarly, it is less costly to include well-planned lighting in the original construction than it is to try to add it afterward. In the course of remodeling one often is confronted by hidden obstacles such as beams, drains and unrecorded framing which inhibit the placement of fixtures. If the new lighting requires more power than exists in the previous installation, additional wiring will have to be run to the service panel and perhaps additional service will have to be brought in from the street. All of these things can be very costly. It is wise, therefore, to plan ahead and make provisions for a well lighted home in the construction stage.

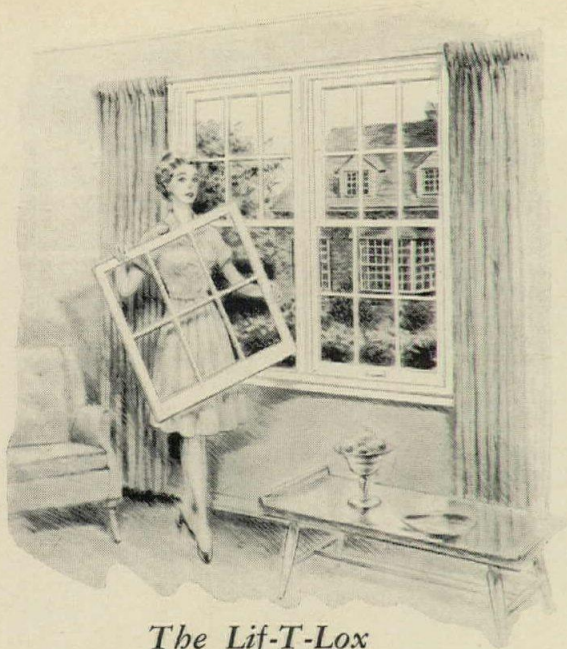
In some cases, expenses can be reduced when remodeling by employing surface mounted fixtures and wiring. The wiring channels can be run along the moldings or in corners. With careful painting to blend with the surrounding surfaces, most wiring channels can be made quite inconspicuous. Surface-mounted fixtures should be selected with consideration to their proportions and their relationship with the proportions of the room. Very often the fixtures are painted out to match the ceiling, although in some cases they may be a dif-

ferent color in order to form a deliberate pattern. In either instance, it should be remembered that the lighted object should be brighter and more interesting than the source of light.

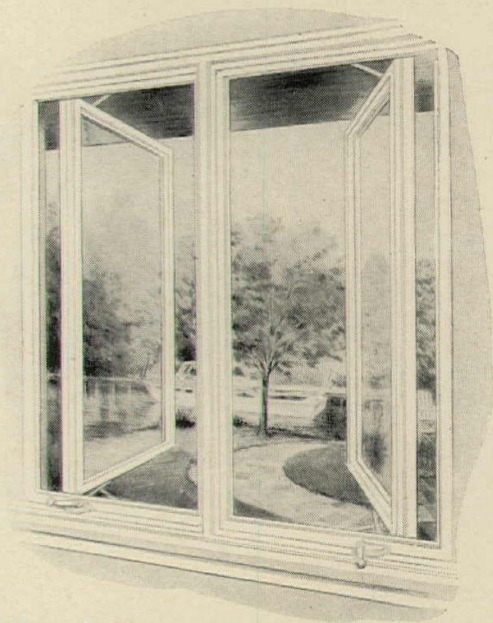
Exterior lighting can add an exciting dimension to a home and it also provides a degree of security. A common error in exterior lighting is the broadside floodlighting of the front of a house. Head-on lighting tends to flatten the appearance of the house, washing out whatever contours may be designed into the entrance, the roof line, and the window treatments. A more pleasing effect can often be achieved by highlighting certain architectural features or textures such as a columned porch or a brick facade. Light may be washed down the face of a wall rather than aimed directly at it. Certainly some lighting should be included in the landscaping to help it relate to the house and to provide a luminous setting for the house at night.

Where large expanses of glass divide the interior and exterior, some attempt can be made to continue the flow of space with light. Where an architectural element such as a soffit is continuous from interior to exterior, lighting in or on the soffit can be used to tie the spaces together. Exterior courtyards can be lighted to become another room. When this is done from the roof, care should be taken that the lighting angles remain as near vertical as possible to avoid producing glare spots seen from the opposite side of the courtyard. If the courtyard is intended for visual relief rather than as an area which will be inhabited, it may be desirable to light it with landscaping techniques using decorative fixtures mounted near the ground rather than overhead lighting.

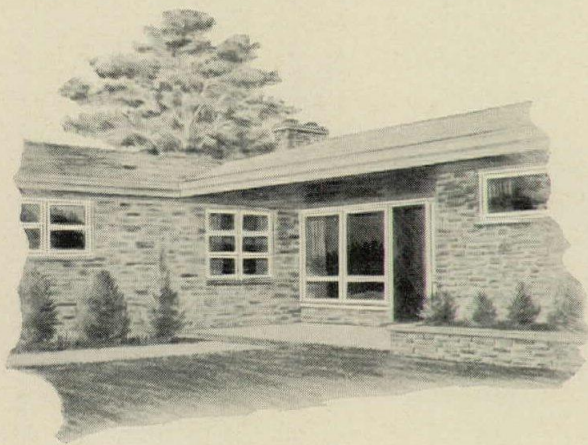
Perhaps the most important comment concerning residential lighting is that it must fit the style and feeling of the architecture and the decor. Certain kinds of lighting equipment and techniques have a very definite contemporary look and produce a contemporary feeling. These units must be used with great care in traditional surroundings. In other instances, the equipment may lack contemporary styling and may not produce the crisp, clear effects associated with contemporary architecture. The results from this equipment, which may have enhanced a traditional space, may seem loose and disorganized in a contemporary space.



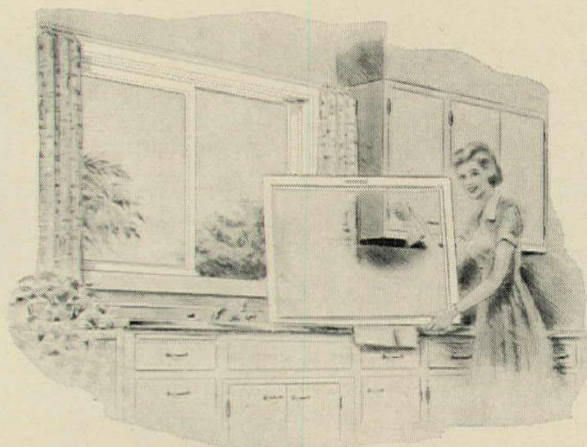
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removable and balanced*



*Royal Casement
concealed self-locking hardware and two
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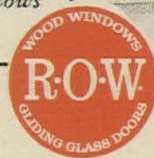
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*High-Lite Glider
both sash slide and remove*

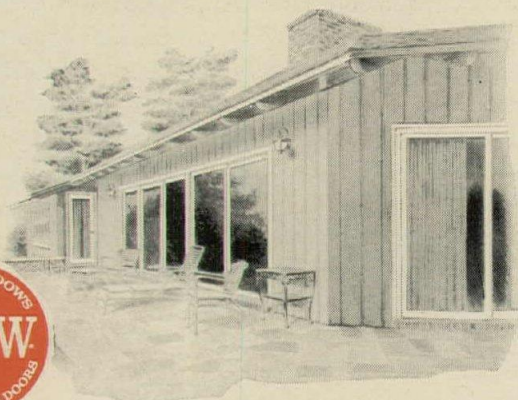
Fine wood windows and quality wood patio doors serve well to soften severe design with a masterful touch of elegance. They look warmer than aluminum and, of course, they do provide infinitely better thermal protection. More than 85% of all window maintenance is glass washing. R·O·W removable double-hungs and gliders cut cleaning time by 1/2. R·O·W casements and awnings are designed for reach-through cleaning of the outside. No windows are maintenance-free — not even R·O·W's.

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A leading commentator on interior design surveys the current scene from outside the architectural field, and poses a challenge for more involvement with the design of interiors and for more individual, less stereotyped results.

A Report on Residential Interior Design

BY GEORGE O'BRIEN*

There is a lot going on in the interior design of American homes today: some of it good, some of it bad, but unfortunately most of it simply indifferent. It is sad, but quite obvious, that while we are a nation with affluence enough to have the best of all possible designs including interiors, we instead have a mass of rooms that are too often mediocre, anonymous and cold.

Who is to blame? Just about everyone, but let us start with the architect. If an architect designs a house (something that is becoming lamentably rarer day by day in American development housing), he should have something to say about what goes on inside a building he has tailored to suit a client. Sometimes he can't be bothered, and sometimes he simply isn't prepared to take on the job. Or, as is most often the case, the entire budget is shot on the building itself, and there is nothing left over for furnishings, to say nothing of a fee for architectural interiors. Why can't money be apportioned for furniture just as it is for plumbing or even landscaping?

The client is far from blameless and often the architect is shown the door when the structure is up and a decorator who does not have a clue to what the architect was about is brought in.

Some American architects, Philip Johnson among others, have contributed greatly to current interior design and dec-

orating, but too often, architects do stereotyped interiors that do everything but bear a "Good Design" tag. If you look at enough architectural magazines you begin to feel that if you took certain catalogs away from architects they would be completely helpless.

Some architectural firms retain their own interior design departments. Skidmore, Owings and Merrill are a good example. Granted, they don't do much in the residential field, but their work together with their own people and Ward Bennett on the Chase Manhattan building in New York is a prime example of good interior work, and who knows, it may possibly even have an influence on residential interiors. Speaking of SOM, it is interesting to note that when their senior partner, Gordon Bunshaft, designed his own house he did the interiors himself, and with great distinction. You will see it on page 40 of this issue and on the cover.

But take a look at the American magazines which devote themselves to the good life—the shelter magazines, the ladies' magazines, the architectural and design magazines, and take a look at department store model rooms. All too often, the rooms shown are either totally devoid of personality or are "accessorized" to death with such a profusion of useful and useless decorative objects that they would make a fussy Victorian parlor look as spare as the Mies Barcelona Pavilion.

"Good taste" has become, in America, a virtue to be pursued as much as one once pursued respectability. Everyone seems deathly afraid of breaching "good taste," and so

continued on page 31

*George O'Brien is Feature Editor of Home Furnishings Daily; author of the recent *New York Times Book of Interior Decoration*; and a contributor to *Art in America*.

Who but Crane would think of a hidden soap dish?

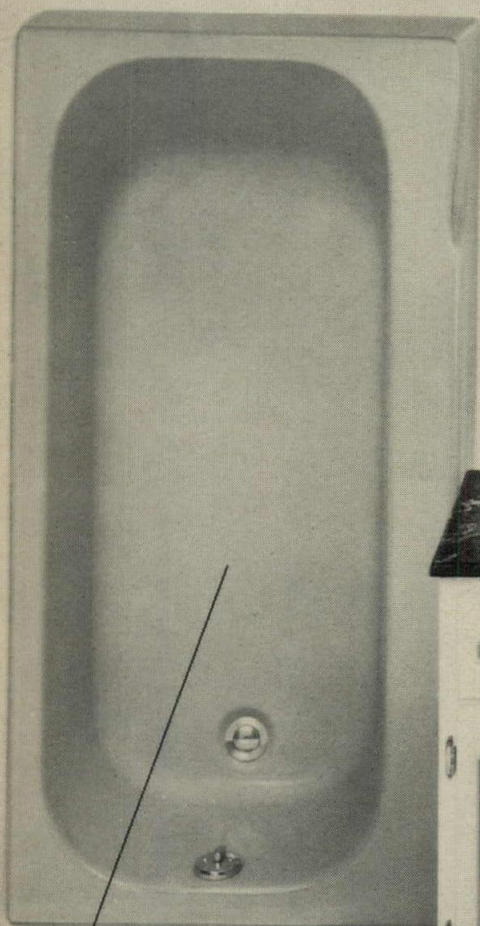
(or all these other extra-convenience features)

Soap dish out of sight

Crane's exclusive concealed soap receptacle (as shown in the mirror here) puts the soap where it belongs — out of sight. Keeps your countertop neat and clean; also doubles as an overflow.

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Step in and out with safety

Unusually low silhouette (only 14" high) of Crane's Fairfax tub makes getting in and out safe and easy. Pleasing sculptured styling features full-length rim seat.



Sweat-free tanks

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continued from page 29

much so that few dare to budge from a norm, or be in the slightest adventuresome.

The inside situation in Europe seems to be of a different color. The individual is very much alive over there, and he is not afraid to express himself in his home. One of the best books ever published on decoration was introduced a few years ago. I'm referring to "The Best in European Decoration." Edited by Georges and Rosamund Berniers, the editors and publishers of the art magazine *L'Oeil*, the book contains interiors that were originally published in that magazine. There is not a stereotype in the lot; they express the individualism of their owners and they are real. Anyone truly interested in design and decoration should have this book in their library.

The current scene in Europe is exciting. In France, Yves Vidal, head of Knoll Associates for Europe, is currently remodeling a mill just outside Paris. In it he is mixing the classic modern designs of Knoll, with antiques from all over the world. Purists would throw up their hands at the idea of putting a very light blue leather on the Mies chair, then putting the chairs around a Saarinen pedestal table in a room that has walls of weathered Louis XVI boisserie, plus two outsized English silver chandeliers. It works and the room has great style.

In England, John Vaughn, a design editor, is working out an idea that combines op art and furniture. It's an idea for supplemental seating in his living room. When perfected it will go something like this: chairs will be stacked in an optical pattern, hung on a wall, to be picked off when needed.

It may seem that I'm protesting a bit too much, and perhaps I am, but the sameness of most American rooms had to be stated before one could come to the positive side. Yes, there is one, and it is practiced by both amateurs and professionals. Before getting on to the professionals I'd like to mention the amateurs.

Whitney Publications brought out a couple of years ago a book called "The Personal House," written by Alswang and Haken. It was just about the most refreshing air to blow through the American house since Wright launched open planning.

All the houses shown belonged to artists and writers. None of them could be called decorated in any sense, yet each one possessed enormous vitality and most important of all, personality. The slick magazines would call most of the rooms "tacky," but they had an honesty that can only be achieved when people have put together a room that works for them, and includes furniture and objects that mean something to them and that they clearly love. Again, this is a must book for those interested in design and decoration.

The illustrations I've chosen for this article are all current American rooms: some by professionals, some by amateurs. Each one of them possesses a statement of originality that sets it apart from the ordinary. Some are subtle mixtures and some are bold combinations of the unlikely. It's my belief that all of them succeed because they possess individuality.

Now for the professionals. It seems to me that there are two distinct forms of professional contemporary interiors. Both are valid; they only differ in approach. One is interior

continued on page 33



Louis Reens photo

The furniture is so much a part of this room that it appears to be built-in. Actually everything is free standing. The three sofas are bolted together to form a floor level "conversation pit." The low marble table in the center is on a pedestal to eliminate the obstruction of legs and there is an 18-inch walk space between the sofas and the table. Art works in the room include two Pollock paintings over the sofa, a Savini oil, four Arp sculptures and a Max Ernst sculpture on the floor at left. The room and the modern furniture were designed by Ward Bennett.



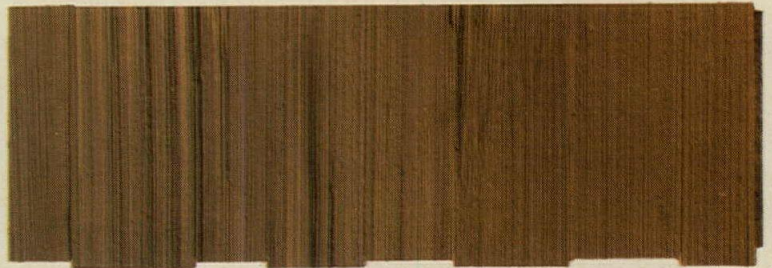
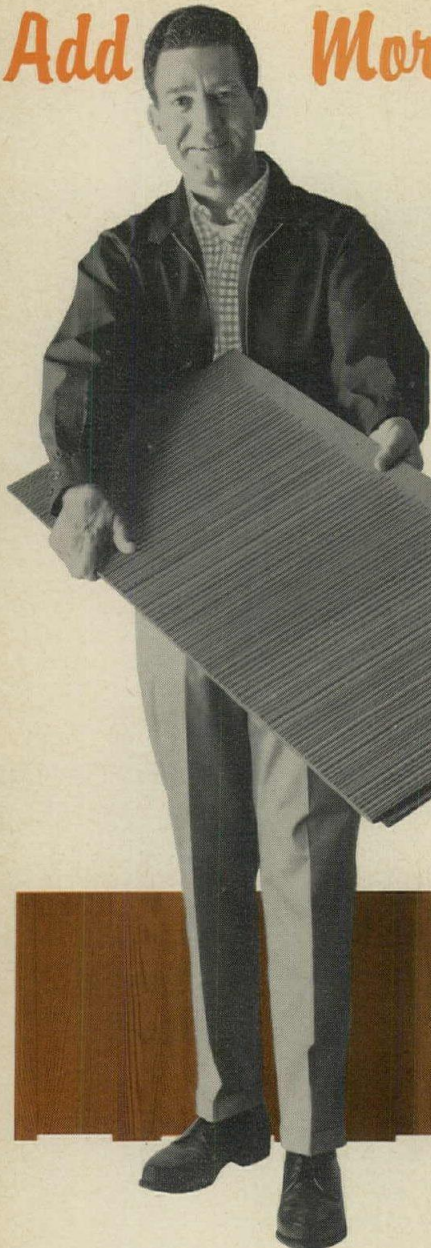
Balance is the key to using outsized furniture. Here a large sofa with a four-foot-high back is offset by a large white lacquered table that does double duty for writing and dining. In front of the Flemish painting is an 18th-century Korean lacquered table. Flanking the sofa are two Louis XVI armchairs. An oriental rug covers most of the floor. The apartment was decorated by the owner, Jay Hyde Crawford.



Louis Reens photo

A kitchen with a view of a nearby church dome is painted white and has a floor of red quarry tile. Two black-painted Louis XVI chairs upholstered in blue and white cotton are drawn up to the plastic topped dining table. A paint tray with marble chips holds potted herbs. By Benjamin Baldwin.

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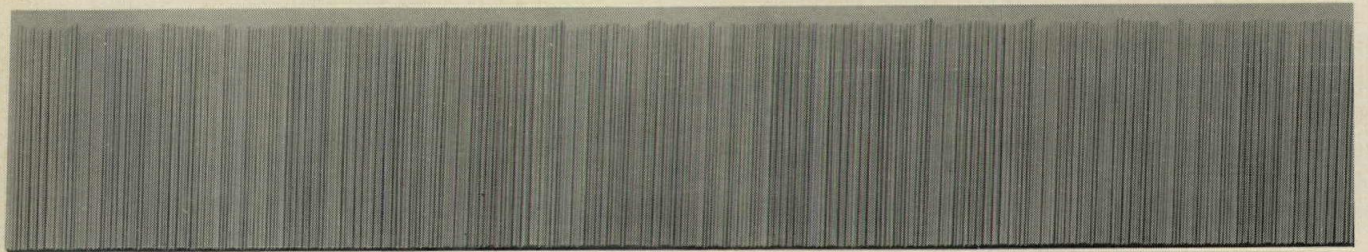
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continued from page 31

design and it starts with a shell and follows it through until it is a room furnished and ready to live in. The other form is interior decoration, and it starts when the design of a room—proportion, detail, etc. are established.

In my opinion, the leading American interior designer today is Ward Bennett, and the leading decorator is William Baldwin.

The Ward Bennett look is one of quality. Calling it a look is a little unfair, as everything he does is individual and as unsteretyped as possible. However, it is a look of quality in both material and design. Ideally, Bennett would like to design everything that goes into one of his interiors. When this is not possible, he chooses the very best that is available. Price does not have everything to do with it. For example, one of Mr. Bennett's rooms shown on these pages contains some fabulous art, antiques and custom furniture; it also contains inexpensive paper-shaded Noguchi lamps. They look perfectly right in the room.

Perhaps as Mr. Bennett is a sculptor he has a respect and appreciation for art that is unusual today when most art is considered an investment, a gag, or a decoration rather than a source of real and lasting pleasure. Art in Bennett's interiors is part of the general scheme of things, and it is just as essential as a comfortable good-looking chair. Everything is related to it, but never coordinated with it.

William Baldwin is a true decorator. He assembles rooms for clients that have great style and individuality. It is difficult to look at a room and say that Mr. Baldwin has been there. The telling signs are again attention to quality and an unflinching hand with color, usually bright and clear. In fact, it is largely due to Mr. Baldwin's influence that the color palette of home furnishings fabrics today is so fresh and lively.

William Baldwin is a traditionalist and he prefers to work with antiques, never reproductions. His love of tradition stops where comfort is concerned. All of the upholstered pieces he uses are modern, but not *avant garde*. His flair is the mixing of the unexpected. For a magazine conference-reception room, he once hung the walls with a rather boldly printed cotton fabric in poison green, and then furnished the room with inexpensive cane tub chairs. It may sound wild, but it looks just right. There is no unnecessary clutter in Mr. Baldwin's rooms. Objects are there because they are loved, not because the room needed "accessories." All chairs have tables nearby at the right height to hold convenient ash trays, and with enough room to hold a glass or a cup and saucer. In the end, Mr. Baldwin's main concern is in quality and comfort.

It is customary when one shoots his mouth off, as I have been doing, about the state of something or other, to neatly end the whole thing with predictions of the future. Here are mine, for their worth.

It is anyone's guess where the future of America's residential interiors lies, but it looks as though it actually will be in the predicted built-in direction. All essential or basic furniture—seating pieces, tables, beds, storage—will be built into the architecture, and free-standing pieces will be looked upon as art—collector's items to be enjoyed for their beauty. All of which makes individuality even more important than it is today.



David Hirsch photo

This seemingly spacious room is actually a one-room apartment. The screen behind the sofa separates the living area from the bed. On either side of the sofa two shaded lights are hung at eye level. Other lighting includes spotlights hung on ceiling tracks to allow for maximum flexibility in highlighting art works and furnishings. By Lee Bailey.



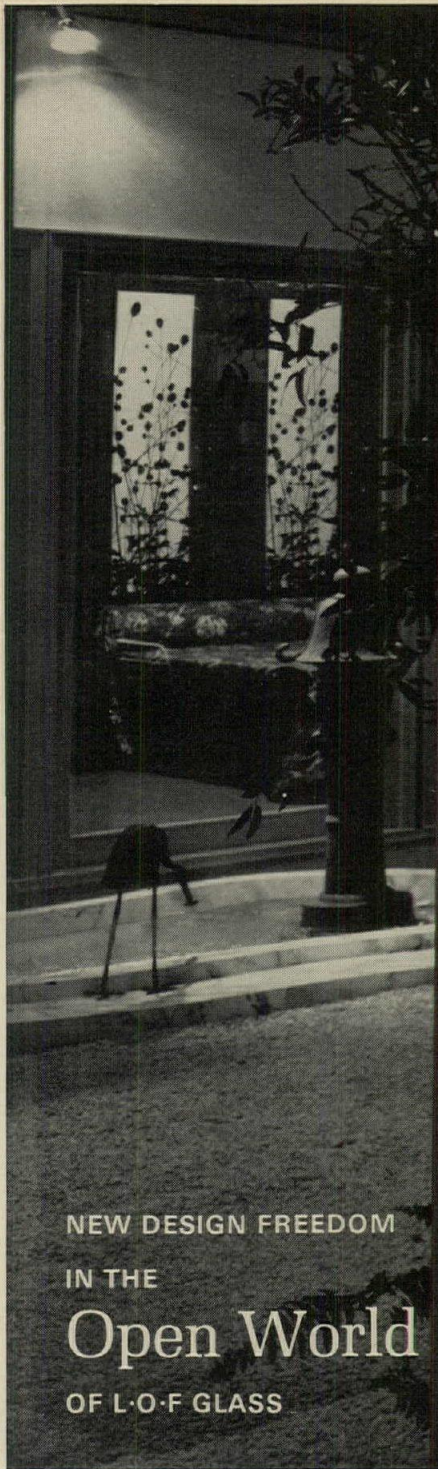
Richard Jeffery photo

A one-room apartment does not often leave much scope for decorating. It can be done however—and with distinction—as these two photographs prove. The bed has been turned into a luxurious upholstered day-bed sofa. Over it hangs an 18th-century English painting. Two brass standing lamps may be directed to light the painting, or turned downwards for reading. A small sofa on the other side of the room sits in front of brown-lacquered Korean screen. The entire room, to minimize bristling and awkward beams, was painted a dark brown enamel. Decorated by William Baldwin.



Louis Reens photo

The usually useless balcony seen often on modern apartment buildings was salvaged in this apartment by enclosing it in glass and making it a sitting room. At night, wood-slat blinds are drawn over the white bamboo window shades. The new structure was designed by Ward Bennett.



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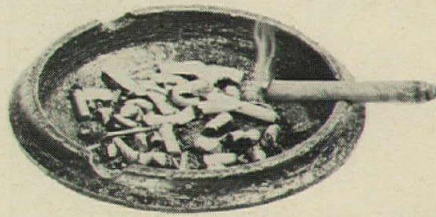
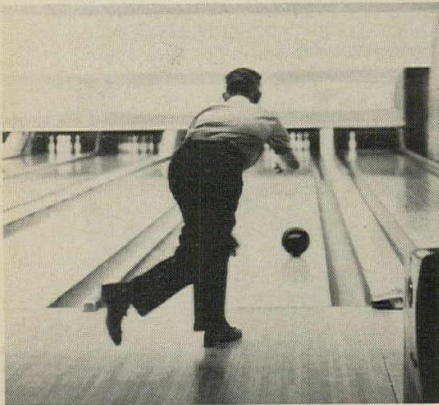
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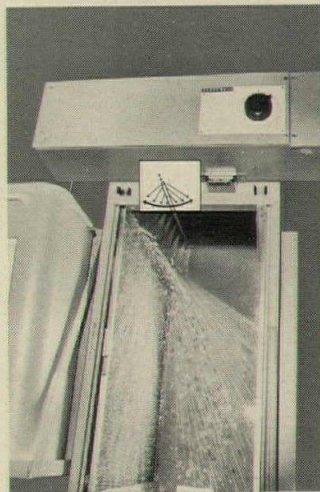
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1866

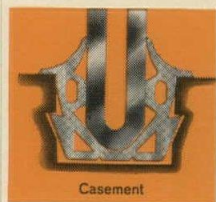
1966



WOOD
Casements

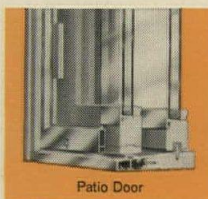
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Casement

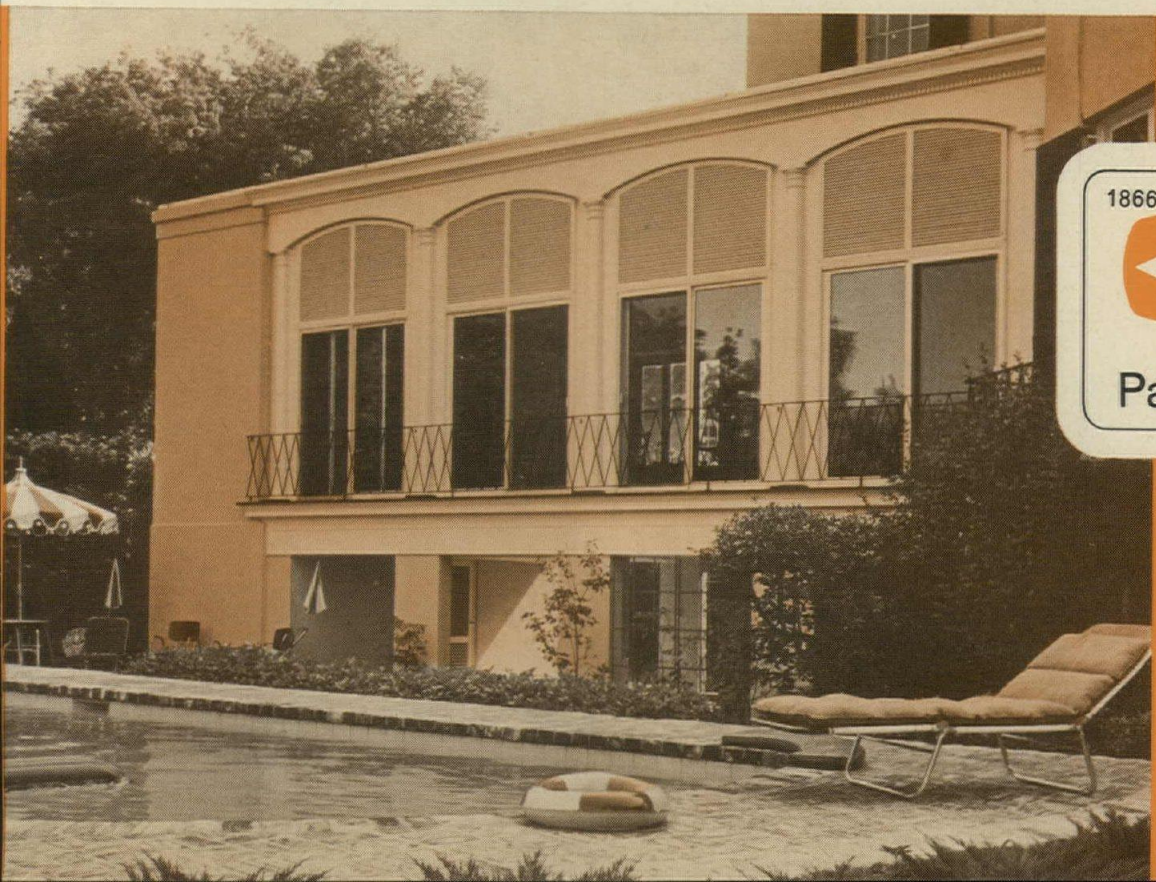
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1866

1966



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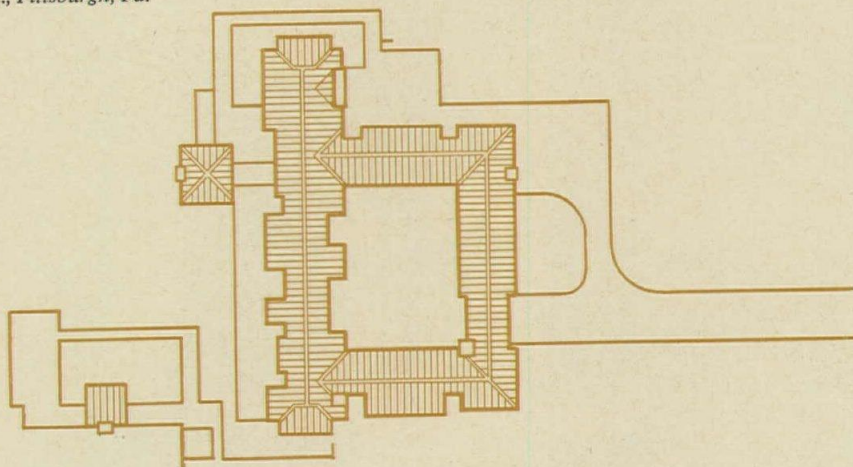
WHATEVER HAPPENED TO THAT "MACHINE FOR LIVING"?

However rhetorical the question, it at least reflects our personal gratification that the work of so many outstanding residential architects is increasingly oriented toward elegance, imagination and environmental harmony. And we are even more gratified—albeit not unselfishly—by the high percentage of these architects who have recently specified Follansbee Terne on major projects. For Terne, its functional integrity validated by two centuries of use, is unique among roofing materials in that it provides both form and color at relatively modest cost.

Joseph W. Molitor photo



"STORNOWAY", Ligonier, Penna.—featured in 1965 *RECORD HOUSES*.
Architect: Winston Elting, AIA, Chicago, Illinois
Roofing Contractor: Miller-Gyekis Inc., Pittsburgh, Pa.



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Follansbee is the world's pioneer producer of seamless Terne roofing

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RECORD HOUSES OF 1966

It is with the greatest pleasure that we present to the architects and owners of each of the 20 houses shown in these pages ARCHITECTURAL RECORD's Award of Excellence in House Design for 1966. This 11th year of the annual Record Houses Awards has been a good one for residential architecture, and each of these houses has contributed something of significance to it. As in other years, the selection was made to reflect a good cross section of the work of the period: wide range in cost, size, geographical location, lot type, style of architecture and type of architectural firm—from the well-known in architecture to new names in the field.

As a solid part of the mainstream of architectural creativity, good house design roundly deserves the maximum interest and attention of all—concerned layman, homeowner, student or professional. The nation's press continues to echo and expand on our own efforts, for which we express the most profound thanks. As before, a bookstore version of the issue will be available to the general public.

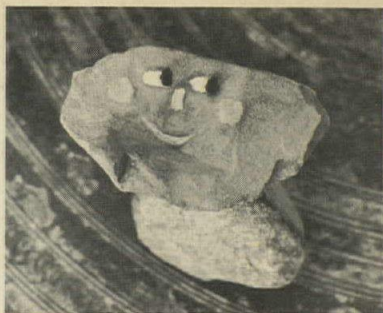
Herbert L. Smith, Jr.

BUNSHAFT RESIDENCE, EAST HAMPTON, NEW YORK

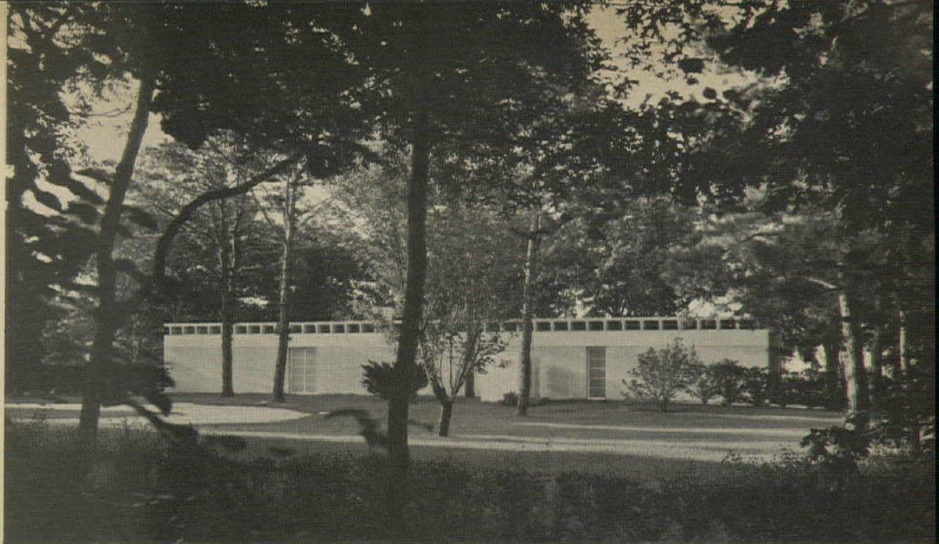
GORDON BUNSHAFT: ARCHITECT

©Ezra Stoller Associates photos





One of Mrs. Bunshaft's paintings on stone

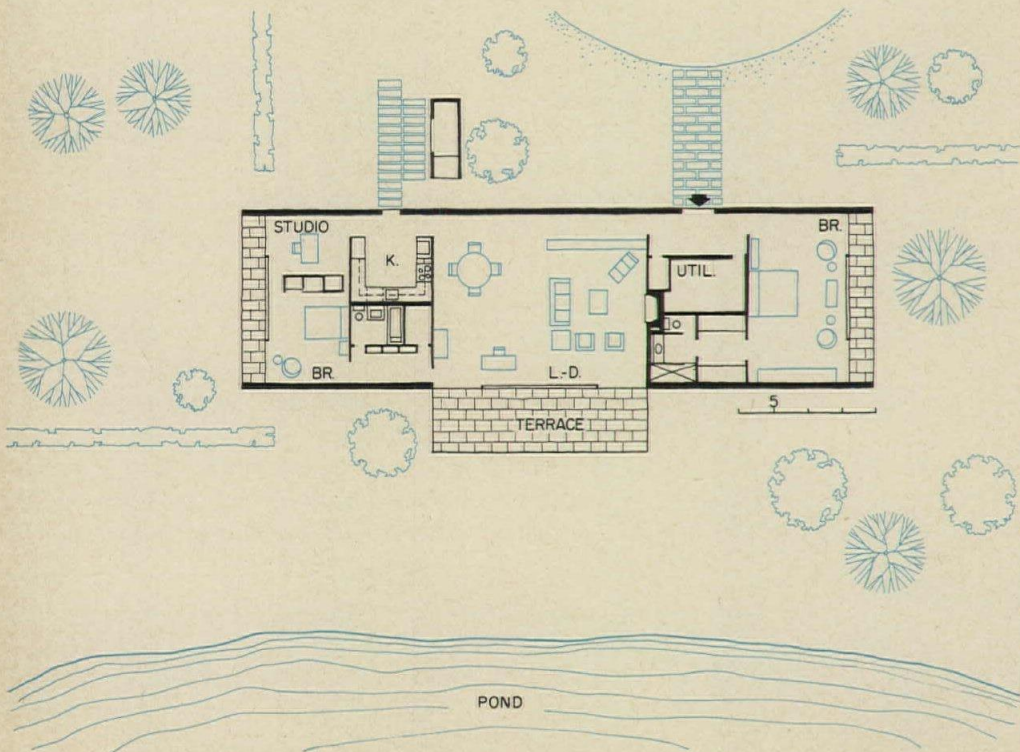


Simple, uncluttered architectural forms, meticulous detailing and restrained use of luxurious materials create an elegant country home to house an art collection

Concrete roof beams, travertine-faced concrete and glass exterior walls with clerestory windows have been used very effectively in this two-bedroom house, which is both a restful weekend retreat for the architect and his wife, and an ideal setting for their growing art collection. In addition to works by Picasso, Le Corbusier and Henry Moore, their collection includes some of Mrs. Bunshaft's own work—notably a collection of smiling faces painted on pieces of local stone (small photo, top left).

The house fits well into its site, a wooded stretch of land near Georgica Pond at the eastern end of Long Island. As the pond is liable to flood at certain times of the year, the land had to be graded to an elevation of six feet before the house could be erected. The most interesting structural elements are the prestressed concrete T-beams which support the roof and allow space for the installation of a row of clerestory windows in the ends of the channel-shaped sections on either side of the house. As you approach the house, the attractive grille effect of these windows seems to accentuate the pristine simplicity of the travertine-faced concrete walls. A well landscaped driveway provides the necessary turning space for cars without causing any visual disruption. Floor-to-ceiling glass in the living room opens the house to an expansive view through the trees to the pond.

RESIDENCE FOR MR. AND MRS. GORDON BUNSHAFT, East Hampton, New York. Architect: *Gordon Bunshaft*; structural engineer: *Paul Weidlinger*; mechanical engineers: *Syska & Hennessy, Inc.*; contractor: *Clarke Smith*; landscape architects: *Skidmore, Owings & Merrill*.





**Quiet, tranquil interiors—designed
for rest and relaxation
and for the enjoyment of art**

Too many good private art collections are marred by poor display, or because they conflict with an inappropriate or cluttered home background. The Bunshaft house is, however, a perfect setting for paintings and sculpture and each piece in the collection is seen to its full advantage. Concrete ceilings, white-painted plaster walls and partitions, and travertine floors reflect the daylight which flows in through glass walls on the southern, western and eastern exposures, and through the clerestory windows. Most of the furnishings are in shades of white and off-white, but touches of red in rugs and cushions prevent the house from seeming in any way cold or unduly formal. Despite the dominance of the art, the house has a great deal of character of its own and is much more than just a background for the display of paintings and sculpture. It is very much a comfortable and pleasant home and there is no sense of a museum atmosphere.

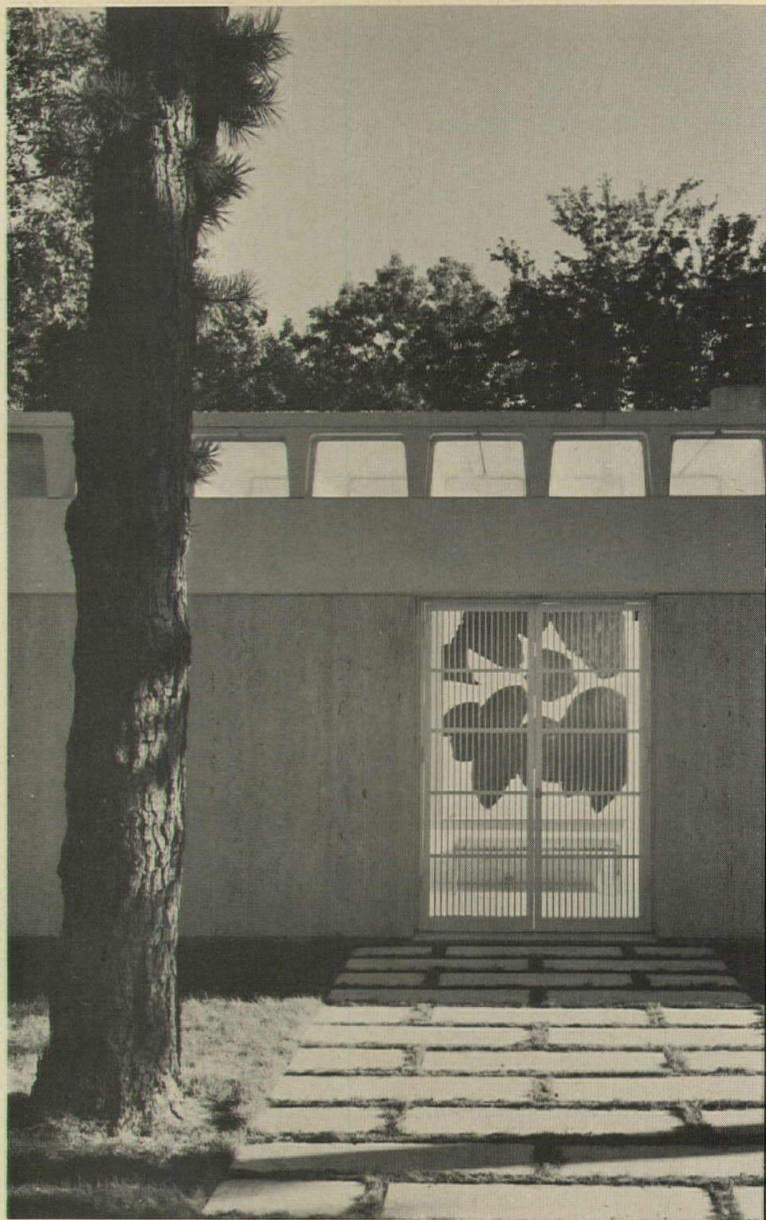


Mechanical system planned for year-round comfort and lighting for visual excitement

Views of the Bunshaft house from the outside are quite dramatic, particularly at night, when the effect of artificial light through the clerestory windows can be seen. Wooden screening across the entrance doorway allows one to catch a glimpse of a bold oil painting by Jack Youngerman. The lighting has been carefully planned in relation to the paintings and sculpture.

The living room in the center of the 100-foot-long by 26-foot-wide house is flanked by the master bedroom to the east and a spare room and a study on the western side. The kitchen is well equipped and there is plenty of utility and storage space, and good circulation.

An effective heating and air-conditioning system makes the house comfortable at all seasons of the year. The changing quality of light and foliage as the year advances are all dramatically reflected on the white interior and exterior surfaces.





A cluster of pyramidal roofs clad with terra-cotta tile invest this rambling country house with some of the character of a traditional New England fishing village

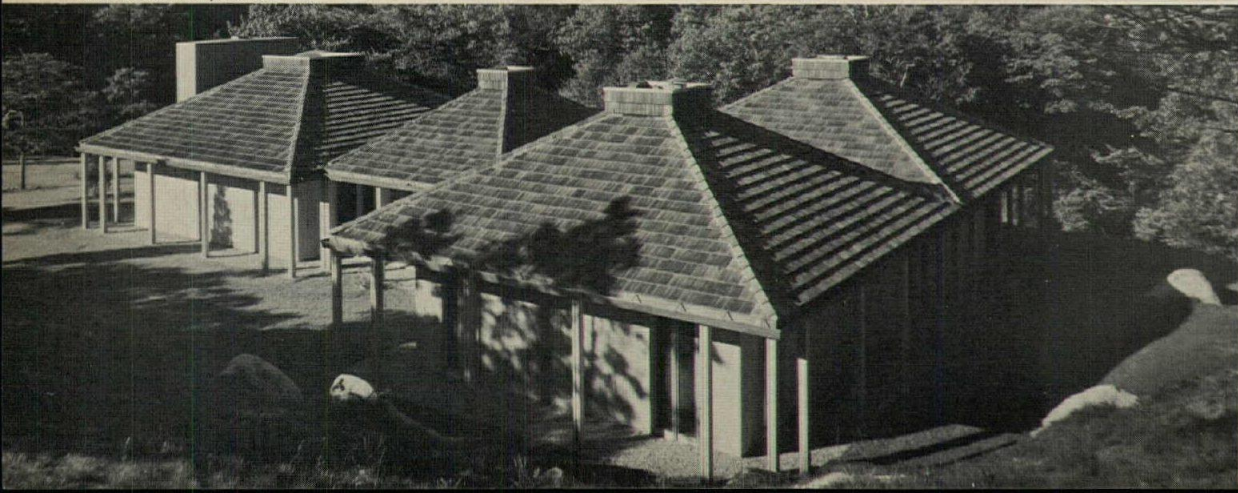
Readers of last year's *Record Houses* will undoubtedly recognize resemblances between the design, materials and detailing of this family house on Martha's Vineyard and the small country house on Beard's Creek, Maryland by the same architect published in *Record Houses* of 1965. The pitch of the tile-clad roofs, with their distinctive "topknots," the use of tide-water red cypress for exterior walls, the skylight in the living room and the narrow wood stripping in the skylight well are characteristic of Hugh Jacobsen's sensitive handling of materials and his concern to establish a meaningful relationship between his architecture and the surrounding landscape.

This house on Martha's Vineyard is a large clustered scheme situated on the side of a hill overlooking a wooded valley leading to Vineyard Sound and Cuttyhunk Island. The house is sited primarily for the view and to take advantage of the prevailing southwesterly wind. All but two of the rooms enjoy a view across the Sound to the island, while a deep overhang supported by 52 cypress posts protects the house from intense summer sun. The many French doors were designed to allow maximum circulation of air during the summer. The cypress exterior was left untreated so that in the salt air of the Vineyard it will weather to a natural silver grey.

A four-bedroom wing and a large living room at opposite ends of the house are connected by the entry hall, dining room and kitchen. The large opening between the dining room and the living room can be shut off by a plastic-faced pocket door concealed in the wall. All openings from interior to exterior—with the exception of the cypress front door which was specially designed by the architect—are French doors (also of cypress and also architect-designed) fitted with single-light polished plate glass from floor to ceiling.

PRIVATE RESIDENCE, Martha's Vineyard Island, Massachusetts. Architect: *Hugh Newell Jacobsen*; engineer: *Carl Hansen*; contractors: *DeSorcy Contracting Company, Inc.*

Robert Lautman photos





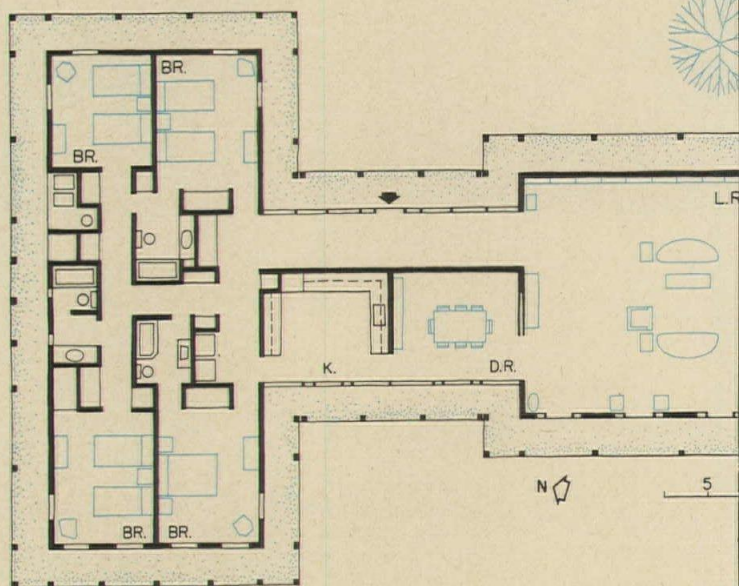
**PRIVATE RESIDENCE,
MARTHA'S VINEYARD ISLAND, MASSACHUSETTS**

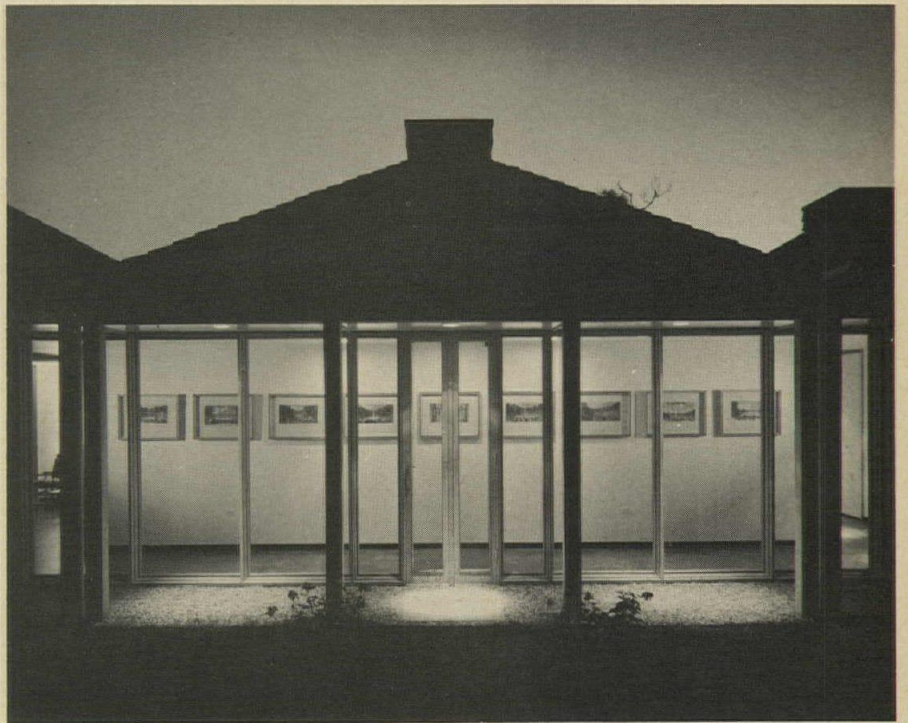
HUGH NEWELL JACOBSEN: ARCHITECT



**Skylight-capped ceiling well,
and concealed lighting
highlight handsome interiors**

The interior of this house by Hugh Jacobsen is dramatized by the way in which the living room ceiling rises with the slope of the roof to the six-foot-square acrylic plastic skylight, which is some 20 feet above the dark cork floor. The skylight well is lined with narrow vertical strips of cypress which accentuate the great height of the room. A roof baffle shields the skylight from exterior view, while similar screens on the other three roof peaks conceal stacks and ventilating pipes. Recessed lighting throughout makes possible an effective display of pictures. The cost of the house, excluding lot and landscaping, was about \$85,000.





DEVELOPMENT HOUSE, BETHESDA, MARYLAND

KEYES, LETHBRIDGE & CONDON: ARCHITECTS

A fresh, balanced design for a development house, which centers on an open atrium and provides quietly handsome living spaces both indoors and out

Comfort, simplicity and restraint keynote this good-sized, highly adaptable development house. As a crisp example of fairly classic contemporary style and planning, the house offers excellent zoning and circulation which can readily be geared to the needs of the many types of families who might buy it. Three separate living areas (each with connecting outdoor terraces or decks), and three separate bedroom zones, are well related in the plan to provide for a variety of family arrangements. The spaces are also well related for family gatherings and entertaining.

