RECORD HOUSES OF 1969

EDITORS OF ARCHITECTURAL RECORD PRESENT THE 20 TREND-SETTING WINNERS OF ITS 1969 AWARDS OF EXCELLENCE FOR HOUSE DESIGN
...and the roof is FOLLANSBEE TERNE!

BEAUTY and DURABILITY and ECONOMY

These are, of course, the normal criteria employed by most architects in the selection of a building material, and wherever metal roofing or mansard fascia is involved, we believe Follansbee Terne unique in the degree to which it satisfies them. For terne delights the eye; lasts indefinitely, and is relatively inexpensive when measured by the standards of those to whom ultimate performance is no less significant than initial cost.

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For more data, circle 1 on inquiry card

Des Moines, Iowa Residence Featured in Record Houses
Architect: John D. Bloodgood
Roof: Iowa Sheet Metal Contractors, Inc., Des Moines, Iowa
Preface by Herbert L. Smith, Jr.

Houses for builders:
25 House for Frederick Weitz
32 House for Lewis Weinberger
40 House for Jack Goldberg

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52 Morton M. Gruber
62 Robert E. Fitzpatrick
80 Sim Van der Ryn
84 Alfred De Vido

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30 LAM HOUSE, COTUIT, MASSACHUSETTS
Architects: Erickson, Massey (Arthur Erickson, partner-in-charge), 1509 West 7th Avenue, Vancouver, B.C.

32 WEITZ HOUSE, DES MOINES, IOWA
Architect: John D. Bloodgood, 2923 S.W. 30th Street, Des Moines

34 DUNBAR HOUSE, WINHALL, VERMONT
Architect: Giovanni Pasanella, 154 West 57th Street, New York City

38 WEINBERGER HOUSE, MIAMI, FLORIDA
Architect: Donald Singer, 1301 S.E. 2nd Court, Fort Lauderdale, Florida

40 GOLDBERG HOUSE, MANCHESTER, CONNECTICUT
Architects: Gwathmey & Henderson, 881 Seventh Avenue, New York City

44 TRAVERSO HOUSE, WESTBROOK, CONNECTICUT
Architect: Richard Owen Abbott, 140 Newbury Street, Boston

46 McELRATH HOUSE, SANTA CRUZ, CALIFORNIA
Architects: MTLW/Moore Turnbull (William Turnbull, Jr., partner-in-charge), Pier 1½, The Embarcadero, San Francisco

48 TOWNHOUSES, HOUSTON, TEXAS
Architects: Wilson, Morris, Crain & Anderson (Talbott Wilson, partner-in-charge, Hal Weatherford, associate-in-charge), 3465 West Alabama, Houston

52 GRUBER HOUSE, ATLANTA, GEORGIA
Architects: Morton M. Gruber Associates, 4370 Paran Place N.W., Atlanta

54 GORMAN HOUSE, AMAGANSETT, NEW YORK
Architects: Julian and Barbara Neski, 29 East 61st Street, New York City

58 BRASELMAN HOUSE, NEW ORLEANS, LOUISIANA
Architect: James R. Lamantia, 729 Camp Street, New Orleans

62 FITZPATRICK HOUSE, YORKTOWN, NEW YORK
Architect: Robert E. Fitzpatrick, 126 Southlawn Avenue, Dobbs Ferry, New York

66 MARKELL HOUSE, MEMPHIS, TENNESSEE
Architects: Walk Jones/Mah & Jones/Architects/Inc., 1215 Poplar Avenue, Memphis

70 GARMENT HOUSE, BROOKLYN, NEW YORK
Architects: Joseph G. and Mary L. Merz, 48 Willow Placo, Brooklyn, New York

74 MEILLEUR HOUSE, BELLEVUE, WASHINGTON
Architect: Wendell H. Lovett, 14445 S.E. 55th Street, Bellevue, Washington

76 HOFFMAN HOUSE, EAST HAMPTON, NEW YORK
Architect: Richard Meier, 56 East 53rd Street, New York City

80 VACATION HOUSE, POINT REYES, CALIFORNIA
Architects: Hirshen & Van der Ryn, 731 Virginia Street, Berkeley, California

82 MILLER HOUSE, OWINGS MILLS, MARYLAND
Architects: Fisher, Nes, Campbell & Partners (Charles H. Richter, Jr., partner-in-charge), 2120 North Charles Street, Baltimore

84 DE VIDO HOUSE, EAST HAMPTON, NEW YORK
Architect: Alfred De Vido, 240 East 61st Street, New York City
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company
address

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see our catalog in Sweet's S

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Wisconsin Rapids, Wis. 54494

See us in Sweet’s 5
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* Lam house, Cotuit, Mass.; Goldberg house, Manchester, Conn.; Gorman house, Amagansett, N.Y.

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Make it easy on yourself. Keep 'em plain; keep 'em ordinary.
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But they're easy to find out about. Just put us to your test. See how far we can go together.

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Put Approaches in your models, priced at a profit.
They're already making a lot of builders more money.

The plain, old back yard never sold house one.
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Whether you're laying a new floor system or doing a remodeling job, new DURAFLAKE HMC gives you a virtually moisture-tight result.

