BUILDING TYPES STUDY:

RECORD HOUSES OF 1967

TWENTY OF THE FINEST NEW ARCHITECT-DESIGNED HOUSES
SHOWN IN 181 PHOTOGRAPHS, PLANS AND DRAWINGS
The truth about kitchen carpet

It's beautiful, all right. Just as warm and luxurious as the finest broadloom. But does kitchen carpet really work?

The truth of the matter is, the only thing about kitchen carpet that doesn't work is your client—when you specify Viking Kitchen Carpet!

Just a whisk or two of a damp sponge, and there won't be a trace of that broken egg. In fact, just about anything that's spilled can be sponged off right away without staining. Thanks to Viking's super-dense, continuous filament nylon pile. Even things like hot grease, or baby and pet “accidents.”

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New Viking is the best-selling Kitchen Carpet in America—by far. It comes in citing new patterns, tweeds and textures a wide range of brilliant decorator colors. The cost: about $149 for a 10' x 10' kitchen completely installed.

Send now for complete details.
ARCHITECTURAL RECORD

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Record house looks outward to pines and sea through ASG's Starlux plate glass

This elegantly proportioned Record House stands on a heavily-wooded slope overlooking California's Monterey Bay. It commands stunning views of towering pines, rolling hills, and the distant sea. Only the finest plate glass, twin ground and carefully polished for maximum visual fidelity, can do justice to such views. And here, as in so many distinguished designs, the glass is ASG's Starlux® plate.

The Starlux is glazed into windows that appear random-size, but actually reflect the proportions of the rooms on which they open. Through these windows (left), the owners have distortion-free views of the home's majestic surroundings.

Seen from outside (right) the lustrous polished surfaces of Starlux dramatically mirror woods and sky, and complement the home's rough-shingled exterior.

Twin ground, polished Starlux is the premier product in American Saint Gobain's complete line of architectural glasses. For full information on Starlux, including sizes and thicknesses, write: Dept. DA-5, American Saint Gobain Corporation, P.O. Box 929, Kingsport, Tennessee 37662.

©American Saint Gobain 1967  
Architect: MLTW/ Moore Turnbull

Picture window of ASG's Starlux brings in all the view.

On the northern exposure, a white baffle with a painted sun brings reflected light to the interior.
When they said, "Give us a home that takes care of itself"... the men at Reynolds gave them one with aluminum in 49 places.

There's a house out in Wilmette, Illinois that's a lazy man's dream. It uses 49 different aluminum building products. Over four tons of aluminum, and just about every pound will save the owner work. It was built by the men at Reynolds to show just how many ways this metal can be used to make a homeowner's life easier.

The four handsome, classic columns in front, for example—extruded Reynolds Aluminum with a tough, baked-on enamel finish that will look new for years without repainting. Same goes for the siding and shutters made of Reynolds Aluminum; they will never rust, rot, chip, or peel.

The men at Reynolds developed pre-painted aluminum Colorweld® back in 1955. And builders, as well as homeowners, have had good reason to be grateful ever since.

Those good-looking charcoal gray aluminum roof shingles and the easy-to-install roll soffit under the eaves are also products of the design engineering group at Reynolds.

Other aluminum work-savers in the house include the acoustical ceilings, windows and sliding doors, self-storing and combination doors, ductwork, column and railing kits, electrical conduit, flashing, gutters and downspouts, garage door, louvers and vents, even closet rods, screws and nails.

The men at Reynolds are old hands at developing new ways to save work and trouble for you and your customers. They can show you a houseful of ideas to help you build a better house or commercial building with aluminum. Call your local Reynolds office or use the coupon below.
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*TRADEMARK AR&SS CORP.
General Electric Kitchen and Electric Living

Concepts

No two women want the same kitchen, and nobody knows it better than General Electric.
Women's tastes are as unlike as pebbles on a beach. This fact has influenced the appearance of General Electric appliances. Unequaled for looks, features and dependability, these appliances never dictate decor. The crisp, clean lines let the housewife express herself. The following designer kitchens show you how totally compatible the appliances are—and demonstrate why General Electric continues to rank first with builders, architects and consumers.
Happiness is side-by-side refrigeration and the range that's got everything.

This truly luxurious cooking center highlights the J-797 Americana® Range, a double-oven beauty with the fabulous P-7® master oven that cleans itself electrically. This lower oven also includes a rotisserie and meat thermometer. The range is a 30" free-standing unit with a true built-in look. Features a unique built-in two-level exhaust system and about every other modern range feature.

Don't touch this dirty oven.  Just set the controls  ...it cleans itself electrically.

Diagrammatic illustration shows you how the J-797's built-in two-level exhaust system draws cooking vapors through vents above the top oven and the surface units.

The Refrigerator-Freezer is the striking 'Foodcenter 21', with 20.5 cu. ft. of storage—12.7 cu. ft. for fresh foods with a generous freezer that holds up to 275 lbs. Every refrigeration convenience including G.E.'s unique Auto-Fill Icemaker. No defrosting ever—either side. Rolls out on wheels. Only 63¼" high, 35½" wide, 28½" deep.

In freezer, 2 adjustable shelves, a slide-out basket and a juice-can dispenser for easy storage. In the refrigerator, the user gets a big assist from 1 adjustable, 2 slide-out shelves, meat pan, fruit and vegetable bins.

TEXTOLITE Countertops of durable general-purpose Avocado Twilight 4825.
A self-cleaning oven is a "must" today! G.E. can fit one into your kitchen and your budget exactly.

How much convenience can G.E. pack into a single appliance? Consider this big 27" built-in oven, the JK-19. It's a P-7® Oven that cleans itself electrically. It has a meat thermometer, rotisserie, clock and timer.

Today you can get the astonishing P-7 Oven just about any way you want it. It comes in a wide variety of freestanding and drop-in ranges in widths from 27" to 40". There are many built-in P-7 Ovens, too, to fit both 24" and 27" enclosures. You can choose from all the popular G-E colors plus brushed chrome. And remember, there are many P-7 Oven models without windows, if you prefer this type of oven. Whatever your needs, G.E. can fill them.

TEXTOLITE Countertops of durable general-purpose Pink 1672-N.
Big, hungry families and big built-in ovens were made for each other.

In fact, this whole kitchen was designed for a king-size family. The handsome JD-25 double oven lets you do several different kinds of cooking at once. It's big and fits 27" enclosures. Fully automatic with clock and timer. Both doors are removable for easy cleaning.

And consider the ample refrigeration. The 'Spacemaker 19' has 18.8 cu. ft. of storage space in a cabinet just 67" high, 33½" wide and 26½" deep. The Auto-Fill Icemaker refills the ice tray automatically. There's no defrosting ever in refrigerator or big Roll-out Freezer.

Both the JD-14 (left) and the JD-12 (right) fit 27" enclosures. Both are automatic ovens. Choose between window or solid-door models.

Three new, full-width Adjusta-Glide Shelves adjust up or down on many levels and allow user to arrange her own shelf spacing. They glide in and out for easy accessibility. Removable, too.

TEXTOLITE Countertops of durable general-purpose Oyster 1470-N.
Get safety, company, entertainment and convenience—with a G-E Music/Intercom System.

No need to open the door when Dad's away... company and entertainment when you're alone in the kitchen... the perfect way to reach others in the house or monitor baby's room. These are advantages of a G-E Music/Intercom System. Make up your own system from a wide range of components.
Imagine—an ice tray that fills itself—and the P-7® self-cleaning feature in both ovens!

Go on and have a party! No ice trays to fill, no ovens to scrub. The huge 16.9-cu. ft. Refrigerator-Freezer rolls out on wheels for easy cleaning. Exclusive "stop" adjustments hold it securely in place for normal use. There's a big 4.9-cu. ft. Roll-out Freezer, Adjusta-Glide Shelves, a convertible 7-day meat pan, butter conditioner with temperature control. No defrosting ever, top or bottom. 67" high, 30½" wide, 29" deep. Right- or left-hand door.

Imagine—a 16.9-cu. ft. Refrigerator-Freezer rolls out on wheels for easy cleaning. Exclusive "stop" adjustments hold it securely in place for normal use. There's a big 4.9-cu. ft. Roll-out Freezer, Adjusta-Glide Shelves, a convertible 7-day meat pan, butter conditioner with temperature control. No defrosting ever, top or bottom. 67" high, 30½" wide, 29" deep. Right- or left-hand door.

No more filling, no more spilling. G.E.'s Auto-Fill Icemaker is plumbed right into the water line. Empty tray refills itself automatically.

An exclusive Sensi-Temp® control, at eye-level on the exhaust hood, tailors the heat of this front right-hand surface unit to fit the utensil; 4", 6" or 8". Holds exactly the temperature you choose, prevents boiling over, sticking on.

This conventional JF-26 built-in oven fits 27" enclosures. Interchangeable with JK-29. It's fully automatic with clock and timer. Rotisserie in upper oven.

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This conventional JF-26 built-in oven fits 27" enclosures. Interchangeable with JK-29. It's fully automatic with clock and timer. Rotisserie in upper oven.
Now P-7 self-cleaning ovens have windows, fit both 24" and 27" enclosures.

Designed for 24" enclosures, the sleek JR-19* self-cleaning oven above includes just about every convenience you can put in one oven. It's fully automatic with clock and timer. In addition to the fabulous self-cleaning feature, it has a rotisserie and meat thermometer. And there is a convenient peek-in window to see what's going on inside. Available in all the popular G-E colors and brushed chrome.

*Available Spring 1967

Here is the JR-19 showing the rotisserie. It also has a convenient automatic meat thermometer.

The JR-14 shown here is similar to the oven shown in the main illustration. Without meat thermometer or rotisserie but with the other deluxe features.
The cleaner she wants her dishes, the more she'll want this G-E dishwasher.

Here's sleek, quiet, dependable dishwashing efficiency. The SD-200C has exclusive 4-level Aerated Thoro-Wash with built-in Soft Food Waste Disposer to get everything cleaner and brighter without prerinsing or scraping...just tilt off large or hard food scraps. The Power Tower washes upward, the Power Shower washes downward, the Power Arm washes all around, and the separate Silver Shower gets your silverware sparkling clean. There are 5 cycles: (1) Daily loads, (2) Pots and Pans, (3) Rinse and Hold to get dishes out of the way until there's a full load, (4) Short Wash for lightly or freshly soiled dishes, or after you've filled the dishwasher using Rinse and Hold, and (5) the exclusive Aerated China Crystal cycle means more protection than ever for delicate china, fragile crystal.