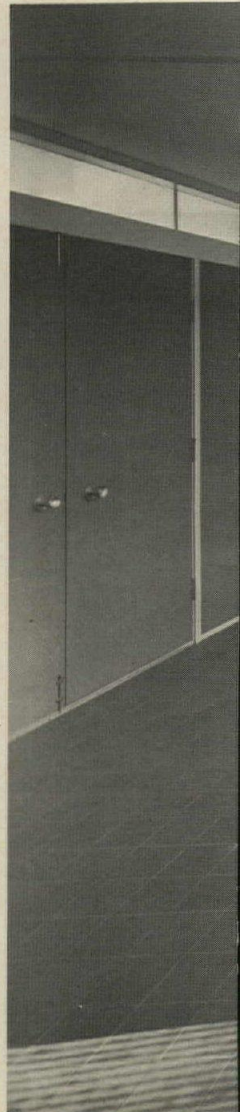
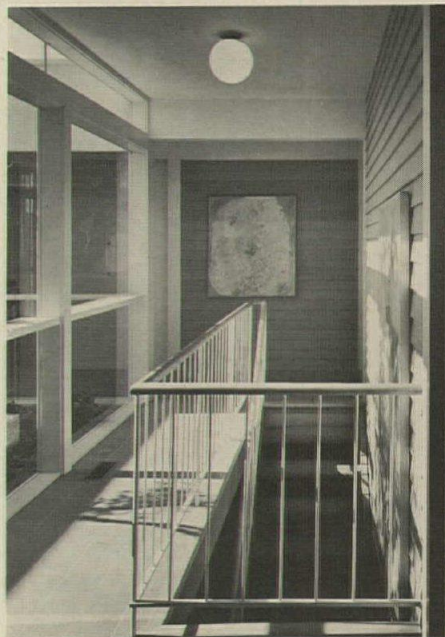
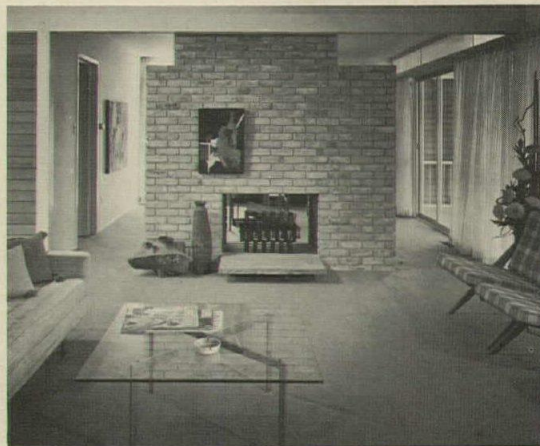
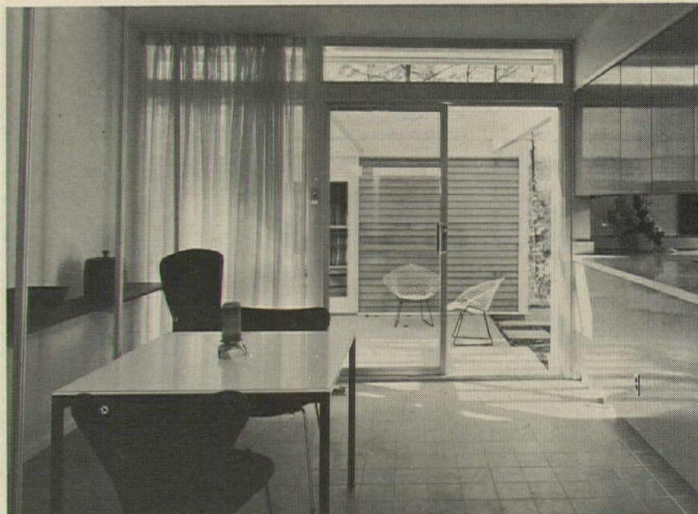
For all its modernity, the house should be compatible with most neighborhoods: a post-and-beam structure that is frank, but not belabored, and an exterior surfaced with stained, beveled cedar siding, white trim, and a touch of color at the door, all combine to give a warm, simple, yet positive character to the design.

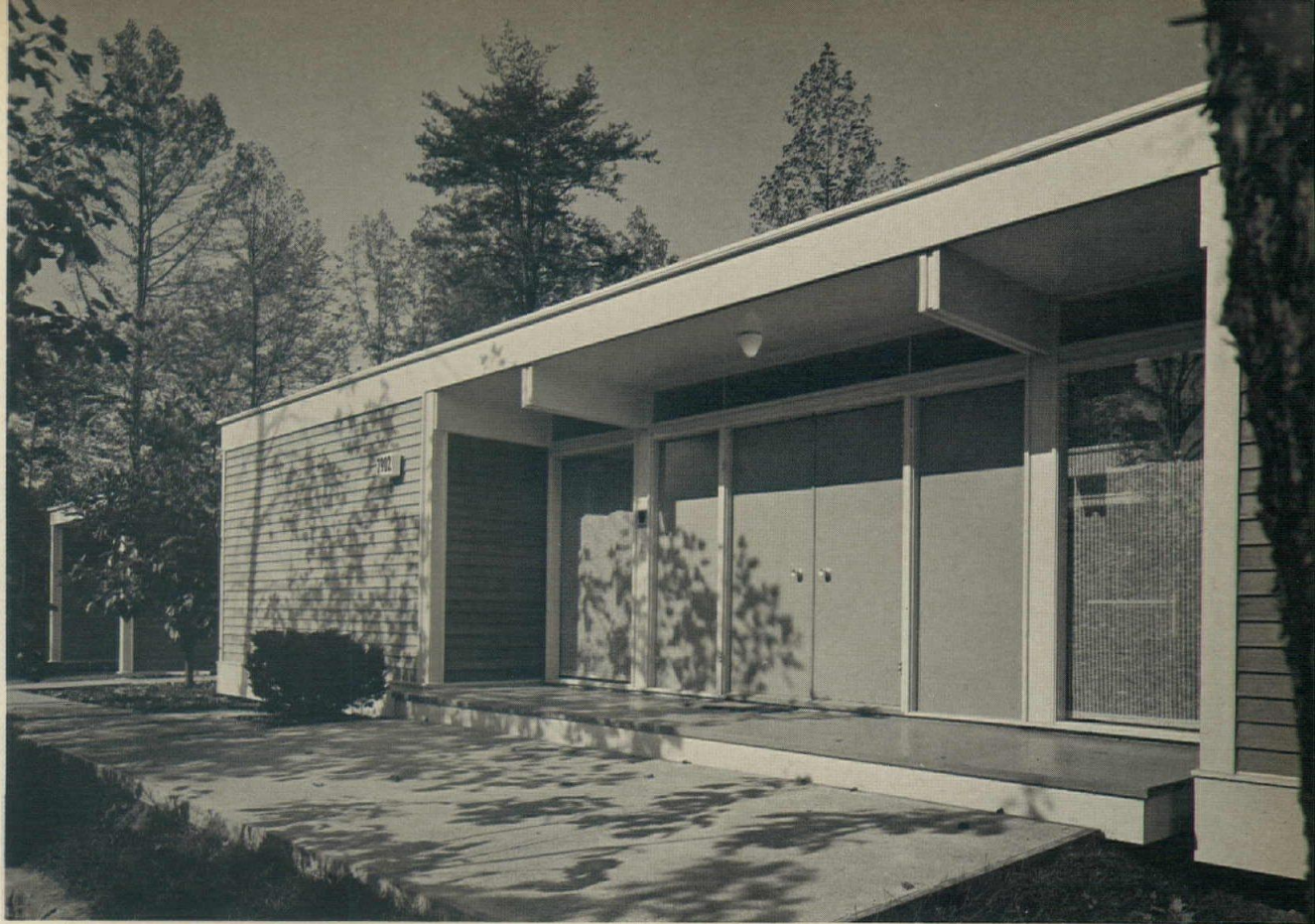
All wall panels in the house are designed for factory fabrication (including exterior finish and glazing) and for on-site crane erection. Most interior walls are finished with painted dry wall panels; however, some are surfaced with the same cedar as the exterior to emphasize the indoor-outdoor relationships of the spaces. All materials were chosen with an eye toward easy maintenance.

A garage, built of similar design and materials as the house, is placed to the left of the plot to help screen an outdoor terrace adjoining the family room and study.

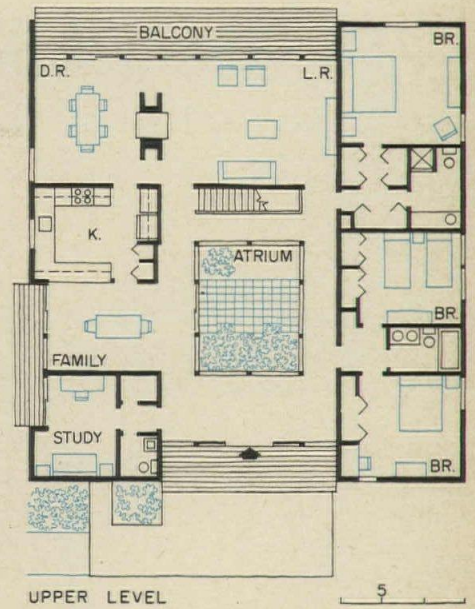
The approximate cost of the house, excluding lot, landscaping and furniture, was \$42,000.

DEVELOPMENT HOUSE FOR E. J. BENNETT ASSOCIATES, Bethesda, Maryland. Architects: *Keyes, Lethbridge & Condon*; engineers: *Rodgers & Associates*; contractor: *Bennett Construction Co.*; landscape architect: *Thurman Donovan*; interior designer: *Bewley & Bratton*.

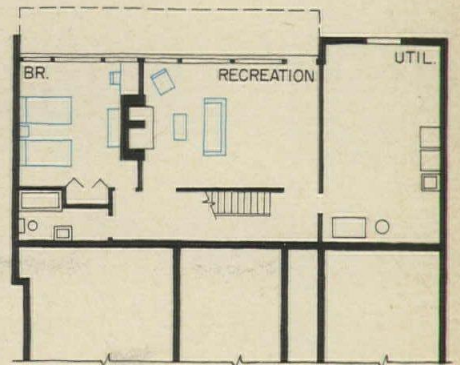




Robert Lautman photos



UPPER LEVEL



LOWER LEVEL

BASSETT RESIDENCE, NASSAU BAY, TEXAS

CLOVIS B. HEIMSATH: ARCHITECT

Robert Murray photos





A rhythmical design centers on an open-plan great hall for the living areas, surrounded by closed, private rooms at each of the four corners of the house

Two interesting devices have been employed in the design of this house to gain variety and spaciousness in a structure that is relatively small in size (2,700 square feet) and in budget (\$34,000). The most conspicuous of these design techniques is the consolidation of a good part of the space into a single really big room, capped with a dominant pyramid-shaped roof. The architect states that his "problem was to find enough family and entertaining spaces to make the large room work. In such a small house, the dining, entrance and living rooms were not enough. Therefore, the family guest room and the kitchen were added to the space under the big roof, yet separated by fixed glass above the horizontal band to afford privacy. In a sense, then, there are three kinds of space in the house—the open, the semi-open, and the closed rooms at the corners."

The second design technique is possibly—at first glance—less obvious. It is the very rhythmical massing of all the elements of the house to give it more interest and scale, almost in the sense of a piece of sculpture. To achieve this, the architect says, "I always study buildings in model form, since massing must be thought of as sculpture, and the same criteria apply. An early model of the house made the four corner units look boxy and hence, the house small. The addition of the hoods on some of the windows gave a sense of privacy, but more important, they destroyed the boxes. Now the walls read as a series of folded vertical planes, not as sides of a volume."

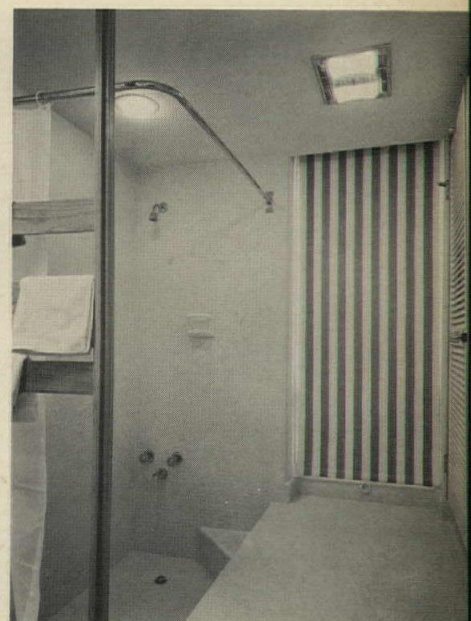
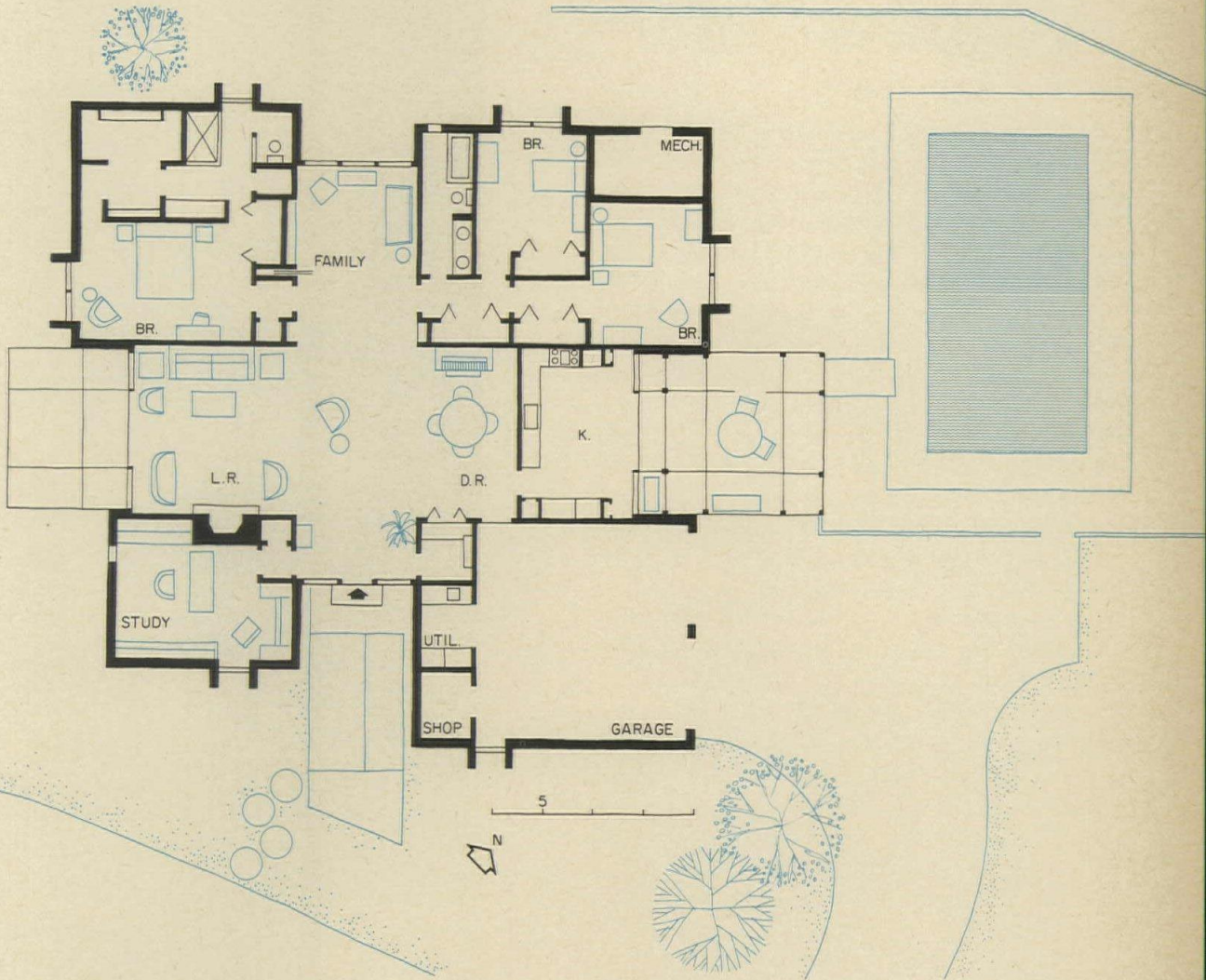
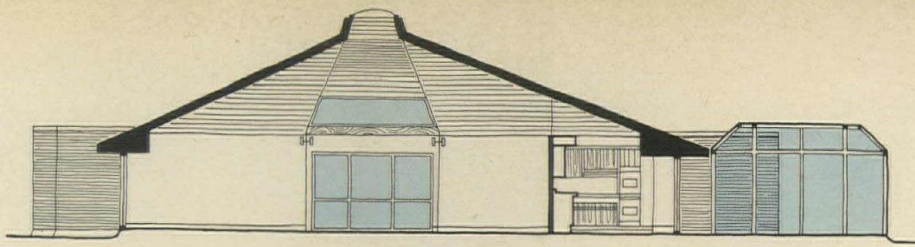
RESIDENCE FOR MAJOR AND MRS. CHARLES A. BASSETT II, Nassau Bay, Texas. Architect: *Clovis B. Heimsath*; engineer: *Sidney L. Loudermilk*; contractor: *Ernest Roe*; interior designer: *Herb Wells*.

**Alcoves in an X-shaped plan
help zone the big central
room into usable areas
for different activities**

The already large space enclosed by the rough-hewn redwood ceiling over the living areas is made visually even larger by the large skylight at the apex, and by window walls opening onto terraces off three of the "activity alcoves." In the fourth one the kitchen is, in effect, turned around, so that it opens out onto the screen porch for summer use. As can be noted on the plot plan, a future swimming pool has been designed to complete this summer area, located at the back of the wooded corner lot.

The closed rooms at the corners of the building are also zoned into specific areas. The unit at the left of the entry is devoted to a very private study; opposite it is a unit housing garage, shop and utilities; one unit forms a master bedroom suite; and the last contains children's bedrooms off the family play area. This latter space closes off to form a guest bedroom.





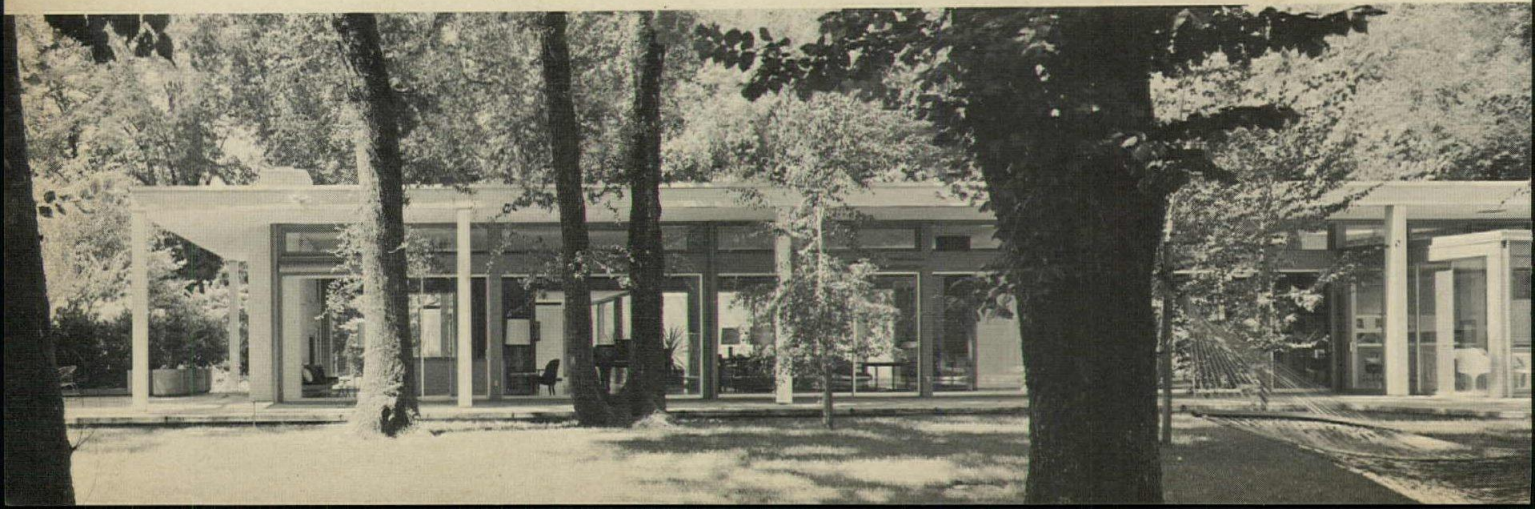
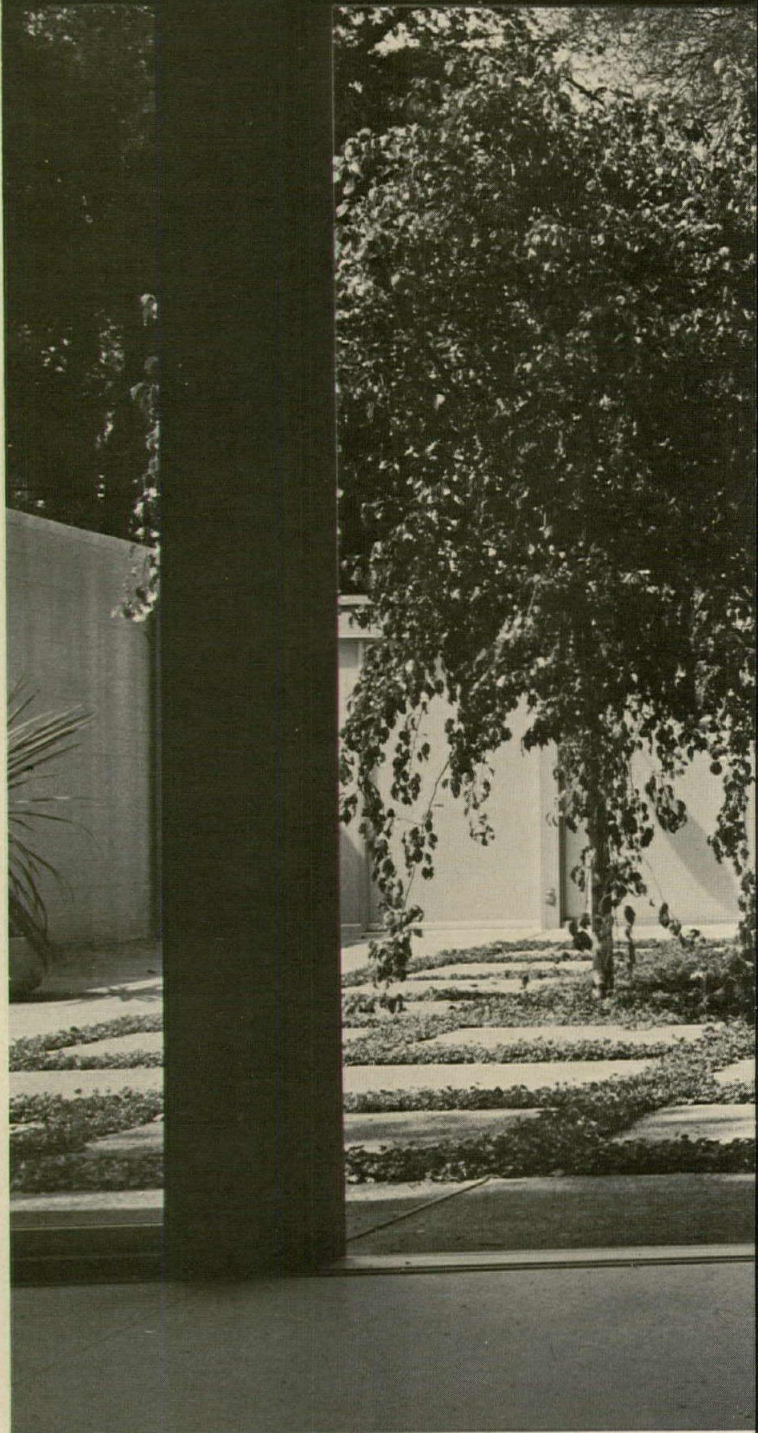
Glass-sided living pavilion provides open living space on one side of an enclosed patio, which is bounded on the other side by a bedroom compound

The major program requirements for this large family house were: the disposal of all space at ground level around a fully enclosed central patio, the provision of rather extensive areas for entertaining, and the construction of a swimming pool and of a pool house which was to be separate from the main building and was to be erected first.

The resulting scheme does indeed provide a very pleasant, paved, central courtyard with the living spaces ranged around it. The bedroom wing on the one side, with its closed spaces and private courtyards, balances and at the same time contrasts with the huge, open living pavilion across the court with its glass areas opening to the central patio on one side and the swimming pool on the other. At one end of the bedroom wing is a three-car garage. The two major wings of the house are joined by "link" buildings on either side, one of which contains two smaller bedrooms.

The post-and-beam structural system has been beautifully executed, and the use of different colors for the outer and inner structural elements clearly articulates the inherent unity of the total design. The overhang and supporting posts are painted white, while the actual building trim is generally a pleasant shade of grey.

RESIDENCE FOR MR. AND MRS. WILLIAM CAVALIER, JR.,
Ross, Marin County, California. Architect: *Donald Olsen*;
structural engineer: *Milton Long*; mechanical engineers:
G. L. Gendler & Associates; electrical engineer: *Frank Tak-*
ken-G. L. Gendler & Associates; contractor: *Gardiner Hair*;
landscape architect: *Peter Walker—Sasaki, Walker & Asso-*
ciates; interior designer: *Elizabeth Banning*.

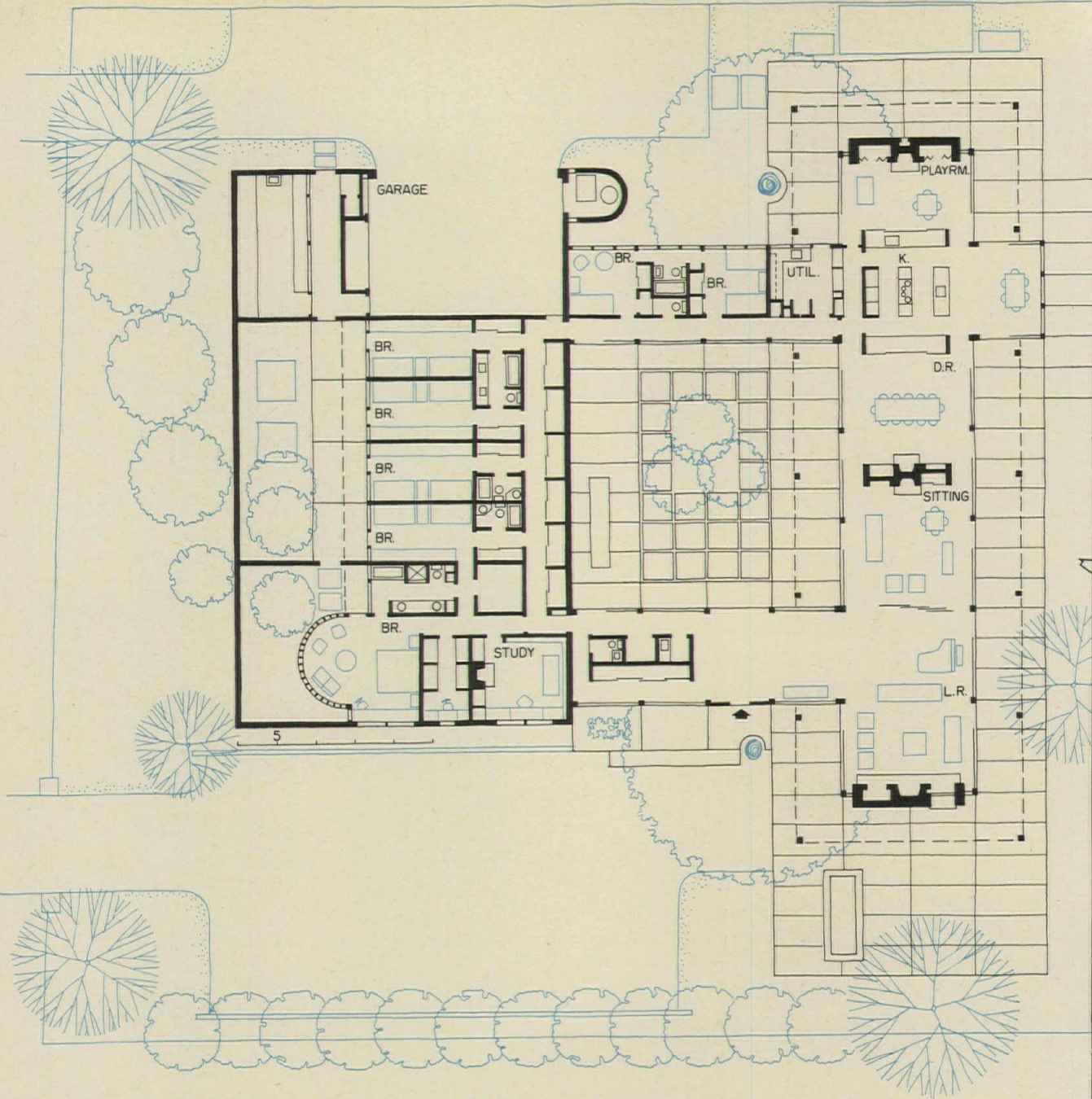




Rondal Partridge photos

CAVALIER RESIDENCE, MARIN COUNTY, CALIFORNIA

DONALD OLSEN: ARCHITECT

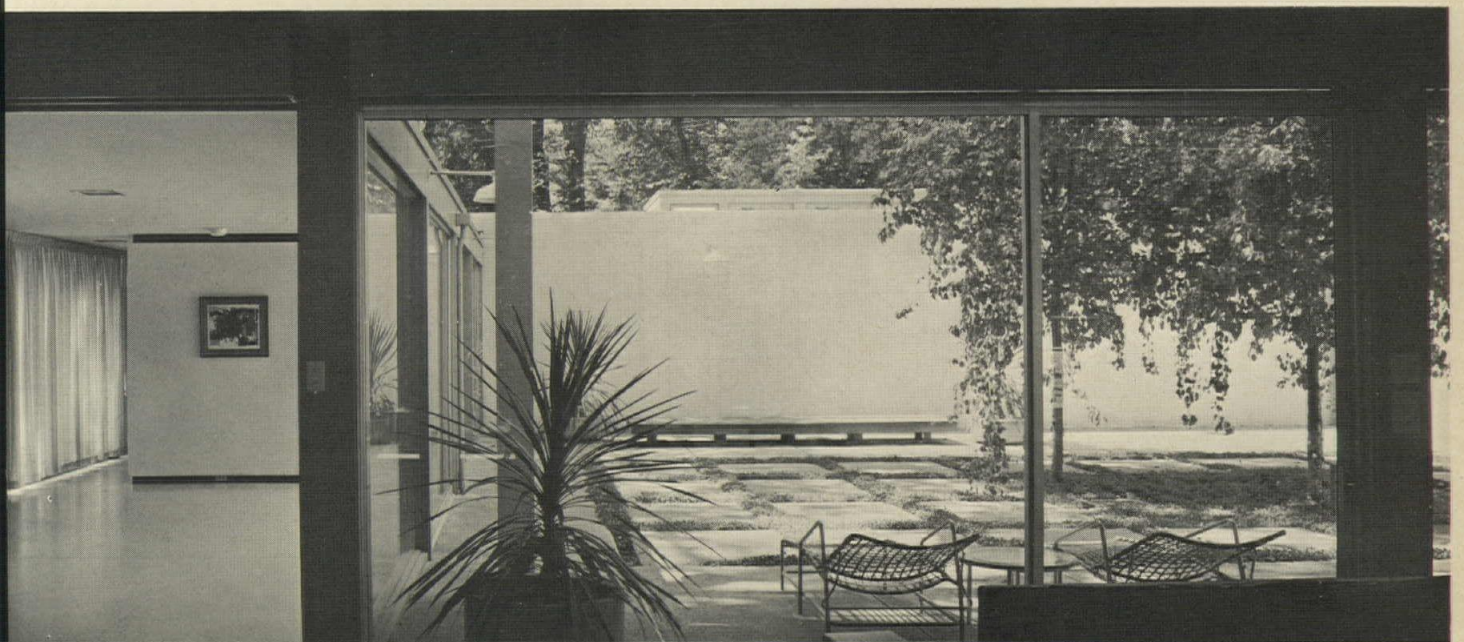
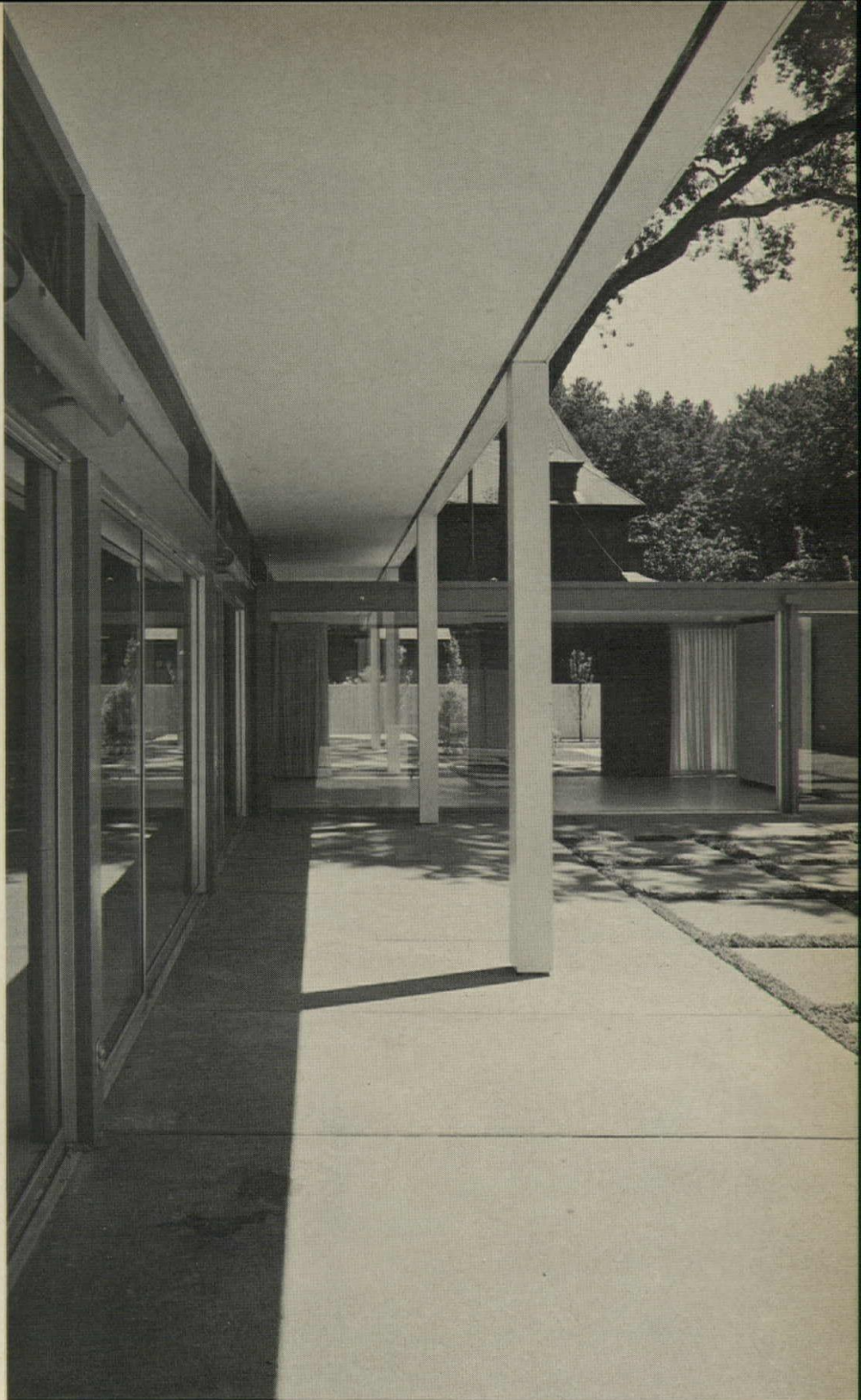
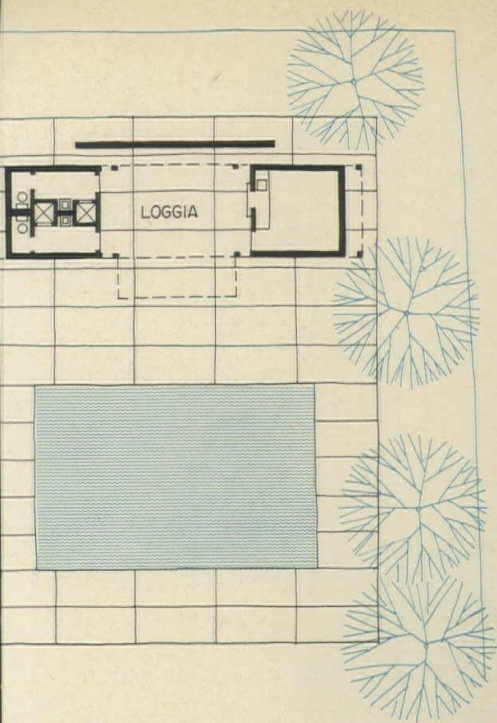


**Seven-zone heating system,
indirect lighting and an intercom
create comfort and convenience
in a very large house**

The 100-foot-long living pavilion is equipped with sliding screens which can be used to separate sitting, dining and entrance areas. The fireplace wall is enlivened by the two unusually placed windows, which give views of the trees outside.

The structural material is generally wood, except that the masonry walls surrounding the bedroom compound, the garage and boiler house, the fireplace masses and the walls at the pool house are concrete block. Cost of the house, pool, and pool house was about \$174,000.







AXELROD RESIDENCE, NEW JERSEY

JULES GREGORY: ARCHITECT

An imaginative beach-front house creates strong sculptural forms by an arrangement of shed roofs, of different slopes and heights, which open interiors to the view

One of the basic problems in planning a house for a site fronting on the ocean is creating openness and big glass areas for all that view, yet leaving a sense of enclosure and intimacy for those times when dreary weather sets in. Jules Gregory has provided for both in his design for this house—in a very simple, direct and highly dramatic manner: the building is divided into four major elements, each with its own shed roof flung upward toward the view of the sea, downward to form more protective, inglenook-like areas on the opposite side. The four elements also zone the house into working units: the living room (the tallest element); kitchen, family and dining rooms; the master and guest bedrooms, and the study.

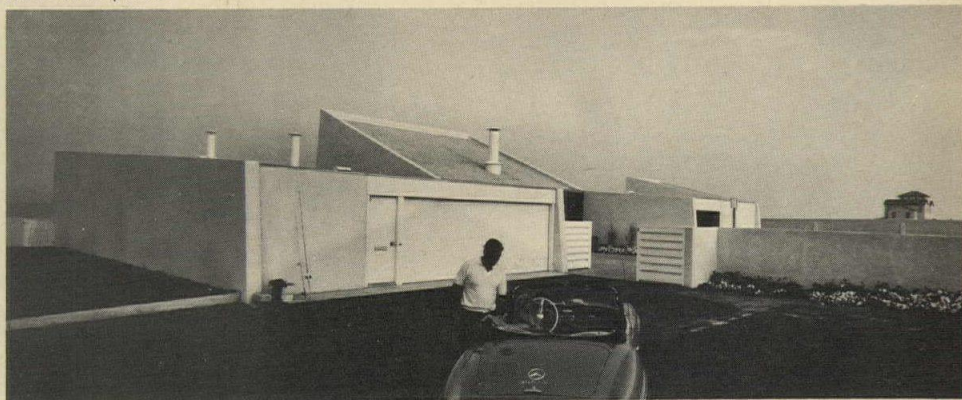
The abstract, sculptural quality formed by the interplay of these strong shapes is further accented by white stucco exterior walls, roofs of white limestone chips, and contrasting window areas of gray glass (which reduce the glare from the water).

The architect describes the site as "a lovely one. It was formerly occupied by a casino which was owned by the town and which, some years ago, burned to the ground. It faces directly on the Atlantic Ocean with a 20-foot-high and 3-foot-thick seawall dropping down to the beach. Two stone jetties make the beach quite private."

The foundation of the house is concrete slab-on-grade. Walls are block, with dished stucco on the outside, float-finished plaster on the inside. Ceilings are natural-finished cedar decking. Floors in the entry, living and dining rooms are slate; bedrooms are carpeted; vinyl is used for the other floors.

RESIDENCE FOR DR. AND MRS. HERBERT AXELROD, New Jersey. Architect: *Jules Gregory*; project associate: *Mrs. Lois Gregg*; engineers: *Bliss and Hanle*; contractor: *John Franz*; landscape architect: *Ethelbert Furlong*.

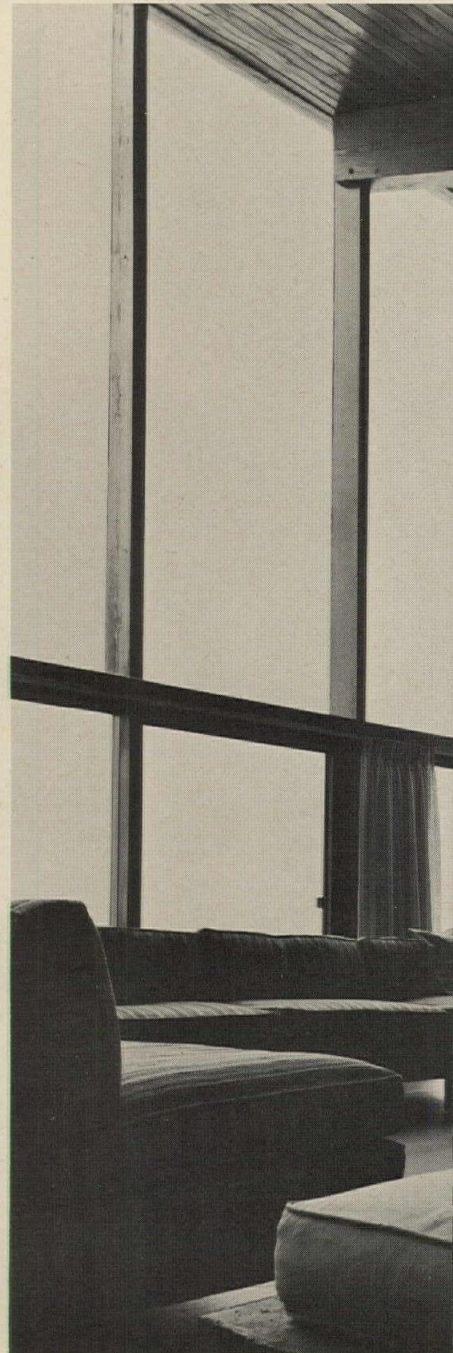
David Hirsch photos

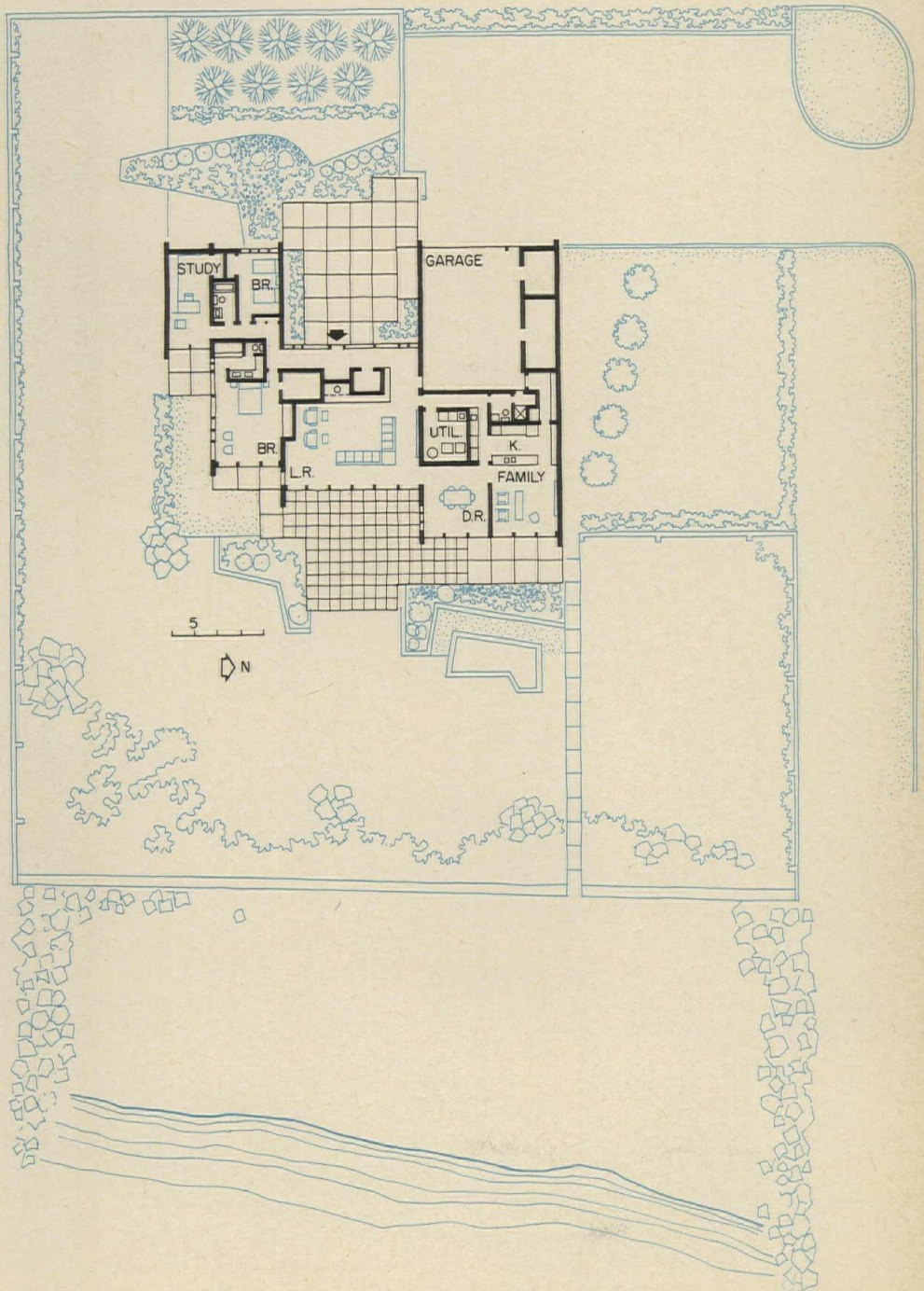
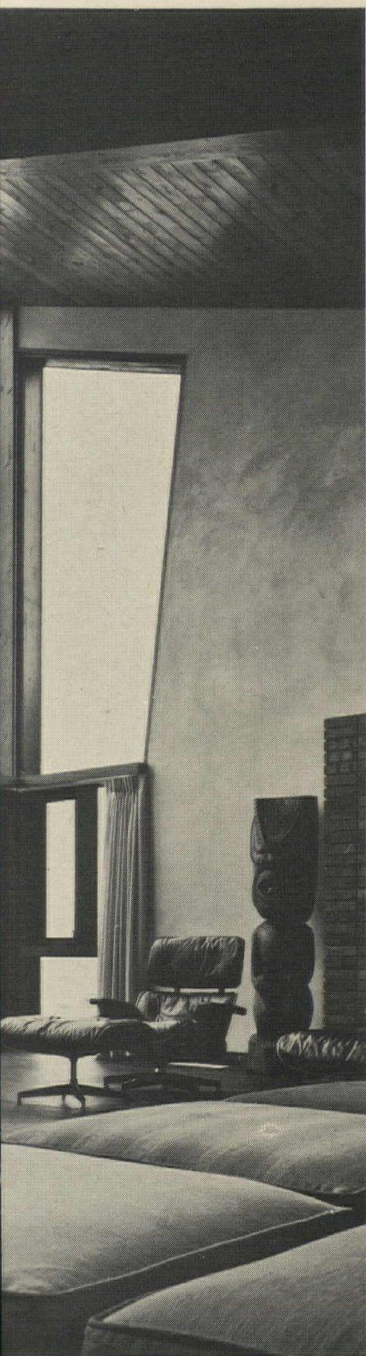
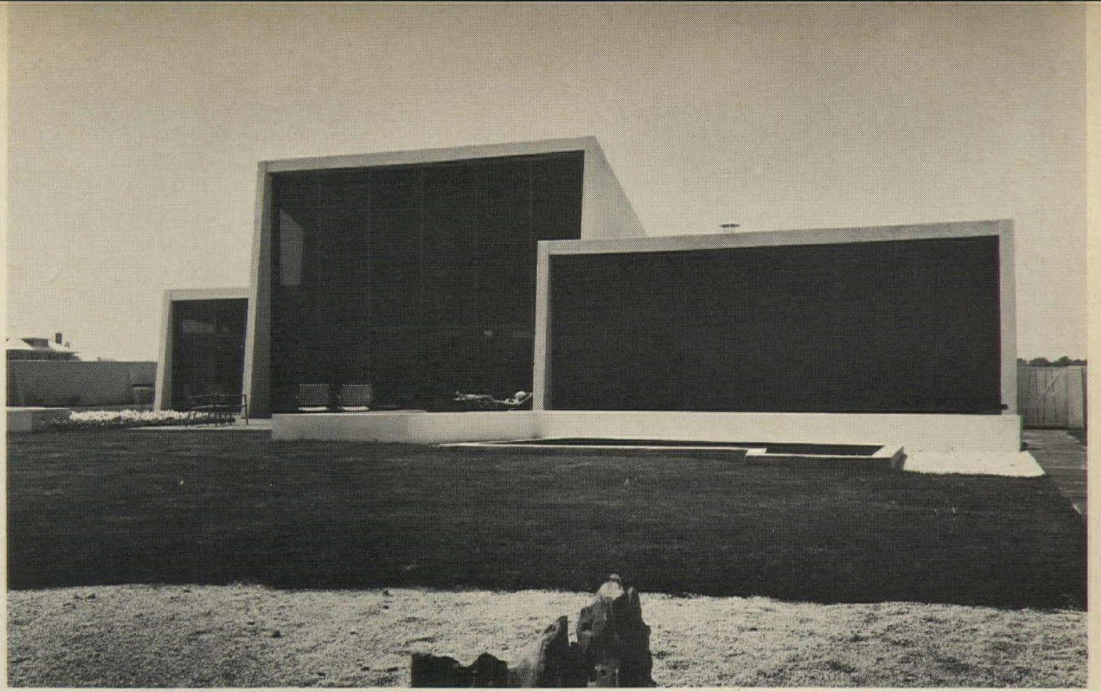


**The strong design of the
Axelrod house combines
comfort with practicality
inside and out**

The materials Jules Gregory has selected for this house are very appropriate for the casual living associated with an ocean-front setting. Further, the materials are relatively easy to maintain and durable, yet have sufficient warmth and character for year-round living. Interior furnishings are kept similarly warm and simple, with the major design emphasis placed on the interesting proportions of the rooms and on the views.

The house presents a modest facade to the road and motor court, with the dramatic roofs and big windows facing the relative privacy of the ocean. As can be noted in the plot plan, the landscaping has been planned with much of the same boldness and simplicity of the house itself, and executed in exact accordance with the drawings.





SCHRAMM RESIDENCE, BURLINGTON, IOWA

GEORGE FRED KECK—WILLIAM KECK: ARCHITECTS

Hedrich-Blessing photos





Cool, spacious entry hall where sculpture can be displayed effectively divides this house into sleeping and living zones—and opens onto a sun terrace

Because the first view of the Schramm house is from above—from the steeply sloping approach road—the architects were careful to group all utility vents and other roof perforations in two areas, leaving the rest of the roof free from obstructions and neatly finished with white gravel. On closer acquaintance, the initial good impression of the house is confirmed by the pleasant, rather casual landscaping, the unusually spacious entry hall, the well displayed art, and the carefully organized plan.

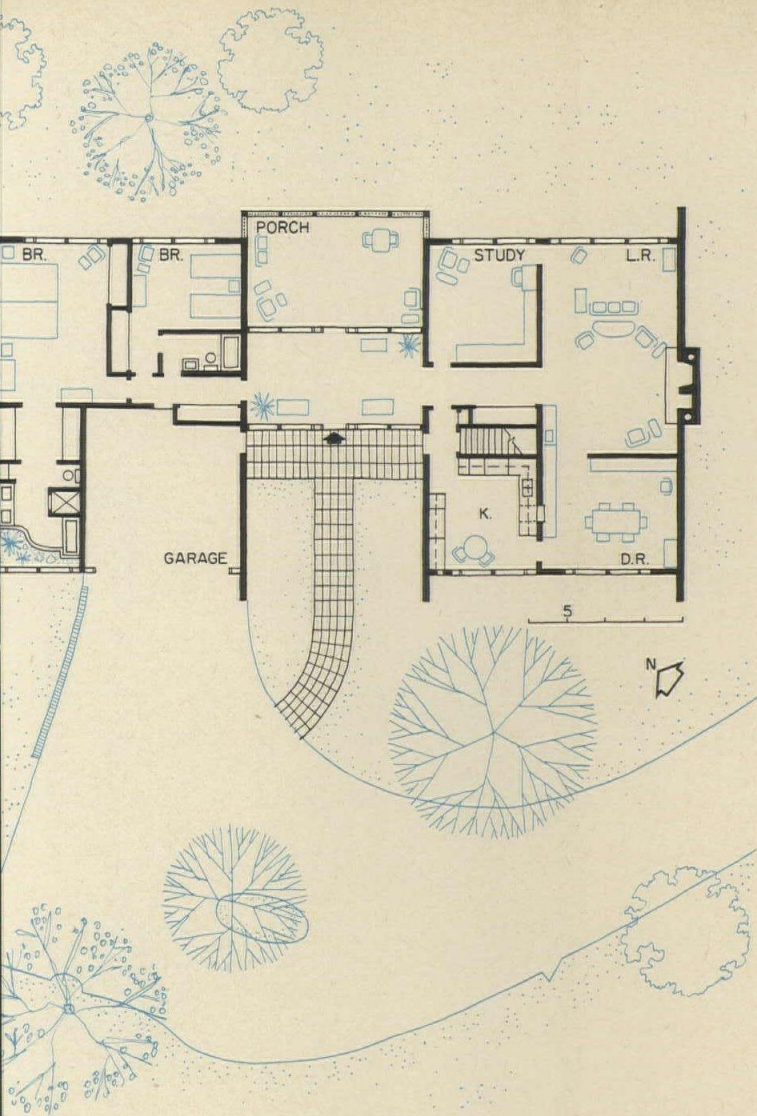
An important requirement of the program was to provide display and storage space for a large, valuable art collection, much of which is constantly on show around the country. The architects, therefore, arranged slots in the walls to accommodate hooks at many levels, and installed controlled intensity lighting to give a uniform wall-wash effect for the display of paintings and sculpture. Ample storage is provided in the basement.