**TECHNICAL DATA**

<table>
<thead>
<tr>
<th>Water Absorption Thickness Swell</th>
<th>Linear Expansion</th>
</tr>
</thead>
<tbody>
<tr>
<td>(24 hours)</td>
<td>(24 hours)</td>
</tr>
<tr>
<td>DURAFLAKE HMC**</td>
<td>12.4%</td>
</tr>
<tr>
<td>Competitive underlayment product No. 1</td>
<td>30.0%</td>
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<tr>
<td>Competitive underlayment product No. 2</td>
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</tr>
<tr>
<td>Competitive underlayment product No. 2</td>
<td>15.0%</td>
</tr>
</tbody>
</table>

**Above information is based on test data using samples from production run and tested with edges unsealed. The Timber Engineering Company tested 48" x 48" x ½" samples for seven days at 90% Relative Humidity.**

*Hot Melt (polymer) Coating applied to both sides of DURAFLAKE HMC by a process developed by Chevron Research Company.

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Sure Service plus full-feature refrigerators at lower cost...

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Sure Service plus Filter-Clean dishwashers that cost less to install...

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You can be sure...If it's Westinghouse

*Any Refrigerator, Range, Washer, or Dishwasher part which is defective in workmanship or materials arising under normal single family use by the original purchaser within one year from date of installation by an authorized Westinghouse dealer or service organization will be repaired or replaced, at Westinghouse's option. Labor to replace such part will be provided free for the first year after installation. See actual data packed with product for further details & extended warranties.

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ARCHITECTURAL RECORD HOUSES OF 1969 B-3
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NO COSTLY PIPE COVERING! NO SEASONAL CHANGEOVER!
NO YEAR-ROUND COMPRESSOR OPERATION!

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Climate Command helps architects, engineers and builders meet the demands for flexibility of application, choice of fuels, economy of operation, occupant comfort and sophistication of control. For complete information, please send in the coupon. Or call us collect at (516) 484-2600.

CLIMATE COMMAND (Model WC) is a packaged room unit which can go on any wall. From 6,000 to 16,000 BTUH cooling; 10,000 to 19,000 BTUH heating.

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Address
City State Zip

ARCHITECTURAL RECORD HOUSES OF 1969  B-5
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MANSARD

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

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Stone on plywood.
The lifetime siding ... by Sanspray.
APA Qualified

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

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

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

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

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For more data, circle 21 on inquiry card
You can compute your insulation requirements in 3 minutes or less with this Golden Rule

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

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

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Did your Mother take you for your last checkup?

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

Their time is too precious to waste.

Hah.

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

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

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

What are you waiting for?

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

Help yourself with a checkup. And others with a check. American Cancer Society
This family-owned company has been a household name to four generations. Lennox. It means furnaces, air conditioners, humidifiers, air cleaners. Across our 75 years we have built more of this equipment, and sold it to more families, in more communities, through more dealers than anyone else in our industry. See your Lennox dealer (in the Yellow Pages). Or write for the brochure, "Total Comfort." Lennox Industries Inc., 565 South 12th Avenue, Marshalltown, Iowa 50158.

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

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

For more data, circle 23 on inquiry card
To Dylan Thomas, light was life.
Not particularly surprising. Light is life to most people. Regardless of their discipline.
But nowhere is light more important than in architecture.
_Natural light._
The aura of the outdoors, in.
That's why, after twenty years' experience with thousands of unique installations, we feel the _imaginative_ use of WASCO Skydomes and Sky Windows is still at a beginning. Unlimited. Beckoning the creative designer. Promising those unusual custom installations that spring from the _ingenious use of standard applications_, or from _completely new concepts_ pioneered by the mature architect.
You can use WASCO Skydomes and Sky Windows singly or in multiples. They can be flush-mounted, raised, domed, flat, pyramidal, rectangular, round, or square. You can create your own designs. You can plan your own light patterns. You can create a mood, or you can design a whole environment.
Some recent WASCO installations are shown on this page. Others, equally unique, are under construction.

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ARCHITECTURAL RECORD HOUSES OF 1969 17
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Architect: Charles Haertling  His material: red cedar shingles

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

While a great number of subtle changes in design directions can be noted in this year's houses, the most noteworthy trends are the bolder innovations in the shaping and handling of interior spaces, and in the more meticulous care with which the houses are planned for their explicit settings and neighborhoods—which range from mountain woodlands to historic urban streets. Some of the architects are published here for the first time, and it is a special pleasure to cite them among the ranks of the most creative design talents.

This 14th edition of Record Houses will, as usual, be distributed to all subscribers of ARCHITECTURAL RECORD, also to the nation's 20,000 foremost builders, and to the general public in a bookstore version. In addition, and for the first time, it will be distributed to nearly 6,000 interior designers qualified to receive the new Sweet's Interior Design File. To this broad spectrum of those who design, build and live in houses, it is hoped that these houses will be a useful inspiration and a stimulus for new ideas. —Herbert L. Smith, Jr.
Located amid the historic architecture of a quiet, tree-lined Georgetown street, this Washington, D.C. townhouse shows well that residential design can be contemporary and innovative, while respectful of an established neighborhood.

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

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

The traditional townhouse, which fulfills a contemporary need, has, in this very spirited design, found a thoroughly contemporary expression.
This townhouse by architect Hugh Jacobsen is only 24 feet wide, but includes built-ins and floor-to-ceiling glass for an uncluttered, spacious look. Operable panels on the sides of stepped-out windows are for ventilation. Bookshelves act as elements to expand space.
Strategically placed lighting fixtures—wall washers for living room, recessed units for kitchen—are integral to the design. Circular stairwell begins at entry and becomes a light shaft at the first floor, with spiral stairs resuming in opposite well.
Landscaping, though still in the growth process, is as meticulously planned as the house. From the approach, the grounds dominate the simple facade, well screened for privacy.