NOTICE: the Mark 27 range model JM 89* with the P-7 Self-Cleaning Oven. Cooktop controls are in the hood at eye level.

*Available Spring 1967
Even a compact kitchen has space for a dishwasher. How about under the sink?

Leave the space-saving to G.E. The SS-200C Dishwasher is another appliance for small kitchens. It occupies that space under the sink that is usually wasted. Shown here off-set with a Disposall® Unit alongside, it can also be centered directly under the sink in a space only 24" wide. In fact, every appliance in this kitchen from the range to the Refrigerator-Freezer to the combination washer-dryer was created to pack maximum convenience in a minimum of space.

TEXTOLITE Countertops of durable general-purpose Black Olive 1665-N.

Now—a complete line of G-E vented and non-vented hoods.

Today there's a beautifully styled G-E hood to match almost any range or surface unit. Choose from 19 different models; blower vented...fan vented...non-vent 30", 36" and 42" sizes, some with surface-unit controls built right in. The selection of hoods shown represents leader, deluxe and custom styling.
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The DE-1220C Dryer’s secret is the amazing Thermo-Sensor dry control. It automatically measures the moisture content for any fabric load, prevents overdrying or underdrying, eliminates guesswork.
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G-E Zoneline air conditioning is compact, trim looking, highly efficient for zonal cooling. Blends perfectly with any decor. Cooling or cooling-heating units from 6,000 to 15,000 BTUs. Also shown are baseboard electric heating units that are quiet, clean, economical, and they save space in any area. Baseboard is but one of many G-E electric heating systems offering room-by-room temperature control.

Central Air Conditioning with this new G-E electric furnace and electrostatic air cleaner gives the ultimate in year-round, whole-house comfort. Notice, too, the new G-E water heater. Fast, silent operation and loads of hot water. Compact equipment is easily installed and is available in capacity ranges suitable for any size residence.

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*Tedlar is a registered trademark of du Pont.

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For more data, circle 7 on inquiry card
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.

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Andersen Corporation, Bayport, Minnesota 55003.

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NEW LITERATURE FOR HOUSE PLANNING

For more information circle selected item numbers on Reader Service Inquiry Card pages 133-134

WOOD FINISHES / An 8-page brochure details information on natural wood finishes and varnishes for antique furniture, wood siding, wood porches, and other residential surfaces, including brick patios, stone walls, and marine surfaces. □ McCloskey Varnish Co., Philadelphia.

Circle 400 on inquiry card

PAINT / A 16-page paint guide features color selection advice for interiors, exteriors and furniture. There are sections on furniture antiquing and exterior remodeling. Two pages of color chips are included. □ Martin-Senour Paint Co., Chicago.*

Circle 401 on inquiry card

PLYWOOD CONSTRUCTION / A 28-page construction guide for residential buildings outlines types, grades, and applications based on latest Product Standard PS 1-6 for Softwood Plywood. One of the six sections recommends span and nailing schedules for plywood wall sheathing and siding. Other sections cover floor and roof construction. □ American Plywood Assoc., Tacoma, Wash.*

Circle 402 on inquiry card

WROUGHT IRON / "Decorative Ideas in Iron" suggests uses for valances, brackets and screens—including stair railings and room dividers. Ideas for patios, gardens, porches, and windows are featured. □ Logan Co., Louisville, Ky.

Circle 403 on inquiry card

DECORATIVE HARDWARE / Knobs and pulls in various traditional styles are illustrated in a 12-page catalog that describes available finishes and materials, including porcelain, crystal, and antiqued wrought iron. □ Peabody Distributing Company, Los Angeles.

Circle 404 on inquiry card

MAILBOXES / A 10-model line of wall mailboxes in contemporary styles is shown in a 6-page color brochure. □ John Sterling Corp., Richmond, Ill.

Circle 405 on inquiry card

LIGHTING FIXTURES / A collection of fixtures described by the manufacturer as "Country French" is illustrated in a 16-page color catalog. Included are chandeliers, brackets, and drops, as well as bathroom and kitchen fixtures. A contemporary series is also shown. □ Light-Trend Division, Halo Lighting, Rosemont, Ill.

Circle 406 on inquiry card

WINDOW SHADES / "Window Fashions Work Wonders" is the title of a 36-page guide to the co-ordination of window shades, curtains, valances and shutters. One section tells how to choose, measure, and install shades and brackets. There are photographs of home interiors and details of new materials and trends. The guide is available for 50 cents. □ Joanna Western Mills Co., Dept. HS, P.O. Box 3413, Merchandise Mart Station, Chicago.*

Circle 407 on inquiry card

MURAL PANELS / An 8-page brochure illustrates a line of prefinished mural panels. Featured among the six plastic-coated murals are marine and river scenes designed for bathroom walls. □ Marlite Paneling, Dover, Ohio.

Circle 408 on inquiry card

GLASS / All patterns for rolled, figured, and wired glass are illustrated in a 20-page catalog. □ Mississippi Glass Company, St. Louis.*

Circle 409 on inquiry card

DOORS AND WOODWORK / Decorator doors featuring molded, handfinished carvings in Milano gold, Granada iron, white and gold are part of a 16-page color catalog. Individual carvings for other decorative purposes include entrance doors, Dutch doors, panel, sash and louver doors, as well as traditional and contemporary designs for stairways, mantels, room dividers, cabinets, blinds and shutters. □ Morgan Company, Oshkosh, Wisc.

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Additional product information in Sweet's Architectural File

more literature on page 28
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Circle 410 on inquiry card

CONVENIENCES / An 8-page booklet shows examples of pushbuttons, door chimes, range hood-lamps, bathroom exhaust-light combinations and built-in music systems. • Nutone, Inc., Cincinnati, Ohio.*

Circle 411 on inquiry card

PAINTS / A 36-page booklet explains the use of Ucar Latex 180, a vinyl-acrylic copolymer, in exterior paints. The booklet reports on laboratory tests and studies made on houses. • Union Carbide Corp., Long Island City, N.Y.

Circle 412 on inquiry card

AIR CONDITIONERS / Supplement No. 1 to the first *1967 Directory of Certified Room Air Conditioner Models* up-dates the listings of all brand-name participants in the certification program. It lists 51 new models for window installation and 11 for through-the-wall installation. It also shows revisions in the certified data for 10 models. • Room Air Conditioner Certification Program, NEMA, New York, N.Y.

Circle 413 on inquiry card

HOME PLANNING / A model kit contains partitions, doors, windows, cabinets, and over 200 furniture shapes which help build and dismantle any number of floor plans. A decorative booklet and 14 color cards contain 224 paint swatches, 56 carpet and 20 drapery and upholstery colors. Available for $3.95 plus $.50 postage. • Leslie Creations, Box 10535, Penn Hills, Pittsburgh.

Circle 414 on inquiry card

LANTERNS / A 4-page color brochure features the Windjammer series, a group of 10 lanterns modeled after the New England traditions of clipper ships in the mid-19th century. Lanterns are in solid copper and brass, and each model is named for (and bears the brass nameplate of) a different historic ship. A booklet is attached to each lantern describing its history. • Norwell Manufacturing Company, Taunton, Mass.

Circle 415 on inquiry card

NEW LITERATURE

continued from page 26

LIGHTING FIXTURES / A 16-page color booklet illustrating a variety of chandeliers and other residential fixtures stresses traditional styles. Additional novel models have been influenced by Art Nouveau, Holland Delft Moorish and Shaker designs. • Emerson Electric Co., St. Louis, Mo.

Circle 416 on inquiry card

TILE / Ceramalux vinyl groutable ceramic floor tile is featured in a 20-page catalog that includes a variety of tiles for many jobs. The catalog reports that Ceramalux will not crack, chip or powder out and is supplied in 20 patterns and color combinations.

• United States Ceramic Tile Company, Canton, Ohio.*

Circle 417 on inquiry card

REDWOOD PANELING / Two color data sheets give information on Noyo redwood paneling and Noyo redwood siding Grades, surfacing, and quality are detailed, and available patterns and finishes are illustrated. • Union Lumber Company, San Francisco, Calif.

Circle 418 on inquiry card

WALL PANELING / Application of plastic-finished hardboard paneling are illustrated in a 46-page booklet. A full line of patterned, textured and wood-grained panels are shown for both new homes and remodeling. • Marlite Paneling, Dovel Ohio.

Circle 419 on inquiry card

SIDING / A color brochure of rough-sawn siding details grade patterns, specifications, application and finishing. Various patterns are displayed in model settings along with a wide range of color effects. Exterior stain finishes, which are reported extremely durable on rough-sawn southern pine, are described. • Southern Pine Association, New Orleans, La.

Circle 420 on inquiry card

*Additional product information in Sweet's Architectural File

For more literature, circle 11 on inquiry card
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Richard Schultz set two goals for this Leisure Collection: It had to work equally well indoors and out. It had to be maintenance free and durable. The result is furniture that is cool to sit on, won’t collect rain, dries rapidly and is rust-proof. The construction features aluminum frames coated with textured plastic. Nylon-dacron mesh sling seats with extruded vinyl edge bands. Stainless steel connections. The Knoll Leisure Collection includes lounge chair and dining chair, with or without arms: contour chaise; adjustable chaise; rectangular and square dining tables and coffee tables. In white or beige. Knoll Associates, Inc., Furniture and Textiles. 320 Park Avenue, New York, New York 10022. Knoll International operates in 26 countries.
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For more data, circle 15 on inquiry card

continued from page 28

KITCHEN CABINETS / A brochure on Spacecraft kitchen wall and base cabinets describes the company's entire line, which ranges from small tray rack cabinets to 96-in. combination units. • International Paper Co., Long-Bell Div., Portland, Ore.

Circle 421 on inquiry card

LIGHTING FIXTURES / Both traditional and contemporary fixtures are featured in a 60-page color catalog. Shown in the traditional line are formal chandeliers, wall brackets and pendants in such materials as Bohemian crystal and Venetian glass. The contemporary line includes "floating" drops in glass and plastic. • A. W. Pistol Inc., New Rochelle, N.Y.*

Circle 422 on inquiry card

ELECTRIC HOMES / The features of total-electric living, including controlled climate, lighting, and appliances for kitchen and entertainment are described and illustrated in a 32-page brochure.