Mr. and Mrs. Schramm have grown children, who no longer live with their parents, but who visit from time to time. The bedroom wing therefore includes a good-sized guest bedroom adjoining the master suite. A closet-lined dressing area connects the master bedroom with its bathroom, where a group of luxuriant house plants beneath the window add a slightly exotic touch.

Perhaps the large, shady entrance hall—leading directly to a screened terrace—is the most interesting feature of the design. This hallway has the double advantage of providing a zoning separation between sleeping and living areas, and giving good natural cross-ventilation to the house in summer.

RESIDENCE FOR MR. AND MRS. JAMES SCHRAMM, Burlington, Iowa. Architects: George Fred Keck—William Keck; contractor: Ray M. Anderson.





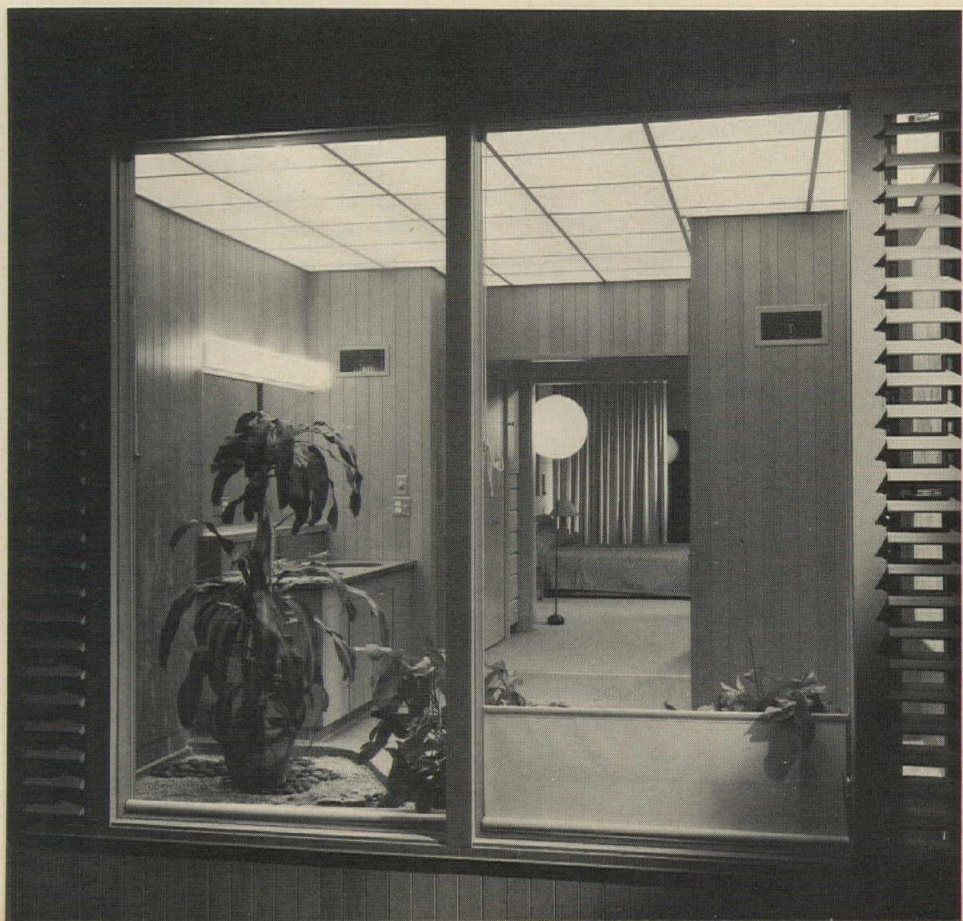
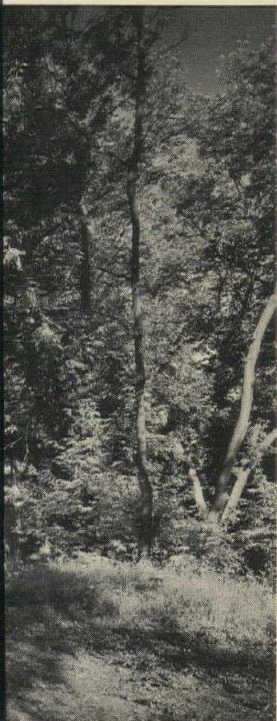
**Sloping site overlooking
Mississippi River is exploited
to take advantage of view and
give extra space in basement**

The structure of the Schramm house is wood frame with brick-veneer exterior walls on a steel-reinforced cement-block foundation. As already mentioned, the built-up roof is topped off with white gravel.

Painted plaster walls and ceilings, wood and plaster partitions, and oak floors—carpeted in the living room—characterize the interiors. An acoustic ceiling is provided in the kitchen area. Both living room and study have large glass areas, sheltered by the roof overhang, which look out over the river.

The slope of the site was used to give a very large storage area on the lower level. This space could be converted into comfortable living accommodation if required.

Particular care was taken with landscaping in order to provide adequate turning and parking space for automobiles on this rather difficult, but nonetheless attractive, site.

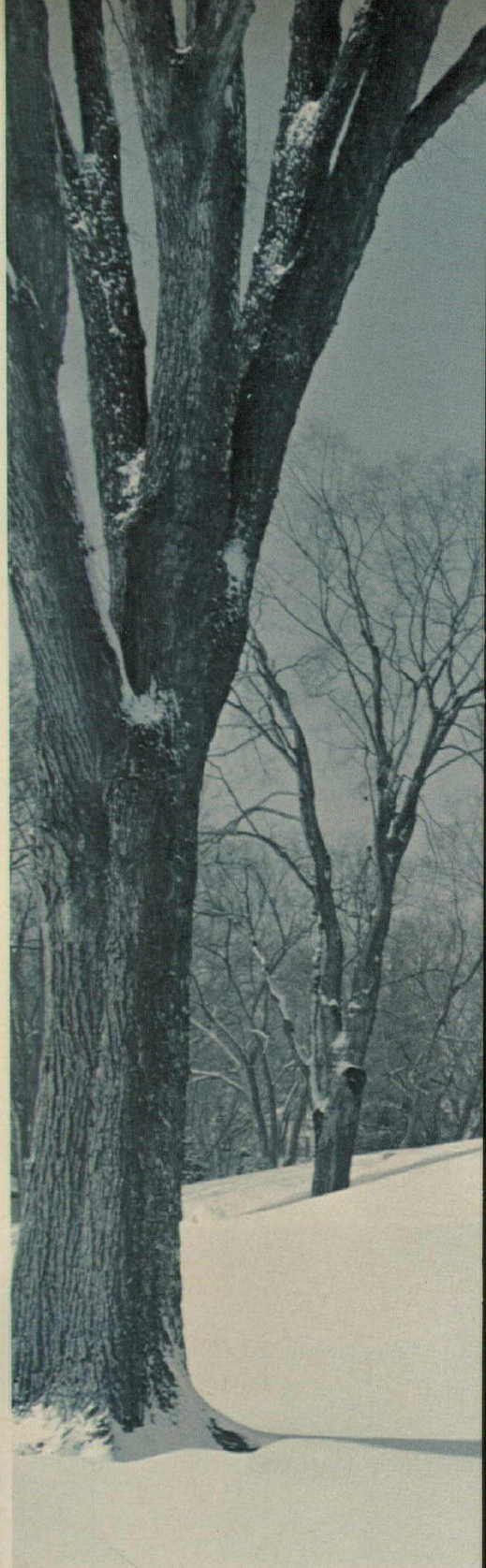
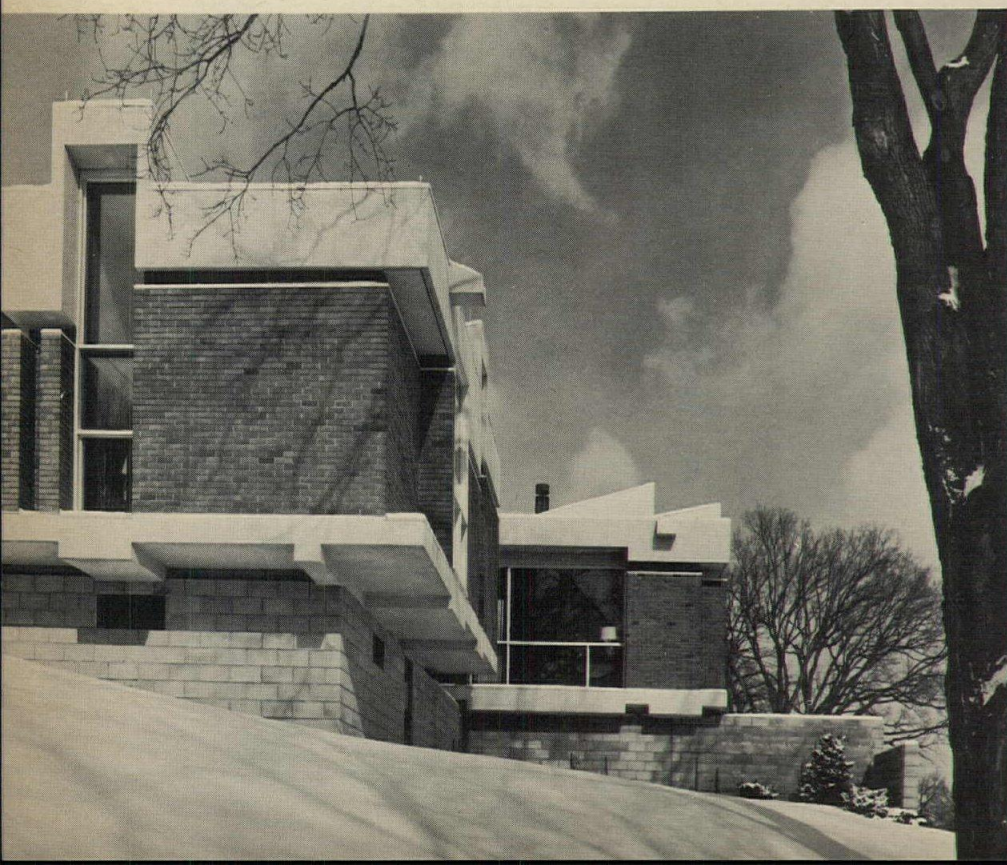


Linked pavilions are designed in an intricate cubistic manner, on both interior and exterior, to form a highly innovative, interesting and comfortable residential compound on the grounds of an existing estate

The Pillsbury family's former country home, a Victorian shingle-style house, once stood on this site on the shores of Lake Minnetonka on the east side of Wayzata Bay. The land retains its beautiful landscaping and driveways, and slopes moderately down to the water. The house site is somewhat isolated, and commands a view of the lake and the extensive grounds to the south and east. Nearby, and screened from the main house, are a small guest cottage and a caretaker's residence with attached greenhouse. The adjacent properties are large estates.

The new house is very much of the 20th century, and uses its serene setting to great advantage. The house is a large one, and had to meet the requirements for many and varied social functions, wall space and nooks for a fine painting and sculpture collection, and extensive storage and display for memorabilia. The resulting architecture was conceived with sufficient force and character to both enhance and act as a cohesive agent for this variety of activities and things. To give better scale, and to abet interior privacy and function, the plan was divided into a series of pavilions, linked by glass-enclosed bridges; separation is provided for service, public, private and guest-room areas.

RESIDENCE FOR MR. AND MRS. PHILIP W. PILLSBURY, Wayzata, Minnesota. Architects: *Rapson AIA Architects, Inc.*; associates: *K. M. Lockhart and R. B. Morrill*; structural engineer: *Donald Olson*; mechanical and electrical engineers: *Gausman and Moore, Inc.*; contractor: *James Steele Construction Company*.

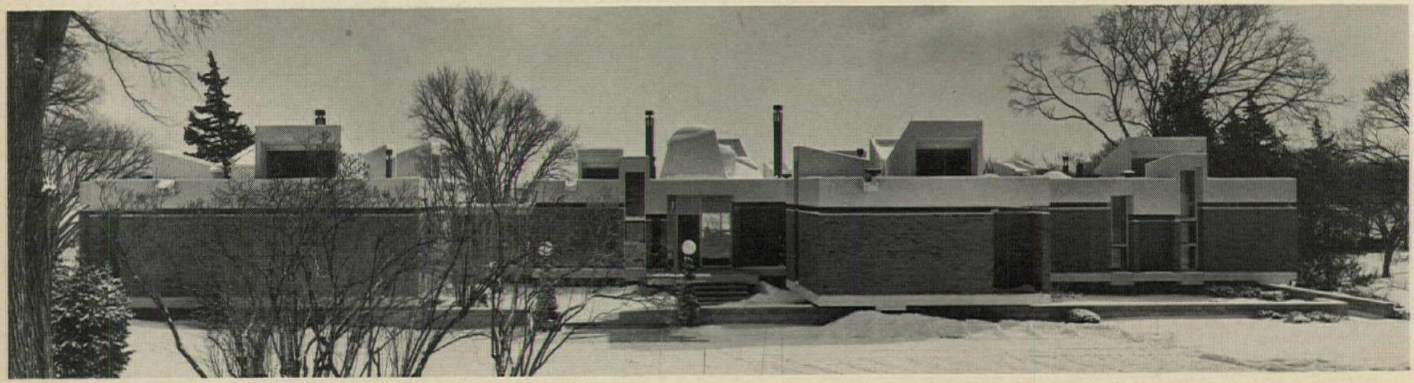
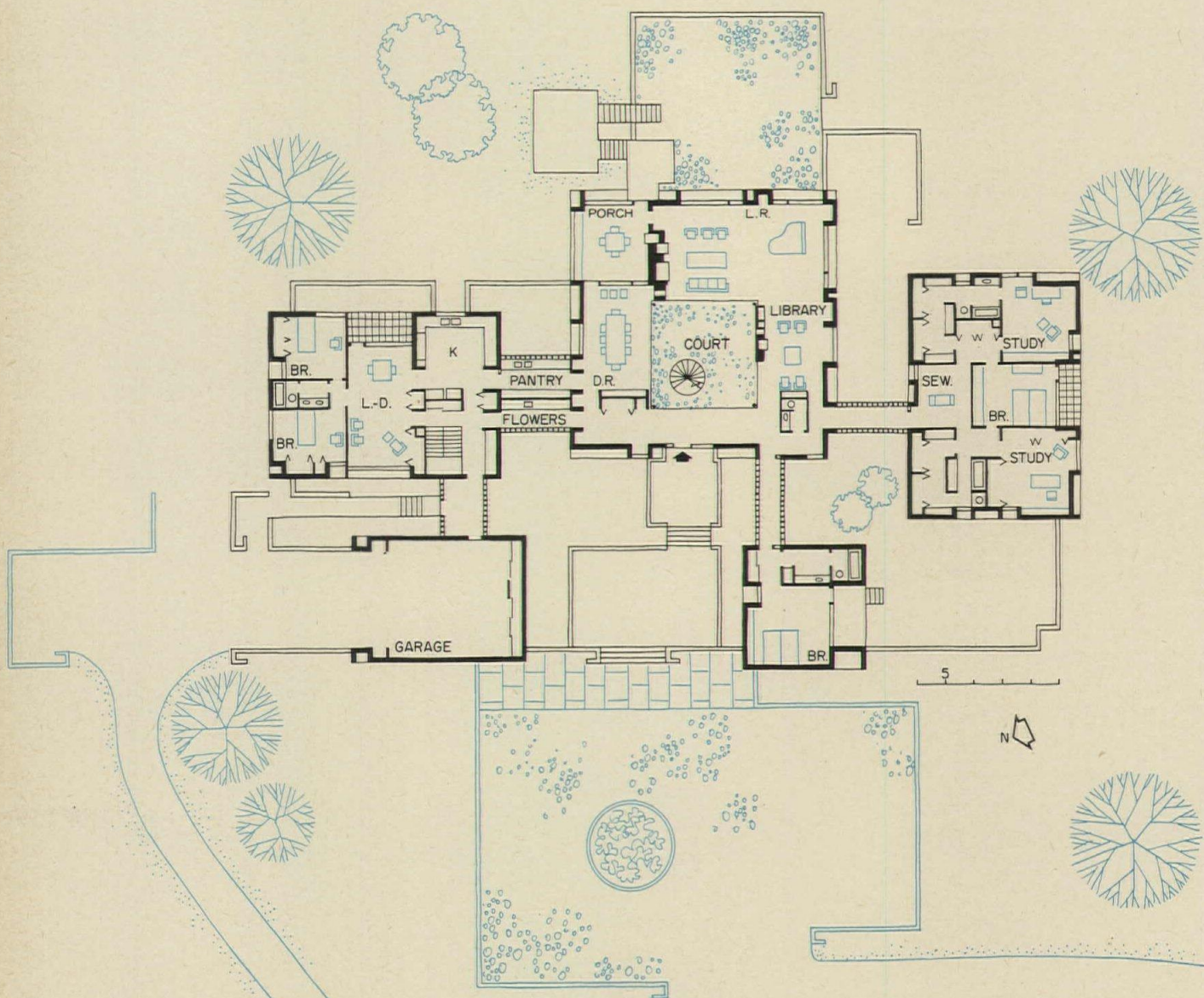
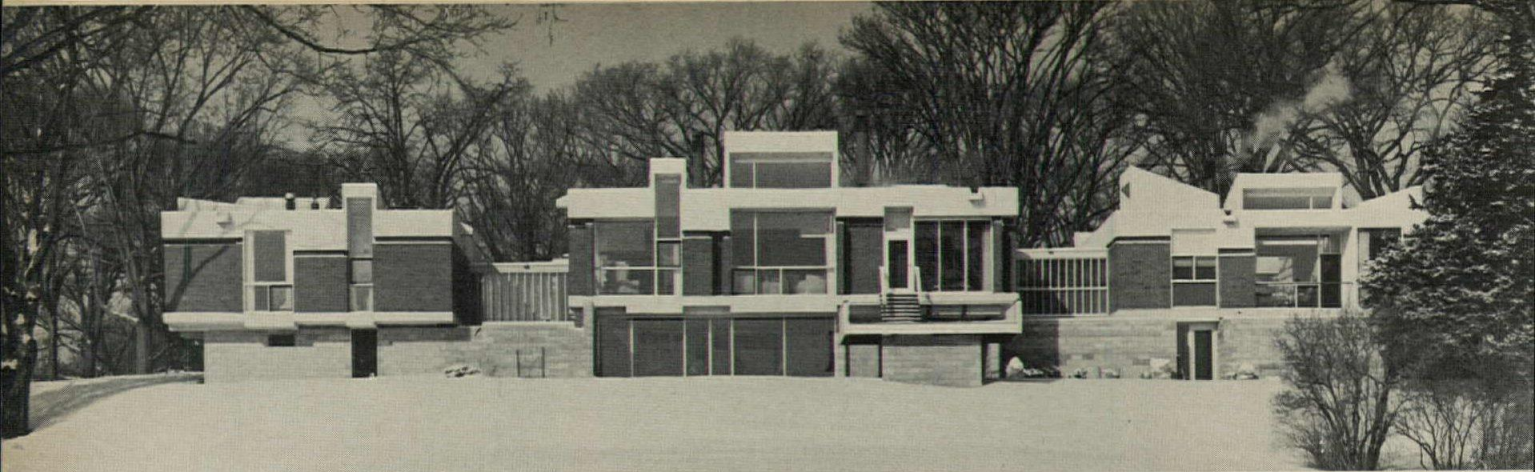




Balthazar Korab photos

PILLSBURY RESIDENCE, WAYZATA, MINNESOTA

RALPH RAPSON: ARCHITECT



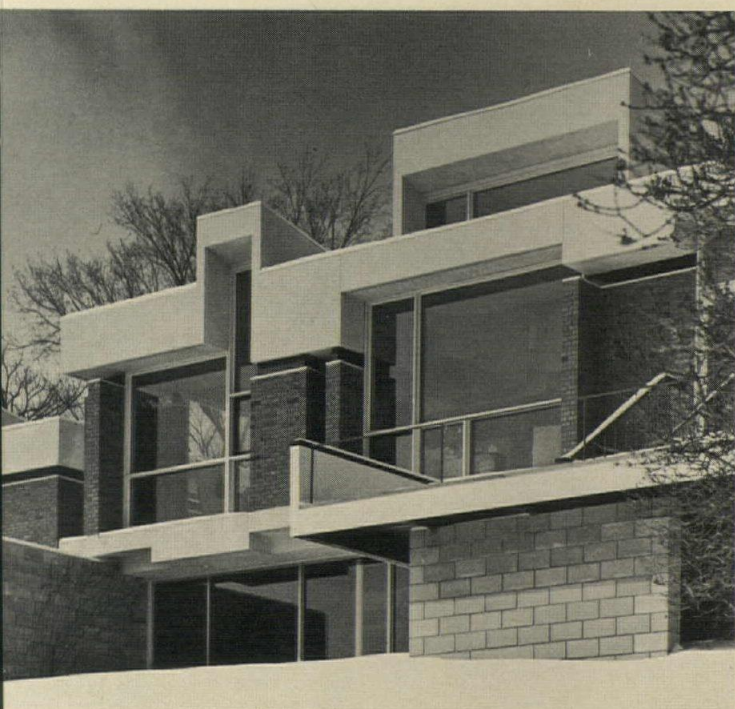


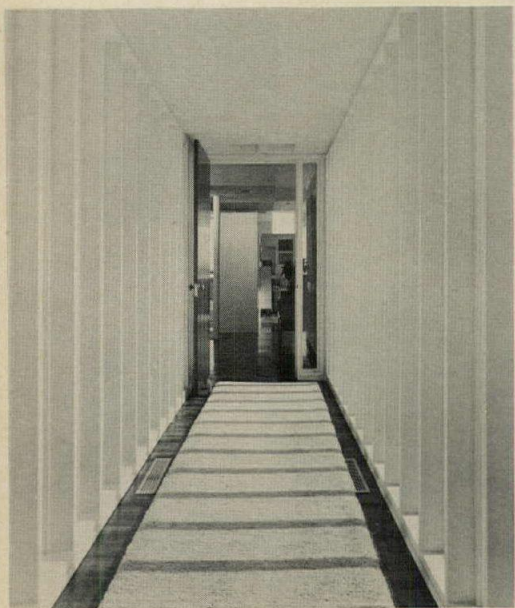
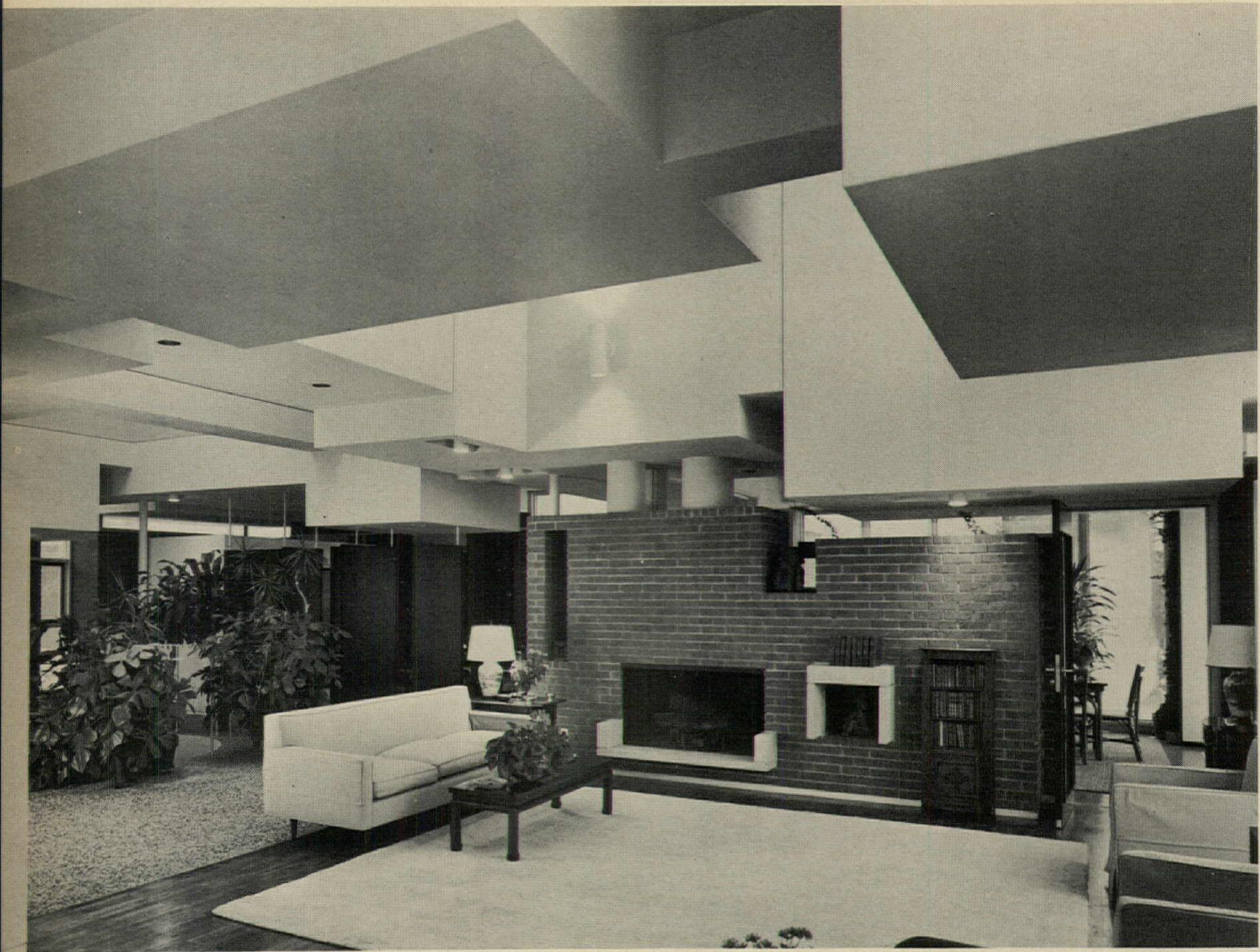
**Separation of pavilions
for different activities
gives good isolation for
quiet and individual privacy**

An almost village-like character has been given the house by the linked-pavilion plan, and increased by the many and varied roof projections. And a village-like intimacy of scale has been created, in spite of the actual size of the house and some of its interior spaces.

The informal arrangement of the plan also permitted orientation of all major spaces to the best view toward the southeast. In general, all windows are planned and oriented to exploit a particular view, rather than the more usual technique of opening up the perimeter of a house toward a vista—as a glass box. A secondary benefit of carefully planned, limited window areas was the retention of large areas of interior wall space for paintings and storage.

In addition to the privacy and quiet the pavilion plan gives for different activities, the scheme permits various parts of the house to be closed off or used independently, as family needs might require at different times.





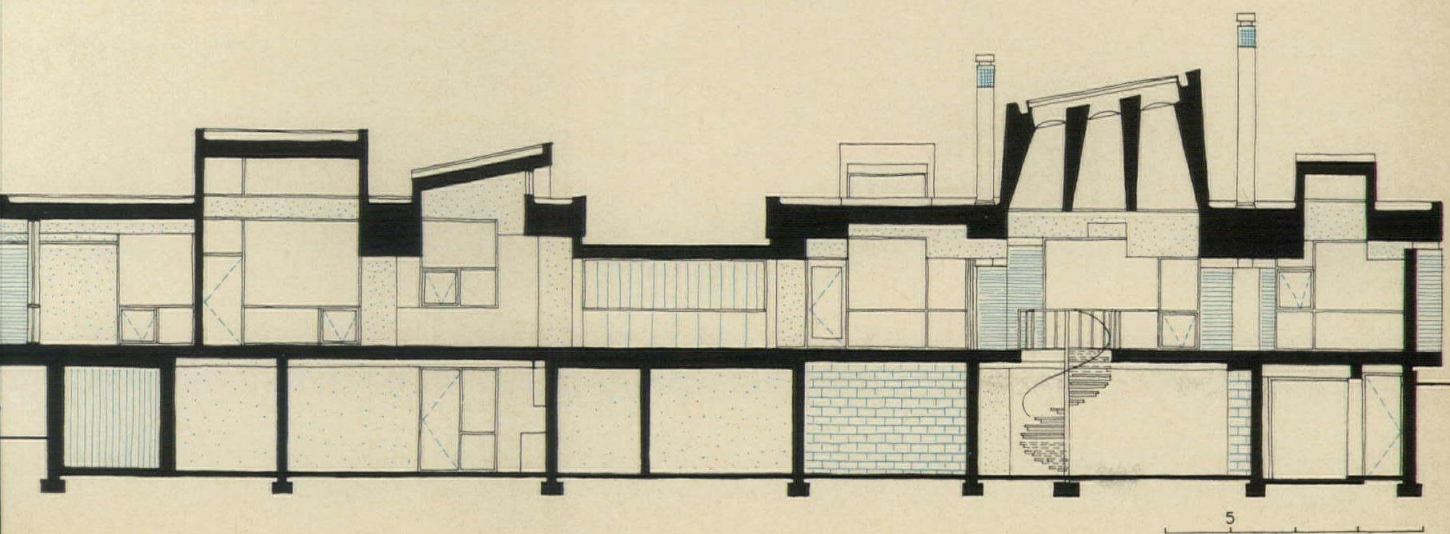


**Cubistic treatment of ceilings
and roofs gives
dramatically different character
to the interior spaces**

The sculptural approach that many architects are currently taking in the exterior designs for their houses is vigorously carried throughout the interiors of the Pillsbury house. Frankly cubistic, with its lively interplay of solids and voids, the treatment of the ceilings and roofs also gives some very interesting lighting effects, both artificial, via lights concealed in the various soffits, and by daylighting from the many clerestories and skylights. It was the architects' intention to float the roof above the walls, and to accent the lower horizontal structure to unify the various pavilions. They comment that, "It is interesting to note that when Siegfried Gideon, the architectural historian, visited the house, he remarked on the De Stijl spirit, and felt that the design solution followed his criteria for the 'third,' or modern, spatial concept."

Dark brick, and white stucco and plaster are used for surfacing materials for walls inside and outside, and provide fairly neutral contrast and texture. All floors and doors are stained dark oak.

The frame of the structure uses beams and columns of wood or steel, depending on the spans, along with precast concrete slabs. The actual structural elements are fairly clearly expressed through the building. Each pavilion has its own gas-fired furnace and air conditioner in a basement space. A swimming pool and sauna are also provided in the living pavilion basement.



BROWDER RESIDENCE, BURBANK, CALIFORNIA

ROBBIN & RAILLA: ARCHITECTS

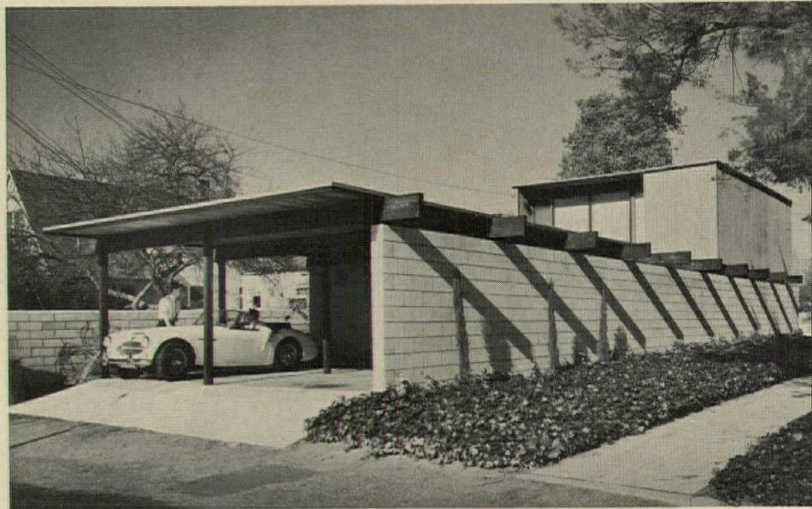
A sophisticated budget house provides full and comfortable facilities for a family of three on an unusually small lot

The architects' ingenuity in coping with some severely restricting setback requirements on an already narrow lot has produced a trim, sophisticated little house with unusual privacy and an almost park-like setting.

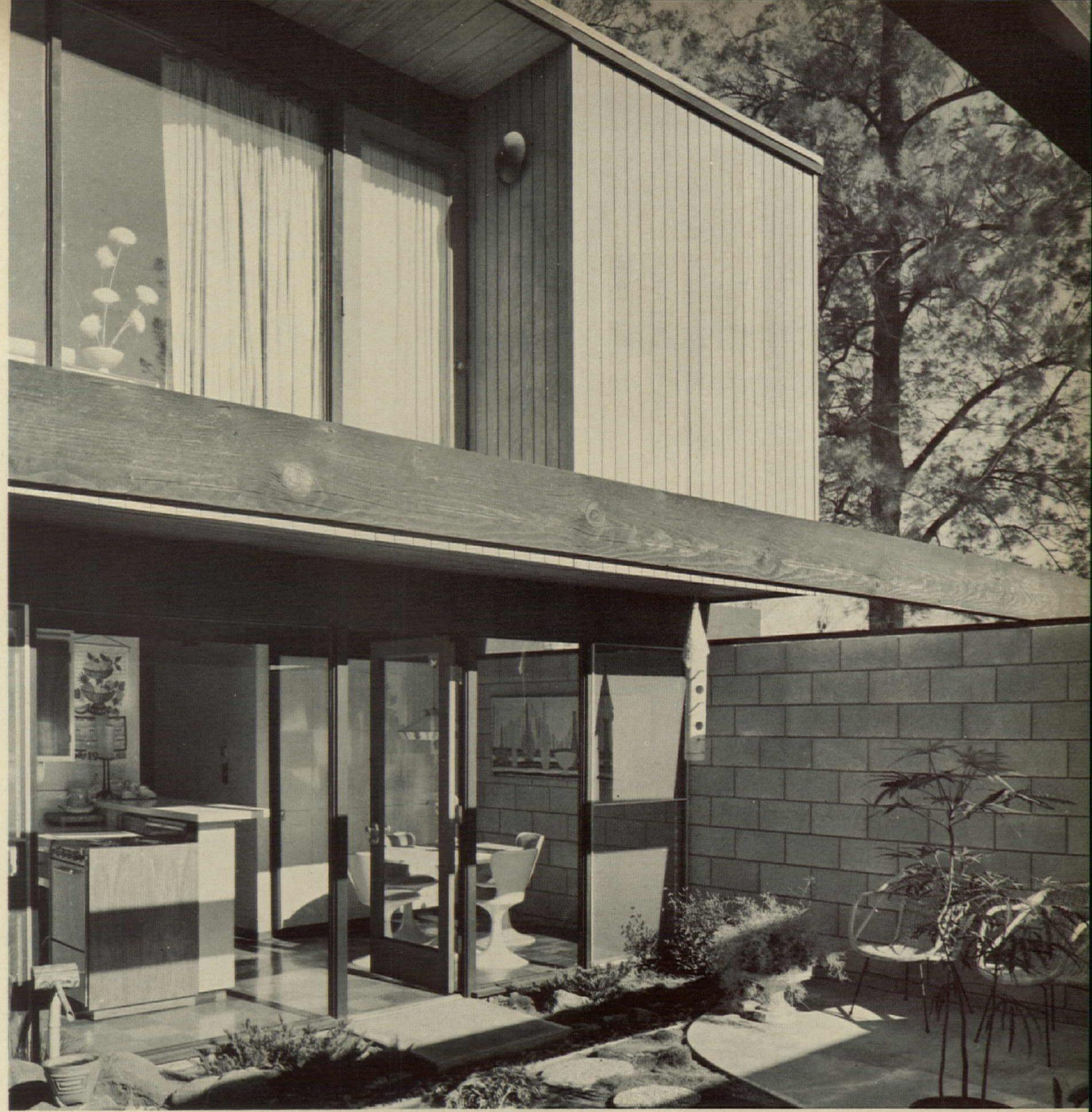
The site is a small corner lot 35 by 105 feet, fronting on an avenue in an older suburb of Los Angeles. This long frontage has a required nine-foot setback, with an additional four-foot setback required on the opposite side, adjoining the neighboring lot to the West. This left only 22 feet of net allowable building width.

The avenue frontage, of course, offered the advantage of the vista along the planted setback, and the disadvantage of exposure to the traffic and its noise. These were dealt with by placing a long masonry wall parallel to the avenue as a visual and sound screen for the lower level, and by placing bedrooms on the second floor, with windows opening on the vistas. The house itself measures 22 by 24 feet, and contains 1,098 square feet on the two floors; the remainder of the walled-in part of the lot is devoted to outdoor courts, plus a workshop, utility room, and a two-car carport. Glass walls are used between the house and courts for an added sense of space. Further, by closely coordinating design of the house with the long exterior wall, the small structure has gained a much needed sense of mass and volume.

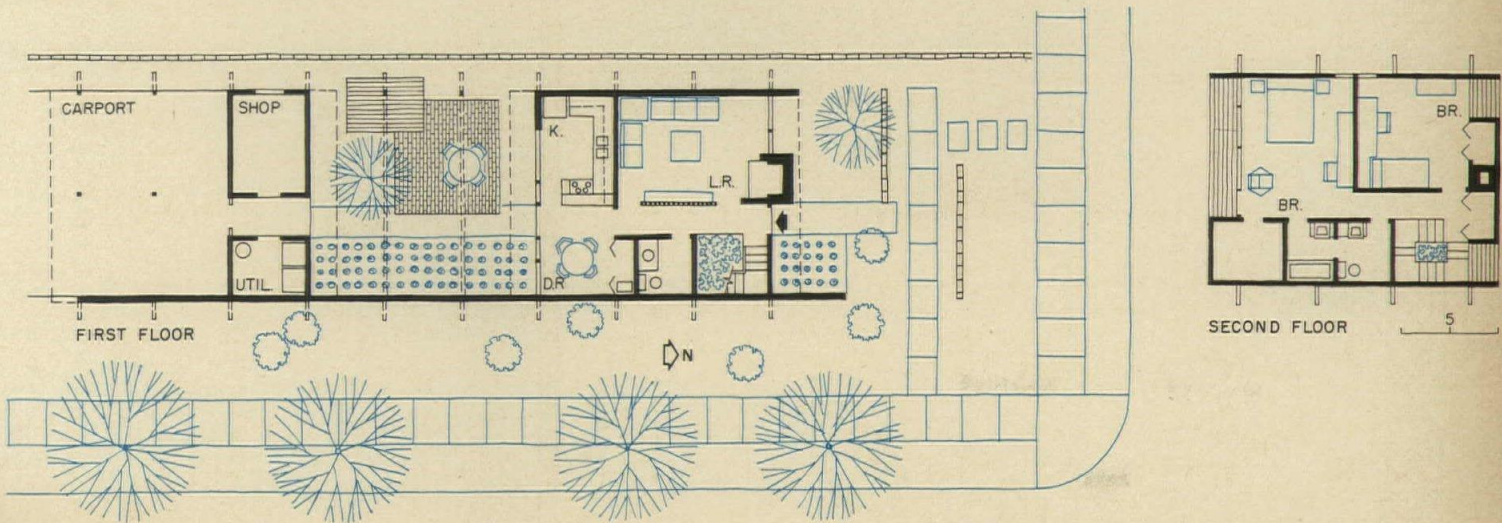
The architects state that "the low budget of the project required careful selection and balance of materials to satisfy the structural scheme, as well as provide a low maintenance factor. This resulted in a post-and-beam system on an eight-foot module in conjunction with concrete block. The upper level is sheathed in plywood. The cost was about \$16,000, without lot, landscaping or furnishings."



RESIDENCE FOR DR. AND MRS. HAL C. BROWDER, Burbank, California. Architects: *Robbin & Raila*; partner-in-charge: *Joseph J. Raila*; contractor: *William Morgan*.



Julius Shulman photos

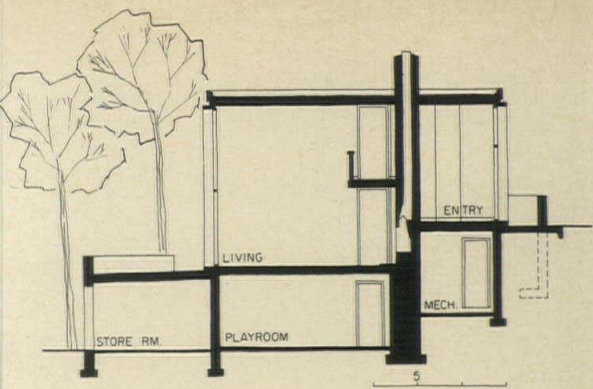




Norman McGrath photos

FAULKNER RESIDENCE, McLEAN, VIRGINIA

AVERY C. FAULKNER: ARCHITECT



Regional character of colonial Virginia is recaptured in this contemporary expression in brick of past and present traditions of symmetry and form

The historical traditions of Virginia as reflected in its regional architecture had a considerable influence on the design of this house. Before embarking on this design for his own house, the architect and his wife took a long trip through the state and were particularly impressed by the James River plantations and by Williamsburg. Avery Faulkner says he felt that it was very important to "recall some of the architectural history of Virginia in an era when regional character seems to be disappearing."

The symmetry of the plan, the rather formal elevation, the use of soft red brick with grape-vine joint, and the feeling of height in the two-story entry hall and living room all recall the elegance of the colonial period. But the low, rectangular silhouette of the house, and the meticulous handling of window details demonstrate clearly that the architect's interpretation of traditional themes had a strongly Miesian background. Despite its admitted debt to tradition, the house has much character of its own and demonstrates Faulkner's individual approach to architecture. The precast concrete cornice—intended "to give the house a strong visual cap against the sky"—the full-height concrete frames around all door and window openings, and the placing of the glass area in the center of the front elevation reveal a highly personal expression of traditional and contemporary themes.

RESIDENCE FOR MR. AND MRS. AVERY FAULKNER, McLean, Virginia: Architect. *Avery C. Faulkner*; structural engineers: *James Cutts—Gongwer & Kraas*; mechanical engineers: *Frank J. Sullivan Assoc.*; contractors: *Davis, Wick, Rosengarten Co., Inc.*, landscape architect: *Lester Collins*; interior designer: *Ethel Pilson Warren*.



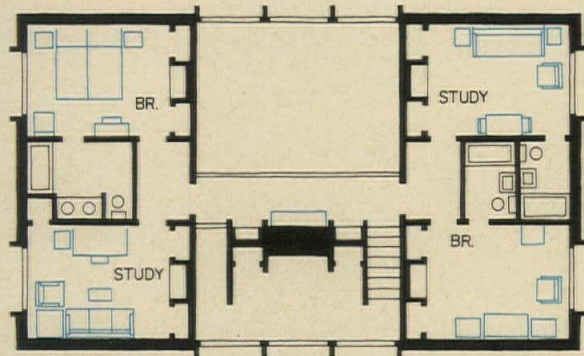
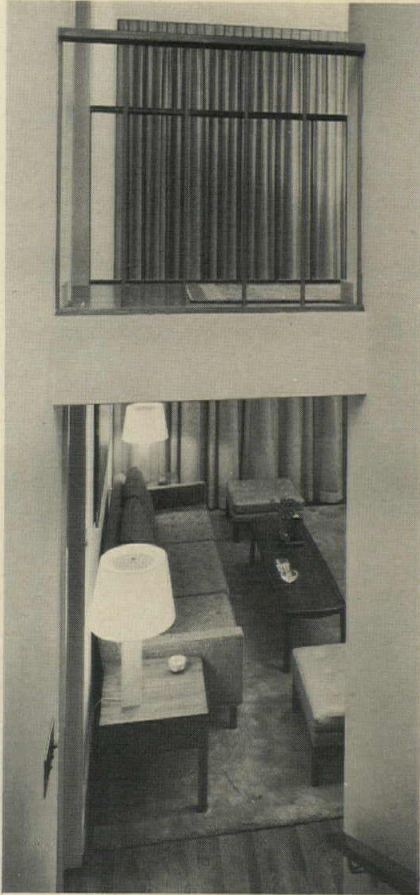


**Symmetrical plan is organized
around the two-story living room
which opens to a dramatic view
of the Potomac river**

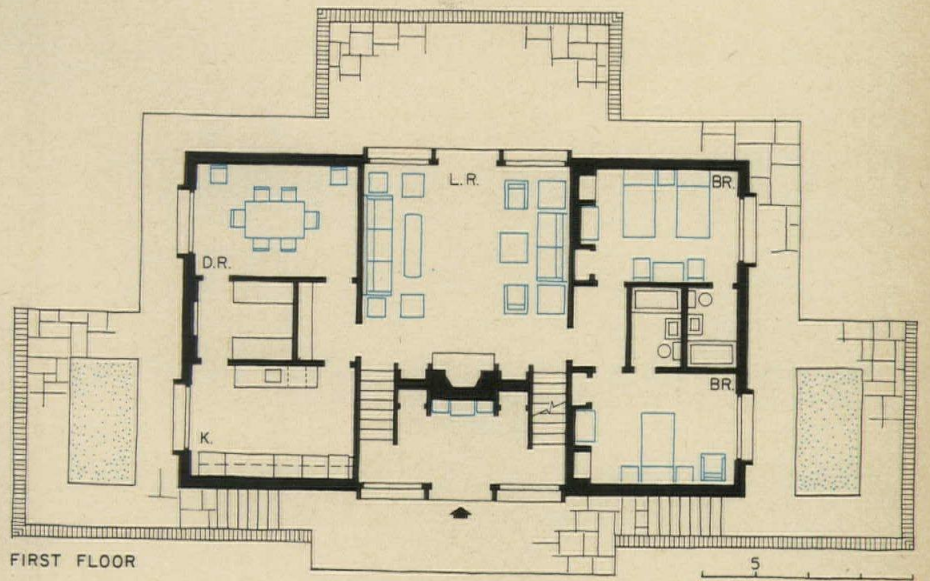
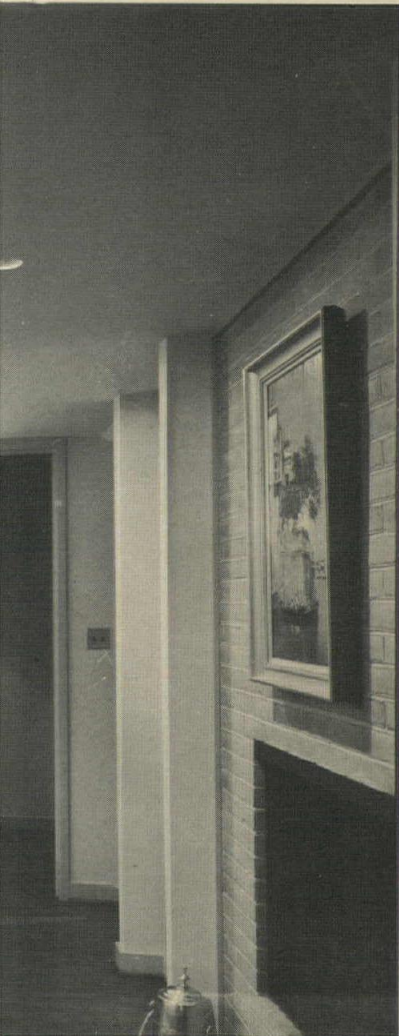
The Faulkner house is sited on a steeply sloping wooded lot overlooking the Potomac river, which is a quarter of a mile wide as it passes the house. The building sits on a bluff some 175 feet above a waterfall. Landscaping is intended to supplement—with azaleas, dogwood, hollies and laurel—the natural oaks and poplars.

The plan of the house is symmetrical and relatively formal, and is organized around the two-story living room, which opens to a terrace and the river. The high-ceilinged entry hall, placed halfway between first and second floors, is connected by stairs to the living room, which is flanked on one side by the dining-kitchen area and on the other by a guest bedroom. On the second floor, the master bedroom and study on one side are connected to the children's wing by a balcony over the upper part of the living room. From the balcony it is possible to see across the living room and terrace and down to the waterfall beyond.

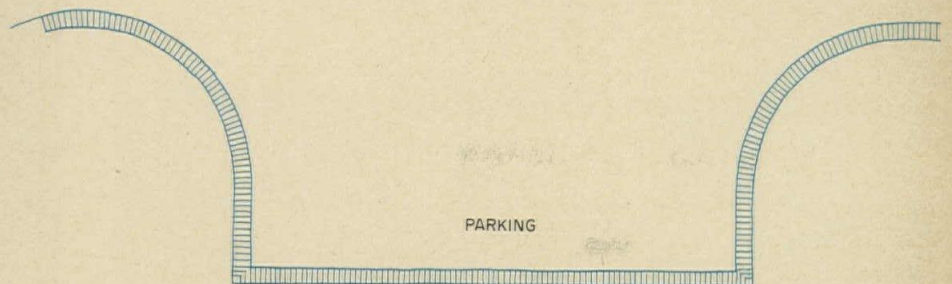


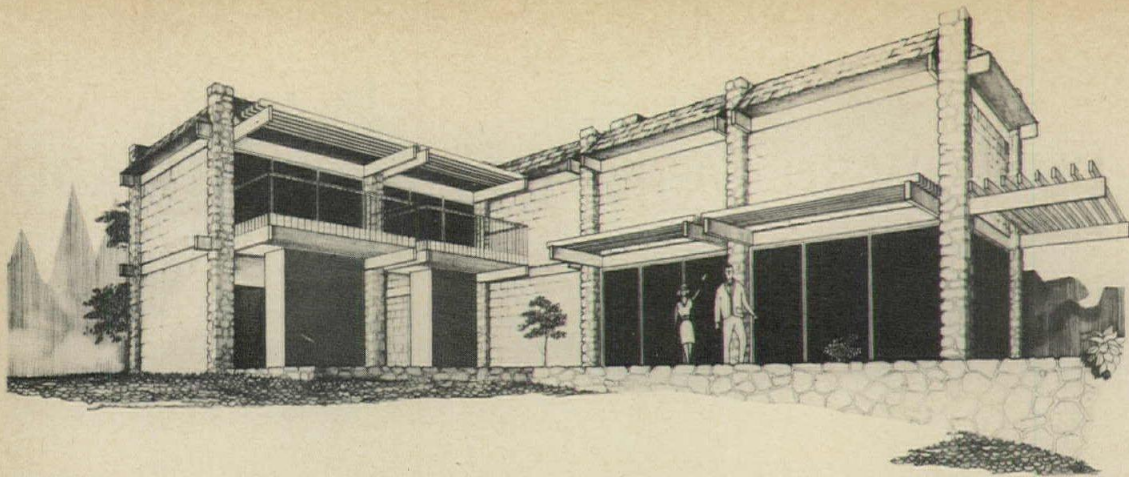


SECOND FLOOR



FIRST FLOOR





Fresh use of traditional materials gives a strong, contemporary character to this comfortable, T-shaped house, which is extremely suitable for the rugged, mountainous terrain of its site in the Colorado countryside

The sense of unaffected ease that is usually evoked by the term "country house," and which has been conspicuously missing from some contemporary houses in rural settings, happily dominates in the design for this home. This is due, in part, to the use of fairly traditional, quiet, textured materials: cedar-shingle siding, columns of stone or exposed aggregate, wood beams, and floors of brick or carpet. And it is also partly due to the simple serenity and sophistication in the handling and combination of the materials. All in all, it is an excellent example of contemporary design that is part of a continuing tradition.

The residence was designed for a couple, both medical doctors, with no children. The site is dry, mountainous terrain covered with prairie grass, which overlooks the city of Denver. According to the architect, the owners required the following, rather typical, spaces: "living and dining space for entertaining close friends in limited numbers; a small efficient kitchen with breakfast space; a space for casual entertaining of friends, with a terrace; master bedroom, guest bedroom; study; and enclosed parking."