Architects: ERICKSON/MASSEY
(Arthur Erickson)
 Owners: Mr. and Mrs. William M. C. Lam
 Location: Cotuit, Massachusetts
 Job captain: Fred Dalla-Lana
 Lighting: William M. C. Lam
 Engineer: Bogue Babicki
 Contractor: John B. Lebel

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

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

The exteriors and interior have rough red cedar walls; the roof is built-up, floors are resawn fir, and partitions are drywall. With this as background all the other interior finishes and furnishings are kept simple to reflect a summer house.
Court, gallery, terrace and deck form a succession of different outdoor living spaces. There is also a "project area and lower court"—a sheltered space below the bedroom block for rainy-day activities.

The living/dining room (above) is enlarged by planned vistas and decks. The kitchen is separated from the area by serving counters only, to increase the informal spaciousness; it also adjoins the central court.
This spirited house complex stems from the owners' rather singular desire for a house that was a "cross between an early European chateau (fortress-like rather than ornamented) and a Midwestern farmhouse."

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

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

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

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

The comfortable interior furnishings were planned by the owners, and reflect the casual-formal qualities of the house.
Within this neat and fairly unassuming ski house is a truly spectacular space. All major living areas extend, balcony-like, off a three-story-high, glassed-in stair well to form an exceptionally dramatic and spacious interior.

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

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

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

The resulting house is very comfortable, practical, and provides interesting spaces for activities of all age groups.

The approximate cost, excluding lot, landscaping and furnishings, was $31,000.
The basically wood-framed house is supported by exposed, round concrete columns which diminish in diameter by three inches at each floor level, forming ledges for the framing members. The exterior and the continuous space inside are sheathed in red cedar clapboards.
On the lower level of the Dunbar house, a multi-purpose room serves as a sitting room or as bunkroom and playroom for children; three steps lower are two private bedrooms. The middle level includes a space for cooking and eating, and a living room and adjoining outdoor deck. On the highest level is the master bedroom.

On the interior, the clapboard sheathing does not meet at the corners, to leave the structural members exposed at corners, base and ceiling; the exposed framing is enameled white and forms rail tops, door frames and edges of built-in clapboard benches and cabinets. All ceilings are gypsum board and incorporate electric radiant-heating panels. Windows and skylights are insulating glass, except for a plastic dome skylight in the master dressing room, which doubles as a hatchway to the roof. Floors are slate in heavy-duty areas (entry, ski room, bunkroom, kitchen and baths); others are red fir, with red cedar for the decks.
A major factor in the design problems of the house was the big banyan tree shown in the sketch at left (the tree is impossible to photograph—edges of it appear in the two photos here). The plan contains few but good-sized rooms. The child's room is divisible.
"Like a big sculpture perched alone in a rain forest" is architect Singer's comment on this very interesting house he has designed for builder Lewis Weinberger. It is an apt analogy, for the trim concrete and concrete block forms do stand in sharp and sympathetic contrast to the site—part of a tract previously used as a nursery and now overgrown with such lush tropical vegetation as an 80-foot spreading banyan tree. Singer adds: "The shelter of that tree was desirable, but its root structure is devastating to anything resting on or within three feet of the surface of the earth."

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

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

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

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

The house cost $22,400. In this case, however, the figure does not include the architect's fee or builder's profit, as Mr. Weinberger was contractor.
An artful geometry of intersecting curves and cubes, solids and voids gives great distinction to this quiet, handsome house. The architects have carefully integrated all the elements of the design—architecture, furnishings, landscape and lighting—into a very functional and comfortable home that is tailored to the explicit needs of the owners. But these elements have also been handled in a skillful manner that keeps the eye constantly intrigued by views up, out, around and through the structure. Unusual juxtapositions and shapes of doors and windows, unexpected clerestories, and an open, split-level arrangement of interior spaces all add design interest.

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

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

Use was made of the slope to effectively zone the house into three principal areas: rooms for the children are a half-level below the main living spaces, and those for the parents are half a level above. To increase the sense of spaciousness created by the architectural design, the architects have deliberately underfurnished the interiors with comfortable, carefully chosen pieces in a gray-beige color scheme.
On entering the frosted glass front door (below), a variety of vistas meet the visitor’s eye: up to the curving study, out to a panoramic view, and across to the tall living area.
The house is as beautifully fitted as it is detailed. The engineer, Jack Goldberg, is a tractor, and served as designer for his own house. It is heated by an oil-fired hot water system and radiant panels; it is also thoroughly insulated by batts in the walls and rigid insulation on the roof, which have a five-plyilt-up surface topped by alite marble chips. Insulating glass is used throughout. The master bedroom (left) on the top level of the house and adjoins an inset race and balcony-study. Below left is shown a typical kid's bedroom.
Panel walls are hung free from the poles by brackets, so that structure "reads" from the outside. The glazing, shown in the detail below, is fixed for added savings; ventilation comes instead from louvers in the panels. Interior lighting increases the great drama of the house at night.
Economy and a great sense of space have been achieved for this sophisticated little weekend house by its ingenious structure composed of a system of 20-foot-high wood poles.