• General Electric Company, Louisville, Ky.*

Circle 423 on inquiry card

GLASS / "Glass for Construction" is a 36-page manual on the design characteristics, uses and specifications of a broad range of flat glass products. There is detailed information on Thermopane insulting glass. • Libbey-Owens-Ford, Toledo, Ohio.*

Circle 424 on inquiry card

WATERPROOFING / An 8-page brochure explains that Chemstop, for concrete, masonary and wood, is a clear, penetrating solution that does not stain or coat the surface. It contains no silicones, but waterproofs through a chemical reaction that takes place within the treated material, wherein the Chemstop bonds itself in and around the cell structure to form a permanent moisture barrier. The brochure provides information on chemical properties, indicated uses and method of application, as well as coverage for various types of masonry and wood. • Chemstop Manufacturing and Sales Corporation, Burbank, Calif.

Circle 425 on inquiry card

FOREST PRODUCTS / A catalog includes specifications, illustrations and use data on major products of both the forest and gypsum industries, plus many products developed and produced by the manufacturer. Topics include gypsum roof decks, concrete forms; and structural sheathing, subflooring, and decking; sidings; wall systems; interior paneling; ceiling systems, underlayment; laminating; special woodwork; and hardboards. • Georgia-Pacific, Inquiry Manager, P.O. Box 311, Portland, Ore.*

Circle 426 on inquiry card

REDWOOD PLYWOOD / A full-color brochure describes how the look of redwood is combined with the performance of plywood for exterior siding and interior paneling. A detailed description of surface textures, grades and patterns is included along with finishing recommendations. • The Pacific Lumber Company, San Francisco.*

Circle 427 on inquiry card

GLUE-NAiL I n ST ATE BOARD / Particleboard floor underlayment applied by the glue-nail method complies with a new Use of Materials Bulletin, "Mat-Formed Wood Particleboard for Floor Underlayment," issued by the Federal Housing Administration. Copies of the bulletin and "Physical Property Specifications for Mat-Formed Wood Particleboard for Floor Underlayment," are available. • National Particleboard Association, Washington, D.C.*

Circle 428 on inquiry card

BLACK WALNUT / A 12-page pictorial brochure on American black walnut lists all the special properties of walnut, its rating with other hardwoods and its wide selection of grain and figure. Fifteen different types of walnut figures are illustrated and new finishing techniques are presented. A special section details how to write architectural specifications for homes and offices. • American Walnut Manufacturers Association, Chicago.

Circle 429 on inquiry card

PLYWOOD UNDERLAMENT / A plywood for a resilient flooring and carpeting base is described in a 4-page brochure. The guide contains plywood grade and installation recommendations that include an underlayment over subfloors. • American Plywood Association, Tacoma, Wash.*

Circle 429 on inquiry card

* Additional product information in Sweet's Architectural File
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Crane is modern and foresighted, usually a step ahead of competition; gives architects, builders, and contractors the extra built-in advantages that help keep home owners happy. The new body-shaped bathtub is not just another bathtub; built in are a grab bar, soap receptacle, and sun-dry shelf. And with its slip-resistant bottom, "The Empress" is not only luxuriously comfortable but is completely safe — the first truly new and successful bathtub concept in years.
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For more information on Crane plumbing, heating and cooling equipment write Dept. RH5, Crane Co., 4100 South Kedzie Avenue, Chicago, Illinois 60632.

For more data, circle 17 on inquiry card
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SOUTHERN PINE FINISH GRADES lend visible distinction to a home in many intriguing forms:—rough sawn siding, striking patterns of paneling, exquisite millwork and trim. There are excellent working qualities... elegance of grain... adaptability to any shade or color. The “hidden values” are equally impressive:—high resistance to wear, money saving insulation, minimum maintenance.

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For more data, circle 19 on inquiry card
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*All 8’ 3-Ply Panels suitable for single wall (stud nailed) construction where code permits.

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In a period of considerable change in contemporary architectural thinking, which includes a new look at many traditional idioms—shed roofs, mansard roofs, shingle siding among others—we believe that the 20 houses shown here reflect the best of recent design. This growing change—a healthy one—leads contemporary design toward reestablishing itself in the over-all tradition of architectural thought, and to broadening its horizons by drawing fresh inspiration from all possible sources. These houses, which reflect the most dominant and significant of these broader trends, are from all over the U.S., in all price ranges, materials and sizes, and are designed for all types of lots and neighborhoods. They represent the work of some famous architects, and some bright new ones.

The editors proudly present to the architects and owners of each ARCHITECTURAL RECORD's Award of Excellence for 1967. This 12th edition of Record Houses seeks, as did the earlier ones since the start of the program in 1956, to serve as an extension of ARCHITECTURAL RECORD's continuing purpose of both recording and stimulating design development. Through the bookstore version of the issues of Record Houses (which is also available this year) and through the deeply appreciated cooperation of the general press, we sincerely hope that a deeper concern with the values of really good contemporary house design is made possible. These are good houses, designed for a better life, and with understanding of their owners' needs and desires.

Herbert L. Smith, Jr.

"I don't mind the cost of the 'solids' but why should I pay good money for the 'voids'?"
PRIVATE
RESIDENCE
CONNECTICUT

A vertical solution to the problem of the large country house makes use of strategically placed shed roofs and skylights to provide daylight on a wooded site and to create exciting light and shadow patterns in the principal rooms.

Country houses on a large scale are traditionally rambling affairs; the idea of relaxed, informal living and "closeness to the soil" being perhaps more naturally expressed by long, low buildings with a variety of views, courtyards and easy access to the outdoors. In this case, however, although the program was in many ways similar to that for Barnes' middle western country house (RECORD, November 1964, page 140)—which has much of this rambling character—it was felt that a more compact solution would better suit the site and would avoid the long walk between rooms.

Because the basic requirements in terms of number and function of rooms were quite similar in the two cases, Barnes worked on the idea of disposing the same kinds of spaces vertically rather than horizontally. Since the Connecticut site is well wooded, the vertical solution has the additional advantage of penetrating up through the trees to the light, allowing extra ceiling height and overhead daylight in prime use spaces—the living room, master bedroom and children's playroom (shaded yellow in plan overleaf). Each of the copper-clad shed roofs faces a different direction to take advantage of the changing quality of light and shadow as the day advances.

From the neatly landscaped turning circle, the house at first appears smaller than it is, but as you approach and enter you become aware of its full scope and of how changes in level and orientation create visual and spatial excitement.

For Barnes, the manipulation of light and shade is as important in the exterior articulation of the building as it is inside the house, particularly on such a heavily wooded site. The vertical cypress siding and the juxtaposition of solids and voids make an excellent foil for the shadows from the trees and catch the sunlight in unexpected angles.

The plan of the house "unwraps" itself gradually as you walk around it. You step down to the living room, up again to the dining room, walk through the kitchen to the hall, up a flight of stairs to the long landing with the bedrooms leading off it and finally up more stairs to the children's suite at the top of the house. As you go through the house, from the windows there are a number of somewhat surprising but nonetheless attractive views of roof planes, decks and peaks against the background of the trees. Grass terraces and a wood deck outside the living room overlook a steep, shady ravine.
To provide a contrast to the dramatic areas of light, parts of the house are deliberately rather dark. Barnes says that this was also an attempt to give to this frankly modern building something of the shadowy, timeless quality one associates with old houses. In the living room, left, the effect is to draw the eye up to the skylight and to emphasize the height of the room. Barnes feels that the bookshelves lining one wall of the living room, below right, also contribute to a somewhat traditional feeling.
Behind the quietly handsome facade of Gyo Obata's own house, five levels dramatically open out onto a beautiful little lake formed of an old quarry site. The house, in fact, is an excellent object lesson for those who feel that contemporary architecture cannot successfully combine the interest of varied interior spaces and levels with the virtues of warm, unaffected simplicity.

The site itself is an unusual one, in the suburbs of St. Louis. It consists of three acres, of which one quarter is an open meadow, one half is wooded area, and the remaining quarter is a lake edged on one side by an outcropping of limestone about 30 feet high. Obata comments that "the main purpose of the design was to create an economical, simple wooden house that would fit into the site so that all the principal rooms would look out over the lake and the rock ledge." Because of the existing slope towards the lake, it was possible to arrange entries to the house from the grounds on two different levels; the lower side being toward the lake to the east, and the main entry from the meadow to the west. Most of the land has been left in the natural state; only the meadow has been seeded for playfields. The slope of the land has also been used to advantage to help shield the open carport under the play-deck off the children's bedrooms.

The western, entrance facade of the house is relatively closed, with the main visual interest given by the pattern of the rough-sawn, vertical board-and-batten redwood exterior. The air of quiet unity is enhanced by window and door framing of dark bronze anodized aluminum, and a roof of dark brown shingles.

The lake facade of the house, however, opens wide to the view with broad sliding glass windows, and is replete with balconies, terraces and porches.
The five levels of the Obata house not only help create strong visual interest in the interiors, but sensibly zone the house.

The “main” level of the house is devoted to the entry and a story-and-a-half-high living room with an adjoining, low-ceiling inglenook and fireplace. A half-level below these areas is another section containing dining room, kitchen, breakfast area, and a small guest-study area. The carport is also at this level off the kitchen. Down another half-level is the family room and weaving studio. All these rooms face towards the lake. Bedrooms are a half-level up from the entry, and a balcony-studio is above this.
The many functions of an active lakeshore house are amply provided for here on a tiny lot which is split by a 25-foot rock cliff. This is a house of many different places—for eating, for visiting, for privacy, for swimming, for boating, for dancing, for sunning.

The architect, Edgar Wilson Smith, comments that "this lake community is a very active social area, with much informal, drop-in-type entertaining by both adults and teenagers. The owners wanted a house that would function naturally and easily in this situation, while at the same time affording a measure of privacy to those family members wishing it. Thus zoning and sound control was established as a major factor—against noises from within or without the house."

A glance at the plan quickly indicates how a somewhat unusual arrangement of the various rooms plays a large part in assuring that the parents' study remains quiet and peaceful during teenage parties in the family room, recreation room or boat deck.