RESIDENCE FOR DRS. DAVID AND IRMGARD DUBROW, Paradise Hills, Golden, Colorado. Architect: *Donald R. Roark*; structural engineers: *Johnson & Voiland*; electrical engineers: *Sol Flax & Associates*; contractor: *B.B.S., Inc.*



DUBROW RESIDENCE, GOLDEN, COLORADO

DONALD R. ROARK: ARCHITECT

James O. Milmoie photos



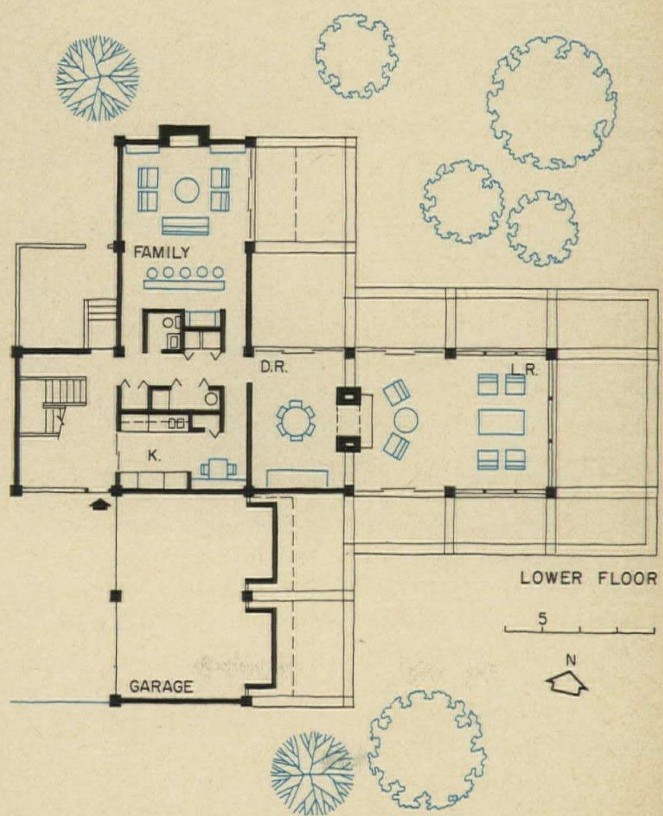
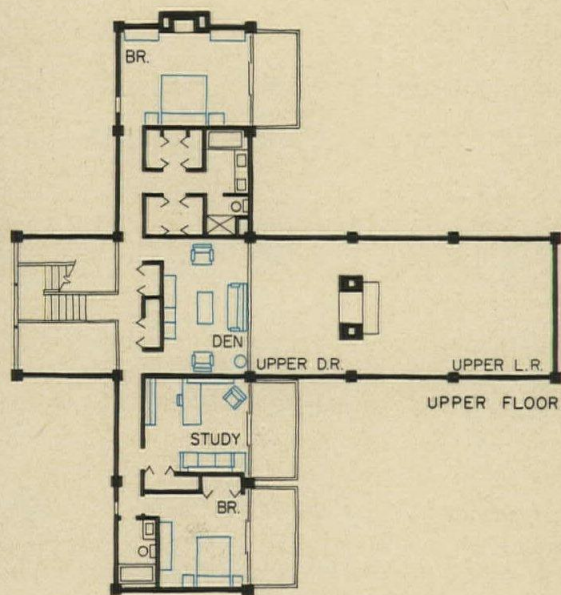
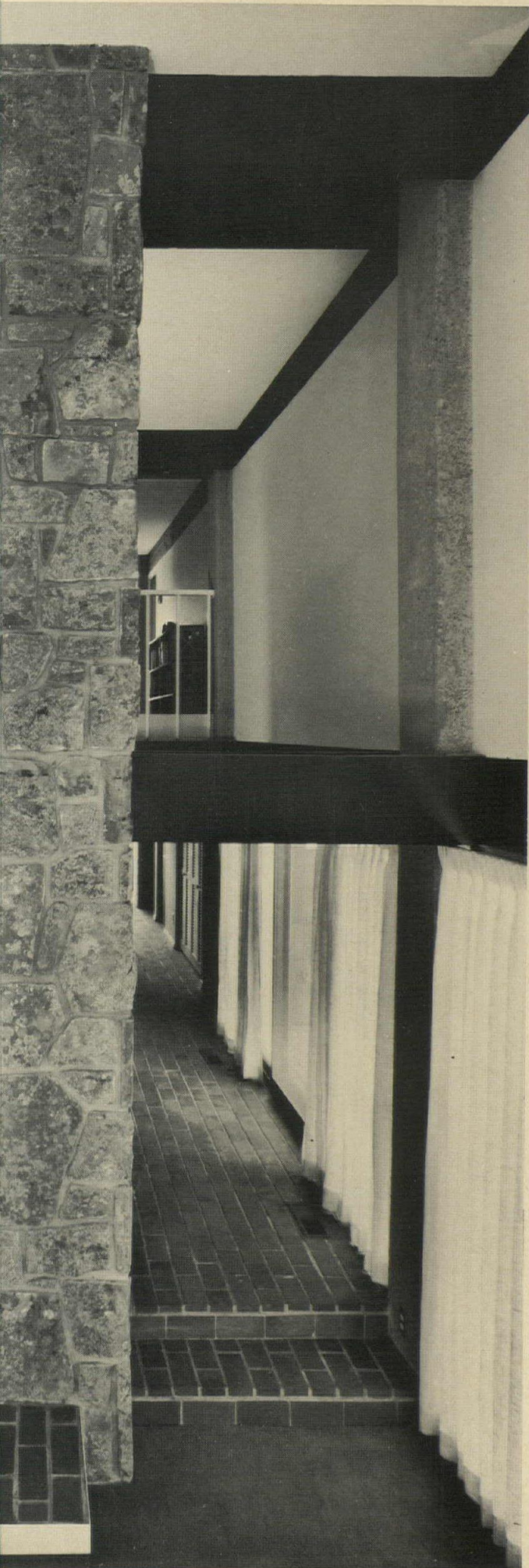


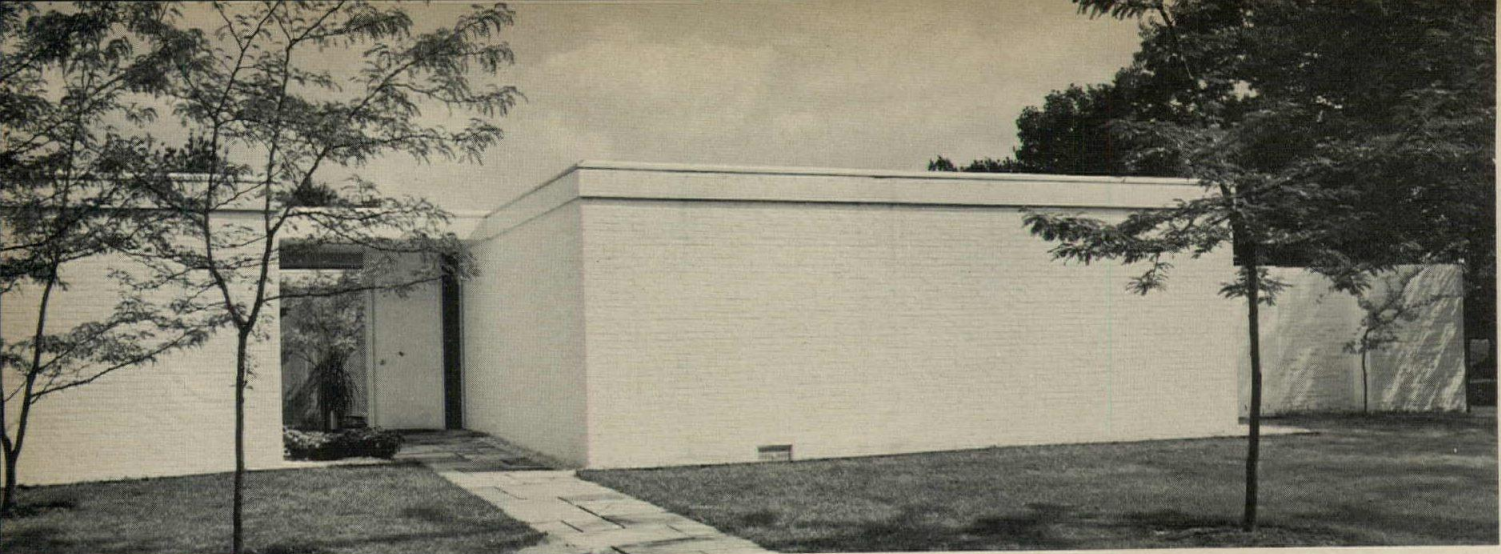
**The regular, clearly defined
and sophisticated handling
of the exterior is echoed in
all the interior details**

The architect carefully organized the Dubrow's requirements into a cross or "T"-shaped plan, which gives excellent separation for the various living zones. The regular bays of the structure give further definition of some of the spaces.

On the main floor, the stem of the "T" is used for the more formal living and dining spaces in a big, two-story room. The kitchen is the central hub of the plan, flanked by wings for recreation, garages, and a two-story entrance hall. The spaciousness of the main floor is further emphasized by the openness of a balcony-like den on the second level over the kitchen. A master bedroom suite occupies one upper floor wing, the other contains a study and a guest bedroom. The construction cost of the house was \$55,345, without lot.







M. E. Warren photos

Walled courtyards paved with flagstones provide quiet, seclusion and privacy on a restricted site—and at the same time give an illusion of spaciousness, enhanced by imaginative outdoor planting and a display of sculpture

A site of less than one acre in the suburbs of northwest Baltimore has been successfully adapted to the needs of a young couple with three young daughters, ages 5 to 13, by the use of sheltered courtyards and a central atrium which give the advantages of indoor-outdoor living areas, provide a means for successful zoning and have enabled the architect to adopt a pleasantly rambling plan that gives the impression of being larger than it is. Mrs. Neuman's collection of sculpture can be very effectively displayed in the large courtyard, where the white-painted brick walls make an excellent background.

In view of the restrictions of the site and the busy street outside—with its obvious hazards for the children—this design solution makes good sense. The site is fully exploited, and the glass walls between rooms and courtyards give an illusion of extra space. The quiet, white-painted brick exterior facade blends well with other houses in the neighborhood. The rationale of the scheme is well expressed by Charles Richter, partner in charge of the design: "Although the solution turns in from the busy street outside to a walled privacy, every effort is made to expand this sheltered environment beyond its physical confinement. Vistas from rooms to courts, and from court to court, offer an over-all fluidity of space that negates any feeling of constriction, while privacy within is maintained."

The plan is zoned into separate but connected domains for different family activities. The master suite and children's bedrooms are placed on opposite sides of the main entrance, while the central court effectively separates the living room from the children's playroom. This means that adult entertaining and children's activities can be carried on independently without disturbing each other.

The house has a redwood frame with exterior walls of white-painted brick. Redwood siding is used in sheltered locations, as around the central court. Flagstone floors in the living rooms extend out to the courtyards, once again emphasizing the unity of outdoor and indoor spaces. Incandescent lighting in each courtyard is designed to highlight the different textures of the various walls.

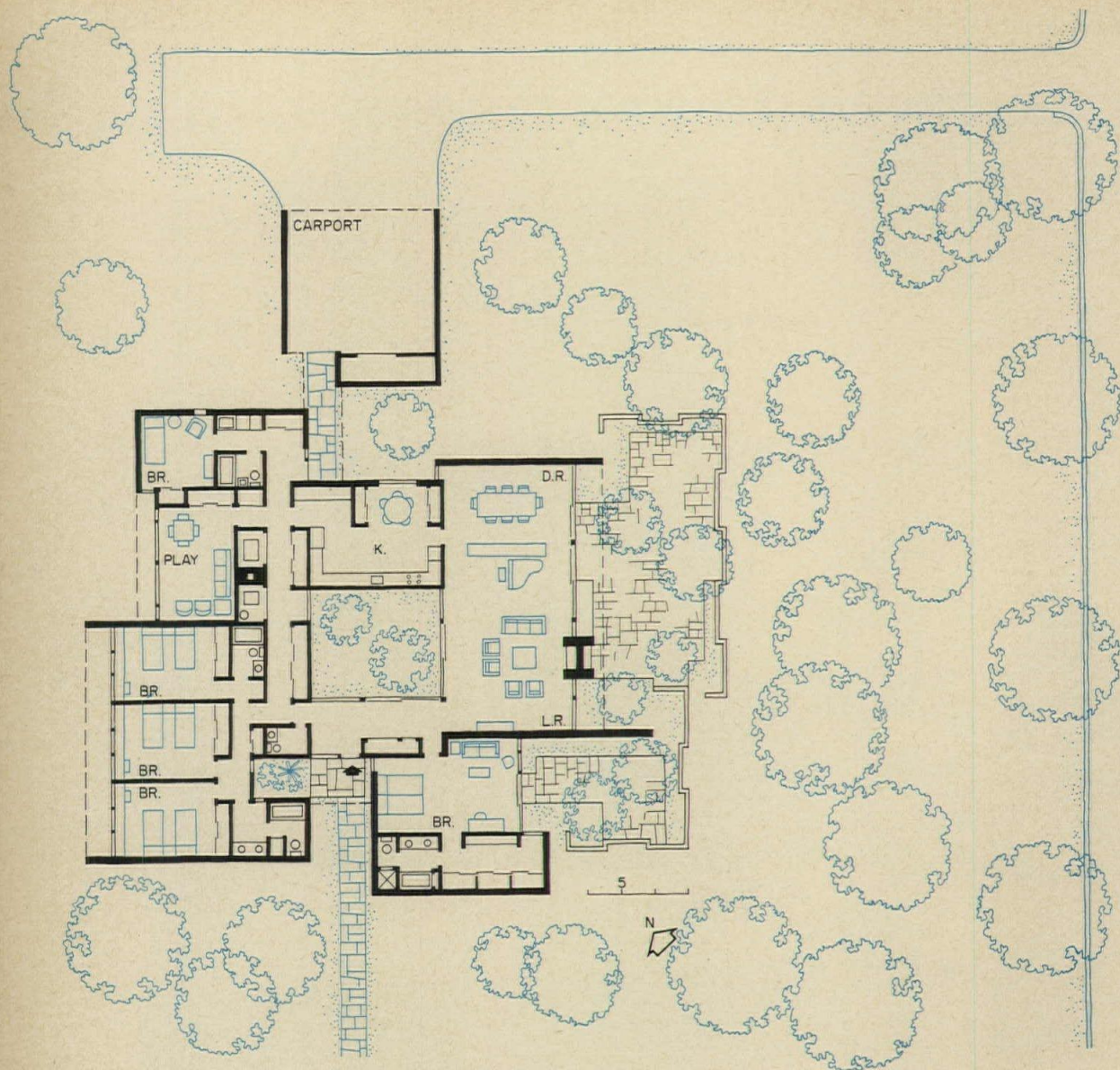


RESIDENCE FOR MR. AND MRS. IRVING J. NEUMAN, Baltimore County, Maryland.
Architects: *Fisher, Nes, Campbell & Partners*—partner-in-charge: *Charles H. Richter*;
contractors: *Kenridge Construction Co., Inc.*

NEUMAN RESIDENCE, BALTIMORE COUNTY, MARYLAND

FISHER, NES, CAMPBELL AND PARTNERS: ARCHITECTS



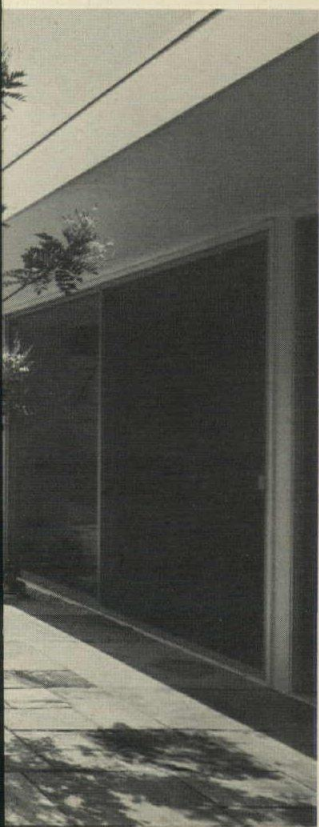


Uncluttered interiors with white-brick walls and flagstone floors preserve unity of indoor-outdoor spaces

Interiors are simple and uncluttered in order to focus attention outwards and to emphasize the feeling of calm and spatial order. Sculpture and paintings are an important feature of the interiors—as they are of the courtyards. Flagstone floors and exposed brick walls inside the house maintain visual continuity throughout the design. The central courtyard is not paved, but is planted with flowers and trees creating a small walled garden.

The kitchen is well placed between the children's playroom and the dining end of the living room, so that meals can be served separately to adults and children if desired. This arrangement also makes for easy supervision of children's play. The maid's bedroom and bath adjoins the kitchen and playroom and has its own separate entrance from outside. A two-zone air-conditioning system and gas-fired heating system are used.





Robert C. Lautman photos



DEVELOPMENT HOUSE, SAN RAFAEL, CALIFORNIA

ROBERT MARTIN ENGELBRECHT: ARCHITECT

Individual character is achieved in a development house by imaginative use of redwood, careful detailing and a plan which is well zoned for family life

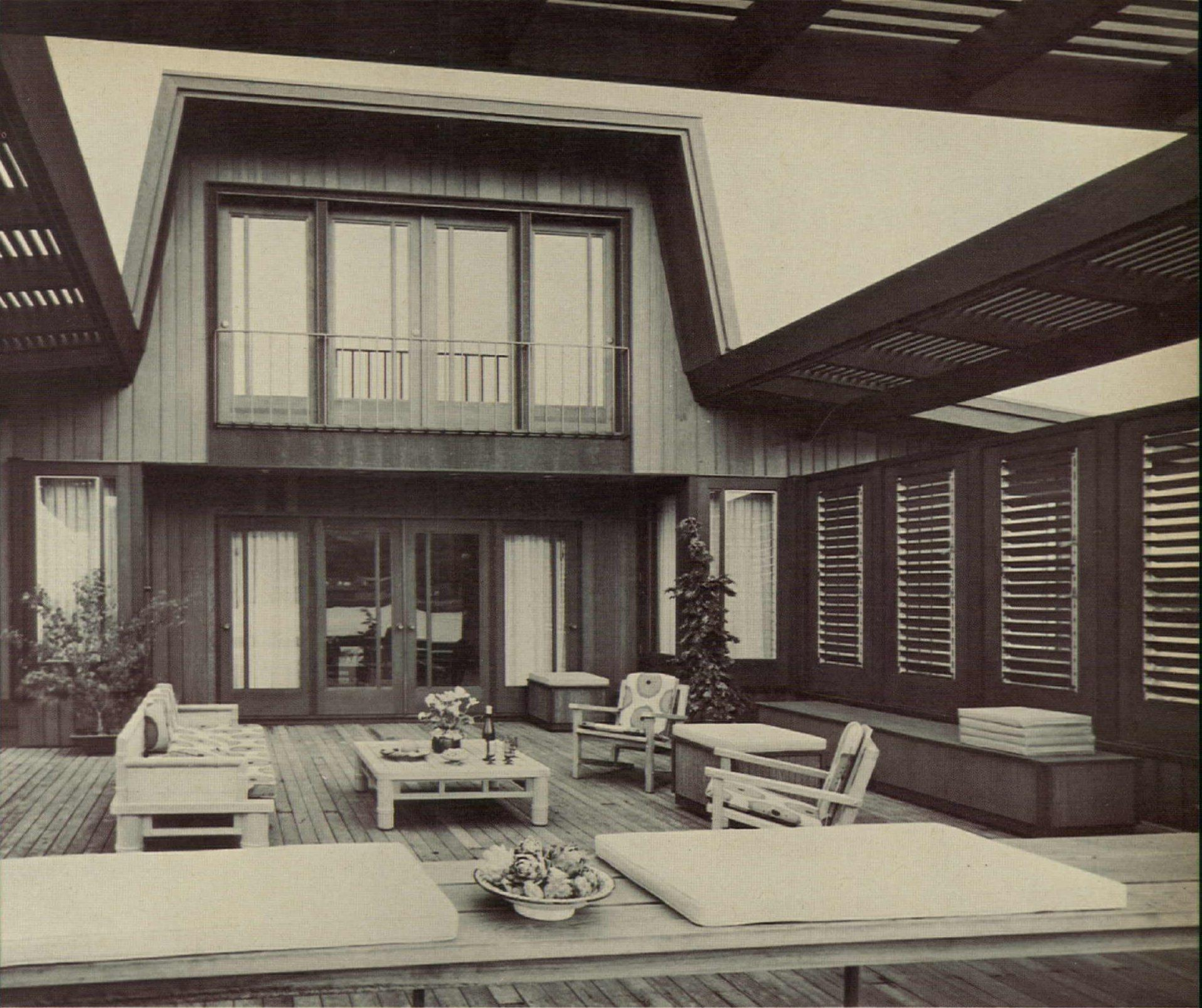
A development house with many of the refinements more often associated with a house planned for an individual client has been achieved by architect Robert Engelbrecht in this design for the Simpson Timber Company. The plan, which incorporates unusually attractive outdoor living space, has been carefully worked out to be adaptable to the needs of different types of family and to give as much scope as possible for individual activity. The bedrooms, particularly the master suite on the second floor, have considerable privacy, and either of the two downstairs bedrooms could be converted to a nursery or study. Each bedroom has its own bath.

Approaching the house through the planted atrium and two-story entrance with its careful wood detailing, and passing through the sunken living room to the outdoor "California" room beyond, you have the impression of a house designed around the personality of a particular client. The architect has done what is not easy to do—he has designed a house which combines individual personality with a certain universality of appeal.

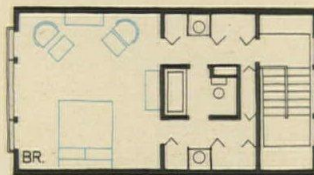
The layout of the house is carefully balanced—the garage at the front balancing the California room at the back. Redwood interior and exterior walls, redwood benches, decks and trellis in the outdoor room, and a special redwood plank roof have been used to great advantage. The unusual corner windows give large areas of uninterrupted wall space but provide good light and sufficient cross ventilation to eliminate the need for air conditioning. Substantial use of standard materials helped keep the cost as low as \$35,000, excluding lot landscaping and furniture.

DEVELOPMENT HOUSE FOR THE SIMPSON TIMBER COMPANY, San Rafael, California. Architect: *Robert Martin Engelbrecht*; architectural supervisor and project coordinator: *Rene A. Henry Jr.*; associates on job: *Lennen & Newell, Inc.*; contractor: *Frank Hanrahan*; landscape architects: *Werner Tobler and Sherwood C. Frische*; interior designers: *House Beautiful Magazine and Ruth Strachan Cole*.

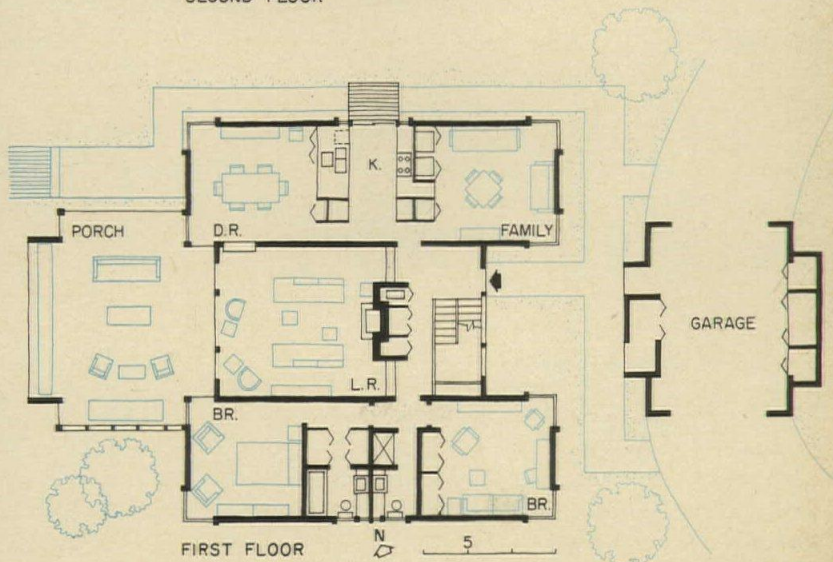




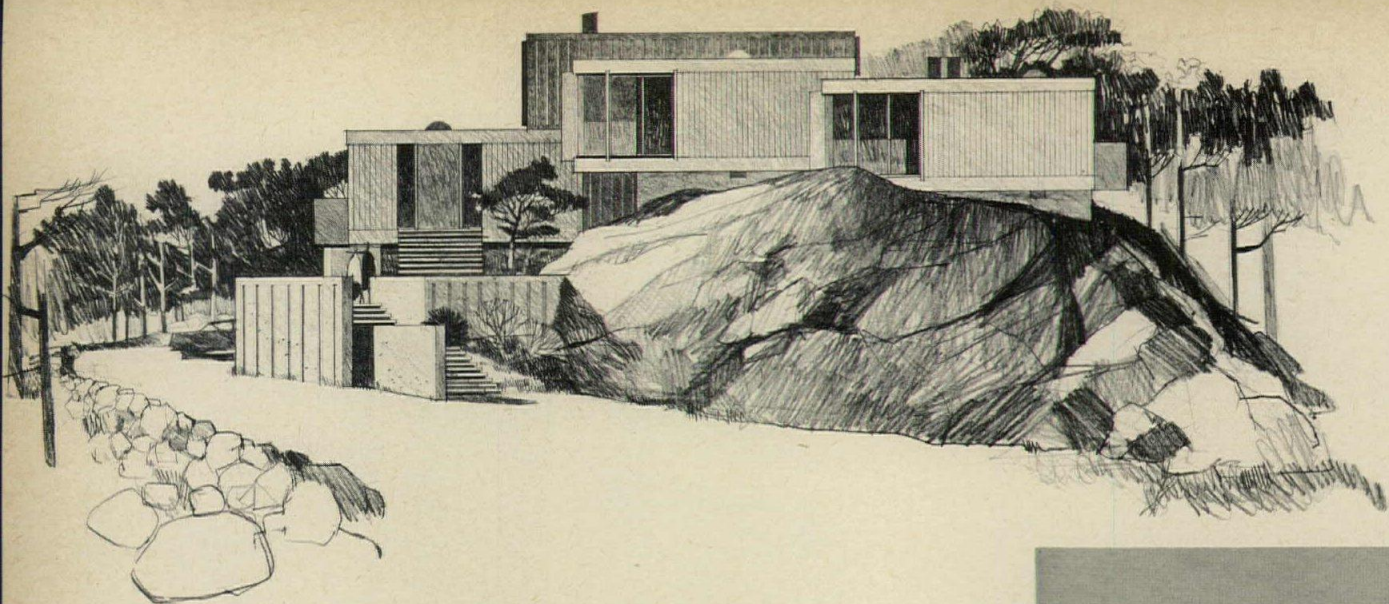
Ernest Braun photos



SECOND FLOOR



FIRST FLOOR



LYMAN RESIDENCE, DOVER, MASSACHUSETTS

EARL R. FLANSBURGH & ASSOCIATES: ARCHITECTS

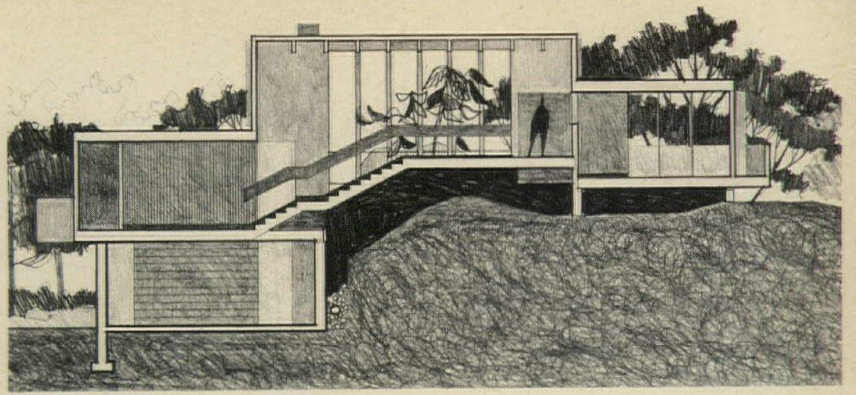
Staggered levels and plan divisions skillfully adapt an essentially one-floor house to a very scenic and picturesque site of dramatic rock outcroppings and trees

The concept of developing the design of a house as a village-like complex has been used to singular advantage here to adapt a house to a dramatically rocky and forested site. From the top of the principal rock outcropping, it was possible to view the entire surrounding countryside to a distance of five miles in three directions, and 10 miles in the fourth. Thus, this was the spot on the 15-acre plot chosen as the house site. The obvious difficulties in planning for such a site, however, were turned into advantages by the architect. The necessity to fit the house around the rock projections led to a very functional, zoned unit plan which exactly fit the owners' requirements; and the entire house was designed to float visually above the rock, with the crisp, geometric lines of the structure contrasting with the sharp, irregular lines of the worn granite.

The architect remarks that "one of the major problems of this project was to make the transition from the guest-parking level to the living room in an interesting fashion—a linear distance of approximately 100 feet and a total vertical rise and fall of about 25 feet. To accomplish this, the visitor climbs a stair rising along the northeast face of the rock, with varied exposures allowing the visitor to experience a full variety of views. Once inside the house, he is led past an indoor garden with a monitor overlooking yet another exposure."

RESIDENCE FOR MR. AND MRS. ARTHUR T. LYMAN, JR., Dover, Massachusetts.
Architects: *Earl R. Flansburgh & Associates*; structural engineers: *Souza & True*;
heating and ventilating engineers: *Francis Associates*; contractor: *Kurt Fuchs Co.*;
landscape architect: *Carol R. Johnson*.





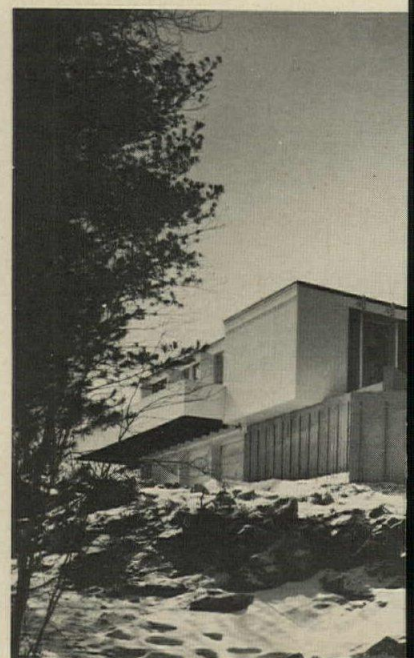
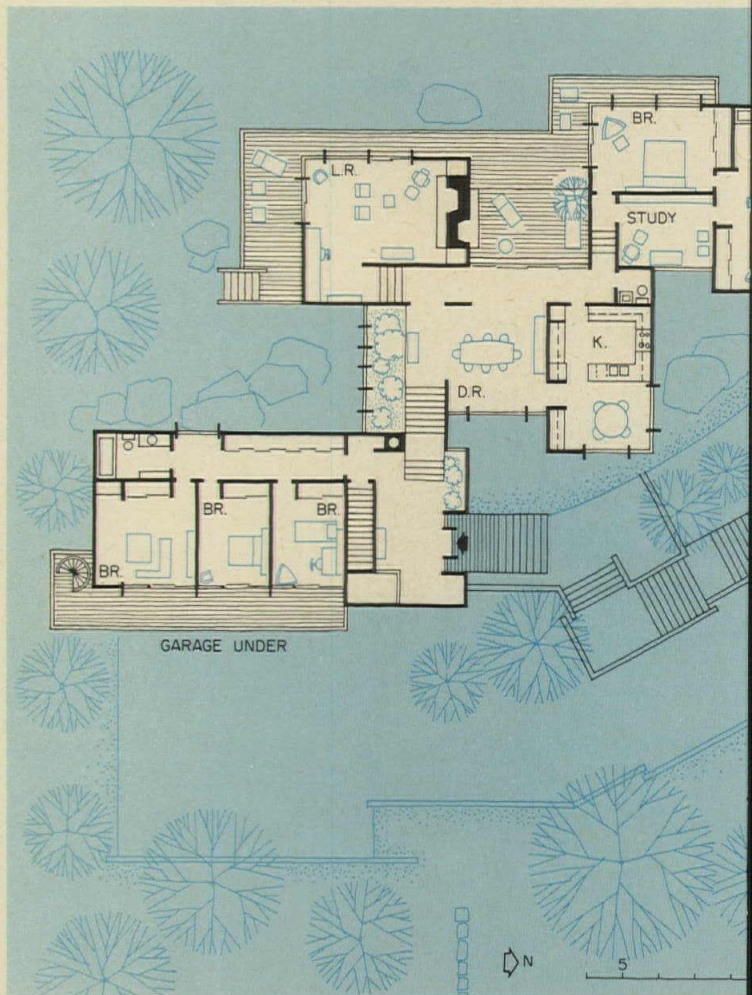
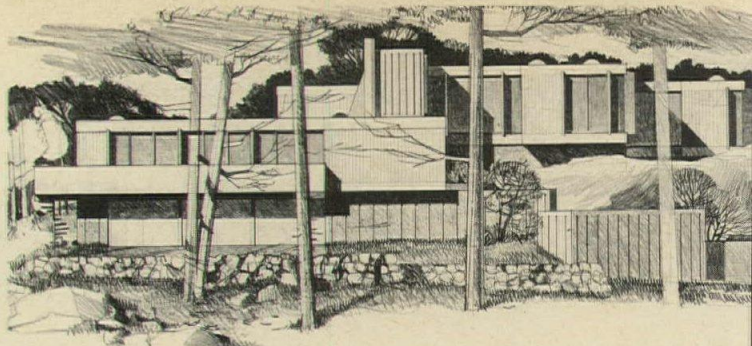
Phokion Karas photos

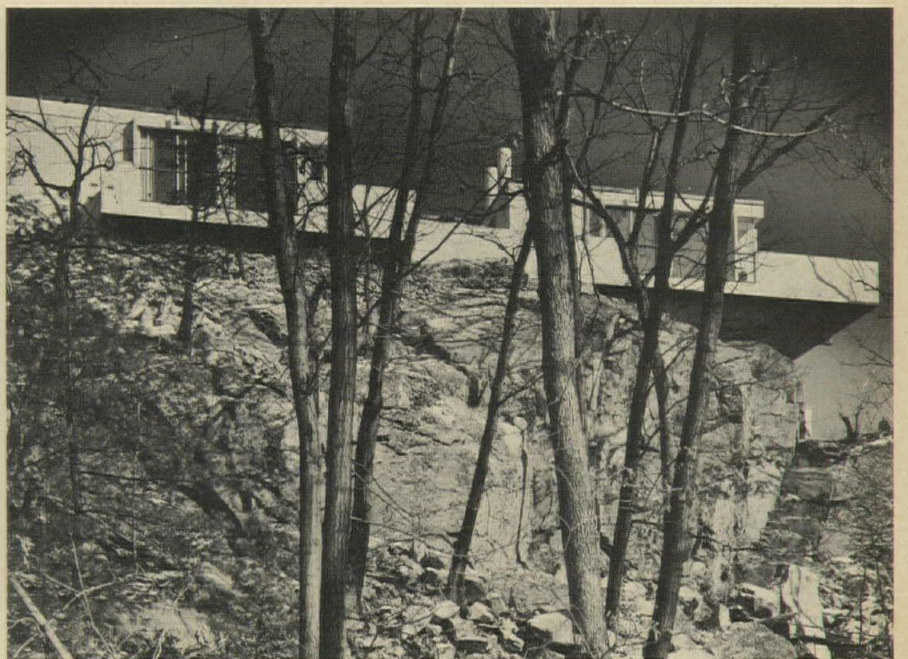
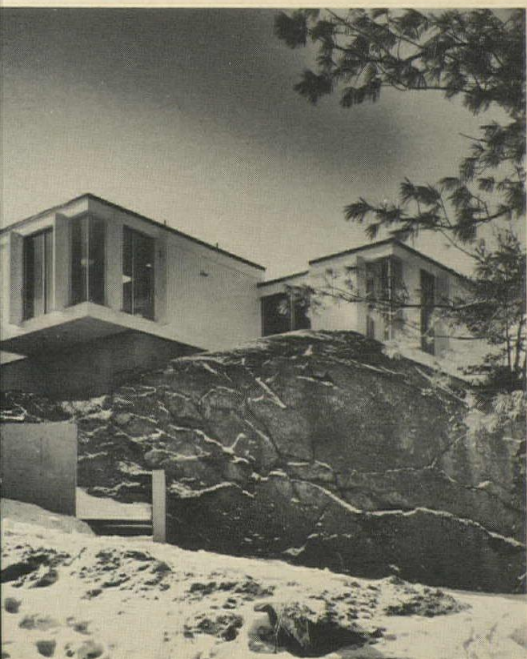
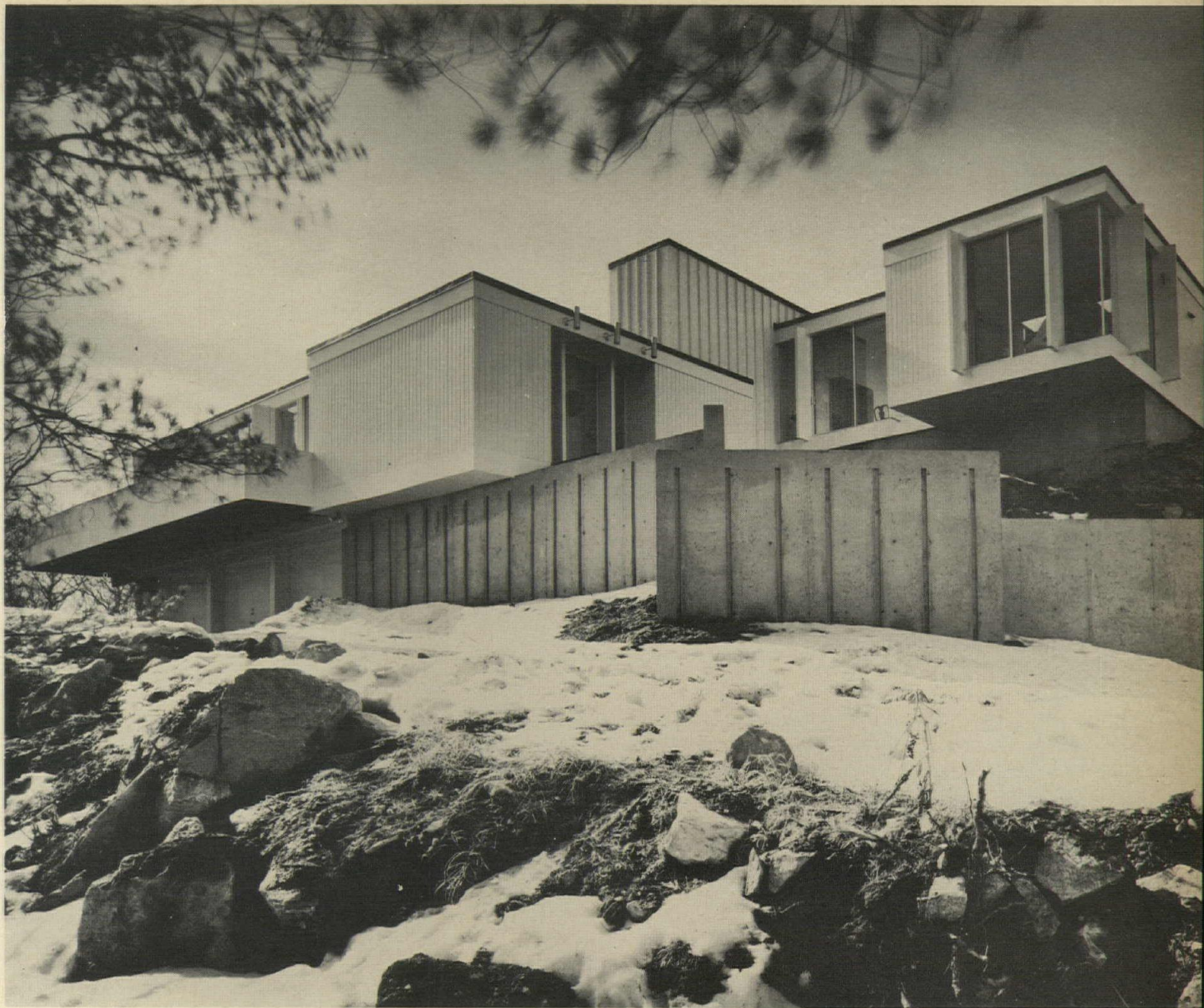


**An irregular plan
skillfully defines and zones
spaces for
diverse family activities**

The somewhat loose organization of the plan has permitted a number of desirable zoning arrangements and room orientations in the Lyman residence. One of the paramount ones was the creation of a "children's wing," which allows the three children's bedrooms to be closed off when the children are away at school or have left home. A circular stair at the end of their balcony allows the children to enter their rooms directly from the outside. The master bedroom suite and the adjoining study are also isolated from the remainder of the house to allow the children to use the living room without disturbing the parents. This separation is achieved partially by a sheltered porch, built between the master bedroom and living room, and designed as an outdoor living-dining area protected from the frequent winds.

Since the Lyman family entertains frequently in the late afternoon and evening, the living room was oriented to look out to the south and west. The breakfast room, on the other hand, looks to the east and north to catch the morning sun at all times of the year. The "monitor" area was planned adjoining the dining room to allow extra space.





**Outdoor decks, terraces
and a special garden
room are provided for
enjoyment of all seasons**

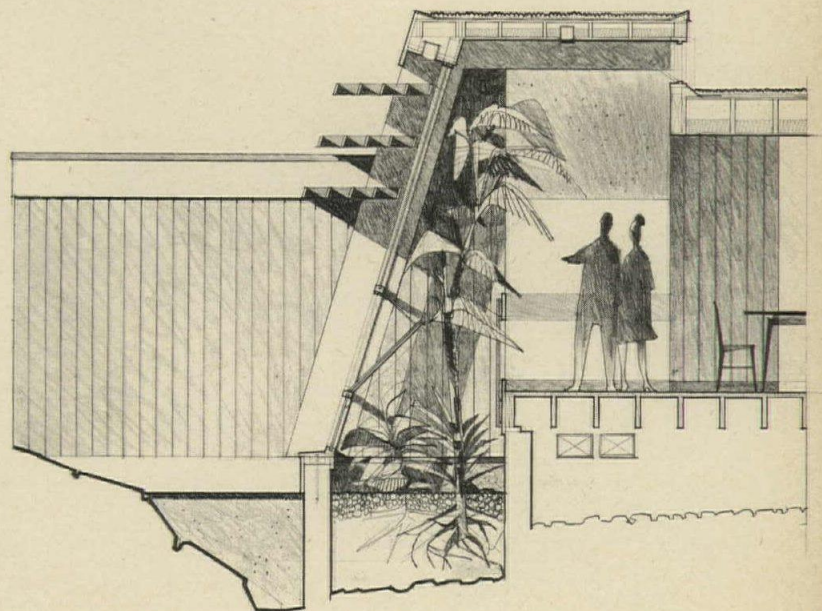
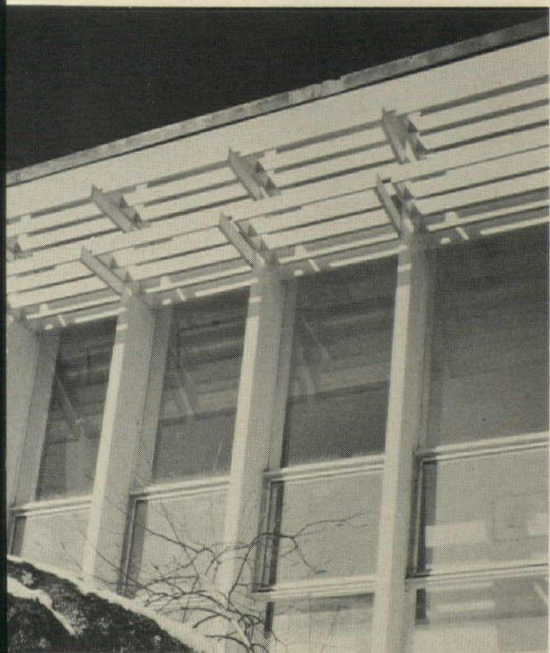
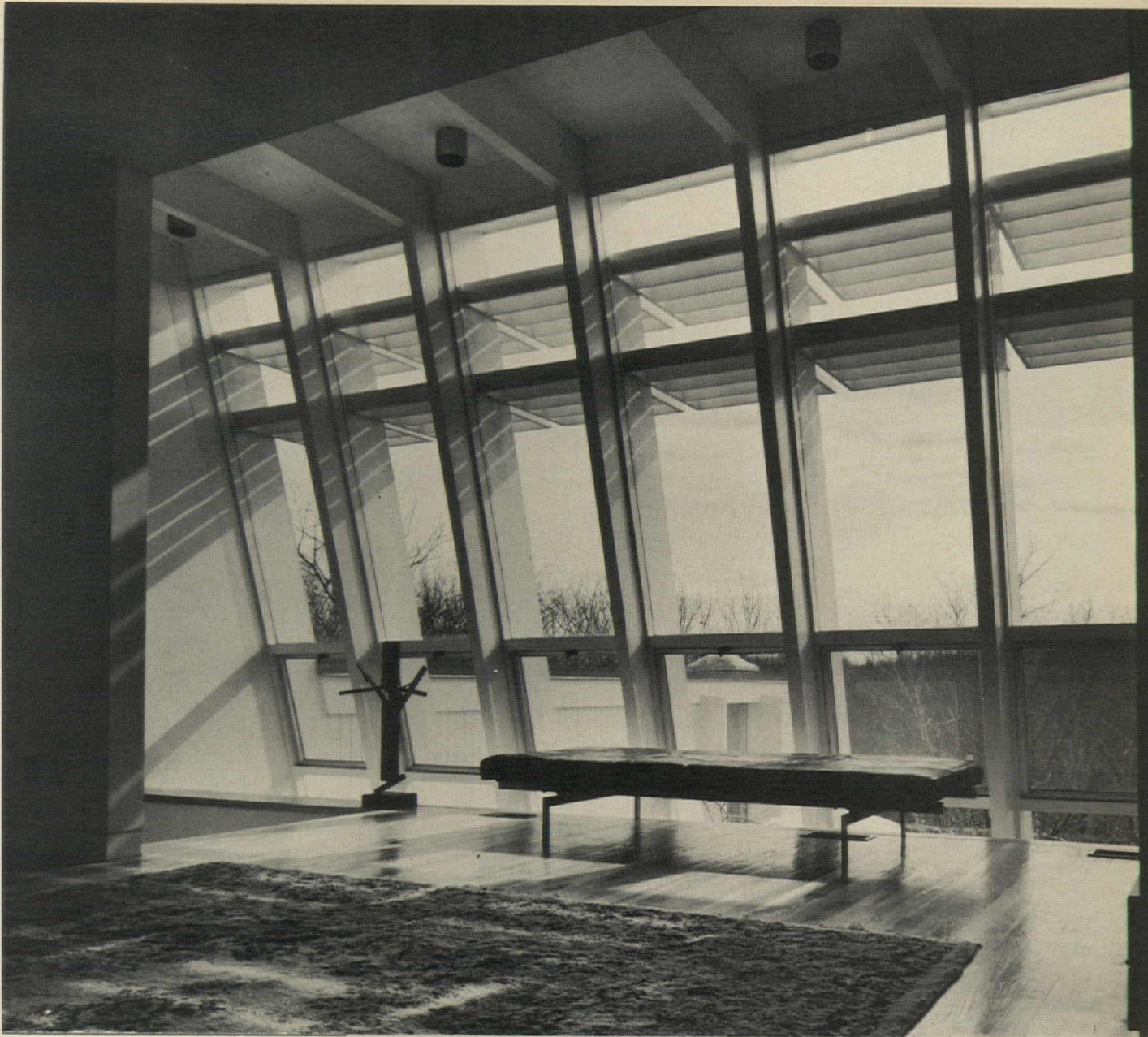
As can be noted in the plan on the preceding page, and in the photographs shown here, each major room in the Lyman house is provided with an adjoining outdoor deck. For the snowy months of winter, an indoor garden area is provided in the special "monitor" off the dining room, shown in the section and photograph at the far right.

Because of the family's varied interests, a generous amount of storage has been distributed throughout the house. Garage space for three cars is on the lower level.

The house is of simple span, wood frame construction on dark concrete foundations. The exterior siding is of rough, unplanned pine, with facing of smooth pine, and fins of plywood. The decks are stained pine; and the roof is tar and gravel.

The architect states that "the rough texture of the siding was designed to contrast with the smooth facia and fins. The dark concrete foundation was meant to emphasize the floating nature of the house over and around the rock. Although the house is a complicated series of planes, simple framing gave considerable economy in construction." The cost of the house was about \$72,000, excluding lot.





GLASSMAN RESIDENCE, ARAPAHOE COUNTY, COLORADO

RICHARD E. QUINN: ARCHITECT

Roger Ewy photos





Umbrella roofs supported on a steel frame shelter a five-bedroom house which was built on a modest budget to form part of a community development on a 10-acre site in Colorado

The Glassmans were one of 10 families who recently purchased one-acre lots on a site in Southeast Denver with a fine view over the Rocky mountains. Each family will develop their own site according to individual requirements, but will contribute some part of their land for a shared greenbelt area. A landscape architect and city planner have been consulted to make sure that the site is fully exploited and developed into a pleasant neighborhood.

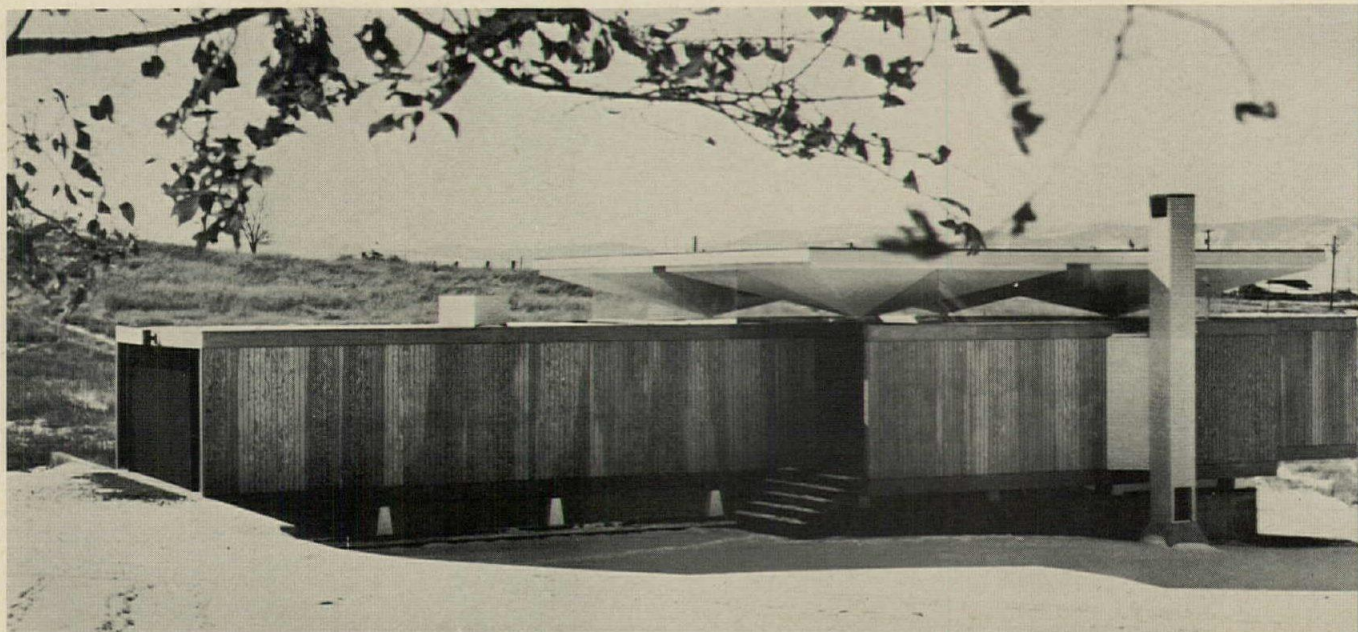
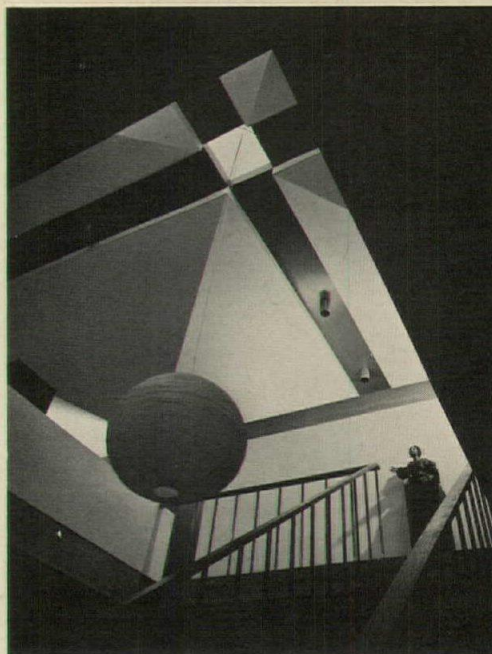
The Glassmans, a family of five and a grandmother, wanted a large amount of open living space to pursue their various activities, which include indoor archery and target shooting, ceramics, woodwork and needlework. Richard Quinn's solution was to distribute space on two levels, with the main body of the house raised two feet above the top of the lower level walls, so that a band of glass could be inserted to bring daylight to the shop and activity areas on the lower level. The white, polished terrazzo pedestals supporting the upper part of the structure transfer the main structural loads to reinforced concrete caissons on the bedrock. This type of foundation was needed because of the expansive clay soil in the region.