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

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

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

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

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

The design strength of the little house derives as much from the expression of these natural wood materials, which are left exposed, as from the dynamic organization of the single space and the strong, contrasting geometry of the structural frame.
From the entry, circulation steps both down the slope to the living areas, and up, with the daughter's bedroom branching off along the way. Master bedroom is at the top.
All kinds of varied and festive spaces—big and small, secluded and open—have been packed into this little redwood-clad house. Because the lot was very small, the house goes up instead of out, and makes use of its height for the added impact of changing outlooks over a canopy of eucalyptus trees and hills, and the Bay of Monterey beyond. Many kinds of windows, including a big picture window in the master bedroom, a slit window, and sliding doors to the deck—exploit these long-range vistas and close-up views of plants and branches.

Other visual surprises, from a balcony and a bridge across the street, concentrate on the indoor spaces of the house, and seem to expand its actual size.

The site, favored with privacy to the south, is described by the architect as “a triangular handkerchief of hillside, encumbered for most of its area by setbacks. . . . The general environs contain residential agricultural areas and encroaching subdivision housing; the access road is an organized collision of two.” This situation ordained that the approach side be relatively closed, with the result that entry is an added discovery and surprise.

The owners—a professor and his artist wife—wanted a light, cheery, sunny house, and everything has been done to obtain it. Walls are painted white to push them out. Colors come from paintings and the many objects that populate the rooms. A mirrored wall at the entry, continues the architect, “mirrors and doubles the space of the house and playfully relays the sun throughout.”

For all its “playful illusion,” the house is planned with a realistic eye. Carefree materials include redwood siding and a dark-shingle roof; exposed fir trusses; white-painted gypsum board and oak flooring inside. The cost was $27,000.
These three townhouses (a two-story unit, flanked by two single-story ones) are unusually effective and elegant examples of the spaciousness and livability that can be achieved on a small urban lot. Though built as a promotional development to examine the uses and potential of steel in house construction (and steel is used throughout as structure, furniture, equipment and fittings), the design goes further, to demonstrate that material's compatibility with such other materials as wood, terrazzo, travertine; brick and stucco, to create comfortable, warmly attractive homes. A great amount of the elegance of the designs, however, was architect Talbott Wilson's use of the thin-lined precision possible with steel.

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

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

The structure of the houses is steel post and beam on concrete slabs. Roofs are steel decking, surfaced with built-up roofing (and a small wood-slat roof deck on one house). Exteriors are stucco and red cedar louvers and screens. The fascia is steel. Interior partitions are gypsum board on steel studs. All the houses have air conditioning and all-electric equipment.
The two-story central house, (unit B on plans and section) is given an unusually spacious quality by the full-height atrium (right), which is enclosed by operable wood louvers. These louvers—together with the brick floors which continue through the main floor—add a great sense of texture and warmth to the exposed steel beams and built-up angle or "star" columns.
Three courts, at the entrance, center and back, give daylight and a glimpse of the outdoors to most rooms in this house. The living room, dining room and study are all planned for visual privacy, but give a sense of space beyond. Lighting is planned for function and drama as well.

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

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

A terrace is carved out of the natural hill to let glass walls open for even more light, and for a secluded woodland view.
The entire house compound—three pavilions and three courts—is raised above sands on a simple, rectangular wooden podium set on a concrete block foundation. Efficiently placed windows, entrances and shed roofs provide a strong design element against the flat site. Electric radiant heat panels in all ceilings, as well as a fireplace in the living area, make the house usable as a vacation center for most of the year.
As anyone visiting the more built-up beach resort areas today will undoubtedly be aware, closeness to the ocean is no guarantee of a good view—dunes and nearby houses often intervene. This crisp, sprightly-designed house creates its own completely private vistas by a three-zoned courtyard scheme. Linked pavilions for parents, children, and general living areas are adjoined by walled-in outdoor decks. High, shed-roofed clerestories are used to bring in more light and sun.

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

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

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

Much of the furniture in the house, including the long sofa, dining tables, cabinets and the like, are built-in to give an added sense of order and space to the rooms. The few movable pieces, mainly chairs and small tables, were chosen for lightness of scale and design as well as for simple durability.
The visual interest created the Gorman house by close linking indoor and outdoor spaces, and by the bold changes in ceiling levels, which can be readily seen in these details of the main living space. Though all the areas are open to each other for good circulation when entertaining large groups of people, each room has its own distinction and individuality. Sliding glass walls permit the living room to be opened wide to the two adjoining outdoor decks.
The pavilion housing Mrs. Shirley Braselman's sculpture studio and the enclosing fence is all that is visible of the house from the street. All exterior siding is pine, treated with water-repellant pento-chlorophenol and stained. Millwork is painted cypress.

Very much in the oldest New Orleans tradition, little of the interior sophistications and comfort of this house is revealed from the quiet street facade, which formed of fences, gates and sculpture studio (Mrs. Braselman is well known under her maiden name, L. Emery). After one pass through the little entrance garden, the house itself is revealed—a U-shaped pavilion surrounding a lush, pool-centered patio. The plan is a bi-nucleus scheme, with living, dining and kitchen facilities in one wing and bedrooms and library in the other; a glassed-in crossover doubles as a greenhouse for bromeliads, orchids, and the like. All rooms in the house have glass walls opening on the patio, with privacy added when needed by sliding panels. The house thus gains a sense of space infinitely greater than the actual enclosed square footage.

At the back, a small extension of the plot is used to further spatial advantage by creating a small "view garden" which, Japanese fashion, has a little hill and waterfall. The "hill" is eight feet high and constructed of creosoted railroad ties; behind it is a garden shed.