Noise transmission is also combated by lining the house with sound-insulation board, which is used on both sides of all interior partitions, ceilings, and the inside of all exterior walls. In addition, all interior doors are equipped with "automatic door bottoms" to seal against sound; convenience outlets and switch box locations were chosen to minimize sound carry-through; heating and air-conditioning ducts are "sound attenuated"; and the daughter's bedroom and bath is isolated by a double-studded partition. The end results are very successful in assuring more quiet for all.

The Stillman house demonstrates the effectiveness of a simple uncluttered architectural form when careful detailing, concern for light and shade and sensitive handling of materials combine to establish a harmonious relationship with a pleasant, rural site.

The plan is straightforward, functional and relaxed with a central living-dining area flanked at one end by the children's- and guest-bedroom wing, and on the other by the master bedroom suite—separated by its bathroom from the utility and darkroom area.

Approaching the house between fieldstone walls and up some steps, you pass through a walled-in, gravelled courtyard to enter the glass-fronted living room. The fieldstone and stucco exterior walls are carried through into the interior, where the stone base has been extended to provide attractive, casual seating, or display ledges for ornaments, sculpture or plants. The stone skirting and the rough, brick floors are offset by the white stucco walls, which form a quiet background for an interesting art collection. At the back of the house, a vegetable garden leads through to the site of a projected swimming pool farther up the hill and a Calder mobile sculpture strategically placed on the crown of the slope. The courtyard in front makes a pleasant outdoor room, which can be used for summer dining and entertaining, for the display of sculpture, or simply sitting quietly in the shade.

The natural slope of the site places the main entrance a full story above grade. Changes in level are articulated by the variation in the height of the fieldstone base, by the steps leading up to the courtyard and more steps leading down into the living room from the entry area.
Classic modern furniture, much of it designed by Breuer himself, adds to the restrained elegance of the interiors. The fireplaces are supported on the projecting stone base walls and in two of the bedrooms (photos, bottom far right) have convenient log-stacking cubbyholes beneath the hearth. The kitchen and dining areas are in effect a single room and no attempt has been made to conceal any of the functions of cooking and meal preparation. This is part of the informal concept of the house which specifically fits the owners' requirements. In all rooms, bold paintings exploit white walls.
Louis Sauer's townhouses in Reston, Virginia—of which only the first row (marked green on the plan) have so far been built—give every promise of making a positive contribution to the architecture and environment of the new town as a whole, while at the same time providing privacy, comfort and spatial and esthetic satisfaction to a variety of different occupants. A townhouse development in a new town can be an exciting place to live. If well planned, it can offer its occupants the best characteristics of single-family dwellings with all the advantages of a well-integrated residential environment—which can in turn contribute to the success—or failure—of the total community.

In achieving this, the relationship of the individual houses to each other and to their surroundings is of great importance, and obviously, in this case, the proximity of the golf course was a considerable bonus. Sauer has taken full advantage of this, by orienting the main living areas towards the open space. The buildings together create a skyline effect that is jutting, angular, vigorous, and yet not disruptive. Rather, it lends character to a pleasant, but fairly unexciting open space. In contrast to the expansive golf course, secluded courts, decks and patios are included in each of the individual house plans, while sheltered community areas are planned between the rows.

By varying the building height, roof lines, tone and placing of the cedar siding, and the shapes of the windows, Sauer has managed to give each house its own unmistakeable identity without destroying the unity of the scheme.

Row houses, whose history has ranged from the elegant to the mean, have found a contemporary expression which makes them a positive asset in a planned new town community.

A basic T-shaped plan has been adapted for two- and three-story Reston houses, and wherever possible changes in level have been dramatized by interior view-through windows. The photo, below right, shows the view down from a mezzanine dining room into the living room below. The kitchens are placed on the street-entrance side of the houses and lead through to the dining rooms which in turn give onto patios or decks. The living rooms extend alongside these rooms and, wherever the grade of the land is suitable, (as in the three-level plan far right) Sauer has taken the opportunity to increase the height of the living room to 12 feet and to emphasize the proportions of the room by including a foyer overlook on the street side (see plan far right). All bedrooms have good windows and the bathrooms are compartmentalized. The sale prices of the houses range from $28,250 to $42,800 and include gas-fired forced-air heating systems and a chilled-water plant for air conditioning.
A very sophisticated version of post-and-beam construction adds considerable visual interest to this large house in a heavily wooded, suburban site. The almost abstract patterns of the dark-stained wood frame are set in bold relief by white stucco in-fill panels, inside and out. Careful fenestration further carries out the Mondrianesque byplay of shapes, and adds a considerable quality of openness and warmth. Together with the simple cedar-shingle roofs, the construction of the house also vaguely recalls Japanese or English “half-timber” houses—but has no hint of the “quaintness” usually spawned by too close an adherence to either style.

For all its size, the house is well zoned for activities, and has clearly defined areas for adults, and for children and service. A stairhall divides the adult living areas from the kitchen, playroom and service areas on the first floor, and the master bedroom suite from the children’s rooms on the second floor.

There is also a good deal of spatial variety on the interiors for added interest. A large, double-height library with a balcony acts as an informal living room, while a smaller drawing room is treated more formally. The playroom is also two stories high, is placed where it is easily accessible to the children’s rooms via the rear stair, and is convenient to kitchen supervision and outdoor play areas. The playroom also acts as a buffer between living areas and the servant’s quarters and laundry-garage area. Outdoor terraces and gardens are invitingly placed outside all major rooms, and add considerably to the indoor-outdoor sense of space in the house.

Nicely finished, contrasting materials help define and link spaces within the house. George Nemeny has created a strong divider between the circulation and quiet parts of the library with a rubble stone fireplace and chimney (right). And in the master bedroom (above), continuation of the wood framing and stucco walls effectively adds the balcony space to that of the interior room.

The kitchen (below) is a large, U-shaped area, with a central cooking island. Oil-finish oak and teak cabinets are carefully coordinated with the “view strip” windows above the counters to give a greater-than-usual architectural sense to the space. The kitchen and service area floors are quarry tile, while those in principal rooms are oak planks, and ceramic tile is used in the baths. To help a bit with noise reduction, floors in the playroom are cork. The owners collect English and Oriental antique furniture.
A romantic bastion, strongly constructed by the sea, this house probably marks one of the high points in Ulrich Franzen’s individuality of style. In the succession of houses he has designed over the past dozen years, each building has been very innovative, but certain recognizable characteristics have gradually emerged: open pavilions for general living areas, carefully articulated and zoned areas for bedrooms and service, and a great increase in strength of the over-all design. This house is certainly his most ramified to date in each of these directions.

And it makes good sense, given the conditions of the program and site. It is a country or “resort” house for a large family whose major residence is in New York City. Approachable only by a causeway—or by sea—the island site is periodically covered by high tides, and is subject to frequent battering by waves during storms. Franzen has commented that, “the solution therefore raises the living areas a full story above the rocks and permits storm seas to pass underneath the living-dining element; the raised levels of the house permitted siting of the various elements in such a way as to get views not only across Long Island Sound, but up and down a coastline with many inlets.”

For all its inherent romanticism, the house has been conceived with a bravura that will probably forestall the architecturally timorous. Once all are used to it, though, the design should wear well and not date rapidly. Outside of the somewhat stylized window and lintel details, it is singularly free of current cliches. And the durable finishes inside and out will certainly fare better than those that depend on a shiny smoothness of surface.

Open, deck-encircled living areas provide for an expansive, relaxed way of life in Franzen’s island house. The glass walls are amply protected from glare by the wide roof overhangs of this central pavilion. The roof itself serves as a viewing platform, as well as a sunbathing area. The living areas are centrally located between the towers—which contain the more private spaces—and provide access to each. Definition is given to the big open space by leaving the concrete structural members exposed. Other finishes include hemlock for ceilings, slate for floors, brick, birch and plasterboard for walls.
to withstand the occasional heavy sea
ction, Franzen constructed the house of
reinforced concrete frame. The
wers are clad in brick, while exterior
als and parapets of the living and din-
g room element are exposed architec-
tural concrete. The difference of mate-
als clearly defines the different sections
of the building, and helps the constantly
anging appearance and massing of the
building as one goes around it.

The three towers are almost like sep-ate “houses”, each with its own interior
aircase. One is for the parents and
ests; one has bedrooms for the chil-
ren; and the third tower contains all the
ervice facilities and a maid’s bedroom.

The landscaping for the island has
en conceived with much of the same
serve as the house and relies largely on
he dramatic swimming pool, rock out-
ppings, strong retaining walls and
roups of sturdy trees.
The shed roof—still very much a dominant theme in contemporary architecture—maintains its freshness and originality as an architectural form in this sweeping, dramatic interpretation of the motif for a vacation house in Maine. Although it is built primarily for summer use, there is provision for a full heating system and the architect anticipates that the owners will use the house for longer and longer periods of the year.

The house is sited on the crest of a hill overlooking York Harbor and is built around the stone foundations of a previous building. The living areas command a dramatic view of the water.

Complete separation of the living areas from family and guest bedrooms was a fundamental program requirement and this led Herbert Vise to develop a ripartite plan in which each part of the building is separately articulated. At first each building was planned to be physically separate from the others, but in the end, convenience demanded internal connections at either end of the living section.

The structure of all three buildings is simple wood frame with exterior walls of white cedar shingle. Wood studs and heating are left exposed on the interior walls, while ceilings are exposed, unfinished wood joists and boarding.

The house derives its interest from the strength of its elevations, from the architect’s refusal to compromise with or attempt to soften the effects of a rugged site, and from the bold handling of roughly textured, natural materials. At night the expansive glazed areas throw the form of the building into dramatic relief. The construction cost, exclusive of lot, landscaping and furniture, was approximately $25,000.

Architect: Herbert Vise, 65 Long Wharf, Boston, Massachusetts. Owners: Mr. and Mrs. William Harby; contractor: Dominic W. Gatta.
In contrast to the many architects who would define architecture as the enclosure of space, Herbert Vise says that his initial concept of a building is as a total "mass" which he then "hollows out" to meet the spatial needs of his clients and to express his own personal esthetic. Vise believes it essential that the over-all mass of the building should "complement" the site and "be identifiable with the indigenous buildings of the locale."

Vise has succeeded in giving this house a distinctly regional flavor which makes it right for its site and creates something of the feeling of those beautiful New England barns. The relationship of the interior to the exterior—as expressed by the dramatic window treatment—demonstrates a strongly sculptural quality.