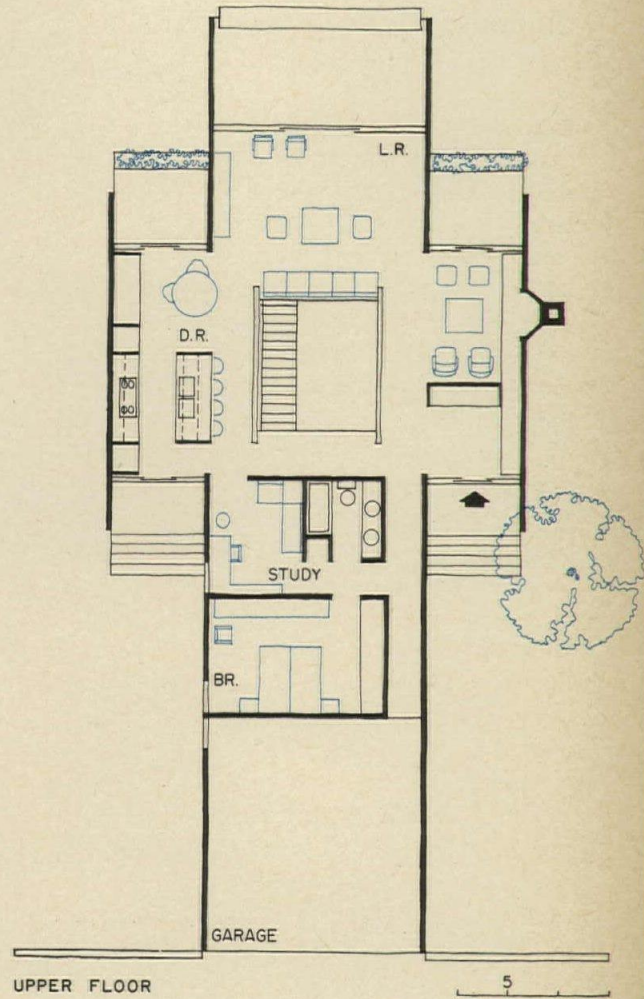
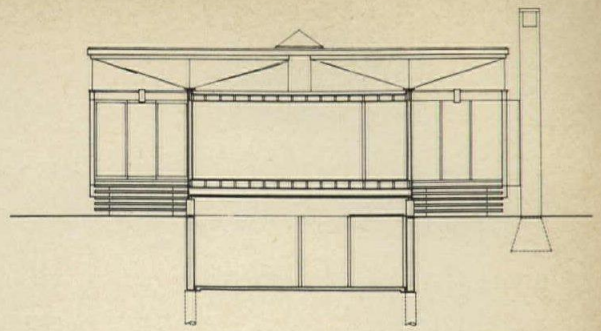
RESIDENCE FOR MR. AND MRS. ALEX GLASSMAN, Arapahoe County, Colorado. Architect: Richard E. Quinn, of Ream, Quinn and Associates; structural engineers: Ketchum, Konkel, Ryan and Fleming; partner in charge: Michael Barrett; contractors: John-Del General Contractors.

**Open well, capped by skylight
gives visual communication
between living areas
on upper and lower levels**

Describing how the design developed, Richard Quinn says: "The heart of the design is the large, cross-shaped space, 40 feet in each direction, sheltered by the four pyramidal roofs. These wooden roofs were prefabricated on the ground and lifted into place with a crane. The band of glass, separating these roofs from the main body of the house, has the effect of silhouetting the roof forms against the peaks of the mountain range. At the same time, the main body of the house, straw-colored like the tumble-weed-covered hillsides, tends to disappear into the landscape."

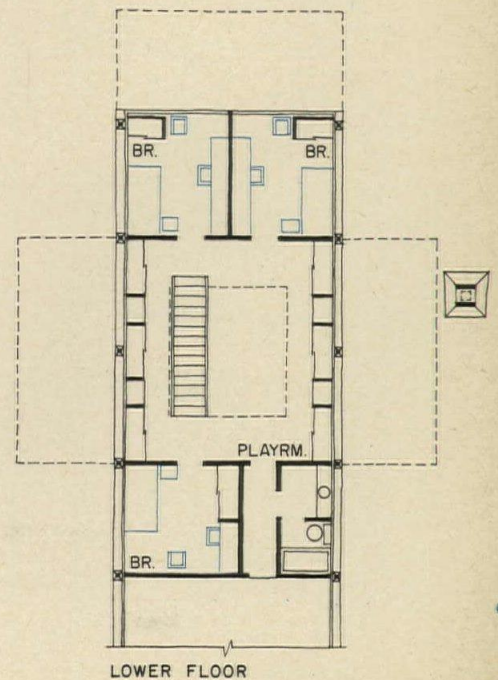
By placing the large activity area and hobby room below grade, the architect was able to provide the large volume of space required and keep within the prescribed budget. The upper level — with adults' bedrooms, living room and kitchen and dining area — is built around a well which looks down into the lower level. In this way, physical separation of the different areas is achieved without actual isolation. The peak of the central skylight is some 23 feet above the lower floor, giving a great feeling of the over-all volume of space. Five outside decks enable the family to take full advantage of the view. Cost of the house, excluding land, furnishing and landscaping was \$32,230.





UPPER FLOOR

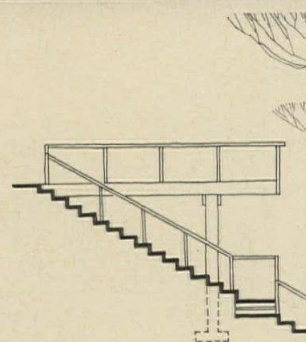
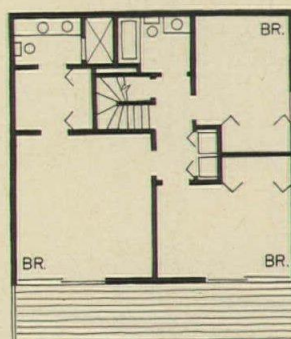
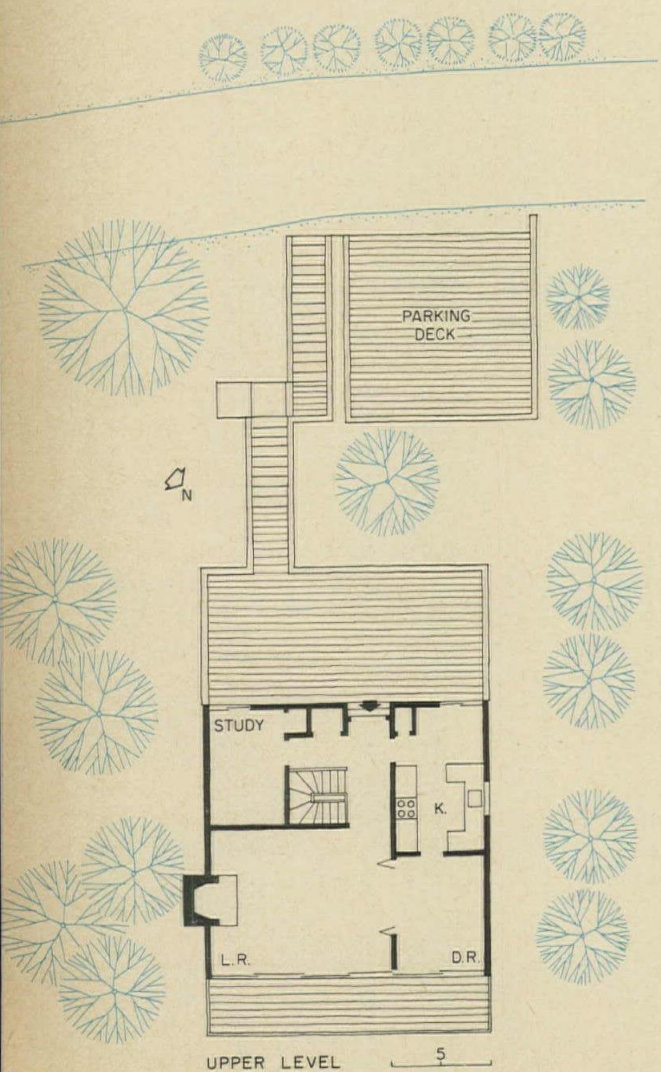
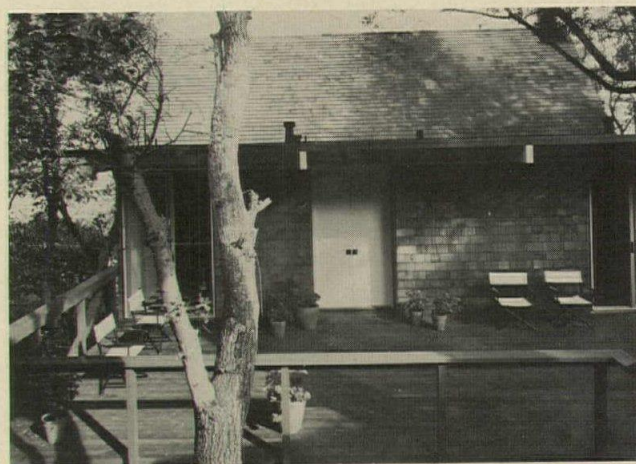
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LOWER FLOOR

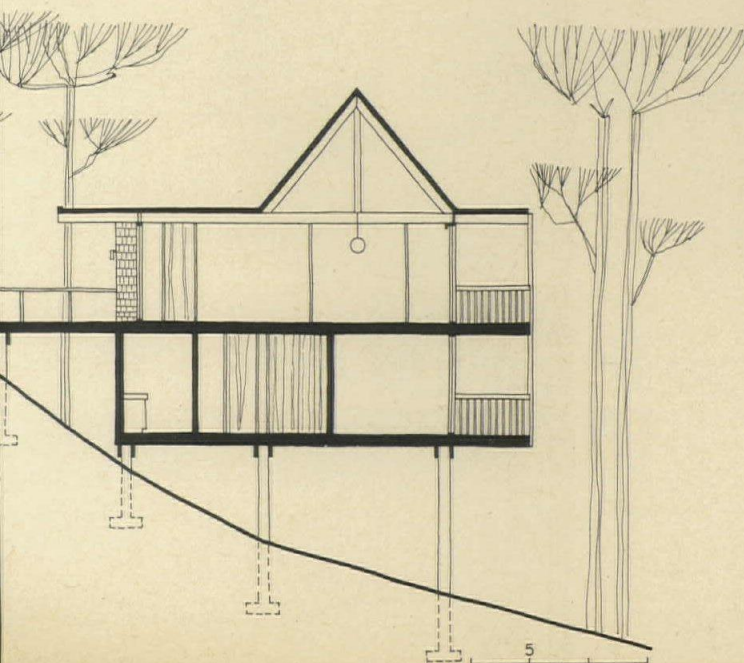


Glenn Mitchell photos



DEVELOPMENT HOUSE, BELVEDERE, CALIFORNIA

FISHER-FRIEDMAN ASSOCIATES: ARCHITECTS



Pole structure for a builder house cuts construction costs and accommodates a steeply sloping site with a dramatic view overlooking San Francisco Bay

Seeming to cling to its wooded hillside lot, this shingle-clad house has all the charm of a real tree house which looks attractive when viewed from any angle. The tree-house effect is enhanced by the pole foundation and the extensive deck areas. A detached garage farther up the hillside is connected to the house by steps leading from one of the deck areas.

The architects were working on a strict budget and the selection of 12-inch-diameter, pressure-treated poles, with 12-inch-deep, 30-inch-square concrete footings sunk six feet into the ground, had the dual advantage of saving on foundation costs and also allowing most of the trees to be retained. No choice of structure could have blended better with the surrounding trees, and the steep roof and cedar shingles are in character with other houses in the neighborhood.

Three bedrooms and two baths are placed on the lower level, with living room, study, dining room and kitchen above. Six of the seven rooms open directly to decks, which in combined area provide almost as much living space outdoors as there is indoors. The high, glazed roof gables give a great feeling of light and spaciousness to the living room, while such details as the cantilevered fireplace—which is sheathed with siding on the outside to blend with the walls—raise this house above the level of the majority of built-for-sale homes.

Cedar shingles on walls and roof have a natural finish which should weather well. Interior walls and partitions are white, smooth-finished plaster board to contrast with the exposed-wood ceiling in living room and kitchen. Floors in the living area are 5/16-inch oak-strip stained walnut. Cost, excluding lot, landscaping and furnishing, was \$29,300.

DEVELOPMENT HOUSE FOR MR. KENNETH FREDERICK-SEN: owner; Belvedere, California. Architects: Fisher-Friedman Associates, Robert J. Geering Associate; engineer: Dennis Oh; contractor: Victor Tchlistcheff.



SIMMEN RESIDENCE, LAKE FOREST, ILLINOIS

EDWARD D. DART: ARCHITECT



Hedrich-Blessing photos

Well ordered and unified design clearly expresses the different levels which suit the contours of the site and effectively achieve visual and structural unity

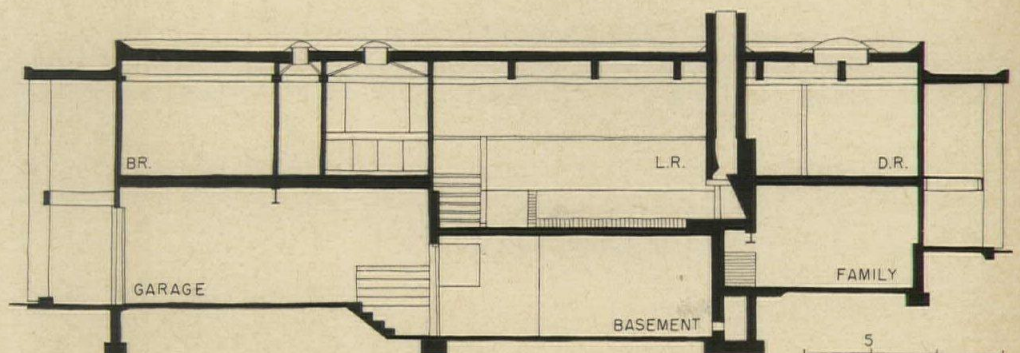
Designed for a corner lot in a residential neighborhood, this house presents a rather formal, closed appearance to the streets, but the living areas are oriented to the east and away from the street and neighboring houses. The deep overhang, supported by wood posts, and the solid brick and wood exterior walls give a sense of strength and permanence to the facade, which is enlivened by the glazed, two-story entrance area with its planting and enticing views of the interior.

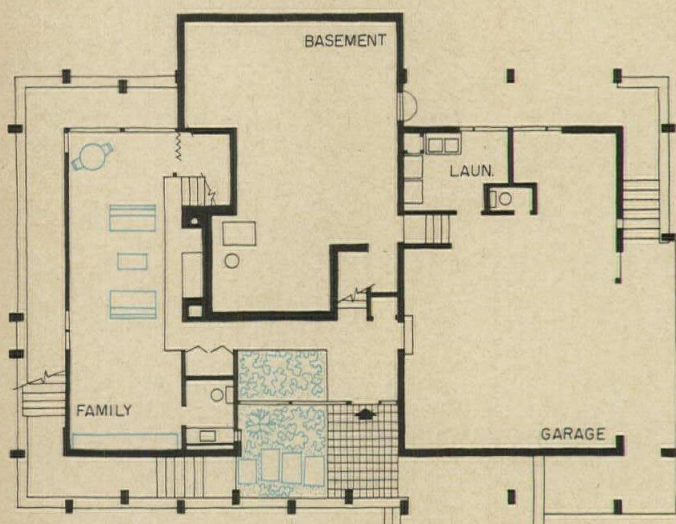
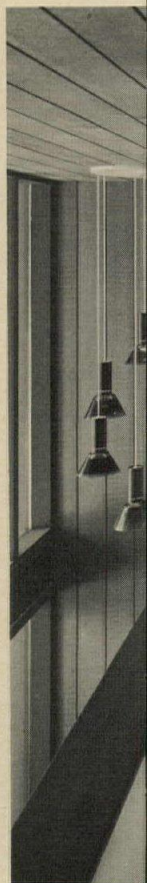
Once inside, the imaginative use of different levels presents at once a feeling of over-all spacious openness, with sufficient enclosure of individual living areas to provide privacy and quiet when required.

The two-story entry is bridged by a balcony hallway connecting the kitchen-dining area and the bedroom wing at opposite ends of the upper level. Stairs lead from the entry to the main living area which is placed midway between the upper and lower levels and is connected by a second flight of stairs to the dining room above and the family room below. Thus, the three living areas together form one continuous flow of space, but the variation in level gives identity to each room.

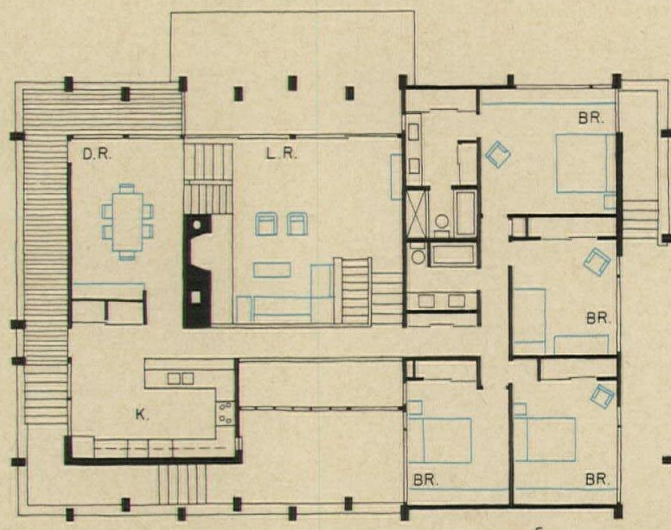
The general impression of the house was intended to be calm and natural, and to gain its interest from a logical solution of site problems and mature handling of the relationship between private and open spaces. The architect was determined to avoid superficial gimmicks and to "allow the building to happen without forcing out-of-context irrelevancies upon it."

RESIDENCE FOR MR. AND MRS. JAMES M. SIMMEN, Lake Forest, Illinois. Architect: Edward D. Dart of Loeb Schlossman Bennett & Dart; engineers: Samartano & Robinson; contractors: Carlo Carani & Sons; landscape architect: Robert Loudon; interior designer: Barry Brukoff.





LOWER LEVEL

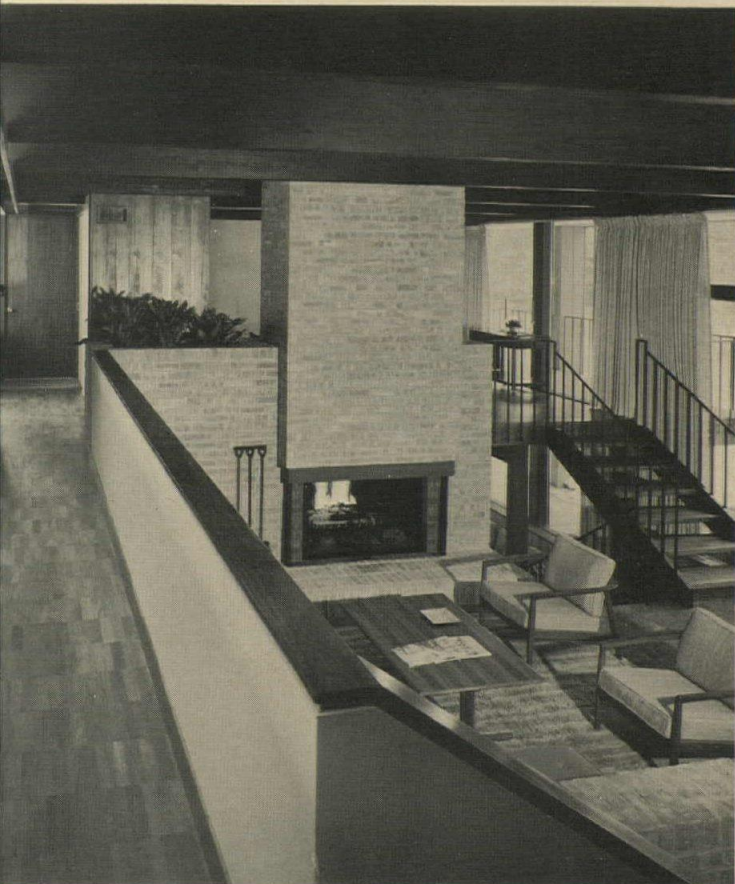


UPPER LEVEL

5



**Exposed roof beams,
brick fireplace and
brick floor in the living room
enhance natural effect of interiors**



The dominance of exposed structural elements and the use of rough brick on the fireplace and living room floor is offset by smooth, light-colored plaster walls, ceilings and balcony balustrade and the large areas of glass. The interior thus presents a comfortable balance of warmth and spaciousness which is complemented by well planned lighting and several skylights.

The lower level accommodates a spacious garage and basement area, and a large family room; on the upper level, the living area is flanked by the bedrooms on one side and the kitchen-dining area on the other. The open passageway connecting these two wings makes an effective balcony which is particularly impressive when seen from the front entrance.

The structure of the house is laminated wood beams and joists, concrete foundation, brick-and-wood exterior walls and a built-up roof. Heating is provided by a forced-air system. Approximate cost of the house, exclusive of land, was \$88,000.

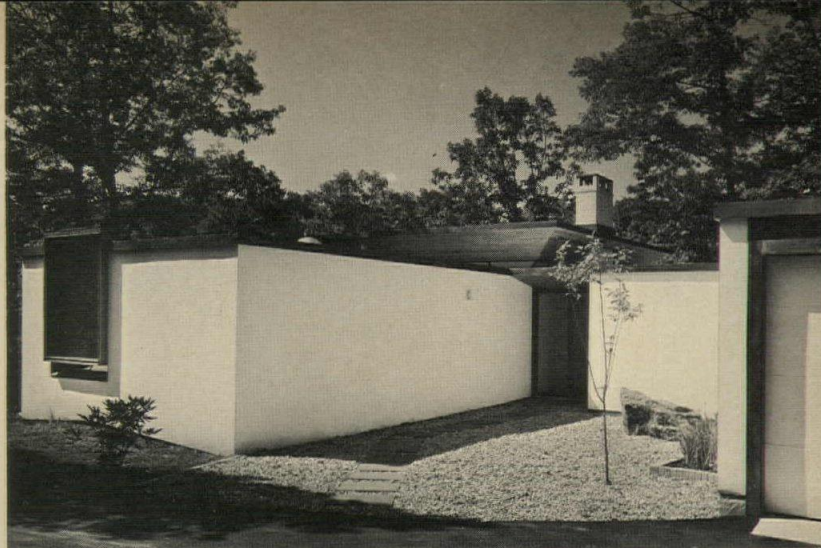


JOHNSON RESIDENCE, OLD LYME, CONNECTICUT

KING-LUI WU: DESIGNER

Joseph W. Molitor photos



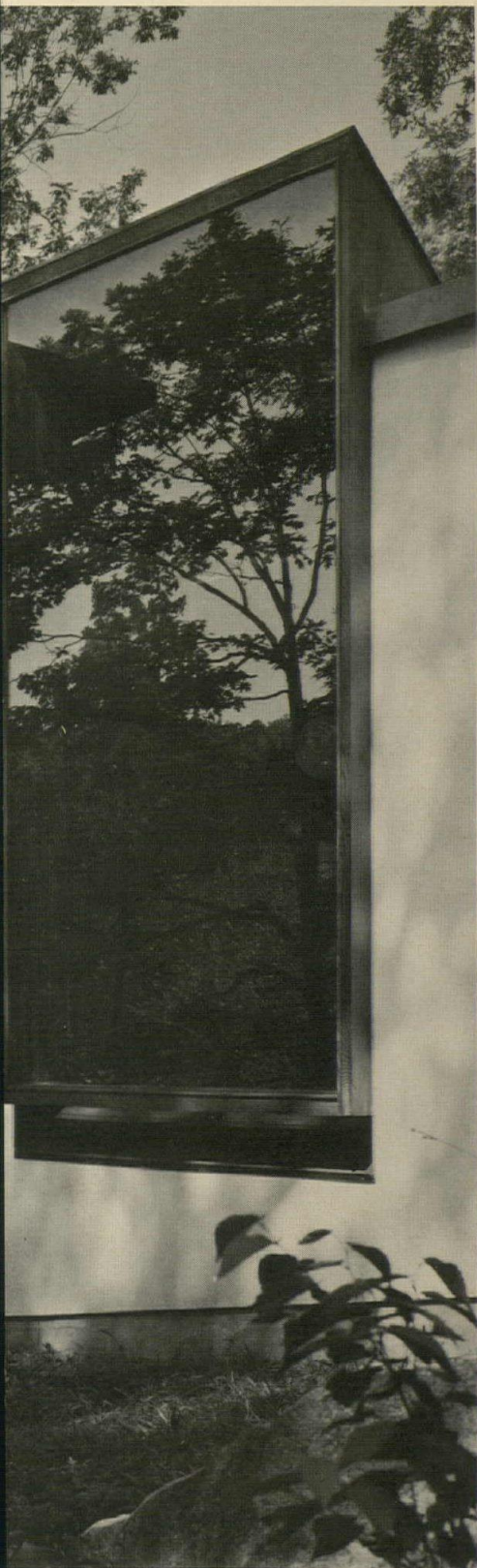
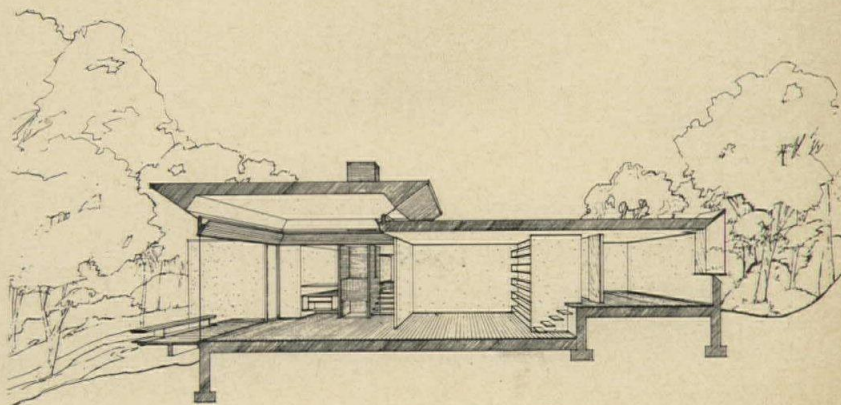


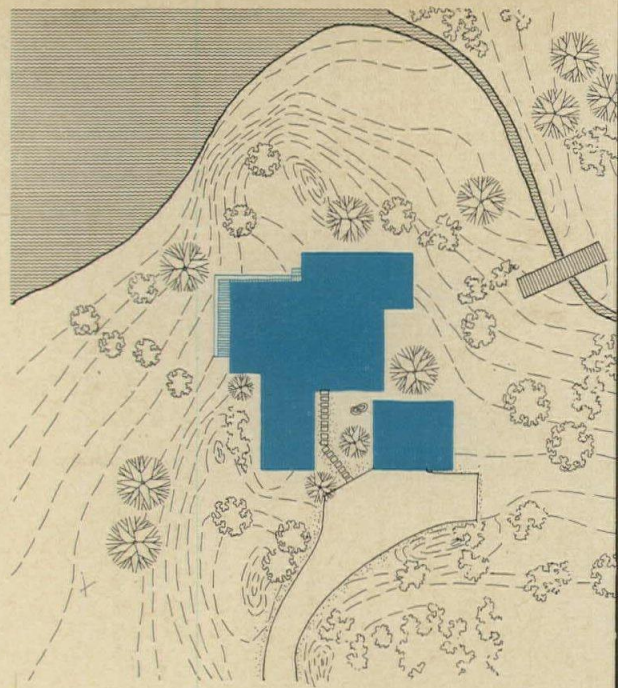
Original window and roof details create an unusual interplay of light and shadow in a country house where different levels successfully exploit a sloping site

A number of innovations characterize this quietly stated house and give a fresh, light-hearted quality to what is essentially a fairly formal design. The extension of the windows beyond the roofline casts interesting shadows across the white stucco exterior walls, while providing extra light inside and views of the sky and treetops. The floating effect of the living-room roof, created by the insertion of a one-foot-wide band of plate glass to separate the inverted roof flange from the walls, gives the house its faintly Oriental character.

The program from this house was unusual in that it called for two quite separate suites for Paul Johnson and for his mother, in addition to shared living and dining areas. The architect made use of the contours of the site to place Mr. Johnson's suite—study, bedroom and bath—on two levels, while Mrs. Johnson's suite is all on one level and has access to the entrance, kitchen and dining room without steps. Steps are used to connect the dining room with the living room, which is at the lowest part of the site with a view over a pond. Sliding glass doors lead out onto a wide wood deck which is pleasantly shaded by trees. Other sheltered outdoor areas between the wings of the house and the detached garage make comfortable spots for dining and cooking in the open air.

RESIDENCE FOR MR. PAUL JOHNSON, Old Lyme, Connecticut. Designed by King-lui Wu; contractor: George Field Company.

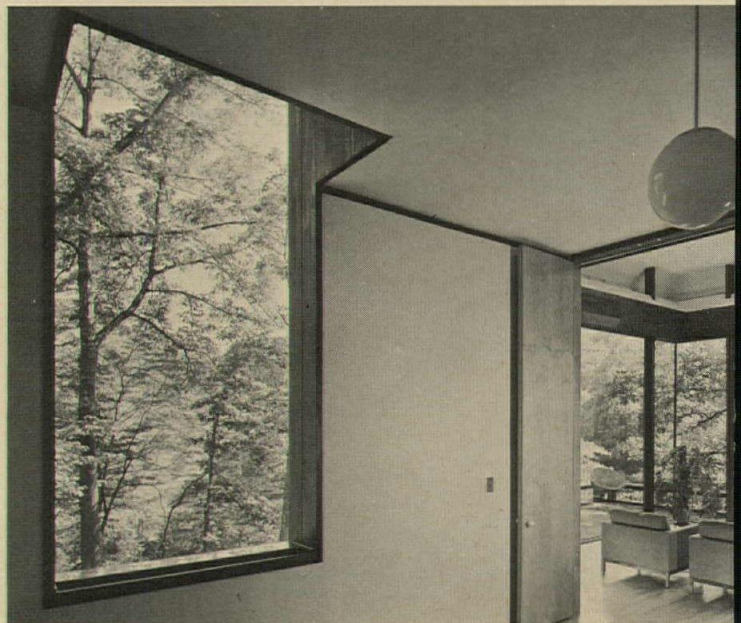


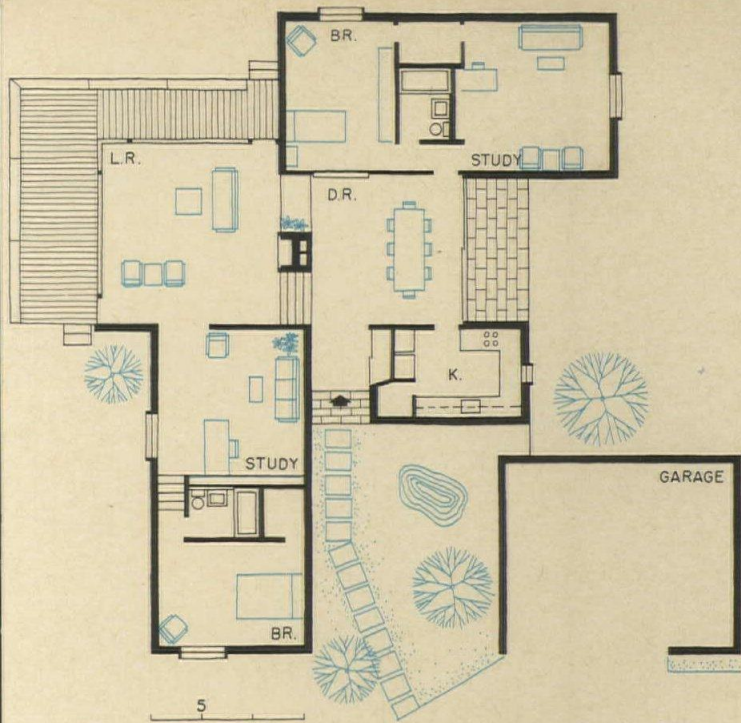


**Interiors demonstrate
imaginative manipulation of
closed and open spaces
in relation to graduated windows**

Skillful juxtaposition of closed private areas and open living spaces and use of different levels give visual excitement to the interiors. Describing this, Mr. Wu, who is a Professor at the Yale School of Art and Architecture, says: "The architectural concept is simple: the interplay of solids and voids, the concealment and discovery of space. Spaces are manipulated through three ceiling heights (7 feet 2 inches to 13 feet 6 inches) to give pure openness of living, dining and entrance areas, and intimate privacy in the suites. As the spaces contrast, so do the views—the composed scenes from the smaller windows alternating with the panoramic freedom of the glass walls." During the day, the band of glass between the roof and walls of the living room throws an indirect light up onto the ceiling; by night, concealed artificial lighting emphasizes the floating effect of the roof. Another of the interesting details is the absence of conventional framing for the plate-glass doors between dining room and terrace, which instead operate by means of sheaves resting on a single rail of wood and stainless steel. This is done to reduce the visual barrier between room and terrace and to give a feeling of continuous flow of space.

Construction of the house is wood frame on concrete foundation, with stucco exterior walls. Interior walls are white plaster, floors are maple, with ceramic tile in the bathroom. Approximate cost of the house was \$50,000.







Alexandre Georges photos

WILLIAMSON RESIDENCE, PONTE VEDRA BEACH, FLORIDA

WILLIAM MORGAN: ARCHITECT



Four concrete-block service towers raise this cantilevered living pavilion above the high water level to take advantage of a magnificent view of the ocean

Rolling sand dunes, palm trees and the constantly changing mood of the ocean form a dramatic backdrop for this boldly stated house. The powerful architectural forms are somewhat softened by sensitive detailing, and by the juxtaposition of the solid masonry service towers with the light, wooden walls and screens of the cantilevered main floor.

The site is a beautiful one with its view of the ocean and its freely growing palms, oaks, bays and magnolias. But it had its problems for the architect as hurricane and sun protection was required and materials had to be carefully chosen to withstand beach vandalism and the effects of rather violent climate conditions. The house was designed for a family of six, and air conditioning was needed to supplement the sea breezes.

A rectangular plan was adopted to provide maximum view of the beach and forest and to give good through ventilation. The main living areas are raised on a platform above the garage and storage areas. Bedrooms are placed at either end of the main floor in close relation to the service towers, which contain the bathrooms at this level. The towers continue downward to form utility areas off the garage, and upward to shield air conditioning condensers, flues and vents above the roof. Counter-weighted wood shutters protect exterior glazed areas, providing sun protection in the open position, and hurricane and vandal protection when they are closed.

RESIDENCE FOR COLONEL AND MRS. DAN H. WILLIAMSON, JR., Ponte Vedra Beach, Florida. Architect: *William Morgan*; contractor: *Ross Construction Company*.

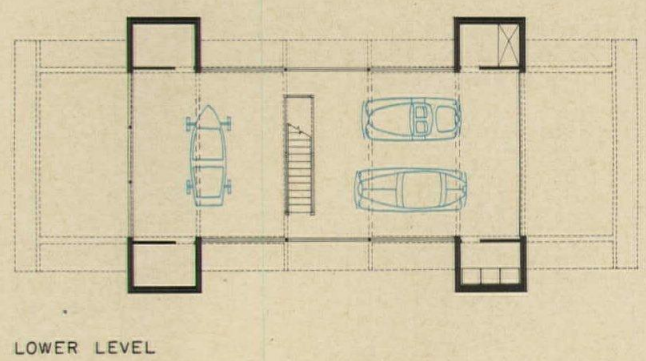
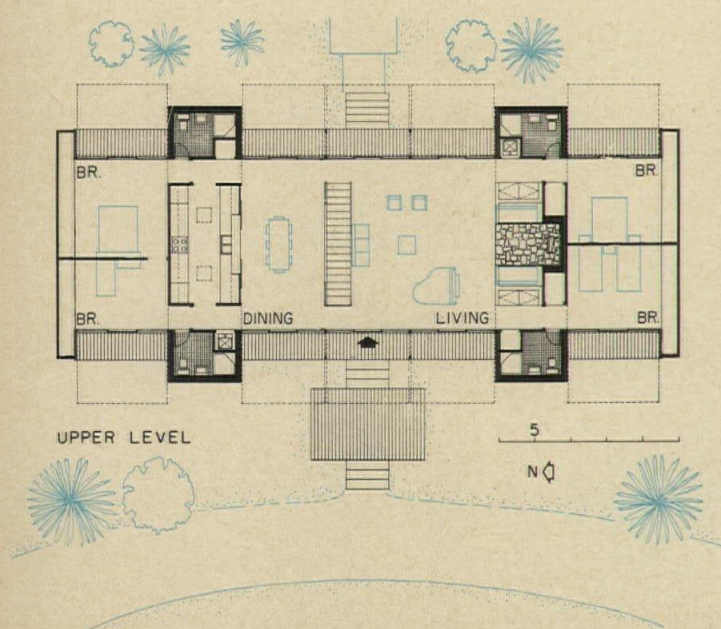
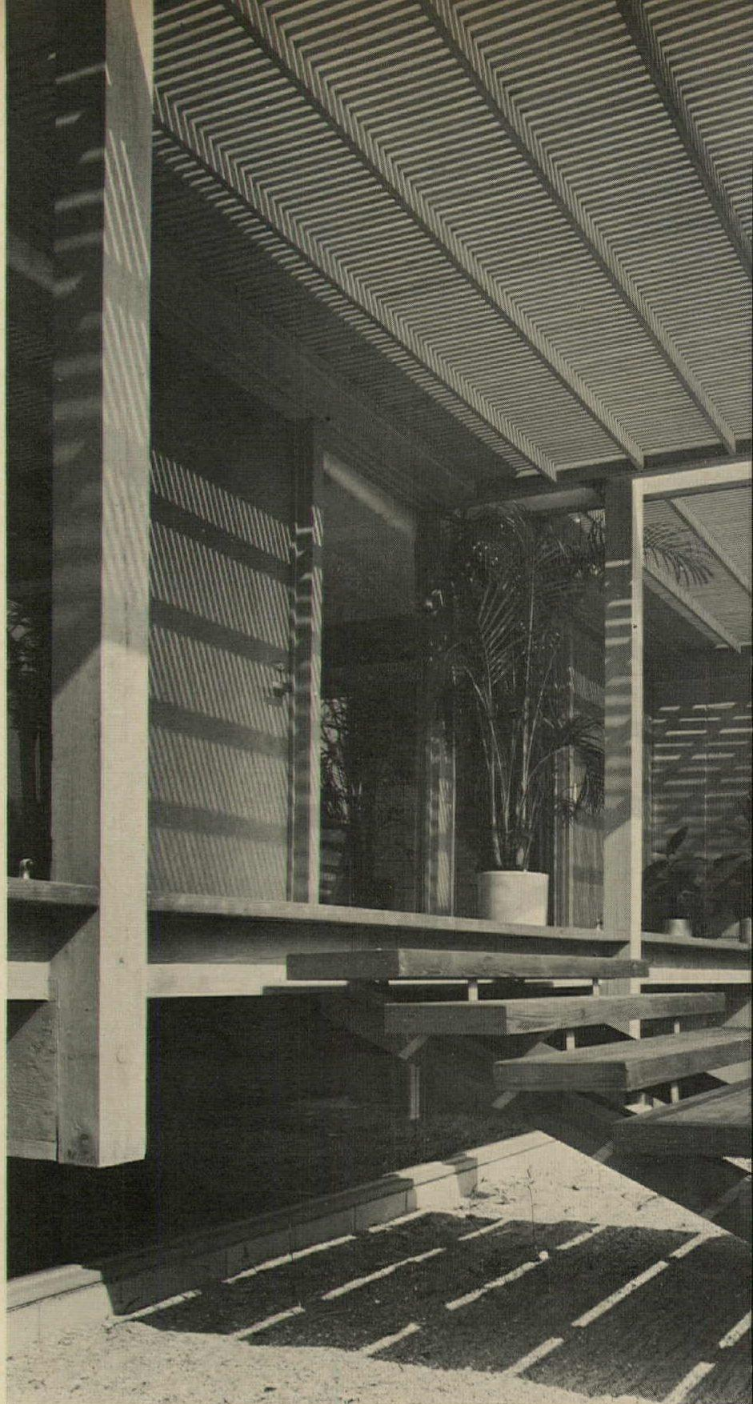


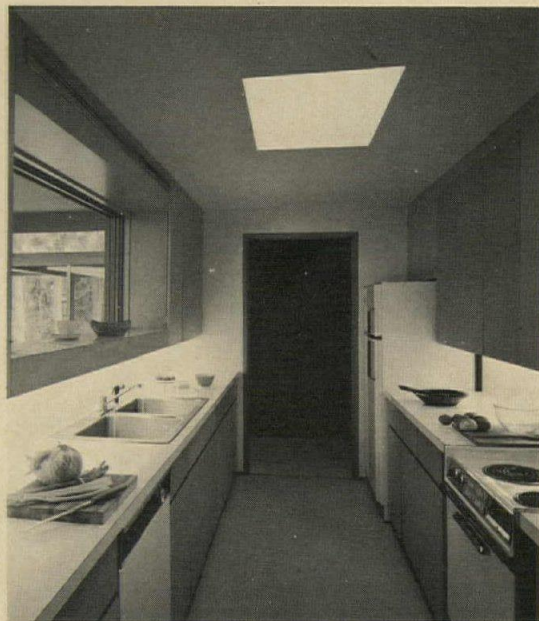
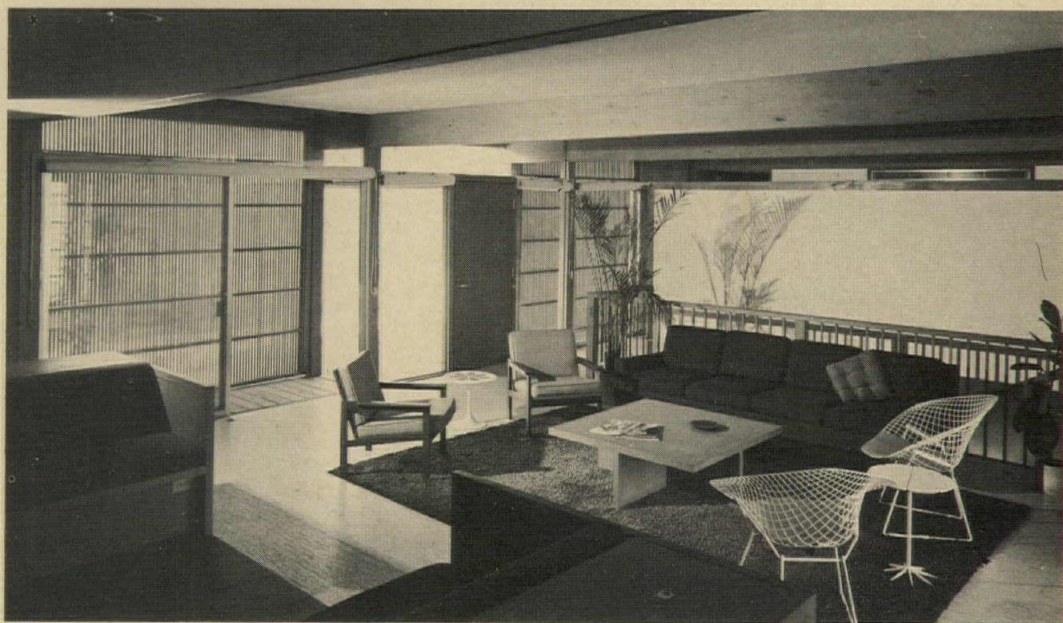
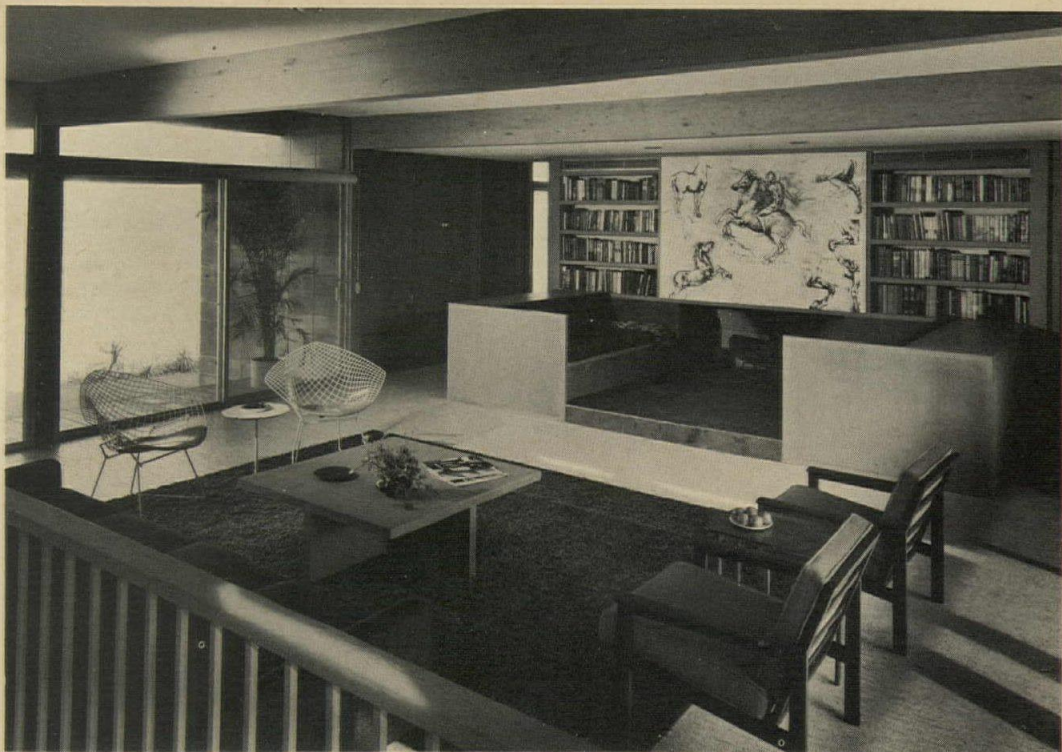
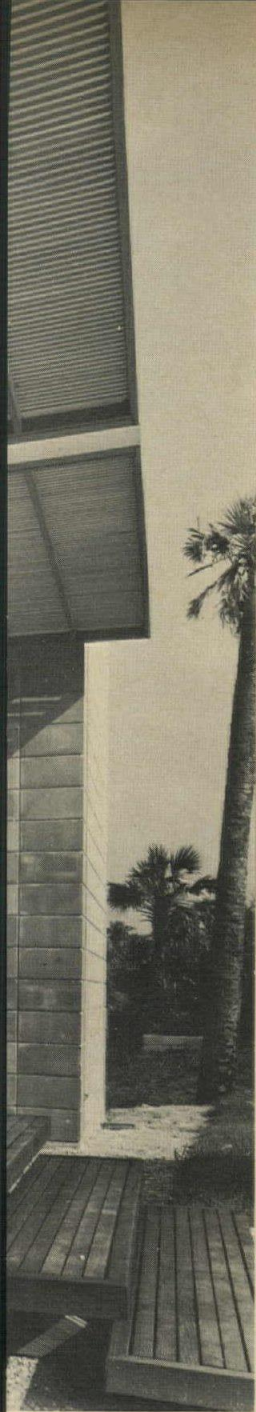
**Comfortable, spacious interiors,
and ample garage and storage space
were provided within the limits
of a moderate budget**

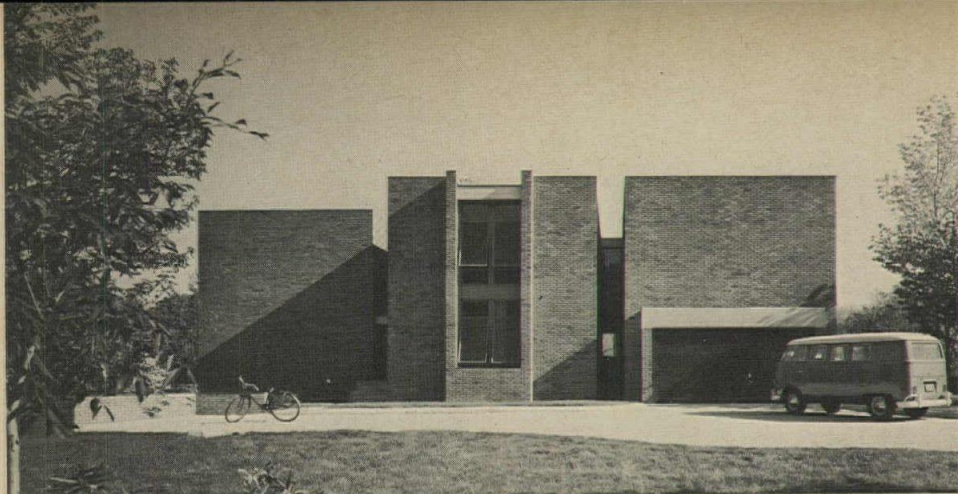
Pressure-treated pine and cedar, exposed masonry and glass are the principal exterior materials. The steel frame of the second floor is supported by the concrete service towers, which in turn rest on a concrete foundation. Inside, stained wood, painted plasterboard, resilient tile floors and acoustic sprayed ceilings make a congenial background for some fairly standard contemporary furniture. The built-in sofas which flank the raised-hearth fireplace in the living room are described by William Morgan as giving "an intimate scale in contrast to the high ceilings and glass walls of the living-dining areas."

The inside kitchen is lighted by two skylights and has a convenient service counter on the dining room side. A sheltered deck adjoining the dining room has easy access to the kitchen so that meals can be served out of doors without trouble.

The cost of the house, excluding lot, landscaping and furnishings was a very moderate \$40,000.







Robert Damora photos

PRIVATE RESIDENCE IN NEW CANAAN, CONNECTICUT

ULRICH FRANZEN & ASSOCIATES: ARCHITECTS

A powerful design for a country house places all "private" rooms and spaces in five masonry towers arranged around central living spaces forming a pavilion for general family activities

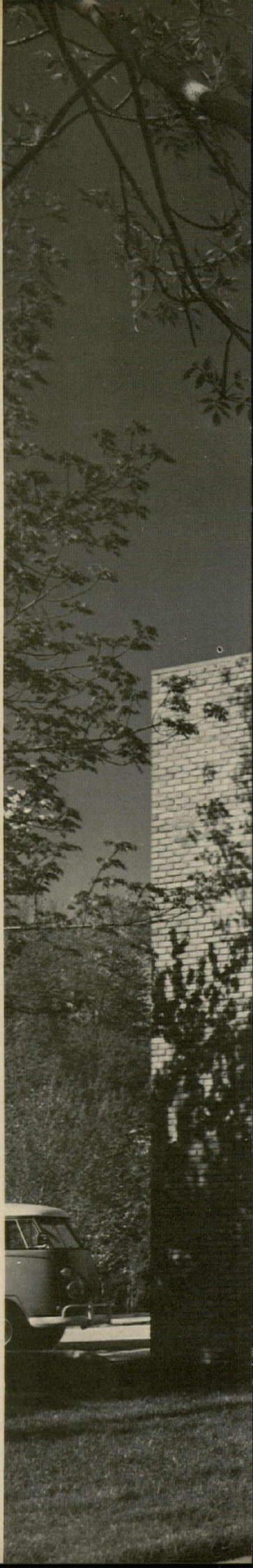
The strength and solidity of this almost-castle-like residence are very representative of a couple of the relatively newer directions in house design: the treatment of a building's massing as big, powerful sculpture, and more clear-cut and definitely expressed separation of "public" and "private" areas within a home.