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

Besides providing an extremely comfortable and private setting for entertaining and family living, the house was planned to exhibit an interesting collection of art and artifacts, including Lin Emery's own work. In addition to the patio and swimming pool, the house, well adapted to the southerly climate by air conditioning and gray-tinted glass walls.
The architect, James Lamant, has created a very flexible house for Mr. and Mrs. Bra- 
sman. When opened up, the house becomes a single, indoor-outdoor room with 
spaces but the working studio (photo far right) complet- 
open to each other. The kitchen, master bedroom and 
dining area can be closed when desired.

Although the lot is not large one, and is complete- 
alled in from the neighbor- 
houses, there is little sense con- 
striction—note the effec- 
tiveness of the greenhouse co- idor and little garden adjoin- 
ing the living room in the pho- 
to below. To augment the 
sense of space, the house 
sparsely furnished in neut- 
colors, with the art objects a 
books serving as bright col- 
accents. And the quiet trimm- 
of the architecture serves 
weld the compound into an 
effective, unified scheme.
Chameleon-like, the reflective bronze glass walls of this elegantly wood-framed house change appearance with the seasons, and add a considerable degree of internal privacy and glare control. Architect Fitzpatrick professes that he is fascinated by small French pavilions, and he has been extremely successful here in creating a contemporary version of one using today's most modern materials and equipment.

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

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

Structurally, the house is especially noteworthy for the visual slenderness of its wood frame—an illusion created by extending the thin-edged supports inwards for the needed strength, and by inserting the floor and roof supports well behind the bronze-toned glass.
The simple and direct conception of the Fitzpatrick House (shown in detail here) is probably the most important feature in the trimness of the design. As honestly exposed as a more typical post-and-beam structure, the wood frame is handled with a sureness and lightness that gives an elegance and unity to interiors and exteriors alike.
The stained redwood exterior of the Markell house directly expresses the profusion of unusual space within. The plan gradually steps up, to neatly conform with the slope in the land. A great feeling of space is created within the broad and interesting slopes of the asphalt shingle roof.

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

The trim but unassuming exterior of this house, which very suitable for its site, contains a surprising and delightful complexity of interior space. The architects comment that "the house sits at the edge of the only clearing of a heavily wooded site, where the slope in the land rises then levels out to become a yard for children and horses. The house is conceived as another element of this landscape—different only because it becomes the crucible of the client's needs.

It is specific in design to each function, yet arranged in an informal, subjective, even whimsical manner, mindful of spatial continuity.

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

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

The owners state that "although some interior design was being developed in planning, most purchases were added later, with the collaboration of a decorator [Roland Gerhardt], and with final approval by the architect in order not to violate his design concept."
From a low-ceilinged entry, the living areas (below) are reached through a top-lighted, two-story gallery housing part of a collection of paintings (right). Separate functions of the living areas are designated by changes in floor levels and in ceiling heights. The central dining hall uses moveable tables to vary arrangements.
The family room of the Markell house (right) contains a home office and work area, audio-visual equipment, and a spiral stair to the master bedroom. It is also closely linked with an outdoor terrace and garden (above). A separate, two-story play room for the children is on the other side of the house.
Furnishings were chosen for architectural feeling and textural contrasts in velvet, leather, chrome, wicker and skins. All walls are white. Little decorative pattern is used except for the oriental rugs. The windows were left undraped where practical, but where light, privacy or temperature control was needed, white cotton or white woven blinds were used. The end result is one of spacious serenity.
The townhouse is located among pre-1890-vintage houses in the historic district of Brooklyn Heights, and is one of three designed by the architects on the same block. Though differing in program requirements, all three (which can be seen in the photo on the left) were designed to relate closely to each other and to the scale and texture of the houses existing on the street. Materials, fenestration, and the overall symmetry of the facades respect the formal rhythm of the older houses. But the house suits modern needs and attitudes as well as modern materials, space, and design. Pink-toned concrete block and redwood trim were chosen to complement the city fabric, and are handled with the same sophistication as the very handsomely contemporary interiors.
This sophisticated city house for a four-member family was designed in the context of an established Brooklyn residential street. In addition to the general requirement of privacy, the owners requested an outdoor playground for their children—and ample space for formal entertaining for themselves. On-site parking, a study, studio-guest room and garden were other special requests.

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

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

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

Windows and doors are organized for a trim, uncluttered look that reflects the trim, symmetrically ordered interiors, and, outside, lends great dignity to the pattern of the city street.
The full-depth, two-story space shaded in section to the left forms the heart of the house design. Bedrooms open around this central space. Though currently used for dining, it could become a music room, as indicated in the plan on the preceding page. An open staircase and third-level balcony exploit the visual potential of the two-story space.

Photos shown here are, clockwise from lower left: a view from the entry steps on reaching the second floor; a view from the living area back up the stairs, with the balcony; across the living area wing one of the low-ceilinged sitting spaces; a view in the balcony onto the living area below.
The strong shapes of this compact house strongly echo the site, which slopes steeply to the south and east and affords beautiful views of Lake Sammamish and the Cascade Mountains. The setting is fairly open, the sign of the house organizes space, walls and windows to give privacy from the road, openness to the view. The crisp, angular housette of the house is emphasized against the sky by the use of dark brown cedar siding, copper for flashing and entrance roof.