Mr. Harby is a painter and wanted to use the house as a studio. The great sense of freedom and the uncluttered interiors make this an ideal "loft in the country."
This multi-level town-house, with many of the advantages of a house in the country, is a fine example of the renewal of interest in individual city houses by families who want to live near the center of town and its cultural activities, and who don’t want to drive or commute long miles each day into the country for a view of trees and grass. The Karlin house, a sizeable one for a family of five, was planned with this in mind, on a 50-foot lot in the middle of Chicago’s Hyde Park (near the University of Chicago). Ample play and garden space is provided—even terraces for each of the top-floor bedrooms. On the general trend, the Kecks, who designed the house, comment that families "should have this right of choice, but in general, planning commissions allocate little land for individual houses in or near the center of cities, an unfortunate oversight in planning. Urban renewal is helping somewhat in such planning—however, it could do better than it has in the past."

The Kecks, however, have done very well, indeed, in providing a great feeling of space and privacy in this house, which is set among three-story walk-ups and high-rise buildings. The exterior design, sophisticated as it is in black brick, white trim and copper roof, is handled in a restrained contemporary manner to blend with the neighborhood.

On the interior, the sense of space is tremendously increased by using a multi-level scheme, with many of the spaces opening into each other as balconies or split levels (the various levels are traced through in similar tints on the plans and section shown here). The house is completely air conditioned both summer and winter, with an electronic-type air cleaner to minimize dirt and dust. Thus, most of the "problems" of city living are well provided for.

CASE
HOUSE
VAN HORNESVILLE
NEW YORK

Unity and diversity in a large country house are achieved through individual expression of separate functions—bound together by uniformity of roof pitch, consistent use of materials and balance of the forms themselves.

The architect was faced with the problem of designing a spacious house capable of accommodating large family gatherings from time to time, but one not so grand as to feel empty or overpowering for the day-to-day life of a family of four. While a great deal of space was needed, the owners were anxious to avoid anything approaching "manor house" proportions and wanted a home which would fit in with the character of the local farming community.

Architect Mills' solution places bedrooms and living areas in distinct wings—separated by a flat-roofed link building containing playroom and breakfast room—with a detached guesthouse (right in photo above and plot plan) capable of accommodating two family groups in separate two-bedroom units. Cedar shingle roofs and charcoal gray redwood siding, contained within a frame of white skirt, fascia and cornerboards—described by the architect as "a common barn-building vernacular"—were deliberately chosen to harmonize with the older buildings in the neighborhood. But the brilliant red front door provides a light-hearted expression of the architect's personality. The over-all massing of the buildings gives the impression of a farm complex that is comfortably at home in the countryside.

The site commands a long view to the east overlooking the Mohawk valley, and two other pleasant but less dramatic views. The three-way orientation of the living areas makes the most of all views.

High, sloping ceilings dramatize the main living areas of the Case house, while the use of balconies, beams and unusual stairways fully exploits the spatial potential of a rather rambling fragmented plan. However, as the architect says, "the complexity of these diverse elements is held together by a constant series of materials" throughout both the main house (photos and section left) and the guesthouse (right). All walls are rough sand-finish plaster, sloping ceilings are one-inch by 4-inch redwood boards, and the flat ceilings are hard white plaster. Redwood framing for windows and doors is balanced by the redwood mantle over the fireplace. Floors in the living areas are dark-stained oak strip, while vinyl cork tile is used in kitchen, bathrooms and playroom. A five-zoned oil-fired warm-air heating system gives a comfortable environment throughout the house.

The guesthouse makes use of a change of grade to place the living room and kitchen on a lower level and the two sets of bedrooms above, each with its own stairway, entrance hall and bathroom. The garage is located in back of the same building.

Commenting on how the house has reacted to use and time, the architect says that he has been pleased with "the way it absorbs large groups on occasions without seeming rattlingly empty the rest of the time. The choice of solid natural materials used in a rather elemental way seems to have worn well and contributed to the character of the neighborhood."
"Exploded" space, in the form of mansard roofs and bay windows, successfully achieves extended room sizes and bold asymmetrical exterior massing for a somewhat formal city residence.

A site bordering Rock Creek Park—the natural wooded area which runs right through the center of the District of Columbia—was chosen by the Newmyers for its dual advantages of seclusion and proximity to the center of Washington. Although attractive, the site posed planning difficulties, since its slope and shape made it difficult to accommodate a rather large house with a formal entrance, a swimming pool, a double garage and an adequate driveway in satisfactory relation to one another. However, with the use of built-up terraces and the extension of room sizes by means of the unusual roof and window forms, a very attractive scheme was arrived at which makes full use of the site and also fulfills all the clients' requirements.

Describing the execution of the design and the choice of materials, the architect says: "The structural system of masonry bearing walls and wood trusses permitted the concept of the mansard roof and the interior coffers to take form. The use of materials and their independence expressed through the detailing is a conscious effort in the over-all design of this house. The brick is free-standing, the black-anodized-aluminum bay windows are separated from the brick by three-quarters of an inch and the black terne standing-seam roof is behind the parapet." What Jacobsen has in fact achieved is a sensitive combination of dominant forms and materials in which each makes a strong statement.

The living room of the Newmyer house is spacious, rather formal room, but it ens out onto the swimming pool and race which—with its own separate houses—provides an informal environment for the children and for summer entertaining. The dining room also has its own adjoining paved terrace which has been planted with nine silver trees at 8-foot intervals, making it possible to set up individual tables between the trees for summer parties. As well as separate bedrooms for each of the children, and a master suite, the house has a library, private office, children's playroom, maid's room, and ame kitchen and storage facilities. The approximate cost was $135,000.
Anchored firmly on its hillside site, this attractive wood-frame house commands an expansive view of the valley below and provides well-zoned living areas for an active family life. The peaked roofs with clerestory windows articulate the main living areas and add life and character to the scheme as a whole.

Since the owner is a writer, and his wife a sculptor, their spatial requirements demanded good zoning separation so that they could work with as little disturbance as possible from the children. The studio and master bedroom are therefore placed on the western side of the house where they are completely separate from the main living areas—in the center of the plan—and the children's wing on the eastern side of the house. The alcove between the kitchen and the family room can be used for guest accommodation or for special family projects when required. The fairly dramatic cantilever of the house provides sheltered outdoor space at the lower level—suitable for sculpture or any kind of "messy" activity. A sun deck outside the family room gives a pleasant view of the lower-level swimming pool.

The exposed ceiling framing and tongue-and-groove white fir decking in the living rooms are an effective contrast to the large areas of glass. Southern-facing clerestory windows allow a warmer toned light in the center of these rooms to counteract possible glare.

The character of the site was kept in mind at all phases of design and construction. The architect says that the dominant use of wood "carries out the feeling of the mountain area" which has been further enhanced by the planting of 200 pine seedlings to prevent soil erosion. Cost was about $57,000.

Hugh Stubbins has built a lively, walled-in retreat for himself and his wife, on Cambridge's historic Brattle Street. It stands amongst a long line of Georgian and other-styled houses going back to the house of Henry Wadsworth Longfellow and others of note. Though varied in design, all these houses now carry the general aura of "traditional". On the contemporary change of pace that this house introduces, Stubbins comments: "I wanted my addition to this street to be compatible, but also a reminder of its own era. It is essentially a house for a couple. The idea of the house is one that I have played with in one form or another over the years—it is like a barn with open ends. In section its guideline geometry is circle—a satisfying proportion."

The house can, indeed, almost be considered as a single room of very ample and satisfying proportions—with numerous alcoves and spaces that can be used or left open as desired.

At first glance, the house appears latively simple in concept, and its corner lot is well screened by an enclosing wall. However, a closer look reveals some of the surprising and intriguing details—done with discernment and a good dollop of wit. Stubbins explains, "the main room soars 26 feet to the ridge; the structure, raised and dropped girts, tied together, are exposed to view. The niple, barn-like form is enlivened by inched holes in the walls for windows, the roof for skylights; by overhanging the second floor at the ends; by a bay window, a dormer, by opening a whole wall; by hanging a louver for the western end, and by pergolas and brick walls tying the house into the landscape. The usual secrets and surprises are not immediately revealed."

Architect: Hugh Stubbins, 806 Massachusetts Avenue, Cambridge, Massachusetts. Owners: Mr. and Mrs. Hugh Stubbins; contractor: H. Blason.
Well-designed, well-executed details are a dominant highlight of the Stubbins house. Though some of them are highly individual (note the shuttered "windows" from the upstairs bedrooms into the main room, and the open balcony "hallway"), all also evidence a great love for good materials and finishes. Stubbins comments that the "materials were selected for beauty, simplicity and ease of maintenance. The exterior is rough-sawn redwood, white-painted window trim, asphalt shingles (the building code required fire rating), and waterstruck brick for walls and the terrace around the swimming pool.

"On the interior, the structural Douglas fir is stained dark brown. Dining room and kitchen floors are Welsh tile—the color of old leather; wide oak boards form the floors of the living room, and the entire second floor is carpeted." To highlight these materials, all walls and ceilings are simple rough plaster, painted white, with well-placed accent lights.
A dramatic entrance stairwell—where fast growing trees and plants create an interior garden effect—is an ingenious solution to the problem of a steeply sloping site. At the same time, the stairwell provides an interesting central focus for the main living areas. The device of a raised roof with a band of clerestory glass over the stairwell and dining area is skillfully employed to bring extra light and space into the center of a relatively small house. A handsome stand of eucalyptus trees flank one side of the site which can be glimpsed through these clerestory windows.

Of simple wood frame construction, this house—designed by the architect for himself and his family—makes substantial use of redwood for exterior and some interior walls and for the trellis (above left) which screens exposed glass area from the sun and also gives shade to an outdoor deck. Some well-grown groups of trees on the southern and western sides of the lot protect the house from the heat of the late afternoon sun. An expansive view of the Los Angeles skyline is fully exploited by glass walls in the living-room, dining room and kitchen. A patio and terraced slopes at the rear of the lot make a pleasant playground for the two children, who can be easily supervised from the family room which overlooks this area.

Careful zoning allows plenty of living and entertaining space for the adults without conflicting with the children's activities. The children’s bedrooms at one end of the house are separated by the kitchen and family room from the main living areas.

A carport and turning area have been cut into the hillside below the house and a steeply sloping driveway leads down to the street. The construction cost, exclusive of landscaping, was about $26,000.