The architect says of his design, "The house is situated on flat, ancient farmland in the midst of a magnificent apple orchard. Everything about the site and the way the owners wished to use the house pointed to a country house and not a ranch house life. As the design evolved, the concept became a cluster of articulated masonry masses, freely arranged but sheltering a central meeting hall. This large space is the 'covered yard,' the precinct between the smaller structures containing the more intimate activities.

"Varied glimpses of vistas over the fields or through the orchards can be had from here, while gaining a sense of shelter and gaining protection from the masonry masses standing about in this area. In a country house there also have to be places that are small and intimate upstairs. These occur within the five brick towers. The design and life come together here in forms and spaces freely arranged, yet standing solidly upon the land. A sense of place and belonging to this particular land results as the landscape is involved in the disposition of volumes."

This is certainly a philosophy more concerned with a sense of permanence and place than has been held in the design of many houses in recent years, houses with such an obviously temporary character that Russell Lynes was moved to write in an earlier *Record Houses* issue that they "seemed designed as much to move out of as into."

PRIVATE RESIDENCE, New Canaan, Connecticut. Architects: Ulrich Franzen & Associates; structural engineer: Vladimir Busch; mechanical engineer: John Altieri; contractor: Emil Toikka.



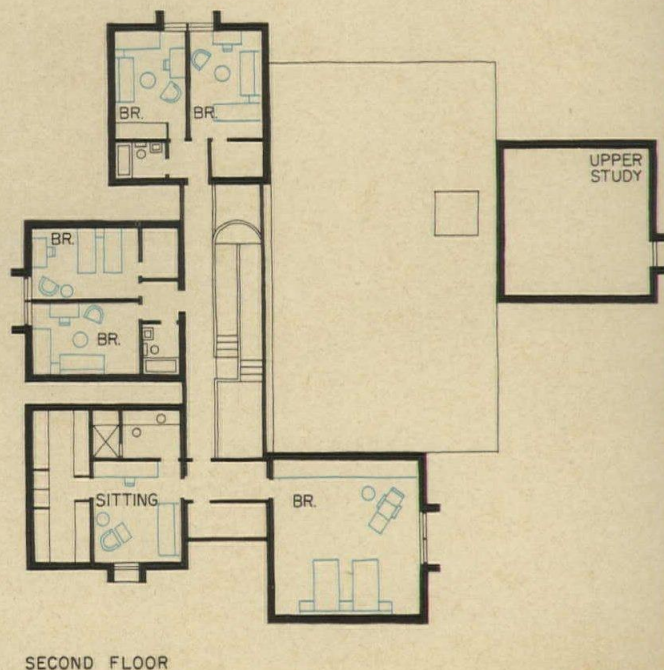
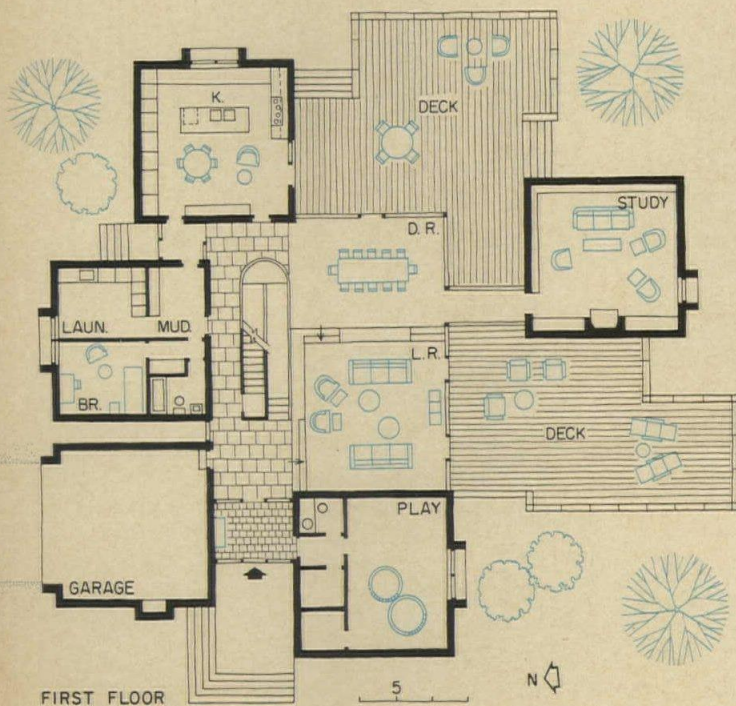


Similar, well-finished materials used inside and on the exterior give the house a strong sense of design continuity

As the public, or family activity, spaces of the house freely interconnect with out-of-door living decks and terraces, similar materials are used in both areas to give unity and continuity. Only glass, handled in a simple fashion, separates the areas. Thus the brick veneer of the exterior continues indoors to form the finished walls of the living areas, and also to clearly define the shapes of the private tower areas. The natural hemlock boarding of the covered deck ceiling continues inside in a like manner, as do the hardwood floors.

For needed contrast, other walls inside are surfaced with white-painted plasterboard. And more utilitarian areas have different flooring: vinyl cork in kitchen and playroom, ceramic tile in the baths, and concrete in below-grade spaces. The structure is generally wood balloon frame on concrete block foundations; the big roof over the living-dining areas is steel framed.

A ramp is used to connect the first and second floors of the house, instead of the usual stairway, and its handling preserves a degree of the openness of the public spaces. On the upper level, two of the towers contain pairs of bedrooms and a bath in each tower, and two of the units link together to form a master bedroom suite; the fifth contains the high-ceilinged study.



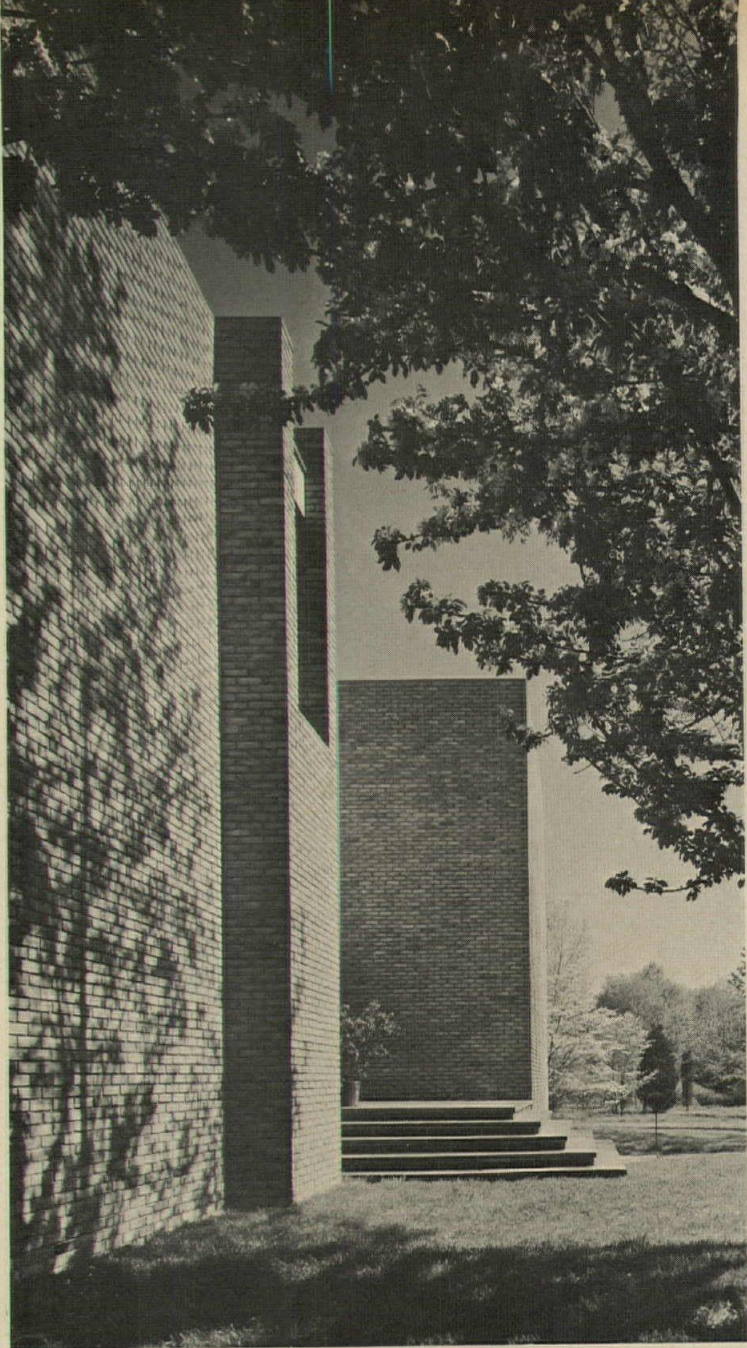


**A lively interplay of spaces,
both horizontally and vertically,
add to the visual interest
of the house**

A good part of the visual excitement and sense of spaciousness in this house in New Canaan is derived from the planned vistas, sometimes fairly unexpected, which lead the eye both upwards and outwards from most points in the "public" spaces. Skylights, clerestories, and differences in ceiling heights all contribute to the effect.

In contrast, the private rooms in the five towers are designed for quiet and a feeling of snugness, with more minimal window areas, each baffled and shaded by projecting masonry fins.


Variety and contrast, in fact, pervades the exterior design as well as the interiors. Although the basic concept of the five towers around the central, open living spaces is quite clear, and although the stylistic "devices" used throughout are similar, each element is sufficiently different to create a continually changing prospect as one walks around the building. From some angles, the building gives the appearance of a solid unit of undulating masses, while from others it appears as a complex of loosely connected towers. And, of course, as in all three-dimensional sculptural forms, the time of day with varying shades and shadows provides continual change and variety of appearance.








DESIGNERS OF THE RECORD HOUSES OF 1966


Houses designed by the following firms and individuals appear on pages noted. (Photos identified left to right in parentheses.)


40

 GORDON BUNSHAFT, of Skidmore, Owings & Merrill, 400 Park Ave., New York, N. Y. (Gordon Bunshaft, F.A.I.A.)


90

 EARL R. FLANSBURGH & ASSOCIATES, 44A Brattle St., Cambridge, Mass. (Earl R. Flansburgh, A.I.A.)


110

 WILLIAM MORGAN, 1611 Ocean Blvd., Atlantic Beach, Fla. (William Morgan, A.I.A.)


102

 EDWARD D. DART, of Loeb, Schlossman, Bennett & Dart, 333 N. Michigan Ave., Chicago (Edward D. Dart, A.I.A.)


114

 ULRICH FRANZEN & ASSOCIATES, 41 E. 57th St., New York, N. Y. (Ulrich Franzen, A.I.A.)


56

 DONALD OLSEN, 2409 Telegraph Ave., Berkeley, Calif. (Donald Olsen, A.I.A.)


88

 ROBERT MARTIN ENGLBRECHT, 12 Nassau St., Princeton, N. J. (Robert Martin Englbrecht, A.I.A.)


60

 JULES GREGORY, Lambertville, N. J. (Jules Gregory, A.I.A.)


68

 RAPSON AIA ARCHITECTS, INC., 720 Washington Ave. SE, Minneapolis, Minn. (Ralph Rapson, F.A.I.A.)


76

 AVERY C. FAULKNER, of Faulkner, Stenhouse, Fryer and Faulkner, 1710 H St., Washington, D.C. (Avery C. Faulkner, A.I.A.)


52

 CLOVIS B. HEIMSATH, 203 Westmoreland, Houston, Texas. (Clovis B. Heimsath, A.I.A.)


96

 REAM-QUINN AND ASSOCIATES, 225 Emerson St., Denver, Colo. (Richard E. Quinn)


100

 FISHER-FRIEDMAN ASSOCIATES, 242 California St., San Francisco, Calif. (A. Robert Fisher, A.I.A., Rodney F. Friedman, A.I.A., Robert J. Geering, A.I.A.)


46

 HUGH NEWELL JACOBSEN, 2735 P St. N.W., Washington, D.C. (Hugh Newell Jacobsen, A.I.A.)


80

 DONALD R. ROARK, 101 S. Madison, Denver, Colo. (Donald R. Roark, A.I.A.)

84

 FISHER, NES, CAMPBELL & PARTNERS, 2120 N. Charles St., Baltimore, Md. (Charles H. Richter, A.I.A.)

64

 GEORGE FRED KECK, WILLIAM KECK, 612 N. Michigan Ave., Chicago, Ill. (George Fred Keck, William Keck, A.I.A.)

74

 ROBBIN & RAILLA, A.I.A., 4341 Lanai Rd., Encino, Calif. (Lawrence M. Robbin, A.I.A., Joseph J. Railla)

50

 KEYES, LETHBRIDGE & CONDON, 1300 Connecticut Ave., Washington, D.C. (Arthur Keyes, F.A.I.A., Francis Lethbridge, A.I.A., David Condon, A.I.A.)

106

 KING-LUI WU, 282 York St., New Haven, Conn. (King-lui Wu)

THE COST OF RECORD HOUSES OF 1966

In referring to Record Houses, our readers have often asked: "What would it cost to build this particular house in my city?"

William H. Edgerton, Editor-Manager of the Dow Building Cost Calculator, has done some research for us to provide the answers for those Record Houses for which cost data was available, as though they were to be duplicated in 14 selected cities located in representative geographic areas of the United States. The figure for each listed city is applicable within a 30-mile radius of that city.

In an effort of this kind, it must be recognized that the figures in the accompanying chart may vary within a 5 per cent range, and perhaps more, should unusual conditions prevail locally. However, over a period of 39 years the Dow Building Cost Calculator has established a good record, and these figures should be quite accurate for their intended purposes.

If you are impressed by certain Record Houses, look up their local estimated approximate cost for the city nearest you. If the figure is attractive, consult an architect to see what he could do for you.

Except where noted, the figures given here do not in-

clude the costs of land, landscaping, unusual foundation conditions due to topography or soil, furnishing, or the architect's design and supervision fees, but cover the costs of construction of the house itself and the basic equipment.

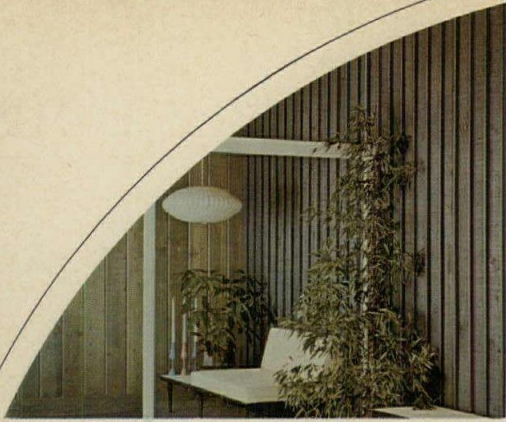
It should also be remembered that any major change in items such as interior or exterior finish material, or the floor plan, can have a large effect on the cost of building one of these houses.

The Dow Building cost Calculator & Valuation Guide is widely used throughout the United States and Canada to indicate replacement costs for more than 700 building types that have counterparts almost anywhere. The costs are revised and supplemented quarterly keeping them in balance with ever-changing prices for building materials and wage rates for building trades craftsmen. Also included is a series of city building costs indices showing city-by-city historical cost changes. Dow building cost data is generally recognized by courts as authoritative, and is used by real estate assessors, fire insurance valuation engineers, architects, builders, mortgage loan officers in financial institutions, real estate agents and appraisers, and a broad list of governmental agencies.

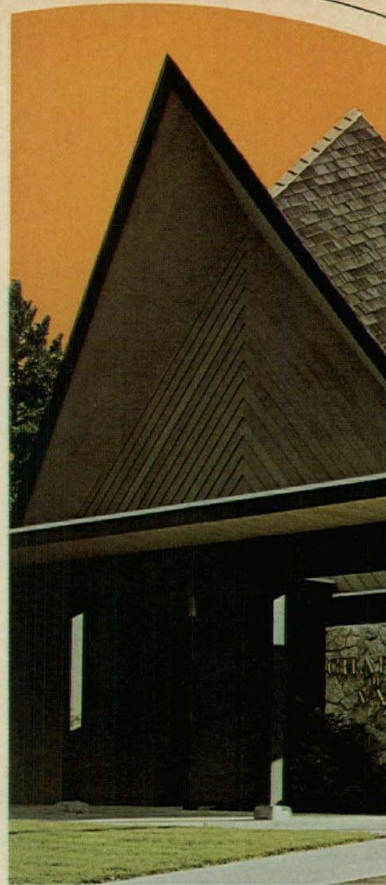
RECORD HOUSES 1966 COMPARATIVE BUILDING COSTS FOR SELECTED CITIES

prepared by William H. Edgerton, Manager-Editor Dow Building Cost Calculator & Valuation Guide
A service of the F. W. Dodge Company, a division of McGraw-Hill, Inc.

LOCATION OF HOUSE (page number)	COST TO BUILD														
	CONSTRUCTION COST	ATLANTA	BALTIMORE	BOSTON	CHICAGO	CLEVELAND	DALLAS	DENVER	KANSAS CITY	LOS ANGELES	MIAMI	NEW YORK	PITTSBURGH	SAN FRANCISCO	SEATTLE
Lake Forest, Ill. (102)	88,000	71,400	78,400	84,100	88,000	93,000	76,200	82,200	82,200	83,200	83,200	99,000	89,100	84,100	83,200
San Rafael, Calif. (88)	35,000	30,000	33,100	34,500	37,300	39,200	32,100	34,700	34,700	35,000	35,000	41,700	37,800	35,500	35,000
Belvedere, Calif. (100)	29,300	25,100	27,500	29,600	31,000	32,700	26,800	28,900	28,900	29,300	29,300	34,900	31,400	29,600	29,300
Dover, Mass. (90)	72,000	61,000	66,900	72,000	75,400	79,600	65,200	70,400	70,400	71,200	71,200	84,700	76,400	72,100	71,200
New Jersey Coast (60)	80,000	64,000	70,400	75,700	79,300	83,600	68,500	73,900	73,900	74,700	74,700	89,000	80,300	75,700	74,700
Nassau Bay, Texas (52)	34,000	31,800	34,900	37,600	39,300	41,500	34,000	36,800	36,800	35,400	35,400	44,200	39,800	37,600	35,400
Martha's Vinyard, Mass. (46)	84,800	67,600	74,200	80,000	83,600	88,300	72,400	78,000	78,000	79,000	79,000	94,000	84,600	80,000	79,000
Bethesda, Md. (50)	42,000	35,600	39,000	42,000	43,900	46,400	38,100	41,000	41,000	41,400	41,400	49,400	44,500	42,000	41,400
Ponte Vedra Beach, Fla. (110)	40,000	34,300	37,600	40,500	42,400	44,700	36,700	39,500	39,500	40,000	40,000	47,600	42,900	40,500	40,000
Ross, Calif. (56)	150,000	127,500	140,000	150,000	157,500	166,000	136,500	147,000	147,000	148,500	148,500	177,000	159,200	150,000	148,500
Denver, Colo. (96)	32,200	27,900	30,600	33,000	34,600	36,500	29,900	32,200	32,200	32,600	32,600	38,800	34,900	33,000	32,600
Golden, Colo. (80)	56,000	48,600	53,400	57,400	60,000	63,400	52,000	56,000	56,000	56,700	56,700	67,500	60,700	57,400	56,700
Burbank, Calif. (74)	16,500	13,900	15,300	16,500	17,500	18,400	14,900	16,100	16,100	16,300	16,300	19,400	17,500	16,500	16,300
Old Lyme, Conn. (106)	50,000	38,400	42,100	45,300	47,400	50,000	41,000	44,100	44,100	44,600	44,600	53,200	48,000	45,300	44,600



Sim Bruce Richards, AIA



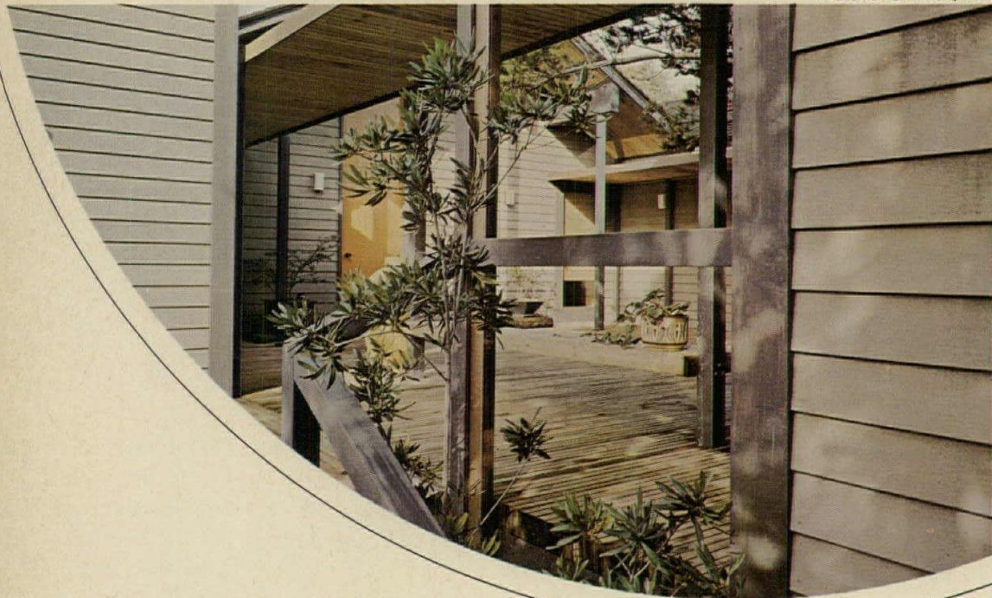
Harold J. Nesland, AIA



Fletcher & Finch, AIA



John Fowler, ARIBA



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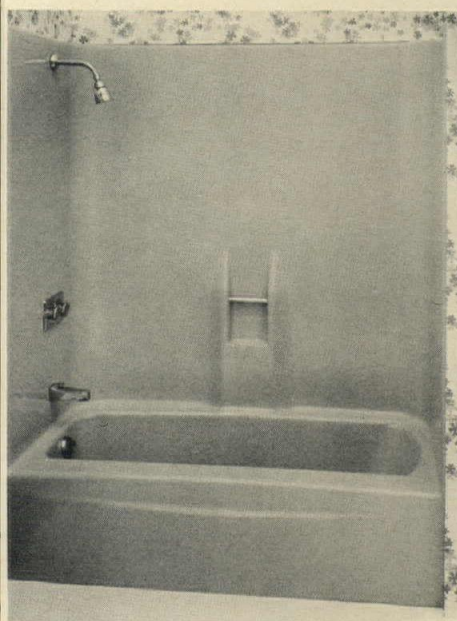
WESTERN RED CEDAR LUMBER
Yeon Building, Portland, Oregon 97204

For more data, circle 24 on inquiry card

NEW PRODUCTS FOR THE HOUSE

for more information circle selected item numbers on reader service inquiry card, pages 147, 148

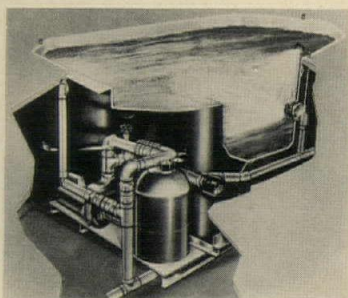
New developments for the bathroom



ONE-PIECE TUB AND WALLS / The *Meteor* molded glass fiber unit features a full-width 5-ft-long, recessed bathtub, 14½-in. high, with a sculptured curve design on the tub front, a spacious ledge for toilet articles, a combined soap dish and grab bar and three 72-in.-high walls. All plumbing fittings are FHA-approved and N.A.H.B.-tested.

The *Meteor* is delivered with a factory-installed tub protector made of lightweight, molded plastic contoured to fit neatly over the tub portion of the unit. By keeping the protector on the unit until construction is finished, clean-up time can be greatly reduced. Because glass fiber units can be installed during the framing of the house, they are delivered right to the job site and can be left outdoors until roofing is completed. One-piece shower stalls can also be supplied. ■ Universal-Rundle Corporation, New Castle, Pa.

Circle 300 on inquiry card



SMALL POOL FOR HYDRO-MASSAGE / All the advantages of Jacuzzi's well-known *Whirlpool* bath, can be made available for the whole family in this new, miniature swimming pool. The *Family Spa* is a complete package, mounted on an adjustable I-Beam base, ready for installation, and includes a glass fiber shell measuring 92-in. by 52-in. by 36-in. deep. Generally rectangular in shape, the unit is designed to make the most efficient use of the least amount of space. Pump, heater, filter, grab-rail, skid-proof steps and seating are included in the package.

Whirlpool action is created by pumping water through three Hydro-Air inlet nozzles as air is induced into the water jets. A 60-gpm centrifugal pump, manufactured by the company, circulates the 352 gal. through the filter and in-line heater. ■ Jacuzzi Research, Inc., Berkeley, Calif.

Circle 301 on inquiry card



TUB OR SHOWER ENCLOSURE / A series of *Showerfold* tub and shower enclosures, available in a range of sizes and shapes, have interchangeable panel colors and designs so that they can be adapted to a wide variety of different home decors.

The *Empress* model, shown above, features an accordion folding door which can be locked in place to expose almost all the tub area. The door can be rolled along the frame in its locked position to facilitate cleaning of the tub. The frame is of double-strength aluminum with a gold or silver finish.

A magnetic catch on the door enables the bath compartment to be kept warm and private, while extruded handles integrated into the door edges on both sides and a built-in latch make the doors easy to operate with wet hands. ■ Showerfold, Subsidiary of Kinkead Industries, Inc., Chicago, Ill.

Circle 302 on inquiry card

more products on pages 124, 129, 131, 132, 134, 137, 138

Use a Frantz *Filuma*[®]



to make a rainy day playground



Your garage becomes *more* than a place to store the car when you use a Frantz Filuma* Door. It becomes a rainy day playground, enclosed patio or workshop because the colorful aluminum framed fiberglass panels let cheerful natural light flood every corner to make it a gay bright spot. But Filuma looks good from the outside, too, because its sculptured panels blend with any architectural style . . . its clear-through colors (four available) complement your color scheme. Filuma is light weight, easy to operate and needs only an occasional hosing to keep it sparkling. New lock design lets you lock and unlock from inside, too. Available from your Building Supply Dealer.

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For more data, circle 25 on inquiry card

*Protected under U. S. Patent Nos. 194094, 3104699, 3169612



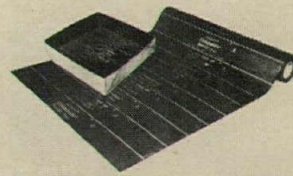
Shower baths now come in many forms . . .

A mosaic tiled stall, a sunken tiled tub, or a Hawaiian type with garden backwall . . .

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For more data, circle 26 on inquiry card

PRODUCT REPORTS

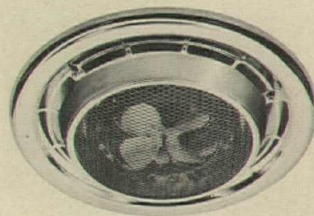
continued from page 123



BATH TUB BOTTOM / *Safeguard*, a slip-resistant surface textured to keep wet feet from slipping, is produced by incorporating a special material into the enamel which becomes an integral part of the tub. The bottom has been tested and granted the Good Housekeeping Seal. ■ Kohler Company, Kohler, Wis.

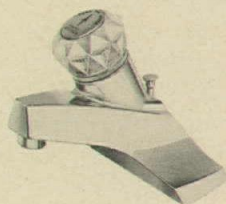
Circle 303 on inquiry card

BATHROOM HEATER / A new heater requiring no special installation tools is mounted like a lighting fixture with the surface-mounted unit projecting only 2 in. into the room. The heating element is nickel-chrome wire mounted under an anodized aluminum reflector.



Components consist of a backplate assembly with motor and fan, the heating element ring and a one-piece grille, which is 14½ in. in diameter. The assembly plate mounts to any 3-in. or 4-in. standard outlet box with two screws. ■ Hunter Division, Robbins & Myers, Inc., Memphis, Tenn.

Circle 304 on inquiry card



LAVATORY FITTINGS / A new line of single-handle 4-in. fittings features a clear lucite handle and cast brass pop-

up assembly with easy-out plunger. The fitting is in one piece with aerator and is anti-siphon code approved. ■ Price Pfister Brass Manufacturing Company, Pacoima, Calif.

Circle 305 on inquiry card



TOILET BOWL / A new elongated model provides a greater water area said to result in a more sanitary fixture. In addition, this off-the-floor model makes cleaning the floor around the toilet easier. A range of colors is available. ■ American-Standard, New York City.

Circle 306 on inquiry card

more products on page 129

for entry ways...dining areas...enclosed patios

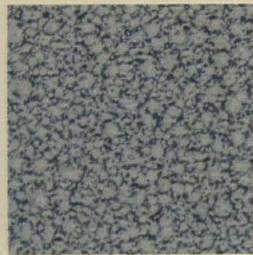
ETRUSCAN ceramic tile



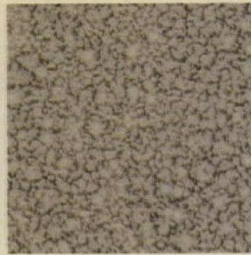
680 Etruscan Gold



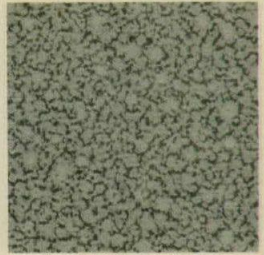
610 Etruscan Sage



650 Etruscan Blue



640 Etruscan Rose



630 Etruscan Silver

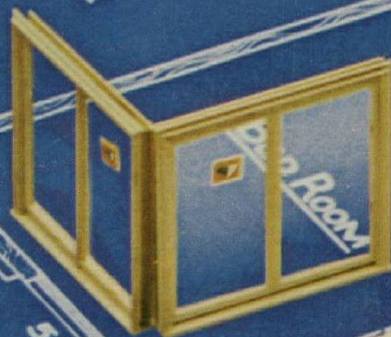
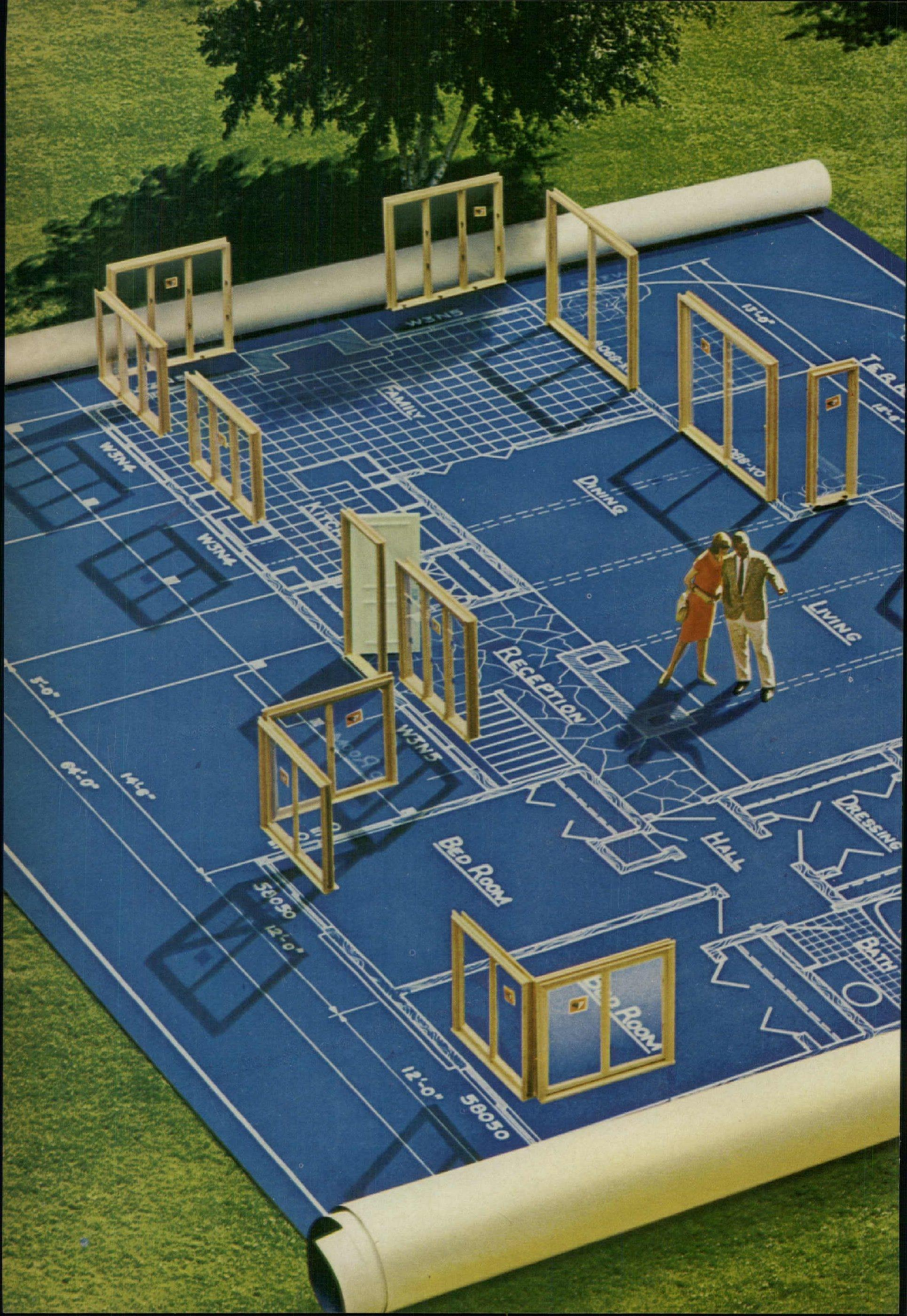
Your first impression of an entry area with Etruscan tile is one of carefree elegance. Floors gleam softly with any of the 5 rich, beautiful colors—Etruscan Sage, Silver, Rose, Blue and Gold. (680 Etruscan Gold shown in photo above) □ Available in large 6" x 6" flat tiles, Etruscan can be used effectively in entrance areas, breakfast or dining areas, enclosed patios and many other areas. Glazed surface will not scratch or scuff, never needs waxing. Combines lasting beauty with easiest, no-expense maintenance. Etruscan also can be used effectively for accent walls. Sample kits available to architects, decorators and builders who write on their business letterhead. Address Dept. — E6.



The Cambridge Tile Mfg. Co., Cincinnati, Ohio 45215



For more data, circle 27 on inquiry card



W3N5

19'-0"

FAMILY

DINING

LIVING

RECEPTION

Bed Room

HALL

DRESSING

BATH

W3N4

W3N4

5'-0"

6'-0"

14'-0"

5'-0"

12'-0"

12'-0"

5'-0"

19'-0"

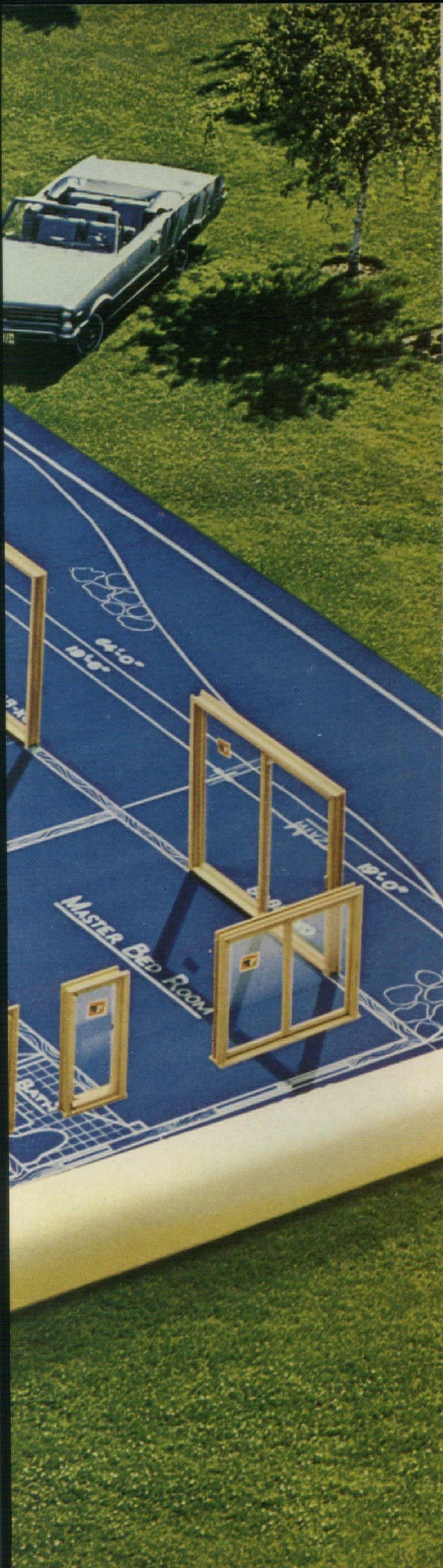
19'-0"

W3N5

W3N5

W3N5

W3N5



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™



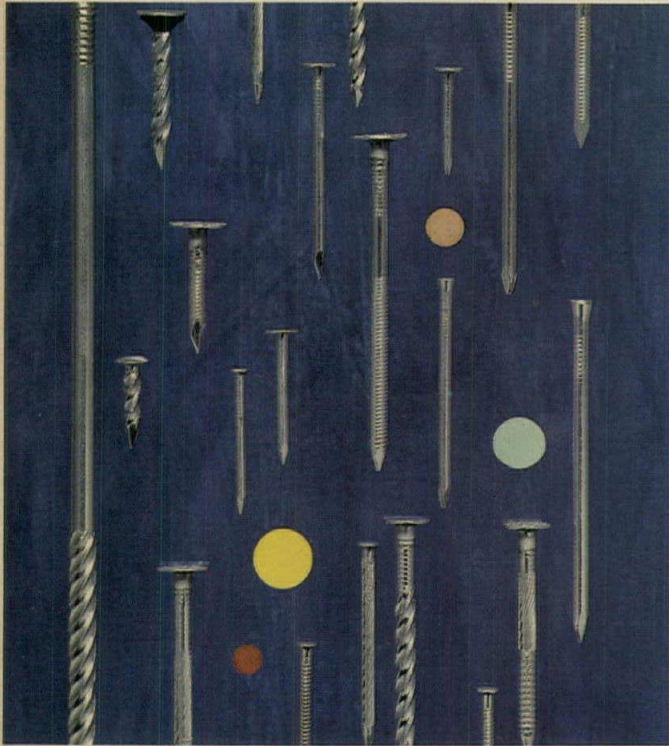
Window Beauty is Andersen



**NICHOLS
ALUMINUM**

BUILDING PRODUCTS

NAILS HEAT TREATED FOR GREATER STRENGTH



The non-stain and rustproof qualities of aluminum nails are already well-recognized by builders everywhere. And now, Nichols adds a new dimension to aluminum nails—a Hy-Tensil strength for better driveability and greater holding power!

Nichols achieves this Hy-Tensil quality through its unique continuous casting facilities . . . an exclusive nail heat treatment process . . . and rigid quality control. The result? A strength up to 15 per cent greater than required by FHA standards.

CHOOSE THE NAIL TO MATCH THE JOB

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The upgraded building and housing market today demands quality products that require minimum upkeep and will retain resale value. Whether it's Valley & Flashing, Roofing Sheet, Gutters, Gutter Cover, Downspouts, Soffit Systems or other, Nichols products are designed for complete satisfaction . . . from supplier to builder to homeowner.

NICHALLOY CHAIN LINK FENCE

Here's Aluminum Chain Link Fence with superior strength. Sizes and styles available for any type of installation — residential, commercial or industrial.

Shipped in lightweight, 100 ft. rolls for easier handling. Requires less man-hours to install.

Uniflow manufacturing process assures top quality—a quality that leads to more satisfied customers.



ECONOMICAL—Little or no maintenance so first cost is last cost.

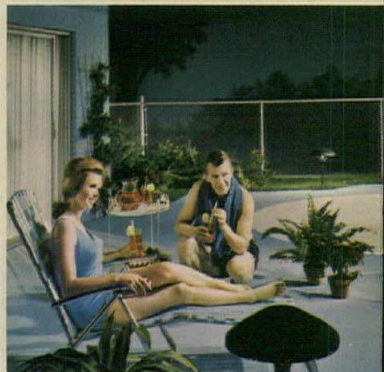


PERMANENCE—No chipping, rusting or corrosion. A lifetime of security.

ACCESSORIES

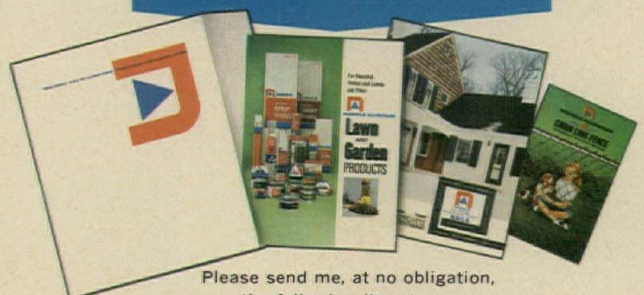
Brace Bands . . . Tension Bands . . . Fence Ties . . . Barbed Wire.

For every installation, whether aluminum or steel. Strong. Rustproof, conveniently packaged.



BEAUTY—Chain link pattern, sparkling Lustre-Brite finish add modern, attractive touch.

FREE LITERATURE



Please send me, at no obligation, the following literature:

- Hy-Tensil Nails Lawn & Garden Products
 NichALloy Chain Link Fence

NAME _____

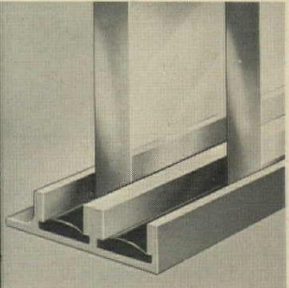
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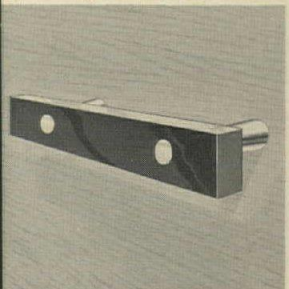
CITY _____ STATE _____ ZIP _____



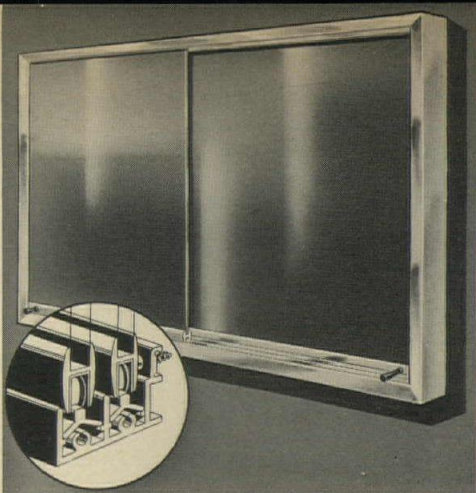
Guides for 1/8", 3/16", 1/4", 5/16", 1/2" and 3/4" sliding panel doors



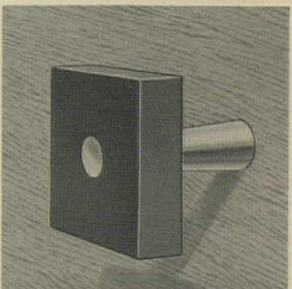
Tracks for 1/8", 3/16", 1/4", 5/16", 1/2" and 3/4" sliding panel doors



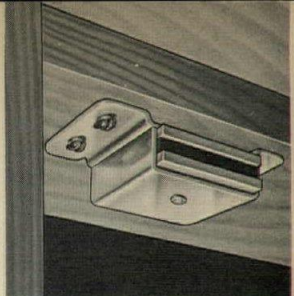
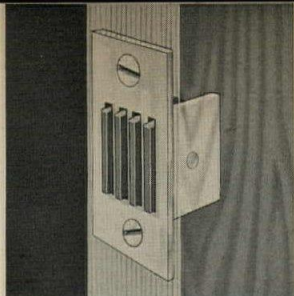
4 pulls for drawers and doors



One of several Track and Frame assemblies for 1/4" by-passing doors



23 knobs for doors and drawers



Two magnetic catches from a selection of 27 for cabinets and doors



EPCO IS FOR ARCHITECTS! The designer has a wide selection of reliable products at his command from which he will find the perfect component to fill his specific needs. Magnetic catches for every door, track for any sliding panel, knobs and pulls for any drawer or door.

EPCO IS FOR BUILDERS! Here are quality products designed to install easily and quickly, stay beautiful and maintenance free, and add the extra touch of convenience and eye appeal that helps sell houses.

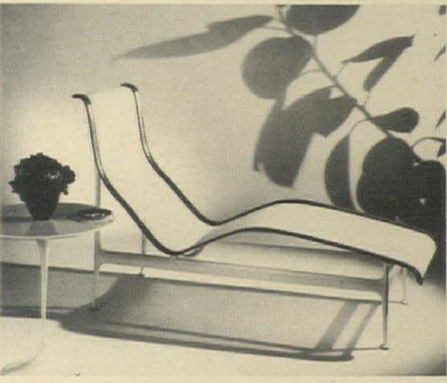
For the complete line see Sweet's Catalog under Arch. File 19g-En and Light Const. File 7b-En... or write directly to:

THE ENGINEERED PRODUCTS CO.
P.O. Box 108
Flint, Michigan 48501

For more data, circle 29 on inquiry card

PRODUCT REPORTS

continued from page 124



CASUAL FURNITURE / A new informal furniture group which includes 10 sturdy coordinated seating and dining pieces looks equally appropriate indoors or out. The *Leisure Collection* features a contour chaise lounge, rectangular and square dining and coffee tables, dining and lounge chairs, with and without arms, and a flat adjustable chaise with or without wheels. The furniture, which can be left out of doors at any time, is available in white and beige finishes and the table tops are red-orange, yellow, blue and brown porcelain enamel. The aluminum frames are coated with textured plastic. Slings are of a nylon-dacron fabric and all

mechanical connections are of stainless steel. The group was designed by Richard Schultz. ■ Knoll Associates, Inc. New York City.

Circle 307 on inquiry card

NEW FURNITURE COLLECTION / This sofa and chair are part of a new series of furniture designed by Hans Eichenberger of Switzerland. The frame is of mirror-polished chrome steel tubing with a system of steel springs supporting loose foam-rubber seat and back cushions. The cushions are available with natural or black calfskin covering. ■ Stendig Inc., New York City.

Circle 308 on inquiry card



DOORS / New hardwood-faced interior flush doors with low-density particle-board cores show good fire and sound retardation characteristics and are guaranteed for the life of the installation. Faces can be of any available hardwood species and factory prefinished with any of 42 standard finishes. ■ Weyerhaeuser Company, Tacoma, Wash.

Circle 309 on inquiry card

more products on page 131



Cabinets: Spanish Oak, 344, Black, 840 and Persimmon, 874. C
 Persimmon, 874. Skywindow: ACRYLITE®—Carpet: CRESLAN® a

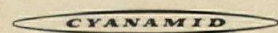
New elegance in your kitchen

Cabinets and countertops surfaced with FORMICA® brand laminated plastic

"Give me a touch of elegance," you say, "yet keep my life carefree and easy." "You'll have it all," we say, "with FORMICA® laminated plastic." Your cabinets and countertops will have the elegance of the richest woods and the tang of the brightest colors and patterns, yet your life will be free and easy. □ A little soap and water (and very little work) are all the care FORMICA® laminate surfaces need. Even the new suede finish for cabinets is as durable as our hard-wearing countertop (and as simple to care for... it never needs refinishing). □ See the variety for yourself. See your kitchen dealer... or write Department C-700.



Leadership through Innovation • FORMICA CORPORATION • Cincinnati, Ohio 45232 subsidiary of



FORMICA® is our trademark for various products, including our brand of laminated plastic. Insist on this identification to avoid imitations.

For more data, circle 30 on inquiry card



The Igloo

34" high, 30" in diameter

This is one of the ceramic FirePots originated by Strawberry Bank Craftsmen, Inc. They are hand-crafted of silicon carbide, glazed and fired with scrupulous care. They are highly efficient in heat transference, and have the beauty of stoneware. We believe they are unmatched in durability and quality.

SBC will consult with you on your ideas and requirements; e.g., as to chimneys, hearths, and settings. SBC will supply stoneware tiles if you desire them. SBC is anxious to have each installation designed into its surroundings.

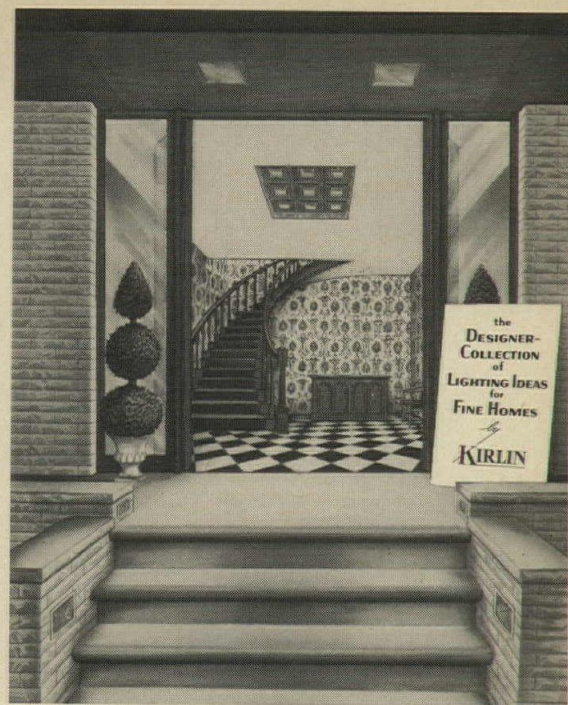
For more information about the IGLOO and other shapes write

**Strawberry Bank
Craftsmen, Inc.**

Box 475, Little Compton, Rhode Island

For more data, circle 31 on inquiry card

For more data, circle 32 on inquiry card



IN THIS BROCHURE—

— there are many inspiring innovations for the architect, interior designer and home-owner client hungering for new ways of blending ceiling and lighting with the decor of fine homes. . . . Now being readied for the press, it shows seven rooms in full color, from entrance to dinette, each designed professionally and each with a different ceiling motif which can be reduced or augmented for many uses. . . . Yours with our compliments.

THE KIRLIN Co. 3435 E. JEFFERSON AVE., DETROIT, 48207

PRODUCT REPORTS

continued from page 129



MICROWAVE OVEN / A new, low-cost, compact oven which measures 21 5/8-in. wide, 14 7/8-in. high, and 21 1/2-in. deep, and operates on 110-volt circuits is designed to be practical for kitchens. The unit's electrical and mechanical systems have been simplified and miniaturized and the components are located for easy access and maintenance.

The heating of most frozen or refrigerated foods is a matter of seconds and the oven's uniform heating pattern is said to assure consistent quality, tex-

ture and flavor. Instead of heat, short electromagnetic waves coming in contact with the food are absorbed and their energy becomes heat, cooking the food on the inside and outside at the same time. Nothing else is heated—neither the oven nor the container. Automatic voltage regulation insures consistent power output regardless of voltage variations. Features include a see-through door, a simplified air-cooled system, either a push button or a dial timer, and a variety of baked enamel color combinations. ■ Litton Industries, Cleveland, Ohio.

Circle 310 on inquiry card



LOW COST GARAGE DOOR / This new one-piece unit glass fiber garage door was designed for economy. It

features all the qualities of glass fiber and has the strength of steel reinforcement. A steel A-frame reinforcement of the glass fiber panels is aluminized and galvanized to provide resistance to rust. The garage doors are made in 8 ft by 7 ft and 9 ft by 7 ft sizes. ■ Taylor Garage Doors, Detroit.

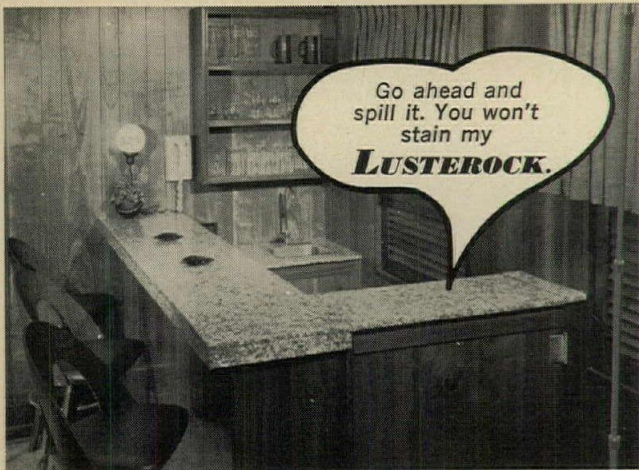
Circle 311 on inquiry card



PACKAGED ELECTRIC BOILER / Designed for modern hot water heating systems, this boiler can be hung, thus freeing floor space for home owners. The *Electra* comes in four compact sizes with outputs of 34,000 to 82,000 btuh. It is packaged with a cast iron boiler shell, quiet low density heating elements and circulator and expansion tank inside the jacket. ■ Plumbing & Heating Dept., American-Standard, New York City.