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

The main floor of the house has a spaciousness not readily apparent from the exterior. The living room is a large one, with a ceiling of suspended ceiling paneling that follows the slope of the roof to a maximum height of 14 feet. A window wall and balcony open the space fully to the view. A low-ceilinged dining space is separated from the living area by a freestanding fireplace, yet the rooms are strongly tied together by a floor of quarry tile—which covers all the main floor except for the peted master bedroom. A compact kitchen, with an adjoining laundry room, is placed between the dining area and entrance stairs for convenience to all parts of the house. The cost of the house was about $30,000, without lot, landscaping or furnishings.
The openness of the living-dining and entrance areas of the house is further extended by using a balcony as hallway to the upper-level bedrooms (photo, near right). The structure of the house is wood frame, surfaced with oil-stained red cedar on the exterior, painted plasterboard on the interiors. Aluminum sash is used throughout. Furnace and water heater are both gas fired. The master bath (photo, far right) is compartmented and tiled in Venetian glass.
Sculptural forms, and the complex interior spaces that they express, combine to make the Long Island house a dramatic and delightful home for a young family with three active children. Presenting a blank face to the nearby road and opening to a private lawn and woodland to the rear, the neatly organized—and very comfortable—house is built of glass and whitewashed wood for a great of spaciousness.

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

Family and entertaining activities center on an imposing two-story living room. This flanked by a contrasting, low-ceilinged dining area and out-of-the-way sitting corner and overlooked by an angular study-playroom balcony. Varied windows shared by all include floor-to-ceiling glass on the northwest, a clerestory for morning light, and a large corner window placed over the fireplace. Such devices as a repainted wall downstairs, a yellow ceiling of the stairs hall, increase spatial depth. Otherwise pure white surfaces include practical glazed ceramic tile floors, gypboard walls and laminated plastic countertops and cabinetry.

What is especially remarkable is that the rich architectural complexity of the design has been obtained at a $40,000 cost, an investment which will provide the uncluttered practicality and efficient organization on which the easy-living scheme is based.
A stand of trees was the only notable site feature, and the house was oriented in part to benefit from the privacy it gives. Seemingly a purely sculptural counterpoint, the white brick chimney is in fact freestanding to permit a window above the living room mantelpiece.
Taking in a view over the skylit, two-story breakfast space, the upstairs hall of the Hoffman house doubles back to a playroom-study for a privileged outlook and shared clerestory light. The wood frame structure is supplemented by occasional steel columns, and the subfloors are plywood or concrete slab on grade.
This rugged and very original little house grew out of an attempt to provide a specially-designed low-cost vacation home in a beautiful but remote area where building costs are high. It uses prefabricated stressed-skin panels for walls and floors, for an estimated 15 per cent saving over conventional wood frame. In addition to the Record Houses award winner, which was built for sale (right), two even lower-priced versions have been built, shown at left.

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

The panels are four feet wide, and the real key to success came in using this module as the basis for efficient plans. The large house has a 932-square-foot living area. It cost $15,000, including a fully-equipped kitchen and bathroom, wall-to-wall indoor-outdoor carpets and electric floor and baseboard unit heating. The second, smaller house to the top left cost $12,000; the third, costing $10,000, was achieved with sleeping alcoves and the use of outdoor decks. Details for all three were designed to scuttle complicated on-site construction steps, and use simple joints and simple finishes from stock materials to help keep costs in line. Typical details are shown at far left, from top: a wall section at the roof and through the second floor; a wall-panel joint; a cross-section at a corner; and (bottom) a wall section at the foundation. The battens and fascia double for trim and weather-tight joints. Electricity was incorporated in the panels by running a heated rod through the plastic core for wiring chases. The large house took just three days to build, using a four-man crew.
A number of playful “extras” are built into the two-story, split-level design: The living room with its Franklin stove has a sky-lit, two-story “well”. An overlook from the kitchen can be seen in the photos (below). Wherever possible, outdoor decks are enlisted to increase living space without adding to foundation costs.
Plan separates parents' from children's areas, living from sleeping. Living room, dining room and study work together for entertainment or separately for family use.
"Tranquil formality" is the architect's apt description of this house, which provides a handsome setting for the owners' frequent, large-scale parties and exploits the quiet atmosphere of a secluded woodland site. The very large size of the house was visually minimized—and great strength was gained—by deft handling of the slope and by a well organized bi-nuclear scheme. The design beautifully integrates the owners' blend of antiques and contemporary furnishings, and recalls a Colonial past while fulfilling modern needs of practicality and comfort. For all its traditional feel, a contemporary treatment forms the basis of the design. All elements are unified within an over-all clarity of plan, carefully balanced forms and a kind of Miesian precision of detail.

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

The house is as clearly detailed as it is organized. Good materials, used with artful simplicity, include white brick, gray-tinted glass and dark wood trim. Pyramid-shaped roofs are cement shingle. Beige carpets and Mexican terra cotta are used in formal areas, and vinyl asbestos flooring in informal rooms.
This sophisticated little vacation house epitomizes the reaction of city dwellers against the small, standardized rooms of today's apartments, and their strong desire for big, soaring spaces in their second homes in the country. As architect De Vido puts it, "I wanted a large living space—shaped, textured and dramatic—to contrast with the more mundane shapes of apartment living."