Architect: Young Woo, 3763 Mayfair Drive, Los Angeles, California. Owners: Mr. and Mrs. Young Woo; structural engineer: Tom Woodward; contractors: Colletta & Edgley.
At first glance, this is a very regional Arizona house; but much more important is its expression of the universality and adaptability of some of the current contemporary-design idioms. Shed roofs, a relatively loose (but well-zoned) room arrangement, variety in ceiling heights and levels, a "tumbled" (but carefully studied) interplay of exterior forms, and experimentation with light, shade, shadows and views, are all design devices which are being employed in many of the newer houses from Maine to California. Of course, most of these concepts—the shed roof in particular—are just as indigenous to the Southwest as to New England. The singularly local quality that they project in this house stems mainly from the use of adobe-like, mortar-washed concrete block (instead of the wood plank, cedar shingles or brick of other regions), and the desert flora.

It is a quite sophisticated, contemporary house, with privacy and space well organized for a family of four. And, over-all, the design has considerable sensitivity and verve—with one small lapse at the entrance, where some columns and panel doors salvaged from several razed buildings have been added, and which are rather out of scale and character with the freshness of the design. It is certainly one of the more interesting of the newer houses in Arizona.

In planning the house for his own family, Bennie Gonzales comments that, "materials and the form of construction were chosen for their suitability to the climatic and cultural aspects of the region. Set in virgin desert, and buffered with a series of 'green' patios, the house is oriented inwardly, yet opened to the west for the extraordinary desert sunset."

A variety of pleasant, comfortable spaces are provided throughout the house. And it fulfills Gonzales' own program quite well: "Because this residence had to provide privacy for both small and large groups, the rooms are isolated so that various activities need not interfere with each other. The separate portions of the house are clustered as if independent units of a self-sufficient nature. The more or less public areas are comprised of the two-level living area (with a dining mezzanine serviced by a dumb waiter); a study which can serve for conferences with architectural clients; and a generous gallery, which serves both as hallway and as a spacious area for large numbers of guests in 'party conversation' or at small tables for luncheon. Guests seemingly have access to the whole house, yet younger members of the family can retire to their own quarters. The bedrooms are self-contained, and have sliding glass doors offering a generous view of the desert over an expanse of green. The kitchen is a sort of keeping room, and is spacious enough for leisurely breakfast or lunch."
Pyramidal, skylight-capped roofs of cedared shingle characterize the design of this development house, whose location below the level of the road on a steeply sloping hillside throws the roof into unusual prominence. As you look down on the house from the approach road, the broad, sheltering sweep of these roofs with their horizontal, white eaves and ridged "topknots" give a faintly oriental impression, which is confirmed by the Japanese landscaping of the site, particularly the sheltered garden outside the living room.

The main entrance to the house, via a small link building—in between the garage and the main pavilion—which forms an attractive separate foyer, gives access to the garage, the living room and the stairs to the lower floor. The upper floor contains living room, dining room, family room and bathroom, while the bedrooms and children's playroom are on the lower level. The living room leads through to a spacious sundeck overlooking the New Jersey countryside. The interior of the house functions well off the stairway connecting the upper and lower levels, which is dramatized by the skylight above it. Ceilings in the living area follow the line of the roof giving extra height and vitality to these rooms. The use of plywood walls in the living area serves as an effective contrast to the high white ceilings so that both materials are shown to great advantage. The exterior siding and roof shingles are gray cedar.

The plan of the house is such that allows considerable flexibility of use and could be adapted to the needs of many different kinds of family. A sale price of $53,000 is quoted.

WELCH HOUSE
HARVARD MASSACHUSETTS

Four hooded, "directional" pavilions around an open court form an ingenious concept for a New England country house. The tract is a large one, where views abound of woods, valleys and distant mountains; the directional room idea gives each room its own different focus of view, and the central court adds a contrasting area of secluded privacy and intimacy.

The success of this, as with most of Flansburgh’s houses, in large part derives from his stand that “no house can have more than one big design idea—and perhaps a single subsidiary accent.” Here, all materials, finishes and details serve to emphasize the directional pavilion concept; the minor accent (extension up or out of chimneys and drains) serves to add depth to the main idea in terms of shade and shadow, as does the extension of the hooded roofs over the main rooms. All the major design elements are emphasized in rough, textured pine siding, edged with smooth wood trim. It all adds up to lively, but cohesive, three-dimensional architecture.

Although the entire site is a beautiful one, the most spectacular views were to the west toward the New Hampshire and Massachusetts mountains. To emphasize them, the owner very carefully cleared a vista through the woods when the final location of the house was determined. The principal daytime living areas were, in consequence, oriented in this direction: living room, dining room, kitchen, lower-level shop and guestroom all have this major view.

Spirited spatial variety pervades the interiors of the Welch house as well as the outside. The program was a fairly familiar one, requiring several easily adaptable spaces: provision for a couple with four children (two in high school, still at home and two away from home, but who are occasional visitors with their families) There had to be spaces suitable for occasional large gatherings, and for the many evenings when only the two parents would be at home. This was all worked out in a very comfortable, well-zoned scheme, which gives all members of the family a good deal of privacy.

Four areas of the house were singled out for major design expression: the living room, the two children's bedrooms, the kitchen, and the master bedroom. These were then linked by flat-roofed "transition" areas: dining room, stairway to the basement, the entrance hall, and the study (regarded as a "transition" from the public nature of the living room to the private nature of the master bedroom). All interiors are white-painted plaster, with floors of white oak in living areas, vinyl in kitchen and lower level rooms, and unglazed tile in baths. The kitchen and baths have plastic skylights in shingle or tar-and-gravel roofs.
Hobart Wagener decided to compensate for the arid Colorado climate by planning his own house around an interior garden—beneath a 24-foot-square skylight. The result, as he describes it, is a rather “special environment where vines rather than walls are used to separate living areas.” Although it will take some time for the plants to mature, the Wagener have been surprised by the rapid rate of growth. Within a one-year period, they already have 9-foot-tall poinsettas, many kinds of ferns and evergreens, as well as grapefruit, lemon and banana trees—in fact many of the features of a tropical garden.

In a further effort to counteract the effects of the rather barren countryside, Wagener has planned enclosed exterior spaces around the house. The landscaping is not yet complete, but is shown on the site plan, left. The fencing around the greater part of the property will be made of redwood-patterned-battens over cedarplywood to match the exterior wood surface of the house, and will in fact form an integral part of the front facade—considerably modifying the appearance.

The main living, kitchen and bedroom areas are disposed around the garden on the ground floor, but a balcony over the kitchen and bedroom areas provides two additional bedrooms, a bathroom and a study for the two teen-age children. A partial basement is included beneath the kitchen-dining room area.

The closed-in front or street facade is in sharp contrast to the back of the house where glass walls open to a view of an adjacent golf course to the south and west, with the Rocky mountains in the background. The deep, sheltering roof provides physical and psychological protection in a climate of extremes.

The roof structure is as dramatic a feature side the Wagener house as it is of the interior. The simple, symmetrical composition of laminated wood beams and fir decking is complemented by the fire-glass skylight area and the glass walls on the southern and western exposures.

The kitchen (left) is divided into two eas, which can be separated by means of an oak folding door. In this way, the essay area can be closed off during meal-times, leaving the diners with a view of the rather attractive free-standing range and, as Hobart Wagener puts it, he visually interesting part of food separation.

The garden, which naturally enough the main focus of the living areas, has its own central focus in the form of a brick island which makes an excellent use for sculpture, pottery or any kind of garden feature. A stone slab path leads rough the garden to the island.

Furnishings are deliberately simple and elegant to avoid any conflict with the strongly articulated structure and form of the building.

Gas-fired, forced-air heating and re-gerated cooling make for a comfortable environment at all seasons of the year. Cost was about $50,000.
A very significant design in the current trend away from "four-square", rectangular plans, this house (though formed of flat-roofed room cubes) disposes rooms in a rather free, stepped arrangement to take the best possible advantage of the surrounding views. Interior spaces are handled with an equally free hand; ceilings are high (orange rectangles on plan) or low to suit each room's function and to provide spatial variety and some fairly dramatic clerestory lighting. The resulting interplay of cubist shapes is emphasized on the exterior by the strong lines of the dark-brown stained-wood roof fascias and doors, as well as dark-bronze anodized window frames—all of which stand out against the lighter brick.

As a sort of anchor for the bold stepping out of rooms around the perimeter of the house, the core of the plan is formed of a fairly rigid, square entrance court. The architect describes his concept of the courtyard, which forms a delightful point of arrival at the house, as a "transitional entry space from the grander scale of the landscape to the interior scale of the house, which provides a controlled and private outdoor living space protected from the river, and also gives visual interest for the three high elements of the house."

The river site is a beautiful one, with a panoramic view of the seasonally active Thousand Islands and the St. Lawrence Seaway. This new house occupies the spot originally occupied by an older main house of a small summer estate; the original guest houses, garages, boat dock and trees remain on the site.

An air of great serenity and spaciousness pervades the interiors of the Rouse house. Light, shadow, skillful fenestration and views all play their part, as do the quiet interior finishes: white-plaster walls (except for natural oak boarding in the study), and most floors of cleft black slate. The corner windows and other large openings are recessed, creating overhangs on the exterior, and forming niches for built-ins on the interior. Thus, the built-ins do not project into the rooms, and, along with the use of area rugs to define main furnishing areas, add to the uncluttered, spacious look of the rooms.

The plan is divided into three basic zones: one for nighttime family use (bedrooms, baths and study); one for informal daytime living (family room, recreational balcony, kitchen and laundry); and the third for entertaining and formal family living (living room, dining room, bar and powder room).

The living room (right) is entered on either side of a fireplace, two steps down from the entrance level. A full view of the river is seen through a continuous glass wall of the surrounding "porch".
A three-story-high vertical living space transforms this simple-appearing, shingle-lad house into quarters for a very relaxed way of life. The architects state that the owners had tired of their large conventional house, and were anxious to spend their limited budget on the excitement usually associated with a vacation house, rather than on the fixtures and appliances ordinarily expected in a house for year-round living.” The resulting house thus minimizes “service” aspects (here is a wall-kitchen), and concentrates on a riot of color, space, comfort, books, music, and a balcony which serves as a quiet sitting nook, and occasionally as a stage for theatricals and a place to hold band for parties.