Circle 312 on inquiry card

more products on page 132



Be practical! Specify tough **LUSTEROCK** for lasting natural beauty.

Lusterock interior and exterior surfaces economically capture the esthetic beauty and dimension of naturally aged and sculptured stones. It permanently suspends nature's best in transparent polyester resin with long-lasting durability and versatility. Your choice of countless shapes and varieties of foreign and domestic semi-precious stones are cast in original designs and textures. Lusterock is ideal for kitchen counter, bathroom vanity,

table and desk tops; interior and exterior wall tile, tub and shower enclosures. It is lightweight and tough, but has resilience. Burn and stain resistant, it won't yellow or soften with age. Lusterock is easily installed and may be custom molded or cut on the job. Return to natural elegance with Lusterock. It's only limited by your imagination. Write for free brochure and complete details about your nearest Lusterock supplier.

LUSTEROCK INTERNATIONAL, INC.

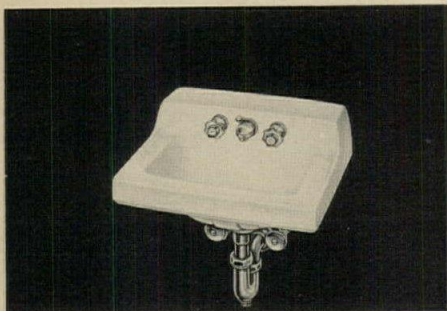
4203 Richmond Avenue, Houston, Texas 77027
 "Nature's Marble Encased in Chemistry's Finest"

For more data, circle 33 on inquiry card



PRODUCT REPORTS

continued from page 131



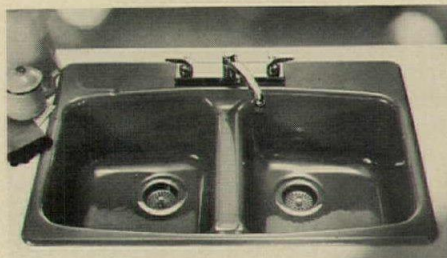
LAVATORY / A new space-saver model (in two sizes—18 x 14 in. and 20 x 14 in.) has been designed specifically for minimum space requirements. Features include a built-in soap dish and the top shelf area of free space. ■ American Standard, New York City.

Circle 313 on inquiry card



A dishwasher connection may be positioned within full circumference of the disposer. ■ In-Sink-Erator Manufacturing Company, Racine, Wis.

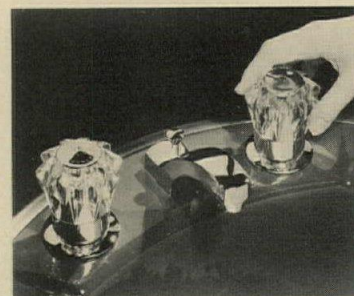
Circle 314 on inquiry card



KITCHEN SINK / The new Brookfield unit seals directly to the counter and needs no metal rim. The cast iron sink

is solid and provides rigid, rattle-free mounting for garbage disposal units. Other features include off-center drains and gently-rounded corners. Besides being available in Kohler's six regular pastels and white, there are five new Accent colors: blueberry, antique red, citron yellow, jade green and espresso brown. ■ Kohler Company, Kohler, Wis.

Circle 315 on inquiry card



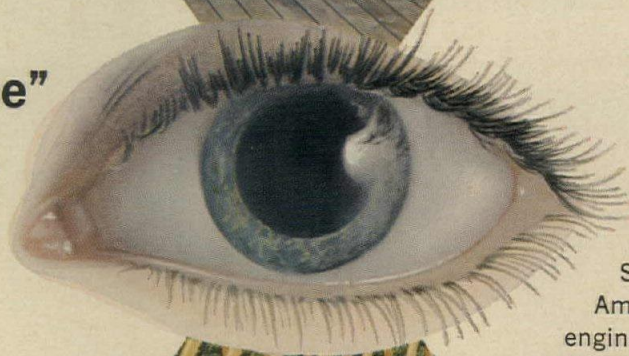
LAVATORY HANDLES / Transparent acrylic is the substance from which these "jewel-like" handles are made. They are part of a new line, Flair, and are available in two sizes, small for center-set installation on lavatories, and large (above) for both lavatory and bath. ■ Kohler Company, Kohler, Wis.

Circle 316 on inquiry card

more products on page 134

ook!..

Beneath the
surface beauty
is the "Hidden Value"
of Southern Pine...



Architects know the importance of quality in framing lumber for integrity of design and security. That is why so many are specifying Southern Pine. Pre-shrunk to *full* American Lumber Standard sizes, with engineered strength, Southern Pine is rigidly graded under highest standards of the lumber industry. It lets you plan boldly, with assurance of economy in construction and minimum maintenance during years ahead. All-purpose grading permits use of standard grades for trussed rafters, cantilevered or continuous beams without special grading. Southern Pine lumber also lends visible distinction to your designs in many intriguing forms—durable decking, striking patterns of paneling and siding, exquisite trim.

SPECIFY SOUTHERN PINE FROM THE MEMBER MILLS OF THE SOUTHERN PINE ASSOCIATION, P. O. BOX 52468, NEW ORLEANS, LA. 70150.

For more data, circle 34 on inquiry card



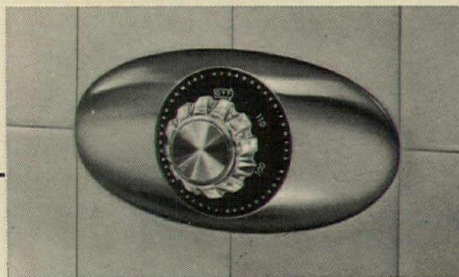
Susie's safe in this bath . . . and she helps sell Hydroguards

Yes, Susie's in there helping. You'll see her in the leading consumer home planning magazines. She's traveling all around the country via direct mail. In fact, she's one of many "stars" in our extensive promotion that is pre-selling the benefits of Hydroguard Thermostatic Shower-Bath Controls to the public and the trade.

Susie's helping in other ways, too. She's bringing "Home" the importance of bathing safety. The need for a shower-bath that:

- . . . *thermostatically* protects against temperature fluctuations
- . . . won't scald even if accidentally turned to full hot
- . . . eliminates hazardous hot or cold bursts that may result in a harmful slip or fall
- . . . is safe in the hands of the entire family, young or old.

Request full information about the Hydroguard. Ask for 4-color easel-mounted "Susie" display ads.



The Powers Regulator Company
Dept. 566 Skokie 8, Ill.

Please send the following:

- Full information about the Hydroguard.
- Information about Hydroguard merchandising and point-of-sale aids.
- Easel-mounted "Susie" ads. Quantity _____

Name _____ Title _____

Company _____

Address _____

City _____ Zone _____ State _____

For more data, circle 35 on inquiry card



CABINETS / A series of interrelated cabinets, designed by George Nelson Company, provides 24 variations from six basic models to create units for the kitchen, bedroom, dressing room and bathroom. There are three mirror cabinet units and three floor cabinet models. The upper models contain three separate sections with the communications panel and the storage section the same on each model. The communications panel consists of a clock, a barometer and a radio. The storage section contains a control system to operate lights and radio and to provide receptacles for an electric razor or toothbrush. Variations of the third section include mirrors, lighting, shelves and swing-out doors. The base cabinet offers three different units: drier cabinet, clothes hamper, and storage cabinet. The wood trim and doors are available in walnut, cherry or birch or in a variety of colors. Control panels and interiors surfaces are in baked enamel. ■ Howard Miller Clock Company, Zeeland, Mich.

Circle 317 on inquiry card

SOFFIT SYSTEM / A new Alcoa soffit system featuring ease of installation is now available. The soffit panels can be had in both ventilated and non-ventilated designs for enclosing the underside of overhanging eaves. The panels are cut to fit the area being enclosed then inserted into preformed fittings and locked together in a weathertight tongue-and-groove joint. One person can perform the operation. The panel can double as siding when this is desired. ■ Aluminum Company of America, Pittsburgh.

Circle 318 on inquiry card

more products on page 13

continued from page 137



HOW SPACE AGE ELECTRONICS SOLVES SPASMODIC HEATING

All gas-fired forced air furnaces are deliberately oversized to provide ample capacity for coldest winter days. Most of the time, heat is delivered in short bursts, followed by long off periods. Result: temperature stratification, cold corners, then hot blasts.

The logical solution is to run a furnace slowly—continuously—just enough to meet heat losses.

Selectra electronic modulation provides this new concept. Except on mild days, the fan and burner run continuously: but, Selectra changes the size of the flame to meet changing demands. Registers emit a gentle flow of warmth, eliminate temperature see-saws.

Key to performance is a tiny space age thermistor in the Selectrastat. It senses 1/10 degree temperature changes, advises an electronic amplifier which in turn causes a valve to regulate gas flow.

The Selectra system is also widely used in make-up air systems in restaurants, industrial plants, commercial buildings, and similar installations.

Full data and specifications yours for the asking in this brochure.



Selectra®

**MAXITROL
C O M P A N Y**

23555 Telegraph Road Southfield, Mich.

For more data, circle 37 on inquiry card



PLASTIC PANELING / Tongue-and-groove edges simplify installation of this new paneling. Called *Korelock*, this paneling combines prefinished, tempered hardboard sheets with an inter-locking core. It can be applied over joists or studding, furred or unfurred; and to furred plaster, brick, block, or other masonry walls. The panels are 5/8-in. thick, 2 ft wide by 4 and 8 ft long and have a plastic-finished surface. They are available in six wood grains as well as a variety of soft-luster colors. ■ Marlite Paneling, Dover, Ohio.

Circle 321 on inquiry card

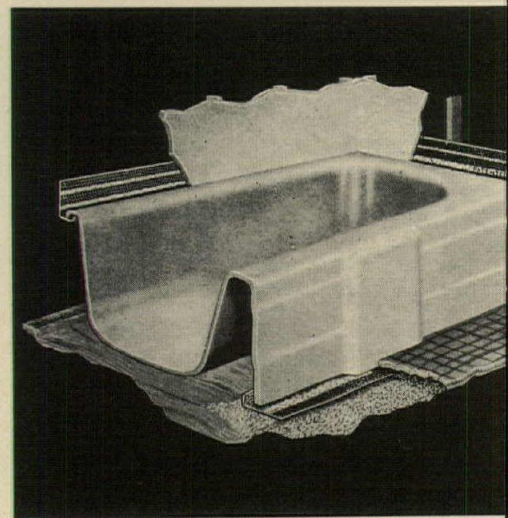


CENTRAL CLEANING / A new system of vacuum cleaning offers noiseless, dustless, cordless and tankless vacuuming because the power unit and tank are in the basement, attic, garage or utility room. The housewife simply lowers the inlet cover on the wall, inserts the hose which automatically starts the suction and attaches the appropriate accessory. ■ The Black & Decker Mfg. Company, Towson, Md.

Circle 322 on inquiry card

Eliminate

**SAGGING
SETTLING
LEAKING**



with

**LUCKE
BATHTUB
HANGERS**

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

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

For further information fill in and attached coupon.

WILLIAM B. LUCKE, INC. 514 Poplar Wilmette, Ill.

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

NAME _____
 Engineer Architect
 Plumber Builder

Street _____

City _____ Zone _____

State _____

NEW LITERATURE FOR HOME-PLANNING

For more information circle the key numbers of the literature you want (see number below each literature item) on inquiry card pages 147-148

LOUVERS AND VENTILATORS / Information on the company's complete line of roof, wall, under-eave and gable end louvers, under-eave, farm, foundation and ridge vents is given in a 24-page brochure. ■ Reynolds Metals Company, Park Ridge, Ill.*

Circle 400 on inquiry card

LATH AND PLASTER PRODUCTS / An eight-page booklet gives details of gypsum lath and plasters and includes data on the preparation and application of the products. A guide to fire and sound control systems is included in a convenient chart form. ■ The Celotex Corporation, Tampa, Fla.*

Circle 401 on inquiry card

RADIO-INTERCOMS / Completely new AM/FM radio-intercom systems featuring solid-state circuitry are presented in an illustrated color brochure. Units are available in a range of contemporary styles with an audio output which allows the addition of up to 12 speakers without apparently diminishing the quality or volume of voice or music reproduction. Use of these systems gives radio entertainment in any room in the home, including patios, allows room-to-room communication and "listening in" to the children's playroom or nursery. Descriptions and photos of all models in the line are included in the brochure. ■ The Miami-Carey Division, Philip Carey Manufacturing Company, Cincinnati, Ohio.*

Circle 402 on inquiry card

BUILT-UP ROOFING / Fire-Chex roll, Carey-Tred built-up roof walkway and protective course, asbestos felts, roofing emulsions and double-coated felts are described in a recently published manual. Information given includes a simplified specification index, construction and flashing details and data on methods of attachment for nailable and non-nailable decks, steep-roof applications and roofing over existing roofs. The company's photo-inspection service is described. ■ The Philip Carey Manufacturing Company, Cincinnati, Ohio.*

Circle 403 on inquiry card

SINKS IN COLOR / Kitchen sinks in enameled cast iron are available in a range of 12 attractive new colors which are displayed in an illustrated brochure. The acid-resistant sinks can be supplied in a number of shapes and sizes with single or double compartments. ■ Kohler Company, Kohler, Wis.*

Circle 404 on inquiry card

SCULPTURED WALL MODULES / Three four-page illustrated brochures describe and give application suggestions for three designs in the collection of sculptured wall modules designed by Erwin Hauer. Design 5-4 is the smallest in scale of the three variations, is a multiple module, 11 $\frac{7}{8}$ in. by 11 $\frac{7}{8}$ in. by 2 $\frac{7}{8}$ in. and is available in white gypsum, for interior installation only. Design 5-12 is a single block, 12 in. by 12 in. by 10 in., available in white and gray concrete for exterior and interior use and white gypsum for interior use. Design 5-16 is a quadruple block, size 16 in. by 16 in. by 6 $\frac{3}{4}$ in. available in white and gray concrete and in white gypsum cement. ■ Arts for Architecture, Inc., Garden City Park, N. Y.*

Circle 405 on inquiry card

*Additional product information in Sweet's Architectural File

more literature on page 140



Simpatico furniture by Heritage, High Point, N. C.

Elegance on a Budget

The unique beauty of Ludowici special shapes shale flooring tile is now practical for your most budget minded client. Because of greatly increased demand, price reductions have been made on all special shape styles. No difference in quality or texture.

You can now afford the world's most beautiful flooring tile.

Provence, Valencia and Renaissance patterns available in brushed or smooth, in red or fire-flashed colors.

For additional information write Dept. RH

* LUDOWICI-CELADON CO.

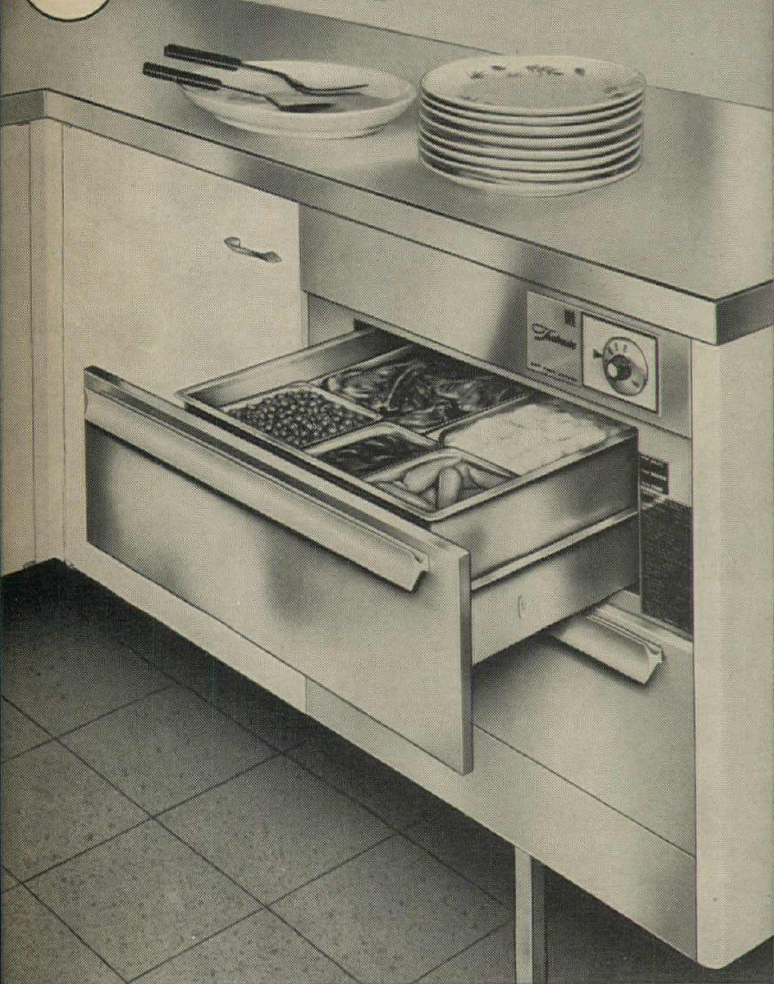
75 EAST WACKER DRIVE, CHICAGO, ILL. 60601

Manufacturers of quarry tile, the nation's largest producer of roofing tile and NAILON Facing Brick

For more data, circle 39 on inquiry card

COOK AHEAD...

SERVE WHEN YOU PLEASE



KEEP COOKED FOODS HOT, DELICIOUS AND READY TO SERVE FOR HOURS AS NO OVEN CAN

NEW

Toastmaster

HOT FOOD SERVER

This convenient, use-every-day appliance opens up a whole new world of kitchen freedom. Complete meals can be cooked in advance and kept hot and tempting for later serving. Children can now enjoy hot, tasty lunches even when you're away. You'll put an end to last-minute scrambling... eliminate the problem of having all foods hot at one time! And, you'll enjoy your guests when your party meal is cooked in advance! Exact "Moist-Crisp" and temperature controls insure perfect food for hours after cooking. Select from a variety of decorator-styled exterior finishes or matching wood fronts to beautify and customize your kitchen.

TOASTMASTER®

Toastmaster Division, McGraw-Edison Company



"Toastmaster" is a registered trademark of McGraw-Edison Company, Elgin, Ill., and Oakville, Ont.

Send more information!

TOASTMASTER DIVISION
McGraw-Edison Company, Elgin, Illinois
Tell me more about this wonderful new appliance.
And tell me name of my nearest dealer!

Name _____

Address _____

City _____ Zone _____ State _____



NEW LITERATURE

continued from page 139

CUPOLAS / How to cool rooms below a hot attic and how to use ventilating cupolas to prevent problems of condensation is explained in a four-page brochure. A section is included giving the minimum FHA standards to insure proper ventilation of home attics and showing the capacities of a range of FHA-approved ventilating cupolas. A table gives information on how to determine the exact square-inch ventilating space requirements in any size home, so that the correct cupola can be readily specified. ■ Stephenson & Co., Cleveland, Ohio.

Circle 406 on inquiry card

WOOD SIDING / Two brochures give details of different patterns, species and sizes of wood siding with notes on application techniques and finishing suggestions, and also show colored photos of buildings in which wood siding has been successfully applied. ■ Western Wood Products Association, Portland, Ore.*

Circle 407 on inquiry card

LATH AND PLASTER CATALOG / A 16-page booklet covering gypsum lath and plaster materials and techniques, contains specifications and application diagrams. General information is given as well as technical data for glass fiber reinforcement, lath and lathing systems, various new, improved gypsum plasters, machine application and other installation details. The plasters section includes comprehensive data on the new minimum sound transmission *Dens-Cote* system which may be applied to wood or metal framing with up to three-hour fire protection. ■ Bestwall Gypsum Division, Georgia-Pacific Corporation, Paoli, Pa.*

Circle 408 on inquiry card

CHIMNEYS / Two new brochures give details of the company's *Metalbestos K* series chimneys which are composed of an outer casing of heavy gage galvanized steel, an inner casing of stainless steel with specially formulated insulation between. The booklets give general product description, details of temperature and fuel classification, methods of support, terminations and rain collection, and engineering data on applications for oil burning equipment, masonry and free-standing fireplaces, and gas-burning equipment. ■ Metalbestos, Division of the William Wallace Company, Belmont, Calif.

Circle 409 on inquiry card

WINDOW SHADES / "The Elegant World of Window Shades" is the title of a handbook by design consultant Mary Davis Gillies on the use of window shades to give life and color to home interiors. Hints on how to choose shades giving the correct amount of light control, appropriate uses for darkened shades, translucent shades, hemp shades and many other suggestions are contained in the book. Price 50¢ from Breneman Inc., Box 10036 Station V, Cincinnati, Ohio.

ELECTRICALLY HEATED HOUSES / A collection of nine publications is available in a loose-leaf folder entitled "Electric Comfort Workfile." The subjects covered include: a simplified method of calculating heating requirements and operating costs, insulation specifications and application techniques, moisture control, and a guide to thermal design called the *All-Weather* comfort standard. Each workfile will be kept up to date for one year with copies of new publications on electric heating as these appear. Workfile available price \$1 from the National Mineral Wool Insulation Association, 1270 Sixth Avenue, New York, N. Y. 10020.

**Additional product information in Sweet's Architectural File*

more literature on page 151

◆ For more data, circle 40 on inquiry card

For more data, circle 41 on inquiry card

SWINGING NEW IDEAS BY KWIKSET

THE OBJECTS OF OUR AFFECTION

NEW
KNOB
DESIGNS
BY
KWIKSET

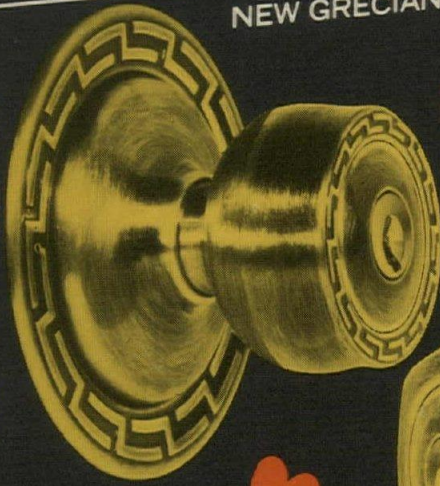
MUSIC TO BEAUTIFY HOMES BY

Facet and Grecian, a duo of inspired new concepts in knob design, are the perfect answer to consumer demands for something different and daring in doorway decor.

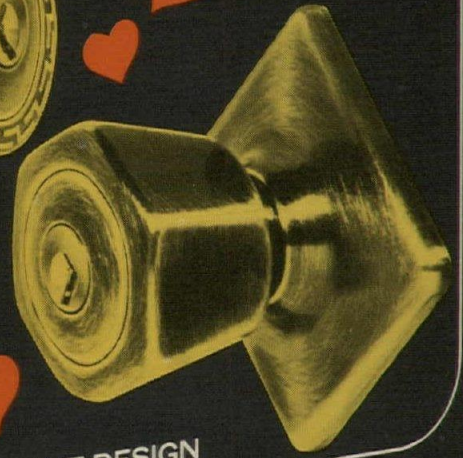
★ **BUT BEAUTIFUL** (Dramatic new Facet and Grecian locksets will beautify the doorway of any home. The distinctive beauty of the new knob designs is further enhanced by Facet design's diamond rose and Grecian design's matching trim rosette.)

★ **THAT OLD BLACK MAGIC** (It seems like "black magic" when you watch one of our skilled buffers take a Facet or Grecian design knob and transform it into our distinctively different antique finishes. These handsome brass, bronze or nickel antique finishes with the rich charcoal patina will give a new look to doorways by dressing them up in the latest fashion.)

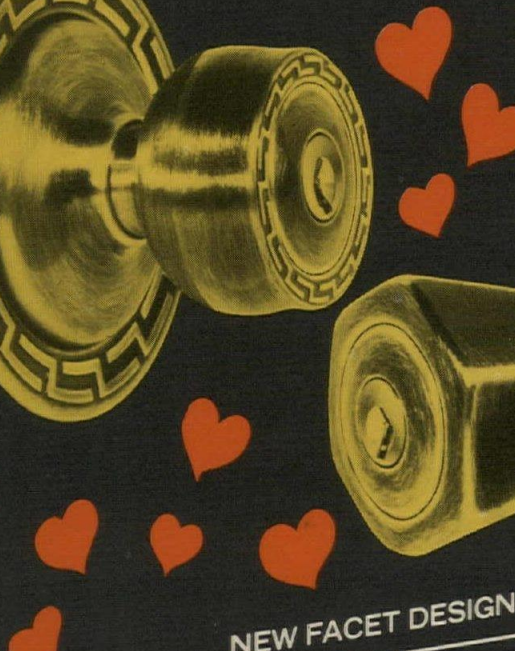
★ **YOU'RE NOBODY UNTIL SOMEBODY INSTALLS YOU.** (And it's so easy to do with new Facet or Grecian design locksets. Once installed, the new torque spring, the new all-steel latch mechanism, and other major improvements make Kwikset the lockset with the most trouble-free performance in history.)



NEW GRECIAN DESIGN



NEW FACET DESIGN



ANTIQUÉ BRASS

ANTIQUÉ BRONZE

ANTIQUÉ NICKEL

Every survey proved it: consumers are insisting on more beauty, more luxury and greater selection in everything they buy. Homes certainly are no exception. Neither are locksets. To meet this challenge, Kwikset designers spent thousands of hours researching, creating, exploring every possibility. The result was dozens of new designs which were then judged by a special panel of leading architects, builders, decorators and homeowners. Their overwhelming choices were the Facet design, sleek and modern as

tomorrow, and the Grecian design, inspired by the classic architecture of ancient Greece. They selected Facet and Grecian for outstanding design that would beautifully enhance every architectural style, every decorative theme... for touch and ease of turning... for precision performance. Send today for our free, descriptive catalog and see for yourself how Facet and Grecian make a lasting impression wherever they are used. They can be obtained only with the Kwikset label (a long-selling record).

kwikset  **locksets**
America's Largest Selling Residential Locksets

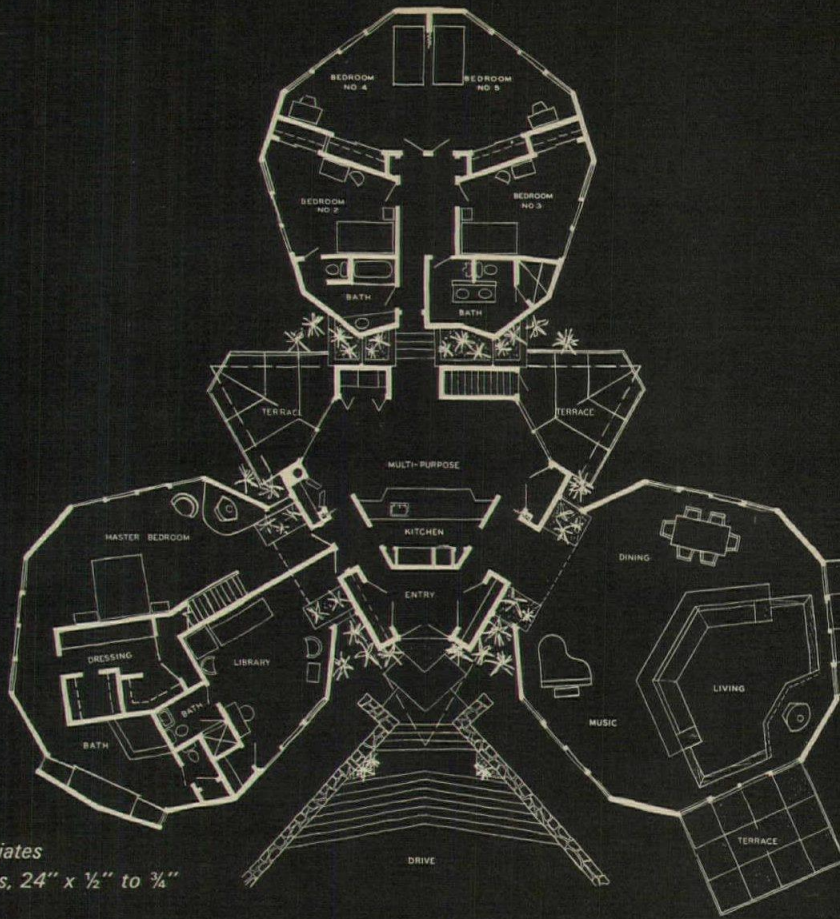
SALES AND SERVICE COMPANY A SUBSIDIARY OF EMHART CORPORATION, ANAHEIM, CALIFORNIA



SWING ALONG WITH KWIKSET'S RECORD YEAR!



Residence, Narberth, Pennsylvania
 Architect: Stein and Rowland Associates
 Certi-Split Handsplit-Resawn Shakes, 24" x 1/2" to 3/4"
 with 8" to 10" to the weather.



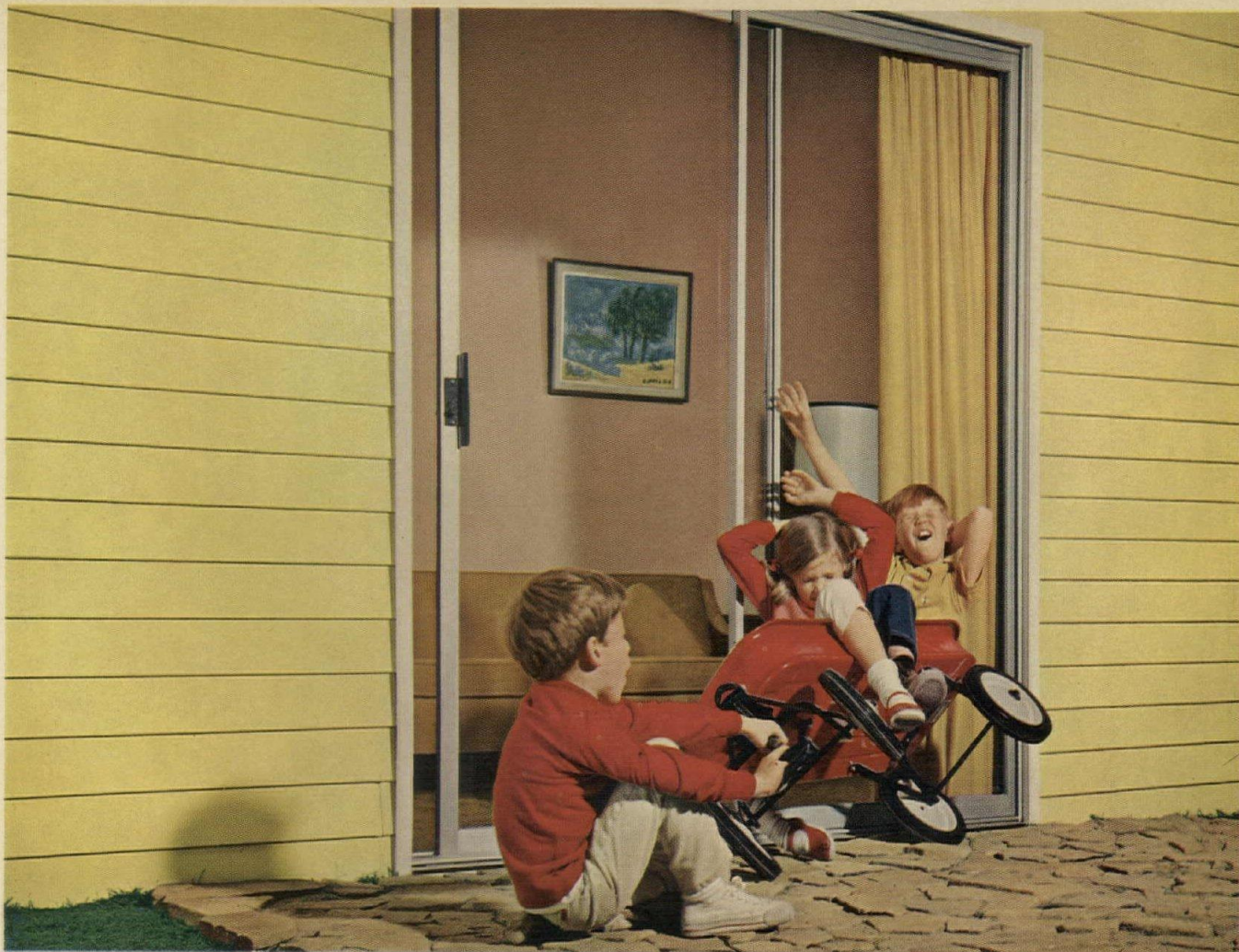
Red Cedar Handsplit Shakes: To bring a roof down to earth.

Red cedar handsplit shakes translate so smoothly from roof to wall they'll surface a dome. Yet there's nothing bland about them. They're rich in texture and color. Just as important, perhaps, they're tough and carefree. They don't have to be scraped or painted. Red cedar handsplit shakes contain their own natural preservative oils. And because they're rigid and resilient, they resist damage from hail and

hurricanes. You'll find more detailed information on Certi-handsplit shakes (and Certigrade shingles) in our Sw catalog listing 8d/Re. Or give us a call. Or write.

RED CEDAR SHINGLE & HANDSPLIT SHAKE BUR

5510 White Building, Seattle, Washington 98101
 (In Canada, 1477 West Pender Street, Vancouver 5, B.C.)



Good thing that's Herculite® Safety Glass, so strong you don't have to worry about its breaking.

For safety's sake, PPG Herculite K Tempered Safety Glass is made to take the bumps that shatter regular glass.



Look how strong: A "bridge" of $\frac{3}{16}$ " PPG Herculite K Tempered Safety Glass supports the weight of a wagonload of children (over 200 pounds). They're safe because Herculite is specially treated—heat tempered—to make it many times stronger than regular glass.



Look how safe: If they somehow managed to break the glass, nobody would get hurt. Herculite K would simply crumble into small, rounded pieces that can't cause serious injury.



Look for this PPG Safety Shield on quality patio doors. The difference is a few dollars in the price, and a lot more safety in the home. PPG makes the glass that makes the difference.

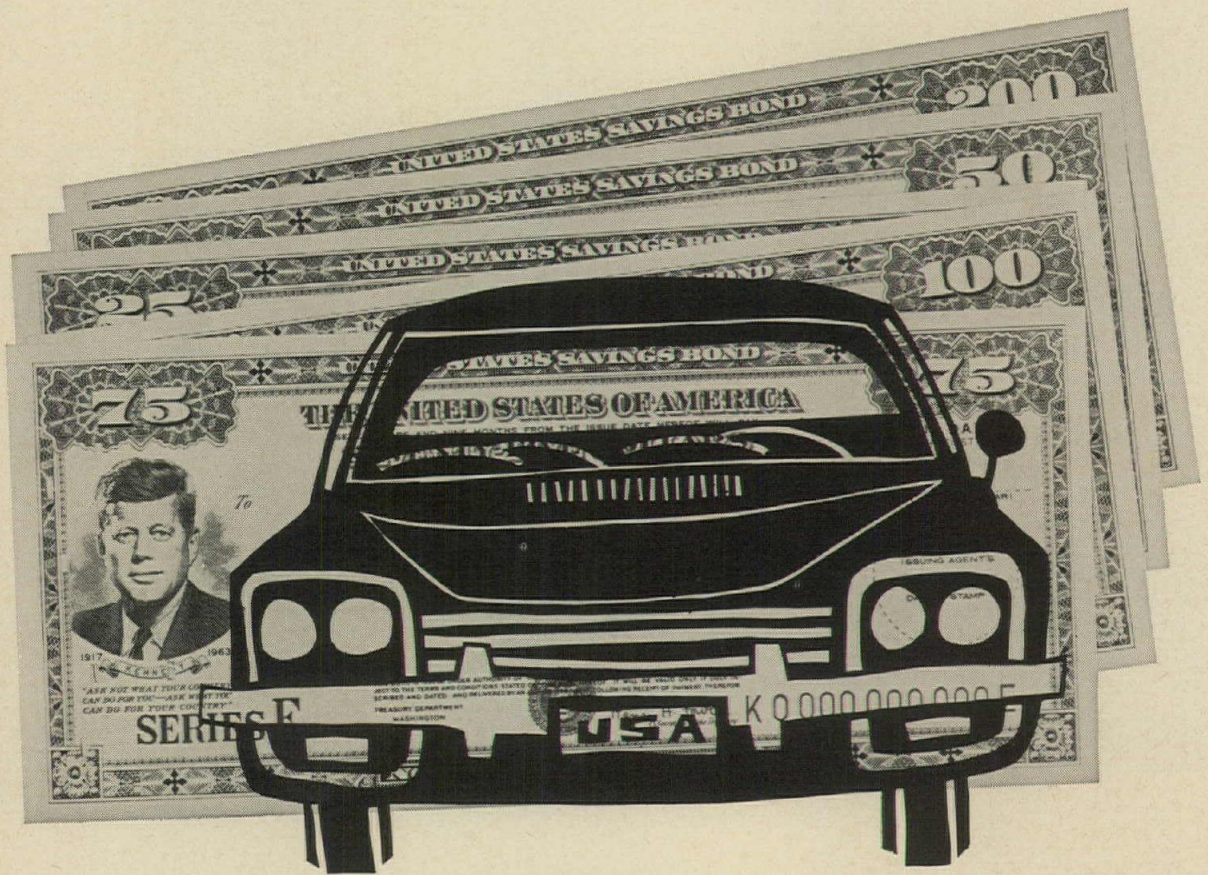


**PITTSBURGH
PLATE GLASS
COMPANY**

One Gateway Center
Pittsburgh, Pa. 15222

For more data, circle 43 on inquiry card

Today, Americans hold \$49 Billion in U.S. Savings Bonds . . .



an investment equal to 17 million autos.

Autos, homes, educations for our children. That's reserve buying power. At work every day, it strengthens the position of industry, fulfills the ambitions of our citizens and furnishes a continuous stimulant to the American economy.

All this is brought about by millions of workers putting aside a little each paycheck through the Payroll Savings Plan for U. S. Savings Bonds. Painlessly, systematically, these savings add up.

When you bring the Payroll Savings Plan into your plant—when you encourage your employees to enroll

—you're taking part in a mighty sound investment. An investment that has been paying dividends to employers and employees alike—and to a stronger, safer America—for the past twenty-five years.

Contact your State Savings Bonds Director. He can give you complete information on installing and promoting the Payroll Savings Plan in your plant. Or write today to the Treasury Department, United States Savings Bonds Division, Washington, D. C. 20226.



in your plant...promote the PAYROLL SAVINGS PLAN for U.S. SAVINGS BONDS



• The U.S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council. •

For more data, circle 44 on inquiry card



When it comes to harmonizing, our new Golden Olive tile does it beautifully standing up or lying down.

Let ourselves get carried away. We thought our Golden Olive 6452 wall tile was such a good idea that we made a companion floor for it. It's called Mosaic 3304-VCD Olive ceramic mosaic tile. Everything our wall is, our new floor is. Stack one (or both) up against our 6447 Gold Dust wall tile. Or our countertop of Faintex 1391 Old Gold. Or accessories that run hot or cold. You'll come off in perfect harmony every time. We guarantee it. Because totally color-compatible tile is the only one Mosaic makes.

No one Mosaic color ever overpowers any other Mosaic color. Not even if you, too, get carried away with something like a Golden Olive.

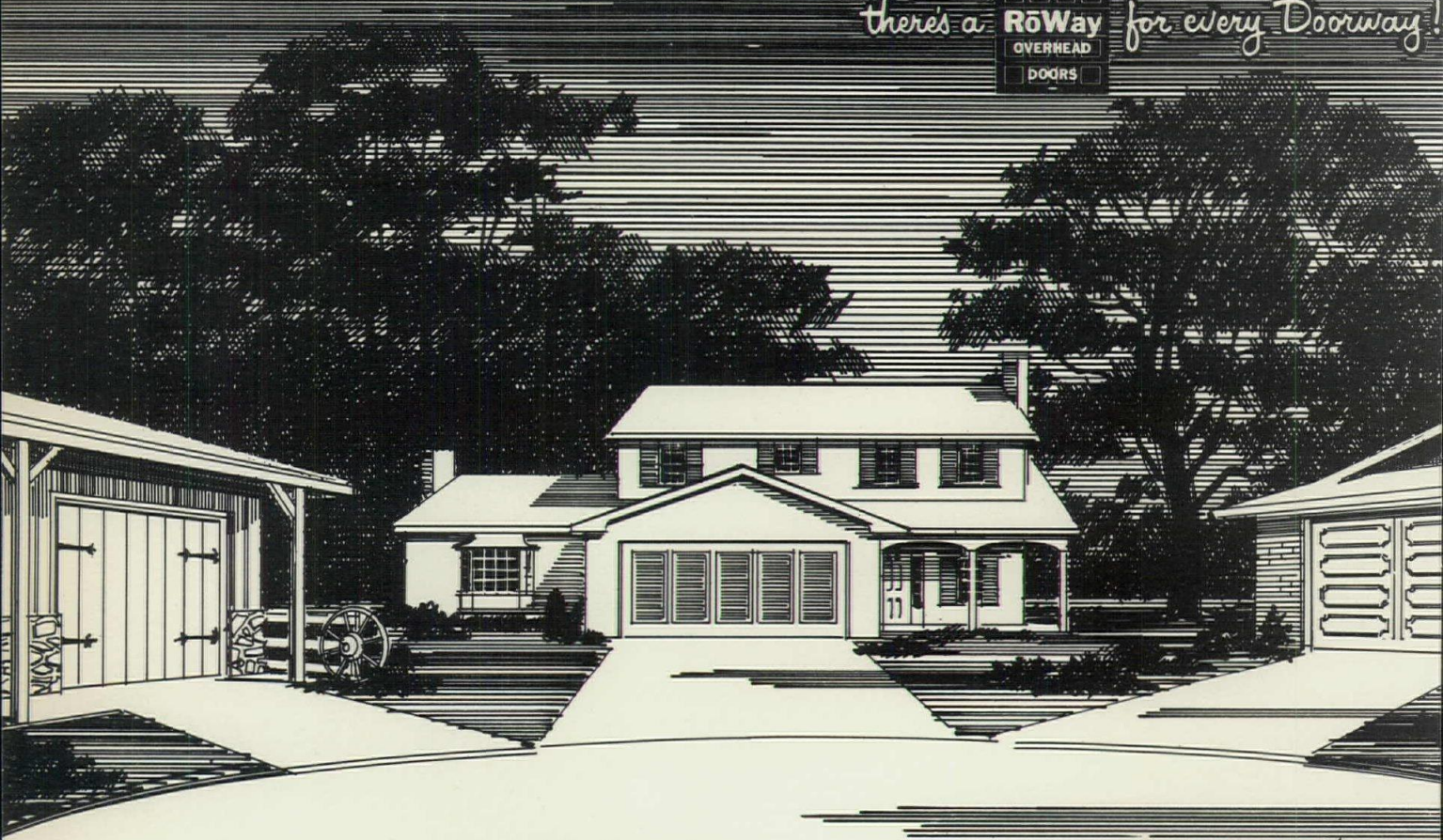
Talk to your Mosaic Representative, Service Center or Tile Contractor about that. And about price ranges, alternate colors, samples and availability while you're at it.

Check through your Yellow Pages under "Tile Contractors-Ceramic". Or inquiries may be sent to The Mosaic Tile Company, 55 Public Square, Cleveland, Ohio 44113. For comparable colors in the western states, write: 909 Railroad St., Corona, Calif. 91720.

MOSAIC®

"Mosaic" is the trademark of The Mosaic Tile Company

there's a **RōWay** for every Doorway!



Select
the
RōWay
best suited
for your doorway!

RōWay Door Designers are constantly at work dreaming up new door designs to fit in with the creative thinking of today's architects.

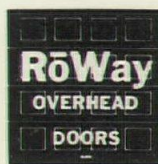
They take many factors into consideration and the results prove it! They realize that beauty and function go hand-in-hand. They know that modern architects are bounded only by their limits of imagination. They take the position that door openings must be something more than just a cheap way to close up the gap. Just to prove the point, three of the most recent door de-

signs are portrayed here. Perhaps one of these RōWay designs will be just perfect for that custom house you have on the drawing board right now. Or, your local RōWay Distributor can help you select one from among other door designs. He's listed in the yellow pages and is ready to help prove that "Better Doors Come From Rowe."

P.S. With all this beauty, RōWay provides doorway convenience in the form of motor operators. They're practically a "must" in every new custom home.



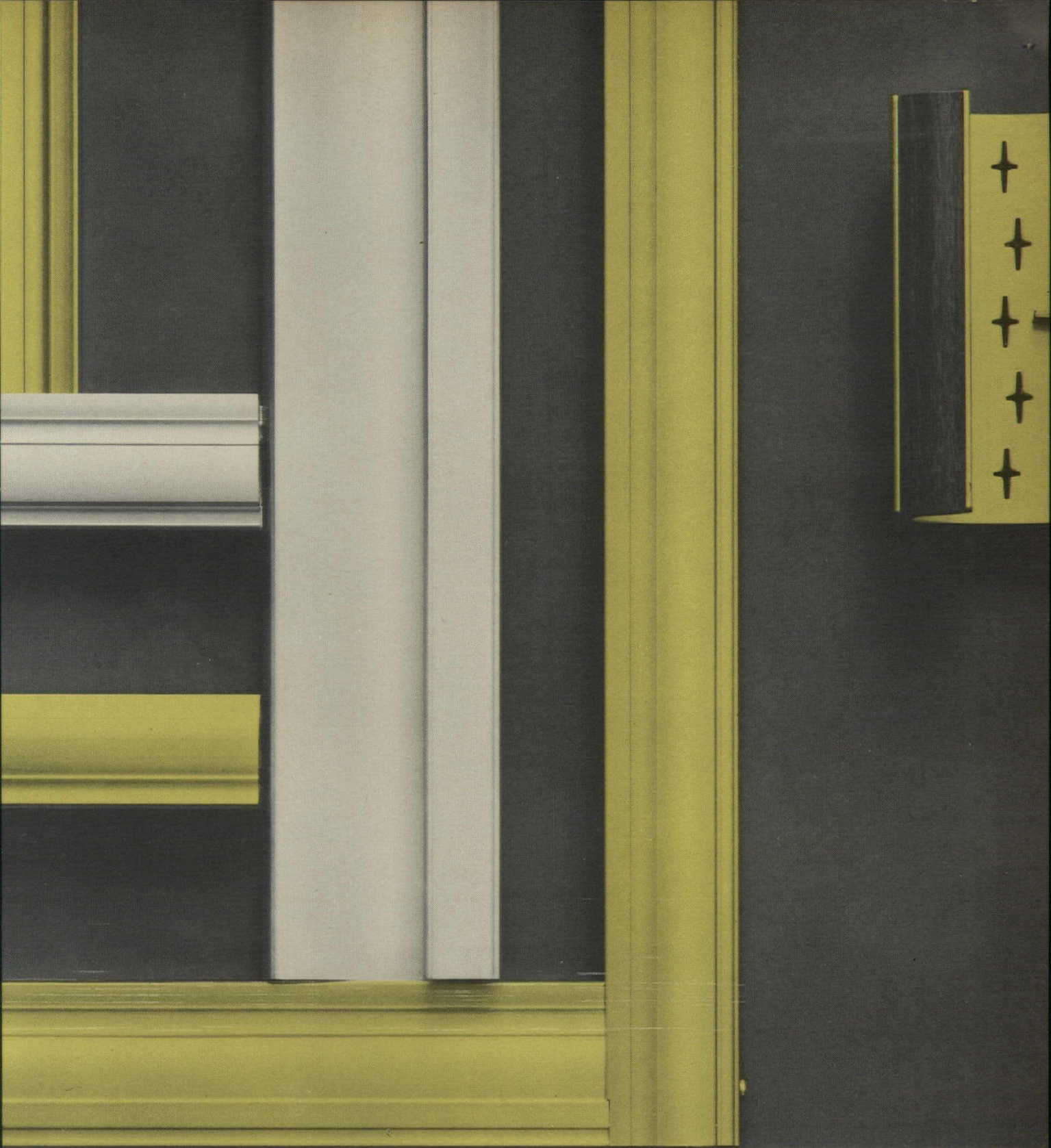
RESIDENTIAL / COMMERCIAL / INDUSTRIAL



ROWE MANUFACTURING COMPANY



Galesburg, Illinois
Dept. AR56



goodby, bauhaus

Not really. They gave us a legacy which will be a part of every architect's design vocabulary for centuries to come. But the unadorned severity of the 20's and 30's now has been qualified to meet the taste of today, a more sophisticated taste which asks for warmth and elegance as well as functional simplicity. Sculptured forms, graceful contours, softly swelling plane surfaces—perhaps a new Golden Age is dawning for us.

Even so simple a thing as a door or window and its frame can be beautiful, yet not obtrusive. Why be monotonous when 3,000 psi can extrude forms as subtle as those above? Why not add a touch of warmth, like cool sunshine through the room, when a lovely, pale-gold anodized color is available at little or no extra cost? We wish we could show you how beautiful this delicate Hilite Champagne Pale Gold really is—the

color in our illustration is just a symbol.

Better take a look at the real thing. Ask to have a few Hilite Champagne Gold samples shown to you. We guarantee you—and your clients—will be impressed. Look over the complete Hilite lines of aluminum sliding doors, windows of all kinds, wardrobe doors, bath and shower enclosures. Hilite is the favorite in the West, you know, and growing fast throughout the nation.



2401 W. Commonwealth Avenue, Fullerton, California 92633 Subsidiary of Rusco Industries, Inc.

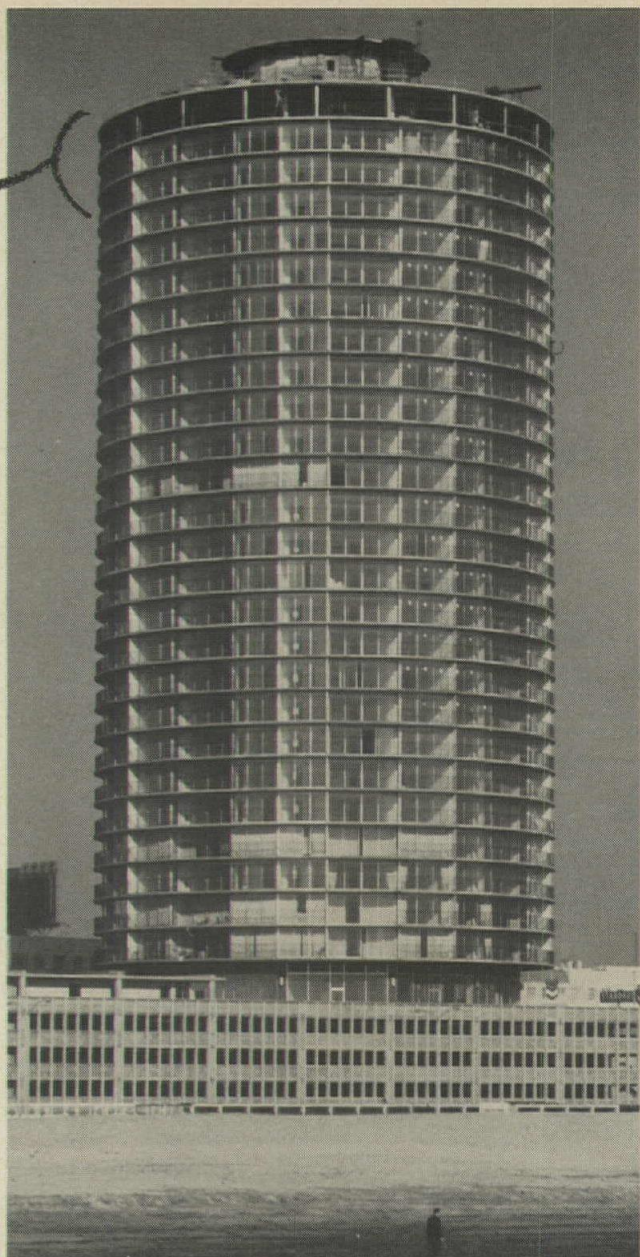
ADOR/HILITE

ARCHITECTURAL RECORD HOUSES OF 1966

150-1

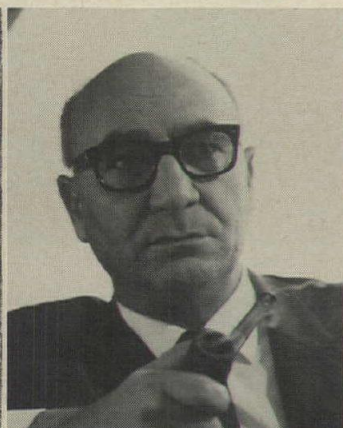
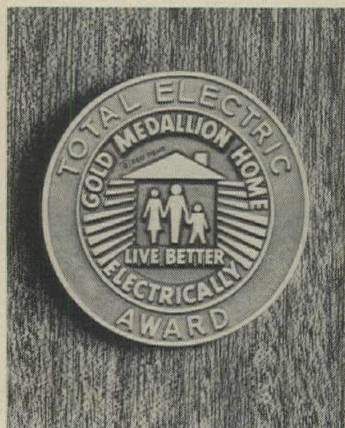
For more data, circle 46 on inquiry card

He got
three floors
free
by building
all-electric.