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

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

The design itself is a discerning, rustic understatement, with exposed structural parts and natural wood finishes used throughout. Variation and accent are achieved by texture—cedar shingle outside, rough-sawn cedar walls and polished white pine floors inside—and by a darker stain for the trim. The total effect is one of ease and warmth and freshness.
Alfred De Vido designed all the furniture in the house except for the dining room chairs. Fabric colors are bright, to counterpoint the expanse of natural wood. He also created the interesting and effective lighting fixtures from standard industrial parts. The little kitchen (right) has a linoleum floor, as do the baths. The upstairs bath is skylighted.
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Circle 403 on inquiry card

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

Circle 404 on inquiry card

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

Circle 405 on inquiry card

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

Circle 411 on inquiry card

*Additional product information in Sweet’s Architectural File

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

For more data, circle 32 on inquiry card

For more data, circle 43 on inquiry card

For more data, circle 406 on inquiry card

For more data, circle 407 on inquiry card

For more data, circle 408 on inquiry card

For more data, circle 409 on inquiry card

For more data, circle 410 on inquiry card
NEW DECOBEAMS

add character and warmth to residential and commercial projects.

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

For more data, circle 44 on inquiry card

ARCHITECTURAL RECORD HOUSES OF 1969 99
How to save a paint brush

Paint on protection against fire? You can do it with Kem Gard™ Fire Retardant Latex Paint. It won’t fireproof. But it will give any surface extra protection in the event fire breaks out. You see, Kem Gard actually retards the spread of flame and smoke. And the delay can give you the time you need for bringing fire fighting equipment to the scene—and evacuating people from the building.

Here’s how it works: Kem Gard puffs up and forms a barrier of foam, acting as an insulation to the combustible surface underneath. The foam doesn’t extinguish the fire, but it keeps it from spreading.

Tests by Underwriters’ Laboratories, Inc. show Kem Gard’s flame spread rating of from 0 to 25 fulfills the Class A requirement of the National Fire Protection Association. In fact, no other U-L listed Class A coating has been tested over such a variety of surfaces!

Kem Gard Fire Retardant Latex Paint requires no special equipment, technique or experience to use. It can be applied by brush, spray or roller without fire hazard during application. And pleasant pastels can be achieved by using Kem® tinting colors.

So if you’re painting a school, hospital, plant, church, office, hotel, apartment building, even a home, consider Kem Gard.

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

For information, circle inquiry card or write for free brochure. The Sherwin-Williams Co., Architectural Service Department, 101 Prospect Avenue, N.W., Cleveland, Ohio 44101.

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always tops in siding...
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Simpson redwood products have a
new angle that makes mansard
construction as easy and economi-
cal as installing siding. Use either
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beveled redwood SIERRA SAWN.
Your mansards will have the beauty
and durability of redwood, at a
lower applied cost than most sub-
stitute materials.

If your supplier does not have
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give up. They are worth waiting for.
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FOR SPECIFYING ARCHITECTS CAN GET ALL THE HELP THEY NEED, FREE, FROM ROBERTS 246 INFORMATION CENTERS.

For more than 30 years we've been helping carpet installers (more than 23,000 have attended our free installation clinics) and carpet mills (more than 50 specify Roberts products and installation procedures). Now, every one of our 246 Authorized Distributors is available to architects as their information center for help in writing installation specs. And, just for starters, we've prepared a very handy reference booklet for you, Roberts Architect's At-A-Glance Guide for Carpet Installation Specification. Write us for your free copy and for the name of your local information center.
Introducing **Bruce Old English Plank**

**most distinctive of all floors**

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

**MAIL COUPON FOR LITERATURE AND SAMPLES**

E. L. Bruce Co., Box 397-E, Memphis, Tenn. 38101

( ) Send FREE literature on Old English Plank and Cathedral Plank.
( ) Enclosed is $1 for Selector Kit with samples of Bruce Plank Floors.

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Somebody you can count on to make sure the specs you write are based on the latest product information available.

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When there’s a change in our line, you’re one of the first to know.

That’s where we come on fast. We’ve got the products—a full line of paints and coatings for every surface and every kind of application. And we’ve got them close to where you need them. Once the painting job gets started, there’s a Devoe man on the spot to keep it moving.

When you get us involved in your job, we really get involved. That’s why . . .

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For more data, circle 52 on inquiry card
The shangle. Here today. Here tomorrow.

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

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

From coast to coast, dwellings with mansard and peaked roofs are being given new beauty and excitement with "The shangle" in pewter gray, bronzed brown and golden tan. Beauty and excitement for today and tomorrow.

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

For more data, circle 53 on inquiry card.
HEAT CHECK / Literature explains a device called Telestat that allows a person to telephone his home—or second home—to see if the heating system is functioning properly. Telefreeze, Division of EMA, Inc., New York City.

Circle 412 on inquiry card

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

Circle 413 on inquiry card

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

Circle 414 on inquiry card

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

Circle 415 on inquiry card


Circle 416 on inquiry card

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

Circle 417 on inquiry card

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

Circle 420 on inquiry card

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

Circle 421 on inquiry card

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

Circle 417 on inquiry card

PANELING / An eight-page brochure features Danville pre-finished hardwood paneling to which the stain is applied before a sealer. The paneling is available in any style. Boise Cascade Building Products, Boise, Idaho.