The site is also very adaptable to a casual way of life: the land is in a new subdivision in a pine forest, slopes upward from the street, and looks out over Monterey Bay. Windows are carefully placed throughout the house, and in all levels, to overlook the various vistas.

The owners, Mr. and Mrs. Karas, are a couple whose children are almost grown; only one daughter remains at home. Thus “zoning” was not as important as in a house for a larger family; living space, in effect runs throughout the house, wheeling around the little service core on the first floor, and rising to the high shed roof. There are two principal bedrooms and a bath on the second level; on the third level is a loft, reached by a ladder, for visiting children.

Materials throughout the house are simple and easy to keep. The frame is of wood studs, joists and rafters—many of them left exposed. Finished interior walls are redwood plywood (except for plasterboard in the baths).
A "sun scoop" is employed in the Karas house to gain extra light on the pine-forested site, which is often foggy and sunless. Over one of the larger, upper windows in the living space, a "white baffle with an enormous yellow sun painted on it is enlisted to bounce south light into the house and to warm up the atmosphere within to a surprising degree", according to the architects. Interior and exterior views of the baffle can be seen in the two photos (upper left).

A lower-ceiled portion of the first floor living area is dominated by a large fireplace (below), which was cast in sand on the floor of the house by the contractor. This area has been treated as a smaller, cozier retreat, as contrasted with the taller reaches of other parts of the room. The furnishings of the house, many of which are built-in, are simple and sturdy, and rely for effect on bright splashes of color and a liberal sprinkling of handcraft accessories. As its original program has intended, the house does lend itself to a sort of perpetual vacation life—and in a remarkable and very different way.
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A filament of Vectra reacts to water much like a solid glass rod. The water rolls right off. Vectra olefin fiber has zero (0%) moisture regain.

Easy to install. Cuts with scissors or knife. Lies flat. Doesn't curl. No binding of exposed edges necessary. Does not need carpet cushion, tacking, or professional installation. However, if desired, it may be installed the same as conventional carpet. It is recommended that in most instances Ozite carpet be installed without permanent or semi-permanent adherence. Where it is desirable to adhere the carpet, the following methods of installation are recommended. Double faced tape or Ozite AP 400 waterproof adhesive may be used both indoors and outdoors.

And it's a breeze to maintain! Can actually be hosed clean. Simple to patch. Because Vectra fiber is impervious to moisture it can either be scrubbed clean or vacuumed. It dries fast. And patching for cigarette burns (can happen to any carpet, you know) is easily done in minutes with a razor blade and leftover pieces—and it won't show!

Installation and maintenance manual available on request.

Every claim guaranteed by the Ozite Corporation.

Write today for full information.

OZITE CORPORATION
Department AR
7-120 Merchandise Mart
Chicago, Illinois 60654

Please send me your 4-page color brochure with complete details on new Ozite "Town 'N' Terrace" Carpet, plus sample swatches of the carpet.

Name ________________________
Firm ________________________
Address ______________________
City _________________________
State _________________________
Zipcode _______________
An Economical, Wall Mounted, Direct-Vent Gas Furnace with Baseboard Extensions for Peripheral and Multi-Room Heating...

Forced air gas heating has never been so easy to install, so economical, so flexible! New Classic-Aire offers complete adaptability with the use of open and closed face baseboard extensions in varying lengths to put heat where you want it. It's a bold new idea that permits thermostatically-controlled peripheral single or multi-room heating. Direct venting does away with vertical flu, duct work and expensive installation costs.

Nothing else does so many heating jobs so well and so economically in homes, apartments, offices, classrooms and multi-dwelling buildings. What's more, Classic-Aire's richly-handsome wood grain styled cabinet and baseboards add a tasteful decorator's touch to living areas. There's never been anything like it—until now!
Endowed by Nature...
The better homes in every neighborhood have **WOOD WINDOWS**

The Caradco C-100' Double-Hung Window starts right off with material advantages. First, it has the unbeatable thermal and esthetic characteristics of wood (treated with a water-repellent preservative to insure maximum service). Vinyl adds value, with a premium grade extruded vinyl glazing gasket for insulating glass that far out-classes glazing compounds—it's maintenance-free, leak-proof and virtually invulnerable. Weatherstrip and jamb liners are of stainless steel; its proved durability keeps C-100' windows operating like new long after they're old.

For lasting satisfaction, let Caradco C-100' Window Units fill the bill in your next residential or commercial building. A detailed, descriptive brochure will be sent promptly upon request.

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Caradco C-100' Stainless Steel Jamb Liners . . .

- Last a lifetime
- Stay strong and springy for simple sash removal
- Provide automatic give-and-take adjustment to weather changes
- Are rust-proof, bind-proof and damage resistant.

Vinyl gasket grips glass and wood

Looks neat, perfect

No putty repairing; no painting pains

Caradco vinyl glazing ends leakage problems . . . permanently.

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From the manufacturers of creative building products

**CARADCO, INC.**
Dubuque, Iowa

Caradco Eastern, Inc. - Pemberton, New Jersey

Caradco Windows and Patio Door products are further detailed in Sweets 19c and Canadian file 8wmm Car

For more data, circle 39 on inquiry card
To enhance the beauty of wood...

Cabot's STAINS

57 unique colors for shingles, siding, clapboards, paneling. Trouble-free...never crack, peel, or blister.

Architect Hugh Stubbins' award-winning home, set amidst the stately homes of Brattle Street in the shadow of Harvard University, proves that the old and the new often complement each other. Cabot's Stains (the original Stains and Standard for the nation since 1877) were specified for all exterior wood surfaces of this home. A stain finish preserves the wood by penetrating deep into the fibres, enhancing the beauty of the grain, grows old gracefully.

FOR INTERIORS
Cabot's Stain Wax stains, waxes, and seal in one operation...provides a soft, satin finish in a choice of 14 colors.

Samuel Cabot Inc.
529 S. Terminal Trust Bldg., Boston, Mass. 02210

Please send architectural specifications on Cabot's Stains.

continued from page 128

TV WIRING / Whole house TV wiring, a comprehensive factory-engineered system in kit form, permits up to eight TV FM sets in simultaneous operation from one antenna location without interaction, resulting in perfect UHF/VHF black and white, color TV and FM/stereo radio reception. • Mosley Electronics, Inc., Bridgeton, Mo.

Circle 337 on inquiry card

SHELVES / Royalcote Living Wall is a system of 4-ft by 8-ft woodgrained panels which have been inconspicuously slotted to accept brackets and hooks. The results may be any arrangement of shelves on an entire wall or a portion of it. Shelves can be hung or rearranged in minutes. • Masonite Corp., Chicago.

Circle 334 on inquiry card

PUSH BUTTONS / A collection of lighted, cast metal buttons are offered in six styles featuring antique pewter, gold, or silver finishes. Heritage, for example, is a traditional style in either polished brass or antique silver finish. • Emerson Electric Co., St. Louis.

Circle 335 on inquiry card

SHELVING / Lustra systems permit flexible wall installations or free-standing supports for wood-grained hardboard shelving. Supports are offered in five colors and three forms—regular wall-installed standards, floor-to-ceiling tension poles, and cantilevered Porta-Posts that require only one screw per support. Matching shelf brackets come in eight sizes, including a 45-deg-angle magazine shelf bracket and heavy-duty brackets for use with a desk top. A booklet describes 30 ideas for decorating with Lustra Shelving Systems. • Dorfle Manufacturing Company, Portland, Ore.

Circle 336 on inquiry card

HEATING-COOLING SYSTEMS / An air diffuser continuously monitors the air temperature supplied by a heating-cooling system to automatically regulate the air flow in various draft-free patterns. Each time the fan goes on, the baseboard mounted Flomatic-400 directs the initial, cooler air in a jet toward the ceiling. As the air temperature increases, the air flow pattern changes until desired blanketing of the wall is achieved. • Hart & Coolers Manufacturing Co., Holland, Mich.

Circle 338 on inquiry card

TILE / This tile, reported to be made by a new process from resilient material, looks and has the physical attributes of ceramic tile. The surface is said to be non-absorbing and is recommended for high traffic areas such as entryways, hallways, and kitchens. The tile is fireproof, is unaffected by oil greases and most organic compounds, and is immune to pitting and denting. • FMC Corporation, New York, N.Y.

Circle 339 on inquiry card

For more data, circle 36 on inquiry card

For more products on page 14

140 ARCHITECTURAL RECORD HOUSES OF 1967
The wonderful warmth—and versatility—of Potlatch Lock-Deck® decking provides a tight, weatherproof winter home when used for roof, flooring and walls. The single-wall utilization of Lock-Deck supplies all the insulation needed for comfortable living any day of the year. Only Lock-Deck decking can do so many jobs so well. For more information, write for a special Architectural Report on Winter Home.

Lock-Deck is available in 4 thicknesses and 2 face widths. For more data, circle 40 on inquiry card.
Pete is a pushover.

A patsy. An easy mark. A guy who just can’t say “no” when you ask him to do something for you.

Like keeping your color books up to date.
Or custom blending a special hue for you.
Or writing up your paint specs.
Pete will do all those things. And then some. He’ll give you the straight word on vinyls and acrylics. Tell you what’s new with rust-inhibitors and wood-sealers. Fill you in on the properties of epoxies. And keep you up to date on the latest developments—like polymerized Wonder-Tones.
Pitching in is more than Pete’s job. It’s his nature. And it’s the same with Ernie, Fred and Stanley. All the Devoe men.

When it comes to giving you a hand, they’re all Johnny on the spot.
You can depend on the Man from Devoe.
SIDING / Williamsburg-X-ninety Lap Siding is a narrow lap siding that is 6 in. by 16 ft by nom. 7/16 in. The siding has a 5-in. exposure and a slightly notched and contoured profile that gives a deep shadowline, according to the manufacturer. • Masonite Corporation, Chicago.

Circle 340 on inquiry card

CONCRETE SLAB / Screeds called Cushion-Sole Sleepers, serve as nailers for sub- and finish flooring over concrete slab. Cushion-Sole Sleepers are said to provide a good floor resilience and are effective in the reduction of noise. They are made of kiln-dried southern pine and pentatreated for durability. They are available in widths of 2 1/2 in. to 2 3/4 in. and in 3 ft to 6 ft lengths. Synthetic rubber cushions, which are 12 in. apart and impervious to changes in temperature and humidity add 3/8 in. to make an over-all thickness of 2 in. • Potlatch Forests, Inc., Warren, Ark.