International Tower, 666 E. Ocean Blvd., Long Beach, California
Architect: Carl B. Troedsson

Read what Owner-
Builder Henry Sassoon
has to say about
all-electric building.



"The money I saved by building all-electric pays for at least three floors. With an all-electric system, I don't have to add extra feet between floors for vents and ducts. This is important since building costs increase as you go higher. And all-electric apartments are clean and quiet. My clients love them. I've been building all-electric for 16 years and wouldn't think of changing."

You're money ahead building all-electric.

Southern California Edison **SCE**

For more data, circle 47 on inquiry card

For more data, circle 48 on inquiry card

At Dawn, on June 1st...

the Janss/Pacific Case Study House in Thousand Oaks, California
will be officially open for your critical inspection.

*Wedded to the magnificence of its setting by the natural beauty of facebrick,
this distinguished residence is a totally new design concept for the Southwest...
a blending of textures and earthen tones as luxurious as they are enduring.*

Conceived to reflect innovations and flexibility in design, construction methods
and the use of materials, the result is a truly original home... typically
Californian... an architectural pacesetter.

The Janss/Pacific Case Study House is designed by Buff & Hensman, Architects
& Associates, AIA. The products and services of more than 30 participants
are represented in its construction. Sponsors are the Janss Corporation,

Arts & Architecture Magazine, and

Pacific Clay Products LOS ANGELES BRICK DIVISION

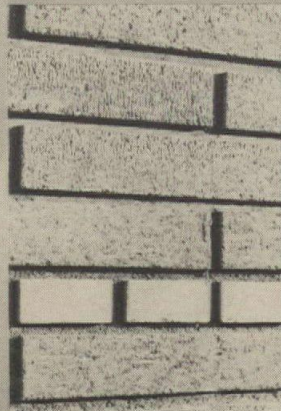
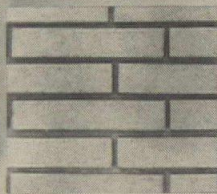
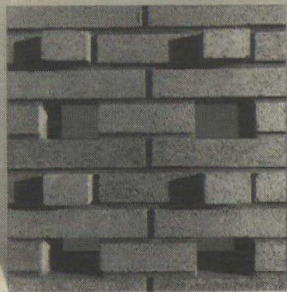
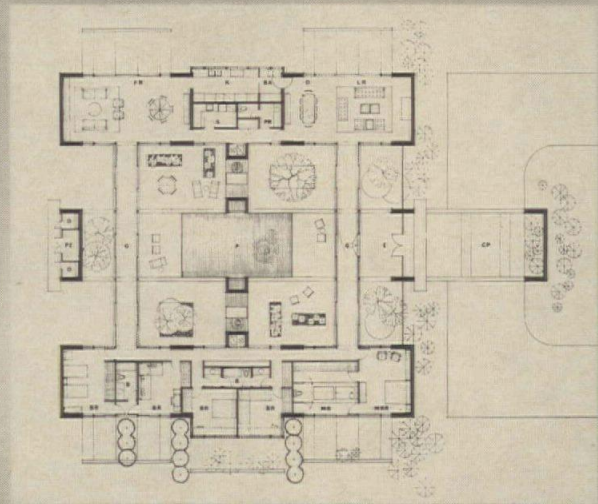
1255 W. 4th St., Los Angeles, Calif. 90017 · 482-3100
890 Commercial St., San Jose, Calif. 95112 · 294-4437



Open House begins June 1st (thru December 1966)

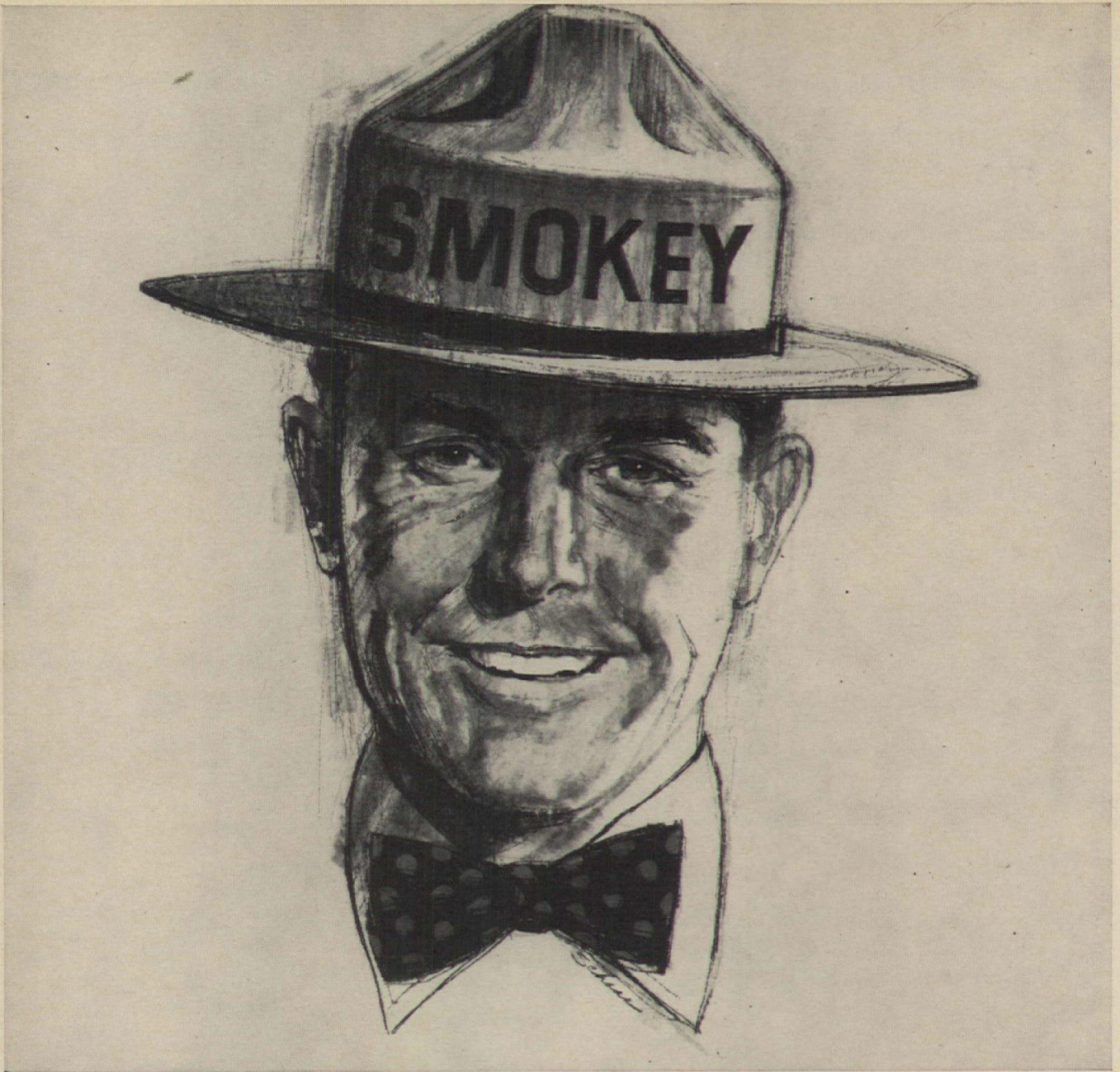
Hours: 10:00 a.m. to 8:30 p.m. Daily 10:00 a.m. to 6:00 p.m. Sundays

*To reach the Case Study House, follow the Ventura Freeway
to Thousand Oaks (approx. 38 miles from Downtown Los Angeles)
... exiting at Moorpark Road. Location is overlooking the
Los Robles Country Club on Inverness Road.*



JANSS / PACIFIC





This hat does things for you

It represents the forest fire prevention campaign serving every American business that depends on wood or wood products — *your* business, very likely. 🌲 It's been pretty successful, too. Since this campaign began in 1942, there have been over 272 thousand acres that did *not* burn, more than 1 million fires that did *not* happen, and 10.1 billion dollars worth of damage that did *not* occur. 🌲 But Smokey's job will never end, and he needs your help. *You* can wear that hat, too, by urging your employees and the people in the communities in which you do business to be extra careful with fire — *every fire*.

remember-only you can prevent forest fires

Material for posting on your bulletin board available from your State Conservation Department or the nearest office of the U. S. Forest Service.

Published as a public service in cooperation with the U. S. Forest Service and The Advertising Council



continued from page 140

CERAMIC TILE / A wide selection of *Romany-Spartan* glazed and unglazed ceramic floor and wall tiles is illustrated in the 1966 catalog. Over 150 single-color tiles and some 60 ceramic patterns for use in residential, commercial and institutional buildings are on display. Porcelain ceramic mosaics, natural clay mosaics, swimming-pool tile and conductive tile for hospitals are also described in the brochure, as are matching trim and bathroom accessories. ■ United States Ceramic Tile Company, Canton, Ohio.*

Circle 410 on inquiry card

WOOD PATIOS / Some 20 different ways of using wood patios to create outdoor living areas are shown in a well illustrated brochure. A copy of last year's booklet on wood decking for the home can also be obtained. ■ Western Wood Products Association, Portland, Oregon.*

Circle 411 on inquiry card

USES FOR WOOD / A series of new catalogs set out a range of wood paneling, siding and decking for exterior and interior use. Different shades and textures are shown and specifications, insulation factors, installation details and finishing techniques are included. ■ Potlatch Forests, Inc., Wood Products Division, San Francisco, Calif.*

Circle 412 on inquiry card

WALL COVERINGS / A pocket-sized book contains samples of a full line of wallcovering fabrics. The book contains an 8-in. by 5-in. swatch of each style of wallcovering as well as smaller swatches showing the available colors for that style. Complete specifications, technical information and return postcards for sample orders are included. ■ Interchemical Corporation, Coated Fabrics Division, Toledo, Ohio.*

Circle 413 on inquiry card

RANGE HOODS AND FANS / The 1966 catalog shows a wide range of hoods and ventilating fans which all carry the Good Housekeeping Guaranty Seal, Home Ventilating Institute Label, Underwriters Laboratories Certification, Phosphatized label and the company's own warranty. Among new items shown in the catalog, is the *Cookmate* roll-out hood for use over eye-level oven and range installations. Ventilating fans include a wide selection of models, for kitchen, bathroom, recreation room and laundry use. ■ Miami-Carey Division, The Philip Carey Manufacturing Company, Cincinnati, Ohio.*

Circle 414 on inquiry card

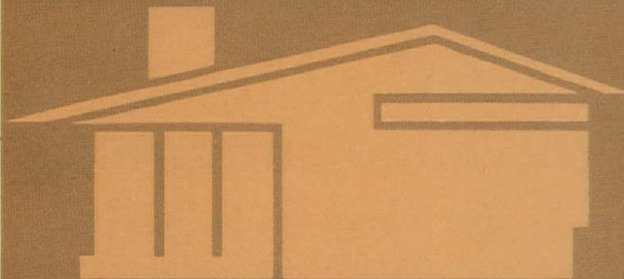
Ovens AND RANGES / Two separate brochures give details of the company's gas and electric ovens and surface ranges. Each model is illustrated and fully described and specifications are included. ■ Chambers Corporation, Subsidiary of Rangaire Corporation, Cleburne, Tex.

Circle 415 on inquiry card

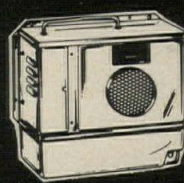
BIFOLDING STEEL DOORS / An illustrated color catalog, price lists, complete specifications and installation instructions for a new line of steel bifolds are contained in a "snap-pak" kit. These steel *K-doors* are a recent addition to the company's line and can be used for residential or commercial use. A new, "plunger-type" hardware makes door installation simpler and faster. ■ Kennatrack Division, Ecko Building Products Company, Canton, Ohio.

*Circle 416 on inquiry card**Additional product information in Sweet's Architectural File**more literature on page 154*

sand castle or dream house?



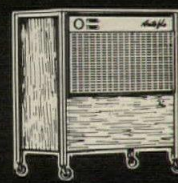
Auto-Flo humidifiers can make the difference!...



SERIES "25"
New by-pass type—efficient, economical and all stainless steel.



SERIES "40"
Power Humidifier, a high-capacity type for medium and larger homes.



PORTABLE SERIES "70"
High-capacity console for any type heating system in home or office.

There's an Auto-Flo Humidifier for every kind of residence, every type climate. They keep wintertime drying-out from causing substantial damage to woodwork and furnishings. Knowledgeable architects and builders recognize the problem; recognize too, the adverse effects of lack of humidity on comfort and health. They assure proper humidity control in cooperation with the heating contractor — usually with Auto-Flo equipment. Write for Architects/Builders Product Data File — it's complete and yours for the asking. Find out how Auto-Flo Humidifiers help protect projects, homes, clients — and you.

Auto flo COMPANY
Division of Masco Corporation

12085 DIXIE • DETROIT, MICHIGAN 48239

In Canada: AUTO-FLO CORP. OF CANADA LTD.
Box 127, Sandwich P. S., Windsor, Ont.

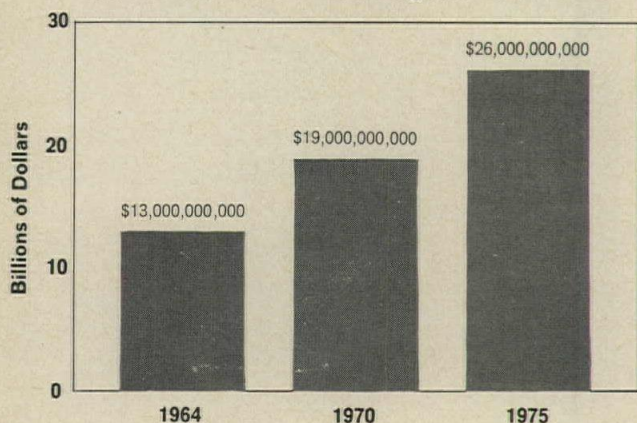
For more data, circle 49 on inquiry card

On May 1, 1966, Sweet's published the most comprehensive study ever completed in the \$13 billion homebuilding market

This new study will help many manufacturers do a better marketing job.

Two years in preparation. A national cross-section of builders personally interviewed in 4- to 8-hour sessions. The result: 250 pages packed with vital new marketing information.

The Professional Homebuilding Market: 1964-1975



The new study's major purpose is to strengthen marketing programs—by laying bare the complex processes in the homebuilding market.

And it will do just that. Here are a few of the new findings:

1. Residential construction is the largest marketing opportunity for building-products manufacturers—and separate marketing approaches are needed to reach its 4 sub-segments: (1) single family houses (2) multi-

family houses (3) farm buildings (4) non-house-keeping buildings.

2. 25% of the country's builders control 75% of all professionally-built single-family housing construction.

3. Builders determine the type and brand of products over 60% of the time—for 75% of the products.

4. The buyer of the house exerts almost no buying influence over building products in professionally-built houses.

How did Sweet's get these facts?

15 colleges participated.

Collegiate Associates for Market Measurement (CAMM) was hired by Sweet's to do the research. Under CAMM's direction, teams from 15 colleges and universities interviewed 300 builders in 15 Standard Metropolitan Statistical Areas.

Then Case and Company management consultants, experienced in construction industry projects, organized and interpreted the raw data.

Buying influences pinpointed for 73 products.

The new study, *The Homebuilding Market, Its Characteristics and Buying Practices*, examines homebuilding as it's never been examined before, and takes each of 73 building products—step-by-step—through the buying process.

It defines the homebuilding market—in detail. Included are market forecasts to 1975, basic characteristics of buildings in the market, a comprehensive breakdown of the market segments, and answers to questions like: What's the average cost of homes in the homebuilding market? Who builds them? How many? How many rooms do they have? Who supplies the plans? Architects? Engineers? Designers? Plans Services? To what extent are subcontractors used? What is the role of the dealer?

These are some of the questions answered in Section 3 of the new study.

Homebuilder's role dissected.

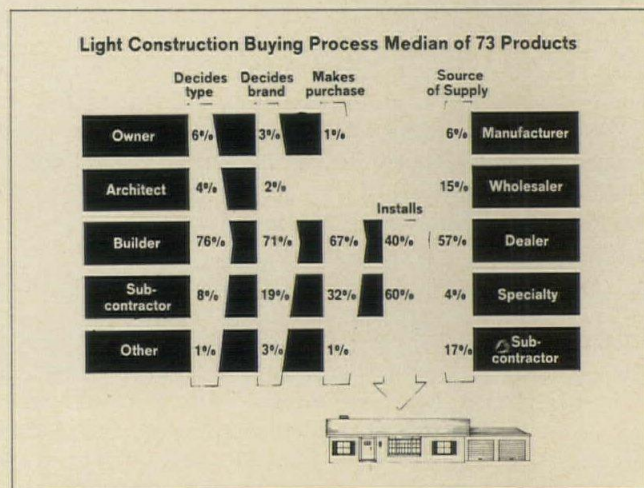
The builder is the most important individual in the buying process. He's the only person concerned with *all* aspects of the completed product—the land, design of the home, materials and products used, where products are purchased, who does the actual construction, and the final sale of the building.

To handle these responsibilities, he plays 3 roles—all at once.

1. He's a *construction manager* for the house—concerned with source of supply, construction advantages and cost of materials.
2. He's the *salesman* for the house—concerned with how various building products will help sell his end product.
3. And he's a *businessman*—concerned with making a profit.

The Homebuilding Buying Process

The study focuses directly on the *flow* of products—from point of manufacture to final placement in the



In the study, there are 73 buying-process flow charts, showing the percentage of influence exerted by each buying factor at each stage of the process. The hypothetical "typical" or "median" product is depicted here.

home. And most important, it pinpoints the buying influences acting on them each step of the way.

Products are selected and installed in new homes in 4 distinct stages:

1. *type of product* decision.
2. *brand of product* decision
3. *actual purchase* of product.
4. *installation* of product.

The building products manufacturer's most important consideration is "who is responsible for these decisions and actions?" Sweet's has the answers for 73 types of products—in Section 6.

73 building products re-grouped—in terms of brand awareness, brand decision.

Building products fall into 4 distinct categories:

1. mechanical and electrical products
2. structural commodity products
3. finishing products
4. customizing products

Understanding why these groups exist, how they differ, and how the builder sees them according to brand importance, may make a substantial contribution to many marketing plans. Section 4 gives the details.

How important is price?

Perhaps extremely important. But not always. It depends on the product. Section 4.3 covers in detail many buying considerations *other* than price that often determine a product's competitive edge.

Putting this new information to good use.

The new study also tells the marketer how to apply these hundreds of vital new facts to *his* marketing situation. In Section 5 particularly.

This is only a suggestion of the wealth of the new marketing information contained in this new homebuilding study. It is by far the most exhaustive piece of research ever completed in the homebuilding market. When read and properly applied, it will be a most important tool for helping build stronger, more productive marketing programs—to the mutual benefit of the manufacturers and their builder customers.

If you are a manufacturer of building products, your Sweet's representative will be glad to show you how this research can help you sell builders more effectively. Call him today, or write to:

Sweet's Construction Catalog Services, Research Dept., F. W. Dodge Co., Division of McGraw-Hill, Inc., 330 West 42nd Street, New York, N. Y. 10036

For more data, circle 51 on inquiry card

TODAY'S FINEST HOUSES DESERVE

WAGNER GARAGE DOORS



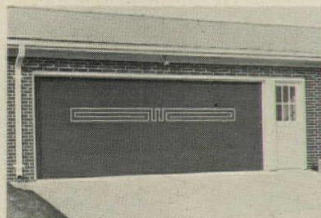
Fiberglass Aluminum Doors

A complete line, a complete door service from one dependable source . . .

Wagner Doors have had greatest acceptance for over 60 years — and it's no wonder! No other doors so successfully fit into, blend into, or enhance the design of nearly any type house.

They have all the top quality features that assure longest door life with years of trouble-free, maintenance-free service. Electric operators with push-button and radio control are available for any kind of Wagner Garage Door.

There's a type, style, size, color Wagner Door to fit exactly into the plans you create! Write for new Bulletin RH-66C.



Wood Doors



Steel Doors



Doors for Commercial Applications

NATIONWIDE DISTRIBUTION — there's a Wagner Distributor near you.

SINCE
1902

WAGNER

WAGNER MANUFACTURING COMPANY • Cedar Falls, Iowa • 50613

For more data, circle 52 on inquiry card

NEW LITERATURE

continued from page 151

LIGHTING IN THE HOME / "Home Lighting Guide" is a pocket-sized booklet containing some 50 sketches and brief descriptions to illustrate ways in which interesting lighting effects may be achieved. The illustrations in the booklet were specially planned by designer Robert Schroyer. ■ Progress Manufacturing Company, Inc., Philadelphia.

Circle 417 on inquiry card

BATHROOM VANITIES / The new *Berwick* line of wood vanity cabinets are featured in an illustrated brochure, which shows the range of sizes, styles and finishes in which these modular cabinets are available. Different combinations of drawers and doors are available and can be combined to meet any requirements for a vanity wall. ■ Youngstown Kitchens, Mullins Manufacturing Corporation, Salem, Ohio.

Circle 418 on inquiry card

BUILT-IN CLEANING / An illustrated brochure, "How to Plan and Install Built-In Cleaning Systems" gives information on how to determine the location for the power unit, and inlet valves, how to plan the tube system, and sets out with the help of diagrams the actual steps in installation of the equipment. ■ H-P Products Inc., Louisville, Ohio.

Circle 419 on inquiry card

WINDOW DECORATION / An illustrated handbook by Marie Graber is full of ideas and suggestions for imaginative window treatment using shades, draperies and shutters. Suggestions are given for different rooms in the house and a section is devoted to solutions for particularly difficult window shapes. ■ Price 50¢ from The Graber Company, Middleton, Wis.

FAUCETS, SHOWER FIXTURES AND DRAINS / The *Mark III* line of kitchen and bathroom hardware and the new *Classic* line featuring lucite trim, are described and specified in a four-page illustrated brochure. ■ Union Brass and Metal Manufacturing Company, St. Paul, Minn.

Circle 420 on inquiry card

FLOOR TILE / Hexagonal and square cement-bonded *Franciscan* floor tiles are presented in a catalog, which shows the seven shades in which they are available. A short-form specification is printed on the back of the booklet. ■ Interpace, Los Angeles, Calif.*

Circle 421 on inquiry card

STEAM BATHS / The use of a small *Thermasol* electronic steam generator permanently installed in any bathtub or stall shower can bring all the advantages of Turkish steam bathing into the average home. The generator can be easily installed and operated by a flick-of-the-dial. Details of the generator and how it can be installed are set out in a series of brochures. ■ Thermasol Limited, New York City.

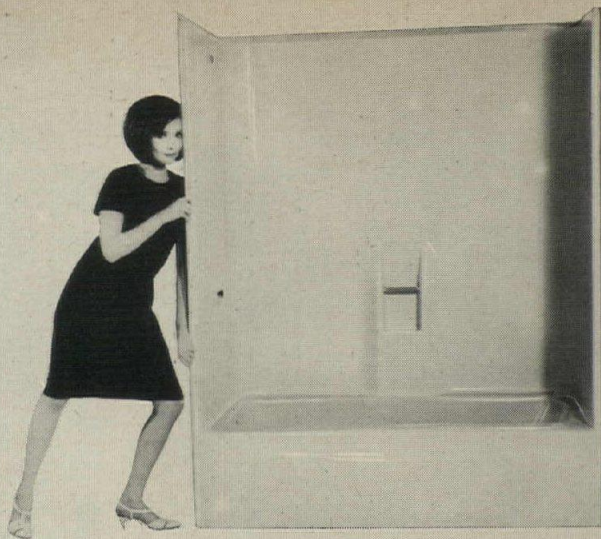
Circle 422 on inquiry card

LIGHTING FIXTURES / The *Glowtex* series of pendant light fixtures in classic geometric shapes are shown in a 12-page brochure. The fixtures, which are made of durable plastic, consist of a series of cylindrical prisms which are combined to give a ribbed texture. Designs up to 300-watt capacity are included in a range of bright colors. ■ Glowtex Lighting Products, The Wilson Research Corporation, Erie, Pa.*

Circle 423 on inquiry card

*Additional product information in Sweet's Architectural File
more literature on page 156

For more data, circle 53 on inquiry



METEOR NEW! Full-width, one-piece bathtub and three integral walls with back-wall vertical recess design motif which includes grab bar and soap dish. One-piece unit is lightweight and mobile . . . one man can handle, two can easily install. Goes in place quickly for faster plumbing hookup.

WHAT'S SO DIFFERENT ABOUT U/R FIBERGLASS FIXTURES ?

EVERYTHING! They're one-piece. Bathtub or shower with three integral walls are molded *absolutely leakproof* all-in-one. Saves time, money and labor with its revolutionary new method of installation during framing. One or two men lift, set in place, nail flanges, and it's ready for plumbing hookup. No grouting. No seams. No unsightly tile lines. Stain-proof. Chip-resistant. Rust-proof. Easy to clean and maintain, too. No scouring or scrubbing. U/R fiberglass fixtures stay glistening with ordinary liquid household detergent.

U/R Uni-Baths and Uni-Showers are NAHB tested and passed for scrubbing, staining, cleanability, wear and strength. Available to meet all specifications in white and five decorator pastels color-matched to other handsome U/R china and cast iron lavatories and water closets.

ADD BOLD BATHROOM HIGHLIGHT COLORS—U/R enameled cast iron counter top lavatories in round and oval shapes now dramatize the bath in Avocado, Butterscotch, Tomato, Larkspur, Apricot, Fern and Cocoa. Select a Highlight Color for the lavatory and then choose pastels or white for bathtub and water closet. New! Different! Smart!

Before specifying another project, it'll make good design and business sense to discover how U/R vitreous china, cast iron enamel and fiberglass plumbing fixtures and chrome brass fittings can help set the pace for residential, commercial and institutional installations.



SPA NEW! One-piece shower stall with integral corner seat molded all-in-one. 60" wide with 3 walls 75" high. Recessed soap dish and grab bar. Non-skid safety bottom. In demand for senior citizen dwellings and nursing homes. Other U/R fiberglass shower units available in 36", 48", and 54" widths.



HIGHLIGHT COLORS NEW! Bright, bold, beautiful colors—for an exciting new bathroom decorating dimension. Enameled cast iron counter top lavatories in both the oval Orion and the round Orbit. Luxury trim fittings in chrome or gold plate.

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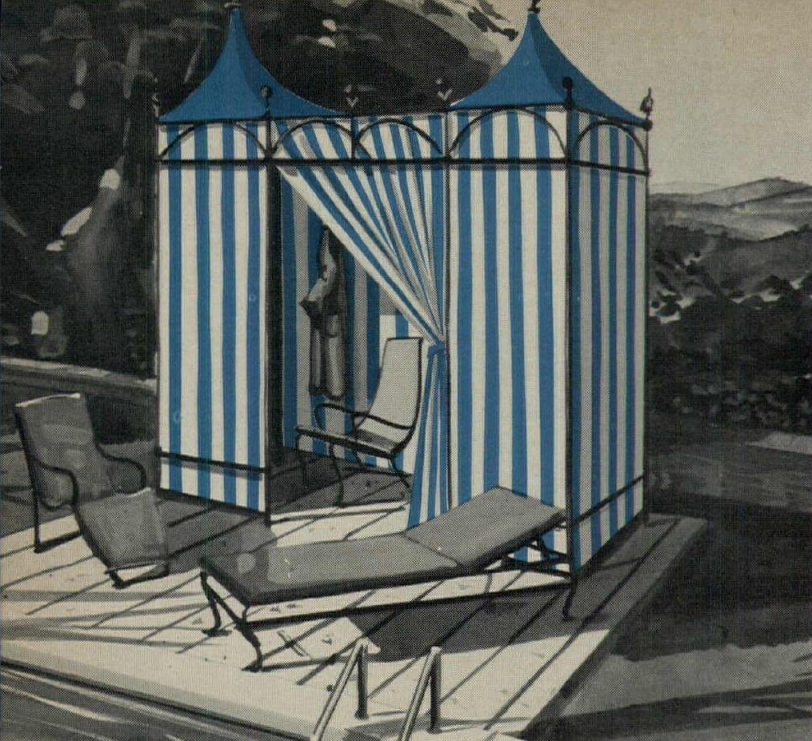
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Please send free copy of canvas design booklet.

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City _____ State _____ Zone _____

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NEW LITERATURE

continued from page 154

FAN-COIL UNITS / Various models and sizes of the company's *Seasonaire* room fan-coil air conditioners are the subject of a new brochure. These remote units can be used to provide individual climate control in multi-room installations without requiring expensive duct work, since they require only two wire splices and simple piping. They can be used with chilled water, or direct expansion refrigerants and hot water, steam or electric heat. Eight basic sizes, 12 models and 24 standard control packages are listed in the brochure. ■ Marlo Coil Company, St. Louis, Mo.

Circle 424 on inquiry card

INTERIOR PANELING / "Innovations in Home Decor" is the title of an eight-page fold-out brochure which illustrates and describes 14 *Royalcote* decorator panels and gives suggestions for their use. Illustrations show room settings in which various finishes have been used. Among those featured are woodgrain finishings such as *Diplomat* paneled walnut, *Mount Vernon* cherry and *Pecky Teak*, which are all recent additions to the line. ■ Masonite Corporation, Chicago.*

Circle 425 on inquiry card

CEILING LIGHTING / An eight-page color brochure for architects, lighting consultants, home owners and builders concentrates on ways to achieve new lighting concepts in the home. Examples of luminous ceilings in kitchens and bathrooms in modern homes are illustrated in the brochure. Sufficient technical data is included to give an idea of what these installations would involve in terms of labor and materials. ■ Wilson Research Corporation, Erie, Pa.*

Circle 426 on inquiry card

ROOF SHINGLES AND SIDING / The *Bel-Air* roof shingle and *Togany* siding are the subject of two recently published catalogs, one a 10-page booklet and the other a double gate-fold brochure. The booklet gives color illustrations of the roofing shingle and explains its advantages and fireproofing qualities, while the fold-out brochure gives similar information on the siding. The company claims that these new products have all the esthetic advantages of real wood, but have greater resistance to fire, weather and insects than the natural material. ■ Johns Manville, New York City.*

Circle 427 on inquiry card

NYLON FASTENERS / A versatile fastener which can function as an anchor, a toggle, a blind fastener or rivet is described in a four-page brochure. Typical applications are illustrated in the booklet, and an actual sample of the *Tap-it* insulated nylon fastener is included. The fastener is recommended for shear loads up to 970 lbs or for tensile loads up to 370 lbs in average concrete, making it serviceable for more than 50 per cent of all fastening applications. ■ U.S. Expansion Bolt Company, York, Pa.

Circle 428 on inquiry card

VENTILATOR CATALOG / Aluminum roof ventilators, wall ventilators, and blowers are the subject of a 54-page catalog. Complete ordering information, including capacities, dimensions and illustrations of each model, is contained in the brochure. Roof curbs and sound attenuators are among the accessory equipment also featured in the brochure. ■ The Loren Cook Company, Berea, Ohio.

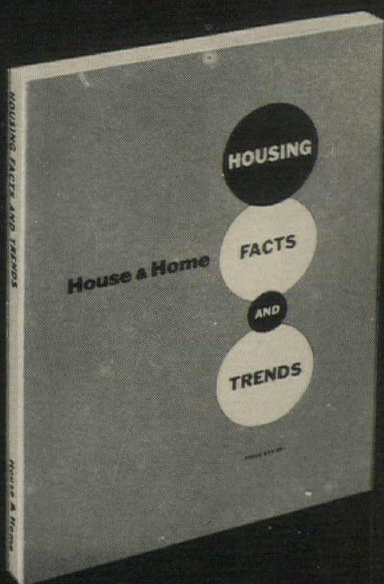
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*Additional product information in Sweet's Architectural File

more literature on page 158

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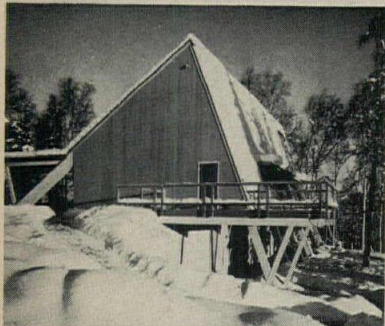
Rain and sun, heat and cold . . . these are the elements that attack the outside finish of the house. Cabot's Stains stand up to weather where paints fail. Cabot's Stains cost only 1/2 as much as paints, will last longer, will not crack, peel or blister and may be restained or painted over later. Here is trouble-free protection in a choice of 35 distinctive, authentic colors.



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Cabot's Stains protect wood from insects and decay as well as the ravages of weather. And they are trouble-free — no cracking, blistering, or peeling.

Here, a church in Anchorage, Alaska. Architects: Edwin Crittendon & Associates, Anchorage, Alaska. Cabot's Stains on siding and shingles.



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Cabot's Stains accent the beauty of the wood grain . . . offer unique color effects in a wide range, from soft pastels to dramatic deep tones as well as black, white, and clear. 35 distinctive colors.

Here, a home in Hawaii. Architect: Vladimir Ossipoff, Honolulu, Hawaii. Cabot's Stains on wood surfaces.



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I enclose \$2.50 for portfolio of sketches.

NEW LITERATURE

continued from page 156

WALLCOVERINGS / *Moderncote 55*, a line of wood veneer wallcoverings are featured in a folder, which contains samples of the different finishes available, including Brazilian rosewood, butternut, ebony, English oak, figured teak, cherry, walnut and several others. The wallcovering has the advantage of a low flame spread rating permitting it to be used where more hazardous forms of wood are prohibited. ■ Moderncote Inc., New Castle, Ind.

Circle 430 on inquiry card

AREA LIGHTING / A revised brochure contains 3 pages of information on a complete series of luminaires for outdoor area and decorative lighting using mercury vapor, fluorescent, filament and quartz-iodine lamps, as well as the new *Lucalox* and *Multi-Vapor* light sources. In addition to product information, the brochure includes a simple guide to selecting equipment, recommended light levels for more than 40 applications and typical layouts and specifications for parking areas, facades, and walkways. The brochure also covers ballasts, controls, adapters, brackets and poles. ■ General Electric Company, Schenectady, N. Y.*

Circle 431 on inquiry card

SHINGLES AND SHAKES / A new brochure gives details of a dozen ways in which red cedar shingles and shakes can be used for remodeling a home. Both interior and exterior wall and roof treatments are covered and photos of successful applications are shown. Price 10¢ from ■ News Bureau, Red Cedar Shingle and Handsplit Shake Bureau, 941 White Henry Stuart Building, Seattle 98101*

METAL COPING / Installation techniques, specifications and details of standard and modified designs for metal coping systems are set out in a recent catalog, no. 8g/Ov. ■ Overly Manufacturing Company, Greensburg, Pa.*

Circle 432 on inquiry card

PATIO POTS / Hand-molded asbestos planting pots for use on patios and outdoor courts as well as inside the home are described and illustrated in a brochure. *Atlas* patio pots are available in 24 styles in dish, cone, tub, urn, vase and hexagonal shapes, in a range of 20 different finishes. ■ Atlas Asbestos Company, Ambler, Pa.*

Circle 433 on inquiry card

SLIDING GLASS DOORS AND WINDOWS / Current specifications for aluminum windows and sliding glass doors, prepared by the Technical Committee of Architectural Aluminum Manufacturers Association, are now available in the form of two publications which cover 21 types and classes of residential, commercial and monumental windows, and both residential and commercial doors. Letter requests should be sent to ■ Architectural Aluminum Manufacturers Association, 35 E. Wacker Drive, Chicago, Ill.

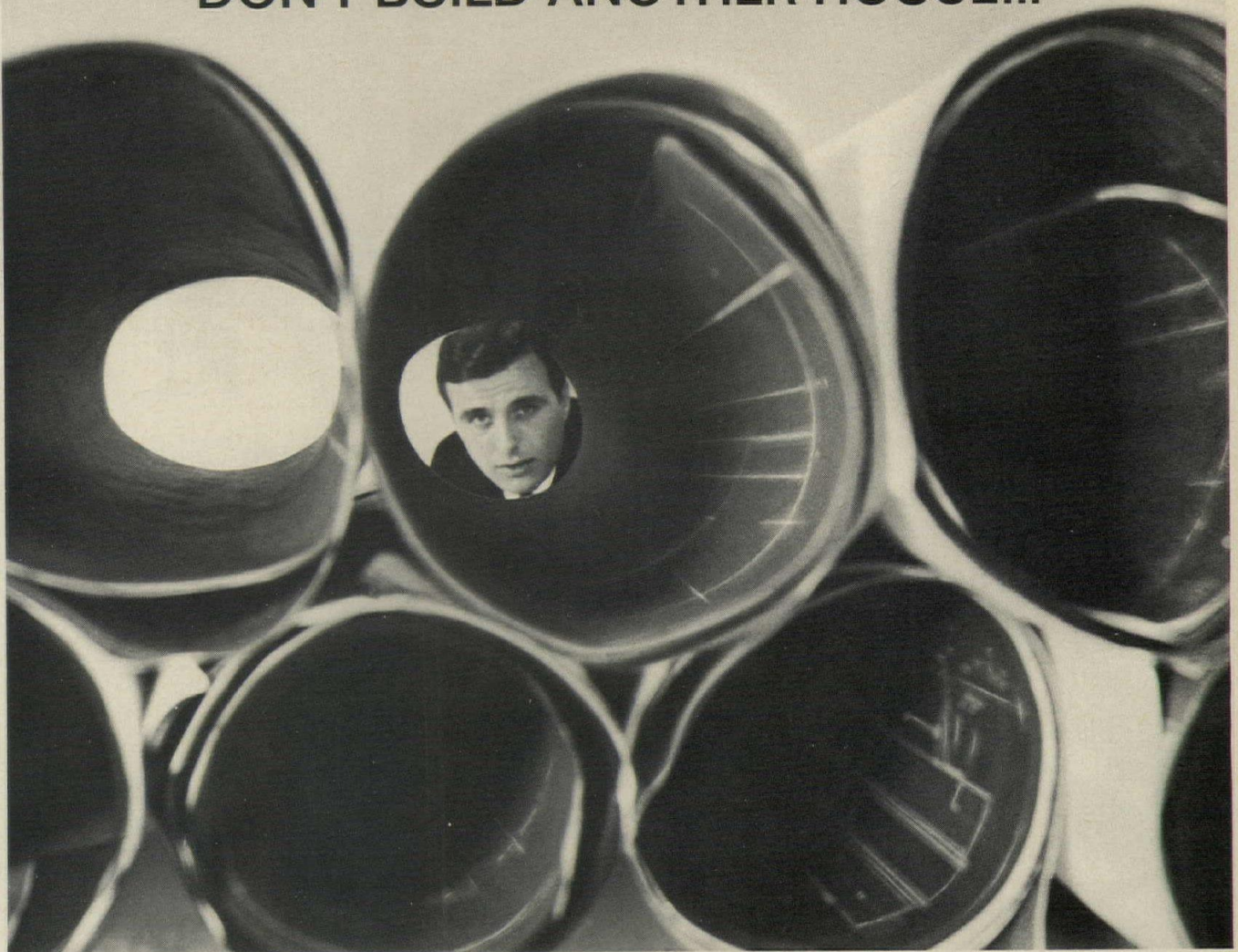
LOUVERS / Pneumatic operating louvers, which work quietly and allow remote control of one louver or a multiple bay of louvers from a master panel, are described in a new catalog, which also includes information on a complete line of louvers for all situations. ■ Construction Specialties, Inc., Cranford, N. J.*

Circle 434 on inquiry card

*Additional product information in Sweet's Architectural File

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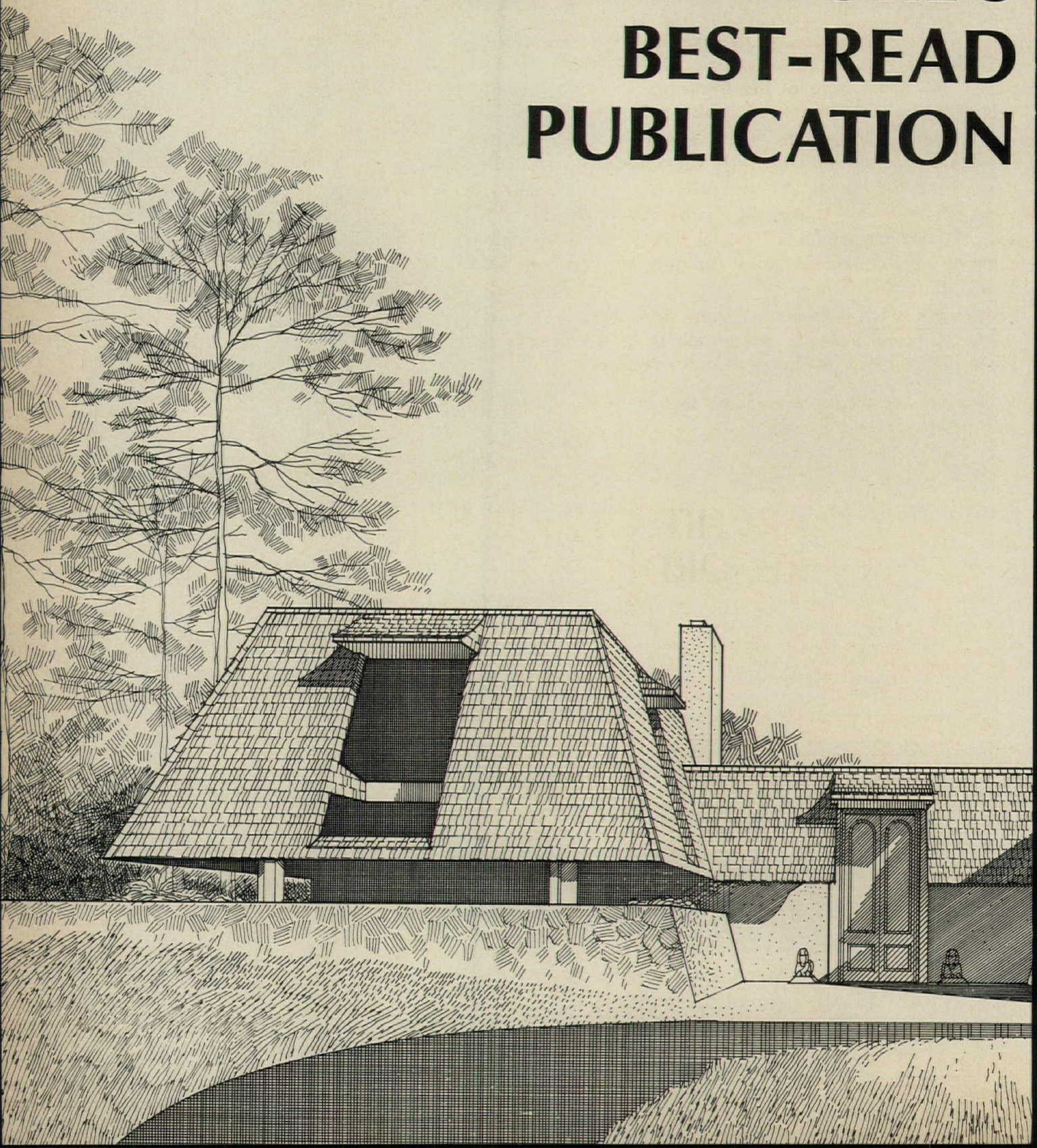
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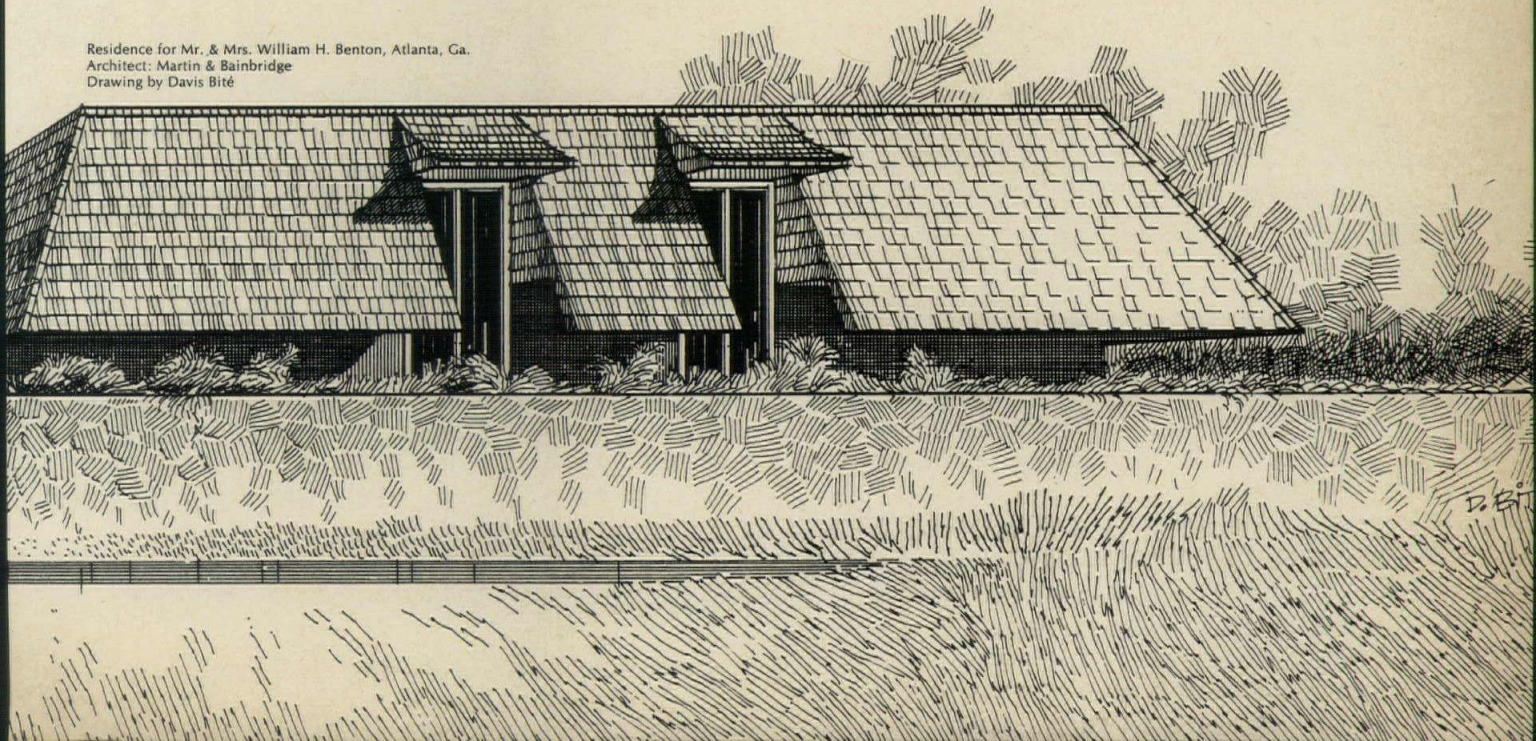
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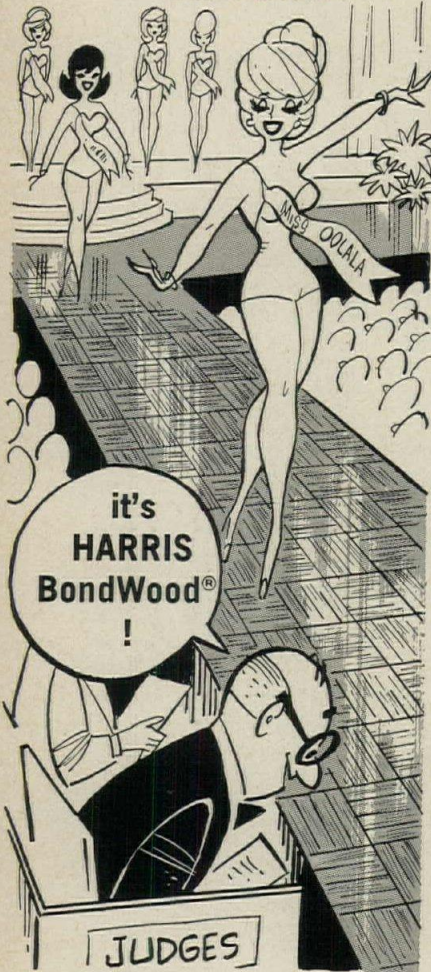
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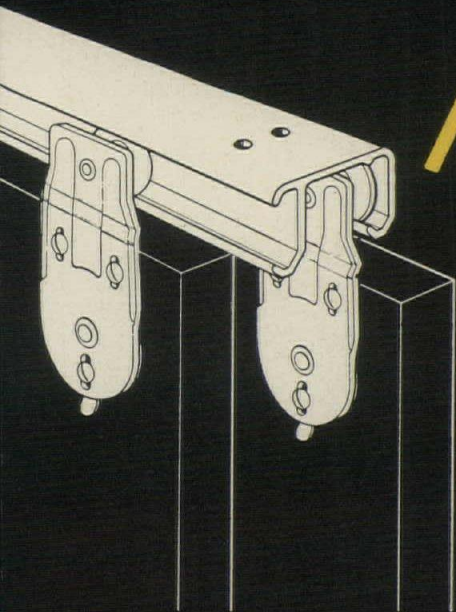
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NEW! Adjustable Sliding Door

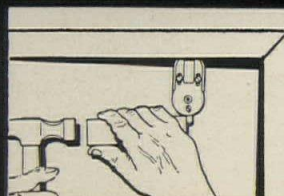


HARDWARE

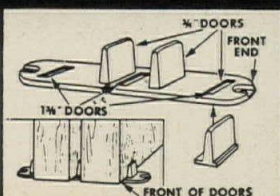
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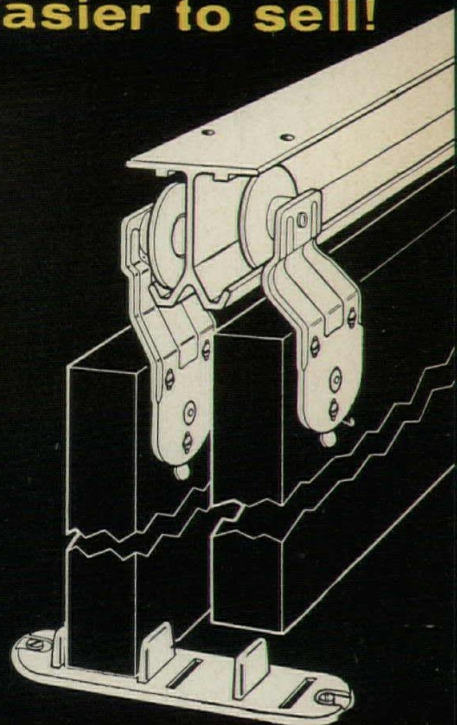


ADJUSTABLE HANGERS straighten doors after they are hung on track. Tap adjustment arm of hanger to right or left to raise or lower doors.



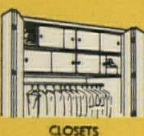
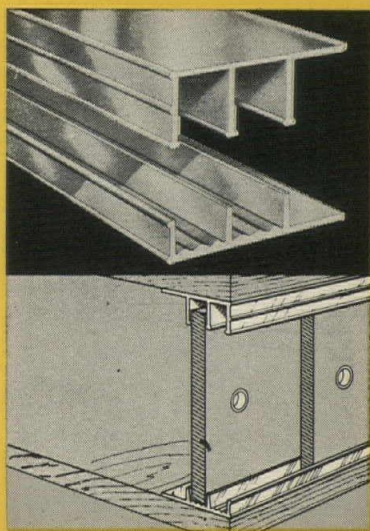
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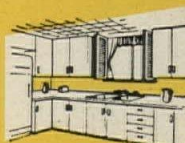
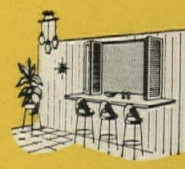
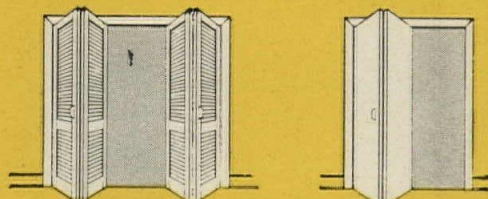
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