Circle 422 on inquiry card

*Additional product information in Sweet's Architectural File
more literature on page 6

For more data, circle 56 on inquiry card

For more data, circle 55 on inquiry card

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For more data, circle 57 on inquiry card

MURALS / An eight-page fold-out shows the wide scope of a line of murals that are "not only beautiful but functional as well." The line includes 19 hand-printed murals in 59 colorways and 27 repeat designs and textures for use in the same room as the mural or in adjoining rooms. • Richard E. Thibaut, Inc., New York City.
Circle 423 on inquiry card

COLORED WALL SWITCHES / A 12-page booklet includes the Centura line of touch button switches and receptacles that are available in more than 10,000 color combinations. The booklet also defines the 25-year performance guarantee. • Leviton Manufacturing Co., Inc., Brooklyn, N.Y.*
Circle 424 on inquiry card

FLOOR TILE / Three brochures illustrate and describe a 1969 line of resilient floor tile. The new Vinlycraft patterns, the Terra-flex group of tiles and Montage tile design are three of the subjects covered. • John-Manville, New York City.*
Circle 425 on inquiry card

EXTERIOR SIDINGS / An extensive line of exterior sidings is presented in detail in a 24-page catalog. Described and shown in color illustrations are horizontal and vertical treatments, various patterns, smooth and textured surfaces, and primed or completely finished sidings. • Masonite, Chicago.*
Circle 426 on inquiry card

AREA LIGHTING / A 12-page brochure of large area lighting fixtures contains four series—Early American, Colonial, English Manor, and Princess Meg—using incandescent or mercury vapor lamps. Photoelectric control switches, convenience outlets and many other accessories, as well as standards, bases, and extensions, are included in the brochure. • Arolier Lighting Division, Emerson Electric Co., Garfield, N.J.
Circle 427 on inquiry card

FIREPLACES / A color brochure illustrates wood-burning and gas-fired models of the FireHOOD, Manchester-Pierce and Aztec freestanding decorator fireplaces in steel and ceramic. Photos show 12 different settings and a color wheel simplifies color selection. • Condon-King Company, Inc., Lynnwood, Wash.
Circle 428 on inquiry card

BARN WOOD / A four-page brochure describes barn boards, shingles and beams and explains their use in new buildings. • Decor Materials Service, Appleton, Wisc.
Circle 429 on inquiry card

For more data, circle 58 on inquiry card

Is this any way to treat your children's playground?

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

Every litter bit hurts YOU

*Additional product information in Sweet's Architectural File
U/R's new fiberglass Scrubless Tub and Scourless Shower make workaday bathrooms obsolete!

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

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

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

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


Universal-Rundle
Now, here’s the latest word on kitchens:

If you’ve got the word, you know what’s new in kitchens.

**OU-SHAPED CABINETS:** Tappan gives you a choice of four beautiful ones, including Designer, the cabinets with quick-change front panels.

**CHOICE OF COOKING FUEL:** Only Tappan lets your customers select any type of cooking—electric, gas or electronic.

**MORE RANGE MODELS:** Pick the Tappan range you need to sell more kitchens. Built-in, drop-in, slide-in—one or two ovens. More quality and value at every price level.

**EASY CLEANING:** Tappan gets your customers out of tough scrapes with electric self-cleaning ovens—or lift-out oven liners in chrome or Teflon.

**COMPLETE APPLIANCE PACKAGE:** Your Tappan Distributor has the most of the latest, including Tappan side-by-side refrigerators, ReversaJet dishwashers, disposers and hoods. See his selection or write for our latest catalog. Tappan, 250 Wayne Street, Mansfield, Ohio 44902.

For more data, circle 59 on inquiry card

ARCHITECTURAL RECORD HOUSES OF 1969 119
Weldwood paneling gives any room the warm, rich, natural beauty of genuine, finely finished hardwood. It's a look that never goes out of style. And it actually adds appreciably to the value of a home.

The paneling shown here is Weldwood Rustic Black Walnut. Its random matched pattern permits the greatest flexibility in wall design. There are over 70 kinds of Weldwood panels in 26 different kinds of wood.

Let our Service Representative work with you in selecting Weldwood paneling for your next installation. Call him at your nearest U.S. Plywood Branch Office.

Weldwood paneling by U.S. Plywood

U.S. Plywood is a division of U.S. Plywood-Champion Papers Inc.

For more data, circle 60 on inquiry card
The Counter That Cooks

Corning adds a completely new idea to the kitchen. Counterspace Cooking.

Counterspace Cooking is a new cooking system Corning has invented for you to work with.

It's smooth. Flat. No burners. No holes. Something as practical as it is beautiful. Something you've never had to work with before.

Just the same it's been in thousands of kitchens in the country. In real kitchens, used by real women, for over three years.

And women love it. (And not just because it looks good.)

Turned ON, it's a cooktop with four thermostatically-controlled cooking areas.

Turned OFF, the entire Counter That Cooks is usable counterspace. Which gives a woman Counterspace Cooking.

To work with The Counter That Cooks™ Corning has designed a set of Pyroceram® utensils called Cookmates. They're flat and polished to make perfect contact with the cooking surface. (They cook so evenly hot spots will never be a worry again.)

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

Counterspace™ Cooking by CORNING

For more data, circle 61 on inquiry card.
CONCRETE DORIC TILE ROOF KEEPS UP APPEARANCES FOR LIFE

Permanent colors in permanent concrete, a Doric tile roof stays the way you design it...permanently. There's a wide choice to give you just the texture and mood you want...six standard plus unlimited custom colors in wood shake, slate, or clay tile styles.

And Doric tile keeps appearing on more and more buildings. Concrete tile is the roof in Europe and sweeping the western states. Now, Doric makes it available nationally to unsurpassed standards of style and quality...so good, it's guaranteed for 50 years. See us in Sweet's or write for literature. And keep Doric in mind.

Doric Tile keeps down costs, too. Actually gets stronger with age to practically eliminate damage and maintenance expense. Priced well below slate, wood, or asbestos. Won't split, fire and termite proof. Won't split or crack. So light-weight, there's seldom a need for special construction.

For more data, circle 62 on inquiry card