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Traditional Beauty

Good design is timeless. So is the appeal of genuine hardwood, with a warmth no imitation can capture. This is why a Wood-Mosaic floor is the traditional choice for fine homes, clubs, offices and galleries.

The Monticello pattern shown was created by Jefferson for his home. Today it is one of many Wood-Mosaic floor designs which have stood the test of centuries. These floors take little upkeep and come in many price ranges.

They are perfect for those who believe every fine home should be unique.

Write for complete literature. And look for us in the Yellow Pages.

SEE US IN SWEET'S

Wood-Mosaic Corp.

5000 Crittenden Drive, Louisville, Ky. 40221

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HYDROMASSAGE BATH / Self-contained units, ready to assemble at the construction site, come complete with pumps, gas heater, permanent media sand filter, all fittings and chrome plated bronze hydro-air inlets. Various sizes and designs are available. • Jacuzzi Research, Inc., Berkeley, Calif.

Circle 342 on inquiry card

BATHROOM / The floor, tub, tub walls, toilet, and vanity basins in this bathroom are made of Archon, fibreglass plastic resins and mineral fillers. The floor and toilet are in one unit. Archon is available in many solid colors, various intensities of veining, Travertine and many textures. • Associated Design Group, Salt Lake City, Utah.

Circle 343 on inquiry card

more products on page 148
You can be sure of fine millwork with R·O·W or the two other top quality wood windows. However, only R·O·W offers the R·O·W trouble-free take-out mechanism and only R·O·W has concealed Lif-T-Lox balances. When R·O·W sashes are snapped out, Lif-T-Lox tabs automatically lock in place to permit easy replacement.

Write for 8-page brochure on solving styling problems and proper location of windows for light, ventilation and furniture placement.

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How much of the sun do you want?

The Doyle Thomases of Abilene, Texas, love the sun. But on their terms. Their window walls and sliding glass doors of ¾” Parallel-O-Grey® Plate Glass exclude approximately 40% of solar energy to keep the interior cooler. And transmit 44% of average daylight to filter out sky glare.

You can also use warm-toned Parallel-O-Bronze to reduce solar heat and light.
If you prefer your sun straight, we'll deliver it that way, of course, with clear glass. Or, we'll insulate your home from heat gain or heat loss with Thermopane® insulating glass. (For the ultimate in comfort, we have Thermopane with tinted glass as the outer pane.) And for more built-in safety in sliding doors, we offer you tempered glass of various thicknesses.

Inside your home, we offer you a variety of patterned glass to spread daylight around (as well as to provide some very attractive privacy). L·O·F makes a particular kind of glass for every purpose in residential design. Call your L·O·F Glass Distributor or Dealer listed under "Glass" in the Yellow Pages.

Libbey·Owens·Ford Glass Company
Toledo, Ohio 43624

For more data, circle 44 on inquiry card
FURNITURE / Alexander Girard, A.I.A., of Santa Fe, New Mexico, has designed his first collection of furniture consisting of 25 chairs, sofas, and ottomans, and coffee, end and dining tables. Low backs maintain a low "sightline." Chair and table supports are effected with sculptured cast metal parts of chrome steel and polished aluminum; table tops are of integral material: Italian white marble or Bruno Scuro marble; emerald pearl granites, clear glass or grey glass. The hexagonal table is of machined and chrome plated aluminum. ▪ Herman Miller Inc., New York, N.Y.

Circle 345 on inquiry card

FURNITURE / This collection of furniture designed by Milo Baughman is called New Concept. The high-backed wing chair is covered in a textured fabric that highlights magenta and sapphire. The seat cushion is loose and there is a small rectangular back pillow. The bench beneath the op art painting is topped with rosewood and faced with white lacquer. The sofa has thin sloping arms and loose tufted seat cushion. The coffee table has a rosewood top supported by a circular "fence" of metal with an English antique finish. ▪ Thayer Coggin, Inc., High Point, N.C.

Circle 345 on inquiry card

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

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

For further information fill in and mail attached coupon.

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

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

NAME □ Engineer □ Architect □ Plumber □ Builder

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City __________________ Zone ____________
State ____________________

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FREE PUMP REFERENCE FILE TELLS HOW YOU CAN GET INSTANT WATER

IN THE HOMES YOU DESIGN AND BUILD BEYOND THE WATER MAINS

Red Jacket's new pump reference file "Practical Engineering Information" should be at the side of anyone interested in designing and building homes beyond the water mains. Complete and comprehensive, it covers everything from average water requirements for home and farm, procedures for determining distance to water level, practical suction lifts . . . to water friction tables and how to estimate operating costs.

As a handy reference it will help you be sure you're specifying and installing the right size and type of pump and tank for present and future requirements for any home water system. It's yours for the asking — just clip the coupon!

RED JACKET
P.O. Box 3888, Davenport, Iowa

□ Send me your file "Practical Engineering Information" for our A.I.A. File No. 29-D-5.

□ Please have your Red Jacket man call.

Name

Firm Name

Address

City ___________________________ State _______________________

RED JACKET FLUID SYSTEM PRODUCTS

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BOX 3888 • DAVENPORT, IOWA

For more data, circle 45 on inquiry card
Now...An ELECTRONIC AIR CLEANER For Only...

$230.50 LIST PRICE
MODEL 2020CM — 800-1000 CFM

Now you can provide your customers with the highest quality MAMCO Electronic Air Cleaners for the lowest price on the market. MAMCO quality construction and design engineering is unexcelled in the field. Easy to install, too. Just one 115 volt connection.

For full details on the MAMCO profit line write Dept. H-1.

MAMCO CORPORATION
Electronic Division
RACINE, WISCONSIN

FURNITURE / This furniture, designed by Vico Magistratti, is available in all woods and also with lacquer finishes. The table top may have any finish including brass. The chairs have molded plywood backs and seats; the seats are covered in velvet or other fine materials. • Atelier International, Ltd., New York, N.Y.

Circle 346 on inquiry card

LIGHTING FIXTURES / Four shapes of op art fixtures have been imported from Amsterdam for this “psychedelic” collection. The fixtures are in white satin glass decorated with fired black designs. • Koch & Lowy Inc., New York, N.Y.

Circle 347 on inquiry card

COFFEE TABLE / This John Caldwell design is 72 in. wide by 24 in. deep by 16 in. high. The wood is American black walnut, the glass is solar grey plate. There are bottom drawers for storage. • Brown-Saltman of California, Gardena, Calif.

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You can’t help but notice...

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A ROOF IS A ROOF IS A ROOF...

Or less fancifully, "the cover of any building" in Webster's routine definition of this somewhat commonplace word. And for the great bulk of residential construction in recent years, roofs have been just that—reasonably protective, wholly commonplace. But architects are of course aware that they can be much more, as is notably the case when Follansbee Terne is specified. For this time-tested metal permits the roof area itself to become a major design component, permits both form and color to unite with functional integrity in a lasting guarantee of client satisfaction. Whether architect or prospective builder, we should be very happy to send you detailed substantiation.

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SHEET METAL WORKS,
SPARTANBURG, S. C.

FOLLANSBEE STEEL CORPORATION
Follansbee, West Virginia

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

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Correction.

As most of you know, one of our proudest boasts is the fact (properly researched) that 3 out of 4 architects specify California redwood for their own homes. Now, along comes "Record Houses of 1967" with 4 out of 5 architects' own homes featuring redwood.

Our advertising people, unaccustomed as they are to understating, explain it this way: When you have a concentration of quality such as "Record Houses," the ratio of redwood inevitably increases.

For any information at all about redwood, write: California Redwood Association, 617 Montgomery St., San Francisco, CA. 94111.

For more data, circle 51 on inquiry card
Perhaps this is why 6 of the 20 Record Houses of 1967 feature Lennox heating systems.

For more data, circle 52 on inquiry card
Who says custom floors have to be costly?

Not your Azrock floor tile dealer!

In any style, any period, any room, Azrock custom floors are possible right from the carton. Faster and easier to install, too, using 12” x 12” modular size tile. And with Azrock’s spectacular selection of decorator styles and colors, infinitely varied floor designs are possible.

VERSATILE, PRACTICAL

An Azrock Floor is vinyl asbestos tile at its beautiful best — and its hidden values don’t stay hidden for long! The non-porous finish defies dirt and grime, keeps its lustrous beauty for years. Dirt and grease stay on top of the tile, are easily wiped off, swept or vacuumed away. In the kitchen, family room, playroom, the den, the nursery, Azrock’s lovely satiny surface makes the floor a breeze to clean — and keep clean!

ENDURING BEAUTY, LONGER LIFE

Azrock vinyl asbestos tile is one of the longest wearing, most durable resilient floors made. Modern vinyl resins and sturdy asbestos fibers combine to give the tile extra toughness and resilience. You’ll like the comfort and the quiet underfoot, too. Daily, monthly, yearly, your floors take steady punishment. Azrock Floors are made to take such treatment and last a “housetime.”

EASY DOES IT!

Azrock custom floors are easy to install. Vinyl asbestos tile goes down quickly and easily over wood or plywood subfloors, or over concrete slab, on, above, or below grade. No costly special adhesives needed! Let your Azrock dealer install your beautiful new floor . . . or do it yourself in almost no time at all. All you need is adhesive, a brush to apply it, and scissors to cut the tile to fit irregular areas. We’ll be pleased to send you a free illustrated folder with step-by-step instructions for installing your own Azrock vinyl asbestos tile floor.

Only with tile are custom designs so easy. The bright, clear, color-flecked 800 Series makes a background of rich color that breathes new life into its surroundings. And the alternating stripe designs come “straight from the carton!” Floor shown: V-815 San Marino and V-817 Adriatic with feature strips in black and white.

HIGH FASHION, LOW COST

Azrock vinyl asbestos tile is the modern resilient flooring that is ion oriented to be as practical as good-looking. Exceptional value built into every one of Azrock’s colors and styles. And you’ll find cost surprisingly low. See your Azrock dealer for a free estimate your requirements. You’ll find listed in the Yellow Pages under “Floors.”

America’s leading vinyl asbestos floor tile

AZROCK®

Write for free color booklet “Azrock Floors — Creatively Styled for Beautiful Interiors” or send 25¢ for full color brochure “Decorating with Azrock Floors”. Azrock Floor Products, 504 Frost Building, San Antonio, Texas 78205.

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